

Ao amigo e querido professor Bochmann,
O TEMPO É UM FIO

Dur: 4:30 min.

*Estreado por Bochmann
em 4 X 2019 no Departamento
de Letras da UnB.*

Zoltan Paulinyi (música)
Henriqueta Lisboa (poesia)

*Brasília, 2 X 2019,
dia do Santo Anjo da Guarda.*

POSICIONAMENTO NO PALCO

Grupo 1:

Piano, Guitarra e Baixo Elétricos

Barítono: posição 4

DIRETOR

AUDITÓRIO

Barítono: posição 2

Grupo 2:

Flauta-doce

Violão

Barítono: posição 3

Grupo 3:

Flauta Transv.

Clarinete, Viola

Barítono: posição 1

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The musical score is written for a chamber ensemble. It begins with a tempo marking of quarter note = 72 (♩ = 72). The score is in 2/4 time and features a key signature of one flat (Bb). The instruments and their parts are: Flute, Clarinet in Bb, Viola, Piano (with treble and bass clefs), Electric Guitar, Electric Bass, Baritone (with a whole rest), Alto Recorder, and Guitar. The score consists of four measures. The first three measures are in 2/4 time, and the fourth measure is in 3/4 time. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

6

Fl. *p* *mf* *>>*

Bb. *p* *mf* *>>*

Va. *f* *mf* *>>*

P. *p*

E.G.

E.B.

B. *Posição 1.* *f* O tem-po é um fi-o

Rec.

Gtr. *mf*

12

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

Rec.

Gtr.

quase falado

bas-tan - te frá - gil.

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

Cantado

um fi - o fi - no que à to - a es - ca - pa.

Rec.

Gtr.

Fl. *mf* *pp*

Bb. *mf* *pp*

Va. *mf* *pp*

P. *mf*

E.G. *mf*

E.B. *mf*

B.

Rec. *f*

Gtr.

The score is for a 3/4 time signature. It features a woodwind section (Flute, Bassoon, Viola) and a string section (Piano, Electric Guitar, Bass). The woodwinds play a melodic line starting with a half note, followed by quarter notes, and ending with a half note. The piano part provides harmonic support with chords and a bass line. The electric guitar and bass play a rhythmic pattern. The recorder part features a triplet of eighth notes.

Fl.

Bb.

Va.

P.

E.G.

E.B.

B.

Rec.

Gtr.

Fl. *Flute*

Bb. *Bassoon*

Va. *Viola*

P. *Piano*

E.G. *Electric Guitar*

E.B. *Electric Bass*

B. *Bass*

Rec. *Recorder*

Gtr. *Guitar*

cresc.

mf

mp

3

8

Detailed description: This is a page of a musical score for a chamber ensemble. It features nine staves: Flute (Fl.), Bassoon (Bb.), Viola (Va.), Piano (P.), Electric Guitar (E.G.), Electric Bass (E.B.), Bass (B.), Recorder (Rec.), and Guitar (Gtr.). The score is divided into two measures. The first measure shows the woodwinds and strings playing a rhythmic pattern of eighth notes. The piano part has a melodic line with a 'cresc.' marking. The electric guitar and bass play a simple accompaniment. The second measure features a melodic flourish for the flute and bassoon, a triplet for the piano, and a melodic line for the recorder. Dynamics include 'mf' and 'mp'. A '3' indicates a triplet. The guitar part has an '8' below it, possibly indicating an octave.

Fl. $\frac{2}{4}$ $\frac{4}{4}$

Bb. $\frac{2}{4}$ $\frac{4}{4}$

Va. $\frac{2}{4}$ $\frac{4}{4}$

P. $\frac{2}{4}$ $\frac{4}{4}$
dim. *mp*

E.G. $\frac{2}{4}$ $\frac{4}{4}$
f

E.B. $\frac{2}{4}$ $\frac{4}{4}$
dim. *mp*

B $\frac{2}{4}$ $\frac{4}{4}$

Rec. $\frac{2}{4}$ $\frac{4}{4}$

Gtr. $\frac{2}{4}$ $\frac{4}{4}$

Detailed description: This is a page of a musical score for a band. It features nine staves. The top three staves (Flute, Bassoon, Viola) are mostly empty, with rests in the first and second measures. The Piano part consists of two staves with melodic lines and dynamics of *dim.* and *mp*. The Electric Guitar part has a melodic line with a *f* dynamic and a triplet in the second measure. The Electric Bass part has a simple bass line with *dim.* and *mp* dynamics. The Bassoon, Recorder, and Guitar parts are mostly empty with rests.

