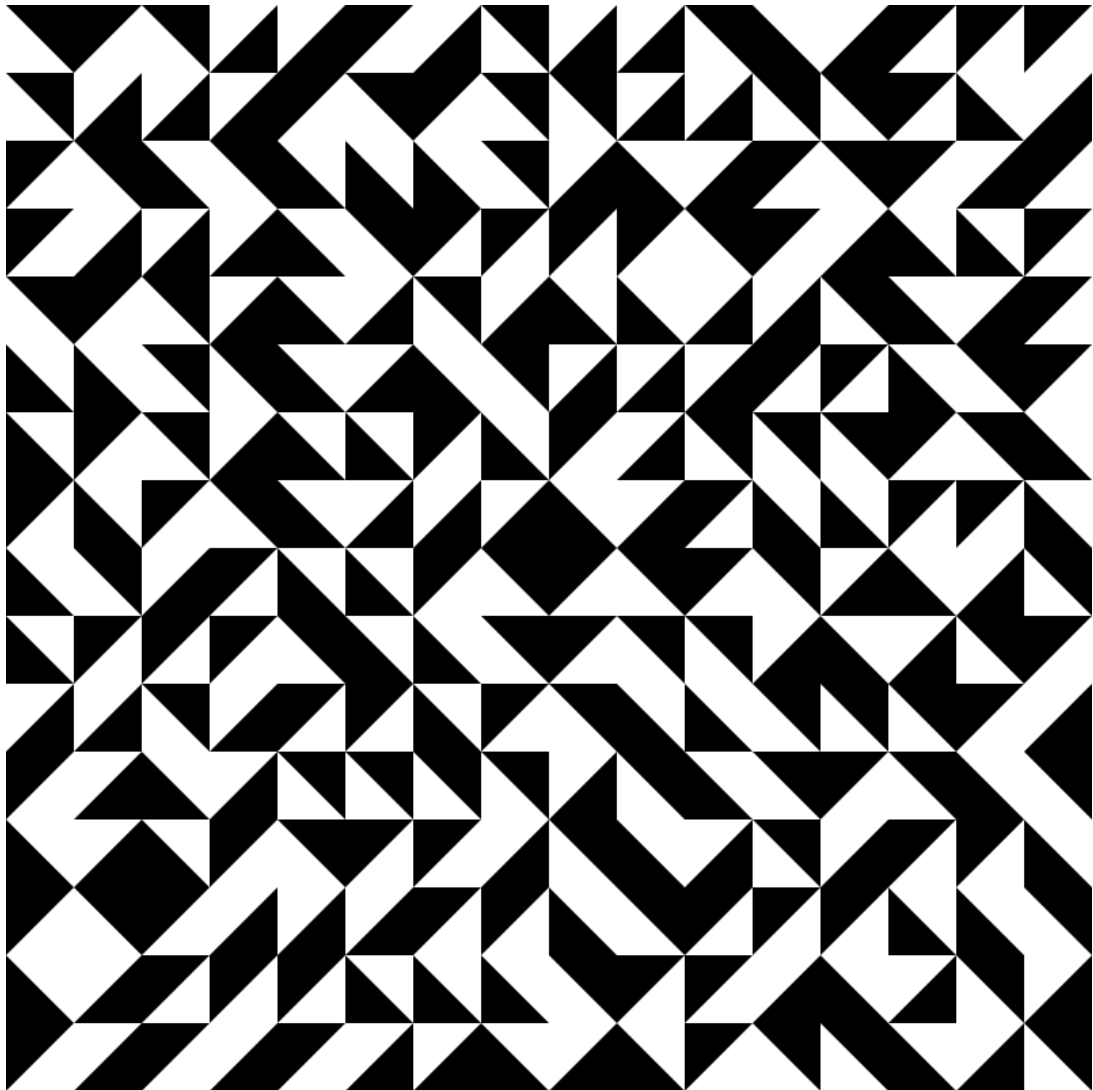


Santiago Beis

Mosaico - Tesselação



(2017- 2019)

Quarteto de cordas e Clarinete

Grade

Performance Notes / Notas de Performance

- **Pizzicato.**

Violins and Viola:

If pizzicato chords is made by two notes those should be played at the same time /

Se o acorde em pizzicato é formado por duas cordas, devem ser tocadas simultaneamente.

