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CONCIERTO DE CAMARA  
GASTON BECERRA SCHMIDT 1953

I Quasi tranquillo

$\text{♩} = 54$

Fl. *p* (al niente)

Ob.1 *p* (al niente)

Ob.2 *p* (al niente)

Clar.Sib *p* (al niente)

Fag.1 *p* (al niente) *pp*

Fag.2 *p* (al niente) *pp*

Cor.F.1

Cor.F.2

Vni.1 *mp* **Pizz.** **sord.** (dal niente) **arco**

Vni.2 *mp* **Pizz.** **sord.** (dal niente) **arco**

Vla. *mp* **Pizz.** **sord.** **arco** *f*

Celli *mp* **Pizz.** **sord.** (dal niente) **arco** *p*

Bassi *mp* **Pizz.** **sord.** (dal niente) **arco** *p*

8

Fl. *pp* *(possibile)* *pp*

Ob.1 *pp* *p* *pp*

Ob.2 *pp* *mp* *pp*

Clar. Sib

Fag.1

Fag.2

Cor. F.1 **bouche** *p* *pp*

Cor. F.2 **bouche** *p*

Vni.1 *pp* *p* **espressivo**

Vni.2 *pp* *p* **espressivo** *piu*

Vla. *pp* *p* **div.** *pp*

Celli *pp* **div.** *pp*

Bassi *pp* **non div.** *pp*

Fl. *pp* 16 *p* 28 *p* 3

Ob. 1 *pp* *p*

Ob. 2 *pp* *p* *bp.*

Clar. Sib *pp* *p*

Fag. 1 *pp* *p*

Fag. 2 *pp* *p*

Cor. F. 1 *pp* **M.O.** *p*  
(modo ordinario)

Cor. F. 2 *pp* **M.O.** *p*  
(modo ordinario)

Vai. 1 *pp* *p* *p* *bp.* *p*

Vai. 2 *pp* *p* *pp* *bp.* *p*

Vle. *pp* *p* *pp* 3 *pp* 3 *pp* 3

Celli *pp* *p* *pp* *p*

Bassi *pp* *p* *pp* *p*

Fl. *p* *pp* 24 28

Ob. 1

Ob. 2

Clar. Sib *p* # # #

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Viol. 1 *mf* *p* #

Viol. 2 *mf* *p* #

Vie. *mf* *p*

Celli *mf* *p* *F*

Bassi *mf* *p* *p*

8

This page of a musical score, numbered 5, contains ten staves for various instruments. The staves are labeled as follows from top to bottom: Fl. (Flute), Ob. 1 (Oboe 1), Ob. 2 (Oboe 2), Clar. Sib (Clarinet in B-flat), Fag. 1 (Bassoon 1), Fag. 2 (Bassoon 2), Cor. F. 1 (Trumpet in F 1), Cor. F. 2 (Trumpet in F 2), Vni. 1 (Violin 1), Vni. 2 (Violin 2), Vle. (Viola), Celi (Cello), and Bassi (Basses). The score includes dynamic markings such as *fp*, *p*, *mf*, and *f*, as well as performance instructions like *R.O.* (Ritardando) and *8* (octave). The music features complex melodic lines with slurs, ties, and articulation marks. Measure numbers 32 and 36 are indicated at the top of the Flute staff.

poco a poco agitato

e crescendo

...

Fl.

48

B♭.1

B♭.2

Clar. S♭

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Viol. 1

Viol. 2

Vie.

Celli

Bassi

*p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

3 3 3 3 3 3 3 3 3 3 3 3 3

8 8

Detailed description: This is a page of a musical score, page 6, for an orchestral or chamber ensemble. The tempo is 'poco a poco agitato' and the dynamics are 'e crescendo'. The score includes parts for Flute (Fl.), two B♭ Clarinets (B♭.1, B♭.2), a Bass Clarinet (Clar. S♭), two Bassoons (Fag. 1, Fag. 2), two French Horns (Cor. F. 1, Cor. F. 2), two Violins (Viol. 1, Viol. 2), a Viola (Vie.), Cellos (Celli), and Basses (Bassi). The music is written in a common time signature. The Flute part has a measure number of 48. The Bassoon 1 part has dynamic markings of *p*, *mp*, and *p*. The Bassoon 2 part has *mp* and *p*. The French Horn 1 part has *p*, *mp*, and *p*. The French Horn 2 part has *p*, *mp*, and *p*. The Violin 1 part has *p* and *mp*. The Violin 2 part has *p* and *mp*. The Viola part has *p* and *mp*. The Cello and Bass parts have *p* and *mp*. There are several triplet markings (indicated by a '3' in a bracket) throughout the score. The page number '6' is at the top center. The tempo 'poco a poco agitato' and the dynamic instruction 'e crescendo' are at the top. The instrument abbreviations are on the left of each staff.

This page of a musical score, numbered 7, covers measures 44 through 48. The score is arranged in a standard orchestral layout with the following parts:

- Fl.:** Flute 1, starting at measure 44. It features a melodic line with a triplet of eighth notes in measure 46 and a dynamic shift from *p* to *mf* in measure 48.
- Bb.1 & Bb.2:** Horns in B-flat. Both parts play a similar melodic line, with the first horn starting at measure 46. Dynamics range from *p* to *mf*.
- Clar. Sib:** Clarinet in B-flat. It plays a melodic line starting at measure 46, with dynamics from *p* to *mf*.
- Fag.1:** Bassoon. It plays a melodic line starting at measure 46, with dynamics from *p* to *mf*.
- Fag.2:** Bassoon 2, which is silent throughout these measures.
- Cor. F.1 & Cor. F.2:** Horns in F. Both parts play a melodic line starting at measure 46, with dynamics from *p* to *mf*.
- Vni.1 & Vni.2:** Violins 1 and 2. They play a rhythmic accompaniment of eighth notes with a dynamic of *p*.
- Vla.:** Viola. It plays a melodic line starting at measure 46, with dynamics from *p* to *mf*.
- Celli & Bassi:** Cello and Double Bass. Both parts are silent throughout these measures.

The score includes various musical notations such as slurs, triplets, and dynamic markings (*p*, *mf*). Measure numbers 44, 46, and 48 are clearly indicated at the beginning of their respective staves.

This page of a musical score contains ten staves for various instruments. The notation includes rests, melodic lines, and dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). Triplet markings are used for groups of notes in several parts.

- Fl.:** Flute part with a melodic line starting in the fifth measure, marked *mf*.
- Bb.1:** First B-flat horn part with a melodic line starting in the fifth measure, marked *mf*.
- Bb.2:** Second B-flat horn part with a melodic line starting in the second measure, marked *mf*.
- Clar. Sib:** Clarinet in B-flat part with a melodic line starting in the fifth measure, marked *mf*, featuring triplet markings.
- Fag.1:** First Bassoon part with a melodic line starting in the fifth measure, marked *mf*.
- Fag.2:** Second Bassoon part with a whole rest throughout the page.
- Cor. F.1:** First French Horn part with a whole rest throughout the page.
- Cor. F.2:** Second French Horn part with a whole rest throughout the page.
- Vn.1:** First Violin part with a melodic line starting in the second measure, marked *mf*, featuring triplet markings.
- Vn.2:** Second Violin part with a melodic line starting in the second measure, marked *mf*, then *mp* in the fifth measure, featuring triplet markings.
- Vla.:** Viola part with a melodic line starting in the second measure, marked *mf*.
- Celli:** Cello part with a melodic line starting in the second measure, marked *mf*, featuring triplet markings.
- Bassi:** Bass part with a melodic line starting in the second measure, marked *mf*, featuring triplet markings.



Fl. 56 58

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vcl. 1

Vcl. 2

Vcl.

Celli

Bassi

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*f*

*f*

*mp*

*mp*

8

archi cresc....

agitato

Fl. 64

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vni. 1

Vni. 2

Vlc.

