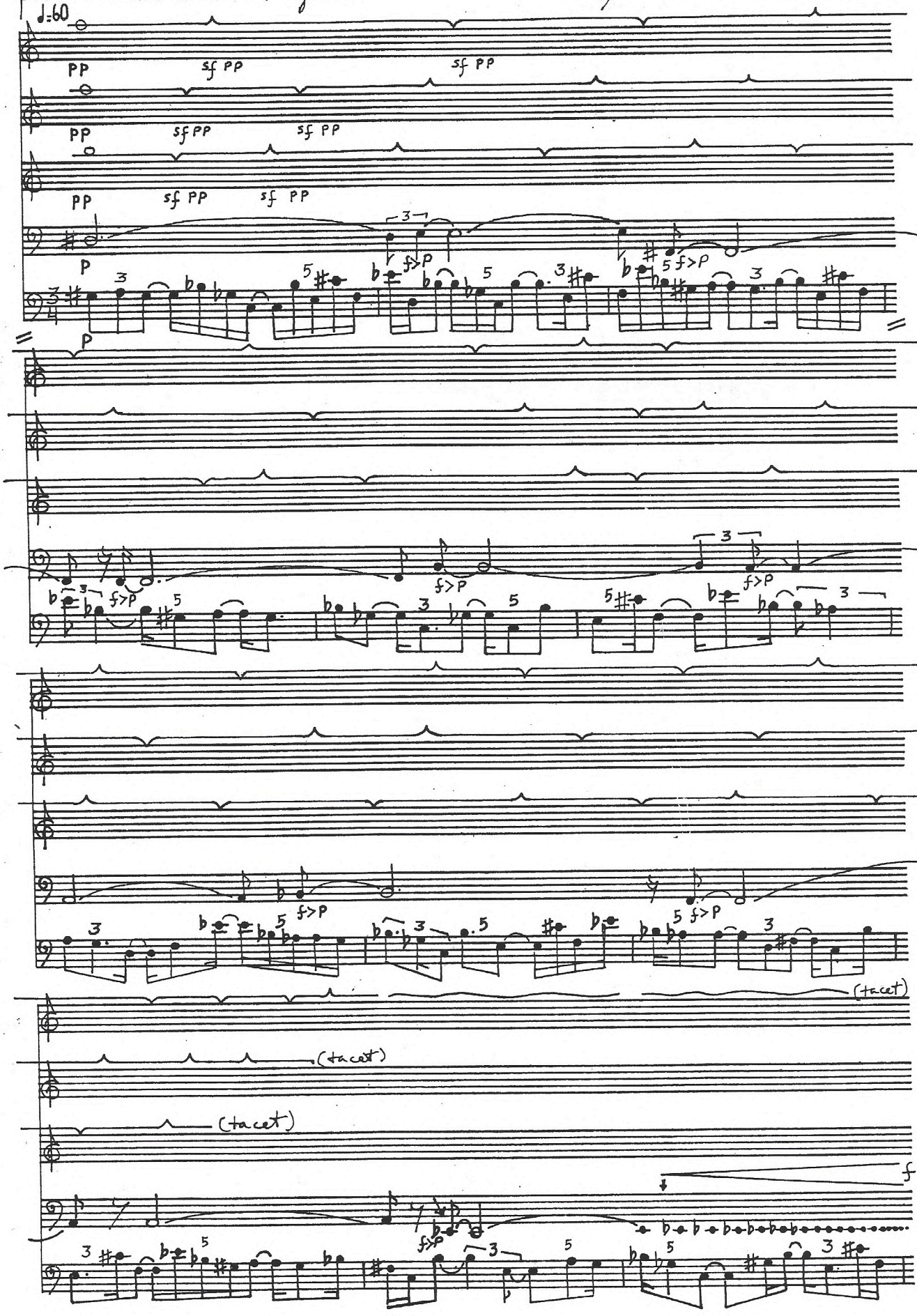
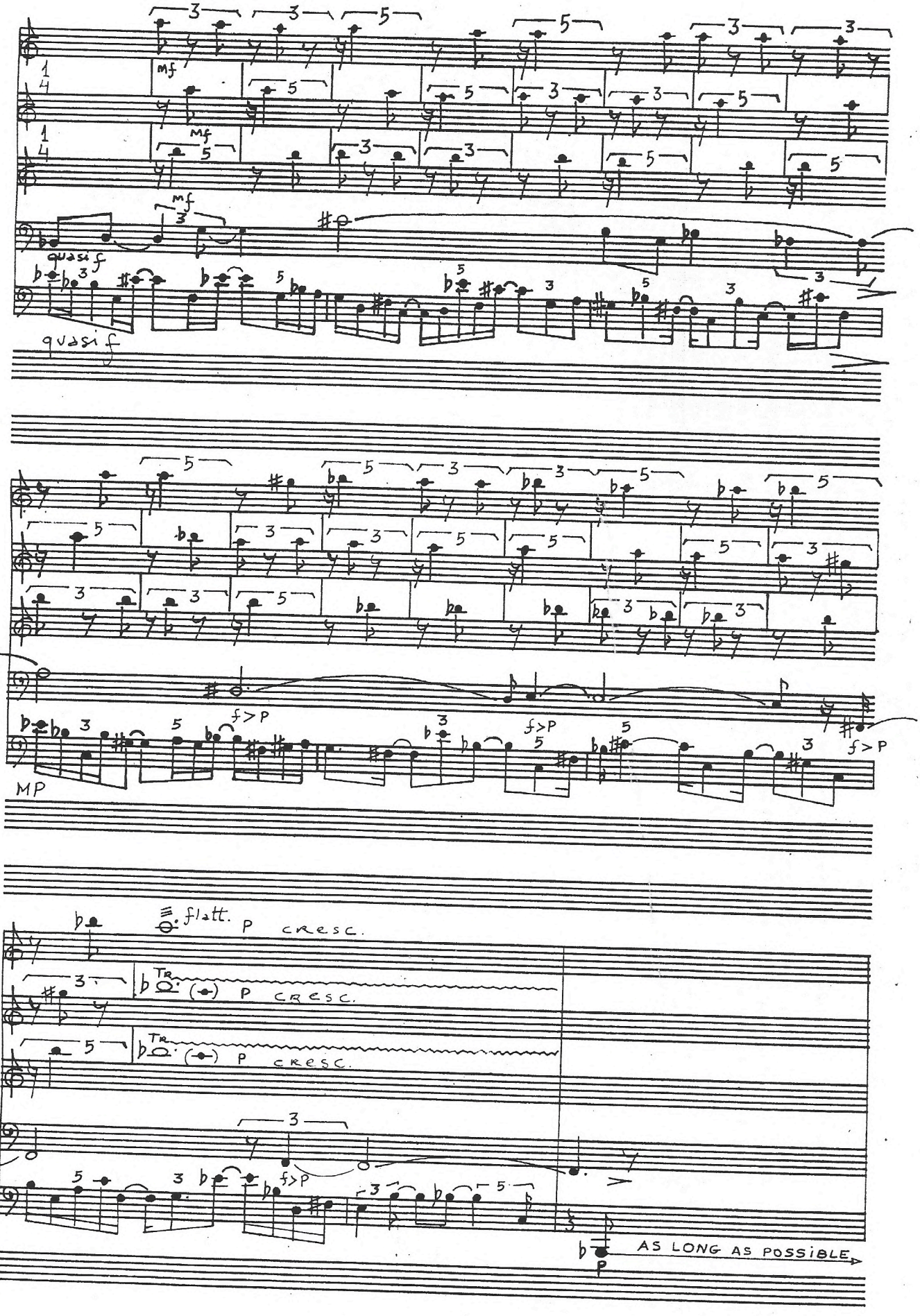
Phantasiestück II for wind quintet