30

Fl. *mf*

Bb. *mf*

Va. *mf*

P. *mf* *p*

E.G. *mf* *p*

E.B. *mf* *p*

B. *Posição 2.*

Rec. *mf*

Gtr. *mf*

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

tem-po é um fi - o Te- *quase falado*

Rec.

Gtr.

44

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

Rec.

Gtr.

f

mf *dim.* *p*

f *dim.*

Com mais em - pe - nho, fran - ças es -

48

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

Rec.

Gtr.

pes - sas. Ma-lhas e re-des, com mais as - tú - cia.

f

mf

f

dim.

8

54

Fl.

Bb.

Va.

P.

E.G.

E.B.

B.

Rec.

Gtr.

mf

mf

f

mf

mf

p

mf

p

tr.

mf

p

3

V

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in all three measures.
- Bb. (Bassoon):** Rests in the first measure. In the second measure (3/4 time), it plays a melodic line starting on G4, moving to A4, B4, C5, and D5. In the third measure (2/4 time), it plays a triplet of notes: B4, C5, D5.
- Va. (Viola):** Starts in the first measure with a *mf* dynamic. In the second measure, it plays a triplet of notes (G3, A3, B3) with a *f* dynamic and a trill (*tr*) on B3. In the third measure, it plays a single note (G3).
- P. (Piano):** In the first measure, it plays a chord of G4 and B4. In the second measure, it plays a sustained chord of G4 and B4. In the third measure, it rests.
- E.G. (Electric Guitar):** In the first measure, it plays a chord of G4 and B4. In the second measure, it plays a chord of G4 and B4. In the third measure, it plays a chord of G4 and B4.
- E.B. (Electric Bass):** Rests in the first measure. In the second measure, it plays a single note (G2). In the third measure, it plays a single note (G2).
- B. (Bassoon):** Rests in all three measures.
- Rec. (Recorder):** In the first measure, it plays a melodic line starting on G4, moving to A4, B4, and C5. In the second measure, it plays a melodic line starting on G4, moving to A4, B4, and C5. In the third measure, it plays a melodic line starting on G4, moving to A4, B4, and C5.
- Gtr. (Guitar):** In the first measure, it plays a chord of G4 and B4. In the second measure, it plays a chord of G4 and B4. In the third measure, it plays a chord of G4 and B4.

62

Fl.

Bb.

Va.

P.

E.G.

E.B.

B.

Rec.

Gtr.

mf

mf

mf

tr

tr

mf

tr

Poco larg.

65

Fl. *cresc.* 3

Bb. *cresc.* 3

Va. *cresc.* 3

P.

E.G. *cresc.*

E.B.

B.

Rec. 3

Gtr. *cresc.* 8

Tempo I

68

Fl. *fz* *p*

Bb. *f* *p*

Va. *f* *p*

P. *mf* *f*

E.G. *mf*

E.B. *mf*

B. *mf* Posição 3

Rec. *f* *mf*

Gtr. *mf* *f*

8^{va} *tr* *>* *tr* *>*

mf O tem-po é um

Fl.

Bb.

Va.

P.

E.G.

E.B.

B.

Rec.

Gtr.

tr

p

p

mf

p

quase falado

fi - o que va - le mui - to.

78

Fl. *mf* *dim.*

Bb. *mf* *dim.*

Va. *mf* *dim.*

P. *p*

E.G. *cresc.* *dim.* *p*

E.B. *p*

B. *mf* Fran-ças es -

Rec. *mf*

Gtr. *f*

Fl. *p*

Bb. *mf*

Va. *mp*

P. *mf*

E.G.

E.B.

B. *pess - sas car - re-gam fru - tos.*

Rec.

Gtr.

Fl. $\frac{3}{4}$ $\frac{2}{4}$

Bb. $\frac{3}{4}$ $\frac{2}{4}$

Va. $\frac{3}{4}$ $\frac{2}{4}$

P. $\frac{3}{4}$ $\frac{2}{4}$ *p* *mf* *dim.*

E.G. $\frac{3}{4}$ $\frac{2}{4}$ *p*

E.B. $\frac{3}{4}$ $\frac{2}{4}$ *p*

B. $\frac{3}{4}$ $\frac{2}{4}$ Ma - lhas e re -

Rec. $\frac{3}{4}$ $\frac{2}{4}$ *mf*

Gtr. $\frac{3}{4}$ $\frac{2}{4}$ *f*

88

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

Rec.

