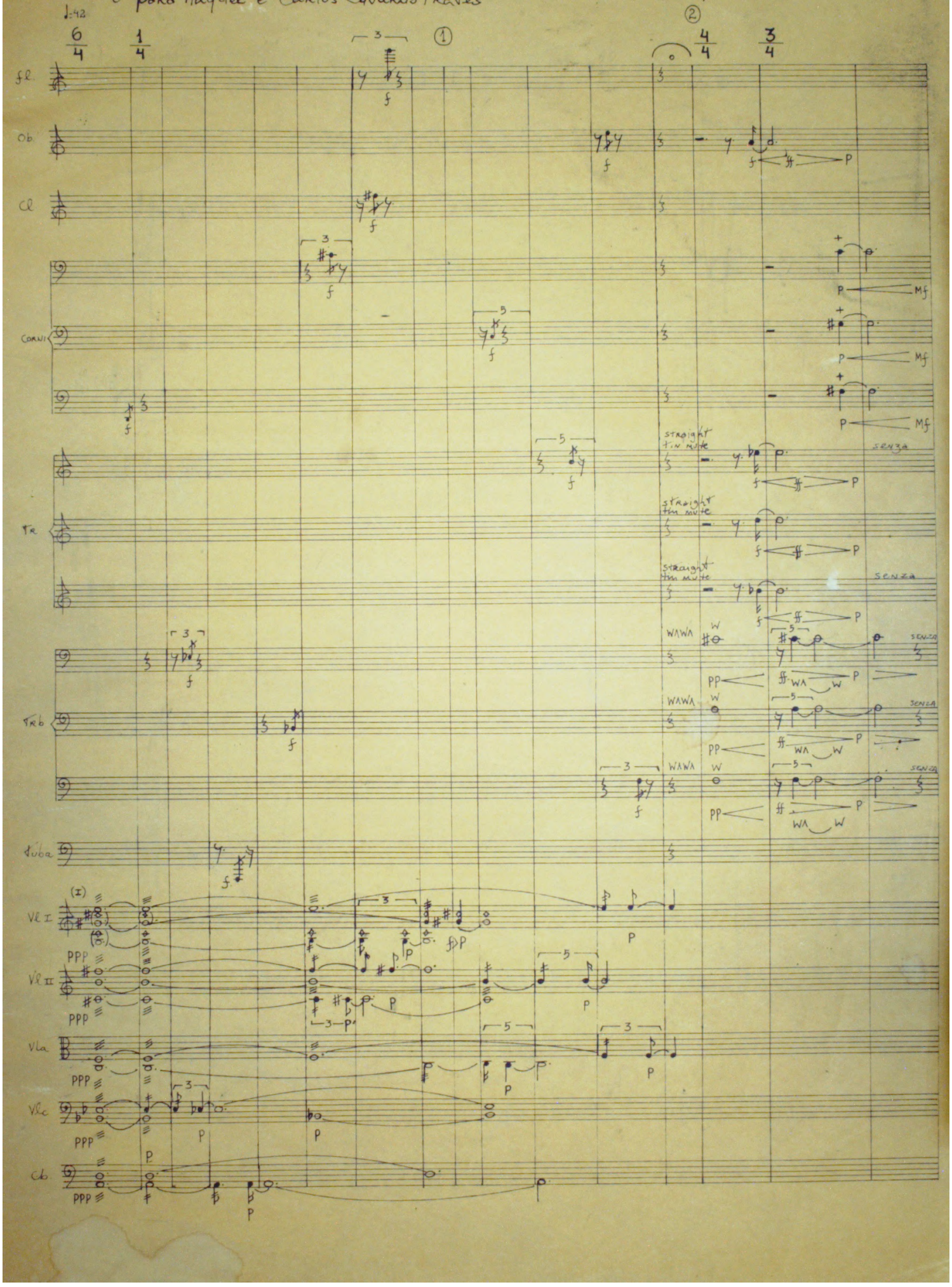
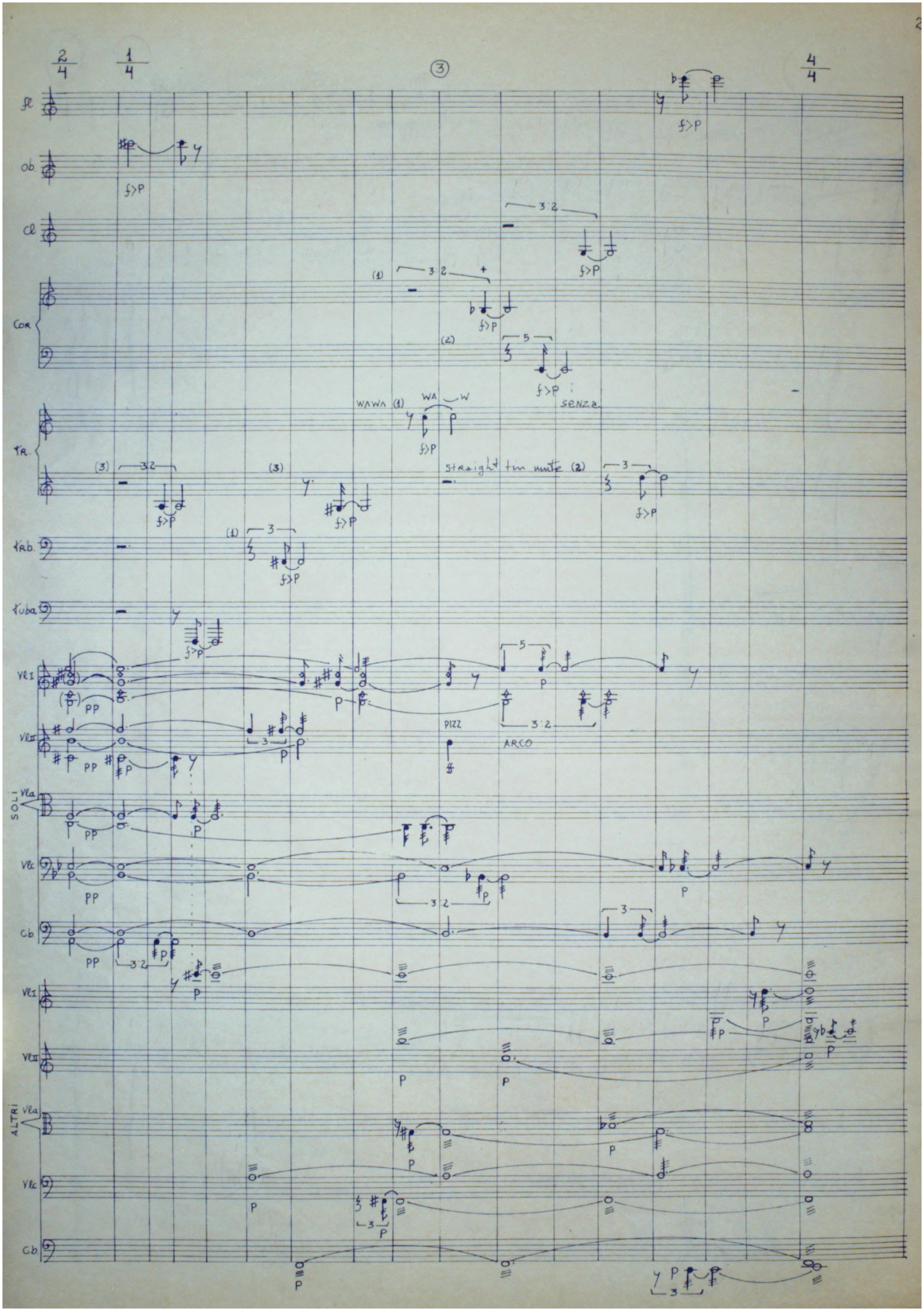
Adagio

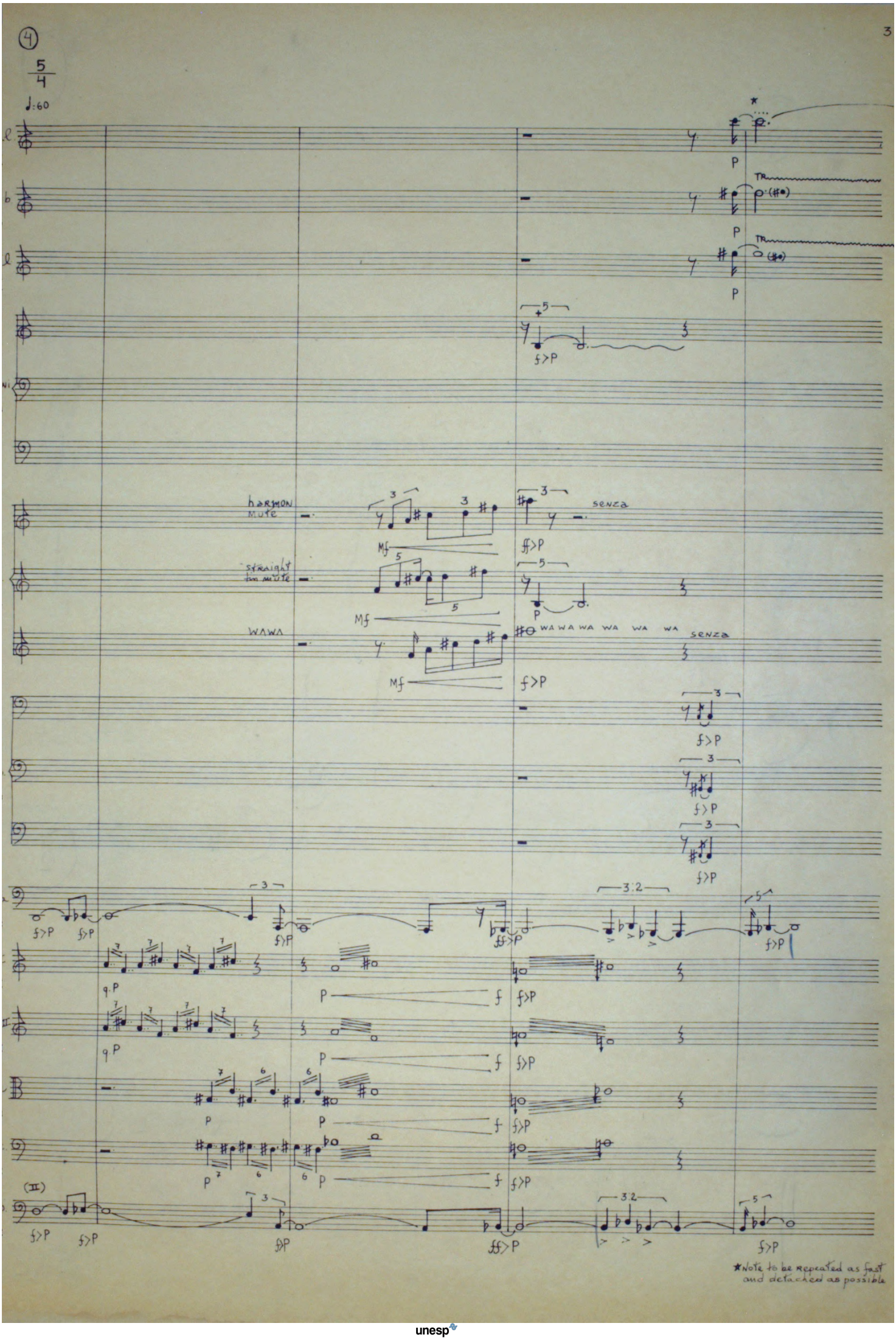
para Haydée e Carlos Eduardo Prates

Willy Corrêa de Oliveira



unesp


2/4
1/4
3
4/4
fl
ob
cl
Cor
Tr.
Trb.
Tuba
Vcl I
Vcl II
SOLI
Vla
Vlc
Cb
ALTRI
WAWA
WA
W
senza
straight tim mute
PIZZ
ARCO



