

Libério Antônio Silva Guimarães

# A Despedida

Para clarinetas, trompetes, trombone, oficleide e cordas  
For clarinets, trumpets, trombone, ophicleide and strings

Pesquisa e Restauração  
Márcio Miranda Pontes

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## O compositor

(final do séc. XIX – início do séc. XX) Nasceu em Sabará onde estudou na Escola de "Primeiras Letras" fundada em 1870 pelo professor Herculino Carlos do Couto Lima. Foi músico atuante na Sociedade Musical Santa Cecília de Sabará.

## A obra

A chegada de D. João VI ao Brasil, em 1808, confrontou o modo de vida da corte, burguês e urbano, com o da sociedade local, bastante rústica, fundada principalmente na propriedade rural, no modelo familiar patriarcal e nas relações escravocratas. As famílias não recebiam para festas privadas e não tinham o hábito dos salões. O poder latifundiário manifestava-se apenas nos rituais públicos das festas religiosas. Com a urbanização, gradualmente essa elite passa a abrir os salões dos sobrados para as reuniões nas quais as pessoas se encontravam para se expressarem ou se manifestarem artisticamente. Essas reuniões festivas ocorriam à tarde ou no início da noite, apresentando concertos musicais, serenatas, cantos e apresentações solo, demonstrações, interpretações ou performances artísticas e literárias. O repertório dessas “partidas” – como eram chamadas no século XIX – foi marcado pela invasão de danças européias, inicialmente a quadrilha, seguida da valsa, da polca, do schottisch e da mazurca.

Na segunda metade do século XIX surgem as primeiras Sociedades Musicais – uma evolução das “partidas” – que incluíam em suas atividades a realização de concertos públicos, alguns com cobrança de ingresso. De maneira geral, a maior parte das obras apresentadas são de compositores românticos, sobretudo, de ópera italiana, freqüentemente arranjadas para as formações musicais disponíveis. Obras de compositores brasileiros e mineiros também estão presentes no repertório.

## Aspectos editoriais

Foram utilizados manuscritos musicais copiados no início do século XX. São documentos que contêm diversas imperfeições, naturais em cópias manuscritas; por essa razão, fizeram-se as retificações que foram aplicadas à partitura revista. Para isso, foram adotados os seguintes critérios editoriais:

- 1- Aplicaram-se normas e convenções atuais de escrita musical para notação geral, claves, instrumentos transpositores, denominação e disposição de instrumentos e vozes na partitura, bem como para indicações de articulação, dinâmica e agógica.
- 2- Sinais de expressão acrescentados foram pontilhados ou colocados entre parênteses.
- 3- Indicações de andamento, dinâmica e agógica são fiéis aos originais e foram destacadas com tipografia menor quando ausentes na fonte ou acrescentadas.
- 4- Acidentes redundantes e preventivos foram omitidos.
- 5- As ligaduras sugeridas nas cordas referem-se apenas à expressão – legato e non legato.
- 6- Outros procedimentos que de alguma maneira alteraram o que estava na fonte estão descritos, a seguir, indicando a situação no original.

c. 003 (of) n.1 - semínima  
c. 003 (tbn) n.1 - semínima  
c. 003 (vl II) n.1 - semínima  
c. 005 (tbn) n. 2 - sol  
c. 005 (tbn) n. 3 - lá †  
c. 006 (of) n.1 - semínima  
c. 006 (tbn) n.1 - semínima  
c. 006 (vcl) n.1 - semínima

c. 006 (vl II) n.1 - semínima  
c. 009 (vl I) n. 1 - fá-dó  
c. 010 (of) n.1 - semínima  
c. 010 (tbn) n.1 - semínima  
c. 010 (vcl) n.1 - semínima  
c. 010 (vl II) n.1 - semínima  
c. 013 (of) n.1 - semínima  
c. 013 (tbn) n.1 - semínima

