



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: Paulo e Clélia
Compositeur: Torcato, Marcelo
Arrangeur: Torcato, Marcelo
Licence: Creative Commons Licence
Instrumentation: Orchestre
Style: Classique

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

http://www.free-scores.com/partitions_gratuites_torca-marcelo.htm

- Contacter l'artiste
- Commenter cette partition
- Ajouter votre interprétation MP3
- Accès partition et écoute audio avec ce QR Code :



Cette partition ne fait pas partie du domaine public. Merci de contacter l'artiste pour toute utilisation hors du cadre privé.

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.

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* - - - *p* - - -

Bom. - - - *p* - - -

C.cl. - - - *p* - - -

Hp. - - - *f* - - -

Vl.1 - - - *f* - - - *8^{va}* - - -

Vl.2 - - - *f* - - - *8^{va}* - - -

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. *ff* *f*
 Ob. *ff* *f*
 C.i. *ff* *f*
 Cl.Bb *ff* *f*
 Cl.b. *ff* *f*
 Fg. *ff* *f*
 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. - - -

Vi.1 *p d* - - -

Vi.2 *p d* - - -

Vla. *o l* - - -

Vc. *c 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. -

The score is divided into three measures. The woodwind section (Ob., C.i., Cl.Bb, Cl.b., Fg., Tr.F, Tpe.Bb, Tbn., Tb., Timp.C-G, Trg., Bom., C.cl.) is mostly silent, indicated by dashes. The string section (Vl.1, Vl.2, Vla., Vc., Cb.) is active, playing a rhythmic pattern of eighth and sixteenth notes. The strings are in a key with one sharp (F#) and a key signature of one flat (Bb).

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

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.

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.

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

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.

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. -
 Bom. -
 C.cl. *pp*
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. -
 Cb. -

Flt. - - -

Fl. - - -

Ob. - - -

Cl.i. - - -

Cl.Bb. - - -

Cl.b. - - -

Fg. - - -

Tr.F. - - -

Tpe.Bb. - - -

Tbn. - - -

Tb. - - -

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

Trg. *mf*

Bom. *mf*

C.cl. *p* *sfz* *sfz* *pp*

Hp. - - -

Vl.1. - - -

Vl.2. - - -

Vla. - - -

Vc. - - -

Cb. - - -

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. -

Flt. *ff*
 Fl. *ff*
 Ob. *ff*
 C.i. *ff*
 Cl.Bb *ff*
 Cl.b. *ff*
 Fg. *ff*
 Tr.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.

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. *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: sfz , mf , f
 Trg. -
 Bom. -
 C.cl. p
 Hp. -
 Vl.1 -
 Vl.2 -
 Vla. -
 Vc. sfz , mf , f
 Cb. sfz , mf , f

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb -
 Cl.b. -
 Fg. -
 Tr.F -
 Tpe.Bb -
 Tbn. -
 Tb. -
 Timp.C-G: *mf* (triplets), *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)

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

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

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

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

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

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

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

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

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

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

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

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

Trg.

Bom.

C.cl.

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

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

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

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

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

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

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.

p

p

pp

p

Flt. *mf*

Fl. *mf*

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.

Musical score for a symphony orchestra, showing staves for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Percussion, Harp, Violin, Viola, and Cello/Double Bass. The score is divided into three measures with dynamic markings such as *f*, *mf*, *p*, and *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.

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. *mf*
 C.cl. *mf*
 Hp. -
 Vl.1 *mf*
 Vl.2 *mf*
 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

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*

Fl. *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.

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.

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.*

Flt. $\frac{2}{4}$
 Fl. $\frac{2}{4}$
 Ob. $\frac{2}{4}$
 C.i. $\frac{2}{4}$
 Cl.Bb $\frac{2}{4}$
 Cl.b. $\frac{2}{4}$
 Fg. $\frac{2}{4}$
 Tr.F $\frac{2}{4}$
 Tpe.Bb $\frac{2}{4}$
 Tbn. $\frac{2}{4}$
 Tb. $\frac{2}{4}$
 Timp.C-G $\frac{2}{4}$
 Trg. $\frac{2}{4}$
 Bom. $\frac{2}{4}$
 C.cl. $\frac{2}{4}$
 Hp. $\frac{2}{4}$
 Vl.1 $\frac{2}{4}$
 Vl.2 $\frac{2}{4}$
 Vla. $\frac{2}{4}$
 Vc. $\frac{2}{4}$
 Cb. $\frac{2}{4}$

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 is written for a symphony orchestra. 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.), and Trumpet in F (Tr.F.). The brass section includes Trumpet in E-flat (Tpe.Bb), 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 string section includes Violin I (Vl.1), Violin II (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations, including rests, notes, and triplets.

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 18 staves. The woodwind section (Flt., Fl., Ob., C.i., Cl.Bb, Cl.b., Fg., Tpe.Bb, Tbn., Tb.) features complex rhythmic patterns, including triplets and sixteenth-note runs. The brass section (Tr.F, Tbn., Tb.) provides harmonic support with sustained notes and rhythmic figures. The string section (Vl.1, Vl.2, Vla., Vc., Cb.) plays a steady, rhythmic accompaniment. The percussion section (Timp.C-G, Trg., Bom., C.cl.) adds texture with various drum sounds and cymbal effects. The harp (Hp.) provides a sustained harmonic background.

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

This page of a musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, and their corresponding staves are stacked vertically. The score is divided into three measures across the top.

- Flt. and Fl.:** Both parts play a melodic line consisting of eighth notes, with a triplet of eighth notes in the second measure.
- Ob., C.i., Cl.Bb., Tr.F., and Tbn.:** These instruments play a rhythmic accompaniment of eighth notes, with triplets in the second and third measures.
- Cl.b. and Fg.:** The Clarinet in B-flat and Bassoon parts play a more complex melodic line with eighth notes and triplets.
- Tpe.Bb. and Tbn.:** The Trombone parts play a melodic line with eighth notes and triplets.
- Tb.:** The Tuba part plays a simple melodic line with eighth notes.
- Timp.C-G:** The Timpani part is marked with a rest (-) in all three measures.
- Trg., Bom., and C.cl.:** The Percussion parts (Triangle, Bombardier, and Cymbal) play rhythmic patterns with accents.
- Hp.:** The Harp part plays a simple melodic line with eighth notes.
- VI.1, VI.2, and Vla.:** The Violin and Viola parts play a rhythmic accompaniment of eighth notes, with triplets in the second and third measures.
- Vc. and Cb.:** The Violoncello and Contrabass parts play a simple melodic line with eighth notes.