Gtr.

mf cresc.

p

p

cresc.

cresc.

3

f

des a - pa-nham pei-xes.

91

Fl. *dim.* *pp*

Bb. *dim.* *pp*

Va. *dim.* *pp*

P.

E.G.

E.B.

B.

Rec. *f*

Gtr. *mf*

Musical score for rehearsal mark 93, featuring the following instruments:

- Fl. (Flute):** Treble clef, playing a half note G4 in the first measure and a half note A4 with a sharp sign in the second measure.
- Bb. (Bassoon):** Treble clef, playing a half note G4 in the first measure and a half note G4 in the second measure.
- Va. (Viola):** Bass clef, playing a half note G3 in the first measure and a half note G3 in the second measure.
- P. (Piano):** Treble and Bass clefs. In the second measure, the right hand plays a triplet of eighth notes (F#4, G4, A4) and the left hand plays a triplet of eighth notes (G3, F#3, E3), both beamed together and marked with a forte (*f*) dynamic.
- E.G. (Electric Guitar):** Treble clef, rests in both measures.
- E.B. (Electric Bass):** Bass clef, rests in both measures.
- B. (Bass):** Bass clef, rests in both measures.
- Rec. (Recorder):** Treble clef, playing a melodic line with eighth notes and slurs across both measures.
- Gtr. (Guitar):** Treble clef, playing a chordal accompaniment with a sharp sign in the second measure.

Fl. *mf*

Bb. *mf*

Va. *mf*

P. *cresc.* *mp*

E.G. *mp*

E.B. *mf*

B.

Rec. *mf*

Gtr.

Detailed description: This page of a musical score, rehearsal mark 95, features ten staves. The top three staves are for Flute (Fl.), Bassoon (Bb.), and Viola (Va.), each with a treble clef and a dynamic marking of *mf*. The Piano (P.) part consists of two staves, with the right hand starting a melodic line marked *cresc.* and the left hand providing harmonic support. The Electric Guitar (E.G.) and Electric Bass (E.B.) parts are in the middle, with the E.G. marked *mp* and the E.B. marked *mf*. The Double Bass (B.) staff is empty. The Recorder (Rec.) and Guitar (Gtr.) parts are at the bottom, with the Recorder marked *mf*. The score includes various musical notations such as slurs, ties, and a triplet in the Piano part.

Fl. 2/4 4/4

Bb. 2/4 4/4

Va. 2/4 4/4

P. *dim.* *mp*

E.G. *f*

E.B. *dim.* *mp*

B. 2/4 4/4

Rec. 2/4 4/4

Gtr. 2/4 4/4

Detailed description: This page of a musical score, rehearsal mark 97, features nine staves. The top three staves (Flute, Bassoon, Viola) are mostly silent, indicated by rests. The Piano part consists of two staves with a melodic line in the right hand and a triplet in the left hand. The Electric Guitar part features a complex melodic line with a triplet. The Electric Bass part has a simple bass line. The Recorder and Guitar parts are also mostly silent. Dynamics include *dim.*, *mp*, and *f*. The score is in 2/4 time and changes to 4/4 time at rehearsal mark 97.

Fl. *pp*

Bb. *pp*

Va. *pp*

P.

E.G. *pp*

E.B. *p* *pp*

Posição 4

B. *p* O tem-po é um fi - o

Rec.

Gtr. *p*

Fl. *f*

Bb.

Va. *v* *v* *f#*

P.

E.G.

E.B.

B. *mp* *3* *cresc.*

Rec.

Gtr. *8* *mp* *3* *cresc.*

por en-tre_os de - dos.

106

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

Rec.

Gtr.

ff

tr

3

mf

p

f

Es - ca-pa_o fi - o, *p* per - deu-se_o

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

Rec.

Gtr.

8va

8va

tem - po. Lá vai o tem - po

p *f* *p* *f*

3

3

3

3

3

3

3

3

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

Rec.

Gtr.