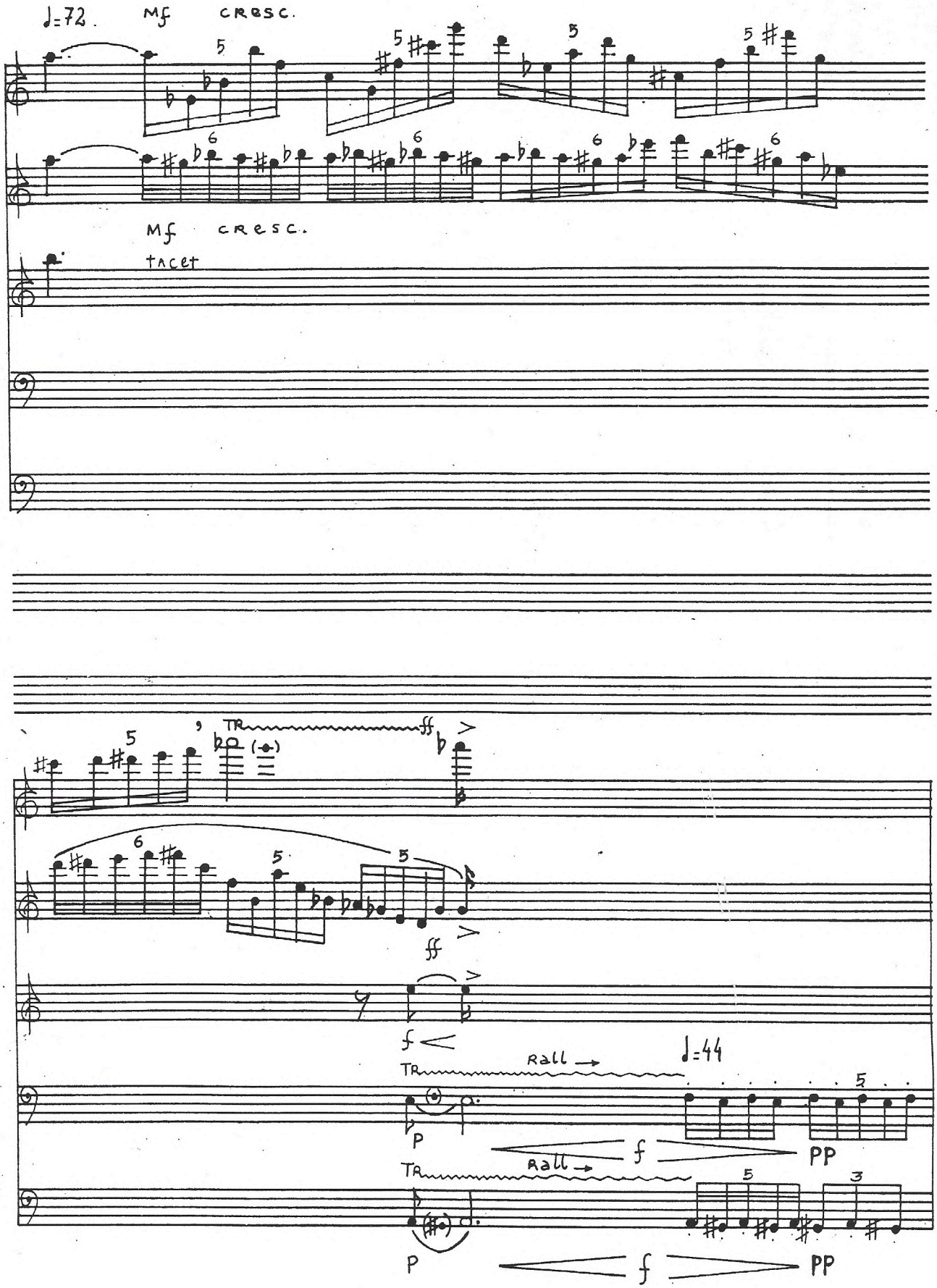
para Maria e Caio Pagano

Willy Corrêa de Oliveira

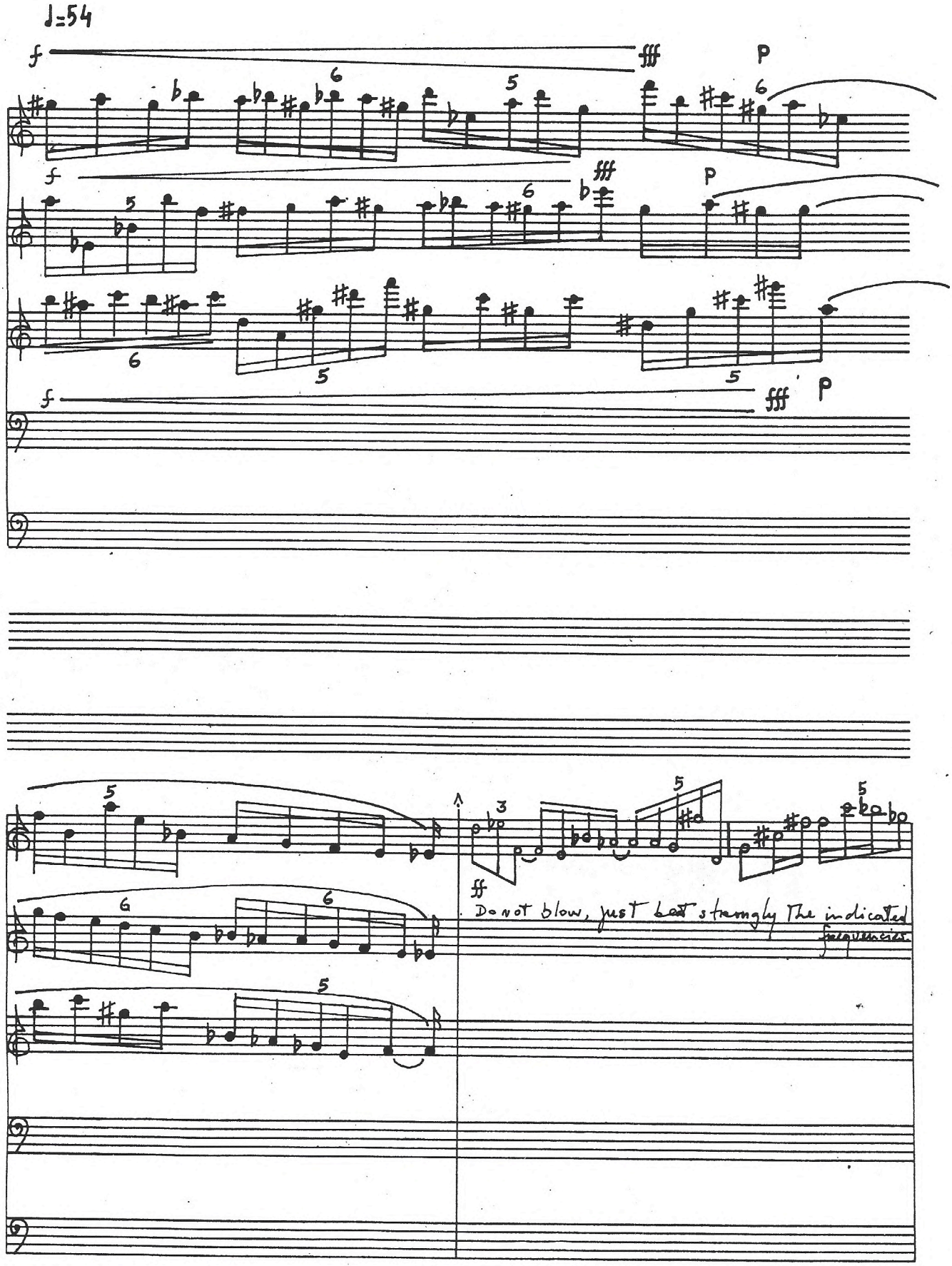




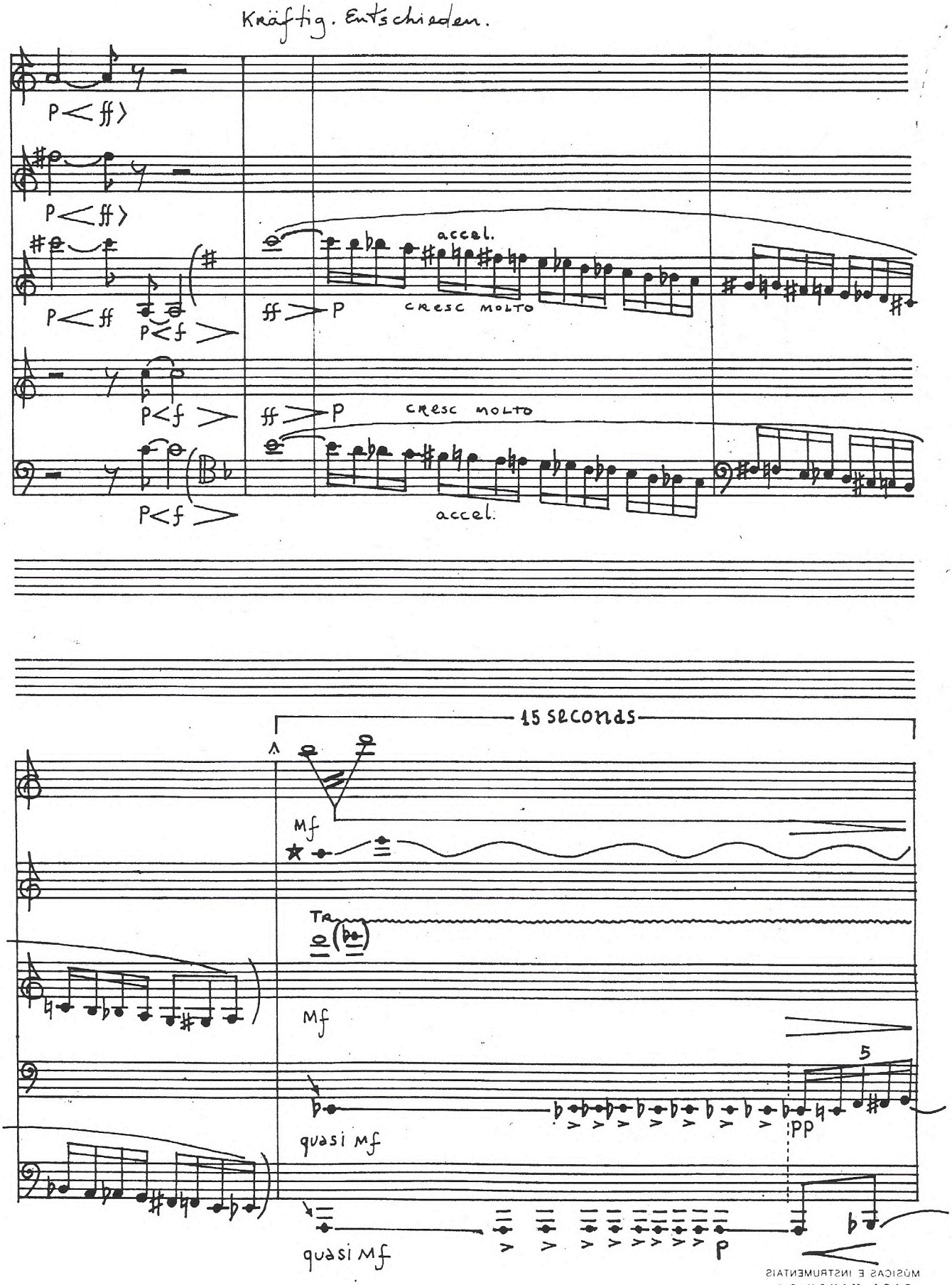
unesp


♩=72
mf
cresc.
mf
cresc.
tacet
TR
ff
ff
f
TR
rall
♩=44
P
f
PP
TR
rall
P
f
PP

unesp


♩=54
f
fff
P
Do not blow, just beat strongly the indicated frequencies.

