



VELHOS SONS NOVOS: AUDIOCENAS PARA CLARINETAS

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Resumo

Neste artigo são disponibilizadas as partituras do recital para clarinetas, performado pelo grupo Naípe Cerrado durante a Terceira Reunião do Grupo Brasileiro de Estudos da Música Greco-Romana e suas Ressonâncias.

Palavras-chave: Dança, Música, Antiguidade, Composição Musical

Abstract

This paper presents the scores for the clarinet recital performed by the Naípe Cerrado group during the Third Meeting of the Brazilian Study Group of Greco-Roman Music and its Resonances.

Keywords: Dance, Music, Antiquity, Musical Composition.

Como contrapartida estética do evento acadêmico "Coralidades: Dança e música a partir da Antiguidade", preparei um recital com composições para clarinete. A escolha da instrumentação e dos temas se deu em função diálogo sempre rico com meu colega Ricardo Dourado Freire, do Departamento de Música da Universidade de Brasília.

Começamos nossas conversações em janeiro de 2024, já pensando em um conjunto de obras pra clarinete. Em anotações dessas conversas, registrei:

1. Ideia da perspectiva orientação da recepção. ponto de fuga e a linha do horizonte
2. Hipótese/projeto: fazer a correlação entre ponto de fuga e a linha do horizonte ponto de fuga e/ou sons resultantes
3. Som e visualidade
Harmônicos comuns como ponto de fuga e/ou sons resultantes
Criar metáforas.
4. Notas agudas gerando notas graves – não tem fundamental
5. Notas graves gerando notas agudas.

Conversamos sobre modelos de afinação, acústica, recepção de ideias de Pitágoras, Vitrúvio. Os exercícios que Ricardo propunha para seus alunos, exercícios de alinhamento harmônico, foram meu ponto de partida. Depois, em função do contexto de recepção da dança e da música da Antiguidade, passei a estudar materiais em vídeo, especialmente novas propostas de reconstrução de Aulos.

Eis os links dos materiais estudados

v.

Nikos Skalkotas — Five Greek Dances for String Orchestra (1946)

Ver uma a partir de: <https://www.youtube.com/watch?v=JzKJNzL4eTI>

Uma percussão pré-gravada

Um arpejo de cordas

Uma voz

aulos – double pipe

<https://youtu.be/eWwtNO168kl?si=PRUajx7INaTg1vDh>

U - uuu-

aulos dança

<https://youtu.be/EtYRaXeUpPU?si=ONpfPwnS4ptsvhtR>

Improvised Prelude and Dance in the Lower Phrygian on Aulos

https://youtu.be/EtYRaXeUpPU?si=zs00ks8uAWhHF_J4

Improvisation in the Greek Enharmonic Modes on the Poseidonia Aulos

<https://youtu.be/JdHLrjn7BDU?si=4uLYMIFkipQR8Ca>

The Following Tunes Callum Armstrong

Lower Tense Lydian Mode - Louvre Tutorial Series 5/6

<https://www.youtube.com/watch?v=btzl6M0ZuEo>

<https://www.doublepipes.info/>

com as partituras e vídeos

Eis o programa do Recital:

Velhos sons novos. Audiocenas para Clarinetas

A. Saudações

As composições para clarineta neste recital seguem duas orientações: primeiro, celebrar a recepção criativa da antiguidade, especialmente integrando a parte artística da Terceira Reunião do Grupo Brasileiro de Estudos de Música Greco-Romana e suas Ressonâncias e XXI Seminário Internacional Archai que acontecem aqui na Universidade de Brasília. Segundo, trazer para o palco diálogos entre mim e o professor Ricardo Dourado Freire e que culminam nesse conjunto de obras que será executado pelo grupo de clarinetistas Naípe Cerrado.

Dessa dupla orientação nasceu o impulso de se elaborar sonoridades que explorassem formas e técnicas associadas a diversos contextos performativos da tradição grega antiga. Não foi meu intuito fornecer reconstruções, tentativas de trazer o passado tal como ele poderia ter sido. Os sons do passado não se materializaram apenas em padrões rítmicos e melódicos. Os sons do passado estavam vinculados a situações, a momentos organizados de se produzir e receber estímulos de diversa ordem.

Por isso, nomeamos nosso recital de “Velhos sons novos”. Há espaço para todas as maneiras de nos aproximarmos de sons deixaram de existir, mas que ainda ecoam.

Em função disso, o recital se divide em três partes. Na primeira parte temos jogos entre clarinetas a partir de formas da tragédia grega: Párodo, lamento, esticomitia.

Párodo é o termo que se atribui à primeira aparição de um coro em cena na tragédia. Quis marcar o começo do recital com o quarteto de clarinetas, com as essas múltiplas vozes, lembrando que o era um instrumento de sopro o responsável pela parte musical do drama antigo – o Aulos.

As duas próximas músicas são dois lamentos. As tragédias gregas dispunham de momentos rituais de se performar os efeitos da morte. Coro e atores se encontravam na partilha de emoções extremas.

Fechando essa parte, temos a breve “Esticomitias”. Esticomitias eram momentos de uma tragédia em que os agentes dramáticos trocam falas com mais veemência, um debate verso a verso. Aqui eu fiz uma versão em câmera lenta dessa trocação agressiva de acusações verbais.

