

*Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO*

# mini-mundo

Heitor Martins Oliveira

para orquestra sinfônica juvenil

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## Instrumentação

Flauta  
Oboé  
Clarinete em Si♭  
Clarinete Baixo em Si♭  
Fagote

Saxofones Alto I e II  
Saxofones Tenor I e II

Saxofone Barítono

Trompetes em Si♭ I e II  
Trompa em Fá  
Trombone  
Tuba em Si♭

Percussão I  
Caixa Clara   
Bombo Sinfônico   
Pratos Suspensos   
Percussão II  
Pratos de Ataque ‡  
Triângulo   
Caixa Clara 

Violino I  
Violino II  
Viola  
Violoncelo  
Contrabaixo

**Observação:** na partitura e em todas as partes, os instrumentos transpositores já aparecem transpostos.

## Notas para execução

Em "Mini-Mundo", os músicos deverão, além de tocar, executar outras ações, conforme indicações na partitura.

**ASSENTAR**

**TOCAR**

**LEVANTAR**

**CANTAR**

**MOVER** (uma parte do corpo específica)

**COCHICCHAR**

**OLHAR** (para determinada direção)

**FALAR**



(bater palmas)

# Mini-Mundo

## I. Kyrie eleison

Heitor Martins Oliveira (2013)

**Reverente** ♩=80

(todos de pé)

[CANTAR] em boca chiusa

Flauta

Oboé

Clarinete em Sib

Clarinete Baixo em Sib

Fagote

Saxofones Alto I e II

Saxofones Tenor I e II

Saxofone Barítono

Trompetes I e II em Sib

Trompa em Fá

Trombone

Tuba em Sib

Percussão I

Percussão II

Violino I

Violino II

Viola

Violoncello

Contrabaixo

**Reverente** ♩=80  
(todos de pé)  
[CANTAR] em boca chiusa

**Reverente** ♩=80  
(todos de pé)  
[TOCAR e CANTAR] em boca chiusa



17

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASSENTAR

ASSENTAR

ASSENTAR

TOCAR

*p*

TOCAR

*p*

TOCAR

*p*

TOCAR

*p*

26

**B**

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**ASSENTAR**

**ASSENTAR**

**ASSENTAR**

**ASSENTAR**

**TOCAR**

**TOCAR**

**TOCAR**

**TOCAR**

**TOCAR**

**pizz.**

Fl. rit.

Ob. A tempo

Cl. p

Cl. B. p

Fg. p

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II div.

Tpa.

Tbn.

Tba.

Vln. I rit. V V A tempo

Vln. II

Vla. V V

Vc.

Cb.

42

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

=

48

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

=

52

Tpt. I e II

Tpa.

Tbn.

Tba.

Vln. I

=

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

66

**D**

Fl.

Ob.

Cl.

Cl.B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

II. Fantasia quasi una sonatina

9

**Allegretto ♩=104**

Violino I  
Violino II  
Viola  
Violoncello  
Contrabaixo

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



Fl.  
Ob.  
Cl.  
Cl.B.  
Fg.

Tpt. I e II  
Tpa.  
Tbn.  
Tba.

Perc. I  
Perc. II

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

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

**OLHAR** súbito, para metais

*f*

12

Fl.

Ob.

Cl.

Cl. B.

Fg.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains six systems of music. The top system features woodwind instruments: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Trombone. The middle system includes brass instruments: Trumpet I & II, Timpani, Bass Drum, and Percussion I & II. The bottom system consists of string instruments: Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure 12 begins with dynamic *p*. Measures 13 and 14 feature sustained notes with grace notes. Measures 15 through 18 show rhythmic patterns with dynamics *f* and *p*. Measures 19 through 22 conclude with sustained notes and grace notes.

18 G.P.

**E**

Fl. *f*

Ob. *f*

Cl. *f*

Cl. B. *f*

Fg. *f*      *p*

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. I

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**E**

**FALAR**

"Allegretto, cantabile!" *f*

**FALAR**

"Allegretto, cantabile!" *f*

"Allegretto, cantabile!" *f*

"Allegretto, cantabile!" *f*



Fl. *f*

Ob. *f*

Cl. *f*

Cl. B. *f*

Fg. *f*

Tpt. I e II *f*

Tpa. *f*

Tbn. *f*

Tba. *f*

Perc. I *f*

Perc. I

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**F**

36

COCHICCHAR

Fl.

"Allegretto, cantabile!"

COCHICCHAR

p fp

Ob.

"Allegretto, cantabile!"

COCHICCHAR

p fp

Cl.

"Allegretto, cantabile!"

p fp

Cl. B.

COCHICCHAR

Fg.

"Marcato..."

COCHICCHAR

"Marcato..."

Tpt. I e II

COCHICCHAR

"Misterioso..."

COCHICCHAR

p

Tpa.

"Misterioso..."

COCHICCHAR

p

Tbn.

COCHICCHAR

"Marcato..."

COCHICCHAR

Tba.

"Marcato..."

COCHICCHAR

Perc. I

COCHICCHAR

"Marcato..."

Perc. I

COCHICCHAR

"Marcato..."

Vln. I

**F**

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

42

Fl.

Ob.

Cl.

Cl. B.

Fg.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score page 15 consists of three systems of music. The top system features woodwind instruments: Flute, Oboe, Clarinet, Bassoon, Bassoon, Trombone, Trombone, and Tuba. The middle system features brass instruments: Trombone, Trombone, Tuba, and Percussion I. The bottom system features strings: Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure 42 begins with a dynamic of *f*. The woodwinds play sustained notes with grace marks. The brass instruments play eighth-note patterns. The strings play sixteenth-note patterns. Measures 43-44 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 45-46 feature eighth-note patterns from all instruments. Measures 47-48 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 49-50 feature eighth-note patterns from all instruments. Measures 51-52 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 53-54 feature eighth-note patterns from all instruments. Measures 55-56 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 57-58 feature eighth-note patterns from all instruments. Measures 59-60 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 61-62 feature eighth-note patterns from all instruments. Measures 63-64 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 65-66 feature eighth-note patterns from all instruments. Measures 67-68 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 69-70 feature eighth-note patterns from all instruments. Measures 71-72 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 73-74 feature eighth-note patterns from all instruments. Measures 75-76 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 77-78 feature eighth-note patterns from all instruments. Measures 79-80 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 81-82 feature eighth-note patterns from all instruments. Measures 83-84 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 85-86 feature eighth-note patterns from all instruments. Measures 87-88 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 89-90 feature eighth-note patterns from all instruments. Measures 91-92 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 93-94 feature eighth-note patterns from all instruments. Measures 95-96 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords. Measures 97-98 feature eighth-note patterns from all instruments. Measures 99-100 show the woodwinds continuing their sustained notes, while the brass and strings provide harmonic support with eighth-note chords.

48

Fl. Ob. Cl. Cl.B. Fg.

**G**

súbito, para saxofones

OLHAR

OLHAR

OLHAR

OLHAR

OLHAR

Sax. A I e II

COCHICHAR LEVANTAR a2 ASSENTAR

"Marcato..." COCHICHAR LEVANTAR f ASSENTAR

Sax. T I e II

"Marcato..." COCHICHAR LEVANTAR f ASSENTAR

Sax. Bar.

"Marcato..." f ASSENTAR

Tpt. I e II

a2 div. OLHAR súbito, para saxofones

Tpa.

f OLHAR súbito, para saxofones

Tbn.

OLHAR súbito, para saxofones

Tba.

OLHAR súbito, para saxofones

Perc. I

> > > > > > OLHAR súbito, para saxofones

Perc. I

> > > > > > OLHAR súbito, para saxofones

Vln. I

OLHAR súbito, para saxofones

Vln. II

OLHAR súbito, para saxofones

Vla.

OLHAR súbito, para saxofones

Vc.

OLHAR súbito, para saxofones

Cb.

OLHAR súbito, para saxofones

**G**

p

p

p

53 div.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

**H**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**H**

64

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

Fl. Ob. Cl. Cl. B. Fg. Sax. A I e II Sax. T I e II Sax. Bar. Tpt. I e II Tpa. Tbn. Tba. Perc. I Perc. I Vln. I Vln. II Vla. Vc. Cb.

*pizz.*

*l.v.*

## III. Lied ohne Worte

20

**Andante  $\text{♩} = 66$**

Saxofones Tenor I e II **I. solo**

Violino I **pizz.**

Violino II **pizz.**

Viola **pizz.**

Violoncello **pizz.**

Contraíbaixo **p**

**Sax. T I e II**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Cb.**

**Sax. T I e II**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Cb.**

Fl. **I**

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II **I. solo**

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I **l.v.**

Perc. I

Vln. I **I**

Vln. II

Vla.

Vc.

Cb.

Fl. 15 **p** 12/8

Ob. 9/8 12/8

Cl. 9/8 12/8 **p**

Cl. B. 9/8 12/8

Fg. 9/8 12/8

Sax. A I e II **p** 12/8

Sax. T I e II 9/8 12/8

Sax. Bar. 9/8 12/8

Tpt. I e II 9/8 12/8

Tpa. 9/8 12/8

Tbn. 9/8 12/8

Tba. 9/8 12/8

Perc. I **pp** 9/8 12/8

Perc. I **p** 9/8 12/8

Vln. I 12/8

Vln. II 12/8

Vla. 12/8

Vc. 12/8

Cb. 12/8

Fl. Ob. Cl. Cl. B. Fg.

Sax. A I e II Sax. T I e II Sax. Bar.

Tpt. I e II Tpa. Tbn. Tba.

Perc. I Perc. I

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

24

Fl.

Ob.

Cl.

Cl.B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

28 **J**

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. I

**J**

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

*poco rit.*

Fl. Ob. Cl. Cl. B. Fg.

*a tempo*

Sax. A I e II Sax. T I e II Sax. Bar.

Tpt. I e II Tpa. Tbn. Tba.

Perc. I Perc. I

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

38

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpta.

Tbn.

Tba.

Perc. I

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

unis.

43

Fl.

Ob.

Cl.

Cl.B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

*p*

*p*

*p*

*p*

*p*

**Mecânico  $\text{♩} = 100$**

Flauta

Oboé

Clarinete em Sib

Clarinete Baixo em Sib

Fagote

Saxofones Alto I e II

Saxofones Tenor I e II

Saxofone Barítono

Trompetes I e II em Sib

Trompa em Fá

Trombone

Tuba em Sib

Percussão I

Percussão I

Violino I

Violino II

Viola

Violoncello

Contraíbaixo

**Mecânico  $\text{♩} = 100$**

Violino I

Violino II

Viola

Violoncello

Contraíbaixo

30

**K**

Fl. LEVANTAR ASSENTAR *pp* *pp*

Ob. LEVANTAR ASSENTAR *pp* *pp*

Cl. LEVANTAR ASSENTAR *p* *pp*

Cl. B. LEVANTAR ASSENTAR *pp* *pp*

Fg. LEVANTAR ASSENTAR *pp* *pp*

Sax. A I e II ASSENTAR *ff* *pp* *f* *ff*

Sax. T I e II ASSENTAR *ff* *pp* *f* *ff*

Sax. Bar. ASSENTAR *ff* *pp* *f* *ff*

Tpt. I e II *mf* *pp* *ff*

Tpa. *mf* *pp* *ff*

Tbn. *mf* *pp* *ff*

Tba. *mf* *pp* *ff*

Perc. I *mp* *pp* *mp* ASSENTAR LEVANTAR *ff*

Perc. I *mp* *pp* *mp* ASSENTAR LEVANTAR *ff*

**K**

Vln. I *pp* *p* *ff*

Vln. II *pp* *p* *ff*

Vla. *pp* *p* *ff*

Vc. *pp* *p* *ff*

Cb. *pp* *p* *ff*

16

Fl. ff pp ff f  
Ob. ff pp ff f  
Cl. ff pp ff f  
Cl. B. ff pp ff f  
Fg. ff pp ff f  
Sax. A I e II pp f pp f  
Sax. T I e II pp f pp f  
Sax. Bar. pp f pp f  
Tpt. I e II mf pp mf p f  
Tpa. mf pp mf p f  
Tbn. mf pp mf p f  
Tba. mf pp mf p f  
Perc. I pp mp ↓↑ X X ↓↑ f  
Perc. I pp mp ↓↑ X X ↓↑ f  
Vln. I pp p ff f  
Vln. II pp p ff f  
Vla. pp p ff f  
Vc. pp p ff f  
Cb. pp p ff f



29

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Evocativo** ♩=58

Flauta

Oboé

Clarinete em Sib

*p*

Clarinete Baixo em Sib

Fagote

*p*

12 rit. . . . . **Animando** ♩=116

Fl.

Ob.

Cl.

Cl.B.

Fg.

*mf*

Perc. I

*pp*

1 2

Perc. I

*pp*

rit. . . . . **Animando** ♩=116

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*

Cb.

*pp*

**M** Frenético

21 **M Frenético**

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

*f*

Sax. T I e II

*f*

Sax. Bar.

*mf*

Tpt. I e II

a2

*f*

Tpa.

*f*

Tbn.

*f*

Tba.

*mf*

Perc. I

*mf*

Perc. I

*mf*

**M Frenético**

Vln. I

*mf*

Vln. II

*mf*

Vla.

*mf*

Vc.

*mf*

Cb.

*mf*

30

Fl.

Ob.

Cl.

Cl.B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 36. The score is divided into six systems. The first system (measures 1-4) features woodwind entries: Flute, Oboe, Clarinet, Bassoon, Bassoon, and Bassoon. The second system (measures 5-8) features rhythmic patterns from Saxophones A/B/C and Tenor Saxophone. The third system (measures 9-12) features rhythmic patterns from Baritone Saxophone, Trombone, and Tuba. The fourth system (measures 13-16) features rhythmic patterns from Percussion I and Percussion II. The fifth system (measures 17-20) features rhythmic patterns from Violin I and Violin II. The sixth system (measures 21-24) features rhythmic patterns from Cello and Double Bass.

39

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

48

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

11

10

11

Flute, Oboe, Clarinet, Bassoon, Bassoon II, Bassoon III, Bassoon IV, Bassoon V, Bass Trombone, Bass Trombone II, Bass Trombone III, Bass Trombone IV, Bass Trombone V, Percussion I, Percussion II, Violin I, Violin II, Cello, Double Bass, Bassoon V.

57

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

12

13

*v*

12

13

39

67 **N**

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

**N**

76

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

85

Fl.

Ob.

Cl.

Cl.B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 85: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Saxophone A I e II, Bass Saxophone, Trumpet I e II, Trombone, Bass Trombone, Double Bass, Percussion I, Percussion II, Violin I, Violin II, Cello, Bass. Measures 86-87: Various instruments play eighth-note patterns, with measures 86-87 featuring sixteenth-note patterns. Measure 88: Various instruments play eighth-note patterns.

94

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

103

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

11

112

Fl.

Ob.

Cl.

Cl. B.

Fg.

Sax. A I e II

Sax. T I e II

Sax. Bar.

Tpt. I e II

Tpa.

Tbn.

Tba.

Perc. I 12

Perc. I 12

Vln. I

Vln. II

Vla.

Vc.

Cb.

