

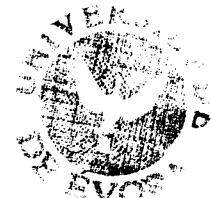
Universidade de Évora
Departamento de Música

Lindembergue Cardoso

**Técnicas e atitudes composicionais:
o estudante e o compositor**

Anexo I

Partituras das obras analisadas



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168 610

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ADVERTÊNCIA

Este volume está dedicado à compilação das partituras analisadas nesta dissertação.

Os documentos aqui reunidos são reproduções das cópias dos manuscritos originais, ou das edições impressas, que serviram como base às investigações relatadas na apresentação desta Tese.

A decisão de escolher (para reunir nestes anexos) as partituras editadas por Piero Bastianelli e pela MUSIKVERLAG HANS GERIG – KÖLN, em detrimento dos manuscritos correspondentes, foi apoiada na vantagem de poder contar com exemplares limpos, claros e suficientemente correctos. Não sendo o caso da edição do *Trio Nº1 op.4*, a cargo dos MHCC-UFBA, comentada no Capítulo I deste trabalho.

No fim deste volume encontra-se a versão integral da publicação da cantata de Ernst Widmer, *Dialogo do Anjo com as três Mulheres (Officium Sepulchri)*, realizada pelos MHCC-UFBA.

Para substituir a ajuda de uma eventual numeração das páginas como se de um índice se tratasse, cada entrada na lista apresenta a informação do número de páginas que contem cada documento e a informação no caso de se tratar de um manuscrito (M) ou de uma edição impressa (E).

LISTA DE PARTITURAS

1.	<i>Fantasia</i> , para oboé solo. M	01 página.
2.	<i>O Fim do Mundo</i> op.1. M	20 páginas.
3.	<i>A Festa da Canabrava</i> op.2. E	17 páginas.
4.	<i>Trio N°1</i> op.4. M	51 páginas.
5.	<i>Trio N°1</i> op.4, II andamento, 1 ^a versão. M	06 páginas.
6.	<i>Via-Sacra</i> op.6. M	32 páginas.
7.	<i>Procissão das Carpideiras</i> op.8. E	20 páginas.
8.	<i>Espectros</i> op.10. M	24 páginas.
9.	<i>Extrême</i> op.11. E	14 páginas.
10.	<i>Quinteto</i> , para instrumentos de sopro op.15. M	28 páginas.
11.	<i>Trio N°2</i> op.17. E	11 páginas.
12.	<i>Pleorama</i> op.19. M	28 páginas.
13.	<i>A Estrela</i> op.49. E	06 páginas.
14.	<i>Sincronia fonética</i> op.50. M	08 páginas.
15.	<i>9 Variações</i> op.98. E	11 páginas.
16.	<i>Ritual</i> op.103. E	12 páginas.
17.	<i>Monódica I</i> op.106. E	06 páginas.
18.	<i>Diálogo do Anjo com as três Mulheres</i> op.38. E	18 páginas.

O Fim do Mundo

cartaz de M. Neto - Linckenberger

Lento, grave

A handwritten musical score for 'O Fim do Mundo' by M. Neto. The score is written on multiple staves, likely for a large ensemble or orchestra. The top staff begins with a dynamic of $\frac{2}{4}$ time signature, Lento, grave. The music consists of various notes and rests, with some measures featuring grace notes and slurs. The score includes several rehearsal marks (e.g., 10, 11, 12) and performance instructions such as 'rit.', 'ritmo', 'cresc.', 'dec.', and 'f.' (fortissimo). The bottom staff features a prominent bassoon part, indicated by a bassoon icon and the instruction 'B. dec.'. The score is dated '20/12/1988' at the bottom right.

2.

15

Fag. *p*

Piano *p* *sped.*

surd. *#d*

trah. *f*

PK *p*

CORO

CORO

NO final de um mundo melancólico

Handwritten musical score page showing multiple staves for various instruments. Measure 15 starts with a dynamic *p* for Bassoon (Fag.) and Piano. Measure 20 starts with a dynamic *p* for Piano, followed by *sped.*. There are markings for *surd.* and *#d*, and *trah.* with a dynamic *f*. The vocal parts are labeled *CORO* with arrows pointing to the staves. The piano part ends with a dynamic *p* and the text "NO final de um mundo melancólico".

2.
 as
 sian
 V.b.
 front.
 hands
 French
 Tuba
 Timb.
 Caixa
 tamb.
 pente
 do me lan
 DAL 120a

cō - li - CO OS Ho - mens Lé em os Jar - na - ñas -
 HO - mens in - di - fe - ren - tes

36 Andante $\text{♩} = 60$

4.

A.

I solo

I solo

p

mf

p

mf

3

4

3

4

3

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3

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4

accidentales
sustitutos

a co-mer la - REN-JAS que AR-DEM CO-MO o SOL

-

cello
dr.
d.
fag.
trom.

trom.

vib.

trumpet

trumpet

perc.

timb.

2a vcl

Bombo
pedal

guitar

A handwritten musical score page featuring ten staves of music. The first two staves begin with dynamic markings like f , ff , and p . The third staff contains the instruction "15 SOLO". The fourth staff has a dynamic ff . The fifth staff includes a tempo marking "Tremolo". The sixth staff features a dynamic f . The seventh staff has a dynamic ff . The eighth staff includes a tempo marking "P". The ninth staff has a dynamic ff . The tenth staff ends with a dynamic ff .

50

S. No tim +. do me-LAN-CO-LI-CI
C. No tim do the LAN - CO' CI - CO
T. le um mun do the LAN - CO-CI-CO
B. le um mun do me LAN - CO - CI-CI-CO -
Dg. 65

S. HO - MENS IN - di - fe - ren - tes
C. HO - MENS IN - di - fe - ren - tes A CO - MER LA
T. HO - MENS in - di - fe - ren - tes my n - CO - MER - CO - RER LA - REN - JA
D. fe - ren - tes my CO - MER -
Dg. - Clar. d. ISOL
P. molto crece. Tremont

S. AR - DEM CO - MO O SOL
C.
T.
B. AR - DEM CO - MO O SOL
Dg.
Temp.

socchieso al principio

Andante
 7
 11
 12

Trombones
 Trumpets
 piano
 h.ped

Basso PR.
 II

80 *Allegro ma non troppo* = 92
 81 85

Cresc. piano a piano

P

Bassoon
 Clarinet
 Oboe

98 Andante $\text{d} = 60$

C

solo 2

8a

4-*Tamb.*

Col.

bn

106

solo 2

FAG.

d.

10

112

el.

Tenor

Coff.

mt

112

el.

FAG.

Tenor

Coff.

mt

TK

mp

fl.
 ob.
 cl.
 fag.
 Tuba
 Timp.
 H.
 ob.
 cl.
 fag.
 I-II.
 TRB.
 T.
 I-IV
 TRMPS.
 III-VI
 TRMPS.
 Tuba

122 8a

125

9

141

141

Flute

Clarinet

Bassoon

Trombone

Tuba

Timpani

verse.

146

F

P

sf

E. F. F. F. F. F. F.

147

148

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150

151

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1468

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me. close.

166

Lento

Fl. ob. cl. fag. Timp. Trumpet. B.B. Tromba F. Tamb. Timpani

CONTINUATION

168

Meilemung m1

Fl. ob. cl. fag. Timp. Trumpet. B.B. Tromba F. Tamb. Timpani

169

170

Pôrro di Tonale? → Côrro

H. M. d. fag. Piano

E-A-L N° 120 s

180

Sei g. ci - da - des Te . le - gna - fam Pe - dñ - do que - Ro . ze - ne

12.

182

180

Sei g. ci - da - des Te . le - gna - fam Pe - dñ - do que - Ro . ze - ne

182

12.

180

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189

CONTRALTO ALTO SOLO

Sei g. ci - da - des Te . le - gna - fam Pe - dñ - do que - Ro . ze - ne

189

CONTRALTO ALTO SOLO

Sei g. ci - da - des Te . le - gna - fam Pe - dñ - do que - Ro . ze - ne

I

crece.

p (M)

ei - da - des te - ligh - fam

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Alto

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Piano

Trumpet I-II

Trombone e

Trombone II-III

Tromp II

Corno II

Pianoforte

Fl.

Fl.

Hornbo

Tromb

Tromp

Sax

pp

mf

f

15.

(225)

Flute
Oboe
Clarinet
Bassoon
Horn
Trumpet
Trombone
Tuba
Drum
C. Sord.
M. Sord.
Percussion
String
Orchestra

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(244)

Órg.
imp.
Bumbo
Supt.

Rá o po - e - ma fi - nal nin - guem es - cre - ve - Rá
dê - te mun - do par - ti - cu - lar de

(Muito forte e somb.)

(252)

Órg.
imp.
Bumbo
Supt.

dô - ze Ho - ras em vez de ju - i - zo fi - nal a mim me pre - o - cu - pa o so - nhoso nel

(Muito forte e somb.)

C. S.M.

(260)

fl.
ob.
cl.
fag.
Trump.
Tromp.
Bumbo
Tuba
Timb.
Vib.
Hb.

VIVO

Mais

gliss.

(Muito forte)

(267)

fl.
ob.
cl.
fag.
Trump.
Tromp.
Bumbo
Tuba
Timb.
Vib.
Hb.

This image shows a handwritten musical score for an orchestra and percussion. The score is divided into two main sections, each consisting of four staves. The top section starts with a dynamic of **F**, followed by **p**, and ends with **f**. The bottom section starts with **p**, followed by **f**, and ends with **p**. The instruments listed on the left side of the page are: Flute, Oboe, Clarinet, Bassoon, Trombone, Tambourine, Tambour, Tuba, and Timpani. The score includes various musical markings such as slurs, grace notes, and dynamic changes. There are also circled numbers 276 and 285, likely indicating rehearsal marks or specific performance instructions. The score is written on a grid of five-line staves.

(no) use...

A handwritten musical score page featuring a system of ten staves. The instruments listed from top to bottom are: flute, oboe, bassoon, cello, double bass, tuba, trumpet, horn, and two percussion parts labeled 'cl' (clarinet) and 'sn' (snare drum). The score includes various musical markings such as dynamic changes (e.g., ff, f, ff), tempo indications (e.g., adagio, allegro), and performance instructions like 'sforzando' and 'riten.' The page is filled with dense, handwritten musical notation.

A handwritten musical score page featuring a system of ten staves. The instruments listed from top to bottom are: flute, oboe, bassoon, cello, double bass, tuba, trumpet, horn, and two percussion parts labeled 'cl' (clarinet) and 'sn' (snare drum). The page is divided into measures numbered 294 and 295. The vocal parts (Soprano, Alto, Tenor, Bass) sing in four-part harmony. The vocal parts sing "Po-e-ma fi-nal nin-fu-em" in measure 294, and "es-CRE-ve-RÁ" in measure 295. The page is filled with dense, handwritten musical notation, including dynamic changes (e.g., ff, f, ff), tempo indications (e.g., adagio, allegro), and performance instructions like 'sforzando' and 'riten.'

550

cresc.

cuto

A mim me pre-o-cu-pa-o so-nafifinal

mf

f

ff

f

A mim me pre-o-cu-pa-o so-nafifinal

A mim me pre-o-cu-pa-o so-nafifinal

ff

f

LINDEMBERGUE CARDOSO

A FESTA DA CANABRAVA

para orquestra

(Composta em 1966)

I^a Audição

Reitoria da UFBA – 17 de novembro de 1966

Orquestra Sinfônica da UFBA

Regente: Ernst Widmer

ORQUESTRA**2 Flautas - fl****2 Oboés - ob****2 Clarinetas - cl «em sib»****2 Fagotes - fag****4 Trompas «1.3/2.4» - tpa «em fá»****3 Trompetes - trp «em sib»****3 Trombones - tbn****Tuba - tba****Piano - pno**

Percussão | tímpanos com pedal - timp.
xilofone - xil.
caixa clara - cxa.
bombo - bb.
agogo - ago.
tambor surdo - ts.

Cordas - Violino I**Violino II****Viola****Violoncelo****Contrabaixo**

Duração ~10'

Notação: símbolos**Nota do revisor:****As indicações que não constam do manuscrito
estão entre parenteses.****— som prolongado****[] «piano»: com os antebraços nas teclas.**

A FESTA DA CANABRAVA

PARA ORQUESTRA

LINDEMBOURGUE CARDOSO Op. 2

ob
cl
fag
tpa
vno
vla
vc
cb

40

fl
cl
fag
tpa
vno
vla
vc
cb

50

Musical score page 10, measures 1-10. The score includes parts for flute (fl), oboe (ob), clarinet (cl), bassoon (fag), trumpet (tpz), xylophone (xil), timpani (temp), cello (vc), double bass (db), and violin (vln). The instrumentation and dynamics change frequently across the measures, with various instruments taking solos or providing harmonic support.

70

fl. 1. f

ob. f

cl. 1. f

fag. f

tpa. p cresc.

trp. p cresc. f

tbn. p cresc. f

vno. p cresc. f pp

vcl. p cresc. f

vla. p cresc. f

vc. p cresc. f

cbl. p cresc. f

Musical score page showing multiple staves for various instruments. The top section includes staves for woodwind instruments (ob., tba, vcl, vcl), brass (trp, tbn), and percussion (tpa, xil, timp, cxa). The bottom section includes staves for strings (vno, vla, vcl, cb) and woodwind instruments (ob.). Dynamics and performance instructions like "pizz." are present.

Flute 1 (fl) plays a sixteenth-note pattern starting at *p*, followed by a dynamic change to *f*. Clarinet 1 (cl) and Bassoon (bassoon) play eighth-note patterns. Trombone 1 (tba) and Trombone 2 (trb) play eighth-note patterns. Tuba (tub) and Timpani (timp) play eighth-note patterns. The strings (Vn, Vcl, Cb) play eighth-note patterns.

The strings continue their eighth-note patterns. The brass section (Tba, Trb, Timp) play eighth-note patterns. The woodwind section (Flute 1, Clarinet 1, Bassoon) play eighth-note patterns. The strings (Vn, Vcl, Cb) play eighth-note patterns.

90

cresc.

cresc.

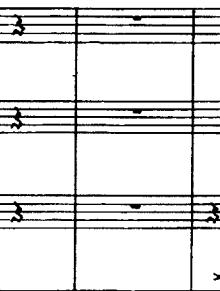
2(vivo) $\text{d}=120$

(Piccolo)

100

fl f
ob f
cl f
fag f
tpa f
trp f
tbn f
tba f
xil f
timp f
cxa f
bb f
vno f
vla ff
vc ff
cb ff

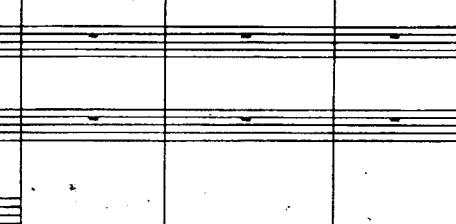
(Flauta) 

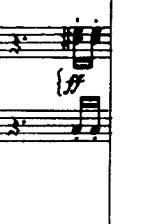
ob. 

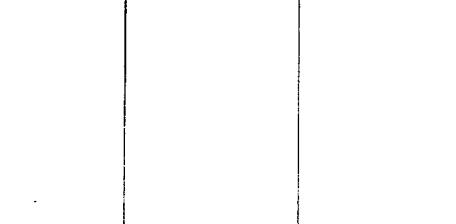
cl. 

fag. 

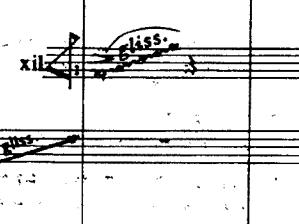
gtr. 

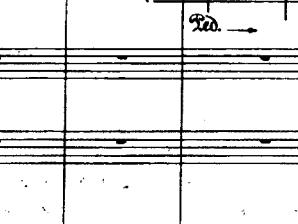
tp. 

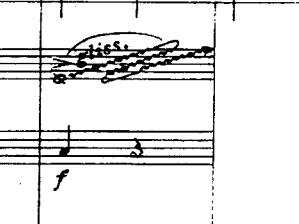
tbn. 

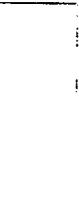
tba. 

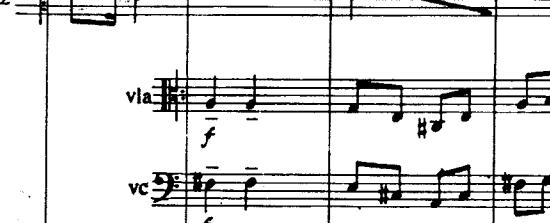
pno. 

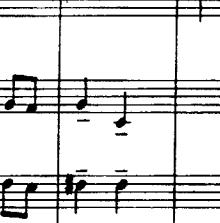
xil. 

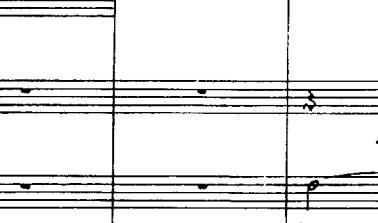
timp. 

bb. 

vno. 

via. 

vc. 

cb. 

ch

tpa

trp

tbn

tba

pno

(Pandeiro «Samba»)

ago

ts

cxa

bb

vno

vla

vc

cb

ff (gliss.)

pizz.

pizz.

120

Lento (choral) $\text{♩} = 60$

$\alpha \text{ tempo} \text{♩} = 120$

130 $\text{♩} = 60$

cl
fag
tpo
ago
ls
cxa
vno
via
vc
cb

fl
ob
trp
tbn
tba
*pno
timp
bb

arco
arco

(qualquer nota)

150

This musical score page shows six staves. The top staff is for piano, followed by timpani, then two staves for violin 1 and violin 2, then cello, and finally bass. The piano and timpani staves have six measures of music. The violin 1 and violin 2 staves begin at measure 11, with violin 1 playing eighth-note patterns and violin 2 playing sixteenth-note patterns. The cello and bass staves begin at measure 12, with cello playing eighth-note patterns and bass playing sixteenth-note patterns. Measure 13 starts with a dynamic of *p*. Measures 14-15 show various dynamics including *cresc.*, *arco*, and *cresc. arco*.

160

timpani

bassoon

violin 1

violin 2

viola

cello

double bass

cl.

fl *p*
(rall. poco a poco)

cl
p
1.

tbn *p*
(rall. poco a poco)

tba *p*
p

timp *p*
p

ob *p*
1.

vno 1 *p*
(rall. poco a poco)

vno 2 *p*

fl *mf*
a2

ob *mf*
1.

cl *mf*
1.

fag *ff*
a2

trp *mf*
1.

xil *p*
a2

molto rit. *Tempo I* *J=42*

vno 1
p

vno 2
p

vla *p*

vc *p*
pizz.

cb *p*

Musical score page 190, featuring a complex arrangement for orchestra and choir. The score includes parts for flute (fl), oboe (ob), clarinet (cl), bassoon (bass), tuba (tbn), xylophone (xil), violin 1 (violin 1), violin 2 (violin 2), viola (vla), cello (vc), double bass (db), and soprano (soprano). The music consists of two systems of staves. The first system begins with a dynamic of *p*. The second system begins with a dynamic of *p*, followed by *f*. Various performance instructions are present, such as "pizz.", "arco.", and "arco". The score is written on a grid of five-line staves.

Musical score for orchestra and piano, page 10, measures 190-200.

Measure 190: Flute (fl) plays eighth-note chords at forte (f). Clarinet (cl) has slurs and grace notes. Trombones (trom.) play eighth-note chords. Bassoon (bassoon) has slurs. Cello (cello) and Double Bass (double bass) play eighth-note chords.

Measure 191: Clarinet (cl) has slurs and grace notes. Trombones (trom.) play eighth-note chords. Bassoon (bassoon) has slurs. Cello (cello) and Double Bass (double bass) play eighth-note chords.

Measure 192: Trombones (trom.) play eighth-note chords. Bassoon (bassoon) has slurs. Cello (cello) and Double Bass (double bass) play eighth-note chords.

Measure 193: Trombones (trom.) play eighth-note chords. Bassoon (bassoon) has slurs. Cello (cello) and Double Bass (double bass) play eighth-note chords.

Measure 194: Trombones (trom.) play eighth-note chords. Bassoon (bassoon) has slurs. Cello (cello) and Double Bass (double bass) play eighth-note chords.

Measure 195: Trombones (trom.) play eighth-note chords. Bassoon (bassoon) has slurs. Cello (cello) and Double Bass (double bass) play eighth-note chords.

Measure 196: Trombones (trom.) play eighth-note chords. Bassoon (bassoon) has slurs. Cello (cello) and Double Bass (double bass) play eighth-note chords.

Measure 197: Trombones (trom.) play eighth-note chords. Bassoon (bassoon) has slurs. Cello (cello) and Double Bass (double bass) play eighth-note chords.

Measure 198: Trombones (trom.) play eighth-note chords. Bassoon (bassoon) has slurs. Cello (cello) and Double Bass (double bass) play eighth-note chords.

Measure 199: Trombones (trom.) play eighth-note chords. Bassoon (bassoon) has slurs. Cello (cello) and Double Bass (double bass) play eighth-note chords.

Measure 200: Timpani (timp.) plays eighth-note chords at forte (f).

210

Vln

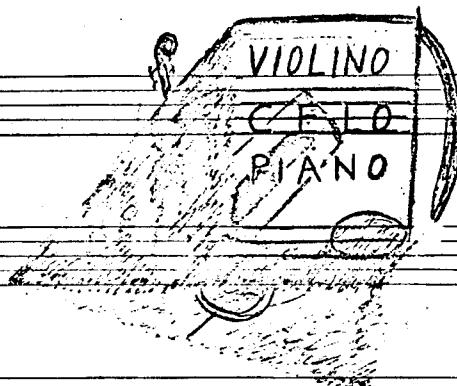
Cello

longa

ao nado

TRIO

Para



Flávio de Souza
(1967)

Ao Trio da U.F.Ba.

Klaus Marcel, Piero Bastianelli,

Pierre Klose, etc.

- Flávio de Souza

Salvador, 29 de dezembro de 1967

(Andante) = 60 - 70 -TRIO-

-Trio -

-1-

Lindenbergas P. Cuedoso (1)

六三

(1)

(2.)

18

19

20

21

22

(3)

A handwritten musical score for a string instrument, likely cello or double bass, featuring ten staves of music. The score includes various performance instructions such as dynamic markings (e.g., pp, f), articulations (e.g., slurs, grace notes, pizzicato), and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The music spans from measure 1 to measure 18. Measure 18 concludes with a dynamic marking of ff and a tempo marking of 88.

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(4)

(33)

33

pizz.

34

$\frac{5}{4}$ arco
 $\frac{9}{8}$ corda

f pizz.

35

pp

arco

36

(5)

Handwritten musical score for a bowed instrument, likely cello or double bass, featuring six staves of music with various bowing techniques and dynamics.

The score includes the following markings:

- Staff 1:** *arco*, $\frac{3}{4} + \frac{1}{8}$ pizz., $\frac{3}{4}$, *pizz.*, $\frac{2}{4}$ *arco*.
- Staff 2:** *p*, $\frac{3}{4} + \frac{1}{8}$ *p*.
- Staff 3:** $\frac{3}{4} + \frac{1}{8}$ *p*.
- Staff 4:** $\frac{3}{4} + \frac{1}{8}$ *p*, $\frac{2}{4}$ *mf*.
- Staff 5:** $\frac{3}{4} + \frac{1}{8}$ *f*, *Ligado*.
- Staff 6:** $\frac{3}{4} + \frac{1}{8}$ *p Ligado*.

(6)

(47)

(*) Ré, do, mi b, fa, si, do #, la H, mi q)

(7)

Handwritten musical score for string instruments, page 7. The score consists of six staves of music with various markings, including dynamics (f, p, ff, ff), articulations (gliss., pizz., cresc., decresc.), and performance instructions (e.g., 'erese.', 'cross...'). The music includes complex rhythmic patterns and fingerings indicated by numbers above the notes.

(8)

Handwritten musical score for string instruments, likely cello, featuring six staves of music. The score includes dynamic markings, articulation marks like pizz., and performance instructions like "Ged.".

Staff 1: Measures 66-67. Key signature changes between B-flat major (B-flat, D-flat, F-flat) and A major (A, C-sharp, E). Measure 67 ends with a fermata over the first note of the next measure.

Staff 2: Measures 66-67. Key signature changes between B-flat major (B-flat, D-flat, F-flat) and A major (A, C-sharp, E).

Staff 3: Measures 66-67. Key signature changes between B-flat major (B-flat, D-flat, F-flat) and A major (A, C-sharp, E).

Staff 4: Measures 68-69. Key signature changes between B-flat major (B-flat, D-flat, F-flat) and A major (A, C-sharp, E). Measure 69 ends with a fermata over the first note of the next measure.

Staff 5: Measures 68-69. Key signature changes between B-flat major (B-flat, D-flat, F-flat) and A major (A, C-sharp, E).

Staff 6: Measures 70-71. Key signature changes between B-flat major (B-flat, D-flat, F-flat) and A major (A, C-sharp, E). Measure 71 ends with a fermata over the first note of the next measure.

Staff 7: Measures 70-71. Key signature changes between B-flat major (B-flat, D-flat, F-flat) and A major (A, C-sharp, E).

(9)

This image shows a single page of handwritten musical notation. The music is divided into five staves, each consisting of five horizontal lines. The notation is highly detailed, featuring a variety of note heads (solid black, hollow, cross-hatched), stems (upward, downward, or horizontal), and bar lines. Numerous performance markings are included, such as time signatures like '3/4', '2/4', and '1/4'; dynamics like 'P' (piano), 'f' (forte), and 'ff' (double forte); and articulations like 'arco'. There are also several '+' and '-' signs placed above and below the staves, likely indicating fingerings or specific playing techniques. The handwriting is fluid, suggesting it is a working manuscript.

(10)

76

86

87

88

89

90

91

(11)

Handwritten musical score for string instruments (Violin 1, Violin 2, Cello) and Double Bass. The score consists of six staves of music with various markings, including dynamics (p, f, mf), articulations (pizz., acco., pp, ff, sforz.), and performance instructions (e.g., "anaco.", "pizz.", "pp"). The score is divided into measures by vertical bar lines. Measures 8b, 89, and 91 are circled on the left margin.

Measure 8b: Violin 1 has a pizz. section. Violin 2 has a dynamic p_{122} . Cello has a dynamic $p_{122} \text{ mf}$. Double Bass has a dynamic p_{122} .

Measure 89: Violin 1 has a dynamic p . Violin 2 has a dynamic p . Cello has a dynamic p . Double Bass has a dynamic p .

Measure 91: Violin 1 has a dynamic f . Violin 2 has a dynamic f . Cello has a dynamic f . Double Bass has a dynamic f .

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(12)

Handwritten musical score for a string instrument, likely cello or double bass, featuring four staves of music with various markings and annotations.

Staff 1: Measures 15-18. Key signature changes between $\text{F}^{\#}$, $\text{G}^{\#}$, and $\text{A}^{\#}$. Dynamics include 4pp and 4f . Articulation marks like *spiccato* and *contar* are present. Fingerings such as 4ed. , 5ed. , and 6 pretas are indicated. A bracket labeled "Brancas" spans measures 15-18.

Staff 2: Measures 19-22. Key signature changes between $\text{F}^{\#}$, $\text{G}^{\#}$, and $\text{A}^{\#}$. Dynamics include 8f and 8ff . Fingerings like 4ed. and 5ed. are shown. A bracket labeled "deikar SOAR" spans measures 20-21.

