

# Wellington Gomes (1960)

Revoada de memórias

voz, orquestra  
(*voice, orchestra*)

35 p.

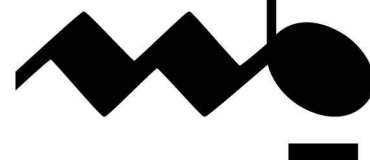
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Patrocínio



Realização

MINISTÉRIO DA  
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MUSICA BRASILIS

# Revoada de Memórias

à minha mãe (in memoriam)

Wellington Gomes  
(2001)

Andante Maestoso (♩ = 70)

The musical score is arranged in a standard orchestral format. It includes staves for Flauta, Oboé, Clarineta Bb, Fagote, Trompa F 1, Trompa F 2, Trompete Bb, Trombone 1, Trombone 2, Percussão 1 (Woodblock), Percussão 2 (Bombo), Percussão 3 (Timpanos), Soprano 1, Soprano 2, Violino I, Violino II, Viola, Violoncelo, and Contrabaixo. The score is written in 3/4 time with a key signature of one sharp (F#). Dynamics include *f*, *fp*, and *ppp*. The woodblock part is marked *ppp* and the timpani part is marked *f*. The score shows a complex texture with multiple melodic lines and a strong rhythmic foundation.

8

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn.1

Tbn.2

Perc. 1

Perc. 2

Perc. 3

S.1

S.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Matraca*

*Woodblock*

*Caixa-clara*

*Surdina*

*ff*

*f*

*p*

*sfz*

*ffz*

*fp*

*pp*

*p*

*mp*

17

Fl. *p* *f*

Ob.

Cl. *fp* *f*

Fg. *ff*

Tpa.1 *Surdina* *sf* *ppp* *sem surd.* *sf*

Tpa.2 *Surdina* *sf* *ppp* *sem surd.* *sf*

Tpte. *Surdina* *sf* *ppp*

Tbn. 1 *Surdina* *sf* *ppp* *sem surd.* *sf*

Tbn. 2 *Surdina* *sf* *ppp* *sem surd.* *sf*

Perc. 1 *Prato Susp.* *mf* *pp* *mp*

Perc. 2 *(baq. vassoura)* *Tam-Tam* *pp* *mp*

Perc. 3 *Temple-block* *f* *an.* *Timpanos* *sf*

S 1

S 2

Vln. I *p* *mf* *f* *p* *mf* *p* *mf* *ff*

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

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

Vc. *p* *mf* *f* *p* *mf* *p* *mf* *ff*

Cb. *fp* *ff*



Musical score for a symphony orchestra, page 5. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpets (Tpa. 1, 2), Trombones (Tbn. 1, 2), Percussion (Perc. 1, 2, 3), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time and features various dynamics such as p, ppp, and f, along with articulation marks like 'ord.' and 'Pizz.'

40 accel. Enérgico (♩ = 120)