*Note to be repeated as fast and detached as possible

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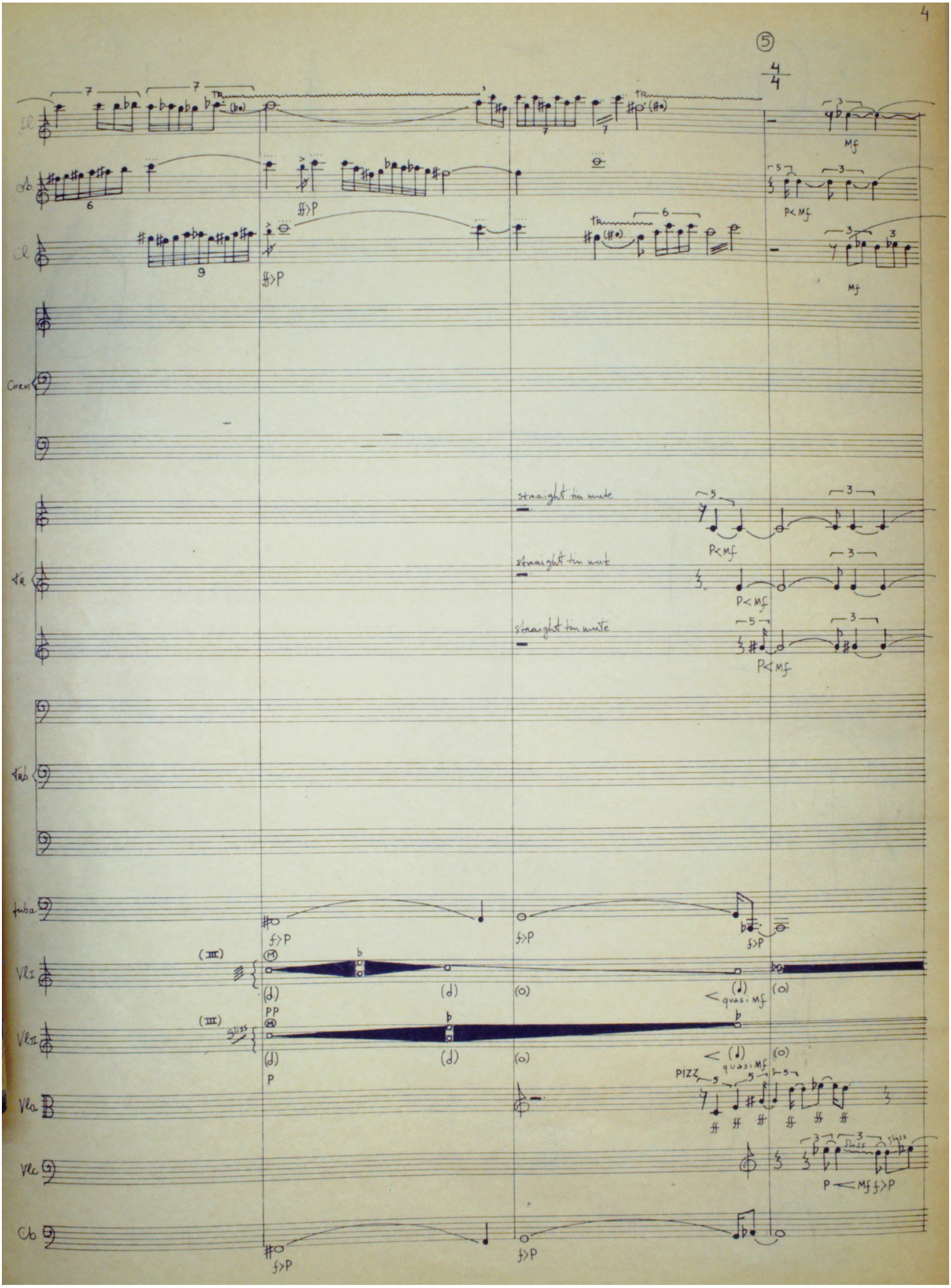
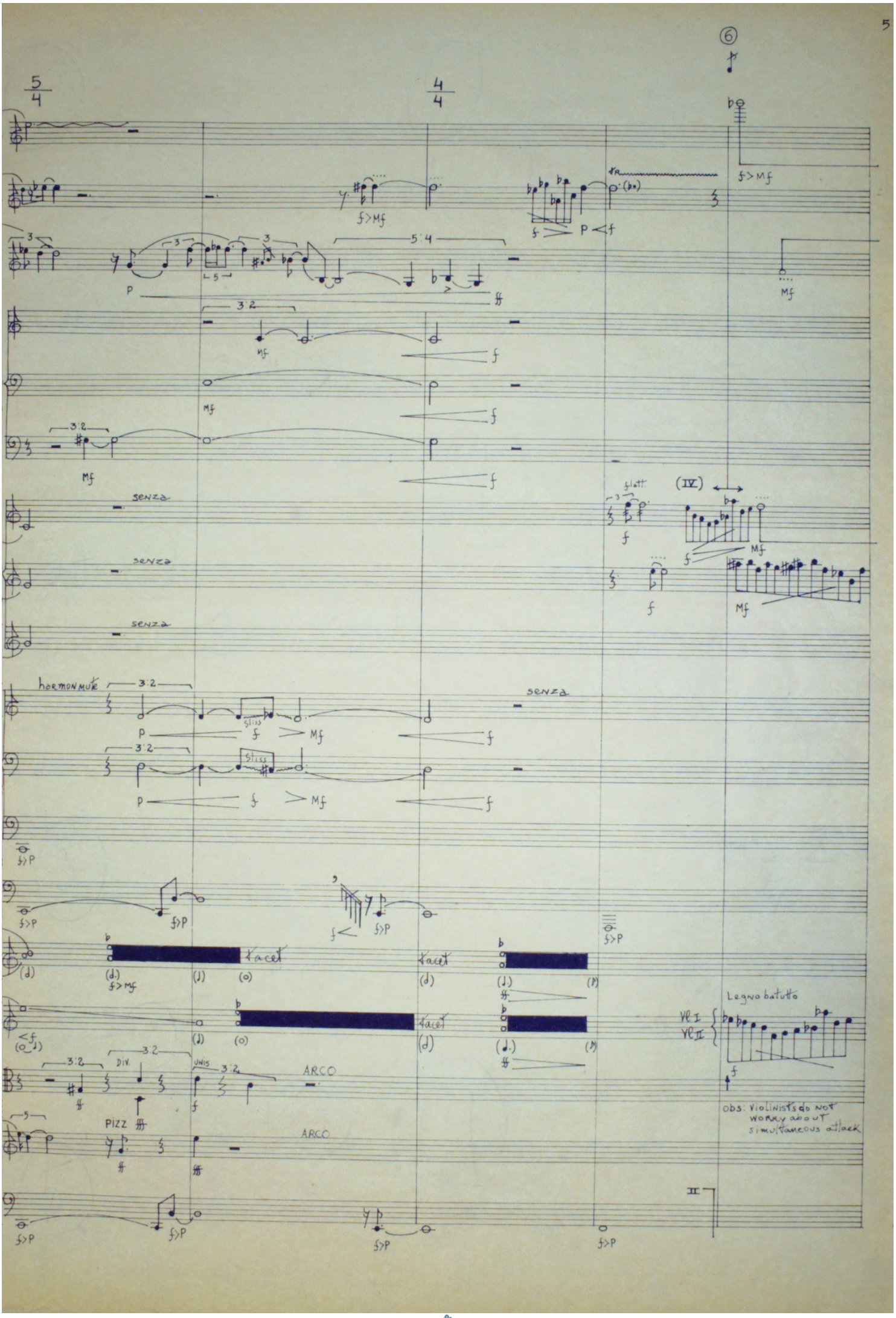
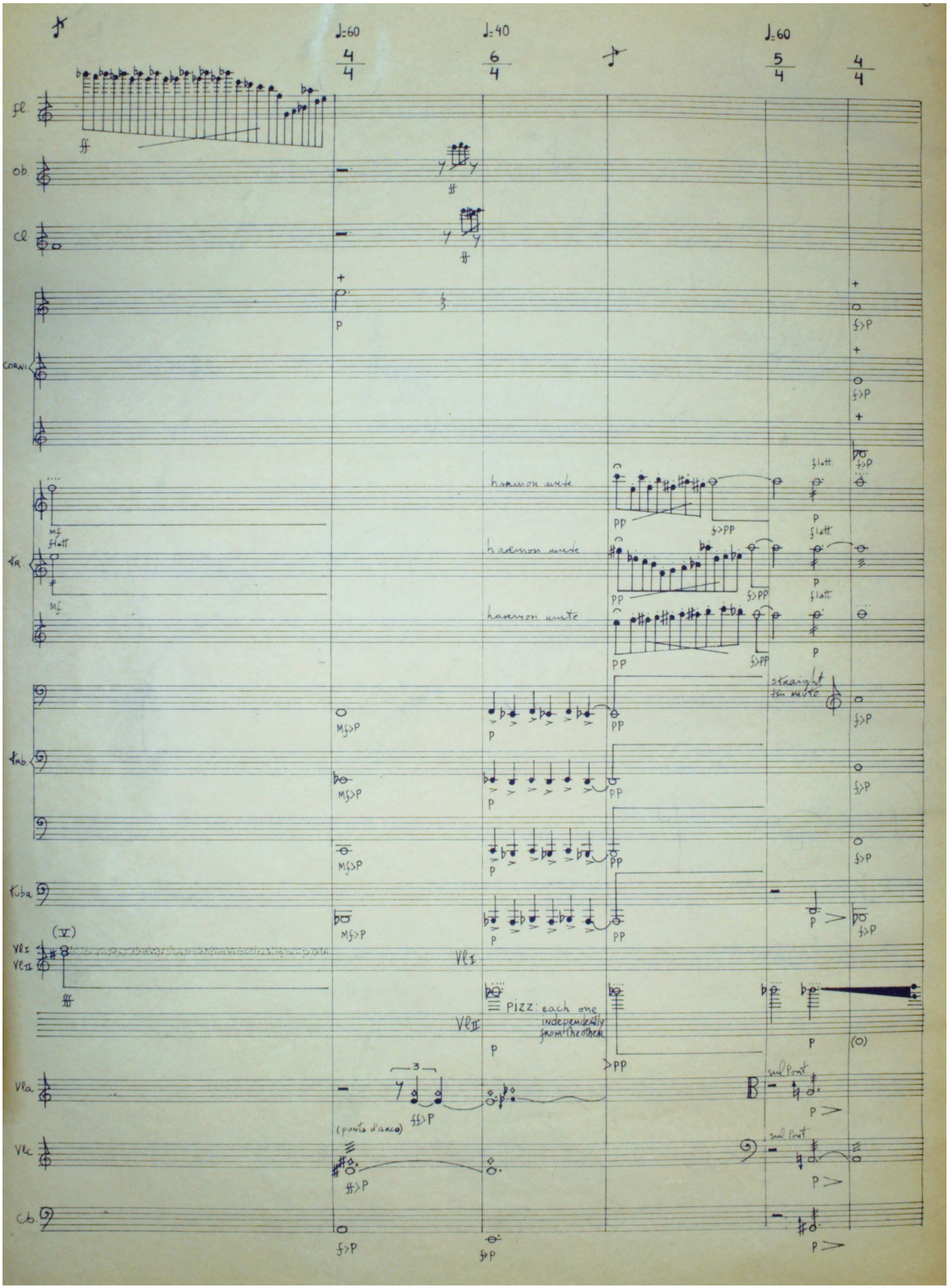

5
4/4
fl.
Ob.
Cl.
Corni
straight tin mute
straight tin mute
straight tin mute
Tr.
Trb.
tuba
Vl I
Vl II
Vla
Vlc
Cb.
Mf
P<Mf
ff>P
f>P
(III)
PP
P
quasi Mf
sliss
PIZZ
ff
P<Mf f>P

