

Liv 07 Anos

2015

Music: Carlo Estolano

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Duration: 7 minutes

Ensemble:

electric guitar, string quartet, double bass and drum set

concert pitch score

Performance notes:

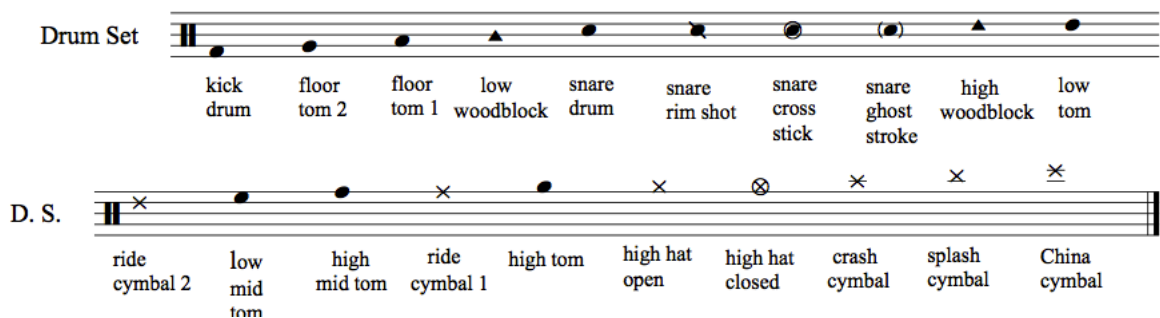
Some rhythms are based on Brazilian folk styles such as *maracatu*, *frevó* and *baião*. Therefore, it is advisable to listen to these styles to understand the appropriate feel of its syncopation. Essentially, the syncopated note is stressed and played *staccato*.

Special scales for improvisation:

B enigmatic B, C, Eb, F, G, A, Bb

F enigmatic: F, Gb, A, B, Db, Eb, E

Drum Map



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Carlo Estolano

straight 8s

$\text{♩} = 70$ A

Electric Guitar *f* *mp*

Violin I

Violin II

Viola

Cello

Double Bass *pizz.* *C#9sus* *f* *mp*

Drum Set

6 *with whah* *f*

E.Gtr. *f*

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f*

D.B. *f*

D. S. *f*

11

E.Gtr. *clean*
mp

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

D. S. *simile*
mp

17

E.Gtr. *f* *C dim*

Vln. I *f* *arco*

Vln. II *f* *arco*

Vla. *f* *arco*

Vc. *f* *arco*

D.B. *f*

D. S. *f*

24

G#7

B

C#9sus4

E.Gtr. *mf*

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *ff* *pizz.* *mf*

D.B. *ff* *pizz.* *mf*

D. S. *ff* *mf*

30

Emaj7(#11)A#

A maj7(#11)

C#9sus4

E.Gtr.

Vln. I *arco*

Vln. II *loco*

Vla. *arco*

Vc. *arco*

D.B. *pizz.*

D. S.

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8

Cdim(maj7)

C

Musical score for measures 8-40. The score is in 6/4 time and features the following parts:

- E.Gtr.:** Starts at measure 36 with a *ff* dynamic, then transitions to *mp* at measure 40. Includes a *dim.* marking at the beginning.
- Vln. I & II:** Both parts are silent (indicated by a horizontal line) throughout this section.
- Vla.:** Starts at measure 36 with a *ff* dynamic, then transitions to *mp* at measure 40.
- Vc.:** Silent throughout this section.
- D.B.:** Starts at measure 36 with a *f* dynamic, then transitions to *mp* at measure 40. Includes a *pizz.* marking at measure 36 and a *A maj7(#11)* chord marking at measure 37.
- D. S.:** Starts at measure 36 with a *f* dynamic, then transitions to *mp* at measure 40.

Musical score for measures 41-44. The score is in 6/4 time and features the following parts:

- E.Gtr.:** Starts at measure 41 with an *ff* dynamic and an *overdriven* effect. Includes a *D* chord marking at measure 42 and a *C#9sus4* chord marking at measure 43.
- Vln. I & II:** Both parts start at measure 41 with a *ff* dynamic and *arco* marking. They transition to *f* dynamic at measure 42.
- Vla.:** Starts at measure 41 with a *ff* dynamic and *arco* marking.
- Vc.:** Starts at measure 41 with a *ff* dynamic and *arco* marking. It transitions to *f* dynamic at measure 42.
- D.B.:** Starts at measure 41 with a *ff* dynamic, then transitions to *f* dynamic at measure 42.
- D. S.:** Starts at measure 41 with a *ff* dynamic, then transitions to *f* dynamic at measure 42.