Staff 3: Measures 23-26. Key signature changes between $\text{F}^{\#}$, $\text{G}^{\#}$, and $\text{A}^{\#}$. Dynamics include 10p and 8f . Fingerings like 3ed. , 4ed. , and 5ed. are indicated.

Staff 4: Measures 27-30. Key signature changes between $\text{F}^{\#}$, $\text{G}^{\#}$, and $\text{A}^{\#}$. Dynamics include 8f and 2p . Fingerings like 3ed. , 4ed. , and 5ed. are indicated.

Staff 5: Measures 31-34. Key signature changes between $\text{F}^{\#}$, $\text{G}^{\#}$, and $\text{A}^{\#}$. Dynamics include 4p , 8f , 2pp , and 4pp . Fingerings like 3ed. , 4ed. , and 5ed. are indicated. A bracket labeled "deikar SOAR" spans measures 31-34.

(13)

Handwritten musical score for a string instrument, page 13. The score consists of six staves of music with various markings like dynamics (mf, p, pp), articulations, and performance instructions (e.g., 'decrese'). The staves are numbered 104, 105, and 108.

Staff 1 (Top): Measure 104: Dynamics mf, Articulation 4m+, Measure 105: Dynamics mf, Articulation 3r, Measure 108: Articulation 3r, Dynamics pp, Articulation 4 decrese.

Staff 2: Measure 104: Articulation 23, Measure 105: Articulation 3, Measure 108: Articulation 3.

Staff 3: Measure 104: Articulation 8f, Measure 105: Articulation 4, Measure 108: Articulation 3.

Staff 4: Measure 104: Articulation 2, Measure 105: Articulation 4, Measure 108: Articulation 3.

Staff 5: Measure 104: Articulation 2, Measure 105: Articulation 3, Measure 108: Articulation 3.

Staff 6 (Bottom): Measure 104: Articulation 3, Measure 105: Articulation 3, Measure 108: Articulation 3.

Text at the bottom left: (4) V.C. (4)sib (4)sib

Text at the bottom center: INSTRUMENTOS MUSICAIS WERIL — fabricados por Mestres — executados por Artistas

(14)

A handwritten musical score for a string quartet, consisting of four staves. The top two staves are for violins, the third for cello, and the bottom for double bass. The score includes various dynamics like *p*, *f*, *pp*, and *ff*, and performance instructions such as *ligado*, *pizz.*, and *gl.*. The key signature changes frequently, and the time signature is mostly common time (indicated by '2'). The manuscript is written in black ink on white paper.

(15)

Handwritten musical score page 15, featuring three staves of music. The first staff (measures 113) starts with a dynamic *p súbt.* and includes a circled measure number (113). The second staff (measures 113-119) shows a crescendo with the instruction *cresc...*. The third staff (measures 119-121) shows a decrescendo with the instruction *decresc... 241*. Measure 121 concludes with a measure repeat sign and a dynamic *82*.

(16)

23
 25
 (16)

gloss. am 2 Tempos
decrease...
gloss.

(Repetir até sumir)

! = 42

II

(17).

Handwritten musical score for three staves (Violin/Vcl, Violin/Vcl, and Piano/pf). The score consists of four systems of music, each starting with a measure number in parentheses.

- System 1 (Measures 11-12):** The first staff (Vcl) has a 2/4 time signature. The second staff (Vcl) has a 4/4 time signature. The piano staff (pf) has a 4/4 time signature. Measure 11 starts with a forte dynamic. Measure 12 starts with a piano dynamic.
- System 2 (Measures 13-14):** The first staff (Vcl) has a 2/4 time signature. The second staff (Vcl) has a 4/4 time signature. The piano staff (pf) has a 4/4 time signature. Measure 13 starts with a piano dynamic. Measure 14 starts with a forte dynamic.
- System 3 (Measures 15-16):** The first staff (Vcl) has a 2/4 time signature. The second staff (Vcl) has a 4/4 time signature. The piano staff (pf) has a 4/4 time signature. Measure 15 starts with a piano dynamic. Measure 16 starts with a forte dynamic.

Measure numbers are circled in the left margin: (11), (12), (13), (14), (15), and (16).

18)

Handwritten musical score page 18, featuring six staves of music. The score includes dynamic markings such as *f*, *ff*, *p*, *pp*, and *mf*. Articulation marks like dots and dashes are present, along with slurs and grace notes. Measure numbers 20, 25, and 32 are circled on the left side of the staves. The music consists of six staves, likely for a six-part ensemble or orchestra. The notation is dense with various note heads, stems, and bar lines.

(19)



Handwritten musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to one flat (B-flat). Measure 20 starts with a dynamic *mf*. The first measure consists of eighth-note pairs. The second measure begins with a dynamic *sfz*. The third measure starts with a dynamic *f*. The fourth measure starts with a dynamic *p*.

Handwritten musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to one flat (B-flat). Measure 21 starts with a dynamic *f*. The first measure consists of eighth-note pairs. The second measure begins with a dynamic *p*. The third measure starts with a dynamic *p*. The fourth measure starts with a dynamic *p*.

Handwritten musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to one flat (B-flat). Measure 22 starts with a dynamic *p*. The first measure consists of eighth-note pairs. The second measure begins with a dynamic *p*. The third measure starts with a dynamic *p*. The fourth measure starts with a dynamic *p*.

Handwritten musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to one flat (B-flat). Measure 23 starts with a dynamic *mf*. The first measure consists of eighth-note pairs. The second measure begins with a dynamic *p*. The third measure starts with a dynamic *p*. The fourth measure starts with a dynamic *p*.

Handwritten musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to one flat (B-flat). Measure 24 starts with a dynamic *f*. The first measure consists of eighth-note pairs. The second measure begins with a dynamic *p*. The third measure starts with a dynamic *p*. The fourth measure starts with a dynamic *p*.

(20)

Handwritten musical score for a solo instrument, page 20. The score consists of six staves of music, each with a tempo marking and dynamics.

Staff 1: Measures 1-2. Key signature: F major (one sharp). Measure 1: 4/4 time, dynamic ff. Measure 2: 2/4 time, dynamic ff.

Staff 2: Measures 3-4. Key signature: C major. Measure 3: 4/4 time, dynamic ff. Measure 4: 2/4 time, dynamic ff.

Staff 3: Measures 5-6. Key signature: C major. Measure 5: 4/4 time, dynamic ff. Measure 6: 2/4 time, dynamic ff.

Staff 4: Measures 7-8. Key signature: C major. Measure 7: 4/4 time, dynamic ff. Measure 8: 2/4 time, dynamic ff.

Staff 5: Measures 9-10. Key signature: C major. Measure 9: 4/4 time, dynamic ff. Measure 10: 2/4 time, dynamic ff.

Staff 6: Measures 11-12. Key signature: C major. Measure 11: 4/4 time, dynamic ff. Measure 12: 2/4 time, dynamic ff.

(21)

Handwritten musical score for string quartet, featuring six staves of music with various performance instructions and dynamics.

Staff 1 (Top):

- Measure 63: Cresc. (crescendo)
- Measure 64: Pizz. (pizzicato)
- Measure 65: 3+1 (three upstrokes, one downstroke)
- Measure 66: Cresc. (crescendo)
- Measure 67: Stacc. (staccato)
- Measure 68: Cresc. (crescendo)
- Measure 69: 2 4 (two upstrokes, four downstrokes)

Staff 2:

- Measure 63: Cresc. (crescendo)
- Measure 64: 4 (four upstrokes)
- Measure 65: 3+1 (three upstrokes, one downstroke)
- Measure 66: Cresc. (crescendo)
- Measure 67: 4 (four upstrokes)
- Measure 68: Cresc. (crescendo)
- Measure 69: 2 4 (two upstrokes, four downstrokes)

Staff 3:

- Measure 63: Cresc. (crescendo)
- Measure 64: 4 (four upstrokes)
- Measure 65: 3+1 (three upstrokes, one downstroke)
- Measure 66: Cresc. (crescendo)
- Measure 67: 4 (four upstrokes)
- Measure 68: Cresc. (crescendo)
- Measure 69: 2 4 (two upstrokes, four downstrokes)

Staff 4:

- Measure 63: Cresc. (crescendo)
- Measure 64: 4 (four upstrokes)
- Measure 65: 3+1 (three upstrokes, one downstroke)
- Measure 66: Cresc. (crescendo)
- Measure 67: 4 (four upstrokes)
- Measure 68: Cresc. (crescendo)
- Measure 69: 2 4 (two upstrokes, four downstrokes)

Staff 5:

- Measure 63: Cresc. (crescendo)
- Measure 64: 4 (four upstrokes)
- Measure 65: 3+1 (three upstrokes, one downstroke)
- Measure 66: Cresc. (crescendo)
- Measure 67: 4 (four upstrokes)
- Measure 68: Cresc. (crescendo)
- Measure 69: 2 4 (two upstrokes, four downstrokes)

Staff 6:

- Measure 63: Cresc. (crescendo)
- Measure 64: 4 (four upstrokes)
- Measure 65: 3+1 (three upstrokes, one downstroke)
- Measure 66: Cresc. (crescendo)
- Measure 67: 4 (four upstrokes)
- Measure 68: Cresc. (crescendo)
- Measure 69: 2 4 (two upstrokes, four downstrokes)

(22)

This image shows the second page of a handwritten musical score for three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature changes frequently, indicated by circled numbers 1 through 5. The time signature is mostly common time. The score features several measures of complex rhythmic patterns and dynamics. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with 'sfz' (sforzando) and 'sf3' (sforzando 3). Measures 4-5 continue with dynamic changes and rhythmic complexity. Measures 6-7 show a continuation of the pattern with 'sfz' and 'sf3'. Measures 8-9 conclude the section with 'dim.' (diminuendo) and a final dynamic marking. The bottom staff has circled numbers 1, 2, and 3.

(23)

Sem vibrar

85

Handwritten musical score for guitar page 23, measure 85. The score includes two staves of music with various markings like "ppp", "pppp", "patois", "brancus", and dynamic markings "p" and "f". The first staff has a circled "X" and a "p" above it.

- III -

♩: 100

<img alt="Handwritten musical score for guitar page 23, section III. It features three staves of music with various performance techniques indicated by wavy lines and numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 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600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1097, 1098, 1099, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1197, 1198, 1199, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1297, 1298, 1299, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1397, 1398, 1399, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1497, 1498, 1499, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1597, 1598, 1599, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1697, 1698, 1699, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1797, 1798, 1799, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1869, 1870, 18

(24)

(25)

18

mf

f

93

(26)

A handwritten musical score for two staves. The top staff uses a soprano C-clef and has a key signature of one sharp. It includes dynamic markings such as $\frac{2}{4}$ (tempo), $\frac{4}{4}$, $\frac{2}{4}$ (tempo), $\frac{4}{4}$, and $\frac{2}{4}$ (tempo). The bottom staff uses a bass F-clef and has a key signature of one sharp. It includes dynamic markings such as $\frac{2}{4}$ (tempo), $\frac{4}{4}$, $\frac{2}{4}$ (tempo), $\frac{4}{4}$, and $\frac{2}{4}$ (tempo). The score consists of six systems of music, each starting with a measure of $\frac{2}{4}$ followed by a measure of $\frac{4}{4}$. The notation includes various note heads, stems, and bar lines, with some measures featuring grace notes or slurs.

(44)

(45)

(46)

(47)

(53)

Handwritten musical score for a solo instrument, likely a woodwind or brass, featuring six staves of music. The score includes various dynamics, articulations, and performance instructions.

Staff 1: Treble clef. Measures 1-3: Rests. Measure 4: Fingerings (5), (3), (2), (6). Measure 5: Fingerings (2), (4).

Staff 2: Treble clef. Fingerings (5), (3), (2), (6). Measure 1: Fingerings (2), (4). Measure 2: Fingerings (5), (2), (1), (3). Measure 3: Fingerings (3), (2), (1), (4). Measure 4: Fingerings (2), (4). Measure 5: Fingerings (5), (2), (1), (3). Measure 6: Fingerings (3), (2), (1), (4).

Staff 3: Treble clef. Fingerings (2), (4). Measure 1: Fingerings (5), (2), (1), (3). Measure 2: Fingerings (3), (2), (1), (4). Measure 3: Fingerings (2), (4). Measure 4: Fingerings (5), (2), (1), (3). Measure 5: Fingerings (3), (2), (1), (4).

Staff 4: Treble clef. Fingerings (2), (4). Measure 1: Fingerings (5), (2), (1), (3). Measure 2: Fingerings (3), (2), (1), (4). Measure 3: Fingerings (2), (4). Measure 4: Fingerings (5), (2), (1), (3). Measure 5: Fingerings (3), (2), (1), (4).

Staff 5: Treble clef. Fingerings (2), (4). Measure 1: Fingerings (5), (2), (1), (3). Measure 2: Fingerings (3), (2), (1), (4). Measure 3: Fingerings (2), (4). Measure 4: Fingerings (5), (2), (1), (3). Measure 5: Fingerings (3), (2), (1), (4).

Staff 6: Treble clef. Fingerings (2), (4). Measure 1: Fingerings (5), (2), (1), (3). Measure 2: Fingerings (3), (2), (1), (4). Measure 3: Fingerings (2), (4). Measure 4: Fingerings (5), (2), (1), (3). Measure 5: Fingerings (3), (2), (1), (4).

Handwritten musical score page 29, featuring six staves of music. The score includes dynamic markings such as mf , f , ff , and p . Measure numbers 64, 65, 66, 67, 68, and 69 are indicated. The music consists of six staves, likely for a six-part ensemble. The notation includes various note heads, stems, and bar lines. Measure 64 starts with a forte dynamic and includes a measure number '2'. Measures 65 and 66 continue the rhythmic pattern. Measure 67 features a dynamic ff and includes a measure number '2'. Measures 68 and 69 conclude the section.

301

min.

(5) (3) (7)

3/4

18/8

(3)

5 16 2 4 pizz. p

16 5 4

p

(31)

76

Handwritten musical score for page 76. The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo of 16. It features various slurs, grace notes, and dynamic markings like *pizz.* and *mf*. The middle staff has a bass clef and a key signature of one sharp, with a tempo of 16. The bottom staff has a bass clef and a key signature of one sharp, with a tempo of 16. Measures 1 through 5 are shown, followed by a repeat sign and measures 1 through 5 again.

79

Handwritten musical score for page 79. The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo of 16. It features slurs, grace notes, and dynamic markings like *p* and *mf*. The middle staff has a bass clef and a key signature of one sharp, with a tempo of 16. The bottom staff has a bass clef and a key signature of one sharp, with a tempo of 16. Measures 1 through 5 are shown, followed by a repeat sign and measures 1 through 5 again.

(32)

Handwritten musical score for a string instrument, likely violin or cello, featuring two staves of music. The top staff begins with a dynamic *f*. Fingerings are indicated above the notes: 3, 4, 5, 7, 8, 2, 4, 7, 8. A grace note is shown with a bracket. The bottom staff starts with a dynamic *p*, followed by fingerings 3, 4, 7, 8, 2, 4, 7, 8. Pedal markings (*Ped.*) are present at the end of the second measure. The score concludes with several blank staves.

Handwritten musical score for a string instrument, likely violin or cello, featuring three staves of music. The first staff starts with a dynamic *f* and fingerings 7, 8, 7, 8, 7, 8, 7, 8. The second staff starts with a dynamic *p* and fingerings 7, 8, 7, 8, 7, 8, 7, 8. The third staff starts with a dynamic *p* and fingerings 7, 8, 7, 8, 7, 8. The score concludes with several blank staves.

(33)

Handwritten musical score for two staves. Measure 1: Treble staff has eighth-note pairs (5/16), bass staff has sixteenth-note pairs (5/16). Measure 2: Treble staff has eighth-note pairs (2/4), bass staff has sixteenth-note pairs (2/4). Measure 3: Treble staff has eighth-note pairs (3/4), bass staff has sixteenth-note pairs (3/4). Measure 4: Treble staff has eighth-note pairs (3/4), bass staff has sixteenth-note pairs (3/4).

Handwritten musical score for two staves. Measure 5: Treble staff has eighth-note pairs (3/4), bass staff has sixteenth-note pairs (5/16). Measure 6: Treble staff has eighth-note pairs (2/4), bass staff has sixteenth-note pairs (2/4). Measure 7: Treble staff has eighth-note pairs (3/2), bass staff has sixteenth-note pairs (2/4). Measure 8: Treble staff has eighth-note pairs (5/16), bass staff has sixteenth-note pairs (3/16).

(35)

100

Handwritten musical score for two staves. The top staff uses a treble clef and has a tempo of 16. The bottom staff uses a bass clef and has a tempo of 16. The score includes various note heads, stems, and rests. A circled '16' is present on both staves. A 'ligando' instruction is written above the top staff. Measures 5 and 6 are shown.

03

Handwritten musical score for two staves. The top staff uses a treble clef. The bottom staff uses a bass clef. Measures 1 through 4 are shown. Measure 1 starts with a dotted half note. Measures 2 and 3 show eighth-note patterns. Measure 4 shows a sustained note followed by a sixteenth-note pattern.

(5) (80)
(105)

Tr

ligato

3 4

(105) (103)

p

2 3 8 4

3 4

(3x)

(110)

Violin 1: Fingerings 3, 4; dynamic p; performance instruction pizz.

Violin 2: Fingerings 1, 2, 3, 4; dynamic pp; performance instruction pizz.

Cello: Fingerings 2, 3, 4; dynamic p.

Bass: Fingerings 3, 4; dynamic pp; performance instruction slurs.

(111)

Violin 1: Fingerings 2, 3, 4; dynamic arco.

Violin 2: Fingerings 4, 5; dynamic p.

Cello: Fingerings 1, 2, 3, 4; dynamic p8 arco.

Bass: Fingerings 2, 3, 4; dynamic p8 arco; performance instruction tremolo.

(38)

Handwritten musical score for two voices. The top staff uses soprano clef and the bottom staff uses bass clef. Both staves are in common time. The key signature changes frequently, indicated by circled numbers 2, 3, 4, and 5. The vocal parts are separated by a vertical bar. The music includes various note heads, stems, and rests. There are several fermatas and grace notes. The score is on five-line staff paper.

Handwritten musical score for two voices, continuing from the previous page. The top staff uses soprano clef and the bottom staff uses bass clef. Both staves are in common time. The key signature changes frequently, indicated by circled numbers 2, 3, 4, and 5. The vocal parts are separated by a vertical bar. The music includes various note heads, stems, and rests. There are several fermatas and grace notes. The score is on five-line staff paper.

(39)

124

124

125

125

(40)

Handwritten musical score for piano. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It features various dynamics like *f*, *p*, *mf*, and *ff*. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It includes dynamic markings like *p* and *pp*. The score is annotated with circled numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9.

Handwritten musical score for piano, continuing from page 40. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The score includes dynamic markings like *f*, *pp*, and *Ped.*. The score is annotated with circled numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9. A specific measure is labeled "ligado".

(41)

(132)

(134)

ERESE. pouco a pouco...

poco. sempre.

3rd ending

3
4

3rd ending

3
4

(43)

3

140

Tr.

ff p > pp

4^a corda

gloss.

pp sforz. Ped.

8^a

9

141

Tr.

142

Tr.

143

Tr.

Tr.

8^a

(44)

144

Musical score page 144. The top staff shows two melodic lines: a soprano line with eighth-note patterns and a bassoon line with sustained notes and slurs. The bassoon part includes dynamic markings *pp* and *Tr.* The bottom staff shows a continuous line of eighth-note patterns. Measure numbers 1 through 7 are indicated above the top staff.

147

CRESC.

Musical score page 147. The top staff shows a soprano line with eighth-note patterns and a bassoon line with sustained notes and slurs. The bassoon part includes dynamic markings *Tr.* The bottom staff shows a continuous line of eighth-note patterns. Measure numbers 1 through 7 are indicated above the top staff. The word *CRESC.* appears twice on the page, once above the first measure and once below the third measure.

(45) cresc.

149

8a.

150

p subt.

mf

p subt.

(46)

♩ = 132

755

This page contains two staves of handwritten musical notation. The top staff uses a treble clef and has several grace notes indicated by small vertical strokes above the main notes. The bottom staff uses a bass clef. Both staves feature various dynamic markings like 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). There are also slurs and grace notes. The page is numbered '755' in a circle on the left.

161

This page contains two staves of handwritten musical notation. The top staff uses a treble clef and includes performance instructions 'pizz.' and 'arco' with their respective symbols. The bottom staff uses a bass clef. Both staves show rhythmic patterns with various note heads and stems. The page is numbered '161' in a circle on the left.

(47).

2
4

(166)

2
4

2
4

(171)

2
4

(48)

(186)

Handwritten musical score page 48, system 186. The score consists of two staves. The top staff is for a melodic instrument and the bottom staff is for a harmonic instrument like a harp or piano. The key signature changes frequently, indicated by circled numbers 1 through 8. Measure 1 starts with a sharp, followed by a double sharp, then a double sharp with a flat, then a double sharp with a flat. Measures 2 and 3 continue this pattern. Measure 4 starts with a double sharp, followed by a double sharp with a flat, then a double sharp with a flat. Measures 5 and 6 continue this pattern. Measures 7 and 8 show chords: 5, 8, 7, 7, 5, 4, 2, 1. Measures 9 and 10 show chords: 5, 5, 5, 5, 5, 5, 5, 5.

(187)

Handwritten musical score page 48, system 187. The score consists of two staves. The top staff is for a melodic instrument and the bottom staff is for a harmonic instrument like a harp or piano. The key signature changes frequently, indicated by circled numbers 1 through 8. Measures 1 and 2 show chords: 1, 1, 1, 1, 1, 1, 1, 1. Measures 3 and 4 show chords: 1, 1, 1, 1, 1, 1, 1, 1. Measures 5 and 6 show chords: 1, 1, 1, 1, 1, 1, 1, 1. Measures 7 and 8 show chords: 1, 1, 1, 1, 1, 1, 1, 1. Measures 9 and 10 show chords: 1, 1, 1, 1, 1, 1, 1, 1. A large 'X' is placed over the first measure of the harmonic staff.

(49)

(186)

Tr.

Tr.

Tr.

Ged.

* Ped.

* Ped.

(187)

Tr.

Tr.

Tr.

mf

erese.

Ged.

erese.

mf Ped.

(50)

148

Handwritten musical score for three staves. The first staff has a treble clef, a common time signature, and a key signature of one sharp. It includes dynamic markings like *p*, *ass.*, and *a tempo*. The second staff has a bass clef, a common time signature, and a key signature of one sharp. The third staff has a bass clef, a common time signature, and a key signature of one sharp. The score features various note heads, stems, and rests. There are also performance instructions like *besan*, *rit*, *a tempo*, and *3*.

149

Handwritten musical score for three staves. The first staff has a treble clef, a common time signature, and a key signature of one sharp. It includes dynamic markings like *Lento*, *Trum*, and *erese.*. The second staff has a bass clef, a common time signature, and a key signature of one sharp. The third staff has a bass clef, a common time signature, and a key signature of one sharp. The score features various note heads, stems, and rests. There are also performance instructions like *sliss.*, *p*, *Sfz*, *p*, and *Trum*.

(5-1)

erece.

203

erece.

2 tempus

Sf (3 arco) 18a

f decrease...

ped. ped.

This page contains two staves of handwritten musical notation. The top staff features several slurs and dynamic markings such as 'erece.', '203', 'erece.', '2 tempus', 'Sf (3 arco)', '18a', 'f', 'decrease...', and 'ped. ped.'. The bottom staff includes markings like 'decrease', 'f', 'p', and 'Sf'. The notation uses standard musical symbols like notes, rests, and clefs.

decrease

Sf 18a

f p

jim

This page shows a single staff of handwritten musical notation. It includes dynamic markings such as 'decrease', 'Sf 18a', 'f', 'p', and 'jim'. The staff consists of five horizontal lines with vertical stems extending from them.

Salvador, 7-8-67
D. Cardoso
J. J. Berguer

1
2
3
4
5
6
7
8
9
10

f = 40

II

1

2

3

4

5

6

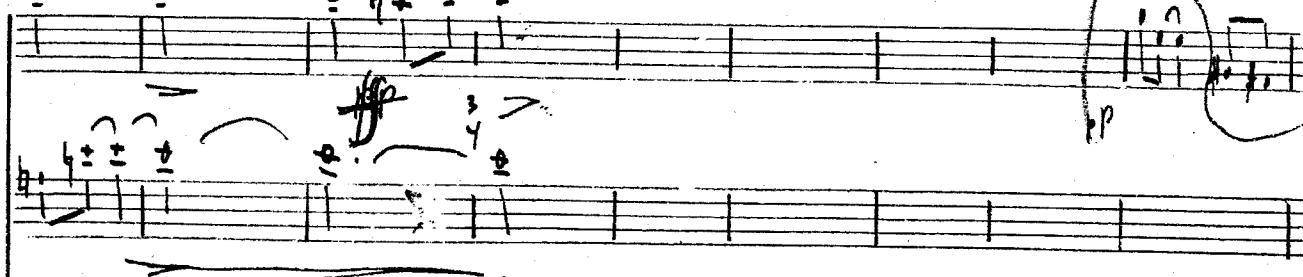
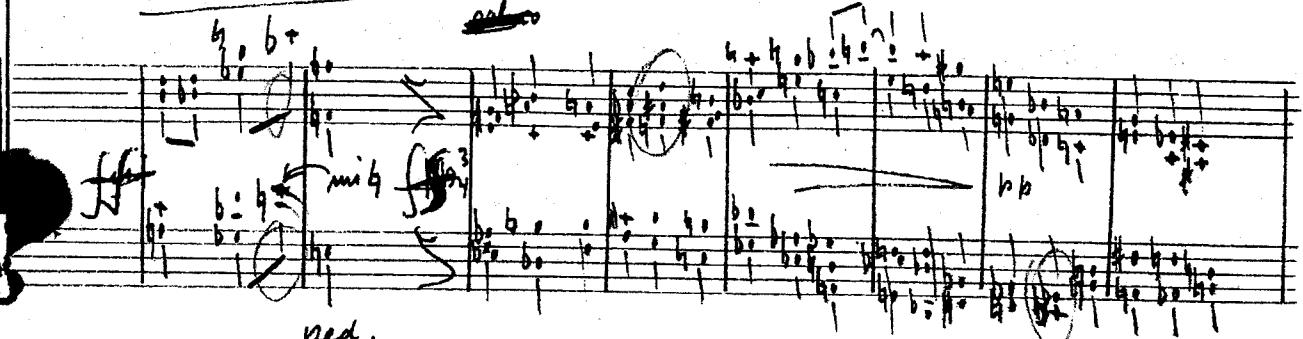
7

8

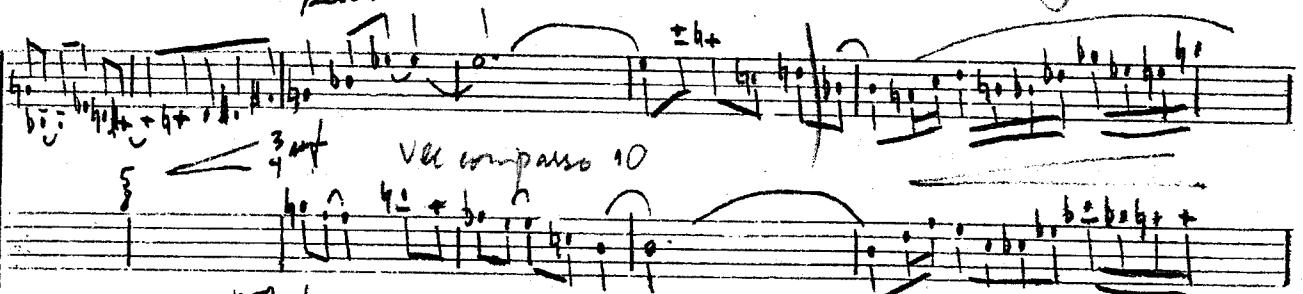
9

10

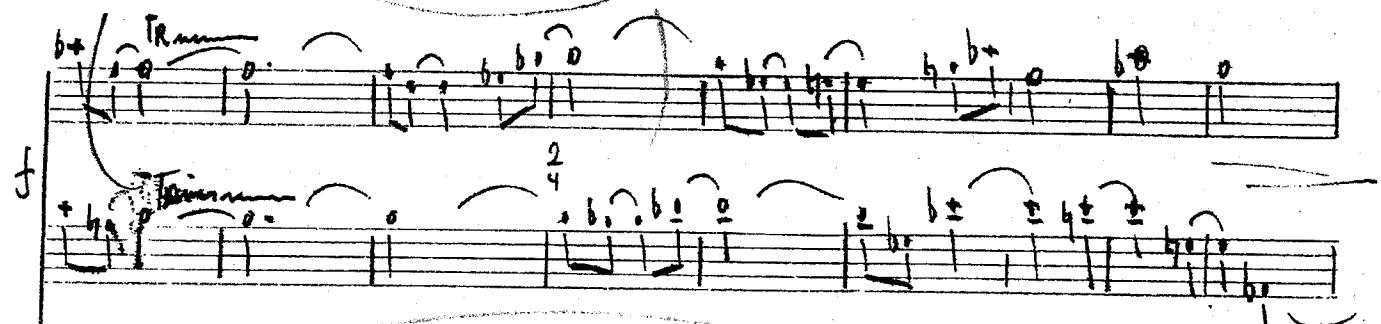
2

~~caba~~

ped.



