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Pois, em todas as coisas, o demais é inimigo do bom

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Author
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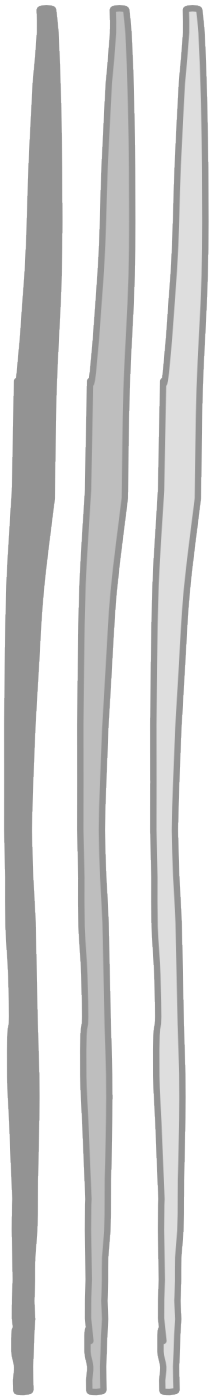


Pois, em todas as coisas, o demais é inimigo do bom

Alexandre Espinheira

for violin, bassoon and percussion

July 2015

Pois, em todas as coisas, o demais é inimigo do bom

for violin, bassoon and percussion

Performance Notes

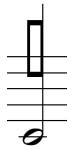
1: Violin - Change slowly the bow position. eg: from *sul tasto* to ord.

2: Violin - Behind the bridge.

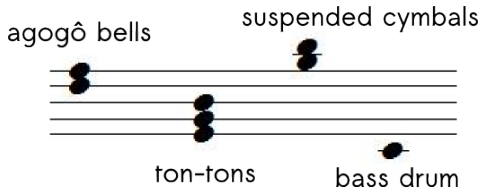
3: Violin - Play from *senza vibrato* to *molto vibrato*, according to the figure.

Violin:

- X noteheads: percussion with the fingers at the soundboard;
- MSP: *molto sul ponticello;*
- SP: *sul ponticello;*
- ST: *sul tasto;*
- OP: over pressure;
- l.h.: left hand;
- ric.: *ricochet*.



4: Bassoon - Play any multiphonic that has the low note as fundamental.



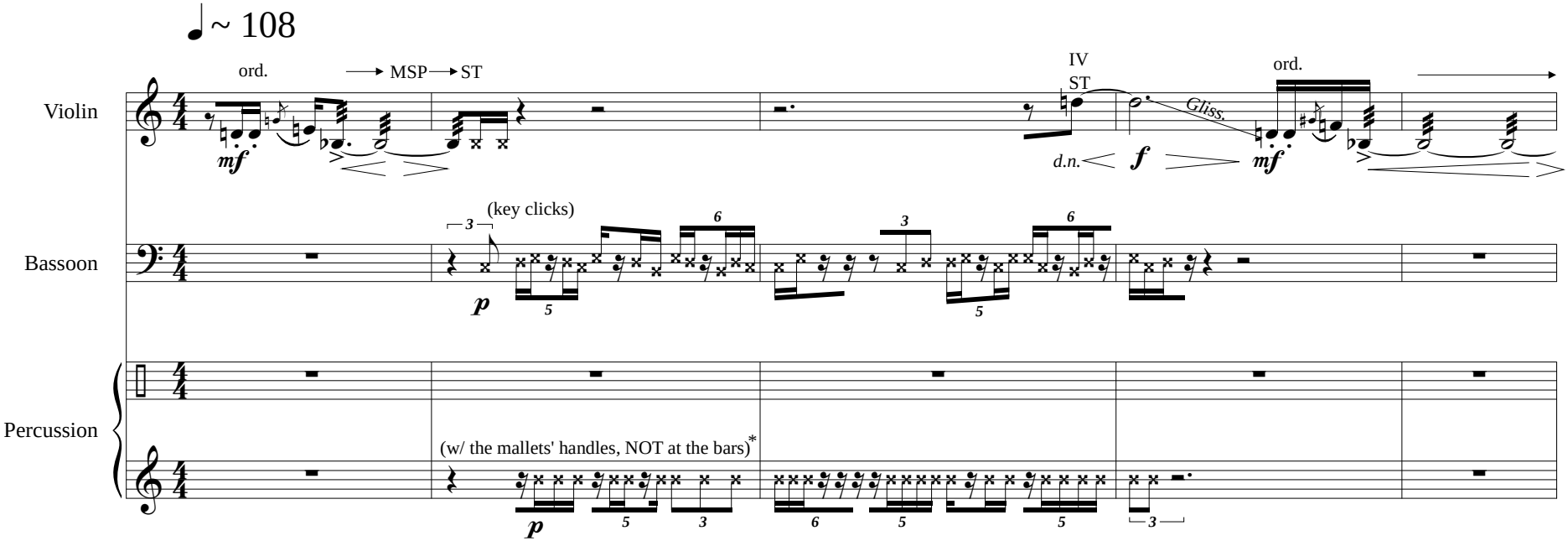
5: Percussion set at the first staff. Vibraphone at the second.

Percussion:

- Vibes mallets (v.m.), glocken mallets (g.m.), brushes and a bow are required;
- Ton-tons: 10", 12", 14" with a natural tuning. Neither too tight nor too loose;
- Suspended cymbals: 16" or 18" (lower note) and 12" or 14" (higher note);
- l.v.: let vibrate. The same for the open slurs.

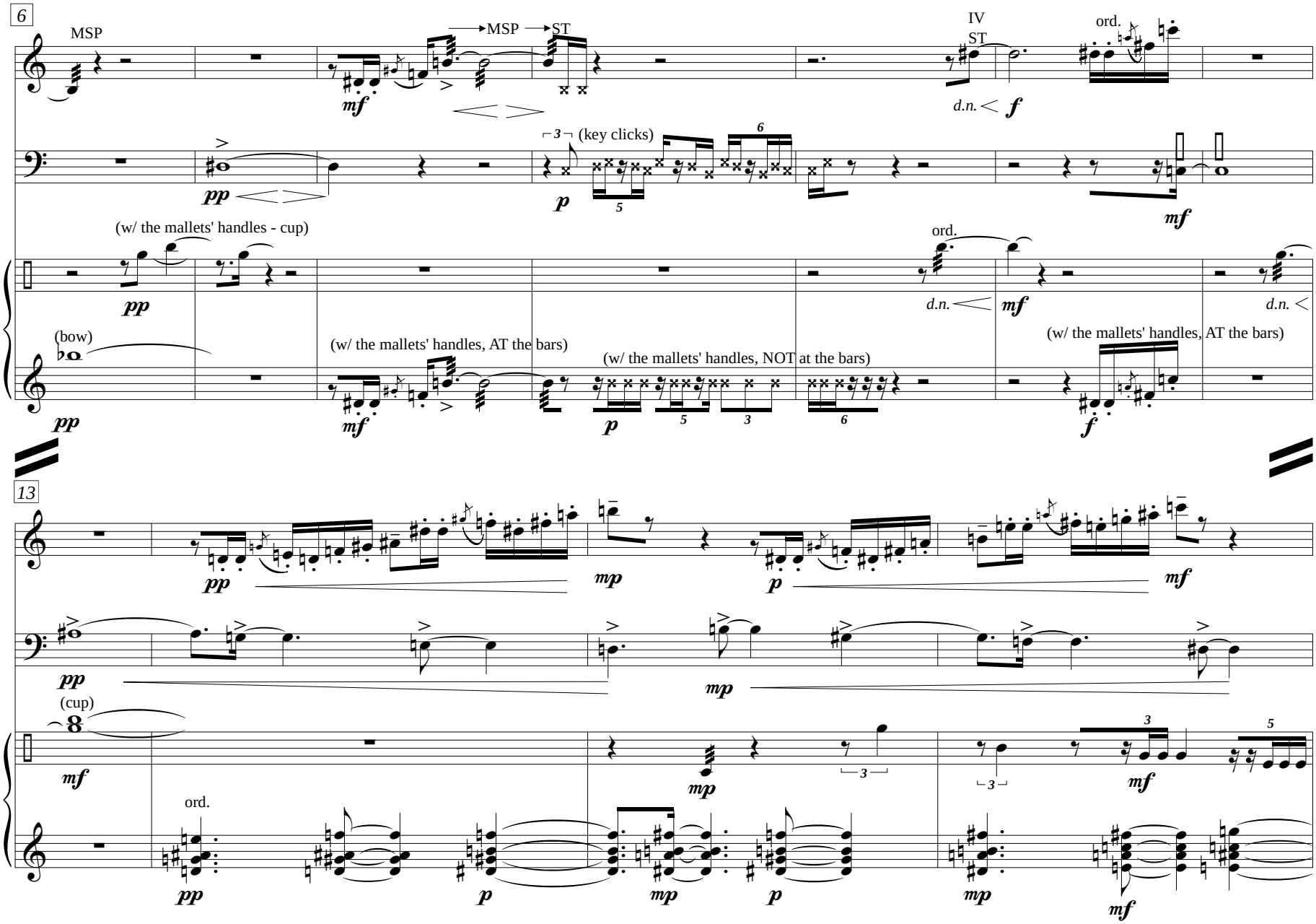
"Pois, em todas as coisas, o demais é inimigo do bom"

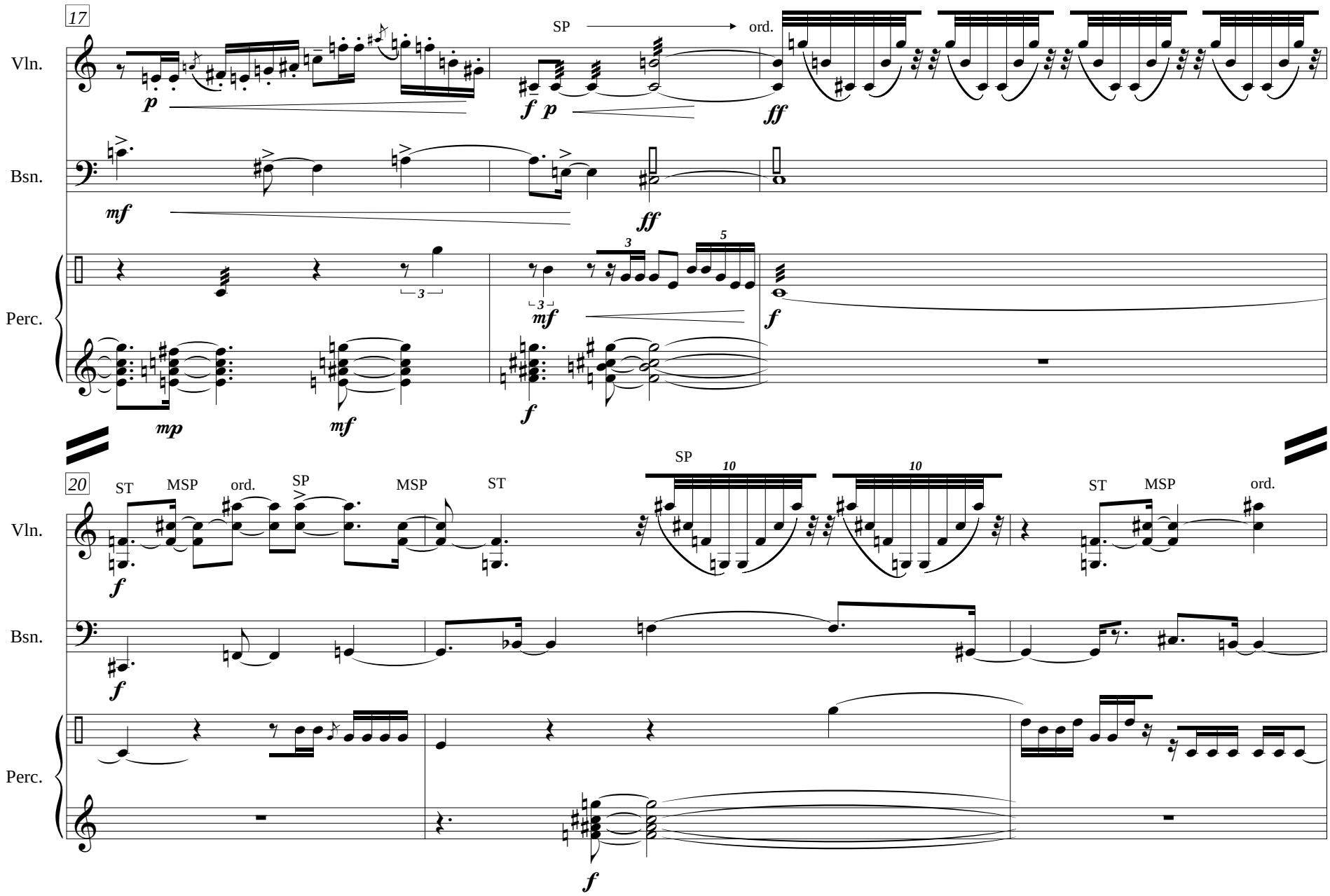
Alexandre Espinheira (1972 -)