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 woodwinds and strings with triplets. The third measure shows woodwinds and strings with triplets and 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

The score is for a full orchestra. The instruments listed 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., VI.1, VI.2, Vla., Vc., and Cb. The music is in 4/4 time. The tempo is marked 'M' (Moderato) at 80 beats per minute. The dynamic marking 'mf' is present for the Timpani part. The score shows a complex rhythmic pattern for the Timpani, consisting of repeated eighth-note triplets.

Flt. *f*

Fl.

Ob.

C.i.

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. *f*

Cl.Bb

Cl.b. *p*

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc. *mf*

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.

sfz pp
sfz pp
sfz pp
sfz pp
f sfz

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 ♩ = 110

Flt. - - -

Fl. - - - ♩ = 110

Ob. - - - ♩ = 110

C.i. - - - ♩ = 110

Cl.Bb - - - ♩ = 110

Cl.b. - - - ♩ = 110

Fg. trio ♩ = 110

Tr.F. trio ♩ = 110

Tpe.Bb - - - ♩ = 110

Tbn. trio ♩ = 110

Tb. - - - ♩ = 110

Timp.C-G trio ♩ = 110

Trg. - - - ♩ = 110

Bom. - - - ♩ = 110

C.cl. - - - ♩ = 110

Hp. p ♩ = 110

VI.1 - - - ♩ = 110

VI.2 - - - ♩ = 110

Vla. trio ♩ = 110

Vc. trio ♩ = 110

Cb. trio ♩ = 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. *[Complex rhythmic pattern]*
 Vl.1 *[Complex rhythmic pattern]*
 Vl.2 - - -
 Vla. *[Complex rhythmic pattern]*
 Vc. *[Complex rhythmic pattern]*
 Cb. *[Complex 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 *mf* -
 Vla. -
 Vc. -
 Cb. -

This musical score page contains 18 staves for various instruments. The top 17 staves are for woodwinds and percussion, all of which are currently silent, indicated by a horizontal line with a dash. The 18th staff is for the Harp (Hp.), which plays a complex accompaniment. The 19th and 20th staves are for Violin 1 (Vl.1) and Violin 2 (Vl.2). The 21st staff is for Viola (Vla.). The 22nd and 23rd staves are for Violoncello (Vc.) and Contrabasso (Cb.). The score is divided into three measures. The first measure shows the initial melodic lines for the strings and harp. The second and third measures show a continuation of these lines with some rests and dynamic markings.

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. -
 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 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.) have active parts. The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The strings provide a harmonic and rhythmic foundation.

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.

O

The musical score is arranged in a standard orchestral format. 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.), Bassoon (Fg.), Trumpet in F (Tr.F), Trombone in B-flat (Tpe.Bb), Trombone (Tbn.), Trombone (Tb.), and Timpani in C and G (Timp.C-G). The percussion section includes Triangle (Trg.), Bombo (Bom.), and Cymbal (C.cl.). The keyboard section includes Harp (Hp.). The string section includes Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The woodwinds and strings are mostly silent in this section, indicated by dashes on their staves. The Harp and strings have active parts. The Harp part consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The string parts feature a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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*
p
 Fl. *p*
 Ob. *p*
 C.i. *f*
 Cl.Bb *p*
 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 more static accompaniment. The percussion instruments provide a steady rhythmic accompaniment. 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.

This page of the musical score contains 20 staves. The instruments listed on the left are: Flute (Flt.), Flute (Fl.), Oboe (Ob.), Clarinet in C (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 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 is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and triplets. The woodwinds and strings are active throughout the page, while the brass and harp are mostly silent.

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 page of a musical score contains 21 staves for various instruments. The instruments listed on the left are: Flt. (Flute), Fl. (Flute), Ob. (Oboe), C.i. (Cor Anglais), Cl.Bb. (Clarinet in B-flat), Cl.b. (Clarinet in B), Fg. (Fagotto/Bassoon), Tr.F. (Trumpet in F), Tpe.Bb. (Trumpet in E-flat), Tbn. (Trombone), Tb. (Tuba), Timp.C-G. (Timpani C-G), Trg. (Trombino), Bom. (Bombo), C.cl. (Corno), Hp. (Harpe/Piano), Vl.1. (Violin 1), Vl.2. (Violin 2), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings like *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.

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 page of a musical score is arranged in a standard orchestral format with 22 staves. The instruments and their parts are as follows:

- Flt. (Flute):** Active throughout the page with melodic lines.
- Fl. (Flute):** Active throughout the page with melodic lines.
- Ob. (Oboe):** Active throughout the page with melodic lines.
- C.i. (Clarinet in C):** Mostly silent, indicated by a long dash.
- Cl.Bb (Clarinet in Bb):** Active in the second and third measures.
- Cl.b. (Clarinet in Bb):** Active in the second and third measures, marked with a *p* (piano) dynamic.
- Fg. (Fagotto/Bassoon):** Active in the second and third measures.
- Tr.F (Tromba/F Trumpet):** Mostly silent, indicated by a long dash.
- Tpe.Bb (Tromba/Bb Trumpet):** Mostly silent, indicated by a long dash.
- Tbn. (Trombone):** Active in the first and second measures.
- Tb. (Trombone):** Active in the first and second measures.
- Timp.C-G (Timpani C-G):** Mostly silent, indicated by a long dash.
- Trg. (Tamborim):** Active with a rhythmic pattern.
- Bom. (Bombo):** Active with a rhythmic pattern.
- C.cl. (Caxixi):** Active with a rhythmic pattern.
- Hp. (Harpa):** Mostly silent, indicated by a long dash.
- VI.1 (Violino I):** Mostly silent, indicated by a long dash.
- VI.2 (Violino II):** Mostly silent, indicated by a long dash.
- Vla. (Viola):** Mostly silent, indicated by a long dash.
- Vc. (Violoncello):** Active in the first and second measures.
- Cb. (Contrabbasso):** Active in the first and second 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.
 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.

mf

mf

mf

f

f

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

R

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

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

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

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

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

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

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

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

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

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

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

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

Trg. - - -

Bom. - - -

C.cl. - - -

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

VI.1 $\frac{4}{4}$ p \circ \circ \circ

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

Vla. $\frac{4}{4}$ p \circ \circ \circ

Vc. $\frac{4}{4}$ p \circ \circ \circ

Cb. $\frac{4}{4}$ p \circ \circ \circ

Flt.

Fl.

Ob.

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.

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* *decresc.* *p*
 Vl.2 *mf* *decresc.* *p*
 Vla. *mf* *decresc.* *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. -
 Vl.1 *mf* *decresc.* *pp*
 Vl.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* γ ζ

C.cl. - - - *pp* γ ζ

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.

Flt. -
 Fl. -
 Ob. *p*
 C.i. *p*
 Cl.Bb *p*
 Cl.b *p*
 Fg. *pp*
 Tr.F. *pp*
 Tpe.Bb -
 Tbn. *pp*
 Tb. *pp*
 Timp.C-G -
 Trg. *p*
 Bom. *p*
 C.cl. *p*
 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.

