

Beethoven Através do Espelho I

Para Orquestra de Cordas

Rael B. Gimenes Toffolo

ao amigo Guilherme Mannis e à
Orquestra Sinfônica de Sergipe

Maringá - 2008

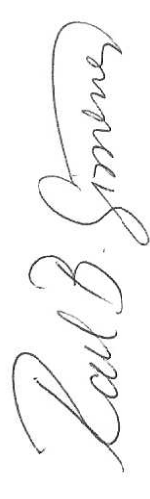
Esta obra pode ser interpretada por 4 primeiros violinos, 4 segundos violinos, 3 violas, 2 violoncelos e 1 contrabaixo ou por outras quantidades de instrumentos levando em consideração que ao aumentar o número de instrumentos de uma pauta deve-se aumentar o número das outras também.

Nas seções A e B todas as mudanças de notas devem ser realizadas em glissando no intuito de que os acordes se formem como transformações de um som para outro, sugerindo os acordes originais da Sinfonia I de Beethoven, como um borrão razoavelmente deformado.

Na seção C e na primeira parte da seção D as dinâmicas indicadas pelos "garfos" apontam para as linhas que naquele momento devem se destacar dos blocos formados pelos outros instrumentos. As indicações de dinâmica estão sempre colocadas em mudanças de notas que devem emergir da textura básica, como ondas dinâmicas que se espalham pela orquestra.

Todas as indicações de *sumindo* da partitura devem ser consideradas como FADE OUT's, pois são utilizadas sempre como procedimentos de "Filtro de Frequências" em massas sonoras.

Sempre que a partitura estiver reduzida para 1 linha de primeiros violinos, 1 linha de segundos violinos, 1 linha de viola, 1 de violoncello e 1 de contra-baixo significa que é um momento de *tutti*.



Beethoven Através do Espelho I

♩ 60

Todas as mudanças de altura devem ser feitas com glissando

Rael Bertarelli Gimenes Toffolo

The score is written for a string ensemble. The parts are:

- Violin I 1-4
- Violin II 1-4
- Viola 1-3
- Cello 1-2
- Contrabass

The score is in 4/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. The score is divided into two sections, A and B, with a rehearsal mark at measure 46. Dynamics range from ppp (pianissimo) to f (forte). Performance instructions include 'Glissando' and 'cresc.' (crescendo).

C $\text{♩} = 72$
 senza glissandos

The musical score consists of 15 staves for various instruments: Vln. I 1, Vln. I 2, Vln. I 3, Vln. I 4, Vln. II 1, Vln. II 2, Vln. II 3, Vln. II 4, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, and Cb. The score is written in G major and 2/4 time. It begins with a first ending bracket labeled 'C' and a tempo marking of quarter note = 72. The first four staves (Vln. I 1-4) feature a melodic line with a *p* dynamic. The next four staves (Vln. II 1-4) play a similar melodic line, also marked *p*. The three Viola staves (Vla. 1-3) play a sustained, low register accompaniment, with the word *sumindo* written above each staff. The two Violoncello staves (Vc. 1-2) play a rhythmic accompaniment, also marked *p*. The Double Bass staff (Cb.) plays a simple bass line, also marked *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

25

Vln. I 1
Vln. I 2
Vln. I 3
Vln. I 4
Vln. II 1
Vln. II 2
Vln. II 3
Vln. II 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Cb.

p

This page contains the musical score for the first system of 'Através do Espelho I' by Beethoven. The score is arranged in a standard orchestral layout with the following parts:

- Vln. I 1 & 2:** Violin I parts, starting at measure 36. The first violin (Vln. I 1) begins with a forte (*f*) dynamic and a triplet of eighth notes. The second violin (Vln. I 2) follows with a forte (*f*) dynamic and a triplet of eighth notes. Both parts include *cresc.* markings.
- Vln. I 3 & 4:** Violin I parts, which are mostly silent (indicated by a horizontal line) in this system.
- Vln. II 1 & 2:** Violin II parts, starting with a forte (*f*) dynamic and a half note. Both parts include *cresc.* markings.
- Vln. II 3 & 4:** Violin II parts, which are mostly silent (indicated by a horizontal line) in this system.
- Vla. 1 & 2:** Viola parts, starting with a forte (*f*) dynamic and a half note. Both parts include *cresc.* markings.
- Vla. 3:** Viola part, which is mostly silent (indicated by a horizontal line) in this system.
- Vc. 1 & 2:** Violoncello parts, starting with a forte (*f*) dynamic and a half note. Both parts include *cresc.* markings.
- Cb.:** Contrabass part, starting with a forte (*f*) dynamic and a half note. It includes *cresc.* markings.

The score features various musical notations including triplets, slurs, and dynamic markings (*f*, *cresc.*). The key signature has one flat (B-flat), and the time signature is 3/4. The system concludes with a fermata over the final notes of the Cb. part.

This page of the musical score for 'Beethoven Através do Espelho I' contains the following parts and markings:

- Violins I (Vln. I 1-4):** Staves 1-4. Includes dynamic markings *pppp* and *sumindo*. A *Climax* instruction is present in the first staff.
- Violins II (Vln. II 1-4):** Staves 5-8. Includes dynamic markings *pppp* and *sumindo*.
- Violas (Vla. 1-3):** Staves 9-11. Includes dynamic markings *pppp* and *sumindo*.
- Cellos (Vc. 1-2):** Staves 12-13. Includes dynamic markings *pppp* and *sumindo*.
- Contra Bass (Cb.):** Staff 14. Includes dynamic markings *pppp* and *sumindo*.

Other markings include *ff* (fortissimo) in the Violin II and Viola parts, and various articulation marks such as slurs and accents. Fingerings and bowings are indicated with numbers 1-5 and 's' for staccato.

This musical score is for the first page of Beethoven's 'Através do Espelho I'. It features 14 staves for Violins I and II, 4 staves for Violas, and 2 staves for Cellos. The score begins with a measure marked '59' and includes various musical notations such as dynamics (pp, sumindo), articulation (accents), and performance instructions (gliss., 3, 5). The piece is in 5/4 time and features a complex melodic structure with many long, sustained notes and some triplet patterns. The dynamics are consistently very soft (pp) and include the instruction 'sumindo' (fading) throughout. The score concludes with a final measure marked 'pp sumindo'.

D *tutti* $\text{♩} = 120$

72

Vln. I I *sur ponte*

Vln. II I *f sur ponte*

Vla. I *f sur ponte*

Vc. I *f sur ponte*

Cb. *f sur ponte*

f sur ponte

87

molto legato sempre

$\text{♩} = 60$

Vln. I I *rall. molto pp*

Vln. II I *rall. molto pp*

Vla. I *rall. molto pp ordinario*

Vc. I *rall. molto pp*

Cb. *rall. molto pp*

ordinario

ordinario

ordinario

104

Vln. I I *cresc.*

Vln. II I *cresc.*

Vla. I *cresc.*

Vc. I *cresc.*

Cb. *cresc.*

ordinario

This page contains the musical score for the first ten measures of the piece. The score is arranged in 14 staves, grouped into four systems. The first system includes Violins I (1-4), Violins II (1-4), Violas (1-3), and Violoncellos (1-2). The second system includes Violins I (1-4), Violins II (1-4), and Viola 1. The third system includes Violins I (1-4), Violins II (1-4), Viola 1, Viola 2, Viola 3, and Violoncello 1. The fourth system includes Violins I (1-4), Violins II (1-4), Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, and Contrabass. The music is in 5/4 time and features a variety of dynamics including *ff*, *f*, *sfz*, and *sumindo*. The score includes numerous slurs, ties, and articulation marks.

