

O ponto do outro lado do começo

para grupo de câmara

Rael B. Gimenes Toffolo

Sobre a obra:

Formalmente a peça realiza um arco que intercala regiões mais motivicas com regiões menos motivicas, de cunho muito mais harmônico-trimbrístico. Porém, no nível mais microscópico, mas perceptualmente tão global quanto o nível formal, a peça explora diferentes formas de manipulação da tensão musical a partir da combinação dos diversos parâmetros musicais. As seis regiões harmônicas da peça, que já entre si operam um jogo de relacionamentos entre suas notas mais importantes, são subdivididas de forma a explorar ora conjuntos mais consonantes, ora conjuntos mais dissonantes. Esses diferentes níveis de tensão, obtidos pela manipulação das dissonâncias são às vezes diretamente proporcionais e outras vezes inversamente proporcionais aos outros parâmetros musicais, como: ritmos, mais ou menos regulares; timbres mais ou menos tensos (considerando os espectros de cada instrumento); dinâmicas; espacialidade; registros mais compactos ou mais dispersos, entre outros. Dessa forma a obra pretende criar um jogo perceptual que extrapole os relacionamentos microscópicos de polarizações e direcionalidades, profundamente engendrados na peça, para gerar uma teia de significações em um nível perceptual mais global e ao mesmo tempo mais próxima do ouvinte.

Dinâmicas

As dinâmicas indicadas na partitura expressam principalmente o equilíbrio entre os instrumentos e diferenciações de planos. O instrumento que tem dinâmica inferior ao outro deve soar com potência inferior ao outro, como se o instrumento de dinâmica inferior ficasse "mais atrás" do que o outro. Dinâmicas iguais expressam potências equivalentes entre os instrumentos. Portanto, a determinação da potência sonora expressa pelas dinâmicas de um instrumento deve ser realizada de forma dependente às dinâmicas dos outros

Diagramas de Palco

A espacialidade na peça é um dos fatores relevantes para a construção dos planos de tensão. Caso a obra seja executada em um teatro de pequenas dimensões onde as variações de posição dos músicos no palco não propiciem variações expressivas de espacialidade, deve-se utilizar o *Diagrama de Palco I*. Neste caso, as modificações de posição da flauta devem ser ignoradas e toda vez que houver a indicação para que o Trompete e o Trombone mudem para a *Posição II*, o instrumentista deverá tocar virado para o fundo do palco, retornando para a posição normal nas indicações de *Posição I*. Em teatros de grandes proporções, deve-se utilizar o *Diagrama de Palco II*. Neste caso, os instrumentistas, exceto em raros momentos, terão tempo para se movimentar no palco, o que deve ser feito de forma tranquila. Nos dois casos pode-se posicionar estantes e partituras adicionais em cada local que o instrumentista tocará não havendo necessidade de tocar de memória, exceto em um momento em que o flautista terá que tocar alguns compassos enquanto se movimentar..

Diagrama de Palco I

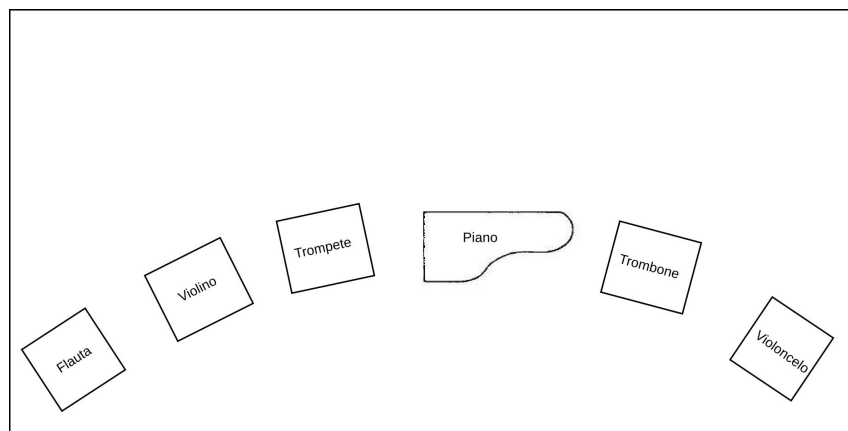
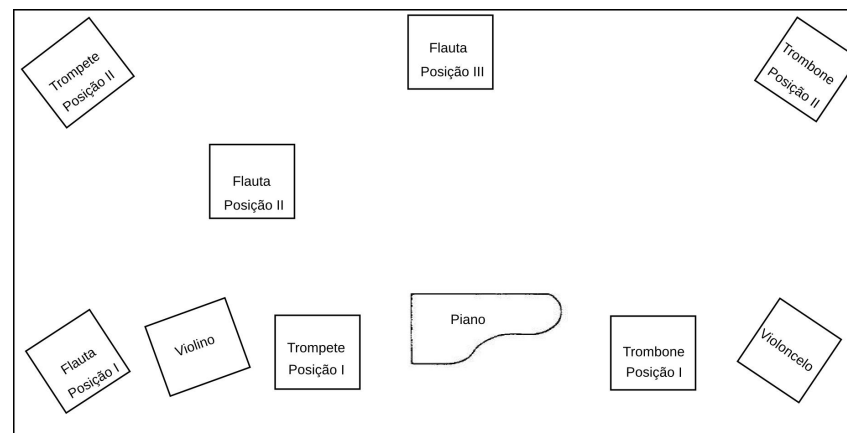


