Esboços do Sistema Solar

Sketches of the Solar System

· 2018 ·

Arthur Rinaldi

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para percussão múltipla (6 percussionistas)

for multiple percussion (6 players)

Esboços do Sistema Solar

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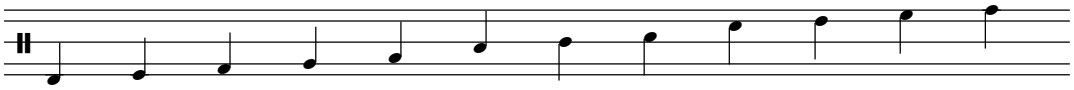
indicações para execução · *performance indications*

Instrumentos · *Instruments*



Percussão 1 a 6
Percussion 1 to 6

1. Bumbo sinfônico (apenas percussionistas 1 e 4 - usar baquetas de bumbo sempre que possível)
2. Tambor grave (tom-tom ou similar)
3. Tambor médio-grave (tom-tom ou similar)
4. Tambor de pele crua médio (conga, bongô, ou similar)
5. Tambor de pele crua agudo (conga, bongô, ou similar)
6. Woodblock grave (ou instrumento de madeira similar)
7. Woodblock agudo (ou instrumento de madeira similar)
8. Wind chimes de madeira, plástico, ou material de sonoridade similar (quanto mais peças, melhor)
9. Instrumento de metal médio a grave de som bastante complexo (prato suspenso, gongo chau, ou similar)
10. Instrumento de metal médio a agudo de som bastante complexo (prato suspenso, gongo chau, ou similar)
11. Instrumento de metal médio de som mais simples (prato de pequim, agogô, alglocken, sino, wind gong, etc.)
12. Instrumento de metal agudo (ou muito agudo) de som mais simples (crotale, triângulo, finger cymbal, sino, gongo tailandês, etc.)

1. Bass drum (only for percussionists 1 and 4 - use bass drum mallets whenever possible)
2. Low drum (tom-tom or similar)
3. Medium-Low drum (tom-tom or similar)
4. Medium drum with natural skin (conga, bongo, or similar)
5. High drum with natural skin (conga, bongo, or similar)
6. Low woodblock (or similar wood instrument)
7. High woodblock (or similar wood instrument)
8. Wind chimes (wood, plastic or any material with similar sound; as much pieces as possible in each chimes)
9. Medium to low metal instrument with a very complex sound (suspended cymbal, chau gong, or similar)
10. Medium to high metal instrument with a very complex sound (suspended cymbal, chau gong, or similar)
11. Medium metal instrument with a simpler sound (chinese cymbal, agogo, almglocken, bell, wind gong, etc.)
12. High (or very high) metal instrument with a simpler sound (crotale, triangle, finger cymbal, bell, thai gong, etc.)

Alternativas para a formação · *Formation alternatives*

1) Disposição circular (ao redor do público)
1) Circular disposition (around the audience)

Perc. 1
Perc. 6 Perc. 2
Perc. 5 Perc. 3
Perc. 4

2) Disposição frontal (para palcos tradicionais)
2) Frontal disposition (for traditional stages)

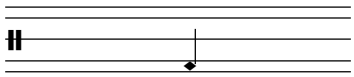
Perc. 6 Perc. 1
Perc. 5 Perc. 2
Perc. 4 Perc. 3

Observações:
1) A obra foi concebida integralmente em seus quatro movimentos. Contudo, é possível executar uma versão parcial da obra (por exemplo, apenas um movimento).
2) Devido à importância da espacialidade na obra, é essencial que os 6 percussionistas tenham uma instrumentação similar; contudo, essa instrumentação não deve ser exatamente igual, uma vez que a diversidade de timbres também é um elemento importante nesta obra;
3) Ao escolher os tambores, priorizar timbres e alturas similares/próximas entre percussionistas vizinhos (com base na formação circular);
4) Ao escolher os instrumentos de metal de som complexo, priorizar timbres e alturas similares/próximas entre percussionistas opostos (com base na formação circular);
5) Ao escolher os instrumentos de metal de som mais simples, priorizar timbres diferentes entre todos os percussionistas. Vale destcar que o instrumento mais agudo de metal nunca é tocado com arco ou raspado.

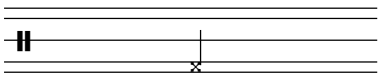
Observations:
1) The composition was conceived as a four movement work. However, it is possible to perform a partial version of this composition (e.g., to perform only one movement).
2)As spacial movement of sound is an important feature of this work, it is essential that the 6 percussionists have a similar instrumentation; however, this should not be exactly equal, as timbre diversity is also very important;
3) When choosing drums, seek similar/close timbre and pitch among neighbouring percussionists (reference: circular formation);
4) When choosing metal instruments with complex sounds, seek similar/close timbre and pitch among opposite percussionists (reference: circular formation);
5) When choosing metal instruments with a simples sound, seek different timbres among all percussionists. It is important to note that the highest metal instrument is never play with the bow or scratched.

Símbolos especiais · *Special symbols*

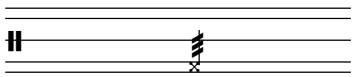
Tocar na borda da pele do tambor
(se o contraste de timbre for pequeno, sugere-se rimshot)
To strike at the edge of the drum' skin
(if timbre contast is barely noticeable, use rimshot instead)



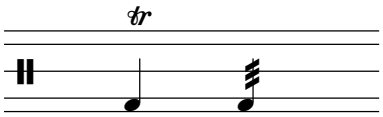
Tocar no centro da pele do tambor
To strike at the center of the drum' skin



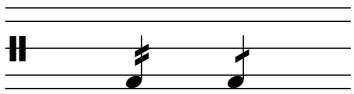
Raspar o instrumento lentamente
To scratch the instrument slowly



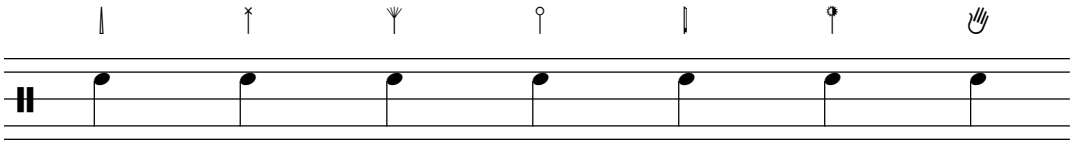
Raspar o instrumento rapidamente
To scratch the instrument rapidly



Rulo contínuo no instrumento indicado
(rulo buzz preferível sempre)
Continuous roll on indicated instrument
(buzz roll always preferable)



Notação abreviada para quatro semicolcheias e duas colcheias respectivamente
(números acima da nota, quando presentes, indicam quiálteras)
Abbreviated notation for four sixteenth-note and two eighth-note respectively
(numbers above note, if present, indicate tuplets)



Tipos de baquetas (apenas Plutão e válidas apenas para as notas indicadas):
1. Baqueta de madeira
2. Baqueta de metal
3. Vassourinha
4. Baqueta muito macia
5. Arco
6. Baqueta de borracha (superball)
7. Dedos (para rulos com apenas uma mão)

Types of mallets (Pluto only; valid only for assigned notes):
1. Wood mallet
2. Metal mallet
3. Brush
4. Very soft mallet
5. Bow
6. Rubber mallet (supperball)
7. Fingers (for rolls using only one hand)

Obra composta em 2018, mas cuja concepção original remonta a 1999-2001 ela é inspirada em imagens e ambientes encontrados no sistema solar. É uma obra de grande diversidade sonora, composta para percussão múltipla, na qual instrumental aumenta gradualmente, expandindo a paleta de timbres. Ela também apresenta considerável dificuldade técnica, com muitas trocas de baquetas, polirritmias e o uso da espacialidade sonora como elemento estruturante. Composta em quatro movimentos, o primeiro (Júpiter), é para tambores e contém muitas polirritmias e mudanças de textura; o segundo (Vênus), acrescenta instrumentos de madeiras e possui um longo processo de desaceleração; o terceiro (Plutão), acrescenta instrumentos de metal e apresenta uma textura mais rarefeita e rica em timbres; o quarto (Sol), é o ponto culminante da obra, com um diálogo constante entre tambores e metais. Abaixo segue uma descrição do percurso imagético que orientou a composição de cada movimento:

1) Júpiter: de início vemos o planeta à distância. Conforme nos aproximamos, as múltiplas camadas gasosas (faixas longitudinais) do planeta se tornam mais nítidas. Focamos então em cada camada individualmente, com suas texturas, densidades e velocidades distintas. As camadas são separadas por breves zonas de transição, muito caóticas. Alguns vórtices surgem e eles nos conduzem à Grande Mancha Vermelha, local de extrema sincronização e de grande energia. Deste ponto, subimos gradualmente na atmosfera e a textura se torna cada vez mais rarefeita. Vemos uma última vez o planeta como no início, até que ele desaparece.

2) Vênus: mergulhamos na sua extensa atmosfera, incialmente suave e rarefeita, mas com ventos rápidos. Conforme descemos, a atmosfera se torna mais densa, incialmente com correntes de ar mais velozes, mas depois cada vez mais lentas, quase estáticas. Na superfície, podemos observar vulcões distantes. Nos aproximamos e as explosões e ejeções de materiais se tornam mais fortes, com material viscoso caindo e/ou escorrendo pela superfície. Chegamos à cratera de um vulcão massivo e testemunhamos todo o seu esplendor destrutivo. Numa explosão final, acompanhamos o fluxo dos gases até a alta atmosfera, até perderem energia: tem início uma suave precipitação sobre os picos mais altos do planeta.

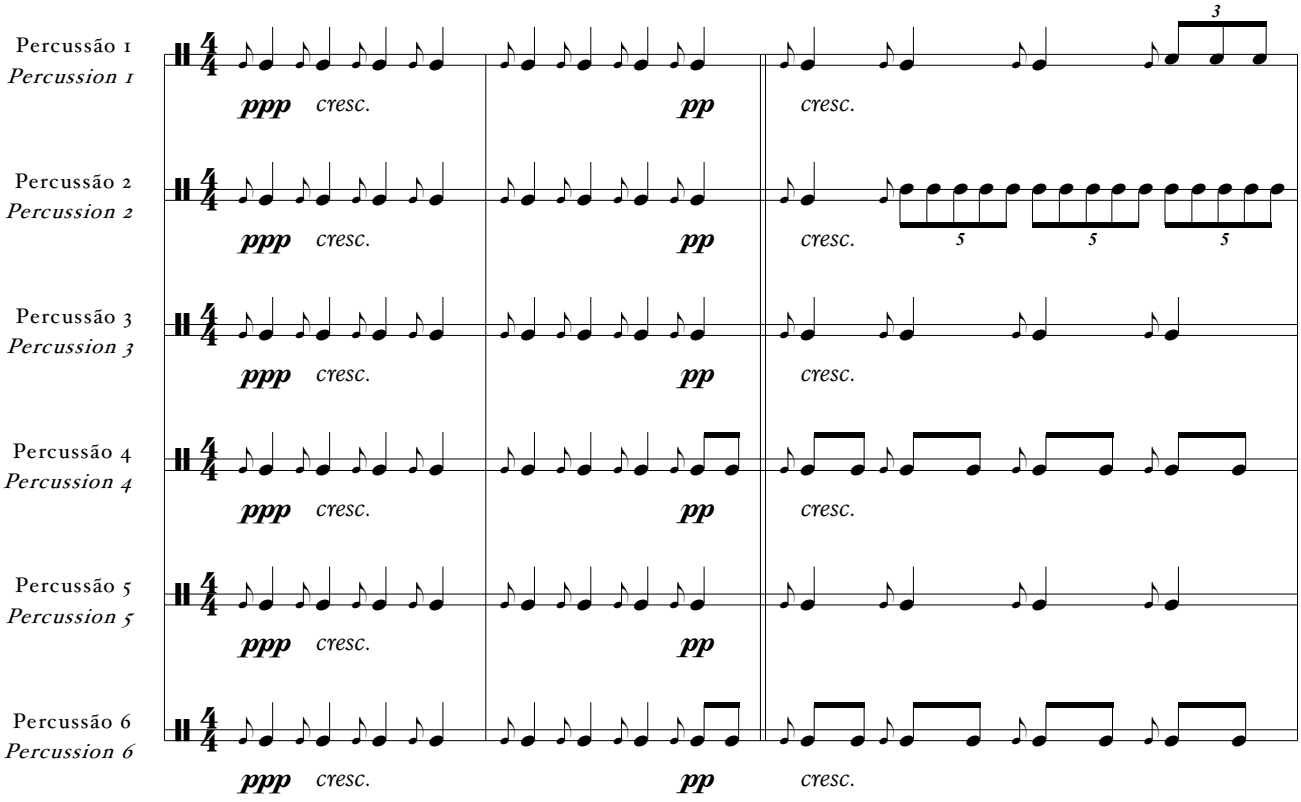
3) Plutão: nos aproximamos de Plutão e Caronte em sua órbita conjunta. Subitamente mergulhamos na superfície do planeta, de onde é possível observar a riqueza e sutileza de objetos (estrelas, cometas, satélites) que compõem o firmamento celeste. Caronte e o Sol gradualmente assumem destaque neste cenário. Com a aproximação do Sol, a superfície congelada evapora, criando uma tênue atmosfera que filtra a visão do firmamento. Quando o Sol se afasta, a atmosfera volta a congelar e a visão original retorna. Ao final, nos dirigimos rapidamente ao Sol.

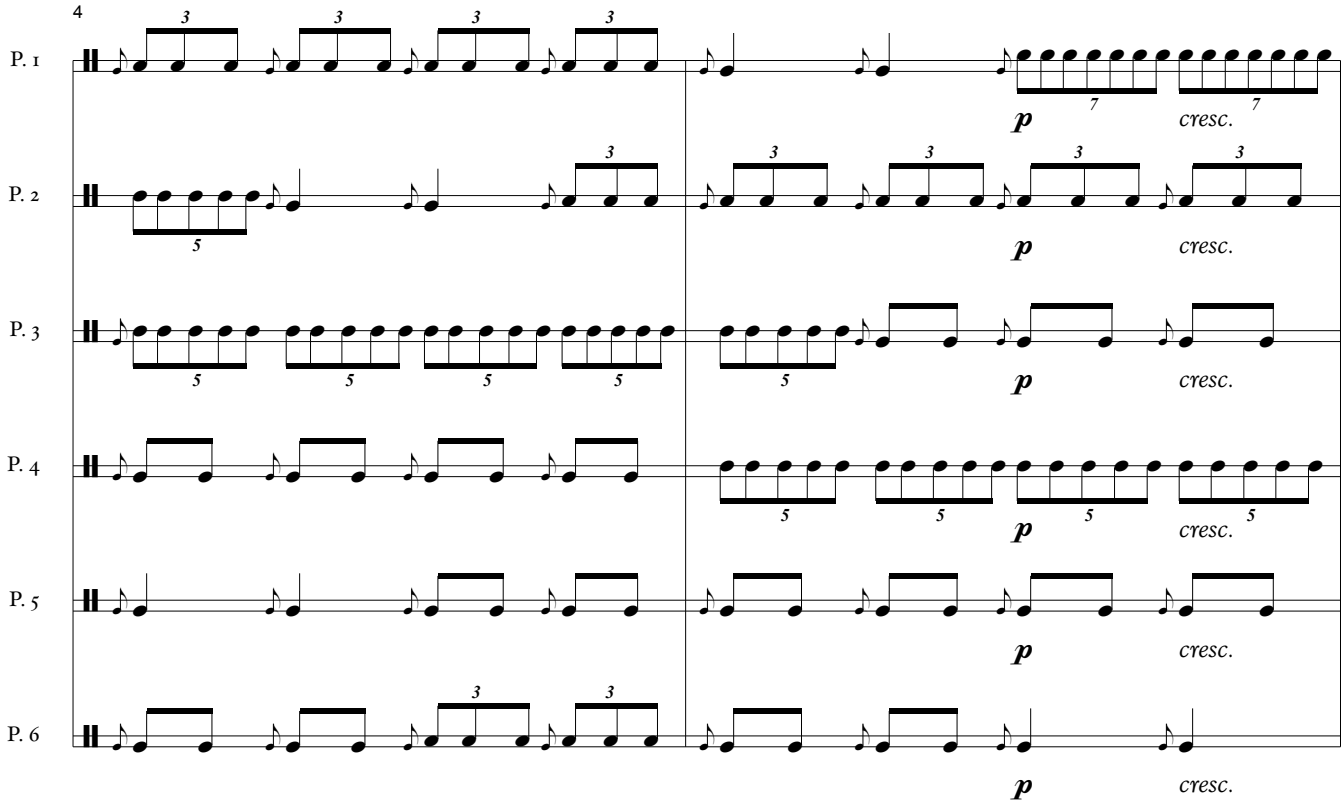
4) Sol: de início temos uma visão geral do Sol. Gradualmente nos aproximamos e múltiplos eventos se tornam cada vez mais aparentes, em especial sua superfície granular, fruto de múltiplas zonas de convecção. Passamos por uma zona de transição até chegarmos a uma grande mancha solar, zona escura da qual se projetam arcos gravitacionais e explosões de energia. Um arco massivo projeta-se para o espaço e nos leva à corona, zona mais rarefeita, composta por uma aura de plasma em constante movimento. Eventos da superfície são percebidos ao longe, até que um arco massivo nos leva de volta à superfície solar. Refazemos o ciclo até uma região mais caótica, com um grupo de manchas solares. Desta região se projetam múltiplas explosões que ejetam matéria solar ao espaço, agora com muito mais energia. Nos distanciamos rapidamente do Sol, para mergulhar em sua direção uma última vez.

1 - Júpiter

Arthur Rinaldi

♩= 55 (baquetas de madeira · *wood mallets*)





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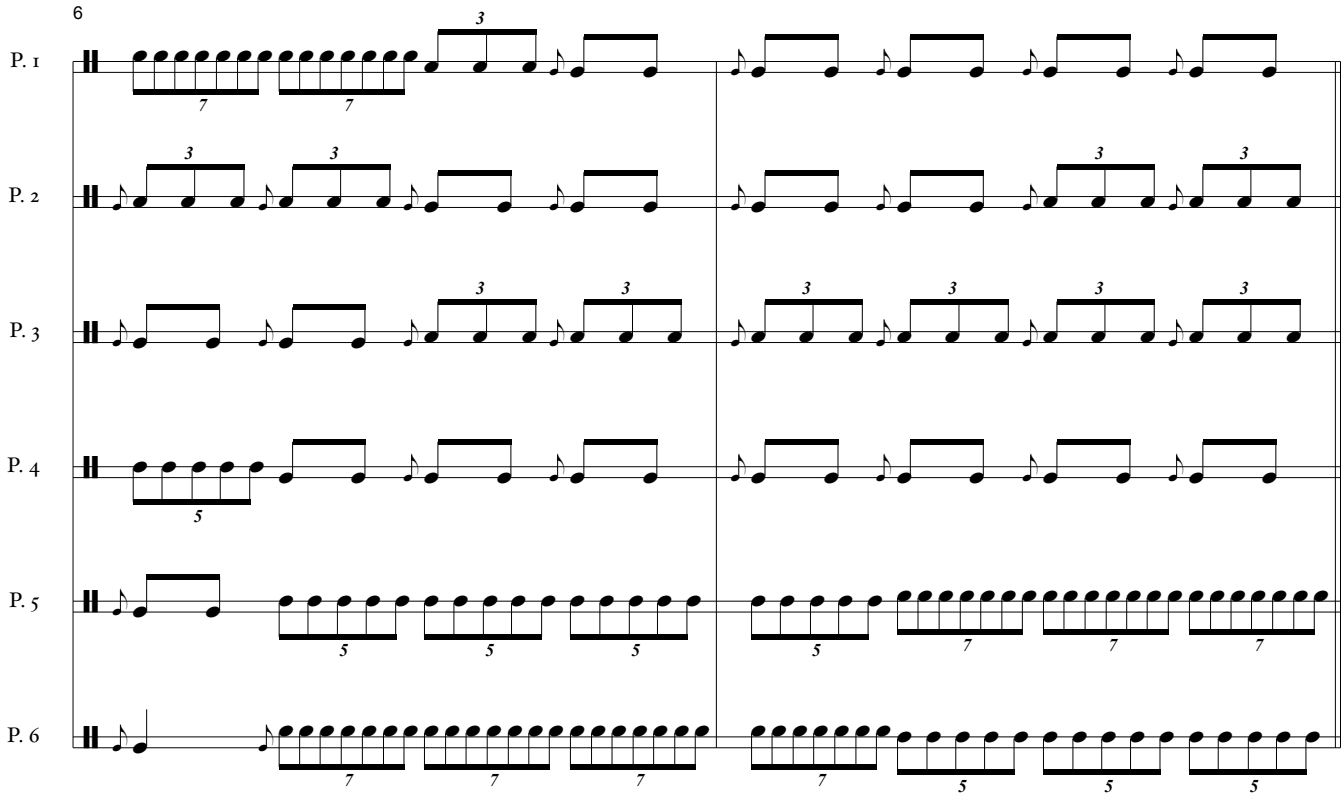

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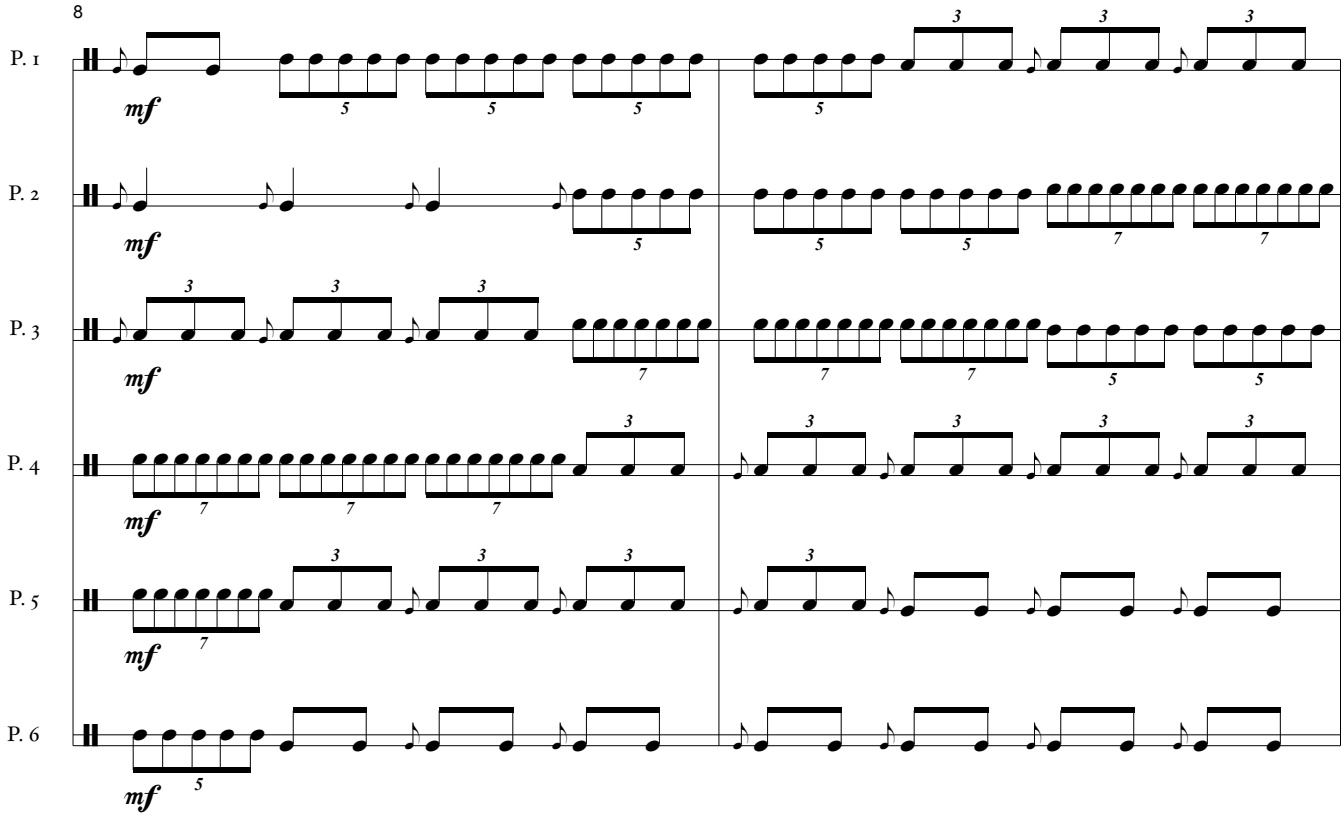

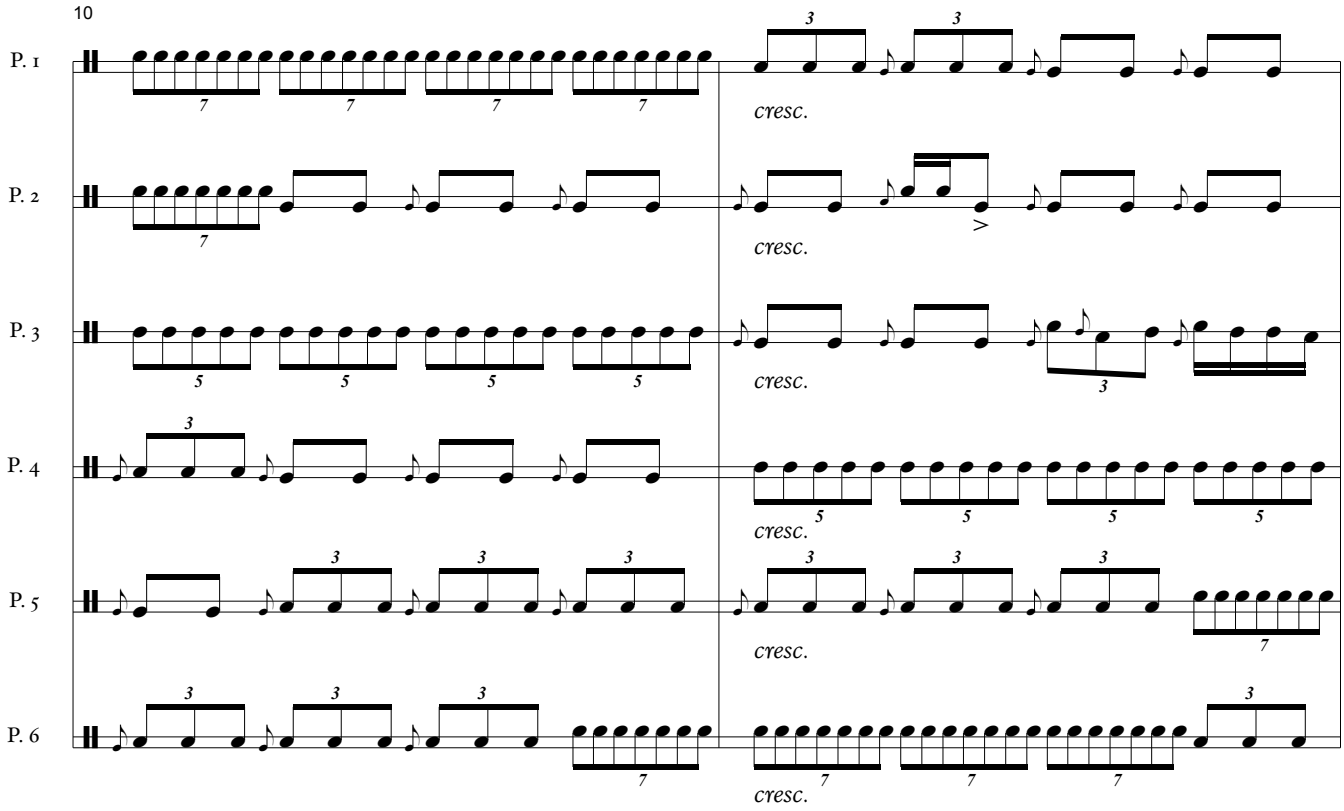
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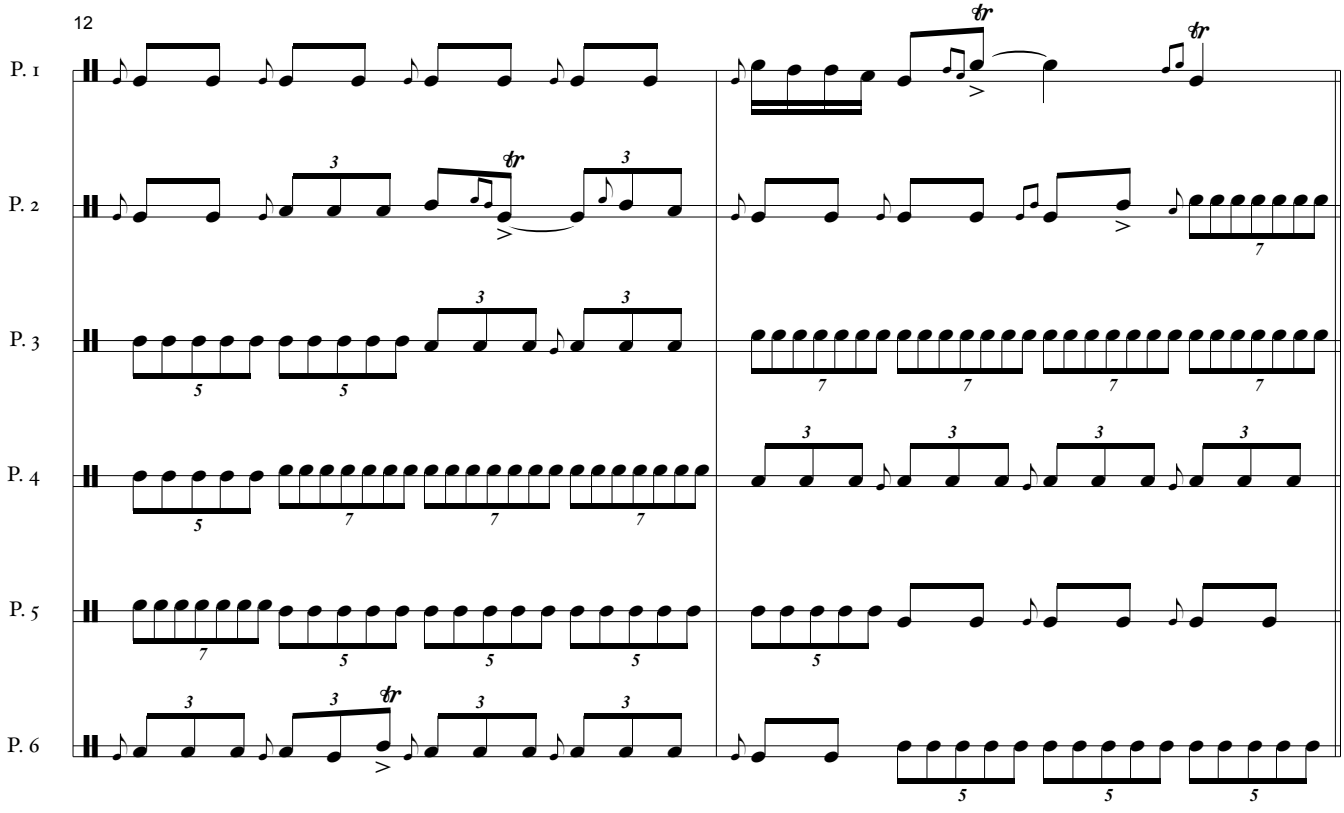
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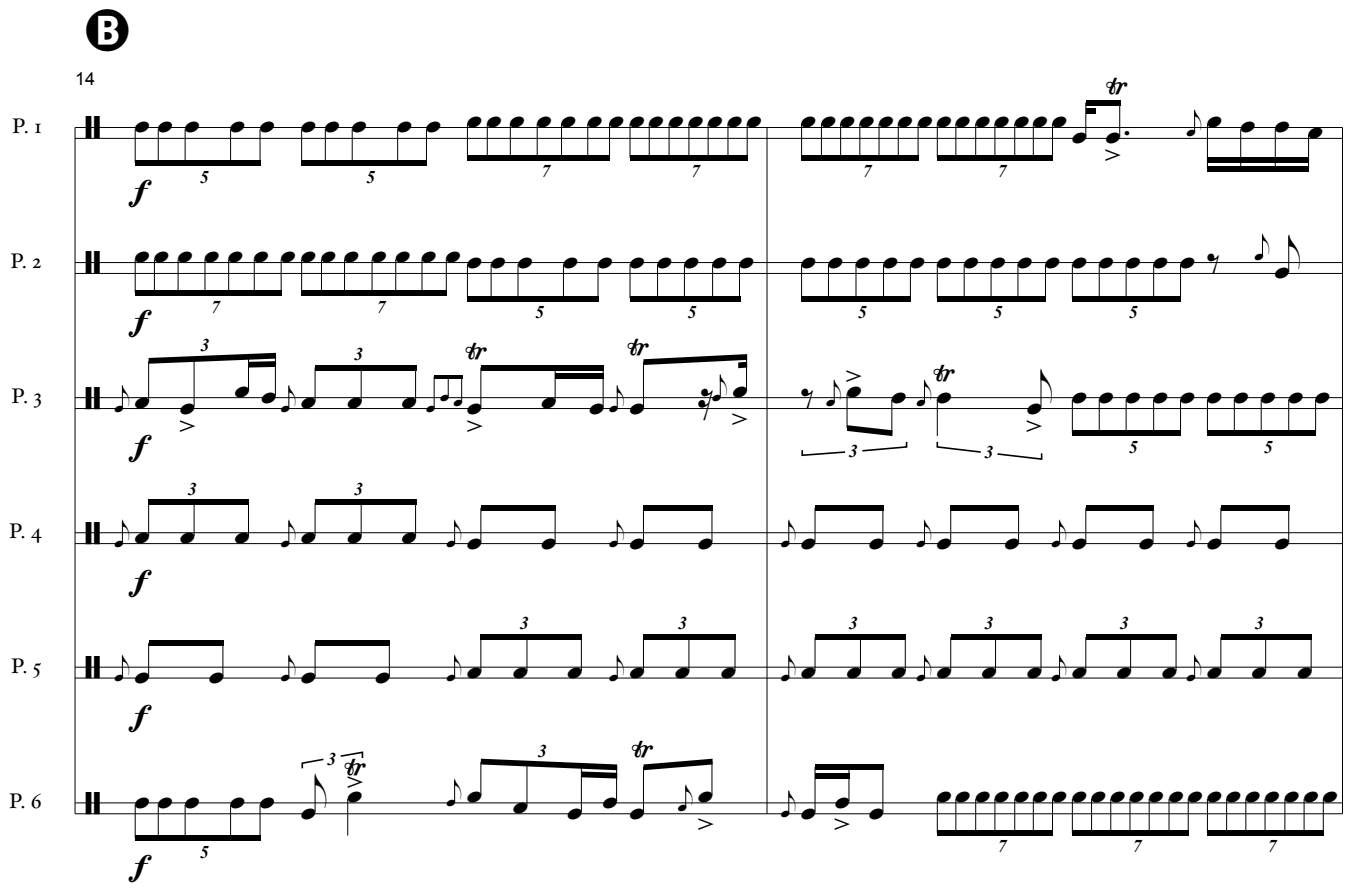
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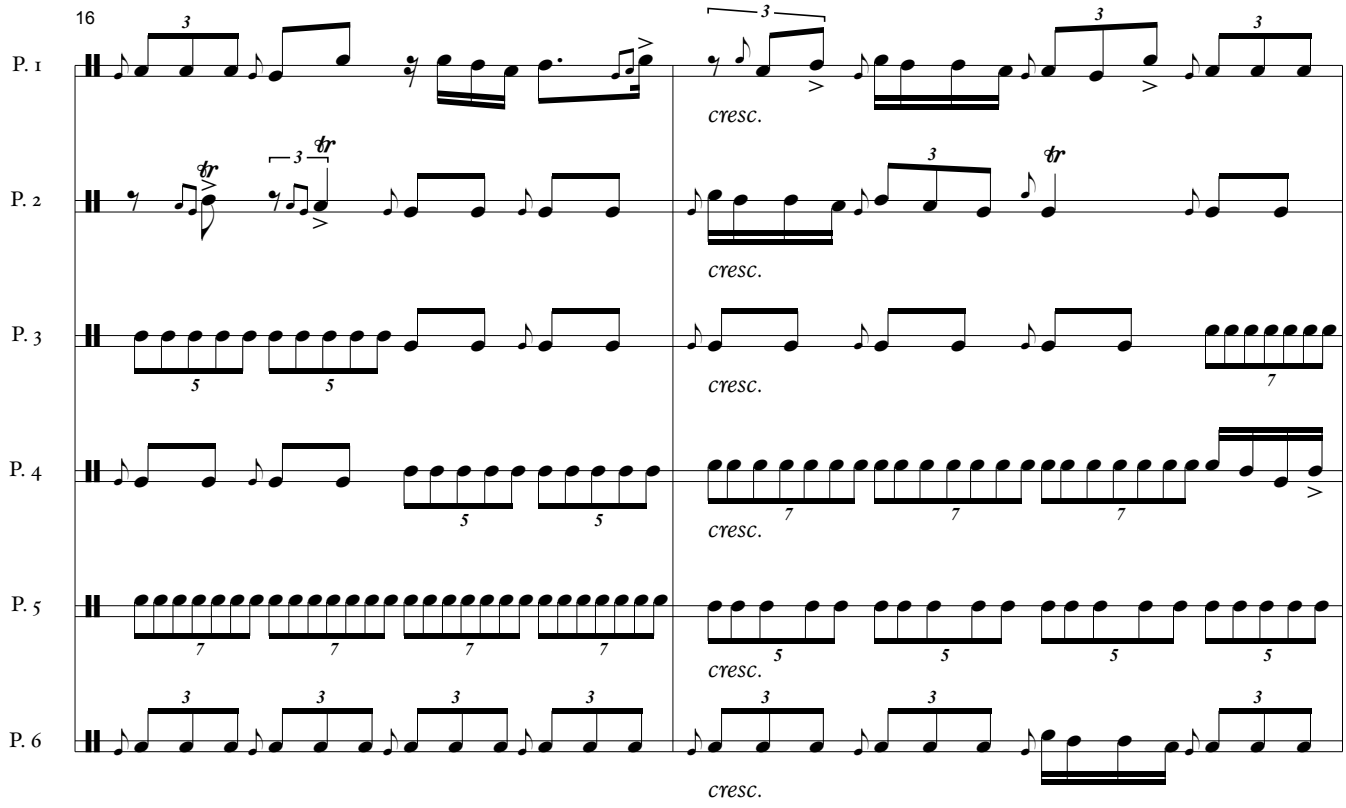
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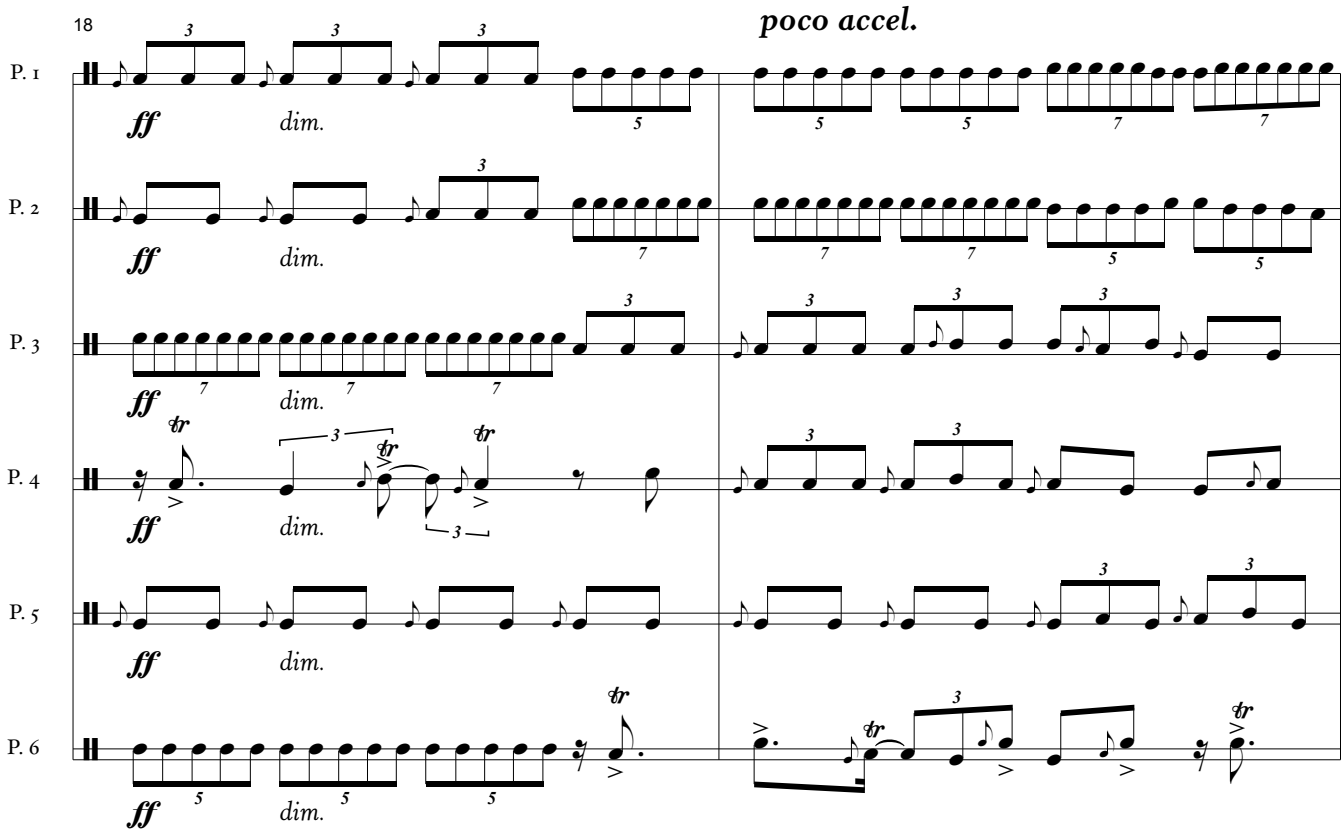
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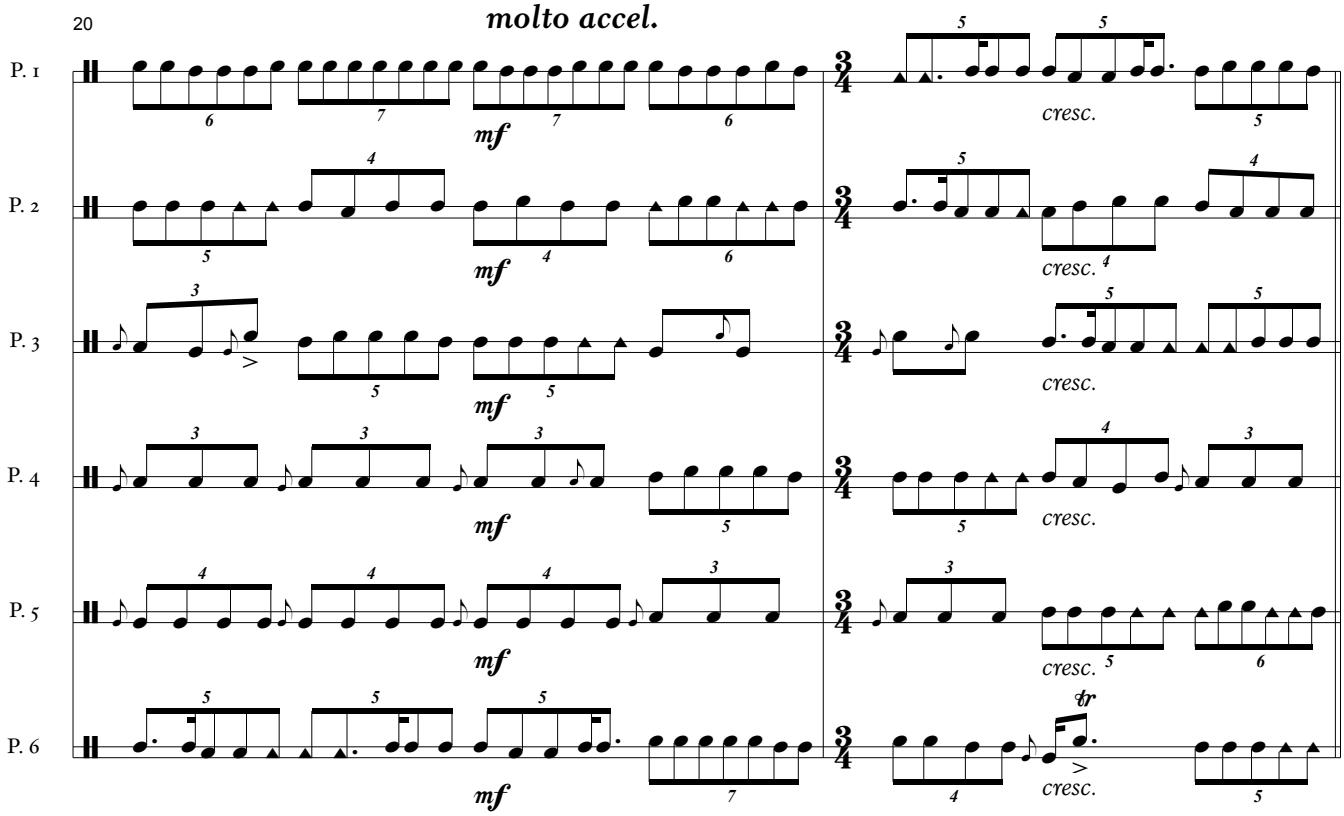
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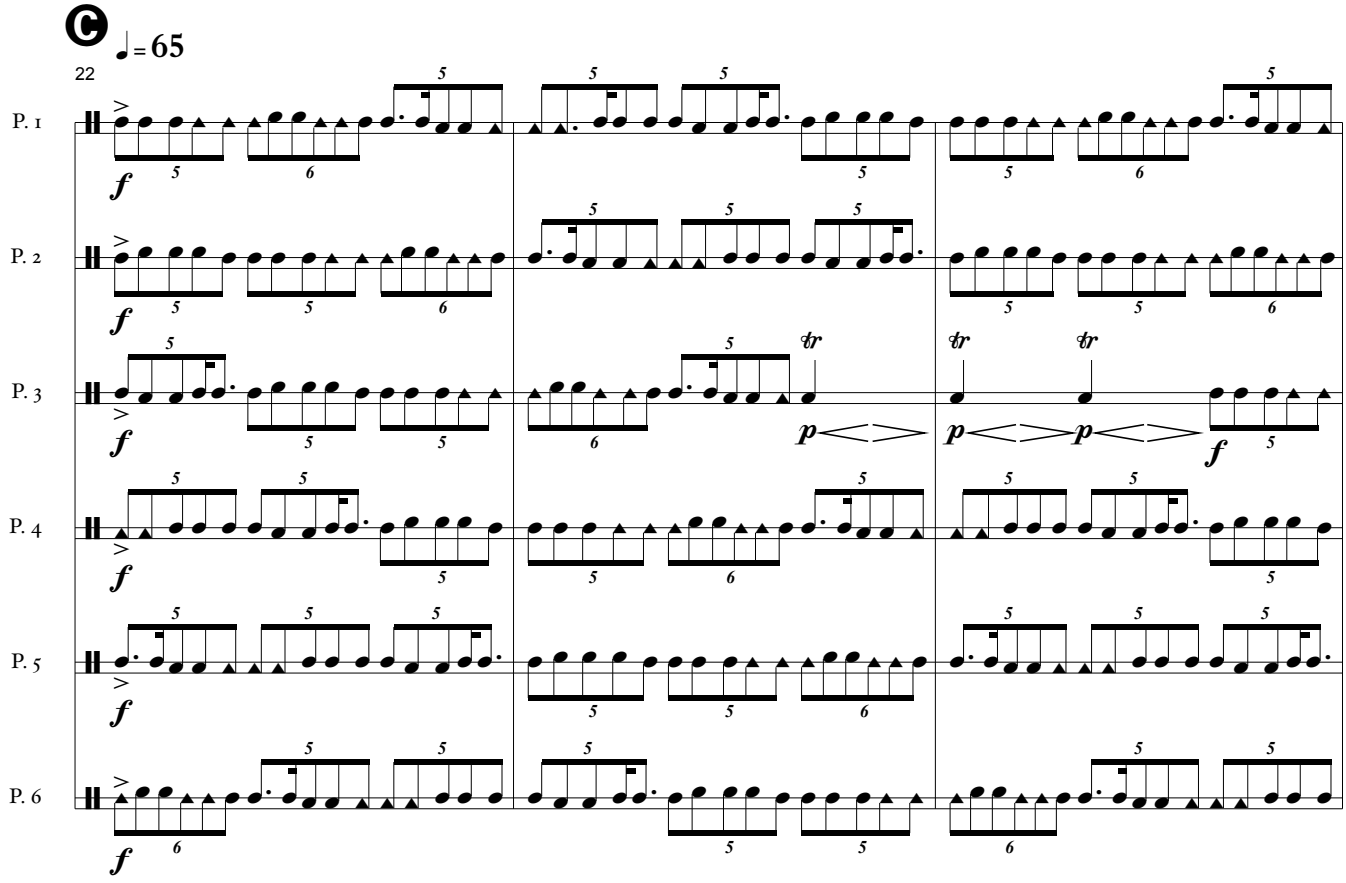
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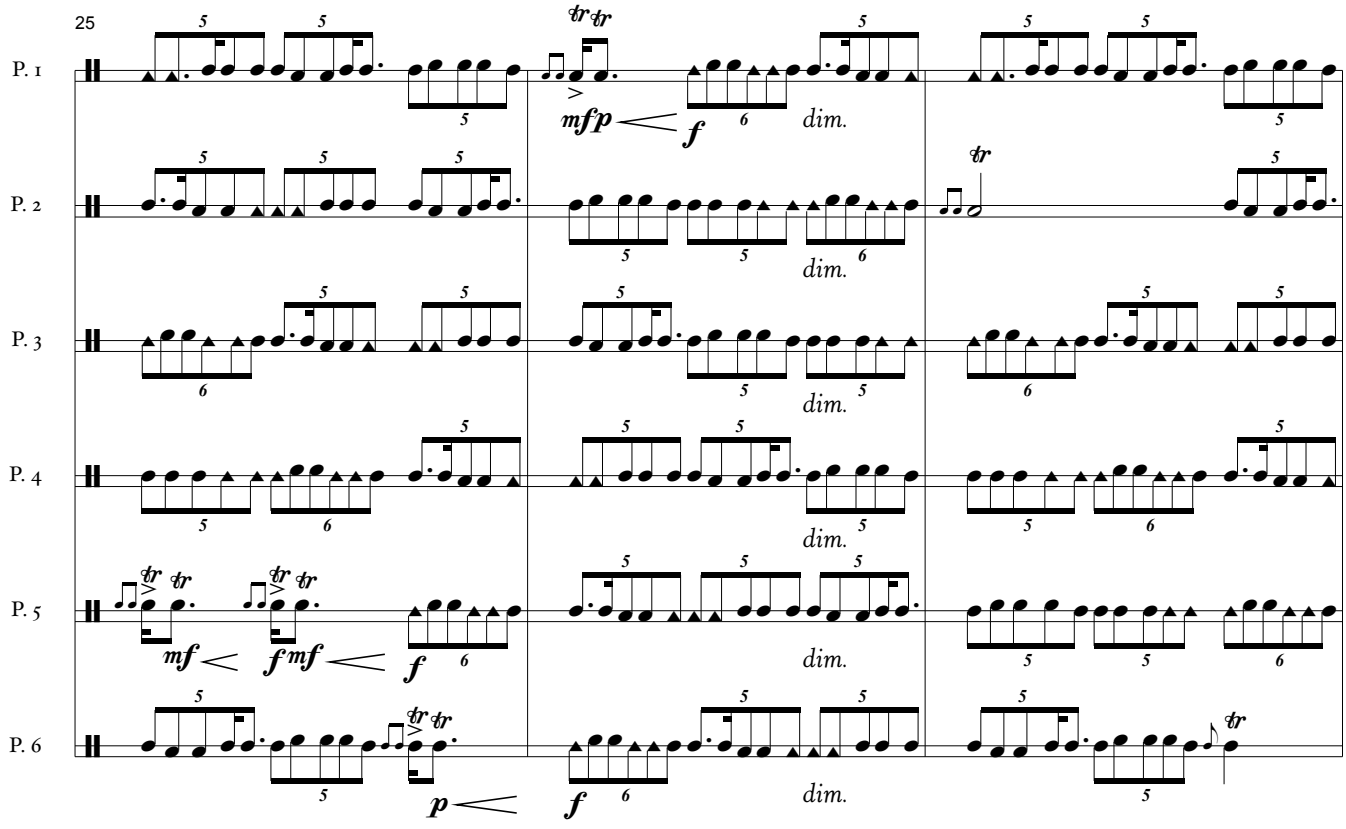
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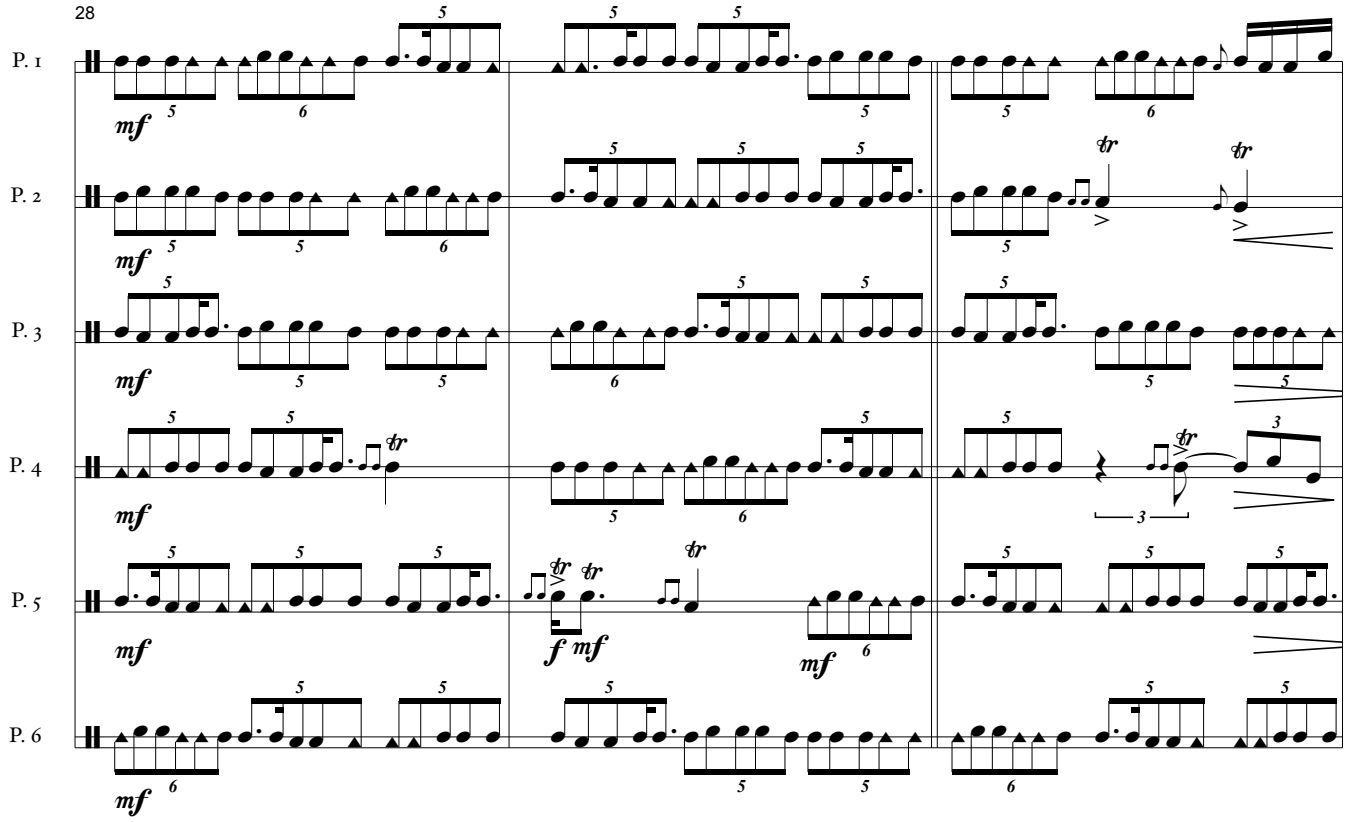
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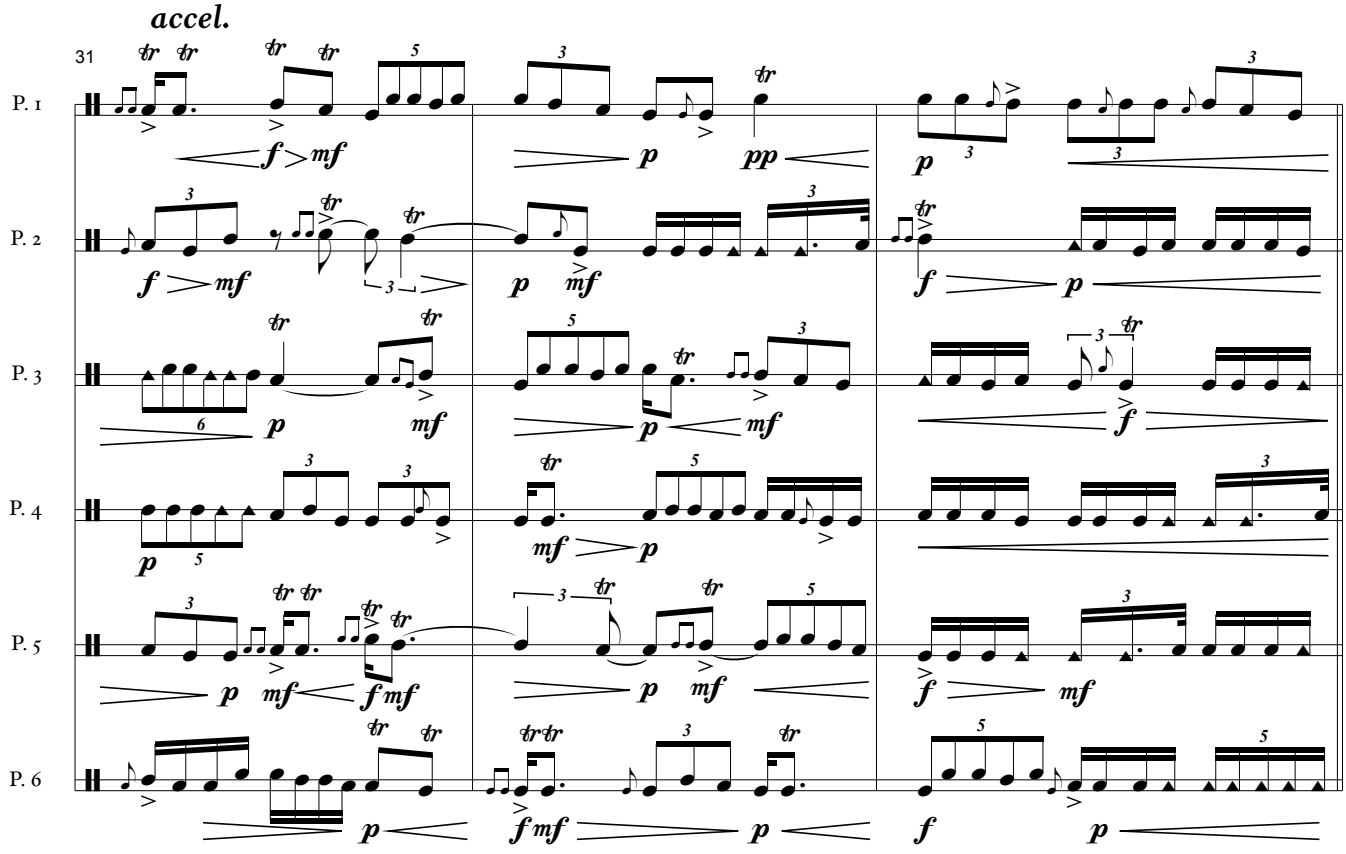
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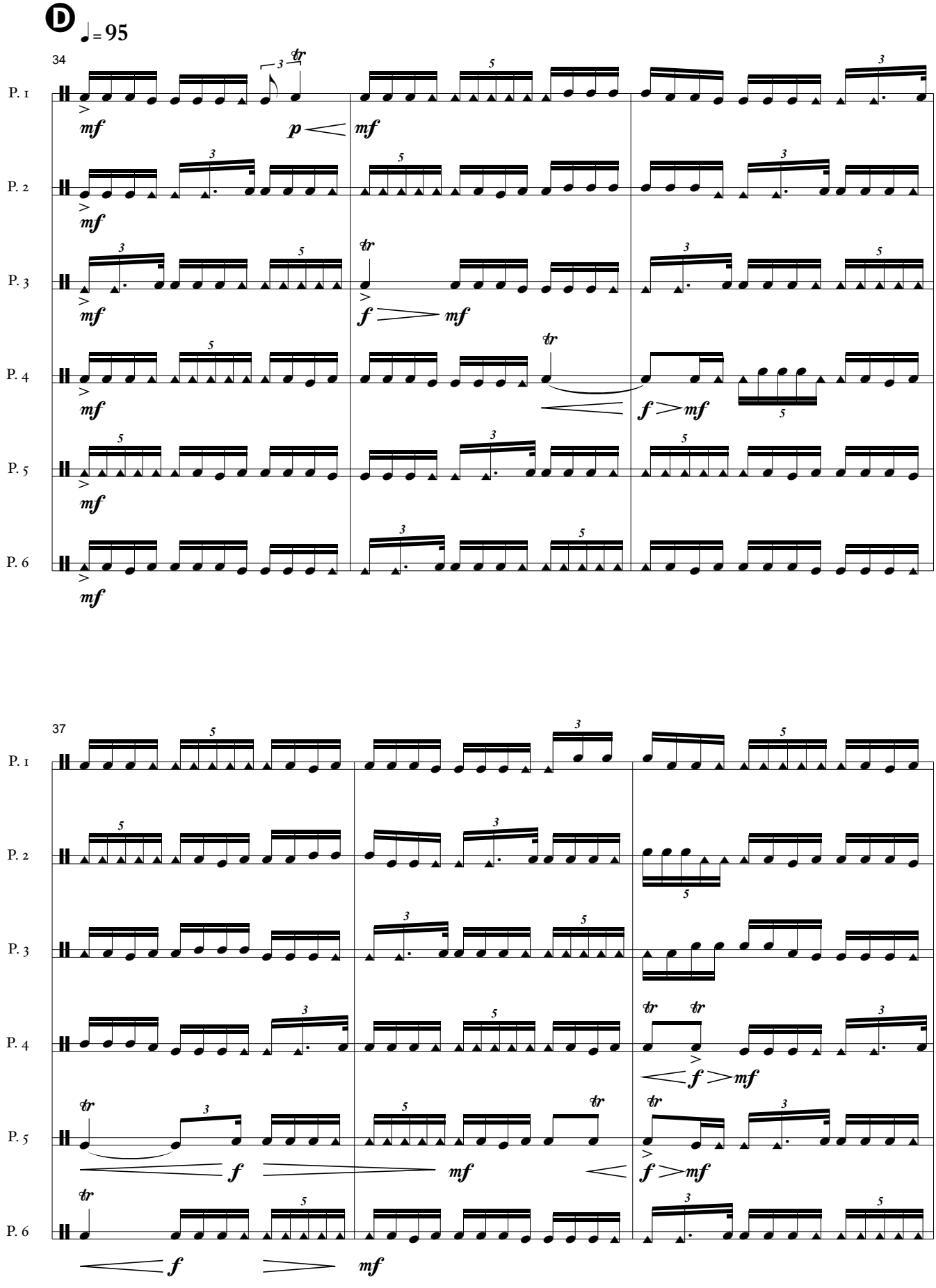
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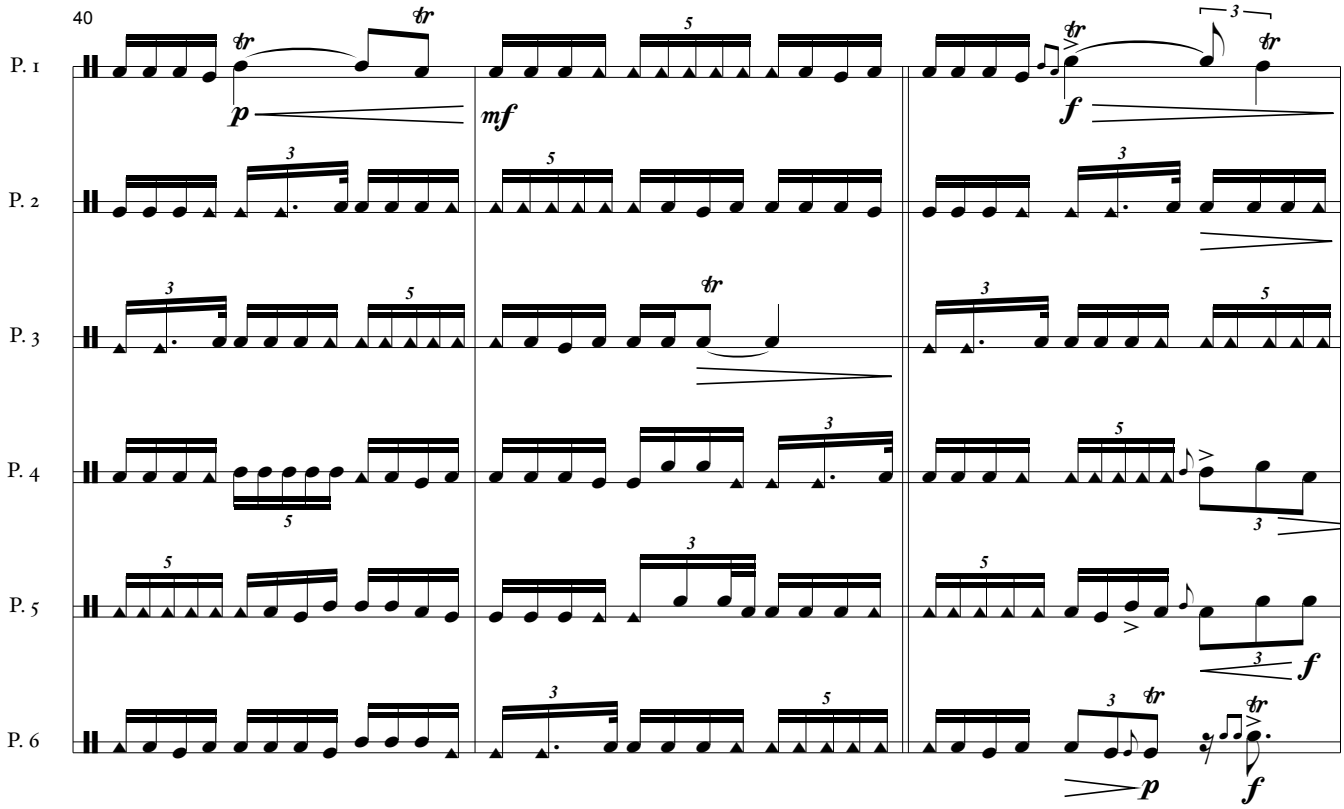
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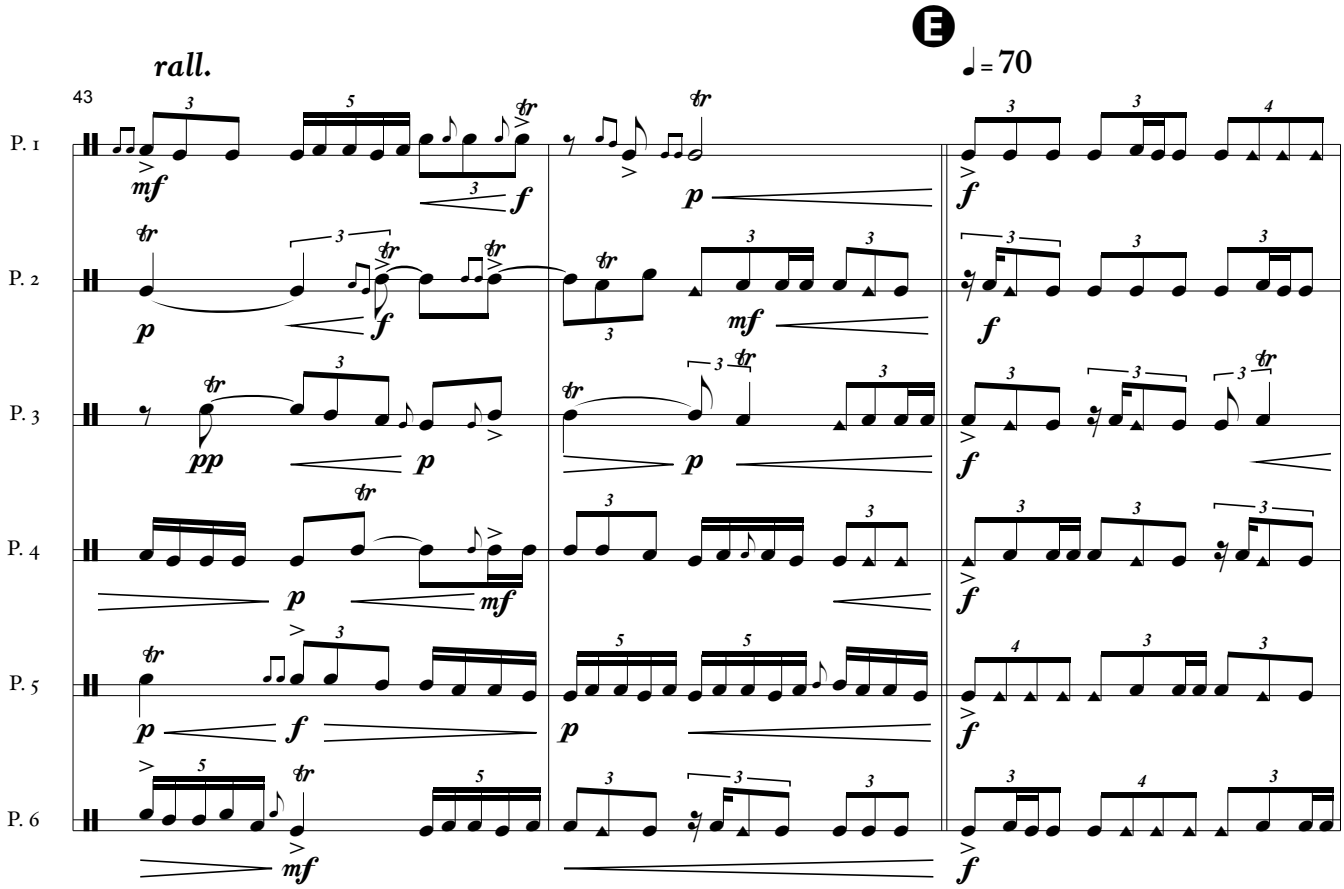
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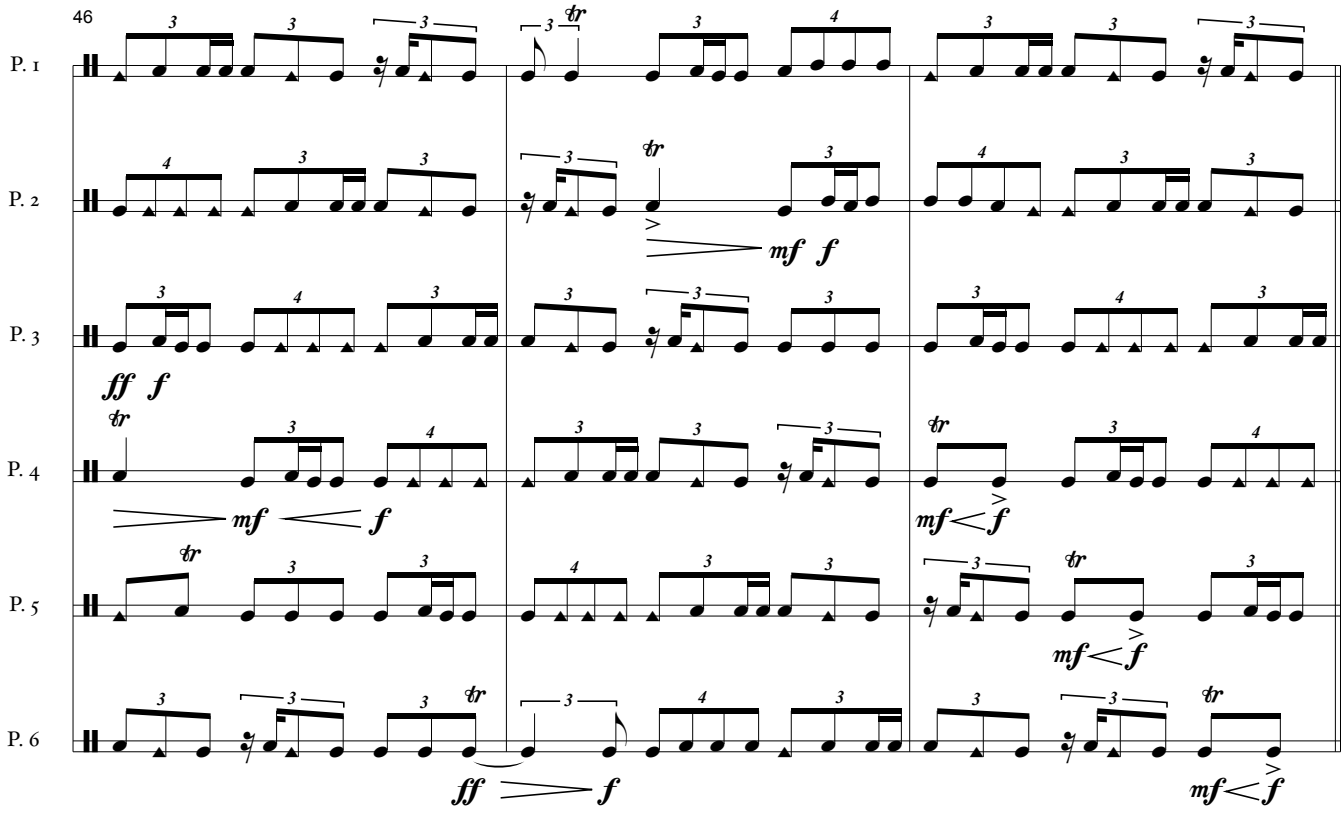
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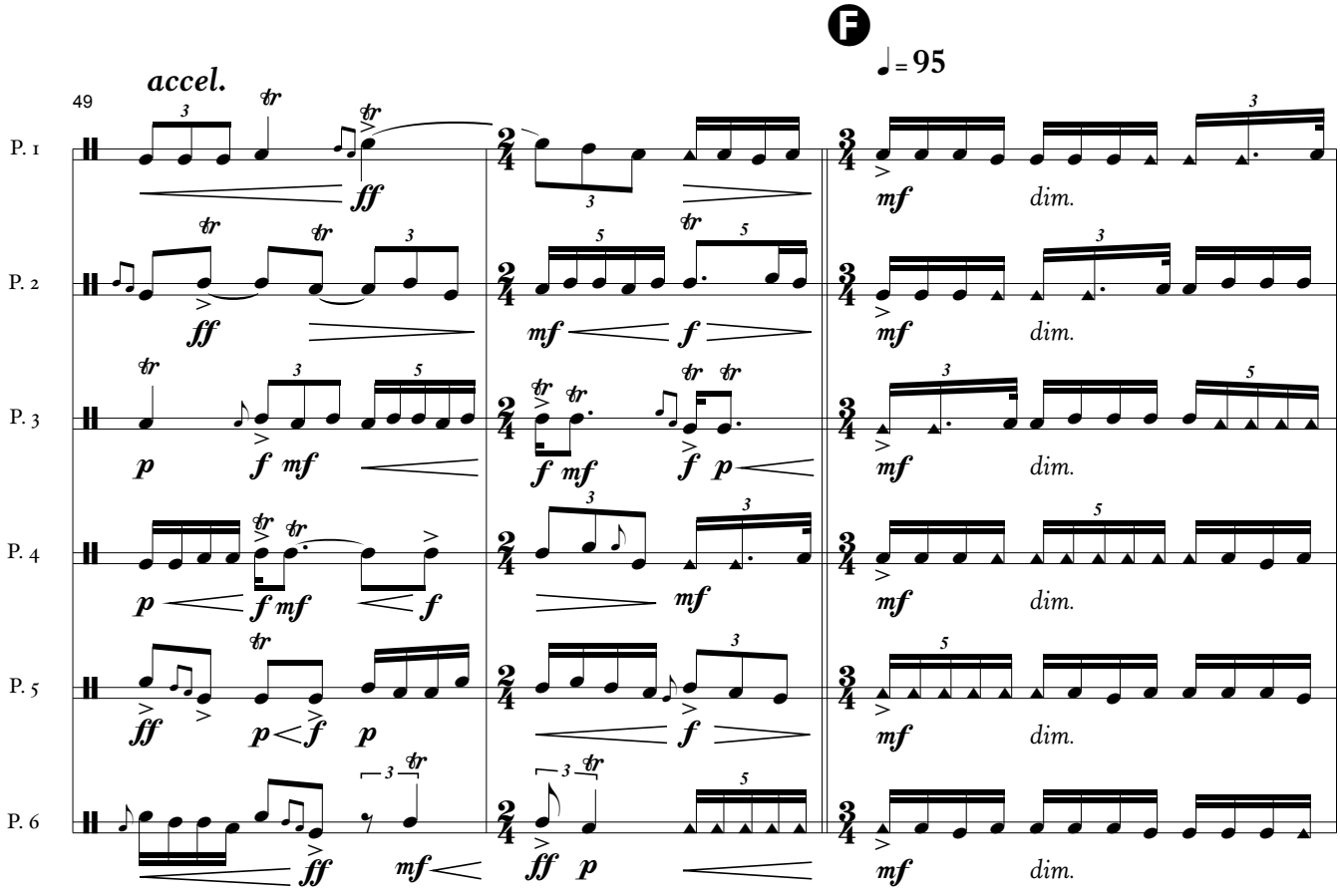
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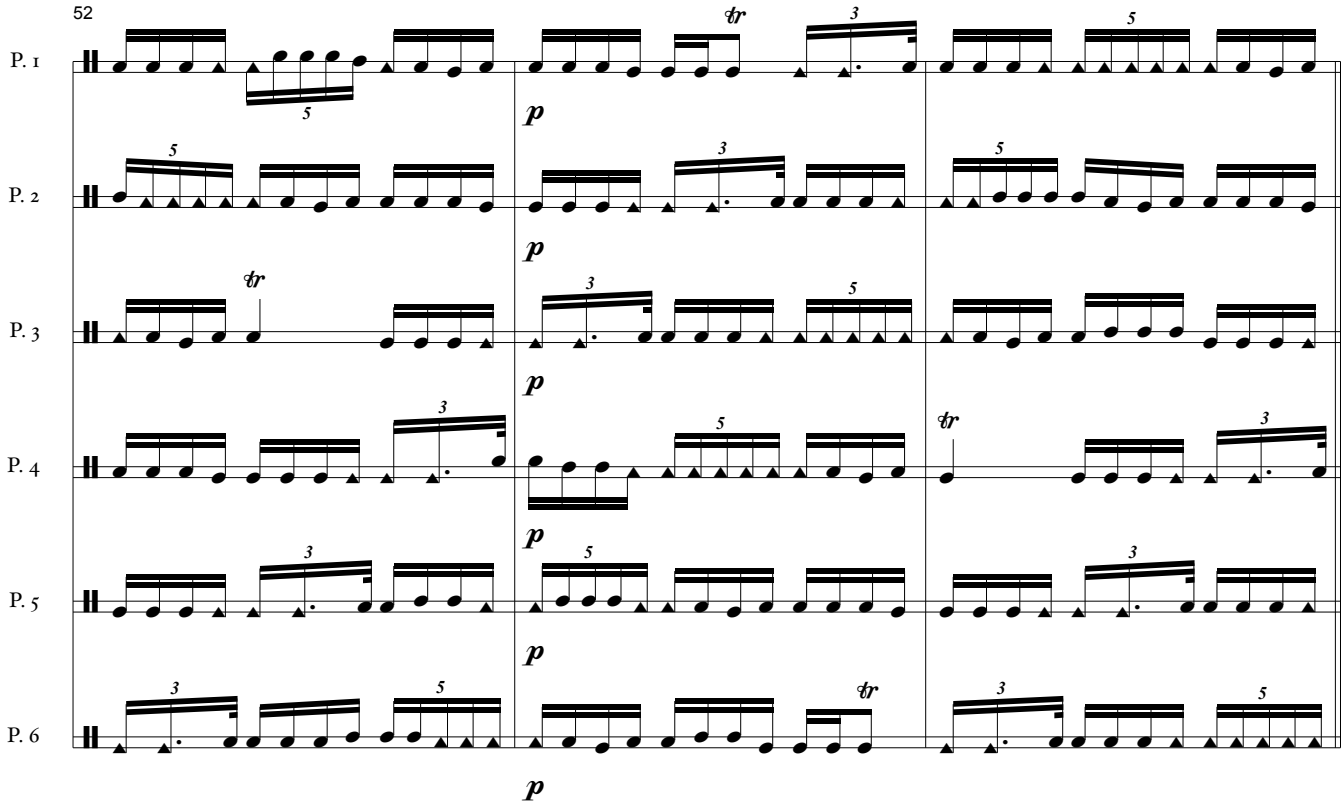
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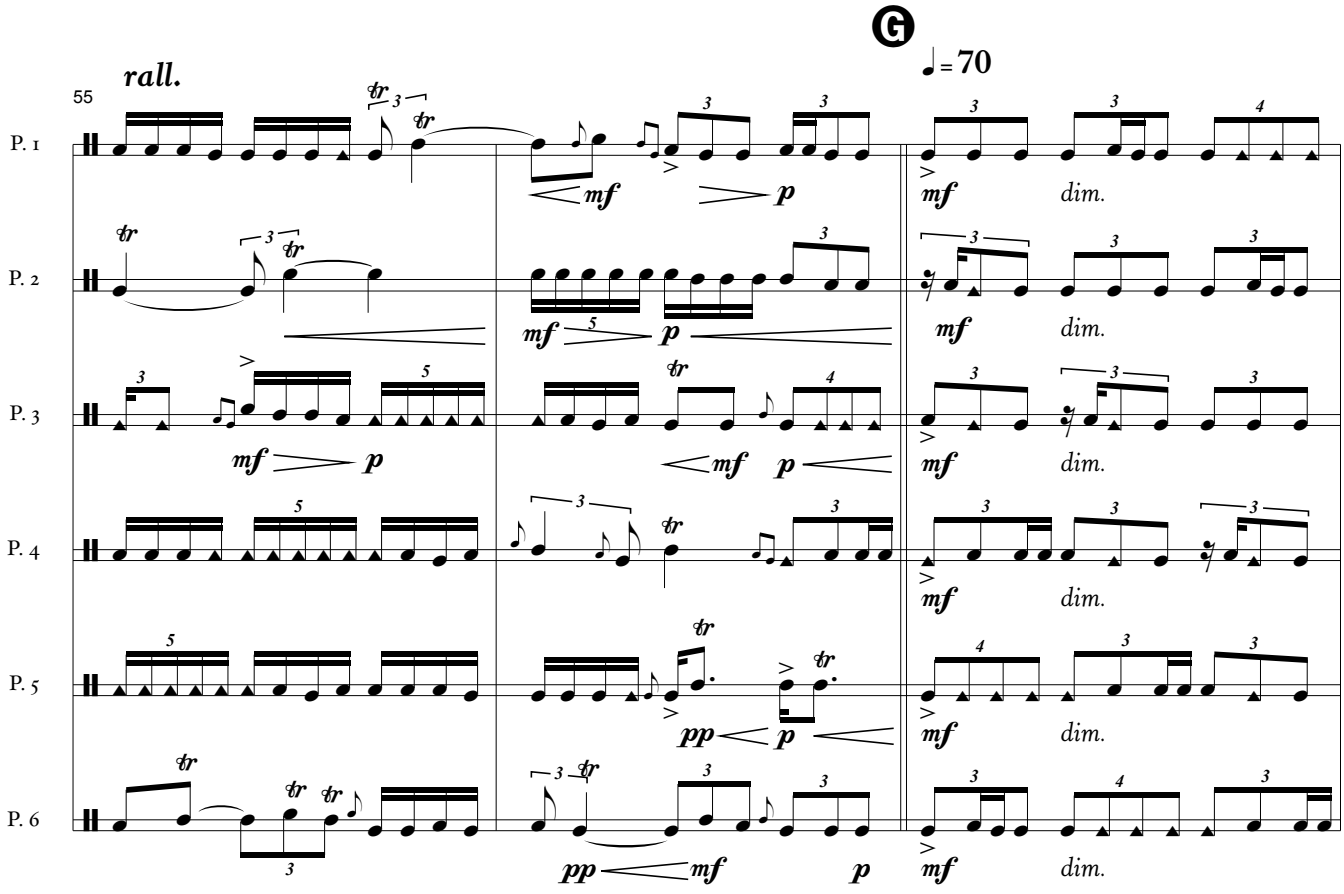
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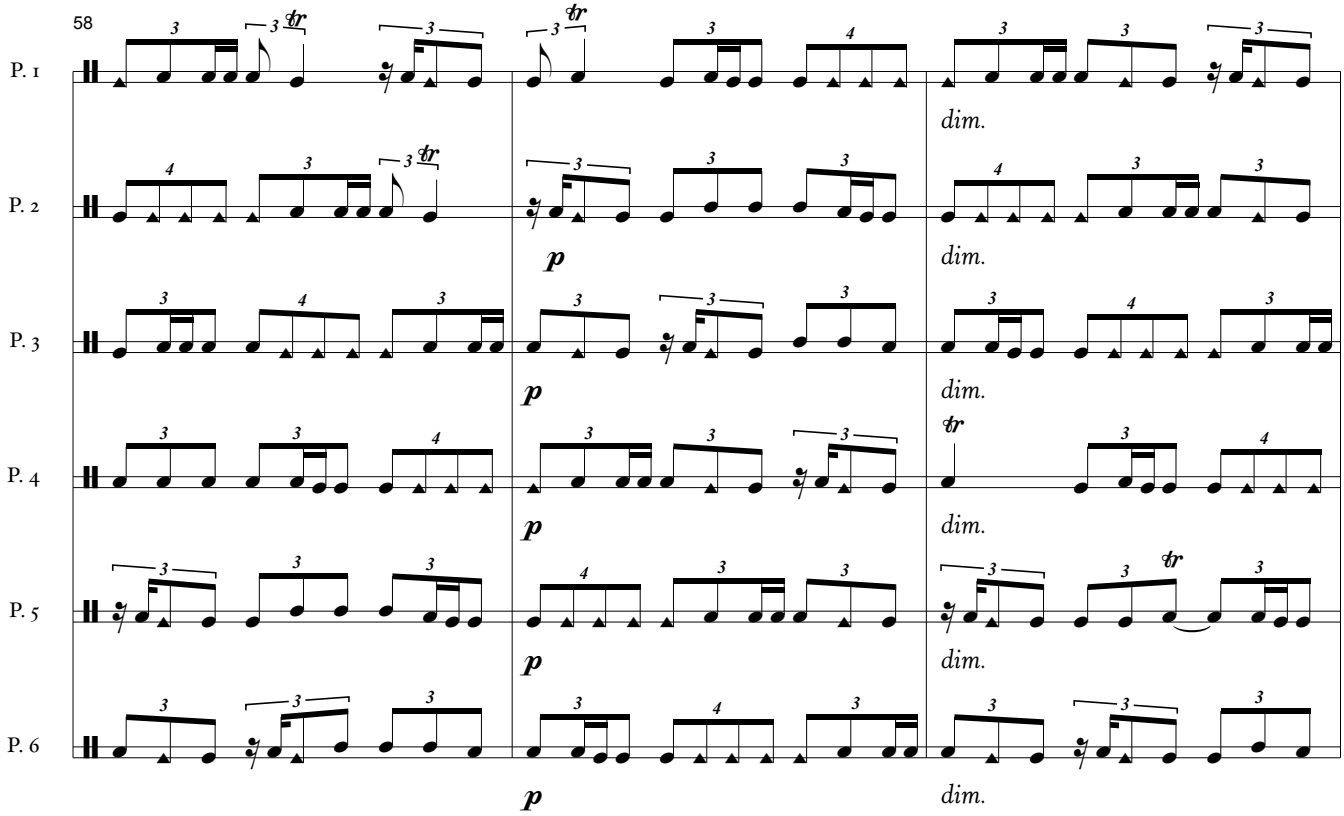
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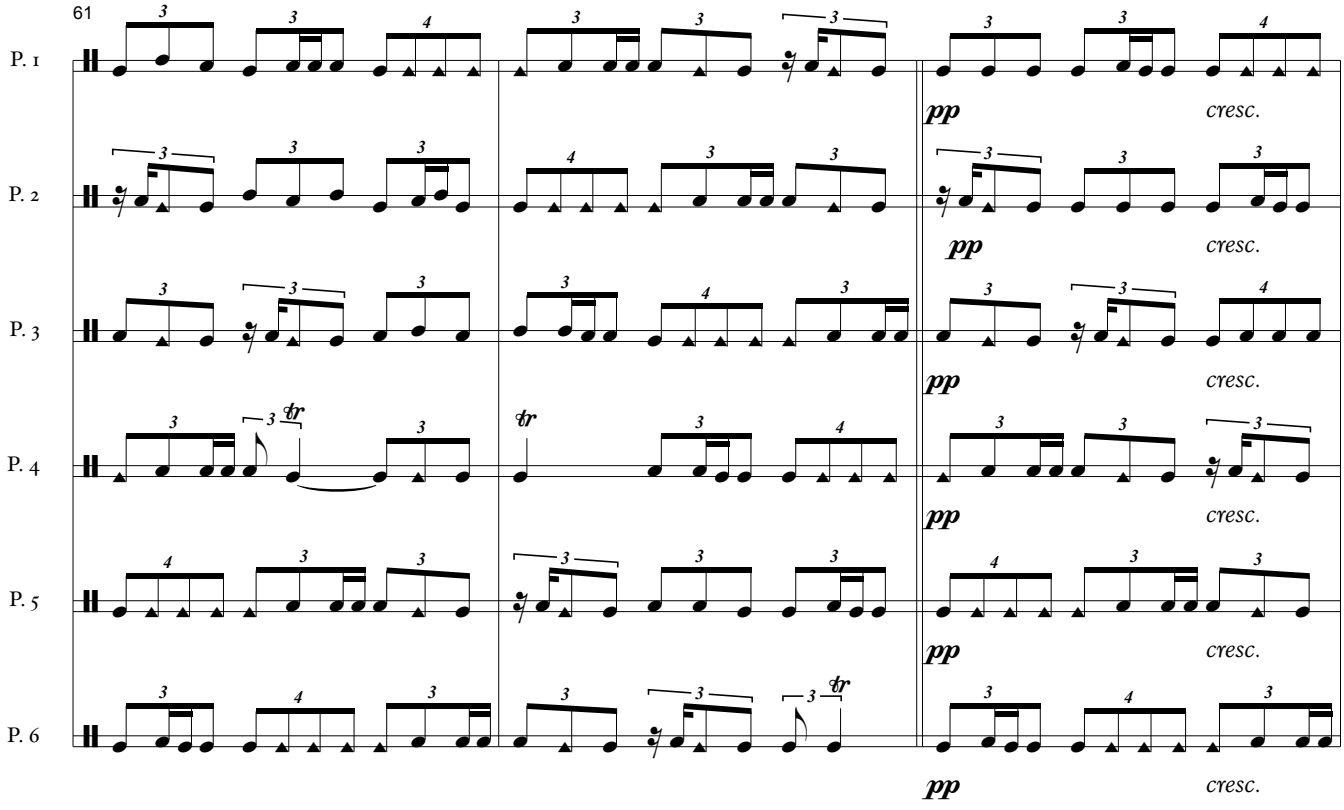
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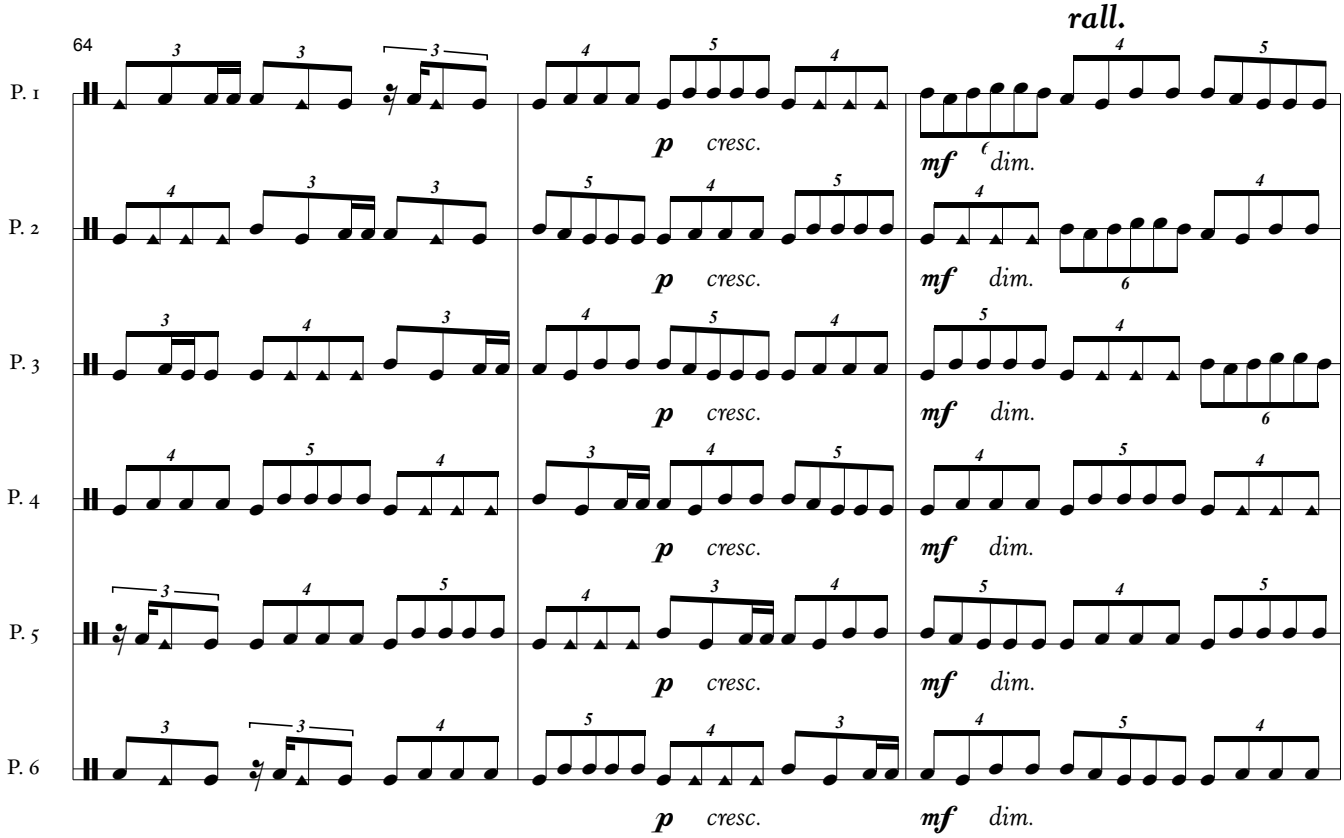
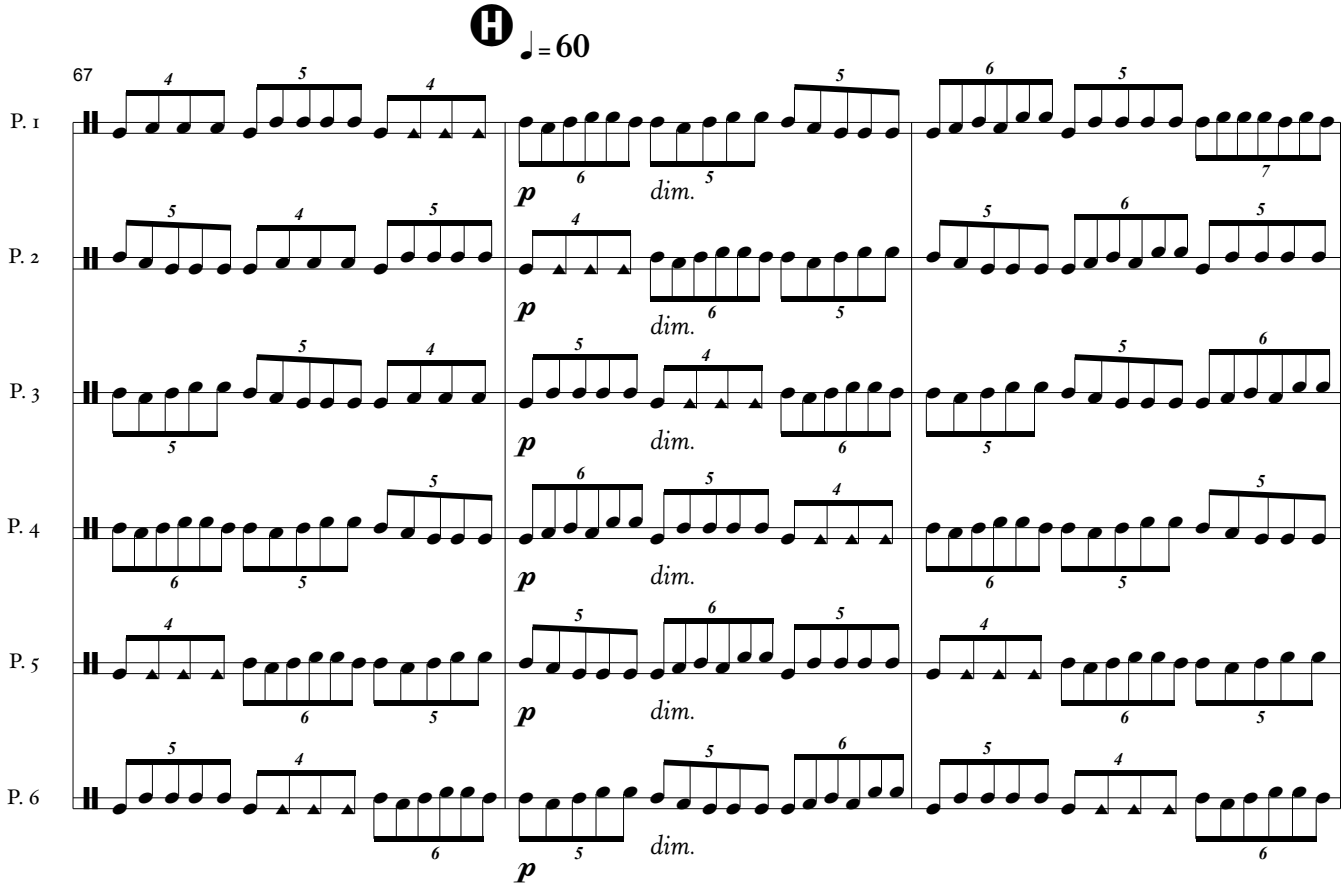
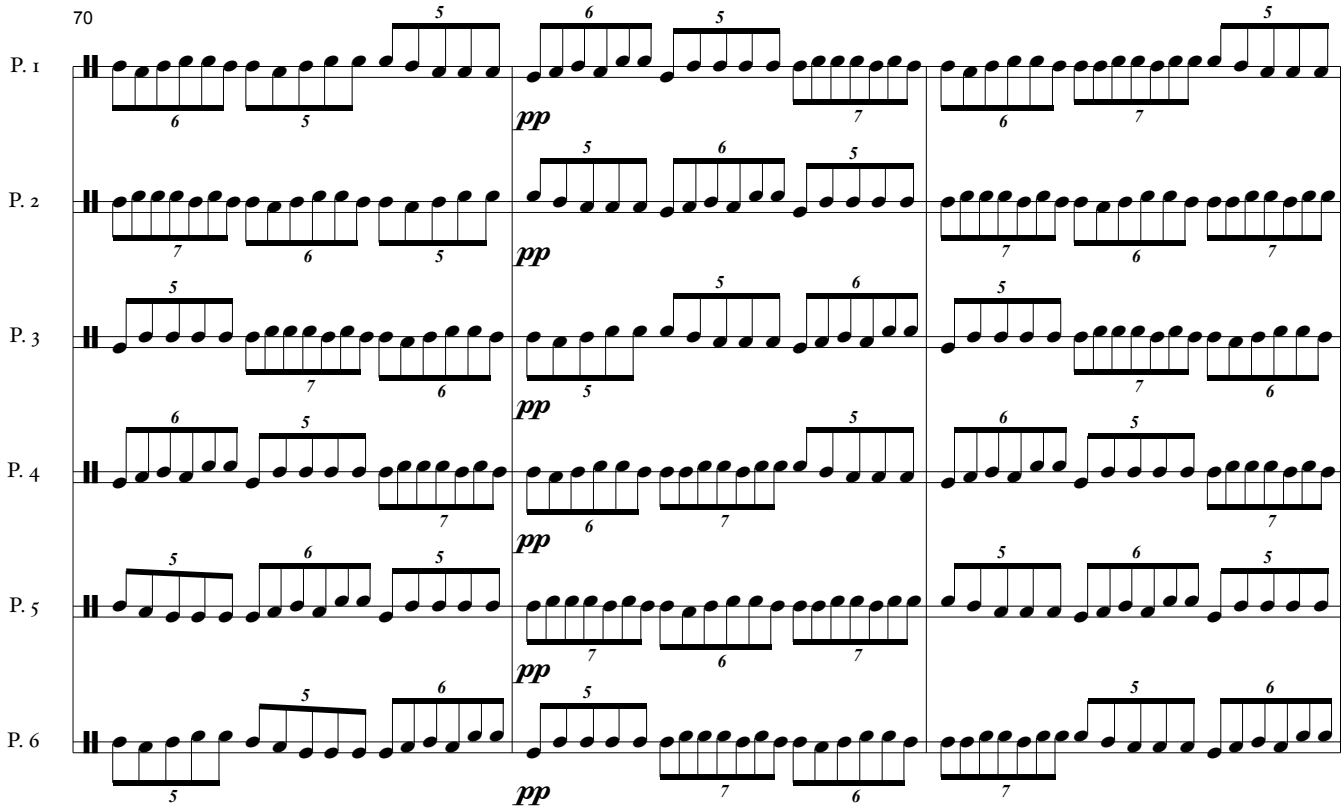
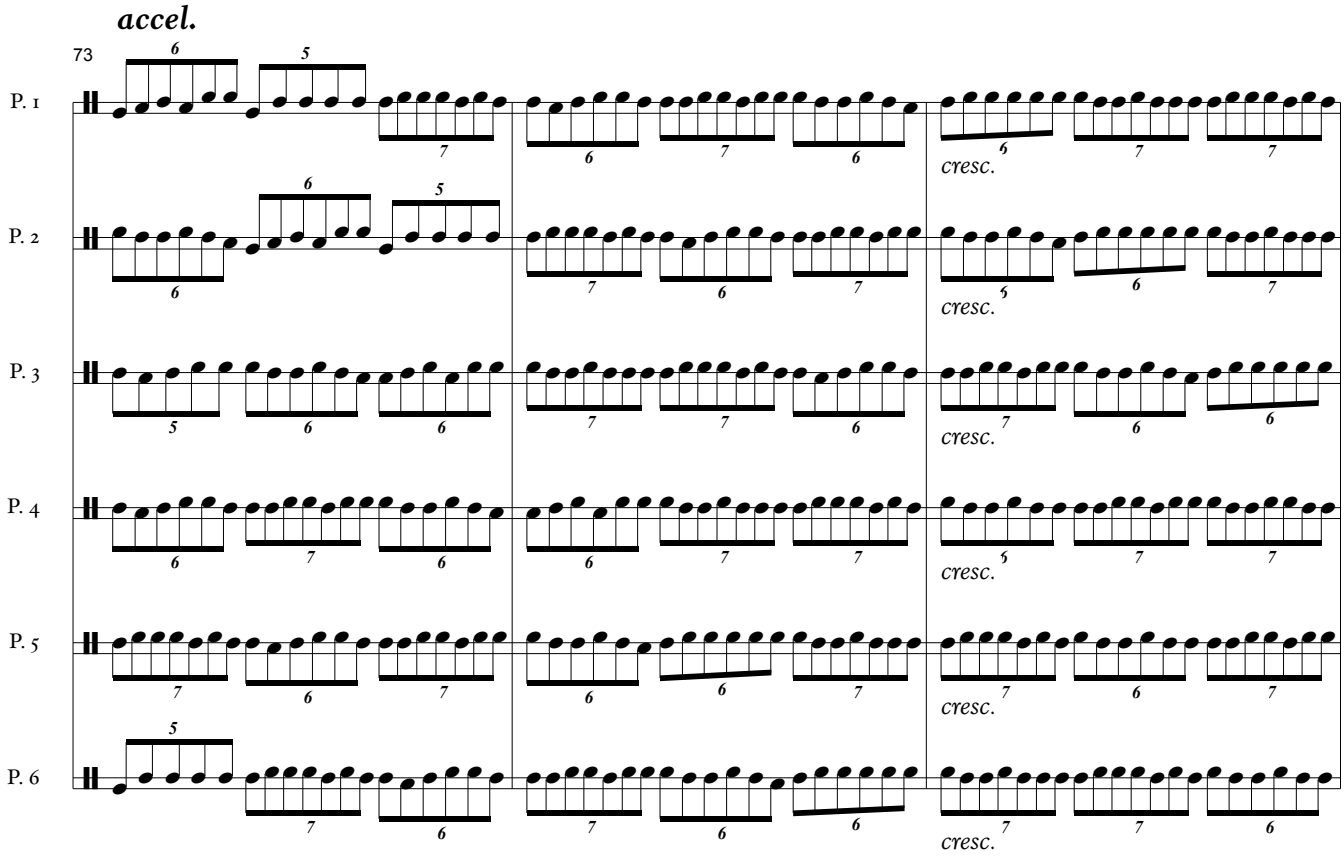
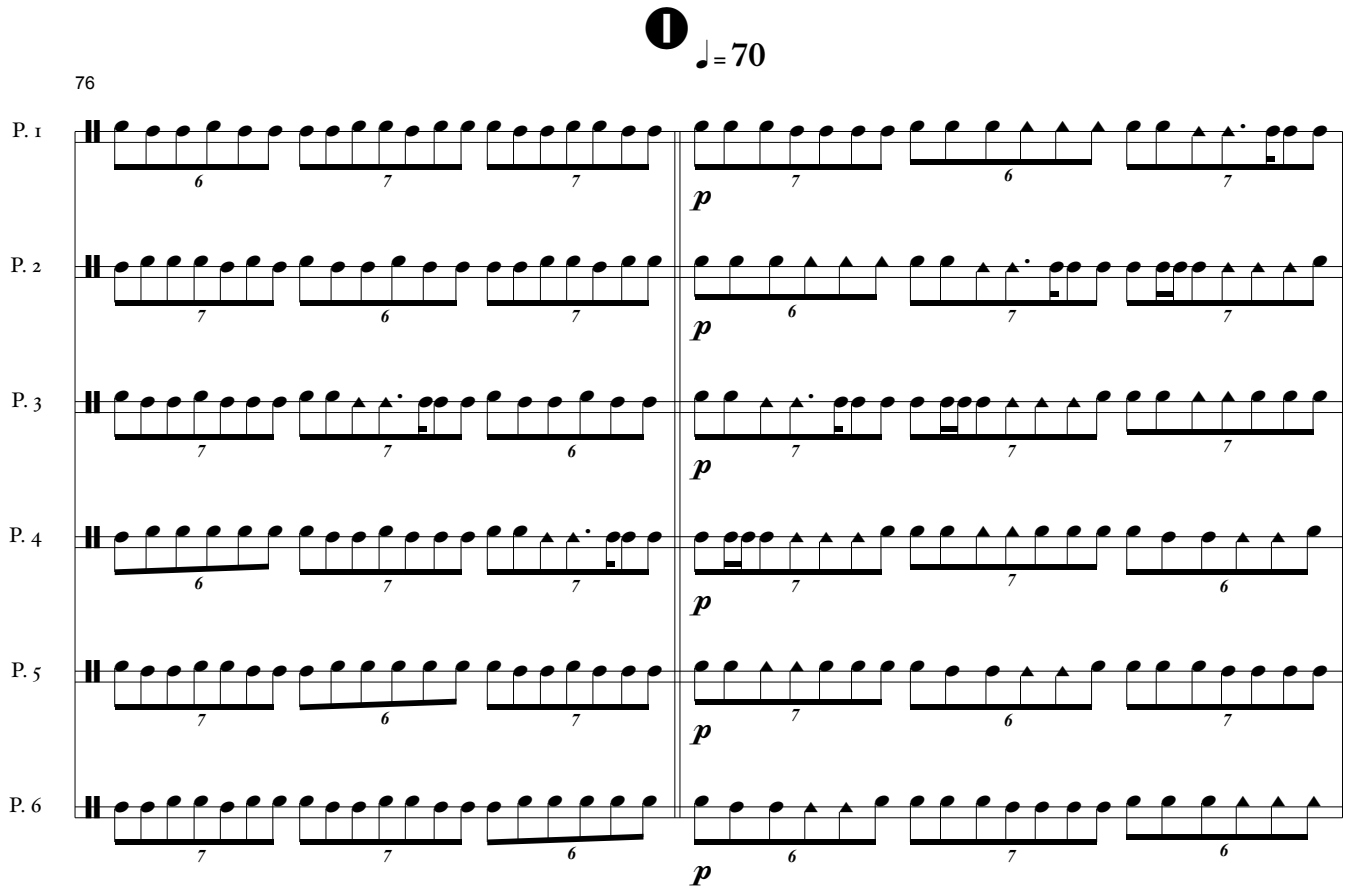
pp
cresc.

