



Edson Hiromitsu Tobinaga

Arrangeur, Compositeur, Interprete, Professeur

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A propos de l'artiste

Compositeur brésilien d'ascendance japonaise, né et créé à São Paulo, passionné par l'écriture symphonique du XXe. siècle.

Aujourd'hui, il se dédie également à la composition de musique de chambre et électronique et aussi à l'enseignement de disciplines théoriques.

Page artiste : www.free-scores.com/partitions_gratuites_edson-tobinaga.htm

A propos de la pièce



Titre : O Segredo da Luz
Compositeur : Tobinaga, Edson Hiromitsu
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Instrumentation : Orchestre Symphonique
Style : Classique moderne
Commentaire : "O Segredo da Luz" (Le Secret de la Lumière) est dédié à Yara Camillo, amie et écrivain, dont le poème "Sincretismo" (Synchrétisme) a inspiré cet épisode musical.

Edson Hiromitsu Tobinaga sur free-scores.com



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O Segredo da Luz

a Yara Camillo, afetuosamente

Edson H. Tobinaga

28-08-2009

♩ = 50

A

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1.2.3, Oboes 1.2.3, Cor Anglais, Clarinets in B♭ 1.2.3, Bass Clarinet in B♭, Bassoons 1.2.3, and Contrabassoon. The brass section consists of Horns in F (1.3.5 and 2.4.6), Trumpets in B♭ (1.2 and 3.4), Trombones 1.2.3, and Tuba. The percussion section includes Timpani, Triangle, Guiro, Tam-tam, Bass Drum, and Xylophone. The keyboard section features Celesta and Accordion. The string section includes Harp I and Harp II, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 4/4 time with a tempo of ♩ = 50. The key signature is one flat (B♭). The score is marked with dynamics such as *mf* and *p*. The section is labeled 'A' and contains various musical notations including triplets, slurs, and articulation marks.

The musical score is divided into two main sections, B and C, indicated by boxed letters at the top of the first and last staves. Section B begins at the start of the score, and Section C begins at the end of the first system. The instruments listed on the left are: Picc., 3 Fl., 3 Ob., C. A., 3 Cl. (B \flat), Bass Cl., 3 Bsn., Cbsn., 1.3.5, 6 Hns., 2.4.6, 1.2, Tpt. 3.4, 3 Tbn., Tba., Timp., Tri., G-ro, T.-t., B. D., Xyl., Cel., Accord., Hp. I, Hp. II, Vln. I, Vln. II, Vla., Vc., and Db. The score contains various musical notations including treble and bass clefs, time signatures, notes, rests, slurs, and dynamic markings such as *p*, *mp*, *pp*, and *f*. Performance instructions like *Solo* and *m* are also present. The bottom of the page features the website address free-scores.com.

20

Picc. *mf*

3 Fl. *mf*

3 Ob. *mf*

C. A. *mf*

3 Cl. (B \flat) *mf*

Bass Cl. *mf*

3 Bsn. *mf*

Cbsn. *mf*

1.3.5 *mf*

6 Hns. *mf*

2.4.6 *mf*

1.2 *mf*

Tpt. *mf*

3.4 *mf*

3 Tbn. *mf*

Tba. *mf*

Timp. *mf*

Tri. *mf*

G-ro *mf*

T.-t. *p*

B. D. *mf*

Xyl. *p*

Cel. *f*

Accord.

Hp. I *f*

Hp. II *p*

Vln. I *pizz.*

Vln. II *pizz. mf*

Vla. *Solo*

Vc.

Db.

33 **E**

Picc. *fp*

3 Fl. *un peu en dehors*

3 Ob.

C. A.

3 Cl. (B \flat)

Bass Cl. *p*

3 Bsn. *p*

Cbsn.

1.3.5 *mf*

6 Hns. *mf*

2.4.6 *mf*

1.2 *mf* (senza sord.)

Tpt. *mf* (senza sord.)

3.4 *mf*

3 Tbn. *fp*

Tba. *mf*

Timp. *p*

Tri.

G-ro

T.-t.

B. D.

Xyl.

Cel.

Accord.