8va

p

p

p

mf

mf

mf

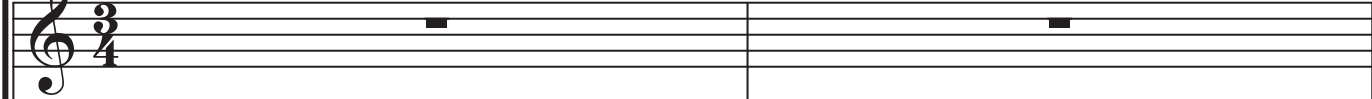
co-m'um far - ra - po jo - ga - do_à to - a!

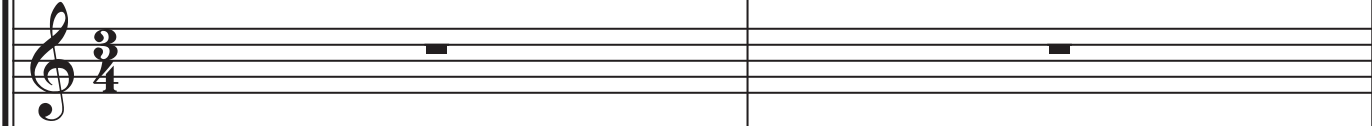
116

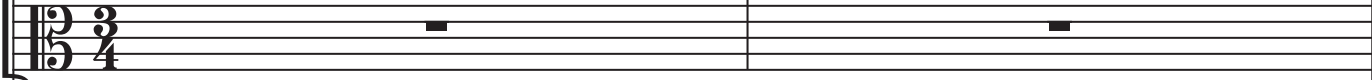
The score is for a piece in 4/4 time, starting at measure 116. It features the following instruments:

- Fl. (Flute):** Melodic line with dynamics *fz*, *p*, and *f*.
- Bb. (Bassoon):** Melodic line with dynamics *fp* and *f*.
- Va. (Viola):** Melodic line with dynamics *fz*, *p*, and *f*.
- P. (Piano):** Accompanying figures with dynamics *fz* and *f*.
- E.G. (Electric Guitar):** Chordal accompaniment with dynamics *fz* and *f*.
- E.B. (Electric Bass):** Bass line with dynamics *fz*, *p*, and *f*, including a triplet.
- B. (Bass):** Percussion part with triplet patterns and the instruction *gritado*.
- Rec. (Recorder):** Resting.
- Gtr. (Guitar):** Resting.

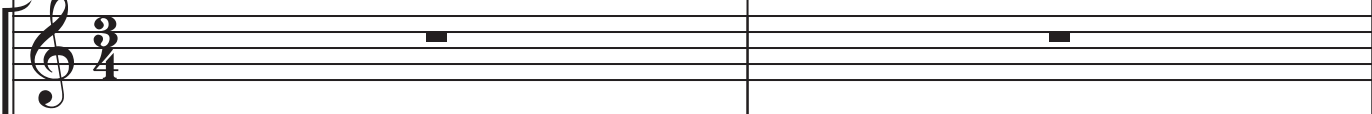
Measure 118 contains the lyrics: *f* Mas a - in - da é

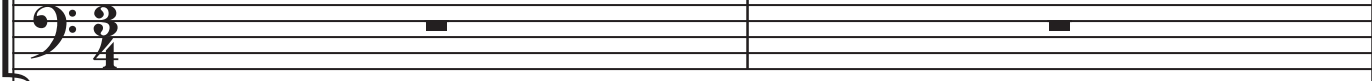
Fl. 

Bb. 

Va. 

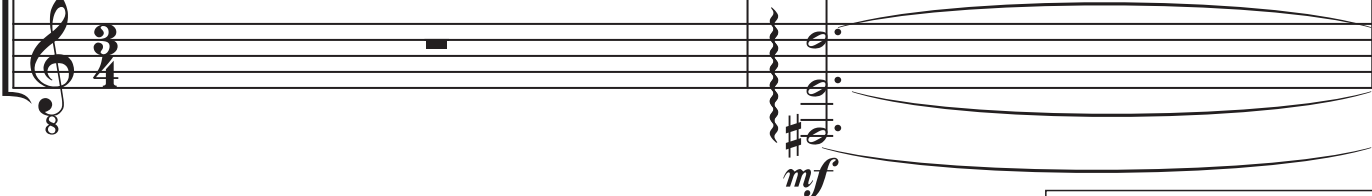
P. 

E.G. 

E.B. 

B. *Cantado*
 tem - po! *f* Sol - tai os

Rec. *f* 

Gtr. *mf* 

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

Rec.

