

Paisagens

For large percussion group

By

André Codeço

Paisagens - Notes

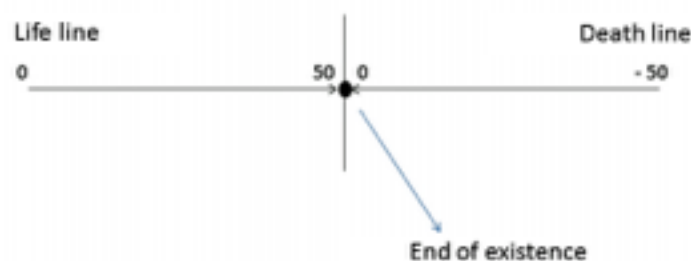
The work 'Paisagens' is for percussion ensemble and is divided into three movements. In its compositional planning, there's also theories of quantum physics and other systems. The first instrumentation was for a group composed by seven players. However, this is a version for four players (including the piano player).

The first movement, I - Dimensions, has its genesis in the possibility of multiple dimensions, which is supported by string theory (not yet proven). There are small cells in the musical context that represent large and small universes, and possibly some sort of clash among themselves.

The second movement, II - Here and Beyond, relates to the idea that life and death happen at the same time. For this bias, the existence of a person that will live for 50 years can be represented by two straight lines. They run in opposite directions with exactly same direction, size and speed, trying to find themselves. A positive number line that starts at zero and goes steadily increasing progression until the number fifty, represents life. The negative line that starts at the negative number fifty follows decreasing steadily until the number zero, which represents death. Each point augmented on lifeline corresponds to a point diminished on deathline.

This proportionality is, in a sense, the emerging concept of spacetime being shaped by other forces, because some factors are influencing essential characteristics of the straight lines as speed and duration. These are indefinite variations, biological and / or environmental conditions impossible to predict, but even like this, play an important role in the lines. However, the model keeps itself inflexible. The moment of death, the end of existence on this plane, is represented by the meeting of two straight lines.

The representation of this design on the work occurs through the division of the instruments involved in two sets. The first, formed by the piano, tympani and cymbals, is the life line (or life set). The second, formed by marimba, vibraphone and other percussions, is the death line (or death set). The two sets switch their appearances referencing the proportionality between the two lines. Also corroborating this same idea, the sets have the same number of beats by appearance, that is, even if occurs changes of measures, beats remains the same. Both will get shorter throughout the speech until the random part, which lasts about twenty seconds. Is the climax of the movement.



The narrowing of the temporal condition (duration) of the lines and their conclusion at random times, are symbolizing the feeling of desperation in meeting death, by the human point of view. The random and chaotic moment is the end of existence in terms of the life line, the meeting between the two lines. If is possible, the positioning on the stage also will focus on the this concepcion. On one side the instrumental ensemble that represents life, the other, which represents death. The center will remain the celesta, which has the function to announce the two forces that are ambiguously avoided and sought, and the percussion that plays in both groups.



suggestion of position on stage

The third movement, III - Uncertainty, dialogues with Wittgenstein's concept of language game. Briefly, the social arrangements that give meaning to the elementary concepts, are called language games. The idea of this movement was present in the initial section, mini sections that are contrasting, but have their own languages. Later, these "games" are subjected to other means, causing inevitably, the arising of other means imbued with new games.

Instrumentation:

Piano: (1 player)

Vibraphone (1 player)

Xylophone and celesta (1 or 2 player(s))

Percussion - Snare Drum, Bombo, Cymbals, Temple blocks and Roto-toms: (4 players)

Timpani: (1 player)

***All indications and informations about how to play certain symbols, are bellow or above them (in the score).

approximate duration: 10 min

I - Dimensões

expansion?

André Codeço

Adagio ♩ = 60
mysterious

Timpani

Timpani staff in bass clef, 4/4 time signature. It begins with a *pp* dynamic marking and a fermata over a half note. The time signature changes to 3/4. The staff continues with rests and a *mp* dynamic marking.