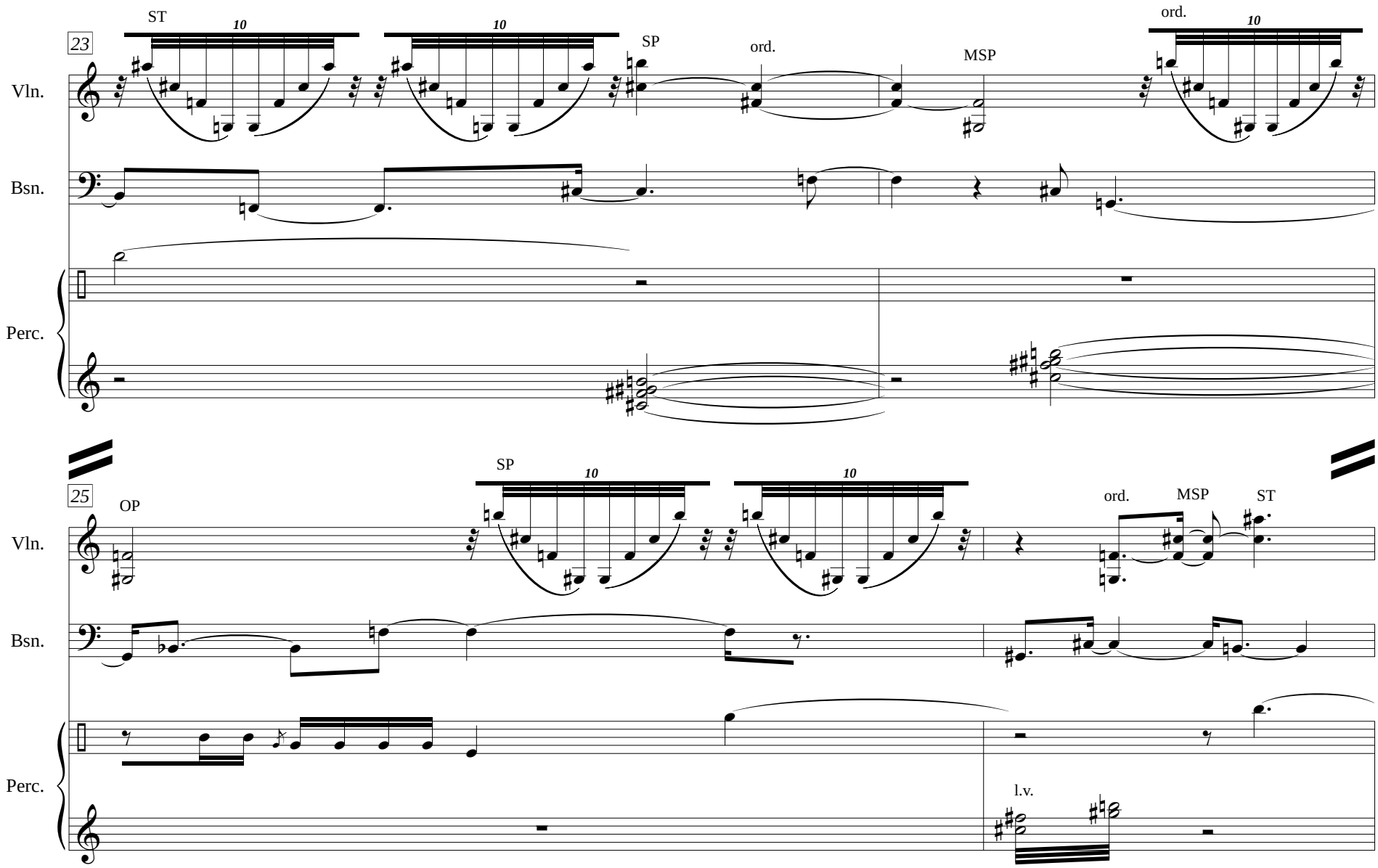


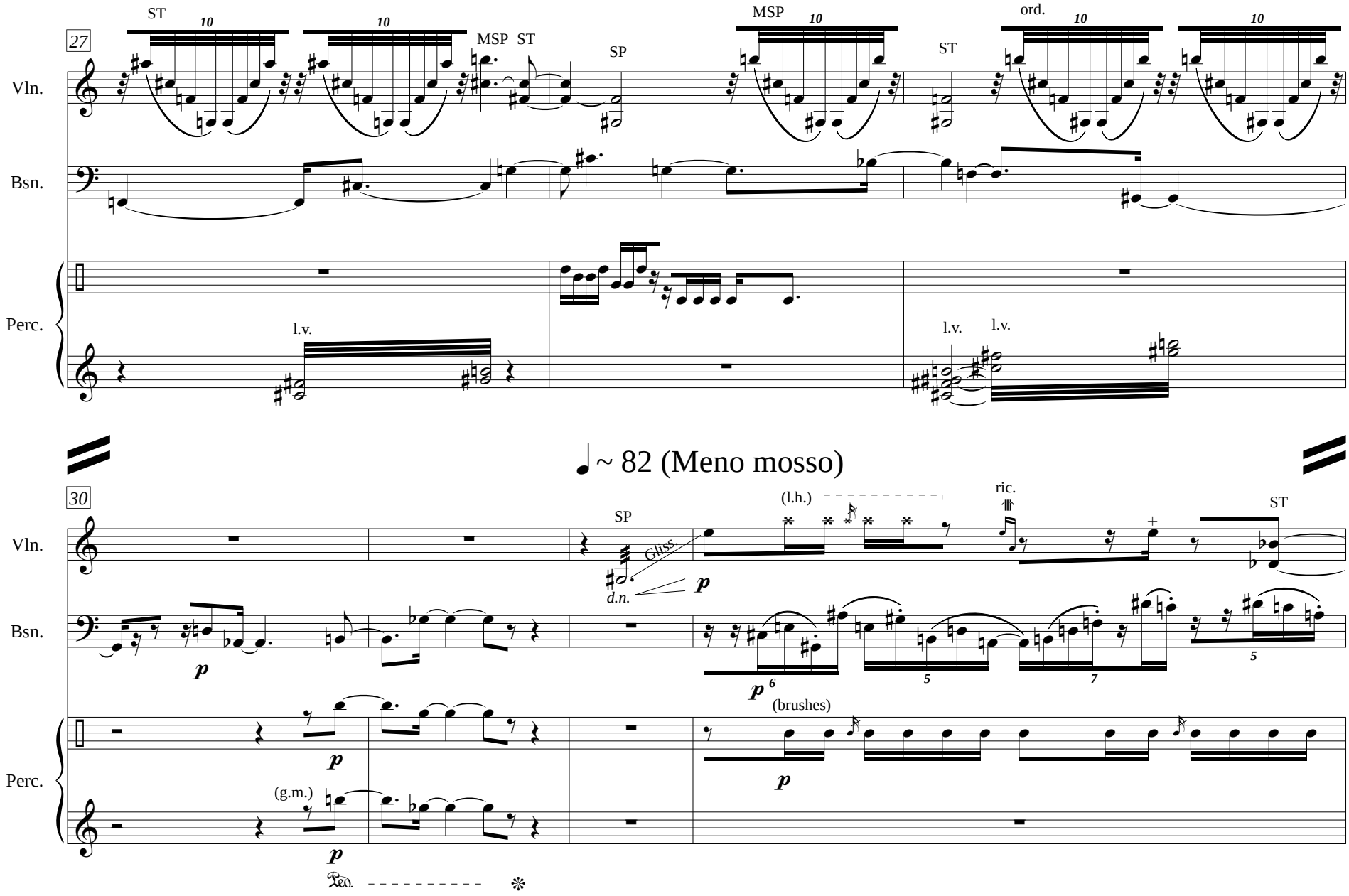
*at any part of the structure of the instrument. Prefer a wooden part, if the instrument has it.

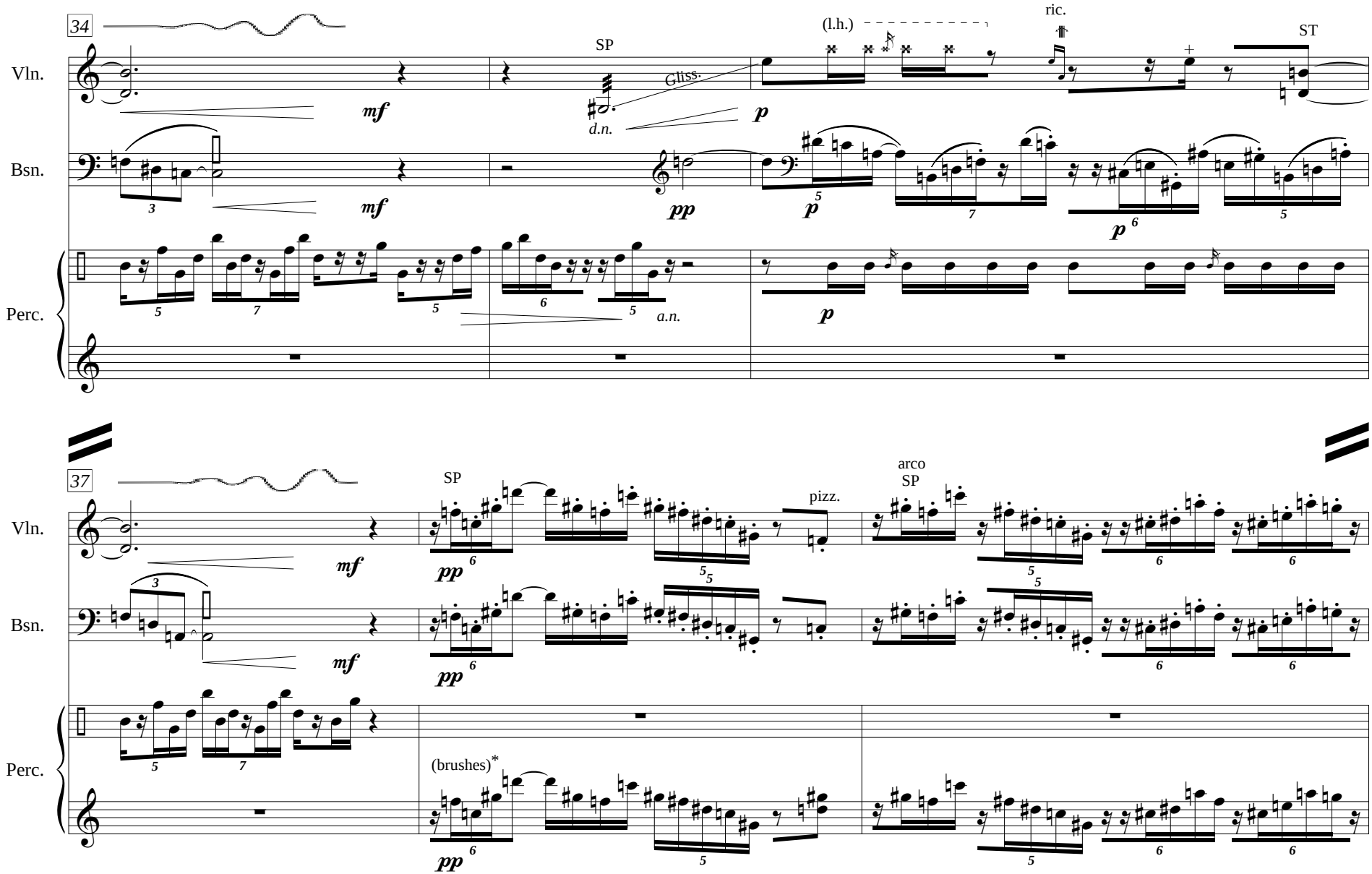
"Pois, em todas as coisas, o demais é inimigo do bom"