128

Vln. I I
Vln. II I
Vla. I
Vc. I
Cb.

120

Vln. I I
Vln. II I
Vla. I
Vc. I
Cb.

144

Vln. I I
Vln. II I
Vla. I
Vc. I
Cb.

158 *♩* 60

Vln. I I
Vln. II I
Vla. I
Vc. I
Cb.

172 *♩* 60

Vln. I I
Vln. II I
Vla. I
Vc. I
Cb.

188

Vln. I I
Vln. II I
Vla. I
Vc. I
Cb.

Violin I 1

Beethoven Através do Espelho I

$\text{♩} = 60$
A *pp* *decresc.* *Glissando*

8 *ppp* *cresc.* *f* *Glissando* B $\text{♩} = 46$

14 $\text{♩} = 72$ *senza glissandos* *sumindo* *f* C 23 3

43 *cresc.* 7 7 7 7

48 7 3 3 3 3 *ff*

51 3 3 3 3 *ppp* *sumindo*

57 *mf* 5 *pp* *sumindo*

63 3 5

69 **D** ♩=120
sumindo *sur ponte f*

75

79

83

87 *molto legato sempre* ♩=60 9
rall. molto *pp*

99 *ordinario*

105 *cresc.*

112

119 *ff* *sumindo*

126 *p* *cresc.*

132 *f*

$\text{♩} = 120$
137 *sur ponte*
mp

141 *poco cresc.*

145

148 *rall. molto*

151 $\text{♩} = 60$
ordinario
pp

156 $\text{♩} = 60$
rall. *sumindo* *sumindo*

Musical staff 156-161: Treble clef, 6/8 time signature. Measure 156: quarter rest, half note G4 with fermata. Measure 157: quarter note G4, quarter note A4, quarter note B4. Measure 158: quarter note C5, quarter note B4, quarter note A4. Measure 159: quarter note G4, quarter note F4, quarter note E4. Measure 160: quarter note D4, quarter note C4, quarter note B3. Measure 161: quarter note A3, quarter note G3, quarter note F3. Dynamics: *rall.* (156), *sumindo* (157-161).

162 $\text{♩} = 120$
sur tasto *p*

Musical staff 162-165: Treble clef, 6/8 time signature. Measure 162: quarter note G4 with fermata. Measure 163: quarter note G4 with fermata, quarter note A4 with fermata. Measure 164: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 165: eighth notes F4, E4, D4, C4, B3, A3, G3. Dynamics: *p* (164).

166

Musical staff 166-168: Treble clef, 6/8 time signature. Measure 166: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 167: eighth notes F4, E4, D4, C4, B3, A3, G3. Measure 168: eighth notes G3, F3, E3, D3, C3, B2, A2.

169

Musical staff 169-171: Treble clef, 6/8 time signature. Measure 169: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 170: eighth notes F4, E4, D4, C4, B3, A3, G3. Measure 171: eighth notes G3, F3, E3, D3, C3, B2, A2.

172 $\text{♩} = 60$
rall. molto *p*

Musical staff 172-180: Treble clef, 6/8 time signature. Measure 172: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 173: eighth notes F4, E4, D4, C4, B3, A3, G3. Measure 174: eighth notes G3, F3, E3, D3, C3, B2, A2. Measure 175: quarter note G4, quarter note A4, quarter note B4. Measure 176: quarter note C5, quarter note B4, quarter note A4. Measure 177: quarter note G4, quarter note F4, quarter note E4. Measure 178: quarter note D4, quarter note C4, quarter note B3. Measure 179: quarter note A3, quarter note G3, quarter note F3. Measure 180: quarter note E3, quarter note D3, quarter note C3. Dynamics: *rall. molto* (172), *p* (175). Fingerings: 5 (175).

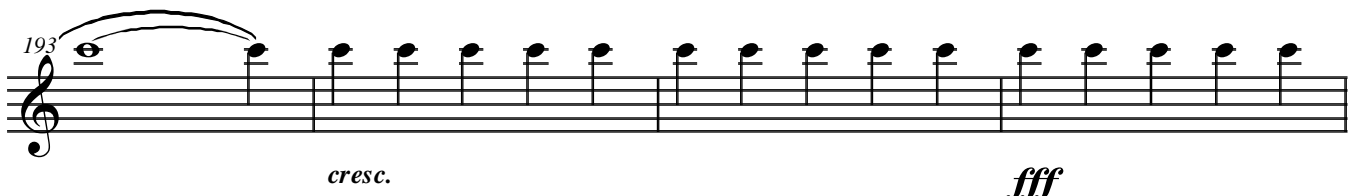
181 *ordinario*
mp *cresc.*

Musical staff 181-184: Treble clef, 6/8 time signature. Measure 181: quarter note G4, quarter note A4, quarter note B4. Measure 182: quarter note C5, quarter note B4, quarter note A4. Measure 183: quarter note G4, quarter note F4, quarter note E4. Measure 184: quarter note D4, quarter note C4, quarter note B3. Dynamics: *mp* (181), *cresc.* (181-184).

185 *f* *ff*

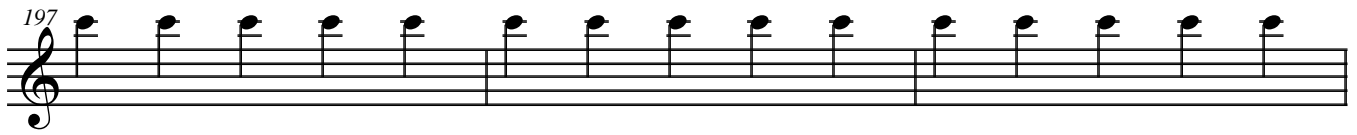
Musical staff 185-188: Treble clef, 6/8 time signature. Measure 185: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 186: eighth notes F4, E4, D4, C4, B3, A3, G3. Measure 187: eighth notes G3, F3, E3, D3, C3, B2, A2. Measure 188: eighth notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *f* (185), *ff* (188). Fingerings: 3 (187).