Roto Toms
Temple Blocks

Roto Toms and Temple Blocks staff in alto clef, 4/4 time signature. It starts with a *pp* dynamic marking and a fermata over a half note. The time signature changes to 3/4. The staff includes the instruction "roto tom and temple blocks" and a *mp* dynamic marking. A triplet of eighth notes is marked with a "3".

Cymbals

Cymbals staff in alto clef, 4/4 time signature. It contains rests for the first two measures. The time signature changes to 3/4. The staff ends with a *p* dynamic marking and a fermata over a half note.

Glockenspiel

Glockenspiel staff in treble clef, 4/4 time signature. It contains rests for the first two measures. The time signature changes to 3/4. The staff includes a *mp* dynamic marking and a triplet of eighth notes marked with a "3".

Marimba

Marimba staff in treble clef, 4/4 time signature. It contains rests for the first two measures. The time signature changes to 3/4. The staff includes a triplet of eighth notes marked with a "3" and a quintuplet of eighth notes marked with a "5".

Percussion

Percussion staff in alto clef, 4/4 time signature. It contains rests for the first two measures. The time signature changes to 3/4. The staff includes the instruction "Bombo and snare drum" and a *p* dynamic marking. A single note is marked "Bombo".

Piano

Piano staff in grand staff (treble and bass clefs), 4/4 time signature. It contains rests for the first two measures. The time signature changes to 3/4. The staff includes a *p* dynamic marking and sustained chords in both hands.

Mais movido ♩ = 100

Adagio ♩ = 60

9

Timp.

R. Tm.

Cym.

Glk.

Mrb.

Perc.

Pno.

Vib.

Temple Blocks

at the dome, the top part.

Snare drum

subito p

f

ff

mf

subito p

f

subito p

ff

subito p

f

17

achieve at least a quarter tone up, pressing the instrument skin.

1/4

p *mf* *p* *mf*

17

3

17

at the dome, the top part.

mp

17

p

17

3 3 *mf*

17

3

17

mp

17

mp 3

17

mp 3

Detailed description of the musical score: The score is for a percussion ensemble and piano. It consists of eight staves. The top staff is for Timpani (Timp.) in bass clef, 5/4 time, with dynamics *p* and *mf* and a 1/4 note articulation. The second staff is for Right Tom-tom (R. Tm.) in treble clef, 5/4 time, with a triplet of eighth notes. The third staff is for Cymbal (Cym.) in treble clef, 5/4 time, with dynamics *mp* and a triplet of eighth notes. The fourth staff is for Gong (Glk.) in treble clef, 5/4 time, with dynamics *p* and a triplet of eighth notes. The fifth staff is for Maracas (Mrb.) in treble and bass clefs, 5/4 time, with dynamics *mf* and a triplet of eighth notes. The sixth staff is for Percussion (Perc.) in treble clef, 5/4 time, with a triplet of eighth notes. The seventh staff is for Piano (Pno.) in treble and bass clefs, 5/4 time, with dynamics *mp* and a triplet of eighth notes. The eighth staff is for Vibraphone (Vib.) in treble clef, 5/4 time, with dynamics *mp* and a triplet of eighth notes. The score includes various time signatures (5/4, 3/4, 7/4) and dynamic markings (*p*, *mf*, *mp*).

21

R. Tm. *mf* *f*

Cym. *mf* *f*

Glk. *f*

Mrb. *f* *mp*

Pno. *p* *mp*
play randomly, in eighths

Vib. *mf* *mp*

25

Glk. *mp*

Mrb. *f*

Pno. *mf*

Vib. *f* *subito p* *f* *subito p* *f*

29

Glk. *subito p* *f* *subito p* *f*

Mrb. *subito p* *f* *subito p* *f*

Pno.

Vib. *mp* *f*

8 Adagio ♩ = 60

Moderato (♩ = 96)

33

Timp. *ff*

R. Tm. *f*

Cym. *mf*

Glk. *mp* *f* *mp*

Mrb. *mp* *f* *mp*

Perc. *f*

Vib. *mp* *f* *mp*

37

Timp.

R. Tm. *mf* *f*

Cym.

