

Vinicius Amaro

# Ecos Nº 2

(...sobre o fluxo das compensações)

Para voz soprano, flauta, clarinete em Bb, saxofone tenor, violão, percussão e piano

Dedicada à OCA e feita especialmente para o ABSTRACT

Com textos de Vitor Rios e Clarice Lispector

Salvador, 2015

## Sobre os Textos Utilizados

Dois textos de autores diferentes e com características próprias foram escolhidos com o intuito de formarem juntos um significado particular: *Simulacro*, de Vitor Rios, e *A Perfeição*, de Clarice Lispector.

### Simulacro

(Vitor Rios)

Sentei-me diante de mim  
de frente a um espelho encarvoadado  
minha imagem era sem fim  
no labirinto d'outro lado.

De repente, me convenci enfim  
ao que desde sempre nos é fadado  
porquanto o espelho projetava  
o que me olhava como marca do passado

O sol já me ardeu a pele  
como fogo envenenado,  
mas hoje sou só sombra fria  
de um candeeiro iluminado.

Já provei de todo tipo de sorte  
já vivi bem do meu trabalho  
E cá estou com meus sonhos de morte  
de pele verde e sangue ralo.

### A Perfeição

(Clarice Lispector)

O que me tranqüiliza  
é que tudo o que existe,  
existe com uma precisão absoluta.

O que for do tamanho de uma cabeça de alfinete  
não transborda nem uma fração de milímetro  
além do tamanho de uma cabeça de alfinete.

Tudo o que existe é de uma grande exatidão.  
Pena é que a maior parte do que existe  
com essa exatidão  
nos é tecnicamente invisível.

O bom é que a verdade chega a nós  
como um sentido secreto das coisas.

Nós terminamos adivinhando, confusos,  
a perfeição.

# Instruções

Na medida do possível, todas as instruções técnicas foram feitas no corpo da partitura. No entanto, algumas delas serão reforçadas e detalhadas:

## Voz soprano

*Wha-wha*: abrir e fechar a boca, com o objetivo de explorar nuances timbrísticas resultantes de tal ação.

## Flauta

Digitações sugeridas para os multifônicos:

Multifônico 1   Multifônico 2   Multifônico 3   Multifônico 4



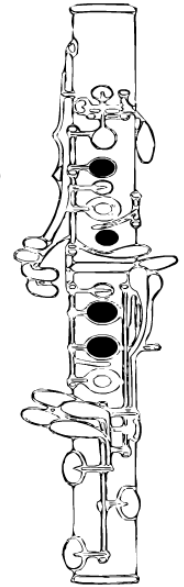
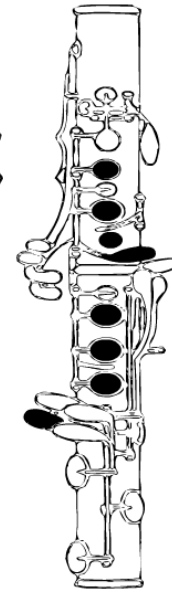
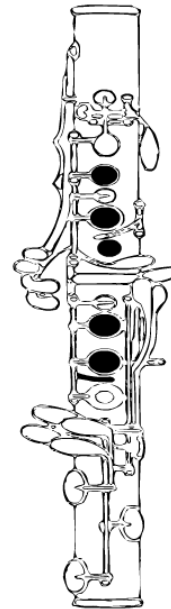
## Clarinete em Bb

Digitações sugeridas para os multifônicos:

Multifônico 1

Multifônico 2

Multifônico 3



## Saxofone Tenor

Digitações sugeridas para os multifônicos:

Multifônico 1

1  
2  
3 B $\flat$   
4  
5

Multifônico 2

2 C $1$   
3 B $\flat$   
5  
6  
7

Multifônico 3

1  
2 B $\flat$   
4  
5  
6  
7 E $\flat$

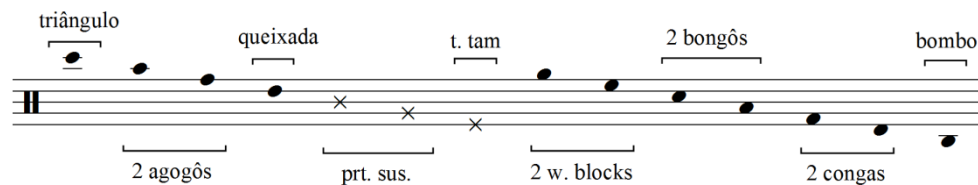
OBS 1: todos os instrumentos de percussão, exceto o triângulo ou em momentos indicados, devem ser tocados com baquetas específicas para multipercussão (com cabeças de borracha).