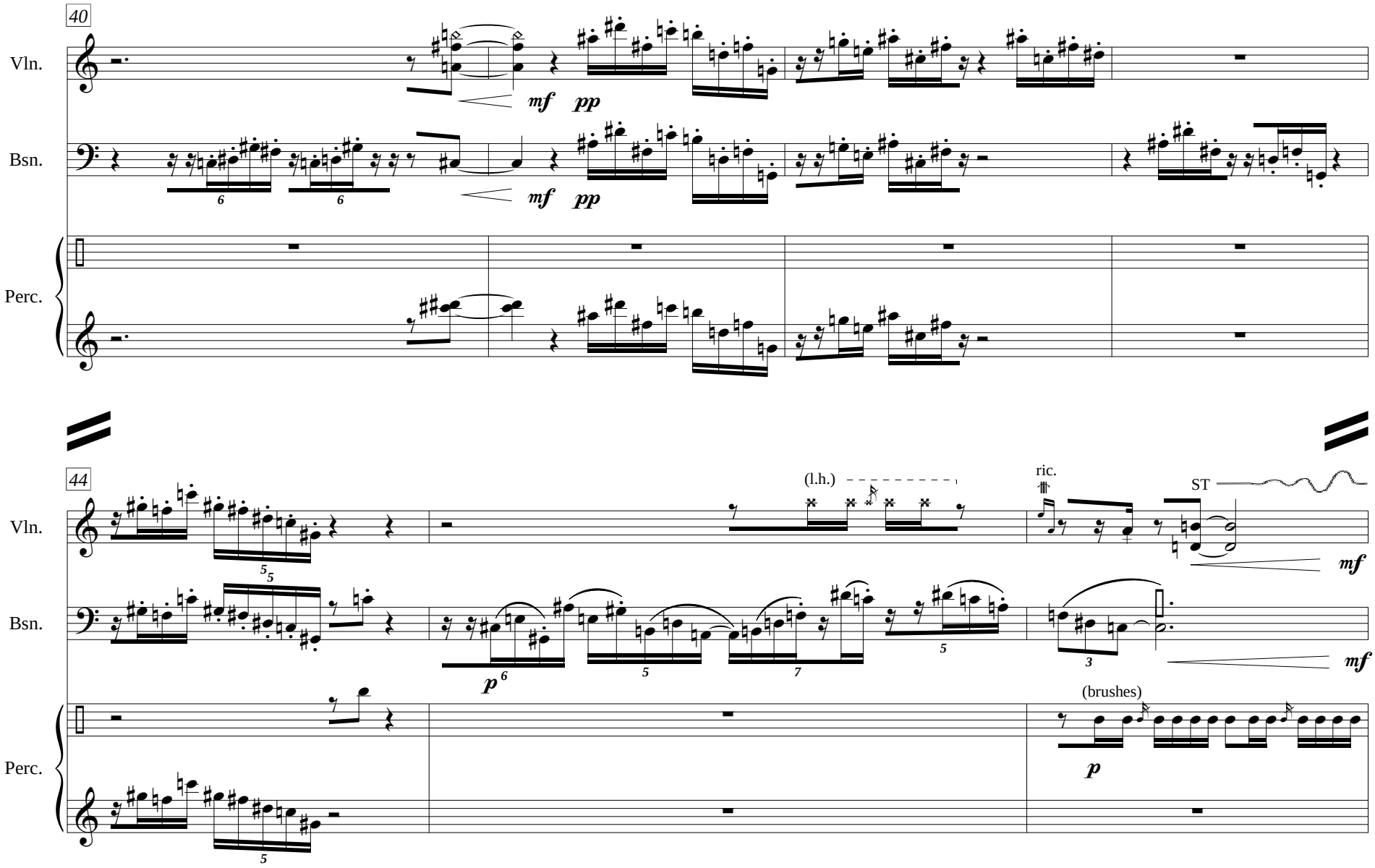

17
Vln.
Bsn.
Perc.
SP
ord.
20
ST
MSP
ord.
SP
MSP
ST
SP
ST
MSP
ord.

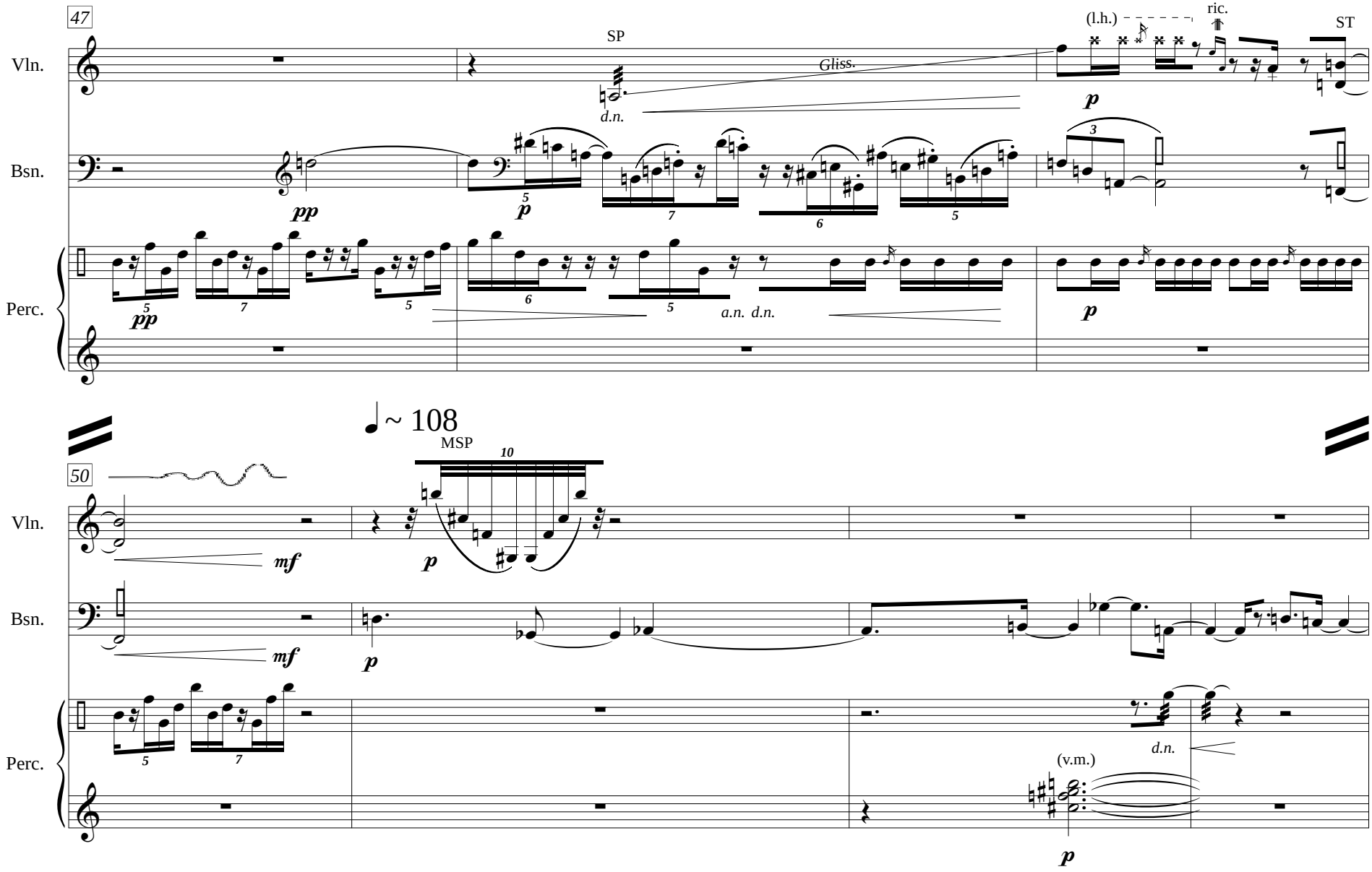

23
ST
10
10
SP
ord.
MSP
ord.
10
Vln.
Bsn.
Perc.
25
OP
SP
10
10
ord.
MSP
ST
Vln.
Bsn.
Perc.
l.v.

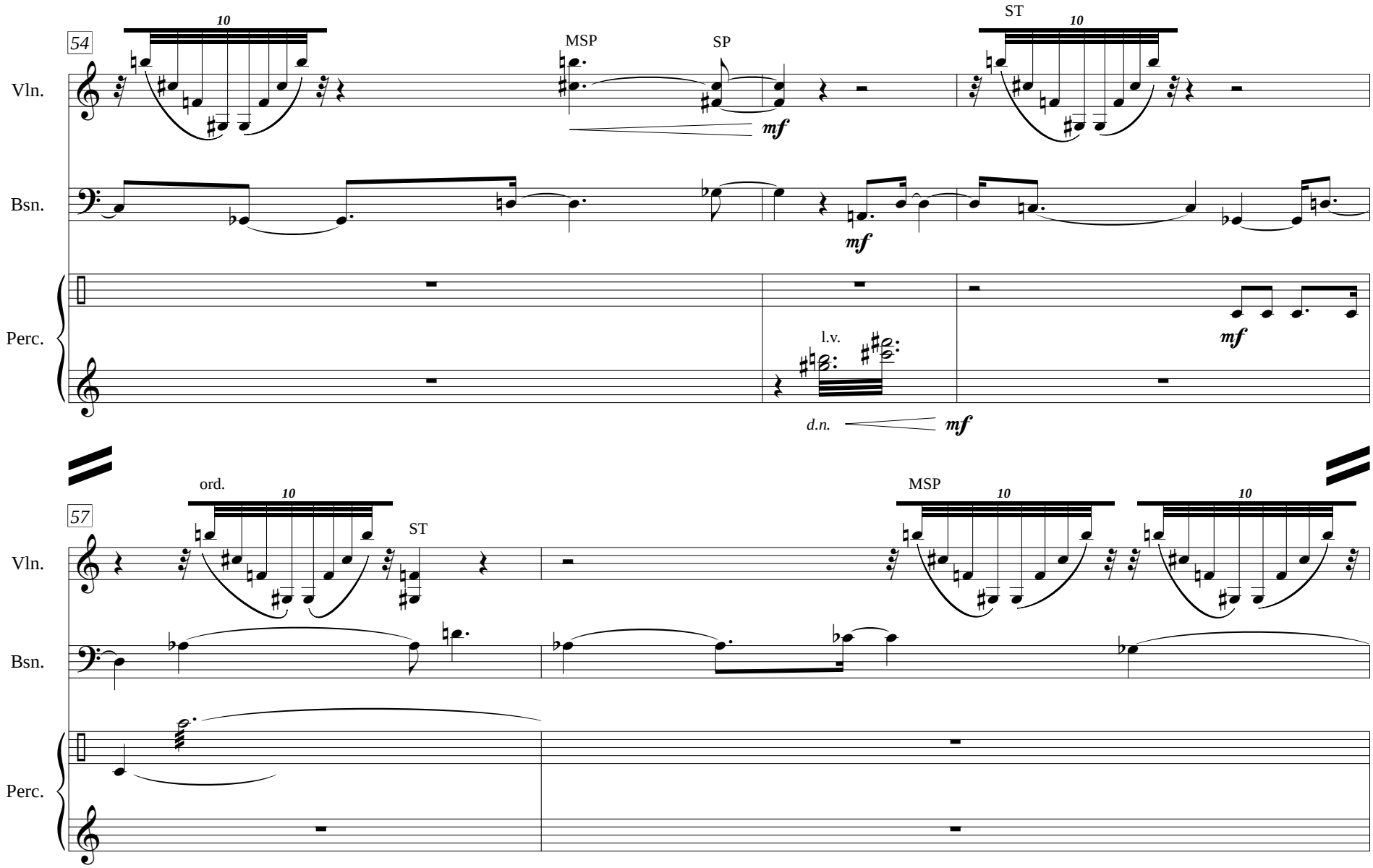

27
Vln.
Bsn.
Perc.
ST
MSP
SP
ord.
10
l.v.
30
♩ ~ 82 (Meno mosso)
(l.h.)
ric.
Gliss.
d.n.
(brushes)
(g.m.)
Ped.

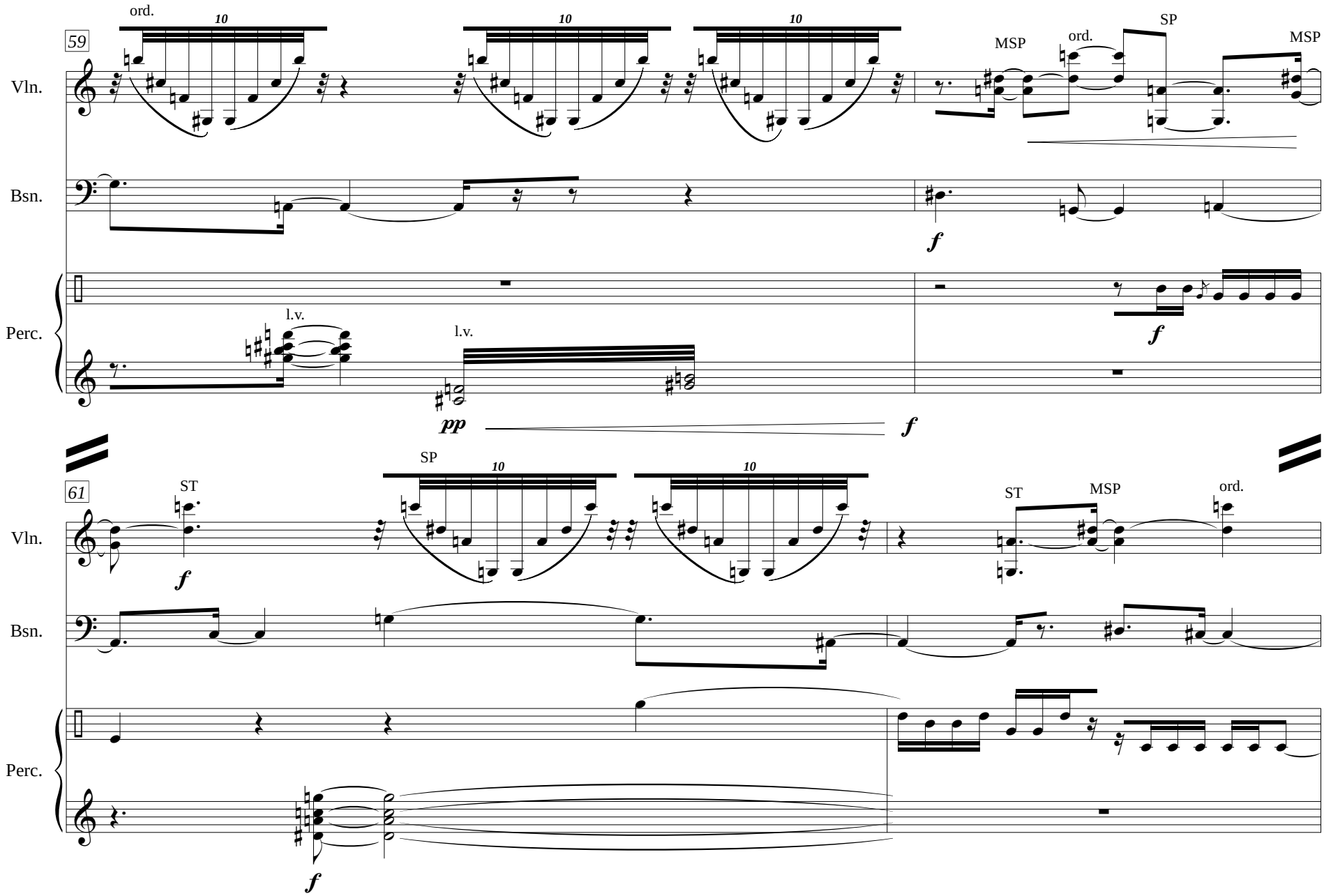


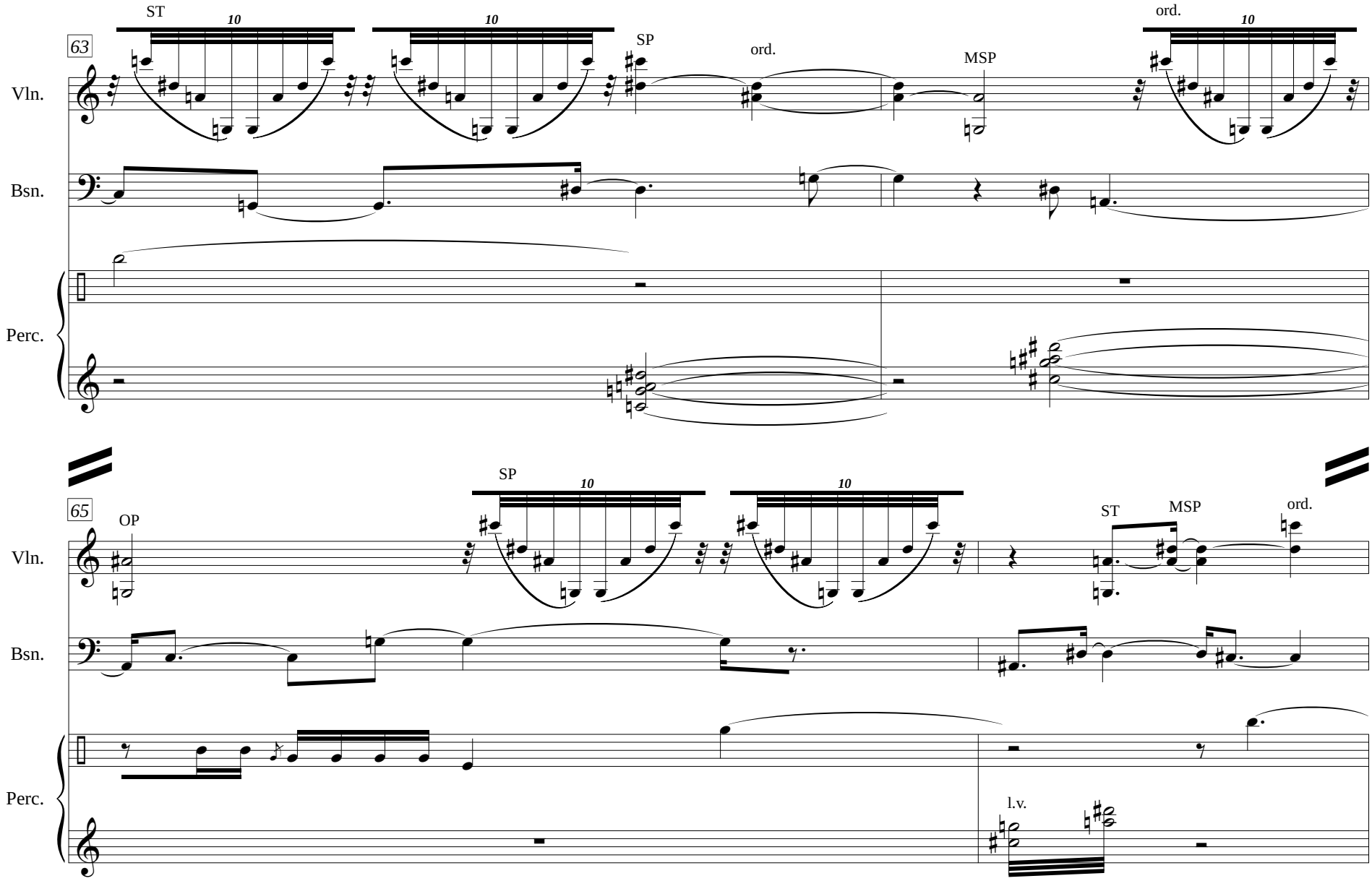
*don´t mind if the notes written will be blurred by the adjacents because of the brushs. It´ll be nice, instead!