I. Partes de um drama

Párodo I

Quarteto de Clarinetas

Lamento 1

Lamento 2

Duas Clarinetas

Esticomitias

Duas Clarinetas

II. Meetings

B. A segunda parte desse recital, chamada de “Meetings”, apresenta outros jogos: deslocamentos de sons em diversas direções, encontros, desencontros, densidades várias. Nas três peças aqui disponibilizadas o quarteto busca tornar audível múltiplos planos no espaço simultâneos em sua dissociação. Como nossa relação com o passado, estamos e não estamos no mesmo lugar ao mesmo tempo.

Meeting 1
Meeting 2
Meeting 3
Quarteto de Clarinetas

III. Aulódicas

C. Na terceira e última parte do recital, sob o nome de “aulódica” aproximamos a longa história da clarineta e suas possibilidades expressivas do Aulos. Claro que o clarineta, instrumento de palheta simples, não é o aulos, instrumento de palheta dupla. Porém, se na parte anterior pensamos em múltiplas trajetórias com 4. instrumentos, o que poderia ser feito com dois e mesmo com um? A saturação sonora anterior projeta-se na composição mais reduzida posterior. De muitos, a poucos, até o silêncio. Os sons continuam além do momento de sua emissão. Isso parece ser um bom pensamento para quem realiza a mediação entre ontem e hoje e pensa no amanhã.

Aulódica I Duas clarinetas, uma Bb, outra baixo

Aulódica II Duas clarinetas Bb

Aulódica III para Clarineta baixo

Ficha técnica

Compositor: Marcus Mota

Naípe Cerrado: Vitor Adonai Melo, Guilherme Bose e Roberto Cardoso “Kassulinha”,
Clarinetas

Ricardo Dourado Freire, clarineta e clarone

Para o recital foram produzidos slides, que ora se publicam:

Eis as partituras, na ordem de sua apresentação:

Párodo

Marcus Mota

(♩ = 92)

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet

p

pp

pp

5

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

mf

pp

pp

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2 Párodo

The musical score is divided into two systems. The first system covers measures 9 and 13. In measure 9, B♭ Cl. 1 plays a half note G#4 with a *pp* dynamic. B. Cl. plays a half note G3 with a *p* dynamic. In measure 13, B♭ Cl. 1 plays a half note G#4 with a *pp* dynamic. B♭ Cl. 2 and B♭ Cl. 3 play a half note G#4 with a *pp* dynamic. B. Cl. plays a half note G3 with a *p* dynamic. The second system covers measures 13 and 17. In measure 13, B♭ Cl. 1 plays a half note G#4 with a *pp* dynamic. B. Cl. plays a half note G3 with a *mf* dynamic. In measure 17, B♭ Cl. 1 plays a half note G#4 with a *pp* dynamic. B♭ Cl. 2 and B♭ Cl. 3 play a half note G#4 with a *pp* dynamic. B. Cl. plays a half note G3 with a *p* dynamic. The score includes various articulations such as slurs, accents, and dynamic markings.

Parado

17

B♭ Cl. 1

pp

B♭ Cl. 2

pp

B♭ Cl. 3

p

B. Cl.

p

21

B♭ Cl. 1

pp

B♭ Cl. 2

p

B♭ Cl. 3

p

B. Cl.

mf

pp

pp

25

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

f

p

mf

29

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

f

p

pp

3

The musical score is for a woodwind ensemble, specifically for B♭ Clarinets (1, 2, 3) and Bass Clarinet. It is divided into two systems, measures 25-28 and 29-32. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The first system (measures 25-28) features a strong bass line in the Bass Clarinet starting with a fortissimo (*f*) dynamic, while the B♭ Clarinets play a melody starting with a piano (*p*) dynamic. The second system (measures 29-32) continues the bass line and introduces a triplet in the second B♭ Clarinet, which plays at a pianissimo (*pp*) dynamic. The first B♭ Clarinet continues its melody with a piano (*p*) dynamic, and the third B♭ Clarinet plays a melody with a piano (*p*) dynamic. The Bass Clarinet continues its strong bass line with a fortissimo (*f*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

The musical score is written for four B♭ Clarinets, labeled B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. (Bass Clarinet). The score is divided into two systems, with the first system starting at measure 33 and the second at measure 37.

System 1 (Measures 33-36):

- B♭ Cl. 1:** Measures 33 and 34 are whole rests. In measure 35, it plays a triplet of eighth notes (B♭, A, G) marked *p*. Measure 36 is a whole rest.
- B♭ Cl. 2:** Measures 33 and 34 are marked *mf* and feature a triplet of eighth notes (B♭, A, G) with a trill (*tr*) on the final note. Measure 35 is marked *mf* and has a whole rest. Measure 36 is marked *mf* and features a triplet of eighth notes (B♭, A, G) with a trill (*tr*) on the final note.
- B♭ Cl. 3:** Measures 33 and 34 are whole rests. In measure 35, it plays a triplet of eighth notes (B♭, A, G) marked *p*. Measure 36 is a whole rest.
- B. Cl.:** Measures 33 and 34 are whole rests. In measure 35, it plays a triplet of eighth notes (B♭, A, G) marked *p*. In measure 36, it plays a triplet of eighth notes (B♭, A, G) marked *mf*.

