

Symphonic Poem - Freedom Consonance - W-Ortiz on Ubiratan Sousa

opus 133

Ubiratan Sousa
Wagner Ortiz

Andantino ♩ = 82

2 Flutes
2 Oboes
English Horn
2 Clarinets in B \flat
2 Bassoons
Horn in F I-II
Horn in F III-IV
2 Trumpets in B \flat
2 Te. Trombones
Tuba
Timpani
Percussion 1
Percussion 2
Celesta
Harp
Violin I
Violin II
Viola
Cello
Contrabass

Andantino ♩ = 82

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mp
mp
p
p
tr tr
mp
mf
mp
mp
p
p
mf
mp
p

Gongo 32

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1ª EDIÇÃO

7

Fl. *mf* *in 1*

Ob. *mf* *In 1*

E. Hn. *mf*

B♭ Cl. *mf* *in 1*

Bsn. *p* *mp*

Hn. I-II

Bb Tpt.

Tuba *mp*

Timp. *mp* *tr*

Perc. I *Caixa de Maracatu ou Divino*

Vln. I *Solo* *tr* *mf* *Tutti*

Vln. II *f*

Vc. *mp* *p*

Cb. *mp* *p*

Musical score for orchestral instruments, starting at measure 15. The score includes parts for Flute (Fl.), Oboe (Ob.), Horns (E. Hn., B♭ Cl.), Trumpet (B♭ Tpt.), Timpani (Timp.), Percussion (Perc. 1), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Flute and Oboe:** Both parts feature a triplet of eighth notes in measure 15, marked *f*, which then transitions to a sustained note marked *p*.
- Horn and Clarinet:** Horns play a triplet of eighth notes marked *f*, while the Clarinet plays a sustained note marked *p*.
- Trumpet:** Plays a sustained note marked *mp*.
- Timpani:** Features a roll marked *tr* in measure 15, followed by a sustained note marked *f*.
- Percussion:** Includes parts for Caixa M., Gong, and Bumbo, with rhythmic patterns marked *f*.
- Harp:** Plays a triplet of eighth notes marked *mf*, followed by a sustained note marked *mp*.
- Violins and Viola:** Violins play a triplet of eighth notes marked *p*, while the Viola plays a triplet marked *mf*.
- Violoncello and Contrabass:** Both parts play a triplet of eighth notes marked *mf*, followed by a sustained note marked *p*.

The score is written in a key signature of two flats (B♭ major or D minor) and a 2/4 time signature.

24

E. Hn. *p*

B♭ Cl. *mf*

Bsn. *p* in 1

Hn. I-II *pp*

Hn. III-IV *pp*

Perc. 1 Bumbo *mf*

Perc. 2 Maracá *mf*

Hp. *mf*

Vln. I *mf legato*

Vln. II *mf legato*

Cb. *mf* pizz.

38 *rit.* *a tempo*

Fl. *mf*

Ob. *in 2* *mf*

E. Hn. *p* *p*

B♭ Cl. *mf*

Bsn. *in 2* *mf* *in 1* *p* *mf*

Hn. I-II *mf* *pp*

Hn. III-IV *mf* *pp*

B♭ Tpt. *mf*

T.Tbns. *mf*

Tuba *mf*

Perc. 1

Perc. 2

Cel. *mf*

Hp. *mf*

Vln. I *rit.* *a tempo*

Vln. II

Vla. *mf* *Div.*

Vc. *arco* *mf*

Cb. *mf*

50 *rit.*

Fl. *mp* *f* *p*

Ob. *mp* *f* *p* *f* 1.

B♭ Cl. *mp* *f* *p*

Bsn. *mp* *f* *p*

Hn. I-II *rit.* 1. *p*

Perc. 1 Triângulo *p*

Perc. 2 *p* Clavas *mp* *f*

Cel. *mf* *rit.*

Hp. *mf* *rit.*

Vln. I *p* *rit.*

Vln. II *p* *rit.*

Vla. *p* *Div.* *mp* *f* *rit.* *p*

Vc. *p* *mp* *f* *rit.* *p*

Cb. *p* *mp* *f* *rit.* *p*

60 *a tempo* *rit.* *a tempo*

Ob. *mf*

E. Hn. *mf*

B♭ Cl. *p* *fp* *mf* *p* *p*

Bsn. *p* *fp* *p* *mf*

Hn. I-II *a tempo* *rit.* *a tempo*

Hn. III-IV *mp*

Perc. 1 *a tempo* Bumbo *rit.* *a tempo* *mp*

Perc. 2 *mf*

Hp. *mp* *tr*

Vln. I *a tempo* *f* *rit.* *p* *a tempo* *p* *tr*

Vln. II *pizz.* *arco* *rit.* *p* *tr*

Vla. *p*

Vc. *p*

Cb. *pizz.* *f* *arco* *p* *mf* *tr*

74 *mf* *in 2*

Fl.

