

*dedicada ao Nieuw Ensemble*

# Música Peba Nº 2

Paulo Rios Filho

flauta  
oboé  
clarinete em Bb  
bandolim  
violão  
piano  
percussão  
violino  
viola  
violoncelo  
contrabaixo


Salvador, ago./2011

# performance notes


the **score** is written in C; the double-bass and ac. guitar are written an 8<sup>a</sup> higher than they sound; the glockenspiel is written and 15<sup>a</sup> lower than it sounds.

## 1. general notes

*mf* (  ) free subtle cresc./dim. nuances from the indicated dynamic.


 Freely alternating between the encircled dynamic marks (one dynamic by note), unless there is a specific dynamic required. The dashed line points where it must begin and start.


## 2. woodwinds

 slap tongue (x-shaped notehead with or without written indication)


 slap tongue + key click


 key click


 air note (x-shaped notehead always accompanied by the written indication) – releasing no tone


 singing the same tone as written (in the most comfortable region, however)


## 3. plucked strings

 to play the indicated strings behind the bridge (x-shaped notehead accompanied by sign indication)

 tamburo, tambora

 pressed note damping (x-shaped notehead with written indication): damp with the right hand

 open strings damping (x-shaped notehead with written indication): damp with the left hand taking care not to let too much harmonics sounds

 harmonics-like; releasing no tones; not pressing enough the strings (x-shaped notehead with written indication)



percussion on the instrument's body (right hand): the upper notes are to be played with the index, middle and ring fingers, alternately or simultaneously depending on the passage specificness (below the strings and close to the resonance hole). The lower notes are to be played with the thumb finger (above the strings and close to the res. hole).



percussion on the instrument's body (left hand): tapping the strings with closed hand on the fingerboard

#### 4. percussion

vibraphone (w/ motor); glockenspiel (or crotales);  
2 low tom-toms + 2 bongo drums; 5 temple blocks; cowbell; vibraslap;  
suspended cymbal (16" or 18"); bombo (bass drum); medium gong (or tam-tam)

The image shows musical notation for several percussion instruments. It includes staves for 2 low tom-toms, 2 bongo drums, 5 temple blocks, cowbell, susp. cymbal (16" or 18"), bombo (on the instrument's body), and medium gong (or t.tam). The notation uses various note values and rests to represent the rhythmic patterns for each instrument.

vibraphone (hard and soft) and glockenspiel mallets; soft mallets; rute sticks; gong mallets.

#### 5. bowed strings



behind the bridge



overpressure



left hand pizzicato



percussion on the instrument's body (left hand): tapping the strings with closed hand on the fingerboard

Score in C

dedicated to the Nieuw Ensemble

# Música Peba Nº 2

PAULO RIOS FILHO

(1985 b.)

~8'30"

♩ ~ 76

*accuto e violento; pesante e forte; talora con ironia*

The score is for a chamber ensemble and includes the following parts:

- Flauta:** Flute part with dynamics *sfz*, *f*, and *ord.*
- Oboé:** Oboe part with dynamics *sfz*, *f*, *mf*, and *p*.
- Clarinete em B♭:** Clarinet in B-flat part with dynamics *sfz*, *f*, *mf*, and *p*.
- Bandolim:** Bandolim part with dynamics *fff* and *molto secco*.
- Violão:** Guitar part with dynamics *fff*, *violento*, *sub.mf*, and *fff*.
- Piano:** Piano part with dynamics *fff* and *violento*.
- 1 Percussionista:** Percussion part for Glockenspiel (undamped, glock. mallets) and Vibraphone (glock. mallets, vib. mallets) with dynamics *fff*, *ff*, *f*, *mf*, and *p*.
- Violino:** Violin part with dynamics *pp*, *mf*, *pp*, and *fff*.
- Viola:** Viola part with dynamics *fff* and *violento*.
- Violoncello:** Cello part with dynamics *fff* and *violento*.
- Contrabaixo:** Bass part with dynamics *fff* and *violento*.

Key performance instructions include *molto secco*, *violento*, *subito*, *arco*, *sul pont.*, *sim.*, *flizz.*, and *ord.*

Fl. *sempre*  
7:4  
gliss.  
3  
5:4  
molto  
3  
*mp*  
*vib. lento assai*

Ob. *f*  
3  
molto  
*ppp*

B♭ Cl. *ppp*  
molto  
*sfz*  
*ff*  
*ppp*

Bdn.