If pizzicato chords is made by three or more notes, those should be played like a fast arpeggio, a strum. /

Se o acorde em pizzicato é formado três cordas, tocar como arpeggio rápido, quasi chitarra.

Violoncello:

All notes in pizzicato chords should be played without arpeggiation.

Todo acorde de duas ou mais cordas em pizzicato deve ser tocado sem arpeggiar.

Program notes - Notas de programa

This piece is designed made of small melodic blocks that intersect and form a global harmonic system procedurally presented by the interventions of the ensemble instruments. Of a textural character, but seeking to generate direction and movement, uses a similar coupling technique to connect different forms that share a series of interlocking sides as in the mosaics of Mesopotamia (3000 BC), ancient Greece (800 BC), or in the work of MC Escher (1969 last work).

Esta peça concebe-se feita de pequenos blocos melódicos que se interconectam e formam um sistema harmônico global na memória. O mesmo é processualmente apresentado pelas intervenções entre os instrumentos do ensemble. De caráter textural, mas que procura gerar direção e movimento, a obra utiliza uma técnica similar acoplado formas distintas por compartilhar uma série de lados, como apreciável nos mosaicos da Mesopotamia (3000 BC), Grécia antiga (800 BC), ou nos trabalhos de M. C. Escher (1969 última obra).

Cover artwork / arte de capa: Random truchet tiles, from: "Mémoire sur les combinaisons" (1704) in Cyril (1987).

MOSAICO

(Tesselation - Tesselação)

Quinteto #2 para Marcelo Oliveira
Santiago Beis
(2017- 2019)
Curitiba

Presto $\text{♩} = \text{c. } 90$

Clarinete em B \flat

(p-pp)
sotto voce

Violin I

(p-pp)
sotto voce

B \flat Cl.

5

Vln. I

5

1

B \flat Cl.

9

Vln. I

Vln. II

Vla.

(p-pp)

mp

pp

sul pont.

pos. nat.

12

B \flat Cl.

Vln. I

Vln. II

Vla.

mf

(p-pp)

16

B \flat Cl.

Vln. I

Vln. II

Vla.

harm.

Vc.

mf

(p-pp)

(result. harm.)

sul pont. I

L.V. Sempre

I II

pp \triangleleft *f*

pp sf

20

B♭ Cl. *mf* (*p-pp*)

Vln. I

Vln. II (*p-pp*)

Vla.

Vc. *p sf p sf* (*p-pp*)

24

B♭ Cl.

Vln. I Pos. nat.

Vln. II Pos. nat.

Vla. Pos. nat.

harm.

Vc. *mp sf mf pp sf p*

29

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

mf

p sf sf

32

B♭ Cl.

Vln. I

Vln. II

Vla.

harm.

Vc.

(p-pp)

mf

(p-pp)

mf pp mf

(p-pp)

mf sf

mf sf

36

B♭ Cl. *mf* (*p-pp*) (*p-mf*)

Vln. I

Vln. II *pp* *mf* (*p-pp*)

Vla. (*p-pp*)

Vc. *sf sf* *mf* (*p-pp*)

40

B♭ Cl. *pp*

Vln. I

Vln. II

Vla.

Vc. *mf* (*p-pp*) *< fz* *p* *< f*

44

B \flat Cl. *Frull.* *(p-pp)* *mf* *(p-pp)*

Vln. I

Vln. II

Vla.

harm.