Ob. *f* *in 2*

E. Hn.

B♭ Cl. *p*

Bsn. *p*

Hn. I-II *p*

Hn. III-IV *p*

Perc. 1 *Bumbo Maracá*

Perc. 2 *Clayas* *mf*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Cb. *pizz.* *mf*

Detailed description of the musical score: The score is for measures 74 through 83. It features a variety of instruments. The Flute and Oboe parts start with a dynamic of *mf* and include the instruction *in 2*. The Oboe part also has a *f* dynamic later. The Clarinet and Bassoon parts are marked *p*. The Horns (I-II and III-IV) are marked *p*. Percussion 1 is marked *Bumbo Maracá* and Percussion 2 is marked *Clayas* with a dynamic of *mf*. The Harp part is marked *mf*. The Violin I and II parts are marked *mf*. The Cello part is marked *pizz.* and *mf*. The score includes various musical notations such as triplets, slurs, and dynamic changes.

Musical score for orchestra and strings, measures 84-90. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Horns I-II (Hn. I-II), Horns III-IV (Hn. III-IV), Bass Trombone (Bb Tpt.), Trombone (T. Tbn.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Celesta (Cel.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 84. Key markings include *rit.* (ritardando) and *a tempo* (return to tempo). Dynamic markings range from *mf* (mezzo-forte) to *pp* (pianissimo) and *f* (forte). Performance instructions include *tr* (trill) and *arco* (arco).

The Flute and Oboe parts feature melodic lines with trills and dynamic changes. The Bassoon and Harp parts include triplet patterns. The Percussion parts feature rhythmic patterns. The strings provide harmonic support with various dynamics and articulations.

96 *rit.* **Allegro** ♩ = 170

Fl. *mf* 1.

B♭ Cl. *mf* 1.

Bsn. *mf*

Perc. I *mf* Caixa Clara Bumbo *tr*

Vln. I *mf* *rit.* **Allegro** ♩ = 170 *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

Cb. *mf*

109

Fl.

Ob. *f* 1.

B♭ Cl. *ff* in 2

Bsn.

109 *tr*

Perc. I *mf*

Hp. *mf*

Vln. I *arco*

Vln. II *arco*

Vla. *f* *arco*

Vc. *f*

Cb. *mf*

Musical score for orchestra and woodwinds, measures 118-125. The score is in 3/4 time and features a key signature of three flats (B-flat major or D-flat minor). The instruments and their parts are as follows:

- Flute (Fl.):** Measures 118-125. Starts with a whole rest, then plays a melodic line starting at measure 122. Dynamics: *f*.
- Oboe (Ob.):** Measures 118-125. Starts with a whole rest, then plays a melodic line starting at measure 122. Dynamics: *f*. Includes the instruction "in 2" above the staff.
- Bass Clarinet (B♭ Cl.):** Measures 118-125. Plays a rhythmic accompaniment of eighth notes. Dynamics: *mf*.
- Bassoon (Bsn.):** Measures 118-125. Plays a rhythmic accompaniment of eighth notes. Dynamics: *mf*. Includes the instruction "in 2" above the staff.
- Horn I-II (Hn. I-II):** Measures 118-125. Starts with a whole rest, then plays a melodic line starting at measure 122. Dynamics: *f*.
- Horn III-IV (Hn. III-IV):** Measures 118-125. Starts with a whole rest, then plays a melodic line starting at measure 122. Dynamics: *f*.
- Trombone (T.Tbns.):** Measures 118-125. Starts with a whole rest, then plays a melodic line starting at measure 122. Dynamics: *mf*.
- Tuba:** Measures 118-125. Starts with a whole rest, then plays a melodic line starting at measure 122. Dynamics: *mf*.
- Percussion 1 (Perc. 1):** Measures 118-125. Plays a steady eighth-note accompaniment. Dynamics: *mp*.
- Harp (Hp.):** Measures 118-125. Plays a rhythmic accompaniment of eighth notes. Dynamics: *p*.
- Violin I (Vln. I):** Measures 118-125. Starts with a whole rest, then plays a melodic line starting at measure 122. Dynamics: *pp*, then *f*. Includes the instruction "arco" above the staff.
- Violin II (Vln. II):** Measures 118-125. Starts with a whole rest, then plays a melodic line starting at measure 122. Dynamics: *pp*, then *f*.
- Viola (Vla.):** Measures 118-125. Starts with a whole rest, then plays a melodic line starting at measure 122. Dynamics: *pp*, then *f*.
- Violoncello (Vc.):** Measures 118-125. Starts with a whole rest, then plays a melodic line starting at measure 122. Dynamics: *pp*, then *mf*.
- Contrabass (Cb.):** Measures 118-125. Starts with a whole rest, then plays a melodic line starting at measure 122. Dynamics: *pp*, then *f*.

