

EDITAL BOLSA ARTISTA 001/2019

ITEGO em ARTES BASILEU FRANÇA

Anexo 1 – Orquestra Sinfônica Jovem de Goiás

Flauta

10

IV.

FLAUTO I.

Allegro ma non troppo.

25 A 8 8 B Fag.

VII. C ff

SOLO. D p

f dim. dim. P

E ff

Brahms — Variations on a Theme by Haydn

⁴
Var. VII
Grazioso
Flöte I

293 *pp poco espress.*

298 *dolce* *p*

308 *p* *cresc.*

316 *p dim.* *pp*

Rossini — Semiramide Overture

²
Piccolo

167 *ff* *f* **K 16**

190 *Solo* *p* *f*

194 *f cresc.*

206 *f*

Rossini — Semiramide Overture

Piccolo

3

292

299

304

312

331

336

fp *fp* *f* *ff* *ff* *f*

fp *fp*

p *p*

f

T 13

U 9

Oboé

Brahms — Symphony No. 1 in C Minor

Oboe I

5

Andante sostenuto

Viol. I 8 Viol. I Solo *espr.*

18 *cresc.* 3 **A** 8

35 Viol. I **B** *p dolce legato*

41 *p* 4 1 *p*

50 *p* *sf* *sf* *sfp* *sf* *f*

Clarinete

Johannes Brahms
Symphony No. 3 in F Major, Op. 90

1

Clarinet I in B \flat

in B
Allegro con brio

13 *f f f* **A**

23 *p* *cresc.* *f* *sf sf* **B**

31 *p dolce* *mutano in A* *mezza voce* *p grazioso*

38 *pp* *p* **C**

42 *pp* *p*

46 *mutano in B* *Ob.I.* *p legg.* **D**

53 *cresc.*

in A. Solo

con forza

B

f

Solo

con forza

p

allaccon

in B.

brillante

pp

cresc.

lunga

attacca

Fagote

Presto

139

pp

ff

p

f

1 2 3 4 5 6 D

Trompas

2

Peter Ilyich Tchaikovsky
Symphony No. 2 in C Minor, Op. 17
CORNO I in F.

1.

Andante sostenuto.

f *p* *molto espress.*

p *espresset marcato.*

mf *p*

Horn I in A, mvt. I, Vivace $\frac{6}{8}$

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

p *cresc.*

ff

Ludwig van Beethoven
Fidelio Overture, Op. 72
CORNO II in E

Allegro Adagio solo

Allegro Adagio solo

p dolce

p

cresc.

Allegro solo

cresc. *p dolce*

1 12 5

Horn II in Eb, mvt. III, Allegro vivace

TRIO

171

182

194

sf *cresc.*

sf *sf*

cresc.

18

Beethoven: *Leonore Overture No. 3* (off-stage calls)

B-flat Trumpet

Solo

Tempo I
16

Solo

E

Respighi: Pines of Rome (second movement: offstage solo)

il più lontano possibile Più mosso
4
in Do f ma dolce ed espress. 3

Trombone Baixo

92 **C**
ff

98

103

108

115
f *f* *f*

121 **D** *f* *f* *f* *f* *f* *f* *f*

130 1 1 1

Detailed description: This is a musical score for Trombone Baixo, spanning measures 92 to 130. The score is written in bass clef with a key signature of one sharp (F#). It begins at measure 92 with a common time signature 'C' and a fortissimo 'ff' dynamic. The music consists of several lines of eighth and sixteenth notes, often beamed together. Measure 115 features a change in dynamics to 'f'. At measure 121, the key signature changes to D major, indicated by a 'D' and a natural sign for the second line. The score concludes at measure 130 with first endings marked with a '1' above the notes.

Tuba

The image displays a musical score for the Tuba part, consisting of five staves of music. The score is written in bass clef and includes various dynamics and articulations. The first staff begins with a *mp* dynamic and includes a measure marked with a circled '3'. The second staff features a *f espr.* dynamic and a measure marked with a circled '4'. The third staff starts with a *f* dynamic and includes a measure marked with a circled '5'. The fourth staff begins with a *mp* dynamic and includes a measure marked with a circled '6'. The fifth staff concludes with a *dim.* dynamic and a *p* dynamic. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes rests and slurs.

Percussão

I. TÍMPANOS

507 *a tempo* *rit.* *a tempo*
Viol. I

517 *cresc.*

525 *f* *più f*

531 **S** *ff* *sempre ff* *sempre ff*

540 *ff*

II. CAIXA

Vivo e strepitoso.

12 **I**

K 20 *Cassa Batt.* *300* *allarga*

III. PRATO A DOIS

The image displays a handwritten musical score for a piece titled "III. PRATO A DOIS". The score is written on four systems of staves, each consisting of a treble and a bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *ff*. There are also some handwritten annotations and a signature in the lower right corner of the fourth system. The paper shows signs of age and wear, with some discoloration and a blue vertical mark on the left side of the first system.

IV - PANDEIRO

1

Georges Bizet
Carmen Suite No. 1

Tamburino, Triangolo, Gr. Cassa e Piatti.

Nº 1. Prélude.

(Prelude to Act I)

Andante moderato. (♩ = 68.)

Fag. I. *ff* 2 3 4 18 19 20 21 22 *Gr. Cassa.* *ff* *attacca*
Fag. I. *cresc.* *molto*

Nº 1ª Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

Tamburino. *ff*
Triangolo.
Gr. Cassa e Piatti.

Tamburino. *dim. molto* *p* 6

pp 6

A *pp*

Tamburino. *f*
Triangolo. *p* *f*

B *p* *dim.* *pp*

Tamburino. *poco cresc.* 6

Bizet — Carmen Suite No. 1

2

Tamburino, Triangolo, Gr. Cassa e Piatti.

