

PAMM 16

Francisco Valle (1869-1906)

Telêmaco (Cenas Sinfônicas) C-FV 22

A Eugênio Fontainha

(1891)

(flautim, flautas I e II, oboés I e II, corne inglês,
clarinetas I e II em Lá e Si bemol, fagotes I e II, contrafagote,
trompas I, II, III e IV em Fá, cornetas I e II em Fá,
trombones tenor I e II, trombone baixo, saxhorn baixo em Fá,
tímpanos em Mi, Fá, Si, Dó, percussão, harpa,
violinos I e II, viola, violoncelo e contrabaixo)

Duração aproximada: 25 minutos

Edição: Lúcius Mota

Primeira parte (Allegro agitato)

Segunda parte (Allegretto scherzando)

Terceira parte [Allegro agitato]

PAMM 16

Telêmaco
Cenas Sinfônicas
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Fonte: AFV

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(1869-1906)

PRIMEIRA PARTE *Telêmaco na suave calma dos campos é pego, de súbito, pela voz cavernosa de uma visão terrível.*

Allegro agitato *Sente-se arrastado pela vereda lúgubre de suas culpas... A visão aponta-lhe o caminho do Bem.*

Flautim

Flautas I e II

Oboés I e II

Corne Inglêss

Clarinetas I e II

Fagotes I e II

Contrafagote

Trompas I e II em Fá

Trompas III e IV em Fá

Cornetas I e II em Fá

Trombones I e II tenores

Trombone III baixo

Saxhorn baixo grave em Fá

Tímpanos

Percussão

Harpa

Violino I

Violino II

Viola

Violoncelo

Contrabaixo

1. bouchés

pp

p

p

p

pp

Allegro agitato

6

The musical score is written for a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into three measures. The first measure shows the beginning of the piece with a key signature change from three sharps to two sharps (F#, C#). The second measure continues the music with various dynamics and articulations. The third measure features a more complex rhythmic pattern with a key signature change back to three sharps. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Fg), Horns (Cf), Trumpets (Tpa I e II, Tpa III e IV), Trombones (Trbn I e II, Trbn III), Percussion (Perc), Harp (Hp), Violins (Vln I, Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb). The music is characterized by a variety of dynamics, including *pp* (pianissimo), *p* (piano), *sf* (sforzando), and *f* (forte). The score also includes articulations such as *tr* (trill) and *sf* (sforzando). The music is written in a standard orchestral format with staves for each instrument and a common time signature.

PAMM 16 - Telêmaco

9

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

5

14

PAMM 16 - *Telêmaco*

18

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

23

A

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

PAMM 16 - *Telêmaco*

[illegible]

32

Ftm
 Fl
 Ob
 Cor Ing
 Cl
 Fg
 Cfg
 Tpa I e II
 Tpa III e IV
 Cornt
 Trbn I e II
 Trbn III
 Sxhn
 Timp
 Perc
 Hp
 Vln I
 Vln II
 Vla
 Vlc
 Cb

PAMM 16 - Telêmaco

38

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

ff

fff

sf

delirante

a 2

cresc.

sostenuto

prato e bombo

prato suspenso

ppp

cresc.

44

The musical score is for a full orchestra and includes parts for woodwinds, brass, percussion, and strings. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into measures, with dynamics and articulation markings throughout.

Woodwinds:

- Ftm (Flute):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Fl (Flute):** Similar to the Ftm part, with *ff*, *dim.*, and *p* dynamics.
- Ob (Oboe):** Similar to the Fl part, with *ff*, *dim.*, and *p* dynamics.
- Cor Ing (Cor Anglais):** Remains silent throughout this section.
- Cl (Clarinet):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Fg (Fagotto):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Cfg (Corno Fagotto):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.

Brass:

- Tpa I e II (Trumpets I and II):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Tpa III e IV (Trumpets III and IV):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Cornt (Corni):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Trbn I e II (Trumpets I and II):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Trbn III (Trumpet III):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Sxhn (Saxofoni):** Remains silent throughout this section.

Percussion:

- Timp (Timpani):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Perc (Percussion):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.

