



ARRANJOS E TRANSCRIÇÕES

# INSTRUMENTAÇÃO: MADEIRAS

MARCOS FILHO

# Piccolo (Flautim)

- Transpositor de oitava;
- Tem som penetrante e pode ser ouvido perfeitamente dentro de um tutti;
- Usado em escalas rápidas, trinados e para aumentar o brilho no registro agudo das madeiras;
- Usado em passagens percussivas, sobretudo com metais ou dobrado com xilofone;
- É o instrumento mais ágil na orquestra ou banda.

SOM:

ESCRITA:

Musical notation for 'SOM' and 'ESCRITA'. The 'SOM' part shows a treble clef with a single note on the first line (G4). The 'ESCRITA' part shows a treble clef with a single note on the first space (A4). Above the 'SOM' note is the label '15<sup>ma</sup>' with a bracket. Above the 'ESCRITA' note is the label '8<sup>va</sup>' with a bracket.

Musical notation showing dynamics and articulation. The notation starts with a treble clef and a series of notes. Above the notes are four dynamic markings: 'Fraco', 'Leve', 'Claro', and 'Estridente', each with a bracket indicating its range. The 'Estridente' marking is followed by a bracket labeled '8<sup>va</sup>' and a circled note with a right-pointing arrow.

EXAMPLE 7-22. Mozart, *Die Zauberflöte*, Act II, "Alles fühlt der Liebe Freuden,"  
mm. 5-9

5 **Allegro**  
Picc. *pp*

EXAMPLE 7-23. Prokofiev, *Lieutenant Kijé*, first movement, mm. 9-17

9 **Alla marcia**  
Picc. Solo *p*  
Mil. Drum  
12 Picc. *p*  
Fl. 1 Solo *pp*  
Mil. Drum *pp*  
15 Picc. *p*  
Fl. 1  
Mil. Drum

EXAMPLE 7-24. Gluck, *Iphigénie en Tauride*, Act I, Scene 3, mm. 1-8

**Allegro**  
2 Picc. 1  
4  
Mil. Drum



Ex. 3-2 Light Cavalry Overture

6

ALLEGRETTO BRILLANTE M.M.=120

2 FLUTES

3 TRPTS.

4 TRBS.

ELEC. K.B.  
ELEC. GTR.

ELEC. BASS

TIMP./  
GLOCK

GUIRO  
TEMPLE  
BLOCK

SNARE  
DRUM

WA C WA C WA C WA C

BLOCK

"DRIVING"

GUIRO TO TIMP.

1 2 3 4 5 6

2 FLUTES

3 TRPTS.

4 TRBS.

ELEC. K.B.  
ELEC. GTR.

ELEC. BASS

TIMP./  
GLOCK

GUIRO  
TEMPLE  
BLOCK

SNARE  
DRUM

WA Bbm7 WA Eb7 WA Ab

TIMP.

7 8 9 10 11



Ex. 3-2 continued

2 FLUTES

3 TRPTS.

4 TRBS.

ELEC. K.B.  
ELEC. GTR.

ELEC. BASS

TIMP./  
GLOCK

GUIRO  
TEMPLE  
BLOCK

SNARE  
DRUM

12 13 14 15 16 17

2 FLUTES

3 TRPTS.

4 TRBS.

ELEC. K.B.  
ELEC. GTR.

ELEC. BASS

TIMP./  
GLOCK

GUIRO  
TEMPLE  
BLOCK

SNARE  
DRUM

18 19 20 21 22 23

+PICC.

Ex. 3-2 continued

Musical score for measures 24-30. The score includes parts for 2 FLUTES, 3 TRPTS., 4 TRBS., ELEC. K.B. / ELEC. GTR., ELEC. BASS, TIMP./GLOCK, GUIRO, TEMPLE BLOCK, and SNARE DRUM. The key signature is B-flat major. Measure 24 has a key signature change to B-flat major. Measure 27 has a key signature change to D-flat major. Measure 28 has a key signature change to B-flat major. Measure 29 has a key signature change to D-flat major. Measure 30 has a key signature change to B-flat major. The ELEC. K.B. / ELEC. GTR. part has a 'BLOCK' marking in measure 27. The SNARE DRUM part has a 'TOM' marking in measure 27. The TIMP./GLOCK part has a 'TIMP.' marking in measure 25.

Musical score for measures 31-36. The score includes parts for 2 FLUTES, 3 TRPTS., 4 TRBS., ELEC. K.B. / ELEC. GTR., ELEC. BASS, TIMP./GLOCK, GUIRO, TEMPLE BLOCK, and SNARE DRUM. The key signature is B-flat major. Measure 31 has a key signature change to B-flat major. Measure 32 has a key signature change to D-flat major. Measure 33 has a key signature change to B-flat major. Measure 34 has a key signature change to D-flat major. Measure 35 has a key signature change to B-flat major. Measure 36 has a key signature change to D-flat major. The ELEC. K.B. / ELEC. GTR. part has 'WA' markings above notes in measures 31, 32, 33, 34, and 35. The SNARE DRUM part has a 'TOM' marking in measure 33.

Ex. 3-2 continued

2 FLUTES

3 TRPTS.

4 TRBS.

ELEC. K.B.  
ELEC. GTR.

ELEC. BASS

TIMP./  
GLOCK

GUIRO  
TEMPLE  
BLOCK

SNARE  
DRUM

WA Eb WA Bb Cm7/F Bb

37 38 39 40 41 42

2 FLUTES

3 TRPTS.

4 TRBS.

ELEC. K.B.  
ELEC. GTR.

ELEC. BASS

TIMP./  
GLOCK

GUIRO  
TEMPLE  
BLOCK

SNARE  
DRUM

+PICC.

WA Eb WA Bb F7 Eb/G Ab0 EA Eb/G Bb/G

K. B. / BASS

43 44 45 46 47 48



Ex. 3-2 continued

2 FLUTES

3 TRPTS.

4 TRBS.

ELEC. K.B.  
ELEC. GTR.

ELEC. BASS

TIMP./  
GLOCK

GUIRO

TEMPLE  
BLOCK

SNARE  
DRUM

(1,2)

(3)

+8VA

$E_b6$   $E^o$   $Bb/F$   $G^b7/F$   $Cm^7/F$   $Fm^7$   $F7(b9)$   $Bb$

TOM SOLO

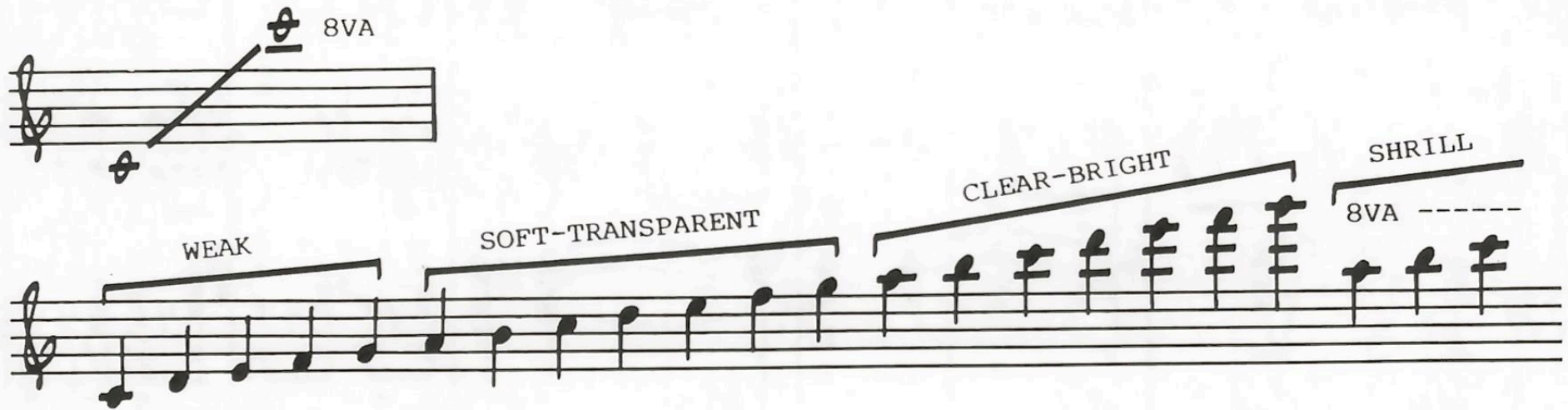
49 50 51 52 53 54

Detailed description: This is a musical score for a jazz ensemble, continuing from a previous page. It consists of ten staves. The top staff is for 2 Flutes, featuring a melodic line with triplets and a +8VA marking. The second staff is for 3 Trumpets, with first and second endings marked (1,2) and (3). The third staff is for 4 Trombones, with dynamics like 'p.' and 'p.' indicated. The fourth staff is for Electric Keyboard and Guitar, showing a sequence of chords:  $E_b6$ ,  $E^o$ ,  $Bb/F$ ,  $G^b7/F$ ,  $Cm^7/F$ ,  $Fm^7$ ,  $F7(b9)$ , and  $Bb$ . The fifth staff is for Electric Bass, with a walking bass line. The sixth staff is for Timpani and Glockenspiel, with a rhythmic pattern. The seventh staff is for Guiro, with a steady accompaniment. The eighth staff is for Temple Block, with a rhythmic pattern. The ninth staff is for Snare Drum, with a rhythmic pattern and a 'TOM SOLO' section starting at measure 53. The score is numbered 49 to 54 at the bottom.

