

# Adagio

para Haydée e Carlos Eduardo Prates

Willy Corrêa de Oliveira

1:42

$\frac{6}{4}$

$\frac{1}{4}$

①

②

$\frac{4}{4}$

$\frac{3}{4}$

fl.  $\frac{6}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

ob.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

cl.  $\frac{3}{4}$

COR. I  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

TR.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

TR. b  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Tuba  $\frac{3}{4}$

Vl. I  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Vl. II  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Vla.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Vlc.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Cb.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

ppp p f mf P

senza

straight tim mute

WAWA W

PP

3 5

2/4

1/4

(3)

4/4

Handwritten musical score for a symphony orchestra. The score is written on a grid of 15 staves, each representing a different instrument or section. The instruments listed on the left are: Flute (Fl), Oboe (Ob), Clarinet (Cl), Cor (COR), Trumpet (TR), Trombone (TRb), Tuba (Tuba), Violin I (Vcl I), Violin II (Vcl II), Solo Viola (SOL - Vcl a), Viola (Vcl b), Cello (Cb), Violin I (Vcl I), Violin II (Vcl II), ALTRI Viola (ALTRI Vcl a), Viola (Vcl b), and Cello (Cb). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *f*, *p*, *pp*, *f>p*). There are also performance instructions like "straight timbre" and "SENZA". The score is divided into measures, with time signatures of 2/4 and 1/4 at the beginning and 4/4 at the end. The page number (3) is circled at the top center.

5/4

♩:60

Handwritten musical score for a 5/4 time piece. The score consists of 12 staves. The top two staves are for strings (violin and viola), with dynamics like *p* and trills. The next three staves are for woodwinds (flute, oboe, bassoon), with dynamics like *mf* and *f*. The bottom five staves are for piano, with various textures including chords, arpeggios, and triplets. The score includes performance instructions such as "HARMON MUTE", "STRAIGHT IN MUTE", and "WAWA". It features complex rhythmic patterns, including triplets, quintuplets, and a 3.2 rhythm. Dynamics range from piano (*p*) to fortissimo (*ff*).

\*Note to be repeated as fast and detached as possible



5/4                      4/4

Violin I:  $f > mf$ ,  $p < f$ ,  $f$ ,  $mf$ ,  $f$

Violin II:  $f$ ,  $mf$ ,  $f$ ,  $mf$ ,  $f$

Viola:  $mf$ ,  $f$ ,  $f$ ,  $f$

Cello:  $mf$ ,  $f$ ,  $f$ ,  $f$

Double Bass:  $mf$ ,  $f$ ,  $f$ ,  $f$

Annotations: *senza*, *arco*, *pizz*, *legno batutto*, *glatt.*, *harm. m. u. e.*, *stiss*, *acet*, *div.*, *unis.*, *ARCO*, *PIZZ*, *II*

Legno batutto  
 VE I  
 VE II  
 f  
 obs: Violinists do NOT worry about simultaneous attack

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings.

**Tempo and Meter:** The score is divided into three sections with different tempo and meter markings:  $J=60$   $\frac{4}{4}$ ,  $J=40$   $\frac{6}{4}$ , and  $J=60$   $\frac{5}{4}$   $\frac{4}{4}$ .

**Instruments and Parts:**

- Flute (fl):** Starts with a  $ff$  dynamic and a melodic line.
- Oboe (ob):** Enters in the second section with a  $ff$  dynamic.
- Clarinet (cl):** Enters in the second section with a  $ff$  dynamic.
- Cor Anglais (CORNI):** Enters in the second section with a  $p$  dynamic.
- Trumpets (TR):** Three parts, each with a  $mf$  dynamic and a melodic line.
- Trombones (Tub):** Three parts, each with a  $mf$  dynamic and a melodic line.
- Tuba (Tuba):** One part with a  $mf$  dynamic.
- Violins (Vl I, Vl II):** Two parts, each with a  $ff$  dynamic.
- Viola (Vla):** One part with a  $ff$  dynamic and a melodic line.
- Violoncello (Vlc):** One part with a  $ff$  dynamic and a melodic line.
- Double Bass (Cb):** One part with a  $ff$  dynamic.

