



O Clarinete na obra de Joaquim dos Santos

II Volume: Edição das Obras
Vitor Hugo Ferreira de Matos

Tese apresentada à Universidade de Évora
para obtenção do Grau de Doutor em Música e Musicologia
Especialidade: Interpretação

ÉVORA, agosto de 2014

ORIENTADOR : Professor Doutor Christopher Bochmann
Co- ORIENTADOR : Professor Doutor Luís Pipa

Índice

1.	Recordação	5
2.	Cinco minutos	17
3.	Concerto a quatro	27
4.	Diálogo	35
5.	Impressões.....	59
6.	Improviso	71
7.	Música Concertante.....	85
8.	Scherzetto a tre.....	143
9.	Concerto para clarinete	149
10.	Scherzetto	169
11.	Filigrana sonora.....	175
12.	Variações Bachianas	185
13.	Capriccio a Tre	199
14.	Fantasia Concertante	213
15.	Meditação.....	227
16.	Ubi caritas.....	231
17.	Rondó Canónico	235
18.	Quattro poemas indianos.....	243
19.	Torre della Scimia.....	291
21.	Trio concertato	299

1. Recordação

Recordação

7

Joaquim dos Santos

Andante Sostenuto
 $\text{♩} = 80$

Clarinet in B_b

Violin I

Violin II

Viola I

Viola II

Violoncello I

Violoncello II

Double Bass

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

7

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

10

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

13

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

16

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

19

Cl.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.

22

Cl.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.

25

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

28

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

33

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

34

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

37

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D. b.

40

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D. b.

43

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

46

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

48

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

50

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

53

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

56

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

2. Cinco minutos

Cinco minutos

versão para clarinete (sib) e piano

Joaquim dos Santos

Largo molto

3

sf *espressivo*

p *espressivo*

ff

5

7

mf pp

9

rall.

movendo

13

a tempo

15

p

17

cresc. molto

19

Musical score for piano, page 11, measures 21-22. The score consists of three staves. The top staff starts with a forte dynamic (f) and includes markings for crescendo and decrescendo. The middle staff features eighth-note patterns. The bottom staff shows sixteenth-note patterns. Measure 21 ends with a repeat sign and a key change to 3/4. Measure 22 begins with a forte dynamic and includes a decrescendo marking.

Musical score for piano, page 10, system 23. The score consists of three staves. The top staff uses a treble clef, the middle staff a treble clef with a brace, and the bottom staff a bass clef. The key signature changes between measures, indicated by sharp and flat symbols. Measure 23 begins with a dotted half note followed by a series of eighth notes. The dynamic is marked *pp*. The middle staff features a sixteenth-note pattern with grace notes. The bass staff shows a sustained note with a fermata, followed by a sixteenth-note pattern.

Un poco più mosso

Musical score for piano, page 10, measures 25-26. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 25 begins with a fermata over the alto and bass staves, followed by a dynamic marking of *pp*. The alto staff plays eighth-note patterns, and the bass staff provides harmonic support. Measure 26 begins with a dynamic marking of *f*, and the alto staff continues its eighth-note pattern while the bass staff provides harmonic support.

Musical score for piano, page 10, measures 27-28. The score consists of three staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 27 starts with a half note followed by a fermata. Measure 28 begins with a forte dynamic (*f*) and contains eighth-note patterns. The middle staff shows a treble clef and a key signature of one sharp. Measure 27 has eighth-note pairs, and measure 28 has eighth-note triplets. The bottom staff shows a bass clef and a key signature of one sharp. Measure 27 has eighth-note pairs, and measure 28 has eighth-note triplets.

29 *rall.* *a tempo*

31 *subito p*

p

mf espressivo

33

35

37

rit. molto

f *poco sf*

ff

Tempo I

39

p *espressivo*

pp

41

43

rall.

a tempo

pp

45

tenere

47

p

Ad.

Ad.

Tranquillo

49

<

3

movendo

51

3

p

rall.

rall. molto

53

(*rall. molto*)

55

pp

3. Concerto a quattro

Concerto a Quatro

Fernando Pessoa

Joaquim dos Santos

Largo comodo ($\text{♩} = 54$)

Voz

Clarinete Si \flat

Alto Sax.

Piano

Largo comodo ($\text{♩} = 54$)

Cl.

A. Sx.

Pn.

V

Cl.

A. Sx.

Pn.

8

mf

Po - nho na al - ti - va men - te

mf

12

V o fi - xo es - forço da al - tu - - - - ra,

Cl.

A. Sx.

Pn.

16

V

Cl. e. à

A. Sx.

Pn.

20

V sor - te dei - xo, — ea su as leis, o ver - - -

Cl.

A. Sx.

Pn.

Ped.

Meno largo e cantabile

24

V
Cl.
A. Sx.
Pn.

so;

mf

Meno largo e cantabile

28

V
Cl.
A. Sx.
Pn.

cresc.

cresc.

Que,

cresc.

dim.

mf

32

V
Cl.
A. Sx.
Pn.

quan - do é al - to e — régio_o pen-sa-men-to,

mf

p

p

36

Cl.

A. Sx.

Pn.

mp

p

mp

39

Cl.

A. Sx.

Pn.

rall.

mp

a tempo

rall.

a tempo

mp

43

Cl.

A. Sx.

Pn.

mp

mp

mp

48

Cl.

A. Sx.

Pn.

mf

sf

mf

52

Cl.

A. Sx.

Pn.

57

Tempo I

Cl.

A. Sx.

Pn.

Tempo I

61

V

rit. e cresc.

a tempo

Súb - di-ta_a fra - se_o

Cl.

A. Sx.

Pn.

rit. e cresc.

cresc.

sf

a tempo

rit. e cresc.

sf

a tempo

rit. e cresc.

sf

a tempo

Allargando fino alla fine

65

V bus - ca e_o 'scra - vo rit - mo o

Cl. *p*

A. Sx. *p*

Allargando fino alla fine

Pn. *p* cresc.

68

V ser - - - ve.

Cl.

A. Sx.

Pn.

*Casa da Casinha, Moimenta
Cabeceiras de Basto. 17 de Julho de 1984*

4. Diálogo

Diálogo

Joaquim dos Santos

Andante sostenuto

Soprano

Violino

Flauta

Clarinete Sib

Sax. Alto

Andante sostenuto

Piano

4

S

vãos, chei - os de li - da e de cal - - - ma

Pn.

p

sf

8

S

A-que-ce_ao me-nos as mãos A quem não

Pn.

mp

12

S en - tra s na al - - - ma.

Pn. *p* cresc.

15

Vln. *mf* cresc. dim.

Fl. *mf* cresc. dim.

Cl. *mf* cresc. dim.

A. Sx. *mf* cresc. dim.

21

Vln. *mf*

Fl. *mf*

Cl. *mf*

A. Sx. *mf*

Pn. *sf* V

(8va)

26

Vln.

Fl.

Cl.

A. Sx.

Pn.

This musical score excerpt shows five staves. The top four staves represent string instruments: Violin (Vln.), Flute (Fl.), Clarinet (Cl.), and Alto Saxophone (A. Sx.). They play eighth-note patterns with grace notes. The bottom staff represents the Piano (Pn.), which provides harmonic support with sustained chords. Measure 26 starts with a six-measure phrase for the strings, followed by a two-measure phrase for the piano. Measure 27 begins with a six-measure phrase for the strings, followed by a two-measure phrase for the piano. The piano part includes dynamic markings *f* and *sf*.

31

Vln.

Fl.

Cl.

A. Sx.

Pn.

This musical score excerpt shows five staves. The top four staves represent string instruments: Violin (Vln.), Flute (Fl.), Clarinet (Cl.), and Alto Saxophone (A. Sx.). They play eighth-note patterns with grace notes. The bottom staff represents the Piano (Pn.), which provides harmonic support with sustained chords. Measure 31 starts with a six-measure phrase for the strings, followed by a two-measure phrase for the piano. Measure 32 begins with a six-measure phrase for the strings, followed by a two-measure phrase for the piano. The piano part includes dynamic markings *f* and *f*.

37

Vln.

Fl.

Cl.

A. Sx.

Pn.

This musical score page contains five staves. The top four staves represent the orchestra: Violin (Vln.), Flute (Fl.), Clarinet (Cl.), and Bassoon (A. Sx.). The bottom staff represents the Piano (Pn.) in basso continuo style. Measure 37 begins with a rest followed by sustained notes. The Flute and Clarinet play eighth-note patterns. The Bassoon has sustained notes. The piano part consists of bass notes with slurs and a sforzando dynamic (sf) on the third note. The dynamics for the orchestra are all p (pianissimo).

41

Vln.

Fl.

Cl.

A. Sx.

Pn.

This musical score page contains five staves. The top four staves represent the orchestra: Violin (Vln.), Flute (Fl.), Clarinet (Cl.), and Bassoon (A. Sx.). The bottom staff represents the Piano (Pn.) in basso continuo style. Measure 41 begins with sustained notes. The Flute and Clarinet play eighth-note patterns. The Bassoon has sustained notes. The piano part consists of bass notes with slurs. The dynamics for the orchestra are all p (pianissimo).

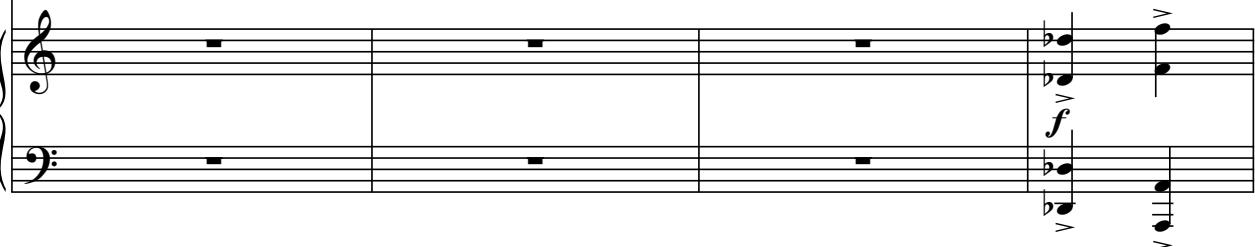
45

Vln. 

Fl. 

Cl. 

A. Sx. 

Pn. 

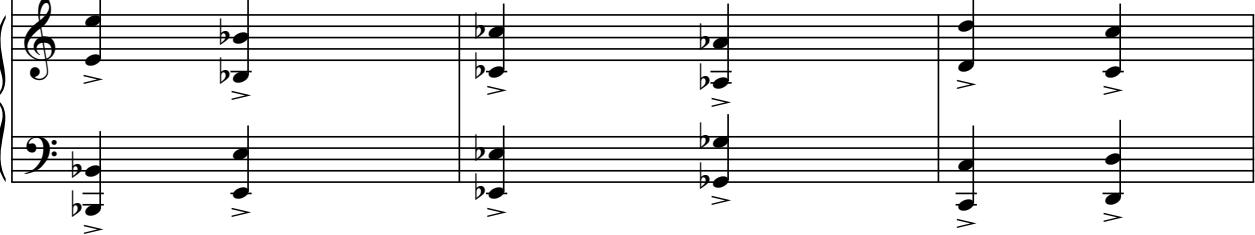
49

Vln. 

Fl. 

Cl. 

A. Sx. 

Pn. 

52

Vln. *f* dim.

Fl. *f* dim.

Cl. *f* dim.

A. Sx. *f* dim.

Pn. *v* dim. *v*

54

S Que ao me - nos a mão ro - çan - do a mão que por e - la

Vln. *p* cresc.

Fl. *p* cresc.

Cl. *p* cresc.

A. Sx. *p* cresc.

Pn. *p* sempre cresc.

59

S pas - se

Vln. *8va* *dim.*

Fl. *dim.*

Cl. *dim.*

A. Sx. *dim.*

Pn. *dim.*

64

Vln.

Fl. *cresc.*

Cl. *cresc.*

A. Sx. *[cresc.]*

Pn. *mp* *cresc.*

68

Vln. 

Fl. 

Cl. 

A. Sx. 

Pn. 

72

Vln. 

Fl. 

Cl. 

A. Sx. 

Pn. 

76

S Com ex - ter - no ca - lor bran - do o fri - o da al - ma dis -

Vln. *mf*

Fl. *mf*

Cl. *mf*

A. Sx. *mf*

Pn. *mf*

cresc.

cresc.

cresc.

80

S - far - ce!

Vln.

Fl.

Cl.

A. Sx.

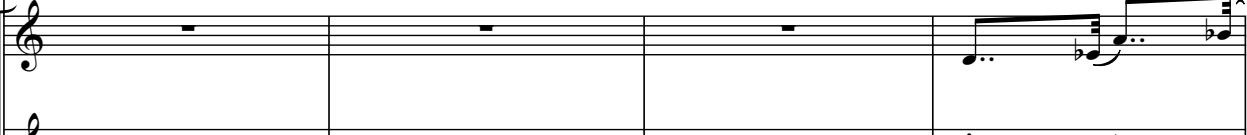
Pn. *f*

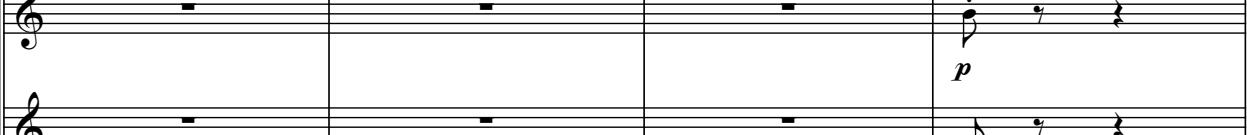
sf

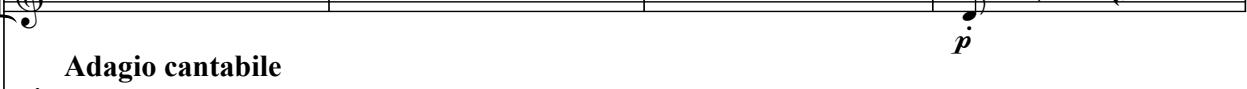
Adagio cantabile

84

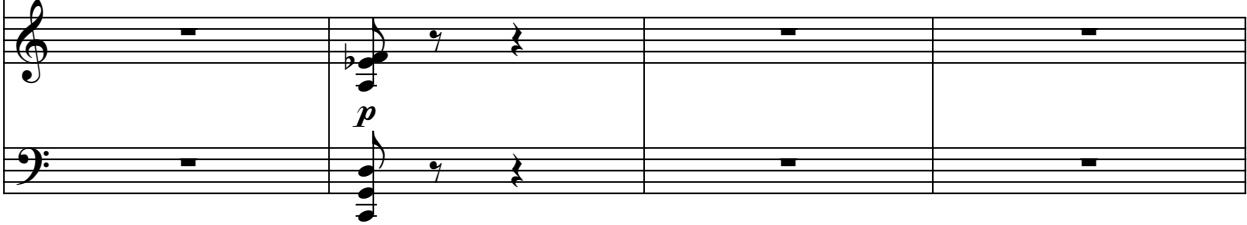
Vln. 

Fl. 

Cl. 

