

Trio N. 4

para Violino, Clarinete Bb e Violoncelo

I



Marcelo S. Petraglia
1988 (última revisão 2020)

$\text{♩} = 80$ Intenso, como uma marcha

Violino

Clarinete Bb

Violoncelo

7

Vln.

Cl. Bb

Vlc.

13

Vln.

Cl. Bb

Vlc.

17

Vln. Cl. Bb Vlc.

Cl. Bb *mf*

21 lirico

Vln. Cl. Bb Vlc.

Cl. Bb *mp*

Vlc. *mp*

25

Vln. Cl. Bb Vlc.

Vln. *mf*

Cl. Bb *mf*

Vlc. *mf*

28

Vln. Cl. Bb Vlc.

Vln. *3* *mp*

Cl. Bb *3* *mp*

Vlc. *3* *mp*

32

Vln. Cl. Bb Vlc.

II

37 $\text{♩} = 86$ Decidido

Vln. Cl. Bb Vlc.

45

Vln. Cl. Bb Vlc.

f

52

Vln. Cl. Bb Vlc.

60

Vln. Cl. Bb Vlc.

66

Vln. Cl. Bb Vlc.

71

Vln. Cl. Bb Vlc.

73

Vln. Cl. Bb Vlc.

To Coda

p

77

Vln. Cl. Bb Vlc.

mf

83

Vln. Cl. Bb Vlc.

f

p

f

p

88

Vln. Cl. Bb Vlc.

mf

tr

p

tr

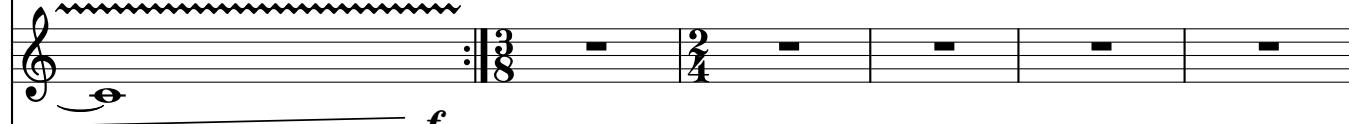
p

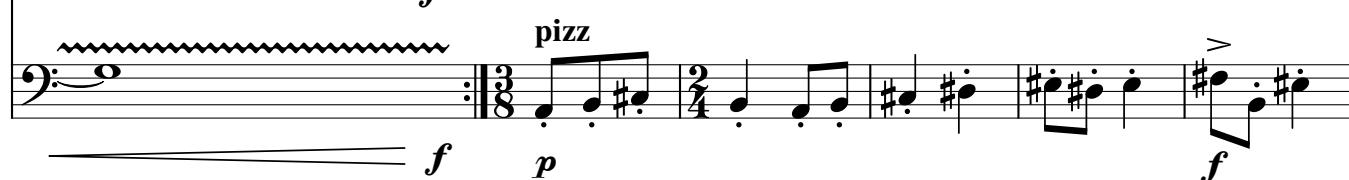
Coda \emptyset

pizz

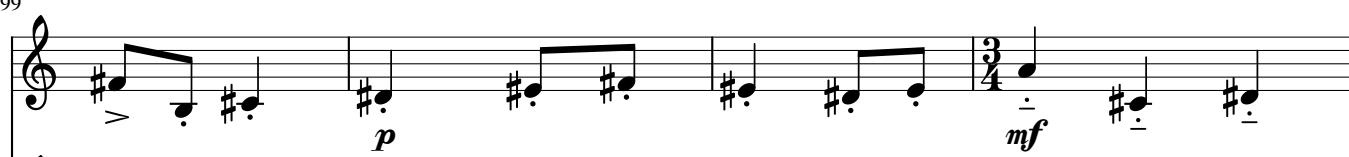
93

Vln. 

Cl. Bb 

Vlc. 

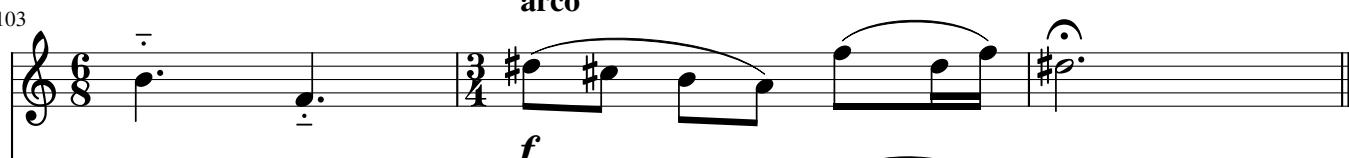
99

Hrp. 