Vc. *sf p* *pp* *sf* *sf p*

III II I

III

II I

48

B \flat Cl. *sf* *p*

Vln. I *mf* *p*

Vln. II *mf* *(p-pp)*

Vla.

Vc. *p* *mf*

2

52

B♭ Cl. *mf* *pp*

Vln. I *pp* *mf*

Vln. II *mf* *pp*

Vla. *mf*

Vc. *mf* *p* *f*

56

B♭ Cl. *mf* *pp*

Vln. I *pp subito* *mf* *mf* *(p-pp)*

Vln. II *mf* *pp* *mf* *(p-pp)*

Vla. *pp* *f* *(p-pp)*

harm. *mf* *diminuendo*

Vc. *mf* *p* *f* *fp* L.V. *mf* *Senza vib.*

60

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

p

64

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

pp-ppp *mf* *(p-pp)*

pp-ppp *mf* *(p-pp)*

pp-ppp *mf* *(p-pp)*

Molto sul pont.

III > *espress.* *pp* *sf* *cresc.*

III II I

68

B♭ Cl.

Vln. I

Vln. II

Vla.

harm.

Vc.

mf *pp* *mf* *pp* *mf* *mf* *f*

72

B♭ Cl.

Vln. I

Vln. II

Vla.

harm.

Vc.

sul pont.

76

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

perdendosi..

ppp

ppp

fz

80

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

ppp

pp-ppp

pp-ppp

pp-ppp

pp-ppp

Pos. nat.

(Sul Pont.)

(Sul Pont.)

(Sul Pont.)

pp-ppp

84

B♭ Cl. *mf* *pp* (5) *(p-pp) sotto voce*

Vln. I *mf* *(pp-ppp)* *(p-pp)*

Vln. II *(p-mf)* *(pp-ppp)*

Vla. Pos. nat.

harm.

Vc. *fz* I II III

88

B♭ Cl.

Vln. I

Vln. II

Vla. *(p-pp) sotto voce*

Vc. *(p-pp) sotto voce* sul pont. II I V

92

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

p

p

96

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

(p-pp)

pos. nat.

(p-mf)

Musical score for measures 100-103. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The music is written in treble clef for the upper instruments and bass clef for the lower instruments. The key signature has two sharps (F# and C#). The tempo is marked with a hairpin indicating a gradual increase in volume. The dynamic marking *(p-pp)* is placed below the Vc. staff.

Musical score for measures 104-107. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The music is written in treble clef for the upper instruments and bass clef for the lower instruments. The key signature has two sharps (F# and C#). The tempo is marked with a hairpin indicating a gradual increase in volume. Dynamic markings include *fp* for B♭ Cl., *mf* for Vln. I, *mf* and *pp* for Vln. II, and *vib. ad lib.* for Vc. The dynamic marking *(p-pp)* is also present for the B♭ Cl. in the second measure of this system.

108

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

(p-pp)

pp subito

6

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

(p-pp)

mf

pp

pp

mf

pp

(p-pp)

mf

pp

mf

pp

(p-pp)

(V \square) sotto voce

(p-pp)

115

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

pp

senza vib.

cresc.

Dim..

120

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

cresc.

mf

cresc.

