



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
Editeur: Torcato, Marcelo
Instrumentation: Orchestre
Style: Contemporain

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Marcelo Morales Torcato

Paulo e Clélia

1ª. Edição

Paulicéia
Marcelo Morales Torcato
2008

Paulicéia, 01 de maio de 2008.

Índice.

Paulo e Clélia – grade

Partes separadas:

Flautim;

Flauta;

Oboé;

Corne Inglês;

Clarinete Bb;

Clarinete Baixo;

Fagote;

Trompa F;

Trompete Bb;

Trombone;

Tuba;

Tímpano C – G;

Triângulo;

Bombo;

Caixa Clara;

Harpa;

Violino 1;

Violino 2;

Viola;

Violoncelo;

Contrabaixo.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

A

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

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 $\frac{4}{4}$ *pp* $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ - - -

Trg. - - -

Bom. - - -

C.cl. - - -

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

Vl.1 $\frac{4}{4}$ - - - *pp*

Vl.2 $\frac{4}{4}$ - - - *pp*

Vla. $\frac{4}{4}$ - - - *pp*

Vc. $\frac{4}{4}$ - - - *pp*

Cb. $\frac{4}{4}$ - - - *pp*

pp

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

Musical score for orchestra and strings, measures 1-3. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Timpani, Triangle, Bombardino, Cymbal, Harp, Violin, Viola, Violoncello, and Contrabass. Dynamics range from piano (p) to fortissimo (ff).

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

Vi.2

Vla.

Vc.

Cb.

p d

o l

p d

l c

e

The musical score for section B is arranged in a standard orchestral format. It includes staves for Flute (Flt.), Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl.Bb), Clarinet in Bb (Cl.b.), Bassoon (Fg.), Trumpet in F (Tr.F), Trombone in Bb (Tpe.Bb), Trombone (Tbn.), Tuba (Tb.), Timpani C-G (Timp.C-G), Triangle (Trg.), Bongos (Bom.), Clarinet in C (C.cl.), Harp (Hp.), Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. The first measure contains musical notation for the Violin 1 and Violin 2 parts, with dynamic markings *p* and *d* for the first violin and *o* and *l* for the second violin. The second and third measures are mostly empty staves with a few notes in the Violin 1 and Violin 2 parts.

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

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.) and strings (Vl.1, Vl.2, Vla., Vc., Cb.) have active parts. The woodwinds play melodic lines with slurs and accents. The strings play a rhythmic accompaniment with eighth and sixteenth notes. The brass (Tbn., Tb., Timp.C-G, Trg., Bom., C.cl.) and keyboard (Hp.) parts are mostly silent, indicated by dashes.

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.

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

D

Flt. *pp*

Fl. *pp*

Ob. *pp*

C.i. *pp*

Cl.Bb *pp*

Cl.b. *pp*

Fg. *pp*

Tr.F *pp*

Tpe.Bb *pp*

Tbn. *pp*

Tb. *pp*

Timp.C-G

Trg. *p*

Bom. *p*

C.cl. *pp*

Hp. *pp*

Vi.1 *pp*

Vi.2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

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

E ♩ = 80

Flt. - - - - -

Fl. - - - - - ♩ = 80
p

Ob. - - - - - ♩ = 80

C.i. - - - - - ♩ = 80

Cl.Bb - - - - - ♩ = 80
p

Cl.b. - - - - - ♩ = 80
pp

Fg. - - - - - ♩ = 80

Tr.F - - - - - ♩ = 80
pp

Tpe.Bb - - - - - ♩ = 80
pp

Tbn. - - - - - ♩ = 80
pp

Tb. - - - - - ♩ = 80
pp

Timp.C-G - - - - - ♩ = 80

Trg. - - - - - ♩ = 80
p

Bom. - - - - - ♩ = 80

C.cl. - - - - - ♩ = 80
sfz

Hp. - - - - - ♩ = 80

Vl.1 - - - - - ♩ = 80

Vl.2 - - - - - ♩ = 80

Vla. - - - - - ♩ = 80

Vc. - - - - - ♩ = 80

Cb. - - - - - ♩ = 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. *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.

This musical score is for a full orchestra and string ensemble. It consists of 20 staves. The woodwind section includes Flute (Flt.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.i.), Clarinet in B-flat (Cl.Bb), Clarinet in B (Cl.b.), Bassoon (Fg.), Trumpet in F (Tr.F), and Trombone in B-flat (Tpe.Bb). The brass section includes Trombone (Tbn.), Tuba (Tb.), and Timpani in C and G (Timp.C-G). The percussion section includes Triangle (Trg.), Bongos (Bom.), and Cymbals (C.cl.). The keyboard section includes Harp (Hp.). The string section includes Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures, with various musical notations including notes, rests, and dynamic markings.

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

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cil.

Hp.

Vi.1

Vi.2

Vla.

Vc.

Cb.

f

mf

p

pp

p

mf

sfz

sfz

G ♩ = 120

Flt. - - -

Fl. - - - ♩ = 120

Ob. - - - ♩ = 120

C.i. - - - ♩ = 120

Cl.Bb - - - ♩ = 120

Cl.b. - - - ♩ = 120

Fg. - - - ♩ = 120

Tr.F - - - ♩ = 120
mf

Tpe.Bb - - - ♩ = 120
mf

Tbn. - - - ♩ = 120
mf

Tb. - - - ♩ = 120
mf

Timp.C-G ♩ = 120
pp ♩ = 120
f ♩ = 120

Trg. ♩ = 120
pp ♩ = 120
f

Bom. ♩ = 120
pp ♩ = 120

C.c. ♩ = 120
sfz ♩ = 120
p

Hp. ♩ = 120
pp ♩ = 120
f

Vl.1 ♩ = 120
f

Vl.2 ♩ = 120
f

Vla. ♩ = 120
f

Vc. ♩ = 120
f

Cb. ♩ = 120
f

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.

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

Musical score for orchestra and woodwinds, measures 1-3. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Timpani, Percussion, Violin, Viola, and Cello. Dynamics range from *ff* to *mf*. The percussion part (Bom.) features triplet patterns with dynamics *pp*, *sfz*, and *sfz*.

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* *3 3* *3 3*
 Vc. *p*
 Cb. *p*

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.

Flt. -
 Fl. -
 Ob. -
 C.i. -
 Cl.Bb. -
 Cl.b. -
 Fg. -
 Tr.F. -
 Tpe.Bb. -
 Tbn. *mf* *sfz*
 Tbn. *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.c.l.: 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* *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. $\frac{2}{4}$

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

This musical score page contains the following instruments and parts:

- Flt. (Flute)
- Fl. (Flute)
- Ob. (Oboe)
- C.i. (Cor Anglais)
- Cl.Bb (Clarinet in B-flat)
- Cl.b. (Clarinet in B)
- Fg. (Fagotto)
- Tr.F. (Tromba)
- Tpe.Bb (Tromba in B-flat)
- Tbn. (Tromba)
- Tb. (Tromba)
- Timp.C-G (Timpani C-G)
- Trg. (Tromba)
- Bom. (Bombo)
- C.cl. (Cassa)
- Hp. (Harpa)
- VI.1 (Violino I)
- VI.2 (Violino II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabbasso)

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

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.

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. - - - 3/4

Fl. - - - 3/4

Ob. - - - 3/4

C.i. - - - 3/4

Cl.Bb - - - 3/4

Cl.b. - - - 3/4

Fg. - - - 3/4

Tr.F - - - 3/4

Tpe.Bb - - - 3/4

Tbn. - - - 3/4

Tb. - - - 3/4

Timp.C-G - - - 3/4

Trg. $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$ 3/4

Bom. - - - 3/4

C.cl. - - - 3/4

Hp. - - - 3/4

VI.1 - - - 3/4

VI.2 - - - 3/4

Vla. - - - 3/4

Vc. $\text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩}$ 3/4

Cb. - - - 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.

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. *3*

Timp.C-G *3*

Trg. *3*

Bom. *3*

C.cl. *3*

Hp. *3*

VI.1 *3*

VI.2 *3*

Vla. *3*

Vc. *3*

Cb. *3*

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

The score consists of three measures. The woodwinds (Flute, Flute, Oboe, Clarinet in Bb, Clarinet in B, Bassoon, Trumpet in F, Trombone, and Tuba) play a rhythmic pattern of eighth notes, often in groups of three. The strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) play a similar rhythmic pattern. The percussion (Tympani C-G, Triangle, and Bombo) provides a steady accompaniment. The Harp (Hp.) plays a chordal accompaniment. The woodwinds and strings have various articulations and dynamics markings.

Flt. *mf*

Fl. *mf*

Ob. *mf*

C.i. *mf*

Cl.Bb *mf*

Cl.b. *mf*

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.

p

p

p

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. $\frac{2}{4}$

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

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

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

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

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

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

The score consists of 20 staves, each representing a different instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The woodwind section (Flute, Flute, Oboe, Cor Anglais, Clarinet Bb, Clarinet B) is mostly silent. The brass section (Trumpet F, Trombone, Tuba) plays simple rhythmic patterns. The percussion section (Tympani, Gong, Triangle, Bass Drum, Cymbal) provides rhythmic support. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabasso) plays a complex rhythmic pattern with 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*

This musical score is for a symphony orchestra. It consists of 20 staves, each representing a different instrument or section. The instruments listed on the left are: Flt. (Flute), Fl. (Flute), Ob. (Oboe), C.i. (Clarinet in C), Cl.Bb (Clarinet in B-flat), Cl.b. (Clarinet in B), Fg. (Bassoon), Tr.F. (Trumpet in F), Tpe.Bb (Trumpet in B-flat), Tbn. (Trombone), Tb. (Tuba), Timp.C-G (Timpani C-G), Trg. (Triangle), Bom. (Bass Drum), C.cl. (Cymbal), Hp. (Harp), Vl.1 (Violin 1), Vl.2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso).