128

Fl. *tr.* *tr. rit.* *ff*

Ob. *ff*

E. Hn.

B♭ Cl. *ff* *tr.*

Bsn. *ff*

Hn. I-II *rit.* *f*

Hn. III-IV *f*

B♭ Tpt. *f*

T. Tbns. *f*

Tuba *f*

Timp. *rit.* *tr.* *fp* *tr.* *fp*

Perc. 1 *rit.* *tr.* Prato Crash
Caixa
Bombo.

Hp. *ff*

Vln. I *rit.*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *arco*

Cb. *ff*

137 *Andantino* ♩ = 82

Fl. *mf* 1. *rit.*

Ob. *p*

E. Hn. *p*

B♭ Cl. *mf* 1. *rit.*

Bsn. *mf*

Hn. I-II *p* *pp* *rit.*

Hn. III-IV *pp*

T. Tbn. *mf* *rit.*

Tuba *mf*

Perc. 1 *Andantino* ♩ = 82 Bumbo *mf* *rit.*

Perc. 2 *Andantino* ♩ = 82 Woodblocks *mf*

Vln. I *Andantino* ♩ = 82 *mf* *rit.*

Vln. II *Andantino* ♩ = 82 *mf* *rit.*

Vla. *Andantino* ♩ = 82 *mf* *rit.*

Vc. *Andantino* ♩ = 82 *mf* *rit.*

Cb. *Andantino* ♩ = 82 *mf* *rit.*

148 **Allegro** ♩ = 170

Fl. *f*

Ob. *f* *pp*

E. Hn. *pp*

B♭ Cl. *p* *f*

Bsn. *f*

Perc. 1 *mp* Caixa Clara On Bumbo *tr*

Vln. I *p* *mf* pizz.

Vln. II *p* *mf* pizz.

Vla. *p* *mf* pizz.

Vc. *mf* pizz.

Cb. *p* *mf* pizz.

162

Fl.

Ob. *mf* 1. *f* in 2

E. Hn.

B♭ Cl.

Bsn.

Hn. III-IV

B♭ Tpt. *mp*

Perc. 1 *mp* *tr* Maracá

Perc. 2 *mf*

Cel. *mf* com oitava

Hp. *mf*

Vln. I

Vln. II

Vla. *f* arco

Vc. *f* arco

Cb. *f* 3-

Musical score for orchestra, measures 172-181. The score is in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Fl.**: Flute, rests until measure 177, then plays a melodic line.
- Ob.**: Oboe, plays a melodic line with "in 2" markings in measures 173, 174, and 175.
- B♭ Cl.**: Bass Clarinet, plays a melodic line with "in 2" markings in measures 173, 174, and 175.
- Bsn.**: Bassoon, plays a melodic line with "in 2" markings in measures 173, 174, and 175.
- Hn. I-II**: Horns I and II, rests until measure 177, then plays a melodic line.
- Hn. III-IV**: Horns III and IV, rests until measure 177, then plays a melodic line.
- T.Tbn.**: Trombone, rests until measure 177, then plays a melodic line.
- Perc. 1**: Percussion 1, plays a steady eighth-note pattern.
- Perc. 2**: Percussion 2, plays a pattern of eighth notes with accents.
- Cel.**: Cello, rests until measure 177, then plays a melodic line.
- Hp.**: Harp, plays a melodic line with a *mf* dynamic.
- Vln. I**: Violin I, plays a melodic line with "arco" markings in measures 173 and 174.
- Vln. II**: Violin II, plays a melodic line with "arco" markings in measures 173 and 174.
- Vla.**: Viola, plays a melodic line with dynamics *pp*, *mp*, and *mf*.
- Vc.**: Violoncello, plays a melodic line with dynamics *pp*, *mp*, and *mf*.
- Cb.**: Contrabass, plays a melodic line with dynamics *pp*, *mp*, and *f*.

