

# 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

## *Sketches of the Solar System*

indicações para execução · *performance indications*

### Instrumentos · *Instruments*



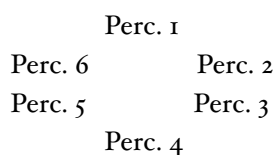
Percussão 1 a 6  
*Percussion 1 to 6*

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, almglocken, sino, wind gong, etc.)
12. Instrumento de metal agudo (ou muito agudo) de som mais simples (crotale, triângulo, finger cymbal, sino, gongo tailandês, etc.)

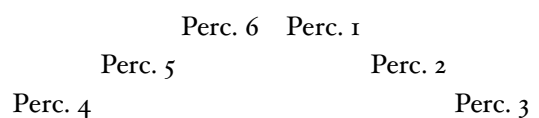
1. *Bass drum (only for percussionists 1 and 4 - use bass drum mallets whenever possible)*
2. *Low drum (tom-tom or similar)*
3. *Medium-Low drum (tom-tom or similar)*
4. *Medium drum with natural skin (conga, bongo, or similar)*
5. *High drum with natural skin (conga, bongo, or similar)*
6. *Low woodblock (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)*



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



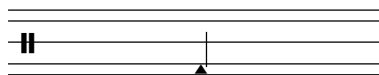
### Observações:

- 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 destacar que o instrumento mais agudo de metal nunca é tocado com arco ou raspado.

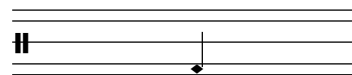
### Observations:

- 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.

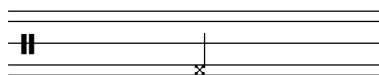
## Símbolos especiais · *Special symbols*



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 contrast is barely noticeable,  
use rimshot instead)*



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



Raspas o instrumento lentamente  
*To scratch the instrument slowly*



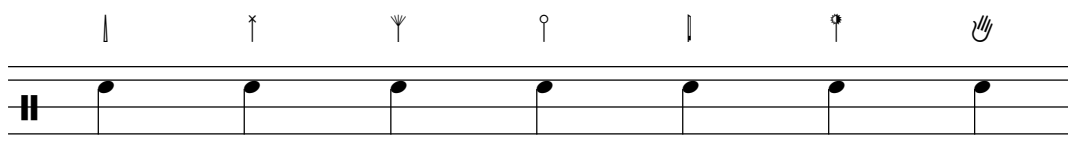
Raspas o instrumento rapidamente  
*To scratch the instrument rapidly*



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 (superball)
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, inicialmente suave e rarefeita, mas com ventos rápidos. Conforme descemos, a atmosfera se torna mais densa, inicialmente 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 coroa, 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.

# I - Júpiter

Arthur Rinaldi

♩ = 55 (baquetas de madeira · wood mallets)

The score is divided into two systems. The first system contains six staves for Percussão 1 through Percussão 6. Each staff begins with a 4/4 time signature and a dynamic marking of *ppp* *cresc.* in the first measure, followed by *pp* in the second measure, and *cresc.* in the third measure. Percussão 2, 3, 4, and 5 play a steady eighth-note pattern. Percussão 6 plays a pattern of eighth notes with occasional quarter notes. Percussão 1 has a triplet of eighth notes in the final measure. The second system contains six staves for P. 1 through P. 6. P. 1 starts with a triplet of eighth notes, followed by a septuplet of eighth notes in the final measure, marked *p* *cresc.* P. 2 has a quintuplet of eighth notes in the first measure, followed by triplet eighth notes in the second and fourth measures, and a triplet of eighth notes in the final measure, marked *p* *cresc.* P. 3 has a quintuplet of eighth notes in the first measure, followed by triplet eighth notes in the second and fourth measures, and a triplet of eighth notes in the final measure, marked *p* *cresc.* P. 4 has a quintuplet of eighth notes in the first measure, followed by triplet eighth notes in the second and fourth measures, and a quintuplet of eighth notes in the final measure, marked *p* *cresc.* P. 5 has a steady eighth-note pattern, marked *p* *cresc.* P. 6 has a steady eighth-note pattern with triplet eighth notes in the second and fourth measures, marked *p* *cresc.*

6

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Detailed description: This block contains the musical notation for measures 6 and 7. It features six staves labeled P. 1 through P. 6. P. 1 has a 7-measure rest followed by eighth notes and a triplet. P. 2 has eighth notes and triplets. P. 3 has eighth notes and triplets. P. 4 has eighth notes and a quintuplet. P. 5 has eighth notes and quintuplets. P. 6 has eighth notes and quintuplets.

**A**

8

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Detailed description: This block contains the musical notation for measures 8 and 9, starting with a circled 'A' and a dynamic marking of *mf*. It features six staves labeled P. 1 through P. 6. P. 1 has a 5-measure rest followed by eighth notes and triplets. P. 2 has eighth notes and quintuplets. P. 3 has eighth notes and quintuplets. P. 4 has eighth notes and triplets. P. 5 has eighth notes and triplets. P. 6 has eighth notes and quintuplets.

10

Musical score for measures 10-11, parts P.1 to P.6. The score is divided into two systems. The first system (measures 10-11) features P.1 with a continuous eighth-note pattern of seven groups of seven notes, each marked with a '7'. P.2 has a similar pattern with a '7' under the first group. P.3 has a pattern of five groups of five notes, each marked with a '5'. P.4 has a pattern of three groups of three notes, each marked with a '3'. P.5 has a pattern of three groups of three notes, each marked with a '3'. P.6 has a pattern of three groups of three notes, each marked with a '3'. The second system (measures 12-13) features P.1 with a pattern of three groups of three notes, each marked with a '3', and a 'cresc.' marking. P.2 has a pattern of three groups of three notes, each marked with a '3', and a 'cresc.' marking. P.3 has a pattern of three groups of three notes, each marked with a '3', and a 'cresc.' marking. P.4 has a pattern of five groups of five notes, each marked with a '5', and a 'cresc.' marking. P.5 has a pattern of three groups of three notes, each marked with a '3', and a 'cresc.' marking. P.6 has a pattern of seven groups of seven notes, each marked with a '7', and a 'cresc.' marking.

12

Musical score for measures 12-13, parts P.1 to P.6. The score is divided into two systems. The first system (measures 12-13) features P.1 with a pattern of three groups of three notes, each marked with a '3', and a 'tr' marking. P.2 has a pattern of three groups of three notes, each marked with a '3', and a 'tr' marking. P.3 has a pattern of five groups of five notes, each marked with a '5', and a 'tr' marking. P.4 has a pattern of five groups of five notes, each marked with a '5', and a 'tr' marking. P.5 has a pattern of seven groups of seven notes, each marked with a '7', and a 'tr' marking. P.6 has a pattern of three groups of three notes, each marked with a '3', and a 'tr' marking. The second system (measures 14-15) features P.1 with a pattern of three groups of three notes, each marked with a '3', and a 'tr' marking. P.2 has a pattern of three groups of three notes, each marked with a '3', and a 'tr' marking. P.3 has a pattern of seven groups of seven notes, each marked with a '7', and a 'tr' marking. P.4 has a pattern of three groups of three notes, each marked with a '3', and a 'tr' marking. P.5 has a pattern of five groups of five notes, each marked with a '5', and a 'tr' marking. P.6 has a pattern of five groups of five notes, each marked with a '5', and a 'tr' marking.

**B**

14

Musical score for measures 14-15, parts P.1 to P.6. The score is written for six parts (P.1 to P.6) and includes dynamic markings such as *f* and *cresc.*. The notation features various rhythmic patterns, including triplets and sixteenth-note runs, and includes trills (*tr*) and accents (*>*). Fingerings (5, 7, 3) are indicated throughout the score.

16

Musical score for measures 16-17, parts P.1 to P.6. The score continues from the previous system and includes dynamic markings such as *cresc.*. The notation features various rhythmic patterns, including triplets and sixteenth-note runs, and includes trills (*tr*) and accents (*>*). Fingerings (5, 7, 3) are indicated throughout the score.

