

Valéria Bonafé

A menina que virou chuva

para orquestra

2013

INSTRUMENTAÇÃO

2 flautas

2 oboés

2 clarinetes em Bb (1 clarinete baixo em Bb)

2 fagotes

1 Trompete em C

4 Trompas em F

2 Trombones

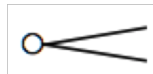
1 Trombone baixo

1 Tam-tam (grande)

Cordas

INSTRUÇÕES

GERAL



dal niente



al niente



crescendo (*molto* e *subito* no final)



breve silêncio

l.v.

lascia vibrare



passagem gradual de um estado a outro

* Nas notas longas ligadas, eventuais respirações ou mudanças de arco deverão ser realizadas da maneira mais imperceptível possível.

CORDAS

asp

alto sul ponticello (som muito aerado)

sp

sul ponticello

pn

posizione normale

flaut

flautato

ord

arco ordinario



tremolo veloce (o mais rápido possível)



glissando (velocidade contínua; evitar mudança de corda)



tutto l'arco (arco para cima; crescer o máximo possível)



molto sforzato

TROMPETE E TROMBONES

o / + abrir / fechar sord. wah-wah com a mão

TROMPAS

+ / o bouché / ouvert

TAM-TAM



friccionar (movimento lento e contínuo)



raspar (movimento rápido)



raspar (movimento contínuo; cresc/decresc)



raspar (movimento contínuo; crescendo)



na parte lateral do instrumento



na superfície do instrumento, perto da borda



na superfície do instrumento, da borda ao centro

A menina que virou chuva

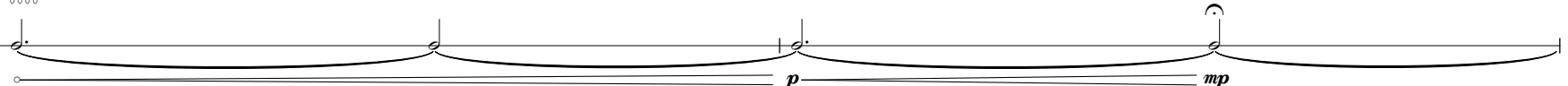
para Heloisa, in memoriam

Valéria Bonafé

Lento, ♩ = 40

with small superball mallet (search for high frequencies)

Tam-tam (large) $\text{H} \frac{5}{4}$



A

3

T-t. $\text{H} \frac{4}{4}$

pp sempre

Vln. I A/B arco flautato, molto soffio asp

Vln. II A/B arco flautato, molto soffio asp

Vla. A/B arco flautato, molto soffio asp

Vc. A/B arco flautato, molto soffio asp



11

T-t. $\text{H} \frac{4}{4}$

Vln. I A/B asp

Vln. II A/B asp

Vla. A/B asp

Vc. A/B asp



T.t. $\text{H } \frac{4}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ l.v. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{6}{4}$

Vln. I A
asp → sp → asp → sp → asp \wedge asp → sp
 p $\langle f \rangle p$ mp p f p

Vln. I B
asp → sp → asp → sp → asp \wedge asp → sp
 p $\langle f \rangle p$ p p f p

Vln. II A
asp → sp → asp → sp → asp \wedge asp → sp
 p $\langle f \rangle p$ p mp p f p

Vln. II B
asp → sp → asp → sp → asp \wedge asp → sp
 p $\langle f \rangle p$ p mp p f p

Vla. A
asp → sp → asp → sp → asp \wedge asp → sp
 p $\langle f \rangle p$ p mp p f p

Vla. B
asp → sp → asp → sp → asp \wedge asp → sp
 p p mp p f p

Vc. A
asp → sp → asp → sp → asp \wedge asp → sp
 p $\langle f \rangle p$ p mp p f p

Vc. B
asp → sp → asp → sp → asp \wedge asp → sp
 p $\langle f \rangle p$ p p f p

Cb. A
arco flautato, molto soffio
asp → sp → asp → sp → asp \wedge asp → sp
 p $\langle f \rangle p$ mp p f p

Cb. B
arco flautato, molto soffio
asp → sp → asp → sp → asp \wedge asp → sp
 p $\langle f \rangle p$ p p f p

accel. **B** ♩ = 48

23

T.-t. *with metal mallet* *f* *l.v. sempre* *mf* *mf* *mf*

Vln. I A [arco flautato, molto soffio] *mf* *f* *f* [arco molto aderente alla corda] [sp] *f* *mf* *mf*

Vln. I B [arco flautato, molto soffio] *mf* *f* *f* [arco molto aderente alla corda] [sp] *f* *mf* *mf*

Vln. II A [arco flautato, molto soffio] *mf* *f* *f* [arco molto aderente alla corda] [sp] *f* *mf* *mf*