# Flauta em C

- Usado em escalas, legato, staccato, arpeggios, notas repetidas e trinados;
- Não possui um grande poder de sustentação e a faixa dinâmica é relativamente curta;
- Deve-se ter atenção ao “background” nas passagens de flauta solo;
- Grande potencial expressivo em solos;

*Ex. 3-3 Flute Range Chart*



Flauta: registro grave



Example VII-3. Dvořák, *New World Symphony*, first movement, mm. 149–56.

Flute *Allegro molto*

Example VII-4. Brahms, *Symphony No. 4*, fourth movement, mm. 97–104.

Flute *mp* *poco cresc.*

Flauta: registros diversos, grave com fundo equilibrado.

Example VII-5. Tchaikovsky, Piano Concerto No. 1, second movement, mm. 5-12



Gr. Fl. *Andante semplice*  
*p dolcissimo*

Example VII-6. Debussy, Prélude à l'après-midi d'un faune, mm. 21-24

Fl. *Tres moderé*  
*p*  
*légèrement et expressif*

Brilho e articulação:  
Staccato e legato

Example VII-7. Rossini, Overture to *William Tell*, mm. 209-24



(Quite slowly)

Fl.

Eng. Ho.

*dolce*

Example VII-8. Bizet, *Carmen*, Prelude to Act III, mm. 1-13



*f.* Andantino quasi Allegretto

*pp*

Sustentação em notas longas, exige tempo para respirar.

Example VII-9. Brahms, *Symphony No. 1*, fourth movement, mm. 38-46





# Duas flautas


Example VII-10. Piston, *The Incredible Flutist*, [E], mm. 1-18



Flute  
Lento  $\text{♩} = 44$  *espress.*

1. *mp* *mf*

# Staccatos: duplo, triplo e simples

Example VII-11. Mendelssohn, *Symphony No. 4*, fourth movement, mm. 6-19 (triple-tonguing) 



Fl. Presto

*p* *leggiero*

*p*

Example VII-12. Rimsky-Korsakov, *Capriccio espagnol*, mm. 6-11 (double-tonguing)



Fl.

*a 2*

Evitar esses trinados:


Example VII-13



and the tremolo



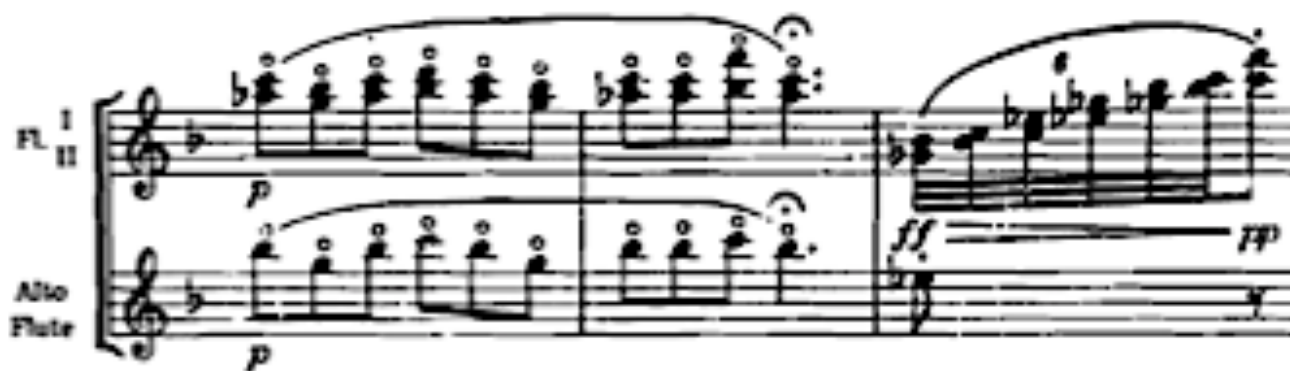
Harmônicos

Example VII-14. Ravel, *Daphnis et Chloé*, Nocturne, mm. 5-11 



Musical score for Flute (Fl.) in Example VII-14. The tempo is marked "Moderato" with a quarter note equal to 72 (♩ = 72). The dynamic is marked *mf*. The score shows a melodic line with a triplet of eighth notes and a triplet of sixteenth notes, both with slurs.

Example VII-15. Ravel, *Daphnis et Chloé*, [49], mm. 1-2.



Musical score for Flute I (Fl. I), Flute II (Fl. II), and Alto Flute in Example VII-15. The score shows two staves. The Flute I and Flute II parts are marked *p* and feature a melodic line with a slur. The Alto Flute part is marked *p* and features a melodic line with a slur. The score shows a dynamic change to *ff* in the final measure.

# Múltiplas flautas

EXAMPLE 7-18. Tchaikovsky, *Nutcracker Suite*, "Dance of the Toy Flutes," mm. 3-6 (parallel flute parts)

Musical score for Example 7-18, showing parallel flute parts for three flutes (FL 1, 2, and FL 3) in 2/4 time, marked *Moderato assai*. Dynamics range from *p* to *sf*.

EXAMPLE 7-19. Ravel, *Daphnis et Chloé* ballet, at [165] (independent and parallel flute parts)

Musical score for Example 7-19, showing independent and parallel flute parts for Piccolo (Picc.), Flute (Fl.), and Alto Flute (Alt. Fl.) in 3/4 time, marked *f très expressif*. The score includes dynamic markings like *f* and *12*.



Ex. 3-4 Beyond The Stars

7

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**RUBATO** **CADENZA** **SOLO**

**FLUTE**  
6 VLNS. SORDINO  
6 VLNS. *tr(b)*

**STRINGS**  
3 VIOLAS *pp* SORDINO  
3 CELLI *pp*

**HARP**  
*pp*

**CELESTA**  
SPARSELY

**PERCUSSION**  
SUSP. *pp*  
CYM. *pp*  
WIND CHIMES *pp*



Ex. 3-4 continued

FLUTE

STRINGS

HARP

CELESTA

PERCUSSION

3 4 5

FLUTE

STRINGS

HARP

CELESTA

PERCUSSION

BASS

6 7 8 9



# Trio de flautas e clarineta

**MODERATO**  
3 FLUTES

W.W.  
CLAR.  
(BS. CLAR. COL BASS TRB.)

VIOLINS  
VIOLAS

STRINGS  
CELLI

HORNS

TRBS.

HARP  
C SCALE

BASS  
ARCO

PERC.  
SUS. CYM.

1 2 3



Ex. 3-5 continued

W.W.

STRINGS

BS. CLAR.

HORNS

TRBS.

HARP

SOLO

BASS

PERC.

4 5 6

Detailed description: This is a page of a musical score for a symphony orchestra. The score is divided into eight staves, each representing a different instrument or section. The top staff is for Woodwinds (W.W.), followed by Strings (STRINGS), Bass Clarinet (BS. CLAR.), Horns (HORNS), Trumpets (TRBS.), Harp (HARP), Bass (BASS), and Percussion (PERC.). The music is in 2/4 time and consists of three measures, numbered 4, 5, and 6 at the bottom. Measure 4 shows complex chordal textures in the woodwinds and strings. Measure 5 features a solo for the Harp, indicated by the word 'SOLO' above the staff, and a melodic line for the Bass Clarinet. Measure 6 continues the textures from the previous measures. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Ex. 3-6 A Warm Breeze



Flauta dobrando melodia em oitava acima da sonoridade de Metais (amplia a dimensão sonora do arranjo)

Musical score for measures 1-4. The score includes parts for FLUTE, 4 SAXES (ALTO/TENOR, TENOR, BARI), 3 TRP.TS., 4 TRBNS., RHYTHM, and DRUMS. The flute part features a melodic line with triplets and a dynamic marking of *mp*. The saxophone and trumpet parts provide harmonic support with chords and triplets. The rhythm section includes a piano fill in measure 4. Chord symbols for the piano part are  $Bb6_9$ ,  $Bb+ Bb6_9$ ,  $B0$ ,  $Cm,9$ ,  $Gb9$ , and  $F9$ . The drum part is marked "SOFT ENS. STRAIGHT TIME".

Musical score for measures 5-7. The score includes parts for FLUTE, 4 SAXES, 3 TRP.TS., 4 TRBNS., RHYTHM, and DRUMS. The flute part continues with a melodic line. The saxophone and trumpet parts provide harmonic support. The piano part includes chord symbols  $Cm1$ ,  $Gb13$ ,  $F13$ ,  $Cm,7$ ,  $F13(b9)$ ,  $Bb6_9$ , and  $Bb+$ . The drum part is marked with a double slash indicating a change in the drum pattern.

