



Marcelo Torcato

Arranger, Composer, Director, Interpreter, Publisher, Teacher

Brazil, Pauliceia

About the artist

It studied piano, birth: Barueri - BRASIL. City that inhabits: Paulicéia - BRASIL. Music projects: GI - Instrumental Group; Music Piano.

Qualification:

- 1 Recorder Sopranino;
- 1 Recorder Soprano;
- 1 Recorder Alto;
- 1 Melodica;
- 1 Mandolin;
- 1 Ukelele;
- 1 Guitar;
- 1 Guitar pedal;
- 1 Viola Caipira;
- 1 Bass;
- 1 Accordeon;
- 1 Keyboard;
- 1 Piano;
- 1 Drums;
- 1 percussion: atabaque, pandeiro; Triangulo; elegance; pandeirola.

Personal web: <http://www.marcelotorca.com>

About the piece



Title: Paulo e Clélia
Composer: Torcato, Marcelo
Arranger: Torcato, Marcelo
Licence: Creative Commons Licence
Instrumentation: Orchestra
Style: Classical

Marcelo Torcato on free-scores.com

<http://www.free-scores.com/Download-PDF-Sheet-Music-torca-marcelo.htm>

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Paulo e Cláudia

Marcelo Torca

2008

Paulicéia, 01 de maio de 2008.

Índice.

Paulo e Clélia – grade

Partes separadas:

Flautim;

Flauta;

Oboé;

Corne Inglês;

Clarinete Bb;

Clarinete Baixo;

Fagote;

Trompa F;

Trompete Bb;

Trombone;

Tuba;

Tímpano C – G;

Triângulo;

Bombo;

Caixa Clara;

Harpa;

Violino 1;

Violino 2;

Viola;

Violoncelo;

Contrabaixo.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

A

Flt. 4/4 - - -

Fl. 4/4 - - -

Ob. 4/4 - - -

C.i. 4/4 - - -

Cl.Bb 4/4 - - -

Cl.b. 4/4 - - -

Fg. 4/4 - - -

Tr.F 4/4 - - -

Tpe.Bb 4/4 - - -

Tbn. 4/4 - - -

Tb. 4/4 - - -

Timp.C-G 4/4 *pp*

Trg. - - -

Bom. - - -

C.cl. - - -

Hp. 4/4

VI.1 4/4 *pp*

VI.2 4/4 *pp*

Vla. 4/4 *pp*

Vc. 4/4 *pp*

Cb. 4/4 *pp*

Flt. - - -

Fl. - - -

Ob. - - -

C.i. - - -

Cl.Bb - - -

Cl.b. - - -

Fg. - - -

Tr.F - - - *mf*

Tpe.Bb - - - *mf*

Tbn. - - - *mf*

Tb. - - - *mf*

Timp.C-G *f*

Trg. - - - *f*

Bom. - - - *p*

C.cl. - - - *p*

Hp. *f*

Vi.1 *f*

Vi.2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F tr. f
 Tpe.Bb tr. f
 Tbn. tr. f
 Tbn. tr. f
 Timp.C-G -
 Trg. tr. f
 Bom. -
 C.cl. tr. f
 Hp. tr. f
 Vl.1 tr. f
 Vl.2 tr. f
 Vla. tr. f
 Vc. tr. f
 Cb. -

Flt. *ff* *f*
 Fl.
 Ob.
 C.i.
 Cl.Bb *ff* *f*
 Cl.b. *ff* *f*
 Fg.
 Tr.F *f*
 Tpe.Bb *f*
 Tbn. *f*
 Tb. *f*
 Timp.C-G *f*
 Trg. *mf*
 Bom. *mf*
 C.cl. *mf*
 Hp. *ff*
 Vl.1 *ff*
 Vl.2 *ff*
 Vla. *ff*
 Vc. *ff*
 Cb. *mf*

Flt.
 Fl. *mf*
 Ob.
 C.i.
 Cl.Bb *mf*
 Cl.b. *mf*
 Fg. *p*
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc. *p*
 Cb. *p*

B

Flt. - - -

Fl. - - -

Ob. - - -

C.i. - - -

Cl.Bb - - -

Cl.b - - -

Fg. - - -

Tr.F - - -

Tpe.Bb - - -

Tbn. - - -

Tb. - - -

Timp.C-G - - -

Trg. - - -

Bom. - - -

C.cl. - - -

Hp. - - -

Vl.1 *p d* - - -

Vl.2 *p d o l* - - -

Vla. *c* - - -

Vc. *e* - - -

Cb. - - -

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F -
 Tpe.Bb -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. -
 C.cl. -
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. -
 Cb. -

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F -
 Tpe.Bb -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. -
 C.cl. -
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. -
 Cb. -

mf
mf
p
p
p
p
p

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb. -
 Cl.b. -
 Fg. -
 Tr.F. -
 Tpe.Bb. -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. -
 C.cl. -
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. -
 Cb. -

Flt.

Fl. *mf*

Ob. *mf*

C.i.

Cl.Bb *mf*

Cl.b *mf*

Fg. *p*

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

Vl.1

Vl.2

Vla.

Vc.

Cb.

C

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

Vi.1

Vi.2

Vla.

Vc.

Cb.

pp

mf

Flt. *pp*
 Fl. *pp*
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G *f*
 Trg.
 Bom.
 C.cl.
 Hp. *pp*
 Vl.1 *pp*
 Vl.2 *pp*
 Vla.
 Vc.
 Cb.

Flt. - - - pp γ \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat γ

Fl. - - - - -

Ob. - - - - -

C.i. pp γ \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat γ

Cl.Bb - - - - -

Cl.b. pp γ \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat γ

Fg. - - - - -

Tr.F - - - pp γ \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat γ

Tpe.Bb - - - - -

Tbn. pp γ \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat γ

Tb. - - - - -

Timp.C-G - - - - -

Trg. - - - - -

Bom. - - - - -

C.cl. - - - - -

Hp. - - - - -

Vi.1 - - - - -

Vi.2 - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. pp γ \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat γ

D

Flt. *pp*

Fl. *pp*

Ob. *pp*

C.i. *pp*

Cl.Bb *pp*

Cl.b. *pp*

Fg. *pp*

Tr.F *pp*

Tpe.Bb *pp*

Tbn. *pp*

Tb. *pp*

Timp.C-G

Trg. *p*

Bom. *p*

C.cl. *pp*

Hp. *pp*

Vi.1 *pp*

Vi.2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb. -
 Cl.b. -
 Fg. -
 Tr.F. -
 Tpe.Bb. -
 Tbn. -
 Tbn. -
 Timp.C-G. *sfz* *mf* *f*
 Trg. *p*
 Bom. *p*
 C.cl. *p*
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. -
 Cb. -

Flt. -

Fl. -

Ob. -

C.i. -

Cl.Bb -

Cl.b. -

Fg. -

Tr.F -

Tpe.Bb -

Tbn. -

Tb. -

Timp.C-G *mf* *mf* *p* *pp*

Trg. *mf* *pp*

Bom. *mf* *pp*

C.c.l. *sfz* *pp*

Hp. -

Vi.1 -

Vi.2 -

Vla. -

Vc. -

Cb. -

E ♩ = 80

Flt. - - - - -

Fl. - - - - - $\text{♩} = 80$
p

Ob. - - - - - $\text{♩} = 80$

C.i. - - - - - $\text{♩} = 80$

Cl.Bb. - - - - - $\text{♩} = 80$
p

Cl.b. - - - - - $\text{♩} = 80$
pp

Fg. - - - - - $\text{♩} = 80$

Tr.F. - - - - - $\text{♩} = 80$
pp

Tpe.Bb. - - - - - $\text{♩} = 80$
pp

Tbn. - - - - - $\text{♩} = 80$
pp

Tb. - - - - - $\text{♩} = 80$
pp

Timp.C-G - - - - - $\text{♩} = 80$
pp

Trg. $\text{♩} = 80$
p

Bom. $\text{♩} = 80$

C.cl. $\text{♩} = 80$
sfz

Hp. $\text{♩} = 80$

Vl.1 $\text{♩} = 80$

Vl.2 $\text{♩} = 80$

Vla. $\text{♩} = 80$

Vc. $\text{♩} = 80$

Cb. $\text{♩} = 80$
pp

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

pp
pp
pp
pp

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

pp
pp
pp
pp
pp
p
p

Flt. *p*
 Fl.
 Ob. *p*
 C.i. *pp*
 Cl.Bb *pp*
 Cl.b. *p*
 Fg. *pp*
 Tr.F *pp*
 Tpe.Bb *pp*
 Tbn.
 Tb. *pp*
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp. *pp*
 Vl.1
 Vl.2
 Vla.
 Vc. *pp*
 Cb.

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

The score is arranged in 24 staves. The woodwind section includes Flute (Flt.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.i.), Clarinet in B-flat (Cl.Bb), Clarinet in B (Cl.b.), Bassoon (Fg.), Trumpet in F (Tr.F), and Trombone in B-flat (Tpe.Bb). The brass section includes Trombone (Tbn.), Tuba (Tb.), and Timpani in C and G (Timp.C-G). The percussion section includes Triangle (Trg.), Bongos (Bom.), and Cymbals (C.cl.). The keyboard section includes Harp (Hp.). The string section includes Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Flt. *pp*

Fl. *pp*

Ob. *pp*

C.i. *pp*

Cl.Bb *pp*

Cl.b. *pp*

Fg. *pp*

Tr.F *pp*

Tpe.Bb *pp*

Tbn. *pp*

Tb. *pp*

Timp.C-G *pp*

Trg. *p*

Bom. *p*

C.cl.

Hp.

Vl.1

Vl.2

Vla.

Vc.

Cb.

F

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb. -
 Cl.b. -
 Fg. -
 Tr.F. -
 Tpe.Bb. -
 Tbn. -
 Tb. -
 Timp.C-G. *p* *sfz* *mf*
 Trg. *p*
 Bom. *p*
 C.cl. *pp*
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. -
 Cb. -

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.c.l.

Hp.

Vi.1

Vi.2

Vla.

Vc.

Cb.

f

mf

p

p

mf

sfz

sfz

pp

G ♩ = 120

Flt. - - -

Fl. - - - ♩ = 120

Ob. - - - ♩ = 120

C.i. - - - ♩ = 120

Cl.Bb - - - ♩ = 120

Cl.b. - - - ♩ = 120

Fg. - - - ♩ = 120

Tr.F - - - ♩ = 120

Tpe.Bb - - - *mf* ♩ = 120

Tbn. - - - *mf* ♩ = 120

Tb. - - - *mf* ♩ = 120

Timp.C-G - - - *pp* ♩ = 120

Trg. - - - *pp* ♩ = 120

Bom. - - - *pp* ♩ = 120

C.cl. - - - *sfz* ♩ = 120

Hp. - - - *pp* ♩ = 120

Vi.1 - - - *f* ♩ = 120

Vi.2 - - - *f* ♩ = 120

Vla. - - - *f* ♩ = 120

Vc. - - - *f* ♩ = 120

Cb. - - - *f* ♩ = 120

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb. -
 Cl.b. -
 Fg. -
 Tr.F. *f*
 Tpe.Bb. *f*
 Tbn. *f*
 Tbn. *f*
 Timp.C-G -
 Trg. *p*
 Bom. *p*
 C.cl. *f*
 Hp. *f*
 Vl.1 *f*
 Vl.2 *f*
 Vla. *f*
 Vc. *f*
 Cb. -

This musical score page contains 19 staves for various instruments. The top staves (Flt., Fl., Ob., C.i., Cl.Bb, Cl.b, Fg.) are mostly silent, indicated by a dash. The Tr.F. staff has a rhythmic pattern of eighth notes. The Tpe.Bb, Tbn., and Tbn. staves have a rhythmic pattern of eighth notes. The Tbn. staff has a melodic line. The Timp.C-G staff has a rhythmic pattern of eighth notes. The Trg. staff has a rhythmic pattern of eighth notes. The Bom. staff has a rhythmic pattern of eighth notes. The C.cl. staff has a rhythmic pattern of eighth notes. The Hp. staff has a rhythmic pattern of eighth notes. The Vl.1 and Vl.2 staves have a rhythmic pattern of eighth notes. The Vla. staff has a rhythmic pattern of eighth notes. The Vc. staff has a rhythmic pattern of eighth notes. The Cb. staff is silent, indicated by a dash.

Flt. *ff*
 Fl. *ff*
 Ob. *ff*
 C.i. *ff*
 Cl.Bb *ff*
 Cl.b. *ff*
 Fg. *ff*
 Tr.F *f*
 Tpe.Bb *f*
 Tbn. *f*
 Tb. *f*
 Timp.C-G *f*
 Trg. *mf*
 Bom. *mf*
 C.cl. *mf*
 Hp. *ff*
 Vl.1 *ff*
 Vl.2 *ff*
 Vla. *ff*
 Vc. *ff*
 Cb. *mf*

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb. -
 Cl.b. *p*
 Fg. *p*
 Tr.F. -
 Tpe.Bb. -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. *sfz* *sfz* *sfz* *sfz* *p*
 C.cl. -
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. *p* *sfz* *sfz*
 Vc. *p*
 Cb. *p*

Flt.

Fl.

Ob.

Cl.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

Vl.1

Vl.2

Vla.

Vc.

Cb.