mf

7

124

B♭ Cl. *pp* *mf* *pp* *mf*

Vln. I *p* *mf*

Vln. II *sf* *p*

Vla. *mf* *sf* *pp*

Vc. *mf* *sf* *mp*

pizz. arco

128

B♭ Cl. *pp* *mf* (*p-pp*) *mf*

Vln. I I II *sf* *p*

Vln. II *mf* *pp* *mf*

Vla. *p*

harm. L.V. Sempre *p*

Vc. arco *mf* *cresc.*

II III

132

B♭ Cl. *mf* *p*

Vln. I *mf* *p* *mf*

Vln. II *pp* *mf* *pp* *mp* *mf*

Vla. *mf* *pp* *mp* *mf*

harm. 132

Vc. 132 *molto espress.* *f*

8

136

B♭ Cl. *p* *mf* *pp*

Vln. I *f* *pp* *mf* *pp*

Vln. II *pp* *mf* *pp* *mf*

Vla. *mf* *pizz.* *arco* *ppp* *mf* *pp*

Vc. 136 *f* *ppp* *L.V.* *II* *mf* *pp* *sf*

140

B♭ Cl. *pp* *< mf >* *pp* *p* *∅*

Vln. I *pp*

Vln. II *p* arco *brillante*

Vla. *mf* *pp* *p* *mf* *mf*

Vc. *p* *f*

144

B♭ Cl. *(p-pp)* 9

Vln. I *mf* *(p-pp)* *sf* *(p-pp)*

Vln. II *pizz.* *arco* *(b)* *(b)* *f* *(p-pp)*

Vla. *f* *pizz.* *pp* *pizz.* *p dolce*

Vc. *p*

Musical score for measures 148-151. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part features a melodic line with a *bisb.* marking and dynamic markings of *dolce*, *mf*, and *ppp*. The Vln. I part has a *II* marking and dynamic markings of *(p-pp)* and *pizz.*. The Vln. II part has dynamic markings of *dolce*, *mf*, *pp*, and *sf*. The Vla. part has dynamic markings of *sf* and *pp subito*. The Vc. part has dynamic markings of *sf* and *p*.

Musical score for measures 152-155. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part has dynamic markings of *mf* and *pp*. The Vln. I part has dynamic markings of *mf*, *p*, *mf*, and *(pp-ppp)*. The Vln. II part has dynamic markings of *arco* and *(p-pp)*. The Vla. part has dynamic markings of *p* and *f*. The Vc. part has dynamic markings of *f* and *p*. The instruction *Senza vib.* is present above the Vln. I part.

156

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

Vln. I *mf* *pizz.* *arco* *p*

Vln. II *pp* *mf* *pp*

Vla. *sf* *arco* *ppp*

Vc. *f* *arco* *p*

160

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

Vln. I *(V.S.)* *p* *mf* *pp*

Vln. II *arco* *mf*

Vla. *mf* *pizz.* *sf* *sf*

Vc. *pp* *sf* *mp* *p*

10

Musical score for measures 164-171. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part starts at measure 164 with a *mf* dynamic and transitions to *ppp* by measure 171. The Vln. I part starts at measure 164 with a *p* dynamic and transitions to *pp* by measure 171. The Vln. II part starts at measure 164 with a *p* dynamic and transitions to *pp* by measure 171. The Vla. part starts at measure 164 with a *sf* dynamic. The Vc. part starts at measure 164 with a *pizz.* dynamic and a *p* dynamic.

Musical score for measures 168-175. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part starts at measure 168 with a *p* dynamic and transitions through *mf*, *p*, *mf*, and *pp*. The Vln. I part starts at measure 168 with a *pizz.* dynamic and a *sf* dynamic, transitioning through *ppp*, *p*, and *pp*. The Vln. II part starts at measure 168 with a *pp* dynamic and transitions through *mf*, *ppp*, and *pp*. The Vla. part starts at measure 168 with a *sf* dynamic and transitions through *pp*, *arco*, *mf*, and *ppp*. The Vc. part starts at measure 168 with a *arco* dynamic and a *sfz* dynamic, transitioning through *p*, *pp*, and *mf*.

172

B♭ Cl. *p* *p* *mf*

Vln. I *ppp* *mf* *sf*

Vln. II *mf* *ppp* *p* *mf*

Vla. *p* *pizz.* *sf* *p*

Vc. *p* *sfz* *p*

molto vib.

pizz.