Strings:

- Vln I (Violini I):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Vln II (Violini II):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Vla (Viola):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Vlc (Violoncello):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.
- Cb (Contrabbasso):** Starts with a *ff* dynamic, followed by a *dim.* and then a *p* dynamic. It features a triplet of eighth notes.

Articulation and Dynamics:

- Articulation:** The score includes various articulation markings, including accents, slurs, and breath marks.
- Dynamics:** The score includes various dynamic markings, including *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), *sf* (sforzando), and *div.* (diviso).

PAMM 16 - *Telêmaco*

52

B Poco più mosso

Ao tumulto que o sacode nas garras do remorso, enfim
sucede-se uma doce tranqüilidade acariciadora...

Ftm

Fl

Ob

or Ing

Cl

Fg

Cfg

I e II

e IV

Corn

I e II

on III

Sxhn

Timp

Perc

Hp

B Poco più mosso

Vln I

Vln II

Vla

Vlc

Cb

60

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

smorzando

p *smorzando* *p*

smorzando *p* *tr*

accel. poco *ritard.*

accel. poco *ritard.* *smorzando*

accel. poco *ritard.*

uniss. *accel. poco* *tr* *ritard.* *pizz.*

PAMM 16 - *Telêmaco*

[illegible]

PAMM 16 - Telêmaco

90

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

2.

psf

sf

passionato

cresc.

a 2

cresc.

f

pp

psf

cresc.

cresc.

f

dim.

p

p

cresc.

cresc.

f

dim.

p

a 2

cresc.

cresc.

f

dim.

p

p

cresc.

cresc.

f

dim.

p

p

cresc.

cresc.

f

dim.

p

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

1.

cresc.

f

dim.

p

p

p

p

p

p

p

p

p

Vln I

Vln II

Vla

Vlc

Cb

sf

cresc.

cresc.

f

p dim.

pp

sf

cresc.

cresc.

f

p dim.

pp

div.

uniss

cresc.

f

f

p dim.

p

div.

cresc.

f

f

p dim.

pp

p

cresc.

f

f

p dim.

100 Più mosso

Ftm
 Fl
 Ob
 Cor Ing
 Cl
 Fg
 Cfg
 Tpa I e II
 Tpa III e IV
 Cornt
 Trbn I e II
 Trbn III
 Sxhn
 Timp
 Perc
 Hp
 Vln I
 Vln II
 Vla
 Vlc
 Cb

cresc.
f
pp
sf
pp
sf
pp
p cresc.
p cresc.
p cresc.
l.
cresc.
sf
pp
pp
sf
pp
p cresc.
f
f
f
p
prato
p cresc.
pizz.
arco
pp
p cresc.
pizz.
arco
pp
p cresc.
sf
sf
sf
pp
arco
pp
div.
pizz.
pp
p cresc.
f
arco
f

PAMM 16 - *Telêmaco*

111

PAMM 16 - *Telêmaco*

132
Allegro agitato
A tempo

The musical score for measures 132-135 is presented in two systems. The first system (measures 132-134) is marked **Allegro agitato** and the second system (measures 135-136) is marked **A tempo**. The score includes parts for woodwinds, brass, percussion, and strings. Key musical elements include:

- Woodwinds:** Flute (Fl), Oboe (Ob), Cor Anglais (Cor Ing), Clarinet (Cl), Bassoon (Fg), and Contrabassoon (Cfg). The Oboe and Clarinet parts feature *sf* (sforzando) and *sff* (sforzando fortissimo) markings, as well as *agitato* and *cantabile* instructions.
- Brass:** Trumpets I & II (Tpa I e II), Trumpets III & IV (Tpa III e IV), Horns (Cornt), Trombones I & II (Trbn I e II), Trombone III (Trbn III), and Saxophone (Sxhn). The Trumpets I & II part features a *f* (forte) marking.
- Percussion:** Timpani (Timp) and Percussion (Perc). The Timpani part features a *f* (forte) marking.
- Strings:** Violins I & II (Vln I, Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb). The Violins I & II parts feature *ppp* (pianissimo) markings.

