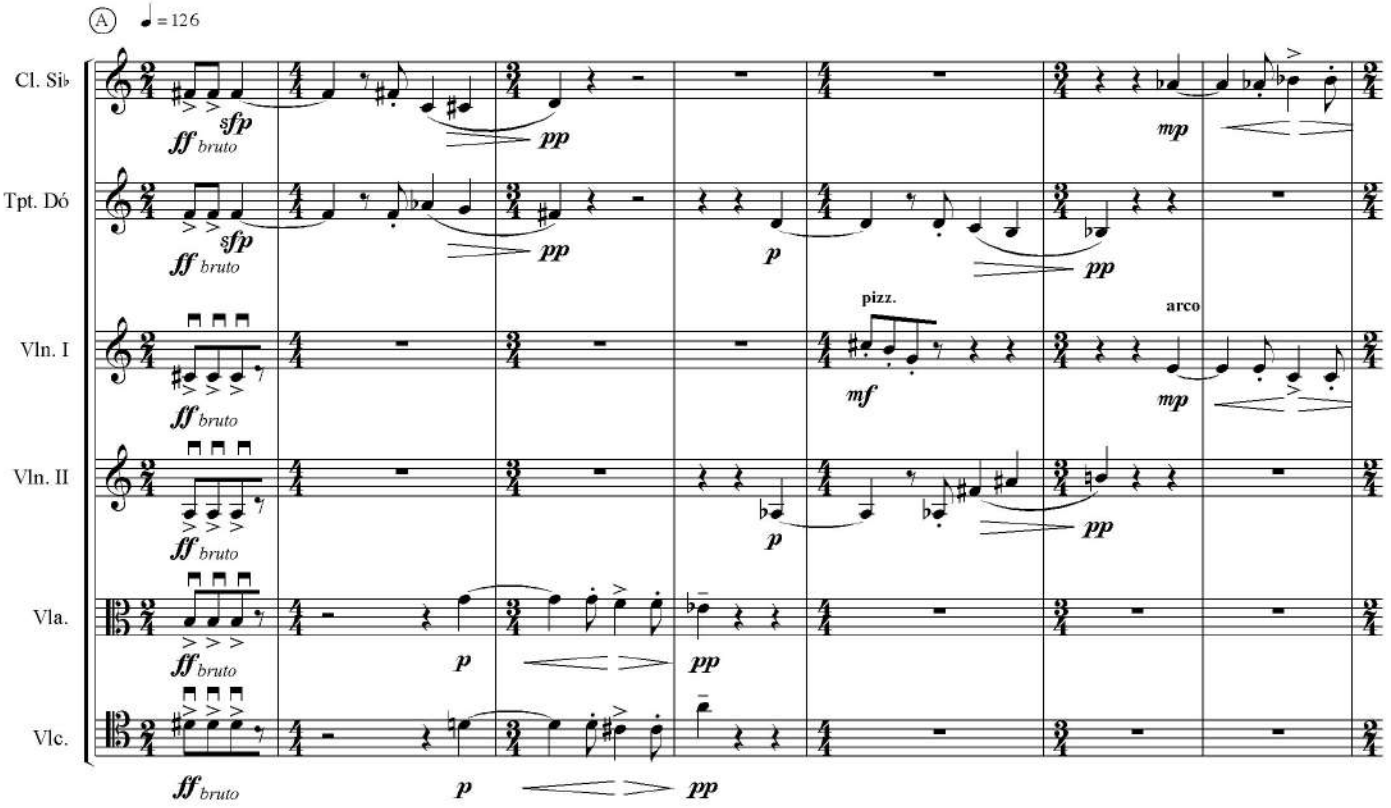
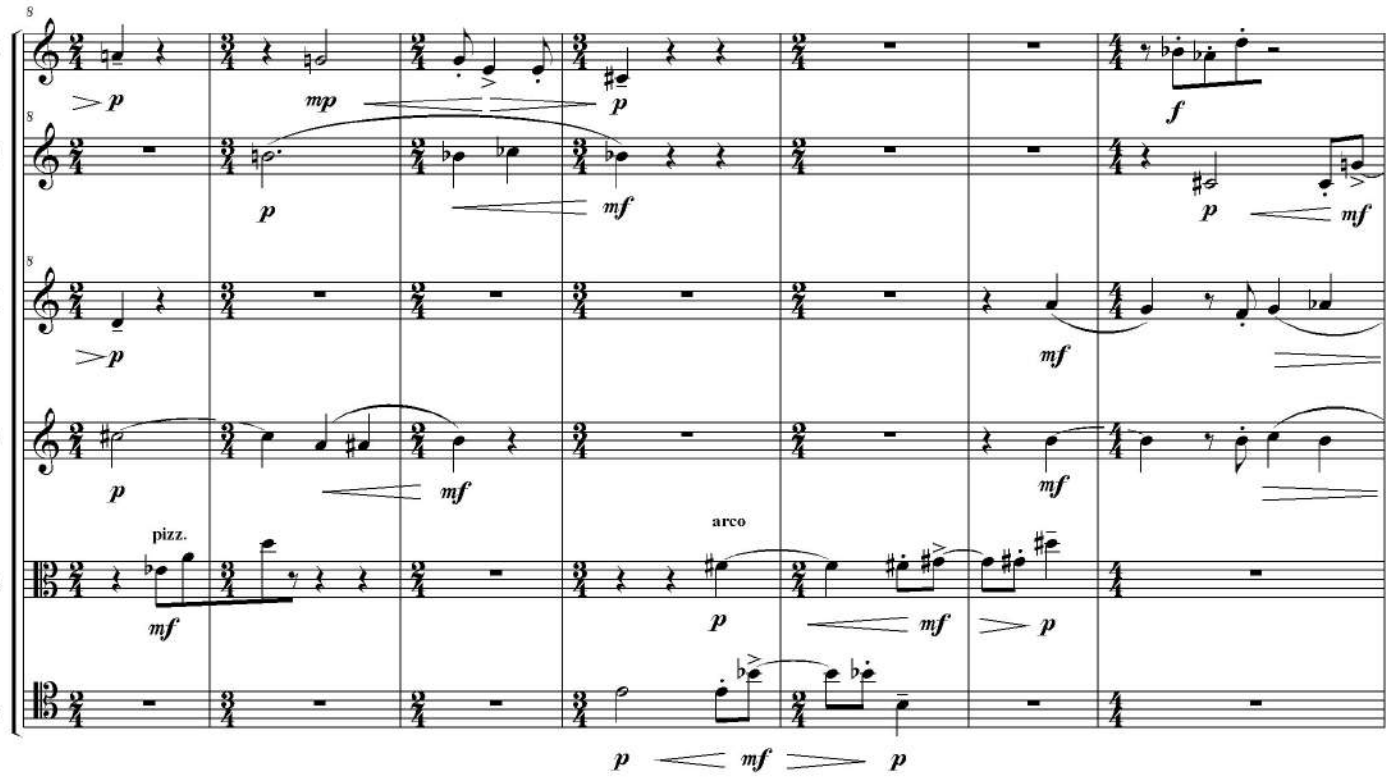
