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### **Title**

Procissão das Almas (Soul Procession)

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**OTTO PINTIASKI**

**Procissão  
das Almas  
(Lenda goiana)**

**(2017)**

**para**

**Orquestra Sinfônica**

**-SCORE-**

# **INSTRUMENTAÇÃO**

**2 Flautas**

**2 Oboés**

**2 Clarinetes (em Bb)**

**2 Fagotes**

**2 Trompas**

**2 Trompetes (em C)**

**2 Trombones**

**Tuba**

**Timpani**

**Percussão**

- Triângulo
- Caixa
- Bumbo
- Pratos de choque

**Cordas**

**Duração: circa 9''**

# Procissão das Almas

Autor: Otto Pintiaski

**Lento** ♩ = 66

Flautas 1.2

Oboés 1.2

Clarinetes (Bb) 1.2

Fagotes 1.2

Trompas 1.2

Trompetes 1.2

Trombones 1.2

Tuba

Percussão *pp* triângulo

Timpani

Violinos 1

Violinos 2 *ppp* #

Violas *ppp* divisi

Violoncelos *ppp* divisi

Contrabaixos *ppp* divisi

Procissão das Almas

2

Musical score for Procissão das Almas, page 2. The score is arranged in a grand staff with 14 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tpa.), Trombone (Tpt.), Tuba, Percussion (Perc.), Timpani (Timp.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is 2/4. The score features several dynamic markings: ppp, pp, and pp. There are also performance instructions such as *divisi*, *8va*, and *ppp*. A rehearsal mark (A) is placed in a circle above the staff for the Percussion part. The string parts (Vln.1, Vln.2, Vla., Vcl., Cb.) are marked with *pp* and feature *divisi* markings. The woodwind parts (Fl., Ob., Cl., Fag., Tpa., Tpt., Tbn., Tuba) are mostly silent, with a circled 'A' above each staff. The Percussion part has a short rhythmic pattern at the beginning of the page. The Timpani part has a *ppp* marking and a *8va* marking. The Violin 1 part has a *ppp* marking and a *8va* marking. The Violin 2 part has a *pp* marking. The Viola part has a *pp* marking. The Violoncello part has a *pp* marking. The Contrabass part has a *pp* marking. A circled 'A' is placed above the Percussion staff at the end of the page.

16

Fl.

16

Ob.

16

Cl.

16

Fag.

16

Tpa.

16

Tpt.

16

Tbn.

16

Tuba

16

Perc.

16

Timp.

*pp* *p* *mp*

16

Vln.1

*pizz.* *p* *mp* *arco* *pp* flautando

16

Vln.2

*pizz.* *p* *mp* *arco* *pp* flautando

16

Vla.

*pizz.* *p* *mp* *arco* *pp* flautando

16

Vcl.

*pizz.* *p* *mp* *arco* *pp* flautando

16

Cb.

*pizz.* *p* *mp* *arco* *pp* flautando

Procissão das Almas

4

22 (B) *f* 5

22 (B) *f* 5

22 (B) *f* 5 3

22 (B) *f* 5

22 (B)

22 (B)

22 (B)

22 (B)

22 (B)

22 (B)

22 (B) *mf*

22 (B) *f*

22 (B) *f*

22 (B) *f*

22 (B) *f*

25

Fl. *pp*  $\textcircled{C}$

Ob. *pp*  $\textcircled{C}$

Cl. *pp*  $\textcircled{C}$

Fag. *pp*  $\textcircled{C}$

Tpa. *f* *pp*  $\textcircled{C}$

Tpt. *f* *pp*  $\textcircled{C}$

Tbn. *mf* *pp*  $\textcircled{C}$

Tuba *mf* *pp*  $\textcircled{C}$

Perc.

Timp. *ff* *pp*  $\textcircled{C}$

Vln.1 *pp*  $\textcircled{C}$

Vln.2 *pp*  $\textcircled{C}$

Vla. *pp*  $\textcircled{C}$

Vcl. *pp*  $\textcircled{C}$

Cb. *pp*  $\textcircled{C}$  *divisi* *pp*



Procissão das Almas

6

Fl. 31 = 80

Ob. 31 = 80

Cl. 31 = 80

Fag. 31 = 80

Tpa. 31 = 80

Tpt. 31 = 80

Tbn. 31 = 80

Tuba 31 = 80

Perc. 31 = 80

Timp. 31 = 80

Vln.1 31 = 80 *pp* *divisi* *sul tasto tutti*

Vln.2 31 = 80 *pp* *divisi* *sul tasto tutti*

Vla. 31 = 80 *pp* *divisi* *sul tasto tutti*

Vcl. 31 = 80 *pp* *divisi* *sul tasto tutti*

Cb. 31 = 80 *pp* *tutti pizz.*

40

Fl.

Ob.

Cl.

Fag.

Tpa.

Tpt.

Tbn.

Tuba

Perc.

Timp.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

Procissão das Almas

8

47

Fl.

47

Ob.

47

Cl.

47

Fag.

47

Tpa.

47

Tpt.

47

Tbn.

47

Tuba

47

Perc.

47

Timp.

47

Vln.1

47

Vln.2

47

Vla.

47

Vcl.

47

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

54

Fl.

Ob.

Cl.

Fag.

Tpa.

Tpt.

Tbn.

Tuba

Perc.

Timp.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

*accel. poco a poco*

*pp*

*cresc. poco a poco*

*pp*

*cresc. poco a poco*

*pp*

*cresc. poco a poco*

*pp*

*cresc. poco a poco*

*pp*

*cresc. poco a poco*

*pp*

*cresc. poco a poco*

*pp*

*cresc. poco a poco*

*pp*

*cresc. poco a poco*

Procissão das Almas

10

60

Fl.

Ob.

Cl.

Fag.

Tpa.

Tpt.

Tbn.

Tuba

Perc.

Timp.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

*p*

*ppp*

*trm trm*

*arco*

*divisi*

*8<sup>va</sup>*

69  $\text{♩} = 88$

Fl. *p*

Ob. *p* *accel. poco a poco*

Cl. *p* *accel. poco a poco*

Fag. *p* *accel. poco a poco*

Tpa.

Tpt.

Tbn.

Tuba

Perc.

Timp. *p*

Vln.1 *p* *tutti* *accel. poco a poco*

Vln.2 *p* *tutti* *accel. poco a poco*

Vla. *p* *tutti* *accel. poco a poco*

Vcl. *p* *tutti* *accel. poco a poco*

Cb. *p* *accel. poco a poco*

Procissão das Almas

12

74

Fl.

74

Ob.

74

Cl.

74

Fag.

74

Tpa.

74

Tpt.

74

Tbn.

74

Tuba

74

Perc.

74

Timp.

74

Vln.1

*cresc. poco a poco*

74

Vln.2

*cresc. poco a poco*

74

Vla.

*cresc. poco a poco*

74

Vcl.

*cresc. poco a poco*

74

Cb.

*cresc. poco a poco*

80

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Tpa. *mf*

Tpt. *p* *mf*

Tbn. *p* *mf*

Tuba *p* *mf*

Perc. *mf*

Timp. *p* *mf*

Vln.1 *mf*

Vln.2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

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Procissão das Almas

14

85  
Fl.

85  
Ob.

85  
Cl.

85  
Fag.

85  
Tpa.  
*mf* *cresc.*

85  
Tpt.  
*mf* *cresc.*

85  
Tbn.  
*mf* *cresc.*

85  
Tuba  
*mf* *cresc.*

85  
Perc.

85  
Timp.

85  
Vln.1  
*mf*

85  
Vln.2  
*mf*

85  
Vla.  
*mf*

85  
Vcl.  
*mf*

85  
Cb.  
*mf*

90 Fl. *f*

90 Ob. *f*

90 Cl. *f*

90 Fag. *f*

90 Tpa. *f*

90 Tpt. *f*

90 Tbn. *f*

90 Tuba *f*

90 Perc.

90 Timp.

90 Vln.1 *f*

90 Vln.2 *f*

90 Vla. *f*

90 Vcl. *f*

90 Cb. *f*

Procissão das Almas

16

Fl.