unesp



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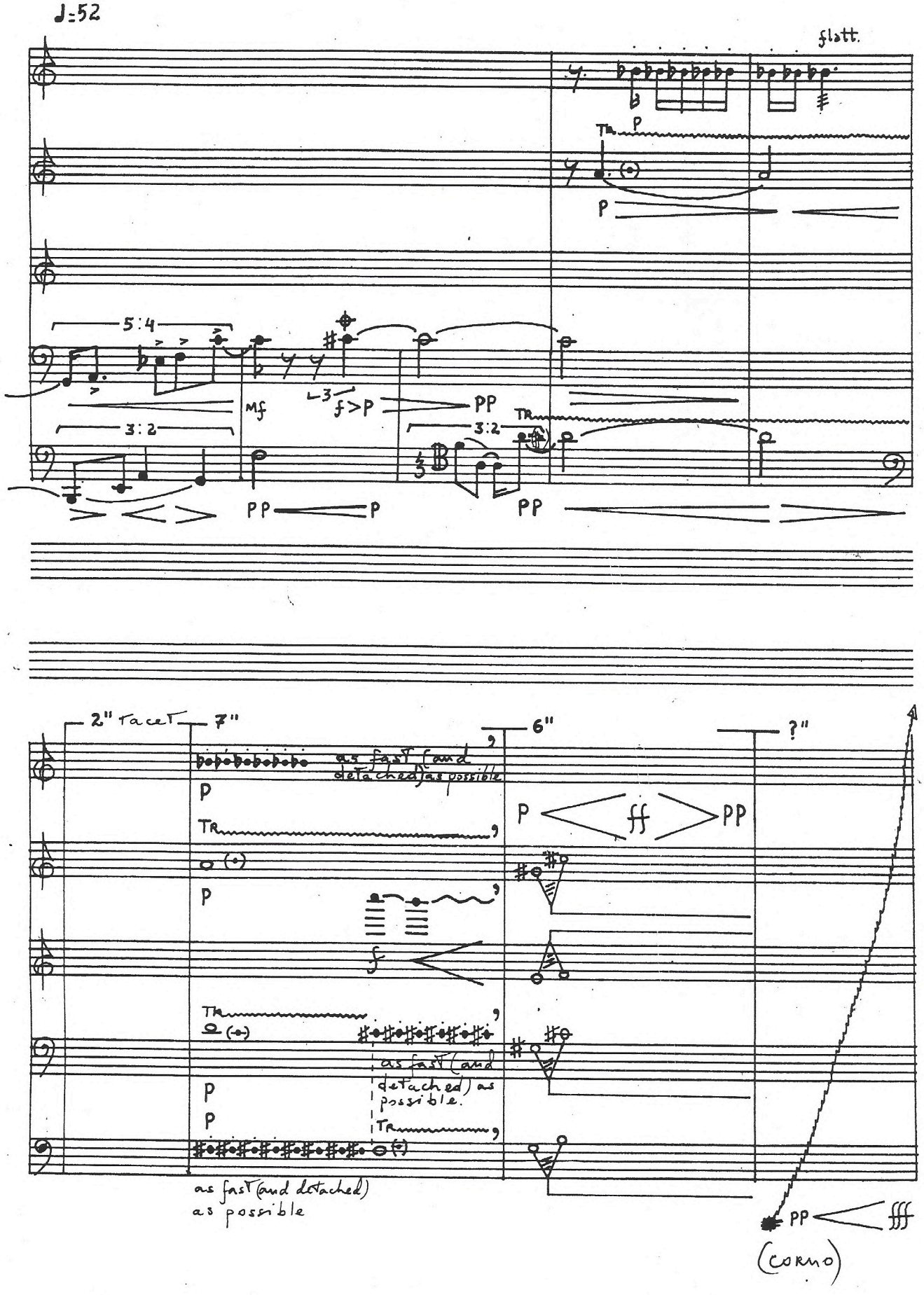
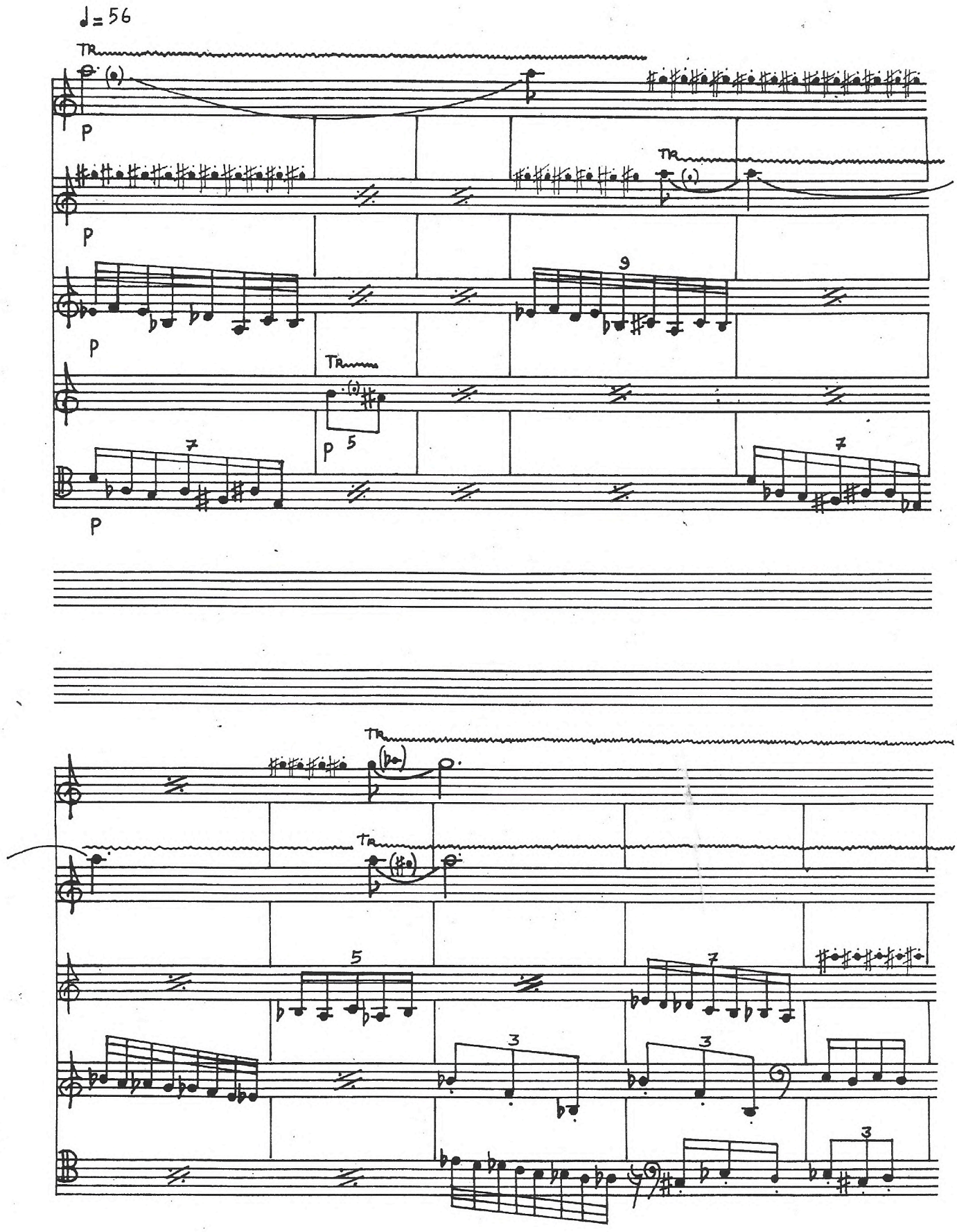
CASA MANON S.A.
RUA 24 DE MAIO, 242
SÃO PAULO - BRASIL

unesp


♩=52
flatt.
Tr
P
5:4
3:2
Mf
f>P
PP
3:2
PP
P
PP
2" tacet
7"
6"
?"
as fast (and detached) as possible
P
Tr
P
ff
PP
P
f
Tr
as fast (and detached) as possible.
P
P
Tr
as fast (and detached) as possible
PP
fff
(corno)

unesp



unesp

P ff

circa 3"