A. Sx. 

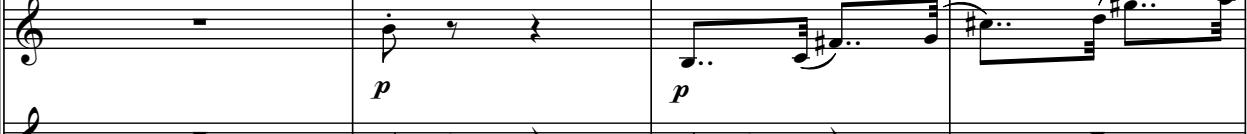
Adagio cantabile

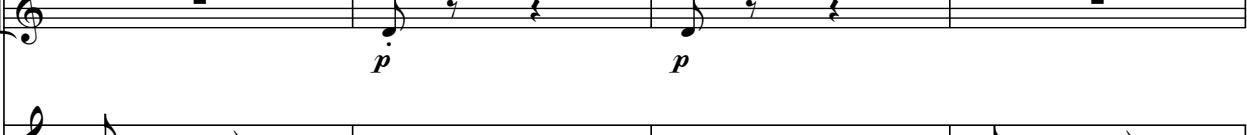
Pn. 

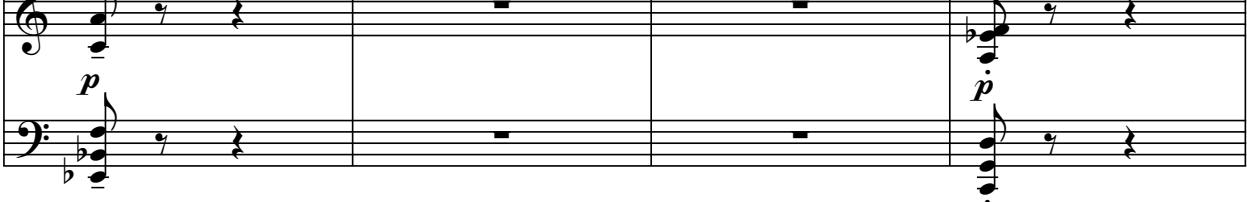
88

Vln. 

Fl. 

Cl. 

A. Sx. 

Pn. 

92

Fl.

Cl.

A. Sx.

Pn.

mf

95

8va -

Vln.

pp

Fl.

pp

Cl.

pp

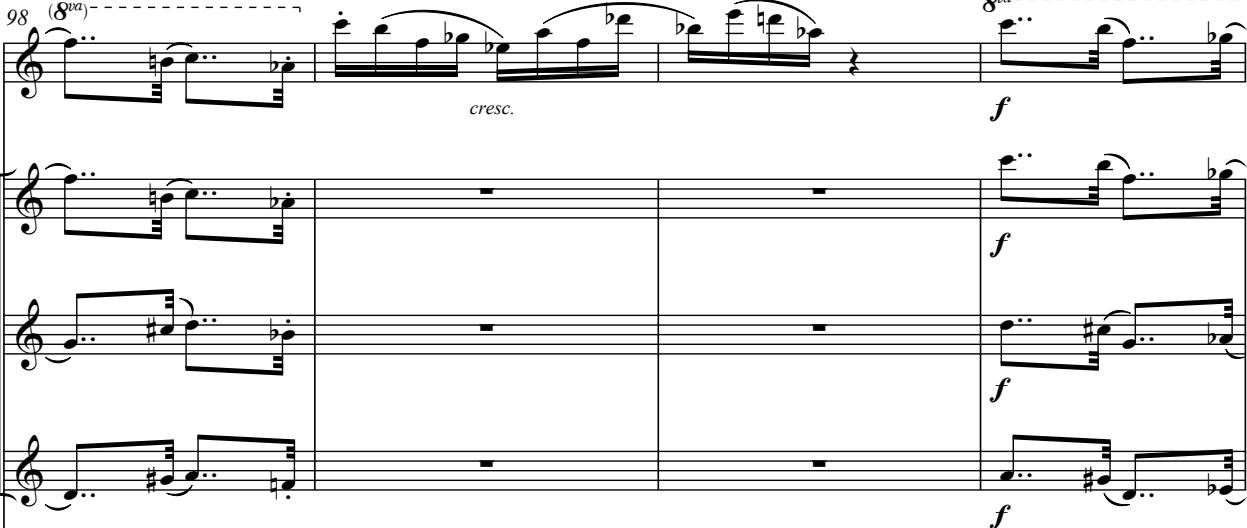
A. Sx.

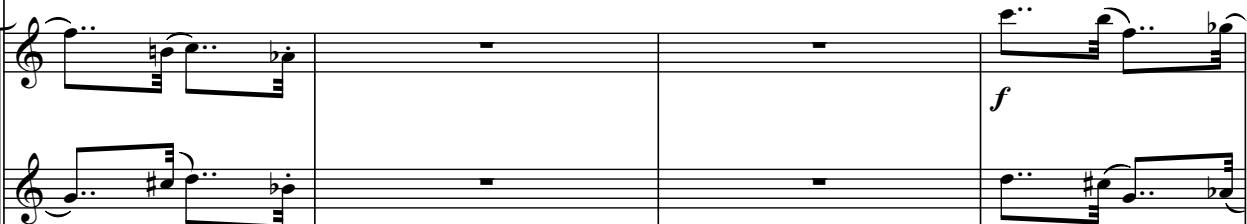
pp

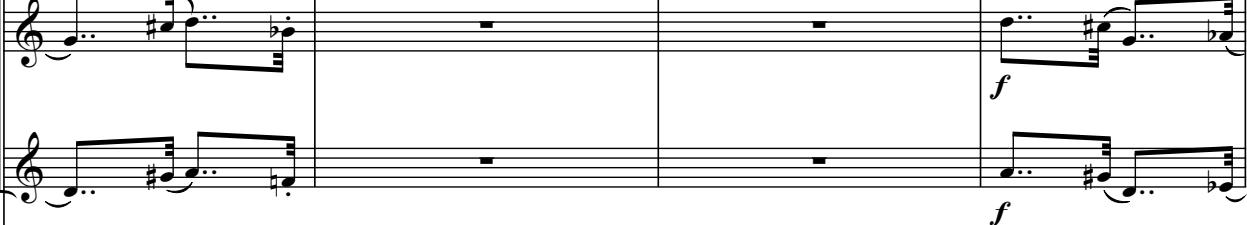
Pn.

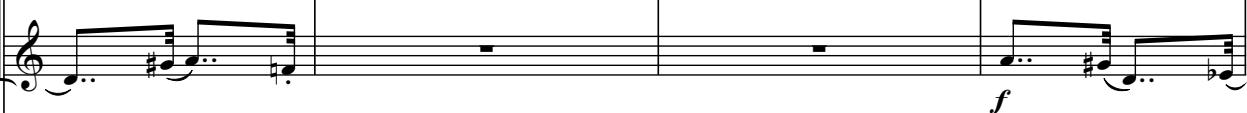
pp

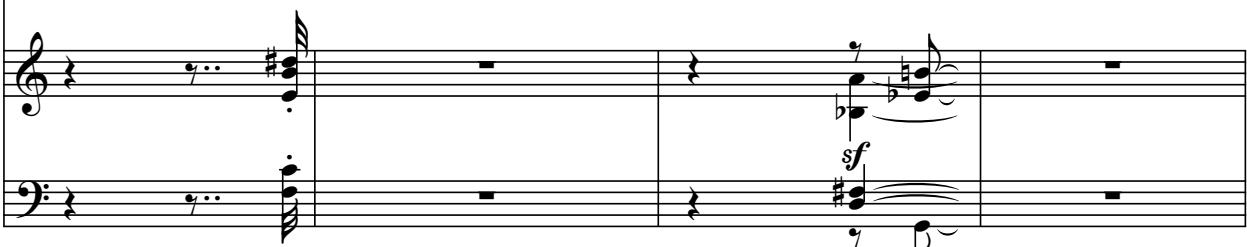
98 (8^{va}) -

Vln. 

Fl. 

Cl. 

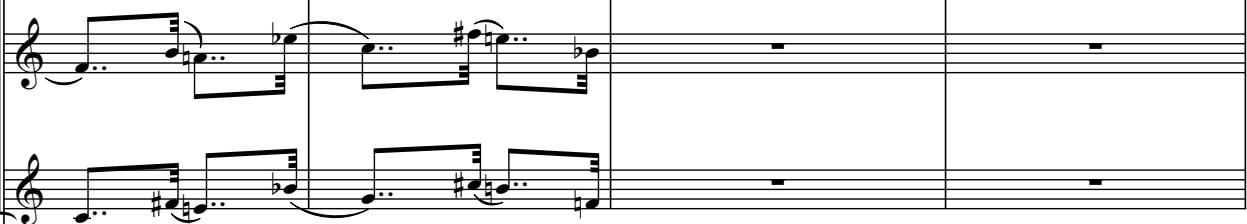
A. Sx. 

Pn. 

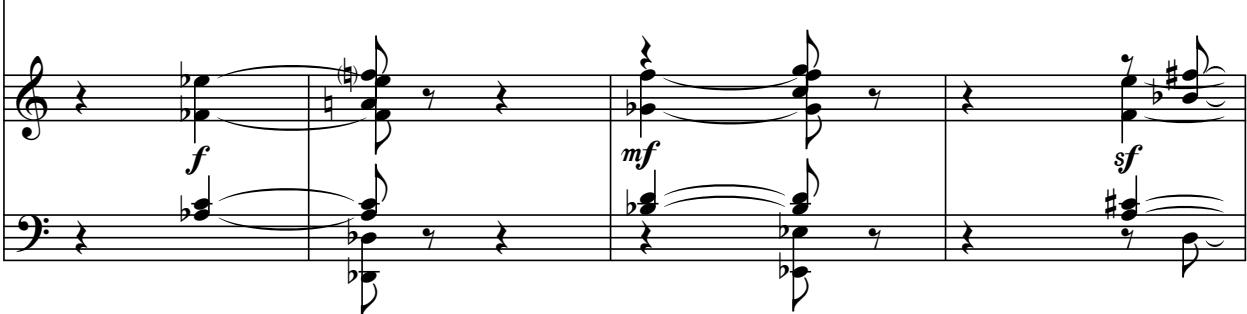
(8^{va}) -

Vln. 

Fl. 

Cl. 

A. Sx. 

Pn. 

106

Cl.

A. Sx.

Pn.

Tempo I

109

Vln.

Fl.

Cl.

A. Sx.

Tempo I

Pn.

115

Vln.

Fl.

Cl.

A. Sx.

119

Vln. *dim.*

F1. *dim.*

Cl. *dim.*

Pn. *f* *dim.*

123

Vln. *rall.* *a tempo* *f*

F1. *rall.* *a tempo* *f*

Cl. *cresc. e rall.* *a tempo* *f*

A. Sx. *rall.* *a tempo* *f*

Pn. *rall.* *a tempo* *f*

127

Vln. -

Fl. -

Cl. -

A. Sx. -

Pn. {

131

Vln. -

Fl. -

Cl. -

A. Sx. -

Pn. {

8va

135 Vln. *pp* cresc. *pp*

Fl. *pp* cresc.

Cl. *pp* cresc.

A. Sx. *p* cresc.

Pn. *f* *p*

139 Vln. *pp*

Pn.

143 Vln. cresc.

Pn. *p*

147

Vln.

150 [sprechgesang]

S Se - nhor, já que a dor é nos-sa E_a fra-que-za que ela

Vln.

Fl.

A. Sx.

Pn.

155

S tem, Dá - nos ao me - nos a for - ça De_a não mos-trar a nin-

Vln.

Fl.

Cl.

A. Sx.

Pn.

159

S -guém.

Vln. *f* *p*

Fl. *f* *p*

Cl. *f* *p*

A. Sx. *f* *p*

Pn. *f* > v

163

Vln.

Cl.

A. Sx.

Pn. *mf*

167

Vln. *pp* *mf* *f*

Fl. *pp* *mf* *f*

Cl. *pp* *mf* *f*

A. Sx. *pp* *mf* *f* *mf*

Pn. *pp* *mf* *f*

171 *cresc.* *dim.*

A. Sx.

Pn. *p*

175 *mf* *cresc.*

Fl.

A. Sx. *mf*

Pn. *mf*

179

Fl. *dim.*

Cl.

A. Sx.

Pn.

183

Fl.

Cl.

A. Sx.

Pn.

187

Vln.

Fl.

Cl.

Pn.

mf

mf

Musical score for orchestra, page 191, system 8va. The score includes parts for Vln. (Violin), Fl. (Flute), Cl. (Clarinet), A. Sx. (Alto Saxophone), and Pn. (Piano). The piano part features a dynamic crescendo followed by a decrescendo. The strings play eighth-note patterns, the flute has a melodic line, the clarinet provides harmonic support, and the alto saxophone adds to the texture.

Musical score for orchestra, page 195, system 8^{va}. The score includes parts for Vln., Fl., Cl., A. Sx., and Pn. The strings play eighth-note patterns with dynamic ***ff*** and *rall. molto*. The woodwinds play eighth-note patterns with dynamic ***ff*** and *rall. molto*. The piano part features eighth-note chords with dynamic ***ff*** and *rall. molto*.

5. Impressões

Impressões

para clarinete (si♭) e piano

Joaquim dos Santos

Allegretto

The musical score consists of five staves of music. The top staff is for the piano, showing bass and treble clefs, 3/4 time, and a key signature of one sharp. The subsequent four staves are for the clarinet, showing a key signature of one sharp. Measure 1 starts with a piano dynamic. Measures 2-3 show a series of chords. Measure 4 begins with a piano dynamic of *dim.*. Measures 5-6 show melodic lines. Measure 7 begins with a piano dynamic of *rit.*. Measure 10 starts with a piano dynamic of *pp*.

13 *rall. molto*

15 *a tempo*

18

21

24

27

30

33

36

39

rit.

42

a tempo

mp

45

rit.

a tempo

[l.v.]

A musical score for piano, featuring four staves of music. The score consists of two systems of measures.

Measures 48: The top staff begins with a rest followed by a sixteenth-note pattern. The middle staff has a eighth-note pattern. The bottom staff has a bass line. Measure 49 starts with a sixteenth-note pattern in the top staff, followed by a bass line in the middle staff, and rests in the bottom staff.

Measures 51: The top staff starts with a eighth-note pattern. The middle staff has a bass line. The bottom staff has a bass line. Dynamics include *cresc.* and *p*.

Measures 54: The top staff has a eighth-note pattern. The middle staff has a bass line. The bottom staff has a bass line. Dynamics include *pp*.

Measures 57: The top staff has a eighth-note pattern. The middle staff has a bass line. The bottom staff has a bass line.

Largo

A musical score for piano, page 10. The top staff shows a treble clef, 6/8 time, dynamic 'p', and a melodic line with various note heads and slurs. The bottom staff shows a bass clef, 4/8 time, dynamic 'p', and a harmonic line with bass notes and rests. Both staves include the instruction 'cresc. sempre' at the end of their respective sections.