Measures 172-181 are marked with a *f* dynamic. A *pp* dynamic is used in measures 173-175 for the strings. A *mf* dynamic is used in measures 173-175 for the harp. A *f* dynamic is used in measures 177-181 for the strings. A *mf* dynamic is used in measures 177-181 for the harp. A *f* dynamic is used in measures 177-181 for the woodwinds. A *f* dynamic is used in measures 177-181 for the brass. A *f* dynamic is used in measures 177-181 for the percussion. A *f* dynamic is used in measures 177-181 for the cello and contrabass. A *f* dynamic is used in measures 177-181 for the violin I and II. A *f* dynamic is used in measures 177-181 for the viola. A *f* dynamic is used in measures 177-181 for the flute. A *f* dynamic is used in measures 177-181 for the oboe. A *f* dynamic is used in measures 177-181 for the bass clarinet. A *f* dynamic is used in measures 177-181 for the bassoon. A *f* dynamic is used in measures 177-181 for the horn I and II. A *f* dynamic is used in measures 177-181 for the horn III and IV. A *f* dynamic is used in measures 177-181 for the trombone. A *f* dynamic is used in measures 177-181 for the percussion 1. A *f* dynamic is used in measures 177-181 for the percussion 2. A *f* dynamic is used in measures 177-181 for the cello. A *f* dynamic is used in measures 177-181 for the harp. A *f* dynamic is used in measures 177-181 for the violin I. A *f* dynamic is used in measures 177-181 for the violin II. A *f* dynamic is used in measures 177-181 for the viola. A *f* dynamic is used in measures 177-181 for the violoncello. A *f* dynamic is used in measures 177-181 for the contrabass.

184
 Fl. *tr.* *rit.* *ff*
 Ob. *ff*
 E. Hn. *tr.* *ff*
 B♭ Cl. *ff*
 Bsn. *ff*
 Hn. I-II *ff* *rit.*
 Hn. III-IV *ff*
 Bb Tpt. *1.* *ff*
 T.Tbns. *in 2* *f* *ff*
 Tuba *f* *ff* *rit.*
 Timp. *tr.*
 Perc. 1 *rit.* *fp* *ff*
 Perc. 2
 Hp. *f* *ff*
 Vln. I *rit.* *ff*
 Vln. II *rit.* *ff*
 Vla. *ff*
 Vc. *ff* *arco*
 Cb. *ff*

193 **Andantino** ♩ = 82 rit.

Fl. *f*

Ob. *p*

E. Hn. *p*

B♭ Cl. *mf*

Bsn. *mf*

193 **Andantino** ♩ = 82 rit.

Hn. I-II *mp*

Hn. III-IV *pp*

B♭ Tpt. *mf*

T. Tbn. *mf*

Tuba *mf*

193 **Andantino** ♩ = 82 rit.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

204 *a tempo*

Fl. *a tempo* *mf*

Ob. *a tempo* *mf*

E. Hn. *a tempo* *mf*

B♭ Cl. *mf*

Bsn. *mf*

Perc. I *a tempo* Triangolo

Vln. I *a tempo* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

214 *Cadenza ad. lib.* *a tempo*

E. Hn. *mf* *a tempo* *mf*

Hn. I-II *mf*

Hn. III-IV *mf*

Vln. I *a tempo* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

1.
227 *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. I-II

Hn. III-IV

Perc. 1 Bumbo *mf*

Vln. I *mf*

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 227 to 232. The key signature is one flat (B-flat major or D minor). The score is arranged for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horns I and II (Hn. I-II), Horns III and IV (Hn. III-IV), and Trombones (Vc. and Cb.). The string section includes Violins I and II (Vln. I and Vln. II), Viola (Vla.), and Cello (Cb.). Percussion includes Bumbo. The score features various musical notations such as slurs, ties, and triplets. The dynamic marking *mf* (mezzo-forte) is used throughout. Measure numbers 227, 228, 229, 230, 231, and 232 are indicated at the beginning of their respective staves.