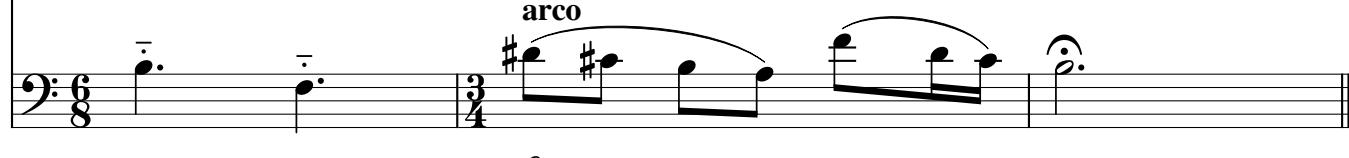
Cl. Bb 

Hrp. 

103

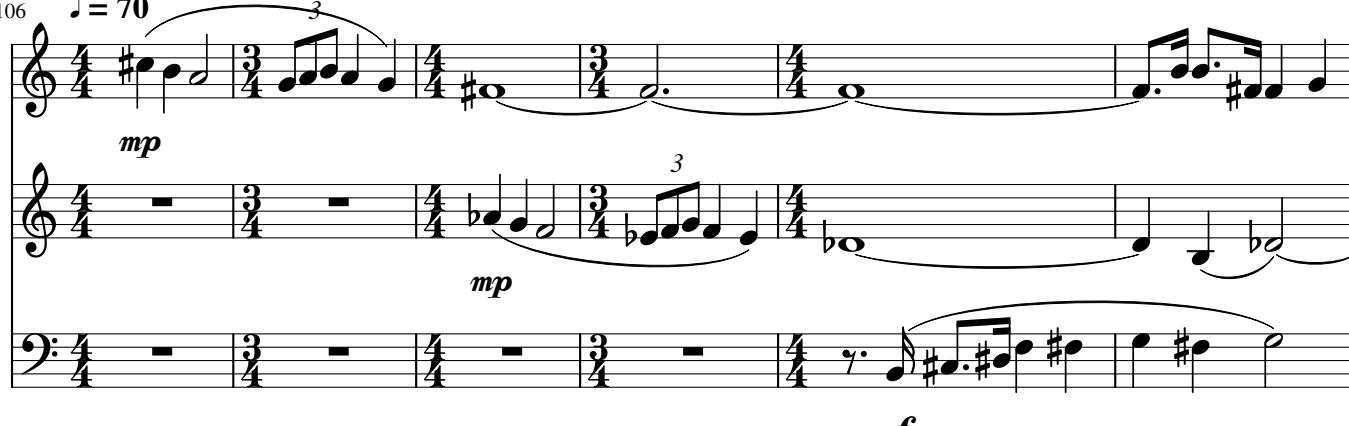
Hrp. 

Cl. Bb 

Hrp. 

III

106 $\text{J} = 70$

Vln. 

Cl. Bb 

Vc. 

mf

112

Vln. 

Cl. Bb 

Vc. 

116

Vln. 

Cl. Bb 

Vc. 

122

Vln. Cl. Bb Vc.

126

Vln. Cl. Bb Vc.

129

Vln. Cl. Bb Vc.

f

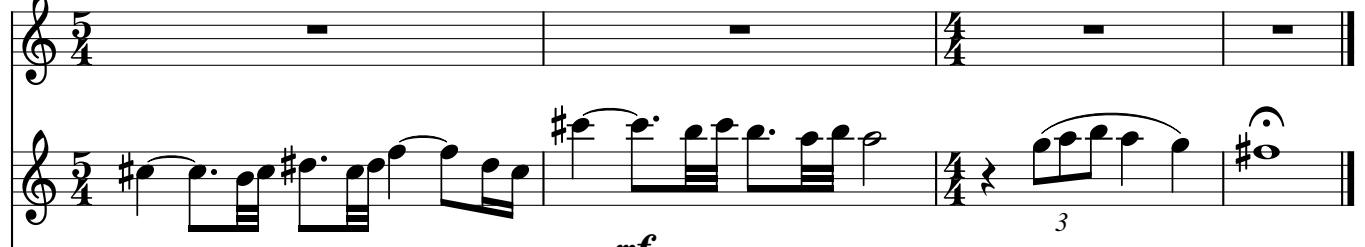
mp

134

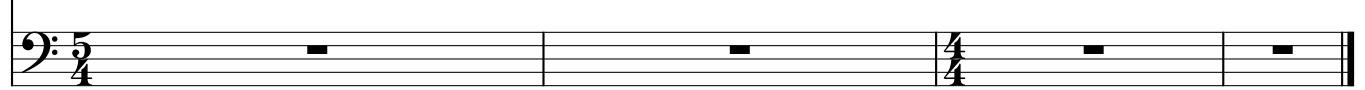
Vln. Cl. Bb Vc.

mf

139

Vln. 

