



# Marcelo Torcato

Arrangeur, Compositeur, Directeur, Interprete, Editeur, Professeur

Brésil, Pauliceia

## A propos de l'artiste

Il a étudié le piano, la naissance: Barueri - BRASIL. Ville qui habite: Paulicéia - BRASIL. projets Musique: GI - Groupe Instrumental; musique de piano.

**Qualification:**

- 1 Flute à Bec Soprano;
- 1 Flute à Bec Soprano;
- 1 Flute à Bec Contralto;
- 1 Melodica;
- 1 Mandoline;
- 1 Ukelele;
- 1 Guitare;
- 1 Guitare pedal;
- 1 Viole Caipira;
- 1 Basse;
- 1 Accordéon;
- 1 Synthétiseur;
- 1 Piano;
- 1 Batterie;
- 1 Percusion: atabaque;
- pandeiro; triângulo; ganzá;
- pandeirola.

**Site Internet:** <http://www.marcelotorca.com>

## A propos de la pièce



**Titre:** Tema  
**Compositeur:** Torcato, Marcelo  
**Arrangeur:** MARCELO, TORCATO  
**Licence:** Creative Commons Licence  
**Instrumentation:** Ensemble à Cordes  
**Style:** Contemporain

## Marcelo Torcato sur [free-scores.com](http://www.free-scores.com)

[http://www.free-scores.com/partitions\\_gratuites\\_torca-marcelo.htm](http://www.free-scores.com/partitions_gratuites_torca-marcelo.htm)

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# Tema

Marcelo Torca

2 Flautas, Clarineta Bb, Glockenspiel, Xilofone,  
2 Violinos, Viola, Violoncelo, Contrabaixo.

**[www.marcelotorca.com](http://www.marcelotorca.com)**

# Tema

Marcelo Torca  
(Marcelo Morales Torcato)

1

Fl.1

Fl.2

Cl.Bb

Glock.

Xil.

Vln.1

Vln.2

Vla.

Vlc.

Cb.

*p sotto voce*

*mf*



9

*p sott  
o  
voc*

*p sott  
o  
voc*

*p sott  
o  
voc*

*p sotto*

13

*p cres* *mf*

*p cres* *mf*

*sotto* *mf leg at* *f*

*mf leg at* *f*

*mf* *pp*

*mf* *pp*

*mf* *pp*





29

3

*p*

24

28

*pp* *sfz*

*pp* *sfz*

*sotto voce*

*cresc.*

32

The image shows a musical score for 10 staves, numbered 32 to 35. The key signature is B-flat major (two flats) and the time signature is 3/4. Measures 32, 33, and 34 are mostly rests across all staves. Measure 35 contains a bass line with the following dynamics and markings: *mf*, *f*, *sfz*, and *pp*. The bass line in measure 35 consists of eighth notes, with the first two groups being triplets. The score ends with a double bar line and a repeat sign.

36

mf *sotto*  
to  
vo

mf *sott*  
o  
voc

pp *sott*  
o  
voc

pp *sott*  
o  
voc

pp *sotto*

pp *sott*  
o  
voc

pp *sott*  
o  
voc

40

le  
ga  
to

le  
ga  
to

43

*p* *sott*  
*o*  
*voc*

*p* *sott*  
*o*  
*voc*

*p* *sott*  
*o*  
*voc*

*pp*

*pp*

46

The image shows a musical score for a vocal line and piano accompaniment. The score is written on ten staves. The first three staves are vocal staves, and the remaining seven staves are piano accompaniment staves. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line begins with the lyrics "mf sott o voc" and features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The score is divided into four measures.



50

Musical score for Marcelo Torca's 'Tema' at measure 50. The score consists of ten staves. The first three staves are treble clefs, the fourth is alto clef, and the last three are bass clefs. The key signature is B-flat major (two flats). The third staff contains a complex melodic line with many sixteenth notes, while the other staves are mostly empty with rests. The piece ends with a double bar line and a key signature change to C major (no sharps or flats) indicated by the final notes on the right side of the staves.

53

5/4

5/4

*p* *cr*  
*es*

*mf*

5/4

5/4

5/4

5/4

5/4

*pp*

*p*

5/4

*pp*

*p*

5/4

*pp*

*p*

5/4

56

Musical score for Marcelo Torca, Tema 17. The score consists of 10 staves. The top seven staves are in treble clef, and the bottom three are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The first measure of each staff contains a whole rest. The second measure contains a common time signature 'C'. The third measure contains a complex melodic line with a triplet of eighth notes. The fourth measure contains a whole rest. The bottom three staves have a more active bass line starting in the third measure.