T

The musical score is organized into three measures. The first measure shows the initial dynamics for each instrument. The second measure, marked with a large 'T', features a significant change in dynamics for most instruments, with many moving to a *p* dynamic. The third measure continues the *p* dynamics for the majority of the ensemble. The Harp part consists of continuous triplet patterns in both hands. The Tuba and Contrabass parts play steady eighth-note patterns. The Percussion part includes a snare drum roll in the second measure.

Instrument List and Dynamics:

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

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 Contrabass) play a rhythmic pattern of eighth notes. The percussion (Timpani, Triangle, Bongo, and Cymbal) provides a steady accompaniment. The piano (Hp.) plays a complex texture with triplets in both hands.

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

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*

Tr.F *pp*

Tpe.Bb *pp* *ppp*

Tbn. *pp*

Tb. *pp*

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

Trg. *sc.* *sc.*

Bom.

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**

ff *f*

pp

pp

D **E** = 80

$\frac{3}{4}$

p

pp

F

G = 120

$\frac{4}{4}$

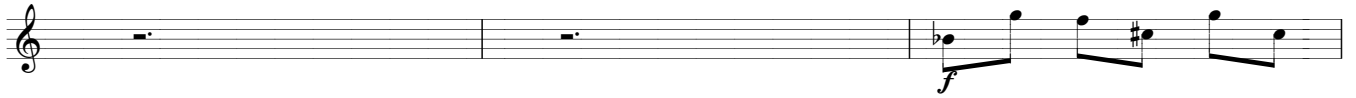
ff

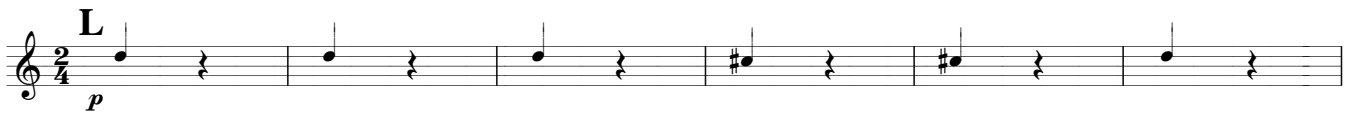
Paulo e Clélia

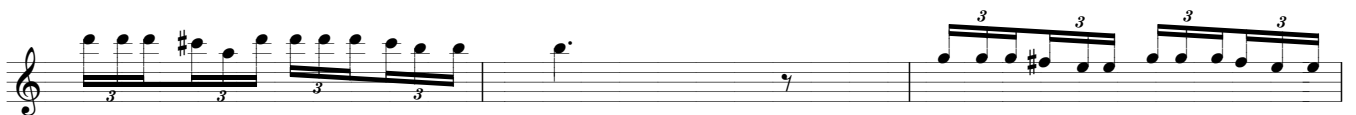
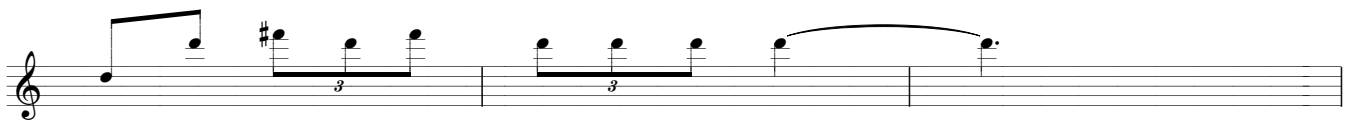
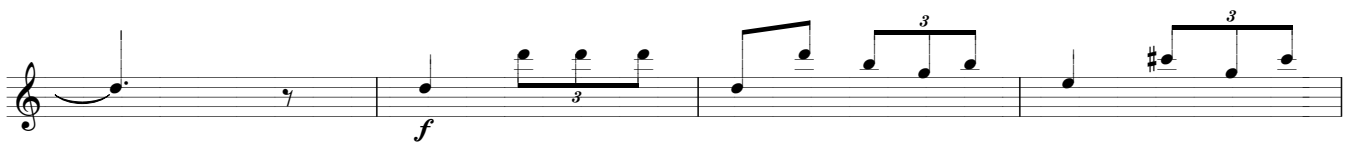
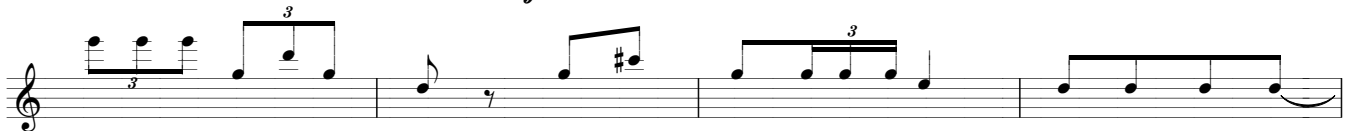
Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written for a flute and piano. It begins with a Flute (Flt.) part in 2/4 time, marked with a piano (*p*) dynamic and a hairpin crescendo. The piano accompaniment consists of several staves, with dynamics ranging from *mf* to *f*. The score includes a section labeled 'H' and a section labeled 'I'. Section 'I' features a piano (*p*) dynamic and includes a triplet of eighth notes. The score concludes with a section labeled 'J' in 3/4 time, marked 'rit.' (ritardando) and 'a tempo'. The piano part ends with a series of triplet eighth notes, marked with a piano (*p*) dynamic.

Flt. 



L




Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

The score is written for a Flute in 4/4 time. It consists of four staves. The first staff is a whole rest. The second and third staves contain a melodic line with triplets and a dynamic marking of *p*. The fourth staff contains a bass line with dynamic markings of *mf*, *decresc.*, *pp*, and *ppp*. There are also dynamic markings of *mf* and *p* in the upper part of the fourth staff. The piece concludes with a double bar line.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

mf

B - - - - -

mf

C - - - - -

pp

pp

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

$\text{♩} = 80$

pp

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

f = 120

ff *f* *mf*

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

The musical score is written for Flute (Fl.) in 2/4 time. It begins with a dynamic marking of *p*. The score consists of 14 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 contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The fourth staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The fifth staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The sixth staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The seventh staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The eighth staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The ninth staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The tenth staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The eleventh staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The twelfth staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The thirteenth staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The fourteenth staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The score includes dynamic markings such as *mf*, *f*, and *p*. It also features a *rit.* (ritardando) marking and a change in time signature to 3/4. The piece concludes with a *a tempo* marking and a final melodic line.

Fl.