Ob.

Cl.

Fag.

Tpa.

Tpt.

Tbn.

Tuba

Perc.

Timp.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

94

(F)

*f*

Procissão das Almas

98

Fl.

98

Ob.

98

Cl.

98

Fag.

98

Tpa.

98

Tpt.

98

Tbn.

98

Tuba

98

Perc.

98

Timp.

98

Vln.1

98

Vln.2

98

Vla.

98

Vcl.

98

Cb.

Procissão das Almas

18

101

Fl.

101

Ob.

101

Cl.

*f*

101

Fag.

*f*

101

Tpa.

101

Tpt.

101

Tbn.

101

Tuba

101

Perc.

101

Timp.

101

Vln.1

101

Vln.2

101

Vla.

101

Vcl.

101

Cb.

103

Fl. *f*

Ob. *f*

Cl.

Fag.

Tpa. *f*

Tpt. *f*

Tbn. *f*

Tuba *f*

Perc.

Timp. *f*

Vln.1 *f*

Vln.2 *f*

Vla. *f*

Vcl. *f*

Cb. *f*

Procissão das Almas

20

105

Fl.

Ob.

Cl.

Fag.

Tpa.

Tpt.

Tbn.

Tuba

Perc.

Timp.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

*f*

*f*

13

107

Fl.

Ob.

Cl.

Fag.

Tpa.

Tpt.

Tbn.

Tuba

Perc.

Timp.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

*f*

*pp*

*ppp*

*divisi*

G



Procição das Almas

22

113 frull. *p* *mp* *mf* *f*

113 frull. *p* *mp* *mf* *f*

113 frull. *p* *mp* *mf* *f*

113 frull. *p* *mp* *mf* *f*

113 frull. *p* *mp* *mf* *f*

113 frull. *p* *mp* *mf* *f*

113 frull. *mp* *mf* *f*

113 Perc.

113 *f* *pp* *p* *mp* *mf* *f*

113 *divisi* *f* *pp* *p* *mp* *mf* *f* *ff*

113 *f* *pp* *p* *mp* *mf* *f* *ff*

113 *f* *pp* *p* *mp* *mf* *f* *ff*

113 *f* *pp* *p* *mp* *mf* *f* *ff*

113 *f* *pp* *p* *mp* *mf* *f* *ff*

This musical score page, titled "Procissão das Almas" and numbered 23, is a page from a larger orchestral work. It features a full orchestral ensemble with woodwinds, brass, percussion, and strings. The score is written in 2/4 time and begins at measure 120. The tempo is marked "rit." (ritardando) and the metronome is set to 100. A rehearsal mark (H) is present at the start of the page. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Trumpet (Tpt.), with the latter playing "con sordina" (with mutes). The brass section includes Trombone (Tbn.), Tuba, and Trombones. The percussion section includes Snare Drum (Perc.), Timpani (Timp.), and Cymbals (Cb.). The string section includes Violin I (Vln.1), Violin II (Vln.2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score includes various dynamics such as *ff* (fortissimo), *fp* (fortissimo piano), and *pp* (pianissimo), as well as articulation like *col legno* and *tutti*. There are also performance instructions like "rit." and "con sordina". The page ends at measure 135.

Procissão das Almas

24

123 frull. *f*

123 *f* 5

123 *f* 3

123 *f*

123 (aperto) *f* 5

123 *ff* senza sordina *f* 3

123 *ff* senza sordina *f* 3

123 *fp*

123 *ff* col legno 6 *f* col legno divisi 5

123 *ff* col legno 6 *f* col legno divisi 5

123 *ff* col legno 6 *f* col legno 5 divisi

123 *ff* col legno 6

123

125

Fl.

frull.

125

Ob.

*mf*

*mp*

125

Cl.

*mf*

125

Fag.

*mf*

125

Tpa.

*mp*

125

Tpt.

*mp*

125

Tbn.

125

Tuba

125

Perc.

*pp*

caixa

*f*

*p*

*mf*

*p*

125

Timp.

125

Vln.1

divisi sul ponticello

*mp*

125

Vln.2

divisi sul ponticello

*mp*

125

Vla.

divisi sul ponticello

*mp*

125

Vcl.

divisi col legno

*mf*

divisi sul ponticello

*mp*

125

Cb.

pizz.

*ff*

*mp*

divisi sul ponticello

Procissão das Almas

26

127

Fl. *p* 5

Ob. *p* 5

Cl. *mp* *p*

Fag. *mp* *p*

Tpa. *p*

Tpt. *p*

Tbn. *mp* 5

Tuba

Perc. *p* *tr* *mp* *p* *mp* *f* *p* 5 3 5

Timp.

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Vcl. *p*

Cb. *p*

130

Fl. frull. *fp*

Ob. frull. *fp* *p* 3

Cl. frull. *fp* *p* 3

Fag. frull. *fp* *p*

Tpa. frull. *fp*

Tpt. frull. *fp*

Tbn. frull. *fp* frull. *fp* frull. *fp*

Tuba *f* 5 *mf* 5

Perc. *f* 5 *p* *p* *f* 5 *f* 5 *mp* *mp* *p* 5

Timp.

Vln.1 *pp*

Vln.2 *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

Procissão das Almas

28

134

Fl. *pp* *p* *f* *ff* (I)

Ob. *pp* *p* *f* *ff* (I)

Cl. *pp* *p* *f* *ff* (I)

Fag. *pp* *p* *f* *ff* (I) *pp*

Tpa. *pp* *p* *f* *ff* (I)

Tpt. *pp* *p* *f* *ff* (I)

Tbn. *pp* *p* *f* *ff* (I)

Tuba *pp* *p* *f* *ff* (I)

Perc. *pp* *f* *pp* bumbo (I)

Timp. (I)

Vln.1 *pp* *p* *f* *ff* (I)

Vln.2 *pp* *p* *f* *ff* (I)

Vla. *pp* *p* *f* *ff* (I)

Vcl. *pp* *p* *f* *ff* (I) *tutti pizz.* *pp* *5*

Cb. *pp* *p* *f* *ff* (I) *tutti pizz.* *pp* *5*

140

Fl. *pp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

Fag. *p*

Tpa. *p* *mp*

Tpt. *p* *mp*

Tbn. *p* *mp*

Tuba *p*

Perc. *pp* *pp* *pp* *p*

Timp.

Vln.1 *tutti pizz.* *p*

Vln.2 *tutti pizz.* *pp* *cresc. poco a poco* *p*

Vla. *tutti pizz.* *pp* *cresc. poco a poco* *p*

Vcl. *cresc. poco a poco* *p*

Cb. *cresc. poco a poco* *p*



Procissão das Almas

30

144

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Fag. *mp* *mf* *f*

Tpa. *mf* *f* *ff*

Tpt. *mf* *f* *ff*

Tbn. *mf* *f* *ff*

Tuba *mp* *mf* *f* *ff*

Perc. *mp* *mf* *f* *ff*

Timp.