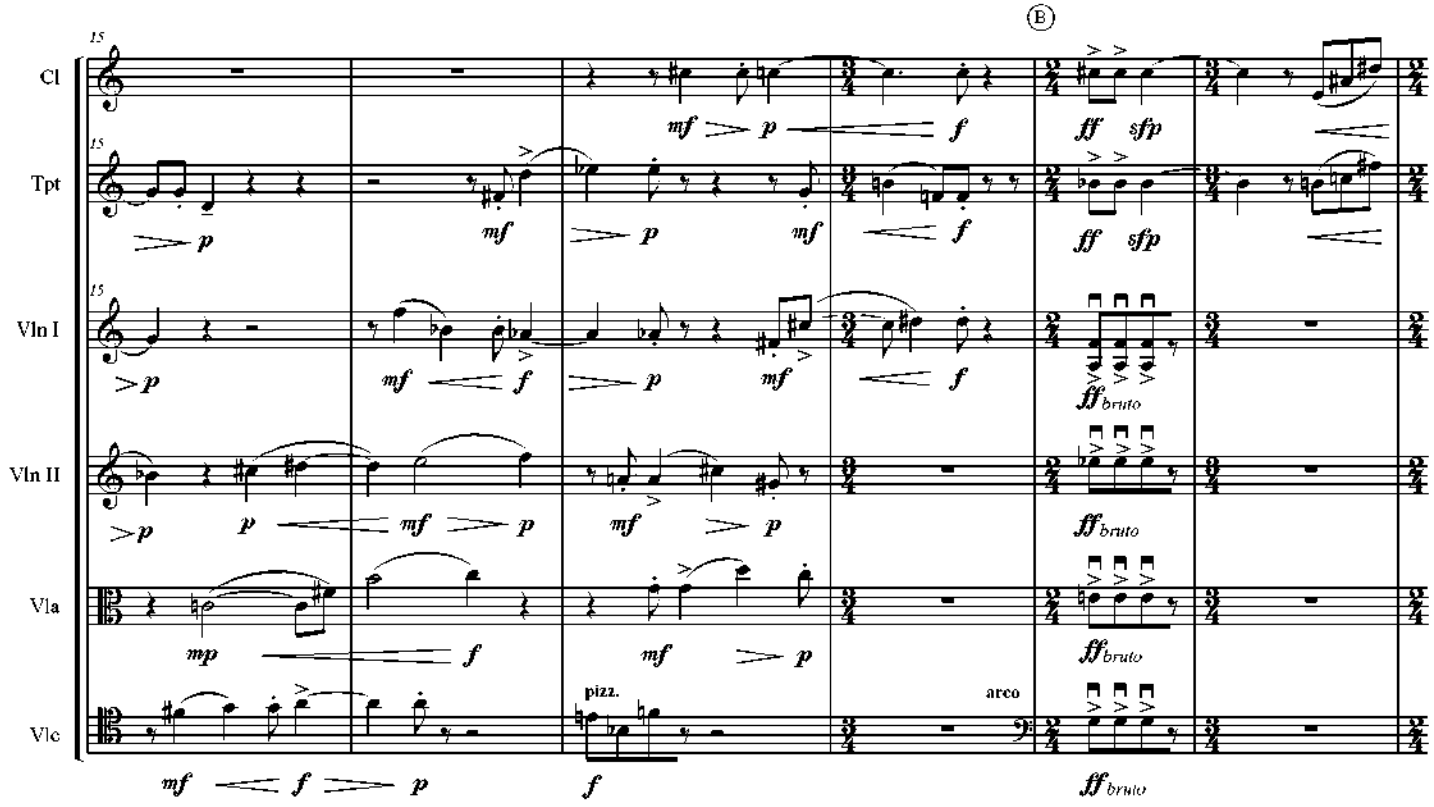
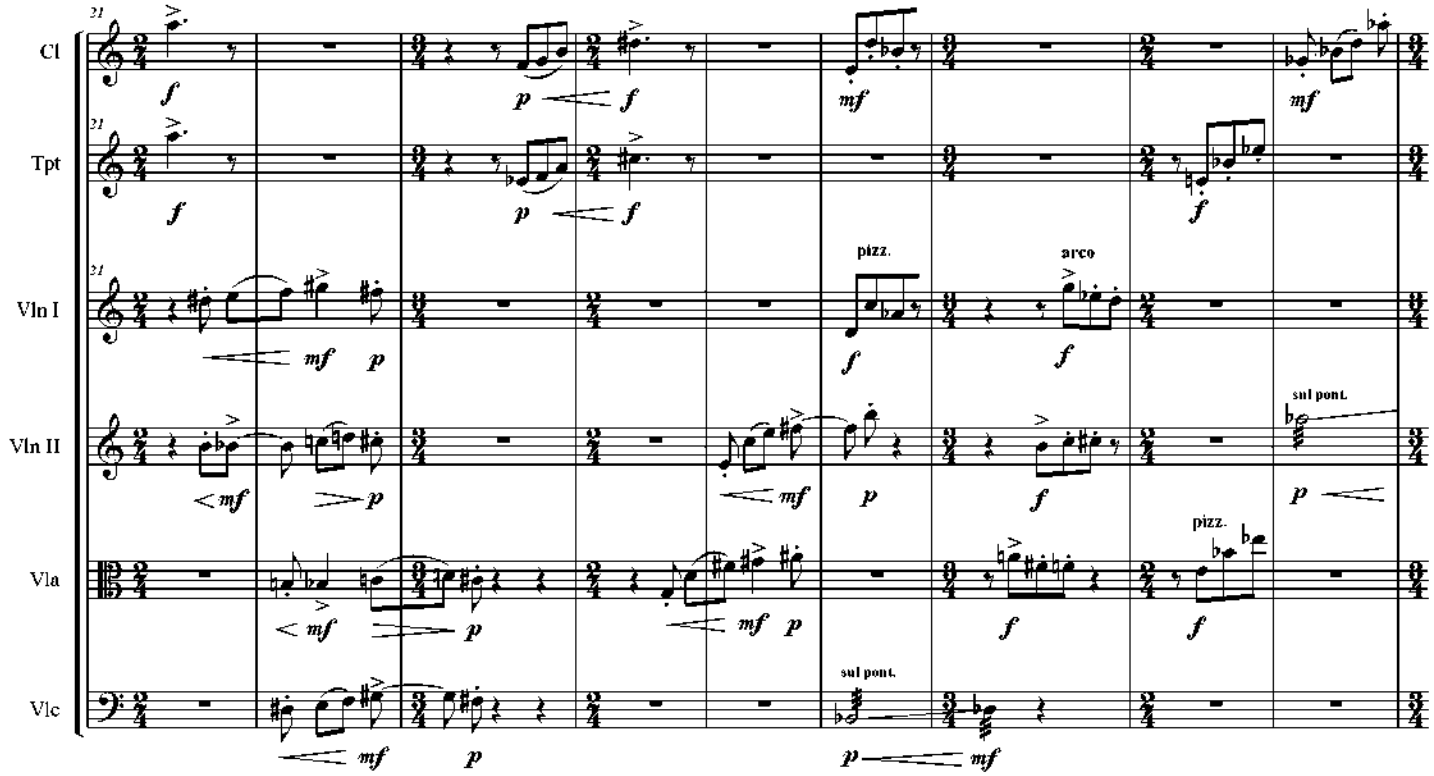
Convergência