145

E

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

surdina

div.

p

sf

pp

ppp

8va

PAMM 16 - *Telêmaco*

SEGUNDA PARTE

Allegretto scherzando

*Manhã bucólica. O sol quebra num escrínio sobre a
púrpura do Oriente. A passarada sonoriza o éter.*

158

Score for PAMM 16 - *Telêmaco*, Segunda Parte, Allegretto scherzando. The score is for a full orchestra and includes the following parts:

- Ftm (Flute)
- Fl (Flute)
- Ob (Oboe)
- Cor Ing (Cor Anglais)
- Cl (Clarinet)
- Fg (Fagotto)
- Cfg (Corno Fagotto)
- Tpa I e II (Trompa I e II)
- Tpa III e IV (Trompa III e IV)
- Cornt (Cornetto)
- Trbn I e II (Tromba I e II)
- Trbn III (Tromba III)
- Sxhn (Saxofone)
- Timp (Timpalo)
- Perc (Percussão)
- Hp (Harp)
- Vln I (Violino I)
- Vln II (Violino II)
- Vla (Viola)
- Vlc (Violoncello)
- Cb (Contrabaixo)

The score is in 3/4 time and features a variety of musical notations, including dynamics (e.g., *f*, *p*, *senza surdina*), articulation (e.g., *pizz.*), and phrasing (e.g., *arco*). The tempo is marked *Allegretto scherzando*. The score is divided into measures, with a repeat sign indicating a section that is repeated.

165

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

PAMM 16 - *Telêmaco*

171

Andante sostenuto *Brisas fazem estremecer num frêmito de beijos a folhagem alegre dos salsedos em flor...*

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Te II

Te IV

Cornt

Te II

Con III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

26

PAMM 16 - Telêmaco

180 **F** *A flauta primitiva de Telêmaco melancoliza,
numa dolência vaga, as pompas da Luz!*

Score for PAMM 16 - Telêmaco, measures 180-183. The score includes parts for Flute (Fm), Flute (Fl), Oboe (Ob), Cor Anglais (Cor Ing), Clarinet (Cl), Bassoon (Fg), Contrabassoon (Cf), Trumpets I & II (Tpa I e II), Trumpets III & IV (Tpa III e IV), Cornet (Cornt), Trombones I & II (Trbn I e II), Trombone III (Trbn III), Saxophone (Sxhn), Timpani (Timp), Percussion (Perc), Harp (Hp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb).

Measures 180-183 show the following instrumentation and dynamics:

- Ob:** *f* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure).
- Cor Ing:** *f* (second measure), *f* (third measure), *f* (fourth measure).
- Fg:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Tpa I e II:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Tpa III e IV:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Cornt:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Trbn I e II:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Trbn III:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Sxhn:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Timp:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Perc:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Hp:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Vln I:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Vln II:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Vla:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Vlc:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).
- Cb:** *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).

184

The musical score is written for a full orchestra. The instruments and their parts are as follows:

- Flute I (Fl):** Features a melodic line with many quintuplets and triplets, starting with a forte (*f*) dynamic.
- Oboe (Ob):** Remains silent throughout this section.
- Cor Anglais (Cor Ing):** Enters in the third measure with a melodic line, marked *p* and *ad libitum*.
- Clarinet (Cl):** Features a complex rhythmic pattern with many triplets and quintuplets, marked *f*.
- Bassoon (Fg):** Features a complex rhythmic pattern with many triplets and quintuplets, marked *f*.
- Contrabassoon (Cfg):** Remains silent throughout this section.
- Trumpets I & II (Tpa I e II):** Remains silent throughout this section.
- Trombones III & IV (Tpa III e IV):** Remains silent throughout this section.
- Horn (Cornt):** Features a melodic line with triplets, marked *mf*.
- Tuba (Trbn I e II):** Remains silent throughout this section.
- Trombone III (Trbn III):** Remains silent throughout this section.
- Horn (Sxhn):** Remains silent throughout this section.
- Tympani (Timp):** Remains silent throughout this section.
- Percussion (Perc):** Remains silent throughout this section.
- Harp (Hp):** Enters in the fourth measure with a chord, marked *p*.
- Violin I (Vln I):** Remains silent throughout this section.
- Violin II (Vln II):** Features a melodic line with triplets, marked *f* and *uniss.*
- Viola (Vla):** Features a complex rhythmic pattern with many triplets and quintuplets, marked *f*.
- Violoncello (Vlc):** Features a complex rhythmic pattern with many triplets and quintuplets, marked *f*.
- Double Bass (Cb):** Remains silent throughout this section.