60

*p cres*  
*mf*  
*mf*

*pp*  
*p*  
*pp*  
*p*

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

64

The image shows a musical score for a piece titled 'Tema' by Marcelo Torca. The score is written for a piano and consists of ten staves. The first six staves are in the treble clef, and the last three are in the bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 5/4. The score is divided into three measures. The first measure contains complex melodic lines in the upper staves and a bass line. The second measure features a whole rest in the upper staves and a whole note chord in the bass. The third measure continues the melodic lines in the upper staves and the bass line, with a triplet of eighth notes in the top two staves.

67

*p* sott  
 o  
 voc

*mf*

*p* sott  
 o  
 voc

*mf*

*p* sott  
 o  
 voc

*mf*

71

pp sfz

p sfz

leg at

leg at

leg at

75

*pp* *sfz*

*p*

*p* *sott*  
*o*  
*voc* *mf*

*p* *sot*  
*to*  
*vo*  
*ce* *mf*

*p* *sott*  
*o*  
*voc* *mf*



78

Musical score for Marcelo Torca, Tema 23, measures 78-81. The score is written for a piano and includes a grand staff with three treble clefs and three bass clefs. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The score features various musical notations including dynamics (*pp*, *sfz*, *p*), articulation (*leg at*), and phrasing slurs. A triplet of eighth notes is marked in measures 79 and 80. The bass clef staves show a consistent rhythmic pattern of eighth notes with slurs and accents.

83

*pp* *sfz* *mf* *sot*  
*pp* *sfz* *mf* *to*  
*pp* *sfz* *mf* *vo*  
*ce*  
*p* *f*  
*p* *f*  
*p*  
*pp*  
*p* *sott* *mf*  
*p* *o*  
*p* *voc* *mf*  
*p* *sott* *mf*  
*p* *o*  
*p* *voc*

87

*p*  
*p*  
*f*  
*p*  
*f*  
*p*  
*pp* *sotto*  
*leg at*  
*leg at*

9

*mf* *sfz* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

# Tema

Fl.1

1

15 *p* *cres* *mf* 5/4

18 5/4 3

21

24

36 *mf* 3 *pp* *p*

39 *mf* *sotto voce*

42 *voce*

45

48 5/4 C

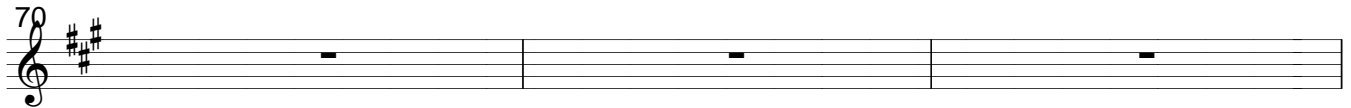
61 *p* *cres* *mf* 5/4

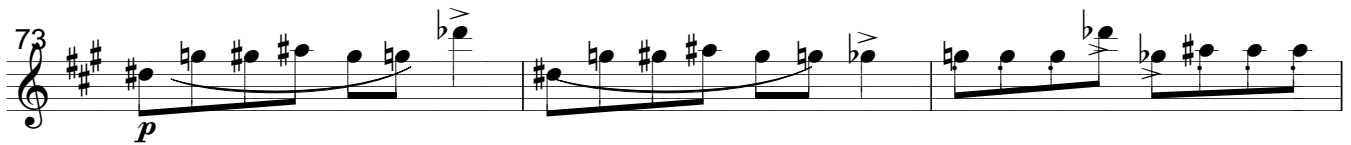
*r*  
*e*  
*s*  
*c*  
.