Musical score for piano, page 4, measures 4-7. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 4 starts with a dynamic of *p*. Measures 5-6 show a continuation of the melodic line with various dynamics including *f* and *mf*. Measure 7 concludes the section.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 7 begins with a forte dynamic. Measure 8 starts with a piano dynamic. Various dynamics, including crescendos and decrescendos, are indicated throughout the measures. The score includes several grace notes and slurs.

Musical score for piano, page 10, measures 9-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 9 begins with a sixteenth-note pattern in the treble staff, followed by a eighth-note in the bass staff. Measure 10 begins with a eighth-note in the treble staff, followed by a sixteenth-note pattern in the bass staff.

11

p cresc.

cresc.

13

dim.

15

p cresc. dim.

cresc. dim.

17

p

20

cresc.

dim.

cresc.

dim.

23

cresc.

26

rall.

f

cresc.

f

Tempo I

29

f

33

f

mf

37

rit.

41

a tempo

mp

p

44

rall.

[*l.v.*]

a tempo

p.

mf

47

50

53

56

6. Improviso

Improviso

Lento Maestoso

Flute

Clarinet in B♭

Guitar

Piano

a tempo

mp

Lento Maestoso

ff

dim.

rit.

pp

Fl.

Cl.

Gtr.

Pno.

6

mp

cresc.

cresc.

cresc.

dim.

cresc.

cresc.

f

mf

p

p

mf

11

Fl.

Cl.

Gtr.

Pno.

A tempo

16

Fl.

Cl.

Gtr.

Pno.

rall. e dim.

A tempo

cresc.

rall. e dim.

A tempo

f

p rall.

A tempo

p

A tempo

75

Fl.

Cl.

Gtr.

Pno.

20

f

rit.

p A tempo

A tempo

f

f

rit.

A tempo *mp*

mf

f

rit.

p

Fl.

Cl.

Gtr.

Pno.

25

mp

30

Fl.

cresc.

Cl.

Gtr.

f

Pno.

35

Fl.

rall.

A tempo

Cl.

rall.

A tempo

Gtr.

rall.

A tempo

Pno.

ff

dim

rit.

40

Fl.

Cl.

Gtr.

Pno.

mf > > > *p* *cresc.*

mf > > > *mf*

mf *cresc.*

45

Fl.

Cl.

Gtr.

Pno.

dim.

dim.

mf

50

Fl. cresc. rall. dim.

Cl. cresc. rall. dim.

Gtr. cresc. rall. dim.

Pno. rall.

55

A Tempo

mf

A Tempo

A Tempo

mf

A Tempo

p

Fl.

Cl.

Gtr.

Pno.

60

Fl. cresc. mf dim.

Cl. cresc. dim.

Gtr. f

Pno.

64

Fl. f

Cl. mf f

Gtr.

Pno. f

68

Fine Andante

Fl. cresc. e rall. molto

Cl. cresc. e rall. molto

Gtr. cresc. e rall. molto

Pno.

Fine Andante

cresc. e rall. molto

74

Fl.

Cl.

Gtr.

Pno.

79

Fl.
Cl.
Gtr.
Pno.

This musical score page contains four staves. The Flute (top) has a single note followed by a rest. The Clarinet (second from top) plays eighth-note pairs. The Guitar (third from top) has a sustained note with a grace note and a sixteenth-note pattern. The Piano (bottom) has a bass line with eighth-note pairs and a treble line with eighth-note pairs.

83

Fl.
Cl.
Gtr.
Pno.

This musical score page contains four staves. The Flute (top) and Clarinet (second from top) play eighth-note pairs. The Guitar (third from top) and Piano (bottom) play eighth-note chords. Measure 83 concludes with dynamic markings *mf* above the Clarinet and *mf* below the Piano.

88

Fl.

Cl.

Gtr.

Pno.

94

Fl.

Cl.

Gtr.

Pno.

97

D.C. Alla Fine

Fl.

Cl.

Gtr.

Pno.

f rall. molto

cresc.

f rall. molto

rall. molto

cresc.

D.C. Alla Fine

97

D.C. Alla Fine

Fl.

Cl.

Gtr.

Pno.

f rall. molto

cresc.

f rall. molto

rall. molto

cresc.

D.C. Alla Fine

7. Música Concertante

Música Concertante

Flauta e Clarinete solo e Orquestra

Joaquim dos Santos

87

Andante Maestoso

$\text{♩} = 80$

The musical score consists of ten staves of music. From top to bottom, the instruments are: Flute solo, Flute, Oboe I e II, Clarinet in B♭ Solo, Clarinet in B♭, Bassoon I e II, Horn in F I, Horn in F II e III, Trumpet in B♭ I e II, and Timpani. The music is in 2/4 time. The first six measures show the woodwind section (Flute, Oboe, Clarinet, Bassoon) playing eighth-note patterns. The next three measures feature the brass section (Horn, Horn II/III, Trumpet) playing eighth-note patterns. The final measure shows the timpani playing eighth-note patterns.

Andante Maestoso

$\text{♩} = 80$

The musical score consists of five staves of music. From top to bottom, the instruments are: Violin Solo, Violin I e II, Viola I e II, Violoncello I e II, and Double Bass I e II. The music is in 2/4 time. The first four measures show the strings (Violin, Violin I/II, Viola, Cello) playing eighth-note patterns. The final measure shows the double basses playing eighth-note patterns.

Musical score for orchestra and piano, page 88. The score is in 6/8 time. The instrumentation includes:

- Fl. Solo
- Fl.
- Ob. I & II
- Cl. Solo
- Cl.
- Bsn. I & II
- Hn. I
- Hn. II & III
- Tpt. I & II
- Tim.
- Vln. Solo
- Vln. I & II
- Vla. I & II
- Vc. I & II
- Db. I & II

The score shows various musical patterns across the staves, with some instruments playing eighth-note patterns and others resting or playing sixteenth-note patterns. The piano part is not explicitly shown but is implied by the context of the score.

Musical score for orchestra and solo flute, page 89. The score consists of two systems of music. The top system includes parts for Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl., and Bsn. I & II. The bottom system includes parts for Hn. I, Hn. II & III, Tpt. I & II, Timp., Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II. The score is written in 2/4 time, with various key signatures (F major, G major, A major, C major) indicated by sharps and flats. Measure numbers 11 and 12 are present above the staves.

16

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

Musical score for orchestra, page 91, system 21. The score consists of 16 staves, each with a different instrument or section. The instruments are: Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl., Bsn. I & II, Hn. I, Hn. II & III, Tpt. I & II, Timp., Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II. The score shows various musical notes, rests, and dynamic markings such as crescendos and decrescendos. The instrumentation changes frequently, with different groups of instruments active in each measure.

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

26

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

31

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

36

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

Musical score page 95, featuring 15 staves of instrumentation. The staves are grouped into two main sections by a vertical bar line. The top section includes Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl., and Bsn. I & II. The bottom section includes Hn. I, Hn. II & III, Tpt. I & II, Timp., Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II. The score is in common time, with a key signature of one sharp. Measure 41 begins with a dynamic of $\frac{3}{4}$.

Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl., Bsn. I & II

Hn. I, Hn. II & III, Tpt. I & II, Timp.

Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, Db. I & II

46

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

51

A musical score for orchestra, page 97, measure 51. The score consists of 15 staves. From top to bottom: Flute Solo (G clef), Flute (G clef), Oboe I & II (G clef), Clarinet Solo (G clef), Clarinet (G clef), Bassoon I & II (Bass clef), Horn I (G clef), Horn II & III (G clef), Trumpet I & II (G clef), Timpani (Bass clef), Violin Solo (G clef), Violins I & II (G clef), Violas I & II (Bass clef), Cellos I & II (Bass clef), Double Basses I & II (Bass clef). The music features various notes, rests, and dynamic markings like crescendos and decrescendos. Measure 51 begins with a forte dynamic in the woodwind section, followed by a piano dynamic in the brass and strings.

56

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

61

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

66

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

Larghetto Espressivo

Musical score for orchestra, page 101, section Larghetto Espressivo. The score includes parts for Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl., and Bsn. I & II. The Fl. Solo part features melodic lines with grace notes and slurs. The other parts are mostly silent.

Larghetto Espressivo

Continuation of the musical score for orchestra, page 101, section Larghetto Espressivo. The score includes parts for Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II. All parts are mostly silent.

76

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

81

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

86

This musical score page shows the arrangement for an orchestra at measure 86. The instrumentation includes:

- Fl. Solo:** Starts with a rest, followed by a melodic line with grace notes.
- Fl.:** Enters with a rhythmic pattern of eighth and sixteenth notes.
- Ob. I & II:** Plays eighth-note chords.
- Cl. Solo:** Rests throughout the measure.
- Cl.:** Rests throughout the measure.
- Bsn. I & II:** Play eighth-note chords.
- Hn. I:** Plays eighth-note chords.
- Hn. II & III:** Plays eighth-note chords.
- Tpt. I & II:** Play eighth-note chords.
- Timp.:** Rests throughout the measure.
- Vln. Solo:** Rests throughout the measure.
- Vln. I & II:** Play eighth-note chords.
- Vla. I & II:** Play eighth-note chords.
- Vc. I & II:** Play eighth-note chords.
- Db. I & II:** Play eighth-note chords.

The score uses a 4/4 time signature and includes dynamic markings such as accents and staccato dots.

91

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

97

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

Allegro cantabile

107

♩ = 120

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Allegro cantabile

♩ = 120

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

106

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

III

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

110

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

121

A musical score for orchestra, page 111, measure 121. The score consists of two systems of staves. The top system includes Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl., and Bsn. I & II. The Fl. Solo staff begins with a wavy line above the staff, followed by a sixteenth-note pattern. The other staves have rests. The bottom system includes Hn. I, Hn. II & III, Tpt. I & II, Timp., Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II. The Vln. Solo staff starts with a eighth-note chord, followed by a sixteenth-note pattern. The Timpani staff has a bass clef and a dynamic of forte (f). The Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II staves have rests.

126

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

A Tempo

131

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

136

A musical score page showing two systems of music. The top system (measures 136-137) features woodwind instruments: Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl., and Bsn. I & II. The Fl. Solo part includes melodic lines with grace notes and slurs. The bottom system (measures 137-138) features brass and percussion: Hn. I, Hn. II & III, Tpt. I & II, Timp., Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II. The Vln. Solo part has melodic lines with grace notes and slurs. Measure 137 ends with a forte dynamic in the brass section.

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

141

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

Andantino Grazioso

Musical score for orchestra, page 116, section *Andantino Grazioso*. The score consists of two systems of music. The first system (measures 146-147) features the Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl., and Bsn. I & II. The Fl. Solo has a melodic line with grace notes and slurs. The other instruments provide harmonic support with sustained notes. Measure 147 begins with a change in time signature to $\frac{3}{8}$. The second system (measures 147-148) features the Hn. I, Hn. II & III, Tpt. I & II, and Timp. The Timp. has a prominent bass drum note at the start of measure 147.

Andantino Grazioso

Continuation of the musical score for orchestra, page 116, section *Andantino Grazioso*. The score consists of five systems of music. The first system (measures 147-148) features the Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II. The Vln. Solo has a melodic line with grace notes and slurs. The other instruments provide harmonic support with sustained notes. Measures 148-149 show the continuation of this pattern. The second system (measures 149-150) features the same instruments, continuing the melodic and harmonic patterns established in the previous measures.

151

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

156

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

8va -

8va -

1

1

8va -

8va -

1

1

161

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

166

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

171

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

176

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

179

A musical score for orchestra and choir, page 123, measure 179. The score consists of 14 staves. From top to bottom: Fl. Solo (G clef), Fl. (G clef), Ob. I & II (G clef), Cl. Solo (G clef), Cl. (G clef), Bsn. I & II (Bass clef), Hn. I (G clef), Hn. II & III (G clef), Tpt. I & II (G clef), Timp. (Bass clef), Vln. Solo (G clef), Vln. I & II (G clef), Vla. I & II (Bass clef), Vc. I & II (Bass clef), and Db. I & II (Bass clef). Measure 179 starts with sustained notes from Fl. Solo, Fl., and Ob. I & II. The Fl. Solo has a grace note. The Fl. has a sixteenth-note pattern. The Ob. I & II has a eighth-note pattern. The Cl. Solo, Cl., and Bsn. I & II are silent. The Hn. I, Hn. II & III, and Tpt. I & II play sustained notes. The Timp. has a single note. The Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II are silent.

182

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

185

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

188

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

191

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

194

A musical score for orchestra and solo flute, page 128, measure 194. The score consists of 15 staves. From top to bottom: Fl. Solo (G clef), Fl. (G clef), Ob. I & II (G clef), Cl. Solo (G clef), Cl. (G clef), Bsn. I & II (C clef), Hn. I (G clef), Hn. II & III (G clef), Tpt. I & II (G clef), Timp. (Bass clef), Vln. Solo (G clef), Vln. I & II (G clef), Vla. I & II (C clef), Vc. I & II (C clef), Db. I & II (C clef). Measure 194 starts with rests for most instruments. The Flute Solo has a short note at the beginning of the bar. The Flute has a sixteenth-note pattern starting with a rest. The Oboes play eighth-note patterns. The Clarinet Solo has a sixteenth-note pattern. The Bassoon section has eighth-note patterns. The Trombones play eighth-note patterns. The Horns play eighth-note patterns. The Trumpets play eighth-note patterns. The Timpani play eighth-note patterns. The Violin Solo has a sixteenth-note pattern. The Violins play eighth-note patterns. The Double Basses play eighth-note patterns. The Cello section has a sixteenth-note pattern.

197

A musical score for orchestra and piano. The score consists of two systems of three measures each. The instrumentation includes Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl., Bsn. I & II, Hn. I, Hn. II & III, Tpt. I & II, Timp., Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II. The piano part is on the right, with the left side reserved for the orchestra. Measure 197: Fl. Solo holds a note. Fl. plays eighth-note pairs. Ob. I & II plays eighth-note pairs. Cl. Solo rests. Cl. plays eighth-note pairs. Bsn. I & II rests. Hn. I rests. Hn. II & III rests. Tpt. I & II plays quarter notes. Timp. rests. Vln. Solo rests. Vln. I & II rests. Vla. I & II rests. Vc. I & II rests. Db. I & II rests. Measure 198: Fl. Solo holds a note. Fl. plays eighth-note pairs. Ob. I & II plays eighth-note pairs. Cl. Solo rests. Cl. plays eighth-note pairs. Bsn. I & II rests. Hn. I rests. Hn. II & III rests. Tpt. I & II plays quarter notes. Timp. rests. Vln. Solo rests. Vln. I & II rests. Vla. I & II rests. Vc. I & II rests. Db. I & II rests. Measure 199: Fl. Solo holds a note. Fl. plays eighth-note pairs. Ob. I & II plays eighth-note pairs. Cl. Solo rests. Cl. plays eighth-note pairs. Bsn. I & II rests. Hn. I rests. Hn. II & III rests. Tpt. I & II plays quarter notes. Timp. rests. Vln. Solo rests. Vln. I & II rests. Vla. I & II rests. Vc. I & II rests. Db. I & II rests.

