

HEITOR VILLA-LOBOS

UIRAPURÚ

Symphonic Poem

INSTRUMENTATION

Piccolo
(2) Flutes
(2) Oboes
(1) English Horn
(2) Clarinets in B \flat
Bass Clarinet

(2) Bassoons
Contra Bassoon
(4) Horns in F
(3) Cornets in B \flat
(3) Trombones
Tuba

Soprano Saxophone in B \flat

PERCUSSION

Timpani
Xylophone
Glockenspiel
Chimes
Côco, Tamborim, Tambor Surdo
Cymbals, Bass Drum, Tam-Tam
Réco-Réco

2 Harps

Celesta

Piano

Violinophone

Strings

Duration—18 minutes

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UIRAPURÚ

Symphonic Poem

This is the story of Uirapurú—a legendary Enchanted Bird. Fetish worshipers considered it the “King of Love”. Its nightly song lured the Indians into the woods in search of the enchanting singer.

In such a search a gay group of young natives comes upon an ancient and ugly Indian seated in the forest playing upon his nose-flute. Resenting the invasion of their forest by this unsightly old man, the natives beat him mercilessly and drive him out. Continued search for the elusive Uirapurú by the natives is witnessed by all the members of the nocturnal animal and insect kingdoms—glow worms—crickets—owls—enchanted toads and bats—and crawling things.

A beautiful maiden appears—also lured by the sweet song of Uirapurú. Armed with bow and arrow she catches up with the Enchanted Bird piercing its heart, whereupon the singing Bird is immediately transformed into a handsome youth.

The Happy Huntress who has thoroughly captivated the handsome youth, followed by the amazed natives, is about to leave the forest when they are halted by the shrill unpleasant notes of a distant nose-flute. Suspecting the arrival of the ugly Indian seeking revenge for the merciless beating they had administered, the natives hide in the dense woods. The unsuspecting youth boldly confronts the ugly Indian who slays him with a perfectly placed arrow. As the Indian maidens tenderly carry the body to a nearby fountain, it is suddenly transformed into a beautiful Bird which flies, its sweet song diminishing, into the silence of the forest.

A Serge Lifar UIRAPURÚ

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Symphonic Poem

Heitor Villa-Lobos
(Rio, 1917)

Moderato

Poco adagio (♩ = ca. 23)

Piccolo

Flutes I II

Oboes I II

English Horn

Clarinets in Bb I II

Bass Clarinet

Soprano Saxophone in Bb

Bassoons I II

Contra Bassoon

Horns in F I II III

Cornets in Bb I II III

Trombones I II

Trombone III & Tuba

Timpani

Xylophone

Glockenspiel

Chimes

Coco, Tamborim, Tambor surdo, Cymbals, Bass Drum, Tam-Tam, Reco-Reco

2 Harps

Celesta

Piano

Violinophone

Moderato

Poco adagio (♩ = ca. 40)

Violin I

Violin II

Viola

Cello

Bass

B.Cl.

I
Hns.(p)

II
III
IV

Vln. I
usis. arco

Vln. II
p

Vla.
p

Vcl.

B.

Cls. (Bb) I
II

B.Cl.

I
Bans II
mf

C. Ban.
mf

I
Hns.(p)
II
III
IV
mf

Harp

Vln. I
a 2

Vln. II

Vla.

Vcl.

B.

Cis. (B \flat) I
II

B. Cl.

Bass. I
II

C. Bass.

Harp

Vln. I

Vcl.

B.

sfz

Oboe I
II

Cis. (B \flat) I
II

B. Cl.

Bass. I
II

C. Bass.

Harp

Tuba I
& Tuba

Timp.

Vln. I

Vcl.

B.

2

2 mf

div.

Solo

Pi. I

B. Cl.

Bsn. I

Hrn. (F) I

Hrn. (F) II

Timp.

Vln. I

Vln. II

Vla.

Vcl. div. a3

Solo B.

B.

The others



Repeat a few times, ad libitum

Pi. I

stringendo

Vcl. div. a3

Solo B.

Fl. I

mf rall. *ff rapido* *pp* *mf* *rall.*

Solo B.

3 *rit. Tempo di marcia* ($\text{♩} = \text{ca. } 152$) *poco a*

Fl. I

Sopr. Sax (Bb)

Hrn. (F) I II

Tbn. I

f

ff

f energico

3 *rit. Tempo di marcia* ($\text{♩} = \text{ca. } 152$) *sim.* *poco a*

Vln. I

Vln. II

Vla.

Vcl.

B. (Solo B.)

arco *ff*

div. arco *ff*

unis. arco *ff*

Tutti arco

sim.

sim.

ff secco e energico

poco più animato

I Fls. *f*

II *f*

Obs. I *mf*

II *mf* *a2*

E.H. *mf*

I Cls. (Bb) *mf*

II *mf*

Sopr. Sax (Bb)

Bass I

II

I Hns. (F)

II

III *mf*

IV

I Trns. *f*

II *ff*

Trn. III & Tuba *ff*

Timp. *ff*

Piano *ff*

poco più animato

Vln. I *sim.* *mf* *div.*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

B. *ff* *p*

This page of a musical score contains the following parts and staves:

- Flutes (Fls.):** I and II staves.
- Oboes (Obs.):** I and II staves.
- E.H. (English Horn):** I staff.
- Clarinets (Clas.):** I and II staves.
- Bassoons (Bsns.):** I and II staves.
- Horns (Hns.):** I, II, III, and IV staves.
- Trombones (Tbns.):** I and II staves.
- Tuba (Tbn. III):** 4Tuba staff.
- Timpani (Timp.):** Staff.
- Piano (Piano):** Grand staff.
- Violins (Vln.):** I and II staves.
- Viola (Via.):** Staff.
- Violoncello (Vcl.):** Staff.
- Bass (B.):** Staff.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff* and *p*.

This page of a musical score, numbered 10, contains the following parts and staves:

- Flutes (Fls.):** I and II staves.
- Oboes (Obc.):** I and II staves.
- E.H. (English Horn):** One staff.
- Clarinets (Clas. (Bb)):** I and II staves.
- Bassoons (Bans.):** I and II staves.
- Horns (Horn. (F)):** I, II, III, and IV staves.
- Trumpets (Tbn. I & II):** I and II staves.
- Tuba (Tbn. III & Tuba):** One staff.
- Timpani (Timp.):** One staff.
- Piano (Piano):** Two staves.
- Violins (Vln.):** I and II staves.
- Viola (Vla.):** One staff.
- Violoncello (Vcl.):** One staff.
- Bass (B.):** One staff.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sf* and *p*. The bottom of the page features a double bar line and the dynamic marking *p*.

animando poco a poco

I
Fls.
II
Obs. I
II
E. H.
Clas. (Bb)
I
II
Bans. I
II

Detailed description: This block contains the musical notation for the woodwind and brass sections. It includes staves for Flutes I and II, Oboes I and II, English Horn, Clarinets in Bb I and II, and Bassoons I and II. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* and *p* are present.

I
II
Hrs. (F)
III
IV
I
Tbas.
II
Tbn. III
& Tuba
Timp.

Detailed description: This block contains the musical notation for the brass and percussion sections. It includes staves for Horns in F I and II, Trombones I and II, Tuba III & Tuba, and Timpani. The notation shows sustained notes for the horns and rhythmic patterns for the trombones and timpani. Dynamic markings like *ff* and *p* are used.