- c. 013 (vcl) n.1 - semínima
- c. 013 (vl II) n.1 - semínima
- c. 014 (tbn) - pausa
- c. 015 (tbn) n. 2 - lá e n. 3 - si
- c. 015 (tbn) n. 3 - lá ♯
- c. 018 (tbn) falta o c. 18
- c. 019 (vl I) n. 1 - sol-dó
- c. 022 (vcl) n. 2 - semínima pontuada
- c. 022, 23, 28, 38, 39, 42, 48, 74 e 78 (tbn) n. 2 - oitava abaixo
- c. 024 (tpte 1) n. 5 ré #
- c. 029 (tpte I) n. 6 - sol ♯
- c. 032 (tbn) n 2 - fá #
- c. 035 (tbn) - ré
- c. 036 (tpte I) n. 3 e 4 - colcheias
- c. 040 (tpte 1) n. 5 ré #
- c. 040 (tpte I) n. 5 - acento
- c. 042 (vl II) - falta o compasso
- c. 057 (vl I) - arco
- c. 057 (vl II) - arco
- c. 065 (tbn) - ré, dó
- c. 067 (vl I) n. 6 e 6 - sol ♯
- c. 069 (tbn) n. 2 - dó
- c. 069 (tpte 2) ornamento na n. 2
- c. 070 e 71 (tbn) - fá #
- c. 071 (of) - semínima
- c. 071 (tbn) - semínima
- c. 071 (vcl) - semínima
- c. 071 (vl I) - semínima
- c. 076 (tpte 1) n. 5 ré #
- c. 077 (vl I) t. 2 - 3 colcheias
- c. 081 (vcl) - falta o compasso
- c. 081 (vl I) - falta o compasso
- c. 081 (vl II) - falta o compasso
- c. 086 e 87 (vl I) - falta o compasso
- c. 087 (cl I) - mi, mi
- c. 089 (of) - falta o compasso
- c. 089 (tbn) - falta o compasso
- c. 089 (vcl) - falta o compasso
- c. 091 (vl I) n. 1 e 2 - semínima
- c. 093 (vl I) n. 1 e 2 - colcheia
- c. 099 (vl II) n. 1 e 2 - fá e mi
- c. 101 (vl I) n. 1 e 2 - colcheia
- c. 103 (vl I) n. 1 e 2 - colcheia
- c. 107 (cl II) t. 1 e 2 - dó e si semínima
- c. 107 (tpte II) t. 2 - lá semínima
- c. 107 (vl I) n. 2 - dó # semínima
- c. 109 (vl II) t. 2 e 3 - semínima
- c. 111 (vl I) n. 1 e 2 - colcheia
- c. 128 e 129 (tbn) - faltam os compassos
- c. 131 (tbn) - ré
- c. 147 (vl I) t. 1 - fá-dó
- c. 151 (vcl) n. 1 - semínima
- c. 153 (cl I) t. 1 - colcheias
- c. 153 (vl II) n. 1 e 2 - dó # e si colcheias
- c. 153 (vl II) t. 2 - lá semínima
- c. 191 (vl II) - falta o compasso
- c. 193 (vl I) - ré ♯
- c. 194 (vl I) - dó ♯
- c. 199 (tpte I) - colcheia pontuada semicolcheia
- c. 205 (tpte I) - colcheia pontuada semicolcheia
- c. 205 (vl II) - colcheia pontuada semicolcheia

# A Despedida

Libério Antônio Silva Guimarães

Andante

The musical score is for the piece "A Despedida" by Libério Antônio Silva Guimarães, marked "Andante". It is written for a full orchestra. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). The tempo is marked "Andante". The score is divided into two measures. The first measure contains the following parts: Clarinete 1 em Bb (treble clef, whole note, forte), Clarinete 2 em Bb (treble clef, whole note, forte), Trompete 1 em Bb (treble clef, whole rest), Trompete 2 em Bb (treble clef, whole note, forte), Trombone (bass clef, half note, forte), Oficleide (bass clef, half note, forte), Violino I (treble clef, eighth notes, forte), Violino II (treble clef, eighth notes, forte), and Violoncello (bass clef, half note, forte). The second measure contains: Clarinete 1 em Bb (treble clef, whole rest), Clarinete 2 em Bb (treble clef, whole note), Trompete 1 em Bb (treble clef, whole rest), Trompete 2 em Bb (treble clef, whole note), Trombone (bass clef, eighth notes), Oficleide (bass clef, eighth notes), Violino I (treble clef, eighth notes), Violino II (treble clef, eighth notes), and Violoncello (bass clef, eighth notes).