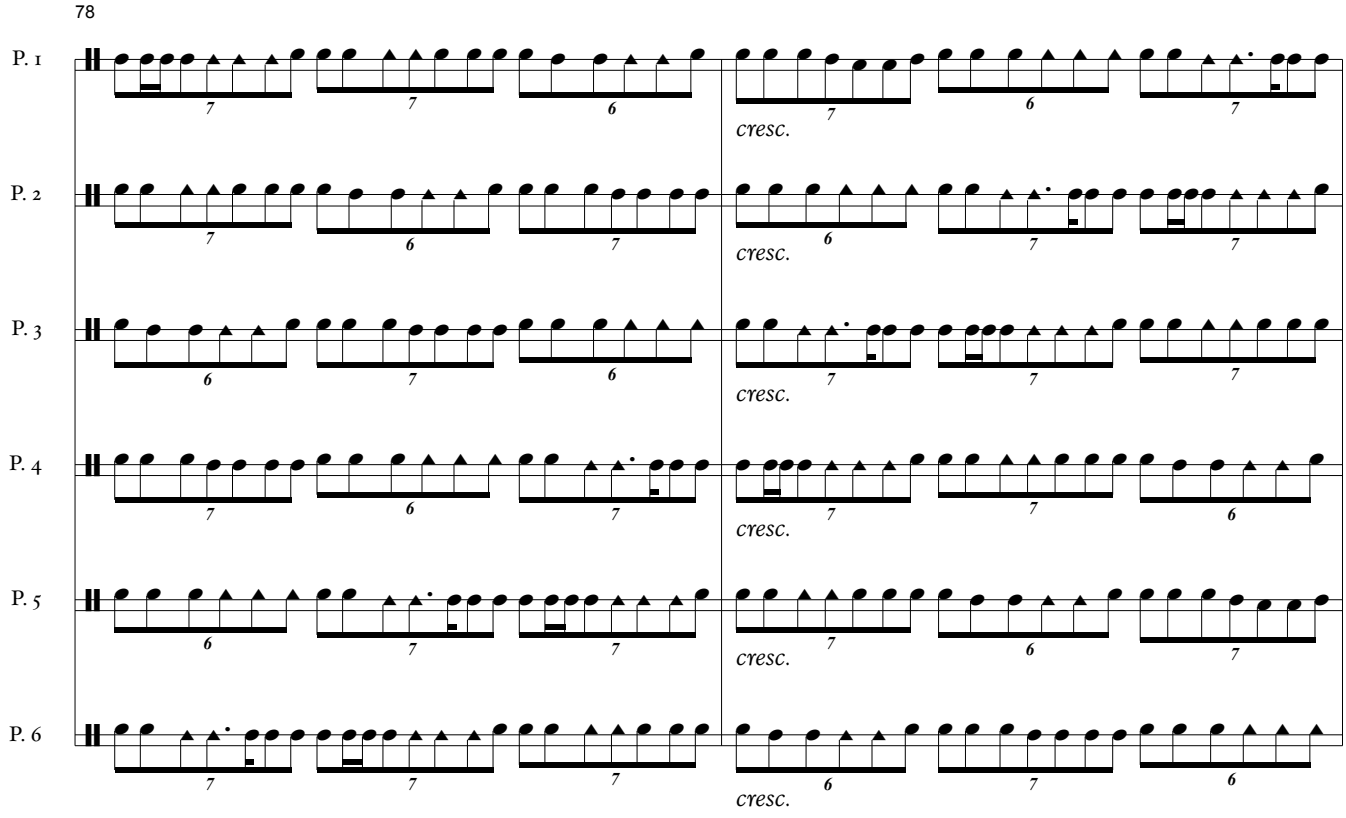

rall.
64
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
p cresc.
mf dim.


H
♩= 60
67
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
p dim.

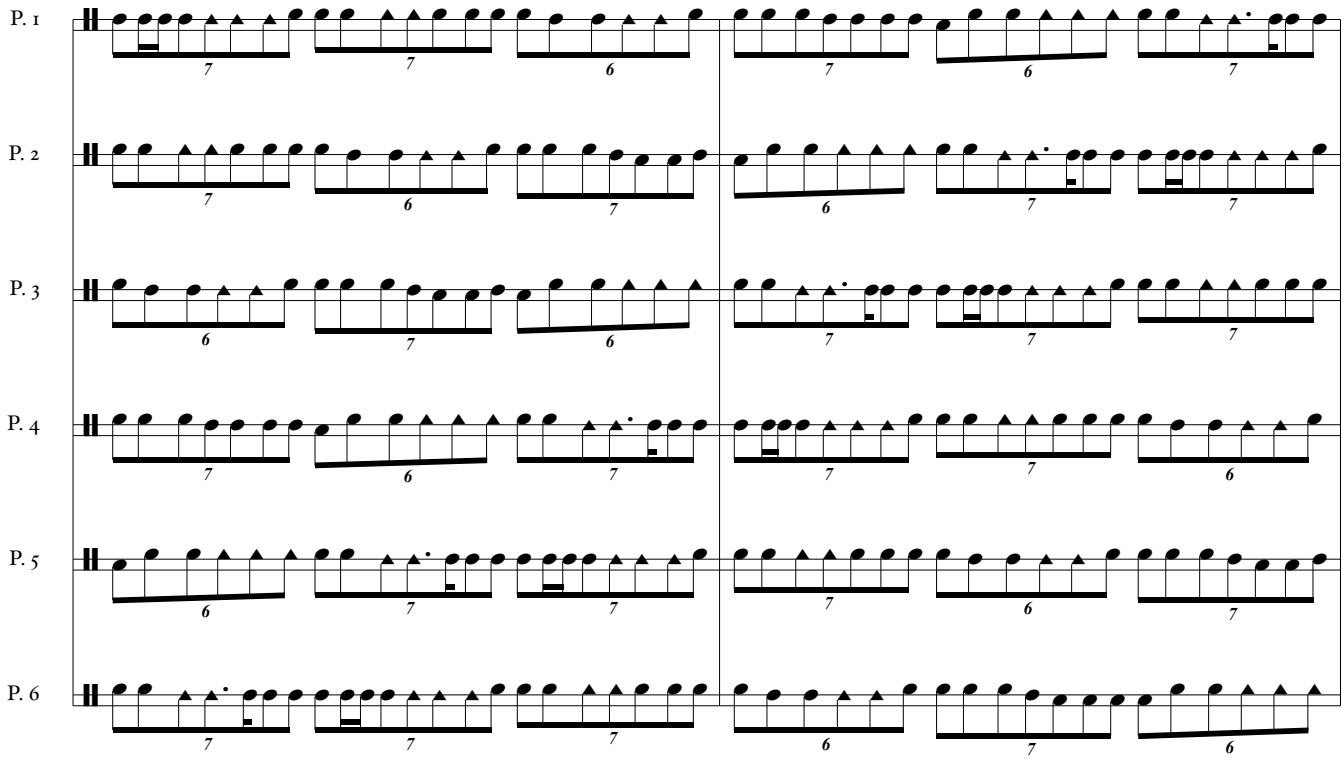

70
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
pp


accel.
73
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
cresc.

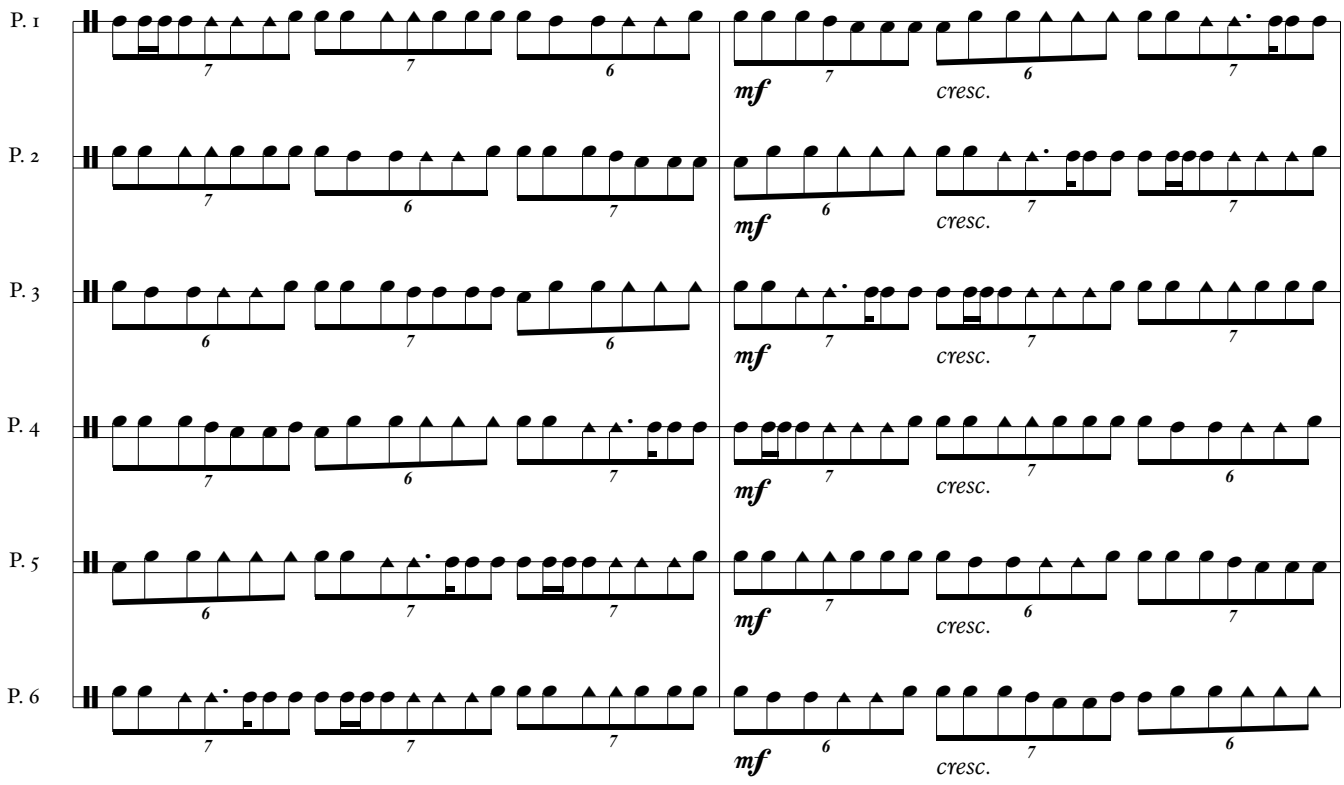

1
♩= 70
76
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
p

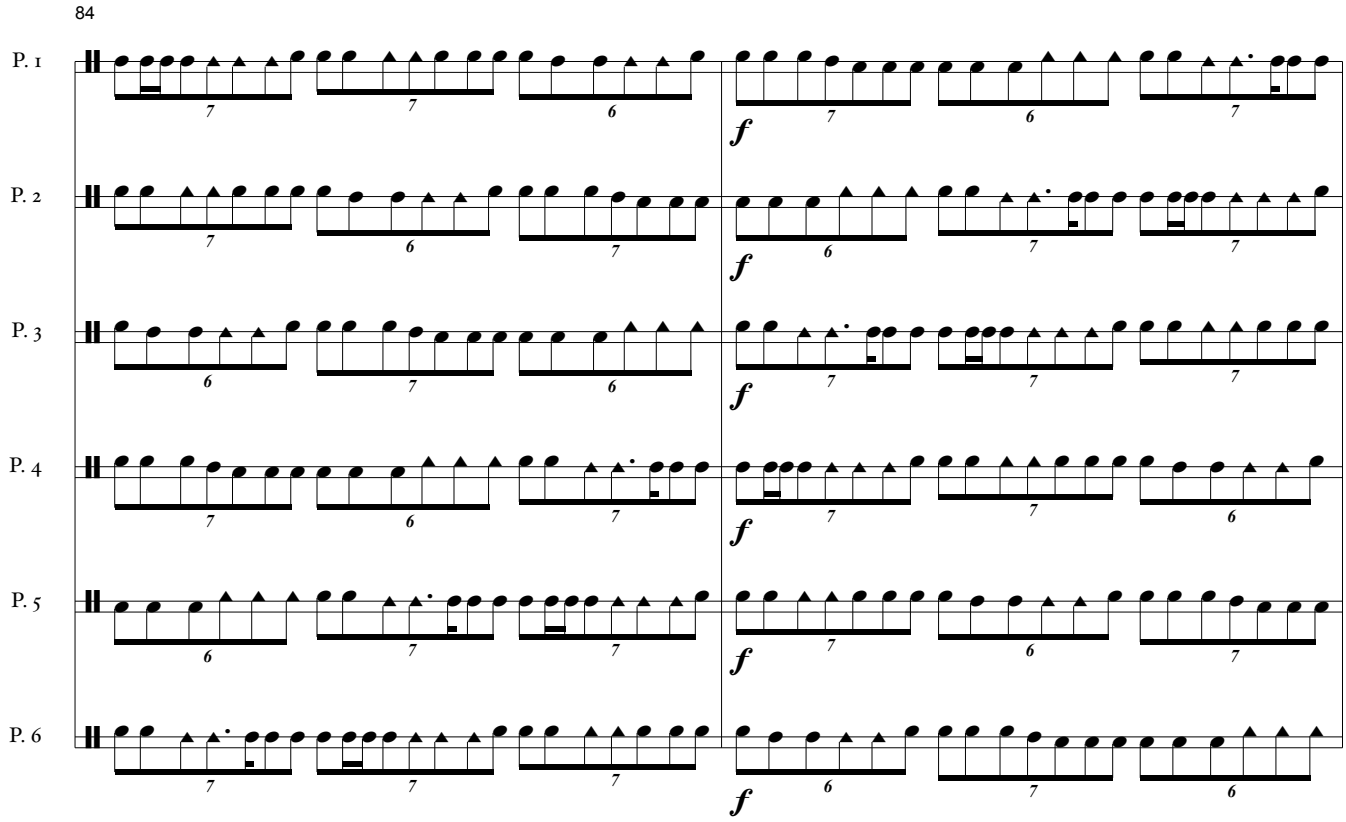

78
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
cresc.