System 2 (Measures 37-40):

- B♭ Cl. 1:** Measures 37 and 38 are marked *p* and feature a triplet of eighth notes (B♭, A, G). Measure 39 is a whole rest. Measure 40 features a triplet of eighth notes (B♭, A, G).
- B♭ Cl. 2:** Measures 37 and 38 are whole rests. In measure 39, it plays a triplet of eighth notes (B♭, A, G) marked *p*. Measure 40 features a triplet of eighth notes (B♭, A, G).
- B♭ Cl. 3:** Measures 37 and 38 are marked *p* and feature a triplet of eighth notes (B♭, A, G). Measure 39 is a whole rest. Measure 40 features a triplet of eighth notes (B♭, A, G).
- B. Cl.:** Measures 37 and 38 are whole rests. In measure 39, it plays a triplet of eighth notes (B♭, A, G). In measure 40, it plays a triplet of eighth notes (B♭, A, G).

41

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

43

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

pp

p

mf

p

tr

f

The musical score is divided into two systems. The first system begins at measure 49 and the second at measure 53. Both systems are for four B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl.).

System 1 (Measures 49-52):

- B♭ Cl. 1:** Starts with a *pp* dynamic. Measures 50-52 show a sustained note with a long slur.
- B♭ Cl. 2:** Measures 50-52 show a melodic line with staccato articulation and a *p* dynamic.
- B♭ Cl. 3:** Measures 50-52 show a melodic line with staccato articulation and a *p* dynamic.
- B. Cl.:** Measures 50-52 show a melodic line with staccato articulation and a *p* dynamic.

System 2 (Measures 53-56):

- B♭ Cl. 1:** Starts with a *pp* dynamic. Measures 54-56 show a sustained note with a long slur.
- B♭ Cl. 2:** Measures 54-56 show a melodic line with staccato articulation and a *pp* dynamic.
- B♭ Cl. 3:** Measures 54-56 show a melodic line with staccato articulation and a *p* dynamic.
- B. Cl.:** Measures 54-56 show a melodic line with staccato articulation and a *pp* dynamic.

[illegible]

65

B♭ Cl. 1

p

B♭ Cl. 2

B♭ Cl. 3

p

B. Cl.

p

69

B♭ Cl. 1

pp

B♭ Cl. 2

pp

B♭ Cl. 3

pp

B. Cl.

pp

Lamento 1

Marcus Mota

Adagio $\text{♩} = 56$

The musical score is written for four parts: Clarinet in B \flat 1, Clarinet in B \flat 2, B \flat Cl. 1, and B \flat Cl. 2. The key signature has one flat (B \flat), and the time signature is 4/4. The tempo is Adagio, with a quarter note equal to 56 beats per minute. The score is divided into four systems, each containing two staves. The first system shows the Clarinet in B \flat 1 and Clarinet in B \flat 2. The second system shows B \flat Cl. 1 and B \flat Cl. 2. The third system shows B \flat Cl. 1 and B \flat Cl. 2. The fourth system shows B \flat Cl. 1 and B \flat Cl. 2. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The first system has a *p* marking under the Clarinet in B \flat 1 and a *mf* marking under the Clarinet in B \flat 2. The second system has a *p* marking under B \flat Cl. 1. The third system has a *p* marking under B \flat Cl. 1. The fourth system has a *p* marking under B \flat Cl. 1. The score is numbered 1, 5, 9, and 13 at the beginning of each system.

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[illegible]

37

B♭ Cl. 1

B♭ Cl. 2

mf *pp*

41

B♭ Cl. 1

B♭ Cl. 2

pp *p* *pp* *mf*

45

B♭ Cl. 1

B♭ Cl. 2

mf *p* *mf*

49

B♭ Cl. 1

B♭ Cl. 2

51

B♭ Cl. 1

B♭ Cl. 2

Detailed description: This is a musical score for two B♭ Clarinets (Cl. 1 and Cl. 2) for a piece titled 'Lamento I'. The score is divided into five systems, each containing two staves. The first system starts at measure 37. In the first system, Cl. 1 has a melodic line with a half note, a quarter note, and a half note, followed by a triplet of eighth notes. Cl. 2 has a half note, a quarter note, and a half note, followed by a triplet of eighth notes. The second system starts at measure 41. Cl. 1 has a half note, a quarter note, and a half note, followed by a half note. Cl. 2 has a half note, a quarter note, and a half note, followed by a half note. The third system starts at measure 45. Cl. 1 has a half note, a quarter note, and a half note, followed by a half note. Cl. 2 has a half note, a quarter note, and a half note, followed by a half note. The fourth system starts at measure 49. Cl. 1 has a half note, a quarter note, and a half note, followed by a half note. Cl. 2 has a half note, a quarter note, and a half note, followed by a half note. The fifth system starts at measure 51. Cl. 1 has a half note, a quarter note, and a half note, followed by a half note. Cl. 2 has a half note, a quarter note, and a half note, followed by a half note. The score includes dynamic markings: *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano). There are also articulation marks like accents and slurs.