Piano

Detailed description: This block contains the musical notation for the piano. It consists of two staves (treble and bass clef) showing a rhythmic accompaniment with dynamic markings of *ff* and *p*.

animando poco a poco

Vin. I
Vin. II
Vla.
Vcl.
B.

Detailed description: This block contains the musical notation for the string section. It includes staves for Violins I and II, Violas, Violas, and Basses. The notation shows rhythmic patterns with dynamic markings of *ff* and *p*.

4

Fls. I

Fls. II

Obs. I

Obs. II

E.H.

Sopr. Sax. (Bb)

Bans. I

Bans. II

Tons. I

Tons. II

Tons. III & Tuba

Timp.

Piano

4

Vln. I

Vln. II

Vla.

Vcl.

B.

mf

ff

ff

p

This page of a musical score features the following instruments and parts:

- Obs. I**: Flute I, playing a melodic line with slurs and accents.
- E.H.**: English Horn, playing a melodic line with slurs and accents.
- Sopr. Sax (Bb)**: Saxophone, playing a melodic line with slurs and accents.
- Bans. I & II**: Bassoons, playing a rhythmic pattern with slurs and accents.
- Hrn. (F) I & II**: Horns in F, playing a rhythmic pattern with slurs and accents.
- Tbn. I & II**: Trombones, playing a rhythmic pattern with slurs and accents.
- Tbn. III & Tuba**: Trombone III and Tuba, playing a rhythmic pattern with slurs and accents.
- Timp.**: Timpani, playing a rhythmic pattern with slurs and accents.
- Piano**: Piano, playing a rhythmic pattern with slurs and accents.
- Vln. I**: Violin I, playing a melodic line with slurs and accents.
- Vln. II**: Violin II, playing a rhythmic pattern with slurs and accents.
- Vla.**: Viola, playing a rhythmic pattern with slurs and accents.
- Vcl.**: Violoncello, playing a rhythmic pattern with slurs and accents.
- B.**: Bass, playing a rhythmic pattern with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *f*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Oboe I & II

E.H.

Sopr. Sax (Bb)

Bsns. I & II

Hrn. I & II

III & IV

Tbn. I & II

Tbn. III & Tuba

Vln. I

Vln. II

Vla.

Vcl.

B.

5

Pic.

Fls. I II

Obs. I II

E.H.

Cls. (Bb) I II

Sopr. Sax. (Bb)

Bans. I II

Hrns. (F) I II

III IV

Tms. I II

Trpt. III & Tuba

Harps

Celesta

Piano

5

Vln. I

Vln. II

Vla.

Vcl.

B.

This page of a musical score, numbered 16, contains the following parts and markings:

- Pic.**: Piccolo
- Fls. I & II**: Flutes I and II
- Obs. I & II**: Oboes I and II
- E.H.**: English Horn
- Clas. (Bb) I & II**: Clarinets in B-flat I and II
- B. Cl.**: Bass Clarinet
- Sopr. Sax. (Bb)**: Soprano Saxophone in B-flat
- Reas. I & II**: Bassoons I and II
- C. Ban.**: Contrabassoon
- Hrn. I & II**: Horns I and II
- Hrn. (F) I & II**: Horns in F I and II
- Corneba (Bb) I & II**: Cor Anglais in B-flat I and II
- Tbn. I & II**: Trombones I and II
- Tbn. III & Tuba**: Trombone III and Tuba
- Timp.**: Timpani
- Harp**: Harp
- Celista**: Celesta
- Piano**: Piano
- Vln. I & II**: Violins I and II
- Vla.**: Viola
- Vcl.**: Violoncello
- B.**: Bass

Dynamic markings include *cresc.* (crescendo), *mf* (mezzo-forte), and *ff* (fortissimo).

Moderato

Poco adagio

The score is arranged in systems. The first system includes Piccolo, Flutes I & II, Oboes I & II, English Horn, Clarinets in Bb I & II, Bass Clarinet, Soprano Saxophone in Bb, Basses I & II, and Contrabass. The second system includes Flutes III & IV, Horns in F I & II, Cornets in Bb I & II, Trombones I & II, Trumpets III & Tubas, and Timpani. The third system includes Xylophone, Glockenspiel, Cymbals B. D., Harp, and Celesta. The fourth system includes Piano. The fifth system includes Violins I & II, Viola, Violoncello, and Double Bass. Dynamics include *ff*, *mf*, *pp*, and *p*. Performance directions include *gliss.*, *div.*, *unis.*, *arco*, *pizz.*, and *div. pizz.*. A *a2* marking is present in the woodwind parts.

B.C1.

Hrn. (P)
I
II
III
IV

Vln. I
Vln. II
Vla.
Vcl.
B.

sfz
unis. arco
p

Cls. (Bb)

B.C1.

Bsns. I
II

C. Ben.

Hrn. (P)
I
II
III
IV

Harp

Vln. I
Vln. II
Vla.
Vcl.
B.

bis
a2
a2
mf
mf
mf
a2
bis
Solo Vln.

Cla. (Eb) I II *sfz*

B. Cl. *sfz*

Bass. I II *sfz*

C. Bass. *sfz*

Hrn. (F) I II III IV

Harpa

Vln. I *sfz*

Vcl. *sfz*

B. *sfz*

Obs. I II

Cla. (Eb) I II *2 bis*

B. Cl. *2 bis*

Bass. I II *2 bis*

C. Bass. *2 bis*

Hrn. (F) I II III IV *2 bis*

Tbn. I II & Tuba *2 bis*

Timp.

Vln. I *2 bis* *mf*

Vcl. *div.*

B. *2 bis* *ff*

Sopr. Sax. (B \flat)

B. Cl.

Ban. I

Hrn. (F) I II

Timp.

Vln. I

Vln. II

Vla.

Vcl. div. a 3

B. div.

Tutti
pizz.
sfz pp

Repeat a few times, ad libitum

Sopr. Sax. (B \flat)

Vcl. div. a 3

B.

stringendo

Sopr. Sax. (Bb)

mf rall. *ff rapido* *pp* *mf* *rall.*

B.

Sopr. Sax. (Bb)

3bis *rit. Tempo di marcia* *poco a*

f

I

Hrn. (F)

II

mf

Tbn. I

f energico

Vln. I

3bis *rit. Tempo di marcia* *poco a*

arco *ff* *sim.*

Vln. II

arco *ff*

Vla.

dis. arco *ff* *sim.*

Vcl.

unis. arco *ff* *sim.*

B.

ff *sacco e energico* *sim.*

poco più animato

I
Fls. I

II

Obs. I
II

E. H.

I
Clis. (Bb)

II

Sopr. Sax
(Bb)

Bsns. I
II

I
II
Hns. (F)

III
IV

I
Tbns.

II

Tbn. III
& Tuba

Timp.

Piano

poco più animato

Vln. I

Vln. II

Vla.

Vcl.

B.

Fls. I
Fls. II
Obs. I
Obs. II
E.H.
Clas. (b) I
Clas. (b) II
Bsns. I
Bsns. II
Hns. (F) I
Hns. (F) II
Hns. (F) III
Hns. (F) IV
Tbns. I
Tbns. II
Tbn. II & Tuba
Timp.
Piano
Vln. I
Vln. II
Vla.
Vcl.
B.