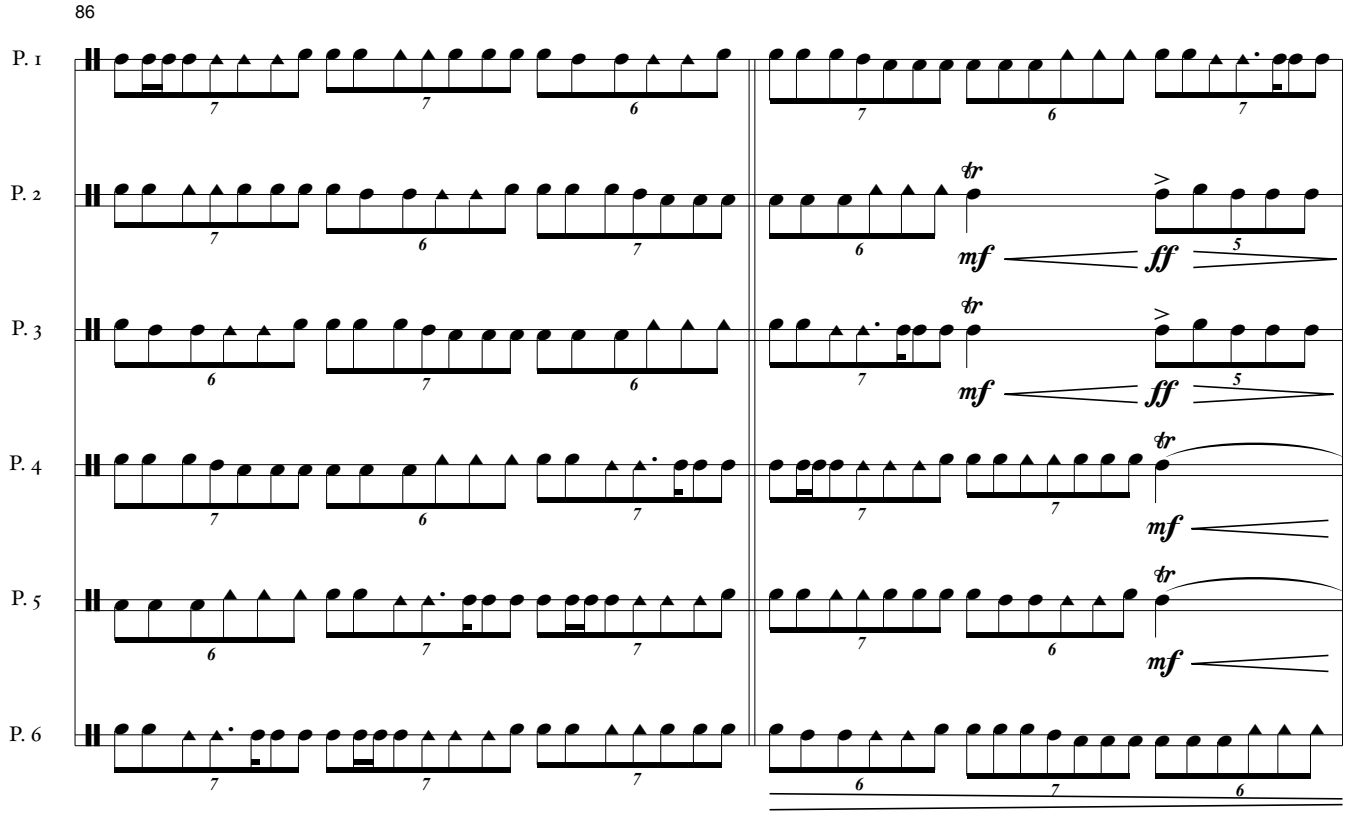
80

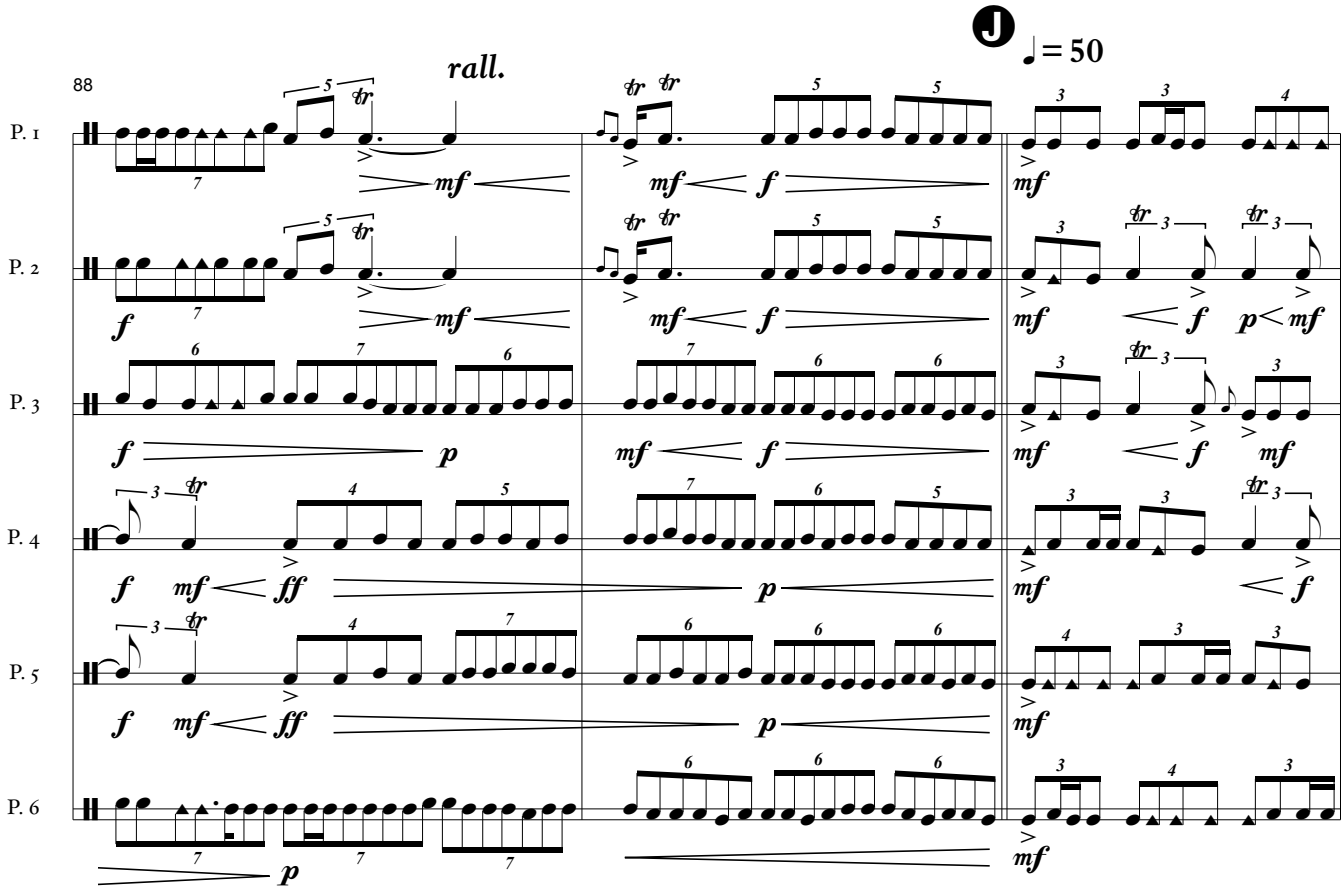


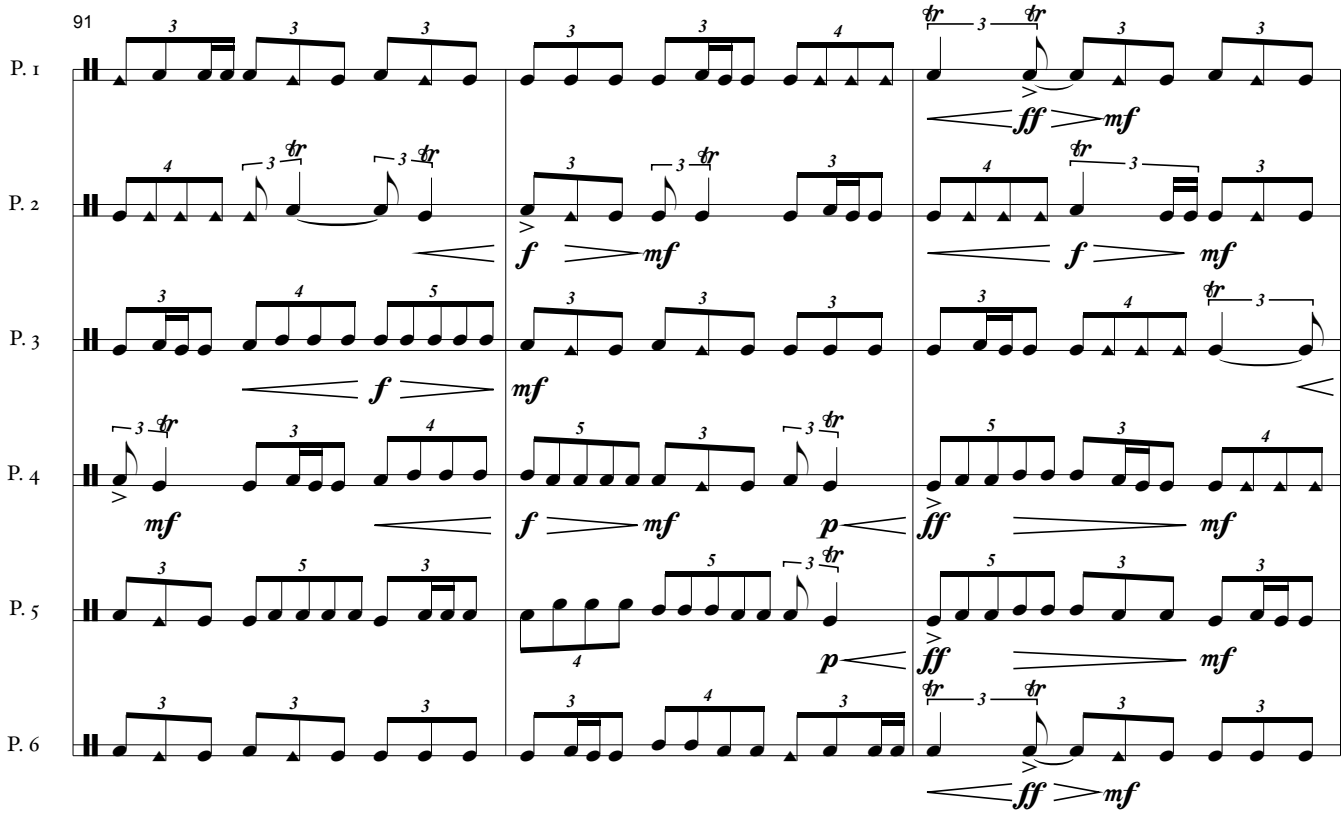
82

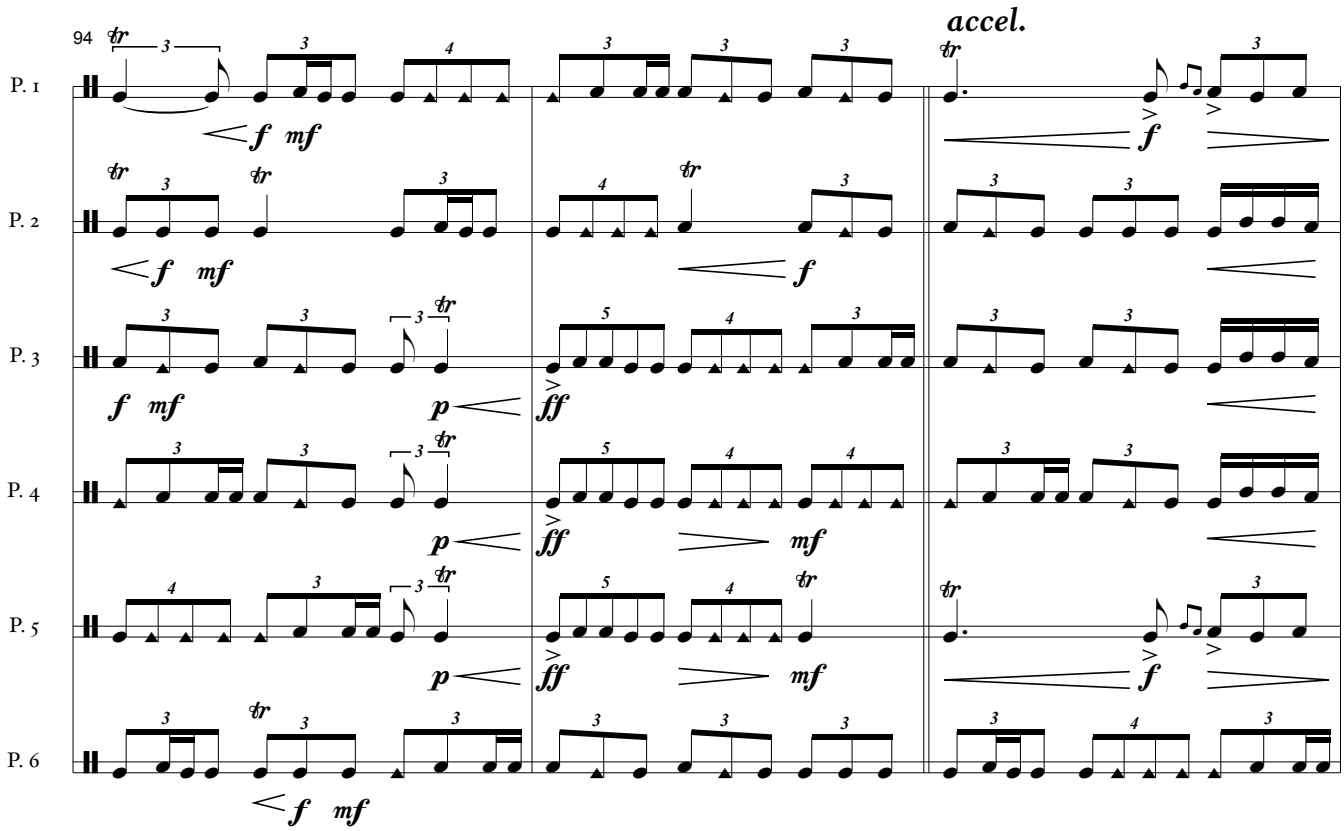


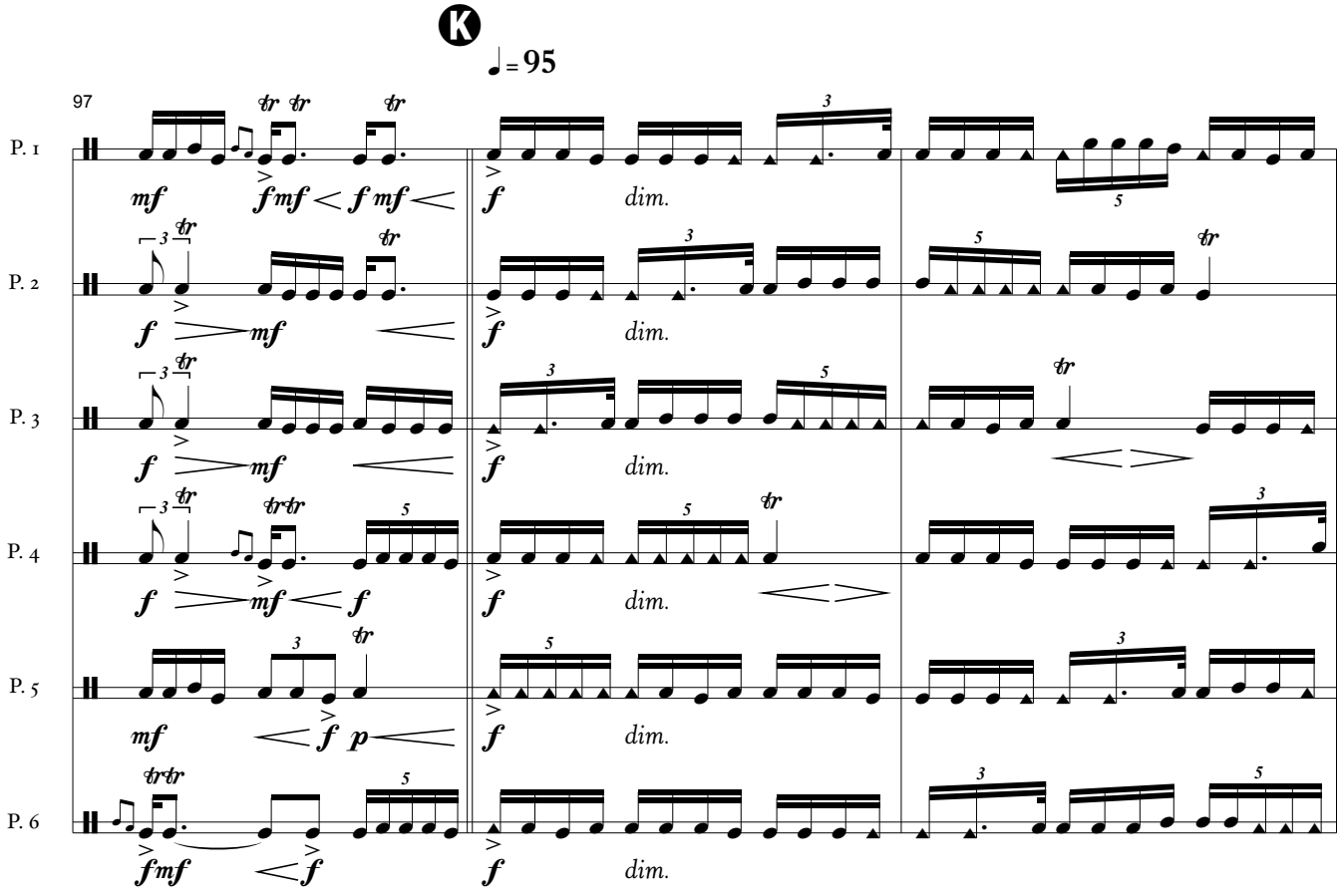

84
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
f

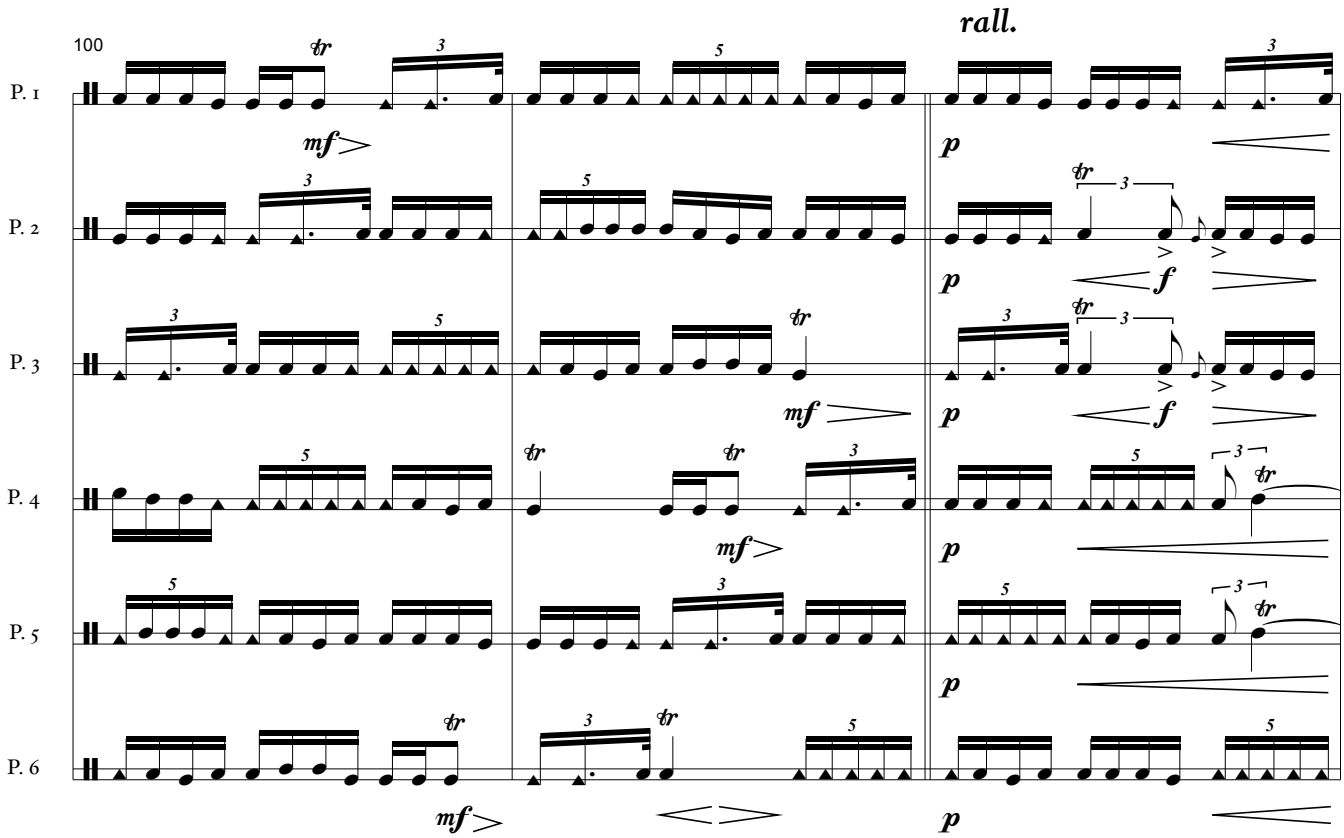

86
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
tr
mf
ff

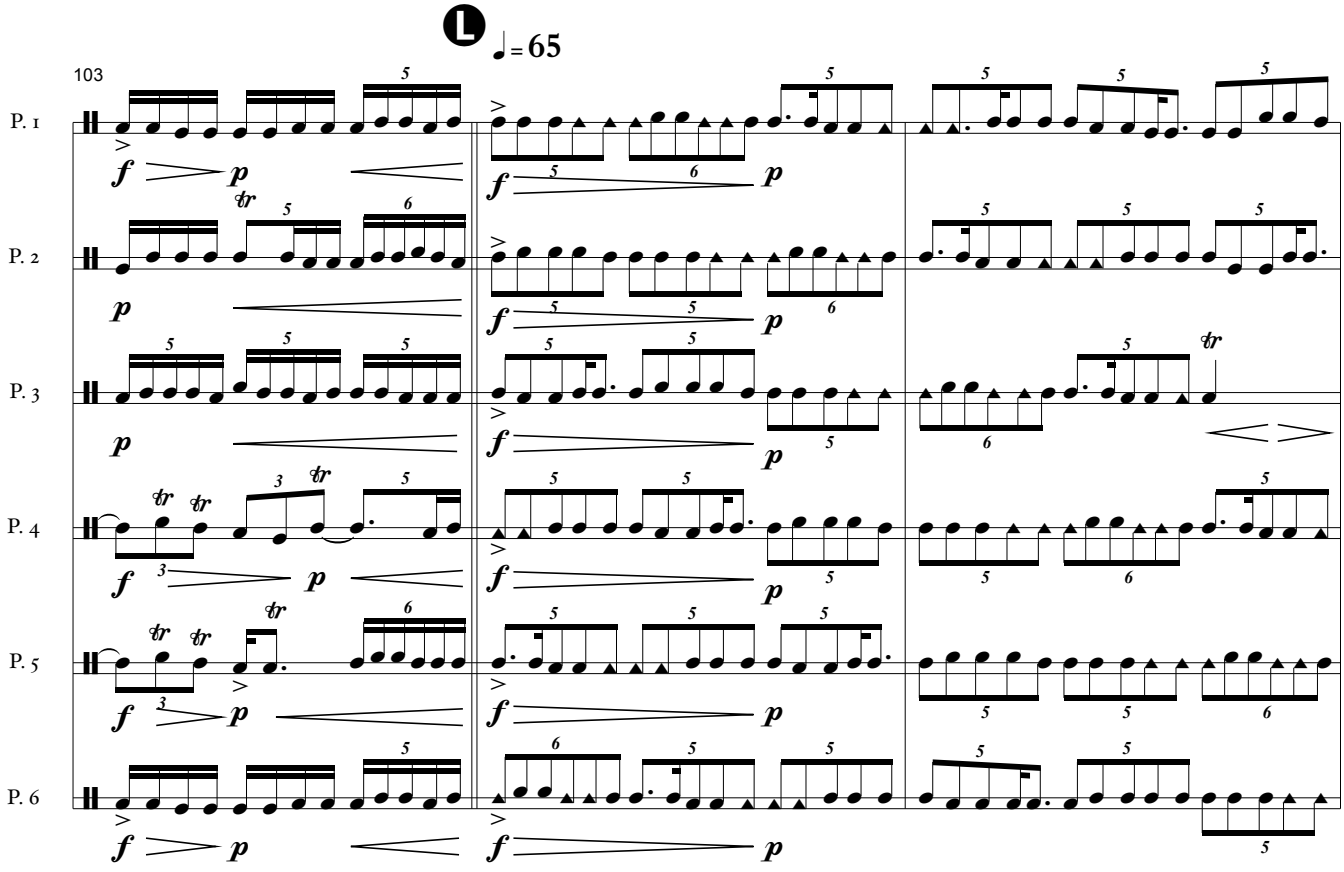

J
♩= 50
rall.
88
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

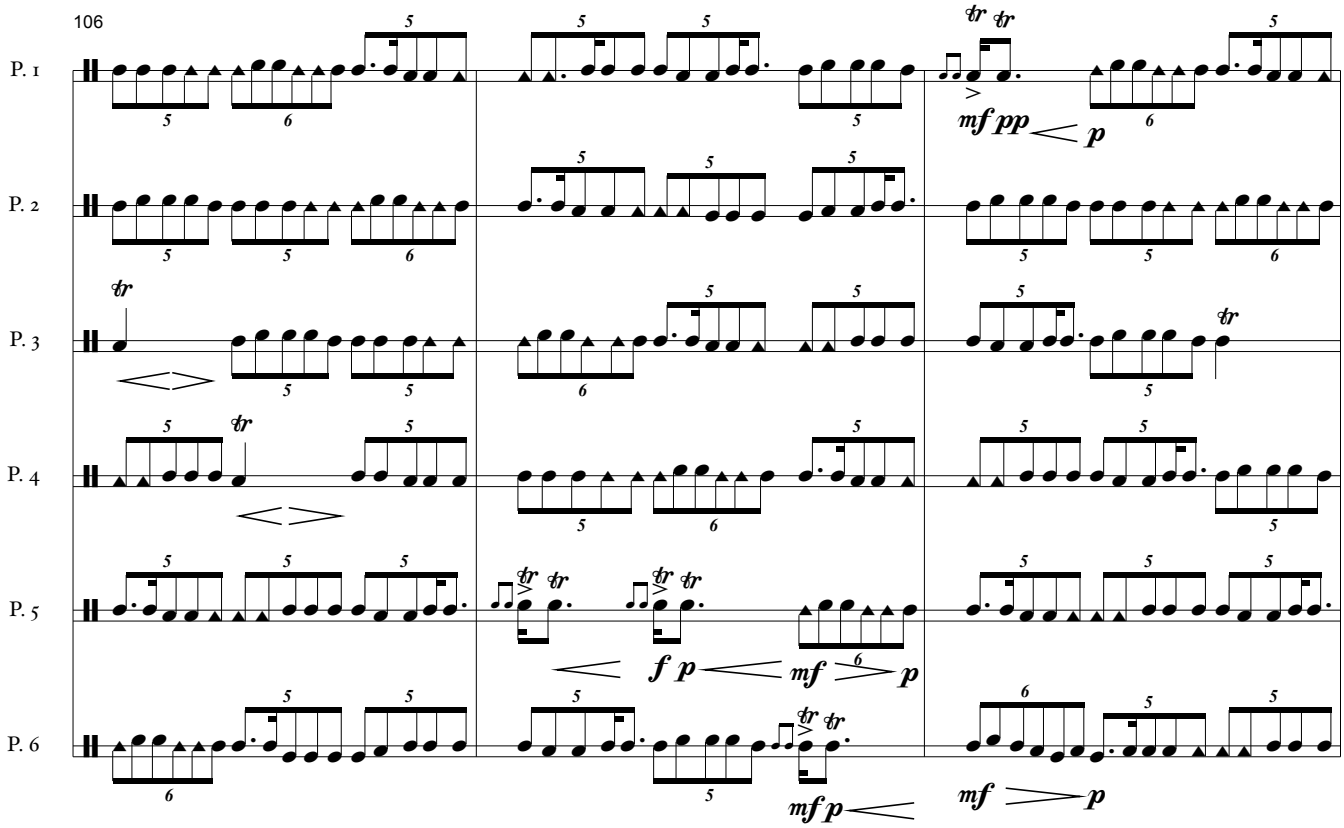

91
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

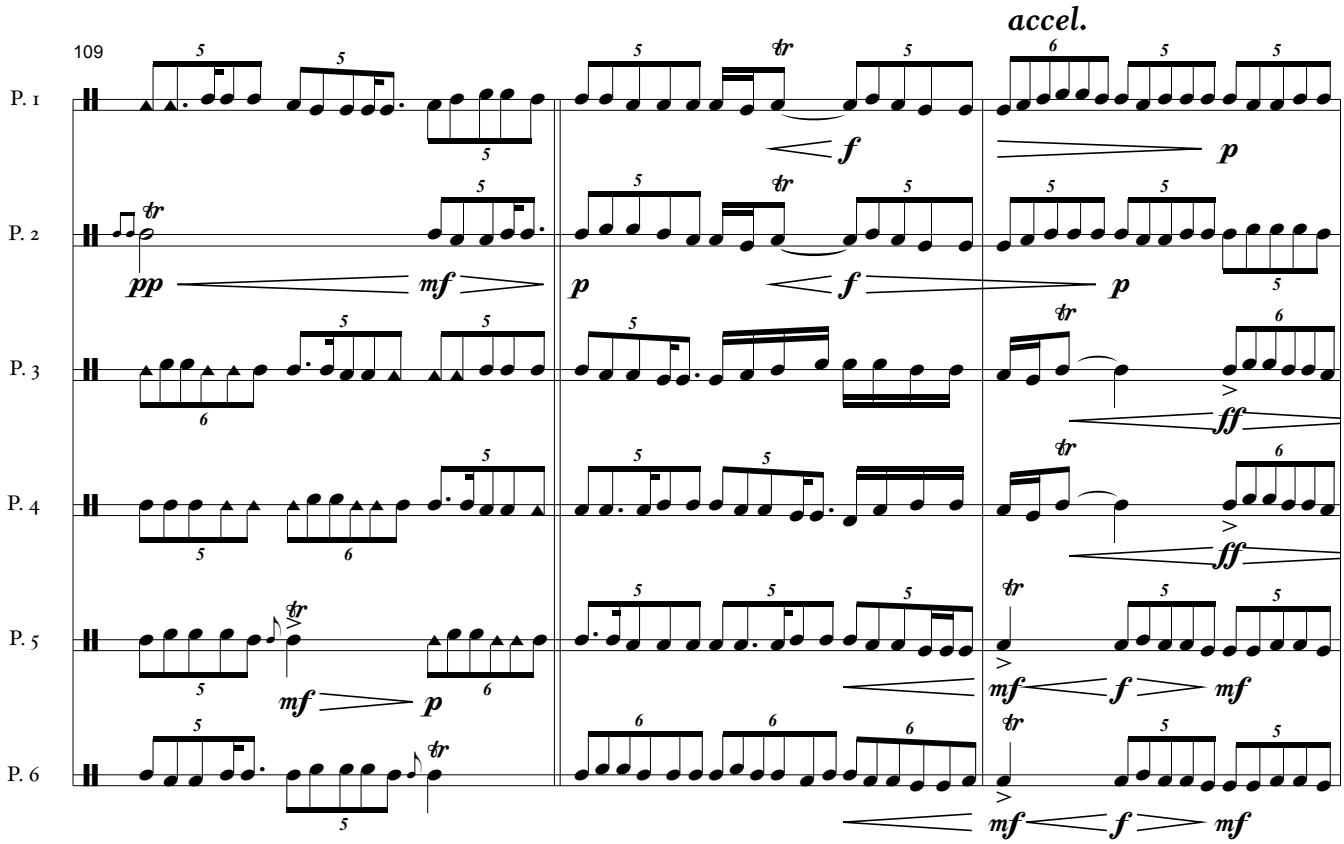

94
accel.
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

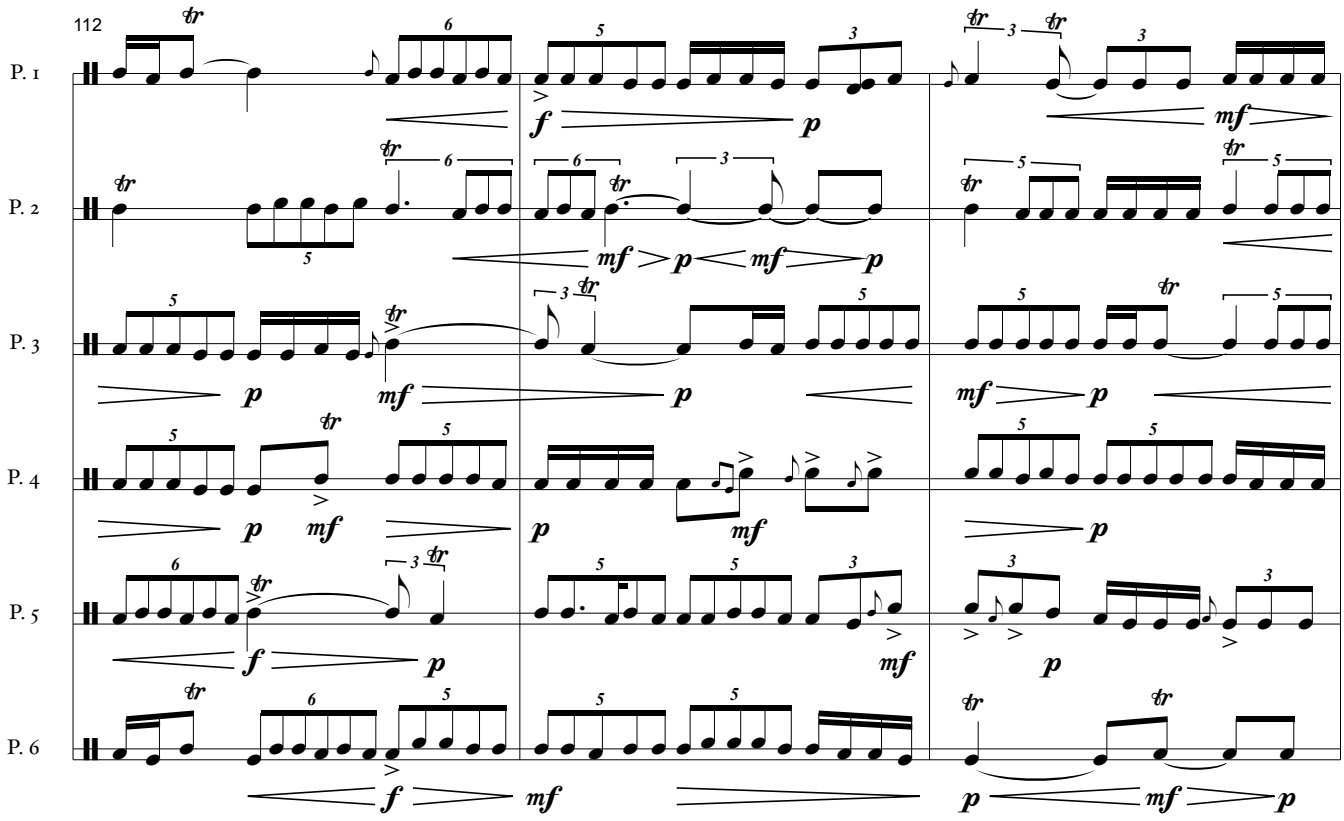

K
♩= 95
97
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
dim.

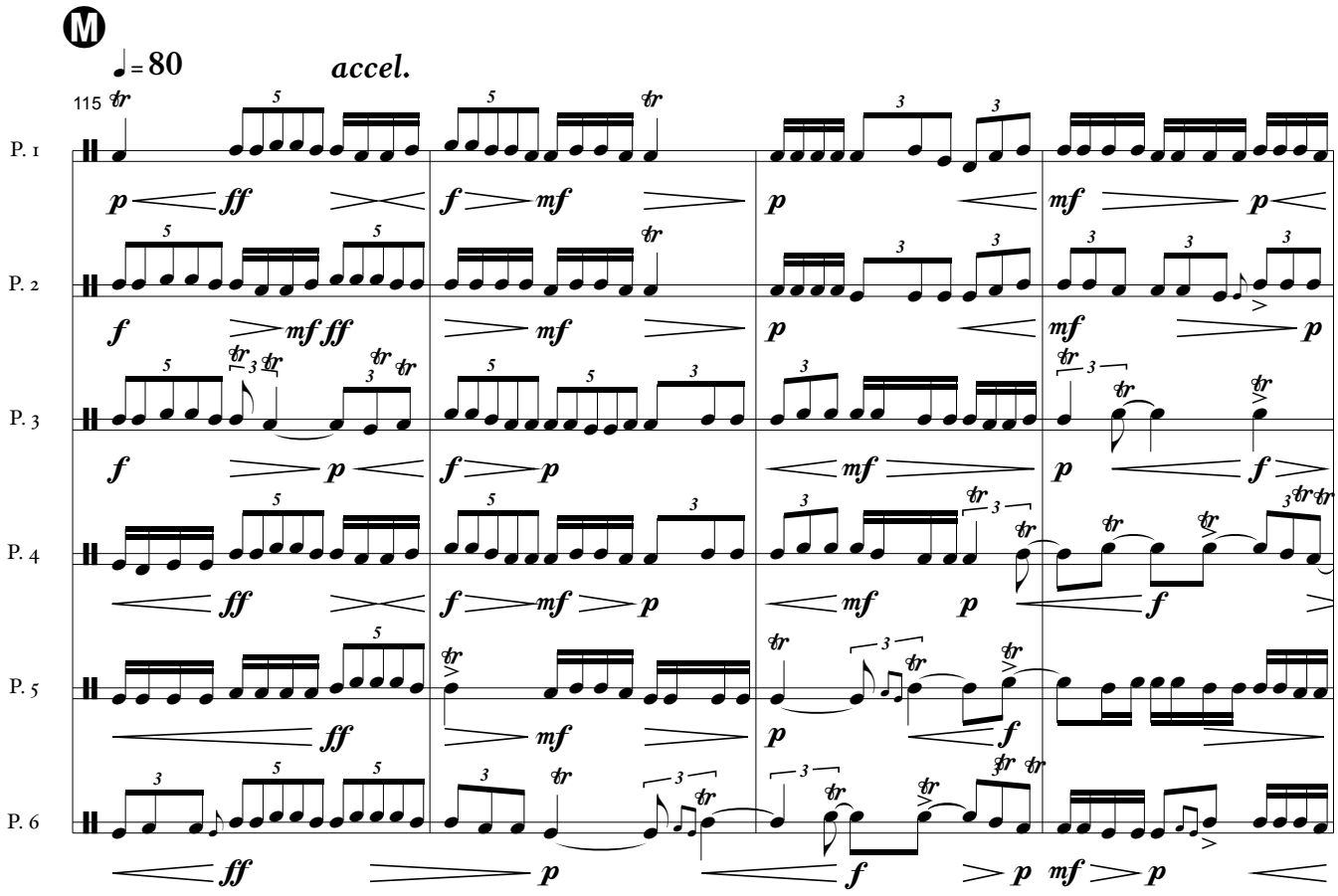

rall.
100
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

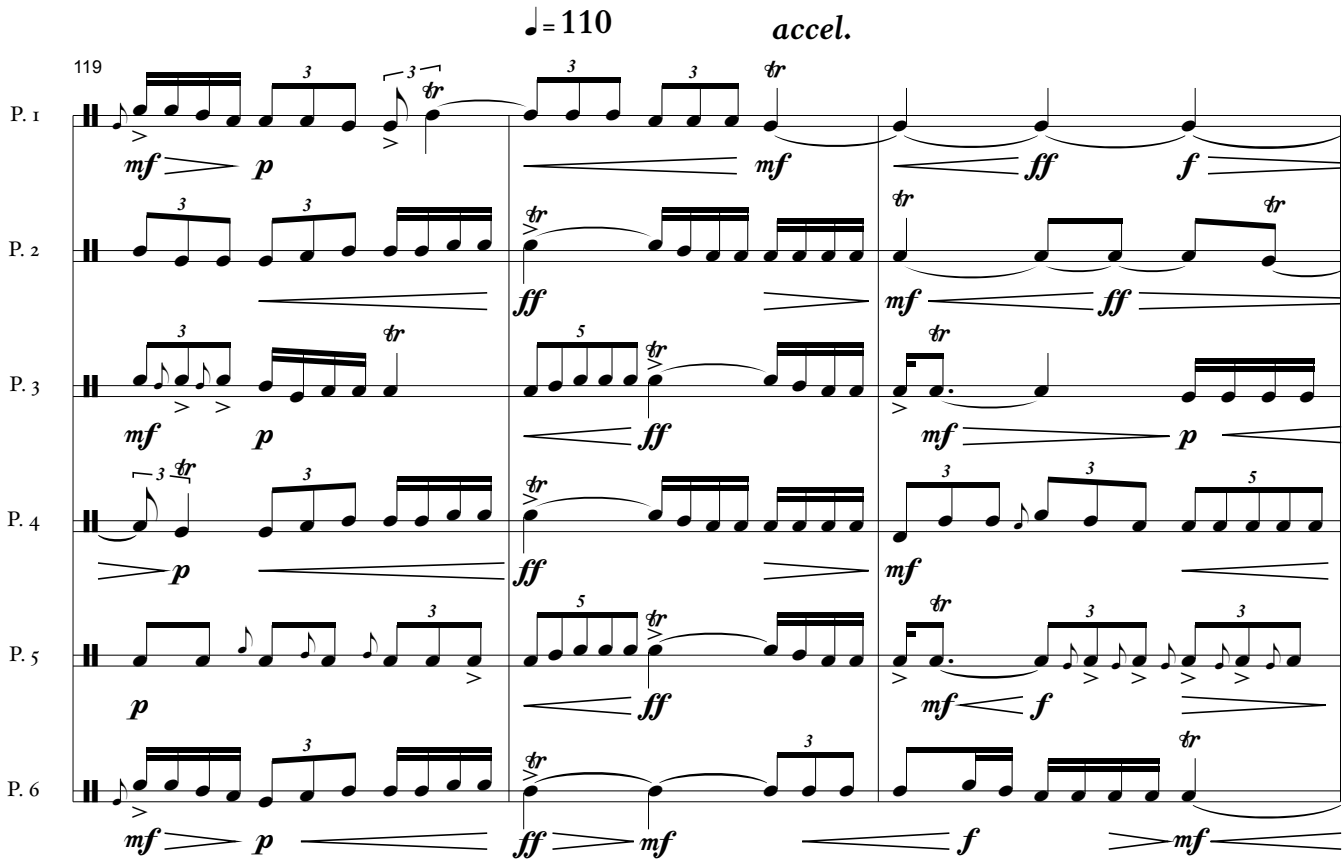

L
♩= 65
103
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

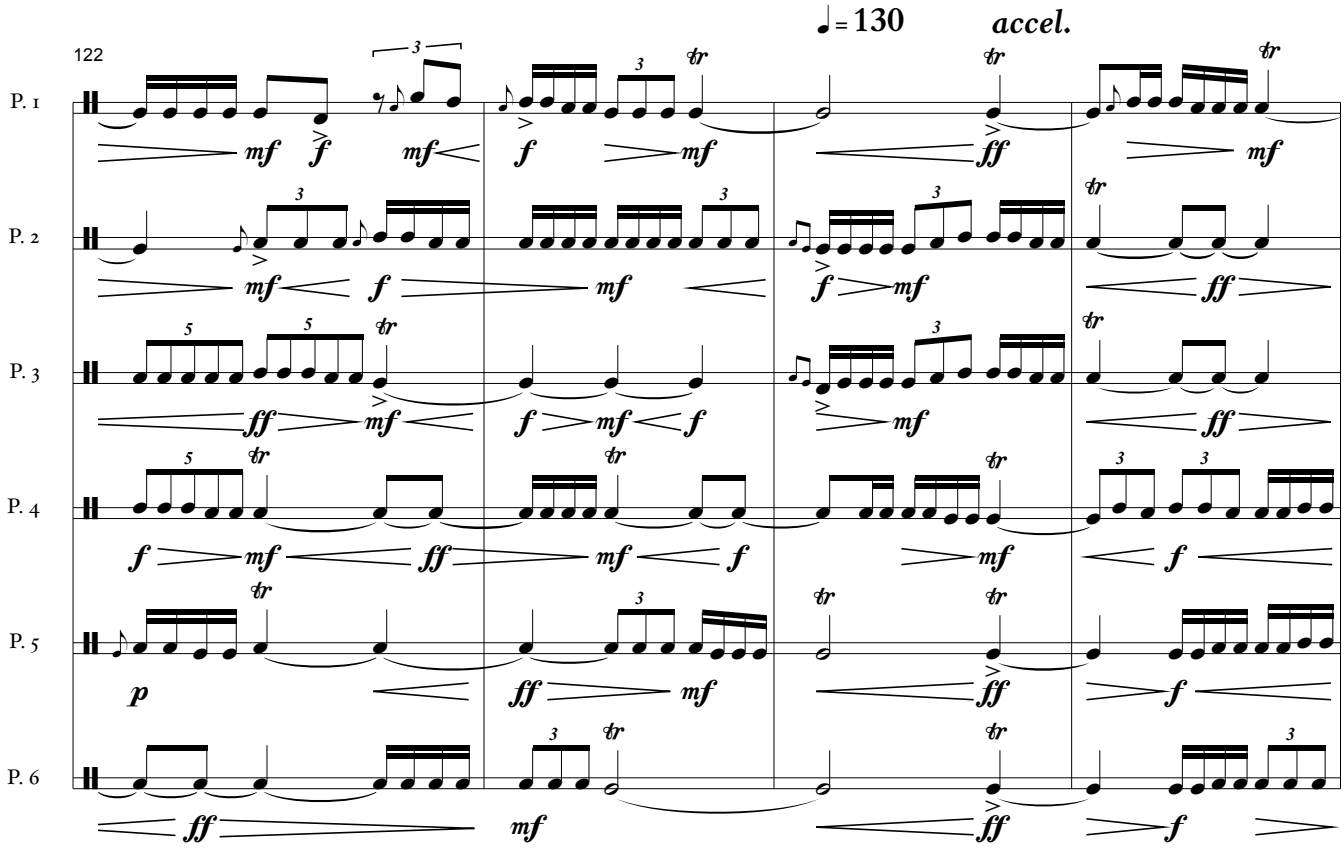

106
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
mf pp p
f p mf p
mf p
mf p

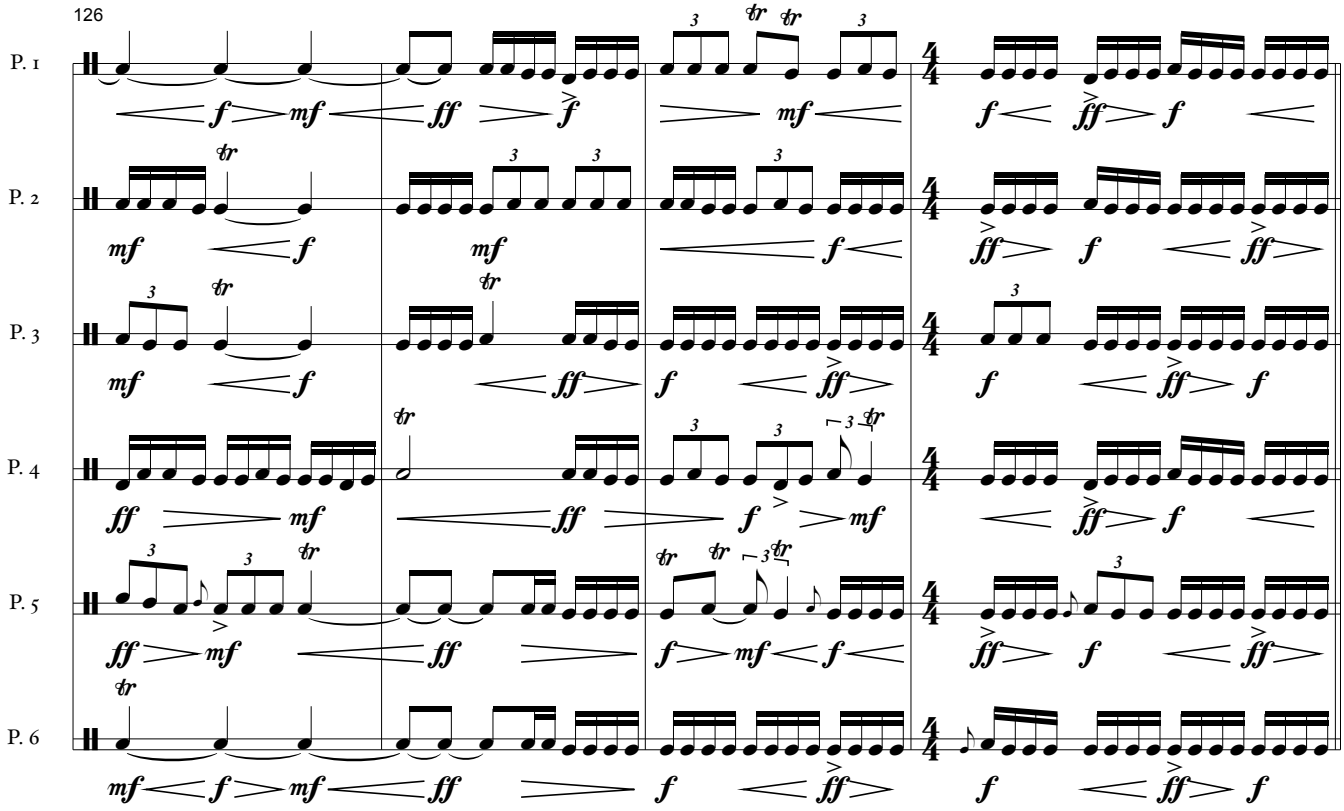

accel.
109
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
f p
pp mf p f p
ff
ff
mf p
mf f mf
mf f mf

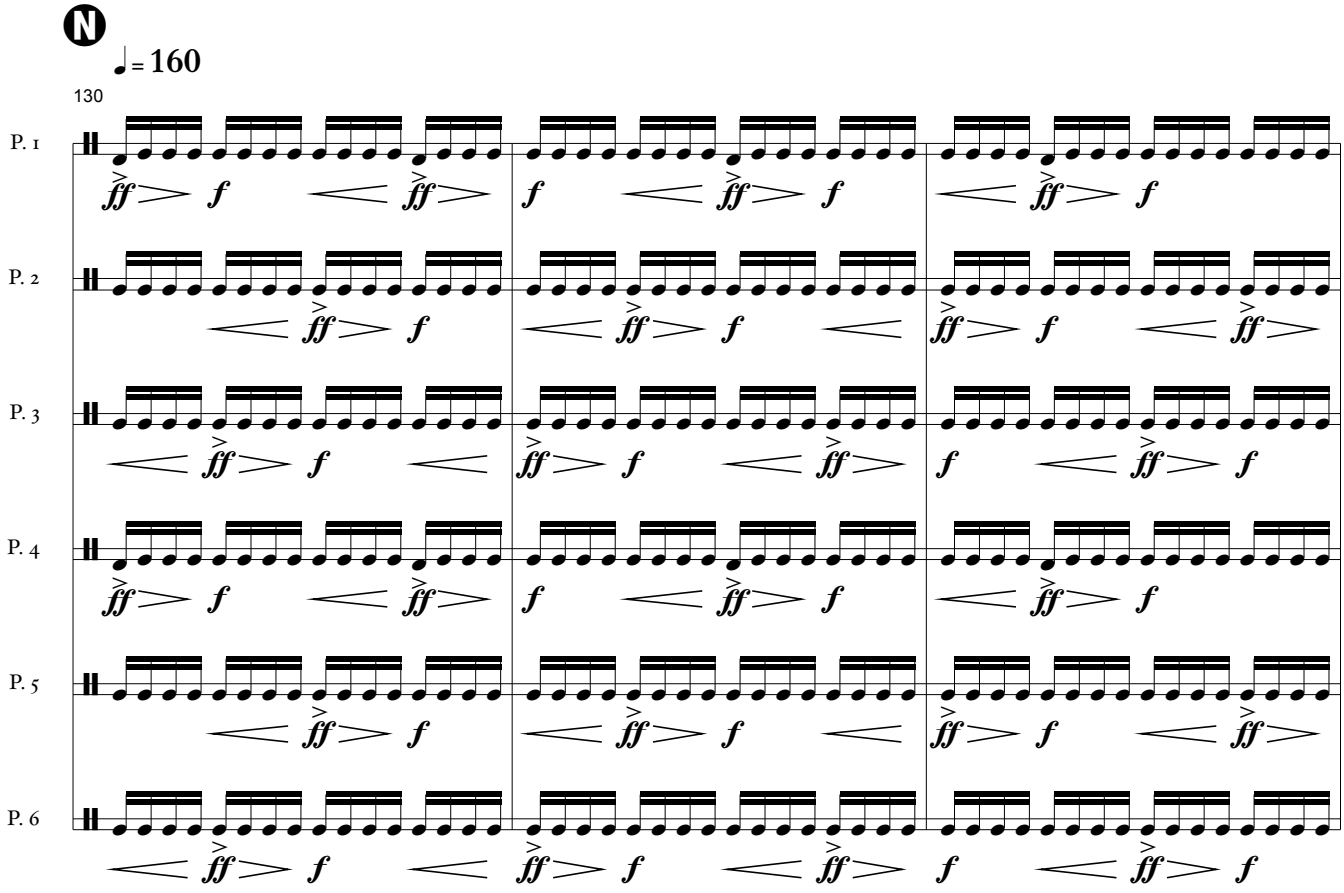

112
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

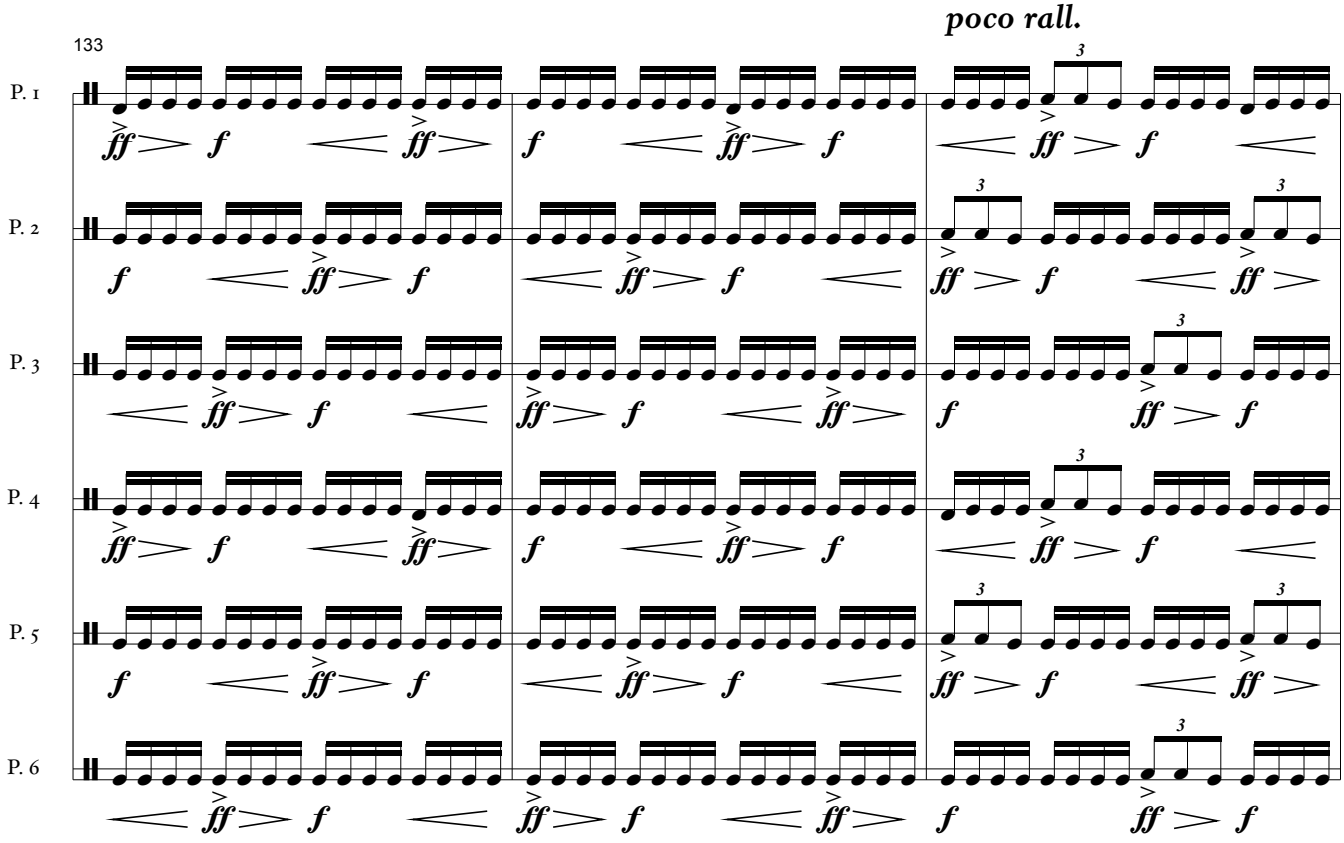

M
♩= 80
accel.
115
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

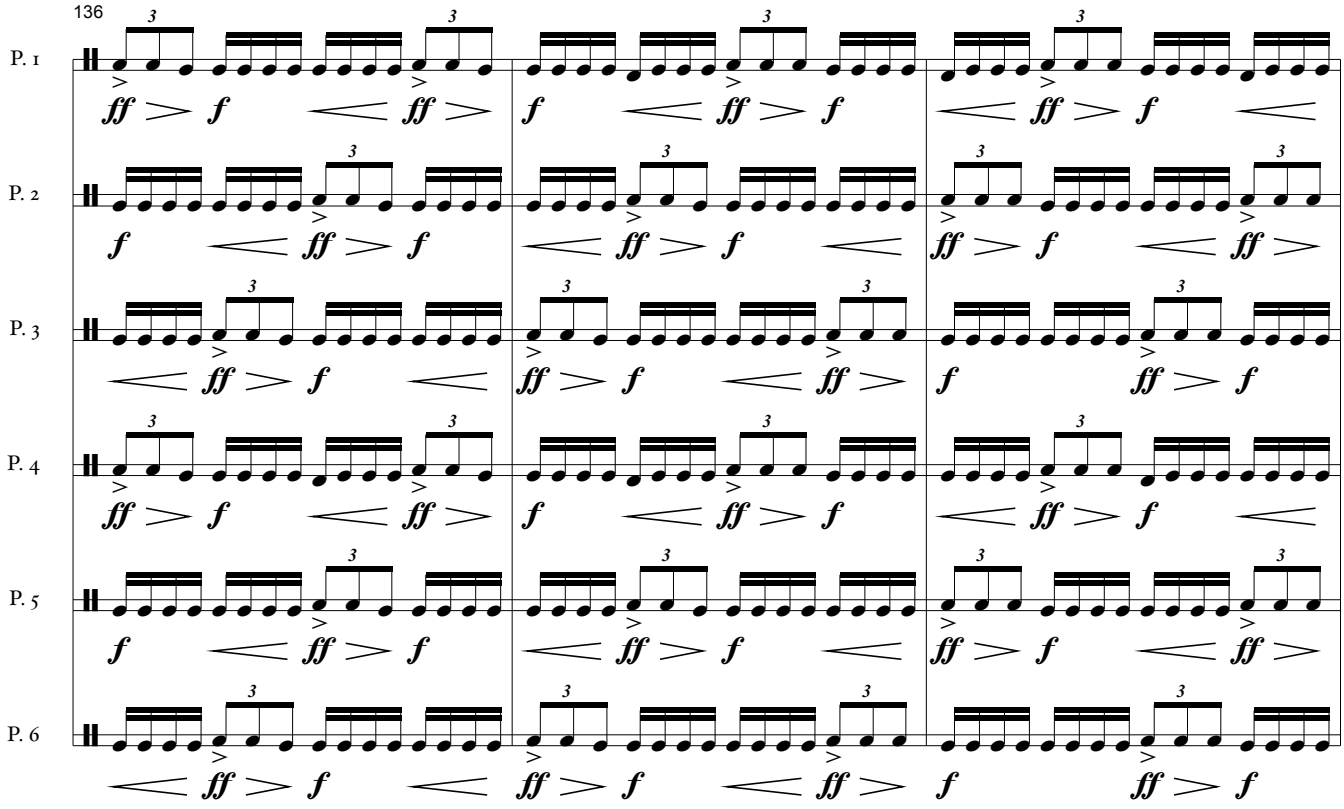

♩= 110
accel.
119
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

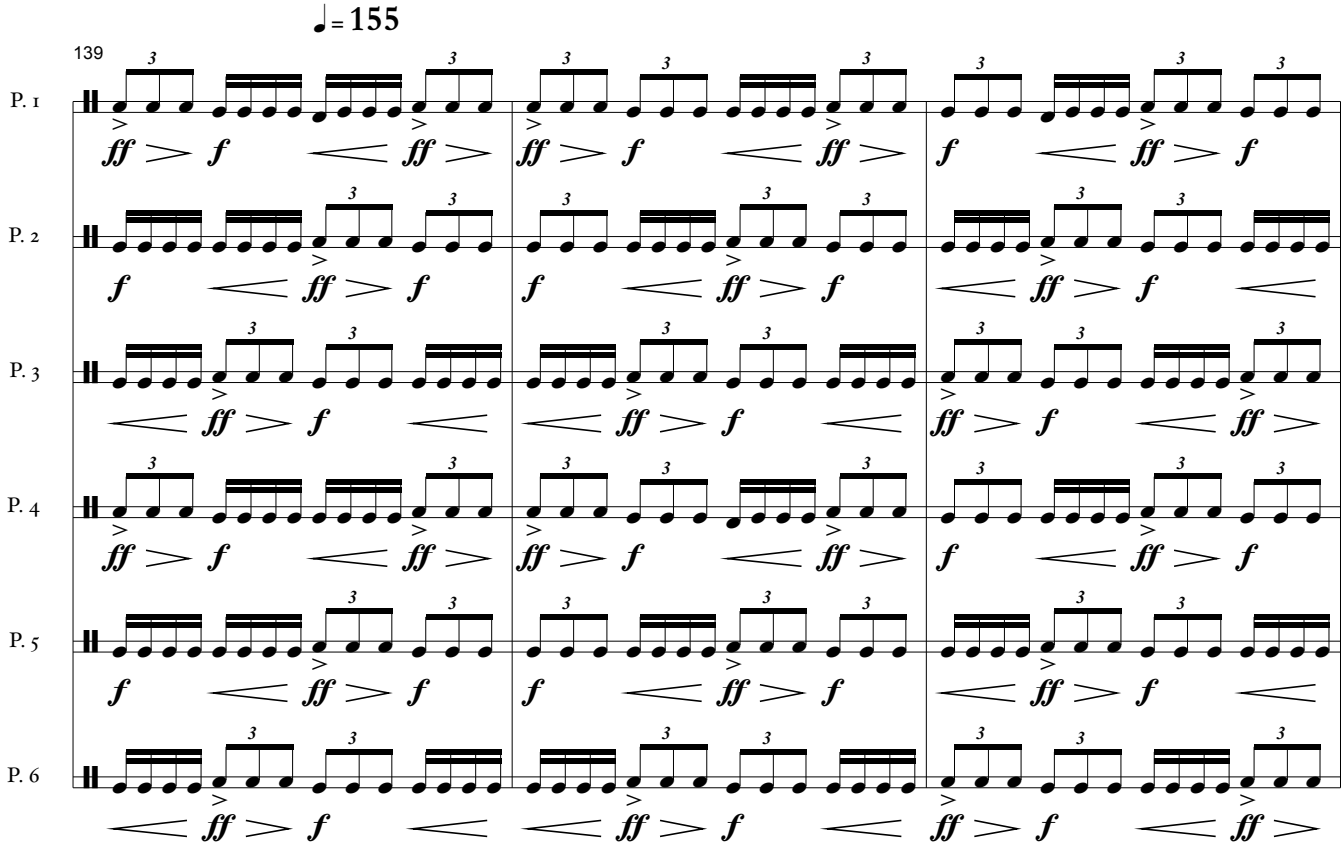

♩= 130
accel.
122
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

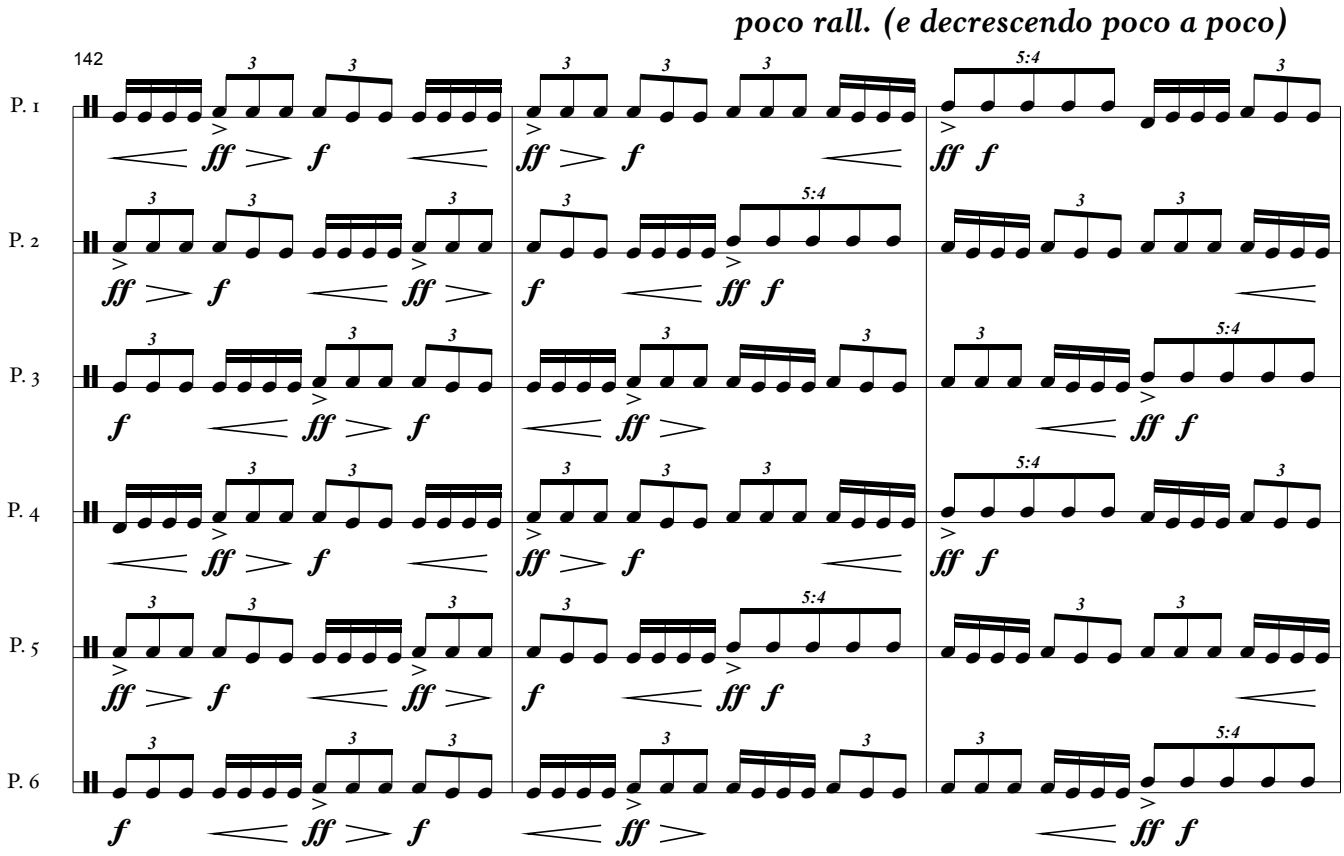

126
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

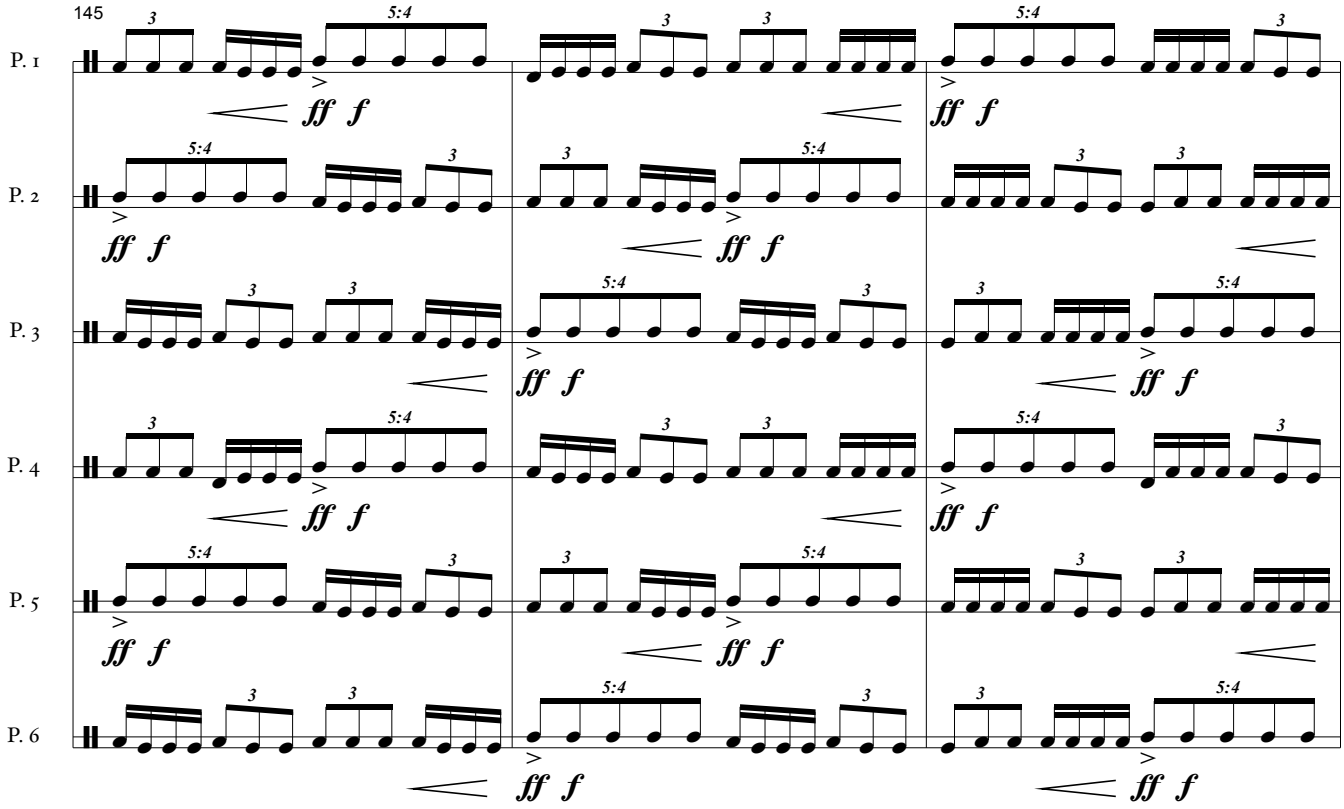

N
♩= 160
130
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

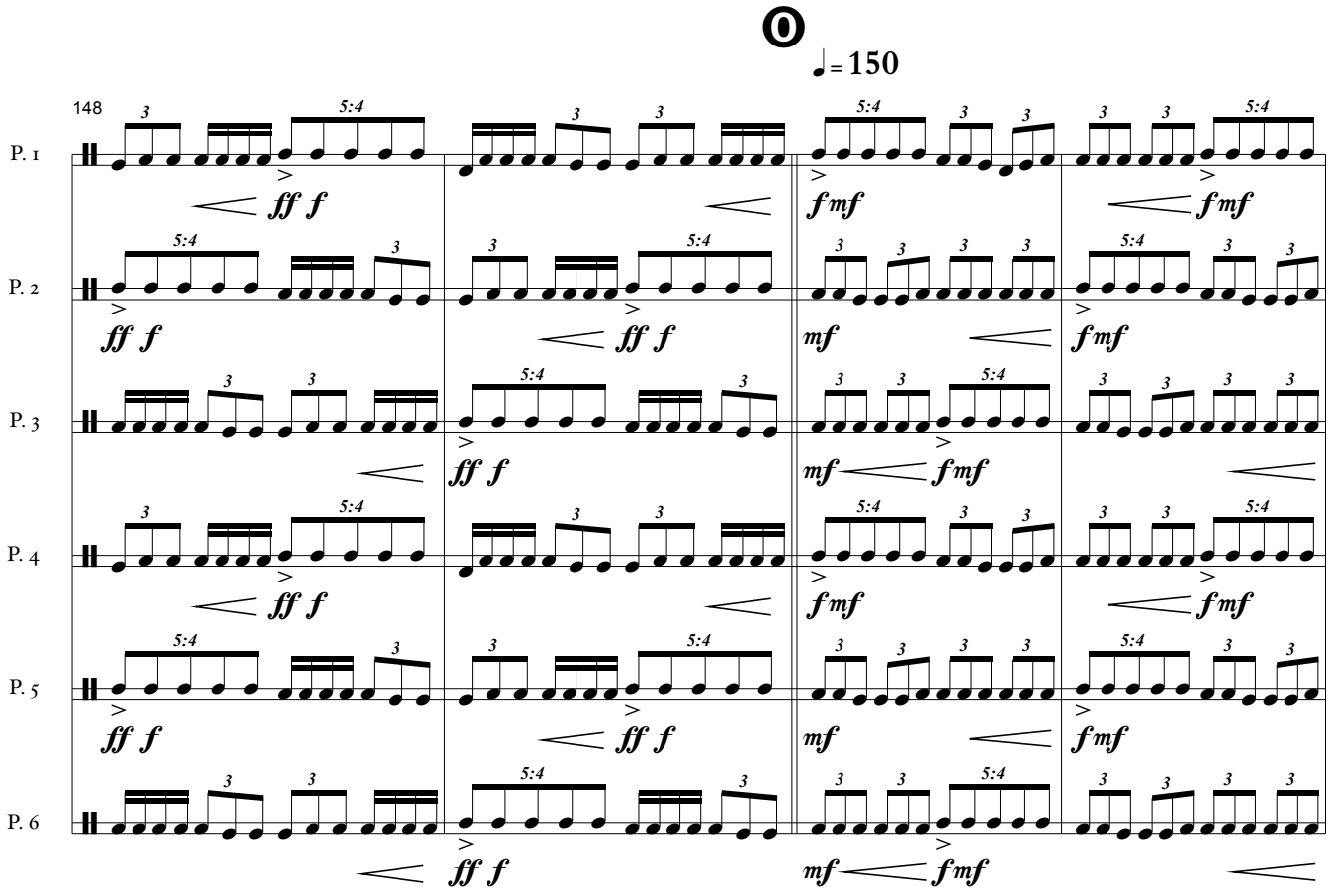

poco rall.
133
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


136
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

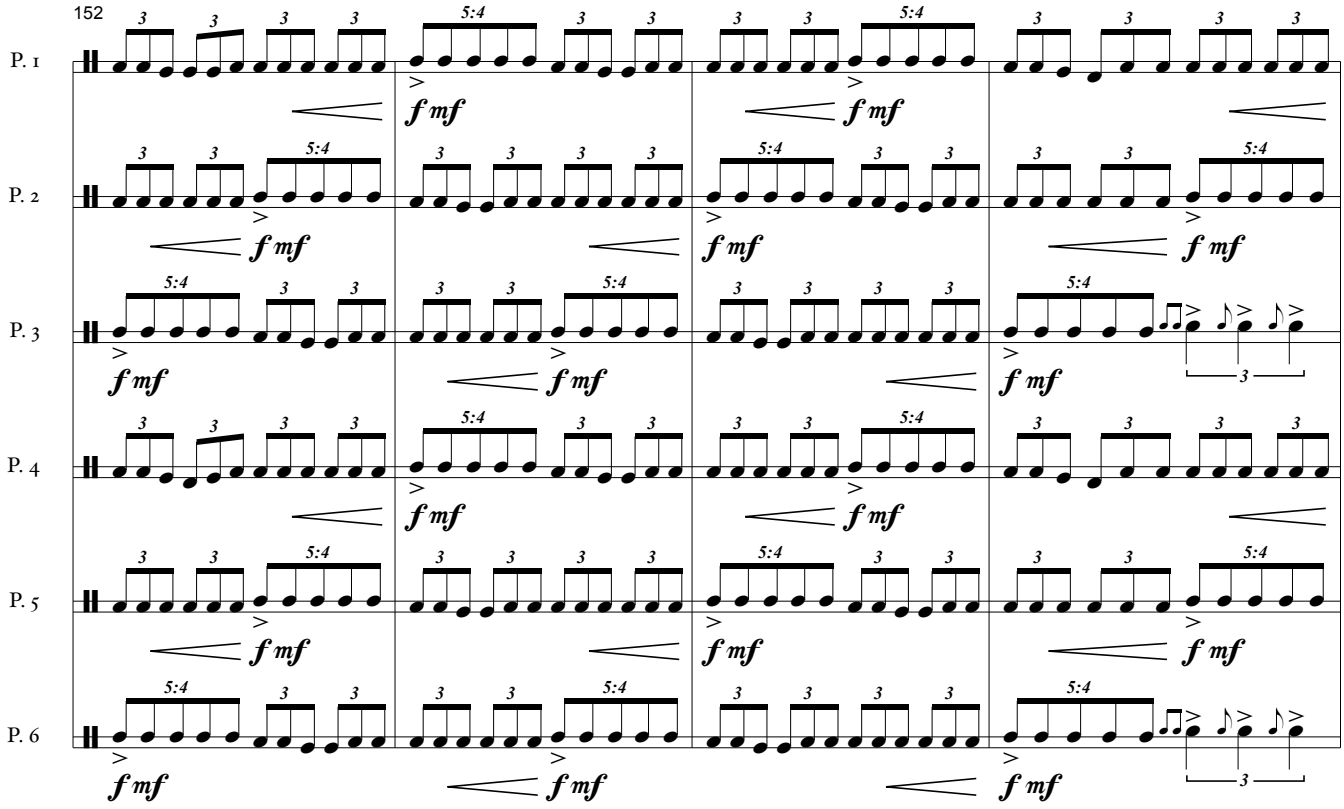

♩= 155
139
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

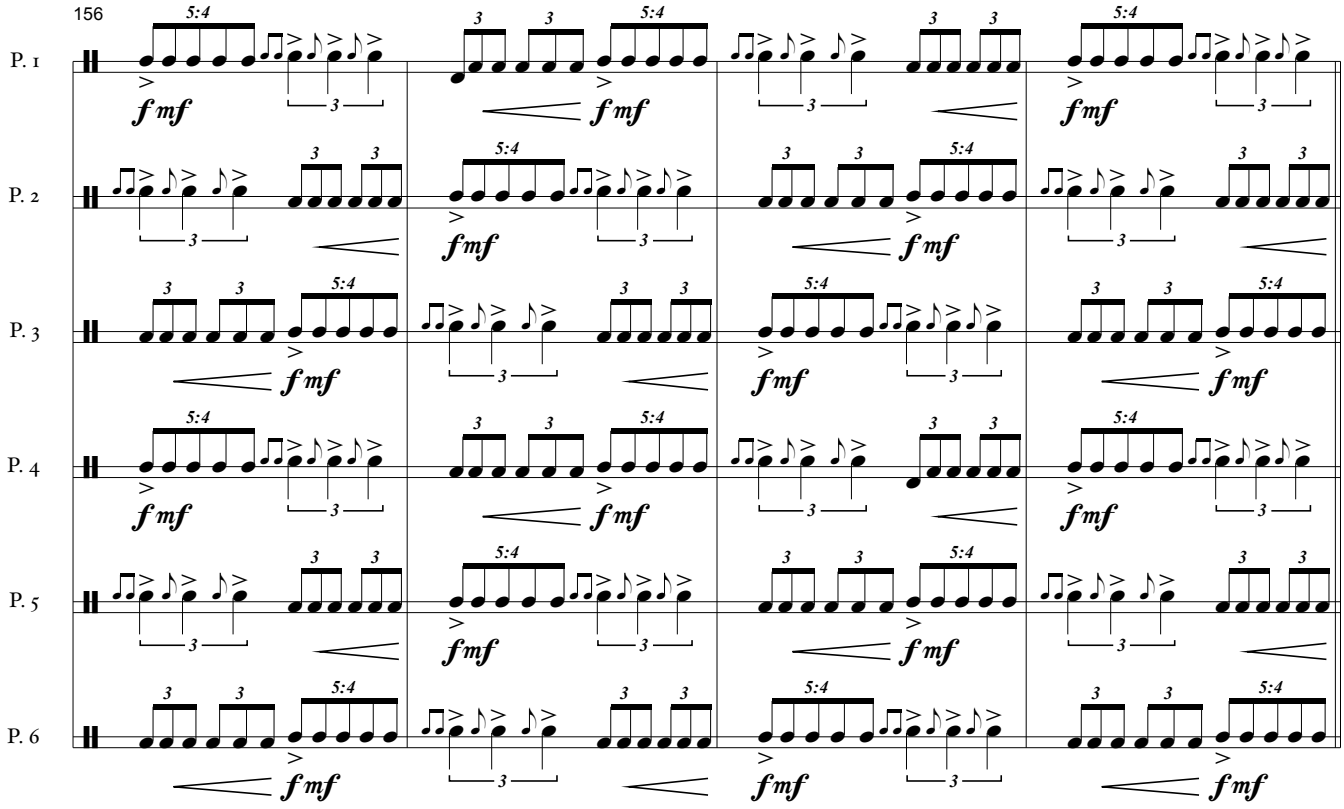

poco rall. (e decrescendo poco a poco)
142
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

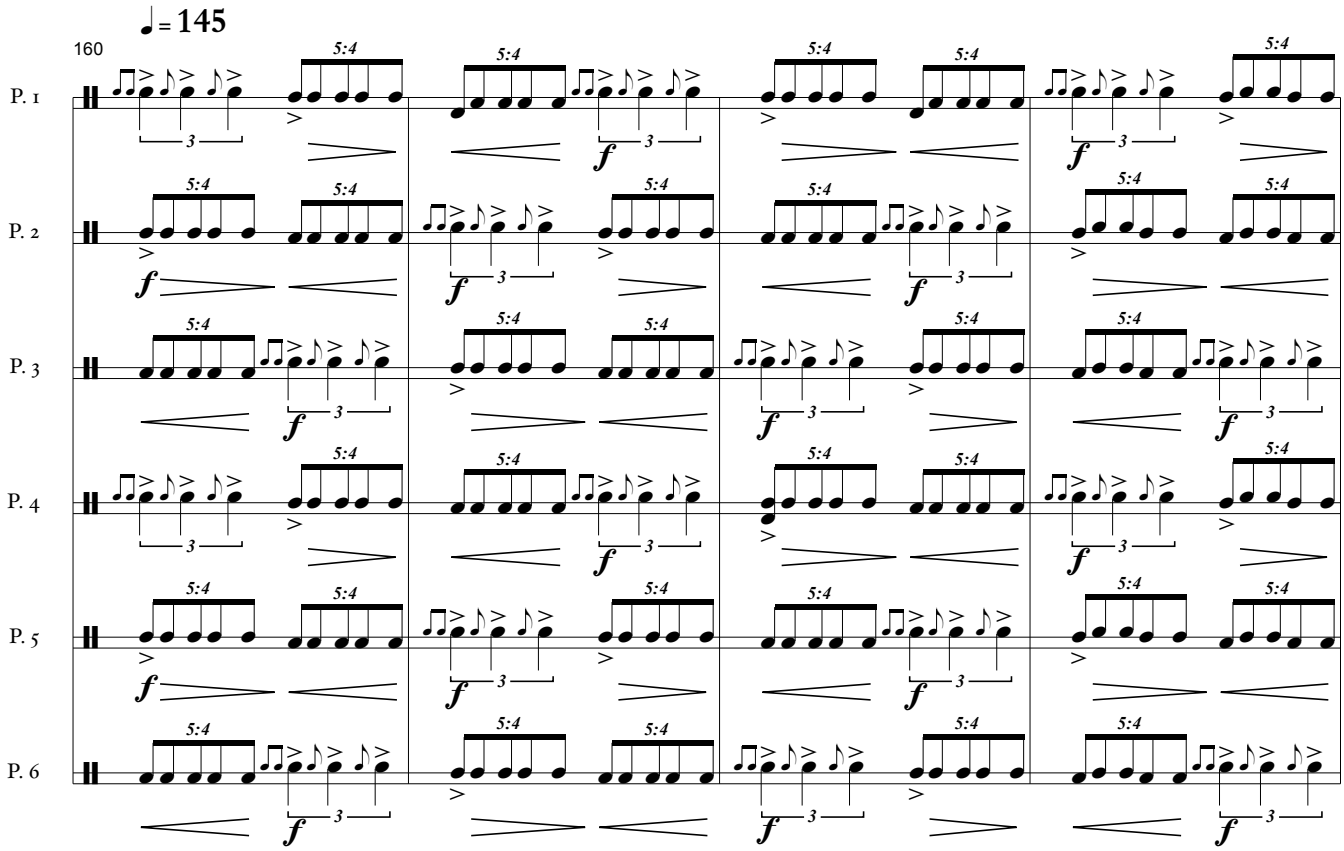

145
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
ff f
5:4
3


148
♩= 150
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
ff f
f mf
mf
5:4
3

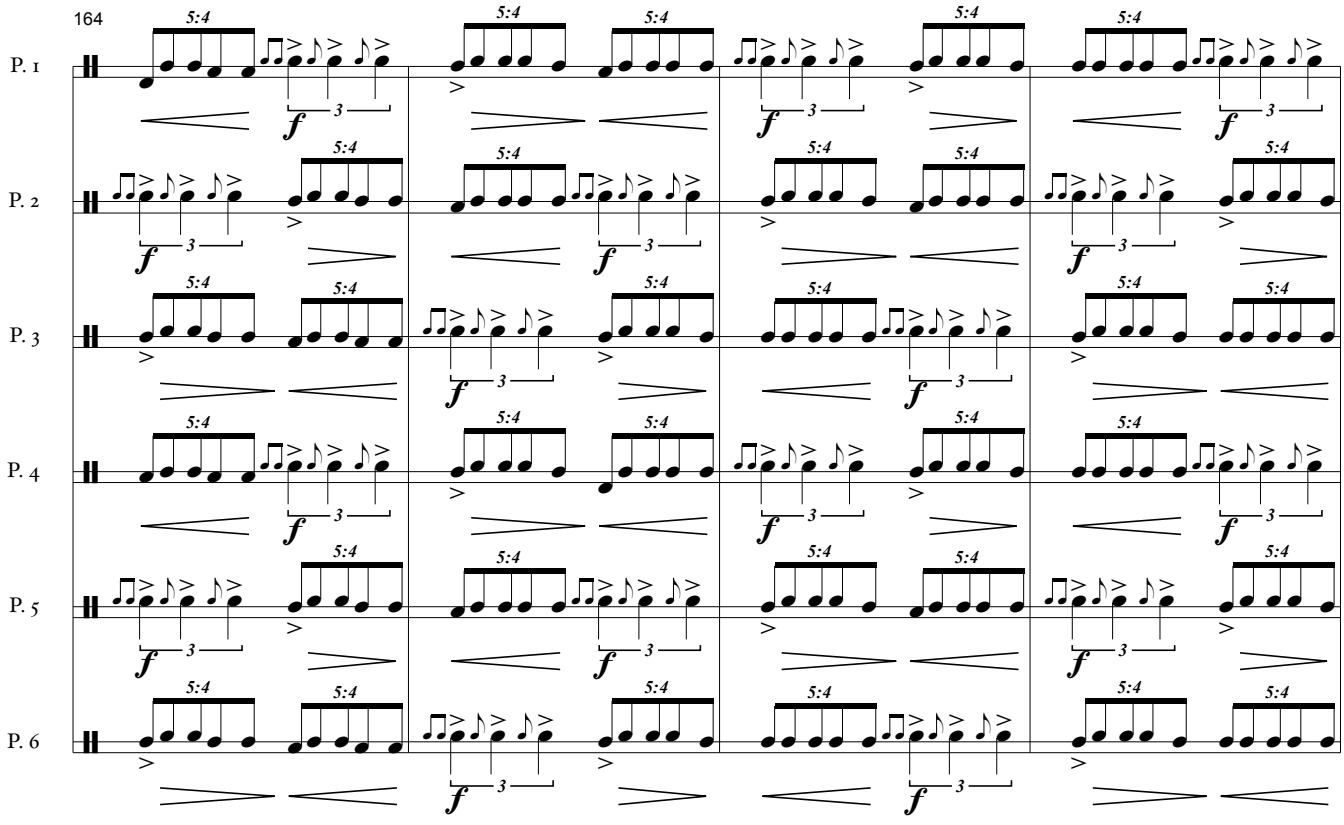
poco rall.