233

Fl. *f* in 2

Ob. *f* in 2

B♭ Cl. *f* in 2

Bsn. *f* in 2

Hn. I-II *f* in 2

Hn. III-IV *f* in 2

B♭ Tpt. *f* in 2

T.Tbns. *f* in 2

Perc. 1

Maracá

Perc. 2 *mf*

Vln. I *mf* *f* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* 3

Cb. *mf* 3

Detailed description: This is a page of a musical score for orchestra, covering measures 233 to 241. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.), all playing in a 7/8 time signature with a key signature of two flats. They enter in measure 233 with a forte (f) dynamic and a second ending ('in 2') starting in measure 239. The second system includes Horns I-II (Hn. I-II), Horns III-IV (Hn. III-IV), B♭ Trumpet (B♭ Tpt.), and Trombone (T.Tbns.), also playing in 7/8 time with two flats. They enter in measure 233 with a forte (f) dynamic and a second ending ('in 2') starting in measure 239. The third system includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). Perc. 1 plays a Maracá in a steady pulse, while Perc. 2 plays a rhythmic pattern of eighth notes with a mezzo-forte (mf) dynamic. The fourth system includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Vln. I has a dynamic of mezzo-forte (mf) until measure 238, where it becomes forte (f), then returns to mf. Vln. II, Vla., Vc., and Cb. all play with a mezzo-forte (mf) dynamic. The strings feature triplet patterns in measures 233-241.

243

Fl. *ff* *f*

Ob. *ff* *f*

E. Hn. *ff* *f*

B. Cl. *ff* *f*

Bsn. *f*

Bb Tpt. *f*

T. Tbn. *f*

Timp. *f*

Perc. 1

Perc. 2

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

255 *rit.*

Hn. I-II *mp* *in 2*

Hn. III-IV *mp* *in 2*

Bb Tpt. *mp* *fff*

T.Tbns. *mf*

Timp. *fff* *mf* *mf* *fff*

Perc. I *f*

Vln. I *f* *rit.*

Vln. II *f*

Vla. *f*

Vc. *mf*

Cb. *mf*

Allegro ♩ = 170

270 *Allegro* ♩ = 170

Perc. I *Caixa Clara On* *Bumbo* *tr*

Vla. *mf* *mf*

Vc. *pizz.* *mf*

Cb. *mf*

287

Fl. *f*

Ob. *pp* *p* *p*

E. Hn. *pp* *p* *p*

B♭ Cl. *p* *f*

Bsn. *p* *f*

Perc. 1 *f* *tr* *tr* *tr*

Vln. I *f*

Vln. II *f*

Vla.

Vc. *f*

Cb. *f*

296

Fl. *f* *in 2*

Ob. *p* *f* *in 2*

E. Hn. *p* *f*

Bs. Cl. *p* *f* *in 2*

Bsn. *f* *in 2*

Hn. I-II *f* *in 2*

Hn. III-IV *f* *in 2*

Bb Tpt. *f* *in 2* *fff*

T.Tbns. *ff*

Tuba *ff*

Perc. 1 *f* Maracas

Perc. 2 *f*

Vln. I *f*

Vln. II *f*

Vla. *ff* arco

Vc. *ff* arco

Cb. *ff* arco

This page of a musical score covers measures 306 to 315. The instruments and their parts are as follows:

- Fl.**: Flute, starting with a rest in measure 306 and entering in measure 307 with a *f* dynamic.
- Ob.**: Oboe, starting with a rest in measure 306 and entering in measure 307 with a *f* dynamic.
- E. Hn.**: English Horn, starting with a rest in measure 306 and entering in measure 307 with a *f* dynamic.
- B♭ Cl.**: Bass Clarinet, playing a melodic line starting at measure 306 with a *f* dynamic.
- Bsn.**: Bassoon, playing a melodic line starting at measure 306 with a *f* dynamic.
- Hn. I-II**: Horns I and II, playing a melodic line starting at measure 306 with a *ff* dynamic, marked *in 2*.
- Hn. III-IV**: Horns III and IV, playing a melodic line starting at measure 306 with a *ff* dynamic, marked *in 2*.
- B♭ Tpt.**: Trombones, playing a melodic line starting at measure 306 with a *ff* dynamic.
- T.Tbns.**: Tenor Trombones, playing a rhythmic accompaniment starting at measure 306.
- Tuba**: Playing a rhythmic accompaniment starting at measure 306.
- Timp.**: Timpani, playing a rhythmic accompaniment starting at measure 306 with a *ff* dynamic.
- Perc. 1**: Percussion 1, playing a rhythmic accompaniment starting at measure 306 with a *ff* dynamic.
- Perc. 2**: Percussion 2, playing a rhythmic accompaniment starting at measure 306.
- Hp.**: Harp, playing a melodic line starting at measure 306 with a *ff* dynamic.
- Vln. I**: Violin I, playing a melodic line starting at measure 306 with a *ff* dynamic.
- Vln. II**: Violin II, playing a melodic line starting at measure 306 with a *ff* dynamic.
- Vla.**: Viola, playing a melodic line starting at measure 306 with a *f* dynamic.
- Vc.**: Violoncello, playing a melodic line starting at measure 306 with a *f* dynamic, marked *pizz.* (pizzicato).
- Cb.**: Contrabass, playing a rhythmic accompaniment starting at measure 306 with a *f* dynamic.