Vln.1 *mp* *mf* *f*

Vln.2 *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vcl. *mp* *mf* *f*

Cb. *mp* *mf* *f*

Fl. 148 J

Ob. 148 J

Cl. 148 J

Fag. 148 J

Tpa. 148 J

Tpt. 148 J

Tbn. 148 J

Tuba 148 J

Perc. 148 J pratos de choque *p*

Timp. 148 J

Vln.1 148 J *p* col legno arco divisi 5

Vln.2 148 J *p* col legno arco divisi 5

Vla. 148 J *p* col legno arco divisi 5

Vcl. 148 J *p* col legno arco divisi 5

Cb. 148 J *p* col legno arco divisi 5

Processão das Almas

32

This musical score is for the piece "Processão das Almas" by Otto Pintiaski, starting at measure 32. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Features a melodic line with triplets, starting at measure 150 with a *mf* dynamic and transitioning to *f* later in the section.
- Oboe (Ob.):** Mirrors the flute's melodic line with triplets, also starting at measure 150 with *mf* and moving to *f*.
- Clarinet (Cl.):** Mirrors the flute's melodic line with triplets, starting at measure 150 with *mf* and moving to *f*.
- Bassoon (Fag.):** Mirrors the flute's melodic line with triplets, starting at measure 150 with *mf* and moving to *f*.
- Trumpet (Tpt.):** Remains silent throughout this section.
- Trumpet (Tbn.):** Remains silent throughout this section.
- Tuba:** Remains silent throughout this section.
- Percussion (Perc.):** Provides rhythmic support with *mf* and *f* dynamics.
- Timpani (Timp.):** Remains silent throughout this section.
- Violin 1 (Vln.1):** Features a melodic line with quintuplets, starting at measure 150 with *mf* and moving to *f*.
- Violin 2 (Vln.2):** Mirrors the Violin 1 part with quintuplets, starting at measure 150 with *mf* and moving to *f*.
- Viola (Vla.):** Mirrors the Violin 1 part with quintuplets, starting at measure 150 with *mf* and moving to *f*.
- Violoncello (Vcl.):** Mirrors the Violin 1 part with quintuplets, starting at measure 150 with *mf* and moving to *f*.
- Double Bass (Cb.):** Mirrors the Violin 1 part with quintuplets, starting at measure 150 with *mf* and moving to *f*.

The score includes dynamic markings (*mf* and *f*) and articulation marks such as slurs and accents. The woodwind parts feature triplets, while the string parts feature quintuplets. The percussion part includes specific rhythmic patterns.

This page of the musical score, titled "Proissão das Almas", page 33, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.), all playing a rhythmic pattern of eighth notes with a five-finger fingering (5) and a forte (ff) dynamic. The brass section consists of Trumpet (Tpt.), Trombone (Tbn.), and Tuba, playing a similar eighth-note pattern with a crescendo (cresc.) leading to a forte (f) dynamic, followed by a fortissimo (ff) section with triplet markings (3). The percussion section includes Timpani (Timp.), Percussion (Perc.), and Cymbals (Cb.), with the Cymbals playing a pattern of eighth notes with accents (>) and a five-finger fingering (5). The string section includes Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.), all playing a continuous eighth-note accompaniment with a forte (f) dynamic, marked "tutti legato".

Procissão das Almas

34

This musical score page, numbered 34, is for the piece 'Procissão das Almas'. It features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.), all playing a rhythmic pattern of eighth notes with a forte (ff) dynamic. The brass section consists of Trumpet (Tpt.), Trombone (Tbn.), and Tuba, also playing eighth-note patterns with a forte (ff) dynamic. The Percussion section includes Snare Drum (Perc.) and Timpani (Timp.), with the snare drum providing a steady beat. The string section, including Violin I (Vln.1), Violin II (Vln.2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.), plays a similar eighth-note pattern with a forte (ff) dynamic. The score includes various musical notations such as fermatas, slurs, and fingerings (e.g., '5' for fifth finger). The dynamic marking 'ff' (fortissimo) is used throughout to indicate a strong, loud sound.

156 (K) *mp* *pp* *pp* 5 I. 5

156 (K) *mp* *pp* *pp* 5 I. 5

156 (K) *mp* *pp* *pp* 5 I. 5

156 (K) *mp* *pp* *pp* 5 I. 5

156 (K) *p* *pp* 5

156 (K) *p* *pp* 5

156 (K) *p* *pp* 5

156 (K) *ff* *p* *pp* 5

156 (K) *ff* *pp* *pp* 5 *tr*

156 (K) *mf* *pp* *pp* flautando tutti

156 (K) *mf* *pp* *pp* flautando tutti

156 (K) *mf* *pp* *pp* flautando tutti

156 (K) *mf* *pp* *pp* flautando tutti

156 (K) *mf* *pp* *pp* flautando tutti pizz.

Procissão das Almas

36

161 II. 5 I. 5 II. 5 I. 5 II. 5  
Fl.

161 II. 5 I. 5 II. 5 I. *cresc. poco a poco* 5 II. 5  
Ob.

161 II. 5 I. 5 II. 5 I. *cresc. poco a poco* 5 II. 5  
Cl.

161 II. 5 I. 5 II. 5 I. *cresc. poco a poco* 5 II. 5  
Fag.

161 *cresc. poco a poco*  
Tpa.

161  
Tpt.

161  
Tbn.

161  
Tuba

161  
Perc.

161 *tr* *tr* *tr* *tr* *tr*  
Timp. *pp*

161  
Vln.1 *cresc. poco a poco*

161  
Vln.2 *cresc. poco a poco*

161  
Vla. *cresc. poco a poco*

161  
Vcl. *cresc. poco a poco*

161  
Cb. *cresc. poco a poco*

166 a2 5 3 3 (L) *p*

166 a2 5 3 3 (L) *p*

166 a2 5 3 3 (L) *p*

166 a2 5 3 3 (L) *p*

166 (L) *p*

166 (L) I. 5 *p*

166 (L) II. 5 *p*

166 (L)

166 (L)

166 (L)

166 (L)

166 (L)

166 (L) *pizz.* *p* *cresc. poco a poco*

166 (L) *pizz.* *p* *cresc. poco a poco*

166 (L) *pizz.* *p* *cresc. poco a poco*

166 (L) *pizz.* *p* *cresc. poco a poco*

166 (L) *pizz.* *p* *cresc. poco a poco*

166 (L) *pizz.* *p* *cresc. poco a poco*



Procissão das Almas

38

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp*

Fag. *p* *mp*

Tpa. *p* II. 5

Tpt. *p* I. 5

Tbn. *mp* 5

Tuba *mp* 5

Perc.

Timp.

Vln.1 *mp* *cresc.*

Vln.2 *mp* *cresc.*

Vla. *mp* *cresc.*

Vcl. *mp* *cresc.*

Cb. *mp* *cresc.*

Musical score for page 39 of "Proissão das Almas". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tpa.), Trombone (Tpt.), Tuba (Tbn.), Percussion (Perc.), Timpani (Timp.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Key features of the score include:

- Woodwinds:** Flute, Oboe, Clarinet, and Bassoon parts starting at measure 174. Dynamics range from *mf* to *f*. Includes a circled "M" marking.
- Brass:** Trumpet (Tpa.), Trombone (Tbn.), and Tuba parts. Includes a circled "M" marking and a circled "M II." marking.
- Percussion:** Percussion (Perc.) and Timpani (Timp.) parts. Percussion includes a circled "M" marking and the instruction "caixa".
- Strings:** Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.) parts. Dynamics range from *mf* to *f*, with a *cresc.* marking. Includes a circled "M" marking and the instruction "arco".