Mf

P

Mf

ff

3 3

f

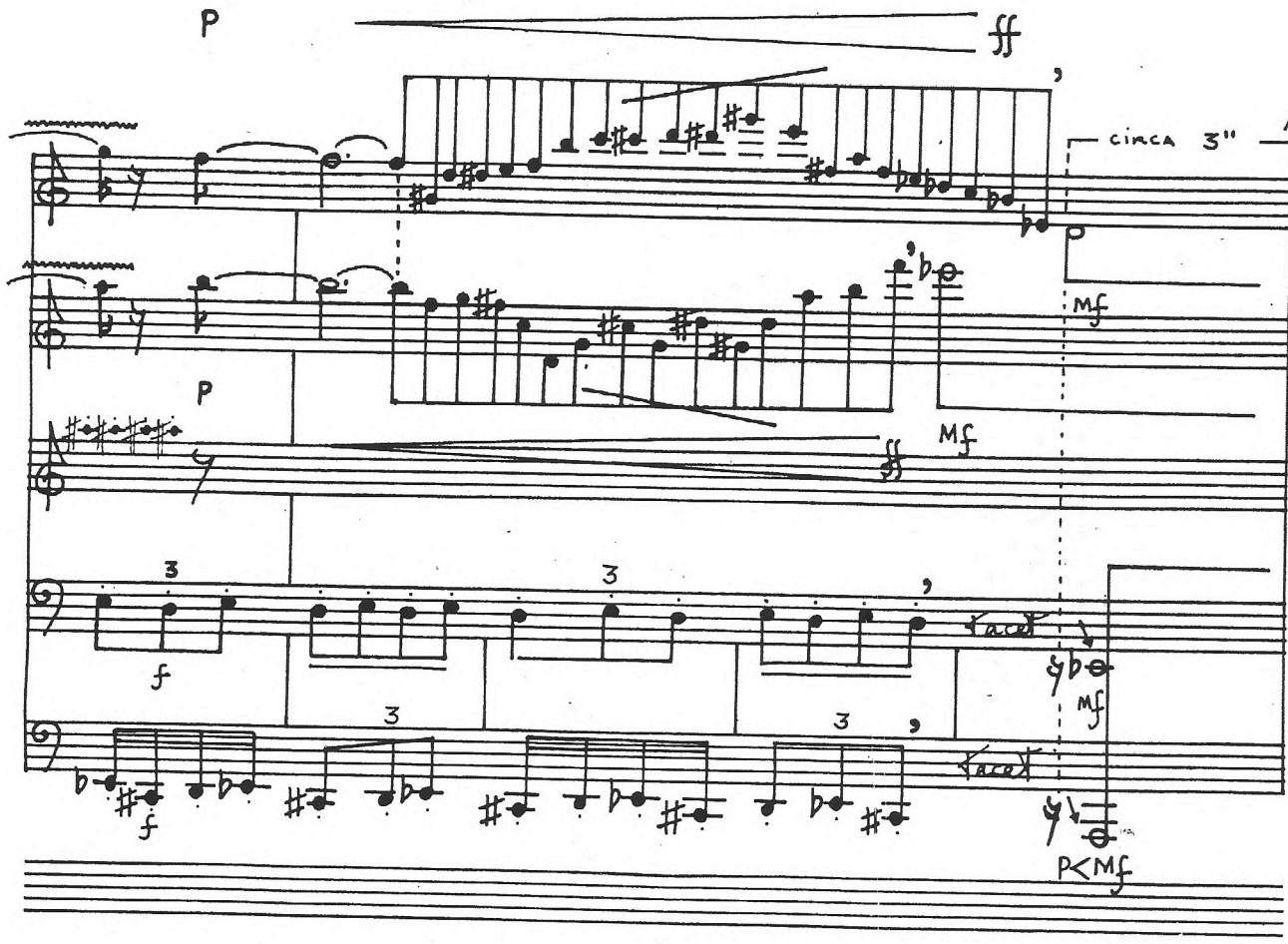
tacet

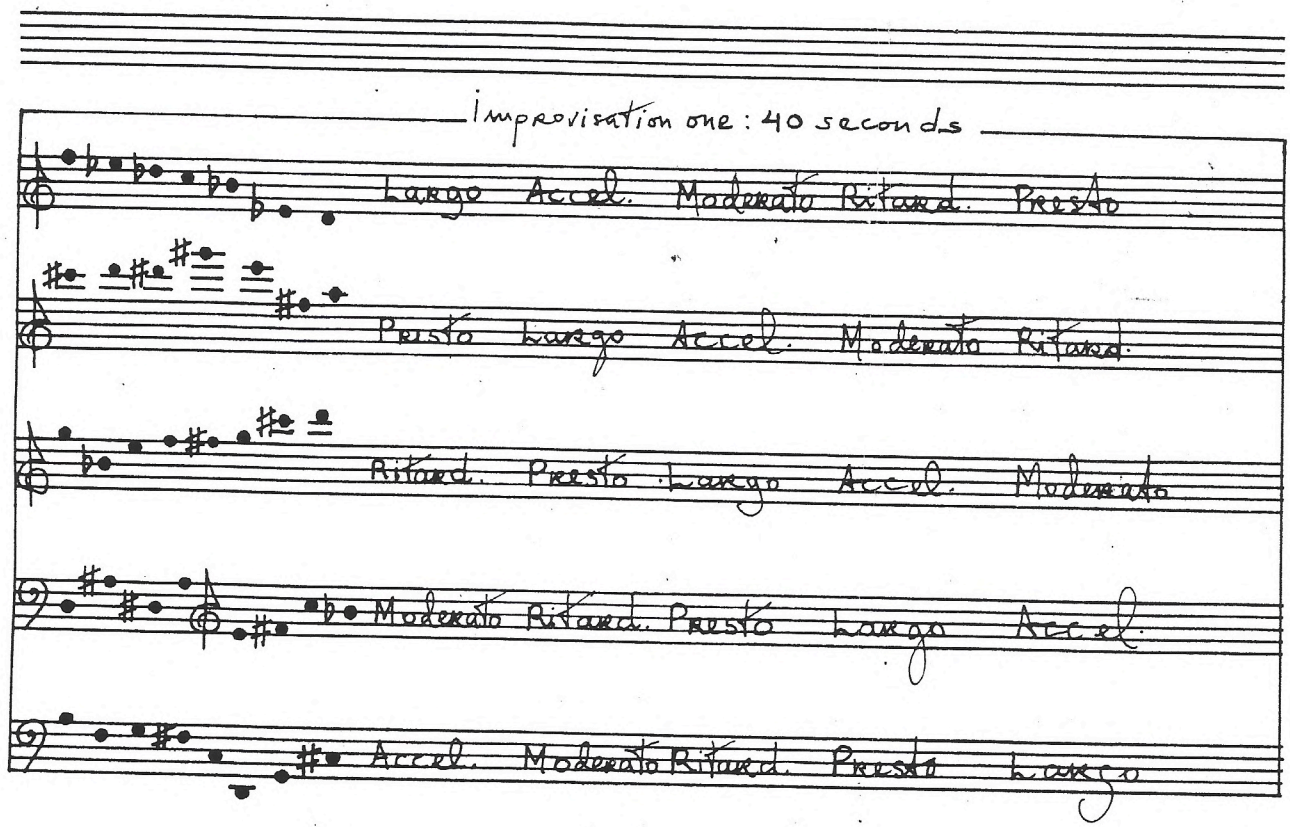
Mf

3 3

f

tacet





P<Mf

Improvisation one: 40 seconds

Largo Accel. Moderato Ritard. Presto

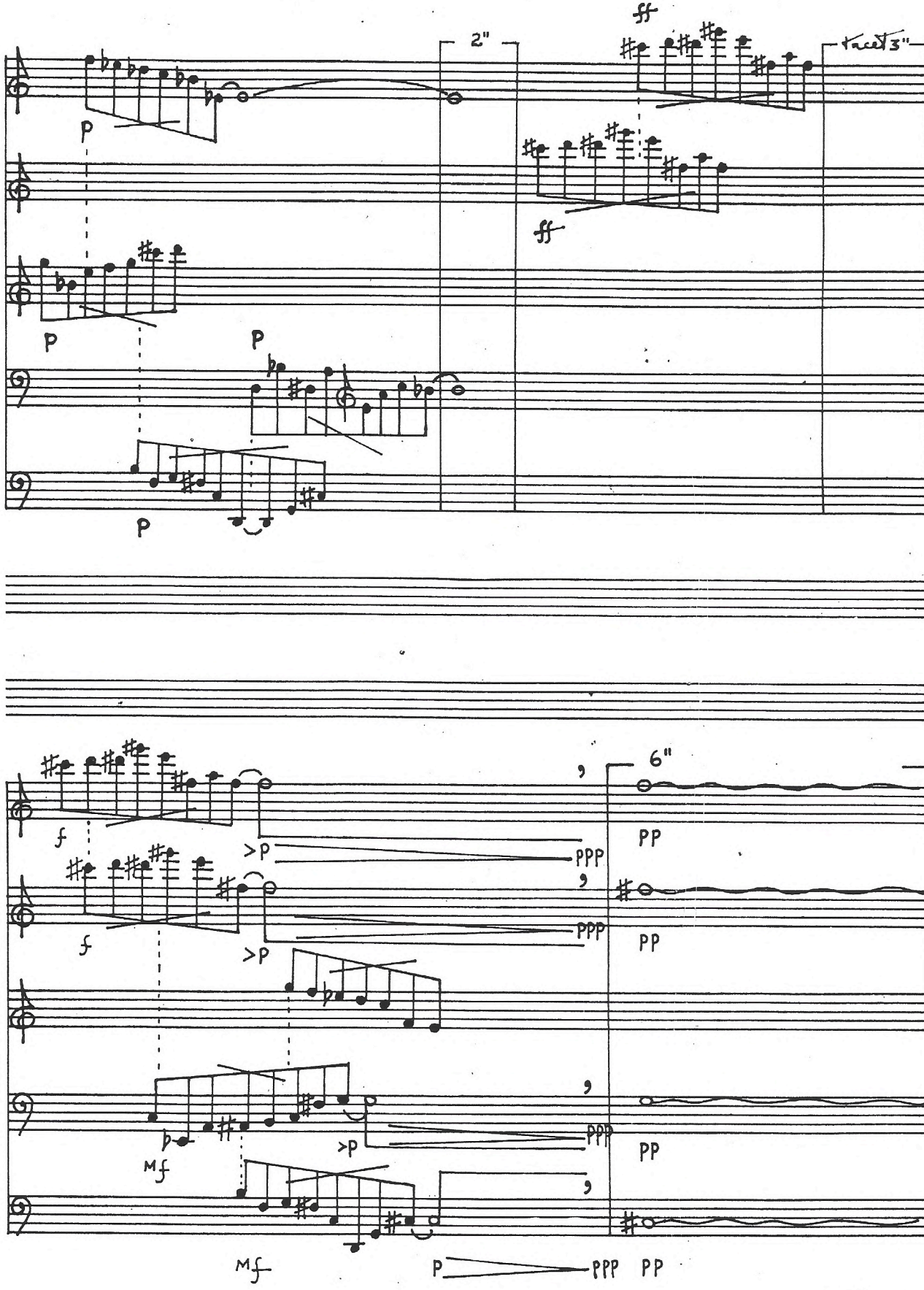
Presto Largo Accel. Moderato Ritard.

Ritard. Presto Largo Accel. Moderato

Moderato Ritard. Presto Largo Accel.