Gtr.

po-tros aos qua-tro ven-tos, man-dai os

f

V

3

3

dim.

p

p

Fl.

Bb.

Va.

P.

E.G.

E.B.

B.

Rec.

Gtr.

mf

f

mf

cresc.

ser - vos d'um po - l'ao ou - tro, ven - cei es -

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

car - pas, dor - mi nas moi - tas

Rec.

Gtr.

Poco larg.

130

Fl. *cresc.*

Bb.

Va. *cresc.*

P.

E.G.

E.B.

B. *cresc.*

Rec.

Gtr. *cresc.*

vol - tai com o

Detailed description: This is a page of a musical score for a chamber ensemble. The score is in 2/4 time and marked 'Poco larg.'. It features nine staves: Flute (Fl.), Bassoon (Bb.), Viola (Va.), Piano (P.), Electric Guitar (E.G.), Electric Bass (E.B.), Bassoon (B.), Recorder (Rec.), and Guitar (Gtr.). The Flute, Viola, and Recorder parts have melodic lines with various ornaments and triplets. The Bassoon part includes lyrics: 'vol - tai com o'. The Piano part is mostly silent, indicated by rests. The Electric Guitar and Electric Bass parts provide harmonic support with chords and single notes. The score includes dynamic markings like 'cresc.' and 'Poco larg.', and performance instructions like '8' for the guitar.

132 *cresc.* 3 *fz* **Tempo I**

Fl.

Bb.

Va.

P.

E.G.

E.B.

B

Rec.

Gtr.

tem - po que já se foi!

fz *f* *f*

136

Fl.

Bb.

Va.

P.

E.G.

E.B.

B.

Rec.

Gtr.

f

Baritone
(alternative part)

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(♩ = 72)

4 *Posição 1.*

f O tem-po é um

10 *quase falado*

fi-o bas-tan-te frá-gil.

16 *Cantado*

um fi-o fi-no que à to-a_es - ca-pa.

22 *6*

33 *Posição 2.* *quase falado* *Cantado*

O tem-po é um fi-o Te - cei! Te-

40

cei ren-das de bil-ro com gen-ti - le - za. Com mais em -

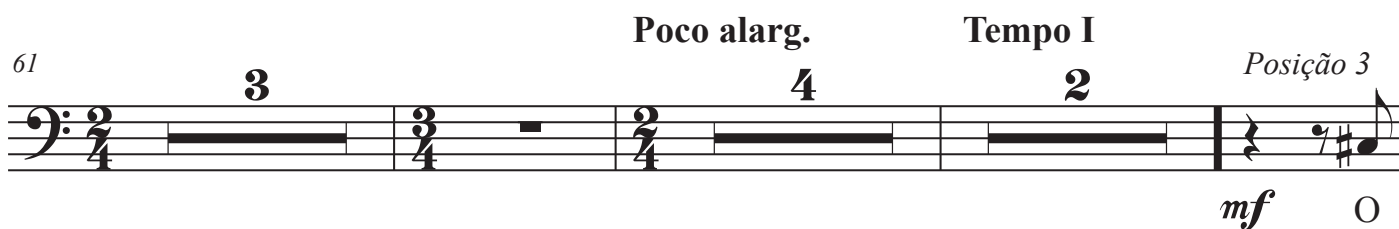
46

pe-nho, fran-ças es - pes-sas. Ma-lhas e re-des, com mais as - tú - cia.