Diagrama de Palco II



O ponto do outro lado do começo

Rael B. Gimenes Toffolo

♩ = 60

Flute *Posição I*

Trumpet in B♭ *Posição I*

Trombone *Posição I*

Violin

Cello

Piano

pp

mp ppp *sumindo*

mp ppp *sumindo* *mp ppp* *sumindo*

pp *sumindo*

pppp *ppp*

ppp *poco a poco cresc.*

3 4 3

7 Posição III

Fl.

mf

mp

3

poco a poco cresc.

5

B♭ Tpt.

7

Con sord.

p

sumindo

Tbn.

p

Vln.

7

mf

sumindo

pp

Vc.

3

mf

sumindo

pp

Pno.

7

3

mp

p

Detailed description of the musical score: The score is for page 4 of 'O ponto do outro lado do começo'. It features six staves: Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The music begins at measure 7. The Flute part starts with a rest, then plays a melodic line with dynamics *mf* and *mp*, including a triplet and a five-measure phrase. The B♭ Trumpet part is marked 'Con sord.' and plays a melodic line starting at measure 9 with dynamics *p* and 'sumindo'. The Trombone part plays a melodic line starting at measure 9 with dynamics *p* and 'sumindo'. The Violin part plays a melodic line starting at measure 9 with dynamics *mf* and 'sumindo', then *pp*. The Viola part plays a melodic line starting at measure 9 with dynamics *mf* and 'sumindo', then *pp*. The Piano part plays a melodic line starting at measure 9 with dynamics *mp* and *p*. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

Musical score for the piece "O ponto do outro lado do começo", page 5. The score is arranged for Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

The Flute part (top staff) begins at measure 14 with a triplet of eighth notes (marked '3') and continues with a melodic line featuring slurs and ties. It includes a quintuplet (marked '5') in measure 18 and ends with a dynamic marking of *mf* in measure 22.

The B♭ Trumpet (B♭ Tpt.) and Trombone (Tbn.) parts are silent throughout this section, indicated by rests on their staves.

The Violin (Vln.) and Viola (Vc.) parts provide harmonic support with sustained notes and moving lines. The Violin part starts with a dynamic marking of *mp* in measure 21, and the Viola part starts with *mp* in measure 22.

The Piano (Pno.) part features a complex accompaniment with chords and moving lines in both hands. It includes a dynamic marking of *mf* in measure 21.

The score is in 3/4 time and ends at measure 24.

Fl. *caminhar para a Posição II*

B♭ Tpt. *Posição II Senza sordina* *mf*

Tbn. *mf*

Vln.

Vc.

Pno.