Celli

Bassi

mf

f

8

Detailed description: This page of a musical score, numbered 18, is marked 'agitato'. It features ten staves for various instruments. The Flute (Fl.) and Oboe 1 (Ob. 1) staves begin with a measure number of 64. The Oboe 2 (Ob. 2) staff is mostly silent. The Clarinet in B-flat (Clar. Sib) and both Bassoon (Fag.) staves are also silent. The two Cor Anglais (Cor. F. 1 and Cor. F. 2) staves play a melodic line with triplets and dynamic markings of mezzo-forte (mf) and forte (f). The Violin 1 (Vni. 1) and Violin 2 (Vni. 2) staves play a similar melodic line, also marked with mf and f. The Viola (Vlc.) staff follows the same melodic line. The Cello (Celli) and Bass (Bassi) staves play a lower melodic line, marked with mf and f. A small number '8' is written at the bottom left of the Bass staff.

Fl. 8 *diventare meno agitato* 72 *tran*

Ob. 1

Ob. 2

Clar. Sib

Fag. 1 *p mp p*

Fag. 2 *mp p*

Cor. F. 1 *mp*

Cor. F. 2 *mp*

Vni. 1 *f mf p f*

Vni. 2 *f mf p f*

Vie. *f mf p*

Celli *f mf p*

Bassi *f mf p*

tranquillo

Fl. 8

Ob. 1 8

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Viol. 1

Viol. 2

Vla.

Celli

Bassi

76

*p*, *mf*, *pp*, *fp*

accelerando...

Fl. 1 *mf* *p* *mf*

B♭.1 *mf* *p* *mf*

B♭.2

Clar. Sib *p* *mf*

Fag. 1 *p* *mf*

Fag. 2 *p* *mf*

Cor. F. 1 *pp* *p* *mf*

Cor. F. 2 *p* *mf*

Viol. 1 *mf* *f*

Viol. 2 *fp* *mf* *f*

Vla. *fp* *mf*

Celli *mf* *arco* *fp* *mf*

Bassi *mf* *arco* *fp* *mf*

Pizz. *mf*

8

...accelerando...

88

Fl.

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Viol. 1

Viol. 2

Vle.

Celli

Bassi

8

This page of a musical score contains measures 88 through 92. The tempo is marked as *...accelerando...*. The score is for a full orchestra, with parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat (Clar. Sib), Bassoon 1 (Fag. 1), Bassoon 2 (Fag. 2), Cor Anglais 1 (Cor. F. 1), Cor Anglais 2 (Cor. F. 2), Violin 1 (Viol. 1), Violin 2 (Viol. 2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The page number 14 is centered at the top, and the measure number 88 is placed above the first staff. The Flute and Oboe 1 parts have melodic lines starting in measure 88. The Bassoon 1 part has a melodic line starting in measure 88. The Cor Anglais 1 part has a melodic line starting in measure 88. The Violin 1 part has a melodic line starting in measure 88. The Violin 2 part has a melodic line starting in measure 88. The Viola part has a melodic line starting in measure 88. The Cello part has a melodic line starting in measure 88. The Bass part has a melodic line starting in measure 88. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score is written in a major key with a common time signature.

$\text{♩} = 90$

**appassionato**

Fl.

52

56

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Viol. 1

Viol. 2

Vla.

Celli

Bassi

8

Musical score for page 15, measures 52-56. The score includes parts for Flute, Oboe 1 & 2, Clarinet in B-flat, Bassoon 1 & 2, Cor Anglais 1 & 2, Violin 1 & 2, Viola, Cello, and Bass. The tempo is marked 'appassionato' and the time signature is 3/4. The score shows various musical notations including rests, notes, slurs, and dynamic markings such as *mf* and *p*.

Fl. 100 *mf*

Ob. 1

Ob. 2

Clar. Sib *mf*

Fag. 1 *mf*

Fag. 2

Cor. F. 1 *f*

Cor. F. 2

Viol. 1 *mf* *f*

Viol. 2 *f*

Viola *f*

Celli *f* tenuto

Bassi *f* tenuto

8

Detailed description of the musical score: This page contains the musical notation for page 16 of a score. It features ten staves for various instruments. The Flute (Fl.) staff has a dynamic marking of *mf* and a tempo marking of 100. The Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) staves are mostly blank. The Clarinet in B-flat (Clar. Sib) staff has a dynamic marking of *mf*. The Bassoon 1 (Fag. 1) and Bassoon 2 (Fag. 2) staves also have a dynamic marking of *mf*. The Cor Anglais (Cor. F. 1 and Cor. F. 2) staves feature a dynamic marking of *f* and contain triplet markings. The Violin 1 (Viol. 1) and Violin 2 (Viol. 2) staves have dynamic markings of *mf* and *f* respectively, and contain triplet markings. The Viola staff has a dynamic marking of *f* and contains triplet markings. The Cello (Celli) and Bass (Bassi) staves have a dynamic marking of *f* and contain triplet markings and a 'tenuto' marking. The page number '16' is at the top center, and the number '8' is at the bottom left.



Fl. 1

mf f

Bb. 1

mf f mf

Bb. 2

mf f mf

Clar. Sib

mf f

Fag. 1

mf f

Fag. 2

Cor. F. 1

Cor. F. 2

Vcl. 1

mf f

Vcl. 2

mf f

Vle.

Celli

mf f

Bassi

mf f

**diminuendo**

Fl. 1. *mf* *f* *mf* *trill*

Ob. 1. *mf* *f* *mf*

Ob. 2. *mf* *f* *mf*

Clar. Sib. *mf* *f* *p*

Fag. 1. *mf* *f* *p*

Fag. 2.

Cor. F. 1. *mf* *f* *mf*

Cor. F. 2. *mf* *f* *mf*

Viol. 1. *f*

Viol. 2. *mf*

Vle. *mf* *f*

Celli *mf*

Bassi *f*

8

116

Fl.

Bb.1

Bb.2

Clar. Sib

Fag.1

Fag.2

Cor. F.1

Cor. F.2

Vni.1

Vni.2

Vi.

Celli

Bassi

*f* *ff* *f* *ff* *f* *ff* *f* *ff*

Fl. 120 *mf* 124

Ob. 1 *mf* 3 3

Ob. 2 *mf*

Clar. Sib *mf* 3 3

Fag. 1 *p*

Fag. 2 *p*

Cor. F. 1 *mp* *mp* *p*

Cor. F. 2 *mf* *p*

Viol. 1 *mp* *fp*

Viol. 2 *mp* *fp*

Vie. *mp* *fp*

Cello *mp* *fp*

Bassi *mp* *fp*

rit. molto

...

Fl.

128

fp

fp

fp

mp

Clar. Sib

f

fp

mp

Fag. 1

f

fp

Fag. 2

f

fp

Cor. F. 1

f

fp

Cor. F. 2

Viol. 1

p

mf

Viol. 2

p

mf

mp

Vie.

p

mf

mp

Cello

p

mf

mp

Bassi

p

mf

mp

8

**Trp. I mo.**

$\text{♩} = 54$

Fl. 132 *p* *molto espressivo* *mf* 136 *p* 3

Ob. 1

Ob. 2 *p*

Clar. Sib *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. F. 1 *p*

Cor. F. 2 *p*

Vni. 1 *mp* *mf* *mf*

Vni. 2 *mp* *mf* *mf*

Vla. *mf*

Celli *mp* *mf*

Bassi *mp* *mf*

8

Fl. 148

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

Clar. Sib *f* *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. F. 1

Cor. F. 2 *p*

Vcl. 1 *fp* *f* *fp* *f*

Vcl. 2 *fp* *f*

Vie. *f* *p*

Celli *p*

Bassi *p*

Fl. 144 148 *p*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1 *p*

Cor. F. 2 *p*

Viol. 1 *p*

Viol. 2 *pizz.*

Vie. *p* *div.*

Celli *p* *div.*

Bassi *p* *non div.*

Detailed description: This page of a musical score contains ten staves for various instruments. The Flute (Fl.) staff has measures 144 and 148 marked, with a dynamic of *p*. The Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) staves show dynamics of *mp* and *mf*. The Clarinet in B-flat (Clar. Sib) and both Bassoon (Fag.) staves are mostly silent. The Cor Anglais (Cor. F.) staves have a dynamic of *p*. The Violin 1 (Viol. 1) and Violin 2 (Viol. 2) staves have a dynamic of *p*, with Viol. 2 marked *pizz.* The Viola (Vie.) staff has a dynamic of *p* and is marked *div.* The Cello (Celli) and Bass (Bassi) staves have a dynamic of *p*, with the Cello marked *div.* and the Bass marked *non div.*