The score is organized into three measures. The woodwind and string sections (Flt., Fl., Cl.b., Fg., Tr.F., Tpe.Bb, Tbn., Tb., Vc., Cb.) feature prominent triplet patterns. The brass sections (Ob., C.i., Cl.Bb, Tbn., Tb.) play sustained notes with rests. The percussion section (Timp.C-G, Trg., Bom., C.cl.) provides rhythmic support with specific patterns. The harp (Hp.) plays sustained chords. The violin sections (Vl.1, Vl.2) are mostly silent in this passage.

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 contains the following instruments and parts:

- Flt. (Flute):** Two staves, both playing a melodic line with triplets.
- Fl. (Flute):** One staff, playing a melodic line with triplets.
- Ob. (Oboe):** One staff, playing a rhythmic pattern of eighth notes with triplets.
- C.i. (Clarinet in C):** One staff, playing a rhythmic pattern of eighth notes with triplets.
- Cl.Bb (Clarinet in Bb):** One staff, playing a rhythmic pattern of eighth notes with triplets.
- Cl.b. (Clarinet in B):** One staff, playing a melodic line with triplets.
- Fg. (Fagotto/Bassoon):** One staff, playing a rhythmic pattern of eighth notes with triplets.
- Tr.F (Trumpet in F):** One staff, playing a rhythmic pattern of eighth notes with triplets.
- Tpe.Bb (Trumpet in Bb):** One staff, playing a melodic line with triplets.
- Tbn. (Trombone):** One staff, playing a rhythmic pattern of eighth notes with triplets.
- Tb. (Tuba):** One staff, playing a simple melodic line.
- Timp.C-G (Timpani C-G):** One staff, showing rests.
- Trg. (Triangle):** One staff, playing a rhythmic pattern.
- Bom. (Bombo/Bass Drum):** One staff, playing a rhythmic pattern.
- C.cl. (Cymbal):** One staff, playing a rhythmic pattern.
- Hp. (Piano):** Two staves, playing a simple accompaniment.
- VI.1 (Violin I):** One staff, playing a rhythmic pattern of eighth notes with triplets.
- VI.2 (Violin II):** One staff, playing a rhythmic pattern of eighth notes with triplets.
- Vla. (Viola):** One staff, playing a rhythmic pattern of eighth notes with triplets.
- Vc. (Violoncello/Cello):** One staff, playing a simple melodic line.
- Cb. (Contrabbasso/Double Bass):** One staff, playing a simple melodic line.

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

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 *p* *mf* *3*
 Trg. *f* *>*
 Bom. *f* *sfz*
 C.cl. *f* *sfz* *3*
 Hp. *ff*
 VI.1 *3*
 VI.2 *3*
 Vla. *3*
 Vc. *ff*
 Cb. *ff*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

M ♩ = 80

Flt. ♩ = 80

Fl. ♩ = 80

Ob. ♩ = 80

C.i. ♩ = 80

Cl.Bb ♩ = 80

Cl.b. ♩ = 80

Fg. ♩ = 80

Tr.F ♩ = 80

Tpe.Bb ♩ = 80

Tbn. ♩ = 80

Tb. ♩ = 80

Timp.C-G ♩ = 80 *mf*

Trg. ♩ = 80

Bom. ♩ = 80

C.cl. ♩ = 80

Hp. ♩ = 80

VI.1 ♩ = 80

VI.2 ♩ = 80

Vla. ♩ = 80

Vc. ♩ = 80

Cb. ♩ = 80

Flt. *f*

Fl.

Ob.

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.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

f

p

p

p

mf

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

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

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

Vl.1

Vl.2

Vla.

Vc.

Cb.

p

mf

3

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*
 Vl.1 *sfz pp*
 Vl.2 *sfz pp*
 Vla. *mf*
 Vc. *mf*
 Cb. *mf*

N ♩ = 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.

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.

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.

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.

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

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.

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.

O

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.

This page of a musical score features 18 staves. The top 15 staves are for woodwinds and percussion: Flute (Flt.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (C.i.), Clarinet in B-flat (Cl.Bb), Clarinet in B-flat (Cl.b.), Bassoon (Fg.), Trumpet in F (Tr.F), Trombone in B-flat (Tpe.Bb), Trombone (Tbn.), Trombone (Tb.), Timpani and Gong (Timp.C-G), Triangle (Trg.), Bass Drum (Bom.), and Cymbals (C.cl.). These staves are mostly empty, with a few dashes indicating rests. The bottom three staves are for the piano (Hp.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part has a complex rhythmic pattern in the first measure, followed by chords and melodic lines. The string parts (VI.1, VI.2, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes in the first measure, which then transitions into a more melodic and harmonic texture in the subsequent measures.

P
 Flt. *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

This musical score page contains the following parts and staves:

- Flt. (Flute)
- Fl. (Flute)
- Ob. (Oboe)
- C.i. (Cor Anglais)
- Cl.Bb (Clarinet in B-flat)
- Cl.b. (Clarinet in B)
- Fg. (Fagotto)
- Tr.F (Trumpet in F)
- Tpe.Bb (Trumpet in B-flat)
- Tbn. (Trombone)
- Tb. (Tuba)
- Timp.C-G (Timpani C and G)
- Trg. (Tamborim)
- Bom. (Bombo)
- C.cl. (Cajón)
- Hp. (Harp)
- VI.1 (Violin 1)
- VI.2 (Violin 2)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabbasso)

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.), Bombardino (Bom.), and Cymbals (C.cl.). The string section includes Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass and percussion provide harmonic support. A dynamic marking of *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 and their parts are as follows:

- Flt. (Flute):** Three staves with melodic lines.
- Fl. (Flute):** One staff with melodic lines.
- Ob. (Oboe):** One staff with melodic lines.
- C.i. (Cor Anglais):** One staff, mostly silent.
- Cl.Bb (Clarinet in B-flat):** One staff with melodic lines.
- Cl.b. (Clarinet in B):** One staff with melodic lines.
- Fg. (Fagotto/Bassoon):** One staff with melodic lines.
- Tr.F. (Tromba/Fagotto):** One staff, mostly silent.
- Tpe.Bb (Tromba in B-flat):** One staff, mostly silent.
- Tbn. (Trombone):** One staff with melodic lines.
- Tb. (Tuba):** One staff with melodic lines.
- Timp.C-G (Timpani C-G):** One staff, mostly silent.
- Trg. (Tromba):** One staff with rhythmic patterns.
- Bom. (Bombo):** One staff with rhythmic patterns.
- C.cl. (Corno/Clarinete):** One staff with melodic lines and triplets.
- Hp. (Harpa):** Two staves, mostly silent.
- Vl.1 (Violino 1):** One staff, mostly silent.
- Vl.2 (Violino 2):** One staff, mostly silent.
- Vla. (Viola):** One staff, mostly silent.
- Vc. (Violoncello):** One staff with melodic lines.
- Cb. (Contrabaixo):** One staff with melodic lines.

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

This musical score page contains 21 staves for various instruments. The woodwind section includes Flute (Flt.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.i.), Clarinet in B-flat (Cl.Bb), Clarinet in B-flat (Cl.b.), and Bassoon (Fg.). The brass section includes Trumpet in F (Tr.F), Trombone in B-flat (Tpe.Bb), Tenor Trombone (Tbn.), and Trombone (Tb.). The percussion section includes Timpani C and G (Timp.C-G), Triangle (Trg.), Bongos (Bom.), and Cymbals (C.cl.). The string section includes Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings have active parts, while the brass and percussion are mostly silent. The Flute parts show a melodic line with some grace notes. The Clarinet and Bassoon parts have rhythmic patterns. The Trombone and Violoncello parts have a similar rhythmic pattern. The Bassoon part has a complex rhythmic pattern with triplets. The Violin and Viola parts are mostly silent. The Violoncello and Contrabass parts have a rhythmic pattern. The Triangle, Bongos, and Cymbals parts have rhythmic patterns. The Timpani part is mostly silent.

Flt.

Fl.

Ob.

Cl.Bb

Cl.b

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

Q

Flt.

Fl.

Ob.

Cl.Bb

Cl.b

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

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 format. The woodwind section includes Flute (Flt.), Flute II (Fl.), Oboe (Ob.), Cor Anglais (C.i.), Clarinet in B-flat (Cl.Bb), Clarinet in B-flat (Cl.b), and Bassoon (Fg.). The brass section includes Trumpet in F (Tr.F), Trombone in B-flat (Tpe.Bb), Tenor Trombone (Tbn.), and Trombone (Tb.). The percussion section includes Timpani in C and G (Timp.C-G), Triangle (Trg.), Bombardino (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 is divided into three measures. The first measure shows the initial entries for several instruments. The second measure features a dynamic marking of *p* (piano) for the Clarinet in B-flat and Bassoon. The third measure shows the continuation of the musical themes.