3

Cl. I *p* *f*

Cl. II *p* *f*

Tpt. I

Tpt. II *f*

Tbn. *f*

Of. *f*

Vln. I *f*

Vln. II *f*

Vc. *f*

5

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*p*

*p*

*p*

*p*

8

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

11  $\phi$

Cl. I *f*

Cl. II *f*

Tpt. I

Tpt. II *f*

Tbn. *f*

Of. *f*

Vln. I *f*

Vln. II *f*

Vc. *f*

Detailed description: This is a page of a musical score for a symphony orchestra. It features nine staves, each for a different instrument. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two measures. The first measure is marked with a double bar line and a fermata above the first note. The second measure is marked with a fermata above the first note. The instruments and their parts are: Cl. I (treble clef, first measure has a whole note, second measure has a whole rest), Cl. II (treble clef, first measure has a whole note, second measure has a whole rest), Tpt. I (treble clef, first measure has a whole rest, second measure has a whole rest), Tpt. II (treble clef, first measure has a whole note, second measure has a whole rest), Tbn. (bass clef, first measure has a whole note, second measure has a quarter note ascending eighth notes), Of. (bass clef, first measure has a whole note, second measure has a quarter note ascending eighth notes), Vln. I (treble clef, first measure has a sixteenth note ascending sixteenth notes, second measure has a sixteenth note ascending sixteenth notes), Vln. II (treble clef, first measure has a sixteenth note ascending sixteenth notes, second measure has a sixteenth note ascending sixteenth notes), and Vc. (bass clef, first measure has a whole note, second measure has a quarter note ascending eighth notes). Dynamics are marked as *f* (forte) for Cl. I, Cl. II, Tpt. II, Vln. I, Vln. II, and Vc. There are also articulation markings: a double bar line and a fermata above the first note in the first measure for Cl. I, Cl. II, and Vc., and a fermata above the first note in the second measure for Cl. I, Cl. II, Tpt. II, and Vc.

13

Cl. I *p* *f*

Cl. II *p* *f*

Tpt. I

Tpt. II *f*

Tbn. *f*

Of. *f*

Vln. I *f*

Vln. II *f*

Vc. *f*

15

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*p*

*p*

*p*

*p*

Andante

18

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*f*

*p*

*rit*

22

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*p*

*p*

(>) (>)

> >



32 (rit.) (a tempo)

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*tr*

*p*

37

Cl. I  
Cl. II  
Tpt. I  
Tpt. II  
Tbn.  
Of.  
Vln. I  
Vln. II  
Vc.

Detailed description: This page of a musical score covers measures 37 through 41. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Clarinet I and II, Trumpet I and II, Trombone, and Oboe. The string section includes Violin I and II, and Viola. The woodwinds play rhythmic patterns with eighth and sixteenth notes, often with accents. The strings provide harmonic support with sustained chords and moving lines. The score is written for a full orchestra.

42

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*f*

*f*

*f*

*f*

*ff*

*f*

*f*

46

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*p*

*p*

*p*

*p*

*p*

50

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*p*

54

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

pizz.

pizz.

pizz.

58

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 58 to 61. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Clarinet I and II (both in treble clef), Trumpet I (treble clef), Trumpet II (treble clef), Trombone (bass clef), and Oboe (bass clef). The string section includes Violin I and II (both in treble clef) and Violoncello (bass clef). Measures 58 and 59 show the woodwinds and strings with various rhythmic patterns, including eighth and sixteenth notes. Measure 60 features a more complex rhythmic pattern for the woodwinds. Measure 61 concludes the section with a final chordal structure.

62

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*f*

*f*

arco

*f*

Detailed description: This page of a musical score, numbered 22, contains measures 62 through 64. The score is for a full orchestra. The woodwind section includes Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone (Tbn.), and Oboe (Of.). The string section includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. In measure 62, Cl. I and Cl. II are silent. Tpt. I plays a rhythmic pattern of eighth notes. Tpt. II and Tbn. are silent. Of. plays a rhythmic pattern of eighth notes. Vln. I and Vln. II play a rhythmic pattern of eighth notes. Vc. plays a rhythmic pattern of eighth notes. In measure 63, Cl. I and Cl. II remain silent. Tpt. I continues its rhythmic pattern. Tpt. II and Tbn. are silent. Of. continues its rhythmic pattern. Vln. I and Vln. II continue their rhythmic pattern. Vc. continues its rhythmic pattern. In measure 64, Cl. I and Cl. II are silent. Tpt. I plays a rhythmic pattern. Tpt. II and Tbn. are silent. Of. plays a rhythmic pattern. Vln. I and Vln. II play a rhythmic pattern. Vc. plays a rhythmic pattern. Dynamics include *f* (forte) for Cl. I, Tpt. II, Vln. I, and Vln. II. The instruction *arco* is written above the Vln. I staff in measure 64.



67

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description of the musical score: The score is for measures 67, 68, and 69. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The instruments and their parts are: Cl. I (First Clarinet) plays a melodic line with slurs and accents; Cl. II (Second Clarinet) plays a sustained note; Tpt. I (First Trumpet) is silent; Tpt. II (Second Trumpet) plays a melodic line with slurs and accents; Tbn. (Tuba) plays a sustained note; Of. (Oboe) plays a melodic line with slurs and accents; Vln. I (Violin I) plays a melodic line with slurs and accents; Vln. II (Violin II) plays a rhythmic accompaniment of eighth notes; Vc. (Violoncello) plays a melodic line with slurs and accents.

69

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.