Glk. *f* *mp* *f*

Mrb. *f* *mp* *f*

Perc. snare drum *mp* *f* *subito p* *f*

Vib. *f* *mp* *f* *mp* *f*

42

R. Tm. *subito p*

Cym. *mp*

Mrb. *subito p*

Pno. *mp*

the more possible legato in pedal

Detailed description: This block contains the musical notation for measures 42 through 46. It features four staves: Right Tom (R. Tm.), Cymbal (Cym.), Maracas (Mrb.), and Piano (Pno.). The R. Tm. and Mrb. parts begin with a 'subito p' (suddenly piano) dynamic and include a quintuplet of eighth notes. The Cym. part has a 'mp' (mezzo-piano) dynamic and a quintuplet of eighth notes. The Pno. part is in a grand staff with 'mp' dynamics. A dashed line under the Pno. staff from measure 45 to 46 is labeled 'the more possible legato in pedal'.

47

Timp. *p*

R. Tm. *mf*

Mrb. *mf*

Pno. *mf*

Vib. *mf*

Detailed description: This block contains the musical notation for measures 47 through 51. It features five staves: Timpani (Timp.), Right Tom (R. Tm.), Maracas (Mrb.), Piano (Pno.), and Vibraphone (Vib.). The Timp. part starts with a 'p' (piano) dynamic and a quintuplet of eighth notes. The R. Tm. part has an 'mf' (mezzo-forte) dynamic and a quintuplet of eighth notes. The Mrb. part has an 'mf' dynamic and a quintuplet of eighth notes. The Pno. part has an 'mf' dynamic. The Vib. part has an 'mf' dynamic. The Pno. staff shows a series of chords in the right hand and bass lines in the left hand.

10
50

Timp. *mf*

R. Tm. *mf*

Glk. *mf*

Mrb. *mf*

Perc. *mf* snare drum

Pno. *mf*

Vib. *mf*

54

R. Tm. *mf* Temple Block

Perc. *mf*

Pno. *ff* *f* *Leg.*

Vib. *mf*

Adagio ♩ = 60

59

Timp.

R. Tm.

Cym.

Glk.

Mrb.

Perc.

Pno.

Vib.

The musical score is for percussion instruments and is written in 2/4 time. It consists of eight staves: Timp., R. Tm., Cym., Glk., Mrb., Perc., Pno., and Vib. The key signature has two sharps (F# and C#). The score begins at measure 59. The Timp. part has a dynamic of *mp* and an accent. The R. Tm. part has a dynamic of *f* and a slur. The Cym. part has a dynamic of *mp* and an accent. The Glk. part has a dynamic of *f* and a slur. The Mrb. part has a dynamic of *mp* and an accent. The Perc. part has a dynamic of *mp* and an accent. The Pno. part has a dynamic of *mp* and an accent. The Vib. part has a dynamic of *f* and a slur. The score includes various articulations such as accents, slurs, and dynamic markings. The Pno. part includes a double bar line and a repeat sign. The Vib. part includes a double bar line and a repeat sign.

Timp. *mp*

R. Tm. *mf*

Cym. *mf*

Glk. *f*

Mrb. *mf* *mp*

Perc. *mf*

Pno. *mp* *f*

Vib. *f* *mf*

69

Timp. *mp*

R. Tm. *mf*

Cym. *mf*

Glk. *mf*

Mrb. *f* *mf*

Perc. *mf*

Pno. *mf* *f*

Vib. *mf*

73

Mrb. *f*

Pno. *mf* *f*

Vib. *mf* *f*

14
77

(♩=96)

Cym. *mp*

Glk. *mp*

Pno. *mp*

Vib. *mp*

81

Timp. *mp*

Cym. *mp* *f* *mp*

Glk. *mf*

Vib. *mp*

85

Timp. *mp*

Glk. *mp*

Pno. *mp*

Vib. *mp*

Adagio ♩ = 60

(♩ = ♩)