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.

This musical score is for a symphony orchestra, featuring a variety of instruments. The woodwind section includes Flute (Flt.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.Bb), Clarinet in B-flat (Cl.b), and Bassoon (Fg.). The brass section includes Trumpet in F (Tr.F), Trombone in B-flat (Tpe.Bb), Tenor Trombone (Tbn.), and Trombone (Tb.). The percussion section includes Timpani in C and G (Timp.C-G), Triangle (Trg.), Bombardino (Bom.), and Cymbals (C.cl.). The string section includes Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide a steady accompaniment. The woodwinds have a melodic line that moves from a higher register in the first measure to a lower register in the second and third measures. The percussion includes a triangle playing a steady eighth-note pattern, a bombardino playing a rhythmic pattern of eighth notes, and cymbals playing a rhythmic pattern of eighth notes. The strings play a steady eighth-note pattern in the first measure, which then changes to a lower register in the second and third measures.

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

Vl.1

Vl.2

Vla.

Vc.

Cb.

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* *p*
 Vl.2 *mf* *p*
 Vla. *mf* *p*
 Vc. *mf* *decresc.* *p*
 Cb. *mf* *decresc.* *p*

Flt.

Fl.

Ob.

C.i.

Cl.Bb

Cl.b.

Fg.

Tr.F

Tpe.Bb

Tbn.

Tb.

Timp.C-G

Trg.

Bom.

C.cl.

Hp.

VI.1

VI.2

Vla.

Vc.

Cb.

cresc.

decresc.

cresc.

cresc.

decresc.

cresc.

Flt. - - -

Fl. - - -

Ob. - - -

C.i. - - -

Cl.Bb - - -

Cl.b. - - -

Fg. - - -

Tr.F. - - -

Tpe.Bb - - -

Tbn. - - -

Tb. - - -

Timp.C-G - - -

Trg. - - -

Bom. - - -

C.cl. - - -

Hp. - - -

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

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

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

Vc. *mf* *decresc.* *pp* 8va

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

S

Flt. - - -

Fl. - - -

Ob. - - -

C.i. - - -

Cl.Bb - - -

Cl.b. - - -

Fg. - - -

Tr.F - - -

Tpe.Bb - - -

Tbn. - - -

Tb. - - -

Timp.C-G - - -

Trg. - - - *pp* γ ζ

Bom. - - - *pp* ζ

C.cl. - - - *pp* γ

Hp. - - -

VI.1 - - - *p* ζ

VI.2 - - - *p* ζ

Vla. - - - *p*

Vc. - - - *pp*

Cb. - - - *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.

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

pp

ppp

This musical score is for a symphony orchestra. It consists of 20 staves, each representing a different instrument or section. The instruments listed on the left are: Flute (Flt.), Flute (Fl.), Oboe (Ob.), Clarinet in C (C.i.), Clarinet in Bb (Cl.Bb), Clarinet in Bb (Cl.b), Bassoon (Fg.), Trumpet in F (Tr.F), Trombone in Bb (Tpe.Bb), Trombone (Tbn.), Trombone (Tb.), Timpani and Gong (Timp.C-G), Triangle (Trg.), Bongos (Bom.), Cymbals (C.cl.), Harp (Hp.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. The first two measures show the woodwinds and bassoon playing a melodic line with triplets and a dynamic marking of *p*. The strings play a simple harmonic accompaniment. The percussion instruments have specific rhythmic patterns. The third measure shows the woodwinds playing a similar melodic line, but with a dynamic marking of *S^{ra}* (Sforzando) and a dashed line above the notes indicating a crescendo or emphasis.

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.

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 dynamic shift to *p* for most instruments. The third measure continues the *p* dynamics. The Harp part consists of continuous triplet patterns in both hands. The Cello and Contrabass parts feature rhythmic patterns of eighth notes.

Instrument parts 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* (first measure), *p* (second and third measures)
- 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* (first measure), *p* (second and third measures)
- Cb.: *pp* (first measure), *p* (second and third measures)

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

The score is divided into three measures. The woodwinds (Flute, Flute, Oboe, Clarinet in Bb, Clarinet in Bb, Bassoon) and strings (Violin 1, Violin 2, Viola, Violoncello, Contrabasso) play sustained notes. The percussion section includes Timpani (C-G), Triangle (Trg.), Bombo (Bom.), and Cymbal (C.cl.). The piano (Hp.) plays a rhythmic pattern of eighth notes in both hands, with triplets indicated by a '3' above the notes.

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

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 *pp*

D **E** = 80

$\frac{3}{4}$

p

pp **F**

$\frac{4}{4}$

G = 120

ff

$\text{♩} = 80$

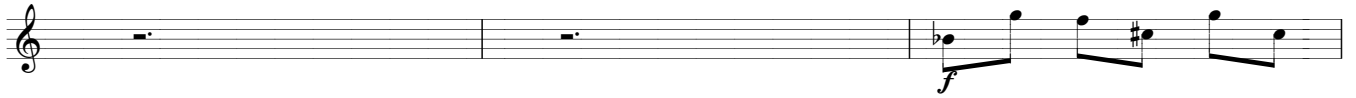
$\text{♩} = 120$

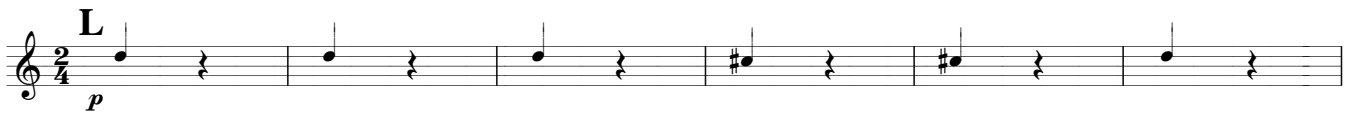
Paulo e Clélia

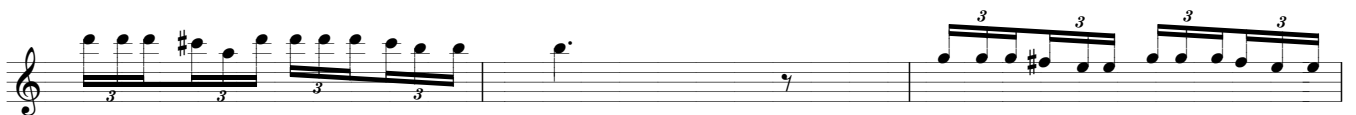
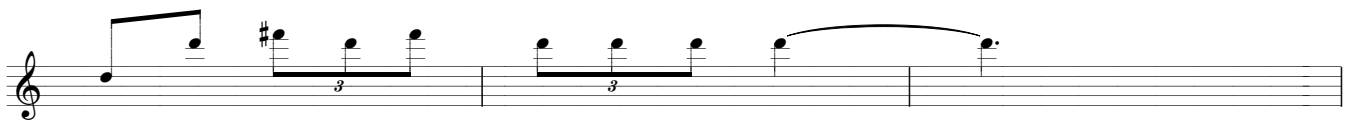
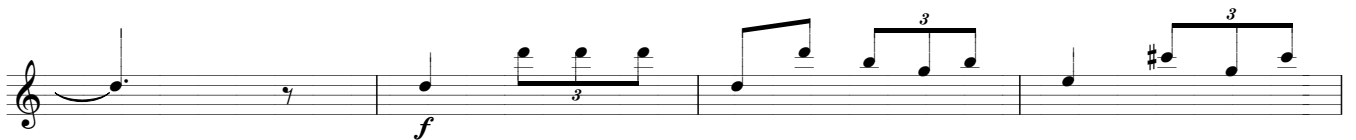
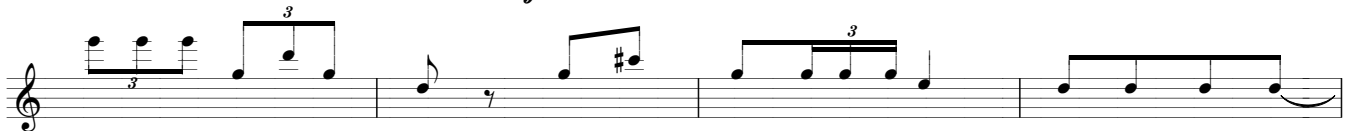
Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written for a flute and piano. It begins with a Flute (Flt.) part in 2/4 time, marked *p* (piano). The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *p* (piano). Section I is marked with a Roman numeral **I** and starts with a *p* dynamic. Section J is marked with a Roman numeral **J** and includes a tempo change from *rit.* (ritardando) to *a tempo* in 3/4 time. The piano part features several triplet patterns, some marked with a *p* dynamic.

Flt. 



L
p 



Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Flt. M $\text{♩} = 80$

f

sfz pp

N_{110} O

P p

Q

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

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

mf

pp

pp

p

$\text{♩} = 80$

pp

$\text{♩} = 120$

ff *f* *mf*

$\frac{3}{4}$

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

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

Fl.