176

B♭ Cl. *p* *f pp* (solo) *(p-mf)* *cantabile*

Vln. I *mf* *p* *sf* *pp* *arco* *Detaché*

Vln. II *(p-pp)* *p* *pp* *arco* *detaché*

Vla. *(p-pp)* *sf* *p* *pp*

Vc. *(p-pp)* *sfz* *p* *pp*

11

180

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

II brillante

sf

pp

pizz.

arco

p

pp

p

pp

184

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

12

p

pizz.

sf

mf

pp

p

sf

p

mf

p

pp

p

sfz

188

B♭ Cl. *mf* *p* *fp*

Vln. I arco *p* *mf* *p* *sf* *pp* I ord.

Vln. II *mf* *p* pizz. arco *detaché* (*p-pp*)

Vla. arco *pp* pizz. *sf* arco *detaché* (*p-pp*)

Vc. 188 arco *p* *pp* pizz. *sfz* *p*

192

B♭ Cl. *p dolce*

Vln. I 192 pizz. *pp* *p* *sf* *p*

Vln. II

Vla.

Vc. 192 *p* *sfz* *p*

196

B \flat Cl. *ppp* *pp*

Vln. I *c / Clar.* *(p-pp)* *sf* *p* *pp*

Vln. II

Vla.

Vc. *pp* *sfz* *p*

200

B \flat Cl. TACET

Vln. I *sf* TACET arco *pizz.* *ppp*

Vln. II *p* *pp* *sf*

Vla. *p*

Vc. *sfz* TACET *p*

13

204

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

(p-mf)

mf p

sf p

arco pp

arco p

arco p

Sul Pont. pos. nat.

sfz mf f mf

208

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

pp mf pp

pizz. arco

sf pp mf

mf fp pp

arco

arco

sf p sf

14

Musical score for measures 212-215. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part starts at measure 212 with a dynamic of *f*, which then transitions to *pp* and *pp dolce*. The Vln. I part begins with *fp pizz.* and includes *pizz.* and *arco* markings. The Vln. II part starts with *sf* and includes *p*, *pp*, *p dolce*, and *pp* dynamics. The Vla. part features *pp* dynamics. The Vc. part includes *pizz.* and *p* dynamics.

Musical score for measures 216-219. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part starts at measure 216 with dynamics of *mp*, *pp*, and *fp*. The Vln. I part includes *mf*, *pp*, and *pp* dynamics. The Vln. II part includes *mf* and *p* dynamics. The Vla. part includes *mf* dynamics and a box labeled "Deixar arco". The Vc. part includes a box labeled "Deixar arco".

15

220

B♭ Cl. *ppp* (*p-mf*) *ppp* *mf* *p*

Vln. I *mf* *pp* *mf* *pp mf* *pizz.* (*p-pp*)

Vln. II *mf* *mf* *mf*

Vla. *mf* *pizz.*

Vc. *mf*

224

B♭ Cl.

Vln. I *pizz.* *p* *arco* (*p-pp*)

Vln. II *arco* *p*

Vla. *p*

Vc. *p*

228

B♭ Cl. *pp* *fp* *pp* *dolce*

Vln. I 228 *mf ff* *brilhante* Sul Pont. flautato *(p-mf)*

Vln. II *pizz.* *arco* *p* *mf*

Vla. *arco* *mf p* *(p-mf)*

Vc. 228 *f*

232

B♭ Cl. *mf* *ppp* (16)

Vln. I 232

Vln. II *pp*

Vla. *pizz.* *mf*

Vc. 232 *mf*

236

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

241

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

17

ppp

(Sul Pont.)
Ord.

II I II L.V.

Deixar arco

p - mf *sf* *pp* *mf*

flautando

pizz.

mp *p*

mf *mf*

p *mf*

246 *como sino*

B♭ Cl. *mf* *mf*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* *p*

Vc. *mf* *p*

251

B♭ Cl. *pp* (*pp-ppp*)

Vln. I *pp* *mf* *p* *sfz*

Vln. II *pp* (*mf-f*) *p*

Vla. *pp* *p*

Vc. *pp* *p*

III II (nat.) I

III IV II III II III

255

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

mf *pp*

mf *pp*

mf *pp*

mf *pp*

mf *pp*

18

260

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

pp *mf* *mf*

mf

f

pizz.

