

UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL  
INSTITUTO DE ARTES  
PROGRAMA DE PÓS-GRADUAÇÃO EM MÚSICA

FLÁVIO SANTOS PEREIRA

**DA PREORDENAÇÃO PARA A SEMANTIZAÇÃO MUSICAL**  
**Reflexão e Criação**

TESE DE DOUTORADO  
ANEXO I  
*Canções para Voz Feminina e Orquestra - Partitura*

PORTO ALEGRE - RS  
2012

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**Reflexão e Criação**

Tese de Doutorado submetida como requisito parcial para a obtenção do título de Doutor em Música, Área de Concentração Composição Musical, no Programa de Pós-Graduação em Música do Instituto de Artes da Universidade Federal do Rio Grande do Sul

Orientador: PROF. DR. CELSO GIANNETTI LOUREIRO CHAVES

PORTO ALEGRE - RS  
2012

FLÁVIO SANTOS PEREIRA

CANÇÕES

PARA

VOZ FEMININA

E

ORQUESTRA

POEMAS DE ALEXEI BUENO

# CANÇÕES PARA VOZ FEMININA E ORQUESTRA

## INSTRUMENTAÇÃO

3 FLUTES (PICCOLO, FLUTE IN G)

3 OBOES (ENGLISH HORN)

3 CLARINETS (Bb)

BASS CLARINET (Bb)

3 BASSOONS

CONTRABASSOON

4 HORNS

3 TRUMPETS

3 TROMBONES

TUBA

4 TIMPANI

2 SUSPENDED CYMBALS (MEDIUM, LARGE)

TAMTAM

GONG (LARGE IN C#)

SNARE DRUM

BASS DRUM

SLEIGH BELLS

HARP

VIOLINS I, II

VIOLAS

CELLOS

CONTRABASS

## ISOLAMENTO

Todo o ruído passa. O ruído é muitos.  
Uno é o silêncio, e eterno.  
Assim a noite, entre os dias fortuitos,  
Ergue um só rosto interno.

E entre uma e os outros nós andamos, juntos  
No único tempo, o agora.  
Mas nem aqui, nem nos dias defuntos,  
Seremos na mesma hora.

Pois esta que é e as que não são, unidas,  
Separarão sem pena  
As nossas almas, nossas mãos perdidas  
Da mão que nos acena.

## SUCCESSÃO

Após um dia um outro, após esse outro dia.  
Como um rio sem foz  
O tempo nos trespassa, e nunca se esvazia.  
Seu leito somos nós.

Outra tarde, outra noite, outra manhã, outra tarde.  
Onde ficou a vida?  
Onde há almas? Já o sol descende e o céu se encarde  
Na falsa despedida.

E te ergues e te deitas. Deitas-te e te alças.  
E três velhas finais  
Vão desfiando o rosário que és, pérolas falsas  
Sem brilho ou preço. E iguais.

## RELÍQUIAS

Não se orgulha ele mais das que o quiseram  
Que das que ele comprou.  
O vento onde um e muitas feneceram  
Quente e úmido passou.

Seu milagre e o tesouro que conserva  
É um torso, um riso alheio,  
Ancas sulcando o sol, pés entre a erva,  
O alvor gerando um seio.

# Isolamento

F Santos-Pereira  
Alexei Bueno

Tempo I ♩ = 48

1. Flute 2. Flute 3. Flute

1. Oboe 2. Oboe 3. Oboe

1. Clarinet in Bb 2. Clarinet in Bb 3. Clarinet in Bb

1. Bass Clarinet 2. Bass Clarinet 3. Bass Clarinet

1.2. Bassoon 3. Bassoon

1.2. Contrabassoon 3. Contrabassoon

1.2. Horn in F 3.4. Horn in F

1.2. Trumpet in Bb 3. Trumpet in Bb

1.2. Trombone 3. Trombone

Tuba

1. Timpani 2. Timpani

1. Percussion 2. Percussion

Harp

Mezzo Soprano

To - doo tu - f - do pas - sa...