The musical score for Flute consists of several systems of staves. 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 twenty-first system is marked *f*. The twenty-second system is marked *f*. The twenty-third system is marked *f*. The twenty-fourth system is marked *f*. The twenty-fifth system is marked *f*. The twenty-sixth system is marked *f*. The twenty-seventh system is marked *f*. The twenty-eighth system is marked *f*. The twenty-ninth system is marked *f*. The thirtieth system is marked *f*. The thirtieth system ends with a double bar line and a 2/4 time signature.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Fl. $\text{♩} = 80$ $\frac{4}{4}$ M

sfz pp ³ ³

$\text{♩} = 110$ N

P
p

Q

The score is written for Flute and Piano. The Flute part begins with a tempo of 80 beats per minute in 4/4 time, marked with a 'M' (Moderato). It features two triplet passages marked with *sfz pp*. The Piano part begins with a tempo of 110 beats per minute, marked with an 'N' (Andante). The score is divided into two sections, 'P' and 'Q', both marked with a piano (*p*) dynamic. The piece concludes with a fermata over the final note.

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 8-measure rest marked with a large 'S'. The melody starts in the second measure with a piano (*p*) dynamic and consists of eighth-note triplets. The first two staves contain these triplet patterns. The third staff features a melodic line with a *p* dynamic, followed by a *mf* dynamic section with a slur, and ends with a *p* dynamic. The fourth staff provides a harmonic accompaniment with a *mf* dynamic, followed by a *pp* section with a slur, and concludes with a *ppp* dynamic. The piece ends with a double bar line.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

ff *f*

mf *mf*

pp

p *pp*

ff

A **B** **C** **D** **E** $\frac{3}{4}$ **F** **G**

$\text{♩} = 80$

$\text{♩} = 120$

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

p

mf *p*

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

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

p

mf *3*

3

3 *3*

3 *3* *3* *3*

3 *3* *3* *3*

3 *3* *3* *3*

3 *3* *3* *3*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written for an Oboe (Ob.) in 4/4 time, marked with a tempo of quarter note = 80. The key signature is one flat (B-flat major). The score begins with a series of rests for the Oboe. The first melodic line starts with a piano (*p*) dynamic and features several triplet patterns. The second line includes a fortissimo (*sfz*) and pianissimo (*pp*) dynamic marking with a triplet. The tempo changes to quarter note = 110, and the music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a final note and a fermata.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

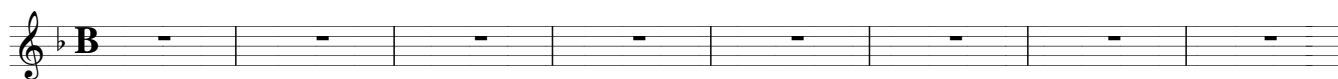
The musical score for Oboe is written in 4/4 time. The first staff shows a rest for the first half of the piece (marked 'R') and a rest for the second half (marked 'S'). The second staff begins with a *p* dynamic and features a series of triplet eighth notes. The third staff includes a *S^{ra}* marking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

Paulo e Clélia

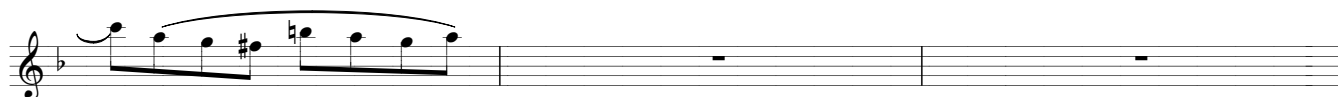
Marcelo Morales Torcato

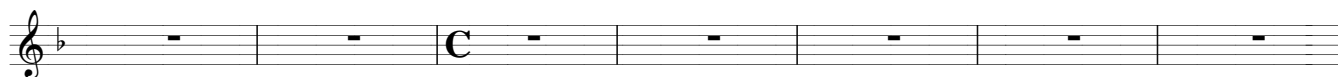
(Marcelo Torca)

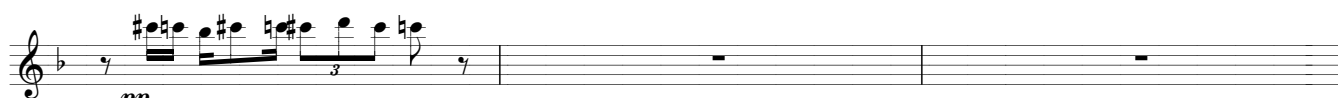
C.i. 

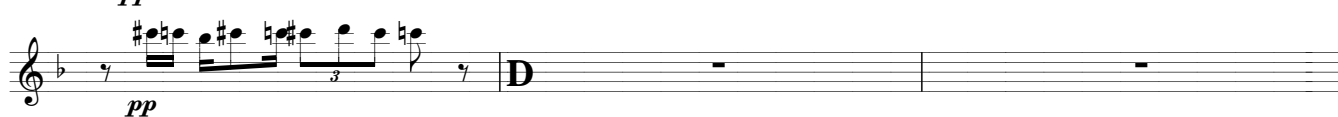




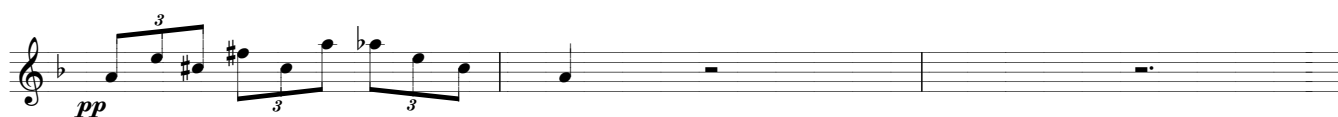






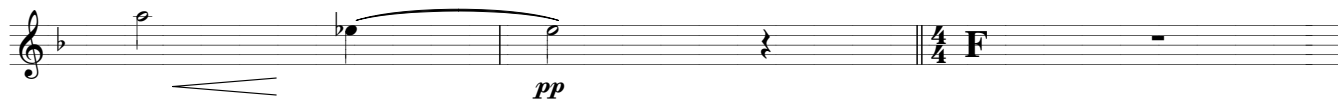












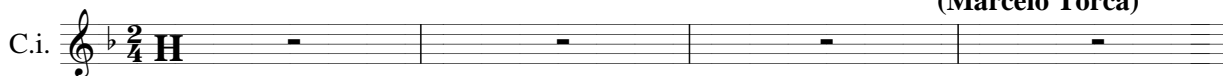




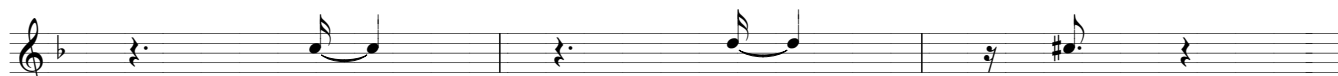


Paulo e Clélia

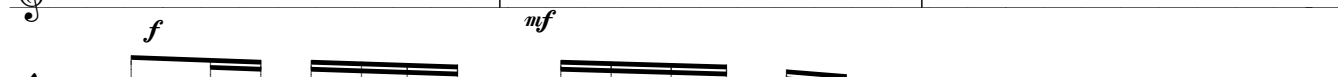
Marcelo Morales Torcato
(Marcelo Torca)

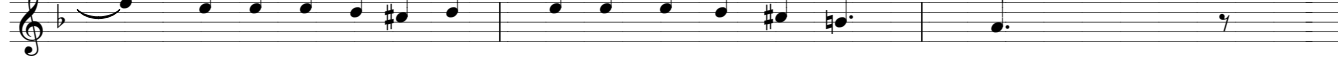
C.i. 







