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Esconder-se no multiverso

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Esconder-se  
no multiverso

para grande ensemble

CRIAÇÃO, CIRCULAÇÃO, REGISTO ÁUDIO E EDIÇÃO  
DE OBRAS DE MÚSICA PORTUGUESA CONTEMPORÂNEA

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*mpmp*

  
ESCOLA SUPERIOR  
DE MÚSICA DE LISBOA

This research project aimed to encourage and support the creation, circulation, recording and edition of Portuguese contemporary music in score and CD, while adopting a reflective stance that brought together practices of composition, performance and sound and music engineering, in a collaboration between Escola Superior de Música de Lisboa (ESML), Escola Superior de Música, Artes e Espectáculo do Porto (ESMAE) and the Music Department of Universidade de Évora.

The project encompassed thirty works, written by students and teachers from the three participating institutions. Throughout the project, the works were presented in numerous concerts and were the object of public lectures focusing on the processes of creation and interpretation. Their scores have been edited and published, and their recordings have been issued in three CDs.

The works developed in this project underwent several stages, from preliminary readings and rehearsals to their public presentation. The process aimed to promote collaborative ways of working by instigating discussion between the several participants (composers, performers, conductors) in a rehearsal/lab setting, allowing them to detect problems and to find solutions or alternatives, as well as reaching an informed interpretation.

Besides the published scores and CDs, the project's results are also made available on-line through ESML's website ([research.esml.ipl.pt](http://research.esml.ipl.pt)), where articles and papers produced by the researchers, as well as audio and video recordings of the various stages of the project, can be found in the section devoted to research.

This project was made possible through the support of Fundação para a Ciência e Tecnologia (FCT) and by the European Regional Development Fund (ERDF) through the program Portugal 2020.

## CRIAÇÃO, CIRCULAÇÃO, REGISTO ÁUDIO E EDIÇÃO DE OBRAS DE MÚSICA PORTUGUESA CONTEMPORÂNEA

Este projeto de investigação visou incentivar e apoiar a criação, a circulação, o registo áudio e edição de obras de música portuguesa contemporânea em partitura e em CD, numa perspetiva reflexiva envolvendo as áreas da composição, da performance e do som e tecnologias da música, numa colaboração entre a Escola Superior de Música de Lisboa (ESML), a Escola Superior de Música, Artes e Espetáculo do Porto (ESMAE) e o Departamento de Música da Universidade de Évora.

O projecto envolveu trinta obras escritas por alunos e docentes investigadores das três instituições participantes. Durante todo o processo, as obras foram apresentadas em inúmeros concertos, foram realizadas conferências sobre os processos de criação e interpretação, e foram editadas as partituras das obras. Foram ainda editados três CDs como resultado prático dos trabalhos.

Cada obra trabalhada no âmbito deste projeto passou por diversas fases, desde as sessões iniciais de leitura e de montagem até à sua apresentação pública. Todo o processo visou aprofundar o trabalho colaborativo, fomentando, em ambiente de ensaio/laboratório, uma discussão entre as várias competências presentes (compositores, instrumentistas e maestros), detectando problemas e encontrando soluções ou alternativas e procurando, também do ponto de vista da execução, uma interpretação informada e colaborativa.

Para além destas edições em partitura e dos CDs, os resultados do projecto estão disponíveis *on-line*, no *site* da ESML, na secção dedicada à investigação ([research.esml.ipl.pt](http://research.esml.ipl.pt)), onde podem ser consultados os artigos produzidos pelos investigadores, e ainda registos fotográficos, áudio e vídeo das várias fases de todo o processo.

Este projecto foi apoiado pela Fundação para a Ciência e Tecnologia (FCT) e pelo Fundo Europeu de Desenvolvimento Regional (FEDER) no âmbito dos programas Portugal2020.