I
Fls.

II

Oboe I
II

E.H.

Cla. (Bb)
I
II

Bass
I
II

I
II
Horn (F)

III
IV

I
Tromb.
II

Tbn. III
& Tuba

Timp.

Piano

Vln. I

Vln. II

Vla.

Vcl.

B.

animando poco a poco

I
Fls.

II

Obs. I
II

E. H.

I
Cis. (Bb)

II

Bass. I
II

I
II
Hrs. (F)

III
IV

I
Tbns.

II

III
Tbn. III
& Tuba

Timp.

Piano

animando poco a poco

Vln. I

Vln. II

Vla.

Vcl.

B.

4 bis

I
Fis.

II

Obs. I

F.H.

Sopr. Sax.
(Bb)

Bass. I
II

Tbn. I
II

Tbn. III
& Tuba

Timp.

Piano

4 bis

Vln. I

Vln. II

Vla.

Vel.

B.

The musical score is arranged in a standard orchestral layout. The top section includes Flutes (I and II), Oboe (I), Clarinet in F (F.H.), Soprano Saxophone (Bb), Bassoons (I and II), Horns (I and II), Trumpets (I, II, and III & Tuba), and Timpani. The bottom section includes Piano, Violins (I and II), Viola, Cello, and Double Bass. The score is written in a key signature of one flat (Bb) and a 2/4 time signature. The first system is marked with a repeat sign and a first ending bracket. The second system is marked with a repeat sign and a first ending bracket. The third system is marked with a repeat sign and a first ending bracket. The fourth system is marked with a repeat sign and a first ending bracket. The fifth system is marked with a repeat sign and a first ending bracket. The sixth system is marked with a repeat sign and a first ending bracket. The seventh system is marked with a repeat sign and a first ending bracket. The eighth system is marked with a repeat sign and a first ending bracket. The ninth system is marked with a repeat sign and a first ending bracket. The tenth system is marked with a repeat sign and a first ending bracket. The eleventh system is marked with a repeat sign and a first ending bracket. The twelfth system is marked with a repeat sign and a first ending bracket. The thirteenth system is marked with a repeat sign and a first ending bracket. The fourteenth system is marked with a repeat sign and a first ending bracket. The fifteenth system is marked with a repeat sign and a first ending bracket. The sixteenth system is marked with a repeat sign and a first ending bracket. The seventeenth system is marked with a repeat sign and a first ending bracket. The eighteenth system is marked with a repeat sign and a first ending bracket. The nineteenth system is marked with a repeat sign and a first ending bracket. The twentieth system is marked with a repeat sign and a first ending bracket. The twenty-first system is marked with a repeat sign and a first ending bracket. The twenty-second system is marked with a repeat sign and a first ending bracket. The twenty-third system is marked with a repeat sign and a first ending bracket. The twenty-fourth system is marked with a repeat sign and a first ending bracket. The twenty-fifth system is marked with a repeat sign and a first ending bracket. The twenty-sixth system is marked with a repeat sign and a first ending bracket. The twenty-seventh system is marked with a repeat sign and a first ending bracket. The twenty-eighth system is marked with a repeat sign and a first ending bracket. The twenty-ninth system is marked with a repeat sign and a first ending bracket. The thirtieth system is marked with a repeat sign and a first ending bracket. The thirty-first system is marked with a repeat sign and a first ending bracket. The thirty-second system is marked with a repeat sign and a first ending bracket. The thirty-third system is marked with a repeat sign and a first ending bracket. The thirty-fourth system is marked with a repeat sign and a first ending bracket. The thirty-fifth system is marked with a repeat sign and a first ending bracket. The thirty-sixth system is marked with a repeat sign and a first ending bracket. The thirty-seventh system is marked with a repeat sign and a first ending bracket. The thirty-eighth system is marked with a repeat sign and a first ending bracket. The thirty-ninth system is marked with a repeat sign and a first ending bracket. The fortieth system is marked with a repeat sign and a first ending bracket. The forty-first system is marked with a repeat sign and a first ending bracket. The forty-second system is marked with a repeat sign and a first ending bracket. The forty-third system is marked with a repeat sign and a first ending bracket. The forty-fourth system is marked with a repeat sign and a first ending bracket. The forty-fifth system is marked with a repeat sign and a first ending bracket. The forty-sixth system is marked with a repeat sign and a first ending bracket. The forty-seventh system is marked with a repeat sign and a first ending bracket. The forty-eighth system is marked with a repeat sign and a first ending bracket. The forty-ninth system is marked with a repeat sign and a first ending bracket. The fiftieth system is marked with a repeat sign and a first ending bracket.

Oboe II
English Horn I
Soprano Saxophone (Bb)
Bassoon I
Clarinet II
Trumpet I
Trombone III & Tuba
Timpani
Piano
Violin I
Violin II
Viola
Cello
Bass

Score details:
- Bassoon I: *a2*, *ff*, *mf*
- Clarinet II: *a2*, *f*
- Trumpet I: *a2*, *ff*, *mf*
- Trombone III & Tuba: *a2*, *mf*, *ff*, *mf*
- Piano: *ff*
- Cello: *ff*, *p*
- Bass: *ff*, *p*

Oboe I
E.H.
Sops. Sax (Bb)
Bass. I
Hrn. I
Hrn. II
Tbn. I
Tbn. II
Tbn. III & Tuba
Vln. I
Vln. II
Via.
Vcl.
B.

This page contains a musical score for a symphony orchestra. The score is arranged in a system of staves. The instruments listed on the left are: Oboe I, English Horn (E.H.), Saxophone (Sops. Sax) in B-flat, Basses I, Horns I and II, Trombones I and II, Trombone III and Tuba, Violin I, Violin II, Viola, Cello (Vcl.), and Bass (B.). The music is written in a key with one sharp (F#) and a 2/4 time signature. The score consists of five measures. The Oboe I part features a melodic line with various ornaments and dynamics. The English Horn and Saxophone parts provide harmonic support. The Basses I play a steady eighth-note pattern. The Horns and Trombones play block chords. The Violins I and II play rhythmic patterns. The Viola, Cello, and Bass parts provide a solid harmonic foundation.

5 bis

Pic.
Fl. I
Fl. II
Obs. I
Obs. II
E.H.
Cl. (Bb) I
Cl. (Bb) II
Sopr. Sax (Bb)
Bano. I
Bano. II
Hrn. (F) I
Hrn. (F) II
Hrn. (F) III
Hrn. (F) IV
Tbn. I
Tbn. II
Tuba

Harpa
Celesta
Piano

gliss.

5 bis

Vln. I
Vln. II
Vla.
Vcl.
B.