193

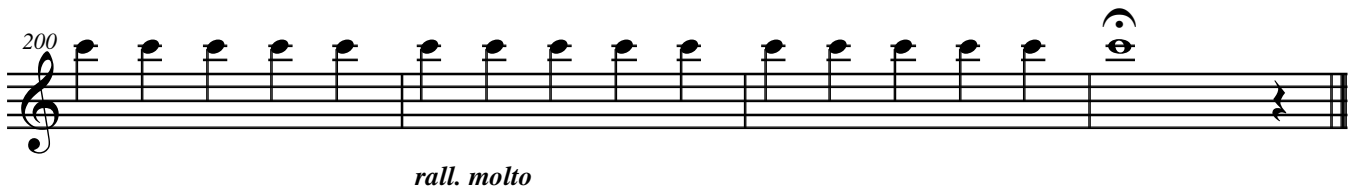


cresc. *fff*

197



200



rall. molto

Violin I 2

Beethoven Através do Espelho I

Tempo: $\text{♩} = 60$ (measures 1-7), $\text{♩} = 46$ (measures 8-14), $\text{♩} = 72$ (measures 15-21)

Section A: Measures 1-7, *pp*, *decresc.*, *Glissando*

Section B: Measures 8-14, *ppp*, *cresc.*, *f*, *Glissando*

Section C: Measures 15-21, *p*, *senza glissandos*

Measures 22-27: Triplet patterns

Measures 28-33: Triplet patterns

Measures 34-39: Triplet patterns, *cresc.*

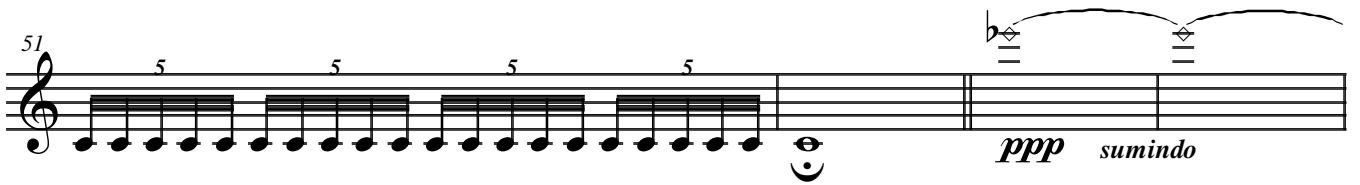
Measures 40-44: Triplet, Quintuplet, Quintuplet, *f*

Measures 45-50: Septuplet, *cresc.*

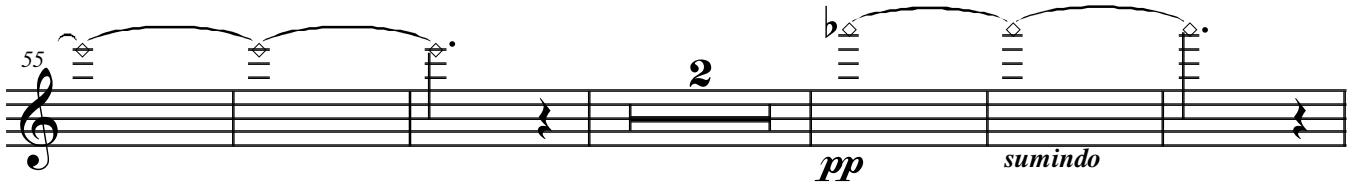
49 *ff* 5 5



51 5 5 5 5 *ppp* *sumindo*



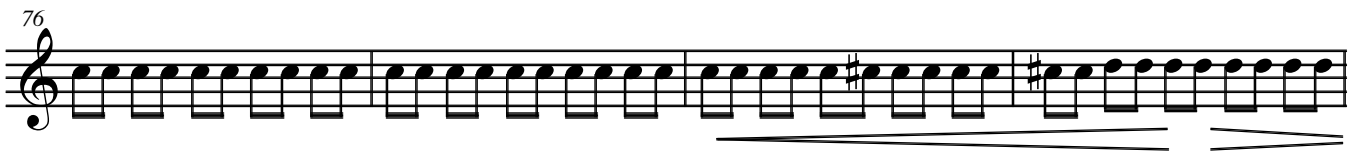
55 2 *pp* *sumindo*



63 9 D ♩=120 *f*



76



80



84 *rall. molto*



88 ♩=60 9 *pp* *ordinario*



101

5

5

107

cresc.

114

121

ff

sumindo

128

p

cresc.

133

f

mp

♩ = 120
sur ponte

138

142

poco cresc.

146

149

rall. molto

152

♩ = 60
ordinario

pp

rall.

158

♩ = 60

sumindo

tr.

sumindo

164

♩ = 120
sur tasto

p

167

170

rall. molto

173

♩ = 60
ordinario

p

5

mp

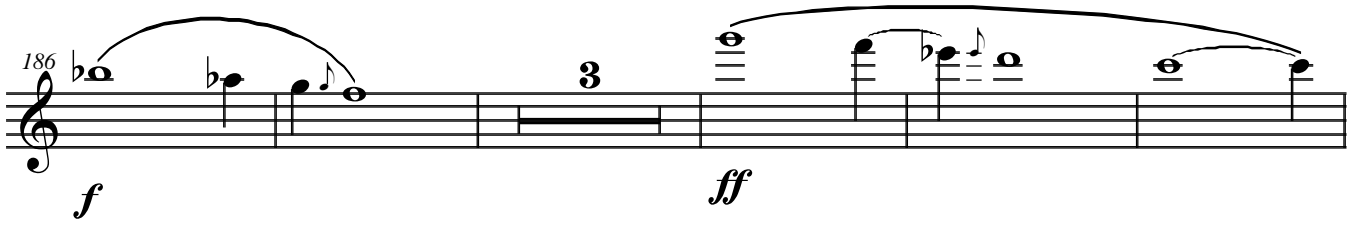
182



cresc.

Musical staff 182-185: Treble clef, starting with a key signature of one flat. The staff contains a series of eighth notes with slurs and ties, gradually increasing in dynamics.

186



f *ff*

Musical staff 186-193: Treble clef, starting with a key signature of one flat. It features a triplet of eighth notes followed by a rest, then a series of eighth notes with slurs and ties. Dynamics range from *f* to *ff*.

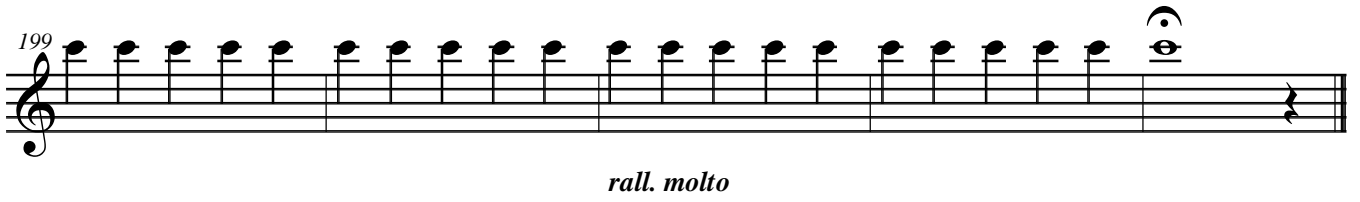
194



cresc. *fff*

Musical staff 194-201: Treble clef, starting with a key signature of one flat. The staff contains a series of eighth notes with slurs and ties, reaching a fortissimo (*fff*) dynamic.

199



rall. molto

Musical staff 199-206: Treble clef, starting with a key signature of one flat. The staff contains a series of eighth notes with slurs and ties, ending with a fermata. The tempo is marked *rall. molto*.