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb. -
 Cl.b. -
 Fg. -
 Tr.F. -
 Tpe.Bb. -
 Tbn. *mf* *sfz*
 Tb. *f* *mf*
 Timp.C-G *p* *sfz*
 Trg. *p*
 Bom. *p*
 C.cl. *pp*
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. *p* *sfz*
 Cb. *p* *sfz*

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

Vl.1

Vl.2

Vla.

Vc.

Cb.

sfz

mf

f

p

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb. -
 Cl.b. -
 Fg. -
 Tr.F. -
 Tpe.Bb. -
 Tbn. -
 Tb. -
 Timp.C-G. *mf* *p* *pp*
 Trg. *mf* *pp*
 Bom. *mf* *pp*
 C.cl. *sfz* *pp*
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. *mf* *p* *pp*
 Cb. *mf* *p* *pp*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

The image shows a musical score for the piece "Paulo e Clélia" by Marcelo Morales Torcato (Marcelo Torca). The score is for a woodwind section and includes the following instruments: Flute (Flt.), Piccolo (Fl.), Oboe (Ob.), Cor Anglais (C.i.), Clarinet in Bb (Cl.Bb), Clarinet in B (Cl.b.), Bassoon (Fg.), Trumpet in F (Tr.F), Trombone in Bb (Tpe.Bb), Trombone (Tbn.), Tuba (Tb.), Timpani in C and G (Timp.C-G), Trigon (Trg.), Bombardone (Bom.), Contrabassoon (C.cl.), Harp (Hp.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time and features a key signature of one sharp (F#). The Flute and Piccolo parts are marked with a forte dynamic (H) and a piano dynamic (p). The Flute part begins with a half note G4, followed by a quarter note A4, and a half note B4. The Piccolo part begins with a half note G5, followed by a quarter note A5, and a half note B5. The rest of the score is blank.

Flt. Fl. Ob. C.i. Cl.Bb Cl.b. Fg. Tr.F Tpe.Bb Tbn. Tb. Timp.C-G Trg. Bom. C.cl. Hp. Vl.1 Vl.2 Vla. Vc. Cb.

Musical score for orchestra, page 38. The score includes parts for Flute (Flt., Fl.), Oboe (Ob.), Cor Anglais (C.i.), Clarinet in Bb (Cl.Bb), Clarinet in B (Cl.b.), Bassoon (Fg.), Trumpet in F (Tr.F), Trombone in Bb (Tpe.Bb), Trombone (Tbn.), Trombone (Tb.), Timpani C-G (Timp.C-G), Triangle (Trg.), Bombardone (Bom.), Cello (C.cl.), Harp (Hp.), Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features dynamic markings such as *p*, *pp*, and *ppp*.

This is a page of a musical score for orchestra, page 39. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Flt., Fl., Ob., C.i., Cl.Bb, Cl.b., Fg., Tr.F, Tpe.Bb, Tbn., Tb., Timp.C-G, Trg., Bom., C.cl., Hp., Vl.1, Vl.2, Vla., Vc., and Cb. The Flute and Flute parts have a *mf* dynamic marking. The Bassoon part has a *mf* dynamic marking. The Trombone and Contrabass parts have a *mf* dynamic marking. The score is written in a key signature of one flat (Bb) and a common time signature (C). The music is in a 3/4 time signature. The score is divided into three measures. The first measure shows the Flute and Flute parts playing a melodic line, while the Oboe and Clarinet parts play a rhythmic pattern. The Bassoon part plays a melodic line. The Trumpet, Trombone, and Contrabass parts play a rhythmic pattern. The Tuba part plays a rhythmic pattern. The Timpani, Snare, and Cymbals parts play a rhythmic pattern. The Percussion part plays a rhythmic pattern. The Violin, Viola, and Violoncello parts play a rhythmic pattern. The Contrabass part plays a rhythmic pattern.

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

Musical score for a symphony, showing staves for various instruments including Flute (Flt.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.i.), Clarinet in B-flat (Cl.Bb), Clarinet in B (Cl.b.), Bassoon (Fg.), Trumpet in F (Tr.F), Trumpet in B-flat (Tpe.Bb), Trombone (Tbn.), Tuba (Tb.), Timpani and Gong (Timp.C-G), Triangle (Trg.), Bombardone (Bom.), Clarinet in C (C.cl.), Harp (Hp.), Violin I (Vl.1), Violin II (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. Dynamic markings include *f*, *mf*, *p*, and *pp*.

This musical score is for a full orchestra and strings. It consists of 20 staves, each representing a different instrument or section. The instruments listed on the left are: Flt. (Flute), Fl. (Flute), Ob. (Oboe), C.i. (Clarinet in C), Cl.Bb (Clarinet in B-flat), Cl.b. (Clarinet in B-flat), Fg. (Fagotto/Bassoon), Tr.F. (Trumpet in F), Tpe.Bb (Trumpet in B-flat), Tbn. (Trombone), Tb. (Tuba), Timp.C-G (Timpani C-G), Trg. (Trombones), Bom. (Bass Drum), C.cl. (Cymbals), Hp. (Harp), Vl.1 (Violin 1), Vl.2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is divided into three measures, with various rhythmic patterns and dynamics indicated by notes, rests, and symbols like accents and slurs.

Flt. *mf*
 Fl. *mf*
 Ob.
 C.i.
 Cl.Bb
 Cl.b. *mf*
 Fg. *mf*
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom. *p*
 C.cl.
 Hp.
 Vl.1 *mf*
 Vl.2 *mf*
 Vla.
 Vc. *mf*
 Cb. *mf*

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

I

Flt. *p*

Fl. *p*

Ob.

C.i.

Cl.Bb

Cl.b *mf*

Fg. *mf*

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1 *p*

VI.2 *p*

Vla.

Vc. *p*

Cb. *p*

Flt. *mf*
 Fl. *mf*
 Ob.
 C.i.
 Cl.Bb
 Cl.b. *f*
 Fg. *f*
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc. *mf*
 Cb. *mf*

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b *mf*

Fg. *mf*

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1 *p*

VI.2 *p*

Vla.

Vc. *p*

Cb. *p*

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

p

p

p

p

Flt. Fl. Ob. C.i. Cl.Bb Cl.b. Fg. Tr.F Tpe.Bb Tbn. Tb. Timp.C-G Trg. Bom. C.cl. Hp. VI.1 VI.2 Vla. Vc. Cb.

Flt. *3* *3* *3* *3*
 Fl. *3* *3* *3* *3*
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg. *mf*
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 VI.1 *p*
 VI.2 *p*
 Vla.
 Vc.
 Cb.

The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Flt.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.i.), Clarinet in B-flat (Cl.Bb), Clarinet in B (Cl.b.), Bassoon (Fg.), Trumpet in F (Tr.F), Trombone in B-flat (Tpe.Bb), Tenor Trombone (Tbn.), and Trombone (Tb.). The percussion section includes Timpani C and G (Timp.C-G), Triangle (Trg.), Bombo (Bom.), and Cymbal (C.cl.). The string section includes Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Flute parts feature triplet patterns in the first two measures. The Bassoon part has a melodic line starting in the third measure, marked *mf*. The Violin 1 and 2 parts start with a *p* dynamic. The Triangle part has a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass parts have rests in the first two measures.

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

p

mf

Flt. *rit.*
 Fl. *rit.*
 Ob. *rit.*
 C.i. *rit.*
 Cl.Bb *rit.*
 Cl.b. *rit.*
 Fg. *rit.*
 Tr.F *rit.*
 Tpe.Bb *rit.*
 Tbn. *rit.*
 Tb. *rit.*
 Timp.C-G *rit.*
 Trg. *rit.*
 Bom. *rit.*
 C.cl. *rit.*
 Hp. *rit.*
 VI.1 *rit.*
 VI.2 *rit.*
 Vla. *rit.*
 Vc. *rit.*
 Cb. *rit.*

Flt. $\frac{3}{4}$

Fl. $\frac{3}{4}$

Ob. $\frac{3}{4}$

C.i. $\frac{3}{4}$

Cl.Bb $\frac{3}{4}$

Cl.b. $\frac{3}{4}$

Fg. $\frac{3}{4}$

Tr.F $\frac{3}{4}$

Tpe.Bb $\frac{3}{4}$

Tbn. $\frac{3}{4}$

Tb. $\frac{3}{4}$

Timp.C-G $\frac{3}{4}$

Trg. $\frac{3}{4}$

Bom. $\frac{3}{4}$

C.cl. $\frac{3}{4}$

Hp. $\frac{3}{4}$

VI.1 $\frac{3}{4}$

VI.2 $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Cb. $\frac{3}{4}$

J

Flt. $\frac{3}{4}$ *a tempo*

Fl. $\frac{3}{4}$ *a tempo*

Ob. $\frac{3}{4}$ *a tempo*

C.i. $\frac{3}{4}$ *a tempo*

Cl.Bb $\frac{3}{4}$ *a tempo*

Cl.b. $\frac{3}{4}$ *a tempo*

Fg. $\frac{3}{4}$ *a tempo*

Tr.F $\frac{3}{4}$ *a tempo*

Tpe.Bb $\frac{3}{4}$ *a tempo*

Tbn. $\frac{3}{4}$ *a tempo*

Tb. $\frac{3}{4}$ *a tempo*

Timp.C-G $\frac{3}{4}$ *a tempo*

Trg. *a tempo*

Bom. *a tempo*

C.cl. *a tempo*

Hp. $\frac{3}{4}$ *a tempo*

VI.1 $\frac{3}{4}$ *p a tempo*

VI.2 $\frac{3}{4}$ *p a tempo*

Vla. $\frac{3}{4}$ *p a tempo*

Vc. $\frac{3}{4}$ *a tempo*

Cb. $\frac{3}{4}$ *p a tempo*

Flt. *p*

Fl. *p*

Ob.

C.i.

Cl.Bb

Cl.b

Fg. *mf* 8^{va}

Tr.F

Tpe.Bb

Tbn. *mf*

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp. *p*

VI.1

VI.2

Vla.

Vc. *p*

Cb. *p*

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

The score consists of three measures. The woodwinds (Flute, Flute, Oboe, Clarinet in Bb, Clarinet in B, Bassoon, Trumpet in F, Trombone, and Tuba) play a rhythmic pattern of eighth notes, often in groups of three. The strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) play a similar rhythmic pattern. The percussion (Tympani, Triangle, and Bombo) and Harp play chords and rhythmic accompaniment. The Bassoon and Trombone have specific melodic lines in the third measure.

Flt. *f*

Fl. *f*

Ob. *f*

C.i. *f*

Cl.Bb *f*

Cl.b. *f*

Fg. *f*

Tr.F *f*

Tpe.Bb *f*

Tbn. *f*

Tb. *f*

Timp.C-G *f*

Trg. *f*

Bom. *f*

C.cl. *f*

Hp. *mf*

VI.1 *mf*

VI.2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

10

Flt. Fl. Ob. C.i. Cl.Bb Cl.b. Fg. Tr.F Tpe.Bb Tbn. Tb. Timp.C-G Trg. Bom. C.cl. Hp. VI.1 VI.2 Vla. Vc. Cb.

f *f* *f*

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

Flt. *rit.*
 Fl. *rit.*
 Ob. *rit.*
 C.i. *rit.*
 Cl.Bb *rit.*
 Cl.b *rit.*
 Fg. *rit.*
 Tr.F *rit.*
 Tpe.Bb *rit.*
 Tbn. *rit.*
 Tb. *rit.*
 Timp.C-G *rit.*
 Trg. *rit.*
 Bom. *rit.*
 C.cl. *rit.*
 Hp. *rit.*
 VI.1 *rit.*
 VI.2 *rit.*
 Vla. *rit.*
 Vc. *rit.*
 Cb. *rit.*

L

Flt. $\frac{2}{4}$ *p*

Fl. $\frac{2}{4}$ *p*

Ob. $\frac{2}{4}$ *p*

C.i. $\frac{2}{4}$

Cl.Bb $\frac{2}{4}$

Cl.b. $\frac{2}{4}$

Fg. $\frac{2}{4}$ *p*

Tr.F $\frac{2}{4}$ *p*

Tpe.Bb $\frac{2}{4}$ *p*

Tbn. $\frac{2}{4}$

Tb. $\frac{2}{4}$ *p* 3 3

Timp.C-G $\frac{2}{4}$

Trg. *p*

Bom. *p*

C.cl. *p*

Hp. $\frac{2}{4}$

VI.1 $\frac{2}{4}$

VI.2 $\frac{2}{4}$

Vla. $\frac{2}{4}$

Vc. $\frac{2}{4}$ *p* 3 3

Cb. $\frac{2}{4}$ *p* 3 3

Flt. Fl. Ob. C.i. Cl.Bb Cl.b. Fg. Tr.F. Tpe.Bb Tbn. Tb. Timp.C-G Trg. Bom. C.cl. Hp. Vl.1 Vl.2 Vla. Vc. Cb.

The score consists of 20 staves, each representing a different instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The woodwind section (Flute, Flute, Oboe, Cor Anglais, Clarinet Bb, Clarinet B) is mostly silent. The brass section (Fagotto, Trompa F, Trompa Bb, Tromba, Tromba) plays a rhythmic pattern of eighth notes with accents. The percussion section (Timp. C-G, Trg., Bom., C.cl.) provides a steady accompaniment. The string section (Violins 1 & 2, Viola, Violoncello, Contrabbasso) plays a similar rhythmic pattern. The harp (Hp.) is silent.