Ex. 3-6 continued

FLUTE

4 SAXES

3 TRPTS.

4 TRBNS.

RHYTHM

DRUMS

8 9 10

*FILL*

*Bb13* *Bb13(b9)* *Bb13* *A13* *Bb13* *E7(#9)*

FLUTE

4 SAXES

3 TRPTS.

4 TRBNS.

RHYTHM

DRUMS

11 12 13

*Ebb9* *Ebb+* *Ebbm9* *D+7(#9)* *Db13(#11)* *C13* *E/C*

Ex. 3-6 continued

FLUTE

4 SAXES

3 TRPTS.

4 TRBNS.

RHYTHM

DRUMS

14 15 16

C9 C13 Cm,7(b5) F+7(#9) F13(#9)

FLUTE

4 SAXES

3 TRPTS.

4 TRBNS.

RHYTHM

DRUMS

17 18 19

Bb6/9 Bb+ Bb6/9 Dm,7(b5)

Ex. 3-6 continued

Musical score for Ex. 3-6 continued, featuring Flute, 4 Saxes, 3 Trpts., 4 Trbns., Rhythm, and Drums across measures 20-23. The score includes handwritten chord notations: G13(b9), G+7(b9), G7(b9), Cm,7(b5), and F13(b9). The word "FILL" is written above the drum staff in measure 22.

FLUTE

4 SAXES

3 TRPTS.

4 TRBNS.

RHYTHM

DRUMS

20 21 22 23

*G13(b9) G+7(b9) G7(b9) Cm,7(b5) F13(b9)*

FILL

# Flauta em G

- Construída em Sol;
- Escreve-se uma quarta justa acima do que realmente soa;
- Grande poder sonoro e expressivo na região grave;
- Funciona muito bem em corais e grupos de flautas;
- Muitas vezes necessita de amplificação;

## Ex. 3-7 Alto Flute Range Chart

The diagram illustrates the range of an alto flute. The top staff shows two staves of music. The left staff, labeled 'CONCERT SOUND', shows a range from a low note (marked with a double bar line) to a high note (marked with a double bar line and an upward arrow). The right staff, labeled 'WRITTEN', shows the same range shifted down, with a note marked with a double bar line and an upward arrow. The bottom staff shows three registers: 'DARK' (lower notes), 'CLEAR-FULL' (middle notes), and 'THIN' (higher notes).

### Example VII-26. Registers

The diagram shows three registers of a flute. The first register is labeled 'Sounding' and is described as 'deep, rich and sonorous'. The second register is described as 'full and quite effective'. The third register is described as 'ordinary and without the brilliance of the flute'.

EXAMPLE 7-27. Holst, *The Planets*, "Saturn," mm. 53–62



Andante

53

Alt. Fl. *pp*

58

EXAMPLE 7-28. Stravinsky, *Le Sacre du printemps*, Part I, "Rondes printanières," at 56

Tranquillo (♩ = 108)

Fl. 1 *p*

Fl. 2 *sff*

Alt. Fl. *sff*

Solo *p*



Ex. 3-8 Samantha

10

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SLOWLY  $\text{♩} = 54$  STRAIGHT BTHS FEEL

3 ALTO FLUTES

TRPTS.

TRBS.

ELEC. PNO.  
ELEC. GTR.

ELEC. BASS

DRUMS

3 ALTO FLUTES

TRPTS.

TRBS.

ELEC. PNO.  
ELEC. GTR.

ELEC. BASS

DRUMS

pp CRESC.

BUCKET MUTE

pp CRESC.

BUCKET MUTE

pp CRESC.

CMA9(#11)

fz A7(b5, b9)

mf

mf

1 2 3

pp CRESC.

Ex. 3-8 continued

3 ALTO FLUTES

TRPTS.

TRBS.

ELEC. PNO.  
ELEC. GTR.

ELEC. BASS

DRUMS

ALTO SAX (NOT ON RECORDING)

CMA7 C+

4 5 6 7 8

3 ALTO FLUTES

ALTO SAX

ELEC. PNO.  
ELEC. GTR.

ELEC. BASS

DRUMS

Dmi/C C6/9 CMA7 C6 Am/F# B7(#9) Em9 A7(b9) Dmi9 Dmi/C

9 10 11 12 13

# Flauta Baixo

Written

Sounding

EXAMPLE 7-30. Zandonai, *Francesca da Rimini*, mm. 186–190



186

Slowly

Bs. Fl.

*p*

*rall.*

*a tempo*

*sf*

Sounds

# Oboé

- Não transpositor;
- Grande potencial expressivo em solos;
- Soa muito bem quando utilizado em terças e sextas e em combinação com flautas ou clarinetes;
- É importante evitar os extremos registros do oboé e também trinados entre o Bb e o B, e entre o C e o C#
- Palheta dupla.



Example VII-33. Bach, *Brandenburg Concerto No. 2*, second movement, mm. 9-23



Andante

Oboe

The image shows a musical score for the Oboe part of the second movement of Bach's Brandenburg Concerto No. 2, measures 9-23. The score is written on three staves in G major (one flat) and 3/4 time. The tempo is marked 'Andante'. The music consists of a single melodic line with various ornaments and slurs. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo 'Andante' is written above the first staff. The word 'Oboe' is written to the left of the first staff. The score is divided into three systems, each containing one staff. The first system has 8 measures, the second system has 8 measures, and the third system has 7 measures. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and ornaments (trills) throughout the piece.

Staccatos duplos



Example VII-36. Mozart, *Sinfonia concertante*, third movement, mm. 192-200

Oboe

*p* *sim.*

Example VII-37\*

Not too fast

*7*

Example VII-38. Berlioz, *Symphonie fantastique*, fifth movement,  
mm. 460-67



2 Oboes  
Allegro

*p leggiero*

*p*

Example VII-39. Kodály, *Háry János*, second movement, mm. 47-51



2 Oboes

*ff*

Kodály, *Háry János* © 1927 by Universal Edition; © assigned 1952 to Universal Edition (London) Ltd., London;  
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Canadian agent for Universal Edition, London.

Example VII-40. Bartók, *Concerto for Orchestra*, fifth movement,  
mm. 249-54



Oboes I, II & III

Oboes I, II & III



# Corne Inglês

- Transpositor: construído em F (é escrito uma 5ª. acima do que ele realmente soa);
- Seu timbre escuro é especialmente utilizado para tratamentos melódicos expressivos no registro grave;
- Funciona muito bem dobrando com violas e cellos;
- É ágil como o oboé, porém tem problemas em alguns trêmulos e trinados;
- Palheta dupla.

SOM:

ESCRITA:

A musical staff in treble clef. The first measure contains a handwritten 'ba' above the staff and a vertical line with three horizontal bars below it. The second measure contains a handwritten '70' below the staff and two notes above the staff: a quarter note on the second line and a quarter note on the third line, both with horizontal lines underneath.

A musical staff in treble clef with a sequence of notes. Annotations include: 'Não muito claro' above the first four notes; 'claro, expressivo, doce' above the next six notes; 'pouco prático' above the final five notes. A slur labeled 'efetivo' spans the first six notes.

Example VII-48. Berlioz, *Roman Carnival Overture*, mm. 21-36



English Hn.  
Solo

*mf espressivo*

*cresc.* *sf*

Example VII-49. Wagner, *Tristan und Isolde*, Act III, scene 1, mm. 5-11



Eng. Hn.

Example VII-50. Sibelius, *The Swan of Tuonela*, mm. 18-32



Eng. Hn. *Andante molto sostenuto*



*RUBATO - SLOWLY*

ENG. HORN SOLO TENUTO

3 FLUTES

STRINGS SORDINO DIVISI VIOLIN 2 TENUTO

3 F HNS.

4 TRBNS.

HARP

ENG. HORN

3 FLUTES

STRINGS BASS ARCO UNISON

3 F HNS.

4 TRBNS.

HARP

Ex. 3-19 Along With Me 13

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*SLOWLY*

FLUTE SOLO

ENG. HN. SOLO

STRINGS SORDINO

VLA UNISON  
CELLI

HARP OR GUITAR

A 1 2 3

*mp*

FLUTE

ENG. HN.

STRINGS

HARP OR GUITAR

ADD BASS TO CELLI →

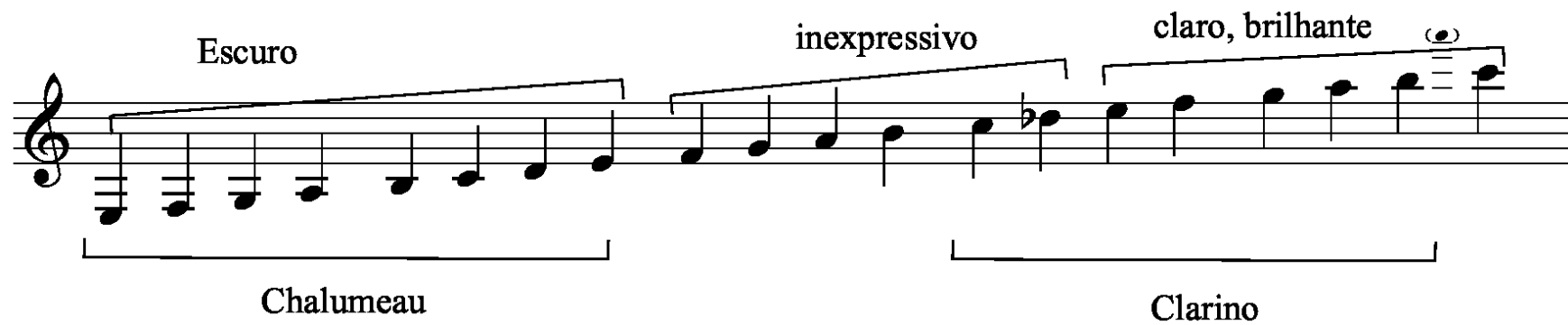
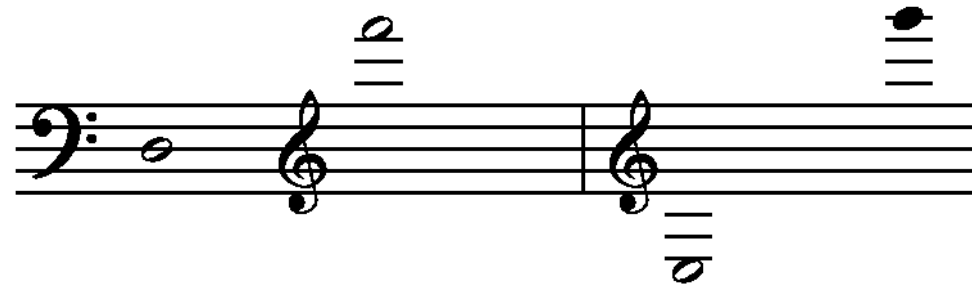
4 5

