



# Jailton de Oliveira

**The Spirit of the Forest**  
Ballet  
*for String Orchestra and Percussion*  
\*\*\*  
***O Espírito da Floresta***  
Ballet  
*para Orquestra de Cordas e Percussão*

# **The Spirit of the Forest**

Ballet  
***for String Orchestra and Percussion***

This work is based on the legend of the Curupira, a mysterious being who, according to popular belief, resides deep in the jungles of Brazil. The musical scenes are inspired by one of the many tales of the Curupira, told by the people for whom the Amazon rainforest is home. In this story, a young girl named Nayara loses her way in the jungle, and is then found by the Curupira, who appears before her in the form of a handsome young man. Upon meeting, he promises to help her find her way home. Seduced by this stranger and oblivious to his true identity, she agrees to stay with him overnight in the dark rainforest. When Nayara wakes in the morning, she is alone again and cannot recall the events of the night. She resumes her search for the path leading to her home. After a many hours of searching, she arrives at her small house, where she lives with her aunt Yarana. Some weeks later, Nayara discovers that she is pregnant, and suddenly recalls the night when she was lost in the jungle with the mysterious young man. After hearing this recount, her aunt Yarana realizes that this is the fault of the Curupira, and tormented with sadness, she falls and dies. Suddenly Nayara's boyfriend Jurueno, who has been hiding behind the house and has heard the entire story, appears. Nayara begs for his forgiveness, but alas Jurueno cannot pardon her betrayal. She leaves, and he, feeling alone, recedes into the jungle and dies of disgust.

\*\*\*\*\*

Essa obra se baseia na lenda do Curupira, um ente misterioso, que, segundo a crença popular, habita as matas e florestas brasileiras. As cenas musicais são inspiradas numa das suas muitas histórias, que são contadas pelos habitantes da floresta Amazônica. Nessa história, a jovem Nayara se perde na floresta e é encontrada pelo Curupira, que aparece em forma de homem bonito, prometendo ajudá-la a voltar pra casa. A moça é seduzida e, sem saber que aquele jovem formoso é o Curupira, passa a noite com ele na floresta. No outro dia, novamente sozinha e sem se lembrar direito o que aconteceu, Nayara volta a procurar o caminho de casa, até que, finalmente, reencontra a cabana onde vive com sua tia Yarana. Semanas se passam e Nayara percebe que está grávida, então se lembra da noite em que ficou na floresta com aquele moço. Ao contar a história para sua tia, esta descobre logo que foi trama do Curupira e, agoniada de tamanha tristeza, cai morta. Logo após, chega Jurueno, noivo de Nayara, que ouvira toda a história, escondido atrás da cabana. Nayara suplica por perdão, mas Jurueno não aceita e a abandona. Nayara vai embora e Jurueno, sozinho na mata, morre de desgosto.

**The Spirit of the Forest**  
**Ballet**  
*for String Orchestra and Percussion*

**Instrumentation**

**Percussion**

2 Timpani ( one player ) (Timp.)

Other Percussion ( three players ): Triangle (Trgl.), Cymbals (Cym.), Tam Tam (T.T.), Tambourine (Tamb.), Snare Drum (S.Dr.), Bass Drum (B.Dr.).

**Strings**

Violins I and II (Vln. I,II), Violas (Vla.), Cellos (Vc.), Double Basses (D.B.).

**Duration:** 21'50''

## **Instrumental Parts**

# Timpani

## The Spirit of the Forest

Ballet

I. Nayara lost in the forest

Jailton de Oliveira

$\text{♩} = 120$

6

12

18

24

31

39

44

49

54

*f*

*mf*

*mp*

*f*

*poco rall...*

*a tempo*

*pp*

*mf*

*rall...*

$\text{♩} = 72$

*ff*

*ff*

*ff*

*accel. poco a poco*

*f*

$\text{♩} = 120$

*f*

59

Bass clef, 3/4 time, key signature of one flat. Measures 59-60 show eighth-note chords with dynamic *f*.

65

Bass clef, 3/4 time, key signature of one flat. Measure 65 starts with a rest, followed by a measure in 4/4 with dynamic *f*. Measure 66 starts with a measure in 4/4 with dynamic *p*.

71

Bass clef, 3/4 time, key signature of one flat. Measure 71 starts with a measure in 4/4 with dynamic *f*. Measure 72 starts with a measure in 4/4 with dynamic *pp*.

# Timpani

### III. The enchantment

Musical score for bassoon, page 2, featuring six staves of music. Measure 6: *poco accel.*, *tr*, *fp*. Measure 15: *a tempo*, *mp*. Measure 18: *p*, *f*. Measure 25: *ff*. Measure 31: *rall...*, *a tempo*, *p*. Measure 38: *rall...*, *ff*.

## Timpani

$\text{♩} = 108$

1

2

3

9

2

3

2

18

2

3

2

26

12

11

53

2

3

2

3

2

63

7

4

rall...

79

$\text{♩} = 96$

3

2

3

4

87

mf

2

3

4

98

mp

mf

f

107

p

mf

p

mf

mf³

f

# The Spirit of the Forest

## Ballet

Jailton de Oliveira

# Percussion

## I. Nayara lost in the forest

**Measure 5:** *Tam Tam* and *Bass Drum* play eighth notes. *Tam Tam* has dynamics *mp*. *Bass Drum* has dynamics *mp*.

**Measure 12:** *T.T.* and *B. Dr.* play eighth notes. *T.T.* has dynamics *mf*. *B. Dr.* has dynamics *mf*.

**Measure 18:** *T.T.* and *B. Dr.* play eighth notes. *T.T.* has dynamics *mf*. *B. Dr.* has dynamics *mf*.

**Measure 23:** *T.T.* and *B. Dr.* play eighth notes. *T.T.* has dynamics *mp*. *B. Dr.* has dynamics *mp*. The *T.T.* part ends with a dynamic *poco rall...* followed by a wavy line. The *B. Dr.* part ends with a dynamic *pp*.

**Measure 29:** *T.T.* and *B. Dr.* play eighth notes. *T.T.* has dynamics *mf*. *B. Dr.* has dynamics *mf*. The *T.T.* part ends with a dynamic *a tempo* followed by a wavy line. The *B. Dr.* part ends with a dynamic *pp*.

**Measure 36:** *T.T.* and *B. Dr.* play eighth notes. *T.T.* has dynamics *mp*. The *T.T.* part ends with a dynamic *rall...* followed by a wavy line. The *B. Dr.* part ends with a dynamic *f*.

# Percussion

2

41

T.T.

B. Dr.

Musical score for measures 57-58. The top staff (T.T.) shows a bassoon part with eighth-note patterns and rests. The bottom staff (B. Dr.) shows a double bass part with eighth-note patterns and rests. Measure 57 ends with a dynamic *fp*. Measure 58 begins with a dynamic *mf*.

Musical score for T.T. and B. Dr. showing measures 62-63. The score includes dynamics (mf), time signatures (3/4, 4/4), and a rehearsal mark (2).

Musical score for T.T. and B. Dr. Measures 68-70. The score consists of two staves. The top staff is for T.T. (Tenor Trombone) and the bottom staff is for B. Dr. (Bass Trombone). Measure 68 starts with a short note in T.T., followed by a sixteenth-note pattern of eighth-note pairs. Measure 69 begins with a measure rest. Measure 70 starts with a sixteenth-note pattern of eighth-note pairs. The dynamic *f* is indicated under the first note of the B. Dr. pattern. Measure 71 starts with a measure rest. Measure 72 begins with a sixteenth-note pattern of eighth-note pairs. The dynamic *pp* is indicated under the first note of the T.T. pattern. Measure 73 starts with a measure rest. Measure 74 begins with a sixteenth-note pattern of eighth-note pairs. The dynamic *f* is indicated under the first note of the B. Dr. pattern.

# Percussion

## II. Encounter between Nayara and Curupira

3

*BPM = 92*

This section shows three staves for Cymbals, Snare Drum, and Bass Drum. The time signature changes every two measures between common time (4/4) and triple time (3/4). Measure 1: Cymbals play eighth notes. Snare Drum and Bass Drum play quarter notes. Measures 2-8: The patterns repeat with slight variations in dynamics and note heads.

9

This section shows three staves for Cym., S. Dr., and B. Dr. Measure 9: Cym. plays eighth notes. S. Dr. and B. Dr. play eighth notes with dynamic *f*. Measures 10-12: S. Dr. and B. Dr. play eighth-note patterns with grace notes and slurs. Cym. remains silent.

13

This section shows three staves for Cym., S. Dr., and B. Dr. Measure 13: Cym. plays eighth notes. S. Dr. and B. Dr. play eighth-note patterns with grace notes and slurs. Measures 14-16: The patterns continue with dynamics *poco rall...*, *a tempo*, *ff*, *f*, and *f*.