200

This musical score page contains two systems of music, each with ten staves. The top system (measures 130-131) includes Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl., and Bsn. I & II. The bottom system (measures 130-131) includes Hn. I, Hn. II & III, Tpt. I & II, Timp., Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II. Measure 130 consists mostly of rests. Measure 131 begins with eighth-note patterns in the woodwind section (Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl.) and eighth-note patterns in the brass section (Tpt. I & II). The strings begin their entries in measure 131.

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

Andante Mosso

♩ = 80

205

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

210

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

215

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

220

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

pizz. pizz. pizz. pizz.

pizz. pizz. pizz. pizz.

pizz. pizz. pizz. pizz.

pizz.

225

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

A Tempo

230

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

This section shows measures 230 through the end of the page. The Flute Solo has a melodic line with grace notes and slurs. The Flute and Oboes provide harmonic support. The Clarinet Solo enters with a rhythmic pattern. The Bassoon and Horn sections provide harmonic foundation. The Trompete and Timpani entries are brief. The piece concludes with a final cadence.

A Tempo

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

This section shows measures 230 through the end of the page. The Violin Solo plays a prominent melodic line with sixteenth-note patterns. The Violins provide harmonic support. The Cellos and Double Basses provide the bassline. The piece concludes with a final cadence.

235

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

240

A musical score for orchestra and solo piano. The top section shows parts for Fl. Solo, Fl., Ob. I & II, Cl. Solo, Cl., and Bsn. I & II. The middle section shows parts for Hn. I, Hn. II & III, Tpt. I & II, and Timp. The bottom section shows parts for Vln. Solo, Vln. I & II, Vla. I & II, Vc. I & II, and Db. I & II. The piano part is on the far right. Measure 240 begins with sustained notes from woodwind and brass sections. The strings enter with eighth-note patterns. The piano part features a melodic line with grace notes and slurs.

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

A Tempo

245

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

D. I & II

A Tempo

250

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Tim.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

D. I & II

This musical score page contains ten staves of music. The top five staves feature woodwind and brass instruments: Flute Solo, Flute, Oboe I & II, Clarinet Solo, Clarinet, Bassoon I & II, Horn I, Horn II & III, Trompete I & II, and Timpani. The bottom five staves feature bowed strings: Violin Solo, Violin I & II, Viola I & II, Cello I & II, and Double Bass I & II. The music begins with a dynamic instruction 'A Tempo' above the first staff. Measure 250 starts with a melodic line in the Flute Solo part, which then continues in the Violin Solo part starting at measure 251. The piece concludes with a dynamic instruction '8va -' above the Violin Solo staff.

255

Fl. Solo

Fl.

Ob. I & II

Cl. Solo

Cl.

Bsn. I & II

Hn. I

Hn. II & III

Tpt. I & II

Timp.

Vln. Solo

Vln. I & II

Vla. I & II

Vc. I & II

Db. I & II

8. Scherzetto a tre

Scherzetto a tre

Joaquim dos Santos

Clarinet in B♭

Oboe

Bassoon

B♭ Cl.

Ob.

Bsn.

B♭ Cl.

Ob.

Bsn.

B♭ Cl.

Ob.

Bsn.

17

B♭ Cl. Ob. Bsn.

This section consists of four measures. The B♭ Clarinet has a continuous eighth-note pattern. The Oboe plays eighth notes in measures 17 and 18, followed by sixteenth-note patterns in measures 19 and 20. The Bassoon provides harmonic support with sustained notes and eighth-note patterns.

21

B♭ Cl. Ob. Bsn.

This section consists of four measures. The B♭ Clarinet features eighth-note patterns. The Oboe and Bassoon provide harmonic support with sustained notes and eighth-note patterns.

25

B♭ Cl. Ob. Bsn.

This section consists of four measures. The B♭ Clarinet has eighth-note patterns. The Oboe and Bassoon provide harmonic support with sustained notes and eighth-note patterns.

29

B♭ Cl. Ob. Bsn.

This section consists of four measures. The B♭ Clarinet has eighth-note patterns. The Oboe and Bassoon provide harmonic support with sustained notes and eighth-note patterns.

33

B♭ Cl.
Ob.
Bsn.

This section consists of four measures. The Bassoon (Bsn.) plays eighth-note patterns in measures 33 and 35. The Clarinet (Cl.) has sixteenth-note patterns in measures 33 and 36. The Oboe (Ob.) provides harmonic support with sustained notes and eighth-note chords in measures 33 and 36.

37

B♭ Cl.
Ob.
Bsn.

This section consists of four measures. The Bassoon (Bsn.) features eighth-note patterns in measure 37. The Clarinet (Cl.) has eighth-note patterns in measures 38 and 39. The Oboe (Ob.) provides harmonic support with sustained notes and eighth-note chords in measures 37 and 40.

41

B♭ Cl.
Ob.
Bsn.

This section consists of four measures. The Bassoon (Bsn.) has eighth-note patterns in measure 41. The Clarinet (Cl.) has eighth-note patterns in measures 42 and 43. The Oboe (Ob.) provides harmonic support with sustained notes and eighth-note chords in measures 41 and 44.

45

B♭ Cl.
Ob.
Bsn.

This section consists of four measures. The Bassoon (Bsn.) has eighth-note patterns in measure 45. The Clarinet (Cl.) has eighth-note patterns in measures 46 and 47. The Oboe (Ob.) provides harmonic support with sustained notes and eighth-note chords in measures 45 and 48.

49

B♭ Cl.

Ob.

Bsn.

This section contains four measures of music for three woodwind instruments. The first measure (B♭ Cl.) has notes B♭, A, G, F♯. The second measure (Ob.) has notes E, D, C, B♭, A. The third measure (Bsn.) has notes B♭, A, G, F♯. The fourth measure (B♭ Cl.) has notes E, D, C, B♭, A.

53

B♭ Cl.

Ob.

Bsn.

This section contains four measures of music for three woodwind instruments. The first measure (B♭ Cl.) has notes E, D, C, B♭, A. The second measure (Ob.) has notes E, D, C, B♭, A. The third measure (Bsn.) has notes B♭, A, G, F♯. The fourth measure (B♭ Cl.) has notes E, D, C, B♭, A.

57

B♭ Cl.

Ob.

Bsn.

This section contains four measures of music for three woodwind instruments. The first measure (B♭ Cl.) has notes E, D, C, B♭, A. The second measure (Ob.) has notes E, D, C, B♭, A. The third measure (Bsn.) has notes B♭, A, G, F♯. The fourth measure (B♭ Cl.) has notes E, D, C, B♭, A.

9. Concerto para clarinete

Concerto

para clarinete (si♭) e piano

Joaquim dos Santos

Andante con spirito

The musical score consists of three systems of music. The top system shows measures 1-3 for the Clarinet (G clef) and Piano (C and F clefs). Measure 1 starts with a dynamic *mf*. Measure 2 begins with a piano dynamic *p*. The middle system shows measures 4-6 for the Clarinet and Piano. Measure 4 starts with a dynamic *cresc.*. The bottom system shows measures 8-9 for the Clarinet and Piano. Measure 8 begins with a dynamic *mf*.

II

cresc.

p

cresc.

14

rall. molto

Adagio

17

p

mf

20

cresc.

dim.

mf

cresc.

dim.

mf

23

rall.

p

Meno mosso

26

espressivo

p

30

cresc.

rall. *a tempo*

cresc.

34

38

cresc.

Maestoso

41

f

44

ben marcato

48

rit.

Andantino (Primo Scherzo)

52

55

rall. molto e dim.

58

Lento

61

Andantino (Secondo Scherzo)

64

67

Andante poco mosso

70 *rall. molto e dim.*

74

78

cresc.

p

cresc.

rall. molto

cresc.

cresc.

84 *a tempo*

mf

dim.

sf

Cantabile

87

p

90

ben marcato e rall.

cresc.

(rall.)

a tempo

96

rall. e dim.

100

p

sfp

mp

sfp

f

f

104

108

111

114

116 *mf* *con intensità*

119 *rit.* *p* *a tempo*

122 *cresc.* *cresc.*

Marziale

126 *f*

128

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns with vertical 'v' markings below the notes.

130

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. Both staves have a key signature of one sharp (F#). The top staff features a melodic line with grace notes and a crescendo dynamic. The bottom staff continues the harmonic pattern with vertical 'v' markings.

132

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. Both staves have a key signature of one sharp (F#). The top staff shows a melodic line with grace notes and slurs. The bottom staff continues the harmonic pattern with vertical 'v' markings.

134

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. Both staves have a key signature of one sharp (F#). The top staff starts with a dynamic 'f' and a sustained note. The bottom staff begins with a dynamic 'pp' and a sustained note.

136

poco cres.

138

Cantabile

dim.

p

140

dim.

142

cresc.

144

146

dim. e rall.

148 *a tempo*

mf

150

152

154

156

158

160

poco cres.

162

Cantabile

dim.

p

164

166

cresc.

168

170

172 *a tempo*

174

176

178

rit.

180

Tempo I

mf

182

p

cresc.

185

188

191

193

195

10. Scherzetto

a Vítor Matos e Domingos Castro

Scherzetto

para dois clarinetes (sib)

Joaquim dos Santos

Andante

1

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

6

p <> *sf* *mf* *mf*

sf << *mf*

11

sf << *f* *mf* >

mf *sf* <<

16

sf *mp* *p* *mf* *sf*

> < >< ><

21

mf

cresc. sempre

sf

cresc. sempre

26

ben marcato

rall. molto e dim.

ben marcato

Quasi adagio

30

p

mp

p

mp

34

mf

mf

< *mp*

mf

cresc.

38

f

mf

cresc.

f

mf

mf

Andante

42

poco a poco diminuendo

rall. molto

sf

mf

45

p

poco a poco crescendo

49

dim. subito

f

53

f

sf

p

sf

57

cresc.

mf

sempre

mp

cresc.

61

più intenso ed espressivo

ff

pp

p

ff

ff

affrettando e crescendo molto

ff

Casa da Casinha, 13.x.2003

11. **Filigrama sonora**

Joaquim dos Santos

Andante tranquillo

Violino

Clarinete Sib*

Andante tranquillo

Piano

Vln.

Cl.

Pno.

Vln.

Cl.

Pno.

9

Vln. *mf*

Cl. *mf*

Pno. *mf*

12

Vln.

Cl.

Pno.

dim.

rall. molto e dim.

dim.

rall. molto e dim.

dim.

rall. molto e dim.

Adagio assai

15

Vln.

Cl. *espressivo*

Adagio assai

Pno. *mf*

p

19

Vln.

Cl.

Pno.

This section contains three staves. The Violin (Vln.) staff has a treble clef and four lines. The Clarinet (Cl.) staff has a treble clef and four lines. The Piano (Pno.) staff has two staves: one for the treble clef and one for the bass clef, both with five lines. Measure 19 starts with a rest for Vln., followed by eighth-note patterns for Cl. and Pno. Measure 20 continues with eighth-note patterns. Measure 21 shows a transition with eighth-note patterns. Measure 22 concludes with a dynamic *p* and a eighth-note pattern.

23

Vln.

Cl.

Pno.

This section contains three staves. The Violin (Vln.) staff has a treble clef and four lines. The Clarinet (Cl.) staff has a treble clef and four lines. The Piano (Pno.) staff has two staves: one for the treble clef and one for the bass clef, both with five lines. Measure 23 starts with a rest for Vln., followed by eighth-note patterns for Cl. and Pno. Measure 24 shows a transition with eighth-note patterns. Measure 25 continues with eighth-note patterns. Measure 26 concludes with a dynamic *cresc.*

27

Vln.

Cl.

Pno.

This section contains three staves. The Violin (Vln.) staff has a treble clef and four lines. The Clarinet (Cl.) staff has a treble clef and four lines. The Piano (Pno.) staff has two staves: one for the treble clef and one for the bass clef, both with five lines. Measure 27 starts with eighth-note patterns for Vln. and Cl., followed by rests. Measure 28 continues with eighth-note patterns. Measure 29 shows a transition with eighth-note patterns. Measure 30 concludes with eighth-note patterns.

31

Vln. Cl. Pno.

cresc.

cresc.

cresc.

35

Vln. Cl. Pno.

dim.

dim.

dim.

39

Vln. Cl. Pno.

dim.

dim.

dim.

p

43

Vln. Cl. Pno.

cresc.

cresc. *mp* *cresc.*

46

Vln. Cl. Pno.

cresc. *dim.*

49

Vln. Cl. Pno.

53

Vln. Cl. Pno.

p *p*

57

Vln. *cresc.* *dim.* **p**

Cl. *cresc.* *dim.* **p**

Pno. *cresc.* *dim.* **p**

61

Vln. *rall.* **Più mosso** *mf*

Cl. *rall.* **mf**

Pno. *rall.* **mf**

Più mosso

65

Vln. *cresc.* **f**

Cl. *cresc.* **f**

Pno. *cresc.* **f**

69

Vln. Cl. Pno.

73

Vln. Cl. Pno.

cresc. *f* *dim. e rall.*

cresc. *f* *dim. e rall.*

cresc. *f* *dim. e rall.*

77

Vln. Cl. Pno.

a tempo

a tempo

a tempo

p *p* *p*

81

Vln. *rall.*

Cl. *rall.*

Pno. *rall.*

Largo

85

Vln. *p*

Cl. *p*

Largo

Pno. *p*

89

Vln. *rall. molto*

Cl. *rall. molto*

Pno. *rall. molto*

Vln. *pp*

Cl. *pp*

Pno. *pp*

12. Variações Bachianas

Variações Bachianas

187

Joaquim dos Santos

Largo con espressione

Violino



Clarinete Sib*

Largo con espressione

Piano



5

Vln.

Cl.

Pn.

9

Vln.

Cl.

Pn.

13

Vln. *dim.*

Cl. *mf*

Pn. *dim.* *cresc.*

Più mosso

17

Vln. *f*

Cl. *f* *mf*

Pn. *f*

21

Vln.

Cl.

Pn. *dim.*

25

Vln.

Cl.

Pn.

rit.

a tempo

rit.

a tempo

rit.

a tempo

29

Vln.

Cl.

Pn.

mf

mf

mf

33

Vln.

Cl.

Pn.

poco rall.

poco rall.

poco rall.

37

Vln. *a tempo*

Cl. *a tempo*

Pn. *pp*

a tempo

pp

cresc.

41

Vln. *f*

Cl. *f*

Pn. *mfp*

cresc.

45

Vln.

Cl.

Pn. *cresc.*

f

dim.

f

49

Vln. *rall. molto e dim.*

Cl. *rall. molto e dim.*

Pn. *rall. molto e dim.*

53

Andante cantabile
Fuga

Vln.

Cl.

Pn. *Andante cantabile*
Fuga

57

Vln.

Cl.

Pn. *mf*

61

Vln.

Cl.

Pn.

dim.

This section contains four staves. The first staff (Violin) has a treble clef and consists of eighth-note pairs. The second staff (Clarinet) has a treble clef and shows sixteenth-note patterns. The third staff (Piano) has a treble clef and includes a dynamic instruction "dim." The fourth staff (Piano) has a bass clef and shows eighth-note patterns.

65

Vln.

Cl.

Pn.