Flt. *mf*
 Fl. *mf*
 Ob. *p*
 C.i. *p*
 Cl.Bb *p*
 Cl.b. *mf*
 Fg. *mf*
 Tr.F *p*
 Tpe.Bb *mf*
 Tbn. *mf*
 Tb. *mf*
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp. *p*
 Vl.1
 Vl.2
 Vla. *mf*
 Vc. *mf*
 Cb. *mf*

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

The score consists of 20 staves, each representing a different instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The woodwind section (Flute, Flute, Oboe, Clarinet in Bb, Clarinet in Bb, Clarinet in Bb, Bassoon) features prominent triplet patterns. The brass section (Trumpet in F, Trombone in Bb, Trombone) also includes triplet figures. The percussion section (Timpani C-G, Triangle, Snare Drum, Cymbal) provides rhythmic support. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabasso) plays a steady accompaniment.

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 VI.1
 VI.2
 Vla.
 Vc.
 Cb.

Musical score for a symphony, showing woodwinds, brass, percussion, and strings. The score is divided into three measures. The first measure shows woodwinds and strings with triplets. The second measure shows a transition with some instruments playing rests. The third measure shows a full orchestral texture with a forte (*f*) dynamic marking.

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

pp

Flt. *3*
 Fl. *3*
 Ob. *3*
 C.i. *3*
 Cl.Bb *3*
 Cl.b. *3*
 Fg. *3*
 Tr.F *3*
 Tpe.Bb *3*
 Tbn. *3*
 Tb. *ff*
 Timp.C-G *3* *p* *mf*
 Trg. *f*
 Bom. *f* *sfz*
 C.cl. *f* *sfz*
 Hp. *ff*
 Vl.1 *3* *ff*
 Vl.2 *3*
 Vla. *3*
 Vc. *ff*
 Cb. *ff*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

M ♩ = 80

Flt. ♩ = 80

Fl. ♩ = 80

Ob. ♩ = 80

C.i. ♩ = 80

Cl.Bb ♩ = 80

Cl.b. ♩ = 80

Fg. ♩ = 80

Tr.F ♩ = 80

Tpe.Bb ♩ = 80

Tbn. ♩ = 80

Tb. ♩ = 80

Timp.C-G ♩ = 80 *mf*

Trg. ♩ = 80

Bom. ♩ = 80

C.cl. ♩ = 80

Hp. ♩ = 80

VI.1 ♩ = 80

VI.2 ♩ = 80

Vla. ♩ = 80

Vc. ♩ = 80

Cb. ♩ = 80

Flt. *f*

Fl.

Ob.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G *mf*

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb. *mf*

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

f

p

mf

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

Musical score for a symphony orchestra, showing staves for Flute, Oboe, Clarinet, Bassoon, Trombone, Trumpet, Percussion, and Strings. The score includes dynamic markings like *sfz* and *pp*, and articulation like accents and slurs. The percussion section (Timp.C-G, Bom.) has a specific rhythmic pattern in the third measure.

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

Flt. *sfz pp*

Fl. *sfz pp*

Ob. *sfz pp*

C.i. *sfz pp*

Cl.Bb *sfz pp*

Cl.b. *sfz pp*

Fg. *mf*

Tr.F *mf*

Tpe.Bb *mf*

Tbn. *mf*

Tb. *mf*

Timp.C-G *mf*

Trg. *mf*

Bom. *mf*

C.cl. *mf*

Hp. *sfz pp*

VI.1 *sfz pp*

VI.2 *sfz pp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

N $\text{♩} = 110$

Flt. $\text{♩} = 110$

Fl. $\text{♩} = 110$

Ob. $\text{♩} = 110$

C.i. $\text{♩} = 110$

Cl.Bb $\text{♩} = 110$

Cl.b. $\text{♩} = 110$

Fg. $\text{♩} = 110$

Tr.F. $\text{♩} = 110$

Tpe.Bb $\text{♩} = 110$

Tbn. $\text{♩} = 110$

Tb. $\text{♩} = 110$

Timp.C-G $\text{♩} = 110$

Trg. $\text{♩} = 110$

Bom. $\text{♩} = 110$

C.cl. $\text{♩} = 110$

Hp. $\text{♩} = 110$
p $\text{♩} = 110$

VI.1 $\text{♩} = 110$
f $\text{♩} = 110$

VI.2 $\text{♩} = 110$

Vla. $\text{♩} = 110$
f $\text{♩} = 110$

Vc. $\text{♩} = 110$
p $\text{♩} = 110$

Cb. $\text{♩} = 110$
p $\text{♩} = 110$

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F -
 Tpe.Bb -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. -
 C.cl. -
 Hp. *mf*
 Vl.1
 Vl.2 -
 Vla. *mf*
 Vc. *mf*
 Cb. *mf*

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F -
 Tpe.Bb -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. -
 C.cl. -
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. -
 Cb. -

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F -
 Tpe.Bb -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. -
 C.cl. -
 Hp. -
 Vl.1 -
 Vl.2 *mf* -
 Vla. -
 Vc. -
 Cb. -

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F -
 Tpe.Bb -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. -
 C.cl. -
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. -
 Cb. -

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

f

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

Vl.1

Vl.2

Vla.

Vc.

Cb.

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F -
 Tpe.Bb -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. -
 C.cl. -
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. -
 Cb. -

The score is divided into three measures. The woodwind and brass sections are mostly silent, indicated by dashes. The piano (Hp.) and string sections (Vl.1, Vl.2, Vla., Vc., Cb.) are active. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic accompaniment in the left hand. The strings play a steady accompaniment, with the cellos and double basses (Vc. and Cb.) providing a strong bass line.

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

Vl.1

Vl.2

Vla.

Vc.

Cb.

O

The musical score is arranged in a standard orchestral format. The top section consists of woodwinds: Flute (Flt.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (C.i.), Clarinet in B-flat (Cl.Bb), Clarinet in B-flat (Cl.b.), Bassoon (Fg.), Trumpet in F (Tr.F), Trumpet in B-flat (Tpe.Bb), Trombone (Tbn.), Trombone (Tb.), Timpani and Gong (Timp.C-G), and Percussion (Trg., Bom., C.cl.). The bottom section consists of strings: Harp (Hp.), Violin I (VI.1), Violin II (VI.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. The woodwinds and strings are mostly silent in the first two measures, with some activity in the third measure. The Harp part features a complex rhythmic pattern in the first measure, followed by sustained chords in the second and third measures. The string parts (VI.1, VI.2, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes in the first measure, which then changes in the second and third measures.

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F -
 Tpe.Bb -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. -
 C.cl. -
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. -
 Cb. -

Flt. *p*
 Fl. *p*
 Ob. *p*
 C.i. *f*
 Cl.Bb *f*
 Cl.b. *p*
 Fg. *p*
 Tr.F *p*
 Tpe.Bb *p*
 Tbn. *p*
 Tb. *p*
 Timp.C-G *p*
 Trg. *p*
 Bom. *p*
 C.cl. *p*
 Hp. *p*
 Vl.1 *p*
 Vl.2 *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

mf

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

Flt. Fl. Ob. C.i. Cl.Bb Cl.b. Fg. Tr.F Tpe.Bb Tbn. Tb. Timp.C-G Trg. Bom. C.cl. Hp. Vl.1 Vl.2 Vla. Vc. Cb.

The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Flt.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.i.), Clarinet in B-flat (Cl.Bb), Clarinet in B-flat (Cl.b.), and Bassoon (Fg.). The brass section includes Trumpet in F (Tr.F), Trombone in B-flat (Tpe.Bb), Trombone (Tbn.), and Tuba (Tb.). The percussion section includes Timpani in C and G (Timp.C-G), Triangle (Trg.), Bombardone (Bom.), and Cymbals (C.cl.). The string section includes Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score consists of three measures. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass instruments play a steady accompaniment. The percussion instruments play a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *mf* (mezzo-forte) is present in the Bassoon part.

Flt. Fl. Ob. C.i. Cl.Bb Cl.b. Fg. Tr.F. Tpe.Bb Tbn. Tb. Timp.C-G Trg. Bom. C.cl. Hp. Vl.1 Vl.2 Vla. Vc. Cb.

The score is written for a symphony orchestra. The instruments listed on the left are: Flute (Flt.), Flute (Fl.), Oboe (Ob.), Clarinet in C (C.i.), Clarinet in Bb (Cl.Bb), Clarinet in Bb (Cl.b.), Bassoon (Fg.), Trumpet in F (Tr.F.), Trombone in Bb (Tpe.Bb), Trombone (Tbn.), Trombone (Tb.), Timpani C-G (Timp.C-G), Triangle (Trg.), Bombardone (Bom.), Clarinet in C (C.cl.), Harp (Hp.), Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score consists of three measures of music, with various rhythmic patterns and dynamics indicated.

Flt. Fl. Ob. C.i. Cl.Bb Cl.b. Fg. Tr.F Tpe.Bb Tbn. Tb. Timp.C-G Trg. Bom. C.cl. Hp. Vl.1 Vl.2 Vla. Vc. Cb.

This musical score page contains 21 staves for various instruments. The woodwind section includes Flute (Flt.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.i.), Clarinet in B-flat (Cl.Bb), Clarinet in B-flat (Cl.b.), and Bassoon (Fg.). The brass section includes Trumpet in F (Tr.F), Trombone in B-flat (Tpe.Bb), Tenor Trombone (Tbn.), and Trombone (Tb.). The percussion section includes Timpani C and G (Timp.C-G), Triangle (Trg.), Bongos (Bom.), and Cymbals (C.cl.). The string section includes Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string parts. A dynamic marking of *f* (forte) is present in the lower woodwind parts.

Flt.

Fl.

Ob.

Cl.Bb

Cl.b

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

Q

Flt.
Fl.
Ob.
Cl.Bb
Cl.b
Fg.
Tr.F
Tpe.Bb
Tbn.
Tb.
Timp.C-G
Trg.
Bom.
C.cl.
Hp.
VI.1
VI.2
Vla.
Vc.
Cb.

This musical score is for a symphony orchestra, arranged in a standard score format with 20 staves. The instruments and their parts are as follows:

- Flt. (Flute):** Melodic line with grace notes and slurs.
- Fl. (Flute):** Melodic line with grace notes and slurs.
- Ob. (Oboe):** Melodic line with grace notes and slurs.
- C.i. (Clarinet in C):** Rested.
- Cl.Bb (Clarinet in Bb):** Melodic line starting in the second measure.
- Cl.b. (Clarinet in Bb):** Melodic line starting in the second measure, marked *p*.
- Fg. (Fagotto/Bassoon):** Melodic line starting in the second measure.
- Tr.F (Trumpet in F):** Rested.
- Tpe.Bb (Trumpet in Bb):** Rested.
- Tbn. (Trombone):** Melodic line starting in the first measure.
- Tb. (Tuba):** Melodic line starting in the first measure.
- Timp.C-G (Timpani C-G):** Rested.
- Trg. (Tamborim):** Rhythmic pattern of eighth notes.
- Bom. (Bombo):** Rhythmic pattern of eighth notes.
- C.cl. (Cajón):** Rhythmic pattern of eighth notes with accents.
- Hp. (Harpa):** Rested.
- VI.1 (Violin I):** Rested.
- VI.2 (Violin II):** Rested.
- Vla. (Viola):** Rested.
- Vc. (Violoncello):** Melodic line starting in the first measure.
- Cb. (Contrabaixo):** Melodic line starting in the first measure.

This musical score is for a symphony orchestra, featuring a variety of instruments. The woodwind section includes Flute (Flt.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.Bb), Clarinet in B-flat (Cl.b), Bassoon (Fg.), and Bassoon (Bom.). The brass section includes Trumpet in F (Tr.F), Trombone in B-flat (Tpe.Bb), Trombone (Tbn.), Trombone (Tb.), and Cymbal (C.c.). The percussion section includes Timpani (Timp.C-G), Triangle (Trg.), and Bombo (Bom.). The string section includes Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass and percussion provide a steady accompaniment. The score is divided into three measures, with the woodwinds and strings playing a continuous melody and the brass and percussion providing a steady accompaniment.

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

This musical score page contains 20 staves for various instruments. The top staves (Flt., Fl., Ob., C.i., Cl.Bb, Cl.b., Fg.) feature melodic lines with eighth and sixteenth notes. The middle staves (Tbn., Tb., Timp.C-G, Trg., Bom., C.cl.) include rhythmic patterns, some with triplets and accents. The bottom staves (Hp., Vl.1, Vl.2, Vla., Vc., Cb.) show sustained notes and simple rhythmic accompaniment. The score is organized into three measures across the page.

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

Flt.
 Fl.
 Ob.
 C.i.
 Cl.Bb
 Cl.b.
 Fg.
 Tr.F
 Tpe.Bb
 Tbn.
 Tb.
 Timp.C-G
 Trg.
 Bom.
 C.cl.
 Hp.
 Vl.1
 Vl.2
 Vla.
 Vc.
 Cb.

mf
mf
mf
f

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

R

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

p

p

p

p

p

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

c
r
e

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F -
 Tpe.Bb -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. -
 C.cl. -
 Hp. -
 Vl.1 *mf* *p*
 Vl.2 *mf* *p*
 Vla. *mf* *p*
 Vc. *mf* *decresc.* *p*
 Cb. *mf* *decresc.* *p*

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

cresc.

decresc.

cresc.

cresc.

decresc.

cresc.