**repetir ad libitum**

40

122 O

Fl. Ob. Cl. Cl.B. Fg.

é ji - qui - tai - a é ji - qui - tai - a é ji - qui -

Sax. A I e II

ji-qui-tai-a ji-qui-tai-a

Sax. T I e II

ji-qui-tai-a ji-qui-tai-a

Sax. Bar.

ji-qui-tai-a ji-qui-tai-a

Tpt. I e II

(tai - a) ji-qui - tai - a ji-qui - tai - a

Tpa.

(tai - a) ji-qui - tai - a ji-qui - tai - a

Tbn.

(tai - a) ji-qui - tai - a ji-qui - tai - a

Tba.

(tai - a) ji-qui - tai - a ji-qui - tai - a

Perc. I

f

Perc. I

*f* O repetir ad libitum

Vln. I

ji-qui-tai-a ji-qui-tai-a ji-qui-tai-a

Vln. II

ji-qui-tai-a ji-qui-tai-a ji-qui-tai-a

Vla.

ji-qui - tai - a ji-qui - tai - a ji-qui

Vc.

ji-qui - tai - a ji-qui - tai - a ji-qui

Cb.

ji-qui - tai - a ji-qui - tai - a ji-qui

127

Fl. tai - a é ji - qui - tai - a é ji - qui - tai - a é ji - qui -  
Ob. tai - a é ji - qui - tai - a é ji - qui - tai - a é ji - qui -  
Cl. tai - a é ji - qui - tai - a é ji - qui - tai - a é ji - qui -  
Cl.B. tai - a é ji - qui - tai - a é ji - qui - tai - a é ji - qui -  
Fg. tai - a é ji - qui - tai - a é ji - qui - tai - a é ji - qui -  
  
 Sax. A I e II ji-qui-tai-a ji-qui-tai-a ji-qui-tai-a  
 Sax. T I e II ji-qui-tai-a ji-qui-tai-a ji-qui-tai-a  
 Sax. Bar. ji-qui-tai-a ji-qui-tai-a ji-qui-tai-a  
  
 Tpt. I e II ji-qui - tai-a ji-qui - tai-a ji-qui - tai-a  
 Tpa. ji-qui - tai-a ji-qui - tai-a ji-qui - tai-a  
 Tbn. ji-qui - tai-a ji-qui - tai-a ji-qui - tai-a  
 Tba. ji-qui - tai-a ji-qui - tai-a ji-qui - tai-a  
  
 Perc. I      |      |      |  
 Perc. I      |      |      |  
  
 Vln. I      |      | arco      | pizz.      | arco  
 Vln. II      |      |      | f arco      | pizz.      | arco  
 Vla.      |      |      | arco      | pizz.      | arco  
 Vc.      |      |      | f arco      | pizz.      | arco  
 Cb.      |      |      | f arco      | pizz.      | arco  
 tai - a      |      | ji-qui - tai-a      |      |

133

Fl. tai - a é ji - qui - tai - a é ji - qui - tai - a *f*  
 Ob. tai - a é ji - qui - tai - a é ji - qui - tai - a *f*  
 Cl. tai - a é ji - qui - tai - a é ji - qui - tai - a *f*  
 Cl.B. tai - a é ji - qui - tai - a é ji - qui - tai - a *f*  
 Fg. tai - a é ji - qui - tai - a é ji - qui - tai - a *f*

Sax. A I e II ji-qui-tai-a *f*  
 Sax. T I e II ji-qui-tai-a *f*  
 Sax. Bar. ji-qui-tai-a *f*

Tpt. I e II div. *f*  
 Tpa. *f*  
 Tbn. *f*  
 Tba. *f*

Perc. I  
 Perc. I

Vln. I pizz. arco pizz. arco pizz. arco pizz.  
 Vln. II pizz. arco pizz. arco pizz. arco pizz.  
 Vla. pizz. arco pizz. arco pizz. arco pizz.  
 Vc. pizz. arco pizz. arco pizz. arco pizz.  
 Cb. pizz. arco pizz. arco pizz. arco pizz.



Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Flauta

# Mini-Mundo

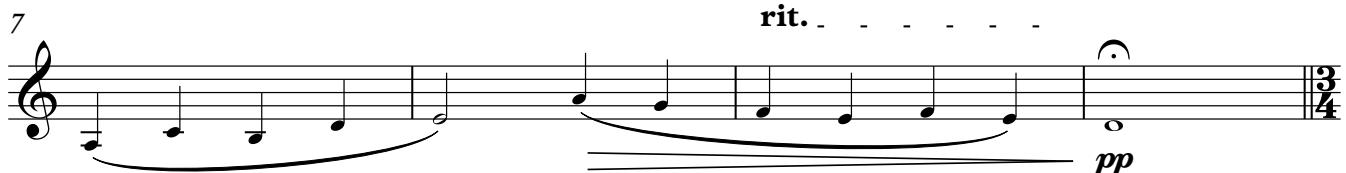
## I. Kyrie eleison

Reverente  $\text{♩} = 80$

(todos de pé)

CANTAR em boca chiusa

Heitor Martins Oliveira (2013)



poco più mosso  $\text{♩} = 92$

A

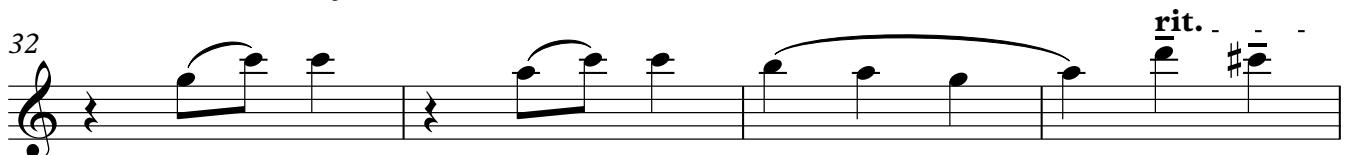
TOCAR



ASSENTAR



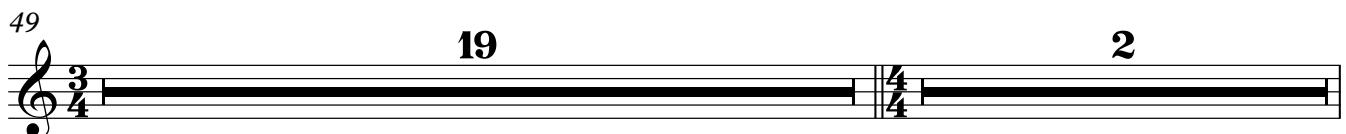
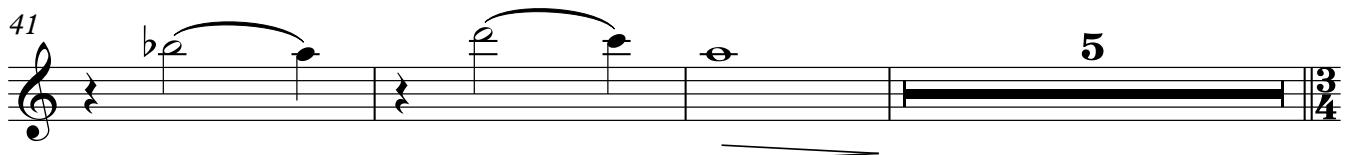
B



A tempo

C

p



Flauta

2

**D**

70

71

72

73

74

75

76

77

78

79

II. Fantasia quasi una sonatina

**Allegretto**  $\text{♩} = 104$

**6**

80

81

82

83

84

85

86

87

**G.P.**

88

89

90

91

**E**

**3**

92

93

94

95

96

97

98

99

**F**

**COCHICCHAR**

100

101

102

103

104

105

106

107

108

**G**

**12**

109

110

111

112

**OLHAR** súbito, para saxofones

## Flauta

3

**H**

63

*f*

*p*

3

Musical score for orchestra, page 10, system 1. The score shows a melodic line in the soprano voice with various dynamics and markings. Measures 68-70 are shown. Measure 68 starts with a dynamic 'f' and ends with a dynamic 'ff'. Measure 69 begins with a dynamic 'p'.

### III. Lied ohne Worte

## Andante $\text{♩} = 66$

Musical score for piano, page 10, measures 12-13. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a '4'). The tempo is marked as 'Andante' with a dotted quarter note followed by '=66'. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time (indicated by a '12'). Measure 12 starts with a whole note, followed by a half note, a whole note, a half note, and a half note. Measure 13 starts with a whole note, followed by a half note, a whole note, a half note, and a half note. The dynamic 'p' (pianissimo) is indicated at the end of measure 13.

16

I

Musical score for piano showing measures 20-21. The score consists of two staves. The left staff uses a treble clef and has a dynamic marking *f*. The right staff uses a bass clef. Measure 20 begins with a grace note followed by three eighth notes. Measure 21 begins with a bass note followed by a series of eighth notes.

A musical score for piano, page 24, featuring ten measures of music. The score is in common time and uses a treble clef. Measure 1 starts with a dotted half note followed by a quarter note. Measures 2-3 show a pattern of eighth notes and sixteenth notes. Measures 4-5 continue this pattern. Measures 6-7 show a similar pattern. Measures 8-9 show a variation with a bass note. Measure 10 concludes the section with a final bass note.

J

Flauta

4

Sheet music for Flute, measures 30 to 43.

Measure 30: 30, dynamic *p*, *mf*, *f*, *ff*, *poco rit.*

Measure 34: 34, dynamic *p*, *a tempo*.

Measure 38: 38, dynamic *p*.

Measure 43: 43, dynamic *p*, *2*.

IV. Sudoku

Mecânico  $\text{♩} = 100$

Sheet music for Mecânico, measures 4 to 27.

Measure 4: 4, dynamic *mp*, *f*.

Measure 8: 8, dynamic *pp*, **K**, *LEVANTAR*, *ASSENTAR*.

Measure 15: 15, dynamic *ff*, *pp*, *ff*.

Measure 21: 21, dynamic *f*, *mf*, **L**.

Measure 27: 27, dynamic *mf*, *mp*, *3*, *ff*.

Flauta  
V. Suça

5

## Evocativo ♩=58

8

3

rit.

2

## 14 Animando ♩=116

3

A musical score consisting of a single staff on five horizontal lines. The notes are black dots with stems pointing downwards. The first note has a short vertical line above it. The second note has a short vertical line below it. The third note has a short vertical line above it. The fourth note has a short vertical line below it. The fifth note has a short vertical line above it. The sixth note has a short vertical line below it. The seventh note has a short vertical line above it. The eighth note has a short vertical line below it. A curved line starts from the top left, goes down and to the right, then up and to the right again, ending with a small circle. Below the staff, the dynamic marking 'mf' is written.

22 **M** Frenético

6

40

4

Musical score for bassoon part, page 10, measures 40-41. The score consists of two staves. The first staff begins with a measure of common time (indicated by '4'). The second staff begins with a measure of common time (indicated by '4'). The music features eighth-note patterns with grace notes and slurs.

55

4

55

4

*f*

68 N

90

6

Musical score for piano showing measures 90-91. The key signature is one flat. Measure 90 starts with a treble clef, a key signature of one flat, and a tempo of 90 BPM. It consists of two groups of eighth-note chords: (F, A-flat, C), (A-flat, C, E), (C, E, G), (E, G, B-flat). Measures 91 and 92 are indicated by a double bar line with repeat dots.

107

6

## Flauta

6

114

**O** repetir ad libitum

é ji-qui - tai - a      é ji-qui - tai - a      é ji-qui - tai - a

é ji-qui - tai - a      é ji-qui - tai - a      é ji-qui - tai - a

é ji - qui - tai - a      é ji - qui - tai - a

*f*

*p*

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Oboé

# Mini-Mundo

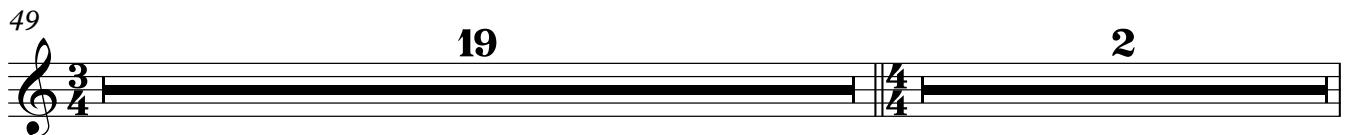
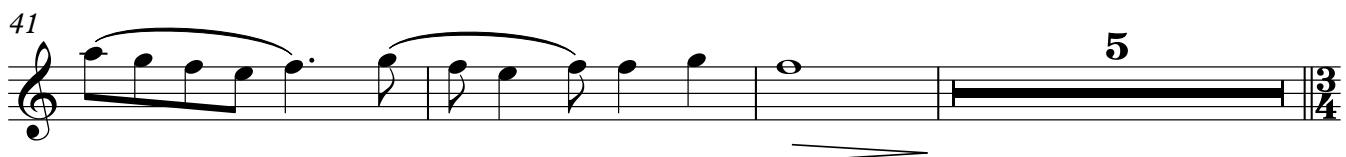
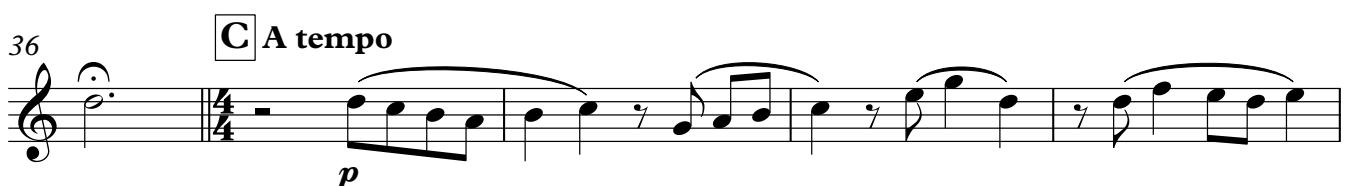
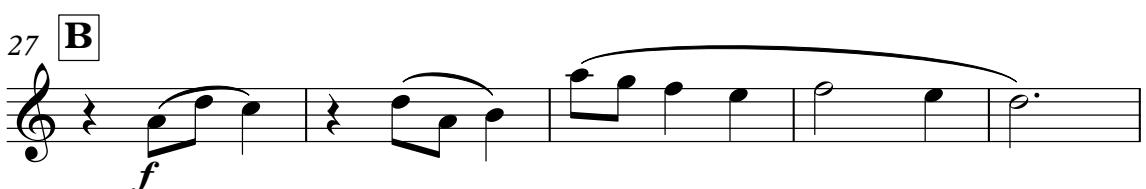
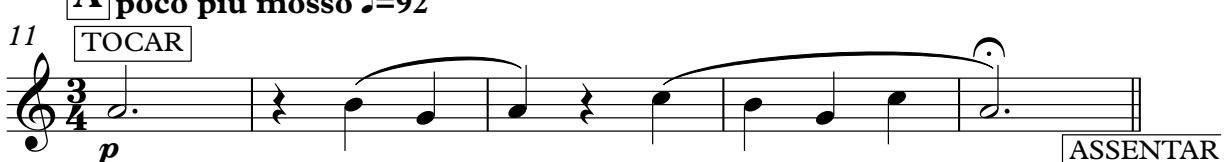
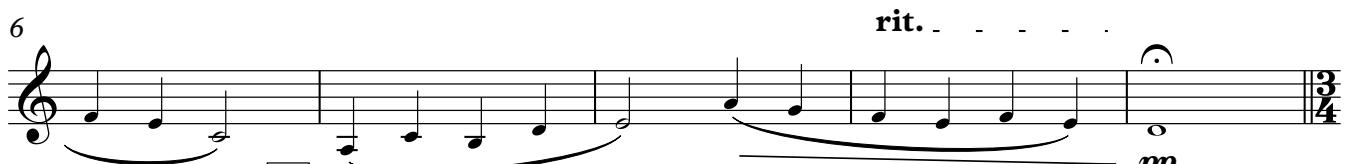
## I. Kyrie eleison

Reverente  $\text{♩} = 80$

(todos de pé)

[CANTAR] em boca chiusa

Heitor Martins Oliveira (2013)



Oboé

2

70 **D**

*f*

75

*f*

II. Fantasia quasi una sonatina

**Allegretto**  $\text{♩} = 104$

**6**

*p*  $\Rightarrow f$

13

*p* *f* G.P.