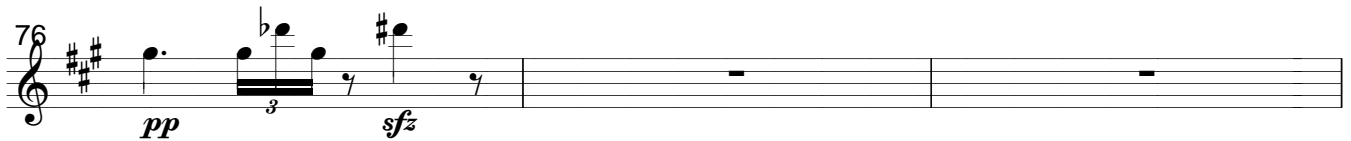
Tema 27


64 

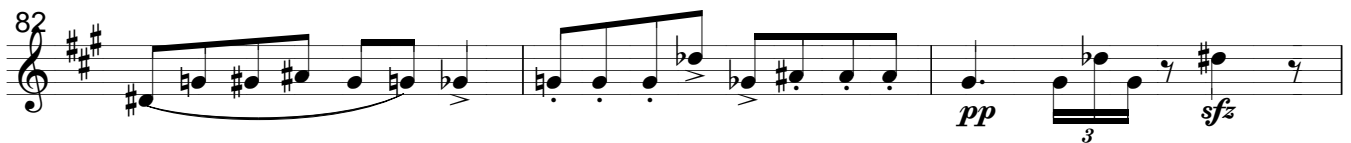
67 

70 

73 

76 

79 

82 

85 

88 

91 

# Tema

Fl.2

1

15 *p* *cr*  
*es* *mf*

18

21

24

36 *mf* *pp* *p*

39 *mf* *sotto*

42

45

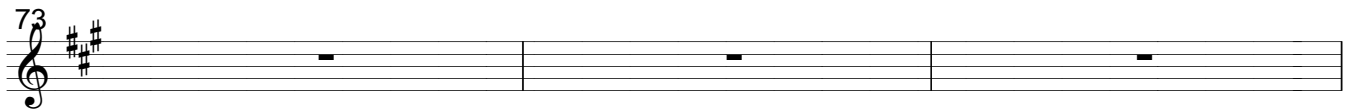
48

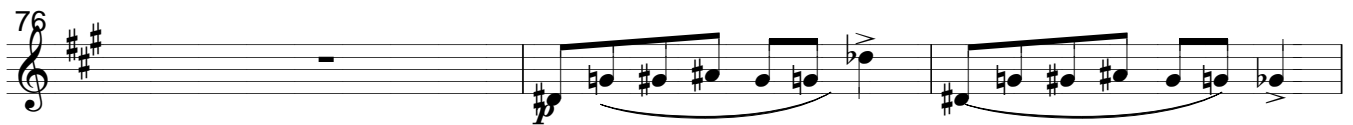
61 *p* *cr*  
*res* *mf*  
*e*  
*s*  
*c*  
*.*