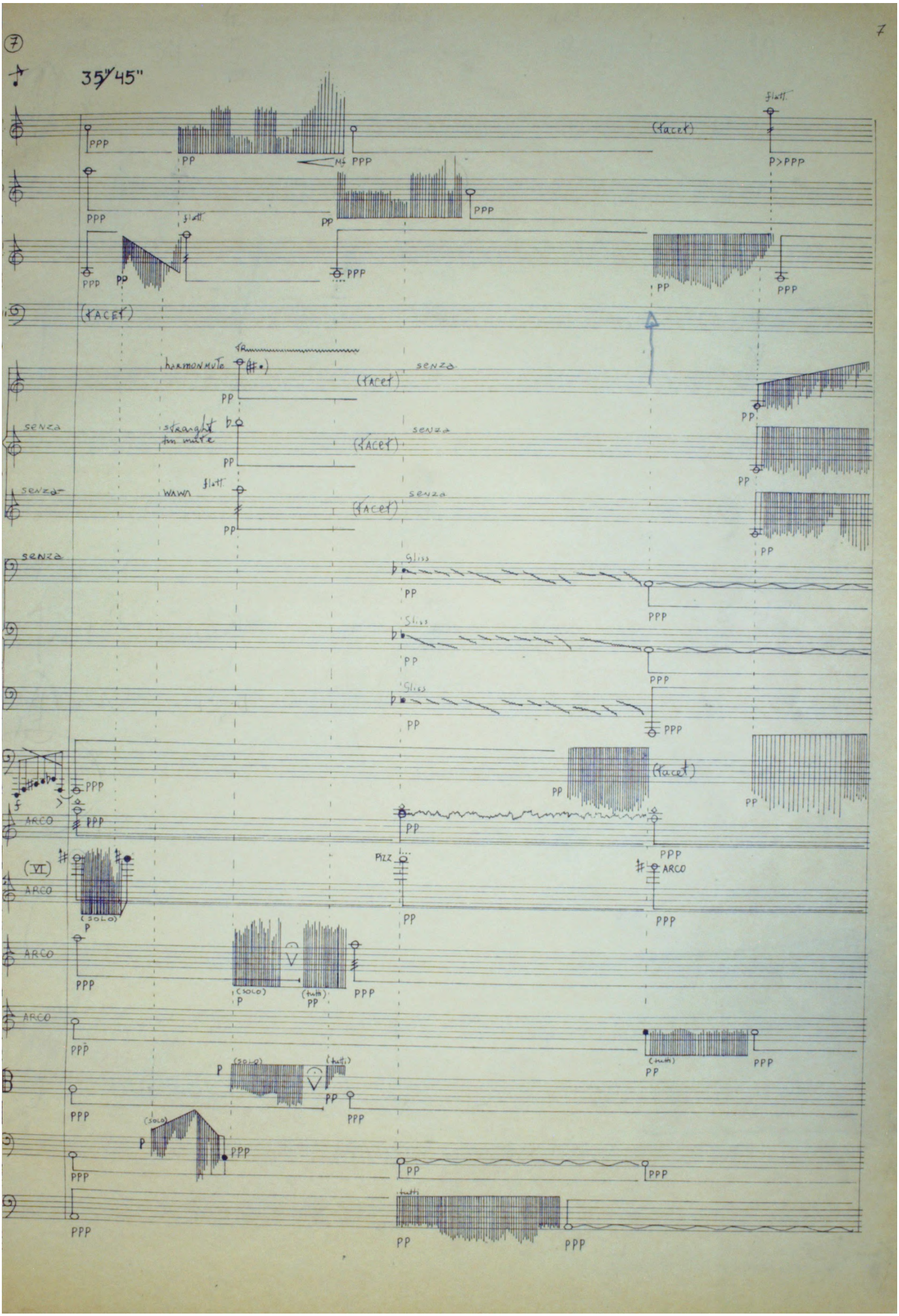
unesp

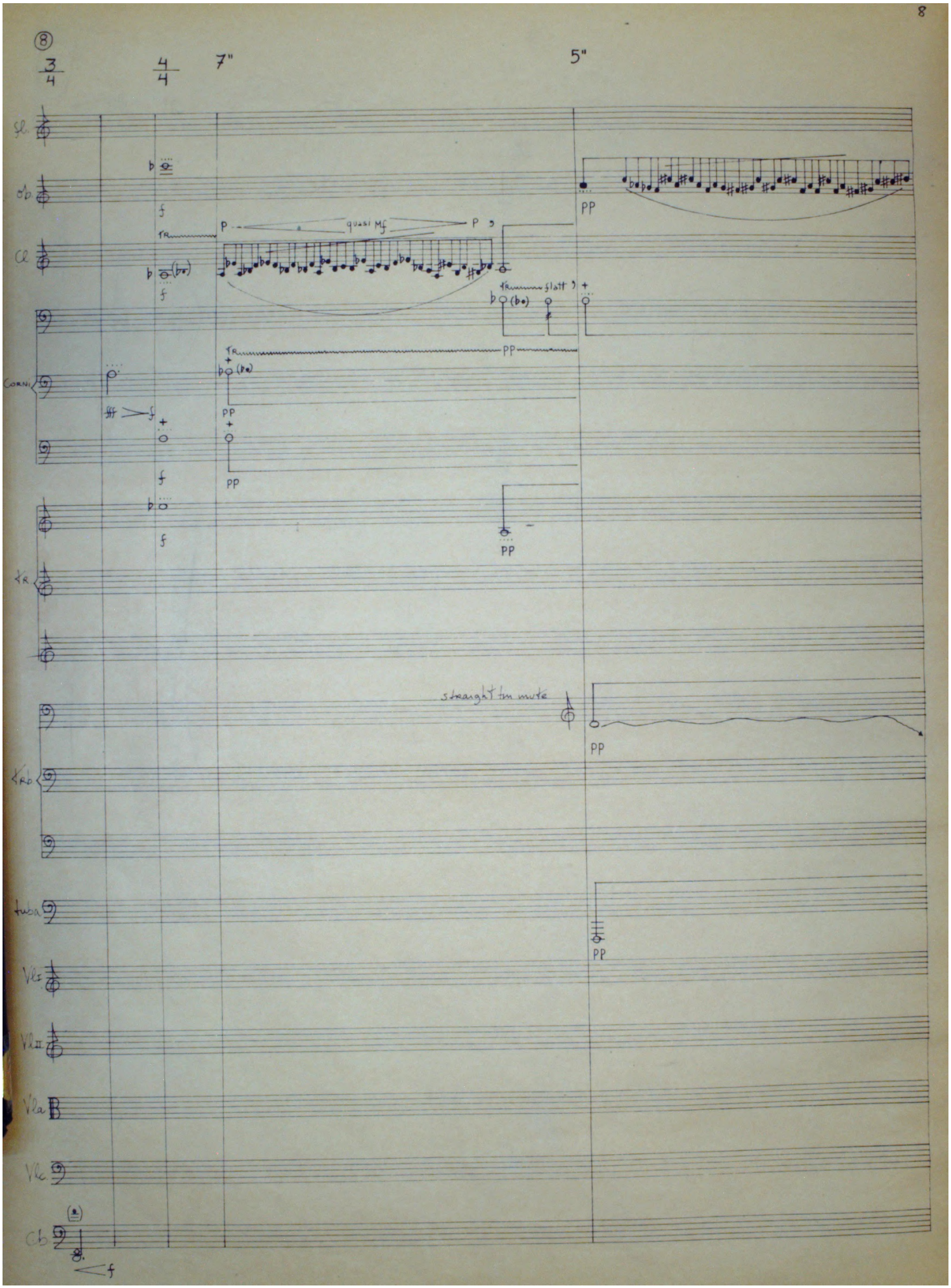

5/4
4/4
⑥
f>Mf
f>Mf
f > P < f
5:4
3:2
Mf
senza
flatt.
(IV)
harmonmute
sliss
f>P
tacet
Legno batutto
Vl I
Vl II
DIV.
UNIS
ARCO
PIZZ
obs: violinists do not worry about simultaneous attack
II

unesp

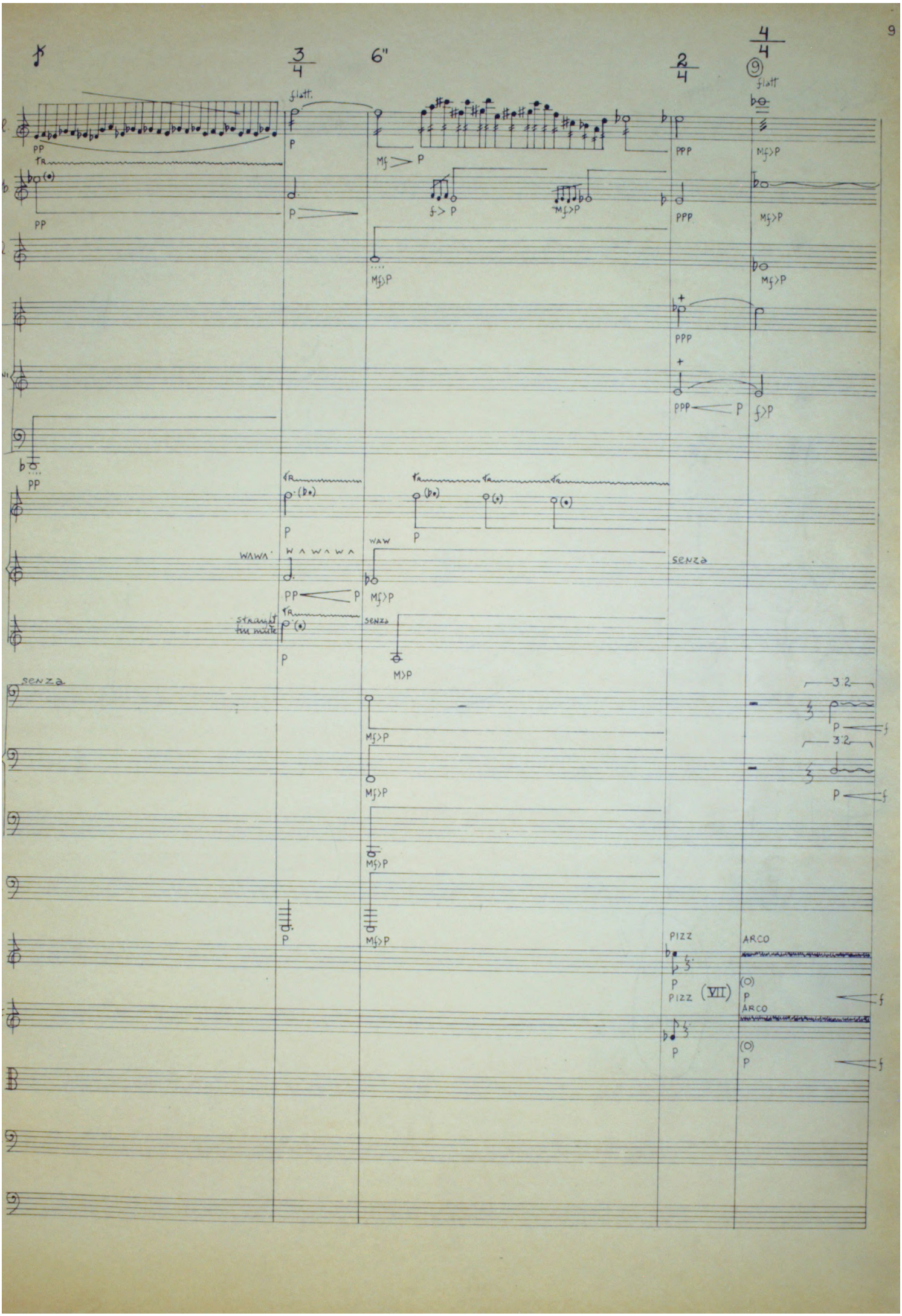

♩=60
♩=40
♩=60
fl.
ob.
cl.
CORNI
Tr.
Trb.
Tuba
Vl I
Vl II
Vla
Vlc
Cb.
harmon mute
straight tin mute
pizz: each one independently from the other
(punta d'arco)
sul Pont.
flatt.

