Musicografias

Contemporânea: 08 experimentos musicais para diversas formações

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Resumo

São disponibilizadas as partituras de oito composições musicais para diversas formações. As composições exploram técnicas, conceitos e materiais desenvolvidos a partir da segunda metade do século XX.

Palavras-chave: Composição musical, Novas técnicas composicionais, Timbre, Instrumentação.

Abstract

The scores of eight musical compositions for different instrumentation are available. The compositions explore techniques, concepts and materials developed from the second half of the 20th century onwards.

Keywords: Musical composition, New compositional techniques, Timbre, Instrumentation.

São disponibilizadas as partituras de 08 composições realizadas entre abril e junho de 2022, durante o curso “Contemporary Techniques in Composition 2”, ministrado pelo compositor Gabriele Vanoni ,pela Berklee School of Music[1].

O curso seguiu uma linha do tempo a partir de tendências pós- segunda guerra mundial, pois o “Contemporary Techniques in Composition 1” se concentra mais nas técnicas e materiais na passagem do fim do século XIX ao século XX.

Os cursos da Berklee se caracterizam por uma metodologia bem clara: temos, a cada semana um tópico, que é estudado em análises de obras e trechos de obras, e exercícios composicionais. Ao fim, há um projeto final. Ou seja, são cursos intensos, com enorme carga de análise e informação que conver-

1 Sobre o compositor, v. https://gabrielevanoni.com/index.html . Sobre o curso, v. https://college.berklee.edu/courses/cm-312 e https://online.berklee.edu/courses/contemporary-techniques-in-music-composition-2 .

gem para atividades de composição. Cada semana há uma proposta de composição. O curso dura 12 semanas.

Para este artigo, reuni, em ordem cronológica, as oito composições mais significativas de minha participação no curso.

NÚMERO	TÏTULO	FORMAÇÃO	TÉCNICA	DURAÇÃO	REFERÊNCIAS
1	*Mini Serial Suite*	Clarinet, Trombone, Snare Drum, Piano, Violino	Serialismo	2:30s	Schoenberg, Webern, Berg, Pierre Boulez, Ben Johnston.
2	*Car Window. Audioscenes.*	Full Orquestra. (classical)	Soundscapes and Textures	1:57s	Debussy, Iannis Xenakis, Giacinto Scelsi, Ruth Crawford, Gyorgy Ligeti, Luciano Berio, Charles Ives, Krzysztof Penderecki.
3	*Minimal Trance*	Piano, Eight Cellos(8), Bass Drum.	Minimalismo	2:08s	Steve Reich, La Monte Young, Morton Feldman, Terry Riley, Philip Glass, Frederic Rzewski, John Adams.
4	Dancing Under Water	Trumpet, Trombone, Timpani, Snare Drum, Bass Drum, Piano, Two Choirs, Violin, Cello.	New Rhythms	2:5s	Charles Ives, Elliott Carter, György Ligeti.
5	*Tristan Bossa*	Full Orchestra (classical)	Quotations	2:14s	Alban Berg, Debussy, Richard Strauss, Stravinsky,

NÚMERO	TÏTULO	FORMAÇÃO	TÉCNICA	DURAÇÃO	REFERÊNCIAS
6	*Hymn*	Flute, oboe, English horn, Clarinet Bb, Bassoon, Horn, Trumpet, Trombone, Violins(1,2), Viola, Cello, Contrabass.	New Spirituality	3:36s	George Rochberg, Samuel Barber, David Del Tredici, John Adams, Ellen Taaffe Zwilich, Yehudi Weiner, Libby Larsen, Arvo Pärt, John Tavener, ames McMillan and Henryk Górecki.
7	*Crazy Laughs During Wartime*	Trombone, Timpani, Snare drum, Bass drum, Piano, Vocals, Violins(1,2), Viola, Cello.	Espectralismo	1:54s	Giacinto Scelsi, Per Norgard, Gérard Grisey, Tristan Murail, Jonathan Harvey.
8	*Space Tango*	String Quartet	Mixed techniques	3:09	Astor Piazzolla, Isang Yun – Muak.

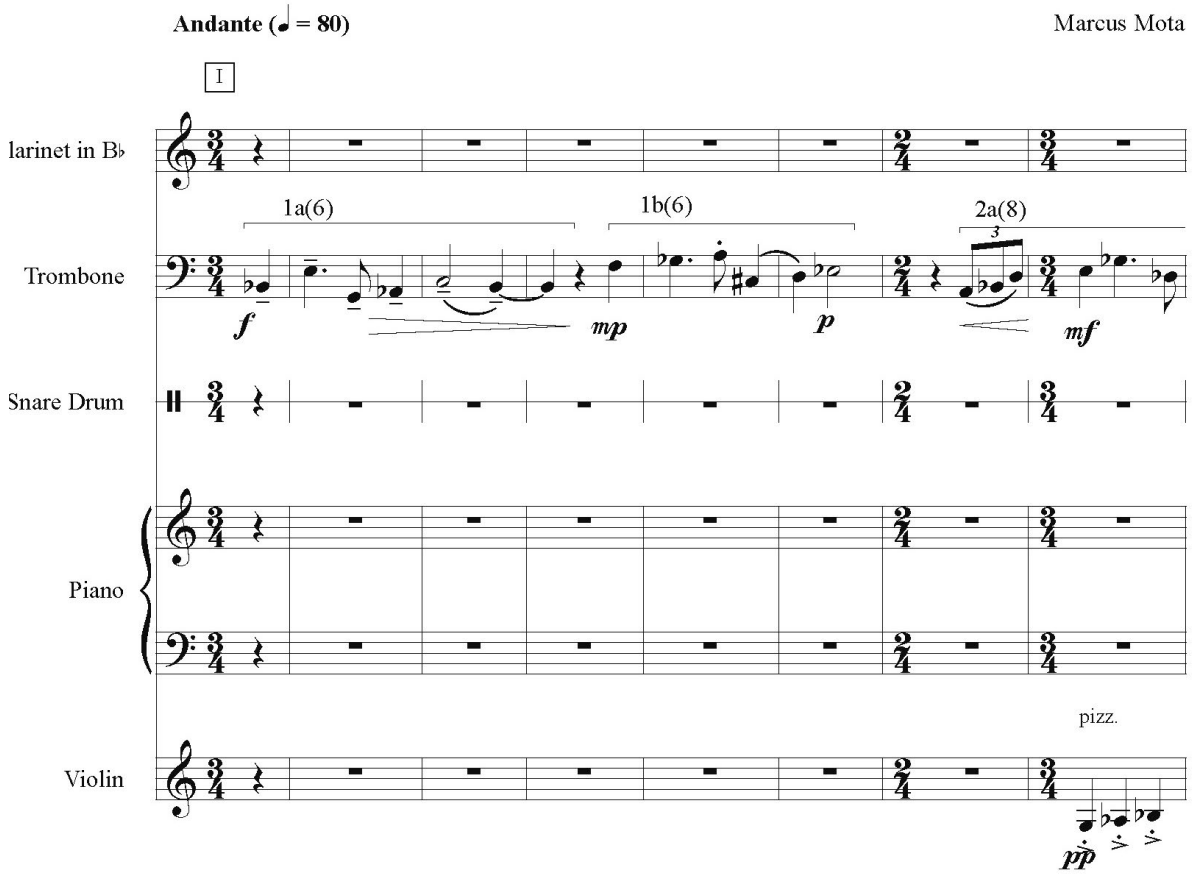
Para cada música foi elaborado um texto de apresentação. É o que se segue na tabela abaixo:

NÚMERO	TÏTULO	APRESENTAÇÃO
1	*Mini Serial Suite*	I've explored serial techniques in composition that I called "Mini Serial Suite". It has three mini movements: in the first one, I present 4 independent rows (prime forms) played by a trombone. In the second movement, piano, violin and Clarinete perform some contrapuntual variations (inversions, retrograde) of the three first rows. And in the third movement variations of the fourth row are explored. I tried to combine serial techniques with some freedom by inserting extramaterial that mixes atonal and tonal sounds combinations. I've written down in the scored some guidelines in order to make clear to me what I was planning to do. It was a playful challenge composing to this assignment

NÚMERO	TÏTULO	APRESENTAÇÃO
2	*Car Window. Audioscenes.*	I've tried to explore several textures in my assignment. My starting point was the sounds that could be heard when I'm driving my car through the night. I adapt the idea of Charles Ive's *Central Park In The Dark*. Instead of copy sounds, my focus was on distortion. I've figured out that as i've just have few days, it could be interesting using an orchestral palette to explore texture-based technique
3	*Minimal Trance*	I tried to explore rotation. But it leads to explore phasing also. I wrote this piece having in mind Steve Reich's Piano Phase. But insert the minimal techniques in a "non minimal environment". Just for fun.
4	Dancing Under Water	I've used a well-known rhythm that is found in the northwest of Brazil. It called "Maracatu". It comes from war dances from indigenous peoples of Brazil. To this rhythm I applied a bunch of temporal distortions as we study in this week and another techniques (texture) from the previous one.
5	*Tristan Bossa*	I took Richard Wagner's *Prelude to Tristan und Isolde* and mix it with samba rhythm and melodic patterns from Ari Barroso's "Aquarela Brasileira". As you can see, I tried to push to the limit. At the final section a got a piano reduction from "Liebestod", from the same opera. This section is the last song of the opera. I got some good ideas from this videos: 1- (orchestral study of Tristan... with score, https://youtu.be/Pwk3BKipjtQ) 2- (piano reduction of Ari Barroso's song, https://youtu.be/s8F9AMPk6Fw). This was the most complicated assignment. A lot of time to study scores, produce some arrangements, and orchestration
6	*Hymn*	To do this assignment, I've composed with constraints: just using the white keys of the piano. I've imagined a hymn, a sacred context. And I insert a lot of suspensions and some dissonances. It was like composing by following contrapuntal rules and breaking all of them at the same time.
7	*Crazy Laughs During Wartime*	Professor and classmates, my starting point was record myself laughing and insert this "audiofile" in the Audacity, to get it analysed. Based on the images of the Audacity, I got some chords, after transcribing the peaks to the score. As my audio presents a descending scale of chords, I took this reference to compose. As I selected an instrumentation for chamber music, and I have some basic percussion, after sometimes comes to my mind some ideas of sounds in context of war. So I mix these references - humour and war. If I have more time, I gonna develop more this material. I've expended more time preparing the composition (sound analysis) than composing it. Besides the score and audio files, I make available the files from audacity and drafts. All the best.

NÚMERO	TÏTULO	APRESENTAÇÃO
8	*Space Tango*	So this is the end! Thanks, professor Gabriele: this was a wonderful course, full of new concepts, experiences, and techniques. My main goal was achieved: now I'm able to navigate in this new world of sounds and noises. By the way, for this final project, my starting point was the "Pioneer plaque"- a message to outer space placed in the Pioneer 10, launched in 1972 (https://en.wikipedia.org/wiki/Pioneer_plaque. I've analyzed this plaque and read some papers about it. After that, I've studied some Astor Piazzolla pieces, especially Four for Tango (https://youtu.be/3sW0zRH1kIA) and Isang Yun - Muak "Dance Fantasy" (1978) (https://youtu.be/CqADDfziVYg). I tried to capture this "out of space feeling" by rotation: in the first part, all instruments in cycles of three bars present a sequence of 11 semitones, in a "quasi" dodecaphonic way. At the same time, I've inserted some motives from the Piazzolla and Isang Yun. After this first part, I've explored new sonorities and combinations of the material i've presented until now. I've composed for a String quartet and a sound file that has a percussion line in looping. This is all: I enjoy doing it. All the best to everyone.

Seguem as partituras:



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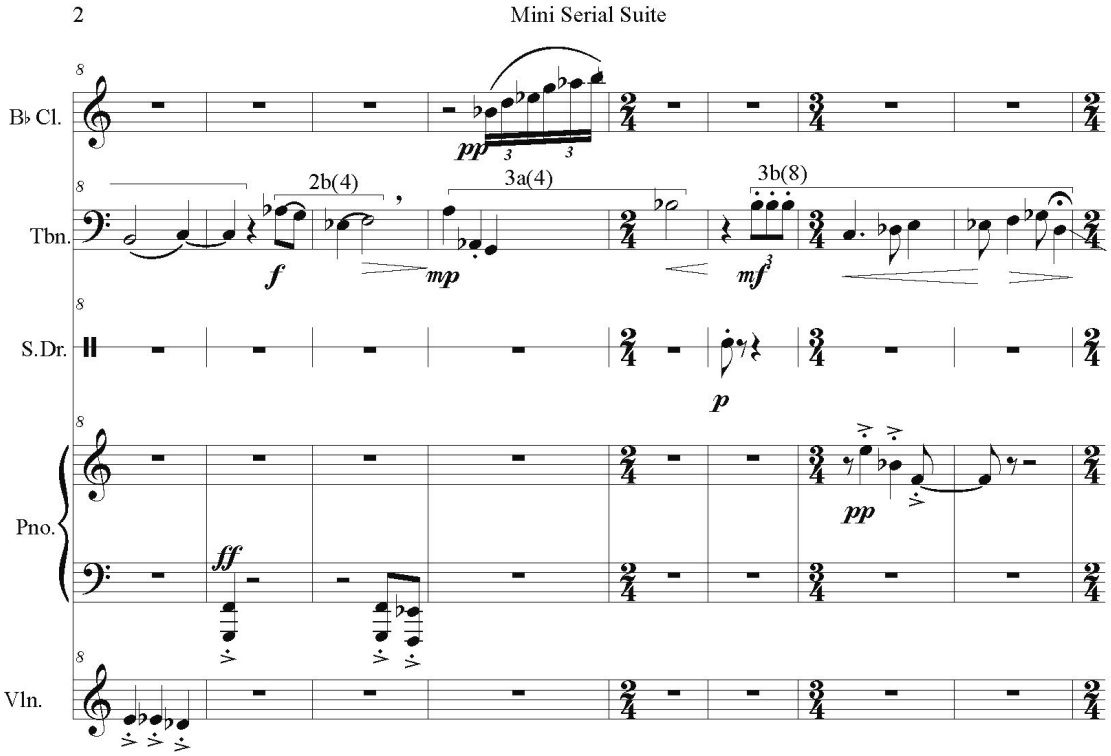
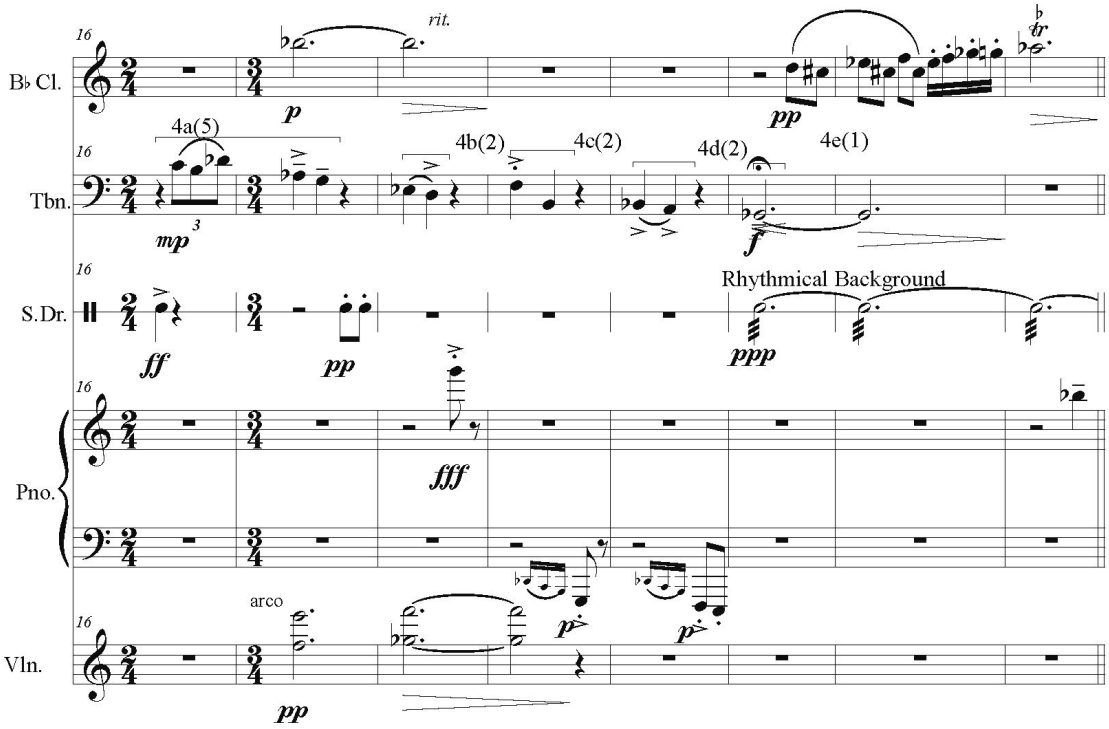
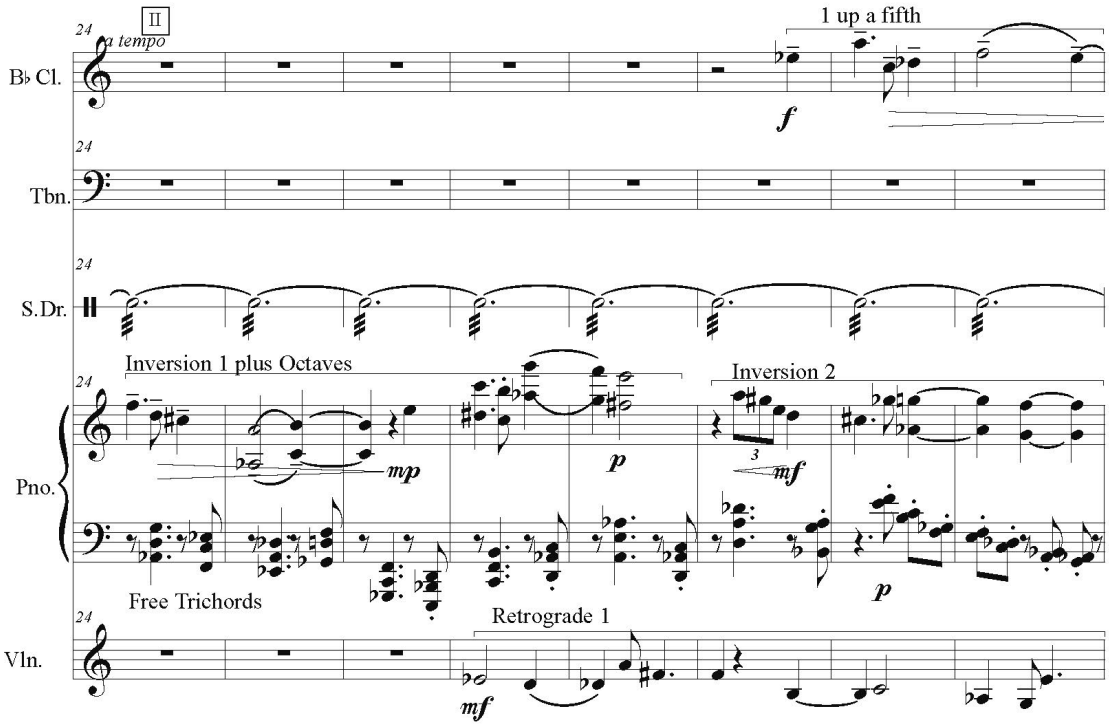
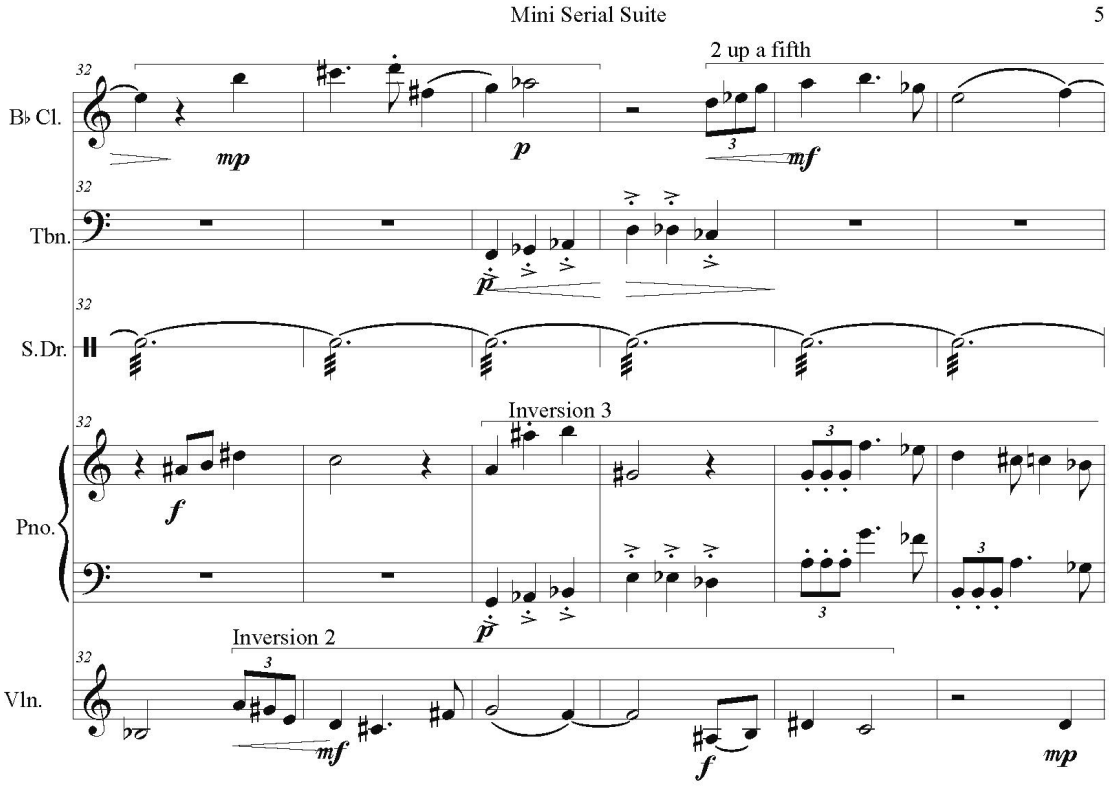
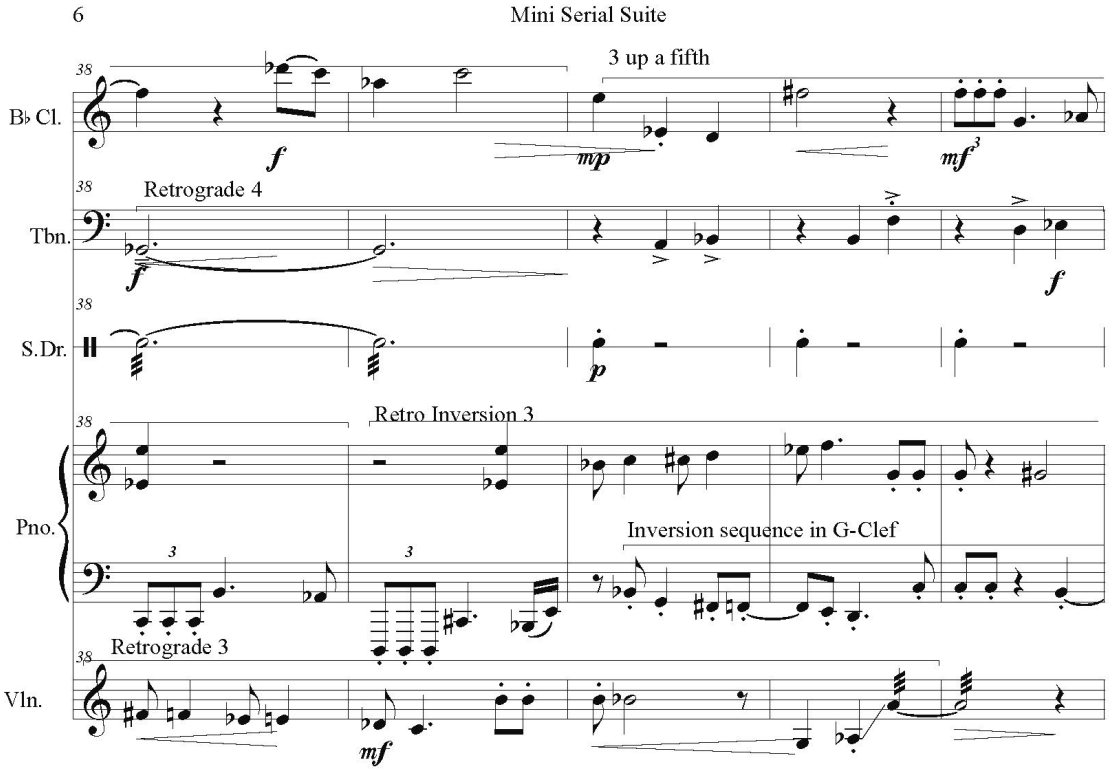
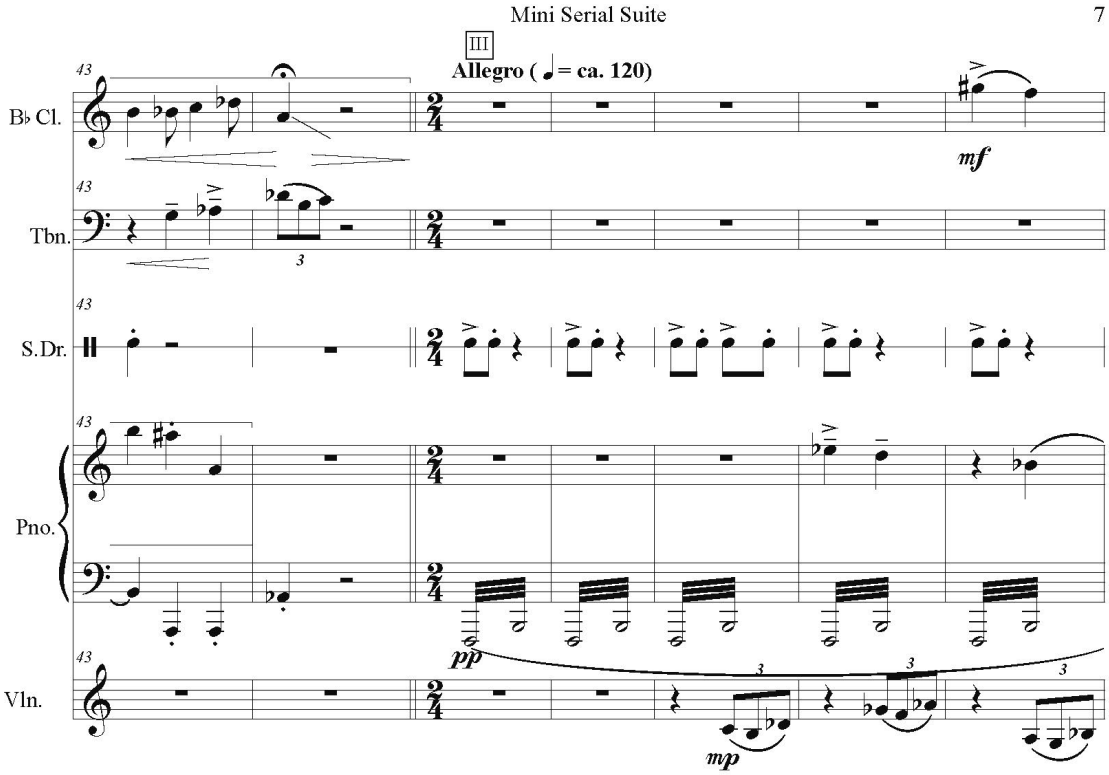

2
Mini Serial Suite
B♭ Cl.
Tbn.
S.Dr.
Pno.
Vln.
2b(4)
3a(4)
3b(8)
pp
f
mp
mf
p
pp
ff

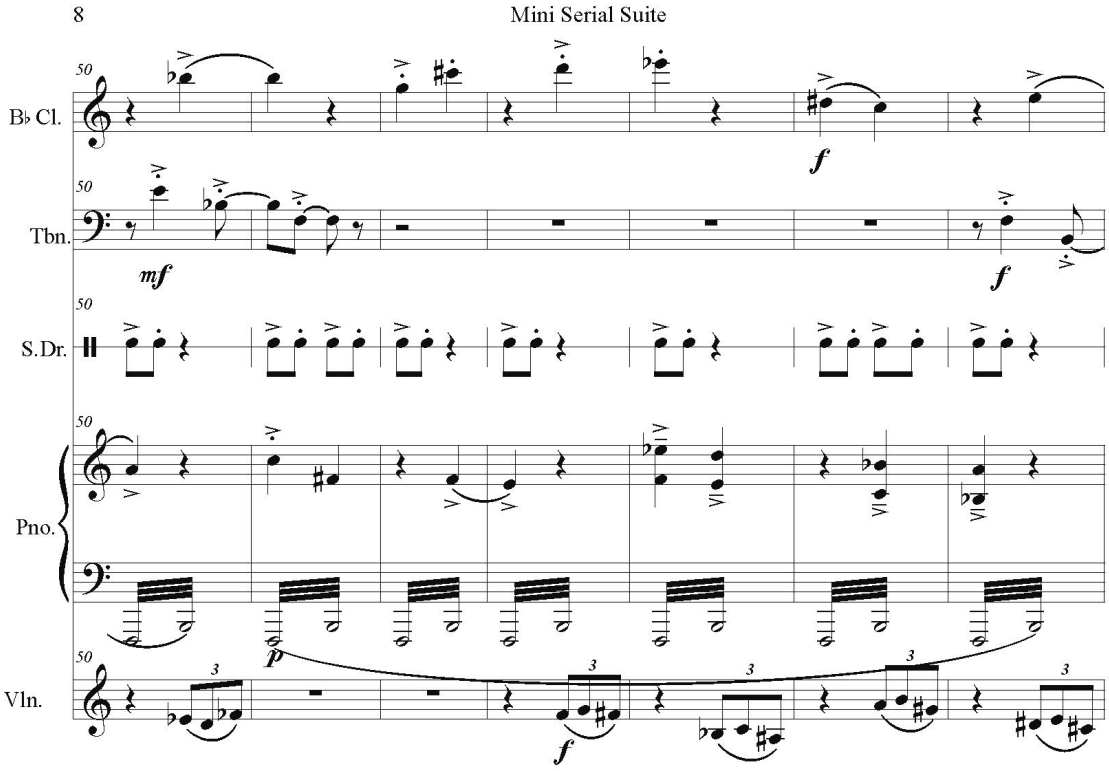

B♭ Cl.
Tbn.
S.Dr.
Pno.
Vln.
rit.
4a(5)
4b(2)
4c(2)
4d(2)
4e(1)
Rhythmical Background
arco


II
a tempo
1 up a fifth
B♭ Cl.
Tbn.
S.Dr.
Inversion 1 plus Octaves
Inversion 2
Pno.
Free Trichords
Retrograde 1
Vln.
f
mp
p
mf
3
mf
p
mf


Mini Serial Suite
5
2 up a fifth
B♭ Cl.
Tbn.
S.Dr.
Inversion 3
Pno.
Inversion 2
Vln.
mp
p
mf
f


6
Mini Serial Suite
3 up a fifth
B♭ Cl.
Retrograde 4
Tbn.
S.Dr.
Retro Inversion 3
Pno.
Inversion sequence in G-Clef
Retrograde 3
Vln.


Mini Serial Suite
7
III
Allegro (= ca. 120)
B♭ Cl.
Tbn.
S.Dr.
Pno.
Vln.
mf
pp
mp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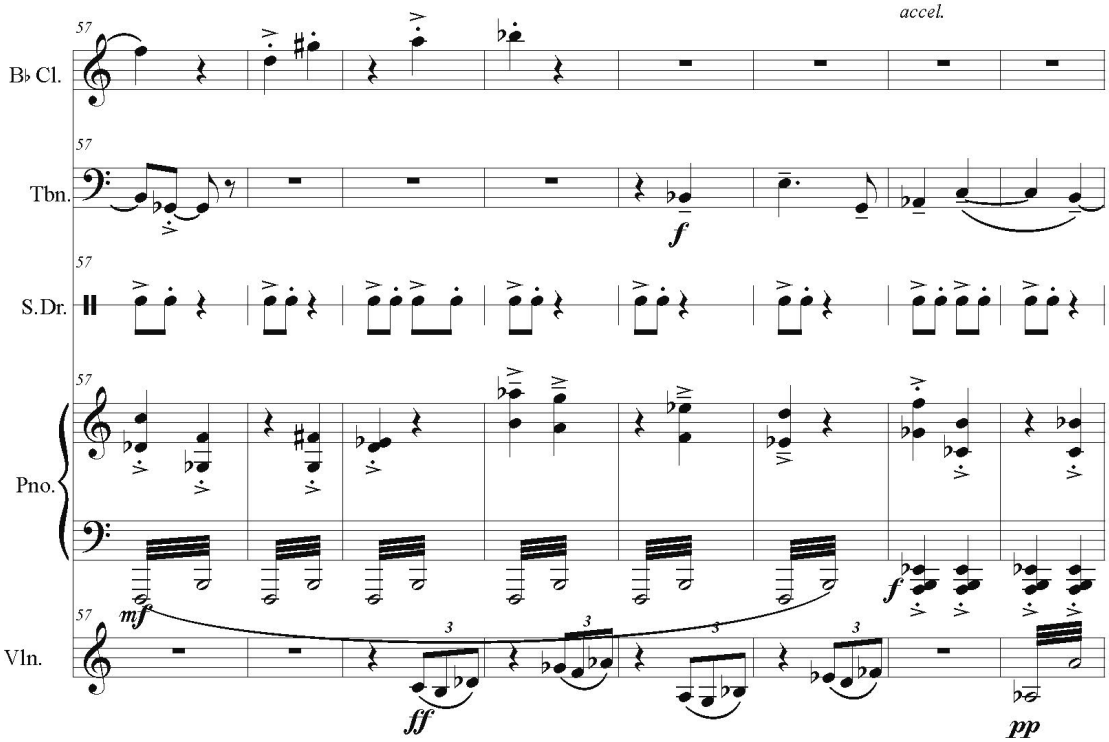
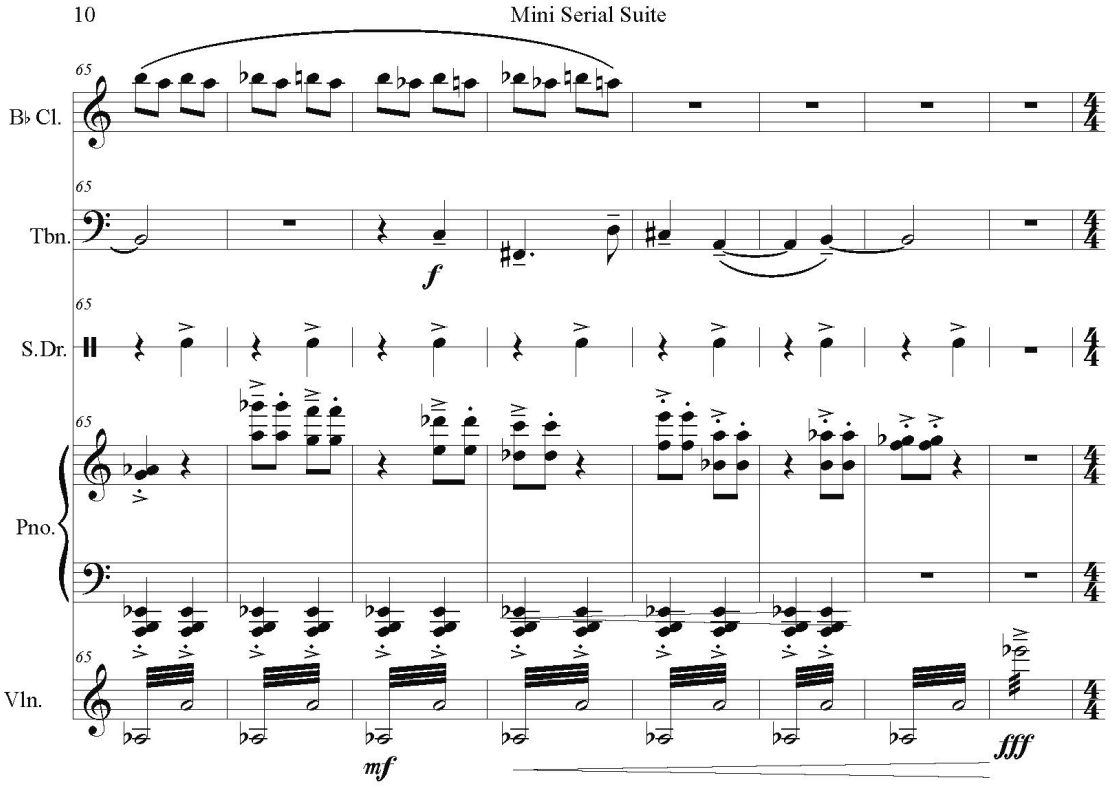
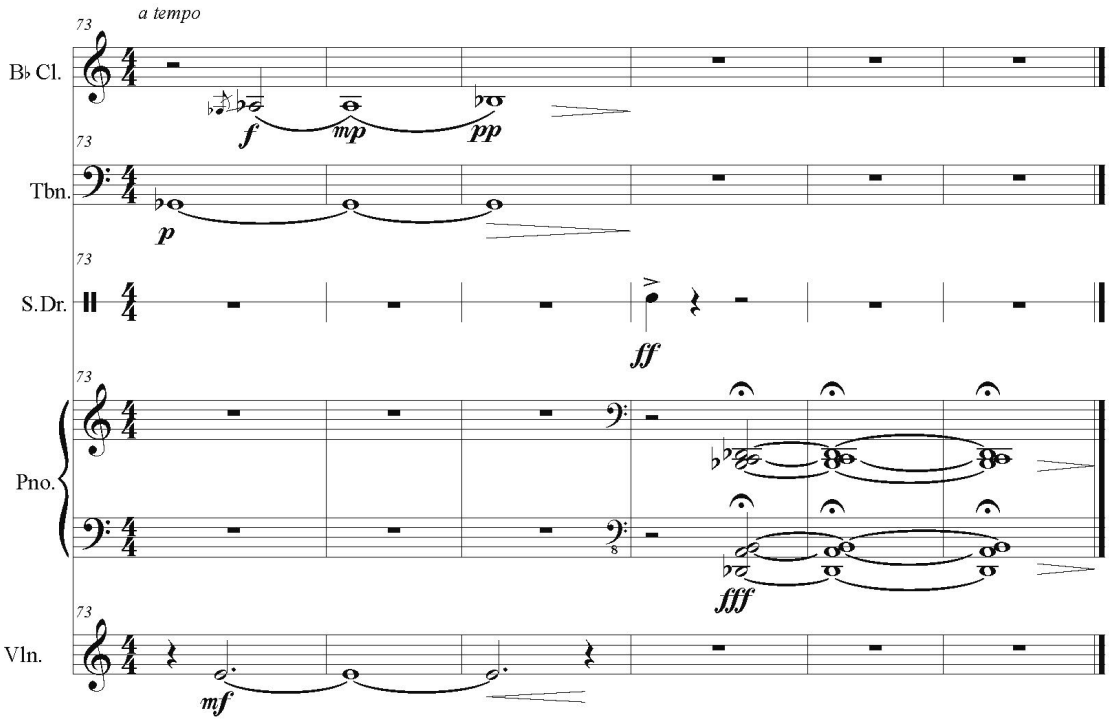
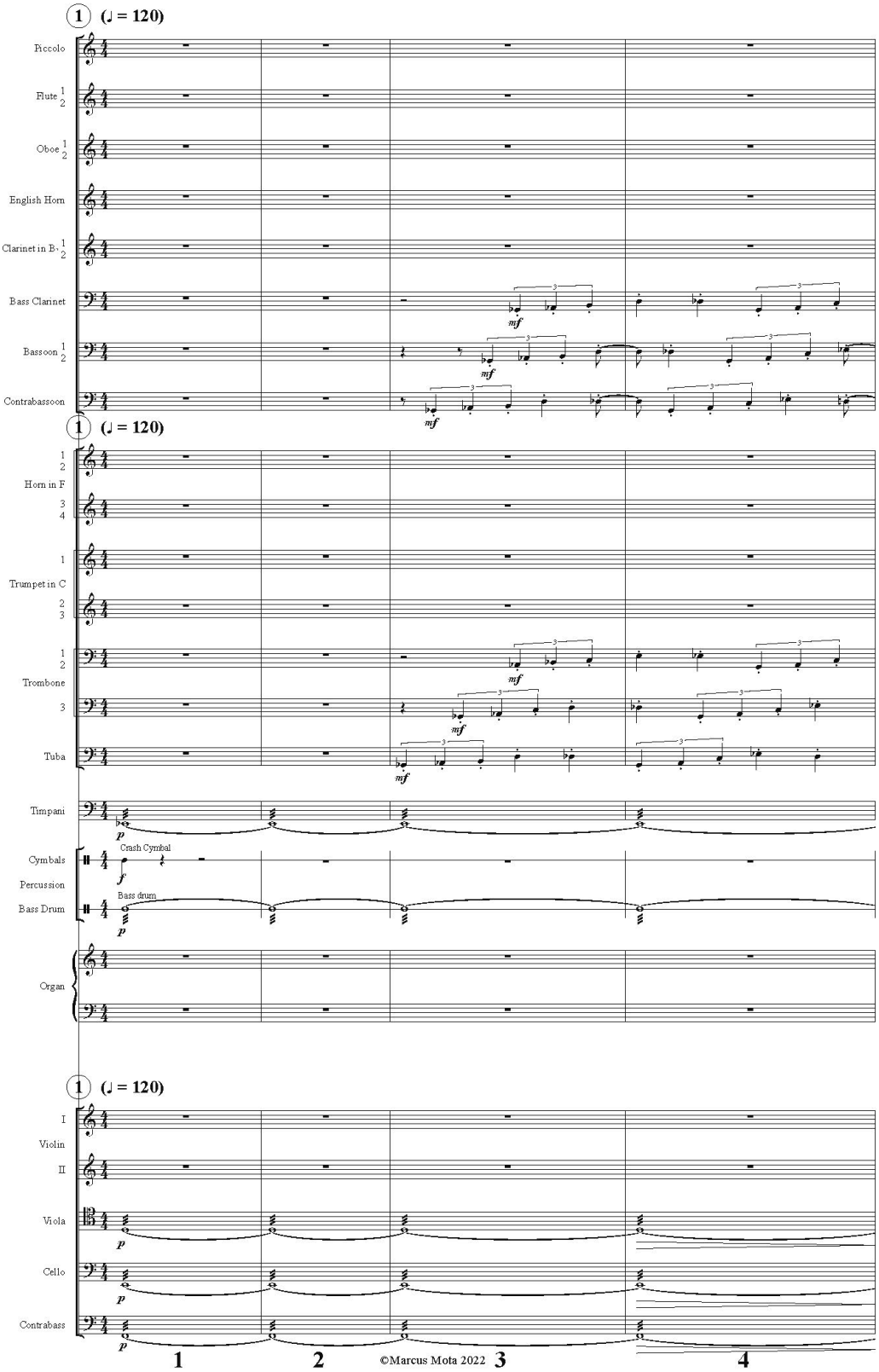
Mini Serial Suite
B♭ Cl.
Tbn.
S.Dr.
Pno.
Vln.
mf
f
p


accel.
B♭ Cl.
Tbn.
S.Dr.
Pno.
Vln.
57
f
mf
ff
pp
3


10
Mini Serial Suite
B♭ Cl.
Tbn.
S.Dr.
Pno.
Vln.
f
mf
fff


a tempo
73
B♭ Cl.
f
mp
pp
Tbn.
p
S.Dr.
ff
Pno.
fff
Vln.
mf

MARCUS MOTA


1 (♩ = 120)
Piccolo
Flute 1 2
Oboe 1 2
English Horn
Clarinet in B♭ 1 2
Bass Clarinet
Bassoon 1 2
Contrabassoon
mf
1 (♩ = 120)
1 2
Horn in F
3 4
1
Trumpet in C
2 3
1 2
Trombone
3
Tuba
Timpani
p
Cymbals
Crash Cymbal
f
Percussion
Bass drum
Bass Drum
Organ
1 (♩ = 120)
I
Violin
II
Viola
Cello
Contrabass
1
2
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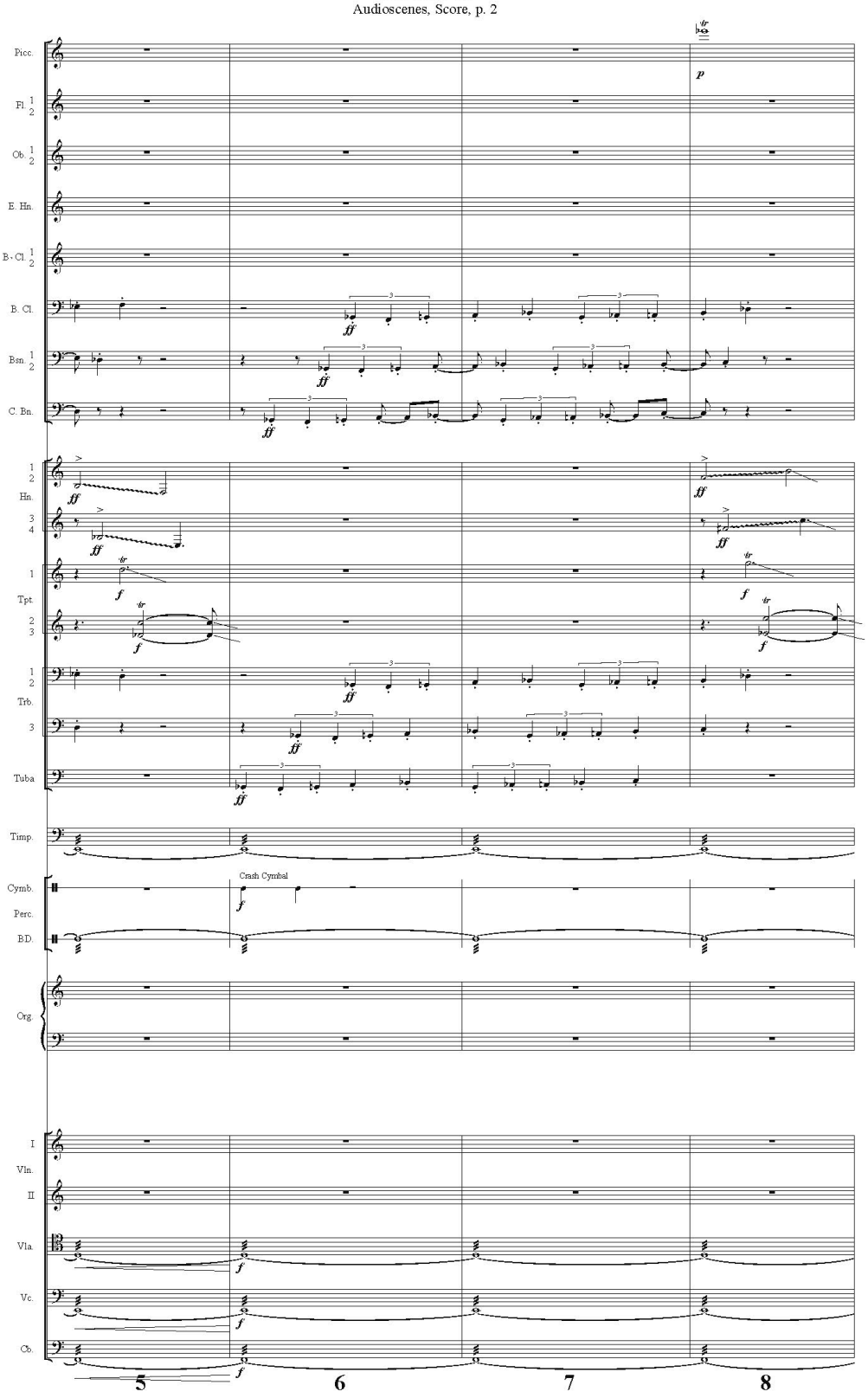
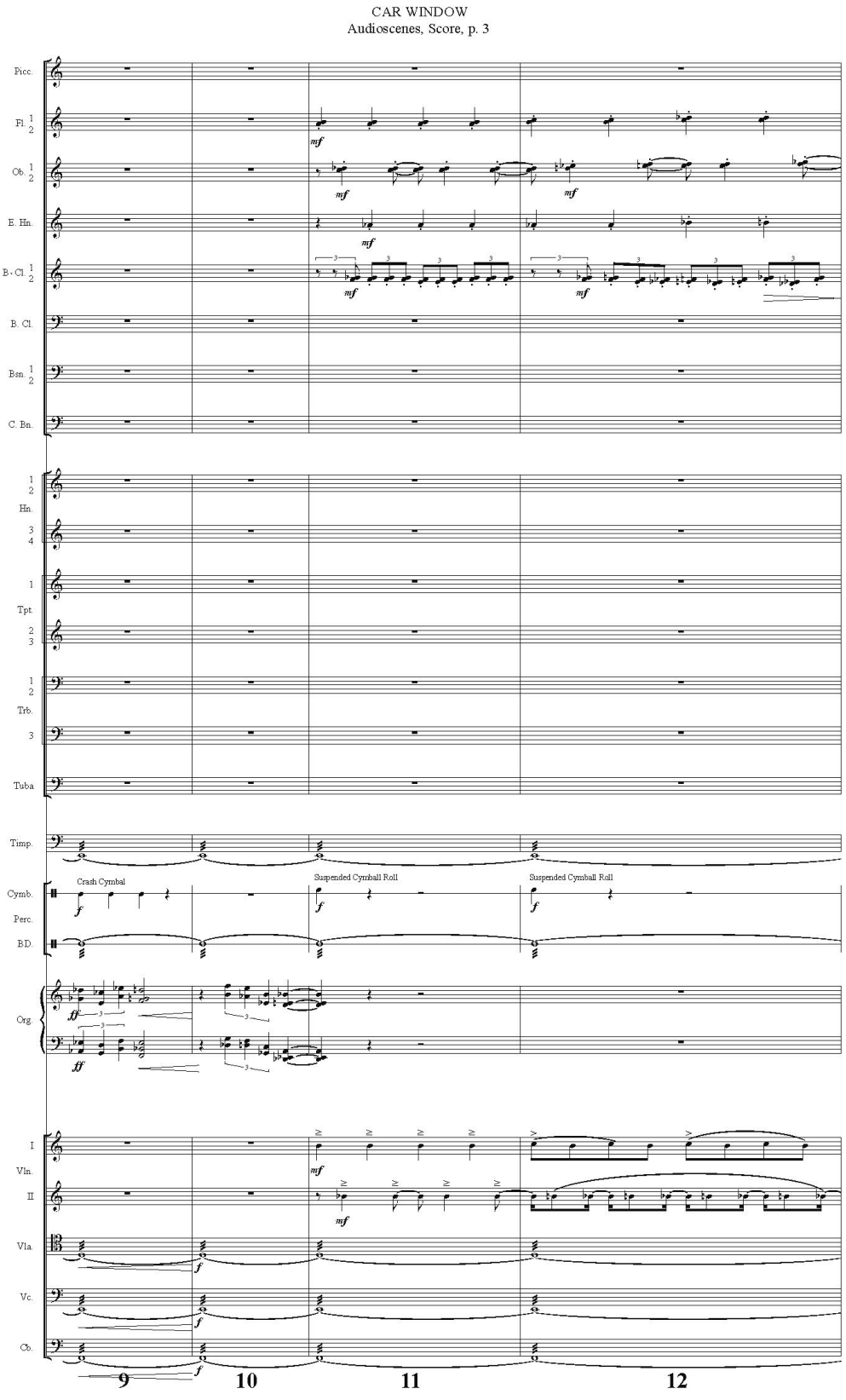
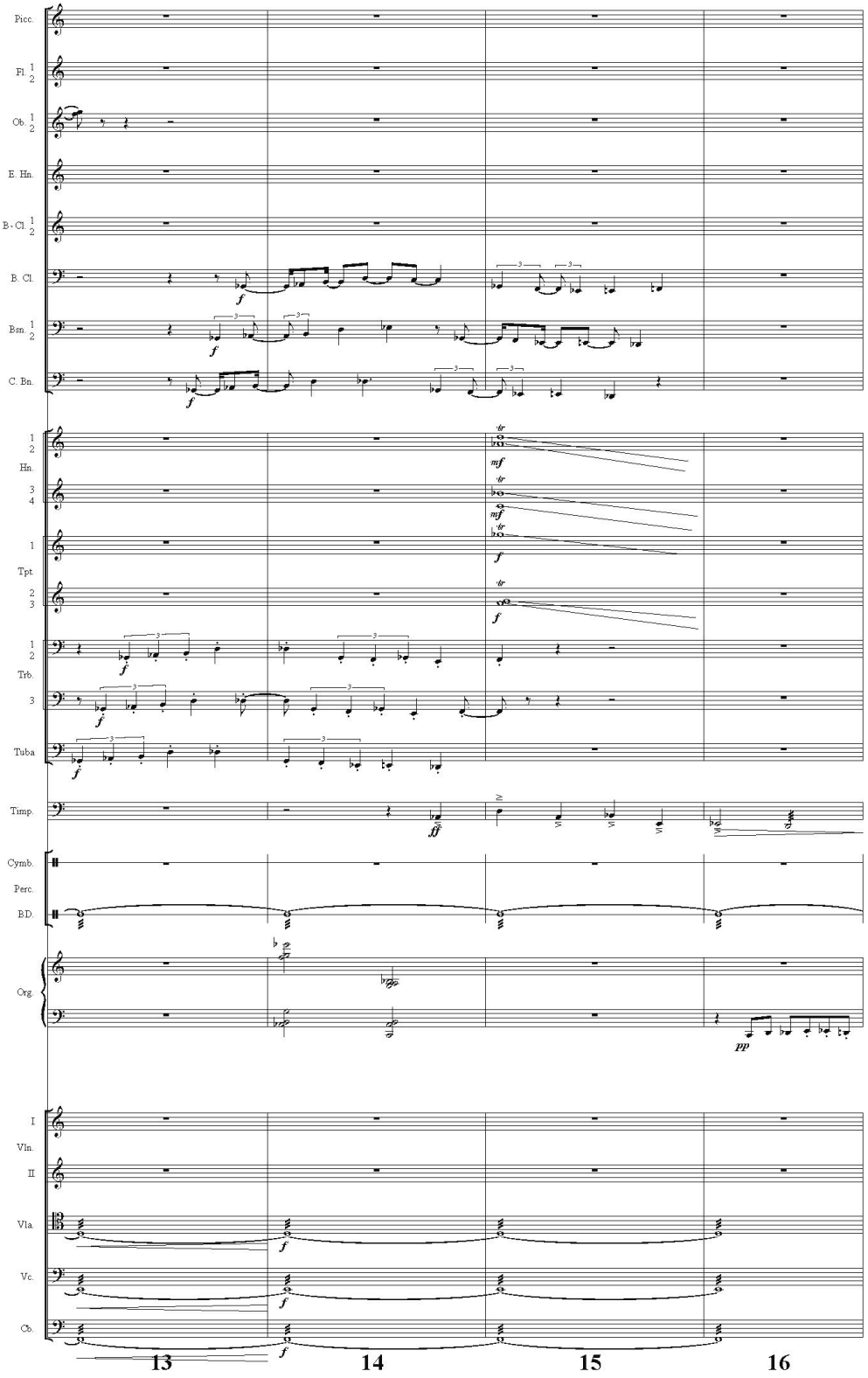
3
4

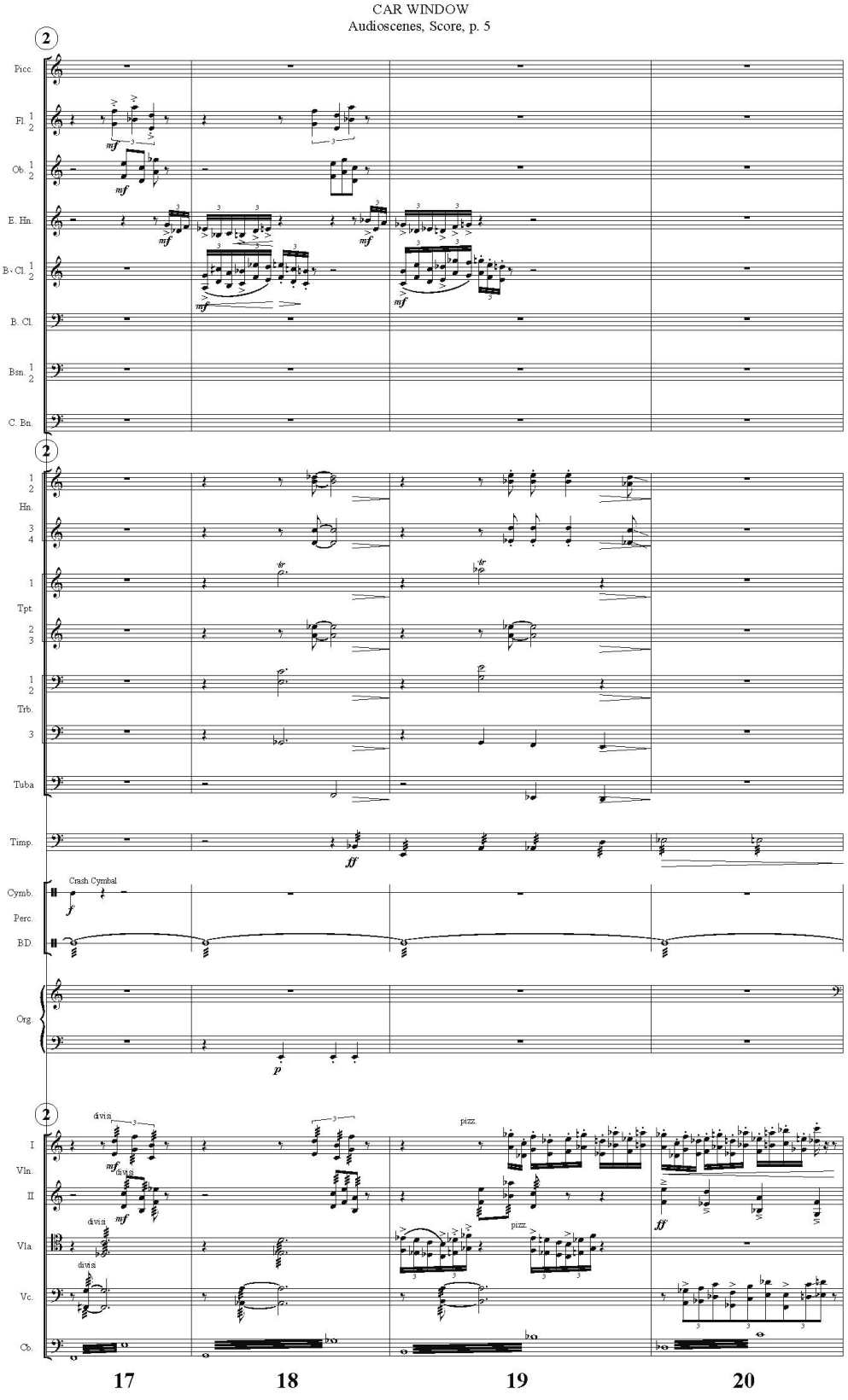
CAR WINDOW
Audioscenes, Score, p. 2

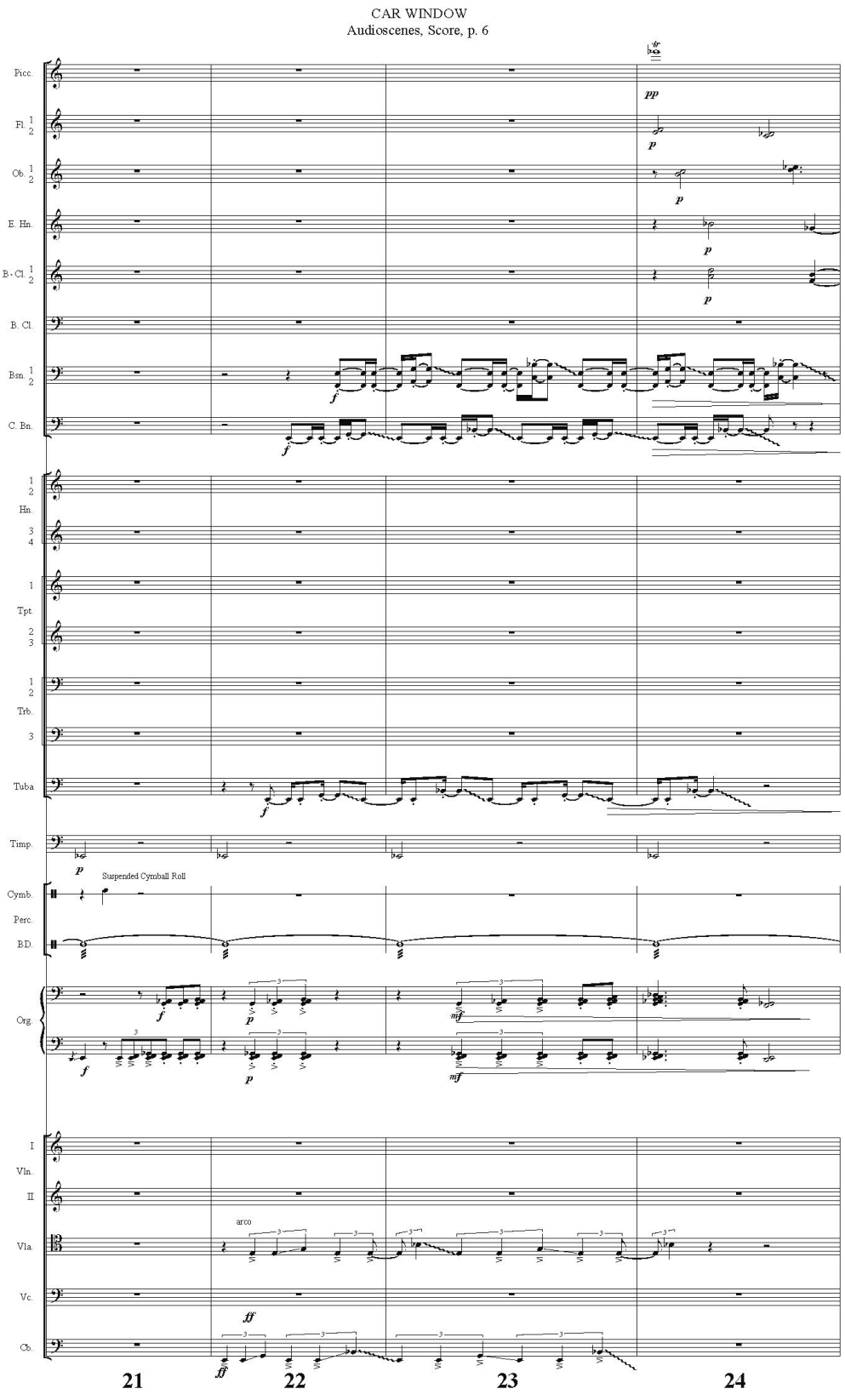


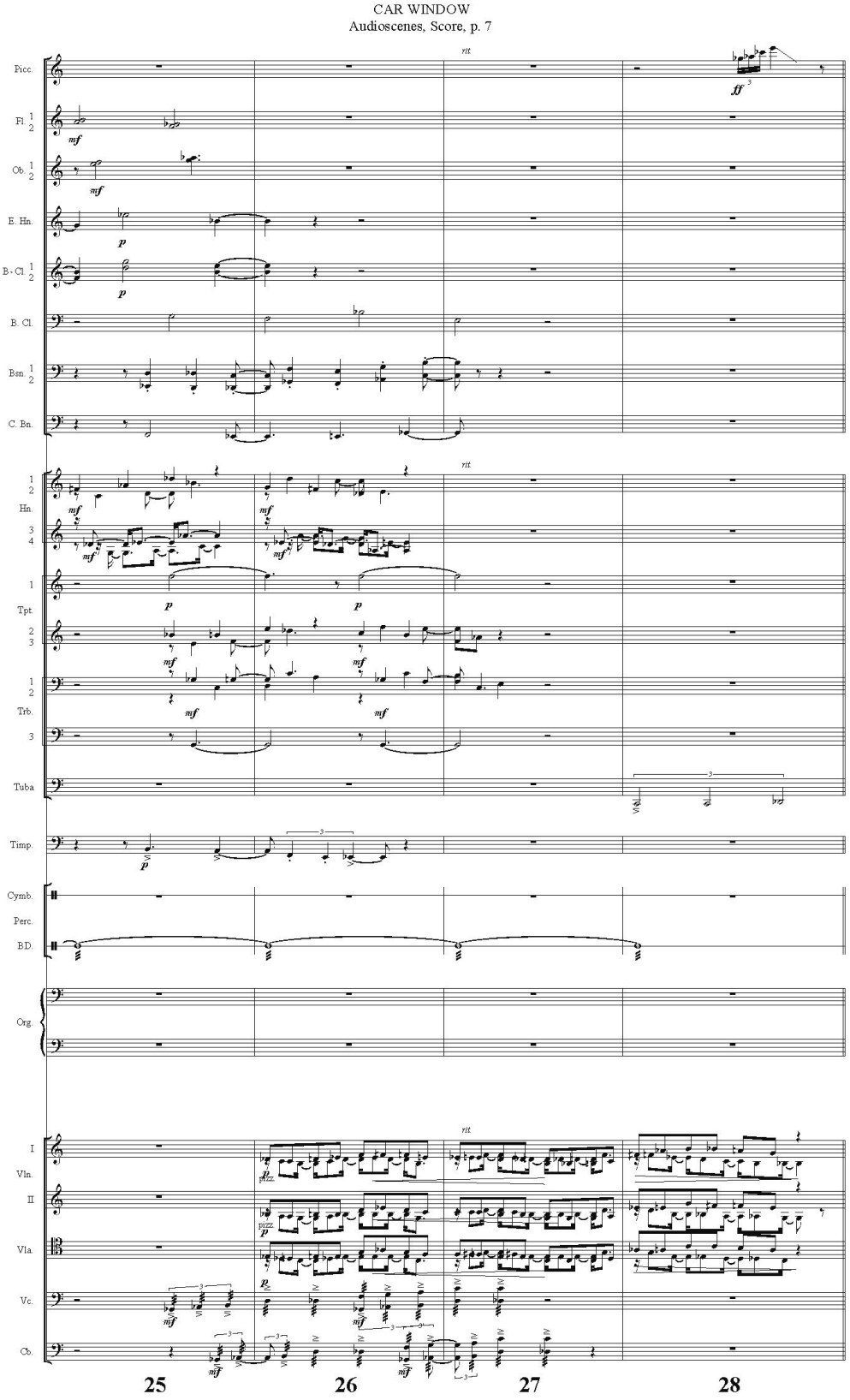

CAR WINDOW
Audioscenes, Score, p. 3
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
Crash Cymbal
Suspended Cymbal Roll
Suspended Cymbal Roll
Cymb.
Perc.
B.D.
Org.
I Vln.
II
Vla.
Vc.
Cb.
mf
f
ff
9
10
11
12