18 *poco accel.*

P. 1 *ff* *dim.* 3 3 3 5 5 5 7 7

P. 2 *ff* *dim.* 3 7 7 7 7 5 5

P. 3 *ff* *dim.* 7 7 7 3 3 3

P. 4 *ff* *dim.* 3 *tr* 3 *tr* 3 *tr*

P. 5 *ff* *dim.* 3 3 3

P. 6 *ff* 5 *dim.* 5 5 *tr* 3 *tr* *tr*

20 *molto accel.*

P. 1 *mf* 6 7 7 6 *cresc.* 5

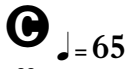
P. 2 *mf* 4 4 6 *cresc.* 4

P. 3 *mf* 3 5 5 *cresc.*

P. 4 *mf* 3 3 3 5 *cresc.* 4 3

P. 5 *mf* 4 4 4 3 *cresc.* 5 6

P. 6 *mf* 5 5 5 7 *cresc.* 4 *tr* 5



22

P. 1 *f* 5 6

P. 2 *f* 5 5 6

P. 3 *f* 5 5 6 *tr* *p* *p* *p* *f* 5

P. 4 *f* 5 5 6 5

P. 5 *f* 5 5 6

P. 6 *f* 6 5 5 6

25

P. 1 *tr tr* *mf* *p* *f* *dim.* 5 6

P. 2 *tr* 5 5 *dim.* 6

P. 3 5 5 *dim.* 5 6

P. 4 5 6 *dim.* 5 5 6

P. 5 *tr tr* *mf* *f* *mf* *f* *dim.* 5 5 6

P. 6 *tr tr* *p* *f* *dim.* 5 6

28

Musical score for measures 28-30, six staves (P.1-P.6). The score features six staves with various musical notations including dynamics (mf, f), articulation (trills), and fingering (5, 6). The music is written in a rhythmic pattern with frequent trills and slurs.

31

*accel.*

Musical score for measures 31-33, six staves (P.1-P.6). The score begins with the instruction *accel.* and features a variety of dynamics (f, mf, p, pp, f, mf, p, f, p, f, p) and articulation (trills). The music is written in a rhythmic pattern with frequent trills and slurs.

**D** ♩ = 95

34

P. 1  
 > *mf* *p* *mf*

P. 2  
 > *mf*

P. 3  
 > *mf* *f* *mf*

P. 4  
 > *mf* *f* > *mf*

P. 5  
 > *mf*

P. 6  
 > *mf*

37

P. 1

P. 2

P. 3

P. 4  
 > *f* > *mf*

P. 5  
 > *f* > *mf*

P. 6

< *f* > *mf*



46

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*mf* *f*

*ff* *f*

*mf* *f*

*mf* *f*

*ff* *f*

*mf* *f*

49

**F** ♩ = 95

*accel.*

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*ff*

*mf* *f*

*p* *f* *mf*

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

*ff* *p* *f* *p*

*ff* *mf*

*mf* *dim.*

*mf* *dim.*

*mf* *dim.*

*mf* *dim.*

*mf* *dim.*

52

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*p*

55

*rall.*

**G** ♩ = 70

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*mf* *p* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *pp* *mf* *p* *mf* *dim.*

58

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*p*

*dim.*

61

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*pp*

*cresc.*

64 *rall.*

Musical score for measures 64-66. The score is divided into three systems. The first system (measures 64-65) features six parts (P. 1 to P. 6) with various rhythmic patterns, including triplets and groups of four and five notes. The second system (measures 65-66) features six parts with dynamics *p cresc.* and *mf dim.*. The third system (measures 66-67) features six parts with dynamics *mf dim.*. The tempo marking *rall.* is present at the beginning of the section.

67  $\text{♩} = 60$

Musical score for measures 67-69. The score is divided into three systems. The first system (measures 67-68) features six parts (P. 1 to P. 6) with various rhythmic patterns, including groups of four, five, and six notes. The second system (measures 68-69) features six parts with dynamics *p* and *dim.*. The third system (measures 69-70) features six parts with dynamics *p* and *dim.*. The tempo marking  $\text{♩} = 60$  is present at the beginning of the section.

70

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*accel.*

73

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*cresc.*

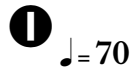
*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



76

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*p*

*p*

*p*

*p*

*p*

*p*

78

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

80

Musical score for measures 80-81, six staves (P.1-P.6). Each staff contains two measures of music. The notation consists of eighth notes and sixteenth notes, often grouped with beams. Fingerings are indicated by numbers 6 and 7 below the notes. The first measure of each staff is marked with a double bar line and a repeat sign.

82

Musical score for measures 82-83, six staves (P.1-P.6). Each staff contains two measures of music. The notation is similar to the previous page, but includes dynamic markings: *mf* and *cresc.* (crescendo). Fingerings are indicated by numbers 6 and 7 below the notes. The first measure of each staff is marked with a double bar line and a repeat sign.

84

Musical score for measures 84-85, six staves (P.1-P.6). The score is divided into two systems. The first system (measures 84-85) features complex rhythmic patterns with many sixteenth notes and rests, often grouped with slurs and fingerings (6 or 7). The second system (measures 86-87) continues these patterns and includes dynamic markings: *f* (forte) is marked at the beginning of the second system for all staves. The notation includes various note values, rests, and slurs.

86

Musical score for measures 86-87, six staves (P.1-P.6). The score is divided into two systems. The first system (measures 86-87) continues the complex rhythmic patterns from the previous page. The second system (measures 88-89) includes dynamic markings: *mf* (mezzo-forte) and *ff* (fortissimo) are used, with crescendos and decrescendos. Trills (*tr*) are indicated above notes in staves P.2, P.3, P.4, and P.5. Fingerings (6, 7, 5) are also present. The notation includes various note values, rests, slurs, and trills.

**J** ♩ = 50

88 *rall.*

Musical score for measures 88-90. The score is for six parts (P.1 to P.6). It includes dynamics such as *mf*, *f*, *p*, and *ff*. There are trills (*tr*) and accents (>) throughout. Fingerings are indicated with numbers 3, 4, 5, 6, and 7. The tempo is marked *rall.* and the time signature is 3/4 with a tempo of 50 bpm.

91

Musical score for measures 91-93. The score continues with six parts (P.1 to P.6). Dynamics include *ff*, *mf*, *f*, and *p*. Trills (*tr*) and accents (>) are present. Fingerings 3, 4, and 5 are used. The tempo remains *rall.*

94 *tr* 3 3 4 3 3 3 *accel.* *tr* 3

P. 1 *f mf* *f*

P. 2 *tr* 3 *tr* 3 4 *tr* 3 *f*

P. 3 3 3 *tr* 3 5 4 3

P. 4 *f mf* *p* *ff* 3 4 4

P. 5 4 3 *tr* 3 5 4 *tr* 3 *p* *ff* *mf* *tr* 3 *f*

P. 6 3 *tr* 3 3 3 3 3 *f*

**K**

$\text{♩} = 95$

97 *tr tr tr* 3 *mf* *f mf* *f mf* *f* *dim.* 5

P. 1 *mf* *f mf* *f* *dim.* 5

P. 2 *tr* 3 *tr* 3 *f* *dim.* 5 *tr*

P. 3 *f* *mf* *f* *dim.* 3 5 *tr*

P. 4 *f* *mf* *f* *dim.* 5 5 *tr* 3

P. 5 *mf* *f* *p* *f* *dim.* 5 3

P. 6 *tr tr* 5 *f* *dim.* 3 5

100 *rall.*

Musical score for measures 100-102. The score is divided into two systems. The first system (measures 100-101) features dynamics of *mf* and *mf* with accents. The second system (measures 101-102) features dynamics of *p* and *f*. The tempo marking *rall.* is present at the start of the second system. The notation includes triplets, quintuplets, and trills.

103 **L** ♩ = 65

Musical score for measures 103-105. The score is divided into three systems. The first system (measures 103-104) features dynamics of *f* and *p*. The second system (measures 104-105) features dynamics of *f* and *p*. The notation includes sextuplets, trills, and accents. A 'L' marking and a tempo of 65 are indicated at the start of the first system.