**Performance Instructions:**

- harmon mute*: Indicated for the trumpet and trombone parts.
- straight tim mute*: Indicated for the tuba part.
- Pizz: each one independently from the other*: Indicated for the string parts.
- sol part*: Indicated for the violin and viola parts.

**Dynamic Markings:** The score includes a wide range of dynamics from  $pp$  (pianissimo) to  $ff$  (fortissimo), with many instances of crescendos and decrescendos.

35"45"

The score consists of approximately 15 staves. The top section includes staves with dynamic markings (PPP, PP, P) and performance instructions like 'senza' and 'flatt.'. The middle section features staves with 'senza' markings and specific performance notes: 'harmon mute (#)', 'straight in mute', and 'WAWA flatt.'. The bottom section includes staves with 'ARCO' markings and dynamic levels (PPP, P, PP). A blue arrow points upwards in the middle-right area of the score.

⑧

$\frac{3}{4}$

$\frac{4}{4}$

7"

5"

Handwritten musical score for a symphony orchestra, page 8. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horns (Corni), Trumpets (Tr.), Trombones (Tromb.), Violins I (Vla I), Violins II (Vla II), Viola (Vla), Violoncello (Vcl), and Double Bass (Cb). The music is in 3/4 time and features dynamic markings such as *f*, *p*, *quasi Mf*, and *pp*. A "straight m mute" instruction is present for the Trombone section. The score shows a complex melodic line in the Clarinet and Bassoon parts, with various articulations and dynamics throughout.

Handwritten musical score with multiple staves. The score is divided into four measures with time signatures: 3/4, 6", 2/4, and 4/4. The tempo markings are *flott.* and *flott*.

Dynamic markings include *pp*, *p*, *Mf*, *Mf>P*, *PPP*, *f*, and *f>P*. Performance instructions include *FR*, *WAWA*, *stanchi in mite*, *SENZA*, *PIZZ*, and *ARCO*.

There are various musical notations such as slurs, accents, and articulation marks. Some staves have specific notes marked with circled letters like (a) and (b). The bottom right section includes a table of performance instructions:

PIZZ	ARCO
P	(O)
PIZZ (VII)	P
	ARCO
P	(O)
	P

Additional markings include *3 2* and *f* with slurs, and *tr* (trills) in the lower staves.

10"

32"

Flute (Fl) and Clarinet in B-flat (Cl) parts are mostly blank. The Bassoon (Fag) part has a melodic line starting with a forte (f) dynamic, tapering to piano (p) and then pianissimo (pp). The Cor Anglais (Corvi) part has a similar dynamic progression. The Trombones (Tuba) part has a melodic line starting with f, tapering to pp. The Percussion (Perc) part has a rhythmic pattern starting with f, tapering to pp. The Violins (Vla) and Violas (Vlc) parts have a complex rhythmic pattern starting with f, tapering to pp. The Cello (Cb) part has a melodic line starting with f, tapering to pp.

The score includes rehearsal marks (VIII) and (IX). The dynamics range from pianissimo (pp) to fortissimo (fff). The notation includes various musical symbols such as notes, rests, and dynamic markings.

16"

⑩  
10"/12"  
(X)

8"

12"

⑪  
5"

Intensities: ad Libitum between *P* and *f* (varieties!)

Handwritten musical score for a large ensemble, including strings and woodwinds. The score is divided into two main sections, ⑩ and ⑪.

**Section ⑩ (10"/12"): "Lebhaft"**  
 - **Strings:** Violins I & II, Viola, Violoncello, Contrabasso. Rhythmic patterns in 5/4 time, marked *Mf*.  
 - **Woodwinds:** Flute, Clarinet, Bassoon, Oboe. Pedal notes and dynamic markings (*PPP*, *f*, *Mf*) are indicated.  
 - **Ensemble:** Includes dynamic markings like *sf*, *pp*, and *ppp*.  
 - **Graphs:** Waveform-like graphs are drawn above the staves, showing intensity fluctuations corresponding to the dynamics.

**Section ⑪ (5"): "Molto vibrato"**  
 - **Strings:** Violins I & II, Viola, Violoncello, Contrabasso. Marked *pp* and *P*.  
 - **Woodwinds:** Flute, Clarinet, Bassoon, Oboe. Marked *pp* and *P*.  
 - **Ensemble:** Includes dynamic markings like *pp*, *P*, and *ppp*.  
 - **Graphs:** Waveform-like graphs are drawn above the staves, showing intensity fluctuations.