(p-mf) *(p-mf)*

264

B♭ Cl. *p* *ppp* *p* (*pp-ppp*)

Vln. I III I L.V. III *f* *sfz* *sfz*

Vln. II *p*

Vla.

Vc. 264

268

B♭ Cl. *p* *mf* (*p-pp*)

Vln. I II III II I (nat.) *mf* (*p-mf*) *sf*

Vln. II *sf*

Vla.

Vc. 268 *p*

19

B \flat Cl. *pp* *cresc.* *p*

Vln. I 272

Vln. II 272

Vla. *cresc.*

Vc. 272 *cresc.*

B \flat Cl. 276

Vln. I 276 *I* *sf* *p* *cresc.*

Vln. II *cresc.*

Vla. 276

Vc. 276

Musical score for measures 280-283. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part features a melodic line with dynamics *(p-mf)* and a fermata over the final note. The Vln. I and Vln. II parts play a rhythmic accompaniment with dynamics *(p-mf)*. The Vla. part has a melodic line with dynamics *mf*. The Vc. part has a bass line with dynamics *mf*.

Musical score for measures 284-287. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part features a melodic line with dynamics *p* and *fp*, and a circled number 20 above the final measure. The Vln. I part has a rhythmic accompaniment. The Vln. II part has a rhythmic accompaniment with dynamics *dim.*. The Vla. part has a melodic line. The Vc. part has a bass line.

Musical score for measures 288-301. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part features dynamics of *p*, *mf*, and *p*. The Vln. I part includes a *dim.* marking. The Vla. and Vc. parts also include *dim.* markings.

Musical score for measures 292-305. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part features dynamics of *(p-pp)*, *mf*, *p*, and *pp*, with a *(X 3)* marking. The Vln. I part includes dynamics of *(p-pp)*, *mf*, and *pp*. The Vln. II part includes dynamics of *(p-pp)* and *mf*. The Vla. part includes dynamics of *(p-pp)*, *mf*, and *pp*. The Vc. part includes dynamics of *(p-pp)*, *mf*, and *pp*.

296

B♭ Cl. *mf pp* *mp* (*p-pp*)

Vln. I *pp* *mf pp* *mf*

Vln. II *pp* *mf pp* *mf*

Vla. *mf pp* *mf*

Vc. *mf pp* *mf*

(21)

300

B♭ Cl. *mp*

Vln. I *(p-mf)*

Vln. II *(p-mf)*

Vla. *(p-mf)*

Vc. *(p-mf)*

304

B♭ Cl. *dim.* *pp*

Vln. I

Vln. II

Vla.

Vc. 304

308

B♭ Cl. *mf pp* *ppp* (22)

Vln. I *mf pp* *cresc.*

Vln. II *mf pp* *cresc.*

Vla. *mf pp* *cresc.*

Vc. 308 *mf pp*

312

B♭ Cl. *p*

Vln. I *mf*

Vln. II *mf* Pegar arco

Vla. *mf* Pegar arco

Vc. II *sf*

23

B♭ Cl. *pp*

Vln. I 316

Vln. II *mf*

Vla. *mf*

Vc. 316

24

Musical score for measures 320-323. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). Measure 320 starts with a circled '24' above the staff. Dynamics include *mf pp*, *ppp*, *p*, *pp*, *mf*, and *p*. Performance instructions include *arco*, *pizz.*, and *arco*. A first ending bracket labeled 'I' spans measures 321-322, and a second ending bracket labeled 'II' spans measures 322-323.

Musical score for measures 324-327. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). Measure 324 starts with a circled '24' above the staff. Dynamics include *pp*, *(p-pp)*, *mf*, *mf*, and *p*. Performance instructions include *pizz.*, *arco*, *arco*, *arco*, and *pizz.*. A first ending bracket labeled 'IV' spans measures 324-325, and a second ending bracket labeled 'IV' spans measures 326-327. A first ending bracket labeled 'II' spans measures 325-326.