Vcl compasso 10



3

This image shows a single page of handwritten musical notation. The notation is organized into five horizontal staves, each consisting of five lines. The music is written in a cursive style with various note heads (circles, squares, triangles) and stems. Arrows and curved lines are used to indicate specific performance techniques or dynamics. Several large, dark, irregular shapes, possibly from a previous page, are overlaid on the music, obscuring parts of the notes and stems. In the top right corner of the page, the number '37' is handwritten.

4

$\frac{3}{4} + \frac{1}{8}$

3

4 4

Cresc.

pizz. $\frac{3}{4} + \frac{1}{8}$ acc. $\frac{3}{4}$

pizz. $\frac{3}{4} + \frac{1}{8}$ cresc. $\frac{3}{4}$

5+3

Cresc.

f ff

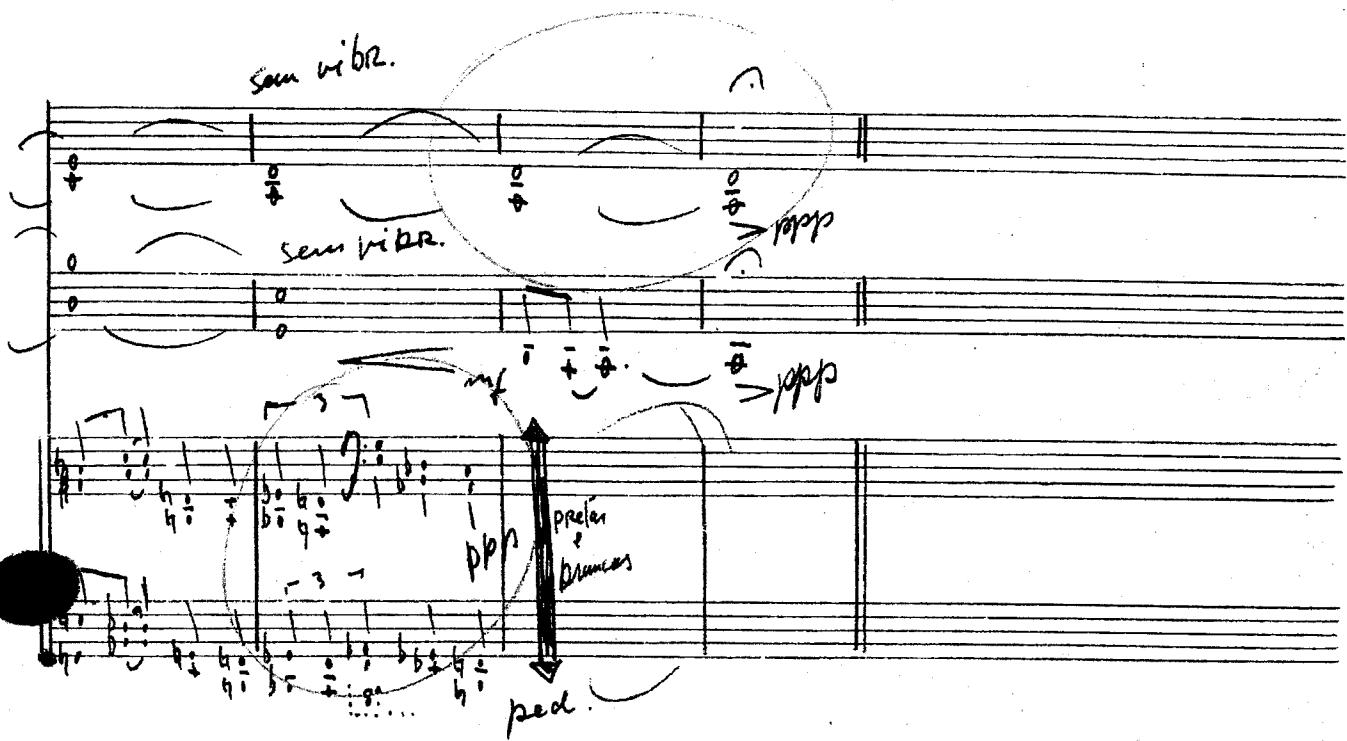
5

Handwritten musical score page 5. The top staff consists of five lines with vertical stems pointing down. The bottom staff has six lines with vertical stems pointing up. There are several slurs and dynamic markings (e.g., ff , f) throughout. A circled measure is present in the middle of the page.

dim. piano and

Handwritten musical score page 6. The top staff has five lines with vertical stems pointing down. The bottom staff has six lines with vertical stems pointing up. Dynamic markings include ff , f , and dim. piano and . Measures 13 and 14 are circled.

Handwritten musical score page 7. The top staff has five lines with vertical stems pointing down. The bottom staff has six lines with vertical stems pointing up. Measures 15 and 16 are circled.



VIA-SALIDA

PARA

ORQUESTRA

PARTITURA

Musical score for *VIA-SALIDA* (Concerto) by Luizemburgo Pocher Cardoso, 1968.

The score consists of ten staves, each with two parts (1st and 2nd). The instruments listed are:

- FLAUTA { 1º
2º (FLAUTIM)
- OBOE { 1º
2º (C. INGLÊS)
- CLARINETE { 1º
2º Sib
- FAGOTE { 1º
2º
- TRUMPA { 1º
2º FA
- TRAMPETE { 1º
2º Sib
- TROMBONE { 1º
2º Dó
3º
- TUBA {
- TIPIANOS { 3º
- BOMBO
- PRATO C/BAIA
- AGOGÔ
- MADEIRA
- RECO-RECO
- XILOFONE
- CORDAS {

Handwritten signature at the bottom right:

Luizemburgo Pocher Cardoso
1968

This image shows a single page from a handwritten musical score. The music is written on a five-line staff, likely for a large ensemble. The notation is highly detailed, featuring many dynamic markings such as 3P, ff, and pp, along with various performance instructions like 'sem sordina' (soft with mute). The handwriting is fluid and expressive, with many slurs, dots, and other markings that suggest a conductor's original manuscript. The page is filled with musical information, providing a clear view of the composer's creative process.

20

Handwritten musical score page 20, featuring a dense arrangement of instruments and dynamic markings.

Top System:

- String section (Violins I & II, Violas, Cellos, Double Bass) play eighth-note patterns. Violin II has a dynamic *mf*.
- Woodwind section (Flute, Clarinet, Bassoon) play eighth-note patterns. Bassoon has dynamics *p*, *mp*, and *p*.
- Percussion (Maracas, Claves, Shakers) play eighth-note patterns. Maracas has a dynamic *p*.
- Brass section (Trumpet, Trombone) play eighth-note patterns. Trumpet has dynamics *f* and *p*.
- Drums (Snare, Bass Drum) play eighth-note patterns. Snare has dynamics *p* and *f*.
- Other instruments (Tuba, Trombones, etc.) play eighth-note patterns. Trombones have dynamics *p* and *f*.

Middle System:

- String section (Violins I & II, Violas, Cellos, Double Bass) play eighth-note patterns. Violin II has a dynamic *p*.
- Woodwind section (Flute, Clarinet, Bassoon) play eighth-note patterns. Bassoon has dynamics *p* and *pp*.
- Percussion (Maracas, Claves, Shakers) play eighth-note patterns. Maracas has a dynamic *p*.
- Brass section (Trumpet, Trombone) play eighth-note patterns. Trumpet has dynamics *f* and *p*.
- Drums (Snare, Bass Drum) play eighth-note patterns. Snare has dynamics *p* and *f*.
- Other instruments (Tuba, Trombones, etc.) play eighth-note patterns. Trombones have dynamics *p* and *f*.

Bottom System:

- String section (Violins I & II, Violas, Cellos, Double Bass) play eighth-note patterns. Violin II has a dynamic *f*.
- Woodwind section (Flute, Clarinet, Bassoon) play eighth-note patterns. Bassoon has dynamics *p* and *pp*.
- Percussion (Maracas, Claves, Shakers) play eighth-note patterns. Maracas has a dynamic *p*.
- Brass section (Trumpet, Trombone) play eighth-note patterns. Trumpet has dynamics *f* and *p*.
- Drums (Snare, Bass Drum) play eighth-note patterns. Snare has dynamics *p* and *f*.
- Other instruments (Tuba, Trombones, etc.) play eighth-note patterns. Trombones have dynamics *p* and *f*.

Annotations:

- Handwritten circled numbers 1, 2, 3, 4, and 5 are placed above various measures across the systems.
- Handwritten labels include *p subr.*, *F1*, *F2*, *col. sped.*, *pp subr. Mar.*, *pizz.*, *pizz. k*, *pizz.*, *arco*, and *PP*.
- Handwritten dynamics such as *f*, *p*, *mf*, *mp*, *pp*, and *ppp* are scattered throughout the score.

Handwritten musical score for orchestra, page 30.

The score consists of 12 staves, each with a unique instrumentation:

- Staff 1: Flute, Clarinet, Bassoon, Trombone, Tromp. (fp), Tromp. (mf), Tromp. (f), Tromp. (ff).
- Staff 2: Tromp. (f), Tromp. (ff), Tromp. (pp), Tromp. (p), Tromp. (mfp).
- Staff 3: Tromp. (f), Tromp. (ff), Tromp. (pp), Tromp. (p), Tromp. (mfp).
- Staff 4: Tromp. (f), Tromp. (ff), Tromp. (pp), Tromp. (p), Tromp. (mfp).
- Staff 5: Tromp. (f), Tromp. (ff), Tromp. (pp), Tromp. (p), Tromp. (mfp).
- Staff 6: Tromp. (f), Tromp. (ff), Tromp. (pp), Tromp. (p), Tromp. (mfp).
- Staff 7: Tromp. (f), Tromp. (ff), Tromp. (pp), Tromp. (p), Tromp. (mfp).
- Staff 8: Tromp. (f), Tromp. (ff), Tromp. (pp), Tromp. (p), Tromp. (mfp).
- Staff 9: Tromp. (f), Tromp. (ff), Tromp. (pp), Tromp. (p), Tromp. (mfp).
- Staff 10: Tromp. (f), Tromp. (ff), Tromp. (pp), Tromp. (p), Tromp. (mfp).
- Staff 11: Tromp. (f), Tromp. (ff), Tromp. (pp), Tromp. (p), Tromp. (mfp).
- Staff 12: Tromp. (f), Tromp. (ff), Tromp. (pp), Tromp. (p), Tromp. (mfp).

Performance instructions and markings are scattered throughout the score, including circled numbers (1, 2, 3, 4) and dynamic markings (f, ff, p, pp, mf, mfp, mfp, f, ff, p, pp, mfp, mfp). The score is written on a grid of 12 staves and 4 measures per staff.

Handwritten musical score for orchestra, page 3.

Top System:

- Violin 1: Measures 1-2, dynamic ff.
- Violin 2: Measures 1-2, dynamic ff.
- Cello: Measures 1-2, dynamic ff.
- Bassoon: Measures 1-2, dynamic ff.
- Double Bass: Measures 1-2, dynamic ff.
- Trombones: Measures 1-2, dynamic ff.
- Drums: Measures 1-2, dynamic ff.
- Brass Ensemble: Measures 1-2, dynamic ff.

Middle System:

- Tuba: Measures 1-2, dynamic ff.
- Trombones: Measures 1-2, dynamic ff.
- Double Bass: Measures 1-2, dynamic ff.
- Drums: Measures 1-2, dynamic ff.
- Brass Ensemble: Measures 1-2, dynamic ff.

Bottom System:

- Tenor Saxophone: Measures 1-2, dynamic ff.
- Alto Saxophone: Measures 1-2, dynamic ff.
- Soprano Saxophone: Measures 1-2, dynamic ff.
- Flute: Measures 1-2, dynamic ff.
- Oboe: Measures 1-2, dynamic ff.
- Clarinet: Measures 1-2, dynamic ff.
- Horn: Measures 1-2, dynamic ff.
- Trumpet: Measures 1-2, dynamic ff.
- French Horn: Measures 1-2, dynamic ff.
- Percussion: Measures 1-2, dynamic ff.

A page of handwritten musical notation on eleven staves. The notation is dense with various musical symbols including eighth and sixteenth notes, rests, and dynamic markings such as forte (f), double forte (ff), piano (p), and mezzo-forte (mf). Handwritten numbers are placed above the staves: '5' appears twice, '2' appears four times, and '5' appears once more. The instruments listed on the left side of the page are Flute, Clarinet, Bassoon, Trombone, Trumpet, Horn, Trombone, Percussion, and Double Bass. The page is numbered '2' in the bottom right corner.

55

DECRESCE.

10.

Handwritten musical score for orchestra, page 55, measures 1-5. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Trombone, Tuba, Trumpet, Horn, and Trombones. Measure 1 starts with a dynamic of $\frac{3}{4}$. Measures 2-5 show various rhythmic patterns and dynamics, including $\frac{2}{4}$, $\frac{5}{4}$, $\frac{4}{4}$, and $\frac{3}{4}$. Measure 5 ends with a dynamic of $\frac{2}{4}$.

2

5

4

3

Decrease...

Handwritten musical score for orchestra, page 55, measures 6-10. The score continues with parts for Flute, Oboe, Clarinet, Bassoon, Trombone, Tuba, Trumpet, Horn, and Trombones. Measures 6-10 show a continuation of the rhythmic patterns and dynamics from the previous measures, with measure 10 ending with a dynamic of $\frac{2}{4}$.

2

5

4

3

Decrease...

Handwritten musical score for orchestra, page 55, measures 11-15. The score continues with parts for Flute, Oboe, Clarinet, Bassoon, Trombone, Tuba, Trumpet, Horn, and Trombones. Measures 11-15 show a continuation of the rhythmic patterns and dynamics, with measure 15 ending with a dynamic of $\frac{2}{4}$.

2

5

4

3

DECRESCE.

This image shows a handwritten musical score spread across two pages, numbered 70 and 71. The score is organized into five staves, each representing a different instrument: Flute 1 (F. 1), Clarinet 1 (C. 1), Bassoon 1 (B. 1), Trombone 1 (T. 1), and Cello 1 (C. 1). The music consists of measures of various lengths, with notes and rests indicated by standard musical notation. The score includes dynamic markings such as *p* (piano) and *sfz* (sforzando). There are also several large, faint circles drawn over the music, likely indicating performance techniques or rehearsal marks. The handwriting is in black ink on white paper.

fl.

f 80

85

pp p

105

flute

ob.

I cl.

I fag.

Tenor

Tab.

3 Posa

stz p

Pk

Tuba

Bass

xlo.

110

111

112

113

114

115

116

117

118

119

120

This image shows a handwritten musical score page with ten staves. The instruments include Xylophone, Bassoon, Trombone, Trumpet, and Xylophone again. The score is divided into measures 115 and 120. Measure 115 starts with a forte dynamic (f) for the Bassoon and Trombone. The Trumpet has a dynamic marking of 'soft + p' followed by 'f'. Measures 116-117 show the Bassoon playing eighth-note patterns. Measure 118 begins with a dynamic of 'mf p'. Measures 119-120 feature the Trombone and Trumpet playing eighth-note patterns. Measure 121 concludes with a dynamic of 'p'.

125

150

12.

Flute
H.
Ob.
Bb.
C.
Fag.
Trombone
Trumpet
Tuba
Bongo
Xylo
Xylo
Vcl
Vcl
C.B.

125

150

12.

A handwritten musical score page, numbered 150 in the top left corner. The score consists of ten staves, each representing a different instrument or section. The instruments include strings (Violin I, Violin II, Cello), woodwinds (Oboe, Bassoon), brass (Trombone, Horn), and percussion (Drums). The music is written in common time. Dynamic markings such as fortissimo (f), pianississimo (pp), crescendo (cresc.), and decrescendo (decresc.) are scattered throughout the score. There are also several 'scratches' with a pencil mark, indicating changes or corrections made during the composition process.

flowTime

155

600

160

37.

fl. 1

Sopr.

Alto

Bassoon

Trombone

Trombones

Tuba

Temp.

Trombones

Tuba

Timpani

Retrograde

P.B.

Flute
H.S.
ob.
cl.
tpt.
Trum.
db.
Tuba
timb.
perc.
xylo.
Vcl.
Vcl.
Vcl.
C.P.

(b) (b)

165

3

12

3

12

1 Poco

3

2

1

3

2

arco
p cresc.
arco
p cresc.
arco
pizz.

2

175

17001

20.

A handwritten musical score page for orchestra and piano. The page is filled with musical notation on multiple staves. The top staff includes parts for Flute I, Flute II, Clarinet, Bassoon, Trombone, and Tuba. The middle section features parts for Trombones, Bassoon, and Tuba. The bottom section includes parts for Timpani, Cello, Double Bass, Violin, Viola, and Cello/Bassoon. The score is marked with various dynamics like *f*, *p*, *mf*, and *ff*. There are also performance instructions such as "pizz" and "X". The page is numbered 20 at the top right and 175 at the top left. A large number "2" is written near the top left and bottom left of the page. The score is dated "17001".

185

Flute
ob.
d.
jag.
Tromp.
Trumb.
db.
Tuba
Temp.
ugayo
xilo
Vcl.
Vcl.
c.p.

190

1 3 195 3 195 22.

Flute: *p* cresc. *p* cresc.

Oboe: *p* cresc. *p* cresc.

Clarinet: *p* cresc. *p* cresc.

Bassoon: *p* cresc. *p* cresc.

Trombone: *p* cresc. *p* cresc.

Tuba: *p* cresc. *p* cresc.

Tubas: *p* cresc. *p* cresc.

Timpani: *p* cresc. *p* cresc.

Reco. *p* cresc. *p* cresc.

Xylophone: *p* cresc. *p* cresc.

Violin: *p* cresc. *p* cresc. *p* cresc. *p* cresc.

Viola: *p* cresc. *p* cresc. *p* cresc. *p* cresc.

Cello: *p* cresc. *p* cresc. *p* cresc. *p* cresc.

Double Bass: *p* cresc. *p* cresc. *p* cresc. *p* cresc.

XXVI

This page contains a handwritten musical score for an orchestra. The score is organized into several staves, each representing a different instrument or group of instruments. The instruments listed on the left side of the page include Flute, Clarinet, Bassoon, Trompus (Trombone), Tuba, Timpani (Timp.), Reeds (Reed), and Vcl. (Violoncello). The music is written in a traditional staff notation with various dynamics and performance instructions. Some of the dynamics include *f*, *p*, *mf*, *pp*, and *cresc.* (crescendo). There are also specific markings like *stacc.* (staccato) and *pizz.* (pizzicato). The score shows a progression of musical ideas across the different sections, with some staves featuring more activity than others at any given time.

fl. 1
fl. 2
fl. 3
H.
H.
cl.
1
jag.
I
Tromba
II
II
T2
Temp.
T.P.
T.P.
Tuba
Timpani
Rico
agrip.
Vcl.
Vcl.
Vcl.
Vcl.
C.B.

2401

四四〇

245

28.

A handwritten musical score page featuring ten staves of music for various instruments. The instruments listed on the left are: fl. I, fl. II, cl., cl. II, fag., Trumb., Trumb. II, Tromp. I, Tromp. II, tuba, Tim., cello, vcl., and c. b. The score includes dynamic markings such as *seco*, *p sempre*, and *agitato*. The music consists of measures of notes and rests, with some measures containing handwritten numbers (e.g., '3') above the staff.

flute
fl. 2
tr. 1
tr. 2
ob.
cl.
fag.
Trumb.
Trump.
Trub.
Tuba
Timb.
perc.
cymb.
vln.
vcl.
vla.
cel.

(KXXXI) *(KXXXII)* *(KXXXIII)* *(KXXXIV)* *(KXXXV)*

30.

Tuba
Timp.
PRATO
VIL.
B.
Vla.
V.C.
C.B.

BBB **BBB** **BBB** **d=56**

mf *mf* *mf* *f*
mf *mf* *mf* *f*
mf *mf* *f* *f*
p *p* *p* *p*
Rall. & DECRES.
all
pp *pp* *pp*
s/vibr.
pp
pp
s/vibr.
pp
s/vibr.
pp
s/vibr.
pp

Rall. & DECRES.

156 275 280 280

calmo

p
 p.
 c.ing.
 cl. I
 fag. I
 timp.
 I
 VII.
 II
 Vla.
 V.C.
 C.B.

This image shows a page from a handwritten musical score. The page is filled with musical notation on multiple staves. The instruments listed on the left are Flute (F), Bassoon (B), Clarinet (c.ing.), Oboe (cl. I), Bassoon (fag. I), Timpani (timp.), Violin I (I), Viola (Vla.), Violin II (II), Cello (C.B.), and Double Bass (V.C.). The score includes dynamic markings such as 'p' and 'ppp'. There are also several performance instructions written in circles or boxes, including 'calmo' at the top left and circled numbers '156', '275', '280', and '280' along the right edge. The music consists of measures of notes and rests, with some notes having small vertical strokes above them.

DA.

fl. I

ing.

l. I

fag. I

pimp.

I.

Vcl.

Vla.

V.c.

C.B.

pp

pp

GLA
ACORDE

DURADA APROXIMADA: 11 MINUTOS

SAVADOR, AGOSTO DE 1968

Dicambeque Pachá Cardoso

Lindembergue Cardoso

PROCISSÃO DAS CARPIDEIRAS

für Mezzosopran, Kammerchor und Orchester

for Kontra-Alto, Chamber-Choir and Orchestra

Partitur / Score

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ORQUESTRA

flautim
 flauta
 oboé
 corno inglês
 clarineta em si bem.
 clarone em si bem.
 fagote
 contrafagote
 2 trompas em fa
 2 trompetes em si bem.
 2 trombones
 tuba
 piano
 percussão
 timpanos c.pedal
 prato c.baquetas
 agôgô
 réco-réco
 enxada
 folha de flândre
 contralto solo
 côro (8 sopranos)
 violinos
 violas
 violoncelos
 contrabaixos

OBSERVAÇÕES:

	som sustentado
	som rebatido em acelerando
	repetição do compasso
	glissandos
▲	som mais agudo
▼	som mais grave
	glissandos
	com os antebraços nas teclas
ca 15'	

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 Teatro Municipal do Rio de Janeiro
 Orquestra e Côro do Teatro Municipal
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 Solista : Maria Lúcia Godoy
 Gravação ao vivo : LPMIS - 015

Procissão das Carpideiras

für Mezzosopran, Kammerchor und Orchester / for Contra-Alto, Chamber-Choir and Orchestra

4

30

fl *p*
ob
cl *mf*
fg *p*
pno

40

ft *p*
fl
ob
ci
cl
cr
fg
cfg
pno

tr.
tr.
tr.

ps
timp
enx
vn 1 *pizz.*
vn 2 *mf*
vn 2 *pizz.*
vn 2 *mf*
vn 2 *p*
va *arco*
vc *arco*

cb *f*

(A flauta em piso)

5

c.solo *mf* *mf* *f*

pno {

vc

cb

50

côro *f*

pto *fp*

70

ft
fl
ob
cl
trs
tps
tns
côro A (gritado)
ps

Danza de las animas

6

90

ns

ps *ago* *rco* *sempre p*

va

vc

cb

cfg

p

f

p

#f

p

fg

p

f

b>

p

trs

p

Musical score page 100. The score includes parts for oboe (ob), cello (cl), bassoon (cls), trumpet (tr), tuba (tb), timpani (timp), alto (ago), bassoon (rco), strings (1, 2, va, vc), and double bass (cb). The tempo is marked as 100. Various dynamics and performance instructions are indicated throughout the score.

110

HG 1155

Musical score page 11, featuring eight staves of music for various instruments. The instruments are: Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (fg), Piano (pno), Violin (vn), Viola (va), and Cello (vc). The score includes dynamic markings such as *p*, *f*, *fp*, *tr*, *trs*, *pp*, *ff*, *tss*, *tpo*, *ago*, and *b*. Measure 130 is indicated above the piano staff.

Musical score page 140. The score consists of ten staves. From top to bottom: Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bsn), Trumpet (tr), Cello (cel), Piano (pno), Timpani (timp), Double Bass (bass), and Bassoon Continuo (bass). The score includes dynamic markings such as *f*, *mf*, *p*, *tr*, and *ago*. The piano part has a bracketed section labeled *ps* with a tempo marking of *ago*.

150

ft *f*

fl *f*

ob *f*

cl *f*

fg *f*

cfg *f*

trs *f*

tns *a2 f*

tb *f*

pno {

timp {

s ago *f*

rco {

vn { 1

vn { 2

va

vc

cb *f*

160

cl
fg
cfg
timp
pto
ago
/n
va
vc
cb

cr
trs
tps
tns
tb
pno
rco
enx
côro

cresc.
cresc.
cresc.
cresc.
cresc.

deixar soar
qualquer nota

2º parte

15

fl
fi
ob
timp (oscilando e pole com o pedal)
ps
rco
c.solo
vn
1
2
mf
decrec.....
p (fimite)
decrec.....
vc pizz.
cb pizz.

170

pto p
3/4 solo
c.solo
p
3/4

56

180

fl
enx p
c.solo etc. (sempre com a vogal A)

190

fl
enx
c.solo cresc.

Janga do Branca por sinalamento los chovido

$\text{d} = 132$

fl
fi
timp
ps
ago
rco
enx
c.solo
200
cb pizz.

210

tim
pto
ago
rco
cb

trs
tps
tns
tb

côro A

ft
ob
cl
cr
fg
trs
tps
tns
tb
pno

vn1
va

cb

Musical score for orchestra and piano, page 17, rehearsal mark 220.

Instrumentation: fl, ob, cl, cr, cfg, tps, tns, pno, ps, rco, vn1, va, cb.