89

Timp. *ff*

R. Tm. roto-tom *f* *ff*

Cym. *f* *mp* *ff*

Glk. *ff*

Mrb. *ff*

Perc. *f* *ff*

Pno. *f* *ff*

Vib. *mf*

II - Aqui e além

Here and beyond

Score

$$\sum_{F(v)=1}^n - \sum_{F(m)=1}^{(-n)}$$

André Codeço

♩ = 72 *rubato*

Celesta

p *mf* *p* *mf* *p* *mf*

Detailed description: This block contains the musical score for the Celesta. It features a single staff with a treble clef. The tempo is marked as quarter note = 72 and the style is rubato. The score consists of 11 measures, with various time signatures: 4/4, 2/4, 3/4, 4/4, 3/4, 2/4, 3/4, 4/4, 3/4, 2/4, and 4/4. The dynamics range from piano (p) to mezzo-forte (mf). The music is characterized by flowing, melodic lines with some chromaticism.

♩ = 42

Cym. *play at the dome* *play at the body* with contrabass bow with drumstick

p *mp* *p* *mp*

Mrb.

Perc. *tamtam and snare drum* *tamtam* with a bow *p* *f*

Pno.

p *p* *mf* *p* *mf*

8va *8va*

mf

Detailed description: This block contains the musical scores for Cymbals (Cym.), Maracas (Mrb.), Percussion (Perc.), and Piano (Pno.). The Cym. part has a tempo of quarter note = 42 and includes instructions for playing at the dome and body of the cymbal, using a contrabass bow and a drumstick. The Perc. part includes tamtam and snare drum, with a section played with a bow. The Pno. part features a complex texture with multiple staves, including triplets and a section marked 8va. Dynamics range from piano (p) to mezzo-forte (mf) and forte (f).

Mrb.

Perc. *scratch with a meat stick* with bow *f* *p* *f*

Vib.

Detailed description: This block contains the musical scores for Maracas (Mrb.), Percussion (Perc.), and Vibraphone (Vib.). The Perc. part includes a section with a meat stick and a section played with a bow. The Vib. part features a melodic line with triplets. Dynamics range from piano (p) to forte (f).

31

Timp. *mf*

Cym. *mp*

Mrb. *mp* *f* *mp*

Perc. *caixa*

Pno. *mf* *f*

Vib. *mp*

36 *accel.*

Timp. *f*

Cym. *f*

Mrb. *f* *subito p* *mf* *f*

Perc. *scratch with a metal stick* *tamtam* *mf* *snare drum* *f*

Pno. *f*

Vib. *f* *mf* *f*

40

Timp. *ff*

Cym. *ff*

Mrb. *mf* *f* *mf* *ff*

Perc. scratch with a metal stick *f* *mf* *ff*

Pno. *f* *mf* *ff*

Vib. *mf* *ff*

random and crescendo glissandi, using hands over the instrument skill

play randomly, any rhythmical configuration

42

Timp. 3s 10s 14s 20s *fff*

42

Cym. 20s *fff*

scales and notes, up and down, create a chaotic state

42

Mrb. 8s 10s 20s *fff*

scratch with a metal stick and frill randomly and freely

42

Perc. 20s

clusters

42

Pno. 7s 15s 20s *fff*

42

Vib. 20s *fff*

play randomly, any rhythmical configuration, with two hands

20s

49 $\text{♩} = 72$ *rubato*

Clt

p

The musical score is written for Clarinet (Clt) and Piano (p). It begins at measure 49 with a tempo marking of quarter note = 72 and the instruction 'rubato'. The key signature has one flat (B-flat). The score consists of two staves: a treble clef staff for the Clarinet and a bass clef staff for the Piano. The Clarinet part features a melodic line with various intervals and rests, while the Piano part provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a double bar line.

III - Incertâncias

It's all about a game. A language game.

André Codeço

Cymbals
♩=64
cymbal, tamtam, shine cymbal

Xylophone
ff, mp, 7s

Vibraphone
mp, 7s, 3

Marimba
ff, mp, 7s, 8va

Roto Toms
7s

Timp.
mp

Cym.
mp, f

Xyl.
f, play randomly, subito p

Vib.
f, subito p, 3

Mrb.
f, 3

III - Incertâncias

2

7

Timp. mp ff mp

Cym.