328

B♭ Cl. *(p-mf)*

Vln. I arco pizz. arco pizz. *mf*

Vln. II

Vla. arco pizz. arco pizz. *pp* *mf*

Vc. 328

333

B♭ Cl. *pp*

Vln. I 333 arco I sul tasto *pp* *p*

Vln. II arco sul tasto *pp* *p*

Vla. arco pizz. arco pizz. arco sul tasto *p*

Vc. 333

25

337

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

(p-mf)

342

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

347

B♭ Cl. *pp* *p* *ppp* *p* *pp*

Vln. I pos. nat.

Vln. II

Vla. pos. nat.

Vc. *p*

352

B♭ Cl. *pp* *p*

Vln. I pos. nat. (*p-mf*)

Vln. II (*p-mf*)

Vla. pizz. (*mf*)

Vc. (*mf*)

(26)

357

B♭ Cl. *(p-mf)*

Vln. I *detaché*

Vln. II *detaché*

Vla. *arco detaché*
(p-mf)

Vc. 357

362

B♭ Cl. *pp*

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*
mf *p*

Vla. *dim.*

Vc. 362

367

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

dim.

pp

sul pont.

27

372

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

(p-mf)

8va

sul pont.

377 *8^{va}*

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

pp

pos. nat.

pp *cresc.*

Pos. nat.

pp *cresc.*

mp

pizz.

mf

381

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

(28)

pp

arco

mf

(arp.)

Deixar arco

sf

pizz.

mf

sf

Deixar arco

Deixar arco

mf

p

385

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

(pizz.)

p

pp

mf

pp

p

pp

mf pp

p

389

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

pizz.

pp

mf

ppp

pp

mf

mf

ppp

p

pp

pp

mp

pp

p

393

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

ppp

mf

ppp

pp

29

397

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

ppp

(p-pp) (acentuar levemente)

pp

mf

mf

pp

mf

pp

mf

pp

401

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

mf *pp* *mf*

pp *mf* *pp*

p *pp* *mf* *pp*

mf *pp*

Detailed description: This block contains the first system of musical notation, measures 401 through 404. It features five staves: B♭ Clarinet, Violin I, Violin II, Viola, and Violoncello. The B♭ Clarinet part consists of a steady eighth-note melody. The Violin I part starts with a dynamic of *mf*, then drops to *pp* in measure 402, and returns to *mf* in measure 403. The Violin II part begins with *pp*, moves to *mf* in measure 402, and returns to *pp* in measure 403. The Viola part starts with *p*, moves to *pp* in measure 402, then *mf* in measure 403, and returns to *pp* in measure 404. The Violoncello part starts with *mf*, moves to *pp* in measure 402, and returns to *mf* in measure 403. Slurs and hairpins are used to indicate phrasing and dynamic changes across the measures.

405

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

(p-pp)

pp *mf*

mf *pp*

mf *mf*

mf *pp* *p*

Detailed description: This block contains the second system of musical notation, measures 405 through 408. It features the same five staves as the first system. The B♭ Clarinet part continues its melody, ending with a dynamic marking of *(p-pp)* in measure 408. The Violin I part starts with *pp* in measure 405 and moves to *mf* in measure 406. The Violin II part starts with *mf* in measure 405 and moves to *pp* in measure 406. The Viola part maintains a dynamic of *mf* throughout measures 405 and 406. The Violoncello part starts with *mf* in measure 405, moves to *pp* in measure 406, and returns to *p* in measure 407. Slurs and hairpins are used to indicate phrasing and dynamic changes across the measures.