Measure 220:

- fl**: dynamic **f**, eighth-note pattern.
- ob**: dynamic **f**, eighth-note pattern.
- cl**: dynamic **f**, eighth-note pattern.
- cr**: dynamic **f**, eighth-note pattern.
- cfg**: dynamic **f**, eighth-note pattern.
- tps**: dynamic **p**, eighth-note pattern.
- tns**: dynamic **f**, eighth-note pattern.
- pno**: dynamic **f**, sustained notes.
- ps**: dynamic **p**, eighth-note pattern.
- rco**: dynamic **mf**, eighth-note pattern.
- vn1**: dynamic **f**, eighth-note pattern.
- va**: dynamic **mf**, eighth-note pattern.
- cb**: dynamic **f**, eighth-note pattern.

ft

fl

ob

cl

cr

fg

crg

trs

tps

tns

tb

no

timp

s

ago

reco

1

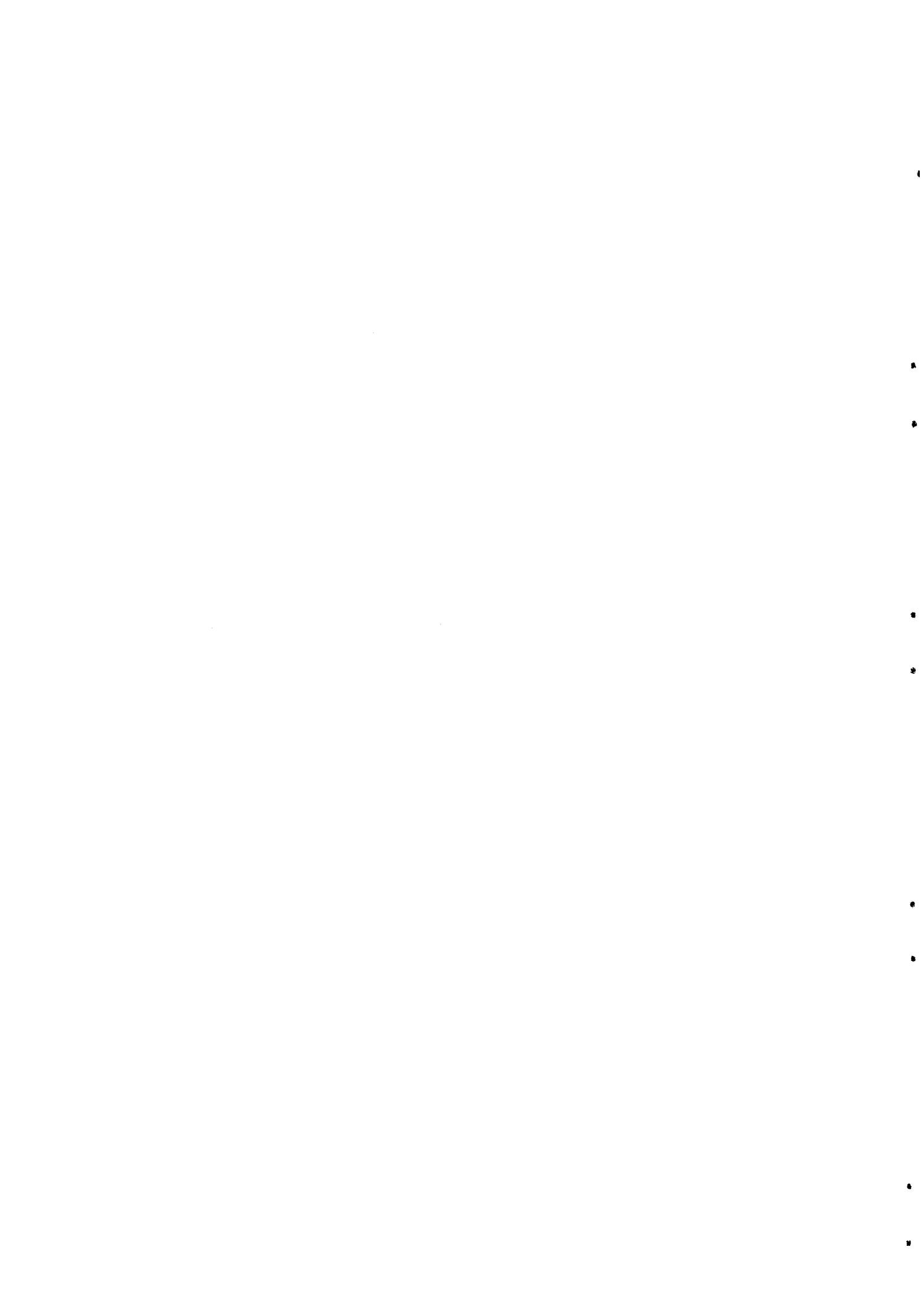
va

cb

Final

ft	
fl	
ob	
ci	
cl	
cr	
fg	
cfg	
trs	
tps	
tns	
tb	
pno	
timp	
pto	
ago	
rco	
vn	
va	
vc	
cb	

240



ESPECTROS

Ludmila Cendes 70

! = 60

PICCOLO

1-2 FLAUTAS

1-2 OBOES

CINGLES

1-2 CLARINETAS *Bb*

CLARONE *Bb*

1-2 FAGOTES

1-2 TROMPAS *F*

1-2 TROMPETAS *Bb*

1-2 TROMBONES

TUBA

TIMPANOS *C1 PED.*

PERCUSSÃO

SOPRANOS
CONTRALTO

TENORES
BAIXOS

VOLINO I

VOLINO II

V.CELLO

C.BMXO

TRPT. b. 20
trbn.
tuba

VIA. DIV. SP. $\begin{matrix} \text{sfz} \\ \text{sfz} \end{matrix}$ $\begin{matrix} \text{p} \\ \text{p} \end{matrix}$ DIV. b. 20
 $\begin{matrix} \text{sfz} \\ \text{sfz} \end{matrix}$ $\begin{matrix} \text{p} \\ \text{p} \end{matrix}$ PPP

(B)

FL.
OB.
CL.
CLARINET
FG.

VIA. DIV. SP. $\begin{matrix} \text{sfz} \\ \text{sfz} \end{matrix}$ $\begin{matrix} \text{p} \\ \text{p} \end{matrix}$ (D=D)
FL.
OB.
CL.
CLARINET
FG.

$\begin{matrix} 3 \\ 8 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 3 \\ 8 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 3 \\ 8 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$

2
4

-3-

(C)

Handwritten musical score page C. The score consists of six staves. The first four staves are for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bass.). The fifth staff is for Trombone (TR.BN.) and the sixth staff is for Trombones (TR.PA., TR.DT.). The score includes dynamic markings like *p*, *f*, *mf*, and *pp*. The vocal line has lyrics: "ame" (me), "ame" (me), "ame" (me), "ame" (me). The vocal part ends with a melodic line. The instrumental parts continue with various rhythmic patterns and dynamics.

(D)

Handwritten musical score page D. The score consists of five staves. The first two staves are for Violin (Vln.) and Viola (Vla.). The third staff is for Cello (Cello) and Double Bass (C.Baixo). The fourth staff is for Trombone (TR.BN.). The fifth staff is for Trombones (TR.PA., TR.DT.). The vocal line continues from page C. The score includes dynamic markings like *p*, *f*, *mf*, and *pp*. The vocal part ends with a melodic line. The instrumental parts continue with various rhythmic patterns and dynamics.

A handwritten musical score for orchestra, featuring five staves. The staves are labeled from top to bottom: I (Violin I), VII. (Violin II), VI. (Viola), V. (Cello), and Baixo (Double Bass). The score includes dynamic markings like f , p , $pizz.$, and mf . There are also performance instructions such as slurs, grace notes, and a fermata over a measure. Measure 1 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 2 begins with a dynamic of p .

122

col Legno
rit.
f

$=48$ (Lento)

Gloria
Herr Jesu Christ

piac

a2

R.

p <

p <

p <

b

p <

p <

c. 16.

sfp

mf

> p

cl. 16.

mf

clarinet

mf

FB

mf

o

o

o

o

o

o

o

o

o

(H)

picc.

f

fl.

f

h.

f

c. 16.

f

cl.

f

clarinet

f

FB

f

I

f

VII

f

D

f

Fla

f

VC.

f

CB.

f

Handwritten musical score page showing two systems of music for a orchestra. The top system starts with a dynamic of **p** and includes markings for **a2**, **R.**, **b**, **c. 16.**, **cl. 16.**, **clarinet**, and **FB**. The bottom system begins with a dynamic of **f** and includes markings for **picc.**, **fl.**, **h.**, **c. 16.**, **cl.**, **clarinet**, **FB**, **I**, **VII**, **D**, **Fla**, **VC.**, and **CB.**

Picc.

H.

Fl.

Ob.

C. T. G.

cl.

clarinet

F. b.

TPTA

TPTB

TRBDR

Tb.

Tp.

puc

S.C.

CORI {

T.B. {

I.

VIL.

D.

Y.L.

V.C.

C.B.

a2

picc. Δ
 fl.
 ob.
 C.16
 cl.
 clarinet
 F6
 TRpba
 TPERE
 Trbn
 Tb.
 Tp.
 pno.
 sc.
 CORO
 TB.
 I.
 VII
 II
 Hn.
 Vc.
 CB.

Measures 11-12 of a musical score for orchestra and piano. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet, Bassoon, Trombone, Bass Trombone, Tuba, Trumpet, Percussion (TPERE), Piano (Trbn), Double Bass (Tb.), Trombone (Tp.), Piano (pno.), Tambourine (sc.), Chorus (CORO), Tambourine (TB.), Violin I (I. VII), Violin II (II), Horn (Hn.), Cello (Vc.), and Double Bass (CB.). The score features various rhythmic patterns, dynamic markings like ppp , f , mf , a2 , pizz. , and ff , and performance instructions such as "cross cord.", "s.s.a.", "s.c.", "place.", "WBlock", and "Trumpon". Measure 11 ends with a forte dynamic. Measure 12 begins with a piano dynamic and includes a transition section labeled "Trumpon A". The score concludes with a forte dynamic at the end of measure 12.

picc. $\frac{2}{4}$
 fl.
 ob.
 cl.
 clarinet.
 FG.
 TRPA.
 TRPT.
 TRBN.
 TB.
 TP.
 pede.
 NB.
 falar quinze palavras.
 SC.
 Coro
 TB.
 Pizz.
 VIL.
 P. pizz.
 P. Pizz.
 P. Pizz.
 arco
 1^o corda (qiss.)
 P. Pizz.
 arco
 DIV.
 V.C.
 B.B.

The score is handwritten on two systems of five-line staves. The first system starts with picc. and includes parts for flute (fl.), oboe (ob.), clarinet (cl.), clarinet in B-flat (clarinet.), French horn (FG.), trumpet (TRPA.), tam-tam (TRPT.), bassoon (TRBN.), tuba (TB.), tuba (TP.), bass drum (pede.), and strings (SC.). The second system begins with strings (SC.) and includes parts for tenor (Coro), bass (TB.), piano (Pizz.), violin (VIL.), piano (P. pizz.), piano (P. Pizz.), piano (P. Pizz.), cello (V.C.), and double bass (B.B.). Performance instructions include "falar quinze palavras.", "NB.", "arco", "1º corda (qiss.)", and "DIV.". Dynamic markings such as "mf", "f", and "p" are used throughout the score.

M

- 13 -

TUTTI
(staccato)

10

This page contains handwritten musical notation for a large orchestra. The instruments listed on the left include Picc., Fl., Hn., C.16, Cl., clarino, FG., Tpt., Tuba, Tabla, Tb., Tp., pno., coro., I., VII., S., VIII., V.C., and C.B. The score features multiple staves for each instrument, with specific dynamics like ff, f, ff, and ff, and performance instructions such as "seconda gliss.", "p m.m. molto", and "tempo = 48". The page is filled with dense musical markings, including stems, dots, and horizontal lines.

1st Solo

F. G.

V. C.

C. B.

Tenor

Baixo

(boca fechada)

poco accel - - -

c. I.G.

F. G.

T.

B.

T.P.

V. C.

C. B.

poco accel - - -

pizz.

Q J=80

R

H.

C.

clar.

P. G.

P.

pp

R

T.P.

p

seco

(5)

-17-

Handwritten musical score page 17, featuring 12 staves of music for various instruments. The instruments listed on the left are: Fag., Tpt., Cl., clarinet, FG, TRPA, TRPT, TRBONE, TB., TRP., MUC., corno {, I. VII., II., III., V.C., and C.B. The score includes dynamic markings such as f, ff, mf, mfp, p, pp, sfp, solo, and (simile). Measure 17 begins with a forte dynamic (f) for most instruments. Measures 18-19 show various patterns, including eighth-note chords and sixteenth-note patterns. Measure 20 features a dynamic transition from mfp to ff. Measures 21-22 show sustained notes and sixteenth-note patterns. Measure 23 begins with a dynamic transition from ff to ff. Measures 24-25 show sustained notes and sixteenth-note patterns. Measure 26 begins with a dynamic transition from ff to ff. Measures 27-28 show sustained notes and sixteenth-note patterns. Measure 29 begins with a dynamic transition from ff to ff. Measures 30-31 show sustained notes and sixteenth-note patterns. Measure 32 begins with a dynamic transition from ff to ff. Measures 33-34 show sustained notes and sixteenth-note patterns. Measure 35 begins with a dynamic transition from ff to ff. Measures 36-37 show sustained notes and sixteenth-note patterns. Measure 38 begins with a dynamic transition from ff to ff. Measures 39-40 show sustained notes and sixteenth-note patterns. Measure 41 begins with a dynamic transition from ff to ff. Measures 42-43 show sustained notes and sixteenth-note patterns. Measure 44 begins with a dynamic transition from ff to ff. Measures 45-46 show sustained notes and sixteenth-note patterns. Measure 47 begins with a dynamic transition from ff to ff. Measures 48-49 show sustained notes and sixteenth-note patterns. Measure 50 begins with a dynamic transition from ff to ff. Measures 51-52 show sustained notes and sixteenth-note patterns. Measure 53 begins with a dynamic transition from ff to ff. Measures 54-55 show sustained notes and sixteenth-note patterns. Measure 56 begins with a dynamic transition from ff to ff. Measures 57-58 show sustained notes and sixteenth-note patterns. Measure 59 begins with a dynamic transition from ff to ff. Measures 60-61 show sustained notes and sixteenth-note patterns. Measure 62 begins with a dynamic transition from ff to ff. Measures 63-64 show sustained notes and sixteenth-note patterns. Measure 65 begins with a dynamic transition from ff to ff. Measures 66-67 show sustained notes and sixteenth-note patterns. Measure 68 begins with a dynamic transition from ff to ff. Measures 69-70 show sustained notes and sixteenth-note patterns. Measure 71 begins with a dynamic transition from ff to ff. Measures 72-73 show sustained notes and sixteenth-note patterns. Measure 74 begins with a dynamic transition from ff to ff. Measures 75-76 show sustained notes and sixteenth-note patterns. Measure 77 begins with a dynamic transition from ff to ff. Measures 78-79 show sustained notes and sixteenth-note patterns. Measure 80 begins with a dynamic transition from ff to ff. Measures 81-82 show sustained notes and sixteenth-note patterns. Measure 83 begins with a dynamic transition from ff to ff. Measures 84-85 show sustained notes and sixteenth-note patterns. Measure 86 begins with a dynamic transition from ff to ff. Measures 87-88 show sustained notes and sixteenth-note patterns. Measure 89 begins with a dynamic transition from ff to ff. Measures 90-91 show sustained notes and sixteenth-note patterns. Measure 92 begins with a dynamic transition from ff to ff. Measures 93-94 show sustained notes and sixteenth-note patterns. Measure 95 begins with a dynamic transition from ff to ff. Measures 96-97 show sustained notes and sixteenth-note patterns. Measure 98 begins with a dynamic transition from ff to ff. Measures 99-100 show sustained notes and sixteenth-note patterns.

A page of handwritten musical notation for orchestra, featuring multiple staves with various instruments. The notation is dense with notes, rests, and dynamic markings. Key elements include:

- Picc.**: Piccolo part.
- R.**: Bassoon part.
- H.**: Horn part.
- C.Iq.**: Clarinet in B-flat part.
- C.L.**: Clarinet in C part.
- clar.**: Clarinet part.
- perc.**: Percussion part.
- oboe**: Oboe part.
- G.**: Trombone part.
- B.P.**: Bassoon part.
- trump.**: Trumpet part.
- trb.**: Trombone part.
- Tp.**: Tuba part.
- perc.**: Percussion part.
- oboe**: Oboe part.
- G.**: Trombone part.
- B.P.**: Bassoon part.
- trump.**: Trumpet part.
- trb.**: Trombone part.
- TUTTI**: Full orchestra dynamic.
- gliss.**: Glissando instruction.
- (circabordas cables.)**: Specific performance technique instruction.
- (quenquen polin.)**: Specific performance technique instruction.
- 120**: Tempo marking.
- 1**, **2**, **3**: Rehearsal marks.

The notation uses a mix of standard musical symbols and unique handwritten markings to convey the complex score.

(U)

Handwritten musical score for orchestra and choir, page 19.

The score consists of multiple staves, each with a unique set of clefs and key signatures. The instruments listed on the left side of the page include:

- Percussion (Perc.)
- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bass.)
- Tenor Bassoon (T.B.)
- Trumpet (Trpt.)
- French Horn (FB.)
- Trombone (Trpo.)
- Clarinet (Clar.)
- Tenor (Ten.)
- Soprano (Sop.)
- Coro (Coro)
- Vocal II (Vocal II)
- Vocal I (Vocal I)
- Violin I (I.C.)
- Cello/Bass (C.B.)

Performance instructions and dynamics are written throughout the score, including:

- Tempo markings: P122, P120.
- Dynamic markings: f, p, ff, ff, fff, fpp, pp, ppp.
- Articulation marks: accents, slurs, and various stroke patterns.
- Performance techniques: "RECO GLISSO", "RECO", "SOLO", "TEN.", "A", "H", "Pizz.", "Pizz. 3", "Pizz. 3-7", "Pizz. 7-3", "Pizz. 3-7", "Pizz. 7-3".

Soprano
Alto
Tenor
Bass

This page shows four staves for Soprano, Alto, Tenor, and Bass. The vocal parts consist of continuous eighth-note patterns. The Tenor staff includes dynamic markings like 'decrec.' and 'cresc.'. The Bass staff features diamond-shaped note heads and various dynamic markings such as 'A', 'E', 'i', and 'P'.

Soprano
Alto
Tenor
Bass

(V)

This page contains ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) begin with dynamic 'f' and 'p' respectively, followed by 'A' and '(quintuplet organ)' markings. The Tenor staff includes 'decrec.' and 'A (quintuplet organ)'. The Bass staff has 'P' markings. The lower instruments include Violin (VIL), Viola (Vla), Cello (VC), and Double Bass (C-B.). Various performance techniques are indicated: 'ARCO' (with 'SHARP' and 'ARCO' markings), 'SHARP' (with 'ARCO'), 'PIZZ' (pizzicato), and 'QUINT' (quintuplets).

A handwritten musical score for orchestra and choir, page 21. The score consists of ten staves. The instruments and voices include: Oboe (Oboe), Bassoon (B.C.), Clarinet (Cl.), Horn (Horn), Trombone (Trombone), Trumpet (Trumpet), Trompette (T.P.), Tuba (Tb.), Percussion (Perc.), Coro (Chorus), Tromba (T.B.), Violin (Vl.), Viola (Vc.), and Cello (C.B.). The vocal parts are labeled with 'a2' and 'a1'. The score includes various musical markings such as dynamic changes (mf, f, ff, p), articulation marks, and performance instructions like 'arco', 'pizz.', and 'arco & pizz.'. There are also lyrics in Spanish in parentheses: '(palido - quisque palvoras)' and '(nec.).'

Instrument list from top to bottom:

- Oboe
- Bassoon
- Clarinet
- Horn
- Trombone
- Trumpet
- Trompette
- Tuba
- Percussion
- Coro
- Tromba
- Violin
- Viola
- Cello

Musical markings and performance instructions:

- Dynamic markings: mf, f, ff, p.
- Articulation: accents, slurs, grace notes.
- Performance instructions: 'arco', 'pizz.', 'arco & pizz.', 'arco.', 'pizz. e col legno'.
- Text in parentheses: '(palido - quisque palvoras)', '(nec.)'.

(X)

Picc.

R.

Nt.

C. Ig.

Cl.

clerme

F.G.

TRPH.

TRPT.

T.BRME

Tb.

Tp.

pne.

O.

S.A.

coro

T.B.

I.

VIL

J.

Hh.

VC.

D.

Y

20

A page of handwritten musical notation on eleven staves. The notation is highly expressive, featuring many slurs, grace notes, and dynamic markings such as pp, f, ff, and p. Performance instructions like "gliss.", "vibr.", and "pizz." are scattered throughout. The page is numbered "20" in the top right corner. The title "MUSICA CAO (TUTTI)" is written vertically along the right edge of the staves.

$$J = 48^\circ$$

z

MUSICAIS E INSTRUMENTAIS

Lindembergue Cardoso

EXTRÊME

**para flauta-piccolo, violino,
violoncelo, tuba, piano e percussão**

(Composta em 1970)

1^a Audição

**5^a Apresentação de Compositores da Bahia
Reitoria da UFBA • 19 de novembro de 1971**

**Conjunto de Câmara
Regente: Piero Bastianelli**

INSTRUMENTAL

Flaute e Piccolo - fl-pic

Violino - vno

Violoncelo - vc

Tuba - tba

Piano - pno

Percussão : lâmpanas com pedal - timp.

: xilofone - xlf.

: bongos - bgs.

: caixa clara - ccl.

: pratos suspensos - grande - pt g.
- pequeno - ptp.

: triângulo - trg.

Duração ~ 13'

Notação: símbolos

• ————— som prolongado

————— >>> pressão forte do arco provocando ruído

↑ ↑ atrás do cavalete nas cordas indicadas

□ - - - - repetição do desenho

• ~~~~~ oscilando - vibrato lento

↑ piano - regiões aguda e grave - teclas brancas e pretas

↑ spm mais agudo possível ————— som mais grave

acelerando progressivo

ritardando progressivo

Nota do revisor:

As indicações que não constam do manuscrito
estão entre parenteses.

EXTRÊME

PARA CONJUNTO MISTO

LINDEMERICUS CARDOSO - op. 11

4

J = 60

15 — sempre —

(A)

pp (sem ritmo determinado)

15 — sempre —

pp

pp — sempre —

B

picc. *pp* pizz. arco \star) *pp*

pizz. *pp* arco *pp* pizz. \star) arco *pp*

bassoon *pp* *pp* *pp* *pp* *pp* *pp*

cello *pp* *pp* *pp* *pp* *pp* *pp*

double bass *pp* *pp* *pp* *pp* *pp* *pp*

bassoon *pp* *pp* *pp* *pp* *pp* *pp*

bass *pp* *pp* *pp* *pp* *pp* *pp*

(C)

picc
vno
vc

pp pp
pp mf
pp pp pp mf (mf) (f) (f) (ff) (fff)
pp pp pp (fff)



(D)

vno
vc
the
pno
tempo

ff ff
fff.....sempre tr tr tr
p

$d=120$

f

ff

$d=60$

ppp

$ff = pp$

$p-f-ff-$

pic *ff* *f* *ff*

vln *pp* *p*

viola *sf* *sf*

cello *sf* *ff*

15 *ff* *sf*

15 *ff* *sf*

sem emitir som

pp

3 *4*

3 *4*

com todos os dedos

F

(flattiz.)

ff

tr.

p

f

s

(normal)

s

p

f

s

f

pno

ff

tr.

p

c/legno (séco)

ptg

pp

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

G

vno

f

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

s

the

28

p

xil

f

pp

p

Musical score page 7. The score consists of several staves:

- Top Staff:** Violin (vn) playing eighth-note patterns.
- Second Staff:** Piano (pno) playing eighth-note patterns.
- Third Staff:** Bassoon (bsn) playing eighth-note patterns.
- Fourth Staff:** Trombone (trb) playing eighth-note patterns.
- Fifth Staff:** Double Bass (db) playing eighth-note patterns.
- Sixth Staff:** Cello (vc) pizzicato.
- Seventh Staff:** Double Bass (db) pizzicato.

Dynamic markings include **f**, **p**, **pizz.**, **15**, **p**, **f**, **ff**.

Continuation of musical score page 7. The score consists of several staves:

- Top Staff:** Violin (vn) playing sixteenth-note patterns.
- Second Staff:** Trombone (trb) playing eighth-note patterns.
- Third Staff:** Double Bass (db) playing eighth-note patterns.
- Fourth Staff:** Double Bass (db) arco.
- Fifth Staff:** Double Bass (db) pizzicato.
- Sixth Staff:** Double Bass (db) pizzicato.
- Bottom Staff:** Double Bass (db) pizzicato.

Dynamic markings include **f**, **ff**, **p**, **ff**, **p**, **f**, **ff**, **p**, **p**, **p**, **ff**, **p**, **p**, **p**.

Musical score for piccolo (pic), cello (vc), and timpani (timp). The score consists of three staves. The piccolo staff shows a series of eighth-note patterns with grace notes and dynamic markings like f and ff . The cello staff features sustained notes with grace notes and a dynamic marking of ff . The timpani staff shows two notes with dynamics of p and ff .

J = 60

F 10"

K J = 60

vln
vcl
tba
pno
timp
bgs
cel
ptp

pizz.
tr.
pp
15
16
fizz vibrando
gliss.
p
pp
pp

f cresc. — ff
f fff
f fff
f dim.

15
16

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

L J = 50
(Legato)

vc
pno
timp
bgs

pizz.
f dim. — pp
f
g
(pp)
f dim. — (pp)

pizz.
f dim. — pp
f dim. — pp
f dim. — pp

15

p (sempre) arco (Legato)
p (sempre)

M $\text{J}=120$

fl. tr. tr. tr.

vln. ff tr. arco

vc. $f < \text{ff}$

pno { 15--> 4:4 4:4 ff

tempo 9:8 ff

timpani gliss. ff

pta. $\frac{4}{4} \text{g}$ $\frac{4}{4} p$ molto

ccl. f p f

A page of musical notation for orchestra, featuring multiple staves with various instruments and dynamic markings like ff, f, p, and pp. The notation includes dynamic markings such as **pp**, **f**, **p**, **ff**, **tr.**, **tr.**³, **pizz.**, **imp.**, **ccd**, **p**, **ptg**, and **pp**. There are also performance instructions like **15**, **15-----bababab**, **ff x 10**, and **ff**.

Musical score page 10, measures 14-15. The score includes parts for strings, woodwinds, brass, and percussion. Measure 14 starts with a dynamic of *mf*. The strings play eighth-note patterns, woodwinds play eighth-note patterns, brass play eighth-note patterns, and percussion includes a bass drum and cymbals. Measure 15 begins with a dynamic of *f*, followed by *p*, *b>p*, and *ba*. The strings play eighth-note patterns, woodwinds play eighth-note patterns, brass play eighth-note patterns, and percussion includes a bass drum and cymbals. The score then transitions to a new section starting at measure 15, indicated by a large bracket and a circled letter **N**. This section includes dynamics *ff*, *arco*, *ff*, *arco*, *ppp sempre*, *ff*, *ppp sempre*, *ff*, *ppp sempre*, *ff*, *ppp sempre*, and *ff*.

vc pizz.
the
pno
tempo

vc
the
pno
tempo

tr. tr. tr. tr. tr. loco

... ff sempre

Musical score page 13, measures 1-2. The score includes parts for Violin (Vln), Cello (Cello), Double Bass (Bass), Trombone (Tromb), and Trombone (Tromb). Measure 1 starts with a dynamic of f and a tempo of $J=120$. The Violin and Cello play eighth-note patterns. The Double Bass provides harmonic support. Measure 2 begins with a dynamic of (pp) . The Trombones enter with sustained notes. The Violin and Cello continue their eighth-note patterns. The Double Bass plays eighth-note chords.