Fl. *fp* 152 156 *p*

Ob. 1 *p*

Ob. 2 *p*

Clar. Sib *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. F. 1 *mp* *p*

Cor. F. 2 *mp* *p*

Vni. 1 *p*

Vni. 2 *p*

Vle. *p*

Celli *p*

Bassi *p*

8

Detailed description: This page of a musical score, numbered 25, contains ten staves for various instruments. The Flute (Fl.) staff begins with a dynamic marking of *fp* and features a long melodic line with a slur over measures 152 and 156, ending with a *p* dynamic. The Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) staves have *p* dynamics. The Clarinet in Sib (Clar. Sib) and Bassoon 1 (Fag. 1) staves also have *p* dynamics. The Bassoon 2 (Fag. 2) staff has *p* dynamics. The Horns (Cor. F. 1 and Cor. F. 2) staves have *mp* and *p* dynamics. The Violin 1 (Vni. 1) and Violin 2 (Vni. 2) staves have *p* dynamics. The Viola (Vle.) staff has a *p* dynamic. The Cello (Celli) and Bass (Bassi) staves have *p* dynamics. A rehearsal mark '8' is located at the bottom left of the page.

168

Fl.

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Viol. 1 **Pizz.** *p*

Viol. 2 **Pizz.** *p*

Vle. **Pizz.** *p*

Celli **Pizz.** *p*

Bassi **Pizz.** *p*

# II Allegro deciso

♩ = 125

Fl. 8

Ob. 1

Ob. 2

Clar. Sib

Fag. 1

Fag. 2

Cor. F. 1

Cor. F. 2

Vcl. 1

Vcl. 2

Vcl. 3

Celli

Bassi

ff

sfz

f

fp

tenuto

poco cresc...

pizz.

arco

non div.

Nota:

Cuerdas al unisono, salvo indicacion en contra.

En consecuencia, los silencios no dividen por sí mismos.

Fl. *p* *mf* 8 12

Ob. 1 *p* *mf* *f*

Ob. 2 *p* *mf* *f*

Clar. Sib *p* *mf* *f*

Fag. 1 *p* *f*

Fag. 2 *dim...* *p*

Cor. F. 1 *mf* *mf*

Cor. F. 2 *mf* *mf*

Vcl. 1 *mp* *CRASC...* *mf* *f* *pizz. f*

Vcl. 2 *mp* *CRASC...* *mf* *f* *pizz. f*

Vcl. *f* *pizz.*

Celli *f* *pizz.*

Bassi *dim...* *f* *pizz.*

*dim...*

*pizz.*

Fl. *p*

Ob. 1 *mf* *p*

Ob. 2 *p*

Clar. Sib *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. F. 1 *p* 1

Cor. F. 2 *p* 1

Vni. 1 *f* *arco* *p*

Vni. 2 *f* *arco* *p*

Vle. *arco* *non div.* *ff* *p*

Celli *f* *arco* *p*

Bassi *f* *arco* *p*

28

Fl. 24 *p*

Ob. 1 *p* 3

Ob. 2 *p*

Clar. Sib *m*

Fag. 1 *p* *p* *p* *f*

Fag. 2 *p* *p* *p* *f*

Cor. F. 1 *fp* +

Cor. F. 2 *fp* +

Vni. 1 *f*

Vni. 2 *f*

Vla. *pizz.* *f*

Celli *pizz.* *f*

Bassi *pizz.* *f*

Fl. *mp* 28 *mp* 32 *f*

Ob. 1 *p*

Ob. 2 *p* *p*

Clar. Sib *mp* *mp*

Fag. 1 *mp*

Fag. 2

Cor. F. 1 *p*

Cor. F. 2

Viol. 1 *p*

Viol. 2 *p*

Viola *arco* *p*

Celli *arco* *p* *p*

Bassi *arco* *p*

8 *arco*

Detailed description: This page of a musical score contains ten staves for various instruments. The Flute (Fl.) staff starts with a measure of rests, followed by a triplet of eighth notes (G4, A4, B4) marked *mp* at measure 28, and continues with a melodic line ending in a fortissimo (*f*) dynamic at measure 32. The Oboe 1 (Ob. 1) staff has a long note in measure 28, followed by rests and a *p* dynamic note in measure 30. Oboe 2 (Ob. 2) has a *p* dynamic note in measure 29 and another in measure 32. The Clarinet in B-flat (Clar. Sib) staff features a triplet of eighth notes (F4, G4, A4) marked *mp* in measure 28, followed by a melodic line with another triplet (G4, A4, B4) marked *mp* in measure 30. The Bassoon 1 (Fag. 1) staff has a long note in measure 28, followed by a triplet of eighth notes (G2, A2, B2) marked *mp* in measure 30. The Bassoon 2 (Fag. 2) staff has rests throughout. The Horns (Cor. F. 1 and 2) have rests until measure 30, where the first horn plays a *p* dynamic note. The Violin 1 (Viol. 1) and Violin 2 (Viol. 2) staves have rests until measure 30, where they play a *p* dynamic note with a sharp sign. The Viola staff is marked *arco* and plays a *p* dynamic note in measure 29. The Cello (Celli) and Bass (Bassi) staves are marked *arco* and play *p* dynamic notes in measure 29. The Bass staff has a *p* dynamic note in measure 30. A page number '8' is written at the bottom left of the Bass staff.

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

Clar. Sib *p*

Fag. 1 *mp*

Fag. 2 *mp*

Cor. F. 1 *mp*

Cor. F. 2 *mp*

Vni. 1 *p*

Vni. 2 *mp*

Vla. *mf*

Celli *mf*

Bassi *f*

Detailed description: This page of a musical score contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat (Clar. Sib), and Bassoon 1 (Fag. 1). The next three staves are for brass: Bassoon 2 (Fag. 2), Horn in F 1 (Cor. F. 1), and Horn in F 2 (Cor. F. 2). The bottom two staves are for strings: Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vla.), Cello (Celli), and Bass (Bassi). The score features various dynamics such as *p*, *mp*, *mf*, and *f*. It includes melodic lines with slurs and triplets, and bass lines with triplets and accents. A measure number '36' is visible at the top right of the first staff.



This page of a musical score, numbered 58, contains ten staves of music for various instruments. The instruments and their parts are as follows:

- Fl.:** Flute part, starting with a melodic line and a long note, marked *mf* and *f*.
- Ob. 1:** Oboe 1 part, mirroring the flute's initial line, marked *mf* and *f*.
- Ob. 2:** Oboe 2 part, starting with a *f* dynamic, marked *mf* and *f*.
- Clar. Sib:** Clarinet in B-flat part, playing a rhythmic pattern with *f* dynamics.
- Fag. 1:** Bassoon 1 part, playing a rhythmic pattern with *sf fz* and *f* dynamics.
- Fag. 2:** Bassoon 2 part, playing a rhythmic pattern with *sf fz* and *f* dynamics.
- Cor. F. 1:** Horn in F 1 part, playing a long note, marked *sf fz*, *mf*, and *f*.
- Cor. F. 2:** Horn in F 2 part, playing a long note, marked *sf fz*, *f*, *mf*, and *f*.
- Vni. 1:** Violin 1 part, playing a melodic line, marked *mf* and *f*.
- Vni. 2:** Violin 2 part, playing a melodic line, marked *ff*.
- Vla.:** Viola part, playing a rhythmic pattern, marked *ff*.
- Celli:** Cello part, playing a rhythmic pattern, marked *ff*.
- Bassi:** Bass part, playing a rhythmic pattern, marked *ff* and *sf fz*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4.