20

This section shows three staves for Cym., S. Dr., and B. Dr. Measures 20-23: Cym. plays eighth notes. S. Dr. and B. Dr. play eighth-note patterns with grace notes and slurs. The patterns are identical across all three instruments.

23

This section shows three staves for Cym., S. Dr., and B. Dr. Measures 23-26: Cym. and S. Dr. play eighth notes with dynamics *pp*, *p*, and *pp*. B. Dr. remains silent. Measures 25-26: Cym. and S. Dr. play eighth notes with dynamics *6* and *rall...*.

# Percussion

Musical score for measures 34-35:

- Cym.**: Measures 34-35. Dynamics: *mf*. Performance instruction: short vertical strokes.
- S.Dr.**: Measures 34-35. Dynamics: *mp*, *sffz*. Performance instruction: wavy line.
- B. Dr.**: Measures 34-35. Dynamics: *mp*, *pp*. Performance instruction: curved line.

Measure 35 includes a tempo marking:  $\text{♩} = 60$ .

Musical score for measures 41 to 12. The score includes three staves: Cym. (top), S. Dr. (middle), and B. Dr. (bottom). The Cym. staff has a single square note at the beginning of measure 41. The S. Dr. staff features a wavy line with a 'p' dynamic, followed by two dots connected by a curved line, and a 'mf' dynamic. The B. Dr. staff has a single square note at the beginning of measure 41. Measure 12 begins with a tempo marking of  $\text{♩} = 92$ . The S. Dr. staff continues with a wavy line and a 'mf' dynamic. The B. Dr. staff ends with a long horizontal bar.

Musical score for measures 57-58. The Cymbals (Cym.) play eighth-note pairs at dynamic ***f***. The Snare Drum (S.Dr.) plays sustained notes at ***p***, with dynamics ***pp*** and ***cresc...***, followed by ***f***. The Bass Drum (B. Dr.) provides rhythmic support with eighth-note patterns, including a bass drum roll in measure 58 at dynamic ***mf***.

62

Cym.

S. Dr.

B. Dr.

Un poco più mosso. ( $\text{♩} = 100$ )

$f$

$ff$

Musical score for measures 67-68. The score includes parts for Cymbals (Cym.), Snare Drum (S.Dr.), and Bass Drum (B. Dr.). Measure 67 starts with a measure of common time (indicated by a '4'). The Cymbals play eighth-note pairs, the Snare Drum plays eighth-note pairs, and the Bass Drum plays eighth-note pairs. The measure ends with a common time signature. Measure 68 begins with a common time signature. The Cymbals play eighth-note pairs, the Snare Drum plays eighth-note pairs, and the Bass Drum plays eighth-note pairs. The measure ends with a common time signature.

# Percussion

5

72

Cym.

S. Dr.

B. Dr.

*p*

*ppp*

*pp*

82

*rall...*

$\text{♩} = 60$

Cym.

S. Dr.

B. Dr.

*p*

88

Cym.

S. Dr.

B. Dr.

95

$\text{♩} = 100$

Cym.

S. Dr.

B. Dr.

*pp cresc...*

*f*

*mf*

100

$\text{♩} = 92$

Cym.

S. Dr.

B. Dr.

*pp semper*

# Percussion

6

106

This musical score for Percussion consists of three staves: Cym., S. Dr., and B. Dr. The tempo is marked as 106. The Cym. staff has a single stroke. The S. Dr. staff has a single stroke. The B. Dr. staff has a wavy line with a 'tr' dynamic, followed by a series of eighth-note strokes with a 'p' dynamic.

Cym.  
S. Dr.  
B. Dr.

112

*poco rall...*      *a tempo*

This musical score continues from measure 106. The Cym. staff has a single stroke. The S. Dr. staff has a single stroke. The B. Dr. staff has a wavy line with a 'tr' dynamic, followed by a series of eighth-note strokes with a 'p' dynamic. The instruction *poco rall...* appears above the S. Dr. staff, and *a tempo* appears above the B. Dr. staff.

Cym.  
S. Dr.  
B. Dr.

117

*rall...*

This musical score continues from measure 112. The Cym. staff has a single stroke. The S. Dr. staff has a single stroke. The B. Dr. staff has a wavy line with a 'tr' dynamic, followed by a series of eighth-note strokes with a 'p' dynamic. The instruction *rall...* appears above the S. Dr. staff.

Cym.  
S. Dr.  
B. Dr.

# Percussion

## III. The enchantment

7

The musical score consists of six staves, each representing a different performance of the Tambourine or Tamb. instrument. The staves are arranged vertically, with measure numbers 1 through 40 indicated at the start of each staff.

- Tambourine (Staff 1):** Measures 1-13. Includes dynamic markings **pp**, **mp**, and **mf<sup>3</sup>**. Measure 13 ends with a fermata over the first note of the next measure.
- Tamb. (Staff 2):** Measures 1-13. Includes dynamic markings **pp**, **mp**, and **poco accel.**
- Tamb. (Staff 3):** Measures 9-13. Includes dynamic marking **mf<sup>3</sup>**.
- Tamb. (Staff 4):** Measures 14-18. Includes dynamic marking **f**.
- Tamb. (Staff 5):** Measures 28-32. Includes dynamic marking **mf**.
- Tamb. (Staff 6):** Measures 33-40. Includes dynamic markings **ff**, **rall...**, **mf**, and **p**.

Measure numbers are placed above the staves, and tempo markings like  $\text{♩} = 63$  and  $\text{♩} = 80$  are included. Various performance techniques are indicated by symbols such as **tr** (trill), **—** (dash), and **—** (dot).

## Percussion

## IV. The seduction

**120**

Triangle      Tam Tam      Bass Drum

Trgl.      T.T.      B. Dr.

**8**

**13**

**17**

# Percussion

Musical score for "The Star-Spangled Banner" featuring three staves:

- Treble Clef (Trgl.):** Includes measures 1-4.
- Tenor/Tenor Bass (T.T.):** Includes measures 1-4. Dynamic markings: *f*, *ff*, *sf*. Performance instruction: *tr.*
- Bass Drums (B. Dr.):** Includes measures 1-4. Dynamic marking: *f*.

Tempo changes indicated by vertical bars and numerals:

- Measure 1: 27
- Measure 2: 6
- Measure 3: 24
- Measure 4: 34
- Measure 5: 38

37  $\text{d} = 96$

Trgl.  $\begin{cases} \frac{3}{8} \\ \frac{4}{8} \end{cases}$

T.T.  $\begin{cases} \frac{3}{8} \\ \frac{4}{8} \end{cases}$

B. Dr.  $\begin{cases} \frac{3}{8} \\ \frac{4}{8} \end{cases}$

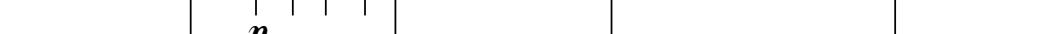
Musical score for three instruments:

- Trgl.**: Measures 42-43. Key signature changes from  $\text{F} \#$  to  $\text{C}$ . Time signature changes from  $\frac{4}{8}$  to  $\frac{4}{4}$  at bar 43. Dynamics: forte in bar 42, decrescendo in bar 43. Articulation: slurs in bar 42, staccato dots in bar 43. Performance instruction: *rall...*
- T.T.**: Measures 42-43. Key signature changes from  $\text{F} \#$  to  $\text{C}$ . Time signature changes from  $\frac{4}{8}$  to  $\frac{4}{4}$  at bar 43. Dynamics: forte in bar 42, decrescendo in bar 43. Articulation: staccato dots in bar 43.
- B. Dr.**: Measures 42-43. Key signature changes from  $\text{F} \#$  to  $\text{C}$ . Time signature changes from  $\frac{4}{8}$  to  $\frac{4}{4}$  at bar 43. Dynamics: forte in bar 42, decrescendo in bar 43. Articulation: staccato dots in bar 43.

# Percussion

47  $\bullet = 92$

Trgl. 

T.T. 

B. Dr. 

Musical score for three percussion instruments:

- Trgl.**: Dynamics include ***pp***, ***pp*<sup>3</sup>**, and ***rall...***. Performance instruction: ***mf***.
- T.T.**: Dynamics include ***mf*** and ***pp***. Performance instruction: ***mf***.
- B. Dr.**: Dynamics include ***pp***, ***mf***, and ***mf***. Performance instruction: ***mf***.