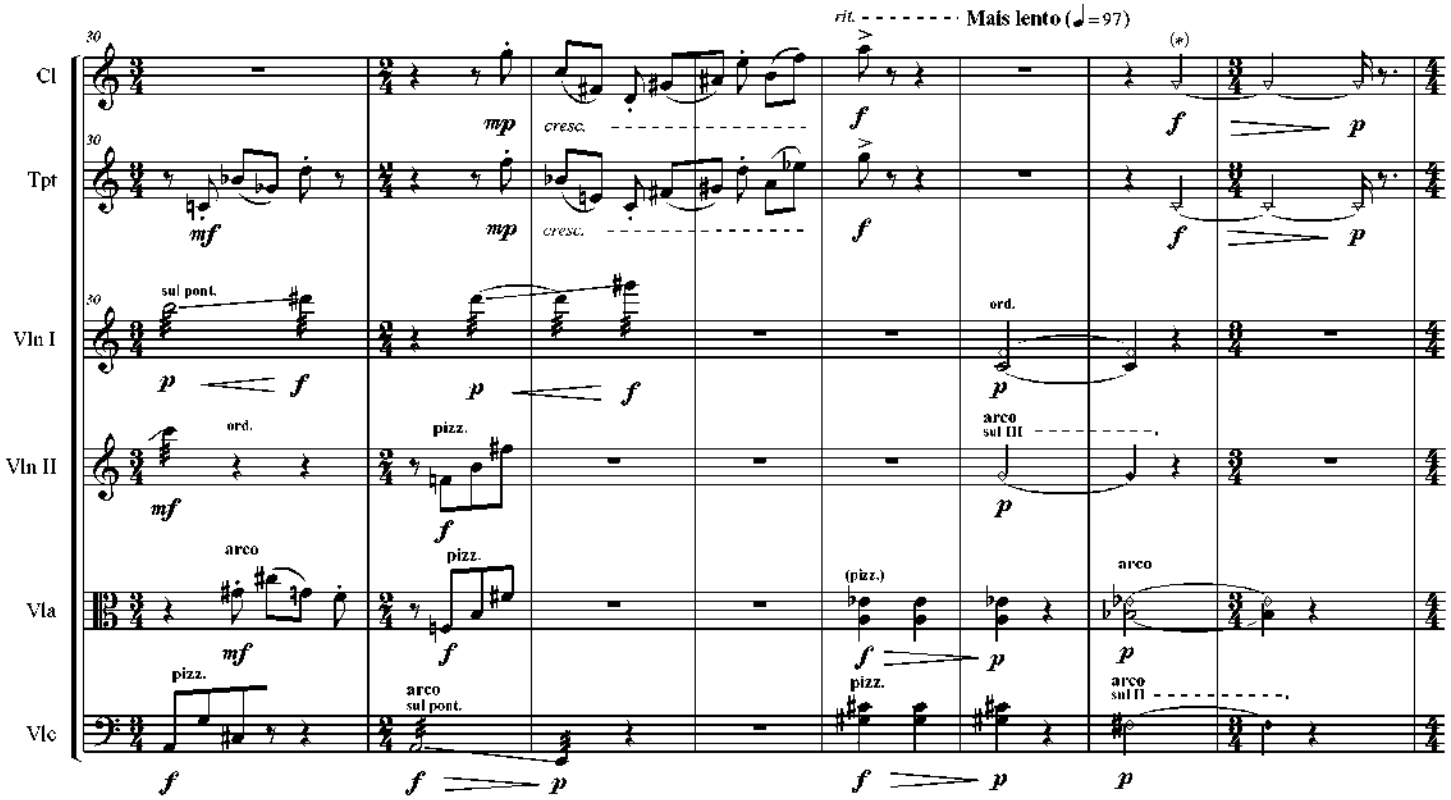
Gabriel Xavier

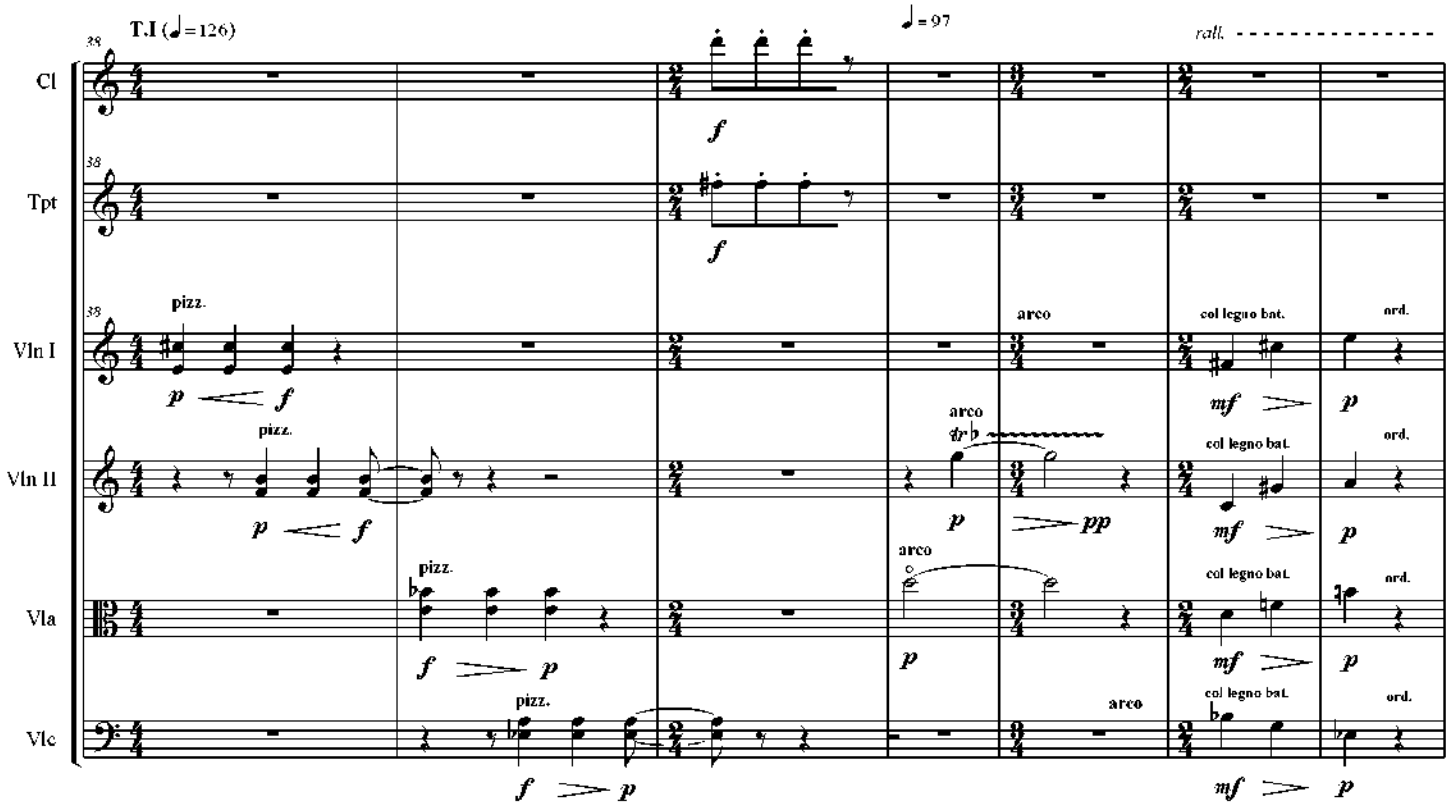




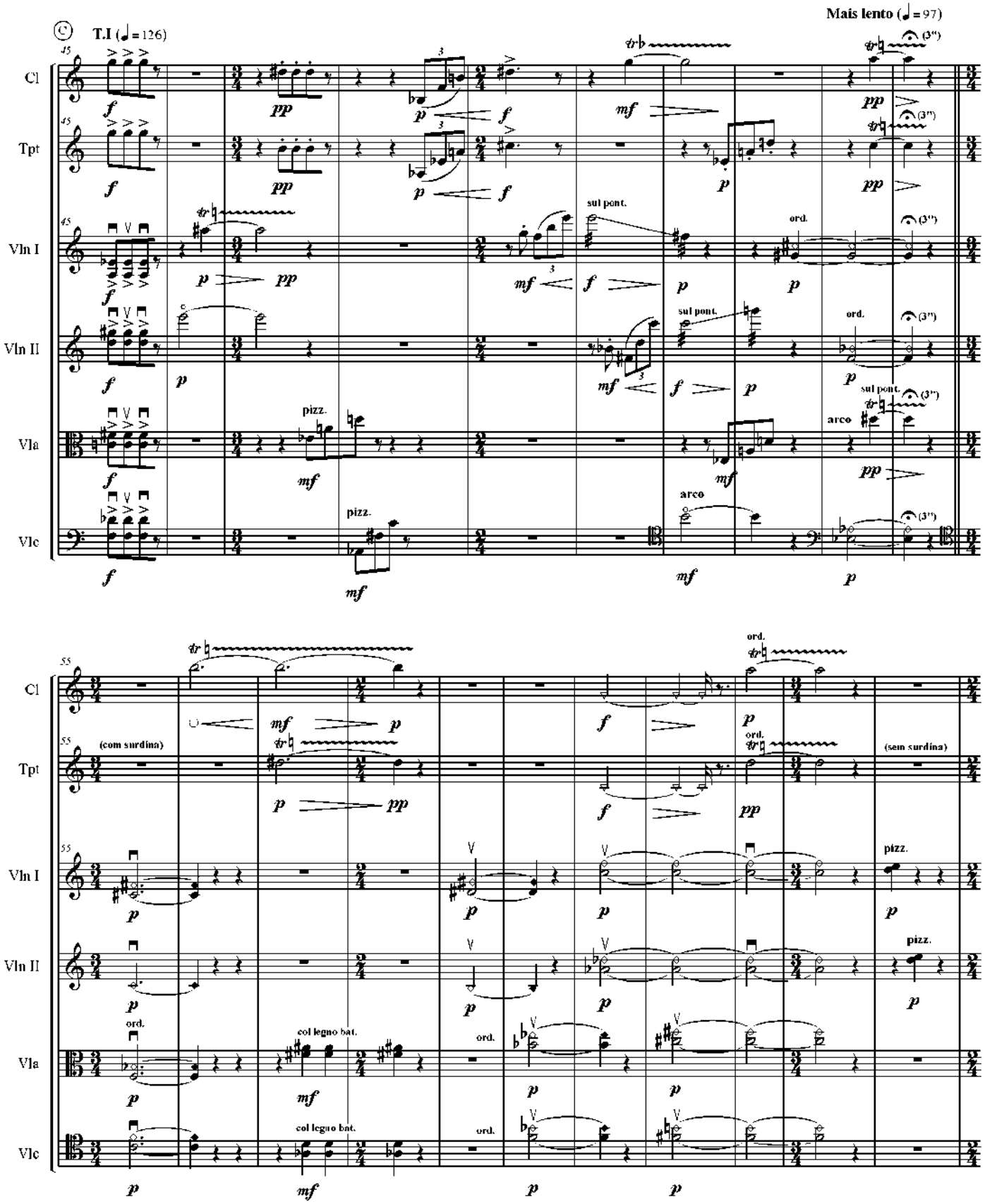

15
Cl
Tpt
Vln I
Vln II
Vla
Vlc
Ⓑ
pizz.
arco