106

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*mf pp*  $\leftarrow$  *p*

*f p*  $\leftarrow$  *mf*  $\rightarrow$  *p*

*mf p*  $\leftarrow$  *mf*  $\rightarrow$  *p*

109

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*pp*  $\rightarrow$  *mf*  $\rightarrow$  *p*

*f*

*f*  $\rightarrow$  *p*

*mf*  $\rightarrow$  *p*

*mf*  $\leftarrow$  *f*  $\rightarrow$  *mf*

*mf*  $\leftarrow$  *f*  $\rightarrow$  *mf*

*accel.*

*ff*

*ff*

112

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6



♩ = 80

*accel.*

115

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

♩ = 110 *accel.*

119

P. 1  
mf > p  
mf  
ff f

P. 2  
mf  
ff  
mf ff

P. 3  
mf p  
ff  
mf p

P. 4  
p  
ff  
mf

P. 5  
p  
ff  
mf f

P. 6  
mf > p  
ff > mf  
f > mf

♩ = 130 *accel.*

122

P. 1  
mf f mf < f > mf  
ff  
mf

P. 2  
mf < f > mf < f > mf  
f > mf  
ff

P. 3  
ff > mf < f > mf < f > mf  
mf  
ff

P. 4  
f > mf < ff > mf < f > mf  
mf  
f

P. 5  
p  
ff > mf  
ff  
f

P. 6  
ff  
mf  
ff  
f

126

P. 1  
 $f > mf < ff > f$   $mf < f > f$   $f < ff > f$

P. 2  
 $mf < f > mf < f > f$   $mf < f > f$   $ff > f < ff >$

P. 3  
 $mf < f > f < ff > f < ff >$   $f < ff > f$

P. 4  
 $ff < mf > ff < f > mf$   $ff < f > mf$   $ff > f <$

P. 5  
 $ff > mf < ff > f > mf < f <$   $ff > f < ff >$

P. 6  
 $mf < f > mf < ff > f < ff >$   $f < ff > f$



♩ = 160

130

P. 1  
 $ff > f < ff > f < ff > f < ff > f$

P. 2  
 $ff > f < ff > f < ff > f < ff > f < ff >$

P. 3  
 $ff > f < ff > f < ff > f < ff > f < ff > f$

P. 4  
 $ff > f < ff > f < ff > f < ff > f < ff > f$

P. 5  
 $ff > f < ff > f < ff > f < ff > f < ff >$

P. 6  
 $ff > f < ff > f < ff > f < ff > f < ff > f$

133

*poco rall.*

Musical score for measures 133-135, six staves (P.1-P.6). The score is in 3/4 time and features a *poco rall.* marking. The music consists of six parts, each with a specific dynamic contour. Part 1 (P.1) starts with *ff* and *f*, then *ff* and *f*, and finally *ff* and *f*. Part 2 (P.2) starts with *f* and *ff*, then *ff* and *f*, and finally *ff* and *ff*. Part 3 (P.3) starts with *ff* and *f*, then *ff* and *f*, and finally *f* and *ff*. Part 4 (P.4) starts with *ff* and *f*, then *ff* and *f*, and finally *ff* and *f*. Part 5 (P.5) starts with *f* and *ff*, then *ff* and *f*, and finally *ff* and *ff*. Part 6 (P.6) starts with *ff* and *f*, then *ff* and *f*, and finally *ff* and *f*. The score includes accents, dynamic markings (*f*, *ff*), and triplets (marked with a '3').

136

Musical score for measures 136-138, six staves (P.1-P.6). The score continues the six-part texture from the previous page. Each part maintains its dynamic contour and includes accents and triplets. Part 1 (P.1) starts with *ff* and *f*, then *f* and *ff*, and finally *ff* and *f*. Part 2 (P.2) starts with *f* and *ff*, then *ff* and *f*, and finally *ff* and *ff*. Part 3 (P.3) starts with *ff* and *f*, then *ff* and *f*, and finally *f* and *ff*. Part 4 (P.4) starts with *ff* and *f*, then *f* and *ff*, and finally *ff* and *f*. Part 5 (P.5) starts with *f* and *ff*, then *ff* and *f*, and finally *ff* and *ff*. Part 6 (P.6) starts with *ff* and *f*, then *ff* and *f*, and finally *ff* and *f*. The score includes accents, dynamic markings (*f*, *ff*), and triplets (marked with a '3').

♩ = 155

139

P. 1  
 $ff > f$   $\ll ff >$   $ff > f$   $\ll ff >$   $f$   $\ll ff > f$

P. 2  
 $f$   $\ll ff > f$   $f$   $\ll ff > f$   $\ll ff > f$   $\ll$

P. 3  
 $\ll ff > f$   $\ll$   $\ll ff > f$   $\ll$   $ff > f$   $\ll ff >$

P. 4  
 $ff > f$   $\ll ff >$   $ff > f$   $\ll ff >$   $f$   $\ll ff > f$

P. 5  
 $f$   $\ll ff > f$   $f$   $\ll ff > f$   $\ll ff > f$   $\ll$

P. 6  
 $\ll ff > f$   $\ll$   $\ll ff > f$   $\ll$   $ff > f$   $\ll ff >$

*poco rall. (e decrescendo poco a poco)*

142

P. 1  
 $\ll ff > f$   $\ll$   $ff > f$   $\ll$   $ff f$

P. 2  
 $ff > f$   $\ll ff >$   $f$   $\ll ff f$   $\ll$

P. 3  
 $f$   $\ll ff > f$   $\ll ff >$   $\ll ff f$

P. 4  
 $\ll ff > f$   $\ll$   $ff > f$   $\ll$   $ff f$

P. 5  
 $ff > f$   $\ll ff >$   $f$   $\ll ff f$   $\ll$

P. 6  
 $f$   $\ll ff > f$   $\ll ff >$   $\ll ff f$

145

P. 1  
*ff f*

P. 2  
*ff f*

P. 3  
*ff f*

P. 4  
*ff f*

P. 5  
*ff f*

P. 6  
*ff f*



$\text{♩} = 150$

148

P. 1  
*ff f*

P. 2  
*ff f*

P. 3  
*ff f*

P. 4  
*ff f*

P. 5  
*ff f*

P. 6  
*ff f*

P. 1  
*fmf*

P. 2  
*mf*

P. 3  
*mf*

P. 4  
*fmf*

P. 5  
*mf*

P. 6  
*mf*

152 *poco rall.*

Musical score for measures 152-155, parts P.1 to P.6. The score is written in a 5/4 time signature. It features six staves, each with a different rhythmic pattern. The patterns are primarily based on eighth and sixteenth notes, often grouped in threes or fours. The dynamics are marked *f* and *mf*, with hairpins indicating crescendos and decrescendos. The tempo is marked *poco rall.* (slightly slower). The notation includes various articulations such as accents and slurs.

156

Musical score for measures 156-159, parts P.1 to P.6. The score continues the rhythmic patterns from the previous section. It features six staves, each with a different rhythmic pattern. The patterns are primarily based on eighth and sixteenth notes, often grouped in threes or fours. The dynamics are marked *f* and *mf*, with hairpins indicating crescendos and decrescendos. The notation includes various articulations such as accents and slurs.

♩ = 145

160

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Detailed description: This block contains the musical score for measures 160 through 163. It is written for six parts, labeled P. 1 to P. 6. The time signature is 5/4, and the tempo is marked as quarter note = 145. The music features a complex rhythmic pattern with frequent triplets. Dynamics include accents (>) and fortissimo (f). The notation includes stems, beams, and various note values.

*poco rall. (e decrescendo poco a poco)*

164

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Detailed description: This block contains the musical score for measures 164 through 167. The tempo is marked as 'poco rall. (e decrescendo poco a poco)'. The time signature remains 5/4. The music continues with the same complex rhythmic patterns and triplets as the previous section. Dynamics include accents (>) and fortissimo (f). The notation includes stems, beams, and various note values.

♩ = 130 *poco rall.*

168

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Detailed description: This block contains the musical score for measures 168 through 171. It is set in 5:4 time and marked 'poco rall.' with a tempo of 130. The score is arranged for six parts, labeled P. 1 through P. 6. Each part features a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are also accents and slurs throughout the score.

**P** ♩ = 110

172

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Detailed description: This block contains the musical score for measures 172 through 175. It begins with a section marked 'P' (Piano) and a tempo of 110. The time signature changes from 5:4 to 7:4. The score is arranged for six parts, labeled P. 1 through P. 6. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). There are also accents and slurs throughout the score.

