

Trio

(2003 - rev. 2018)

Arthur Rinaldi

para flauta, oboé e clarineta em Si bemol
for flute, oboe and B-flat clarinet

presto

Instruções para a execução

Performance instructions



Grupo de notas extremamente rápidas (sempre antes da cabeça de tempo)
Extremely fast group of notes (always before beat)



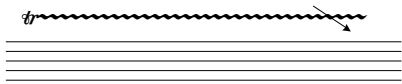
Quando a seta estiver no começo de um grupo de notas, acelerar ao extremamente rápido

When the arrow is at beginning of a group of notes, hasten until extremely fast



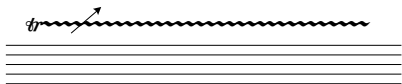
Quando a seta estiver no final de um grupo, desacelerar a partir do extremamente rápido

When the arrow is at the end of a group of notes, slow down from extremely fast



Trinado com *decelerando* ao final

Trill with decelerando at the end



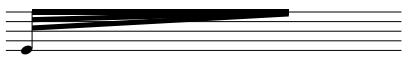
Trinado com *accelerando* no início

Trill with accelerando at the beginning



Passagem gradual de nota sustentada para frulato

Gradual passage from sustained note to flutter-tonguing



Passagem gradual de frulato para nota sustentada

Gradual passage from flutter-tonguing to sustained note

A peça deve ser executada de acordo com as indicações de tempo, podendo haver dilatações do tempo quando houver appoggiaturas com maior número de notas. Nesses casos, o intérprete que executa esse grupo deve indicar o andamento para os outros, de modo a manter a sincronia do grupo.

Caso o intérprete tenha dificuldade em executar os frulatos, eles podem ser substituídos por notas repetidas rápidas. Caso tenha dificuldade em executar os glissandi, pede-se que o intérprete os substitua por uma passagem cromática.

Todas as dinâmicas são relativas às dinâmicas do oboé.

Obs.: clarinete notado com transposição (clarinete em Sib).

The piece should be played accordingly to tempo indications, but small tempo dilatations might occur when there are large appoggiatura note groups. In these cases, the performer who plays these groups should guide the tempo for the others, keeping the group synchrony.

If the performer face difficulties playing flutter-tonguing, it can be replaced by fast repeated notes. If the performer is not able to play indicated glissandi, they can be replaced by a chromatic passage.

All dynamics are relative according to oboe dynamics.

PS.: clarinet line transposed (for B-flat clarinet).

Trio

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♩ = 65

Flauta
Flute

Oboé
Oboe

Clarineta em Si-
B-flat clarinet

mf

p

mf

mf

mf

poco rit.

5

Fl.

Ob.

Cl.

p

pp

mf

p

pp

mf

p

pp

mf

poco rit.

a tempo

10

Fl.

Ob.

Cl.

p

f

p

p

f

p

14 *poco rit.*

Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

Cl. *f* *mf* *p*

crescendo

3

18 *a tempo* *poco rit.*

Fl. *mf*

Ob. *mf*

Cl. *mf*

3

21 *rit.* *a tempo* *molto rit.*

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

3

24 $\text{♩} = 160$

Fl. *pp* *p* *mf*

Ob. *pp* *p* *mf* *fp* *mf*

Cl. *pp* *p* *mf* *f*

3

28

Fl. *f* *f* *mf*

Ob. *f* *mf* *f*

Cl. *fp* *f* *mf*

Detailed description: This system contains measures 28, 29, 30, and 31. The Flute part starts with a dynamic of *f*, moves to *f* with a crescendo hairpin, and then to *mf*. The Oboe part starts with *f*, moves to *mf*, and then back to *f*. The Clarinet part starts with *fp*, moves to *f*, and then to *mf*. There are various articulations including accents, slurs, and triplets throughout the system.

32

Fl. *ffp* *ff* *f* *p*

Ob. *ff* *p*

Cl. *ff* *f* *p*

poco rit. *a tempo*

Detailed description: This system contains measures 32, 33, 34, and 35. The Flute part starts with *ffp*, moves to *ff*, then *f*, and finally *p*. The Oboe part starts with *ff* and then *p*. The Clarinet part starts with *ff*, moves to *f*, and then *p*. The tempo marking changes from *poco rit.* to *a tempo* between measures 33 and 34. There are slurs and accents throughout.