19 3

19 Posição II Senza sordina *mf* 3

19 *mf* 3

19 3

19 3

19 3

This musical score page, titled "O ponto do outro lado do começo", is page 7 of a piece. It features six staves: Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The music is in 2/4 time and the key signature has two sharps (F# and C#). The score begins at measure 26. The Flute part starts with a treble clef and a key signature of two sharps, featuring a triplet of eighth notes and a dynamic marking of *f*. The B♭ Trumpet and Trombone parts also start at measure 26, with the Trombone in bass clef. The Violin and Viola parts are in treble and bass clefs respectively, with the Viola part featuring a triplet of eighth notes. The Piano part is in grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a triplet of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

Posição III

Fl. 32 *pp* < *p* > *pp* < *p* >

B♭ Tpt. 32 *pp* < *p* > *pp* < *p* > 3

Tbn. 32 *pp* < *p* > *pp* < *p* >

Vln. 32 *pp* < *p* > *pp* < *p* > *pp*

Vc. 32 *pp* < *p* > *pp* < *p* > *pp* *p* *pp* simile

Pno. 32 *pp*

musical notation including notes, rests, dynamics, and articulation marks

41

Fl.

pp *p* *pp* simile 3

41

B♭ Tpt.

Posição II

pp *p* *pp* simile 3

Tbn.

pp *p* *pp* simile

41

Vln.

p *pp* sur pont. simile poco a poco ordinario

Vc.

sur pont. ordinario poco a poco ordinario

41

Pno.

51 Posição I

51 Posição I

51 *sumindo*

51 *sumindo*

51 *sumindo*

poco a poco sul pont.

ordinario

ordinario

51 Posição I

Pno.

Detailed description: This page of a musical score, numbered 10, is titled "O ponto do outro lado do começo". It contains six staves of music. The first staff is for Flute (Fl.), starting at measure 51 with the instruction "Posição I". The second staff is for B♭ Trumpet (B♭ Tpt.), also starting at measure 51 with "Posição I". The third staff is for Trombone (Tbn.), starting at measure 51 with "Posição I". The fourth staff is for Violin (Vln.), starting at measure 51 with "sumindo" and "poco a poco sul pont." (indicated by an arrow). The fifth staff is for Viola (Vc.), starting at measure 51 with "sumindo" and "poco a poco sul pont." (indicated by an arrow). The sixth staff is for Piano (Pno.), starting at measure 51. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece concludes at the end of the sixth staff.

61

Fl.

B♭ Tpt.

Tbn.

Vln.

Vc.

Pno.

ff

ff p

ff

ff p

ff

ff pp

3

3

3

3

3

3

3

3

3

The image shows a musical score for measures 73 to 76. The score is arranged in a grand staff with five systems. The instruments are Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), and Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a dynamic of *f* (forte) for the Trombone and *ff* (fortissimo) for the Piano. The Piano part features complex rhythmic patterns, including triplets and accents. The Trombone part has a specific instruction: "Con. sordina*" (Con sordina*). The score ends with a 3/4 time signature change.

* Usar a mão como surdina. Deve-se abrir e fechar a campana acompanhando os garfos de dinâmica, ou seja, quando a dinâmica aumenta deve-se abrir gradualmente a campana e quando a dinâmica diminui deve-se fechar gradualmente a campana.

77

Fl.

B \flat Tpt. *Con. sordina**

Tbn.

Vln.

Vc.

Pno.

f

3

3

The image shows a musical score for six instruments: Flute (Fl.), Bb Trumpet (B \flat Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is divided into two systems. The first system (measures 77-80) features the Flute, Bb Trumpet, and Trombone. The Flute and Viola parts are mostly rests. The Bb Trumpet part starts with a rest, then plays a half note G \sharp 4 in measure 78, followed by a half note G \sharp 4 in measure 79, and a half note G \sharp 4 in measure 80. The Trombone part starts with a half note G \flat 3 in measure 77, followed by a half note G \flat 3 in measure 78, and a half note G \flat 3 in measure 79. The Piano part (measures 77-80) features a complex rhythmic pattern with triplets and accents. The second system (measures 81-84) features the Violin and Viola. The Violin part is mostly rests. The Viola part is mostly rests. The Piano part continues with a complex rhythmic pattern, including triplets and accents.

Musical score for measures 81-84, featuring Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

The score is written in 4/4 time and consists of six staves. Measures 81 and 82 are in 2/4 time, and measures 83 and 84 are in 4/4 time. The key signature has two sharps (F# and C#).