# Clarineteta em Bb

- É transpositor de um tom;
- É o mais versátil instrumento entre as madeiras com extraordinária flexibilidade, qualidade expressivas e de maior tessitura;
- Combina muito com os membros da sua família (coral) e com as outras madeiras e saxofones;
- Permite muito controle da dinâmica;
- Pode tocar rápido escalas, arpeggios e trinados.

SOM:

ESCRITA:





EXAMPLE 7-56. Tchaikovsky, Symphony No. 5, first movement, mm. 1–10



1 a 2

A Cl. *p* *più f* *mf*

6 *mf* *p*

EXAMPLE 7-57. Rimsky-Korsakov, *Le Coq d'or* Suite, 33–36 mm. after 4



cadenza

A Cl. solo *f* *a piacere*

EXAMPLE 7-58. Wagner, *Tannhäuser*, Overture, mm. 295–298



295 **Allegro** (♩ = 80)

A Cl.

*p*

*p*

EXAMPLE 7-59. Stravinsky, *L'Histoire du soldat*, "The Soldier's March," mm. 47–52



47

A Cl.

*ff*

# Múltiplas clarinetas

EXAMPLE 7-65. Mendelssohn, *Fingal's Cave* or *Hebrides Overture*, mm. 202–214



**Allegro moderato**

202 1. *pp* *tranq. assai*

206 2. *p* *p* *dolce*

211 *dim.*

EXAMPLE 7-66. Mozart, Symphony No. 39, third movement, Trio, mm. 1-8

1  
2 B♭ Cl.



EXAMPLE 7-67. Mahler, Symphony No. 7, fifth movement, 6-9 mm. after 252

Quasi andante

B♭ Cl. 1, 2  
A Cl. 3



# Clarinete Baixo (clarone)

- É afinado em Bb e soa uma oitava abaixo da clarineta;
- Escreve-se na clave de Sol, mas soa uma nona abaixo do que está escrito;
- Combina muito com os membros da sua família (coral) e com as outras madeiras e saxofones;
- Permite muito controle da dinâmica;



EXAMPLE 7-74. Wagner, *Die Götterdämmerung*, Act I, Scene 3, mm. 1–13



Im Zeitmass noch mehr zurückhaltend

1

B $\flat$  Cl.

*pp*

B $\flat$  Bs. Cl.

*pp*

5

B $\flat$  Cl.

3

3

*dim.*

*più*

*p*

B $\flat$  Bs. Cl.

9

B $\flat$  Cl.

*p*

B $\flat$  Bs. Cl.

EXAMPLE 7-75. Wagner, *Tristan und Isolde*, Prelude to Act II, mm. 13–20



13 **Moderato**

B♭ Bs. Cl. *più p*

17 *p* *crese.* *f*

EXAMPLE 7-76. Stravinsky, *Le Sacre du printemps*, Part I, "L'Adoration de la terre," mm. 28–31



28 **Più mosso** (♩ = 64)

B♭ Bs. Cl. *f stacc.* *f* *Solo*

30 *Solo*



EXAMPLE 7-77. R. Strauss, *Salome*, at 320

Ziemlich langsam

B $\flat$  Bs. Cl.

*pp* *pp* *pp*

Sehr gedehnt *sfz*

*cresc...* *f*

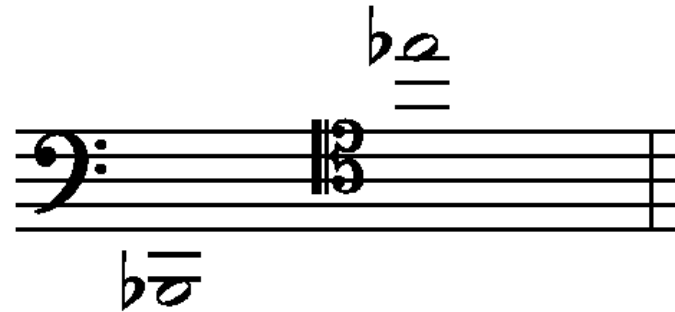
*molto dim...* *ppp*

10



# Fagote

- Não transpositor e é grafado nas claves de Fá e de Dó na quarta linha;
- Expressivos e efetivo em staccatos e fraseados legatos;
- Ágil ritmicamente;
- Permite muito controle da dinâmica;
- Trêmulos podem se tornar problemáticos sobretudo acima de uma quarta.



EXAMPLE 7-91. Mozart, *Le Nozze di Figaro*, Overture, mm. 1–7

1 **Presto**

Bsn. *pp*

5

EXAMPLE 7-92. Bizet, *Carmen*, Entr'acte before Act II, mm. 1–20

**Allegretto moderato** (♩ = 96)

1 a 2

Bsn. *ff* *p*

7

14 *tr* *dim.*



EXAMPLE 7-93. Tchaikovsky, Symphony No. 6, first movement, mm. 1-12


*1* Adagio

Bsn. solo

*pp* < > *p* < > *mp* < > *sf* > *p*

*7*

*pp* < > < *p* < > < *mp* < > < *sf* > *p*

EXAMPLE 7-94. Stravinsky, *Le Sacre du printemps*, Part I, "L'Adoration de la terre," mm. 1-15 

Bsn. solo

**Lento**  
ad lib.

1

3 3 5

**poco accel.**

4

3 3

**a tempo**

8

5

13

*p* 5 *poco più f* 3 3

EXAMPLE 7-96. Bartók, *Concerto for Orchestra*, second movement, mm. 164–171

**Allegretto scherzando**

164

Bsn. 1

Bsn. 2

Bsn. 3

*p*

*p staccato*

168

Bsn. 1

Bsn. 2

Bsn. 3

3

3

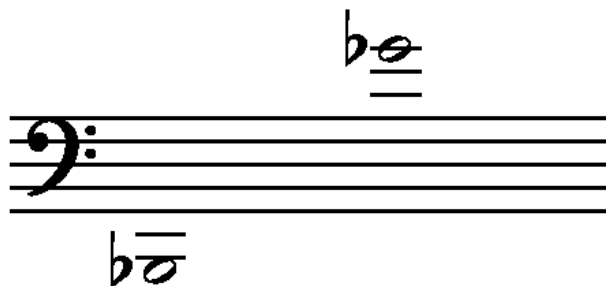
3

*tr*



# Contrafagote

- Transpositor de oitava;







Example VII-98. Strauss, *Salome*, Act I, scene 3, [151], mm. 6-27

Passagens  
Representativas na  
literatura

EXAMPLE 7-99. Brahms, *Variations on a Theme by Haydn*, mm. 1-10

1 Andante

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, Bassoon, and Clarinet. The brass section includes Horns (Bb and E), Trumpets (Bb), and Trombones. The percussion section includes Timpani and Trombones. The string section includes Violins (1 and 2), Viola, Violoncello, and Double Bass. The score is in 2/4 time and features dynamic markings such as *p*, *ten.*, *f*, and *mf*. The tempo is marked *Andante*. The score is for measures 1-10.

EXAMPLE 7-100. Ravel, *Ma mère l'oye*, "Les entretiens de la belle et la bête," mm. 114-123

Andante

Cbsn.

pp

3

3

pp

3

pp

3

EXAMPLE 7-101. Ravel, *La Valse*, [37]–[38]

Cbsn.

ff

f

ff

f

ff

# Combinando os sons das madeiras

EXAMPLE 8-1. Schubert, Symphony No. 8, first movement, mm. 12–36

12 Allegro Moderato *pp*

Ob.  
A Cl.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
D.B.





This musical score page, numbered 22, features five woodwind staves and five string staves. The woodwinds include Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), and Double Bassoon (D Hn.). The strings consist of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwinds play long, sustained notes with some melodic movement in the second and third measures. The strings play a rhythmic accompaniment of eighth notes, starting at a *pp* (pianissimo) dynamic. The score concludes in the fifth measure with a *p* (piano) dynamic and the instruction *arco* for the string section.

27 *cresc.* *fz* *fz* *fp* *p*

Fl.

Ob. *cresc.* *fz* *fz* *p*

A Cl. *fz* *fz* *fp* *p*

Bsn. *cresc.* *fz* *fz* *fp* *p*

D Hn. *cresc.* *fz* *fz* *fp* *a2* *p*

E Tpt.