OBS 2: Instrumentos pequenos como triângulo, agogôs e queixada devem estar suspensos, possibilitando a agilidade na tocabilidade de algumas passagens da obra.

## Percussão

Instrumentação: triângulo, 2 agogôs, queixada, 2 prt. sus. (de alturas distintas), t. tam, 2 w. blocks, 2 bongôs, 2 congas e bombo

Organização do set de instrumentos no pentagrama:



Pratitura em C

# Ecos Nº 2

Vinicius Amaro  
(Salvador, 2015)

(...sobre o fluxo das compensações)

Atento (♩ ~ 55)

The score is for a piece titled "Ecos Nº 2" by Vinicius Amaro, dedicated to OCA and specifically for the ensemble ABSTRAI. It is in common time (4/4) and marked "Atento" with a tempo of approximately 55 beats per minute. The score is written in C major and consists of seven staves: Soprano, Flute, Clarinet, Saxophone (Tenor), Violin, Percussion, and Piano. The Soprano, Flute, Clarinet, and Saxophone parts are mostly silent, with the Flute and Clarinet having melodic lines starting in the second measure. The Flute part is marked *mf* and *fp*, with a "senza vibrato" instruction and a "mudar progressivamente" (change progressively) instruction. The Clarinet part is marked *p* and *fp*, with a sixteenth-note triplet. The Violin part is marked *mp* and features a continuous sixteenth-note pattern. The Percussion part includes a tam-tam (marked *sfz*), a suspended triangle (marked *mf*), and a suspended cymbal (marked *p* and *mf*). The Piano part is marked *f* and *ff*, featuring triplet patterns. The score concludes with a fermata over the piano part, marked "até o som morrer" (until the sound dies).

*boca chiusa*  
*p (sonoro)*  
hum

*molto vibrato*  
*fp* *f* *p* *f*

*molto vibrato* *f*

*molto vibrato* *p* *fp* *f* *ff*  
slap tongue

*(deixar soar)* *p*

2 w. blocks 2 bongós 2 congas  
*p* *mf*  
prt. sus. 1

*p* *f*

Detailed description: This page of a musical score is for a chamber ensemble. It features seven staves: Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Saxophone (T. Sx.), Violão (Vlão), Percussion (Perc.), and Piano (Pno.). The score is divided into two systems. The first system covers measures 1 through 16, with a key signature of one sharp (F#) and a time signature of 3/4 + 3/16. The second system covers measures 17 through 24, with a time signature of 4/4. The Soprano part begins with a rest, followed by a half note G4 in the second system, marked *boca chiusa* and *p (sonoro)*, with a 'hum' line underneath. The Flute part starts with a *molto vibrato* marking and dynamic markings of *fp*, *f*, *p*, and *f*. The Clarinet part also features *molto vibrato* and a dynamic of *f*. The Saxophone part includes *molto vibrato*, dynamics of *p*, *fp*, *f*, and *ff*, and a 'slap tongue' instruction. The Violão part has a *molto vibrato* marking and dynamics of *f* and *p*. The Percussion part is divided into '2 w. blocks', '2 bongós', and '2 congas', with dynamics of *p* and *mf*, and a 'prt. sus. 1' marking. The Piano part features a *p* dynamic and a crescendo leading to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

(mudar progressivamente) → ord. *sfz*

Sop. *ah*

Fl. *fp* ————— *f*

Cl. *fp* ————— *f*

T. Sx. *fp* ————— *f* *mf* < *fp* *molto vibrato*

Vlão. *mp*

Perc. *f* *fp* ————— *f* *prt. sus. 2* *mf* ————— *p* *mf*

Pno. *f* ————— *ff* *f* *8va*

Lea. ————— Lea. (até o som morrer)

6

Sop.