This page of a musical score, numbered 30, contains the following instruments and parts:

- Flute (Pic.):** Piccolo flute part.
- Flute I (Fl. I):** First flute part.
- Oboe I (Ob. I):** First oboe part.
- E.H.:** English Horn part.
- Clarinet in B-flat I (Cl. (Bb) I):** First clarinet in B-flat part.
- Bassoon in C I (B. Cl.):** First bassoon in C part.
- Soprano Saxophone in B-flat (Sopr. Sax (Bb)):** Soprano saxophone in B-flat part.
- Bassoon II (Bass. II):** Second bassoon part.
- Contrabassoon (C. Bass.):** Contrabassoon part.
- Horn I (Hrn. I):** First horn part.
- Horn II (Hrn. II):** Second horn part.
- Horn III (Hrn. III):** Third horn part.
- Horn IV (Hrn. IV):** Fourth horn part.
- Cornet in B-flat I (Cornet (Bb) I):** First cornet in B-flat part.
- Cornet in B-flat II (Cornet (Bb) II):** Second cornet in B-flat part.
- Trumpet I (Tbn. I):** First trumpet part.
- Trumpet II (Tbn. II):** Second trumpet part.
- Trumpet III & Tuba (Tbn. III & Tuba):** Third trumpet and Tuba part.
- Timpani (Timp.):** Timpani part.
- Harp:** Harp part.
- Celesta:** Celesta part.
- Piano:** Piano part.
- Violin I (Vln. I):** First violin part.
- Violin II (Vln. II):** Second violin part.
- Viola (Vla.):** Viola part.
- Violoncello (Vcl.):** Violoncello part.
- Bass (B.):** Bass part.

The score includes various dynamic markings such as *cresc.* (crescendo), *mf* (mezzo-forte), and *sf* (sforzando). The music is written in a multi-measure rest format, with many notes beamed together across measures.

O canto do Uirapuru
Song of the Uirapuru

Pic.
 Fls. I
 II
 Obs. I
 II
 E.H.
 Clar. (Bb) I
 II
 B. Cl.
 Sopr. Sax. (Bb)
 Bsns. I
 II
 C. Ban.
 Hns. (F) I
 II
 III
 IV
 Cornets (Bb) I
 II
 III
 Tbn. I
 II
 Tbn. III & Tubas
 Tmp.
 Xyl.
 Cym. B. D.
 Tam-Tam
 Harps
 Piano
 Vln. I
 Vln. II
 Vla.
 Vcl.
 B.

Musical score for "O canto do Uirapuru" (Song of the Uirapuru). The score includes parts for Piccolo, Flutes I & II, Oboes I & II, English Horn, Clarinet (Bb) I & II, Bass Clarinet, Soprano Saxophone (Bb), Bassoons I & II, Contrabassoon, Horns (F) I, II, III, IV, Cornets (Bb) I, II, III, Trumpets I & II, Trumpet III & Tubas, Timpani, Xylophone, Cymbals (B.D.), Tam-Tam, Harps, Piano, Violins I & II, Viola, Violoncello, and Bass. The score features various dynamics such as *pp*, *ppp*, *mf*, and *p*, along with performance instructions like *con pedale* and *gavassi*. A *Solo* section is marked for the Xylophone and Piano.

Musical score for the first system, featuring the following parts:

- M.I. (Melodica I): Melodic line with slurs and accents.
- Ob.I (Oboe I): Melodic line with slurs and accents.
- Xyl. (Xylophone): Melodic line with slurs and accents.
- Tuba: Bass line with slurs and accents.
- Piano: Grand staff with a continuous bass line and piano accompaniment.
- Vln.I (Violin I): Melodic line with a slur and a dynamic marking of *pp*.
- B. (Bass): Bass line with slurs and accents.



morendo poco a poco e rall.

Musical score for the second system, featuring the following parts:

- Fl.I (Flute I): Melodic line with slurs and accents.
- Ob.I (Oboe I): Melodic line with slurs and accents.
- E.H. (English Horn): Melodic line with a slur and a dynamic marking of *mf*.
- Xyl. (Xylophone): Melodic line with slurs and accents.
- Piano: Grand staff with a continuous bass line and piano accompaniment.
- Vln.I (Violin I): Melodic line with a slur and a dynamic marking of *pp*.
- B. (Bass): Bass line with slurs and accents.

Fl. I

Ob. I

E. H.

B. Cl.

Xyl.

Piano

VI. I

B.

mf

mp

sfz

6 *Allegro non troppo, ben ritmato* ($\text{♩} = \text{ca. } 152$)

B. Cl.

Bass. I & II

C. Bass.

Tbn. III & Tuba

Timp.

Tambor surdo

Piano

ff

mf

ff

mf

ff secco

mf

6 *Allegro non troppo, ben ritmato* ($\text{♩} = \text{ca. } 152$)

Vln. I

Vcl.

B.

mf

div.

mf

Fls. I *mf*

Oboe I *mf*

E. H. *mf*

Clas. (Bb) I II *mf*

Sopr. Sax. (Eb) *mf*

Bass. I II *p*

C. Bas. *p*

Tbns. I II *mf*

III *mf*

Tuba *mf*

Timp. *p*

Vln. I *div.* *mf*

Vln. II *div.* *mf*

Vla. *p*

Vcl. *div.* *p*

B. *p*

Detailed description of the musical score: This page contains a full orchestral score for 15 staves. The instruments are arranged from top to bottom: Flute I, Oboe I, English Horn, Clarinet in Bb (I and II), Soprano Saxophone in Eb, Bassoon I and II, Contrabassoon, Trombone I and II, Trombone III, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into three measures. The first measure shows the initial entry of several instruments with a mezzo-forte (*mf*) dynamic. The second measure continues the development of these parts. The third measure features more complex rhythmic patterns, including triplets and sixteenth-note runs in the strings and woodwinds. Dynamics vary throughout, with some parts playing piano (*p*) while others remain at mezzo-forte (*mf*). Performance markings such as *div.* (divisi) and *mf* are clearly indicated.

This page of a musical score includes the following parts and markings:

- Flutes:** Fl. I and II. Fl. I starts with a *mf* dynamic and a triplet of eighth notes. Fl. II has a triplet of eighth notes and a *a2* marking above a triplet of eighth notes.
- Oboes:** Obs. I and II. Obs. I has a triplet of eighth notes. Obs. II has a triplet of eighth notes and a *a2* marking above a triplet of eighth notes.
- English Horn:** E.H. with a triplet of eighth notes.
- Clarinets:** Clar. (Bb) I and II. Clar. I has a triplet of eighth notes. Clar. II has a triplet of eighth notes and a *a2* marking above a triplet of eighth notes.
- Soprano Saxophone:** Sopr. Sax. (Bb) with a triplet of eighth notes.
- Reeds:** Basses I and II, and Contrabass. C. Bas. with eighth notes.
- Brass:** Trombones I and II, Tuba, and Timpani. Tbn. I and II start with a *mf* dynamic and play sixteenth-note patterns. Tuba and Timpani play eighth notes.
- Strings:** Violins I and II, Viola, Violoncello, and Bass. Violins I and II have *v* (accents) above notes and triplets of eighth notes. Viola has a *v* marking. Violoncello and Bass play sixteenth-note patterns.

Flute II

Oboe I

E.H.

Clarinet (Bb) II

B. Cl.

Sopr. Sax. (Bb)

Bass I

C. Bsn.

Tbn. I

Tbn. II

Tuba

Timp.

f

a2

mf

Solo

Vln. I

Vln. II

Vla.

Vcl.

B.

mf

unif.

dir.

meno mosso

rall. a tempo

Fls. I
Fls. II

Obs. I
Obs. II

Clas. (Bb) I
Clas. (Bb) II

B. Cl.

Bass. I
Bass. II

C. Bas.

Trn. III
& Tuba

Timp.