53

B♭ Cl. 1

B♭ Cl. 2

p

55

B♭ Cl. 1

B♭ Cl. 2

p

57

B♭ Cl. 1

B♭ Cl. 2

59

B♭ Cl. 1

B♭ Cl. 2

pp

pp

Detailed description: This is a musical score for two B♭ Clarinets (Cl. 1 and Cl. 2) for a piece titled 'Lamento I'. The score covers measures 53 through 59. Measures 53 and 55 are marked with a piano (*p*) dynamic. Measures 57 and 59 are marked with a pianissimo (*pp*) dynamic. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), note values (quarter, eighth, and half notes), rests, and slurs. Fingerings are indicated by Roman numerals (IV, V, VI) below the notes. The score is presented in a four-staff format, with two staves for each instrument.

Lamento 2

Marcus Mota

Andante (♩ = 80)

Clarinet in B \flat 1

Clarinet in B \flat 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 1

B \flat Cl. 2

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2

B. CL. 1

B5 CL 2

B, CL 1

B5 CL 2

B5 CL 1

B. CL. 2

B. CL. 1

B-CL 2

B-CL 1

B5 CL 2

37

B♭ Cl. 1

B♭ Cl. 2

pp

p

tr

j

41

B♭ Cl. 1

B♭ Cl. 2

pp

tr

45

B♭ Cl. 1

B♭ Cl. 2

pp

pp

49

B♭ Cl. 1

B♭ Cl. 2

p

p

53

B♭ Cl. 1

B♭ Cl. 2

sub. p

sub. p

Detailed description: This musical score is for a piece titled 'Lamento 2', page 3. It features two staves for B♭ Clarinet 1 and B♭ Clarinet 2. The score is divided into five systems, each containing measures 37-40, 41-44, 45-48, 49-52, and 53. The time signature is 3/4. The first system (measures 37-40) shows B♭ Cl. 1 with rests and B♭ Cl. 2 with a melody starting on a half note G4, marked with *pp* and *p*. The second system (measures 41-44) shows both parts with melodic lines, marked with *pp* and *tr*. The third system (measures 45-48) shows B♭ Cl. 1 with a complex, fast melodic line marked with *pp* and *pp*, while B♭ Cl. 2 has a simple bass line. The fourth system (measures 49-52) shows both parts with a sustained melodic line, marked with *p*. The fifth system (measure 53) shows both parts with a sustained melodic line, marked with *sub. p*.

4 Lamento 2

B♭ Cl. 1

B♭ Cl. 2

57 *p*

B♭ Cl. 1

B♭ Cl. 2

61 *pp* *p* *p*

B♭ Cl. 1

B♭ Cl. 2

65 *pp*

B♭ Cl. 1

B♭ Cl. 2

69

B♭ Cl. 1

B♭ Cl. 2

73

B♭ Cl. 1

B♭ Cl. 2

The musical score is for two B♭ Clarinets (Cl. 1 and Cl. 2). It consists of five systems of staves. The first system (measures 57-60) shows both parts with a melodic line in Cl. 1 and a supporting line in Cl. 2, both starting with a *p* dynamic. The second system (measures 61-64) shows Cl. 1 with a *pp* dynamic and Cl. 2 with a *p* dynamic. The third system (measures 65-68) shows both parts with a *pp* dynamic. The fourth system (measures 69-72) shows both parts with a *p* dynamic. The fifth system (measures 73-76) shows both parts with a *p* dynamic. The piece is titled 'Lamento 2' and is in 3/4 time.

Esticomitias

Marcus Mota

Adagio $\text{♩} = 56$

The musical score is written for four parts: Clarinet in B \flat 1, Clarinet in B \flat 2, B \flat Cl. 1, and B \flat Cl. 2. The key signature has two flats (B \flat and E \flat), and the time signature is 3/4. The tempo is Adagio, with a quarter note equal to 56 beats per minute. The score is divided into four systems, each containing two staves. The first system shows the Clarinet in B \flat 1 and Clarinet in B \flat 2. The second system shows B \flat Cl. 1 and B \flat Cl. 2. The third system shows B \flat Cl. 1 and B \flat Cl. 2. The fourth system shows B \flat Cl. 1 and B \flat Cl. 2. The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *pp*). The first system has a measure number 1. The second system has a measure number 3. The third system has a measure number 9. The fourth system has a measure number 13.

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17

B♭ CL. 1

B♭ CL. 2

pp

pp

21

B♭ CL. 1

B♭ CL. 2

p

pp

25

B♭ CL. 1

B♭ CL. 2

pp

pp

p

p

29

B♭ CL. 1

B♭ CL. 2

pp

pp

rit.

Detailed description: This is a musical score for two B♭ Clarinets (CL. 1 and CL. 2). The score is divided into four systems, each containing two staves. The first system starts at measure 17. B♭ CL. 1 begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4, all beamed together. B♭ CL. 2 has a half rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4, all beamed together. The second system starts at measure 21. B♭ CL. 1 has a half rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4, all beamed together. B♭ CL. 2 has a half rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4, all beamed together. The third system starts at measure 25. B♭ CL. 1 has a half rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4, all beamed together. B♭ CL. 2 has a half rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4, all beamed together. The fourth system starts at measure 29. B♭ CL. 1 has a half rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4, all beamed together. B♭ CL. 2 has a half rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4, all beamed together. The score includes dynamic markings: *pp* (pianissimo) and *p* (piano). A *rit.* (ritardando) marking is present above the final measure of the fourth system.