The score includes various dynamics such as *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). It also features articulation marks like accents and slurs, and performance instructions like *in 2* and *pizz.*

This page contains the musical score for measures 316 through 324 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- English Horn (E. Hn.)
- Bass Clarinet (Bb Cl.)
- Bassoon (Bsn.)
- Horn I-II (Hn. I-II)
- Horn III-IV (Hn. III-IV)
- Bass Trombone (Bb Tpt.)
- Trombone I (T.Tbns.)
- Tuba
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Celesta (Cel.)
- Harp (Hp.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score includes various musical notations such as dynamics (*ff*, *rit.*, *tr.*), articulation (*tr.*), and performance instructions like *ff*, *rit.*, *tr.*, and *fp*. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number 27 is centered at the bottom.

Andantino ♩ = 82

325

Fl. *pp*

Ob. *pp*

E. Hn. *p*

B♭ Cl. *p*

Bsn. *mp* in 2₃

325

Hn. I-II *p*

T. Tbns. *pp*

Tuba *p*

325

Andantino ♩ = 82

Timp. *fp* *tr tr* *mp*

325

Andantino ♩ = 82

Vln. I *mp* *tr*

Vc. *p*

Cb. *p*

335

Fl. *mf* *f* *p*

Ob. *mf* *f* *p*

E. Hn. *mf* *f* *p*

B. Cl. *mf* *f* *p*

Bsn. *p* *mp* *mf* *p*

Bb Tpt. *mf*

T. Tbn. *p* *mp*

Tuba *mp*

Timp. *f*

Perc. 1 Trian.

Hp. *mf*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *mf* *pizz.* *p*

Vc. *mp* *p* *mf* *pizz.* *mp*

Cb. *mp* *p* *mf* *mp*

342

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. I-II *pp*

Hn. III-IV *pp*

Perc. 2 *mf*

Meia Lua

Hp. *mf*

Vln. I *f legato*

Vln. II *f legato*

Cb. *mf*

352 *rit.* *a tempo*

Fl. *mf*

Ob. *mf*

E. Hn. *mp*

B♭ Cl. *mf*

Bsn. *mf* *mp*

Hn. I-II *mf* *pp*

Hn. III-IV *mf* *pp*

B♭ Tpt. *mf*

T.Tbns. *mf*

Tuba *mf* *a tempo*

Perc. 2 *a tempo*

Cel. *mf*

Hp. *mf*

Vln. I *mf* *rit.* *a tempo*

Vln. II *mf*

Vc. *arco* *mf*

Cb. *mf*

This page of a musical score contains the following parts and markings:

- Fl.:** Starts at measure 362 with a *mf* dynamic. Features triplet patterns and a *rit.* section.
- Ob.:** Enters at measure 362 with a *mf* dynamic, playing triplet patterns.
- E. Hn.:** Enters at measure 362 with a *mf* dynamic, playing a steady eighth-note accompaniment.
- B♭ Cl.:** Enters at measure 362 with a *mf* dynamic, playing a steady eighth-note accompaniment.
- Bsn.:** Enters at measure 362 with a *mf* dynamic, playing a steady eighth-note accompaniment. Ends with a *p* dynamic.
- Hn. I-II:** Enters at measure 362 with a *mf* dynamic. Includes a *rit.* section and a *p* dynamic.
- Hn. III-IV:** Enters at measure 362 with a *mf* dynamic. Includes a *rit.* section and a *p* dynamic.
- T. Tbn.:** Enters at measure 362 with a *mf* dynamic. Includes a *rit.* section and a *p* dynamic.
- Timp.:** Enters at measure 362 with a *f* dynamic. Includes a *rit.* section, a *tr* (trill) marking, and a *p* dynamic.
- Hp.:** Enters at measure 362 with a *mf* dynamic. Features triplet patterns and a *rit.* section.
- Vln. I:** Enters at measure 362 with a *mf* dynamic. Features triplet patterns and a *rit.* section.
- Vln. II:** Enters at measure 362 with a *mf* dynamic. Features triplet patterns and a *rit.* section.
- Vla.:** Enters at measure 362 with a *mf* dynamic, playing a steady eighth-note accompaniment.
- Vc.:** Enters at measure 362 with a *mf* dynamic, playing a steady eighth-note accompaniment. Includes an *alco* (allegro) marking.
- Cb.:** Enters at measure 362 with a *mf* dynamic, playing a steady eighth-note accompaniment. Includes a *rit.* section.

Adagio ♩ = 56

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

Ob. *mf* *f* *rit.*

B♭ Cl. *p* *mp* *mf* *p* *rit.*

Bsn. *mp* *mf* *p* *rit.*

Hn. I-II *p* *rit.*

Perc. I Triângulo *rit.*

Cel. *p* *rit.*

Hp. *p* *rit.*

Vln. I *p* *rit.*

Vln. II *rit.*

Vla. *rit.*

Vc. *pizz. p* *arco Div.* *rit.*

Cb. *pizz. p* *rit.*

p

Adagio ♩ = 56

Vln. I *p* *rit.*

Vln. II *rit.*

Vla. *rit.*

Vc. *pizz. p* *arco Div.* *rit.*

Cb. *pizz. p* *rit.*

p

Andantino ♩ = 82

Bsn. *mf* *f* *p* *rit.*

Perc. 2 Woodblocks *f* *p* *rit.*

Vln. I *f* *p* *rit.*

Vln. II *f* *p* *rit.*

Vla. *f* *p* *rit.*

Vc. *mf pizz.* *arco* *rit.*

Cb. *mf pizz.* *arco* *rit.*

mf

390 *a tempo*

Fl. *In 2*
f

Ob.
p
f

E. Hn.
p

B♭ Cl.
mf
mp

Bsn.
mf
p

Hn. I-II
mp
pp

Hn. III-IV
pp

Perc. 1
Bumbo

Perc. 2
Matracas do Maranhão
mf

Hp.
mf
tr

Vln. I
f

Vln. II
f

Vla.
f
pizz.

Vc.
arco
mf
mf
pizz.

Cb.
mf
mf

This page of a musical score covers measures 400 to 409. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns I and II (Hn. I-II), Horns III and IV (Hn. III-IV), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 400 with a tempo marking of 400. The key signature is one flat (B-flat major/D minor). The Flute and Oboe parts feature a melodic line with triplets and a dynamic marking of *mf*. The English Horn part consists of sustained chords. The Bass Clarinet and Bassoon parts have a rhythmic pattern of eighth notes with triplets. The Percussion 2 part plays a steady eighth-note pattern. The Harp part features a complex rhythmic pattern with triplets. The Violin I and II parts play a melodic line with triplets. The Viola part plays a rhythmic pattern of eighth notes with triplets. The Violoncello and Contrabass parts play a simple rhythmic pattern of eighth notes.

Measure 409 ends with a double bar line. The score includes various musical notations such as slurs, ties, and dynamic markings.

Piu Mosso $\text{♩} = 96$

cresc. poco a poco

Fl. *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. I-II *mf*

Hn. III-IV *mf*

B♭ Tpt. *mf*

T. Tbn. *mf*

Tuba *mf*

Timp. *mf*

Caixa de Divino
Caixa Clara Rufo
Bumbo

Perc. 1 *f*

Perc. 2 *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Measures 424-432. The score is for a full orchestra and percussion. The tempo is Piu Mosso with a quarter note equal to 96 beats per minute. The key signature has one flat (Bb). The score is divided into four systems. The first system includes Flute, Oboe, English Horn, B♭ Clarinet, and Bassoon. The second system includes Horns I-II, Horns III-IV, B♭ Trumpet, Trombone, and Tuba. The third system includes Timpani and Percussion (Caixa de Divino, Caixa Clara Rufo, Bumbo). The fourth system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *f* (forte) to *mf* (mezzo-forte). A *cresc. poco a poco* (crescendo poco a poco) marking is present at the beginning of each system. Measure 424 is marked with a rehearsal sign. The percussion parts feature complex rhythmic patterns, including triplets in the timpani and various drum patterns. The strings play a melodic line with some triplets in the violins and cellos.