Procissão das Almas

40

Fl. 178 *f*

Ob. 178 *f*

Cl. 178 *f*

Fag. 178 *f*

Tpa. 178 *f*

Tpt. 178 *f*

Tbn. 178 II. *f*

Tuba 178 *f*

Perc. 178 *f* triângulo

Timp. 178 *f*

Vln.1 178 *f*

Vln.2 178 *f*

Vla. 178 *f*

Vcl. 178 *f*

Cb. 178 *f*

This page of the musical score, titled 'Proissão das Almas' (Procession of Souls), is page 41. It features a large ensemble of instruments, including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), strings (Violin I & II, Viola, Violoncello, Contrabass), and percussion (Timpani, Snare, Cymbals). The score is marked with a circled 'N' at measure 183, indicating a rehearsal mark. The dynamics range from fortissimo (ff) to pianissimo (ppp), with a crescendo leading to the final measure. Performance instructions include 'rit.' (ritardando) and '8<sup>va</sup>' (octave) markings. The woodwinds and strings play sustained chords or moving lines, while the brass instruments provide harmonic support. The percussion instruments play rhythmic patterns, including a quintuplet in the snare drum at measure 183.

Procissão das Almas

42

189

Fl. *pp* *ppp* *pppp* rit.

Ob. *pp* *ppp* *pppp* rit. a2 I.

Cl. *pp* *ppp* rit.

Fag. *pp* *ppp* rit.

Tpa.

Tpt.

Tbn.

Tuba

Perc.

189 *pp* *ppp* rit. 5 5

Vln.1 *ppp* *ppp* *ppp* rit. *dim.* 15<sup>ma</sup>

Vln.2 *ppp* *ppp* *ppp* rit. *dim.*

Vla. *ppp* *ppp* *ppp* rit. *dim.*

Vcl. *ppp* *ppp* *ppp* rit. *dim.*

Cb. *ppp* *ppp* *ppp* rit. *dim.* *pppp*

196

Fl.

196

Ob.

196

Cl.

196

Fag.

196

Tpa.

196

Tpt.

196

Tbn.

196

Tuba

196

Perc.

196

Timp.

196

Vln.1

15<sup>ma</sup> non divisi

pppp

fff

196

Vln.2

pppp

fff

196

Vla.

pppp

fff

196

Vcl.

pppp

fff

196

Cb.

fff

# Procissão das Almas

Flautas

Autor: Otto Pintiaski

1.2

Lento  $\text{♩} = 66$

12

(A)

23

(B)

*f* *pp*

45

54

6

69

(D)

$\text{♩} = 88$

*p*

73

4

*p* *accel. poco a poco*

82

(E)

$\text{♩} = 96$

*mf* *f*

93

(F)

*f*

97

2

9

9

103

*f*

2

Procissão das Almas

2

107 *f* *frull.* *p* *mp* *mf* *f* *ff* *rit.* **G**

121 *ff* *f* *mp* *p* *5* *5* *5* *5* **H**  $\text{♩} = 100$

128 *fp* *p* *pp* *p* *f* *ff*

139 *pp* *p* *mp* *mf* *f* **I**

147 *p* *mf* *f* *3* *3* *3* *5* *5* *5* *5*

152 *ff* *ff* *ff* **K**

158 *mp* *pp* *pp* *5* *5* *5* *5* *5* *I* *II* *I*

163 *p* *mp* *mf* *f* *p* *5* *5* *5* *3* *3* *cresc. poco a poco* **L**

170 *p* *mp* *mf* *f* **M**

178 *f* *ff* *f* **N**

186 *mf* *mp* *p* *pp* *ppp* *pppp* *ffff* *rit.* *rit.* *4*

The musical score consists of ten staves of music. The first staff (107) begins with a forte (f) dynamic and a flourish (frull.) marking, followed by a crescendo through mezzo-piano (mp), mezzo-forte (mf), and forte (f) to fortissimo (ff), ending with a ritardando (rit.) marking and a circled letter G. The second staff (121) starts with fortissimo (ff) and includes a tempo marking of quarter note = 100, with dynamics moving through forte (f) and mezzo-piano (mp) to piano (p), featuring a circled letter H. The third staff (128) begins with fortissimo-piano (fp) and piano (p), moving through pianissimo (pp) and forte (f) to fortissimo (ff). The fourth staff (139) starts with pianissimo (pp) and moves through piano (p), mezzo-piano (mp), mezzo-forte (mf), and forte (f), marked with a circled letter I. The fifth staff (147) begins with piano (p) and mezzo-forte (mf), featuring triplets and a circled letter K. The sixth staff (152) is marked fortissimo (ff) and includes a circled letter K. The seventh staff (158) starts with mezzo-piano (mp) and pianissimo (pp), with first and second endings (I, II) and a circled letter L. The eighth staff (163) begins with piano (p) and mezzo-piano (mp), moving through mezzo-forte (mf) and forte (f) to piano (p), with a crescendo marking and a circled letter L. The ninth staff (170) starts with piano (p) and mezzo-piano (mp), moving through mezzo-forte (mf) and forte (f), marked with a circled letter M. The tenth staff (178) begins with forte (f) and fortissimo (ff), marked with a circled letter N. The final staff (186) starts with mezzo-forte (mf) and mezzo-piano (mp), moving through piano (p), pianissimo (pp), pianississimo (ppp), and pianissimosissimo (pppp) to fortissimosissimo (ffff), with ritardando (rit.) markings and a circled letter N.



# Procissão das Almas

Oboés

Autor: Otto Pintiaski

1.2

Lento  $\text{♩} = 66$

12

(A)

20

(B)

29

(C)

45

54

63

(D)

$\text{♩} = 88$

76

81

(E)

$\text{♩} = 96$

92

(F)

97

104

(G)

7

*pp*

*p*

*mf*

*f*

*accel. poco a poco*

Procissão das Almas

2

116 frull. *p* *mp* *mf* *f* *ff* *rit.*  $\text{♩} = 100$  (H)

123 *f* *frull.* *mf* *mp* *p*

129 *frull.* *fp* *p* *pp* *p* *f* *ff*

139 (I) *pp* *p* *mp* *mf*

146 *f* *p* *mf*

151 *f* *ff* *ff*

155 (K) *ff* *mp* *pp* *pp*

162 I. II. I. II. a2 *cresc. poco a poco*

169 (L) *p* *p* *mp* *mf*

177 (M) *f* *f* *f*

184 (N) *ff* *f* *mf* *mp* *p* *pp* *ppp* *pppp* *ffff*

The image shows a page of a musical score for a piece titled "Procissão das Almas". The score is written for a single melodic line on a grand staff. It consists of ten staves of music, each starting with a measure number and a circled letter label (H, I, K, L, M, N). The music features a variety of dynamics, including piano (p), mezzo-piano (mp), mezzo-forte (mf), forte (f), fortissimo (ff), pianissimo (pp), and fortississimo (ffff). There are also markings for "frull." (trills) and "rit." (ritardando). The tempo is indicated as quarter note = 100. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 3, 2). The key signature has one sharp (F#). The piece concludes with a final fortississimo (ffff) dynamic.