Meetings 1

Marcus Mota

$\text{♩} = 80$

INTRO

The musical score is for the introduction of a piece titled "Meetings 1" by Marcus Mota. It is set in 3/4 time with a tempo of 80 beats per minute. The score consists of two systems of four staves each. The first system includes parts for Clarinet in B \flat 1, Clarinet in B \flat 2, Clarinet in B \flat 3, and Bass Clarinet. The second system includes parts for B \flat CL. 1, B \flat CL. 2, B \flat CL. 3, and B. CL. The music begins with a four-measure introduction. In the first system, Clarinet in B \flat 1 and 3 play a melody starting on G \flat 4, moving to A \flat 4, B \flat 4, and C5, while Clarinet in B \flat 2 plays a descending line from G \flat 4 to E \flat 4. The second system continues this texture, with B \flat CL. 1 and 3 playing a similar melody to the first system's Clarinet 1 and 3, and B \flat CL. 2 continuing its descending line. The Bass Clarinet and B. CL. parts are mostly rests, with some notes appearing in the second system. Dynamics include piano (*p*) and accents.

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Measures 9-12 of the musical score for Meetings I. The score is for four parts: B♭ CL. 1, B♭ CL. 2, B♭ CL. 3, and B. CL. The key signature has one flat (B♭). Measure 9 starts with a *p* dynamic. B♭ CL. 1 plays a melodic line with a slur over measures 9-10 and a breath mark. B♭ CL. 2 plays a lower melodic line with a slur over measures 9-10 and a breath mark. B♭ CL. 3 plays a lower melodic line with a slur over measures 9-10 and a breath mark. B. CL. is silent. Measure 11 continues the melodic lines. Measure 12 ends with a final note in each part.

Measures 13-16 of the musical score for Meetings I. The score is for four parts: B♭ CL. 1, B♭ CL. 2, B♭ CL. 3, and B. CL. Measure 13 starts with a *p* dynamic. B♭ CL. 1 plays a melodic line with a slur over measures 13-14 and a breath mark. B♭ CL. 2 plays a lower melodic line with a slur over measures 13-14 and a breath mark. B♭ CL. 3 plays a lower melodic line with a slur over measures 13-14 and a breath mark. B. CL. is silent. Measure 15 continues the melodic lines. Measure 16 ends with a final note in each part. The score concludes with a *pp* dynamic marking.

①

B♭ CL. 1

B♭ CL. 2

B♭ CL. 3

B. CL.

mf

f

21

B♭ CL. 1

B♭ CL. 2

B♭ CL. 3

B. CL.

mf

25

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

29

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

(2)

33

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

37

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

41

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

45

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

CODA

49

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

p

p

55

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

p

p

mf

pp

Meetings 2

Marcus Mota

INTRO

Adagio ♩ = 56

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

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①

9

B♭ Cl. 1

p

B♭ Cl. 2

p

B♭ Cl. 3

p

B. Cl.

mf

f

mf

fff

13

B♭ Cl. 1

p

mf

pp

B♭ Cl. 2

tr

pp

p

mf

B♭ Cl. 3

tr

p

mf

pp

B. Cl.

mf

mp

Detailed description: This is a musical score for a woodwind ensemble, specifically for B♭ Clarinets 1, 2, and 3, and Bass Clarinet. The score is divided into two systems. The first system covers measures 9 to 12, and the second system covers measures 13 to 16. The key signature has one flat (B♭), and the time signature is 4/4. Measure 9 starts with a circled '1' above the staff. Dynamics include piano (*p*), mezzo-forte (*mf*), fortissimo (*f*), and fortississimo (*fff*). There are also crescendo and decrescendo hairpins. The second system begins at measure 13, marked with a '13' above the staff. It includes trills (*tr*) and further dynamic markings like *pp* (pianissimo) and *mp* (mezzo-piano). The notation includes various note values, rests, and articulation marks.

17

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

21

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

The musical score is for a piece titled "Meetings 2" and is page 3 of the score. It features four staves for B♭ Clarinet (Cl.) instruments: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. (Bass Clarinet). The score is divided into two systems. The first system covers measures 17 to 20. Measure 17 starts with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. B♭ Cl. 1 has a trill on the first note (B♭4), followed by a quarter rest. B♭ Cl. 2 and B♭ Cl. 3 have quarter rests. B. Cl. has a quarter rest. In measure 18, the time signature changes to 3/4. B♭ Cl. 1 has a whole rest. B♭ Cl. 2 and B♭ Cl. 3 have eighth notes (B♭4, A♭4, G♭4) beamed together, marked with a "3" and a slur. B. Cl. has a whole rest. In measure 19, all instruments have whole rests. In measure 20, the key signature changes to two flats (B♭, E♭). B♭ Cl. 1 has a whole rest. B♭ Cl. 2 and B♭ Cl. 3 have eighth notes (B♭4, A♭4, G♭4) beamed together, marked with a "3" and a slur. B. Cl. has a whole rest. The second system covers measures 21 to 24. Measure 21 starts with a treble clef, a key signature of two flats (B♭, E♭), and a 4/4 time signature. B♭ Cl. 1 has a whole rest. B♭ Cl. 2 has a quarter note (B♭4) followed by a trill (A♭4, G♭4). B♭ Cl. 3 has a quarter note (B♭4) followed by a trill (A♭4, G♭4). B. Cl. has a quarter note (B♭4) followed by a trill (A♭4, G♭4). In measure 22, B♭ Cl. 1 has a whole rest. B♭ Cl. 2 and B♭ Cl. 3 have eighth notes (B♭4, A♭4, G♭4) beamed together, marked with a "3" and a slur. B. Cl. has a whole rest. In measure 23, B♭ Cl. 1 has a whole rest. B♭ Cl. 2 and B♭ Cl. 3 have eighth notes (B♭4, A♭4, G♭4) beamed together, marked with a "3" and a slur. B. Cl. has a whole rest. In measure 24, B♭ Cl. 1 has a whole rest. B♭ Cl. 2 and B♭ Cl. 3 have eighth notes (B♭4, A♭4, G♭4) beamed together, marked with a "3" and a slur. B. Cl. has a whole rest. The score includes dynamic markings such as *mf* and *f*, and articulation markings like accents and slurs.