## Instrumentation

Flute

Oboe (= English Horn)

Clarinet-in B $\flat$

Bassoon

Horn-in F

Trumpet-in B $\flat$

Trombone

Tuba

Percussion

Wood Blocks

Crotales

Vibraphone

Marimba

Drum Set

Hi-hat

Ride Cymbal

Crash Cymbal

3 Toms

Snare Drum

Bass Drum

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

## **Instrumentação**

Flauta

Oboé-(= Corne Inglês)

Clarinete em Sib

Fagote

Trompa-em Fá

Trompete-em Sib

Trombone

Tuba

Percussão

Wood blocks

Crótalos

Vibrafone

Marimba

Bateria

Hi-hat

Prato Ride

Prato Crash

3 Toms

Caixa

Bombo

Piano

Violino I

Violino II

Viola

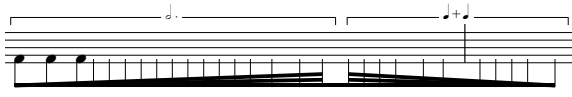
Violoncelo

Contrabaixo

# Performance notes

to sul pont. -----> sul pont. Progressively change from one playing technique to another.

--- (3'') --- Time measured in seconds.



Accelerando/Ritardando. This gesture should, as a general rule, be executed in a very pronounced way, with durations contrastingly both very long and very short. The group should span the duration of the bracketed rhythmic value (when prescribed); each group should comprise an indeterminate amount of attacks. When performed by the strings, the slower stage of the gesture should, desirably, be rhythmically coordinated.

## Woodwinds



*Flatterzunge.*

## Piano



With one of the hands, damp the strings that are struck by the keyboard.

## Crotales



If the available set does not comprise the prescribed pitch, take the octave in parenthesis.

## Strings



Distorted timbre by excess of bow pressure, the intensity of which should follow the graphic profile.



Downwards glissando, with no defined arrival note.

## Drum Set



Circular motion.



Scrape the cymbal with the mallet.



rim side stick      Hi Mid Lo      Hands Pedal Ride Crash  
 Snare ----- Bass Dr.      Toms ----- Hi-hat ----- Cymbals -----

## Notas de execução

to sul pont. -----> sul pont.

Mudar progressivamente o modo de execução de um estado para outro.

┌ --- (3") --- ┐

Tempo mensurado em segundos.



Accelerando/Ritardando. Este gesto deve, de forma geral, ser executado de forma muito pronunciada, com notas quer muito lentas quer muito rápidas. Havendo um valor mensural sobre o conjunto, este indica a duração total do gesto; devem ser executados um número indeterminado de ataques nessa duração. Quando executado pelas cordas, é desejável que se coordene a simultaneidade do ataque das notas de duração maior.

### Madeiras



*Flatterzunge.*

### Piano



Com uma das mãos, abafar as cordas enquanto estas são tocadas no teclado.

### Crótalos



Caso a nota normal não exista no conjunto de Crótalos, utilizar a nota entre parêntesis.

### Cordas



Distorção por excesso de pressão no arco, cuja intensidade deve obedecer à mancha gráfica.



Glissando descendente sem nota de destino determinada.

### Bateria



Movimento circular.



Arrastar baqueta pelo prato.



rim side stick Bass Dr. Hi Mid Lo Toms Hands Pedal Ride Crash  
Snare Hi-hat Cymbals



dur. ca.8'

# Esconder-se no multiverso

for large ensemble

Lucas Rei Ramos

♩ = 60  
7" 3" 6" 1.5" 4/4 ♩ = 60

The score is for a large ensemble and is written in C major. It features 15 staves: Flute, English Horn, Clarinet in B $\flat$ , Bassoon, Horn in F, Trumpet in B $\flat$ , Trombone, Tuba, Percussion (Crotales), Drum Set, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked as ♩ = 60. The time signature is 4/4. The score includes dynamic markings such as *ppp*, *mf*, *p*, *f*, and *pp*. There are also performance instructions like "slow glissando" for the Viola. The score is divided into measures by vertical dashed lines, with some measures containing circled numbers (7", 3", 6", 1.5") indicating specific durations or rests.

**A**

Musical score for a symphony orchestra, measures 9-12. The score includes parts for Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc.), Drums (Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures 9, 10, 11, and 12. The time signatures are 7/4, 4/4, 5/4, and 4/4 respectively. The section is marked 'A' and 'To Picc.'.