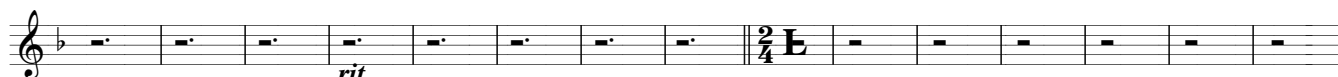




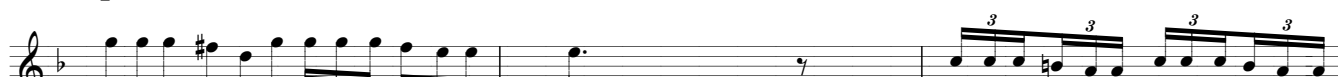




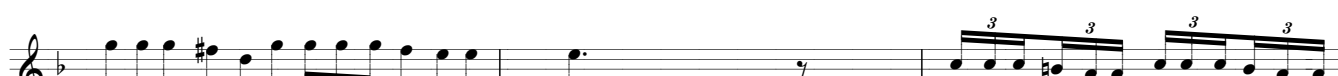














Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.i. $\text{♩} = 80$

f

sfz *pp*

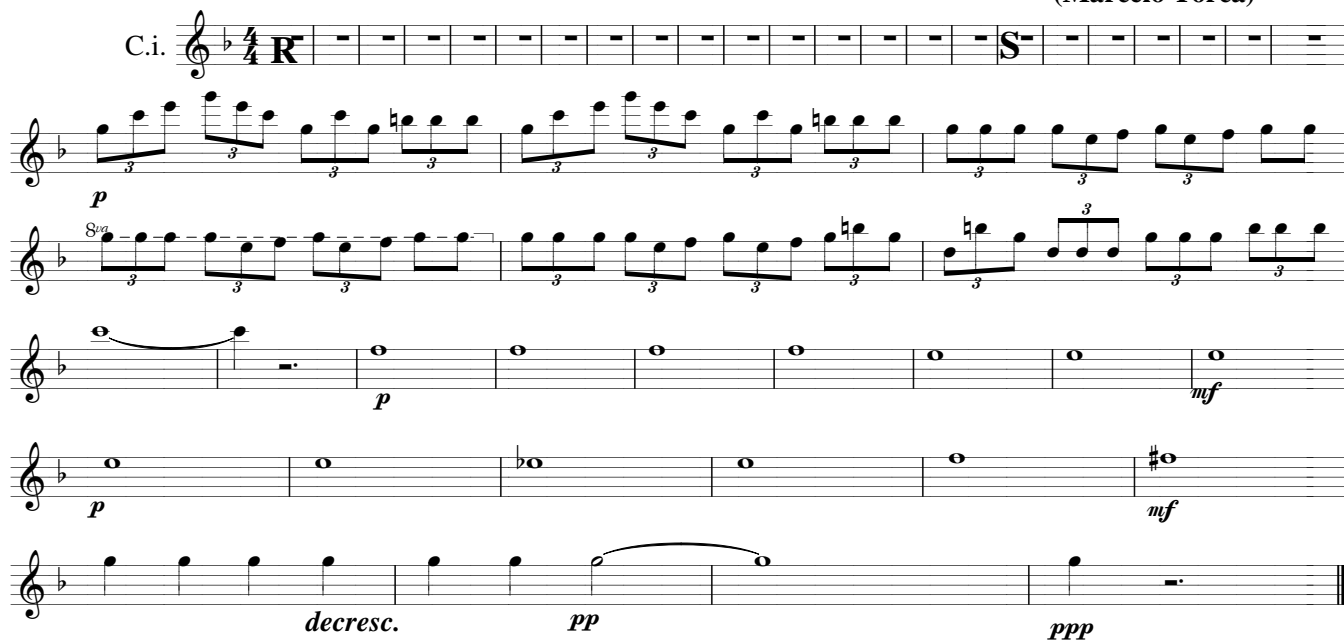
sfz *pp*

$\text{♩} = 110$

N **P** **Q**

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.i. 

p

p

mf

p

mf

decresc. *pp* *ppp*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written for Clarinet in B-flat (Cl. Bb) and features a variety of musical elements. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece is divided into several sections marked with letters A through G. Section A starts with a rest, followed by a melodic line with dynamics *ff*, *f*, and *mf*. Section B is a whole rest. Section C contains a melodic line with *mf* dynamics. Section D is a whole rest. Section E is in 3/4 time with a tempo marking of ♩ = 80 and dynamics *p* and *pp*. Section F is in 4/4 time with dynamics *pp* and *f*. Section G is a whole rest. The score includes a *Sca* (scat) section with a dashed line above the staff. The piece concludes with a final rest.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cl.Bb 





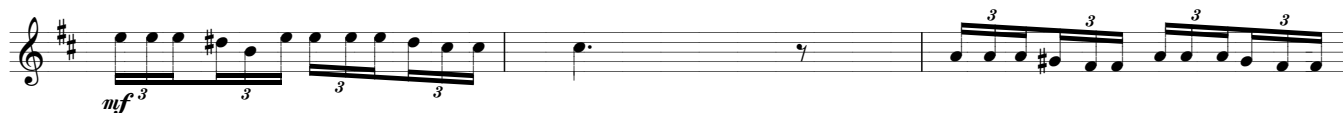




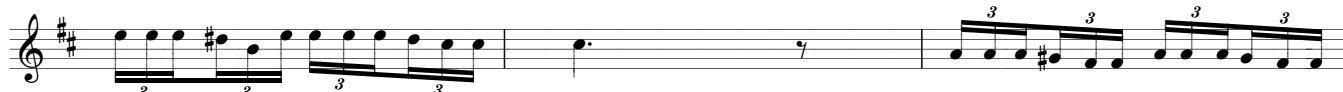














Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cl. Bb $\text{♩} = 80$

p

p

sfz pp $\text{♩} = 110$

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* *f* *mf* *mf* *mf* *f*

rit.

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

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

mf *mf* *f*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cl.b. $\text{♩} = 80$

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

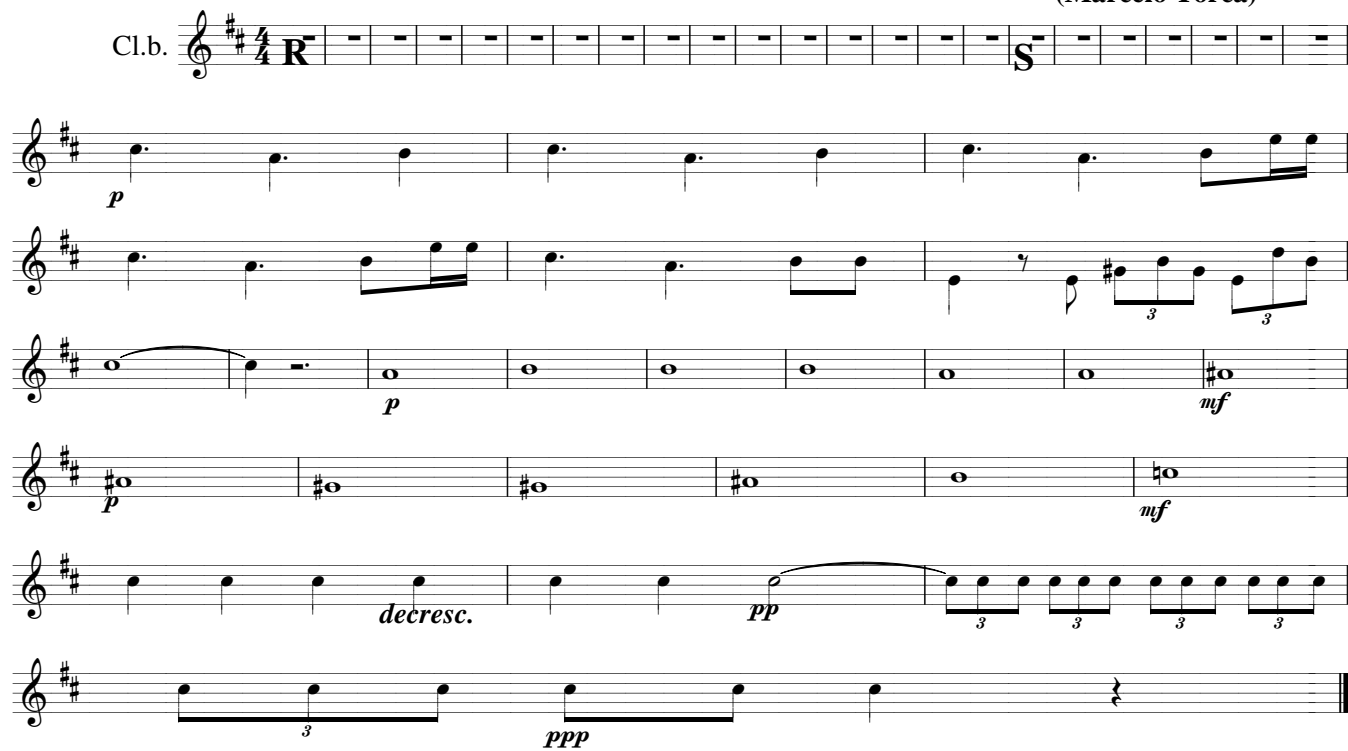
$\text{♩} = 110$

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

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

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cl.b. 

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written for a single bass clef instrument in 4/4 time. It begins with a treble clef staff containing the letters 'Fg.' and a key signature of one flat (B-flat). The first staff contains a series of rests, with a key signature change to A major indicated by a sharp sign above the staff. The second staff features a melodic line starting with a piano (*p*) dynamic, followed by a whole rest and a key signature change to B major. The third staff continues the melodic line with a piano (*p*) dynamic and a key signature change to C major. The fourth staff is a whole rest. The fifth staff features a melodic line with a pianissimo (*pp*) dynamic and a triplet of eighth notes, with a key signature change to D major. The sixth staff is a whole rest, followed by a key signature change to E major and a tempo marking of quarter note = 80. The seventh staff features a melodic line with a pianissimo (*pp*) dynamic. The eighth staff continues the melodic line with a pianissimo (*pp*) dynamic. The ninth staff features a melodic line with a pianissimo (*pp*) dynamic and a key signature change to F major. The tenth staff is a whole rest, followed by a key signature change to G major and a tempo marking of quarter note = 120. The eleventh staff features a melodic line with fortissimo (*ff*) and forte (*f*) dynamics, followed by a piano (*p*) dynamic. The twelfth staff is a whole rest. The thirteenth staff is a whole rest.

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 16 staves. The first staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 2/4 time signature. The following 15 staves are bass clefs. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), and *f* (forte). It features several triplet markings (indicated by a '3' over a group of notes) and a *rit.* (ritardando) marking near the end. The piece concludes with a double bar line and a 3/4 time signature.

Fg. 3/4 J *a tempo*

8^a

mf

f

rit.