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Fg. *mf* *f* *ff*

Tpa.1 *mf* *f* *ff*

Tpa.2 *mf* *f* *ff*

Tpte. *f* wa-wa

Tbn.1 *mf* *f* *f* *ff*

Tbn.2 *mf* *f* *f* *ff*

Perc.1 Prato Susp. *mf* Woodblock *f*

Perc.2 Bongôs *p* *mf* *f* *ff* *f*

Perc.3 Crótalos

S1

S2

Vln. I *sfz* *f* *fp* *f* *ff*

Vln. II *sfz* *f* *fp* *f* *ff*

Vla. *sfz* *f* *fp* *f* *ff*

Vc. *f* *fp* *f* *ff*

Cb. *f* *f* *ff*

50

Fl. *ff* *sfz* *p cresc.*

Ob. *ff* *sfz* *p cresc.*

Cl. *ff* *sfz* *p cresc.*

Fg. *ff* *sfz* *p cresc.*

Tpa.1 *ff* *sfz* *sem surd.* *p cresc.*

Tpa.2 *ff* *sfz* *sem surd.* *p cresc.*

Tpte. *ff* *sfz*

Tbn. 1 *ff* *sfz* *sem surd.* *p cresc.*

Tbn. 2 *ff* *sfz* *sem surd.* *p cresc.*

Perc. 1 Prato Susp. *f*

Perc. 2 *ff* *ppp* *mf*

Perc. 3 Tom-toms *ff* *mf* *mp* *mf*

S1

S2

Vln. I *ff* *fp* *p* *f* *p* *f*

Vln. II *ff* *fp* *p* *f* *p* *f*

Vla. *ff* *fp* *p* *f* *p* *f*

Vc. *ff* *fp*

Cb. *ff* *fp*



62

Fl. *f* *pp* *pp*

Ob. *f* *pp* *pp*

Cl. *f* *pp* *pp*

Fg. *f* *pp* *pp*

Tpa.1 *f* *fp* *pp*

Tpa.2 *f* *fp* *pp*

Tpte. *sem surd.* *f* *pp*

Tbn.1 *f* *fp* *pp*

Tbn.2 *f* *fp* *pp*

Perc.1 *Matraca* *f*

Perc.2 *f* *mf* *pp cresc.*

Perc.3 *ppp* *f* *ppp*

S1

S2

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Cb. *pp* *pp*

74

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S 1

S 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp cresc.*

*ff*

*pp*

*pp cresc.*

*ff*

*pp*

*pp cresc.*

*ff*

*pp*

*pp cresc.*

*ff*

*pp*

*pp cresc.*

*ff*

*pp*

*pp cresc.*

*ff*

*pp*

*pp cresc.*

*ff*

*f*

*f*

*mf*

*f*

*f*

*mf*

*mf*

*mf*

*mf*

Prato Susp.

Temple-block

wa-wa

85

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S 1

S 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*mp*

*fp*

*mp*

*fp*

*mp*

*fp*

*mp*

*fp*

*f*

*p*

*f*

*p*

*f*

*fp*

*fp*

*Surdina*

*Surdina*

*Surdina*

*Surdina*

*Timpanos*

*p*

*p*

96

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S 1

S 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

wa-wa

Woodblock

*f*, *mp*, *fp*, *f*, *pp*, *cresc.*

106

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn.1

Tbn.2

Perc. 1

Perc. 2

Perc. 3

S1

S2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp*

*ff*

*pp*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

1.

2.

Tam-Tam

111 30" ♩ = 60

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1 Pau de chuva

Perc. 2 Bombo  
*pp* *mp* *pp*

Perc. 3

S1 *p* *mp* *mf* *f* *mf*  
A... Oh lu(z) noin-fi - ni - to

S2 *p* *mp* *mp* *mf* *mf* *f*  
A...

Vln. I *Sordina* *pp* *pp*

Vln. II *Sordina* *pp* *pp*

Vla.

Vc. *pp* *cresc... aos... poucos...* *f* *fp*

Cb. *fp*

119

Fl.  
Ob.  
Cl.  
Fg.  
Tpa.1  
Tpa.2  
Tpte.  
Tbn. 1  
Tbn. 2  
Perc. 1  
Perc. 2  
Perc. 3  
S 1  
S 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

oh lu(z) a zul a zul a zul a zul oh  
Oh lu(z) que en can ta lu(z) lu(z) que en can ta noin fi ni to oh

*mp* *f*  
*mf* *f*  
*pp* *pp* *pp* *pp* *pp*  
*fp* *fp*

131

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2 *Bombo*

Perc. 3

S 1

S 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

lu(z) que en can ta o a bis mo en treas al mas lu(z) oh... A

lu(z) que en can ta o a bis mo lu(z) oh... A

*p* *cresc.* *mp* *mf* *f* *ff*

*pp* *mp*

*mp*

*mp*



143

Fl. *pp* *ff* *sffz*

Ob. *pp* *ff* *sffz*

Cl. *pp* *ff* *sffz*

Fg. *pp* *ff* *sffz* *sffz* *sffz* *sffz*

Tpa.1 *sem surd.* *pp* *ff* *sffz*

Tpa.2 *sem surd.* *pp* *ff* *sffz*

Tpte. *sem surd.* *pp* *ff* *sffz*

Tbn. 1 *sem surd.* *pp* *ff* *sffz* *sffz* *sffz* *sffz*

Tbn. 2 *sem surd.* *pp* *ff* *sffz* *sffz* *sffz* *sffz*

Perc. 1 Xilofone *ff* Woodblock *sffz*

Perc. 2 *ff* *pp* *ff* Bongôs *f*

Perc. 3 Timpanos *pp* *ff* Tom-toms *f*

S1

S2

Vln. I *ff* *sffz* *sem surd.* *sffz* *fp* *cresc.*

Vln. II *ff* *sffz* *sem surd.* *sffz* *fp* *cresc.*

Vla. *Surdina* *pp* *ff* *sffz* *sem surd.* *sffz* *fp* *cresc.*

Vc. *pp* *ff* *sffz* *sffz* *sffz* *sffz*

Cb. *pp* *ff* *sffz* *sffz* *sffz* *sffz*

155

30"