# Percussion

## V. Nayara meets her aunt Yarana

**Tam Tam**

**Snare Drum**

**T.T.**

**S.Dr.**

**T.T.**

**S.Dr.**

**T.T.**

**S.Dr.**

**T.T.**

**S.Dr.**

# Percussion

Musical score for measures 36-37. The top staff (T.T.) has a single eighth note followed by a fermata. The bottom staff (S.Dr.) has a single eighth note followed by a sixteenth-note pattern: (dot, dot, dot, dot). Measure 37 begins with a fermata over the T.T. staff, followed by a sixteenth-note pattern: (dot, dot, dot, dot). The S.Dr. staff continues its sixteenth-note pattern.

Musical score for measures 49-50. The top staff (T.T.) shows a bassoon line with a dynamic *p*. The bottom staff (S.Dr.) shows a snare drum line with a dynamic *mf*.

57

T.T.

S.Dr.

*pp*

*mf* *dim.* *poco a poco*

*tr.*

Musical score for measures 61-62. The top staff (T.T.) shows a sustained note with a wavy line above it, followed by six eighth notes. Measure 61 ends with a measure repeat sign and changes to 3/8 time. Measure 62 begins with a rest, followed by six eighth notes. The dynamic is *ppp*. The bottom staff (S.Dr.) shows a continuous eighth-note pattern. Measure 61 ends with a measure repeat sign and changes to 3/8 time. Measure 62 begins with a rest, followed by six eighth notes. The dynamic is *pp*. Measure 62 ends with a measure repeat sign and changes to 2/4 time. The dynamic is *f*.

# Percussion

67

T.T.  $\frac{2}{4}$  5 | : <math>\text{mf}</math> | : <math>\text{mp}</math> |

S.Dr.  $\frac{2}{4}$  5 | : <math>\text{p}</math> <math>\text{mf}</math> <math>\text{p}</math> | : <math>\text{mf}</math> |

76

T.T. | : <math>\text{p}</math> | : <math>\text{3}</math> | : <math>\text{2}</math> | : <math>\text{tr}</math> |

S.Dr. | : <math>\text{tr}</math> | : <math>\text{3}</math> | : <math>\text{2}</math> | : <math>\text{mp}</math> |

82

T.T. | : <math>\text{cresc. poco a poco}</math> | : <math>\text{3}</math> | : <math>\text{2}</math> | : <math>\text{tr}</math> |

S.Dr. | : <math>\text{mf}</math> | : <math>\text{3}</math> | : <math>\text{sf}</math> | : <math>\text{mf}</math> |

87

T.T. | : <math>\text{3}</math> | : <math>\text{2}</math> |

S.Dr. | : <math>\text{3}</math> | : <math>\text{sf}</math> | : <math>\text{mp}</math> |

93

T.T. | : <math>\text{4}</math> | : <math>\text{3}</math> | : <math>\text{2}</math> | : <math>\text{tr}</math> |

S.Dr. | : <math>\text{4}</math> | : <math>\text{3}</math> | : <math>\text{mf}</math> | : <math>\text{p}</math> |

101

T.T. | : <math>\text{mf}</math> | : <math>\text{4}</math> | : <math>\text{3}</math> | : <math>\text{tr}</math> |

S.Dr. | : <math>\text{mf}</math> | : <math>\text{4}</math> | : <math>\text{tr}</math> | : <math>\text{tr}</math> |

## Percussion

## VI. Conflict between Nayara and Jurueno

**Score 1 (Measures 1-11):**

- Triangle:** Measures 1-11. Time signature  $\frac{3}{4}$ . Dynamics:  $\text{7}$ ,  $\text{7}$ ,  $\text{7}$ ,  $mfp^3$ .
- Cymbals:** Measures 1-11. Time signature  $\frac{3}{4}$ . Dynamics:  $\text{7}$ ,  $p$ ,  $mp$ .
- Bass Drum:** Measures 1-11. Time signature  $\frac{3}{4}$ . Dynamics:  $mf$ .

**Score 2 (Measures 12-21):**

- Trgl.** Measures 12-21. Time signature  $\frac{5}{4}$ . Dynamics:  $\text{5}$ ,  $\text{5}$ ,  $\text{5}$ .
- Cym.** Measures 12-21. Time signature  $\frac{5}{4}$ . Dynamics:  $\text{5}$ .
- B. Dr.** Measures 12-21. Time signature  $\frac{5}{4}$ . Dynamics:  $pp$ ,  $f$ .

**Score 3 (Measures 22-31):**

- Trgl.** Measures 22-31. Time signature  $\frac{9}{4}$ ,  $\frac{2}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ . Dynamics:  $rall...$ ,  $2$ ,  $3$ .
- Cym.** Measures 22-31. Time signature  $\frac{9}{4}$ ,  $\frac{2}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ . Dynamics:  $mf$ .
- B. Dr.** Measures 22-31. Time signature  $\frac{9}{4}$ ,  $\frac{2}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ . Dynamics:  $p$ ,  $mf$ .

**Score 4 (Measures 36-45):**

- Trgl.** Measures 36-45. Time signature  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{2}{4}$ .
- Cym.** Measures 36-45. Time signature  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{2}{4}$ .
- B. Dr.** Measures 36-45. Time signature  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{2}{4}$ .

**Score 5 (Measures 44-53):**

- Trgl.** Measures 44-53. Time signature  $\frac{2}{4}$ ,  $\frac{19}{8}$ ,  $\frac{6}{8}$ ,  $\frac{4}{8}$ ,  $\frac{6}{8}$ . Dynamics:  $88$ ,  $p$ .
- Cym.** Measures 44-53. Time signature  $\frac{2}{4}$ ,  $\frac{19}{8}$ ,  $\frac{6}{8}$ ,  $\frac{4}{8}$ ,  $\frac{6}{8}$ . Dynamics:  $mf$ .
- B. Dr.** Measures 44-53. Time signature  $\frac{2}{4}$ ,  $\frac{19}{8}$ ,  $\frac{6}{8}$ ,  $\frac{4}{8}$ ,  $\frac{6}{8}$ . Dynamics:  $mf$ .

# Percussion

66

Trgl. | Cym. | B. Dr.

71

$\text{♩} = 88$

**13**

$\text{♩} = 63$

Trgl. | Cym. | B. Dr.

89

Trgl. | Cym. | B. Dr.

93

$\text{♩} = 104$

Trgl. | Cym. | B. Dr.

99

$\text{♩} = 88$

**14**

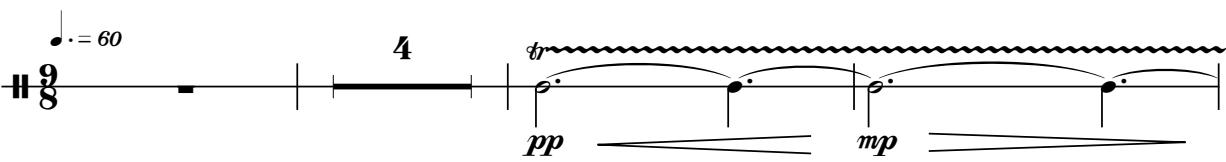
**14**

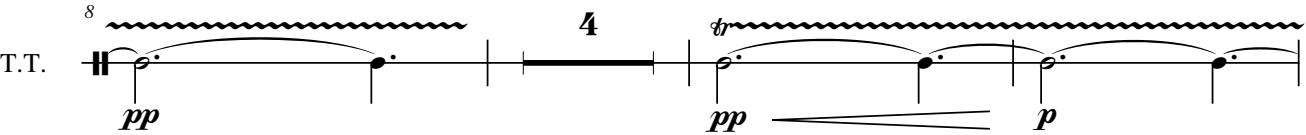
**14**

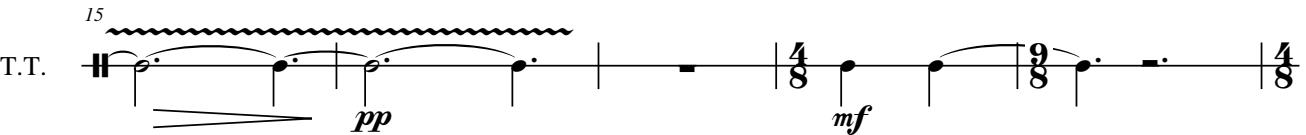
Trgl. | Cym. | B. Dr.