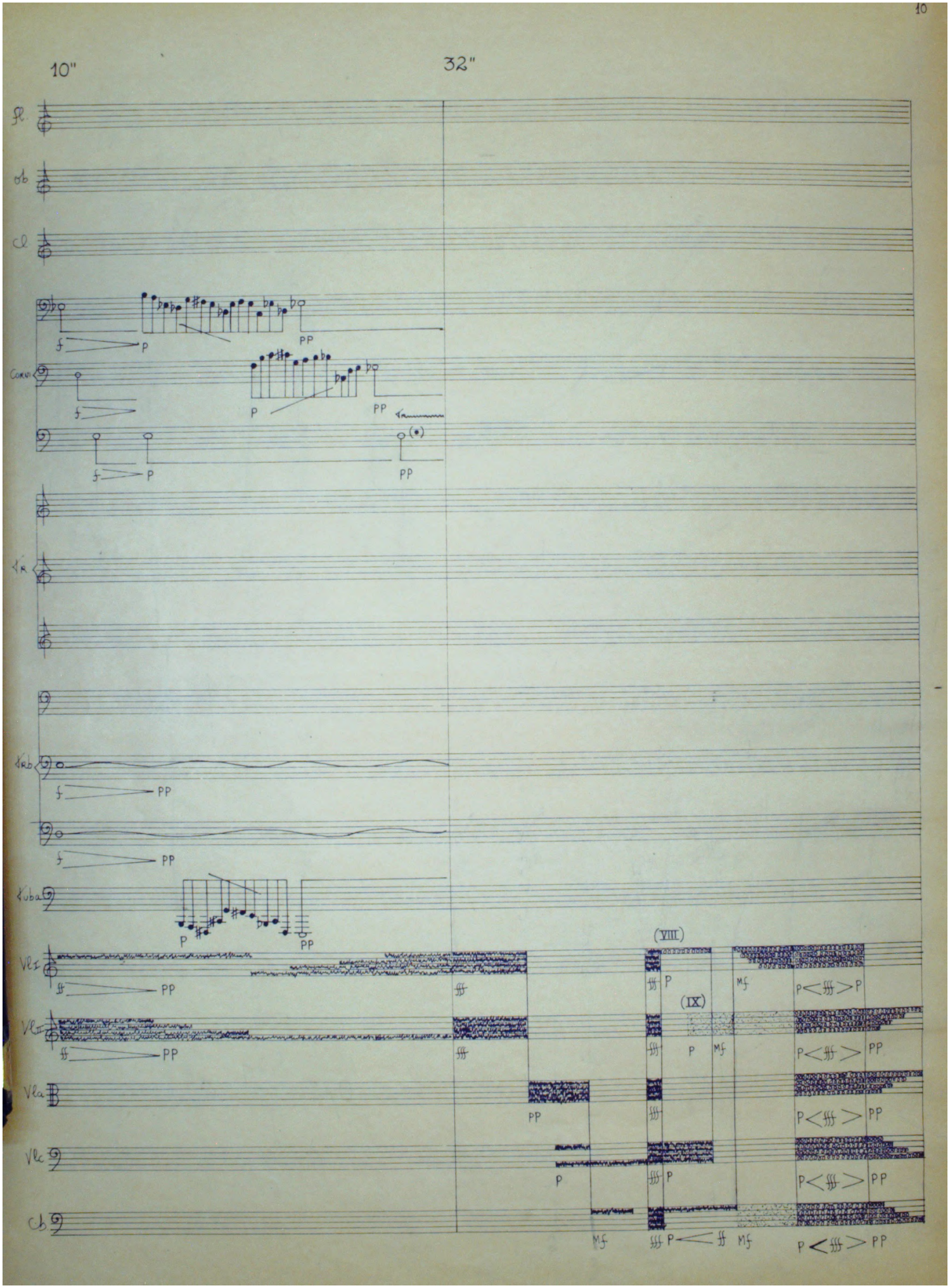
unesp


7
35"/45"
PPP
PP
Mf
PPP
(facet)
flatt.
P>PPP
PPP
PP
PPP
flatt.
PPP
PP
PPP
PP
PPP
(facet)
harmonmute
senza
(facet)
PP
senza
straight
tin mute
senza
(facet)
PP
senza
WAWA
flatt.
senza
(facet)
PP
senza
Gliss
PP
PPP
Gliss
PP
PPP
Gliss
PP
PPP
(facet)
PP
PP
PPP
ARCO
PPP
PP
PPP
(VI)
ARCO
(SOLO)
P
PIZZ
PP
ARCO
PPP
ARCO
PPP
(SOLO)
P
(tutti)
PP
PPP
ARCO
PPP
(tutti)
PP
PPP
P
(SOLO)
(tutti)
PP
PPP
PPP
(SOLO)
P
PPP
PPP
PP
PPP
tutti
PP
PPP
PPP


8
3/4
4/4
7"
5"
fl.
ob.
Cl
Corni
Tr
Trb
tuba
Vl I
Vl II
Vla
Vlc
Cb
quasi Mf
flatt
straight tin mute
PP

unesp


3/4
6"
2/4
4/4
9
flatt.
flatt
PP
P
Mf > P
PPP
Mf>P
f > P
Mf>P
PPP
Mf>P
Mf>P
Mf>P
PPP
PPP < P
f>P
PP
P
WAW
WAW
PP < P
Mf>P
senza
straight
tin mute
senza
M>P
senza
3:2
P < f
Mf>P
Mf>P
Mf>P
Mf>P
PIZZ
ARCO
P
PIZZ
(VII)
P
ARCO
P
P < f



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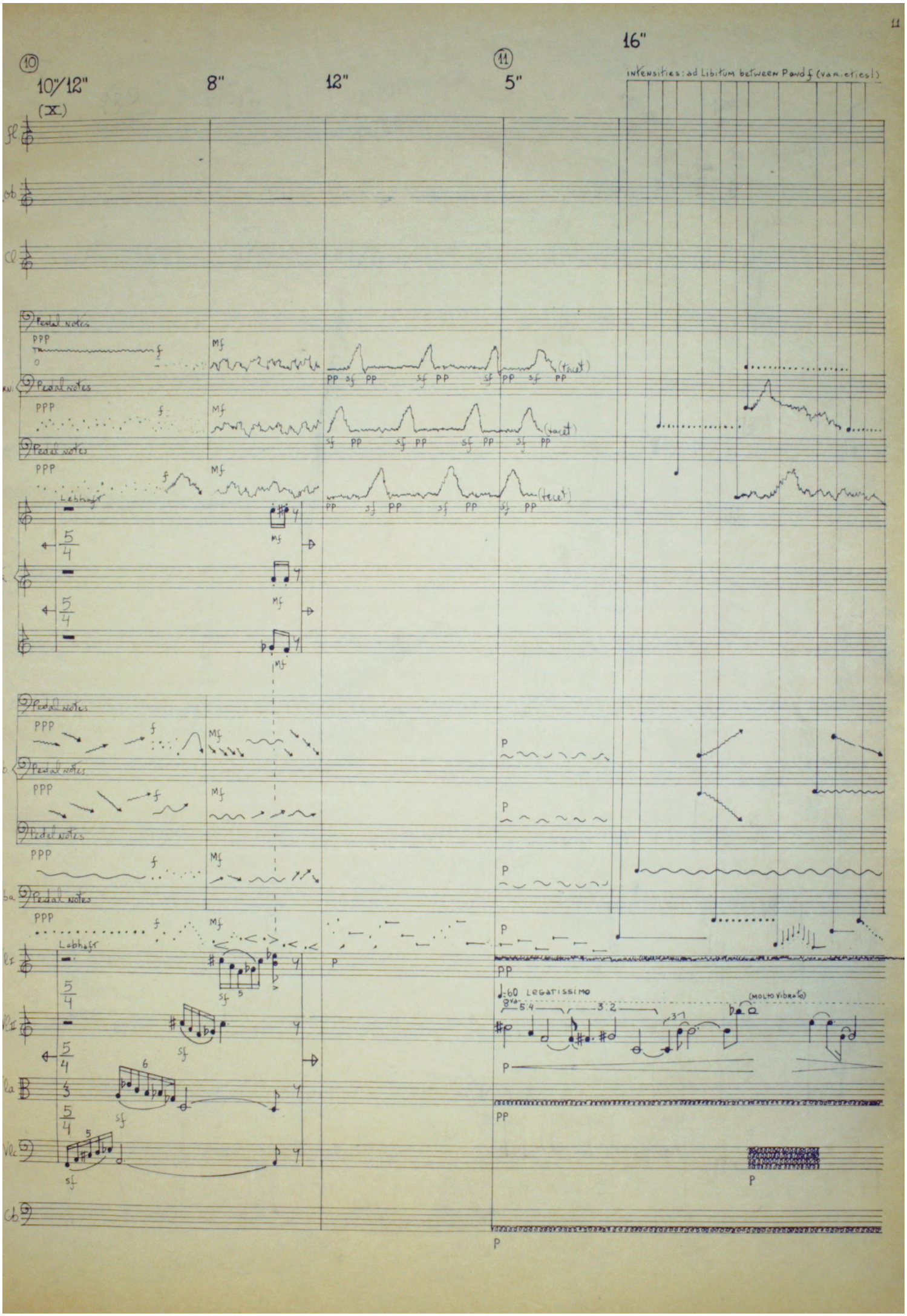
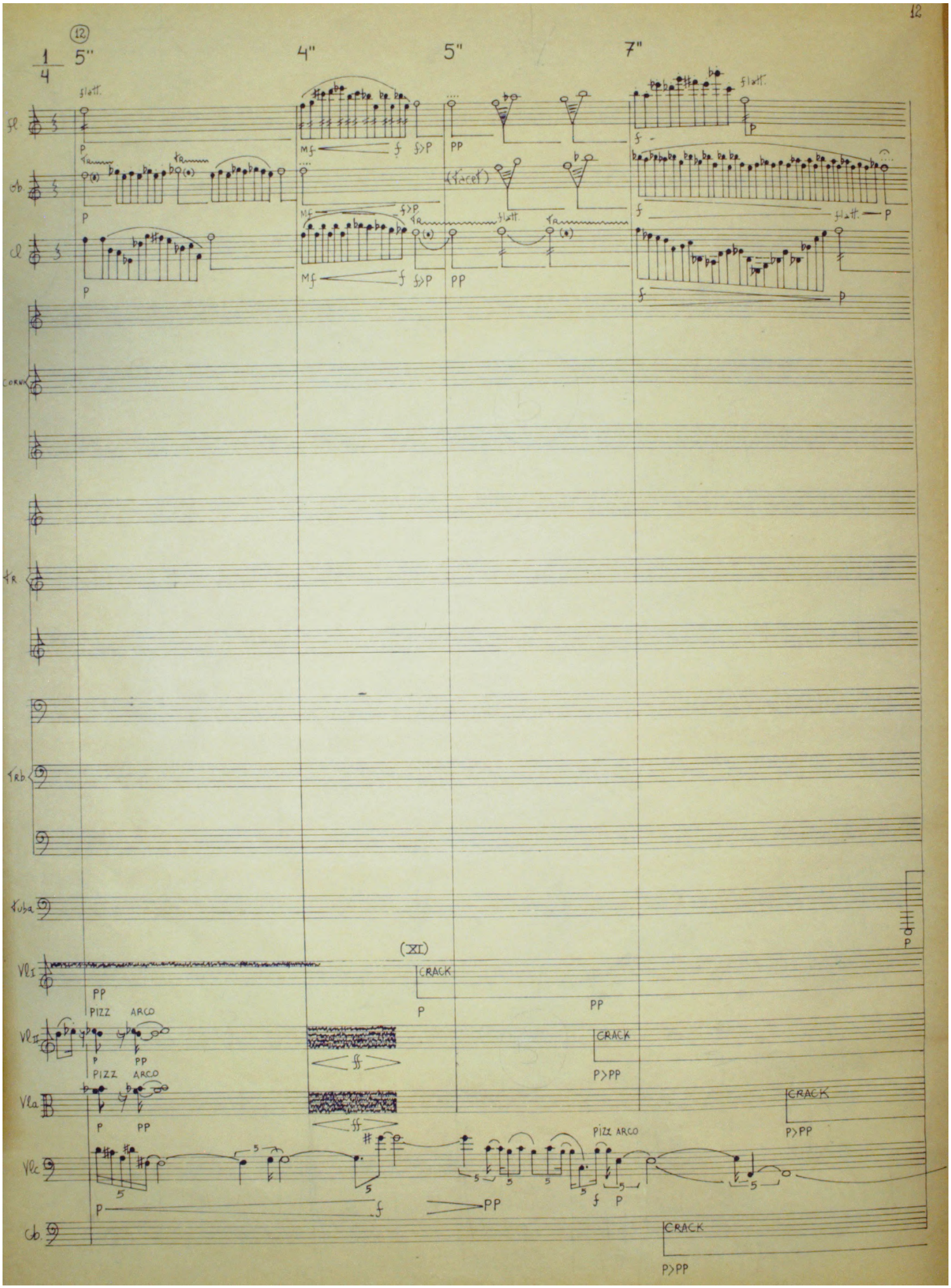
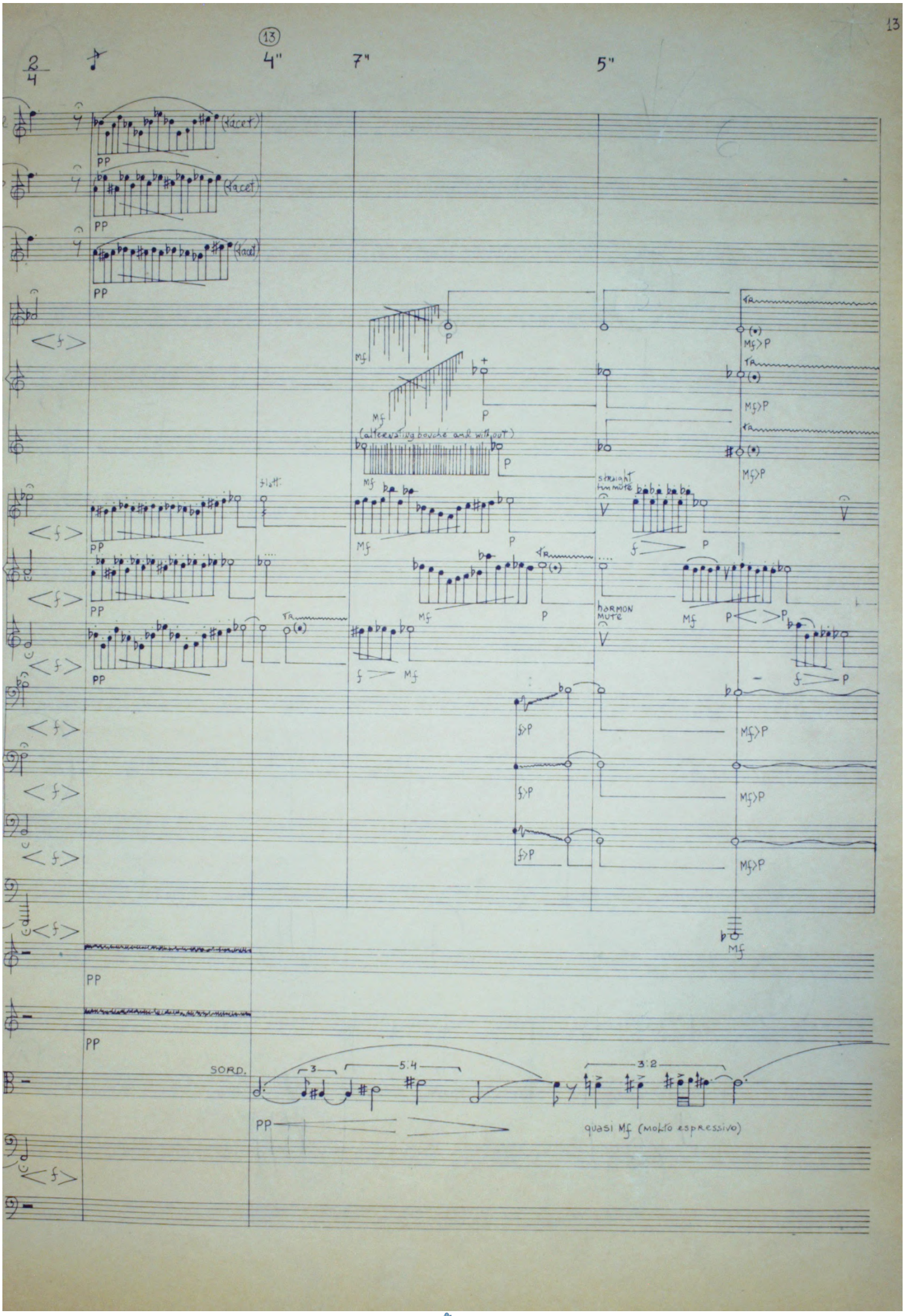