Tempo I ♩ = 48

Violin I

Violin II

Viola

Cello

Contrabass

Isolamento

This musical score is for the piece "Isolamento". It is a full orchestral score with a vocal soloist. The score is written in 3/4 time and includes a variety of instruments and a vocal line. The vocal soloist (M. Sop.) has lyrics in Italian. The score is divided into measures, with a section marked "tempo II" starting at measure 54. The instruments include Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bassoons (Bsn. 1, 2, 3), Horns (Hn. 1, 2, 3, 4), Trumpets in Bb (Tpt. in Bb 1, 2, 3), Trombones (Tbn. 1, 2, 3), Tubas, Timpani (Timp.), Percussion (Perc. 1, 2), Harp (Hp.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *mp*, *pp*, *p*, *f*, *mf*, and *ff*, as well as performance instructions like "arco", "senza sord.", "div.", and "arco divisi senza sord.". The vocal line includes the lyrics: "O ru - f - do é mi - tos. U - neo si - len - cio, oc - ter - no. As - sim a noi - te, en - tre os di - as for - tu - tos."

Isolamento

Tempo 1  $\text{♩} = 48$  *rallentando*  $\text{♩} = 36$

1. Fl. *mp*

2. Fl. *mp*

3. Fl. Piccolo *mp*

1. Ob. *mp*

2. Ob. *mp*

3. Ob. English Horn *p* *espressivo* *pp*

1. Cl. *mp*

2. Cl. *mp*

3. Cl. *mp*

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

1.2. Bsn. *mp* *mf* *mp*

3. Bsn. *mp* *mf* *mp*

C. Bn. *mp* *mf* *mp*

1.2. Hrn. *quasi p*

3.4. Hrn. *quasi p*

1.2. Tpt. in Bb *senza sord.* *mf* *mp* *pp*

3. Tpt. in Bb *senza sord.* *mf* *mp* *pp*

1.2. Tbn. *con sord.* *mp* *pp* *senza sord.* *pp*

3. Tbn. *con sord.* *mp* *pp* *senza sord.* *pp*

Tuba *con sord.* *mp* *pp* *senza sord.* *pp*

1.2. Timp. *mf* *mp* *pp*

1. Perc. *mf* *mp*

2. Perc. *mf* *mp*

Harp *mf* *f*

M.Sop. *mp* *f*  
Er - - - gae um só nos - to in - ter - no.

1. Vin. I *mp* *p* *rallentando*  $\text{♩} = 36$

2. Vin. II *mp* *p* *rallentando*  $\text{♩} = 36$

Vla. *div. in 6* *mp*

Vc. *mp* *mf*

Cb. *mp* *mf* *p*











# Sucessão

F Santos-Pereira  
Alexei Bueno

Tempo I  $\text{♩} = 72$  *ritardando* - - - - - *a tempo*

1. Flute 2. 3. Oboe 1. 2. English Horn 1. Clarinet in Bb2. 3. Bass Clarinet 1. Bassoon 2.3. Contrabassoon 1.2. Horn in F 3.4. Trumpet in Bb 1. 2.3. Trombone 1. 2.3. Tuba Timpani Percussion 1. 2. Harp Mezzo Soprano

Violin I Violin II Viola Cello Contrabass

Key signature change: E F G# A / Bb C# D#

Dynamic markings: *p*, *mp*, *mf*, *quasi f*, *tutti*

Performance instructions: *solo*, *ritardando*, *a tempo*

# Sucessão

2

This musical score is for the piece "Sucessão" and is marked as page 2. It features a large orchestral ensemble and a vocal soloist. The score is divided into two main sections: a first section marked "ritardando" and a second section marked "a tempo".

**Instrumentation:**

- Flutes (Fl.)
- Oboes (Ob.)
- English Horns (E.H.)
- Clarinets in Bb (Cl.)
- Bass Clarinets (B. Cl.)
- Bassoons (Bsn.)
- Contrabassoons (C. Bn.)
- Horns in F# (Hn.)
- Trumpets in Bb (Tpt. in Bb)
- Trombones (Tbn.)
- Tuba
- Timpani (Timp.)
- Drum Set (Perc.) including Tamtam, Large Gong (Cf), and Bass Drum
- Harpsichord (Hp.)
- Musical Soloist (M. Sop.)
- Violins I and II (Vln. I, Vln. II)
- Viola (Via.)
- Violoncello (Vc.)
- Double Bass (Cb.)

**Key Features and Performance Instructions:**

- Tempo and Dynamics:** The score transitions from "ritardando" to "a tempo". Dynamics range from *p* (piano) to *ff* (fortissimo).
- Phrasing:** Many parts feature long, sweeping melodic lines with "crescendo" markings.
- Ensemble:** The strings play a "tutti" part, and the woodwinds and brass have complex rhythmic and melodic patterns.
- Special Elements:** The Harpsichord part includes a section with a 20:16 ratio and a "mf cresc." marking. The Percussion section includes a "Large Gong (Cf)" and "Bass Drum".
- Chordal Indication:** A box in the Harpsichord part indicates a chord:  $\begin{matrix} E G\# \\ B \end{matrix}$ .