20

**2** **E** **3**

*p*

28

**FALAR**

"Misterioso..." *p*

32

*f*

36 **F**

**COCHICHAR** **2** **3**

"Allegretto, cantabile!" *p* *fp*

43

*p* *p*

50

**G** **12**

**OLHAR** súbito, para saxofones

## Oboé

3

Musical score for orchestra, page 10, measures 63-68. The score consists of two staves. The top staff starts with a dynamic *f*, followed by a melodic line with a grace note, a sixteenth-note cluster, and a sustained eighth note. The bottom staff begins with a dynamic *f*, followed by a sixteenth-note cluster, a measure in 2/4 time, a measure in 4/4 time with a sustained note, and concludes with a dynamic *ff*.

### III. Lied ohne Worte

**Andante** ♩ = 66

**4**

**10**

**I** 2 3 **p**

**24**

**J** **f** **p**

**poco rit.**

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

**a tempo**

**p**

**40**

**45** **2**

This image shows a page of a musical score for piano, page 10, starting at measure 16. The key signature is common C. The tempo is Andante with a tempo of 66. Measure 16 begins with a long note followed by a measure of 9/8. Measure 17 starts with a measure of 12/8, followed by a measure of 8/8 containing a fermata over three measures. Measures 18-20 show a sequence of eighth-note patterns. Measure 21 starts with a measure of 12/8 followed by a measure of 8/8 with a dynamic **p**. Measures 22-24 show a continuation of eighth-note patterns. Measure 25 begins with a measure of 12/8 followed by a measure of 8/8 containing a fermata over three measures. Measures 26-28 show a continuation of eighth-note patterns. Measure 29 begins with a measure of 12/8 followed by a measure of 8/8 containing a fermata over three measures. Measures 30-31 show a continuation of eighth-note patterns. Measure 32 begins with a measure of 12/8 followed by a measure of 8/8 containing a fermata over three measures. Measures 33-34 show a continuation of eighth-note patterns. Measure 35 begins with a measure of 12/8 followed by a measure of 8/8 containing a fermata over three measures. Measures 36-37 show a continuation of eighth-note patterns. Measure 38 begins with a measure of 12/8 followed by a measure of 8/8 containing a fermata over three measures. Measures 39-40 show a continuation of eighth-note patterns. Measure 41 begins with a measure of 12/8 followed by a measure of 8/8 containing a fermata over three measures. Measures 42-43 show a continuation of eighth-note patterns. Measure 44 begins with a measure of 12/8 followed by a measure of 8/8 containing a fermata over three measures. Measures 45-46 show a continuation of eighth-note patterns.

Oboé

4

Mecânico  $\text{♩} = 100$

IV. Sudoku

8 **K**  
LEVANTAR ASSENTAR **pp** **pp**

15 **ff** **pp** **ff**

21 **2** **L**  
**f** **mf**

27 **3** **ff**

V. Suça

Evocativo  $\text{♩} = 58$

8

3

rit.

2

14 Animando  $\text{♩} = 116$

2

*mf*

22 **M** Frenético

6

4

## Oboé

5

68 **N** 6 6 6

90 6 6 6

107 6

122 **O** repetir ad libitum

é ji-qui - tai - a      é ji-qui - tai - a      é ji-qui - tai - a

128

é ji-qui - tai - a      é ji-qui - tai - a      é ji-qui - tai - a

134

é ji - qui - tai - a      é ji - qui - tai - a

138 **f**

142

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Clarinete em Sib

# Mini-Mundo

## I. Kyrie eleison

Reverente  $\text{♩}=80$

(todos de pé)

[CANTAR] em boca chiusa

Heitor Martins Oliveira (2013)



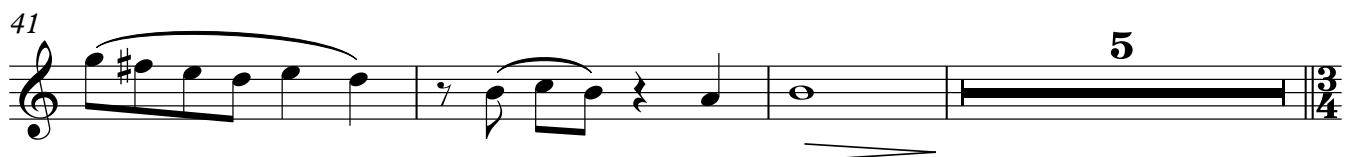
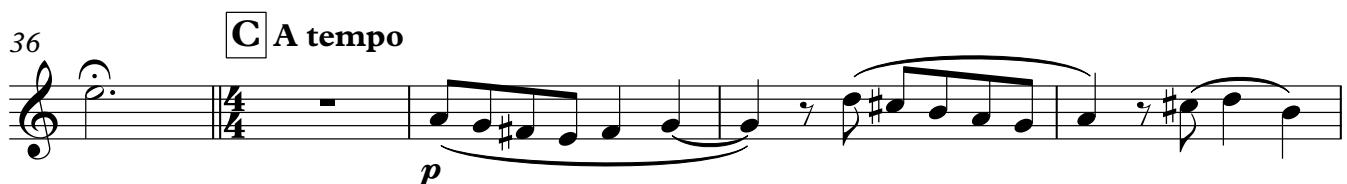
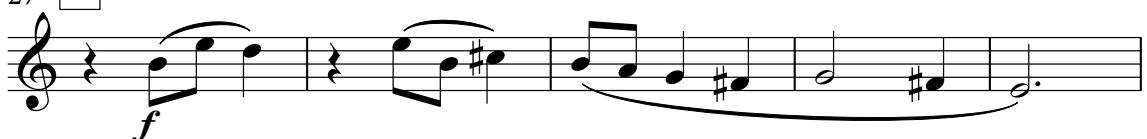
11 [A] poco più mosso  $\text{♩}=92$

[TOCAR]

[ASSENTAR]

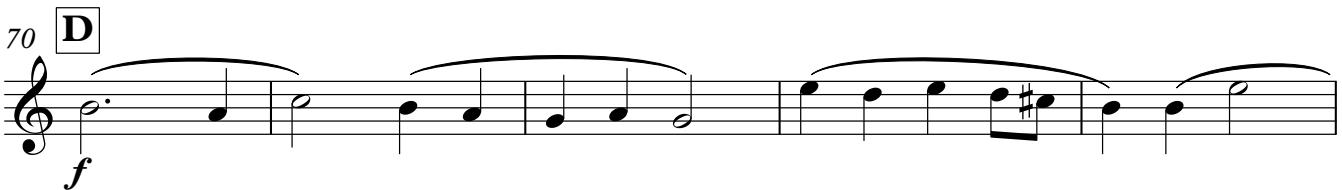


27 [B]



Clarinete em Sib

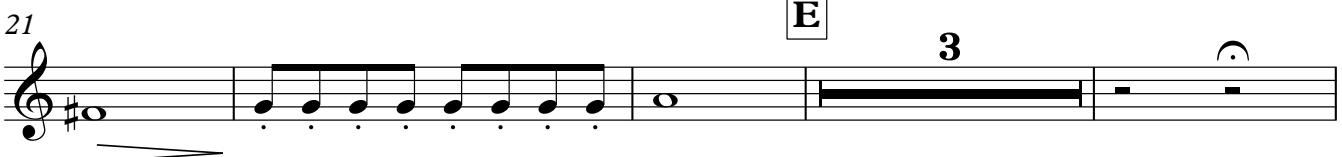
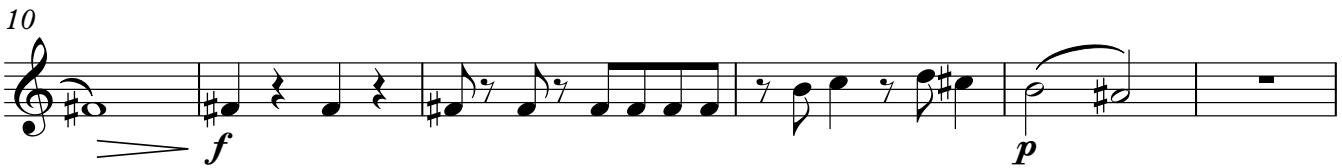
2



II. Fantasia quasi una sonatina

Allegretto  $\text{♩} = 104$

**6**



**FALAR**

"Misterioso..."

**E**

**3**



## Clarinete em Sib

47

OLHAR

súbito, para saxofones

51 **G** 12 **H**  
*f*

65

**p**

### III. Lied ohne Worte

16 **I** 2 9 12 8 *p* *f*

Musical score for piano, page 10, system 22. The score consists of two staves. The top staff shows a melodic line starting with a dotted half note followed by eighth notes. The bottom staff shows harmonic notes. The dynamic marking **p** is placed below the first measure. Measure 22 concludes with a repeat sign and a double bar line.

26

J

Clarinete em Sib

4

30

poco rit.

34 a tempo

38

43

IV. Sudoku

Mecânico  $\text{♩} = 100$

8

**K**

LEVANTAR ASSENTAR **p** **pp**

15

21

**L**

27

V. Suça

**Evocativo**  $\text{♩} = 58$

10 rit. **Animando**  $\text{♩} = 116$

20 **M Frenético** **6** **4**

38 **4** **4**

54 **4** **f**

68 **N** **6** **6** **6**

90 **6** **6**

107 **6**

Clarinete em Sib

6

114

**O** repetir ad libitum

é ji-qui - tai - a      é ji-qui - tai - a      é ji-qui - tai - a

é ji-qui - tai - a      é ji-qui - tai - a      é ji-qui - tai - a

é ji - qui - tai - a      é ji - qui - tai - a

*f*

*p*

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Clarinete Baixo em Sib

# Mini-Mundo

## I. Kyrie eleison

Reverente  $\text{♩} = 80$

(todos de pé)

[CANTAR] em boca chiusa

Heitor Martins Oliveira (2013)



6

A poco più mosso  $\text{♩} = 92$

TOCAR

11

ASSENTAR

16

27

35

42

68

74

## Clarinete Baixo em Si♭

## II. Fantasia quasi una sonatina

**Allegretto**  $\text{♩} = 104$

**6**

**11**

**f**

**p**

**16**

**G.P.**

**3**

**E**

**3**

**FALAR**

"Misterioso..."

**23**

**p**

**29**

**p**

**32**

**f**

**F**

**4**

**COCHICHAR**

**2**

"Marcato..."

**f**

**45**

**2**

**OLHAR**

**51**

**G**

**12**

**H**

súbito, para saxofones

**p**

**65**

**p**

69

## III. Lied ohne Worte

**Andante**  $\text{♩} = 66$

4

10

16 **I**

2

5

p

25

**J**

3

f

poco rit.

ff

35 **a tempo**

p

41

45

2

## Clarinete Baixo em Si♭

## IV. Sudoku

**Mecânico** ♩=100

## V. Suça

**Evocativo** ♩=58

**Animando** ♩=116

**M Frenético**

**5**

**5**

**5**

53      5

67      N      4      6      6

89      6      6      6

112      2

122      O *repetir ad libitum*

é ji-qui - tai - a      é ji-qui - tai - a      é ji-qui - tai - a

128

é ji-qui - tai - a      é ji-qui - tai - a      é ji-qui - tai - a

134

é ji - qui - tai - a      é ji - qui - tai - a

138

f

142

*p* Mini-Mundo  
(Heitor Oliveira)

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Fagote

# Mini-Mundo

## I. Kyrie eleison

**Reverente**  $\text{♩}=80$

(todos de pé)

[CANTAR] *em boca chiusa*

**Heitor Martins Oliveira** (2013)

Measures 1-5: Bassoon part. Time signature changes between common time (4/4) and 5/4. Dynamic: **p**. Measure 5 ends with a fermata.

Measures 6-10: Bassoon part. Time signature changes between common time (4/4) and 3/4. Dynamic: **pp**. Measure 10 ends with a fermata.

11 [A] **poco più mosso**  $\text{♩}=92$   
[TOCAR]

Measures 11-15: Bassoon part. Time signature: 3/4. Dynamic: **p**. Measure 15 ends with a fermata.

[ASSENTAR]

Measures 16-17: Bassoon part. Time signature: 4/4. Dynamics: **4** and **5**.

Measures 27-30: Bassoon part. Time signature: 4/4. Dynamic: **f**. Measure 30 ends with a fermata.

Measures 35-39: Bassoon part. Time signature changes between common time (4/4) and 3/4. Dynamic: **rit.**, **A tempo**, **p**. Measure 39 ends with a fermata.

Measures 40-44: Bassoon part. Time signature changes between common time (4/4) and 3/4. Dynamic: **5**. Measure 44 ends with a fermata.

Measures 49-51: Bassoon part. Time signature changes between common time (4/4) and 3/4. Dynamic: **2**.

Fagote

2

**D**



75



II. Fantasia quasi una sonatina

Allegretto  $\text{♩} = 104$

6



11

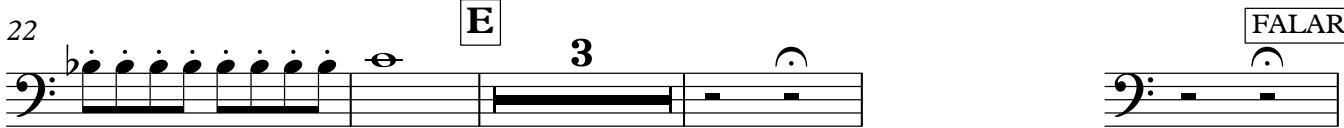


17

G.P.



p

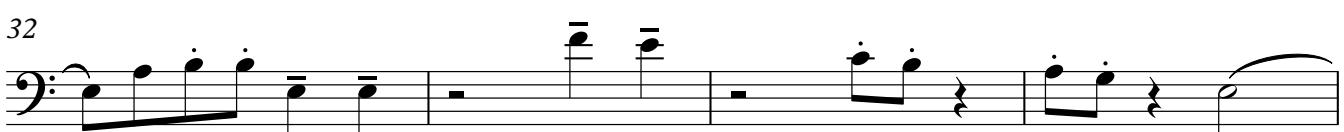


FALAR

"Misterioso..."