# Procissão das Almas

Clarinetes (Bb)

Autor: Otto Pintiaski

1.2

Lento  $\text{♩} = 66$

12

(A)

21

(B)

5

(C)

9

*f* *pp*

38

5

45

54

63

(D)

$\text{♩} = 88$

6

*p*

73

4

*p* *acc. poco a poco*

83

(E)

$\text{♩} = 96$

4

3

*mf* *f*

93

(F)

2

*f*

99

2

*f*

105

(G)

7

Procissão das Almas

2

116 *frull.* *rit.*  $\text{H}$   $\text{♩} = 100$  *p* *mp* *mf* *f* *ff* *ff*

123 *f* *mf* *mp* *p*

131 *frull.* *fp* *p* *pp* *p* *f* *ff* *pp*  $\text{I}$

141 *p* *mp* *mf* *f*

147 *p* *mf* *f*

152 *ff* *ff* *ff*  $\text{K}$

158 *mp* *pp* *pp*  $\text{I.}$   $\text{II.}$   $\text{I.}$

163  $\text{II.}$   $\text{I.}$   $\text{II.}$  *a2* *p*  $\text{L}$

*cresc. poco a poco*

169 *p* *mp* *mf* *f*  $\text{M}$

178 *f* *ff*  $\text{N}$

185 *rit.* *mf* *mp* *p* *pp* *ppp* *fff*  $\text{7}$

# Procissão das Almas

Fagotes  
1.2

Autor: Otto Pintiaski

Lento  $\text{♩} = 66$

12 (A)

21 (B)  $f$   $pp$

29 (C) 9

46

55

63 (D)  $\text{♩} = 88$  6 4  $p$  *accel. poco a poco*

76  $p$

83 (E)  $\text{♩} = 96$  4 3  $mf$   $f$

93 (F) 3  $f$

100 2  $f$  2

106 (G) 7  $f$

Procissão das Almas

116 frull. *p* *mp* *mf* *f* *ff* *rit.*  $\text{♩} = 100$  (H) *f* *ff* *f*

125 *mf* *mp* *p* *fp* frull.

133 *p* *pp* *p* *f* *ff* *pp* (I)

143 *p* *mp* *mf* *f* *p*

150 *mf* *f* *ff*

154 *ff* *ff* *mp* *pp* *pp* (K) I. 5

161 II. 5 I. 5 II. 5 I. 5 II. 5 a2 5 3 3 *cresc. poco a poco*

(L) 168 *p* *p* *mp* *mf* (M)

177 *f* *f*

184 (N) *ff* *f* *mf* *mp* *p* *pp* *ppp* *rit.* *rit. 9*

# Procissão das Almas

Trompas

Autor: Otto Pintiaski

1.2

Lento  $\text{♩} = 66$

12

(A)

21

2

(B)

2

5

(C)

9

38

5

*pp*

47

56

6

69

(D)  $\text{♩} = 88$  14

(E)  $\text{♩} = 96$

*mf*

*mf*

86

6

*cresc.*

91

94

(F)

*f*

99

*f*

104

(G) 7

Procissão das Almas

2

116 *frull.* *rit.* (H) ♩ = 100  
*mp* *mf* *f* *ff* *fp* *pp* *ff*

Musical staff starting at measure 116. It features a melodic line with slurs and dynamic markings. A tempo marking of ♩ = 100 and a rehearsal mark (H) are present. Dynamics range from mp to ff.

124 (aperto) *f* *mp* *p* *frull.* *fp*

Musical staff starting at measure 124. It includes a triplet of eighth notes marked with a '5' and a '3'. Dynamics include f, mp, p, and fp. A 'frull.' marking is also present.

132 *pp* *p* *f* *ff* (I) 4

Musical staff starting at measure 132. It features a melodic line with slurs and dynamics pp, p, f, and ff. A rehearsal mark (I) and a measure number '4' are included.

143 *p* *mp* *mf* *f* *ff* (J) 4

Musical staff starting at measure 143. It features a triplet of eighth notes marked with a '3'. Dynamics include p, mp, mf, f, and ff. A rehearsal mark (J) and a measure number '4' are included.

152 *f* *ff* *ff* *cresc.* 5

Musical staff starting at measure 152. It features a triplet of eighth notes marked with a '3' and a '5'. Dynamics include f and ff. A 'cresc.' marking is present.

157 (K) *p* *pp* *p* 5 9 I. *p* 5

Musical staff starting at measure 157. It features a triplet of eighth notes marked with a '5'. Dynamics include p and pp. Rehearsal mark (K) and first ending 'I.' are present.

170 II. *p* *mf* *f* (M) 5

Musical staff starting at measure 170. It features a triplet of eighth notes marked with a '5'. Dynamics include p, mf, and f. A rehearsal mark (M) is present.

177 *f*

Musical staff starting at measure 177. It features a melodic line with slurs and a dynamic marking of f.

184 (N) *ff* *f* *mf* *mp* *p* *ppp* *fff* 11

Musical staff starting at measure 184. It features a melodic line with slurs and dynamics ff, f, mf, mp, p, ppp, and fff. A rehearsal mark (N) and a measure number '11' are included.



# Procissão das Almas

Trompetes

Autor: Otto Pintiaski

1.2

Lento  $\text{♩} = 66$

12

(A)

21

(B)

2

2

5

*f*

*pp*

(C)

9

38

46

55

63

6

(D)

$\text{♩} = 88$

13

(E)

$\text{♩} = 96$

*p*

*mf*

85

*mf*

*cresc.*

89

*f*

94

(F)

*f*

99

*f*

*f*

Procissão das Almas

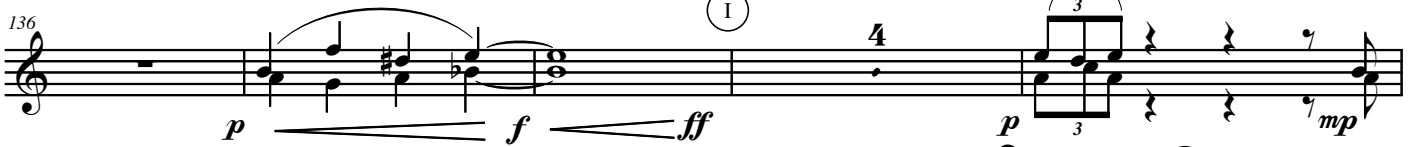
2

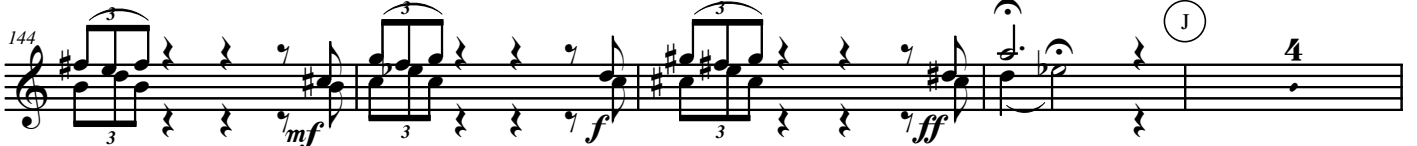
104 

116 *frull.* 

121 (H) ♩ = 100 *con sordina* 

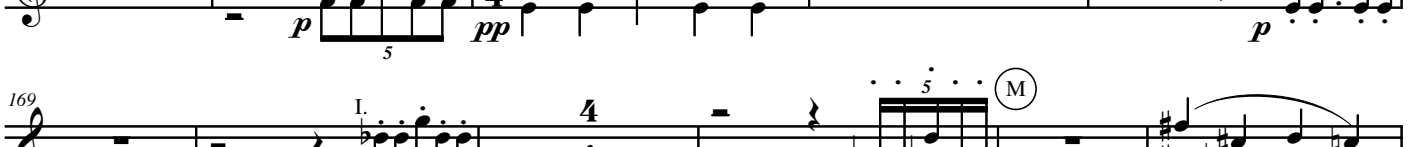
127 

136 

144 

152 

157 (K) 

169 

178 

184 (N) 

# Procissão das Almas

Trombones

Autor: Otto Pintiaski

1.2

Lento  $\text{♩} = 66$

12

(A)

21

(B)

2

2

5

mf

5

pp

38

47

56

63

6

(D)

$\text{♩} = 88$

13

(E)

$\text{♩} = 96$

p

mf

85

mf

cresc.