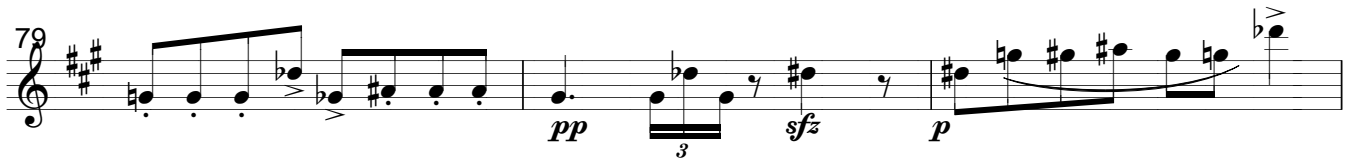
64 

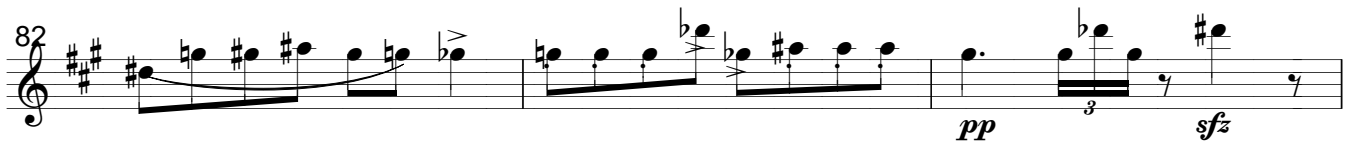
67 

70 

73 


76 

79 

82 

85 

88 

91 



# Tema

Cl. Bb

1

16

22

25

28

36

39

46

49

52

55

*p*

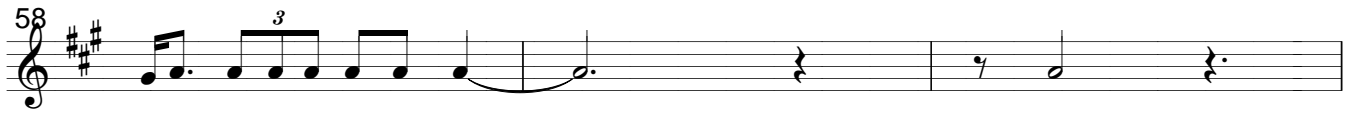
*pp* *sfz*

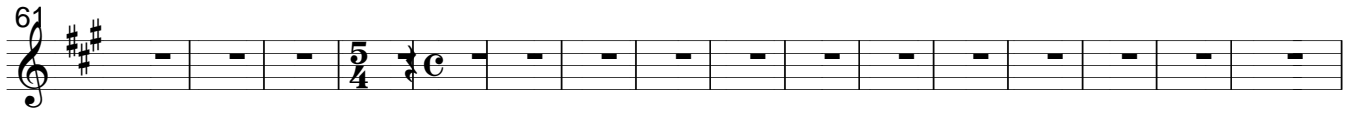
*p* *mf* *f* *p*

*mf* *sott*  
*o*  
*voce*

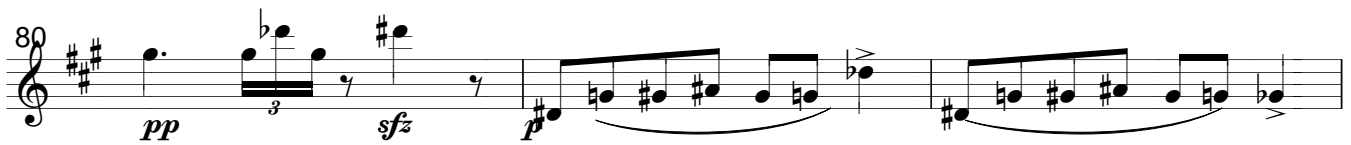
*p* *cre*  
*sc.* *mf*

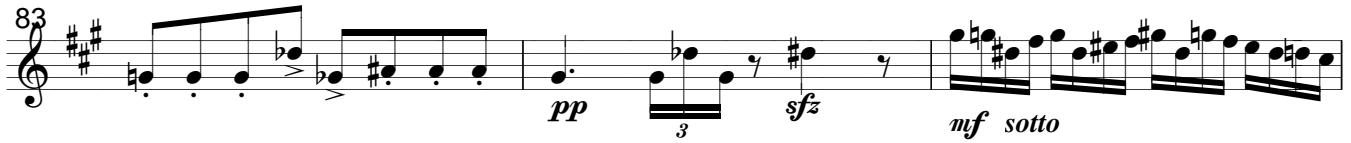
Detailed description: This is a musical score for a Clarinet in B-flat (Cl. Bb). The score is titled "Tema" and consists of 55 measures. It is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature starts in common time (C) and changes to 5/4 at measure 16, and back to common time at measure 55. The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *sfz* (sforzando), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions: "sott o voce" (softly or with voice) and "p cresc. sc." (piano crescendo sforzando). The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, with some measures containing triplets and slurs. The score ends with a double bar line at measure 55.

58 

61 

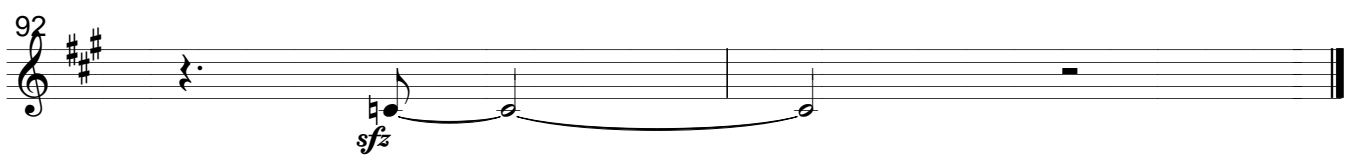
77 

80 

83 

86 

89 

92 

# Tema

Glock.