Cl. Bb 

Vc. 

IV

 $\text{♩} = 72$

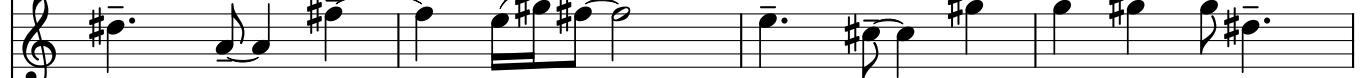
Vln. 

Cl. Bb 

Vc. 

147

Vln. 

Cl. Bb 

Vc. 

151

Vln. Cl. Bb Vc.

$\text{♩} = 100$
Decidido
155

Vln. Cl. Bb Vc.

f

160

Vln. Cl. Bb Vc.

f

mf

165

Vln. Cl. Bb Vc.

3

169

Vln. Cl. Bb Vc.

p

175

Vln. Cl. Bb Vc.

f f

180

Vln. Cl. Bb Vc.

mp mp mp

187

Vln. Cl. Bb Vc.

f f

191

Vln.

Cl. Bb

Vc.

Musical score for measures 191. The Violin (Vln.) and Cello/Bass (Vc.) play eighth-note patterns with grace notes. The Clarinet in Bb (Cl. Bb) plays an eighth-note pattern with a fermata over the first note.

194

Vln.

Cl. Bb

Vc.

Musical score for measures 194. The Violin (Vln.) and Cello/Bass (Vc.) play eighth-note patterns with grace notes. The Clarinet in Bb (Cl. Bb) has a fermata over the first note and a dynamic marking f. Measure 194 ends with a double bar line and repeat signs.

Violino

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I



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This section contains 32 measures of musical notation for violin. Measure 1 starts with a forte dynamic (f) and a 4/4 time signature. Measures 2-7 show eighth-note patterns. Measure 8 begins a melodic line with sixteenth-note figures. Measures 9-16 continue this line, with measure 16 ending with a fermata over the first two notes of the next measure. Measures 17-23 show more complex sixteenth-note patterns, some with grace notes. Measure 24 begins a new section with a lirico dynamic and a 3/4 time signature. Measures 25-32 conclude the section with a return to a 4/4 time signature and a final dynamic of piano (p).

II

$\text{♩} = 86$ Decidido

This section contains 17 measures of musical notation for violin. Measure 37 begins with a dynamic of forte (f). Measures 38-44 show eighth-note patterns. Measures 45-53 show sixteenth-note patterns, with measure 53 concluding with a dynamic of forte (f).

63

70

To Coda

72

76

84

Coda \emptyset
pizz

93

f

93

p

arco

101

mf

f

III

106

$\text{♩} = 70$

115

3

2

2

125

3

3

3

129

135

IV

143 $\text{J} = 72$

149 $\text{J} = 100$

155 Decidido

161

168

177

187

193

Violoncelo

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I

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$\text{♩} = 80$ Intenso, como uma marcha simile



14

19

26

32

II

$\text{♩} = 86$ Decidido



37

56

65

72

To Coda

mf

81

88

Coda \emptyset

p \leftarrow *f* \leftarrow *p* *f*

99

III

106 $\text{♩} = 70$

mf

114

123

128

f *mp*

134

mf

\triangleright

IV

143 $\text{♩} = 72$

149

154 $\text{♩} = 100$ Decidido

163

171

179

188

193

Clarinete Bb

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$\text{♩} = 80$ Intenso, como uma marcha

simile

11

19

26

32

II

$\text{♩} = 86$ Decidido

37

46

54

65

To Coda

p

f

tr

p

f

Coda \oplus

mf

f

III

106 $\text{♩} = 70$

mp

116 $\text{♩} = 70$

mp

126 $\text{♩} = 70$

f

mp

133 $\text{♩} = 70$

139

mf

IV

143 $\text{J} = 72$

2

f

151

3

155 $\text{J} = 100$ Decidido

f

164

171

p

f

178

mp

187

f