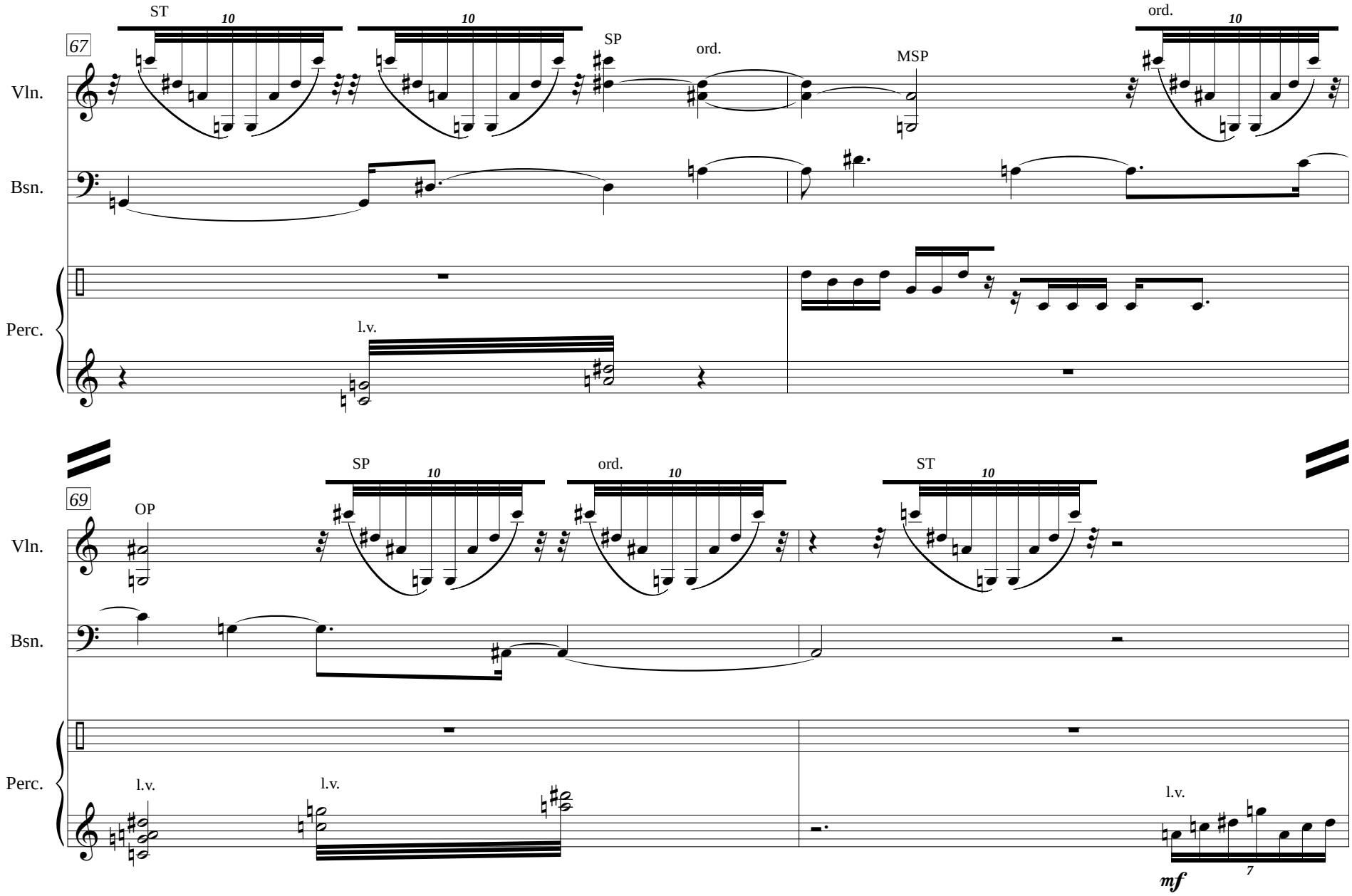

40
Vln.
Bsn.
Perc.
mf
pp
44
(l.h.)
ric.
ST
p
(brushes)

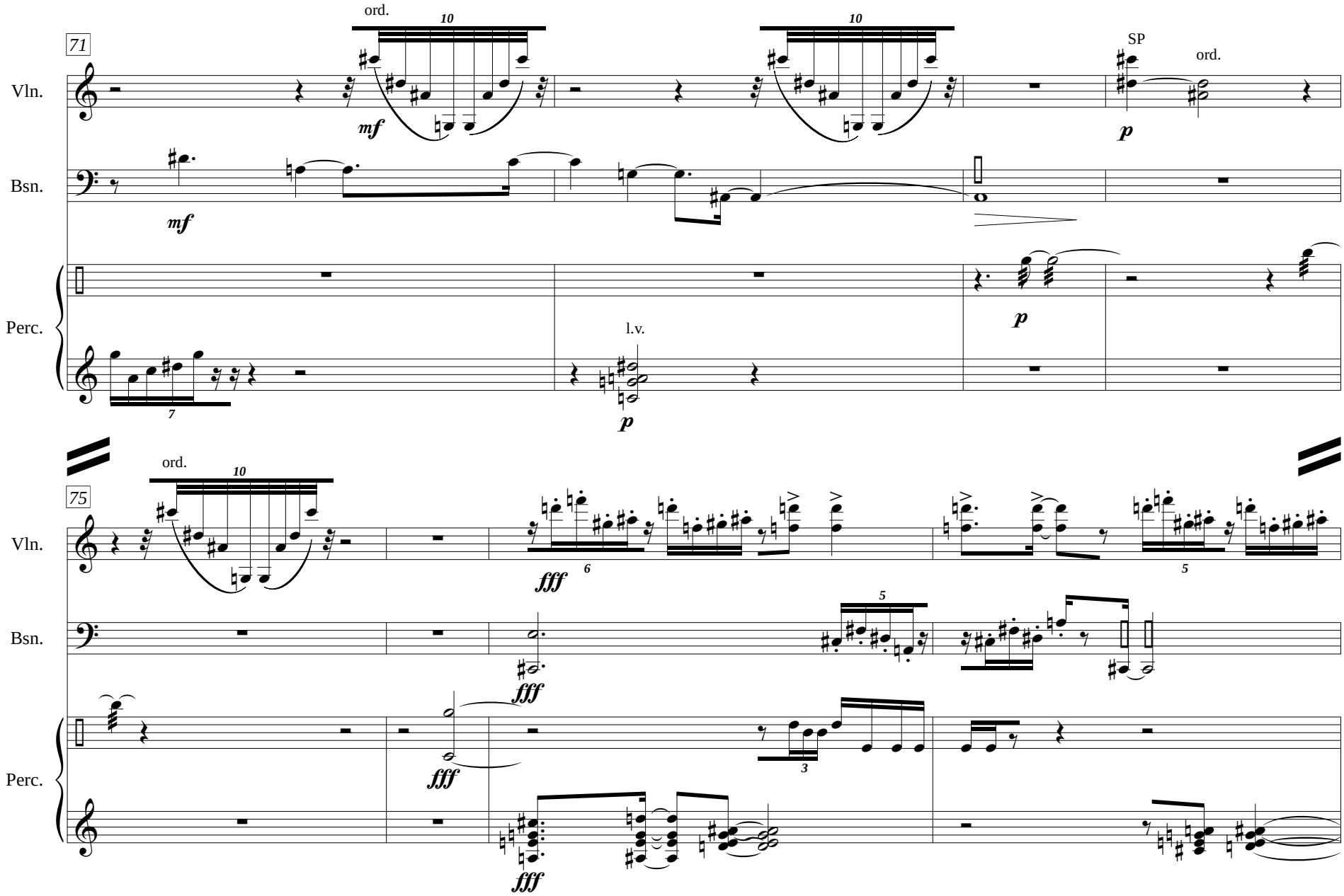

47
Vln.
Bsn.
Perc.
SP
Gliss.
d.n.
(l.h.)
ric.
ST
pp
p
a.n. d.n.
~ 108
MSP
50
mf
(v.m.)

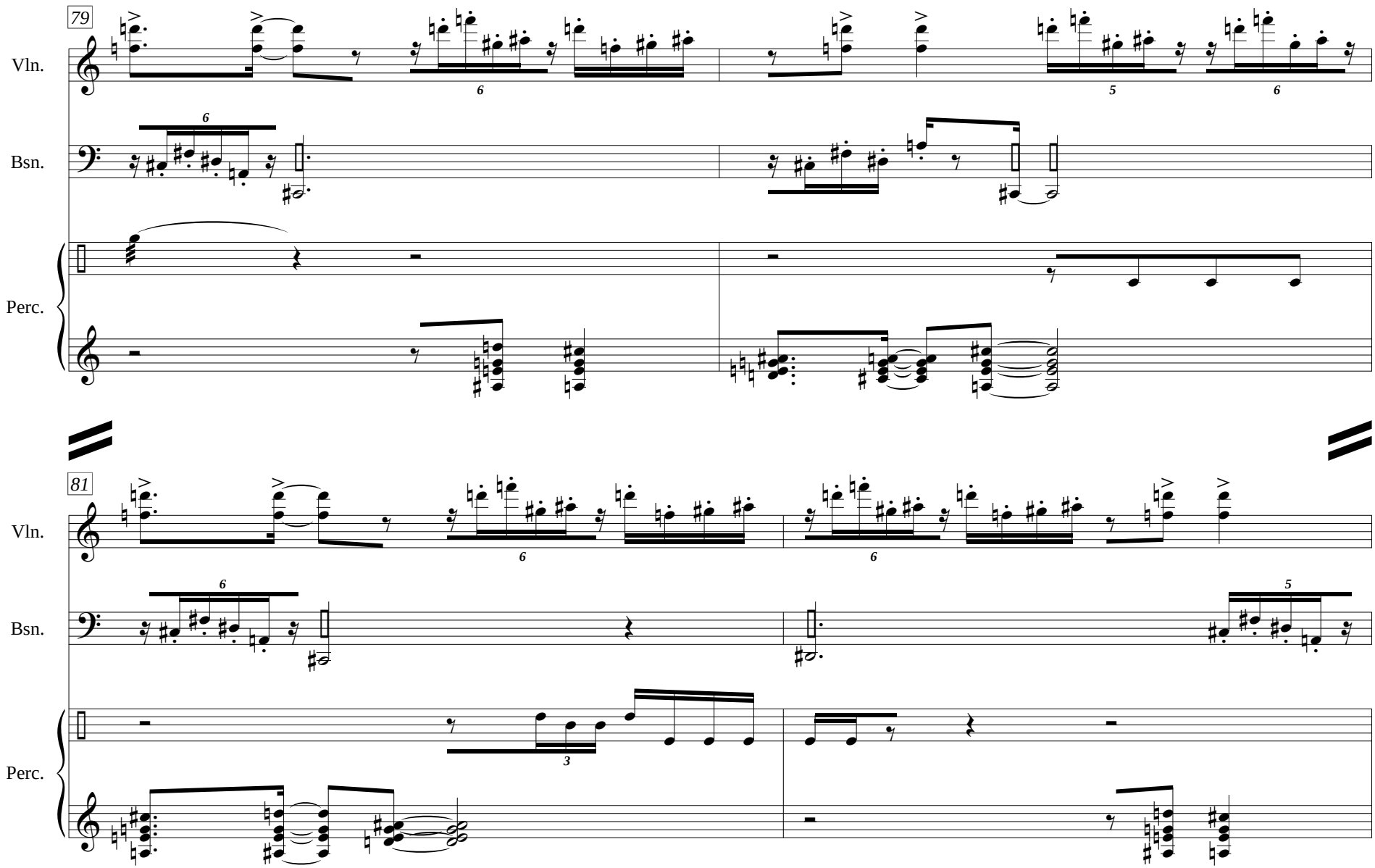

54
Vln.
Bsn.
Perc.
10
MSP
SP
mf
ST
10
mf
l.v.
d.n.
mf
mf
57
Vln.
Bsn.
Perc.
ord.
10
ST
MSP
10
10

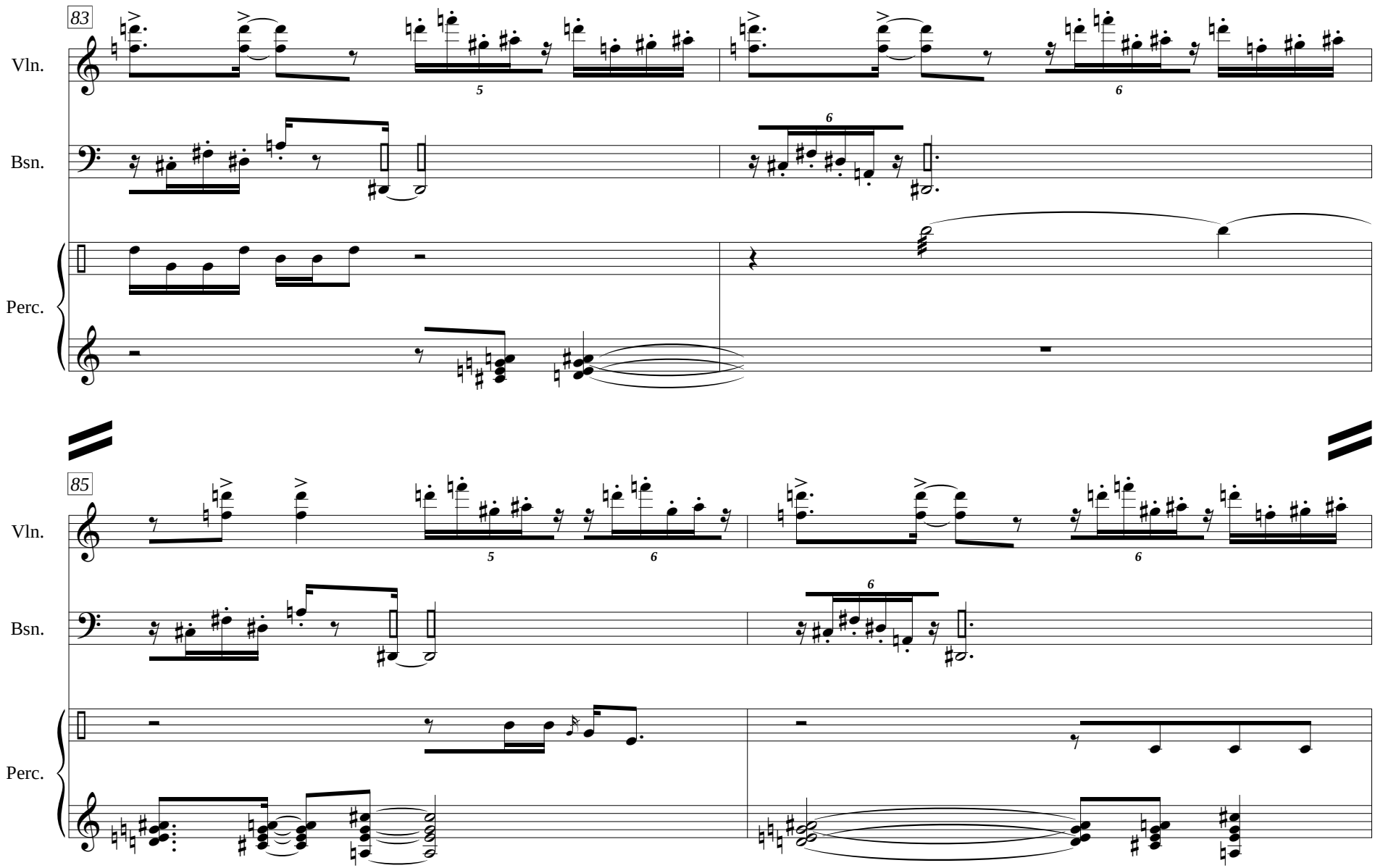

59
Vln.
Bsn.
Perc.
ord.
10
MSP
SP
l.v.
pp
f
61
ST
ord.


63
Vln.
Bsn.
Perc.
ST
10
10
SP
ord.
MSP
ord.
10
65
OP
SP
10
10
ST
MSP
ord.
l.v.

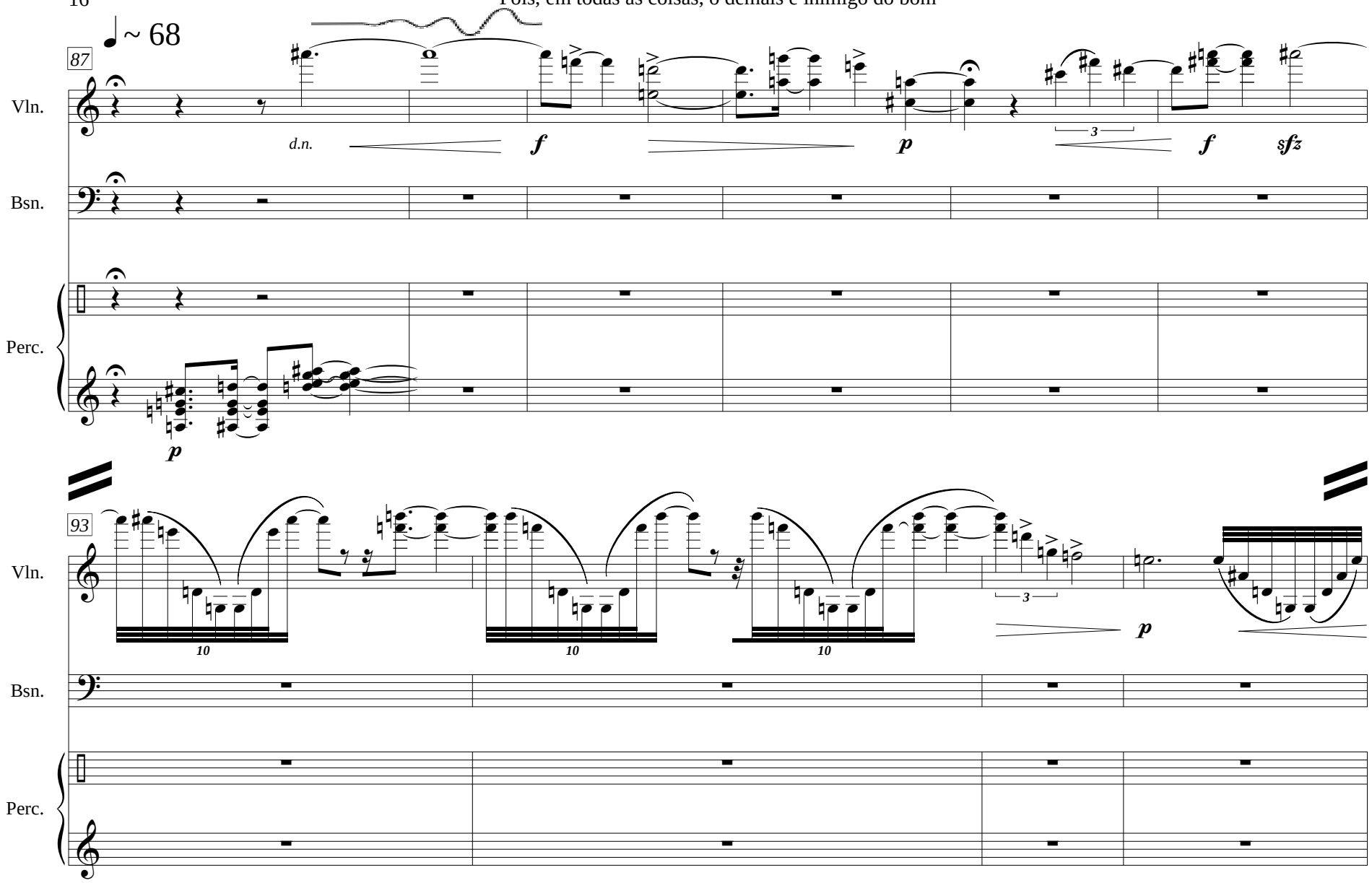

67
ST
10
10
SP
ord.
MSP
ord.
10
Vln.
Bsn.
Perc.
l.v.
69
OP
SP
10
ord.
10
ST
10
Vln.
Bsn.
Perc.
l.v.
l.v.
l.v.
mf
7

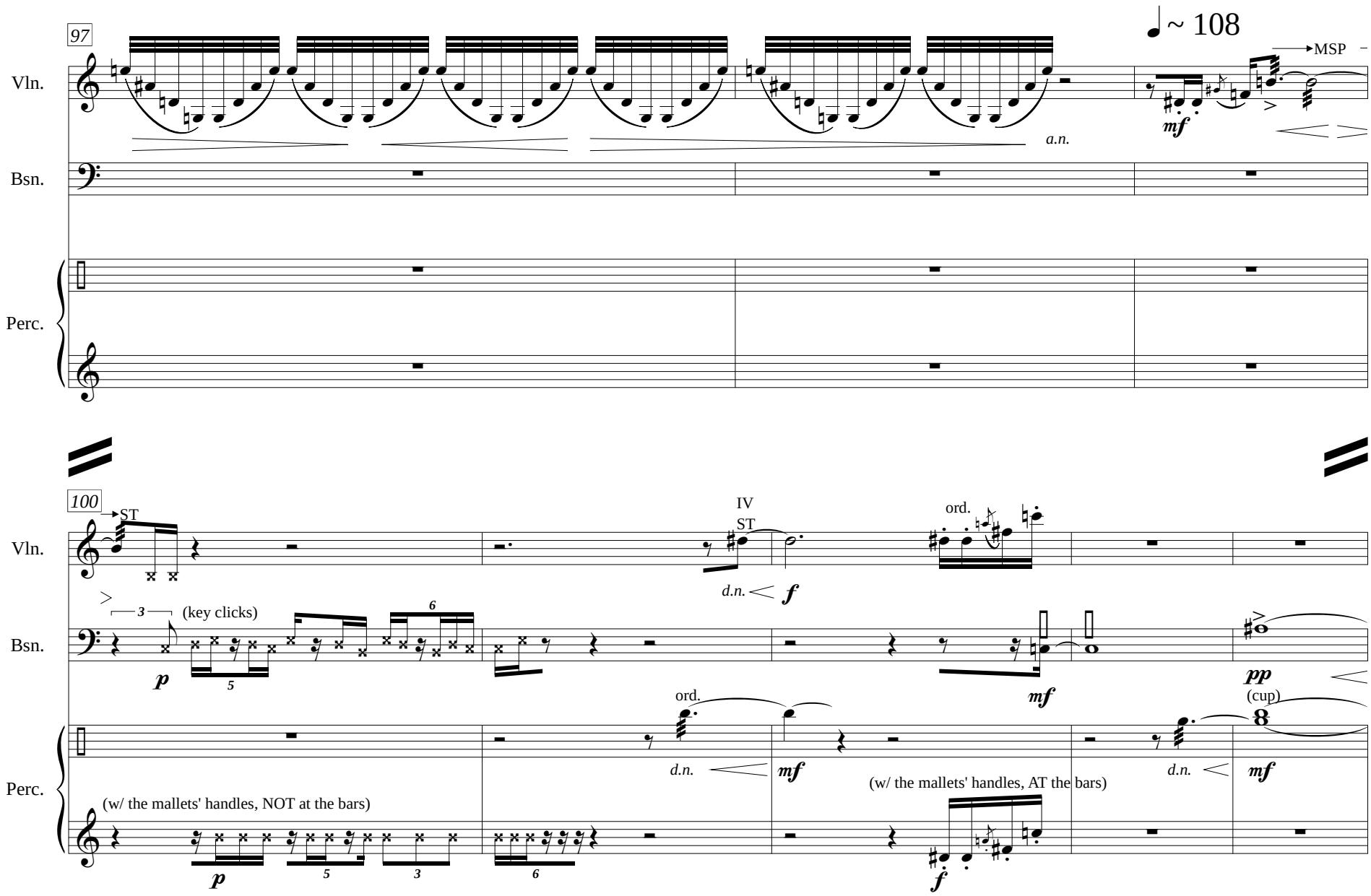

71
Vln.
Bsn.