Flt. -

Fl. -

Ob. -

C.i. -

Cl.Bb -

Cl.b. -

Fg. -

Tr.F -

Tpe.Bb -

Tbn. -

Tb. -

Timp.C-G -

Trg. -

Bom. -

C.cl. -

Hp. -

VI.1 *mf* *decresc.* *pp*

VI.2 *mf* *decresc.* *pp*

Vla. *mf* *decresc.* *pp*

Vc. *mf* *decresc.* *pp*

Cb. *mf* *decresc.* *pp*

S

Flt. - - -

Fl. - - -

Ob. - - -

C.i. - - -

Cl.Bb - - -

Cl.b. - - -

Fg. - - -

Tr.F - - -

Tpe.Bb - - -

Tbn. - - -

Tb. - - -

Timp.C-G - - -

Trg. - - - *pp* γ ζ

Bom. - - - *pp* ζ

C.cl. - - - *pp* γ

Hp. - - -

VI.1 - - - *p* ζ

VI.2 - - - *p* ζ

Vla. - - - *p* ζ

Vc. - - - *pp* ζ

Cb. - - - *pp* ζ

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F -
 Tpe.Bb -
 Tbn. -
 Tb. -
 Timp.C-G -
 Trg. -
 Bom. -
 C.cl. -
 Hp. -
 VI.1 -
 VI.2 -
 Vla. -
 Vc. -
 Cb. -

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a vertical column of staves, with the instrument names listed on the left. The instruments include Flute (Flt.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.i.), Clarinet in B-flat (Cl.Bb), Clarinet in B-flat (Cl.b.), Bassoon (Fg.), Trumpet in F (Tr.F), Trombone in B-flat (Tpe.Bb), Trombone (Tbn.), Trombone (Tb.), Timpani and Gong (Timp.C-G), Triangle (Trg.), Bombardino (Bom.), Cymbal (C.cl.), Harp (Hp.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into three measures. The first two measures are mostly silent for most instruments. In the third measure, several instruments enter with specific dynamics and articulations:

- Oboe (Ob.): *p* (piano), triplet eighth notes.
- Cor Anglais (C.i.): *p* (piano), triplet eighth notes.
- Clarinet in B-flat (Cl.Bb): *p* (piano), quarter notes.
- Clarinet in B-flat (Cl.b.): *p* (piano), quarter notes.
- Bassoon (Fg.): *pp* (pianissimo), quarter notes.
- Trumpet in F (Tr.F): *pp* (pianissimo), quarter notes.
- Trombone (Tbn.): *pp* (pianissimo), quarter notes.
- Trombone (Tb.): *pp* (pianissimo), quarter notes.
- Triangle (Trg.): *p* (piano), eighth notes.
- Bombardino (Bom.): *p* (piano), eighth notes.
- Cymbal (C.cl.): *p* (piano), eighth notes.
- Violin 1 (VI.1): *p* (piano), triplet eighth notes.
- Violin 2 (VI.2): *p* (piano), triplet eighth notes.
- Viola (Vla.): *p* (piano), triplet eighth notes.
- Violoncello (Vc.): *p* (piano), triplet eighth notes.
- Contrabass (Cb.): *p* (piano), quarter notes.

The score is written in a common time signature (C) and a key signature of one sharp (F#).

Flt. *p*

Fl. *p*

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

8^{va}

8^{va}

8^{va}

8^{va}

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

Vl.1

Vl.2

Vla.

Vc.

Cb.

T

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flt.:** Flute, measures 1-3, dynamics *p*.
- Fl.:** Flute II, measures 1-3, dynamics *p*.
- Ob.:** Oboe, measures 1-3, dynamics *p*.
- C.i.:** Clarinet in B-flat, measures 1-3, dynamics *p*.
- Cl.Bb.:** Clarinet in B-flat II, measures 1-3, dynamics *p*.
- Cl.b.:** Clarinet in B-flat III, measures 1-3, dynamics *p*.
- Fg.:** Bassoon, measures 1-3, dynamics *p*.
- Tr.F.:** Trumpet in F, measures 1-3, dynamics *p*.
- Tpe.Bb.:** Trumpet in B-flat, measures 1-3, dynamics *pp* and *p*.
- Tbn.:** Trombone I, measures 1-3, dynamics *p*.
- Tb.:** Trombone II, measures 1-3, dynamics *p*.
- Timp.C-G.:** Timpani C and G, measures 1-3, dynamics *p*.
- Trg.:** Snare Drum, measures 1-3, dynamics *pp*.
- Bom.:** Bass Drum, measures 1-3, dynamics *pp*.
- C.cl.:** Cymbals, measures 1-3, dynamics *pp*.
- Hp.:** Harp, measures 1-3, dynamics *p*.
- VI.1.:** Violin I, measures 1-3, dynamics *pp*.
- VI.2.:** Violin II, measures 1-3, dynamics *pp*.
- Vla.:** Viola, measures 1-3, dynamics *pp*.
- Vc.:** Violoncello, measures 1-3, dynamics *pp* and *p*.
- Cb.:** Contrabass, measures 1-3, dynamics *pp* and *p*.

Flt. Fl. Ob. C.i. Cl.Bb Cl.b. Fg. Tr.F Tpe.Bb Tbn. Tb. Timp.C-G Trg. Bom. C.cl. Hp. Vl.1 Vl.2 Vla. Vc. Cb.

The score is divided into three measures. The woodwinds (Flute, Oboe, Clarinet in Bb, Clarinet in B, Bassoon, Trumpet in F, Trombone, and Tuba) play sustained notes. The strings (Violins 1 & 2, Viola, Violoncello, and Contrabasso) play a rhythmic pattern of eighth notes. The piano (Hp.) plays a complex texture with triplets in both hands. The percussion (Timp. C-G, Trg., Bom., C.cl.) provides rhythmic accents.

Flt. \circ \circ \circ
 Fl. \circ mf \circ p
 Ob. \circ mf \circ p
 C.i. \circ mf \circ p
 Cl.Bb \circ mf \circ p
 Cl.b. \circ mf \circ p
 Fg. \circ mf *decresc.* p
 Tr.F \circ mf \circ p
 Tpe.Bb \circ mf \circ p
 Tbn. \circ mf *decresc.* p
 Tb. \circ *cresc.* mf *decresc.* p
 Timp.C-G - - -
 Trg. - - -
 Bom. - - -
 C.cl. \circ \circ \circ \circ - - -
 Hp. - - -
 Vl.1 - - -
 Vl.2 - - -
 Vla. - - -
 Vc. \circ \circ \circ \circ mf *decresc.* p
 Cb. \circ \circ \circ \circ mf *decresc.* p

The image shows a page of an orchestral score, likely measures 117-119, based on the page number in the footer. The score is arranged in a standard orchestral layout with the following instruments and staves from top to bottom:

- Flt. (Flute): Three staves, each with a whole note in measure 117, a half note with a flat in measure 118, and a whole note in measure 119.
- Fl. (Flute): Three staves, each with a whole note in measure 117, a half note with a flat in measure 118, and a whole note in measure 119.
- Ob. (Oboe): Three staves, each with a whole note in measure 117, a half note with a flat in measure 118, and a whole note in measure 119.
- C.i. (Clarinet in C): Three staves, each with a whole note in measure 117, a half note with a flat in measure 118, and a whole note in measure 119.
- Cl.Bb (Clarinet in Bb): Three staves, each with a whole note in measure 117, a half note with a flat and a sharp in measure 118, and a whole note in measure 119.
- Cl.b. (Clarinet in Bb): Three staves, each with a whole note in measure 117, a half note with a flat and a sharp in measure 118, and a whole note in measure 119.
- Fg. (Bassoon): Three staves, each with a quarter note with a flat in measure 117, a quarter note in measure 118, and a quarter note with a flat in measure 119. Dynamics: *cresc.* between measures 118 and 119, *decresc.* between measures 119 and 120.
- Tr.F (Trumpet in F): Three staves, each with a whole note in measure 117, a half note with a flat in measure 118, and a whole note in measure 119.
- Tpe.Bb (Trombone in Bb): Three staves, each with a whole note in measure 117, a half note with a flat and a sharp in measure 118, and a whole note in measure 119.
- Tbn. (Trombone): Three staves, each with a quarter note with a flat in measure 117, a quarter note in measure 118, and a quarter note with a flat in measure 119. Dynamics: *cresc.* between measures 118 and 119, *decresc.* between measures 119 and 120.
- Tb. (Tuba): Three staves, each with a quarter note in measure 117, a quarter note in measure 118, and a quarter note in measure 119. Dynamics: *cresc.* between measures 118 and 119, *decresc.* between measures 119 and 120.
- Timp.C-G (Timpani C-G): Three staves, all containing rests.
- Trg. (Triangle): Three staves, each with a triangle symbol in measure 117 and 119, and a triangle symbol with a vertical line through it in measure 118.
- Bom. (Snare Drum): Three staves, each with a snare drum symbol in measure 117 and 119, and a snare drum symbol with a vertical line through it in measure 118.
- C.cl. (Cymbal): Three staves, each with a cymbal symbol in measure 117 and 119, and a cymbal symbol with a vertical line through it in measure 118.
- Hp. (Harp): Three staves, all containing rests.
- VI.1 (Violin 1): Three staves, all containing rests.
- VI.2 (Violin 2): Three staves, all containing rests.
- Vla. (Viola): Three staves, all containing rests.
- Vc. (Violoncello): Three staves, each with an eighth note in measure 117, an eighth note in measure 118, and an eighth note in measure 119. Dynamics: *cresc.* between measures 118 and 119, *decresc.* between measures 119 and 120.
- Cb. (Double Bass): Three staves, each with a quarter note in measure 117, a quarter note in measure 118, and a quarter note in measure 119. Dynamics: *cresc.* between measures 118 and 119, *decresc.* between measures 119 and 120.

Flt. *mf* *decresc.*
 Fl. *mf* *decresc.*
 Ob. *mf* *decresc.*
 C.i. *mf* *decresc.*
 Cl.Bb *mf* *decresc.*
 Cl.b. *mf* *decresc.*
 Fg. *cresc.* *mf* *decresc.*
 Tr.F *mf* *decresc.*
 Tpe.Bb *mf* *decresc.*
 Tbn. *cresc.* *mf* *decresc.*
 Tb. *cresc.* *mf* *decresc.*
 Timp.C-G - - -
 Trg. - - -
 Bom. - - -
 C.cl. *ppp* *p* *ppp* *p*
 Hp. - - -
 Vl.1 - - -
 Vl.2 - - -
 Vla. - - -
 Vc. *cresc.* *mf* *decresc.*
 Cb. *cresc.* *mf* *decresc.*

Flt. *pp* *ppp*

Fl. *pp* *ppp*

Ob. *pp* *ppp*

C.i. *pp* *ppp*

Cl.Bb *pp* *ppp*

Cl.b. *pp* *ppp*

Fg. *pp* *ppp*

Tr.F *pp* *ppp*

Tpe.Bb *pp* *ppp*

Tbn. *pp* *ppp*

Tb. *pp* *ppp*

Timp.C-G *ppp* *pp* *cre* *f* *decre* *ppp*

Trg. *sc.* *sc.*

Bom. *ppp* *p* *ppp* *p* *ppp*

C.cl. *ppp* *p* *ppp* *p* *ppp*

Hp.

VI.1

VI.2

Vla.