Alt., Ten. Trb. *fz* *fz*

Bs. Trb. *fz* *fz*

Timp. *fz* *fz*

Vln. 1 *cresc.* *fz* *fz* *fp*

Vln. 2 *cresc.* *fz* *fz* *fp*

Vla. *cresc.* *fz* *fz* *p*

Vlc. *cresc.* *fz* *fz* *p*

D.B. *cresc.* *fz* *fz* *p*



32

Fl.

Ob.

A Cl.

Bsn.

D Hn.

E Tpt.

Alt., Ten. Trb.  
Bs. Trb.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

*cresc.*

*f*

*ff*

EXAMPLE 8-2. Schubert, Symphony No. 8, first movement, first theme scored for flute and oboe

**Allegro moderato**

12

Fl.

Ob.



EXAMPLE 8-3. Schubert, Symphony No. 8, first movement, first theme scored for flute and clarinet

**Allegro moderato**

12

Fl.

A Cl.

**EXAMPLE 8-4.** Schubert, Symphony No. 8, first movement, first theme scored for oboe and bassoon

**Allegro moderato**

12

Ob.

Bsn.

This musical score shows the first theme for oboe and bassoon in Schubert's Symphony No. 8, first movement. The tempo is marked 'Allegro moderato'. The score begins at measure 12. The oboe part is written in a treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The bassoon part is written in a bass clef with the same key signature and time signature. Both parts feature a melodic line of quarter notes, starting on a half note in the first measure and continuing with eighth notes in the subsequent measures. The melody is characterized by a series of intervals: a half step up, a whole step up, a half step up, a whole step up, a half step up, and a whole step up. The notes are: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The melody is phrased in four measures, with a slur over the first two measures and another slur over the last two measures.

**EXAMPLE 8-5.** Schubert, Symphony No. 8, first movement, first theme scored for flute, clarinet, and bassoon

**Allegro moderato**

12

Fl.

A Cl.

Bsn.

This musical score shows the first theme for flute, clarinet, and bassoon in Schubert's Symphony No. 8, first movement. The tempo is marked 'Allegro moderato'. The score begins at measure 12. The flute part is written in a treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The clarinet part is written in a treble clef with a key signature of one flat (B-flat major) and a 3/4 time signature. The bassoon part is written in a bass clef with a key signature of two sharps (D major) and a 3/4 time signature. All three parts feature a melodic line of quarter notes, starting on a half note in the first measure and continuing with eighth notes in the subsequent measures. The melody is characterized by a series of intervals: a half step up, a whole step up, a half step up, a whole step up, a half step up, and a whole step up. The notes are: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The melody is phrased in four measures, with a slur over the first two measures and another slur over the last two measures.



52

2 A Cl.

2 Bsn.

2 D Hn.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

*pp*

*pp*

*pp*

2 Fl. *a 2* *ffz* *fz* *fz*

2 Ob. *a 2* *ffz* *fz* *fz*

2 A Cl. *decresc.* *a 2* *ffz* *fz* *fz*

2 Bsn. *decresc.* *ffz* *fz* *fz*

2 D Hn. *a 2* *ffz* *fz* *fz*

Alt., Ten. Trb. *ffz* *fz* *fz*

Bs. Trb. *ffz* *fz* *fz*

Vln. 1 *decresc.* *ffz* *fz* *fz*

Vln. 2 *decresc.* *ffz* *fz* *fz*

Vla. *ffz* *fz* *fz*

Vlc. *decresc.* *arco* *ffz* *fz* *fz*

D.B. *decresc.* *ffz* *fz* *fz*

68

*cresc.*

2 Fl. *fz fz* *fz fz fz* *fz fz fz* *ffz* *p*

2 Ob. *fz fz* *fz fz fz* *fz fz fz* *ffz*

2 A Cl. *fz fz* *fz fz fz* *fz fz fz* *ffz* *p*

2 Bsn. *a 2* *fz fz* *fz fz fz* *fz fz fz* *ffz*

2 D Hn. *fz fz* *fz fz fz* *fz fz fz* *fz*

2 E Tpt. *fz*

Alt., Ten. Trb. *fz fz* *fz fz fz* *fz fz fz* *fz*

Bs. Trb. *fz fz* *fz fz fz* *fz fz fz* *fz*

Vln. 1 *cresc.* *ffz* *p*

Vln. 2 *cresc.* *ffz* *p*

Vla. *cresc.* *ffz* *p*

Vlc. *cresc.* *ffz* *p*

D.B. *cresc.* *ffz*





EXAMPLE 8-7. Rossini, *Semiramide*, Overture, mm. 178–181, scored for solo and doubled winds

178 **Allegro**  
Fl. 1,  
then a 2

Musical score for Flute 1, then a 2, measures 178–181. The score is in 4/4 time and marked "Allegro". It features a melodic line with eighth notes and triplet patterns. A "Sua....." marking is present at the end of the first measure.

178 **Allegro**  
Ob. 1,  
then a 2

Musical score for Oboe 1, then a 2, measures 178–181. The score is in 4/4 time and marked "Allegro". It features a melodic line with eighth notes and triplet patterns.

178 **Allegro**  
A Cl. 1,  
then a 2

Musical score for Alto Clarinet 1, then a 2, measures 178–181. The score is in 4/4 time and marked "Allegro". It features a melodic line with eighth notes and triplet patterns.

178 **Allegro**  
Bsn. 1,  
then a 2

Musical score for Bassoon 1, then a 2, measures 178–181. The score is in 4/4 time and marked "Allegro". It features a melodic line with eighth notes and triplet patterns.

Tratamento melódico: dobramento de uníssono



EXAMPLE 8-8. Rossini, *Semiramide*, Overture, mm. 178–181, scored for solo wind instruments with octave doubling

178 **Allegro**

A Cl. solo

Bsn. 1 solo

Fl. 1 solo

Ob. 1 solo

*p*

3



Tratamento melódico: dobramento de oitava

EXAMPLE 8-9. Rossini, *Semiramide*, Overture, mm. 177–192

177 Allegro

A Cl. 1 solo

Bsn. 1 solo

Vln. 1

Vln. 2

Vla.

Vlc. D.B.



181

A Cl.

Bsn.

D Hn. 1 solo

Vln. 1

Vln. 2

Vla.

Vlc.  
D.B.

The musical score for measures 181-184 is written for a symphony orchestra. The key signature is two sharps (F# and C#) and the time signature is 3/4. The A Clarinet (A Cl.) and D Horn 1 solo parts feature complex rhythmic patterns with triplets and slurs. The Bassoon (Bsn.) part is mostly silent. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a steady accompaniment of eighth notes. The Viola (Vla.) and Violoncello/Double Bass (Vlc. D.B.) parts also play a steady accompaniment of eighth notes.

185

Fl. 1 solo

Ob. 1 solo

A Cl.

A Hn.

Vln. 1

Vln. 2

Vla.

Vlc.  
D.B.

*p*

*p*

3

3

3

3

3

3, 4

*p*

Musical score for measures 189-192. The score is in G major (one sharp) and 3/4 time. The instruments are Piccolo (Picc.), Flute 1 solo (Fl. 1 solo), Oboe 1 solo (Ob. 1 solo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello/Double Bass (Vlc. D.B.).

Measures 189-192:

- Picc.:** Rest in measure 189. Measures 190-192 feature a melodic line with triplets, starting with a *p* dynamic marking.
- Fl. 1 solo:** Measures 189-190 feature a melodic line with triplets. Measures 191-192 are rests.
- Ob. 1 solo:** Measures 189-192 feature a melodic line with triplets.
- Vln. 1 & Vln. 2:** Play a rhythmic accompaniment of eighth notes.
- Vla. & Vlc. D.B.:** Play a rhythmic accompaniment of quarter notes.

EXAMPLE 8-12. Mozart, Symphony No. 29, K. 201, first movement, mm. 1–5

*1* **Allegro moderato**

Ob.

A Hn.

Vln. 1

Vln. 2

Vla.

Vlc. D.B.

*p*

*p*

*p*

*p*



Tratamento harmônico: pedal (orquestra clássica)



EXAMPLE 8-13. Mozart, Symphony No. 29, K. 201, first movement, mm. 13-23

Pedal de tônica

13 *Allegro moderato*

2 Ob. *f*

2 Hn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. D.B. *f*

Detailed description: This system of musical notation covers measures 13 through 17. It features six staves: two for Oboe (2 Ob.), two for Horn (2 Hn.), two for Violin (Vln. 1 and Vln. 2), Viola (Vla.), and Violoncello/Double Bass (Vcl. D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The dynamic marking 'f' (forte) is present at the beginning of each staff. The woodwinds play sustained notes with long slurs. The strings play a rhythmic pattern of eighth notes, with the cellos and double basses providing a steady bass line.

18

2 Ob.

2 Hn.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. D.B. *p*

Detailed description: This system of musical notation covers measures 18 through 23. It features the same six staves as the previous system. The dynamic marking 'p' (piano) is present at the beginning of each staff. The woodwinds continue with sustained notes. The strings play a rhythmic pattern of eighth notes, with the cellos and double basses providing a steady bass line. The violins play a melodic line with slurs and accents.