53



61



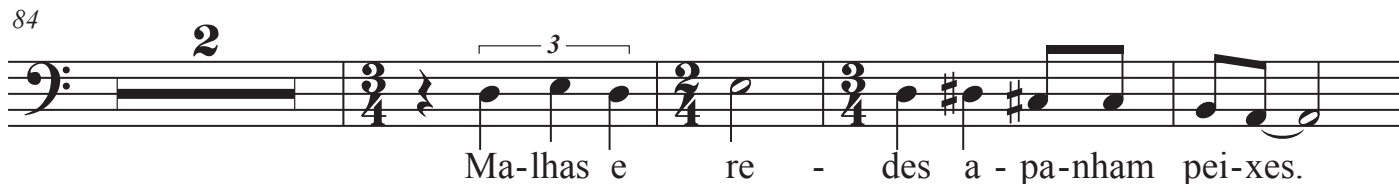
72



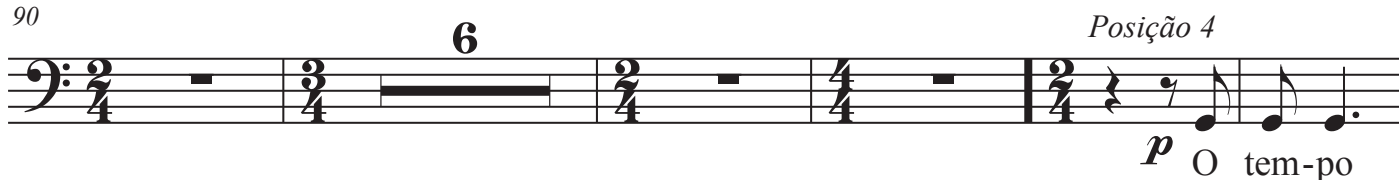
78



84



90



101



107



112

tem-po *mf* co-m'um far - ra-po jo-ga-do_à to-a!

118

f Mas a-in-da é tem-po! *f* Sol-tai os po-tros aos qua - tro

122

ven-tos, man-dai os ser-vos d'um po-l'ao ou-tro, ven-cei es-

127

car-pas, dor-mi nas moi-tas vol - tai com o tem-po que

133

já se foi!

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Violão

Barítono: posição 3

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(♩ = 72)

7

14

21

29

35

42

f

mf

p

mf

mf

mf

f *dim.*

53

mf *p*

61

Poco alarg.

cresc.

69

Tempo I

mf *f*

76

f

83

f

90

mf

97

p

102

mp *cresc.* *f*

110

8

f 3

2

116

8

2

mf *dim.*

123

8

p *cresc.* *cresc.*

Poco alarg.

131

8

cresc. *f*

Tempo I

138

8

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(♩ = 72)

8

15

22

25

31

38

f

f

mf

mf

mp

mf

45 *f* 3 3

52 2 tr.

60 *Poco alarg.* tr. 3

66 *Tempo I* 3 *f* *mf*

73 2 2 *mf* 3

81 2 3 *mf*

88 3 *f* 3

93 3 *mf*

98



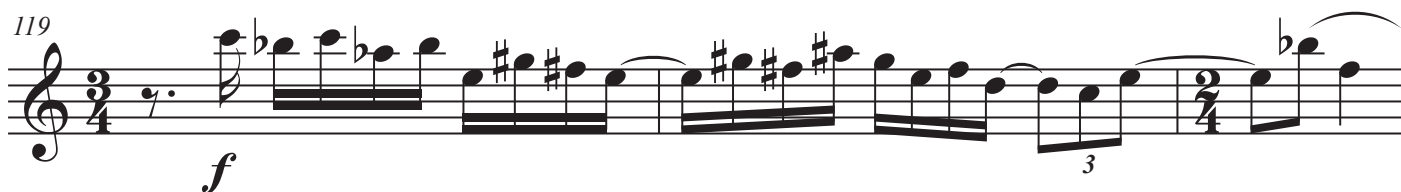
106



113



119



122

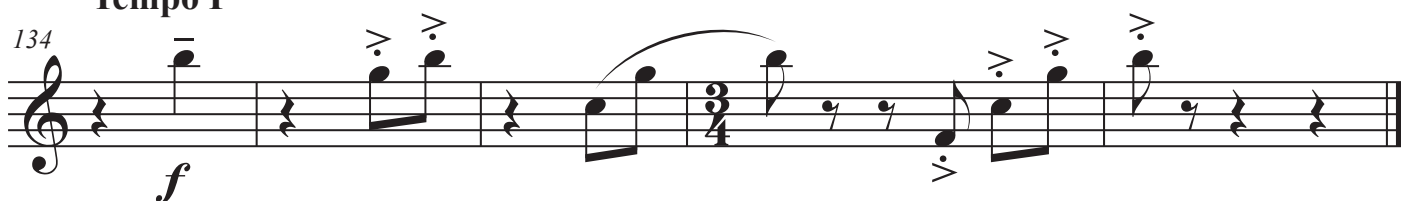


129



Tempo I

134



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Zoltan Paulinyi (música)

Henriqueta Lisboa (poesia)

*Brasília, 2 X 2019,
dia do Santo Anjo da Guarda.*

POSICIONAMENTO NO PALCO

Grupo 1:

Piano, Guitarra e Baixo Elétricos

Barítono: posição 4

DIRETOR

AUDITÓRIO

Barítono: posição 2

Barítono: posição 3

Grupo 2:

Flauta-doce

Violão

Grupo 3:

Flauta Transv.