This page contains a musical score for 15 staves, each labeled with an instrument. The staves are: Fl. (Flute), Ob. 1 (Oboe 1), Ob. 2 (Oboe 2), Clar. Sib (Clarinete Sib), Fag. 1 (Fagotto 1), Fag. 2 (Fagotto 2), Cor. F. 1 (Coro F. 1), Cor. F. 2 (Coro F. 2), Viol. 1 (Violino 1), Viol. 2 (Violino 2), Vlc. (Violoncello), Celli (Contrabbassi), and Bassi (Bassi). The score is written in a common time signature (C) and a key signature of one sharp (F#). The music consists of melodic lines with various rhythmic values, including eighth notes and sixteenth notes, often grouped with slurs. The word "ten." (ritardando) is written below several staves, indicating a gradual deceleration of the tempo. The page number "59" is centered at the top.

This page of a musical score, numbered 68, contains ten staves for various instruments. Each staff begins with a dynamic marking of *sfz* (sforzando) and a fermata over the first note. The instruments and their starting notes are as follows:

- Fl.** (Flute): Treble clef, key signature of one sharp (F#), starting on G4.
- Ob. 1** (Oboe 1): Treble clef, key signature of one sharp (F#), starting on G4.
- Ob. 2** (Oboe 2): Treble clef, key signature of two flats (Bb, Eb), starting on G4.
- Clar. Sib** (Clarinet in Bb): Treble clef, key signature of two flats (Bb, Eb), starting on G4.
- Fag. 1** (Bassoon 1): Bass clef, key signature of two flats (Bb, Eb), starting on G3.
- Fag. 2** (Bassoon 2): Bass clef, key signature of two flats (Bb, Eb), starting on G3.
- Cor. F. 1** (Horn in F 1): Treble clef, key signature of two flats (Bb, Eb), starting on G4.
- Cor. F. 2** (Horn in F 2): Treble clef, key signature of two flats (Bb, Eb), starting on G4.
- Vni. 1** (Violin 1): Treble clef, key signature of one sharp (F#), starting on G4.
- Vni. 2** (Violin 2): Treble clef, key signature of two flats (Bb, Eb), starting on G4.
- Vle.** (Viola): Bass clef, key signature of one sharp (F#), starting on G3.
- Celli** (Cello): Bass clef, key signature of two flats (Bb, Eb), starting on G2.
- Bassi** (Bass): Bass clef, key signature of one sharp (F#), starting on G2.

At the bottom left corner of the page, there is a small number '8'.

This page of a musical score, numbered 58, contains ten staves of music for various instruments. The instruments and their parts are as follows:

- Fl.:** Flute part, starting with a melodic line and a long note, marked *mf* and *f*.
- Ob. 1:** Oboe 1 part, mirroring the flute's initial line, marked *mf* and *f*.
- Ob. 2:** Oboe 2 part, starting with a *f* dynamic, marked *mf* and *f*.
- Clar. Sib:** Clarinet in B-flat part, playing a rhythmic pattern with *f* dynamics.
- Fag. 1:** Bassoon 1 part, playing a rhythmic pattern with *sf fz* and *f* dynamics.
- Fag. 2:** Bassoon 2 part, playing a rhythmic pattern with *sf fz* and *f* dynamics.
- Cor. F. 1:** Horn in F 1 part, playing a long note, marked *sf fz*, *mf*, and *f*.
- Cor. F. 2:** Horn in F 2 part, playing a long note, marked *sf fz*, *f*, *mf*, and *f*.
- Vni. 1:** Violin 1 part, playing a melodic line, marked *mf* and *f*.
- Vni. 2:** Violin 2 part, playing a melodic line, marked *ff*.
- Vla.:** Viola part, playing a rhythmic pattern, marked *ff*.
- Celli:** Cello part, playing a rhythmic pattern, marked *ff*.
- Bassi:** Bass part, playing a rhythmic pattern, marked *ff* and *sf fz*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature has one sharp (F#) and the time signature is not explicitly shown but appears to be 4/4.

This page of a musical score, numbered 59, contains ten staves of music. The instruments are listed on the left: Fl. (Flute), Ob. 1 and 2 (Oboes), Clar. Sib (Clarinet in B-flat), Fag. 1 and 2 (Bassoons), Cor. F. 1 and 2 (Horns in F), Viol. 1 and 2 (Violins), Vlc. (Viola), Celli (Cello), and Bassi (Bass). The score is written in 4/4 time with a key signature of one sharp (F#). The music features melodic lines with various ornaments and dynamic markings. The word "ten." (tutti) appears below several staves, indicating a change in dynamics. The page number "59" is printed at the top center.

This page of a musical score, numbered 68, contains ten staves for various instruments. Each staff begins with a dynamic marking of *sfz* (sforzando) and a fermata over the first note. The instruments and their starting notes are as follows:

- Fl.** (Flute): Treble clef, key signature of one sharp (F#), starting on G4.
- Ob. 1** (Oboe 1): Treble clef, key signature of one sharp (F#), starting on G4.
- Ob. 2** (Oboe 2): Treble clef, key signature of two flats (Bb, Eb), starting on G4.
- Clar. Sib** (Clarinet in Bb): Treble clef, key signature of two flats (Bb, Eb), starting on G4.
- Fag. 1** (Bassoon 1): Bass clef, key signature of two flats (Bb, Eb), starting on G3.
- Fag. 2** (Bassoon 2): Bass clef, key signature of two flats (Bb, Eb), starting on G3.
- Cor. F. 1** (Cor Anglais 1): Treble clef, key signature of two flats (Bb, Eb), starting on G4.
- Cor. F. 2** (Cor Anglais 2): Treble clef, key signature of one sharp (F#), starting on G4.
- Vni. 1** (Violin 1): Treble clef, starting on G4.
- Vni. 2** (Violin 2): Treble clef, key signature of two flats (Bb, Eb), starting on G4.
- Vle.** (Viola): Bass clef, starting on G3.
- Celli** (Cello): Bass clef, key signature of two flats (Bb, Eb), starting on G2.
- Bassi** (Bass): Bass clef, key signature of one sharp (F#), starting on G2.

At the bottom left corner of the page, there is a small number '8'.

CONCIERTO DE CAMARA

GUSTAVO REICHERT-SCHMIDT 1933

1

I Quasi tranquillo

Ob. 1  $\text{♩} = 54$   
*p* (al niente) *pp* *p* 3 9 12

Ob. 1 *pp* 16 28 9 31 *fp*

Ob. 1 *p* **poco a poco agitato** 32 36 6 43 44 3

Ob. 1 *mf* 48 52 56

Ob. 1 *f* **diventare** 60 64 8 68

Ob. 1 **tranquillo** *p* *mf* *pp* 4 73 3 76 8 89 **a**

Ob. 1 **accelerando ...** *mf* *p* *mf* **...accelerando...** 80 84 4 89 *f*

Ob. 1  $\text{♩} = 90$  **appassionato** *mf* *f* *mf* 92 182 184

Db. 1 **diminuendo** 1 118 *mf* 112 *f* 8 122 *mf* 2

Musical staff for Eb. 1, measures 108-122. The staff begins with a treble clef and a key signature of two flats. It contains a series of notes with a *mf* dynamic marking. A **diminuendo** instruction is placed above the staff. Measure numbers 108, 118, 112, 8, 122, and 2 are indicated. There are triplet markings (groups of three notes) under measures 112-114 and 122-124.

Db. 1 **rit. molto...** *fp* 6 **Tro. And.** ♩ = 54 135 136 *p*

Musical staff for Eb. 1, measures 128-136. The staff begins with a treble clef and a key signature of two flats. It contains a series of notes with a *fp* dynamic marking. A **rit. molto...** instruction is placed above the staff. A tempo marking **Tro. And.** with a quarter note symbol followed by  $= 54$  is present. Measure numbers 6, 135, and 136 are indicated. The staff ends with a *p* dynamic marking.

Db. 1 3 142 *p* 144 148 *mp* *mf*

Musical staff for Eb. 1, measures 142-148. The staff begins with a treble clef and a key signature of two flats. It contains a series of notes with dynamic markings *p*, *mp*, and *mf*. Measure numbers 3, 142, 144, and 148 are indicated. There is a triplet marking (group of three notes) under measures 148-150.