80

Cl. I rit a tempo

Cl. II rit a tempo

Tpt. I rit a tempo *tr*

Tpt. II rit a tempo

Tbn. rit a tempo

Of. rit a tempo

Vln. I rit a tempo

Vln. II rit a tempo

Vc. rit a tempo

84 Allegro

The musical score is arranged in a system of staves. The top two staves are for Clarinet I (Cl. I) and Clarinet II (Cl. II), both in treble clef. The next two staves are for Trumpet I (Tpt. I) and Trumpet II (Tpt. II), both in treble clef. The fifth staff is for Trombone (Tbn.) in bass clef. The sixth staff is for Oboe (Of.) in bass clef. The seventh and eighth staves are for Violin I (Vln. I) and Violin II (Vln. II), both in treble clef. The bottom staff is for Violoncello (Vc.) in bass clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4. The dynamic marking *p* (piano) is placed below the first measure of each instrument's part. The music consists of six measures, with measures 84-89. The first measure of each part contains a whole rest, followed by a half note in the second measure, and then quarter notes in the subsequent measures.

90

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 90 through 95. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind section includes Clarinets I and II, Trumpets I and II, Trombone, and Oboe. The string section includes Violins I and II, and Viola. The woodwinds and strings play rhythmic patterns, while the brass instruments are mostly silent. A rehearsal mark '90' is placed at the beginning of the first staff.

96

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

102

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 102 through 107. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwind section includes Clarinet I and II, Trumpet I and II, Trombone, and Oboe. The string section includes Violin I and II, and Viola. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more active role with various rhythmic figures. The score includes various musical notations such as slurs, accents, and dynamic markings.

108

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

114

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*p*

*pizz.*

*p*

Detailed description: This page of a musical score covers measures 114 to 118. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Clarinet I and II, Trumpet I and II, Trombone, and Oboe. The brass section includes Trumpet I and II, Trombone, and Oboe. The string section includes Violin I and II, and Viola. The score shows various melodic lines and rests for each instrument. Dynamics include piano (*p*) and pizzicato (*pizz.*).



128

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*f*

*p*

Detailed description: This page of a musical score covers measures 128 to 133. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a system with seven staves. The woodwind section includes Clarinet I and II, Trumpet I and II, Trombone, and Oboe. The string section includes Violin I and II, and Viola. The woodwinds and strings play a dynamic contrast between *f* (measures 128-130) and *p* (measures 131-133). The brass section (Tpt. I, Tbn., Of.) plays a rhythmic pattern of quarter notes with accents. The strings play a rhythmic pattern of quarter notes with accents. The woodwinds play a melodic line with accents. The score includes dynamic markings *f* and *p*, and a rehearsal mark 128 at the beginning of the first staff.

134

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*f*

140

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*f*

*f*

*f*

pizz.

147

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*f*

(arco)

153

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score contains measures 153 through 157. The score is for a full orchestra. The woodwind section includes Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone (Tbn.), and Oboe (Of.). The string section includes Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwinds and strings play active parts, while the trumpets are mostly silent. The score is written in a standard orchestral format with a brace on the left side.

158

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*p*

*p*

*p*

165

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*f*

*f*

*f*

*f*

172 (rit.) (meno)

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

178

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

184 (tempo primo)

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 184 to 190. The tempo is marked '(tempo primo)'. The key signature consists of three sharps (F#, C#, G#). The score is arranged in a system with ten staves. The woodwind section includes Clarinet I and II, Trumpet I and II, Trombone, and Oboe. The string section includes Violin I and II, and Viola. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The Clarinet I and II parts have a melodic line in the first measure, followed by rests. The Trombone and Oboe parts play a steady eighth-note accompaniment. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola part plays a rhythmic accompaniment of eighth notes.

191

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

*p*

*f*

197

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score contains measures 197 through 201. The score is arranged in a system with eight staves. The top two staves are for Clarinets I and II (Cl. I and Cl. II), both in treble clef. The next three staves are for Trumpets I and II (Tpt. I and Tpt. II) and Trombone (Tbn.), all in treble clef. The fourth staff is for Oboe (Of.) in bass clef. The bottom three staves are for Violins I and II (Vln. I and Vln. II) and Viola (Vc.), all in treble clef. The key signature is three sharps (F#, C#, G#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of measure 201.





214

Musical score for a symphony orchestra, measures 214-217. The score is written in G major (one sharp) and 2/4 time. The instruments are arranged in a standard orchestral layout:

- Cl. I** and **Cl. II**: Clarinets in 1 and 2, both in treble clef. They play a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4.
- Tpt. I** and **Tpt. II**: Trumpets in 1 and 2, both in treble clef. They play a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4.
- Tbn.**: Trombone in bass clef. It plays a melodic line of quarter notes: G3, A3, B3, C4, B3, A3, G3.
- Of.**: Oboe in bass clef. It plays a melodic line of quarter notes: G3, A3, B3, C4, B3, A3, G3.
- Vln. I** and **Vln. II**: Violins in 1 and 2, both in treble clef. They play a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4.
- Vc.**: Violoncello in bass clef. It plays a melodic line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

The score consists of four measures. The first three measures contain the main melodic lines, and the fourth measure contains rests for all instruments.