Fl.

Cl.

T. Sx.

Vlão.

Perc.

Pno.

*mf* *fp* *ff* *mf* *ff*

*p* *fp* *f* *ff* *mf* *ff*

*f* *mf* *sfz* *mf* *ff*

*mf*

*p*

*2 agogôs*

*0*

*bend*

6 7 7 6 6

4/4 5/4 4/4


Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Saxophone (T. Sx.), Violin (Vlão.), Percussion (Perc.), and Piano (Pno.). The score is divided into three measures by bar lines. The first measure is in 4/4 time, the second in 5/4, and the third in 4/4. The Soprano part is mostly silent. The Flute part has a melodic line with dynamics *mf*, *fp*, *ff*, *mf*, and *ff*, including slurs and accents. The Clarinet part has dynamics *p*, *fp*, *f*, *ff*, *mf*, and *ff*, with a *bend* marking and slurs. The Saxophone part has dynamics *f*, *mf*, *sfz*, *mf*, and *ff*, with a *bend* marking and slurs. The Violin part has a rhythmic pattern with dynamics *mf* and *0*. The Percussion part has a rhythmic pattern with dynamics *p* and *2 agogôs* marking. The Piano part is silent. The page number '4' is at the top left. A '6' is written above the first staff. Various musical notations like slurs, accents, and dynamic markings are present throughout.



boca chiusa → wha-wha (irregular) *sfz*

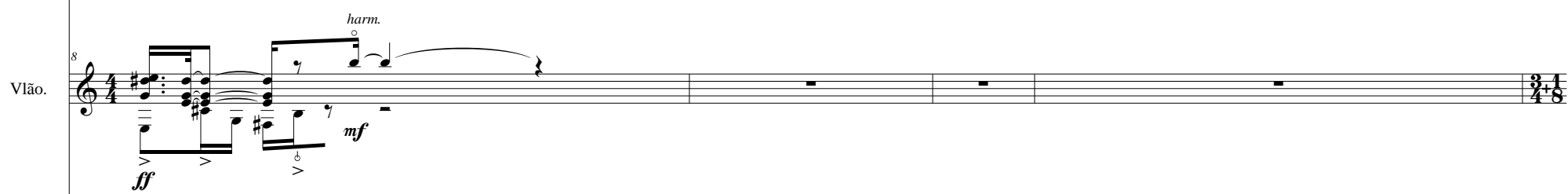
*p* (sonoro)

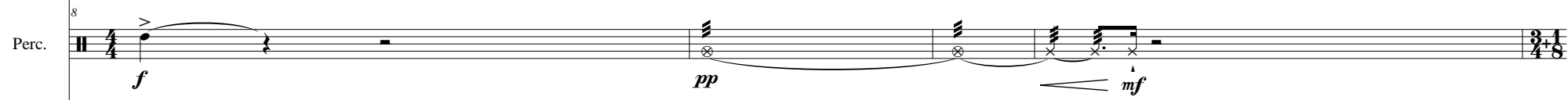
Sop. 

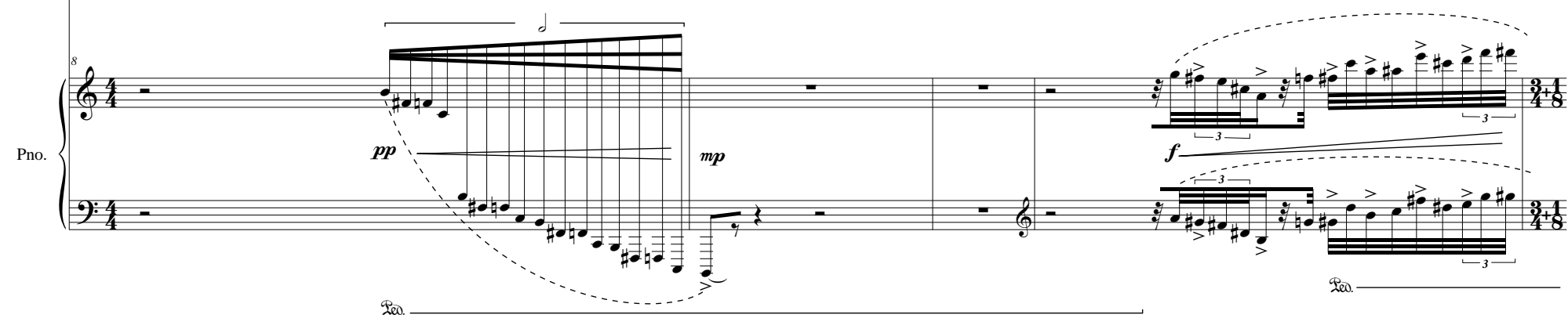
Fl. 