4
2 Meetings 2

System 1 (Measures 4-7):

- B♭ CL. 1:** Measure 4: *p* (quarter note, half note); Measure 5: *pp* (quarter note, half note); Measure 6: *mf* (quarter note, half note); Measure 7: *fff* (quarter note, half note).
- B♭ CL. 2:** Measure 4: *p* (quarter note, half note); Measure 5: *mf* (quarter note, half note); Measure 6: *p* (quarter note, half note); Measure 7: *fff* (quarter note, half note).
- B♭ CL. 3:** Measure 4: *p* (quarter note, half note); Measure 5: *p* (quarter note, half note); Measure 6: *mf* (quarter note, half note); Measure 7: *fff* (quarter note, half note).
- B. CL.:** Measure 4: *p* (quarter note, half note); Measure 5: *pp* (quarter note, half note); Measure 6: *mf* (quarter note, half note); Measure 7: *fff* (quarter note, half note).

System 2 (Measures 29-32):

- B♭ CL. 1:** Measure 29: *pp* (quarter note, half note); Measure 30: *mf* (quarter note, half note); Measure 31: *fff* (quarter note, half note); Measure 32: *ppp* (quarter note, half note).
- B♭ CL. 2:** Measure 29: *pp* (quarter note, half note); Measure 30: *f* (quarter note, half note); Measure 31: *fff* (quarter note, half note); Measure 32: *ppp* (quarter note, half note).
- B♭ CL. 3:** Measure 29: *pp* (quarter note, half note); Measure 30: *f* (quarter note, half note); Measure 31: *fff* (quarter note, half note); Measure 32: *ppp* (quarter note, half note).
- B. CL.:** Measure 29: *pp* (quarter note, half note); Measure 30: *f* (quarter note, half note); Measure 31: *fff* (quarter note, half note); Measure 32: *ppp* (quarter note, half note).

3

B♭ Cl. 1 *p*

B♭ Cl. 2 *f*

B♭ Cl. 3 *mf*

B. Cl.

35

B♭ Cl. 1 *p*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *p*

37

B♭ CL 1

B♭ CL 2

B♭ CL 3

B. CL.

41

B♭ CL 1

B♭ CL 2

B♭ CL 3

B. CL.

The musical score is written for four parts: B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, and Bass Clarinet. The score is divided into two systems. The first system (measures 37-40) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (measures 41-44) features a more sustained melody for the upper parts and a continuous eighth-note pattern for the Bass Clarinet. Dynamics include *fff*, *pp*, *p*, *f*, *mf*, and *f*. The key signature has one sharp (F#).

43

B♭ CL 1

B♭ CL 2

B♭ CL 3

B. CL.

p

44

B♭ CL 1

B♭ CL 2

B♭ CL 3

B. CL.

f

3 3 3 3 3 3

3 3 3 3 3 3

The musical score is for a piece titled "Meetings 2" and is page 7. It features four staves: B♭ CL 1, B♭ CL 2, B♭ CL 3, and B. CL. The score is divided into two systems. The first system covers measures 43 and 44. In measure 43, all four staves have a whole rest. In measure 44, all four staves begin a melodic line starting on a half note G4 (B♭ CL 1), F#4 (B♭ CL 2), E4 (B♭ CL 3), and D4 (B. CL.), followed by quarter notes and eighth notes. The dynamics are marked *p* (piano). The second system covers measures 45 and 46. In measure 45, B♭ CL 1 and B♭ CL 2 continue their melodic lines, while B♭ CL 3 and B. CL. have whole rests. In measure 46, B♭ CL 1 and B♭ CL 2 have whole rests, while B♭ CL 3 and B. CL. play a rapid sixteenth-note triplet pattern. The dynamics are marked *f* (forte). The triplet patterns in measures 46 and 47 are marked with "3" above the notes.

CODA

Meetings 3

Marcus Mota

INTRO
Moderato (♩ = c. 108)

Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3
Bass Clarinet
B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3
B. Cl.

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①

17

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

21

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

24

Meetings 3

rit.