176

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

5:4 7:4 7:4 7:4  
7:4 5:4 5:4 5:4  
5:4 5:4  
7:4 7:4  
dim. (al niente) — 3 —  
dim. (al niente) — 3 —  
dim. (al niente)  
dim. (al niente)  
dim. (al niente)  
dim. (al niente)

Detailed description: This musical score block covers measures 176 to 179. It features six parts, P. 1 through P. 6. Part P. 1 starts with a 5:4 time signature and a triplet of eighth notes, followed by a 7:4 time signature and a sixteenth-note pattern. Part P. 2 begins with a 7:4 time signature and a sixteenth-note pattern, then switches to 5:4. Part P. 3 has a 5:4 time signature and a triplet of eighth notes. Part P. 4 also has a 5:4 time signature and a triplet of eighth notes. Part P. 5 starts with a 5:4 time signature and a triplet of eighth notes, then switches to 7:4. Part P. 6 begins with a 5:4 time signature and a triplet of eighth notes, then switches to 7:4. The score concludes with a *dim. (al niente)* instruction and a triplet of eighth notes in the final measure.

180

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

7:4 7:4  
5:4 5:4 7:4 7:4  
7:4 7:4  
5:4 5:4  
5:4 5:4 5:4

Detailed description: This musical score block covers measures 180 to 183. It features six parts, P. 1 through P. 6. Part P. 1 has a triplet of eighth notes. Part P. 2 has a triplet of eighth notes. Part P. 3 has a triplet of eighth notes. Part P. 4 starts with a 5:4 time signature and a sixteenth-note pattern, then switches to 7:4. Part P. 5 begins with a 7:4 time signature and a sixteenth-note pattern, then switches to 5:4. Part P. 6 starts with a 5:4 time signature and a sixteenth-note pattern, then switches to 5:4. The score concludes with a 5:4 time signature and a sixteenth-note pattern in the final measure.

184

The musical score consists of six staves, labeled P. 1 through P. 6. The score is divided into four measures. Above the staves, time signatures are indicated: 5:4, 5:4, 5:4, 5:4, 7:4, 7:4, and 7:4. The first two measures are in 5:4 time, and the last two are in 7:4 time. The notation includes eighth notes, quarter notes, and half notes, with some passages marked with a '3' indicating a triplet. The dynamics are marked as *pppp* at the end of each staff in the final measure. The score is written in a single system with a common key signature.

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

# 2 - Vênus

Arthur Rinaldi

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

Percussão 1  
*Percussion 1*

Percussão 2  
*Percussion 2*

Percussão 3  
*Percussion 3*

Percussão 4  
*Percussion 4*

Percussão 5  
*Percussion 5*

Percussão 6  
*Percussion 6*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

**A**

6

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

9

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Detailed description: This block contains the musical notation for measures 9, 10, and 11. It consists of six staves, labeled P. 1 through P. 6. Each staff begins with a double bar line and a repeat sign. The notation is a rhythmic sketch, featuring a series of eighth notes with stems pointing upwards. The notes are arranged in a pattern that suggests a melodic line, though the specific pitch values are not explicitly defined. The staves are connected by a vertical line on the left, and the measures are separated by vertical bar lines.

12

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Detailed description: This block contains the musical notation for measures 12, 13, and 14. It consists of six staves, labeled P. 1 through P. 6. Each staff begins with a double bar line and a repeat sign. The notation continues the rhythmic sketch from the previous block, with eighth notes and stems pointing upwards. The pattern of notes is consistent across the staves, maintaining the overall rhythmic structure. The staves are connected by a vertical line on the left, and the measures are separated by vertical bar lines.

15

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

Detailed description: This block contains the musical notation for measures 15, 16, and 17. It consists of six staves, labeled P. 1 through P. 6. Each staff begins with a double bar line and contains a continuous sequence of eighth notes. The notes are arranged in a pattern that suggests a rhythmic and melodic progression across the measures.

18

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*tr*

*pp* < *p* > *mf*

*tr*

*pp* < *p* > *mf*

Detailed description: This block contains the musical notation for measures 18, 19, and 20. It consists of six staves, labeled P. 1 through P. 6. The notation is similar to the previous block, but includes specific performance markings. In measure 18, staves P. 3 and P. 5 feature a trill (*tr*) over a note. Below these staves, dynamic markings are indicated: *pp* (pianissimo) for the first half of the measure, *p* (piano) for the second half, and *mf* (mezzo-forte) for the final half. The same markings are repeated for staves P. 3 and P. 5 in measure 19.

21

Musical score for measures 21-23, parts P.1 to P.6. The score consists of six staves. P.1 has a continuous eighth-note pattern. P.2 starts with a trill (tr) and dynamic markings *ppp*, *mf*, and *mf*. P.3 has a trill (tr) and dynamic markings *pp* and *mf*. P.4 has a continuous eighth-note pattern. P.5 has a continuous eighth-note pattern and a trill (tr) with *ppp* dynamic. P.6 has a continuous eighth-note pattern and dynamic markings *pp*, *p*, and *mf*.

24

Musical score for measures 24-26, parts P.1 to P.6. The score consists of six staves. P.1 has dynamic markings *p*, *mf*, *p*, and *mf*, with trills (tr) and a '5' fingering. P.2 has dynamic markings *pp*, *p*, *mf*, *p*, *mf*, *pp*, and *mf*, with trills (tr). P.3 has dynamic markings *p*, *mf*, and *pp*, with trills (tr) and a '5' fingering. P.4 has dynamic markings *pp*, *mf*, *mf*, and *p*, with trills (tr) and a '5' fingering. P.5 has dynamic markings *p*, *mf*, *p*, *mf*, and *mf*, with trills (tr) and a '5' fingering. P.6 has dynamic markings *p*, *mf*, *pp*, *mf*, *mf*, *p*, and *mf*, with trills (tr) and a '5' fingering.

27

**B**

Musical score for measures 27-31, six staves (P.1-P.6). The score features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. Dynamics range from *mf* to *ff*. Trills (*tr*) are used in measures 28 and 29. A circled 'B' is positioned above the first staff at the beginning of measure 27. The score is divided into two systems by a double bar line between measures 27 and 28.

32

Musical score for measures 32-36, six staves (P.1-P.6). The score continues with complex rhythmic patterns. Dynamics are primarily *f* and *ff*. Trills (*tr*) are present in measures 32 and 33. A circled 'B' is positioned above the first staff at the beginning of measure 32. The score is divided into two systems by a double bar line between measures 32 and 33.

5

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

39

Musical score for measures 39-45. The score consists of six parts (P.1 to P.6) on staves. The tempo is *poco rall.* and the dynamics are *tutti rall.* with tremolos up to measure 49. The score includes various dynamic markings: *ff*, *f*, *mf*, and *tr* (trills). The notation includes chords, single notes, and slurs.

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

46

Musical score for measures 46-53. The score consists of six parts (P.1 to P.6) on staves. The tempo is marked with a common time signature and a quarter note equal to 130 (♩ = 130). The dynamics are *tutti decresc. poco a poco a mf* (measures 54-56). The score includes various dynamic markings: *f*, *mf*, *ff*, and *tr* (trills). The notation includes chords, single notes, and slurs.



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(gradualmente mudar para baquetas muito macias até F)

: grad. change to very soft mallets until F

66 *rall.*

P. 1 *p* *mf* *p* *mf*

P. 2 *f* *mf* *f*

P. 3 *f* *mf* *p* *mf*

P. 4 *f* *mf* *p* *mf*

P. 5 *p* *mf* *f* *mf*

P. 6 *mf* *f* *mf*

73 **E** ♩ = 70 *rall.*

P. 1 *mf* *p* *pp* *ppp*

P. 2 *p* *mf* *p* *pp*

P. 3 *p* *pp*

P. 4 *p* *pp* *p*

P. 5 *p* *mf* *p*

P. 6 *p* *mf* *p* *pp* *p*

80

**F** ♩ = 60 (baquetas muito macias · *very soft mallets*)

Musical score for measures 80-87. The score is for six percussion parts (P. 1 to P. 6). The tempo is marked **F** ♩ = 60, with the instruction "(baquetas muito macias · *very soft mallets*)".