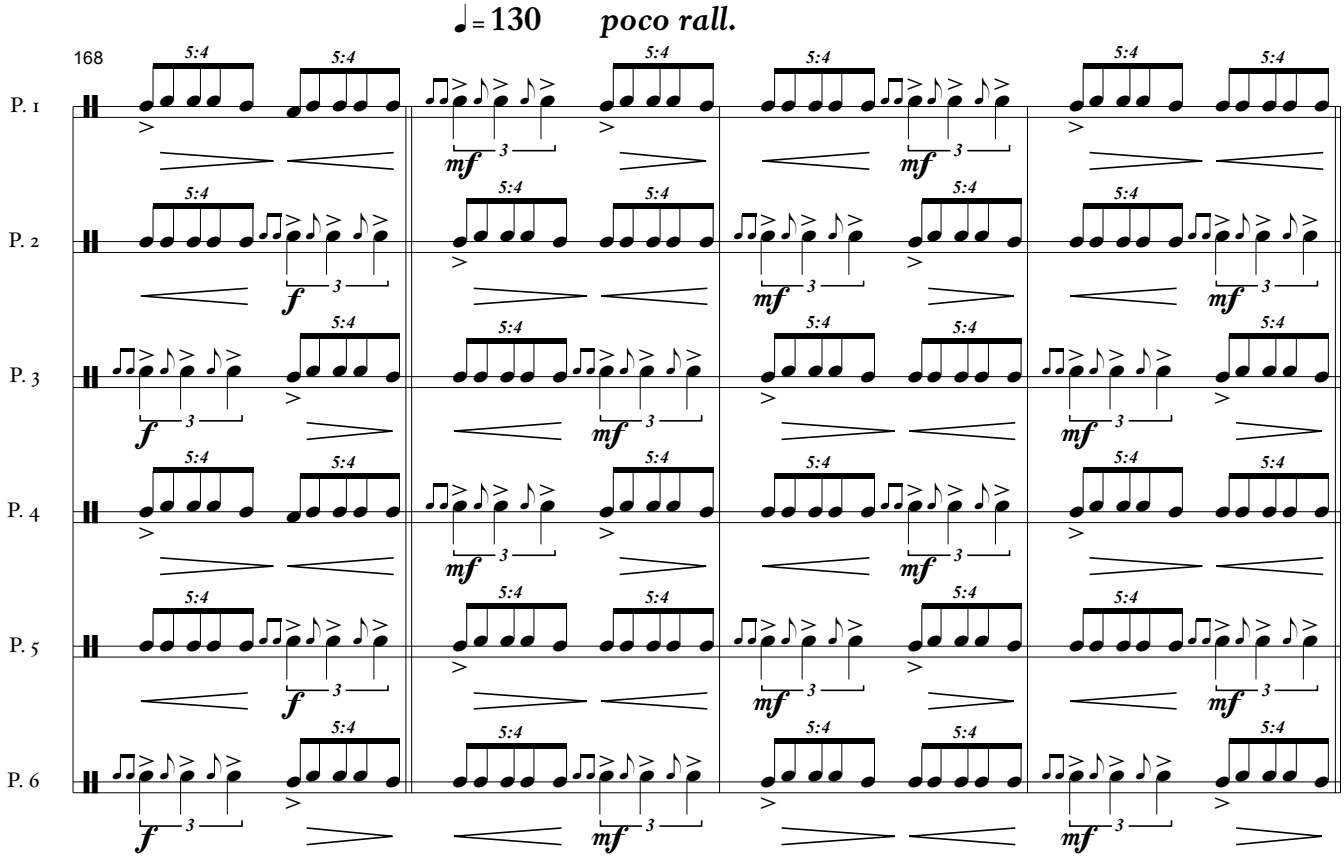


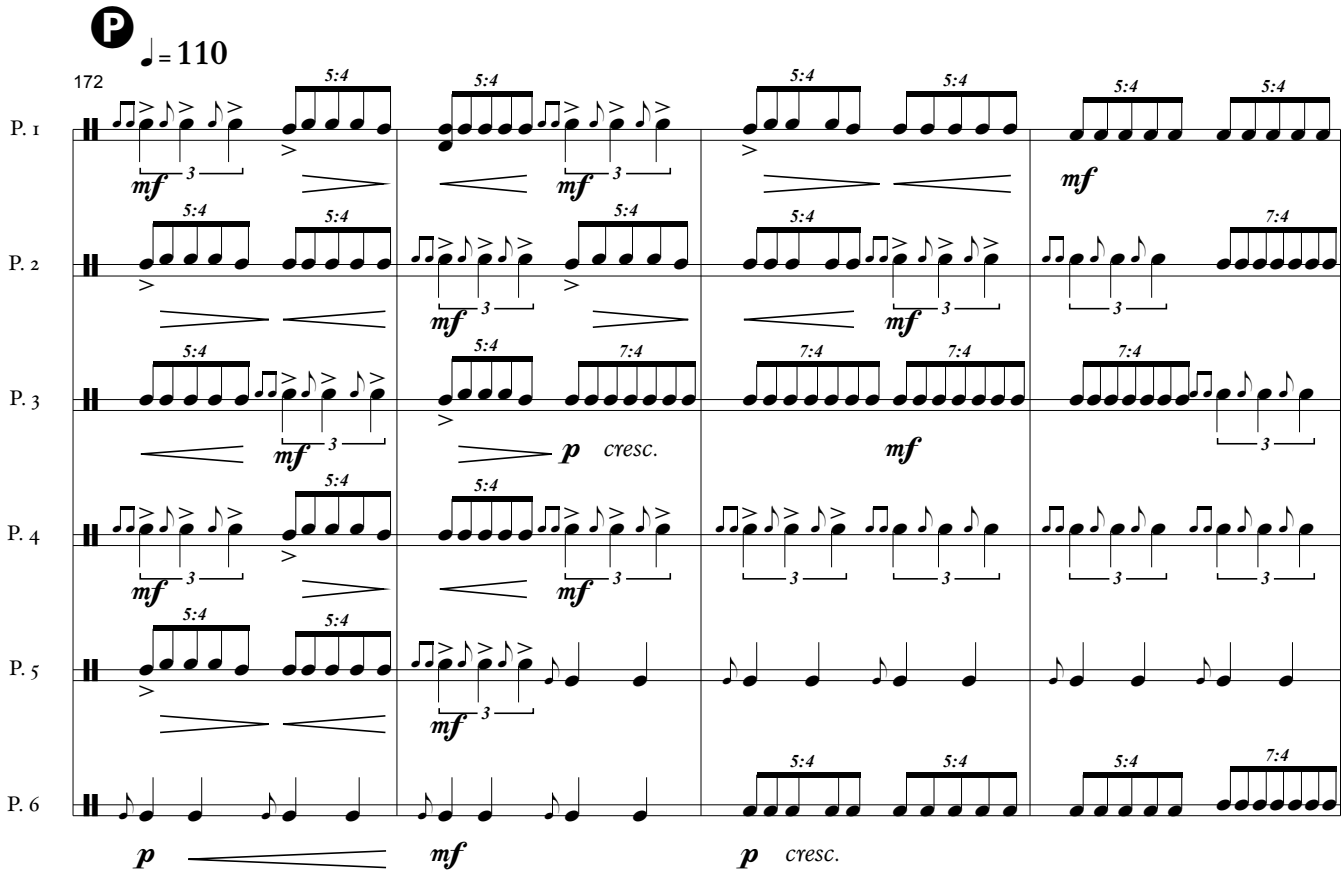


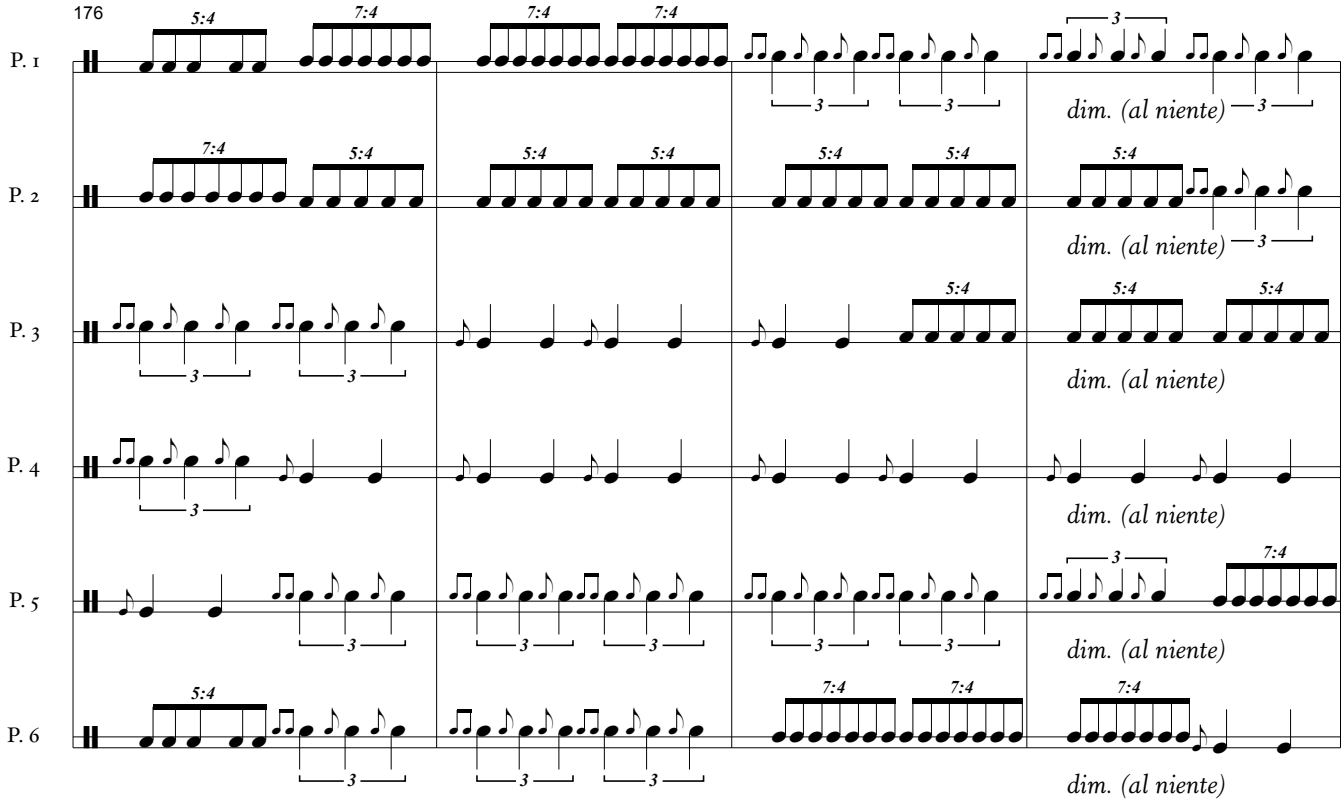


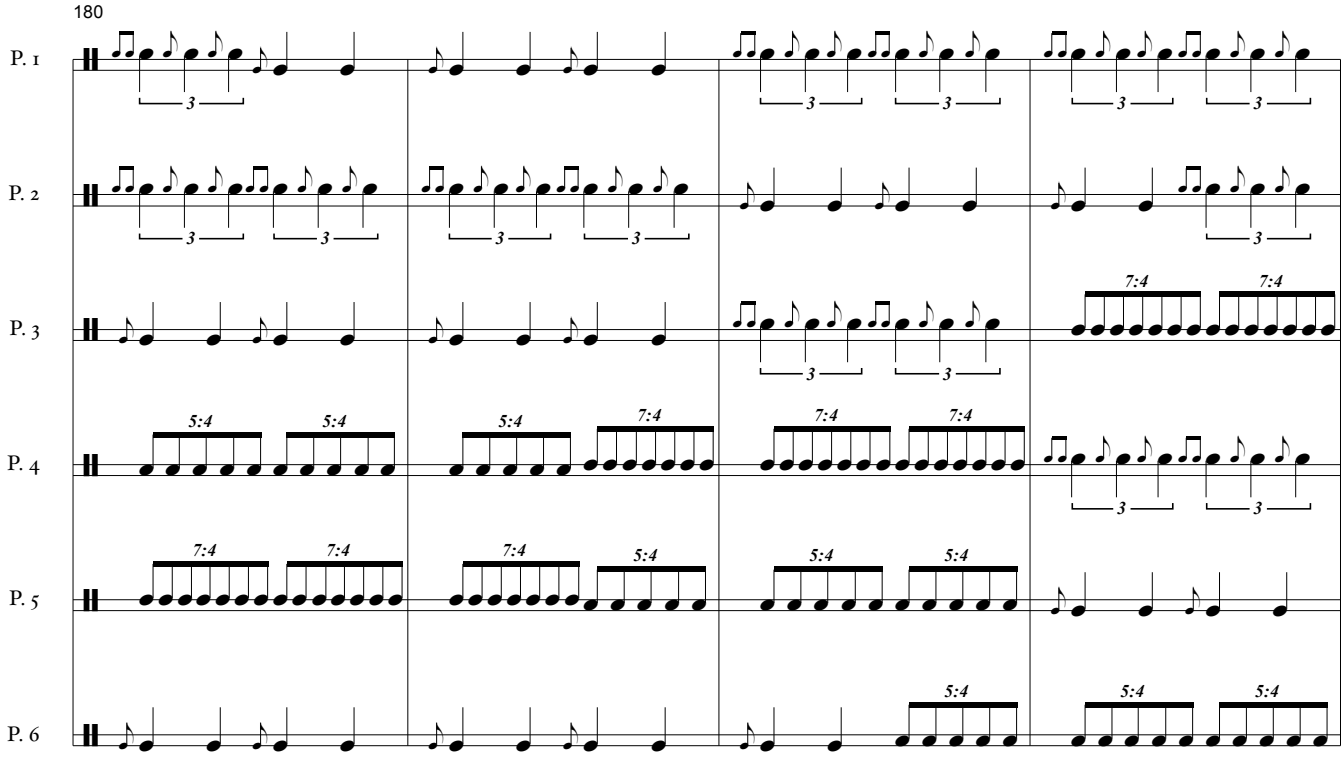
poco rall. (e decrescendo poco a poco)

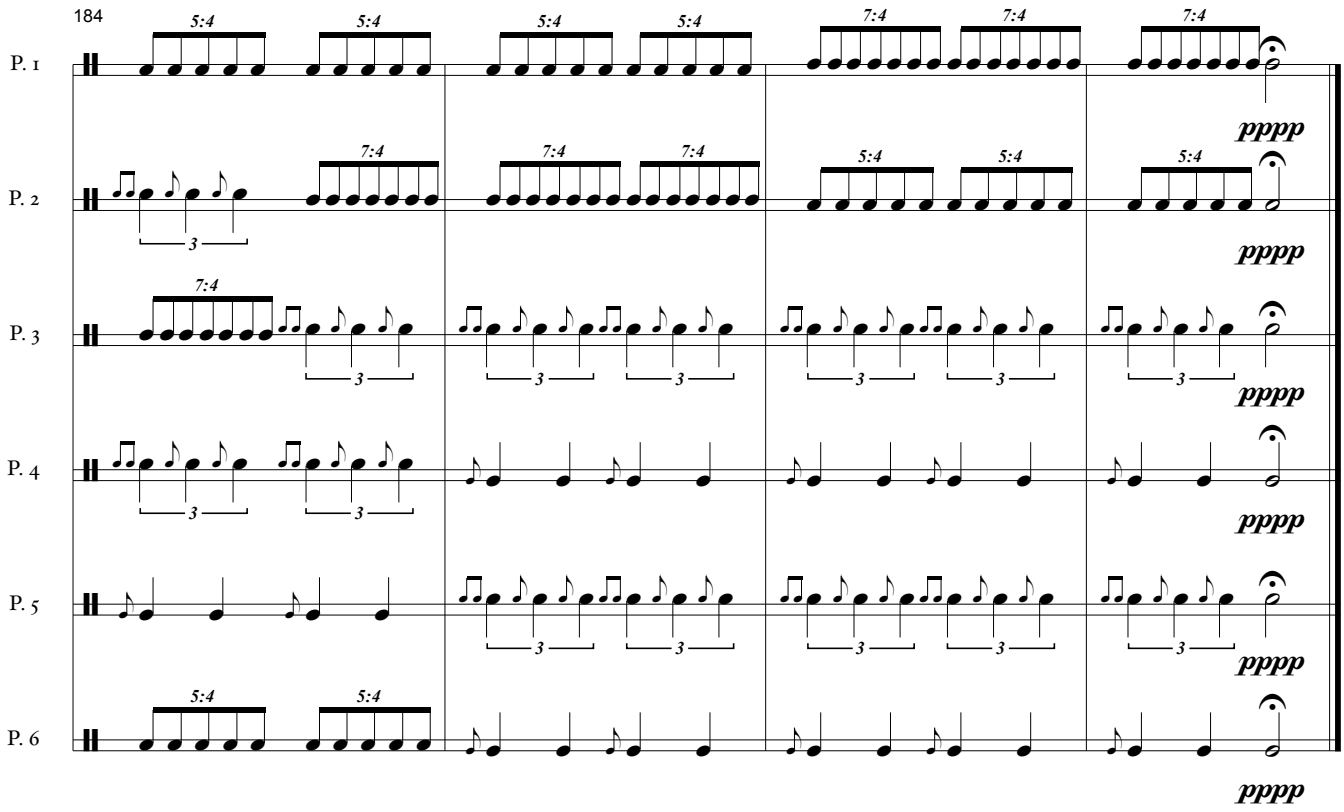



♩= 130
poco rall.
168
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


P
♩= 110
172
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
cresc.
cresc.


176
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
dim. (al niente)

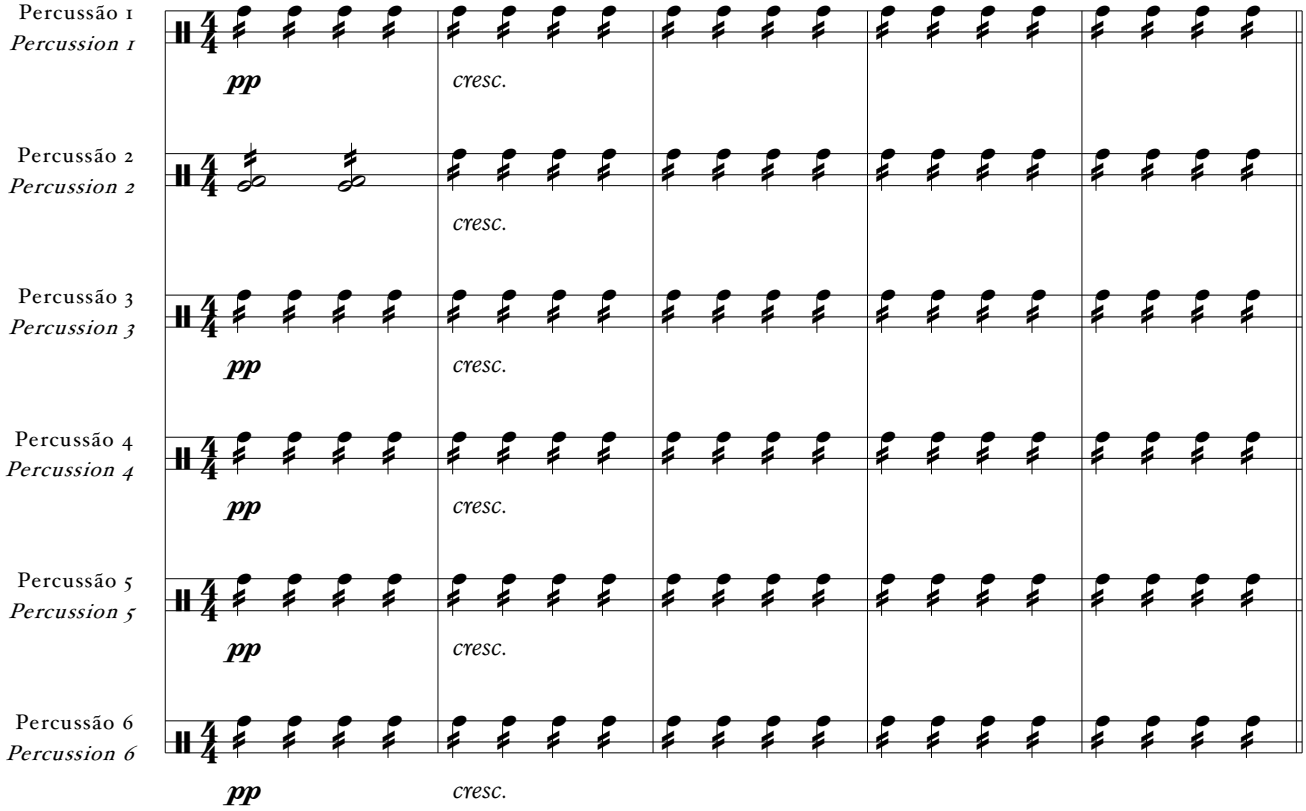

180
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

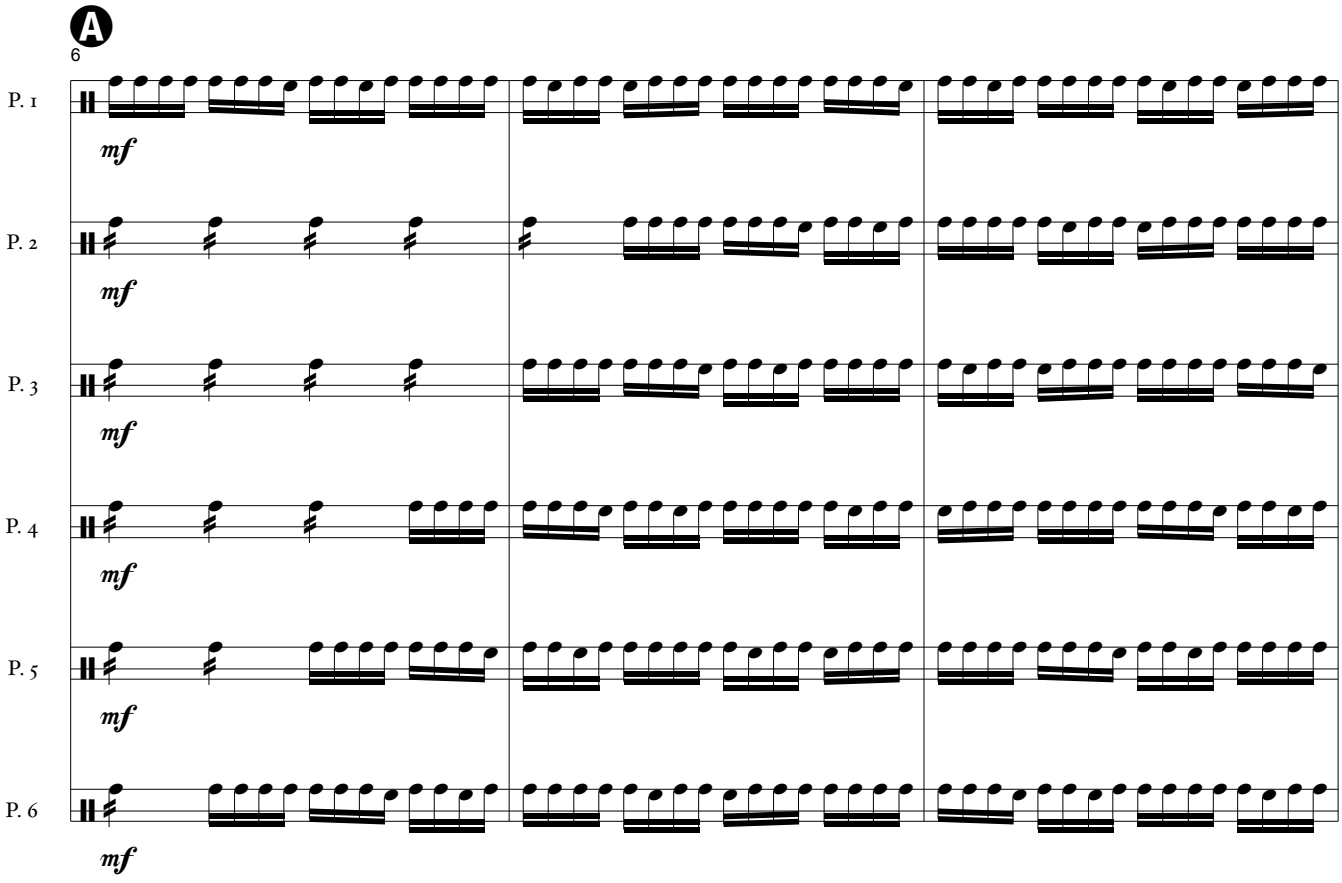

184
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
5:4
7:4
3
pppp

2 - Vênus

Arthur Rinaldi

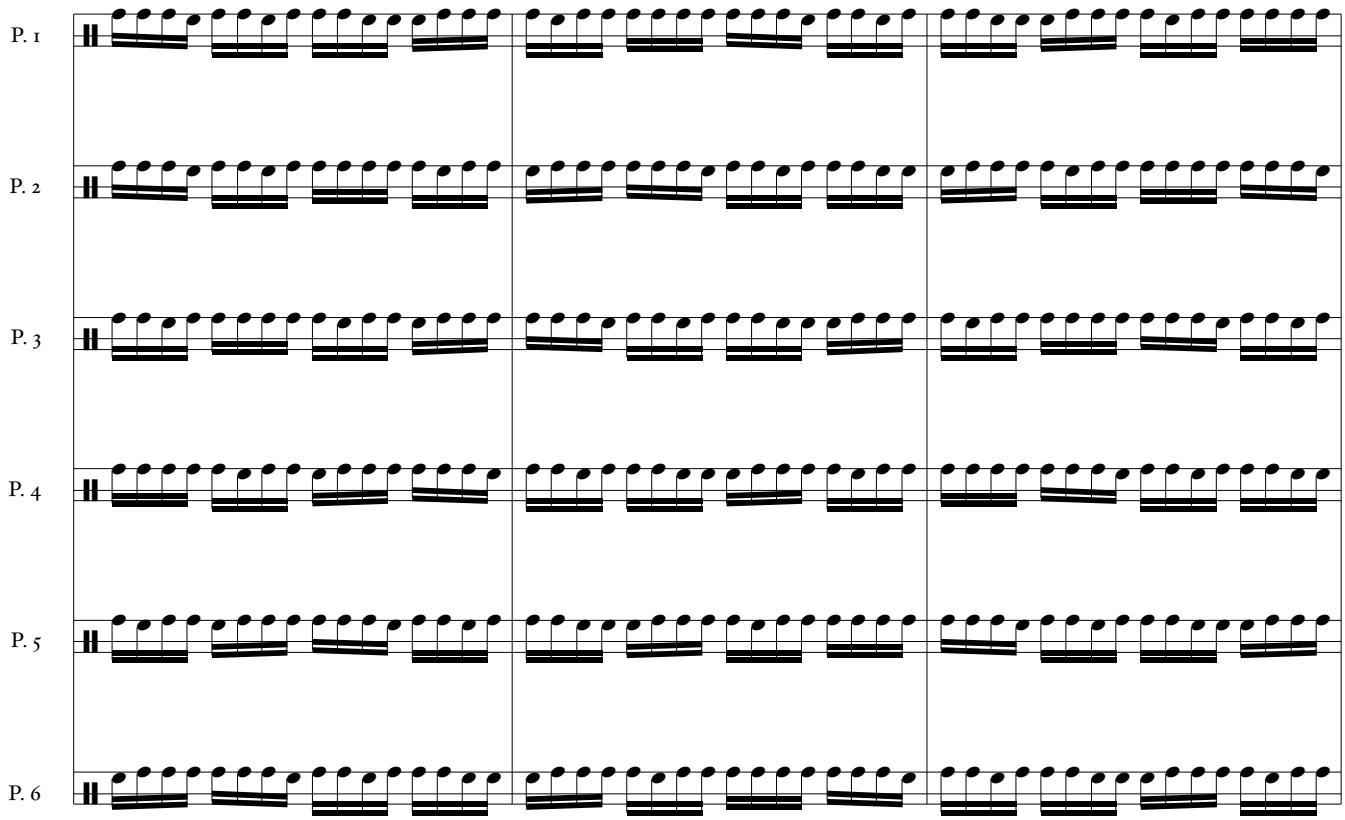
♩ = 140 (baquetas duras · *hard mallets*)



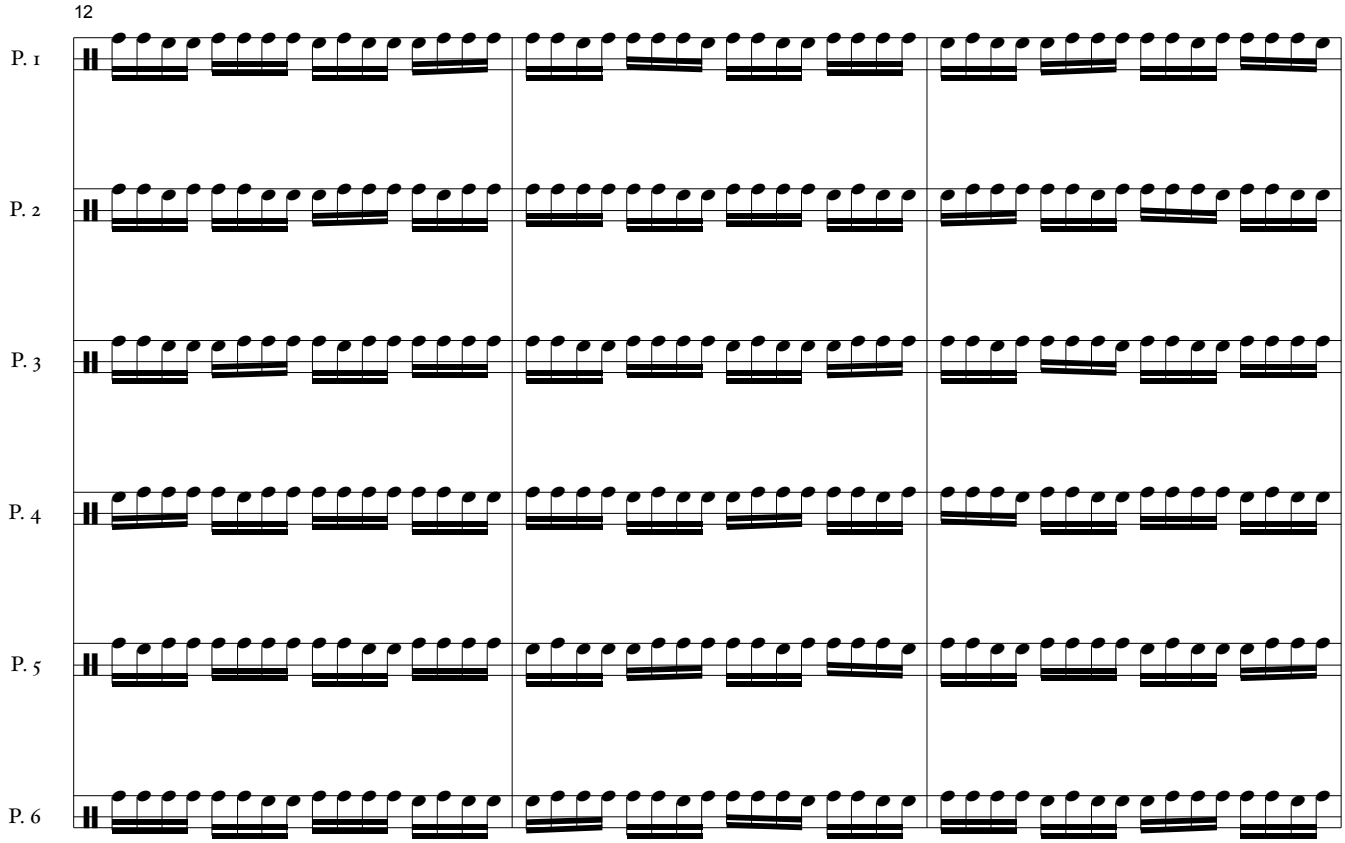


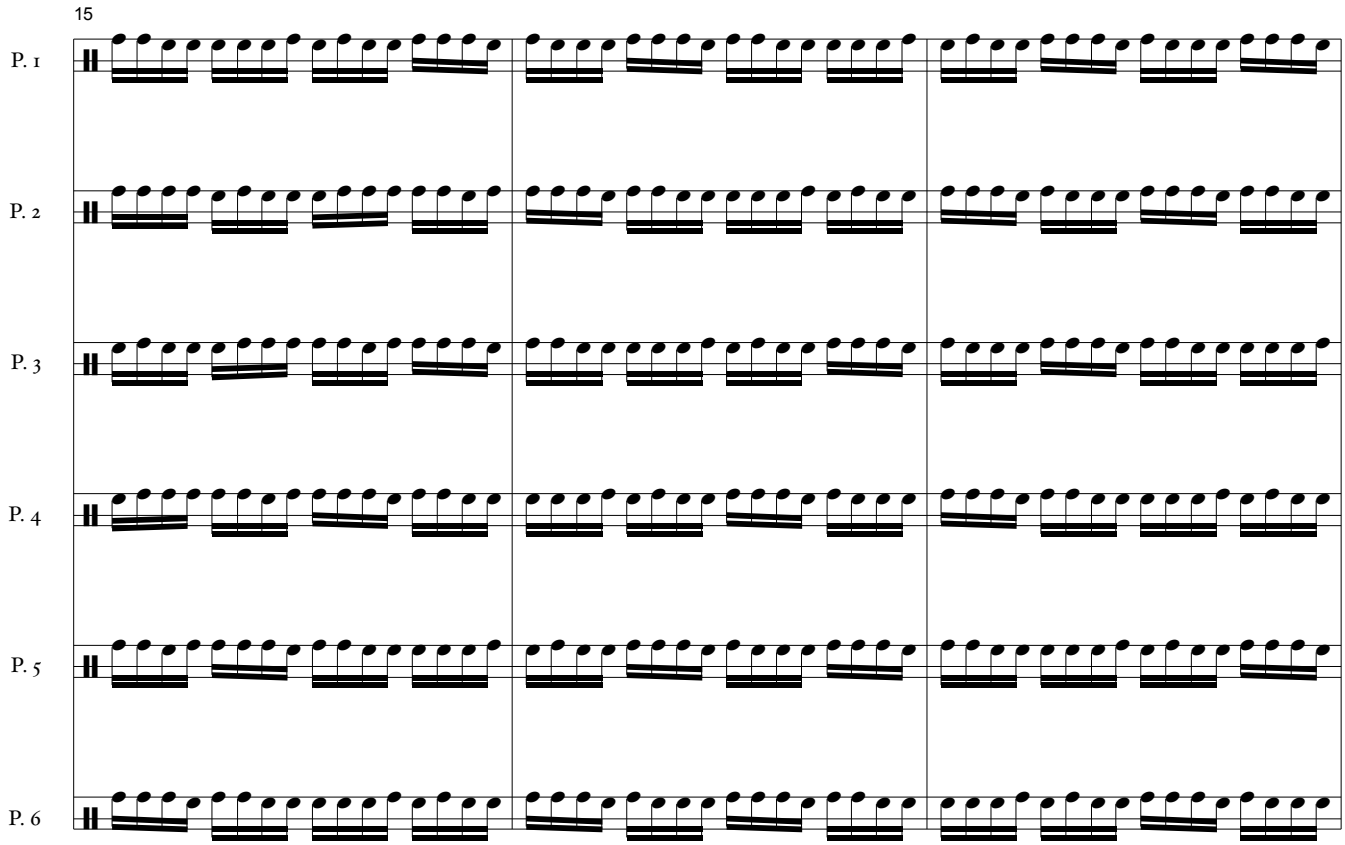
template provided by: w w w . p r e s t o . m u s . b r

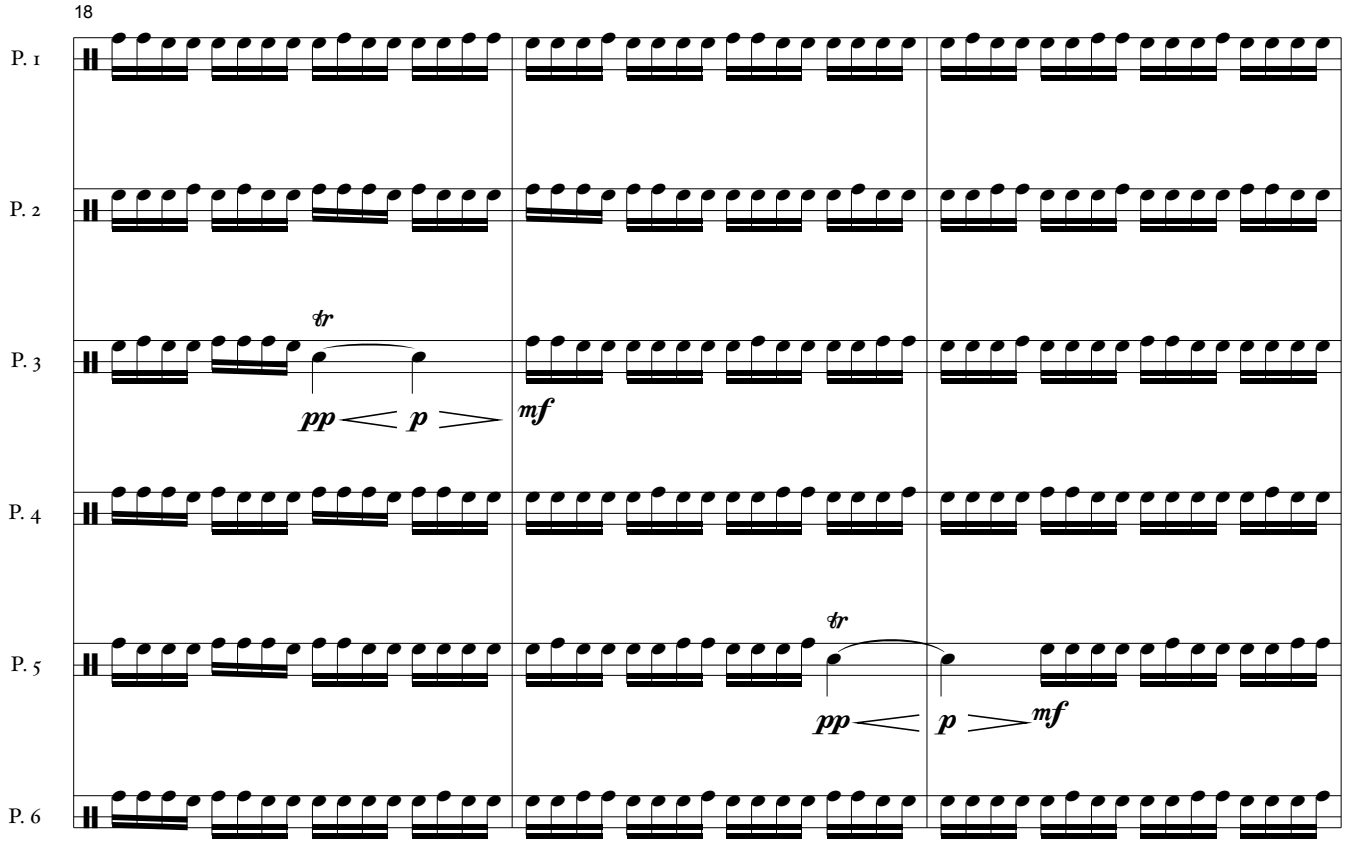
9

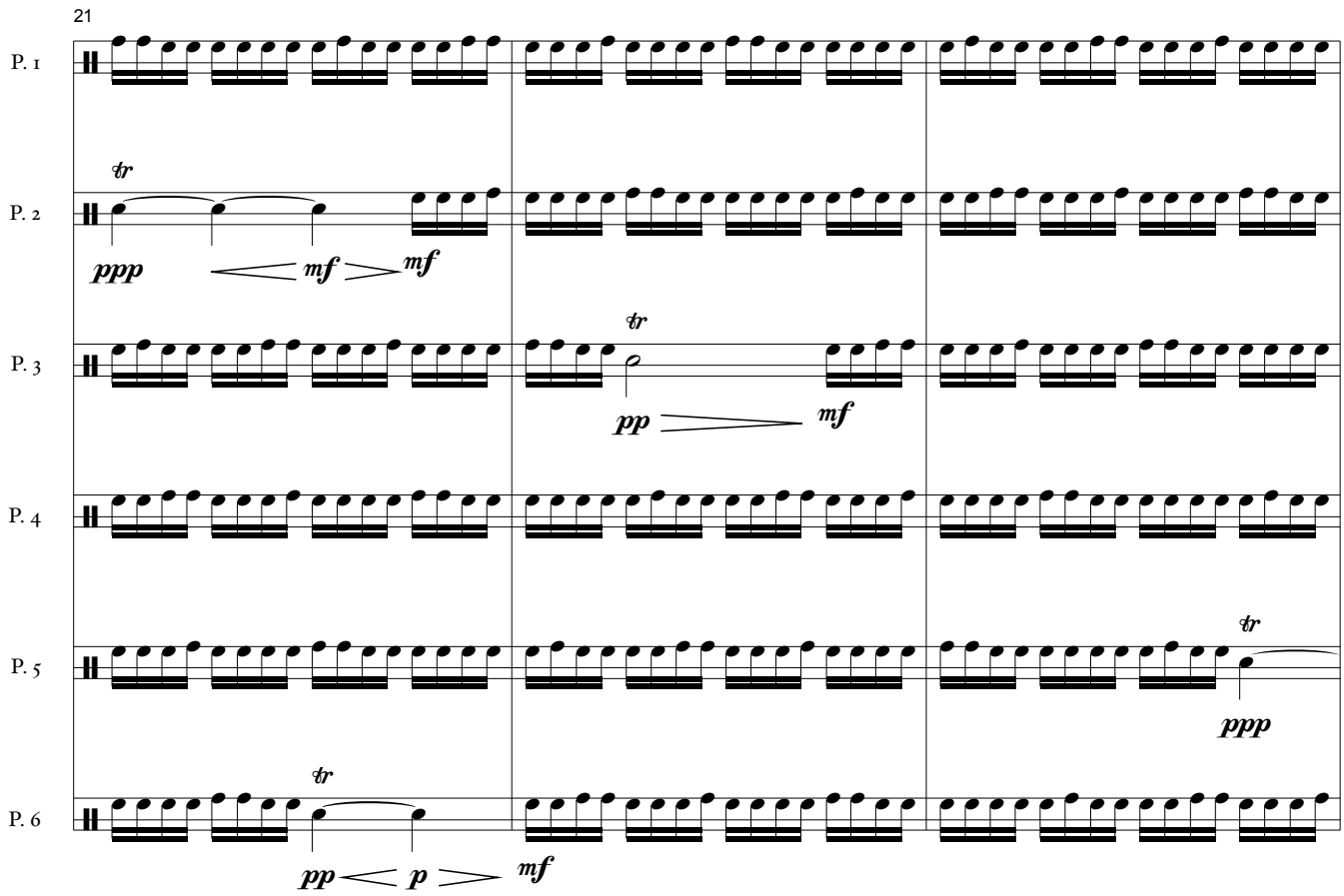


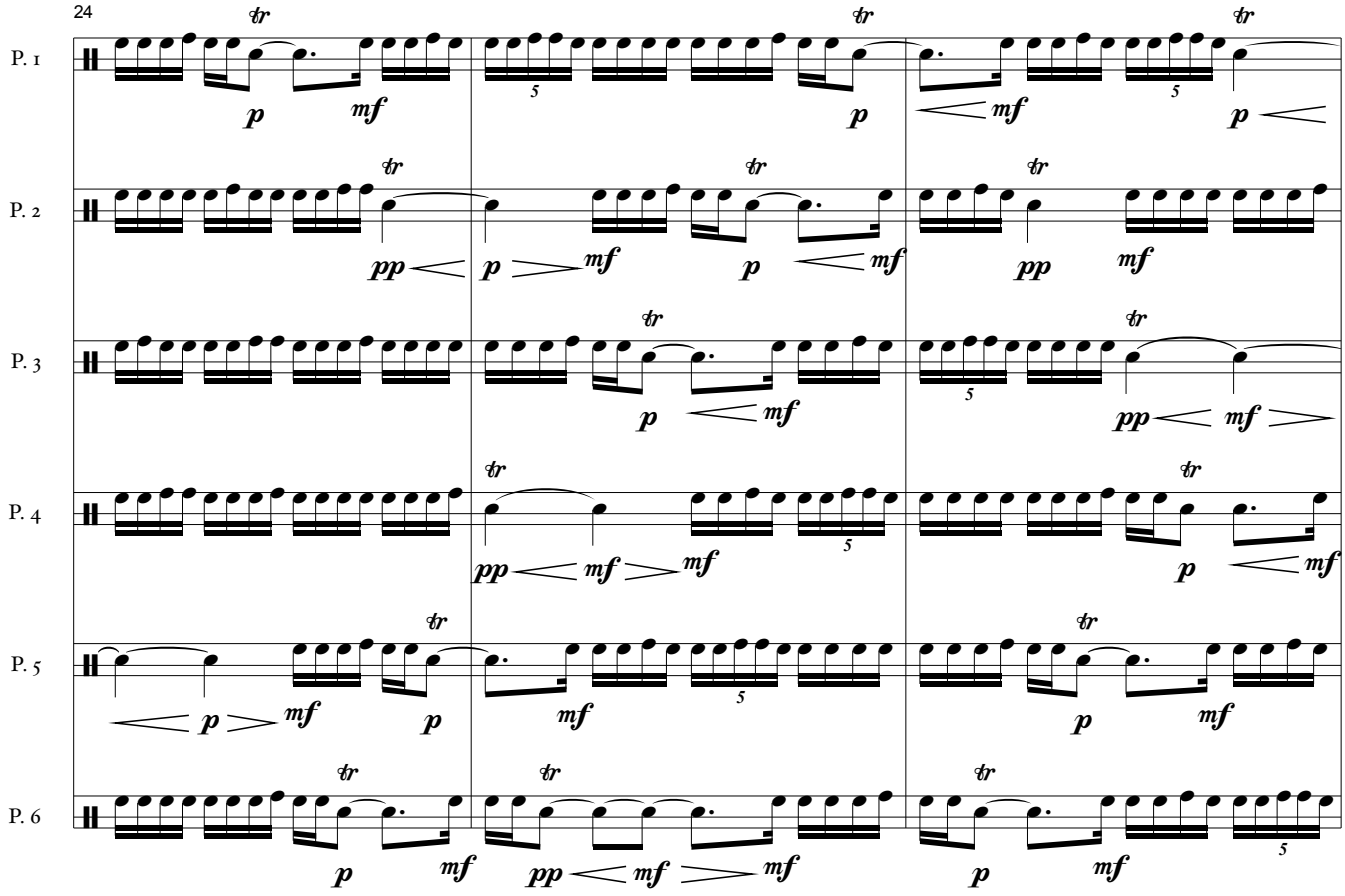
12

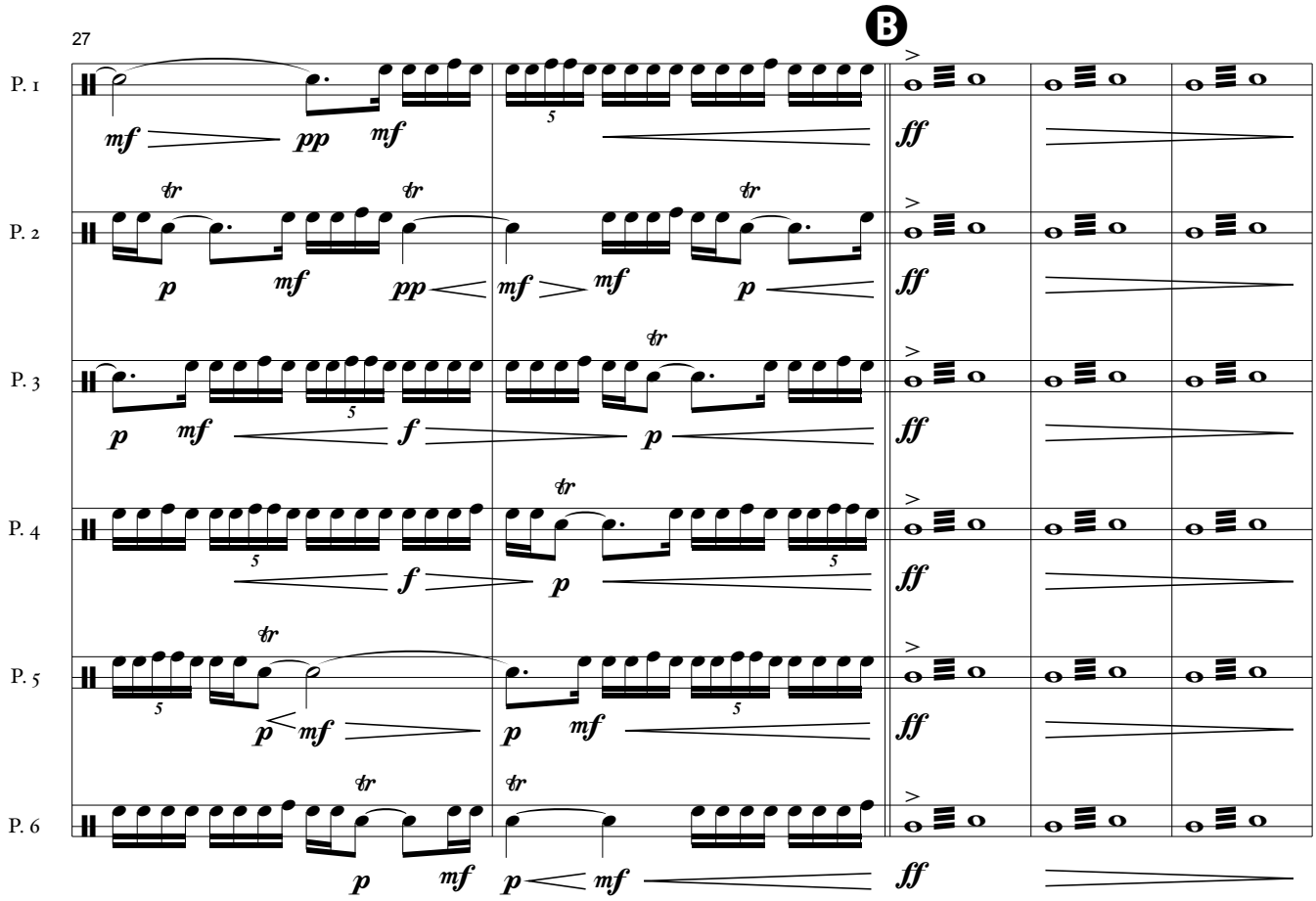


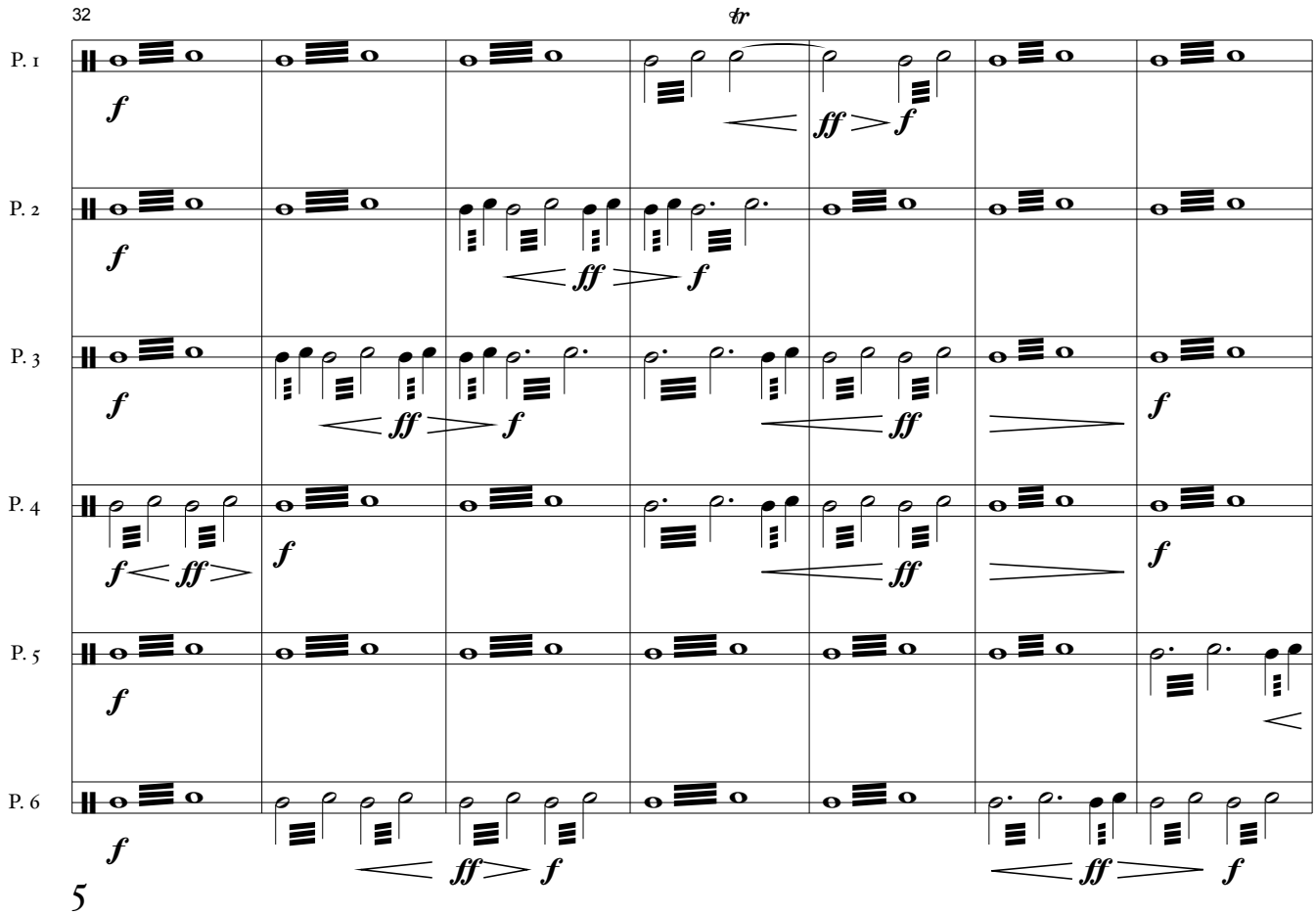

15
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


18
P. 1
P. 2
P. 3
tr
pp
p
mf
P. 4
P. 5
tr
pp
p
mf
P. 6


21
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
tr
ppp
mf
pp
p

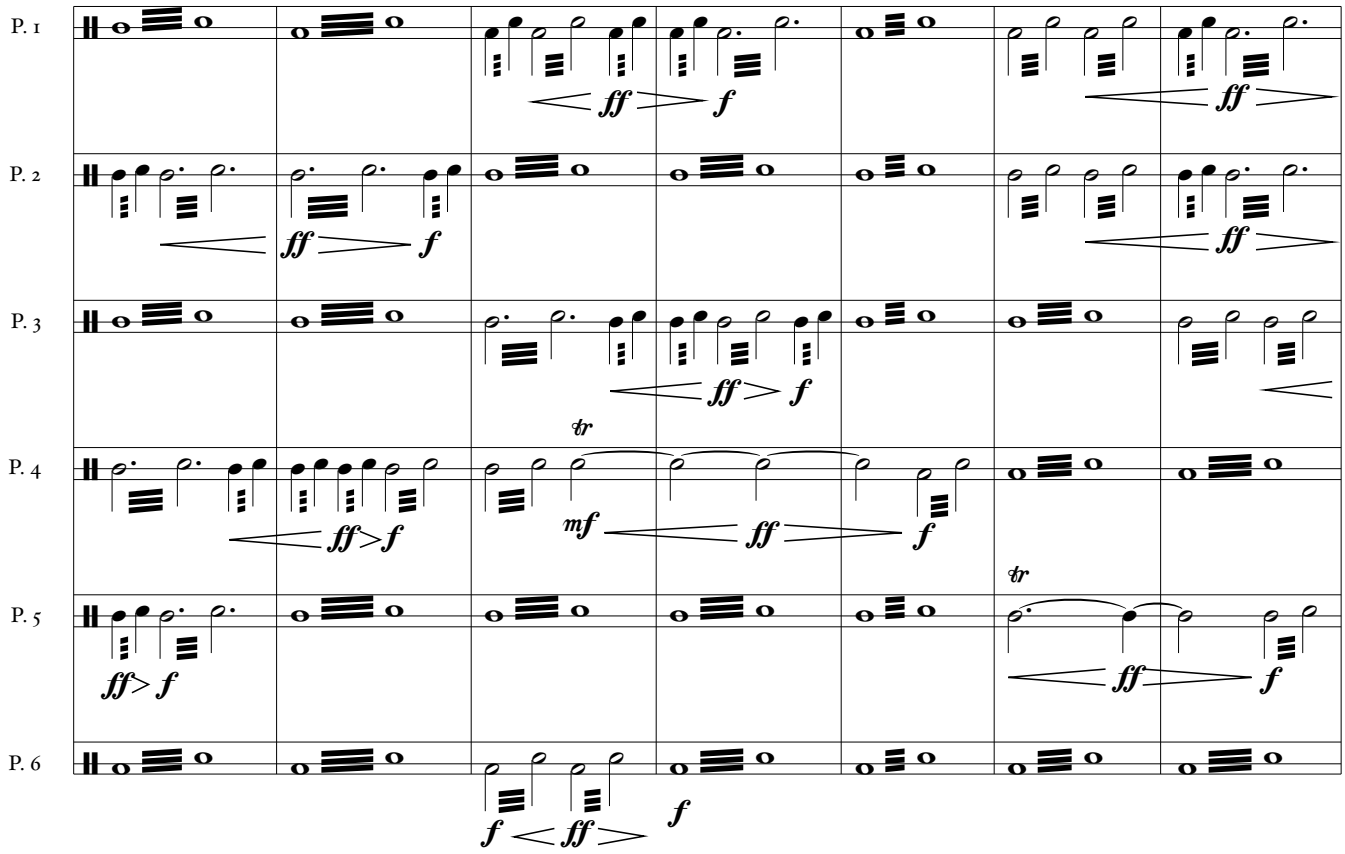

24
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
tr
pp
p
mf
5


27
B
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


32
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

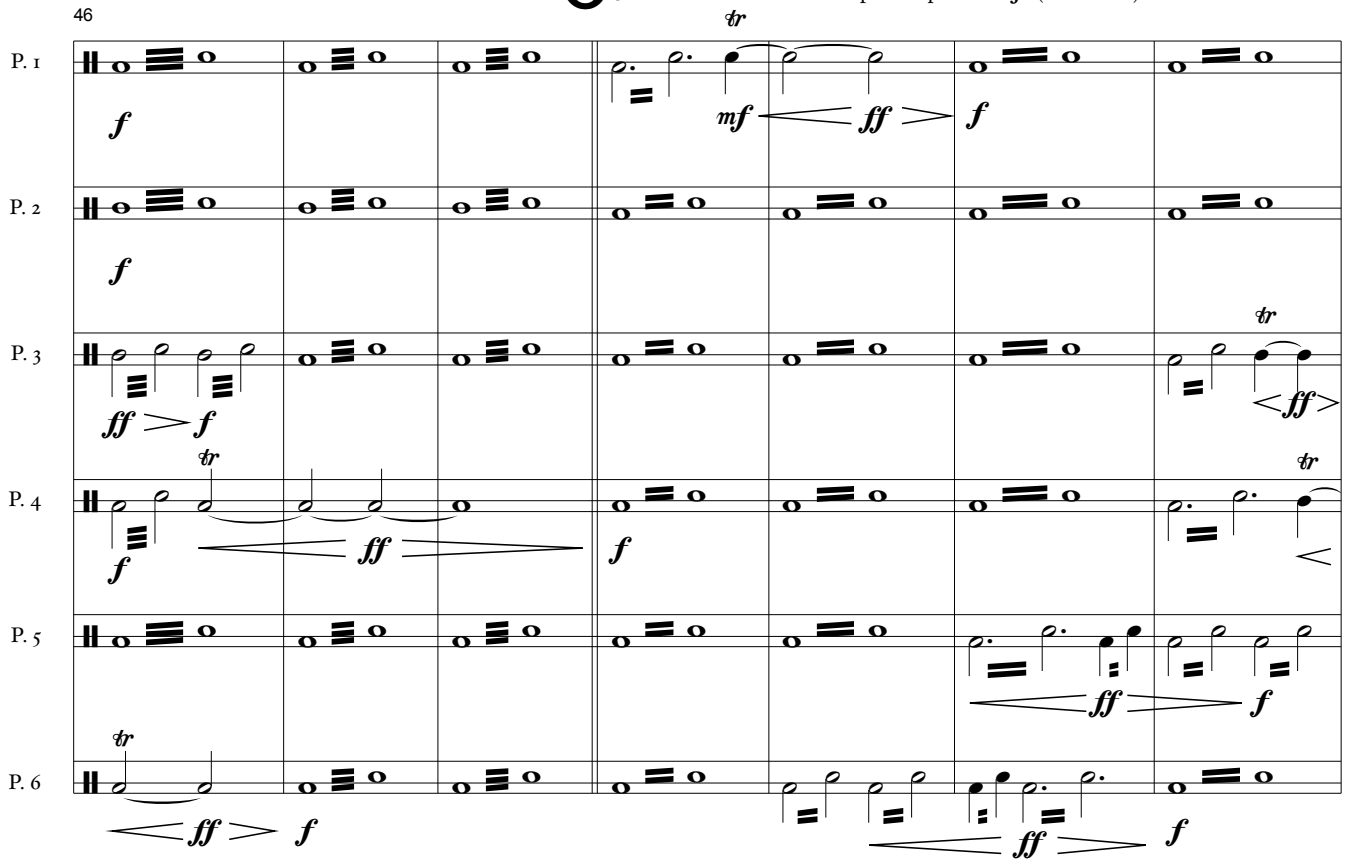
poco rall. tutti rall. i tremoli fino a la m. 49

39

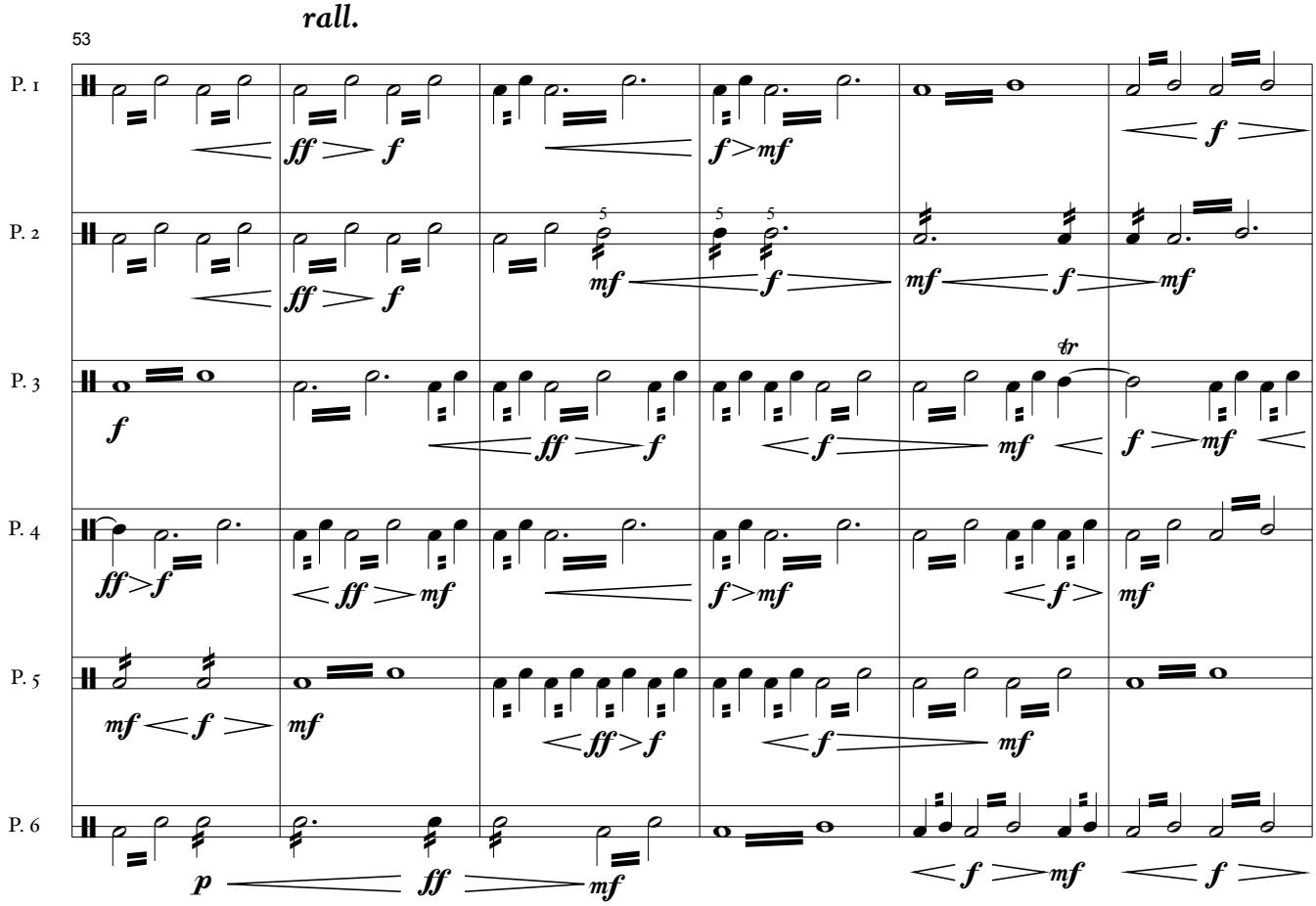


C ♩ = 130 tutti decresc. poco a poco a ***mf*** (m. 54-56)

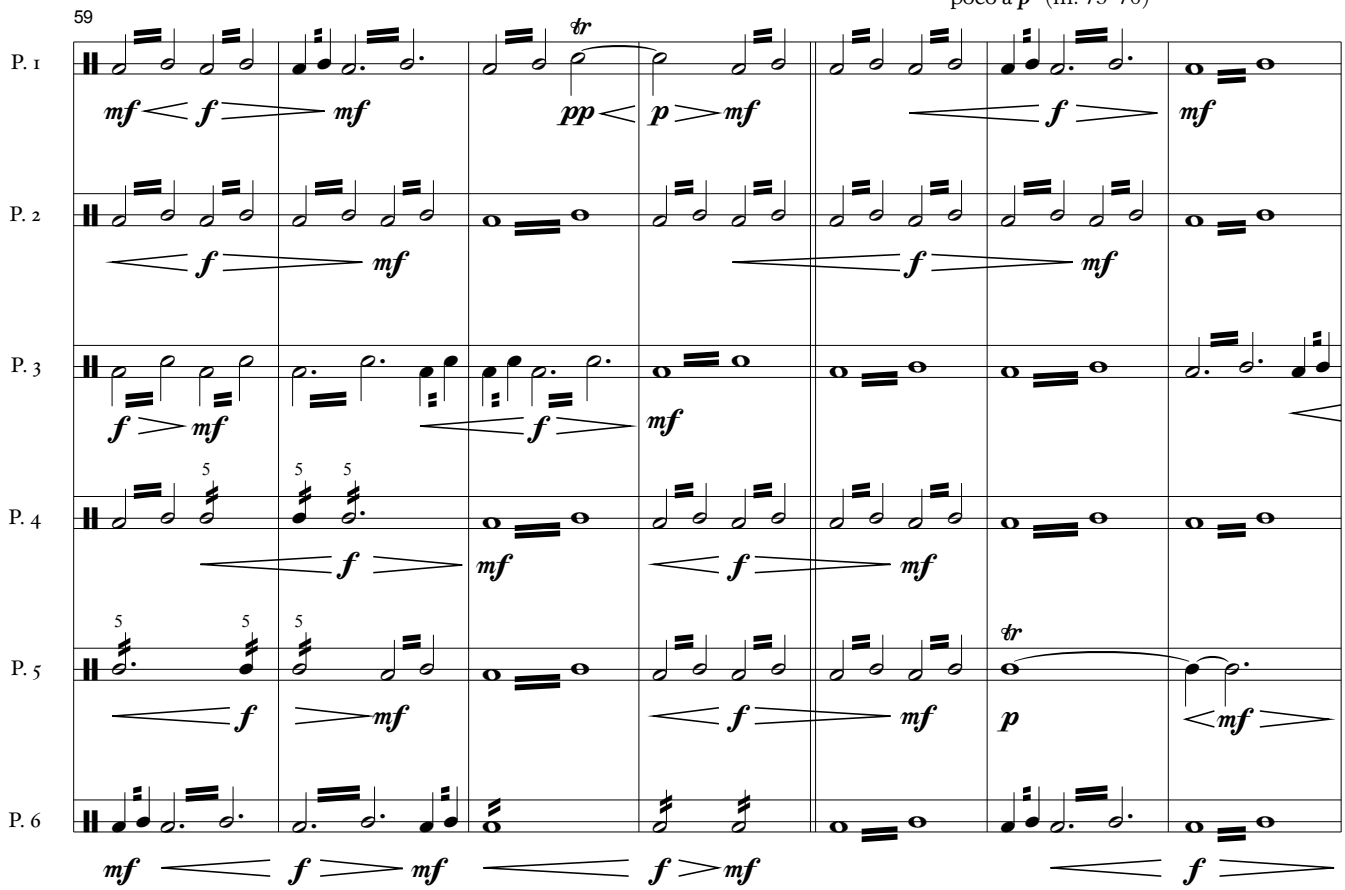
46



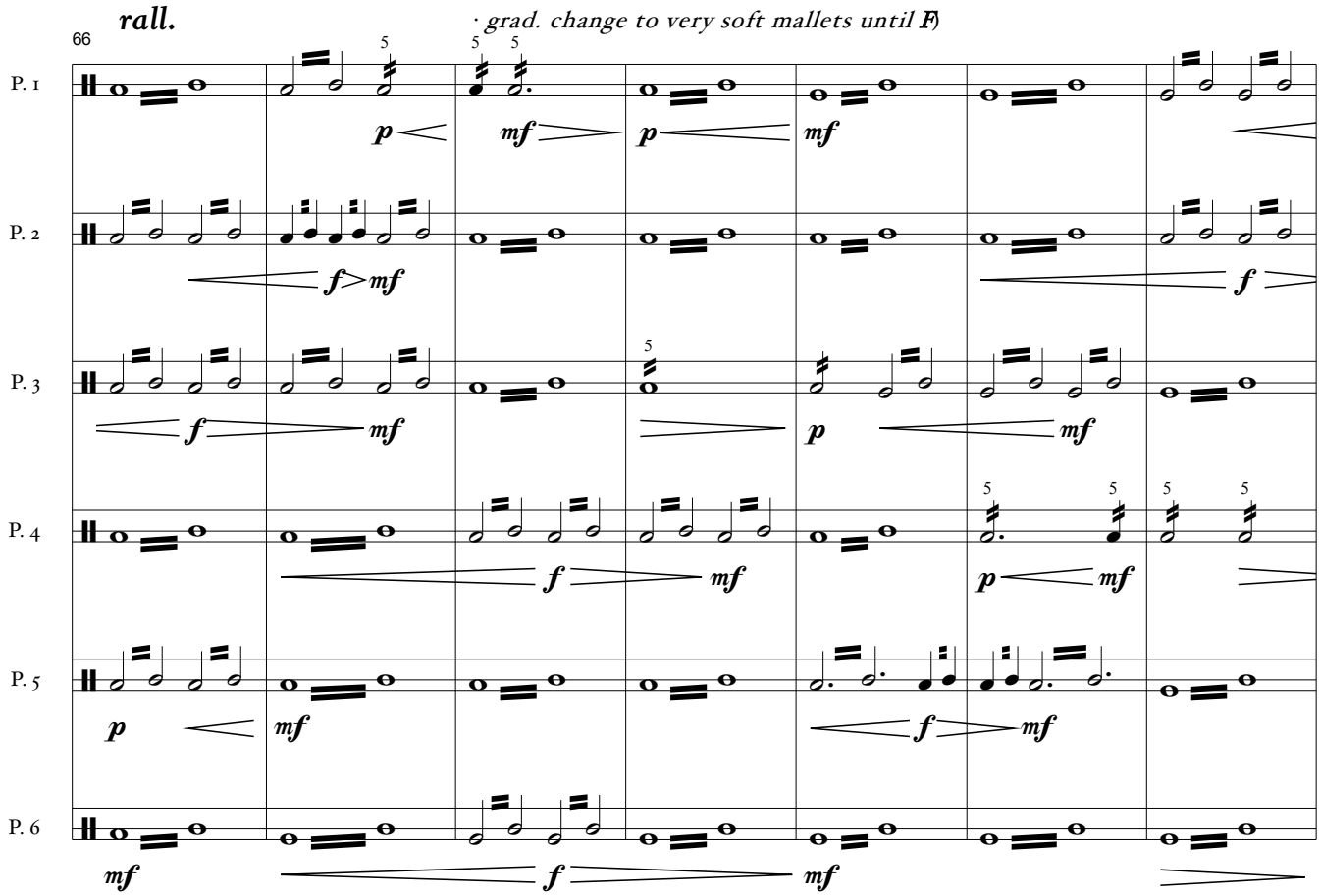
rall.