Vlo. *fff* *violento*  
tamburo  
(damp)

Pno. *f*  
molto  
*pp*  
*fff* *violento*  
*f*  
*mf*  
*p*  
Ped. ^

Perc. *ppp*  
molto  
*sfz*  
gong  
*ff*  
2 low-toms + bass drum  
l.v.  
*ppp*  
susp. cymb. (vib. mallets)  
Ped. ^

Vln. *ppp*  
molto  
*sfz*  
*ff*  
*ppp*  
(sul pont.)  
ord.

Vla. *ppp*  
molto  
*sfz*  
*ff*  
*ppp*  
(sul pont.)  
ord.

Vlc. *ppp*  
molto  
*sfz*  
*ff*  
*ppp*  
(sul pont.)  
ord.

Cb.

**A**

Fl. *pp* *pp* *mf* *pp*  
*slap tongue + key slap* *harm.* *3*

Ob. *mp* *sf* *mf* *sf* *f* *sf* *ff* *sffz* *ff*  
*molto vib.* *5:4* *vib. lento assai* *vib. normale* *flrz.* *vib. rapido (non-flrz.)*

B♭ Cl. *mf* *molto* *ppp* *mp* *sf* *mf* *sf* *f* *sf*  
*3* *vib. rapido* *molto vib.* *s. tongue*

Bdn. *f* *molto* *ppp* *mf* *p* *mf* *pp*  
*pizz. (a la 'bossa-nova')* *damped* *undamped* *damped*

Vlo. *f* *molto* *ppp* *mf* *secco* *f* *ff* *molto* *p* *sffz*  
*quasi pizz. (a la 'bossa-nova')* *5:4*

Pno. *mf* *secco* *f* *ff* *sffz*  
*5:4* *3:2*

Perc. *mf* *mf* *ff* *ff* *p*  
*5 t. blocks* *(cymbal's bell) l.v.* *5:4* *3:2*  
*Ped. ^* *l.v. sempre* *mp* *f*

Vln. *mf* *secco* *f* *ff* *sffz*  
*gettato* *pizz.* *arco* *ord.* *5:4* *pizz.*

Vla. *mf* *secco* *f* *ff* *sffz*  
*gettato* *pizz.* *arco* *ord.* *5:4* *pizz.*

Vlc. *ff* *violento* *sffz* *ff*  
*5:4* *vib. rapido sul. pont.* *vib. lento assai*

Cb. *pp* *f* *pp*  
*harm.*

This page contains the musical score for measures 16 through 20 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute (Fl.):** Measures 16-20. Dynamics range from *ppp* to *mp*. Includes a *harm.* (harmonic) marking at the end of measure 20.
- Oboe (Ob.):** Measures 16-20. Includes markings for *vib. normale*, a triplet of eighth notes, and *gliss.* (glissando).
- Bass Clarinet (B♭ Cl.):** Measures 16-20. Includes markings for *5:4* (5/4 time signature), *flrz.* (flautando), *ord.* (ordine), and *s. tongue → tone* (sotto lingua to tone).
- Bassoon (Bdn.):** Measures 16-20. Dynamics range from *ff* to *fff*.
- Violin (Vlo.):** Measures 16-20. Includes a *(tamburo)* (tambourine) marking and dynamics from *ff* to *mf*. A *pp molto* marking is present in measure 19.
- Piano (Pno.):** Measures 16-20. Dynamics range from *p* to *mf*. Includes a *Ped.* (pedal) marking in measure 19.
- Drum (Perc.):** Measures 16-20. Dynamics range from *ppp* to *mf*. Includes a *l.v.* (lento vivace) marking in measure 19.
- Violin (Vln.):** Measures 16-20. Dynamics range from *ppp* to *ff*. Includes an *arco* (arco) marking.
- Viola (Vla.):** Measures 16-20. Dynamics range from *ppp* to *ff*. Includes an *arco* (arco) marking.
- Violoncello (Vlc.):** Measures 16-20. Dynamics range from *ppp* to *ff*. Includes markings for *ord.* and *vib. normale*.
- Double Bass (Cb.):** Measures 16-20. Dynamics range from *ppp* to *ff*.