Clarinete, Viola

Barítono: posição 1

Ao amigo e querido professor Bochmann,
O TEMPO É UM FIO

Dur: 4:30 min.

Estreado por Bochmann
 em 4 X 2019 no Departamento
 de Letras da UnB.

Zoltan Paulinyi (música)

Henriqueta Lisboa (poesia)

Brasília, 2 X 2019,
 dia do Santo Anjo da Guarda.

(♩ = 72)

11

18

26

33

40

53

Poco alarg.

Tempo I

61

mf

71

p *p*

81

p

88

mf *dim.*

98

mp *p* *<* *>* *pp*

106

p *f*

113

mf *fz* *p* *f*

118

125

Poco alarg.

mf

Tempo I

134

f

Ao amigo e querido professor Bochmann,

O TEMPO É UM FIO

Dur: 4:30 min.

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(♩ = 72)

11

18

27

30

38

47

58

mf

65 **Poco alarg.** **Tempo I**

cresc. *mf* *p*

76

mf *cresc.* *dim.* *p*

81

p

89

mp

98

f *pp*

104

112

f *mf* *fz* *f*

118

2

2

125

Poco alarg.

2

mf

cresc.

Tempo I

133

cresc.

f

Piano

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Piano

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(♩ = 72)

Piano

6

15

22

f

p

mp

mf

f

26

cresc.

3

28

dim.

mp

mf

p

3

34

cresc.

mp

40

f

p

3

46

7

mf

60

Poco larg.

Tempo I

3

4

mf

71

2

f

p

gra

tr

79

p

mf

tr

2

2

86

p *mf* *dim.*

91

f *cresc.*

96

dim. *mp*

103

mf *p* *8va*

110

8^{va}

f 3

3

115

p

fz 3

f 3

120

f

3

3

Poco alarg.

Tempo I

129

4

4

4

4

4

4

fz

V.

V.

136

V.

V.

V.

V.

Ao amigo e querido professor Bochmann,

O TEMPO É UM FIO

Dur: 4:30 min.

Estreado por Bochmann

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Flauta-doce

Violão

Grupo 3:

Flauta Transv.

Clarinete, Viola

Barítono: posição 1

Viola

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(♩ = 72)

7

14

21

29

37

Musical staff 44-51. The staff begins with a treble clef and a key signature of one flat. The time signature changes from 3/4 to 2/4. The music features a melodic line with slurs and accents, marked with a forte (*f*) dynamic.

52

Musical staff 52-57. The staff continues with a melodic line, marked with a mezzo-forte (*mf*) dynamic. It includes a fermata over a whole note and a section marked with a '2' (second ending). The piece concludes with a forte (*f*) dynamic and a trill-like flourish.

58

Musical staff 58-63. The staff features a melodic line with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. It includes a fermata over a whole note and a section marked with a '3' (triple). The piece concludes with a trill-like flourish.

64

Poco alarg.

Tempo I

Musical staff 64-71. The staff begins with a treble clef and a key signature of one flat. The time signature changes from 3/4 to 2/4. The music features a melodic line with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. It includes a fermata over a whole note and a section marked with a '3' (triple). The piece concludes with a forte (*f*) dynamic and a piano (*p*) dynamic.

72

Musical staff 72-79. The staff continues with a melodic line, marked with a mezzo-forte (*mf*) dynamic. It includes a fermata over a whole note and a section marked with a '2' (second ending). The piece concludes with a mezzo-forte (*mf*) dynamic and a diminuendo (*dim.*).

80

Musical staff 80-86. The staff features a melodic line with slurs and accents, marked with a mezzo-piano (*mp*) dynamic. It includes a fermata over a whole note and a section marked with a '2' (second ending). The piece concludes with a mezzo-piano (*mp*) dynamic.

87

Musical staff 87-93. The staff continues with a melodic line, marked with a piano (*p*) dynamic. It includes a fermata over a whole note and a section marked with a '2' (second ending). The piece concludes with a piano (*p*) dynamic, a crescendo (*cresc.*), a diminuendo (*dim.*), and a pianissimo (*pp*) dynamic.

94

Musical staff 94-99. The staff features a melodic line with slurs and accents, marked with a mezzo-piano (*mp*) dynamic. It includes a fermata over a whole note and a section marked with a '2' (second ending). The piece concludes with a mezzo-piano (*mp*) dynamic.