Vc. *pp* *ppp*

Cb. *pp* *ppp*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Flt. $\frac{4}{4}$ **A**

B **C**

pp

pp

D **E** 80

$\frac{3}{4}$

$\text{♩} = 80$

p

pp

F

G = 120


$\text{♩} = 120$

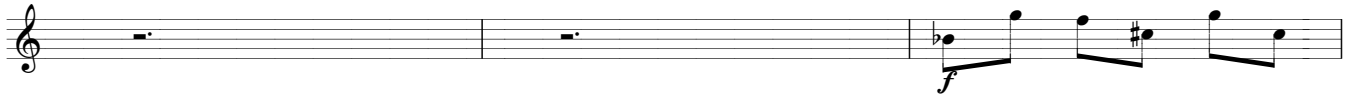
ff

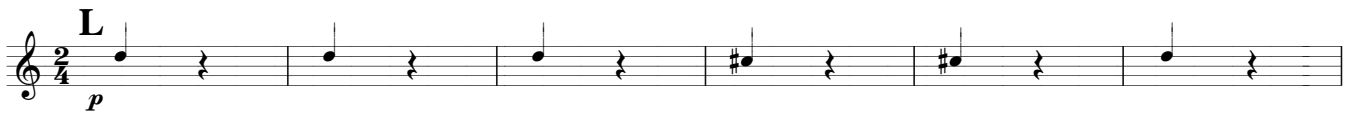
Paulo e Clélia

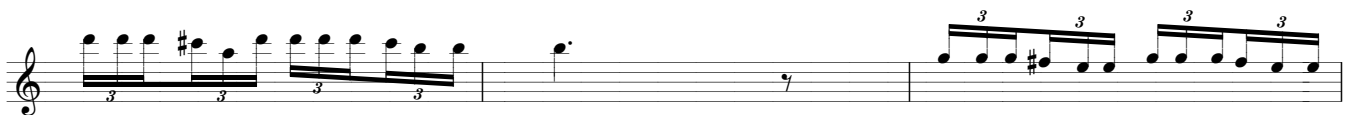
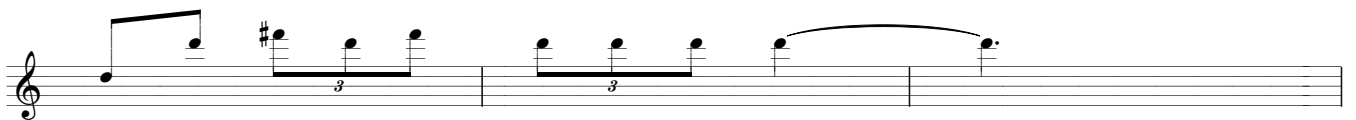
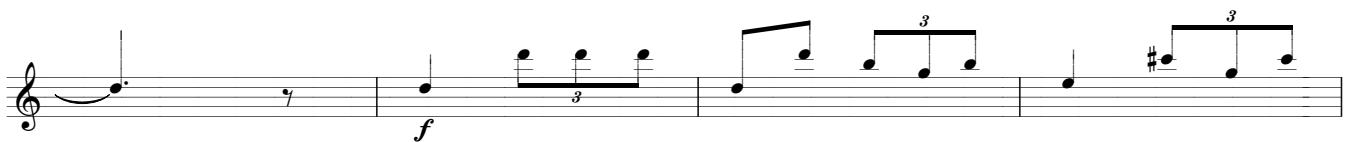
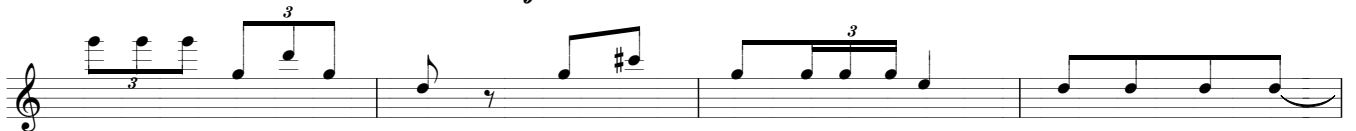
Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written for a flute and piano. It begins with a Flute (Flt.) part in 2/4 time, marked *p* (piano). The piano accompaniment starts with a *mf* (mezzo-forte) dynamic. The score is divided into sections: Section H (measures 1-12), Section I (measures 13-24), and Section J (measures 25-36). Section J includes a tempo change from *rit.* (ritardando) to *a tempo* and a change in time signature to 3/4. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *p* to *f* (forte). The score concludes with a final cadence in 3/4 time.

Flt. 



L
p 



Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Flt. M $\text{♩} = 80$

f

sfz pp

N_{110} O

P

p

Q

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Flt. **R** **S**

p *mf* *decresc.* *pp* *ppp*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Fl. $\frac{4}{4}$ A

mf

mf

pp

pp

p

$\text{♩} = 80$

pp

$\frac{3}{4}$

$\frac{4}{4}$ F G

ff *f* *mf*

$\text{♩} = 120$

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

The musical score is written for Flute (Fl.) in 2/4 time, marked *p*. It consists of 15 staves. The first staff is the flute part, starting with a half note G4, followed by a quarter note A4, and a half note B4. The second staff is a whole rest. The third staff is a piano accompaniment with a melody starting on G4, moving to A4, B4, and C5. The fourth staff continues the piano accompaniment with a melody starting on G4, moving to F4, E4, and D4. The fifth staff is a whole rest. The sixth staff is a piano accompaniment with a melody starting on G4, moving to A4, B4, and C5. The seventh staff continues the piano accompaniment with a melody starting on G4, moving to F4, E4, and D4. The eighth staff is a piano accompaniment with a melody starting on G4, moving to A4, B4, and C5. The ninth staff continues the piano accompaniment with a melody starting on G4, moving to F4, E4, and D4. The tenth staff is a piano accompaniment with a melody starting on G4, moving to A4, B4, and C5. The eleventh staff continues the piano accompaniment with a melody starting on G4, moving to F4, E4, and D4. The twelfth staff is a piano accompaniment with a melody starting on G4, moving to A4, B4, and C5. The thirteenth staff continues the piano accompaniment with a melody starting on G4, moving to F4, E4, and D4. The fourteenth staff is a piano accompaniment with a melody starting on G4, moving to A4, B4, and C5. The fifteenth staff continues the piano accompaniment with a melody starting on G4, moving to F4, E4, and D4. The score includes dynamic markings such as *p*, *mf*, *f*, and *rit.*, and a time signature change to 3/4 at the end.

Fl.

The score consists of 14 staves. The first three staves feature a continuous pattern of eighth-note triplets in a key with one sharp (F#). The fourth staff has a rest followed by a melodic line starting with a forte (*f*) dynamic. The fifth and sixth staves continue the melodic line with a *rit.* (ritardando) marking. The seventh staff ends with a 2/4 time signature. The eighth staff begins with a 2/4 time signature and a piano (*p*) dynamic. The subsequent staves contain various melodic and rhythmic figures, including triplets, slurs, and dynamic markings such as *mf*, *f*, and *ff*.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Fl. $\text{♩} = 80$

sfz pp^3

sfz pp^3

$\text{♩} = 110$

P
p

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Fl. $\frac{4}{4}$ **R** - - - - - **S** - - - - -

The musical score is written for a Flute (Fl.) in 4/4 time. It begins with a dynamic marking of *p* (piano). The first two staves contain a melodic line consisting of several triplet eighth notes. The third staff features a melodic line with a dynamic marking of *p* and a series of quarter notes. The fourth staff contains a bass line with a dynamic marking of *mf* (mezzo-forte) and a series of quarter notes. The score concludes with a dynamic marking of *ppp* (pianissimo) and a decrescendo (*decresc.*) leading to *pp* (pianissimo).

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Ob. $\frac{4}{4}$ A

ff *f*

mf *mf*

pp

p *pp*

$\frac{3}{4}$ $\text{♩} = 80$

$\frac{4}{4}$ F

$\text{♩} = 120$

ff

Detailed description: This is a musical score for an Oboe (Ob.) in 4/4 time. The piece is titled "Paulo e Clélia" and is by Marcelo Morales Torcato (Marcelo Torca). The score is written on ten systems of two staves each. The key signature has one flat (B-flat). The piece begins with a whole rest in measure 1, marked with a large 'A'. The first system contains a melodic line starting in measure 2 with a fortissimo (*ff*) dynamic, followed by a piano (*f*) section. The second system features a mezzo-forte (*mf*) melodic line. The third system continues the *mf* line. The fourth system has a piano (*pp*) section. The fifth system has a mezzo-forte (*p*) section. The sixth system has a piano (*pp*) section. The seventh system has a mezzo-forte (*p*) section. The eighth system has a piano (*pp*) section. The ninth system has a mezzo-forte (*mf*) section. The tenth system has a fortissimo (*ff*) section. The score includes various dynamics, articulation marks, and a tempo marking of 80 beats per minute for the 3/4 section and 120 for the final section. The piece ends with a double bar line.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Ob. $\frac{2}{4}$ H

p

mf p

rit. $\frac{3}{4}$ ♩ tempo

rit. $\frac{2}{4}$ ♩ p

p

mf 3

3

3

3

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written for an Oboe (Ob.) in 4/4 time. It begins with a tempo marking of quarter note = 80. The key signature is one flat (B-flat major). The score features several measures with triplets and dynamic markings such as *p*, *sfz*, and *pp*. A section starting at measure 110 has a tempo marking of quarter note = 110. The score concludes with a fermata over the final note.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Ob. $\frac{4}{4}$ **R** - - - - - **S** - - - - -

The musical score for Oboe is written in 4/4 time. The first staff shows a rest for the first half of the piece (marked 'R') and a rest for the second half (marked 'S'). The second staff begins with a *p* dynamic and features a series of triplet eighth notes. The third staff continues with triplet eighth notes and includes a *S^{ra}* marking above the first measure. The fourth staff contains a half note with a *p* dynamic, followed by a half note with a *mf* dynamic. The fifth staff shows a half note with a *p* dynamic, followed by a half note with a *mf* dynamic. The sixth staff concludes with a half note marked *decresc.*, followed by a half note marked *pp*, and a final half note marked *ppp*.

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

C.i. 

B 

mf 



C 

pp 

pp 

D 

E $\frac{3}{4}$ 

pp 

pp 





pp 

F $\frac{4}{4}$ 

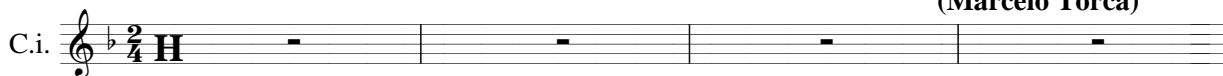
G 

ff 

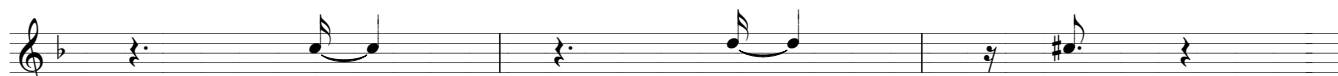


Paulo e Clélia

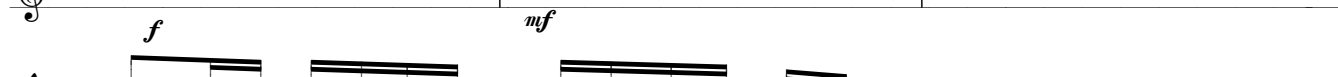
Marcelo Morales Torcato
(Marcelo Torca)

C.i. 


p





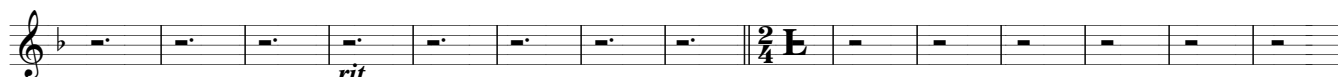

f *mf*



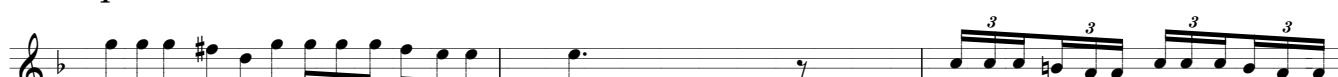



rit. $\frac{3}{4}$

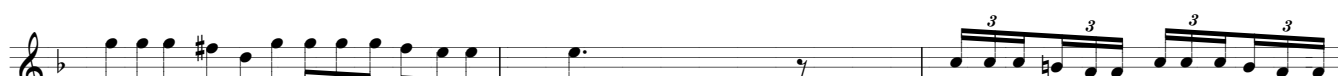

tempo


rit. $\frac{2}{4}$


p


mf







Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.i. $\text{♩} = 80$

f

sfz *pp*

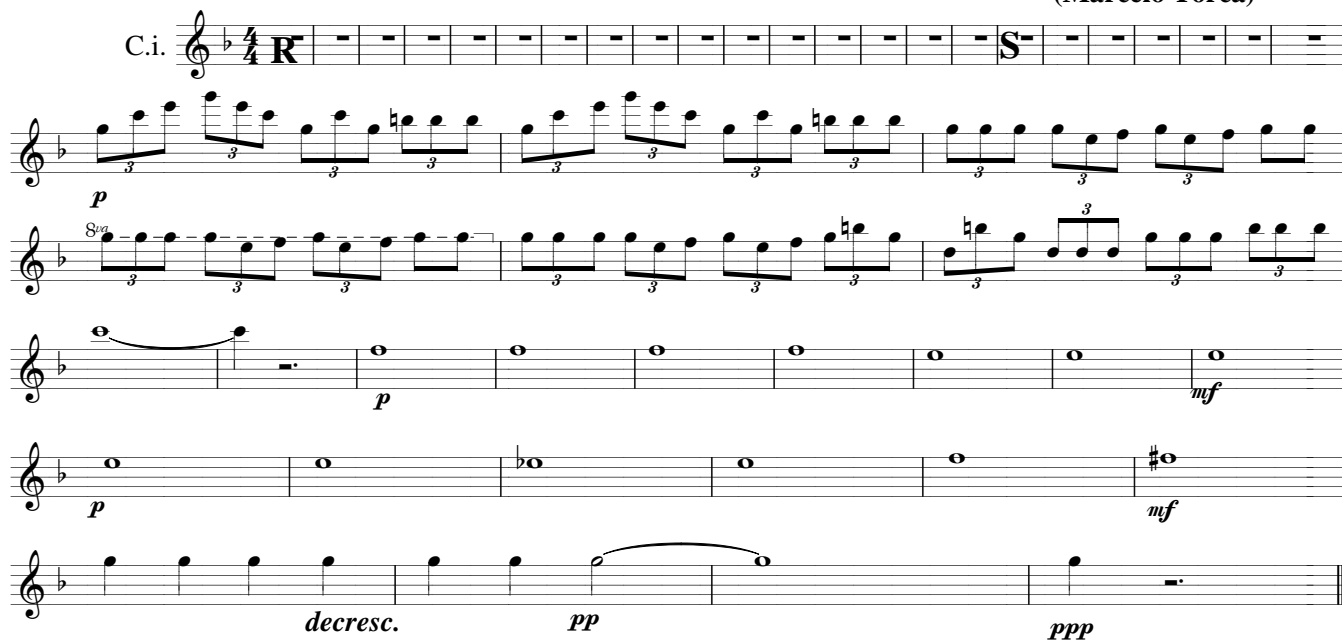
sfz *pp*

$\text{♩} = 110$

N **O** **P** **Q**

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.i. 