Perc.
ord.
10
mf
SP
ord.
p
l.v.
75
fff

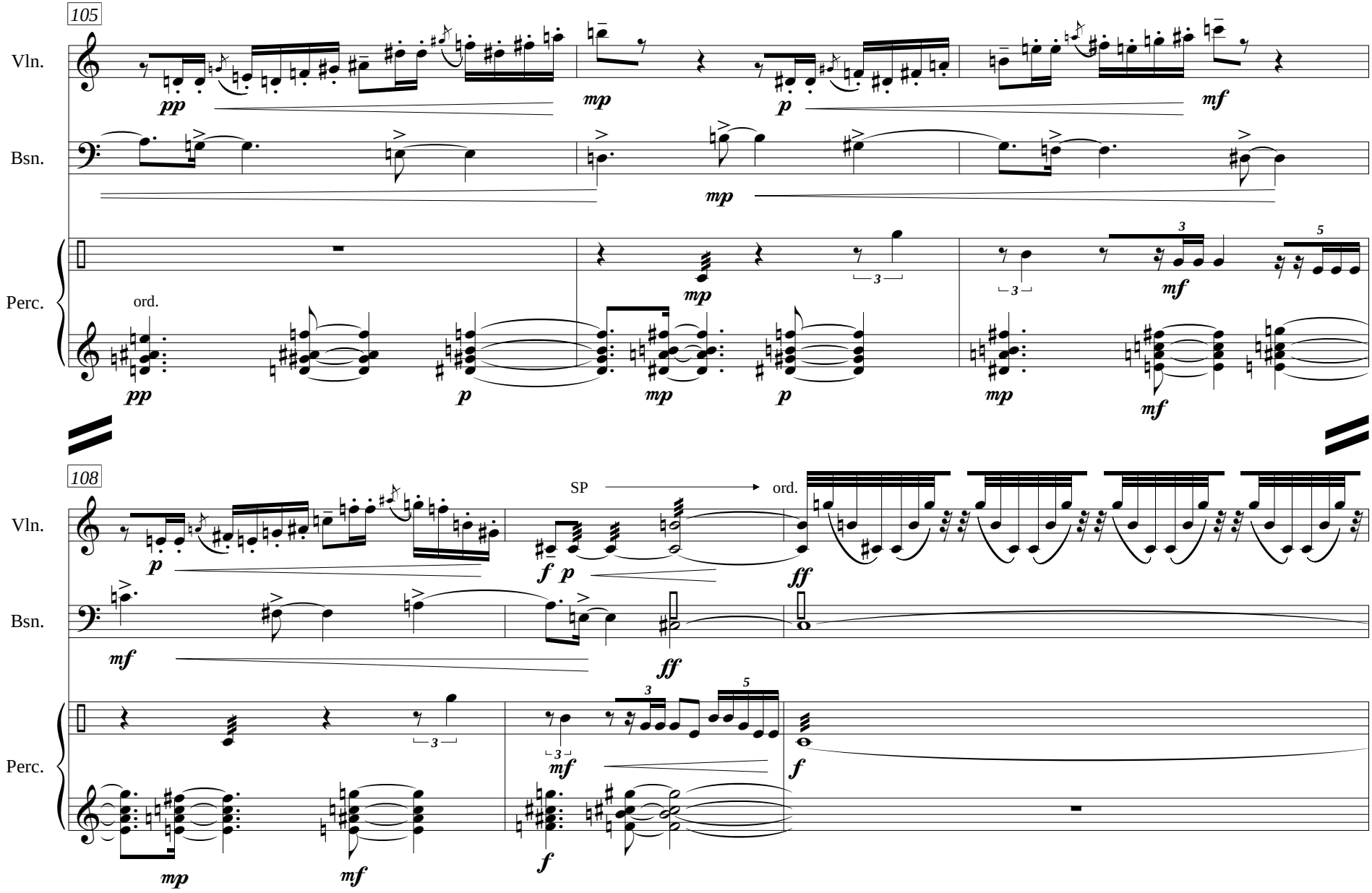

79
Vln.
Bsn.
Perc.
81
Vln.
Bsn.
Perc.

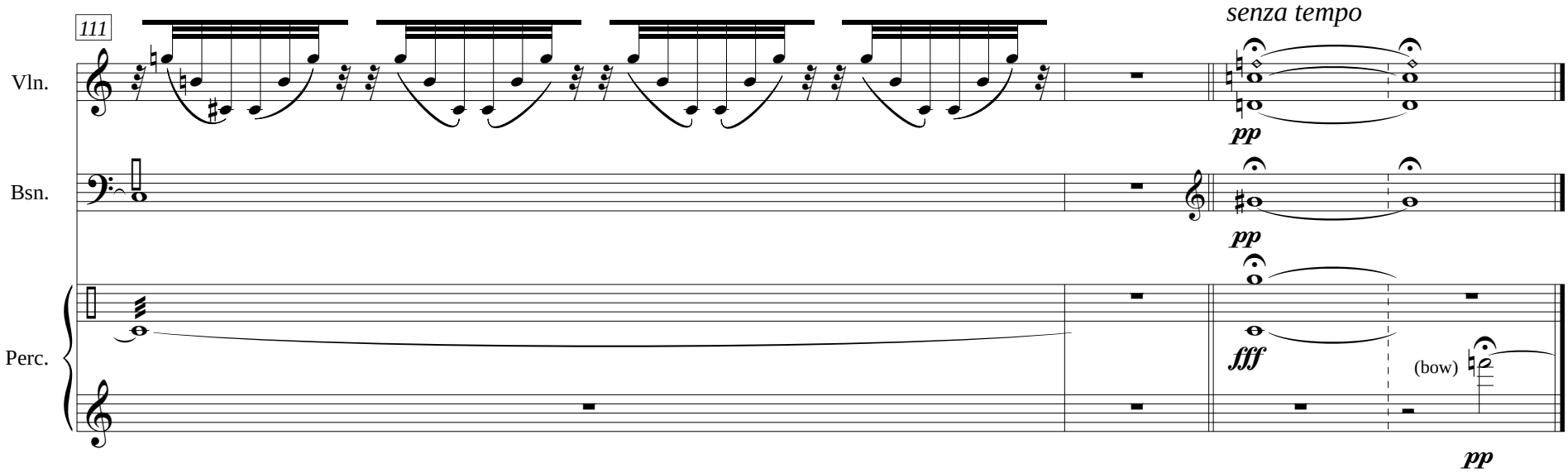

83
Vln.
Bsn.
Perc.
85
Vln.
Bsn.
Perc.

"Pois, em todas as coisas, o demais é inimigo do bom"




97
~ 108
MSP
Vln.
Bsn.
Perc.
a.n.
mf
100
ST
IV
ST
ord.
d.n.
f
(key clicks)
p
mf
pp
(cup)
(w/ the mallets' handles, NOT at the bars)
(w/ the mallets' handles, AT the bars)


105
Vln.
Bsn.
Perc.
ord.
108
SP
ord.



Sustain the notes until the vibration of the cymbal and the bass drum almost stop and than attack the F at the vibes.

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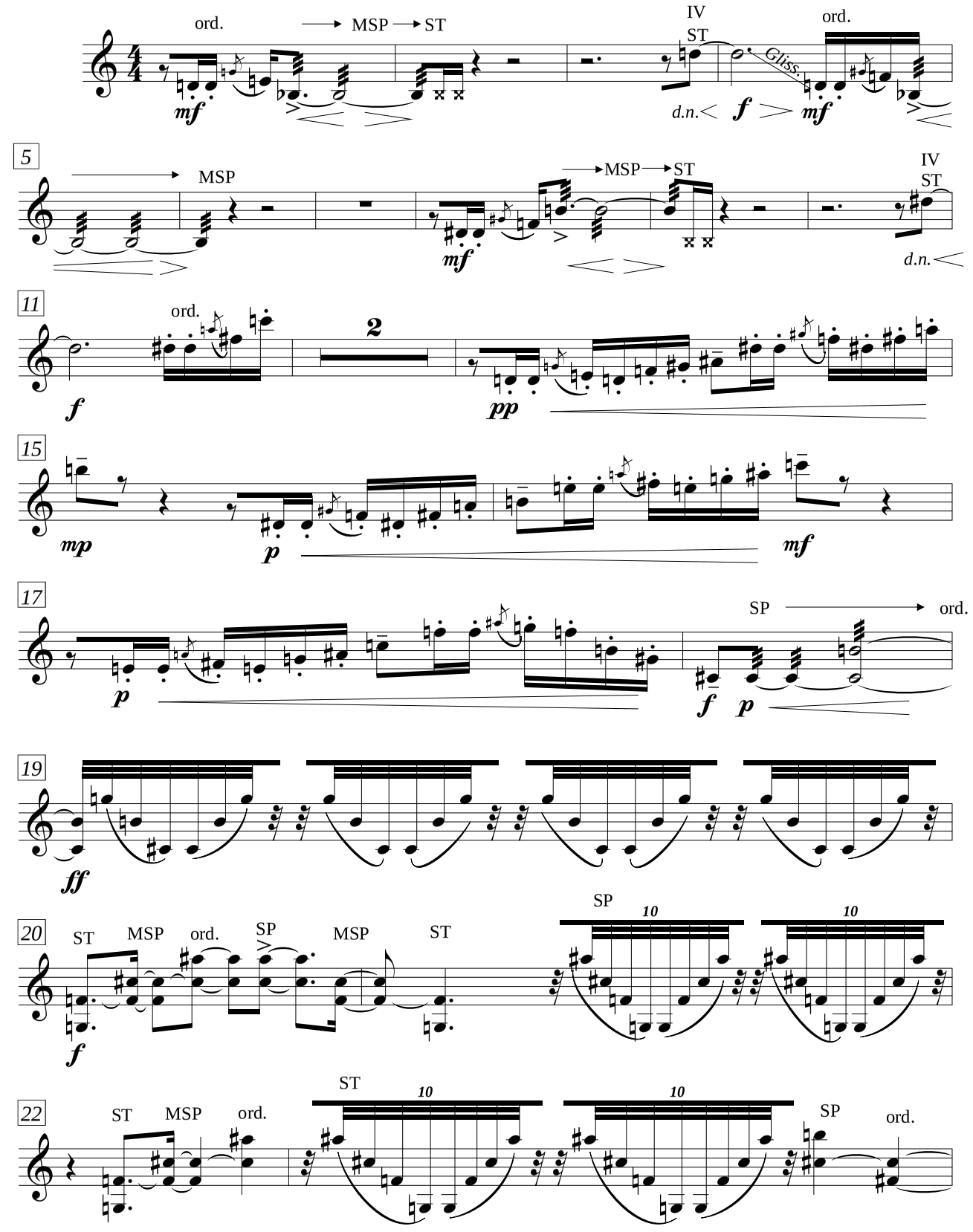
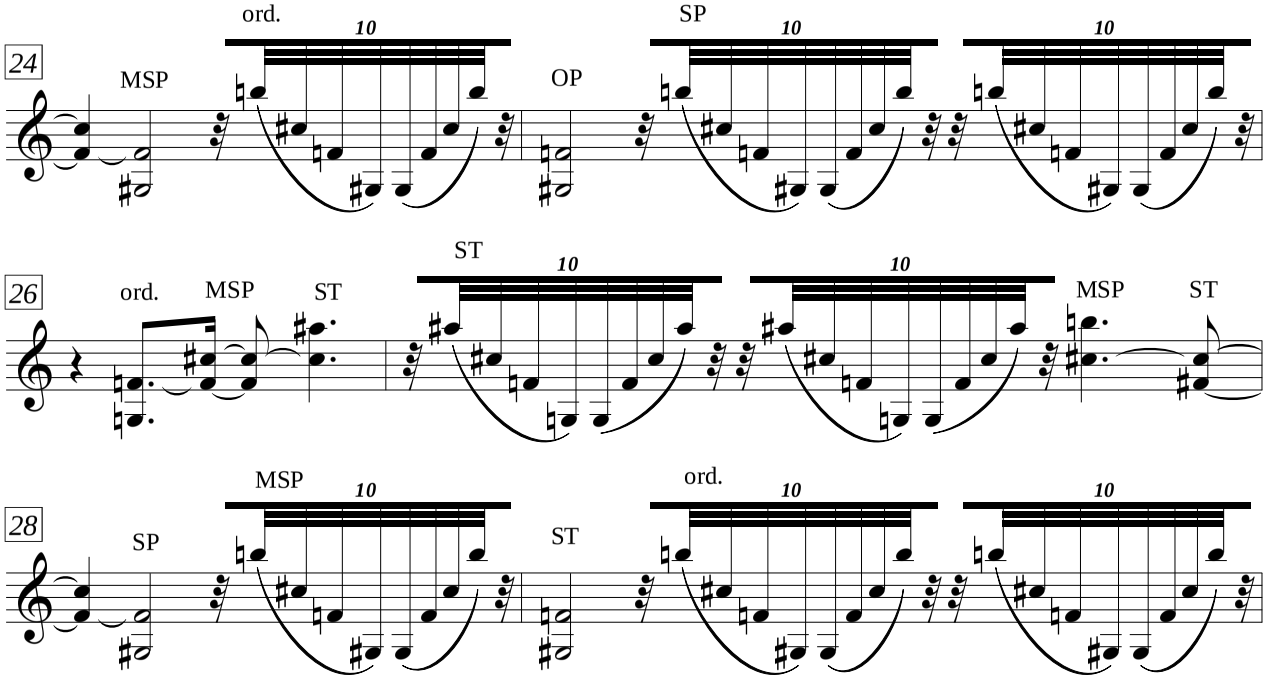
Alexandre Espinheira (1972 -)