EXAMPLE 8-15. Mozart, *Le Nozze di Figaro*, Overture, mm. 19–42



19

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla.

Vlc. D.B.

This musical score page, numbered 23, features seven staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), and Double Horn (D Hn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello/Double Bass (Vlc. D.B.). The key signature is two sharps (F# and C#), and the time signature is 3/4. The woodwinds play sustained notes with some dynamics like *p* (piano). The strings play a rhythmic pattern of eighth notes in the first two measures, followed by sustained chords. The score is written in a standard musical notation style with various articulations and dynamics.

This musical score page contains measures 29 through 32. The instruments and their parts are as follows:

- Flute (Fl.):** Treble clef, key signature of two sharps (F# and C#). Starts with a whole note chord (F#4, C#5) and continues with eighth-note chords. Dynamics: *ff* (measures 29-31), *fp* (measure 32). Includes a first ending bracket labeled "a 2" in measure 32.
- Oboe (Ob.):** Treble clef, key signature of two sharps. Starts with a whole note chord (F#4, C#5) and continues with eighth-note chords. Dynamics: *ff* (measures 29-31), *fp* (measure 32). Includes a first ending bracket labeled "a 2" in measure 32.
- Alto Clarinet (A Cl.):** Treble clef, key signature of two sharps. Starts with a whole note chord (F#4, C#5) and continues with eighth-note chords. Dynamics: *ff* (measures 29-31), *fp* (measure 32). Includes a first ending bracket labeled "a 2" in measure 32.
- Bassoon (Bsn.):** Bass clef, key signature of two sharps. Plays a steady eighth-note accompaniment. Dynamics: *ff* (measures 29-31), *fp* (measure 32).
- Trumpet in D (D Trb.):** Treble clef, key signature of two sharps. Plays a steady eighth-note accompaniment. Dynamics: *ff* (measures 29-31), *fp* (measure 32).
- Drum (Timp.):** Bass clef. Plays a steady eighth-note accompaniment. Dynamics: *ff* (measures 29-31), *fp* (measure 32).
- Violin 1 (Vln. 1):** Treble clef, key signature of two sharps. Starts with a whole note chord (F#4, C#5) and continues with eighth-note chords. Dynamics: *ff* (measures 29-31), *f* (measure 32), *p* (measure 32).
- Violin 2 (Vln. 2):** Treble clef, key signature of two sharps. Starts with a whole note chord (F#4, C#5) and continues with eighth-note chords. Dynamics: *ff* (measures 29-31), *f* (measure 32), *p* (measure 32).
- Viola (Vla.):** Bass clef, key signature of two sharps. Starts with a whole note chord (F#4, C#5) and continues with eighth-note chords. Dynamics: *ff* (measures 29-31), *f* (measure 32), *p* (measure 32).
- Violoncello (Vlc.):** Bass clef, key signature of two sharps. Starts with a whole note chord (F#4, C#5) and continues with eighth-note chords. Dynamics: *ff* (measures 29-31), *f* (measure 32), *p* (measure 32).
- Double Bass (D.B.):** Bass clef, key signature of two sharps. Starts with a whole note chord (F#4, C#5) and continues with eighth-note chords. Dynamics: *ff* (measures 29-31), *f* (measure 32), *p* (measure 32).

This musical score page, numbered 36, contains measures 36 through 40. The instrumentation includes Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Double Horn (D Hn.), Trumpet (D Trb.), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello/Double Bass (Vlc. D.B.).

**Measures 36-37:** The woodwinds (Fl., Ob., A Cl.) play a sustained chord with dynamics *fp*. The Bassoon (Bsn.) plays a rhythmic pattern of eighth notes with dynamics *fp*. The Double Horn (D Hn.) plays a sustained chord with dynamics *fp*. The Trumpet (D Trb.) and Timpani (Timp.) are silent.

**Measure 38:** The woodwinds (Fl., Ob., A Cl.) continue with dynamics *fp*. The Bassoon (Bsn.) plays eighth notes with dynamics *f* and *p*. The Double Horn (D Hn.) continues with dynamics *fp*. The Trumpet (D Trb.) and Timpani (Timp.) remain silent.

**Measure 39:** The woodwinds (Fl., Ob., A Cl.) play with dynamics *f*. The Bassoon (Bsn.) plays a sustained chord with dynamics *f*. The Double Horn (D Hn.) plays a sustained chord with dynamics *f*. The Trumpet (D Trb.) and Timpani (Timp.) play a rhythmic pattern with dynamics *f*.

**Measure 40:** The woodwinds (Fl., Ob., A Cl.) play with dynamics *f*. The Bassoon (Bsn.) plays a sustained chord with dynamics *f*. The Double Horn (D Hn.) plays a sustained chord with dynamics *f*. The Trumpet (D Trb.) and Timpani (Timp.) play a rhythmic pattern with dynamics *f*. The strings (Vln. 1, Vln. 2, Vla., Vlc. D.B.) play a melodic line with dynamics *f* and *p*.



EXAMPLE 8-17. J. Strauss, *Die Fledermaus*, Overture, mm. 76–101 (anacrusis to first statement of theme in m. 76 omitted)

76 **Allegro**

Fl.

A Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vlc. D.B.

*p*

*pp*

*arco*

Fl.

Ob.

A Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vlc. D.B.

1.

*p*

*p*

*p*

*p*

*pizz.*

*p*

Detailed description: This is a page of a musical score for measures 81 through 85. The score is arranged in two systems. The top system contains four staves: Flute (Fl.), Oboe (Ob.), Clarinet in A (A Cl.), and Bassoon (Bsn.). The bottom system contains four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello/Double Bass (Vlc. D.B.). The key signature is two sharps (F# and C#), and the time signature is 3/8. The Flute part begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Oboe part has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Clarinet part has a half note G3, a half note A3, and a half note B3. The Bassoon part has a half note G3, a half note A3, and a half note B3. The Violin 1 part has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, and a quarter note B3. The Violin 2 part has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C#4. The Viola part has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C#4. The Violoncello/Double Bass part has a quarter note G3, a quarter note A3, a quarter note B3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C#3. Dynamics include *p* (piano) and *pizz.* (pizzicato). A first ending bracket is present over the Oboe part in measure 82.

Fl.

Ob.

A Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vlc. D.B.

*p*

*arco*

D.B.

Detailed description: This page of a musical score, numbered 86, contains seven staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), and Bassoon (Bsn.). The bottom three staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Double Bass (Vlc. D.B.). The key signature has two sharps (F# and C#), and the time signature is 3/4. The woodwinds play mostly whole notes and half notes, with the Flute and Bassoon starting in measure 87. The strings play a rhythmic pattern of eighth notes, with the Double Bass playing a more complex line. Dynamics include piano (*p*) and *arco* (arco). The Double Bass part includes a dynamic marking of *D.B.* in measure 89.

Fl.

Ob.

A Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vlc. D.B.

1.

tr.

Detailed description: This page of a musical score, numbered 91, contains five systems of staves. The first system includes woodwinds: Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), and Bassoon (Bsn.). The second system includes strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello/Double Bass (Vlc. D.B.). The key signature is two sharps (F# and C#), and the time signature is 3/4. The woodwinds play a rhythmic pattern of eighth notes in the first measure, followed by rests. The strings play a rhythmic accompaniment of eighth notes. The Alto Clarinet and Bassoon have melodic lines with slurs and a first ending bracket labeled '1.'. The Violin 1 part features a trill in the fourth measure.



96

*a 2* *poco rit.*

A Cl.

Bsn.

F Hn. 1, 2

*p*

Vln. 1

Vln. 2

Vla.

Vlc. D.B.

*tr* *poco rit.*

*poco rit.*

*poco rit.*

*poco rit.*

Detailed description: This page of a musical score covers measures 96 to 100. The key signature is one sharp (F#) and the time signature is 3/4. The woodwind section includes an Alto Clarinet (A Cl.) with a melodic line starting in measure 98, a Bassoon (Bsn.) with a sustained low note, and two Flutes (F Hn. 1, 2) with a melodic line starting in measure 100. The string section consists of Violin 1 (Vln. 1) with a melodic line, Violin 2 (Vln. 2) with a rhythmic accompaniment, Viola (Vla.) with a rhythmic accompaniment, and Violoncello/Double Bass (Vlc. D.B.) with a rhythmic accompaniment. Performance markings include *a 2* (second ending), *poco rit.* (ritardando), and *p* (piano). A trill (*tr*) is marked in the first violin part in measure 99.

# Escrita homofônica: acordes em pares

Acordes para sopros em pares podem ser distribuídos em quatro maneiras:

1. Justaposição

2. Cruzamento

3. Inclusão

4. Imbricação

The image shows a musical staff with four measures illustrating different ways to distribute a pair of chords for woodwinds. The first measure shows a pair of chords (Flute and Clarinet) written in justaposição. The second measure shows a pair of chords (Flute and Clarinet) written in cruzamento. The third measure shows a pair of chords (Oboe and Clarinet) written in inclusão. The fourth measure shows a pair of chords (Flute and Oboe) written in imbricação. The notes are represented by circles on a staff with a treble clef. Labels 'Fl.', 'Ob.', and 'Bsn.' are used to identify the instruments.