Xyl. mp f

Vib. mp f

Mrb. mp f

R. Tm. f

Perc. f

5

The musical score is arranged in a system with seven staves. The top staff is for Timp. (Tympani) in bass clef, 3/4 time, with dynamics *mp* and *f*. The second staff is for Cym. (Cymbal) in alto clef, 3/4 time, with dynamics *mp* and *mf*. The third and fourth staves are for Xyl. (Xylophone) and Vib. (Vibraphone) in treble clef, 3/4 time, with dynamics *mp*. The fifth and sixth staves are for Mrb. (Maracas) in treble and bass clef, 3/4 time, with dynamics *mp*. The seventh staff is for R. Tm. (Rim Tom) in alto clef, 3/4 time, with dynamics *mp* and *f*, and a triplet of eighth notes. The eighth staff is for Perc. (Percussion) in alto clef, 3/4 time, with a snare drum part. The ninth and tenth staves are for Pno. (Piano) in treble and bass clef, 3/4 time, with dynamics *f*. The score includes various musical notations such as rests, notes, beams, and dynamic markings.

III - Incertâncias

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Timp. (Timpani):** Bass clef, starting at measure 17. Features a melodic line with accents and a dynamic marking of *f*.
- Cym. (Cymbal):** Percussion clef, starting at measure 17. Includes a *Tamtam* section with a crescendo from *mp* to *mf*, and a later *f* dynamic.
- Xyl. (Xylophone):** Treble clef, starting at measure 17. Features a complex melodic line with many accents.
- Vib. (Vibraphone):** Treble clef, starting at measure 17. Features a complex melodic line with many accents.
- Mrb. (Maracas):** Treble and Bass clefs, starting at measure 17. Features a rhythmic accompaniment with a dynamic marking of *mf*.
- R. Tm. (R. Tom-tom):** Percussion clef, starting at measure 17. Features a melodic line with a dynamic marking of *mp* and a triplet of eighth notes.
- Perc. (Percussion):** Percussion clef, starting at measure 17. Includes parts for *bombo* and *snare drum*, with dynamic markings of *f*.
- Pno. (Piano):** Treble and Bass clefs, starting at measure 17. Features a complex melodic line with many accents and a dynamic marking of *f*.

21

Timp.

Cym.

Xyl.

Vib.

Mrb.

R. Tm.

Perc.

Pno.

3

3

3

play randomly

Detailed description: This page of a musical score, titled 'III - Incertâncias', contains measures 21 through 23. The score is for a percussion ensemble and piano. The percussion parts include Timpani (Timp.), Cymbal (Cym.), Xylophone (Xyl.), Vibraphone (Vib.), Maracas (Mrb.), and Snare Drum (R. Tm.). The piano part (Pno.) is written for both hands. Measure 21 shows the beginning of the percussion parts. Measure 22 features a triplet of eighth notes in the Timpani and Snare Drum parts. Measure 23 continues the percussion patterns, with a 'play randomly' instruction and a box containing a chord diagram for the piano. The piano part consists of sustained chords in both hands, with some notes marked with a 'b' for flat. The score is written in a key signature of one flat (B-flat major or D minor).

24

Timp.

24

Cym.

Xyl.

Vib.

Mrb.

24

R. Tm.

24

Perc.

24

Pno.

play randomly

f

mp

3

Detailed description: This is a page of a musical score for the piece 'III - Incertâncias'. The score is arranged in a vertical system with eight staves. From top to bottom, the staves are: Timp. (Tympani), Cym. (Cymbal), Xyl. (Xylophone), Vib. (Vibraphone), Mrb. (Maracas), R. Tm. (Rhythm Tom), Perc. (Percussion), and Pno. (Piano). The music is in 4/4 time and features a key signature of one sharp (F#). The score begins at measure 24. The Timp. part has a melodic line with accents. The Cym. part has a single note with an accent. The Xyl. and Vib. parts have melodic lines with accents and slurs. The Mrb. part has a complex rhythmic pattern with accents and slurs. The R. Tm. part has a single note with an accent. The Perc. part has a rhythmic pattern with accents and slurs. The Pno. part has a complex rhythmic pattern with accents and slurs. There are performance instructions such as 'play randomly' and dynamic markings like *f* and *mp*. The score ends with a double bar line.

