

a Heitor Villa-Lobos  
Transformação  
- I -  
"O Bosque"  
Flute 1 and 2

Luciano Tavares

♩=50

7

*mf*

14

♩=90

*f*

22

♩=60

3

3

27

*mp*

32

♩=80

*accel. cresc.*

3

*ff*

37

♩=65

3

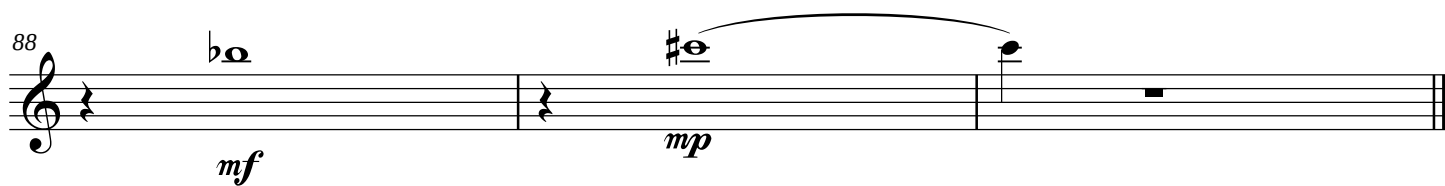
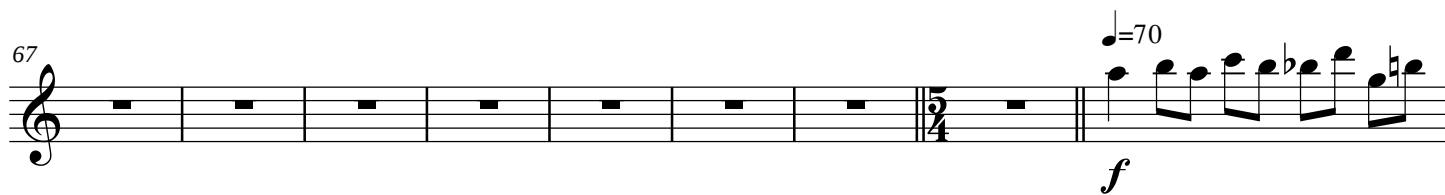
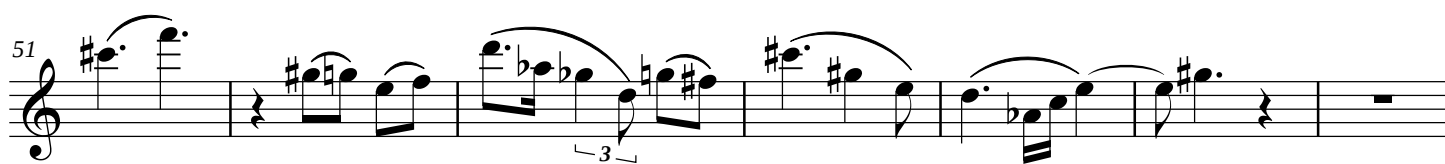
*mp*

3

3

44

*f*



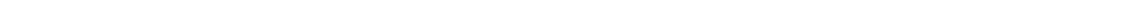
- I -  
"O Bosque"  
Oboe 1 and 2

Luciano Tavares

Musical score for "The Swan" by Camille Saint-Saëns, featuring a single melodic line in treble clef. The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and triplets. It also contains dynamic markings like *mf*, *mp*, and *ff*, and tempo markings like "accel. cresc." and "ff". The score is divided into measures, with measure numbers 8, 14, 23, 28, 33, 38, and 45 indicated. The key signature is one flat (B-flat), and the time signature is 3/4.

52

52



62

62

Oboe1

*mf*

*mp*

71

71 ♩=70 Oboe 1 and 2

*mp*

78

78

Musical notation for measure 78, featuring a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes and quarter notes, with a final half note G4.