Vln. II B [arco flautato, molto soffio] *mf* *f* *f* [arco molto aderente alla corda] [sp] *f* *mf* *mf*

Vla. A [arco flautato, molto soffio] *mf* *f* *f* [arco molto aderente alla corda] [sp] *f* *mf* *mf*

Vla. B [arco flautato, molto soffio] *mf* *f* *f* [arco molto aderente alla corda] [sp] *f* *mf* *mf*

Vc. A [arco flautato, molto soffio] *mf* *f* *f* [arco molto aderente alla corda] [sp] *f* *mf* *mf*

Vc. B [arco flautato, molto soffio] *mf* *f* *f* [arco molto aderente alla corda] [sp] *f* *mf* *mf*

Cb. A [arco flautato, molto soffio] *mf* *f* *f* [arco molto aderente alla corda] [sp] *f* *mf* *mf*

Cb. B [arco flautato, molto soffio] *mf* *f* *f* [arco molto aderente alla corda] [sp] *f* *mf* *mf*

Musical score for page 29, measures 29-32. The score includes parts for Flute (Fl.), Oboe (Ob.), Trombone (T.-t.), Violins I A and B (Vln. I A, Vln. I B), Violins II A and B (Vln. II A, Vln. II B), Violas A and B (Vla. A, Vla. B), Violas (Vc. A, Vc. B), and Contrabass A and B (Cb. A, Cb. B). The score features dynamics such as *mf*, *mp*, *f*, and *p*. Performance markings include accents (^), *pn* (pizzicato non), and slurs. The Flute part has a first ending (1.) starting in measure 31. The Oboe part has a first ending (1.) starting in measure 30. The Trombone part has a triplet in measure 29 and a wavy line in measure 30. The Violin I parts have a *pn* marking in measure 31. The Violin II parts have a *pn* marking in measure 31. The Viola A part has a *pn* marking in measure 31. The Viola B part has a *pn* marking in measure 31. The Violoncello parts have a *pn* marking in measure 31. The Contrabass parts have a *pn* marking in measure 31.

accel. **C** ♩ = 52

34

Fl. *mp* *mf* *p* *mf* *p* *p* *mf* *p*

Ob. *mp* *mf* *p* *mf* *p* *mp* *mf* *p* *mf* *p*

Cl. 1. *mp* *mf* *mf* *p* *mf* *p*

Bsn. 1.

C Tpt. con sord. wah-wah +

accel. **C** ♩ = 52

Vln. I A *mp* *fp*

Vln. I B *mp* *fp* *mf*

Vln. II A *mp* *fp* *mf* *p*

Vln. II B *mp* *fp* *mf* *p*

Vla. A *mp* *fp*

Vla. B *mp* *fp* *mf*

Vc. A *mp* *fp*

Vc. B *mp* *fp* *mf*

Cb. A *p* *fp* *mf* *p*

Cb. B *p* *fp*

accel. **D** ♩ = 56

39

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

B. Cl. *p* *f* *p*

Bsn. *p* *f* *p*

Hn. 1, 3 1. con sord. *p* *f*

Hn. 2, 4 2. con sord.

C Tpt. *p* *f* *p*

accel. **D** ♩ = 56

Vln. I A *mf* *p*

Vln. I B *p*

Vln. II A *mf* *p*

Vln. II B

Vla. A *mf* *p*

Vla. B *p* *mf* *p*

Vc. A *mf* *p* *mf*

Vc. B *> p* *mf* *p*

Cb. A *f* *p*

Cb. B *f* *p*

accel. **E** ♩ = 60

42

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

B. Cl. *p* *f* *p*

Bsn. *p* *f* *p*

Bsn. 2. *p* *f*

Hn. 1, 3 *p* *f* *p* 3. con sord.

Hn. 2, 4 *p* *f* 4. con sord.

C Tpt. *p* *f* *p*

Tbn. 1. con sord. wah-wah *p* *f* *p*

Tbn. 2. con sord. wah-wah *p* *f* *p*

accel. **E** ♩ = 60

Vln. I A *mf* *p*

Vln. I B *mf*

Vln. II A *mf* *p*

Vln. II B *mf* *p*

Vla. A *mf*

Vla. B *mf* *p* *mf* *p*

Vc. A *p* *mf* *p*

Vc. B *mf* *p*

Cb. A *mf* *p*

Cb. B *mf* *p*

accel. (più possibile).