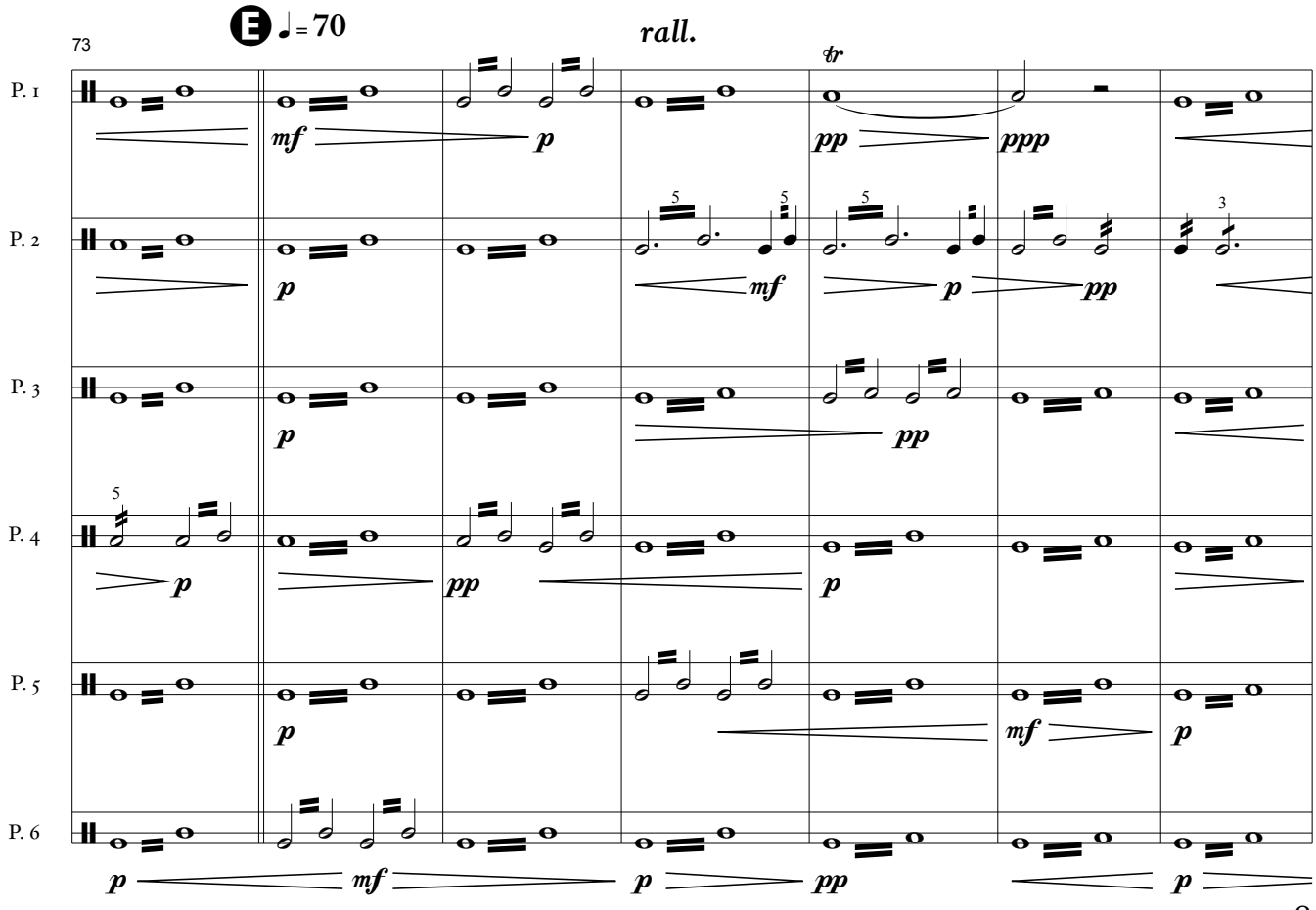


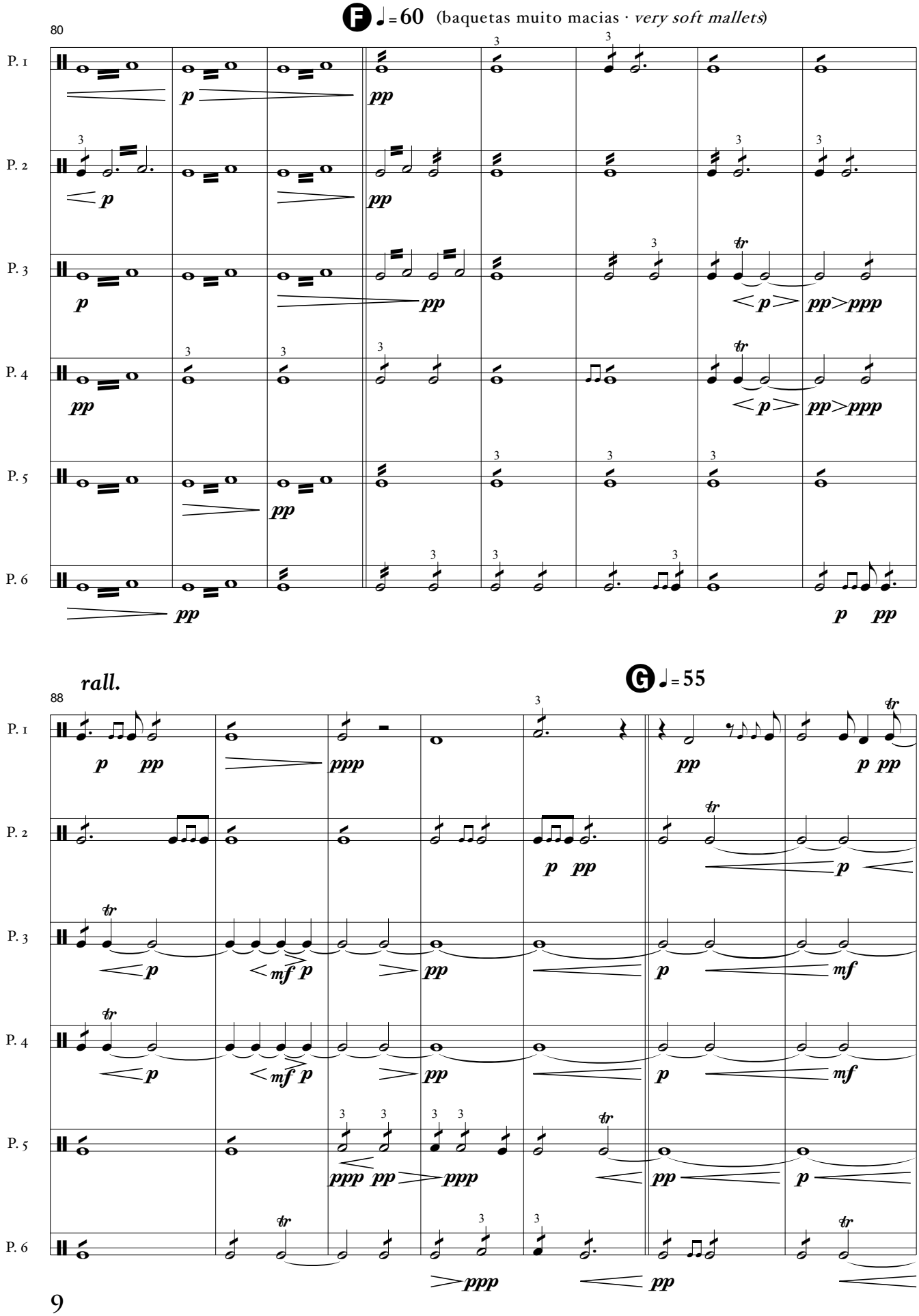
D ♩ = 100 tutti decresc. poco a poco a ***p*** (m. 73-76)

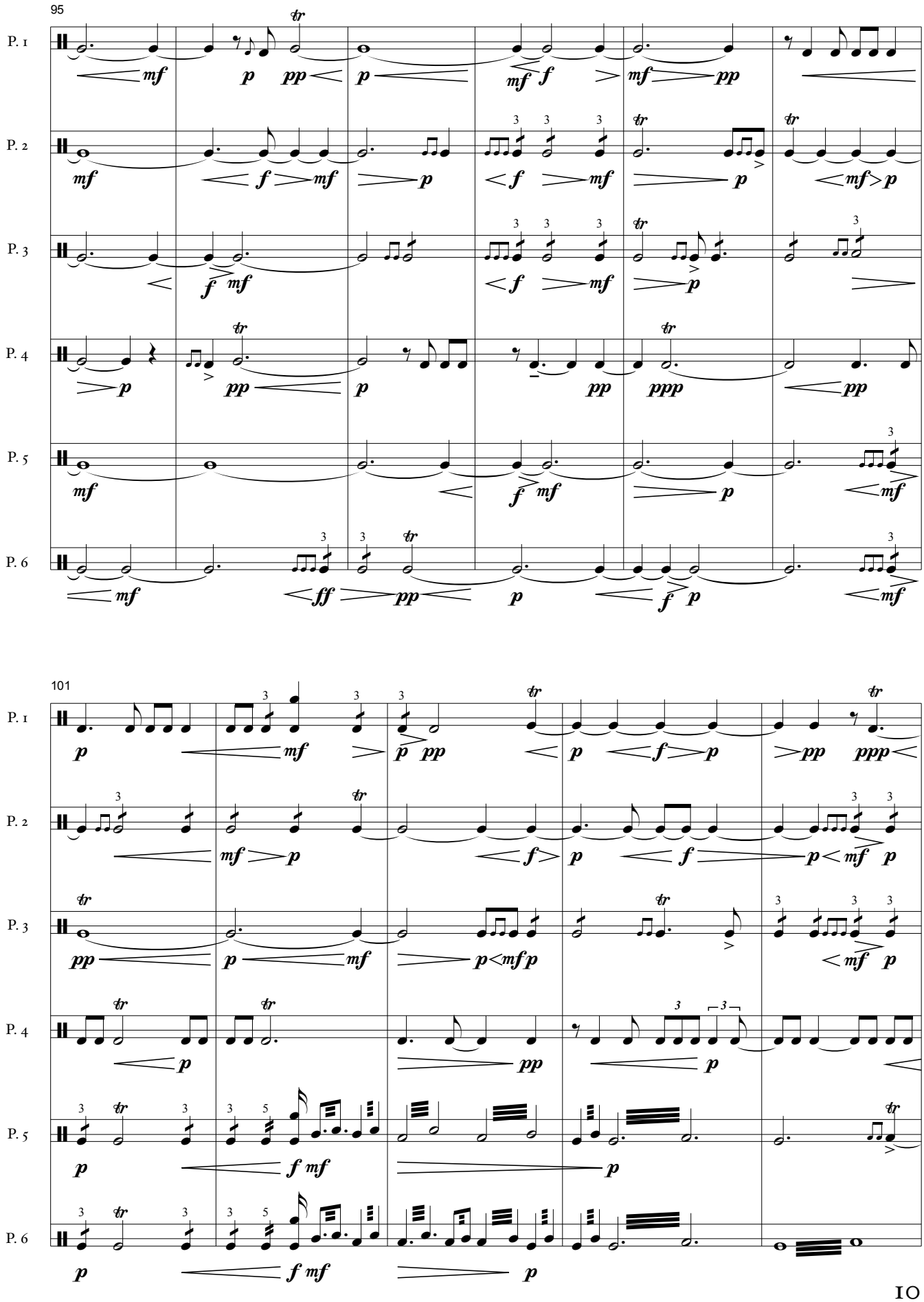


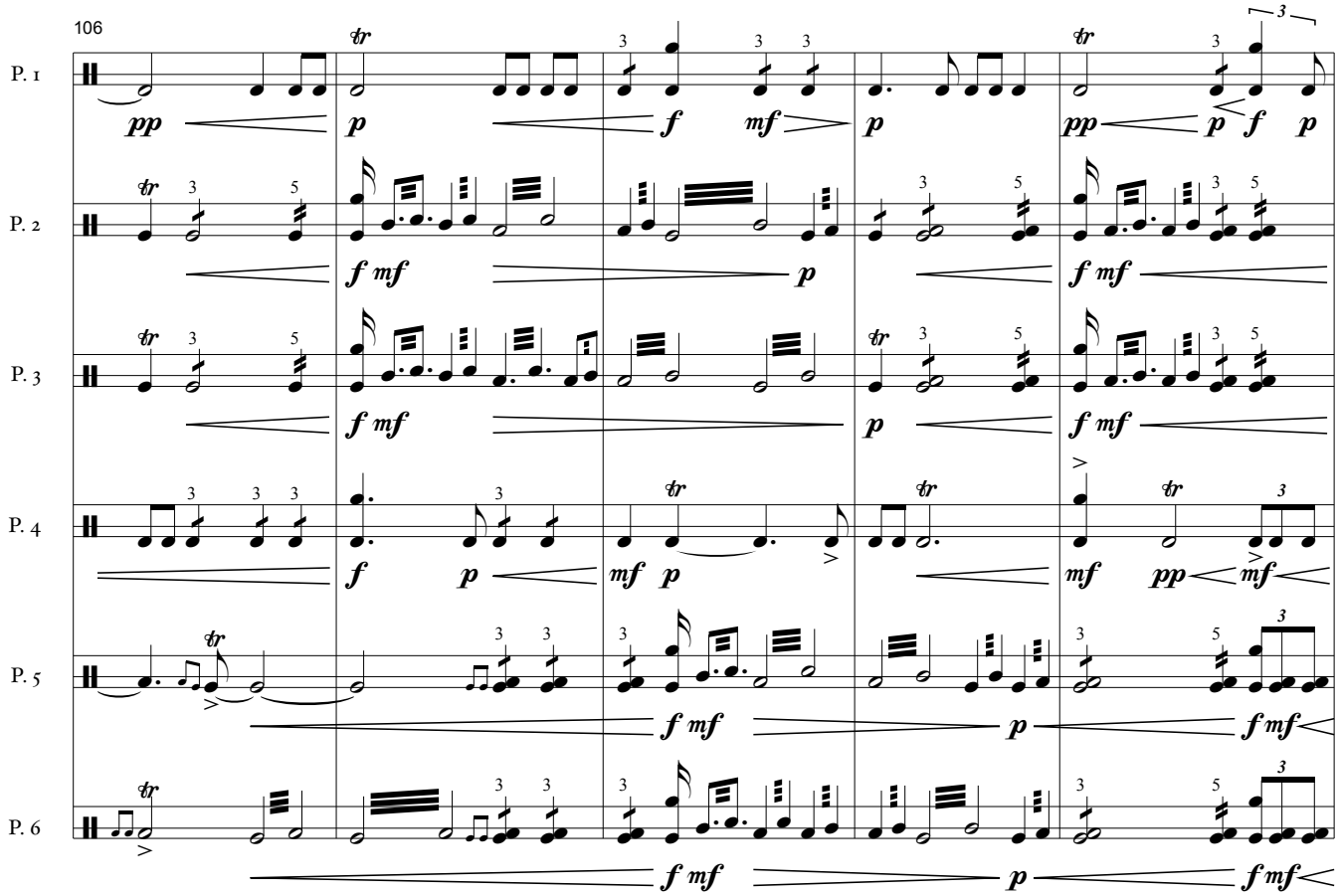
(gradaualmente mudar para baquetas muito macias até **F**
*· grad. change to very soft mallets until **F**)*

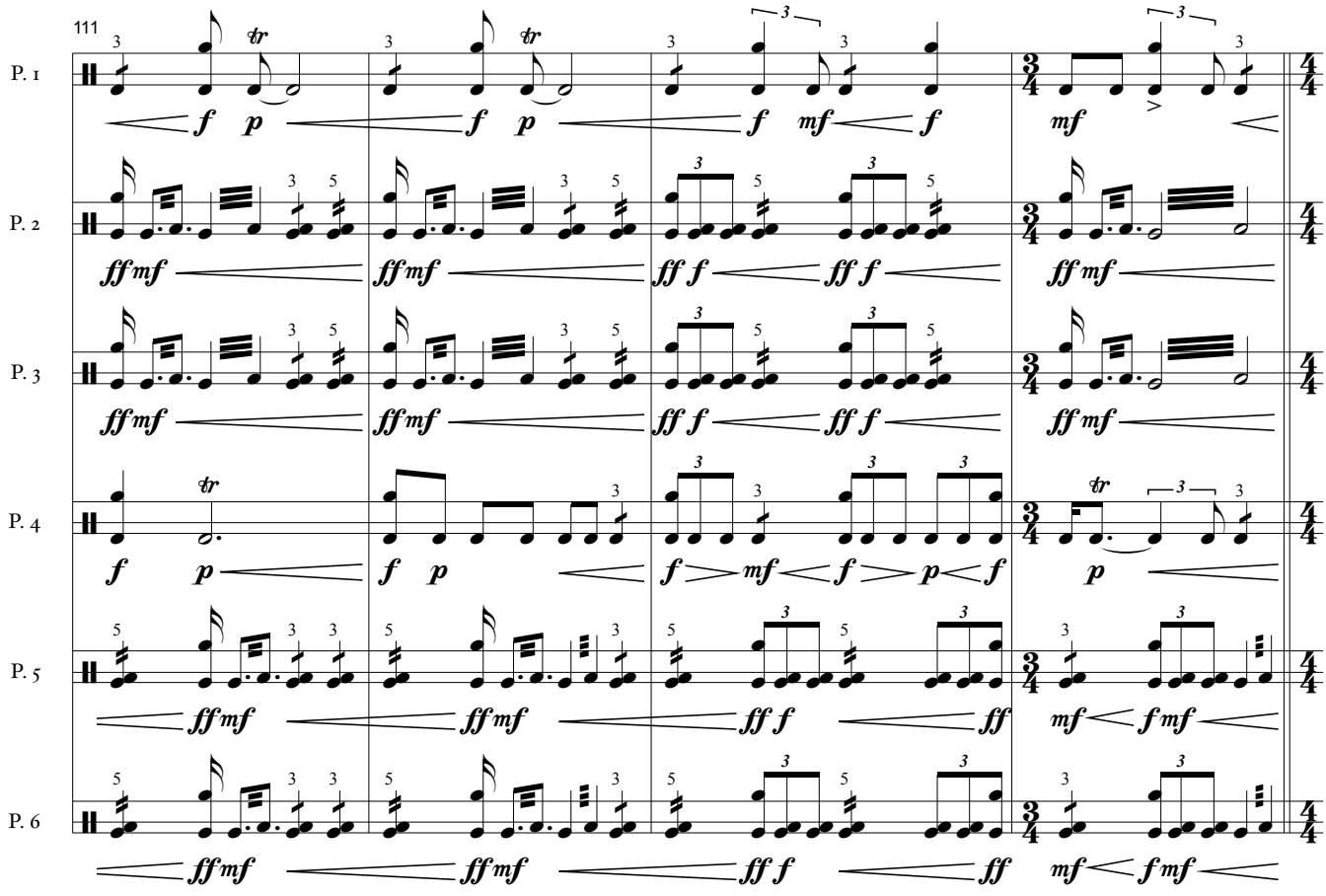


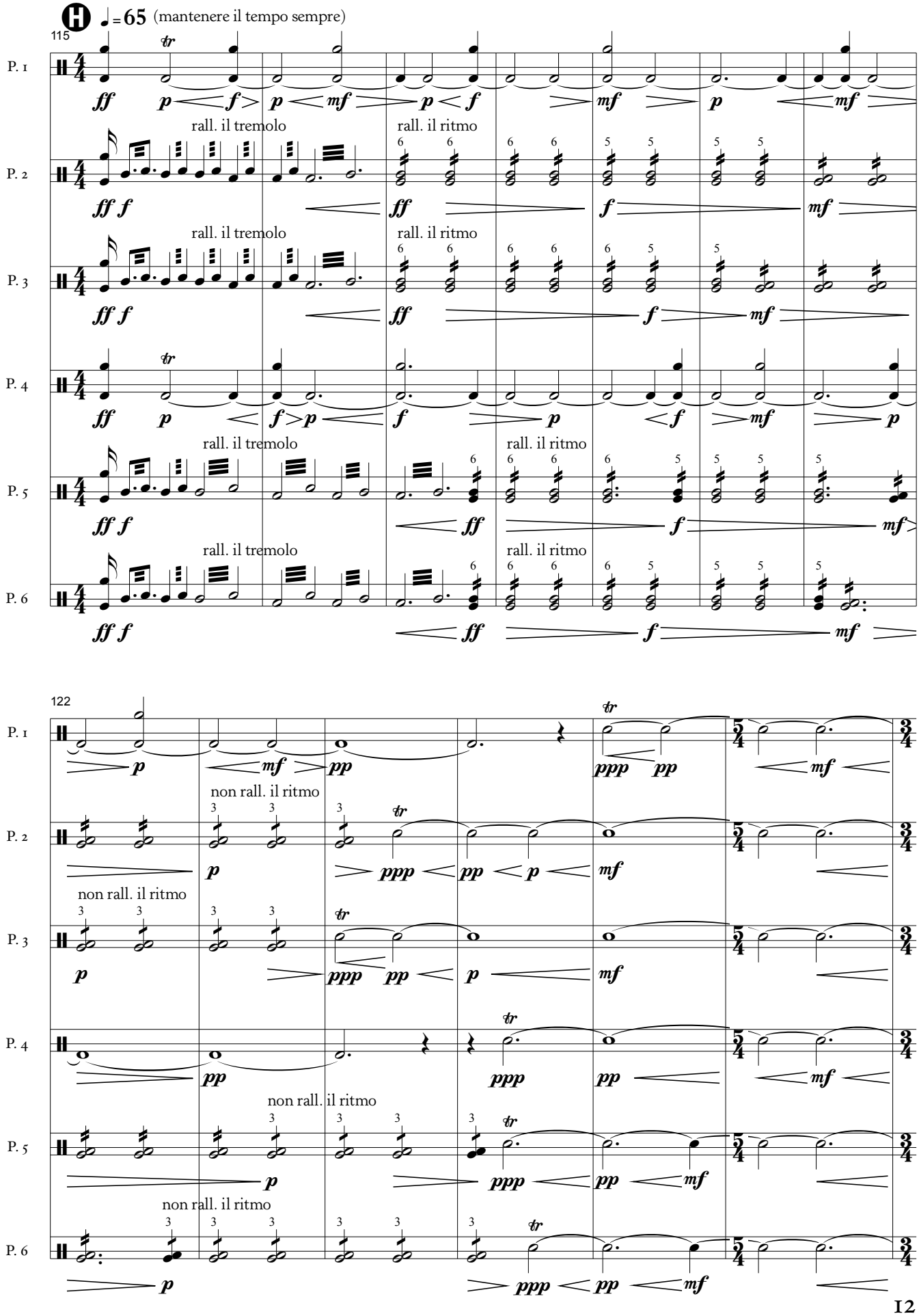


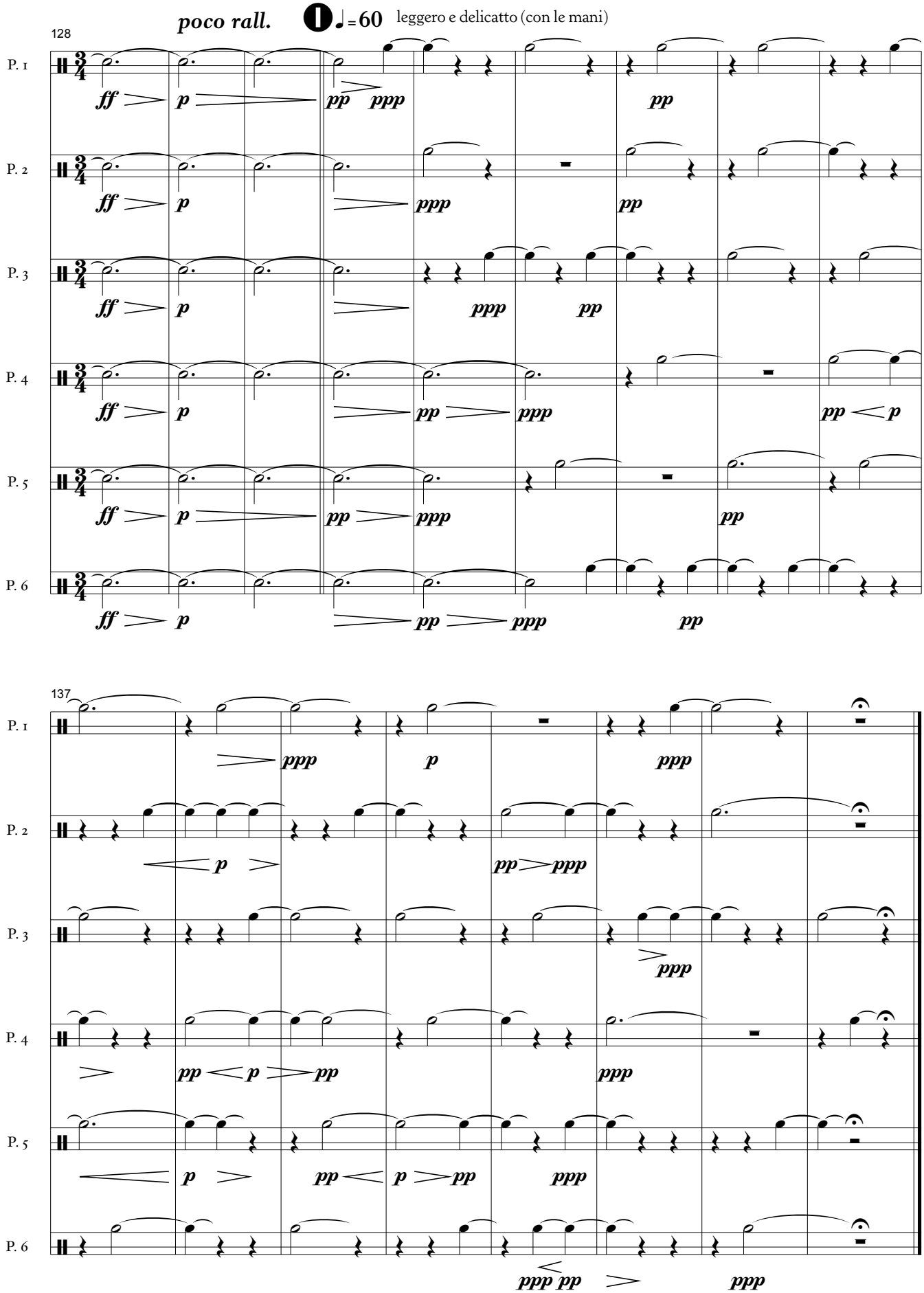

F ♩= 60 (baquetas muito macias · very soft mallets)
80
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
rall.
G ♩= 55
88


95
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
101
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


106
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


111
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

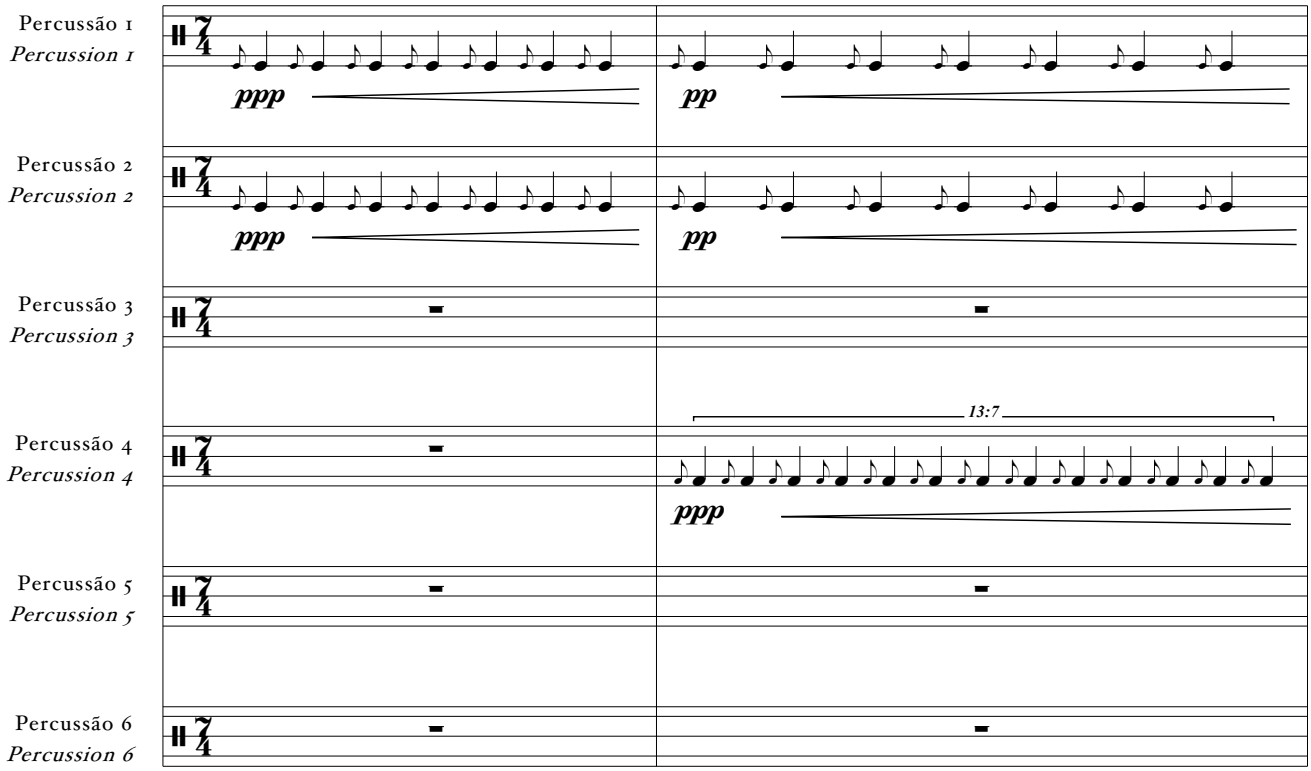

♩= 65 (mantenere il tempo sempre)
115
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
rall. il tremolo
rall. il ritmo
122
non rall. il ritmo

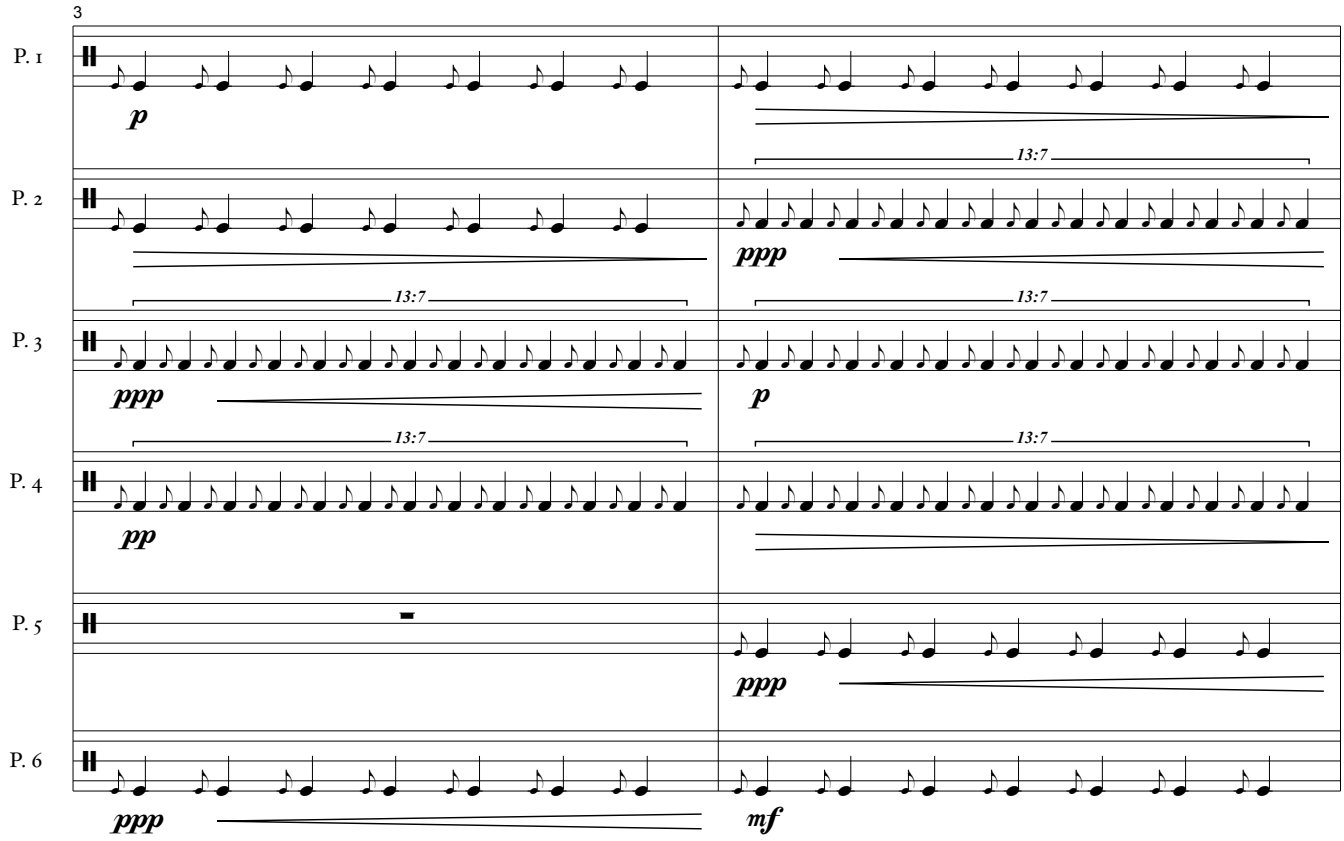

poco rall.
♩=60
leggero e delicatto (con le mani)
128
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
137

3 - Plutão

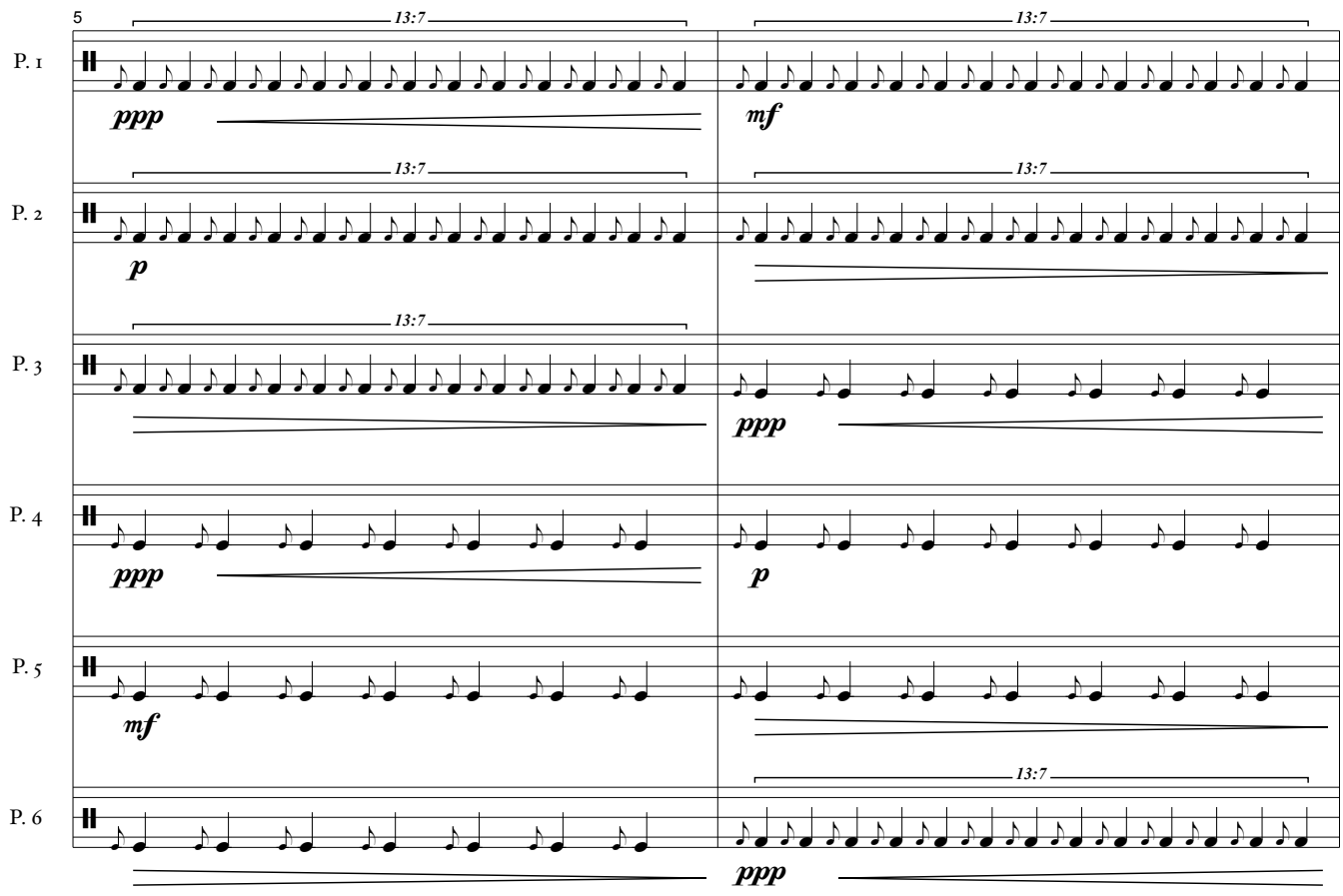
Arthur Rinaldi

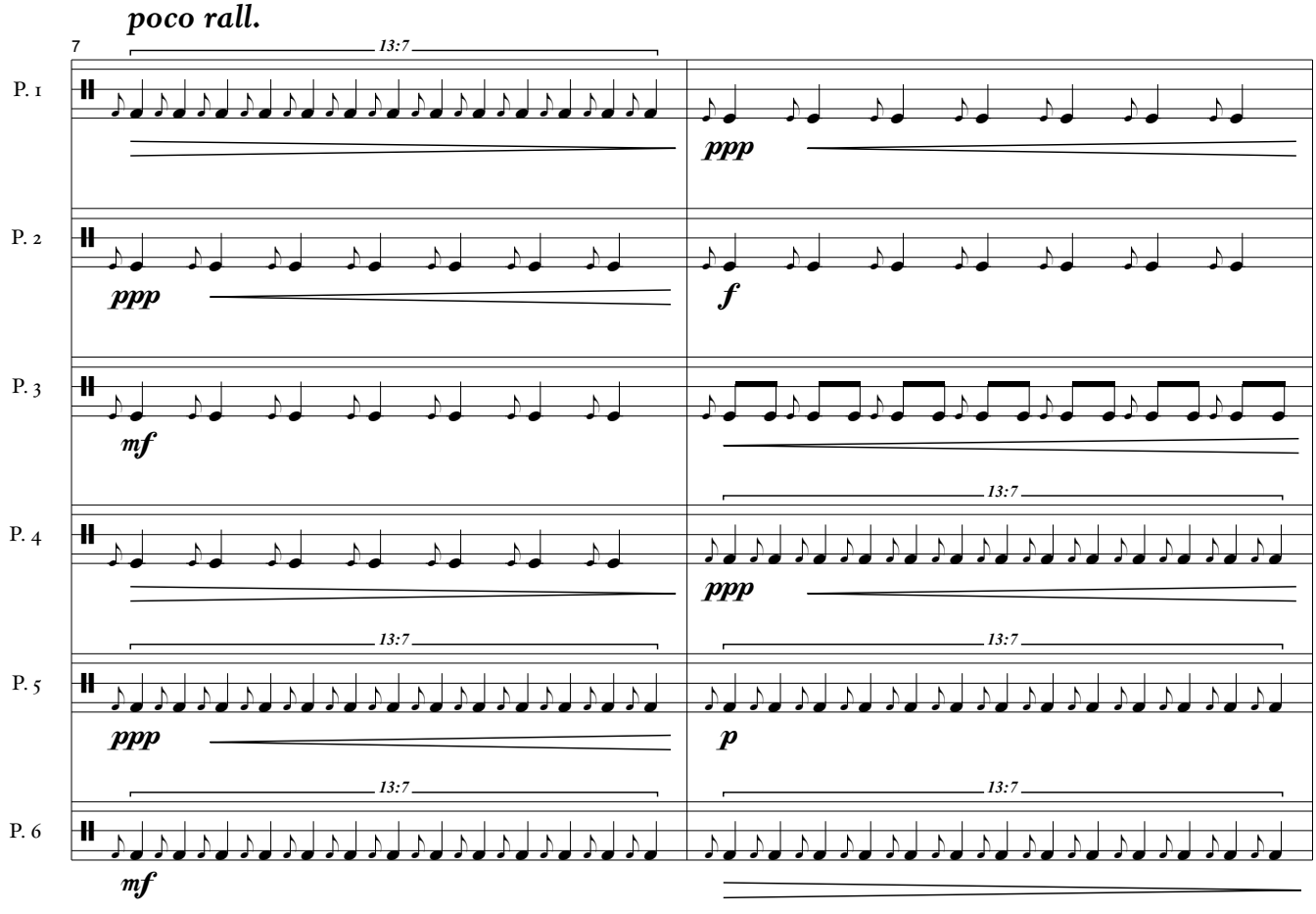
♩ = 90 (baquetas duras · *hard mallets*)

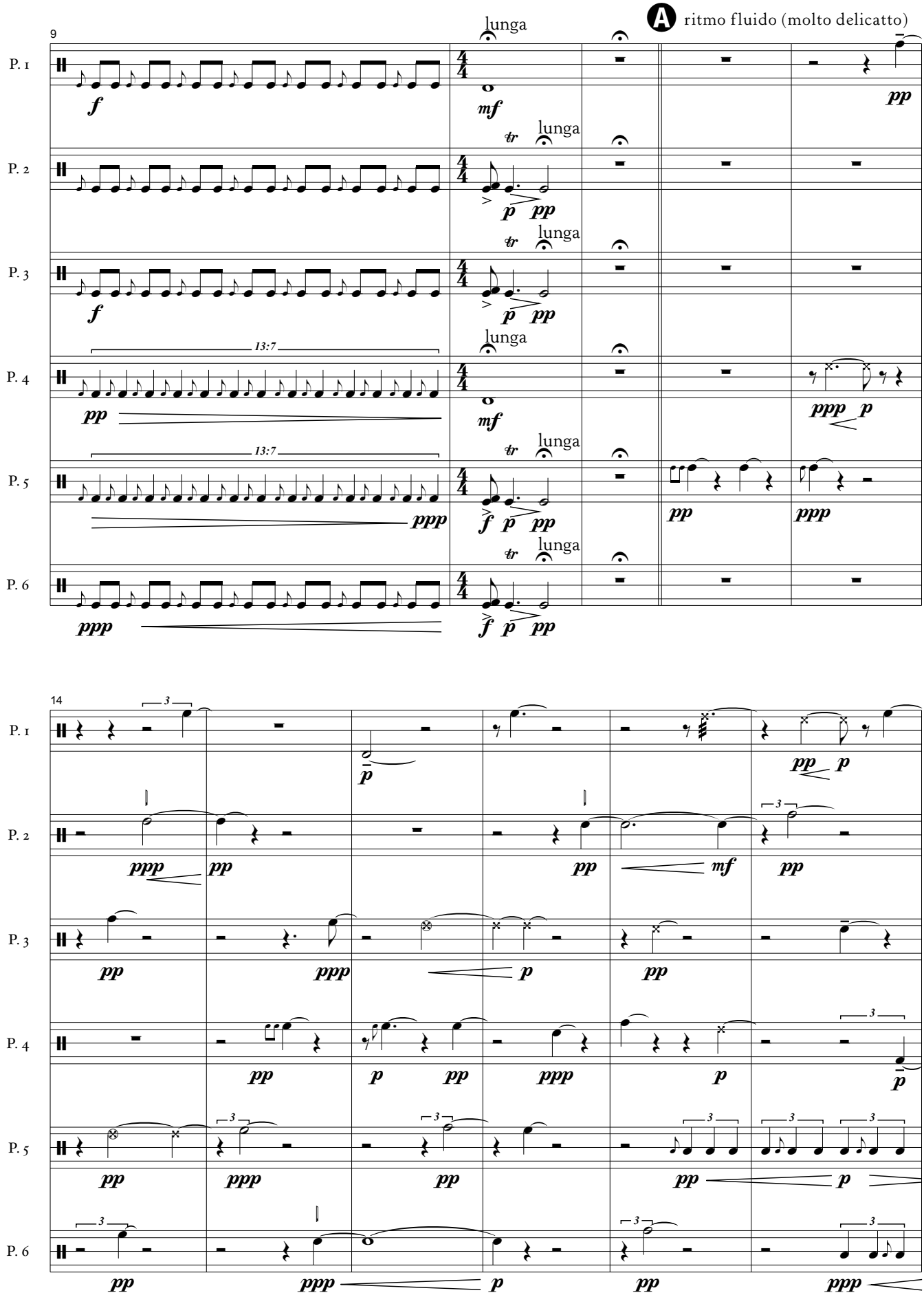


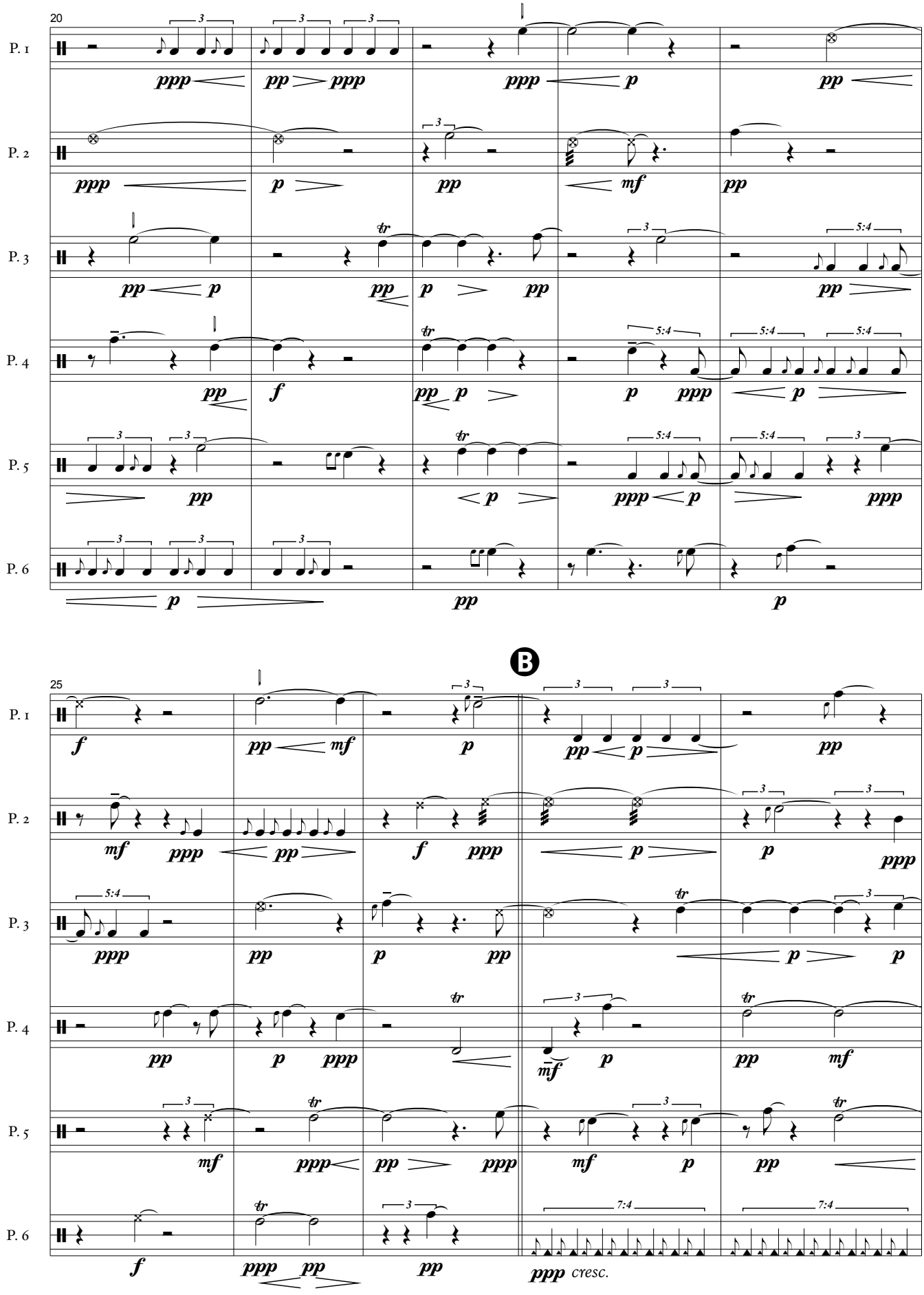


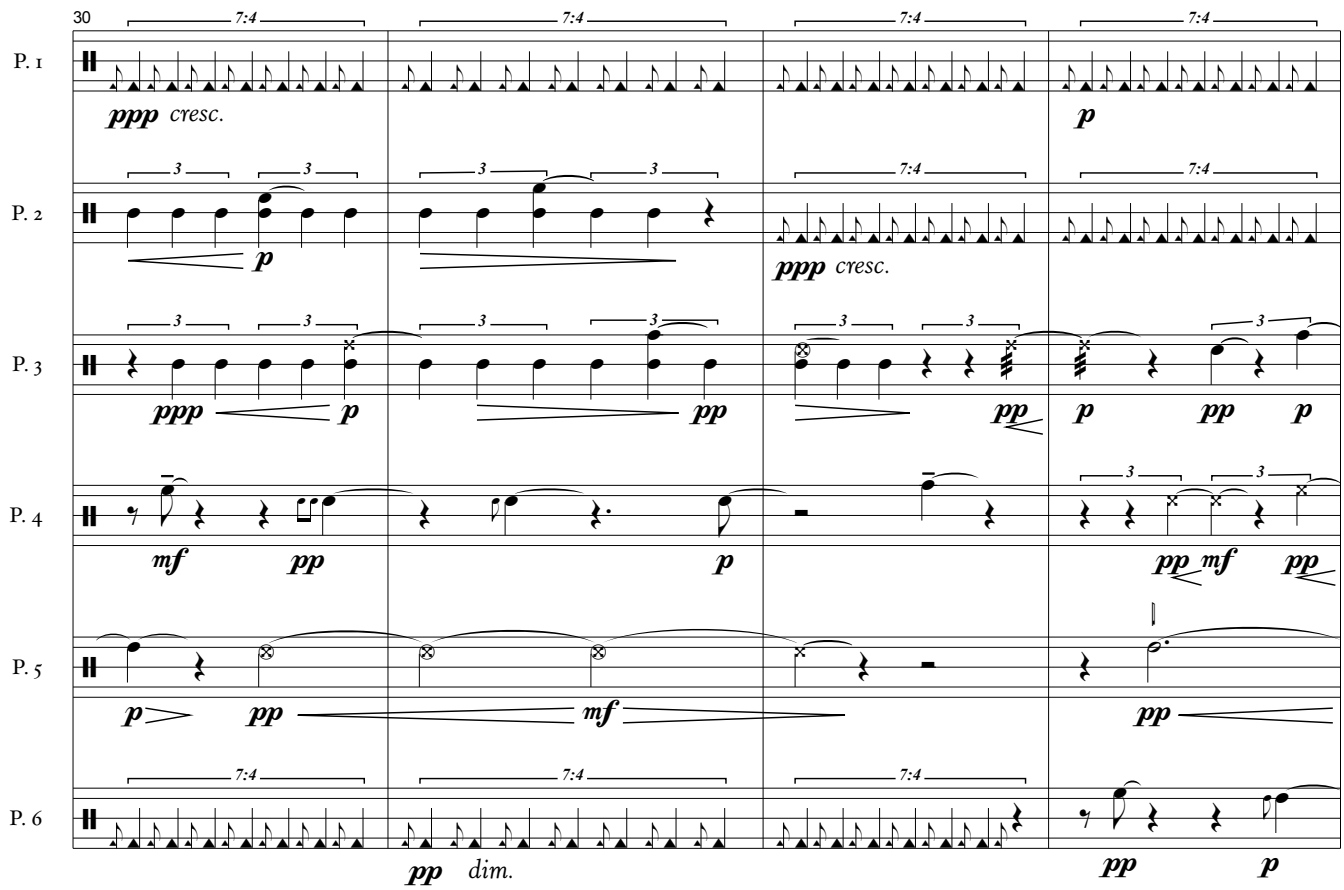
template provided by: w w w . p r e s t o . m u s . b r

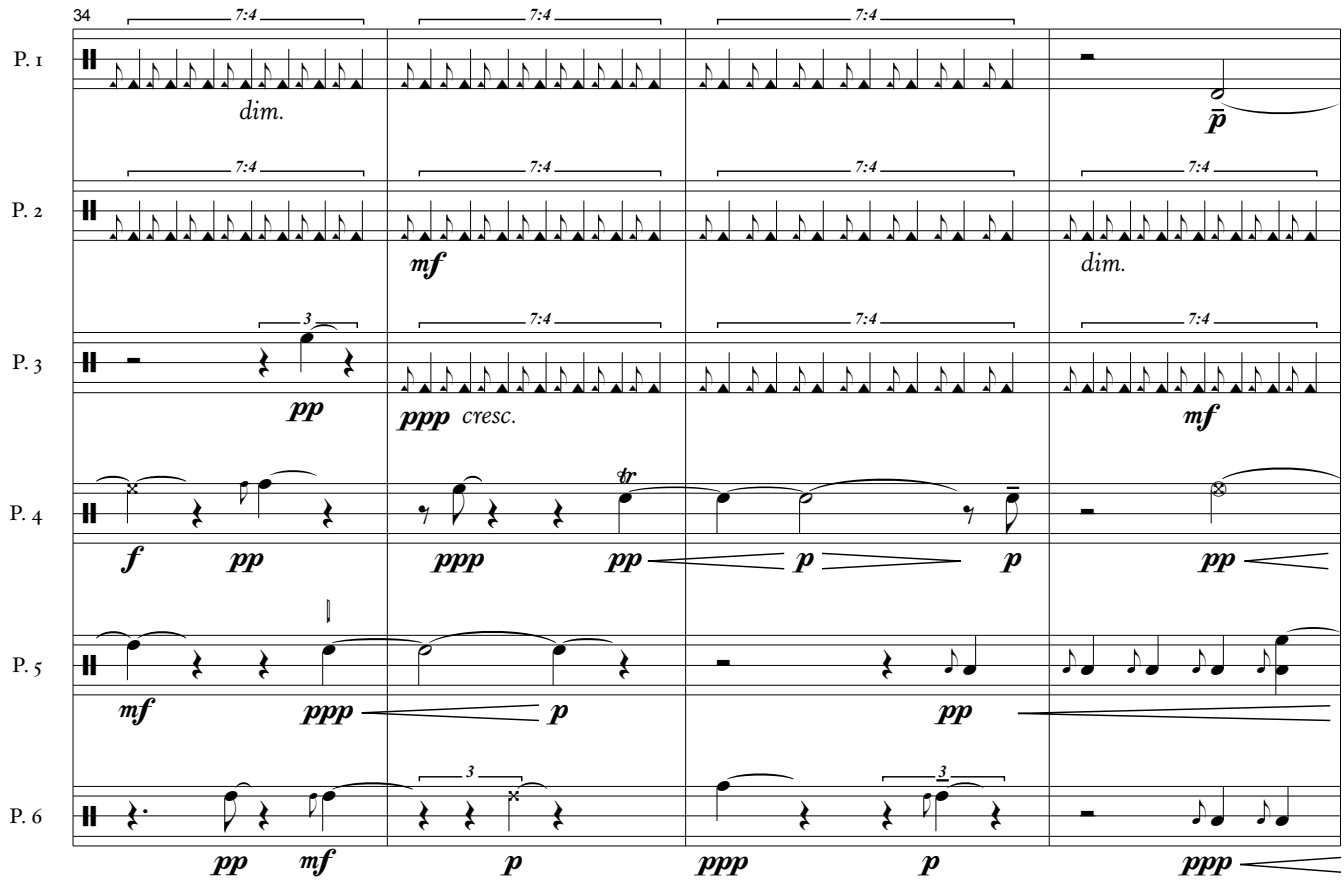

5
13:7
13:7
P. 1
ppp
mf
13:7
13:7
P. 2
p
13:7
P. 3
ppp
P. 4
ppp
p
P. 5
mf
13:7
P. 6
ppp

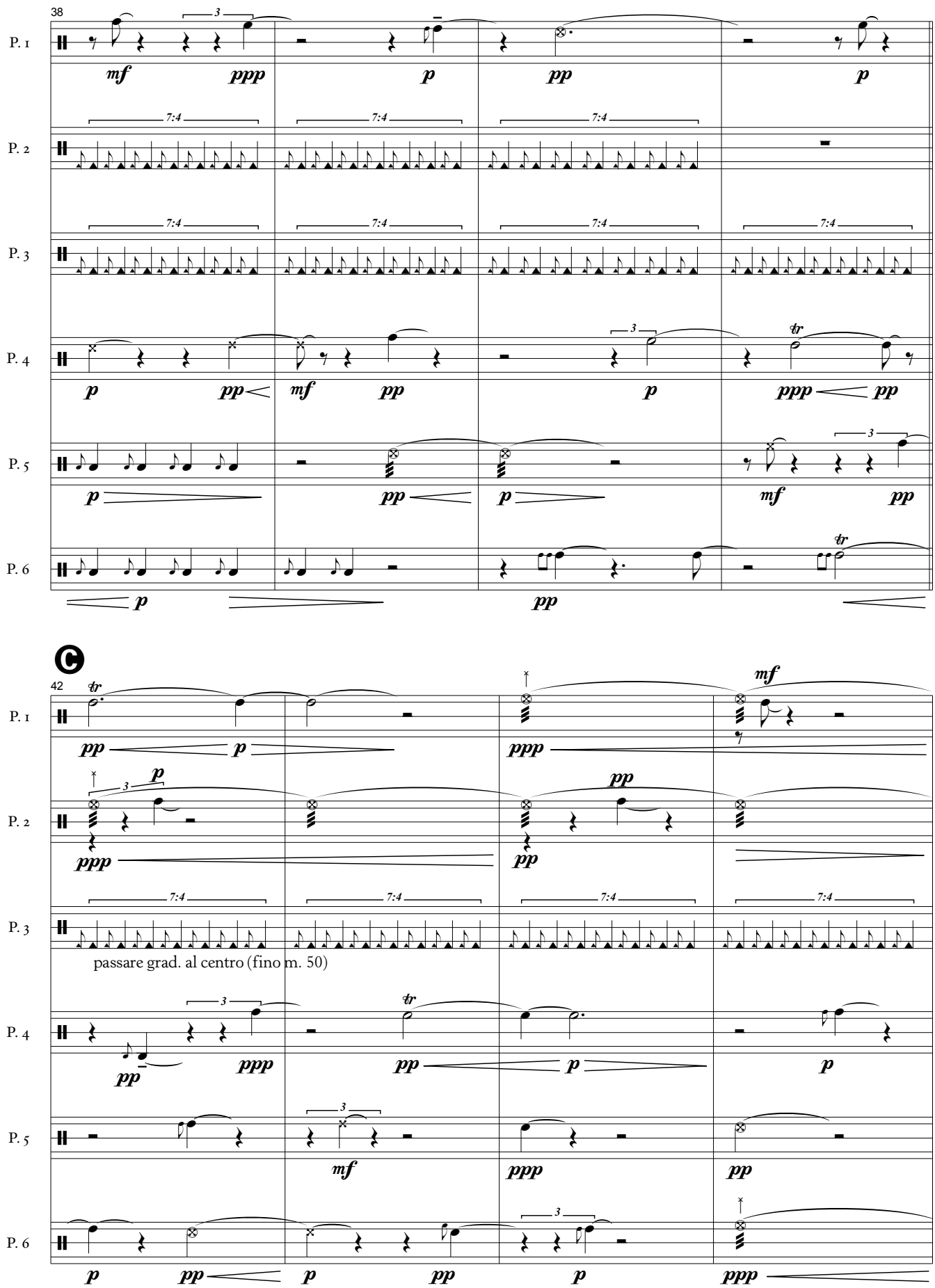

poco rall.
7
13:7
P. 1
ppp
P. 2
ppp
f
P. 3
mf
13:7
P. 4
ppp
13:7
13:7
P. 5
ppp
p
13:7
13:7
P. 6
mf

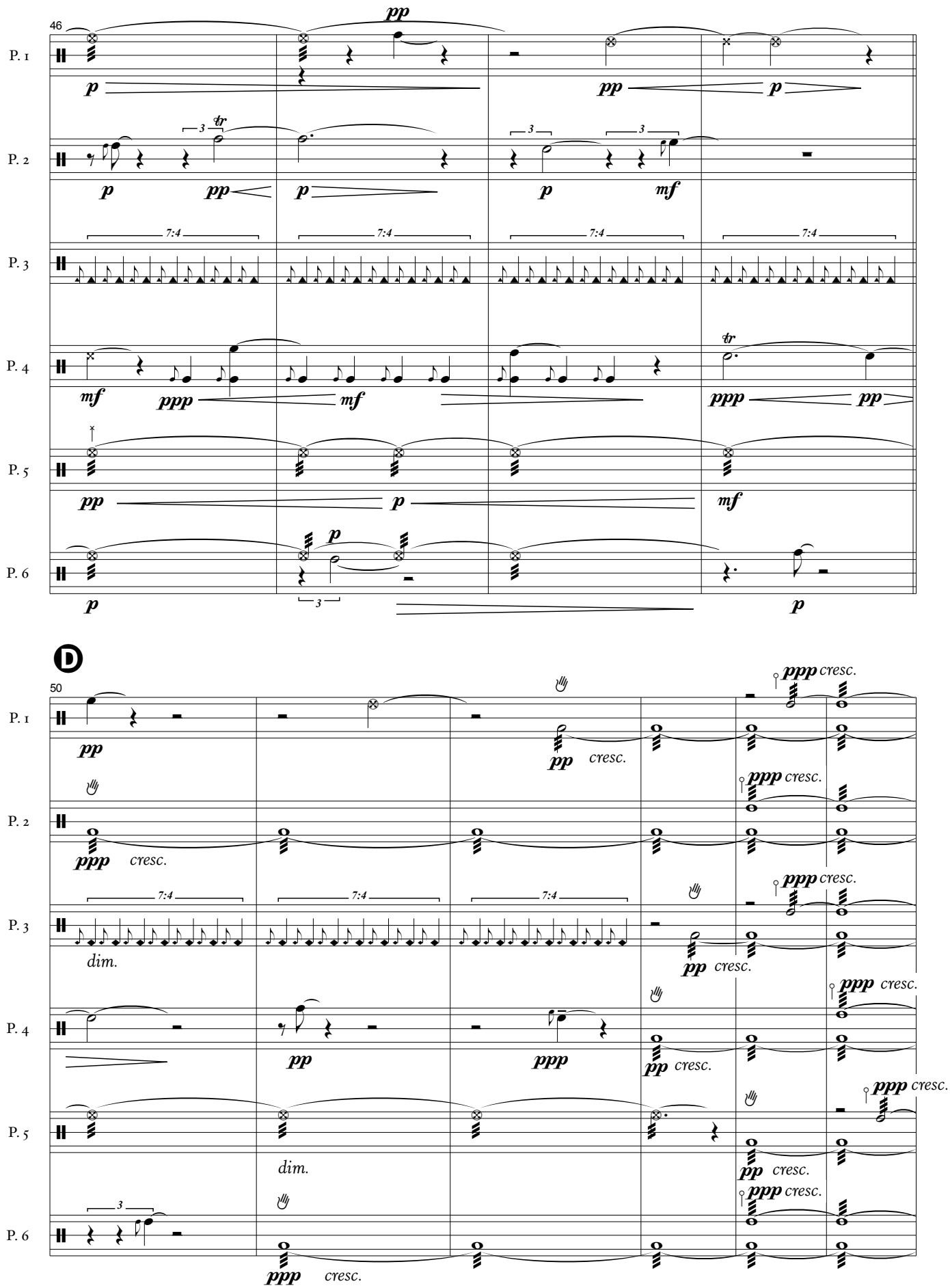

A ritmo fluido (molto delicatto)
9
lunga
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
13:7
14

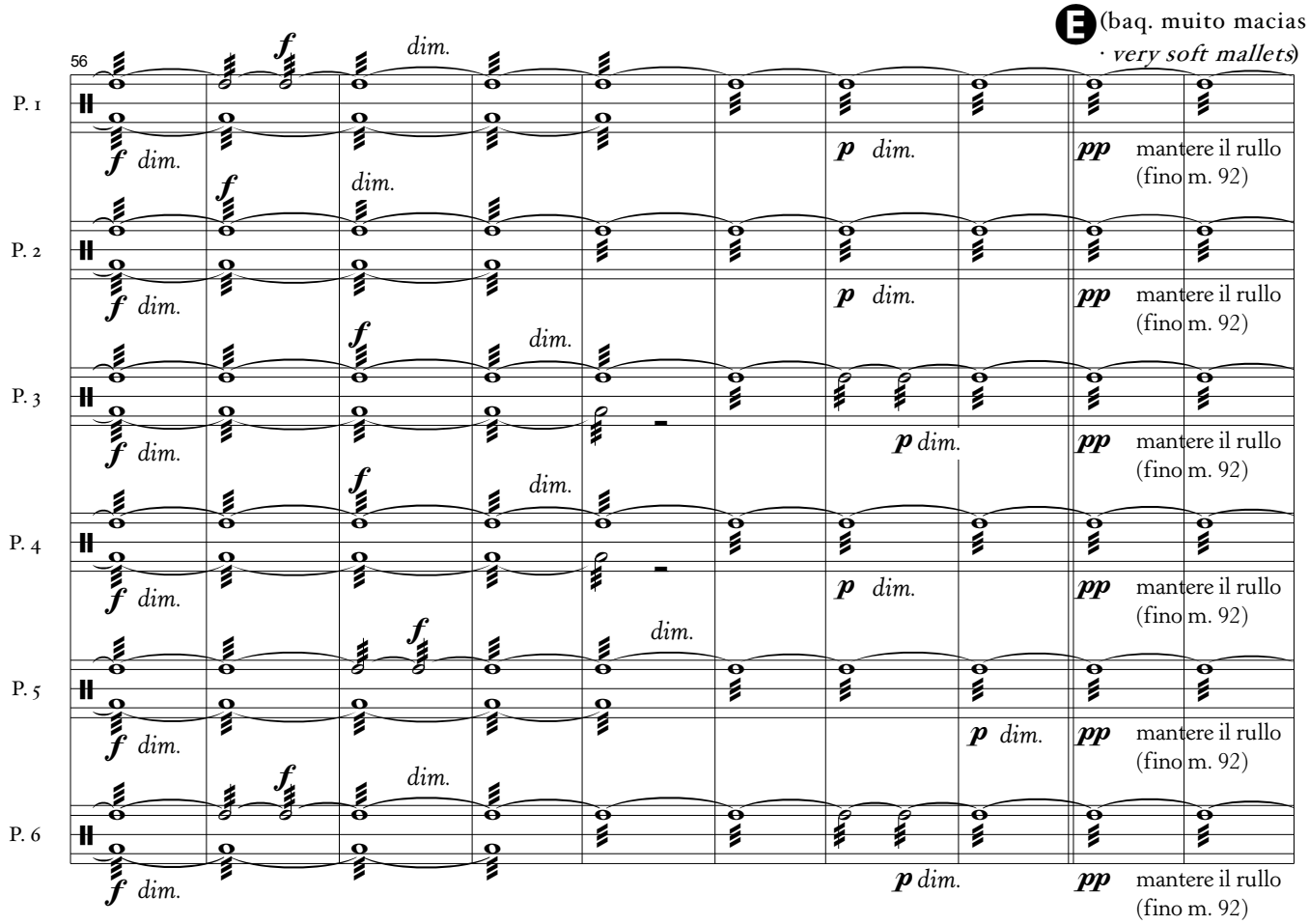

20
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
B
25
cresc.