This section contains four staves. The first staff (Violin) has a treble clef and consists of eighth-note pairs. The second staff (Clarinet) has a treble clef and shows sixteenth-note patterns. The third staff (Piano) has a treble clef and includes a dynamic instruction "-". The fourth staff (Piano) has a bass clef and shows eighth-note patterns.

69

Vln.

Cl.

Pn.

This section contains four staves. The first staff (Violin) has a treble clef and consists of eighth-note pairs. The second staff (Clarinet) has a treble clef and shows sixteenth-note patterns. The third staff (Piano) has a treble clef and includes a dynamic instruction "=". The fourth staff (Piano) has a bass clef and shows eighth-note patterns.

73

Vln.

Cl.

Pn.

sostenuto

77

Vln.

Cl.

Pn.

81

Vln.

Cl.

Pn.

rall.

p

rall.

rall.

85

Vln. *a tempo*

p

Cl. *a tempo*

pp

Pn. *cresc.*

8va--- *a tempo*

89

Vln. *rall. molto*

[a tempo]

Cl. *rall. molto*

[a tempo]

mf

Pn. *rall. molto*

[a tempo]

93

Vln. *Deciso*

f

Cl. *v*

Deciso

Pn. *f*

97

Vln.

Cl.

Pn.

This section contains three staves. The Violin (Vln.) staff has four measures of eighth-note patterns. The Clarinet (Cl.) staff has two measures of rests followed by four measures of sixteenth-note patterns. The Piano (Pn.) staff is grouped with a brace and has four measures of eighth-note patterns with dynamic markings 'v' above the notes.

101

Vln.

Cl.

Pn.

This section contains three staves. The Violin (Vln.) staff has four measures of eighth-note patterns. The Clarinet (Cl.) staff has four measures of sixteenth-note patterns. The Piano (Pn.) staff has four measures of eighth-note patterns with dynamic markings 'v' above the notes.

105

Vln.

Cl.

Pn.

This section contains three staves. The Violin (Vln.) staff has two measures of eighth-note patterns followed by a measure of rests and a dynamic marking 'cresc.'. The Clarinet (Cl.) staff has two measures of sixteenth-note patterns followed by a measure of rests and a dynamic marking 'cresc.'. The Piano (Pn.) staff has four measures of eighth-note patterns with dynamic markings 'v' above the notes.

109

Vln. *p* cresc. cresc.

Cl. *p*

Pn.

113

Vln. rall. molto e dim. a tempo

Cl. rall. molto e dim. a tempo

Pn. *rall. molto e dim.* a tempo *sf*

117

Vln. -

Cl. cresc.

Pn.

121

Vln. 

Cl. 

Pn. 

125

Vln. 

Cl. 

Pn. 

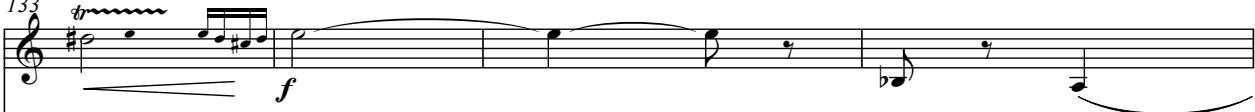
129

Vln. 

Cl. 

Pn. 

133

Vln. 

Cl. 

Pn. 

137

Vln. 

Cl. 

Pn. 

140

Vln. 

Cl. 

Pn. 

13. Capriccio a Tre

Capriccio a Tre

201

Joaquim dos Santos

Allegro ma non troppo

Musical score for three instruments:

- Violino:** Treble clef, 2/4 time. Playing eighth-note patterns with slurs and dynamic markings *sforzando* (*sfor*) and *vibrato* (*v*).
- Clarinete Sib***: Treble clef, 2/4 time. Playing sustained notes.
- Piano:** Treble and Bass clefs, 2/4 time. Playing sustained notes.

Allegro ma non troppo

Musical score for three instruments:

- Vln.**: Treble clef, 2/4 time. Playing sustained notes.
- Cl.**: Treble clef, 2/4 time. Playing sustained notes.
- Pn.**: Treble and Bass clefs, 2/4 time. Playing sixteenth-note patterns.

Musical score for three instruments:

- Vln.**: Treble clef, 2/4 time. Playing eighth-note patterns with dynamic *mf*.
- Cl.**: Treble clef, 2/4 time. Playing eighth-note patterns with dynamic *mf*.
- Pn.**: Treble and Bass clefs, 2/4 time. Playing eighth-note patterns with dynamic *mf* and *f*.

11

Vln. Cl. Pn.

14

Vln. Cl. Pn.

17

Vln. Cl. Pn.

21

Vln. *p*

Cl. *p*

Pn. *p*

cresc.

cresc.

cresc.

24 (8^{va})

Vln.

Cl.

Pn. *pp*

27

Vln. *sf*

Cl. *mf*

Pn. *cresc.* *pp*

31

Vln. *sf*

Cl. *tr.* *rit.*

Pn. *rit.*

34

Vln. *p*

Cl. *p* *affrett. e cresc.*

Pn. *p* *affrett. e cresc.*

affrett. e cresc.

39

Vln.

Cl. *rall. molto e dim.*

Pn. *rall. molto e dim.*

Andante

Vln.

Andante

Pn.

Cl.

Vln.

Vln.

63

Vln.

Cl.

Pn.

f

cresc. poco

67

Vln.

Cl.

Pn.

cresc.

mf

f

mf

cresc.

mf

71

Vln.

Cl.

Pn.

>

mf

dim. sempre

p

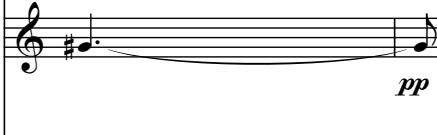
mp

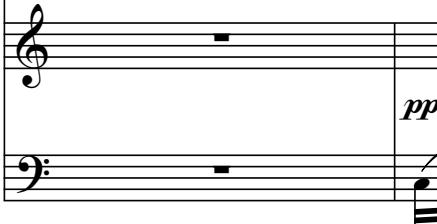
p

p

75

Vln. 

Cl. 

Pn. 

78

Vln. 

Cl. 

Pn. 

81

Vln. 

Cl. 

Pn. 

85

Vln. *mf*

Cl.

Pn. *p* *mf*

Tempo I

89

Vln.

Cl.

Pn. *f*

93

Vln.

Cl. *cresc.*

Pn. *cresc.*

96

Vln.

100

Vln.

103 (8^{va})

Vln.

107

Vln. *sf* —————

Cl. *mf*

Pn. *pp*

111

Vln. *sf* —————

Cl. *rit.*

Pn. *rit.*

114

Vln. *affrett. e cresc.*

Cl. *affrett. e cresc.*

Pn. *affrett. e cresc.*

118

Vln. Cl. Pn.

poco affrett. *rit. e dim.*

f

poco affrett. *rit. e dim.*

f

poco affrett. *rit. e dim.*

sf

122

Vln. Cl. Pn.

a tempo

p

a tempo

a tempo

126

Vln. Cl. Pn.

rit. e dim.

sf

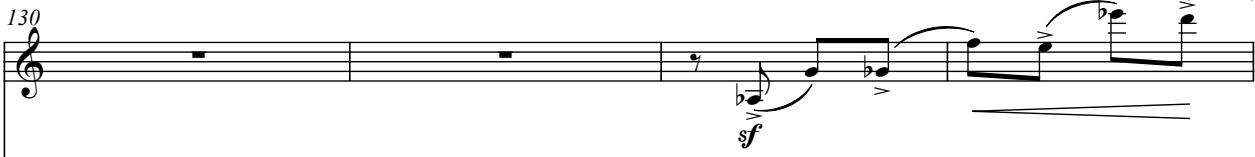
rit. e dim.

mf *dim. poco a poco*

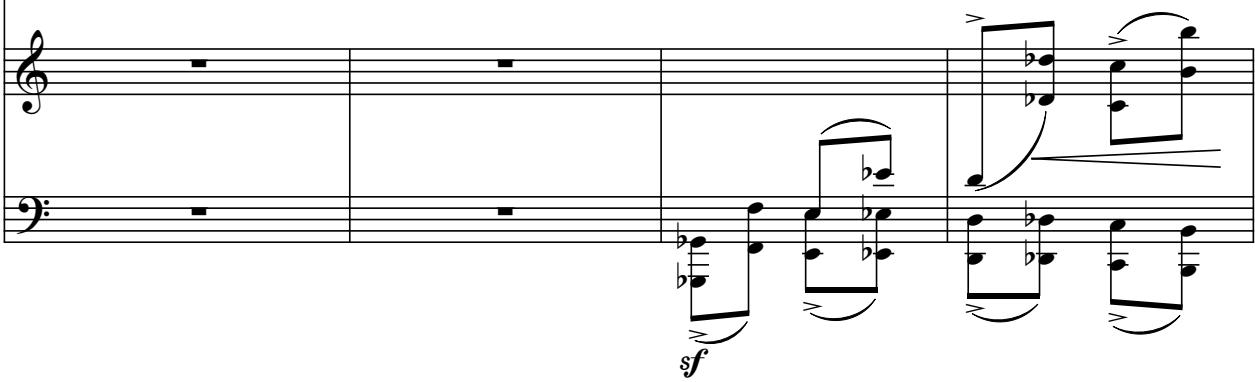
rit. e dim.

sf

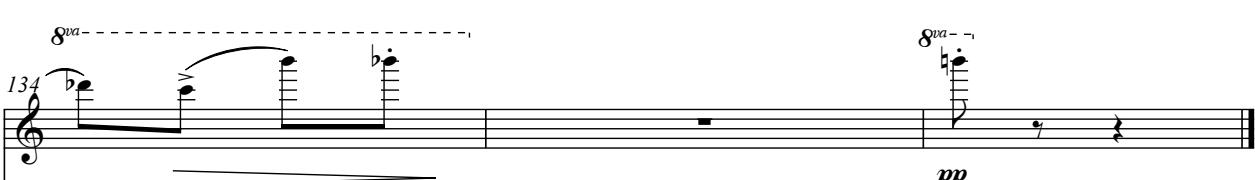
130

Vln. 

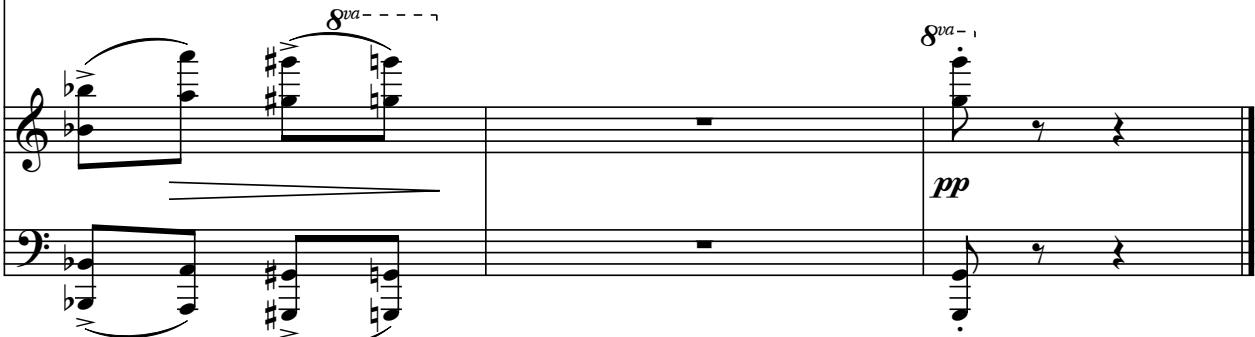
Cl. 

Pn. 

134

Vln. 

Cl. 

Pn. 

*Casa da Casinha, Cavés
Cabeceiras de Basto, 27/10/2004*

14. Fantasia Concertante

Fantasia Concertante

215

Joaquim dos Santos

Allegretto

Clarinete Sib 1*

Clarinete Sib 2*

Viola *mf*

Allegretto

Piano

Cl. 1

Cl. 2

Vla.

Pn.

Meno mosso

Cl. 1

Cl. 2

Vla. *p*

Meno mosso

Pn. *cresc.* *cresc.*

12

Cl. 1

Cl. 2

Vla.

Pn.

16

Cl. 1

Cl. 2

Vla.

Pn.

rall.

a tempo

rall.

a tempo

rall.

a tempo

20

Cl. 2

Pn.

rall. e dim.

a tempo bem ritmado

rall. e dim.

a tempo

24

Cl. 1

Cl. 2

Vla.

Pn.

bem ritmado

27

Cl. 1

Cl. 2

Vla.

Pn.

bem ritmado

31

Cl. 1

Cl. 2

Vla.

Pn.

35

Cl. 1

Cl. 2

Vla.

Pn.

rall.

rall.

rall.

39

Cl. 1

Cl. 2

Vla.

Pn.

a tempo

a tempo

a tempo

a tempo

ben marcato

43

Cl. 1

Cl. 2

Vla.

Pn.

rall. e dim.

rall. e dim.

rall. e dim.

47

Cl. 1

Cl. 2

Vla.

Pn.

a tempo

a tempo

[arco]

a tempo

51

Cl. 1

Cl. 2

Vla.

Pn.

Adagio cantabile

Cl. 1

Cl. 2

Vla.

Adagio cantabile

Pn.

f

5

Cl. 1

Cl. 2

Vla.

Pn.

meno

cresc.

cresc.

9

Cl. 1

Cl. 2

Vla.

Pn.

12

Cl. 1

Cl. 2

Vla.

Pn.

[cresc.]

15

Cl. 1

Cl. 2

Vla.

Pn.

18

Cl. 1

Cl. 2

Vla.

Pn.

22

Pn.

Vla.

ben marcato

26

Pn.

Vla.

dim.

30

Cl. 1

Cl. 2

Vla.

Pn.

34

Cl. 1

Cl. 2

Vla.

Pn.

37

Cl. 1

Cl. 2

Vla.

Pn.

10

40

Cl. 1
Cl. 2
Vla.
Pn.

The piano part consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measures 10 and 11 show various melodic lines and harmonic progressions. Measure 11 ends with a forte dynamic (f).

Poco Allegro

Cl. 1
Cl. 2
Vla.

The piano part includes dynamics like *mp*, *pizz.*, *[mp]*, and *arco*. The strings play eighth-note patterns, and the piano provides harmonic support.

6

Cl. 1
Cl. 2
Vla.

The piano part features a dynamic marking *pizz.* The strings provide harmonic support, and the piano plays eighth-note patterns.

11

rall. molto

Cl. 1
Cl. 2
Vla.
Pn.

The piano part includes dynamics like *rall. molto*, *arco*, and *rall. molto*. The strings play eighth-note patterns, and the piano provides harmonic support.

16

Cl. 1

Cl. 2

Vla.

Pn.

21

Cl. 1

Cl. 2

Vla.

Pn.

25

Cl. 1

Cl. 2

Vla.

Pn.

30

Cl. 1

Cl. 2

Vla.

Pn.

pizz.

arco

34

Cl. 1

Cl. 2

Vla.

Pn.

pizz.

3

3

3

37

Cl. 1

Cl. 2

Vla.

Pn.

f

arco

f

cresc. sempre

3

f

f

15. Meditação

Meditação

Joaquim dos Santos

Lento espressivo

Clarinete Si♭ 1 Clarinete Si♭ 2 Alto Sax.