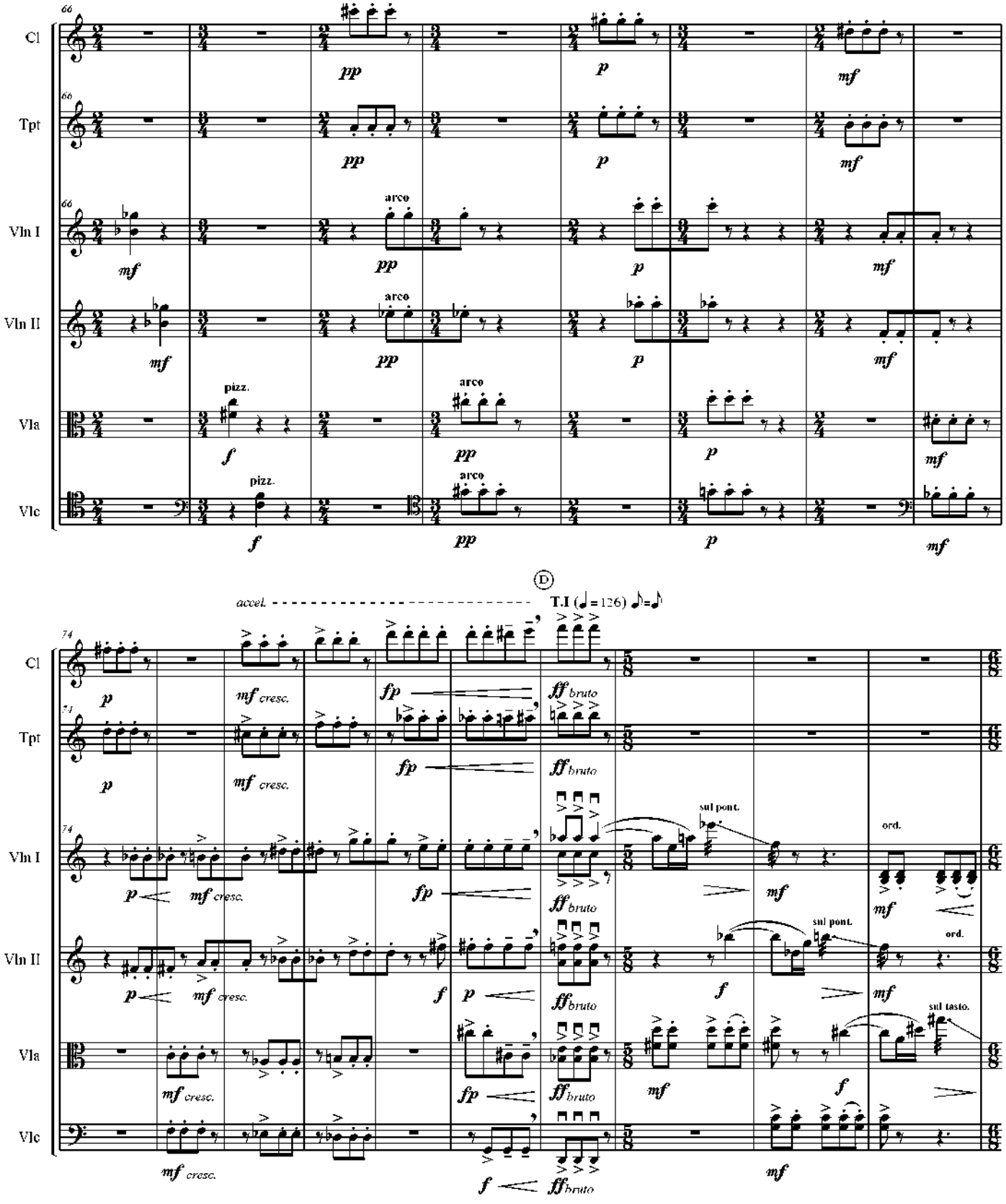

21
Cl
Tpt
Vln I
Vln II
Vla
Vlc
pizz.
arco
sul pont.
pizz.
sul pont.

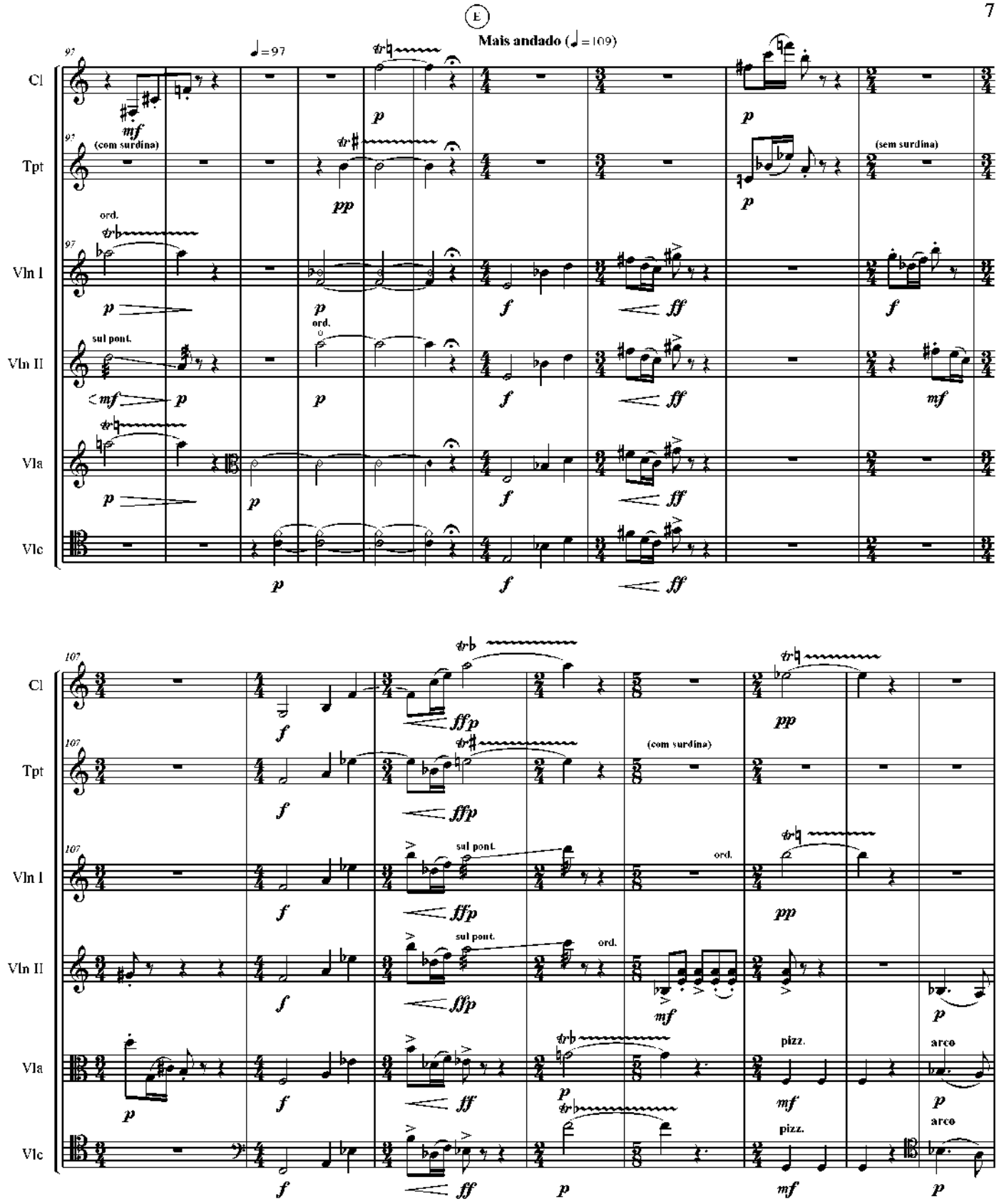


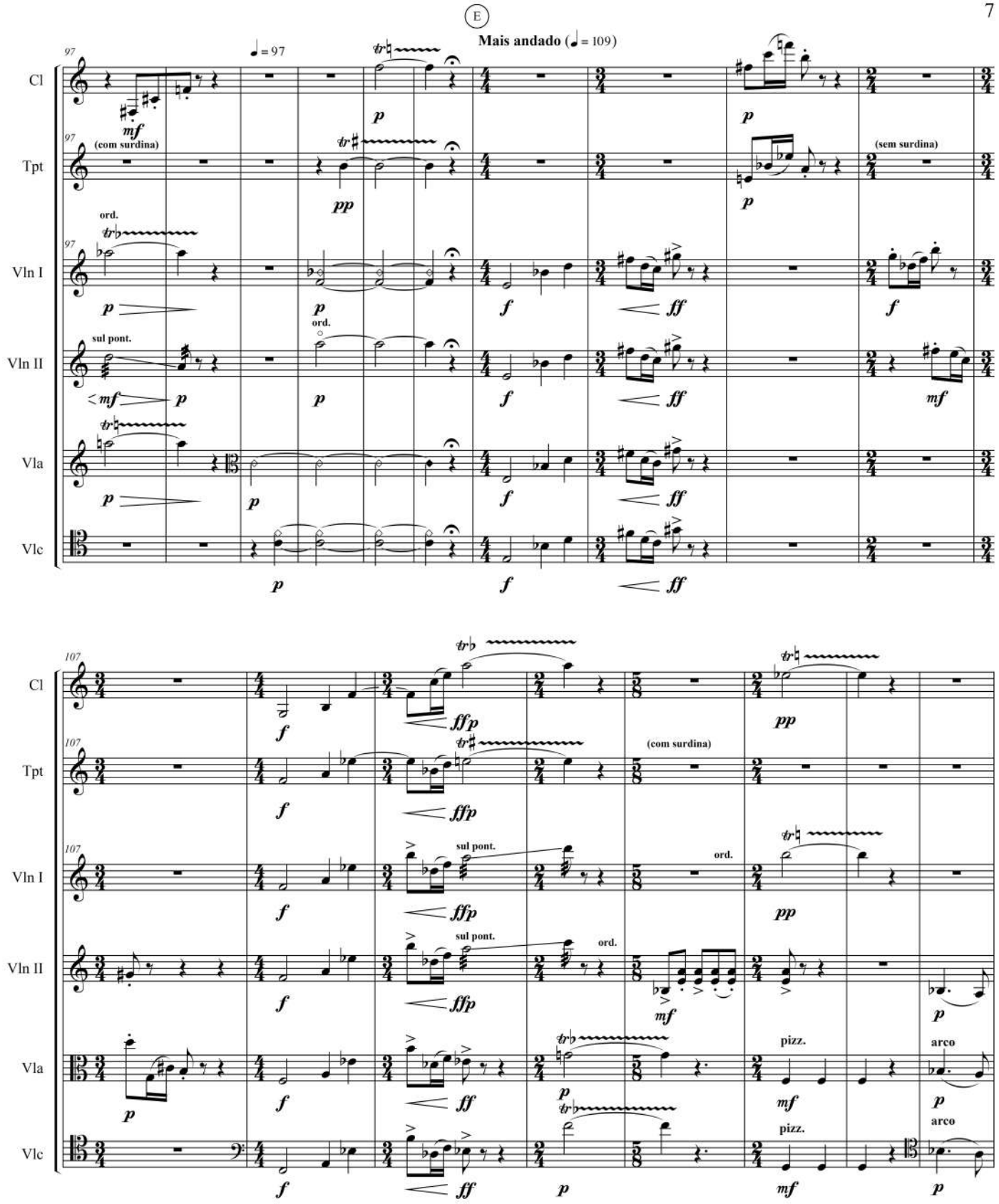


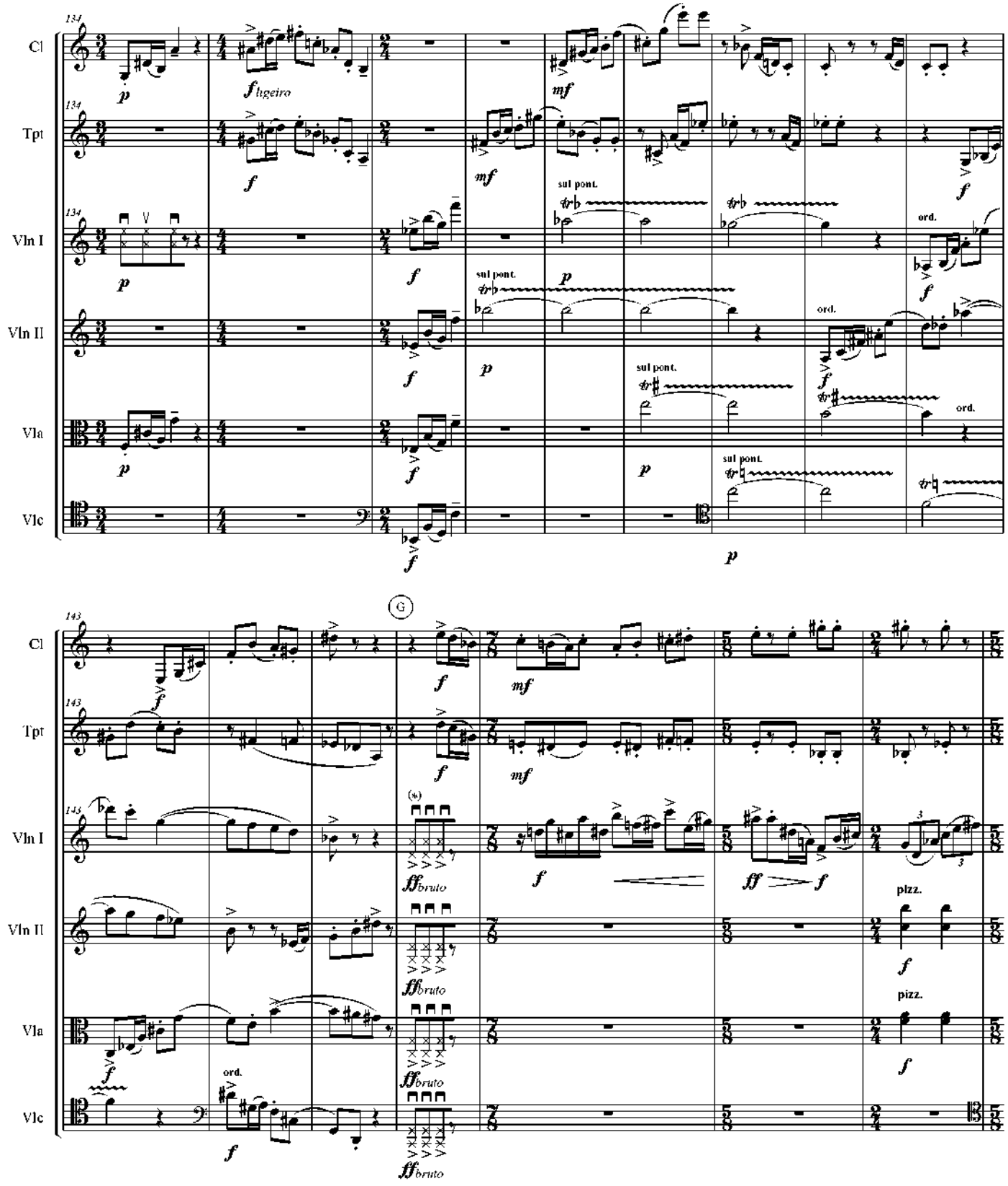