Tambor Sordo

Piano

rall. a tempo

Vln. I

Vln. II

Vla.

Vcl.

B.

Fls. I II *mf*

Obs. I II *mf*

E. H. *mf*

Clas. (Bb) I II *mf*

Sopr. Sax (Bb) *mf*

Bsns. I II

C. Bsn. *mf*

Cornet I (Bb) Solo *f*

Tbns. I II *mf*

Tbn. III & Tuba *mf*

Timp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* unis.

Vcl. *mf* div.

B. *mf* div.

Detailed description: This is a page of a musical score, page 38, featuring 18 staves. The instruments are arranged from top to bottom: Flutes I and II, Oboes I and II, English Horn, Clarinet in Bb I and II, Soprano Saxophone in Bb, Bassoons I and II, Contrabassoon, Cornet in Bb (marked 'Solo'), Trombones I and II, Trombone III and Tuba, Timpani, Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time. The first system shows the beginning of the piece with various dynamics like *mf* and *f*. The second system continues with more complex rhythmic patterns and dynamics. The third system features a 'Solo' for the Cornet I and 'unis.' for the Viola. The fourth system shows the Viola and Violoncello playing 'div.' (divisi). The fifth system continues with the Viola and Violoncello playing 'div.' and the Double Bass playing 'div.'. The score is written in a standard musical notation with various dynamics and articulations.

This page of a musical score contains the following parts and markings:

- Fls. I & II:** Flute parts with triplets and slurs.
- Obs. I & II:** Oboe parts with triplets and slurs.
- E.H.:** English Horn part with triplets and slurs.
- Cl. (Bb) I & II:** Clarinet parts with triplets and slurs.
- Sopr. Sax (Bb):** Soprano Saxophone part with triplets and slurs.
- Bsns. I & II:** Bassoon parts.
- C. Ben.:** Contrabassoon part.
- Cornet I (Bb):** Cornet part with triplets and slurs.
- Tbn. I & II:** Trombone parts.
- Tbn. III & Tuba:** Trombone and Tuba part.
- Timp.:** Timpani part.
- Vln. I & II:** Violin parts with triplets and slurs.
- Vla.:** Viola part.
- Vcl.:** Violoncello part.
- B.:** Bass part.

Additional markings include *unis.* (unison) and *obr.* (oboe) in the Violin II part.

7 bis

meno mosso

Fls. I
Obs. I
E. H.
Cla. (Bb) I
B. Cl.
Sopr. Sax. (Ab)
Bsns. I
C. Ban.
Corngt. I
Tbn. I
Tbn. III & Tuba
Timp.

7 bis

meno mosso

Vln. I
Vln. II
Vla.
Vcl.
B.

rall. e dim. poco a poco

Fls. I
Obs. I
I
Clas. (Bb)
II
B. Cl.
Bans I
C. Ban.

This section of the score includes staves for Flutes I, Oboes I, Clarinets in Bb (I and II), Bass Clarinet, and Bassoons I. The music consists of long, sustained notes with a decrescendo and a slight slowing down over time.

Cornet I (Bb)
Fiano

This section includes staves for Cornet I (Bb) and Piano. The Piano part features a few notes at the end of the section, marked *ff* and *grv bassa*.

rall. e dim. poco a poco

Vln. I
Vln. II
Vla.
Vcl.
B.

This section includes staves for Violins I and II, Viola, Violoncello, and Double Bass. The Violin I part has *unis.* markings and *mf* dynamics. The Double Bass part has *unis.* markings and *ff* dynamics. The strings play sustained notes with a decrescendo and a slight slowing down.

8

Fls. I

Fls. II

Cl. (Bb) II

Piano

Vln. I

Vln. II

Vla.

Vcl.

B.

I Solo

p

sffz *pp*

mf

pp

rall.

Fl. I

Piano

Vln. I

B.

9 Meno mosso e calmo (come prima)

Fl. I

Cla. (Bb) I & II

Bass. I & II

Harpa

Celista

Piano

9 Meno mosso e calmo (come prima)

Vln. I

Vcl.

B.

Fl. I

Cla. (Bb) I

Sopr. Sax. (Bb)

Bass. I

Basso II

Réco-Réco (sacoso grave)

Harp

Celesta

Piano

Vcl.

Solo

raspando gliss.

battendo

raspando

mf sonoro

Fl. II

Cla. (Bb) I

Bass. I

Basso II

C. Ban.

Glock.

Réco-Réco

Harp

Piano

Vcl.

Solo

mf

Solo

battendo

raspando

battendo

raspando

Cai o Uirapuru, flezado pela India caçadora.
(The Uirapuru, felled, pierced by the arrow of the Indian huntress.)
affrett. - - - - - *a tempo*

Fls. I II

Ob. I

Cls. (Bb) II

Bens. I

C. Ben.

Hrs. (F) II IV

Harpe

Celeste

Piano

Vin. I

Vel.

gliss. sulla corda III

ff

pizz.

affrett. - - - - - *a tempo*

rit. 10 a tempo

Fls. I

E.H.

Cla. (Bb) I

B. Cl.

Bass. I

Bass. II

Solo

f

ff

p

f calmo

ffp

I

Ensemble (I)

III

IV

Cornets (Bb) I

Cornets (Bb) II

mf

p

mf

p

con sordino di metallo

ff

p

Harpa

Celesta

Piano

p

rit. 10 a tempo

Vla.

Vcl.

B.

p

p

p

Transformação do passarinho Uirapuru num belo indio.
(Transformation of the bird Uirapuru into a handsome Indian youth.)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Ob. I:** Features a solo section starting with a *f* dynamic and a sixteenth-note pattern, marked with a *6* above the staff.
- Fl. H.:** Flute in C, playing a melodic line.
- Clar. (Bb):** Clarinet in B-flat, playing a melodic line.
- Horns (F):** Four horns in F major, divided into I, II, III, and IV staves, playing a rhythmic accompaniment.
- Coração (Bb):** Cor Anglais in B-flat, playing a melodic line.
- Harpe:** Harp, playing a rhythmic accompaniment with a *mf* dynamic.
- Oboe:** Playing a rhythmic accompaniment.
- Piano:** Playing a rhythmic accompaniment.
- Viola:** Playing a melodic line.
- Violoncello:** Playing a melodic line.
- Baixo:** Bass, playing a melodic line.

This page of a musical score includes the following parts and markings:

- Fls. I:** Flute I part with a sixteenth-note melodic line starting in the first measure, marked *ff*.
- Cls. (B \flat):** Clarinet in B-flat part, which is silent until the third measure, then plays a sustained note marked *sfz p*.
- B. Cl.:** Bass Clarinet part, which is silent until the third measure, then plays a sustained note marked *sfz p*.
- Bsns I:** Bassoon I part, which is silent until the third measure, then plays a sustained note marked *sfz p*.
- C. Bsn.:** Contrabassoon part, which is silent until the third measure, then plays a sustained note marked *sfz p*.
- Hns. (F):** Horns in F, consisting of three parts (I, II, III) playing a melodic line with slurs and ties.
- Harp:** Harp part playing a series of sustained chords.
- Celesta:** Celesta part playing a series of sustained chords.
- Piano:** Piano part playing a series of sustained chords.
- Vln. I & II:** Violin I and Violin II parts, which are silent throughout this section.
- Vla.:** Viola part playing a melodic line with slurs and ties, marked *sfz* in the third measure.
- Ycl.:** Cello part playing a melodic line with slurs and ties, marked *sfz* in the third measure.
- B.:** Bass part playing a melodic line with slurs and ties, marked *sfz* in the third measure.