91

f

(F)

f

97

f

103

f

(G)

8

Procissão das Almas

117 *frull.* *mp* *mf* *f* *ff* *rit.* **(H)**  $\text{♩} = 100$  *con sordina* *fp* *pp* *ff*

124 *senza sordina* *f* *mp* *3* *5* *2* *2*

130 *frull.* *fp* *frull.* *fp* *frull.* *fp* *pp*

137 **(I)** *p* *f* *ff* *p* *3* *mp* *3* *mf*

145 *3* *f* *3* *ff* **(J)** *4* *f* *cresc.*

153 *ff* *3* *3* *3* *ff* *5*

157 **(K)** *p* *5* *pp* *12* *mp* *5* *3*

176 **(M)** *II.* *f* *II.* *f* *II.*

181 *II.* *ff* **(N)**

185 *f* *mf* *mp* *p* *ppp* *rit.* *fff* **11**

# Procissão das Almas

Tuba

Autor: Otto Pintiaski

Lento  $\text{♩} = 66$

12 (A)

21 2 (B) 2 5 *mf* *pp*

29 (C) 9

46

55

63 6 (D)  $\text{♩} = 88$  13 (E)  $\text{♩} = 96$  *p* *mf*

85 *mf* *cresc.*

90

95 (F) *f* *f*

100 *f*

105 (G) 8

Procissão das Almas

2

117 *frull.* *rit.* (H)  $\text{♩} = 100$  5 5

*mp* *mf* *f* *ff* *ff* *ff*

Detailed description: This musical staff covers measures 117 to 122. It begins with a bass clef and a 2/4 time signature. The first measure (117) has a dynamic of *mp* and a *frull.* marking. The next two measures (118-119) show dynamics of *mf* and *f*. Measure 120 has a *ff* dynamic and a *rit.* marking. A circled letter 'H' is above the staff. A tempo marking of  $\text{♩} = 100$  is present. Measures 121 and 122 feature a five-measure rest (marked '5') followed by a five-measure passage with *ff* dynamics.

123 4 5 5 2

*fp* *pp* *f* *f* *mf* *pp*

Detailed description: This musical staff covers measures 123 to 125. It starts with a four-measure rest (marked '4'). Measure 124 has a five-measure rest (marked '5') followed by a five-measure passage with *f* dynamics. Measure 125 has a five-measure rest (marked '5') followed by a two-measure passage (marked '2') with *mf* dynamics, and a final measure with *pp* dynamics.

136 (I) 4

*p* *f* *ff* *p* *mp* *mf* *f* *ff*

Detailed description: This musical staff covers measures 136 to 147. It begins with a four-measure rest (marked '4'). The first measure (136) has a dynamic of *p*. The next two measures (137-138) have dynamics of *f* and *ff*. Measure 139 has a dynamic of *p*. Measures 140-141 have dynamics of *mp* and *mf*. Measure 142 has a dynamic of *f*. Measure 143 has a dynamic of *ff*. The staff ends with a fermata over the final note.

148 (J) 4 *cresc.* 5

*f* *ff* *ff* *ff*

Detailed description: This musical staff covers measures 148 to 156. It starts with a four-measure rest (marked '4'). The first measure (148) has a dynamic of *f*. The next three measures (149-151) have dynamics of *ff*. The final measure (156) has a dynamic of *ff* and a five-measure rest (marked '5').

157 (K) 5 13 5 2

*p* *pp* *mp*

Detailed description: This musical staff covers measures 157 to 175. It begins with a five-measure rest (marked '5'). The first measure (157) has a dynamic of *p*. The next measure (158) has a dynamic of *pp*. The next three measures (159-161) have a dynamic of *mp*. The staff then has a thirteen-measure rest (marked '13'). The next measure (165) has a dynamic of *mp* and a five-measure rest (marked '5'). The final measure (175) has a dynamic of *mp* and a two-measure rest (marked '2').

176 (M)

*f* *f* *f*

Detailed description: This musical staff covers measures 176 to 180. It starts with a dynamic of *f*. The next two measures (177-178) have a dynamic of *f*. The final measure (180) has a dynamic of *f*.

181 (N) *rit.*

*ff* *f* *mf*

Detailed description: This musical staff covers measures 181 to 186. It starts with a dynamic of *ff*. The next measure (182) has a dynamic of *f*. The final measure (186) has a dynamic of *mf* and a *rit.* marking.

187 11

*mp* *p* *ppp* *ffff*

Detailed description: This musical staff covers measures 187 to 191. It starts with a dynamic of *mp*. The next measure (188) has a dynamic of *p*. The next measure (189) has a dynamic of *ppp*. The final measure (191) has a dynamic of *ffff* and an 11-measure rest (marked '11').

# Percussão

# Procissão das Almas

+

Autor: Otto Pintiaski

## Timpani

Lento  $\text{♩} = 66$

Musical score for Percussion (Percussão) and Timpani (Timpani) of the piece "Procissão das Almas" by Otto Pintiaski. The score is written for two staves, Percussão and Timpani, and is divided into systems of measures. The tempo is marked "Lento" with a quarter note equal to 66 beats per minute. The score includes various dynamics such as *pp*, *ppp*, *p*, *mp*, *mf*, *ff*, and *mf*, as well as performance instructions like "triângulo", "trm", "tr", "acc. poco a poco", and "cresc. poco a poco". The score is marked with letters A, B, C, D, and E in circles, indicating specific sections or measures. The Percussão part includes a triangle part at the beginning. The Timpani part features complex rhythmic patterns and dynamics. The score includes various time signatures such as 2/4, 3/4, 5/8, and 6/4. The tempo changes to  $\text{♩} = 80$  at measure 27 and  $\text{♩} = 96$  at measure 62.