45

Cl. *p* *f* *p*

B. Cl. *p* *f* *p*

Bsn. *p* *p* *f* *p*

Hn. 2, 4 *p*

Tbn. *p* *f* *p*

Tbn. *p* *f* *p*

B. Tbn. *p* *f* *p*

Detailed description: This section of the score covers measures 45 to 50. It features six woodwind parts: Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns 2 and 4 (Hn. 2, 4), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The woodwinds play a rhythmic pattern of eighth notes. Dynamic markings include piano (*p*), forte (*f*), and mezzo-forte (*mf*). Fingerings are indicated with numbers 5, 6, 7, 9, and 10. The Clarinet part has a dynamic change from *p* to *f* and back to *p*. The Bass Clarinet part has a dynamic change from *p* to *f* and back to *p*. The Bassoon part has a dynamic change from *p* to *p*, then *f*, and back to *p*. The Horns 2 and 4 part has a dynamic change from *p* to *p*. The Trombone part has a dynamic change from *p* to *f* and back to *p*. The Bass Trombone part has a dynamic change from *p* to *f* and back to *p*.

accel. (più possibile).

Vln. I A *mf* *p*

Vln. I B *p* *mf* *p*

Vln. II A *mf* *p*

Vln. II B *mf* *p*

Vla. A *p*

Vla. B

Vc. A

Vc. B

Cb. A

Cb. B

Detailed description: This section of the score covers measures 45 to 50. It features eight string parts: Violin I A (Vln. I A), Violin I B (Vln. I B), Violin II A (Vln. II A), Violin II B (Vln. II B), Viola A (Vla. A), Viola B (Vla. B), Cello A (Vc. A), Cello B (Vc. B), and Double Bass A (Cb. A), Double Bass B (Cb. B). The strings play a sustained, arched accompaniment. Dynamic markings include mezzo-forte (*mf*) and piano (*p*). The Violin I A part has a dynamic change from *mf* to *p*. The Violin I B part has a dynamic change from *p* to *mf* and back to *p*. The Violin II A part has a dynamic change from *mf* to *p*. The Violin II B part has a dynamic change from *mf* to *p*. The Viola A part has a dynamic change from *p* to *p*. The Viola B part has a dynamic change from *mf* to *p*. The Cello A part has a dynamic change from *p* to *p*. The Cello B part has a dynamic change from *p* to *p*. The Double Bass A part has a dynamic change from *p* to *p*. The Double Bass B part has a dynamic change from *p* to *p*.

♩ = 60 (subito)

F ♩ = 48

47

B. Cl. *fp*

B. Tbn. *fp*

T-t. *p* *mf*
with large superball mallet (search for low frequencies)

Vln. I A *fp* *f* *ff* *sp*

Vln. I B *fp* *f* *ff* *sp*

Vln. II A *fp* *f* *ff* *sp*

Vln. II B *fp* *f* *ff* *sp*

Vla. A *fp* *f* *ff* *sp*

Vla. B *fp* *f* *ff* *sp*

Vc. A *fp* *f* *p*

Vc. B *fp* *f* *p*

Cb. A *fp* *f* *p ten.*

Cb. B *fp*

53

Fl. *f*

Ob. *f*

B. Cl. *p* *f*

Hn. 1, 3 *p* senza sord.

B. Tbn. *p* *f*

T.-t. *p* l.v.

Vln. II A *p* con sord. senza vib. pn

Vln. II B *p* con sord. senza vib. pn

Vla. A *p* con sord. senza vib. pn

Vla. B *p* con sord. senza vib. pn

Vc. A *p* con sord. senza vib.

Vc. B *p* con sord. senza vib.

Cb. A *p* con sord. senza vib.

Cb. B *p* con sord. senza vib.

59

Fl. *mf*

Ob. *p* *mp* *f*

Cl. 1. *mp* *mf* *p*

Bsn. *p*

Hn. 1, 3

Hn. 2, 4 *p* senza sord.