Musical notation for measures 98-104. Includes dynamic marking *pp* and a *V* (Vibrato) marking.

Musical notation for measures 105-111. Includes dynamic markings *ff* and *p*, and a *tr* (trill) marking.

Musical notation for measures 112-117. Includes dynamic markings *f*, *p*, *fz*, *p*, and *f*, and a *V* (Vibrato) marking.

Musical notation for measures 118-122. Includes dynamic marking *f* and a *V* (Vibrato) marking.

Musical notation for measures 123-128. Includes dynamic marking *mf* and a *tr* (trill) marking.

Musical notation for measures 129-133. Includes the instruction *Poco alarg.* and dynamic marking *cresc.*

Musical notation for measures 134-140. Includes the instruction *Tempo I* and dynamic marking *fz*.

Clarinet in B \flat

Ao amigo e querido professor Bochmann,

O TEMPO É UM FIO

Dur: 4:30 min.

Estreado por Bochmann

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Henriqueta Lisboa (poesia)

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DIRETOR

AUDITÓRIO

Barítono: posição 2

Barítono: posição 3

Grupo 2:

Flauta-doce

Violão

Grupo 3:

Flauta Transv.

Clarinete, Viola

Barítono: posição 1

Clarinet in B \flat

Ao amigo e querido professor Bochmann,
O TEMPO É UM FIO

Dur: 4:30 min.

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Zoltan Paulinyi (música)

Henriqueta Lisboa (poesia)

Brasília, 2 X 2019,
dia do Santo Anjo da Guarda.

(♩ = 72)

f

p

7

mf

3

14

p

3

21

mf

pp

28

mf

3

34

3

4

98
pp

104
ff p

111
f p fp

117
f

123
f mf

Poco alarg.

128
tr

Tempo I

131
cresc. fz

136
fz

Ao amigo e querido professor Bochmann,

O TEMPO É UM FIO

Dur: 4:30 min.

Estreado por Bochmann

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Barítono: posição 3

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Flauta-doce

Violão

Grupo 3:

Flauta Transv.

Clarinete, Viola

Barítono: posição 1

Flute

Ao amigo e querido professor Bochmann,
O TEMPO É UM FIO

Dur: 4:30 min.

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Brasília, 2 X 2019,
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(♩ = 72)

f *p*

8 *mf* *p*

15 *mf*

22 *pp*

29 *mf*

34

43 *f* *dim.* 7

53 *mf* 2 2 3

64 *mf* Poco larg.

67 *cresc.* 3 *fz* *p* Tempo I 2

75 2 *mf* *dim.*

82 *p*

89 *mf* *cresc.* 3 *f* *dim.* *pp*

93

99

Musical staff 99: Treble clef, 2/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. A fermata is placed over the D5. The staff ends with a whole rest. Dynamics: *pp*.

105

Musical staff 105: Treble clef, 2/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A fermata is over the C5. The staff continues with a quarter rest, a quarter note D5, and a quarter note E5. A fermata is over the E5. The staff ends with a quarter note G4. Dynamics: *f* to *ff* crescendo, then *p*.

112

Musical staff 112: Treble clef, 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. A fermata is over the C5. The staff continues with a quarter note D5, a quarter note E5, and a quarter note F5. A fermata is over the F5. The staff ends with a quarter note G4. Dynamics: *f* *3*, *p*, *fz*, *p*, *f*.

118

Musical staff 118: Treble clef, 2/4 time signature. The staff contains whole rests in 2/4, 3/4, 2/4, 3/4, and 2/4 time signatures. Dynamics: *2*, *2*.

125

Musical staff 125: Treble clef, 3/4 time signature. The staff contains whole rests in 3/4, 2/4, and 3/4 time signatures. The melody then begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A fermata is over the C5. The staff continues with a quarter note D5, a quarter note E5, and a quarter note F5. A fermata is over the F5. Dynamics: *mf*.

130

Musical staff 130: Treble clef, 2/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A fermata is over the C7. The staff ends with a quarter note G4. Dynamics: *cresc.*, *3*, *fz*.

134

Musical staff 134: Treble clef, 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. A fermata is over the C5. The staff continues with a quarter note D5, a quarter note E5, and a quarter note F5. A fermata is over the F5. The staff ends with a quarter note G4. Dynamics: *fz*.