PAMM 16 - *Telêmaco*

189

A tempo

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

193

Ftm
 Fl
 Ob
 Cor Ing
 Cl
 Fg
 Cfg
 Tpa I e II
 Tpa III e IV
 Cornt
 Trbn I e II
 Trbn III
 Sxhn
 Timp
 Perc
 Hp
 Vln I
 Vln II
 Vla
 Vlc
 Cb

Musical score for Francisco Valle's *Telêmaco*, page 30. The score is for measures 193-196. The woodwind section (Ftm, Fl, Ob, Cor Ing, Cl, Fg, Cfg) and string section (Vln I, Vln II, Vla, Vlc, Cb) have various melodic and rhythmic parts, including triplets, quintuplets, and slurs. The brass section (Tpa I e II, Tpa III e IV, Cornt, Trbn I e II, Trbn III, Sxhn) is mostly silent. The harp (Hp) has a rhythmic accompaniment. The percussion (Timp, Perc) is also silent.

PAMM 16 - *Telêmaco*

197

201

Ftm
 Fl
 Ob
 Cor Ing
 Cl
 Fg
 Cf
 Tpa I e II
 Tpa III e IV
 Cornt
 Trbn I e II
 Trbn III
 Sxhn
 Timp
 Perc
 Hp
 Vln I
 Vln II
 Vla
 Vlc
 Cb

PAMM 16 - *Telêmaco*

205

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Hp

Vln I

Vln II

Vla

Vlc

Cb

33

209

Ftm
 Fl
 Ob
 Cor Ing
 Cl
 Fg
 Cfg
 Tpa I e II
 Tpa III e IV
 Cornt
 Trbn I e II
 Trbn III
 Sxhn
 Timp
 Perc
 Hp
 Vln I
 Vln II
 Vla
 Vlc
 Cb

2.
p
cantabile
 7
p

PAMM 16 - *Telêmaco*

213

leggeriss.

G

Ftn

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

p

sf

ten.

div.

uniss.

p

G

217 **Più lento**

Instrument parts shown:

- Ftm (Flute)
- Fl (Flute)
- Ob (Oboe)
- Cor Ing (Cor Anglais)
- Cl (Clarinet)
- Fg (Bassoon)
- Cfg (Contrabassoon)
- Tpa I e II (Trumpet I and II)
- Tpa III e IV (Trumpet III and IV)
- Cornt (Horn)
- Trbn I e II (Trombone I and II)
- Trbn III (Trombone III)
- Sxhn (Saxophone)
- Timp (Timpani)
- Perc (Percussion)
- Hp (Harp)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla (Viola)
- Vlc (Violoncello)
- Cb (Double Bass)

Dynamic markings include *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). The tempo marking **Più lento** is present at the beginning of the section.

PAMM 16 - *Telêmaco*

[illegible]

224 Poco meno

PAMM 16 - *Telêmaco*

228

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Trp II

Trp IV

Cornt

Trp I & II

Trom III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

f

p

sfpp

sf

uniss.

div.

p

sfpp

sf

uniss.

sfpp

232

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Tímp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

dolce
pp

cantabile e appassionato

div.
sf
pp

uniss.
sf
pp

PAMM 16 - *Telêmaco*

235

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

p

p

p

p

uniss.

ten.

ten.

ten.

sf

sf

sf

div.

pizz

uniss.

pizz.

pp

240 **Largo un poco ad libitum**

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

pp

p

pp 3

sino ao longe

mp 8va...

p

Largo un poco ad libitum

arco *pp*

PAMM 16 - *Telêmaco*

Sátiros na bacanal infrene de uma sedução irresistível, rodeiam Telêmaco. Desfolham a avidez de seu olhar de solitário, a rosa quente do amor pecaminoso... Trava-se a luta entre o Pecado e o Dever. Telêmaco vence por fim a horda sedutora. Mas longe, muito longe, os ecos da bacanal ainda ecoam n'álma do pastor, como restos esparsos de uma longa súplica...