Violin I 3

Beethoven Através do Espelho I

60 **A**

pp *decresc.*

7 *Glissando* *8va* *ppp* *cresc.* *f* **B** 46

13 *sumindo*

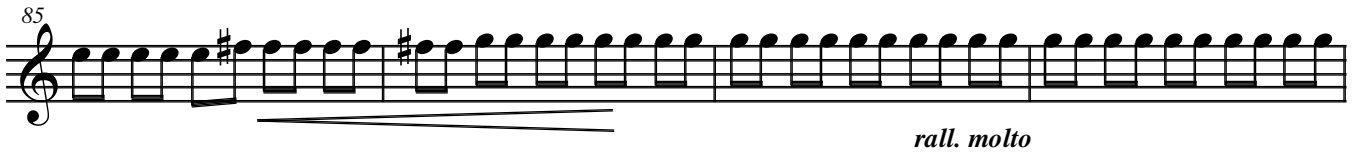
19 *senza glissandos* **C** 72 *ppp* *sumindo* 33

58 *pp* *sumindo* 9 **D** 120

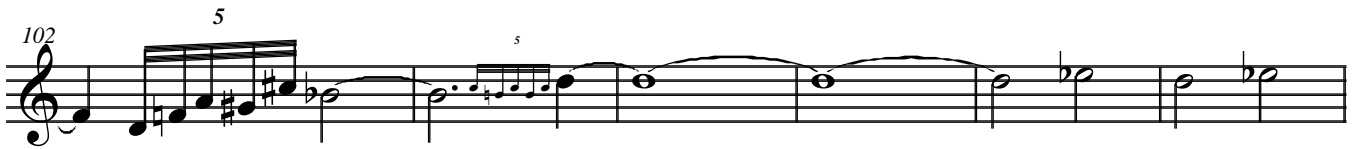
73 *f*

77

81

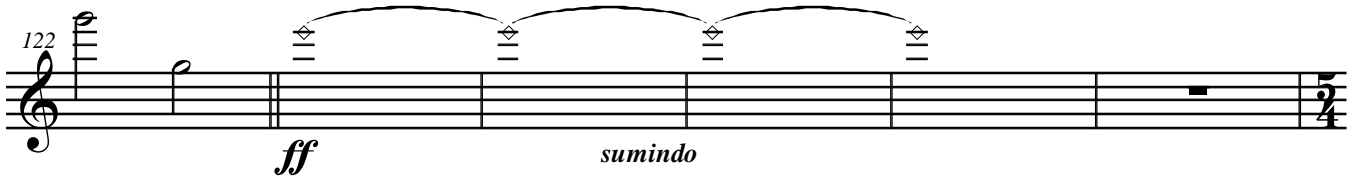
85  *rall. molto*

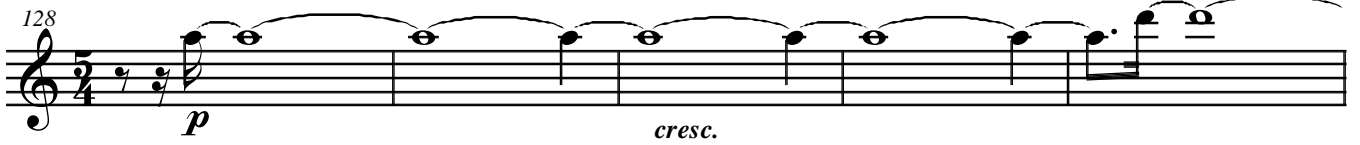
89  $\text{♩} = 60$ 9 *molto legato sempre*
pp *ordinario*

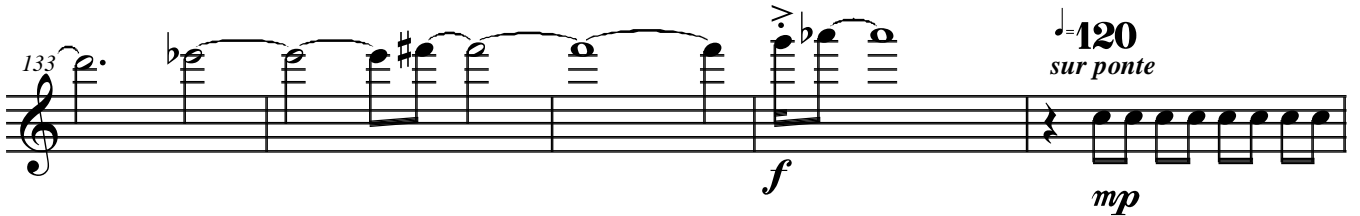
102 

108  *cresc.*

115 

122  *ff* *sumindo*

128  *p* *cresc.*

133  $\text{♩} = 120$ *sur ponte*
f *mp*

138



142



poco cresc.

146

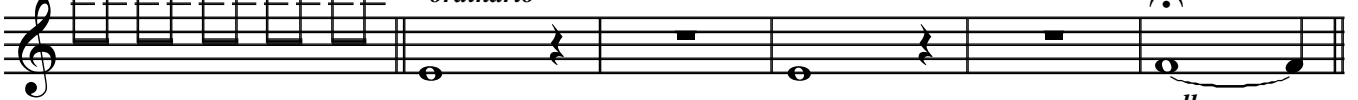


149



rall. molto

152



pp

$\text{♩} = 60$
ordinario

rall.

158



sumindo

sumindo

$\text{♩} = 120$
sur tasto

164



p

167



170 *rall. molto*

173 *p* **60** *mp* **5** *ordinario*

182 *cresc.*

186 *f* **3** *ff* *cresc.*

195 *fff*

199 *rall. molto*

Violin I 4

Beethoven Através do Espelho I

♩=60

A 2

pp

decresc.

8 *ppp* *cresc.* *f* *Glissando* B ♩=46

14 *V* *sumindo* C ♩=72 *senza glissandos* 33

53 *ppp* *Gliss.*

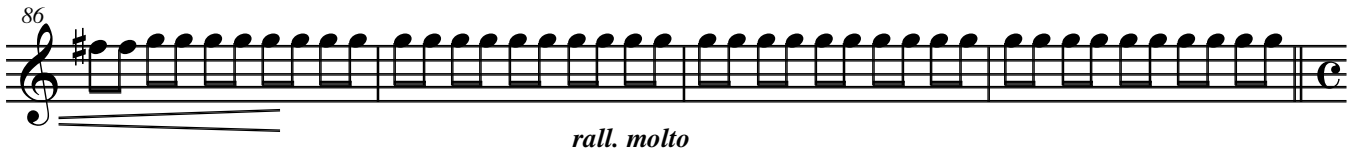
60 *pp*

67 *sumindo* D ♩=120 *f*

74

78

82

86 

rall. molto

90 *molto legato sempre*
♩ = 60 9 

pp *ordinario*

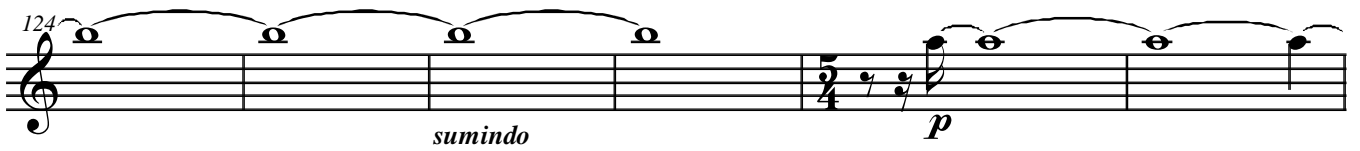
103 

110 

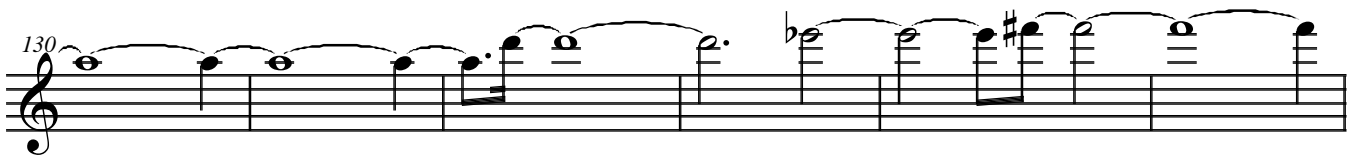
cresc.

