

Pedro Teixeira da Silva

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A COLUNA NORTE

14

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

A

Prat.

Tri.

Cx.

T. D.

Bombo

3 LUZES

17 RITO PT

p

CADEIA DE UNIÃO

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

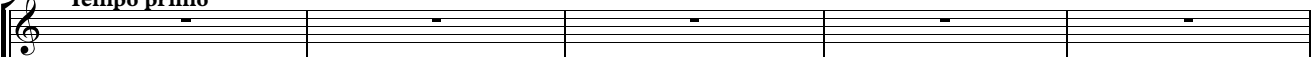
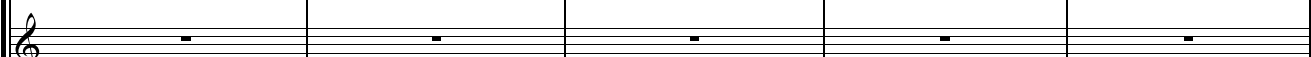
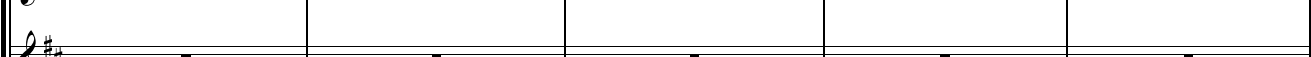
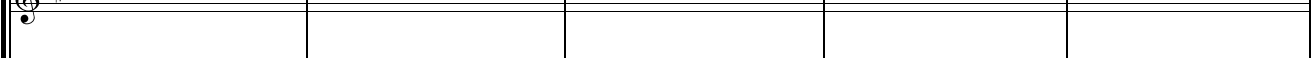
mp

p

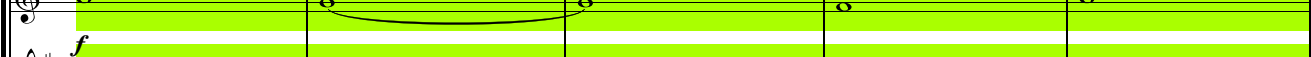
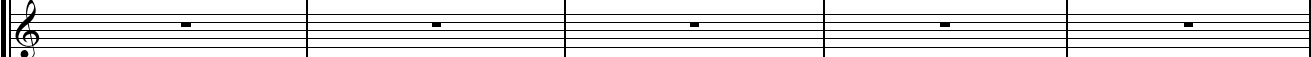
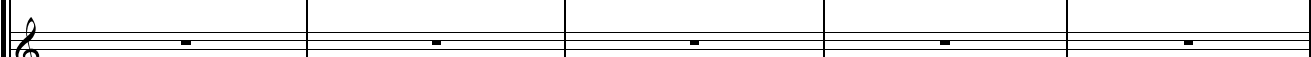
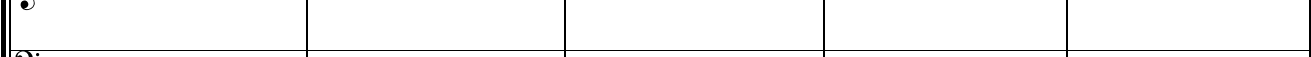
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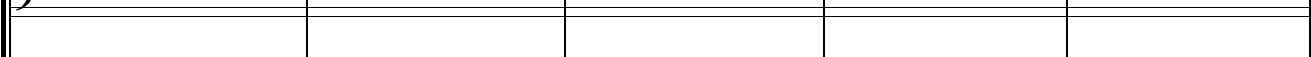
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47 **D** **Tempo primo**

2 Fls. 
2 Obs. 
2 Cl.s 
2 Fag. 

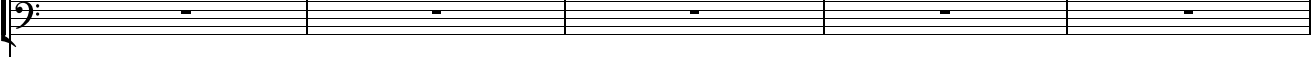
3 IRMÃOS GEMEOS

1° Hn. 
2° Hn. 
3° Hn. 
1° C Tpt. 
2° C Tpt. 
Tbn. 
B. Tbn. 

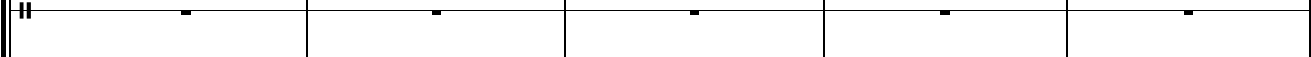
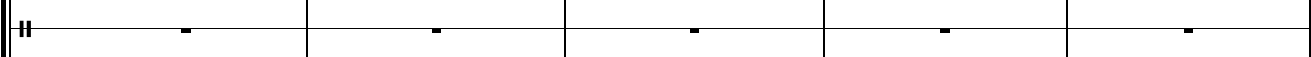
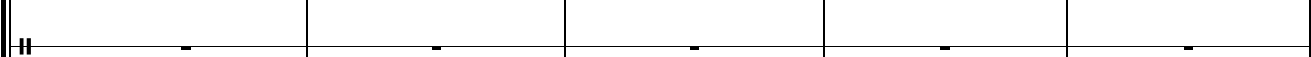
Timp. 

Tempo primo

D

Prat. 
Tri. 
Cx. 
T. D. 
Bombo 

TERRA

Vln. I 
Vln. II 
Vla. 
Vc. 
Cb. 