Cl. 

T. Sx. 

Vlão. 

Perc. 

Pno. 

This musical score page features seven staves for different instruments and a vocal line. The staves are labeled on the left as Sop., Fl., Cl., T. Sx., Vião., Perc., and Pno. The score is divided into three measures by vertical bar lines. The first measure is in 3/4 time, the second in 5/4, and the third in 3/4. The key signature has one sharp (F#). The Soprano part is mostly silent. The Flute, Clarinet, and Saxophone parts feature melodic lines with dynamic markings of *mf*, *f*, *ffz*, and *ff*. The Violin part consists of a rhythmic accompaniment of eighth notes, starting at *mp* and increasing to *mf*. The Percussion part includes a snare drum pattern and a *bombo* (bass drum) entry in the final measure, with dynamics ranging from *mf* to *ff*. The Piano part features a complex texture with triplets and a *8va* (octave) marking in the final measure, with dynamics of *ff* and *f*. A *Leg.* (legato) marking is present at the bottom of the page.

14 *ad. lib.* **f** **mf**

Sop. *Sen te — ei me di an — te de mim de — fren en te*

Fl. **f** **ff**

Cl. **mf** **ff**

T. Sx. **mf** **ff**

Vlão. **f** **ff**

Perc. **p** **ff** **4X** **fp** **pp** **mf** **p**

Pno. **f** **fff**

**Sop.**  
18 *p* *mf* *f* *mf* *f* *mf*  
a um es pe lho en ca ar vo a a a do min nha im

**Fl.**  
18

**Cl.**  
18 *f* *p* *sfz* *pp* *mf* *p* *f* *f* *mf* *p* *f* *f* *pp* *sfz*  
5X

**T. Sx.**  
8 *p*  
2X  
vibrato largo

**Vlão.**  
18

**Perc.**  
18 *mf* *p* *fp* *pp* *f* *p* *mf* *p* *fp* *pp*  
4X

**Pno.**  
18 *mf* *f* *mf*  
8va- 8va-  
3 3 3 3 3 3

Detailed description: This page of a musical score includes parts for Soprano, Flute, Clarinet, Trombone, Violin, Percussion, and Piano. The Soprano part features a vocal line with lyrics in Portuguese and dynamic markings from *p* to *f*. The Clarinet part has a complex rhythmic pattern with dynamic markings like *sfz* and *pp*. The Percussion part shows a rhythmic accompaniment with dynamic markings from *mf* to *pp*. The Piano part includes a right-hand melody with triplets and an 8va- section, and a left-hand accompaniment. Rehearsal marks 5X, 4X, and 2X are present, along with performance instructions like 'vibrato largo' and 'p'.

**Sop.**  
ma gem e ra sem fim \_\_\_\_\_ no la bi rin\_\_ to \_\_\_\_\_  
*f* *mf*

**Fl.**

**Cl.**  
*mf* *p* *f* *pp* *mf* *p* *f* *p* *mf* *p* *f* *f* *p*

**T. Sx.**  
slap tongue - *f* *p* *f* *p* *f* *f* *p* *f* *f* *p* *f* *f*  
vibrato largo *p* *f* *p* *f* *f* *p* *f* *f*  
slap tongue - *f*