- P. 1:** Starts with a half note, then a half note with a crescendo hairpin. Dynamics: *p*, *pp*. Includes a triplet of eighth notes.
- P. 2:** Starts with a triplet of eighth notes, then a half note. Dynamics: *p*, *pp*. Includes a triplet of eighth notes.
- P. 3:** Starts with a half note, then a half note with a crescendo hairpin. Dynamics: *p*, *pp*. Includes a triplet of eighth notes and a trill (*tr*) with dynamics *p*, *pp*, *ppp*.
- P. 4:** Starts with a half note, then a half note with a crescendo hairpin. Dynamics: *pp*, *pp*. Includes a triplet of eighth notes and a trill (*tr*) with dynamics *p*, *pp*, *ppp*.
- P. 5:** Starts with a half note, then a half note with a crescendo hairpin. Dynamics: *pp*. Includes a triplet of eighth notes.
- P. 6:** Starts with a half note, then a half note with a crescendo hairpin. Dynamics: *pp*. Includes a triplet of eighth notes and a trill (*tr*) with dynamics *p*, *pp*.

88

*rall.*

**G** ♩ = 55

Musical score for measures 88-95. The score is for six percussion parts (P. 1 to P. 6). The tempo is marked **G** ♩ = 55, with the instruction "*rall.*".

- P. 1:** Starts with a half note, then a half note with a crescendo hairpin. Dynamics: *p*, *pp*, *ppp*. Includes a triplet of eighth notes and a trill (*tr*) with dynamics *p*, *pp*.
- P. 2:** Starts with a half note, then a half note with a crescendo hairpin. Dynamics: *p*, *pp*. Includes a trill (*tr*) with dynamics *p*.
- P. 3:** Starts with a half note, then a half note with a crescendo hairpin. Dynamics: *p*, *mf*, *p*, *pp*. Includes a trill (*tr*) with dynamics *p*, *mf*.
- P. 4:** Starts with a half note, then a half note with a crescendo hairpin. Dynamics: *p*, *mf*, *p*, *pp*. Includes a trill (*tr*) with dynamics *p*, *mf*.
- P. 5:** Starts with a half note, then a half note with a crescendo hairpin. Dynamics: *ppp*, *pp*, *ppp*. Includes a trill (*tr*) with dynamics *pp*, *p*.
- P. 6:** Starts with a half note, then a half note with a crescendo hairpin. Dynamics: *ppp*, *pp*. Includes a trill (*tr*) with dynamics *pp*.

9

95

Musical score for measures 95-100, featuring six staves (P.1 to P.6) with various dynamics and articulations:

- P.1:** *mf*, *p*, *pp*, *p*, *mf*, *f*, *mf*, *pp*
- P.2:** *mf*, *f*, *mf*, *p*, *f*, *mf*, *p*, *mf*, *p*
- P.3:** *f*, *mf*, *f*, *mf*, *p*, *f*, *mf*, *p*
- P.4:** *p*, *pp*, *p*, *pp*, *ppp*, *pp*
- P.5:** *mf*, *f*, *mf*, *p*, *mf*
- P.6:** *mf*, *ff*, *pp*, *p*, *f*, *p*, *mf*

101

Musical score for measures 101-106, featuring six staves (P.1 to P.6) with various dynamics and articulations:

- P.1:** *p*, *mf*, *p*, *pp*, *p*, *f*, *p*, *pp*, *ppp*
- P.2:** *mf*, *p*, *f*, *p*, *f*, *p*, *mf*, *p*
- P.3:** *pp*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*
- P.4:** *p*, *pp*, *p*
- P.5:** *p*, *f*, *mf*, *p*
- P.6:** *p*, *f*, *mf*, *p*

106

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

111

P. 1 *f* *p* *f* *p* *f* *mf* *f* *mf*  
 P. 2 *ff* *mf* *ff* *mf* *ff* *f* *ff* *f* *ff* *mf*  
 P. 3 *ff* *mf* *ff* *mf* *ff* *f* *ff* *f* *ff* *mf*  
 P. 4 *f* *p* *f* *p* *f* *mf* *f* *p* *f* *p*  
 P. 5 *ff* *mf* *ff* *mf* *ff* *f* *ff* *mf* *f* *mf*  
 P. 6 *ff* *mf* *ff* *mf* *ff* *f* *ff* *mf* *f* *mf*

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115  $\text{♩} = 65$  (mantenere il tempo sempre)

P. 1 *ff* *p* *f* *p* *mf* *p* *f* *mf* *p* *mf*

P. 2 *ff* *f* *ff* *f* *mf*

P. 3 *ff* *f* *ff* *f* *mf*

P. 4 *ff* *p* *f* *p* *f* *mf* *p*

P. 5 *ff* *f* *ff* *f* *mf*

P. 6 *ff* *f* *ff* *f* *mf*

122

P. 1 *p* *mf* *pp* *ppp* *pp* *mf*

P. 2 *p* *ppp* *pp* *p* *mf*


P. 3 *p* *ppp* *pp* *p* *mf*

P. 4 *pp* *ppp* *pp* *mf*

P. 5 *p* *ppp* *pp* *mf*

P. 6 *p* *ppp* *pp* *mf*

128

*poco rall.*  ♩ = 60 *leggero e delicato (con le mani)*

Musical score for measures 128-136, six staves (P.1-P.6) in 3/4 time. Dynamics include *ff*, *p*, *pp*, *ppp*, and *pp*. The score shows a gradual decrescendo from *ff* to *ppp* across the first four measures, followed by a slight increase to *pp* in the final two measures.

137

Musical score for measures 137-145, six staves (P.1-P.6) in 3/4 time. Dynamics include *ppp*, *p*, and *pp*. The score features a variety of dynamic markings and hairpins, including crescendos and decrescendos, across the six staves.

# 3 - Plutão

Arthur Rinaldi

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

Score for Percussion 1 through Percussion 6. The score is in 7/4 time and consists of two measures. Percussion 1 and 2 play a continuous eighth-note pattern. Percussion 3, 5, and 6 are silent. Percussion 4 plays a continuous eighth-note pattern starting in the second measure. Dynamics range from *ppp* to *pp*. A 13:7 ratio is indicated for Percussion 4 in the second measure.

Score for Percussion 1 through Percussion 6, labeled P. 1 to P. 6. The score is in 7/4 time and consists of two measures. Percussion 1 plays a continuous eighth-note pattern. Percussion 2 plays a continuous eighth-note pattern starting in the second measure. Percussion 3 plays a continuous eighth-note pattern. Percussion 4 plays a continuous eighth-note pattern. Percussion 5 is silent. Percussion 6 plays a continuous eighth-note pattern. Dynamics range from *ppp* to *mf*. A 13:7 ratio is indicated for Percussion 2, 3, and 4 in the second measure.

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5

P. 1 *ppp* *mf*

P. 2 *p*

P. 3 *ppp*

P. 4 *ppp* *p*

P. 5 *mf*

P. 6 *ppp*

*poco rall.*

7

P. 1 *ppp*

P. 2 *ppp* *f*

P. 3 *mf*

P. 4 *ppp*

P. 5 *ppp* *p*

P. 6 *mf*

9 lunga A ritmo fluido (molto delicato)