Accel. Moderato Ritard. Presto Largo

unesp



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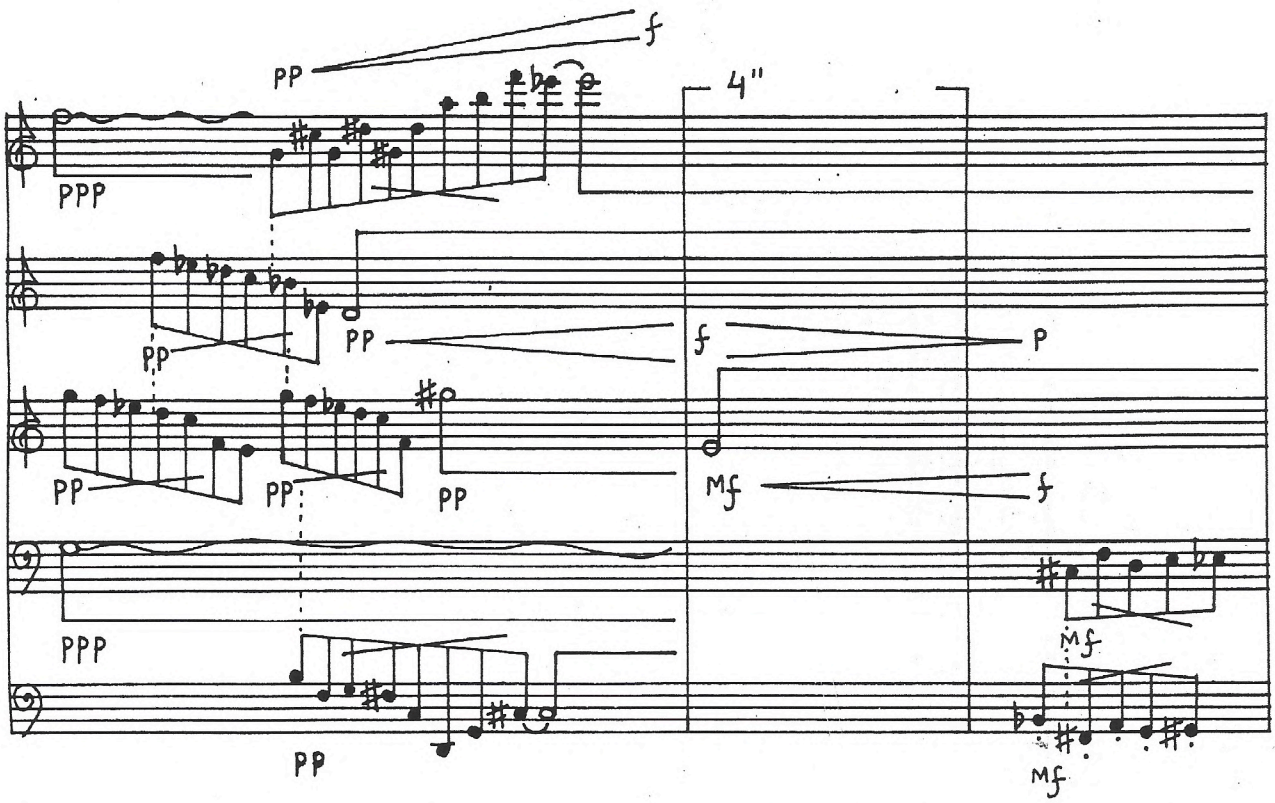
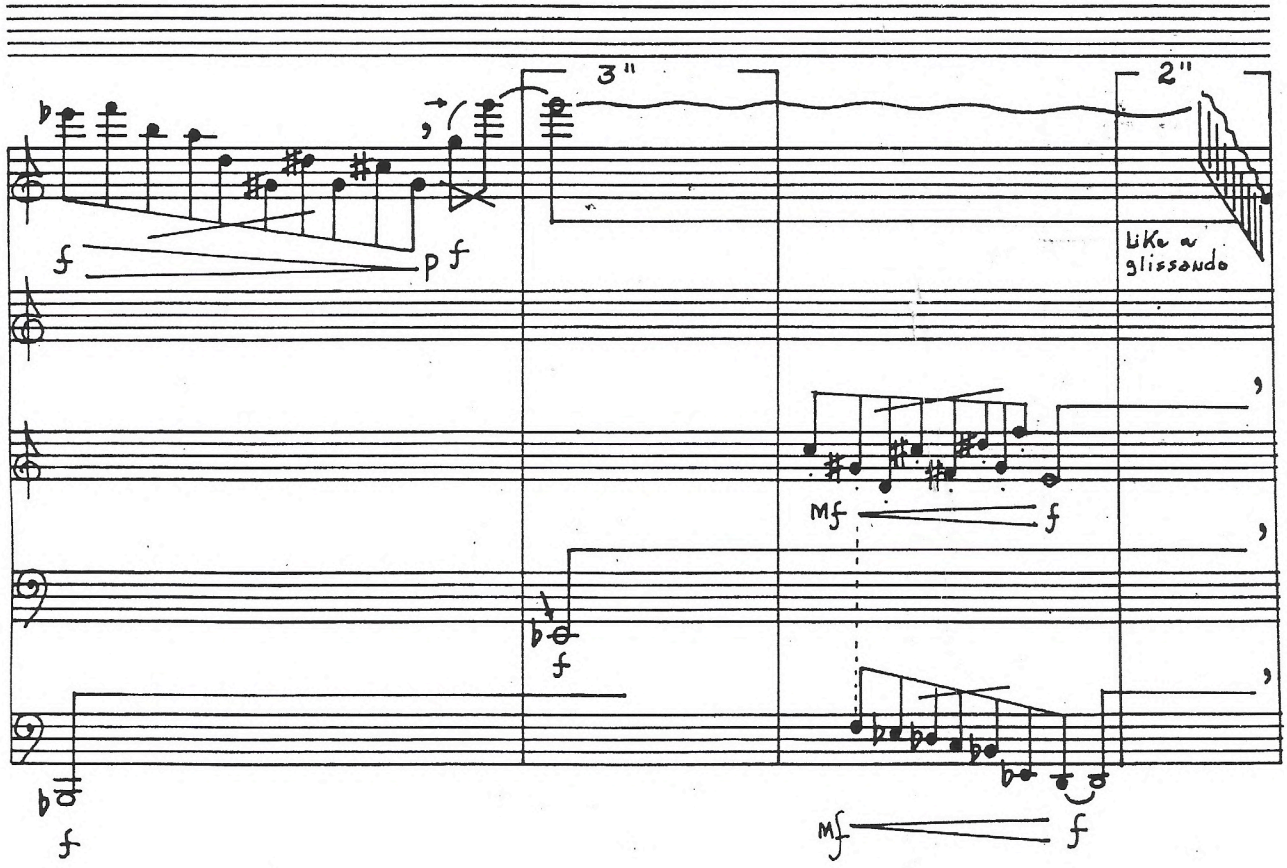
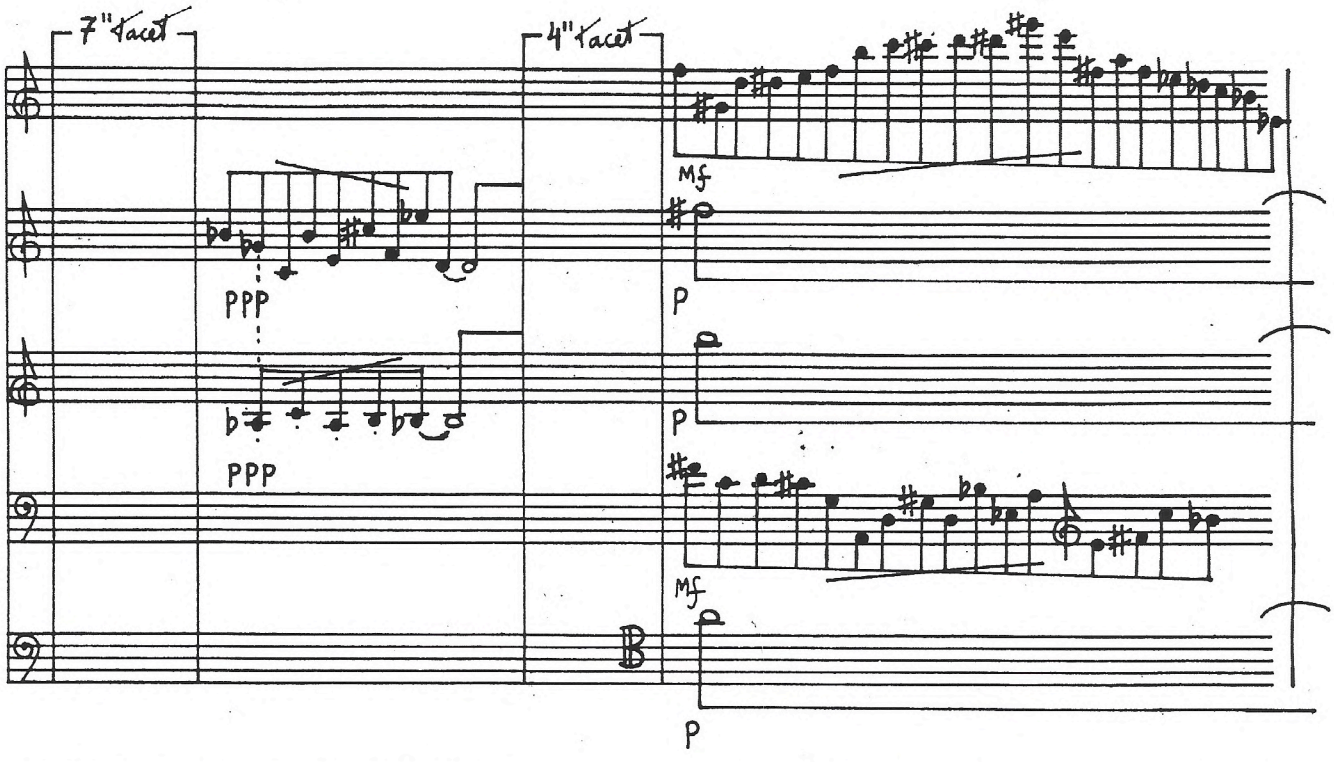
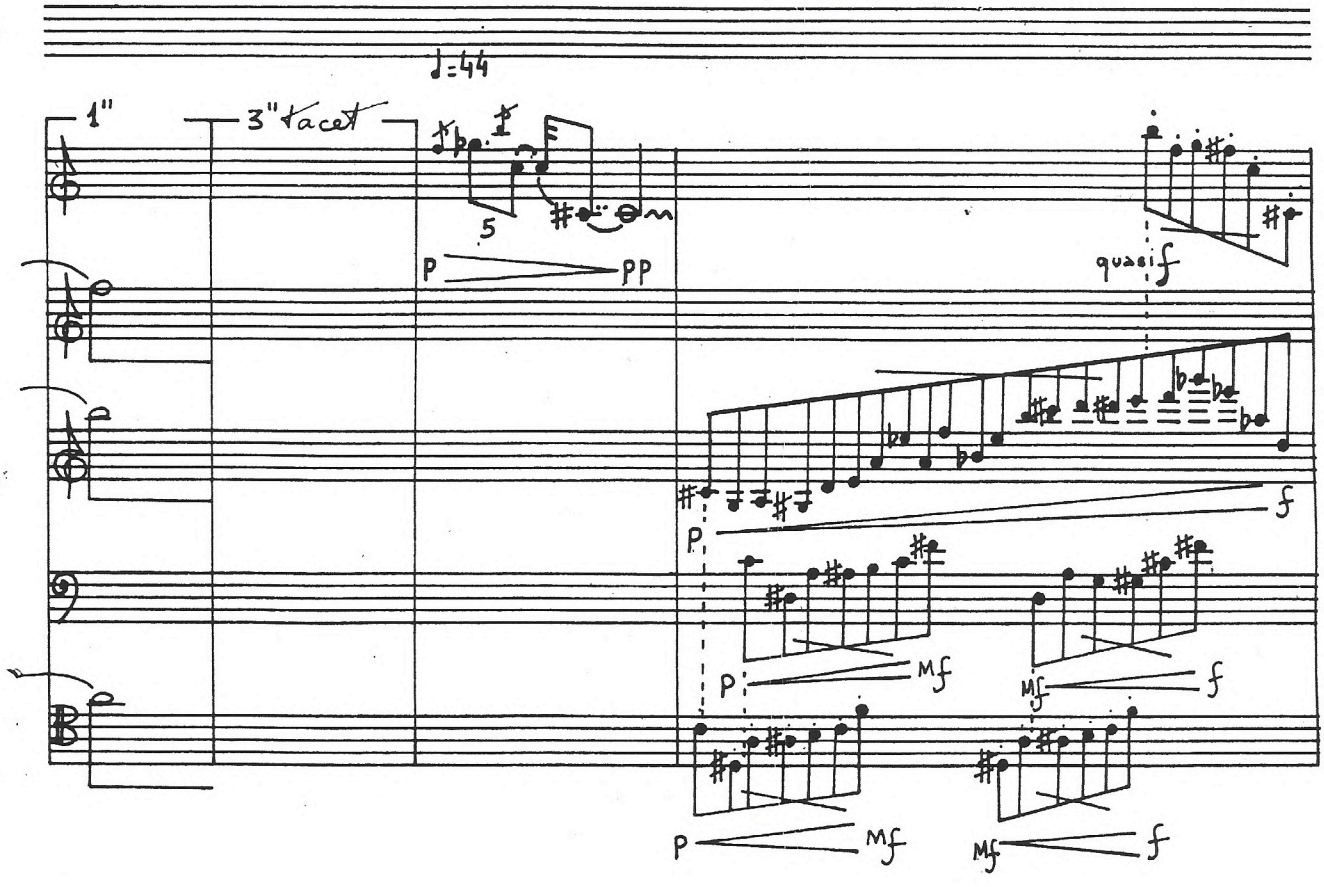