The musical score for Flute consists of several systems. The first system features a complex rhythmic pattern of triplets. The second system continues this pattern. The third system shows a melodic line with a dynamic marking of *f*. The fourth system includes a *rit.* marking. The fifth system is marked *p*. The sixth system is marked *mf*. The seventh system is marked *f*. The eighth system is marked *f*. The ninth system is marked *f*. The tenth system is marked *f*. The eleventh system is marked *f*. The twelfth system is marked *f*. The thirteenth system is marked *f*. The fourteenth system is marked *f*. The fifteenth system is marked *f*. The sixteenth system is marked *f*. The seventeenth system is marked *f*. The eighteenth system is marked *f*. The nineteenth system is marked *f*. The twentieth system is marked *f*. The score concludes with a double bar line and a 2/4 time signature.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Fl. $\text{♩} = 80$

sfz pp ³

$\text{♩} = 110$

N

P
p

Q

The musical score is written for Flute and Piano. It begins with a tempo of 80 beats per minute in 4/4 time. The flute part features two triplet passages marked *sfz pp*. The piano part starts with a piano (*p*) dynamic and includes a section marked **N** (ritardando) and another marked **Q** (quasi). The score consists of 15 staves for the piano and one staff for the flute.

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 rest for 8 measures, marked with a large 'R', followed by another rest for 8 measures, marked with a large 'S'. The first staff contains a melodic line starting with a piano (*p*) dynamic, featuring several triplet patterns. The second staff continues this melodic line, ending with a long note. The third staff shows a melodic line with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section with a decrescendo (*decresc.*) leading to a pianissimo (*pp*) section. The fourth staff continues the piano (*p*) section, ending with a very pianissimo (*ppp*) section. The score includes various dynamic markings: *p*, *mf*, *pp*, and *ppp*, as well as performance instructions like *decresc.* and *pp*.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

The score is written for Oboe in 4/4 time. It begins with a key signature of one flat (B-flat) and a key signature change to A major. The first staff shows a melodic line starting with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The second staff contains a whole note chord **B**. The third and fourth staves feature a melodic line with a mezzo-forte (*mf*) dynamic. The fifth staff shows a whole note chord **C**. The sixth staff begins with a piano (*pp*) dynamic and a triplet of eighth notes, followed by a whole note chord **D**. The seventh staff contains a whole note chord **E** with a 3/4 time signature change and a tempo marking of $\text{♩} = 80$. The eighth staff shows a melodic line with a piano (*p*) dynamic. The ninth staff features a melodic line with a pianissimo (*pp*) dynamic and a 4/4 time signature change to F major. The tenth staff contains a whole note chord **G** with a tempo marking of $\text{♩} = 120$. The eleventh staff shows a melodic line with a fortissimo (*ff*) dynamic. The final staff is a whole rest.

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. It begins with a dynamic marking of *p* and features several triplet patterns. The first staff contains a melodic line with triplets and a dynamic marking of *p*. The second staff continues the melodic line with triplets and a dynamic marking of *p*. The third staff features a melodic line with a dynamic marking of *p* and a *mf* marking. The fourth staff contains a melodic line with a dynamic marking of *p* and a *mf* marking. The fifth staff features a melodic line with a dynamic marking of *p* and a *mf* marking. The sixth staff concludes the piece with a dynamic marking of *ppp* and a *decresc.* marking.

Paulo e Clélia

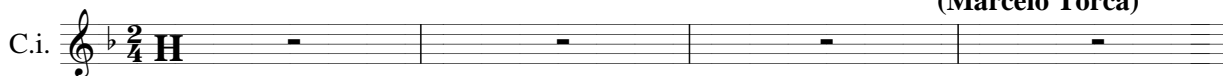
Marcelo Morales Torcato

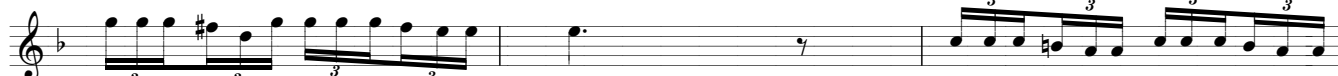
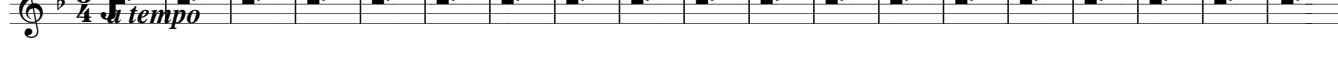
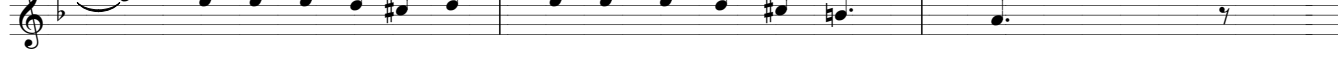
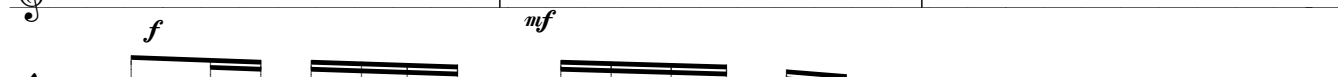
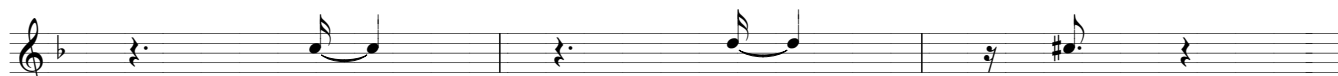
(Marcelo Torca)

C.i.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.i. 



Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.i. $\text{♩} = 80$

f

sfz *pp*

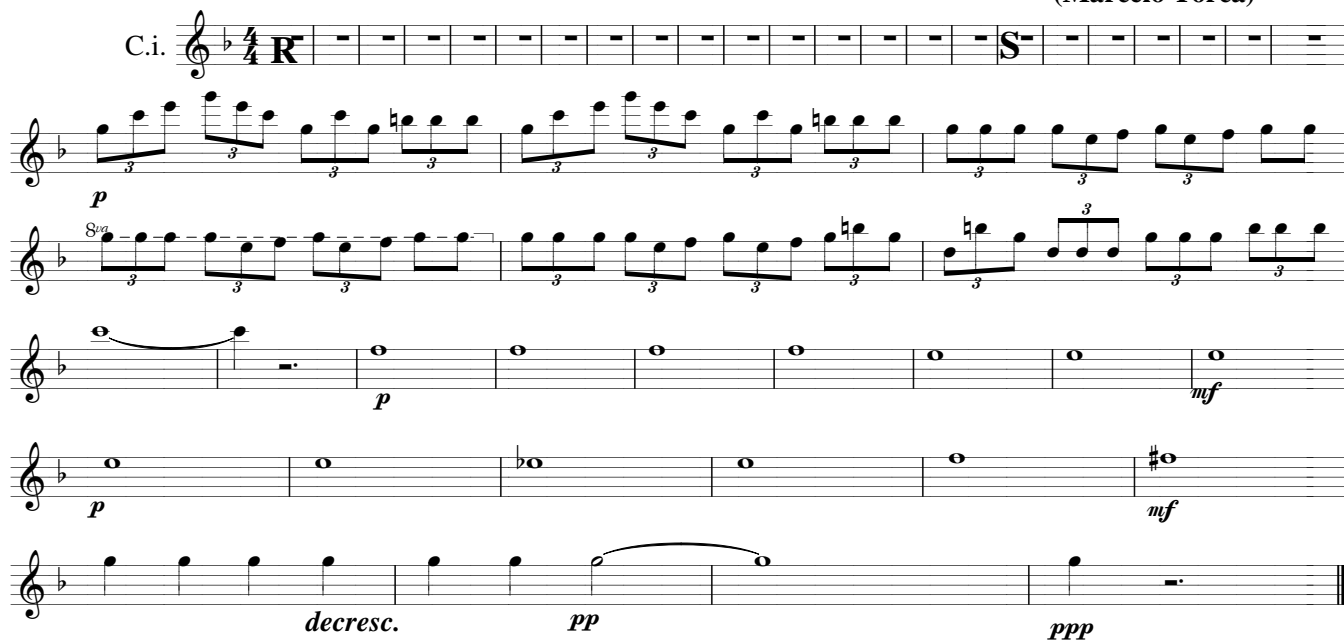
sfz *pp*

$\text{♩} = 110$

N **P** **Q**

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.i. 

p

mf

p

mf

decresc. *pp* *ppp*

Paulo e Clélia

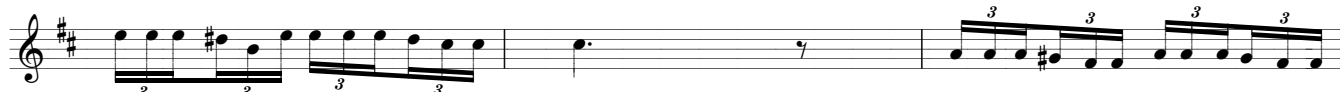
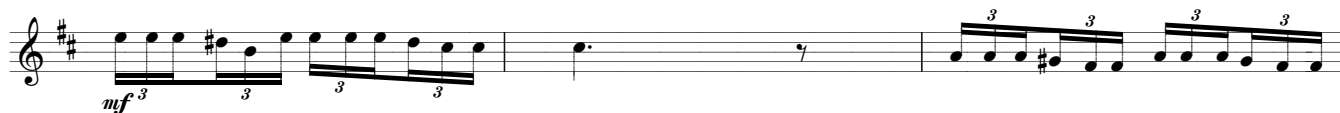
Marcelo Morales Torcato
(Marcelo Torca)

Musical score for Paulo e Clélia, featuring Cl. Bb and voice parts. The score is in G major and 4/4 time, with a key signature of one sharp (F#) and a time signature of 4/4. The piece is divided into sections A, B, C, D, E, F, and G. The score includes dynamics such as *ff*, *f*, *mf*, *pp*, and *f*. The tempo is marked $\text{♩} = 80$ and $\text{♩} = 120$. The score includes a *Sca* (Scalando) section and a *3* (triple) section. The score is written for Cl. Bb and voice parts, with a piano accompaniment. The score is in G major and 4/4 time, with a key signature of one sharp (F#) and a time signature of 4/4. The piece is divided into sections A, B, C, D, E, F, and G. The score includes dynamics such as *ff*, *f*, *mf*, *pp*, and *f*. The tempo is marked $\text{♩} = 80$ and $\text{♩} = 120$. The score includes a *Sca* (Scalando) section and a *3* (triple) section. The score is written for Cl. Bb and voice parts, with a piano accompaniment.

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. A - - - - -

p

mf

pp *pp* **D** - -

$\text{E} = 80$
pp

pp *p*

F G *f*

pp *f* *p*

Paulo e Clélia

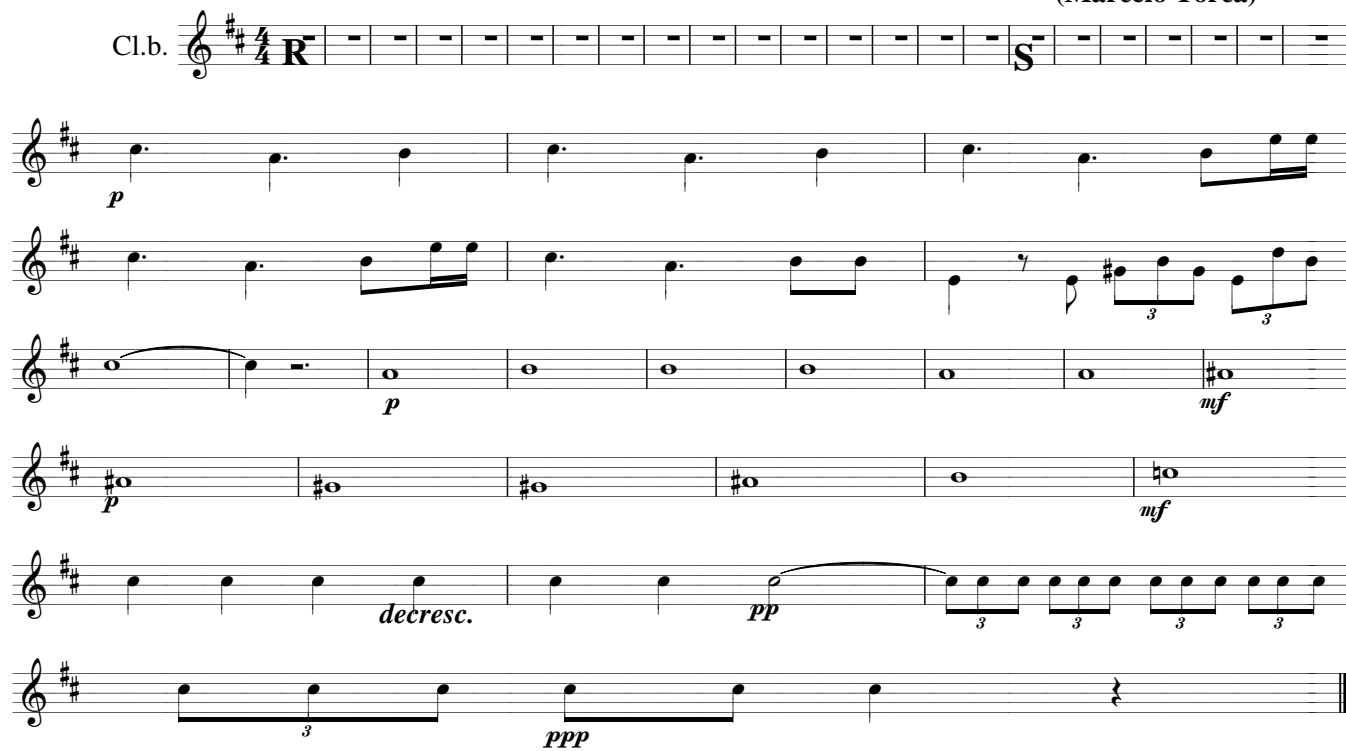
Marcelo Morales Torcato
(Marcelo Torca)