247 **Allegro ma non troppo** **H** *ainda ecoam n' alma do pastor, como restos esparsos de uma longa súplica...*

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

f

p

cresc.

legato

a 2

p

p

257

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

265

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

PAMM 16 - Telêmaco

280

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

p

p

p

f

f

f

a 2

a 2

ff

ff

ff

tr

p

p

sf

sf

sf

div.

pizz.

p

287

J

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Tímp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

PAMM 16 - *Telêmaco*

294

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

300

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

50

PAMM 16 - *Telêmaco*

[illegible]

PAMM 16 - *Telêmaco*

320

K

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

I e II

e IV

Cornt

I e II

on III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

pp

cresc.

f

ff

con forza

prato e bombo con forza

326

Fm
 Fl
 Ob
 Cor Ing
 Cl
 Fg
 Cfg
 Tpa I e II
 Tpa III e IV
 Cornt
 Trbn I e II
 Trbn III
 Sxhn
 Timp
 Perc
 Hp
 Vln I
 Vln II
 Vla
 Vlc
 Cb

PAMM 16 - *Telêmaco*

331 Meno

A tempo con fuoco

PAMM 16 - *Telêmaco*

341

342

343

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778

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780

781

782

783

784

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786

787

788

789

790

791

792</

346

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

schierzando

cresc. poco a poco

div.

cresc. poco a poco

schierzando

cresc. poco a poco

schierzando

cresc. poco a poco

PAMM 16 - *Telêmaco*

[illegible]

358

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

60

PAMM 16 - Telêmaco

364

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

61

369 *scherzando*

Ftm
 Fl
 Ob
 Cor Ing
 Cl
 Fg
 Cfg
 Tpa I e II
 Tpa III e IV
 Cornt
 Trbn I e II
 Trbn III
 Sxhn
 Timp
 Perc
 Hp
 Vln I
 Vln II
 Vla
 Vlc
 Cb

PAMM 16 - *Telêmaco*

375

Meno

Fl

Ob

Cl

Fg

Cfb

Vln I

Vln II

Vla

Vlc

Cb

1. dolce

p

pp

sf

pp

sf

diminuendo poco a poco

pp

sf

diminuendo poco a poco

pp

sf

diminuendo poco a poco

dim.

pp

ff

ff

ff

dim. poco a poco

p

pp

ff

ff

ff

dim. poco a poco

p

pp

Meno

dolce

p

dolce

p

dolce

p sf

dolce

p

diminuendo poco a poco

pp

diminuendo poco a poco

pp

diminuendo poco a poco

sf

pp

diminuendo poco a poco

pp

381

M

Meno

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

M

Meno

passionato

Vln I

Vln II

Vla

Vlc

Cb

PAMM 16 - *Telêmaco*

387

395

Ftm
 Fl
 Ob
 Cor Ing
 Cl
 Fg
 Cfg
 Tpa I e II
 Tpa III e IV
 Cornt
 Trbn I e II
 Trbn III
 Sxhn
 Timp
 Perc
 Hp
 Vln I
 Vln II
 Vla
 Vlc
 Cb

PAMM 16 - *Telêmaco*

[illegible]

407

N

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

N

Vln I

Vln II

Vla

Vlc

Cb

413

Woodwinds: Ftn, Fl, Ob, Cor Ing, Cl, Fg, Cfg
Brass: Tpa I e II, Tpa III e IV, Cornt, Trbn I e II, Trbn III, Sxhn
Percussion: Timp, Perc
Strings: Hp, Vln I, Vln II, Vla, Vlc, Cb

Key signature: B-flat, E-flat, A-flat

Measures: 413 to 417

Dynamics: *p*, *fff*, *sf*

Performance markings: *a 2*, *1.*, *2.*, *tr*, *prato suspenso*, *bombo*

419

Flm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

PAMM 16 - *Telêmaco*

426

scherzando

427

428

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870

871

872

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874

875

87

432 **Meno**

Woodwind Section:

- Ftm:** Rests in measures 432-434. Measures 435-436: *l. dolce*, *pp*, *3*. Measure 437: *3 dolce*.
- Fl:** Rests in measures 432-434. Measures 435-436: *pp*, *3*. Measure 437: *3*.
- Ob:** Rests in measures 432-434. Measures 435-436: *dolce*, *pp*. Measure 437: Rest.
- Cor Ing:** Measure 432: *dolce*, *sfpp*. Measures 433-434: Rest. Measure 435: *dolce*, *1.*, *3*. Measure 436: *sfp*. Measure 437: Rest.
- Cl:** Measures 432-434: *dolce*, *pp*, *3*. Measures 435-436: *p*, *3*. Measure 437: *p*, *3*.
- Fg:** Measures 432-434: *dolce*, *1.*, *3*, *sfpp*. Measures 435-436: *p*. Measure 437: *p*.
- Cfg:** Rests in all measures.

Brass Section:

- Tpa I e II:** Measures 432-434: Rest. Measures 435-436: *1. dolce*, *p*, *>*, *>*. Measure 437: *p*, *>*.
- Tpa III e IV:** Rests in all measures.
- Cornt:** Rests in all measures.
- Trbn I e II:** Rests in all measures.
- Trbn III:** Rests in all measures.
- Sxhn:** Rests in all measures.

Percussion:

- Timp:** Rests in all measures.
- Perc:** Rests in all measures.

Keyboard:

- Hp:** Rests in all measures.

String Section:

- Vln I:** Measures 432-434: *Meno dolce*, *pp*. Measures 435-436: *sf*, *pp*. Measure 437: *sf*.
- Vln II:** Measures 432-434: *dolce*, *pp*. Measures 435-436: *sf*, *pp*. Measure 437: *sf*.
- Vla:** Measures 432-434: *dolce*, *pp*. Measures 435-436: *sf*, *pp*. Measure 437: *sf*.
- Vlc:** Measures 432-434: *dolce*, *pp*. Measures 435-436: *sf*, *pp*. Measure 437: *sf*.
- Cb:** Rests in all measures.

PAMM 16 - *Telêmaco*

438

O A tempo

Musical score page 438, featuring various instruments and their parts.

Instruments shown:

- Ftm
- Fl
- Ob
- Cln
- Bsn
- Cfg
- Vl e II
- e IV
- Cornt
- I e II
- on III
- Sxhn
- Timp
- Perc
- Hp
- Vln I
- Vln II
- Vla
- Vlc
- Cb

Dynamics and markings include:

- p*, *f*, *sfp*, *pp*, *sfz*, *fff*, *bombo*, *ppp*, *dim.*

Tempo marking: **A tempo**

[illegible]

PAMM 16 - Telêmaco

451

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

462

P

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

div. a 4 dolce

p

div. a 4 dolce

p

cantabile dolce

p sf

recitando

p

PAMM 16 - *Telêmaco*

[illegible]

487

A tempo

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Tímp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

A tempo

surdina

ppp

surdina

ppp

uniss.

surdina

ppp

scherzando

surdina

div.

ppp

PAMM 16 - *Telêmaco*

This musical score page contains measures 495 through 508. The instrumentation includes:

- Woodwinds:** Flute I (Fl), Oboe (Ob), Cor Anglais (Cor Ing), Clarinet I (Cl), Bassoon (Fg), and Contrabassoon (Cf).
- Brass:** Trumpets I & II (Tpa I e II), Trumpets III & IV (Tpa III e IV), Horns (Cornet), Trombones I & II (Trbn I e II), Trombone III (Trbn III), and Saxophone (Sxhn).
- Percussion:** Timpani (Timp) and Percussion (Perc).
- Keyboard:** Piano (Hp).
- Strings:** Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Double Bass (Cb).

The score features complex rhythmic patterns, particularly in the string section which plays sixteenth-note figures. Dynamic markings such as *p*, *pp*, *sf*, and *div.* are used throughout. A rehearsal mark labeled "Q" appears at the beginning of measure 506. The key signature has two flats, and the time signature is common time (C).

507

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

80

PAMM 16 - *Telêmaco*

[illegible]

Mas longe, muito longe, os ecos da bacanal ainda ecoam n' alma do pastor, como restos esparsos de uma longa súplica...