37

Fl. *p* *mf* *f*

Ob. *mf* *f* *ff*

Cl. *p* *mf* *ff*

Detailed description: This system contains measures 37, 38, 39, and 40. The Flute part starts with *p*, moves to *mf*, and then *f*. The Oboe part starts with *mf*, moves to *f*, and then *ff*. The Clarinet part starts with *p*, moves to *mf*, and then *ff*. There are slurs and accents throughout.

41

Fl. *fp* *ff* *p*

Ob. *mf* *ff* *p*

Cl. *p*

Detailed description: This system contains measures 41, 42, 43, and 44. The Flute part starts with *fp*, moves to *ff*, and then *p*. The Oboe part starts with *mf*, moves to *ff*, and then *p*. The Clarinet part starts with *p*. There are slurs and accents throughout.

45

Fl. *f* *p* *mf* *f*

Ob. *f* *p* *mf* *f* *mf* *f*

Cl. *f* *p* *mf* *f* *mf*

Detailed description: This system contains measures 45 through 48. The Flute part starts with a forte (*f*) dynamic, then moves to piano (*p*), mezzo-forte (*mf*), and forte (*f*). The Oboe part begins with *f*, then *p*, *mf*, *f*, *mf*, and *f*. The Clarinet part starts with *f*, then *p*, *mf*, *f*, and *mf*. There are various articulation marks like accents and slurs, and some triplets and sextuplets.

49

Fl. *p* *f* *mf*

Ob. *mf* *f* *mf* *p* *mf*

Cl. *p* *mf*

rit. *a tempo*

Detailed description: This system contains measures 49 through 53. The Flute part has dynamics *p*, *f*, and *mf*. The Oboe part has *mf*, *f*, *mf*, *p*, and *mf*. The Clarinet part has *p* and *mf*. The tempo changes from *rit.* (ritardando) to *a tempo* (return to original tempo) between measures 49 and 50. There are slurs and accents throughout.

54

Fl. *f* *ff* *fp* *ff* *p* *mf*

Ob. *ff* *p*

Cl. *f* *ff* *mf* *ff* *p*

$\text{♩} = 140$

Detailed description: This system contains measures 54 through 57. The Flute part has dynamics *f*, *ff*, *fp*, *ff*, *p*, and *mf*. The Oboe part has *ff* and *p*. The Clarinet part has *f*, *ff*, *mf*, *ff*, and *p*. The tempo is marked as $\text{♩} = 140$. There are many slurs and accents.

58

Fl. *p*

Ob. *mf* *pp*

Cl. *pp*

rit. $\text{♩} = 62$

Detailed description: This system contains measures 58 through 61. The Flute part has a dynamic of *p*. The Oboe part has *mf* and *pp*. The Clarinet part has *pp*. The tempo is marked as *rit.* (ritardando) and $\text{♩} = 62$. There are slurs and accents.

poco rit.

62

Fl. *pp* *p*

Ob. *p* *pp*

Cl. *p* *pp*

$\text{♩} = 58$

poco rit.

66

Fl. *pp* *p*

Ob. *p*

Cl.

$\text{♩} = 65$

70

Fl. *pp* *mf* *p*

Ob. *ppp*

Cl. *ppp*

75

Fl. *mf* *f* *pp* *p*

Ob. *ppp*

Cl. *ppp*

poco rit.

$\text{♩} = 60$

80

Fl. *mf* *f* *mf* *p*

Ob. *mf* *f* *pp* *ppp*

Cl. *mf* *f* *pp* *ppp*

83

Fl. *f* *p*

Ob. *mf* *f* *mf* *f* *p*

Cl. *mf* *f* *mf* *p*

86

Fl. *mf* *p* *mf* *p*

Ob. *mf* *mf* *p*

Cl. *p* *mf* *fp*

90

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *f* *p* *mf* *p*

poco rit.

a tempo *poco rit.* ♩ = 58

Fl. *mf* *p* *p*

Ob. *mf* *p* *p*

Cl. *mf* *p* *p*

poco rit. *a tempo*

Fl. *pp* *mf*

Ob. *pp* *mf*

Cl. *pp* *mf* *p*

poco rit. ♩ = 55 *poco rit.*

Fl. *p* *mf* *p* *pp* *mf*

Ob. *p*

Cl. *mf* *p* *mf* *p*

105

Fl. *p* *pp* *ppp*

Ob. *pp* *ppp*

Cl. *pp* *ppp*