This page of a musical score contains parts for various instruments. The Flute (Fl.) part starts at measure 20 with dynamics *n*, *ppp*, *p*, *n*, *mf*, and *ff*. The Oboe (Ob.) part includes dynamics *mf* and *f molto espressivo*. The Bass Clarinet (B<sup>b</sup> Cl.) part has dynamics *n*, *ppp*, *p*, *n*, *mf*, and *ff*. The Bassoon (Bdn.) part is mostly silent. The Violin (Vlo.) part features a *tamburo* effect with dynamics *pp*, *f*, and *ff*. The Piano (Pno.) part is marked *quasi giocoso* with dynamics *pp*, *p*, *mp*, *mf*, *f*, and *sfz*. The Percussion (Perc.) part is also marked *quasi giocoso* with dynamics *n*, *p*, *mp*, *mf*, *f*, and *sfz*, including a section for *2 bongós*. The Violin (Vln.) part has dynamics *n*, *pp molto*, and *sfz*. The Viola (Vla.) part has dynamics *n*, *pp molto*, and *sfz*. The Violoncello (Vlc.) part has dynamics *n*, *pp molto*, and *sfz*. The Contrabass (Cb.) part has dynamics *n*, *pp molto*, and *sfz*. The score includes performance directions such as *sul pont.* and *ord.* with arrows indicating transitions between sections.



**B**

**C**

Fl. 25 *gliss.* *mp* *pp* *f* *pp* *overblow* *sf*

Ob. *gliss.* *mp* *pp* *f*

B♭ Cl. *gliss.* *mp* *pp* *f* *mf*

Bdn. *f* *5:4* *p molto sf*

Vlo. *3* *5:4* *s/ dim.* *pp* *sub. tranquilo* *sfz* *ord.*

Pno. *f* *5:4*

Perc. *pp* *L.v.* *cowbell* *mf incisivo* *5:4* *p molto 5:4* *f* *p molto sfz*

Vln. 25 *ff molto* *pp* *sfz* *sul pont.*

Vla. *ff molto* *pp* *sfz* *sul pont.*

Vlc. *ff molto* *pp* *sfz* *sul pont.*

Cb. *ff molto* *pp* *sfz* *sul pont.*

31

Fl. *mf* *sffz* *f possibile* *ffpp* *sfz*  
*gliss.*  
*slap tongue + key slap* *ord.*

Ob. *f* *sffz* *ppp* *sfz*  
*secco e forte*  
*5:4*  
*sing the same tone as written (in the most comfortable region however)*

B♭ Cl. *f* *ppp* *sfz*  
*3:2*

Bdn. *mf* *f* *ff* *pp* *f* *p molto* *sf*  
*near the bridge--* *3:2* *sim. sempre* *pizz.* *ord.*  
*ff* *violento*

Vlo. *fp* *mf* *sffz* *mf* *f* *ff* *pp* *f*  
*quasi 'pop'* *rovinandosi* *molto vib.* *violento* *quasi pizz.* *sub. tranquillo*

Pno. *f* *ff* *violento* *mf* *ff*  
*5:4* *8va* *8vb* *7:4* *Ped.*

Perc. *sub.p* *f* *ff* *mf* *ff*  
*L.v.* *5:4* *5:4* *5:4* *5:4*

Vln. *p* *f possibile* *ff* *ff* *p* *sfz*  
*ord. (non-s.p.) col legno battuto* *ord.* *s/vib.* *molto vib.*

Vla. *p* *f possibile* *ff* *ppp* *sfz*  
*ord. (non-s.p.) col legno battuto* *ord.* *s/vib.* *molto vib.*

Vlc. *p* *mf* *ff* *ff* *mf* *sffz*  
*quasi 'pop' pizz.* *rovinandosi* *arco al talon* *alto s. pont.* *ord.* *gliss. sul G*

Cb. *p* *f* *ff* *mf* *sffz*  
*quasi 'pop' pizz.* *rovinandosi* *arco* *alto s. pont.* *ord.* *gliss. sul A*

35

*sing the same tone as written (in the most comfortable region however)*

Fl. *f* possibile *pp* *sfz* *f* possibile *ffpp* *sfz* *pp* ord.

Ob. *ppp* *sfz* *ppp* *sfz* *pp* ord.