Cl. 1 Cl. 2 A. Sx.

Cl. 1 Cl. 2 A. Sx.

Cl. 1 Cl. 2 A. Sx.

p

p

p

4

8

11

al §

al §

al §

14

Cl. 1

Cl. 2

A. Sx.

Musical score for measures 14-17. The score consists of three staves: Clarinet 1 (top), Clarinet 2 (middle), and Alto Saxophone (bottom). Measure 14 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 15 begins with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 16 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 17 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair.

18

Cl. 1

Cl. 2

A. Sx.

rall.

a tempo

rall.

a tempo

rall.

a tempo

Musical score for measures 18-21. The score consists of three staves: Clarinet 1 (top), Clarinet 2 (middle), and Alto Saxophone (bottom). Measure 18 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 19 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 20 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 21 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair.

21

Cl. 1

Cl. 2

A. Sx.

rit.

D.C.

rit.

D.C.

rit.

D.C.

Musical score for measures 21-24. The score consists of three staves: Clarinet 1 (top), Clarinet 2 (middle), and Alto Saxophone (bottom). Measure 21 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 22 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 23 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 24 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair.

25

Cl. 1

Cl. 2

A. Sx.

rall. e dim.

pp

rall. e dim.

pp

rall. e dim.

pp

Musical score for measures 25-28. The score consists of three staves: Clarinet 1 (top), Clarinet 2 (middle), and Alto Saxophone (bottom). Measure 25 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 26 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 27 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 28 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair.

16. Ubi caritas

a João Paulo Teixeira

Ubi caritas

para dois clarinetes (sib)

Joaquim dos Santos

Lento contemplativo

Musical score for two clarinets in C major, 2/4 time. The first system shows two staves of music with dynamic markings *p* and *pp*.

Continuation of the musical score with measure 7. It includes dynamics *cresc. poco*, *rit.*, *p a tempo*, and *mp*.

Continuation of the musical score with measure 13. It includes dynamics *poco movendo* and *cresc.*

Continuation of the musical score with measure 19. It includes dynamics *rit.*, *a tempo*, *cresc.*, and three-measure repeat signs.

Continuation of the musical score with measure 25. It includes dynamics *dim.*, *rall. molto*, *pp*, and *[pp]*.

17. Rondó Canónico

Rondó Canónico

237

Joaquim dos Santos

A Andante giocoso

Violino

Clarinete Sib*

Alto Sax.*

Clarinete Baixo*

Piano

The score consists of four staves. The first three staves (Violin, Clarinet in B-flat, Alto Saxophone) are in treble clef, 3/4 time, and key signature of one flat. The fourth staff (Bass Clarinet) is in bass clef, 3/4 time, and key signature of one flat. The piano staff has two systems. The first system starts with a treble clef, 3/4 time, and key signature of one flat, followed by a bass clef, 3/4 time, and key signature of one flat. The second system starts with a treble clef, 3/4 time, and key signature of one flat, followed by a bass clef, 3/4 time, and key signature of one flat.

3

Vln.

Cl.

A. Sx.

Cl. B.

Pn.

The score consists of five staves. The first four staves (Violin, Clarinet, Alto Saxophone, Bass Clarinet) are in treble clef, 2/4 time, and key signature of one flat. The fifth staff (Piano) has two systems. The first system starts with a treble clef, 2/4 time, and key signature of one flat, followed by a bass clef, 2/4 time, and key signature of one flat. The second system starts with a treble clef, 2/4 time, and key signature of one flat, followed by a bass clef, 2/4 time, and key signature of one flat.

Musical score for orchestra, page 6, measures 1-4. The score includes parts for Violin (Vln.), Clarinet (Cl.), Alto Saxophone (A. Sx.), Bass Clarinet (Cl. B.), and Piano (Pn.). The score shows various musical markings such as rests, dynamic signs, and time signatures (3/4, 2/4). The piano part features a prominent bass line with sustained notes and chords.

9

Vln.

Cl.

A. Sx.

Cl. B.

Pn.

13

Vln.

Cl.

A. Sx.

Cl. B.

Pn.

16

Vln.

Cl.

A. Sx.

Cl. B.

Pn.

rall.

a tempo

Fine

rall.

a tempo

Fine

rall.

a tempo

Fine

rall.

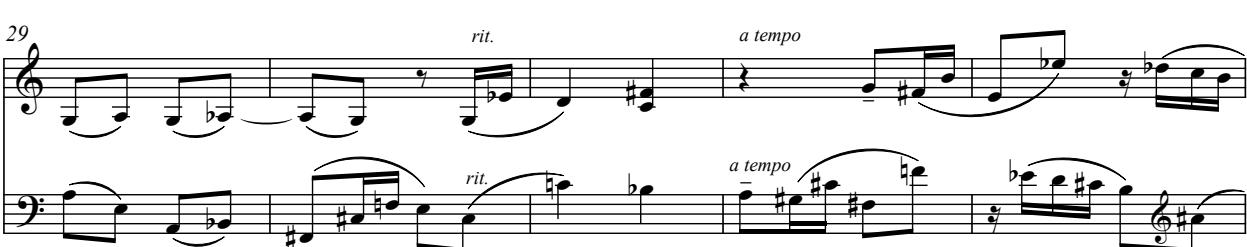
a tempo

Fine

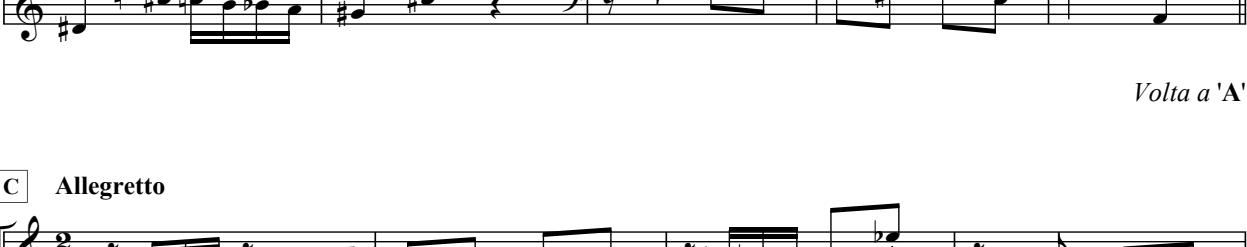
B Adagietto

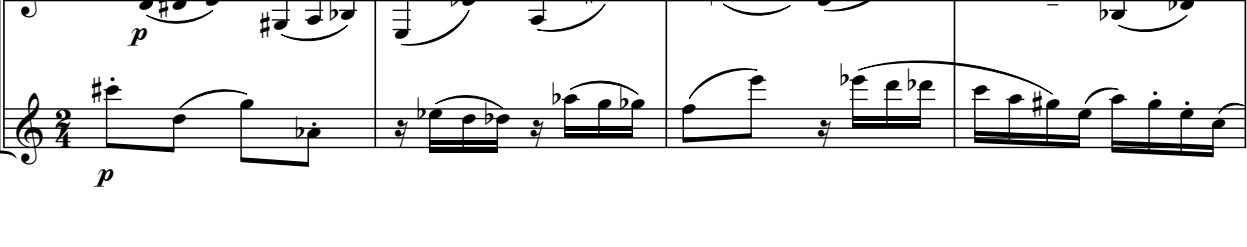
Vln. 

Cl. B. 

Vln. 

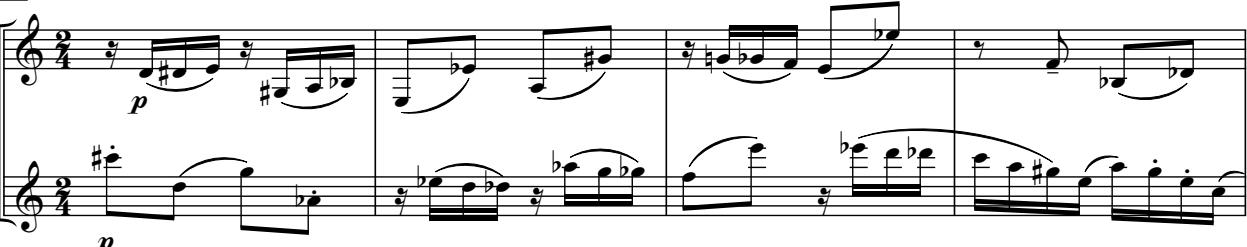
Cl. B. 

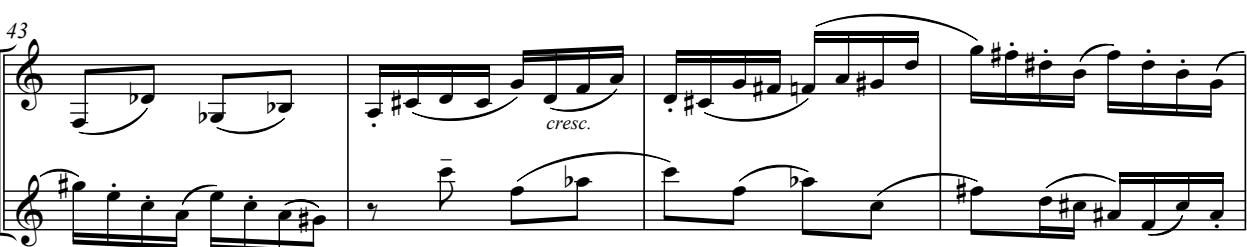
Vln. 

Cl. B. 

Volta a 'A'

C Allegretto

Cl. 

A. Sx. 

47

Cl. dim.

A. Sx. dim.

51

Cl. cresc.

A. Sx. cresc.

56

Cl. pp

A. Sx. pp

60

Cl. cresc.

A. Sx. cresc.

dim.

64

Cl. rall.

A. Sx. rall.

Volta a 'A'

D Adagio

Vln. *mf*

A. Sx. *mf*

75

Vln. A. Sx.

80 *cresc.*

Vln. A. Sx.

84

Vln. A. Sx.

89 *cresc.*

Vln. A. Sx.

94

Vln. A. Sx.

100 *rall.*

Vln. A. Sx.

Volta a 'A'

18. Quatro poemas indianos

A António Luís Esteves

Quattro poemas indianos

Dur. total ca. 20'

Rabindranath Tagore

Joaquim dos Santos

1. Il mondo è nato dalla grande gioia

(Canto dei Rishi)

Allegro ($\text{♩} = 120$)

Violino

Clarinetto in Si \flat

Saxofono Soprano

Voce

Pianoforte

10

Vi.

Cl. (si \flat)

Sx. S. (si \flat)

V.

Pf.

16

Vl.

Cl. (si \flat)

Sx. S. (si \flat)

V.

Pf.

p

22

Vl.

Cl. (si \flat)

Sx. S. (si \flat)

V.

Pf.

p

mf

27

V. **p** Il mon - do è na - to dal-la grande gio - ia, il

Pf. **p**

mf

33

V. mon - do è conser - va - to dal-la grande gio - ia, e

Pf.

f

38

Sx. S. (si^b)

V. nel - la grande gio - ia en - tria - mo dopo la mor - te.

Pf.

mf

43

Vl.

Cl. (si \flat)

Sx. S. (si \flat)

V.

Pf.

mf

cresc.

48

Vl.

Cl. (si \flat)

Sx. S. (si \flat)

V.

Pf.

f cresc.

f cresc.

f cresc.

52

Vl.

Cl. (si \flat)

Sx. S. (si \flat)

V.

Pf.

56

Vl.

Cl. (si \flat)

Sx. S. (si \flat)

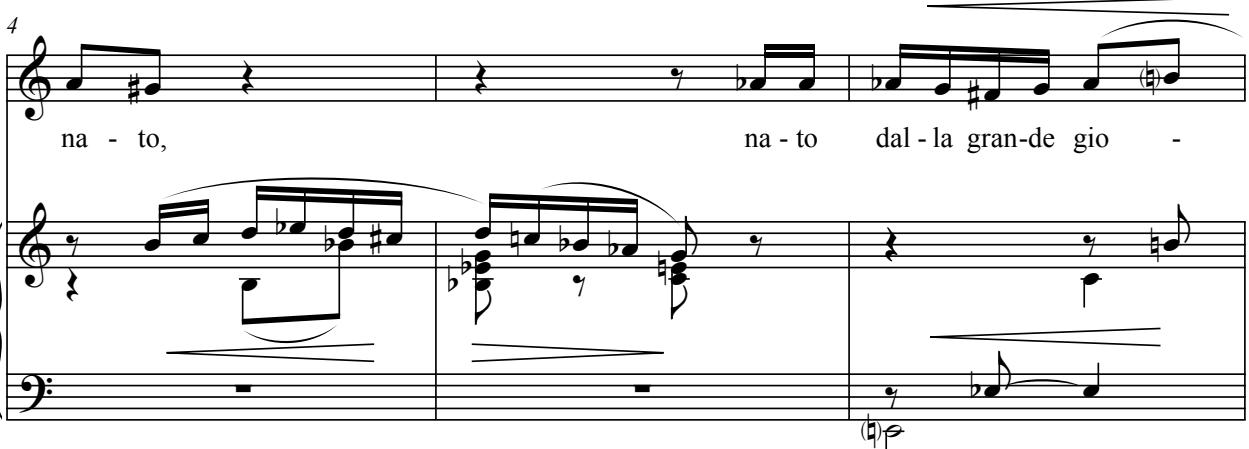
V.

Pf.

Larghetto ($\text{♩} = 60$)

V. 

Il mon - - - do è

4 V. 

na - to, na - to dal - la gran-de gio -

7 V. 

- - ia, il

10

Vl.

Cl. I
(sib) II

Sx. S.
(sib)

V.

Pf.

mon - do è con - ser - va - to,
con-ser-

13

Vl.

Cl. I
(sib) II

Sx. S.
(sib)

V.

Pf.

- va - to dal - la gran - de gio - - - - -

15

Vl. *f*

Cl. I (sis) II *f*

Sx. S. (sis) *f*

V. *mf*
ia, e nel-la gran-de

Pf. *f* *dim.* *mf*

rall. molto e dim.

Vl. *p*

Cl. I (sis) II *mf* *p*

Sx. S. (sis) *mf* *p*

V. gio-ia en-tria-mo do-po la mor - - - te.

Pf. *p*

rall. molto e dim.

2. La luce d'innumeri giorni

Rabindranath Tagore

Joaquim dos Santos

Andante calmo ($\text{♩} = 80$)
ritmo libero—Veni Sancte Spiritus

Violino

Clarinetto I in Si♭

Clarinetto II in Si♭

Saxofono Alto

Voce

Pianoforte

Cl. I (si♭)

Cl. II (si♭)

Sx. A. (mi♭)

V.

La luce d'innumeri giorni / Donato avevi

Cl. I
(si^b)

Cl. II
(si^b)

Sx. A.
(mi^b)

V.

ai miei occhi — / Sapevo che dovevo rimettere i miei debiti. /

Cl. I
(si^b)

Cl. II
(si^b)

Sx. A.
(mi^b)

V.