2/4 L

p

mf

f

The image shows a musical score for a piece titled 'Paulo e Clélia' by Marcelo Torca. The score is written in bass clef and 3/4 time, marked 'a tempo'. It consists of two main sections. The first section, starting at measure 1, features a melodic line in the upper voice (8^a) and a more active bass line. The bass line is characterized by frequent triplets and dynamic markings of *mf* and *f*. A 'rit.' (ritardando) marking appears in the 12th measure of this section. The second section begins at measure 13, marked with a new time signature of 2/4 and a 'L' (Lento) marking. This section starts with a *p* (piano) dynamic and features a more rhythmic bass line with many triplets, reaching a *f* (forte) dynamic by the end of the piece. The score concludes with a double bar line and a 2/4 time signature.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Fig. $\text{♩} = 80$

The musical score is written for a single instrument, likely a double bass, in a 4/4 time signature. It begins with a tempo marking of $\text{♩} = 80$ and a dynamic of *p*. The first section consists of several measures of music, including a triplet of eighth notes. The second section starts with a tempo change to $\text{♩} = 110$ and a dynamic of *mf*. This section is more complex, featuring many triplet patterns and a variety of rhythmic values. 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. 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*

$\text{♩} = 80$ **D** - - - - - $\frac{3}{4}$

$\text{♩} = 80$ **E** - - - - - *pp* *pp* *p* *pp*

pp **F** - - - - - **G**

$\text{♩} = 120$ *mf* $\text{♩} = 120$ *f*

The musical score is written for a piano and guitar. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first section, labeled 'A', consists of several measures of piano accompaniment with a melody line. Dynamics range from mezzo-forte (mf) to forte (f). Section 'B' is a whole rest. Section 'C' is also a whole rest. Section 'D' features a 3/4 time signature change and includes triplets. Section 'E' continues with a 3/4 time signature and includes a piano (p) section. Section 'F' is a whole rest. Section 'G' returns to 4/4 time with a tempo change to 120 beats per minute and includes a forte (f) section.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

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

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

pp

p

mf *p*

mf *decresc.*

pp

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tpe. Bb A - - - - -

mf

f

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

pp

D - - - - -

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

pp *p*

pp

pp

pp **F** - - - - -

mf $\text{♩} = 120$

f

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

mf *p*

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

p

rit. 2/4

2/4 **L** *p*

mf *f* *3*

f *3*

f *3*

f *3*

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

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


Paulo e Clélia

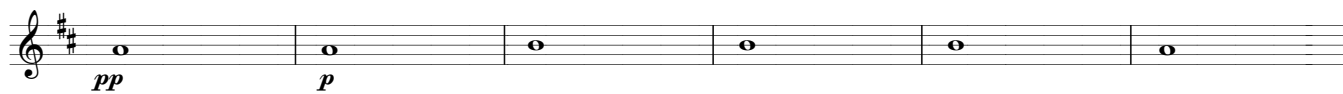
Marcelo Morales Torcato
(Marcelo Torca)

The musical score consists of four staves. The first staff is for Tpe. Bb, starting with a tempo 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)

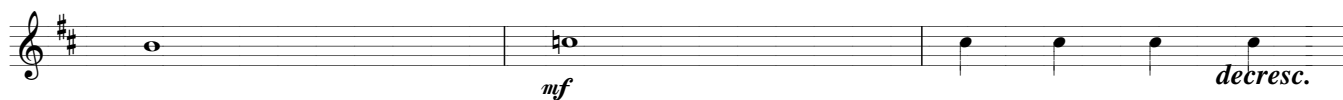
Tpe. Bb 



pp *p*



mf *p*



mf *decresc.*



pp *ppp*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tbn. $\text{B}\flat$ $\frac{4}{4}$ A - - - - -

mf

f

B - - - - - C - - - - -

pp D - - - - - *pp*

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

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

G

mf

f

p *mf* *sfz*

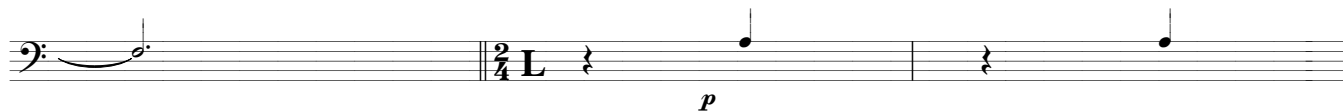
Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

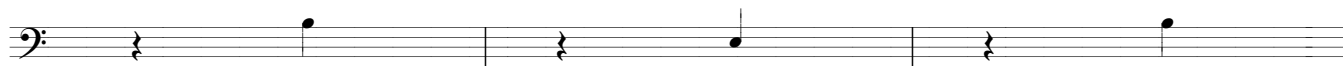
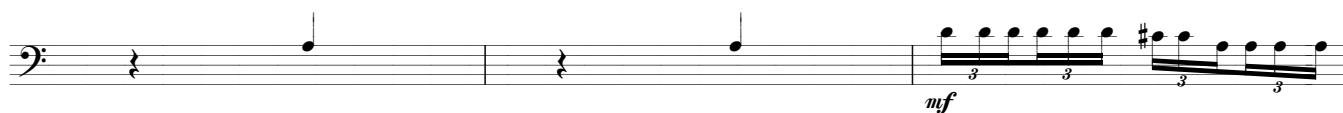
Tbn. 2/4 **H**

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

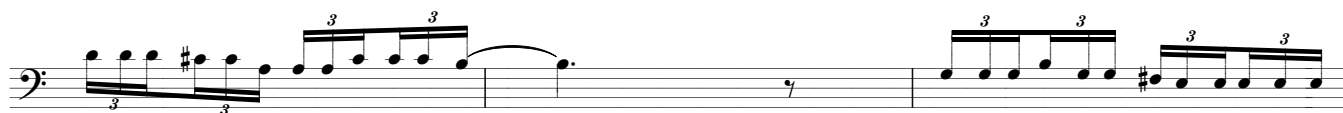
Tbn. 

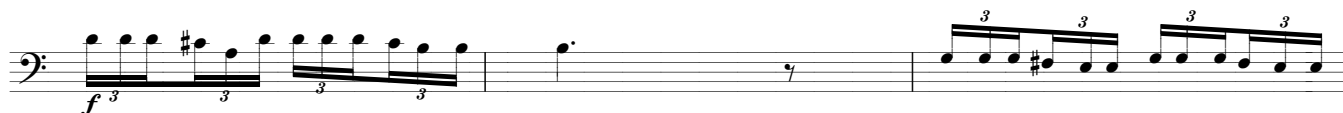


$\frac{2}{4}$ L *p*

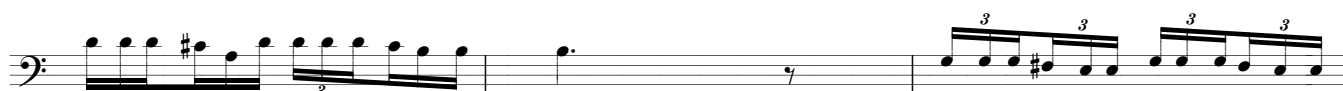



mf





f


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 is marked with a tempo of 80 and a 4/4 time signature. 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 fermata and a note marked 'N'. The vocal line is followed by a piano (*p*) section with a fermata and a note marked 'O'. The score continues with various musical notations, including slurs, accents, and dynamic markings like *p* and *Q*.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

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

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

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

f

f

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

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

$\text{♩} = 80$

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

pp

pp

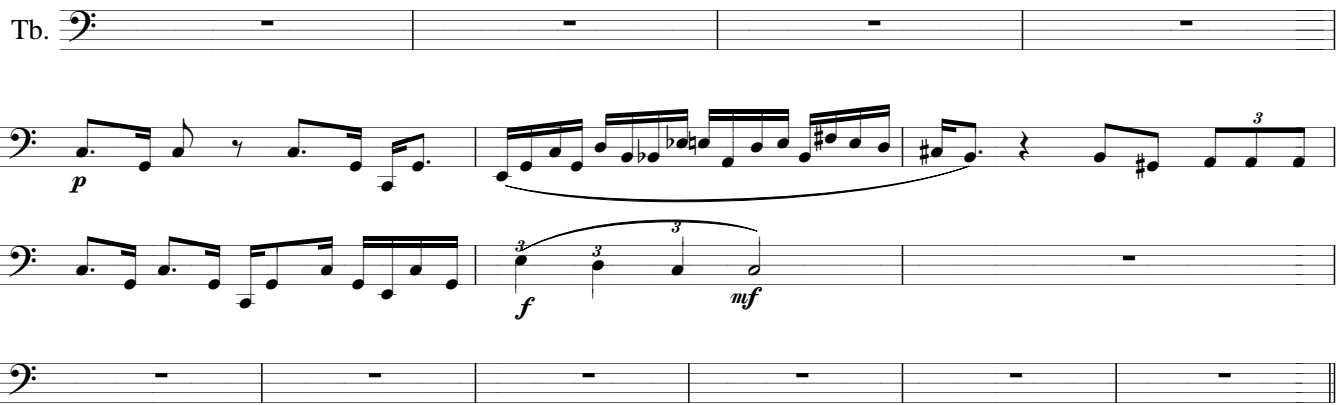
$\frac{4}{4}$ **F** - - - - -

$\text{♩} = 120$

G *f*

f

The musical score is written for tuba in 4/4 time. It consists of 15 staves. Section A (measures 1-4) is marked with a forte (f) dynamic. Section B (measures 5-8) is marked with a forte (f) dynamic. Section C (measures 9-12) is marked with a pianissimo (pp) dynamic and includes a triplet of eighth notes. Section D (measures 13-16) is marked with a pianissimo (pp) dynamic and includes a tempo marking of quarter note = 80. Section E (measures 17-20) is marked with a pianissimo (pp) dynamic and includes a tempo marking of quarter note = 80. Section F (measures 21-24) is marked with a pianissimo (pp) dynamic and includes a tempo marking of quarter note = 120. Section G (measures 25-28) is marked with a forte (f) dynamic and includes a tempo marking of quarter note = 120. The score concludes with a double bar line.