29

p



32



"Marcato..."

f

45



## Fagote

3

51 **G**                    **H**

**12**

**f**

65

**p**

69

**f**

**ff**

III. Lied ohne Worte

**Andante**  $\text{♩} = 66$

**4**

**10**

**I**

**2**

**5**

**p**

**J**

**f**

**poco rit.**

**p**

**mf**

**f**

**ff**

**a tempo**

**p**

**39**

**44**

**2**

## Fagote

## IV. Sudoku

**Mecânico**  $\text{♩} = 100$

2 *LEVANTAR*

K

ASSENTAR

pp

pp

16 2

ff pp ff L

23 f mf mf

28 3 ff

## V. Suça

**Evocativo**  $\text{♩} = 58$

p rit. Animando  $\text{♩} = 116$

11 mf

22 M Frenético 4 5 f

37 5 5 f

53 5 f

Mini-Mundo  
(Heitor Oliveira)

## Fagote

5

67 **N** **4** **6** **6**

89 **6** **6** **6**

112 **2**

122 **O** *repetir ad libitum*

é ji-qui - tai - a      é ji-qui - tai - a      é ji-qui - tai - a

128

é ji-qui - tai - a      é ji-qui - tai - a      é ji-qui - tai - a

134

é ji - qui - tai - a      é ji - qui - tai - a

138

f

142

**p** Mini-Mundo  
(Heitor Oliveira)

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

# Mini-Mundo

Saxofone Alto I

## I. Kyrie eleison

**Reverente**  $\text{♩}=80$

(todos de pé)

**CANTAR** em boca chiusa

**Heitor Martins Oliveira** (2013)

11 **A** **poco più mosso**  $\text{♩}=92$

**4**

**TOCAR**

**B**

a2

**A tempo**

## Saxofone Alto I

**D**

70 a2

75

## II. Fantasia quasi una sonatina

**Allegretto**  $\text{♩}=104$ **18**

G.P.

**4**

**E**

24 4

7

**F**

36 12 COCHICCHAR LEVANTAR a2  
"Marcato..."

ASSENTAR

**G**

51 2 div.

56

**H**

61 2 2 p f

69

## Saxofone Alto I

3

## III. Lied ohne Worte

**Andante  $\text{♩} = 66$**

**I**

**9** **L. solo**

**16** **p**

**a2**

**21** **p**

**25** **f**

**J**

**poco rit.** **a tempo**

**33** **MOVER braços sobre a cabeça para direita e esquerda**

**ff**

**39** **4**

**44** **8** **2**

## IV. Sudoku

**Mecânico  $\text{♩} = 100$**

**ff**

**mp**

**2**

## Saxofone Alto I

6

LEVANTAR      ASSENTAR

**K**

**L**

**2**      **f**      **pp**      **f**

**a2**      **mp**

**ff**      **ff**

V. Suça

**Evocativo**  $\text{♩} = 58$

8      3      rit.      2

**Animando**  $\text{♩} = 116$

**M** Frenético

**29**

**38**

**48**

## Saxofone Alto I

5

58

N

8      7

*f*

79

<      >      <      >

3 3

89

>

100

<      >

108

8

122

**O** *repetir ad libitum*

ji-qui-tai-a      ji-qui-tai-a      ji-qui-tai-a

128

ji-qui-tai-a      ji-qui-tai-a      ji-qui-tai-a

134

*f*

141

*p*

a2

Mini-Mundo  
(Heitor Oliveira)

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

# Mini-Mundo

Saxofone Alto II

## I. Kyrie eleison

**Reverente**  $\text{♩}=80$

(todos de pé)

**CANTAR** em boca chiusa

**Heitor Martins Oliveira** (2013)

11 **A** **poco più mosso**  $\text{♩}=92$



**TOCAR**

**B**  
27 a2

rit..

**A tempo**

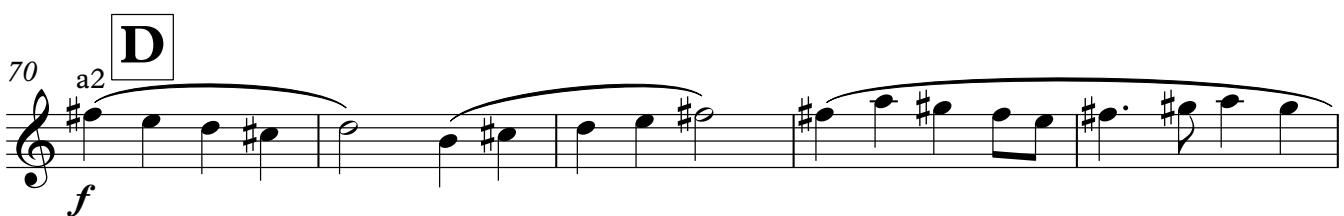
**C**

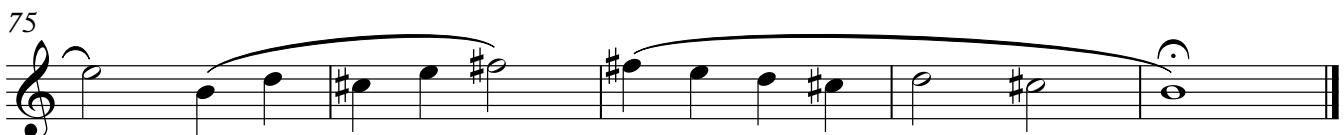
**6**

**p**

## Saxofone Alto II

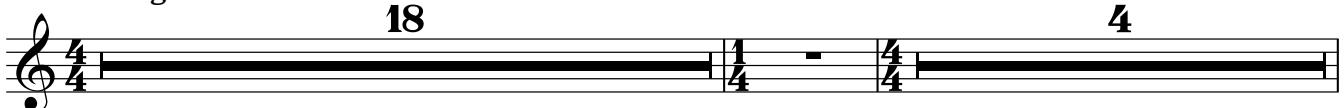
**D**

70 a2 

75 

## II. Fantasia quasi una sonatina

**Allegretto**  $\text{♩} = 104$  **18** G.P. **4**

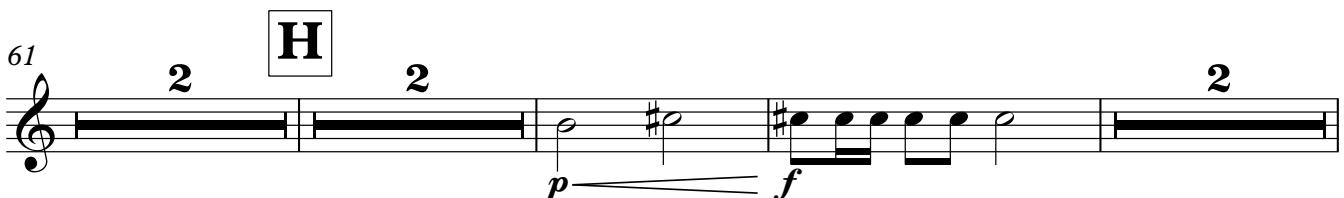


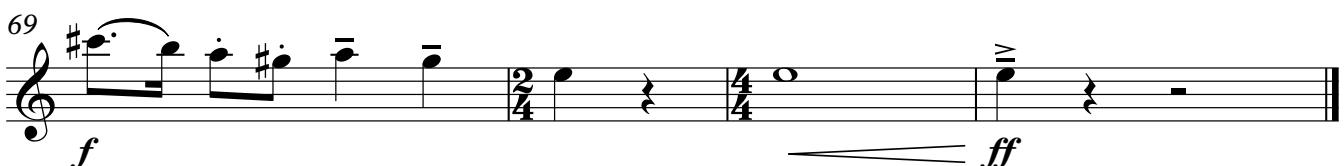
**E** **4** 

**F** **12** **COCHICCHAR** **LEVANTAR** a2 

**ASSENTAR** **51** **G** **2** div. 

56 

**H** **2** **2** **2** 

69 **f** 

## Saxofone Alto II

### III. Lied ohne Worte

**Andante** =66      **I. solo**

**4**      **9**      **12**      **9**      **12**      **9**

**I**      **p**

**16**      **9**      **12**      **f**

**21**      **a2**

**25**      **f**

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

**poco rit.**      **a tempo**

**33**      **MOVER** braços sobre a cabeça para direita e esquerda

**ff**

**39**      **4**

**44**      **8**      **2**

## IV. Sudoku

## Saxofone Alto II

6

LEVANTAR      ASSENTAR      *ff*

**K**

*pp*      *f*      *pp*

**2**

**L**

*mp*

*ff*

*ff*

V. Suça

**Evocativo** ♩=58      8      3      rit.      2

14 **Animando** ♩=116      7      **M** Frenético      f

29

39

49

Saxofone Alto II

5

59

N

7

f

80

>

>>

>

3 3

>

90

3

100

<<

>>

108

8

122

**O** *repetir ad libitum*

ji-qui-tai-a

ji-qui-tai-a

ji-qui-tai-a

128

ji-qui-tai-a

ji-qui-tai-a

ji-qui-tai-a

134

f

141

p

a2

Mini-Mundo  
(Heitor Oliveira)

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

# Mini-Mundo

Saxofone Tenor I

Reverente  $\text{♩}=80$

(todos de pé)

CANTAR em boca chiusa

I. Kyrie eleison

Heitor Martins Oliveira (2013)

Musical score for measures 1-5. The score consists of two staves. The first staff starts with a dynamic **p**. The second staff begins at measure 5. Measure 5 includes a tempo change to  $\text{♩}=92$ .

Musical score for measures 6-10. Measure 6 ends with a dynamic **rit.**. Measure 7 begins with a tempo change to  $\text{♩}=92$  and a dynamic **pp**. Measure 8 ends with a dynamic **pp**.

11 A poco più mosso  $\text{♩}=92$

**4**

TOCAR

Musical score for measure 11. The dynamic is **p**. The measure ends with a fermata.

Musical score for measures 18-20. Measure 18 ends with a dynamic **ASSENTAR**. Measure 19 begins with a dynamic **5**. Measure 20 ends with a dynamic **5**.

B

a2

Musical score for measures 27-29. The dynamic is **f**. The measure ends with a dynamic **rit.**.

A tempo

C

Musical score for measures 33-35. The measure ends with a dynamic **p**.

Musical score for measures 45-47. The dynamic is **p**.

Musical score for measures 49-51. The measure ends with a dynamic **2**.

2

## Saxofone Tenor I

**D**

70

*f*

75

## II. Fantasia quasi una sonatina

**Allegretto**  $\text{♩} = 104$ **18**

G.P.

**4**
**E****4****7****F****12**

COCHICCHAR

LEVANTAR

"Marcato..."

*f***G****2**

ASSENTAR

*p**f*
**56***f*
**61****2****H****2***p* — *f***2**
**69***f**a2*

## III. Lied ohne Worte

**Andante ♩.=66**

I. solo

**p**

6

11

16 **I**    **2**    **4**    **a2**

25

29 **J**

**p**    **poco rit.**    **a tempo**    **mf**    **f**

33    **a2**    **MOVER** braços sobre a cabeça para direita e esquerda

**ff**

39    **4**

44    **8**    **2**

## Saxofone Tenor I

## IV. Sudoku

**Mecânico**  $\text{♩} = 100$

2

LEVANTAR ASSENTAR

9

ff pp f

16

pp 2 f pp f

24

L a2 mp

29

div. ff ff

## V. Suça

**Evocativo**  $\text{♩} = 58$

8 3 rit. 2

14 **Animando**  $\text{♩} = 116$

M Frenético

f < >

29

< > 3 3 >

39

3

49

< >

Mini-Mundo  
(Heitor Oliveira)

## Saxofone Tenor I

5

59

N

8 7 f <

80 > > > 3 3 >

90 - < 3 >

100 < >

111 8 O repetir ad libitum ji-qui-tai-a

125 ji-qui-tai-a ji-qui-tai-a ji-qui-tai-a

130 ji-qui-tai-a ji-qui-tai-a f

137

142 a2 p Mini-Mundo  
(Heitor Oliveira)

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

# Mini-Mundo

Saxofone Tenor II

Reverente  $\text{♩} = 80$

(todos de pé)

CANTAR em boca chiusa

I. Kyrie eleison

Heitor Martins Oliveira (2013)

Musical score for Tenor Saxophone, page 1. Measures 1-5. Key signature changes from G major to F# major to E major. Dynamics: **p**.

Musical score for Tenor Saxophone, page 1. Measures 6-10. Key signature changes from G major to F# major to E major. Dynamics: **rit.**, **pp**.

11 A poco più mosso  $\text{♩} = 92$

**4**

TOCAR

Musical score for Tenor Saxophone, page 1. Measure 11. Key signature: F# major. Dynamics: **p**.

Musical score for Tenor Saxophone, page 1. Measures 18-20. Key signature: G major. Dynamics: **f**.

B

Musical score for Tenor Saxophone, page 1. Measures 27-29. Key signature: G major. Dynamics: **rit.**

A tempo

C

Musical score for Tenor Saxophone, page 1. Measures 33-35. Key signature: G major. Dynamics: **p**.

Musical score for Tenor Saxophone, page 1. Measures 45-47. Key signature: G major.

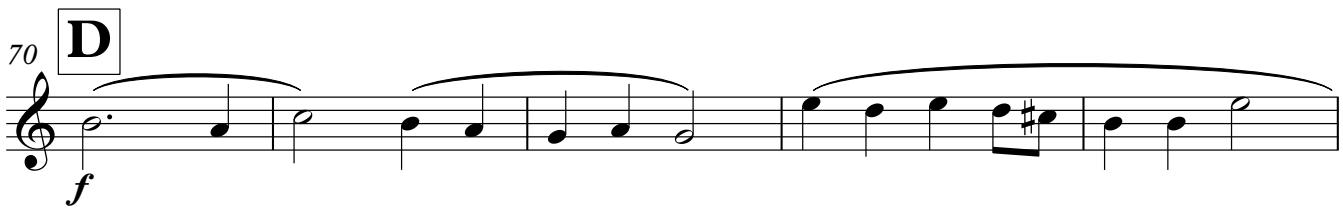
Musical score for Tenor Saxophone, page 1. Measures 49-51. Key signature: G major.