Ecco, O Signore, oggi li esigi — / E tuttavia, perchè l'ombra tua cade sulla mia lucerna! /

Adagio ($\text{d} = 65$)

Cl. I
(si^b)

Cl. II
(si^b)

Sx. A.
(mi^b)

V.

p *delicato*

p *delicato*

Musical score for strings (Cl. I, Cl. II, Sx. A., V.) in 2/4 time. The key signature changes between measures 11 and 12. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, indicated by *p* delicate. The score includes slurs and grace notes. The bassoon part (V.) is mostly silent.

Cl. I (si^b)

Cl. II (si^b)

Sx. A. (mi^b)

V.

Solo un ospite son di questo mondo / Che della luce tua è creatura. /

Cl. I (sis) *rall.*

Cl. II (sis)

Sx. A. (mis) *rall.*

V.

rall. molto

Cl. I (si^b)

Cl. II (si^b)

Sx. A. (mi^b)

V.

p

rall. molto

rit.

Cl. I (si^b)

Cl. II (si^b)

Sx. A. (mi^b)

V.

Se di tra gli spi - ra - gli

rit.

rag - gi di lu - ce

rit.

Cl. I (si^b)

Cl. II (si^b)

Sx. A. (mi^b)

V.

sos-ta-no —

Non curarli ma lasciali indietro /
Perchè io un mondo mio crei. /

Cl. I (si \flat)

Cl. II (si \flat)

Sx. A. (mi \flat)

V.

Nel-la pol - ve,
o-ve si fer - ma

Cl. I (si \sharp)

Cl. II (si \flat)

Sx. A. (mi \flat)

V.

Del coc-chio tuo l'ul-ti-ma or - ma,
Fa che

Cl. I (si \flat)

Cl. II (si \flat)

Sx. A. (mi \flat)

V.

res - ti-un po' di lu - ce,
d'om - bra

rit.

Cl. I (si^b) 

Cl. II (si^b) 

Sx. A. (mi^b) 

V. 

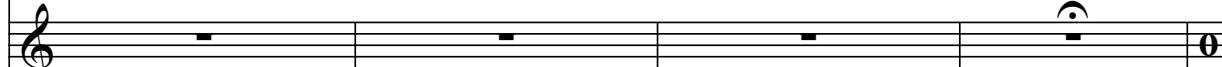
di'l - lu - sio - ne!

cresc. sempre

Cl. I (si^b) 

Cl. II (si^b) 

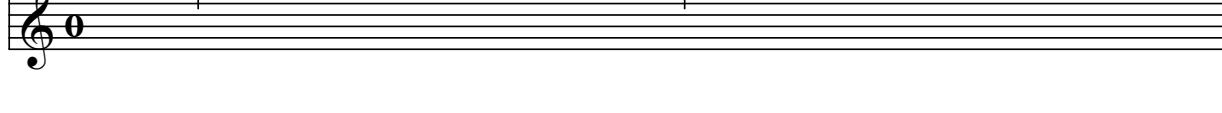
Sx. A. (mi^b) 

V. 

Cl. I (si^b) 

Cl. II (si^b) 

Sx. A. (mi^b) 

V. 

Cl. I (sis) *rall.*

Cl. II (sis)

Sx. A. (mis) *rall.*

Cl. I (si \flat)

Cl. II (si \flat)

Sx. A. (mi \flat)

V.

lu - ce, Rac - co - glie - rai for - se qual - co - sa —

Pf.

Cl. I (si \flat)

Cl. II (si \flat)

Sx. A. (mi \flat)

V.

U - na_e - si - gua mac-chia, res - ti di ciò che ti de - vo.

Pf.

VI.

Cl. I (si^b)

Cl. II (si^b)

Sx. A. (mi^b)

Pf.

rall. sempre

VI.

Cl. I (si^b)

Cl. II (si^b)

Sx. A. (mi^b)

Pf.

rall. sempre

3. Ricevuto ho in questa vita il dono del bello

Rabindranath Tagore

Joaquim dos Santos

Largo ($\text{d} = 50$)

Clarinetto I in Si \flat

Clarinetto II in Si \flat

Saxofono Soprano

Voce

Pianoforte

Cl. I (si \flat)

Cl. II (si \flat)

Sx. S. (si \flat)

V.

Pf.

rall. molto

7

Cl. I (si♭)

Cl. II (si♭)

Sx. S. (si♭)

dim.

rall. molto

V.

Pf.

cresc.

dim.

a tempo

10

Cl. I (si♭)

Cl. II (si♭)

Sx. S. (si♭)

p

p

f

a tempo

V.

Ri-ce-vu - to ho in que - sta vi - ta il do - no Del

Pf.

14

Cl. I (soprano)

Cl. II (soprano)

Sx. S. (soprano)

V.

Pf.

Bel - - - - lo,

f

p

mp

mp

mf

18

rall. molto

Cl. I (soprano)

Cl. II (soprano)

Sx. S. (soprano)

V.

Pf.

rall. molto

cresc.

21

Cl. I (si^b)

Cl. II (si^b)

Sx. S. (si^b)

rall. molto

cresc.

V.

Pf.

rall. molto

24

Cl. I (si^b)

Cl. II (si^b)

Sx. S. (si^b)

rall.

p

V.

Pf.

rall.

E nell' a - mo - re u - ma-no ho gu - sta - to il suo net - ta - re. —

p

27

Cl. I (si^b)

Cl. II (si^b)

Sx. S. (si^b)

V.

Nell' in-sop - por - ta-bi - le gior - no del do - lo - re,

Pf.

31

Cl. I (si^b)

Cl. II (si^b)

Sx. S. (si^b)

cresc.

V.

Son ve-nu-to_a co - no-sce-re l'a - ni-ma Che ol - tre la scon-

Pf.

cresc.

35

Cl. I (soprano)

Cl. II (soprano)

Sx. S. (soprano)

V.

Pf.

- affita, oltre l'offesa vive.

meno

40

rall.

Cl. I (soprano)

Cl. II (soprano)

Sx. S. (soprano)

V.

Pf.

Solo

rall.

46

Cl. I (si♭)

Cl. II (si♭)

Sx. S. (si♭)

V.

Pf.

L'in-com-ben - te om - bra del gior - no di Mor - te mi sfio -

49

Cl. I (si♭)

Cl. II (si♭)

Sx. S. (si♭)

V.

Pf.

- rò, Io non pro - vai scon -

52

Cl. I (si^b)

Cl. II (si^b)

Sx. S. (si^b)

V.

Pf.

- fi - ta nel - le ma - ni del ti - mo - re. Non so - no

sf

55

Cl. I (si^b)

Cl. II (si^b)

Sx. S. (si^b)

V.

Pf.

sta - to pri - va - to del toc - co dell' Uo - mo Su -

58

Cl. (si \flat)

Cl. II (si \flat)

Sx. S. (si \flat)

V.

Pf.

- pre-mo —

energico

63

Cl. I (si \flat)

Cl. II (si \flat)

Sx. S. (si \flat)

V.

Pf.

$\frac{6}{8}$

$\frac{6}{8}$

$\frac{6}{8}$

$\frac{6}{8}$

68

Cl. I (si \flat)

Cl. II (si \flat)

Sx. S. (si \flat)

V.

Pf.

pp sostenuto

pp sostenuto

pp sostenuto

cantabile

sforzando

72

Cl. I (si \flat)

Cl. II (si \flat)

Sx. S. (si \flat)

V.

Pf.

cantabile

75

Cl. I (si^b)

Cl. II (si^b)

Sx. S. (si^b)

V.

Pf.

Il suo e - ter - no mes - sag-gio ho ac - col - to nel

79

Cl. I (si^b)

Cl. II (si^b)

Sx. S. (si^b)

V.

Pf.

cuo-re E in gra-to ri - cor-do mi con - for - to dei

83

Cl. I (si♭)

Cl. II (si♭)

Sx. S. (si♭)

V.

Pf.

do - ni Ri - ce - vu - ti dal Si - gno - re _____ del - la

86

Cl. I (si♭)

Cl. II (si♭)

Sx. S. (si♭)

V.

Pf.

rall.

cresc.

cresc.

rall.

Vi - - - - - ta. _____

4. Di fronte si stende l'oceano di Pace

(Canto dei Rishi)

Rabindranath Tagore

Joaquim dos Santos

Largo ($\text{d} = 55$)

Violino

Clarinetti I in Si \flat II

Saxofono Alto

Voce

Pianoforte

Vl.

Cl. I (Si \flat) II

Sx. A. (mi \flat)

V.

Pf.

10

V.

Pf. *cresc.*

dim.

13

V. Di fron - te si sten - de l'o - cea - no di

Pf.

16

VI. *mf*

Cl. I (si^b) II *mf*

Sx. A. (mi^b) *mf*

V. Pa - ce. *mf*

Pf. *mf*

20

Vl. Cl. I (si^b) II Sx. A. (mi^b) muta in Sax. Sop.

Sax. Sop. **p**

V. O Ti-mo - nie - re, sal - pa

Pf. **p** leggero

24

Vl. Cl. I (si^b) II Sx. S. (si^b) cresc. sempre cresc. sempre cresc. sempre

V. ver - so l'al - to ma - re, _____

Pf. cresc. sempre

27

Vl. Cl. I (si_b) II Sx. S. (si_b)

V. tu sa - rai il mio e - ter - no com-pa-gno —

Pf.

30

Vl. Cl. I (si_b) II Sx. S. (si_b)

V. Pren - di, o pren - di-mi nel - le tue brac - cia.

Pf. *p*

33

Vl.

Cl. I
(si^b) II

Sx. S.
(si^b)

V.

Pf.

La Stel - la Po -

36

Vl.

Cl. I
(si^b) II

Sx. S.
(si^b)

V.

Pf.

p cres.

cres.

p

-la - re brill - le - rà il - lu - mi - nan-do il sen - tie - ro

40

Vl. *mf*

Cl. (si_b) *mf*

Sx. S. (si_b) *mf*

V. *mf*

V. ver - so l'E - ter - ni - tà.

Pf. *mf*

cresc.

f

Marziale

43

Vl.

Cl. I (si_b) II

Sx. S. (si_b)

V. O Dio di mi - se - ri - cor - dia,

Pf. *mf*

49

Vi. Cl. I (si_b) II Sx. S. (si_b)

V. Pf.

il tuo per - do - no, la tua pie - tà sa - ran-no il pe - ren-ne mio sos-

55

Vi. Cl. I (si_b) II Sx. S. (si_b)

V. Pf.

- te - - - gno nel viag - gio ai li - di dell' E - ter - ni -

60 *rall. e dim.*

Vl. Cl. I (sib) II Sx. S. (sib)

V. Pf.

- tà, nel viag - gio ai li - di dell' E - ter - ni -

65

Vl. Cl. I (sib) II Sx. S. (sib)

V. Pf.

- tà.

muta in Sax. Alto

mf

71

Vl.

Cl. I
(Cl. II)

Sx. A.
(mfp)

V.

Pf.

75

Vl.

Cl. I
(Cl. II)

Sx. A.
(mfp)

V.

Pf.

79

Vl.

Cl. I
(si_b) II

Sx. A.
(mi_b)

V.

Pf. *p* cresc.

82

V.

Pf. dim.

Pos - sa - no i le - ga - mi ter -

85

V.

Pf.

-re - ni scio-glier-si, il pos-sen - te U - ni -

88

V. x x x x x - x x x x -
 -ver - so pren-der - mi fra le sue brac - cia,

Pf.

91

V. ed io ven - ga.a co - no - sce - re sen - za ti - mo - re

Pf.

91

V. ed io ven - ga.a co - no - sce - re sen - za ti - mo - re

Pf.

V. 94

il Gran - de I - gno - to.

Pf.

97

Vl.

Cl. I
(si.) II

Sx. A.
(mi.)

V.

Pf.

100

Vl.

Cl. I
(si.) II

Sx. A.
(mi.)

V.

Pf.

104

Vl.

Cl. I
(si^b) II

Sx. A.
(mi^b)

V.

Pf.

III

Vl.

Cl. I
(si^b) II

Sx. A.
(mi^b)

V.

Pf.

O Dio di mi - se - ri - cor - dia,

mf

117

VI. Cl. I (si^b) II Sx. A. (mi^b)

V. Pf.

il tuo per - do - no, la tua pie - tà sa - ran-no il pe - ren - ne mio sos-

123

VI. Cl. I (si^b) II Sx. A. (mi^b)

V. Pf.

- te - - - gno nel viag - gio ai li - di dell' E - ter - ni - tà, _____

129

Vl.

Cl. I
(sib) II

Sx. A.
(mis)

V.

Pf.

nel viag - gio ai li - - - di

132

Vl.

Cl. I
(sis) II

Sx. A.
(mis)

V.

dell' E - ter - ni - tà.

Pf.

dim.

135 *trem.*

Vl. *p*

Cl. I (Sib) II *p*

Sx. A. (mi_b) *p*

V.

Pf. *p*

139 *8va*

Vl. *dim. sempre* *ppp*

Cl. I (Sib) II *dim. sempre* *ppp*

Sx. A. (mi_b) *dim. sempre* *ppp*

V.

Pf. *dim. sempre* *ppp*

19. Torre della Scimia

Torre della Scimmia

per clarinetto solo

Commento musicale da un racconto popolare romano

Joaquim dos Santos

Andante sostenuto

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

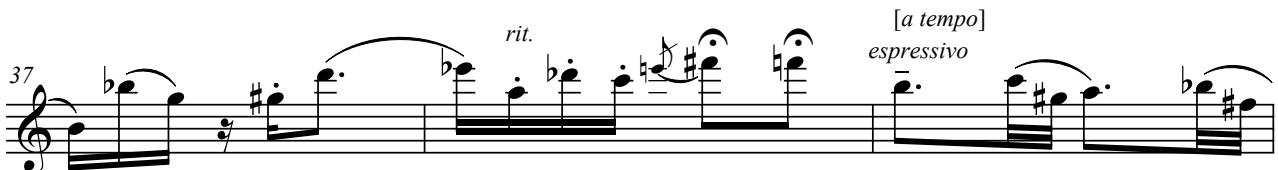
17

18

19

20

21





52

p

cresc.