Muito Calmo

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S1

S2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfz*

*ff*

*p*

*mf*

Xilofone

Bombo

Timpanos

*mf*

*f*

*p*

*cresc.*

*ff*

*mf*

*cresc.*

*ff*

*fp*

*fp*

162

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S 1

S 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mf* *pp* *f*

*mf* *f* *mf*

*mp* *f* *mf*

*Surdina* *p* *mf* *p* *pp* *fp*

*Surdina* *p* *mf* *p* *pp* *fp*

*Surdina* *mf* *p* *pp* *fp*

*Surdina* *ppp* *mf* *p* *p*

*Surdina* *p*

oh... lu(z) tra du(z) oa mor pro fun do quea tra

oh lu(z) queen can ta a mor pro fun do quea tra

171

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S 1

S 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Woodblock

Bombo

*p* *f* *pp* *fp* *ff* *mf* *mp*

ves sa o ce a no o ce a a a no

ves sa o ce a no a tra ves sa em bru ma em bru ma re vo an do a(s)

179

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S 1

S 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*mf*

a... re vo an do as lem bran ças em bus ca da paz re vo an do re vo an do

(s) lem bran ças

184 Andante Maestoso (♩ = 70)

Fl.

Ob.

Cl.

Fg. *mf*

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2 *ppp* Bombo *mf*

Perc. 3 Tom-toms *p sempre*

S1 *rit.* *f* *ff*  
Ó...

S2 *f* *ff*  
Ó...

Vln. I *sem surd.* *fp*

Vln. II *sem surd.* *fp*

Vla. *sem surd.* *fp*

Vc. *sem surd.* *mf* *fp*

Cb. *sem surd.* *mf* *fp*

191

Fl.  
Ob.  
Cl.  
Fg.  
Tpa.1  
Tpa.2  
Tpte.  
Tbn.1  
Tbn.2  
Perc. 1  
Perc. 2  
Perc. 3  
S1  
S2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

pp, ff, p, sffz

Woodblock  
Prato Susp. deixar soar

Div. Pizz.  
Surdina Arco

pp, mp

200

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S.1

S.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

(♩ = 60)

*pp* *mp* *ppp*

Prato Susp.

Tam-Tam (baq. vassoura) deixar soar

*pp* *mp*

*mp* *ppp*

Re vo

hum ... (bocca chiusa)

Atrás do cavalete Div. *ppp*

Atrás do cavalete Div. *ppp*

*mp* *ppp*

*mp*

*mp*



210

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S 1

S 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *mp*

*p* *mp* *mp*

*pp* *mp*

*mp*

an do re vo an do as lem bran ças lem bran ças em bus ca da pa(z)

U ...

U ...

6

219

Fl.  
Ob.  
Cl.  
Fg.  
Tpa.1  
Tpa.2  
Tpte.  
Tbn. 1  
Tbn. 2  
Perc. 1  
Perc. 2  
Perc. 3  
S 1  
S 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

pp  
mf  
f  
pp  
mf  
f  
fp  
mf  
Surdina  
pp  
f  
mf  
pp  
mf  
f  
pp  
mp  
mf  
fp  
sem surd.  
pp  
mf  
sem surd.  
pp  
mf  
sem surd.  
pp  
mf  
Arco  
pp  
mp  
mf  
f  
pp  
mf

230 (♩ = 80)

Fl. *f*

Ob. *f*

Cl. *mf*

Fg. *mf*

Tpa.1 *mf*

Tpa.2 *mf*

Tpte.

Tbn.1 *mf*

Tbn.2 *mf*

Perc. 1 Prato Susp. *mp* Woodblock *mf*

Perc. 2 Bombo *mp* Caixa-clara *pp*

Perc. 3

S1

S2

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *fp*

Musical score for page 27, measures 239-244. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Trumpets 1 & 2, Trombones 1 & 2, Percussion 1-3, Violins I & II, Viola, Violoncello, and Contrabass. Dynamics range from pp to f.

Measures 239-244:

- Fl.**: Measure 239 starts with a fermata. Measure 240 has a dynamic of *f*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Ob.**: Measure 239 has a fermata. Measure 240 has a dynamic of *f*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Cl.**: Measure 239 has a fermata. Measure 240 has a dynamic of *f*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Bsn.**: Measure 239 has a fermata. Measure 240 has a dynamic of *f*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Tpa. 1 & 2**: Measure 239 has a fermata. Measure 240 has a dynamic of *f*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Tpt.**: Measure 239 has a fermata. Measure 240 has a dynamic of *f*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Tbn. 1 & 2**: Measure 239 has a fermata. Measure 240 has a dynamic of *f*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Perc. 1 & 2**: Measure 239 has a fermata. Measure 240 has a dynamic of *f*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Perc. 3**: Measure 239 has a fermata. Measure 240 has a dynamic of *mf*. Measure 241 has a dynamic of *mf*. Measure 242 has a dynamic of *mf*. Measure 243 has a dynamic of *mf*. Measure 244 has a dynamic of *mf*.
- S1 & S2**: Measure 239 has a fermata. Measure 240 has a dynamic of *f*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Vln. I & II**: Measure 239 has a dynamic of *pp*. Measure 240 has a dynamic of *pp*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Vla.**: Measure 239 has a dynamic of *pp*. Measure 240 has a dynamic of *pp*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Vc.**: Measure 239 has a dynamic of *pp*. Measure 240 has a dynamic of *pp*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.
- Cb.**: Measure 239 has a dynamic of *pp*. Measure 240 has a dynamic of *pp*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *f*. Measure 243 has a dynamic of *f*. Measure 244 has a dynamic of *f*.

