

Convergência

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(A) ♩ = 126

Cl. Sib. *ff* *bruto* *sfp* *pp* *mp*

Tpt. Dó *ff* *bruto* *sfp* *pp* *p* *pp*

Vln. I *ff* *bruto* *mf* *pizz.* *arco* *mp*

Vln. II *ff* *bruto* *p* *pp*

Vla. *ff* *bruto* *p* *pp*

Vlc. *ff* *bruto* *p* *pp*

Cl. *p* *mp* *p* *f*

Tpt. *p* *mf* *p* *mf*

Vln. I *p* *mf*

Vln. II *p* *mf* *mf*

Vla. *mf* *pizz.* *arco* *p* *mf* *p*

Vlc. *p* *mf* *p*

(B)

Musical score for measures 15-20, featuring six staves: Cl, Tpt, Vln I, Vln II, Vla, and Vlc. The score includes dynamic markings such as *mf*, *p*, *f*, *ff*, and *sfp*, along with performance instructions like *pizz.* and *arco*. The Vln I, Vln II, Vla, and Vlc staves also feature *ff bruto* markings. The music is written in a complex rhythmic structure with various time signatures.

Musical score for measures 21-26, featuring six staves: Cl, Tpt, Vln I, Vln II, Vla, and Vlc. The score includes dynamic markings such as *f*, *p*, *mf*, and *f*, along with performance instructions like *pizz.*, *arco*, and *sul pont.*. The Vln I, Vln II, Vla, and Vlc staves also feature *f* markings. The music is written in a complex rhythmic structure with various time signatures.

rit. ----- Mais lento (♩=97) (*)

30 Cl *mf* *mp* *cresc.* *f* *f* *p*

30 Tpt *mf* *mp* *cresc.* *f* *f* *p*

30 Vln I *p* *f* *p* *f* *p* *ord.*

30 Vln II *mf* *ord.* *pizz.* *f* *p* *arco sul III*

30 Vla *arco* *mf* *pizz.* *f* *(pizz.)* *f* *p* *arco*

30 Vlc *pizz.* *f* *arco sul pont.* *f* *pizz.* *f* *p* *arco sul III*

T.I (♩=126) ♩=97 rall. -----

35 Cl *f*

35 Tpt *f*

35 Vln I *pizz.* *p* *f* *arco* *col legno bat.* *ord.*

35 Vln II *pizz.* *p* *f* *arco* *col legno bat.* *ord.*

35 Vla *pizz.* *f* *p* *arco* *col legno bat.* *ord.*

35 Vlc *pizz.* *f* *p* *arco* *col legno bat.* *ord.*

(*) O signo (∇) deve ser executado como um som soprado sem altura definida.

© T.I. (♩ = 126)

45

Cl: *f*, *pp*, *p*, *f*, *mf*, *pp*, *tr*, *tr* (3'')

Tpt: *f*, *pp*, *p*, *f*, *p*, *pp*, *tr* (3'')

Vln I: *f*, *p*, *pp*, *mf*, *f*, *p*, *p*, *sul pont.*, *ord.* (3'')

Vln II: *f*, *p*, *mf*, *f*, *p*, *p*, *sul pont.*, *ord.* (3'')

Vla: *f*, *mf*, *pizz.*, *mf*, *arco*, *pp*, *arco*, *tr* (3'')

Vlc: *f*, *mf*, *pizz.*, *mf*, *arco*, *p*, *tr* (3'')

55

Cl: *tr*, *tr*, *mf*, *p*, *f*, *p*, *ord.*, *tr*

Tpt: *(com sordina)*, *p*, *pp*, *f*, *pp*, *(sem sordina)*

Vln I: *p*, *p*, *p*, *p*, *pizz.*, *p*

Vln II: *p*, *p*, *p*, *p*, *pizz.*, *p*

Vla: *p*, *col legno bat.*, *mf*, *ord.*, *p*, *p*

Vlc: *p*, *col legno bat.*, *mf*, *ord.*, *p*, *p*

66
Cl *pp* *p* *mf*
Tpt *pp* *p* *mf*
Vln I *mf* *pp* *p* *mf*
Vln II *mf* *pp* *p* *mf*
Vla *f* *pp* *p* *mf*
Vlc *f* *pp* *p* *mf*

66
67
68
69
70
71
72
73

accel. ----- (D) T.I. (♩=126) ♩=♩

74
Cl *p* *mf cresc.* *fp* *ff bruto*
Tpt *p* *mf cresc.* *fp* *ff bruto*
Vln I *p* *mf cresc.* *fp* *ff bruto* *mf* *ord.*
Vln II *p* *mf cresc.* *f* *p* *ff bruto* *f* *mf* *ord.*
Vla *mf cresc.* *fp* *ff bruto* *mf* *f*
Vlc *mf cresc.* *f* *ff bruto* *mf*

74
75
76
77
78
79
80
81

(E) Mais andado (♩ = 109)

97 $\text{♩} = 97$

Cl: *mf* (com surdina), *p*, *p*

Tpt: *pp*, *p* (sem surdina)

Vln I: *p*, *p* ord., *f*, *ff*, *f*

Vln II: *mf* sul pont., *p*, *p* ord., *f*, *ff*, *mf*

Vla: *p*, *p*, *f*, *ff*

Vlc: *p*, *f*, *ff*

107

Cl: *ffp*, *pp*

Tpt: *f*, *ffp* (com surdina)

Vln I: *f*, *ffp* sul pont., *pp* ord.