Hp. I

Hp. II

E

Vln. I

Vln. II

Vla. *mf* *p*

Vc. *fp* *p*

Db. *fp* *p*

F

40

Picc. *p*

3 Fl. *p* 3°

3 Ob. *p*

C. A. *p*

3 Cl. (B \flat) *p* 3°

Bass Cl. *p*

3 Bsn. *p* 3 *mf*

Cbsn. *p* 3

1.3.5 *mf* a 3

6 Hns. *mp* a 3

2.4.6 *mf* 3

1.2 *mp* a 2

Tpt. *mp* a 2

3.4 *mp* a 2

3 Tbn. *mp* a 3

Tba. *mp* a 3

Timp. *mp* 3 *fp* *p* *en dehors* *tr* *ppp*

Tri.

G-ro

T.-t.

B. D.

Xyl.

Cel.

Accord.

Hp. I

Hp. II

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Db.

F

46

G **H**

Picc.

3 Fl.

3 Ob.

C. A.

3 Cl. (B \flat)

Bass Cl.

3 Bsn. *mf* 3

Cbsn.

1.3.5
6 Hns. 3

2.4.6 3

1.2
Tpt. 3.4

3 Tbn. 3

Tba.

Timp.

Tri. *p* 3

G-ro *mf* 3

T.-t. *p* *ppp*

B. D. *p*

Xyl. *mp* 3

Cel. *mp* 3

Accord. Solo *p* *mp* 3

Hp. I *mp*

Hp. II *mp*

G **H**

Vln. I *ppp* 3 *mf* sul D

Vln. II *p* 3 *mf* sul G

Vla. *p* 3 *mf*

Vc. *p* *mf*

Db. *mf*

54

I

Picc. *mf*

3 Fl. *mf*

3 Ob. *mf*

C. A. *mf*

3 Cl. (B \flat) *mf*

Bass Cl. *mf*

3 Bsn. *mf*

Cbsn. *mf*

1.3.5

6 Hns. 2.4.6

1.2

Tpt. 3.4

3 Tbn. *mp*

Tba. *mf*

Timp. *mf*

Tri. *p*

G-ro *p*

T.-t. *mp*

B. D. *p*

Xyl.

Cel.

Accord. *mf*

Hp. I

Hp. II

Vln. I *mf* Div. Tutti **I**

Vln. II *mf* Div.

Vla. *mf* Div.

Vc. *mf* Div. Unis.

Db. *mf*

J

59

Picc. *mf* *p* *p*

3 Fl. *mf*

3 Ob. *mf* *p* 1°

C. A.

3 Cl. (B♭) *p*

Bass Cl.

3 Bsn.

Cbsn.

1.3.5 1° (solo) *p*

6 Hns. *p*

2.4.6

1.2 *mf* *a 2* 1° (solo) *p*

Tpt. *a 2*

3.4

3 Tbn. *p* 3

Tba.

Timp. *mf* 3

Tri.

G-ro

T.-t.

B. D. 3

Xyl. *mf* 3 3

Cel. *mf* 3 3 *p*

Accord. *m* 7

Hp. I

Hp. II

Vln. I *pizz.* 3 *arco* *p*

Vln. II *pizz.* 3 *arco* *p*

Vla. *pizz.* 3 *arco* *p*

Vc. *pizz.* 3

Db. *pizz.* 3

108 **S**

Picc.

3 Fl.

3 Ob.

C. A.

3 Cl. (B \flat)

Bass Cl.

3 Bsn.

Cbsn.

1.3.5

6 Hns.

2.4.6

1.2

Tpt.

3.4

3 Tbn.

Tba.

Timp.

Tri.

G-ro

T.-t.

B. D.

Xyl.

Cel.

Accord.

Hp. I

Hp. II

S

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

a 3

mf

3

mf

3

mf

p

3

p

3

3 $^{\circ}$

3 $^{\circ}$

3 $^{\circ}$

5 $^{\circ}$

6 $^{\circ}$

4 $^{\circ}$

3

3

ff

mp

V

3

U 126 V

Picc.

3 Fl.

3 Ob.

C. A.

3 Cl. (B \flat)

Bass Cl.

3 Bsn.

Cbsn.

1.3.5
6 Hns.

2.4.6

1.2
Tpt.

3.4
Tpt.

3 Tbn.

Tbn.

Timp.

Tri.

G-ro

T.-t.

B. D.

Xyl.

Cel.

Accord.

Hp. I

Hp. II

Vln. I

Vln. II

Vla.

Vc.

Db.

mf cresc.

ff

ff

Div.

8 me