p

mf

p

mf

decresc. *pp* *ppp*

Paulo e Clélia

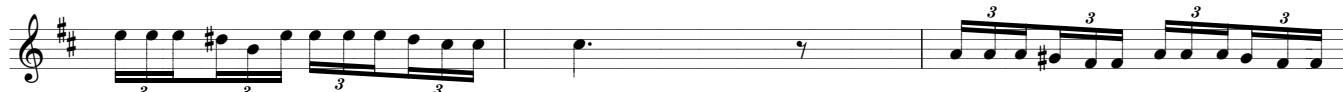
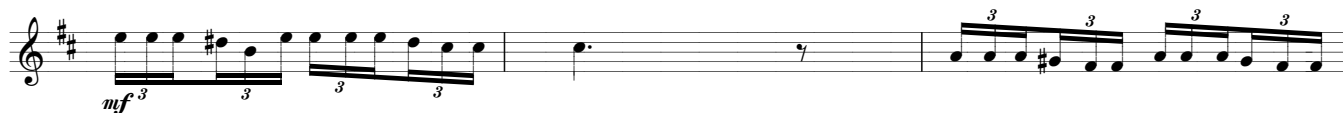
Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written for Clarinet in B-flat (Cl. Bb) and features several systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamics such as *ff*, *f*, *mf*, *pp*, and *f*. It also includes performance markings like *Sca* (scatola) and a tempo marking of $\text{♩} = 80$. The score is divided into sections labeled A, B, C, D, E, and F. Section E is marked with a 3/4 time signature and a tempo of $\text{♩} = 80$. Section F is marked with a 4/4 time signature and a tempo of $\text{♩} = 120$. The score concludes with a double bar line.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cl.Bb 



Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cl.Bb $\text{♩} = 80$

p

p

sfz pp ³

$\text{♩} = 110$

P

f

Q

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cl.Bb

p

p *mf*

p *mf*

decresc. *pp* *ppp*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cl.b. $\text{A} - - - - -$

p

mf

pp *pp*

E = 80 *pp*

pp *p*

pp *f* G *f* *p*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cl.b. H $\frac{2}{4}$

The musical score is written for Clarinet Bb (Cl.b.) in the key of D major (two sharps) and 2/4 time. It begins with a whole rest for the first measure. The first system contains four staves of music. The second system contains four staves, with dynamics *f* and *mf*. The third system contains four staves, with dynamics *mf* and *f*. The fourth system contains four staves, with dynamics *mf* and *f*. The fifth system contains four staves, with a *rit.* marking. The sixth system contains four staves, with a *rit.* marking and a time signature change to 3/4, with the instruction *a tempo*. The seventh system contains four staves, with a *rit.* marking and a time signature change to 2/4. The eighth system contains four staves, with dynamics *mf* and *f*. The ninth system contains four staves, with dynamics *mf* and *f*. The tenth system contains four staves, with dynamics *f* and *mf*. The score includes various musical notations such as slurs, ties, and triplets.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cl.b. $\text{♩} = 80$

p *sfz pp* *mf* *f* *p*

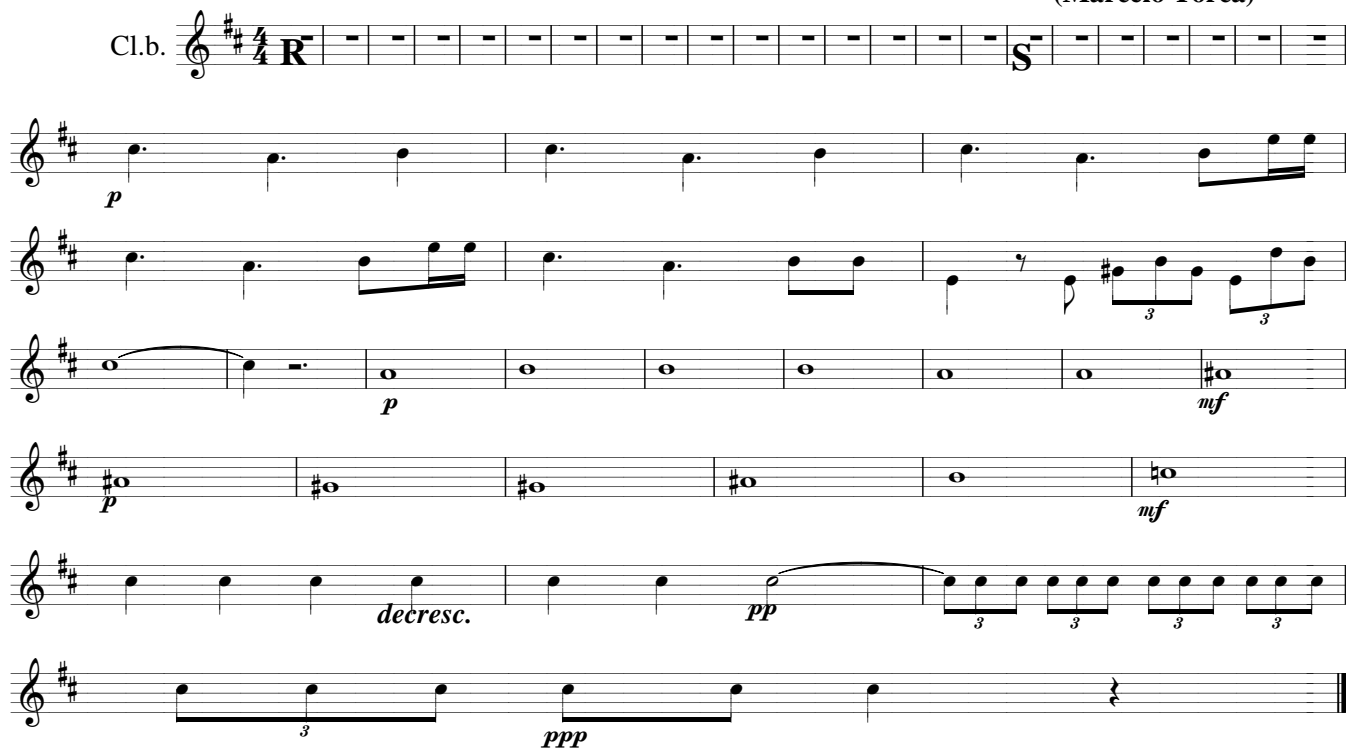
$\text{♩} = 110$

M **N** **P** **O**

The score is written for Clarinet Bb (Cl.b.) in 4/4 time. It begins with a tempo of 80 beats per minute. The key signature has two sharps (F# and C#). The piece starts with a half rest, followed by a series of eighth notes with triplets. Dynamics include piano (*p*), sforzando (*sfz*), pianissimo (*pp*), mezzo-forte (*mf*), and forte (*f*). There are several triplet markings. A tempo change to 110 beats per minute occurs in the second system. The score includes various articulations and dynamic markings throughout. The piece concludes with a half rest.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cl.b. 

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written for a single bass clef instrument in 4/4 time. It begins with a **Fg.** marking and a key signature of one flat (B-flat). The first staff contains a series of rests, with a **A** chord symbol above the first measure. The second staff features a melodic line starting with a **p** dynamic, followed by a whole rest and a **B** chord symbol. The third staff continues the melodic line with a **p** dynamic and a **C** chord symbol. The fourth staff has rests, with a **D** chord symbol above the first measure. The fifth staff includes a **pp** dynamic, a triplet of eighth notes, and a **D** chord symbol. The sixth staff shows a time signature change to 3/4, a tempo marking of $\text{♩} = 80$, and an **E** chord symbol. The seventh staff has a **pp** dynamic and a whole rest. The eighth staff continues with a **pp** dynamic. The ninth staff features a **pp** dynamic and a **F** chord symbol. The tenth staff has a tempo marking of $\text{♩} = 120$ and a **G** chord symbol. The eleventh staff contains a melodic line with **ff** and **f** dynamics, followed by a **p** dynamic. The twelfth staff has a whole rest. The score concludes with a final double bar line.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Fg. B^{\flat} $\frac{2}{4}$ H

The musical score consists of 15 staves. The first staff is a grand staff with a treble clef and a common time signature, containing a whole rest. The subsequent staves are bass clefs. The piece begins with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic marking. The third staff has a mezzo-forte (*mf*) dynamic marking. The fourth staff has a piano (*p*) dynamic marking. The fifth staff has a mezzo-forte (*mf*) dynamic marking. The sixth staff has a mezzo-forte (*mf*) dynamic marking. The seventh staff has a mezzo-forte (*mf*) dynamic marking. The eighth staff has a mezzo-forte (*mf*) dynamic marking. The ninth staff has a mezzo-forte (*mf*) dynamic marking. The tenth staff has a mezzo-forte (*mf*) dynamic marking. The eleventh staff has a mezzo-forte (*mf*) dynamic marking. The twelfth staff has a mezzo-forte (*mf*) dynamic marking. The thirteenth staff has a mezzo-forte (*mf*) dynamic marking. The fourteenth staff has a mezzo-forte (*mf*) dynamic marking. The fifteenth staff has a mezzo-forte (*mf*) dynamic marking. The piece concludes with a ritardando (*rit.*) marking and a 3/4 time signature.

Fg. 3/4 **J** *a tempo*

mf

rit.

p

mf

f

2/4 **L**

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

$\text{♩} = 80$

Fg. $\text{♩} = 80$

$\text{♩} = 110$

The musical score consists of multiple staves. The first section is marked with a tempo of $\text{♩} = 80$ and a 4/4 time signature. It begins with a bass clef and a key signature of one flat. The first staff contains a few notes, followed by a series of staves with triplets. Dynamic markings include *p* and *mf*. The second section starts with a tempo change to $\text{♩} = 110$ and a key signature change to one sharp. It features a variety of rhythmic patterns and dynamic markings, including *P* and *p*. The score concludes with a final staff ending in a double bar line.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Fg. $\frac{4}{4}$ R S

The musical score consists of seven staves of bass clef notation. The first staff is a whole rest. The second staff begins with a *pp* dynamic and contains eighth-note patterns with triplets. The third staff continues with similar patterns, including triplets and slurs. The fourth staff features a long note with a slur and a *p* dynamic. The fifth staff has a *mf* dynamic and a *decresc.* marking. The sixth staff has a *p* dynamic and a *decresc.* marking. The seventh staff has a *decresc.* marking and an *pp* dynamic. The score includes various dynamics (*pp*, *p*, *mf*, *mf*), articulations (*decresc.*, *cresc.*), and slurs. There are also triplets and a *8^{va}* marking.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tr.F $\text{b } \frac{4}{4}$ **A** - - - - -

mf

f

B - - - - -

C - - - - -

pp *pp*

D - - - - - $\frac{3}{4}$

$\text{♩} = 80$

$\frac{3}{4}$ **E** - - - - - *pp*

$\text{♩} = 80$

pp *p* *pp*

pp

$\frac{4}{4}$ **F** - - - - -

pp

$\text{♩} = 120$

mf $\text{♩} = 120$

f



Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tr.F $\frac{2}{4}$ H

The musical score is written for a trumpet (Tr.F) in the key of B-flat major and 2/4 time. It consists of 12 staves. The first staff is a whole rest. The second and third staves contain melodic lines starting with a forte (f) dynamic, moving to mezzo-forte (mf). The fourth staff is a whole rest. The fifth staff contains a whole rest with a ritardando (rit.) marking, followed by a 3/4 time signature change and a fortissimo (f) dynamic marking, then returning to 2/4 time. The sixth staff contains a piano (p) dynamic marking. The seventh staff contains a whole rest with a ritardando (rit.) marking, followed by a 2/4 time signature change and a piano (p) dynamic marking. The eighth staff contains a piano (p) dynamic marking. The ninth and tenth staves contain melodic lines with mezzo-forte (mf) dynamics and triplets. The eleventh and twelfth staves contain melodic lines with piano (p) dynamics and triplets.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tr.F $\text{♩} = 80$

The musical score for Tr.F is written in 4/4 time with a key signature of one flat (Bb). It begins with a tempo marking of $\text{♩} = 80$. The first two staves consist of continuous eighth-note triplets. The third staff starts with a tempo change to $\text{♩} = 110$ and contains a single eighth note followed by a rest, then a whole note 'N'. The fourth staff contains a whole note 'O'. The fifth staff contains a whole note 'P' followed by a whole note 'Q'. The sixth staff is empty.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tr.F