CAR WINDOW
Audioscenes, Score, p. 4

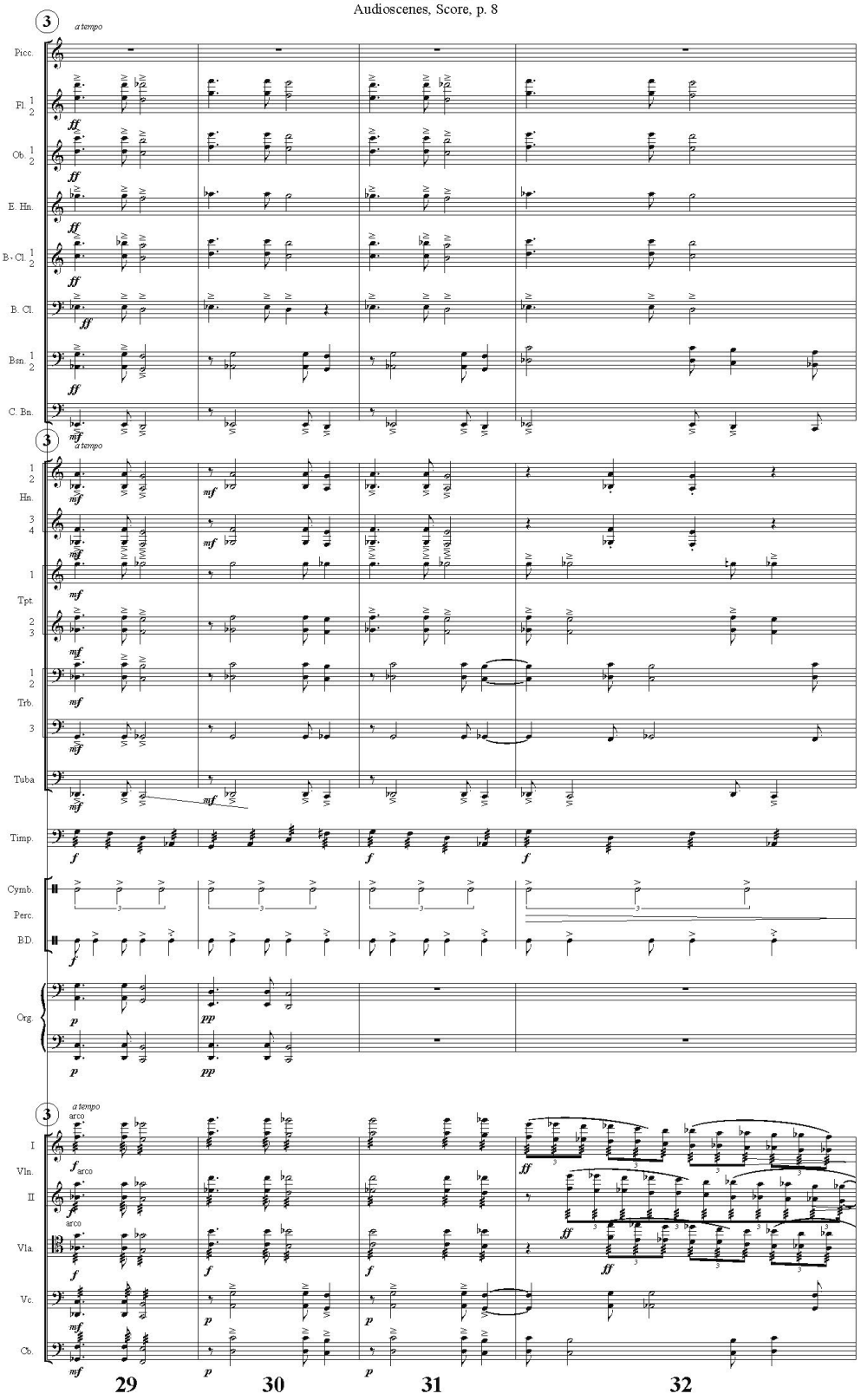


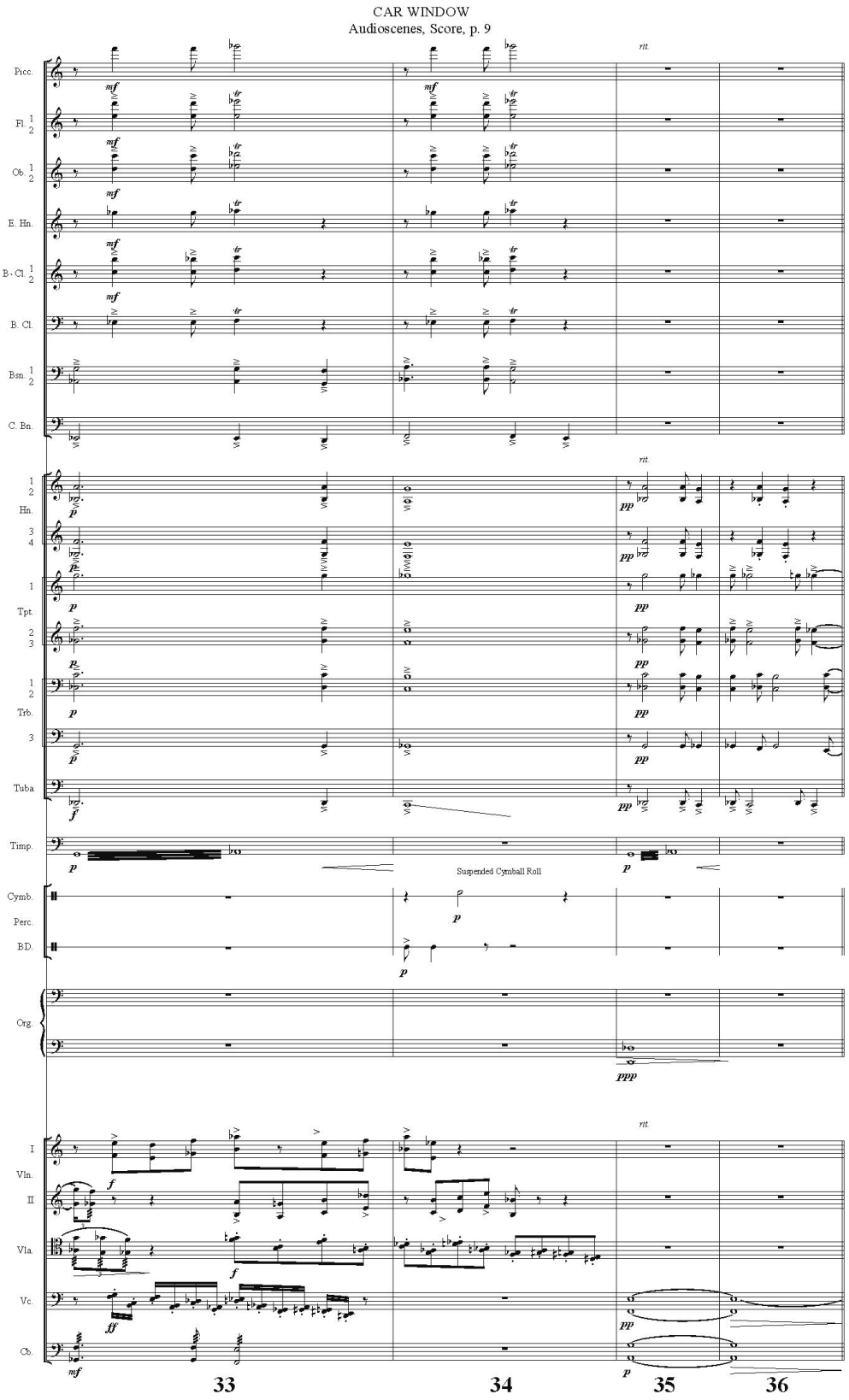

CAR WINDOW
Audioscenes, Score, p. 5
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
Crash Cymbal
Cymb.
Perc.
B.D.
Org.
I Vln.
II
Vla.
Vc.
Cb.
divisi
pizz.
17
18
19
20

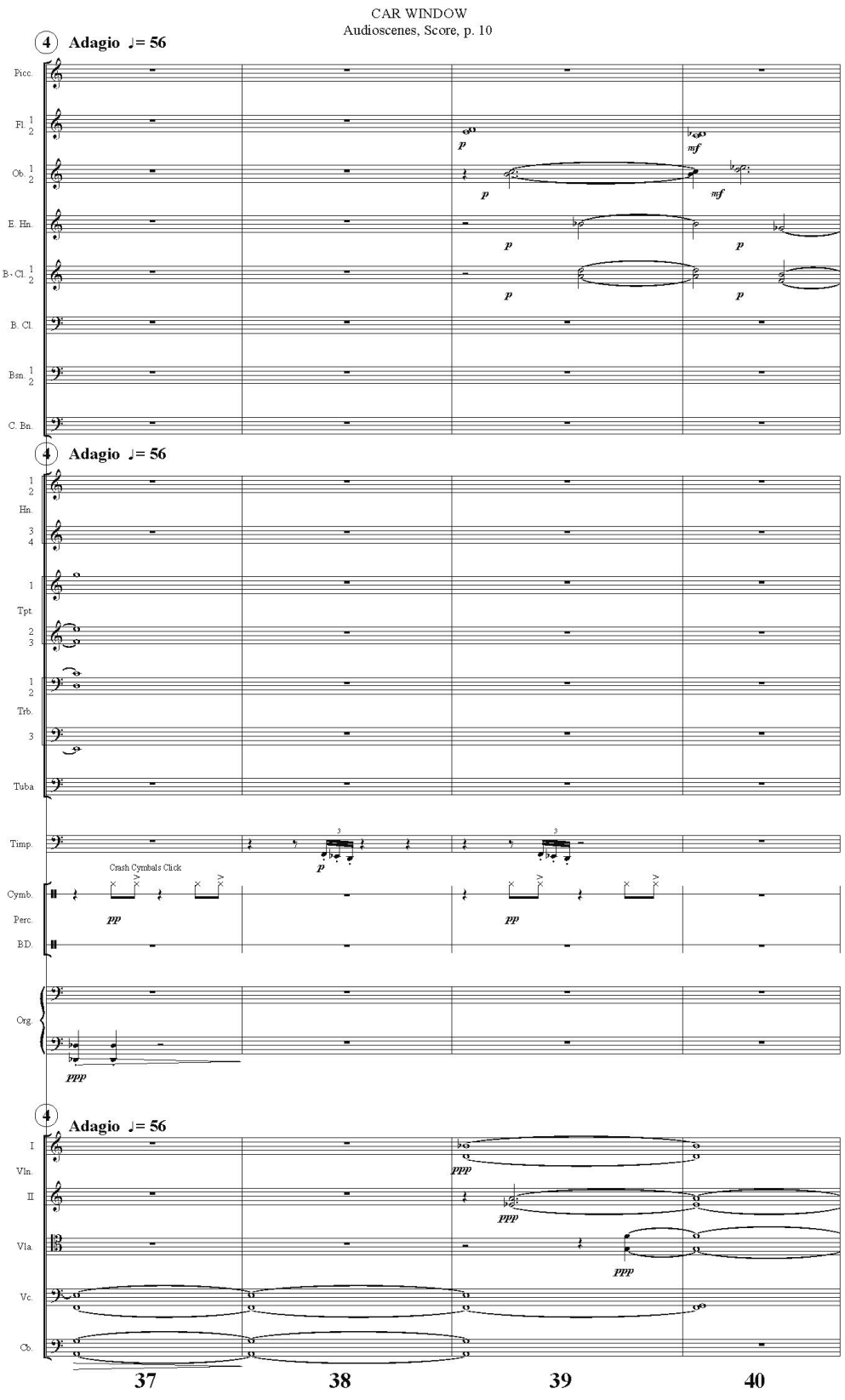

CAR WINDOW
Audioscenes, Score, p. 6
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
Suspended Cymball Roll
Cymb.
Perc.
B.D.
Org.
I Vln.
II
arco
Vla.
Vc.
Cb.
21
22
23
24


CAR WINDOW
Audioscenes, Score, p. 7
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
Hn.
Tpt.
Trb.
Tuba
Timp.
Cymb.
Perc.
B.D.
Org.
I Vln.
II
Vla.
Vc.
Cb.
rit.
25
26
27
28

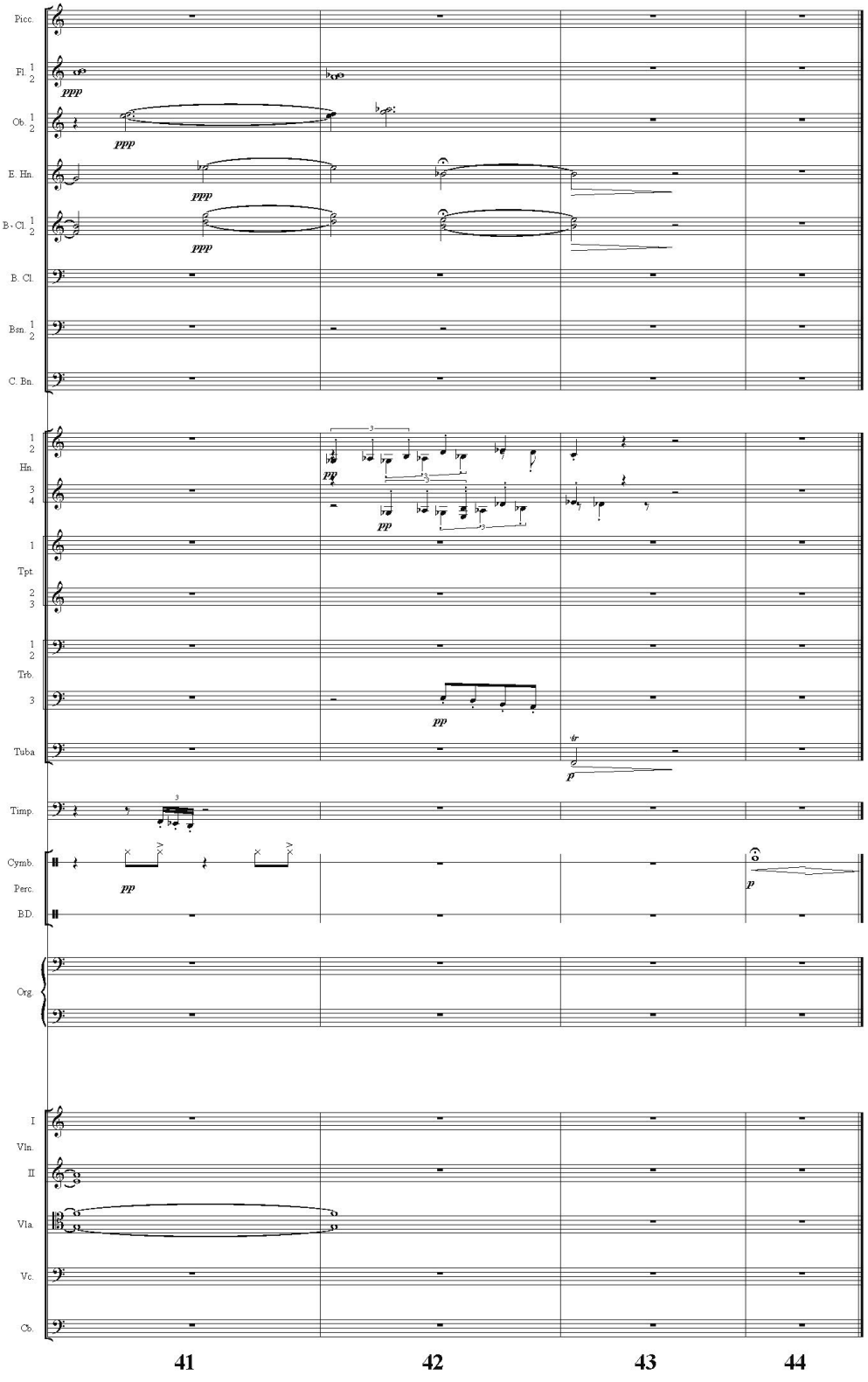
CAR WINDOW
Audioscenes, Score, p. 8




CAR WINDOW
Audioscenes, Score, p. 9
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
rit.
1 2 Hn.
3 4
1
Tpt.
2 3
1 2
Trb.
3
Tuba
Timp.
Suspended Cymbal Roll
Cymb.
Perc.
B.D.
Org.
I
Vln.
II
Vla.
Vc.
Cb.
33
34
35
36

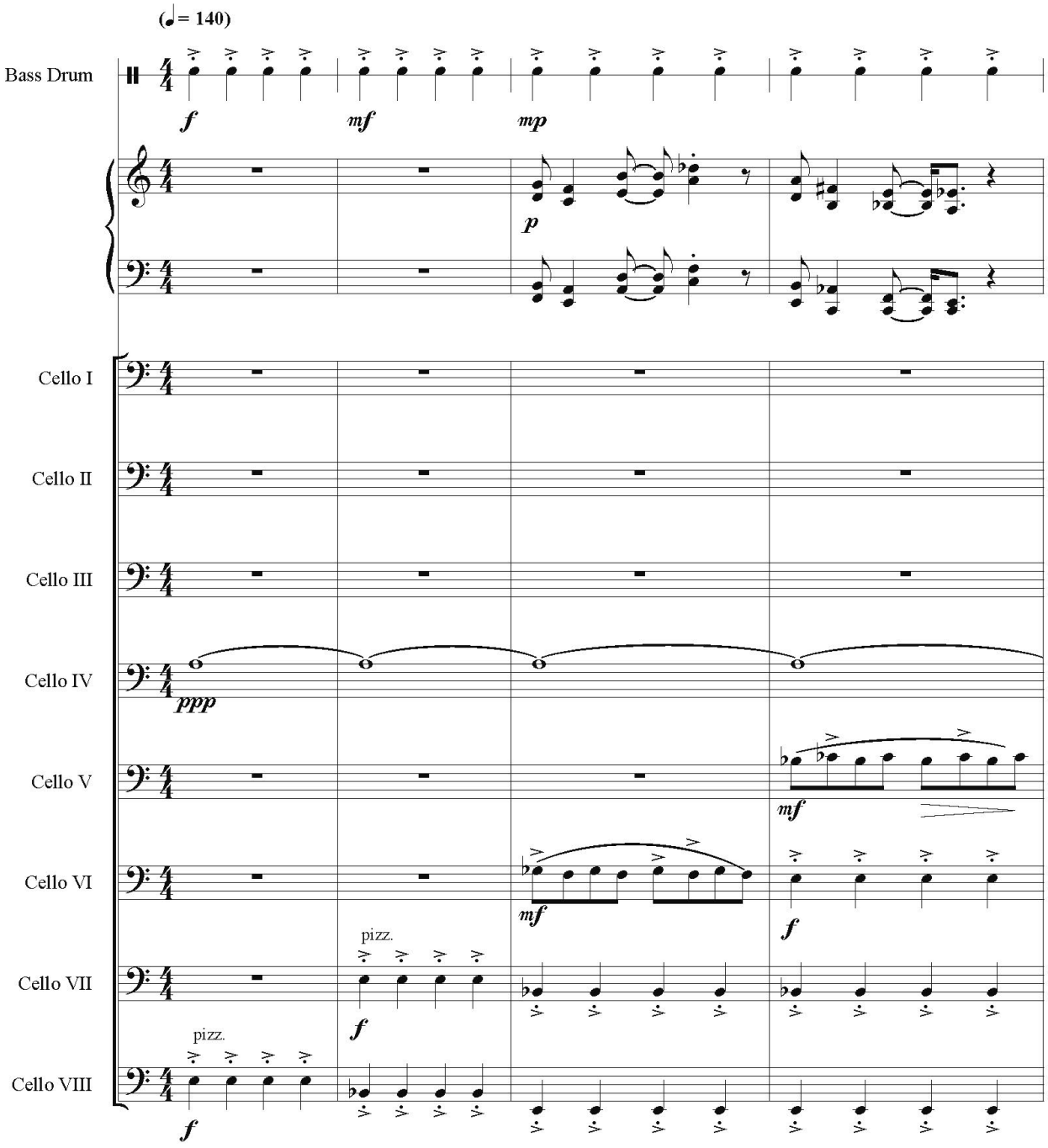

CAR WINDOW
Audioscenes, Score, p. 10
4 Adagio ♩= 56
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
4 Adagio ♩= 56
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
Crash Cymbals Click
Cymb.
Perc.
B.D.
Org.
4 Adagio ♩= 56
I Vln.
II
Vla.
Vc.
Cb.
37
38
39
40

CAR WINDOW
Audioscenes, Score, p. 11



Minimal Trance

Marcus Mota



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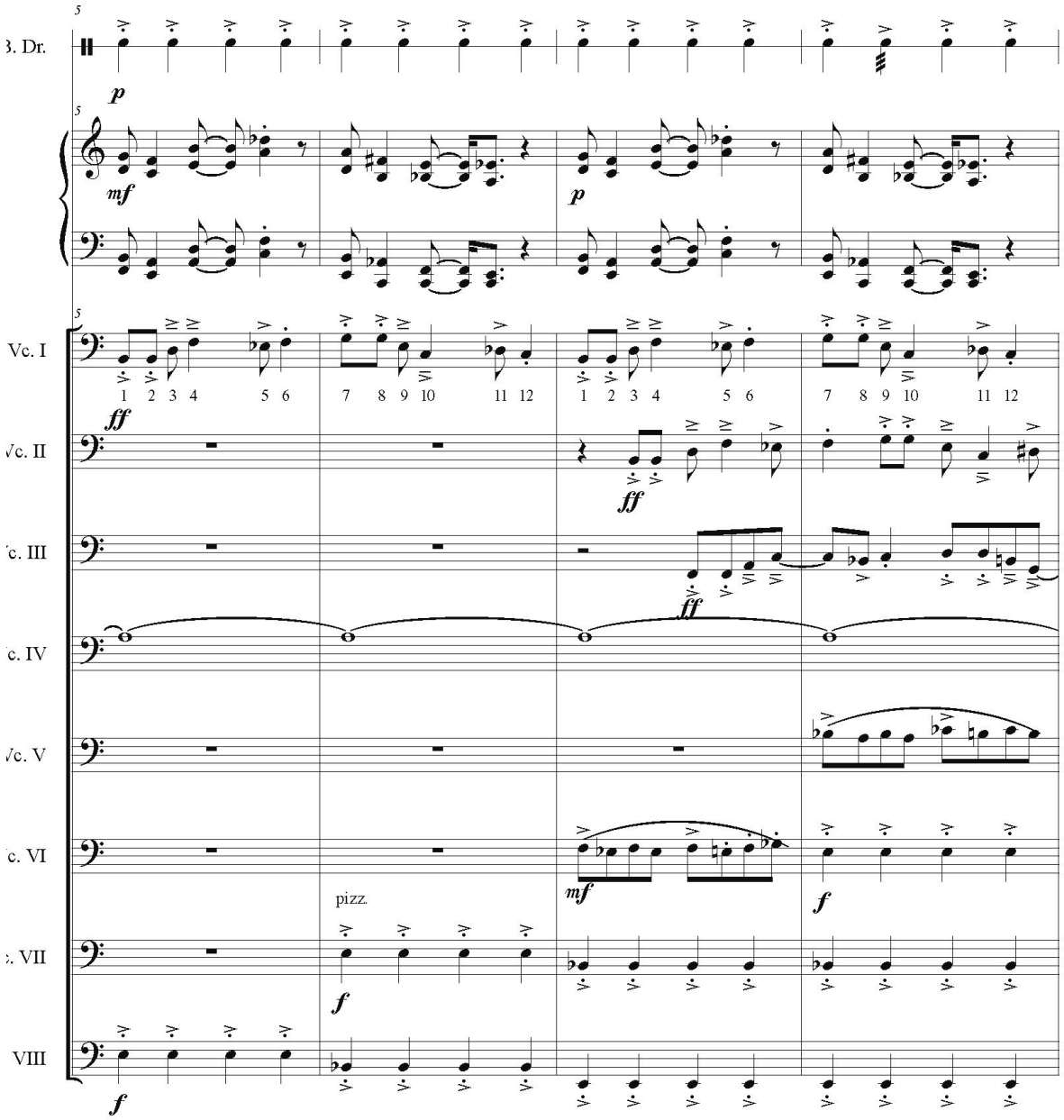
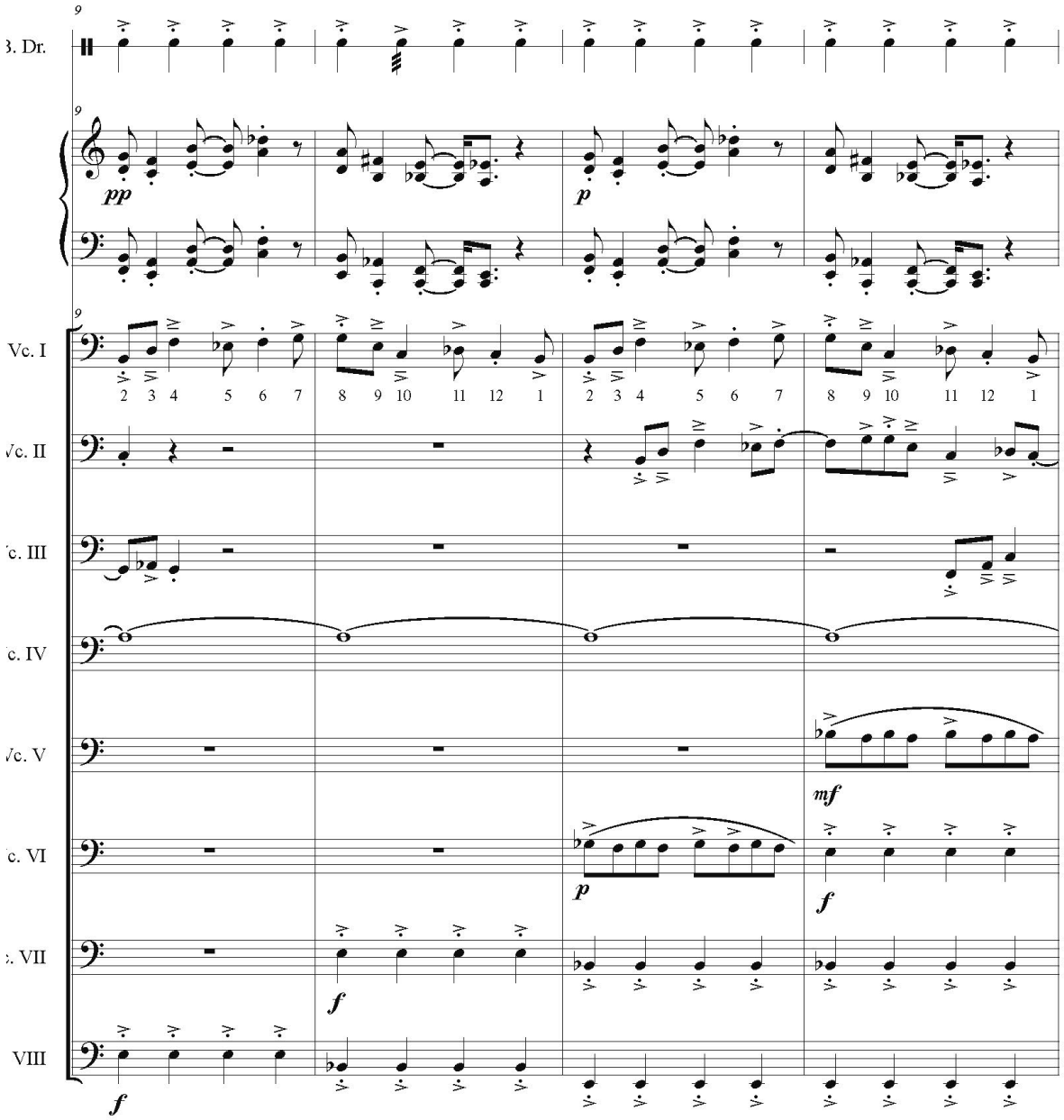