10
10"/12"
(X)
8"
12"
11
5"
16"
intensities: ad Libitum between P and f (varieties!)
fl
ob
Cl
Pedal notes
PPP
Mf
(tacet)
PP sf PP sf PP sf PP sf PP
Lebhaft
5/4
Vl I
Vl II
Vla
Vlc
Cb
P
PP
♩=60 LEGATISSIMO
8va
5:4
3:2
(MOLTO Vibrato)

unesp


12
1/4
5"
4"
5"
7"
flatt.
fl.
ob.
cl.
CORNI
TR
TRb
Tuba
Vl I
Vl II
Vla
Vlc
Cb.
(XI)
CRACK
PIZZ
ARCO
P
PP
P>PP
ff
f
Mf
f>P
(Tacet)

unesp


13
4"
7"
5"
(tacet)
PP
Mf
P
(alternating bouché and without)
flatt.
straight tin mute
harmon mute
Mf>P
f>P
SORD.
3
5:4
3:2
quasi Mf (molto espressivo)

unesp

(14)

13"

3/4 6/4

fl

ob

cl

Corni

Mf

f

(XII)

Tr

Mf

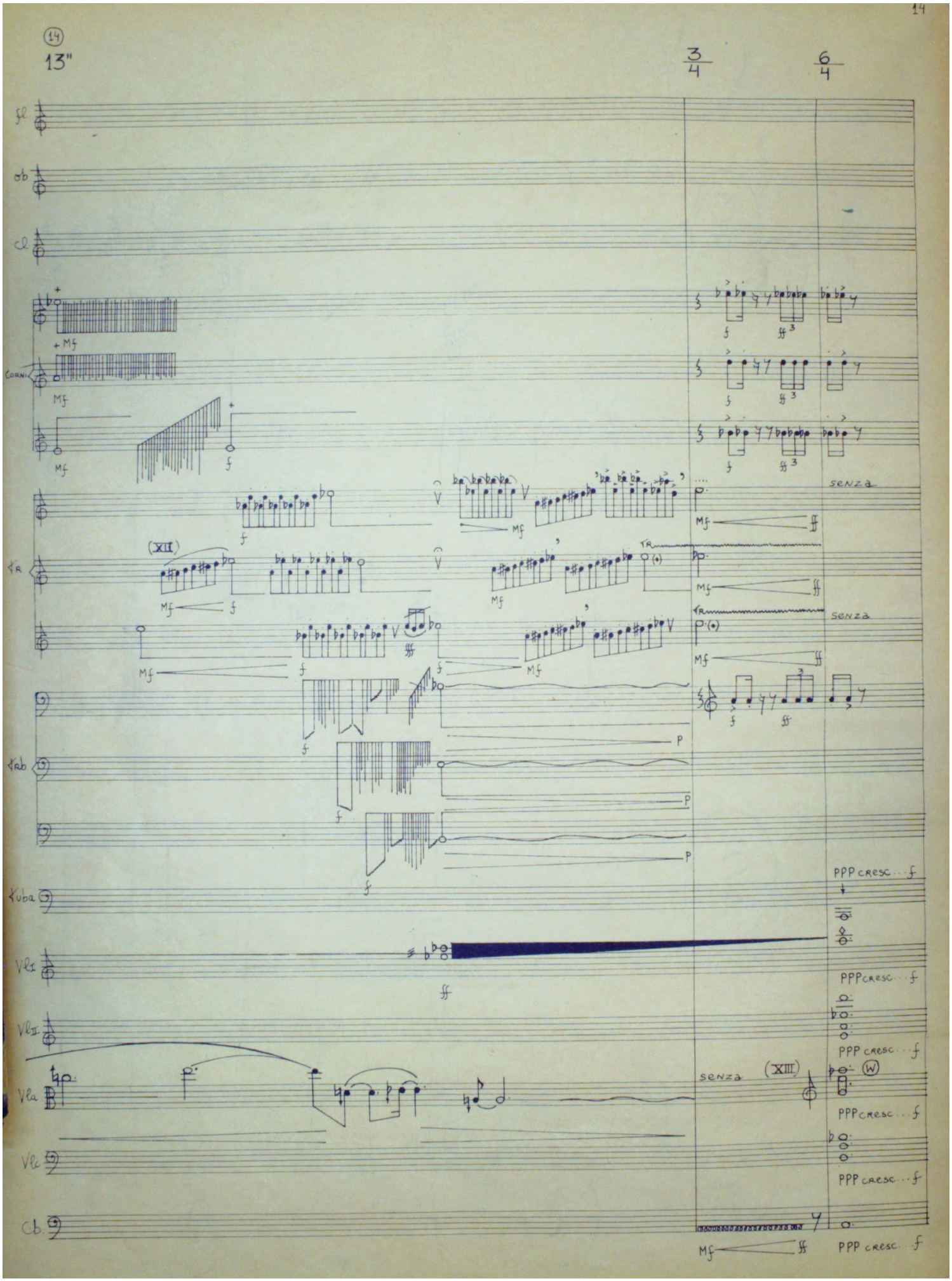
f

senza

Mf

ff

Tr



senza

Mf

ff

Trb

P

P

P

Tuba

PPP cresc... f

Vl I

ff

PPP cresc... f

Vl II

PPP cresc... f

Vla

senza

(XIII)