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

f *mf* *mf* *f* *mf* *mf* *rit.* *a tempo* *rit.* *mf* *mf* *f*

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 starts with a **p** dynamic and features a complex melodic line with many sixteenth notes. The third staff continues with a **p** dynamic and includes a **C** chord symbol. The fourth staff has a **pp** dynamic and a triplet of eighth notes, with a **D** chord symbol above. The fifth staff includes a tempo marking of $\text{♩} = 80$ and a time signature change to 3/4, with an **E** chord symbol. The sixth staff has a **pp** dynamic. The seventh staff continues with a **pp** dynamic. The eighth staff has a **pp** dynamic and a slur over two notes, with a **F** chord symbol and a time signature change to 4/4. The ninth staff has a tempo marking of $\text{♩} = 120$ and a **G** chord symbol. The tenth staff features a **ff** dynamic and a complex melodic line with many sixteenth notes, with a **f** dynamic marking. The eleventh staff has a **p** dynamic and a complex melodic line. The twelfth staff has a **pp** dynamic. The score ends with a double bar line.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

The musical score is written for a string quartet in B-flat major, 2/4 time. It consists of 15 staves. The first staff is a grand staff with a treble clef and a common time signature. The remaining 14 staves are bass clefs. The score includes various dynamics such as *p*, *mf*, and *f*, as well as articulation marks like accents and slurs. The piece concludes with a *rit.* marking and a final double bar line with a 3/4 time signature.

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

8^{va}

mf

f

rit.

2/4 **L**

p

mf

f

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

$\text{♩} = 80$

Fg. $\text{♩} = 80$

$\text{♩} = 110$

The musical score is written for a single instrument, likely a double bass, in a 4/4 time signature. It begins with a tempo of 80 beats per minute. The first section, marked 'Fg.', consists of several measures of music, including a series of triplets. The dynamics range from piano (*p*) to mezzo-forte (*mf*). A second section begins at a tempo of 110 beats per minute, marked with a '7' and a 'N'. This section features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics include piano (*p*) and mezzo-forte (*mf*). The score concludes with a final measure containing a fermata.

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, marked 'Fg.' and 'R'. The second staff begins with a *pp* dynamic and contains a triplet of eighth notes. The third staff continues with triplets and includes a *p* dynamic marking. The fourth staff features a slur over a half note and a *p* dynamic. The fifth staff has a *mf* dynamic and a *decresc.* marking. The sixth staff contains a *p* dynamic, a *decresc.* marking, and a *cresc.* marking. The seventh staff includes a *decresc.* marking, an *8^{va}* marking, and a *pp* dynamic. The piece ends with a double bar line.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

mf

f

B - - - -

C - - - -

pp *pp*

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

$\text{♩} = 80$

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 score consists of 12 staves. The first staff is for Tr.F (Trumpet F) in 2/4 time, marked **H** (Harmonium). The second and third staves are for piano, with dynamics *f* and *mf*. The fourth and fifth staves are for guitar, with a **I** marking. The sixth staff has a *rit.* marking and a time signature change to $\frac{3}{4}$ **F** *a tempo*. The seventh staff has a *p* marking. The eighth staff has a *rit.* marking and a time signature change to $\frac{2}{4}$ **L** *p*. The ninth and tenth staves are for piano, with a *p* marking. The eleventh and twelfth staves are for guitar, with *mf* 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 marked with a fermata and the letter 'N'. The fourth staff contains a whole note marked with a fermata and the letter 'O'. The fifth staff contains two whole notes marked with a fermata and the letters 'P' and 'Q' respectively. The sixth staff is empty.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tr.F

pp

p

mf *p*

mf *decresc.*

pp

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

f


Paulo e Clélia

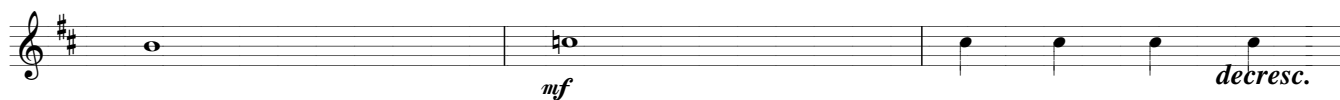
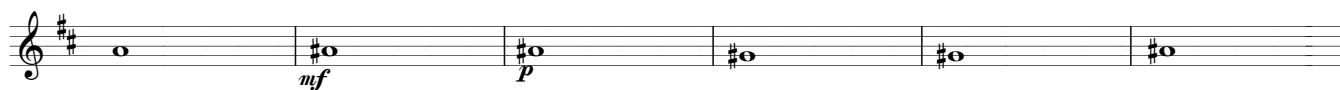
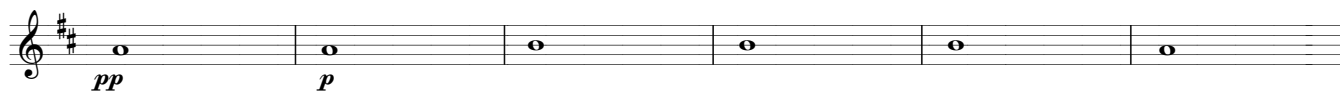
Marcelo Morales Torcato
(Marcelo Torca)

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

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tpe. Bb 



Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

mf

f

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

pp 3 *pp* 3

D - - - - -

$\text{♩} = 80$

pp **F** 3/4 *pp* *pp*

pp

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

G

mf

f

p 3 *mf* 3 *sfz*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tbn. $\text{B}\flat$ $\frac{2}{4}$ **H**

The score is written for Tuba in 2/4 time, marked **H** (Horn). 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 changes to 3/4 time, marked *a tempo*, and begins with a *mf* dynamic. The eleventh and twelfth staves contain complex rhythmic patterns with triplet markings. The thirteenth and fourteenth staves continue the melodic line with *f* dynamics and triplet markings. The fifteenth and sixteenth staves conclude the piece with *rit.* markings.