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 upper staff, and the double bass part is in the lower staff. The score is in 2/4 time and consists of 16 measures. The key signature has one sharp (F#). The score includes various dynamics such as *mf*, *p*, *rit.*, *a tempo*, *f*, and *ff*. There are also triplets and a section marked *L.* (Lento). The score ends with a double bar line and repeat dots.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Tb. $\text{♩} = 80$
 $\frac{4}{4}$ **M**

$\text{♩} = 110$

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 contains a steady eighth-note accompaniment. The fourth staff includes dynamic markings: *cresc.*, *mf*, *decresc.*, and *p*. The fifth staff includes *cresc.*, *decresc.*, and *cresc.* markings. The sixth staff includes *mf*, *decresc.*, and *pp* markings. The music concludes with a whole rest.

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

Timp.C-G

pp

f

pp

mf

f

p

sfz

sfz

sfz

sfz

mf

f

pp

mf

p

pp

E $\frac{3}{4}$

$\text{♩} = 80$

f


pp

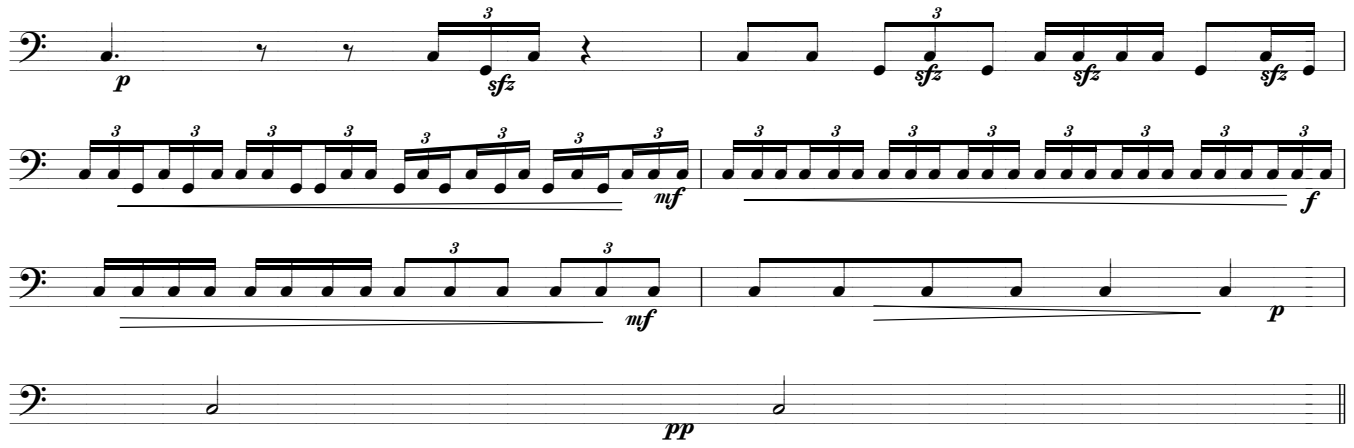
G $\frac{3}{4}$

$\text{♩} = 120$

$\text{♩} = 120$

f

Timp.C-G 



The musical score for Timp.C-G consists of five staves. The first staff is a whole rest. The second staff begins with a piano (*p*) dynamic, followed by a triplet of eighth notes marked *sfz*. The third staff features a continuous triplet of eighth notes, starting at a mezzo-forte (*mf*) dynamic and increasing to a forte (*f*) dynamic. The fourth staff continues the triplet pattern, starting at *mf* and ending with a piano (*p*) dynamic. The fifth staff contains two half notes, the first marked *pp*.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

bass clef - - - - -

bass clef - - - - -

bass clef - - - - -

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

bass clef - - - - -

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

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 score consists of ten staves of music. The first nine staves are bass clef staves containing a continuous sequence of triplets of eighth notes, starting on a middle C and ascending stepwise. The tempo is marked as $\text{♩} = 80$. The tenth staff begins with a tempo change to $\text{♩} = 110$ and contains a single eighth note followed by a rest. Below this are three more staves, each containing a whole rest. The first of these staves has a circled 'O' at the end, and the second has a circled 'Q' at the end. The piece concludes with a double bar line.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Timp.C-G

The musical score consists of five staves. The first staff is for Timp.C-G in 4/4 time, starting with a **R** (Ritardando) and ending with an **S** (Sforzando). The second staff is a bass line starting with a *p* dynamic. The third and fourth staves are empty. The fifth staff is a bass line with dynamics *ppp*, *pp*, *cresc.*, *f*, *decresc.*, and *ppp*, and includes triplets and a fermata.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

Section A consists of two staves. The first staff begins with a forte (*f*) dynamic and contains a series of eighth notes and rests. The second staff continues with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic and features three triplet markings over eighth notes.

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

D

Section D consists of two staves. The first staff starts with a piano (*p*) dynamic and contains eighth notes. The second staff continues with a mezzo-forte (*mf*) dynamic and ends with a pianissimo (*pp*) dynamic.

E

Section E consists of two staves. The first staff begins with a piano (*p*) dynamic. The second staff starts with a tempo marking of 80 and continues with eighth notes.

F

Section F consists of two staves. The first staff starts with a piano (*p*) dynamic. The second staff continues with a mezzo-forte (*mf*) dynamic.

G

Section G consists of two staves. The first staff begins with a forte (*f*) dynamic. The second staff continues with a piano (*p*) dynamic and features three triplet markings over eighth notes.

- - - - -

The final section consists of two staves. The first staff starts with a piano (*p*) dynamic and contains eighth notes. The second staff continues with a mezzo-forte (*mf*) dynamic and ends with a pianissimo (*pp*) dynamic.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Trg. **H** ζ p

mf

I

p

rit.

J *a tempo*

rit.

L p ζ

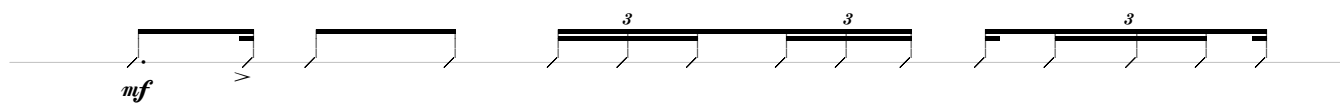
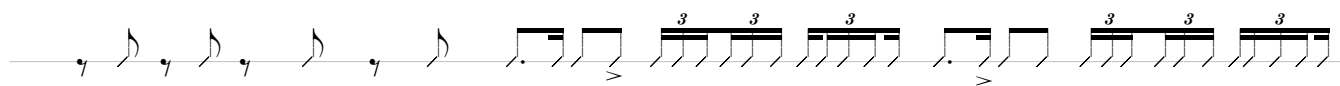
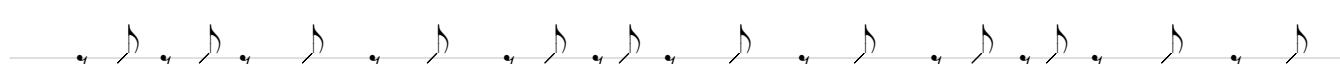
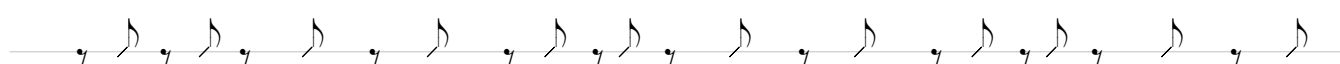
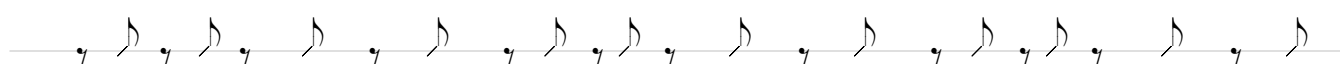
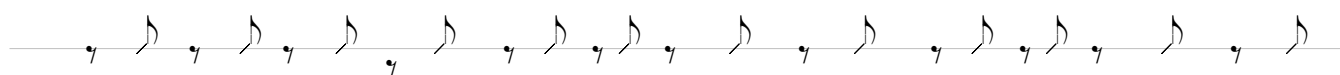
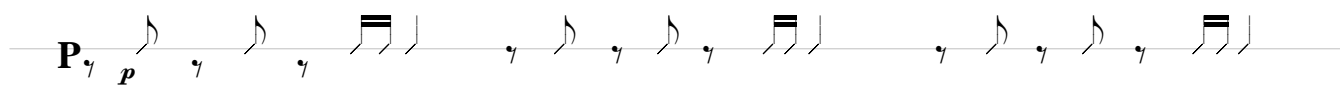
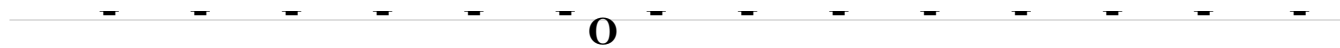
mf

f

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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



Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Trg. **R** - - -

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*

mf $\text{♩} = 110$

O

P *p*

Q

mf

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Bom.