246

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S 1

S 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

wa-wa

*f*

*pp*

*f*

*pp*

*f*

*f*

*sfz*

Timpanos

Pizz.

Perc. 2

Perc. 3

Perc. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tbn. 2

Tbn. 1

Tpte.

Tpa.2

Tpa.1

Fg.

Cl.

Ob.

Fl.

246

253

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S 1

S 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *f*

*ff* *f*

*ff* *f*

*f*

*ff* *f*

*sem surd.*

*ff* *f*

*f*

*ff* *f*

*f*

*p*

*ff*

Tom-tons

*f*

Xilofone

*f*

Bongós

*f*

*f*

*f*

*f*

*f*

*f*

260

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S 1

S 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Woodblock

*f*

Musical score for page 31, measures 267-272. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpets 1 & 2 (Tpa.1, Tpa.2), Trombones 1 & 2 (Tbn.1, Tbn.2), Percussion 1-3 (Perc.1, Perc.2, Perc.3), Saxophones 1 & 2 (S.1, S.2), Violins I & II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 267-272 show a dynamic progression from *pp* to *ff*. The woodwinds and brasses play sustained notes with crescendos. The strings play a rhythmic accompaniment. Percussion 2 includes a *Caixa-clara* part with dynamics *f* and *p*. The score concludes with a repeat sign and a final *ff* dynamic.



275

Fl. *f sfz f sfz f sfz p ff*

Ob. *f sfz f sfz f sfz p ff*

Cl. *f sfz f sfz f sfz p ff*

Fg. *f sfz f sfz f sfz p ff*

Tpa.1 *sfz f sfz f sfz p ff*

Tpa.2 *sfz f sfz f sfz p ff*

Tpte. *f sfz f sfz f sfz p ff*

Tbn.1 *f sfz f sfz f sfz p ff*

Tbn.2 *f sfz f sfz f sfz p ff*

Perc. 1 *Gongu chinês f*

Perc. 2 *mf f mf f p ff*

Perc. 3

S1 *f*  
A... Ó... Ó...

S2

Vln. I *sfz ff fp*

Vln. II *sfz ff*

Vla. *sfz ff*

Vc. *sfz ff*

Cb. *f Pizz.*

283

Fl.  
Ob.  
Cl.  
Fg.

Tpa.1  
Tpa.2  
Tpte.  
Tbn. 1  
Tbn. 2

Perc. 1  
Perc. 2  
Perc. 3  
Timpanos  
*fp*

S1  
A... ó... ó...  
f  
S2  
ó... ó... A...  
f

Vln. I  
*mp*  
Vln. II  
*fp* *mp*  
Vla.  
*fp* *mp*  
Vc.  
*fp* *mp*  
Cb.  
*p* Arco

291

Fl.

Ob.

Cl.

Fg.

Tpa.1

Tpa.2

Tpte.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

S1

S2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *ff*

*pp* *ff*

*pp* *ff*

*pp* *ff*

*pp* *ff*

*pp* *ff*

*pp* *ff*

*pp* *ff*

*f* *pp* *ff*

*ff* *mp*

*ff* *mp*

*pp* *mf*

*pp* *mf*

*pp* *mf*

*fp*

*fp*

Prato Susp. (baq. de feltro)

Tam-Tam (baq. vassoura)

re vo an do as lem bran ças

re vo an

298

The musical score for measures 297-300 features several instruments. The percussion parts (Perc. 1, 2, 3) play a rhythmic pattern with accents, starting in measure 297 and ending in measure 300. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play a melodic line, with dynamics shifting from *mp* to *p* and ending with *a.n.* (ad libitum) markings in measure 300. The vocal parts (S1, S2) have lyrics in Portuguese, with *p* dynamics and *a.n.* markings.

Fl.  
Ob.  
Cl.  
Fg.  
Tpa. 1  
Tpa. 2  
Tpte.  
Tbn. 1  
Tbn. 2  
Perc. 1  
Perc. 2  
Perc. 3  
S 1  
S 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

deixar soar  
deixar soar

*mp*  
*mp*

*p*  
*p*  
*p*

em bus - ca de paz paz...sss paz...sss  
doem bus - ca de paz...sss paz...sss

*a.n.*  
*a.n.*  
*a.n.*  
*a.n.*  
*a.n.*

Dur. 15 min.