## Madeiras em pares formando acordes cruzados:

bom

bom

fraco

fraco

ruim,  
especialmente  
se a dinâmica  
for *pp*

Melhor para *p*  
ou *pp*

The image shows a single musical staff with six measures, each containing a pair of crossed woodwind instruments. The instruments are labeled as Cl. (Clarinete) and Ob. (Oboe) or Fl. (Flauta). The pairs are: 1. Cl. and Ob., 2. Ob. and Cl., 3. Cl. and Fl., 4. Cl. and Fl., 5. Fl. and Ob., 6. Fl. and Cl. The notes are placed on the staff lines, and arrows indicate the crossing of the instruments.



Madeiras em pares formando acordes por inclusão:

ruim

bom

equilibrado

The musical notation consists of a single staff with a treble clef. It is divided into three measures. The first measure, labeled 'ruim', shows a Flute (Fl.) and Oboe (Ob.) with notes G4, A4, and B4. The second measure, labeled 'bom', shows a Flute (Fl.) and Clarinet (Cl.) with notes G4, A4, and B4. The third measure, labeled 'equilibrado', shows a Flute (Fl.) and Oboe (Ob.) with notes G4, A4, and B4, and a Clarinet (Cl.) with a note G3. The notes are connected by lines and arrows to indicate the instrument playing them.



# Colorido brilhante e escuro

brilhante

escuro

The diagram illustrates the orchestration for two contrasting timbres: 'brilhante' (bright) and 'escuro' (dark). It is presented as a musical score with two systems of staves.

**System 1 (Left):** Labeled 'brilhante' and marked with a piano (*p*) dynamic. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), English Horn (Eng. Hn.), Bass Clarinet (Bs. Cl.), and Bassoon (Bsn.).

**System 2 (Middle):** Labeled 'escuro' and marked with fortissimo (*ff*) dynamic. The instruments listed are Piccolo and Flute (Picc. & Fl.), Oboe (Ob.), Clarinet (Cl.), and Contrabassoon (Cbsn.).

**System 3 (Right):** Labeled 'escuro' and marked with forte (*f*) dynamic. The instruments listed are Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Bs. Cl.), and Bassoon (Bsn.).

**System 4 (Far Right):** Labeled 'brilhante' and marked with piano (*p*) dynamic. The instruments listed are Flute (Fl.), Clarinet (Cl.), and Bass Clarinet (Bs. Cl.).



EXAMPLE 8-27. Berlioz, *The Damnation of Faust*, "Minuet of the Will-o'-the-Wisps," mm. 125-140



125 Presto e leggiero  $\text{♩} = 144$

Fl. *ff* *mf*

Picc. *ff* *mf*

Ob. *ff* *mf*

B♭ Cl. *ff* *p*

B♭ B♭ Cl. *ff* *p*

Bsn. *ff*

F Hn. *ff*

D Hn. *ff*

D Tpt. *ff*

A Cor. *ff*

Trb. *ff*

Timp. *ff*

Trgl. *ff*

Cymb. *ff* étouffez le son.

Vln. 1 *ff* *p* pizz.

Vln. 2 *ff* *p* pizz.

Vla. *ff* *p* pizz.

Vlc. *ff* *p* pizz.

D.B. *ff*

Fl.  
Picc.  
Ob.  
B $\flat$  Cl.  
B $\flat$  Bs. Cl.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.

This musical score page, numbered 131, features seven staves. The top two staves are for Flute (Fl.) and Piccolo (Picc.), both in treble clef with a key signature of two sharps (F# and C#). The third staff is for Oboe (Ob.), also in treble clef with the same key signature. The fourth and fifth staves are for B-flat Clarinet (B $\flat$  Cl.) and Bass Clarinet (B $\flat$  Bs. Cl.), both in treble clef with a key signature of two sharps. The sixth staff is for Violin 1 (Vln. 1) in treble clef with a key signature of two sharps. The seventh staff is for Violin 2 (Vln. 2) in treble clef with a key signature of two sharps. The eighth staff is for Viola (Vla.) in bass clef with a key signature of two sharps. The ninth staff is for Violoncello (Vlc.) in bass clef with a key signature of two sharps. The score contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings.





EXAMPLE 8-28. Schumann, Symphony No. 2, fourth movement, mm. 272–291



272 **Allegro molto**

Fl. G.P. G.P. G.P.

Ob. 1. *p dolce*

B♭ Cl. 1. *p dolce*

Bsn. *p dolce*

Hn.

Vln. 1 G.P. G.P. G.P.

Vln. 2 *p* *p*

Vla. *p* *p*

Vlc. *p* *p*

D.B. *p* *p*



EXAMPLE 8-30. Mozart, Symphony No. 38, K. 504, third movement, mm. 120–138



**Presto**

120

Fl.

Ob.

Bsn.

F Hn.

Vln. 1

Vln. 2

Vla.

Vlc. D.B.

*p*

*p*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

Fl.

Ob.

Bsn.

F Hn.

Vln. 1

Vln. 2

Vla.

Vlc. D.B.

*p*

*tr*

arco

arco

arco

arco

Detailed description: This page of a musical score, numbered 126, contains eight staves for various instruments. The key signature is two sharps (F# and C#). The Flute (Fl.) and Oboe (Ob.) parts are mostly silent until measure 130, where they play a series of chords marked *p*. The Bassoon (Bsn.) part is also silent until measure 130, where it plays a chord marked *p*. The French Horn (F Hn.) part is silent until measure 130, where it plays a chord marked *p*. The Violin 1 (Vln. 1) part has a melodic line with a trill (*tr*) in measure 130. The Violin 2 (Vln. 2) part is silent until measure 130, where it plays a chord marked *arco* and *tr*. The Viola (Vla.) part is silent until measure 130, where it plays a chord marked *arco*. The Violoncello/Double Bass (Vlc. D.B.) part is silent until measure 130, where it plays a chord marked *arco*. The score is divided into measures by vertical bar lines, with a double bar line at the end of measure 131.



EXAMPLE 8-31. Britten, *The Young Person's Guide to the Orchestra*, Fugue, mm.

1-55



**Allegro molto**

1

Picc.

*p*

7

Picc.

Fl. 1, 2

a 2

*pp*

*p*

13

Picc.

Fl. 1, 2

*p*

19

Picc.

Fl. 1, 2

Ob. 1, 2

*pp*

*mp*

Detailed description: This system covers measures 19 to 24. The Piccolo part (top staff) has a melodic line with slurs and accents. Flutes 1 and 2 (middle staff) play a rhythmic pattern of eighth notes with accents. Oboes 1 and 2 (bottom staff) play a similar rhythmic pattern, with the first measure starting with a dynamic of *mp* and a second-octave marking 'a 2'. Dynamics of *pp* are indicated in measures 20 and 21.

25

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

*(pp)*

*mf*

Detailed description: This system covers measures 25 to 29. The Piccolo part (top staff) continues with slurred eighth notes. Flutes 1 and 2 (middle staff) play eighth notes with accents, with dynamics of *(pp)* in measures 26 and 27. Oboes 1 and 2 (second staff from bottom) play eighth notes with accents, with dynamics of *(pp)* in measures 26 and 27. Bass Clarinet 1 and 2 (bottom staff) play eighth notes with accents, with a dynamic of *mf* and a second-octave marking 'a 2' in measure 26.

30

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

*cresc.*

*cresc.*

*cresc.*

Detailed description of the first system (measures 30-34): The score is in treble clef with a key signature of two sharps (F# and C#). The Piccolo part features a melodic line with slurs and accents. The Flutes (1 and 2) play a similar melodic line. The Oboes (1 and 2) play a rhythmic pattern of eighth notes with accents. The Bass Clarinet (1 and 2) play a rhythmic pattern of eighth notes with accents. Dynamics include crescendo markings for the Flutes, Oboes, and Bass Clarinet.

35

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Detailed description of the second system (measures 35-39): The score continues in the same key signature and clef. The Piccolo part features a melodic line with slurs and accents. The Flutes (1 and 2) play a similar melodic line. The Oboes (1 and 2) play a rhythmic pattern of eighth notes with accents. The Bass Clarinet (1 and 2) play a rhythmic pattern of eighth notes with accents.



40

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

*f* *pp*

*f* *pp*

*f* *pp*

*ff* *p*

*ff* *a 2*

45

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

50

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

*ff*

*ff*

*ff*

*a 2*

*a 2*

*sf*





This musical score page, numbered 49, features ten staves for woodwinds and strings. The instruments are: Fl. 1, Alt. Fl., D Cl., A Cl. 1, A Cl. 2, Bsn. 1, Bsn. 2, Cbsn. 1, Cbsn. 2, and D.B. solo. The music is in 3/4 time. The Fl. 1 part has a melodic line with slurs and accents. The Alt. Fl. part plays a rhythmic eighth-note pattern with slurs and accents. The D Cl. part has a melodic line with slurs and accents. The A Cl. 1 and A Cl. 2 parts play a rhythmic eighth-note pattern with slurs and accents. The Bsn. 1 and Bsn. 2 parts play a rhythmic eighth-note pattern with slurs and accents. The Cbsn. 1 part has a melodic line with slurs and accents. The Cbsn. 2 part plays a rhythmic eighth-note pattern with slurs and accents. The D.B. solo part plays a melodic line with slurs and accents. The score includes various musical notations such as slurs, accents, and dynamic markings like *p*. The page number 49 is located at the top left.