B♭ Cl. *ppp* *sfz* *ppp* *sfz* *pp* ord.

Bdn. *p* *f* *ff* ord.

Vlo. *ff* *p* *f* *mf* *f* *ff* *sfz* *ff* ord.

Pno. *pp* *molto sfz* *ff* *ff* *Ped.* *8va* *8vb*

Perc. *ffmf* *ff* *f incisivo* *ffmf* *ff* *ffmf* *ff*

Vln. *s/vib.* *molto vib.* *col legno battuto* *sul pont. ord. (crine)* *ord.* *ff* *sub ppp* *sfz* *ff* *ppp* *sfz* *ff* *ff*

Vla. *s/vib.* *molto vib.* *col legno battuto* *sul pont. ord. (crine)* *ord.* *ff* *ppp* *sfz* *p* *sfz* *ff* *ff*

Vlc. *alto s. pont.* *ord.* *gliss. sul G* *alto s. pont.* *ff* *mf* *ffz* *ff* *ff*

Cb. *alto s. pont.* *ord.* *gliss. sul A* *alto s. pont.* *ff* *mf* *ffz* *ff* *ff*

**D**

(senza accel.) **molto poco più mosso**  
quasi-'pop'; giusto, meccanico  
e con accuratezza ritmica;

40

Fl. *f* *pp* *fff* *p* *f*

Ob. *f* *pp* *fff*

B♭ Cl. *f* *pp* *fff* *air note* *p* *sfz*

Bdn. *f* *fp* *sfz*

Vlo. *p* *gliss. sul D* *mf* *mp* *gliss. sul D* *f* *mf* *fff* *f* *mf* *harm. 12<sup>a</sup> sul e B G* *near the fingerboard*

Pno. *p* *mf* *mp* *f* *mf* *fff* *mp* *una corda* *mf secco* (*free subtle cresc./dim. nuances of the indicated dynamics*)

Perc. *fff* *voice* *sss... pp* *sfz* (*muta in rute beaters*)

Vln. *(vib. normale)* *pp* *f* *sul pont.* *p* *ord.* *fffz*

Vla. *(vib. normale)* *pp* *f* *sul pont.* *p* *ord.* *fffz*

Vlc. *ord.* *(vib. normale)* *pp* *f* *sul pont.* *p* *ord.* *fffz*

Cb. *ord.* *(vib. normale)* *pp* *f* *sul pont.* *p* *fffz*



*poco meno mosso*

53

Fl. *sfz f*

Ob. *mp p f mp*

B♭ Cl. *mf fp molto f mp sf mp sub. p f*  
*s. tongue --- tone*  
*s. tongue*

Bdn. *near the bridge mp*

Vlo. *near the bridge p*

Pno. *p sub. ff p (< >) sub. ppp 3:2 p*  
*(tre corda)*  
*una corda*  
*Ped. ^*

Perc. *mp p ff mp f molto pp*

Vln. *pp cresc. poco a poco*

Vla. *pp cresc. poco a poco*

Vlc. *s. pont. ff ord. pp cresc. poco a poco*

Cb. *s. pont. ff*

*ancora meno mosso*    *rall.*-----*tempo primo*

61

Fl. *mf* *pp*

Ob. *p* *pp* *bend*

B♭ Cl. *pp* *molto* *f* *sf* *p* *pppp* *bend*

Bdn. *p* *pp* *ppp* *pppp* *near the fingerboard* *on the f.board*

Vlo. *pp* *mf* *pp* *pppp* *on the f.board*

Pno. *pp* *sub. ff* *pp ord.* *pppp* *pp* *pppp* *(tre corda)* *una corda* *4:3* *Ped.*

Perc. *ff* *f* *molto* *pp* *pp* *pppp* *ff* *pppp* *ff* *molto* *pp* *5:4* *(muts in gong mallets)*

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Cb.