4
2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

mf

mf

ppp

a tempo

29

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

p

pp

pp

pp

pp

pp

33 *rit.* *ppp*

34 *a tempo* *pp*

35 *pp*

36 *pp*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

41

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

45

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

The musical score is for a woodwind section consisting of three B♭ Clarinets (Cl. 1, 2, 3) and one Bass Clarinet (B. Cl.). The score is divided into two systems, measures 41-44 and 45-48. The key signature has one flat (B♭). The time signature is 4/4. The dynamics range from *p* (piano) to *mf* (mezzo-forte) and *f* (forte). The notation includes various musical symbols such as notes, rests, slurs, and accents.

49

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

53

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

The musical score is for a piece titled "Meetings 3". It consists of two systems of staves, each containing four parts for B♭ Clarinet (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl.). The first system starts at measure 49 and the second system starts at measure 53. The music is written in treble clef with a key signature of one flat (B♭). The dynamics range from *p* (piano) to *pp* (pianissimo) and *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece concludes with a double bar line and a 2/4 time signature.

8
CODA

Meetings 3

57

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B♭ Cl. 3 *pp*

B. Cl. *p*

61

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B♭ Cl. 3 *pp*

B. Cl.

[illegible]

73

a tempo

B♭ Cl. 1 *ppppp*

B♭ Cl. 2 *ppppp*

B♭ Cl. 3 *sub p*

B. Cl. *sub p*

77

B♭ Cl. 1 *ppppp*

B♭ Cl. 2 *ppp*

B♭ Cl. 3 *pppp*

B. Cl. *ppp*

AULÓDICA 1

Marcus Mota

(♩ = 110)

Clarinet in B \flat

Bass Clarinet

B \flat Cl.

B. Cl.

B \flat Cl.

B. Cl.

B \flat Cl.

B. Cl.

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2 AULÓDICA I

(♩ = 110)

9

B \flat Cl. *mf*

B. Cl. *mf*

11

B \flat Cl. *pp*

B. Cl. *pp*

13

B \flat Cl. *mf*

B. Cl. *mf*

15

B \flat Cl. *p* *tr* *mf*

B. Cl. *p* *mf*

17

B \flat Cl. *pp* *mf*

B. Cl. *pp*

19 *p* *pp*

21 *mf* *p* *rit.*

23 *pp* *mf* *p*

25 *a tempo* *pp* *mf*

27 *mf* *p*

Detailed description: This musical score is for a piece titled 'AULÓDICA I', page 3. It features two staves: B♭ Clarinet (B♭ Cl.) and Bass Clarinet (B. Cl.). The score is divided into measures 19 through 28. Measures 19-20 show the B♭ Cl. playing a melodic line with a trill (tr) and a dynamic change from *p* to *pp*. The B. Cl. plays a sustained low note. Measures 21-22 show the B♭ Cl. with a trill and a dynamic change from *p* to *mf*. The B. Cl. plays a triplet of eighth notes. Measures 23-24 show the B♭ Cl. with a trill and a dynamic change from *p* to *mf*. The B. Cl. plays a triplet of eighth notes. Measures 25-26 show the B♭ Cl. with a trill and a dynamic change from *p* to *mf*. The B. Cl. plays a triplet of eighth notes. Measures 27-28 show the B♭ Cl. with a trill and a dynamic change from *p* to *mf*. The B. Cl. plays a triplet of eighth notes. The score includes various musical notations such as trills, triplets, and dynamic markings.

29

B \flat Cl. *mf* *p* 3

B. Cl. *mf* *p* 3

31

B \flat Cl. *pp* 3

B. Cl. *pp* 3

33

B \flat Cl. 3 *pp*

B. Cl. 3 *mf*

35

B \flat Cl. *mf*

B. Cl.

37

B \flat Cl. *pp*

B. Cl. *p*

Detailed description: This is a musical score for two clarinets, B♭ Clarinet (B \flat Cl.) and B Clarinet (B. Cl.), for a piece titled 'AULÓDICA I'. The score covers measures 29 through 37. The key signature has two flats (B♭ and E♭). The time signature is 3/4. The score is written in a system of two staves per measure. Measure 29: B \flat Cl. starts with a half note G4 (mf), followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A3

AULÓDICA I

5

39

B \flat Cl.

B. Cl.

41

B \flat Cl.

B. Cl.

43

B \flat Cl.

B. Cl.

45

B \flat Cl.

B. Cl.

47

B \flat Cl.

B. Cl.

p

pp

pp

p

pp

pp

The musical score is for a piece titled "AULÓDICA I" on page 5. It consists of five systems of staves, each with a B \flat Clarinet (B \flat Cl.) and a Bass Clarinet (B. Cl.) part. The key signature has one sharp (F#) and the time signature is 3/4. Measure numbers 39, 41, 43, 45, and 47 are indicated at the start of each system. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *p* (piano) and *pp* (pianissimo). A trill is marked in measure 39 on the B \flat Cl. staff. A large slur covers measures 41 and 43 on the B \flat Cl. staff. The score ends with a double bar line after measure 47.