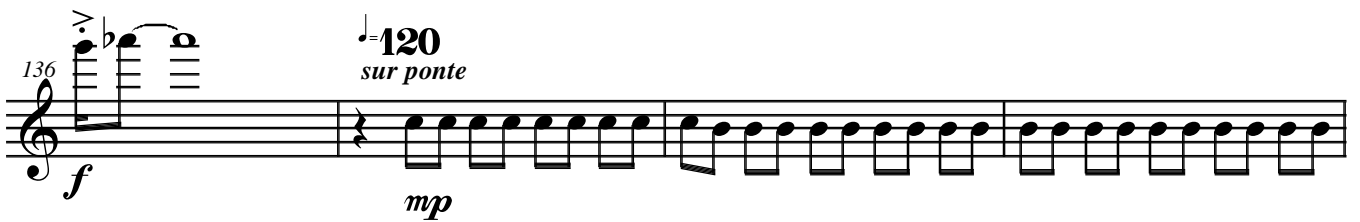
117 

ff

124 

sumindo *p* *cresc.*

130 

136 

f *mp* *sur ponte* ♩ = 120

140 

144 *poco cresc.*

147

150 *rall. molto* $\text{♩} = 60$ *ordinario* *pp*

154 $\text{♩} = 60$ *rall.* *sumindo*

160 *trm* $\text{♩} = 120$ *sur tasto* *p* *sumindo*

165

168

171 *rall. molto* $\text{♩} = 60$ *p*

175 *ordinario* *mp* *cresc.*

184

Musical staff 184-190: Treble clef, key signature of one sharp (F#). Measures 184-190. A slur covers measures 184-189. Measure 190 contains a triplet of eighth notes. A dynamic marking *f* is centered below the staff.

f

191

Musical staff 191-195: Treble clef, key signature of one sharp (F#). Measures 191-195. A slur covers measures 191-194. Measure 195 contains a triplet of eighth notes. A dynamic marking *ff* is at the start, and *cresc.* is centered below the staff.

ff *cresc.*

196

Musical staff 196-200: Treble clef, key signature of one sharp (F#). Measures 196-200. A series of quarter notes. A dynamic marking *fff* is at the start.

fff

200

Musical staff 200-204: Treble clef, key signature of one sharp (F#). Measures 200-204. A series of quarter notes. Measure 204 contains a triplet of eighth notes. A dynamic marking *rall. molto* is centered below the staff.

rall. molto

Violin II 1

Beethoven Através do Espelho I

$\text{♩} = 60$ **A** 2 *pp* *decresc.* *Glissando*

8 *ppp* *cresc.* *f* **B** $\text{♩} = 46$ *Glissando*

14 *senza glissandos* **C** 4 *sumindo* $\text{♩} = 72$

23 *p*

29

35 *cresc.* *f*

41 *cresc.*

47 *ff*

52 *ppp* *sumindo* 3

60 *pp* *sumindo* 4 5

Musical staff 60-67: Treble clef, key signature of one sharp (F#). Measures 60-63 contain a triplet of eighth notes (F#, G, A) and a triplet of eighth notes (B, C, D). Measures 64-67 contain a four-measure rest, followed by a five-measure arpeggiated figure.

68 *sumindo* $\text{♩} = 120$ **D** *f* *sur ponte*

Musical staff 68-72: Treble clef. Measures 68-72 contain a five-measure arpeggiated figure, followed by a 5/4 time signature change and a four-measure eighth-note pattern. A box containing the letter 'D' is positioned above the first measure of the 5/4 section. Dynamics include *pp*, *sumindo*, and *f*. A tempo marking of $\text{♩} = 120$ is present.

73

Musical staff 73-76: Treble clef, eighth-note pattern. Measures 73-76 contain a continuous eighth-note run.

77

Musical staff 77-80: Treble clef, eighth-note pattern. Measures 77-80 contain a continuous eighth-note run.

81

Musical staff 81-83: Treble clef, eighth-note pattern. Measures 81-83 contain a continuous eighth-note run.

84 *rall. molto*

Musical staff 84-87: Treble clef, eighth-note pattern. Measures 84-87 contain a continuous eighth-note run.

88 $\text{♩} = 60$ *molto legato sempre* **5** *pp* *ordinario*

Musical staff 88-96: Treble clef. Measures 88-96 contain a sixteenth-note pattern. A box containing the number '5' is positioned above the first measure. Dynamics include *pp* and *ordinario*. A tempo marking of $\text{♩} = 60$ is present.

97 *tr*

Musical staff 97-102: Treble clef. Measures 97-102 contain a series of notes with a trill (tr) marking above the first measure.

103 5

Musical staff 103-105: Treble clef. Measures 103-105 contain a series of notes with a five-measure rest (5) above the first measure.