III - Incertâncias

♩ = 60 one hand to each cymbal
with bow at the dome, regular stick

27

Cym. *pp* <

Xyl. *mp* 3 3

Vib.

Mrb. *mp*

27

R. Tm. *mf* 3

27

Perc. caixa clara *mf*

27

Pno. *pp*

Leo.

one hand to each

31 with bow at the dome, regular stick shine

pp *mp* *mf*

Xyl. *mp*³

Vib. *mp*

Mrb. *mf*

R. Tm. *mf*³

Perc. *mf*

Pno. *pp*

The score consists of seven staves for percussion instruments. The Cym. staff has a dynamic of *pp* and a *mf* section. The Xyl. staff has a triplet of eighth notes marked *mp*³. The Vib. staff has a triplet of eighth notes marked *mp*. The Mrb. staff has a dynamic of *mf*. The R. Tm. staff has a triplet of eighth notes marked *mf*³. The Perc. staff has a dynamic of *mf*. The Pno. staff has a dynamic of *pp* and a triplet of eighth notes marked *pp*³. There are also some handwritten notes and symbols at the bottom of the page.

*

Leo.

34

Cym.  shine *mp* *mf*

Xyl.  *mf*³

Vib.  *mf*

Mrb.  *subito f*

R. Tm.  *mf*

Perc.  *mf* *f*

Pno.  *mp*



♩ = 104

37

Timp.

Vib.

Mrb.

R. Tm.

Perc.

Pno.

37

37

37

37

37

37

f

mp

f

mf

mp

mf

f

f

mp

*

44

Timp.

Cym.

Xyl.

Vib.

Mrb.

R. Tm.

Perc.

Pno.

mf

mp

f

subito f

cúpula do prato

47

Timp. *f* *mp*

Cym. shine *mp* *f* tantam

Xyl. *mp* *f*

Vib. *mp* *f*

Mrb. *mp* *f* *mp* *f*

R. Tm. *mf*

Perc. *f* *mp*

Pno. *mp* *subito f*

Teo.

Detailed description: This page of a musical score, titled 'III - Incertâncias', page 13, covers measures 47 to 50. The score is for a percussion ensemble and piano. The percussion parts include Timpani (Timp.), Cymbals (Cym.), Xylophone (Xyl.), Vibraphone (Vib.), Maracas (Mrb.), and Snare Drum (R. Tm.). The piano part (Pno.) is written in a grand staff. The score features complex rhythmic patterns with multiple time signatures: 4/4, 3/4, and 2/4. Dynamics range from *mp* (mezzo-piano) to *f* (forte). The piano part includes a 'subito *f*' instruction. The percussion parts include specific techniques like 'shine' and 'tantam' on the cymbals. The maracas part has a pattern of *mp* and *f* dynamics. The vibraphone and xylophone parts also show dynamic contrasts. The snare drum part has a *mf* dynamic. The piano part has a *mp* dynamic. The score is marked with measure numbers 47, 48, 49, and 50. The time signatures change from 4/4 to 3/4 to 2/4. The dynamics are *mp*, *f*, *mp*, and *f* for the percussion parts, and *mp* and *subito f* for the piano part. The percussion parts include specific techniques like 'shine' and 'tantam' on the cymbals. The maracas part has a pattern of *mp* and *f* dynamics. The vibraphone and xylophone parts also show dynamic contrasts. The snare drum part has a *mf* dynamic. The piano part has a *mp* dynamic. The score is marked with measure numbers 47, 48, 49, and 50. The time signatures change from 4/4 to 3/4 to 2/4. The dynamics are *mp*, *f*, *mp*, and *f* for the percussion parts, and *mp* and *subito f* for the piano part. The percussion parts include specific techniques like 'shine' and 'tantam' on the cymbals. The maracas part has a pattern of *mp* and *f* dynamics. The vibraphone and xylophone parts also show dynamic contrasts. The snare drum part has a *mf* dynamic. The piano part has a *mp* dynamic.