3. Dr.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Vc. VIII
pizz.


3. Dr.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
VIII
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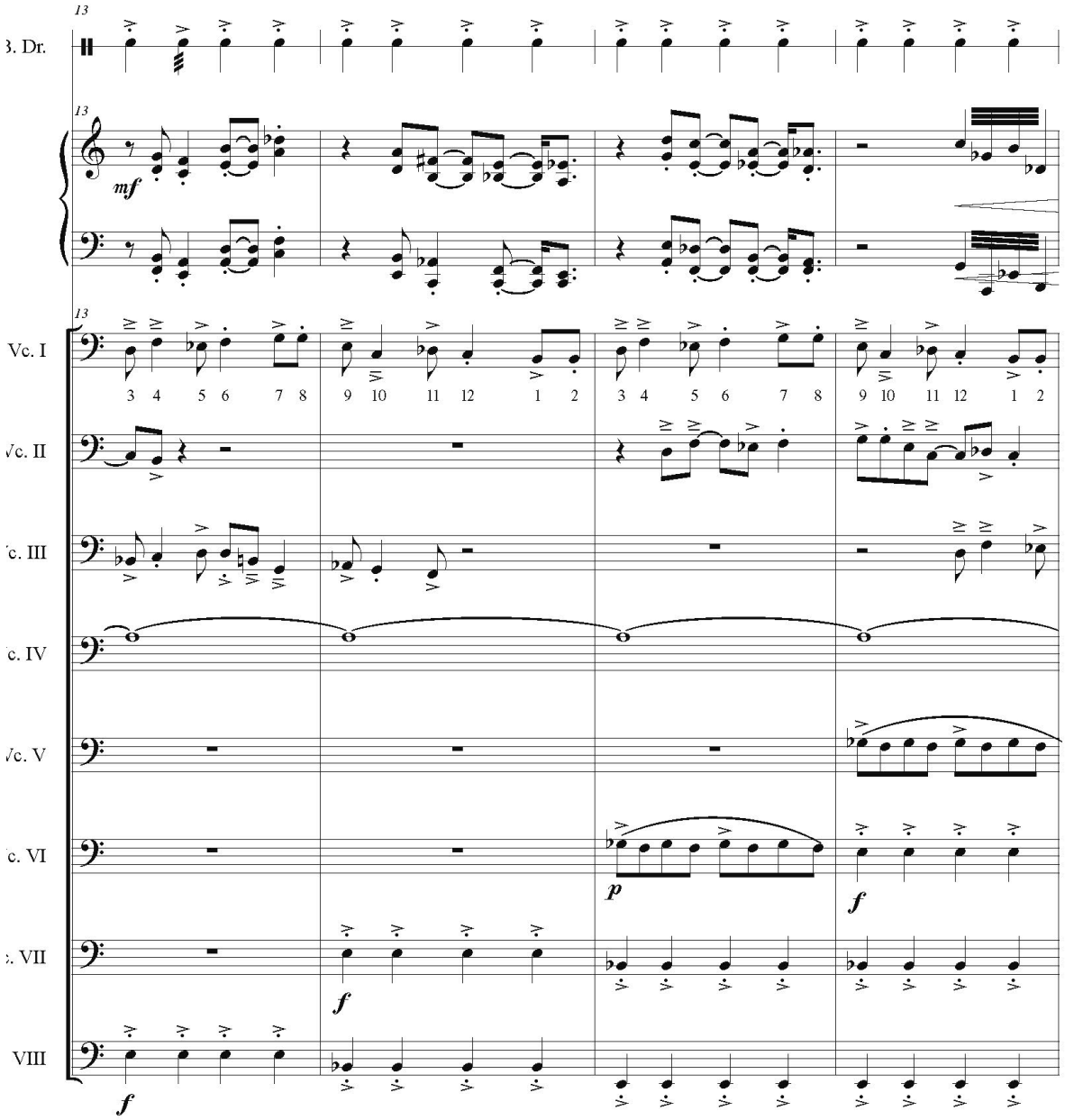
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VIII
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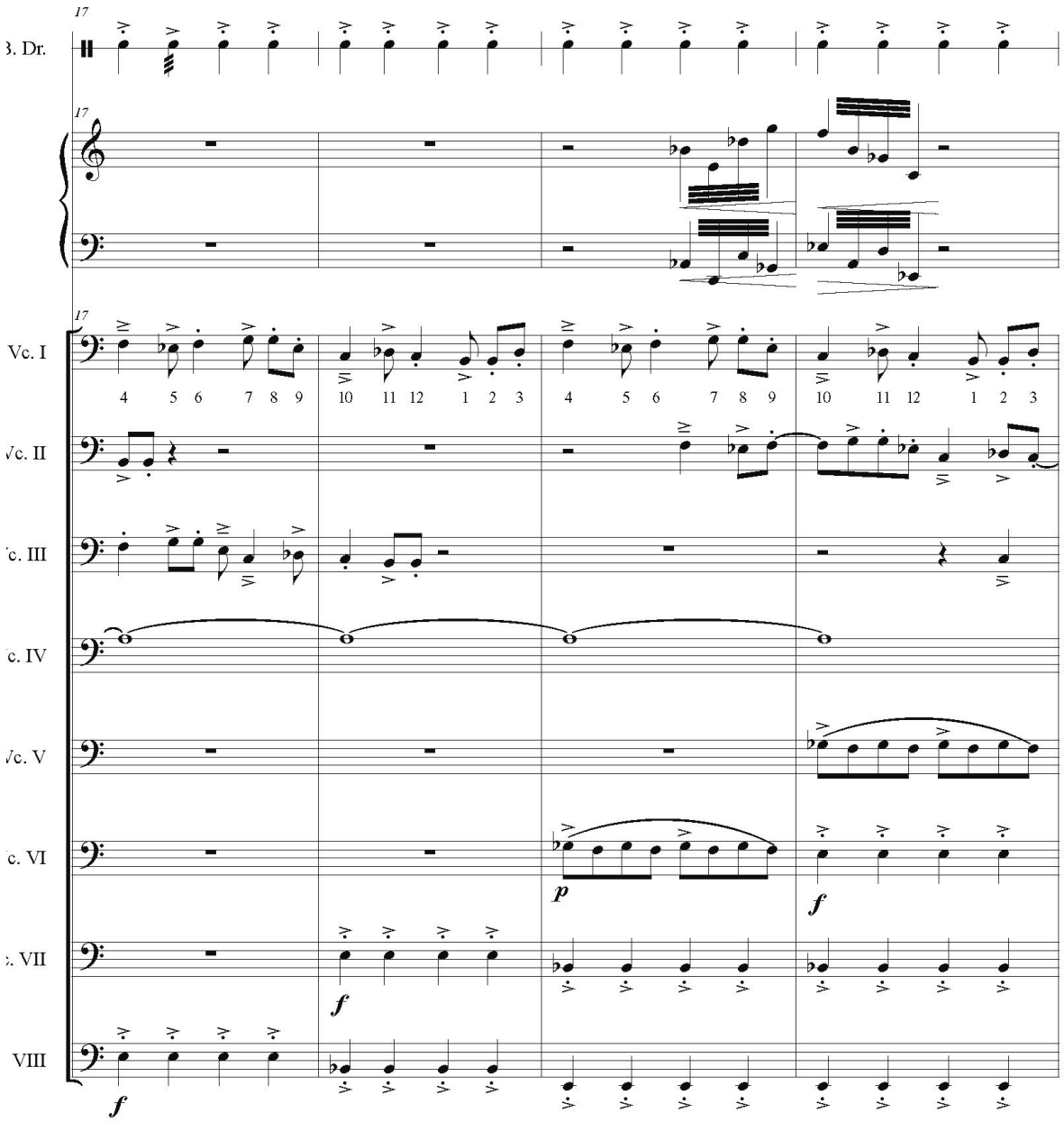
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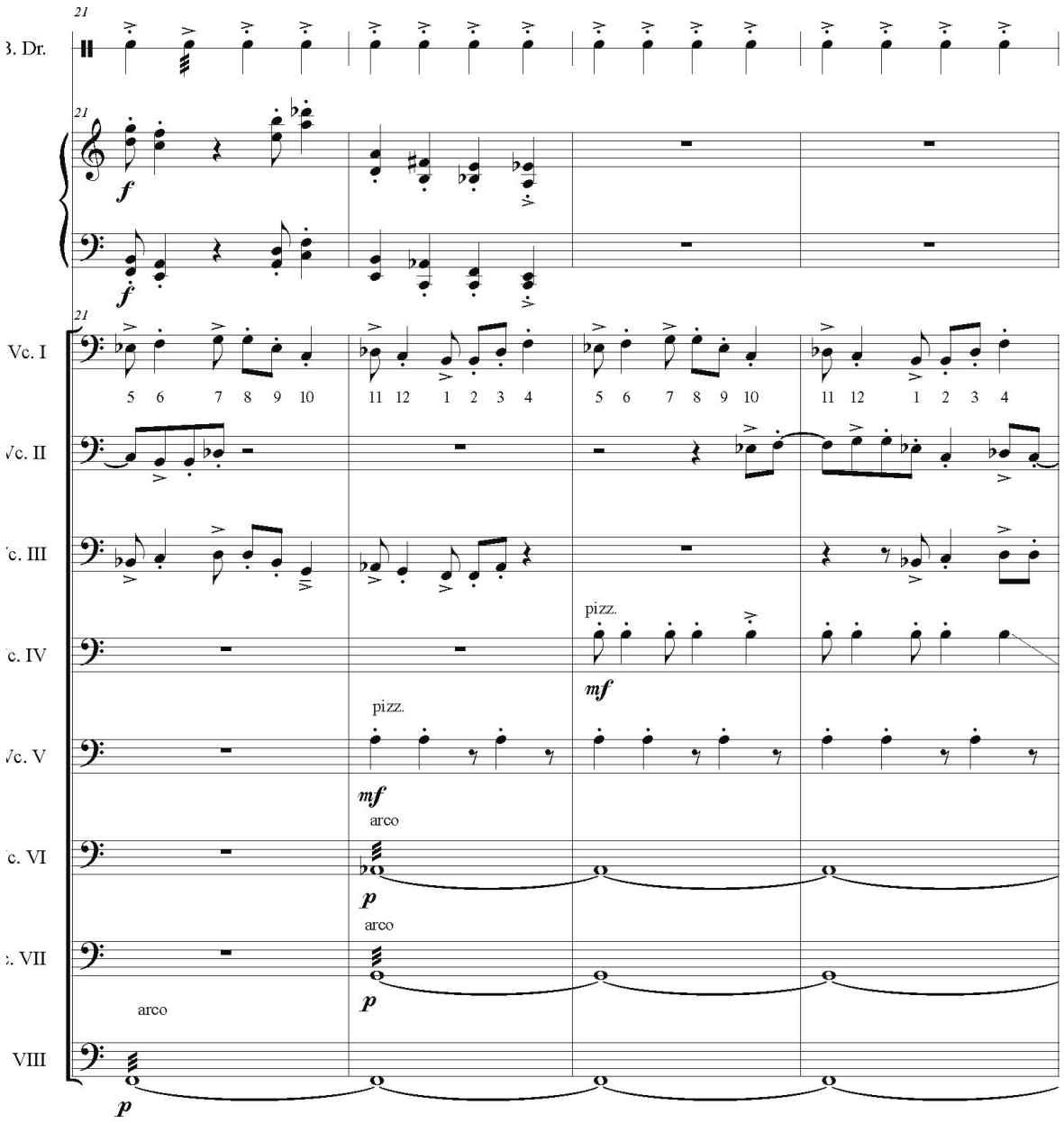
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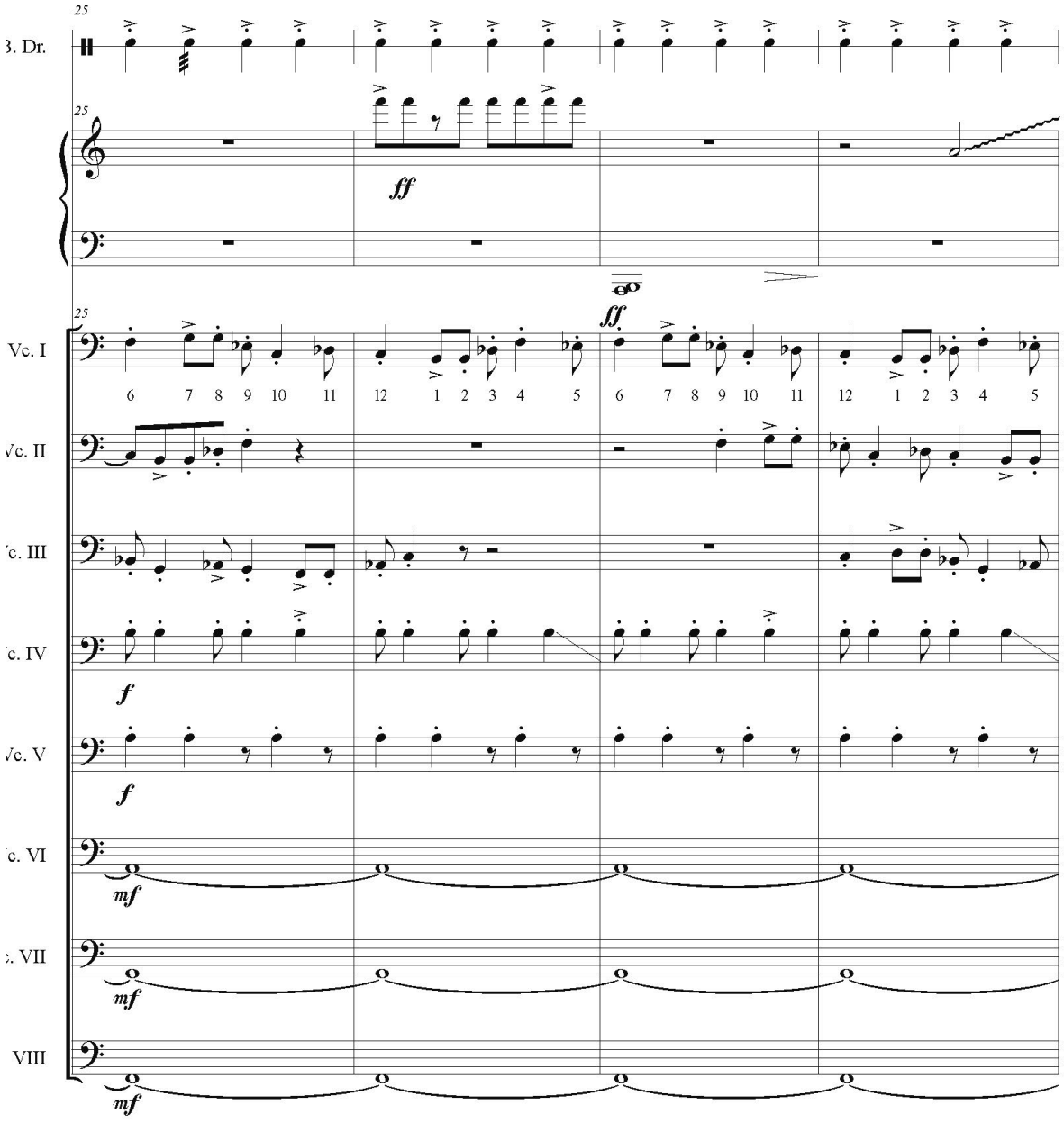
VIII
p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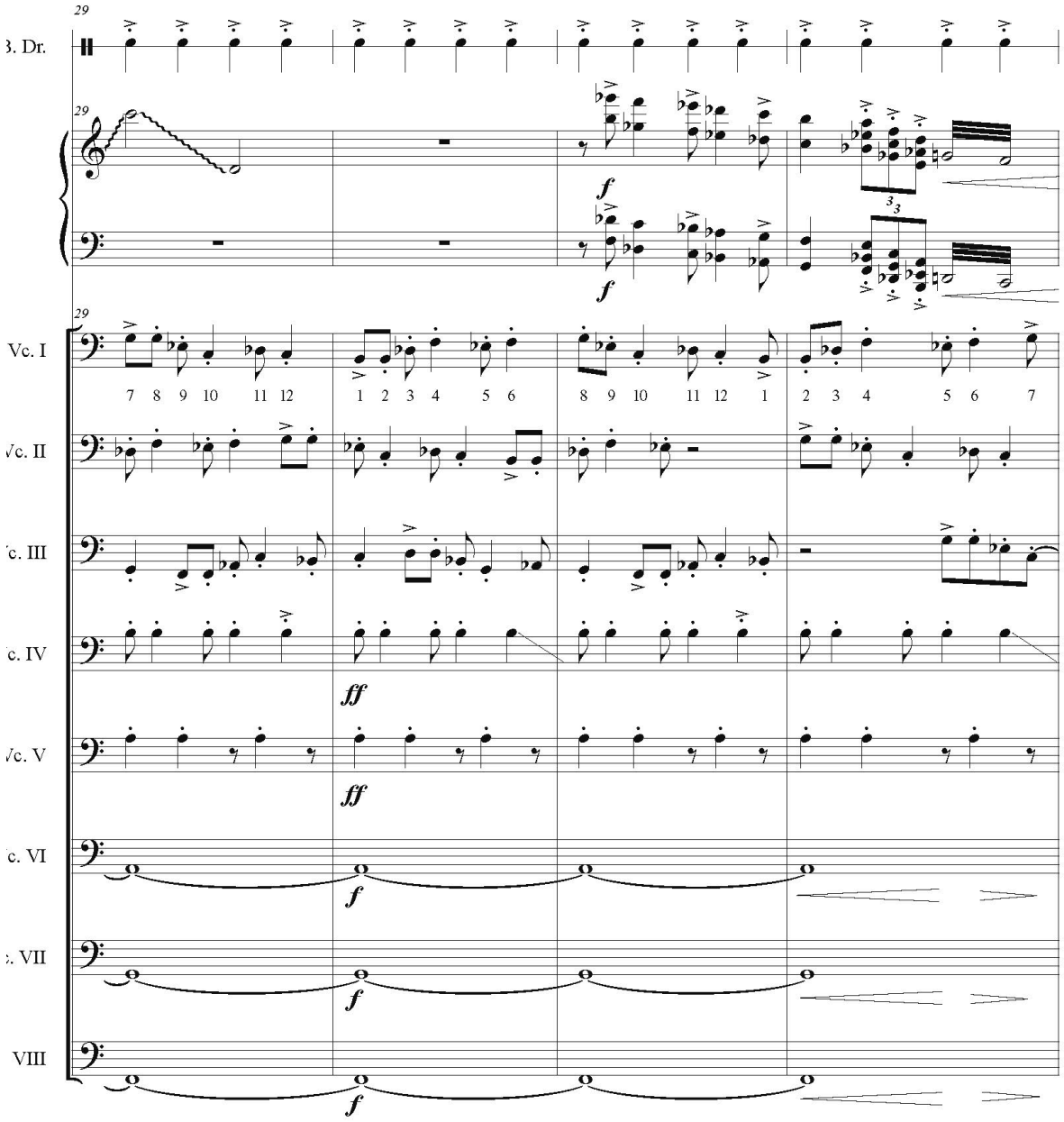
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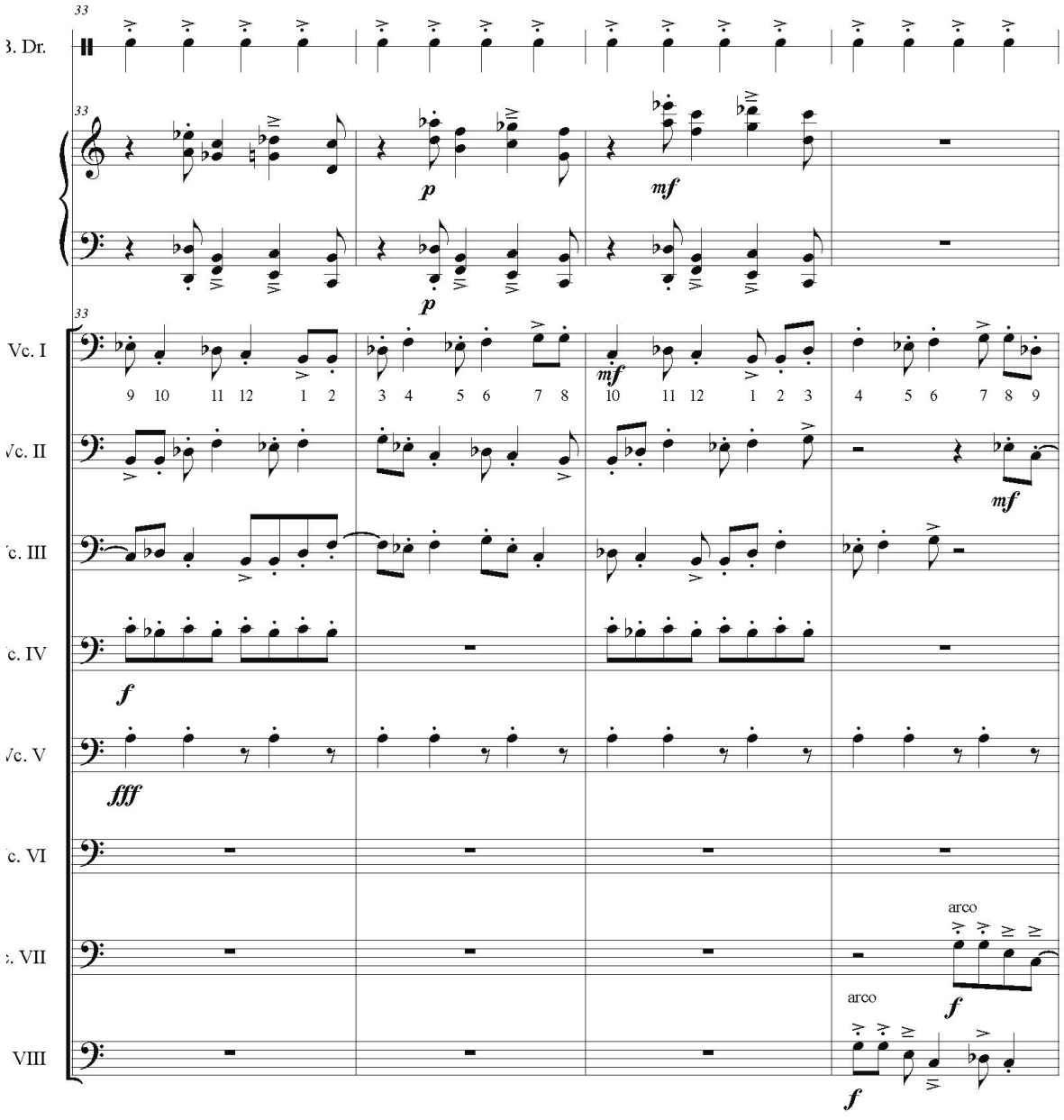
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f
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VIII
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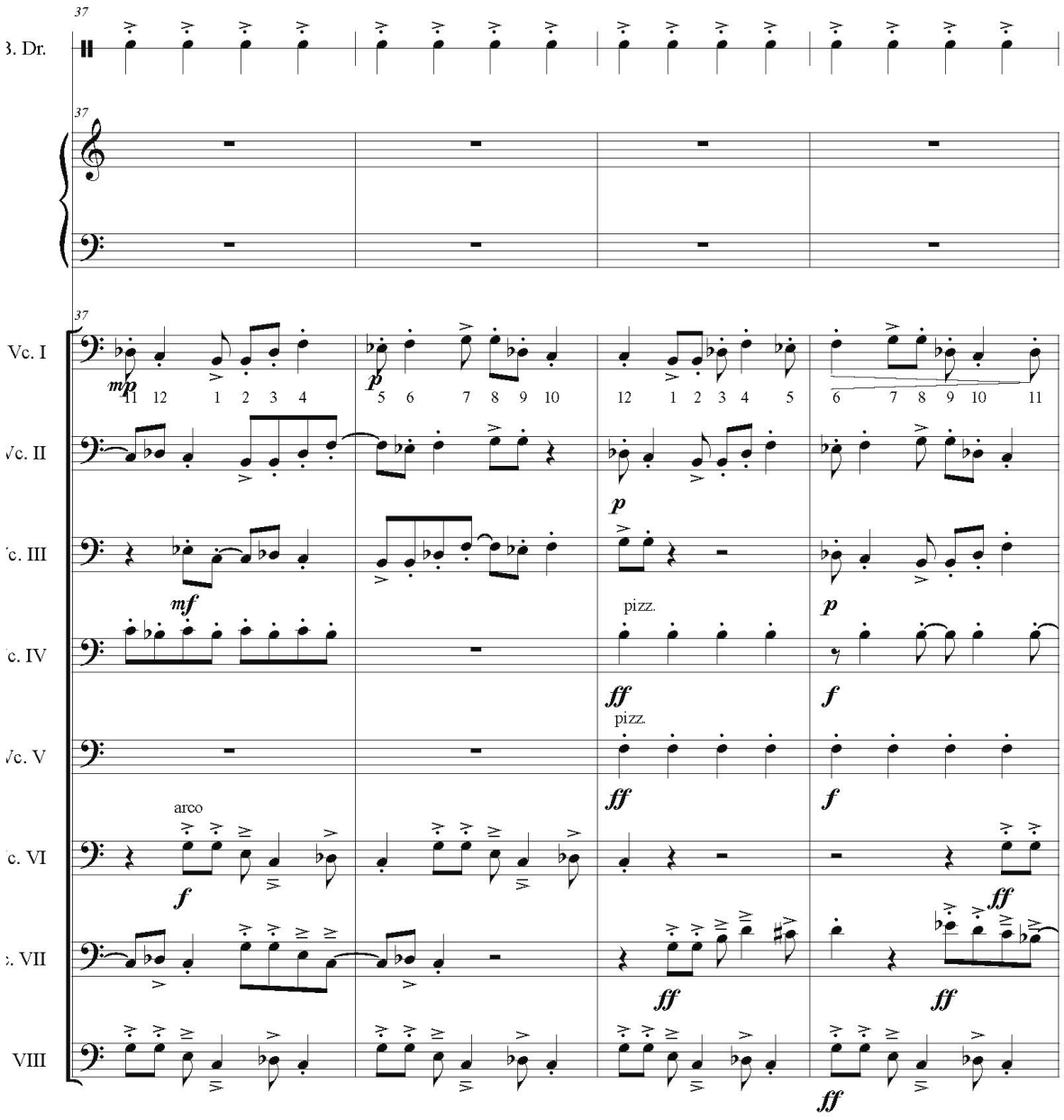
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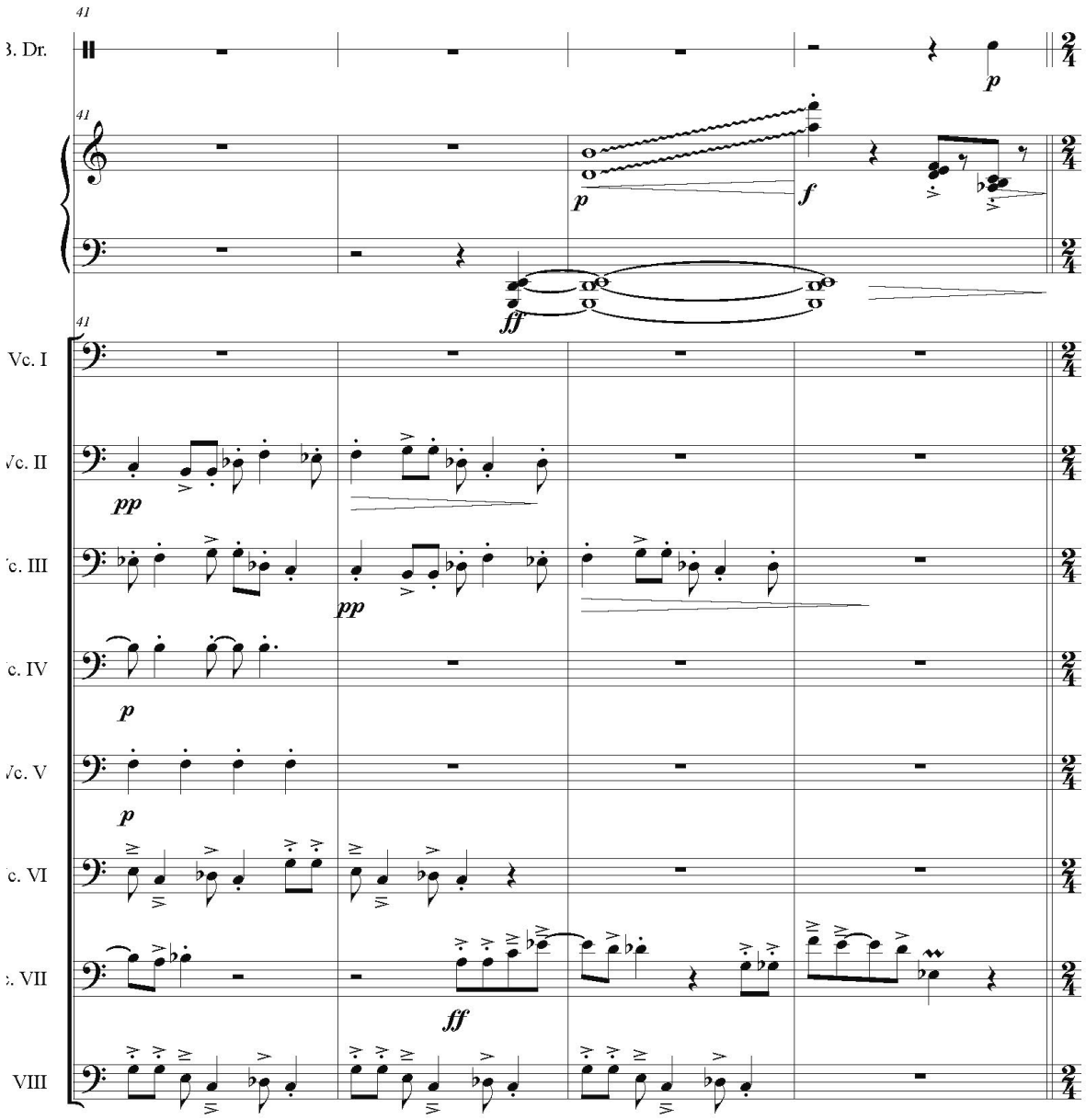
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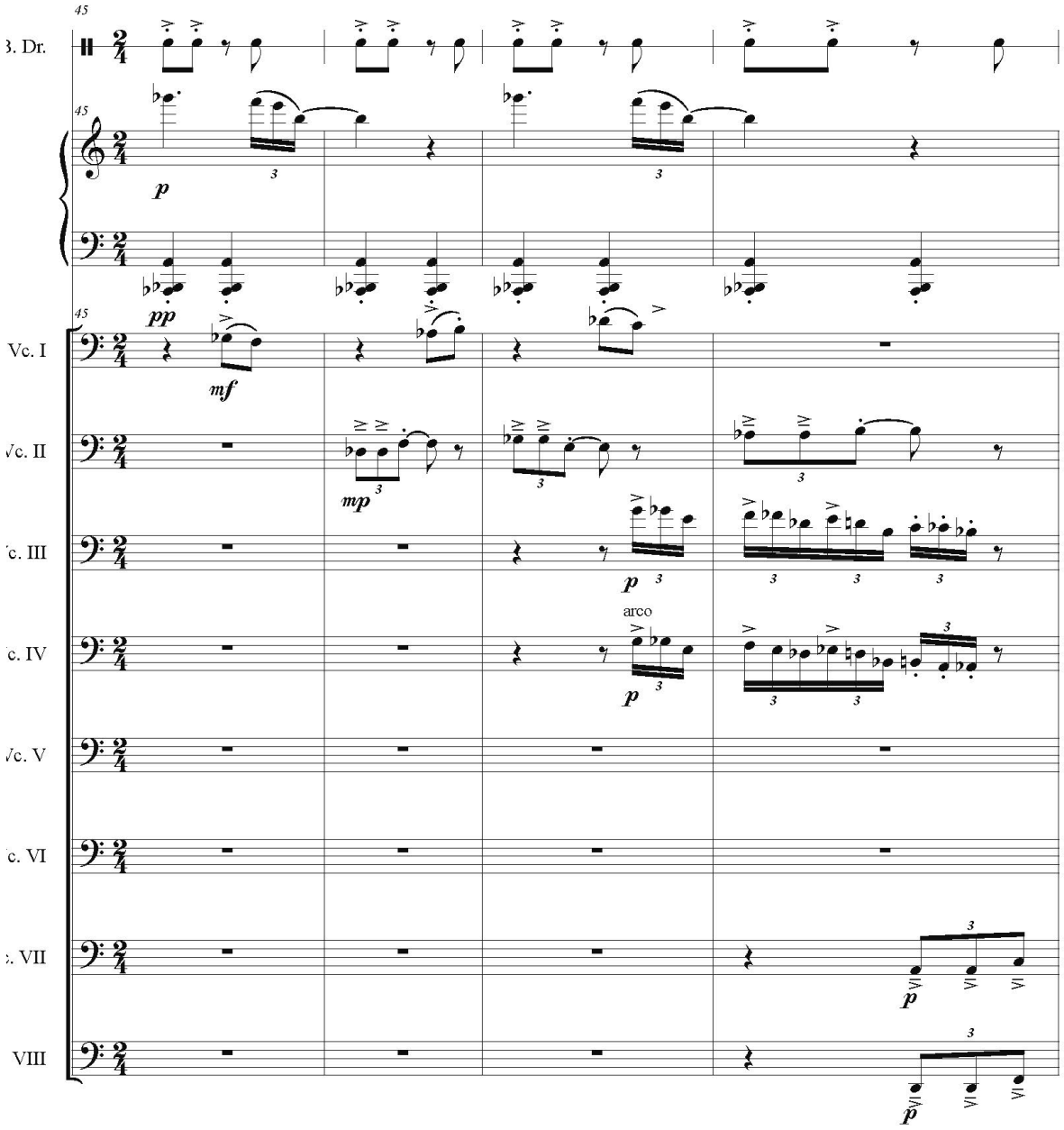
c. VII
ff
VIII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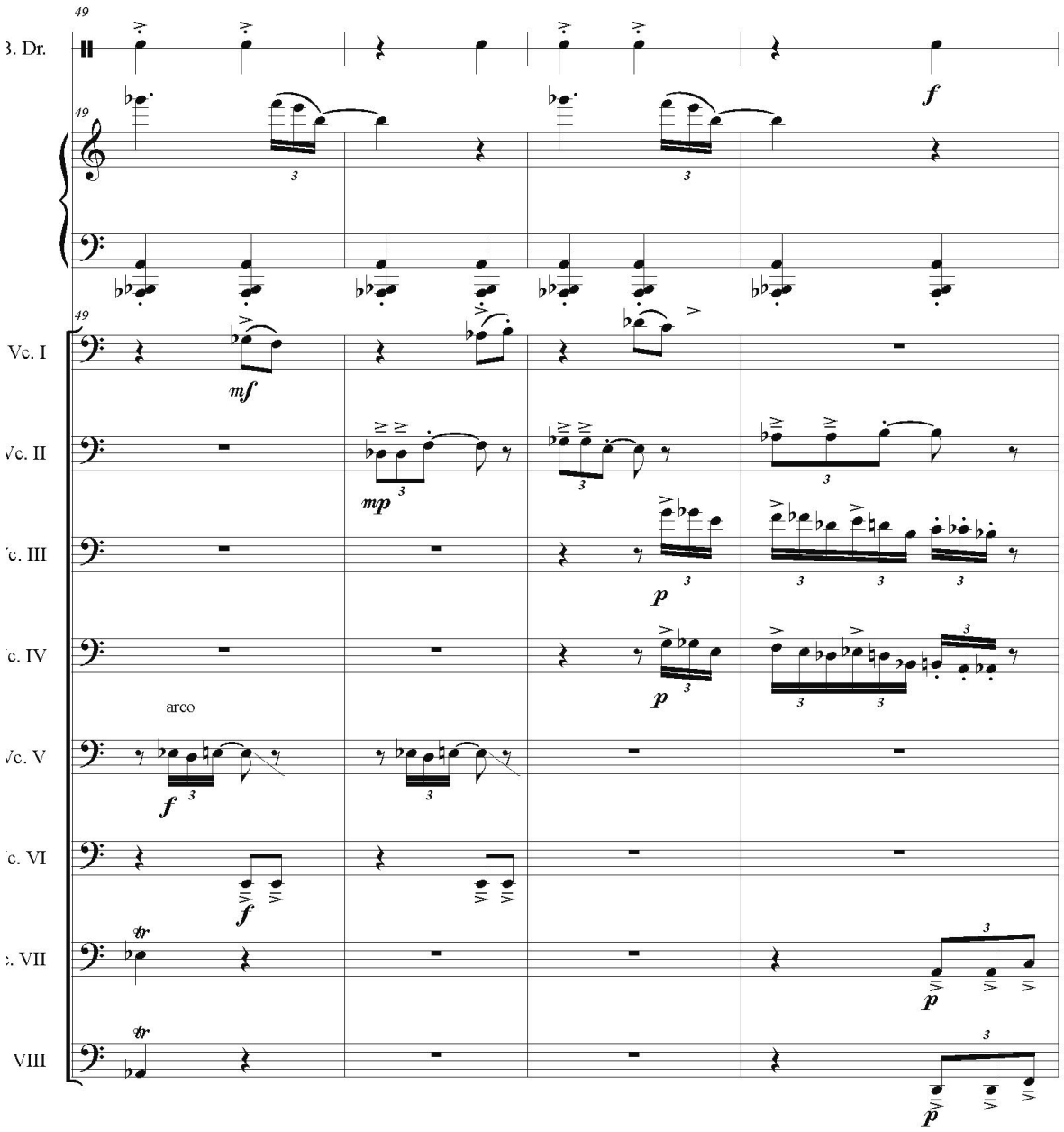
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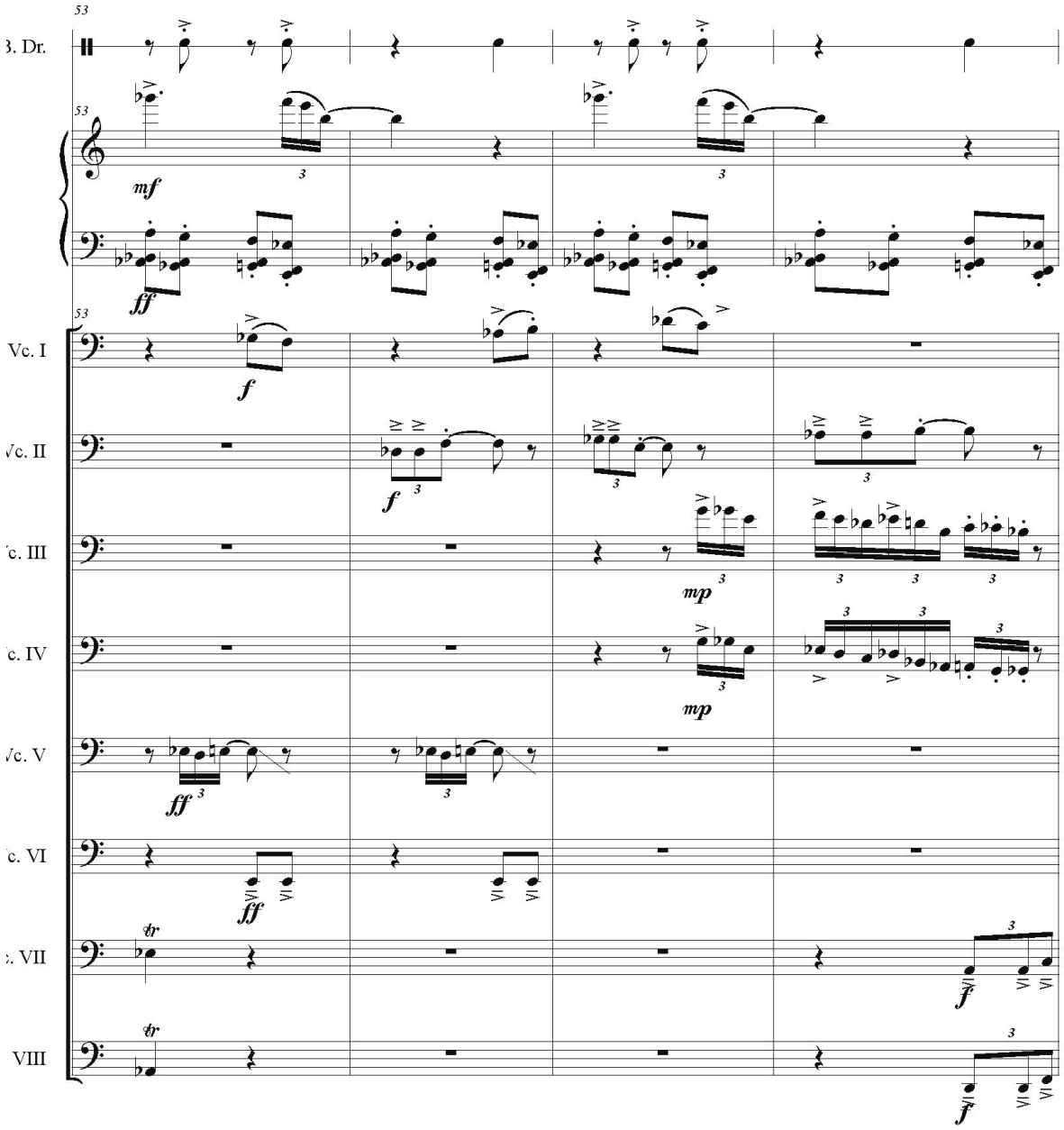
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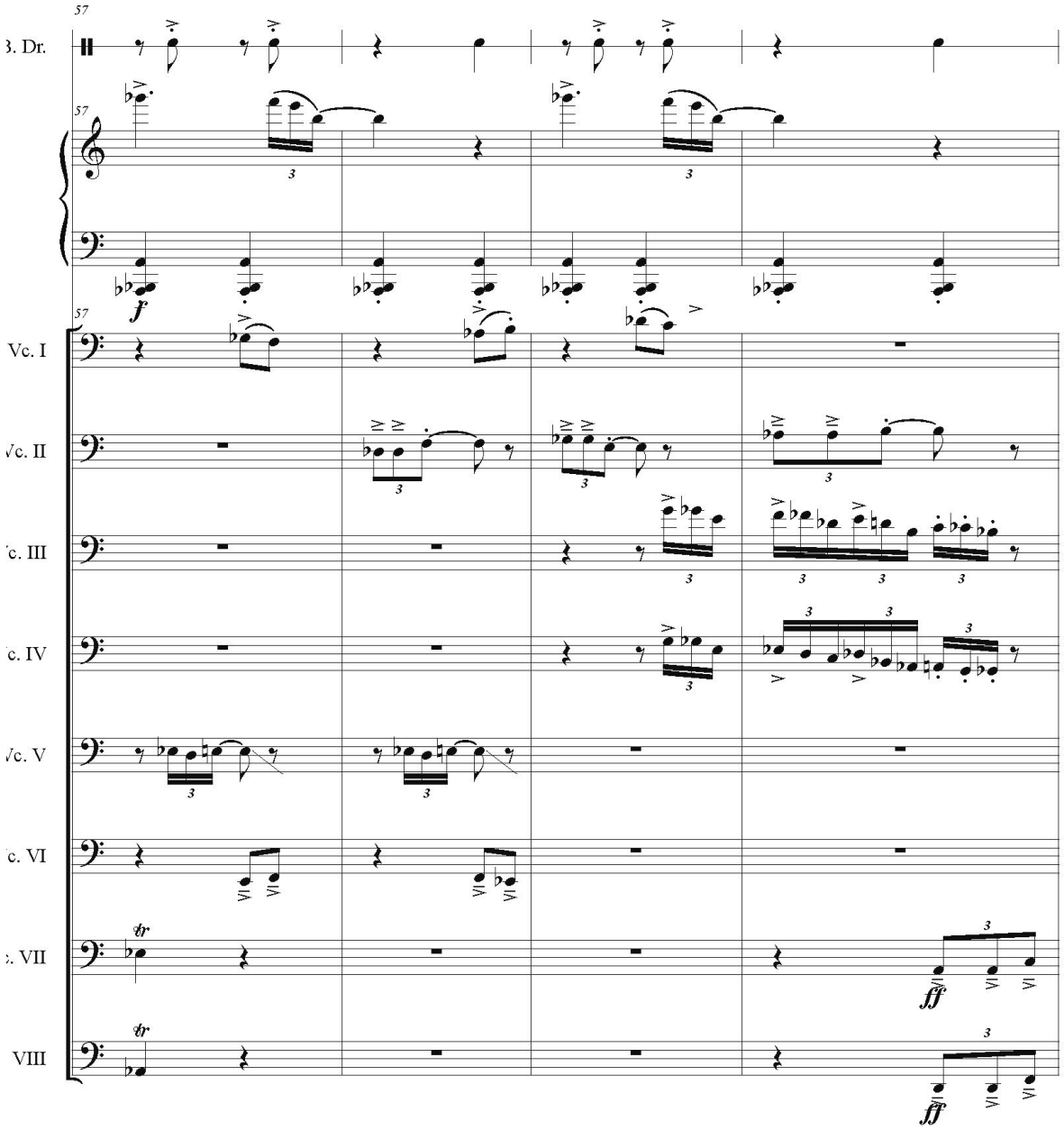
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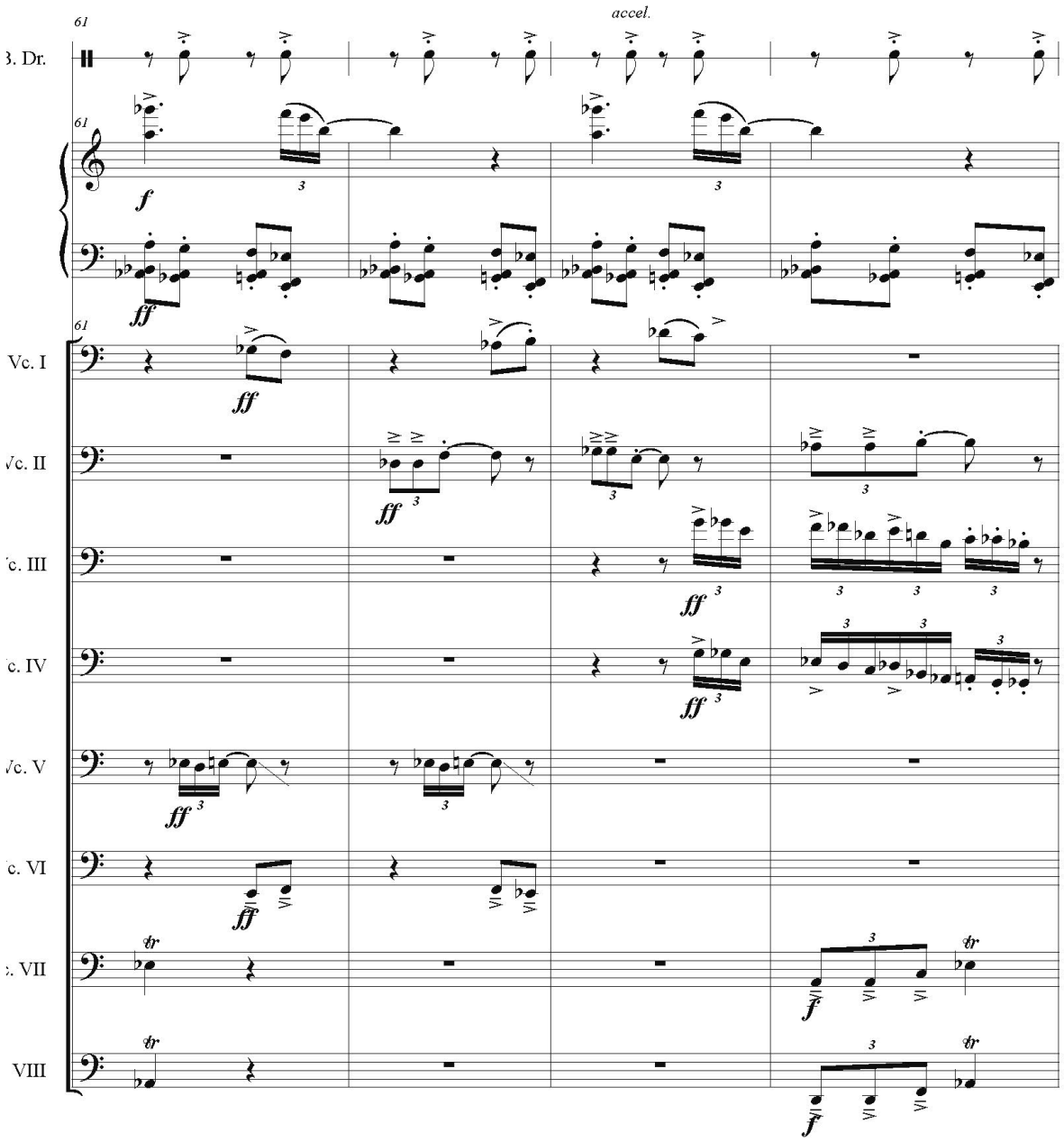
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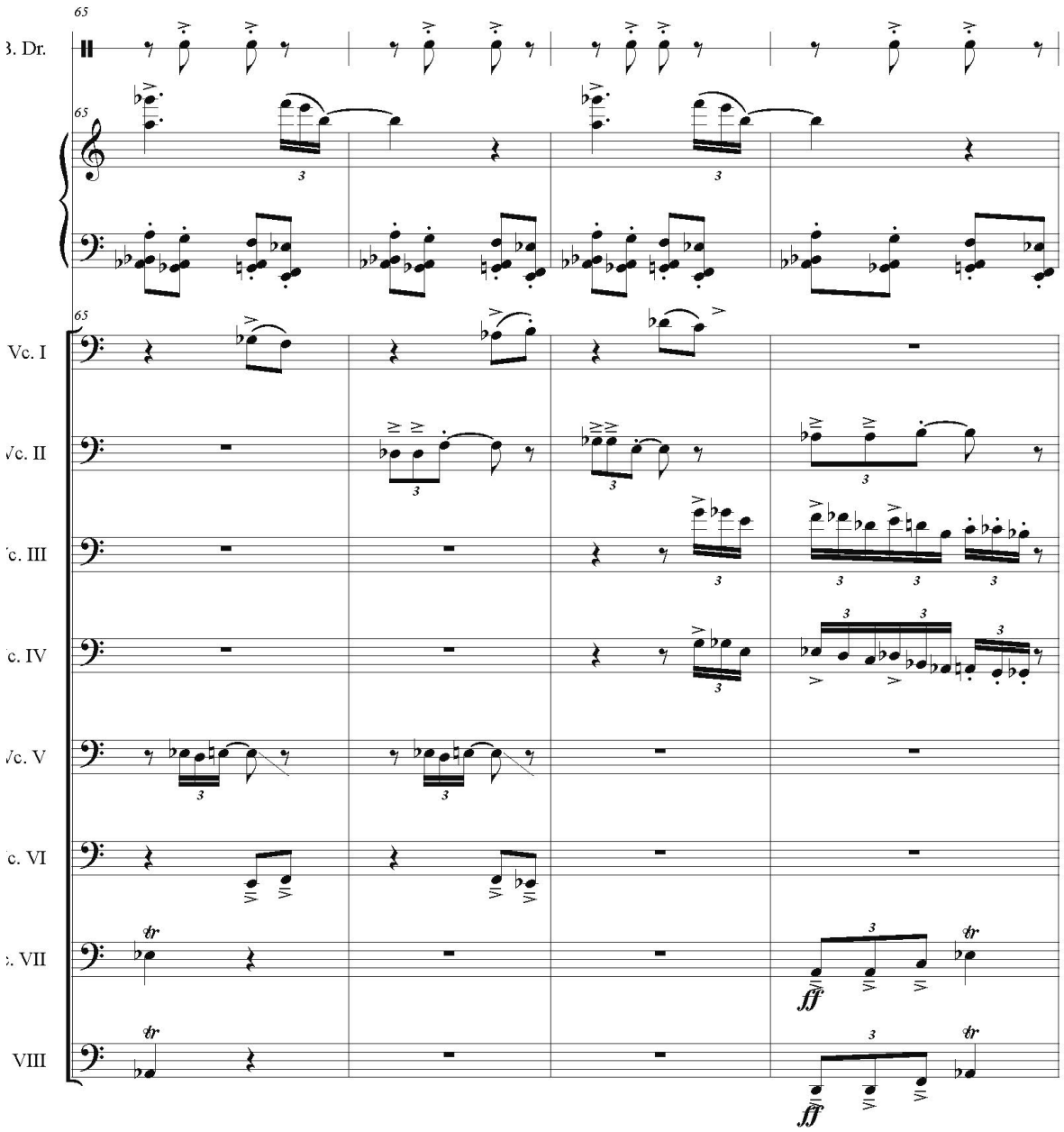
VIII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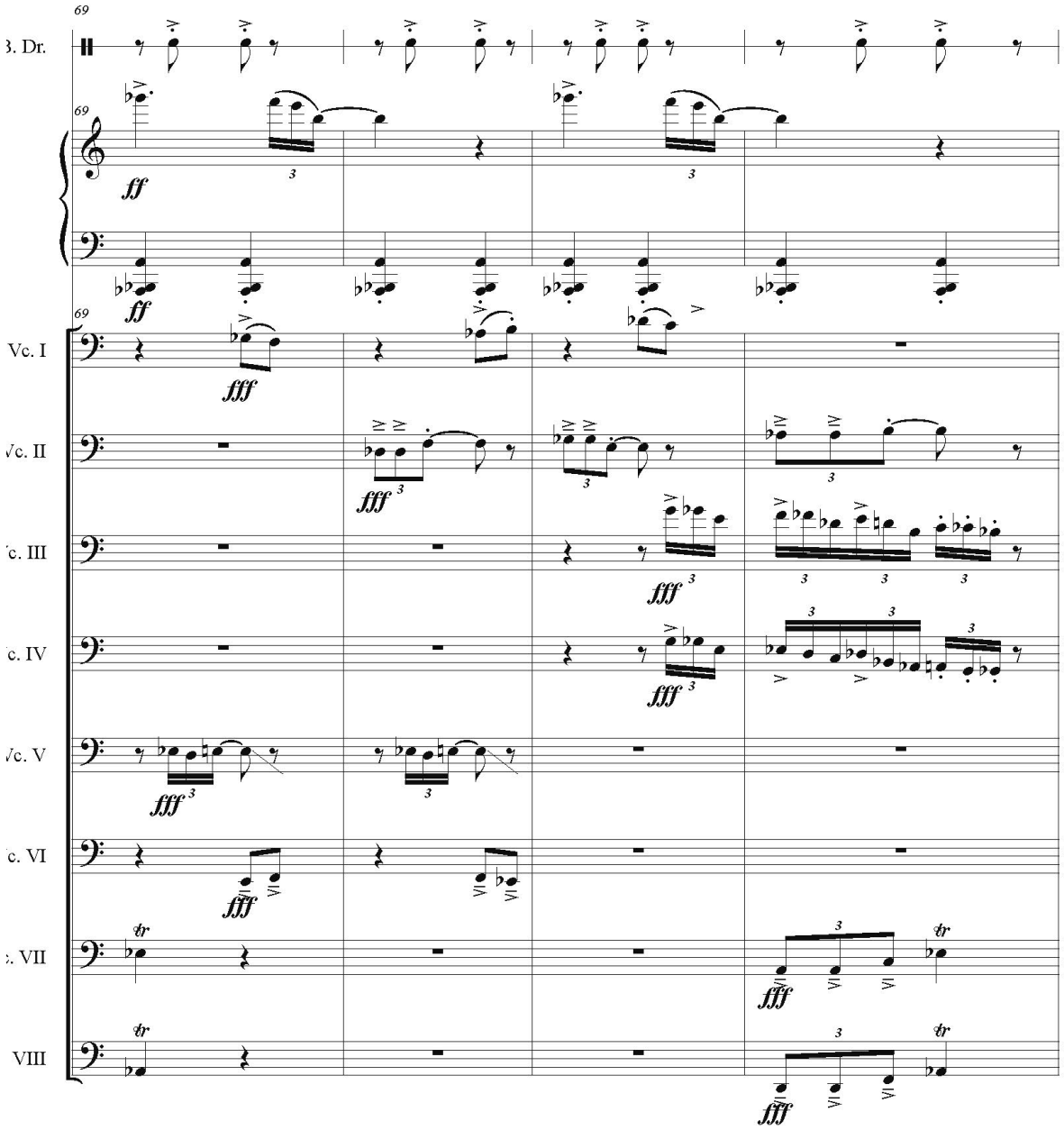
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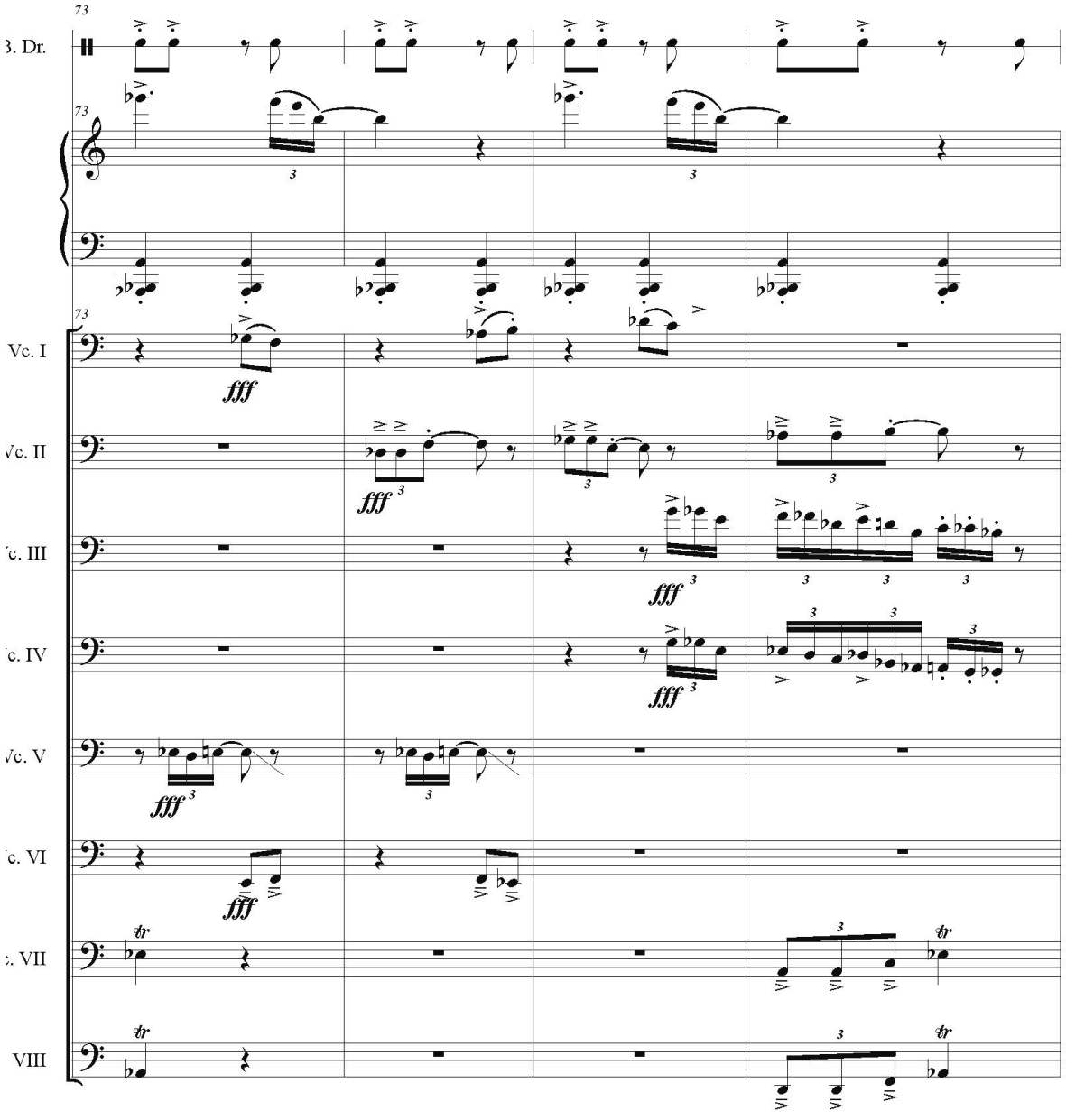
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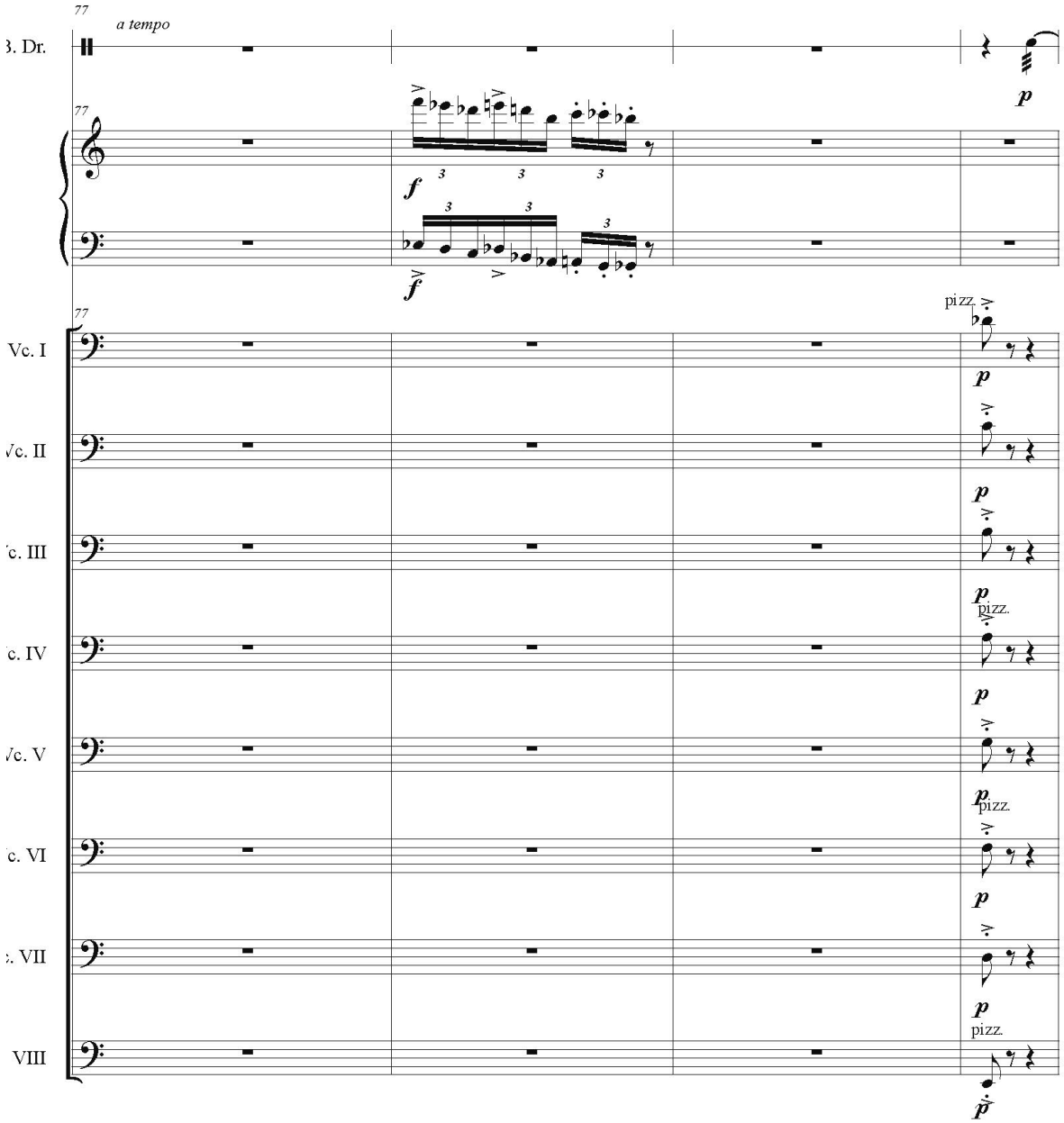
VIII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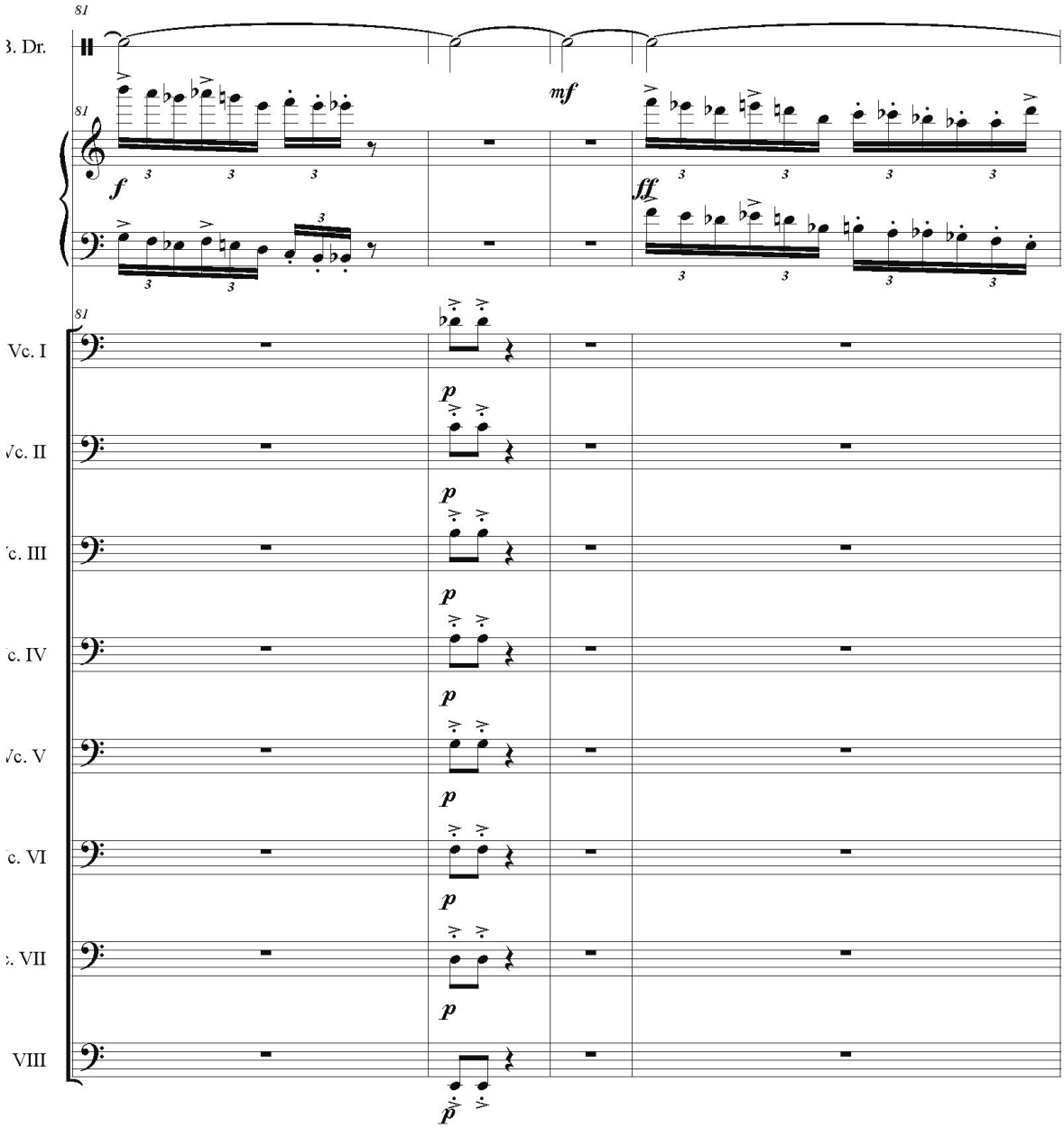
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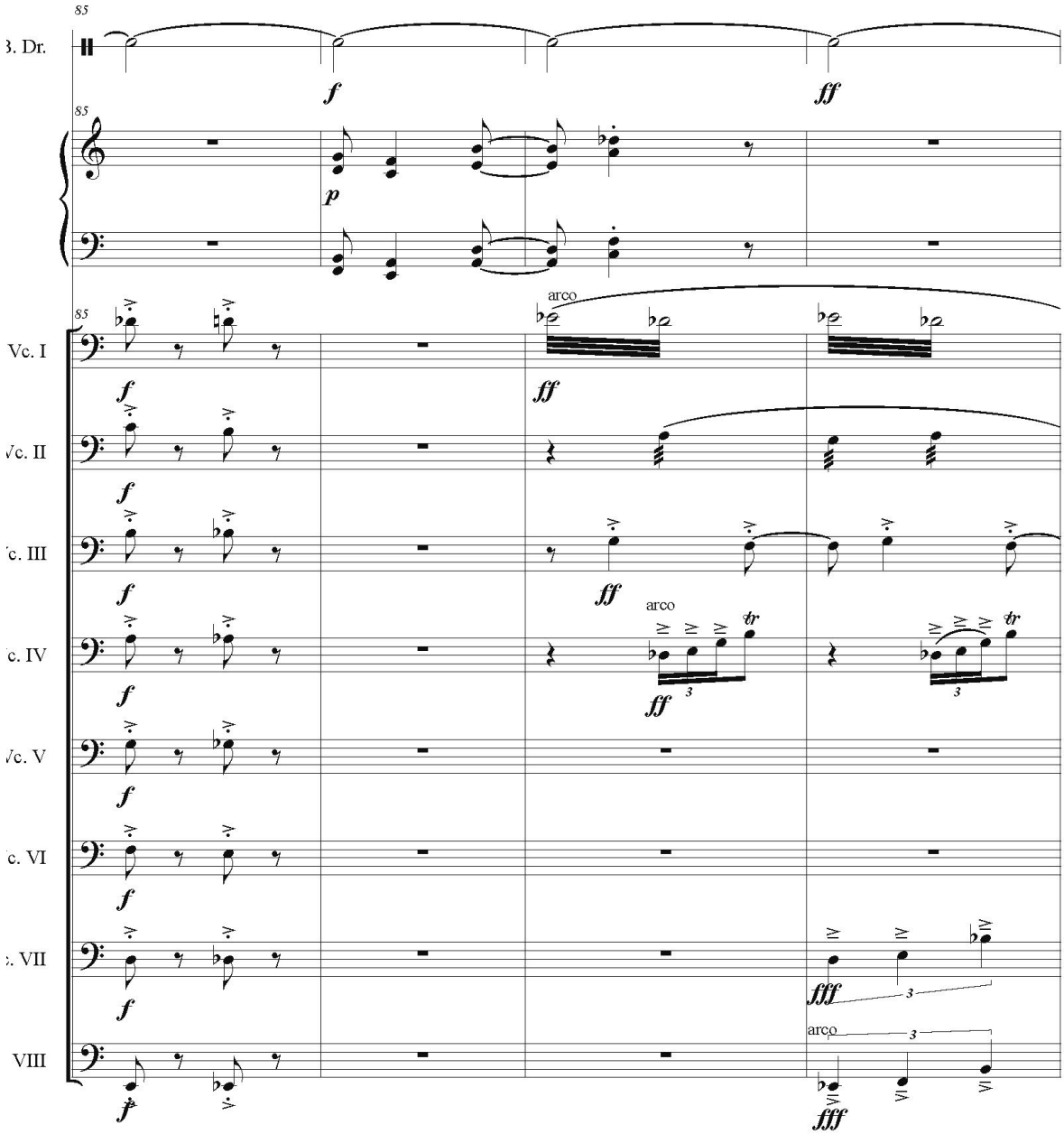
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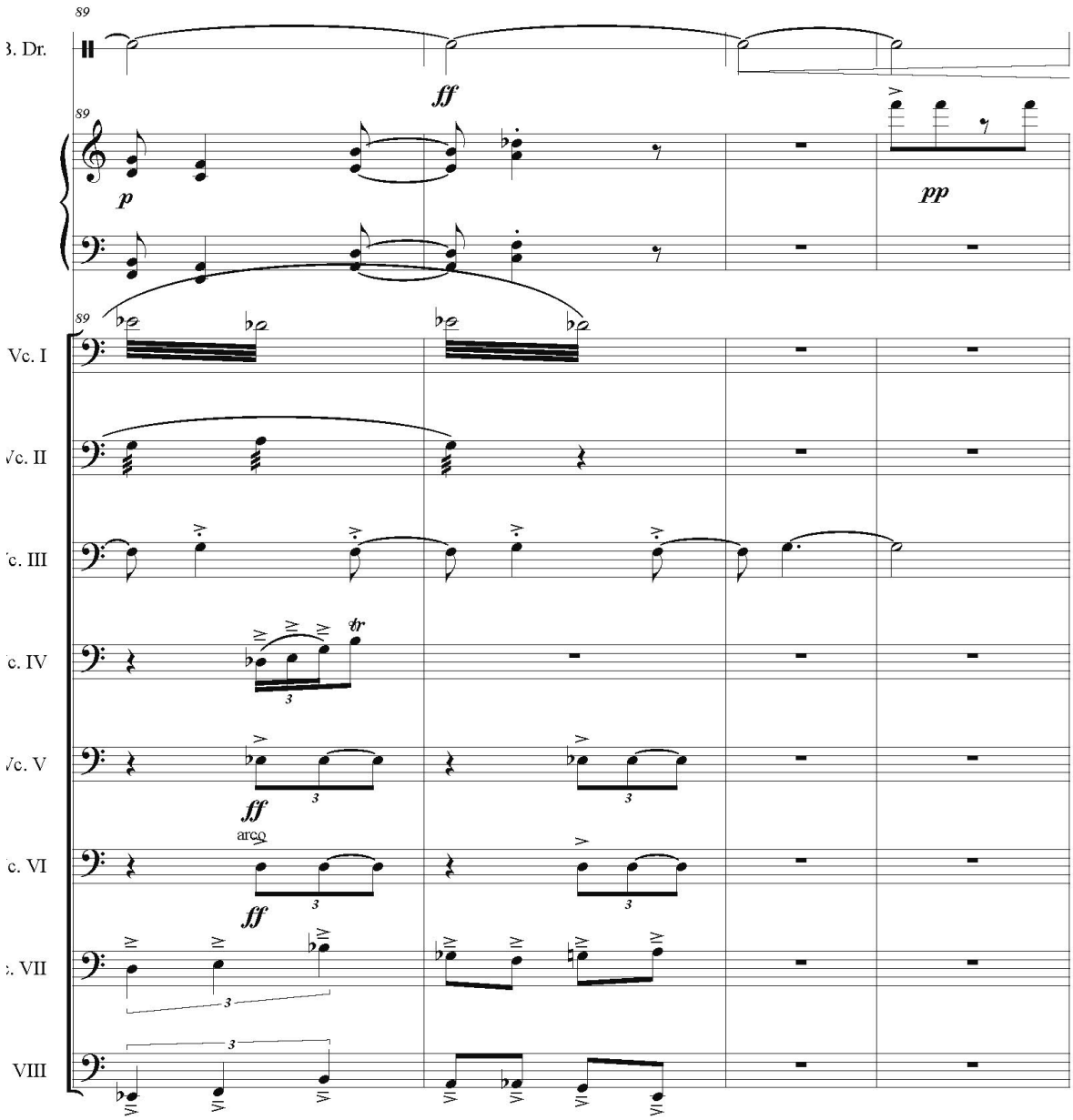
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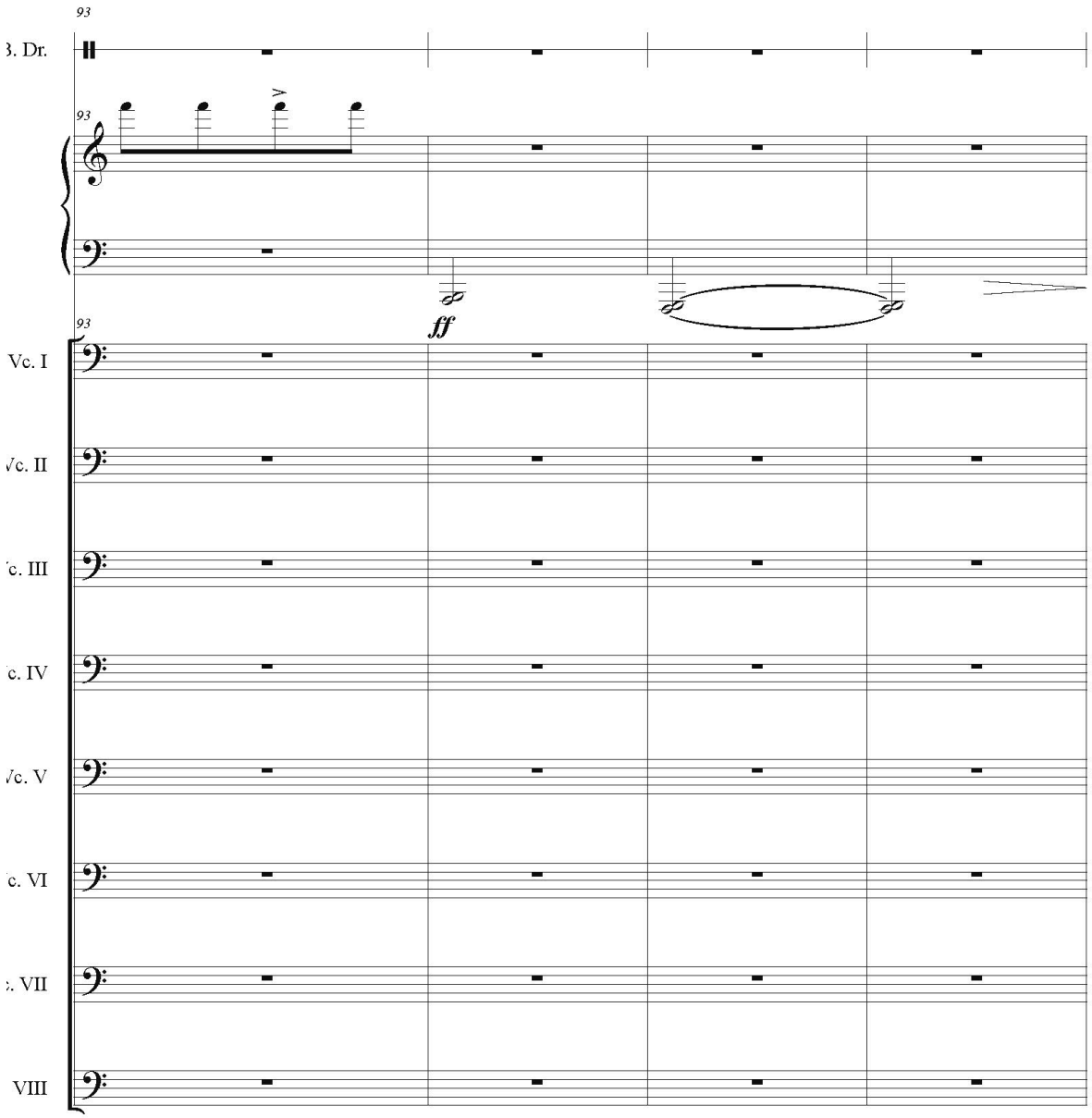
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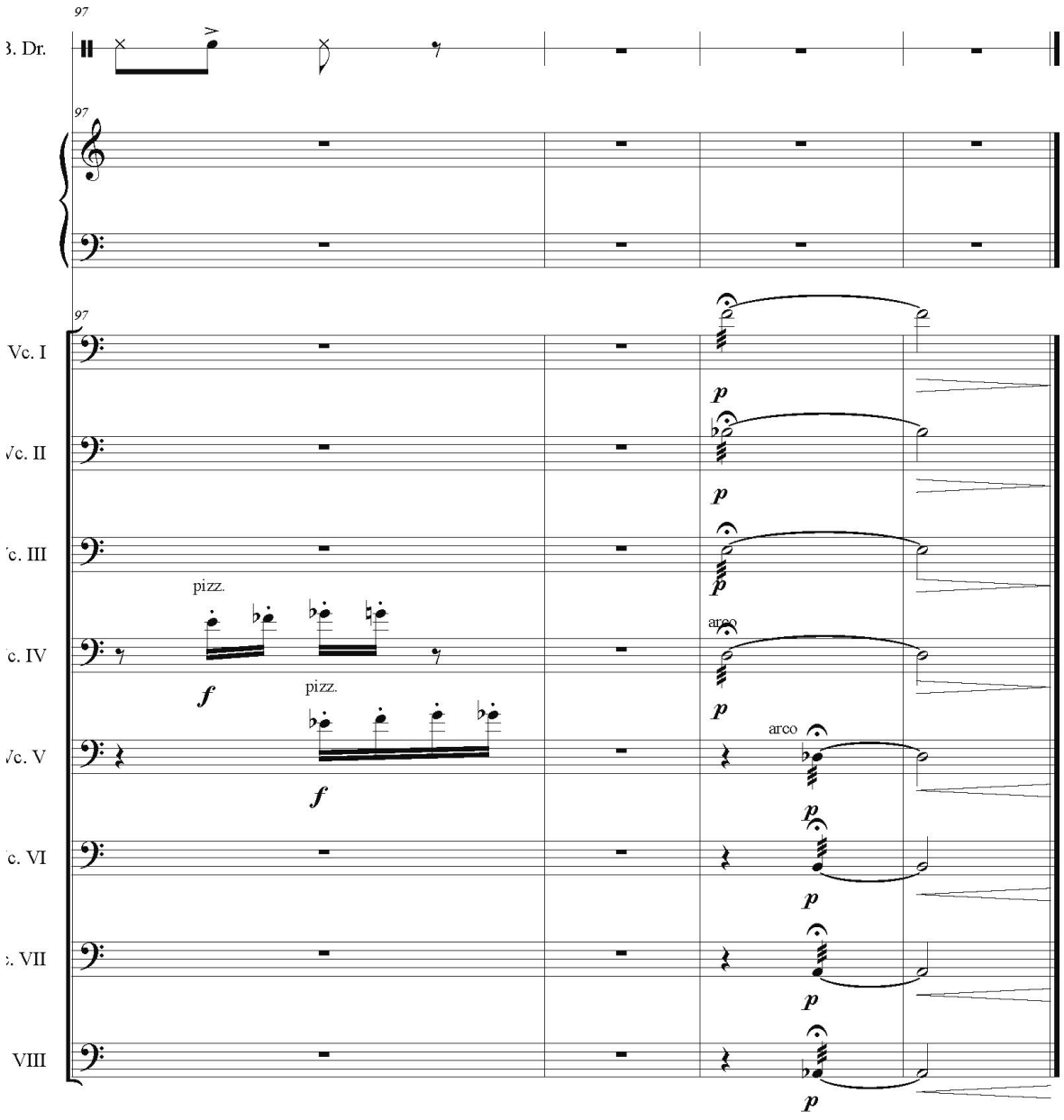
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Vc. VI
Vc. VII
VIII
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arco
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arco
p
p
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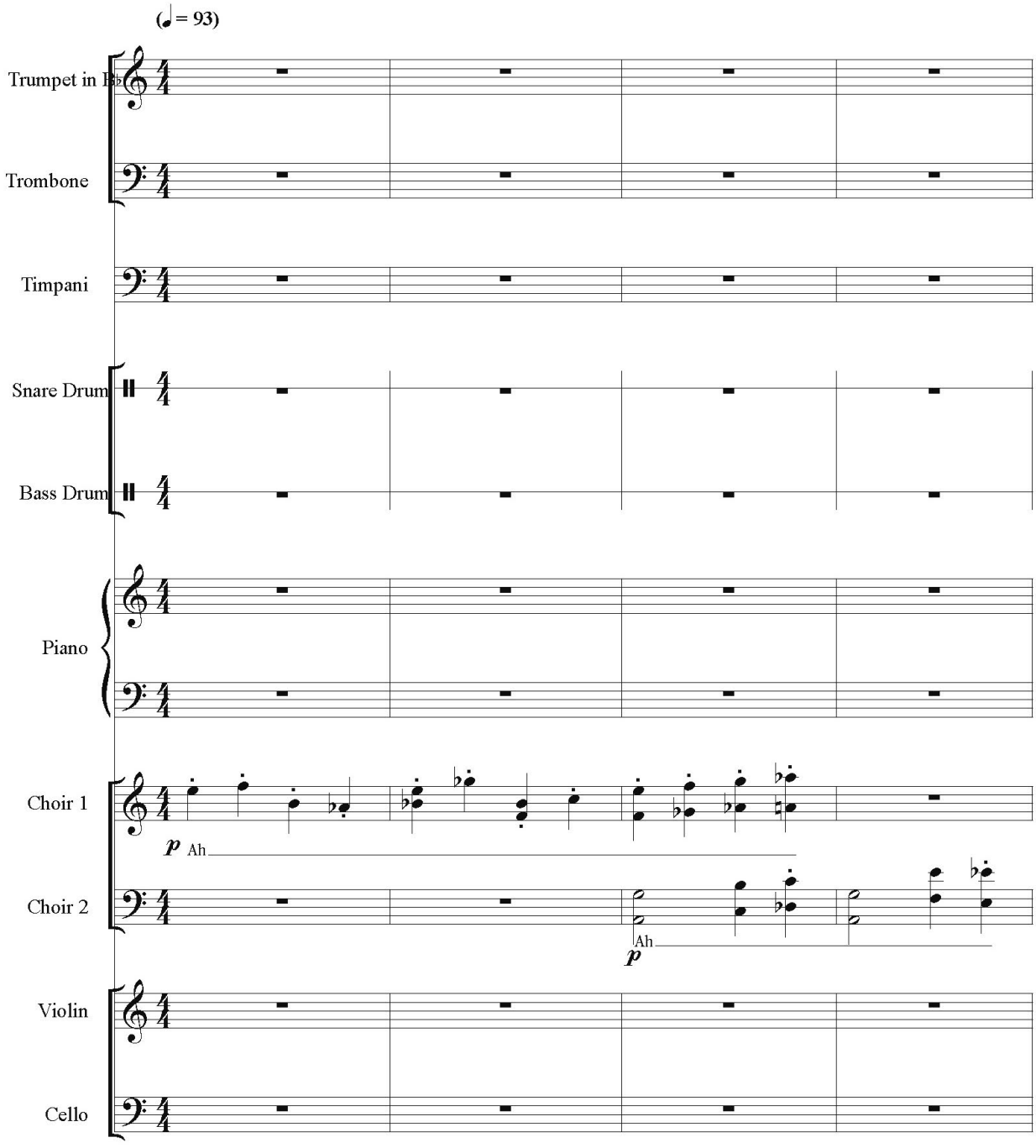
p

