

Um Mobile
para Violino Solo

1. Estandarte

Banner

Marcus
Alessi
Bittencourt

= 120

1 *mp* *f* *mp* *f*

3 *mf* *p* *f* *ff*

6 *mp* *f* *mp* *f*

9 *mp* *mf* *p* *f*

13 *mf* *f* *ff*

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

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

24 6:4 6:4 6:4 6:4 5/16

26 5/16 5:4 6:4 6:4 p mf

29 6:4 6:4 5/16

31 5/16 5:4 6:4 6:4 p mp

34 6:4 6:4 6:4

36 6:4 6:4 6:4 6:4 p

38 6:4 6:4 3/16 5/8 3 5 3 p mf

41 3/8 p ppp

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

18 *f* *mp* *pp*

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

25 *mf* *ff* *f*

29 *p* *mp* *mf*

33 *f* *mp* *p*

4. Losango Cáqui

Khaki Lozenge

$\text{♩} = 112$

1 *ff* *f*

4 *p*

7 *ff* *f* *p*

10 *mf*

13 *mf*

16 *ff* *f*

19 *p* *mf* *f*

45

47

49

5. Telegrama n.2

Telegram n.2

$\text{♩} = 60$

ppp sul Tasto

mp

pp

7:5

5:4

5:6

5:6

6. Primeiro Espelho

First Mirror

$\text{♩} = 60$

Delicato

1 Arco

Pizz. ms.

sempre *pp*

Pizz. Ord.

3:2

5:4

3:2

4

5:4

3:2

7 (arco)

0

Arco

Pizz. ms.

3:2

3:2

10

Pizz. ms.

Pizz. Ord.

7. Segundo Espelho

Second Mirror

♩ = 86

1

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

4

p *pp* *f*

9

ff *ff*

12

mp *mp* *f* *pp* *mf*

8. Trezentos e Cinquenta

Three Hundred Fifty

$\text{♩} = 112$

1 *ff*

5 *mf*

9 *f mp mf f mp mf f mf f*

12 *f ff mf ff mf*

17 *f mf p mp p ff*

21 *mf f*

25 *f ff*

28 *p mp p mf mp f ff*

9. Figura Alada

Winged Figure

$\text{♩} = 120$

1 *ff* 3:2 3:2

5 *mf* 5:4 *mf* 5:4 *mf* 5:4 *ff* 3:2 *ff* 3:2

8 5:4 5 5:4 5:4 *f* 3:2 *mf* *ff*

11 *mf* 5:4 *mf* 5:4 *mf* 5:4 *ff* 3:2 *ff* 3:2 *ff*

14 5:4 5 5:4 5:4 *ff* *mf* *ff* 3:2 *ff*

17 5:6 *f* *p* *f* *p* *f*

(+ = pizz. ms.)

Musical notation for measures 21-24. Measure 21 starts with a treble clef and a key signature of one sharp (F#). The piece begins with a dynamic of *f*, followed by *p*, *f*, *p*, *mf*, *f*, *mf*, *mp*, and *p*. The notation includes various rhythmic values, slurs, and accents.

Musical notation for measures 25-27. Measure 25 starts with a treble clef and a key signature of one sharp (F#). The piece begins with a dynamic of *p*, followed by *mf*, *p*, and *mf*. The notation includes various rhythmic values, slurs, and accents, with some measures marked with a 5:4 ratio.

Musical notation for measures 28-30. Measure 28 starts with a treble clef and a key signature of one sharp (F#). The piece begins with a dynamic of *f*, followed by *mf*, and *ff*. The notation includes various rhythmic values, slurs, and accents, with some measures marked with a 5:4 ratio.

Musical notation for measures 31-34. Measure 31 starts with a treble clef and a key signature of one sharp (F#). The piece begins with a dynamic of *pp*, followed by *mf*, *p*, and *mf*. The notation includes various rhythmic values, slurs, and accents, with some measures marked with a 5:4 ratio.

Musical notation for measures 35-37. Measure 35 starts with a treble clef and a key signature of one sharp (F#). The piece begins with a dynamic of *mf*, followed by *p*, *mf*, and *mp*. The notation includes various rhythmic values, slurs, and accents, with some measures marked with a 5:4 ratio.

Musical notation for measures 38-40. Measure 38 starts with a treble clef and a key signature of one sharp (F#). The piece begins with a dynamic of *pp*, followed by *p*. The notation includes various rhythmic values, slurs, and accents, with some measures marked with a 5:4 ratio.

10. Espelho Último

Last Mirror

♩ = 72

sempre
Arco ord.
mp

1

sempre
arco trem.
sul pont.
pp

sempre
Pizz. ms.
mf

5

9

12

fp *pppp*

Arco ord.

Nova Iorque, 24 de Julho de 2000