Db. 1 6 157 *p* 168

Musical staff for Eb. 1, measures 157-168. The staff begins with a treble clef and a key signature of two flats. It contains a long melodic line with a *p* dynamic marking. Measure numbers 6, 157, and 168 are indicated.



II Allegro deciso

♩ = 125

Ob. 1

ff *tenuto* *tenuto* *tenuto* *p* *mf*

12 2 14 *f* *mf* 16 4

25 3 *p* 28 3

36 7 43 *f* *sfz* 44 2 46 *f*

48 *sfz* *f* *ff* *sf fz* 52 *mf* *mf* *f* 4

60 1 61 *f* 64 *ff*

68 1 *p* 74 *mf* 76 7

84 *mf* 5 98 *p* 1 92 *ff*

1 36 *f* 1 188 *f*

4 185 *mf* *f* *mf* 2 189 *f* *sf fz* *sfz p*

Detailed description: This is a musical score for the first oboe (Ob. 1) in a 4/4 time signature. The tempo is marked 'Allegro deciso' with a quarter note equal to 125 beats per minute. The score consists of 188 measures across ten staves. The key signature has one sharp (F#). The dynamics range from fortissimo (ff) to pianissimo (p). The score includes various musical notations such as accents, tenuto marks, slurs, and articulation marks. Measure numbers are indicated at the beginning of several staves: 12, 25, 36, 48, 60, 68, 84, 125, 185. The piece concludes with a final dynamic of sfz p.

Ob. 1

112 116 7 123 124

*f* *sfz p* *f* *mp* *p*

Ob. 1

125 132 3 137 4

*p* *sfz p* *f* *mp* *p*

Ob. 1

144 147 2 148

*f* *sfz p* *f* *mf cresc...*

Ob. 1

152 5 157

*ff* *fp* *mf*

Ob. 1

160 168

*f*

Ob. 1

169 177

*sfz*

CONCIERTO DE CAMARA

GUSTAVO REZENA SCHMIDT 1953

I Quasi tranquillo

Ob. 2  $\text{♩} = 54$   
 Musical notation for the first staff, starting with a *p* dynamic and a tempo marking of  $\text{♩} = 54$ . It includes a fermata, a *pp* dynamic marking, and a *mp* dynamic marking. Measure numbers 3, 4, 12, and 13 are indicated.

Ob. 2  
 Musical notation for the second staff, starting with a *pp* dynamic and a *p* dynamic marking. It includes a fermata and a *f* dynamic marking. Measure numbers 16, 21, 18, 32, and 1 are indicated.

poco a poco agitato

Ob. 2  
 Musical notation for the third staff, starting with a *p* dynamic and an *es cresc.* marking. It includes a fermata and a *p* dynamic marking. Measure numbers 1, 36, and 3 are indicated.

Ob. 2  
 Musical notation for the fourth staff, starting with a *mf* dynamic and an *agitato* marking. It includes a fermata and a *mf* dynamic marking. Measure numbers 48, 2, 52, 56, 9, and 66 are indicated.

diventare meno agitato

Ob. 2  
 Musical notation for the fifth staff, starting with a *pp* dynamic and a *tranquillo* marking. It includes a *pp* dynamic marking and an *accelerando...* marking. Measure numbers 68, 5, 73, 77, 88, 6, 87, 5, 92, and 98 are indicated.

Ob. 2  
 Musical notation for the sixth staff, starting with a *mf* dynamic and an *f* dynamic marking. It includes a *mf* dynamic marking and a *mf* dynamic marking. Measure numbers 8, 103, 104, 108, 1, and 118 are indicated.

Ob. 2  
 Musical notation for the seventh staff, starting with a *f* dynamic and a *mf* dynamic marking. It includes a *mf* dynamic marking and a *f* dynamic marking. Measure numbers 112, 6, 120, 2, 125, and 142 are indicated.

rit. molto..

Tro. And.

$\text{♩} = 54$

Ob. 2  
 Musical notation for the eighth staff, starting with a *p* dynamic and a *p* dynamic marking. It includes a *p* dynamic marking and a *p* dynamic marking. Measure numbers 128, 6, 134, 3, 142, and 144 are indicated.

Db. 2

1 148 mp mf 6 157 168 3

Detailed description: This musical staff begins with a treble clef and a key signature of two flats (Db). The notation includes several measures. A first measure is marked with a '1' above it. A slur covers two notes, with '148' written below the first note. The dynamics 'mp' and 'mf' are indicated below the staff. A triplet of three notes is marked with a '3' below it. A second measure is marked with a '6' above it. A slur covers two notes, with '157' written below the first note. The dynamic 'p' is indicated below the staff. The staff concludes with a final note marked with '168' above it.

Db. 2

Detailed description: This musical staff begins with a treble clef and a key signature of two flats (Db). It contains a few initial notes and a slur, but the rest of the staff is empty.

II Allegro deciso

♩ = 125

Ob. 2  
ff *tearato* *f* *tearato* *f* *tearato* *p* *mf*

Ob. 2  
*f* *p*

Ob. 2  
*p* *p*

Ob. 2  
*p* *p*

Ob. 2  
*f* *sfz* *f* *sfz* *f*

Ob. 2  
*ff* *sfz* *mf* *mf* *f*

Ob. 2  
*ff* *p*

Ob. 2  
*mf* *mf*

Ob. 2  
*p* *ff*

Ob. 2  
*f* *mf* *f* *mf*

Ob. 2  
Musical staff with notes, dynamics *f*, *sf fz*, *sfz p*, *f*, and fingering *2*.

Ob. 2  
Musical staff with notes, dynamics *sfz p*, *f*, *mp*, and *p*, and fingering *6*, *122*, *124*, *3*.

Ob. 2  
Musical staff with notes, dynamics *p*, *p*, and *p*, and fingering *2*, *132*, *2*, *136*.

Ob. 2  
Musical staff with notes, dynamics *p*, *f*, *mf*, and *cresc...*, and fingering *4*, *142*, *144*, *2*, *147*.

Ob. 2  
Musical staff with notes, dynamics *ff*, *fp*, *f*, and fingering *144*, *152*, *5*, *157*.

Ob. 2  
Musical staff with notes, dynamics *f*, *mf*, *f*, and fingering *160*.

Ob. 2  
Musical staff with notes and dynamics *sfz*.

# CONCIERTO DE CAMARA

GUSTAVO REGERIA SCHUBERT 1953

1

## I Quasi tranquillo

Clar. Sib  $\text{♩} = 54$

1 4 9 15 16 2 13 20

*p* *pp* *p*

(al niente)

Clar. Sib

24 28 2 31

*p* *fp*

Clar. Sib

poco a poco agitando *A crescendo*

32 36 3 41 2 43

*p* *mf*

Clar. Sib

44 3 48 4 53 3 3 56

*p* *mf*

Clar. Sib

agitato *diventare meno agitato* tranquillo

9 66 68 72 3 3

*p*

Clar. Sib

accele

76 3 79 88 3 3 3 3 88

*pp* *mf*

Clar. Sib  $\text{♩} = 90$  appassionato

92 8 102 3 104

*mf* *f*

Clar. Sib *dinuendo*

4 111 112 3 3 6 121 2

*mf* *f* *mf*

2

rit. molto...

Clar. Sib

Musical staff for Clarinet in B-flat (Clar. Sib), measures 127-138. The staff begins with a treble clef and a key signature of one flat. Measure 127 contains a half note G4 with an accent (>) and a dynamic marking of *p*. Measure 128 contains a half note A4 with a dynamic marking of *f*. Measure 129 contains a half note B4 with a dynamic marking of *fp*. Measure 130 contains a half note C5 with a dynamic marking of *fp*. Measure 131 contains a half note D5 with a dynamic marking of *fp*. Measure 132 contains a half note E5 with a dynamic marking of *fp*. Measure 133 contains a half note F5 with a dynamic marking of *fp*. Measure 134 contains a half note G5 with a dynamic marking of *fp*. Measure 135 contains a half note A5 with a dynamic marking of *fp*. Measure 136 contains a half note B5 with a dynamic marking of *fp*. Measure 137 contains a half note C6 with a dynamic marking of *fp*. Measure 138 contains a half note D6 with a dynamic marking of *mp*. The staff ends with a double bar line.