Sucessão

19 *poco ritardando* ----- Tempo II ♩ = 84

1. Fl. 1 *p* *pp*

2. Fl. 2 *p* *pp*

3. Fl. 3 *p* *pp*

Ob. 1 *p* *pp*

2. *p* *pp*

E.H. *p* *pp*

1. Cl. 1 *p* *pp*

2. Cl. 2 *p* *pp*

3. Cl. 3 *p* *pp*

B. Cl. *p* *pp*

1. Bsn. *p* *pp*

2.3. *p* *pp*

C. Bsn. *p* *pp*

1.2. Hn. *p* *f* *mp*

3.4. *p* *f* *mp*

1. Tpt. in Bb *p* *mf* *f* *mp* *mf*

2.3. *p* *f* *mp* *mf*

1. Tbn. *p* *f* *mp* *mf*

2.3. *p* *f* *mp* *mf*

Tuba *p* *f* *mp* *mf*

Timp. *p* *f*

1. Perc. *p* *pp* Bass Drum *f*

2. *p* *pp* Snare Drum *f*

Harp *p* *f* *glissando* 23-24 *mp* *mf* *f*

M.Sop. *quasi p* *pp*  
nun - ca sees-va-zi - a. Seu lei - to so - mos nós.

19 *poco ritardando* ----- Tempo II ♩ = 84

1. Vln. I *p* *pp* *pizz.* *f*

2. Vln. II *p* *pp* *pizz.* *f*

Via. *p* *pp* *pizz.* *f*

Vc. *p* *pp* *pizz.* *f*

Cb. *p* *pp* *pizz.* *f*

# Sucessão

6

recitativo  $\text{♩} = 66$  Tempo II  $\text{♩} = 84$

recitativo Tempo II

accelerando ----- ritardando ----- a tempo II

The score is arranged in systems for various instruments and a vocal soloist. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in Bb (Tpt. in Bb), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc.), Harp (Hp.), and M. Sopranos (M.Sop.). The vocal soloist part includes lyrics: "Ou - tra tar - de, ou - tra noi - le, ou - tra ma - - nih, ou - tra tar - de." The score is marked with dynamics such as *p*, *mf*, *mp*, *f*, and *quasi f*. Performance directions include *accelerando*, *ritardando*, and *a tempo II*. The score is divided into sections: recitativo ( $\text{♩} = 66$ ), Tempo II ( $\text{♩} = 84$ ), and a final section marked *a tempo II*. The percussion part includes Sleigh Bells and Suspended Cymbal. The harp part includes a chord diagram:  $E \# F \ G \ A \#$  over  $D \#$ .

# Sucessão

accelerando = 96 *accelerando* = 112 *molto ritardando* (♩ = 42)

The score is for a piece titled "Sucessão" and is page 7 of the manuscript. It features a large orchestral ensemble and a vocal soloist. The instruments and parts include:

- 1. Flute (Fl.)
- 2. Flute (Fl.)
- 3. Flute (Fl.)
- Ob. (Oboe)
- 2. Clarinet (Cl.)
- E.H. (English Horn)
- 1. Clarinet (Cl.)
- 3. Clarinet (Cl.)
- B. Cl. (Bass Clarinet)
- 1. Bassoon (Bsn.)
- 2, 3. Bassoon (Bsn.)
- C. Bn. (Contrabassoon)
- 1, 2. Horn (Hn.)
- 3, 4. Horn (Hn.)
- 1. Trumpet in Bb (Tpt. in Bb)
- 2, 3. Trumpet in Bb (Tpt. in Bb)
- 1. Trombone (Tbn.)
- 2, 3. Trombone (Tbn.)
- Tuba
- Timp. (Timpani)
- Perc. (Percussion): Tamtam, Large Gong (C#), L.V. (Large Vessel)
- 2. Bass Drum
- Hp. (Harp)
- M. Sop. (Mezzo-Soprano)
- Vin. I (Violin I)
- Vin. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score is written in 3/4 time and includes various dynamics such as *mf*, *f*, *ff*, *mp*, *p*, and *pp*. It also features performance instructions like *accelerando*, *molto ritardando*, and *Tempo II*. The vocal soloist part includes lyrics in Portuguese: "On - de fi - cou a vi - da? On - de há al - mas?". The score includes a key signature change to one sharp (F#) and a tempo change to *Tempo II*. The harp part includes chord diagrams for G# A1, A1, F C, F# G D, and Ab. The violin parts include markings for *non divisi* and *div. in 2*. The woodwind parts include markings for *longa* and *Unif.*