# Tema

Xil. <sup>1</sup>

21

36 *p* *pp*

39

42

45

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

68

85 *p* *f* *p*

88

91 *mf*

# Tema

Vln.1

1

13

16

19

36

39

42

45

48

68

85

*p* *sotto* *mf* *legato* *f*

*p*

*pp* *sotto voce*

*p*

*pp*

*pp*

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

# Tema

1  
Vln.2

12 *p* sotto *mf* lega to

15 *f* *p*

18  $\frac{5}{4}$

21

36 *pp* *sotto voce*

39 *p*

42 *pp*

45 *pp*

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

71

85 *p* *f* *p* *mf*

# Tema

1  
Vla. 

11   
*p sotto*

14   
*mf* *pp*

17 

36   
*pp sotto* *p*

39   
*lega to*

42   
*p sotto*

45 

48 

53   
*pp* *p*

56 

59 *pp*

62 *p*

65

68 *p sotto* *mf*

71 *legato*

74

77 *p sotto* *mf*

80 *legato*

83 *pp*

86 *pp sotto* *p*

92



# Tema

1  
Vlc. 

10   
*p sotto*

13   
*mf* *pp*

16 

26   
*mf*

29   
*pp* *sfz*

32 

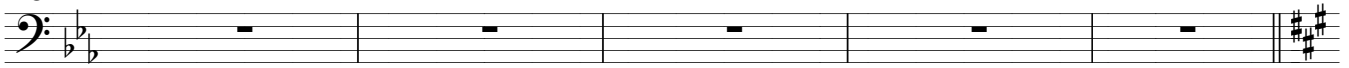
36   
*pp sotto* *p*

39 

42   
*legato* *p sotto*

45 

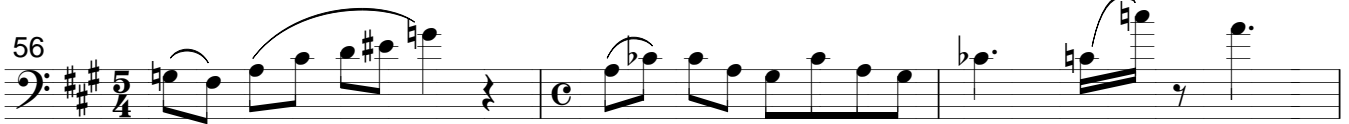
48



53



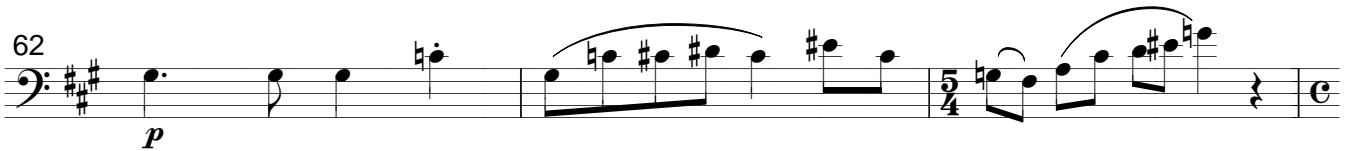
56



59



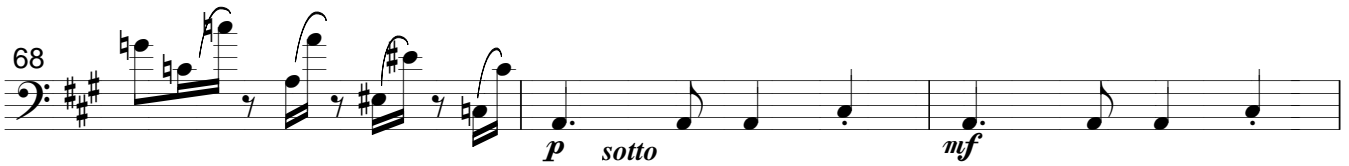
62



65



68



71



74



77



80



83

*p sotto voce*

This system contains measures 83, 84, and 85. Measure 83 features a sequence of eighth notes with slurs and accents. Measures 84 and 85 continue with similar rhythmic patterns, including slurs and accents. The dynamic marking *p sotto voce* is placed below the staff at the end of measure 85.

86

*mf*

This system contains measures 86, 87, and 88. Measure 86 begins with a dotted quarter note followed by eighth notes. Measures 87 and 88 feature longer note values with slurs, indicating a more sustained melodic line. The dynamic marking *mf* is placed below the staff at the beginning of measure 86.

89

This system contains measures 89, 90, and 91. Measure 89 starts with a half note followed by eighth notes. Measures 90 and 91 continue with eighth-note patterns, including slurs and accents. The dynamic marking *mf* is placed below the staff at the beginning of measure 89.

92

This system contains measures 92, 93, and 94. Measure 92 features eighth notes with slurs and accents. Measures 93 and 94 continue with similar rhythmic patterns. The system concludes with a double bar line.

# Tema

1  
Cb. *p* *sotto voce* *mf*

4 *legato*

7 *p sotto*

10

13 *mf*<sup>3</sup> *pp*<sup>3</sup>

16

26 *mf*

29 *pp* *sfz* *sotto voce* *cresc.*

32 *mf* *f* *sfz*

35 *pp* *pp sotto* *p*

38 *legato*