46

E.Gtr. *mf* *mp* *C#9sus4*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp* *C#9sus4*

Vc. *mf* *mp*

D.B. *mf* *mp*

D. S. *mf* *mp*

simile

51

E.Gtr. *f* *mp* *clean* *E* *G#m7(b5)* *G7(#11)*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *p*

Vc. *f* *p pizz.*

D.B. *f* *p*

D. S. *f* *p*

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10

57 Cmaj7(#11)/G Bm(maj7) Eb7(b9)/G

E.Gtr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

D. S. *mf*

63 D7(9)/F# F7sus4(b5) B/F

E.Gtr. *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

D. S. *mp* *mf*

69 F ♩ = 85

E.Gtr. *f* *mp* *ff* *mf*

Vln. I *f* *mp* *ff* *mf*

Vln. II *f* *mp* *ff*

Vla. *f* *mp* *ff*

Vc. *f* *mp* *ff*

D.B. *f* *mp* *ff*

D. S.

Chords: D9sus4, E9, Emaj7(#11)

77

E.Gtr.

Vln. I *f* *mp* *f* *pp*

Vln. II *f* *mp* *f* *pp*

Vla. *mf* *f* *pp*

Vc. *mf* *mp* *pp*

D.B. *mf* *mp* *pp*

D. S.

Chord: Am9

84

E.Gtr. Vln. I Vln. II Vla. Vc. D.B. D. S.

mf *tr* *mf* *solo* *mf* *tr* *mf* *solo* *f* *tr* *mf* *solo* *mf* *mf* *mf*

92

G ♩ = 70 solo follows C#9sus4 Emaj7(#11)/A# Amaj7(#11)

E.Gtr. Vln. I Vln. II Vla. Vc. D.B. D. S.

f *f* *f* *f* *f* *f* *mf* *mf* *mf*

pizz.

100 C#9sus4 Cdim(maj7) C#9sus4

E.Gtr. / / / / / / / / / / / / / / / /

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - - pizz. mf

Vc. - - - - - pizz. mf

D.B. - - - - - mf

D. S. mf

108 E maj7(#11)/A# A maj7(#11) C#9sus4 Cdim(maj7)

E.Gtr. / / / / / / / / / / / / / / / /

Vln. I - - - - - pizz. mf

Vln. II - - - - - pizz. mf

Vla. - - - - -

Vc. - - - - -

D.B. - - - - -

D. S. mf

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14

H overdriven
F maj7(#11)

116

E.Gtr. *p*

Vln. I arco *mp* *f* *p*

Vln. II arco *mp* *f* *p*

Vla. arco *mp* *f* *p*

Vc. arco *mp* *f* *p*

D.B. arco *mp* *f* *p*

D. S.

124

F#m7

E.Gtr. *mf* *pp*

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

D.B. *mf* *pp*

D. S. *mf* *p*

G#7(b13)

132

E.Gtr. *mf* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

D. S. *mf* *p*

B/E

140

E.Gtr. *ff* *mf*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

D.B. *ff* *mf*

D. S. *mf*

I

148

E.Gtr. *pp*

Vln. I *pp* *p* *mf* *tr*

Vln. II *pp* *mf* *tr*

Vla. *pp* *mp* *mf*

Vc. *pp* *p* *mf*

D.B. *pp*

D. S. *pp*

Am9 E maj7(#11) B⁶ D9sus4

J

156

E.Gtr.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

D. S.

G#m7(b5) pizz. G 7(#11) C maj7(#11)/G Bm(maj7)

164

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

D. S.

E \flat 7(b9)/G \flat *D7(9)/F \sharp* *F7sus4(b5)* *B/F*

mf *mf* *p* *p*

172

E.Gtr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

D. S.

K **L** *C \sharp 9sus4*

B \flat 7 arco *B7* *Cdim(maj7)* *clean* *ff* *pizz.*

p *arco* *mf* *ff* *pizz.*

p *mf* *ff* *pizz.*

p *mf* *ff* *pizz.*

arco *arco* *ff* *pizz.*

mf *ff* *pizz.*

mf *ff* *pizz.*

p *f* *ff*

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18

180

E.Gtr. *mp* 3

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

D. S. *mp* simile

E maj7(#11)A# A maj7(#11) C#9sus4

188

E.Gtr. *f* C dim(maj7)

Vln. I *f* arco *mf*

Vln. II *f* arco *mf*

Vla. *f* arco *mf*

Vc. *f* arco *mf*

D.B. *f* arco *mf*

D. S. *f*

196

overdriven

M C#9sus4

E.Gtr. *ff*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

D.B. *p* *ff*

D. S. *ff* *f*

201

Bb maj7 Am7 Bb/A

E.Gtr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

D. S. *mf* simile

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20

207

E.Gtr. *ff* *mp*

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

D.B. *ff* *mp*

D. S. *ff* *mp*

G#7(b9)

213

E.Gtr. *pp* *mp* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *pp* *p*

Vc. *pp* *p*

D.B. *pp* *mf* *p*

D. S. *pp* *mf* *p*

217

F maj7(#11) F#m7

E.Gtr. *mp* *mf* *p* *mf*

Vln. I *mp* *mf* *p* *mf*

Vln. II *mp* *mf* *p* *mf*

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

Vc. *mp* *mf* *p* *mf*

D.B. *mp* *mf* *p* *mf*

D. S. *mp* *mf* *mf*

223

E.Gtr. *ff* *sfz*

Vln. I *ff* *sfz*

Vln. II *ff* *sfz*

Vla. *ff* *sfz*

Vc. *ff* *sfz*

D.B. *ff* *sfz*

D. S. *ff* *sfz*