109 *cresc.*

115

121 *ff* *sumindo*

127 *p* *cresc.*

132 *f*

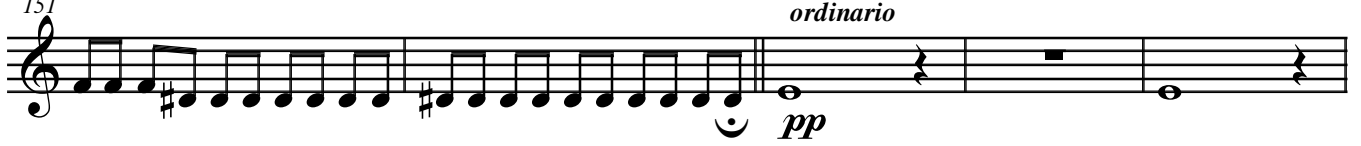
137 *♩=120*
sur ponte
mp

140

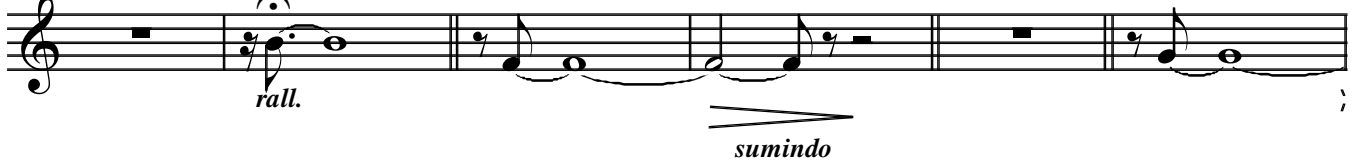
144 *poco cresc.*

147 *rall. molto*


151 $\text{♩} = 60$ *ordinario*
pp



156 $\text{♩} = 60$
rall. *sumindo*



162 $\text{♩} = 120$ *sur tasto*
sumindo *p*



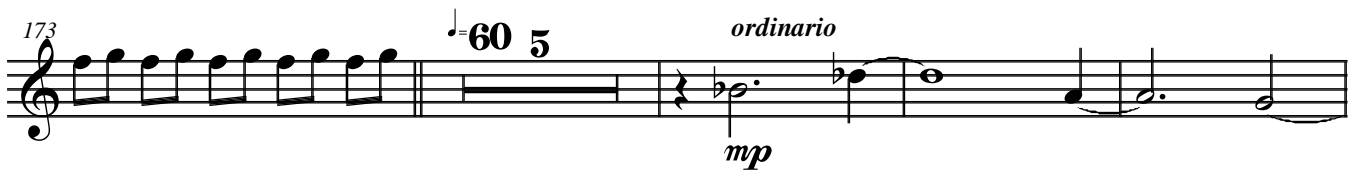
166



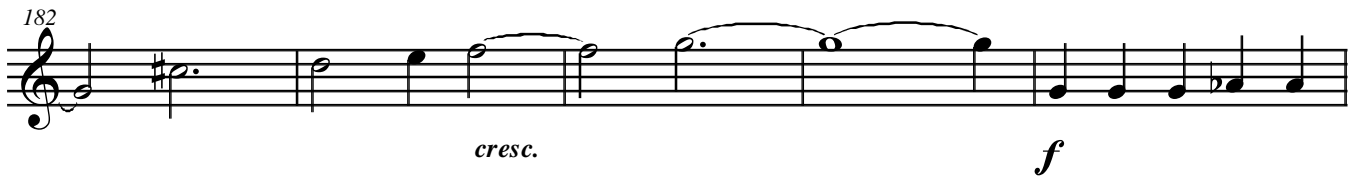
170 *rall. molto*



173 $\text{♩} = 60$ *5* *ordinario*
mp



182 *cresc.* *f*



187 *cresc.*



191

ff *cresc.*

195

fff

200

rall. molto

Violin II 2

Beethoven Através do Espelho I

♩=60 **A** 2 *pp* *decresc.* *Glissando*

8 *ppp* *cresc.* *Glissando* **B** ♩=46 *f*

15 *sumindo* **C** ♩=72 33 *senza glissandos* *ppp*

54 *sumindo* 2 *pp*

62 4 5/4

72 **D** ♩=120 *f* *sur ponte*

75

79

83

87 $\text{♩} = 60$ 5
rall. molto *pp*

95 *ordinario* *tr*

101 5

107 *cresc.*

114

120 *ff*

126 *sumindo* *p* *cresc.*

132 *f*

$\text{♩} = 120$
137 *sur ponte* *mp*

140

Musical staff 140: Treble clef, key signature of one flat, eighth-note pattern.

144

144
poco cresc.

147

147
rall. molto

151

151
 $\text{♩} = 60$
ordinario
pp

156

156
rall.
 $\text{♩} = 60$
sumindo

162

162
 $\text{♩} = 120$
sur tasto
p
sumindo

166

166

170

170
rall. molto

173

173
 $\text{♩} = 60$
ordinario
mp

4

Beethoven Através do Espelho I

182

cresc. *f*

187

cresc.

191

ff *cresc.*

195

fff

200

rall. molto

Violin II 3

Beethoven Através do Espelho I

♩=60 **A** 2 *pp* *decresc.* *Glissando*

8 *ppp* *cresc.* *f* **B** ♩=46 *Glissando*

14 **C** *senza glissandos* *p* ♩=72

20 *p* *f*

26 *p* *f*

32 *p* *f*

37 *cresc.* *f*

41 *cresc.* *f*

44 *cresc.* *f*

47

50

ff *ppp* *sumindo*

54

4 9

pp *sumindo*

72

D ♩ = 120

f *sur ponte*

75

79

83

87

molto legato sempre

♩ = 60 5

rall. molto *pp*

95

ordinario *tr*

101

5

107

cresc.

114

3

120

ff sumindo

126

2

p cresc.

132

f

♩=120

137 *sur ponte*

mp

140

144

poco cresc.

147 *rall. molto*

151 $\text{♩} = 60$ *ordinario*
pp

156 $\text{♩} = 60$
rall. *sumindo*

162 $\text{♩} = 120$ *sur tasto*
sumindo *p*

166

170 *rall. molto*

173 $\text{♩} = 60$ *ordinario*
mp

182 *cresc.* *f*

187 *cresc.*

191

ff *cresc.*

Musical staff 191-194: Treble clef, key signature of one flat (B-flat). The staff contains four measures of music. The first measure starts with a *ff* dynamic. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5. The second measure starts with a *cresc.* dynamic. The notes are: G5, F5, E5, D5, C5, Bb4, A4, G4. The third and fourth measures continue the sequence: G4, A4, Bb4, C5, D5, E5, F5, G5.

195

fff

Musical staff 195-199: Treble clef, key signature of one flat (B-flat). The staff contains five measures of music. All notes are quarter notes. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5. The dynamic is *fff*.

200

rall. molto

Musical staff 200-204: Treble clef, key signature of one flat (B-flat). The staff contains five measures of music. The first four measures are quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The fifth measure is a half note: G4. The dynamic is *rall. molto*.

Violin II 4

Beethoven Através do Espelho I

♩=60 **A** 3 *pp* *decresc.* *ppp* *Glissando*

9 *cresc.* *f* **B** ♩=46 *Glissando*

16 **C** ♩=72 33 *senza glissandos* *ppp* *sumindo*

54 4 *pp* *sumindo* 9

72 *f* *sur ponte*

75

79

83

87 *rall. molto* ♩=60 5 *pp*

95 *molto legato sempre*

ordinario *tr*

101

5

107

cresc.

114

3

120

ff *sumindo*

126

2 *p* *cresc.*

132

f

$\text{♩} = 120$
137 *sur ponte*

mp

140

144

poco cresc.

147

rall. molto

151

$\text{♩} = 60$
ordinario

pp

156

$\text{♩} = 60$

rall. *sumindo*

162

$\text{♩} = 120$ *sur tasto*

sumindo *p*

166

170

rall. molto

173

$\text{♩} = 60$ 5 *ordinario*

mp

182

cresc. *f*

Beethoven Através do Espelho I

4

187

cresc.

191

ff *cresc.*

195

fff

200

rall. molto

Viola 1

Beethoven Através do Espelho I

$\text{♩} = 60$ **A** 3 *pp* *decresc.* *ppp*

9 *cresc.* *f* *Glissando* **B** $\text{♩} = 46$

16 $\text{♩} = 72$ *senza glissandos* **C** 33 *ppp* *sumindo*

55 4 *pp* 3

65 3 3 3 *sumindo*

72 $\text{♩} = 120$ **D** *f* *sur ponte*

76

80

84 *rall. molto*

88

$\text{♩} = 60$ *molto legato sempre*

ordinario
pp

93

tr

100

3 5

106

3 *tr*
cresc.

112

119

ff *sumindo*

125

2
p *cresc.*

132

f

137

$\text{♩} = 120$
sur ponte

mp

141

144

poco cresc.

147

150

rall. molto

pp

154

rall.

sumindo

160

sumindo

p

sur tasto

166

169

172

rall. molto

mp

ordinario

177

Musical staff 177: Bass clef, starting with a B-flat. The melody consists of quarter and eighth notes with various accidentals (sharps and flats) and slurs.