Musical score page 13, measures 3-4. The score continues with parts for Violin (Vln), Cello (Cello), Double Bass (Bass), Trombone (Tromb), and Trombone (Tromb). Measure 3 starts with a dynamic of $\{mf\}$. The Violin and Cello play eighth-note patterns. The Double Bass provides harmonic support. Measure 4 begins with a dynamic of $\{cresc\}$. The Trombones enter with sustained notes. The Violin and Cello continue their eighth-note patterns. The Double Bass plays eighth-note chords. The score concludes with a dynamic of $\{ff\}$.

A page from a musical score, numbered 14. The score consists of four staves:

- vn (Violin):** Playing eighth-note patterns with slurs. Dynamic: *ff*.
- vc (Cello):** Playing eighth-note patterns with slurs. Dynamic: *ff*.
- pno (Piano):** Playing eighth-note patterns with slurs. Dynamic: *fff*.
- ptp (Tuba):** Playing eighth-note patterns with slurs. Dynamic: *ff*.

Performance instructions include *sempre* and trills.

FLAVINOBOS EBARJI ET HYG 1870 08M *London 1970*
Quinteto

Quintets

۷۰

A handwritten musical score for six staves, likely for a wind ensemble. The score consists of six systems of music, each with a different staff configuration. The staves are separated by vertical bar lines. Measure numbers 16, 17, and 18 are visible at the top left. The music includes various dynamic markings such as *p*, *mf*, *ff*, and *sf*. Some measures contain rests or short note patterns like eighth-note pairs. The notation is in common time.

	(M.A.)		
pp subr	pp		mece.
presur	pp	(M.A.)	mece.
pp subr	pp	(M.A.)	mece.
pp subr	pp	pp	flutter force
pp subr	p	(M.A.)	p. esse esse.
pp subr	pp		

Handwritten musical score for three staves. The top staff features a box labeled "10'" with "+" and "-" signs, and a bracketed section with dynamics "b o" and "o.". The middle staff includes dynamics "ff", "fp", "f", and "fp". The bottom staff includes dynamics "p", "f", "fp", and "b o".

Handwritten musical score for five instruments (Flute, Horn, Trombone, Tuba, Bassoon) on five staves. The score includes dynamic markings, performance instructions, and rehearsal marks.

Flute (Top Staff):

- Rehearsal mark 1: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 2: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 3: Dynamics pp, crescendo, decrescendo, pp.
- Rehearsal mark 4: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 5: Dynamics ff, crescendo, decrescendo, ff.

Horn (Second Staff):

- Rehearsal mark 1: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 2: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 3: Dynamics pp, crescendo, decrescendo, pp.
- Rehearsal mark 4: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 5: Dynamics ff, crescendo, decrescendo, ff.

Trombone (Third Staff):

- Rehearsal mark 1: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 2: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 3: Dynamics pp, crescendo, decrescendo, pp.
- Rehearsal mark 4: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 5: Dynamics ff, crescendo, decrescendo, ff.

Tuba (Fourth Staff):

- Rehearsal mark 1: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 2: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 3: Dynamics pp, crescendo, decrescendo, pp.
- Rehearsal mark 4: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 5: Dynamics ff, crescendo, decrescendo, ff.

Bassoon (Bottom Staff):

- Rehearsal mark 1: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 2: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 3: Dynamics pp, crescendo, decrescendo, pp.
- Rehearsal mark 4: Dynamics ff, crescendo, decrescendo, ff.
- Rehearsal mark 5: Dynamics ff, crescendo, decrescendo, ff.

Performance Instructions:

- "calmo suss." (calmly whispering) appears above the Flute staff in three locations.
- "calmo suss." appears above the Trombone staff in two locations.
- "calmo suss." appears above the Bassoon staff in one location.
- "edelzaus express." (expressive) appears above the Tuba staff in one location.

Handwritten musical score for three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The score consists of two systems of music.

System 1:

- Staff 1: Measures 1-4. Dynamics: dynamic markings include 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Articulations: slurs, grace notes, and accents. Measure 4 ends with a fermata over the bass clef staff.
- Staff 2: Measures 1-4. Dynamics: 'p' (piano). Articulations: slurs, grace notes, and accents.
- Staff 3: Measures 1-4. Dynamics: 'p' (piano). Articulations: slurs, grace notes, and accents.

System 2:

- Staff 1: Measures 5-8. Dynamics: 'p' (piano). Articulations: slurs, grace notes, and accents. Measure 8 ends with a fermata over the bass clef staff.
- Staff 2: Measures 5-8. Dynamics: 'p' (piano). Articulations: slurs, grace notes, and accents.
- Staff 3: Measures 5-8. Dynamics: 'p' (piano). Articulations: slurs, grace notes, and accents.

Handwritten musical score for three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The score consists of two systems of music.

System 1:

- Staff 1: Measures 1-4. Dynamics: 'ff' (fortissimo), 'b' (bass note), and 'p' (piano). Articulations: slurs, grace notes, and accents.
- Staff 2: Measures 1-4. Dynamics: 'ff' (fortissimo), 'b' (bass note), and 'p' (piano). Articulations: slurs, grace notes, and accents.
- Staff 3: Measures 1-4. Dynamics: 'ff' (fortissimo), 'b' (bass note), and 'p' (piano). Articulations: slurs, grace notes, and accents.

System 2:

- Staff 1: Measures 5-8. Dynamics: 'ff' (fortissimo), 'b' (bass note), and 'p' (piano). Articulations: slurs, grace notes, and accents. Measure 8 ends with a fermata over the bass clef staff.
- Staff 2: Measures 5-8. Dynamics: 'ff' (fortissimo), 'b' (bass note), and 'p' (piano). Articulations: slurs, grace notes, and accents.
- Staff 3: Measures 5-8. Dynamics: 'ff' (fortissimo), 'b' (bass note), and 'p' (piano). Articulations: slurs, grace notes, and accents.

4

1

2.0

p marc.

p marc.

p marc.

f

p sust.

p

f slend.

f

p

f

f

f

f

f

f

Handwritten musical score for five staves. Measures 1-4:

- Measure 1: Staves 1-4 have eighth-note patterns. Staff 5 has a single eighth note.
- Measure 2: Staves 1-4 have eighth-note patterns. Staff 5 has a single eighth note.
- Measure 3: Staves 1-4 have eighth-note patterns. Staff 5 has a single eighth note.
- Measure 4: Staves 1-4 have eighth-note patterns. Staff 5 has a single eighth note.

Measure 5:

- Staves 1-4: Measure starts with a rest, followed by eighth-note patterns. Includes dynamics p , p , p , p .
- Staff 5: Measure starts with a rest, followed by eighth-note patterns. Includes dynamics p , pp , $b\ddot{=}$, $\#f$.

Measure 6:

- Staves 1-4: Measure starts with a rest, followed by eighth-note patterns. Includes dynamics p , p , p , p .
- Staff 5: Measure starts with a rest, followed by eighth-note patterns. Includes dynamics p , f .

Handwritten musical score for five staves. Measures 1-4:

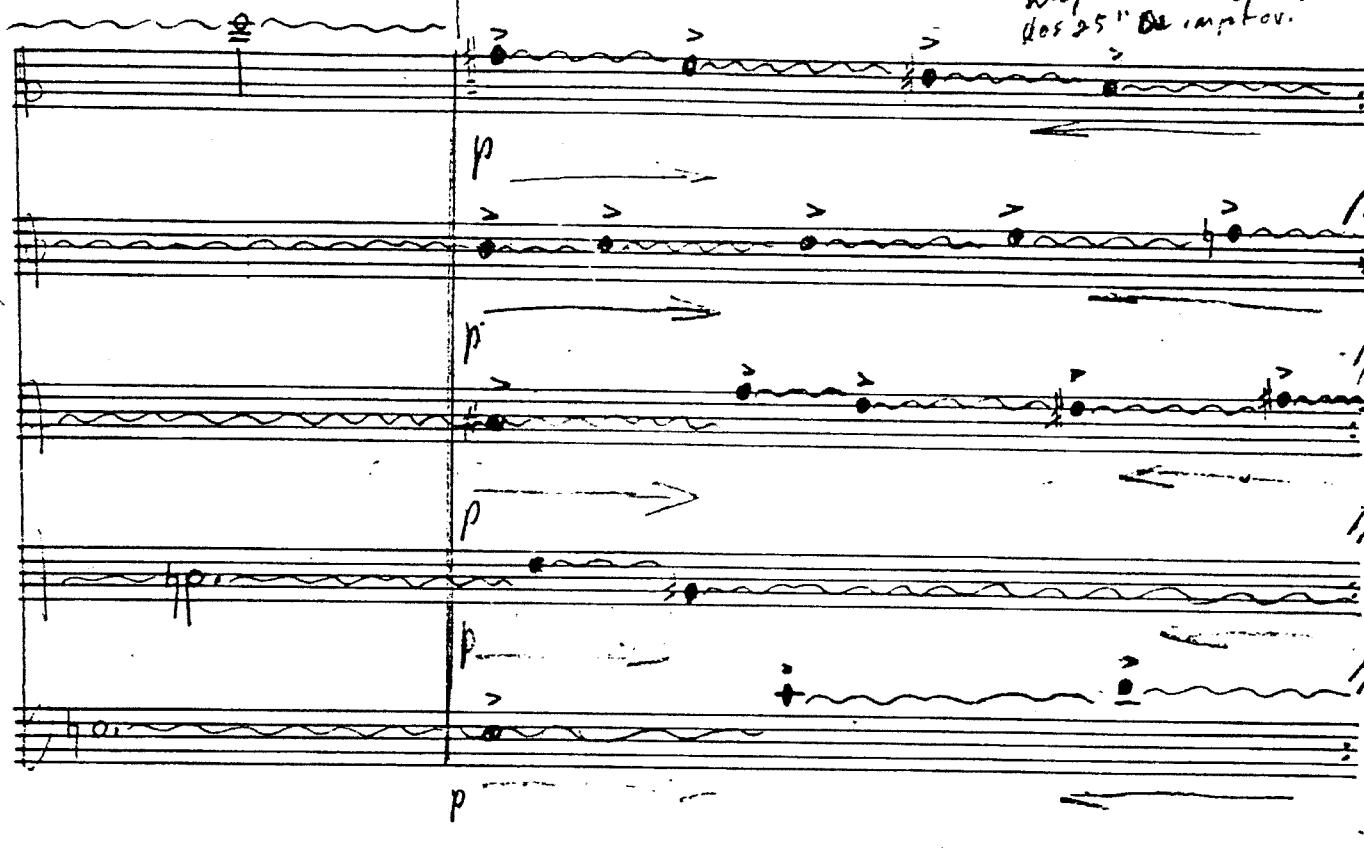
- Staves 1-4: Measure starts with eighth-note patterns, followed by sustained notes. Includes dynamics f , f , f , f .
- Staff 5: Measure starts with eighth-note patterns, followed by sustained notes. Includes dynamics f .

Measure 5:

- Staves 1-4: Measure starts with eighth-note patterns, followed by sustained notes. Includes dynamics f , f , f , f .
- Staff 5: Measure starts with eighth-note patterns, followed by sustained notes. Includes dynamics f .

+- 25"

FAZER UMA PEG.
SUSPENSÃO Depois
dos 25" De impov.



PTACAL





Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The score includes dynamic markings like f, ff, p, pp, and dynamics such as crescendo (cresc.) and decrescendo (decresc.). The vocal parts are labeled Soprano, Alto, Tenor, and Bass. The score is divided into measures by vertical bar lines.

A handwritten musical score consisting of three staves. The top staff has a key signature of one sharp, a tempo of 6, and dynamic markings of f , mf , and p . The middle staff has a key signature of one sharp, a tempo of 6, and dynamic markings of ff , $z+$, f , and p . The bottom staff has a key signature of one sharp, a tempo of 6, and dynamic markings of p and p .

5

f

p

nt

touch's

fp

f

ff

5

6

5

7

Tr.

7

5

7

+

6

7

Tr.

7

6

7

7

p

acc.

pp

Repet. please

St.

pp

Deca actividade

10

POCA ATIV. Resonante	1 5''+-	2 10''+- RESONANTE AGUDA (P.A.)
PP		ff RES. AGUDA (P.A.)
REG. GRAVE (POCA ATIV.)		ff REG. AGUDA (P.A.)
pp		ff REG. AGUDA (P.A.)
REG. GRAVE (POCA ATIV.)		ff REG. AGUDA (P.A.)
		ff

3 10''

pouca ativ. - aumentando a ativ. pouco a pouco

p BREVE. (simile)	TENSÃO X	ff MA.
p breve.	X	ff MA.
p BREVE. A	A	ff MA.
p BREVE. X	X	ff MA.

4 15''+-

$\text{♩} = 60$

f

$ff\ p$

ff

pp

f

$ff\ p$

ff

pp

f

$ff\ p$

ff

f

$batter a palme e c. lignea$

ff

f

ff

A handwritten musical score for a six-string guitar, spanning four systems of six staves each. The notation is highly expressive, featuring various performance techniques such as slurs, grace notes, and dynamic markings like ff, f, p, pp, and v. The score uses a unique system of vertical strokes and horizontal dashes to represent pitch and rhythm. The first system includes a measure with a single vertical stroke above the staff and a horizontal dash below it. The second system features a measure with three vertical strokes above the staff and a horizontal dash below it. The third system contains a measure with a single vertical stroke above the staff and a horizontal dash below it. The fourth system includes a measure with three vertical strokes above the staff and a horizontal dash below it. The score concludes with a final system of six staves, ending with a dynamic marking of pp followed by ff.

M. A. i Toda a ext.

M. A. i Toda a ext.

pp
M. A. i Toda a ext.

ff.
p
ciford

pp
M. A. i Toda a ext.
S/ord.

p
p
p
p

pp
pp
p
pp

(4)

Handwritten musical score for multiple staves. The score includes various dynamics (e.g., p, f, ff), articulations (e.g., wavy lines, dots, dashes), and performance instructions (e.g., "p < p", "p < f"). The music is divided into measures by vertical bar lines.

main tempo
♩ = 40

Handwritten musical score for multiple staves. The score includes various dynamics (e.g., p, pp, f, ff, pp, pp), articulations (e.g., wavy lines, dots, dashes, "espess.", "mf"), and performance instructions (e.g., "return", "return"). The music is divided into measures by vertical bar lines.

A handwritten musical score page, likely page 12, featuring two staves of music. The top staff begins with a dynamic p , followed by a melodic line with various note heads and stems. The number "12" is written above this staff. The bottom staff starts with a dynamic p and includes a section of sixteenth-note patterns. The score concludes with a dynamic f .

A handwritten musical score for three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The score consists of two systems separated by a double bar line. The first system begins with a forte dynamic (F) and includes measures 1 through 6. The second system begins with a piano dynamic (P) and includes measures 7 through 12. Measures 1-6 feature various rhythmic patterns including eighth and sixteenth notes, while measures 7-12 introduce sixteenth-note patterns and grace notes. Measure 12 concludes with a fermata over the bass staff.

(*) ESPERAR NA FERMATA, PELA ORDEM: FAE - DEPOIS DA 4^a VOLTA, TRUMPET
- DEPois DA 3^a, FLAUTA ^(3^a) depois da 3^a, CLARINETAS ^(4^a) depois da 3^a
OBOE ^(5^a) depois da 3^a.

A handwritten musical score on five-line staves. The top staff consists of two measures. The first measure starts with a dynamic *p*, followed by a melodic line with slurs and grace notes. The second measure begins with a dynamic *f*. The bottom staff consists of three measures. The first measure starts with a dynamic *p*, followed by a melodic line with slurs and grace notes. The second measure starts with a dynamic *fp*, followed by a melodic line with slurs and grace notes. The third measure starts with a dynamic *p*, followed by a melodic line with slurs and grace notes.

Trum

p

ff *H*

pp *R. Gliss.*

f *r = s - t*

p

fr = ft

pp *R. Gliss.*

f *r = s - t*

p

fr = H

pp *p*

fr = ft

pp *Legato Gliss.*

p

fr = ft

pp *p*

f *5*

p *f*

f *3* *3*

p *Toda a ext.*

ff

p

b =

A handwritten musical score consisting of five staves, each with a different clef and key signature. The top staff uses a bass clef and has a key signature of B-flat major. The second staff uses a treble clef and has a key signature of G major. The third staff uses a bass clef and has a key signature of D major. The fourth staff uses a treble clef and has a key signature of A major. The bottom staff uses a bass clef and has a key signature of E major. The score includes various musical markings such as dynamic signs (f, p), articulation marks (dots, dashes, vertical lines), and performance instructions (e.g., "3", "b"). Measures are separated by vertical bar lines, and some measures contain multiple notes or chords.

(Toda a ext.)

R. Gravé

Detailed description: This is a handwritten musical score for a six-staff instrument. The top staff has a tempo marking of 'P' and dynamic 'f'. It features a series of eighth-note patterns with various slurs and grace notes. The second staff starts with 'f' and '5', followed by a measure with 'w' and 'f'. The third staff begins with 'f' and '5', followed by a measure with '5' and '6'. The fourth staff starts with 'f' and '5', followed by a measure with 'p' and 'f'. The fifth staff begins with 'f' and '5', followed by a measure with 'f' and 'pp'. The sixth staff ends with 'f' and 'pp'. The score includes several slurs, grace notes, and dynamic markings like 'f', 'p', and 'pp'.

R. Aguda

R. Media

Tm Tm Tm Tm Tm Tm Tm Tm

Tm Tm Tm Tm Tm Tm

R. Aguda

R. Media

mf

Toda ac. extensas

Toda ext.

p

Toda ext.

20

tr. tr. tr. tr. tr. tr.

(T. ext.)

(T. ext.)

f f f f f f

Toda v. ext.

p

R. Aguda

R. Groove

p

V #

3

p. A.

X
R. média

P

P

Toda ex-

F.est.

P

R.riâxe

(armenâxe a altiv.)

Toda a Ext.

P (P.A.)

X

f f f ff

Percussivo.

ff ff ff ff ff ff

(armenâxe a altiv.)

22 -

Handwritten musical score for two staves. The top staff consists of five lines with various markings: six vertical strokes with horizontal dashes above them, followed by a wavy line, a vertical stroke with a 'P' dynamic, and a wavy line. The bottom staff has four lines with markings: a vertical stroke with a 'P' dynamic, a wavy line, a vertical stroke with a 'P' dynamic, and a wavy line.

Continuation of the handwritten musical score. The top staff shows a series of vertical strokes with horizontal dashes, grouped by parentheses and labeled with the number '6'. The bottom staff shows vertical strokes with horizontal dashes, grouped by parentheses and labeled with the number '3'. The score concludes with a final dynamic marking 'P'.

A handwritten musical score for two staves. The top staff starts with a treble clef, a key signature of one sharp, and a time signature of common time. It features various slurs and grace notes. The bottom staff starts with a bass clef and a key signature of one flat. It includes dynamic markings like *p*, *f*, and *p*. There are several boxes containing performance instructions: "P. MEDIA", "R. GRAVE", "Tocla a EXT.", "diminuendo a sil.", and "R GRAVE". The score ends with a dynamic marking "*p* M.A.".

A handwritten musical score for three staves. The top staff starts with a bass clef and a key signature of one flat. The middle staff starts with a bass clef and a key signature of one flat. The bottom staff starts with a bass clef and a key signature of one flat. Dynamic markings include *p*, *f*, *p*, and *p*. Performance instructions in boxes include "P. AGUDA", "R. GRAVE", "R. AGUDA", and "Tocla a EXT.". The score concludes with a dynamic marking "*p* f".

24

Handwritten musical score for two staves. The top staff consists of five measures of music with various note heads and rests. The bottom staff has six measures, featuring sixteenth-note patterns and rests. Measures 4 and 5 contain sixteenth-note figures enclosed in brackets.

Continuation of the handwritten musical score. It includes a measure with a bracketed sixteenth-note pattern labeled "T. Ext." with an arrow pointing to it. The score then continues with measures of sixteenth-note patterns and rests, similar to the style on page 24.

R. AGUDA

R. Media

R. Grave

Handwritten musical score for three voices (R. AGUDA, R. Media, R. Grave) on five-line staves. The score includes dynamic markings (p, pp, f), articulation marks (trills, slurs, accents), and performance instructions (diminuendo a cetero). The vocal parts are separated by vertical bar lines.

R. AGUDA: The first staff consists of six eighth-note groups, each starting with a sharp symbol. The second staff begins with a dynamic **p**, followed by a series of eighth-note groups. The third staff begins with a dynamic **p**, followed by a series of eighth-note groups. The fourth staff begins with a dynamic **p**, followed by a series of eighth-note groups. The fifth staff begins with a dynamic **p**, followed by a series of eighth-note groups.

R. Media: The first staff consists of six eighth-note groups, each starting with a sharp symbol. The second staff begins with a dynamic **p**, followed by a series of eighth-note groups. The third staff begins with a dynamic **p**, followed by a series of eighth-note groups. The fourth staff begins with a dynamic **p**, followed by a series of eighth-note groups. The fifth staff begins with a dynamic **p**, followed by a series of eighth-note groups.

R. Grave: The first staff consists of six eighth-note groups, each starting with a sharp symbol. The second staff begins with a dynamic **p**, followed by a series of eighth-note groups. The third staff begins with a dynamic **p**, followed by a series of eighth-note groups. The fourth staff begins with a dynamic **p**, followed by a series of eighth-note groups. The fifth staff begins with a dynamic **p**, followed by a series of eighth-note groups.

Performance Instructions: The score includes the instruction "diminuendo a cetero." at the end of the R. Media section.

Continuation of the handwritten musical score on five-line staves. The score includes dynamic markings (f, pp, p, ff, ff, pp), articulation marks (trills, slurs, accents), and performance instructions (P.A.). The vocal parts are separated by vertical bar lines.

Continuation of R. AGUDA: The first staff consists of six eighth-note groups, each starting with a sharp symbol. The second staff begins with a dynamic **f**, followed by a series of eighth-note groups. The third staff begins with a dynamic **pp**, followed by a series of eighth-note groups. The fourth staff begins with a dynamic **p**, followed by a series of eighth-note groups. The fifth staff begins with a dynamic **ff**, followed by a series of eighth-note groups.

Continuation of R. Media: The first staff consists of six eighth-note groups, each starting with a sharp symbol. The second staff begins with a dynamic **ff**, followed by a series of eighth-note groups. The third staff begins with a dynamic **ff**, followed by a series of eighth-note groups. The fourth staff begins with a dynamic **pp**, followed by a series of eighth-note groups. The fifth staff begins with a dynamic **ff**, followed by a series of eighth-note groups.

Continuation of R. Grave: The first staff consists of six eighth-note groups, each starting with a sharp symbol. The second staff begins with a dynamic **ff**, followed by a series of eighth-note groups. The third staff begins with a dynamic **ff**, followed by a series of eighth-note groups. The fourth staff begins with a dynamic **ff**, followed by a series of eighth-note groups. The fifth staff begins with a dynamic **ff**, followed by a series of eighth-note groups.

Performance Instructions: The score includes the instruction "P.A." at the end of the R. Media section.

Handwritten musical score page 26.

The score consists of two systems of music. The top system has six staves. The bottom system has five staves.

Top System:

- Staff 1: Dynamics: p , $p\text{p}$. Articulations: $\ddot{\text{o}}$, o , o .
- Staff 2: Dynamics: $p\text{p}$. Articulations: f , f .
- Staff 3: Dynamics: $p\text{p}$. Articulations: f .
- Staff 4: Dynamics: $p\text{p}$. Articulations: f .
- Staff 5: Dynamics: $p\text{p}$. Articulations: f .
- Staff 6: Dynamics: $p\text{p}$. Articulations: f .

Bottom System:

- Staff 1: Dynamics: $p\text{p}$. Articulations: f .
- Staff 2: Dynamics: $p\text{p}$. Articulations: f .
- Staff 3: Dynamics: $p\text{p}$. Articulations: f .
- Staff 4: Dynamics: $p\text{p}$. Articulations: f .
- Staff 5: Dynamics: $p\text{p}$. Articulations: f .

Handwritten musical score page 26 (continued).

The score consists of two systems of music. The top system has six staves. The bottom system has five staves.

Top System:

- Staff 1: Dynamics: p , $p\text{p}$. Articulations: f , f .
- Staff 2: Dynamics: p , $p\text{p}$. Articulations: f , f .
- Staff 3: Dynamics: p , $p\text{p}$. Articulations: f , f .
- Staff 4: Dynamics: p , $p\text{p}$. Articulations: f , f .
- Staff 5: Dynamics: p , $p\text{p}$. Articulations: f , f .
- Staff 6: Dynamics: p , $p\text{p}$. Articulations: f , f .

Bottom System:

- Staff 1: Dynamics: p , $p\text{p}$. Articulations: f , f .
- Staff 2: Dynamics: p , $p\text{p}$. Articulations: f , f .
- Staff 3: Dynamics: p , $p\text{p}$. Articulations: f , f .
- Staff 4: Dynamics: p , $p\text{p}$. Articulations: f , f .
- Staff 5: Dynamics: p , $p\text{p}$. Articulations: f , f .

Handwritten musical score for a piece of music. The score consists of two systems of music. The top system has six staves, and the bottom system has five staves. The music is written in common time.

Top System:

- Staff 1: Measures 1-2. Dynamics: f , ff . Articulations: slurs, grace notes.
- Staff 2: Measures 3-4. Dynamics: f , ff . Articulations: slurs, grace notes.
- Staff 3: Measures 5-6. Dynamics: p , p . Articulations: slurs, grace notes.
- Staff 4: Measures 7-8. Dynamics: p , p . Articulations: slurs, grace notes.
- Staff 5: Measures 9-10. Dynamics: p , p . Articulations: slurs, grace notes.
- Staff 6: Measures 11-12. Dynamics: p , p . Articulations: slurs, grace notes.

Bottom System:

- Staff 1: Measure 1. Dynamics: f , ff .
- Staff 2: Measure 2. Dynamics: ff .
- Staff 3: Measure 3. Dynamics: ff .
- Staff 4: Measure 4. Dynamics: ff .
- Staff 5: Measure 5. Dynamics: ff .

Handwritten musical score for a piece of music. The score consists of two systems of music. The top system has five staves, and the bottom system has four staves. The music is written in common time.

Top System:

- Staff 1: Measure 1. Dynamics: ff .
- Staff 2: Measure 2. Dynamics: ff .
- Staff 3: Measure 3. Dynamics: ff .
- Staff 4: Measure 4. Dynamics: ff .
- Staff 5: Measure 5. Dynamics: ff .

Bottom System:

- Staff 1: Measure 1. Dynamics: ff .
- Staff 2: Measure 2. Dynamics: ff .
- Staff 3: Measure 3. Dynamics: ff .
- Staff 4: Measure 4. Dynamics: ff .