Key features include:

- Flute: *mf* in measure 10, *p* in measure 11.
- English Horn: *mf* in measure 10, *pp* in measure 11.
- Clarinet: *mf* in measure 10, *p* in measure 11.
- Percussion: Crotales arco (*p* to *mf*), Drums arco (*p* to *mf*).
- Piano: *p* in measure 12.
- Violin I: *pp* in measure 9.
- Violin II: *pp* in measure 9.
- Viola: *pp* in measure 9, *p* to *mp* in measure 12.
- Violoncello: *pp* in measure 9, *pp* to *mf* in measure 12.
- Contrabass: *pp* in measure 9, *mf* in measure 11, *mp* in measure 12.

14 **4/4** **3/4** **B** **4/4**

Fl.

Eng. Hn. *mf* *f* To Ob.

Cl. *p* *mf*

Bsn. *p* *f* *pp*

Hn. *p* *f* *pp* *mf*

Tpt.

Tbn.

Tba.

Perc. mallets To W. B. Wood Blocks *mf*

Dr. sticks *p* brushes *p* (progressively faster) *mf* sticks *mf*

Pho. *mf* *mp*

**B** **4/4** **3/4** **4/4**

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

Vln. II *p* *mp* *p* *sfz*

Vla. *p* *mp* *p* *sfz*

Vc. *p* *mp* *p* *sfz*

Cb.

79 Piccolo

Fl. *ppp* *f*

Eng. Hn.

Cl. *p* *mf*

Bsn. *ppp* *p* *ppp* *mp*

Hn. *p*

Tpt. *mf* *p*

Tbn. *mf* *p* *mf* *p* *pp*

Tba.

Perc. To Croc. Crotales *p*

Dr. brushes *f* *mp* (progressively faster) *f*

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

Vln. I *pp* *ppp* *f*

Vln. II *pp* *f*

Vla. *pp* *mp* *f*

Vc. *pp* *sfz* *pp*

Cb. *ppp* *p* *ppp* *f*

23

Picc. *mp* *p* *f* *p* *pp*

Oboe *mf* *pp*

Cl. *pp* *p*

Bsn. *pp* *pp* *fp* *ppp*

Hn. *f* *p*

Tpt. *p* *ppp* *mf* *ppp*

Tbn. *mp < f* *3* *3*

Tba. *p* *3*

Perc. *pp* *p*

Dr. *sticks* *3* *mp* *p* *mf* *5* *mp*

Pno. *15ma* *pp* *mp* *mf* *f*

Vln. I *pp* *mp* *pp* *mf* *p subito*

Vln. II *pp* *mp* *pp* *p*

Vla. *pp* *mp* *pp*

Vc. *mf* *p* *f* *mp* *pp*

Cb. *p*

Vibraphone arco

27

Flute

Picc. *mp* *mf*

Ob. *p* *mp* *mf*

Cl. *mp* *f*

Bsn. *p* *mp* *mf*

Hn.

Tpt. *f* senza sord. *p* *f*

Tbn. *p* *mf*

Tba. *mf* *p* *mf*

Perc. mallet *f* *mp* 5 *fp* *f* *p*

Dr. *mf* *p*

Pno. *p* *f* *mf* *f* *mp* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *p* *f*

Cb. *p* *f*

3 3 3 15ma 8va

74

C

30  $\frac{7}{4}$  ♩ = 132

Fl.

Ob.

Cl. *mp subito* *f* *p* *sfz* *p* *f* *p*

Bsn.

Hn. *mp* *f* *p* *sfz* *p* *f* *p*

Tpt. *mp subito* *f* *p* *sfz* *p* *f* *p*

Tbn. *p* *f*

Tba.

Perc. Marimba *f* *p* To W.B.

Dr. *f* *p* *f* *mf* *f* *p*

Pno. *p* *mp*

C

$\frac{7}{4}$  ♩ = 132

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p* *arco* *p* *f*

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



33

5/4 4/4 5/4 4/4

Fl. *p*

Ob. *p*

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

Bsn. *pp*

Hn. *mf* *f* *p*

Tpt. *mf* *f* *p* *p* *f*

Tbn. *p* *pp*

Tba. *mp* *pp*

Perc. Wood Blocks *f* Crotales To W.B.