F

81

Fl. *pizz.* *sf* *ff* *molto* *pp* *3* *sf* *mp* *molto* *harm.* *ff* *poco*

Ob. *pp* *ff*

B♭ Cl. *f* *sonoro* *3:2* *5:4* *3:2* *5:4*

Bdn. *damped/noise* *gliss. sul A* *ff* *pp* *mf* *damp* *ff* *molto* *pp* *damped gliss.* *releasing no tones*

Vlo. *p* *ff* *pp* *f*

Pno. *f*

Perc. *vibraphone* *pp* *ff* *vib. hard mallets* *motor on* *f* *Ped. ^*

81 (8<sup>va</sup>)

Vln. *ff* *pizz.* *f* *s/ vib. alto s. pont.* *fpp* *molto vib. ord.* *f*

Vla. *ff* *pizz.* *f* *arco molto vib.* *sub. pp* *f* *s/ vib.*

Vlc. *ff* *vib. rapido* *fffpp* *vib. lento assai* *fffpp*

Cb. *ff*

89

Fl. *f* *sf* *sub.p* *ff* *fff*

Ob. *fp* *molto* *sfz* *p* *molto* *ff* *ppp* *cresc.*

B♭ Cl. *pp* *f* *mf* *sfz* *f* *p* *molto* *ff* *fffz* *s. tongue -- tone* *sfz pp* *cresc.*

Bdn. *f* *mp* *p* *f* *molto* *pp* *ff* *pp* *ff*

Vlo. *fffz* *f* *mp* *f* *mp* *pp* *mp* *f* *possible* *mf* *f* *ff* *fffz* *mf* *f* *ff* *5:4*

Pno. *fff* *mp* *ff* *p* *Ped.Λ*

Perc. *motor off* *glockenspiel* *undamped* *p* *ff* *f* *ff* *Ped.Λ* *L.v.*

Vln. *vib. normale* *pp* *gliss. sul G* *ff*

Vla. *vib. normale* *pp* *ff*

Vlc. *s/ vib. sul pont.* *vib. normale ord.* *gliss.* *ff*

Cb. *fffpp* *punta d'arco sul tasto* *ffpp*

(please, stop that!)



H

This page contains the musical score for measures 103 through 107, marked with a rehearsal sign 'H'. The score is arranged in systems for various instruments:

- Flute (Fl.):** Starts at measure 103 with *pp*, followed by *sfz*. Measure 104 features a glissando. Measure 105 includes dynamics *sf*, *pp*, *f*, and *p*. Measure 106 has *mp* and *f*. Measure 107 ends with *sfz*.
- Oboe (Ob.):** Starts at *pp*, then *sfz*. Measure 105 has *pp* *molto* and *f*. Measure 106 has *sf*.
- Bass Clarinet (B♭ Cl.):** Starts at *sfpp* *molto*, then *f*, *mp* *molto*, and *sfz*. Measure 105 has *pp*, *f*, and *sf*. Measure 106 has *f* and *pp*. Measure 107 has *sfz*.
- Bass Drum (Bdn.):** Measure 104 has *pp* *molto* and *ff*. Measure 105 has *pp* and *mf*. Measure 106 has *mf* and *pp*. Measure 107 has *pp*. Annotations include "damped", "undamped", and "damped".
- Violin (Vlo.):** Measure 104 has *sub. mf*, *pp*, and *ff*. Measure 105 has *ff*. Measure 106 has *ff*. Measure 107 has *ff*. Annotations include "freely alternating between the enclosed dynamic marks [one dynamic by note], unless there is an specific dynamic required".
- Piano (Pno.):** Measure 103 has *mf* and *ff*. Measure 104 has *sub. pp* and *ff*. Measure 105 has *mf*. Measure 106 has *pp*. Measure 107 has *mp*, *sfz*, *mf*, and *pp*. Annotations include "Ped." and "7:4".
- Drum (Perc.):** Measure 103 has *mp* and *ff* *accuto*. Measure 104 has *pp* *molto* and *sfz*. Measure 105 has *pp*. Measure 106 has *pp* and *lv.*. Measure 107 has *ff*. Annotations include "edge" and "center".
- Violin I (Vln.):** Starts at *sfz*. Measure 105 has *pp*. Measure 107 has *sfz*.
- Viola (Vla.):** Starts at *sfz*. Measure 104 has *pizz. delicato*, *p*, *f*, and *p*. Measure 105 has *arco* and *pp*. Measure 107 has *pizz.*, *sfz*, and *f*.
- Violoncello (Vlc.):** Starts at *sfz*. Measure 104 has *pizz. delicato*, *p*, *mf*, and *pp*. Measure 105 has *arco* and *pp*. Measure 107 has *pizz.*, *sfz*, *f*, and *p*.
- Double Bass (Cb.):** Starts at *sfz*. Measure 105 has *pizz.*, *f*, *p*, *mf*, *f*, and *sfz*.