Tbn.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tbn. $\text{♩} = 80$

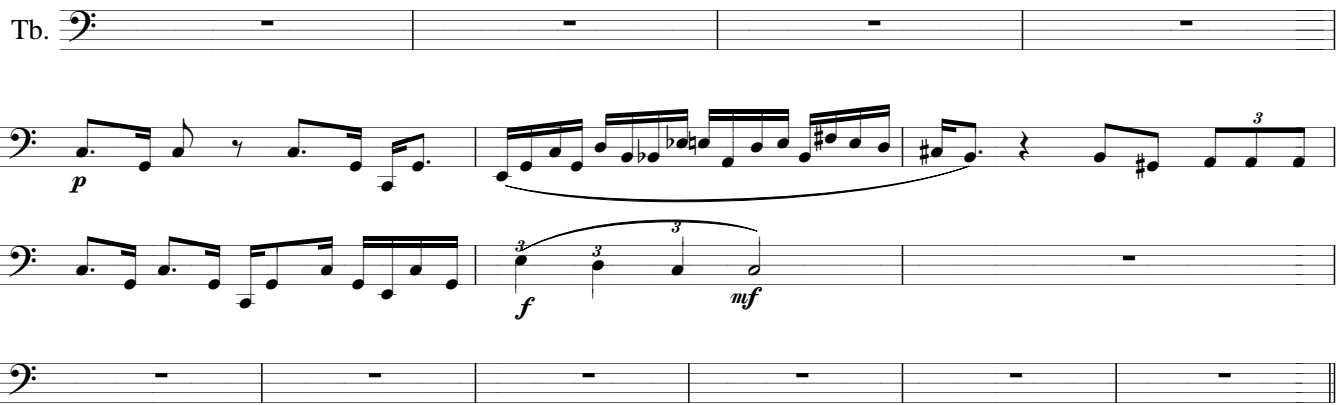
The score consists of a tuba part and multiple bass staves. The tuba part starts with a whole rest in 4/4 time, marked with a tempo of 80. The bass staves feature a complex rhythmic pattern of triplets, starting with a mezzo-forte (*mf*) dynamic. The tempo changes to 110 for the vocal line, which begins with a whole note 'N' followed by a whole rest. The vocal line continues with a piano (*p*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings like 'P' and 'Q'. The score concludes with a final cadence on the bass staves.

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

The musical score is written for a tuba (Tb.) in 4/4 time. It begins with a key signature of one sharp (F#) and a dynamic marking of *f*. The score is divided into sections labeled A, B, C, D, E, F, and G. Section A is the first system. Section B starts with a key signature change to one flat (Bb) and a dynamic marking of *f*. Section C is a whole rest. Section D starts with a key signature change to two sharps (D) and a dynamic marking of *pp*, featuring a triplet. Section E is marked with a tempo of $\text{♩} = 80$ and a dynamic marking of *pp*, with a 3/4 time signature. Section F is marked with a dynamic marking of *pp* and a 4/4 time signature. Section G is marked with a tempo of $\text{♩} = 120$ and a dynamic marking of *f*. The score consists of multiple staves, with some staves containing rests or specific rhythmic patterns.

Tb. 

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written for a tuba (Tb.) and a double bass (L.). The tuba part is in the key of C major and 2/4 time, consisting of a series of whole rests. The double bass part is in the key of C major and 2/4 time, starting with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. A first ending bracket is present in the 11th measure of the double bass part. The piece features a tempo change from *rit.* (ritardando) to *a tempo* at the 12th measure, marked with a 3/4 time signature. The score concludes with a *ff* (fortissimo) dynamic marking in the final measure.

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 whole rest. The second staff begins with a *pp* dynamic and contains a melodic line of quarter notes. The third staff starts with a *p* dynamic and features a steady eighth-note accompaniment. The fourth staff includes dynamic markings of *cresc.*, *mf*, *decresc.*, and *p*. The fifth staff continues with *cresc.*, *decresc.*, and *cresc.* markings. The sixth staff begins with *mf*, followed by *decresc.* and *pp* markings, and concludes with a long note and a final quarter rest.

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

Timp. C-G $\frac{4}{4}$ A *pp*

f

pp *mf* *f* C

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

f *pp* *mf* *p*

pp E $\frac{3}{4}$ $\text{♩} = 80$


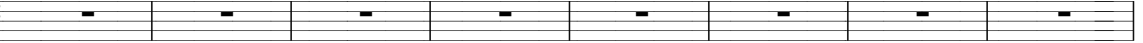
$\text{♩} = 80$ F $\frac{4}{4}$

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

f *mf* *p*

pp G $\text{♩} = 120$ *f* $\text{♩} = 120$

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 bass clef $\frac{2}{4}$ **H** - - - - -

bass clef - - - - -

bass clef - - - - -

bass clef - - - - -

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

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

bass clef - - - - -

bass clef - - - - -

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

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Timp.C-G mf M $\text{♩} = 80$

The musical score consists of ten staves of music, all in bass clef. The first staff is labeled 'Timp.C-G' and has a dynamic marking of 'mf'. Above the first staff, there is a 'M' marking and a tempo indication of a quarter note equal to 80. The music is written in 4/4 time and features a continuous pattern of eighth-note triplets. The first nine staves contain this triplet pattern. The tenth staff begins with a tempo change to a quarter note equal to 110. This section includes a single eighth note followed by rests, and then several staves of rests. The final two staves of this section are marked with 'P' and 'Q' respectively.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Trg. **A** - - - - -

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

D *p* *mf* *pp*

E *p* $\text{♩} = 80$

F *p* *mf* *pp*

G *f* *p*

mf *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

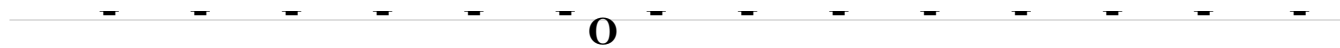
mf

f

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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



P *p*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Trg. **R** - - -

S *pp* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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

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 - - - -

pp *p* *sfz* *pp* *sfz* **E**

pp *pp* *sfz* *sfz* *pp* **G**

p *sfz* *p* 120 *pp*

mf

pp *p* *sfz* *pp*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.cl. **H**

pp

I

rit.

J *a tempo*

L *p*

mf

f *sfz*

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

C.cl.M

$\text{♩} = 80$

$\text{♩} = 110$

N

O

P

p

Q

mf

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 is written for Harp (Hp.) in 2/4 time. It consists of several systems of music. The first system shows a treble clef with a key signature of one sharp (F#) and a common time signature of 2/4. The music begins with a few chords and rests, followed by a triplet of eighth notes. The dynamic marking *mf* is present. The second system continues with a steady stream of triplets of eighth notes. The third system introduces a *p* (piano) dynamic. The fourth system features a *rit.* (ritardando) marking. The fifth system concludes with a final chord and a 2/4 time signature. The sixth system is a rest for the harp, marked with a large 'L'. The seventh system begins with a *p* dynamic and features a series of chords. The eighth system continues with chords and a *f* (forte) dynamic. The ninth system concludes with a *ff* (fortissimo) dynamic.