409

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

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

413

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

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

417

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

pp

mf

pp

mf

p

pp

mf

mf

(p-mf)

421

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

p

pp

(p-mf)

(p-mf)

mf

pp

pp

(não afinar)

30

425

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

pp *mf* *mf*

(p-pp) *mf* *pp* *mf*

(p-mf) *(p-pp)* *mf* *(p-pp)*

31

429

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

mf *(p-pp)*

mf *mf* *(p-pp)*

mf *mf* *(p-pp)*

mf *(p-pp)* *mf* *(p-pp)* *(p-mf)*

433

B♭ Cl. *(p-pp)* *mf*

Vln. I *mf* *(p-mf)* *(p-pp)*

Vln. II *(p-pp)*

Vla. *mf* *pp*

Vc. *(p-pp)* *f*

437

B♭ Cl. *pp* *mf* *(a tempo)* TACET

Vln. I *mf* *pp* Pegar arco TACET

Vln. II *mf* *p* Pegar arco TACET

Vla. *mf* *p* TACET

Vc. *(p-pp)* *mf* *p* TACET

32

B♭ Cl.

Vln. I

arco *sempre détaché* (sem acentuar)

(pp-ppp)

Vln. II

arco *sempre détaché* (sem acentuar)

(pp-ppp)

Vla.

Pegar arco

Vc.

p

B♭ Cl.

non legato

(p-pp)

Vln. I

(p-pp)

Vln. II

(p-pp)

Vla.

arco *sempre détaché*

(p-pp)

Vc.

Pegar arco

(pizz.)

p

449

B♭ Cl. *(p-mf)*

Vln. I *(p-mf)*

Vln. II *(p-mf)*

Vla. *(p-mf)*

Vc. *(p-mf)*
arco
sempre detaché

452

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

- Tocar a sequência de grupos de notas segundo o pulso anterior em gradual desfasagem com os outros instrumentos.
- Respeitar a direção melódica, ascendente ou descendente.
- Passar ao bloco seguinte depois de x 3-4 repetições livres
- Variação entre as articulações, técnicas e dinâmicas indicadas.

33 $\text{♩} = \text{c. } 180-200$ Legato, Non Legato, Staccato

34 $\text{♩} = \text{c. } 120-150$ Portato, Staccato

B \flat Cl. *(pp-p-mf)*

Vln. I *(pp-p-mf)* Legato, Non Legato, Staccato Portato, Spiccato

Vln. II *(pp-p-mf)* Legato, Non Legato, Staccato Non Legato, Portato, loure

Vla. *(pp-p-mf)* Legato, Non Legato, Staccato Staccato, Sautillé.

Vc. *(pp-p-mf)* Legato, Non Legato, Staccato Pizzicato, Staccato, Sautillé.

(pp-p-mf) *(pp-p-mf)*

35 $\text{♩} = \text{c. } 120-150$ Non Legato, Staccato, Double staccato (dois ataques por nota).

B \flat Cl. *(p-pp)*

Vln. I *(pp-p-mf)* Pizzicato, Staccato, Sautillé.

Vln. II *(pp-p-mf)* Non Legato, Portato, loure

Vla. *(pp-p-mf)* Portato, Spiccato

Vc. *(pp-p-mf)* Pizzicato, Staccato, Sautillé.

(pp-p-mf)

36

♩ = c. 90-120

Legato, Legato + Frullato.

B♭ Cl. *(pp-ppp)*

Pizzicato, Staccato, Sautillé.

Vln. I *(p-pp)*

Non Legato, Staccato,
Double staccato (dois ataques por nota).

Vln. II *(p-pp)*

Non Legato, Staccato,
Double staccato (dois ataques por nota).

Vla. *(p-pp)*

Pizzicato, Staccato, Sautillé.

Vc. *(p-pp)*

37

♩ = c. 70-90

Legato, Legato + Frullato.

B♭ Cl. *(pp-ppp)*

al niente

Vln. I *(pp-ppp)*

al niente

Vln. II *(pp-ppp)*

al niente

Vla. *(pp-ppp)*

al niente

Vc. *(pp-ppp)*