**System 1:** Percussão: *pp* triângulo. Timpani: *pp*. Measure 10 ends with a 2. Measure 11 starts with a circled A.

**System 2:** Perc. 11-17: *ppp*, *ppp*, *pp*. Timpani 11-17: *ppp*, *pp*. Measure 18 starts with a circled B.

**System 3:** Perc. 18-26: *p*, *mp*, *mf*. Timpani 18-26: *p*, *mp*, *mf*. Measure 27 starts with a circled C.

**System 4:** Perc. 27-37: *ff*, *pp*. Timpani 27-37: *ff*, *pp*. Measure 38 starts with a circled D.

**System 5:** Perc. 38-45: *pp*. Timpani 38-45: *pp*. Measure 46 starts with a circled E.

**System 6:** Perc. 46-53: *pp*. Timpani 46-53: *pp*. Measure 54 starts with a circled F.

**System 7:** Perc. 54-61: *pp*. Timpani 54-61: *pp*. Measure 62 starts with a circled G.

**System 8:** Perc. 62-69: *p*, *p*, *p*. Timpani 62-69: *p*, *p*, *p*. Measure 70 starts with a circled H.

Procissão das Almas

2

88 Perc. 7 (F) 3 3 4 3/4 (G) 2

88 Timp. 7 3 3 4 2

*f* *f* *f* *ppp* *f*

115

Perc. *rit.* 5 5 5 5 5

Timp. *pp* *p* *mp* *mf* *f* *ff*

121

121 Perc. (H) 4 caixa

Timp. 4

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

129

Perc. 129 *f* *p* *f* *p* *p* *f* *f* *mp* *mp* *p*

Timp. 5 5 5 5 5 5 5 5 5

134

134 Perc. (I) 3 bumbo

Timp. 3

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

145

145 Perc. (J) pratos de choque

Timp. 5 5 5 5 5 5 5 5 5

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

156

156 Perc. (K) 2 (L) 8

Timp. 5 2 5/4 2 8

*ff* *pp* *pp* *pp*

176

176 Perc. (M) caixa (N) triângulo *rit.*

Timp. 5 5 5 5 5 5 5 5 5

*f* *f* *f* *f* *f* *ff* *f* *rit.*

187

187 Perc. 5 5

Timp. 5 5

*mp* *p* *pp* *ppp* *5* *5* *fff*



# Procissão das Almas

## Violinos 1

Autor: Otto Pintiaski

Lento  $\text{♩} = 66$

8<sup>va</sup> - o divisi

ppp

pp

17 pizz. *p*

arco flautando *mp*

pp

23 (B) *f*

pp

37  $\text{♩} = 80$  sul tasto

pp tutti

pp

45 *pp* accel. poco a poco

53 *pp* cresc. poco a poco

61 *p* 2 divisi

(D)  $\text{♩} = 88$  tutti

*p*

72 accel. poco a poco cresc. poco a poco

81 (E)  $\text{♩} = 96$

*mf*

*mf*

91 (F) *f*

98 *f*

105 (G) *pp* divisi

Procissão das Almas

114 *f* *pp* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *rit.* (H) *col legno* *tutti* *ff* <sup>3</sup>

123 *ff* *col legno* *divisi* *f* *5* *col legno* *divisi* *mp* *sul ponticello* *ff*

130 *pp* *3* *divisi* *pp* *p* *f* *ff* *4* (I)

143 *p* *tutti pizz.* *5* *mp* *5* *mf* *5* *f* *5* *2*

149 *arco* *col legno* *divisi* *5* *mf* *5* *f* *5* *tutti legato* *f*

153 *ff* *ff* *tutti flautando* *pp* *pp*

156 (K) *mf* *pp* *pp*

163 *cresc. poco a poco* *p* *cresc. poco a poco* (L) *pizz.*

170 *mp* *cresc.* *mf* *cresc.*

176 (M) *f* *arco* *f*

183 (N) *ff* *f* *mf* *mp* *p* *pp* *ppp* *rit.* *dim.* *15<sup>ma</sup>*

193 (15<sup>ma</sup>) *pppp* *fff* *non divisi*

# Procissão das Almas

Violinos 2

Autor: Otto Pintiaski

1. **Staff 1:** Tempo *Lento*,  $\text{♩} = 66$ ,  $6$  *ppp*. Key signature: one sharp (F#). Circled letter **A**. Dynamics: *pp*. Articulation: *divisi* with diamond-shaped accents.

2. **Staff 2 (Measures 16-22):** *pizz.*, *p*, *arco flautando*, *mp*, *pp*.

3. **Staff 3 (Measures 23-36):** Circled letter **B**, *f*, *pp*, *divisi*, *pp*. Circled letter **C** above measure 30.

4. **Staff 4 (Measures 37-44):**  $\text{♩} = 80$ , *tutti*, *pp sul tasto*, *pp*.

5. **Staff 5 (Measures 45-52):** *pp*.

6. **Staff 6 (Measures 53-60):** *accel. poco a poco*, *pp*, *cresc. poco a poco*.

7. **Staff 7 (Measures 61-70):** *p*, *p*, *divisi*, *p*,  $\text{♩} = 88$ , *tutti*, *p*. Circled letter **D** above measure 65.

8. **Staff 8 (Measures 71-76):** *accel. poco a poco*, *cresc. poco a poco*.

9. **Staff 9 (Measures 77-87):**  $\text{♩} = 96$ , *mf*, *f*. Circled letter **E** above measure 77. Circled letter **F** above measure 87.

10. **Staff 10 (Measures 88-95):** *f*, *f*.

11. **Staff 11 (Measures 96-103):** *f*, *f*.

12. **Staff 12 (Measures 104-111):** Circled letter **G** above measure 104. *pp*.

Procissão das Almas

2

112 *divisi* *f* *pp* *cresc.* *p* *cresc.* *mp* *cresc.* *mf* *cresc.* *f* *cresc.* *ff* *rit.*

121 *tutti col legno* *ff* *3* *col legno* *ff* *divisi col legno* *f* *5* *divisi sul ponticello* *mp*

128 *p* *pp* *3* *divisi* *pp* *p* *f* *ff* *I* *2*

141 *tutti pizz.* *pp* *cresc. poco a poco* *p* *mp* *mf* *5*

146 *f* *5* *divisi col legno arco* *p* *5* *5* *simile* *mf* *5*

151 *f* *5* *tutti legato* *f* *ff*

154 *ff* *5* *mf* *divisi* *K*

159 *flautando* *pp* *tutti* *pp* *cresc. poco a poco*

166 *pizz.* *p* *cresc. poco a poco* *mp* *L*

173 *cresc.* *mf* *cresc.* *f* *arco* *M*

180 *f* *ff* *f* *mf* *mp* *rit.* *N*

188 *p* *pp* *ppp* *dim.* *pppp* *ffff* *non divisi* *rit.*

# Procissão das Almas

Violas

Autor: Otto Pintiaski

**Lento**  $\text{♩} = 66$

divisi *ppp*

13 **(A)** *pp* pizz. *p* *mp*

21 arco **(B)** tutti *f* *pp*

29 **(C)** flautando *pp* divisi  $\text{♩} = 80$  tutti sul tasto *pp*

41 *pp*

49 *pp* accel. poco a poco

57 *cresc. poco a poco* *p* **2**

66 divisi **(D)**  $\text{♩} = 88$  tutti *p* *p* accel. poco a poco

75 *cresc. poco a poco*

83 **(E)**  $\text{♩} = 96$  *mf* *mf* *f*

93 **(F)** *f* *f*

101 *f*

Procissão das Almas

208 (G) *divisi* *pp* *cresc.* *p* *cresc.* *mp* *cresc.* *mf* *cresc.*

119 *f* *cresc.* *ff* *rit.* (H) *tutti* *col legno* *ff* *3* *col legno 6* *ff* *col legno 5* *f* *divisi* *mp* *sul ponticello*