Vln II: *f*, *ffp* sul pont., *mf* ord., *p*

Vla: *p*, *f*, *ff*, *p* ord., *mf* pizz., *p* arco

Vlc: *f*, *ff*, *p*, *mf* pizz., *p* arco

(E) Mais andado (♩ = 109)

97 $\text{♩} = 97$

Cl *mf* (com surdina) *p* *p* *f* *ff* *f*

Tpt *pp* *p* (sem surdina)

Vln I *p* *p* *f* *ff* *f*

Vln II *mf* *p* *f* *ff* *mf*

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

Vlc *p* *f* *ff*

ord. *tr♭*

sul pont.

tr♯

107

Cl *f* *ffp* *pp*

Tpt *f* *ffp* (com surdina)

Vln I *f* *ffp* *pp*

Vln II *f* *ffp* *mf* *p*

Vla *p* *f* *ff* *p* *mf* *p*

Vlc *f* *ff* *p* *mf* *p*

ord. *tr♭*

sul pont.

pizz. arco

134

Cl *p* *f* *lgeiro* *mf* *f*

Tpt *f* *mf* *sul pont.* *f*

Vln I *p* *f* *sul pont.* *p* *ord.* *f*

Vln II *f* *p* *sul pont.* *ord.*

Vla *p* *f* *p* *sul pont.* *ord.*

Vlc *f* *p*

143

Cl *f* *mf*

Tpt *f* *mf*

Vln I *ffbruto* *f* *ff* *f* *pizz.*

Vln II *ffbruto* *f* *pizz.*

Vla *f* *ord.* *ffbruto* *f*

Vlc *f* *ord.* *ffbruto*

(*) O instrumentista deve abafar a corda com a mão esquerda [sem colocar a mão em posição de harmônico definido] ao executar o signo (x). A altura resultante deve ser indefinida e o som "mudo".

Musical score for measures 150-155. The score includes parts for Clarinet (Cl), Trumpet (Tpt), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vlc). The time signature changes from 3/8 to 2/4 and then to 3/8. Dynamics include *mf*, *f*, *pizz.*, *arco*, and *sul pont.*. The key signature changes from one sharp to one flat.

Musical score for measures 156-161. The score includes parts for Clarinet (Cl), Trumpet (Tpt), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vlc). The time signature changes from 3/8 to 2/4 and then to 3/8. Dynamics include *mf*, *f*, *ff*, *pizz.*, *arco*, *sul pont.*, and *ord.*. The key signature changes from one flat to one sharp.

162

Musical score for measures 162-168. The score includes parts for Clarinet (Cl), Trumpet (Tpt), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vlc). The music is in 4/4 time. Dynamics include *mf*, *f*, *arco*, *pizz.*, and *ff* (*). There are also markings for *8va* and *(5^{ta})*.

169 Lento (♩ = 85)

Musical score for measures 169-173. The score includes parts for Clarinet (Cl), Trumpet (Tpt), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vlc). The tempo is *Lento* (♩ = 85). Dynamics include *ff*, *mf*, *f*, *p*, and *pp*. There are also markings for *sul pont.* and *(com surdina)*.

(*) O intérprete deve levantar-se da cadeira e ficar em pé até o compasso 173.



176 $\text{♩} = 97$

Cl (com surdina) *p sempre* (sem surdina) *p*

Tpt *p sempre* *p*

Vln I *p sempre* *pp* *p* *mf* sul tasto.

Vln II *p sempre* *pp*

Vla *p sempre* *pp* (sem surdina)

Vlc *p sempre* (sem surdina) col legno bat. *mf*

156

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

Tpt *mf* *f* *mf*

Vln I *p* *mf* (sem surdina) ord. *p* *mf* *mf* *f* sul pont.

Vln II (sem surdina) ord. *p* *mf* *f* sul pont. *mf*

Vla *mf* *mf* ord. *p* col legno bat. *mf* ord. *f* col legno bat. *mf*

Vlc *f* *mf* col legno bat.

: Deixar o arco quicar livremente sobre a corda com o peso da gravidade de modo que a periodicidade entre os ataques se torne cada vez mais curta.

194

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

Tpt *mf* *f* *f* *mf* *f*

Vln I *mf* *f* *mf* *mf* *f* *f*

Vln II *f* *f* *mf* *f* *p* *mf* *f*

Vla *f* *f* *mf* *f* *f* *f*

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

200

Cl *f* *f* *f* *mf cresc.* *f*

Tpt *f* *f* *f* *mf cresc.* *f*

Vln I *f* *f* *f* *p* *mf* *f*

Vln II *f* *f* *f* *p* *mf* *f*

Vla *f* *f* *f* *f* *f*

Vlc *f* *f* *f* *mf* *f*

(*) Deve-se realizar o glissando simultaneamente com o ataque col legno.

Musical score for measures 206-210. The score includes parts for Clarinet (Cl), Trumpet (Tpt), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vlc). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked T.I (♩ = 126). The dynamic markings are *ff* and *ff* bruto. The instruction "sul pont." is present for the string parts. The instruction "Arco atrás do cavalete" is present for the cello part. The instruction "ord." is present for the string parts. The instruction "ff bruto" is present for the string parts.

Musical score for measures 211-215. The score includes parts for Clarinet (Cl), Trumpet (Tpt), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vlc). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *molto rall.*. The dynamic markings are *mp*, *mf*, *f*, *p*, and *pp*. The instruction "pizz." is present for the string parts. The instruction "molto rall." is present for the string parts.