17

2

## Saxofone Tenor II

**D**

70 

75 

## II. Fantasia quasi una sonatina

**Allegretto**  $\text{♩} = 104$

18 G.P. 4



**E**

24 4 - 7



**F**

36 12 COCHICCHAR LEVANTAR "Marcato..." f



**G**

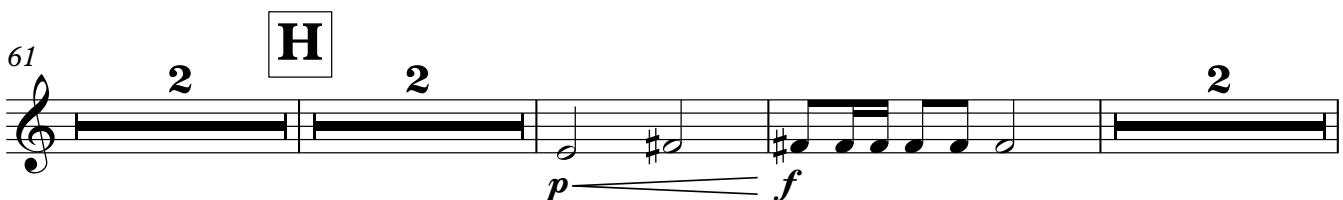
51 2 ASSENTAR p f



56 

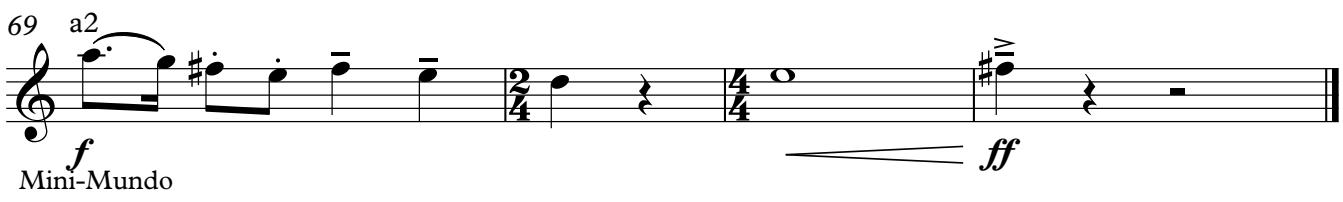
**H**

61 2 2 p f 2



69 a2 f ff

Mini-Mundo  
(Heitor Oliveira)



## III. Lied ohne Worte

**Andante** ♩.=66      I. solo

6

11

16

25

29

poco rit.

a tempo

MOVER braços sobre a cabeça para direita e esquerda

33

39

44

8

2

## Saxofone Tenor II

## IV. Sudoku

**Mecânico**  $\text{♩} = 100$

2 LEVANTAR ASSENTAR

9 K

16 2 f pp f f

24 L a2 mp

29 div. ff ff rit. 2

## V. Suça

**Evocativo**  $\text{♩} = 58$

8 3 2

14 Animando  $\text{♩} = 116$  M Frenético

29 3 3 >

39 3

49 < >

Mini-Mundo  
(Heitor Oliveira)

## Saxofone Tenor II

5

59

N

8

7

*f*

80

>

>

>

90

3

100

<

>

111

8

**O** *repetir ad libitum*

ji-qui-tai-a

125

ji-qui-tai-a      ji-qui-tai-a      ji-qui-tai-a

130

ji-qui-tai-a      ji-qui-tai-a      *f*

137

142

*p* Mini-Mundo  
(Heitor Oliveira)

a2

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Saxofone Barítono

# Mini-Mundo

## I. Kyrie eleison

**Reverente**  $\text{♩} = 80$

(todos de pé)

[CANTAR] em boca chiusa

**Heitor Martins Oliveira** (2013)

Musical score for Saxophone Bass part, measures 1-5. The score consists of two staves. The first staff starts with a dynamic **p**. The second staff begins at measure 6 with a dynamic **pp** and includes a ritardando instruction (**rit.**). Both staves feature a mix of 4/4 and 3/4 time signatures.

Musical score for Saxophone Bass part, measures 6-10. Measure 6 continues with a dynamic **pp**. Measure 7 shows a transition to 3/4 time. Measure 8 includes a dynamic **p**. Measure 9 shows a dynamic **pp**. Measure 10 concludes with a dynamic **pp**.

11 [A] **poco più mosso**  $\text{♩} = 92$

**4**

Musical score for Saxophone Bass part, measure 11. The dynamic is **poco più mosso** at  $\text{♩} = 92$ . The time signature changes to **4**.

[TOCAR]

Musical score for Saxophone Bass part, measure 12. The dynamic is **p**. The instruction [TOCAR] is present.

Musical score for Saxophone Bass part, measures 18-20. Measures 18 and 19 show eighth-note patterns. Measure 20 includes the instruction **ASSENTAR**.

**5**

Musical score for Saxophone Bass part, measures 27-29. The dynamic is **f**. The instruction **rit.** is present. The time signature changes to **A tempo**.

Musical score for Saxophone Bass part, measures 35-38. The dynamic is **p**. The time signature changes to **6**.

Musical score for Saxophone Bass part, measures 45-48. The time signature changes to **3/4**.

Musical score for Saxophone Bass part, measures 49-52. The time signature changes to **3/4**. Measure 52 concludes with a dynamic **17**.

Musical score for Saxophone Bass part, measures 68-70. The time signature changes to **4**. Measure 70 concludes with a dynamic **2**.

Saxofone Barítono

2

**D**

70

*f*

75

II. Fantasia quasi una sonatina

**Allegretto**  $\text{♩}=104$

**18**

G.P.

**4**

**E**

24

**4**

**7**

**F**

36

**12**

COCHICCHAR

LEVANTAR

"Marcato..."

*f*

ASSENTAR

**G**

*f*

59

**2**

**H**

**2**

*p*

*f*

67

**2**

*f*

Mini-Mundo

(Heitor Oliveira)

*ff*

## Saxofone Barítono

## III. Lied ohne Worte

3

**Andante ♩.=66**

**4**

**10**

**I**

**16** **2** **4**

**25**

**J**

**29** **3**

**poco rit.**

**a tempo**

**35** **MOVER** braços sobre a cabeça para direita e esquerda

**41** **4** **8** **2**

## IV. Sudoku

**Mecânico ♩.=100**

**9** **K**

**Mini-Mundo**  
(Heitor Oliveira)

Saxofone Barítono

4

16  
pp      2  
f  
pp      f

24  
L  
↑      ↓  
mp

29  
ff      ff

V. Suça

**Evocativo**  $\text{♩} = 58$

8      3      rit.      2

**Animando**  $\text{♩} = 116$

7      M Frenético      6      6

$\swarrow \text{mf}$

6      6

53

6      5

N      6      6      6

$p$        $f$

90

6      6

107

6      2      2

Saxofone Barítono

5

122 **O** repetir *ad libitum*

ji-qui-tai-a      ji-qui-tai-a      ji-qui-tai-a

128

ji-qui-tai-a      ji-qui-tai-a      ji-qui-tai-a

134

f

142

f

p

*Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO*

## Trompete I em Sib

# mini-Mundo

## Reverente ♩=80

(todos de pé)

**CANTAR** em boca chiusa

## I. Kyrie eleison

**Heitor Martins Oliveira** (2013)

*con voce chiusa*

**A** *poco più mosso*  $\text{♩} = 92$

**B**

**C** *A tempo*  $\text{♩} = 12$

**D**

## Trompete I em Sib

## II. Fantasia quasi una sonatina

## **Allegretto** ♩=104

Musical score for piano showing measures 5-7. The key signature changes from C major (no sharps or flats) to A major (three sharps). Measure 5 starts with a forte dynamic (f) and consists of eighth-note patterns. Measure 6 begins with a half note followed by eighth-note patterns. Measure 7 starts with a half note followed by eighth-note patterns. The dynamic changes to piano (p) at the beginning of measure 7 and forte (f) towards the end.

34

**F**

**2**

COCHICCHAR

"Misterioso..."

40

*p*

3

*f*

47

a2

*f*

div.

**OLHAR**

súbito, para saxofones

51    **G**    12    **H**    2

*p*

Musical score for string bass, page 10, measures 66-67. The score is in common time (indicated by '3' over a bar line). The key signature has one sharp. Measure 66 starts with a dynamic *f*. The melody consists of eighth-note pairs followed by a single eighth note. Measure 67 begins with a half note (indicated by '2' over a bar line), followed by a dash, then a measure with a quarter note (indicated by '4' over a bar line) followed by a dash. The dynamic *ff* is indicated at the end of measure 67.

## III. Lied ohne Worte

**Andante**  $\text{♩} = 66$

4 10

16 2 10

16 2 10

22

26

29 J 12

33 poco rit.

35 MOVER braços sobre a cabeça para direita e esquerda

41 4 8 2

## IV. Sudoku

**Mecânico**  $\text{♩} = 100$

4 8 2

4 8 2

8 2

8 2

## Trompete I em Sib

15

20

25

30

div.

pp

ff

mp

L

a2

## V. Suça

Evocativo  $\text{♩} = 58$

rit.

2

8

3

14 Animando  $\text{♩} = 116$

M Frenético a2

f

28

38

48

56

6

## Trompete I em Sib

5

68 **N** 9

85

95

106

116 6

**O** *repetir ad libitum*

(tai - a)      ji-qui - tai-a      ji-qui - tai-a

127

ji-qui - tai-a      ji-qui - tai-a      ji-qui - tai-a

134

div.

142

unis.

**p** Mini-Mundo  
(Heitor Oliveira)

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Trompete II em Sib

# Mini-Mundo

Reverente  $\text{♩}=80$

(todos de pé)

CANTAR em boca chiusa

1  $\text{♩}=80$   
CANTAR em boca chiusa  
**p**

I. Kyrie eleison

Heitor Martins Oliveira (2013)

6 rit.  
11 **A**  $\text{♩}=92$   
**4**

21 **TOCAR**  
**p**

27 **B**  
**a2**  
**f**

ASSENTAR

33 rit. div. **C**  $\text{♩}=12$   
**12**

49 **2**  
**p**

57 **11** **2** **a2** **D**  
**f**

74

## Trompete II em Sib

## II. Fantasia quasi una sonatina

## **Allegretto** ♩=104

Musical score for measures 5-7. The key signature changes to one sharp. Measure 5 starts with a long note followed by eighth-note pairs. Measure 6 starts with a long note followed by eighth-note pairs. Measure 7 starts with a long note followed by eighth-note pairs.

Musical score for 'Cochichchar' (Measures 34-35). The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains measures 34 and 35, ending with a repeat sign. The second staff begins with a bass clef and a key signature of one sharp, also in 3/4 time. Measure 35 continues from the repeat sign. The vocal line includes lyrics in Spanish: 'Cochichchar' (Measures 34) and 'Misterioso...' (Measure 35). Various dynamics and performance instructions are included, such as 'F' (fortissimo), '2' (second ending), and 'Misterioso...'. The score is annotated with measure numbers and section labels.

40

3

42

47

a2

*f*

div.

**OLHAR**

súbito, para saxofones

A musical score fragment for two voices. The top staff starts with a forte dynamic (F) and a G major chord (G-B-D). The bottom staff starts with a piano dynamic (p) and a C major chord (C-E-G). The music continues with a bassoon part consisting of sustained notes and grace notes.

### III. Lied ohne Worte

**Andante** ♩ = 66

**4**

**10**

**I**

**2**

**16**

**9**

**8**

**12**

**8**

**mf**

**22**

**p**

**26**

**f**

**J**

**29**

**p**

**mf**

**f**

**33**

**poco rit.**

**ff**

**a tempo**

**35**

**MOVER** braços sobre a cabeça para direita e esquerda

**D**

**E**

**12**

**8**

**9**

**8**

**12**

**8**

**41**

**4**

**8**

**2**

#### IV. Sudoku

**Mecânico** ♩=100

4

mp mf

LEVANTAR

ASSENTAR

8

K

pp

2

## Trompete II em Sib

15

20 2

25 L ↑ ↓ a2

30 div.

V. Suça

Evocativo  $\text{♩} = 58$

14 Animando  $\text{♩} = 116$  M Frenético a2

rit. 2

8 3 2

28

38 <

48

56 6

## Trompete II em Sib

5

Musical score for trumpet II, page 31, system 9. The score consists of two staves. The top staff starts with a whole note followed by eighth-note pairs. The bottom staff starts with a dynamic *f*. Measures 68-69 are shown.

A musical score page featuring a single melodic line on a treble clef staff. The page number '85' is at the top left. The music consists of six measures. Measures 1-3 show eighth-note patterns with various slurs and grace notes. Measures 4-6 continue this pattern, with measure 6 concluding with a fermata over the last note.

10

95

96

Musical score for 'O repetir ad libitum' at tempo 116, 6/8 time. The score consists of three staves of music. The first staff starts with a treble clef, followed by a thick vertical bar, then a double bar line, then a thick vertical bar. The second staff starts with a double bar line, then a thick vertical bar, then a bass clef. The third staff starts with a bass clef. The lyrics '(tai - a)' are written below the first staff, 'ji-qui - tai-a' below the second, and 'ji-qui - tai-a' below the third. Above the music, the text 'O repetir ad libitum' is written in a bold, italicized font. A small square box contains the letter 'O'. Above the box is a hand icon with fingers spread. The number '6' is placed above the first staff.

Musical score for 'ji-qui - tai-a' at measure 127. The score consists of three staves. The first staff has a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The lyrics 'ji-qui - tai-a' are written below the notes. The second staff has a bass clef, a key signature of one sharp, and a common time signature. It contains four measures of music. The third staff has a bass clef, a key signature of one sharp, and a common time signature. It contains four measures of music. The score ends with a final note on the third staff.

Musical score for 'Mini-Mundo' by Heitor Oliveira, page 142. The score consists of two staves. The first staff shows a melodic line with various note heads and rests, including a sixteenth-note cluster and a eighth-note cluster. The second staff begins with a fermata over a note, followed by a measure of rests. The dynamic marking **p** is placed below the second staff. The title 'unis.' is written above the second staff, and the subtitle 'Mini-Mundo (Heitor Oliveira)' is written below it.

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Trompa em Fá

# Mini-Mundo

## I. Kyrie eleison

Reverente  $\text{♩}=80$

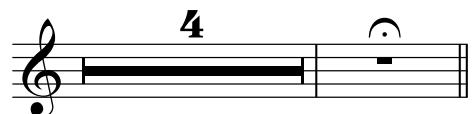
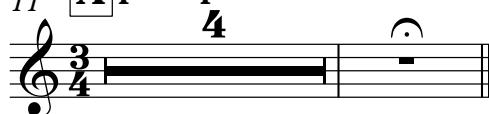
(todos de pé)

CANTAR em boca chiusa

Heitor Martins Oliveira (2013)



11 A poco più mosso  $\text{♩}=92$



21 TOCAR



27 B



33

rit.

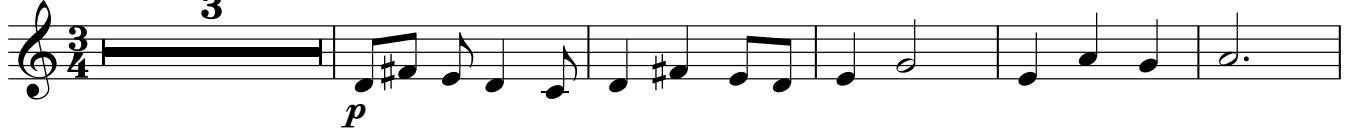
C A tempo

12



49

3



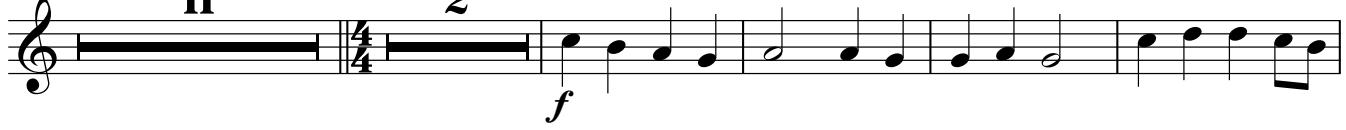
57

11

2

D

f



74



## II. Fantasia quasi una sonatina

## **Allegretto** ♩=104

Musical score for the first section of the piece. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a single measure starting with a quarter note followed by a sixteenth-note rest. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a single measure starting with a half note followed by a sixteenth-note rest.