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 for a piano piece in G major, 3/4 time. It consists of eight systems of two staves each. The first system is marked 'Hp.'. The second system has a 'P' dynamic marking. The third system has a 'Q' dynamic marking. The fourth system has a 'P' dynamic marking. The fifth system has a 'Q' dynamic marking. The sixth system has a 'P' dynamic marking. The seventh system has a 'Q' dynamic marking. 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 F G

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

The musical score consists of 15 staves. The first staff is a whole rest. The second staff begins with a melody marked *mf*. The third and fourth staves feature a piano accompaniment with a *p* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *p* dynamic. The tenth staff has a *p* dynamic. The eleventh staff has a *p* dynamic. The twelfth staff has a *p* dynamic. The thirteenth staff has a *p* dynamic. The fourteenth staff has a *p* dynamic. The fifteenth staff has a *p* dynamic. The score includes various musical notations such as slurs, ties, and triplets. The tempo changes from *rit.* to *a tempo*. The key signature is one sharp (F#).

VI.1

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

VI.1 $\text{♩} = 80$

sfz *f* *p*

N **P**

$\text{♩} = 110$

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 has a whole note 'o' (sol) on the first space, marked *mf*, followed by a whole note 'o' (sol) on the second space, marked *p*. The third staff starts with a whole note 'o' (sol) on the second space, marked *mf*, followed by a whole note 'b o' (sol) on the second space, marked *decresc.*, and a whole note 'o' (sol) on the second space, marked *pp*. The fourth staff features a series of eighth notes in a triplet pattern, marked *p*, with a *S^{ra}* (Serenata) marking above the final triplet. The fifth staff continues the triplet pattern, marked *p*, and ends with a whole note 'o' (sol) on the second space, marked *pp*. The sixth staff has a whole note 'o' (sol) on the first space, marked *pp*. The seventh 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

C

pp

3

$\text{♩} = 80$

D

3/4

$\text{♩} = 80$

4/4 **F**

G

f

$\text{♩} = 120$

8va

ff

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

The score consists of 15 staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music begins with a whole rest, followed by a series of eighth and sixteenth notes. Dynamics include *p* (piano) and *rit.* (ritardando). There are several accents and a triplet of eighth notes. The key signature changes to three sharps (F#, C#, G#) at the end of the first system. The second system continues with similar rhythmic patterns and dynamics. The third system features a triplet of eighth notes and a *rit.* marking. The fourth system ends with a double bar line and a 3/4 time signature. The fifth system begins with a *p* dynamic and an *a tempo* marking, followed by a series of eighth and sixteenth notes.

VI.2

mf

p

rit.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

VI.2 $\text{♩} = 80$

pp

sfz pp 3

$\text{♩} = 110$

mf

f

p

P

Q

The score is for a Violin II part in 4/4 time. It begins with a tempo of 80 beats per minute. The first staff shows a whole rest. The second staff contains a triplet of eighth notes marked *pp* and *sfz pp 3*. The tempo then changes to 110 beats per minute. The piece features a variety of dynamics including *mf*, *f*, and *p*. There are also dynamic markings **P** and **Q** in later staves. The score consists of 13 staves of music.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Vla. $\frac{3}{4}$ $\frac{2}{4}$ **H** - - - - -

mf *p*

mf

rit.

p *allegro*

mf

p

rit.

p

mf

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Vla. $\text{♩} = 80$

mf

f

mf

f

P

Q

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

R

Vla. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

p *mf* *p*

mf *decresc.* *pp*

p

pp

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

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

pp

f

ff

p

B

pp

$\text{♩} = 80$

$\frac{3}{4}$

$\text{♩} = 80$

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

G

The musical score is written for a single bass clef instrument, likely a double bass. It begins in 4/4 time with a key signature of one sharp (F#). The score is divided into several systems. The first system contains the first five staves, featuring a complex rhythmic pattern with triplets and dynamic markings of *pp*, *f*, and *ff*. The second system contains the next five staves, including a section marked **B** and a section marked *p*. The third system contains the next five staves, including a section marked *pp* and a section marked $\text{♩} = 80$. The fourth system contains the next five staves, including a section marked $\frac{3}{4}$ and a section marked $\text{♩} = 80$. The fifth system contains the final five staves, including a section marked $\frac{4}{4}$ **F** and a section marked **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 *a tempo* marking.

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)

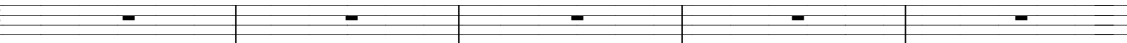
The musical score is written for a single bass clef instrument in 4/4 time. It begins with a whole rest marked 'R' and a dynamic of *p*. The score consists of 14 staves of music. The first staff has a whole rest. The second staff has a whole rest. The third staff starts with a half note G#4, followed by a half note F#4, and then a half note E4. The fourth staff has a half note D4, followed by a half note C4, and then a half note B3. The fifth staff has a half note A3, followed by a half note G3, and then a half note F3. The sixth staff has a half note E3, followed by a half note D3, and then a half note C3. The seventh staff has a half note B2, followed by a half note A2, and then a half note G2. The eighth staff has a half note F2, followed by a half note E2, and then a half note D2. The ninth staff has a half note C2, followed by a half note B1, and then a half note A1. The tenth staff has a half note G1, followed by a half note F1, and then a half note E1. The eleventh staff has a half note D1, followed by a half note C1, and then a half note B0. The twelfth staff has a half note A0, followed by a half note G0, and then a half note F0. The thirteenth staff has a half note E0, followed by a half note D0, and then a half note C0. The fourteenth staff has a half note B0, followed by a half note A0, and then a half note G0. The score includes various dynamics such as *mf*, *p*, *cresc.*, *decresc.*, and *pp*. There are also markings for triplets and a *8va* marking. The piece ends with a *ppp* dynamic.

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 melodic phrase. 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 phrase marked *mf*. The score is arranged in multiple systems, with some systems containing two staves.

Cb.  

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

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

Cb.

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

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cb. $\text{♩} = 80$ $\frac{4}{4}$ M

mf

$\text{♩} = 110$
p

Cb. 










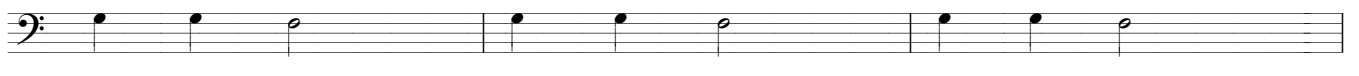


















Paulo e Clélia

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.