C Tpt. *f* *mp* *f*

Tbn. *p* *f* senza sord. con sord wah-wah 1. +

Vln. I A *mf* con sord. senza vib. pn

Vln. I B *p* *mf* con sord. senza vib. pn

Vln. II A *mf*

Vln. II B *f* *p* *f* *p* *f* *p* *mf*

Vla. A *f* *p* *f* *p* *f* *mf*

Vla. B *f* *p* *f* *p* *f* *mf*

Vc. A *f* *p* *f* *p* *f* *mf* *f*

Vc. B *f* *p* *f* *p* *f* *mf* *f*

Cb. A *f* *p* *f* *p*

Cb. B *f* *p* *f* *p*

G

65

Fl. *f tenuto*

Ob. *f tenuto*

Cl. *f tenuto*

Hn. 1, 3 *fp* *f* *fp* *f* *fp*

Hn. 2, 4 *fp* *f* *fp* *f* *fp*

C Tpt. *fp* *f* *fp* *f* *fp*

Tbn. *fp* *f* *fp* *f* *fp*

B. Tbn. *fp* *f* *fp* *f* *fp*

T-t. *f* *f* *f*

Vln. I A *f tenuto* *p* *f sub* *mp* *f sub* *mf*

Vln. I B *f tenuto* *p* *f sub* *mp* *f sub* *mf*

Vln. II A *f tenuto* *p* *f sub* *mp* *f sub* *mf*

Vln. II B *f tenuto* *p* *f sub* *mp* *f sub* *mf*

Vla. A *f tenuto* *p* *f sub* *mp* *f sub* *mf*

Vla. B *f tenuto* *p* *f sub* *mp* *f sub* *mf*

Vc. A *p* *mp* *mf* *ff*

Vc. B *p* *mp* *mf* *ff*

Cb. A *p* *mp* *mf* *ff*

Cb. B *p* *mp* *mf* *ff*

with hard wood mallet secco

secco

poco vib. *senza vib.* *poco vib.* *senza vib.* *poco vib.*

f tenuto *p* *f sub* *mp* *f sub* *mf*

f tenuto *p* *f sub* *mp* *f sub* *mf*

f tenuto *p* *f sub* *mp* *f sub* *mf*

f tenuto *p* *f sub* *mp* *f sub* *mf*

f tenuto *p* *f sub* *mp* *f sub* *mf*

f tenuto *p* *f sub* *mp* *f sub* *mf*

p *mp* *mf* *ff*

p *mp* *mf* *ff*

p *mp* *mf* *ff*

p *mp* *mf* *ff*

71

Fl. *ff tenuto* *mf* *f*

Ob. *ff tenuto*

Cl. *ff tenuto* *f*

Hn. 1, 3 *f* 1. *cuivré* *fp*

Hn. 2, 4 *f* ord. *f*

C Tpt. *f* *f* *mf* *p* *f* *fp* *cuivré*

Tbn. *f* *f* *mf* *fp* *f* *fp* *cuivré*

B. Tbn. *f* *f* *mf* *fp* *f* *fp* *cuivré*

T.-t. *f* l.v. *f* *secco*

Vln. I A *ff tenuto* *mf* *p* *f sub* *p* *senza vib.*

Vln. I B *ff tenuto* *mf* *p* *f sub* *p* *senza vib.*

Vln. II A *ff tenuto* *mf* *p* *f sub* *p* *senza vib.*

Vln. II B *ff tenuto* *mf* *p* *f sub* *p* *senza vib.*

Vla. A *ff tenuto* *mf* *p* *f sub* *p* *senza vib.*

Vla. B *ff tenuto* *mf* *p* *f sub* *p* *senza vib.*

Vc. A *f* *p* *f sub* *p* *senza vib.*

Vc. B *f* *p* *f sub* *p* *senza vib.*

Cb. A *ff* *mf* *p* *f sub*

Cb. B *ff* *mf* *p* *f sub*

77

Fl. *f* *molto*

Ob. *f* *molto*

Cl. *f* *molto*

Bsn. *f* *molto*

Hn. 1, 3 *f* *fp* *f*

Hn. 2, 4 *f* *molto*

C Tpt. *f* *fp* *f*

Tbn. *f* *fp* *f*

B. Tbn. *fp* *f*

T-t. *f* *l.v.*

Vln. I A *f sub* *poco vib.* *poco vib.* *senza vib.* *p* *f sub* *poco vib.*

Vln. I B *f sub* *poco vib.* *senza vib.* *p* *f sub* *poco vib.* *senza vib.*

Vln. II A *f sub* *poco vib.* *senza vib.* *p* *f sub* *poco vib.* *senza vib.* *p statico*

Vln. II B *f sub* *poco vib.* *senza vib.* *p* *f sub* *poco vib.* *senza vib.* *p statico*

Vla. A *f sub* *poco vib.* *senza vib.* *p* *f sub* *poco vib.* *senza vib.* *p statico*

Vla. B *f sub* *poco vib.* *senza vib.* *p* *f sub* *poco vib.* *senza vib.* *p statico*

Vc. A *f sub* *poco vib.* *senza vib.* *p* *f sub* *poco vib.* *senza vib.* *p statico*

Vc. B *f sub* *poco vib.* *senza vib.* *p* *f sub* *poco vib.* *senza vib.* *p statico*

Cb. A *f* *senza vib.* *p statico*

Cb. B *f* *senza vib.* *p statico*

81 **H** ♩ = 40

with bow

T-t. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

f l.v.

Vln. II A $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vln. II B $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vla. A $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vla. B $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vc. A $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vc. B $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Cb. A $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Cb. B $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$



86

T-t. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

f l.v. *f* l.v.

Vla. A $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ flaut.

Vla. B $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ flaut.

Vc. A $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ flaut.

Vc. B $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ flaut.

Cb. A $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ flaut.

Cb. B $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ flaut.