The Flute (Fl.) part is mostly silent, with rests in measures 81, 82, 83, and 84. The B♭ Trumpet (B♭ Tpt.) and Trombone (Tbn.) parts play a sustained note (G4) in measures 81 and 82, and a sustained note (F#4) in measures 83 and 84. The Violin (Vln.) part plays a sustained note (G4) in measures 81 and 82, and a sustained note (F#4) in measures 83 and 84. The Viola (Vc.) part is mostly silent, with rests in measures 81, 82, 83, and 84. The Piano (Pno.) part features a complex rhythmic pattern in the right hand, including eighth notes, quarter notes, and a triplet. The left hand plays a simple bass line with quarter notes and half notes.

Measure numbers 81, 82, 83, and 84 are indicated at the beginning of each staff. The dynamic marking *f* (forte) is present in the Violin part in measure 81. The Piano part includes accents (^) and a triplet (3) in measure 81.

This musical score page contains six staves for measures 83 through 87. The instruments are Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Flute (Fl.):** Measures 83-87 are marked with rests, indicating the instrument is silent during this passage.
- B♭ Trumpet (B♭ Tpt.):** Measures 83-87 feature a melodic line starting on a whole note in 4/4, moving to a half note in 3/4, and then quarter notes in 4/4, 2/4, and 4/4.
- Trombone (Tbn.):** Measures 83-87 feature a melodic line starting on a whole note in 4/4, moving to a half note in 3/4, and then quarter notes in 4/4, 2/4, and 4/4.
- Violin (Vln.):** Measures 83-87 feature a melodic line starting on a whole note in 4/4, moving to a half note in 3/4, and then quarter notes in 4/4, 2/4, and 4/4.
- Viola (Vc.):** Measures 83-87 feature a melodic line starting on a whole note in 4/4, moving to a half note in 3/4, and then quarter notes in 4/4, 2/4, and 4/4.
- Piano (Pno.):** Measures 83-87 feature a complex accompaniment. The right hand includes triplets and accents, while the left hand provides harmonic support with chords and moving lines. Measure 85 includes a fermata over a chord.

The score is divided into five measures, each with a specific time signature: 4/4, 3/4, 4/4, 2/4, and 4/4. The key signature is one sharp (F#).

This musical score page, titled "O ponto do outro lado do começo", covers measures 87 to 90. It is arranged for a chamber ensemble consisting of Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The music is in 4/4 time, with a key signature of one sharp (F#). The score is divided into four measures. Measure 87 begins with a 4/4 time signature. In measure 88, the time signature changes to 3/4. Measure 89 returns to 4/4, and measure 90 concludes in 2/4 time. The Flute part is mostly silent, with a few notes in measures 88 and 90. The B♭ Trumpet and Trombone parts feature long, sustained notes with hairpins. The Violin and Viola parts play sustained chords with hairpins. The Viola part has a rhythmic pattern of eighth notes with triplets and accents. The Piano part is highly active, featuring intricate patterns of eighth and sixteenth notes, including triplets and accents, in both hands. A double bar line is present at the end of measure 90.

Fl. 91 *f*

B♭ Tpt. 91

Tbn. 91

Vln. 91 3

Vc. 91 3

Pno. 91 3 8va

Fl.

B♭ Tpt.

Tbn.

Vln.

Vc.

Pno.

93

93

93

93

93

93

8va

8va

3

3

95 *rit.* *8va* *8va* *8va*

Fl.

95 *8va* *8va* *8va*

B♭ Tpt.

Tbn.

95 *8va* *8va* *8va*

Vln.

Vc.

95 *8va* *8va* *8va*

Pno.

98

Fl.

3 3 3 3

p

a tempo

98

B♭ Tpt.

Senza sordina

Posição I

98

Tbn.

Senza sordina

Posição I

98

Vln.

3

sumindo

98

Vc.

3

sumindo

98

Pno.

3 3 3 3

8va

8va

105

mp

5

3

3

5

B♭ Tpt.

105

p

Tbn.

105

cantabile

p

Vln.

105

cantabile

p

Vc.

105

Pno.