52

E

2 Fls. *mf*

2 Obs. *mf*

2 Cl.s

2 Fag. *mf* **AGUA** *mp* 6 6

1° Hn. *mf*

2° Hn. *mf*

3° Hn. *mf*

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

E

Prat.

Tri.

Cx.

T. D.

Bombo *p* *f* **AGUA**

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

Prat.

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

AGUA

mp

mf

p

f

6

[illegible]

[illegible]

75

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

Prat.

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

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1000

80

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

Prat.

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

89

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

Prat.

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

p

arco

p

arco

p

arco

p

arco

p

105

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

Prat.

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

106

107

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531

532

110

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

Prat.

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 18, measures 110-113, is presented in a standard orchestral format. The woodwind section (2 Fls., 2 Obs., 2 Cl.s, 2 Fag.) is mostly silent in these measures. The horn section (1° Hn., 2° Hn., 3° Hn.) plays sustained notes. The trumpet section (1° C Tpt., 2° C Tpt.) plays a melodic line with a *mf* dynamic. The tuba section (Tbn., B. Tbn.) plays sustained notes. The timpani (Timp.) plays a rhythmic pattern. The percussion section (Prat., Tri., Cx., T.D., Bombo) includes a snare drum (Prat.) playing a sustained note, a triangle (Tri.) playing a sustained note, a cymbal (Cx.) playing a sustained note, a tom-tom (T.D.) playing a rhythmic pattern, and a bombo playing a rhythmic pattern. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) plays a complex rhythmic pattern. The Vln. I part is highlighted in red.

114

L

Passive complete

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

L

Prat.

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

20

Banquetes completas

119

M

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

mf

2° C Tpt.

mf

Tbn.

B. Tbn.

Timp.

f

M

Prat.

f

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

GRAU MESTRE

124

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

Prat.

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

p

f

N Tempo primo

Partitura completa

132

2 Fls. *ff*

2 Obs. *ff*

2 Cl.s *ff*

2 Fag. *ff*

1° Hn. *ff*

2° Hn. *ff*

3° Hn. *ff*

1° C Tpt. *ff*

2° C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp.

N Tempo primo

Prat. *ff*

Tri.

Cx.

T. D.

Bombo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

[illegible]

145

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

Prat.

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

150 **P**

2 Fls. 1 *mp*

2 Obs. 1 *mp*

2 Cl.s 1 *mp*

2 Fag. *mp*

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

P

Prat.

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 155 through 160. The instruments are arranged as follows:

- Flutes (2 Fls.):** Treble clef, key signature of one sharp (F#). Measure 155 has a half note F#4, quarter notes G4, A4, B4. Measure 156 has a half note C5, quarter notes D5, E5. Measure 157 has a whole rest. Measures 158-160 have whole rests.
- Oboes (2 Obs.):** Treble clef. All measures from 155 to 160 have whole rests.
- Clarinets (2 Cl.s):** Treble clef, key signature of one sharp (F#). Measure 155 has a whole rest. Measure 156 has eighth notes F#4, G4, A4, B4. Measure 157 has eighth notes C5, D5, E5, F#5. Measures 158-160 have whole rests.
- Bassoon (2 Fag.):** Bass clef. Measure 155 has eighth notes F#3, G3, A3, B3. Measure 156 has eighth notes C4, D4, E4, F#4. Measure 157 has eighth notes G4, A4, B4, C5. Measures 158-160 have whole rests.
- Horns (1° Hn., 2° Hn., 3° Hn.):** Treble clef, key signature of one sharp (F#). All measures from 155 to 160 have whole rests.
- Cornets (1° CTpt., 2° CTpt.):** Treble clef. All measures from 155 to 160 have whole rests.
- Trombones (Tbn., B. Tbn.):** Bass clef. All measures from 155 to 160 have whole rests.
- Timpani (Timp.):** Bass clef. All measures from 155 to 160 have whole rests.
- Percussion (Prat., Tri., Cx., T. D., Bombo):** Indicated by double bar lines. All measures from 155 to 160 have whole rests.
- Violins (Vln. I, Vln. II):** Treble clef. Measures 155-157 have whole rests. In measure 158, they play a sixteenth-note figure: F#4, G4, A4, B4, C5, D5, E5, F#5. This continues through measures 159 and 160. Dynamics include *pizz.* and *p*.
- Viola (Vla.):** Alto clef. Measures 155-157 have whole rests. In measure 158, it plays a sixteenth-note figure: F#4, G4, A4, B4, C5, D5, E5, F#5. This continues through measures 159 and 160. Dynamics include *pizz.* and *p*.
- Violoncello (Vc.):** Bass clef. Measures 155-157 have whole rests. In measure 158, it plays a sixteenth-note figure: F#3, G3, A3, B3, C4, D4, E4, F#4. This continues through measures 159 and 160. Dynamics include *pizz.* and *p*.
- Double Bass (Cb.):** Bass clef. Measures 155-157 have whole rests. In measure 158, it plays a sixteenth-note figure: F#3, G3, A3, B3, C4, D4, E4, F#4. This continues through measures 159 and 160. Dynamics include *pizz.* and *p*.

160

2 Fls.

2 Obs.

2 Cl.s

2 Fag.

1° Hn.

2° Hn.

3° Hn.

1° C Tpt.

2° C Tpt.

Tbn.

B. Tbn.

Timp.

Prat.

Tri.

Cx.

T. D.

Bombo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

[illegible]

[illegible]