This page of a musical score covers measures 434 through 438. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- English Horn (E. Hn.)
- Bass Clarinet (Bb Cl.)
- Bassoon (Bsn.)
- Horn I & II (Hn. I-II)
- Horn III & IV (Hn. III-IV)
- Bass Trombone (Bb Tpt.)
- Trombone (T.Tbns.)
- Tuba
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Harpsichord (Hp.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is written in a key signature of one flat (Bb) and a common time signature (C). Measures 434 and 435 feature woodwinds and strings with various articulations and dynamics. Measures 436 and 437 show a more active texture with woodwinds playing eighth-note patterns and strings playing sixteenth-note passages. Measure 438 concludes the section with a final chordal texture.

This page of a musical score covers measures 439 to 443. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- English Horn (E. Hn.)
- Bass Clarinet (Bb Cl.)
- Bassoon (Bsn.)
- Horn I-II (Hn. I-II)
- Horn III-IV (Hn. III-IV)
- Bass Trombone (Bb Tpt.)
- Trombone I (T.Tbns.)
- Tuba
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Harpsichord (Hp.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score features a variety of musical textures and dynamics. The woodwinds and strings play melodic lines with frequent slurs and accents. The brass section provides harmonic support with triplets and sustained notes. The percussion includes a steady rhythmic pattern in Perc. 2 and a more complex pattern in Perc. 1. The harpsichord plays a rapid, rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present above the Perc. 1 staff in measure 440. The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4.

443

Fl. *ff* *fff* *p* *fp* *fp*

Ob. *ff* *fff* *p*

E. Hn. *ff* *fff* *p*

Bb Cl. *ff* *fff* *p*

Bsn. *ff* *fff* *p*

Hn. I-II *ff* *fff* *p*

Hn. III-IV *ff* *fff* *p*

Bb Tpt. *ff* *fff* *p*

T. Tbns. *ff* *fff* *p*

Tuba *ff* *fff* *pp*

Timp. *ff* *fff* *pp*

Perc. I *ff* *fff* *f*

Cel. *ff* *fff* *f*

Harp *ff* *fff* *f*

Vln. I *ff* *fff* *mp* *p*

Vln. II *ff* *fff* *mp* *p*

Vla. *ff* *fff* *mp* *p*

Vc. *ff* *fff* *mp* *p*

Cb. *ff* *fff* *mp* *p*

Prato
Caixa Div.
Caixa Rufo
Bumbo

Prato
Bumbo

Prato
Gongp
Bumbo

Gongo

This page of a musical score, numbered 41, contains the following parts and markings:

- Fl.**: Flute part with a measure rest at the beginning.
- Ob.**: Oboe part with a measure rest at the beginning.
- E. Hn.**: English Horn part with a measure rest at the beginning.
- B♭ Cl.**: Bass Clarinet part with a measure rest at the beginning.
- Bsn.**: Bassoon part with a measure rest at the beginning.
- Hn. I-II**: Horns I and II part with a measure rest at the beginning.
- Hn. III-IV**: Horns III and IV part with a measure rest at the beginning.
- Bb Tpt.**: Trombone part with a measure rest at the beginning.
- T. Tbps.**: Tenor Trombone part with a measure rest at the beginning.
- Tuba**: Tuba part with a measure rest at the beginning.
- Timp.**: Timpani part with a measure rest at the beginning.
- Perc. 1**: Percussion 1 part with a measure rest at the beginning.
- Perc. 2**: Percussion 2 part with a measure rest at the beginning.
- Cel.**: Cello part with a measure rest at the beginning.
- Hp.**: Harp part with a measure rest at the beginning.
- Vln. I**: Violin I part with a measure rest at the beginning.
- Vln. II**: Violin II part with a measure rest at the beginning.
- Vla.**: Viola part with a measure rest at the beginning.
- Vc.**: Violoncello part with a measure rest at the beginning.
- Cb.**: Contrabass part with a measure rest at the beginning.

Dynamic markings include *fp* (fortissimo piano) and *p* (piano). The score also features various musical notations such as slurs, accents, and triplets.