Dancing under water

Marcus Mota



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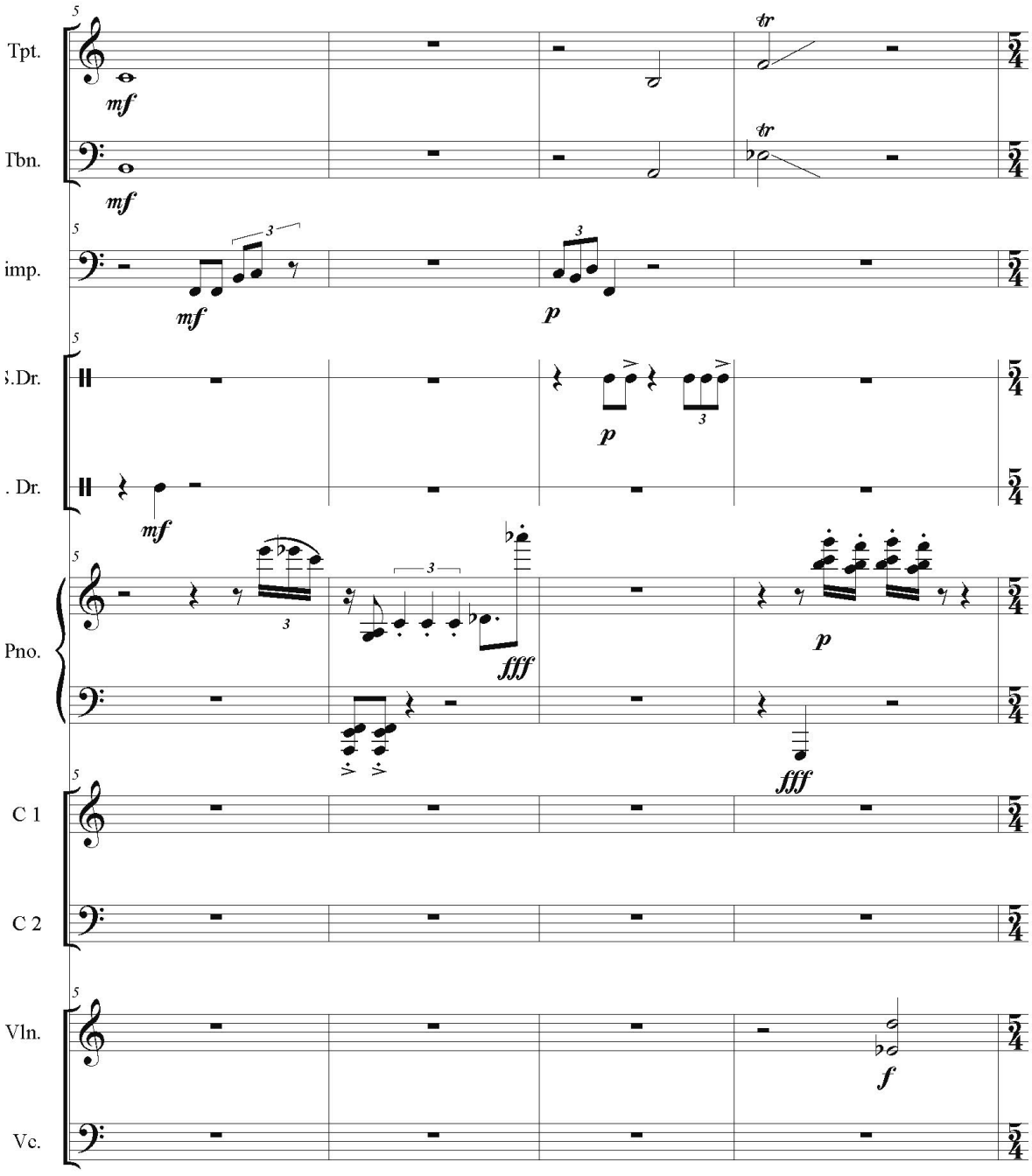
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C 2
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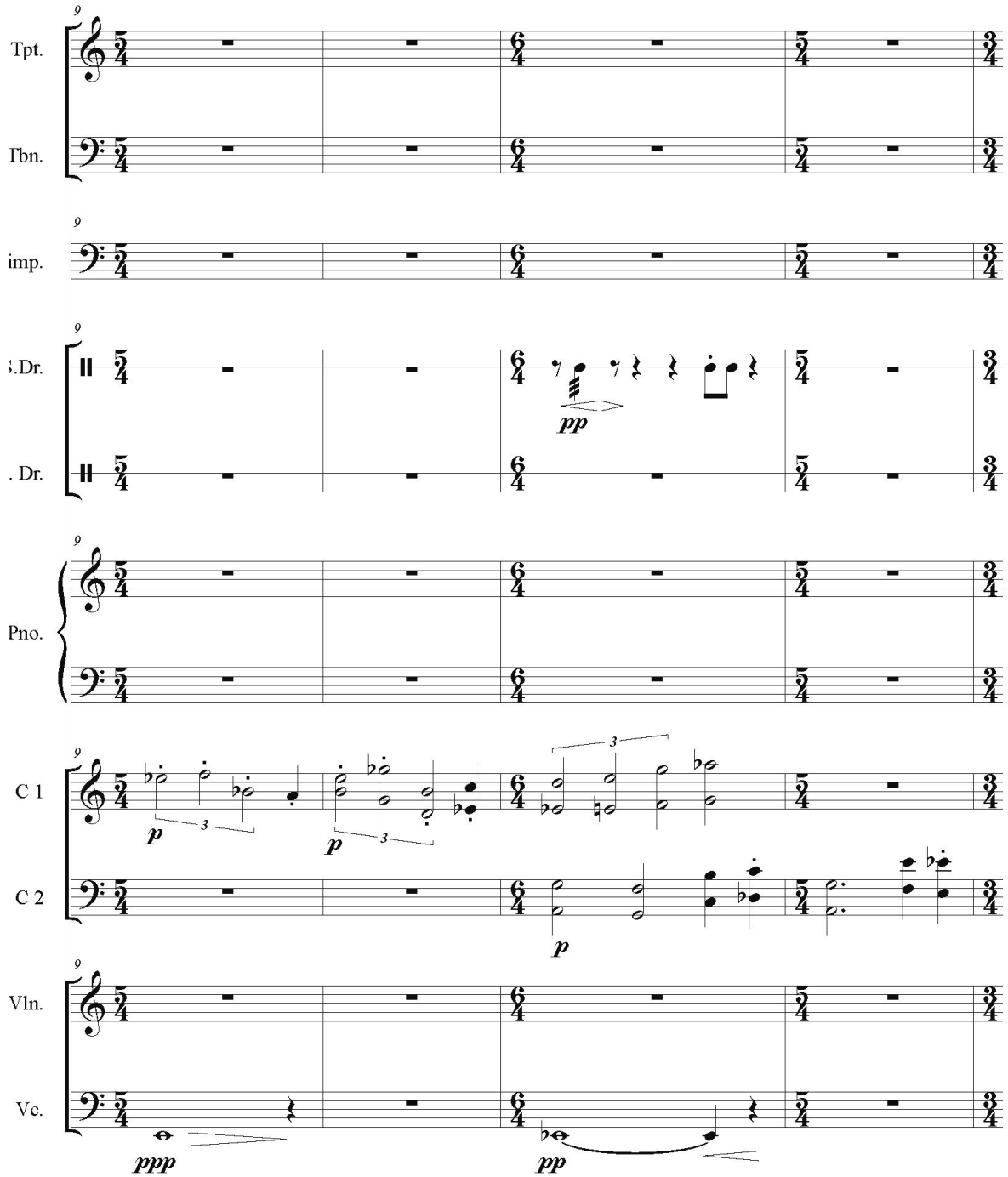
tr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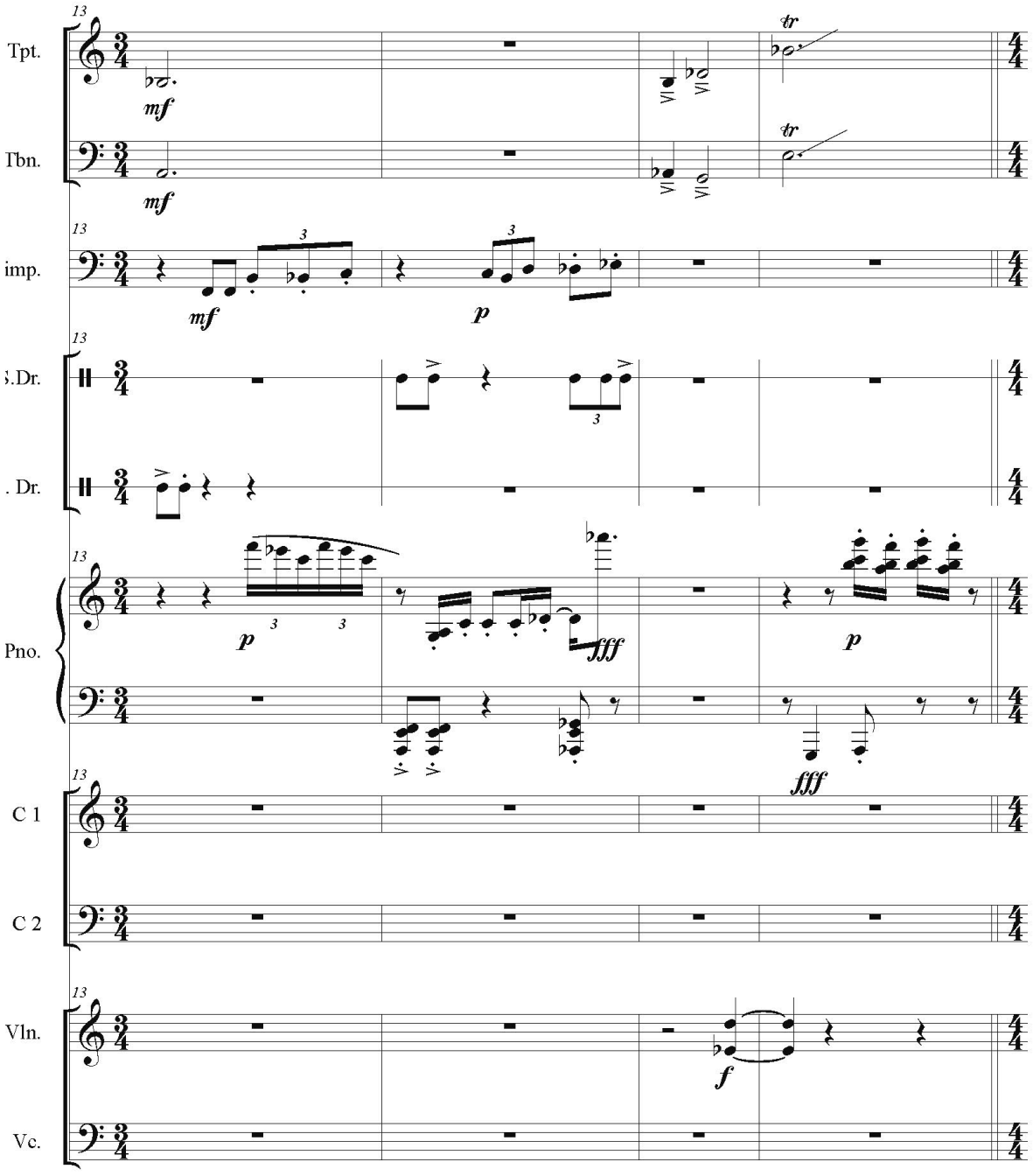
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Pno.
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fff
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C 2
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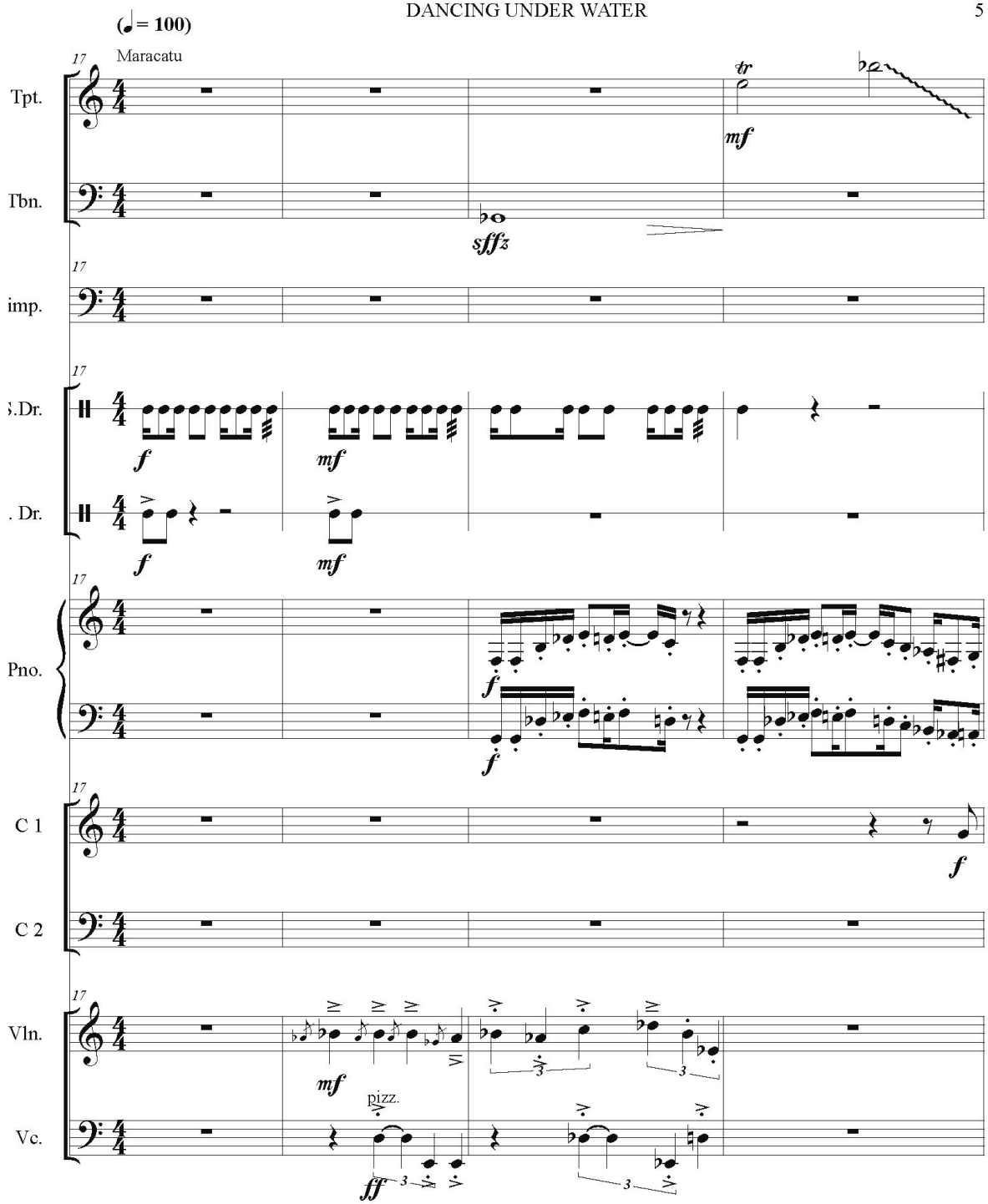
f
Vc.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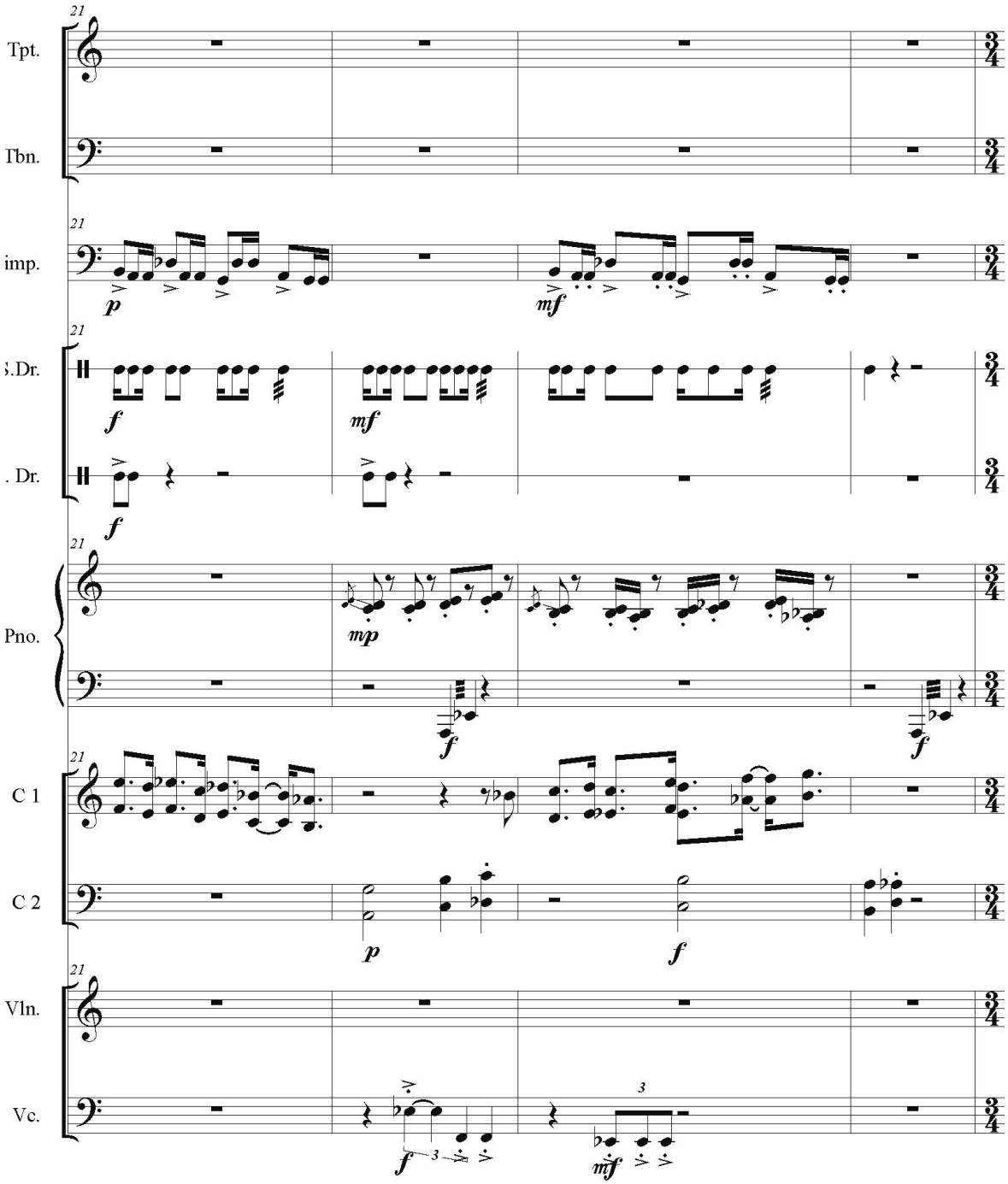
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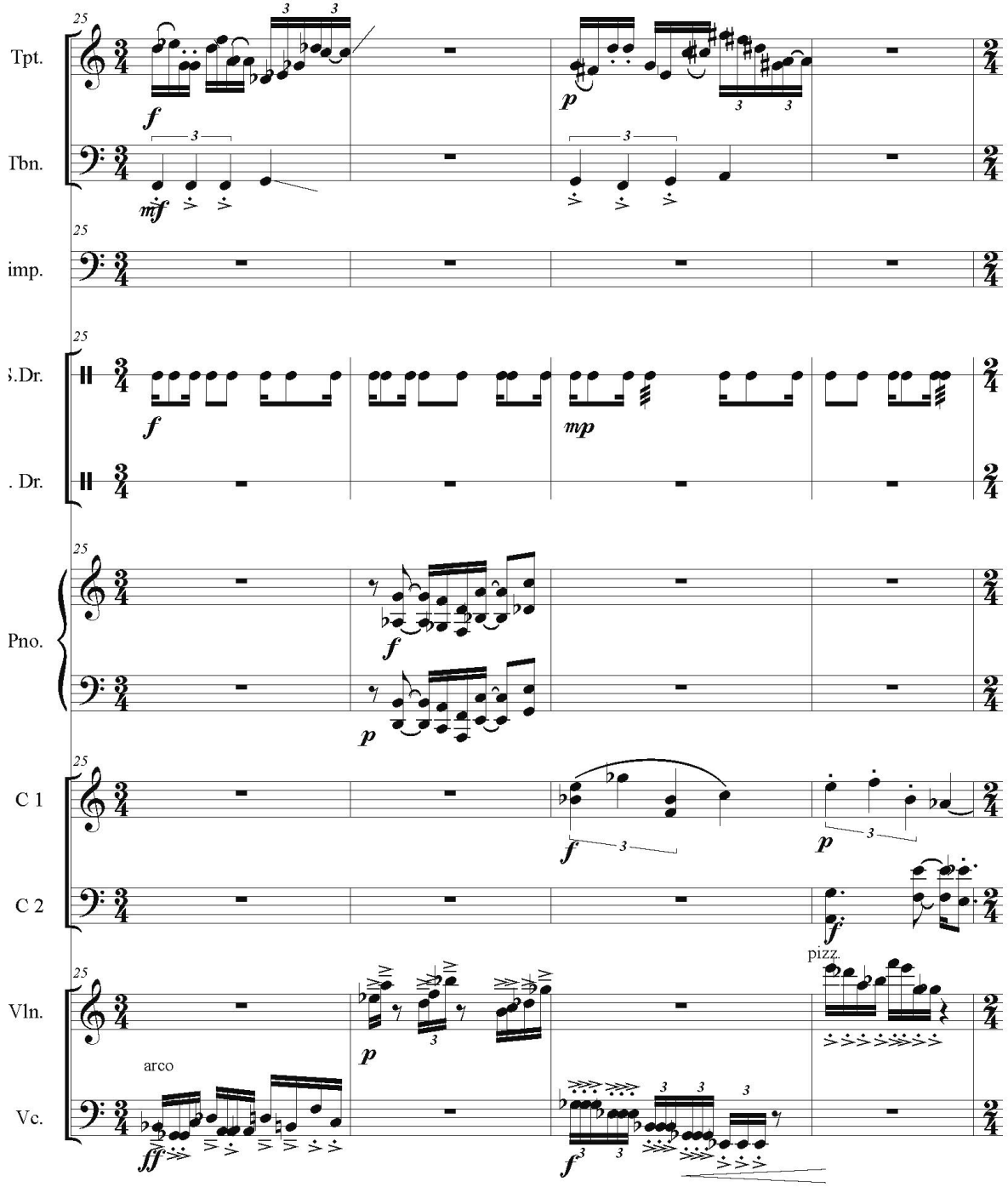
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C 2
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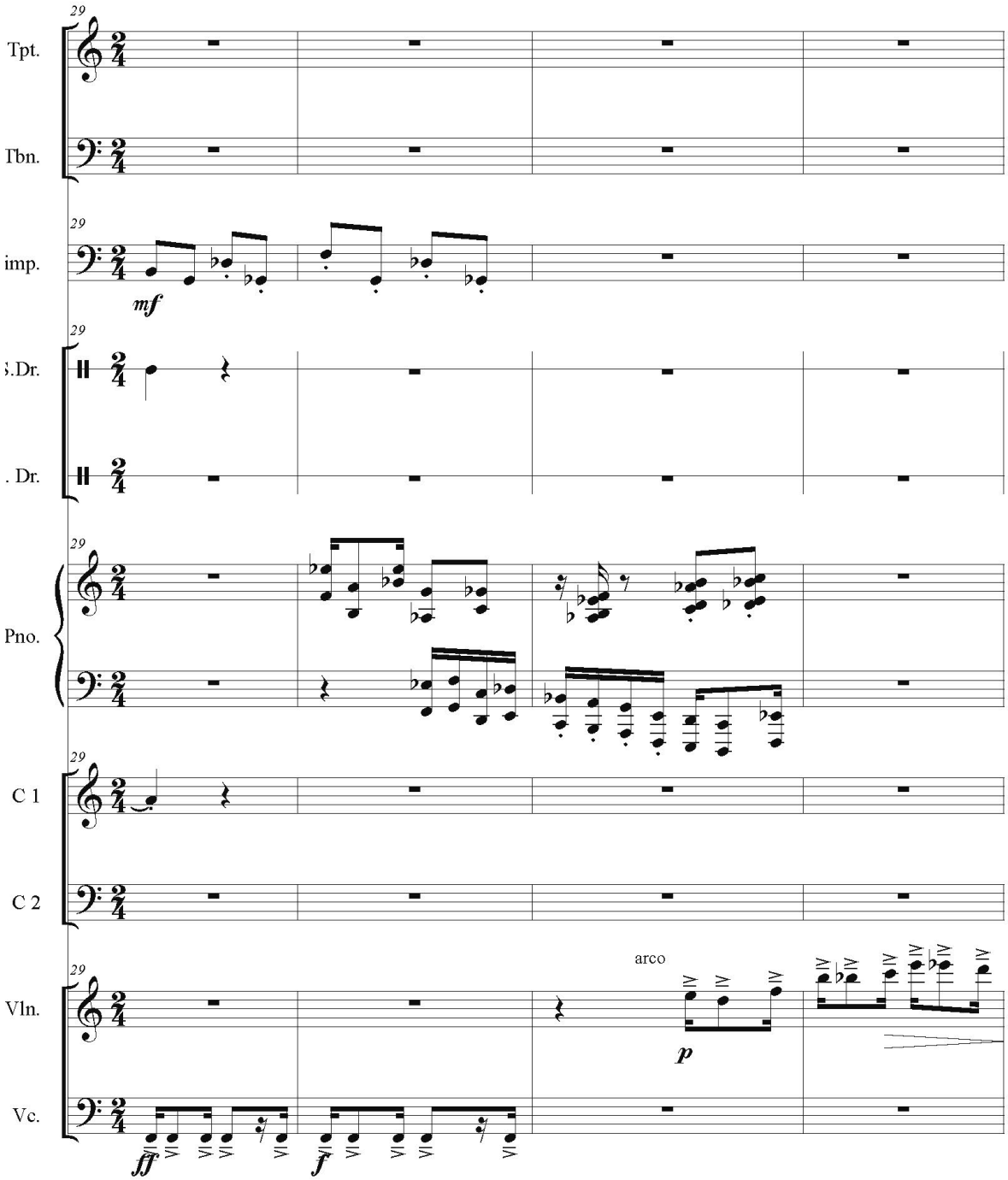
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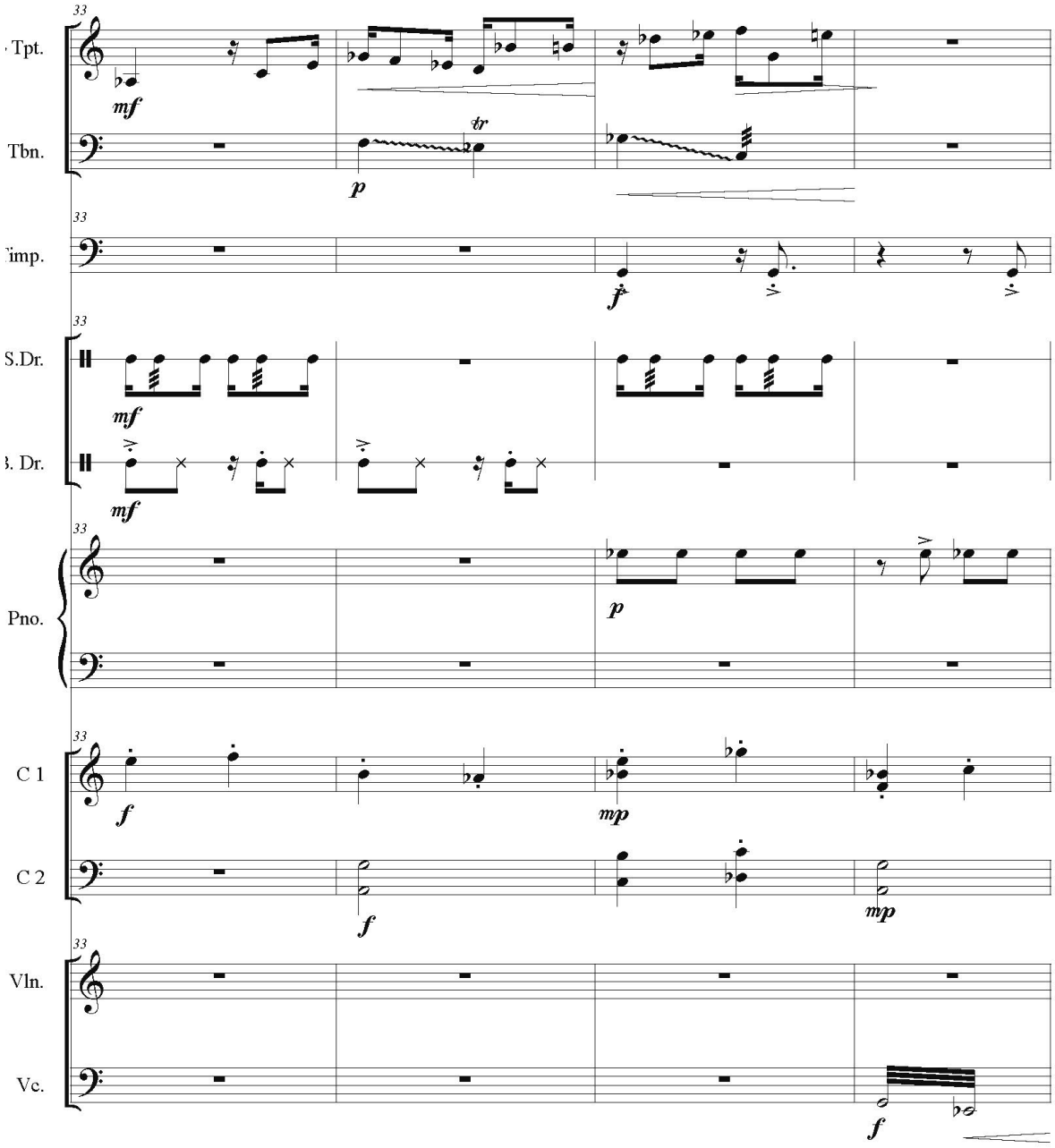
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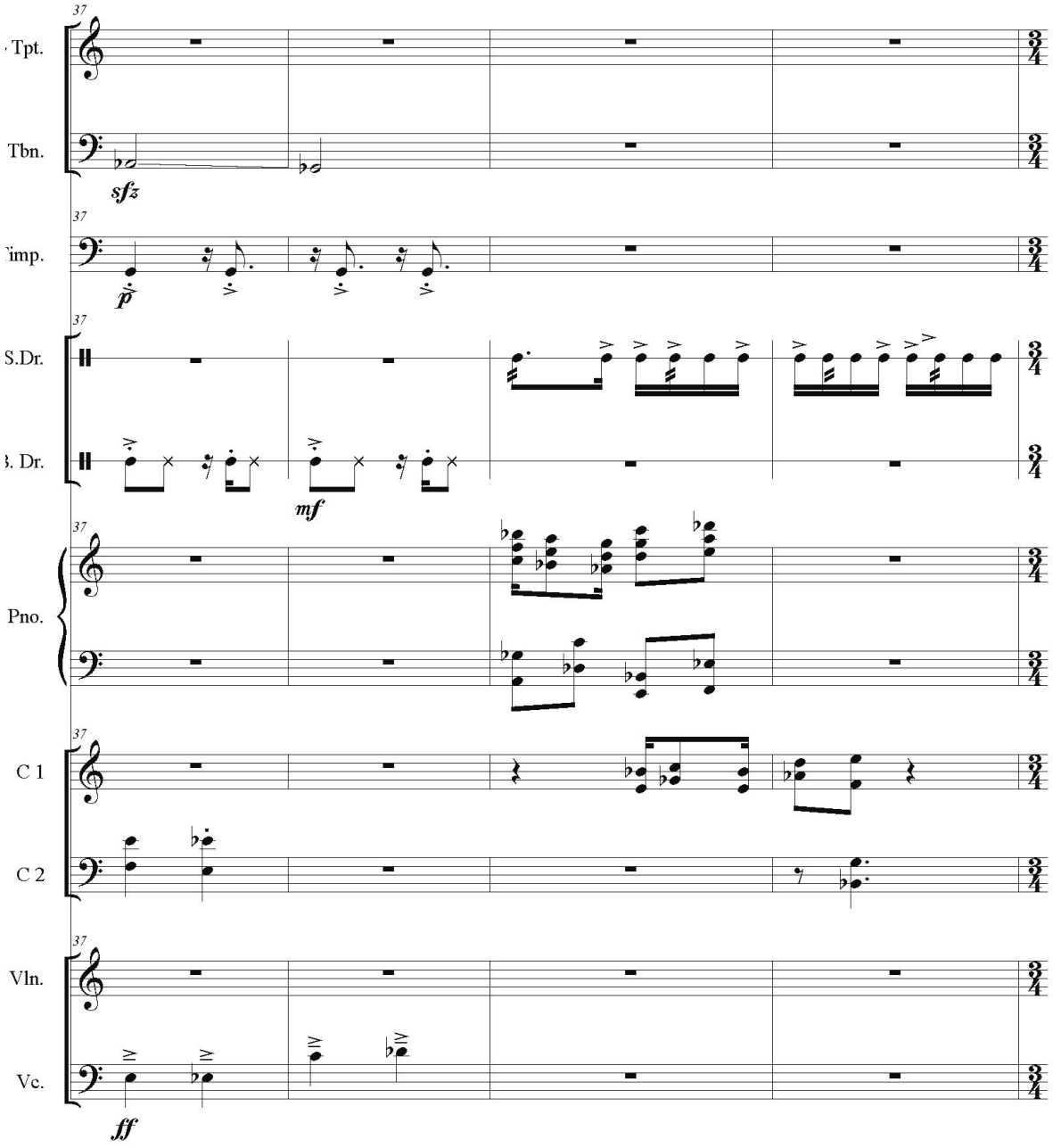
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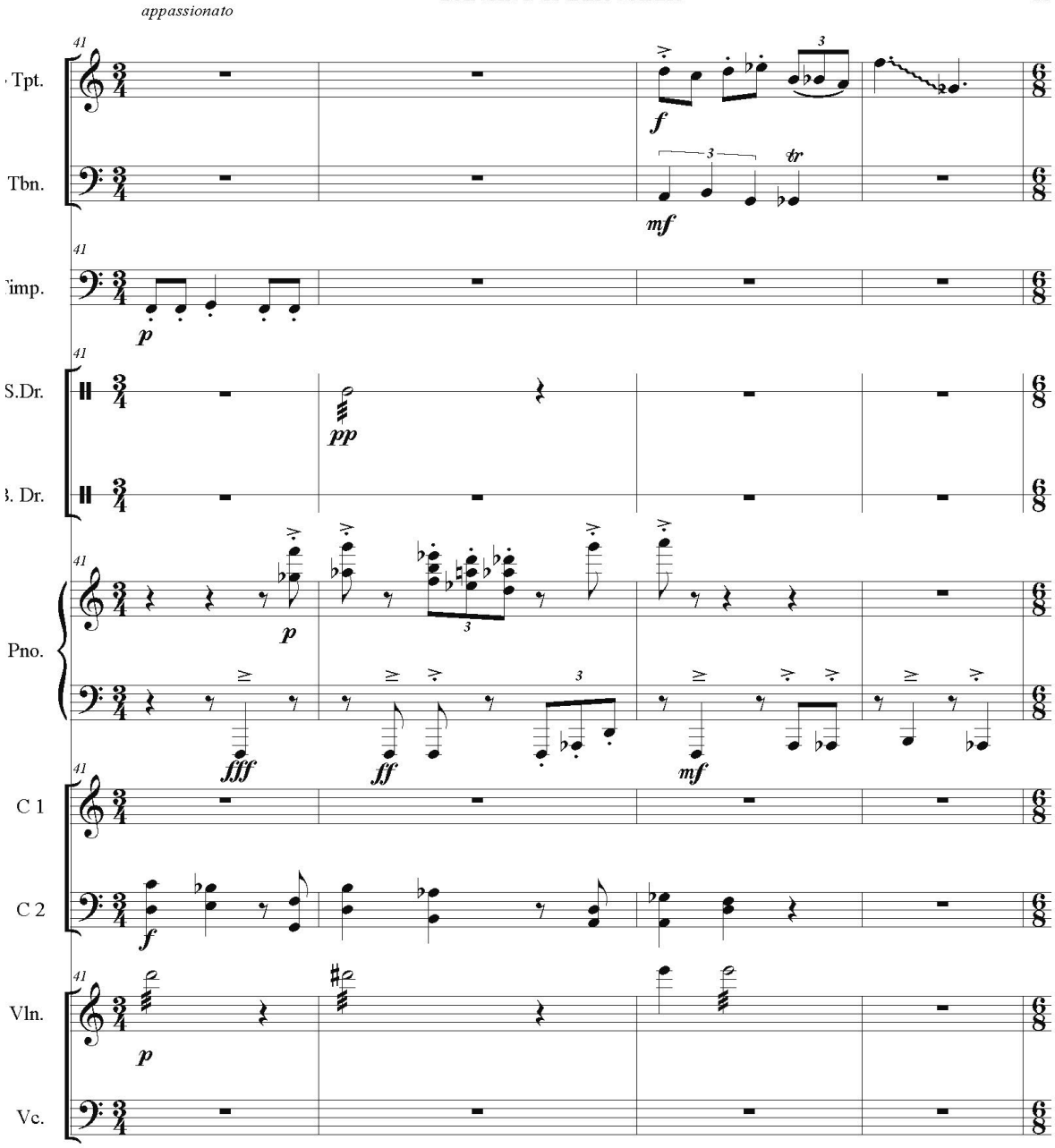
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Pno.
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C 2
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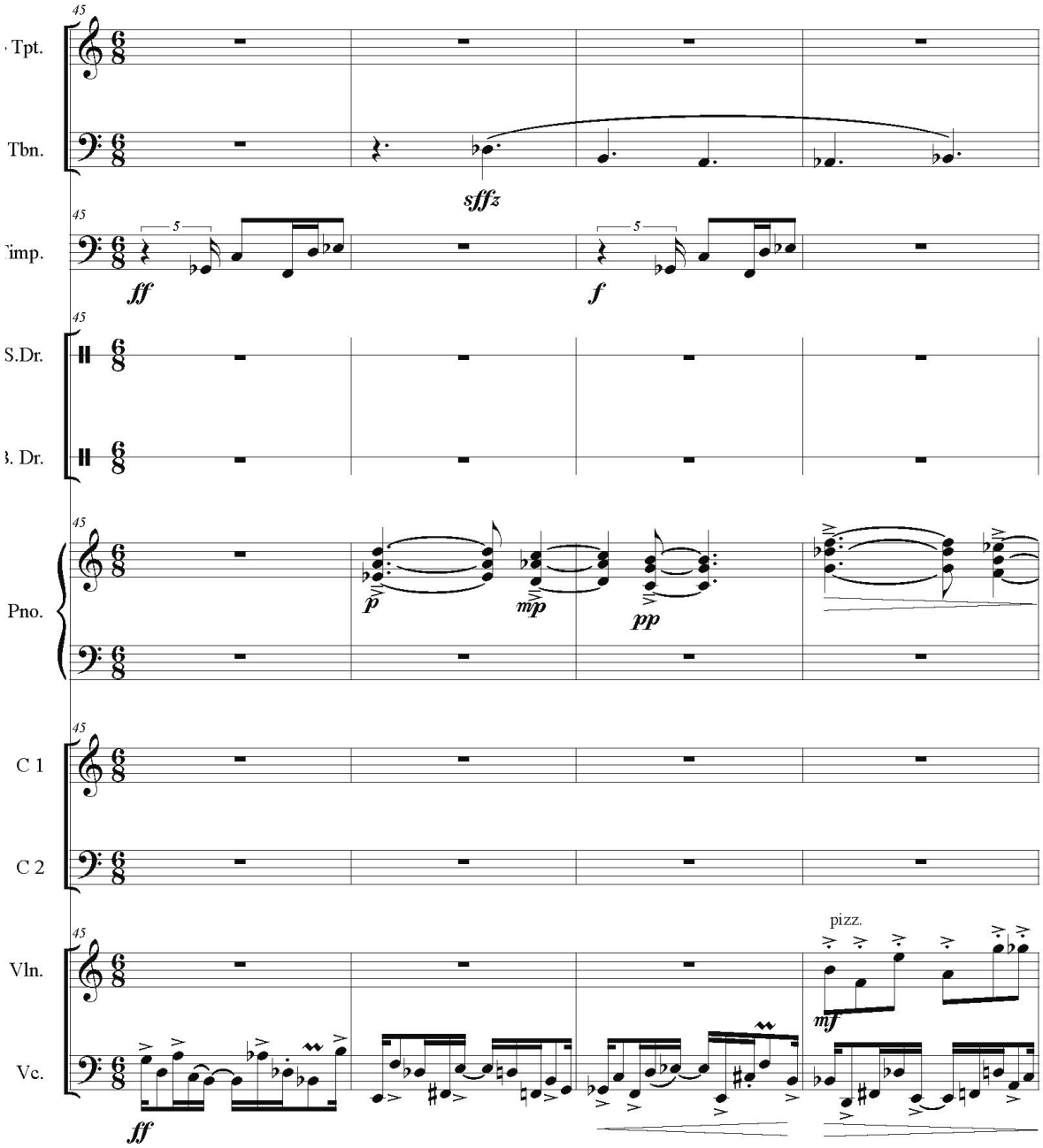
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C 2
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pizz.
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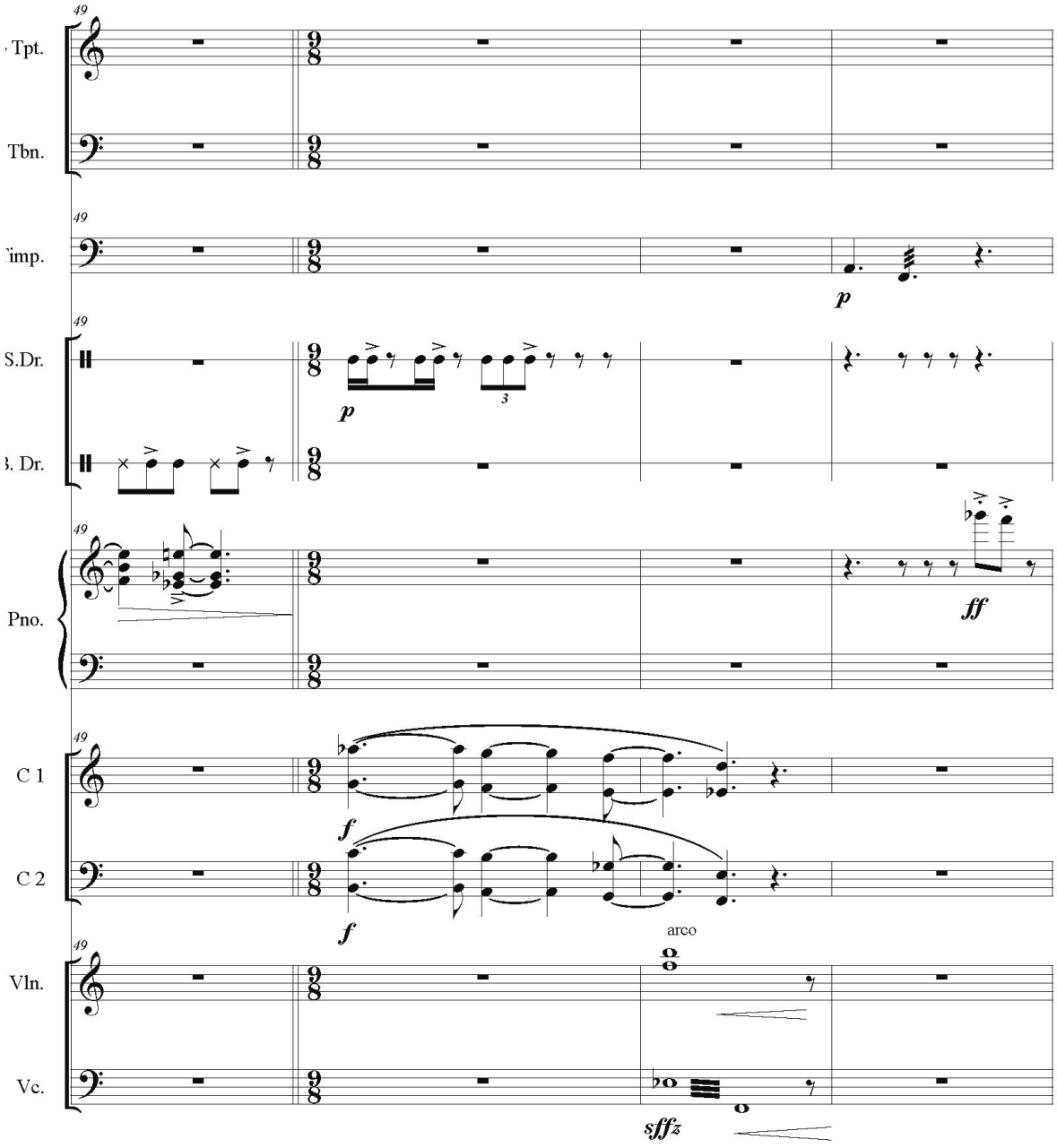
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C 2
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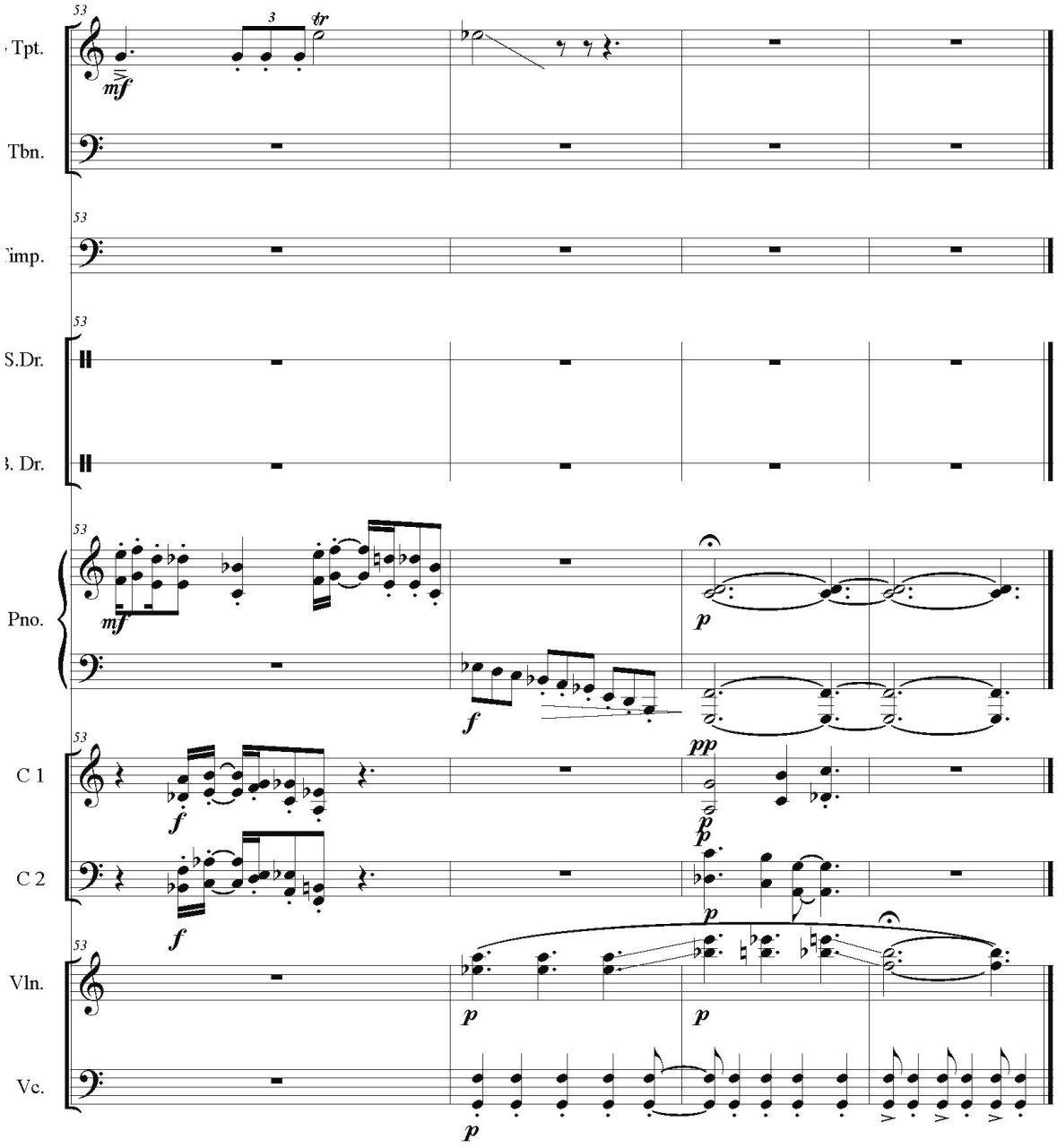
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C 2
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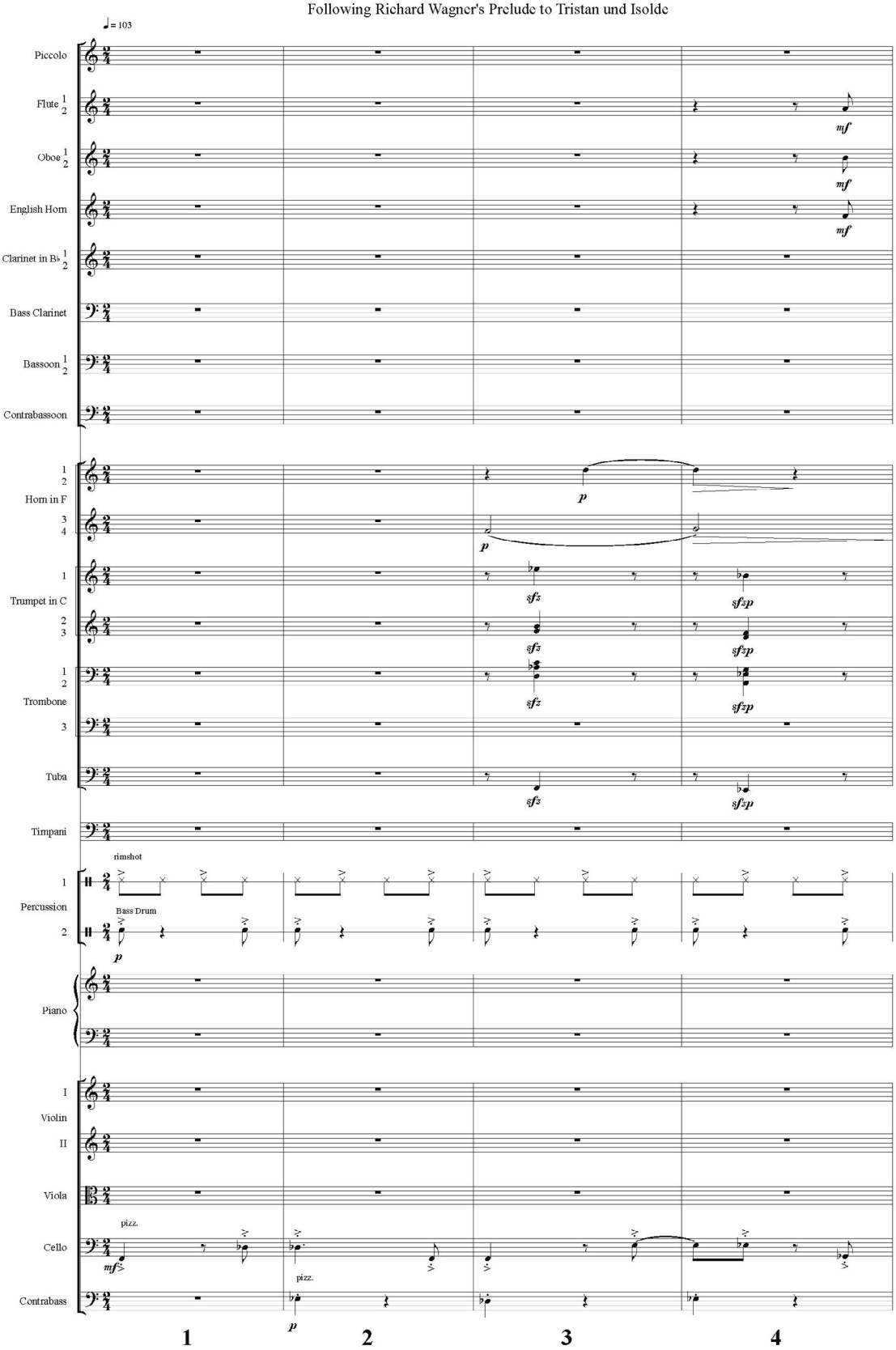
p
53
Vln.
p
p
Vc.
p

Tristan Bossa

Marcus Mota

Following Richard Wagner's Prelude to Tristan und Isolde



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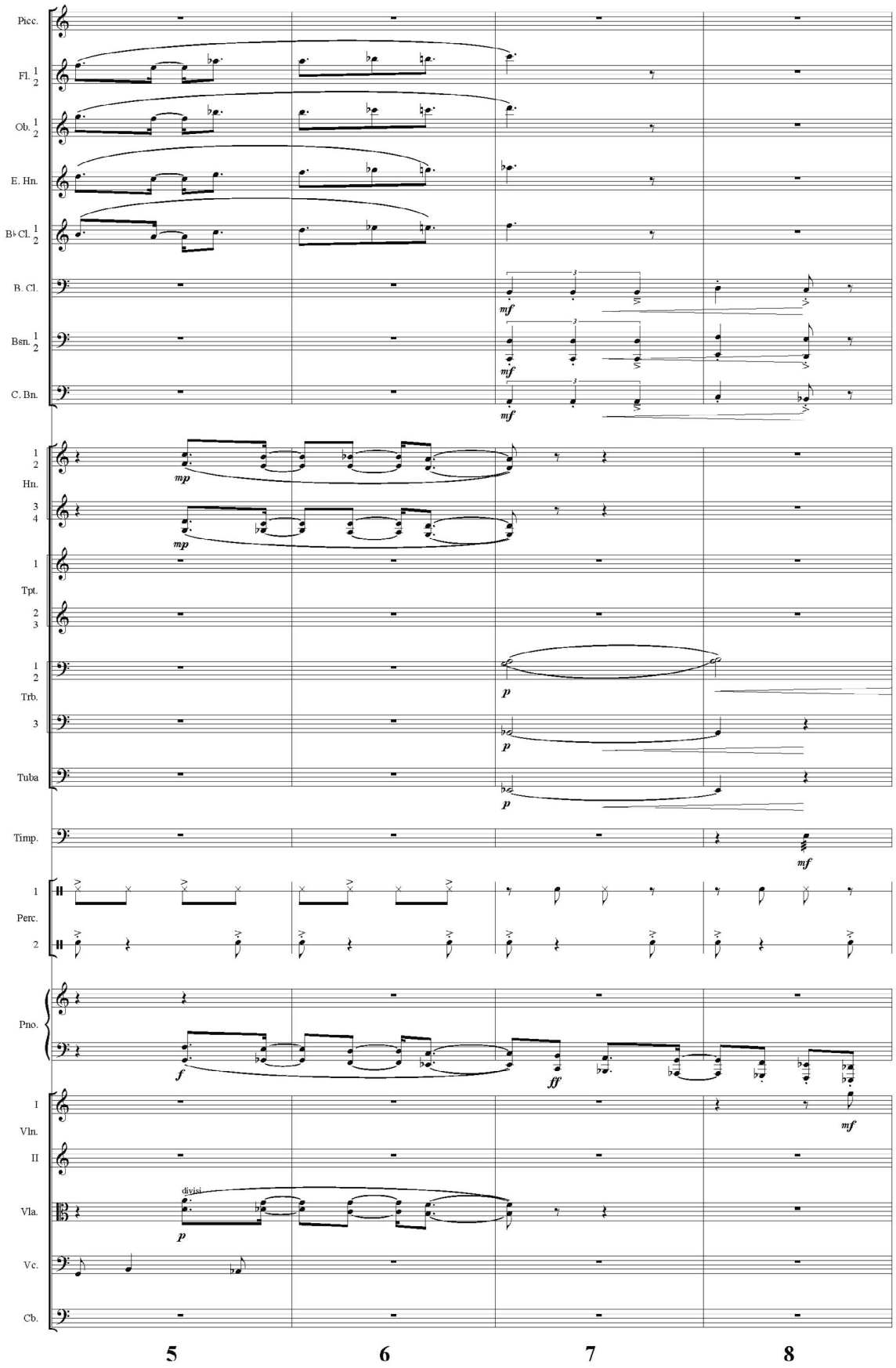
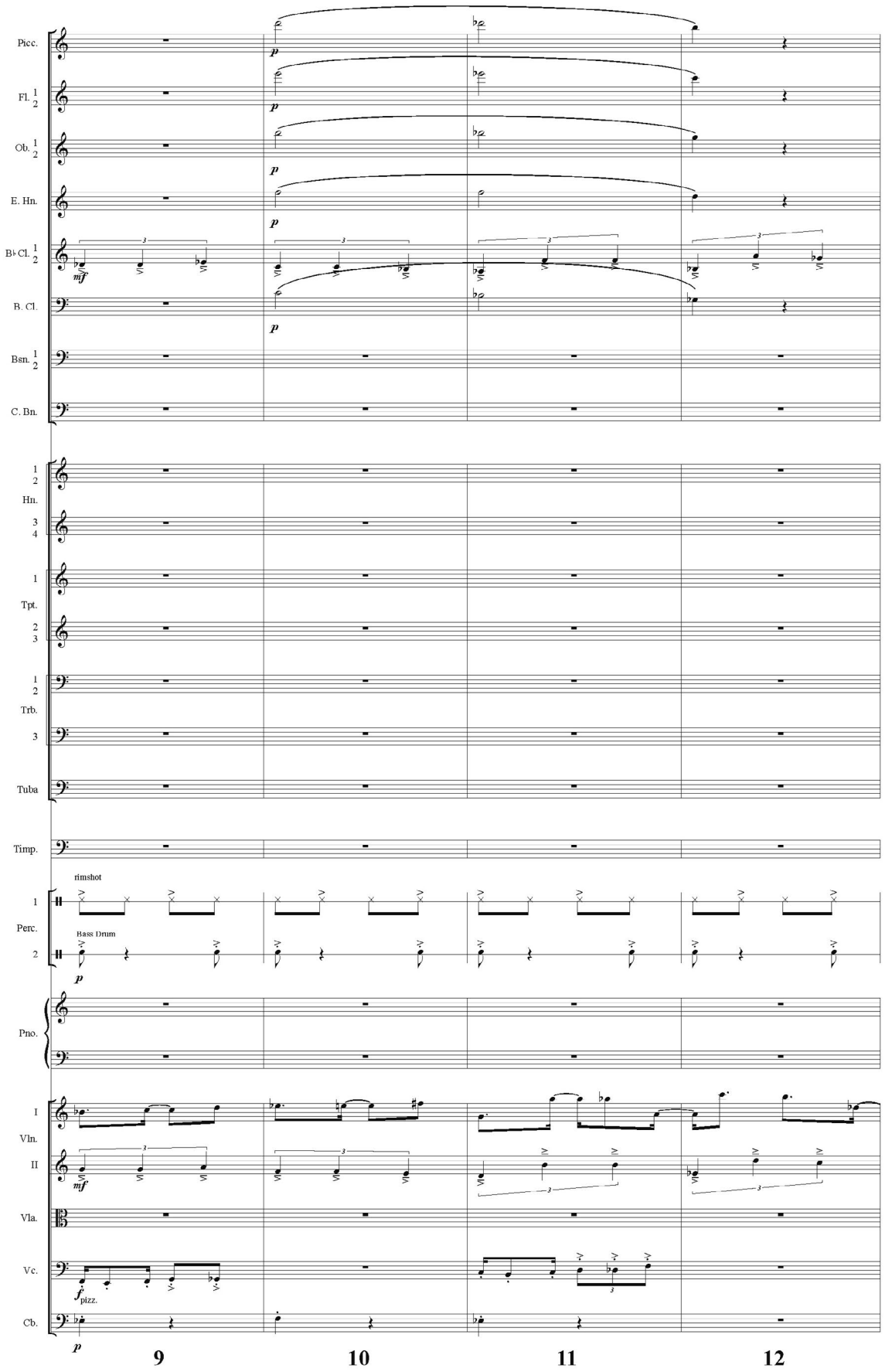

Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
1 Perc. 2
Pno.
I Vln.
II
Vla.
Vc.
Cb.
mf
mp
p
f
ff
divisi
5
6
7
8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Ob. 1 2
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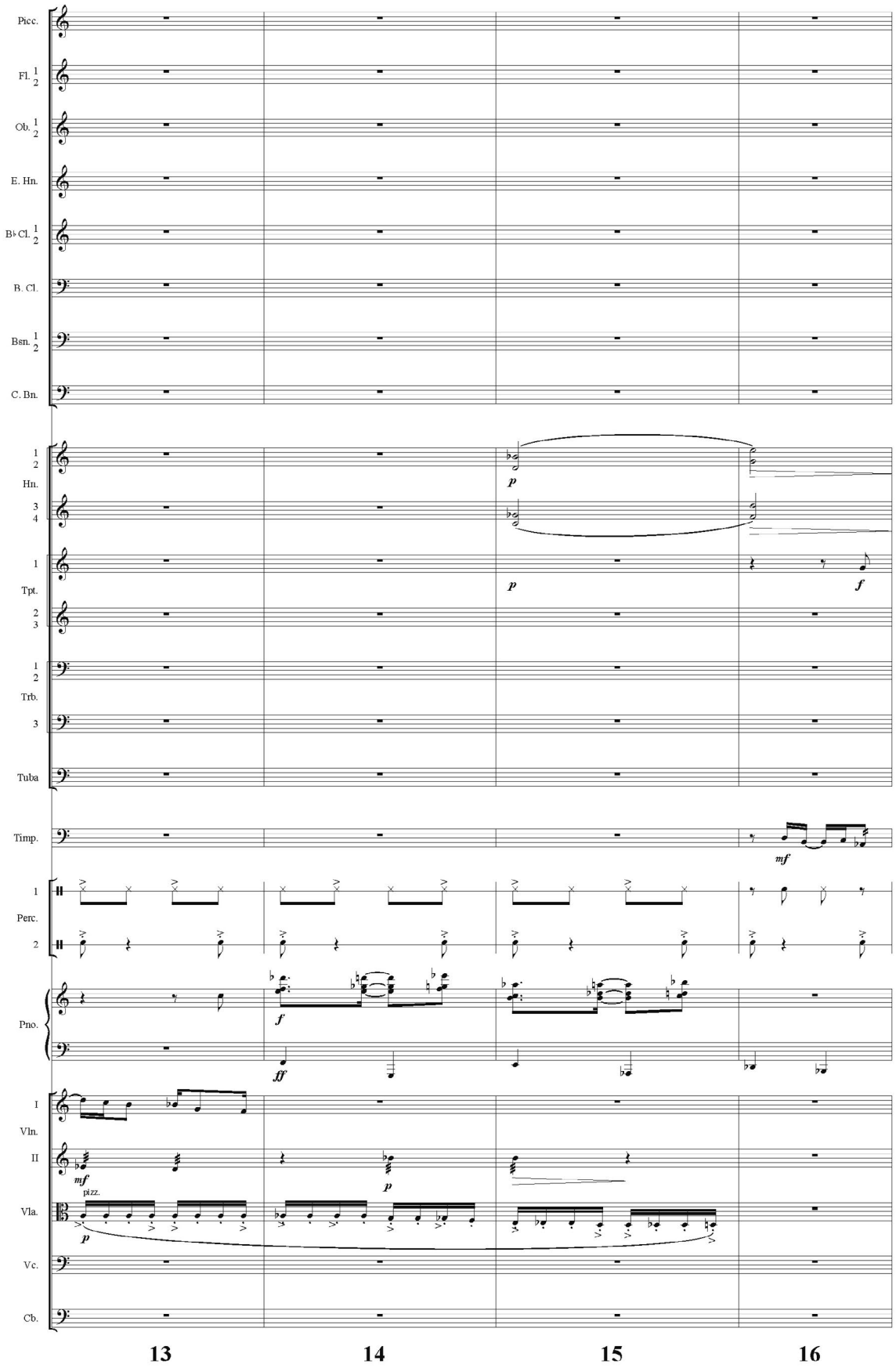
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
rimshot
1 Perc.
Bass Drum
2
Pno.
I Vln.
II
Vla.
Vc.
pizz.
Cb.
9
10
11
12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B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
1 Perc.
2
Pno.
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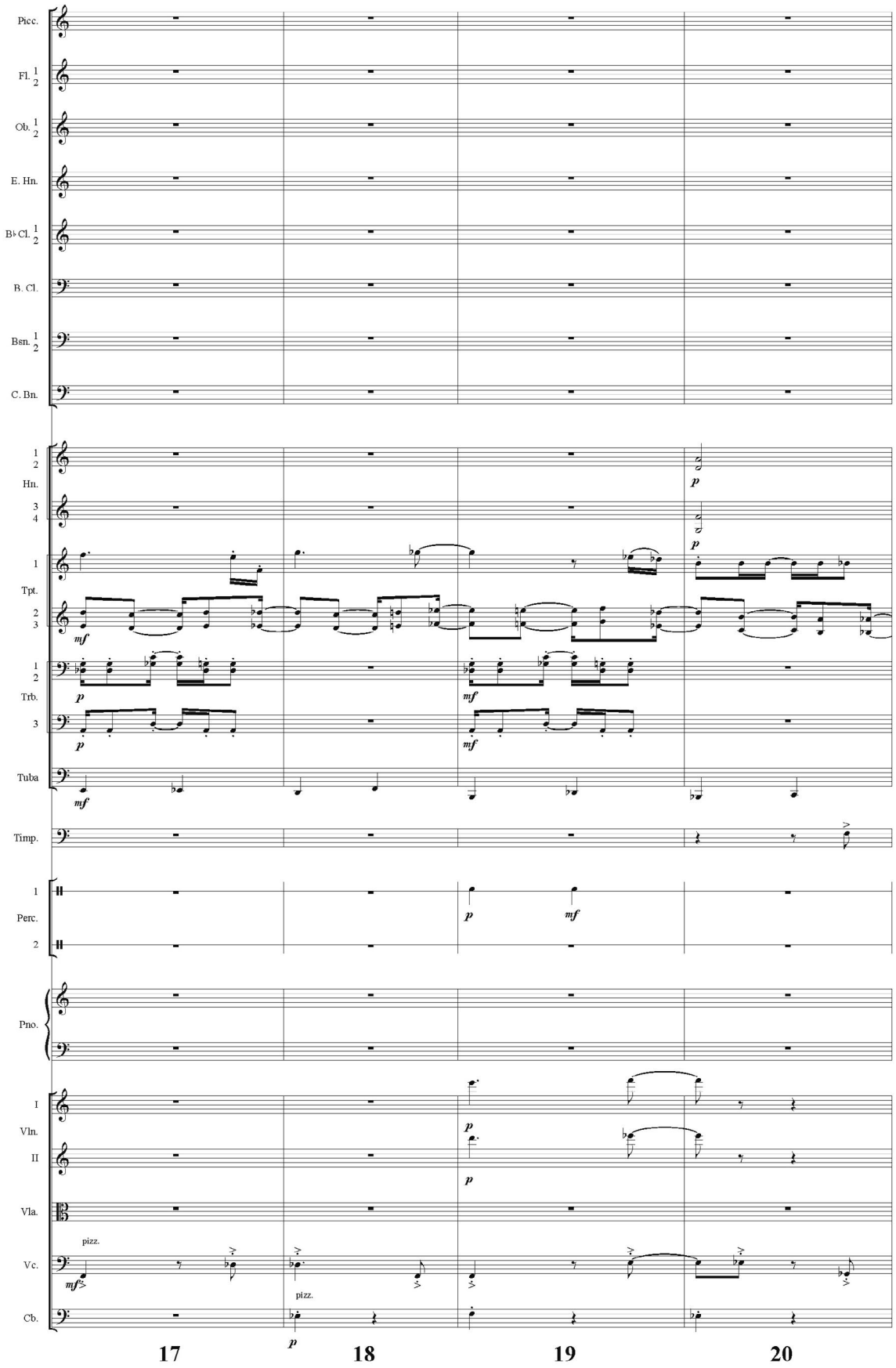
II
Vla.
Vc.
Cb.
p
f
mf
ff
pizz.
13
14
15
16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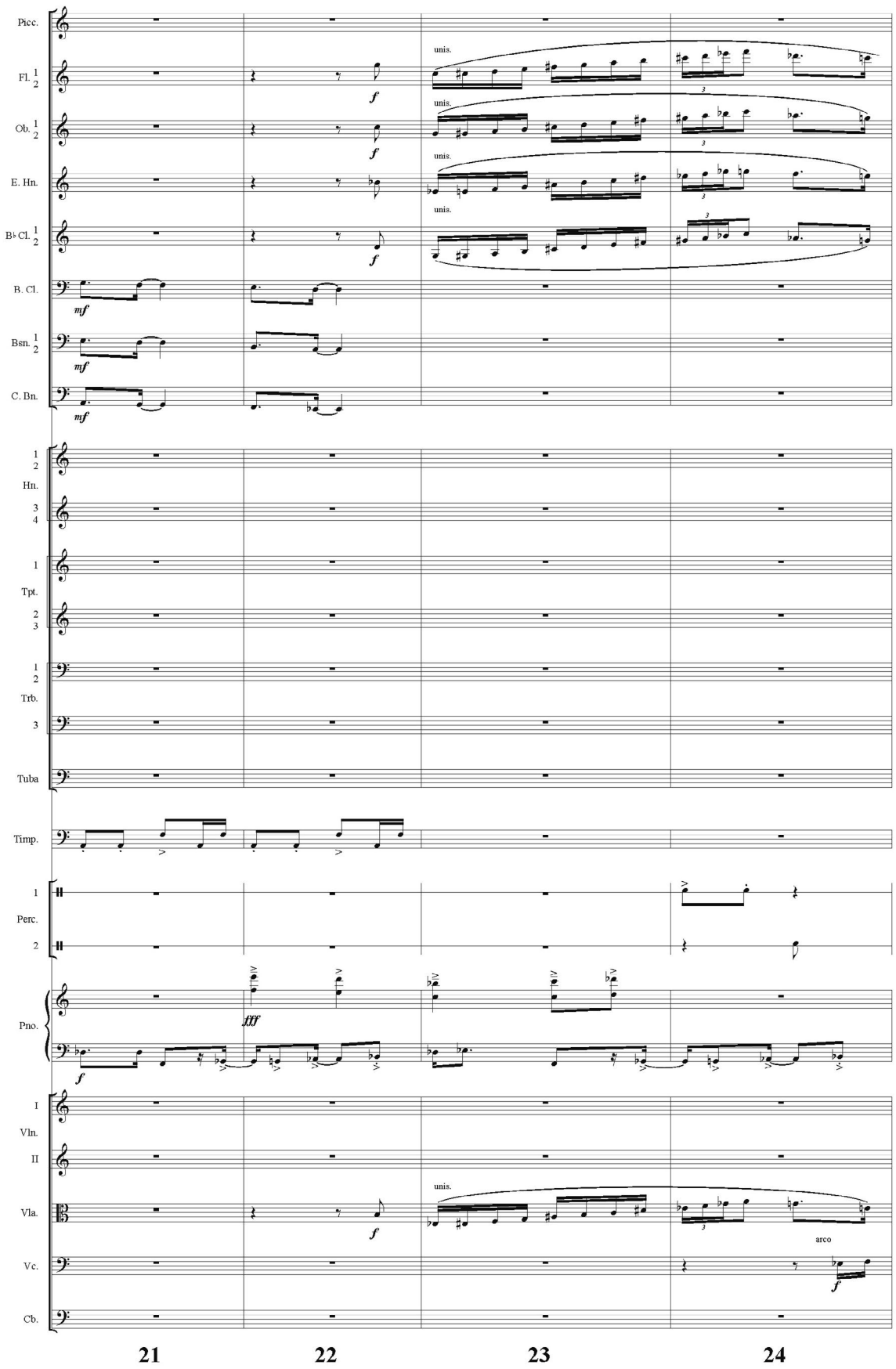
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
1 Perc. 2
Pno.
I Vln. II
Vla.
Vc.
Cb.
pizz.
17
18
19
20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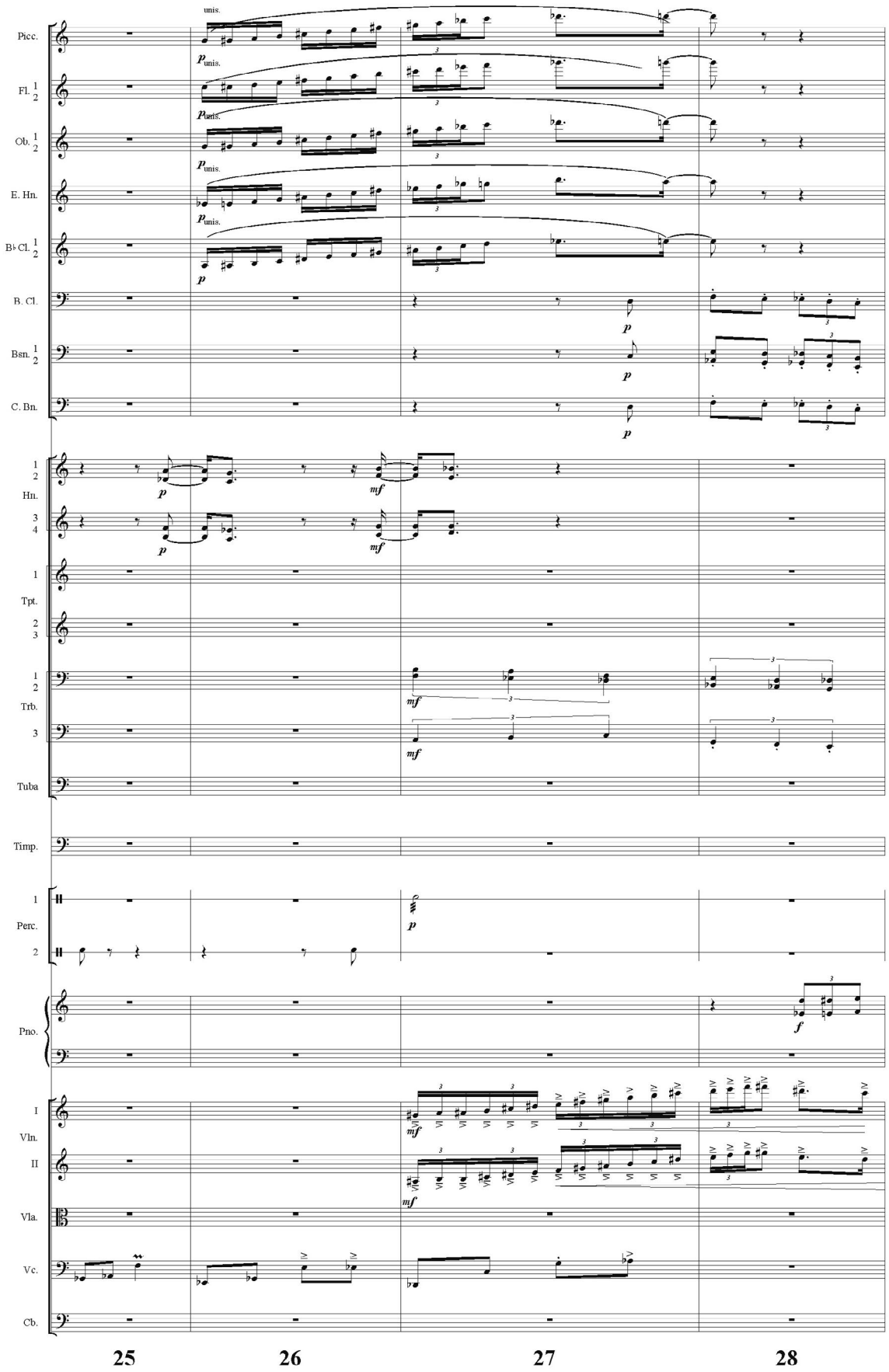
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
1 Perc. 2
Pno.
I Vln. II
Vla.
Vc.
Cb.
unis.
arco
21
22
23
24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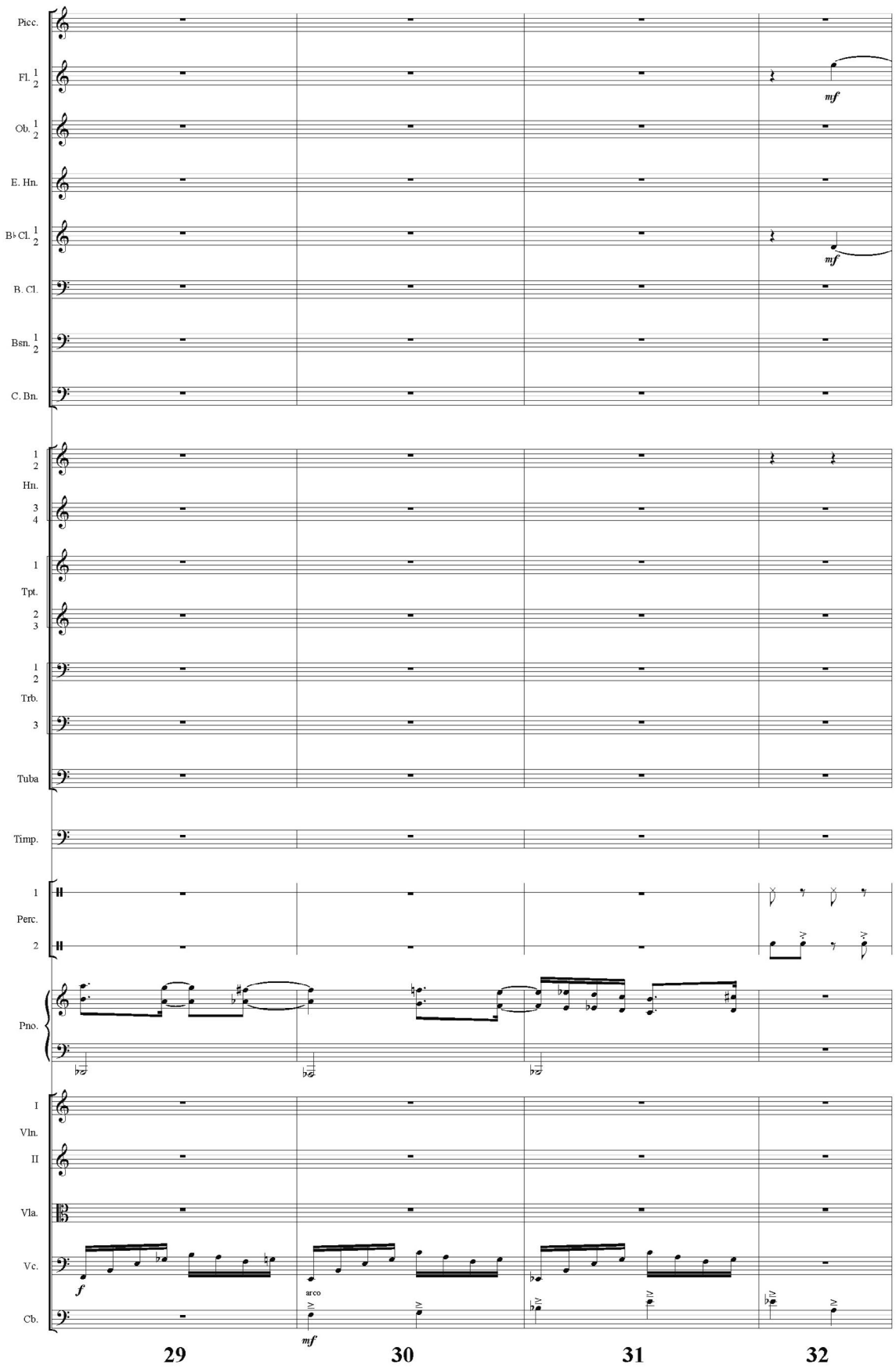
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
1 Perc. 2
Pno.
I Vln.
II
Vla.
Vc.
Cb.
unis.
25
26
27
28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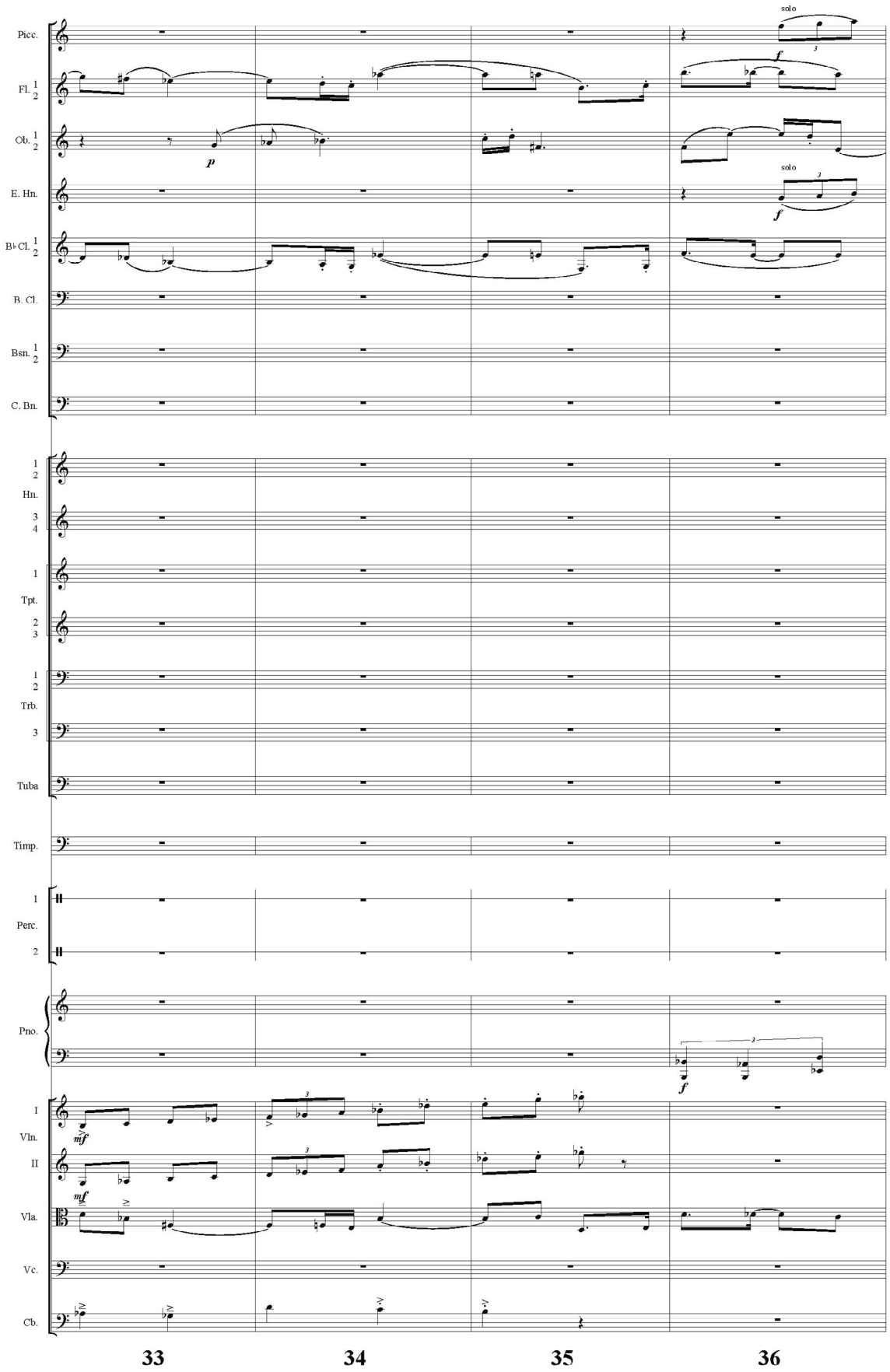
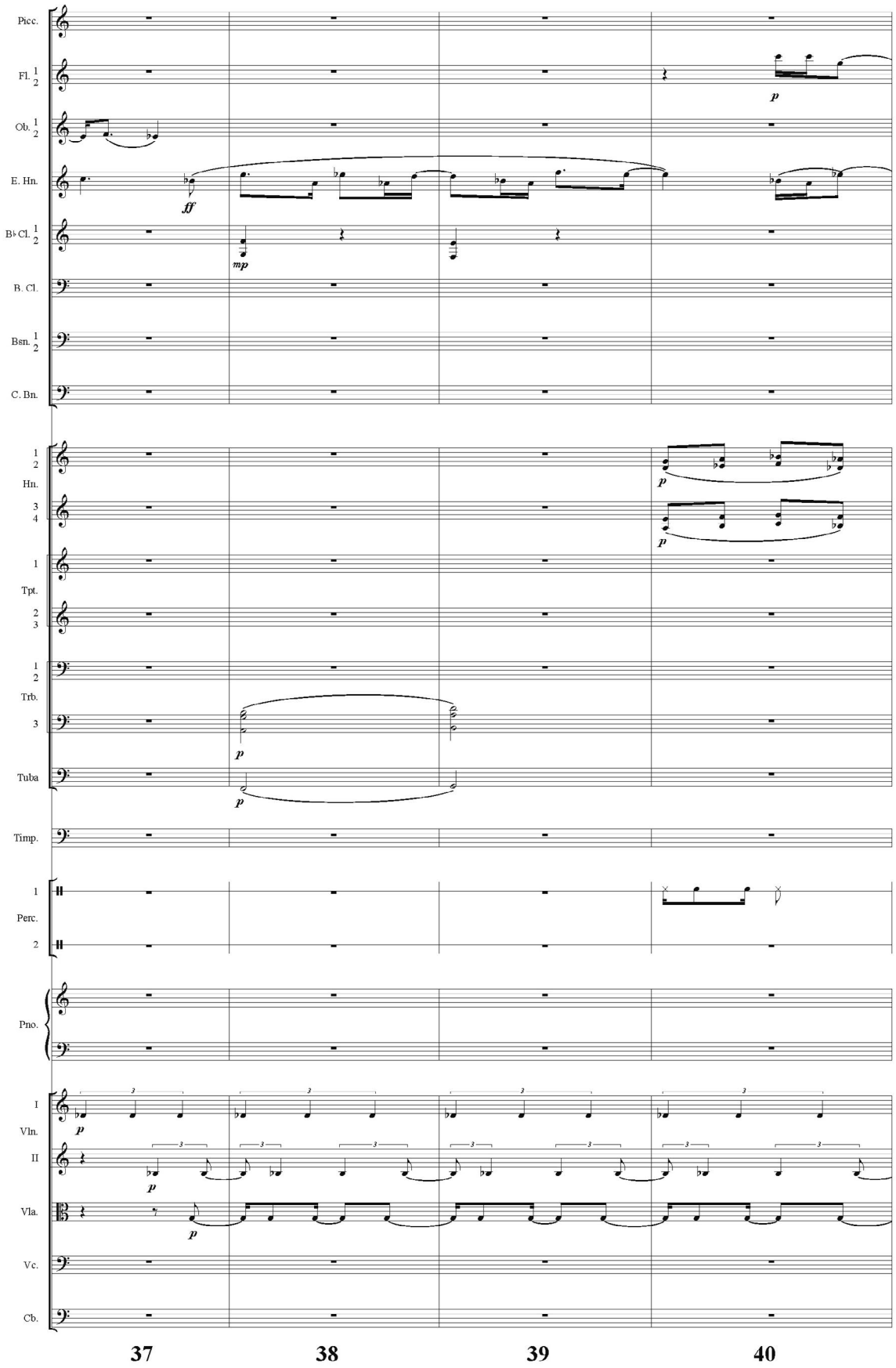
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. 3 4
1 Tpt. 2 3
1 2 Trb. 3
Tuba
Timp.
1 Perc. 2
Pno.
I Vln. II
Vla.
Vc.
Cb.
mf
mf
f
arco
mf
29
30
31
32