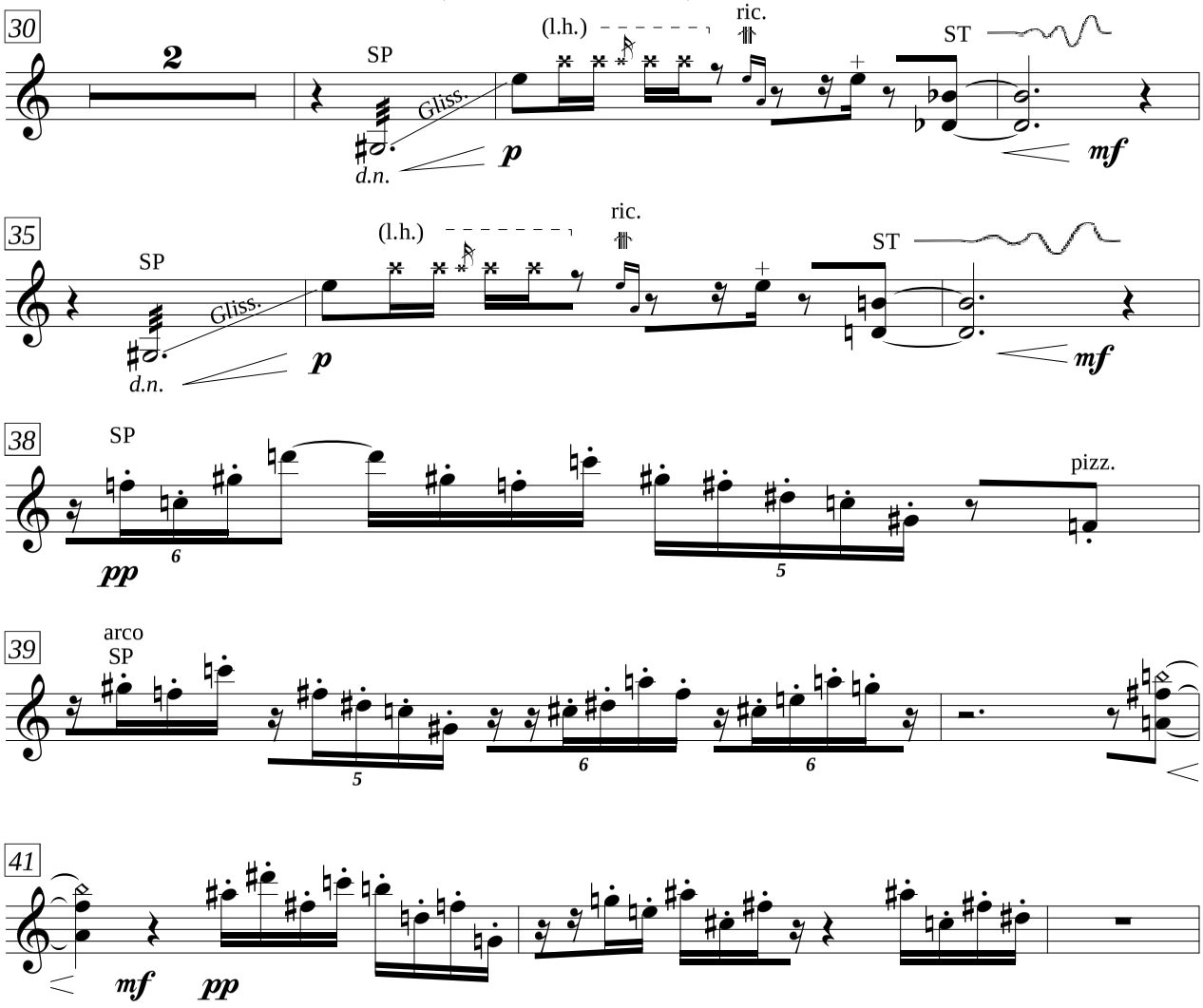
Violin

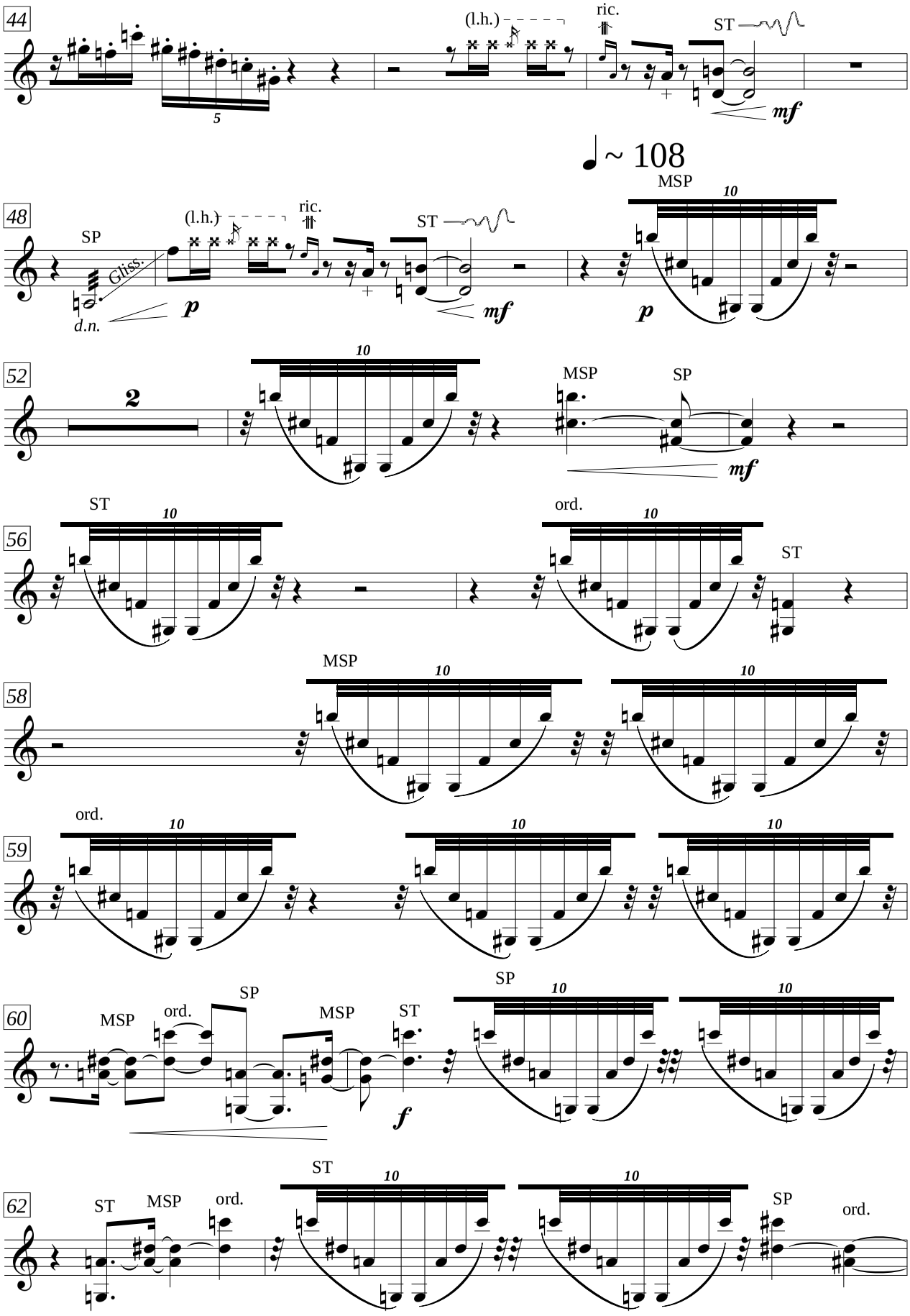
♩ ~ 108

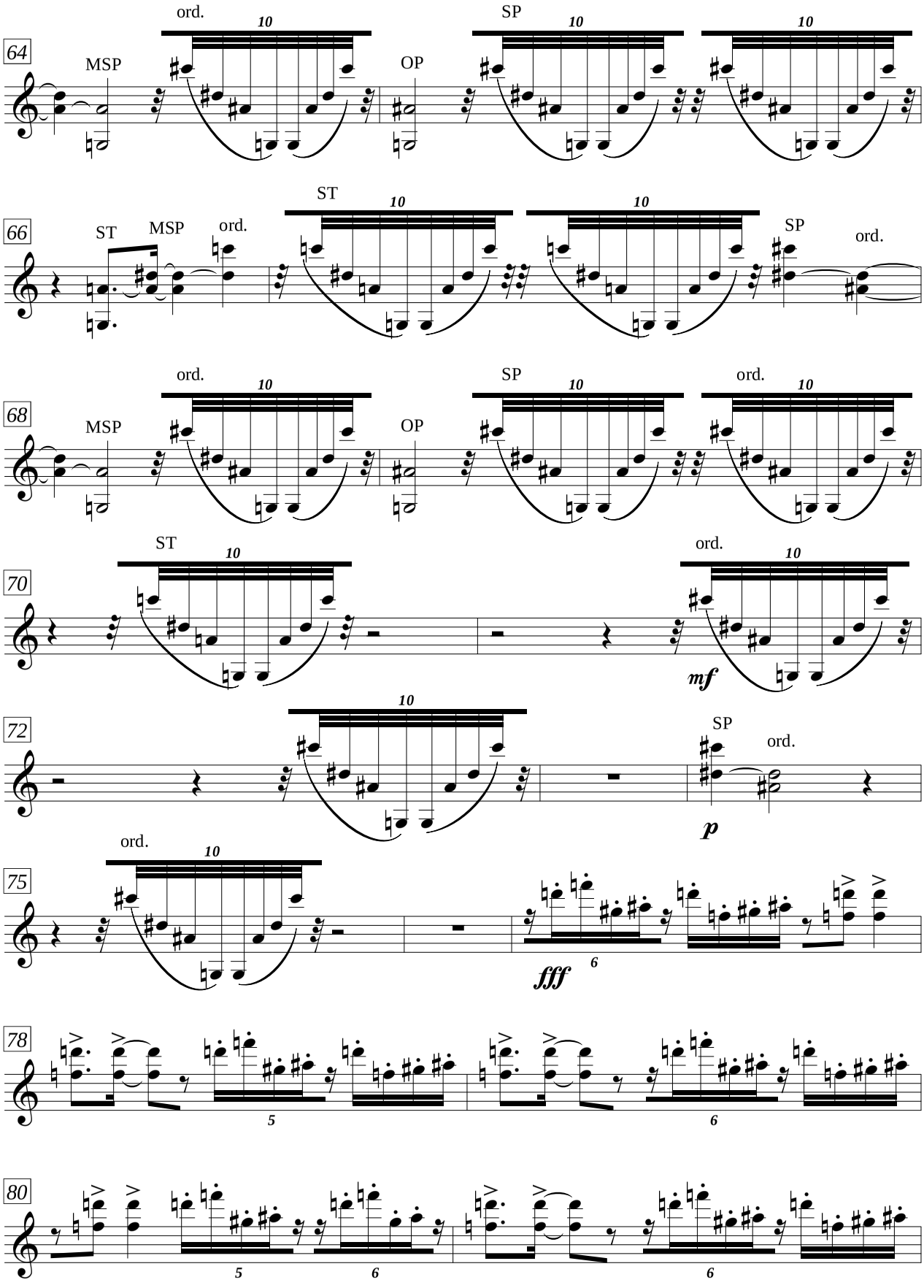


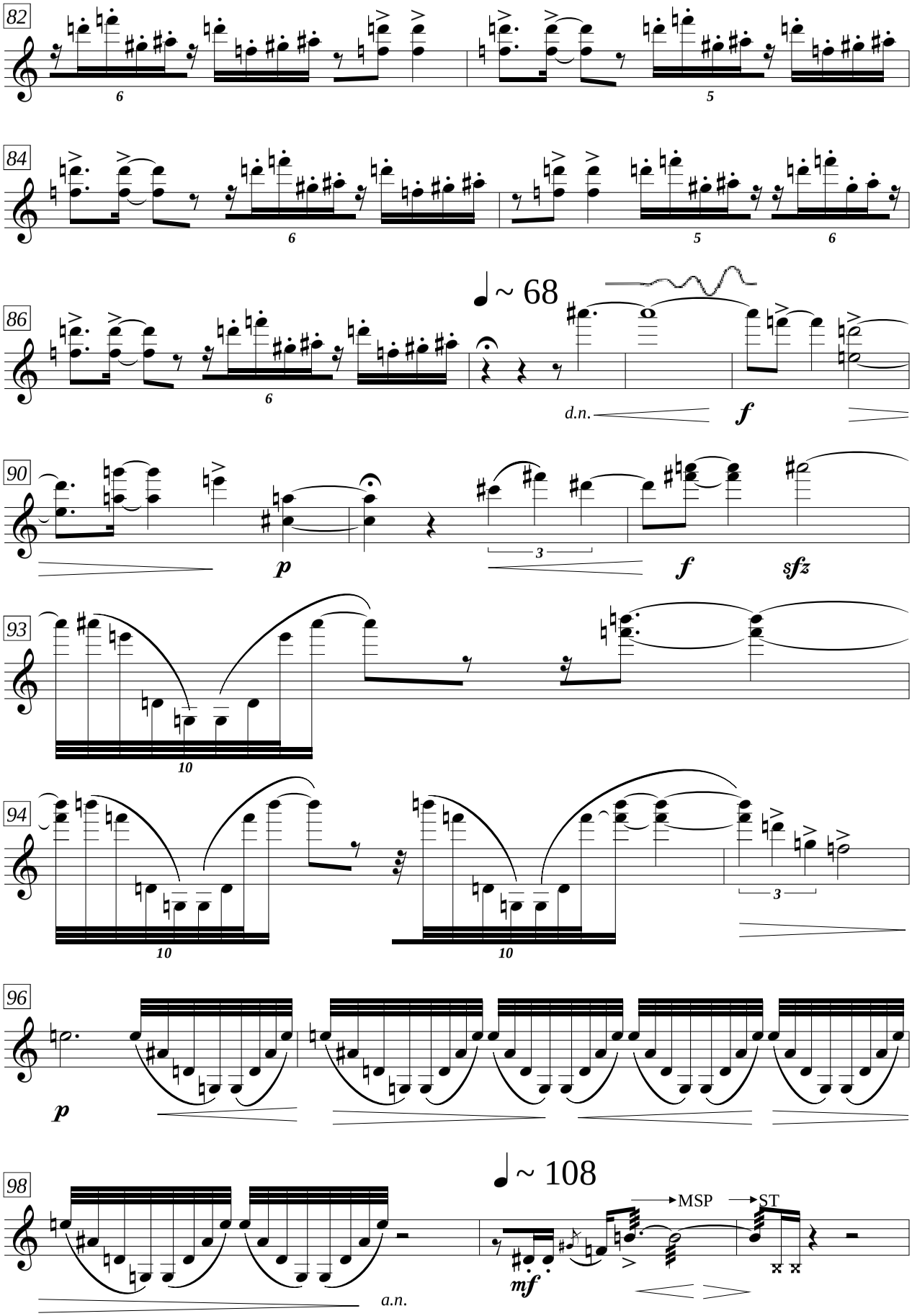


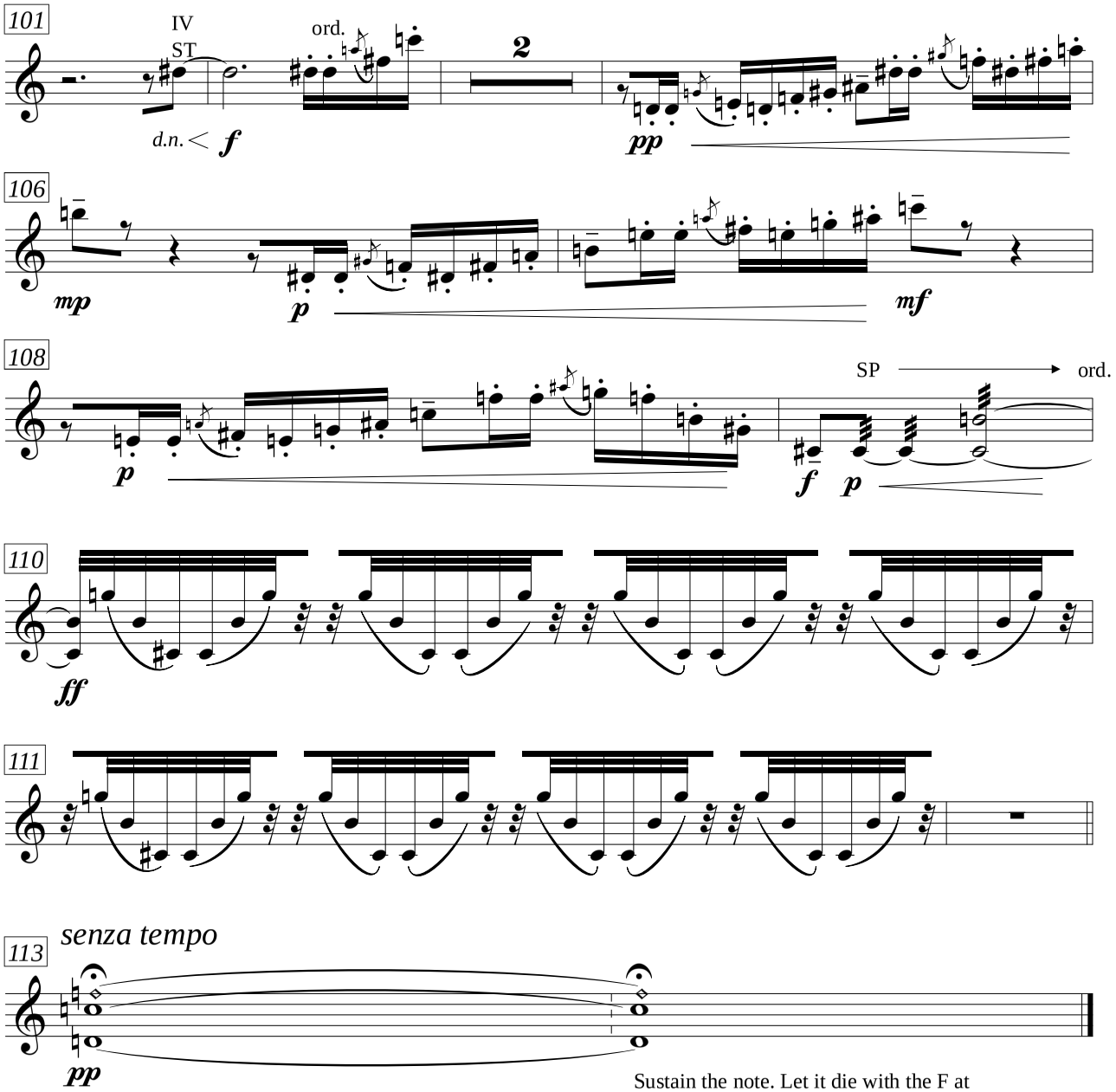
♩ ~ 82 (Meno mosso)




44
(l.h.)
ric.
ST
mf
♩ ~ 108
48
SP
Gliss.
d.n.
p
(l.h.)
ric.
ST
mf
MSP
10
p
52
2
10
MSP
SP
mf
56
ST
10
ord.
10
ST
58
MSP
10
10
59
ord.
10
10
10
60
MSP
ord.
SP
MSP
ST
f
SP
10
10
62
ST
MSP
ord.
ST
10
10
SP
ord.