Dr. *f*

Pno. *mf* *p*

Vln. I *mf* *f* *p* *f*

Vln. II *mf* *f* *p* *f*

Vla. *mf* *pizz.* *arco* *p* *f* *sul tasto* *pp*

Vc. *mp* *sul tasto* *pp*

Cb. *arco sul tasto* *pp*

37 **4/4** **6/4** **4/4**

Fl. *pp* *ppp*

Ob. *pp* *f* *p*

Cl. *pp* *ppp*

Bsn. *p*

Hn. *p* *f*

Tpt. *>p* *p* *f*

Tbn. *f*

Tba.

Perc. Wood Blocks *p* Marimba

Dr. *mp*

Pno. *mf* *mp*

Vln. I *mp* *ff*

Vln. II *p* *pp*

Vla. ord. 5 *f*

Vc.

Cb. *mf* pizz.

D

40

Fl. *p* *mf* *3*

Ob. *f* *pp*

Cl. *p* *pp* *3*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Perc. *f* *f* *p* *mf* *straight*

Dr. *f* *p* *mf*

Pno. *mp* *mf* *f* *p subito*

Vln. I *p* *8va* *p* *3* *mp*

Vln. II *p* *p* *3* *mp*

Vla. *p*

Vc. ord. *p* *mf*

Cb. *pizz.* *3* *mf*

44

5/4

7/4

4/4

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*p*

*fp*

*f*

*pp*

*mf*

*mp*

*fpp*

*mf*

*f*

*8va*

*f*

*3*

*p*

*mf*

*f*

*pp*

*mp*

*sfz*

*mp*

*p*

*mp*

*p*

*mp*

*arco*

*p*

*mp*

*gliss.*

*gliss.*

47 **4/4** **3/4** **4/4**

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *mf* *p*

Tpt. *mf* *p*

Tbn. *f* *p*

Tba. growl *ff* *p*

Perc. *f* *p* *f* *mp subito* *f*

Dr. swing (16ths) (half-open) *mf* *mp* *f*

Pno. *f* *p* *f* *p*

Vln. I *f* *p* *sfz* *p* *f*

Vln. II *f* *p* *sfz* *p* *f*

Vla. *f* *p* *f* *p* *mf*

Vc. *f* *p* sul pont. *f*

Cb. *f* *p* sul pont. *f*

8va

gliss.

5

play undefined upward pitches

ord.

50 **E**  $\frac{4}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf*

Bsn. *p*

Hn.

Tpt.

Tbn. *p*

Tba. *p*

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

Dr. *mf* *p subito*

Pno. *f* *p*

*Red.* \*

**E**  $\frac{4}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

Vln. I

Vln. II

Vla. *mf* *p*

Vc. *p* *f*  
to sul pont. ----- sul pont.

Cb. *sfz* *p* *f*

53 To Picc. 6/4 4/4

Fl. -

Ob. *mf* p

Cl. p

Bsn. pp

Hn. mp

Tpt. *f* mp

Tbn. ppp mp

Tba. ppp mp

Perc. -

Dr. mf straight

Pno. *p* *f* *mf* *ff* (notes are approximate)

Vln. I mp f

Vln. II mp f

Vla. *mf* p

Vc. -

Cb. *arco ord.* *fp* *pizz.* *mf*

**F**

57  $\frac{4}{4}$  Piccolo

Picc. *mf*

Ob. *mf*

Cl. *p* *ff*

Bsn. *mf* *f*

Hn. *p* *mf* *f*

Tpt. *p* *mf* *f*

Tbn. *p* *mf* *f*

Tba. *p* *mf* *f*

Perc. Crotales *p*

Dr. *p* *f* *p* *mp* *f*

Pno. *p* *mf* *mf*

**F**

$\frac{4}{4}$  *p* *fp* *f*

Vln. I *p* *fp* *f*

Vln. II *p* *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Cb. arco *fp* *f*

$\frac{2}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$



G

62  $\frac{4}{4}$   $b\flat$

Picc.  $mf < fp$   $mp$   $f$   $mp$   $mf$

Ob.  $mf < fp$   $mp$   $f$   $mp$   $mf$  8va-

Cl.  $mf < fp$   $mp$   $f$   $mp$   $mf$  8va-

Bsn.  $mp$

Hn.  $mp$

Tpt.  $mp$

Tbn.  $mp$

Tba.  $mp$

Perc. arco  $p$   $f$  To Timp.