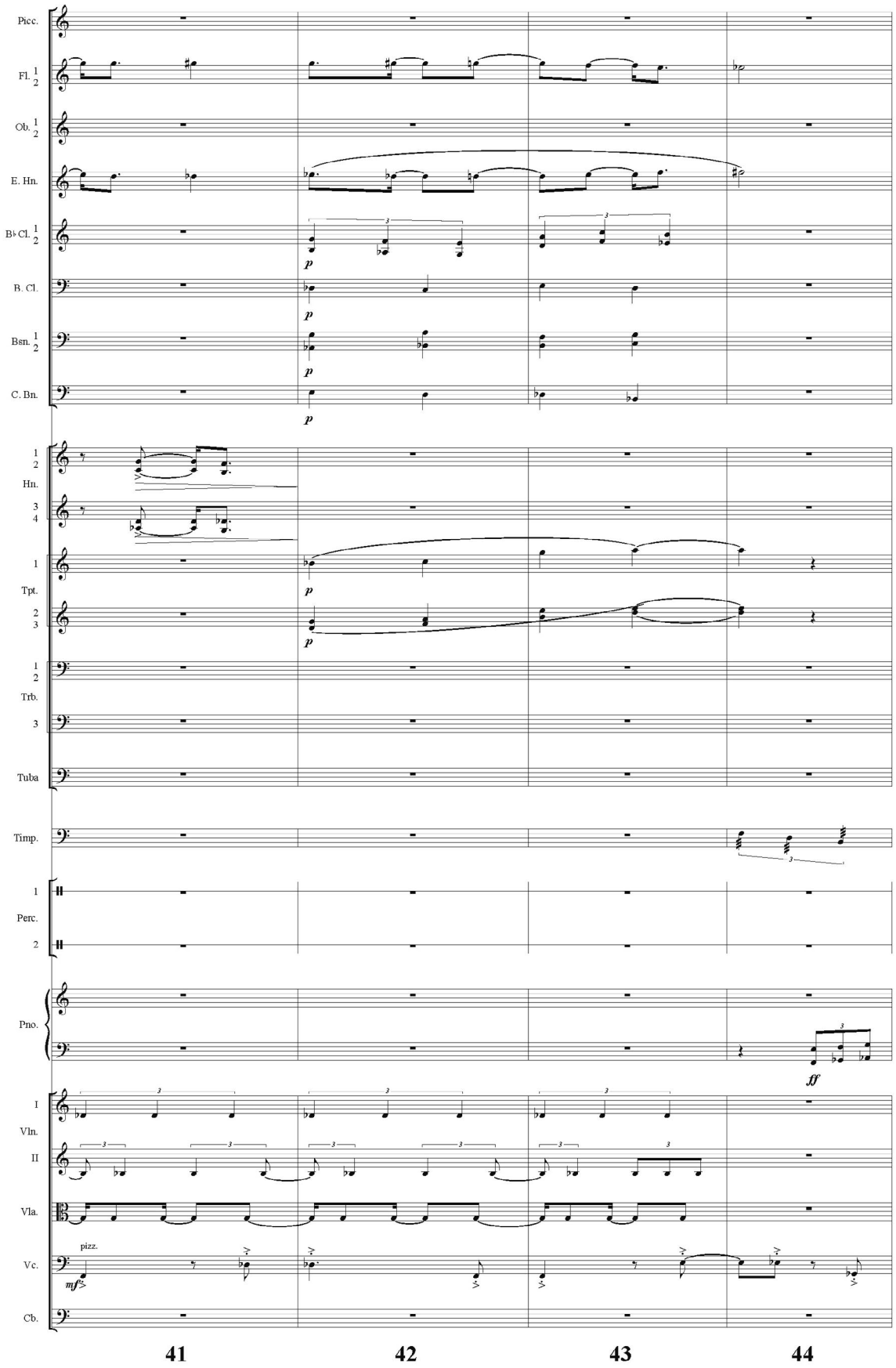
Tristan Bossa, Score, p. 9



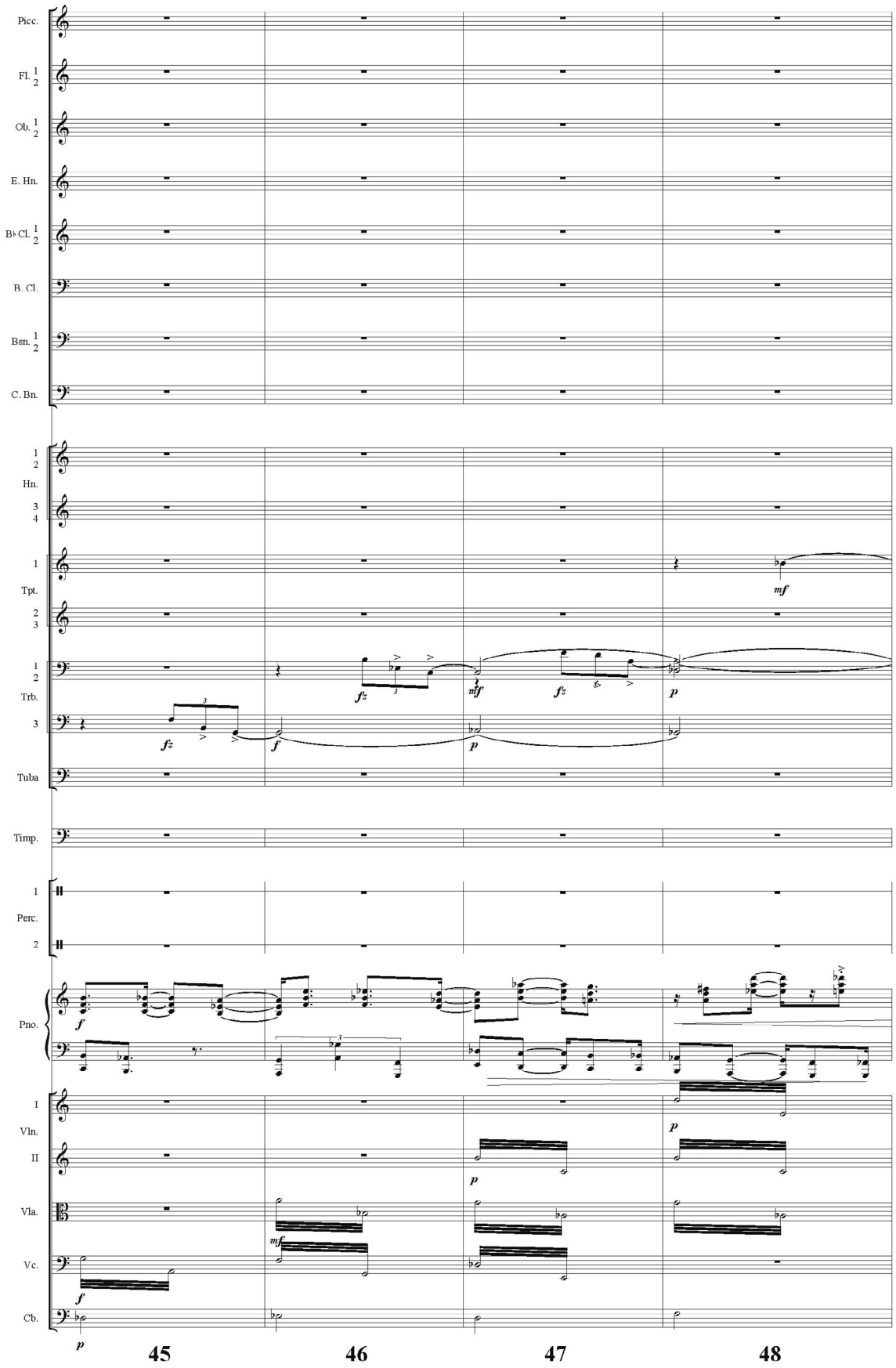
Tristan Bossa, Score, p. 10

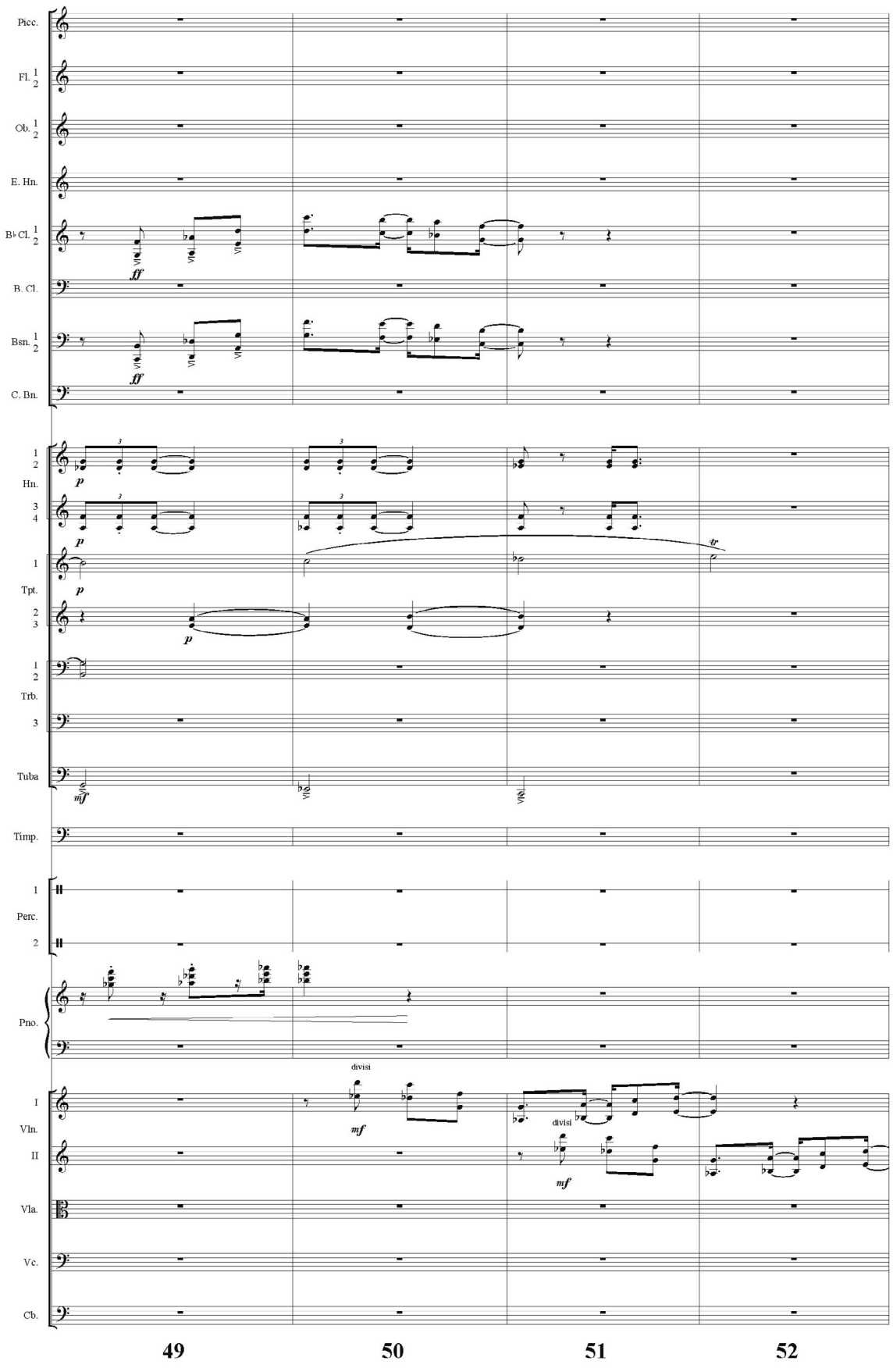


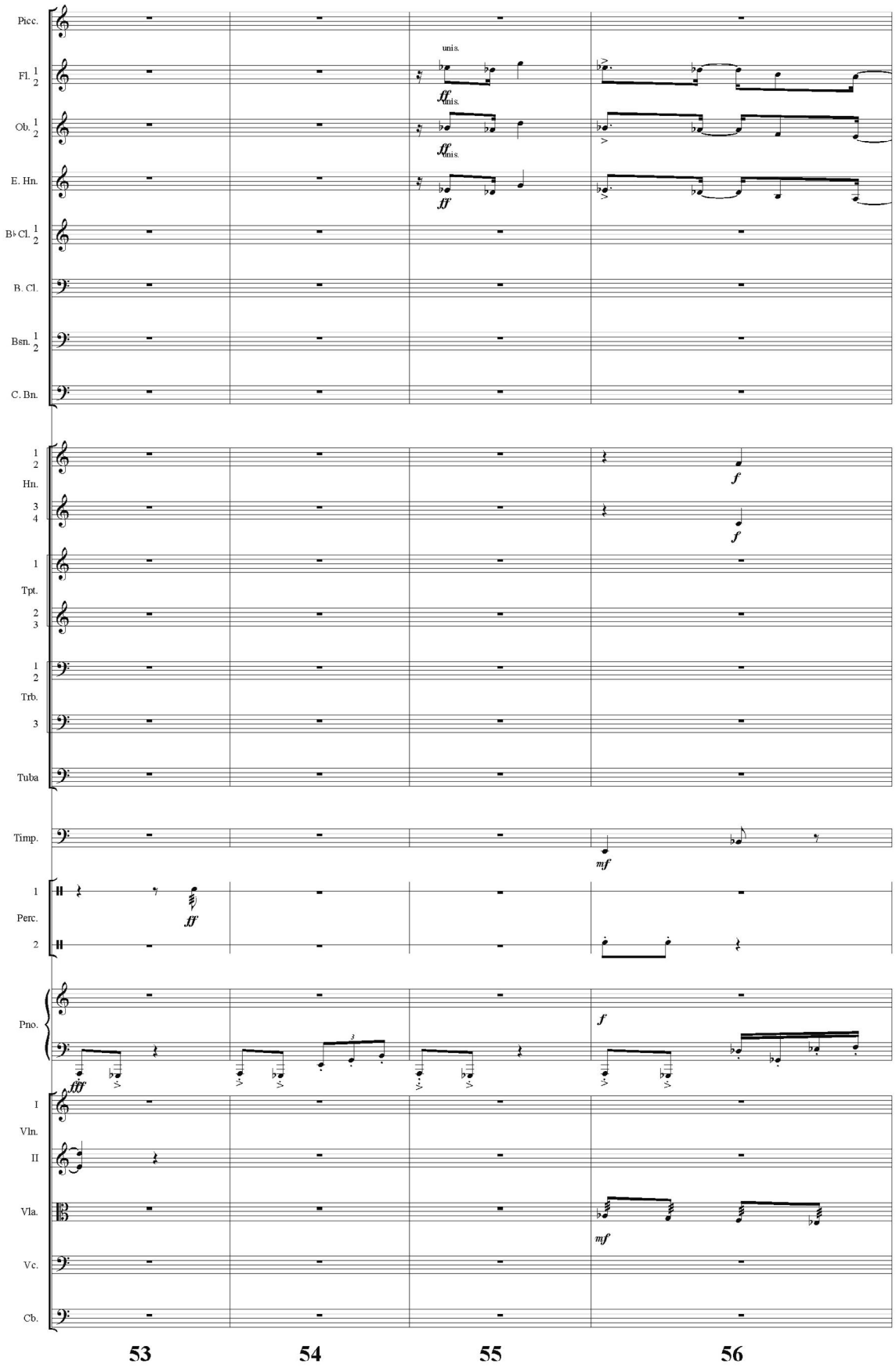
Tristan Bossa, Score, p. 11



Tristan Bossa, Score, p. 12




Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
1 Perc. 2
Pno.
I Vln.
II
Vla.
Vc.
Cb.
ff
p
mf
tr
divisi
49
50
51
52


Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
1 Perc.
2
Pno.
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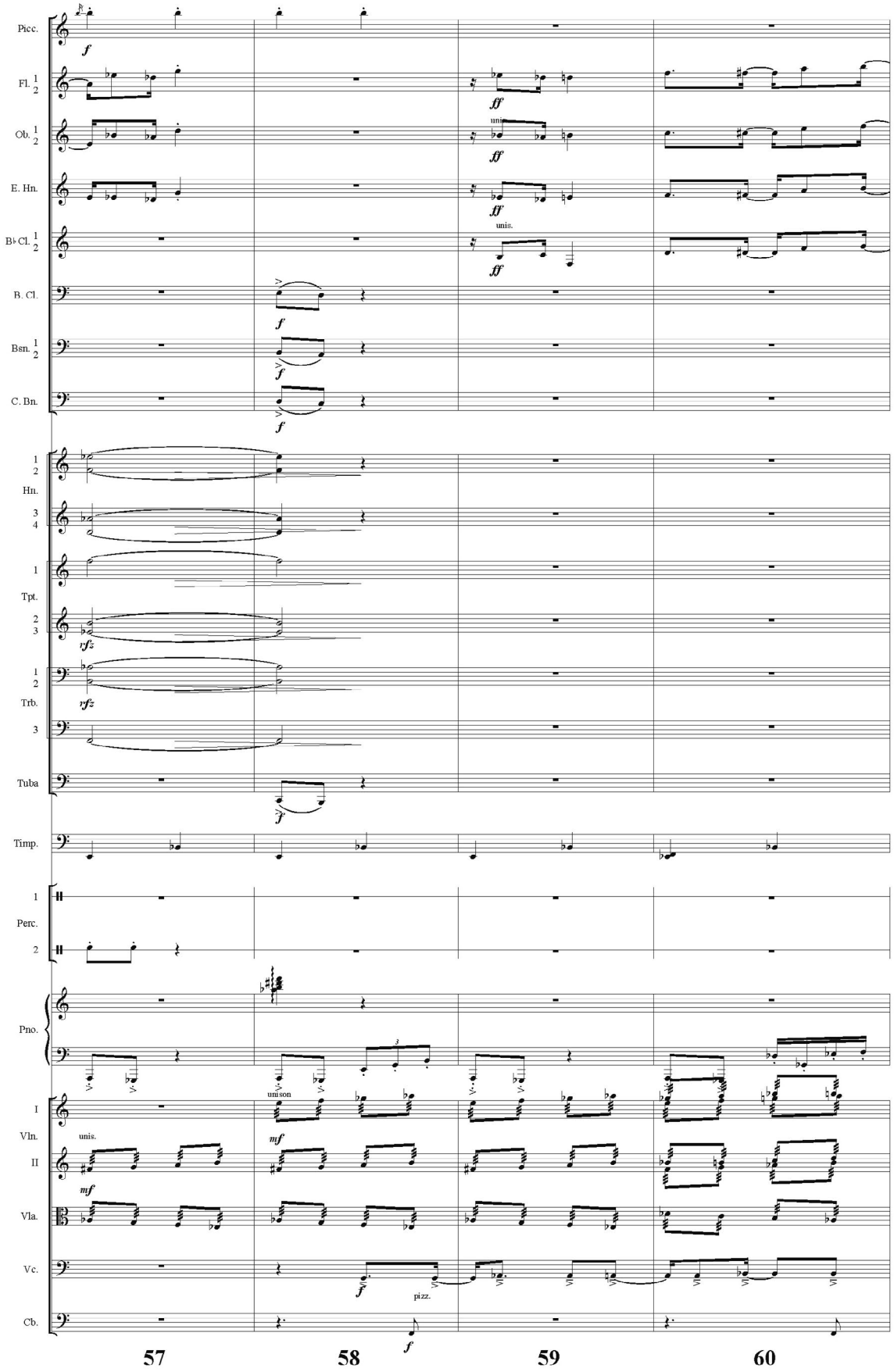
II
Vla.
Vc.
Cb.
unis.
ff
mf
f
fff
53
54
55
56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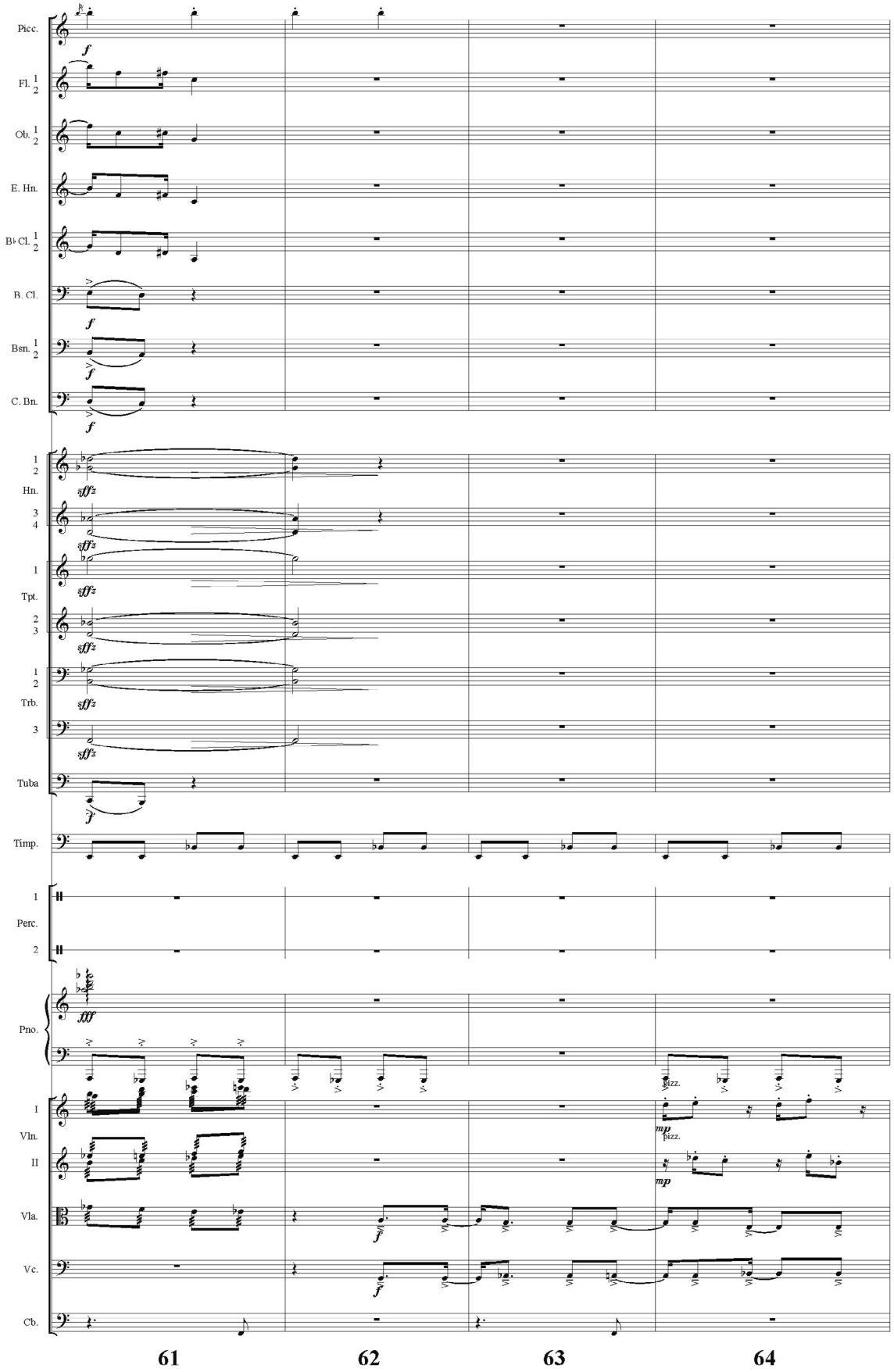
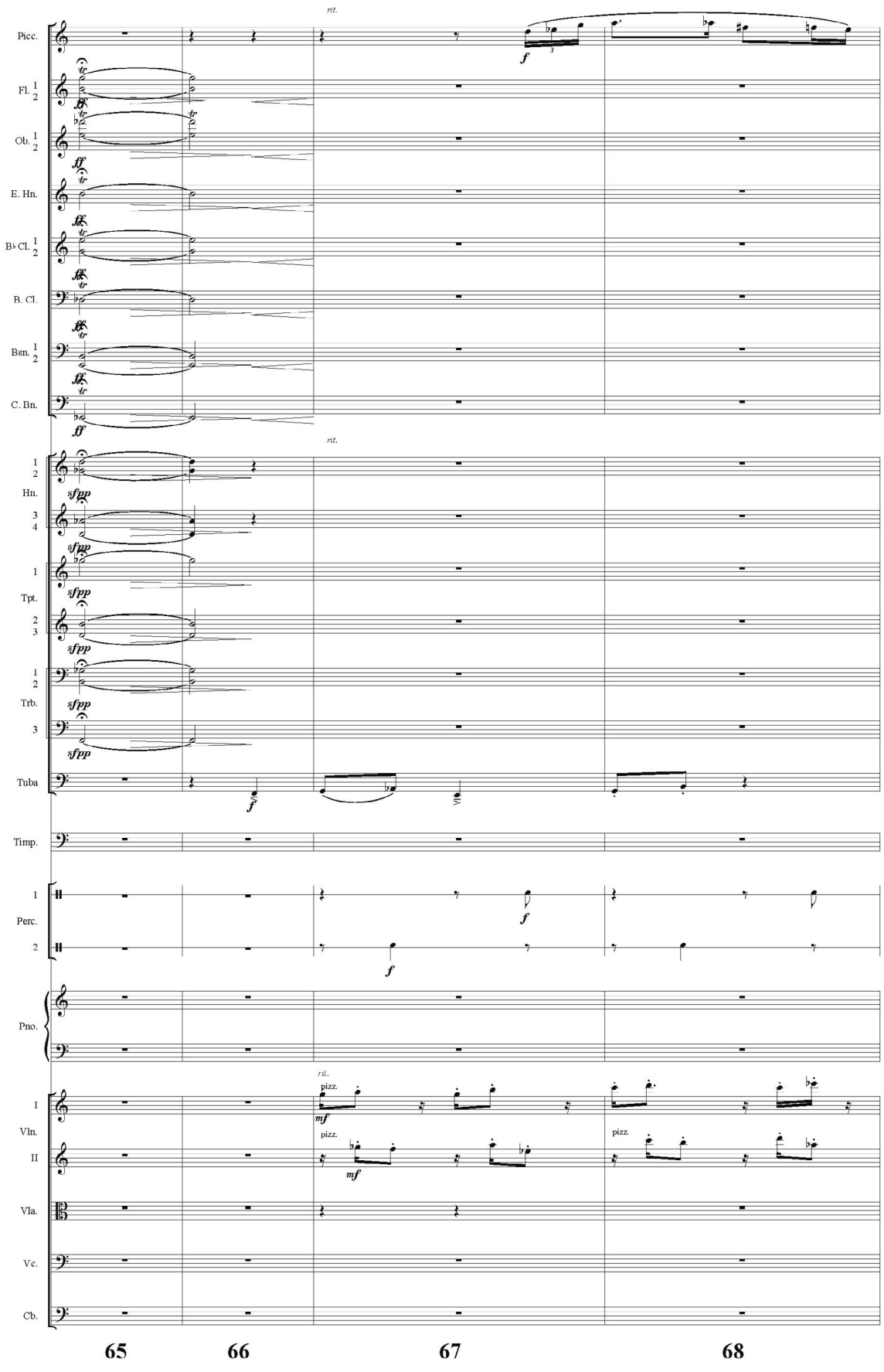
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
1 Perc. 2
Pno.
I Vln. II
Vla.
Vc.
Cb.
unis.
unison
pizz.
57
58
59
60

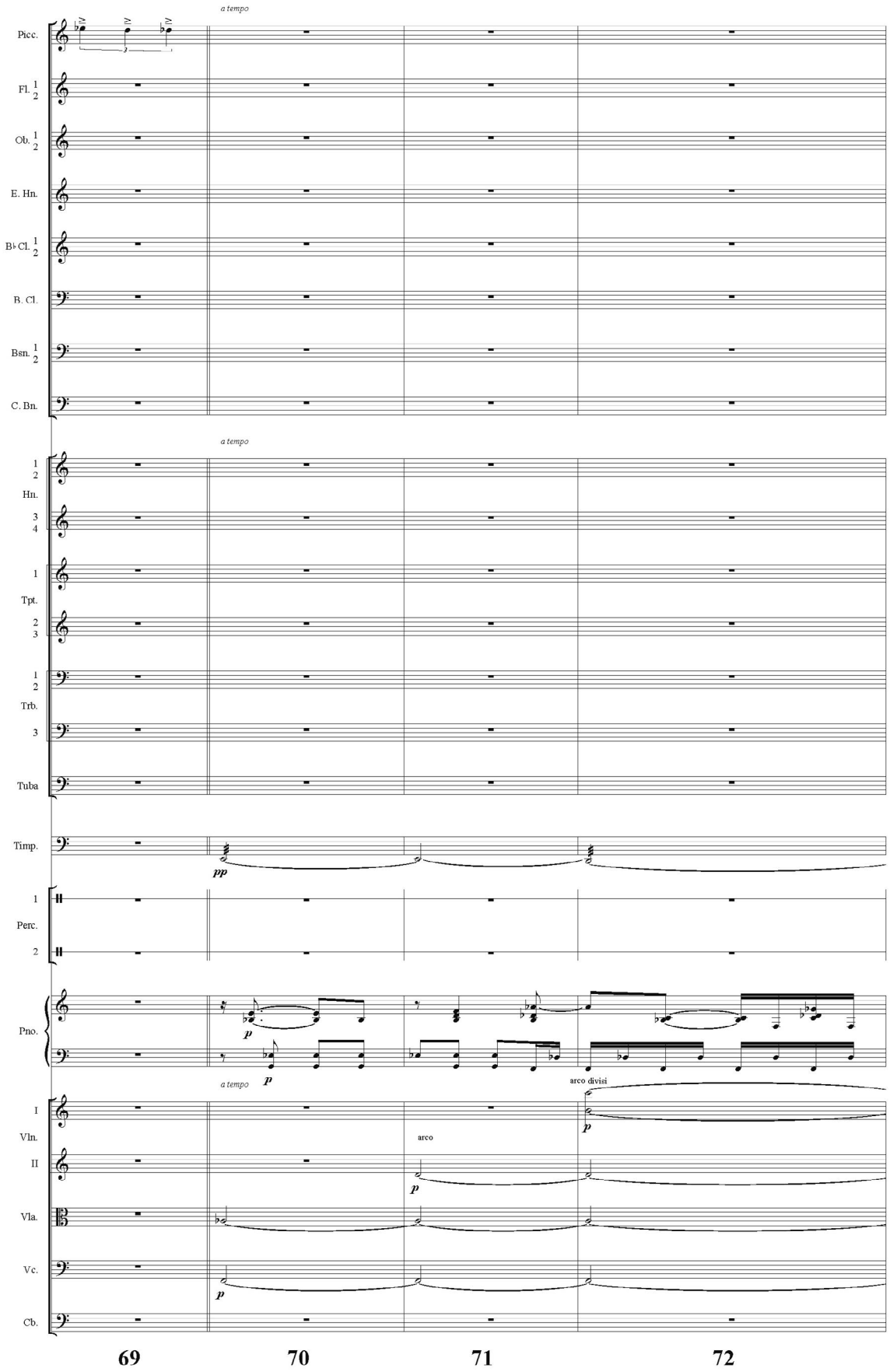
Tristan Bossa, Score, p. 16

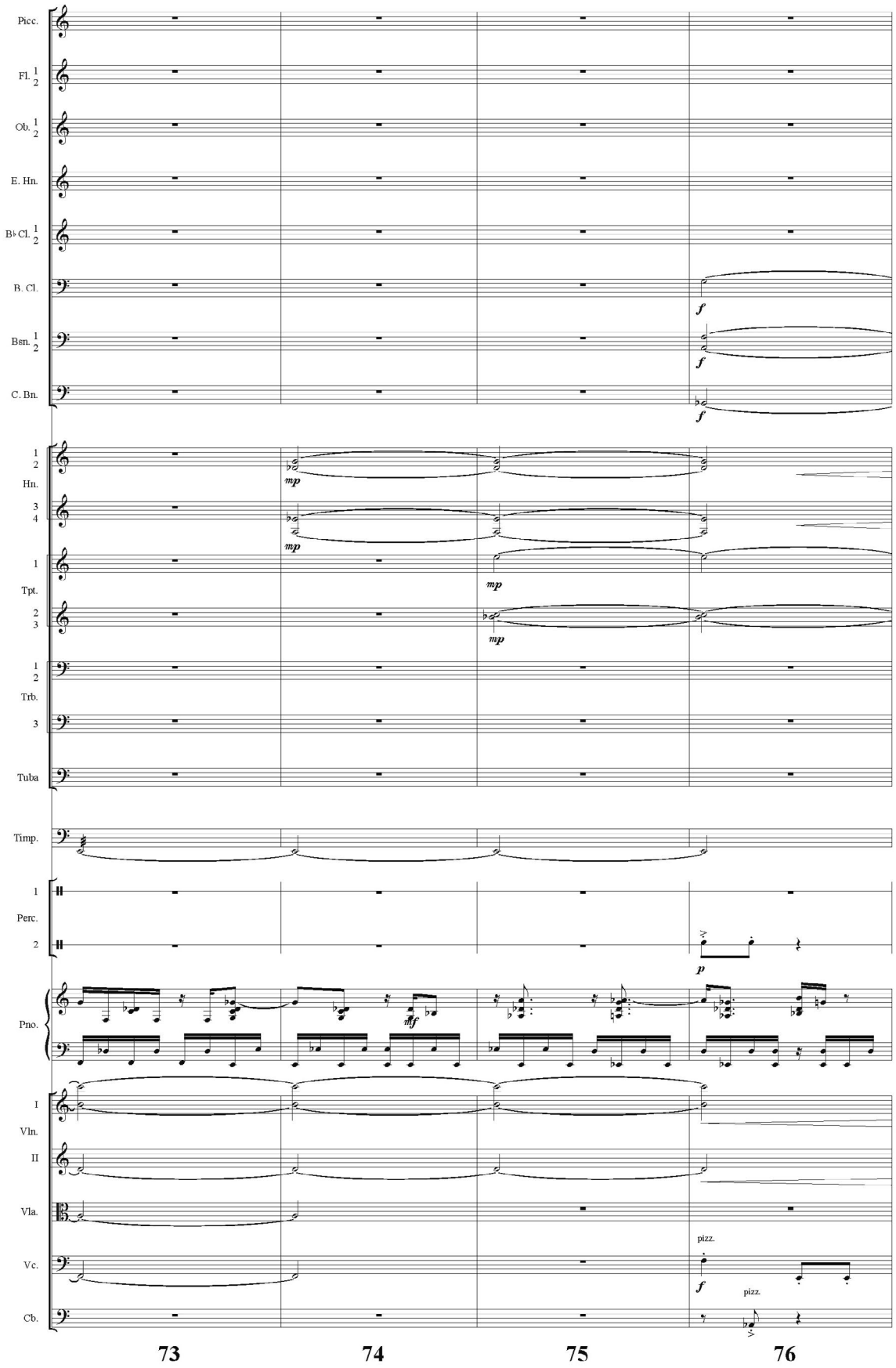


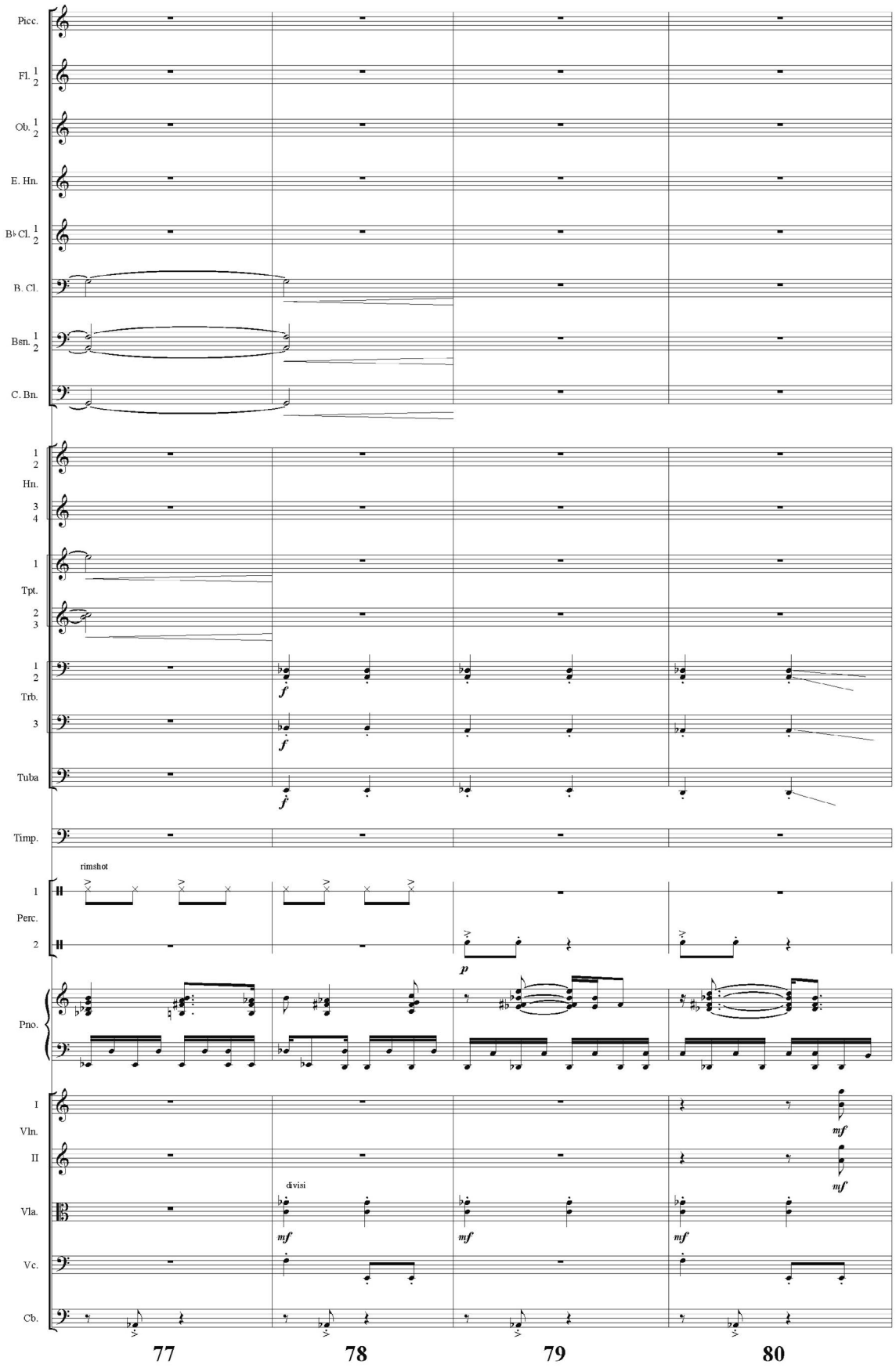
Tristan Bossa, Score, p. 17

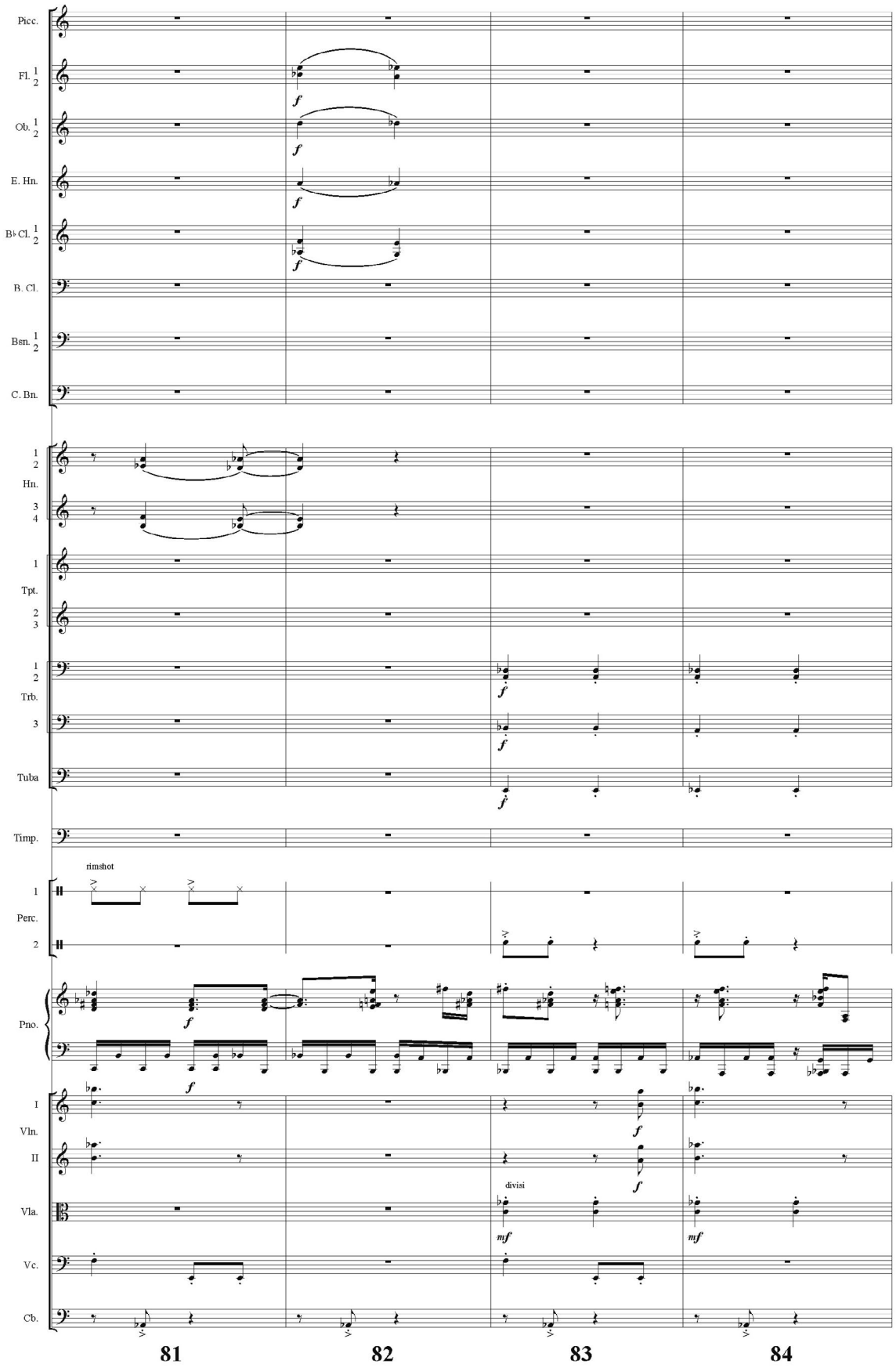


Tristan Bossa, Score, p. 18




Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
1 Perc. 2
Pno.
I Vln.
II
Vla.
Vc.
Cb.
f
mp
mf
p
pizz.
73
74
75
76


Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
rimshot
1 Perc. 2
Pno.
I Vln.
II
Vla.
Vc.
Cb.
divisi
77
78
79
80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Fl. 1 2
Ob. 1 2
E. Hn.
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C. Bn.
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1 Tpt.
2 3
1 2 Trb.
3
Tuba
Timp.
rimshot
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Pno.
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II
Vla.
Vc.
Cb.
divisi
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82
83
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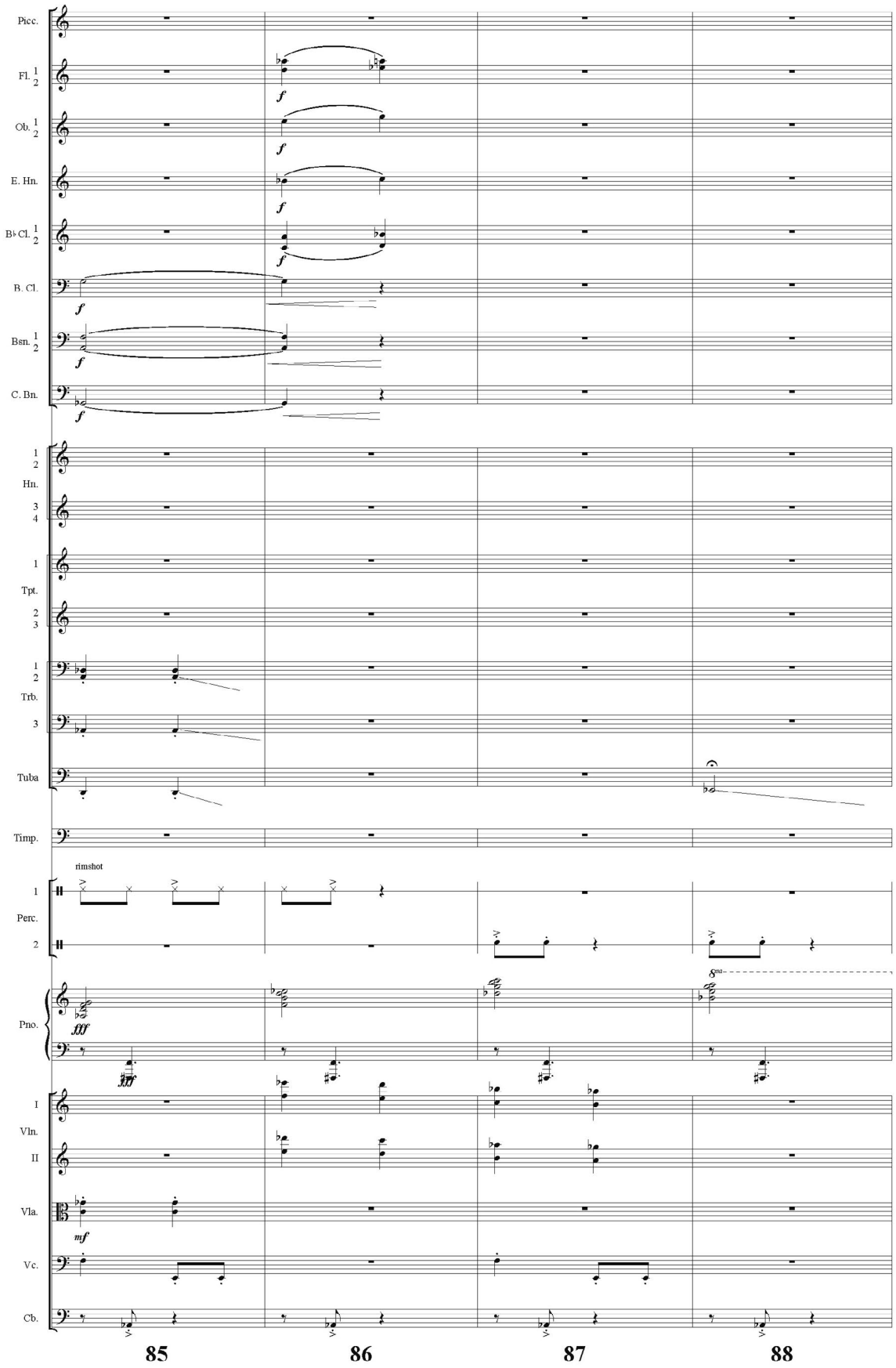
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B. Cl.
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C. Bn.
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1 Tpt.
2 3
1 2 Trb.
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1 Perc. 2
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Vla.
Vc.
Cb.
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86
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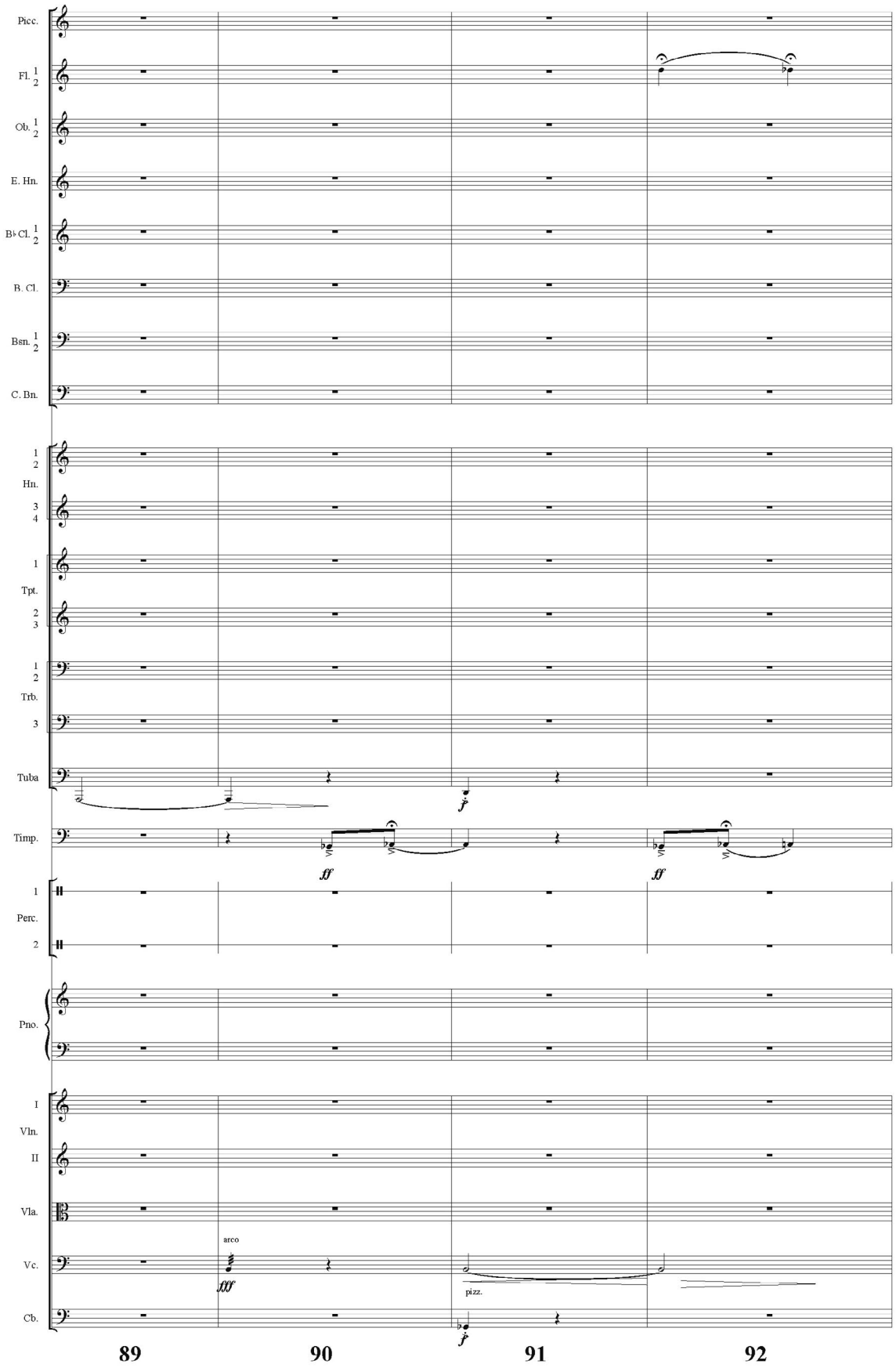
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Fl. 1 2
Ob. 1 2
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B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. 3 4
1 Tpt. 2 3
1 2 Trb. 3
Tuba
Timp.
1 Perc. 2
Pno.
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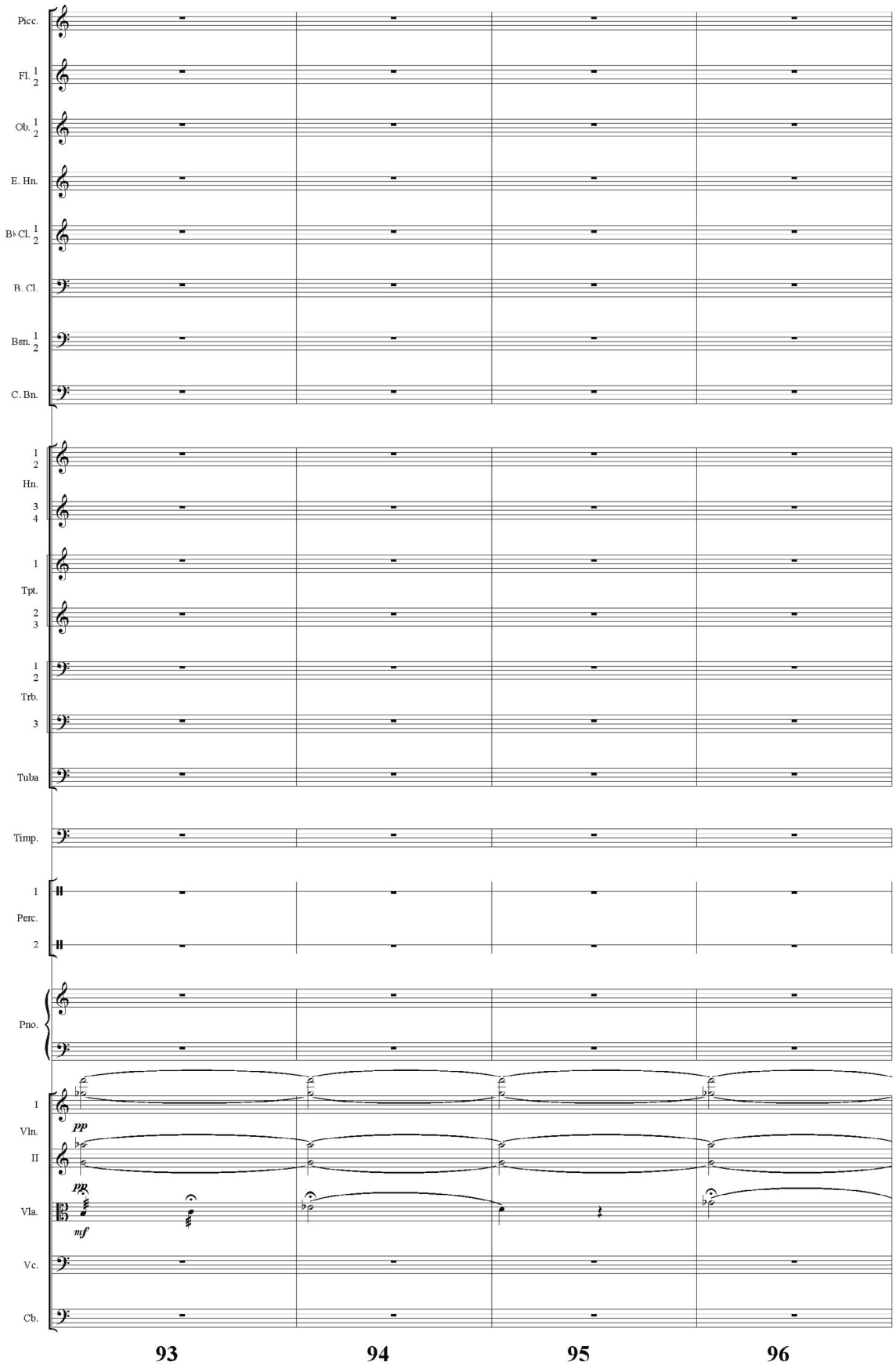
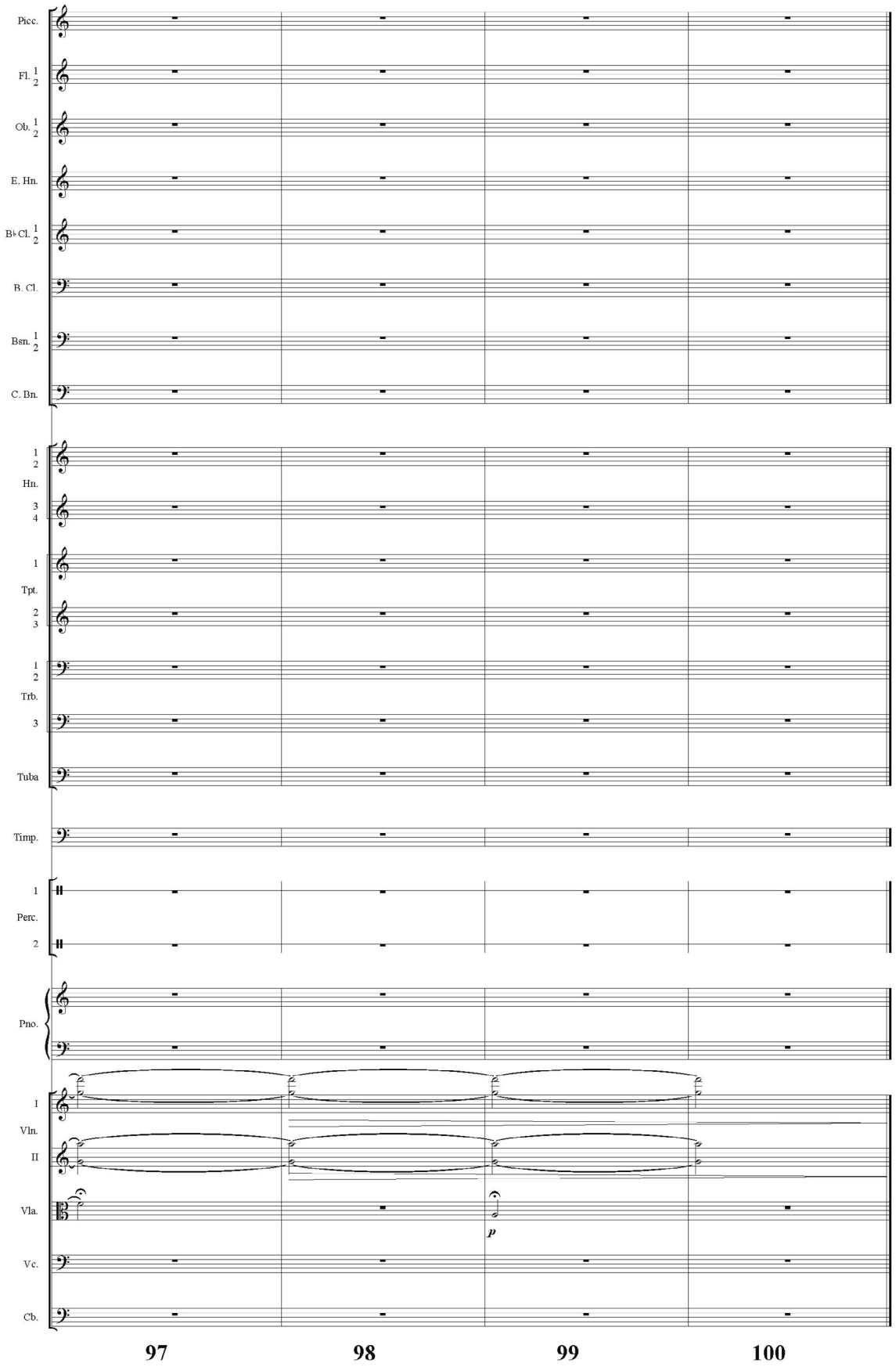
Vla.
Vc.
Cb.
arco
pizz.
89
90
91
92

Tristan Bossa, Score, p. 24

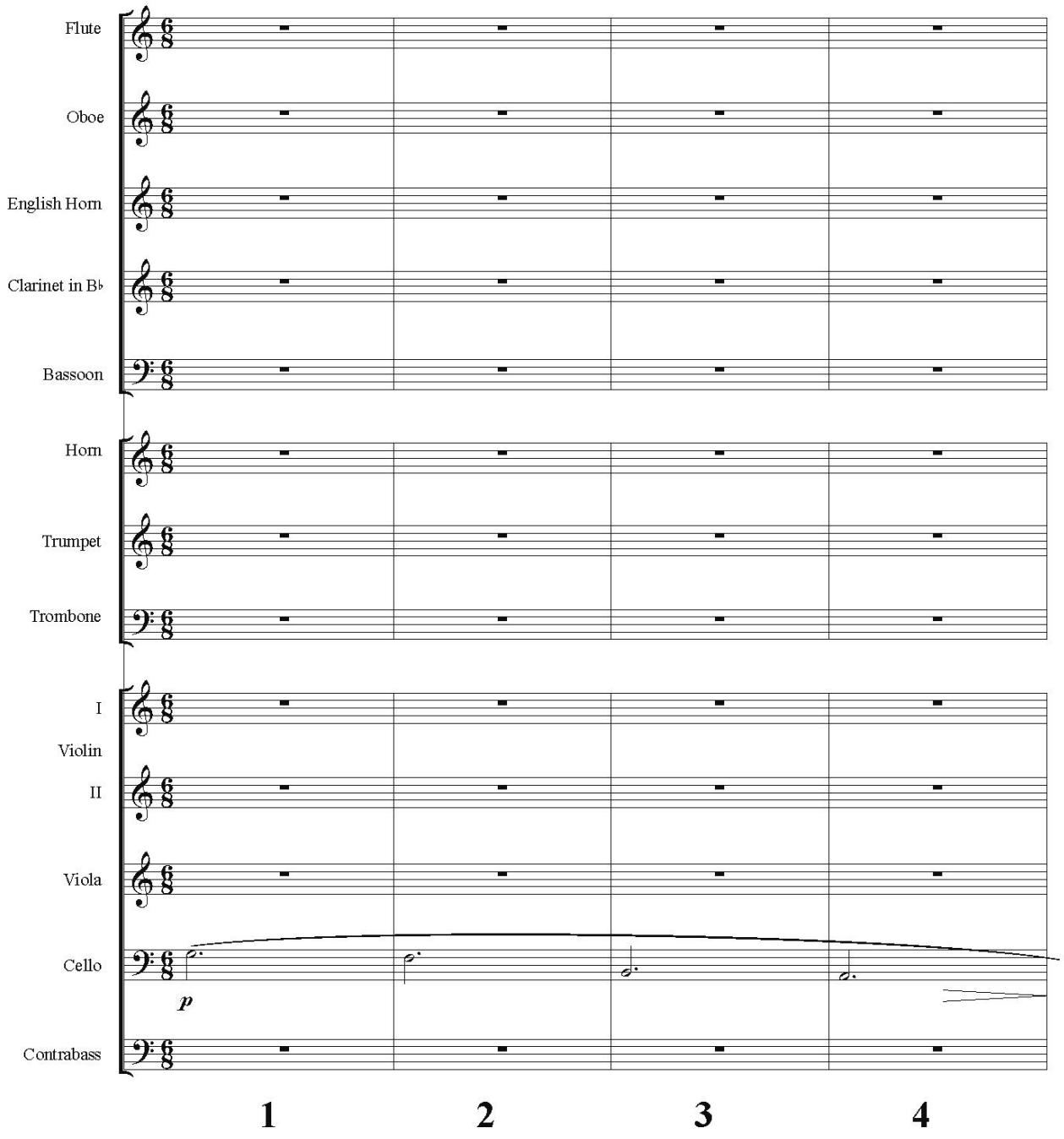


Tristan Bossa, Score, p. 25



Hymn

Marcus Mota



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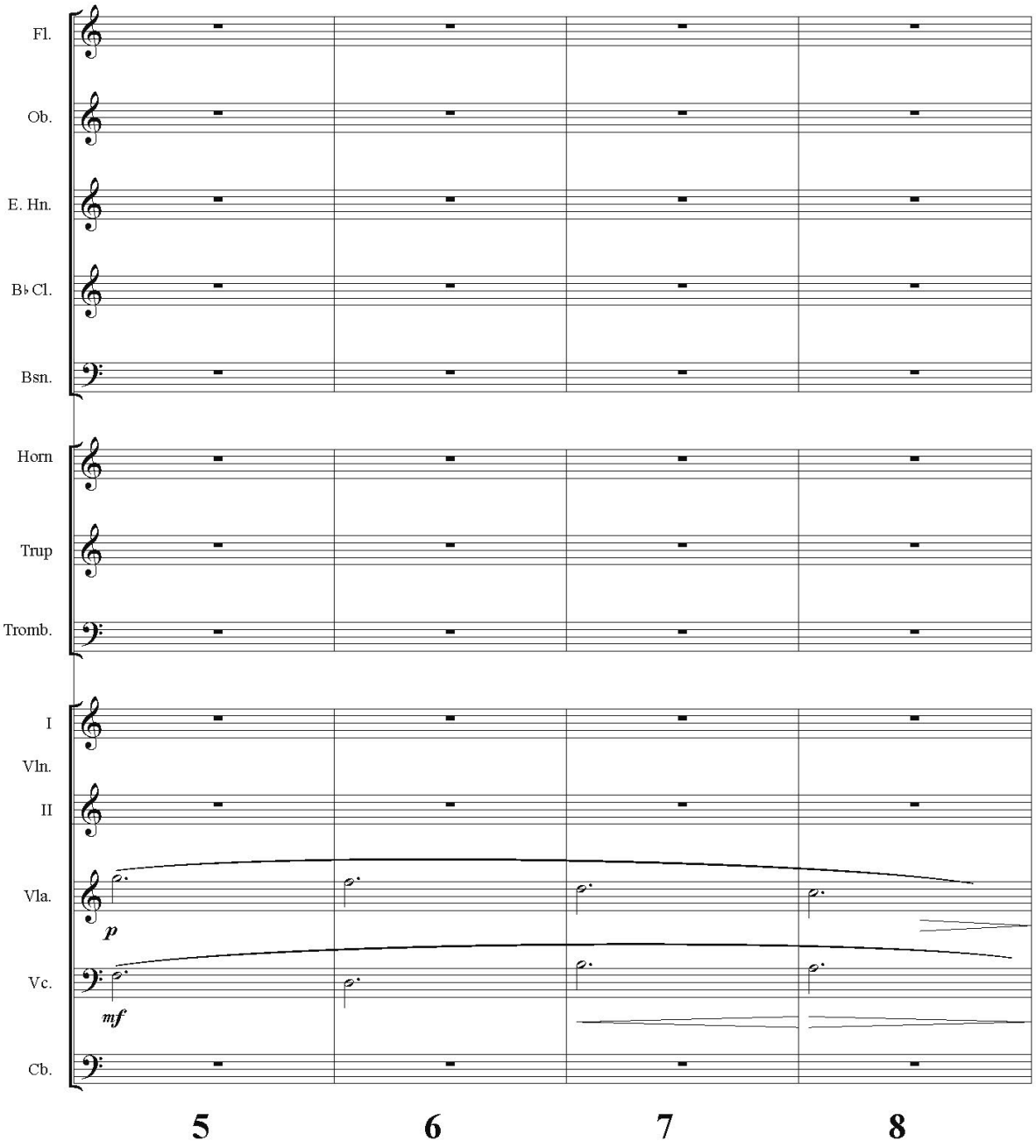
Hymn, Score, p. 2



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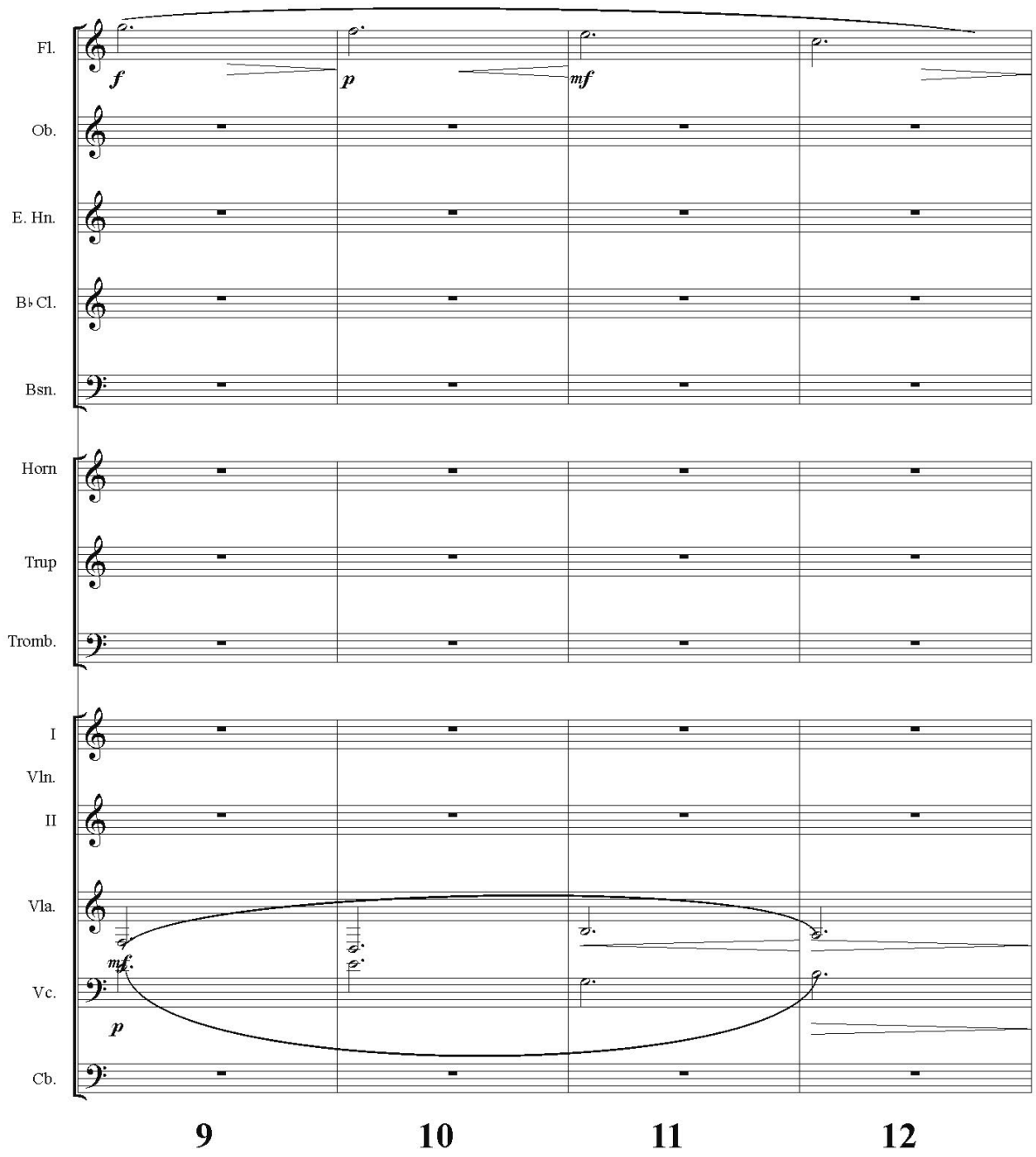

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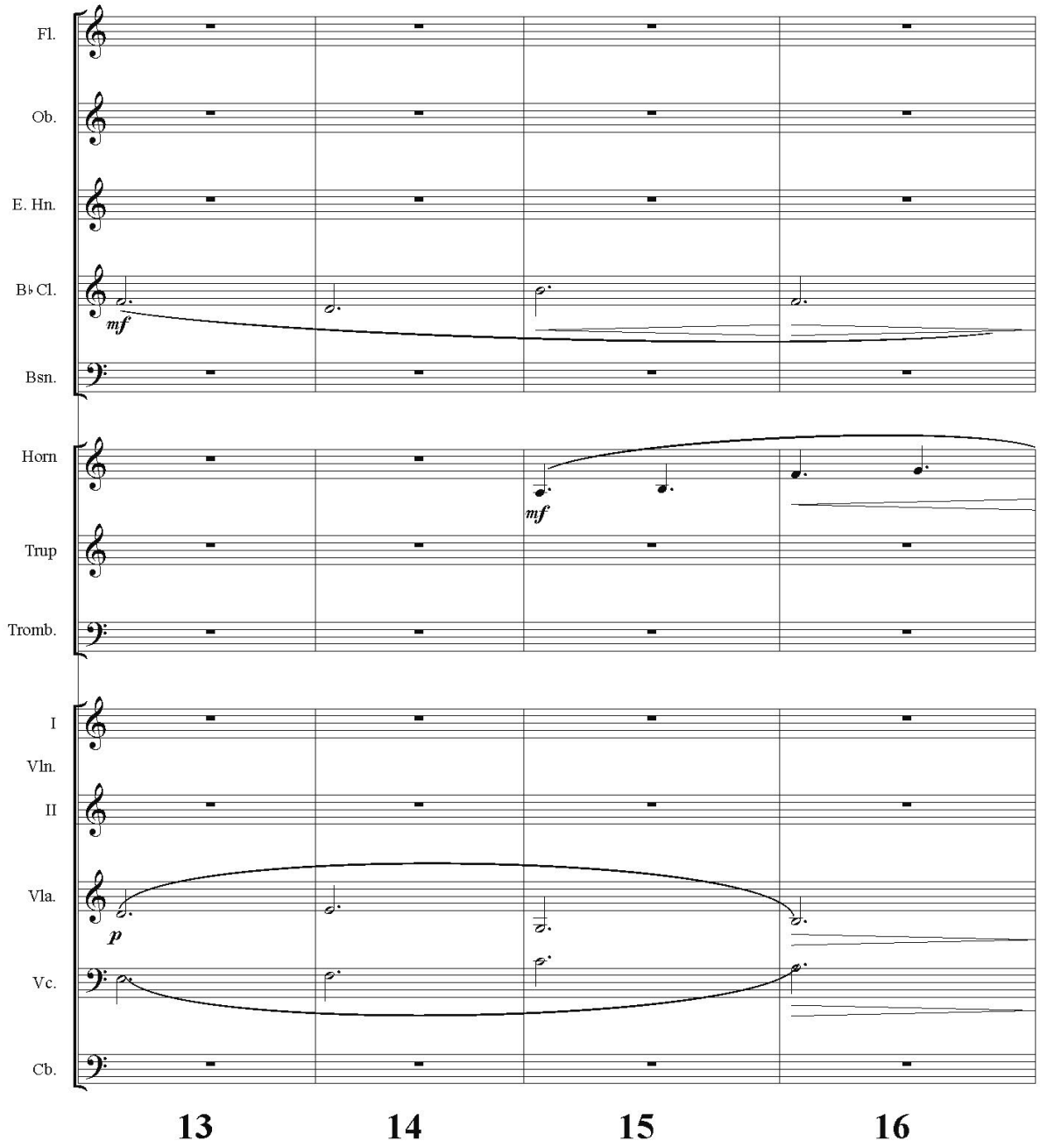

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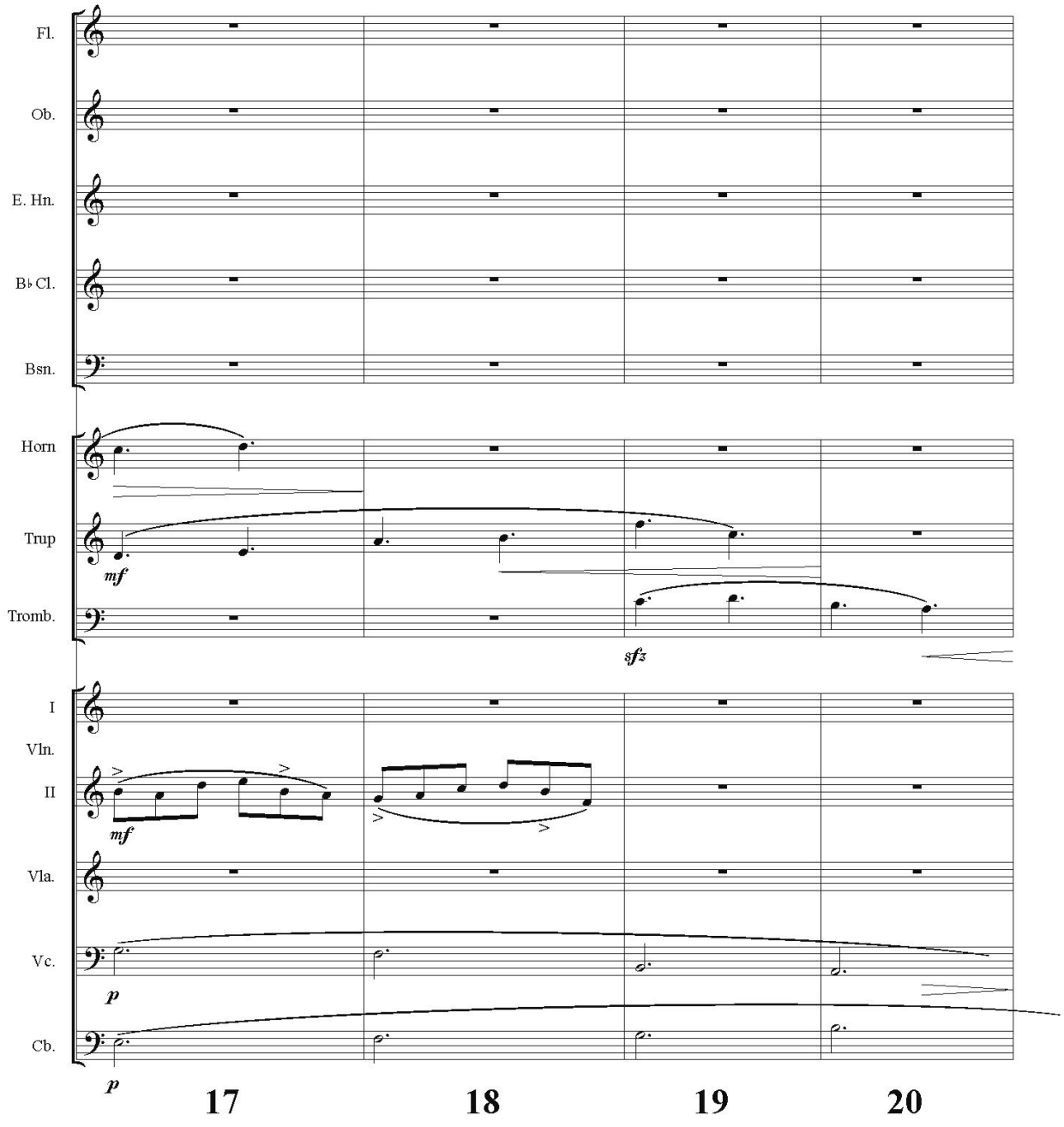

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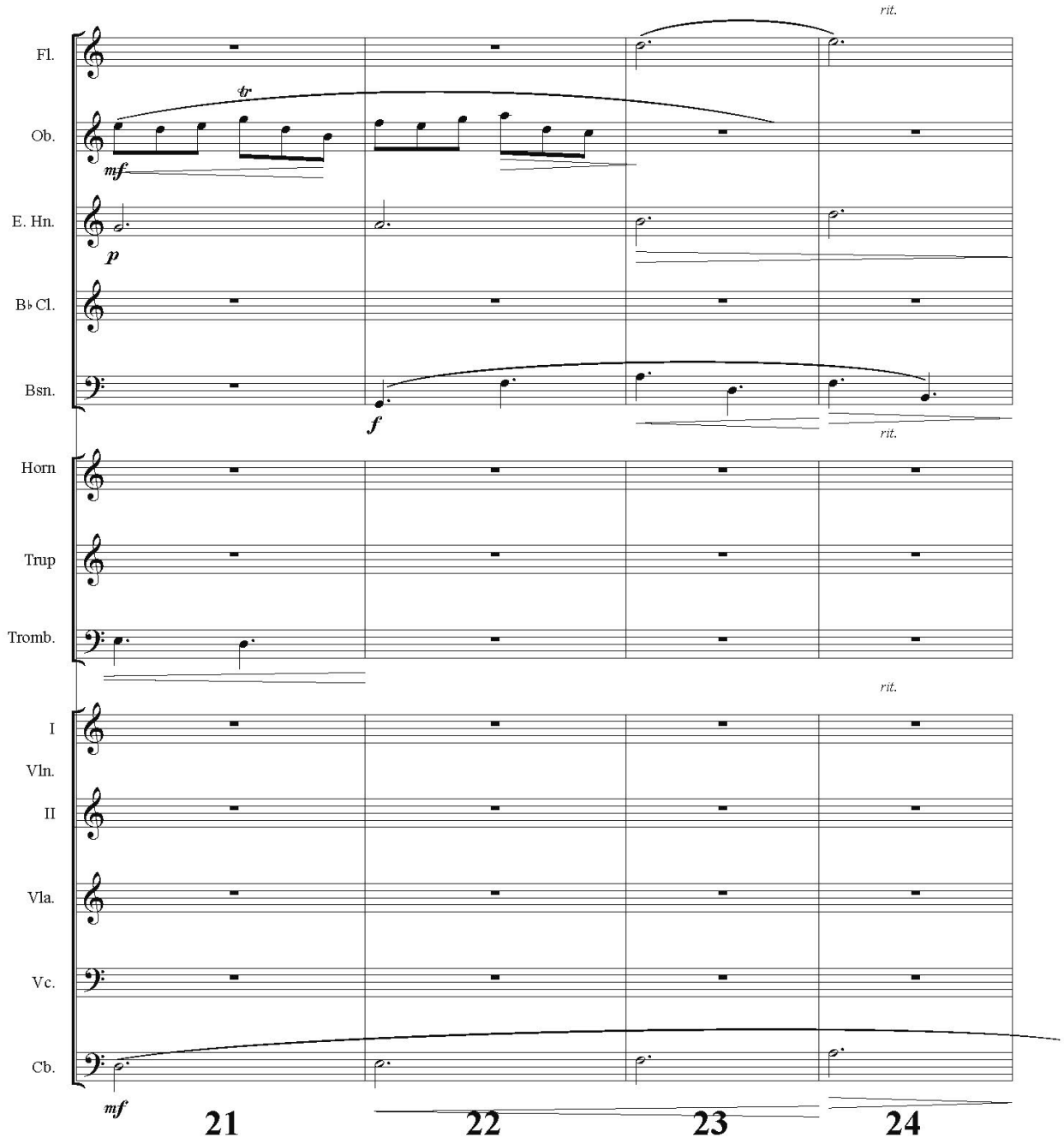

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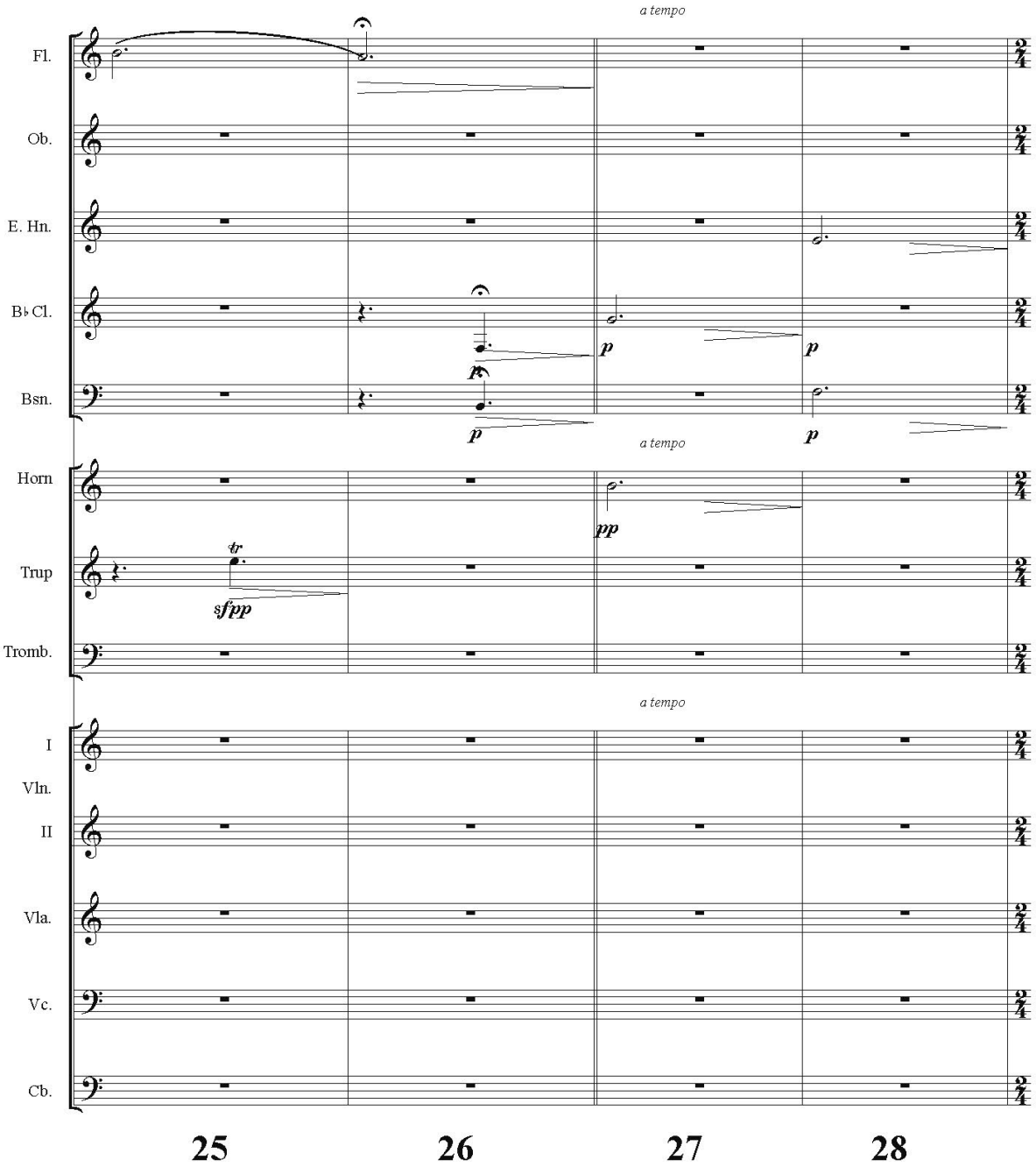

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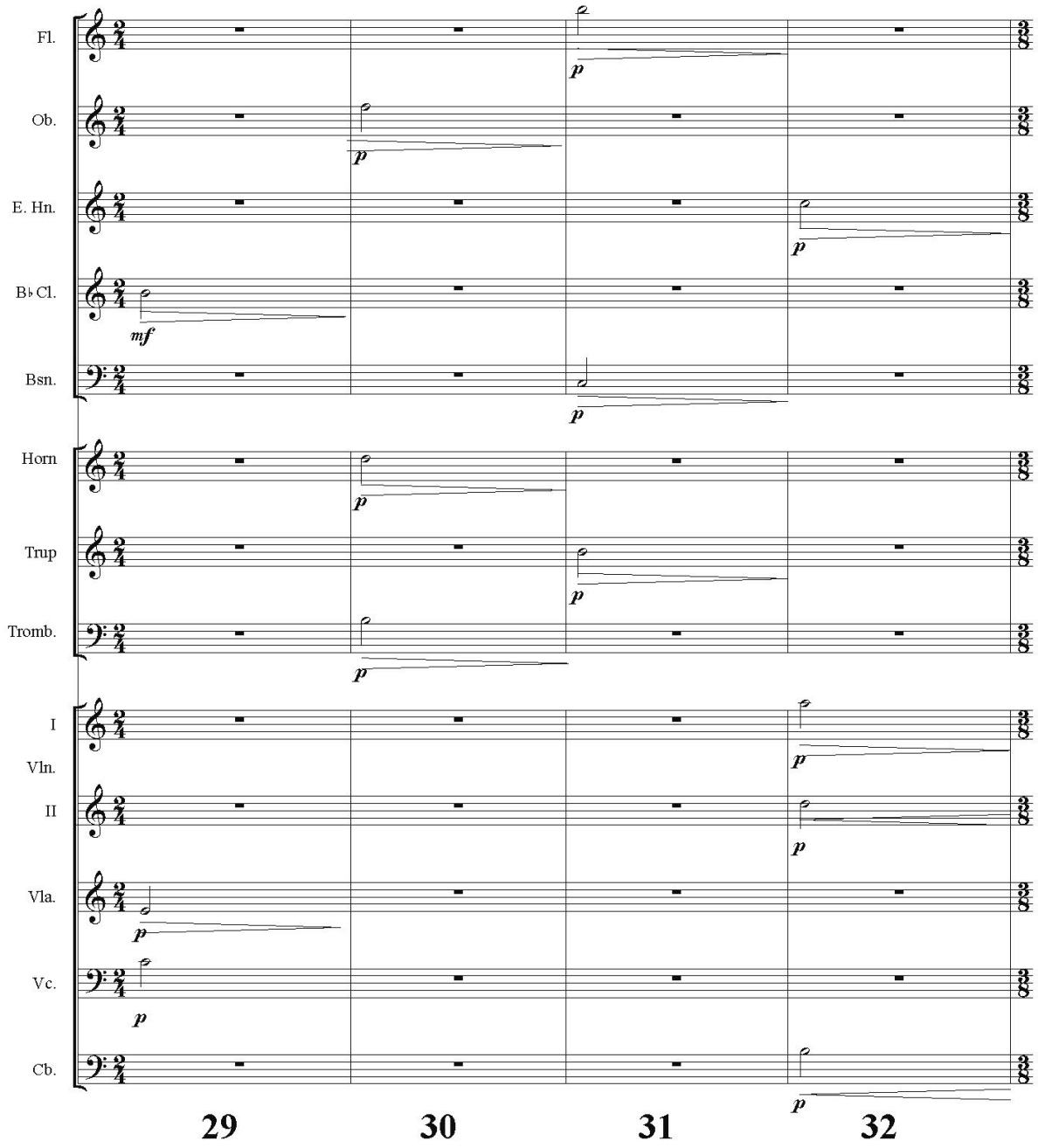
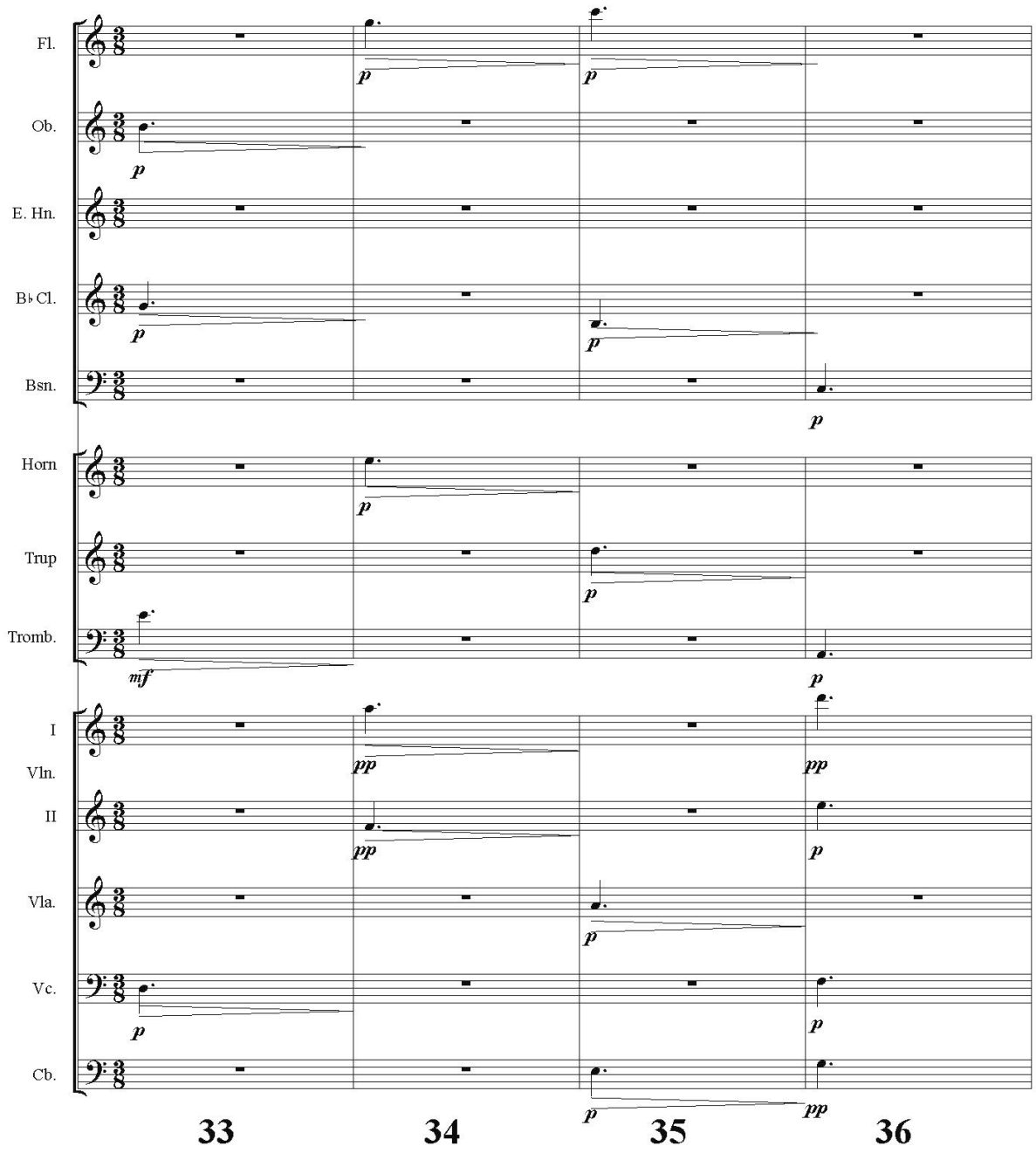
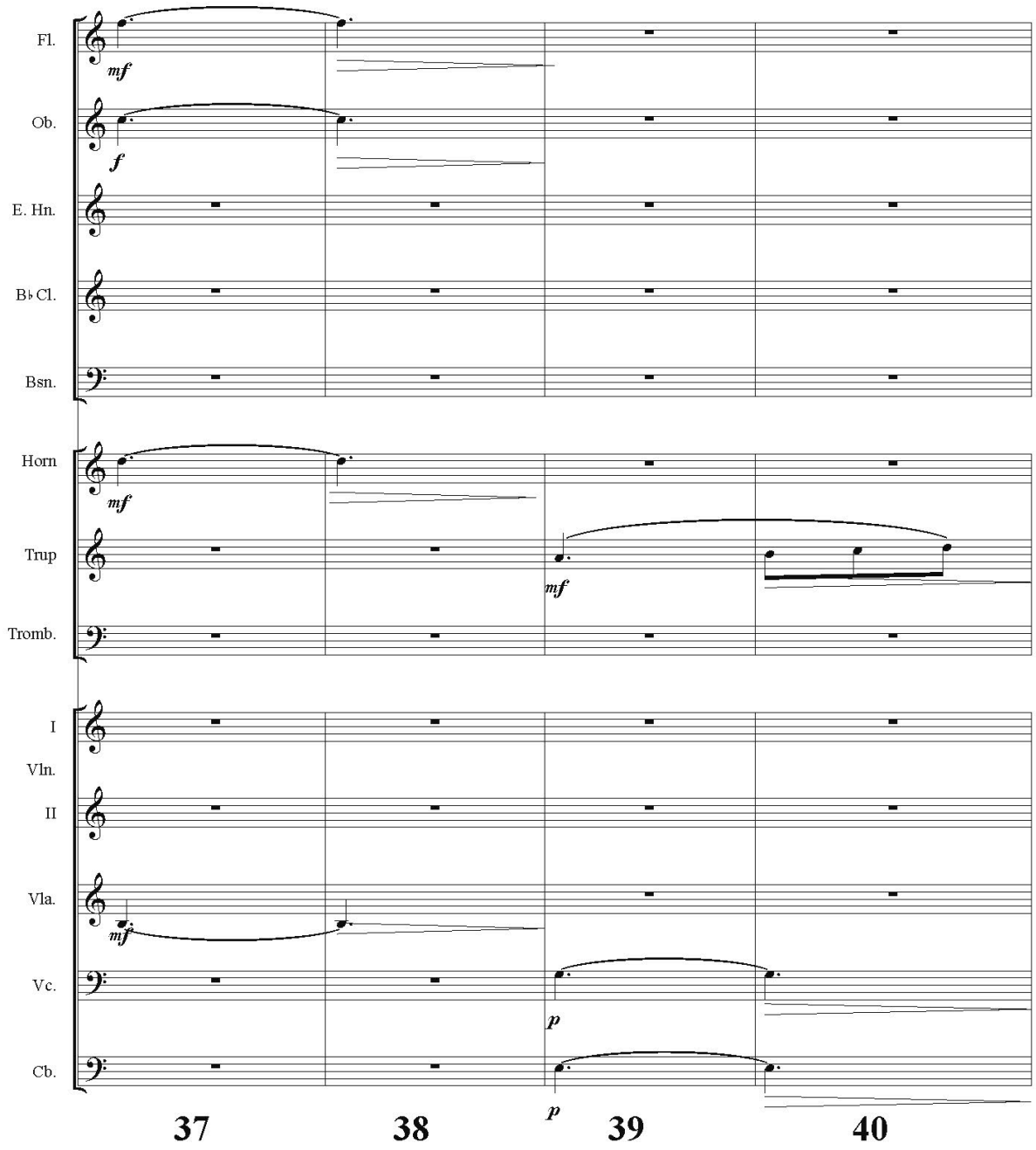


Hymn, Score, p. 9



Hymn, Score, p. 10



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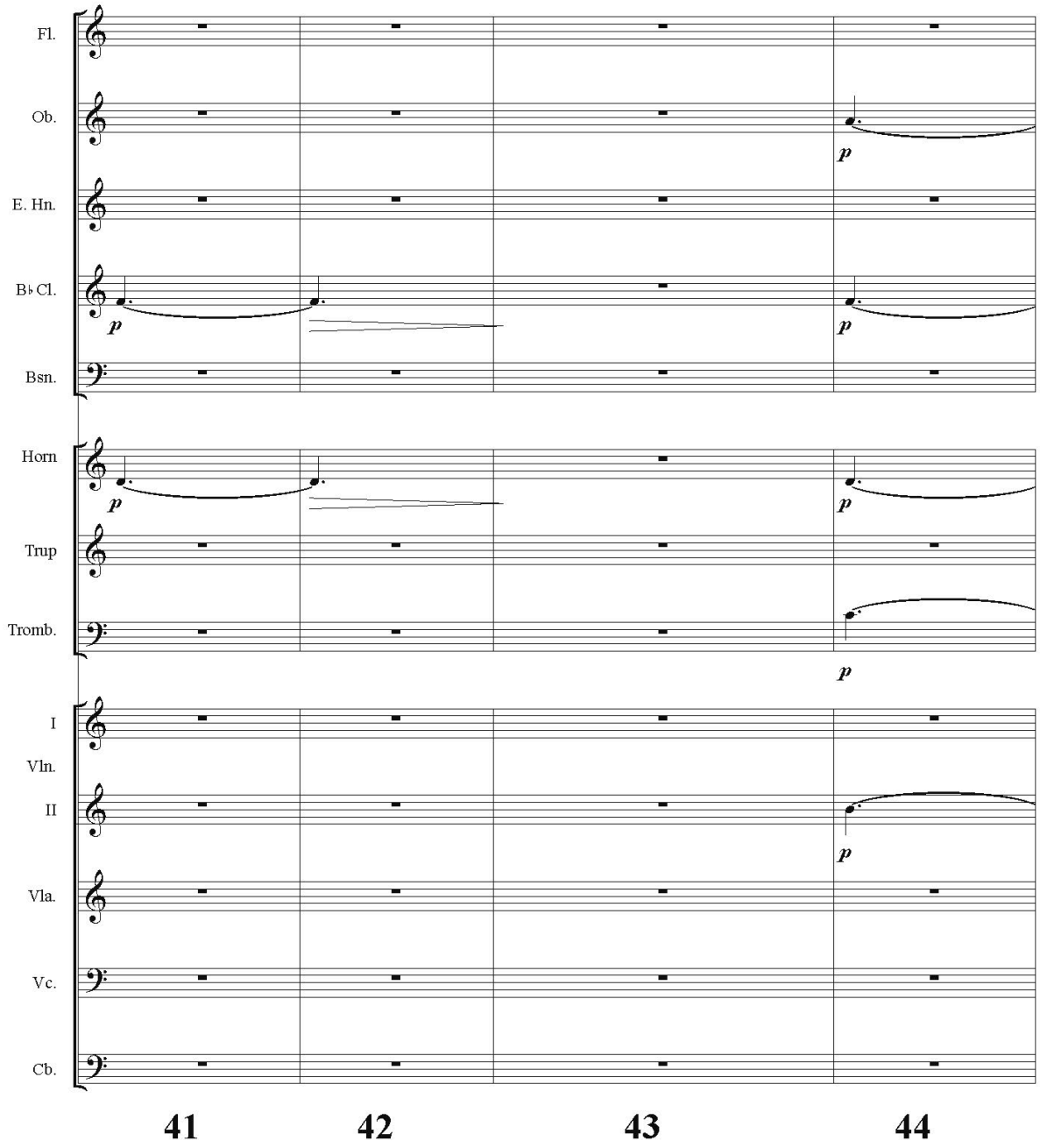

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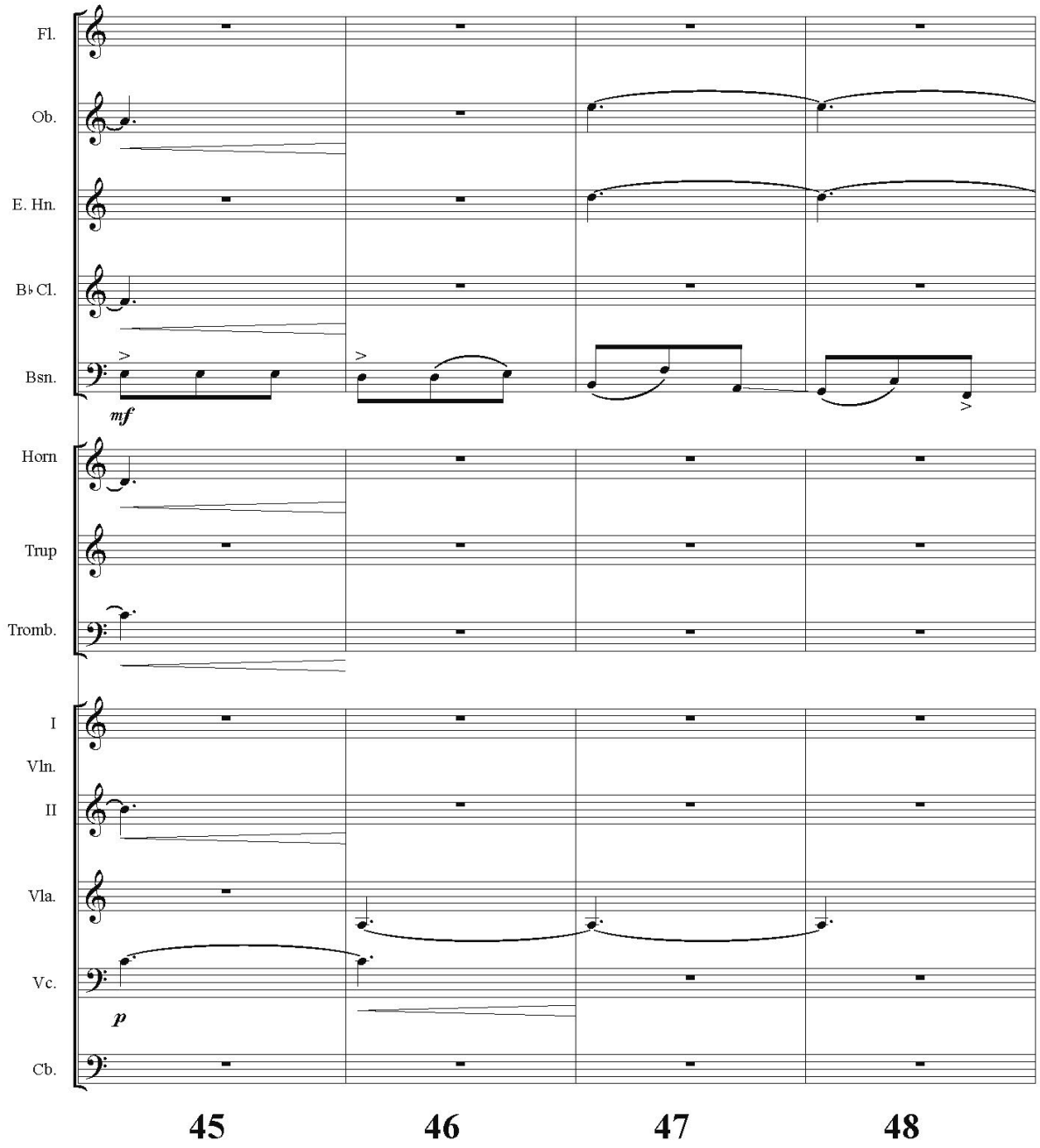

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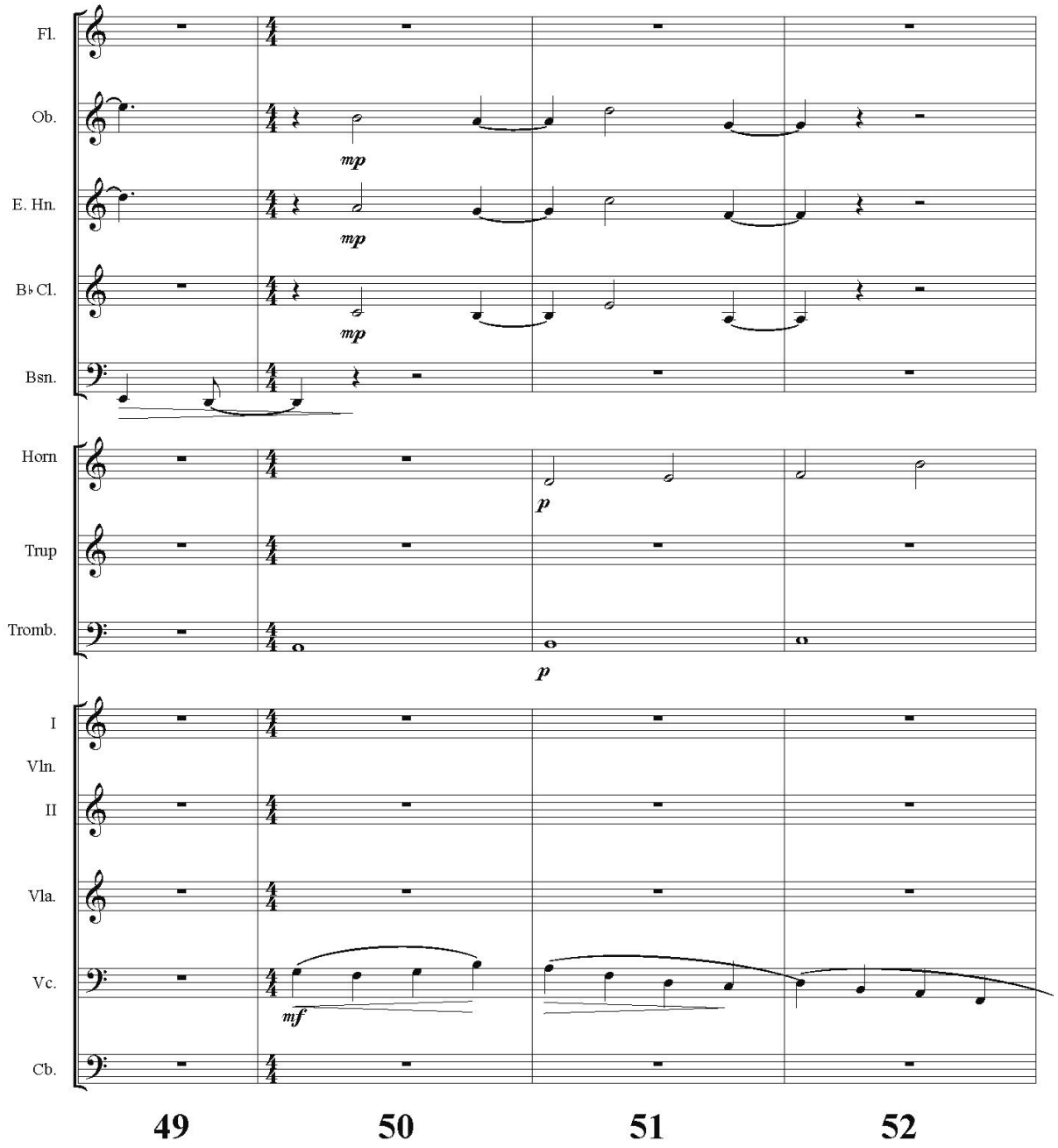

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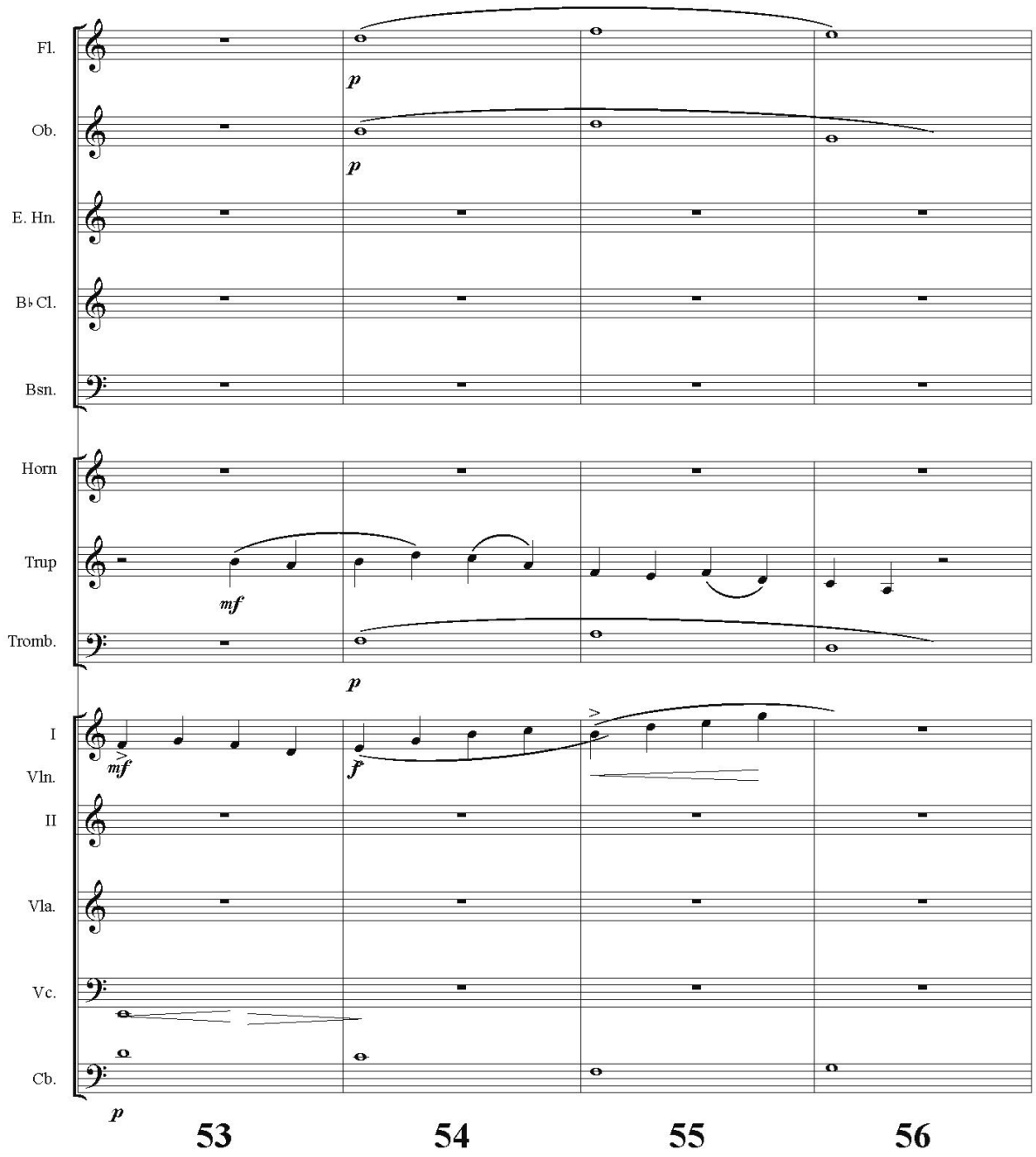
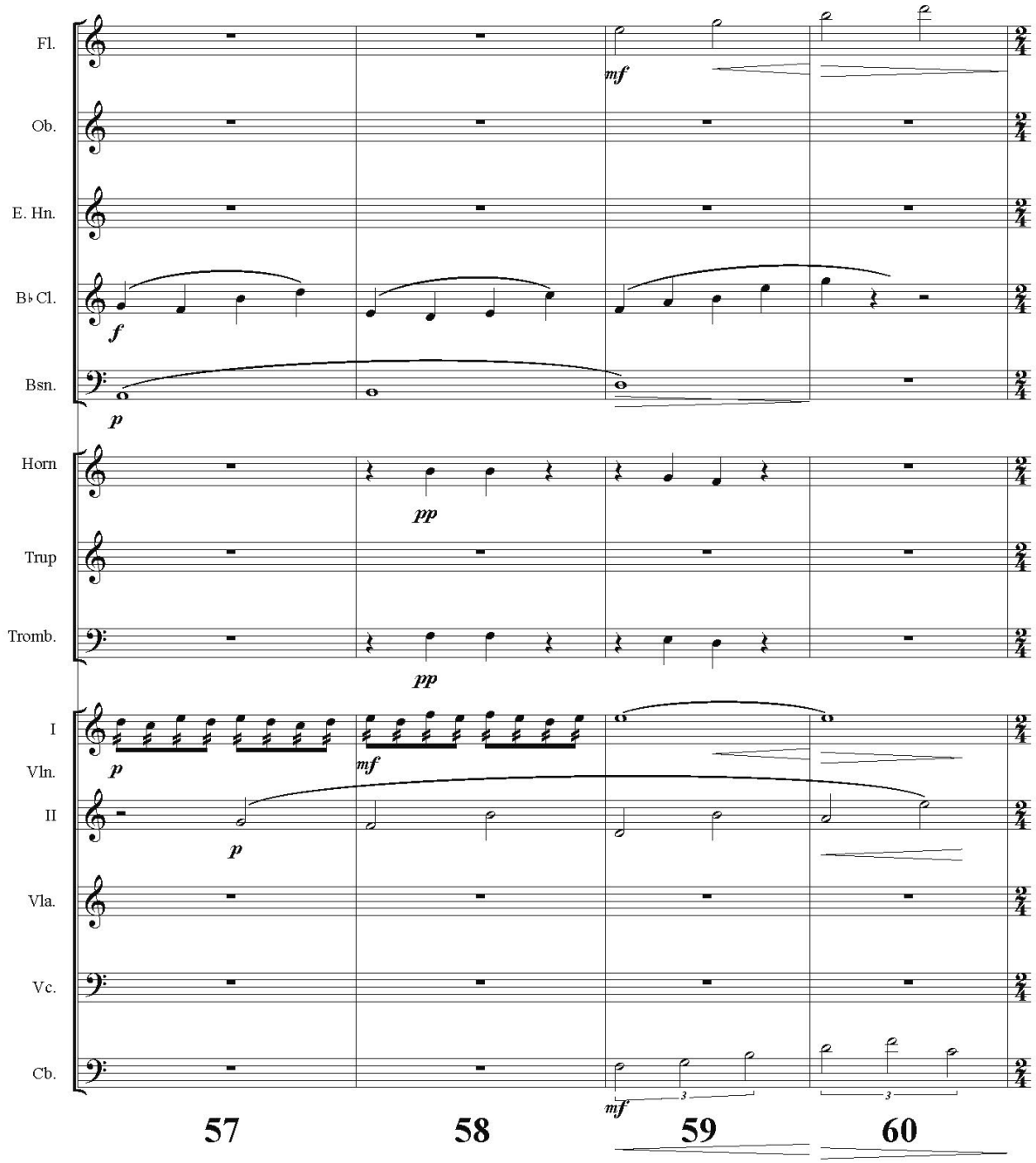
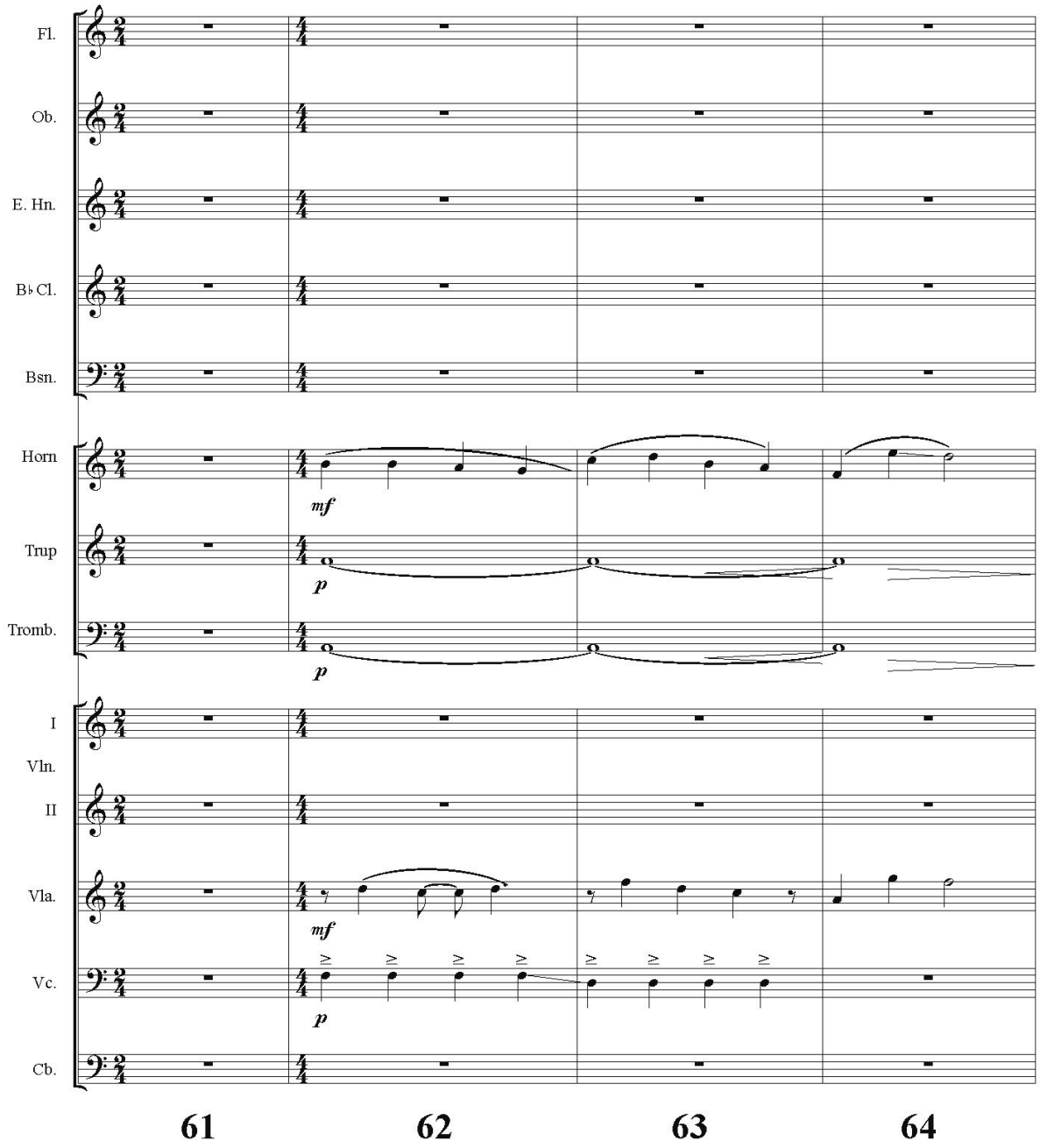