64
ord.
10
MSP
OP
SP
66
ST
MSP
ord.
68
70
mf
72
p
75
fff
78
80


82
84
86
~ 68
d.n.
f
90
p
3
f
sfz
93
10
94
10
10
3
96
p
98
~ 108
MSP
ST
mf
a.n.



Sustain the note. Let it die with the F at the vibes.

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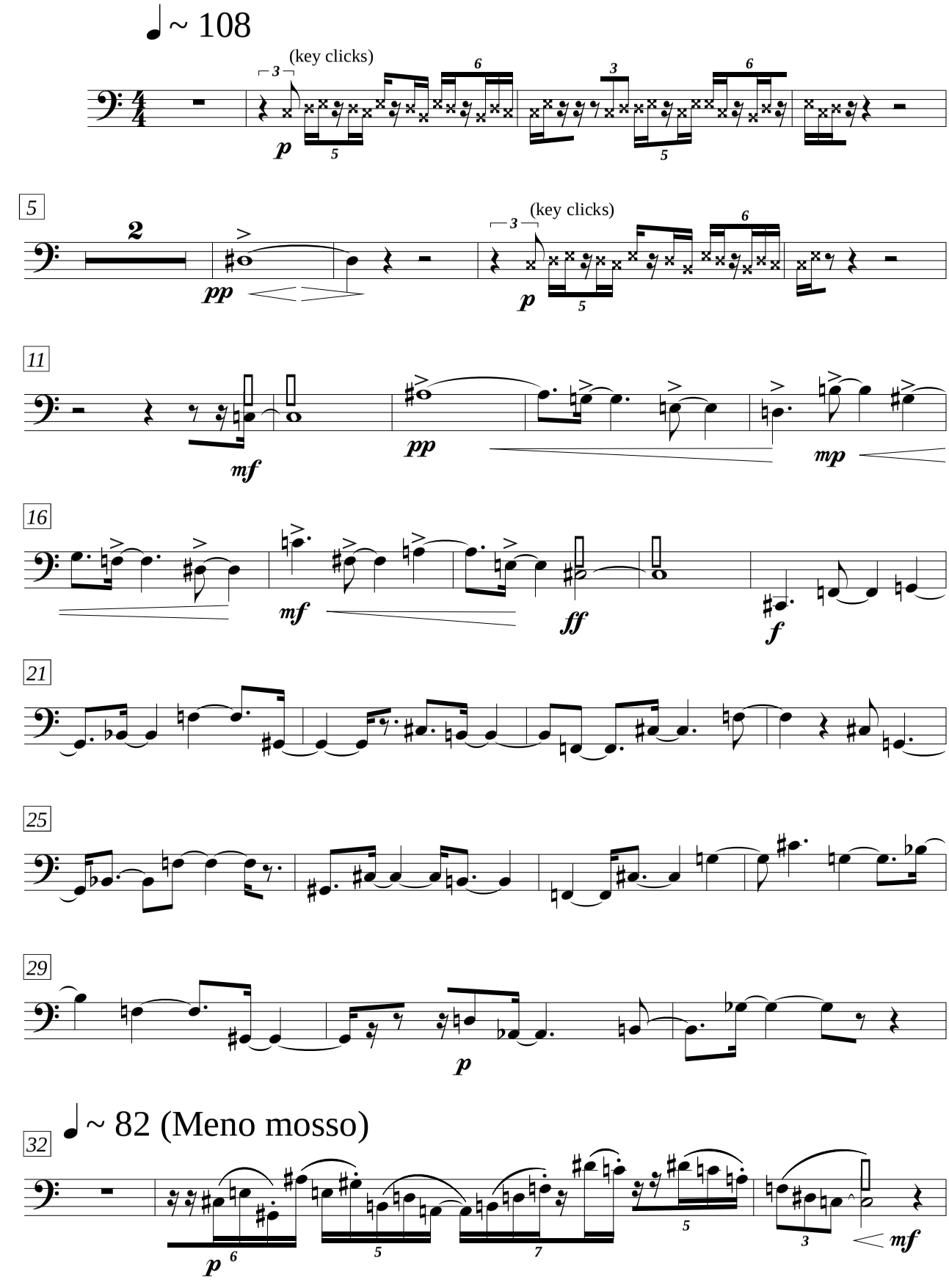
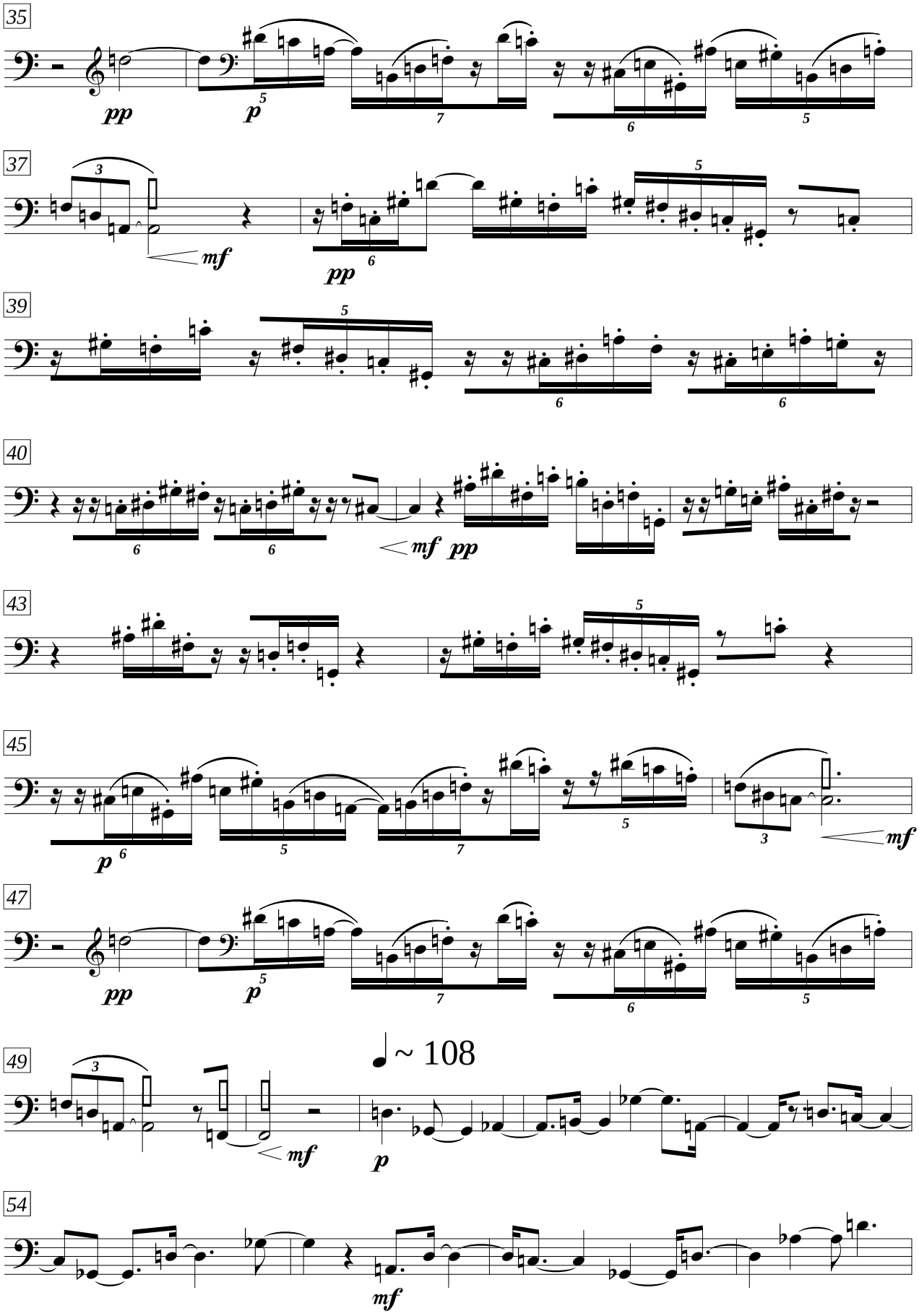
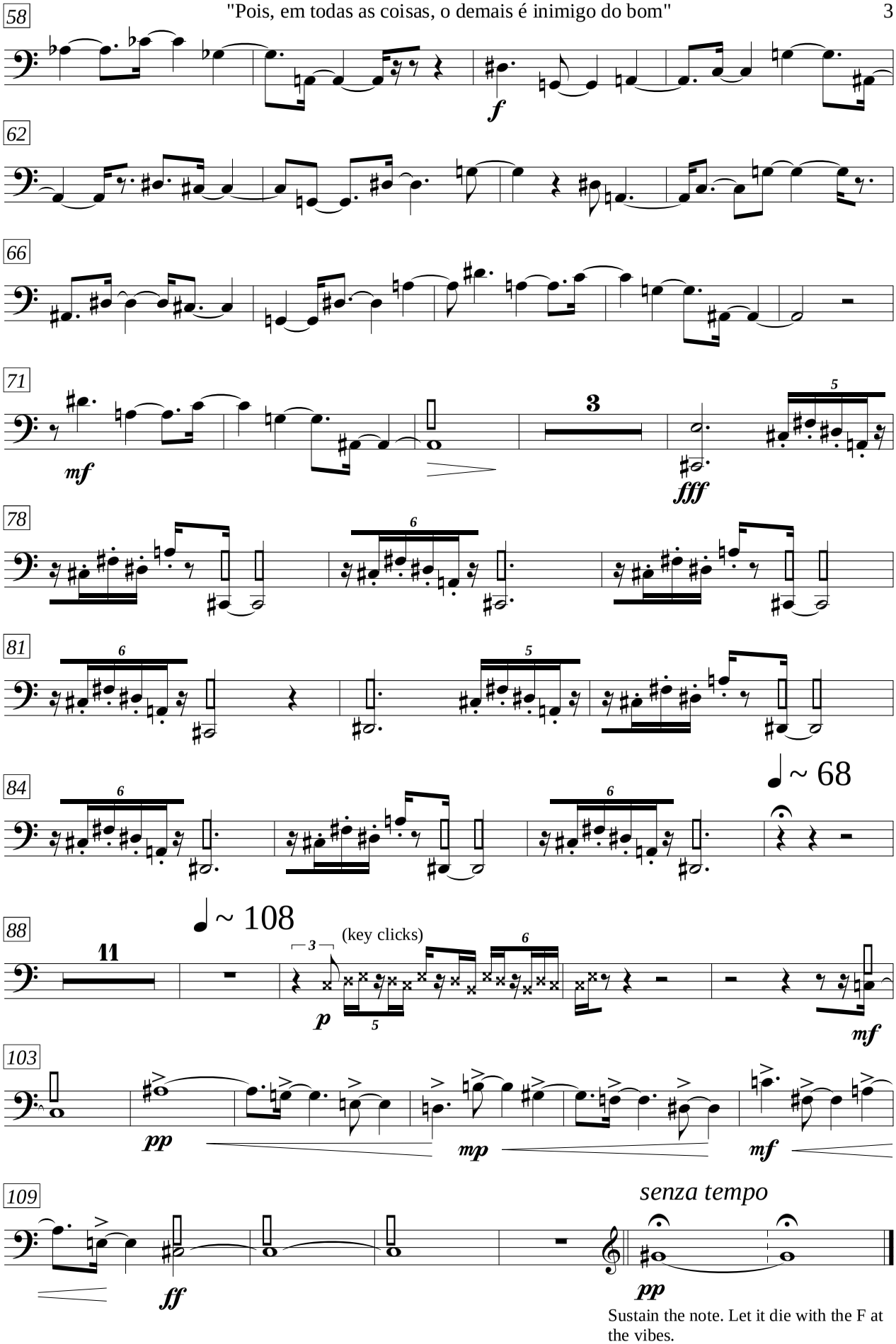
Bassoon

Alexandre Espinheira (1972 -)




35
pp
p
37
mf
pp
39
40
mf
pp
43
45
p
mf
47
pp
p
49
mf
p
♩ ~ 108
54
mf



Sustain the note. Let it die with the F at the vibes.

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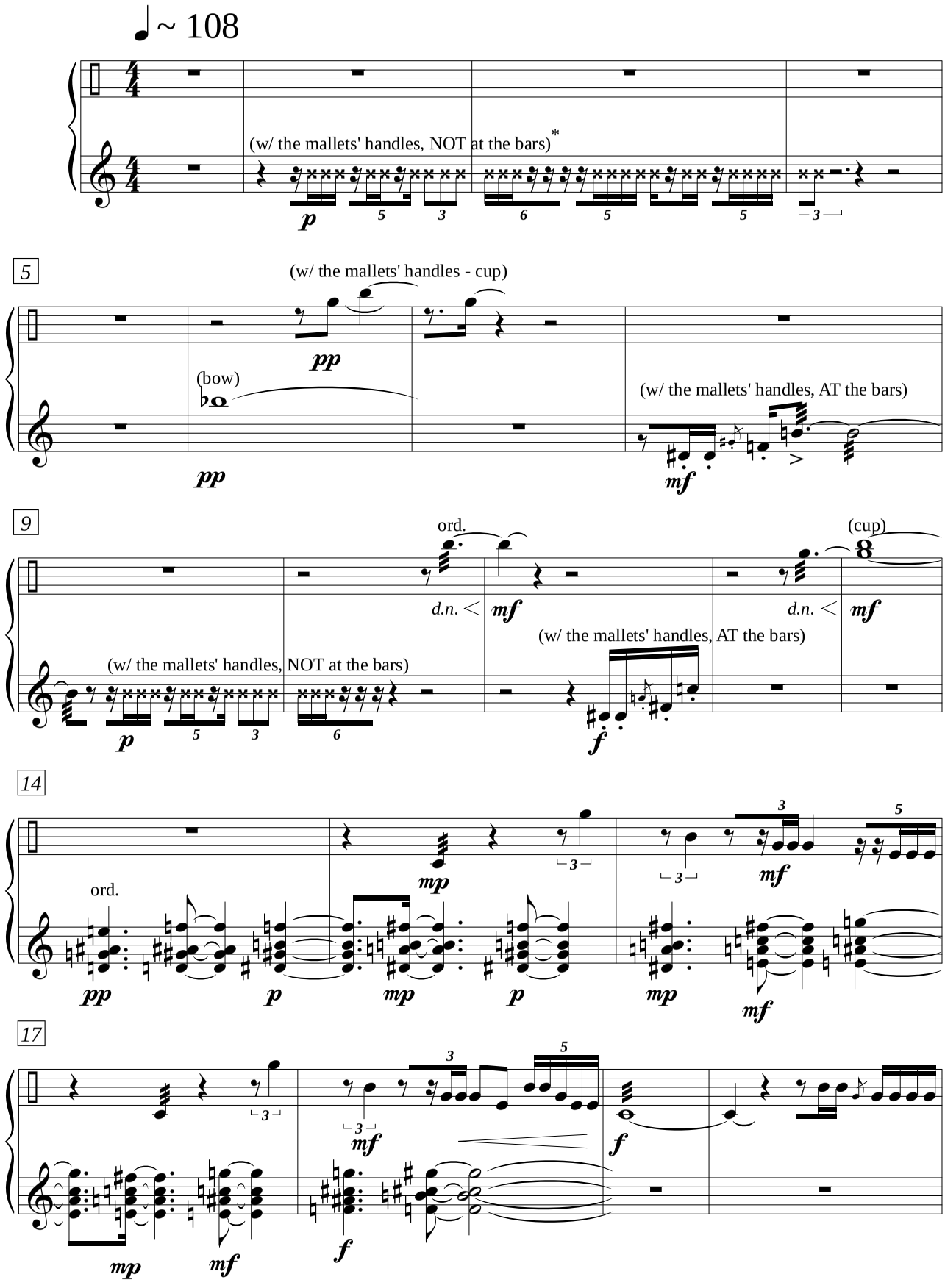
Percussion

Alexandre Espinheira (1972 -)



*at any part of the structure of the instrument. Prefer a wooden part, if the instrument has it.