# Sucessão

8

*poco accelerando* ----- *ritardando* ----- Tempo II ♩ = 84

This musical score is for the piece "Sucessão" and includes the following parts and markings:

- Woodwinds:** Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bass Clarinet (B. Cl.), Bassoons (Bsn.), and Contrabassoon (C. Bn.).
- Brass:** Trumpets in Bb (Tpt. in Bb), Trombones (Tbn.), and Tuba.
- Percussion:** Timpani (Timp.), Suspended Cymbal (medium and large), and other Percussion (Perc.).
- Strings:** Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Vocal:** Soprano Soloist (M. Sop.).

**Performance Markings:** *poco accelerando*, *ritardando*, *Tempo II ♩ = 84*, *con sord.*, *divisi*, *pizz.*, *arco*, *mf*, *mp*, *p*, *pp*, *quasi mf*, *quasi f*, *decrescendo*, *mf*, *mp*, *p*, *pp*.

**Lyrics (M. Sop.):**  
Já o sol des - cen - de  
eo céu seen - car - de Na fal - sa des - pe - di - da.

**Chordal Indications (Hp.):** E F G C Db, E F Bb

# Sucessão

This musical score is for the piece "Sucessão" and is page 9 of the score. It features a variety of instruments and a vocal soloist. The score is written in 4/4 time and includes dynamic markings such as *mp*, *mf*, *f*, *quasi mf*, and *p*. The instruments listed include Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns (Hn.), Trumpets in Bb (Tpt. in Bb), Trombones (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Mezzo-Soprano (M.Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Co.). The score includes a vocal soloist part with the lyrics "E te er - gues e te dei - tas." and a harp part with a chord diagram:  $F\# G\# A$  over  $B\# C\# D$ . The percussion part includes a "Large Gong (C#)" and a "Bass Drum". The harp part includes a "D#1" marking. The vocal part includes a "solo" marking. The score is divided into measures, with a double bar line indicating the end of a section.

# Sucessão

10

This musical score is for the piece "Sucessão" and is page 10. It features a large orchestral ensemble and a vocal soloist. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horn (Hn.), Trumpet in Bb (Tpt. in Bb), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc.), Harp (Hp.), and Violin/Viola/Vcello/Contrabass (Vln., Via., Vc., Cb.). The vocal soloist is the Soprano (M.Sop.). The score is written in 3/4 time and includes various dynamics such as *p*, *mp*, *mf*, *quasi mf*, and *f*. It also features performance instructions like *senza sord.*, *arco*, and *pizz.*. The vocal line includes the lyrics: "Dei . . . tas - te e te al . . . cas. E três ve - lhas fi - mais Vio des - fi - an - doo ro - sí - rio que". The percussion part includes a section for "Large Gong (Cf)". The harp part includes chord markings: Eb F Gb and B D. The score is divided into measures, with measure numbers 43, 44, 45, and 46 indicated at the beginning of their respective staves.