**Vlão.**

**Perc.**  
*f* *p* *mf* *p* *fp* *pp* *f* *p* *mf* *p*

**Pno.**  
*f* *mf* *f* *mf* *f* *mf*  
*f* *mf* *f* *mf* *f* *mf*

Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Saxophone (T. Sx.), Violin (Vlão), Percussion (Perc.), and Piano (Pno.). The Soprano part includes lyrics in Portuguese. The Clarinet part is highly rhythmic with various dynamics and articulations. The Saxophone part includes 'slap tongue' effects and vibrato. The Percussion part has a complex rhythmic pattern. The Piano part consists of two staves with intricate harmonic and rhythmic accompaniment. The score is marked with various dynamics such as *f*, *mf*, *p*, *pp*, and *fp*, along with articulation marks like accents and slurs. There are also performance instructions like 'vibrato largo' and 'slap tongue'. The page number '9' is in the top right corner.

*accel.* ----- *Movido* (♩ ~ 75)

(falado)

**f**

Sop. *d'ou tro la do*

Fl. *slap tongue (+ key click)*

Cl.

T. Sx.

Vlão. *p* *mf* *f* *ff*

Perc. *f* *mp* *f*

Pno.

*Agitado* (♩ ~ 115 (♩ = <sup>-3</sup>♩))

Musical score for measures 29-34, marked *Agitado*. The score includes parts for Sopranos (Sop.), Flutes (Fl.), Clarinets (Cl.), Tenor Saxophones (T. Sx.), Violins (Vlão.), Percussion (Perc.), and Piano (Pno.).

- Sop.:** Rests in all measures.
- Fl.:** Rests in all measures.
- Cl.:** Rests in all measures.
- T. Sx.:** Rests in all measures.
- Vlão.:** Measures 29-31 feature sixteenth-note triplets. Measures 32-34 are rests.
- Perc.:** Measures 29-31 feature a rhythmic pattern with triplets and accents. Measures 32-34 are rests.
- Pno.:** Measures 29-31 are rests. Measures 32-34 feature a melodic line with slurs and accents, and a bass line with slurs and accents. The bass line includes markings like *Reo*.

# Movido (♩ ~ 75)

*mf*

Sop. Sop. *mf*  
De re pen te me con ven ci en fim ao que nos é sem pre fa da do

Fl. Fl.  
Cl. Cl.  
T. Sx. T. Sx.

Vlão. Vlão. *mf*

Perc. Perc. *p*

Pno. Pno. *mf*



*Agitado* (♩ ~ 115)

*Movido* (♩ ~ 75)

This page of a musical score contains seven staves, each representing a different instrument or voice part. The score is divided into two sections: *Agitado* (marked with a quarter note equal to 115 beats) and *Movido* (marked with a quarter note equal to 75 beats). The *Agitado* section is in 4/4 time, and the *Movido* section is in 3/4 time. The instruments are: Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Saxophone (T. Sx.), Violin (Vlão), Percussion (Perc.), and Piano (Pno.). The Flute, Clarinet, and Saxophone parts are highly active, featuring complex rhythmic patterns, slurs, and various dynamic markings such as *mf*, *ffz*, *f*, *sfzp*, *f*, *p*, *fp*, *ff*, and *f*. The Saxophone part includes a triplet of eighth notes. The Percussion part features a rhythmic pattern of eighth notes and rests, with dynamic markings *f* and *p*. The Piano part is mostly silent, with some notes in the right hand during the *Movido* section. The score includes various musical notations such as slurs, accents, and dynamic markings.

*Agitado* (♩ ~ 115 (♩ = <sup>-3</sup>♩))

Musical score for measures 39-48, marked *Agitado* (♩ ~ 115 (♩ = <sup>-3</sup>♩)). The score is arranged for Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Tenor Saxophone (T. Sx.), Violão (Guitar), Percussion (Perc.), and Piano (Pno.).

The score is divided into two systems. The first system contains measures 39-44, and the second system contains measures 45-48. The time signature changes from 7/8 to 2/4, then to 4/4, and finally to 2/4 again.

Key features of the score include:

- Sop.:** Rests throughout.
- Fl.:** Starts with a *p* dynamic, then *f*. Features triplets and accents.
- Cl.:** Features a long note in measure 39, then *f* dynamics with triplets.
- T. Sx.:** Starts with a *f* dynamic, then *p*, then *f*. Features triplets.
- Violão:** Features complex rhythmic patterns with triplets and accents.
- Perc.:** Features complex rhythmic patterns with triplets and accents.
- Pno.:** Features a *f* dynamic with a dashed line indicating a slur over measures 45-48.