**Tempo and Performance Instructions:**  
 - *Lebhaft* (Allegretto)  
 - *Molto vibrato*  
 - *Legatissimo*  
 - *Molto vibrato*

12  
1/4 5"

4"

5"

7"

fl. flatt. p f

ob. p f

cl. p f

Mf f f>P PP

(facet)

f flatt. f flatt. P

CORNO

TR

TRB

TUBA

(XI)

VL I CRACK P PP

VL II P PIZZ ARCO P PP PIZZ ARCO P PIZZ ARCO P PIZZ ARCO CRACK P>PP

VL III P PP PIZZ ARCO P PIZZ ARCO CRACK P>PP

VC P f PP f P

CB CRACK P>PP

13

2/4

4"

7"

5"

Handwritten musical score for a string quartet, page 13. The score is in 2/4 time and consists of 13 measures. It features four staves for string parts and a SORD. (Sordano) part. The notation includes various dynamics (pp, mf, f, p), articulations (accents, slurs), and performance instructions like "straight in mute" and "HARMON MUTE". The SORD. part has a melodic line with triplets and slurs, marked "quasi Mf (molto espressivo)". The string parts show complex rhythmic patterns and dynamic contrasts.

(14)  
13"

$\frac{3}{4}$

$\frac{6}{4}$

Handwritten musical score for a symphony orchestra, page 14. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked as 13" (Allegretto).

The score includes parts for the following instruments:

- Flute (fl)
- Oboe (ob)
- Clarinet (cl)
- Cor Anglais (CORNI)
- Trumpet (TR)
- Trombone (TUBA)
- Violin I (Vla I)
- Violin II (Vla II)
- Viola (Vla)
- Violoncello (Vcl)
- Double Bass (Cb)

Key features of the score include:

- Measure 13:** A section marked with a circled XII. It features a complex rhythmic pattern with many sixteenth notes, often beamed in groups of three. Dynamics range from *Mf* to *f*.
- Measure 14:** A section marked with a circled XIII. It features a more melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 15:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 16:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 17:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 18:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 19:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 20:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 21:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 22:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 23:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 24:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 25:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 26:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 27:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 28:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 29:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.
- Measure 30:** A section marked with a circled W. It features a melodic line with some triplets. Dynamics range from *Mf* to *ff*.

Dynamic markings include *Mf*, *f*, *ff*, *PPP cresc... f*, and *senza*. Performance instructions include *TR*, *TR*, and *TR*.

15

16

♩ = 80

1/4

2/4

1/4

2/4

3/4

Handwritten musical score for a string quartet with piano accompaniment. The score is divided into two systems, 15 and 16. System 15 is in 1/4 time, and system 16 is in 2/4 and 3/4 time. It features staves for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The piano part includes various techniques like pizzicato (PIZZ), arco, and straight timbre mute. Dynamics range from piano (p) to fortissimo (fff). The score includes complex rhythmic patterns, triplets, and slurs.

Handwritten musical score for a symphony orchestra, page 46. The score is divided into four measures with time signatures  $\frac{1}{4}$ ,  $\frac{2}{4}$ ,  $\frac{1}{4}$ ,  $\frac{2}{4}$ , and  $\frac{1}{4}$ . The tempo marking is "ritardando molto (poco a poco)".

The score includes parts for:

- Flute (Fl)
- Oboe (Ob)
- Clarinet (Cl)
- Cor Anglais (CORAN)
- Trumpet (Tr)
- Violin (Vln)
- Viola (Vla)
- Violoncello (Vlc)
- Double Bass (Cb)
- Tuba
- Violins I (Vln I)
- Violins II (Vln II)
- Violas (Vla)
- Violoncellos (Vlc)
- Double Basses (Cb)

Key features of the score include:

- Dynamic markings: *Mf*, *f*, *ff*, *P*, *PP*, *f > Mf*.
- Performance instructions: "senza", "PIZZ" (pizzicato), "ARCO" (arco).
- Rehearsal mark (XIV) with a circled H.
- Complex rhythmic patterns, including triplets and sixteenth notes.
- Handwritten annotations and corrections throughout the score.