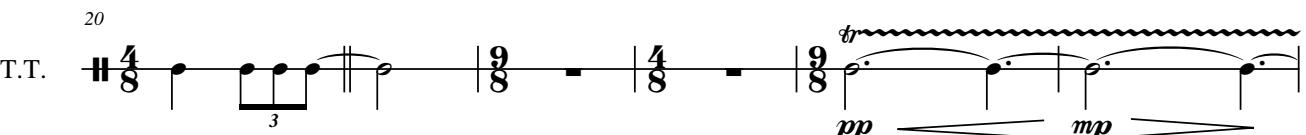
## Percussion

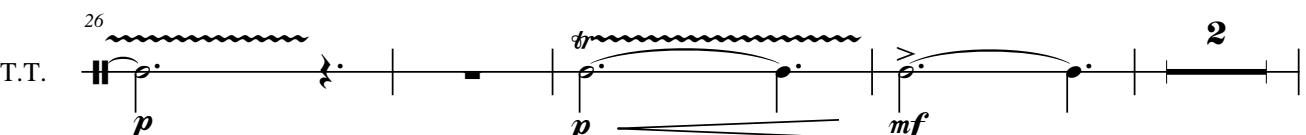
## VII. Jurueno's sadness and death

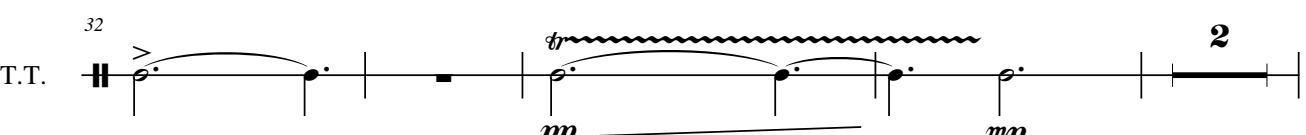
Tam Tam      

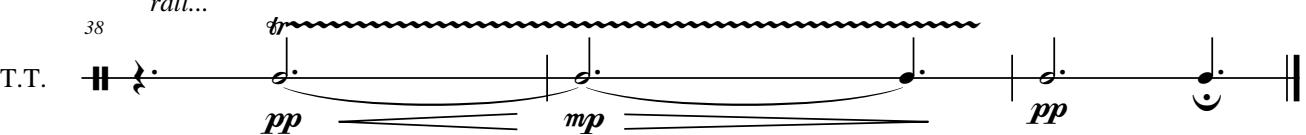
T.T.      

T.T.      

T.T.      

T.T.      

T.T.      

T.T.      

# Percussion

## VIII. The return of Curupira

17

**Snare Drum**

**Bass Drum**

**S. Dr.**

**B. Dr.**

**S. Dr.**

**B. Dr.**

**S. Dr.**

**B. Dr.**

**S. Dr.**

**B. Dr.**

**3**

**3**

**6**

**4**

**6**

**22**

**mf**

**mp**

**mf**

**f**

**2**

**mp**

**30**

**pp**

**p**

**mf**

**3**

**3**

**mf**

**39**

**2**

**2**

**3**

**2**

**pp**

**p**

**47**

**p**

**mp**

**5**

**6**

**7**

**3**

**3**

# Percussion

18

53

S. Dr.

B. Dr.

61

S. Dr.

B. Dr.

79

S. Dr.

B. Dr.

87

S. Dr.

B. Dr.

96

S. Dr.

B. Dr.

104

S. Dr.

B. Dr.

# Violins I

## The Spirit of the Forest

Ballet

I. Nayara lost in the forest

Jailton de Oliveira

**Music Staff Details:**

- Staff 1:** 4/4 time, dynamic **p**, tempo **= 120**. Includes markings **div.** and **unis.**
- Staff 2:** 6 measures starting at measure 6, dynamic **f**.
- Staff 3:** Measure 11, dynamic **p**.
- Staff 4:** Measure 16, dynamic **p**.
- Staff 5:** Measures 21-24, dynamic **p**, **f**, **sffz**, **sffz**, **f**.
- Staff 6:** Measures 26-30, dynamic **mp**, **poco rall...**, **a tempo**, **f**.
- Staff 7:** Measures 31-35, dynamic **p**, **cresc. poco a poco**.
- Staff 8:** Measures 36-40, dynamic **mp**, **rall...**, **f**, **p**.
- Staff 9:** Measures 40-44, dynamic **mf**.

Sheet music for piano, measures 45-69. The music is in 4/4 time, with key signatures changing frequently. Measure 45 starts with a forte dynamic (f) and a series of eighth-note chords. Measure 46 begins with a three-quarter note rest. Measure 47 starts with a forte dynamic (ff). Measure 48 contains the instruction *accel. poco a poco*. Measures 49-53 show a pattern of eighth-note chords. Measure 54 starts with a mezzo-forte dynamic (mp), followed by a forte dynamic (f). Measure 55 shows a tempo marking of  $\text{♩} = 120$ . Measures 56-58 show eighth-note chords. Measure 59 starts with a piano dynamic (p). Measures 60-62 show eighth-note chords. Measures 63-65 show eighth-note chords. Measure 66 starts with a forte dynamic (ff). Measures 67-69 show eighth-note chords.

# Violins I

## II. Encounter between Nayara and Curupira

The musical score consists of ten staves of violin music. The key signature varies throughout the piece, including G major, A major, and E major. The time signature also changes frequently, including measures in 4/4, 3/4, and 2/4. The tempo is marked as  $\text{♩} = 92$ . The dynamics and performance instructions include:

- Staff 1:  $p$ ,  $mf$
- Staff 2:  $fp$ ,  $f$
- Staff 3:  $mf$ ,  $f$
- Staff 4:  $mf$
- Staff 5:  $f$
- Staff 6: *poco rall...*, *a tempo*
- Staff 7:  $ff$
- Staff 8:  $p$ ,  $mp$
- Staff 9: *rall...*,  $f$ ,  $f$
- Staff 10:  $mp$
- Staff 11:  $f$
- Staff 12:  $mp$
- Staff 13:  $f$
- Staff 14:  $mp$



Musical score page 5, featuring six staves of music. The key signature varies between G major (two sharps) and F# minor (one sharp). Measure 92 starts with a dynamic **f** and a tempo of 92 BPM. Measure 95 begins with a dynamic **ff** at a tempo of 100 BPM. Measure 101 shows a change in tempo to 92 BPM. Measure 107 includes dynamics **poco rall...** and **a tempo**. Measure 117 concludes the page.

92  
**f**  
**mf**

95 = 100  
**ff**

101

107 **poco rall...** **a tempo**

117 **rall...**

## Violins I

$\text{♩} = 63$   
*con sordino*

$\text{♩} = 63$   
*con sordino*

$\text{mf}$

$\text{♩} = 63$   
*poco accel.*

$\text{f}$

$\text{rall...}$   $\text{a tempo } (\text{♩} = 63)$   $\text{poco accel.}$   $\text{a tempo senza sord.}$

$\text{mf}$

$\text{♩} = 80$   
*unis.*

$\text{f}$

$\text{f}$

$\text{ff}$

$\text{mf}$   $\text{rall...}$

$\text{a tempo}$

Musical score for orchestra, page 7, featuring two staves of music.

**Measure 40:** Treble clef, 3/4 time, key signature of one sharp. Dynamics: *f*, *ff*. Articulations: slurs, accents. Performance instruction: *rall...*

**Measure 41:** Key signature changes to two sharps. Measure begins with a rest. Dynamics: *ff*. Articulations: slurs, accents. Performance instruction: *div.*

**Measure 42:** Key signature changes to three sharps. Measure begins with a rest. Dynamics: *mf*. Articulations: slurs, accents. Performance instruction: *rall...*

**Measure 43:** Treble clef, 3/4 time, key signature of one sharp. Dynamics: *mf*. Articulations: slurs, accents. Performance instruction: *simile*.

## Violins I

*d* = 120  
div.

8      *mp*

6

10

14      unis.

18      *mp*      *mf*

22      *f*      *mp*

25

27

29      *mf*

31

33      *f*

37  $\text{J} = 96$   
  
 44  $\text{J} = 92$   
  
 48  $\text{J} = 120$   
  
 53  $\text{J} = 63$   
  
 57  $\text{J} = 63$   
  
 61  $\text{J} = 63$   
  
 66  $\text{J} = 63$   
  
 70  $\text{J} = 63$   
  
 73  $\text{J} = 63$

## Violins I

Sheet music for piano, page 10, measures 10-61. The music is in 2/4 time, treble clef, and key signature varies. Measure 10 starts with a fermata over two measures. Measure 11 begins with a bass note followed by eighth-note pairs. Measures 12-13 show a pattern of eighth-note pairs. Measure 14 is a rest. Measures 15-16 show eighth-note pairs. Measure 17 is a rest. Measures 18-19 show eighth-note pairs. Measure 20 is a rest. Measures 21-22 show eighth-note pairs. Measure 23 is a rest. Measures 24-25 show eighth-note pairs. Measure 26 is a rest. Measures 27-28 show eighth-note pairs. Measure 29 is a rest. Measures 30-31 show eighth-note pairs. Measure 32 is a rest. Measures 33-34 show eighth-note pairs. Measure 35 is a rest. Measures 36-37 show eighth-note pairs. Measure 38 is a rest. Measures 39-40 show eighth-note pairs. Measure 41 is a rest. Measures 42-43 show eighth-note pairs. Measure 44 is a rest. Measures 45-46 show eighth-note pairs. Measure 47 is a rest. Measures 48-49 show eighth-note pairs. Measure 50 is a rest. Measures 51-52 show eighth-note pairs. Measure 53 is a rest. Measures 54-55 show eighth-note pairs. Measure 56 is a rest. Measures 57-58 show eighth-note pairs. Measure 59 is a rest. Measures 60-61 show eighth-note pairs.