W

PPP cresc... f

Vlc

PPP cresc... f

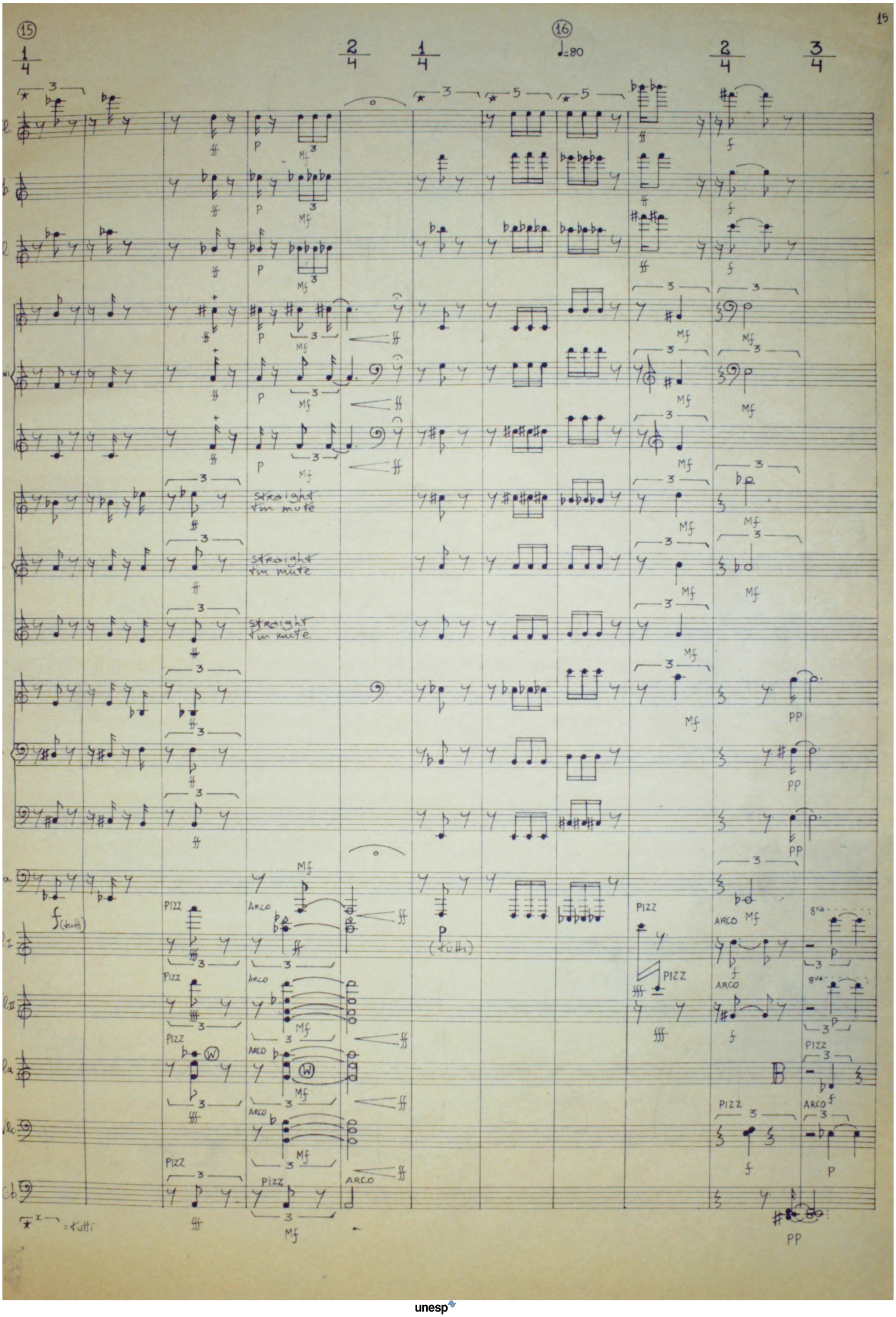
Cb

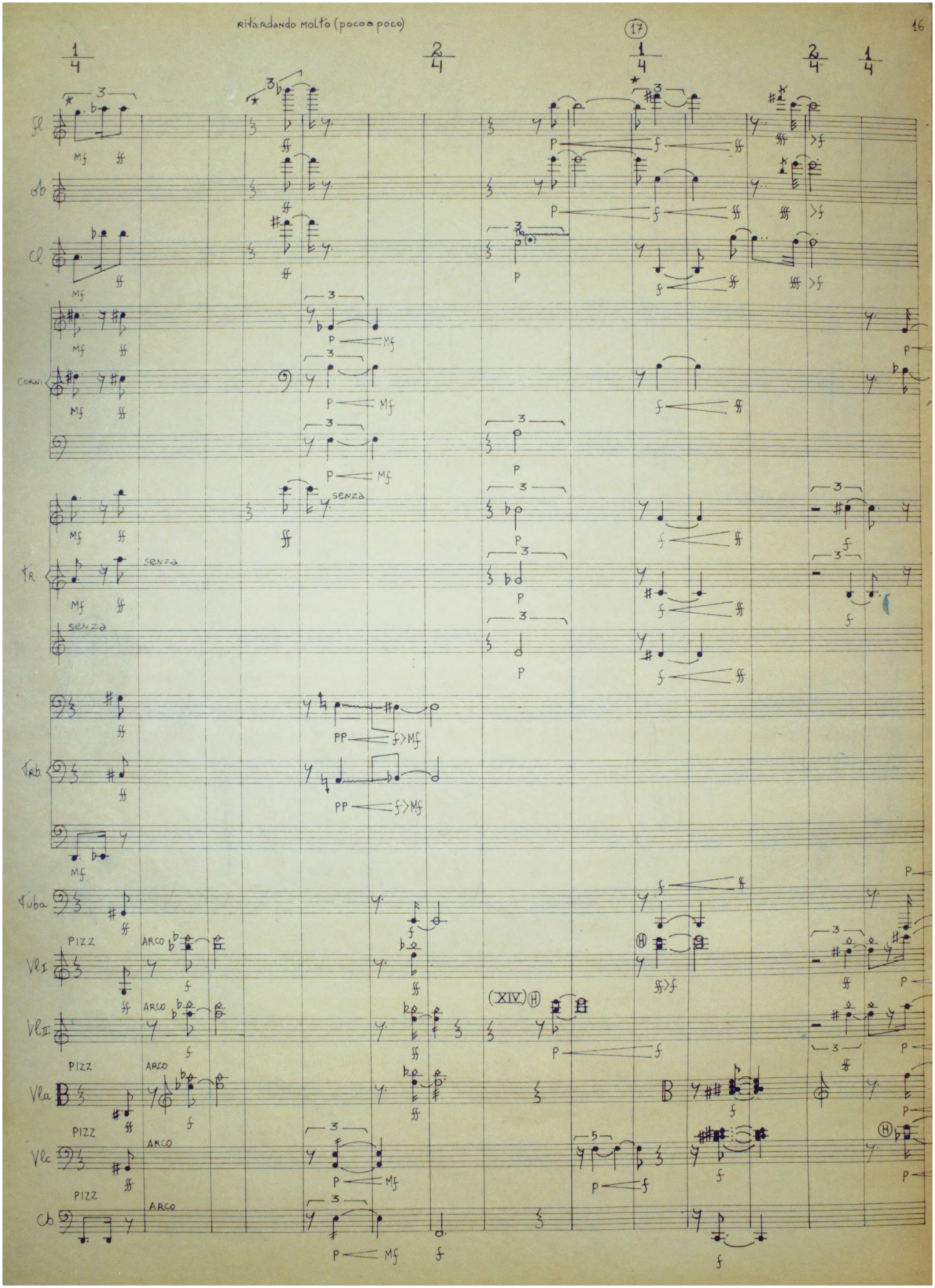
Mf

ff

PPP cresc... f

unesp

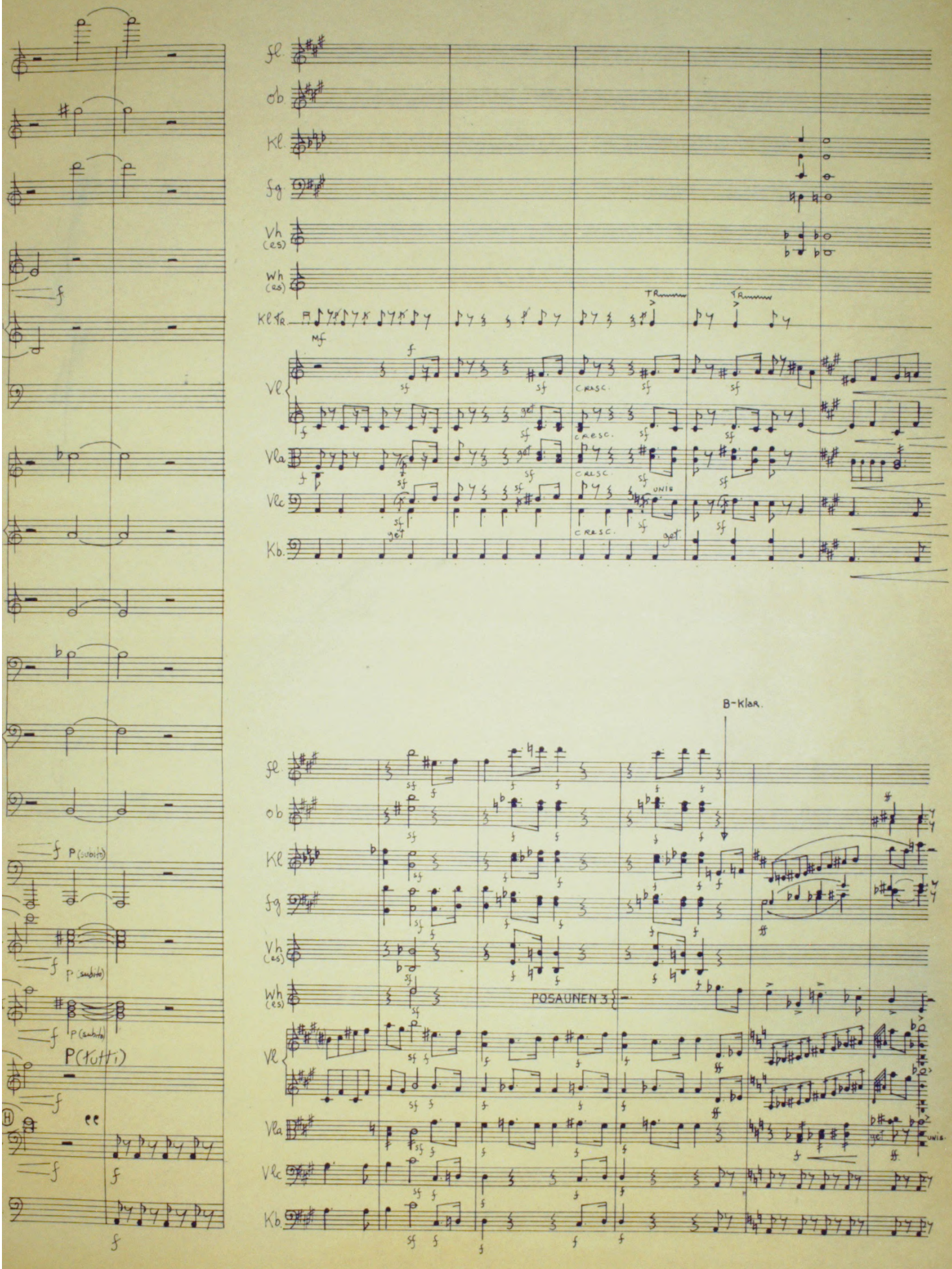

15
16
1/4
2/4
1/4
♩=80
2/4
3/4
straight mute
PIZZ
ARCO
(tutti)
=tutti

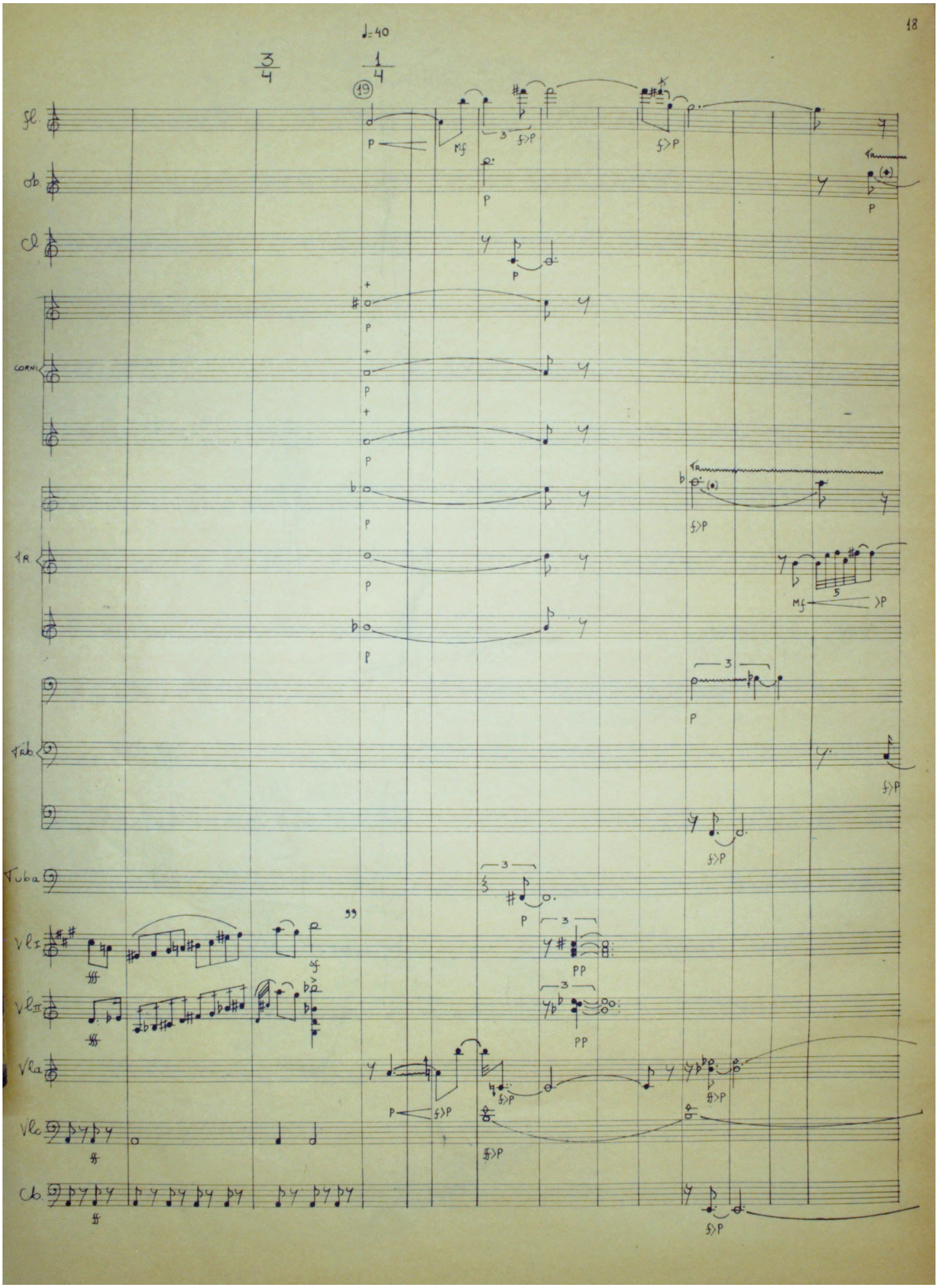

Ritardando molto (poco a poco)
17
Fl.
Ob.
Cl.
Corni
Tr.
Trb.
Tuba
Vl I
Vl II
Vla
Vlc
Cb.
senza
PIZZ
ARCO
(XIV)

unesp

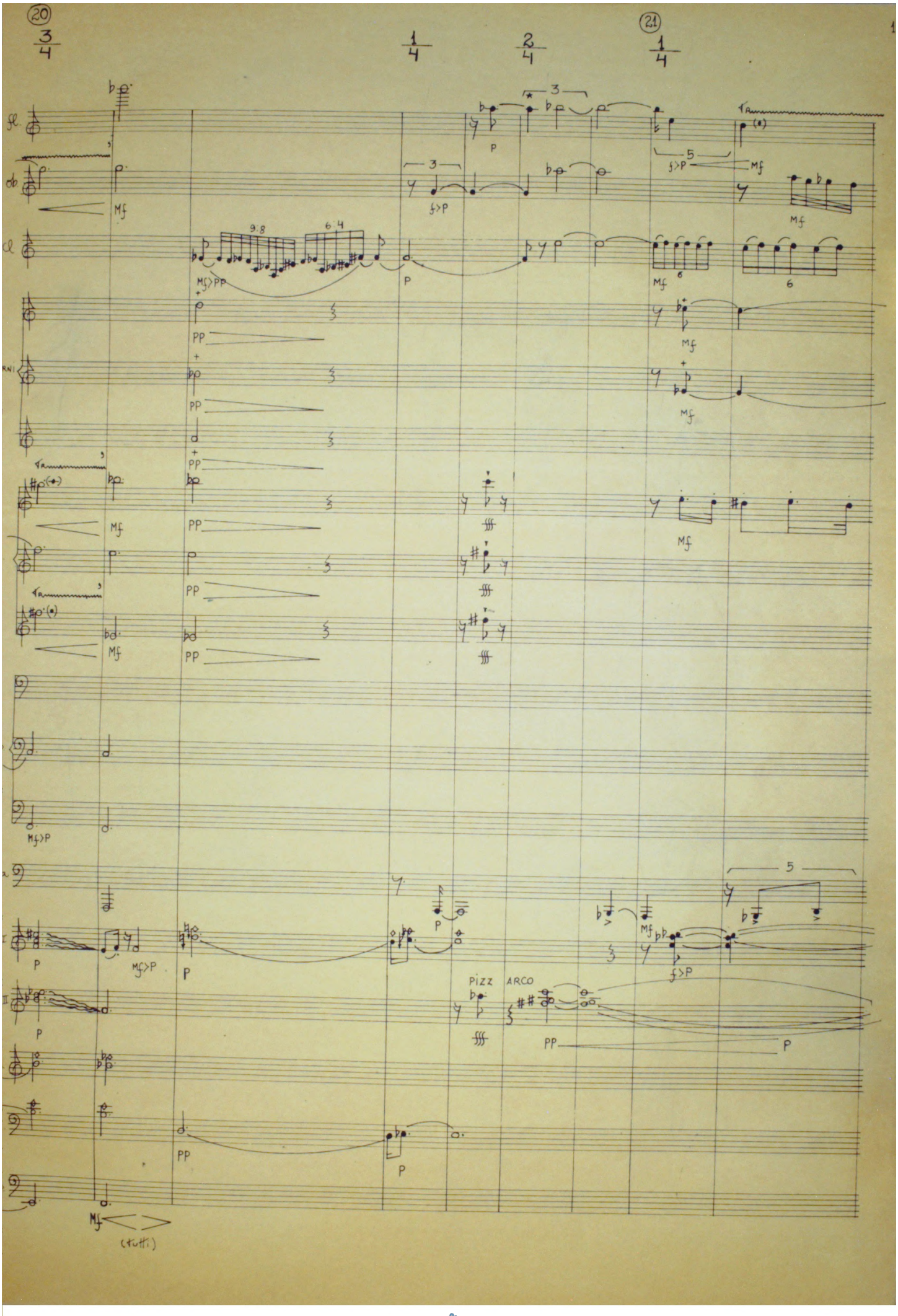
(18)

A tempo:
Heftig, aber markig and in leidenschaftlichem Tempo

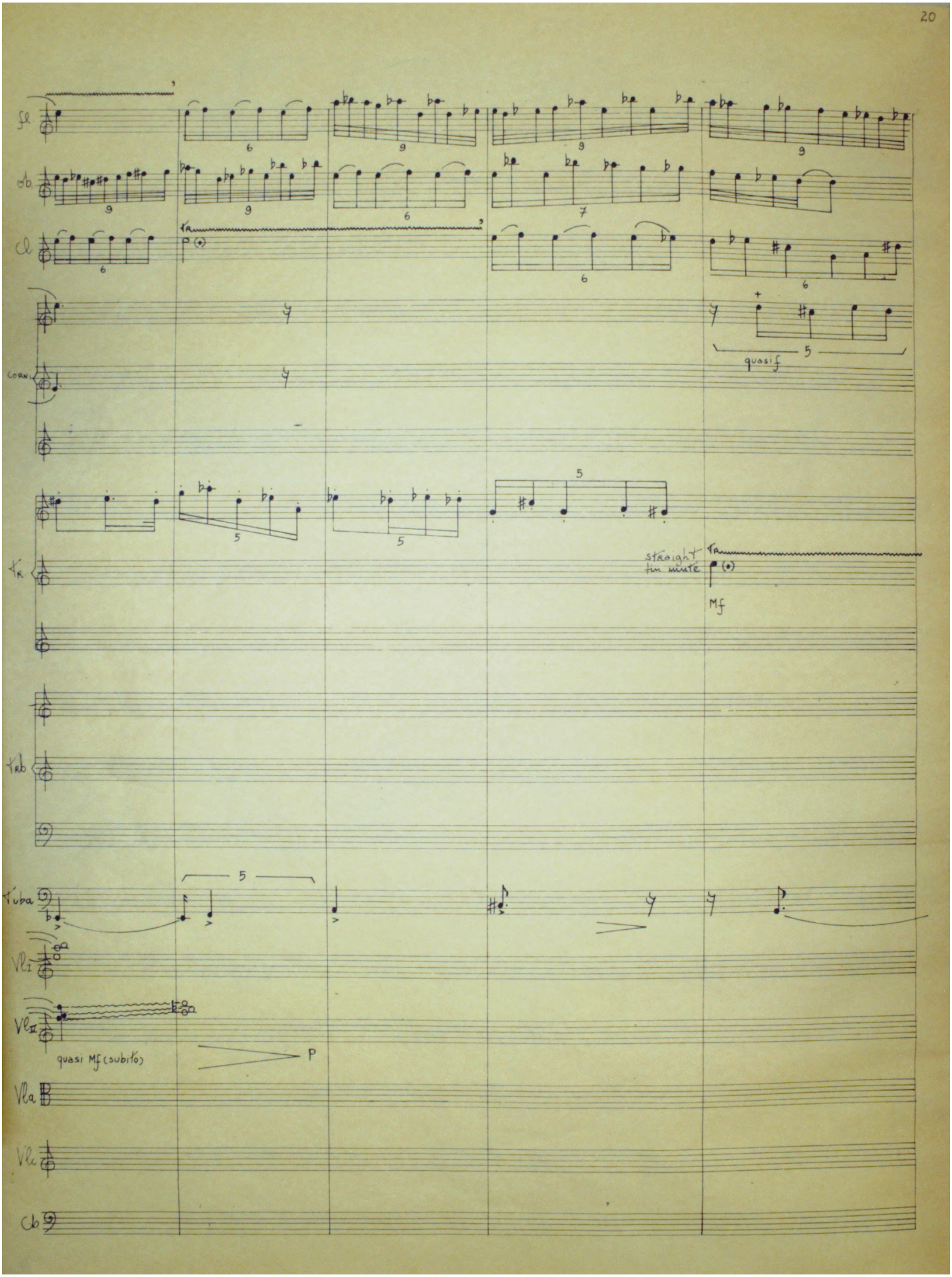



♩=40
3/4
1/4
19
fl.
ob.
Cl.
CORNI
TR.
TRb.
Tuba
Vl I
Vl II
Vla
Vlc
Cb.
Mf
f>P
P
PP
ff
sf

unesp



unesp


fl
ob
cl
CORNI
tr
tr
tr b
tuba
Vl I
Vl II
Vla
Vlc
Cb
quasi f
straight
tin mute
Mf
quasi Mf (subito)
P

unesp

4/4

1/4 Lunga

22

7

9

5

f

f>P

f> PP>

PP

<P>

P

PP<P

straight tin mute

PP<P>PP<P>

Mf>P

harmon mute

senza

f>P>PP<P>PP<Mf

P

harmon mute

Mf>

WAWA W—A—W—A (simile)