Dr. swing 16ths  $p$  subito  $mf$  swing triplet 16ths  $mf$  swing 16ths

Pno.  $f$   $mp$   $acc.$

Vln. I  $mf < fp$   $f$   $mf$   $f$   $mp$  pizz.

Vln. II  $mf < fp$   $f$   $mf$   $f$   $mp$  pizz.

Vla.  $mp$  pizz.

Vc.  $p$

Cb.  $p$

$\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

66  $\frac{4}{4}$

Picc.  $ff$

Ob.  $ff$

Cl.  $ff$

Bsn.  $mf$   $f$   $sfz$

Hn.  $f$   $sfz$

Tpt.  $f$   $sfz$

Tbn.  $f$   $sfz$

Tba.  $f$   $sfz$

Perc. Timpani  $mf$   $f$

Dr.  $f$   $mf$   $ff$

Pno.  $p$   $f$   $mp$   $f$

Vln. I  $f$   $f$   $f$

Vln. II  $f$   $f$   $f$

Vla.  $f$   $f$

Vc.  $mf$   $f$

Cb.  $mf$   $f$

pizz.  $f$

$mf$   $f$   $sfz$   $ff$   $mp$   $f$   $f$   $f$   $f$

70 To Fl.

Picc. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *p* *f*

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

Tpt. *p* *f* *mp* *f*

Tbn. *p* *f* *mp* *f*

Tba. *p* *f* *mp* *f*

Perc. *mp* *f*

Dr. *mf* *f* *mp* *f*

Pno. *15ma* *mp* *f* *8va*

Vln. I *p* *ff* *p* *mf* *pizz.* *mp*

Vln. II *p* *ff* *p* *mf* *pizz.*

Vla. *p* *ff* *p* *mf* *arco* *f* *mp* *f*

Vc. *f* *mp* *f*

Cb. *f* *mp* *f*

H

75

Flute

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Perc. *p*

Dr. brushes *mf* *mp*

Pno. *p* *mf* *f* *mf* *mp* *f* *8va* *mf* *mp*

Vln. I *f* *mp* *mf*

Vln. II *pizz.* *mp* *f* *p* *f*

Vla. *pizz.* *mp* *f*

Vc. *pizz.* *mf*

Cb. *mf* *f*

To Picc.

79

Fl. *mf* *p* *mp* *f* *p* *f* *p*

Ob. *mf* *p* *mp* *f* *p* *f* *p*

Cl. *mf* *p* *mp* *f* *p* *f* *p*

Bsn. *mf* *p* *mp* *f* *p* *f* *p*

Hn. *mf* *p* *mp* *f* *p* *f* *p*

Tpt. *mf* *p* *mp* *f* *p* *f* *p*

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

Tba. *mf* *p* *mp* *f* *p* *f* *p*

Perc.

Dr.

Pno. *mp*

Vln. I *f* *mp* *f* *mf* *f* *f*

Vln. II *pizz.* *p* *p* *mf* *f* *f*

Vla. *pizz.* *mp* *f* *p* *mf* *f*

Vc. *mp* *f* *mp* *mf* *f*

Cb. *p* *f* *mp* *p* *mf* *f*

arco *f* *f* *f* *f* *f* *f*

♩ = 66

$\frac{4}{4}$  Piccolo

84  $\frac{7}{4}$

Fl.  $\frac{4}{4}$  *fp* *ff* *mf* *p*

Ob. *fp* *ff* *mf* *p*

Cl. *fp* *ff* *mf* *p*

Bsn. *fp* *ff* *mf* *p*

Hn. *fp* *ff* *mf* *p*

Tpt.

Tbn.

Tba. *fp* *ff* *mf* *p*

Perc. *pp* *f* To Mar.