Musical score for string quartet, page 11, featuring six staves of music:

- Staff 1 (Measures 69-70): Treble clef, B-flat key signature. Dynamics:  $p$ . Articulation:  $>>$ . Performance instruction: *unis.*
- Staff 2 (Measure 76): Treble clef, B-flat key signature. Dynamics:  $mp$ . Articulation:  $>$ .
- Staff 3 (Measure 81): Treble clef, B-flat key signature. Dynamics:  $f$ . Articulation:  $>$ .
- Staff 4 (Measure 86): Treble clef, B-flat key signature. Dynamics:  $mf$ . Articulation:  $>$ .
- Staff 5 (Measures 93-94): Treble clef, B-flat key signature. Dynamics:  $mp$ . Articulation:  $\wedge \wedge$ . Performance instruction: *div.*, *unis.* Dynamics:  $mf$ . Articulation:  $\wedge \wedge$ . Performance instruction: *div.*
- Staff 6 (Measure 100): Treble clef, B-flat key signature. Dynamics:  $f$ . Articulation:  $\wedge \wedge$ . Dynamics:  $mf$ . Articulation:  $\wedge \wedge$ .

## Violins I

1

55

61

$\text{♩} = 96$   
*spicc.*

$\text{♩} = \text{♩}$

$f$

*alla corda*      *spicc.*

$f$

*alla corda*      *spicc.*

$f$

$p$

*détaché*      *simile*

$f$

$p$

$\text{♩} = 63$

*mf*

*mf*

*f*

*mf*

*mf*

*mp*

*f*

$p$

$\text{♩} = 104$

*mp*

Musical score page 14, featuring four staves of music:

- Staff 1 (Measures 97-102):** Treble clef, key signature of one flat. Dynamics: *mf*, *ff*. Performance instruction: *div.*
- Staff 2 (Measure 103):** Treble clef, key signature of one flat, time signature 3/4. Dynamics: *mp*, *mf*. Performance instruction: *unis.* Tempo:  $\text{♩} = 88$ .
- Staff 3 (Measure 107):** Treble clef, key signature of one flat. Dynamics: *mp*.
- Staff 4 (Measure 112):** Treble clef, key signature of one flat. Dynamics: *mf*, *mp*. Performance instruction: *rall...*

## Violins I

*L. = 60*

Violins I

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

## Violins I

*J = 108*

5      9      19      25      32      39      45      52      57      62      70

A musical score consisting of six staves of music for a string instrument. The music is in common time, with a tempo of 96 BPM indicated at the beginning. The score includes dynamic markings such as *p*, *mf*, *f*, *mp*, and *ff*. Performance instructions like '3' and '2' over groups of notes indicate rhythmic groupings. Slurs and grace notes are also present. The key signature changes between staves, with some staves having a key signature of one flat.

79  $\text{♩} = 96$

*p*

84

*mf*  $^3$

89

*f*

95

*mf*

*f* > *mp* <>

102

*mf* <> *f*

109

*ff*

# Violins II

## The Spirit of the Forest

Ballet

I. Nayara lost in the forest

Jailton de Oliveira

**Music Score for Violins II:**

- Measure 1:**  $\text{♩} = 120$ . Dynamics:  $p$ ,  $f$ .
- Measure 6:** Measures 6-10. Articulation: >.
- Measure 11:** *div.* Measures 11-15.
- Measure 16:** Measures 16-20.
- Measure 21:**  $p$ ,  $f$ . Articulation: >. *unis.*  $sfz$ ,  $sfz$ .
- Measure 25:**  $f$ . Articulation: //, //, //, //, //, //,  $mp$ . *poco rall...*
- Measure 30:**  $f$ . Articulation: >, >, >, >, >, >,  $p$  *cresc. poco a poco*.
- Measure 34:** Measures 34-38. Articulation: *rall...*  $f$ .
- Measure 38:**  $\text{♩} = 72$ . Measures 38-42. Articulation:  $p$ ,  $mp$ .

43

48      *accel. poco a poco*

53      *d=120*

57

62

67

71

# Violins II

## II. Encounter between Nayara and Curupira

The musical score consists of ten staves of music for Violins II. The score begins with a dynamic of **p** and a tempo of  **$\text{♩} = 92$** . The first staff ends with a dynamic of **mf**. The second staff begins with a dynamic of **fp** and ends with a dynamic of **f**. The third staff begins with a dynamic of **mf** and ends with a dynamic of **f**. The fourth staff begins with a dynamic of **mf** and ends with a dynamic of **f**, followed by a performance instruction **poco rall...**. The fifth staff begins with a dynamic of **ff** and ends with a dynamic of **p**. The sixth staff begins with a dynamic of **mp**. The seventh staff begins with a dynamic of **f** and ends with a dynamic of **mp**, followed by a performance instruction **rall...**. The eighth staff begins with a dynamic of **f** and ends with a dynamic of **f**, followed by a tempo change to  **$\text{♩} = 60$** . The ninth staff begins with a dynamic of **f**. The tenth staff begins with a dynamic of **mp** and ends with a dynamic of **f**.

49

*mf*      *cresc...*

*ff*

Un poco più mosso. ( $\text{♩} = 100$ )

*mp*

*ff*

*p*      *cresc...*

*pp*

*rall...*

$\text{♩} = 60$

*f*

*mf*

Musical score page 5, featuring five staves of music. The first staff (measures 95-96) starts with a dynamic ***ff*** and a tempo of  **$=100$** . The second staff (measure 101) begins with a dynamic ***p***, followed by a measure at  **$=92$**  marked with a '2' above it, and then a measure with a dynamic ***mf* sempre**. The third staff (measure 107) shows a transition from  **$\frac{3}{4}$**  to  **$\frac{4}{4}$**  time. The fourth staff (measures 112-113) includes dynamics ***poco rall...*** and ***a tempo***. The fifth staff (measure 117) concludes the section.

95       **$=100$**   
***ff***

101       **$=92$**       2  
***mf* sempre**

107

112      ***poco rall...***      ***a tempo***

117      ***rall...***      ,

# Violins II

## III. The enchantment

1. **Measure 1:**  $\text{♩} = 63$ . Treble clef. Key signature: one sharp.  $\text{mp}$ .

2. **Measure 2:**  $\text{♩} = 63$ . *poco accel.* Measure starts with a rest.  $\text{mp}$ ,  $\text{mf}$ ,  $\text{mp}$ .

3. **Measure 10:** *rall...*  $\text{a tempo } (\text{♩} = 63)$ . Measure starts with a rest.  $\text{mf}$ .

4. **Measure 16:** Measure starts with a rest.  $\text{mf}$ .

5. **Measure 22:**  $\text{f}$ ,  $\text{mp}$ ,  $\text{mf}$ ,  $f$ ,  $\text{a tempo } (\text{♩} = 80)$ .

6. **Measure 27:**  $\text{f}$ ,  $\text{ff}$ ,  $\text{mf}$ .

7. **Measure 33:** *rall...*  $\text{a tempo détaché}$ .

8. **Measure 37:** Measure starts with a rest.  $\text{tr} \# \sim \sim$ .

9. **Measure 41:**  $\text{ff}$ , *simile*,  $\text{rall...}$ ,  $\text{mf}$ .