Musical score for 'FALAR' featuring a treble clef, a key signature of one sharp, and a time signature of common time (indicated by '4'). The score consists of two measures. The first measure starts with a 'G.P.' instruction above the staff, followed by a '3' indicating a triplets grouping. The second measure starts with a '4' indicating a quadruplets grouping, followed by a box containing the letter 'E'. The third measure starts with a '3' indicating a triplets grouping. The fourth measure starts with a box containing the word 'FALAR' and a fermata symbol. The instruction "Majestoso, marcato!" is written below the staff.

A musical score page featuring two measures. Measure 28 starts with a treble clef, a dynamic marking 'f' below the staff, and a time signature of 28. It contains a series of eighth-note strokes followed by a fermata over the next note. Measure 29 begins with a time signature of 4, a dynamic marking 'f' below the staff, and a treble clef. It consists of a long sustained note followed by a half note and a quarter note.

34

F

COCHICCHAR

"Misterioso..."

40

3

*p*

*f*

Musical score for section H, measures 63-64. The key signature is one sharp (F#). Measure 63 starts with a forte dynamic (f) on the first note. Measure 64 begins with a piano dynamic (p), followed by eighth-note patterns of (dotted quarter note, eighth note) and (eighth note, eighth note).

A musical score for Measure 1. The key signature has two sharps. The time signature starts at 2/4. The first measure consists of a single note followed by six eighth notes. The dynamic ff (fortissimo) is indicated at the end of the measure.

## Trompa em Fá

### III. Lied ohne Worte

## Andante ♩.=66

4

10

*mf*

Musical score for piano, page 10, system 22. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The music begins with a rest, followed by a dotted half note, a sixteenth-note cluster, a eighth-note followed by three sixteenth-note grace notes, another eighth-note followed by three sixteenth-note grace notes, and a final eighth-note followed by three sixteenth-note grace notes. The dynamic marking *p* is placed below the bass staff.

Musical score for piano, page 26, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has four measures. The first measure contains eighth notes with grace marks. The second measure contains eighth-note pairs. The third measure contains eighth notes with grace marks. The fourth measure is a repeat of the first three. The bottom staff uses a bass clef and has four measures. The first measure contains eighth notes with grace marks. The second measure contains eighth-note pairs. The third measure contains eighth notes with grace marks. The fourth measure is a repeat of the first three. A dynamic marking 'f' is placed below the bass staff in the third measure.

## IV. Sudoku

Mecânico =100

8

**K**

**2**

*mf*

*pp*

Mini-Mundo

A musical score for a single melodic line. The staff begins with a rest, followed by a dotted quarter note. The dynamic is *mf*. The next note is a dotted quarter note. The dynamic changes to *pp* for the following notes. The melody consists of eighth-note pairs: a pair of eighth notes, a pair of eighth notes, a pair of eighth notes, a half note, another half note, and a half note. The measure ends with a long black horizontal bar. The section is labeled "Mini-Mundo".

## Trompa em Fá

15

ff      *mf*      *pp*      *mf*

20      **2**

*p*      *f*

25      **L**

mp

30

*pp*      *ff*

V. Suça

Trompa em Fá

5

81

91

101

109

6

122 **O** repetir ad libitum

(tai - a)      ji-qui - tai-a      ji-qui - tai-a      ji-qui -

128

tai-a      ji-qui - tai-a      ji-qui - tai-a

134

142

**p** Mini-Mundo  
(Heitor Oliveira)

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

# Mini-Mundo

Trombone

## I. Kyrie eleison

Reverente  $\text{♩}=80$

(todos de pé)

[CANTAR] em boca chiusa

Heitor Martins Oliveira (2013)

1

**p**

6

**rit.**

**pp**

11 [A] **poco più mosso**  $\text{♩}=92$

**4**

**4**

**3**

**4**

21 [TOCAR]

**p**

27 [B]

ASSENTAR

**f**

33

**rit.**

**C A tempo**

**12**

49

**4**

**p**

**11**

68

**D**

**2**

**f**

74



# Trombone

3

### III. Lied ohne Worte

## Andante ♩.=66

4

10

A musical staff in bass clef with a tempo marking of 12/8.

16 **I**

2

2

9 | - | 12 - | : | *mf*

The musical score shows a bass clef staff. Measure 9 starts with a whole note followed by a bar line. Measure 10 begins with a half note. Measure 11 starts with a quarter note followed by a dotted half note. Measure 12 starts with a quarter note followed by a dotted half note. The dynamic *mf* is indicated below the staff.

22

Musical score for bassoon, page 11, measures 1-2. The score consists of two measures. Measure 1 starts with a rest followed by a dotted half note. Measure 2 begins with a quarter note followed by a sixteenth-note pattern: a pair of eighth notes, a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note. The dynamic marking *p* is placed below the staff.

26

20

Bassoon part, page 20, measures 11-12. The score shows a bassoon line with various note heads and rests. Measure 11 ends with a fermata over the first note of the next measure. Measure 12 begins with a dynamic **f**.

Musical score for piano, page 12, measures 29-30. The score shows two staves. The left staff (Bass) starts with a dotted half note followed by a fermata, then a dotted quarter note. The right staff (Treble) starts with a dotted half note followed by a fermata, then a dotted quarter note. Measures 29 end with a fermata over the bass note. Measure 30 begins with a fermata over the treble note, followed by a eighth note. The dynamic marking *mf* is placed under the bass notes of measure 30. The key signature changes to  $\frac{9}{8}$  at the beginning of measure 30.

33 poco rit

*ff* —————  
**a tempo**

35 MOVER braços sobre a cabeça para direita e esquerda

Musical notation for Exercise 35. The first measure shows two eighth notes followed by a rest. The second measure starts with a rest, followed by a measure in 9/8 time with three eighth notes. The third measure starts with a rest, followed by a measure in 12/8 time with four eighth notes. The fourth measure starts with a rest.

41

4

8

2

## IV Sudoku

Mecânico 100

Mezzanotte 100

**1**

**2**

*mp mf*

LEVANTAR

ASSENTAR

8

## Trombone

4

15

**2**

20

25 **L**

30

V. Suça

**Evocativo** ♩=58

8 3 rit. 2

**Animando** ♩=116 Frenético

14 M 8 f <

30

40 <

50 <

Mini-Mundo  
(Heitor Oliveira)

## Trombone

5

60

**N**

**6**

**9**

**f**

81

91

<

101

<

109

**6**

122 **O** repetir ad libitum

(tai - a)

ji-qui - tai-a      ji-qui - tai-a      ji-qui -

128

tai-a      ji-qui - tai-a      ji-qui - tai-a

134

**f** <      <      <      <

142

<      <      <      **p**

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Tuba em Sib

# mini-Mundo

## I. Kyrie eleison

**Reverente**  $\text{♩}=80$

(todos de pé)

**CANTAR** em boca chiusa

**Heitor Martins Oliveira** (2013)

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## III. Lied ohne Worte

**Andante**  $\text{♩} = 66$

**4**

**10**

**16** **I**

**2**

**23**

**26**

**29** **J**

**3**

**poco rit.**

**34**

**MOVER**

**a tempo** braços sobre a cabeça para direita e esquerda

**39**

**4**

**44**

**8**

**2**

Tuba em Sib

## IV. Sudoku

**Mecânico**  $\text{♩} = 100$ 

**2**

mp *mf* LEVANTAR ASSENTAR

8 **K** **2**

*mf* *pp* *ff*

16 **2**

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

23 **L** **2**

*f* *ff* *mp*

29

*pp* *ff*

## V. Suça

**Evocativo**  $\text{♩} = 58$ 

8 **3** **rit.** **2**

## Tuba em Sib

5

68 **N**

**6**

84 **6**

**6**

100 **6**

**6**

**2**

118

**2**

**O** *repetir ad libitum*

(tai - a) ji-qui - tai-a

125

ji-qui - tai-a      ji-qui - tai-a      ji-qui -

130

tai - a      ji - qui - tai - a

134

**f** <      <      <      <

142

<      <      <      <

**p** Mini-Mundo  
(Heitor Oliveira)

*Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO*

Percussão I

# mini-Mundo

## I. Kyrie eleison

## **Reverente ♩=80**

**(todos de pé)**

**CANTAR** em boca chiusa

**Heitor Martins Oliveira** (2013)

*GRANDE* con voce cantata

6

*p*

*rit.*

11 **A** poco più mosso  $\text{♩} = 92$

ASSENTAR

11 **A**  $\frac{3}{4}$  **4**

21 **B**  $\frac{5}{4}$  **rit.**

36 **C** A tempo **12** **19**

68 **D** **2** **10**

## II. Fantasia quasi una sonatina

## **Allegretto** ♩=104

16

5

8

G.P.

E

FALAR

3

4

4

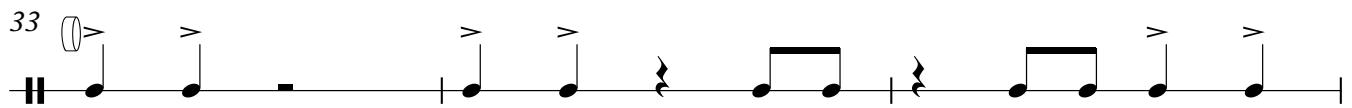
3

"Majestoso, marcato!"

28

4

## Percussão I

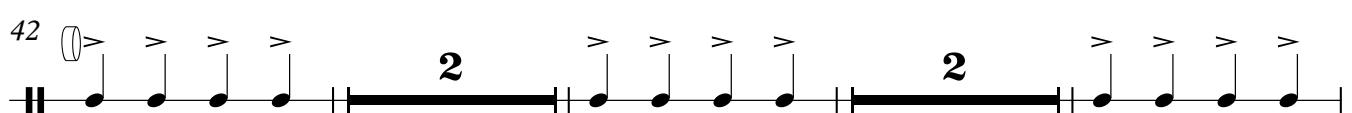
33 

*f*

36 > **F** 

**COCHICHAR**

"Marcato..."

42 

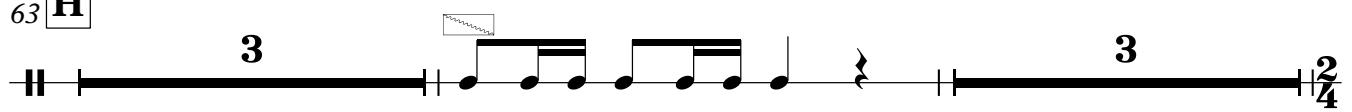
*f*

49 > > > > 

**G**

**OLHAR** súbito, para saxofones

12

63 **H** 

*f*

3

70 

## III. Lied ohne Worte

**Andante**  $\text{♩} = 66$

4 

9 

12 

9 

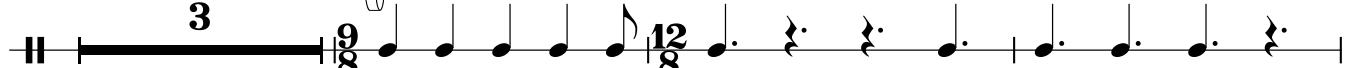
l.v.

pp 

16 **I** 

2 

9 

12 

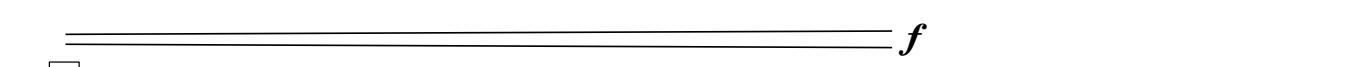
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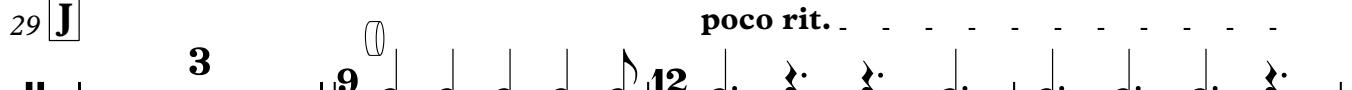
l.v.