Dr. *f* *p* *f subito*

Pno. *f*

Vln. I  $\frac{7}{4}$  *>p*  $\frac{4}{4}$  *8va* *fp* *ff* *mf* *p*

Vln. II *>p* *fp* *ff* *mf* *p*

Vla. *>p* *fp* *ff* *mf* *p*

Vc. *>p* *fp* *ff* *mf* *p*

Cb. *>p* *fp* *ff* *mf* *p*

88 2/4 4/4

Picc. *f* *p* *ff*

Ob. *f* *p* *ff*

Cl. *f* *p* *ff*

Bsn. *f* *p* *ff*

Hn. *f* *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

Tba. *f* *p* *ff*

Perc. Marimba *p* *f* *p* *ff*

Dr. *pp* *mf* *f*

Pno. *f* *mf* *ff*

Vln. I *f* *p* *ff*

Vln. II *f* *p* *ff*

Vla. *f* *p* *ff*

Vc. *f* *p* *ff*

Cb. *f* *p* *ff*

92  $\frac{4}{4}$

Picc. *f* *3* *fff* *f sfz*

Ob. *f* *3* *fff* *f sfz*

Cl. *f* *3* *fff* *f sfz*

Bsn. *f* *3* *fff* *f sfz*

Hn. *f* *3* *fff* *f sfz*

Tpt. *mf* *3* *ff* *f sfz*

Tbn. *mf* *3* *ff* *f sfz*

Tba. *f* *3* *fff* *f sfz*

Perc. *f* *3* *p subito* *ff* *f*

Dr. *f* *3* *ff* *mp* swing 16ths

Pno. *f* *ff* *mf*

Vln. I  $\frac{4}{4}$  *f* *3* *fff* *f sfz* *8va*

Vln. II *f* *3* *fff* *f sfz*

Vla. *f* *3* *fff* *f sfz*

Vc. *f* *3* *fff* *f sfz*

Cb. *f* *3* *fff* *f sfz*

J



95

Picc. *mp* *pp* *mp* Flute

Ob. *p* *pp* *mp*

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

Bsn. *mp* *pp* *mp*

Hn. *mp* *pp* *mp*

Tpt. *mp* *f* *p*

Tbn. *mp* *p*

Tba. *mp* *pp* *p*

Perc. *p* *mp* *mf*

Dr. swing triplet 16ths

Pno. *f* *mp* *mf* *p*

Vln. I *mp*

Vln. II *mp*

Vla. *p* *f* *p* *pp*

Vc. *p* *f* *sfz* *p* *f*

Cb. *p* *f*

99 **K**

Fl. *f* *p* *ppp* *p*

Ob. *f* *p* *ppp* *mp*

Cl. *f* *p* *ppp* *p*

Bsn. *f* *p* *mf* *f* *p*

Hn. *f* *p* *ppp* *p*

Tpt. *pp* *f* *mp*

Tbn. *mp* *pp*

Tba. *mf*

Perc. *mf* *f* *mp*

Dr.

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

**K**

Vln. I *p* *f* *mp sfz* *f*

Vln. II *p* *f* *mp sfz* *f*

Vla. *p* *f* *mp sfz* *f*

Vc. *pp* *f* *p*

Cb.

74

74

74

74

703

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*mf*

*pp*

*mp*

*f*

*pp*

*ppp*

*mp*

*f*

*pp*

*ppp*

*mp*

*f*

*pp*

*mf*

*mp*

*p*

*mf*

*sfz*

*p*

*f*

*pp*

*mf*

*mf*

*mf*

sul pont.

sul pont.

107 **7/4** **L** **molto accel.** **4/4** ( $\text{♩} \approx 76$ )

Fl. *ppp* *pp* *mf* *mp*

Ob. *ppp* *pp* *mf* *mp*

Cl. *ppp* *pp* *mf* *mp*

Bsn. *pp* *mf* *mp*

Hn. *pp* *mf* *mp*

Tpt. *pp* *mf* *mp*

Tbn. *pp* *mf* *mp*

Tba. *pp* *mf* *mp*

Perc. *p* *f* *mp*

Dr. *p* *cresc.*

Pno. *mp* *f*

Vln. I *pp* *mf* *mp*

Vln. II *pp* *mf* *mp*

Vla. *pp* *mf* *mp*

Vc. *ppp* *pp* *mf* *mp*

Cb. *ppp* *pp* *mf* *mp*

Bass Clarinet *pp* *mf* *mp*

Vibraphone *p* *f* *mp*

To Vib.

repeat simile until cue, allowing time for Perc. 1 and Clarinet to switch instruments

Swing 16ths  
The drummer may improvise instead - with swing feel if desired - up to bar 115, beat 4 (exclusive).