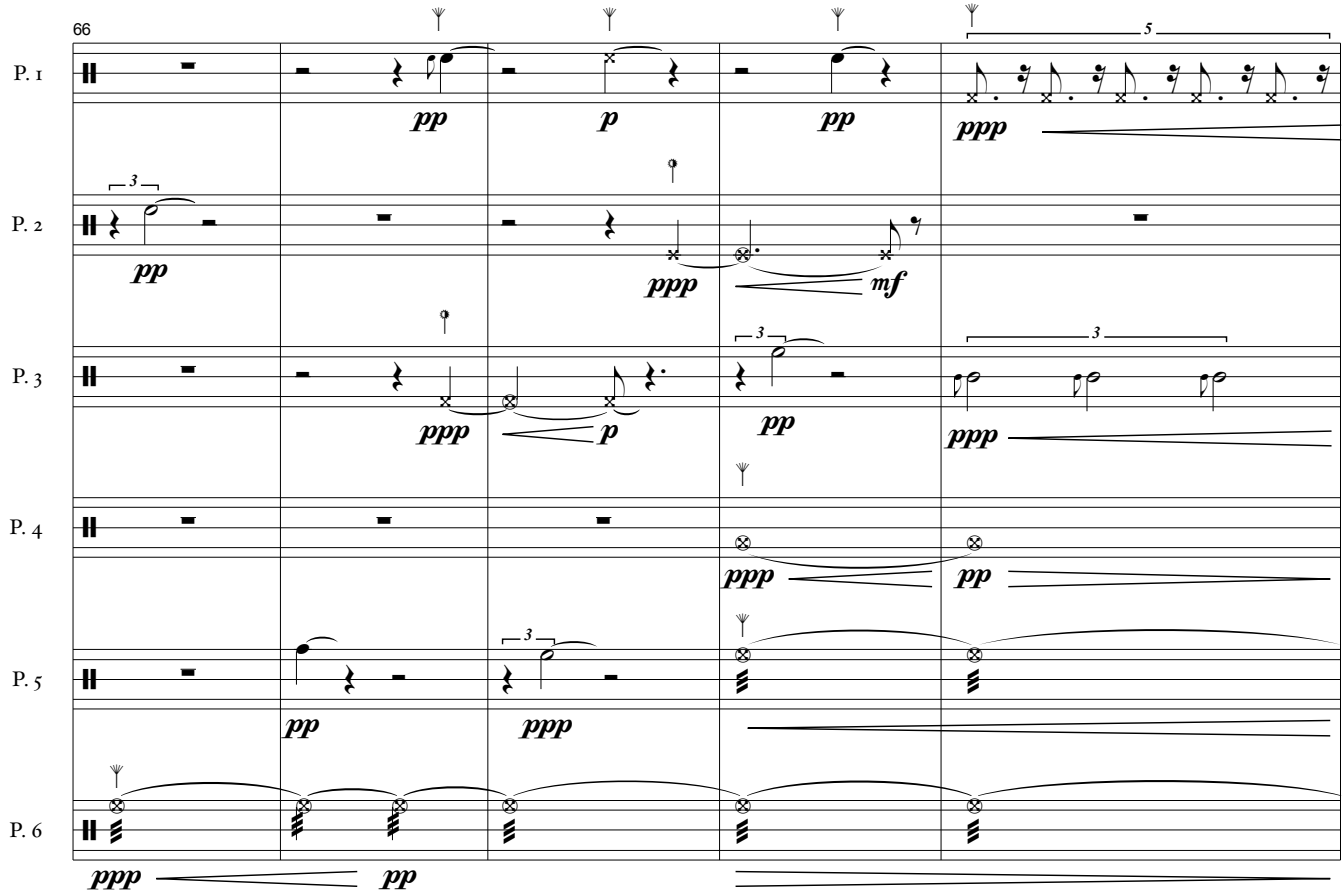

30
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
ppp cresc.
p
ppp cresc.
ppp
pp
mf
dim.

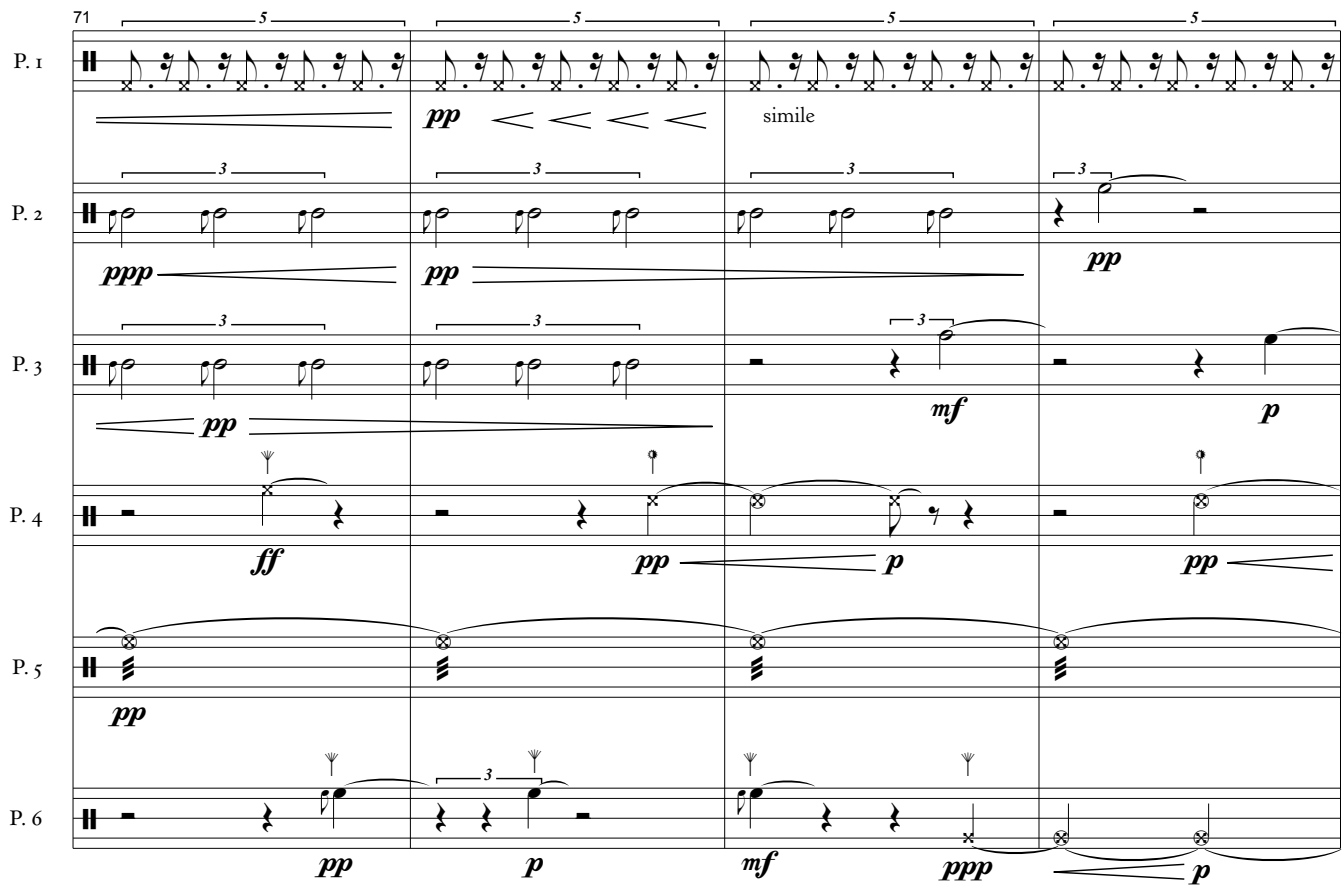

34
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
dim.
mf
pp
ppp cresc.
f
ppp
p

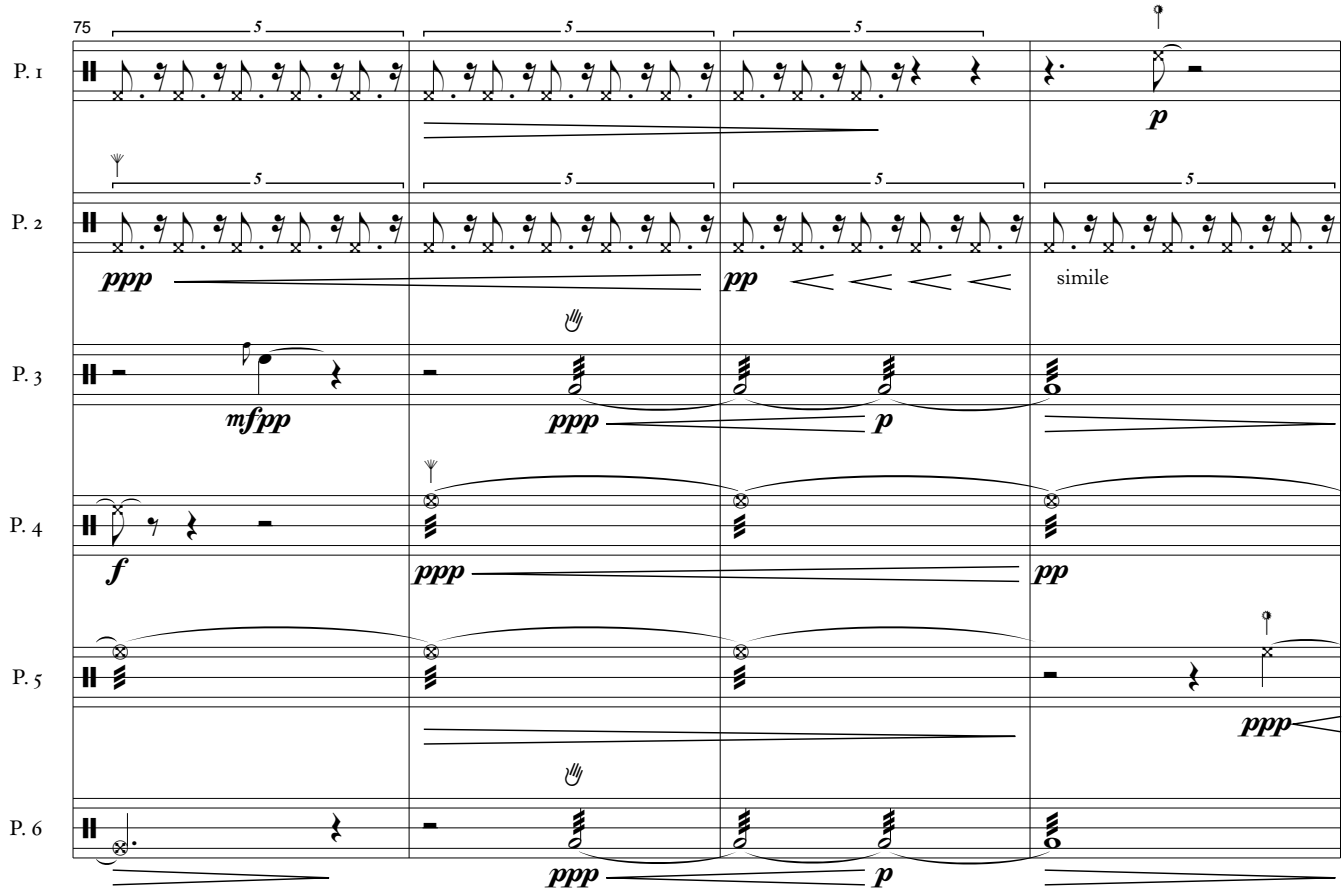

38
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
42
passare grad. al centro (fino m. 50)

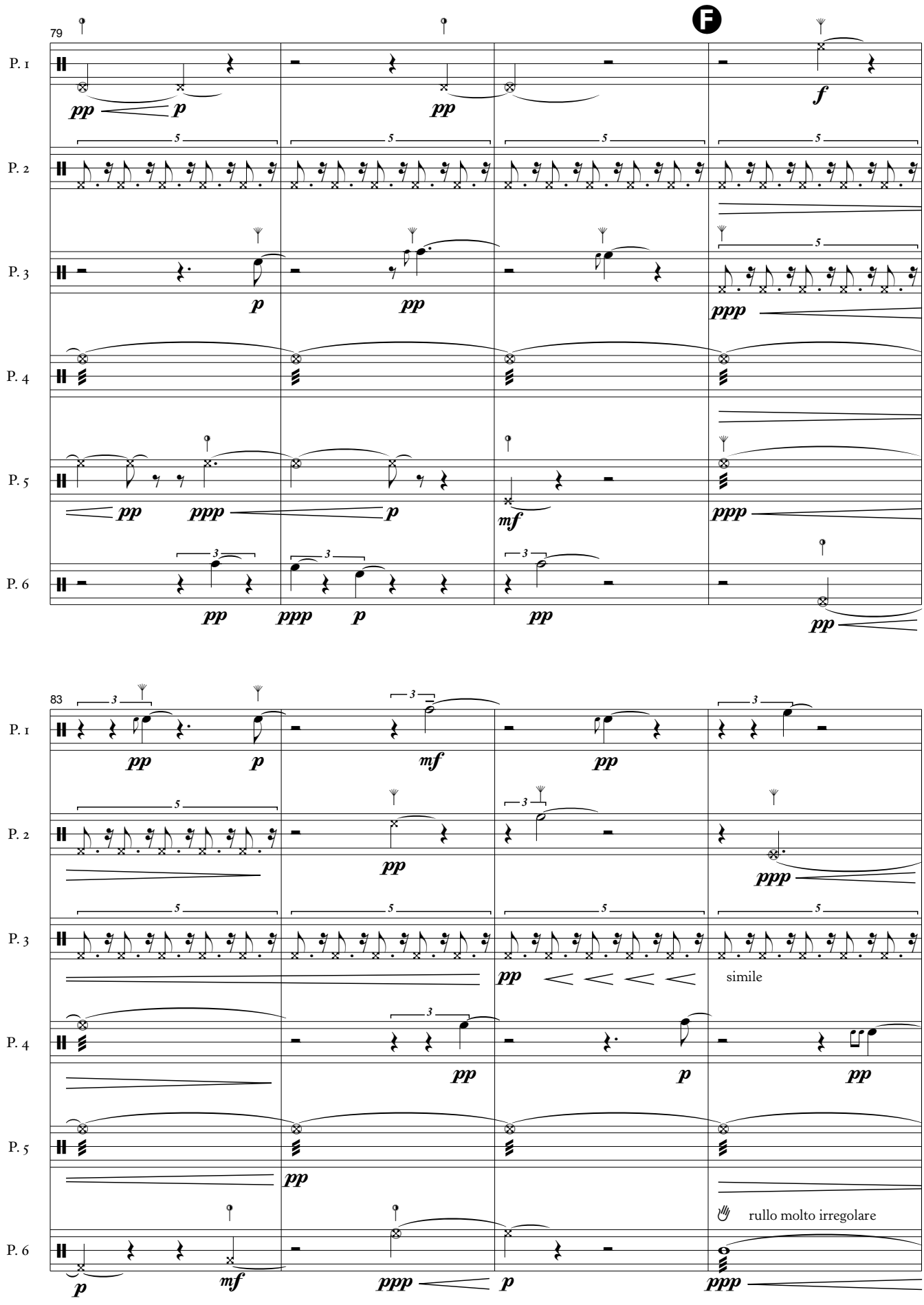

46
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
D
50
pp
p
mf
ppp
7:4
3
tr
cresc.
dim.
ppp cresc.

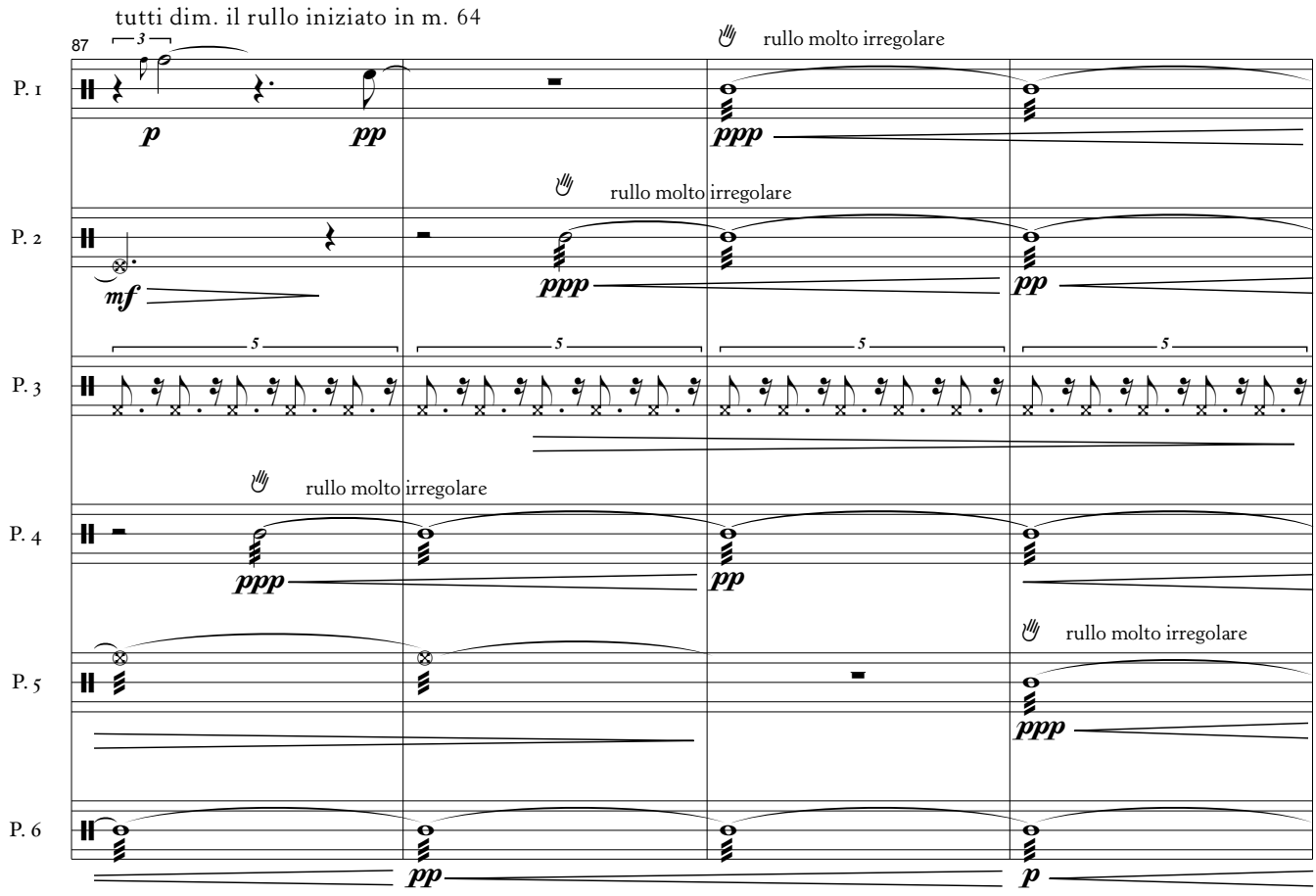

E (baq. muito macias · very soft mallets)
56
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
f dim.
p dim.
pp mantere il rullo (fino m. 92)

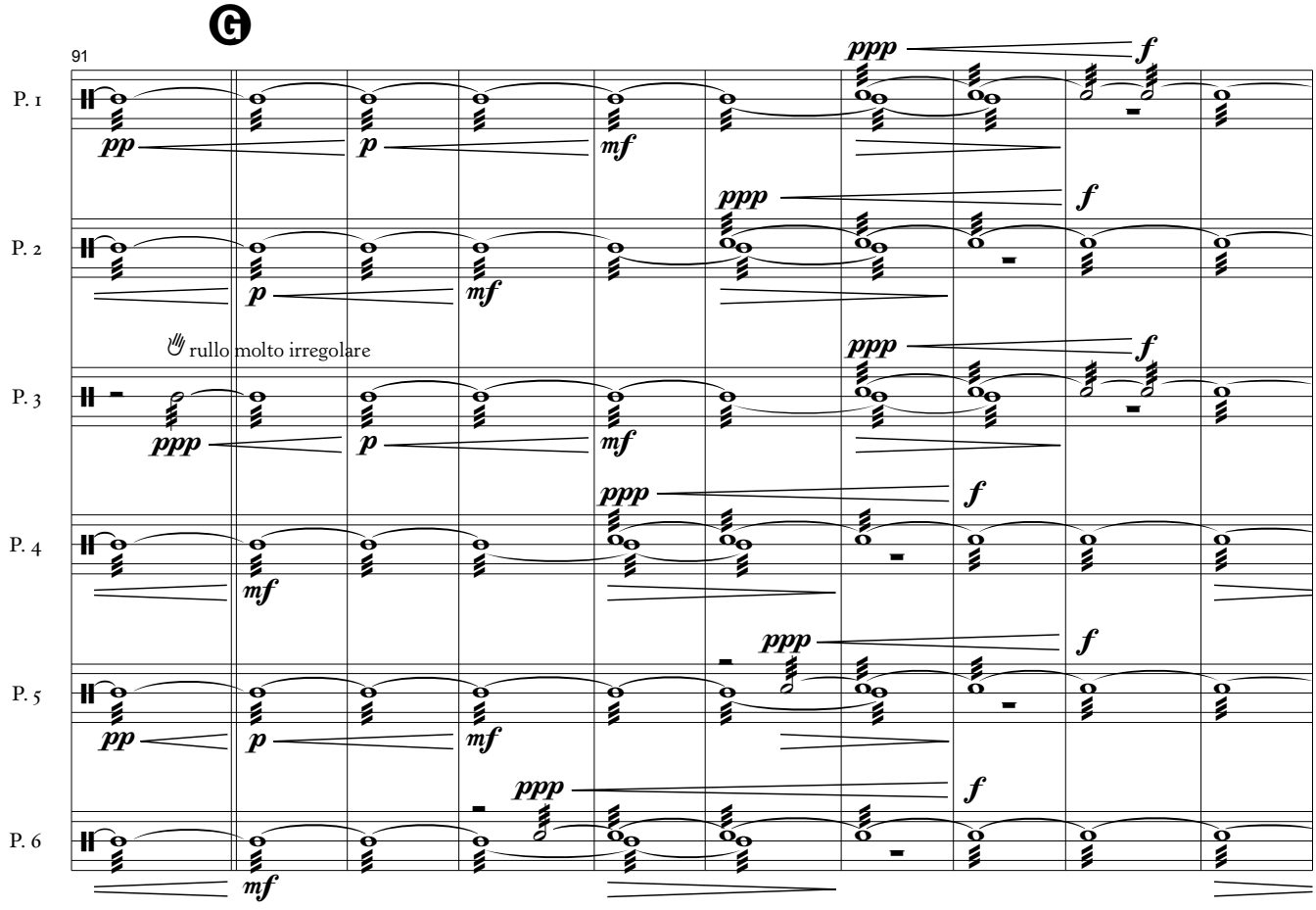

66
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
pp
p
ppp
mf
3
5

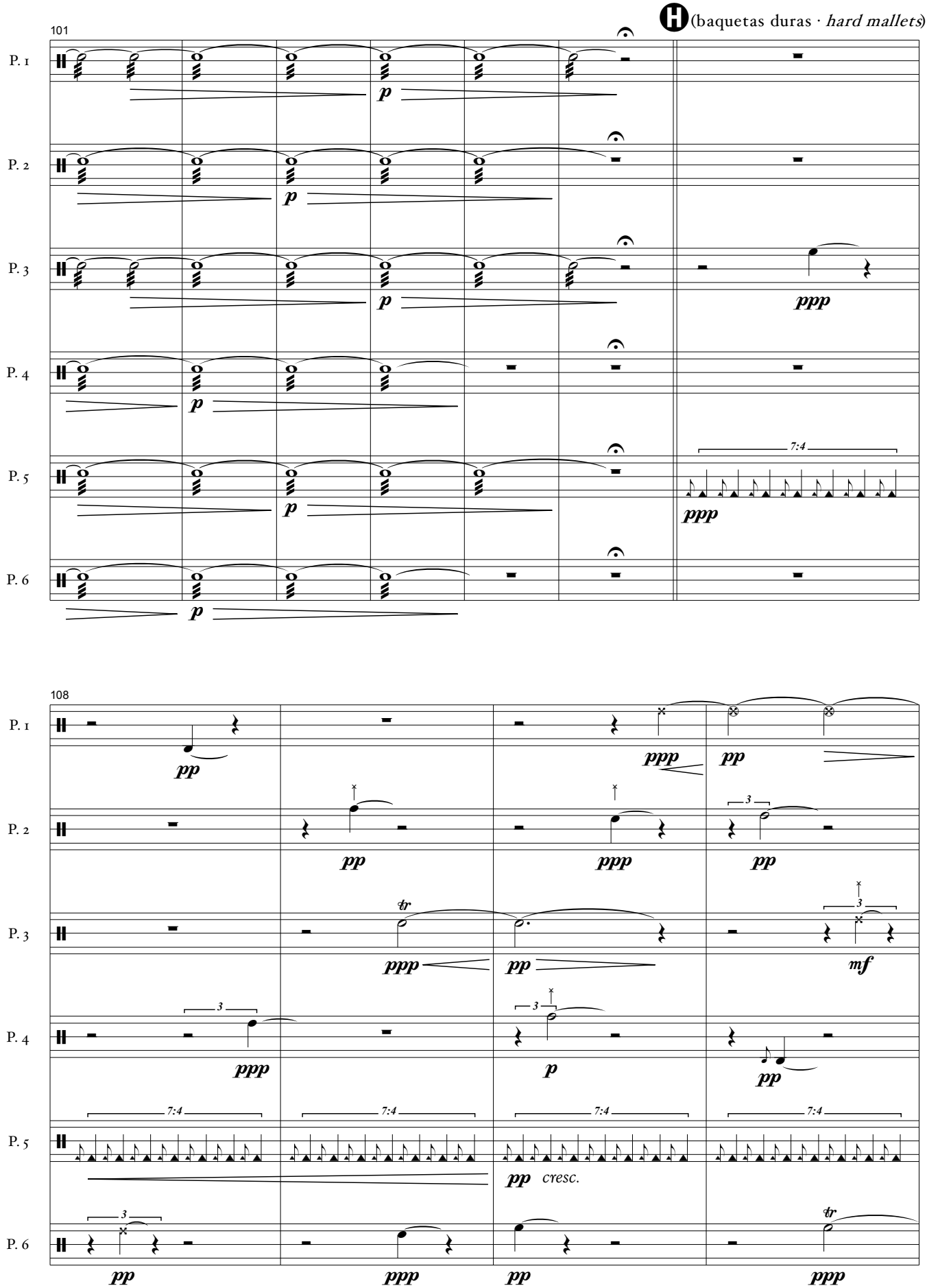

71
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
simile

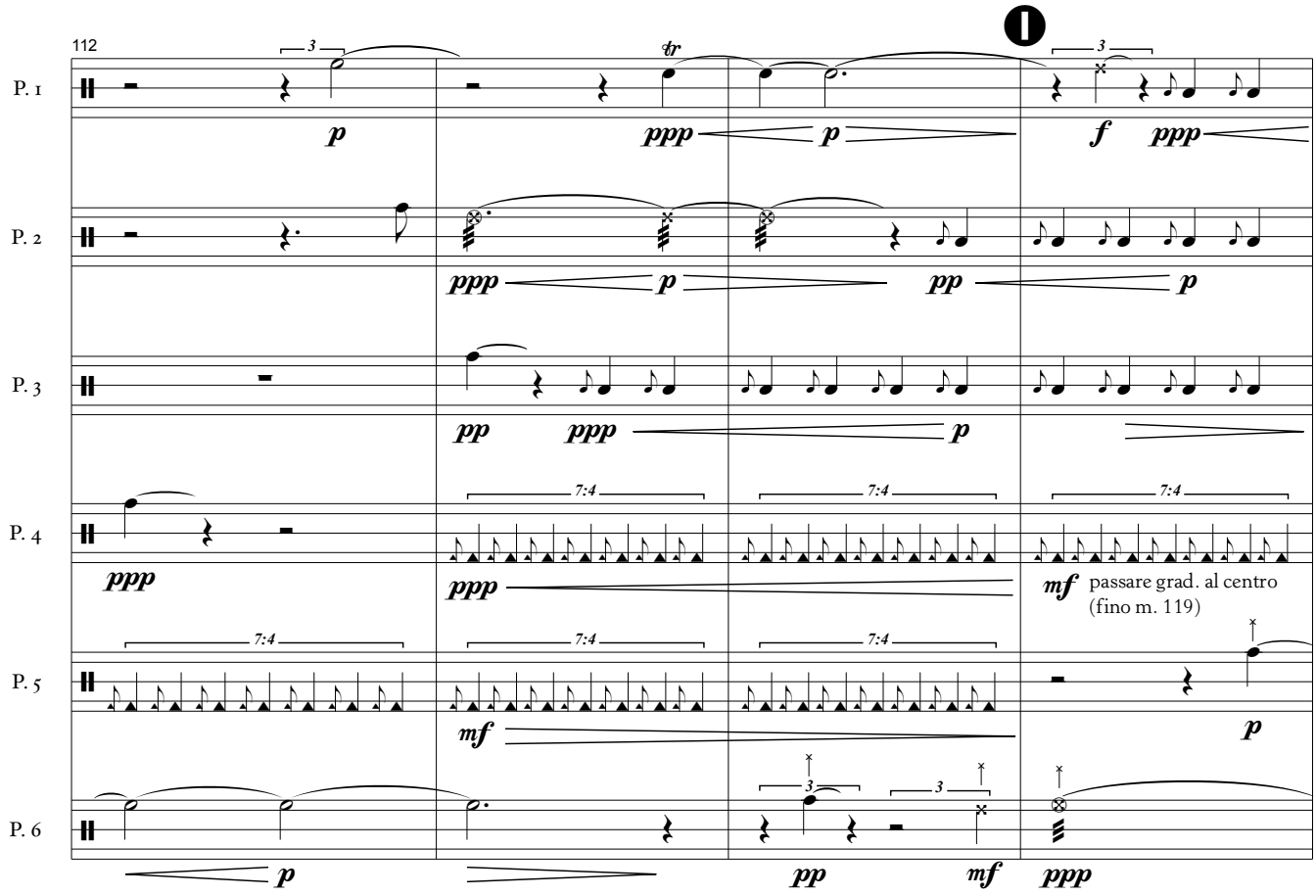

75
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
simile

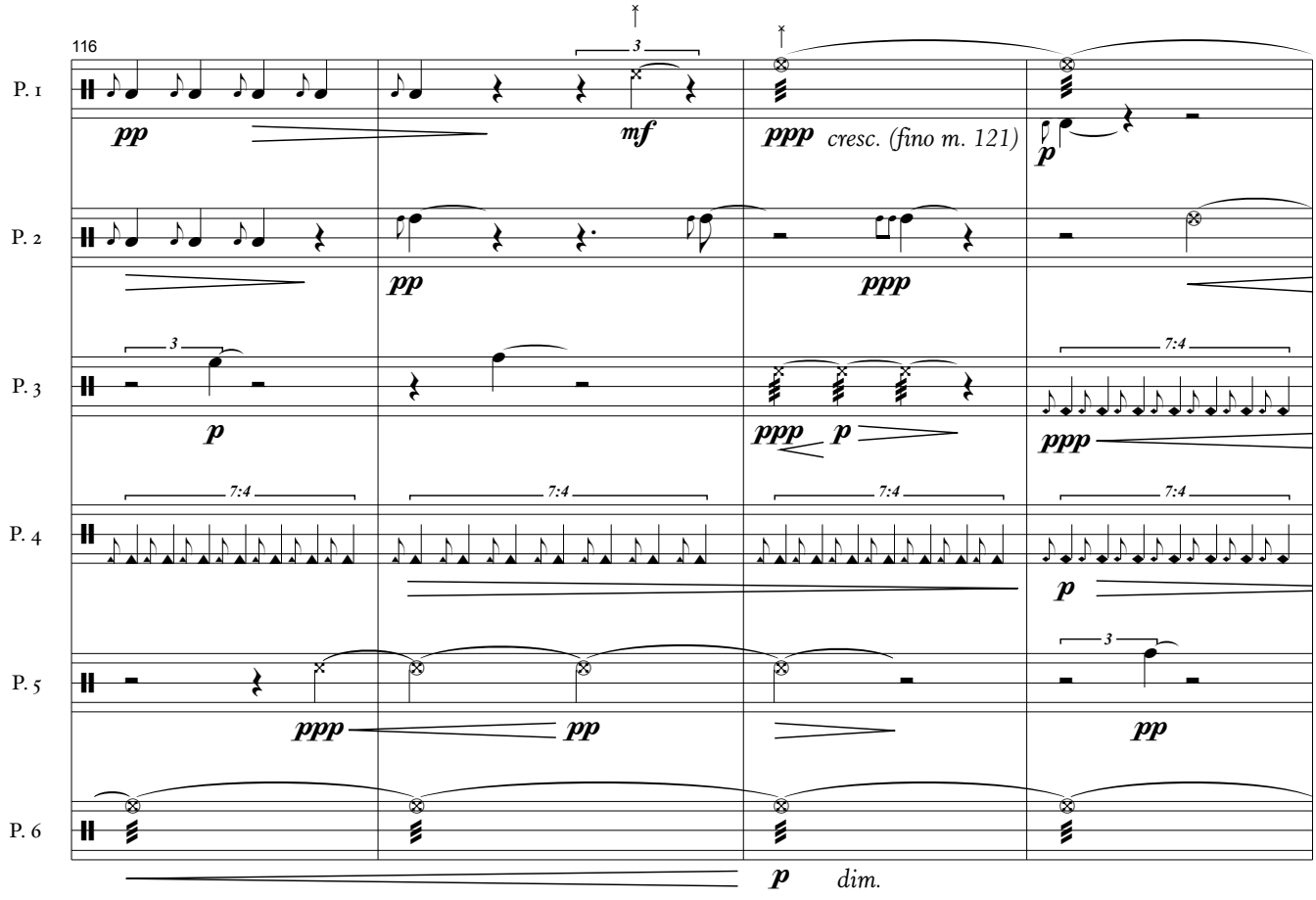

79
F
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
83
simile
rullo molto irregolare

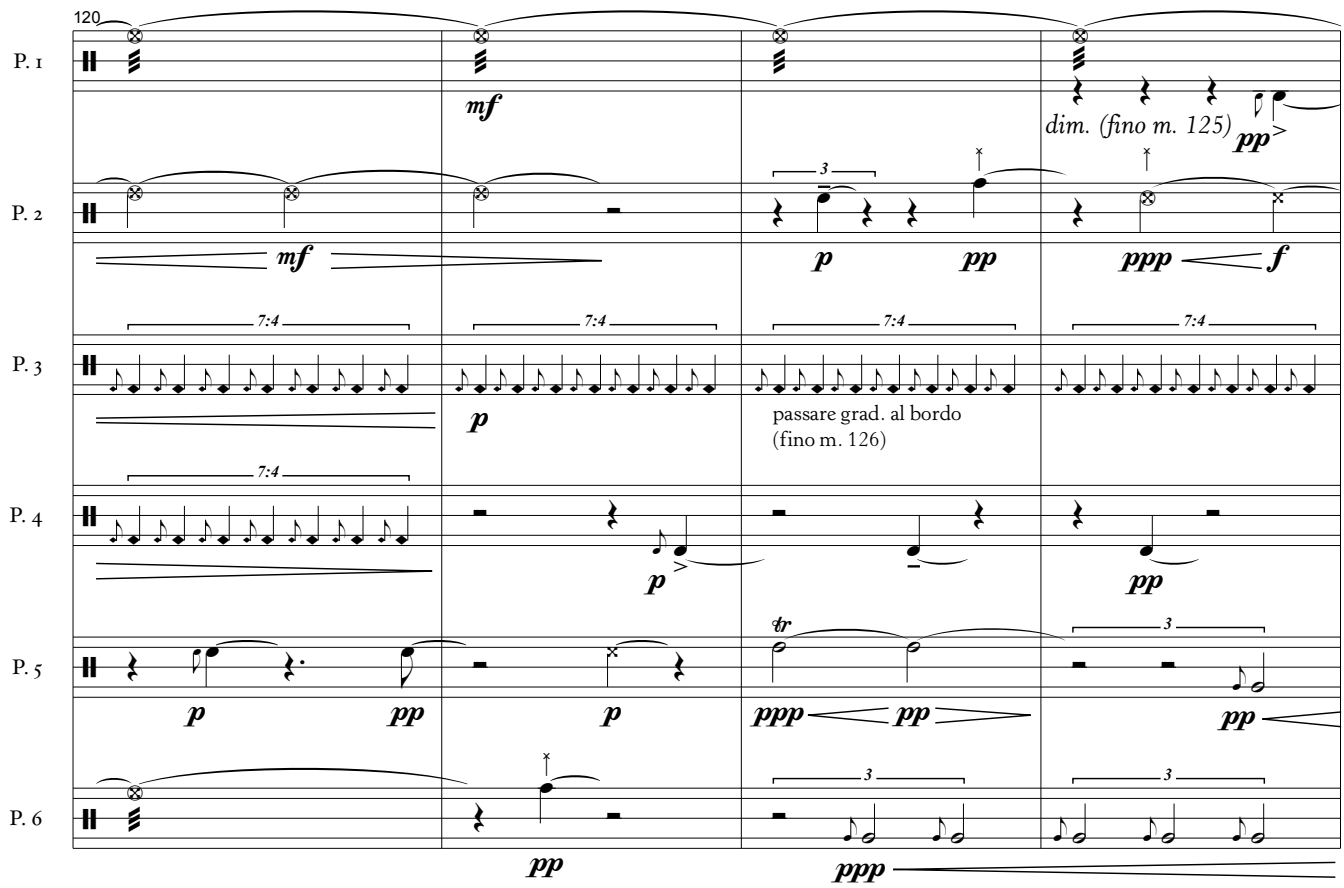

tutti dim. il rullo iniziato in m. 64
87
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
rullo molto irregolare
rullo molto irregolare
rullo molto irregolare
rullo molto irregolare

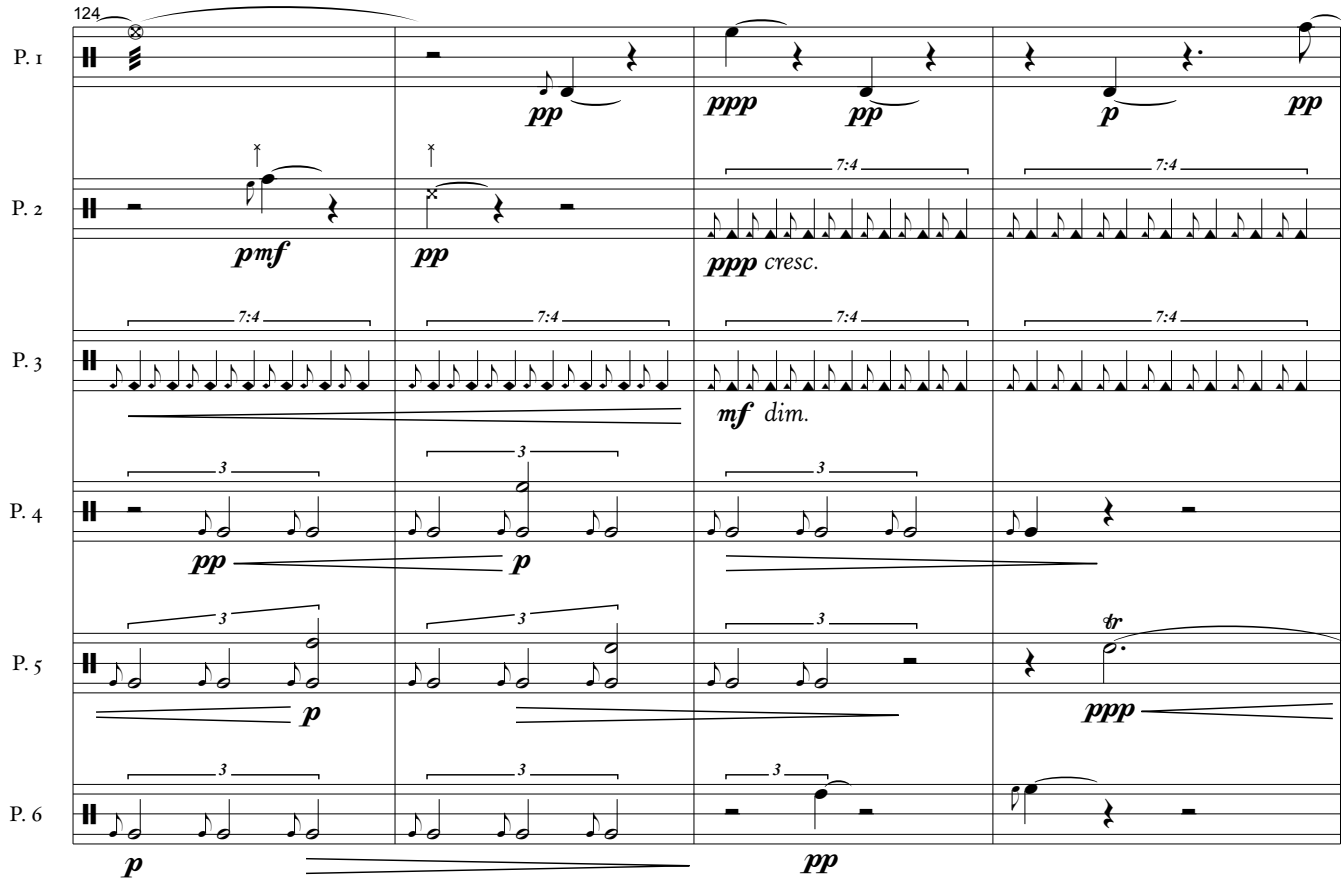

G
91
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
rullo molto irregolare

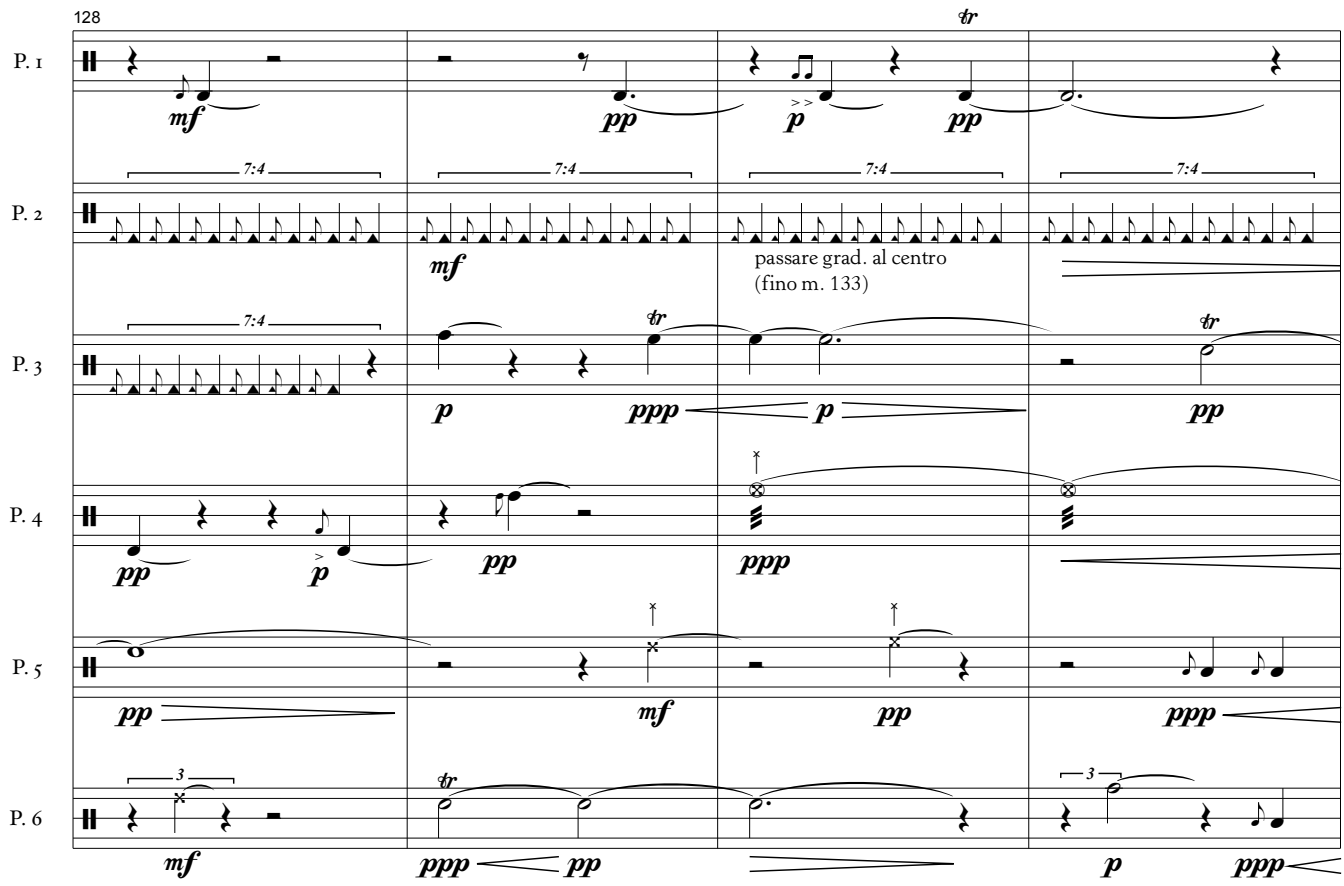

H (baquetas duras · *hard mallets*)
101
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
p
ppp
7:4
108
pp
ppp
tr
3
mf
cresc.

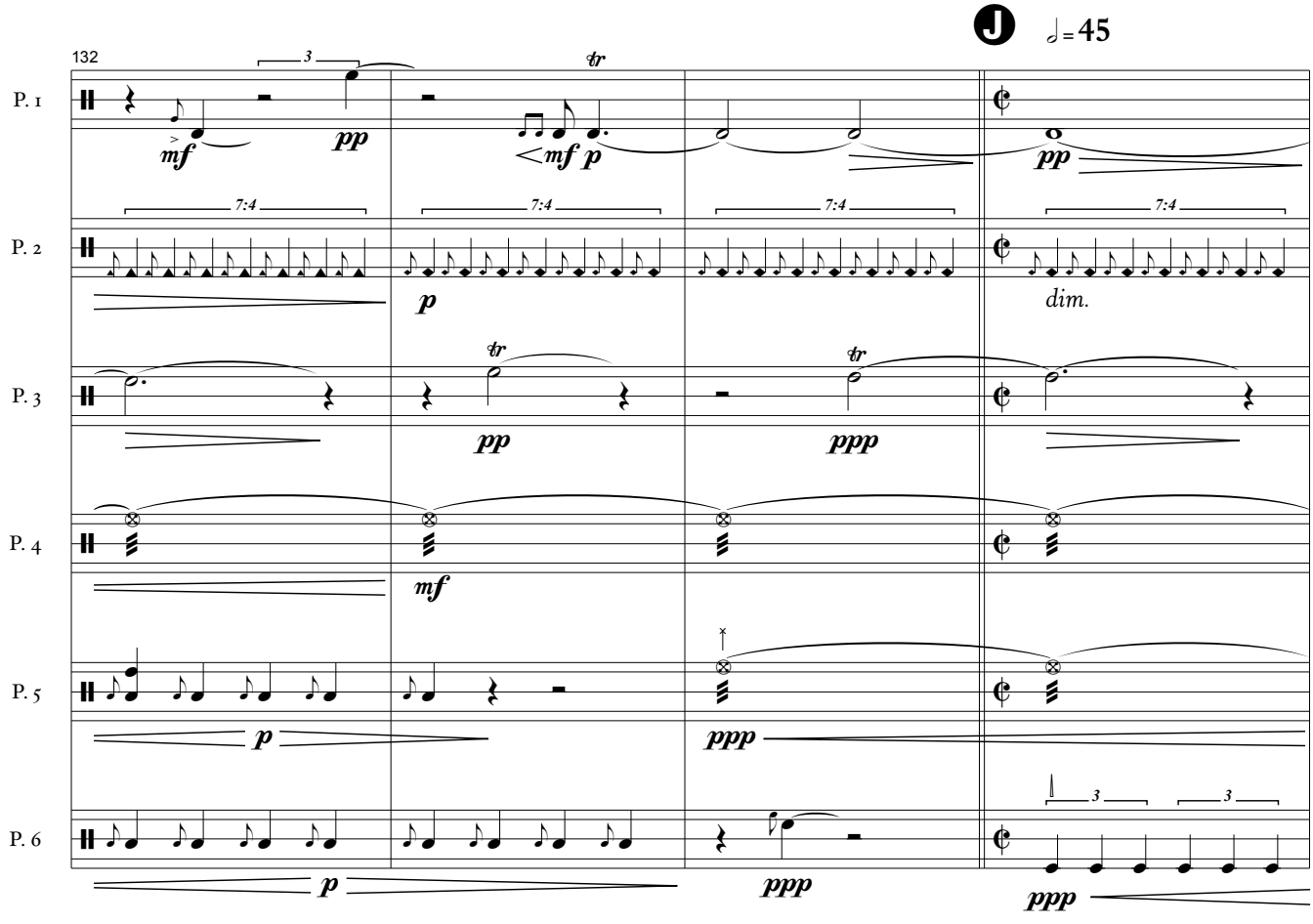

112
I
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
tr
7:4
mf passare grad. al centro
(fino m. 119)

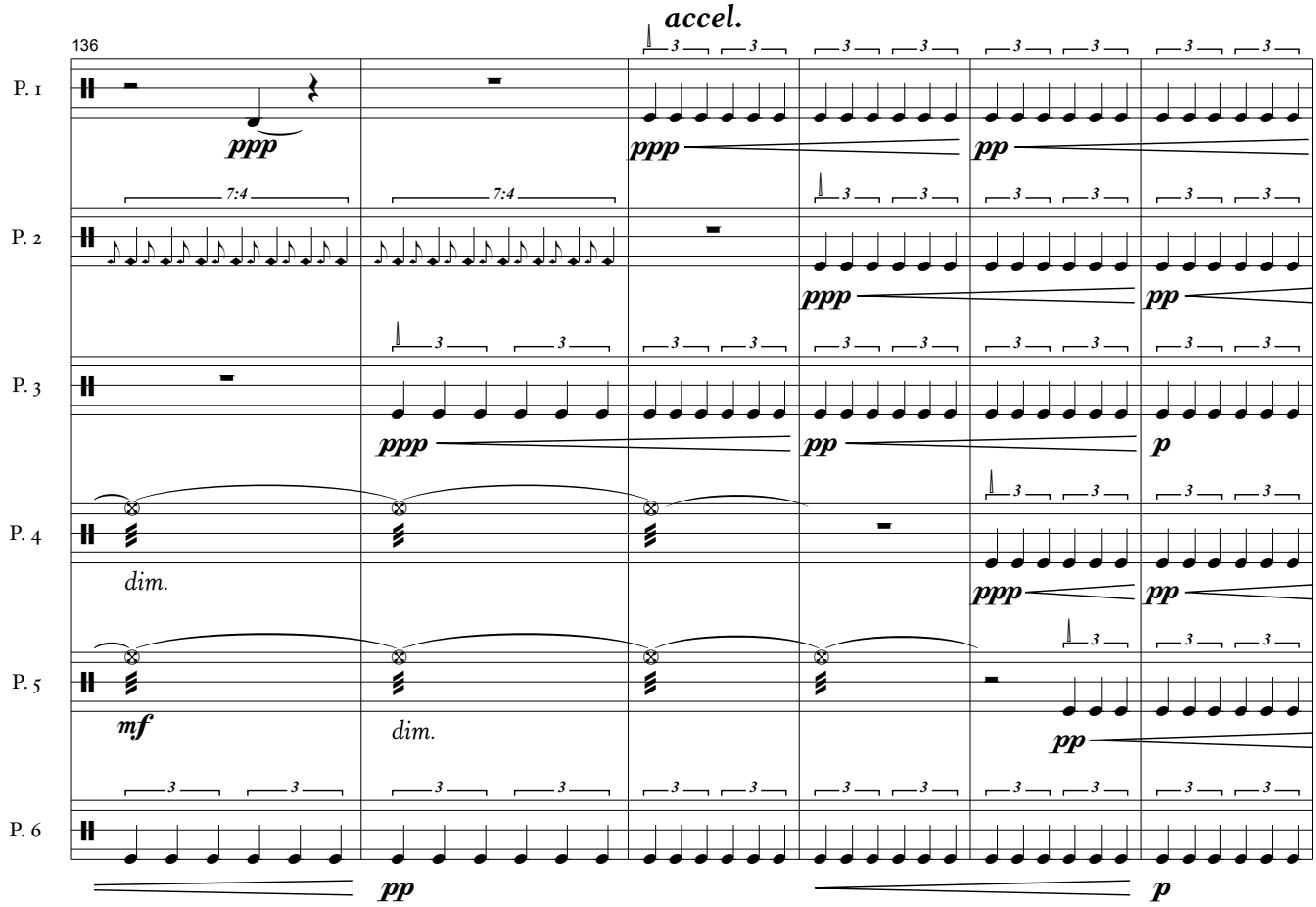

116
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
cresc. (fino m. 121)
7:4
dim.

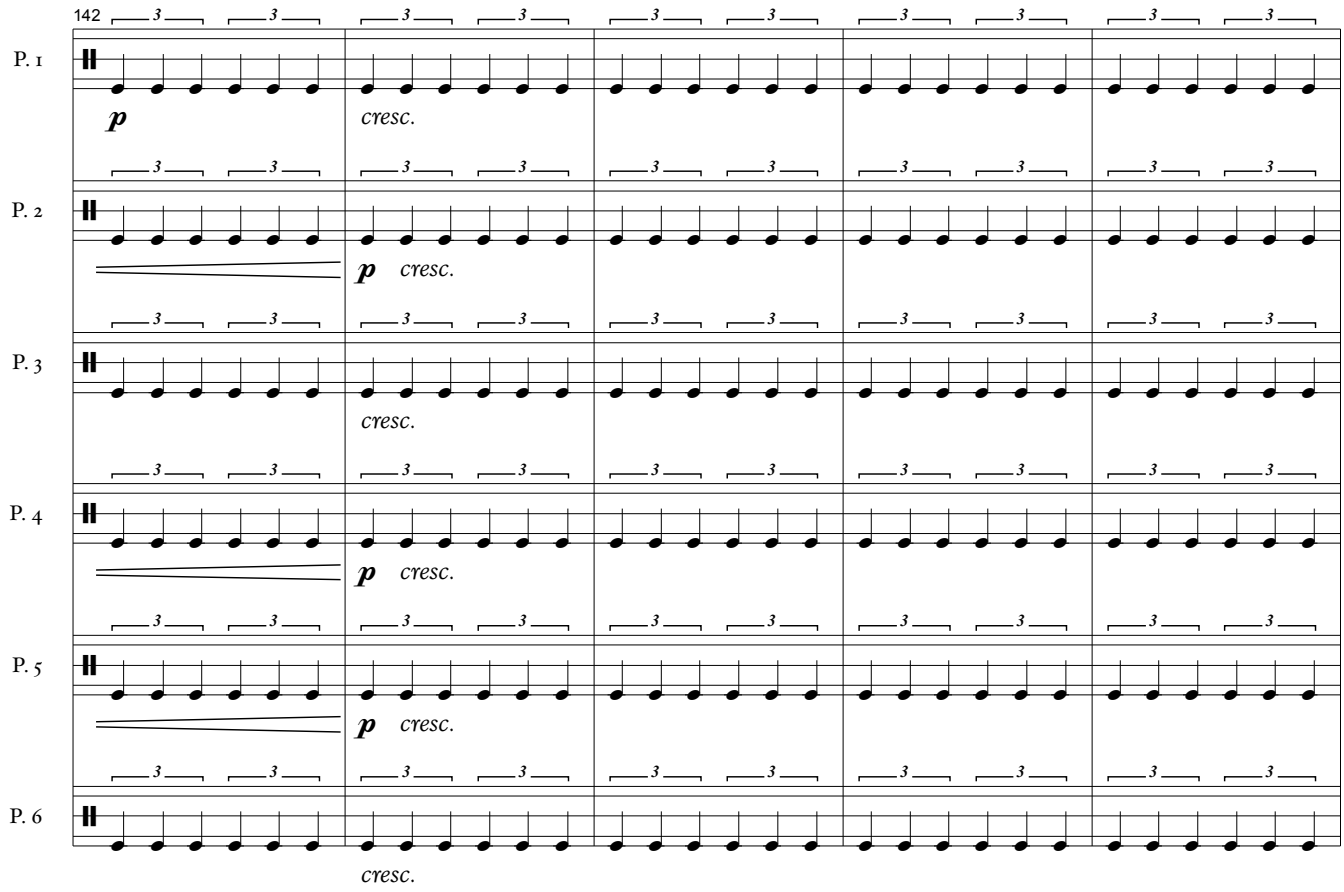

120
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
mf
dim. (fino m. 125)
pp
p
ppp
f
7:4
passare grad. al bordo
(fino m. 126)
tr

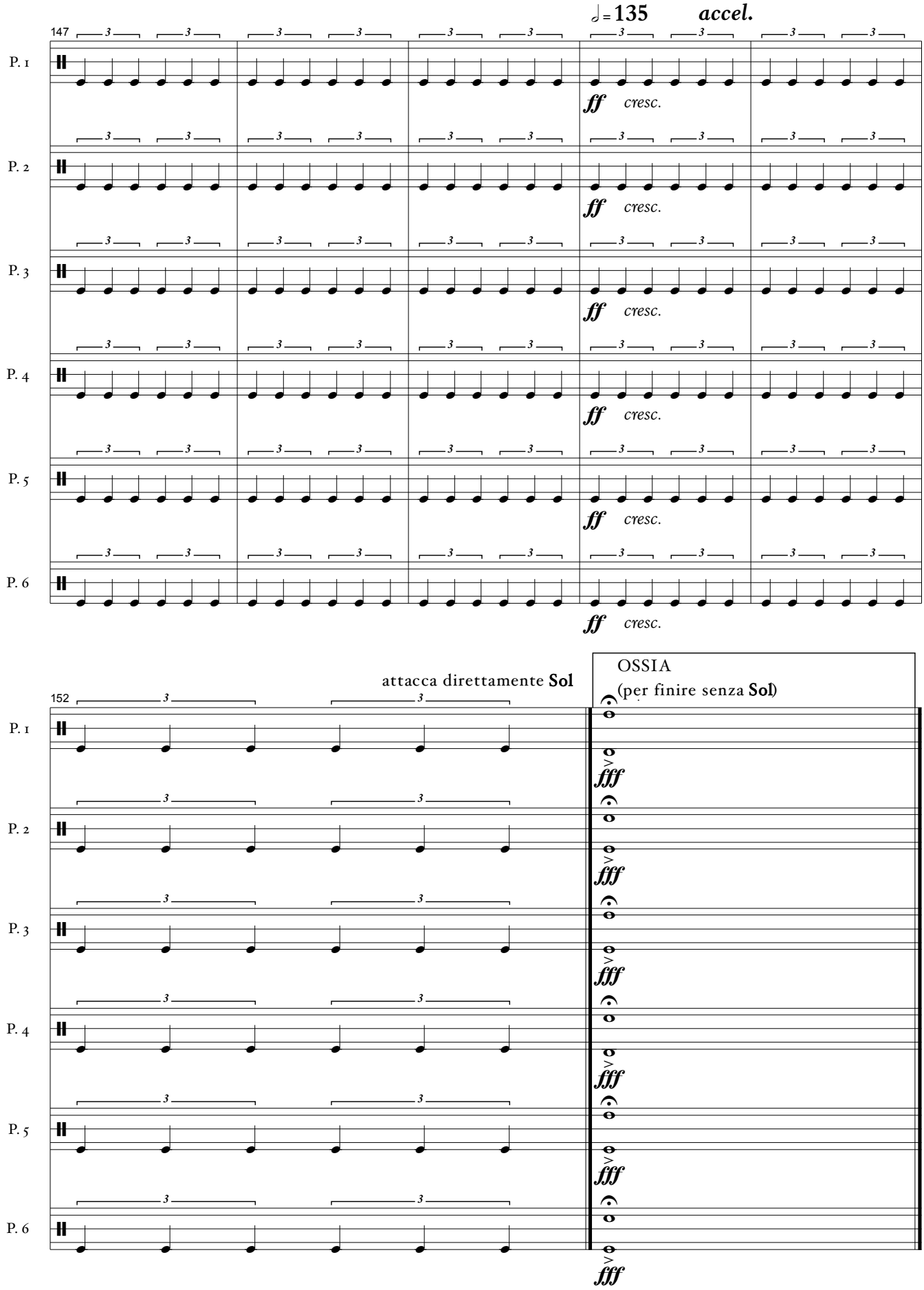

124
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
pp
ppp
p
pmf
cresc.
mf
dim.
7:4
tr


128
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
passare grad. al centro
(fino m. 133)


J = 45
132
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
dim.


accel.
136
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
ppp
pp
p
7:4
dim.
mf

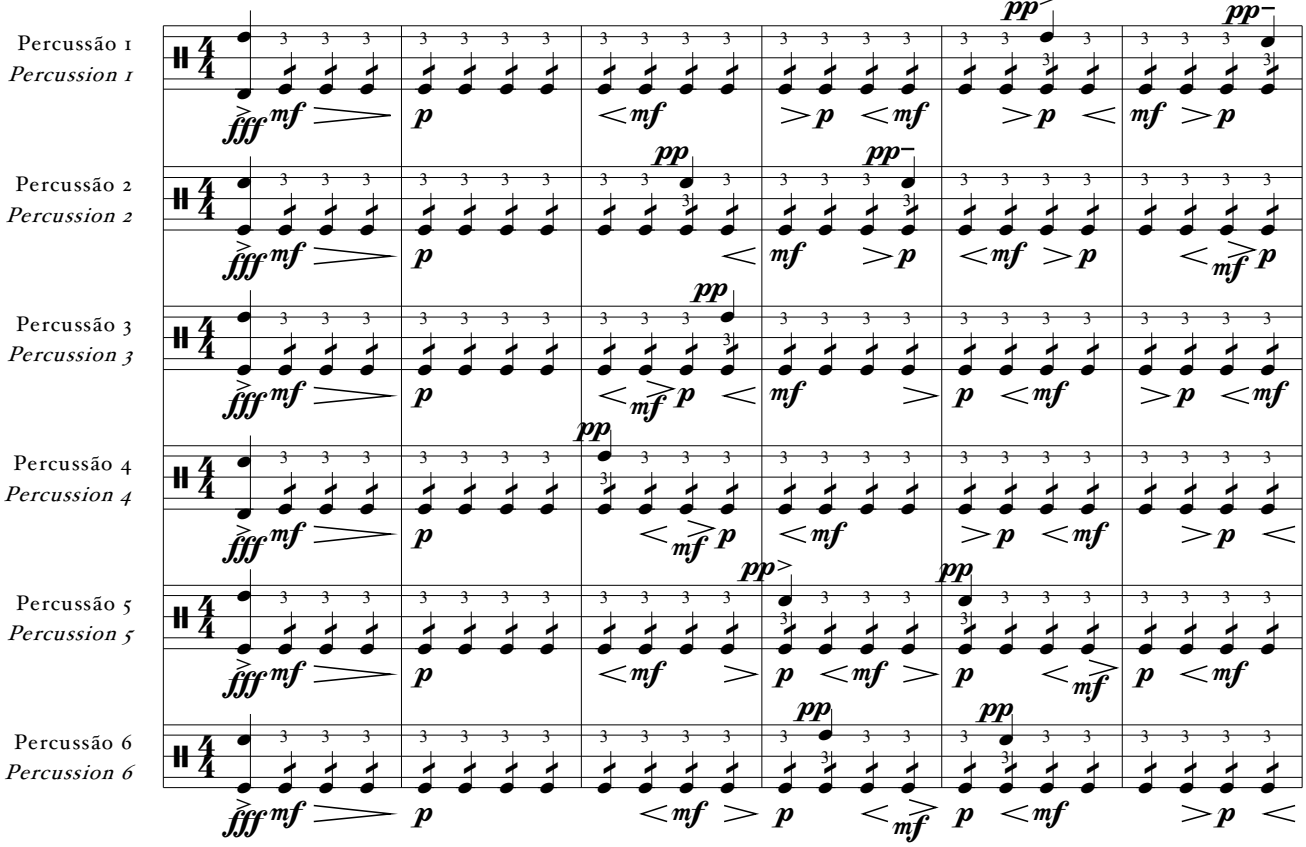

142
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
p
cresc.