PP
f
PPP
4"
PP
PP
f
P
PP
PP
PP
Mf
f
PPP
Mf
PP
Mf

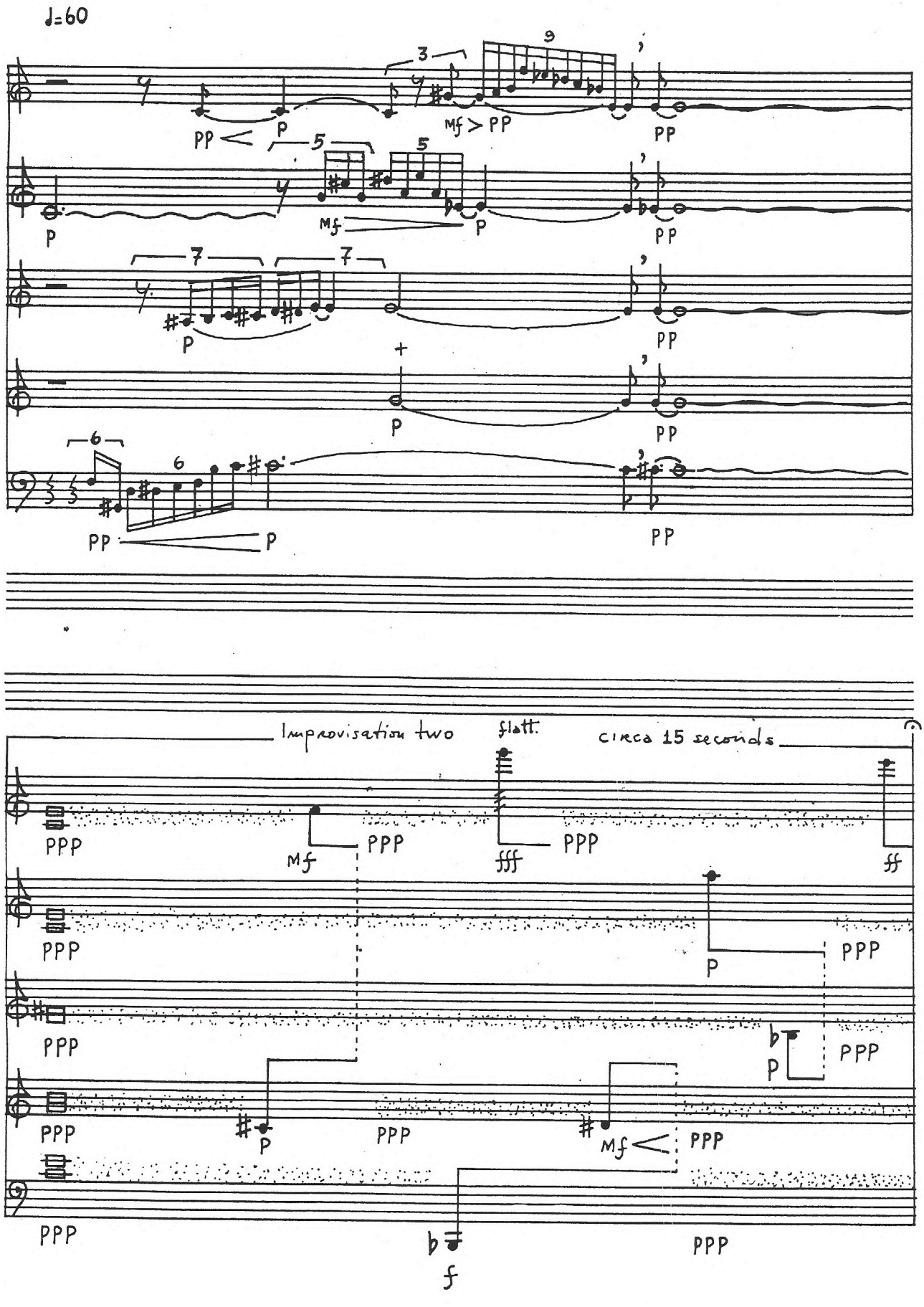

3"
2"
f
p f
like a glissando
Mf
f
f
Mf
f

unesp


7" tacet
4" tacet
PPP
PPP
mf
P
P
mf
P


♩=44
1"
3" tacet
5
P
PP
quasi f
f
P
P
mf
mf
f
P
mf
mf
f

unesp



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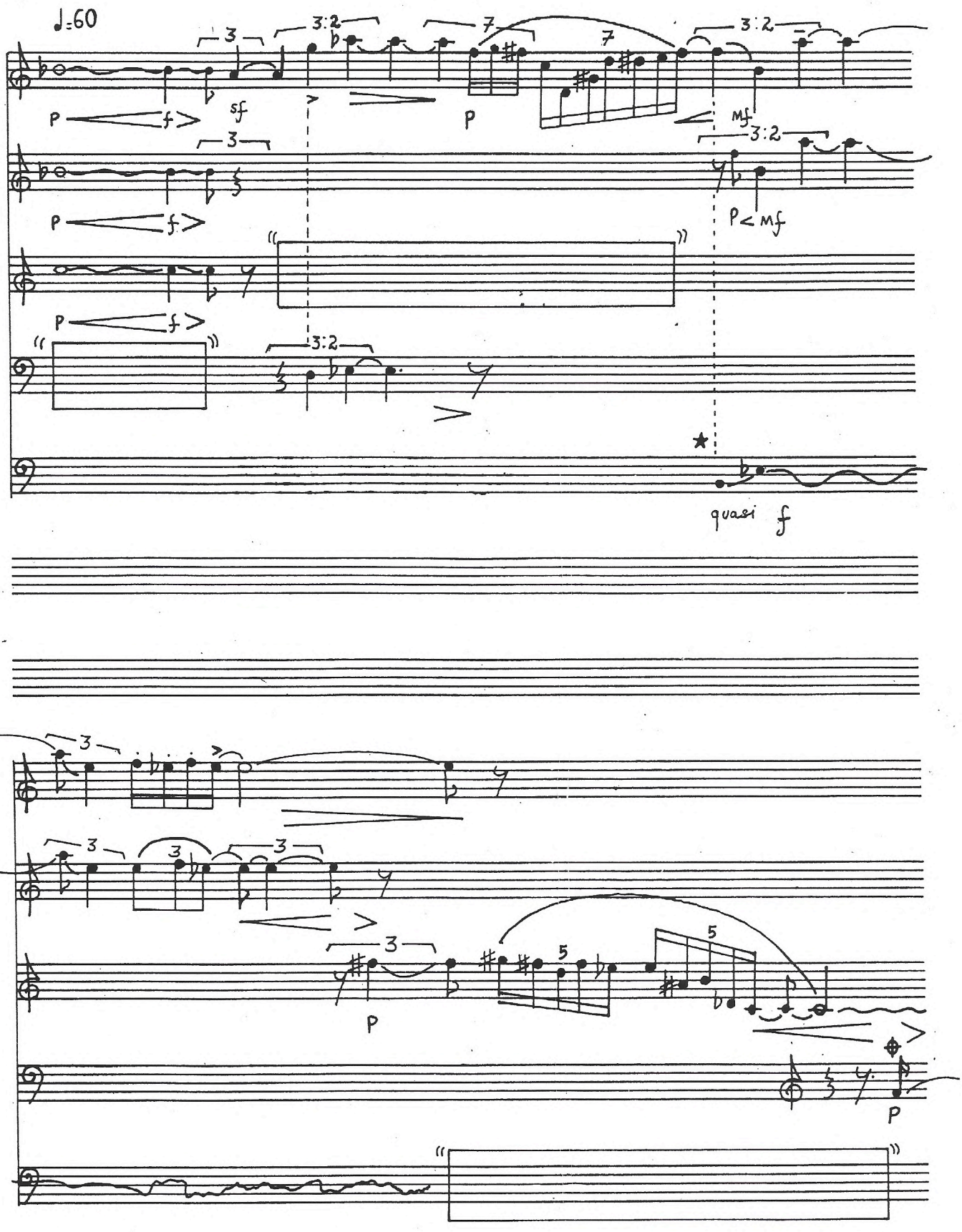

