

Fantasia sobre "É doce morrer no mar ..."

- Dorival Caymmi / Jorge Amado -

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1 ♩=60

♩=72

The score is arranged in a standard orchestral format. The woodwind section includes Flautas 1 and 2, Oboés 1 and 2, Clarinetes 1 and 2, Fagotes 1 and 2, Trompas 1,2 and 3,4, Trompetes 1 and 2, Trombones 1,2 and 3,4, and Tuba. The percussion section includes Timpani and Percussão. The string section includes Violinos I and II, Violas, Violoncellos, and Contrabaixos. The Piano Solo part is written in a grand staff with various dynamics and articulations. The score is in 4/4 time and features a key signature of two flats.

Flauta 1
Flauta 2
Oboé 1
Oboé 2
Clarinete 1
Clarinete 2
Fagote 1
Fagote 2
Trompas 1,2
Trompas 3,4
Trompete 1
Trompete 2
Trombones 1,2
Trombones 3,4
Tuba
Timpani
Percussão
Piano Solo
Violinos I
Violinos II
Violas
Violoncellos
Contrabaixos

pp una corda
rit.
pp
tempo
p tre corde
eco ad lib
mf
REPETIR

FL.1.1
FL.2
Ob.1
Ob.2
Cl.1
Cl.2
Fg.1
Fg.2
Hn.1,2
Hn.3,4
Tp.1
Tp.2
Tb.1,2
Tb.3,4
Tba.
Timp.
Perc.
Pno.
Vn. I
Vn. II
Vlas.
Vc.
Cb.

cant.
rubato ad lib
espress.
p
mf

Rea # Rea # Rea # Rea #

Detailed description: This page of a musical score, numbered 12, features a large ensemble of instruments. The woodwind section includes two flutes (FL.1.1, FL.2), two oboes (Ob.1, Ob.2), two clarinets (Cl.1, Cl.2), two bassoons (Fg.1, Fg.2), two horns (Hn.1,2), two trumpets (Tp.1, Tp.2), three trombones (Tb.1,2, Tb.3,4), and a tuba (Tba.). The percussion section consists of timpani (Timp.) and a general percussion part (Perc.). The piano (Pno.) part is the only instrument with active notation on this page, featuring a melodic line with various dynamics and articulations. The string section (Vn. I, Vn. II, Vlas., Vc., Cb.) is present but has no notation on this page. The score is written in a key signature of three flats and a 4/4 time signature. The piano part includes markings for *cant.*, *rubato ad lib*, and *espress.*, along with dynamic markings *p* and *mf*. There are also some performance instructions like *Rea #* and *Rea #* repeated.

poco a poco acellerando

♩=97

rallentando...

Fl.1.1
Fl.1.2
Ob.1.1
Ob.1.2
Cl.1.1
Cl.1.2
Fg.1.1
Fg.1.2
Hn.1.2
Hn.3.4
Tp.1.1
Tp.1.2
Tb.1.2
Tb.3.4
Tba.
Timp.
Perc.

p *mp*

Pno.

cresc. *f* *molto*

simile

poco a poco acellerando

♩=97

rallentando...

Vn. I
Vn. II
Vlas.
Vc.
Cb.

p

Fl.1.1 *f* > *mp*

Fl.2 *mf* >

Ob.1 *f* > *pp lontano* < >

Ob.2

Cl.1 *p*

Cl.2 *p*

Fg.1 *mp* >

Fg.2 *mp* >

Hn.1.2

Hn.3.4

Tp.1

Tp.2

Tb.1.2

Tb.3.4

Tba.

Timp.

Perc.

Pno. *f* > *p* *pp*

Vn. I *f p*

Vn. II *f p* *pp molto sostenuto, sul tasto* < *poco* > *mp* *pp*

Vlas. *f p* *pp molto sostenuto, sul tasto* < *poco* > *mp* *pp*

Vc. *f p* *pizz./arco divisi* *p* < *mp* > *pp*

Cb. *f p* *pizz./arco divisi* *p* < *mp* > *pp*

rit. a tempo

molto rit.⁴⁸ poco più mosso ♩=87

FL.1.1 *mf*

FL.1.2 *mf*

Ob.1.1 *mf*

Ob.1.2 *mf*

Cl.1.1 *mp dolce*

Cl.1.2 *mp dolce*

Fig.1.1 *mp*

Fig.1.2 *mp dolce*

Hn.1.2 *mf*

Hn.3.4

Tp.1.1

Tp.1.2

Tb.1.2

Tb.3.4

Tba.