Тро. Імо.

$\text{♩} = 54$

Clar. Sib

Musical staff for Clarinet in B-flat (Clar. Sib), measures 132-144. The staff begins with a treble clef and a key signature of one flat. Measure 132 contains a half note G4 with a dynamic marking of *p*. Measure 133 contains a half note A4 with a dynamic marking of *p*. Measure 134 contains a half note B4 with a dynamic marking of *p*. Measure 135 contains a half note C5 with a dynamic marking of *p*. Measure 136 contains a half note D5 with a dynamic marking of *p*. Measure 137 contains a half note E5 with a dynamic marking of *p*. Measure 138 contains a half note F5 with a dynamic marking of *p*. Measure 139 contains a half note G5 with a dynamic marking of *p*. Measure 140 contains a half note A5 with a dynamic marking of *p*. Measure 141 contains a half note B5 with a dynamic marking of *p*. Measure 142 contains a half note C6 with a dynamic marking of *p*. Measure 143 contains a half note D6 with a dynamic marking of *p*. Measure 144 contains a half note E6 with a dynamic marking of *p*. The staff ends with a double bar line.

Clar. Sib

Musical staff for Clarinet in B-flat (Clar. Sib), measures 152-160. The staff begins with a treble clef and a key signature of one flat. Measure 152 contains a half note G4 with a dynamic marking of *p*. Measure 153 contains a half note A4 with a dynamic marking of *p*. Measure 154 contains a half note B4 with a dynamic marking of *p*. Measure 155 contains a half note C5 with a dynamic marking of *p*. Measure 156 contains a half note D5 with a dynamic marking of *p*. Measure 157 contains a half note E5 with a dynamic marking of *p*. Measure 158 contains a half note F5 with a dynamic marking of *p*. Measure 159 contains a half note G5 with a dynamic marking of *p*. Measure 160 contains a half note A5 with a dynamic marking of *p*. The staff ends with a double bar line.



II Allegro deciso

♩ = 125

Clar. Sib

The musical score for Clarinet in B-flat (Clar. Sib) consists of ten staves of music, numbered 1 through 100. The piece is in 4/4 time and marked 'Allegro deciso' with a tempo of 125 beats per minute. The notation includes various dynamics such as *ff*, *f*, *mf*, *p*, *mp*, *sfz*, and *sf*. There are several trills and triplets indicated. Fingerings are shown with numbers 1-4. The score concludes with a final measure at measure 100.

Clar. Sib 188 4 195 188

mf f mf f ff

Clar. Sib 112 7

f sfz p sfz p f

Clar. Sib 124 2 128 3 mp

mp p mp mp

Clar. Sib 132 4 136 4 142

p p

Clar. Sib 144 1 147 148

f mf cresc. ... ff

Clar. Sib 152 5 157

fp f f f

Clar. Sib 160 ten. sfz

ten. sfz

# CONCIERTO DE CAMARA

GUSTAVO RECCERBA-SCHREIBT 1993

1

## I Quasi tranquillo

Fag.1  $\text{♩} = 54$   
2/2 *p*  
(al niente) *pp*  
8 9 17 1

Fag.1  
10 12 1 34 2 37  
*p* *p* *p* *mp*  
poco a poco agitato e crescend

Fag.1  
2 11 48 5  
*p* *p* *mf*  
3

Fag.1  
56 8 66 68  
*mf* *p* *mf*  
agitato diventare meno agitato

Fag.1  
72 76 79  
*mp* *p* *pp*  
tranquillo  
3 3 3

Fag.1  
81 84 86 88  
*p* *mf* *p*  
...accl...

Fag.1  $\text{♩} = 90$  appassionato  
2 32 8 101 104  
*mf* *mf* *f*

Fag.1  
4 110 112 117  
*mf* *f* *p* *f*

rit. molto

Fag. I

120 124

*ff* *p*

Fag. I

**Тро. Лю.**  $\text{♩} = 54$

128 135 136

*p*

Fag. I

144 153 156 168

*p*

# II Allegro deciso

♩ = 125

Fag. I

*sfz* *f* *tenuto* *tenuto* *f*

Fag. I

*p* *p*

Fag. I

*p* *p* *f* *mp*

Fag. I

*mp* *f* *sfz*

Fag. I

*sfz* *f* *ff* *sfz* *mf*

Fag. I

*f* *f* *p*

Fag. I

*p* *f*

Fag. I

*f* *mf* *f* *ff*

Fag. I

*f* *sfz p* *f* *sfz p* *f*

Fag. I

*f* *mp* *f* *mp* *f*

Fag. I

136 138 148 4

*f* *p* *p* *p* *p*

Fag. I

144 147 148

*f* *mf* *cresc...* *ff*

Fag. I

152

*cresc* *ff, cresc.*

Fag. I

156v 160

*sf fz* *f* *f*

Fag. I

*ten.* *sfz*

# CONCIERTO DE CAMARA

GUSTAVO REZENA SCHMIDT 1953

## I Quasi tranquillo

Cor. F. 2 *bouche*

54 5 8 4 15 16

*p* *pp*

Cor. F. 2 *Ando ordinario*

1 15 28 *Ando ordinario* 13 35 36 *poco*

*p*

Cor. F. 2 *a poco agitato e crescendo*

40 4 45 48 12 *mf*

*p* *mp* *p* *mf* *mf*

Cor. F. 2 *agitato*

64 2 66 *agitato* 68 *diventare meno agitato*

*mf* *mf* *m*

Cor. F. 2 *tranquillo*

72 2 75 76 3 79 *accelerando...* 1 *p*

*pp*

Cor. F. 2 *...accelerando...*

84 1 86 *...accelerando...* 88 3 92 *appa*

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

$\text{♩} = 98$

Cor. F. 2

95 1 96 3 3 11 110 *mf*

*mf* *mf*

Cor. F. 2

112 3 118 120 *f* *mf*

*f* *mf*

Cor. F. 2 *rit. molto* *Tpo. I no.*

1 123 124 3 128 6 135  $\text{♩} = 54$  136 *mf*

*mf* *p*

Cor. F. 2

Musical staff for Cor. F. 2, measures 140-147. The staff begins with a treble clef and a key signature of one sharp (F#). The music starts with a dynamic marking of *p*. Measures 140-141 are grouped by a bracket labeled '1'. Measure 142 has a dynamic marking of *p*. Measures 143-144 are grouped by a bracket labeled '3'. The staff ends with a double bar line.

Cor. F. 2

Musical staff for Cor. F. 2, measures 148-155. The staff begins with a treble clef and a key signature of one sharp (F#). Measure 148 has a dynamic marking of *p*. Measures 149-151 are grouped by a bracket labeled *mp*. Measure 152 has a dynamic marking of *p*. Measure 153 has a dynamic marking of *p*. Measure 154 has a dynamic marking of *p*. Measure 155 has a dynamic marking of *p*. The staff ends with a double bar line.



II Allegro deciso

♩ = 125

Cor. F. 2

1 4 8 11 12

*fp* *poco cresc...* *fp* *mf*

Cor. F. 2

4 15 20 22

*mf* *p* *fp*

Cor. F. 2

24 37 48 43 44

*mp* *f* *f*

Cor. F. 2

8 55 56 58 60

*fp* *mfo* *f*

Cor. F. 2

64 68

*f* *ff* *p*

Cor. F. 2

73 76

*mf* *p* *mf*

Cor. F. 2

84 85

*mf* *f* *mf* *f* *mfp*

Cor. F. 2

92 96

*p* *f* *ff* *f*

Cor. F. 2

2 99 100 102 104 8 112

*f* *mf* *fp* *f*

Cor. F. 2

116 3 119 120 13 135 +

*f* *mp* *f* *fp*

Cor. F. 2

136 1 138 140 4 144

*p* *mf* *mf*

Cor. F. 2

148 2 150 152 156

*fp* *cresc.* ... *ffp*, *cresc.* ... *sfz* ... *mf*

Cor. F. 2

160

*f* *ten.* *sfz*

# CONCIERTO DE CAMARA

GUSTAVO REZENHA SCHUBERT 1933

1

## I Quasi tranquillo

$\text{♩} = 54$

Violin I staff 1: **Pizz.**, **sord.**, **arco**, **espressiv**. *mp*, *pp*, *p*. Includes markings for **3**, **5**, **8**, and **12**. A dynamic wedge indicates a transition from *pp* to *p* starting at measure 5.