P. 1 *f* *mf* *pp*

P. 2 *p* *pp*

P. 3 *f* *p* *pp*

P. 4 *pp* *mf* *ppp* *p*

P. 5 *ppp* *f* *p* *pp* *pp* *ppp*

P. 6 *ppp* *f* *p* *pp*

14

P. 1 *p* *pp* *p*

P. 2 *ppp* *pp* *pp* *mf* *pp*

P. 3 *pp* *ppp* *p* *pp*

P. 4 *pp* *p* *pp* *ppp* *p* *p*

P. 5 *pp* *ppp* *pp* *pp* *p*

P. 6 *pp* *ppp* *p* *pp* *ppp*

20

P. 1  
*ppp*  $\leftarrow$  *pp*  $\rightarrow$  *ppp* *ppp*  $\leftarrow$  *p* *pp*  $\leftarrow$

P. 2  
*ppp*  $\leftarrow$  *p*  $\rightarrow$  *pp*  $\leftarrow$  *mf* *pp*

P. 3  
*pp*  $\leftarrow$  *p* *pp*  $\leftarrow$  *p*  $\rightarrow$  *pp* *pp*  $\leftarrow$

P. 4  
*pp* *f* *pp* *p*  $\rightarrow$  *p* *ppp*  $\leftarrow$  *p*  $\leftarrow$

P. 5  
*pp*  $\leftarrow$  *p*  $\leftarrow$  *ppp*  $\leftarrow$  *p*  $\leftarrow$  *ppp*

P. 6  
*p* *pp* *p*

25

**B**

P. 1  
*f* *pp*  $\leftarrow$  *mf* *p* *pp*  $\leftarrow$  *p* *pp*

P. 2  
*mf* *ppp*  $\leftarrow$  *pp*  $\leftarrow$  *f* *ppp*  $\leftarrow$  *p*  $\leftarrow$  *p* *ppp*

P. 3  
*ppp* *pp* *p* *pp*  $\leftarrow$  *p*  $\rightarrow$  *p*

P. 4  
*pp* *p* *ppp*  $\leftarrow$  *mf* *p* *pp* *mf*

P. 5  
*mf* *ppp*  $\leftarrow$  *pp*  $\rightarrow$  *ppp* *mf* *p* *pp*

P. 6  
*f* *ppp* *pp* *pp* *ppp* *cresc.*

30

P. 1  
*ppp cresc.* *p*

P. 2  
*p* *ppp cresc.*

P. 3  
*ppp* *p* *pp* *pp* *p* *pp* *p*

P. 4  
*mf* *pp* *p* *pp* *mf* *pp*

P. 5  
*p* *pp* *mf* *pp*

P. 6  
*pp dim.* *pp* *p*

34

P. 1  
*dim.* *p*

P. 2  
*mf* *dim.*

P. 3  
*pp* *ppp cresc.* *mf*

P. 4  
*f* *pp* *ppp* *pp* *p* *p* *pp*

P. 5  
*mf* *ppp* *p* *pp*

P. 6  
*pp* *mf* *p* *ppp* *p* *ppp*

38

P. 1  
*mf* *ppp* *p* *pp* *p*

P. 2  
 7:4 7:4 7:4 7:4

P. 3  
 7:4 7:4 7:4 7:4

P. 4  
*p* *pp* *mf* *pp* *p* *ppp* *pp*

P. 5  
*p* *pp* *p* *mf* *pp*

P. 6  
*p* *pp*

42

P. 1  
*pp* *p* *ppp* *mf*

P. 2  
*p* *ppp* *pp*

P. 3  
 passare grad. al centro (fino m. 50)

P. 4  
*pp* *ppp* *pp* *p* *p*

P. 5  
*mf* *ppp* *pp*

P. 6  
*p* *pp* *p* *pp* *p* *ppp*

46

P. 1  
*pp*  
*p* *pp* *p*

P. 2  
*p* *pp* *p* *p* *mf*  
 7:4 7:4 7:4 7:4

P. 3

P. 4  
*mf* *ppp* *mf* *ppp* *pp*

P. 5  
*pp* *p* *mf*

P. 6  
*p* *p*

**D**

50

P. 1  
*pp* *pp cresc.* *ppp cresc.*

P. 2  
*ppp cresc.* *ppp cresc.*

P. 3  
*dim.* *pp cresc.* *ppp cresc.*

P. 4  
*pp* *ppp* *pp cresc.* *ppp cresc.*

P. 5  
*pp cresc.* *ppp cresc.*

P. 6  
*ppp cresc.*

**E** (baq. muito macias · very soft mallets)

56

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*f dim.* *f* *dim.* *dim.* *p dim.* *pp* mantere il rullo (fino m. 92)

*f dim.* *f* *dim.* *dim.* *p dim.* *pp* mantere il rullo (fino m. 92)

*f dim.* *f* *dim.* *dim.* *p dim.* *pp* mantere il rullo (fino m. 92)

*f dim.* *f* *dim.* *dim.* *p dim.* *pp* mantere il rullo (fino m. 92)

*f dim.* *f* *dim.* *dim.* *p dim.* *pp* mantere il rullo (fino m. 92)

*f dim.* *f* *dim.* *dim.* *p dim.* *pp* mantere il rullo (fino m. 92)