Movido (♩ ~ 75)

Sop. *mf*  
por quan to \_\_\_\_\_ o es pe lho pro je ta va

Fl.

Cl.

T. Sx.

Vlão. *mf*

Perc. *mf* ————— *f*

Pno. *ff*  
Reo. ————— Reo. ————— Reo. ————— Reo. ————— Reo. ————— Reo. —————  
(até o som morrer)

o que meo lha \_\_\_\_\_ va co mo mar ca do pas sa \_\_\_\_\_ do \_\_\_\_\_ oh \_\_\_\_\_

*f* *ff* *ff* *sffz* *mf* *f* *sffz*

49 49 49 49 49 49 49

Sop. Fl. Cl. T. Sx. Vião. Perc. Pno.

2/4 2/4 2/4 2/4 2/4 2/4 2/4

Detailed description: This page of a musical score, numbered 16, features seven staves. The top staff is for Soprano (Sop.) with lyrics: "o que meo lha \_\_\_\_\_ va co mo mar ca do pas sa \_\_\_\_\_ do \_\_\_\_\_ oh \_\_\_\_\_". The score includes dynamic markings such as *f*, *ff*, *sffz*, and *mf*. The Flute (Fl.) staff has a *ff* marking and a *sffz* marking with a hairpin. The Clarinet (Cl.) staff has an *mf* marking. The Trombone (T. Sx.) staff has *f* and *sffz* markings with hairpins. The Violin (Vião.) staff has an *f* marking with a hairpin. The Percussion (Perc.) staff shows rhythmic patterns with accents. The Piano (Pno.) part is indicated by a brace on the bottom two staves but contains no notation. The key signature has one sharp (F#) and the time signature is 2/4. Measure numbers 49 are marked at the beginning of each staff.

52

Sop. oh!

Fl. *ff* *f* *fff*

Cl. *ff* *f* *fff*

T. Sx. *ff* *f* *fff*

Vlão. *ff*

Perc. *ff* *mf* *fff* t. tam

Pno. *mf* *ff* *fff*

Detailed description: This page of a musical score covers measures 52 to 55. The score is for a full orchestra and a soprano. The key signature has one sharp (F#) and the time signature is 2/4. The Soprano part begins with a vocal line starting on measure 52 with the word "oh!". The Flute, Clarinet, and Trumpet parts feature complex rhythmic patterns, including sixteenth-note runs and triplets. The Flute and Clarinet parts have dynamic markings of *ff*, *f*, and *fff*. The Trumpet part has *ff* and *fff* markings. The Violin part has a *ff* marking. The Percussion part has *ff*, *mf*, and *fff* markings, and includes a "t. tam" (tutti) marking. The Piano part has *mf*, *ff*, and *fff* markings. The score includes various musical notations such as slurs, accents, and dynamic hairpins.



(sofrido e trêmulo)  
*p* (possível e sonoro)

*mf*

61

Sop. oh oh

Fl. *pp*

Cl. *pp*

T. Sx. *p* *pp*

multifônico 1

$\frac{1}{2}$   
 $\frac{3}{4}$   
 $\frac{B\flat}{5}$

Vlão. *mf* *p* *mf*

Perc.

Pno. *f* *ff*

12

This musical score page features seven staves for different instruments and a vocal line. The key signature has one flat (B-flat) and the time signature is 12/8. The score begins at measure 65. The Soprano part has lyrics "oh" and "oh" under the first two measures. The Flute, Clarinet, and Saxophone parts have rests in the first two measures and then play a sustained, tremolo-like texture starting in measure 3. The Violin part plays a rhythmic eighth-note pattern in the first two measures, then a more melodic line starting in measure 3. The Percussion part has a rhythmic pattern in the first two measures and then a sustained, tremolo-like texture starting in measure 3. The Piano part has rests in the first two measures and then plays a complex, rhythmic pattern starting in measure 3. Dynamics include *p*, *mf*, *pp*, *f*, and *ff*. A fermata is present over the final measure of the Soprano part, with a duration of approximately 10 seconds indicated by a bracket and the text "~ 10''".