84

84

84

*f* *mf* *mp*

a Heitor Villa-Lobos  
**Transformação**  
- I -  
"O Bosque"  
Clarinet in Bb 1 and 2

Luciano Tavares

♩ = 50

*mf*

7

♩ = 90

*mp*

16

22

♩ = 60

*mp*

27

36

♩ = 80

*ff*

♩ = 65

45

*mf*

*mp*

51

Clarinet 1  
*espress.*

61 *mf*

67 *cresc.* *f*

74  $\text{♩} = 70$  Clarinet 1 and 2 *mf*

80

87 *f* *mf* *mp*

This musical score is for Clarinet 1 and 2, spanning measures 61 to 87. The key signature is two sharps (F# and C#), and the time signature is 5/4. The score is written on a single staff. Measures 61-66 are played by Clarinet 1 alone, marked *espress.* and *mf*. Measures 67-73 are also for Clarinet 1, featuring triplets and a crescendo leading to a forte (*f*) dynamic. Measures 74-79 are for both Clarinet 1 and 2, starting with a tempo marking of  $\text{♩} = 70$  and a mezzo-forte (*mf*) dynamic. Measures 80-86 continue the duet, with various dynamics including *f*, *mf*, and *mp*. The score concludes with a double bar line at measure 87.

a Heitor Villa-Lobos  
**Transformação**  
- I -  
"O Bosque"  
Bassoon 1 and 2

Luciano Tavares

♩ = 50

*mf*

8

*f*

14

♩ = 90

*mf*

20

♩ = 60

*mp*

25

33

♩ = 80

*accel.* *ff*

3

♩ = 65

42

*mf*

3

*f*

50

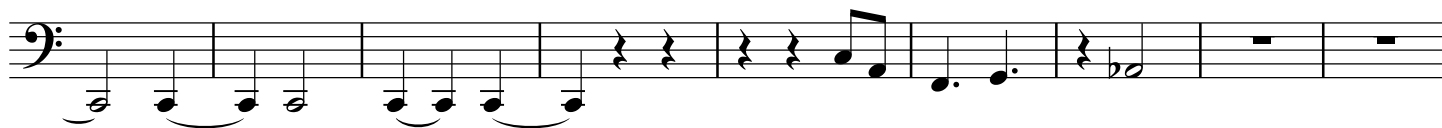
3

56

Bassoon 1



64



73

♩=70

Bassoon 1 and 2



81



86



a Heitor Villa-Lobos  
Transformação

- I -  
"O Bosque"

Horn in F 1,2,3 and 4

Luciano Tavares

♩ = 50

8

♩ = 90

18

♩ = 60

28

*mp*

33

*accel. cresc.*

♩ = 80

*ff*

38

♩ = 65

*mp*

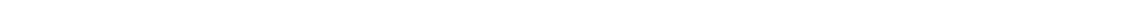
47

*mp*

55

*mp*

64



Musical notation for measure 64. The staff is in treble clef with a key signature of one sharp (F#). The measure contains ten eighth notes, each represented by a short horizontal line on the staff. The measure ends with a double bar line and a 5/4 time signature.

74 

81

88

mf

mp

a Heitor Villa-Lobos  
**Transformação**  
- I -

"O Bosque"  
Trumpet 1 and 2

Luciano Tavares

♩ = 50

8 *mp*

15 *mf*

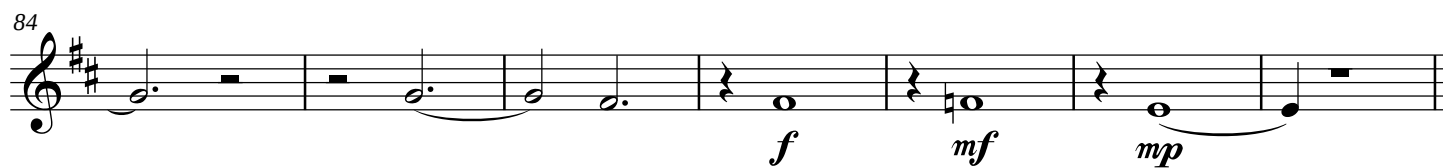
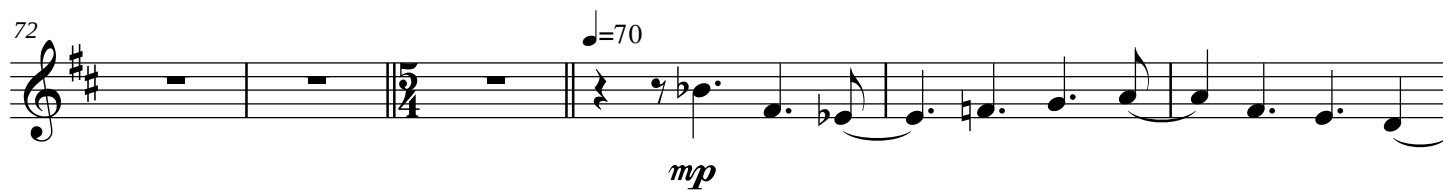
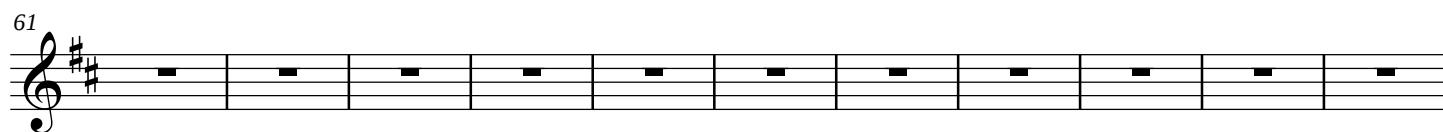
20 ♩ = 60