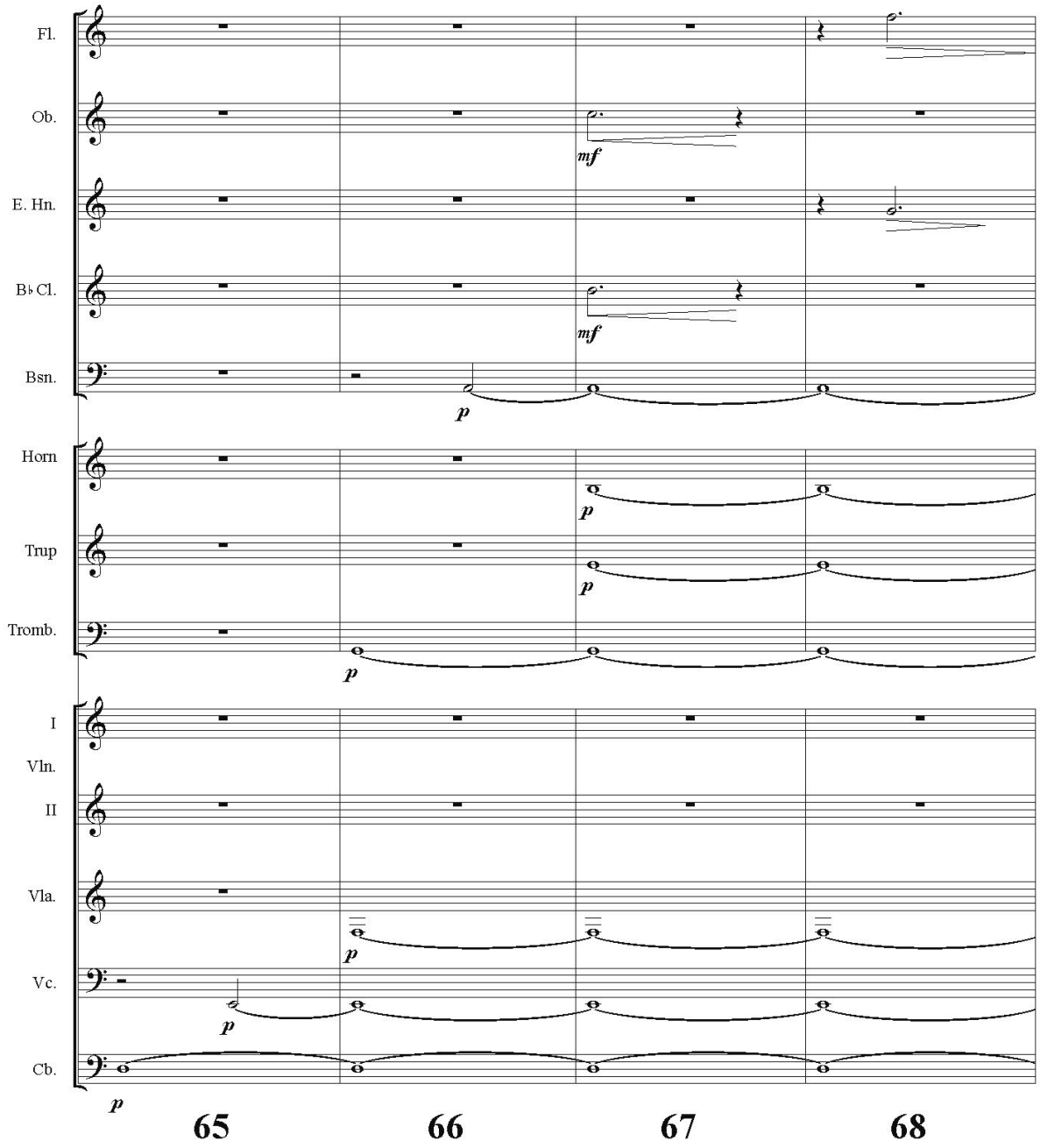
Hymn, Score, p. 15



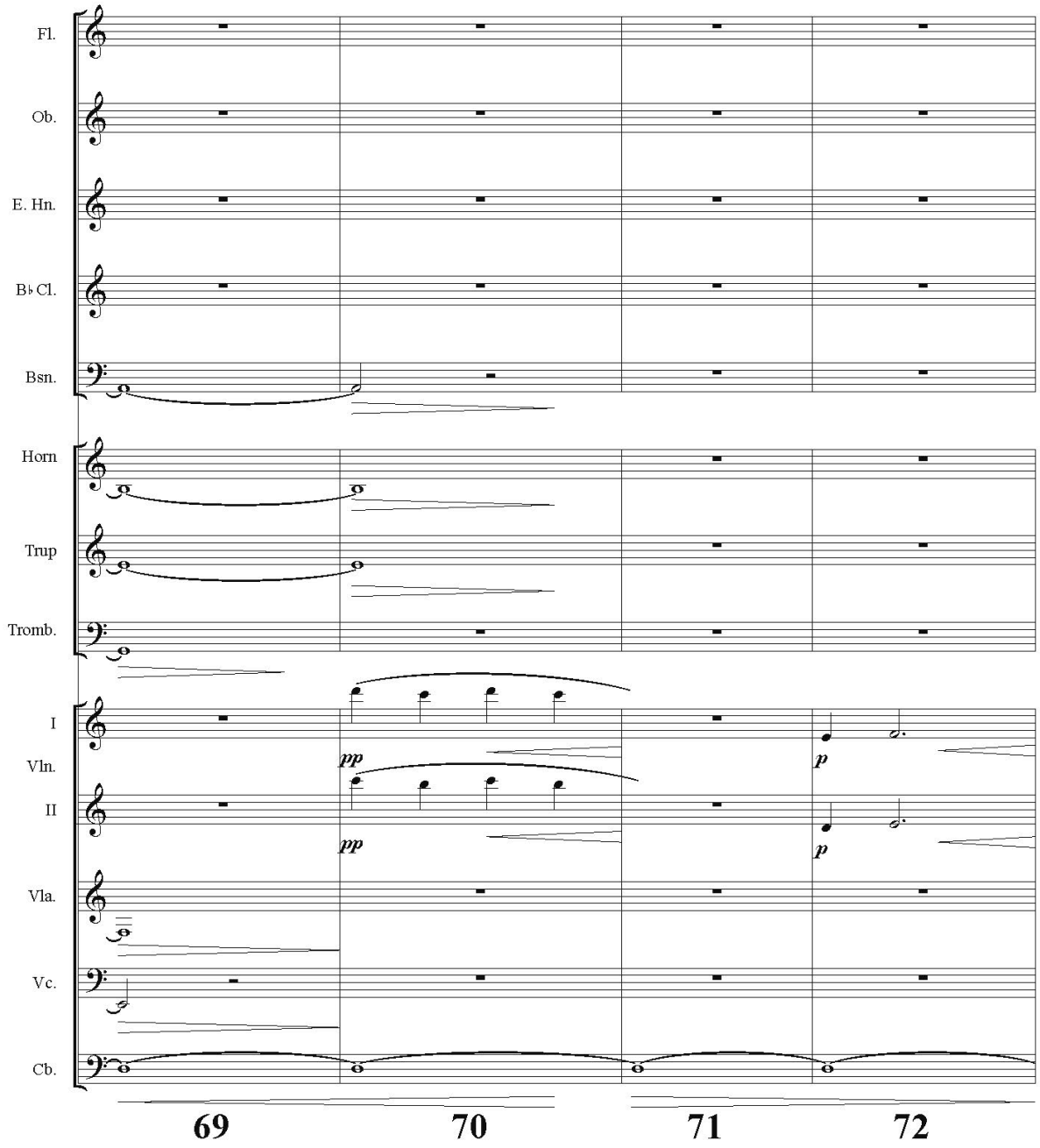
Hymn, Score, p. 16



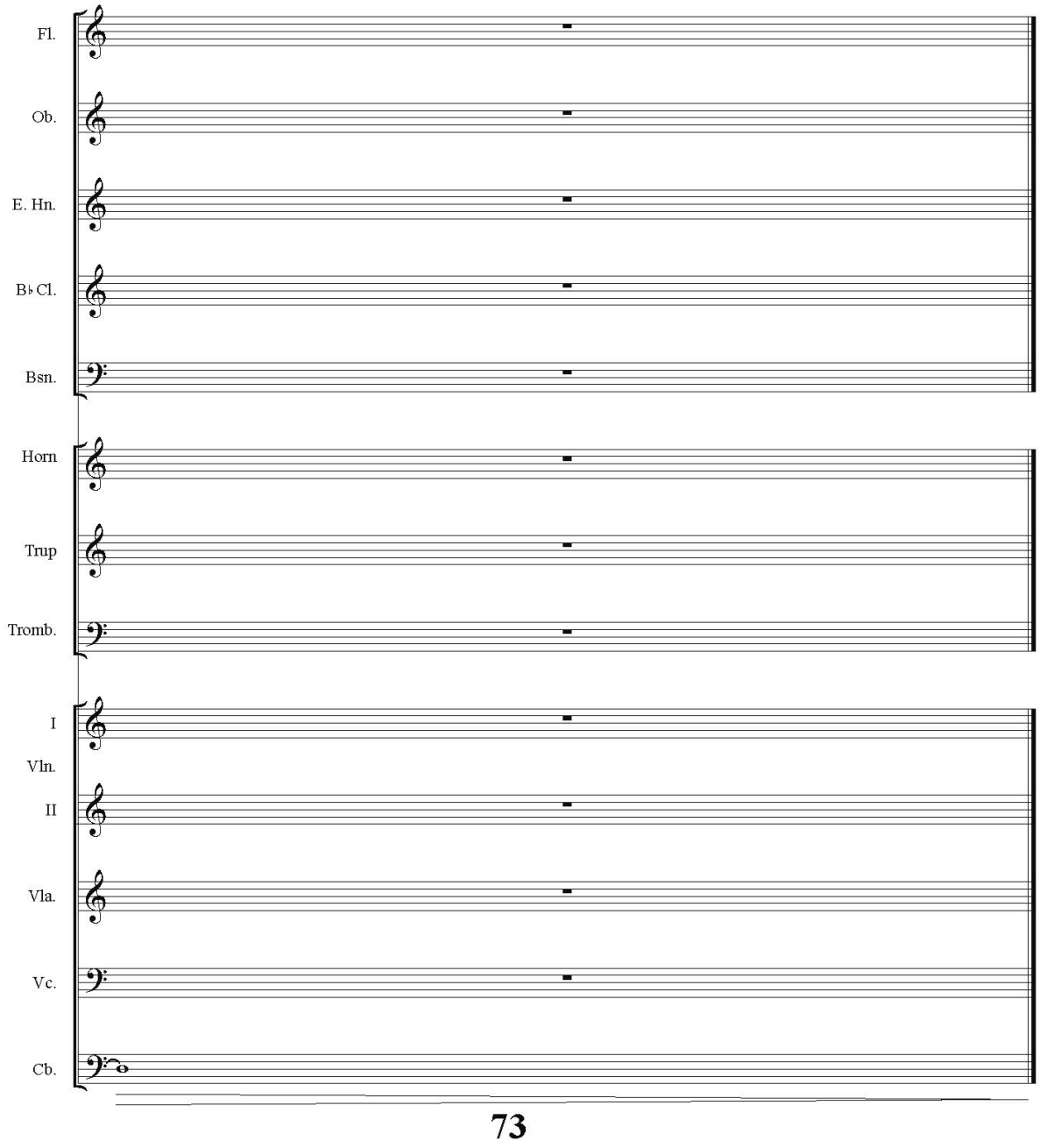
Hymn, Score, p. 17



Hymn, Score, p. 18

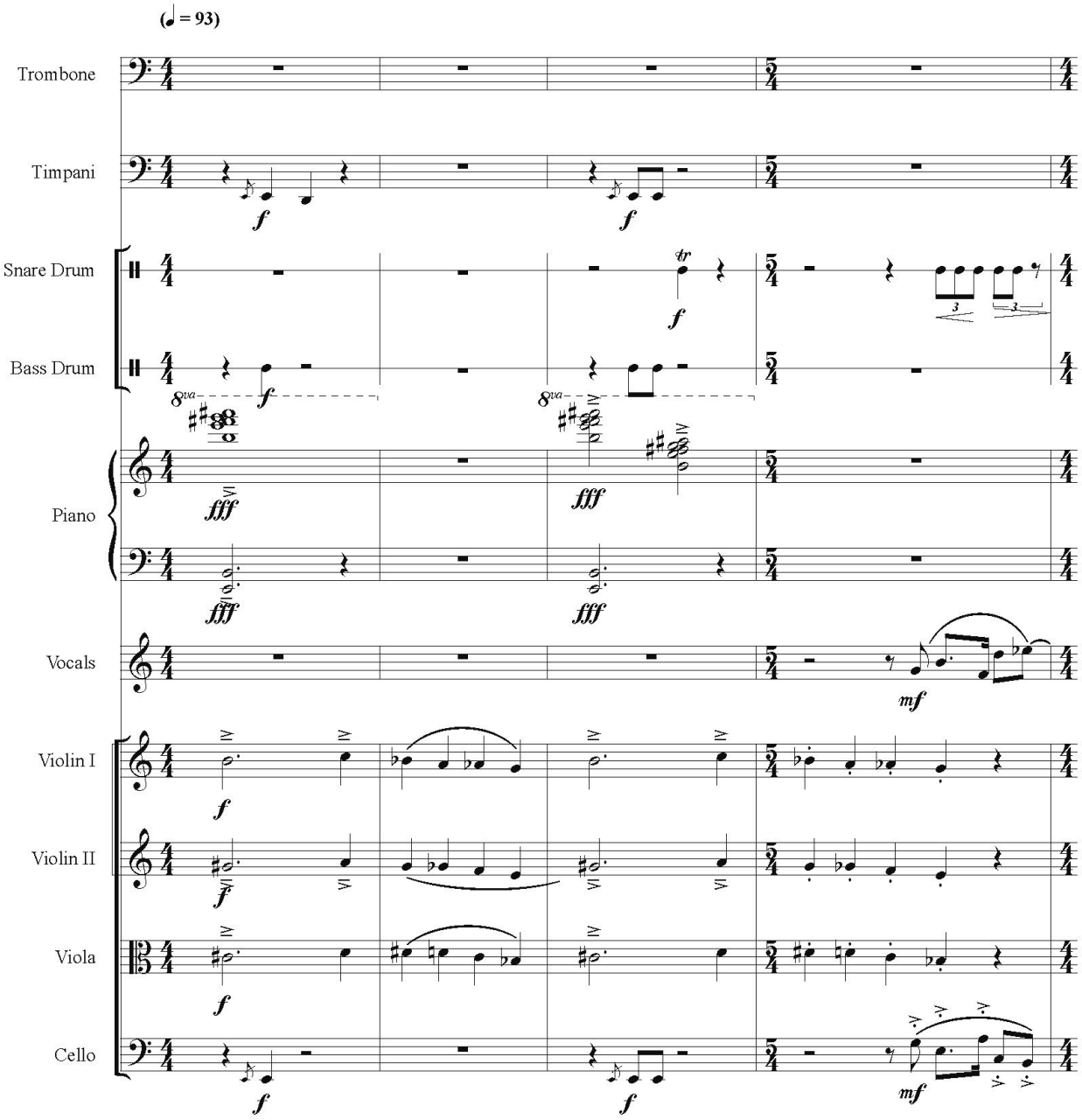


Hymn, Score, p. 19



Crazy Laughs During Wartime

Marcus Mota



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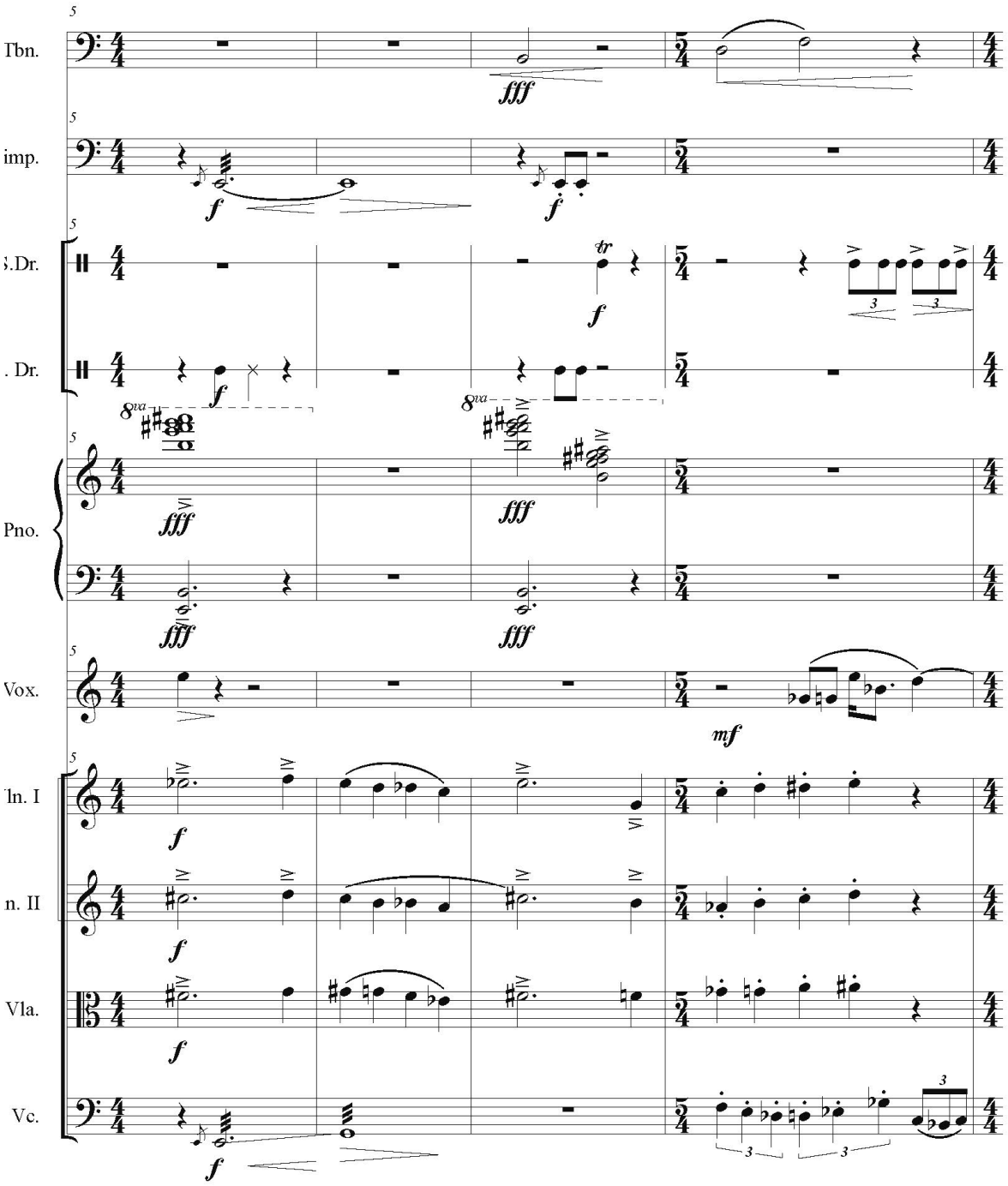
Tbn.
imp.
S.Dr.
. Dr.
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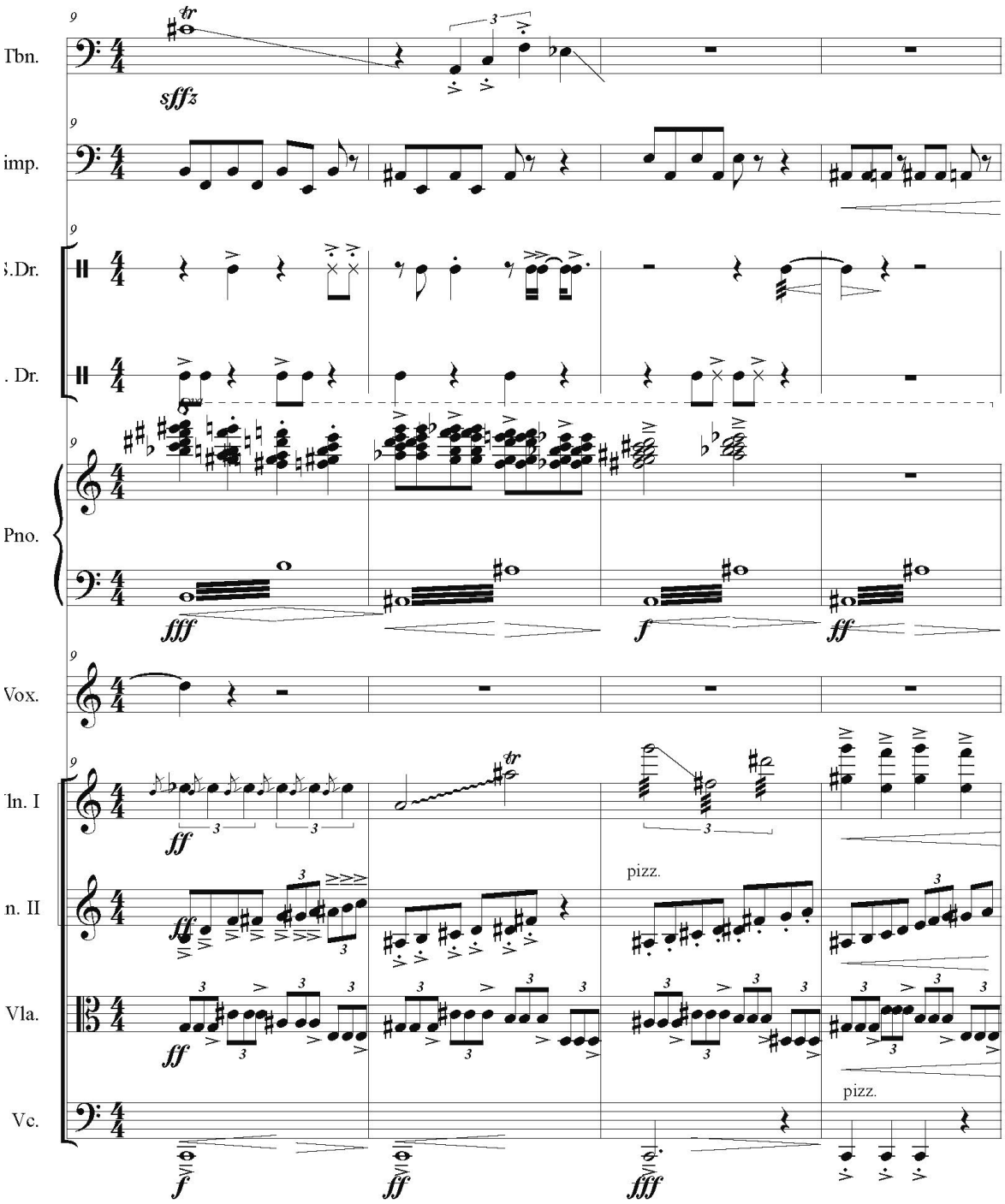
Vox.
In. I
n. II
Vla.
Vc.
fff
f
tr
8va
mf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S.Dr.
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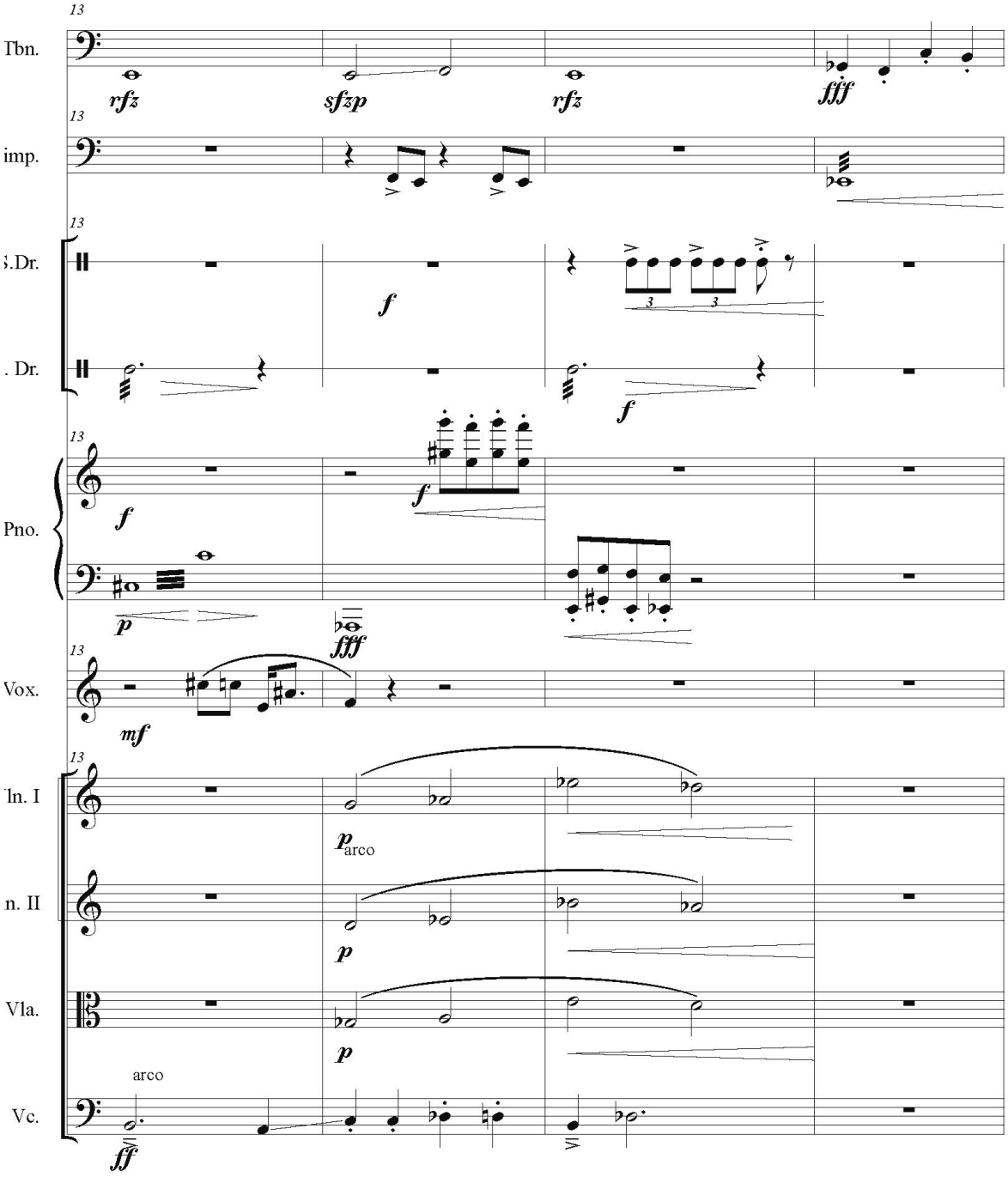
f
ff
pizz.
pizz.


13
Tbn.
rfz
sfzp
rfz
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imp.
S.Dr.
f
. Dr.
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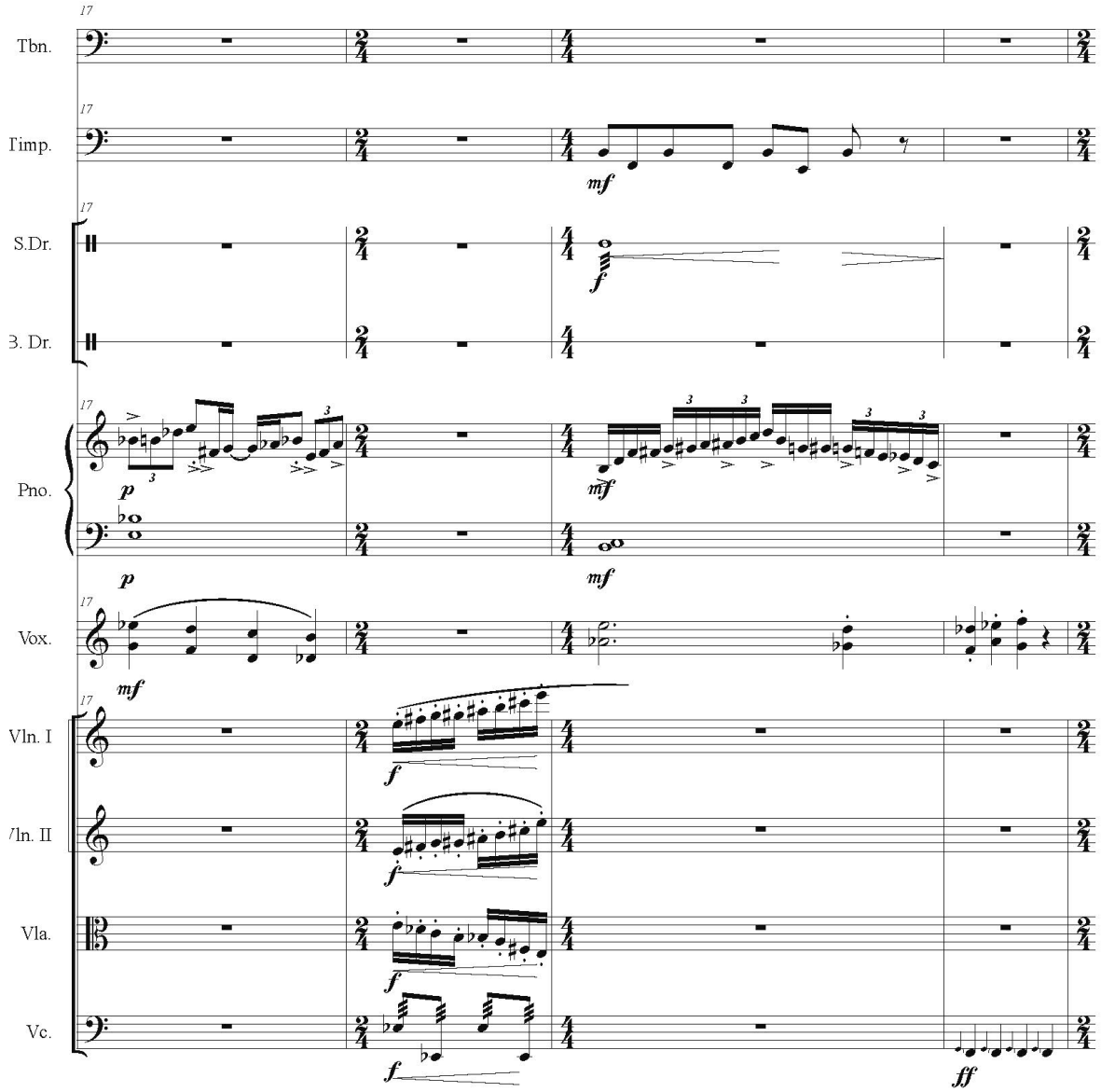
Vln. I
p arco
n. II
p
Vla.
p
arco
Vc.
ff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B. Dr.
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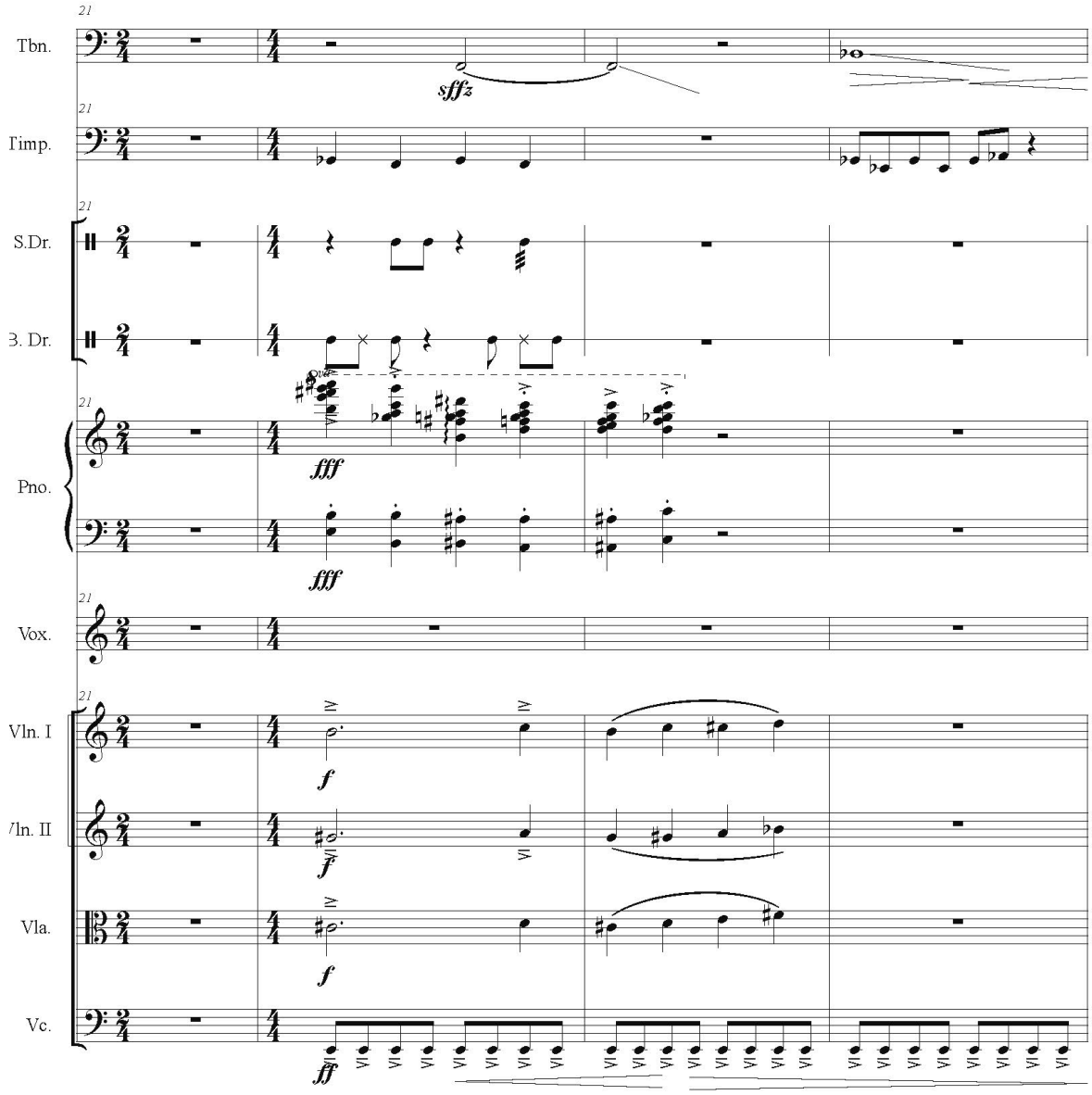
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B. Dr.
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Vla.
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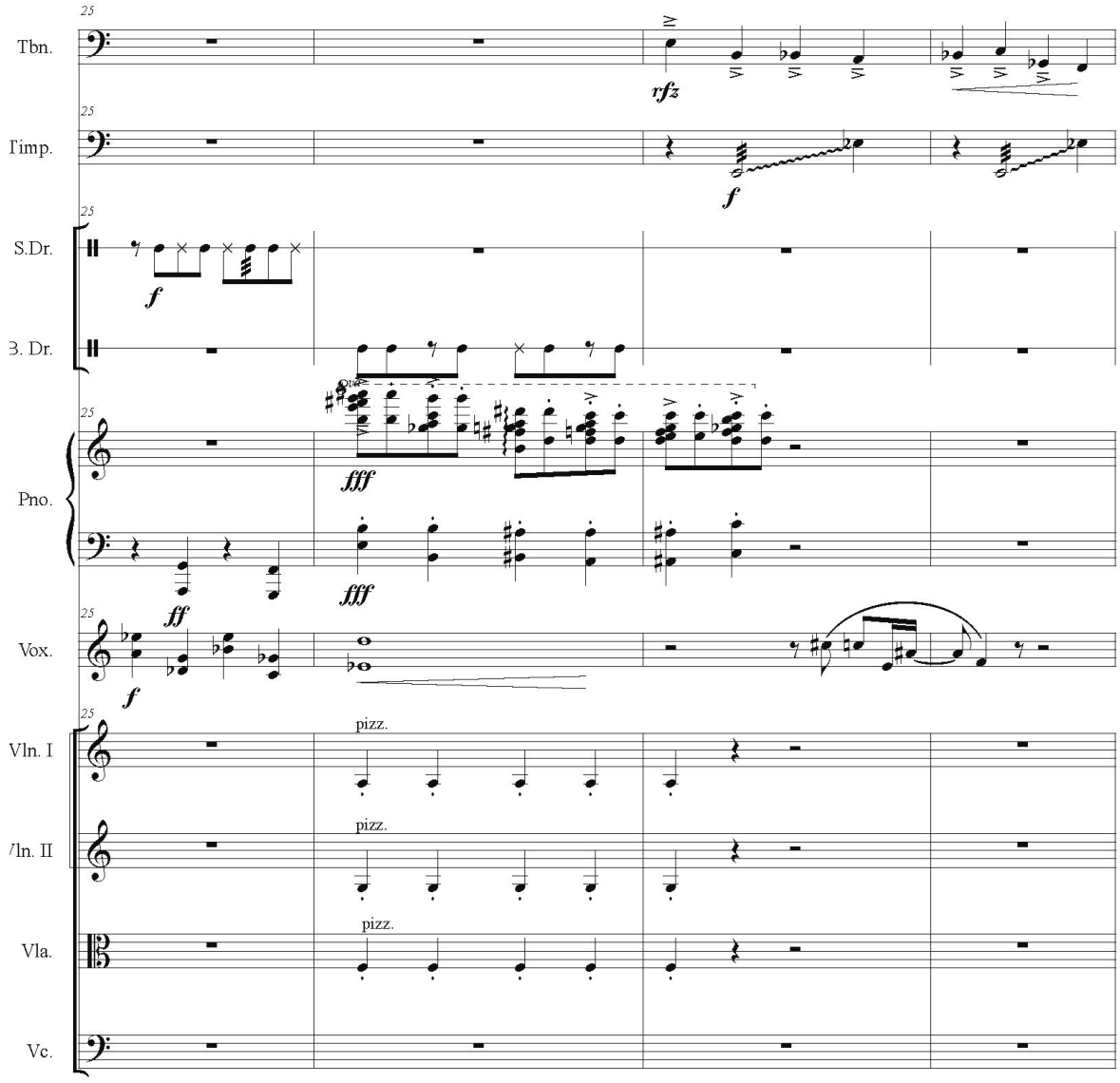
Vc.
ff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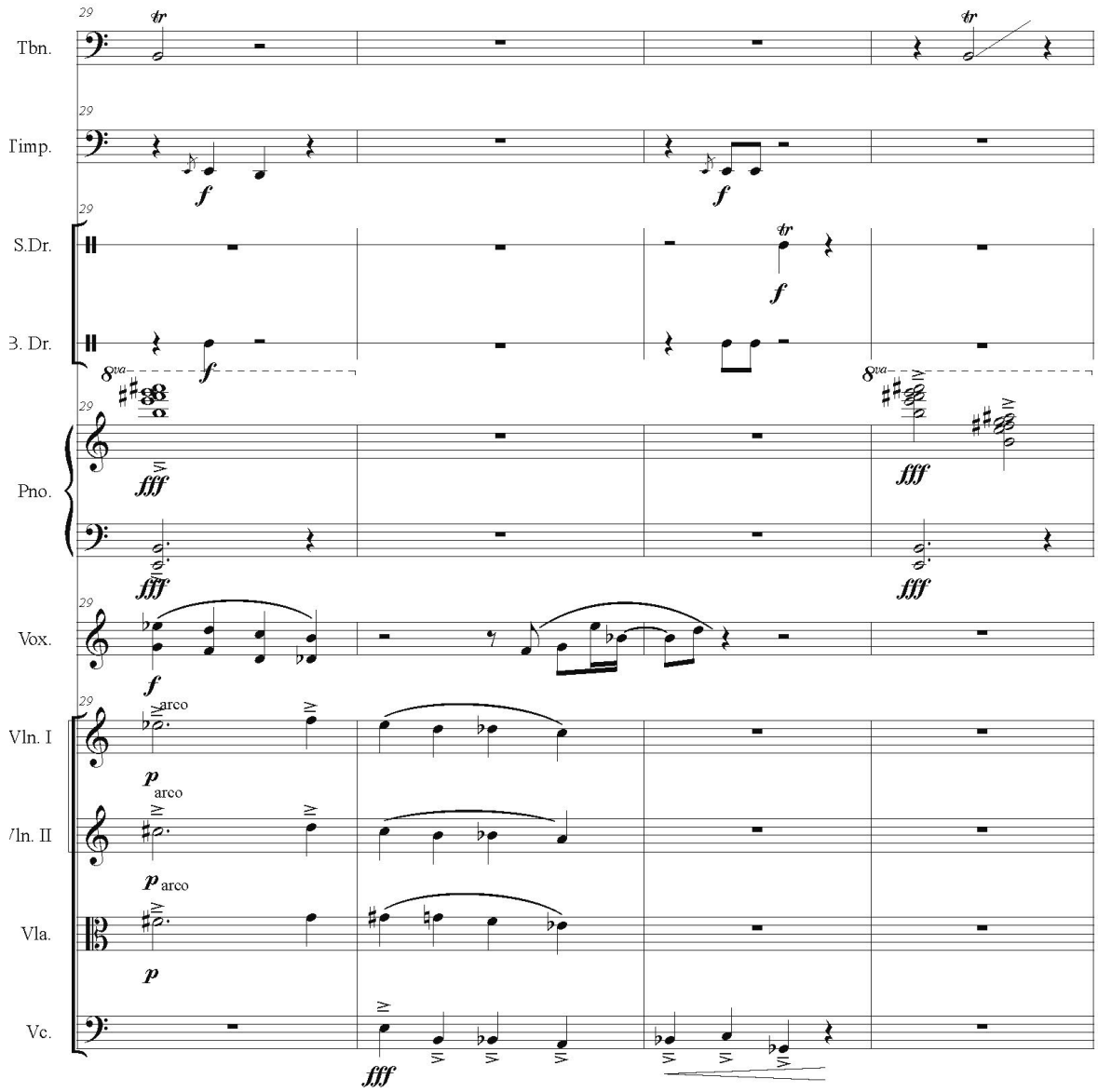
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Vc.
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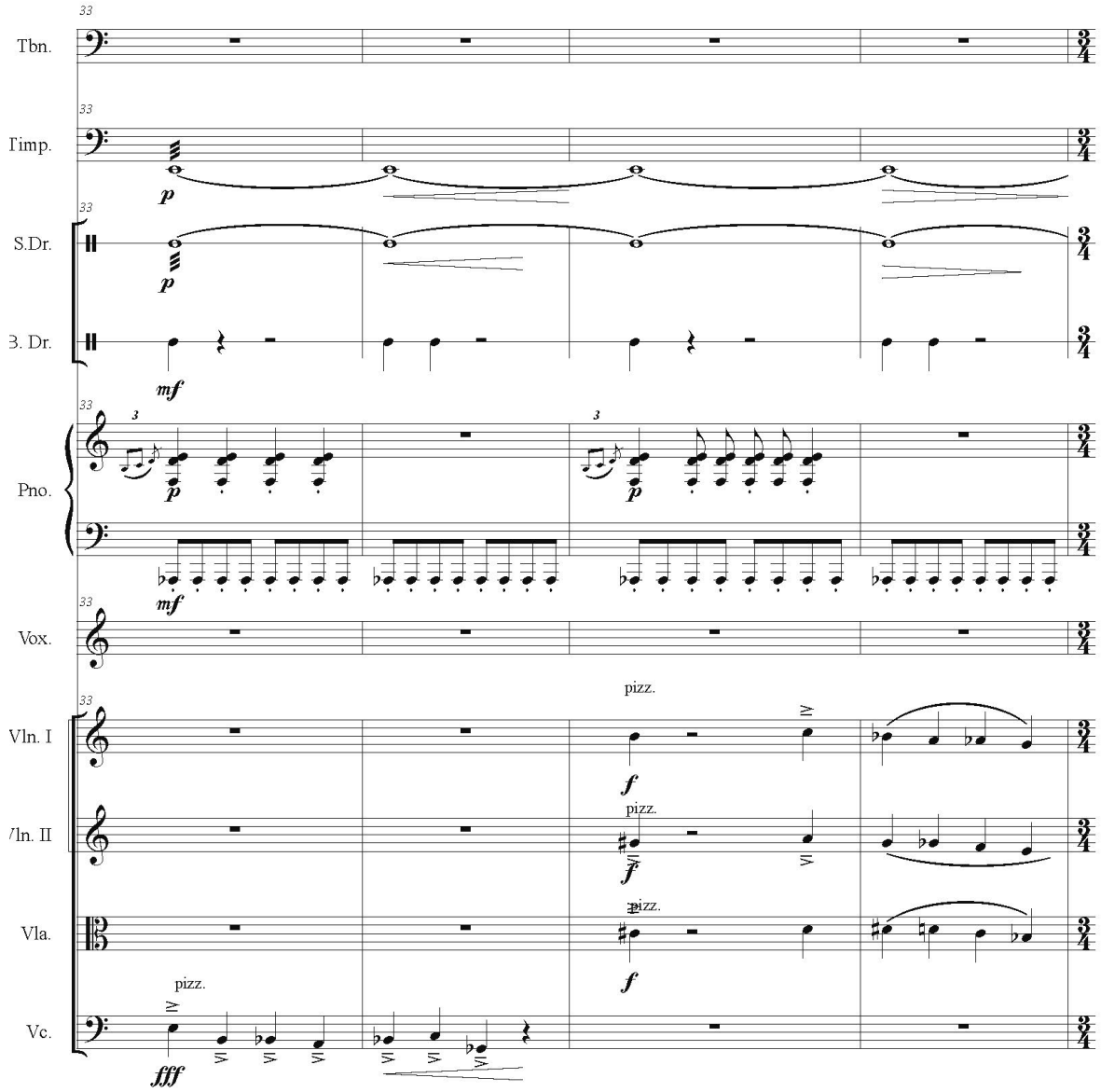
f
p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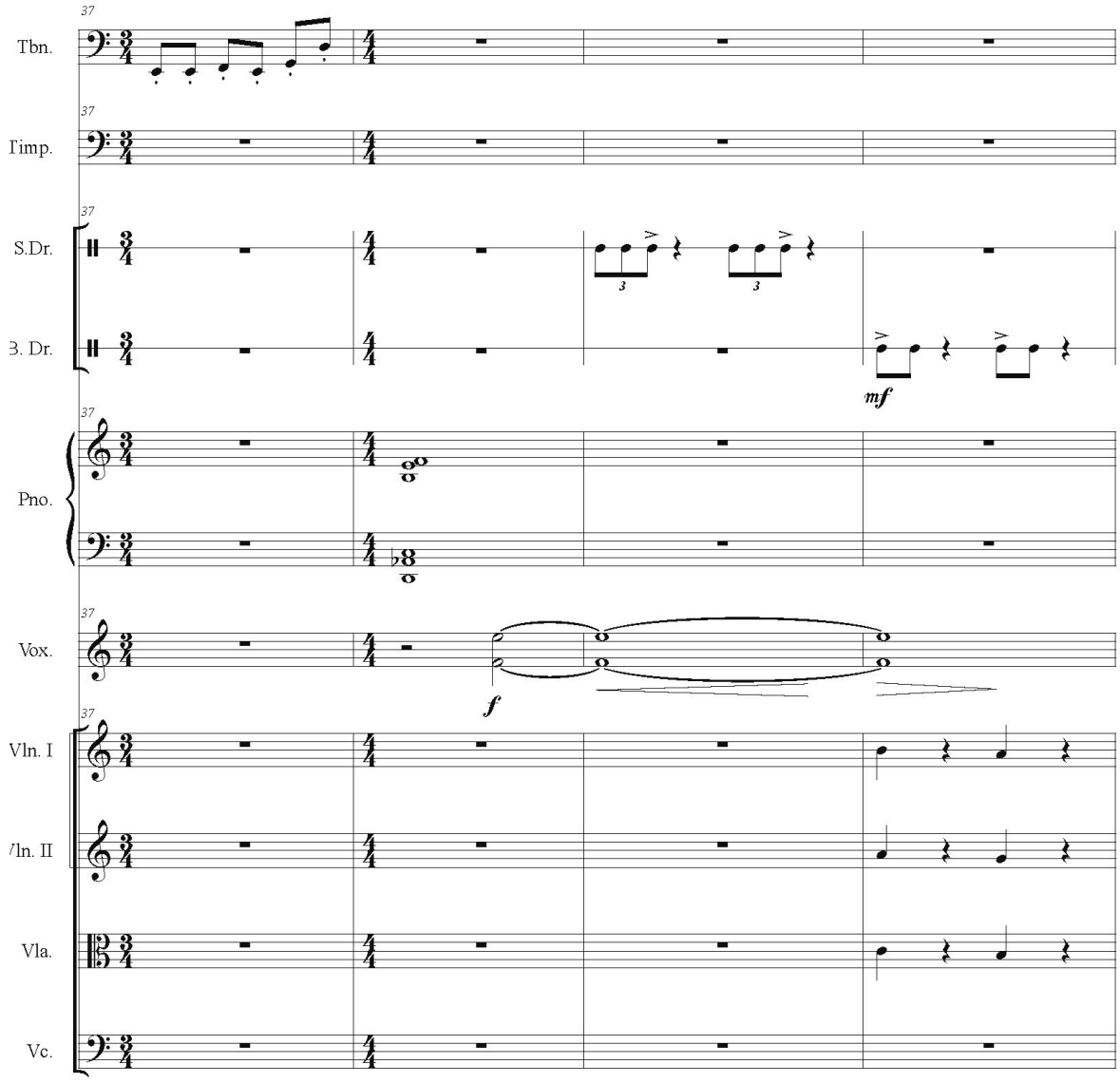
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Timp.
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mf
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37
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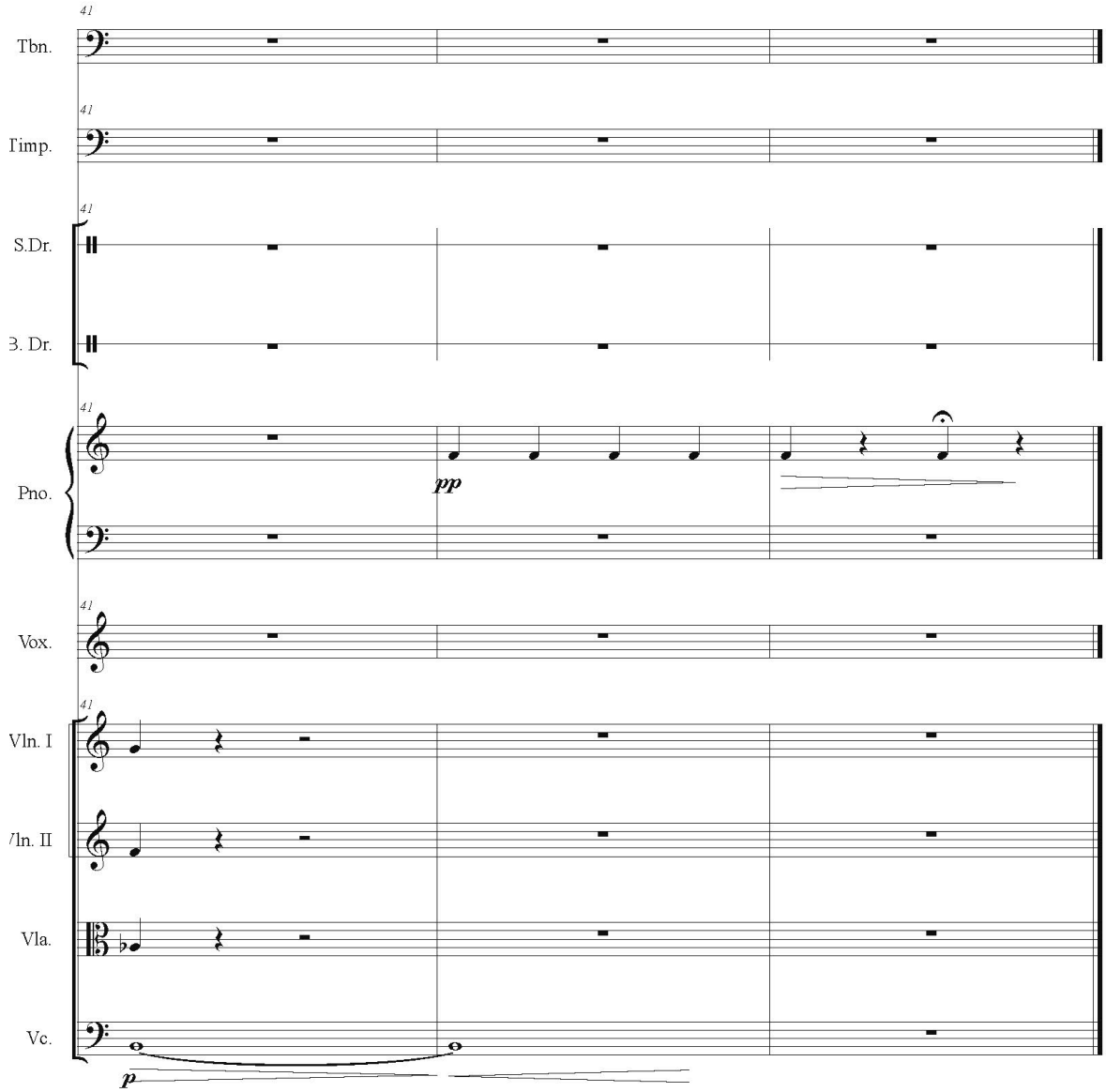
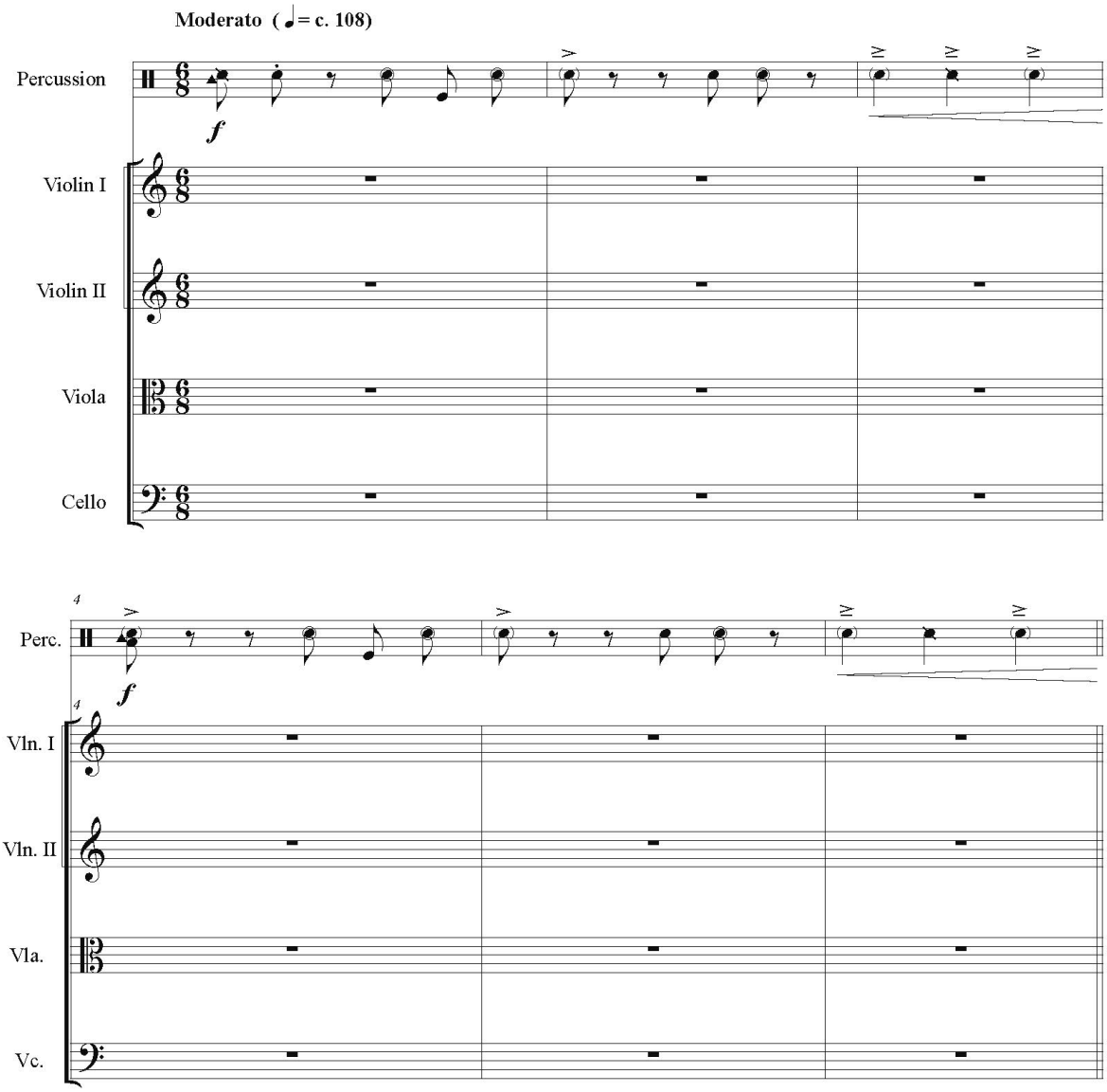
f
37
Vln. I
Vln. II
Vla.
Vc.