**Sop.** *p* oh oh *mf* ~ 10''

**Fl.** *pp*

**Cl.** *pp*

**T. Sx.** *pp*

**Vlão.** *p* *mf*

**Perc.**

**Pno.** *f* *ff*



(como se fosse um efeito melódo,  
o mais próximo possível do contorno escrito)

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

- Sop. (Soprano):** Melody line with lyrics: "oh \_\_\_\_\_ o sol já já me ar deu a pe\_\_ le co mo fo\_\_ go en ve ne". Dynamics include *ff* and *mf*.
- Fl. (Flute):** Part starting at measure 70 with a *ff* dynamic.
- Cl. (Clarinet):** Part starting at measure 70 with a *ff* dynamic.
- T. Sx. (Saxophone):** Part starting at measure 70 with a *ff* dynamic.
- Vlão. (Violin):** Part starting at measure 70 with a *ff* dynamic.
- Perc. (Percussion):** Part starting at measure 70 with a *ff* dynamic.
- Pno. (Piano):** Two staves (treble and bass clef). Treble clef part has dynamics *ff*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *f*. Bass clef part includes a *8va* (octave) marking and a *f* dynamic at the end.

Measure numbers 70, 71, 72, 73, 74, 75, 76, 77, and 78 are indicated at the beginning of their respective staves. The score concludes with a double bar line and a repeat sign at the end of measure 78.

77 *ff*  
Sop. na do

77 *fp* *ff* *mf* *sfz*  
Fl. *multifônico 2*

77 *fp* *mf* *sfz*  
Cl. *multifônico 2*  
2 C1  
3 Bb  
5 7

77 *fp* *mf* *sfz*  
T. Sx.

77 *sfz* *ff*  
Vlão.

77 *f*  
Perc.

77 *mf* *p* *mf* *p*  
Pno. *8va* *8va*  
*8va* *8va*

Detailed description: This page of a musical score, numbered 22, covers measures 77 to 80. It features seven staves: Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Saxophone (T. Sx.), Violin (Vlão.), Percussion (Perc.), and Piano (Pno.). The Soprano part begins with the lyrics 'na do' and a fortissimo (*ff*) dynamic. The Flute part starts with a piano fortissimo (*fp*) dynamic, followed by a fortissimo (*ff*) section, and then a mezzo-forte (*mf*) section with a 'multifônico 2' instruction. The Clarinet part also begins with *fp*, followed by *mf* and *sfz* dynamics, with a 'multifônico 2' instruction and fingering numbers 2 C1, 3 Bb, 5, 7. The Saxophone part starts with *fp*, then *mf*, and *sfz*. The Violin part begins with *sfz* and *ff*. The Percussion part starts with a forte (*f*) dynamic. The Piano part features two staves with dynamics of *mf* and *p*, and includes '8va' markings for octave transposition. The score is written in 12/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

Movido (♩ ~ 75)

The musical score is arranged in a system with the following parts from top to bottom:

- Sop.** (Soprano): Features a vocal line with lyrics: "mas sou ho\_\_\_ je só\_\_\_ som bra fri\_\_\_ a dum can de ei ro.i lu mi na\_\_\_ do\_\_\_". Dynamics include *mf*, *f*, and *ff*.
- Fl.** (Flute): Features a melodic line with dynamics *f* and *ff*.
- Cl.** (Clarinet): Features a melodic line with dynamics *f* and *ff*.
- T. Sx.** (Tenor Saxophone): Features a melodic line with dynamics *f* and *ff*.
- Vlão.** (Violão/Guitar): Features a rhythmic accompaniment with dynamics *f* and *ff*.
- Perc.** (Percussion): Features a rhythmic accompaniment with dynamics *f* and *ff*.
- Pno.** (Piano): Features a complex accompaniment with dynamics *mf*, *p*, *f*, and *ff*. It includes a *trio* section indicated by a dashed line above the staff.

The score is marked with measure numbers 84 and includes various musical notations such as slurs, accents, and dynamic markings.