The musical score consists of several staves. The first staff is marked with a 'C' and starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*). The second staff begins with a forte (*f*) dynamic, reaches fortissimo (*ff*) at measure 12, and then continues with a melodic line. The third staff starts with a mezzo-forte (*mf*) dynamic and includes a decrescendo (*dim.*) marking. The fourth staff features a solo for the first Oboe (*Ob. I. Solo*) with a decrescendo (*dim.*) and a very slow tempo (*rall. molto*). The fifth staff is divided into parts for Tamburino (*Tamb.*) and Triangolo (*Triang.*), with dynamics ranging from pianissimo (*pp*) to pianississimo (*ppp*). The sixth staff is for the Tamburino part, marked with dynamics *pp* and *ppp*, and includes measure numbers 1 and 2.

V – GLOCKENSPIEL e XILOFONE

Adagio. Presto. Andante. Allegro. Viol. I.

V.

133 Allegro feroce. 134 135 136 137

138 139 140 141 142

143 144 145 146 SOLO (Piañi) 147 148

Poco più sostenuto. 149 150 151 152

Sinfonia n.º 5

III.

Mahler, Gustav

Harpa

4. Adagietto.

Sehr langsam. *molto rit. cresc.* *a tempo (molto Adagio.)*

pp *p*

Nicht schleppen (etwas flüssiger als zu Anfang)

Mahler — Symphony No. 5 in C# Minor

Harfe.

3

First system of the harp score, showing a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Second system of the harp score, starting with a first ending bracket. Includes markings: *1 rit. Wieder äußerst langsam.* and *2 2 pp*.

Third system of the harp score, featuring dynamic markings *poco - - a poco - - - cresc.* and *ff*. Includes performance directions: *etwas drängend*, *fließend*, and *zurück-*.

Fourth system of the harp score, marked *haltend.* with dynamic markings *f*, *dim.*, *p*, and *pp*.

Fifth system of the harp score, marked *2 Fließender.* with dynamic markings *f* and *ff*.

Sixth system of the harp score, marked *zurückhaltend.* and *molto riten.* with dynamic markings *f* and *ff*. Includes fingerings: 13, 3, 5, 1.

Tchaikovsky — Swan Lake Suite, Op. 20a

4

№ 2 и № 3
TACET

Arpa

№ 4 Scene.

Andante

1

f

Cadenza

p

Tchaikovsky — Swan Lake Suite, Op. 20a

Arpa

5

The musical score is written for Harp (Arpa) and consists of five systems. The first system shows a descending melodic line in the right hand and a supporting bass line in the left hand. The second system continues this pattern. The third system features a complex, dense texture with many chords and arpeggios, marked with a fermata. The fourth system returns to a more melodic style with a descending line in the right hand. The fifth system concludes with a final descending line in the right hand and a bass line, marked 'ritenuto molto'.

Violino

Allegro assai.

MICHAEL D.C.

VIOLINO 1.

7

A

Brahms — Symphony No. 2 in D Major

Violine I

6

Adagio non troppo 6

Vcl. *poco f*

13 **A** *p* Viol.II

29 *f dim. p dim.*

33 **B** *L'istesso tempo, ma grazioso* Klar. I *p dolce*

38 *p dim. pp*

41 *pizz. arco f dim. p pp*

45 *p espr. cresc.*

48 *f poco f*

52 *cresc. f*

54 **D** *f fp dim. p*

58 *cresc. f fp dim.*

Viola

The image shows a musical score for Viola, consisting of ten staves of music. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink are present throughout the score, including arrows pointing to specific measures and numbers. The annotations include:

- Measure 9: A blue 'V' above the staff.
- Measure 10: A blue '10' above the staff.
- Measure 11: A blue '11' above the staff.
- Measure 12: A blue '12' above the staff, with 'arco' written below it.
- Measure 13: A blue '13' above the staff, with '9' written below it.
- Measure 14: A blue '14' above the staff, with '3' written below it.
- Measure 15: A blue '15' above the staff, with '5' written below it.
- Measure 16: A blue '16' above the staff, with '1' written below it.
- Measure 17: A blue '17' above the staff, with '12' written below it.

Other markings include 'sim', 'pizz.', 'div. P espress.', 'arco', 'p', 'dim.', 'molto dim.', 'cresc.', 'ff dim.', 'PPP', 'poco', and 'p espress.'. The score is written in a standard musical notation with a treble clef and a key signature of one flat.

Beethoven — Symphony No. 3

Viola

9

214 *pp* *cresc.*

228 *p cresc. p* *cresc.* *pp* *f* *p*

SCHERZO
Allegro vivace (♩. = 116)

3 *pp* *sempre pp e staccato*

12 *sempre staccato*

25 *sempre pp*

40

54 *sempre pp*

67 *pp* *pp* 3 1 2 3 4 5

82 *cresc. ff* A

95 *sf* *sf* *sf*

109 *sf* *sf* *sf* *p*

122 *ff* *sf* *sf* *p* *p* *trB* 1 1

135 1 1

Violoncelo

Adagio non troppo

poco espr. *p*

6

12 *poco f* *dim.* *p*

114 *f*

120

128

131 **C**

Contrabaixo

Molto Allegro

111 *f*

118

123

129

134] 5 Viol. I *p* Violoncelli

Feierlich und gemessen, ohne 'zu schleppen.

1 (Pauken) *pp* *p* mit Dämpfer

2

3 Nur eine Hälfte.

8 *pizz.* 1 2 3 4

Alle Dämpfer ab *pp*