28 ♩ = 80 *ff*

37 ♩ = 65

45 *f*

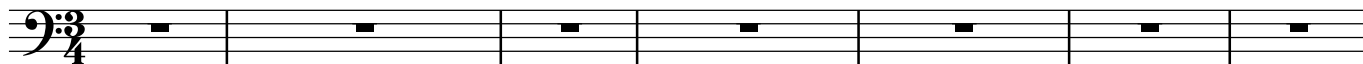
52 *mp*



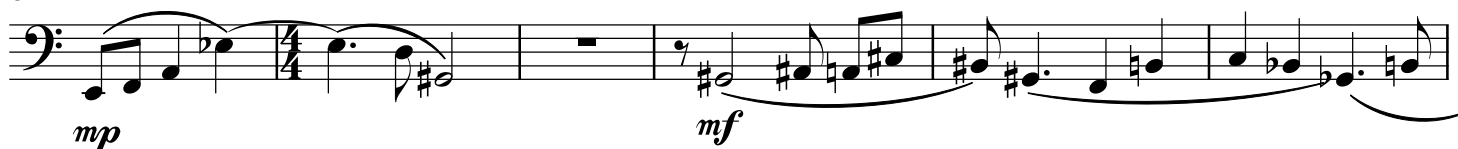
a Heitor Villa-Lobos  
**Transformação**  
- I -  
"O Bosque"  
Trombone 1 and 2