55

p

cresc. poco a poco

59

64

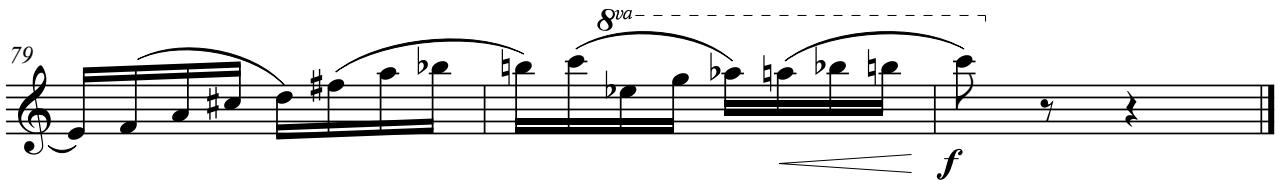
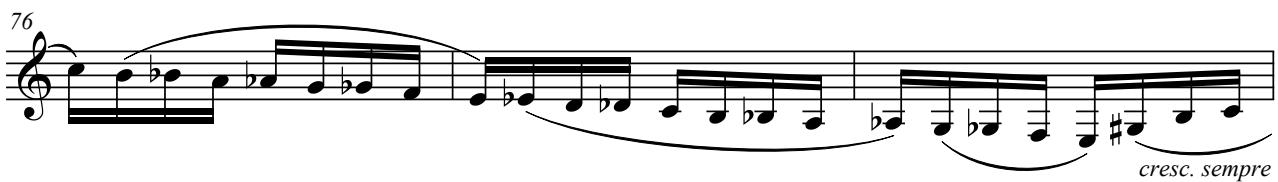
con espressione

67

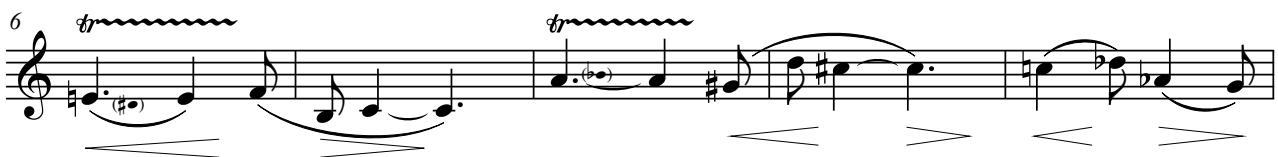
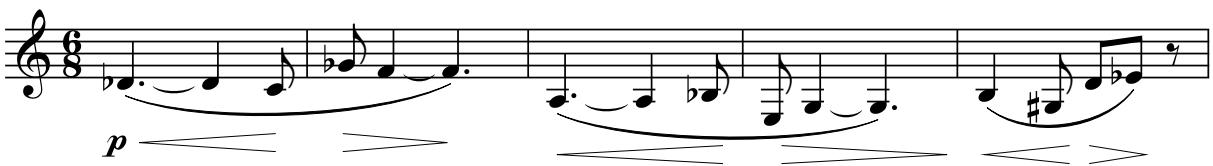
70

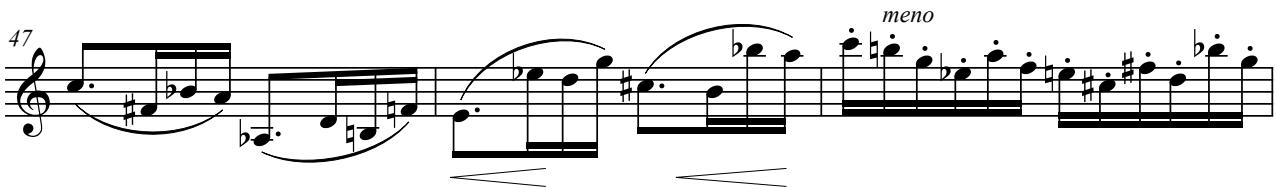
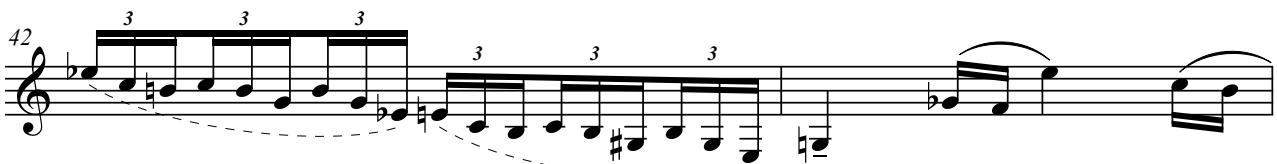
p

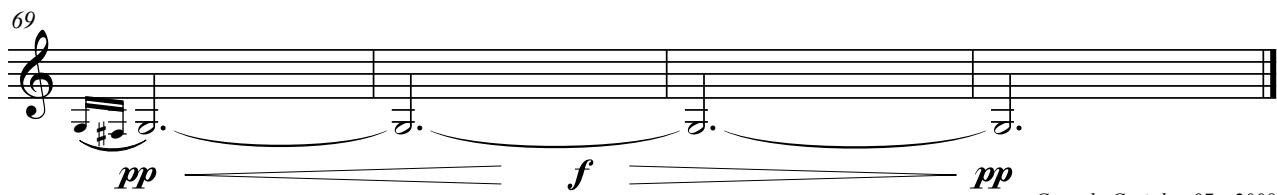
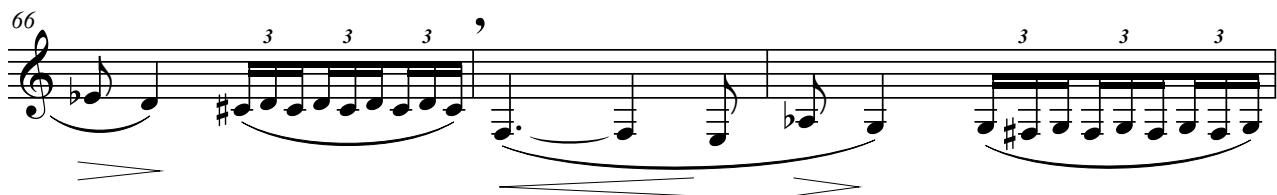
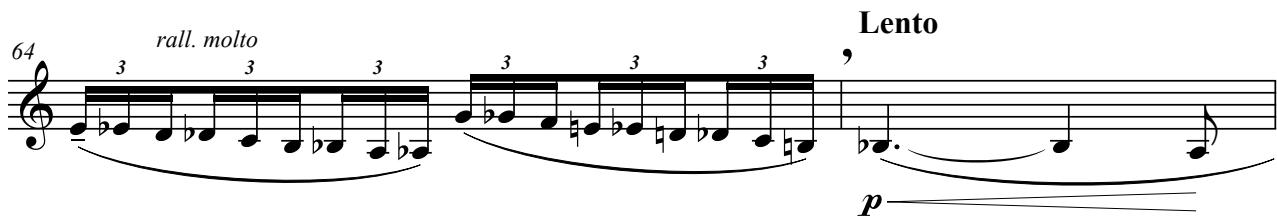
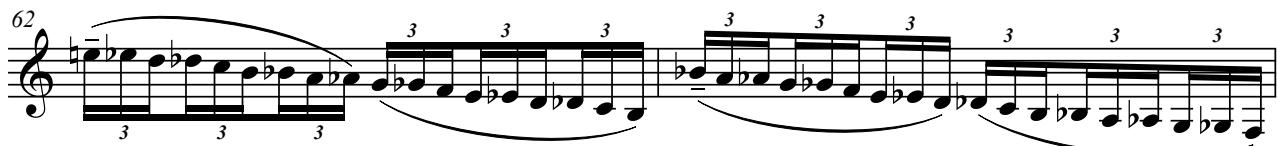
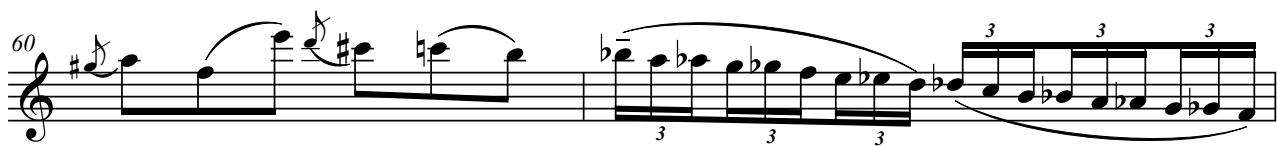
73



Andante cantabile







20. Trio concertato

Trio concertato
para violino, clarinete e piano

Joaquim dos Santos

Larghetto marziale $\text{♩} = 60$

Violino

Clarinete Sib

Piano { *mf*

Pno.

Pno.

10

Vln.

Cl.

Pno.

13

Vln.

Cl.

Pno.

16

Vln.

Cl.

Pno.

19

Vln.

Cl.

Pno.

This section contains three staves. The Violin (Vln.) staff has a treble clef and begins with a sixteenth-note chord followed by eighth-note pairs. The Clarinet (Cl.) staff also begins with eighth-note pairs. The Piano (Pno.) staff features a bass clef and consists of two systems of chords. The first system ends with a half note. The second system begins with a half note and includes a dynamic instruction 'z' (soft).

22

Vln.

Cl.

Pno.

This section contains three staves. The Violin (Vln.) staff starts with a half note followed by eighth-note pairs. The Clarinet (Cl.) staff follows with eighth-note pairs. The Piano (Pno.) staff has two systems of chords, each ending with a half note.

25

Vln.

Cl.

Pno.

This section contains three staves. The Violin (Vln.) and Clarinet (Cl.) staves are silent throughout. The Piano (Pno.) staff has two systems of chords. The first system ends with a half note. The second system ends with a half note and includes a dynamic instruction 'z' (soft).

28

Vln.

Cl.

Pno.

This section contains three staves. The Violin (Vln.) staff has a treble clef and begins with a rest followed by a series of eighth-note chords. The Clarinet (Cl.) staff has a treble clef and shows a continuous line of eighth notes. The Piano (Pno.) staff has a treble clef and consists of two systems of four measures each. The first system features sustained notes and eighth-note chords. The second system begins with a bass note and includes a dynamic instruction 'p' (piano). Measure 30 concludes with a large, sweeping musical line that connects the end of the piano's second system to the beginning of the Violin's third system.

31

Vln.

Cl.

Pno.

This section contains three staves. The Violin (Vln.) staff has a treble clef and shows eighth-note chords. The Clarinet (Cl.) staff has a treble clef and displays eighth-note patterns. The Piano (Pno.) staff has a treble clef and features sustained notes and eighth-note chords. Measures 32 and 33 show the continuation of this pattern, with the piano's eighth-note chords becoming more prominent in measure 33.

34

Vln.

Cl.

Pno.

This section contains three staves. The Violin (Vln.) staff has a treble clef and shows eighth-note chords. The Clarinet (Cl.) staff has a treble clef and displays eighth-note patterns. The Piano (Pno.) staff has a treble clef and features sustained notes and eighth-note chords. Measures 35 and 36 continue this pattern, with the piano's eighth-note chords becoming more prominent in measure 36.

37

Vln.

Cl.

Pno.

This musical score page contains two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Clarinet (Cl.). Both staves are in treble clef. The Violin has a continuous eighth-note pattern. The Clarinet has a sixteenth-note pattern. The piano part (Pno.) is shown below the Violin staff, with a brace indicating it applies to both staves. It consists of two staves: the upper staff for the treble clef and the lower staff for the bass clef. The piano part features sustained notes and chords.

40

Vln.

Cl.

Pno.

This musical score page contains three staves. The top two staves are for the Violin (Vln.) and Clarinet (Cl.), both in treble clef. They play eighth-note patterns with slurs. The piano part (Pno.) is shown below, with a brace covering both staves. It includes eighth-note chords and sixteenth-note patterns.

42

Vln.

Cl.

Pno.

This musical score page contains three staves. The top two staves are for the Violin (Vln.) and Clarinet (Cl.), both in treble clef. The Violin has a sixteenth-note pattern with slurs. The Clarinet has a sixteenth-note pattern with slurs. The piano part (Pno.) is shown below, with a brace covering both staves. It includes eighth-note chords and sixteenth-note patterns.

45

Vln.

Cl.

Pno.

48

Vln.

Cl.

Pno.

51

Vln.

Cl.

Pno.

This musical score consists of three sections, each with three staves. The instruments are divided into three groups: strings (Violin - Vln., Clarinet - Cl.) and piano (Pno.). The first section (measures 45-47) features Vln. and Cl. playing eighth-note patterns, while Pno. provides harmonic support with sustained notes and chords. The second section (measures 48-50) features Vln. and Cl. playing sixteenth-note patterns, with Pno. providing harmonic support. The third section (measures 51-53) features Vln. and Cl. playing eighth-note patterns, with Pno. providing harmonic support. The score uses standard musical notation with treble and bass clefs, and includes measure numbers and instrument names.

54

Vln.
Cl.
Pno.

Scherzo

Allegretto con grazia

Vln.
Cl.
Pno.

4

Vln.
Cl.
Pno.

8

Vln.

Cl.

Pno.

12

Vln.

Cl.

Pno.

16

Vln.

Cl.

Pno.

20

Vln. Cl. Pno.

This section consists of four measures. The Violin (Vln.) and Clarinet (Cl.) play eighth-note patterns. The Piano (Pno.) provides harmonic support with sustained notes and eighth-note chords. Measure 20 ends with a wavy line above the notes, indicating a sustained sound. Measures 21-22 continue the eighth-note patterns, with measure 22 ending with a wavy line. Measure 23 concludes with a eighth-note pattern followed by a sustained note.

24

Meno Mosso

Vln. Cl. Pno.

This section starts with a dynamic change indicated by a 'p' (piano) over the first two measures. The Violin and Clarinet play eighth-note patterns with grace notes. The Piano plays eighth-note chords. Measure 25 begins with a dynamic 'f' (forte). Measures 26-27 continue the eighth-note patterns, with measure 27 ending with a wavy line.

28

Vln. Cl. Pno.

The Violin and Clarinet play eighth-note patterns. The Piano provides harmonic support with sustained notes and eighth-note chords. Measure 28 ends with a wavy line above the notes. Measures 29-30 continue the eighth-note patterns. Measure 31 concludes with a eighth-note pattern followed by a sustained note.

32

Vln.

Cl.

Pno.

This section contains three staves. The top two staves are for the Violin (Vln.) and Clarinet (Cl.), both in treble clef. The bottom staff is for the Piano (Pno.), with a bass clef. Measure 32 starts with eighth-note pairs in the Violin and sixteenth-note pairs in the Clarinet. Measure 33 continues with eighth-note pairs in the Violin and sixteenth-note pairs in the Clarinet. Measure 34 begins with sustained notes in the Piano followed by eighth-note pairs. Measure 35 concludes with eighth-note pairs in the Violin and sixteenth-note pairs in the Clarinet.

36

Vln.

Cl.

Pno.

This section contains three staves. The top two staves are for the Violin (Vln.) and Clarinet (Cl.), both in treble clef. The bottom staff is for the Piano (Pno.), with a bass clef. Measure 36 features eighth-note pairs in the Violin and sixteenth-note pairs in the Clarinet. Measure 37 continues with eighth-note pairs in the Violin and sixteenth-note pairs in the Clarinet. Measure 38 begins with sustained notes in the Piano followed by eighth-note pairs. Measure 39 concludes with eighth-note pairs in the Violin and sixteenth-note pairs in the Clarinet.

40

Vln.

Cl.

Pno.

This section contains three staves. The top two staves are for the Violin (Vln.) and Clarinet (Cl.), both in treble clef. The bottom staff is for the Piano (Pno.), with a bass clef. Measure 40 starts with eighth-note pairs in the Violin and sixteenth-note pairs in the Clarinet. Measure 41 continues with eighth-note pairs in the Violin and sixteenth-note pairs in the Clarinet. Measure 42 begins with sustained notes in the Piano followed by eighth-note pairs. Measure 43 concludes with eighth-note pairs in the Violin and sixteenth-note pairs in the Clarinet.

44

Vln.
Cl.
Pno.

48

Vln.
Cl.
Pno.

52 *rall. molto*

Vln.
Cl.
Pno.