Violin I staff 2: *pp*, *p*, *p*. Includes markings for **16** and **28**. A dynamic wedge indicates a transition from *pp* to *p* starting at measure 16.

Violin I staff 3: *mf*, *p*, *p*, *mf*. Includes markings for **24**, **3**, **28**, and **S.O.**. A dynamic wedge indicates a transition from *p* to *mf* starting at measure 24.

Violin I staff 4: *p*, *mf*. Includes markings for **1**, **35**, **36**, **48**, **2**, and **42**. The instruction **poco a poco agitato e crescendo** is placed above the staff. A dynamic wedge indicates a transition from *p* to *mf* starting at measure 35.

Violin I staff 5: *mf*, *f*. Includes markings for **44**, **5**, **58**, **52**, **8**, and **68**. The instruction **via sordino** appears twice above the staff. A dynamic wedge indicates a transition from *mf* to *f* starting at measure 44.

Violin I staff 6: *f*, *mf*, *f*. Includes markings for **2**, **64**, **68**. The instruction **agitato** is placed above the staff. A dynamic wedge indicates a transition from *f* to *mf* starting at measure 64.

Violin I staff 7: *mf*, *pp*. Includes markings for **3**, **74**, **4**, **79**, **88**, and **2**. The instruction **tranquillo** is placed above the staff, and **accelerando...** is placed below the staff. A dynamic wedge indicates a transition from *mf* to *pp* starting at measure 74.

...accelerando...

Vni. 1

84 85 86 87 88

$\text{♩} = 90$  **appassionato**

Vni. 1

91 92 93 94 95 96 97 98

diminuendo...

Vni. 1

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121

rit. molto...

Vni. 1

124 125 126 127 128

**Tro. Ito.**  $\text{♩} = 54$

Vni. 1

134 135 136

Vni. 1

148 149 150 151 152

Vni. 1

156 157 158 159 160 161 162 163 164 165 166 167 168

II Allegro deciso

♩ = 125

Val. 1 **pizz.** **arco**  
IV  
f fp mp **CRESC...** mf

Val. 1  
f **pizz.** **arco**  
f p

Val. 1  
f p

Val. 1  
ff f fp f f

Val. 1 **1 sola** **tutti**  
sf fz f tenuto f

Val. 1  
f uniss. f

Val. 1 **pizz.**  
non div. ff mf f mf f

Val. 1 **arco**  
mf f mf f fp fp

Val. 1 **pizz.**  
fp fp mf f mf

Viol. I

85 92

*f* *mf* *f*

arco

non div.

Viol. I

96 103

*f*

Viol. I

(tutti)

108 115

*f*

tenuto

Viol. I

116 123

*sf fz* *f* *fp* *f*

Viol. I

124 131

*p* *mp* *p* *f*

Viol. I

136 143

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

arco

Viol. I

148 155

*ff* *cresc...* *ff*

Viol. I

156 163

*sfz* *f* *mf* *f*

Viol. I

164 171

*sfz*

ten.

CONCIERTO DE CAMARA

GUSTAVO REZENHA, SCHIENZI 1951

I Quasi tranquillo

Vcl 2  $\text{♩} = 54$  **sord.** **Pizz.** **arco** **espressivo**

Vcl 2 **pizz.** **pp** **p**

Vcl 2 **mf** **p** **mf** **p** **mf**

poco a poco agitato

e crescendo

Vcl 2 **p** **mf** **mp**

Vcl 2 **mf** **mp**

via sordino

agitato

Vcl 2 **mf** **mf** **f**

diventare meno agitato

tranquillo

Vcl 2 **f** **mf** **p** **p** **fp**

accelerando...

Vcl 2 **pp** **fp** **mf**

Vn12 **...accelerando...**  $\text{♩} = 98$  **appas**

Vn12

Vn12 **diminuendo**

Vn12

Vn12 **Tro. Iro.**  $\text{♩} = 54$

Vn12

Vn12 **Pizz.**



II Allegro deciso

♩ = 125

Violin 2 (Vn12) musical score, measures 1-90. The score is in 4/4 time and includes various performance instructions and dynamics. Measure numbers are indicated at the beginning of each line.

Measure 1: **pizz.**, **TU**, **arco**, **f**, **sp**, **mp**, **cresc...**, **mf**

Measure 12: **f**, **pizz.**

Measure 24: **p**, **f**, **mp**

Measure 36: **f**, **f**, **fp**, **f**

Measure 48: **f**, **sfz**, **tenuto**, **tutti**

Measure 60: **f**, **uniss.**, **f**, **non div.**, **ff**

Measure 72: **f**, **mf**, **f**, **arco**, **mf**, **f**, **mf**

Measure 84: **mf**, **f**, **mf**, **f**, **mf**

Measure 90: **mf**, **f**, **arco**, **mf**, **ff**, **f**, **non div.**, **f**, **p**

Vn12 26 **(tutti)** 100 5 186 **tenuto**

Vn12 188 2 118 112 116 **f sfz f fp**

Vn12 123 124 126 128 **mp mf p**

Vn12 133 136 148 **f p f**

Vn12 **pizz.** 144 2 146 148 **f cresc... ff**

Vn12 152 156 **f cresc... ff sfz ff**

Vn12 160 **ff ten.**

Vn12 **ten. sfz**

CONCIERTO DE CAMARA

GUSTAVO REZENA SCHMIDT 1933

I Quasi tranquillo

Vla.  $\text{♩} = 54$  **sord.** **arco** **pp** **p** **div.** **pp**

**Pizz.**

Vla. **p** **pp** **mf** **p**

**poco apoco agitato e crescendo**

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

Vla. **mp** **mf**

Vla. **via sordino** **via sordino** **f**

Vla. **agitato** **diventare meno agitato** **mf** **f** **mf** **p**

**tranquillo**

**accelerando**

Vla. **2** **fp** **pp**

**...accelerando...**

Vla. **fp** **mf** **f** **p**

2

$\text{♩} = 90$

**appassionato**

Vie.

**diminuendo..**

Vie.

Vie.

**rit.molto**

Vie.

**Tro. And.**

$\text{♩} = 54$

Vie.

**div.**

Vie.

**Pizz.**

Vie.

II Allegro deciso

♩ = 125

...

Vle. **pizz.** **arco**  
IV *f* *f* *fp* *f*  
7 12

Vle. **arco**  
1 15 16 **pizz.** **non div.** *ff*  
28

Vle. *p* **pizz.** *f* 2 27 **arco** *p* 28 5 *m*

Vle. 3 4 41 *f* 44 *fp* 2

Vle. **1 sola** 48 *f* 54 *ff* 56 2 58 **tutti** **tenuto**

Vle. **uniss.** 60 *f* 64 *f* **non div.** *ff*

Vle. **pizz.** *mf* *f* *mf* *f*

Vle. **arco** 72 *mf* *f* 75 *mf* *f* 77 *mf*

Vle. *f* *sfz* *mf* *f* *mf* 1 *mf*

Vle. *mf* *f* **1 pizz.** *mf* *f* *mf* *f*

Vle. 1 98 arco mf non div ff f

Vle. 96 (tutti) 2 183 tenuto 184

Vle. 5 110 f sf 112 2 115 fp 116 f

Vle. 4 122 mp 124 3 125 5 129 p 132 2 134 pizz.