(*) O signo (▽) deve ser ser executado como um som soprado sem altura definida.


T.I (♩ = 126)
Mais lento (♩ = 97)
Cl
Tpt
Vln I
Vln II
Vla
Vlc
45
55
(com surdina)
(sem surdina)
sul pont.
ord.
pizz.
arco
col legno bat.
(3")

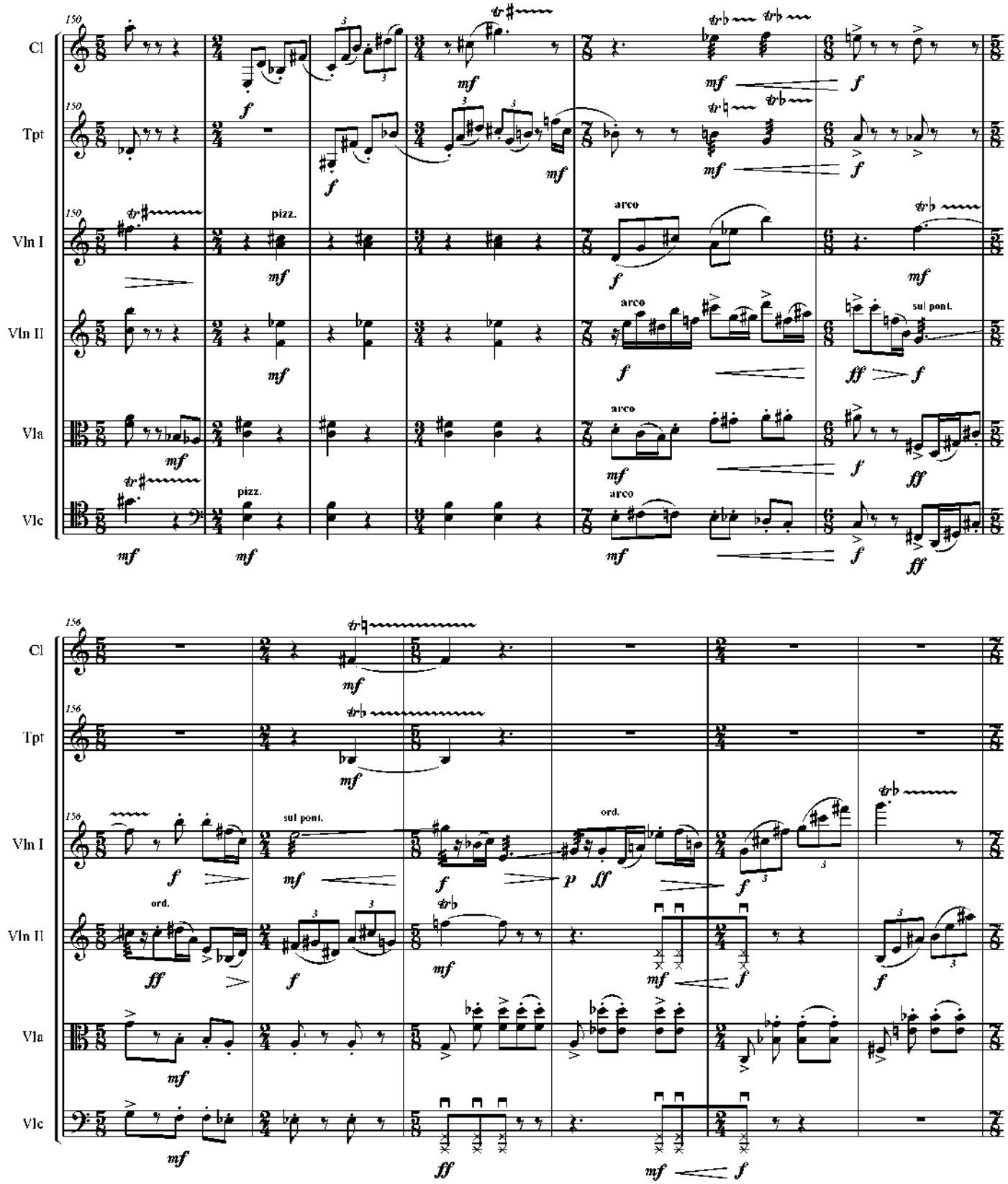

66
Cl
Tpt
Vln I
Vln II
Vla
Vlc
pizz.
arco
pp
p
mf
f
Ⓓ
accel.
T.I (♩=126) ♪=♪
74
mf cresc.
fp
ff bruto
sul pont.
ord.
sul tasto.