183

Musical staff 183: Bass clef. The melody features a series of slurs over eighth notes, followed by a sequence of eighth notes.

cresc.

f

188

Musical staff 188: Bass clef. The melody is a continuous sequence of eighth notes, ending with a B-flat.

cresc.

ff

192

Musical staff 192: Bass clef. The melody is a continuous sequence of eighth notes, starting with a B-flat.

cresc.

fff

198

Musical staff 198: Bass clef. The melody is a continuous sequence of eighth notes, ending with a half note and a fermata.

rall. molto

Viola 2

Beethoven Através do Espelho I

♩ = 60

A 3

pp decresc. ppp

Glissando

9

cresc. f

♩ = 46

B

16

senza glissandos

C 2

sumindo p

23

3 3 3 3

28

3 3 3 3 3 3

33

6

39

cresc. f

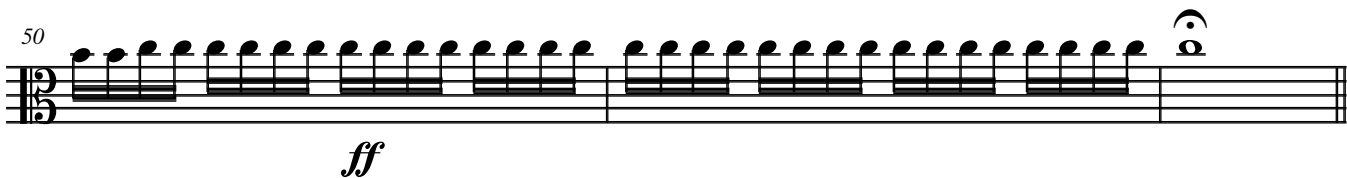
6 7 7

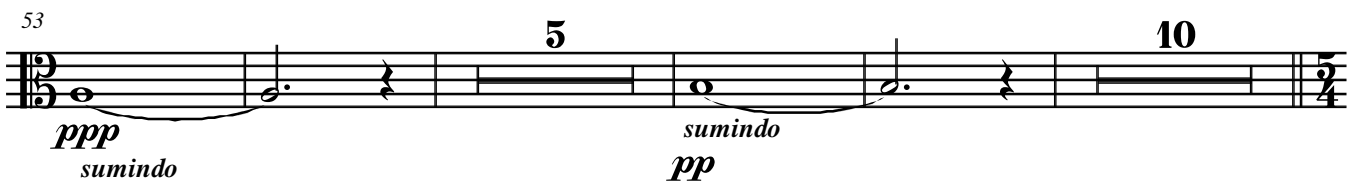
44

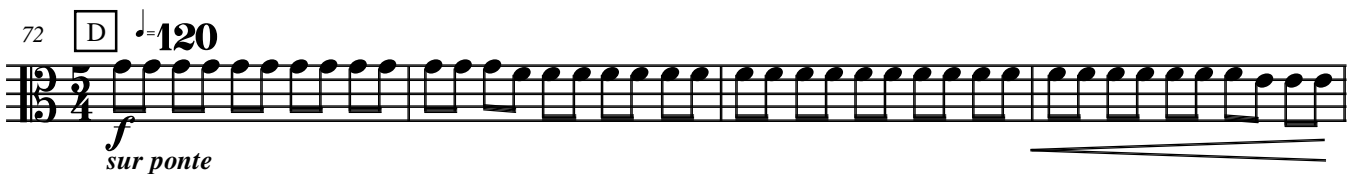
5 5 cresc. 5 5 3 3 3 3 3 3 3 3

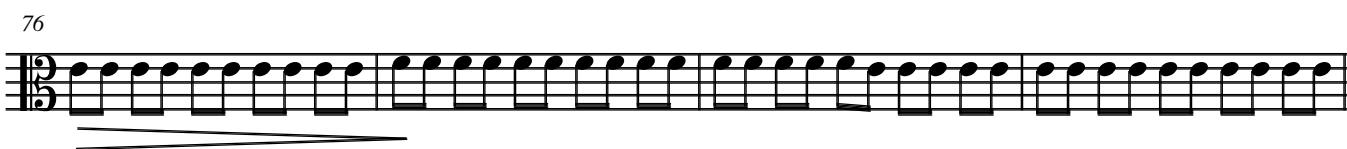
48

3 3 3 3

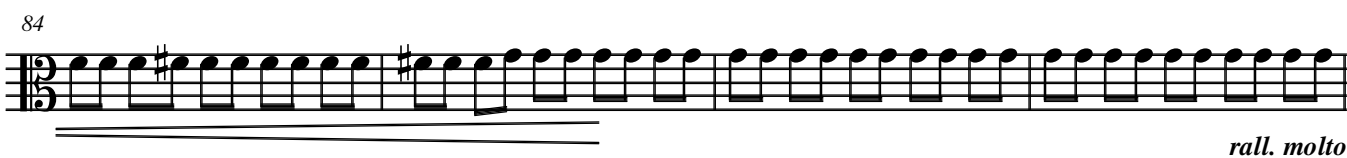
50  *ff*

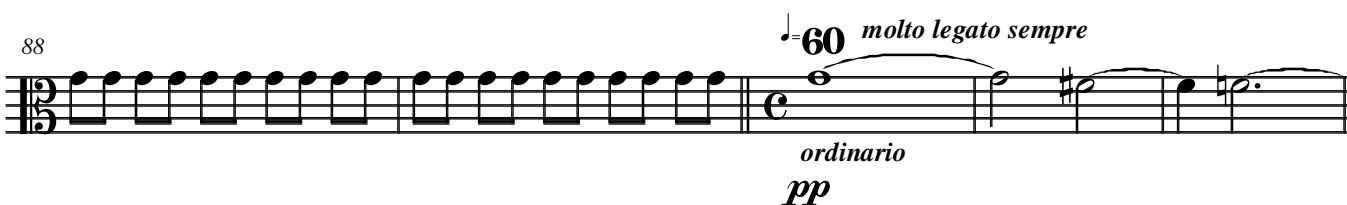
53  *ppp* *sumindo* *sumindo* *pp*

72  *f* *sur ponte*

76 

80 

84  *rall. molto*

88  *ordinario* *pp*

93  *trill*

100 

106 *3* *tr*
cresc.

112

119 *ff* *sumindo*

125 *3* *p* *cresc.*

133 *f* *mp* *♩=120* *sur ponte*

138

142 *poco cresc.*

145

148 *rall. molto*

151

♩=60
ordinario
pp

156

♩=60
rall.
sumindo
sumindo

162

♩=120
sur tasto
p

167

170

rall. molto

173

♩=60 2
ordinario
mp

179

cresc.

186

f
cresc.

191

ff
cresc.
fff

197

rall. molto

Viola 3

Beethoven Através do Espelho I

$\text{♩} = 60$ **A** 3 *pp* *decresc.* *ppp* *Glissando*

9 *cresc.* **B** $\text{♩} = 46$ *f* *Glissando*

16 $\text{♩} = 72$ *senza glissandos* **C** 33 *ppp* *sumindo*

55 5 10 **D** $\text{♩} = 120$ *pp* *sumindo* *f* *sur ponte*

73

77

81

85 *rall. molto*

89 $\text{♩} = 60$ *molto legato sempre* *ordinario* *pp*

95

Musical staff 95: Bass clef, starting with a *tr* (trill) over a dotted quarter note. The melody consists of quarter and eighth notes, ending with a half note.