Ob. I
Cl. (B)
B. Cl.
Bassoon I
C. Bassoon
Glock.
Chimes
Harp
Celesta
Piano
Vln. I
Vln. II
Vla.
Vcl.
B.

sfz *p*
sfz p
sfz p
p
mf
p
sfz *p*
sfz *p*
sfz *p*

Detailed description: This page of a musical score contains 14 staves. The top five staves are for woodwinds: Oboe I, Clarinet in B-flat, Bass Clarinet, Bassoon I, and C. Bassoon. The next three staves are for percussion: Glockenspiel, Chimes, and Harp. The following two staves are for Celesta and Piano. The bottom four staves are for strings: Violin I, Violin II, Viola, and Violoncello. The score is in a key with one sharp (F#) and a 4/4 time signature. The woodwinds and strings play melodic lines with various dynamics and articulations. The piano part provides a harmonic accompaniment with chords and single notes. The percussion instruments play rhythmic patterns.

Ob. I

Cls. (B \flat)

B. Cl.

Cor Anglais I

sempre con sordino

via sordino

Glock.

Chimes

Harps

Celesta

Piano

Vln. I

Vln. II

Vla.

Ycl.

B.

Detailed description: This page of a musical score features ten staves. The top three staves are for woodwinds: Ob. I, Cls. (B \flat), and B. Cl. The fourth staff is for Cor Anglais I, with performance instructions *sempre con sordino* and *via sordino*. The fifth and sixth staves are for Glock. and Chimes. The seventh and eighth staves are for Harps and Celesta. The ninth and tenth staves are for strings: Piano, Vln. I, Vln. II, Vla., Ycl., and B. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*), and articulation marks.

Pic.

Ob. I

Clas (B \flat)
I
II

B. Cl.

Sopr. Sax
(B \flat)

Glock.

Chimes

Harp

Celesta

Piano

Yln. I

Yln. II

Yla.

Vcl.

B.

sfz

v

div.

The musical score is arranged in two systems. The first system includes Piccolo, Oboe I, Clarinet in B \flat (I and II), Bass Clarinet, and Soprano Saxophone (B \flat). The second system includes Glockenspiel, Chimes, Harp, Celesta, and Piano. The third system includes Violin I, Violin II, Viola, Violoncello, and Bass. The Clarinet and Bass Clarinet parts feature *sfz* markings and slurs. The Piano part features *v* markings. The Bass part features *div.* markings. The strings play a sustained harmonic accompaniment.

12 Più mosso

Pic. *mf*

E.H. *f*

Cis. (8^{va}) *f*

B.Cl. *f*

Sopr. Sax (3^{ra}) *f*

Bsns. II

Hus. (F) I *f*

Hus. (F) II *f*

Tbn. I *p*

Tbn. III & Tubas *p*

Glock.

Chimes

Piano

12 Più mosso

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vlc. *mf* *div.* *univ.*

B. *mf* *univ. pizz.* *arco*

Pic.

E.H.

Cl. (B \flat) I

B.Cl.

Sopr. Sax. (B \flat)

Bass.

Hns. (F) I II

Tbn. I II III

Tbn. III

Tuba

Glock.

Chimes

Harp

Celesta

Piano

Vln. I

Vln. II

Vla.

Vcl.

B.

Score for page 55, featuring the following instruments and parts:

- Pic.
- E.H.
- Cl. (B \flat)
- Supr. Sax. (SP)
- Bass.
- C. Bass.
- Fl. I
- Fl. II
- Oboe I
- Oboe II
- Cor Anglais
- Trp. I
- Trp. II
- Tbn. I
- Tbn. II
- Glock.
- Chimes
- Harp
- Celesta
- Piano
- Vln. I
- Vln. II
- Vla.
- Vcl.
- B.

The score includes various musical notations such as dynamics (e.g., *sfz*, *sf*, *pp*), articulations (e.g., accents, slurs), and performance instructions (e.g., *a2*).

allarg.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and brass instruments: Piccolo, Euphonium (E.H.), Clarinet in B-flat (Cl. (B^b)), Soprano Saxophone (Sopr. Sax. (S^b)), Trombone I (Tbns. I), Contrabass (C. Bas.), Horns in E-flat (Hns. (E^b)), Cor Anglais (Cor. Angl. (B^b)), and Tuba I (Tbns. I). The middle section includes Glockenspiel (Glock.), Chimes, Harp, and Celesta. The bottom section includes Piano and strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Bass (B.). The score is marked with a tempo of *allarg.* and features various dynamic markings such as *cresc.* and *div.*. The music is written in a key signature of one sharp (F#) and a 2/2 time signature.

Allegretto (poco animato)

13

Pic.
Fls. I
E.H.
Cl. (B \flat)
Sopr. Sax. (B \flat)
Essl.
C. Bas.

Hrs. (F)
Hrs. (B)
Hrs. (E)
Cornets (B \flat)
Tbns. I
Tbn. III
Timp.

13 Allegretto (poco animato) div. a 3

Vln. I
Vln. II
Vla.
Vcl.
B.

Fls. I

R.H.

Cts. (B^b) I

Sopr. Sax. (B^b)

I
II
III
IV

Cornet (B^b) III

Tbn. I

Tbn. II
Tuba

Timp.

Yln. I

Vln. II

Yla.

Vcl.

B.

Cts. (B^b) I

Yln. I

Yln. II

Yla.

Vcl.

B.

1/4 Più mosso

Cla. (B \flat) I

Esns. I

Hns. (F) I II

III IV

Tbns. I II

III

Timp.

Xyl.

1/4 Più mosso

Yln. I

Yln. II

Yla.

Ycl.

B.

Musical score for measures 1-4. The instruments listed are:

- Cls. (B \flat) II
- Bsns. I
- Hrns. (F) I, II
- Tbns. I, II
- Temp.
- Xyl.
- Vln. I
- Vln. II
- Vla.
- Vcl.

The score shows the initial entries of the woodwinds and brass, with the strings providing a steady accompaniment. The key signature has one flat (B \flat), and the time signature is 4/4.

Musical score for measures 5-8. The instruments listed are:

- E.H.
- Bsns. II
- Hrns. (E) I, II
- Tbn. III
- Temp.
- Xyl.
- Vla.
- Vcl.

The score continues with the entry of the E-flat Horns and the third Trombone. The woodwinds and brass play sustained notes, while the strings continue their accompaniment. The key signature remains one flat (B \flat), and the time signature is 4/4.

E.H.

Hrn. (F)
I
II
III
IV

Tbn. III

Timp.

Xyl.

Vla.

Vcl.

E.H.

Hrn. (F)
I
II
III
IV

Tbn. III

Timp.

Vla.