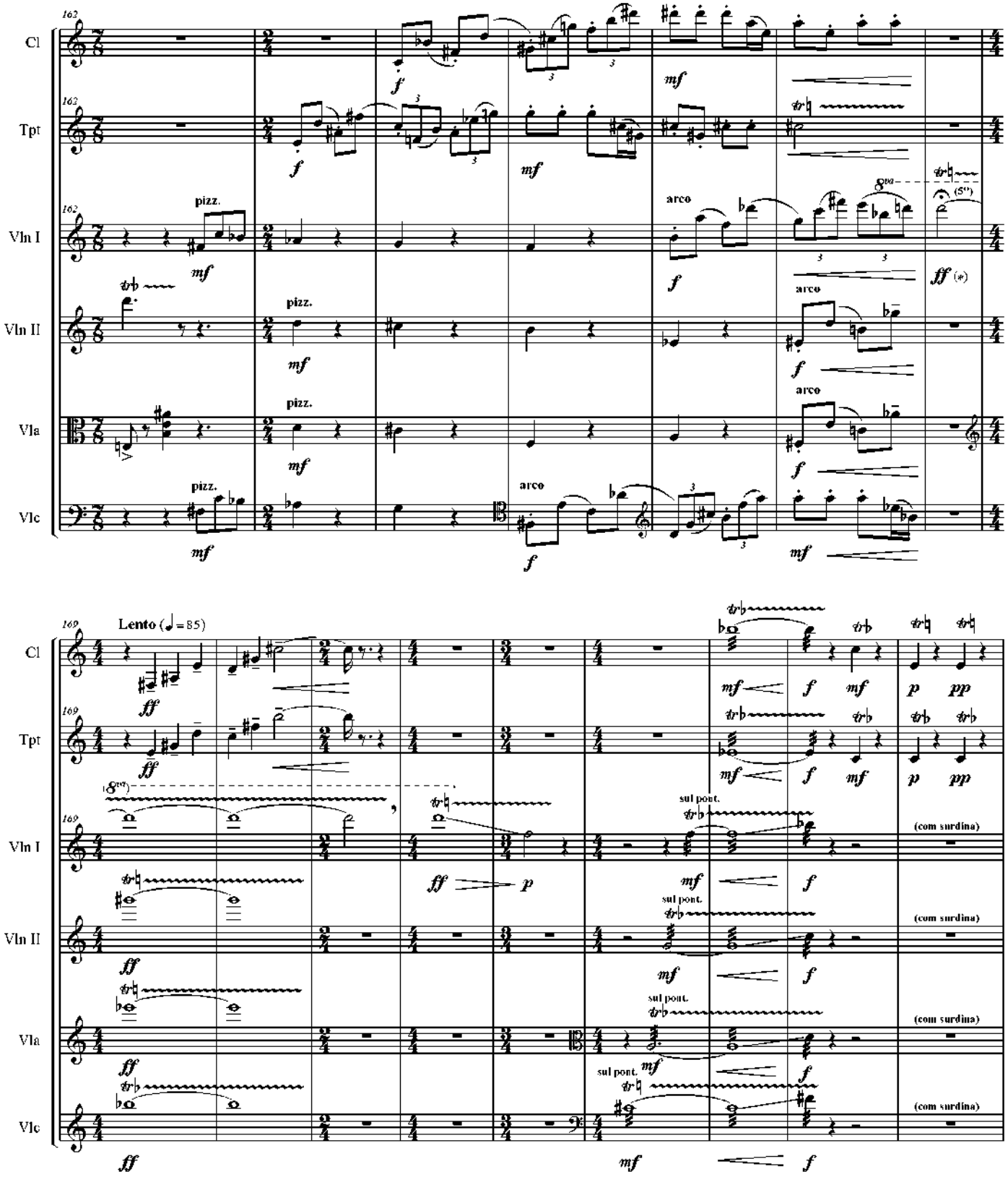

E
Mais andado (♩ = 109)
♩ = 97
97
Cl
Tpt
Vln I
Vln II
Vla
Vlc
(com surdina)
(sem surdina)
ord.
sul pont.
107
pizz.
arco


E
Mais andado (♩ = 109)
♩ = 97
97
Cl
Tpt
Vln I
Vln II
Vla
Vlc
(com surdina)
(sem surdina)
ord.
sul pont.
107
(com surdina)
ord.
sul pont.
pizz.
arco

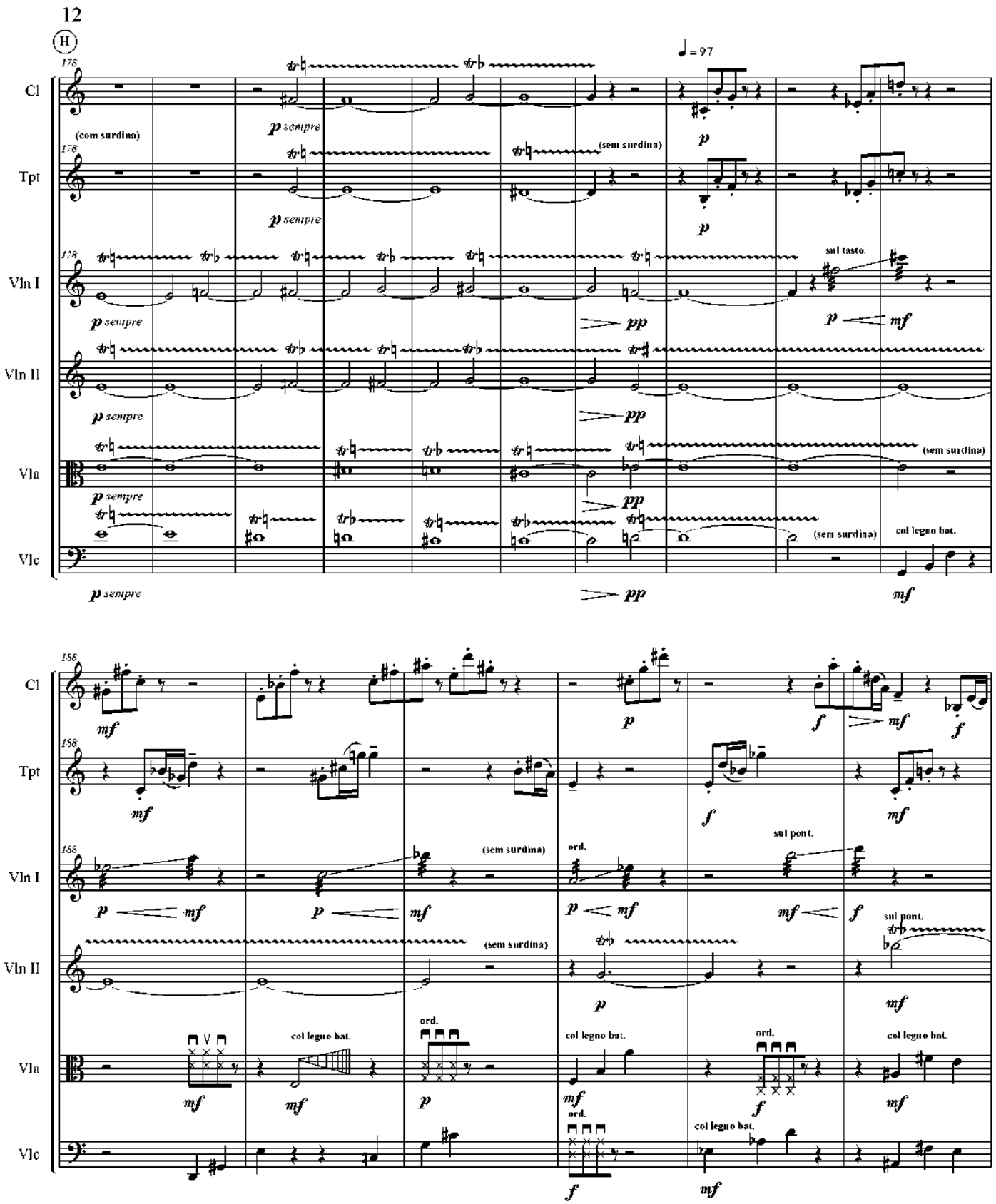


(*) O instrumentista deve abafar a corda com a mão esquerda [sem colocar a mão em posição de harmônico definido] ao executar o signo (×). A altura resultante deve ser indefinida e o som "mudo".