28

A handwritten musical score page featuring two systems of music. The first system consists of two staves. The top staff has a key signature of one sharp (F#) and includes dynamic markings p , f , and pp . The bottom staff has a key signature of one flat (B-flat). The second system begins with a dynamic marking p followed by a horizontal bar with a bracket above it, ending at mp . Below the music, the text "Duración + - 14'" is written.

p f pp

p — mp

Duración + - 14'

Lindembergue Cardoso

TRIO N° 2

para violino, violoncelo e piano

(Composto em 1971-73)

Notação: símbolos

- tempo indeterminado — fermata longa
- som prolongado — vibrato lento - oscilando
- > > > acentos esparsos sem interromper o som
- pressão forte do arco produzindo ruido sonoro — ↑ atrás do cavalete
- ↑ região aguda — ↓ região grave
- cluster - teclas brancas e pretas
- ou o mais rápido possível
- accelerando progressivo
- repetição do desenho — muita atividade

Duração ~ 10'

TRIO N° 2

para violino, violoncelo e piano

LINDEMBERGUE CARDOSO - Op. 17

A handwritten musical score page featuring two staves of music. The top staff uses a treble clef and has a key signature of one sharp. It includes dynamic markings like *f*, *p*, and *espress.*, and a tempo of $\text{J}=60$. The bottom staff uses a bass clef and has a key signature of one sharp. It includes dynamic markings like *ff* and *p*, and a tempo of $\text{J}=60$. The score also contains time signature changes between common time ($4/4$) and 8th note time ($8/8$). Various slurs and grace notes are present throughout the music.

B

p *sul pont.* *p sub.*

p *sul pont.* *p sub.*

seco , *f* , *mf* 15 *ff* - - -

mf *seco* , *f* , *mf* , - - -

(s/2nd.) (ff) 8^a -

This image shows the first five measures of a handwritten musical score. The top two staves are vocal parts, each with a dynamic marking 'normal' above it. The bottom three staves are for piano, showing various chords and bass notes. Measure 1 starts with a piano dynamic. Measures 2 and 3 continue the piano part with some changes in bass line. Measure 4 begins with a vocal entry. Measure 5 concludes with a piano dynamic.

C

A musical score page featuring six staves of music. The top staff consists of two woodwind parts (Flute and Clarinet) and a Bassoon. The second staff contains two Violin parts. The third staff features a Viola part. The fourth staff includes a Cello part. The fifth staff contains a Double Bass part. The sixth staff is for the Piano. The score includes dynamic markings such as *f*, *p*, *cresc. poco a poco*, *dim. poco a poco*, *s/vibr.*, *gliss. lento*, *dim.*, and *(ao nado)*. The piano part includes performance instructions like *(deixar soando)* and *ped.*

8^a -

D pizz.

P.G.

pizz.

V10"

8^a -

P.G.

c/baq. ff

p nas cordas

V10"

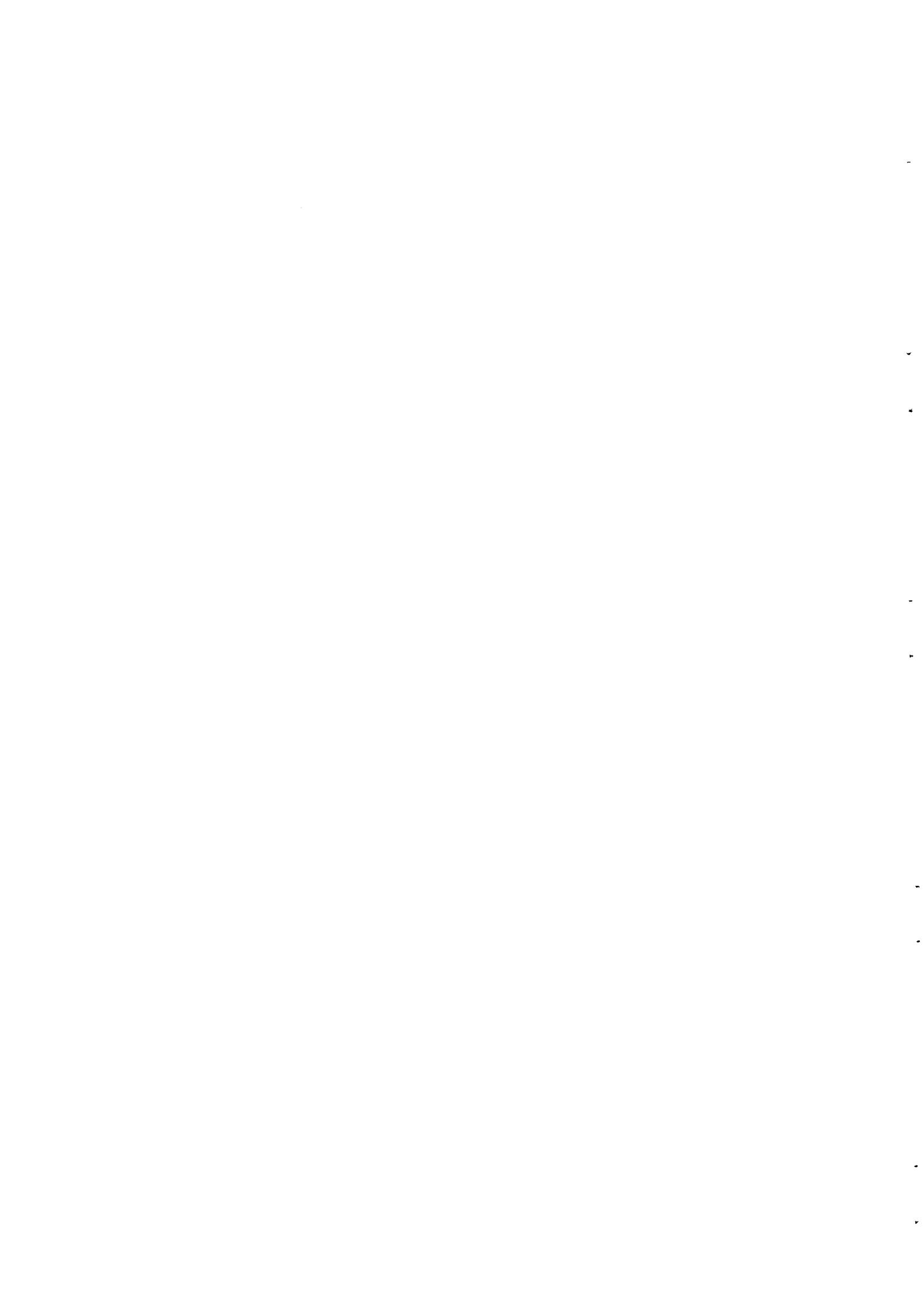
Musical score page 15, measures 15-16. The score consists of six staves. Measure 15 starts with a forte dynamic (f) in the first staff. Measures 15-16 transition through various dynamics including mf, p, ff, f, ff, and pp. Measure 16 concludes with a dynamic of {p} and a forte dynamic (f). The score includes rehearsal marks 15 and 16, measure numbers 15 and 16, and a tempo marking of J = 56.

This image shows two staves of handwritten musical notation. The top staff uses a treble clef and consists of six measures. Measure 11 starts with a dynamic *f*, followed by eighth-note pairs with grace notes and slurs. Measures 12 and 13 continue with similar patterns, including a dynamic *p* in measure 12. Measure 13 concludes with a dynamic *ff*. The bottom staff uses a bass clef and contains three measures. The first measure starts with a dynamic *fff* and includes a sixteenth-note cluster. The second measure is mostly blank. The third measure begins with a dynamic *p*, followed by a dynamic *f*, and ends with a dynamic *pp*.

A musical score for string quartet (two violins, viola, cello) over four staves. The top staff shows two violins playing eighth-note patterns with grace notes and slurs. The second violin has dynamic markings '3' and 'pizz.'. The third staff shows the viola and cello playing eighth-note patterns with grace notes and slurs. The bottom staff shows the cello playing eighth-note patterns with grace notes and slurs. Measure 3 starts with eighth-note patterns. Measures 4-5 show eighth-note patterns with grace notes and slurs. Measures 6-7 show eighth-note patterns with grace notes and slurs. Measures 8-9 show eighth-note patterns with grace notes and slurs. Measures 10-11 show eighth-note patterns with grace notes and slurs. Measures 12-13 show eighth-note patterns with grace notes and slurs. Measure 14 starts with eighth-note patterns.

This page contains six staves of musical notation, likely for a wind ensemble. The notation includes various dynamic markings such as *ff*, *p sub.*, *cresc.*, and *dec.*. Articulation marks like *sf* (sforzando), *sfz*, and *sfz* (acciaccatura) are also present. Performance instructions include *arco*, *rit.*, and *tempo rubato*. The music consists of measures with complex rhythms and harmonic changes, typical of late 19th-century or early 20th-century concert band literature.

Handwritten musical score page 11, featuring two systems of music for multiple staves. The score includes parts for Violin (2 staves), Cello (1 staff), Bassoon (1 staff), Trombone (1 staff), and Pedal (1 staff). The notation consists of vertical stems and horizontal dashes indicating pitch and rhythm. Measure numbers 11 and 12 are present above the staves. Dynamic markings such as *ff* (fortissimo) and *fff* (fotissimo) are used. Articulation marks like dots and dashes are also visible. The score is written on five-line staves with some ledger lines.

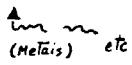


PLEORAMA

INDICAÇÕES



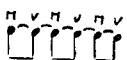
- crescer ou decrescer na mesma nota, conforme o gráfico.



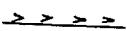
- na região mais aguda possível, apertando bem os lábios, a fim de produzir sons esgançados.



- mais agudo possível
- médio
- mais grave possível



- num som único executar cada colcheta com uma articulação diferente.



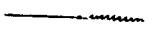
- fazer acentos durante a execução de um som prolongado.



- fazer tremúlos curtos e interrompidos durante a execução de um som prolongado.



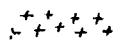
- oscilar o som com os lábios.



- no fim do som, fazer vibrato muito intenso.



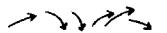
- notas curtas, sem ritmo definido, devendo no entanto observar a distância entre uma e outra.



- bater com a palma da mão no bocal.



- notas curtas e estacatos executados c/muita atividade.



- glissandos rápidos e curtos - variar ao máximo a tessitura.



- nota mais aguda com pequeno glissando labial.



- com a mão fechada dar um golpe curto no piano, atingindo teclas pretas e brancas (região aguda)



- IDEM (região grave)



- na região mais aguda, executar os grupos obedecendo mais ou menos o tamanho de cada um.



- quaisquer notas : atacar e fazer um pequeno glissando labial.



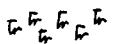
- com os ante-bracos no teclado do piano.



H>>> - atrás do cavalete com muita pressão (2 cordas).



- começando e acelerar.



- trinados curtos em qualquer nota.

ORQUESTRA

Piccolo
Flauta (2)
Oboé (2)
Corn inglês
Clarinete (2)
Clarone
Fagote (3)

Trompa (4)
Trompete (3)
Trombone (3)
Tuba

Piano
Vibrafone
Xilofone (\nearrow c/bag. mole | \nearrow c/bag. dura)
Timpanos

Prato suspenso pequeno 
Prato suspenso grande 
Bongôs 
Caixa clara 
Chocalho 
Reco-reco 
Tan tan 
Triângulo 
Wood block W. Block
Temple block T. Block

CORDAS

"PLEORAMA"

Jacó D'Amico Cardoso

1971

CASA CARLOS WENIS
WECO 30-A

4 J=120

PICCOLO *mf esse.* *f* *fp esse. molto*

FLAUTAS *f* *fp esse. molto*

OBOES *f* *fp esse. molto*

CORNINGLES

CLARINETES (B♭) *f* *fp esse. molto*

CLARONET (B♭)

FAGOTES I *f* *fp esse. molto*

TROMPAS (F)

III - IV

I

TROMPETES (B♭)

II - III

TROMBONES

II - III

TUBA

PIANO *f* *p* *senza pedal.*

VIBRAF.

SILDF. *secco*

TIMPANOS (crom.) *ss*

PERCUSSÃO I

2.

3.

4.

VIOLINOS I *f* *fp esse. molto*

VIOLINOS II *f* *fp esse. molto*

C. B.

WBLOCK

picc.

H. 1.

H. 2.

ob. 1.

ob. 2.

c. INSTR.

cla. 1.

cla. 2.

clarone

Fl. 1.

Fl. 2.

Fl. 3.

VIL. I.

VIL. II.

Vla.

V. cellos.

C. Bassoon

picc.

H. 1.

H. 2.

ob. 1.

ob. 2.

c. INSTR.

cla. 1.

cla. 2.

clarone

Fl. 1.

Fl. 2.

Fl. 3.

(B)

$\text{L}=50$

$\text{L}=120$

Fl. 1.
2.
Fl. 1.
2.
K
C
C
C
c. reb.
clr. 1.
2.
X
X
clarone
Fag. 1.
2.
3.
Tepa. 1-2.
3-4.
Tepa. 1
2-3.
Tuba
Perc. 1.
2.
3.
4.

$\text{L}=50$

$\text{L}=120$

are... f filetar soor.
are... f
are... f
are... f

This page contains a complex musical score for a large ensemble. It features multiple staves for Flute (Fl.), Clarinet (clr.), Bassoon (Fag.), Tuba, and Percussion (Perc.). The score includes various dynamics such as (p), (f), and (ppp). Performance instructions like 'filetar soor.' and 'are... f' are also present. The tempo markings L=50 and L=120 are visible.

Tpm. 1-2.
3-4.
TRPT. 1.
2-3.
Tuba.
(f)

$\text{L}=120$

This page is a continuation of the musical score from page 3. It includes staves for Timpani (Tpm.), Trombone (TRPT.), and Tuba. The score includes dynamic markings like (f) and a tempo marking of L=120.

Trombone

Piano

Xylo.

pno. 1.
2.
4.

1st Vln. 1.
2.
3.
4.

2nd Vln. 1.
2.
3.

Vla. 1.
2.

Cello 1.
2.

D

f *1. b2*
b2 *#*
b2 *#*
b2 *#*

- *7* *7*

p *f* *156601*

p *viv.*

mf

Black

f *ff*

f *ff*

picc.

fl^s

ob^s

c.ingl.

clu.

clarin.

H. 1.

2.

3.

Timp.

Timp.

Timp.

tuba

piano

vibraf.

Temp.

perc. 1.

2.

3.

4.

1. V.L.

2.

1. V.I.

2.

1. Hn.

2.

1. Cello

2.

Bass

(trummmmm)

p1.

H

O

C.13

ch

clar

fj.

reper

ept.

pba.

tuba

pian

vibr

xite

perc.

VIL

VIL

da

cello

Bass

This is a handwritten musical score page, likely for an orchestra or large ensemble. The page is filled with musical notation on multiple staves. The instruments listed on the left are picc., fl^s, ob^s, c.ingl., clu., clarin., H. 1., 2., 3., Timp., piano, vibraf., Temp., perc. 1., 2., 3., 4., 1. V.L., 2., 1. V.I., 2., 1. Hn., 2., 1. Cello, 2., and Bass. The right side of the page contains vertical lists of abbreviations: p1., H, O, C.13, ch, clar, fj., reper, ept., pba., tuba, pian, vibr, xite, perc., VIL, VIL, da, cello, and Bass. The music itself consists of several staves of notes, with specific dynamics like ff and performance instructions like 'trummmmm' and '(guss) trum' written in the margins. The score is highly detailed, reflecting a complex piece of music.

Finishing-

**CASA CARLOS WERRS
WECO 30-A**

(8)

picc.
fl.
ob.
cimg.
cla.
clarino
H. 1.
2.
3.
tuba
tuba
tuba
tuba
pium.
vibra.
xilaf.
Timp.
perc. 1.
2.
3.
4.
L. VII.
2. VII.
U. VI.
V. Cello
C. Bass.

oscilar
(cl/pedal.)

(G)

(C)

Musical score page 11 showing a complex arrangement for various instruments. The page is filled with handwritten musical notation, including stems, dashes, and specific markings like 'oscilar (cl/pedal.)' and '(G)'. The instrumentation listed on the left includes piccolo, flute, oboe, cimbalom, clarinet, bassoon, first and second tuba, fourth tuba, piano, vibraphone, xylophone, timpani, and various percussion instruments (percussion 1, 2, 3, 4). The score is divided into measures by vertical bar lines, and the overall style is highly rhythmic and dynamic.

A handwritten musical score for orchestra and piano, page 12. The score is organized into two systems of six measures each. The instrumentation includes picc., fl., pf., cl., cingl., clav., chorno, H.3., 2., 3., repa., repb., repc., Tabou., Tabu., Tabu., piano, vibra., Timb., perc. 1., perc. 2., perc. 3., perc. 4., 1. Vcl., 2. Vcl., 1. Vcl., 2. Vcl., Vla., Vla., Vcllo., Vcllo., and C. Baixo. The score features complex rhythmic patterns, dynamic markings like *ppp*, *pp*, *p*, *mf*, *f*, and *ff*, and performance instructions such as *accento de piano*, *pizz.*, and *T. Black.* Measure 12 starts with a forte dynamic and ends with a piano dynamic. Measures 13-14 feature sustained notes and eighth-note patterns. Measures 15-16 show more complex harmonic and rhythmic textures. Measures 17-18 conclude with sustained notes and dynamic markings.

picc.

fl.

pt.

ingl.

clb'

claral

bo. Tr.

fl. 1.

2.

3.

arpa

repet.

ribone

Tuba

piano

vibraf.

imp.

perc. 1.

2.

3.

4.

5. fl.

6. fl.

7. fl.

8. fl.

9. fl.

10. fl.

11. fl.

12. fl.

cello

1.

2.

c.Baixo

1.

2.

3.

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(*) continua sempre destacando os grupos.

A handwritten musical score page featuring ten staves of music. The instruments listed on the left are: picc., fl., ob., cl. (key), cl. (cl.), 2., 3., Tpt., Tpt. (elec.), Tpt. (perc.), Tuba, piano, vib., xil., perc. 1, perc. 2, perc. 3, perc. 4, S.VII. 1, S.VII. 2, Vla. 1, Vla. 2, Cello. 1, Cello. 2, and C. Double. The score includes dynamic markings such as *p*, *pp*, *f*, *ff*, and *mf*. There are also performance instructions like "elete...", "over...", "my cur.", "piano", "vib.", "xil.", "perc.", "S.VII.", "Vla.", "Cello.", and "C. Double.". The page shows a complex arrangement of notes and rests across the staves.

Handwritten musical score for orchestra, featuring multiple staves and complex rhythmic patterns. The score includes parts for: J. Sito, ob. solo, C. Ing., cla. solo, Clarinetto, ff. solo, Tuba solo, Posa solo, Tabla solo, piano, Vida, Xilof. perc. 1, perc. 2, perc. 3, perc. 4, Vil. solo, Vla. solo, cello solo, C. Baires, fl. solo, ob. solo, cla. solo, H. solo, Vil. solo, Vla. solo, cello solo.

Key features include:

- Top System:** Measures 1-7. Includes dynamic markings like f , p , pp , and fff . Rhythms involve triplets and sixteenth-note patterns.
- Middle System:** Measures 8-14. Features sustained notes, grace notes, and dynamic changes between f and p .
- Bottom System:** Measures 15-21. Shows sustained notes, eighth-note patterns, and dynamic markings like fz and pp .
- Final Measure:** Measure 22, labeled "(SAL DONDE ALLA PUNTA) (TUTTI)", ends with a dynamic of fff .

Handwritten musical score for orchestra and piano, page 80.

Instrumentation:

- Fl. solo
- ob. solo
- clar. solo
- ff. solo
- fl. sch.
- ob. sch.
- clar. sch.
- ff. sch.
- Tuba
- Temp.
- vibrat.
- vibraf.
- xilof.
- timp.
- perc. 1
- perc. 2
- perc. 3
- perc. 4
- piano
- vibraf.
- xilof.
- timp. 1
- timp. 2
- perc. 1
- perc. 2
- perc. 3
- perc. 4

Musical Elements:

- Dynamic markings: *dece.*, *decre.*, *pp*, *p*, *f*, *sp*, *mf*, *glissando*.
- Performance instructions: *(pietenzunge)*, *(la virente)*, *(cacciavite)*, *molte*, *molto*, *molter*, *molter*.
- Section labels: *Lunaria*, *regione aquatica*.
- Measure numbers: 80.

o dentro lo piano

piano
vibra.
xilof.
Temp.
perc.
1.
2.
3.
4.

piano
vibra.
xilof.
Temp.
perc.
1.
2.
3.
4.

o dentro lo piano

c/leona
cl/leona

5'' + -
f
temp (tempo)
p

5'' + -
f

5'' + -
f

6'' + -
ff

7'' + -
ff

temp
perc.
1.
2.
3.
4.

T. Block

gliss.
desce

T. Block

b=160

b=160

Temp.
perc.
1.
2.

PICC
 Jt.
 ob.
 C. angl.
 cl.
 clarinet
 Tp.
 1.
 2.
 3.
 TRP.
 TRPT.
 TRB.
 Tuba
 piano
 vibraph.
 Timb.
 pere.
 derreca scienda
 derreca ventura
 1.
 2.
 3.
 4.
 1^o vcl.
 2^o vcl.
 Vla.
 1^o cello
 C. Baixo

L

A page of handwritten musical notation on a five-line staff system. The notation includes various musical symbols such as quarter notes, eighth notes, sixteenth notes, and rests. There are also dynamic markings like 'pp' (pianissimo), 'f' (fortissimo), and 'mf' (mezzo-forte). The page is filled with dense musical information, with some sections circled for emphasis.

A handwritten musical score for orchestra and percussion, page 23. The score is organized into four systems of five staves each. The instruments listed on the left are: picc, fl. s, fl. d, cl. log., cl. s, clarin., fl. s, 2, 3, Timp., Timp., Tuba, Tuba, piano, vib., Timp., Perc. 1, 2, 3, 4, T. Block, 2° Vlnl., 2° Vlnl., Vla., Vcllo., C. Baixo. The score features various musical markings such as dynamic levels (p, f, ff), articulations (staccato dots, slurs, etc.), and performance instructions (e.g., "a2", "N"). Three circled 'N' symbols are present in the upper right, middle right, and lower center of the page.

picc.

fl.

ob.

c. ing.

cla.

claro.

ff.

2.

TRPA.

TEPT.

TEBA

Tub.

pian.

vib.

xil.

TM

pere.

1.

2.

3.

Tuba

xilos

Timp.

pere.

1.

2.

3.

1° VIL.

2° VIL.

3° VIL

Vla.

V.Cello

C.Basso

This page from a musical score displays a dense arrangement of 24 different instruments across ten staves. The instruments listed on the left are: picc., fl., ob., c. ing., cla., claro., ff., 2., TRPA., TEPT., TEBA, Tuba, pian., vib., xil., TM, pere., 1., 2., 3., Tuba, xilos, Timp., pere., 1., 2., 3., 1° VIL., 2° VIL., 3° VIL, Vla., V.Cello, and C.Basso. The score is filled with musical notation, including various note heads, stems, and beams. Articulation marks like dots and dashes are scattered throughout. Several dynamic markings are present, such as 'p' (piano), 'f' (forte), and 'ff' (double forte). There are also several performance instructions, including 'tr' (trill) over a section of the woodwind staves and 'p' (piano) over sections of the brass and percussion staves. The overall layout is a standard musical score with five-line staves and a clear vertical alignment for each instrument.

A handwritten musical score for orchestra and piano, page 25. The score is written on 12 staves, each with a key signature of one sharp (F#) and a common time signature. The instruments listed from top to bottom are: picc., fl. 1, ob. 1, cl. 1, cl. 2, cl. 3, chimes, ff. 1, ff. 2, 2-3, TRPA., TRPT., Tuba, piano, vib., xilof., Timb., perc. 1, perc. 2, perc. 3, perc. 4, 1º Vcl., 2º Vcl., 3º Vcl., 4º Vcl., Vln., Vcllo., and C. Baixo. The score includes various dynamic markings such as ff, f, p, pp, and sforzando (sfz). There are also specific instructions like "Bater c/a palma da mão no bocal" and "Bater c/a palma da mão no bocal (ativo)" placed above certain staves. The score is filled with complex rhythmic patterns and rests. Several circled numbers (0, 1, 2, 3) are scattered across the page, likely indicating rehearsal marks or specific performance notes.

A handwritten musical score page featuring a grid of 12 staves. The staves are labeled on the left side:

- picc.
- fl. s.
- ob.
- clay.
- clo.s.
- claro.
- fl. 1.
- 2.
- 3.
- arpa
- arpa
- arpa
- Tuba
- piano
- vibraf.
- Timp.
- perc. 1
- 2.
- 3.
- 4.
- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- Basso

The music consists of two systems. The first system ends with a double bar line and a repeat sign. The second system begins with a dynamic instruction *ff cresc.* followed by a measure of *ff*. The score includes various dynamics such as *ff*, *fff*, *p*, *cresc.*, *decresc.*, and *diminuendo*. There are also performance markings like *sf*, *sf cresc.*, and *sf decresc.* Measures 10 through 12 are enclosed in a bracket with the label *diminuendo*.

picc.

fl s

ob s

c.mel.

cl.s

clarinet

ff. 1

2-3

TRPA

TP

TRPE

TR

Tuba

Ti

piano

perc.

vibraf.

VI.

xilof.

Tm

rump.

perc. 1

2.

3.

4.

5° VI

5° VII

2° V

3° VII

Vla

Vla

V-C

V.Cello

C.Basso

7

##

1° andrea mundial

Requie - Alles beruhigt

Confortata estremamente piano a S/B.

kindestecke Obere

Babys 24 astetico a 19 x 1

DURATA: CA. 10'

w.BLOCK

Lindembergue Cardoso

A ESTRELA

para soprano, trompa e piano

Poema de Manuel Bandeira

(Composta em 1977)

Notas

 tempo indeterminado

 som prolongado

 cluster - teclas brancas e pretas

 regiões: aguda - média - grave

 repetição do desenho

 o mais rápido possível

 accelerando progressivo

 muita atividade

 fermata curta

Duração ~ 6'

Nota do revisor. A trompa pode ser substituída pelo sax-tenor.

A ESTRELA

para soprano, trompa e piano

Lindembergue Cardoso - op. 49
texte: Manuel Bandeira

Calmo · quase recitativo

Soprano

Trompeta
«em fa»

Piano

s | ff
E - ra u,
trp | 2 3 2 3 2 3
4 4 4 4 4 4
pno | f f f f
ff
E - ra u - ma,
trp | 2 3 2 3 2 3
4 4 4 4 4 4
pno | f f f f
ff
E - ra u - ma es,
trp | 2 3 2 3 2 3
4 4 4 4 4 4
pno | f f f f

s | ff
E - ra u - ma es - tre,
trp | 2 3 2 3 2 3 2 3
4 4 4 4 4 4 4 4
pno | f f f f
ff
E - ra u - ma es - tre - la,
trp | 2 3 2 3 2 3 2 3
4 4 4 4 4 4 4 4
pno | f f f f
ff
E - ra u - ma es - tre - la
trp | 2 3 2 3 2 3 2 3
4 4 4 4 4 4 4 4
pno | f f f f

s | ff
tão, E - ra u - ma es - tre - la tão al, E - ra u - ma es - tre - la tão al - ta! E - ra u - ma es - tre - la
trp | 2 3 2 3 2 3 2 3 2 3
4 4 4 4 4 4 4 4 4
pno | f f f f
ff
tão, E - ra u - ma es - tre - la tão al, E - ra u - ma es - tre - la tão al - ta! E - ra u - ma es - tre - la
trp | 2 3 2 3 2 3 2 3 2 3
4 4 4 4 4 4 4 4 4
pno | f f f f
ff
tão, E - ra u - ma es - tre - la tão al, E - ra u - ma es - tre - la tão al - ta! E - ra u - ma es - tre - la
trp | 2 3 2 3 2 3 2 3 2 3
4 4 4 4 4 4 4 4 4
pno | f f f f

tão al-tal E - ra u - ma es-tre-la tão al-tal E - ra u - ma es-tre-la tão fri - a! E - ra u - ma es - tre-la so - zi -
 2 3 2 3 2 3
 trp 2 fp 3 f fp 2
 2 3 2 3
 pno
 2 3 2 3

- nha lu - indo no fim do di - a. Por - que da
 trp rall. «cantabile»
 15 15
 2 2

su-a distân - cia Pa - ra a minha companhia Não baixava aquela estrela?
 pno
 15 6
 2 2

s. *p* *fp* *ff* «falado» *f* *luzia?*
 Porquetão al - ta _____

trp *fp* *fp* *ff*
 pno *mf* *mf* *ff* *ppp*
20. *senza 20.*

~ ($\text{d}=60$) *p*
 Pa-ra dar u-maesperan - ça
 Mais tris-te _____ ao fim do meu di - a.

trp *fp* *flatts.* *fp* *p* *mf* *fp*
 pno *ff* *ff* *mf* *mf* *ff*
20. *20.* *15.* *15.* *20.*

This musical score page contains two staves. The top staff features a soprano vocal line with dynamic markings like *p*, *fp*, *ff*, and *f*. The lyrics "Porquetão al - ta" and "luzia?" are written below the notes. To the right, there is a piano part with dynamics *mf*, *mf*, *ff*, and *ppp*, along with a instruction "senza 20.". The bottom staff shows a continuation of the vocal line with tempo $\text{d}=60$ and dynamics *p*, *ff*, *mf*, and *fp*. The lyrics "Pa-ra dar u-maesperan - ça" and "Mais tris-te _____ ao fim do meu di - a." are provided. The piano part continues with dynamics *ff*, *ff*, *mf*, *mf*, and *ff*, with performance instructions like "flatts." and measures marked with "15.".