Luciano Tavares

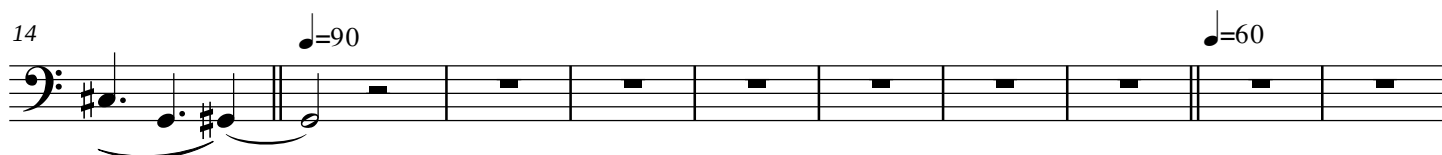
♩ = 50



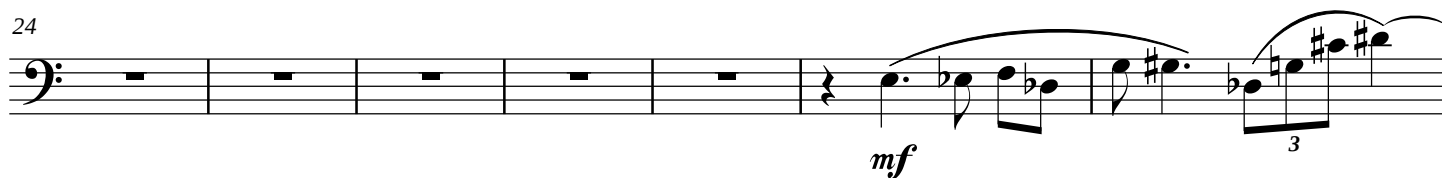
8



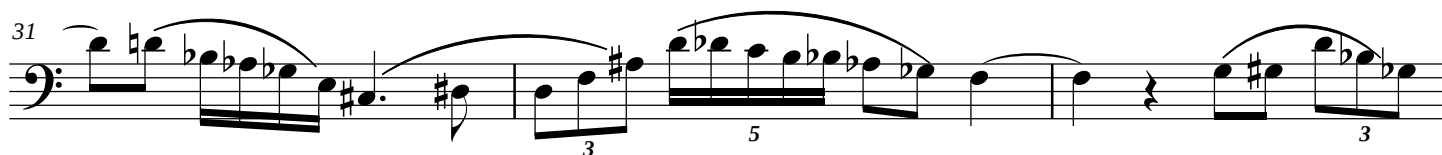
14



24



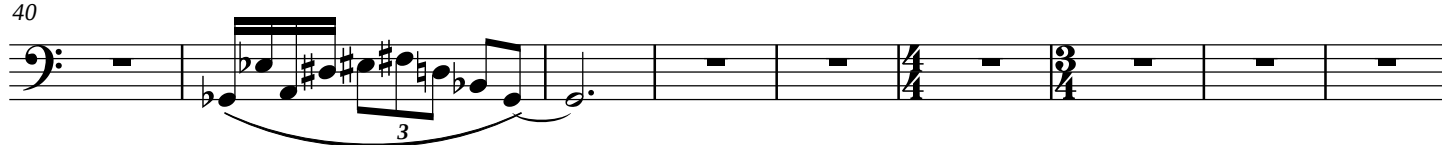
31



34



40



49



55

55 56 57 58 59

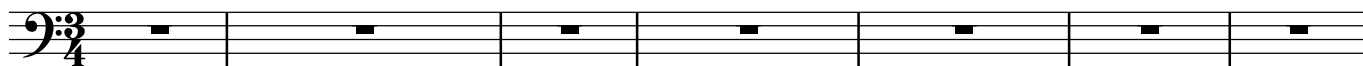
*mf*

This musical staff contains measures 55 through 59. It begins with a triplet of eighth notes (B2, C3, D3) beamed together, followed by a half note (E3). Measures 56-59 consist of a continuous eighth-note scale: E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, 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G#245, A245, B245, C246, D246, E246, F#246, G#246, A246, B246, C247, D247, E247, F#247, G#247, A247, B247, C248, D248, E248, F#248, G#248, A248, B248, C249, D249, E249, F#249, G#249, A249, B249, C250, D250, E250, F#250, G#250, A250, B250, C251, D251, E251, F#251, G#251, A251, B251, C252, D252, E252, F#252, G#252, A252, B252, C253, D253, E253, F#253, G#253, A253, B253, C254, D254, E254, F#254, G#254, A254, B254, C255, D255, E255, F#255, G#255, A255, B255, C256, D256, E256, F#256, G#256, A256, B256, C257, D257, E257, F#257, G#257, A257, B257, C258, D258, E258, F#258, G#258, A258, B258, C259, D259, E259, F#259, G#259, A259, B259, C260, D260, E260, F#260, G#260, A260, B260, C261, D261, E261, F#261, G#261, A261, B261, C262, D262, E262, F#262, G#262, A262, B262, C263, D263, E263, F#263, G#263, A263, B263, C264, D264, E264, F#264, G#264, A264, B264, C265, D265, E265, F#265, G#265, A265, B265, C266, D266, E266, F#266, G#266, A266, B266, C267, D267, E267, F#267, G#267, A267, B267, C268, D268, 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A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, 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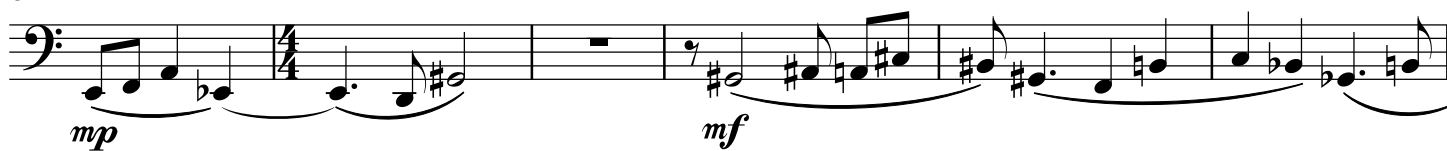
a Heitor Villa-Lobos  
Transformação  
- I -  
"O Bosque"  
Tuba