Vcl.

sempre pizz.
mf

16

Fls. I
Fls. II
Obs.
Cl. (B^b)
B.C.
Sopr. Sax (F)
Bass
C. Bass

This block contains the first system of a musical score for woodwinds and brass. It includes staves for Flutes I and II, Oboe, Clarinet in B-flat, Bass Clarinet, Soprano Saxophone in F, Bass, and Contrabass. The music features various dynamics such as *f*, *mp*, and *p*, and includes slurs and accents.

Hrn. (F)
Hrn. (B^b)
Corns I
Corns II
Tbn. I
Tuba
Timp.

This block contains the second system of the musical score, featuring Horns in F and B-flat, Cornets I and II, Trumpets I, Tuba, and Timpani. The music includes dynamics like *f* and *p*, and features complex rhythmic patterns and slurs.

16

Fls. I
Fls. II
Vla.
Vcl.
B.

This block contains the third system of the musical score, featuring Flutes I and II, Viola, Violin, and Bass. The music includes dynamics such as *f*, *pp*, and *mp*, and features slurs and accents.

Fls. I
Obs. I
Cls. (B^b) I
B. Cl.
Sopr. Sax. (B^b)
Bsns. I
C. Bsn.

This section of the score includes parts for Flute I, Oboe I, Clarinet in B-flat I, Bass Clarinet, Soprano Saxophone in B-flat, Bassoon I, and Contrabassoon. The Soprano Saxophone part features a dynamic marking of *p* at the beginning and *f* later in the passage. The woodwinds and bassoon parts are primarily sustained notes with some melodic movement.

Hns. (F) I
Hns. (F) II
Cornets (B^b) I
Tbns. I
Tuba

This section includes parts for Horns in F I and II, Cornets in B-flat I, Trombones I, and Tuba. The Horns and Cornets parts have a dynamic marking of *f*. The Trombone and Tuba parts consist of sustained notes with some rhythmic patterns.

Timp.

The Timpani part features a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the other instruments.

Vln. I
Vln. II
Vla.
Vcl.
B.

This section includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin and Viola parts are marked with *cresc.* (crescendo). The Violoncello and Double Bass parts feature a rhythmic pattern of eighth and sixteenth notes.

Fls. I
 Obs. I
 Ts. (B^b) I
 B. Cl.
 Sopr. Sax. (B^b)
 Bsns. I
 C. Bsn.

Hns. (F) I
 Hns. (F) II
 Hns. (F) III
 Hns. (F) IV
 Trpt. (B^b) I
 Trpt. (B^b) II
 Tuba
 Timp.

Yln. I
 Yln. II
 Vla.
 Vcl.
 B.

Pic. *sfz*

Fls. I *sfz*

Obs. I *sfz*

Obs. II *sfz*

Cls. (B \flat) I *sfz*

Cls. (B \flat) II *sfz*

B.Cl. *sfz*

Sopr. Sax (B \flat) *sfz*

Bsns. I *sfz*

C. Bsns. *sfz*

This block contains the musical notation for the woodwind and brass sections. It includes staves for Piccolo, Flutes I and II, Oboes I and II, Clarinets in B-flat I and II, Bass Clarinet, Soprano Saxophone in B-flat, Baritone Saxophone I, and Contrabass. The notation features various dynamics such as *sfz* and *ffz*, and includes articulation marks like accents and slurs.

Hns. (F) I *sfz*

Hns. (F) II *sfz*

Hns. (F) III *sfz*

Hns. (F) IV *sfz*

Cornets (B \flat) I *sfz*

Cornets (B \flat) II *sfz*

Tbns. I *sfz*

Tube. *sfz*

This block contains the musical notation for the horn and tuba sections. It includes staves for Horns in F (I, II, III, IV), Cornets in B-flat (I, II), Trombones I, and Tubas. The notation features dynamics such as *sfz* and includes articulation marks like accents and slurs.

Timp. *sfz*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Ycl. *sfz*

B. *sfz*

This block contains the musical notation for the string and timpani sections. It includes staves for Timpani, Violins I and II, Viola, Cello, and Bass. The notation features dynamics such as *sfz* and includes articulation marks like accents and slurs.

17

Pic.

Fls. I

Fls. II

Oboe I

Oboe II

E.H.

Cl. (B^b) I

B. Cl.

Sopr. Sax. (B^b)

Bsns. I

C. Bsn.

Hrns. (F) I

Hrns. (F) II

Hrns. (F) III

Hrns. (F) IV

Cornets I (B^b) I

Cornets I (B^b) II

Tbns. I

Tbns. II

Tuba

Timp.

Yln. I

Yln. II

Yln.

Vcl.

B.

f

mf

p

pp

fz = p

a2

13

17

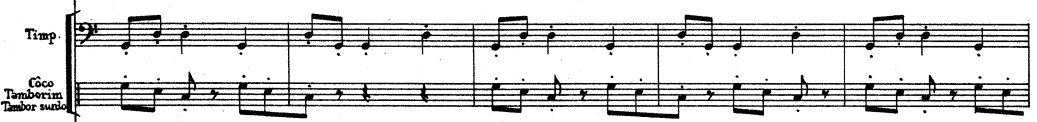
Cls (B \flat) I
II
B. Cl.
E. Sax. I
C. Sax.



Hns. (F) I
II
III
IV
Corneils (B \flat) I
Tbns. I
II
Tuba



Temp.
Coco
Tamborin
Tambor surdo



Vln. I
Vln. II
Vla.
Vcl.
B.

p

(loco)



Cls. (B \flat) I
II

B. Cl.

Sopp. Sax. (B \flat)

Bsns. I
II

C. Bsn.

I
II

Hns. (F)
III
IV

Corngts. (B \flat) I
II

Tbns. I
II

Tuba

Timp.

Coco
Tamborim
Tambor sura

Vln. I

Vln. II

Vla.

Vcl.

B.

ff *f*

Cl. (B^b) I & II

B. Cl.

Sopr. Sax. (B^b)

Bsns. I

C. Bsn.

Hns. (F) I, II, III, IV

Cornets (B^b) I

Tbns. I

Tuba

Timp.

Caco Tamborim
Tambor surdo

Vln. I

Vln. II

Vla.

Vcl.

B.

ff

unis.

pizz.

Cl. (B \flat) I

B. Cl.

Sopr. Sax (B \flat)

Esns. I

C. Esn.

Hns. (F) I

Hns. (F) II

Hns. (F) III

Hns. (F) IV

Cornet (B \flat) I

Tbrns. I

Tbrns. II

Tuba

Timp.

Coco
Tamborin
Tambor sardo

Vln. I

Vln. II

Vla.

Vcl.

B.

ff sempre

18 bis

Musical score for woodwinds and percussion. The score is divided into two systems. The first system includes:

- Cl. (B \flat) I
- B. Cl.
- Sopr. Sax. (B \flat)
- Bsns. I
- C. Bsn.
- Hns. (F) I
- Hns. (F) II
- Corsets (B \flat) I
- Corsets (B \flat) II
- Tbns. I
- Tube
- Timp.
- Côco
- Tamborim
- Tamboer surdo

The second system includes:

- Yln. I
- Yln. II
- Yln.
- Ycl.
- B.

Dynamic markings include *mf* and *f*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

18 bis

Musical score for strings. The score is divided into two systems. The first system includes:

- Yln. I
- Yln. II
- Yln.
- Ycl.
- B.