102

Musical staff 102: Bass clef, starting with a triplet of eighth notes. The melody continues with quarter notes, a five-measure phrase with a slur and a '5' above it, and ends with a triplet of eighth notes.

108

Musical staff 108: Bass clef, starting with a triplet of eighth notes. The melody includes a *tr* (trill) over a quarter note and a *cresc.* (crescendo) marking below the staff.

115

Musical staff 115: Bass clef, featuring a series of quarter notes with slurs, including a triplet of eighth notes.

121

Musical staff 121: Bass clef, starting with a triplet of eighth notes. The melody includes a *ff* (fortissimo) marking, a *sumindo* (ritardando) marking, and a *p* (piano) marking. The staff ends with a 3/4 time signature change.

129

Musical staff 129: Bass clef, featuring a series of quarter notes with slurs and a *cresc.* (crescendo) marking below the staff.

135

Musical staff 135: Bass clef, starting with a *f* (forte) marking. The melody includes a *sur ponte* marking and a tempo marking of $\text{♩} = 120$. The staff continues with a series of eighth notes marked *mp* (mezzo-piano).

139

Musical staff 139: Bass clef, featuring a series of eighth notes with slurs.

142

Musical staff 142: Bass clef, featuring a series of eighth notes with slurs. The staff ends with a *poco cresc.* (poco crescendo) marking.

145

Musical staff 145: Bass clef, 12 measures of eighth-note runs with a flat key signature.

148

148

rall. molto

151

151

$\text{♩} = 60$
ordinario

pp

156

156

rall.

$\text{♩} = 60$

sumindo

sumindo

162

162

$\text{♩} = 120$

sur tasto

p

167

167

Musical staff 167: Bass clef, 12 measures of eighth-note runs with a flat key signature.

170

170

rall. molto

173

173

$\text{♩} = 60$

2

ordinario

mp

179

179

cresc.

4

Beethoven Através do Espelho I

185

f *cresc.*

190

ff

194

cresc. *fff*

199

rall. molto

Cello 1

Beethoven Através do Espelho I

♩=60

A 3

pp *decresc.* *ppp*

9 *cresc.* *f* *Glissando* B ♩=46

16 *p* C ♩=72 *senza glissandos* 4

25

30

33

36

39 *cresc.* *f*

42

45 *cresc.* 5 5 5 5

49 5 5 5 5 *ff* *ppp*

54 4 8 *pp* *sumindo* *sumindo*

71 D ♩=120 2 *sur ponte* *f*

76

79

82

85 *rall. molto*

88 ♩=60 11 *molto legato sempre* *pp* 3 *ordinario*

102

5

108

cresc.

114

5 5

119

ff *sumindo*

125

mf *p*

132

cresc. *f*

♩ = 120
137 *sur ponte*

mp

141

144

poco cresc.

rall. molto

152

$\text{♩} = 60$
ordinario

pp *rall.*

158

$\text{♩} = 60$

sumindo *sumindo*

164

$\text{♩} = 120$
10

$\text{♩} = 60$

cantabile

mp *fp*

179

cresc.

185

f *cresc.*

189

ff

194

cresc. *fff*

199

rall. molto

Cello 2

Beethoven Através do Espelho I

♩=60 **A** 3

pp *decresc.* *ppp*

9 **B** ♩=46 *Glissando* *cresc.* *f*

16 **C** ♩=72 *senza glissandos* 33 *ppp* *sumindo*

55 **D** ♩=120 4 10 2 *pp* *sumindo*

74 *f* *sur ponte*

78

81

84

87 ♩=60 11 *rall. molto* *pp*

101 *molto legato sempre*

3
ordinario

5

107

cresc.

113

5

118

5

123

ff *sumindo* *mf*

131

p *cresc.* *f*

$\text{♩} = 120$
137 *sur ponte*

mp

141

144

poco cresc.

rall. molto

152 $\text{♩} = 60$
ordinario

pp *rall.*

158 $\text{♩} = 60$

sumindo *sumindo*

164 $\text{♩} = 120$
10 $\text{♩} = 60$

cantabile
mp *fp*

179

cresc.

185

f *cresc.*

189

ff

194

cresc. *fff*

199

rall. molto

Contrabass

Beethoven Através do Espelho I

♩ = 60 **A** 3

pp *decresc.* *ppp* *Glissando*

9 *cresc.* *f* **B** ♩ = 46 *Glissando*

16 *p* **C** ♩ = 72 *senza glissandos* 6

27 5 5

32 5 5 5 5 5 5 5 5 5

37 5 5 5 5 3 3 *cresc.* *f*

42 3 3 3 3 3 *cresc.*

47 5 5 5 5 *ff* 5

51 5 5 4 *ppp* *sumindo*

60 $\text{♩} = 120$ 10 D 6 *sur ponte*

pp
sumindo *f*

79

83

87 $\text{♩} = 60$ 14

rall. molto

104 *molto legato sempre*

ordinario

111

cresc.

118

ff *sumindo*

125

p *cresc.*

132

f

137 $\text{♩} = 120$
sur ponte

mp

Detailed description: Musical staff 137-140. The staff contains a continuous eighth-note pattern in the bass clef. The tempo is marked as 120 beats per minute. The dynamic is mezzo-piano (mp). The piece is marked 'sur ponte'.

141

Detailed description: Musical staff 141-143. The staff contains a continuous eighth-note pattern in the bass clef. The tempo remains 120 beats per minute.

144

poco cresc.

Detailed description: Musical staff 144-146. The staff contains a continuous eighth-note pattern in the bass clef. The tempo remains 120 beats per minute. The dynamic is marked 'poco cresc.' (poco crescendo).

147

rall. molto

Detailed description: Musical staff 147-150. The staff contains a continuous eighth-note pattern in the bass clef. The tempo is marked 'rall. molto' (rallentando molto). The dynamic is mezzo-piano (mp).

151 $\text{♩} = 60$
ordinario

pp pizz arco

Detailed description: Musical staff 151-155. The staff contains a continuous eighth-note pattern in the bass clef. The tempo is marked as 60 beats per minute, 'ordinario'. The dynamic is pianissimo (pp). The playing technique is indicated as pizzicato (pizz) and arco (arco).

156 $\text{♩} = 60$ $\text{♩} = 120$ $\text{♩} = 60$
arco *10* *12*

pizz rall.

Detailed description: Musical staff 156-185. The staff contains a series of notes with various articulations. The tempo is marked as 60, 120, and 60 beats per minute. The dynamic is mezzo-piano (mp). The playing technique is indicated as arco (arco) and pizzicato (pizz). The staff is marked 'rall.' (rallentando).

186

f cresc.

Detailed description: Musical staff 186-190. The staff contains a series of notes with various articulations. The dynamic is marked 'f' (forte). The piece is marked 'cresc.' (crescendo).

191

ff cresc. fff

Detailed description: Musical staff 191-196. The staff contains a series of notes with various articulations. The dynamic is marked 'ff' (fortissimo), 'cresc.' (crescendo), and 'fff' (fortississimo).

197

rall. molto

Detailed description: Musical staff 197-200. The staff contains a series of notes with various articulations. The tempo is marked 'rall. molto' (rallentando molto). The dynamic is mezzo-piano (mp).