Luciano Tavares

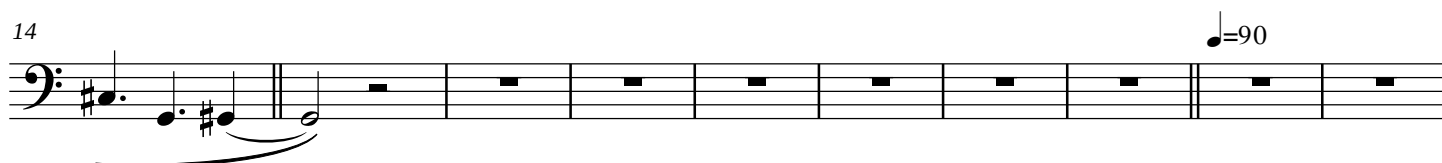
♩ = 50



8

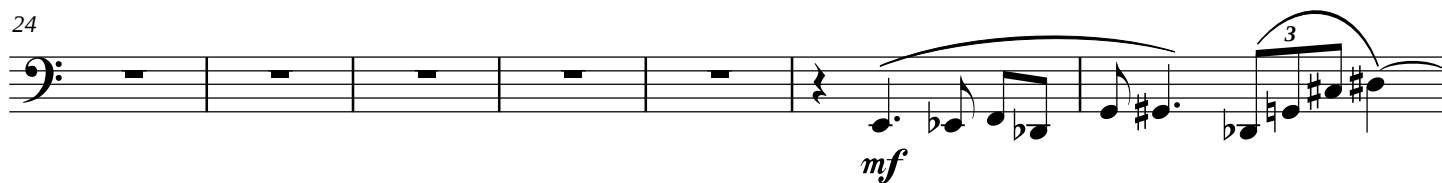


14



♩ = 90

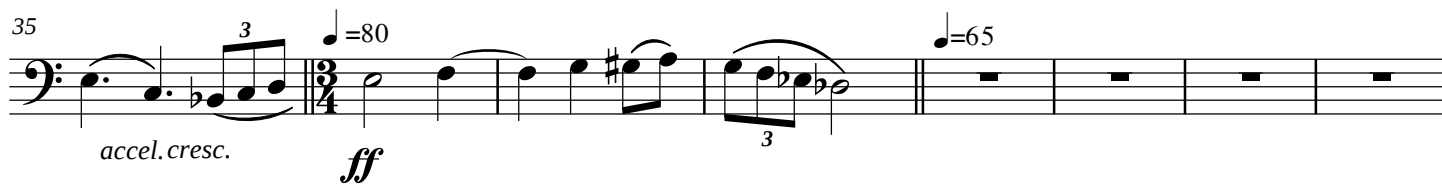
24



31



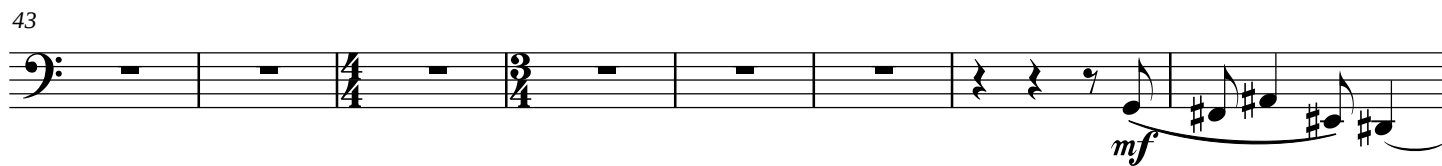
35



♩ = 80

♩ = 65

43



51



63

74

81

86

86

*f* *mf* *mp*

a Heitor Villa-Lobos  
**Transformação**  
- I -  
"O Bosque"  
Violin 1

Luciano Tavares

♩=50

*f*

6

12

♩=90

*f*

17

22

♩=60

27

*mp*

32

*accel. cresc.*

3

*ff*

♩=80

37

3

*mf*

♩=65

3

3

43

Staff 43-50: Treble clef, key signature of one sharp (F#). Measures 43-50. Measure 43: quarter rest, quarter note F#4. Measure 44: quarter rest. Measure 45: quarter note G#4, quarter note A4. Measure 46: quarter note B4, quarter note C#5. Measure 47: quarter note D5, quarter note E5. Measure 48: quarter note F#5, quarter note G5. Measure 49: quarter note A5, quarter note B5. Measure 50: quarter note C#6, quarter note D6. Dynamics: *f*.

51

Staff 51-57: Treble clef, key signature of one sharp (F#). Measures 51-57. Measure 51: quarter note F#4, quarter note G#4. Measure 52: quarter note A4, quarter note B4. Measure 53: quarter note C#5, quarter note D5. Measure 54: quarter note E5, quarter note F#5. Measure 55: quarter note G5, quarter note A5. Measure 56: quarter note B5, quarter note C#6. Measure 57: quarter note D6, quarter note E5. Dynamics: *f*.

58

Staff 58-66: Treble clef, key signature of one sharp (F#). Measures 58-66. Measure 58: quarter note F#4, quarter note G#4. Measure 59: quarter note A4, quarter note B4. Measure 60: quarter note C#5, quarter note D5. Measure 61: quarter note E5, quarter note F#5. Measure 62: quarter note G5, quarter note A5. Measure 63: quarter note B5, quarter note C#6. Measure 64: quarter note D6, quarter note E5. Measure 65: quarter note F#5, quarter note G5. Measure 66: quarter note A5, quarter note B5. Dynamics: *f*.