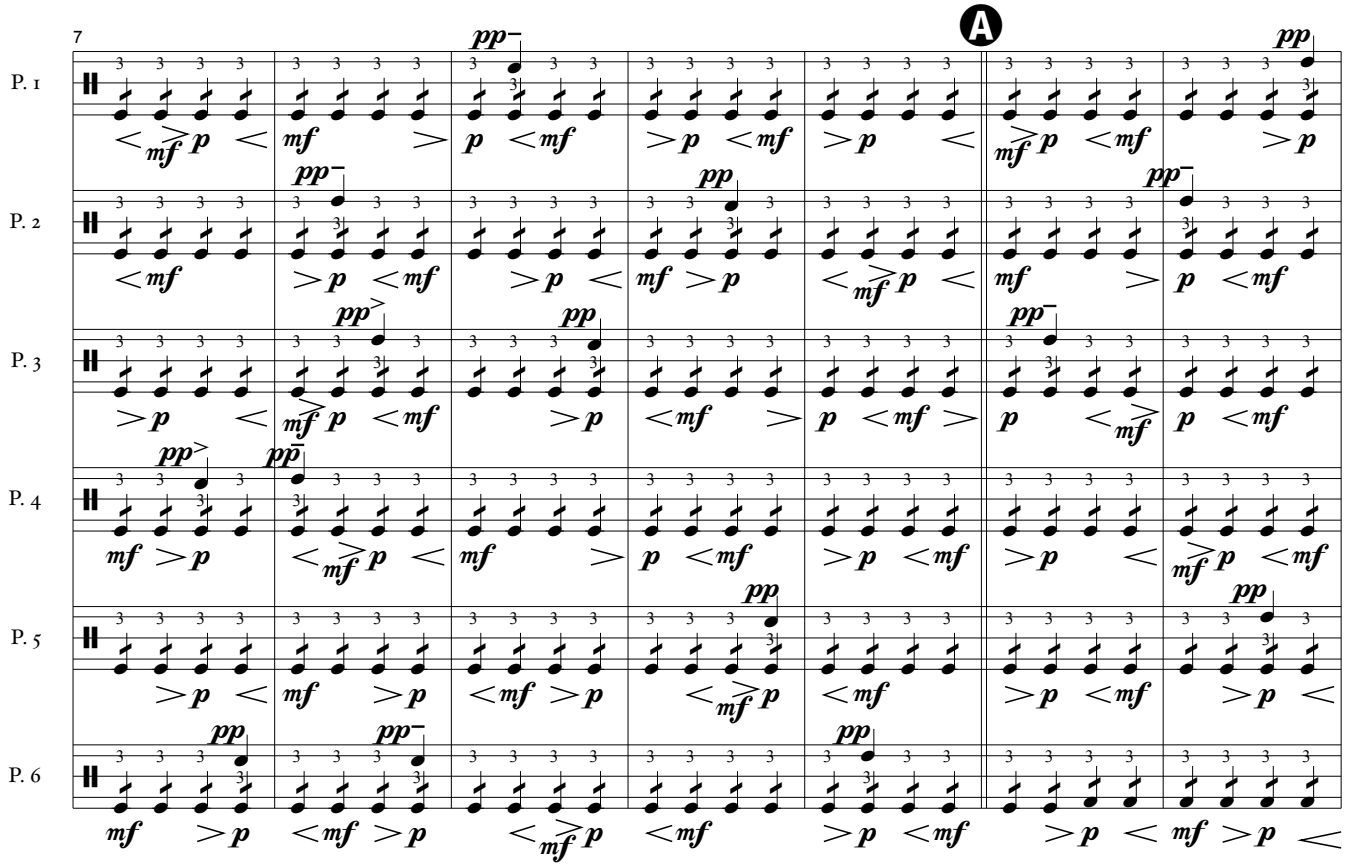

♩= 135
accel.
147
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
ff
cresc.
attacca direttamente Sol
OSSIA
(per finire senza Sol)
152
fff

4 - Sol

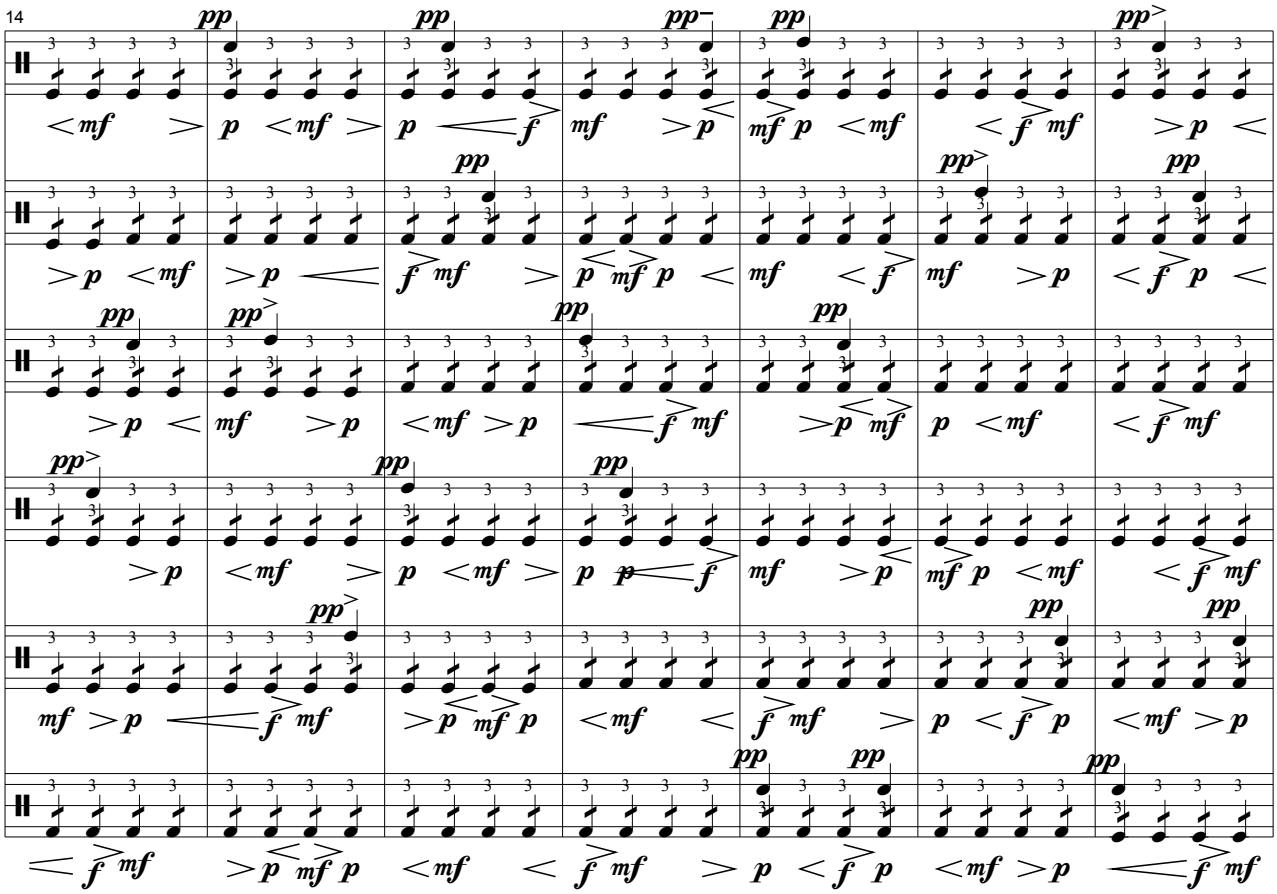
Arthur Rinaldi

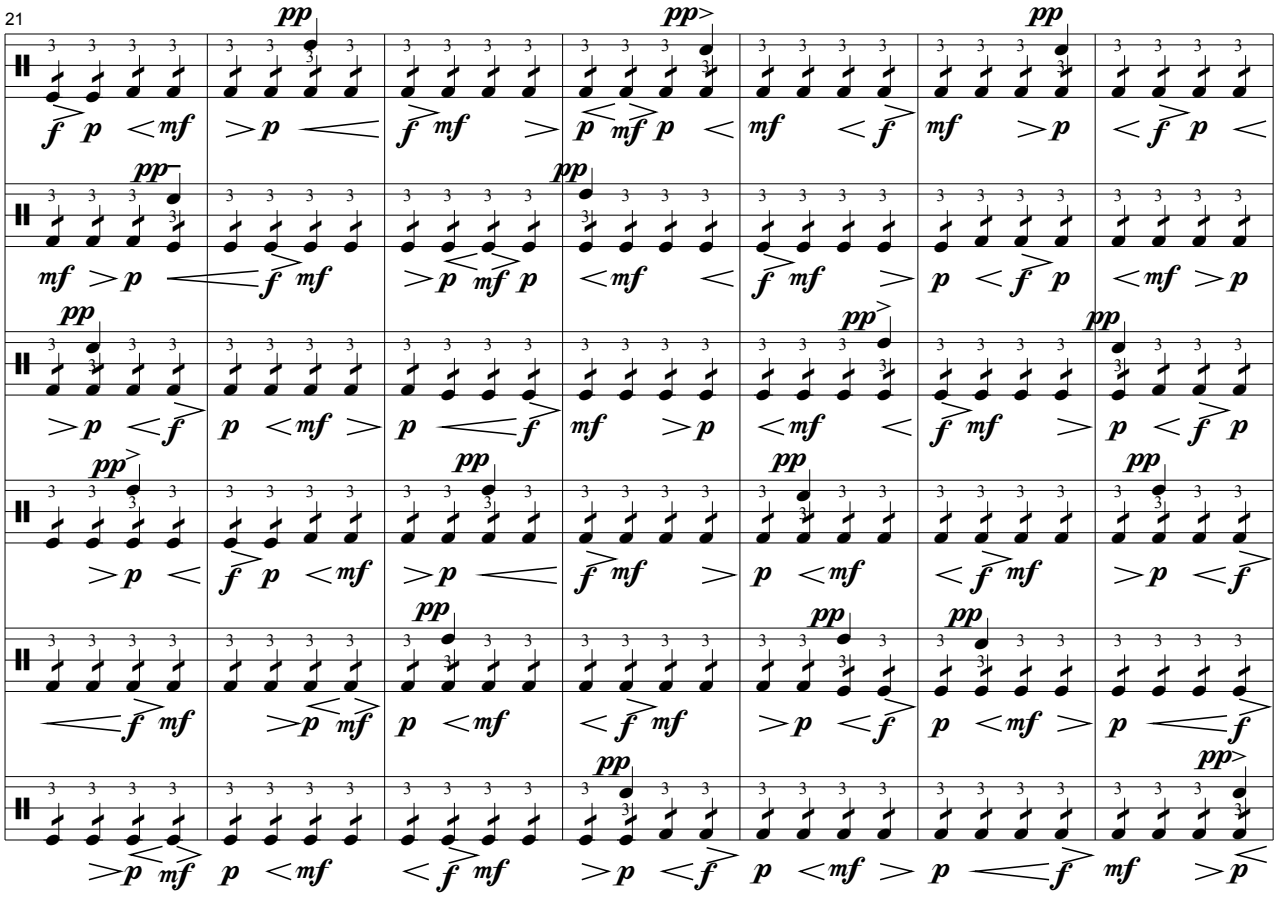
♩= 140 - 160 (baquetas de madeira · *wood mallets*)

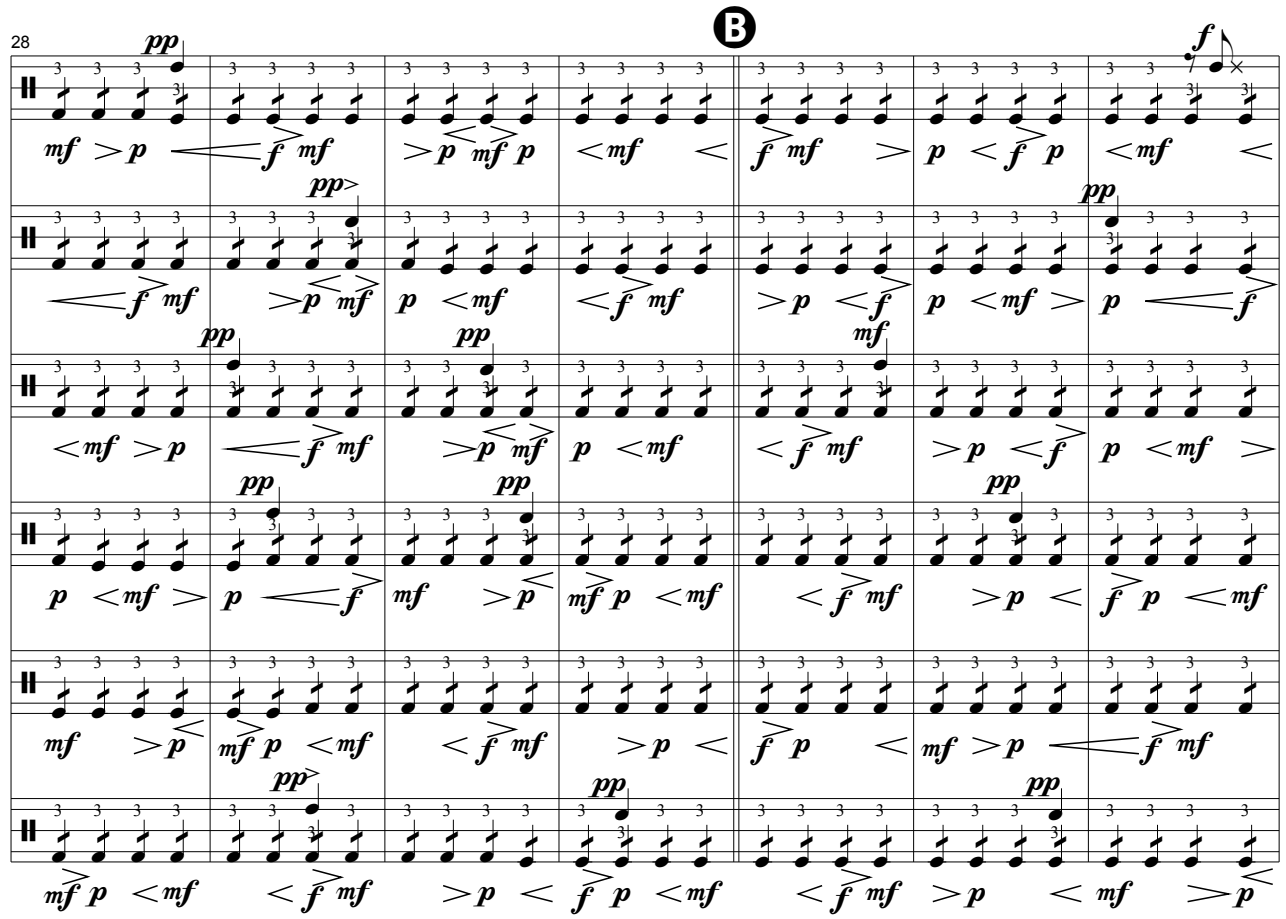


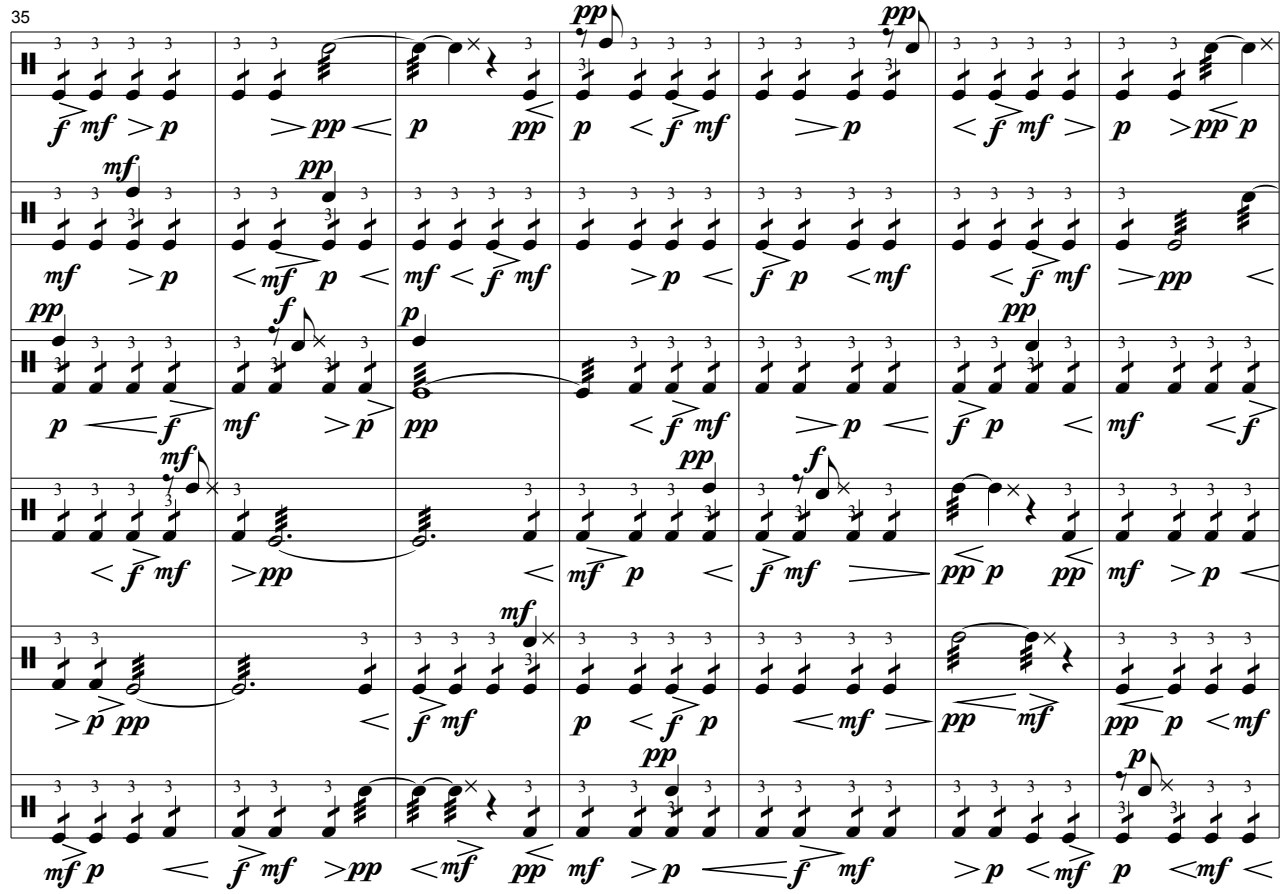


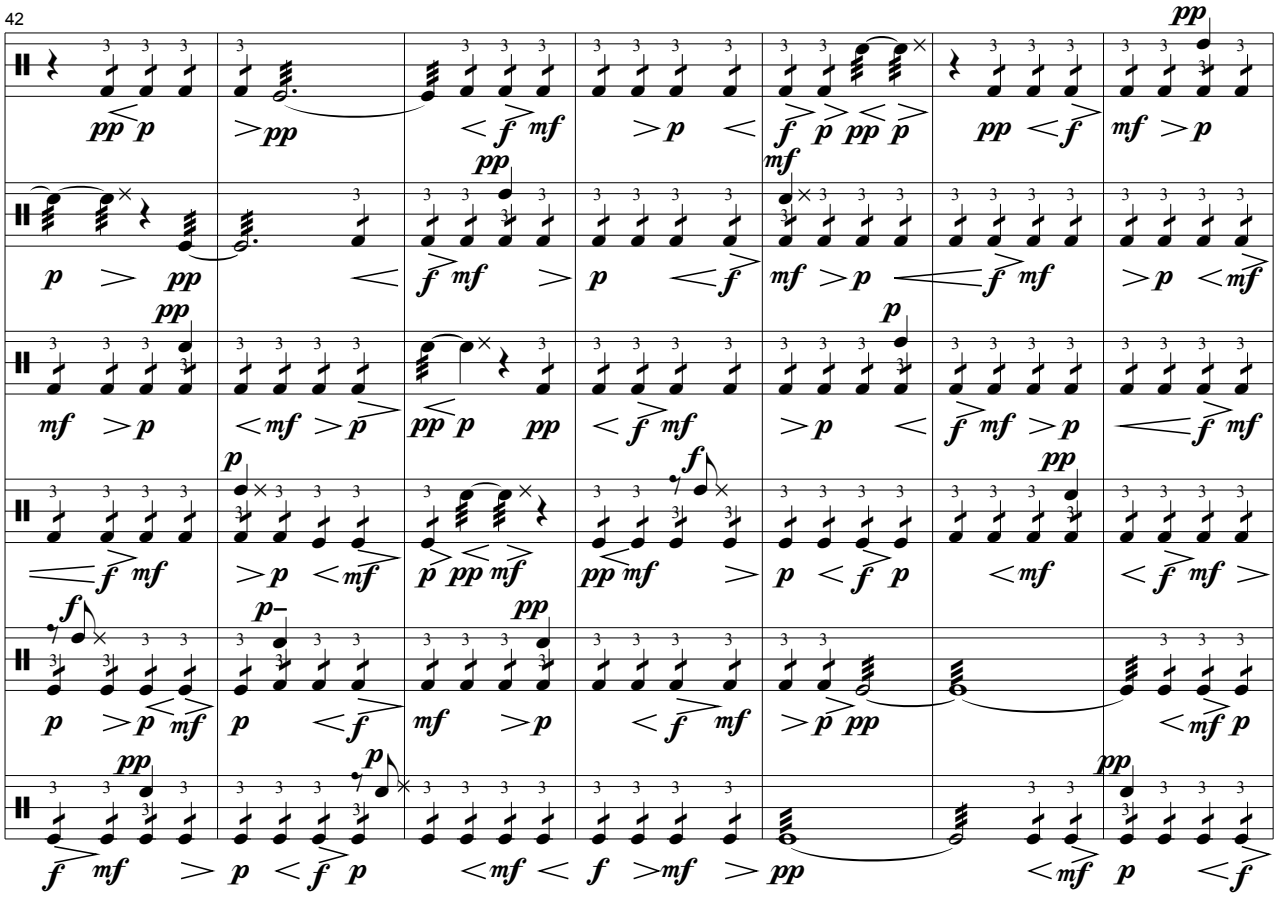
template provided by: w w w . p r e s t o . m u s . b r

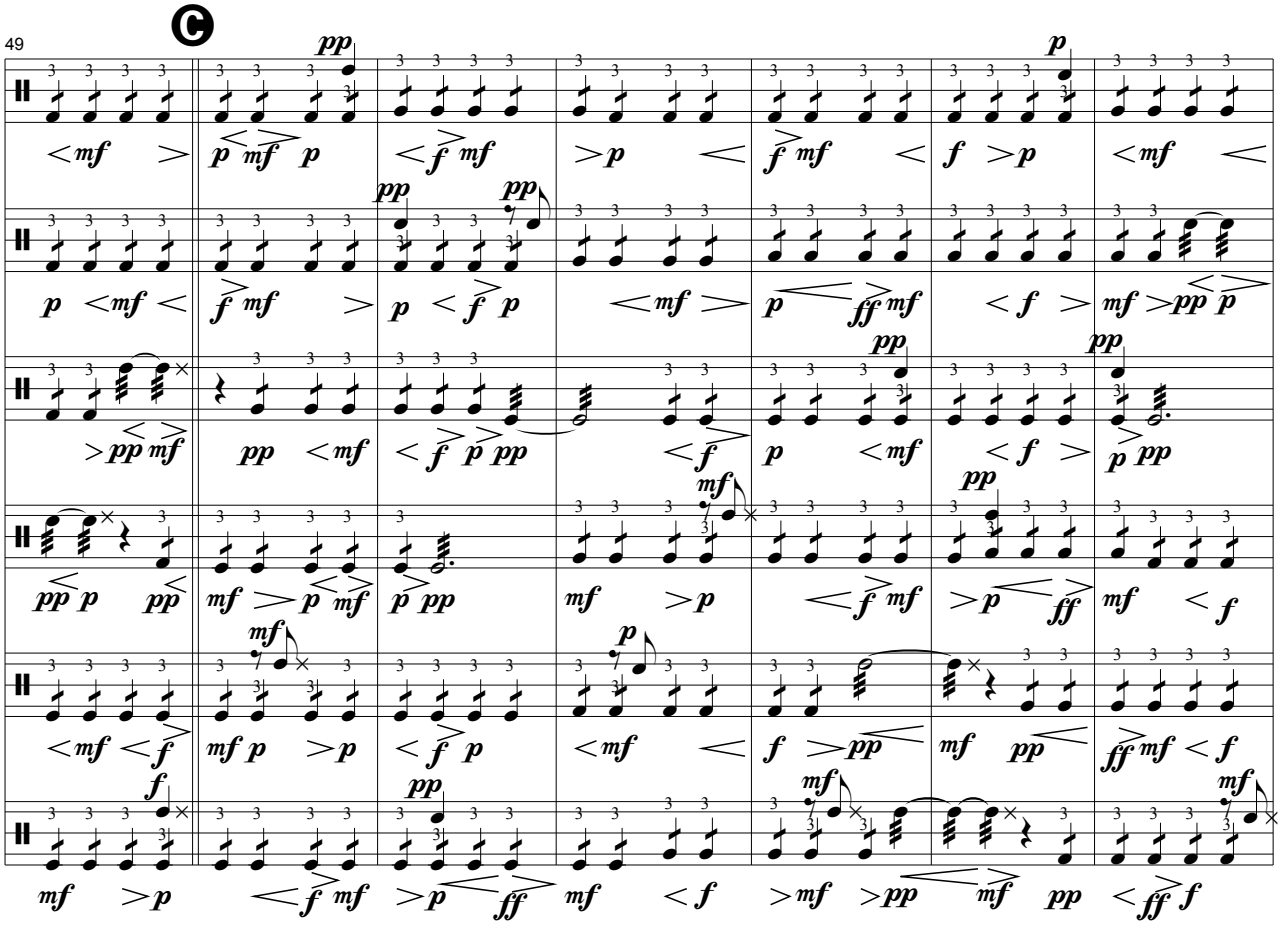

14
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

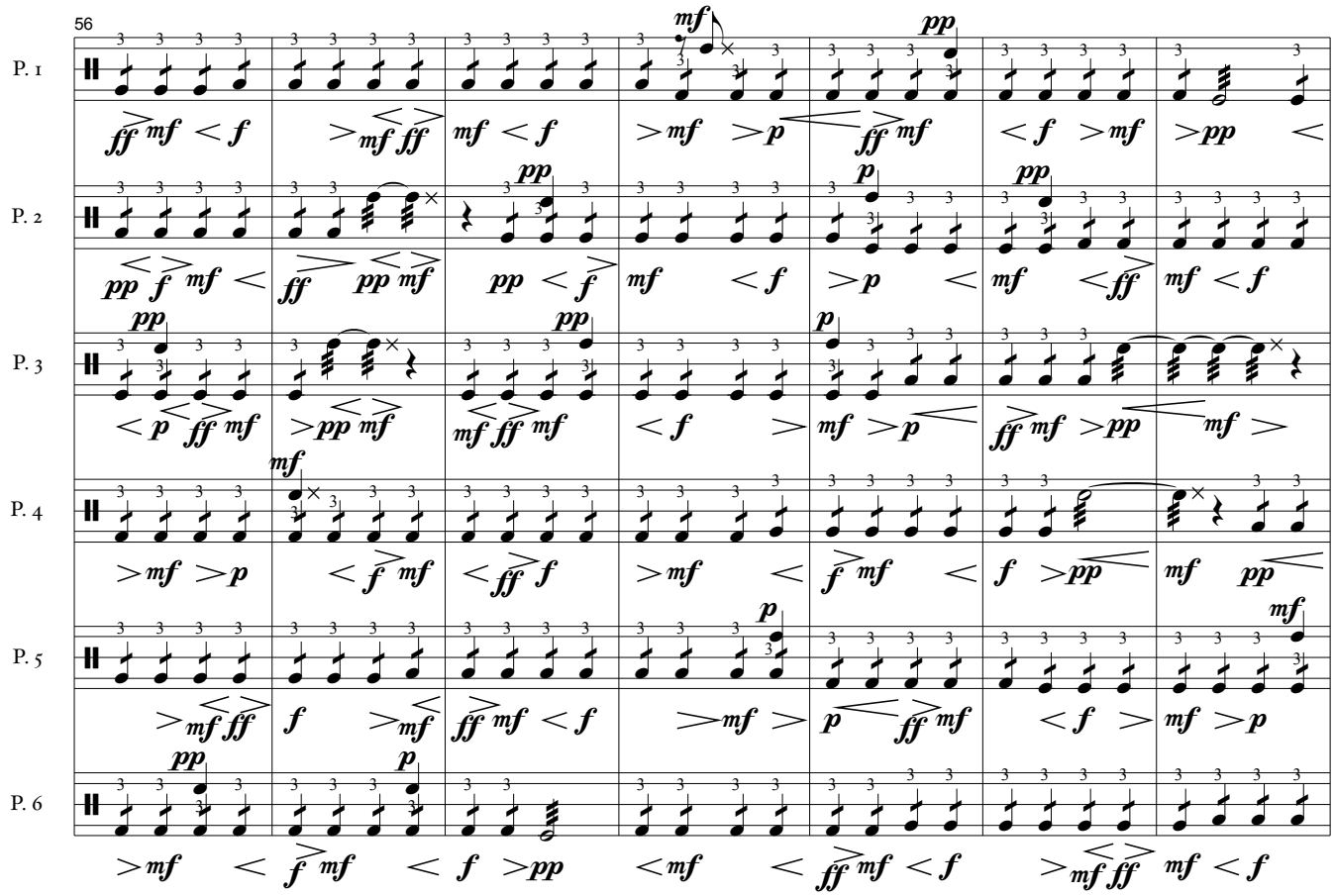

21
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

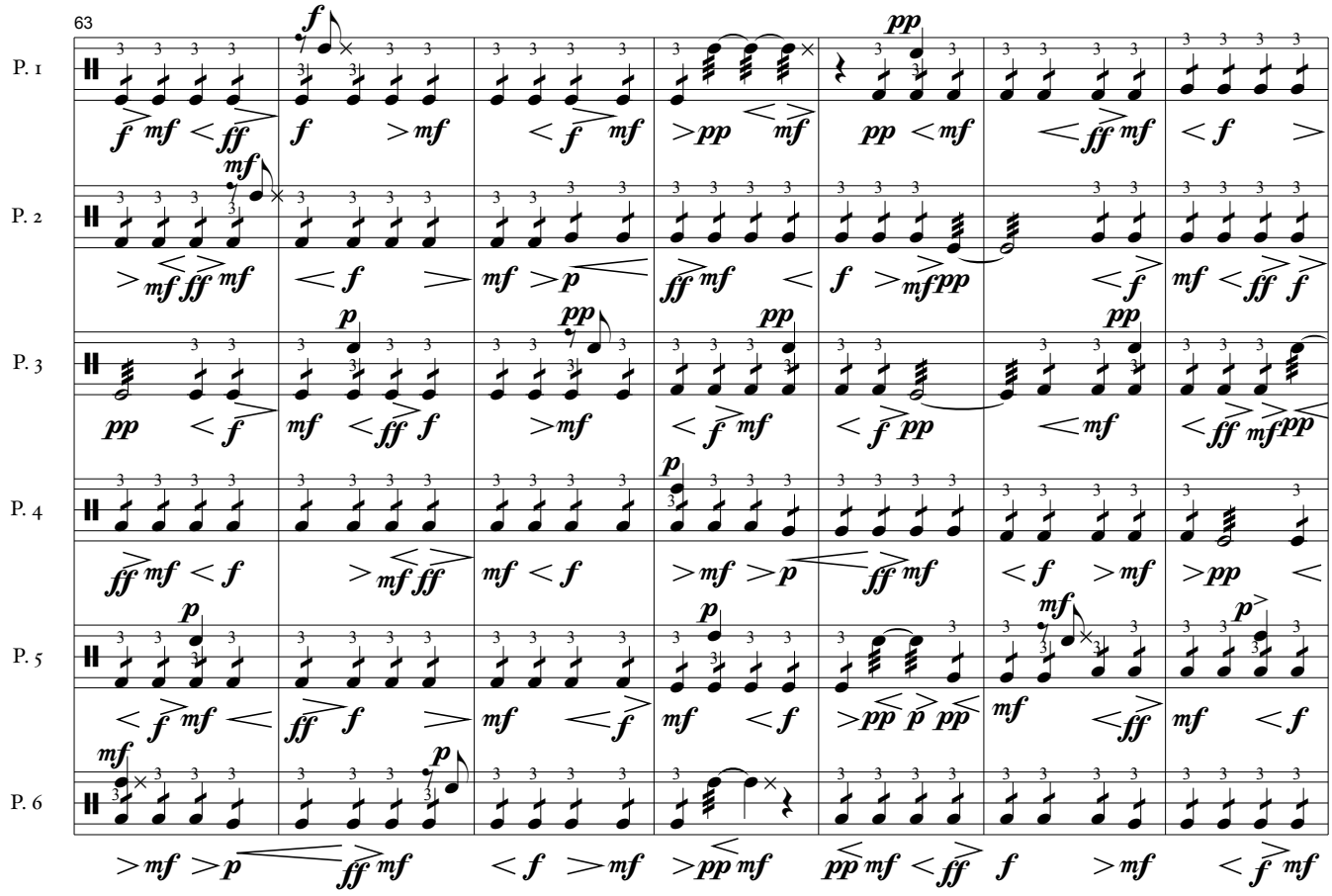

28
B
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

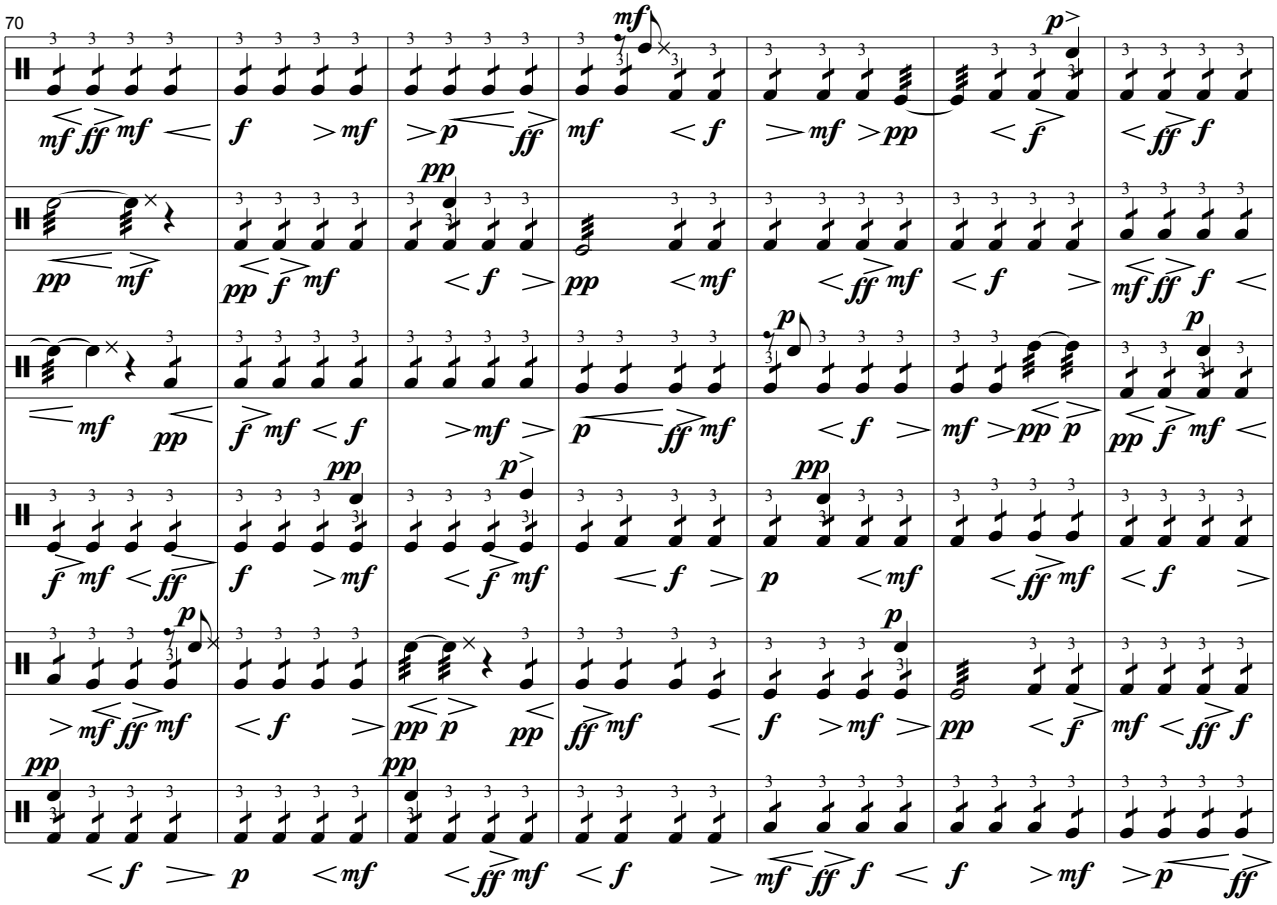

35
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

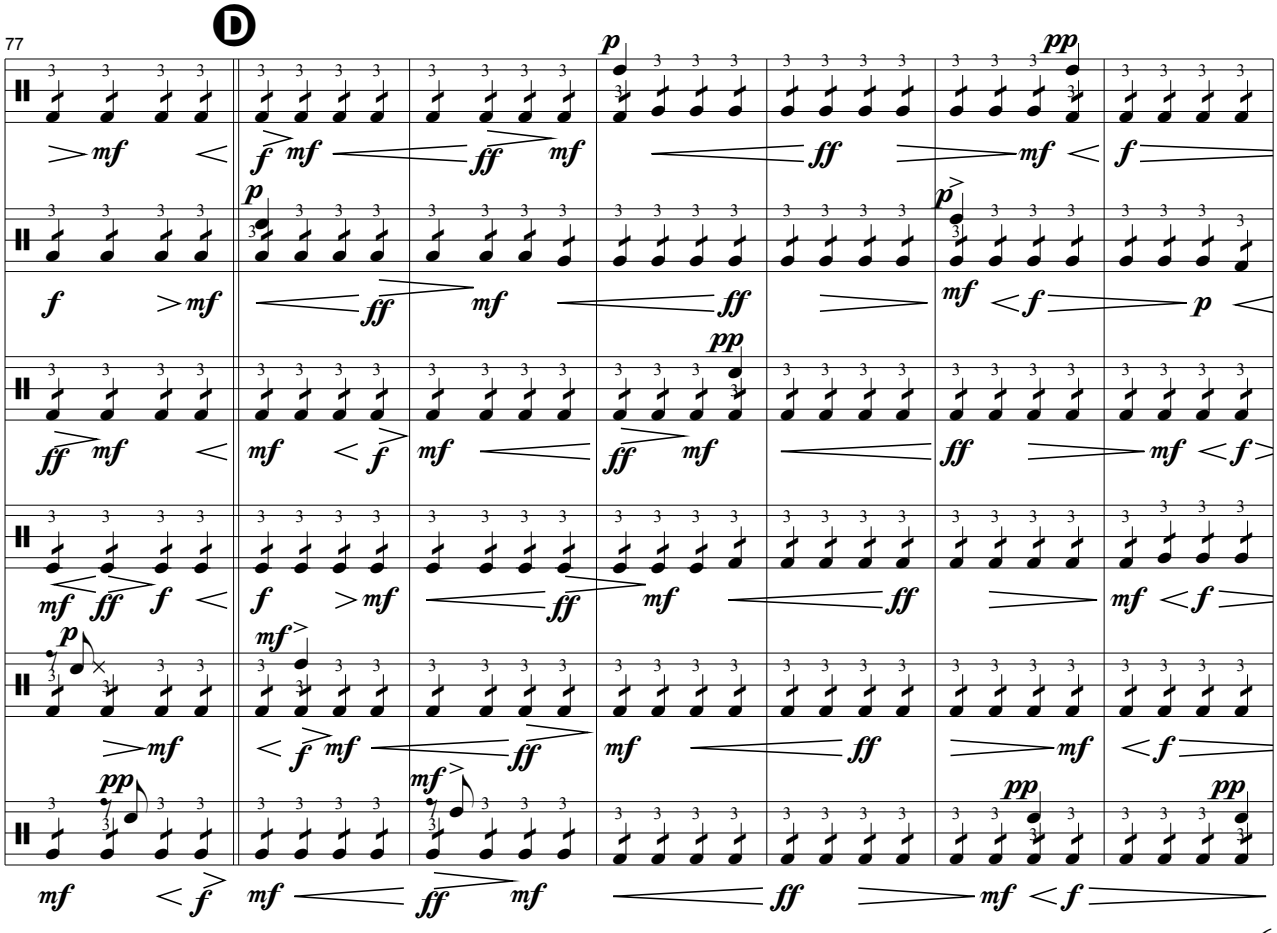

42
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

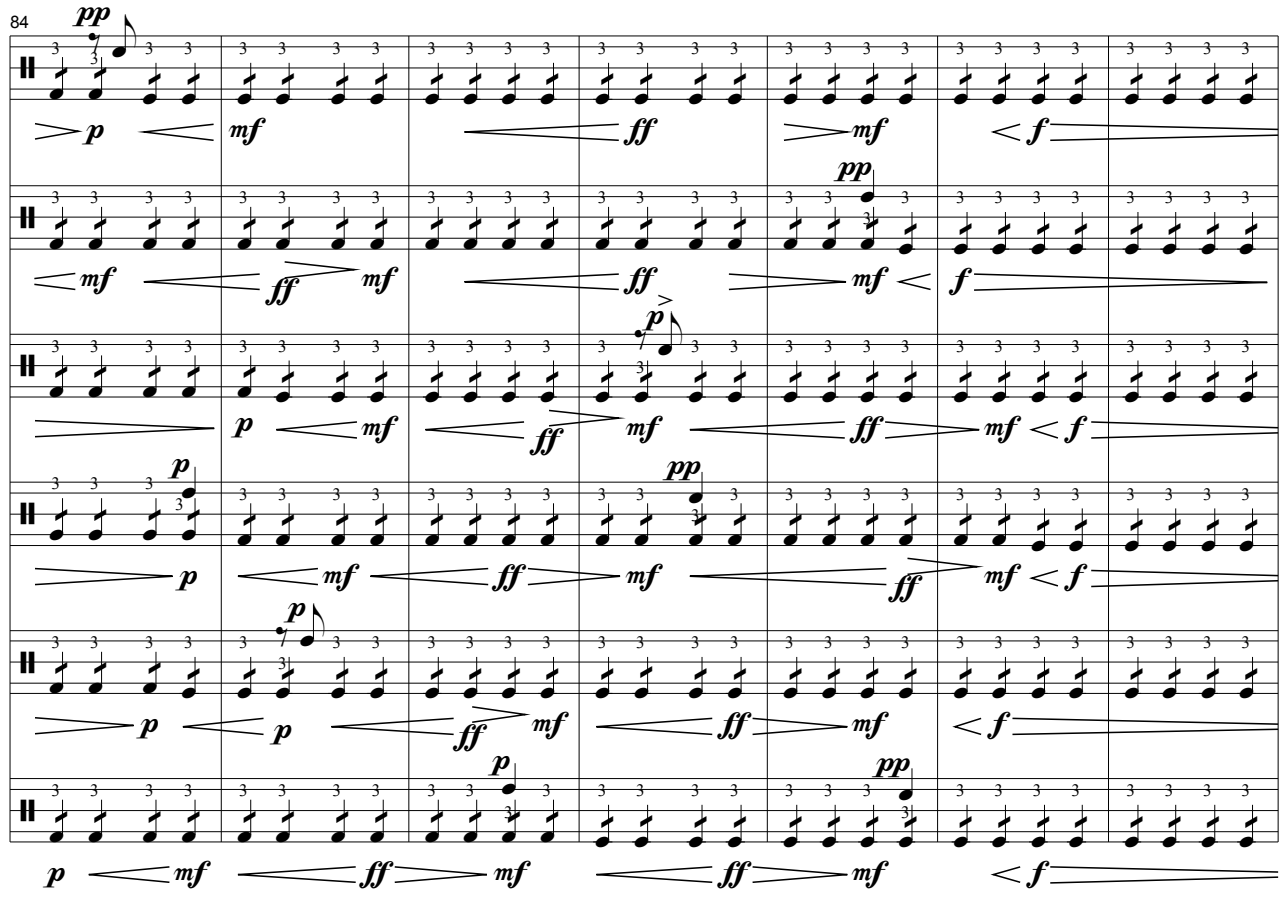

49
C
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

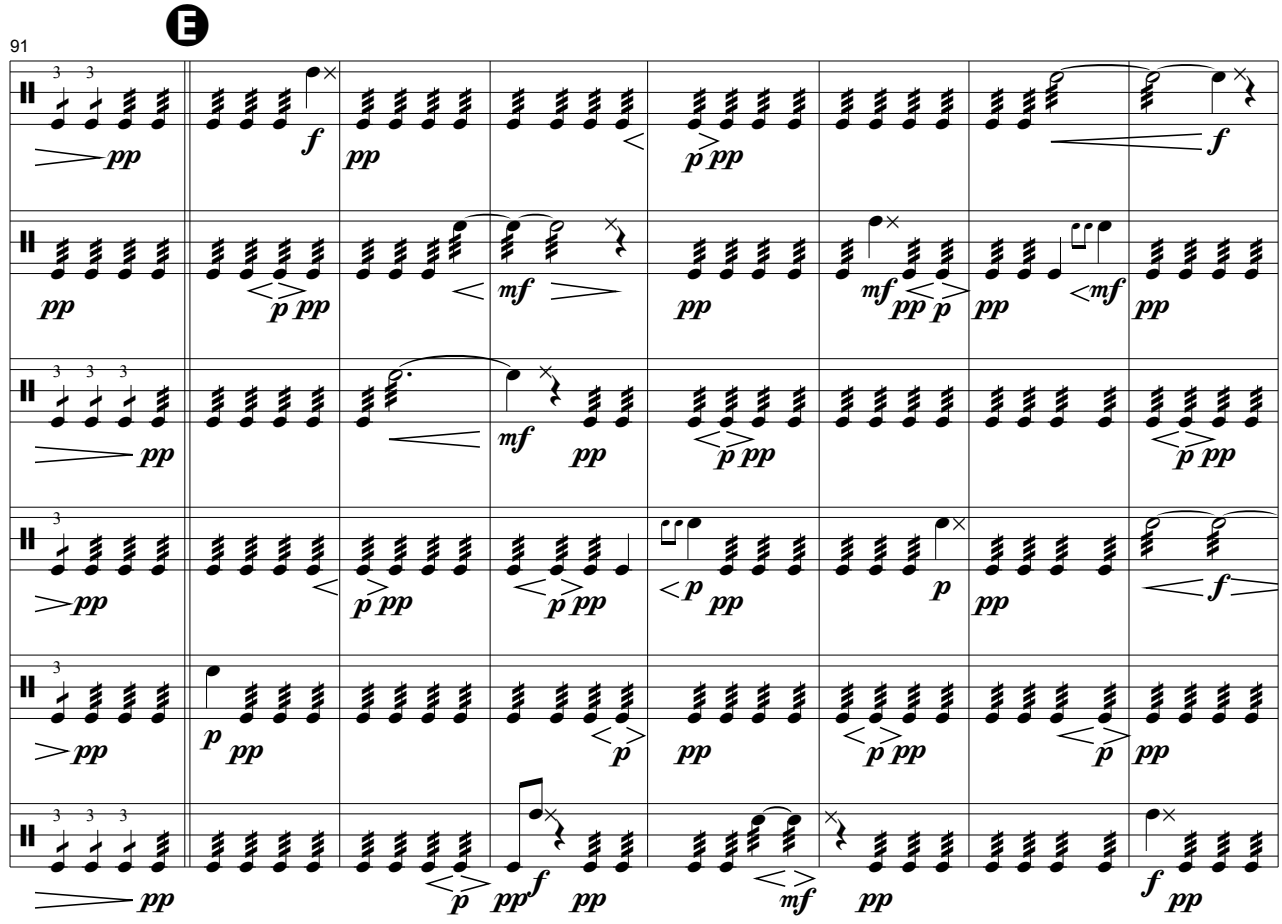

56
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

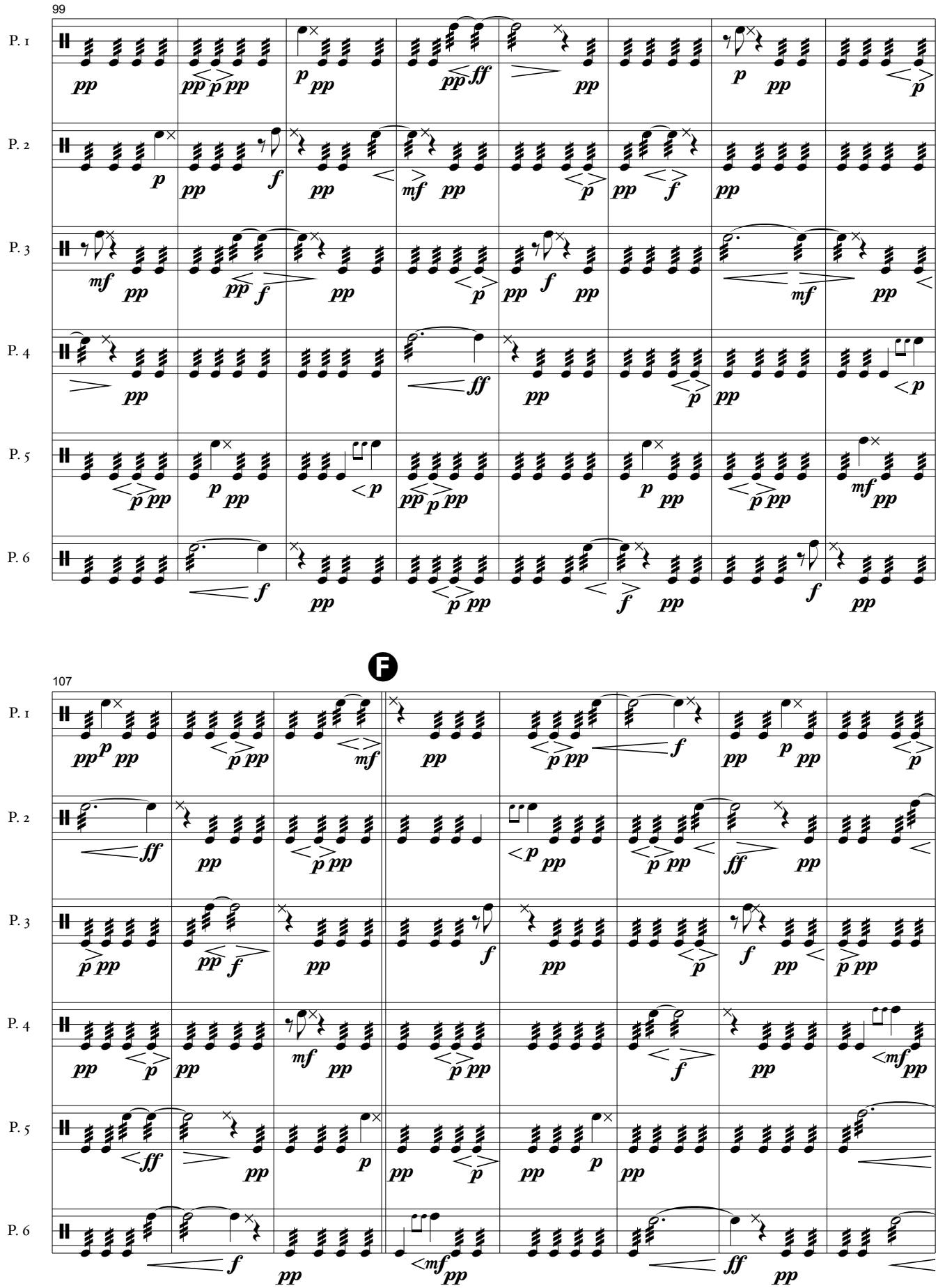

63
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


70
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

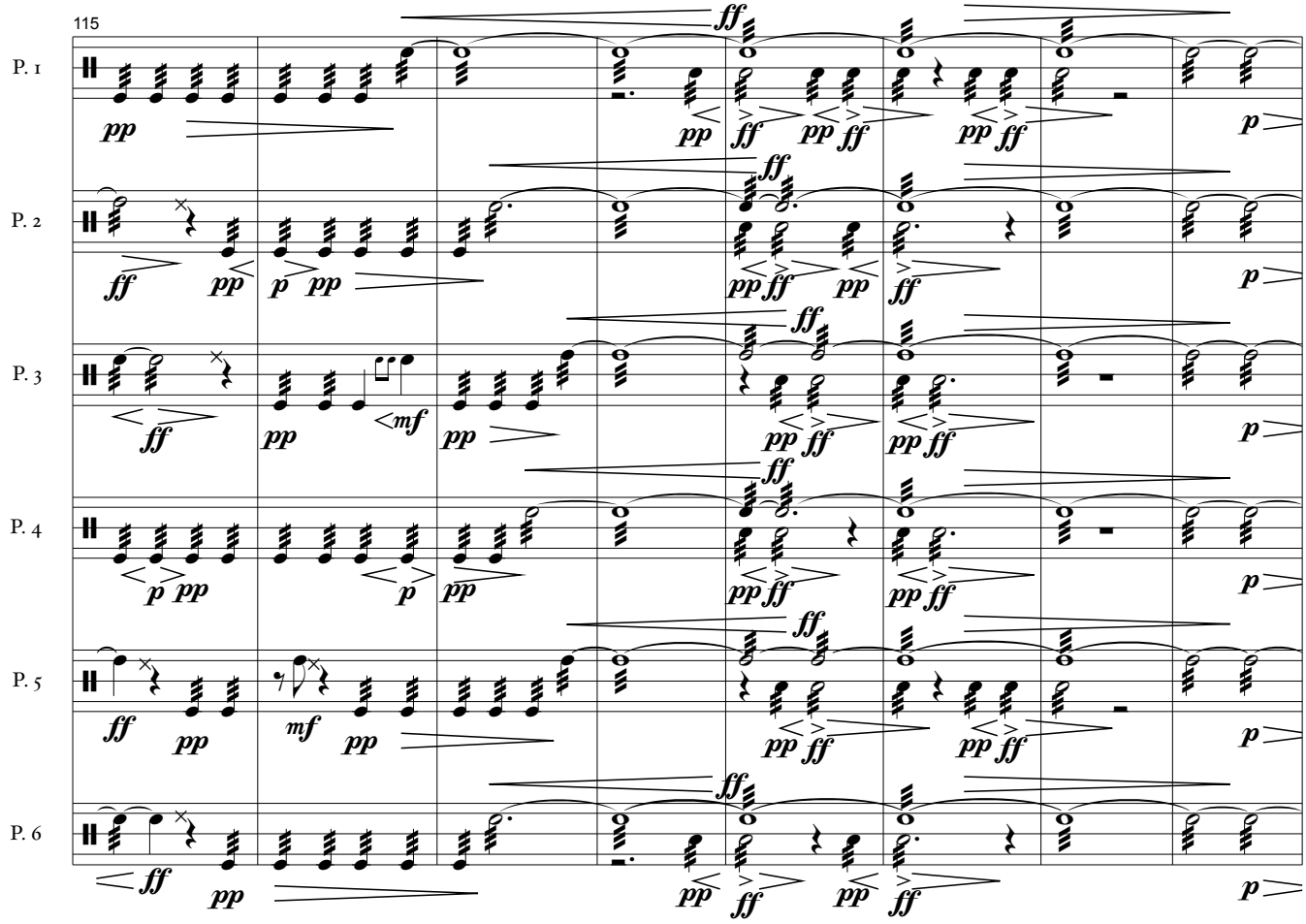

77
D
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

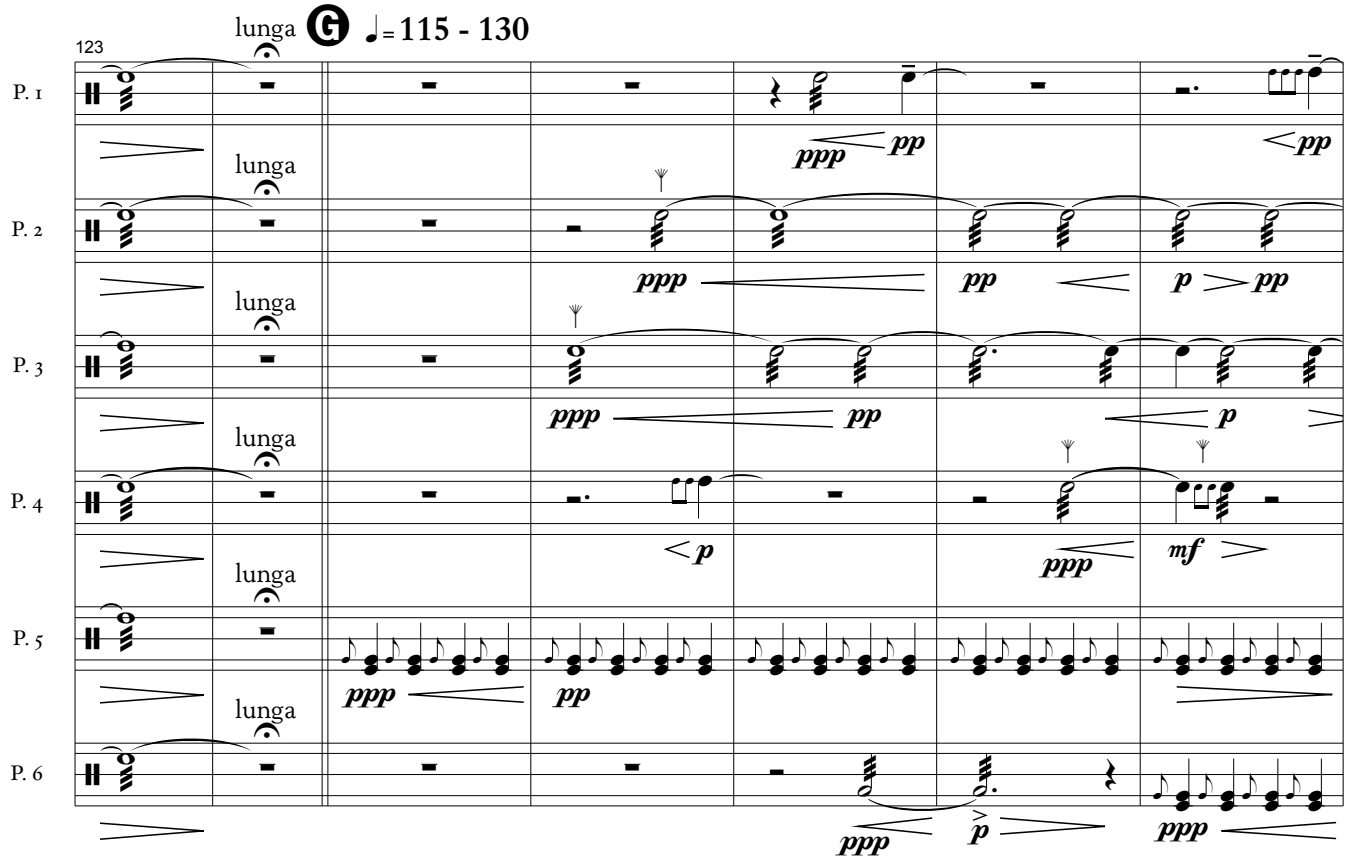

84
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

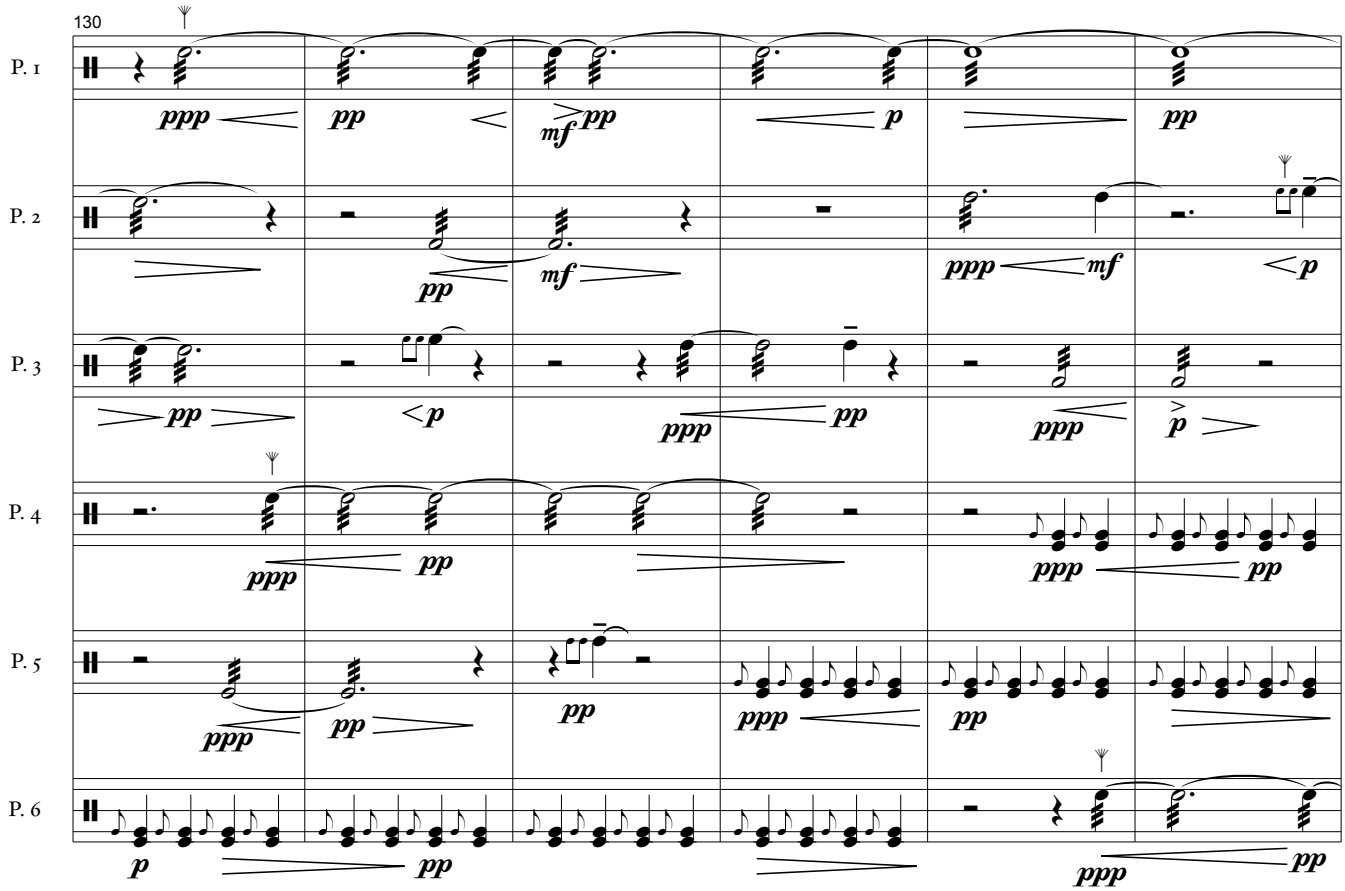

E
91
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

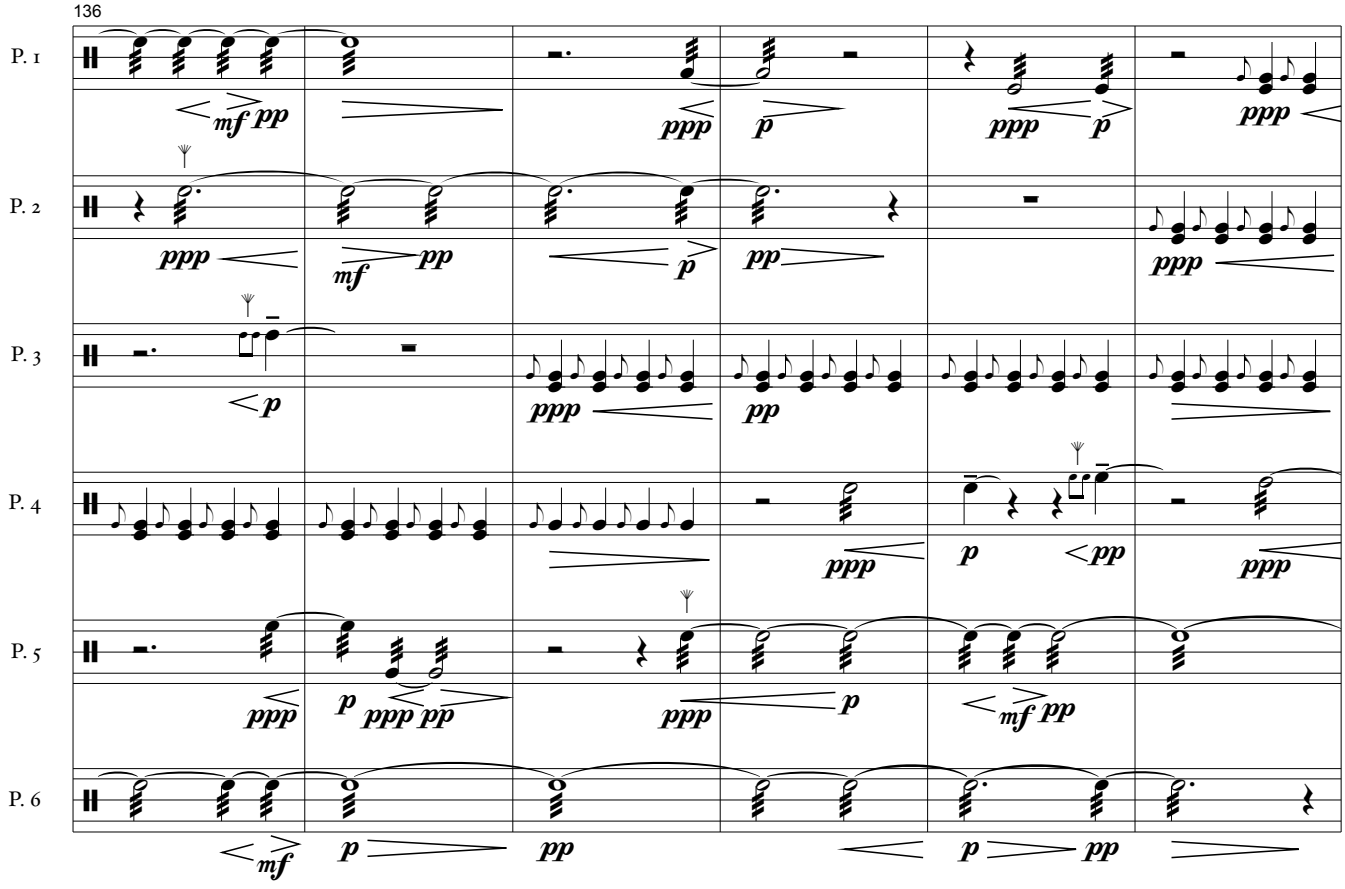

99
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
F
107
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