Detailed description: This is a page of a musical score for a chamber ensemble. The page is numbered 22 and titled "O ponto do outro lado do começo". It contains six staves: Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part begins at measure 105 with a dynamic marking of *mp* and features a quintuplet of eighth notes, a triplet of eighth notes, and another quintuplet. The B♭ Trumpet and Trombone parts are mostly silent, with a few notes appearing later in the section. The Violin and Viola parts are marked *cantabile* and *p*, with the Viola part starting in the lower register. The Piano part is silent throughout this section. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for the piece "O ponto do outro lado do começo", page 23. The score is arranged for Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

The Flute part (Fl.) features a melodic line with a trill (trill) at the beginning, a triplet (3) in the middle, and a quintuplet (5) at the end. The B♭ Trumpet (B♭ Tpt.) and Trombone (Tbn.) parts have a trill (trill) at the beginning and a triplet (3) in the middle. The Violin (Vln.) part has a trill (trill) at the beginning and a triplet (3) at the end. The Viola (Vc.) part has a trill (trill) at the beginning and a triplet (3) at the end. The Piano (Pno.) part has a trill (trill) at the beginning and a triplet (3) in the middle.

Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *p* (piano). The score is written in treble clef for Flute, B♭ Trumpet, and Violin, and bass clef for Trombone, Viola, and Piano. The key signature has two sharps (F# and C#).

Fl. *mp* *mf* *mf*

B♭ Tpt. *mp* *mp* *mf* *mf*

Tbn. *mp* *mp* *mf* *mf*

Vln. *mp* *mf* *mf*

Vc. *mp* *mf* *mf*

Pno. *mp* *mp* *mf* *mf*

124

Fl. *fp* *f* *sumindo* Posição III

124

B♭ Tpt. *fp* *f* *sumindo* Posição II

Tbn. *fp* *f* *sumindo* Posição II *fz*

124

Vln. *fp* *f* *sumindo*

Vc. *fp* *f* *sumindo* *pizz.* *mf*

124

Pno. *pp* *f* *pp* *f*

128

Fl.

B♭ Tpt.

Tbn.

Vln.

Vc.

Pno.

fz

fz

fz

fz

fz

fz

arco

pp

pp

f

simile (dinâmica)

Detailed description: This page of a musical score covers measures 128 to 132. It features six staves: Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute, B♭ Trumpet, and Violin staves are mostly silent, indicated by horizontal lines. The Trombone and Viola staves play a rhythmic pattern of eighth notes with accents, marked with *fz* (forzando). The Piano part is divided into two systems. The upper system consists of chords in the right hand, marked *pp* (pianissimo). The lower system features a bass line with a *f* (forte) dynamic, followed by a section marked 'simile (dinâmica)' where the dynamics mirror the upper system. The Viola part concludes with an 'arco' instruction and a *pp* dynamic marking.

133

Fl.

B♭ Tpt.

Tbn.

Vln.

Vc.

Pno.

fz

fz

fz

fz

fz

fz

fp

fp

fp

pp

f

pp

f

pp

simile (dinâmica)

138

Fl.

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

B♭ Tpt.

fp *fp* *fp*

Tbn.

fz *fz* *fz* *fz* *fz* *fz*

Vln.

Vc.

Pno.

Detailed description: This page of a musical score covers measures 138 to 142. It features six staves: Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part consists of five eighth notes with accents and dynamic markings of *fz*. The B♭ Trumpet part has three notes with accents and dynamic markings of *fp*. The Trombone part has six eighth notes with accents and dynamic markings of *fz*. The Violin and Viola parts play a complex, rhythmic accompaniment with many beamed notes. The Piano part features a dense texture with chords and moving lines in both hands, including dynamic markings of *fz* and accents.

143

Fl.

fz *fz*

B♭ Tpt.

fp *fp* *fp*

Tbn.

fz *fz* *p*

Vln.

mf *sumindo*

Vc.

mf *sumindo*

Pno.

pp *pp* *pp* *pp* *ff* *ff* *ff* *f*

sumindo

Detailed description of the musical score: The score is for a piece titled "O ponto do outro lado do começo" on page 29. It features six staves: Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The music begins at measure 143. The Flute part has two accented notes with a dynamic marking of *fz*. The B♭ Trumpet part has three notes with a dynamic marking of *fp* and a crescendo hairpin. The Trombone part has three notes with dynamic markings of *fz*, *fz*, and *p*. The Violin and Viola parts have a dynamic marking of *mf* and a "sumindo" (fading) instruction with a decrescendo hairpin. The Piano part has a series of chords with dynamic markings of *pp*, *ff*, *ff*, *ff*, *f*, and a "sumindo" instruction with a decrescendo hairpin.