## Violins II

*d. = 120*

7

11

16

19

24

26

29

35

42

46

*d. = 96*

*d. = 120*

*d. = 92*

52  $\text{♩} = 120$  *molto rall...*  


56  $\text{♩} = 63$  *poco accel.*  


60 *a tempo. (♩ = 63)*  


65  


69  


72 *rall...*  


## Violins II

$\text{♩} = 84$

9

17

22

26

33

39

44

49

55

$f$

$mf$

$mp$

$mp$  *subito*

$f$

$mf$

$f$

$mf$

$p$

$p$

$mp$

$mp$

$p$

$f$

$p$

59

67

74

79

83

88

98

## Violins II

7

13

19

25

30

36

43

50

58

65

## Violins II

Violins II  
 Measure 1:  $\text{d} = 60$ , *div.*, *unis.*, *mf*  
 Measure 5: *mp*, *mf*  
 Measure 9: *f*, *mf*  
 Measure 13: *mf*  
 Measure 17: *f*, *mf*, *f*, *mp*  
 Measure 22: *mf*  
 Measure 26: *mf*, *f*  
 Measure 30: *mf*, *f*  
 Measure 33: *mf*, *mp*  
 Measure 37: *rall...*, *mf*

## Violins II

**5**

**12**

**20**

**26**

**32**

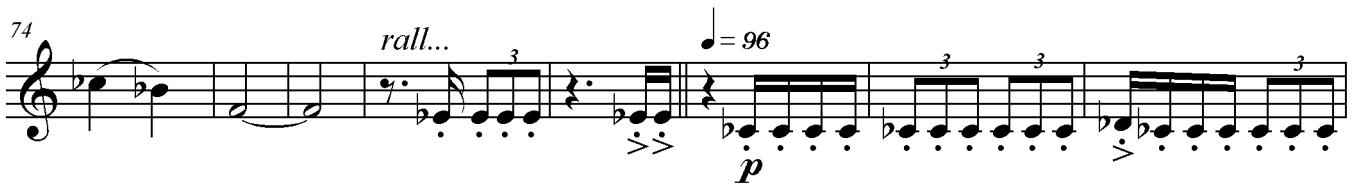
**39**

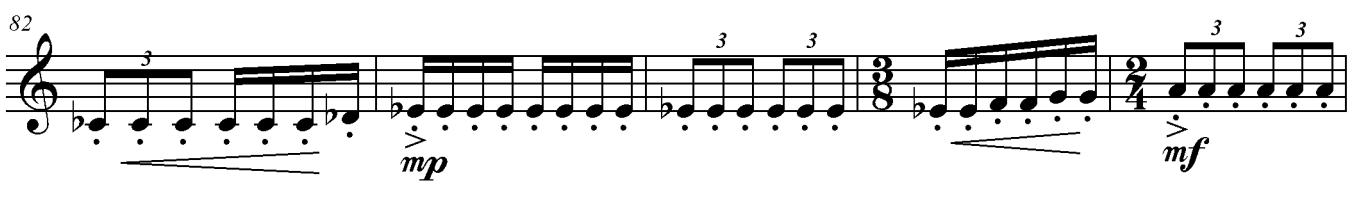
**45**

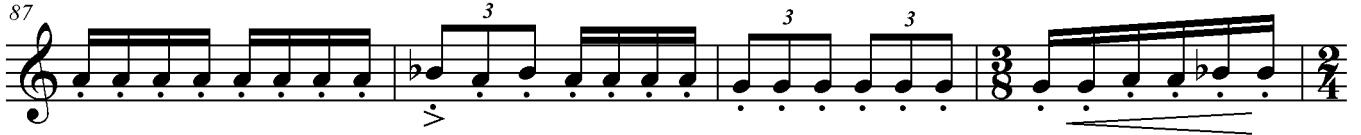
**52**

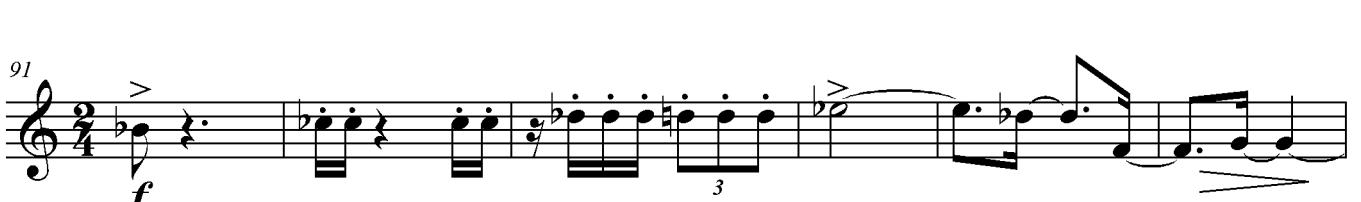
**58**

**64**

74 *rall...*  $\text{♩} = 96$   


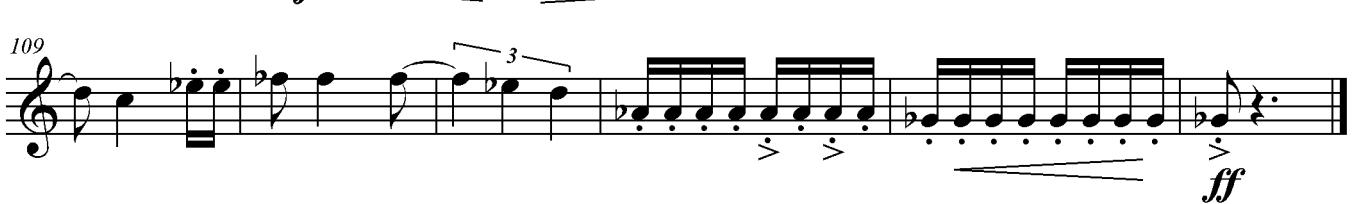
82  


87  


91  


97  


103  


109  


## Violas

## The Spirit of the Forest

*Ballet*

I. Nayara lost in the forest

Jailton de Oliveira

$\text{♩} = 120$   
div.

unis.

**6**

**11**

**16**

**21**

**26**

*poco rall...*

*a tempo*

**31**

*p cresc. poco a poco*

**35**

*rall...*

$\text{♩} = 72$

**40**

*mp*

*mf*

45

*accel. poco a poco*

50

$\text{J} = 120$

55

*mp*

*f*

58

*p subito*

61

65

*ff*

*mp*

70

*f*

*mp*

*f*

# Violas

## II. Encounter between Nayara and Curupira

1. **Measure 6:**  $\text{♩} = 92$ . Bass clef. Measure starts with a bass note followed by eighth-note pairs. Dynamics:  $p$ ,  $mp$ ,  $mf$ .

2. **Measure 11:** Measure starts with a bass note followed by eighth-note pairs. Dynamics:  $mf$ ,  $f$ ,  $mf$ ,  $f$ .

3. **Measure 16:** Measure starts with a bass note followed by eighth-note pairs. Dynamics:  $f$ ,  $ff$ . Articulation: *poco rall...* (poco ritardando). Measure ends with a bass note followed by eighth-note pairs. Dynamics:  $mf$ .

4. **Measure 20:** Measure starts with a bass note followed by eighth-note pairs. Dynamics:  $p$ .

5. **Measure 27:** Measure starts with a bass note followed by eighth-note pairs. Dynamics:  $mp$ . Articulation: *rall...* (rallentando). Measure ends with a bass note followed by eighth-note pairs. Dynamics:  $f$ .

6. **Measure 33:** Measure starts with a bass note followed by eighth-note pairs. Dynamics:  $f$ ,  $mp$ .

7. **Measure 39:** Measure starts with a bass note followed by eighth-note pairs. Dynamics:  $f$ .

8. **Measure 46:** *sul ponticello*. Measure starts with a bass note followed by eighth-note pairs. Dynamics:  $mp$ .

9. **Measure 52:** *modo ord.* Measure starts with a bass note followed by eighth-note pairs. Dynamics:  $mf$ ,  $f$ , *cresc...* (crescendo),  $ff$ .

10. **Measure 58:** Measure starts with a bass note followed by eighth-note pairs. Dynamics:  $f$ .

64 Un poco più mosso. ( $\text{♩} = 100$ )

64 Un poco più mosso. ( $\text{♩} = 100$ )

69

74

79

84 *rall...*

$\text{♩} = 60$

*simile*

90

95  $\text{♩} = 100$

101  $\text{♩} = 92$

*mf sempre*

107

112 *poco rall...* *a tempo*

117 *rall...*

# Violas

## III. The enchantment

$\text{d} = 63$

$\text{mp}$

*poco accel.*

*rall...*

$\text{mf}$

$\text{mp}$

*a tempo* ( $\text{d} = 63$ )

*poco accel.*

*a tempo*

$\text{f}$

$\text{mp}$

$\text{ff}$

$\text{mf}$

*rall...*

*a tempo*

$\text{f}$

$\text{ff}$

*simile*

*rall...*

$\text{mf}$

## Violas

$\text{♩} = 120$

5

8

11

14

17

22

27

33

40

$\text{♩} = 96$

$\text{♩} = 120$

rall...