Vle. 1 136 arco p ff

Vle. pizz. f 144 arco 145 f mf cresc..

Vle. 148 ff f cresc... 152 f

Vle. ff sfz ff 156 ff

Vle. 160 ten. ten. sfz

CONCIERTO DE CAMARA

GUSTAVO REICHERT SCHUBERT 1992

I Quasi tranquillo

Celli  $\text{♩} = 54$

*mp* **sord.** **Pizz.** *p* **arco** *pp* *pp* **div.**

Celli *pp* *p* *pp* *p* *mf* *p*

Celli *p* *mf* *p* *mf* *fp*

poco a poco agitato e crescendo..

Celli *p* *mp* *p* *mf*

Celli *mf* *poco piz/pp* *mf*

**via sordino**  
**via sordino**

Celli *mf* *f* *f* *mf*

**agitato**  
**diventare meno agitato**

accelerando

Celli *p* *fp* *pp* *mf*

**Pizz.**

...accelerando...

Celli

*arco*

*Pizz.*

84 1 85 1 88

*mf* *f*

Celli

$\text{♩} = 90$  *appassionato*

92 95

*f*

Celli

1 98 *tenuto* 100 3 102 5 104 3 106

*f* *mf*

Celli

108 3 110 5 112 3 114 3 116 3 118 3 120 3 *ff*

*f* *mf*

Celli

120 1 121 *mp* 122 123 124 *fp* 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

*rit.rit.*

Celli

*Tro. And.*  $\text{♩} = 54$

128 4 135 136 1

*mf* *mp* *mf* *p*

Celli

140 1 146 148 6

*div.* *p*

Celli

156 1 160 *Pizz.*

*p*



II Allegro deciso

♩ = 125

Celli

arco  
sfz  
pizz.  
f  
fp

Celli

3  
12  
f  
pizz. f  
15  
16

Celli

arco  
p  
pizz. f  
28  
1  
24

Celli

arco  
3  
28  
p  
1  
31  
p  
32  
1  
35  
mf  
3  
36

Celli

3  
41  
f  
44  
fp  
1  
46  
f

Celli

f  
f  
sfz  
5  
55  
f  
56  
tenuto  
1

Celli

tutti  
68  
uniss.  
64  
f

Celli

non div.  
pizz.  
ff  
mf  
f  
1  
78  
mf

Celli

arco  
72  
mf  
f  
1  
75  
mf  
76  
f  
88  
sfz

Celli

84  
1  
85  
pizz.  
mf  
f

Celli

88  
mf  
f  
1  
98  
mf  
f  
arco  
non div.  
f

Celli

96 108

*f sf*

Celli

(tutti)

102 114

*f sf fz f*

tenuto

Celli

112 121

*f fp f mf*

Celli

124 132

*f p p*

Celli

136 148

*pizz. arco p pizz*

Celli

144 145

*f arco*

Celli

148 156

*mf cresc... ff cresc...*

Celli

152 156

*ff sfz*

Celli

158 160

*f ten.*

Celli

160 162

*ten. sfz*

CONCIERTO DE CAMARA

GUSTAVO REZENHA SCHMIDT 1953

I Quasi tranquillo

$\text{♩} = 54$

Bassi

8  $mp$  **sord.** **Pizz.** **arco**  $p$   $pp$  **non div.**

Bassi

16  $pp$   $p$  20  $p$  24  $mf$  25  $p$

Bassi

32  $mf$  35  $p$

Bassi

37  $mp$  40 43  $mf$

Bassi

44  $mp$  47 **via sordino** 50  $mf$  **archi cresc....**

Bassi

52  $f$  55 **agitato** 58  $mf$  61  $p$  **diventare meno agitato**

Bassi

66  $f$  69  $pp$  72  $mf$  **arco** **Pizz.**

Bassi

84 1 85 1 88

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

$\text{♩} = 90$  **appassionato**

Bassi

92 96

*f*

Bassi

180 187 188

*mf* *f*

*diminuendo...*

Bassi

116 170 171

*f* *ff* *mp*

**rit. molto**

Bassi

124 170

*fp* *p* *mf*

**Тро. Лю.**

$\text{♩} = 54$

Bassi

135 136 143

*mp* *mf* *p*

Bassi

144 148 154 156

*p* **Pizz.**

**non div.**

Bassi

160

*p*

II Allegro deciso

♩ = 125

Bassi

8 *sfz* **pizz.** 12 *arco* *f* **non div.**

Bassi

12 *arco* 15 *f* **pizz.** 16

Bassi

20 *arco* *p* 24 *f* **pizz.**

Bassi

28 *arco* *p* 35 *f*

Bassi

40 *arco* 46 *f* **sfz**

Bassi

50 **1 solo** 56 **tutti** 68 **uniss.**

Bassi

64 **pizz.** 68 **non div.** *ff* *mf* *f*

Bassi

72 *arco* 75 *mf* *f*

Bassi

76 *sfz* 85 **pizz.** *mf* *f* *mf*

Bassi

88 *arco* 90 **non div.** *f* *mf* *f* *ff*

Bassi

96

*f* *sfz* *f*

Bassi

106

*f* *sfz* *f*

**(tutti)** tenuto

Bassi

112

*f* *mp* *mp* *f* *p*

Bassi

128

*p* *f* *p*

**pizz.** **arco**

Bassi

140

*f* *sfz*

**pizz** **arco**

Bassi

148

*mf* **cresc...** *ff* *f* **cresc...**

Bassi

152

*ff*

Bassi

168

*sfz*

Bassi

180

**ten.** **ten.** *sfz*

CONCIERTO DE CAMARA

1

GUSTAVO REZABARRIEN SCHEIDT 1993

I Quasi tranquillo

Fl.  $\text{♩} = 54$

Musical staff 1: Flute part, measures 1-12. Includes dynamics *p*, *pp*, and *(possibile)*.

*p* (al niente) *pp* (possibile)

Musical staff 2: Flute part, measures 13-24. Includes dynamics *pp* and *p*.

*pp* *p*

Musical staff 3: Flute part, measures 25-36. Includes dynamics *fp* and *p*. Marking: poco a poco e crescendo.

*fp* *p* poco a poco e crescendo

Musical staff 4: Flute part, measures 37-56. Includes dynamics *mf*.

*mf*

Musical staff 5: Flute part, measures 57-76. Includes dynamics *f* and *p*. Markings: agitato, diventare meno agitato, tranquillo.

agitato *f* *p* tranquillo

Musical staff 6: Flute part, measures 77-88. Includes dynamics *pp* and *mf*. Marking: accelerando...

accelerando... *pp* *mf*

Musical staff 7: Flute part, measures 89-101. Includes dynamics *mf*. Markings: ...accelerando..., appassionato.

...accelerando... *mf* appassionato

*mf* **dininuendo**

Fl. 184 4 116 112 8

Fl. 2 125 128 3 132

**rit. molto** ...

*mf* *f* *fp* *p*

**molto espressivo**

**Тро. Іно.**

$\text{♩} = 54$

Fl. 136 3 142

*mf* *p*

Fl. 148 152 6 158

*p* *fp* *p*

Fl. 168



II Allegro deciso

♩ = 125

Fl. 1

8 *ff* 6 *p* *mf* 12 3 15 16 7 24 *p*

1 28 *mp* 3 33 *p*

36 8 44 *f* *sfz* 46 *f* *sfz* 48 *f*

56 8 58 *f* 68 1 61 *f*

64 1 *ff* 68 1 5 *p*

76 7 81 *mf* 85 5 *mf*

92 1 96 *ff* 100 1 105 *f*

112 1 116 *p* 120 *ff* 124 1 129 *f*

136 1 140 *f* 144 8 148 *f*

156 1 160 *f* 164 8 168 *f*

172 1 176 *f* 180 8 184 *f*

188 8 192 *f*

189 *f*

Fl. *sf fz* *sfz p* *f* *sfz* *f* *mp*

Fl. *p* *mp* *3* *1* *3*

Fl. *p* *p* *mf cresc...*

Fl. *ff* *fp* *5*

Fl. *mf* *f*

Fl. *sfz*