127 *p* *pp* *3* *divisi* (I) *pp* < *p* < *f* < *ff*

140 *pizz.* *tutti* *pp* *5* *cresc. poco a poco* *5* *5* *5*

143 *p* *mp* *mf* *f* *5* *5* *5* *5* *5*

148 (J) *col legno* *arco* *divisi* *p* *5* *mf* *5* *f* *5* *5* *simile*

152 *legato* *f* *tutti* *ff* *ff*

155 (K) *divisi* *mf* *flautando* *pp* *tutti* *pp*

161 *cresc. poco a poco*

168 (L) *pizz.* *p* *cresc. poco a poco* *mp* *cresc.*

174 (M) *arco* *mf* *cresc.* *f* *f*

181 (N) *rit.* *ff* > *f* > *mf* > *mp* > *p* > *pp*

190 *ppp* *dim.* *pppp* *fff*

Detailed description of the musical score: The score is for a piece titled 'Procissão das Almas'. It consists of multiple systems of music. The first system (measures 208-119) features a bass line with a circled 'G' and a treble line with a circled 'H'. The second system (measures 119-127) includes a treble line with a circled 'H' and a bass line with a circled 'I'. The third system (measures 127-140) has a bass line with a circled 'I'. The fourth system (measures 140-143) has a bass line with a circled 'J'. The fifth system (measures 143-148) has a bass line with a circled 'J'. The sixth system (measures 148-152) has a bass line with a circled 'K'. The seventh system (measures 152-155) has a bass line with a circled 'K'. The eighth system (measures 155-161) has a bass line with a circled 'K'. The ninth system (measures 161-168) has a bass line with a circled 'L'. The tenth system (measures 168-174) has a bass line with a circled 'L'. The eleventh system (measures 174-181) has a bass line with a circled 'M'. The twelfth system (measures 181-190) has a bass line with a circled 'N'. The thirteenth system (measures 190-208) has a treble line with a circled 'N' and a bass line with a circled 'O'. The score includes various dynamics such as *pp*, *f*, *ff*, *mp*, *mf*, *ppp*, *fff*, and *pppp*, as well as performance instructions like *divisi*, *tutti*, *col legno*, *arco*, *flautando*, *rit.*, *cresc.*, *cresc. poco a poco*, *dim.*, and *simile*. There are also circled letters G, H, I, J, K, L, M, N, and O marking specific sections.

# Procissão das Almas

Violoncelos

Autor: Otto Pintiaski

Lento  $\text{♩} = 66$

12 (A) *pp* pizz. *p*

19 arco *pp* flautando *f* *pp* (B)

28 (C) *pp*  $\text{♩} = 80$  *pp* sul tasto tutti

39 *pp*

47 *pp* accel. poco a poco

55 *pp* *p*

66 divisi (D)  $\text{♩} = 88$  tutti accel. poco a poco

75 cresc. poco a poco (E)  $\text{♩} = 96$  *mf*

84 *mf* *f*

93 (F) *f* *f*

101 *f*

Procissão das Almas

2

108 **(G)** divisi *pp* *f* *pp* *cresc.* *p* *cresc.* *mp* *cresc.* *mf* *cresc.* *f* *cresc.* *ff* rit.

121 **(H)**  $\text{♩} = 100$  col legno *ff* tutti 3 6 col legno *ff* 6 col legno divisi *mf* 5 *mp* divisi sul ponticello *p*

129 *pp* 3 *pp* *cresc.* *p* *cresc.* *f* *cresc.* *ff* divisi

139 **(I)** pizz. *pp* tutti 5 5 5 5 5 5 *cresc. poco a poco*

143 *p* 5 *mp* 5 *mf* 5 *f* 5 5

148 **(J)** col legno arco divisi *p* 5 *mf* 5 *f* 5 simile

152 *f* tutti *ff* *ff* legato

155 **(K)** divisi *mf* flautando *pp* tutti *pp*

161 *cresc. poco a poco*

168 **(L)** pizz. *p* *cresc. poco a poco* *mp* *cresc.*

174 **(M)** arco *mf* *cresc.* *f* *f*

181 **(N)** *ff* *f* *mf* *mp* rit.

188 *p* *pp* *ppp* *pppp* *fff* 3 rit. *dim.*

The musical score is written for a woodwind and string ensemble. It consists of nine staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various performance instructions such as 'divisi', 'col legno', 'arco', 'pizz.', 'flautando', 'tutti', and 'rit.'. Dynamic markings range from *pp* (pianissimo) to *fff* (fortississimo). There are also markings for 'cresc.' (crescendo) and 'dim.' (diminuendo). The score is divided into measures, with some measures containing fingerings (e.g., 3, 5, 6) and articulation marks (e.g., accents, slurs). The piece concludes with a final measure marked with a fermata and a *fff* dynamic.



# Procissão das Almas

## Contrabaixos

Autor: Otto Pintiaski

Lento  $\text{♩} = 66$   
divisi

11 *ppp* **(A)** *pp* *pizz.* *p*

19 *mp* *arco* *pp* *flautando* *f* *pp*

27 *pp* **(C)** *divisi*

37  $\text{♩} = 80$  *pp* *pizz.* *tutti* *pp*

45 *pp*

53 *accel. poco a poco* *pp* *cresc. poco a poco*

61 *p* *arco* *p* **(D)**  $\text{♩} = 88$  *p*

71 *accel. poco a poco* *cresc. poco a poco*

78 **(E)**  $\text{♩} = 96$  *mf* *mf*

87 *f*

95 **(F)** *f* *f*

Procissão das Almas

101

Musical staff 101: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *f* is placed below the staff.

108

Musical staff 108: Bass clef, 3/4 time signature. It begins with a circled letter 'G' above the staff. The music features a series of eighth notes. Dynamic markings include *pp*, *f*, *pp*, *cresc. p*, *cresc. mp*, *cresc. mf*, *cresc. f*, and *cresc.*. The word 'divisi' is written above the staff.

120

Musical staff 120: Treble clef, 3/4 time signature. It starts with a circled letter 'H' above the staff. The tempo is marked 'rit.' and the metronome is set to 100. The music consists of eighth notes. Dynamic markings include *ff*, *ff*, *col legno tutti*, *ff*, and *mp*. The word 'divisi' is written above the staff.

128

Musical staff 128: Bass clef, 3/4 time signature. The music features a series of eighth notes. Dynamic markings include *p*, *pp*, *p*, *f*, and *ff*. The word 'divisi' is written above the staff.

139

Musical staff 139: Bass clef, 3/4 time signature. It begins with a circled letter 'I' above the staff. The music features a series of eighth notes. Dynamic markings include *pp*, *tutti*, and *pp*. The word 'pizz.' is written above the staff.

143

Musical staff 143: Bass clef, 3/4 time signature. The music features a series of eighth notes. Dynamic markings include *p*, *mp*, *mf*, and *f*. The word 'cresc. poco a poco' is written above the staff.

148

Musical staff 148: Bass clef, 3/4 time signature. It begins with a circled letter 'J' above the staff. The music features a series of eighth notes. Dynamic markings include *p*, *mf*, and *f*. The words 'divisi', 'arco', and 'col legno' are written above the staff.

153

Musical staff 153: Bass clef, 3/4 time signature. The music features a series of eighth notes. Dynamic markings include *ff*, *ff*, *ff*, *ff*, and *mf*. The word 'divisi' is written above the staff.

159

Musical staff 159: Bass clef, 3/4 time signature. It begins with a circled letter 'K' above the staff. The music features a series of eighth notes. Dynamic markings include *pp*, *pp*, and *cresc. poco a poco*. The words 'tutti flautando' and 'pizz.' are written above the staff.

166

Musical staff 166: Bass clef, 3/4 time signature. It begins with a circled letter 'L' above the staff. The music features a series of eighth notes. Dynamic markings include *p*, *cresc. poco a poco*, and *mp*.

173

Musical staff 173: Bass clef, 3/4 time signature. It begins with a circled letter 'M' above the staff. The music features a series of eighth notes. Dynamic markings include *cresc.*, *mf*, *cresc.*, and *f*. The word 'arco' is written above the staff.

180

Musical staff 180: Bass clef, 3/4 time signature. It begins with a circled letter 'N' above the staff. The music features a series of eighth notes. Dynamic markings include *f* and *ff*.

185

Musical staff 185: Bass clef, 4/4 time signature. The music features a series of eighth notes. Dynamic markings include *f*, *mf*, *mp*, *p*, *pp*, *ppp*, *pppp*, and *ffff*. The word 'rit.' is written above the staff.