21

f

25

l.v. l.v.

29

l.v. l.v. (g.m.)

p *p*

Ped. ✻

♩ ~ 82 (Meno mosso)

32

(brushes)

p

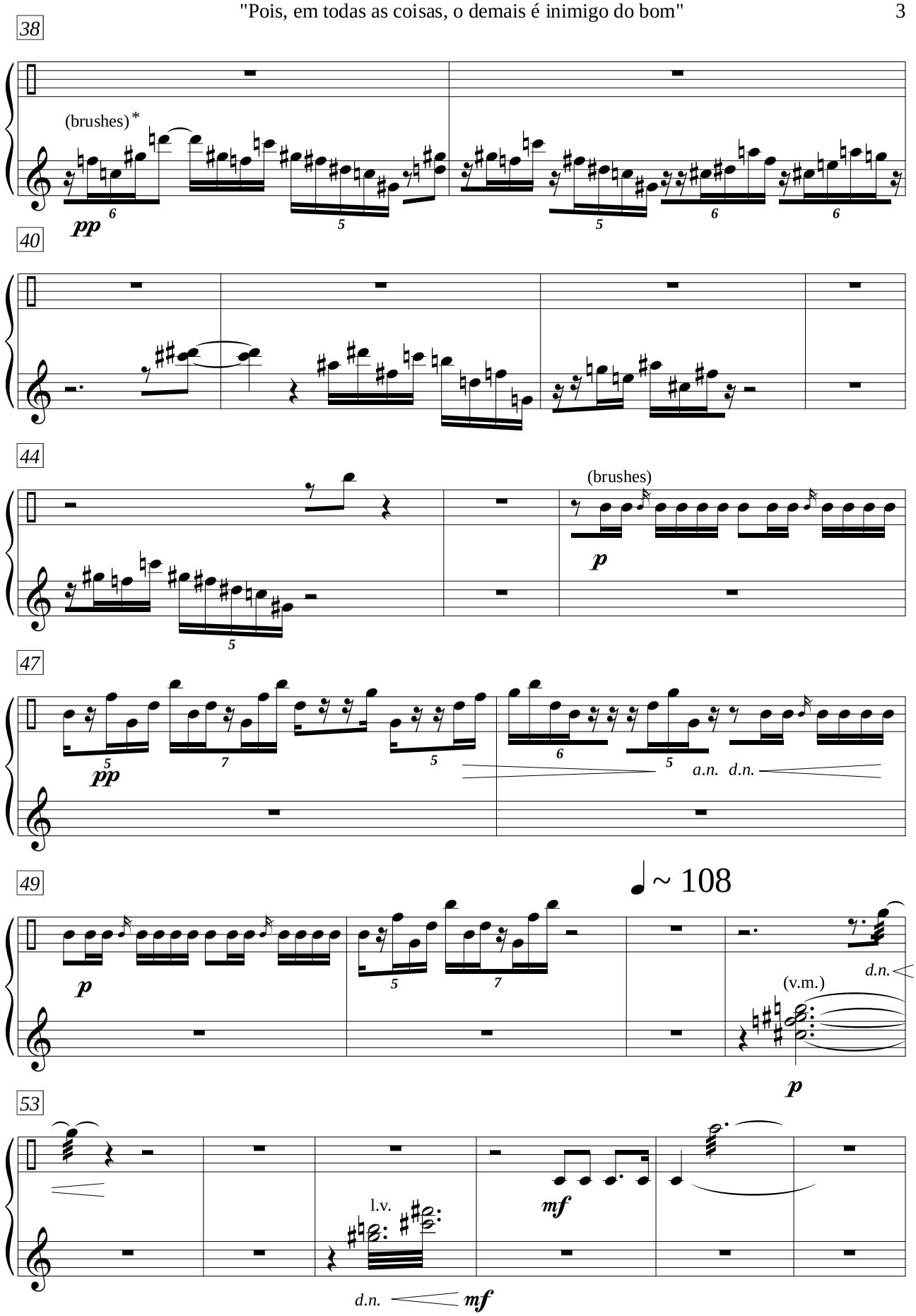
5 7 5

35

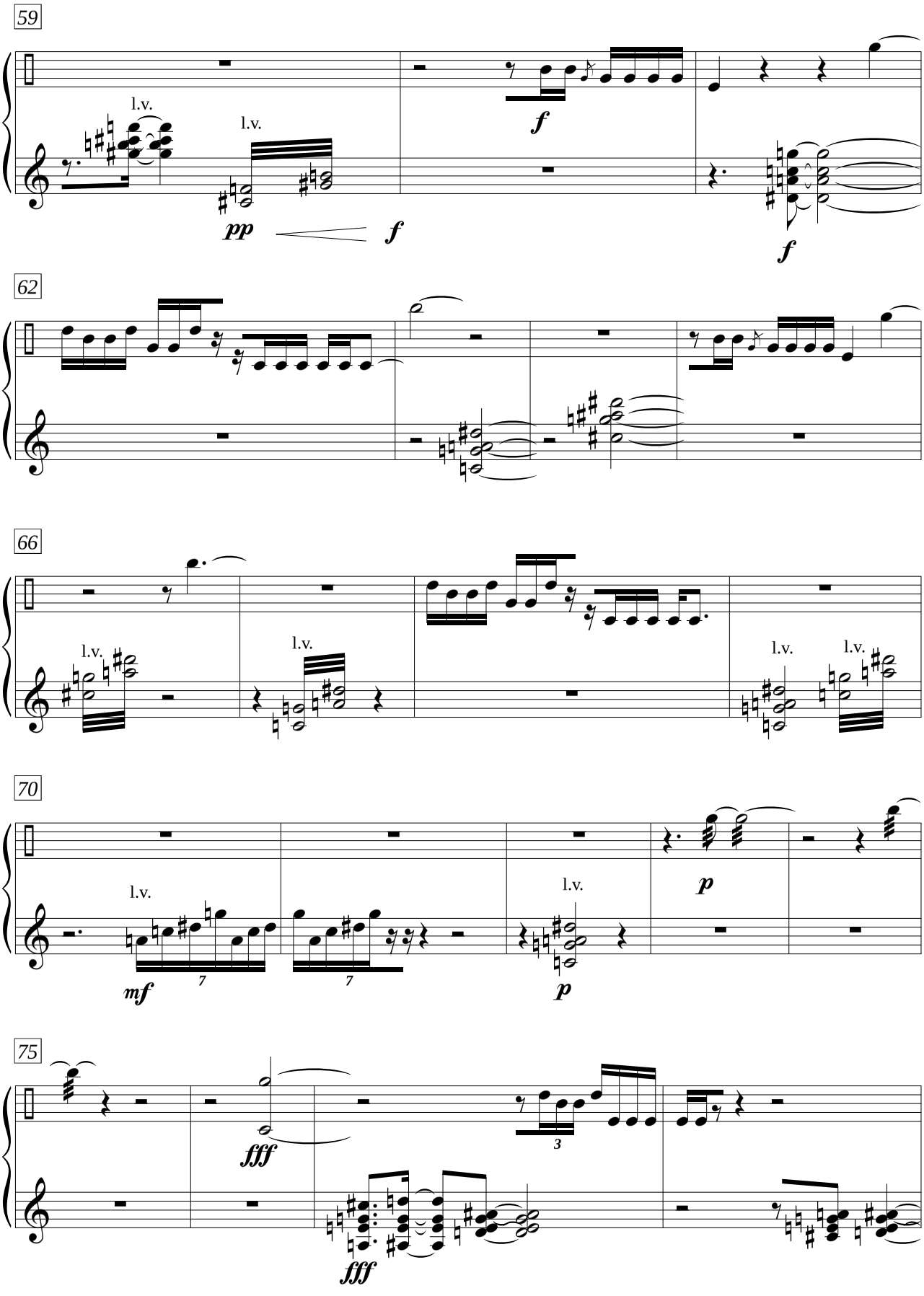
6 5 *a.n.*

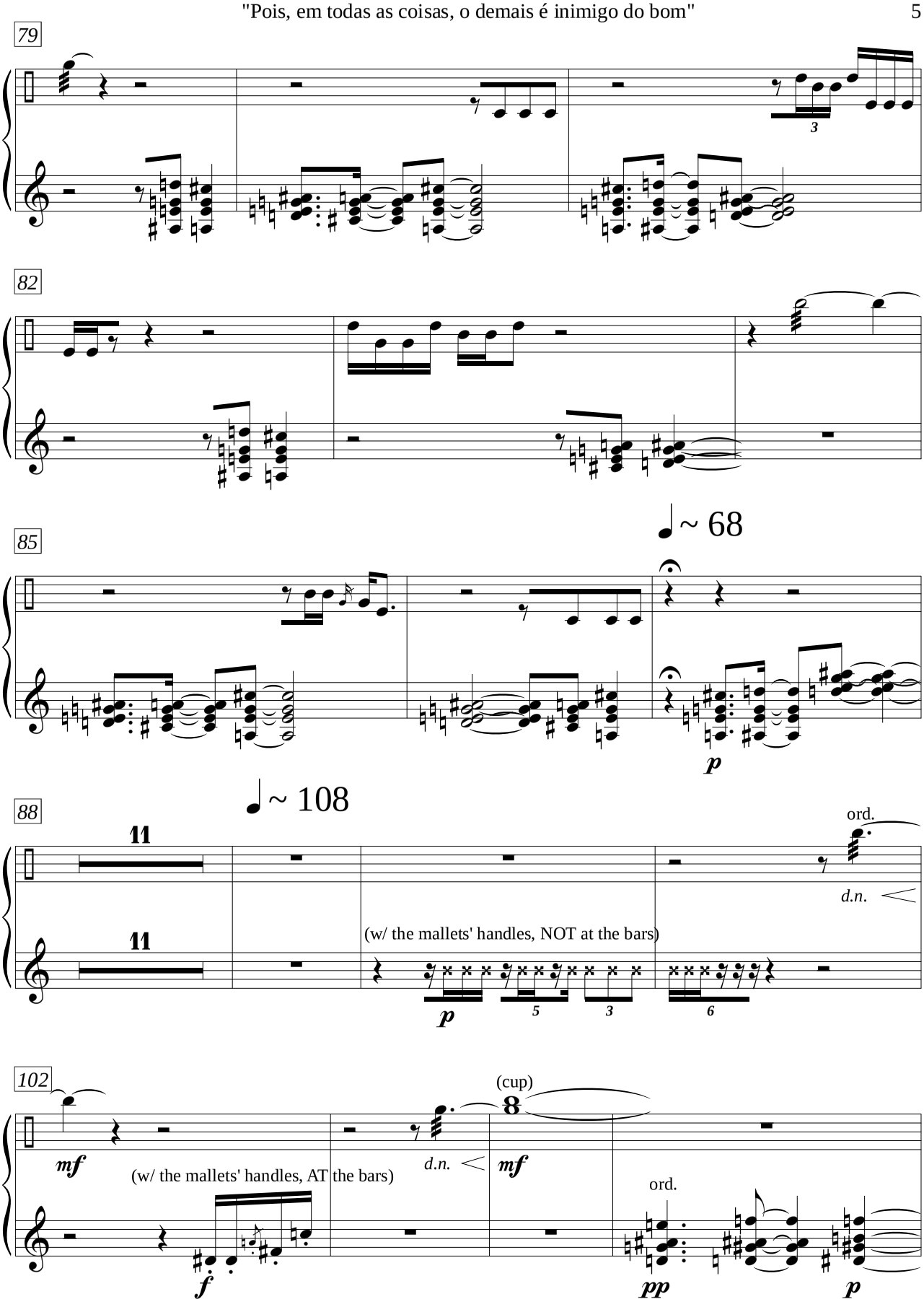
p

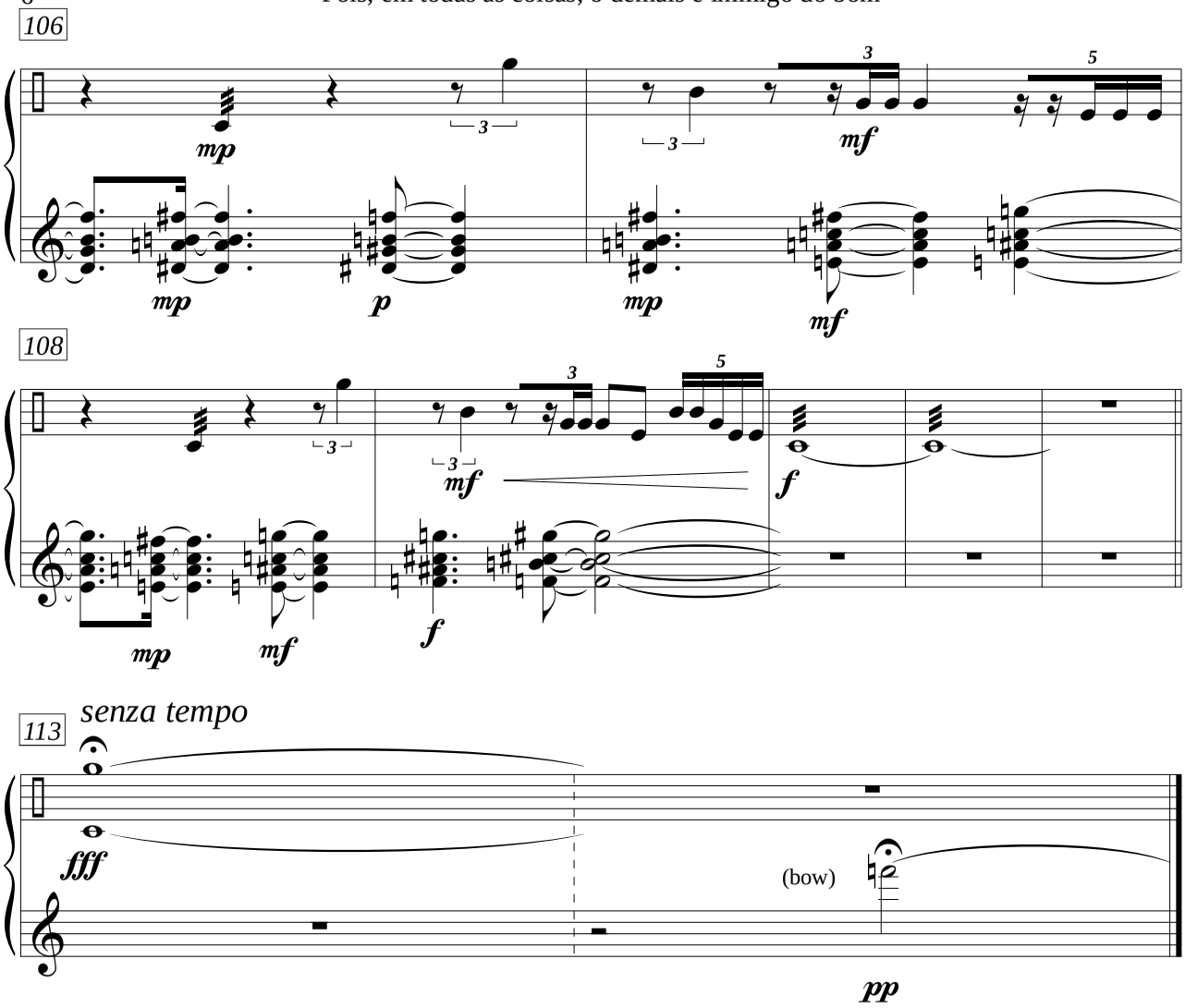
5 7



*don't mind if the notes written will be blurred by the adjacents because of the brushes. It'll be nice, instead!


59
l.v.
l.v.
pp
f
f
f
62
66
l.v.
l.v.
l.v.
l.v.
70
l.v.
mf
7
7
l.v.
p
p
75
fff
3
fff


79
82
85
♩~ 68
p
88
♩~ 108
11
11
ord.
d.n.
(w/ the mallets' handles, NOT at the bars)
p
5
3
6
102
(cup)
mf
(w/ the mallets' handles, AT the bars)
d.n.
mf
ord.
f
pp
p



Sustain the notes (violin and bassoon) until the vibration of the cymbal and the bass drum almost stop and than attack the F at the vibes.