A tempo: Heftig, aber markig and in leidenschaftlichen Tempo

Handwritten musical score for the left page, measures 1-18. It includes staves for Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Violin (Vh), Viola (Vla), Violoncello (Vcl), and Kontrabaß (Kb). The score features various dynamics such as p, f, sf, and cresc. There are also performance markings like 'P (sovir)', 'P (subito)', and 'P (tutti)'.

Handwritten musical score for the right page, measures 1-18. It includes staves for Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Violin (Vh), Viola (Vla), Violoncello (Vcl), and Kontrabaß (Kb). The score features various dynamics such as mf, f, sf, and cresc. There are also performance markings like 'TRumm' and 'UNIS'.

Handwritten musical score for the right page, measures 19-36. It includes staves for Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Violin (Vh), Viola (Vla), Violoncello (Vcl), and Kontrabaß (Kb). The score features various dynamics such as sf, f, and cresc. There are also performance markings like 'B-Klar.', 'POSAUNEN 3', and 'univ.'.



(20)  
3/4

1/4

2/4

(21)  
1/4

Handwritten musical score for a string quartet, measures 20-21. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features complex rhythmic patterns, dynamic markings (pp, p, mf, f), and performance instructions like "Pizz" and "Arco". Measure 20 contains a 9.8 and 6.4 triplet. Measure 21 contains a 5-measure triplet. The bottom left has a "Mf < > (c.rit.)" marking.



4/4

1/4 LUNGA

Handwritten musical score for a string quartet, featuring multiple staves with notes, rests, and performance markings. The score includes dynamic markings such as *pp*, *p*, *f*, *mf*, and *pp<p*. It also contains articulation and phrasing instructions like *senza*, *straight for mute*, and *harm. mute*. Fingerings (3, 5) and slurs are clearly indicated throughout the piece. A circled number '22' is present at the top of the second system. The notation includes various rhythmic values and complex melodic lines across the staves.



# INSTRUCTIONS:

4/4

Fl.

Ob.

Cl.

Bsn.

Hrni.

Trpt.

Trbn.

Db.

ba.

l. I

l. II

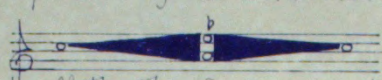
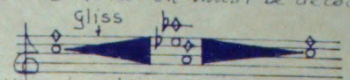
l. a
















l. b

mf (tutti)

fP (WINDS: FLUTE)

- Bar divisions are stated in 3 different forms: a) Normal indication; b) by an  $\frac{1}{2}$ , meaning that the bar's duration depends on the relation instrumental, or instrument possibilities for the execution of the group of notes (appogg.); c) general graphic display stated in seconds.
- Accidentals:  $\natural$  = natural;  $\sharp$  = approx. a quarter tone higher;  $\flat$  = approx. a quarter tone lower;  $\sharp\sharp$  = sharp;  $\sharp\flat$  = approx. a quarter tone higher;  $\flat\sharp$  = approx. a quarter tone lower;  $\flat\flat$  = flat;  $\flat\flat\flat$  = approx. a quarter tone higher;  $\sharp\sharp\sharp$  = 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:  $\text{II}$  7) divided into 5 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 instruments harmonics. The notation must be decoded as follows:
 


MEANING =


apply this example to all the other frequencies stated. Obs: VI: plays tremolo; VI II: plays (each one independently from the others) very short quarter tone glissandi to accomplish the *GLISSANDO* displayed graphically.  $\text{III}$
  - IV The appoggiatura 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 $\sharp$  and F very quickly and pizzicato. One instrumentalist must not be aware of the others.
  - VI : very fast movement; the frequencies are indicated by approximations (graphically).
  - VII  OR  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  OR  Draw regular circular movements with your bow as near as possible to the nut (tailpiece) on the indicated string/strings (unison or *divisi*) between the bridge and the tail-piece.
  - IX  Each player (independently 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 stimulus for the statement of the notes requested:
    -  = pointillist notes
    -  = wavy movement (glissando) around the note
    -  = glissando
    -  = regular stacc. repeated notes
    -  = (CORVI) 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 superimposition of whole tones (Vla)  $\text{III}$  plus  MINOR 2nd
  - XIV Cluster (normal) formed by the superimposition of half tones  $\text{III}$   MAJOR 3rd

Willy Corral de Giron  
Campes de Jorandé Dec. 1973