Timp. *pp*

Perc.

molto rit. dolciss.

una corda

mf acomp.

Pno. *f* *mf* *p*

rit. a tempo

molto rit. poco più mosso ♩=87

Vn. I *mp* *mf* *pp* *poco*

Vn. II *mf* *pp* *poco*

Vlas. *mf* *pp* *poco*

Vc. *arco* *mf* *pp* *poco*

Cb. *mf* *pp* *poco* *pizz.*

Fl.1.1
 Fl.1.2
 Ob.1.1
 Ob.2.2
 Cl.1.1
 Cl.1.2
 Fg.1.1
 Fg.2.2
 Hn.1.2
 Hn.3.4
 Tp.1.1
 Tp.2.2
 Tb.1.2
 Tb.3.4
 Tba.
 Timp.
 Perc.
 Pno.
 Vn. I
 Vn. II
 Vlas.
 Vc.
 Cb.

mf
mf
mf
mf
mf
mf
mf
mp
mp
mf (tre corde)
simile
cresc.
mf
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
arco
mp cresc.

FL.1.1, FL.1.2, Ob.1, Ob.2, Cl.1, Cl.2, Fg.1, Fg.2, Hn.1.2, Hn.3.4, Tp.1, Tp.2, Tb.1.2, Tb.3.4, Tba., Tim., Perc., Pno., Vn. I, Vn. II, Vlas., Vc., Cb.

f, *mf*, *pp*, *p*, *pp*, *solo lontano*, *solo con sord. lontano*, *mf*, *f*, *p*, *tasto*, *p sost. arco/pizz. divisi*, *p*, *arco/pizz. divisi*, *p*

a tempo

Fl.1.1 *dolciss.*
p < > *religioso* *mp* < > < > < > *mf*

Fl.1.2 *p* < > *religioso* *mp* < > < > < > *mf*

Ob.1.1 *dolciss.*
p < > *religioso* *mp* < > < > < > *mf*

Ob.1.2 *mp* < > < > < > *mf*

Cl.1.1 *mp religioso* < > < > < > *mf*

Cl.1.2 *dolciss.*
p < > *religioso* *mp* < > < > < > *mf*

Fg.1.1 *p* < >

Fg.1.2 *p* < >

Hn.1.2

Hn.3.4

Tp.1.1

Tp.1.2

Tb.1.2

Tb.3.4

Tba.

Tim.

Perc.

Pno. *p mp mf f p mp*

a tempo

Vn. I *mf*

Vn. II *mf*

Vlas. *mf* *pizz.* *p* *pizz.*

Vc. *mf* *p* *pizz.*

Cb. *mf* *p*

FL.1.1 *p* *f*

FL.2 *p* *f*

Ob.1 *p*

Ob.2 *p*

Cl.1 *p* *mp* *mf*

Cl.2 *p* *mf*

Fg.1 *p* *mf*

Fg.2 *p* *mf*

Hn.1.2 *mf* *molto espress.*

Hn.3.4 *mf* *molto espress.*

Tp.1

Tp.2

Tb.1.2 *molto espress.*

Tb.3.4 *mp* *molto espress.*

Tba. *mp* *molto espress.*

Timp.

Perc. *tri.* *tam-tam*

Pno. *p* *mf legato* *mf*

Vn. I *espress.* *mf*

Vn. II *espress.* *mf* *arco*

Vlas. *mp* *f* *mf*

Vc. *p* *arco* *mf*

Cb. *p* *arco* *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Hn. 1, 2

Hn. 3, 4

Tp. 1

Tp. 2

Tb. 1, 2

Tb. 3, 4

Tba.

Timp.

Perc.

Pno.

Vn. I

Vn. II

Vlas.

Vc.

Cb.

f

ff

mf

mp

prato susp. filtro

ad lib

Molto Rall...

97

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Fg.1
Fg.2
Hn.1,2
Hn.3,4
Tp.1
Tp.2
Tb.1,2
Tb.3,4
Tba.
Timp.
Perc.
Pno.
Vn. I
Vn. II
Vlas.
Vc.
Cb.

tr
tam-tam
(deixar soar al niente)
f
rep. ad lib
al niente

Molto Rall...

sfp
ppp
sfp
ppp
sfp
ppp