III - Incertâncias

14
51

14
51

Musical score for measures 14-51. The score is for a percussion ensemble and piano. The instruments are Timp., Xyl., Vib., Mrb., R. Tm., Perc., and Pno. The time signature is 2/4. The key signature has one flat (B-flat). The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piano part features a melodic line with a *mf* dynamic marking.

55

55

Musical score for measures 55-92. The score is for a percussion ensemble and piano. The instruments are Timp., Xyl., Vib., Mrb., R. Tm., Perc., and Pno. The time signature is 2/4. The key signature has one flat (B-flat). The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piano part features a melodic line with a *mf* dynamic marking.

59

Timp. *f*

Cym. *mf* tamtam at the dome tamtam at the dome

Xyl. *mf*

Vib. *f*

Mrb. *f*

R. Tm. *f*

Perc. *f* bombo

Pno. *mf*

vibr.

Timp. *f* *p*

Cym. 63 *tantam*

Xyl. *mf*

Vib. *f* *mf*

Mrb. 63 *mf*

R. Tm. 63

Perc. 63

Pno. 63 *mp* *f*

The score consists of eight staves. The top staff is for Timpani (Timp.) in bass clef, 3/4 time, with dynamics *f* and *p*. The second staff is for Cymbals (Cym.) in percussion clef, 3/4 time, with a *tantam* marking and measure number 63. The third staff is for Xylophone (Xyl.) in treble clef, 3/4 time, with dynamic *mf*. The fourth staff is for Vibraphone (Vib.) in treble clef, 3/4 time, with dynamics *f* and *mf*. The fifth staff is for Mallets (Mrb.) in grand staff (treble and bass clefs), 3/4 time, with dynamic *mf* and a flat (bb) marking. The sixth staff is for Snare Drum (R. Tm.) in percussion clef, 3/4 time, with measure number 63. The seventh staff is for Percussion (Perc.) in percussion clef, 3/4 time, with measure number 63. The eighth staff is for Piano (Pno.) in grand staff (treble and bass clefs), 3/4 time, with dynamics *mp* and *f*, and a triplet marking. The bottom of the page shows a simplified bass line for the piano part.

67

Timp.

Xyl.

Vib.

Mrb.

Pno.

mp

f

f

f

f

71

♩=64

Timp.

Xyl.

Vib.

Mrb.

Pno.

mp

mp

mp

mp

75

Timp.

Cym. *tamtam* *mf* *f* *suspended cymbal* *mf* *f*

Xyl.

Vib.

Mrb. *8va* *f*

R. Tm.

Perc. *snare drum* *fff*

Pno. *pp*

III - Incertâncias

From the faster to the slower. Finding unit at the end of this figure.

The musical score is arranged in a grand staff format with the following parts:

- Timp.** (Timpani): Bass clef, starting at measure 79. Features a series of notes with accents and a dynamic marking of *fff*.
- Cym.** (Cymbal): Percussion clef, starting at measure 79. Labeled "suspended cymbal" and features a series of notes with a dynamic marking of *fff*.
- Xyl.** (Xylophone): Treble clef, starting at measure 79. Features notes with flats and accents, and a dynamic marking of *fff*.
- Vib.** (Vibraphone): Treble clef, starting at measure 79. Features notes with flats and accents, and a dynamic marking of *fff*.
- Mrb.** (Maracas): Treble and Bass clefs, starting at measure 79. Features notes with flats and accents, and a dynamic marking of *fff*.
- R. Tm.** (Roto Tom): Percussion clef, starting at measure 79. Features notes with accents and a dynamic marking of *fff*.
- Perc.** (Percussion): Percussion clef, starting at measure 79. Labeled "bombo" and features notes with accents and a dynamic marking of *f*.
- Pno.** (Piano): Treble and Bass clefs, starting at measure 79. Features notes with a sharp sign and a dynamic marking of *fff*.

Each percussion part includes a dynamic marking of *fff* and the instruction "From the faster to the slower. Finding unit at the end of this figure." The score concludes with a 3/4 time signature and a fermata over the final notes.