66

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*ppp* *p* *pp* *ppp*

*ppp* *mf*




*ppp* *p* *pp* *ppp*

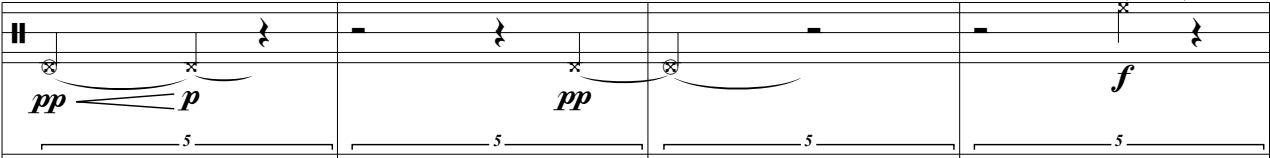
*ppp* *pp*

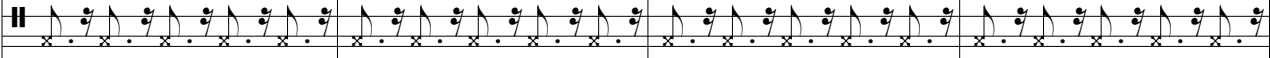
*ppp* *ppp*

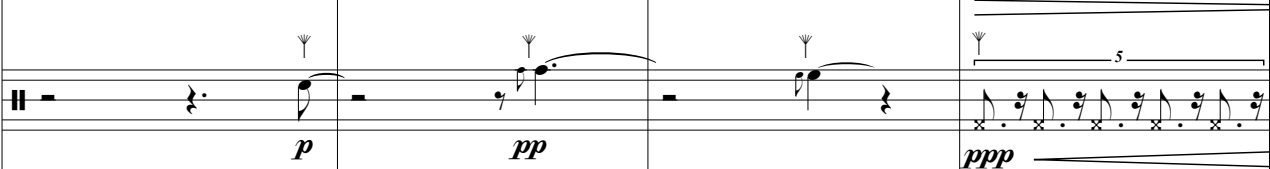
*ppp* *pp*

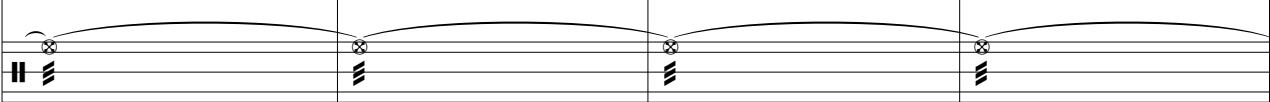



79   **F** 


P. 1 





P. 2 

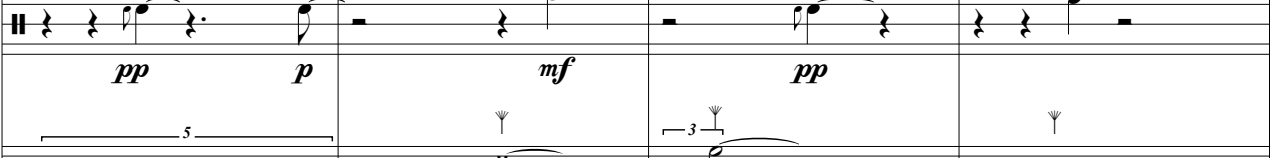
P. 3 


P. 4 


P. 5 

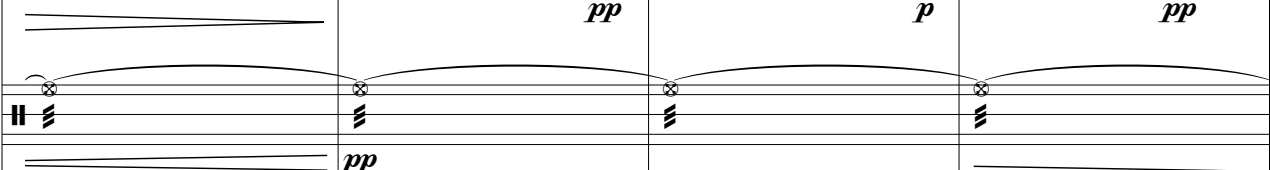
P. 6 

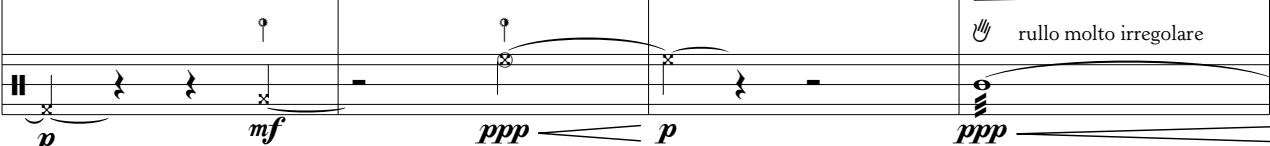
83    


P. 1 


P. 2 

P. 3 

P. 4 

P. 5 

P. 6 

 rullo molto irregolare

tutti dim. il rullo iniziato in m. 64

87  $\overbrace{\quad\quad\quad}^3$   $\text{rullo molto irregolare}$

P. 1 *p* *pp* *ppp*

P. 2 *mf* *ppp* *pp*  $\text{rullo molto irregolare}$

P. 3  $\text{rullo molto irregolare}$

P. 4 *ppp* *pp*  $\text{rullo molto irregolare}$

P. 5 *ppp*  $\text{rullo molto irregolare}$

P. 6 *pp* *p*

91 **G**

P. 1 *pp* *p* *mf* *ppp* *f*

P. 2 *p* *mf* *ppp* *f*

P. 3  $\text{rullo molto irregolare}$  *ppp* *p* *mf* *ppp* *f*

P. 4 *mf* *ppp* *f*

P. 5 *pp* *p* *mf* *ppp* *f*

P. 6 *mf* *ppp* *f*

**H** (baquetas duras · *hard mallets*)

101

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*p*

*ppp*

*ppp*

7:4

*ppp*

*p*

108

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*mf*

*ppp*

*p*

*pp*

*ppp cresc.*

*ppp*

*ppp*

*pp*

*ppp*

7:4

7:4

7:4

7:4

112

**P. 1**  
*p* *ppp* *p* *f ppp*

**P. 2**  
*ppp* *p* *pp* *p*

**P. 3**  
*pp* *ppp* *p*

**P. 4**  
*ppp* *ppp* *mf* *passare grad. al centro (fino m. 119)*

**P. 5**  
*mf* *p*

**P. 6**  
*p* *ppp* *mf* *ppp*

116

**P. 1**  
*pp* *mf* *ppp cresc. (fino m. 121)* *p*

**P. 2**  
*ppp*

**P. 3**  
*p* *ppp* *p* *ppp*

**P. 4**  
*p*

**P. 5**  
*ppp* *pp* *pp*

**P. 6**  
*p dim.*

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120

P. 1

*mf*

*dim. (fino m. 125) pp >*

P. 2

*mf*

*p pp ppp < f*

7:4

P. 3

*p*

passare grad. al bordo (fino m. 126)

7:4

P. 4

*p*

*pp*

P. 5

*p pp p*

*ppp < pp >*

*pp*

P. 6

*pp*

*ppp*

124

P. 1

*pp*

*ppp pp*

*p pp*

P. 2

*pmf*

*pp*

*ppp cresc.*

7:4

P. 3

*mf dim.*

3

P. 4

*pp*

*p*

P. 5

*p*

*ppp*

tr

P. 6

*p*

*pp*

128

P. 1  
*mf* *pp* *p* *pp* *tr*

P. 2  
*mf* *tr*  
 passare grad. al centro (fino m. 133)

P. 3  
*p* *ppp* *p* *pp*

P. 4  
*pp* *p* *pp* *ppp*

P. 5  
*pp* *mf* *pp* *ppp*

P. 6  
*mf* *ppp* *pp* *p* *ppp*

**J** ♩ = 45

132

P. 1  
*mf* *pp* *<mf p* *pp*

P. 2  
*p* *dim.*

P. 3  
*pp* *ppp*

P. 4  
*mf*

P. 5  
*p* *ppp*

P. 6  
*p* *ppp* *ppp*

136 *accel.*

P. 1 *ppp* 7:4 7:4 *ppp* *pp*

P. 2 *ppp* *pp*

P. 3 *ppp* *pp* *p*

P. 4 *dim.* *ppp* *pp*

P. 5 *mf* *dim.* *pp*

P. 6 *pp* *p*

142

P. 1 *p* *cresc.*

P. 2 *p* *cresc.*

P. 3 *cresc.*

P. 4 *p* *cresc.*

P. 5 *p* *cresc.*

P. 6 *cresc.*

$\text{♩} = 135$  *accel.*

147

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*ff cresc.*

152

attaca direttamente Sol

OSSIA  
(per finire senza Sol)

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*ff*

# 4 - Sol

Arthur Rinaldi

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

Percussão 1  
*Percussion 1*

Percussão 2  
*Percussion 2*

Percussão 3  
*Percussion 3*

Percussão 4  
*Percussion 4*

Percussão 5  
*Percussion 5*

Percussão 6  
*Percussion 6*

7

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

**A**

fff mf > p < mf > p < mf > p < mf > p < mf > p

fff mf > p < mf > p < mf > p < mf > p < mf > p < mf > p

fff mf > p < mf > p < mf > p < mf > p < mf > p < mf > p

fff mf > p < mf > p < mf > p < mf > p < mf > p < mf > p

fff mf > p < mf > p < mf > p < mf > p < mf > p < mf > p

fff mf > p < mf > p < mf > p < mf > p < mf > p < mf > p

< mf > p < mf > p < mf > p < mf > p < mf > p < mf > p < mf > p

< mf > p < mf > p < mf > p < mf > p < mf > p < mf > p < mf > p

> p < mf > p < mf > p < mf > p < mf > p < mf > p < mf > p

mf > p < mf > p < mf > p < mf > p < mf > p < mf > p < mf > p

> p < mf > p < mf > p < mf > p < mf > p < mf > p < mf > p

mf > p < mf > p < mf > p < mf > p < mf > p < mf > p < mf > p



28 **B**

P. 1 *pp*  
*mf* > *p* < *f* *mf* > *p* < *mf* *p* < *mf* < *f* *mf* > *p* < *f* *p* < *mf* <

P. 2  
 < *f* *mf* > *p* < *mf* > *p* < *mf* < *f* *mf* > *p* < *f* > *p* < *mf* > *p* < *f* >

P. 3  
 < *mf* > *p* < *f* *mf* > *p* < *mf* > *p* < *mf* < *f* *mf* > *p* < *f* > *p* < *mf* >

P. 4  
*pp*  
*pp*  
*p* < *mf* > *p* < *f* > *mf* > *p* < *mf* > *mf* *p* < *mf* < *f* *mf* > *p* < *f* > *p* < *mf* >

P. 5  
*mf* > *p* < *mf* > *mf* *p* < *mf* < *f* *mf* > *p* < *f* *p* < *mf* > *p* < *f* *mf* >

P. 6  
*mf* *p* < *mf* < *f* *mf* > *p* < *f* *p* < *mf* < *f* *mf* > *p* < *mf* > *p* <

35

P. 1  
*f* *mf* > *p* > *pp* < *p* *pp* *p* < *f* *mf* > *p* < *f* *mf* > *p* > *pp* *p*

P. 2  
*mf* > *p* < *mf* *p* < *mf* < *f* *mf* > *p* < *f* *p* < *mf* < *f* *mf* > *pp* <

P. 3  
*pp*  
*p* < *f* *mf* > *p* *pp* < *f* *mf* > *p* < *f* *p* < *mf* < *mf* < *f* >

P. 4  
 < *f* *mf* > *pp* < *mf* *p* < *f* *mf* > *pp* *p* *pp* *mf* > *p* <

P. 5  
 > *p* *pp* < *f* *mf* > *p* < *f* *p* < *mf* > *pp* < *mf* > *pp* *p* < *mf* >

P. 6  
*mf* *p* < *f* *mf* > *pp* < *mf* > *pp* *mf* > *p* < *f* *mf* > *p* < *mf* > *p* < *mf* <

42

Musical score for measures 42-48, featuring six parts (P. 1 to P. 6). The score includes various dynamics such as *pp*, *p*, *mf*, *f*, and *ppp*, along with articulations like accents and slurs. The notation includes triplets and sixteenth notes.



49

Musical score for measures 49-55, featuring six parts (P. 1 to P. 6). The score includes various dynamics such as *mf*, *p*, *ff*, and *pp*, along with articulations like accents and slurs. The notation includes triplets and sixteenth notes.