The musical score consists of seven staves. The first staff is a 'Tr.F' (Trasfondo) section with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a series of rests, with a 'C' time signature change at the end. The second staff begins the main melody with a treble clef, a key signature of one flat, and a 4/4 time signature. It starts with a *pp* dynamic. The third staff continues the melody with a *p* dynamic. The fourth staff features a *mf* dynamic followed by a *p* dynamic. The fifth staff has a *mf* dynamic and ends with a *decresc.* marking. The sixth staff continues the melody with a *pp* dynamic. The seventh staff concludes the piece with a *pp* dynamic and a double bar line.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tpe. Bb A - - - - -

mf

f

B - - - - - **C** - - - - -

pp

D - - - - -

pp **E** $\frac{3}{4}$ *pp* *pp*

pp *p*

pp

pp

pp **F** - - - - -

mf $\text{♩} = 120$

f

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

Tpe. Bb 2/4 **H** - - - - -

mf *p*

rit. 3/4 **J** *a tempo*

p

rit. 2/4

2/4 **L** *p*

mf *f* *3*

f *3*

f *3*

f *3* *3* *3* *3*

f *3* *3* *3* *3*

f *3* *3* *3* *3*

Paulo e Clélia

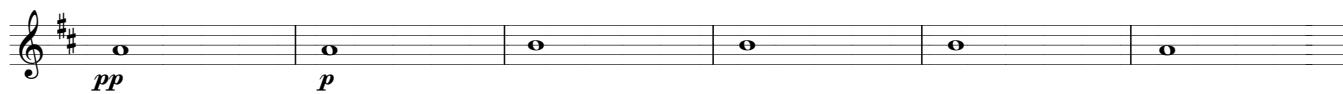
Marcelo Morales Torcato
(Marcelo Torca)

The musical score consists of four staves. The first staff is for Tpe. Bb, starting with a tempo marking of quarter note = 80 and a dynamic marking of *mf*. The second staff is for N, starting with a tempo marking of quarter note = 110. The third staff is for P, and the fourth staff is for Q. All staves are in the key of D major (two sharps) and 4/4 time. The notation includes various rests and dynamic markings.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

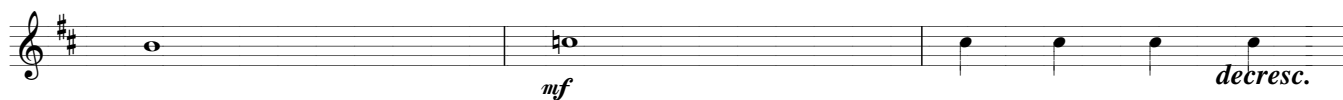
Tpe. Bb 



pp *p*



mf *p*



mf *decresc.*



pp *ppp*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tbn. 4/4 **A** - - - - -

mf

f

B - - - - - **C** - - - - -

pp 3 *pp* 3

D - - - - -

$\text{♩} = 80$

pp **E** 3/4 *pp* *pp*

pp

4/4 **F** - - - - -

G

mf

f

p *mf* *sfz*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tbn. 2/4 **H**

The score is written for Tuba in 2/4 time, marked **H** (Harmonium). It consists of 16 staves. The first staff is a whole rest. The second staff begins with a *p* dynamic. The third and fourth staves show a melodic line with *mf* and *p* dynamics. The fifth and sixth staves are whole rests. The seventh and eighth staves feature a melodic line with *mf* dynamics and triplet markings. The ninth staff is marked *rit.* and ends with a double bar line. The tenth staff is marked *a tempo* and 3/4 . The eleventh and twelfth staves show a melodic line with *mf* dynamics. The thirteenth and fourteenth staves feature a complex rhythmic pattern with triplet markings and *f* dynamics. The fifteenth and sixteenth staves continue this pattern with *rit.* markings.

Tbn.

p

mf

f

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tbn. $\text{♩} = 80$

The score consists of a tuba part and several bass staves. The tuba part starts with a whole rest and a dynamic marking of *M*. The bass staves feature a complex rhythmic pattern of triplets, starting with a dynamic marking of *mf*. The tempo is marked as $\text{♩} = 80$. The score includes various musical notations such as rests, notes, and dynamic markings like *p* and *Q*.

$\text{♩} = 110$

p

Q

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tbn. $\frac{4}{4}$ R S

The musical score is written for Tuba in 4/4 time. It begins with a rest for 8 measures, followed by a section marked 'S'. The score consists of 10 staves. The first staff is a whole rest. The second and third staves feature eighth-note patterns with triplets and a dynamic marking of *pp*. The fourth staff has a long note with a dynamic of *p*. The fifth staff has a whole note with a dynamic of *p*. The sixth staff has a half note with a dynamic of *mf* and a *decresc.* marking. The seventh staff has a half note with a dynamic of *p* and a *decresc.* marking. The eighth staff has a half note with a dynamic of *cresc.* and a *mf* marking. The ninth staff has a half note with a dynamic of *decresc.* and a *pp* marking. The tenth staff has a whole note with a dynamic of *pp*.

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

The musical score is written for a tuba (Tb.) in 4/4 time, with a key signature of one sharp (F#). The score is divided into sections labeled A through G. Section A begins with a tuba part and a piano accompaniment of eighth notes, marked with a forte (*f*) dynamic. Section B features a tuba part with a piano accompaniment of eighth notes, marked with a forte (*f*) dynamic. Section C is a tuba part with a piano accompaniment of eighth notes, marked with a piano (*pp*) dynamic. Section D is a tuba part with a piano accompaniment of eighth notes, marked with a piano (*pp*) dynamic. Section E is a tuba part with a piano accompaniment of eighth notes, marked with a piano (*pp*) dynamic, and includes a tempo marking of $\text{♩} = 80$. Section F is a tuba part with a piano accompaniment of eighth notes, marked with a piano (*pp*) dynamic, and includes a tempo marking of $\text{♩} = 120$. Section G is a tuba part with a piano accompaniment of eighth notes, marked with a forte (*f*) dynamic.

Tb. 

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written for a tuba (Tb.) and a large ensemble of bass instruments. The tuba part is in 2/4 time and consists of a series of rests. The bass instruments are in 2/4 time and play a melodic line starting with a mezzo-forte (*mf*) dynamic, then a piano (*p*) dynamic. The score includes a first ending marked with a double bar line and a repeat sign, with a tempo change from *rit.* to *a tempo* in 3/4 time. A second ending is marked with a double bar line and a repeat sign, with a tempo change from *rit.* to 2/4 time. The score concludes with a fortissimo (*ff*) dynamic. The bass instruments play a complex rhythmic pattern with triplets and slurs.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tb. $\text{♩} = 80$
 $\frac{4}{4}$ M

$\text{♩} = 110$
N

P
p

Q

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tb. $\frac{4}{4}$ **R** - - - - - **S** - - - - -

The musical score for tuba consists of six staves. The first staff is a rest line with a 'Tb.' label and a '4/4' time signature. The second staff begins with a 'pp' dynamic marking. The third staff begins with a 'p' dynamic marking. The fourth staff includes dynamic markings: 'cresc.', 'mf', 'decresc.', and 'p'. The fifth staff includes 'cresc.', 'decresc.', and 'cresc.'. The sixth staff includes 'mf', 'decresc.', and 'pp'. The music is written in bass clef and includes various rhythmic values and phrasing.

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

Timp.C-G

pp

f

pp

mf

f

p

sfz

mf

f

pp

mf

p

pp

E

3/4

80

pp

mf

p

pp



G

f

120

120

f

Timp.C-G  



p *sfz* *sfz* *sfz* *sfz*



mf *f*



mf *p*



pp

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Timp.C-G $\text{bass clef } \frac{2}{4} \text{ H}$ - - - - -

bass clef - - - - -

bass clef - - - - -

bass clef - - - - -

bass clef - - - - - rit. $\frac{3}{4} \text{ J}$ - - - - - $a tempo$

bass clef - - - - - rit. $\frac{2}{4} \text{ L}$ - - - - -

bass clef - - - - -

bass clef - - - - -

bass clef pp $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ p $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ mf $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Timp.C-G mf M $\text{♩} = 80$

$\text{♩} = 110$

P **Q**

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Timp.C-G

p

ppp *pp* *cresc.* *f* *decresc.* *ppp*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Trg. **A**

B **C**

D

E

F

G

p **p** **p** **p**

mf **pp**

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Trg. **H** ζ p

mf

I

p

rit.

J *a tempo*

rit.

L p ζ

mf

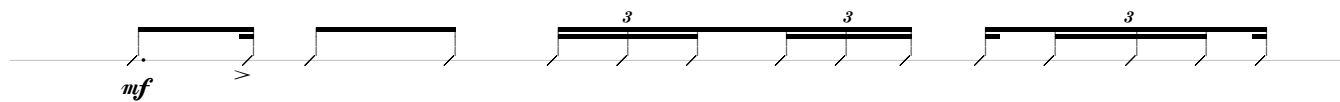
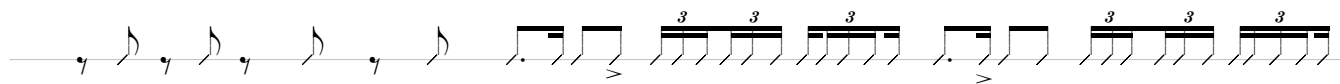
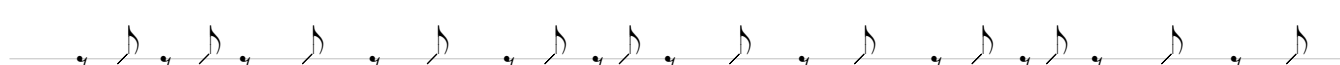
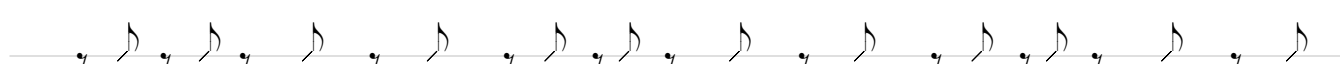
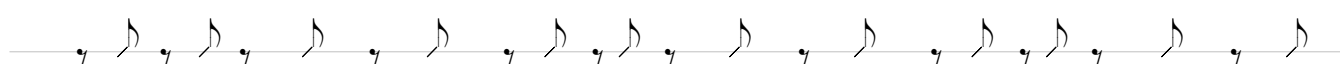
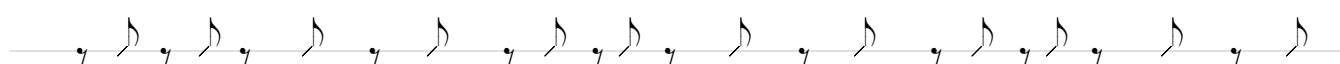
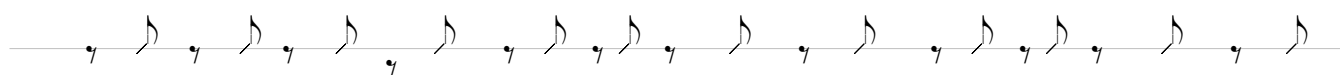
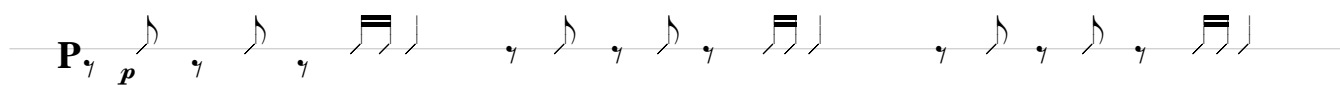
f

The musical score consists of ten staves. The first staff begins with a treble clef, a common time signature, and a 'Trg.' marking. It contains a whole rest followed by a half note, then another whole rest, and finally a half note with a 'p' dynamic marking. The second staff continues with a half note, a whole rest, and another half note, with a 'mf' dynamic marking. The third staff has a whole rest, followed by a half note, and another whole rest. The fourth staff is marked with a bold 'I' and contains a whole rest. The fifth staff begins with a half note and a 'p' dynamic marking, followed by a series of eighth notes. The sixth, seventh, and eighth staves continue this eighth-note pattern. The ninth staff has a 'rit.' marking. The tenth staff begins with a bold 'J' and 'a tempo' marking, followed by a whole rest. The eleventh staff has a 'rit.' marking. The twelfth staff begins with a bold 'L', a 'p' dynamic marking, and a 'zeta' symbol, followed by a series of eighth notes. The thirteenth, fourteenth, and fifteenth staves continue this eighth-note pattern, with a 'mf' dynamic marking in the fourteenth staff. The sixteenth staff concludes with a 'f' dynamic marking and a series of eighth notes.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Trg **M** $\text{♩} = 80$ **N** $\text{♩} = 110$



Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Trg. **R** - - -

S *pp* *p*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Bom. **A** **B** **C**

D **E** **F** **G**

p *mf* *pp* *mf* *pp* *mf* *pp* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *p* *p* *p* *p* *p* *mf* *pp*

$\text{♩} = 80$ $\text{♩} = 120$ $\text{♩} = 120$

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Bom. **H**

pp

p

p

I

rit.

a tempo

rit.

L

p

mf

f

sfz

Marcelo Torca

Paulo e Clélia 1

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Bom M $\text{♩} = 80$

f *sfz* **3**

N $\text{♩} = 110$

O

P *p*

Q

mf

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Bom.

R

S

pp

p

pp

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.cl. **A** - - - - -

p *mf*

B - - - - - **C** - - - - -

D - - - - - **E** - - - - -

pp *p* *sfz* *pp* *sfz* *pp* *sfz* *mf*

G - - - - -

p *sfz* *pp* *mf*

120

pp *p* *sfz* *pp*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.cl. **H**

I

pp

p

rit.

J *a tempo*

mf

L *p*

f

sfz

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

C.cl.M

$\text{♩} = 80$

$\text{♩} = 110$

N

O

P

p

Q

mf

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.cl.

R

pp

p

pp

ppp

p

ppp

p

ppp

p

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Hp.

A

f

ff

B

C

pp

pp

D

pp

E

$\text{♩} = 80$

Hp.

pp

p

$\frac{4}{4}$

$\frac{4}{4}$

F

pp *f* **G** *f*

$\text{♩} = 120$

ff

ff

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Hp.