67

Staff 67-74: Treble clef, key signature of one sharp (F#). Measures 67-74. Measure 67: quarter rest. Measure 68: quarter rest. Measure 69: quarter rest. Measure 70: quarter rest. Measure 71: quarter rest. Measure 72: quarter rest. Measure 73: quarter note F#4, quarter note G#4. Measure 74: quarter note A4, quarter note B4. Dynamics: *mp*.

75

Staff 75-77: Treble clef, key signature of one sharp (F#). Measures 75-77. Measure 75: quarter note F#4, quarter note G#4. Measure 76: quarter note A4, quarter note B4. Measure 77: quarter note C#5, quarter note D5. Dynamics: *f*.

78

Staff 78-80: Treble clef, key signature of one sharp (F#). Measures 78-80. Measure 78: quarter note F#4, quarter note G#4. Measure 79: quarter note A4, quarter note B4. Measure 80: quarter note C#5, quarter note D5. Dynamics: *f*.

81

Staff 81-85: Treble clef, key signature of one sharp (F#). Measures 81-85. Measure 81: quarter note F#4, quarter note G#4. Measure 82: quarter note A4, quarter note B4. Measure 83: quarter note C#5, quarter note D5. Measure 84: quarter note E5, quarter note F#5. Measure 85: quarter note G5, quarter note A5. Dynamics: *f*.

86

Staff 86-89: Treble clef, key signature of one sharp (F#). Measures 86-89. Measure 86: quarter note F#4, quarter note G#4. Measure 87: quarter note A4, quarter note B4. Measure 88: quarter note C#5, quarter note D5. Measure 89: quarter note E5, quarter note F#5. Dynamics: *f*, *mf*, *mp*.