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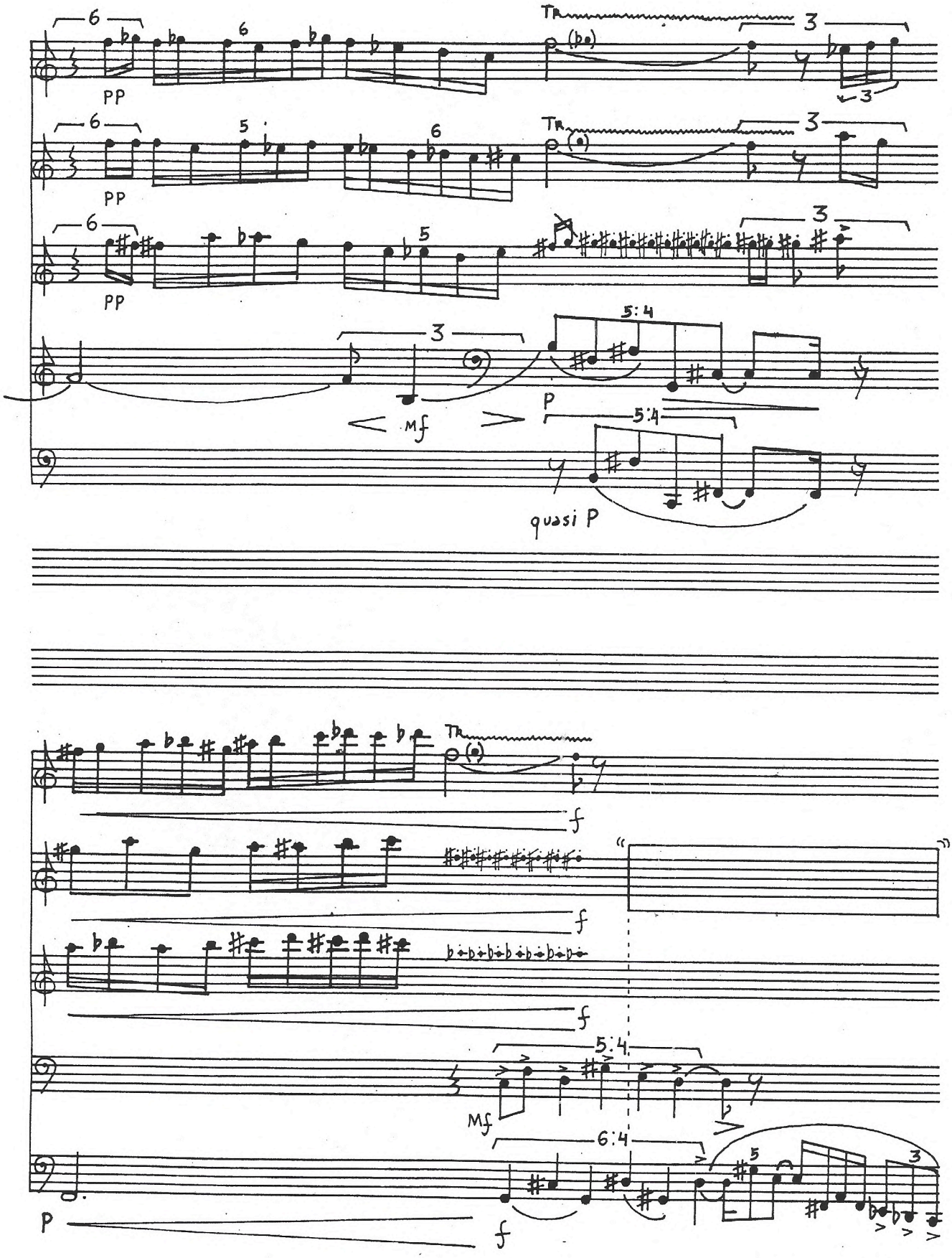

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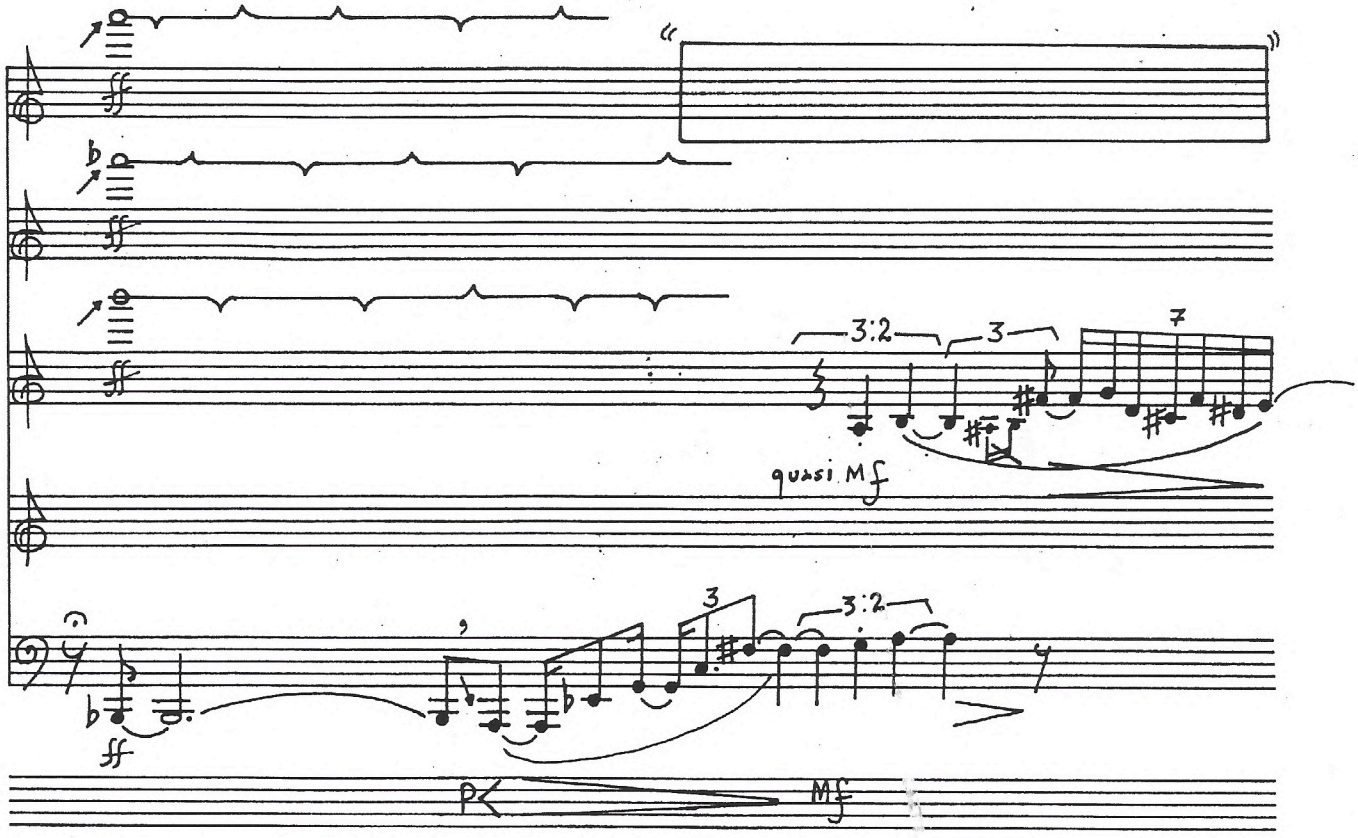
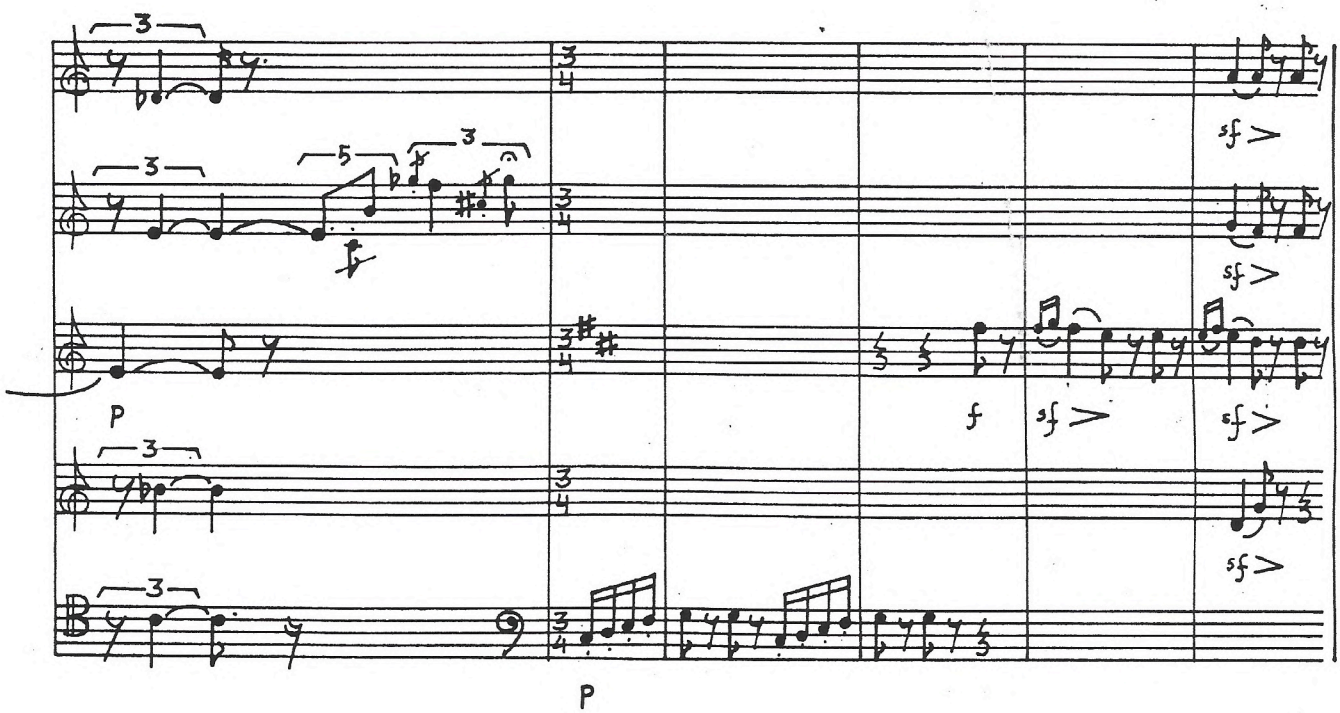