senza

P

harmon mute

Mf>

P

<ff> Mf

f>P

f>P

f>P

f>P

f>P

f>P

f>P

f>P

f>P

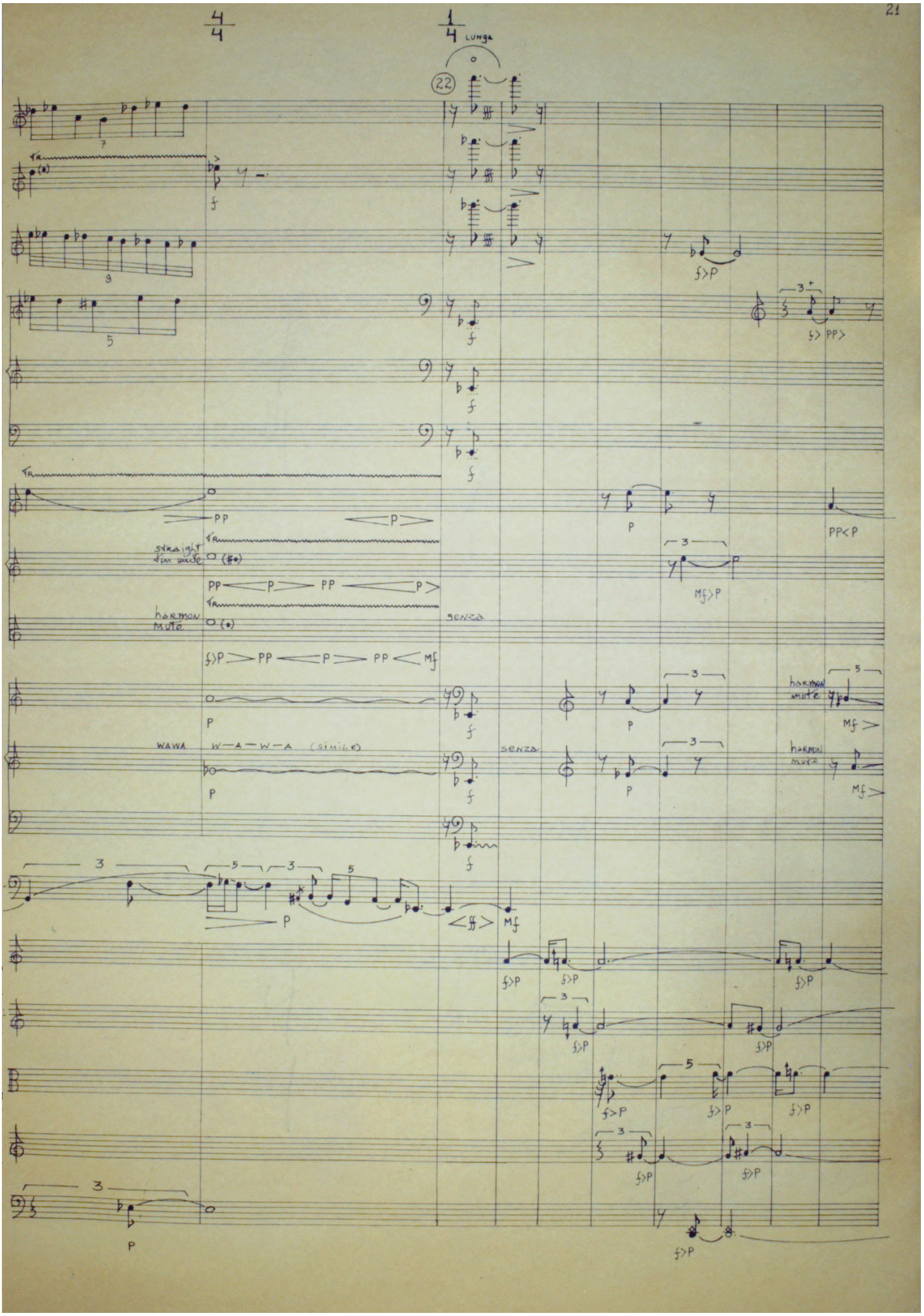
f>P

f>P

P

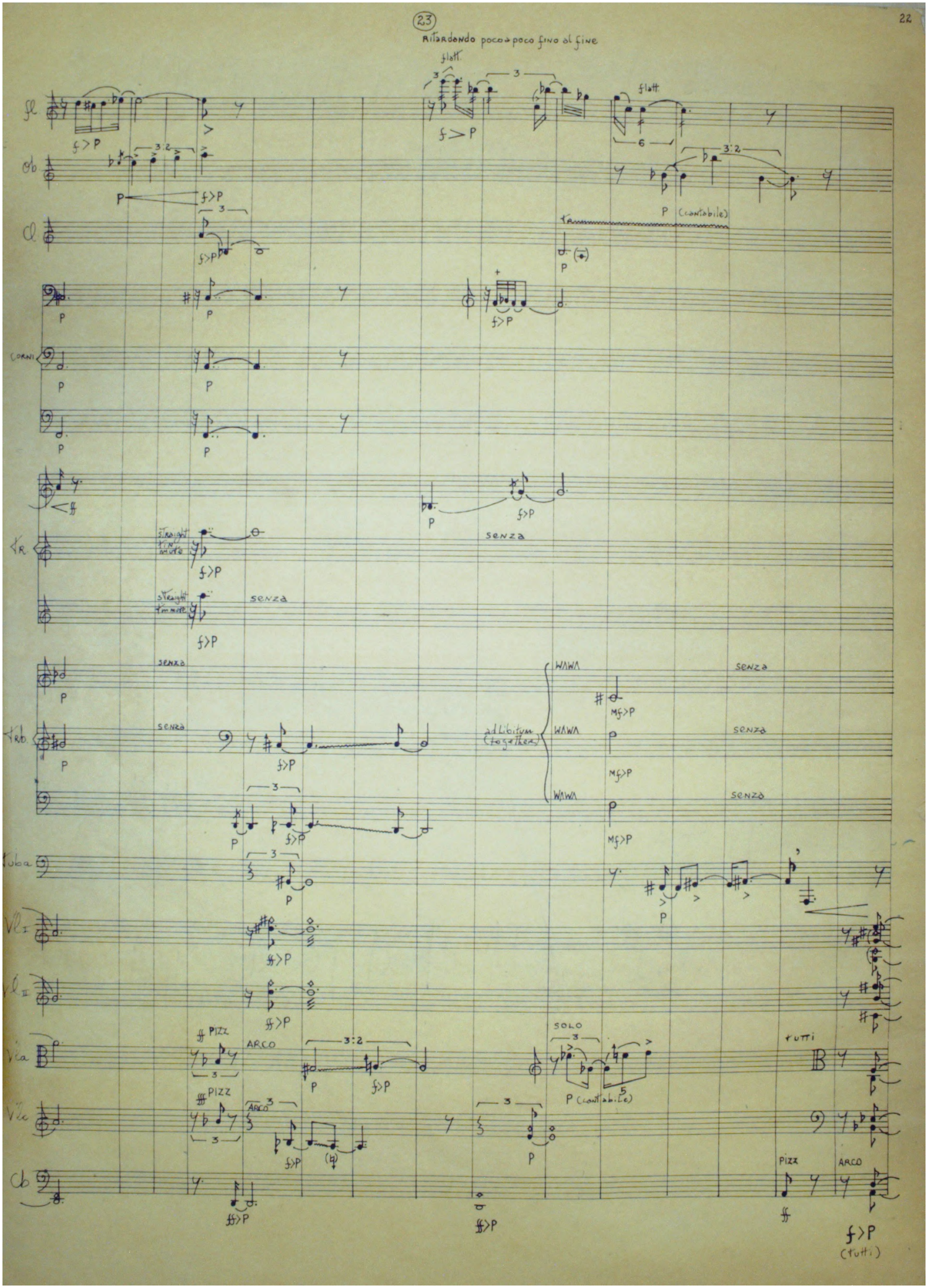
f>P

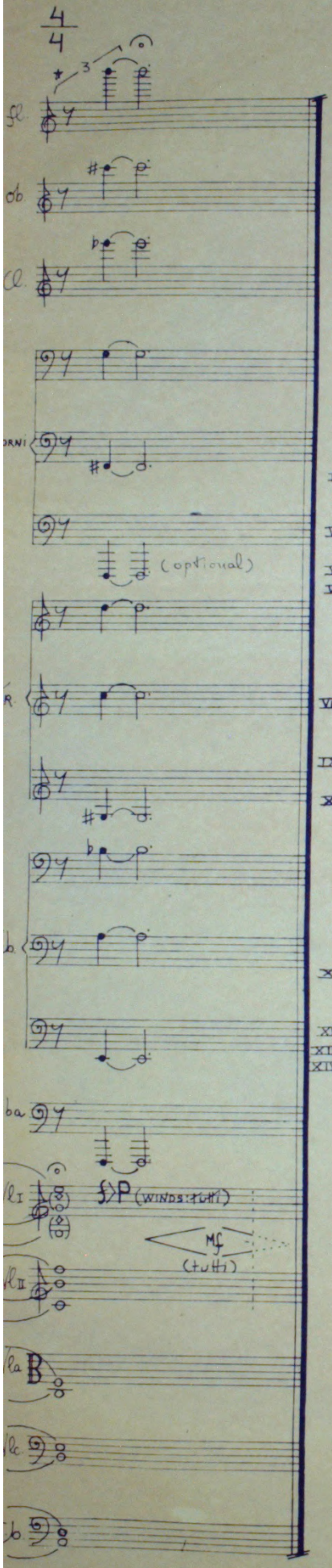
unesp



(23)

Ritardando poco a poco fino al fine





INSTRUCTIONS:

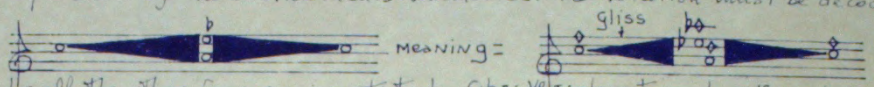
Bar divisions are stated in 3 different forms: a) Normal indication; b) by an ♪, meaning that the bar's duration depends on the relation: instrumentalist/instrument possibilities for the execution of the group of notes (appogg.); c) general graphic display stated in seconds.

Accidentals: ♮ = natural; ♮̂ = aproximately a quarter tone higher; ♮̣ = aprox. a quarter tone lower; ♯: sharp; ♯̂ = aprox. a quarter tone higher; ♯̣ = approx. a quarter tone lower; ♭ = flat; ♭̂ = approx. a quarter tone higher; ♭̣ = approx. a quarter tone lower. Accidental is valid only for the note before which it stands

I Strings: the chords must be resolved by DIVISI (There is no chord written for a single instrument).

II Cb. must play the notes (until: II ⌉) divided into 3 different groups (Divisi) as follows: a) the written notes; b) approx. a quarter tone higher; c) approx. a quarter tone lower. forming thus a compact thin cluster.

III Cluster formed by the superimposition of approx. quarter tones (very dense indeed!), by means of the instrument's harmonics. the notation must be decoded as follows:



apply this example to all the other frequencies stated. Obs: Vl I: plays tremolo; Vl II: plays (each one independently from the other) very short quarter tone glissandi to accomplish the GLISSANDO displayed graphically. Ⓜ

IV The appoggiature must be played as fast as it is possible. The player must start his appogg. as indicated graphically. The last note of the appogg. must not coincide with the position stated in the score.

V Play all possible frequencies between D# and F very quickly and pizzicato. One instrumentalist must not be aware of the other.

VI : very fast movement; the frequencies are indicated by approximations (graphically).

VII E A D G OR A D G C Each space corresponds to one string of the instrument. Use the fingers of your left hand in continuous glissandi movements of different melodic contours; do it from the end of the finger-board up to the nearest point to the bow (BRIDGE), with a pressure related to that of the harmonic mode of fingering. Please observe the silences stated in the score, playing only when the zig-zag line covers the space/spaces (UNISON OR DIVISI). PUNTA D'ARCO AND TREMOLO

VIII E A D G OR A D G C Draw regular circular movements with your bow as near as possible to the nut (tallone) on the indicated string/strings (UNISON OR DIVISI) between the bridge and the tail-piece.

IX Each player (independendently from the others) plucks the strings-at random between the bridge and the tail-piece as fast as possible

X Play only very low pedal notes. Use the graphic display as a stimulum for the statement of the notes requested: ∴ = pointillistiques notes

= wavy movement (glissando) around the note

= glissando

..... = regular stacc. repeated notes

= (CORNI) obtainable through lips and intensity variations and an aleatory use of the pistons. It sounds like an elephant's utterance (very low).

= sustained note

XI CRACK Press the bow (the horsehair on the back of the sounding-box of your instrument) without drawing it up and down. Then make strong wavy movements (fists) without displacing the bow. The result is a sound like that of "CRACKINGS".

XII quick successions of notes, but not so fast as an appoggiatura.

XIII Cluster formed by the superimpositions of whole tones (Vla) Ⓦ plus: MINOR 2nd MAJOR 3rd

XIV Cluster (normal) formed by the superimposition of half tones Ⓗ

Willy Corrêa de Oliveira
Campos do Jordão Dec. 1973

unesp