1. Fl. 1. *mp* *p* *mp* *p* *mp*

Fl. 2. Flute in G *mp* *p* *mp*

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

2. *p* *mp* *p* *mp*

E.H. *p* *mp* *p* *mp*

1. *p* *mp* *p* *mp*

Cl. 1. *p* *mp* *p* *mp*

3. *p* *mp* *p* *mp*

B. Cl. 1. *p* *mp* *p* *mp*

2.3. *p* *mp* *p* *mp*

C. Bn. 1. *p* *mp* *p* *mp*

2.3. *p* *mp* *p* *mp*

Hn. 1.2. *p* *mp* *p* *mp*

3.4. *p* *mp* *p* *mp*

Tpt. in Bb 1. *p* *mp* *p* *mp*

2.3. *p* *mp* *p* *mp*

Tbn. 1. *p* *mp* *p* *mp*

2.3. *p* *mp* *p* *mp*

Tuba *p* *mp* *p* *mp*

Timp. *p* *mp* *p* *mp*

Perc. 1. Suspended Cymbal *mp* *medium*

2. *p* *mp* *p* *mp* *large*

Hp. *p* *mp* *p* *mp* *G#* *Bb*

M.Sop. *p* *mp* *p* *mp* *quasi p*

Vln. I *p* *mp* *p* *mp*

Vln. II *pizz.* *p* *mp* *p* *mp* *arco* *Unison* *p* *mp* *p* *mp*

Vla. *pizz.* *p* *mp* *p* *mp* *arco* *Unison* *p* *mp* *p* *mp*

Vc. *pizz.* *p* *mp* *p* *mp* *arco* *Unison* *p* *mp* *p* *mp*

Cb. *pizz.* *p* *mp* *p* *mp*

Lyrics: *és, pé - ro - lus fal - sas Sem bri - lho cu - pro - co. lí - t - guis*

# Sucessão

12

ritardando .....  $\text{♩} = 72$

This musical score is for the piece "Sucessão" and is page 12. It features a variety of instruments and vocal parts. The score is divided into several systems, each with multiple staves for different instruments or voices. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked as  $\text{♩} = 72$ , and there is a *ritardando* section towards the end of the page. The instruments and parts include:

- Flutes (Fl.)
- Oboes (Ob.)
- Clarinets (Cl.)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsn.)
- Contrabassoon (C. Bn.)
- Horns (Hn.)
- Trumpets in B-flat (Tpt. in Bb)
- Trombones (Tbn.)
- Tuba
- Timpani (Timp.)
- Percussion (Perc.)
- Large Gong (Cf)
- Hammered Drum (Hp.)
- Musical Saw (M.Sop.)
- Violins I (Vln. I)
- Violins II (Vln. II)
- Viola (Via.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score includes various musical notations such as dynamics (*mp*, *mf*, *p*, *pp*, *quasi mf*), articulation (*Bouché*, *con sord.*), and performance instructions (*ritardando*, *arco*, *divisi*). The percussion parts include *Large Gong (Cf)*, *mp*, *p*, and *pp*. The string parts include *arco*, *p*, *quasi mf*, and *mf*. The vocal part (M.Sop.) is marked with *mp*. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

# Relíquias

F Santos-Pereira  
Alexei Bueno

Tempo I ♩ = 54

1. Flute 2. *p* *mf* *p* *p*

3. *mf* *mp* *p* *p*

1. Oboe 2. *mf* *p* *mp* *p*

English Horn *mf* *p* *mp* *p*

1. Clarinet in Bb 2. *mp* *p* *mf* *p*

3. *p* *mp* *p* *p*

Bass Clarinet *p* *mp* *mf* *p*

1. Bassoon *p* *mf* *p* *p*

2.3. *p* *mp* *mf* *p*

Contrabassoon *p* *mp* *mf* *p*

1.2. Horn in F *mp* *p* *mp* *p*

3.4. *mp* *p* *mp* *p*

1.2. Trumpet in Bb *con sord.* *mp* *p* *mp* *p*

3. *con sord.* *mp* *p* *mp* *p*

1.2. Trombone *mp* *p* *mp* *p*

3. *mp* *p* *mp* *p*

Tuba *mp* *p* *mp* *p*

Timpani *mp* *p* *mp* *p*

Percussion 1. Suspended Cymbal *mp* *quasi mf* *medium hard stick* *mp* *p*

2. Sleigh Bells *mp* *p* *mp* *p*

Harp *mp* *p* *mp* *p*

Mezzo Soprano *mp* *p* *mp* *p*

Tempo I ♩ = 54

Violin I *p* *mp* *pizz.* *p* *mp*

Violin II *p* *mp* *pizz.* *p* *mp*

Viola *p* *mp* *pizz.* *p* *mp*

Cello *p* *mp* *pizz.* *p* *mp*

Contrabass *pizz.* *p* *mp* *p* *mp*

Chord Chart: E F G Ab / B C# D#

subito più lento  $\text{♩} = 44$

The musical score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Cl. 1, Cl. 2, Cl. 3
- Bassoons:** Bsn. 1, Bsn. 2, Bsn. 3
- Horns:** Hn. 1.2, Hn. 3.4
- Trumpets:** Tpt. in Bb 1.2, Tpt. in Bb 3
- Trombones:** Tbn. 1.2, Tbn. 3
- Tuba:** Tuba
- Timpani:** Timp.
- Percussion:** Perc. 1, Perc. 2 (including Bass Drum, Suspended Cymbal, and Tom-tam)
- Harp:** Hp.
- Strings:** M. Sop., Vin. I, Vin. II, Vla., Vcl., Cb.