533

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Tímp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

ad libitum
f 3 *p* 3 *p* *f*

dolcissimo
surdina
ppp *f* *p*

div. *f* *p*

div. *f*

PAMM 16 - *Telêmaco*

541

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

ad libitum
f
p
1
3
6
6
ad libitum
f
ad libitum
p
3
5
ad libitum
simples
f
6
ff
ff
p

PAMM 16 - *Telêmaco*

550

S

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

558

Moderato sostenuto maestoso

Instrument List: Ftm, Fl, Ob, Cor Ing, Cl, Fg, Cfg, Tpa I e II, Tpa III e IV, Cornt, Trbn I e II, Trbn III, Sxhn, Timp, Perc, Hp, Vln I, Vln II, Vla, Vlc, Cb.

Measure 558: Ob plays a triplet of eighth notes (Bb, A, G) marked *pp*. Cl plays a triplet of eighth notes (Bb, A, G) marked *p*. Fg plays a half note (Bb) marked *p*. Tpa I e II plays a triplet of eighth notes (Bb, A, G) marked *p*. Vln I, Vln II, Vla, Vlc, and Cb play a triplet of eighth notes (Bb, A, G) marked *f* and *sem surdina*.

Measure 559: All instruments are silent.

Measure 560: Cl plays a half note (Bb) marked *p*. Fg plays a half note (Bb) marked *p*. Tpa I e II plays a half note (Bb) marked *p*. Vln I, Vln II, Vla, Vlc, and Cb play a half note (Bb) marked *f* and *sem surdina*.

Measure 561: Cl plays a half note (Bb) marked *p*. Fg plays a half note (Bb) marked *p*. Tpa I e II plays a half note (Bb) marked *p*. Vln I, Vln II, Vla, Vlc, and Cb play a half note (Bb) marked *f* and *sem surdina*.

Measure 562: All instruments are silent.

Measure 563: Cl plays a half note (Bb) marked *p*. Fg plays a half note (Bb) marked *p*. Tpa I e II plays a half note (Bb) marked *p*. Vln I, Vln II, Vla, Vlc, and Cb play a half note (Bb) marked *f* and *sem surdina*.

Measure 564: Cl plays a half note (Bb) marked *p*. Fg plays a half note (Bb) marked *p*. Tpa I e II plays a half note (Bb) marked *p*. Vln I, Vln II, Vla, Vlc, and Cb play a half note (Bb) marked *f* and *sem surdina*.

Measure 565: Cl plays a half note (Bb) marked *p*. Fg plays a half note (Bb) marked *p*. Tpa I e II plays a half note (Bb) marked *p*. Vln I, Vln II, Vla, Vlc, and Cb play a half note (Bb) marked *f* and *sem surdina*.

Measure 566: Cl plays a half note (Bb) marked *p*. Fg plays a half note (Bb) marked *p*. Tpa I e II plays a half note (Bb) marked *p*. Vln I, Vln II, Vla, Vlc, and Cb play a half note (Bb) marked *f* and *sem surdina*.

Measure 567: Cl plays a half note (Bb) marked *p*. Fg plays a half note (Bb) marked *p*. Tpa I e II plays a half note (Bb) marked *p*. Vln I, Vln II, Vla, Vlc, and Cb play a half note (Bb) marked *f* and *sem surdina*.

568

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

568

87

576

T

Ftm
 Fl
 Ob
 Cor Ing
 Cl
 Fg
 Cfg
 Tpa I e II
 Tpa III e IV
 Cornt
 Trbn I e II
 Trbn III
 Sxhn
 Tímp
 Perc
 Hp
 Vln I
 Vln II
 Vla
 Vlc
 Cb