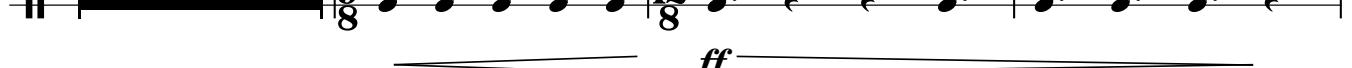
pp 

*p* 

24 

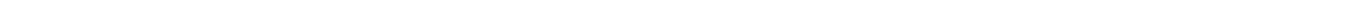
*f* 

29 **J** 

3 

9 

*poco rit.* 

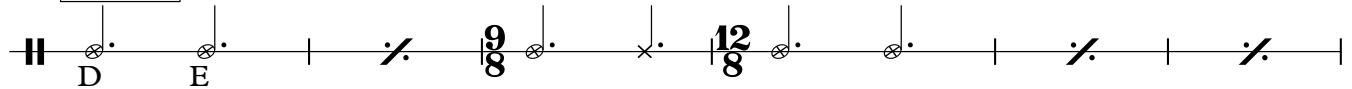
*ff* 

## Percussão I

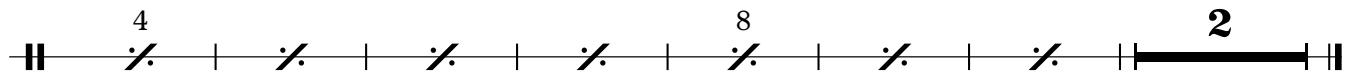
3

**a tempo**

35 **[MOVER]** braços sobre a cabeça para direita e esquerda

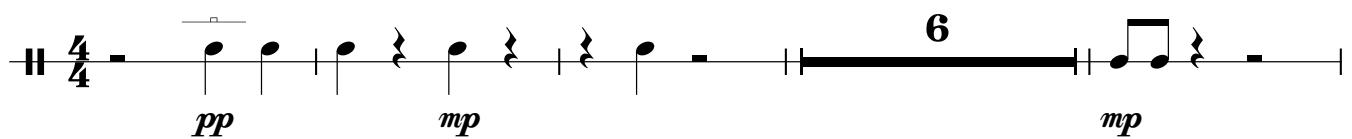


41

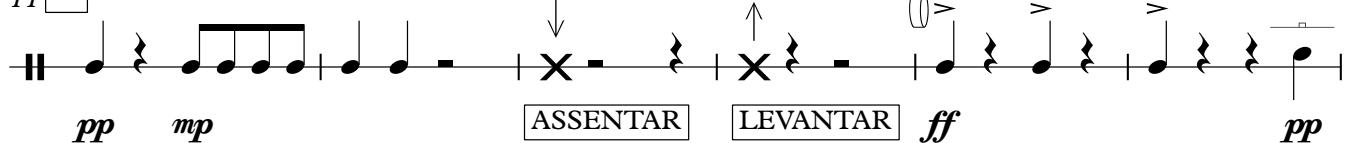


## IV. Sudoku

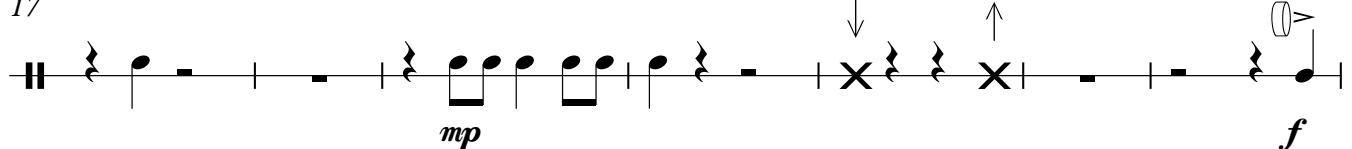
**Mecânico**  $\text{♩} = 100$



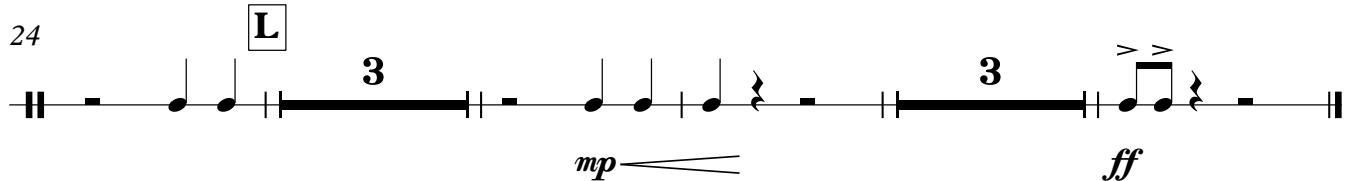
11 **[K]**



17

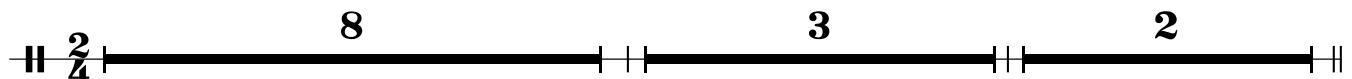


24



## V. Suça

**Evocativo**  $\text{♩} = 58$



## Percussão I

**14 Animando ♩=116**

**Frenético**

**22** **M**

**31**

**40**

**49**

**58** **12** **13** **2**

**68** **N**

**77**

**86**

**95** **8** **9** **7**

The musical score consists of six staves of rhythmic patterns for percussion. The patterns are as follows:

- Staff 1: Measure 104 (tempo 104 BPM) shows a repeating pattern of eighth and sixteenth notes. Measures 11 and 12 are identical to measure 10.
- Staff 2: Measure 113 shows a repeating pattern of eighth and sixteenth notes. Measure 13 is identical to measure 11. A dynamic marking **2** is placed at the end of measure 13.
- Staff 3: Measure 122 starts with a boxed instruction **O** repetir ad libitum. The pattern then repeats measures 11 and 12.
- Staff 4: Measure 130 shows a repeating pattern of eighth and sixteenth notes.
- Staff 5: Measure 134 shows a repeating pattern of eighth and sixteenth notes.
- Staff 6: Measure 138 shows a repeating pattern of eighth and sixteenth notes.
- Staff 7: Measure 142 shows a repeating pattern of eighth and sixteenth notes.

Dynamics include **f** (fortissimo) at measure 122 and a repeat sign with a circled 2 at measure 13.

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

## Percussão II

# Mini-Mundo

### I. Kyrie eleison

Reverente  $\text{♩} = 80$

(todos de pé)

[CANTAR] em boca chiusa

Heitor Martins Oliveira (2013)

6

rit.

11 **A** *poco più mosso*  $\text{♩} = 92$

ASSENTAR

21

**B** rit.

36 **C** *A tempo*

12 19

68 **D** 10

### II. Fantasia quasi una sonatina

Allegretto  $\text{♩} = 104$

G.P.

5

f

8

3

1

4

3

FALAR

"Majestoso, marcato!"

f

7

F

4

COCHICHAR

9

"Marcato..."

2

## Percussão II

50

**G**

**OLHAR** súbito, para saxofones

**12**

63 **H**

**3**

**f**

**3**

**2**

**4**

**p**

**l.v.**

## III. Lied ohne Worte

**Andante**  $\text{♩} = 66$ 

**12**

**4**

**9**

**12**

**10**

16 **I**

**p**

21

26

**J**

**poco rit.**

**ff**

34

**a tempo****[MOVER] braços sobre a cabeça para direita e esquerda**

**D**

**E**

41

**4**

**8**

**2**

## IV. Sudoku

**Mecânico**  $\text{♩} = 100$

11 **K**

17

24 **L**

28

## V. Suça

**Evocativo**  $\text{♩} = 58$

rit.

**Animando**  $\text{♩} = 116$

16

22 **M**

28

V.S.

Mini-Mundo  
(Heitor Oliveira)

## Percussão II

The musical score consists of 12 staves, each representing a different percussive instrument. The staves are numbered 34 through 90. The patterns are primarily composed of eighth and sixteenth notes, with occasional rests and grace notes. Measure numbers are placed above specific notes or groups of notes. The score includes dynamic markings: **N** (measures 64-65), **pp** (measure 64), **mf** (measure 68), and measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13.

34 6 7  
40 8  
46 9 10  
52 11  
58 12 13  
64 N 1 2 pp  
72 2 3 mf  
78 4  
84 5 6  
90 7

96

102

108

114

122

**O** *repetir ad libitum*

*f*

128

134

138

142

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Violino I

# mini-Mundo

## I. Kyrie eleison

**Reverente**  $\text{♩}=80$

(todos de pé)

$\text{V}$  [TOCAR e CANTAR] em boca chiusa

$p$

**Heitor Martins Oliveira (2013)**

6 rit.

$pp$

11 **A** poco più mosso  $\text{♩}=92$

ASSENTAR

$4$

$4$

21 **B**  $\text{V}$  [TOCAR]

$f$

29 rit.

**A tempo**

36 **C**  $12$   $7$   $p$

$3$

59

$2$

66  $f$

$4$

70 **D** V.S.

$2$

Mini-Mundo  
(Heitor Oliveira)

## Violino I

75

## II. Fantasia quasi una sonatina

**Allegretto**  $\text{♩} = 104$ 

6

**OLHAR** súbito, para metais

**4**

14

**G.P.**

**3**

23

**FALAR**

**E**

"Allegretto, cantabile!" **f**

28

**2**

32

**f**

36

**F**

**p**

40

44

Mini-Mundo  
(Heitor Oliveira)

## Violino I

3

47

50

**G**

**OLHAR** súbito, para saxofones

53

56

2

63

**H**

**f**

68

**pizz.**

**ff**

**p**

### III. Lied ohne Worte

**Andante** ♩ = 66  
pizz.

The musical score consists of four staves of music. Staff 1 (measures 1-3) starts in 12/8 time with a dynamic of *p*. Staff 2 (measures 4-6) begins in 4/4 time, followed by a measure in 9/8 with a key signature of one flat. Staff 3 (measures 7-9) continues in 4/4 time. Staff 4 (measures 10-12) begins in 4/4 time and ends with a repeat sign, indicating a section to be repeated.

## Violino I

13

16 **I**

19

22

25

28 **J**

32

poco rit.

35 a tempo

40 unis.

45

pizz.

## IV. Sudoku

**Mecânico**  $\text{♩} = 100$

7 **K**

16 **2**

23 **L**

29 **LEVANTAR** **ASSENTAR**

## V. Suça

**Evocativo**  $\text{♩} = 58$

19 **M Frenético**

30

41

51

V.S.

Mini-Mundo  
(Heitor Oliveira)

## Violino I

59

68 **N**

*pp* *f*

79

89

100

111

121 **O** *repetir ad libitum*

ji-qui-tai-a           ji-qui-tai-a      ji-qui-tai-a

128

arco      pizz.      arco      pizz.      arco

ji-qui-tai-a      *f*      ji-qui-tai-a      *f*

135 pizz.      arco      pizz.      arco      pizz.      arco

141 pizz.      arco      pizz.      arco      pizz.      arco

*p*

Mini-Mundo  
(Heitor Oliveira)

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Violino II

# Mini-Mundo

## I. Kyrie eleison

Reverente  $\text{♩}=80$   
(todos de pé)

Heitor Martins Oliveira (2013)

TOCAR e CANTAR em boca chiusa

rit.

6

11 ASSENTAR

A poco più mosso  $\text{♩}=92$

4

21 5

B TOCAR

29

A tempo

36 C 12 9 p

60

68 f

74

Mini-Mundo  
(Heitor Oliveira)

## II. Fantasia quasi una sonatina

## **Allegretto** ♩=104

**2**

**OLHAR** súbito, para metais

**5**

**12**

**f** **p**

**G.P.**

**3** **FALAR**

"Allegretto, cantabile!"

**E**

**f** **p**

**29**

**2**

**f**

**F**

**p**

**35**

**39**

**43**

**47**

**50**

**OLHAR** súbito, para saxofones

**G**

**p**

## Violino II

3

54

58

63 **H**

68 pizz.

## III. Lied ohne Worte

pizz. Andante  $\text{♩} = 66$

4

7

10

13

16 **I**

V.S.

## Violino II

19

22

25

28

J

32

poco rit.

35 a tempo

40

45

pizz.

## IV. Sudoku

Mecânico  $\Sigma=100$

arco

1 - 6

*mp* *p* *f*

7

**K**

**4**

*pp* *p* *ff*

16

**2**

*pp* *p* *ff*

23

**L**

*f* *LEVANTAR* *ASSENTAR* *mp*

29

*p* *f* *ff*

V. Suca

## Evocativo ♩=58

8

rit.

**Animando ♩=116**

Musical score for piano, measure 8: Treble clef, 2/4 time, dynamic pp. The score consists of three measures. Measure 8 starts with a whole note followed by a half note. Measure 3 starts with a half note followed by a quarter note. Measure 2 starts with a quarter note followed by a eighth note. Measures 3 and 2 are grouped by vertical brackets. Measures 8, 3, and 2 are grouped by horizontal brackets.

**M** Frenético

Musical score for piano, page 19, section M Frenético. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. It features a continuous eighth-note pattern with various dynamics like forte (f), piano (p), and mezzo-forte (mf). The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. It also features a continuous eighth-note pattern. The dynamic marking 'mf' is placed between the two staves. Measure numbers 19 and 20 are indicated above the staves.

29

V

Musical score for piano, page 10, system 39. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns with various dynamics and rests.

Musical score for piano, page 10, system 49. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns with various dynamics and rests.

## Violino II

58

68 **N**

*pp* *f*

77

86

95

104

113

122 **O** *repetir ad libitum*

ji-qui-tai-a ji-qui-tai-a ji-qui-tai-a

128 arco pizz. arco pizz. arco

ji-qui-tai-a *f* pizz. *f* arco

135 pizz. arco pizz. arco pizz. arco

141 pizz. arco pizz. arco pizz. arco *p*

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Viola

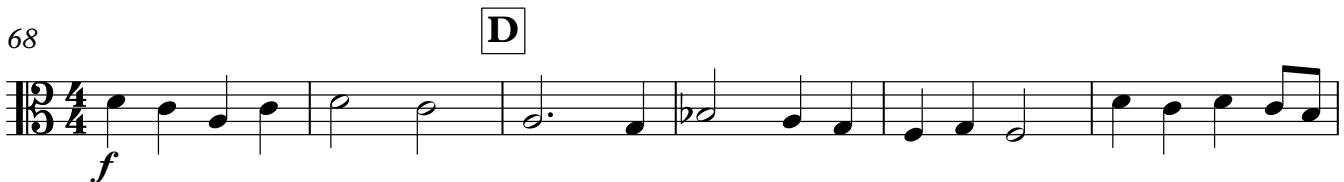
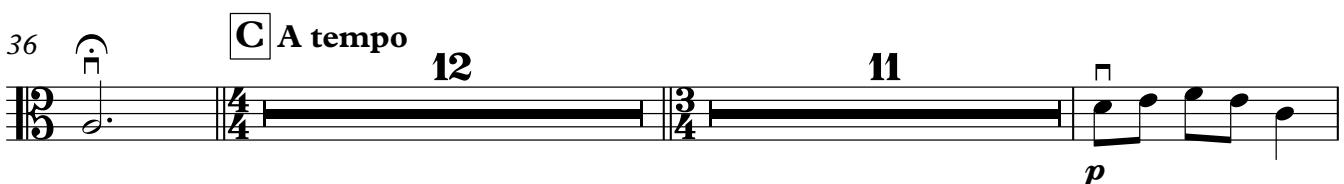
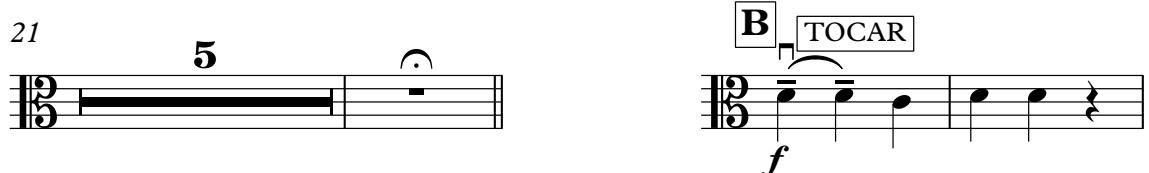
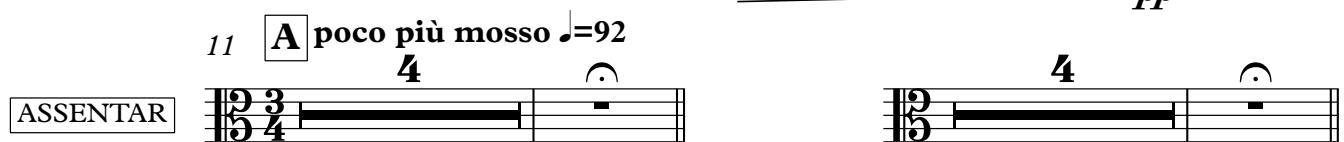
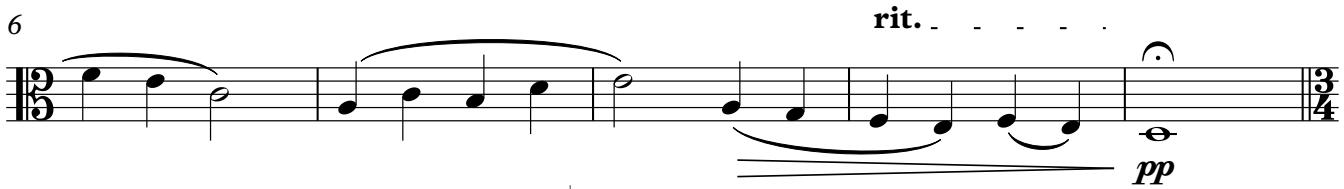
# mini-Mundo

## I. Kyrie eleison

Reverente  $\text{♩} = 80$   
(todos de pé)

Heitor Martins Oliveira (2013)

$\checkmark$  TOCAR e CANTAR em boca chiusa



Viola

## II. Fantasia quasi una sonatina

**Allegretto** ♩=104

5

3

**p** OLHAR súbito, para metais **f**

12

**p**

17

G.P.