The score includes various musical notations such as dynamics (*p*, *mf*, *mp*, *pp*), articulation (accents, slurs), and performance instructions like *arco* and *div.*. The tempo marking *subito più lento* is repeated at the beginning and end of the page. The time signature is 4/4.





*più agitato* *a tempo*

1. *mf* *mf* *mp* *mf*

Fl. 2. *mf* *mp* *mf*

3. *mf* *Piccolo* *mp* *mf*

1. *mf*

Ob. 2. *mf*

E.H. *mf*

1. *mf*

Cl. 2. *mf* *mf*

3. *mf*

B. Cl. *mf*

1. *mf*

2.3. *mf*

C. Bn. *mf*

1.2. *mf*

Hn. 3.4. *mf*

1.2. *con sord.* *senza sord.* *mf*

Tpt. in Bb *con sord.* *senza sord.* *mf*

3. *mf*

1.2. *mf*

Tbn. 3. *mf*

Tuba *mf*

1.2. *mf*

Timp. *mp* *mf* *mp*

1. *Sleigh Bells* *mf* *mp* *Tam-tam*

Perc. 2. *Suspended Cymbal* *medium* *mp* *mf* *mp*

Hp. *mf* *mf* *mf* *E♭ F# G* *B D*

M. Sop. *mf*  
Quem - te e ú - mi - do pasou

Vln. I *più agitato* *a tempo* *pizz.* *mp* *mf* *arco*

Vln. II *pizz.* *mf* *pizz.* *mp* *arco* *mf* *arco* *pizz.*

Vla. *pizz.* *mf* *pizz.* *mp* *arco* *mf* *arco* *pizz.*

Vc. *mf* *mf* *mf* *mf* *mf* *mf*

Cb. *mf* *mf* *mf* *mf* *mf* *mf*

# Relíquias

*ritardando* ----- *accol.* ----- *a tempo*

1. Fl. 2. Flute in C

Ob. 1. 2.

E.H.

Cl. 1. 2. 3.

B. Cl.

Bsn. 1. 2. 3.

C. Bn.

Hn. 1. 2. 3. 4.

Tpt. in Bb 1. 2. 3.

Tbn. 1. 2. 3.

Tuba

Timpani

Perc. 1. Large Gong (C#) 2. Bass Drum

Hp.

M. Sop.

Vin. I

Vin. II

Vla.

Vcl.

Cb.

*mp* *mf* *p* *f* *pp* *ppp* *subp* *subpp* *arco* *pizz.* *crescendo* *ritardando* *accol.* *a tempo*

Seu mi - li - gre eo te - sou - ro que con - ser - va É um tes - so um ri - sou -

Relíquias

26 *poco accelerando* ----- *ritardando* ----- *a tempo*

1. Fl. 1. *mp* *p*

2. Fl. 2. *mp* *p*

3. Fl. 3. *mp* *p*

1. Ob. *mp* *p*

2. Ob. *mp* *p*

E.H. *mp* *p*

1. Cl. 1. *mf* *p*

2. Cl. 2. *p* *mf* *mp* *p*

3. Cl. 3. *p* *mf* *mp* *p*

B. Cl. *mf* *p*

1. Bsn. *mf* *p*

2.3. Bsn. *mf* *p*

C. Bn. *mf* *p*

26 Hn. 1.2. *mp* *p*

3.4. Hn. *mp* *p*

1.2. Tpt. in Bb *con sord.* *mpz*

3. Tpt. in Bb *con sord.* *mpz*

1.2. Tbn. *con sord.* *mpz*

3. Tbn. *con sord.* *mpz*

Tuba *con sord.* *mpz*

26 Timp. *mpz*

1. Perc. *Suspended Cymbal medium* *p* *mp* *quasi mf* *pp* *p*

2. Perc. *Suspended Cymbal large* *p* *mp* *Sleigh Bells* *p* *mp*

26 Hp. *mf* Eb A Bb Cb *mp* *mf* *mp* *mf* Ab B

M.Sop. *l*hei - o, *poco accelerando* ----- *ritardando* ----- *a tempo* An - cis sul - cin - doo sol. - péis en - tra er - va.

26 Vin. I *mp* *pp* *espressivo* *pizz.* *arco* *mp*

26 Vin. II *mp* *p* *pizz.* *arco* *mp*

Vla. *mf* *p* *pizz.* *arco* *mp*

Vc. *mf* *p* *mp*

Cb. *mf* *mp*