f
f
clarinetas em Lá
più f
più f
più f
più f
p espressivo
div.
p
p
p
p
p
p

T

PAMM 16 - *Telêmaco*

583

590

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

PAMM 16 - Telêmaco

597

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

606 **U**

PAMM 16 - *Telêmaco*

616
Allegro agitato

The image displays a page of a musical score, measures 616 through 620. The tempo is marked "Allegro agitato". The score is written for a full orchestra, including woodwinds, strings, percussion, and keyboard. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score is divided into five measures. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Contrabassoon) and strings (Violins I & II, Violas, Cellos, Double Basses) are the primary melodic and harmonic instruments in this section. The percussion (Timpani, Snare, Cymbals, Triangle, Gong, Chimes) and keyboard (Piano, Harp) are mostly silent, with some timpani rolls and cymbal crashes. The woodwinds play various patterns, including triplets and sixteenth notes. The strings play a steady rhythm, with some instruments playing sixteenth notes. The overall texture is dense and complex, characteristic of a full orchestral score.

621

PAMM 16 - Telêmaco

624

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

629 **V**

Ftm *ff* *f* 5

Fl *ff* *f* 5

Ob *ff* *f*

Cor Ing

Cl *ff* *f*

Fg *ff*

Cfg *ff*

Tpa I e II *f* *risoluto* 3 *f* 3

Tpa III e IV *f* *risoluto* *f* 3

Cornt *f* 3 *a 2*

Trbn I e II *f* 3 *a 2 risoluto* *f* 3

Trbn III

Sxhn

Timp *tr*

Perc

Hp

V

Vln I *ff* *rinf.* *f* 5

Vln II *ff* *rinf.* *f* 5

Vla *ff* *f*

Vlc *ff* *f*

Cb *ff* *f*

PAMM 16 - Telêmaco

TERCEIRA PARTE

*A visão estranha que o subjugara a energia dos seus conselhos,
dá-lhe a esperança de uma ampla felicidade futura.*

*A visão estranha que o subjugara a energia dos seus conselhos,
dá-lhe a esperança de uma ampla felicidade futura.*

632

PERCECĂI PACE! au-ine a esperanță de una ampla jenciuade jularu.

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

637

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

642

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

PAMM 16 - *Telêmaco*

651

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

sf sf sf

fff

p

sf sf sf

p

a 2

fff

p

p

tr tr tr

fff

p

f

leggiere

p

sf

leggiere

p

sf

leggiere

p

f

sf

f

sf

f

sf

656 *con fuoco, accelerando sempre*

Ftm *sf*

Fl *sf* *p*

Ob *sf* *p*

Cor Ing

Cl *a 2 sf* *p*

Fg *sf* *p*

Cfg *sf* *p*

Tpa I e II *a 2 p*

Tpa III e IV *p*

Cornt *p cantabile fff*

Trbn I e II *p*

Trbn III *p*

Sxhn

Timp *tr pp ff*

Perc *tr pp ff*

Hp

con fuoco, accelerando sempre

Vln I *p*

Vln II *p*

Vla *sf* *div. 3 p*

Vlc *sf* *p*

Cb *p*

662

X

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

669

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

PAMM 16 - *Telêmaco*

673

Ftm

Fl

Ob

Clarinet in A

Bsn

Bsn II

Saxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

p *a l* *perdendo-se* *pp* *f* *perdendo-se* *pp* *ad libitum* *perdendo-se* *pp* *perdendo-se* *pp* *perdendo-se* *pp*

Francisco Valle - *Telêmaco*

681 **Y** Meno *Telêmaco fascinado à voz da sua própria consciência, de joelhos na compostura submissa de um regenerado, contempla a ascensão de Minerva aos Céus, deixando um rastro luminoso no espaço, pelo qual desce-lhe ao fundo d'alma, a sombra tranqüila de uma saudade...*

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

PAMM 16 - Telêmaco

685

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

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1000

PAMM 16 - *Telêmaco*

[illegible]

694

PAMM 16 - *Telêmaco*

[illegible]

700

Ftm

Fl

Ob

Cor Ing

Cl

Fg

Cfg

Tpa I e II

Tpa III e IV

Cornt

Trbn I e II

Trbn III

Sxhn

Timp

Perc

Hp

Vln I

Vln II

Vla

Vlc

Cb

sf

perdendo-se

pp

ppp

dim.

dim.

sotto voce

pp

smorzando

pp

smorzando

pp

smorzando

pp

sf

pp

sf

PAMM 16 - *Telêmaco*

[illegible]