41
Tbn.
41
Timp.
41
S.Dr.
B. Dr.
41
Pno.
pp
41
Vox.
41
Vln. I
Vln. II
Vla.
Vc.
p

Space Tango

Marcus Mota



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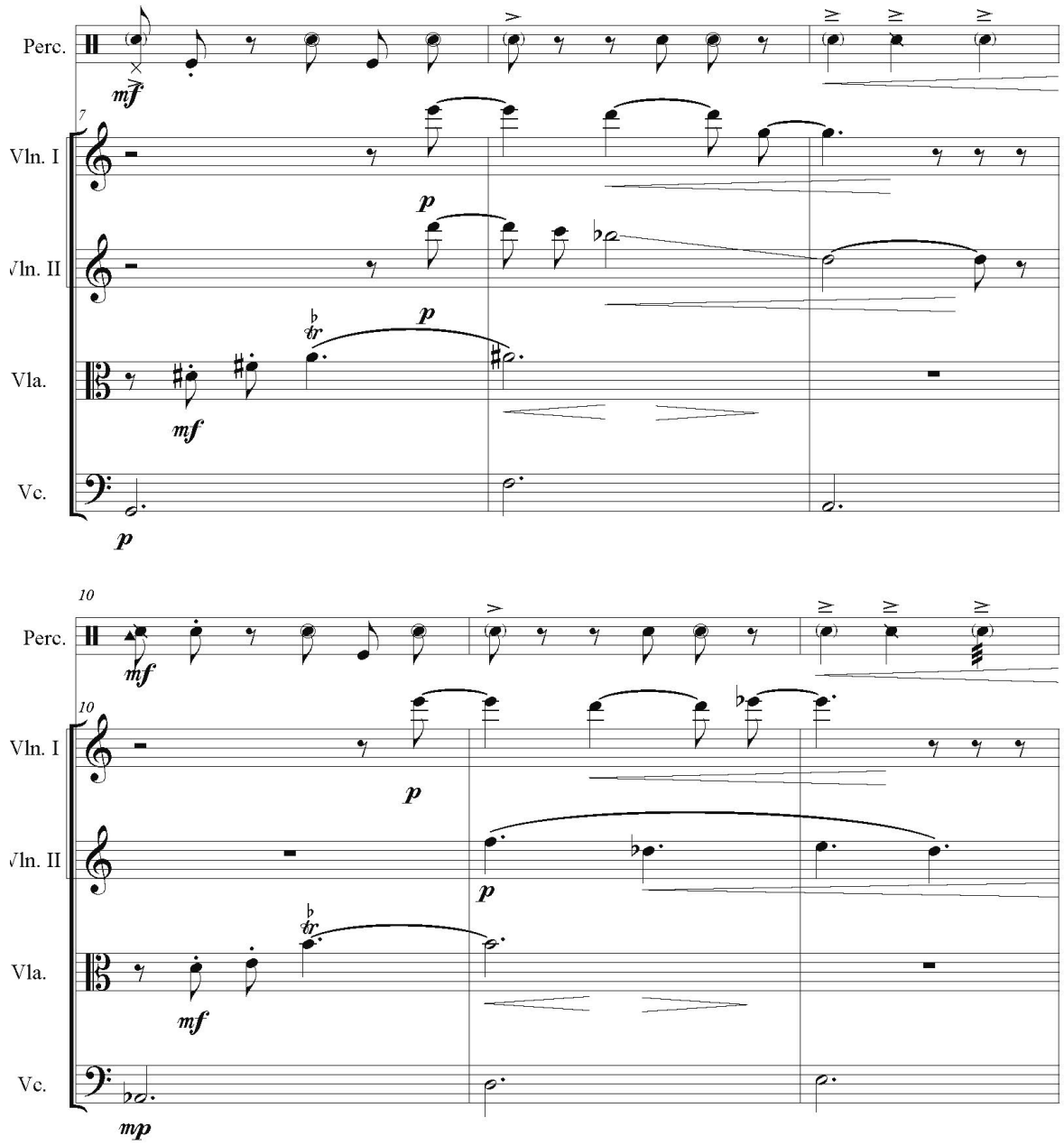
SPACE TANGO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7
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Vln. II
Vla.
Vc.
p
mf
10
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mf
10
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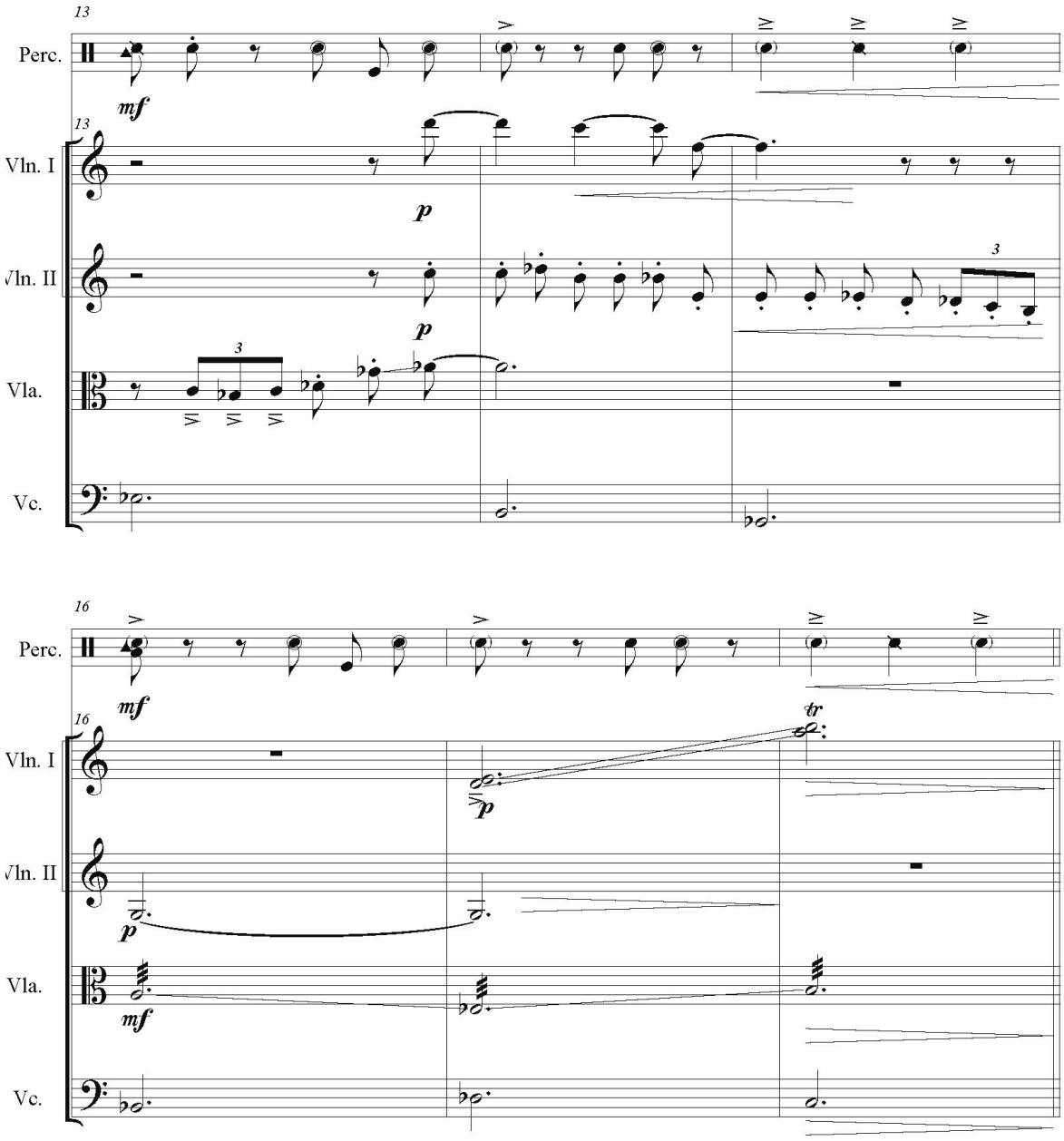
Vln. II
Vla.
Vc.
p
mf
mp


13
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mf
13
Vln. I
p
Vln. II
p
3
Vla.
3
Vc.
16
Perc.
mf
16
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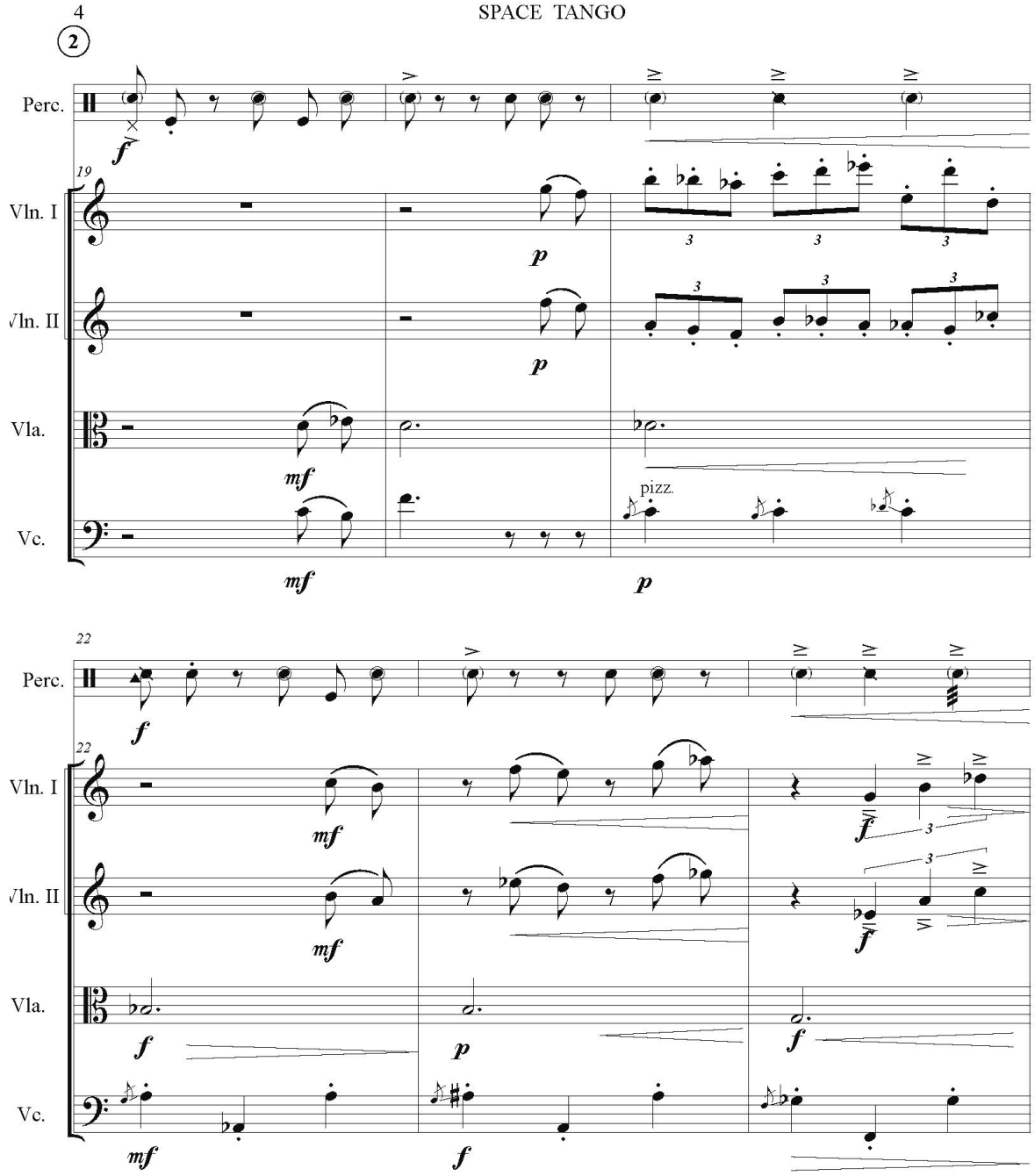
p
Vln. II
p
Vla.
mf
Vc.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19
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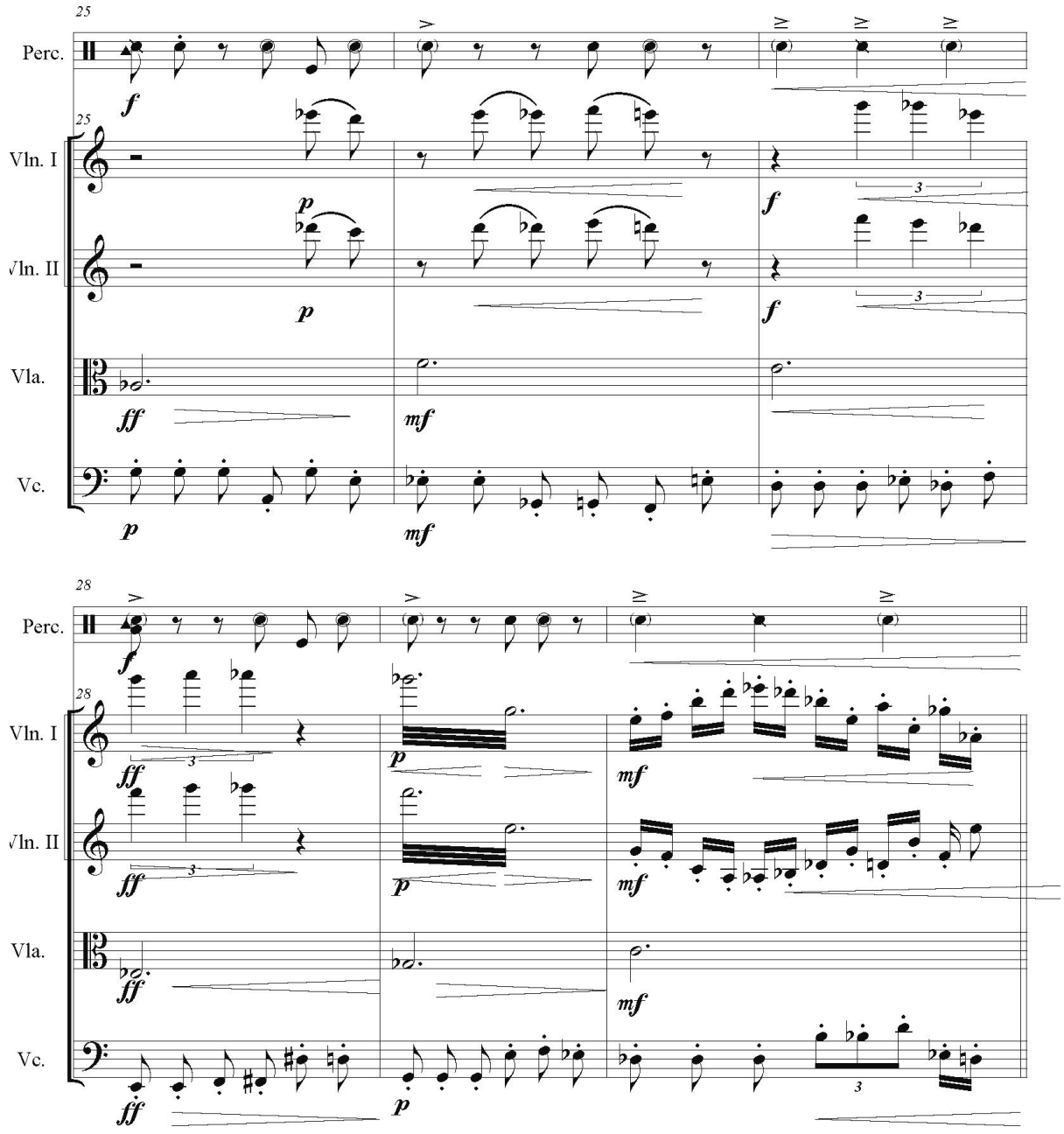
22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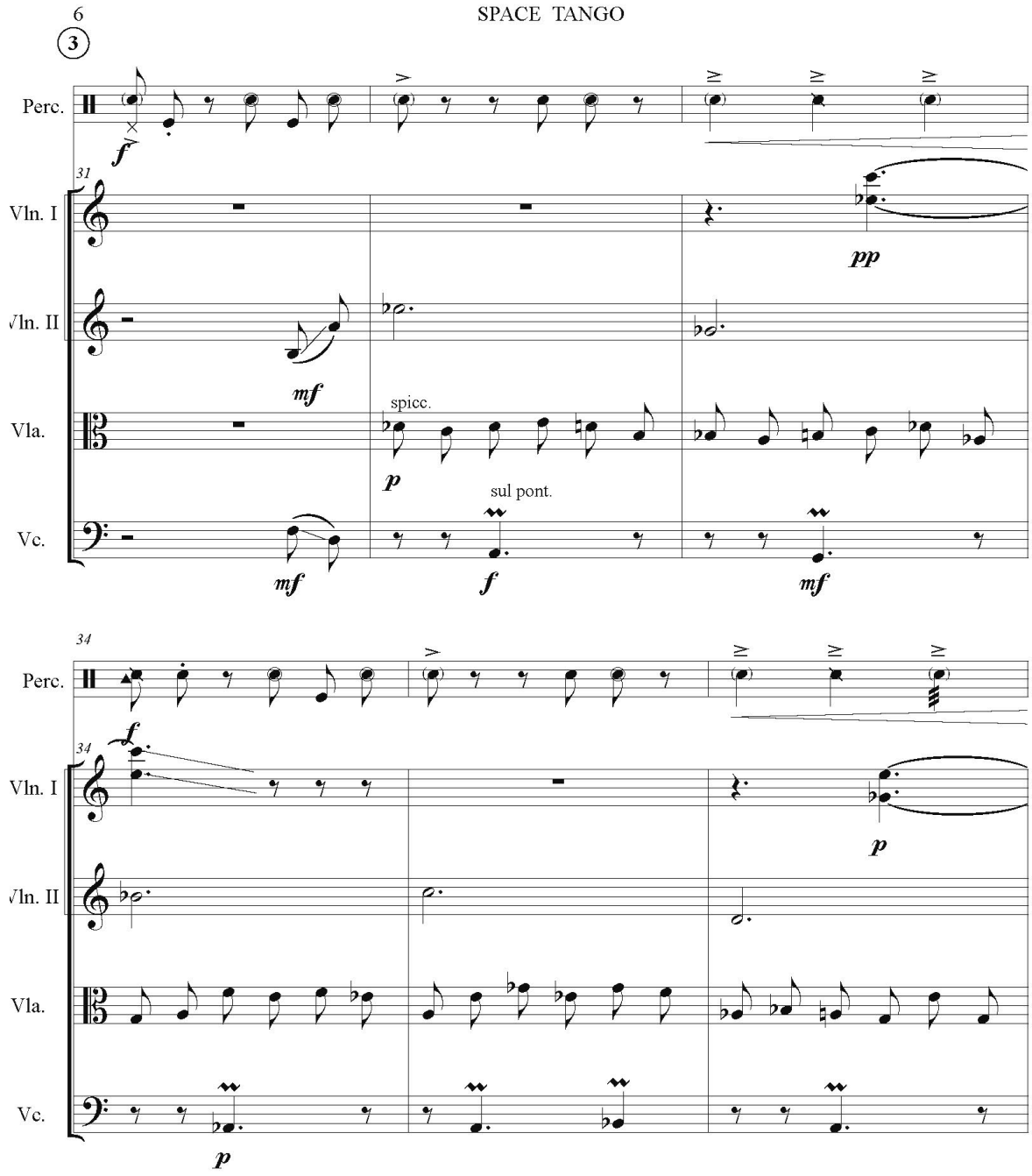
Vla.
Vc.
28
Perc.
Vln. I
Vln. II
Vla.
Vc.


3
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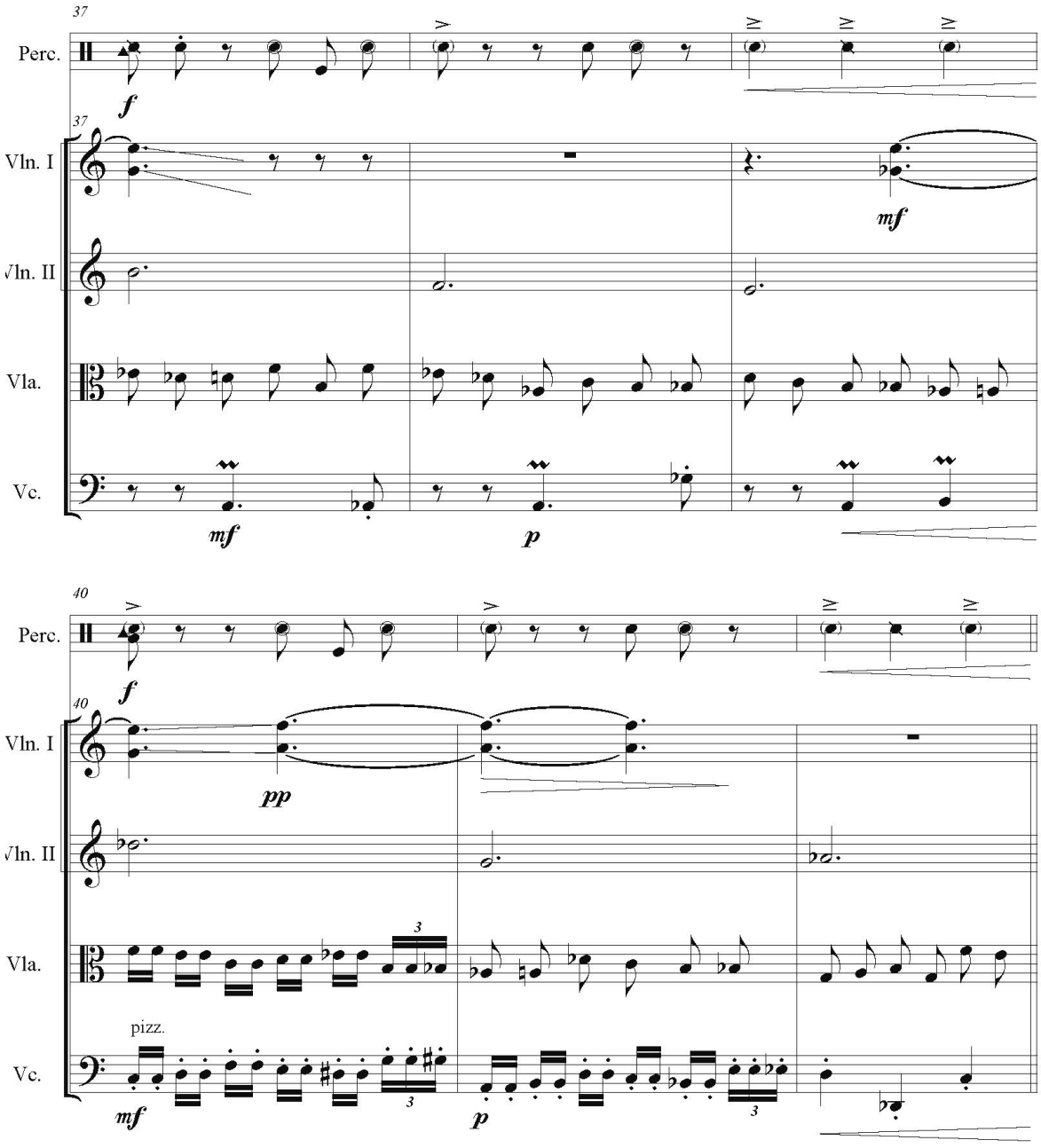
f
31
Vln. I
pp
Vln. II
mf
Vla.
spicc.
p
sul pont.
Vc.
mf
f
mf
34
Perc.
34
f
Vln. I
p
Vln. II
Vla.
Vc.
p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37
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Vln. II
Vla.
Vc.
mf
p
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Perc.
f
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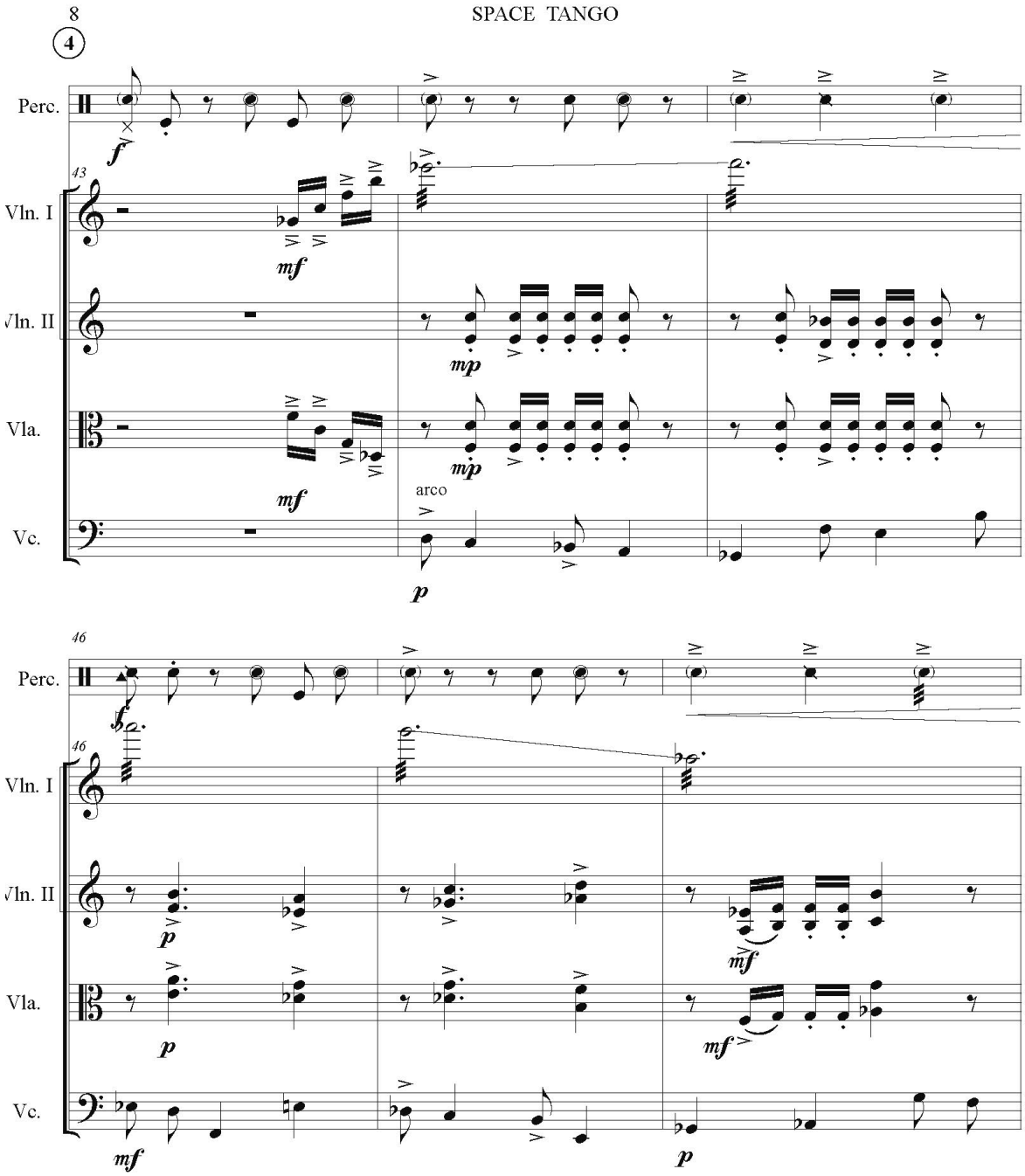
pp
Vln. II
Vla.
3
pizz.
Vc.
mf
3
p
3


4
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f
43
Vln. I
mf
Vln. II
mp
Vla.
mf
mp
arco
Vc.
p
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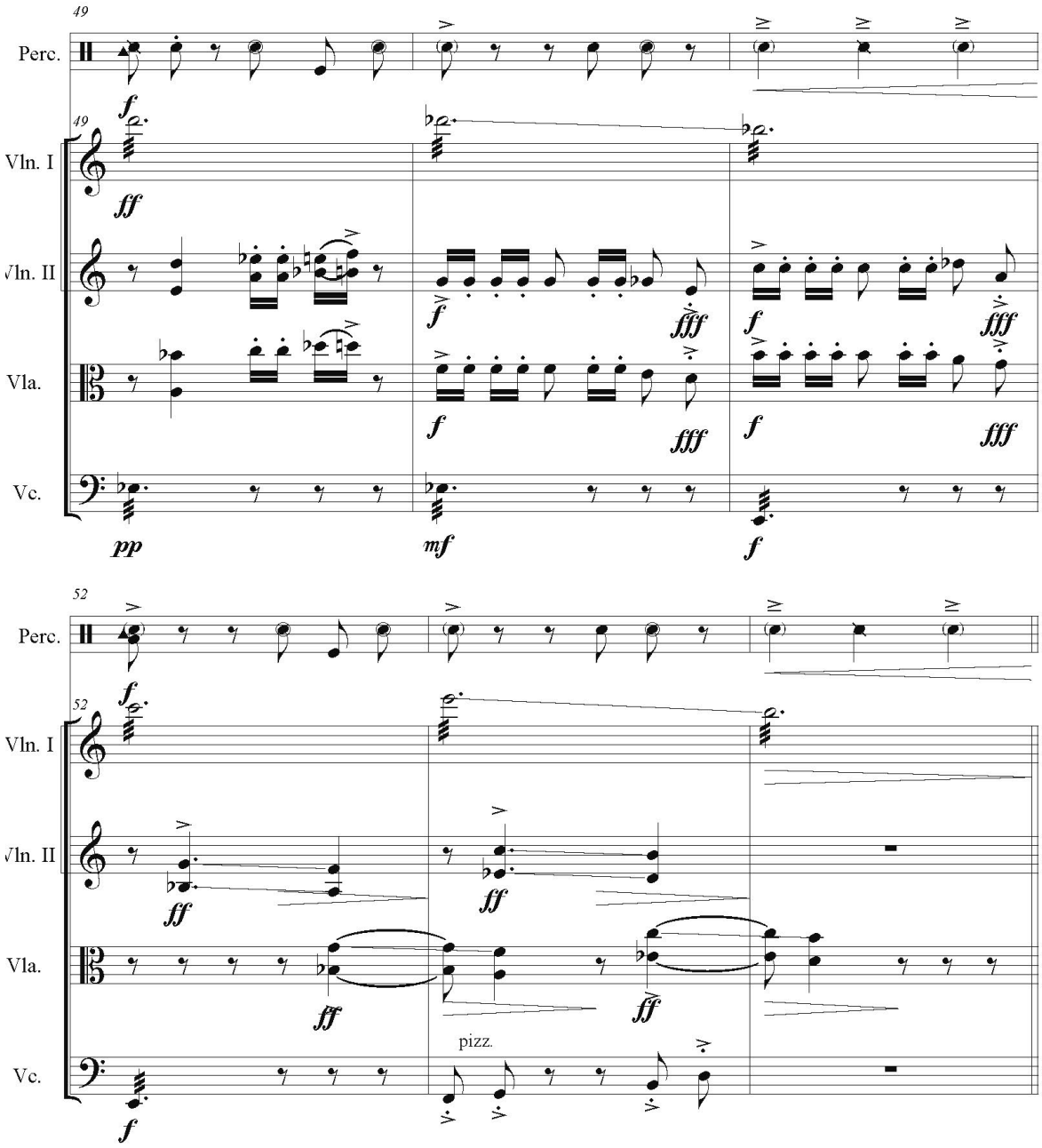
Perc.
f
46
Vln. I
Vln. II
p
mf
Vla.
p
mf
Vc.
mf
p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49
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pp
mf
f
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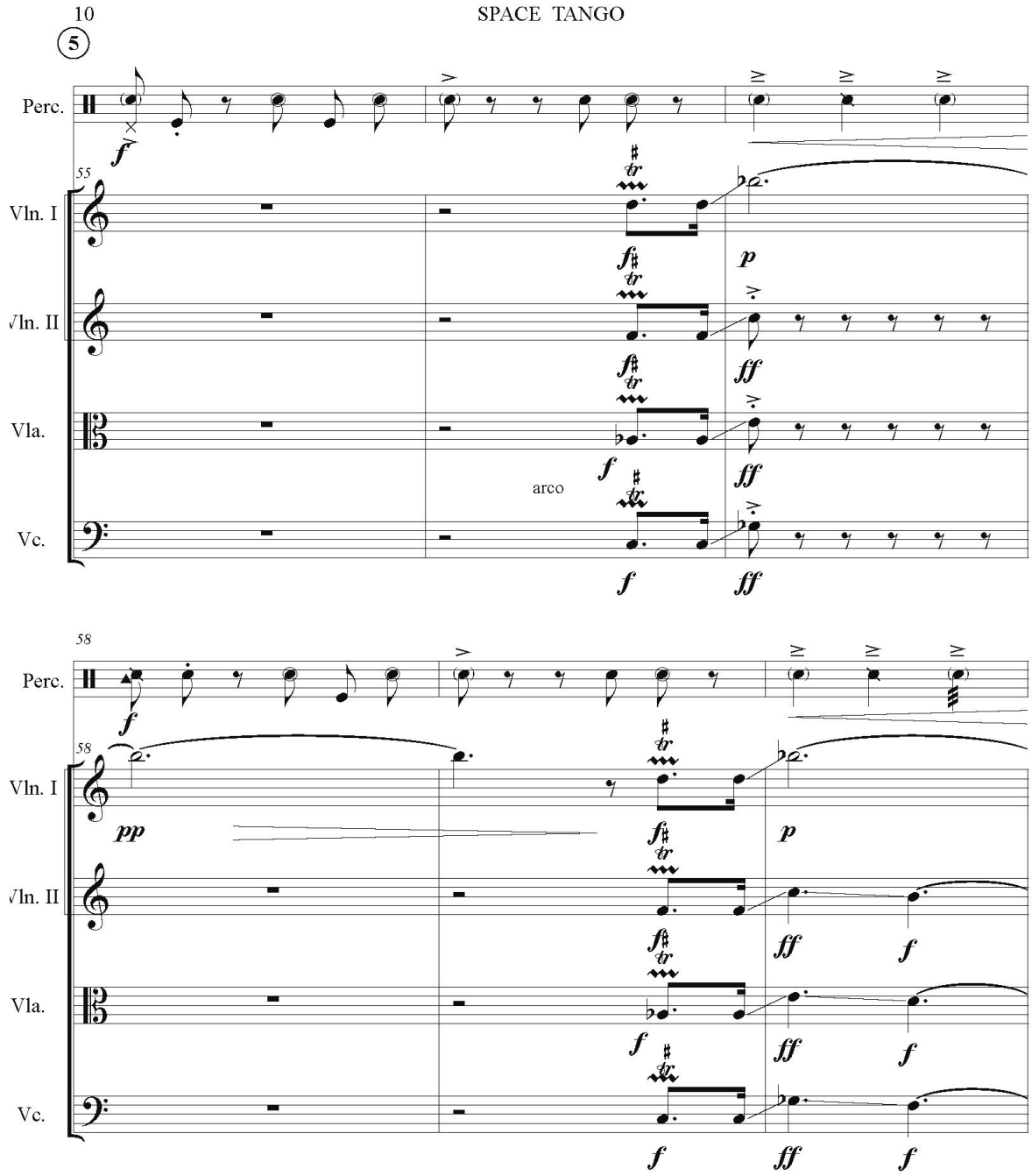
Vla.
Vc.
pizz.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Vc.
58
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58
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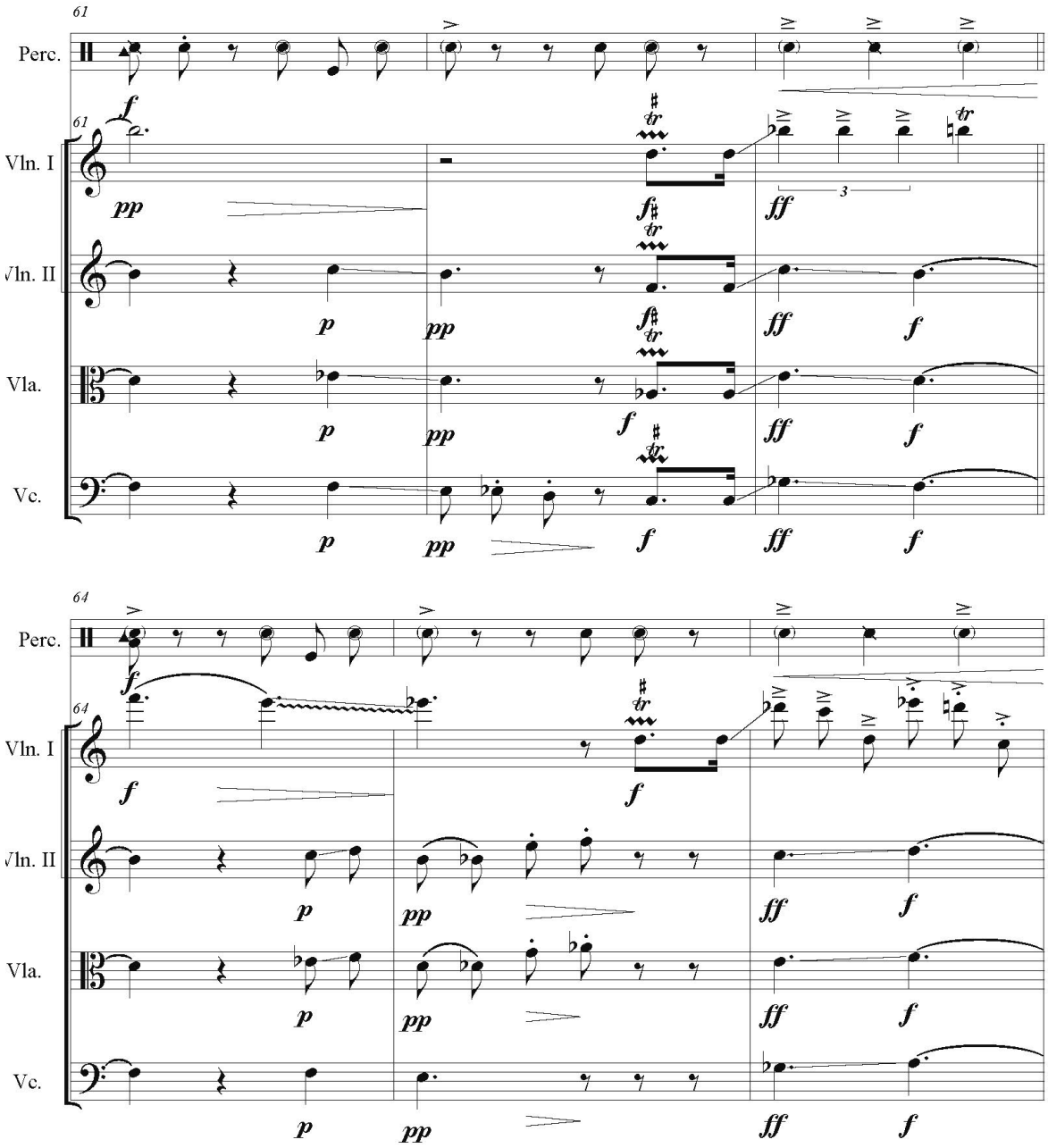
Vla.
Vc.


61
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61
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Vln. II
Vla.
Vc.
64
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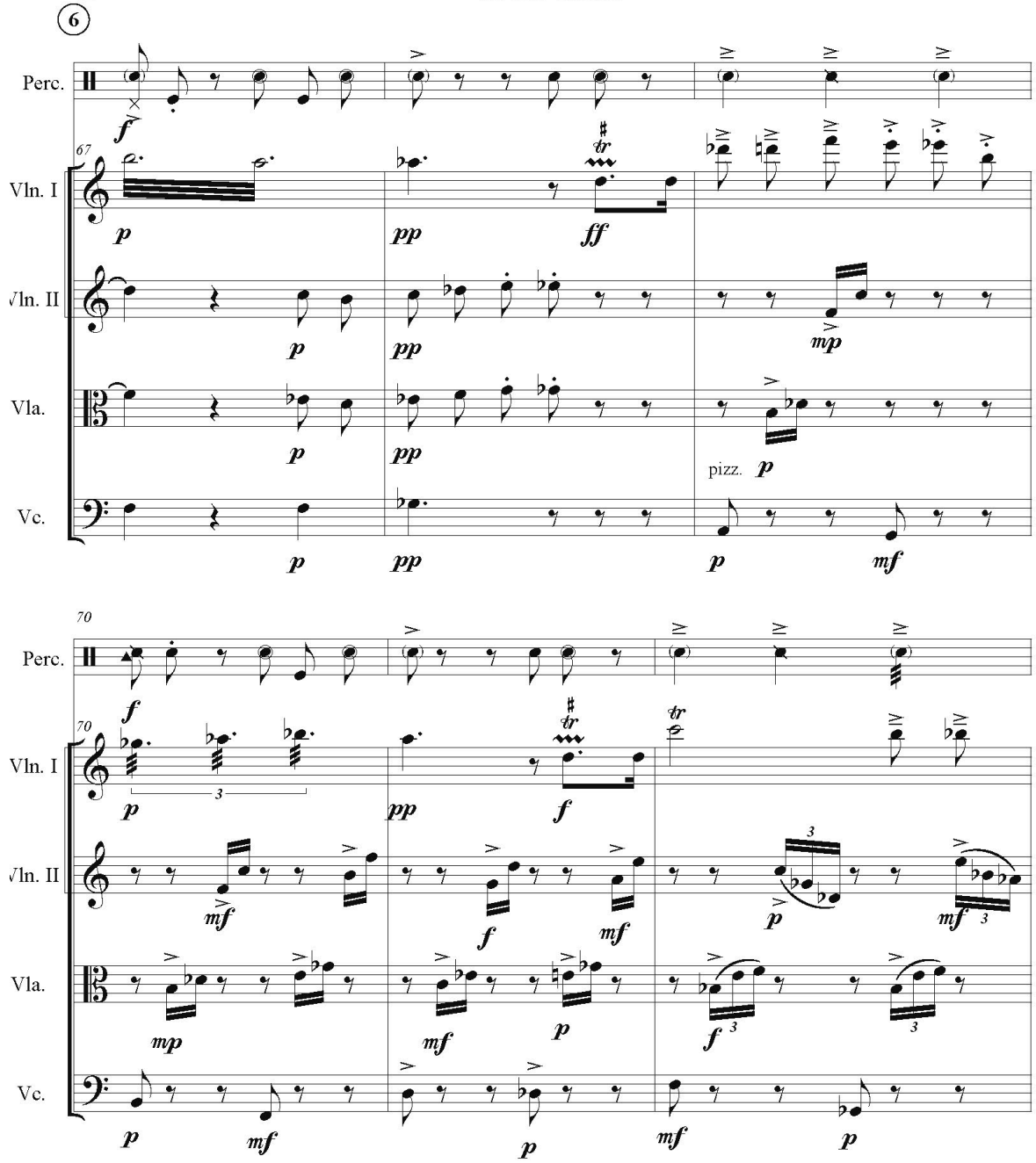
Vln. I
Vln. II
Vla.
Vc.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70
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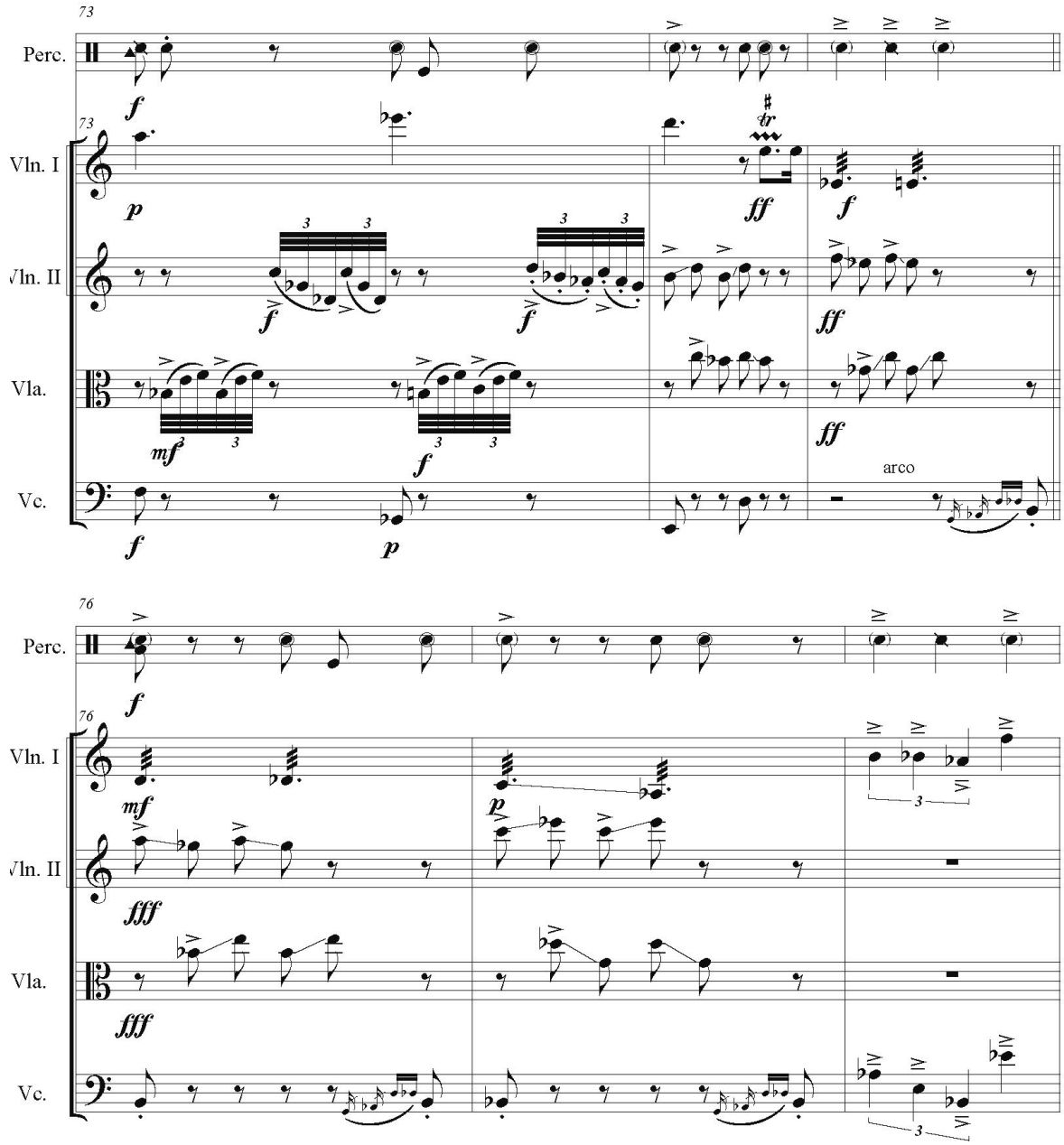
Vln. II
Vla.
Vc.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arco
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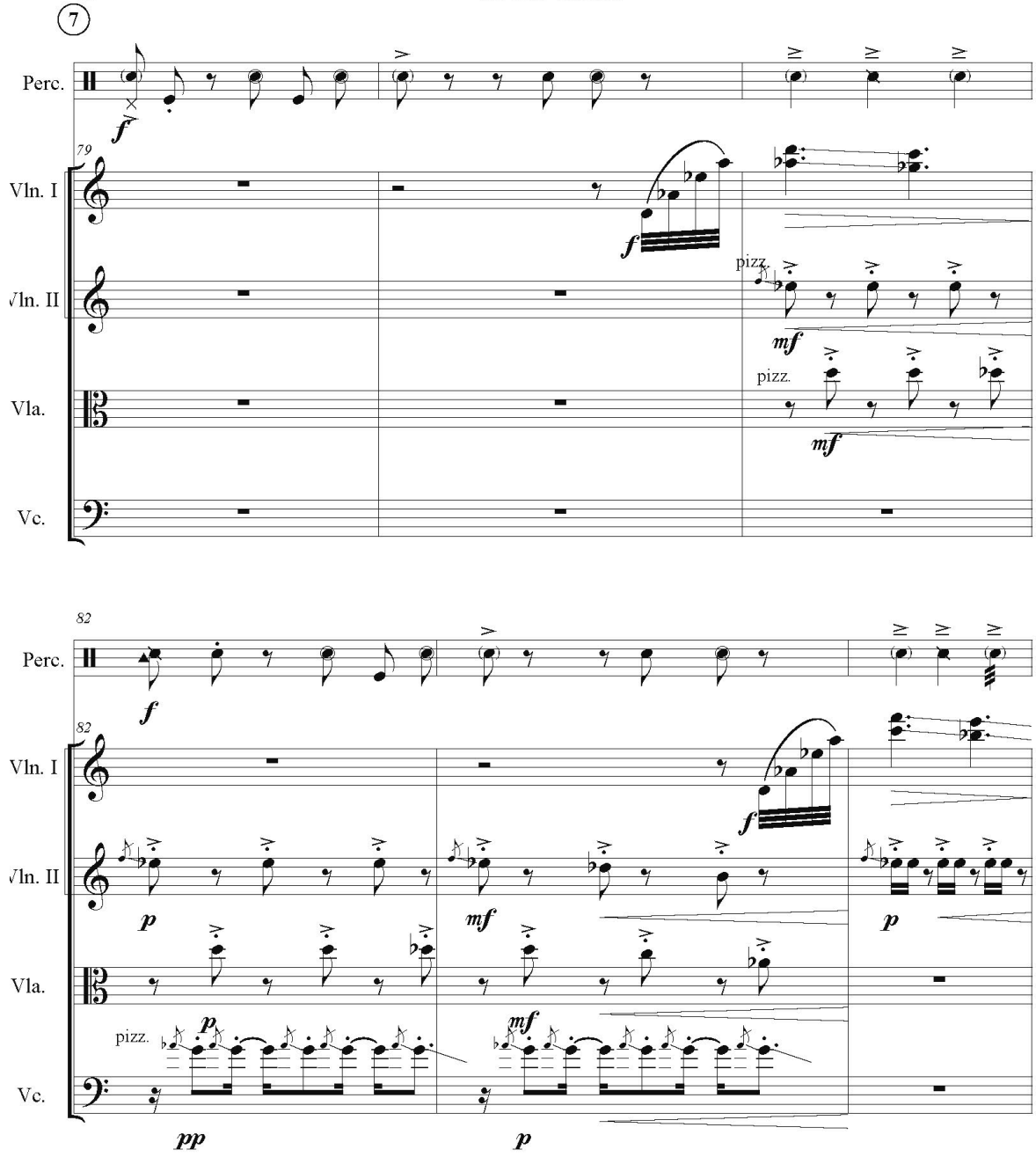
Vc.


7
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f
79
Vln. I
Vln. II
Vla.
Vc.
f
pizz.
mf
pizz.
mf
82
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82
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p
mf
p
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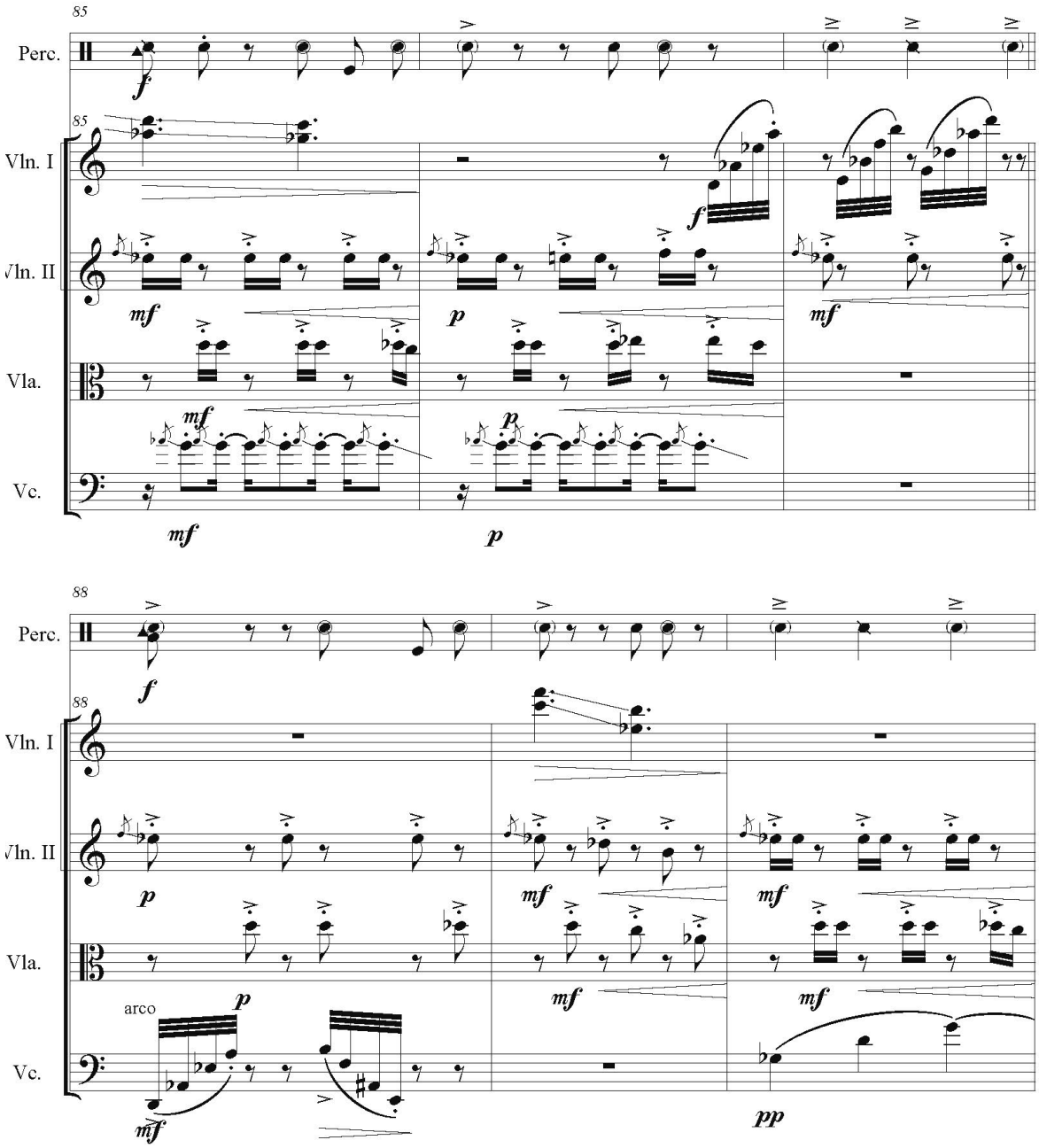
p
mf
pp
p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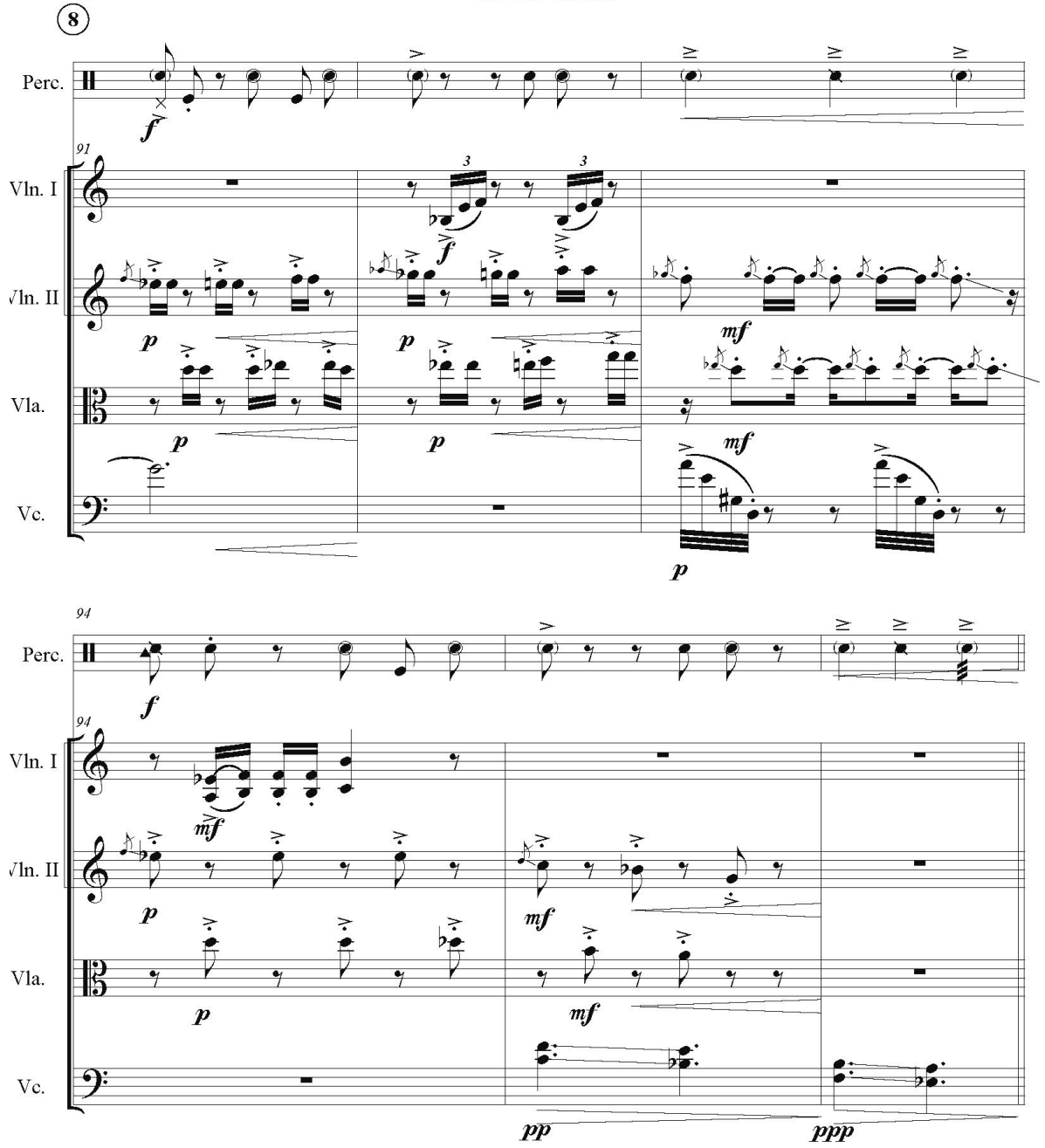
88
arco


8
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94
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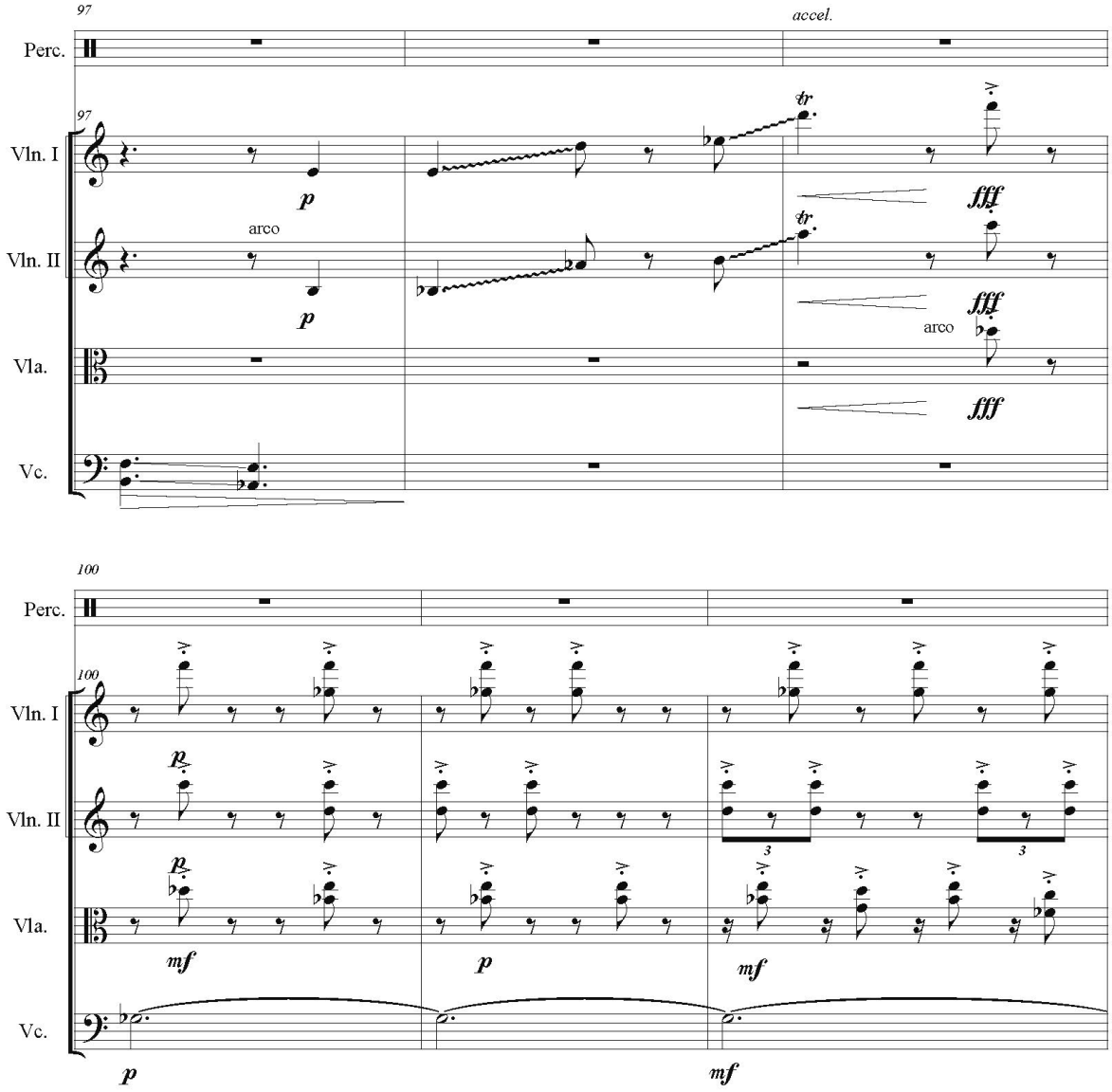
Vc.


97
accel.
Perc.
97
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Vln. II
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Vc.
arco
arco
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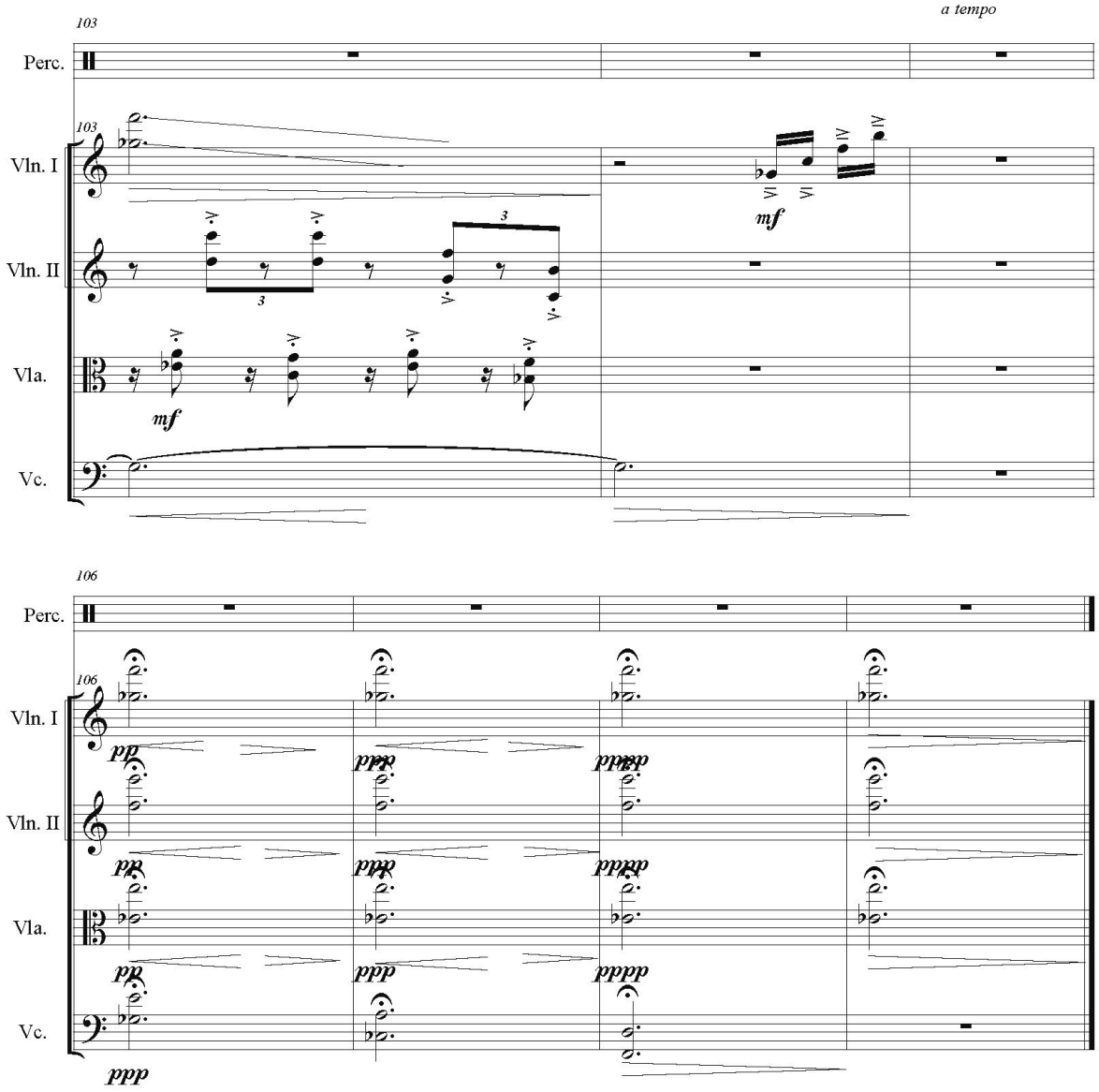
Vln. II
Vla.
Vc.


103
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Perc.
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Vln. II
Vla.
Vc.
mf
106
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ppp
pppp