46  $\text{♩} = 92$

*poco accel.*

*molto rall...*

*a tempo. (♩ = 63)*

*rall...*

## Violas

$\text{♩} = 84$

9

18

24

30

39

48

57

65

72

78

83

mf

f

mp

89

mf

mp

97

f

3

f

mf

## Violas

*pizz.*

*mp*      *mf*

7                  *arco*

*mf*      *f*

14                  *simile*

*mf*

21                  *rall...*

8

*mp*

34                  *f*

*mp*

34                  *f*

*mp*

40                  *f*

*mp*

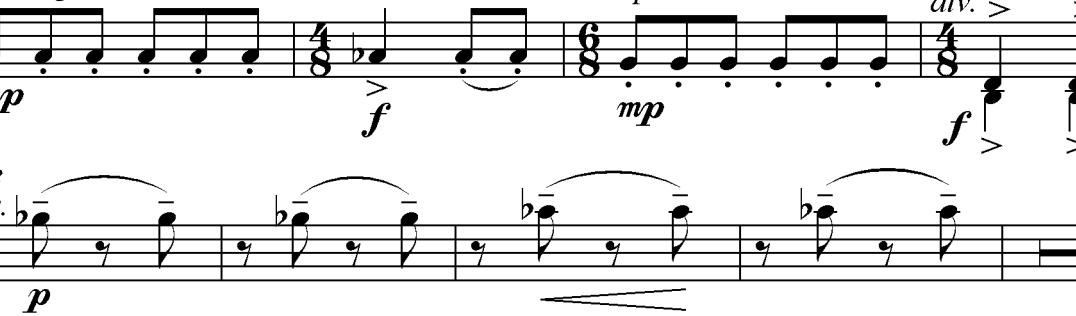
46

51                  *div.*

*mf*

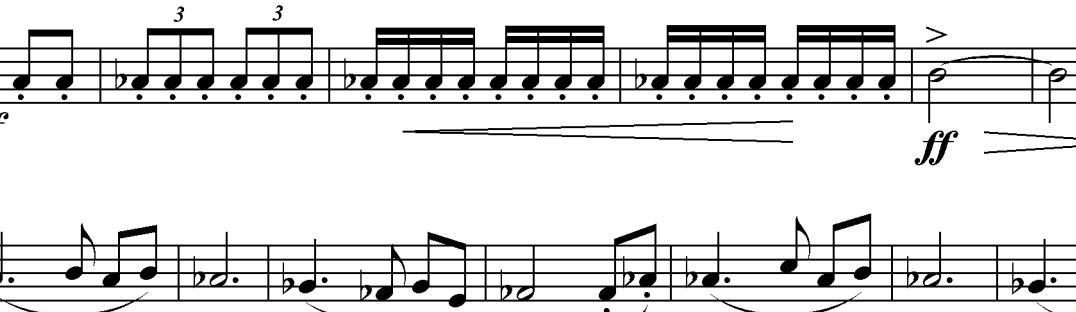
57                  *unis.*

*f*

64  $\text{d} = 96$   
spicc.  


68 unis.; spicc.  
alla corda  
spicc.  
alla corda  


72  $\text{d} = 88$   
unis.  


82 détaché  
simile  


88  $\text{d} = 104$   


97  $\text{d} = 88$   


103  $\text{d} = 88$   


110  $\text{d} = 104$   
rall...  


## Violas

$\text{♩} = 60$

*sul pont.*

5 *modo ord.*

9

15

19

24

29

32

37 *rall...*

## Violas

*Bass clef*

*2/4 time*

*Tempo = 108*

*f*

6

*3/8 time*

*f*

14

*mp*

*mf*

*mp*

*f*

*>*

23

*mf*

*f*

*p*

32

*mf*

*f*

42

*p*

*mp*

*mf*

51

*mp*

*f*

*mf*

*p*

*f*

59

*p*

*f*

*mf*

66

*p*

*mp*

75

*rall...*

*p*

*96*

*3*

*3*

*3*

82

87

93

101

109

# Cellos

## The Spirit of the Forest

Ballet

I. Nayara lost in the forest

Jailton de Oliveira

Sheet music for Cello, featuring ten staves of musical notation. The music is in 4/4 time, with a tempo of 120 BPM indicated at the beginning. The notation includes various dynamics such as *p*, *f*, *mp*, *mf*, *ff*, and *a tempo*. Performance instructions like "poco rall..." and "rall..." are also present. The music consists of ten staves, numbered 1 through 10, showing a progression of musical ideas.

50      *accel. poco a poco*

55       $\text{♩} = 120$

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

# Cellos

## II. Encounter between Nayara and Curupira

**Measure 1:**  $\text{♩} = 92$ . Dynamics: **p**, **mf**, **fp**.

**Measure 6:**  $\text{♩} = 92$ . Dynamics: **f**, **mf**, **f**.

**Measure 11:**  $\text{♩} = 92$ . Dynamics: **mf**.

**Measure 16:** *poco rall...* *a tempo*. Dynamics: **f**, **ff**.

**Measure 21:**  $\text{♩} = 92$ . Dynamics: **mp**.

**Measure 31:** *rall...*  $\text{♩} = 60$ . Dynamics: **f**, **f**, **mp**.

**Measure 37:** *pizz.*

**Measure 43:** *arco*,  $\text{♩} = 92$ . Dynamics: **f**, **mf**, *cresc...*

**Measure 56:**  $\text{♩} = 92$ . Dynamics: **ff**.

**Measure 62:** *Un poco più mosso.* ( $\text{♩} = 100$ ). Dynamics: **ff**, **mp**, **ff**.

67

72

80

86  $\text{♩} = 60$

92  $\text{♩} = 100$

99  $\text{♩} = 92$

105

112 poco rall... a tempo

117 rall..., , .

# Cellos

## III. The enchantment

The sheet music for Cello III, page 5, contains ten staves of musical notation. The key signature varies throughout the piece, including G major, A major, E major, D major, and C major. The time signature also changes frequently, including measures in 8/8, 7/8, 2/4, 3/4, and 2/2.

**Measure 5:** Dynamics include  $\text{mp}$ . Measure 6: *poco accel.* Measure 7: Measure 8: Measure 9: Measure 10: Measure 11: *a tempo* ( $\text{d} = 63$ ) *poco accel.* Measure 12: Measure 13: Measure 14: Measure 15: Measure 16: Measure 17: *div.* *unis.* Measure 18: Measure 19: Measure 20: Measure 21: Measure 22: Measure 23: Measure 24:  $\text{mf}$  *f*  $\text{mp}$  Measure 25: Measure 26: Measure 27: Measure 28: *div.*  $\text{ff}$   $\text{mf}$  Measure 29: Measure 30: Measure 31: Measure 32: *unis.* *rall...* *a tempo* *div.* Measure 33: Measure 34: Measure 35: Measure 36: Measure 37: *unis.* *rall...* *ff* Measure 38: Measure 39: Measure 40: Measure 41: Measure 42: *rall...* *div.*  $\text{mf}$

## Cellos

#### IV. The seduction

**Measure 5:** Dynamics: *mp*, *mf*. Articulation: slurs, triplets (3).

**Measure 8:** Articulation: slurs.

**Measure 10:** Articulation: slurs.

**Measure 12:** Articulation: slurs.

**Measure 15:** Dynamics: *div.*, *unis.*, *mp*, *mf*. Articulation: slurs, grace notes.

**Measure 20:** Dynamics: *div.*, *f*, *mp*, *f*, *mp*, *mf*, *unis.*. Articulation: slurs, accents.

**Measure 26:** Dynamics: *f*, *div.*, *mp*, *mf*. Articulation: slurs, accents.

**Measure 30:** Articulation: slurs.

**Measure 33:** Articulation: slurs.

**Measure 37:** Dynamics: *div.*, *f*, *mp*, *f*. Articulation: slurs, accents. Fingerings: 3, 3, 3, 3. Measure repeat sign. Dynamics: *col legno*, *mf*, *mp*, *f*. Articulation: col legno, arco. Fingerings: 3, 3, 3, 3.

45 *rall...* *f* > *f* > *mf* > *mf*

50 *f* > *f* > *mf* *poco accel.* *mf*

55 *molto rall...* *div.* *p* > *f* > *mf*

60 *a tempo.* ( $\text{♩} = 63$ ) *fp* > *mf*

64 *unis.*

66

68 *mp*

70 *f*

72 *mp*

74 *rall...* *div.* *p*

## Cellos

$\text{J} = 84$   
unis.

**Cello 1:**

**Cello 2:**

Musical score for bassoon part, measures 69 to 99.

Measure 69: Bassoon plays eighth-note pairs. Dynamic: *p*. Measure 76: Bassoon plays eighth-note pairs. Measure 82: Bassoon plays eighth-note pairs. Measure 87: Bassoon plays sixteenth-note patterns. Measure 93: Bassoon plays eighth-note pairs. Measure 99: Bassoon plays eighth-note pairs.

Performance instructions:

- Measure 69: *div.*
- Measure 76: *mp*
- Measure 82: *f*
- Measure 87: *unis.* *mf*
- Measure 93: *div.* *mp* *mf*
- Measure 99: *f* *mf*

## Cellos

A musical score for cello, consisting of 12 staves of music. The score includes dynamic markings such as *pizz.*, *mp*, *mf*, *f*, *ff*, *arco*, *rall...*, *unis.*, *simile*, and *div.*. Articulation marks like slurs and grace notes are also present. Time signatures vary throughout the score, including 3/4, 2/4, and 3/2. Measure numbers 1 through 48 are indicated at the beginning of each staff.