SÍNCRONIA FONÉTICA op. 50

(para soprano e piano)

J.C. 77.
LINDENBERGUE CARDOSO

J = 80

SOPRANO
(SOLO)

1 Molto staccato, como uma máquina. *R.*

piano 4 *p sempre*

3

piano

6

piano

9

piano

12

piano

15

piano

18

piano

21

S.S.

Normal

piano *mf*

J=60 *fp ff p sub.*

A... o i

f (deixar soando)

*Pod.... * p*

S.S.

piano

S.S. piano

f staccato 6 3 (#) (flatter zunge) f ff p 15 b6

A... R1... E... A...

pppp ped..... pped.....

15. = 2 oitavas acima

15. = 2 oitavas acima
(*) RI=(como se fosse um apito de futebol)

Handwritten musical score for three staves. The first staff has dynamic f, key signature of two sharps, and tempo b.p. The second staff has dynamic ppp, key signature of one sharp, and tempo b.p. The third staff has dynamic f, key signature of four sharps, and tempo molto. The score includes markings like 'Rall.', 'erece.', and 'ta'. Measure numbers 3 and 6 are indicated.

d=80 Reverso industrial (instrumentos em organica).

Handwritten musical score for three staves. The tempo is d=80. The lyrics 'Ta-ri ta-ti ri ta ra ta ta ti ti ra tô (simile)' are written below the vocal line. The score includes dynamic markings (4) and (4) above the staves.

Handwritten musical score for three staves. The lyrics 'la la la ri la la ri pa pa pa pa pa pa ta a la a ta a — aie au a a a' are written below the vocal line. The score includes dynamic ff (seco), f, and ff, and various performance instructions like 'Ped.' and 'rum.'

▲ = som mais agudo possível

■ = c/ o ponto fechado, tecer pretas e brancas, na algíño aguda

Musical score for S.S. and piano, page 15. The score consists of two staves. The top staff is for S.S. (Soprano) and the bottom staff is for piano. The S.S. part features a vocal line with sustained notes and grace notes. The piano part includes dynamic markings like $\text{f} >$ and $\text{p} >$, and various performance instructions such as 'a' under notes and '8' over notes. The piano part also includes a section with eighth-note patterns and a treble clef.

S.S.

ff > > (vibrato rapido)
 S.S. | 2 - - - - | 4 p
 a a
 simile (seco) 2 4
 piano 2 4
 senza Pedal

Nota: ■ = e branco, tectas pretas
□ = idem " brancas

- 5 -

Handwritten musical score for voice and piano. The vocal line includes lyrics: "i a ô i a", "a...", "a é...". The piano part features dynamic markings like *f*, *p*, and *fp*. Measure 2 ends with a fermata over the vocal line.

Handwritten musical score for voice and piano. The vocal line includes lyrics: "ó i...", "ratatita", "Ta.....". The piano part includes dynamic markings like *fp*, *f*, *ppp*, and *p*.

Handwritten musical score for voice and piano. The vocal line includes lyrics: "stacc. aaaa", "éééé", "lai", "tatata", "Papapa pa pa". The piano part includes dynamic markings like *mf*, *p*, and *ff*. Measure 6 ends with a fermata over the vocal line.

= a los puntos, mas aguda
aguda

-6-

I=120 staccatissimo e ben sincronizzato

S.S. *mf* piano *mf*

a a è ó *ó a i é*

I=120 Tati tati (simile) → sempre

— *mf*

S.S. *mf* piano *mf*

Tati...

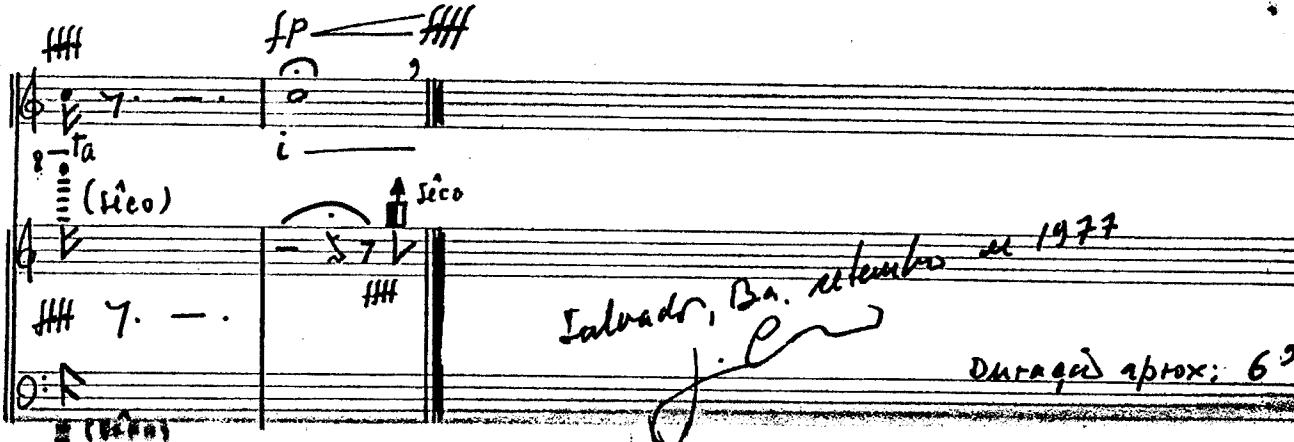
— *mf*

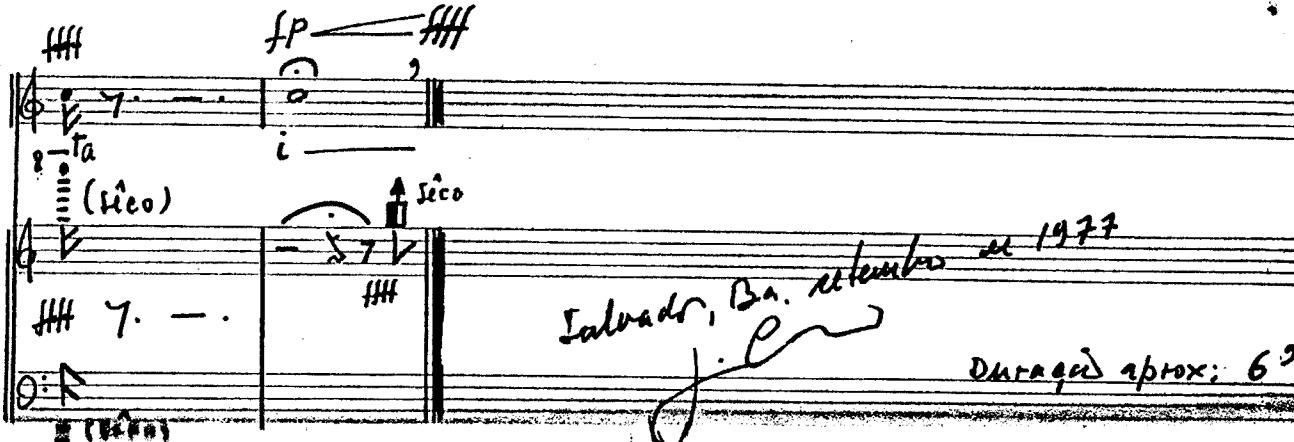
S.S. *mf* piano *mf*

Tati... *Tati...*

— *mf*

Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score includes dynamic markings (mf, f, ff), performance instructions (Tatitati, Ta Ti, Ta, etc.), and various rhythmic patterns.

S.S. | 

piano | 

Salvador, Bahia, setembro de 1977

Dedicada à minha amiga Nadja. *J.C.*

Durada aprox: 6'

LINDEMBERGUE CARDOSO

9 VARIACÕES

para fagote e orquestra de cordas

(Composta em 1985)

1^a Audição

Reitoria da UFBA – 6 de dezembro de 1985

Solistas: Cláudia Sales

Orquestra Sinfônica da UFBA

Regente: Piero Bastianelli

Instrumental mínimo

4 Violinos I
4 Violinos II
3 Violas
2 Violoncelos
2 Contrabaixos

Duração ~ 10'

Notação: símbolos

— tempo indeterminado

— som prolongado

 glissandos - arco e pizz.

 oscilando «vibrato lento»

 atrás do cavalete nas cordas indicadas

 accelerando progressivo

 retardando progressivo

 o mais rápido possível

Nota do revisor:

As indicações que não constam do manuscrito
estão entre parenteses.

VIII variação - «violinos e violas»: tocar (pondo) o instrumento
posição de bandolim.

9 VARIAÇÕES

PARA FAGOTE E ORQUESTRA DE CORDAS

LINDEMBERGUE CARDOSO - OP. 96

J = 60

Fagote

Violino I

Violino II

Viola

Violoncelo

Contrabaixo

fff

ppp *f* *ppp* *(Tutti) f*

ppp *f* *ppp* *f*

f *ppp* *f* *ppp* *f*

Variação

$\beta = 60^\circ$

1. Variation

f = 60

fag. (Unis) pizz.

I (Unis) pizz.

vnlo. II (Unis) pizz.

vla. (Div.) (Unis) 3-
ffp *sfp* (Unis) pizz.

vc. (Unis) *ffp* *sfp* (Unis) pizz.

cb. (Unis)

(Unis) pizz.

(Unis) pizz.

Unis)

(Div.)

(Unis) - 3 -

arco

arco

arcos

73

— 1 —

pizz.

(Dzv.) arco

6

1

— 1 —

Pizz. Bartok

1

II Variação

1

10 of 10

pizz.
it

pi

pizz.

16

Bantok

d=84

p sub.

p sub.

p sub.

III Variação

♩ = 60

fag (Unis) vno (Unis) vla vc cb

fp *f* *p* *f*

fp fp *ff* *ff* *fp fp*

fp fp *ff* *ff* *fp fp*

fp fp *ff* *ff* *fp fp*

fag I vno II vla vc cb

f *fp* *b* *f* *p* *fp*

fp *f* *fp* *f* *p* *fp*

fag I vno II vla vc cb

f *p* *f* *ff*

f *p* *p* *p*

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

IV Variação

 $\text{d}=96$

Musical score for the fourth variation. The score consists of six staves of music. The first staff starts with a dynamic of mf . The second staff begins with a dynamic of mf , followed by a measure of $pizz.$ The third staff starts with a dynamic of mf , followed by $pizz.$ The fourth staff starts with a dynamic of f , followed by $arco$. The fifth staff starts with a dynamic of f , followed by $arco$. The sixth staff ends with a dynamic of f .

V Variação

 $\text{d}=120$

Musical score for the fifth variation. The score consists of six staves of music. The first staff starts with a dynamic of p , followed by $cresc.$ The second staff starts with a dynamic of pp . The third staff starts with a dynamic of pp . The fourth staff starts with a dynamic of pp . The fifth staff starts with a dynamic of ff . The sixth staff starts with a dynamic of pp .

VI Variação

d=140

fag P.G. *p* cresc. *f*

vno I *p* > > *p* > > *ff* *pp* 4 4

vla P.G. *p* > > *p* > > *ff* *pp* 4 4

vc pizz. *p* > > *p* > > *ff* *pp* 4 4

cb P.G. *p* pizz. cresc. *ff* *pp* 4 4

fag *pp* = *p* *d* = *mf* *ff* *p* *f* pizz. *p*

vno I solo *ff* = *f* = *pp* *#p* *mf* *ff* *f*

vla I solo sul pont. *pp* *pizz.* *arco* *ff* *mf* *ff* *arco* *fp*

vla I solo *pp* *arco* *pizz.* *ff* *mf* *ff* *arco* *pizz.*

vc *pp* *arco* *pizz.* *ff* *mf* *ff* *arco* *f*

cb *ppp* *ff* *ff* *ff* *ff* *ff* *ff*

VII Variação

d=144

fag *p*

vno arco *pp* *3* *4* (tutti) *#p* *#p* *b#p* *b#p* *3* *8* *3* *4*

vla *p* *3* *4* (tutti) *#p* *#p* *b#p* *b#p* *3* *8* *3* *4*

vc pizz. *p* arco *p* *3* *4* (tutti) *#p* *#p* *b#p* *b#p* *3* *8* *3* *4*

cb *f* pizz. *arco* *p* *3* *4* Tutti *ff* *3* *8* *3* *4*

Measures 3-17 of a musical score for orchestra, featuring multiple staves and complex rhythmic patterns. The score includes dynamic markings like *fp*, *f*, *p cresc.*, *p*, *ff*, *mf*, *p*, *mf*, *mf*, *pizz.*, and *Div.*. Measure 8 contains a tempo change to $\text{d} = 132$. Measure 10 features a bassoon solo with numbered measures 2 through 9 above the staff. Measure 17 concludes with a forte dynamic *ff*.

IX Variação

poco rit.

♩ = 120

cresc.

fag

18. 19.

vno vla vc cb

poco rit.

arco arco arco arco

Unis *f* *Unis* *f*

2/4 2/4

fag

vno vla vc cb

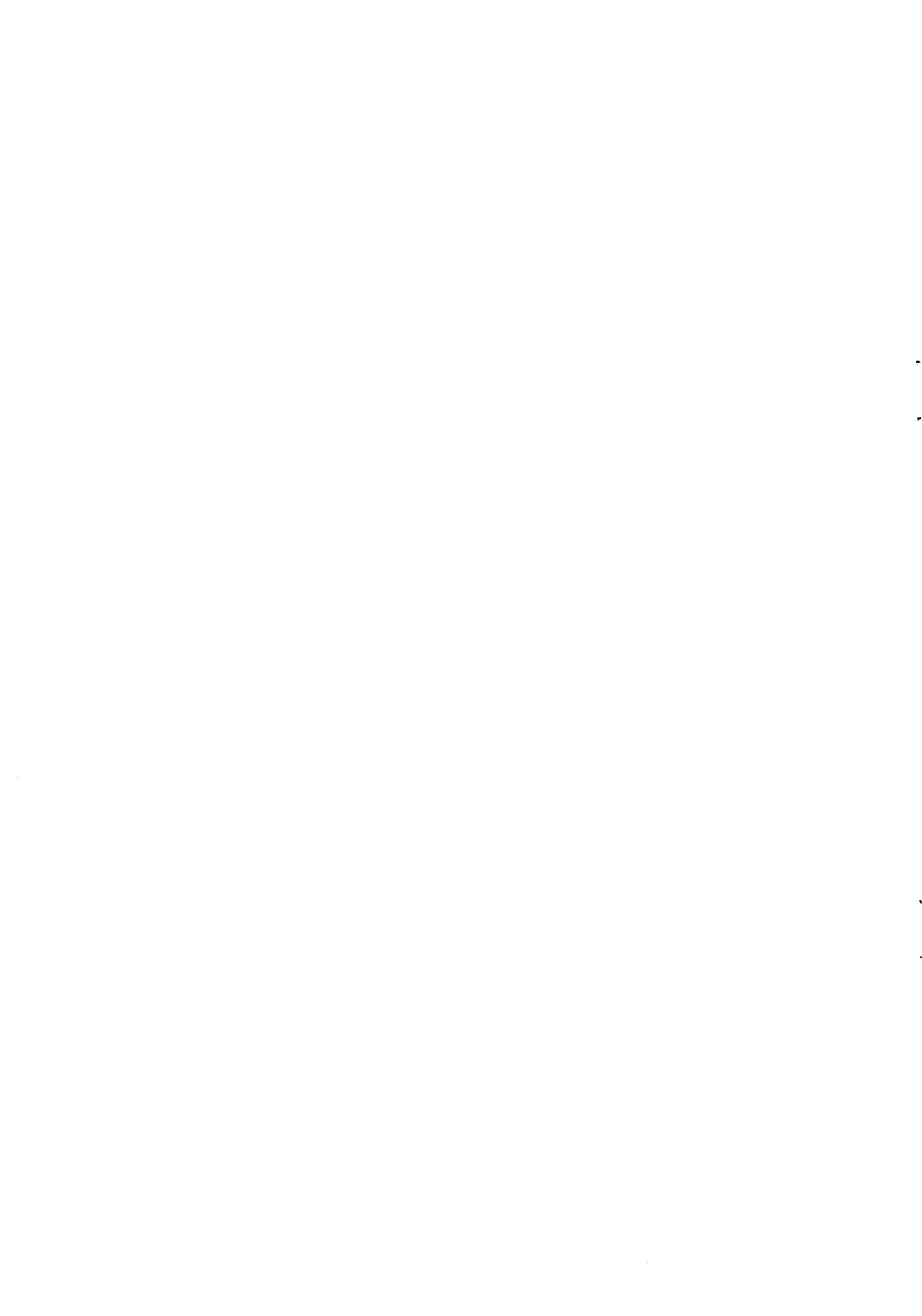
f

fag

vno vla vc cb

f f f

A musical score for orchestra, page 10, showing measures 11 through 15. The score consists of six staves. Measure 11: Trombones play eighth-note patterns at ff. Measure 12: Trombones play eighth-note patterns at ff. Measure 13: Trombones play eighth-note patterns at ff. Measure 14: Trombones play eighth-note patterns at f. Measures 15-16: Trombones play eighth-note patterns at ff.



LINDEMBERGUE CARDOSO

RITUAL

para orquestra

(Composta em 1987)

1ª Audição

Reitoria da UFBA - 14 de julho de 1987
Orquestra Sinfônica da UFBA
Regente: Piero Bastianelli

O r que stra

Flautim

2 Flautas

2 Oboés

2 Clarinetes «em sib»

2 Fagotes

2 Trompas «em fá»

2 Trompetes «em sib»

2 Trombones

Tuba

Violinos 1 - 2

Violas

Violoncelos

Contrabaixos

Percussão — tímpanos

caixa-clara

ton-tons

caxixi

bombo

w.block

atabaques

agôgô

Duração - 10'

Nota do revisor:

As indicações que não constam do manuscrito estão entre parenteses.

RITUAL

para Orquestra

LINDENBERG CARDOSO
Op. 103

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1

ftim fl ob cl fag trp trpt tbn tba perc

timpanos
pp atabaques
pp

vn 1
vn 2
va
vc
cb

Musical score page 5, featuring ten staves across three systems. The instruments are:

- Flute:** Starts with *p*, then *f* (measures 1-2), *fp cresc.* (measures 3-4), and *ff* (measures 5-6).
- Clarinet:** Starts with *p*, then *f* (measures 1-2), *fp cresc.* (measures 3-4), and *ff* (measures 5-6).
- Bassoon:** Starts with *p*, then *f* (measures 1-2), *fp cresc.* (measures 3-4), and *ff* (measures 5-6).
- Trombone:** Starts with *p*, then *f* (measures 1-2), *fp cresc.* (measures 3-4), and *ff* (measures 5-6).
- Tuba:** Starts with *p*, then *f* (measures 1-2), *fp cresc.* (measures 3-4), and *ff* (measures 5-6).
- Percussion:** Starts with *p*, then *pp* (measures 1-2), *p* (measures 3-4), and *f* (measures 5-6).
- Violin 1:** Starts with *p*, then *f* (measures 1-2), *fp cresc.* (measures 3-4), and *ff* (measures 5-6).
- Violin 2:** Starts with *p*, then *f* (measures 1-2), *fp cresc.* (measures 3-4), and *ff* (measures 5-6).
- Viola:** Starts with *p*, then *f* (measures 1-2), *fp cresc.* (measures 3-4), and *ff* (measures 5-6).
- Cello:** Starts with *p*, then *f* (measures 1-2), *fp cresc.* (measures 3-4), and *ff* (measures 5-6).
- Double Bass:** Starts with *p*, then *f* (measures 1-2), *fp cresc.* (measures 3-4), and *ff* (measures 5-6).

Each system concludes with a dynamic instruction: *ff* followed by a bracket indicating "4 vezes" (4 times) and "ao %" (at %). The score is in common time.

(2)
típanos

perc atabaques

vn {p cresc. ff {p cresc.
2
va p cresc. ff p cresc.
vc {p cresc. ff {p cresc.
cb {p cresc. ff {p cresc.

ao %
← 4 vezes

perc pp pp pp pp

vn ff ff ff ff
2 ff ff ff ff
va ff ff ff ff
vc ff ff ff ff
cb ff ff ff ff arco

(3)

tímpanos

pp w. block

atabaques

p

ao 4 vezes

4

trp

trpt

tbn

tba

(*ffff* (sempre))

(*ffff* (sempre))

6
8

tímpanos

perc

stabaques

$\frac{6}{8}$

ao% ← 4 veces

trp

trpt

tbn

tba

perc

9

5

$\frac{2}{4}$ ton-tons

agôgô

caxixi

atabaques

160

1 2 3 4 5 6

ton-tons

agogô

caxixi

atabaques

ton-tons 7 8 1 2 3 4

ao $\frac{2}{4}$
4 vezes

agogô

caxixi

atabaques

118

(Tempo I) $\text{P}=240$ ($\text{J}=80$)

$\frac{8}{8}$ (6)

(1) $\frac{8}{8} \cdot \frac{5}{8}$

ao $\frac{8}{8}$

← 4 vezes

ao %
← 4 vezes

Picim

fl

ob

cl

fag

trp

trpt

tbn

tba

perc

ton-tons
pp

vn { *ff*

2

va { *ff*

vc { *ff*

cb

caixa-clara
w.block
atabaques

ao %
← 4 vezes

Lindembergue Cardoso

MONÓDICA I

para clarinete e piano

(Composta em 1988)

1^a Audição

**25 Anos da Fundação de Cultura Artística
de Belo Horizonte - 1988
Walter Souza: clarinete
Berenice Menegale: piano**

MONÓDICA I

para clarinete e piano

LINDEMBERGUE CARDOSO Op.107⁶

(Vivace) $\text{J} = 132$

Clarinete «sib»

Piano

stacc.

ff sempre

stacc.

ff cresc.

cresc.

ff

ff sempre

Musical score page 10, measures 81-82. The score consists of five staves. The top staff shows a dynamic of ***fp*** followed by **cresc.**. The second staff starts with a dynamic of ***f***, followed by ***ff*** stacc. The third staff begins with a dynamic of ***f***. The fourth staff has a dynamic of ***ff*** with a bracket labeled **(sempre)**. The fifth staff ends with a dynamic of ***ff***. The measure numbers 81 and 82 are indicated above the staves. The bassoon part is labeled **Red.**.

Musical score page 10, measures 11-12. The top staff shows a continuous sixteenth-note pattern with various accidentals. The middle staff has a bass note at measure 11 followed by rests. The bottom staff has a bass note at measure 11 followed by rests. Measure 12 begins with a bass note at *f*, followed by rests.

Musical score page 10, measures 84-85. The score consists of four staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of (Moderato) = 72. Measure 84 starts with a dynamic of $\frac{8}{8}$, followed by a measure of rests. Measure 85 begins with a dynamic of $\frac{8}{8}$, followed by a measure of rests. The score includes dynamics such as f , ff , and $\{\text{f}^2 \text{ sempre}\}$. Measure 85 ends with a repeat sign and a double bar line.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a dynamic marking of *p*. The bottom staff uses a bass clef and has a dynamic marking of *f*. The score consists of two measures of music.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of three staves. The top staff is for the piano, showing a melodic line with dynamic markings *p*, *bp.*, *f*, and *p*. The middle staff is for the orchestra, featuring a continuous eighth-note pattern with dynamic markings *p*, *f*, and *p*. The bottom staff is for the strings, showing eighth-note patterns with dynamic markings *p*, *bp.*, and *p*.

Tempo I. $\text{d}=132$

Musical score page 5, measures 1-4. The score consists of three staves. The top staff has a key signature of one sharp. Measure 1 starts with a dynamic *f*, followed by eighth-note pairs. Measures 2 and 3 show sixteenth-note patterns with dynamics *ff* and *ff sempre*. Measure 4 ends with a forte dynamic *ff sempre*. Measure 5 is blank.

Musical score page 5, measures 5-8. The top staff continues with sixteenth-note patterns. Measure 6 begins with a dynamic *ff*. Measure 7 shows eighth-note pairs with a dynamic *stacc.*. Measure 8 ends with a dynamic *ff*.

Musical score page 5, measures 9-12. The top staff features sixteenth-note patterns. Measures 10 and 11 begin with dynamics *ff* and *(f sempre)*. Measure 12 ends with a dynamic *ff*.

Lento $\text{d}=56$

Musical score page 5, measures 13-16. The top staff shows sixteenth-note patterns. Measures 14 and 15 begin with dynamics *f sempre* and *ff sempre*. Measure 16 ends with a dynamic *ff*.

Musical score page 5, measures 17-20. The top staff shows sixteenth-note patterns. Measures 18 and 19 begin with dynamics *ff* and *ff*. Measure 20 ends with a dynamic *ff* and a marking *ao nada*.

Tempo I. $\text{d}=132$

Nota do Autor:

As repetições e a ausência da harmonia são próprias para criar um clima psicológico semelhante ao transe de um Ritual.

MARCOS HISTÓRICOS DA
COMPOSIÇÃO
CONTEMPORÂNEA
NA UFBA

1

Ernst Widmer
“Diálogo do Anjo
com as três Mulheres”
(Officium Sepulchri)

Ilza Nogueira
Comentários Analíticos

Universidade Federal da Bahia
Escola de Música

Marcos Históricos da Composição Contemporânea na UFBA

1

Diálogo do Anjo com as três Mulheres (Officium Sepulchri)

para sopros, percussão, 3 sopranos solistas e coro misto a quatro vozes

por

Ernst Widmer

Salvador, 1966

Universidade Federal da Bahia
Reitor: Heonir Rocha

Escola de Música
Diretor: Prof. Dr. Oscar Dourado

W 641 Widmer, Ernst
Officium Sepulchri : Diálogo do Anjo com as Três Mulheres
/ Ernst Widmer. – [Salvador] : EMUS/UFBA, 2001.
Partitura (17 p.). (Série Marcos Históricos da Composição
Contemporânea na UFBA; 1)

Acompanha comentários analíticos de Ilza Nogueira

I.Coro misto 2. Sopro e Percussão I. Nogueira, Ilza II. Título
III. Série

CDD 784.1
789.1
781.1

Organização Geral: Prof. Ilza Maria Costa Nogueira, PhD.
Coordenação Editorial: Pablo Sotuyo Blanco
Capa: Piero Bastianelli
Editoração gráfica deste volume : Eduardo Torres, 2000

A Série *Marcos Históricos da Composição Contemporânea na UFBA* pretende resgatar as obras que marcaram a trajetória da escola de composição ligada à Universidade Federal da Bahia, privilegiando a produção de compositores cuja formação acadêmica realizou-se na Escola de Música da UFBA ou cuja atuação profissional tenha estado de alguma forma a ela vinculada.