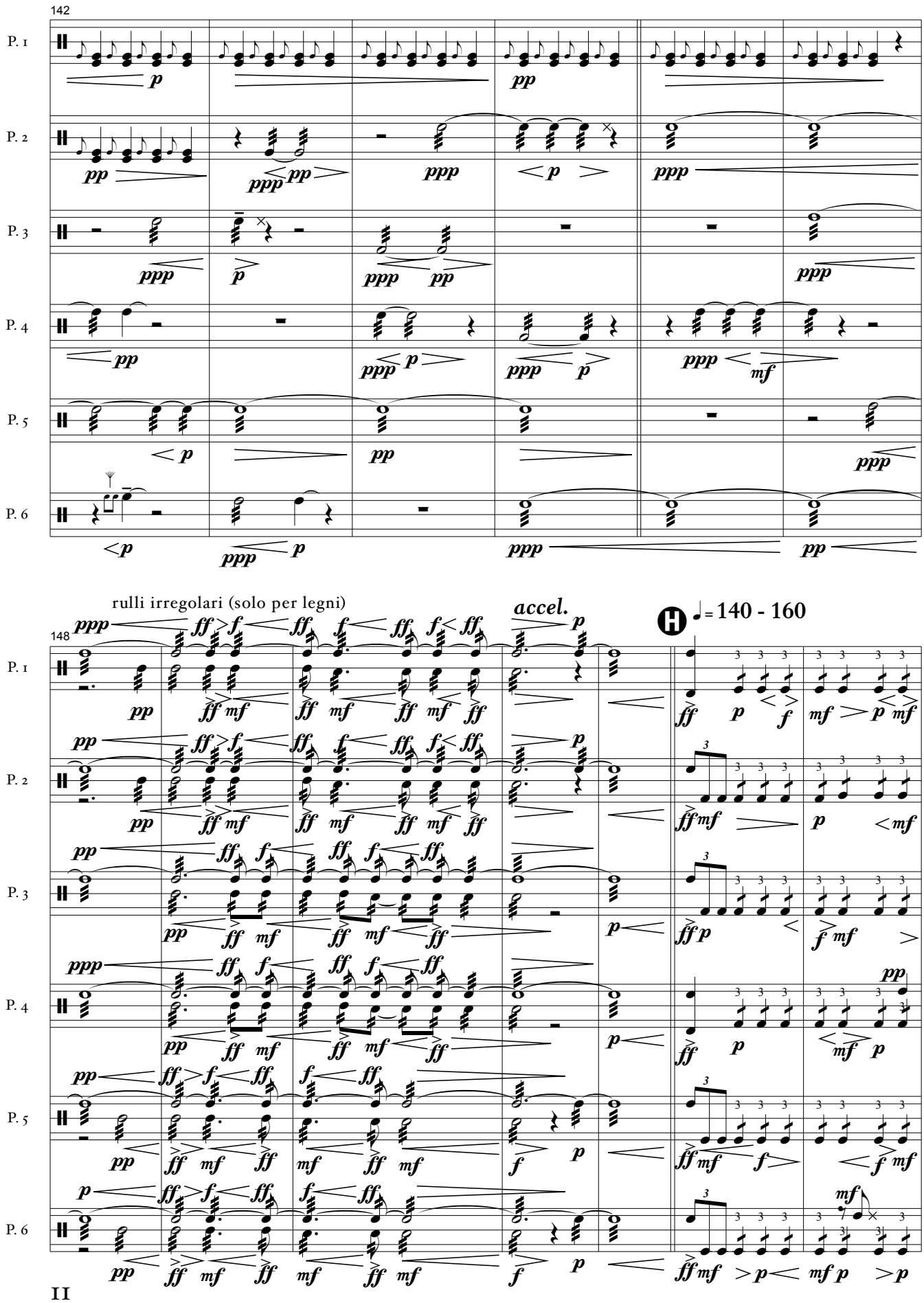
rulli irregolari (solo per legni) **poco rall.**

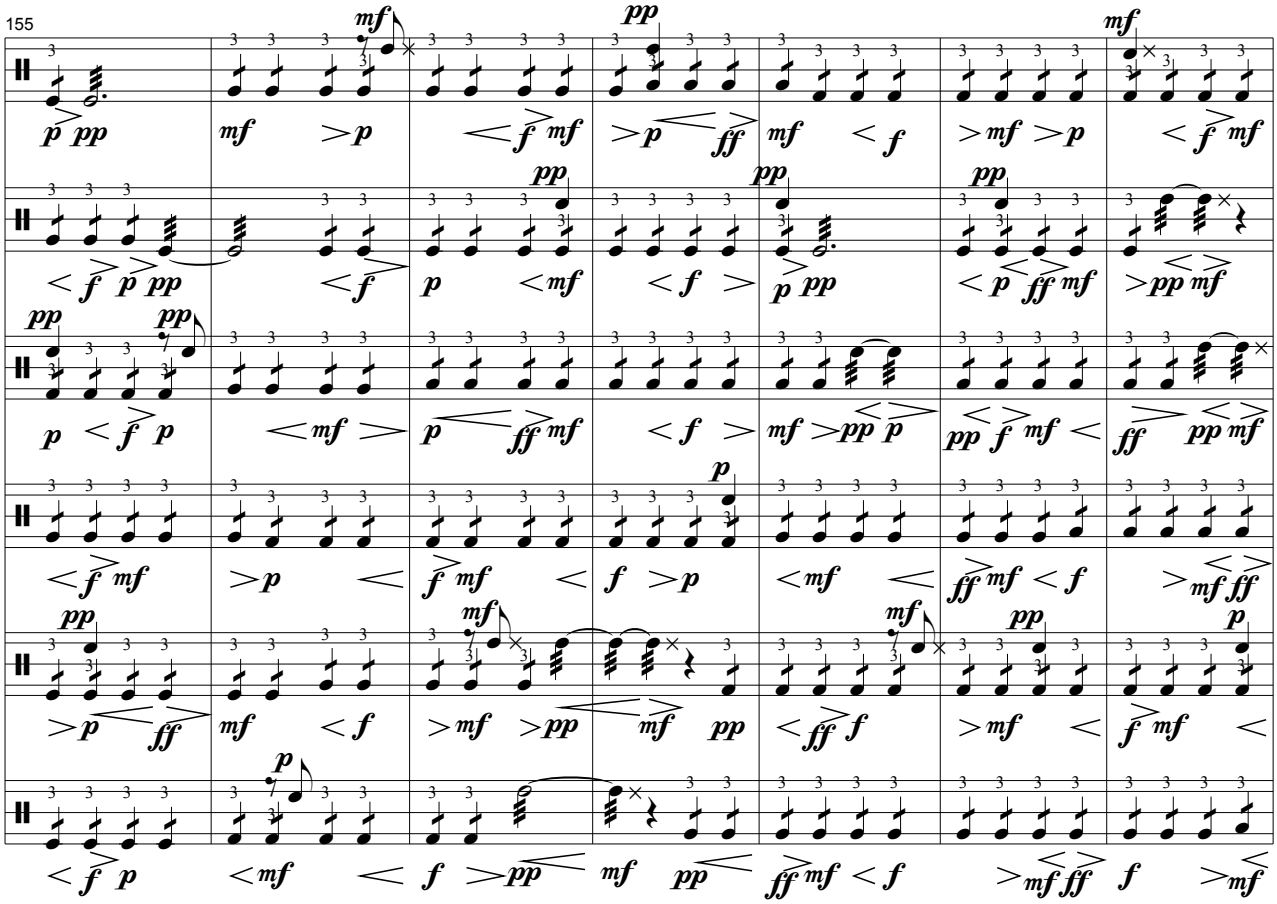


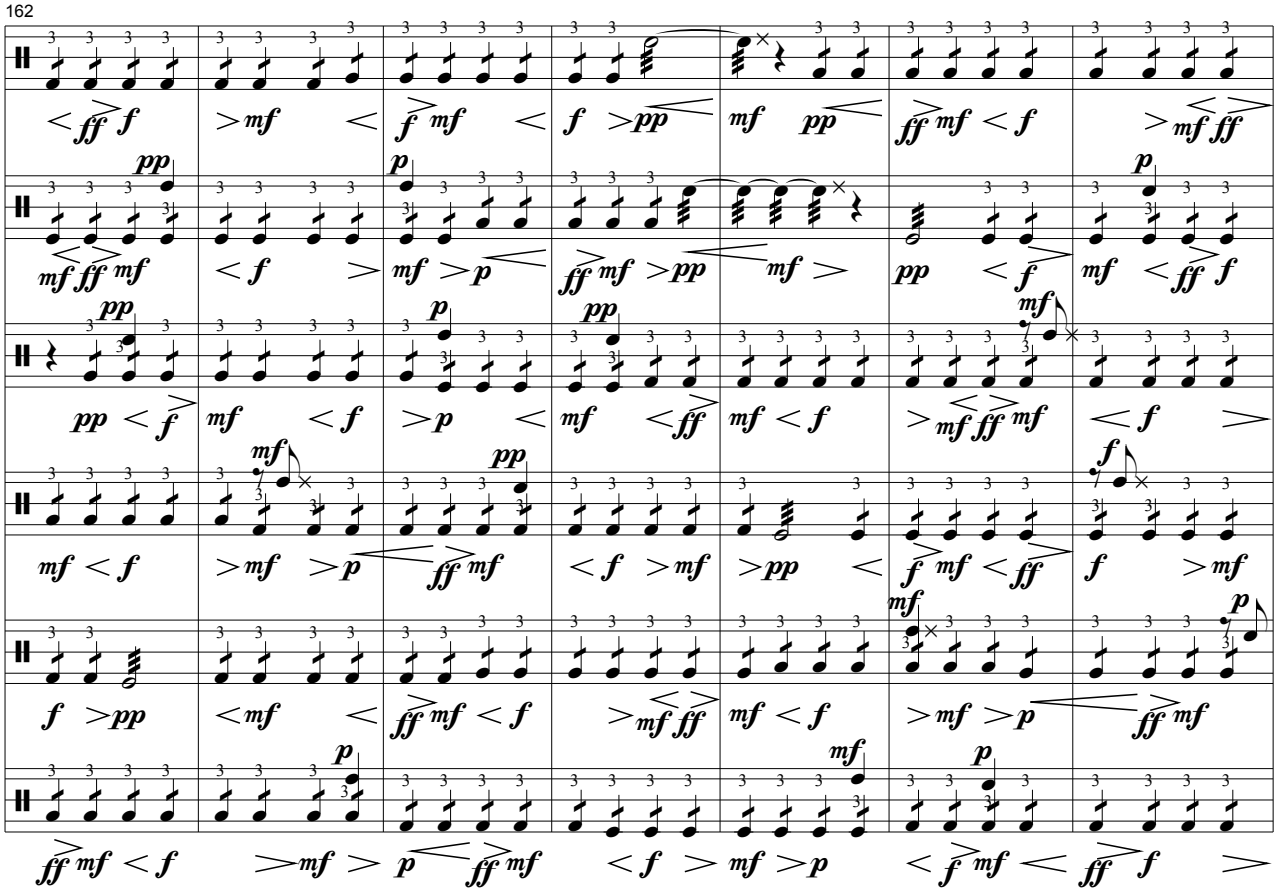


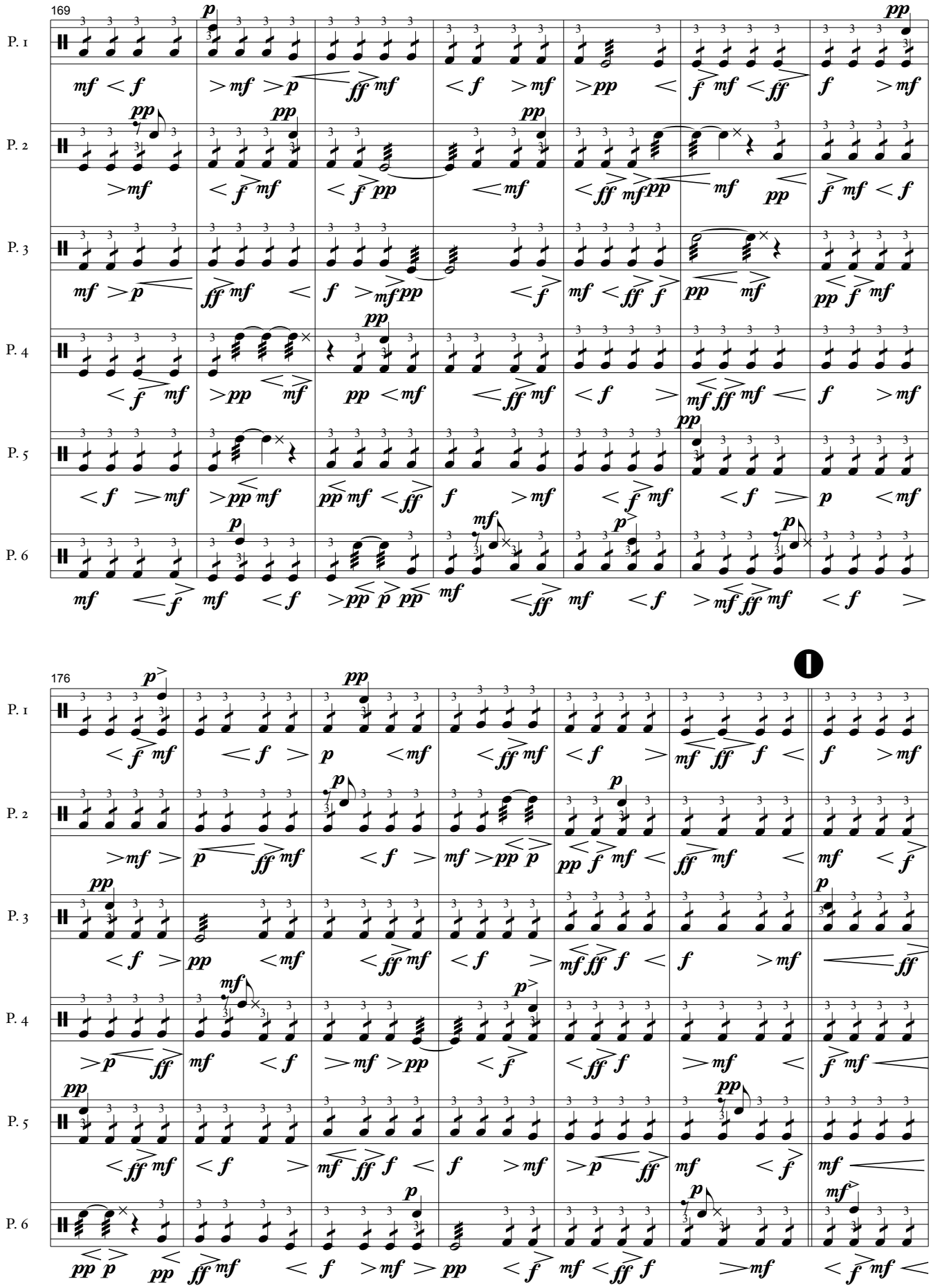

130
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

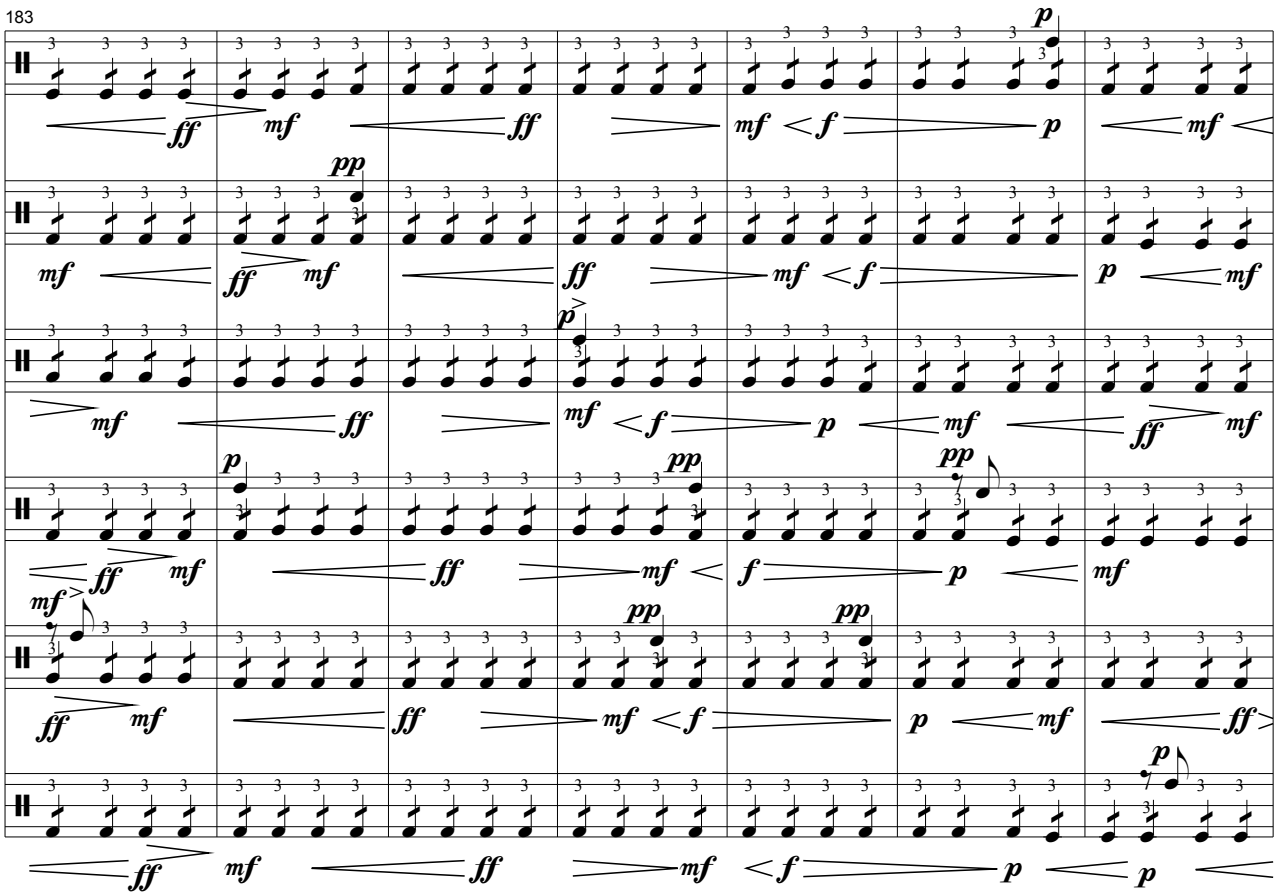

136
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

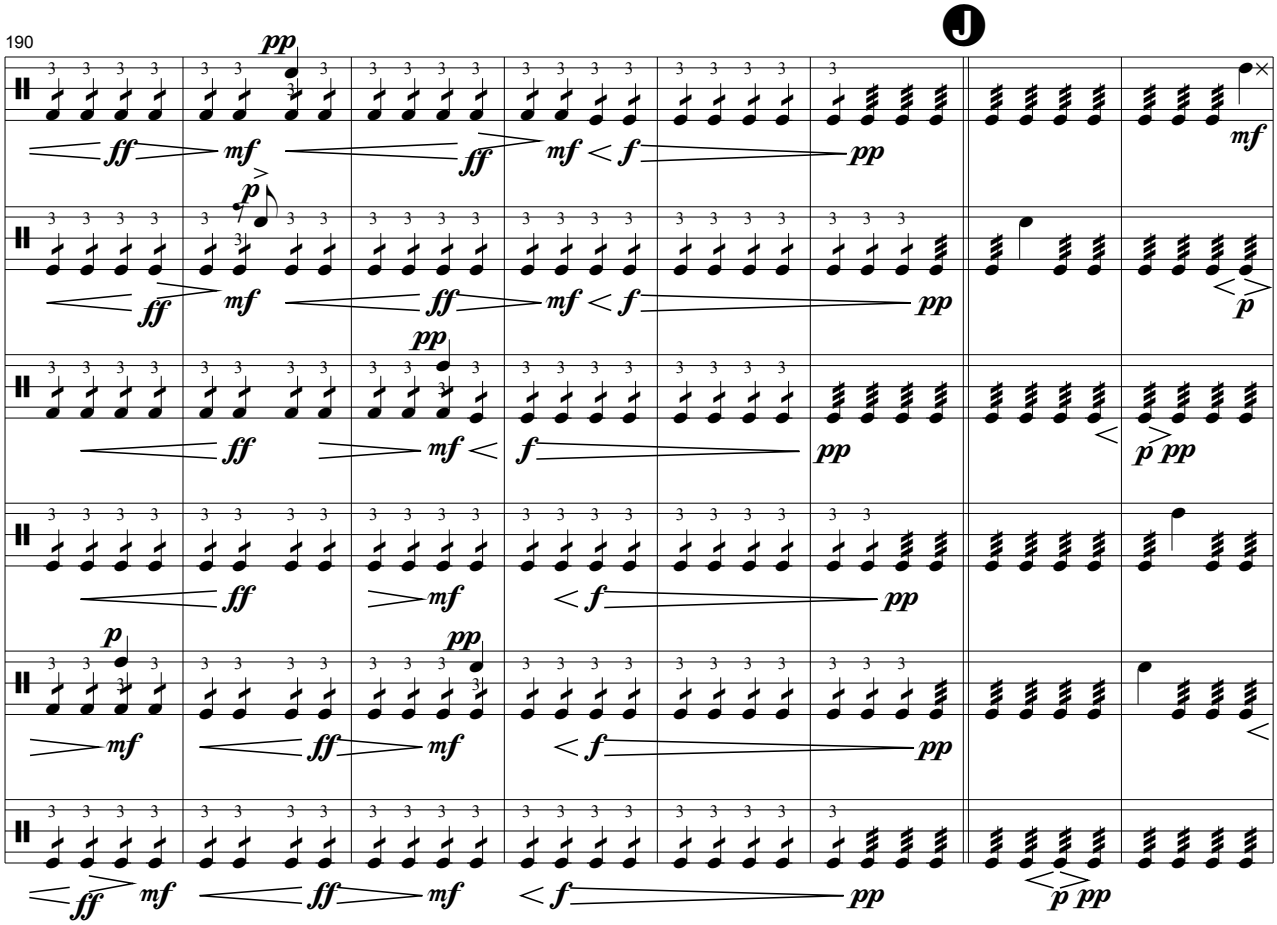

142
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
rulli irregolari (solo per legni)
accel.
148
♩= 140 - 160

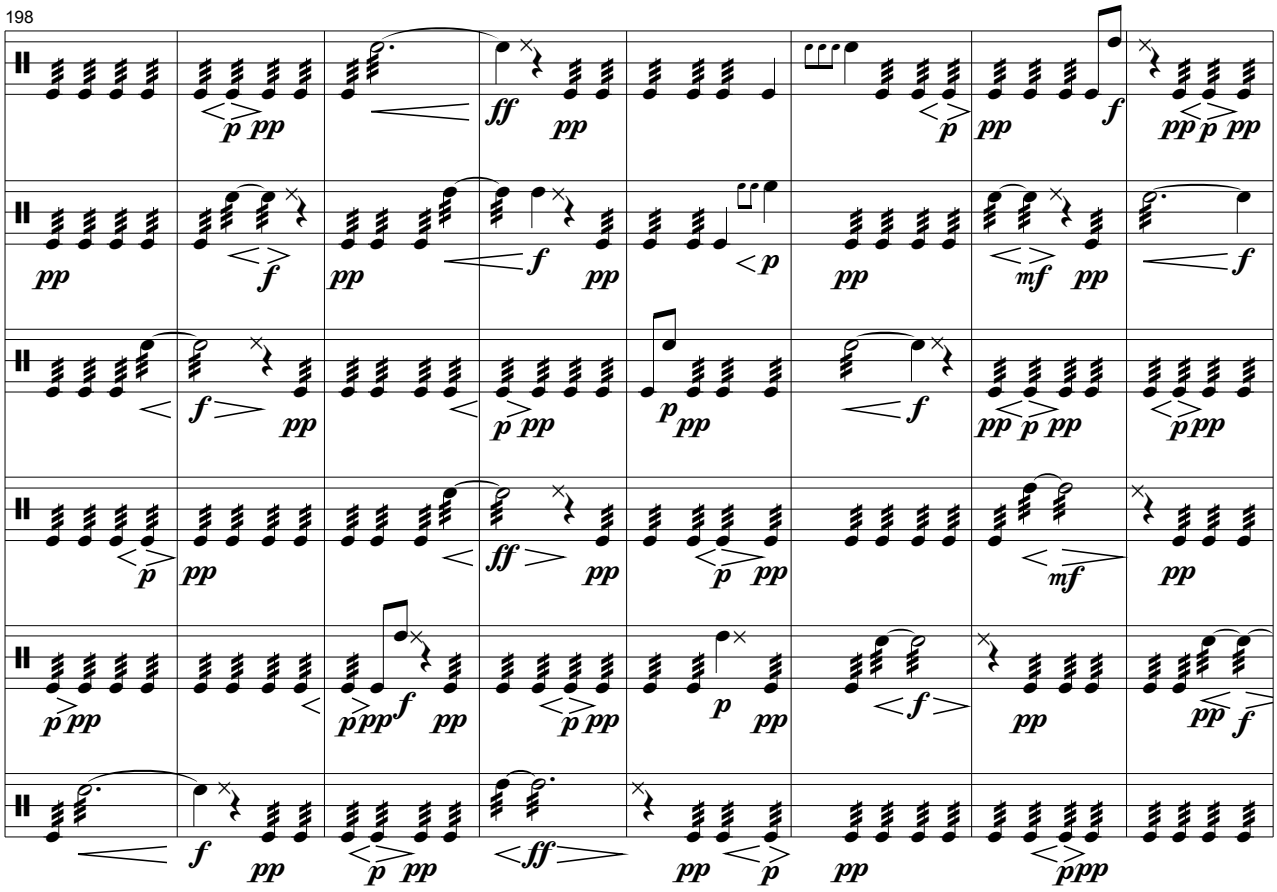

155
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

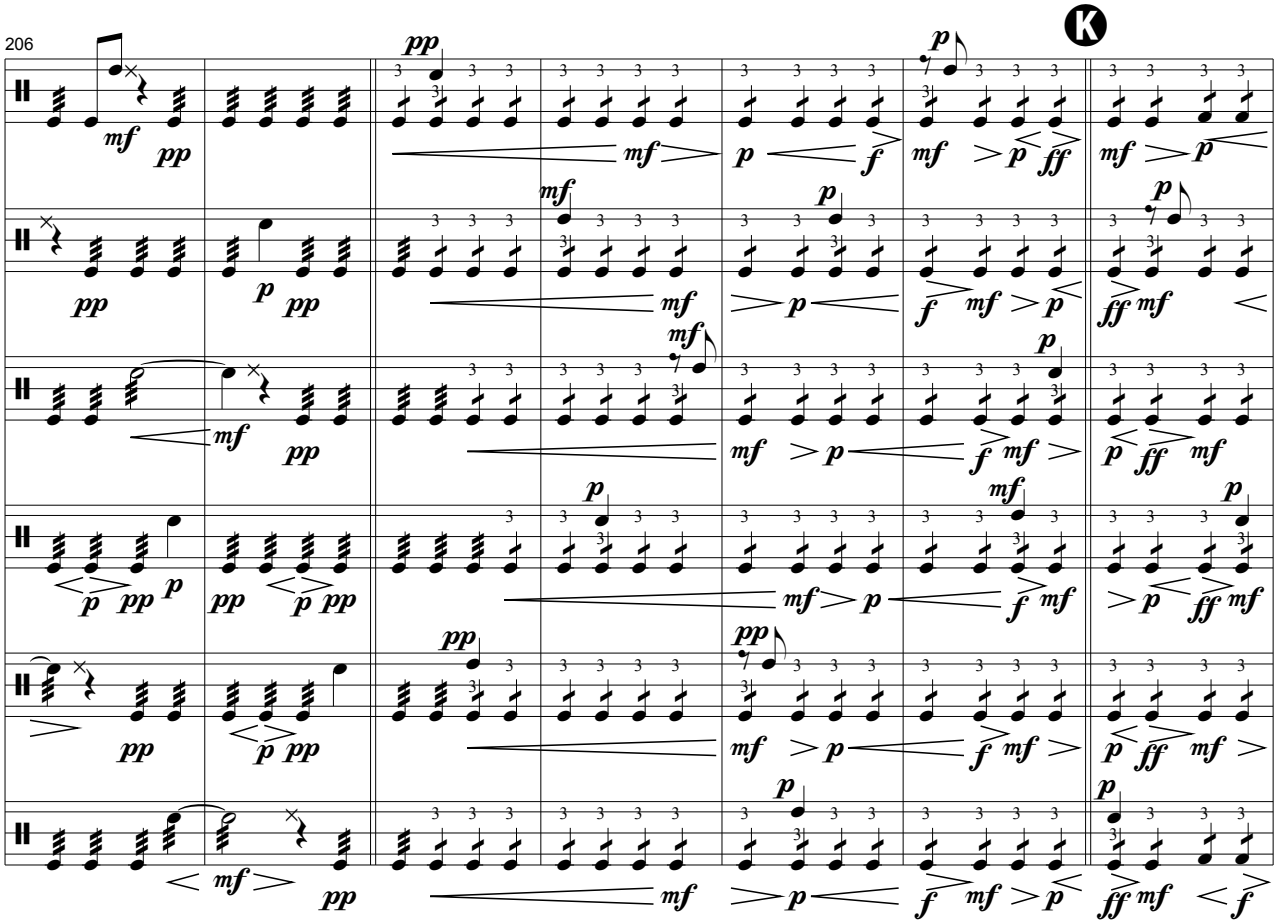

162
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6

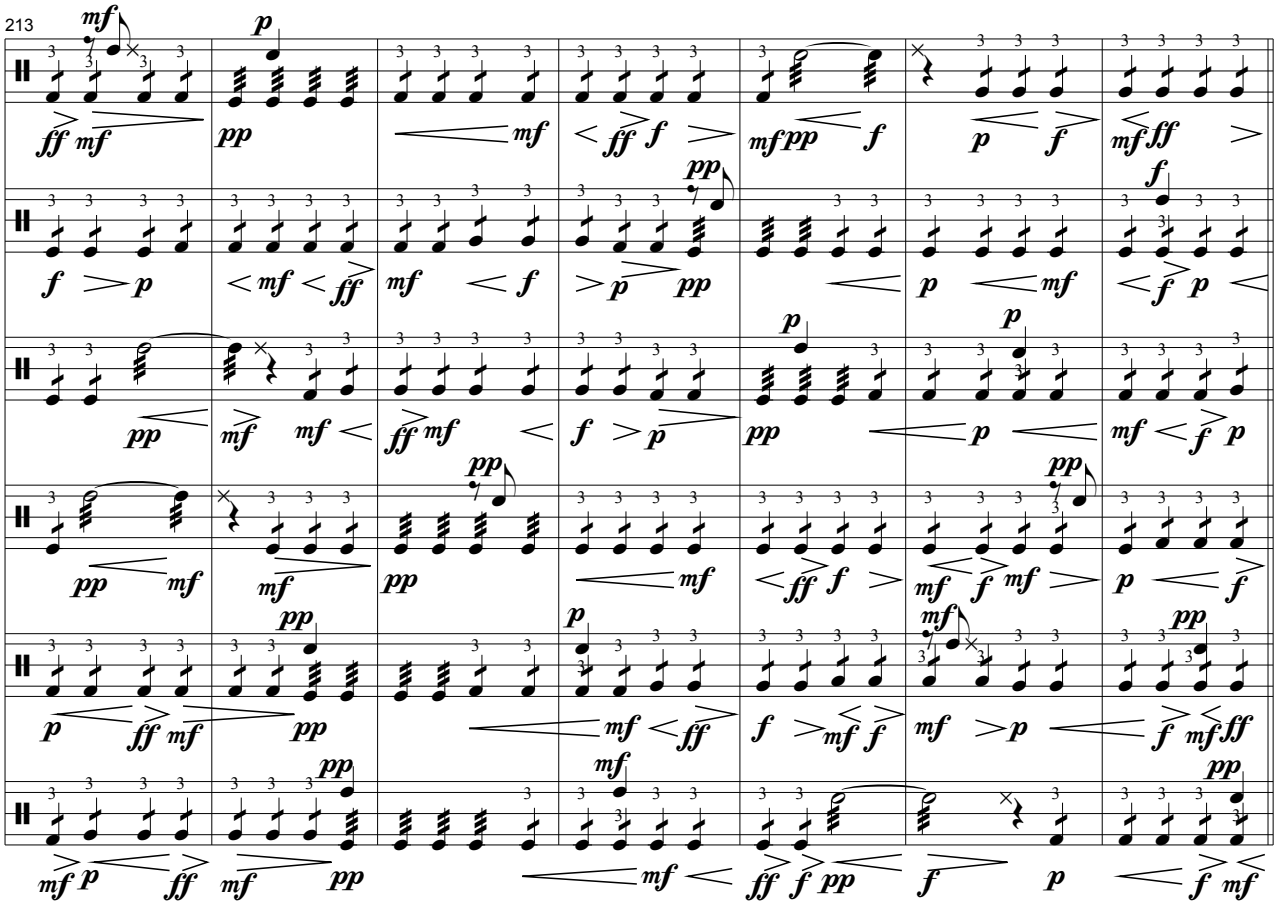

169
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
176
I

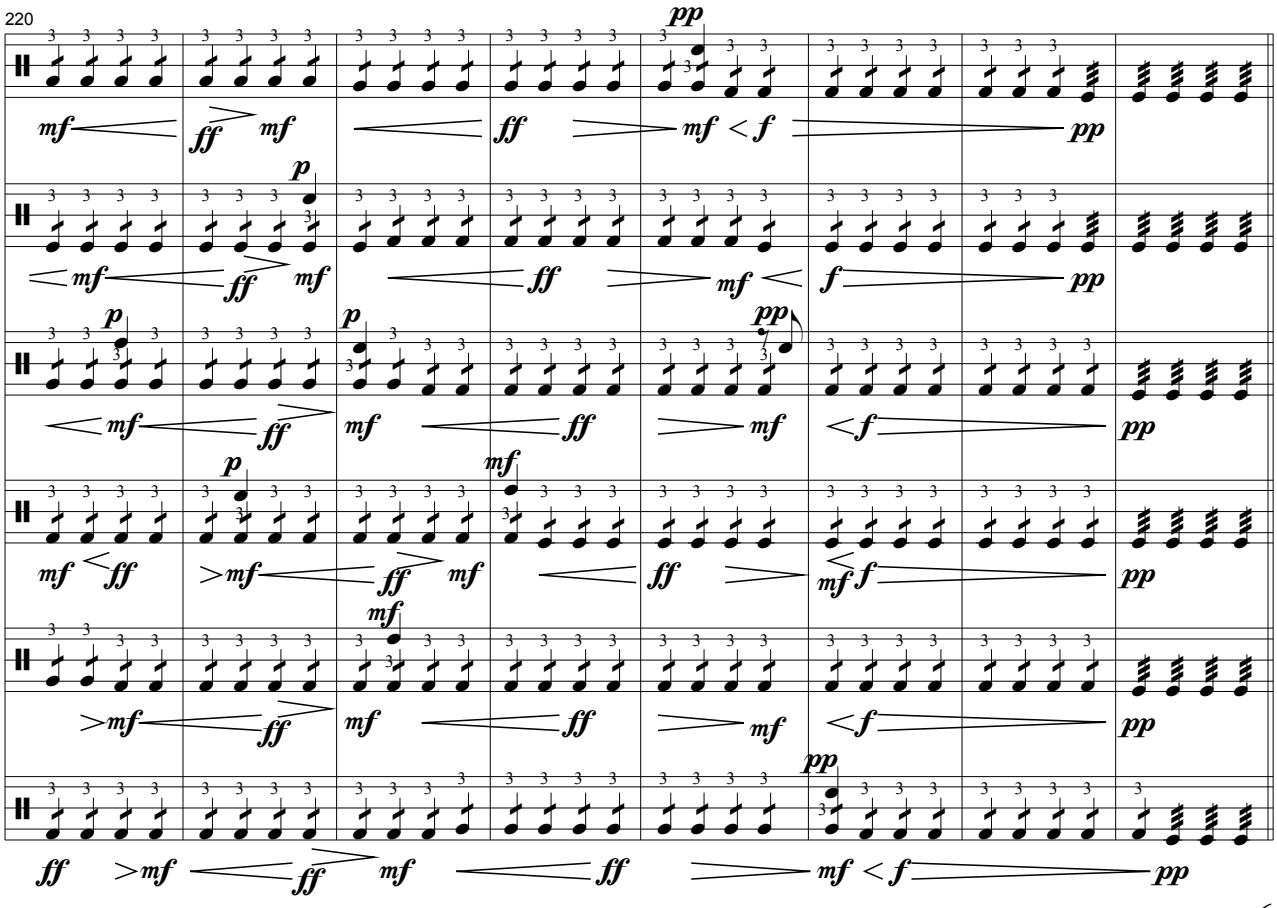

183
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


190
J
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


198
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


206
K
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


213
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


220
P. 1
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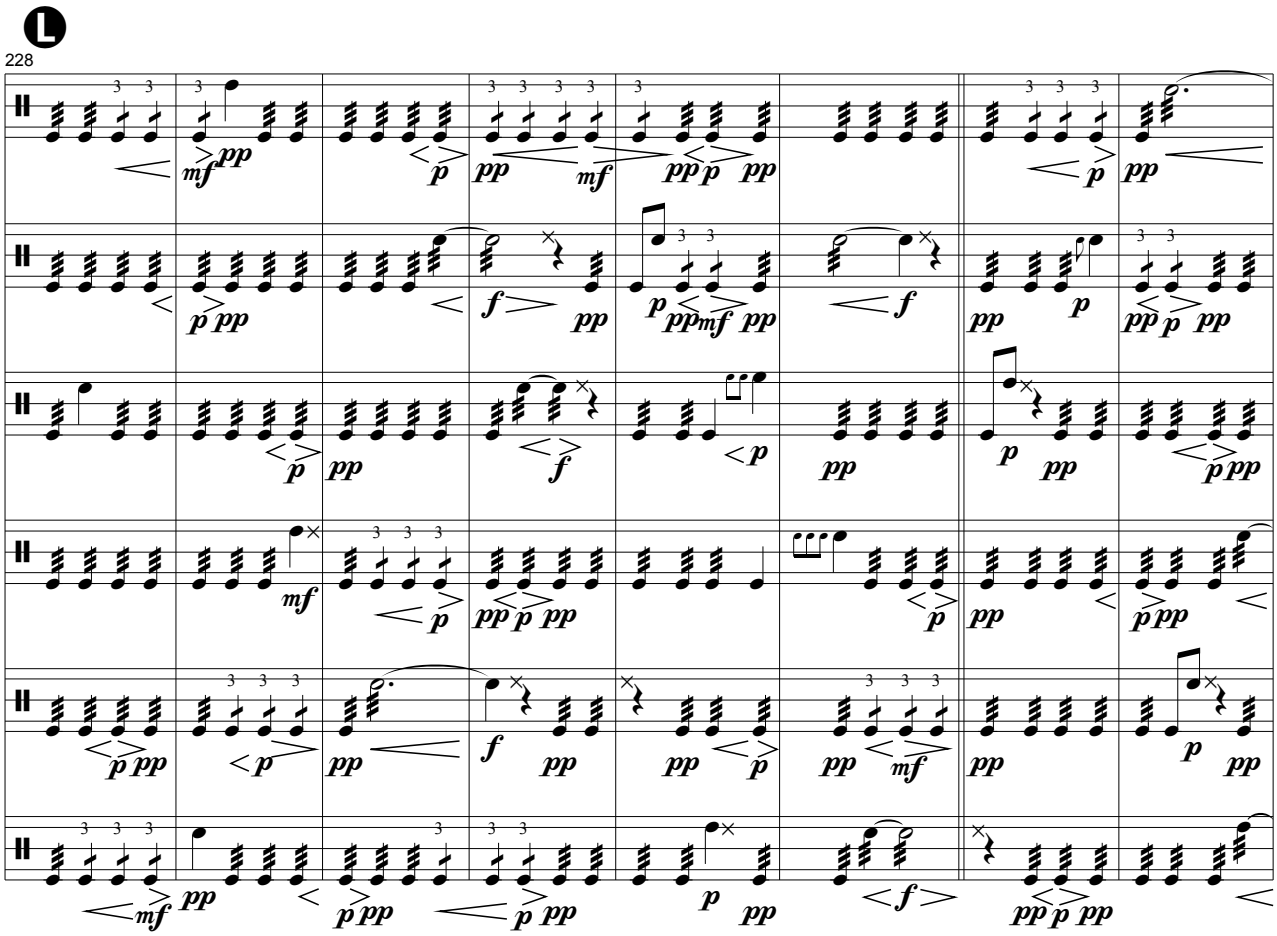
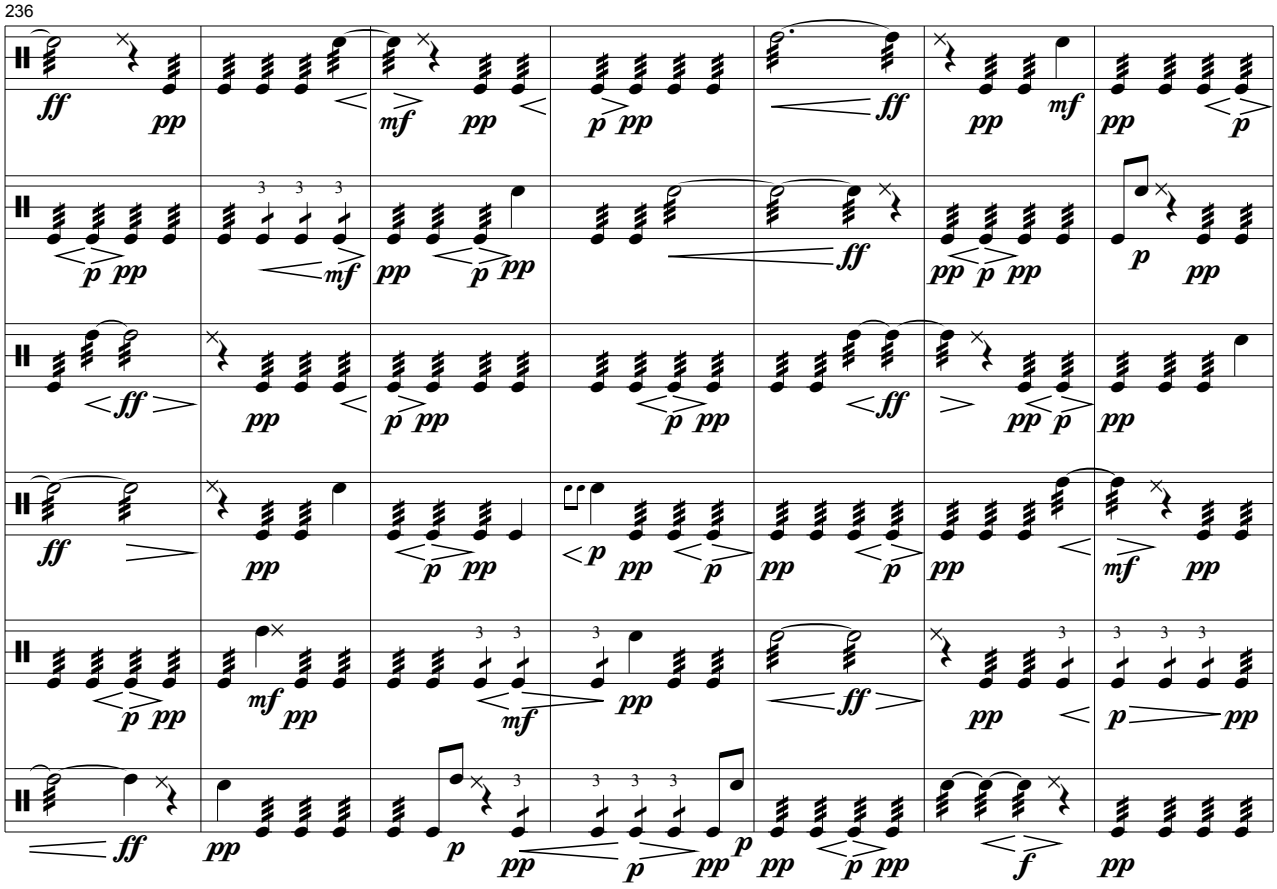
P. 3
P. 4
P. 5
P. 6


228
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


236
P. 1
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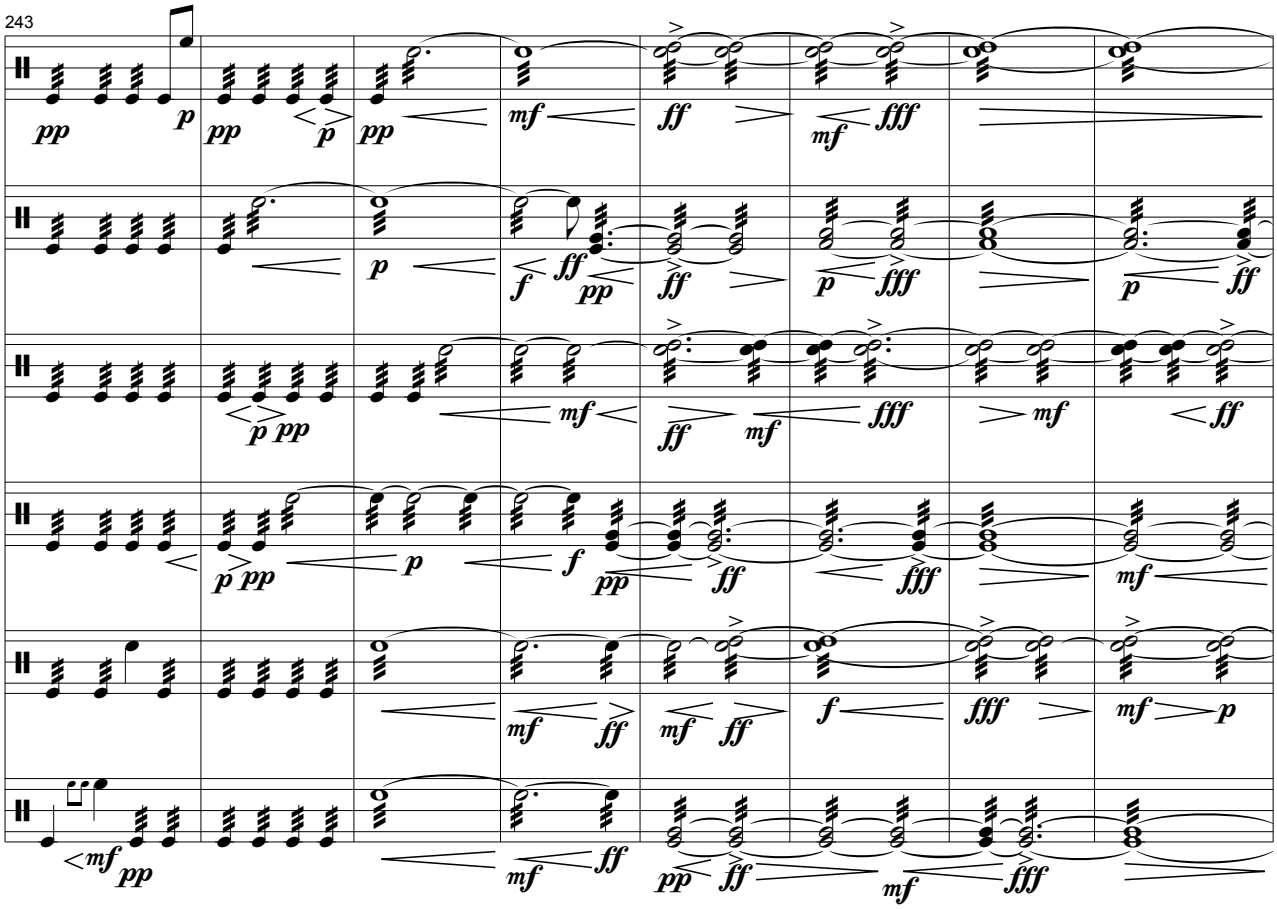
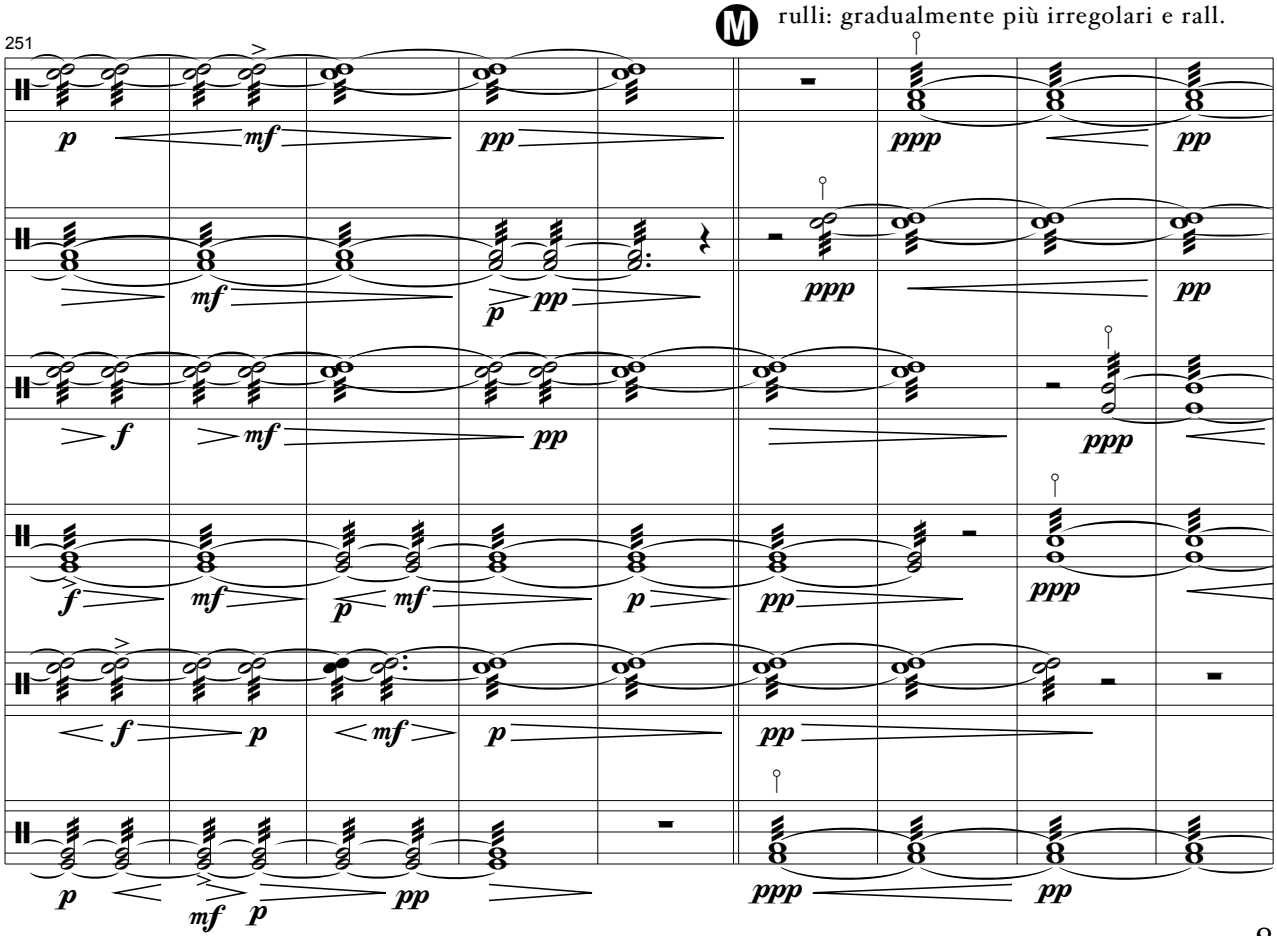
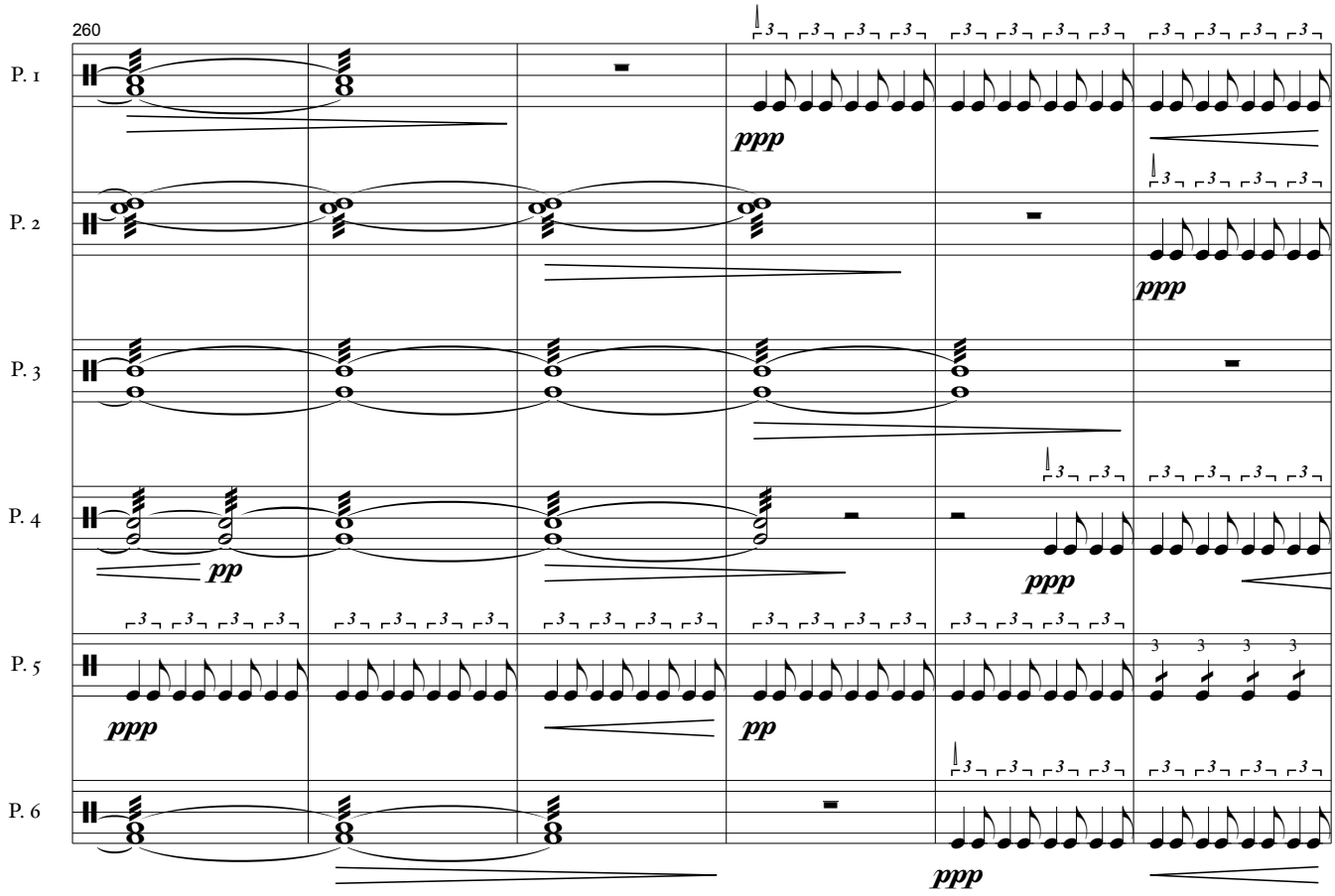
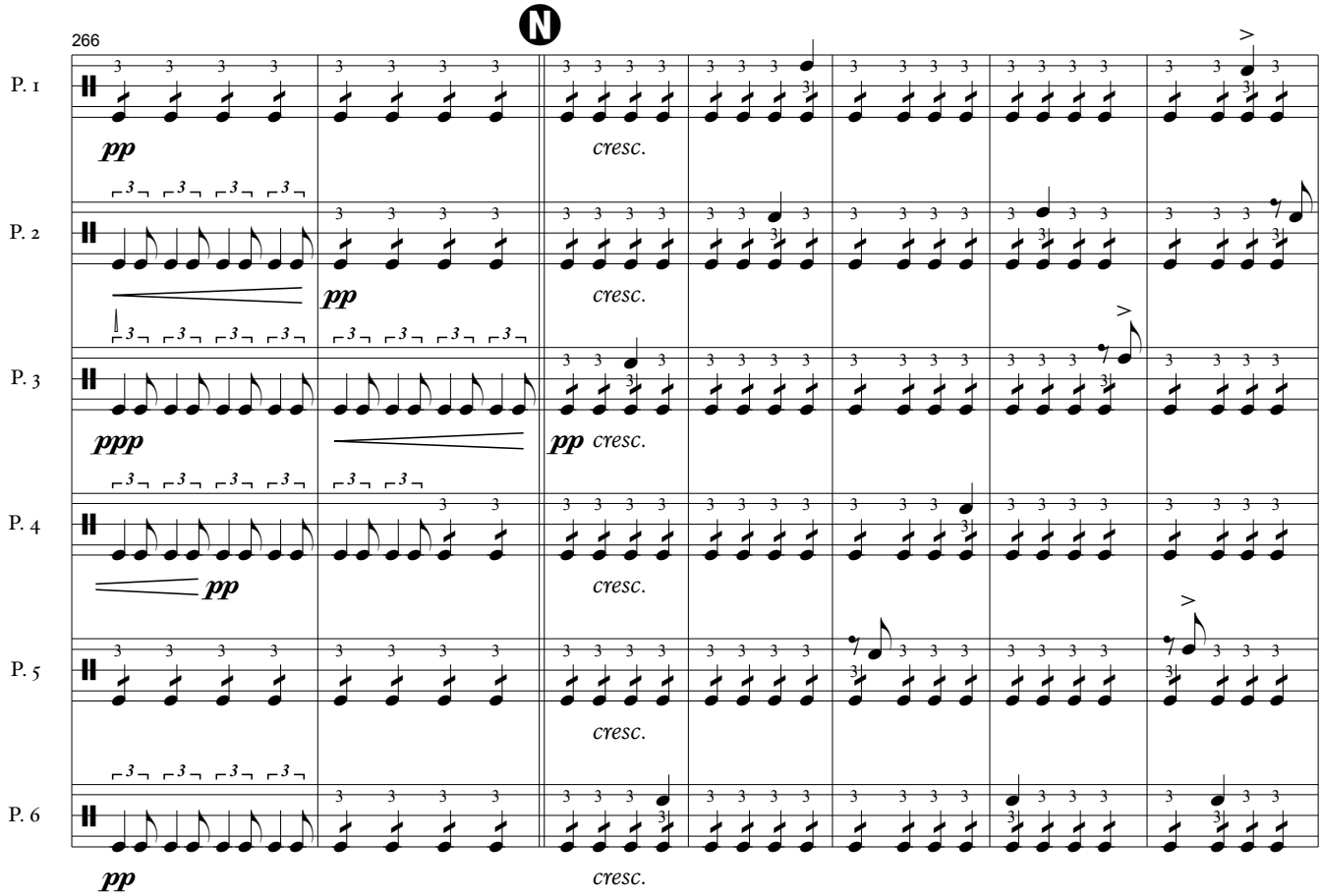
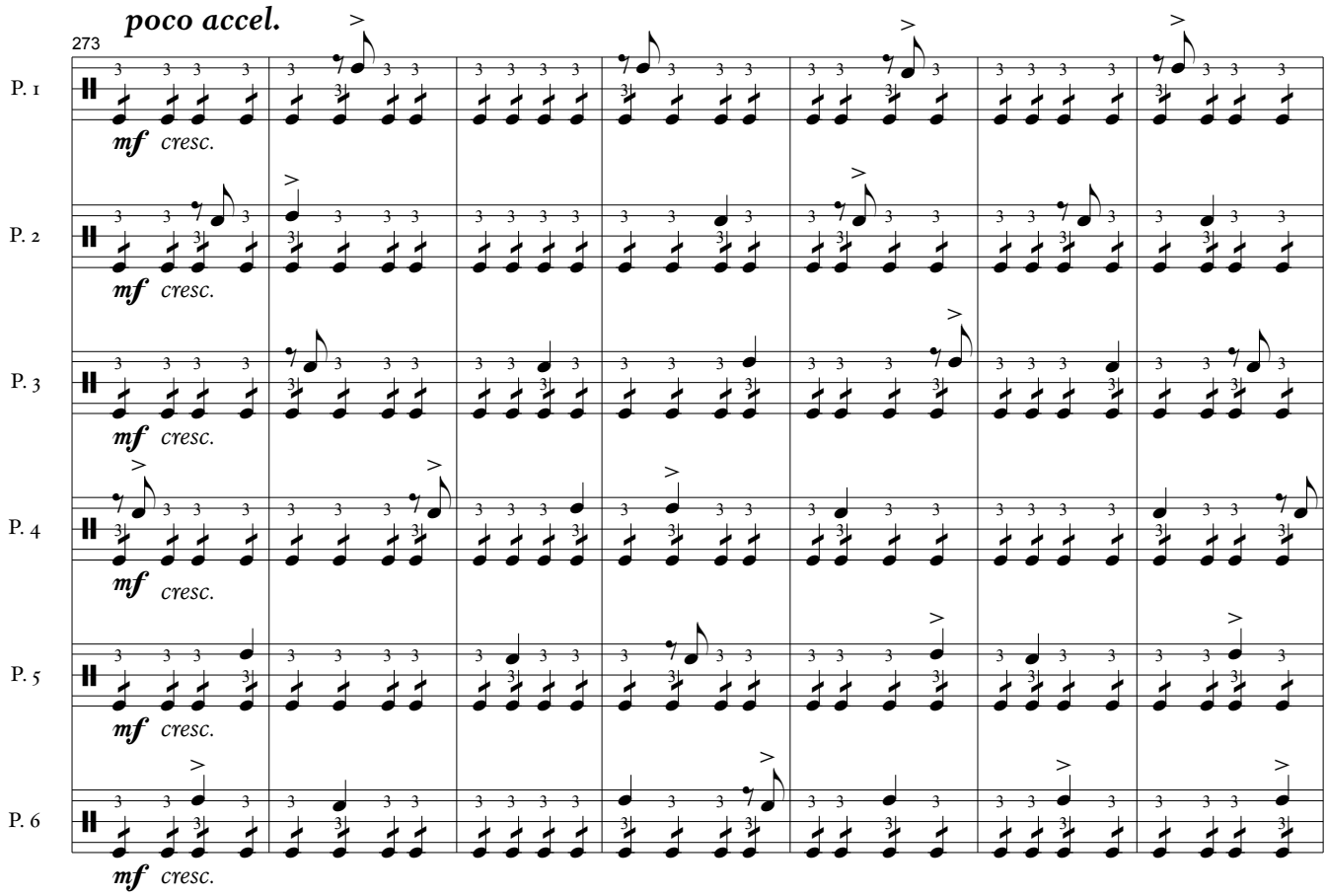
P. 3
P. 4
P. 5
P. 6

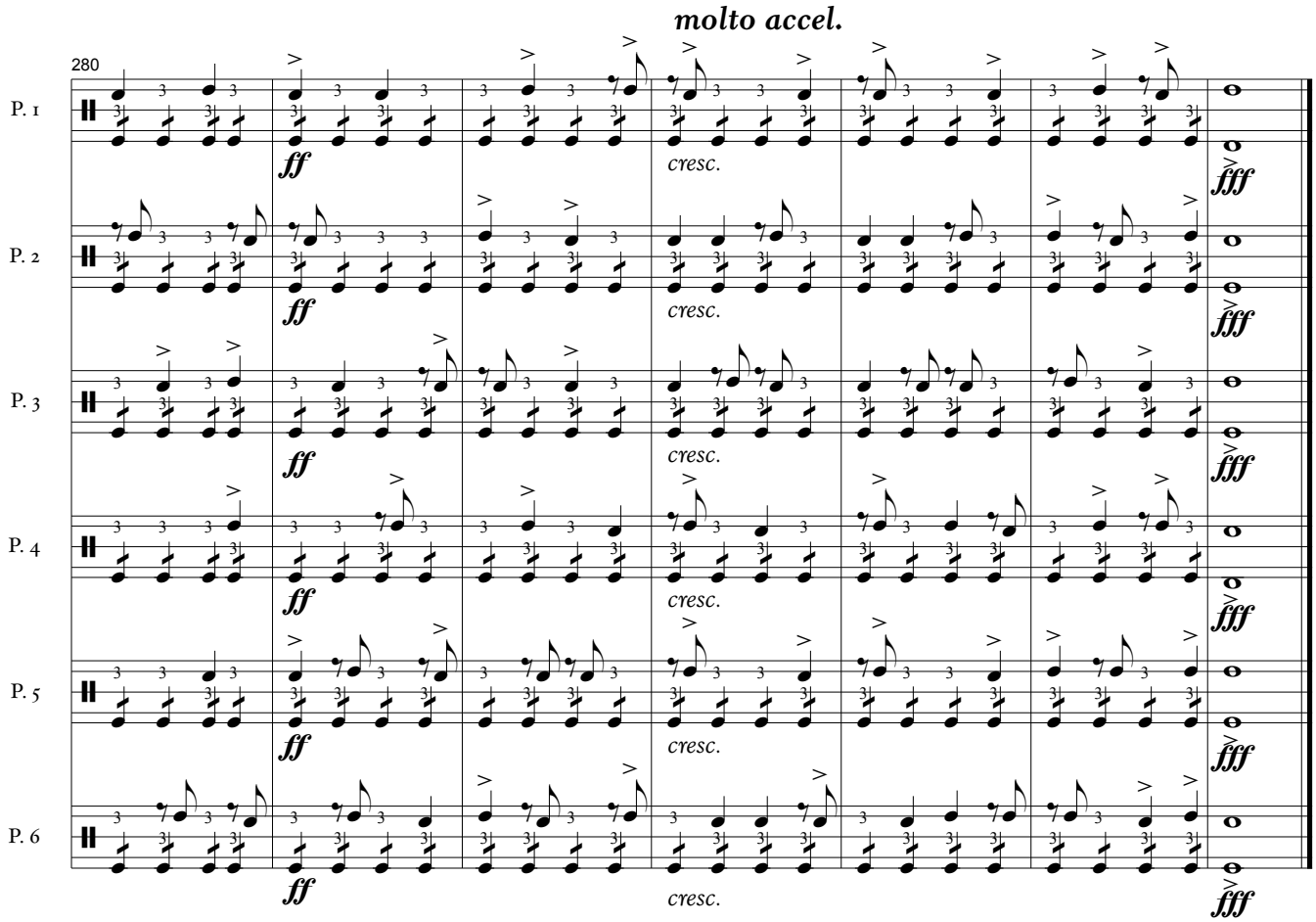

243
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


M
rulli: gradualmente più irregolari e rall.
251
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6


260
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
ppp
pp
ppp
ppp
pp
ppp


266
N
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
pp
cresc.
pp
cresc.
ppp
pp
cresc.
pp
cresc.
cresc.
pp
cresc.


poco accel.
273
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
mf cresc.


molto accel.
280
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
ff
cresc.
fff