This page of a musical score, numbered 18, covers measures 110 through 114. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as dynamics (e.g., *ff*, *pp*, *mf*, *sf*), articulation (e.g., *pizz.*, *ord.*), and performance instructions (e.g., *damped*, *und.*, *l.v.*). The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) features complex rhythmic patterns with many triplets and slurs. The string section (Violin I, Violin II, Violoncello, Contrabass) plays sustained chords and moving lines, often with triplets. The piano part includes chords and melodic fragments, with a pedal point in the left hand. The percussion part consists of rhythmic patterns and accents. The score concludes with a double bar line at the end of measure 114.



J

124

Fl. *f* *p* *ff* *pp* *f* *p* *mf*

Ob. *mp* *f* *p dolce* *sfz* *fp molto* *sfz* *f* *sfz* *f*

B. Cl. *mf* *f* *mf* *ppp* *f* *fp*

Bdn. *ff* *pp* *mf* *ff*

Vlo. *ff* *mf* *f* *pp* *mf*

Pno. *pp* *pp* *f*

Perc. *mp* *mf* *f* *pp* *mf* *f* *p* *mf*

Vln. *fp* *sfz* *f* *pp* *mf* *sfz*

Vla. *ff* *mf* *pp* *f sempre*

Vlc. *ff* *pp* *f sempre*

Cb. *f* *arco alto s. pont.* *3:2* *f* *sul pont.* *f*

131

Fl. *f* *mf* *p* *pp*

Ob. *f* *sfz* *mf* 5:4

B. Cl. *f* *p* *f* *f* *expressivo* *p* *sf* *mf* *f* *molto*

Bdn.

Vlo. *ff* *f* *sfz* *mf* *p* *pp* *decidido* *mf* *sempre* 3:2

Pno.

Perc. *fp* *sf* *p* *mf* *fp* *sf* *mf* *p*

Vln. *mf* *p* *f* *sfz* *mf* *decidido* *mf* *sempre* 3:2

Vla. *f* *p* *mf* *sempre* *decidido* 3:2

Vlc. *f* *piu* *Lv.* *mf* *sempre* *decidido* 3:2

Cb. *pp*



139 *molto accel.* *più mosso* *molto rall.* ..... *accel.*

Fl.

Ob.

B♭ Cl.

Bdn.

Vlo.

Pno.

Perc.

Vln.

Vla.

Vlc.

Cb.

**K**

*tempo primo*

Fl. *f* 5:4 *f* 7:4 *ord.*

Ob. *f* 5:4 *p* *bend*

B♭ Cl. *f* 5:4 *p* *fltr.* *ord.* *sfz* *sf* *sf* *ppp* *molto* *sfz*

Bdn. *harm.* *L.v.* *fff* 3 3 3:2

Vlo. *snap* *molto secco* *fff* *violento* 5:4 *molto vib.* *sub.mf* 3:2 3 *fff* *f* *fffz* *f*

Pno. *molto secco* *fff* *violento* 5:4

Perc. *(glock. mallets)* *glockenspiel* *undamped* *glock. mallets* *fff* *mf* *fff* *soft mallets* *ppp* *molto* *sfz*

Vln. *mf* *pp* *ppp* *molto* *sfz* *ord.*

Vla. *sul pont. sempre molto secco* 5:4 *fff* *violento* *pizz.* *arco* *(sul pont.)* *sub.ppp* *molto* *sfz* *ord.*

Vlc. *sul pont. sempre molto secco* 5:4 *fff* *violento* *pizz.* *arco* *(sul pont.)* *sub.ppp* *molto* *sfz* *ord.*

Cb. *sul pont. sempre molto secco* 5:4 *fff* *violento* *pizz.* *arco* *pizz. gliss.* *fff*