A série reúne composições de um grupo de músicos dedicados à promoção da atividade musical contemporânea na Bahia durante a segunda metade do século XX. Parte da gênese “Compositores da Bahia”, reunindo a produção desde o “Concerto da Semana Santa” de 66. Inclui também as composições premiadas nos vários certames culturais notadamente nos “Festivais da Guanabara”, quando o grupo alcançou reconhecimento nacional, inserindo a Escola de Música da UFBA na vanguarda da produção musical brasileira.

Reitera-se hoje o que era o objetivo de então, promover a atividade musical contemporânea baiana, possibilitando e estimulando a reapresentação dessas obras, também e principalmente, através dos comentários analíticos anexos, fomentar um diálogo saudável entre compositores e pesquisadores da teoria composicional, difundindo o conhecimento das características estilísticas dos compositores da UFBA.

Este projeto, idealizado pela Prof^a. Dr^a. Ilza Nogueira, constitui-se em mais uma realização de pesquisa aplicada na Escola de Música da UFBA, inserindo-se nas prioridades da atual administração dessa Escola, dentre as quais destaca-se o memorial do acervo musical da Bahia.

Oscar Dourado
Diretor da Escola de Música
Universidade Federal da Bahia

Officium Sepulchri

Diálogo do Anjo com as Três Mulheres

Ernst Widmer, 1966

Devagar L-60

Flauta

Oboé

* Clarineta

Fagot

1 * 2 Trompas

2 * 2 Trompetes

2 Trombones

Tuba

2 Tímpanos (si - mi)

Bombo

** Sirene I

** Sirene II

Shell Bells

3 Sopranos Solistas

Sopranos

Contraltos

Tenores

Baixos

O-FFI-CI-UM

SE - PULCHRI

Diá-lo-go do an-jo...

...com as 3 mu-lhe-res

...com as 3 mu-lhe-res

SE - PULCHRI

Diá-lo-go do an-jo...

* Sons reais

** Sons aproximativos

Edição Gráfica - Eduardo Torres

Musical score for orchestra, page 2.

The score consists of 11 staves, each with a dynamic marking and a tempo instruction. The instruments are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fg. (French Horn)
- 1 Tromp. (1st Trombone)
- 2 Tromp. (2nd Trombone)
- 2 Trpt. (2nd Trumpet)
- 2 Trb. (2nd Trombone)
- Tb. (Tuba)
- 2 Tímp. (2nd Timpani) (si - mi)
- Bombo (Bass Drum)
- Sir. I (1st Bassoon)
- Sir. II (2nd Bassoon)

Measure 1 (Measures 1-3):

- Fl., Ob., Cl., Fg.: Dynamics f, p, pp. Measures 1-2 have slurs and grace notes; Measure 3 has a tempo of $(\text{♩}=\text{♪})$.
- 1 Tromp., 2 Tromp.: Dynamics mf, p.
- 2 Trpt., 2 Trb., Tb.: Dynamics mf, p.
- 2 Tímp. (si - mi): Dynamics mf.
- Bombo: Dynamics mf.
- Sir. I, Sir. II: Dynamics mf.

Measure 4:

- Fl., Ob., Cl., Fg.: Dynamics $b\text{f}$, $b\text{p}$.
- 1 Tromp., 2 Tromp.: Dynamics $b\text{f}$, $b\text{p}$.
- 2 Trpt., 2 Trb., Tb.: Dynamics $b\text{f}$, $b\text{p}$.
- 2 Tímp. (si - mi): Dynamics p .
- Bombo: Dynamics p .
- Sir. I, Sir. II: Dynamics p .

10

Fl.

Cl.

Fg.

2 Tromp.

2 Trb.

Tb.

2 Timp.
(si - mi)

pp

20

2 Tromp.

2

T.

B.

O Anjo

"QUEM QUAERI-TIS?"

mf

p

mf

p

O Anjo

"QUEM QUAERI-TIS?"

"QUEM QUAE-RI-TIS?"

mf

mf

Cl.

2 Tromp.

2 Trpt.

con sord.
1°

p

pp
mf

"JE - SUM NA - ZA - RE - NUM"

3 Sop. Solistas

"JE - SUM NA - ZA - RE - NUM"

"JE - SUM NA - ZA - RE - NUM"

T.

B.

Ob.

Cl.

2 Tromp.

2

p

mf

p

p

T.

B.

pp

"A quem pro-cu-rais no se-pul-cro?"

mf

"QUEMQUAE-RI-TIS IN SE - PUL-CHRO?"

pp

"A quem pro-cu-rais no se-pul-cro?"

mf

"QUEMQUAE-RI-TIS IN SE - PUL-CHRO?"

Fl.

Ob.

Cl.

Fg.

2 Tromp.

2 Trpt.

3 Sop. Solistas

S.

C.

T.

Bar.

B.

mf

p

p

con sord.

1°

pp

mf

"JESUM NA-ZA-RE - NUM"

mf

"JESUM NA-ZA-RE - NUM"

mf

"JESUM NA-ZA-RE - NUM"

pp

3

3

"A Je-su de Na-z"

pp

3

3

"A Je-sus de Na-z"

f

p

3

mf

"QUEM QUAE RI-TIS IN SE-PUL - - - CHRO?"

f

p

3

mf

"QUEM QUAE RI-TIS IN SE-PUL - - - CHRO?"

f

p

3

mf

"QUEM QUAE RI-TIS IN SE-PUL - - - CHRO?"

Fl. *p* espr.

Ob. *p* espr.

Cl. *p* espr.

Fg.

1
2 Tromp.

2
2 Trpt.

2 Trb.

Sh. Bells

3 Sop. Solistas

ALELUIA *mf* espr. *)
ALELUIA *mf* espr. *)
ALELUIA *mf* espr. *)
ALELUIA *mf* espr. *)

S.

C.

p espr. *p* espr. *p* espr. *p* espr. *p* con sord. *p* con sord. *pp* *pp* *pp*

f *f* *f* *f* *f* *f* *f* *f*

A - LE - LU - IA etc.

* Improvisar, repetindo "ALELUIA"; durações e alturas estão indicadas (duração da improvisação ca. 30" = 10 compassos a 3/4)

Exemplo:
3 Sop.
Solistas

A - LE - LU - IA etc.

i (stacc. legato)

50 (ca. 30")

Fl. (stacc. legato) *mf* espr. (ca. 30")

Ob. (stacc. legato) *mf* espr. (ca. 30")

Cl. (stacc. legato) *mf* espr. (ca. 30")

Fg. (stacc. legato) *mf* espr. (ca. 30")

1 2 Tromp. (stacc. legato) *mf* espr. (ca. 30")

2 Trpt. senza sord. (stacc. legato) *mf* espr. (ca. 30")

2 Trb. (stacc. legato) *mf* espr. (ca. 30")

Tb. (stacc. legato) *mf* espr. (ca. 30")

S. (stacc. legato) *mf* espr. (ca. 30")

C. (stacc. legato) *mf* espr. (ca. 30")

T. (stacc. legato) *mf* espr. (ca. 30")

B. (stacc. legato) *mf* espr. (ca. 30")

(breve)

Largo $\text{♩} \sim 60$

Fl.

Ob.

Cl.

Fg.

2 Tromp.

2 Trpt.

2 Trb.

Tb.

2 Timp. (si - mi)

3 Sop. Solistas

S.

C.

T.

Bar.

B.

5 B. A - - - LE - - - LU - - - IA

60

OFFICIUM SEPULCHRI, de Ernst Widmer: comentários analíticos

Ilza Nogueira¹

I APRESENTAÇÃO

Officium Sepulchri (Diálogo do Anjo com as Três Mulheres) de Ernst Widmer, com 4':30" de duração, escrito para três sopranos solistas, coro misto, sopros e percussão, é o seu Opus 38. Considerando-se que a carreira profissional de Widmer se desenvolveu entre 1950 e 1989; q. a sua obra chegou ao Opus 173, constando aproximadamente de uns 200 itens; e também que, até escrever o *Officium Sepulchri*, ele tinha composto umas 55 obras, podemos concluir que esta peça não se encontra no período da maturidade, tampouco da juventude, situando-se ainda no início do período da aceleração de sua produtividade composicional.

A obra foi composta especialmente para um evento com temática religiosa, o Concerto da Semana Santa de 1966². Refere-se ao capítulo da ressurreição de Jesus nos evangelhos, o qual conta que as três mulheres que tinham vindo da Galiléia com Jesus (Lc. 23, 55) - Maria Magdalena, Maria, mãe de Tiago e Salomé (Mc 16,1) -, passando o sábado, foram ao túmulo de Jesus na madrugada do primeiro dia da semana, levando aromas para ungí-lo. Vendo que a pedra que selava o túmulo havia sido removida, entraram e viram um jovem vestido com uma túnica branca, que lhes mostrou o lugar vazio e anunciou a ressurreição de Jesus. Assim conta o evangelho de Marcos (16,1-7).

O texto, um curto diálogo, entre o anjo e as três mulheres³, é utilizado tanto em latim quanto em sua tradução para o português, de forma que ao diálogo original se acrescenta um segundo diálogo, entre o original e sua versão. Esses diálogos sugerem o tratamento entre timbres vocais distintos. Enquanto o primeiro diálogo sugeriu ao compositor a distribuição do texto entre três vozes femininas solistas e o coro, o segundo diálogo sugeriu a distinção de tratamento entre coro cantado (em latim) e falado (em português).

Uma instrumentação de sopros de madeira (1/1/1/1), metais (2/2/2/1), percussão (tímpanos, bombo e sinos de conchas⁴) e duas sirenes⁵ realiza a ambientação musical do breve texto do *De antiquis ecclesiae ritis*. No sentido de descrever-se a obra muito sinteticamente, diríamos que o texto conduz à definição de duas partes essenciais. Após um enunciado (c. 1-7) seguido por uma

¹ PhD em Composição pela State University of New York at Buffalo (1985), Professor Adjunto Aposentado da UFPB.

² Esse evento, que deu origem ao Grupo de Compositores da Bahia, teve lugar no Teatro Vila Velha, sob o patrocínio da Superintendência de Turismo da Cidade do Salvador. Foram estreados 7 pequenos oratórios para coro, sopros e percussão: a elegia *Eu vos anuncio a consolação* de Fernando Cerqueira; *Exortação Agônica* de Milton Gomes; o monodrama *Pilatus* de Nikolau Kokron; *Impropérios* de Antônio José Santana Martins; *Do Diálogo e Morte do Agoniado*, de Rinaldo Rossi; *Nú* de Jamary Oliveira; e *Officium Sepulchri* de Ernst Widmer.

³ Quem queritis? / Jesum Nazarenum. / Quem queritis in sepulchro? / Jesum Nazarenum. / Nonc est hic: Ressurexit! / Aleluia!

⁴ Widmer utilizou *Shell Windchimes* das Filipinas, com 70 discos de madrepérola.

⁵ O compositor prescreve as sirenes inglesas da marca "Acme". Segundo informação do compositor Fernando Cerqueira, eram duas sirenes de boca com tessituras diferentes, ambas no registro agudo.

estrutura instrumental em 7/8 que poderia ser compreendida como uma anunciação, inicia-se o diálogo cantado entre o anjo (as vozes masculinas do coro) e as três mulheres (as sopranos solistas), com interpolações das traduções em coro falado; este diálogo, primeira parte essencial da obra, progride para um clímax instrumental na palavra “ressurexit”. O Aleluia seguinte (c. 45-59) constitui a segunda parte da obra, tendo uma concepção e efeito distintos. Sendo inicialmente e em sua maior parte realizada em improvisação sobre notas definidas, o maior contraste desta parte com a anterior é de efeito rítmico-textural, ao qual se soma uma harmonia distinta. Progressivamente metrificado em compassos ímpares, o Aleluia conclui jubiloso, com todos os instrumentos e vozes, numa variante da estrutura em 7/8 que abriu a primeira parte. Desta forma, uma seção de função introdutória é reutilizada, ao final da obra, com função conclusiva.

Em toda a primeira parte, é notável a organização harmônica formada basicamente a partir de seqüências de quintas, formando contextos mais ou menos densos, variando geralmente de tricordes a hexacordes. Essa formação harmônica nos traz à memória certos exemplos da literatura ocidental cujo programa extra-musical conduz à idéia do efeito de sinos, como, por exemplo, *A Catedral Submersa* de Debussy. Se no catolicismo romano os sinos simbolizaram o paraíso e a voz de Deus, e suas funções mais difundidas são a anunciação de eventos, a expressão de júbilo, ou marcar momentos significativos num ritual, vemos com propriedade o uso dessa simbologia sonora nesta peça de Widmer. A estrutura acústica complexa dos sinos, com seus parciais harmônicos e inarmônicos, faltando clareza de definição, é elaborada através de choques cromáticos, para os quais uma outra função dificilmente se compreenderia. O objetivo composicional parece ser a evolução de campos harmônicos que se alternam ou se superpõem, que se adensam ou diminuem através de maiores ou menores superposições de quintas, e se diferenciam através da distribuição em registros, bem como do uso de segmentos de quintas seqüentes completos ou incompletos, à maneira como o faz Debussy na sonoridade diatônica da sua *Catedral Submersa*.

Uma rápida observação das harmonias de Debussy nessa obra revela que ele progride da simplicidade da superposição da quinta à sua inversão [Ex. 1, c. 1-5], ao *cluster* pentatônico [Ex. 2, c. 22-27], passando por tricordes derivados de segmentos tetracordais de quintas incompletos, ou pelo tetracorde completo de quintas seqüentes [Ex. 3, c. 16-21], e involui à superposição de duas quintas no final da obra [Ex. 4, c. 84-85]. O trabalho com a densificação dessas harmonias através de dobramentos em oitavas e do uso combinado de regiões distintas do piano é responsável pelo imponente efeito acústico.

Não queremos chegar a dizer que a *A Catedral Submersa* seja o modelo para o *Officium Sepulchri* de Widmer. Mas sabemos que, sendo exímio conhecedor da literatura musical tradicional, Widmer sabia onde estavam os modelos de construção das sonoridades que imaginava. Sabia onde buscá-los, e quando os empregava, havia sempre uma dose de transcendência do modelo, ou seja, a adaptação do modelo às suas intenções⁶. E justamente sobre a utilização e transcendência do modelo que nos ocuparemos aqui.

⁶ Sobre a utilização de modelos, é oportuno salientar aqui uma recomendação de Widmer encontrada em seu artigo “Travos e Favos” (*In: Art 13*, 1985:69-70): “Não basta retirar antolhos, é preciso também tomar cuidado de não munir-se de antolhos alheios”.

II - A OBRA OBSERVADA EM CONTEXTO E TRADIÇÃO HARMÔNICOS

A obra de Widmer não parte da simplicidade para a complexidade, como a de Debussy, mas faz o caminho inverso. Seu primeiro complexo sonoro é o *cluster* cromático do c. 6, onde à diatonia de “teclas brancas” da flauta, oboé, clarineta e trompetes soma-se a pentatonia de “teclas negras” dos outros instrumentos. Nessa sonoridade, sobressai a organização em quintas (fl. + ob.; cl.; fg.; trpas.; tbnes.). No compasso seguinte, a sonoridade é menos complexa, restringindo-se à diatonia correspondente a Ré bemol maior (ou a qualquer reorganização das mesmas classes-de-notas). A organização básica em quintas permanece (fl. + ob.; fg. + tromp.; tbnes). Seguem-se 4 compassos em 7/8, cuja sonoridade básica é ainda menos complexa. Trata-se de acordes dos trombones, tuba e fagote, acompanhando uma linha melódica de flauta dobrada por trompas. A coleção de classes-de-notas é um hexacorde correspondente à seqüência de quintas: DOb-SOLb-REb-LAb-MIb-SIb. Os acordes consistem de um tricorde básico – MIb-SOLb-LAb -, progredindo por condução vocal para tetracordos derivados. Na linha melódica (cuja estrutura básica é um tetracorde descendente), um ornamento em DO natural (escapada, c. 8) provoca o discorde cromático com DOb. Sempre presentes na peça, esses choques cromáticos possivelmente adicionam o elemento referente aos parciais inarmônicos da sonoridade que o compositor provavelmente tenta sugerir: sinos. Esses choques (DOb-SIb, DOb-DO) tornam-se mais presentes nos compassos seguintes (c. 12-17), onde a sonoridade se restringe em volume: às trompas, que têm uma melodia acompanhada por um ostinato de terça maior, introduzindo e intermediando as entradas iniciais do coro (tenores e baixos). Nesse contraponto, podemos observar que o ponto de partida são as quintas oblíquas e cruzadas DOb-SOLb e MIb-SIb (c. 12). A partir desse momento onde a textura é a mais tênue da obra (c. 12-22), a peça cresce gradativamente em volume instrumental e contexto harmônico, valorizando as superposições de quintas justas (v. cs. 30-31 e 36-38), até o momento de densidade máxima (todos os instrumentos tocam), coincidente com a anunciação da ressurreição: “ressurexit! – ressuscitou!”, c. 39. Nesse momento, o contexto harmônico corresponde à seqüência FAb-DOb-SOLb-()-LAb-MIb-SIb. O elemento omitido soa, entretanto, no compasso anterior (trompas, c. 38). Pode-se falar, portanto, da diatonia correspondente ao modo mixolídio em SOLb, ou a outra reorganização qualquer dos mesmos elementos, já que a noção de centro tonal, em padrões tradicionais ou não tradicionais, está sempre ausente na peça. O que importa, definitivamente, é a questão de contexto harmônico, de sonoridade.

A transição desse momento climático (c. 39-40) ao Aleluia (c. 45) significa uma mudança de contexto harmônico: pois de um contexto que corresponde ao da diatonia mixolídia sobre SOLb passamos ao da diatonia mixolídia em SOL natural. Essa transição cromática faz-se, progressivamente, pela subtração de elementos (FAb e DOb) e acréscimo de outros (DO, SOL, LA). Não se trata, portanto, de uma modulação de centro/eixo tonal, mas de contexto harmônico. Ao novo contexto o compositor acrescenta, a partir do c. 46, o “elemento discorde” SIb, que opera funcionalmente também entre os compassos 53 e 55. O contraste de contexto harmônico é valorizado pelo contraste de natureza rítmica-textural, desde então (c. 45) a mercê dos efeitos da

realização aleatória da soma de pequenos contextos de notas em repetição livre de ordenação e organização rítmica. Em direção ao final, o controle composicional é tomado gradativamente (c. 51-55), para estar completamente restabelecido a partir do c. 56, onde a homofonia em andamento largo (a nova u.t. corresponde à metade do valor da anterior) reelabora o conteúdo dos compassos 8 a 11, dentro do contexto harmônico em vigor, levando à conclusão em um *cluster* do pentacorde DO-RE-MI-FA-SOL.

Na observação comparativa com o provável modelo harmônico selecionado (*A Catedral Submersa*), a transcendência ao modelo está principalmente no fato de Widmer evitar completamente o estabelecimento de centros tonais, o que Debussy faz, seja por meio de progressão harmônica (c. 22-28), por meio de ênfase registral (c. 28-41), ou de ênfase quantitativa (c. 68-76). No entanto, achamos várias semelhanças na construção acórdica em subcontextos harmônicos. Por exemplo, a construção acórdica do Ex. 3, cs. 19-21, de segunda maior + terça menor corresponde ao tricorde básico da passagem dos trombones e tuba entre os compassos 8 e 11, ou ao contexto harmônico do coro em *Quem queritis?* (c. 18 e 22), ou ainda ao acorde cadencial-inicial dos compassos 44-45, ou aos acordes iniciais dos compassos 56, 57 e 58. Tetracordos do modelo do Ex. 3, cs. 16-18, podem encontrar-se, por exemplo, no contexto harmônico da resposta das sopranos solistas (c. 23-24 e 34-35, excetuando-se o ornamento DO). O contexto pentatônico do Ex. 2, por sua vez, pode ser encontrado no coro, em projeção linear, nos cs. 31-33 (*Quem queritis in sepulchro?*), ou nas madeiras, nos compassos 41—42. Finalmente, a simplicidade de uma a duas quintas superpostas [Exs. 1 e 4] se encontram, por exemplo, na homofonia entre fl., cl., e trpas. dos cs. 37-38. Expansões desse tipo de construção basicamente tricordal a pentacordal fundamentada na superposição de quintas, também podem ser encontradas, como por exemplo, no acorde em mínimas do c. 7.

Obviamente, não podemos dizer que duas peças de estrutura tímbrica, registral, textural e rítmica completamente distintas possam lembrar, em sua execução, uma a outra. Nossa comparação está subjacente ao plano da superfície das obras, e se revela como possível, entretanto, na comparação das estruturas harmônicas referenciais das obras.

III – A OBRA OBSERVADA EM SUA CONTEXTUALIDADE MOTÍVICA

Observando a peça de Widmer no contexto da tradição de peças diatônicas, admitimos que o compositor parece ter tido apenas a intenção de utilização da sonoridade diatônica, ou melhor, da evocação de uma tradição, desprezando, no entanto, as sintaxes harmônicas que caracterizaram essa tradição. Os sistemas diatônicos, modal ou tonal, se articulam tradicionalmente em torno de centros de gravitação tonal, estabelecidos por diversos meios, desenvolvidos por diferentes tradições (localização como ponto de partida e/ou chegada, harmonia funcional, ênfase qualitativa ou quantitativa, simetria cêntrica). Desta forma, a estruturação da obra define-se a partir de determinado(s) modo(s) ou tonalidade(s), e o programa sintático gira em torno do afastamento e retorno a centros gravitacionais. Se a obra não estabelece centros gravitacionais por nenhum dos

meios citados, não se estrutura em função dos modos diatônicos, que significam, principalmente, ordenações de classes-de-notas, hierarquização desses elementos.

Nos comentários analíticos seguintes, alguns conceitos e ferramentas da Teoria dos Conjuntos de Classes-de-Notas de Allen Forte⁷ serão utilizados, por serem apropriados à identificação e comparação dos elementos da linguagem harmônica da peça.

A observação analítica da peça de Widmer sob o aspecto do conteúdo de classes-de-notas em relação à estrutura fraseológica aponta-nos a concentração na sonoridade da coleção diatônica, no seu conteúdo intervalar⁸ ou das suas possíveis subestruturas, dentre as quais sobressaem algumas (não tradicionais). Sobressai, por exemplo, o tricorde do tipo [0,2,5], denominado por Aller Forte como 3-7. Sua evidência pode ser rastreada a partir das perguntas iniciais do anjo (cs. 18 e 22), onde o tricorde é isolado e musicalmente expresso no conteúdo Mib-SOLb-LAb. Nesse mesmo contexto de classes-de-notas, ele é encontrado como acorde básico da passagem em 7/8 entre os compassos 8 e 11, iniciador do motivo harmônico de um compasso. Ou como subestrutura inicial da pergunta do anjo nos cs. 29-30. Na última pergunta do anjo (coro, cs. 32-33), vemos o mesmo tricorde contextualizado inicialmente em Slb-REb-Mib (c. 32, tenores) e depois em Mib-SOLb-LAb (c. 33, tenores). A união desses dois tricordes resulta na coleção pentatônica Mib-SOLb-LAb-Slb-REb. Também encontramos o mesmo tricorde na resposta do anjo (“Non est hic”, cs. 37-3°), ou como subestrutura harmônica da anunciação da ressurreição (“Resurrexit”, c. 39: SOLb-LAb-DOB). Nas respostas das sopranos solistas (cs. 23-24 e 34-35), a harmonia básica, LAb-Slb-REb-Mib, um subconjunto da pentatonica citada, contém o tricorde referencial duas vezes: LAb-Slb-REb e Slb-REb-Mib. O acorde conclusivo da primeira parte (fl., ob., e cl., c. 44-45) e, ao mesmo tempo, inicial do Aleluia seguinte (c. 45: 3 solistas + 2 tbn. + tpte. 2), constitui-se do tricorde SOL-LA-DO, outra cópia do modelo [0,2,5]. A partir do c. 51, esse acorde é a referência harmônica, iniciando cada compasso. Sendo o largo final (c. 56-59) uma variante dos compassos 8 a 11, a melodia das trompas e flautas também se refere ao tetracorde 4-23 – [0,2,5,7] –, aqui projetado na ordem ascendente DO-RE-FA-SOL e formado de DO-RE-FA + RE-FA-SOL (duas vezes 3-7), sendo acompanhado pelos referenciais harmônicos SOL-LA-DO e RE-MI-FA-SOL (este contendo duas coleções 3-7: RE-MI-SOL e RE-FA-SOL).

Nossas observações de pequenos contextos harmônicos projetados verticalmente ou linearmente em subestruturas tímbricas da obra (coro, solistas, metais, dobramentos instrumentais), revelam na peça um alto índice de contextualidade harmônica, que fazem do tricorde 3-7, modelo [0,2,5], uma estrutura motívica da obra, tanto usada como estrutura isolada ou combinada em tetracordes e pentacordes. Os dados apontados finalmente comprovam que o interesse da peça é a fabricação de sonoridades que se moldam a partir de uma partícula geradora, do complexo intervalar 011010, ou seja, das classes intervalares 2, 3 e 5, isto é, daquelas que são justamente as proeminentes na coleção diatônica, como se pode ver no seu vetor intervalar: 254361.

⁷ FORTE, Allen. *The Structure of Atonal Music*. New Haven and London: Yale University Press, 1973.

⁸ cuja expressão vetorial - 254361 – indica claramente o alto índice classes intervalares 5, 2 e 3, classes estas que formam a harmonia referencial da peça, o tricorde 3-7, ou [0,2,5].

Trata-se, portanto, de um processo composicional que se vale de um contexto harmônico altamente tradicional -a diatonia-, observando-o, porém, de uma perspectiva não tradicional: como coleção, e não como ordem. Isto quer dizer que o compositor não trabalha sensibilizando certas classes-de-notas dessa coleção e suportando-as com harmonias de terças superpostas, com o nas tradições modal e tonal. Isto quer dizer que Widmer observa na coleção diatônica seus elementos intervalares expoentes, sensibilizando-os como principais modeladores da peça. Que seu interesse, portanto, foi em “tonicizar” um determinado conteúdo intervalar, ao invés de determinada(s) classe(s)-de-nota(s). Isto quer dizer que, nesta peça, Widmer, trabalha essencialmente, com a noção de “complexo sonoro”. E nisso baseia-se a nossa observação de que o programa implícito na peça é a sugestão, a evocação sonora.

* * * *

EXEMPLOS

Ex. 1: Debussy, *A Catedral Submersa*, c. 1 - 5:

Profondément calme (Dans une brume doucement sonore)

sforz.

sforz.

Ex. 2: Debussy, *A Catedral Submersa*, c. 22-27:

23

27

sfz

sforz.

Ex. 3: Debussy, *A Catedral Submersa*, c. 16-21:

Peu à peu sortant de la brume

16

sempre *pp*

p marqué *pp*

18

p marqué *pp*

p

marqué

20

Augmentez progressivement (Sans presser)

22

Ex. 4: Debussy, *A Catedral Submersa*, c. 84-85:

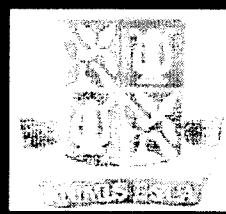
Dans la sonorité du début

84

pp

(S[#])

85



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