56

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*ff* *mf* < *f* > *mf* *ff* *mf* < *f* > *mf* > *p* *ff* *mf* < *f* > *mf* > *pp* <

*pp* *f* *mf* < *ff* *pp* *mf* *pp* < *f* *mf* < *f* > *p* < *mf* < *ff* *mf* < *f*

< *p* *ff* *mf* > *pp* *mf* *mf* *ff* *mf* < *f* > *mf* > *p* *ff* *mf* > *pp* *mf* >

> *mf* > *p* < *f* > *mf* < *ff* *f* > *mf* < *f* > *mf* < *f* > *pp* *mf* *pp* *mf* *pp*

> *mf* *ff* *f* > *mf* *ff* *mf* < *f* > *mf* > *p* *ff* *mf* < *f* > *mf* > *p*

> *mf* < *f* > *mf* < *f* > *pp* < *mf* < *ff* *mf* < *f* > *mf* *ff* *mf* < *f*

63

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

*f* *mf* < *ff* *f* > *mf* < *f* > *mf* > *pp* *mf* *pp* < *mf* *pp* < *mf* < *ff* *mf* < *f* >

> *mf* *ff* *mf* < *f* > *mf* > *p* *ff* *mf* < *f* > *mf* *pp* < *f* > *mf* *pp* < *f* > *mf* < *ff* *f* >

*pp* < *f* > *mf* < *ff* *f* > *mf* < *f* > *mf* < *f* > *pp* < *f* > *mf* < *f* > *pp* < *mf* < *ff* *mf* *pp*

*ff* *mf* < *f* > > *mf* *ff* *mf* < *f* > > *mf* > *p* *ff* *mf* < *f* > > *mf* > *p* < *f* > > *mf* > *pp* <

< *f* > *mf* < *ff* *f* > *mf* < *f* > *mf* < *f* > > *pp* *p* *pp* *mf* < *ff* *mf* < *f* >

> *mf* > *p* *ff* *mf* < *f* > *mf* > *pp* *mf* *pp* *mf* < *ff* *f* > > *mf* < *f* > *mf*



84 *pp*

P. 1  
*p* *mf* *ff* *mf* *f*

P. 2  
*mf* *ff* *mf* *ff* *mf* *f*

P. 3  
*p* *mf* *ff* *mf* *ff* *mf* *f*

P. 4  
*p* *mf* *ff* *mf* *ff* *mf* *f*

P. 5  
*p* *p* *ff* *mf* *ff* *mf* *f*

P. 6  
*p* *mf* *ff* *mf* *ff* *mf* *f*

**E**

91

P. 1  
*pp* *f* *pp* *p pp* *f*

P. 2  
*pp* *p pp* *mf* *pp* *mf pp p* *pp* *mf* *pp*

P. 3  
*pp* *mf* *pp* *p pp* *p pp*

P. 4  
*pp* *p pp* *p pp* *p pp* *p* *pp* *f*

P. 5  
*pp* *p pp* *p* *pp* *p pp* *p* *pp*

P. 6  
*pp* *p pp f* *pp* *mf* *pp* *f* *pp*

99

P. 1  
*pp* *pp p pp* *p pp* *pp ff* *pp* *p pp* *p*

P. 2  
*p* *pp* *f* *pp* *mf pp* *p* *pp* *f* *pp*

P. 3  
*mf* *pp* *pp f* *pp* *p* *pp f* *pp* *mf* *pp*

P. 4  
*pp* *ff* *pp* *p* *pp* *p*

P. 5  
*p pp* *p pp* *p* *pp p pp* *p pp* *p pp* *mf pp*

P. 6  
*f* *pp* *p pp* *f* *pp* *f* *pp*



107

P. 1  
*pp p pp* *p pp* *mf* *pp* *p pp* *f* *pp* *p pp* *p*

P. 2  
*ff* *pp* *p pp* *p pp* *pp* *pp* *ff* *pp*

P. 3  
*p pp* *pp f* *pp* *f* *pp* *p* *f* *pp* *p pp*

P. 4  
*pp* *p pp* *mf pp* *p pp* *f* *pp* *mf pp*

P. 5  
*ff* *pp* *p* *pp* *p* *pp* *p* *pp*

P. 6  
*f* *pp* *mf pp* *ff* *pp*

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

115

P. 1  
pp  
pp ff pp ff pp ff p

P. 2  
ff pp p pp  
pp ff pp ff p

P. 3  
ff pp <mf> pp  
pp ff pp ff p

P. 4  
p pp p pp  
pp ff pp ff p

P. 5  
ff pp mf pp  
pp ff pp ff p

P. 6  
ff pp  
pp ff pp ff p

lunga ♩ = 115 - 130

123

P. 1  
lunga  
ppp pp <pp>

P. 2  
lunga  
ppp pp p > pp

P. 3  
lunga  
ppp pp p

P. 4  
lunga  
<p> ppp mf >

P. 5  
lunga  
ppp pp

P. 6  
lunga  
ppp p ppp

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

rulli irregolari (solo per legni) accel. ♩ = 140 - 160



169

P. 1  
 mf < f > mf > p > ff mf < f > mf > pp < f > mf < ff > f > mf

P. 2  
 > mf < f > mf < f > pp < mf > ff mf pp mf pp > mf < f >

P. 3  
 mf > p > ff mf < f > mf pp < f > mf < ff > f > pp mf pp f > mf

P. 4  
 < f > mf > pp < mf > pp < mf > ff mf < f > mf ff mf < f > mf

P. 5  
 < f > mf > pp mf pp mf < ff > f > mf < f > mf < f > p < mf >

P. 6  
 mf < f > mf < f > pp p pp mf < ff > mf < f > mf < ff > mf < f >

176

P. 1  
 < f > mf < f > p < mf > ff mf < f > mf ff f < f > mf

P. 2  
 > mf > p > ff mf < f > mf > pp p pp f mf < ff > mf < mf < f >

P. 3  
 < f > pp mf < mf > ff mf < f > mf ff f < f > mf ff

P. 4  
 > p > ff mf < f > > mf > pp < f > ff f > mf < f > mf

P. 5  
 < ff > mf < f > mf ff f < f > mf > p > ff mf < f > mf

P. 6  
 pp p pp ff mf < f > mf > pp < f > mf < ff > f > mf < f > mf <

183

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

190

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

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6





228

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

236

P. 1

P. 2

P. 3

P. 4

P. 5

P. 6

243

P. 1  
*pp p pp p pp mf ff mf fff*

P. 2  
*p p f ff ff p fff p ff*

P. 3  
*p pp mf ff mf fff mf ff*

P. 4  
*p pp p f pp ff fff mf*

P. 5  
*mf ff mf ff f fff mf p*

P. 6  
*mf pp mf ff pp ff mf fff*

**M** rulli: gradualmente più irregolari e rall.

251

P. 1  
*p mf pp ppp pp*

P. 2  
*mf p pp ppp pp*

P. 3  
*f mf pp ppp*

P. 4  
*f mf p mf p pp ppp*

P. 5  
*f p mf p pp*

P. 6  
*p mf p pp ppp pp*



273 *poco accel.*

P. 1  
*mf cresc.*

P. 2  
*mf cresc.*

P. 3  
*mf cresc.*

P. 4  
*mf cresc.*

P. 5  
*mf cresc.*

P. 6  
*mf cresc.*

Detailed description: This block contains six staves of music, labeled P. 1 through P. 6. The music is in 3/4 time and features a steady, accelerating pattern of eighth notes. Each staff begins with a dynamic marking of *mf* and a *cresc.* instruction. The notation includes various articulations such as accents (>) and slurs. The overall texture is dense and rhythmic.

280 *molto accel.*

P. 1  
*ff cresc.*

P. 2  
*ff cresc.*

P. 3  
*ff cresc.*

P. 4  
*ff cresc.*

P. 5  
*ff cresc.*

P. 6  
*ff cresc.*

Detailed description: This block contains six staves of music, labeled P. 1 through P. 6. The tempo is marked *molto accel.* and the dynamics are *ff* with a *cresc.* instruction. The music continues the accelerating eighth-note pattern from the previous section. The notation includes accents (>) and slurs. The final measure of each staff features a fermata over a whole note, with a *fff* dynamic marking.