L

154

Fl. *gliss.* *flr.* *ord.* *vib. lento assai* *mp* *pp*

Ob. *f* *ff* *molto* *ppp* *p*

B♭ Cl. *mf* *f* *slap --- tone* *ff* *ppp*

Bdn. *f secco* *ff* *damped* *5:4 sim.* *pizz. (a la 'bossa-nova')* *mf*

Vlo. *damped* *ff* *5:4 sim.* *quasi pizz. (a la 'bossa-nova')* *mf*

Pno. *f* *ff* *f* *sfz* *mf* *p* *mf secco*

Perc. *ffmf* *L.v.* *ppp* *sfpp* *sss*

Vln. *ff* *ppp*

Vla. *ff* *ppp*

Vlc. *ff* *ppp* *5:4 sul. pont.* *vib. rapido* *ffp*

Cb. *ff*

158

Fl. *pp* *mf* *pp* *pp* *sfz*

Ob. *vib. lento assai* *vib. normale* *molto vib.* *vib. normale* *sf* *p* *sf* *mp* *sf* *mf* *f*

B♭ Cl. *vib. rapido* *mp* *sf* *f* *fltz.* *ord.* *sfz*

Bdn.

Vlo. *f* *fffz* *f* *fff*

Pno. *ff* *f* *fffz* *f* *fff*

Perc. *molto* *sshhh* *vibraphone* *mf* *ff* *f* *molto vib.* *mf* *fffz*

Vln. 158 *pizz.* *arco* *mf* *ff* *f* *fffzpp* *sfz*

Vla. *pizz.* *arco* *mf* *ff* *f* *fffzpp* *sfz*

Vlc. *ord. (non-sul pont.)* *vib. lento assai* *ord.* *fffz* *ff* *vib. normale* *sfz*

Cb. *harm.* *pp* *mf* *pp* *fffzpp* *sfz*

This page of a musical score, numbered 26, contains parts for various instruments. The score is written in 4/4 time and begins at measure 163. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with dynamics ranging from *ff* to *pp*, including a *gliss.* and a *harm.* section. A *3:2* ratio is indicated at the end.
- Oboe (Ob.):** Plays a melodic line with dynamics from *mf* to *pp*, including a *gliss.* and a *7:8* ratio.
- Bass Clarinet (B♭ Cl.):** Features a melodic line with dynamics from *ff* to *pp*, including a *s. tongue → tone* instruction.
- Bassoon (Bdn.):** Remains silent throughout this section.
- Violin (Vln.):** Features a melodic line with dynamics from *pp* to *mf*, including a *molto vib.* instruction.
- Viola (Vla.):** Features a melodic line with dynamics from *pp* to *mf*, including a *molto* instruction.
- Violoncello (Vlc.):** Features a melodic line with dynamics from *pp* to *mf*, including a *molto* instruction.
- Contrabass (Cb.):** Features a melodic line with dynamics from *pp* to *mf*, including a *molto* instruction.
- Piano (Pno.):** Features a complex accompaniment with dynamics from *ff* to *pp*, including a *Ped. ^* instruction.
- Percussion (Perc.):** Features a rhythmic accompaniment with dynamics from *ff* to *pp*, including a *5:4* ratio and a *lv.* instruction.

This page of a musical score covers measures 169 to 172. It features a variety of instruments including woodwinds, strings, piano, and percussion. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The woodwinds (Flute, Oboe, Bass Clarinet, Bassoon) and strings (Violin, Viola, Violoncello, Contrabass) play melodic lines with various articulations and dynamics. The piano part provides harmonic support with chords and arpeggios. The percussion part has a simple rhythmic pattern. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with some passages marked *ffz* (fortissimo with crescendo). The flute part in measure 169 includes a triplet of eighth notes and a quintuplet of eighth notes. The oboe part has a triplet of eighth notes in measure 171. The bassoon part has a triplet of eighth notes in measure 171. The violin and viola parts have a triplet of eighth notes in measure 169. The cello and contrabass parts have a triplet of eighth notes in measure 169. The piano part has a triplet of eighth notes in measure 169. The percussion part has a triplet of eighth notes in measure 169.