im Tempo eines gemächlichen Ländlers



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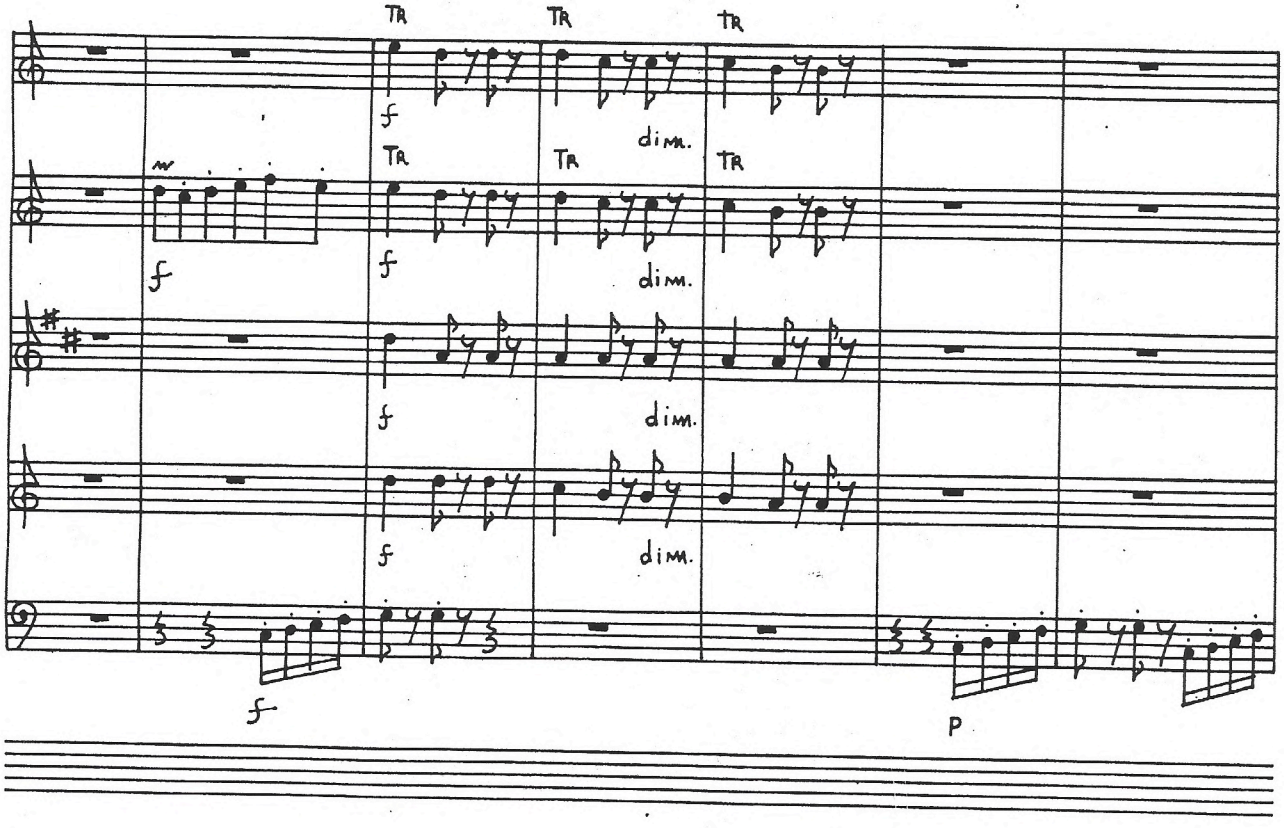

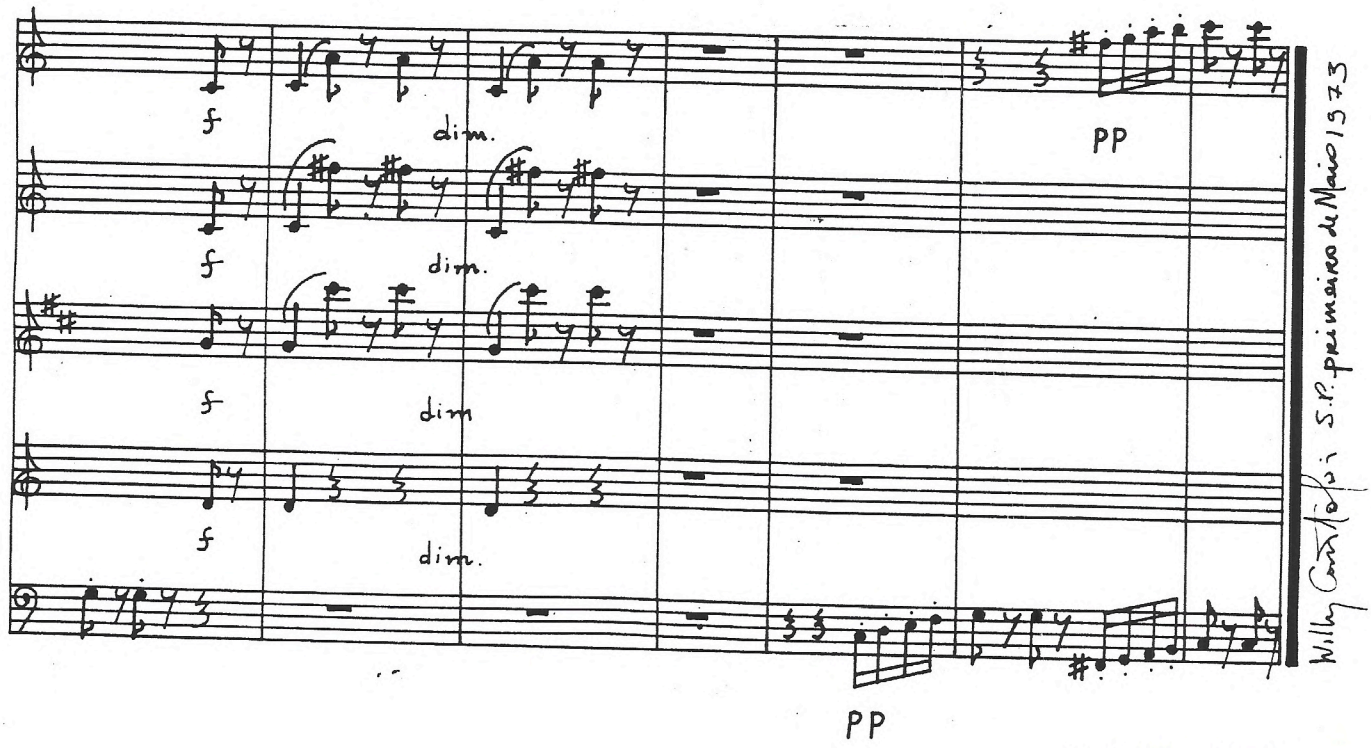

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unesp

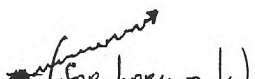
INSTRUCTIONS

a quarter tone (approximate) above or below the indicated frequency reinforced by a slight "sforzando".

The arrow before a note means that the note must be reached after some trial and error.

A "tremolo" as fast as possible. Its duration is indicated by by the length of its horizontal line according to the graphic display

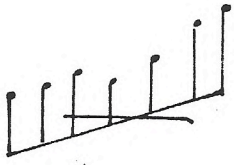
..... Notes to be repeated as fast and detached as possible.



With the help of lip pressure and aleatoric use of the pistons and a "crescendo" the player must obtain something like the sound of an elephant's utterance. Start from the lowest note and then up to the highest.

Improvization one

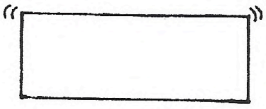
Each instrumentist plays only the notes assigned to his instrument without transpositions of any kind. During 40 seconds each player must try every possible permutations but at least once the notes in its prescribed forms must be heared: f ; all the other forms: p. [different gradations] the tempi indications (five directions) must be followed strictly by being divided into sections of time throughout the 40". / the density of notes must be related to the "tempo" of the moment.
throughout the Improvisation try to avoid repetitions of any kind.



The appoggiature must be played as fast as it is possible and always Legato when the staccatto sign is not stated. The player must start his appoggiatura as indicated by the graphic disposition in the score (vertical pointed line). The last note of the appoggiatura is not meant to coincide with the displaying in the score: some of the instruments require more time than other for the same appoggiatura.

Improvization two

Each instrumentist must play all the frequencies between "C" and "E" as quick as possible. One must try to play as different permutations as it is possible when playing so quickly. The graphic display is a direction for the players coordinations: the attacks of the other notes and their durations.



This sign on the stave means a quotation (5 seconds!) that the player selects from any orchestral piece – from Haydn to about 1910 (Mahler's repertoire) – pertaining to the part of the instrument indicated in the score. The quotation's Metronomic direction should not be equal to: MM ♩=60 or a multiple of it.

★ Use the reed (only) of your instrument.
OBOE: play directly to the reed detached from the instrument.
FAGOTTO: Use the reed attached to the opposite extremity of the tudel where the reed is normally applied to.
in both cases choose a reed that play as approximate as possible the frequencies written in the score: the "melodic" movement stated.

♭ An accidental is valid only for the note before which it stands.

unesp