Dynamic markings include *mf* and *f*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Ban II
 C. Ban.
 Hns. (F)
 Cornet (B♭)
 Tbn. I
 Tuba
 Timp.
 Cáo
 Tamborim
 Tambor surdo
 Harps
 Celesta
 Vln. I
 Vln. II
 Vla.
 Vcl.
 B.

mf dim. poco a poco
dim. poco a poco
p dim. poco a poco
p dim. poco a poco
mf dim. poco a poco
mf dim. poco a poco
pp dim. poco a poco
pp dim. poco a poco
pp dim. poco a poco
pp dim. poco a poco
pp dim. poco a poco

div. a 3 arco
div. a 3 arco

rall. poco a poco

Fl. I

Oboe I

E.H.

Clas. (B \flat) I

Cornet (B \flat) I

Harp

Celesta

Piano

1st desk

Yln. I

1st desk

Yln. II

Yla.

Ycl.

B.

Solo (glissando molto vivace) mf gliss. ad libitum ff rall.

Galanteio das Indias ao Indio bonito.
(Coquetry of the Indian maidens with the handsome youth.)

20 Moderato

Fls. I *ppp* *sf*

Cl. (B \flat) I *ppp*

Hn. (F) II *p*

Chimes *mf*

Piano *p*

Vln. I *Tutti arco* *p*

Vln. II *Tutti arco* *p*

Vla. *arco* *3^a corda* *sfz* *sfz-p* *sfz-p* *sfz-p* *sfz-p* *sfz-p*

Vcl. *arco* *3^a corda* *sfz* *sfz-p* *sfz-p* *sfz-p* *sfz-p* *sfz-p*

Fls. I *sf*

Ob. I *sf*

Cl. I *sfz* *sfz*

Hn. (F) III

Chimes

Harpe *s*

Piano

Vln. I *sfz-p* *sfz-p* *sfz-p* *sfz-p* *sfz-p* *sfz-p*

Vln. II *sfz-p* *sfz-p* *sfz-p* *sfz-p* *sfz-p* *sfz-p*

Vla. *sfz-p* *sfz-p* *sfz-p* *sfz-p* *sfz-p* *sfz-p*

Vcl. *sfz-p* *sfz-p* *sfz-p* *sfz-p* *sfz-p* *sfz-p*

This musical score page includes the following parts and markings:

- Clas (B^b):** Clarinet in B-flat, first part.
- B. Cl.:** Bass Clarinet.
- Bsns. I:** Bassoon I.
- C. Bsn.:** Contrabassoon.
- Cornets (B^b):** Cornets in B-flat, parts I, II, and III.
- Tbns. I:** Trumpet I.
- Harp:** Harp, marked *mf*.
- Celesta:** Celesta, marked *mf*.
- Piano:** Piano, marked *pp* and *cresc.*
- Yln. I:** Violin I.
- Yln. II:** Violin II.
- Yla.:** Viola, marked *sfz > p*.
- Ycl.:** Cello.
- B.:** Double Bass.

Additional performance instructions include *con sordino* for the Horns and Trumpets, and dynamic markings such as *p*, *sfz*, and *ffz > p*.

Pic. *p* *cresc.*

Fl. I *p* *cresc.*

E.H. *mf*

Bsns. I *cresc.*

C. Bsn. *cresc.*

Hns (F) I *mf* *cresc.*

Corais (B) I *mf* *cresc.*

Tras. I *via sordino*

Tras. II *via sordino*

Tbn. III *Tuba*

Tamp. *mf*

Harp *cresc.*

Celesta *cresc.*

Piano *mf* *f* *sfz* *sf*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *sfz > p* *sfz > p* *sfz > p* *sfz > p* *cresc.* *sfz > p* *sfz > p* *div.*

Vcl. *cresc.*

B. *cresc.*

22 Grandioso

Pic. *p sub.* *cresc. poco a poco*

Fls. I *p sub.* *cresc. poco a poco*

Ob. I *f*

E.H. *f*

Cl. (B \flat) *mf* *cresc. poco a poco*

Sopr. Sax (B \flat) *f*

Bsns. I *p sub.* *cresc. poco a poco*

C. Bsn. *p sub.* *cresc. poco a poco*

Hns. (F) *mf* *cresc. poco a poco*

Cornets (B \flat) *p sub.* *cresc. poco a poco*

Tbn. III *mf* *cresc. poco a poco*

Timp. *p* *mf* *cresc. poco a poco*

23 Grandioso

Vln. I *mf* *cresc. poco a poco*

Vln. II *mf* *cresc. poco a poco*

Vla. *mf* *cresc. poco a poco*

Vcl. *mf* *cresc. poco a poco*

B. *p sub.* *div.* *cresc. poco a poco*

allarg. poco a poco e cresc.

Pic.

Fls. I

Obs. I

E.H.

Cl. (B^b) I

Sopr. Sax. (B^b)

Bsns. I

C. Bsn.

Hns. (F) I

Cornets (B^b) I

Tbns. I

Tbn. II

Tuba

Timp.

Celesta

Piano

Vln. I

Vln. II

Vla.

Vcl.

B.

This page of a musical score contains the following parts and markings:

- Pic.**: Piccolo part with *sffz* dynamics and sixteenth-note patterns.
- Fls. I**: First Flute part with *sffz* dynamics and sixteenth-note patterns.
- Obo. I**: First Oboe part with *sffz* dynamics and sixteenth-note patterns.
- E.H.**: English Horn part.
- Cls. (B \flat) II**: Second Clarinet in B-flat part.
- Sopr. Sax. (B \flat)**: Soprano Saxophone in B-flat part.
- Bsns. I**: First Bassoon part.
- C. Bsn**: Contrabassoon part.
- Hrn(F)**: Horn in F part.
- Cornets I (B \flat) III**: First Cornet in B-flat part.
- Tbns. I**: First Trombone part.
- Tbn. III**: Third Trombone part.
- Timp.**: Timpani part.
- Celesta**: Celesta part with *sffz* dynamics and sixteenth-note patterns.
- Piano**: Piano part.
- Vln. I**: Violin I part with *div.* markings.
- Vln. II**: Violin II part with *div.* markings.
- Vla.**: Viola part with *div.* markings.
- Vcl.**: Cello part with *div.* markings.
- B.**: Bass part.

A morte do Indio bonito.
(Death of the handsome youth)

A transformacao
(Transformation of the)

Più mosso

Fl. I. *mf*

Piano *p*

Fl. II. *Più mosso*
con Pedale

Vln. I. *con sordino*
ppp

Vln. II. *con sordino*
ppp

Vla. *con sordino*
ppp

Vcl. *ppp*

B.

do Indio bonito no Urupurú.
(youth into the bird Urupurú.)

O canto de despedida
Urupurú's song

rall. poco a poco 2/4 a tempo

Fl. I. *mf*

Harp *mf*

Fl. II. *rall. poco a poco 2/4 a tempo*
mf

Vln. Solo

Vln. I.

Vln. II.

Vla.

Vcl.

B.

dim. e rall. poco a poco *rit.*

Clas. (B^b)
B. Cl.
I
Horn (F)
II
Timp.
Harp
Celesta
Piano
Vln. I
Vln. II
Vla.
Vcl.
B.

pp
pp
Solo
p
pp
pp
pp
pp
1° Solo
pp
1° Solo
pp
2° Solo
pp