H

mf

p

I

rit

rit.

J a tempo

p

Hp.

The score consists of several systems of music for Harp (Hp.). The first system shows a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a rest, followed by chords, and then a melodic line of eighth notes with triplets, marked *mf*. The second system continues the melodic line with triplets. The third system features a piano (*p*) dynamic and continues the triplet pattern. The fourth system is marked *rit.* and features chords with triplets. The fifth system concludes the piece with a final chord and a 2/4 time signature. The sixth system is a grand staff with a 2/4 time signature, marked *L* (Lento), and contains rests in both staves. The seventh system features a piano (*p*) dynamic with chords in the treble and eighth notes in the bass. The eighth system features a forte (*f*) dynamic with chords in the treble and eighth notes in the bass. The ninth system features a fortissimo (*ff*) dynamic with chords in the treble and eighth notes in the bass.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Hp.

$\text{♩} = 80$

M

sfz *pp* *3*

$\text{♩} = 110$

N *p* $\text{♩} = 110$

Hp.

The musical score is written for piano (Hp.) in G major, 3/4 time. It consists of eight systems of two staves each. The first system includes a dynamic marking 'p'. The sixth system includes a dynamic marking 'P'. The seventh system includes a dynamic marking 'Q'. The eighth system is empty.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Hp.

R **S**

p

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

VI.1 $\frac{4}{4}$ A

pp *f* *ff* *p dolce* *p* *pp* $\text{♩} = 80$ *pp* $\text{♩} = 120$ *f* *ff*

A B C D

VI.1

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

VI.1 $\text{♩} = 80$

sfz *f* *p*

N $\text{♩} = 110$

P

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

VI.1

The musical score for Violin I (VI.1) is written in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a whole note 'R' (Re) on the second line, marked *p*. The second staff begins with a half note 'o' on the first line, marked *mf*, followed by a half note 'o' on the second line, marked *p*. The third staff starts with a half note 'o' on the second line, marked *mf*, followed by a half note 'b o' on the second line, marked *decresc.*, and a half note 'o' on the second line, marked *pp*. The fourth staff features a series of eighth notes in a triplet pattern, marked *p*, with a *S^{ra}* marking above the final triplet. The fifth staff continues the triplet pattern, marked *p*, and ends with a half note 'o' on the second line, marked *pp*. The sixth staff is a whole rest. The seventh staff begins with a whole note 'o' on the first line, marked *pp*, followed by a whole note 'o' on the second line, marked *pp*, and a whole note 'o' on the second line, marked *pp*. The eighth staff is a whole rest. The piece concludes with a double bar line.

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

VI.2 4/4 **A**

pp

f

8va

ff

B

p dolce

p

p

C

3

pp

$\text{♩} = 80$

D

$\text{♩} = 80$

F

8va

f

$\text{♩} = 120$

ff

G

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

VI.2 $\frac{2}{4}$ **H** - - - - -

p

p

p

rit.

$\frac{3}{4}$

p *a tempo*

VI.2

The musical score for VI.2 consists of several staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains rests and eighth notes. The second staff introduces triplets of eighth notes, marked with *mf*. The third and fourth staves continue with these triplet patterns, with the fourth staff marked *p*. The fifth staff features a *rit.* marking. The sixth staff concludes the first section with a double bar line and a 2/4 time signature. The seventh staff is a whole rest. The eighth and ninth staves continue with triplet patterns. The tenth and eleventh staves conclude the piece with a double bar line and a 2/4 time signature.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

VI.2 $\text{♩} = 80$

pp

sfz *pp* 3

$\text{♩} = 110$

mf

f

p

P

Q

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

VI.2 

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Vla. 3/4 **A**

pp

ff

p 3 3

C

pp

D

3/4

4/4 **F**

f

ff

p 3 3

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Vla. $\text{♩} = 80$

mf f mf P Q

$\text{♩} = 110$

The musical score is written for Viola (Vla.) in 3/4 time. It begins with a tempo marking of quarter note = 80. The first staff shows a series of triplets of eighth notes. The second staff continues with triplets and includes a dynamic marking of *mf*. The third staff starts with a dynamic marking of *f* and a tempo change to quarter note = 110. The score consists of 15 staves, with various dynamic markings (*mf*, *f*, *P*) and articulation marks (*N*, *Q*) throughout. The piece concludes with a final staff containing a *Q* mark.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

R

Vla. $\frac{3}{4}$ $\frac{4}{4}$ p mf p

mf *decresc.* pp

p

pp

The musical score is written for Viola. It begins with a treble clef and a 3/4 time signature, which changes to 4/4 in the second measure. The first staff contains a series of half notes: G4, A4, B4, C5, B4, A4, G4, followed by a key signature change to one sharp (F#) and a dynamic of *mf*. The second staff starts with a half note G4, then a half note A4, and a half note B4. The third staff begins with a triplet of eighth notes (G4, A4, B4), followed by a slur over a half note G4 and a half note A4. The fourth staff contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fifth staff starts with a half note G4, then a half note A4, and a half note B4. The sixth staff is empty. The seventh staff contains a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, and a half note A4. The eighth staff is empty.

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

Vc. $\frac{4}{4}$ A

pp

f

ff

p

B

C

pp

$\text{♩} = 80$

$\frac{3}{4}$

$\text{♩} = 80$

$\frac{4}{4}$ F

G

Vc.

f

ff

p

p *sfz* *sfz* *sfz* *sfz* *mf*

f *mf* *p*

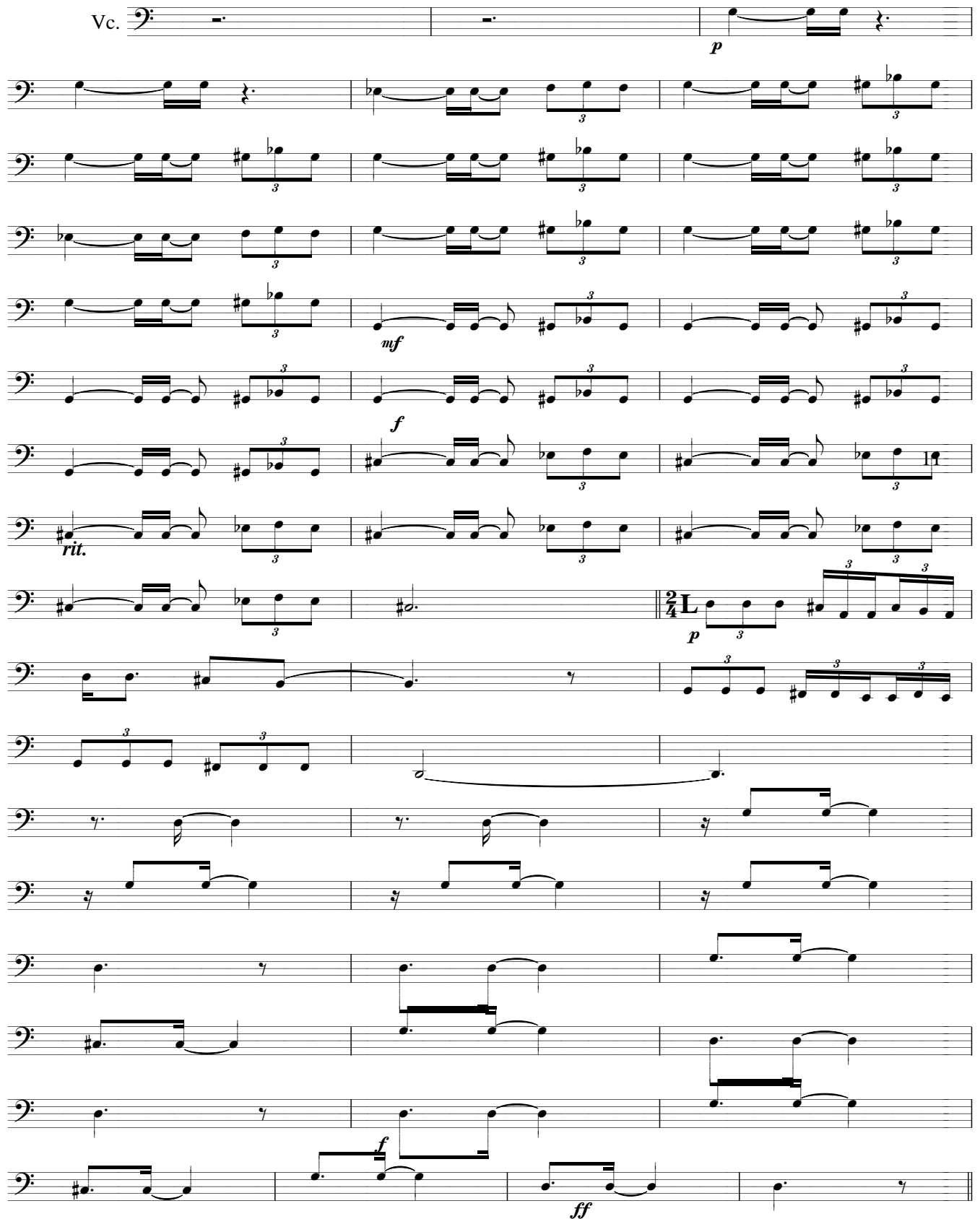
pp

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Vc. B^{\flat} $\frac{2}{4}$ H - - - -

The score consists of 15 staves of music. The first staff is a whole rest. The subsequent staves contain musical notation with various dynamics: *p* (piano), *mf* (mezzo-forte), and *rit.* (ritardando). The piece concludes with a double bar line, a $\frac{3}{4}$ time signature, and a whole rest.

Vc. 

p

mf

f

rit.

p

ff

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Vc. $\text{♩} = 80$

$\text{♩} = 110$

mf

p

P

Vc. 









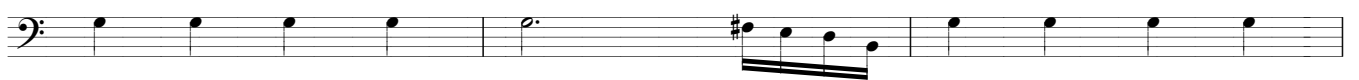


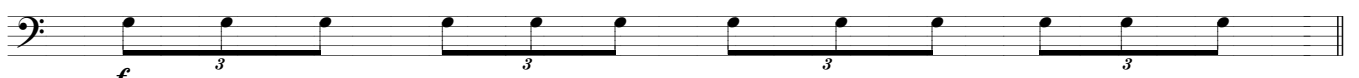












Paulo e Clélia

Marcelo Morales Torcato
♩ (Marcelo Torca)

Vc. $\frac{4}{4}$ *p* **R**

mf *decresc.* *p*

cresc. *decresc.* *cresc.*

mf *decresc.* *pp*

S *pp*

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

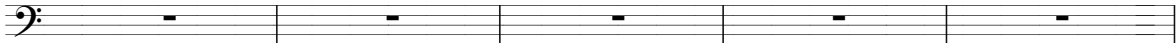
pp

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

The musical score is written for a double bass (Cb.) in 4/4 time. It features several sections labeled with letters A through G. Section A begins with a series of sixteenth-note runs, marked *pp*. Section B contains a melodic line with a *p* dynamic. Section C includes a complex rhythmic pattern with triplets, marked *pp*. Section D is a short rest. Section E is in 3/4 time and features a melodic line with a *pp* dynamic. Section F is in 4/4 time and includes a tempo marking of $\text{♩} = 120$. Section G concludes with a melodic line marked *mf*. The score is arranged in multiple staves, with some staves containing rests or specific rhythmic patterns.

Cb. 


p *sfz* *sfz* *sfz* *sfz* *mf*


f *mf* *p*


pp

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cb. B^{\flat} $\frac{2}{4}$ H - - - -

p

mf *p*

mf *p*

mf *p*

rit.

$\frac{3}{4}$ *p* *a tempo*

10

mf

Cb.

The musical score for Contrabass (Cb.) consists of eight staves. The first staff begins with a dynamic marking of *f* and contains a melodic line with several triplet markings. The second staff includes a measure number '11' and a *rit.* marking. The third staff continues the melodic line with triplet markings. The fourth staff features a key signature change to two flats and a time signature change to 2/4, starting with a *p* dynamic and triplet markings. The fifth staff contains a series of triplet markings. The sixth staff begins with a *mf* dynamic. The seventh and eighth staves continue the piece, with the eighth staff ending with a *ff* dynamic marking.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)


Cb. $\text{♩} = 80$ $\frac{4}{4}$ M

mf

$\text{♩} = 110$
p N

Cb. 









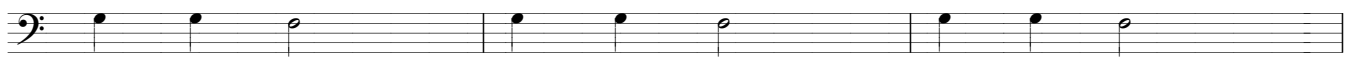


















Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Score for Cello (Cb.) in 4/4 time. The piece begins with a **R** (ritardando) and a **p** (piano) dynamic. The score consists of 14 staves of music. Dynamics include **p**, **cresc.**, **mf**, **decresc.**, **pp**, and **ppp**. There are several slurs and a fermata. A section marked **S** (Sforzando) begins on the 10th staff. The piece concludes with a **ppp** (pianissimo) dynamic.