**Fl.** 169 *mf* *pp* *p* 3:2J 3 5:4J

**Ob.** *mf* *pp* *p* 3:2J

**B♭ Cl.** *pp* *mf* *p* *ff*

**Bdn.** *p* *mf* *f* *mf* *ff*

**Vlo.**

**Pno.** *p* *mf* *f* *mf* *ff*

**Perc.** *p* *mf* *f* *mf* *ff*

**Vln.** 169 3 5:4J *pp* *fp* *f* 5:4J

**Vla.** 3 5:4J *pp* *fp* *f*

**Vlc.** 3 5:4J *pp* *fp* *f*

**Cb.** 3 5:4J *pp* *fp* *f* *ffz*

M

*molto preciso e ritmico*

This page contains the musical score for measures 173 through 176. The score is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 173-174 feature a *flz.* (flautissimo) and *ord.* (ordinario) section. Dynamics range from *ff* to *pp*. A triplet of eighth notes is marked in measures 174 and 175.
- Oboe (Ob.):** Measures 173-174 feature a *ff* dynamic. A triplet of eighth notes is marked in measure 174. Dynamics range from *ff* to *pp*.
- Bass Clarinet (B♭ Cl.):** Measures 173-174 feature a *mf* dynamic. A triplet of eighth notes is marked in measure 174. Dynamics range from *ff* to *pp*.
- Bassoon (Bdn.):** Measures 173-174 are mostly rests. Dynamics range from *f* to *f*.
- Violin (Vlo.):** Measures 173-174 feature a *f* dynamic. A triplet of eighth notes is marked in measure 174. Dynamics range from *ff* to *f*. Measure 175 includes a 7:4 triplet and a 5:4 triplet.
- Piano (Pno.):** Measures 173-174 feature a *f* dynamic. Dynamics range from *fffz* to *f*.
- Percussion (Perc.):** Measures 173-174 feature a *f* dynamic. Dynamics range from *fffz* to *ffp* *s/ cresc.*. Measure 175 includes a 5:4 triplet.
- Violin I (Vln.):** Measures 173-174 feature a *fffz* dynamic. Dynamics range from *fffz* to *ffp*.
- Violin II (Vla.):** Measures 173-174 feature a *fffz* dynamic. Dynamics range from *fffz* to *ffp*.
- Viola (Vlc.):** Measures 173-174 feature a *fffz* dynamic. Dynamics range from *fffz* to *ffp*.
- Double Bass (Cb.):** Measures 173-174 feature a *fffz* dynamic. Dynamics range from *fffz* to *ffp*.

178

Fl. *f* *f* *pp* *f* *ffpp*

Ob. *f* *f* *pp* *f* *ffpp*

B♭ Cl. *f* *f* *pp* *f* *ffpp*

Bdn. *p* *f*

Vlo. *sfz* *sfz* *sfz* *sfz* *p* *sfz*

Pno. *p* *molto* *f*

Perc. *molto* *f* *p* *f* *ffpp*

178

Vln. *ffp*

Vla. *ffp*

Vlc. *ffp*

Cb. *ffp*



183

Fl. *mf* *pp* *pp* *f* *ffmp* *pp* *pp*

Ob. *mf* *pp* *pp* *f* *ffmp* *pp* *pp*

B♭ Cl. *mf* *pp* *pp* *f* *ffmp* *pp* *pp*

Bdn. *p molto sf*

Vlo. *sfz* *f* *sfz* *p* *f*

Pno. *mf* *ff*

Perc. 5:4 5:4 5:4 7:4 5:4 5:4

Ped.  $\wedge$

183

Vln. *ffp* 5:4

Vla. *ffp*

Vlc. *ffp* 5:4

Cb.

189

Fl. *f* *pp* *sfz* *mf* *pp* *s/ cresc.* *senza vib.*

Ob. *f* *pp* *sfz* *mf* *pp* *s/ cresc.* *senza vib.*

B♭ Cl. *f* *pp* *sfz* *mf* *pp* *s/ cresc.* *senza vib.*

Bdn. *f*

Vlo. *f* *6:4* *gliss.* *s/ dim.* *mf* *p* *ppp*

Pno. *f*

Perc. *5:4* *7:4* *5:4* *5:4* *5:4* *ffp* *mp*

189

Vln. *mf* *sfz* *whispering: interrogatively; breathy but well articulated -- Is it plenty full of brazilianess?*

Vla. *ffp* *sfz* *whispering: interrogatively; breathy but well articulated -- Is it plenty full of brazilianess?*

Vlc. *ffp* *5:4* *sfz* *whispering: interrogatively; breathy but well articulated -- Is it plenty full of brazilianess?*

Cb. *ffp* *sfz* *whispering: interrogatively; breathy but well articulated -- Is it plenty full of brazilianess?*