3

**f** **f**

24 **E**

**p**

28

**f**

34

**F**

**p**

38

42

46

50

**G**

OLHAR súbito, para saxofones

Viola

**G**

**p**

54

58

**f**

63 **H**

**p**

67

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

### III. Lied ohne Worte

pizz. **Andante**  $\text{♩} = 66$

**p**

4

7

10

13

4

Viola

16 **I**

19



22



25



28

**J**

32

**poco rit.**35 **a tempo**

38



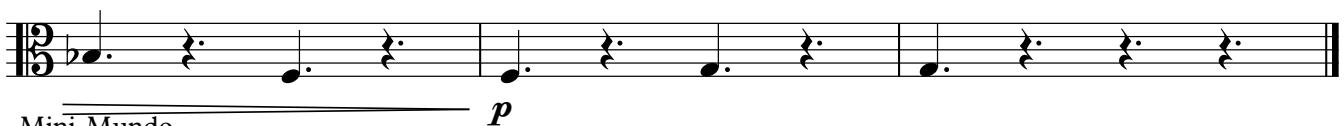
41



44



47





Viola

52



63

**N**

73



82



91



100



109



118

**O** repetir ad libitum

126



133



140



Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

Violoncello

# Mini-Mundo

## I. Kyrie eleison

Reverente  $\text{♩} = 80$   
(todos de pé)

Heitor Martins Oliveira (2013)

TOCAR e CANTAR em boca chiusa

$\text{♩} = 80$

$p$

TOCAR e CANTAR em boca chiusa

6 rit.

$\text{rit.}$

$pp$

11 A poco più mosso  $\text{♩} = 92$

(ASSENTAR)

$\text{♩} = 92$

**A**

**4**

(ASSENTAR)

**3**

21

**5**

**4**

B TOCAR

**B**

TOCAR

29 rit.

$\text{rit.}$

36 C A tempo 12 13

**C**

**A tempo**

**12**

**13**

**p**

63

$\text{rit.}$

68 D

**D**

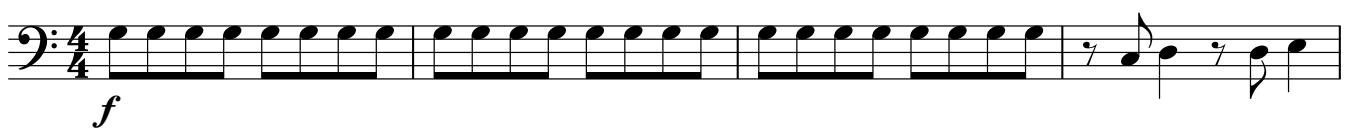
**f**

74

$\text{rit.}$

## Violoncello

## II. Fantasia quasi una sonatina

**Allegretto**  $\text{♩}=104$ 

5

3

**p**      [OLHAR] súbito, para metais **f**

Musical score for Violoncello, page 2, measures 5-8. Measure 5 starts with a sixteenth-note pattern. Measure 6 begins with a sixteenth-note pattern followed by a measure of rests. Measure 7 starts with a sixteenth-note pattern. Measure 8 shows a return to eighth-note patterns. A dynamic **p** is indicated at the beginning of measure 8.

12

**p**

Musical score for Violoncello, page 2, measures 12-15. Measures 12-13 show eighth-note patterns. Measure 14 starts with a sixteenth-note pattern. Measure 15 shows a return to eighth-note patterns. A dynamic **p** is indicated at the beginning of measure 15.

17

G.P.      3

**f**      **f**

Musical score for Violoncello, page 2, measures 17-20. Measures 17-18 show eighth-note patterns. Measure 19 starts with a sixteenth-note pattern. Measure 20 shows a return to eighth-note patterns. Dynamics **f** and **f** are indicated at the beginning of measures 17 and 20 respectively.

24 **E**

**p**

Musical score for Violoncello, page 2, measures 24-27. Measures 24-25 show eighth-note patterns. Measure 26 starts with a sixteenth-note pattern. Measure 27 shows a return to eighth-note patterns. A dynamic **p** is indicated at the beginning of measure 27.

28

**f**

Musical score for Violoncello, page 2, measures 28-31. Measures 28-29 show eighth-note patterns. Measure 30 starts with a sixteenth-note pattern. Measure 31 shows a return to eighth-note patterns. A dynamic **f** is indicated at the beginning of measure 30.

34

**F**

**p**

Musical score for Violoncello, page 2, measures 34-37. Measures 34-35 show eighth-note patterns. Measure 36 starts with a sixteenth-note pattern. Measure 37 shows a return to eighth-note patterns. A dynamic **p** is indicated at the beginning of measure 36.

38

Musical score for Violoncello, page 2, measures 38-41. Measures 38-41 show eighth-note patterns.

42

Musical score for Violoncello, page 2, measures 42-45. Measures 42-43 show eighth-note patterns. Measure 44 starts with a sixteenth-note pattern. Measure 45 shows a return to eighth-note patterns.

46

Musical score for Violoncello, page 2, measures 46-49. Measures 46-47 show eighth-note patterns. Measure 48 starts with a sixteenth-note pattern. Measure 49 shows a return to eighth-note patterns.

## Violoncello

3

50

**G**

**2**

**p**

**OLHAR** súbito, para saxofones

54

**f**

59

**f**

63 **H**

67

**p**

**f**

**ff**

## III. Lied ohne Worte

pizz. **Andante**  $\text{♩} = 66$ 

**p**

4

7

10

13

**I**

V.S.

Mini-Mundo  
(Heitor Oliveira)

## Violoncello

4

17



20

*f*

*p*

23



26

*f*

29 **J**

*p*

*mf*

32

*poco rit.*

*f*

*ff*

35 **a tempo**

*p*

38

41

44

47

*p*

Mini-Mundo  
(Heitor Oliveira)

Violoncello  
IV. Sudoku

5

**Mecânico**  $\text{♩} = 100$  arco

**K**

**L**

**V. Suça**

**Evocativo**  $\text{♩} = 58$

**rit.**

**Animando**  $\text{♩} = 116$

**M** Frenético

**V.S.**

**Mini-Mundo**  
(Heitor Oliveira)

## Violoncello

6

59

N

pp <

69

The musical score shows two measures for the bassoon. The first measure consists of six eighth-note pairs (one note up, one note down) starting on A4. The second measure starts on G4 and contains a grace note (G#), followed by eighth-note pairs (G4, B4), (A4, C5), and (G4, B4). The dynamic is **f**.

78

A musical score for bassoon, showing measures 11 and 12. The bassoon plays eighth-note patterns of B-flat and A-flat. Measure 11 ends with a fermata over the first note of the measure. Measure 12 begins with a dynamic instruction 'ff' (fortissimo) above the staff.

87

A musical score for a bassoon, showing ten measures of music. The key signature is B-flat major (two flats). Measure 1: Bass clef, common time. Measures 2-4: A repeating pattern of eighth-note pairs followed by a sixteenth-note pair. Measure 5: A sixteenth note followed by a eighth-note pair. Measures 6-10: A repeating pattern of eighth-note pairs followed by a sixteenth-note pair.

96

A musical score for bassoon, showing measures 11 and 12. The key signature changes from A major (no sharps or flats) to B-flat major (one flat). Measure 11 starts with a half note followed by a quarter note. Measure 12 begins with a eighth note, followed by a sixteenth note, a quarter note, and a eighth note.

105

A musical score for a bassoon part, showing two measures of music. The key signature is B-flat major (two flats). Measure 11 starts with a half note followed by a quarter note. Measure 12 starts with a half note followed by a quarter note.

113

A musical score for bassoon, showing measures 11 and 12. The key signature is B-flat major (two sharps). Measure 11 starts with a dotted half note followed by a eighth note pair. Measure 12 begins with a sixteenth note followed by a eighth note pair.

122 **O** repetir *ad libitum*

128

135

The image shows two measures of musical notation for a bassoon. The key signature is one flat. Measure 11 starts with a dynamic of **pizz.**, followed by a measure of rest. Measure 12 starts with a dynamic of **acc.**, followed by another measure of rest. The bassoon plays eighth-note patterns consisting of a note followed by a rest, repeated three times. Measures 11 and 12 are separated by a vertical double bar line with repeat dots.

141

Musical score for Bassoon 1, Measure 11:

Measure 11: Bassoon 1 plays eighth notes (B, A, G, F#) in pairs, followed by a rest. Measures 12-13: Bassoon 1 continues eighth-note pairs (B, A, G, F#), followed by rests. Measure 14: Bassoon 1 plays a sustained note (F#).

Para Bruno Barreto e os que compartilham o sonho da música orquestral em Palmas/TO

## Contrabaixo

# Mini-Mundo

### I. Kyrie eleison

Reverente  $\text{♩} = 80$   
(todos de pé)

Heitor Martins Oliveira (2013)

TOCAR e CANTAR em boca chiusa

6

rit.

pp

11 [A] **poco più mosso**  $\text{♩} = 92$

ASSENTAR

4

4

21 5

[B] TOCAR  
pizz.

29

rit.

A tempo

36 [C] 12 15 arco

f

67 [D]

73

76

## Contrabaixo

## II. Fantasia quasi una sonatina

**Allegretto**  $\text{J}=104$ 

**2**

**6**

**3**

**OLHAR** súbito, para metais

**12**

**3**

**3**

**f**

G.P.

**20**

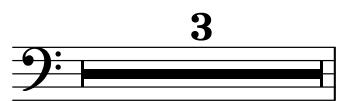
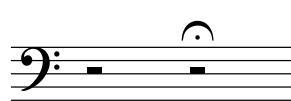
**E**

**3**

**f**

**27**

**p**



**32**

**f**

**F**

**14**

**50**

**OLHAR** súbito, para saxofones

**G**

**4**

**f**

**57**

**f**

**63** **H**

**67**

**2**

**f**

Mini-Mundo  
(Heitor Oliveira)

**ff**

### III. Lied ohne Worte

## **Andante** ♩.=66

pizz.

p

6

10

14

19

23

27

33

poco rit.

## a tempo

*ff*

1

37

41

1

I

3

9

41

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Mini-Mundo  
(Heitor Oliveira)

## Contrabaixo

45



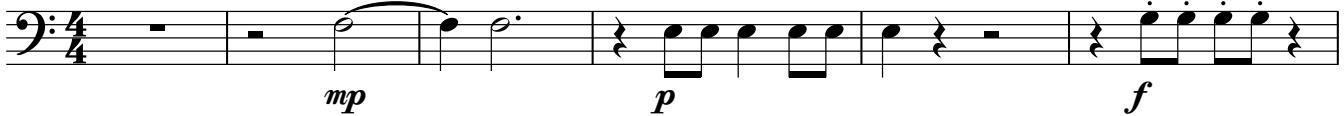
48



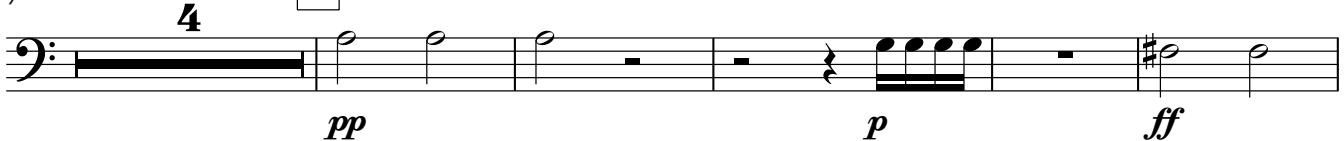
## IV. Sudoku

**Mecânico**  $\text{d}=100$ 

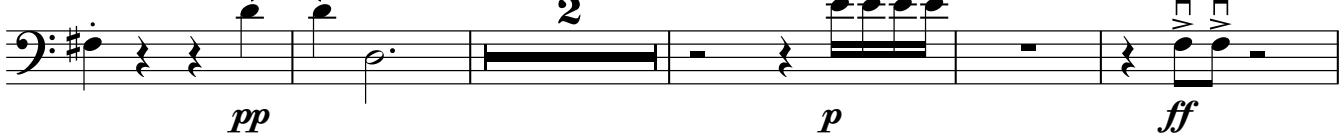
arco



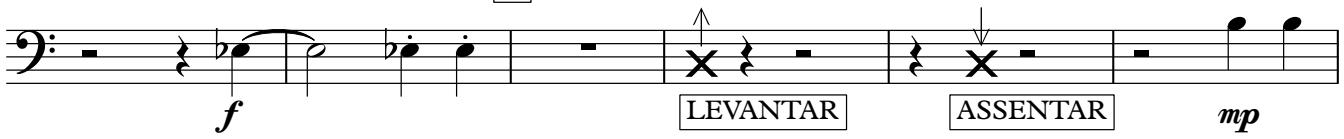
7

**4****K**

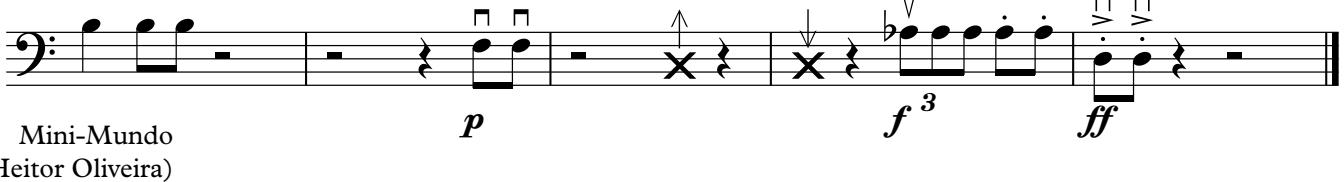
16

**2**

23

**L**

29



V. Suça

**Evocativo**

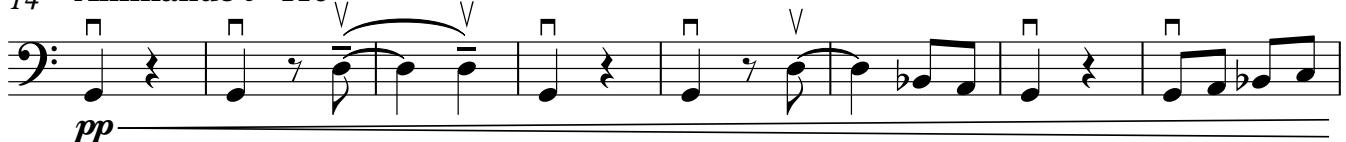
8

rit.

2

14 **Animando**

=116

22 **M** Frenético

mf



42



52



60

68 **N**

pp



77



86



V.S.  
Mini-Mundo  
(Heitor Oliveira)

## Contrabaixo

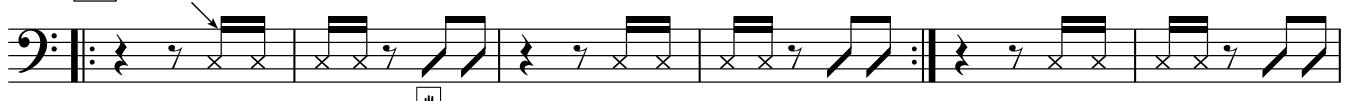
95



104



113

122 **O** repetir *ad libitum*

ji-qui - tai-a



ji-qui - tai-a      arco      pizz.      arco      pizz.      arco