*8va*

(♩ ≈ 86)                      (♩ ≈ 98)                      (♩ ≈ 110)                      (♩ ≈ 124)                      (♩ ≈ 136)

**Fl.** *p* *f* *mp*  
**Ob.** *p* *f* *mp*  
**B. Cl.** *p* *f* *mp*  
**Bsn.** *p* *f* *mp*  
**Hn.** *p* *f* *mp*  
**Tpt.** *p* *f* *mp*  
**Tbn.** *p* *f* *mp*  
**Tba.** *p* *f* *mp*  
**Perc.** *f* *mp* *f* *p subito rfz*  
**Dr.** *mf* *f* *mf* *fp*  
**Pno.** *mf* *f* *mf* *f* *p*  
**Vln. I** *p* *f* *mp*  
**Vln. II** *p* *f* *mp*  
**Vla.** *p* *f* *mp*  
**Vc.** *p* *f* *mp*  
**Cb.** *p* *f* *mp*

(♩ ≈ 150)

116

Fl. *f p subito rfz cresc. f*

Ob. *f p subito rfz cresc.*

B. Cl. *f p subito rfz cresc.*

Bsn. *f p subito rfz cresc. f*

Hn. *f p cresc.*

Tpt. *f p subito rfz cresc.*

Tbn. *f p rfz cresc. simile and accel.*

Tba. *f p cresc.*

Perc. *cresc.*

Dr. *cresc. mf*

Pno. *rfz cresc.*

(♩ ≈ 150)

Vln. I *f p subito cresc. f*

Vln. II *f p subito rfz cresc.*

Vla. *f p subito rfz cresc. f*

Vc. *f p sub. rfz cresc. f*

Cb. *f p subito cresc.*


♩ = 60

**M**


**5/4**


**4/4**


**6/4**


molto vib.  **4/4**


127


Fl. 

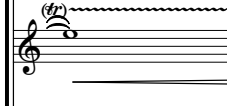
Ob. 

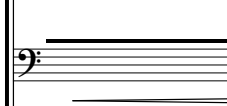
B. Cl. 


Bsn. 


English Horn 


Hn. 


Tpt. 


Tbn. 


Tba. 


Perc. 

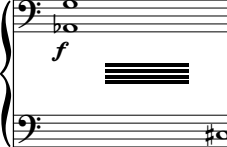
Dr. 

arco *p* < *mf* 

*p* < *mf* 

arco 

*p* < 

Pno. 

♩ = 60


**M**


**5/4**

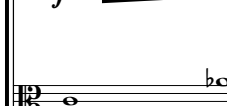
**4/4**


**6/4**


**4/4**


Vln. I 


Vln. II 

Vla. 

Vc. 

Cb. 

*f* 

*pp* 

126 **4/4** **6/4** **N 4/4**

Fl. *ppp*

Eng. Hn. *mf* *p*

B. Cl. *mf* *p*

Bsn. *mf* *pp*

Hn. *pp* *ppp*

Tpt.

Tbn. growl *ppp* *f*

Tba.

Perc.

Dr. *mf*

Pno. *pp* *mp* *p*

Vln. I **4/4** **6/4** **N 4/4** *ppp* *p* *pp* *ppp*

Vln. II *p* *f*

Vla. con sordino *pp* *ppp* senza sord. *f*

Vc. *p* *f*

Cb. *p*



131

Fl. *mp* *p*

Eng. Hn. *f* *p* *ppp* possibile

B. Cl. *f* *p*

Bsn. *mf*

Hn. *p* *mf*

Tpt. *p* *mf*

Tbn. *con sord.* *ppp* *mf* *ppp* *p* *mf*

Tba. *p* *mf*

Perc. *fp* *sed.*

Dr. *p* *mf*

Pno. *p*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *pp* *f*

Cb. *mf* *p* *pp* *f*



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d direcção de Luís Salgueiro

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