49

B \flat Cl. *mf* *tr* *pp*

B. Cl. *p* *pp*

51

B \flat Cl. *pp* *mf*

B. Cl. *pp* *mf*

53

B \flat Cl. *mf* *rit.*

B. Cl. *p*

55

B \flat Cl. *mf*

B. Cl. *p*

56

B \flat Cl. *mf*

B. Cl. *p*

The musical score is for two parts: B \flat Clarinet (B \flat Cl.) and B Clarinet (B. Cl.). It consists of six systems of staves, each containing two staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as dynamics (*mf*, *pp*, *p*, *rit.*), articulation (*tr*), and phrasing slurs. The measures are numbered 49 through 56. The final measure (56) ends with a double bar line.

Aulódicas 2

Marcus Mota

$\text{♩} = 63$

Clarinet in B \flat 1

Clarinet in B \flat 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 1

B \flat Cl. 2

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2 Aulódicas 2

B♭ Cl. 1

B♭ Cl. 2

16 *pp* *mf* *p* *pp*

(♩ = 110)

20 *mf* *mf* *pp*

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

tr 2 tr 2

28 *p* *p* *mf* *mf*

32 *pp* *pp*

36

B♭ Cl. 1

B♭ Cl. 2

p

mf

40

B♭ Cl. 1

B♭ Cl. 2

f

pp

p

mf

44

B♭ Cl. 1

B♭ Cl. 2

f

mf

rit.

48

B♭ Cl. 1

B♭ Cl. 2

pp

p

52

B♭ Cl. 1

B♭ Cl. 2

mf

p

(♩ = 93)

56

B♭ Cl. 1

B♭ Cl. 2

60

B♭ Cl. 1

B♭ Cl. 2

64

B♭ Cl. 1

B♭ Cl. 2

68

B♭ Cl. 1

B♭ Cl. 2

72

B♭ Cl. 1

B♭ Cl. 2

Detailed description: The image shows a page of a musical score for two B♭ Clarinets. The page is numbered 4 at the top left. The title 'Aulódicas 2' is at the top center. The tempo is indicated as (♩ = 93). The score is divided into five systems, each with a measure number (56, 60, 64, 68, 72) at the beginning of the first staff. Each system contains two staves, B♭ Cl. 1 and B♭ Cl. 2. The music is written in treble clef with a key signature of one flat (B♭). The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). There are various articulation marks, including accents (^) and slurs. The notation includes eighth and sixteenth notes, rests, and ties.

76

B♭ Cl. 1

B♭ Cl. 2

78

B♭ Cl. 1

B♭ Cl. 2

82

B♭ Cl. 1

B♭ Cl. 2

86

B♭ Cl. 1

B♭ Cl. 2

90

B♭ Cl. 1

B♭ Cl. 2

92

B♭ Cl. 1

B♭ Cl. 2

The musical score is for two B♭ Clarinets (Cl. 1 and Cl. 2) across measures 76 to 92. The notation is in treble clef with a key signature of one flat (B♭). The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. Dynamic markings include *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *p̃* (pianissimo with a tilde). There are also accents and slurs. The measures are grouped into four systems of two staves each. Measure numbers 76, 78, 82, 86, 90, and 92 are indicated at the start of their respective systems.

AULÓDICA 3

Marcus Mota

Adagio ♩ = 56

The image displays a musical score for two instruments: Bass Clarinet and B. Cl. (Bass Clarinet). The score is written in 6/8 time and consists of eight staves, each representing a measure of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1 (Bass Clarinet): Measures 1-4. Dynamics: *p*, *pp*, *p*.

Staff 2 (B. Cl.): Measures 5-8. Dynamics: *p*. Includes a triplet of eighth notes in measure 6.

Staff 3 (B. Cl.): Measures 9-12. Dynamics: *mf*, *p*, *pp*. Includes a trill in measure 12.

Staff 4 (B. Cl.): Measures 13-16. Dynamics: *p*, *pp*.

Staff 5 (B. Cl.): Measures 17-20. Dynamics: *p*.

Staff 6 (B. Cl.): Measures 21-24. Dynamics: *pp*, *p*. Includes a triplet of eighth notes in measure 22.

Staff 7 (B. Cl.): Measures 25-28. Dynamics: *pp*, *p*. Includes a triplet of eighth notes in measure 26.

Staff 8 (B. Cl.): Measures 29-32. Dynamics: *p*. Includes a triplet of eighth notes in measure 30. The piece concludes with the marking *a tempo*.

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33 B. Cl. *pp* *p*

37 B. Cl. *tr*

39 B. Cl. *Allegro* (♩ = ca. 120) *f* *p* *mf* *p*

41 B. Cl. *mf* *f* *p*

43 B. Cl. *mf* *p*

45 B. Cl. *f* *p* *mf* *p*

47 B. Cl. *pp*

49 B. Cl. *mf* *f*

51 B. Cl. *p*

53 B. Cl. *f* *p* *f* *p*

55 B. Cl. *f* *p* *mf*

57 B. Cl. *p*

59 B. Cl. *pp* *mf*

61 B. Cl. *pp*

63 B. Cl. *mf* Andante (♩ = 80)

65 B. Cl.

67 B. Cl. *pp*

69 B. Cl.

B. Cl. 71 *p*

B. Cl. 73 *pp*

B. Cl. 75 *mf*

B. Cl. 77 *p*

B. Cl. 78 *pp* *p* *pp* *mf*

B. Cl. 82 *p* *pp*

B. Cl. 86 *p*

B. Cl. 89