R

S

pp

p

pp

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

p *mf*

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

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

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

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

G - - - -

p 120 *p*

mf

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

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

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

C.cl.

R

pp

pp

pp

pp

pp

pp

pp

pp

pp

ppp

p

ppp

p

ppp

p

ppp

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Hp.

A

f

ff

B

C

pp

pp

D

$\text{♩} = 80$

E

$\frac{3}{4}$

Hp.

pp

f

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

$\text{♩} = 120$

ff

The musical score is written for piano and harp. It consists of eight systems of staves. The first system shows the harp part with a *pp* dynamic. The second system shows the piano part with a *f* dynamic. The third system shows the piano part with a *pp* dynamic and a *f* dynamic. The fourth system shows the piano part with a *pp* dynamic and a *f* dynamic. The fifth system shows the piano part with a *f* dynamic and a *ff* dynamic. The sixth system shows the piano part with a *ff* dynamic. The seventh system shows the piano part with a *ff* dynamic. The eighth system shows the piano part with a *ff* dynamic.

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:

- System 1:** Treble clef. Starts with a whole rest, followed by two chords. The third measure begins a triplet of eighth notes, marked *mf*.
- System 2:** Treble clef. Continues the triplet of eighth notes.
- System 3:** Treble clef. Continues the triplet of eighth notes, marked *p*.
- System 4:** Treble clef. Features chords with triplets of eighth notes, marked *rit.*
- System 5:** Treble clef. Continues the chords with triplets of eighth notes, ending with a fermata.
- System 6:** Treble clef. A whole rest, marked **L** (Lento).
- System 7:** Treble clef. Chords with eighth notes, marked *p*.
- System 8:** Treble clef. Chords with eighth notes, marked *f*.
- System 9:** Treble clef. Chords with eighth notes, marked *ff*.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Hp.

$\text{♩} = 80$

M

sfz *pp* *3*

$\text{♩} = 110$

N *p* $\text{♩} = 110$

Hp.

f

p

p

f

p

p

p

p

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 have rests followed by a first ending bracket labeled *p*. The fifth and sixth staves continue the melody with *p* dynamics. The seventh and eighth staves have rests. The ninth and tenth staves feature triplets. The eleventh staff has a *rit.* marking. The twelfth staff changes to $\frac{3}{4}$ time and is marked *p* and *a tempo*. The final staff returns to $\frac{2}{4}$ time with a *mf* marking and triplets.

VI.1

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

VI.1 $\text{♩} = 80$

sfz *f* *N* $\text{♩} = 110$ *p*

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

VI.1

The musical score for Violin I (VI.1) is written in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a whole note 'R' (Re) on the second line, marked with a piano (*p*) dynamic. The second staff features a melody of whole notes: G4, A4, B4, C5, B4, A4, G4, marked with a mezzo-forte (*mf*) dynamic. The third staff contains a series of eighth notes, starting with a sharp sign (F#) on the first line, marked with a mezzo-forte (*mf*) dynamic and a *decresc.* (decreasing) instruction. The fourth staff consists of eighth-note triplets, marked with a piano (*p*) dynamic. The fifth staff continues with eighth-note triplets, marked with a piano (*p*) dynamic. The sixth staff is a whole rest. The seventh staff features a melody of whole notes: G4, A4, B4, C5, B4, A4, G4, marked with a pianissimo (*pp*) dynamic. The eighth staff is a whole rest. The piece concludes with a double bar line.

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

VI.2 4/4 **A**

pp

f

8va

ff

B

p dolce

p

pp

3

80

3/4

80

4/4

F

f

8va

ff

C

G

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. The second staff contains a melodic line with eighth and sixteenth notes, including a triplet. The third staff has a whole rest followed by a half note, then a first ending bracket. The fourth and fifth staves continue the melodic line with dynamics *p*. The sixth and seventh staves feature a more active melodic line with slurs and dynamics *p*. The eighth and ninth staves have a melodic line with slurs and dynamics *p*. The tenth and eleventh staves continue with slurs and dynamics *p*. The twelfth and thirteenth staves feature a melodic line with slurs and dynamics *p*. The fourteenth and fifteenth staves conclude the piece with a key signature change to 3/4 and a final double bar line.

VI.2

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

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

VI.2 $\text{♩} = 80$

pp

sfz pp 3

$\text{♩} = 110$

mf

f

p

P

Q

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

VI.2

p **R** *mf* *p* *mf* *decresc.* *pp* *p* *mf* *pp* *pp*

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Vla. 3/4 **A**

pp

f

ff

p 3 3

A

B

C

pp

D

f

ff

p 3 3

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Vla. 3/4 H - - - - -

The score is written for Viola in 3/4 time. It begins with a whole rest for the first measure. The first melodic line starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The second line starts with a mezzo-forte (*mf*) dynamic. The score includes several measures of rests, a section marked *rit.* (ritardando) in 3/4 time, and a section marked *a tempo* in 3/4 time. The piece features extensive use of triplets, particularly in the lower staves, and concludes with a *rit.* marking in 2/4 time.

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Vla. $\text{♩} = 80$

mf f N P Q

$\text{♩} = 110$

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

C

pp

$\text{♩} = 80$

$\frac{3}{4}$

$\text{♩} = 80$

$\frac{4}{4}$ F

G

Vc.

The musical score is written in bass clef and consists of eight staves. The first staff begins with a dynamic marking of *f* and contains a series of eighth-note patterns. The second staff continues with similar eighth-note patterns, including a flat sign. The third staff features a dynamic marking of *ff* and includes a long rest. The fourth staff has a dynamic marking of *p* and contains a triplet of eighth notes. The fifth staff is a whole rest. The sixth staff starts with a dynamic marking of *p*, followed by a triplet of eighth notes marked *sfz*, and then a series of eighth notes with *sfz* markings, ending with a triplet of eighth notes marked *mf*. The seventh staff begins with a triplet of eighth notes marked *f*, followed by eighth notes marked *mf*, and ends with a triplet of eighth notes marked *p*. The eighth staff contains a single note marked *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 various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *mf*, and *rit.*. The piece concludes with a double bar line, a $\frac{3}{4}$ time signature, and a whole rest.

Vc.

p

mf

f

rit.

p

ff

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Vc. $\text{♩} = 80$

$\text{♩} = 110$

mf

p

P

Vc.

Paulo e Clélia

Marcelo Morales Torcato
♩ (Marcelo Torca)

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

mf *decresc.* *p*

cresc. *decresc.* *cresc.*

mf *decresc.* *pp*

pp **S**

pp

p

cresc.

mf *decresc.* *p*

cresc. *decresc.* *cresc.*

mf *decresc.* *pp*

ppp

Paulo e Clélia

Marcelo Morales Torcato

(Marcelo Torca)

The musical score is written for a Cello (Cb.) in 4/4 time. It features several systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, followed by a bass clef staff. The second system consists of two bass clef staves. The third system has a bass clef staff with a key signature change to one flat (Bb) and a 4/4 time signature. The fourth system contains two bass clef staves. The fifth system has a bass clef staff with a key signature change to two flats (Bb, Eb) and a 4/4 time signature. The sixth system includes a bass clef staff with a key signature change to two sharps (F#, C#) and a 4/4 time signature. The seventh system has a bass clef staff with a key signature change to two sharps (F#, C#) and a 3/4 time signature. The eighth system consists of two bass clef staves. The ninth system has a bass clef staff with a key signature change to two sharps (F#, C#) and a 4/4 time signature. The tenth system includes a bass clef staff with a key signature change to two sharps (F#, C#) and a 4/4 time signature. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.

Dynamic markings: *pp*, *p*, *mf*, *p*, *pp*, *pp*, *pp*, *mf*, *p*.

Key signatures: A (F#), B (Bb), C (Bb, Eb), D (F#, C#), E (F#, C#), F (F#, C#), G (F#, C#).

Time signatures: 4/4, 3/4, 4/4.

Cb. 

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

f *mf* *p*

pp

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

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

p

mf

p

mf

p

mf

p

mf

rit.

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

mf

10

Cb.

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

Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Cb. $\text{♩} = 80$ $\frac{4}{4}$ M

mf

$\text{♩} = 110$
N
p

Cb. 










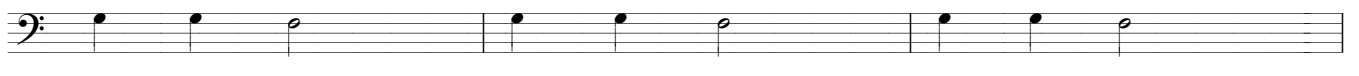


















Paulo e Clélia

Marcelo Morales Torcato
(Marcelo Torca)

Score for Cello (Cb.) in 4/4 time. The piece begins with a dynamic of *p*. The score includes various dynamics such as *cresc.*, *mf*, *decresc.*, *p*, *pp*, *ppp*, and *mf*. It features several articulations, including slurs, accents, and a section marked with a large 'S' and *pp*. The score concludes with a *ppp* dynamic.