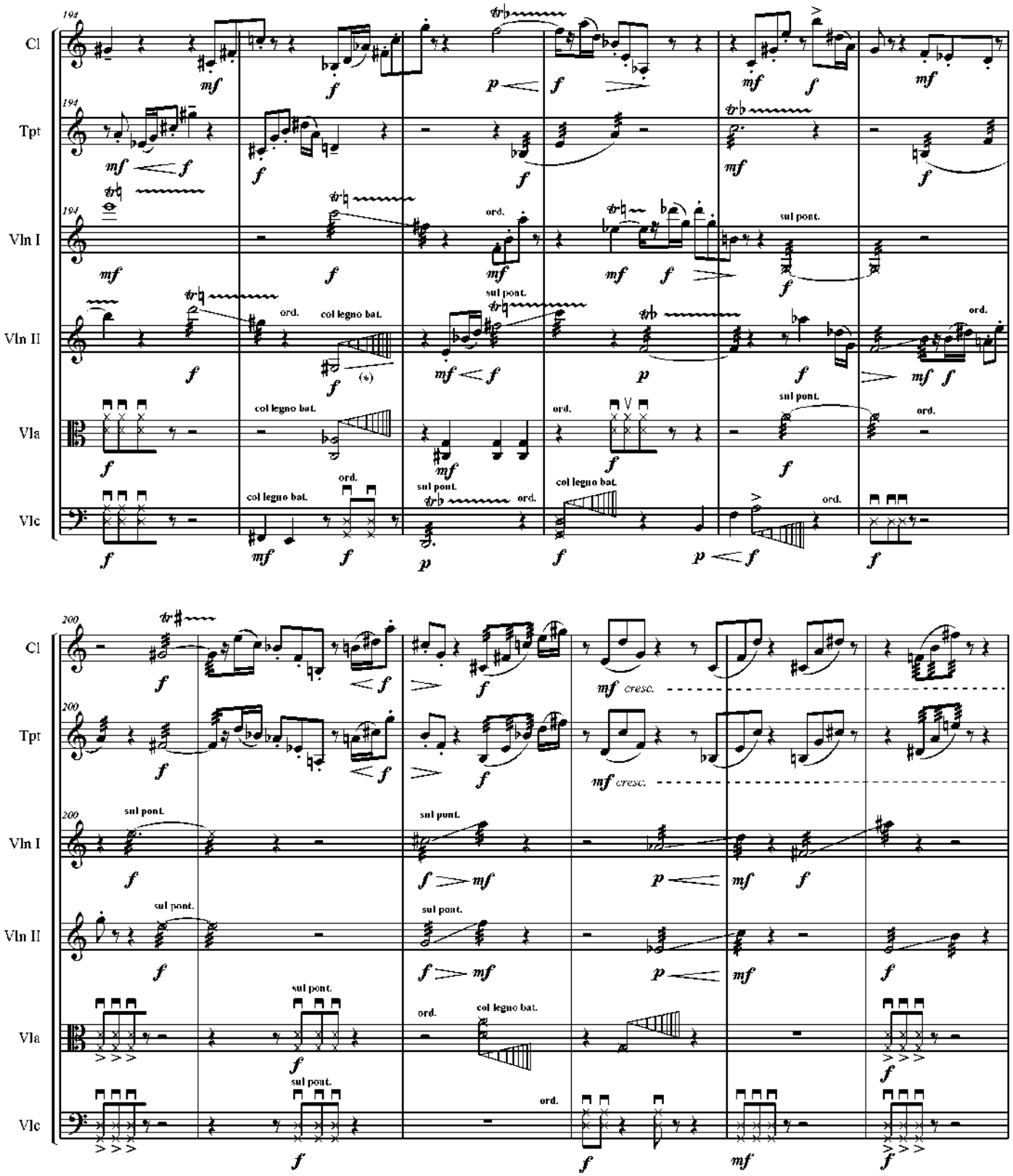

150
Cl
Tpt
Vln I
Vln II
Vla
Vlc
pizz.
arco
sul pont.
156
ord.



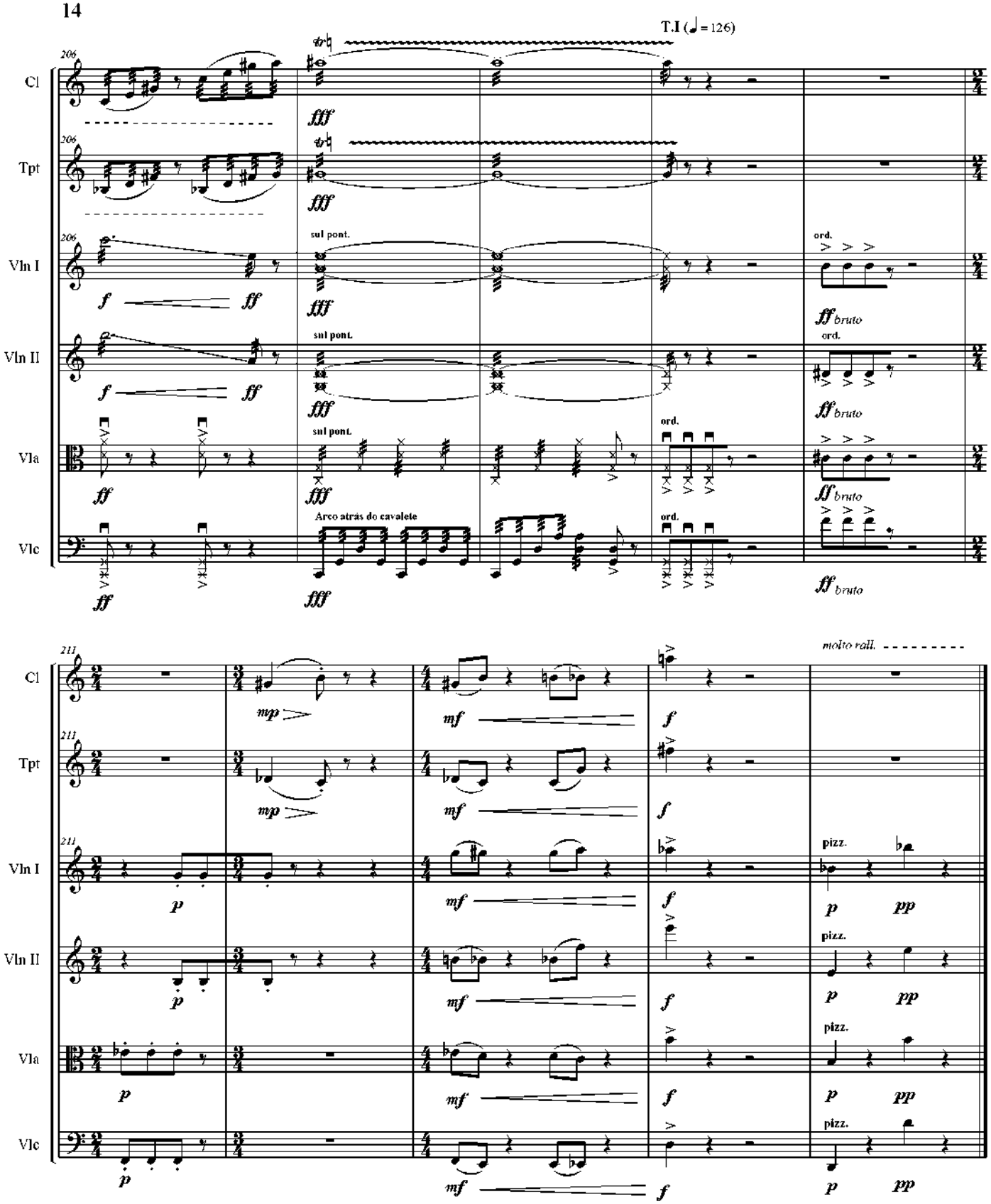
(*) O intérprete deve levantar-se da cadeira e ficar em pé até o compasso 173.



: 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.



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


T.I (♩ = 126)
206
Cl
Tpt
Vln I
Vln II
Vla
Vlc
fff
sul pont.
Arco atrás do cavalete
ord.
ff bruto
211
molto rall.
pizz.
mp
mf
f
p
pp