52

Alt. Fl. *10* *3* *tr* *3* *tr* *10*

Ob. 1 *Solo* *mf* *stacc.* *5* *6* *3*

A Cl. 2 *A Cl. 2 change to B $\flat$  Cl. 2*

54

Fl. 1 *mf* *6*

Fl. 2 *mf* *6*

Alt. Fl. *tr* *10* *tr* *10* *3* *tr* *3*

Ob. 1 *3* *stacc.* *5* *5* *6*

D Cl. 1 *Solo* *ff* *5*

B $\flat$  Cl. 2 *f*

56

Fl. 1

Fl. 2

Alt. Fl.

Ob. 1

Eng. Hn.

D Cl.

A Cl. 1

B♭ Cl. 2

Cbsn. 1

Cbsn. 2

Vlc. solo

6 D.B. soli

5

10 10 7

3 3

Solo

Solo

*sempre ff*

*très en dehors*

*mf* 3 3

*mf* 3 3

con sord. (arco)

con sord.

pizz. 3 3

59

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 2

Eng. Hn.

A Cl. 1

Bb Cl. 2

Cbsn. 1

Cbsn. 2

Vlc. solo

6 D.B. soli

The score is for a 2/4 time signature. It features various musical notations including triplets, sixteenth notes, and dynamic markings such as *p* and *Fl.*. The woodwind section includes Piccolo 1 and 2, Flute 1 and 2, Oboe 2, English Horn, Alto Clarinet 1, Bass Clarinet 2, Cor Anglais 1 and 2, and Bassoon 1 and 2. The string section includes a Violoncello solo and six Double Basses playing in soli.



# Dobramentos com outros instrumentos da orquestra

EXAMPLE 8-36. Berlioz, *Symphonie fantastique*, third movement, mm. 20–37

20

Fl. 1. Solo  
*pp* *<sf*

Vln. 1 Soli  
*pp* *<sf*

Vln. 2

Vla.

Vlc.

pizz.  
*pp* pizz.  
*pp* pizz.  
*pp*

Detailed description: This block shows the first system of the musical score, covering measures 20 to 25. It features five staves: Flute (Fl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The Flute and Violin 1 parts are marked '1. Solo' and 'Soli' respectively, and both begin with a *pp* dynamic. The Violin 2, Viola, and Violoncello parts are marked 'pizz.' (pizzicato) and *pp*. The Flute and Violin 1 parts have a crescendo leading to a *<sf* (sforzando) dynamic. The Violin 2, Viola, and Violoncello parts have a *pp* dynamic. The key signature is one flat (B-flat) and the time signature is 6/8.

26

Fl.

Vln. 1

Vln. 2

Vla.

Vlc.

*cresc. poco a poco* . . . . . *sf > sf >*

*cresc. poco a poco* . . . . . *sf > sf >*

Detailed description: This block shows the second system of the musical score, covering measures 26 to 31. It features the same five staves as the first system. The Flute and Violin 1 parts continue with their melodic lines, marked with a *cresc. poco a poco* (crescendo poco a poco) and reaching a *sf > sf >* (sforzando) dynamic. The Violin 2, Viola, and Violoncello parts continue with their pizzicato accompaniment. The key signature is one flat (B-flat) and the time signature is 6/8.

32

Fl.

Cl.

F Hn.

Vln. 1

Vln. 2

*dim.*

*p*

*<sf*

1. Solo

*ppp*

*cresc. poco a poco*

1. Solo

*p*

*arco*

*pp*

*p*

*<sf*

EXAMPLE 8-37. Brahms, Symphony No. 1, second movement, mm. 1-6



**Andante sostenuto**

1

Bsn. *p* *pp*

E Hn. *p* gestopft <>

Vln. 1 *p* *pp* *pp* *cresc.* *f*

Vln. 2 *p* *pp* *pp* *f*

Vla. *p* *pp* *pp* *f*

Vlc. *p* *pp* *f*

D.B. *p* *pp* *f*



25 **Presto**

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

A Cl. 1, 2 *ff*

Bsn. 1, 2 *ff*

E Hn. 1, 2 *ff*

E Hn. 3, 4 *ff*

E Tpt. 1, 2 *ff*

Trb. 1, 2 *ff*

Trb. 3  
Tba. *ff*

Timp. *ff*

Cymb. *f*

Tamb. *ff*

Trgl. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

EXAMPLE 8-39. Tchaikovsky, Symphony No. 6, first movement, mm. 237-244

237 Allegro vivo

Fl. 1 *mp* *cresc.*

Fl. 2

Picc.

Ob. 1, 2 *mp* *cresc.*

A Cl. 1 *mp* *cresc.*

A Cl. 2 *mp* *cresc.*

2 Bsn. *mp* *cresc.*

F Hn. 1, 2 *p poco cresc.* *mp* *cresc.*

F Hn. 3, 4 *p poco cresc.* *mp* *cresc.*

B♭ Tpt. *mp* *cresc.*

Trb. 1, 2 *p poco cresc.* *mp* *cresc.*

Trb. 3 *mp* *cresc.*

Tba.

Timp.

Vln. 1 *mp* *cresc.*

Vln. 2 *mp* *cresc.*

Vla.

Vlc. *p* *pizz.* *arco* *mp* *cresc.*

D.B. *p* *arco* *mp* *cresc.*





243

Fl. 1  
*ff*

Fl. 2  
*ff*

Picc.  
*ff*

Ob. 1, 2  
*ff*

A Cl. 1  
*ff*

A Cl. 2  
*ff*

2 Bsn.  
*ff*

F Hn. 1, 2  
*ff*

F Hn. 3, 4  
*ff*

Bb Tpt.  
*ff*

Trb. 1, 2  
*ff*

Trb. 3  
*ff*

Tba.  
*ff*

Timp.

Vln. 1  
*ff*

Vln. 2  
*ff*

Vla.  
*ff*

Vlc.  
*ff*

D.B.  
*ff*





# Transcrição do piano

EXAMPLE 8-46. Mozart, Piano Sonata, K. 331, third movement, mm. 1-8

*Alla Turca*  
**Allegretto** *1*

*p*

**Allegretto** *1* *mf* *sf*

2 Ob. *mf* *sf* *sf* *sf* *sf*

2 Bsn. *mf* *sf* *sf* *sf*

Vln. 1 *V* *sf*

Vln. 2 *V* *sf*

Vla. *div.* *V* *mf*

Vlc. *pizz.*

D.B. *pizz.*



EXAMPLE 8-47. Schumann, "Melody," mm. 1-8

a. PIANO VERSION

*Moderato*

The piano score consists of two staves. The right hand (treble clef) begins with a melody marked *p* (piano) and *Moderato*. The left hand (bass clef) provides a rhythmic accompaniment of eighth notes. The piece concludes with a repeat sign and a double bar line.

b. ORCHESTRAL VERSION

*Moderato*

The orchestral score features four staves: 2 Fl. (Flute), 2 Ob. (Oboe), 2 B♭ Cl. (Bass Clarinet), and 2 Bsn. (Bassoon). The Flute and Oboe parts play the melody, both marked *p*. The Bass Clarinet part provides a harmonic accompaniment of sustained chords, marked *pp*. The Bassoon part plays a rhythmic accompaniment of eighth notes, marked *p*. The tempo is *Moderato*. The score includes first endings and concludes with a repeat sign and a double bar line.



5

2 Fl.

2 Ob.

2 B♭ Cl.

2 Bsn.

The image displays a musical score for four woodwind parts: 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 B-flat Clarinets (2 B♭ Cl.), and 2 Bassoons (2 Bsn.). The score is organized into four measures. The first measure is marked with a '5' above the first staff. The Flute and Oboe parts play chords in the first two measures, followed by melodic lines in the last two. The Clarinet part plays a continuous eighth-note melody throughout. The Bassoon part plays sustained notes in the first two measures and rests in the last two. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

# Combinações possíveis

- Piccolo/ 2 flautas / 2 oboes / 2 clarinetas, clarinete baixo (fagote);
- Flauta / oboe / 2 clarinetas / clarone;
- Flauta / 2 clarinetas / clarone;
- 2 flautas / 2 clarinetes / clarone;
- 3 flautas / 2 clarinetes / clarone (fagote);
- Oboé / 3 clarinetes / clarone (fagote);
- Corne Inglês / 2 clarinetes / clarone (fagote);
- Flauta / clarineta / Corne Inglês (fagote);

# Combinações em uníssono

- Piccolo / oboé;
- Flauta / clarineta;
- Flauta alto / fagote;
- Flauta baixo / clarinete baixo;
- Oboé / clarineta;
- Flauta / oboé / clarineta;
- Clarineta / Corne Inglês;
- Clarineta / Fagote;
- Corne Inglês / Fagote;
- Trompa / Fagote;

# Combinações em oitava

- Flauta / oboé;
- Flauta / clarineta;
- Flauta / fagote;
- Oboé / clarineta;
- Oboé / fagote;
- Clarineta / fagote;
- Flauta / oboé / clarineta;
- Clarineta / Corne Inglês;
- Flauta / Clarineta / fagote;
- Flauta / fagote (2 oitavas);
- Piccolo / fagote (3 oitavas).