~ 15"

Fluido (♩ ~ 55)

Sop. *ffz* oh!

Fl. *ffz* multifônico 1 multifônico 2

Cl. *ppp* multifônico 3

T. Sx. *pp* *p*

Vlão. *p*

Perc. *n*

Pno. *pp* 8<sup>va</sup> 8<sup>ub</sup>

Recitar a seguinte estrofe:  
 Já provei de todo tipo de sorte  
 já vivi bem do meu trabalho  
 E cá estou com meus sonhos de morte  
 de pele verde e sangue ralo.

Recitar a poesia "A Perfeição", de  
 Clarice Lispector, de maneira suave  
 e tranquila, no intervalo entre os  
 compassos 92 e 102  
 (em aproximadamente 45 seg.).

95

Sop.

Fl.

Cl.

T. Sx.

Vlão.

Perc.

Pno.

*pp* *p* *ppp* *p* *pp* *p* *pp* *mp* *p* *pp* *mp*

multifônico 3 multifônico 4

3

8<sup>va</sup>-7

8<sup>va</sup>-7

*f* *pp*

*pp* *p* *pp* *mp*

(inerte e suave) *p*

Sop. *p*  
oh \_\_\_\_\_

Fl. *pp* multifônico 1 multifônico 2 multifônico 1 multifônico 2

Cl. *pp* multifônico 3 *ppp* multifônico 3

T. Sx. *p* multifônico 3 *pp* *p*

Vlão. *pp* *p*

Perc. *n*

Pno. *pp* *mp* *pp* *8<sup>va</sup>-* *8<sup>vb</sup>-*

This musical score page, numbered 27, features seven staves for different instruments and a vocal line. The staves are labeled on the left as Sop. (Soprano), Fl. (Flute), Cl. (Clarinet), T. Sx. (Tenor Saxophone), Vião (Violin), Perc. (Percussion), and Pno. (Piano). The score begins at measure 106. The Soprano part includes a vocal line with the syllable "oh" and dynamic markings of *mf* and *p*. The Flute part features a melodic line with dynamics *pp* and *p*, and includes a section labeled "multifônico 3". The Clarinet part has dynamics *p*, *ppp*, and *p*, also with a "multifônico 3" section. The Tenor Saxophone part includes a tremolo effect and dynamics *pp* and *p*. The Violin part shows a complex texture with dynamics *pp* and *p*. The Percussion part includes various rhythmic patterns with dynamics *pp* and *p*. The Piano part features a dense accompaniment with dynamics *mp*, *p*, and *pp*, and includes an 8va (octave) marking. The score is written in a key with one flat and a 3/4 time signature.

*boca chiusa*  
**p**

Sop. *oh*  
**pp**

Fl. *multifônico 4*  
**p**

Cl. *pp*

T. Sx. *f* *pp* *multifônico 3* **p**

Vlão. *pp* *mp*

Perc.

Pno. *mp* *pp* *mp*

*rit.*-----

normal **pp**

*multifônico 1* *multifônico 2*



Movido (♩ ~ 75)

114

Sop. oh ah!

Fl. *f* *fff*

Cl. *ff* *fffz p* *fp* *fffz*

T. Sx. *ff* *fffz p* *fp* *fffz*

Vlão. *ff*

Perc. *n* *ff* *pp* *ff*

Pno. *ff* *fff*

Detailed description: This page of a musical score, numbered 114, features seven staves. The top staff is for Soprano (Sop.), with lyrics 'oh' and 'ah!' under a melodic line. The second staff is for Flute (Fl.), showing a melodic line with dynamics *f* and *fff*. The third staff is for Clarinet (Cl.), with a complex rhythmic pattern and dynamics *ff*, *fffz p*, *fp*, and *fffz*. The fourth staff is for Trombone (T. Sx.), mirroring the Clarinet's dynamics. The fifth staff is for Violoncello (Vlão.), with a bass line and dynamic *ff*. The sixth staff is for Percussion (Perc.), with a rhythmic pattern and dynamics *n*, *ff*, *pp*, and *ff*. The seventh staff is for Piano (Pno.), with a grand staff and dynamics *ff* and *fff*. The score is in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.