57 *div.*  $\text{♩} = 96$

**65**  $f > > > >$   $mp$   $f > >$   $mp$   $f > >$   $mp$   $f > >$

70  $mp$   $f > >$   $p$  *unis.*  $\text{♩} = 88$

76 **10**  $\text{♩} = 63$  *div.*  $mp$  *unis.*  $mf > >$

89 *div.*  $mf$  *unis.*  $f > >$  *div.*  $mp$   $mf > >$

93 *unis.*  $f > >$   $p$   $\text{♩} = 104$   $mp > >$   $mf > >$

98  $\text{♩} = 88$  *pizz.; div.*  $ff > >$   $mp > >$

105  $mf > >$

111 *arco; unis.*  $mp <$   $mf <$  *rall...* *div.*  $mp > >$

## Cellos

*• = 60*  
*unis.*

6      *unis.*      *div.*

9      *unis.*      *div.*

13     *unis.*      *div.*      *unis.*      *div.*

17     *f*

21     *mp*      *mf*

24     *mf*

28     *f*

33     *mf*      *mp*      *rall..*      *mf*      *div.*

37

## Cellos

A musical score for double bass, consisting of 12 staves of music. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, *div.*, and *unis.*. Articulation marks like accents and slurs are also present. Time signatures vary throughout the score, including 2/4, 3/4, and 8/8. Measure numbers are indicated at the beginning of each staff: 1, 5, 11, 18, 24, 30, 41, 49, 56, and 63.

71      *unis.* > > >      *rall...*

78       $\text{♩} = 96$       *p*      *mp*

84       $\text{♩} = 96$       *mf* >      *mf*      *unis.* 3      3

90      *f*      *div.*

94      *unis.*

99      *f* >      *ff*

109      *ff*

# The Spirit of the Forest

## Double Basses

*Ballet*  
I. Nayara lost in the forest

Jailton de Oliveira

The musical score consists of 12 staves of double bass notation. Staff 1 starts at  $\text{♩} = 120$  with dynamic **f**. Staff 2 begins at measure 7. Staff 3 begins at measure 12. Staff 4 begins at measure 17. Staff 5 begins at measure 22. Staff 6 begins at measure 27. Staff 7 begins at measure 32. Staff 8 begins at measure 39. Staff 9 begins at measure 44. Staff 10 begins at measure 49.

Articulations include slurs, grace notes, and various slurs. Dynamics include **f**, **sfz**, **p**, **mp**, **rall...**, **a tempo**, **ff**, **mf**, and **accel. poco a poco**.

Tempo changes include  $\text{♩} = 120$ ,  $\text{♩} = 72$ , and  $\frac{3}{4}$  time signature.

53

53

120

mp f

58

p f

63

p p

67 ff mp

71 f mp f

This block contains five staves of musical notation for a bass clef instrument. Measure 53 starts with a 4/4 time signature, followed by a 3/4 measure with a fermata over the first note, and then a 4/4 measure. The dynamic is marked *mp*, and it ends with a forte dynamic *f*. Measure 58 begins with a series of eighth-note patterns. Measure 63 shows a transition between 3/4 and 4/4 time signatures. Measure 67 features a dynamic change from *ff* to *mp*. Measure 71 concludes the section with a final dynamic marking of *f*.

# Double Basses

## II. Encounter between Nayara and Curupira

A musical score for double bass, consisting of ten staves of music. The score includes the following elements:

- Staff 1:** Dynamics  $p$ ,  $mf$ ,  $p$ . Measure numbers 6, 11, 16, 21, 31, 37, 43, 56, 62.
- Staff 2:** Measure number 6. Dynamics  $f$ .
- Staff 3:** Measure number 11. Dynamics  $mf$ .
- Staff 4:** Measure number 16. Dynamics  $f$ ,  $ff$ . Instructions: *poco rall...*, *a tempo*.
- Staff 5:** Measure number 21. Dynamics  $mp$ .
- Staff 6:** Measure number 31. Dynamics  $f$ . Instructions: *rall...*
- Staff 7:** Measure number 37. Dynamics  $f$ ,  $mp$ .
- Staff 8:** Measure number 43. Dynamics  $mf$ . Instructions: *cresc...*
- Staff 9:** Measure number 56. Dynamics  $ff$ .
- Staff 10:** Measure number 62. Dynamics  $ff$ . Instruction: *Un poco più mosso. ( $\text{♩}=100$ )*.

67

72      6

*p* *cresc...*      *mp*

83      *rall...*       $\text{♩} = 60$

*mf*

89

*f*      *mf*

95       $\text{♩} = 100$       2

*ff*

102       $\text{♩} = 92$

*mf* *sempre*

107

112      *poco rall...*      *a tempo*

*rall...*      ,

# Double Basses

## III. The enchantment

The musical score for Double Basses consists of ten staves of music. Measure 5 starts with a bass note at  $\text{Bass} : \frac{9}{8}$ , dynamic *mf*, and instruction *pizz.*. It transitions to  $\frac{15}{8}$  with *mp* and *arco*. Measure 6 begins with  $\frac{2}{4}$  at *rall...*. Measures 7-10 show a rhythmic pattern of eighth and sixteenth notes in  $\frac{3}{4}$  and  $\frac{2}{4}$  time, with dynamics *poco accel.* and *mf*. Measure 11 starts at *a tempo* ( $\text{Bass} : \frac{6}{8}$ ) with *poco accel.*, followed by *a tempo* ( $\text{Bass} : \frac{6}{8}$ ) with sixteenth-note patterns. Measure 16 features eighth-note patterns in  $\frac{6}{8}$  time. Measures 22-25 show complex sixteenth-note patterns in  $\frac{8}{8}$  and  $\frac{2}{4}$  time, with dynamics *f*, *mf*, and *f*. Measures 27-30 continue with sixteenth-note patterns in  $\frac{8}{8}$  and  $\frac{2}{4}$  time, with dynamics *f*, *ff*, and *mf*. Measures 32-35 show eighth-note patterns in  $\frac{3}{4}$  and  $\frac{2}{4}$  time, with dynamics *f*, *rall...*, and *a tempo*. Measures 37-40 show eighth-note patterns in  $\frac{2}{4}$  time, with dynamics *ff*. Measure 42 concludes with eighth-note patterns in  $\frac{3}{4}$  time, with *rall...* and *mf*.

# Double Basses

## IV. The seduction

$\text{♩} = 120$

8

15

20

24

29

32

35

40

47

53

$\text{♩} = 96$   
*col legno*

$\text{♩} = 120$   
*arco rall...*

$\text{♩} = 92$

$\text{♩} = 120$

*molto rall...*

$\text{♩} = 63$

*poco accel.*

59                    *a tempo.* ( $\bullet = 63$ )

*fp*

*mf*

65

*mp*

70                    *rall...*

*f*

*mp*

*p*

This musical score page contains three staves of bassoon music. Staff 1 (measures 59-60) features a bass clef, a key signature of one sharp, and common time. It includes dynamics fp and mf, and a tempo marking of  $\bullet = 63$ . Staff 2 (measures 65-66) shows a bass clef, a key signature of one flat, and common time. It includes a dynamic mp. Staff 3 (measures 70-71) shows a bass clef, a key signature of one flat, and common time. It includes a dynamic f, a dynamic mp, and a dynamic p followed by a rallentando instruction.

## Double Basses

**1**

**6**

**12**

**20**

**31**

**40**

**47**

**55**

**64**

**70**

76

82

88

98

## Double Basses

$\text{♩} = 88 \text{ pizz.}$

6

arco

mf >> < f

12

mf > > < f

19 simile 8 rall... 2

ff

mp

34  $\text{♩} = 63$

f > mp f > mp

41 3

$\text{♩} = 88$

pizz.

mf > > mp

49

arco

mf > > mp

60

$\text{♩} = 96$

mf > > > f

68

$\text{♩} = 88$

p

75

$\text{♩} = 63$

mf > <

10

90

*mf*

96

*mp*

101

*pizz.*

*ff*

107

*arco*

*mf*

112

*rall...*

*mp*

## Double Basses

*L = 60*

1

5

9

14

19

24

29

33

37 *rall...*

## Double Basses

$\text{♩} = 108$

*div.*

**5** *f*

*unis.*

**10**

**15** *mf* *mp* **2** *mf*

**21** *f* *mf*

**28** *p subito* *mf* *f*

**39** *p* *mp*

**49** *mf* *mp* *f* *mf* *p*

**56** *f* *mf* *p*

**63** *f* *p* *f*

73

81

85

91

100

109