a Heitor Villa-Lobos  
**Transformação**  
- I -  
"O Bosque"  
Violin 2

Luciano Tavares

8

15  $\text{♩} = 90$

20  $\text{♩} = 60$

25  $\text{♩} = 60$

30

35  $\text{♩} = 80$   $\text{♩} = 65$

42

*mf*

*mf*

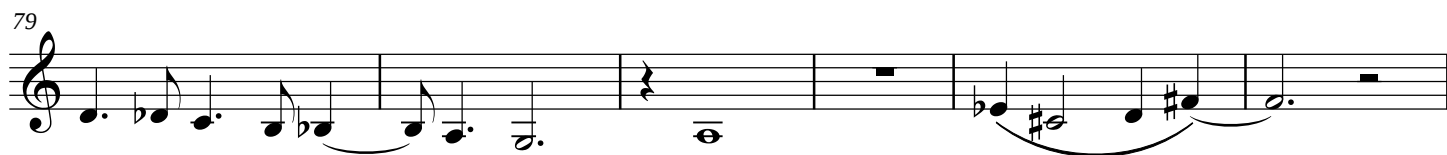
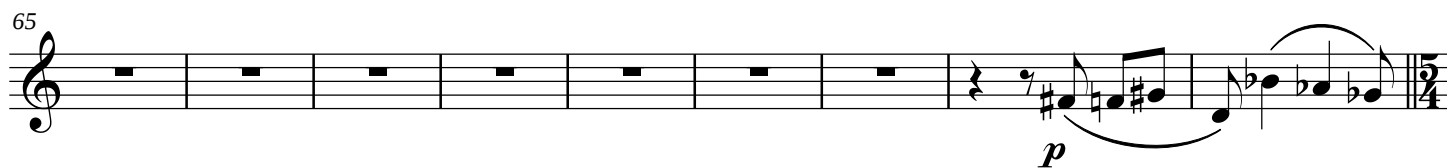
*mp*

*mp*

*ff*

*f*

*accel. cresc.*



a Heitor Villa-Lobos  
**Transformação**  
- I -  
"O Bosque"  
Viola

Luciano Tavares

♩ = 50

3

*mf*

8

14

♩ = 90

*mf*

20

♩ = 60

*mp*

25

*mp*

30

35

3

♩ = 80

*ff*

3

♩ = 65

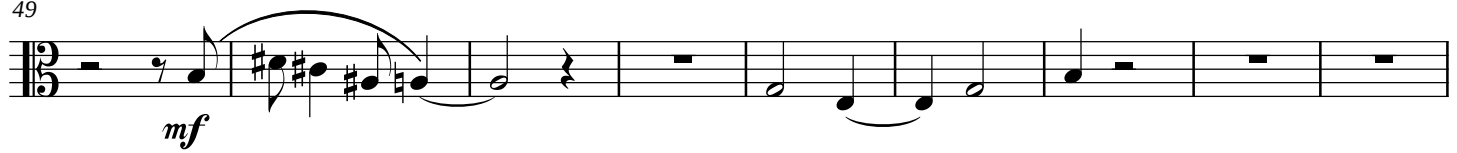
*mp*

42

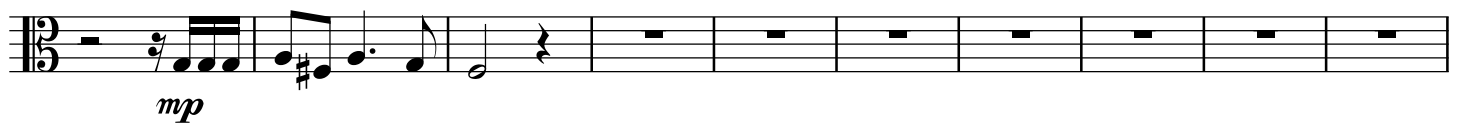
*mf*

2

49



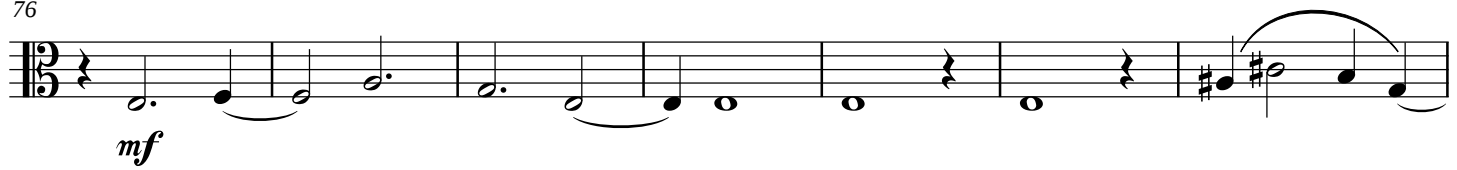
58



68



76



83



a Heitor Villa-Lobos  
Transformação

-I-  
"O Bosque"

Cello

Luciano Tavares

♩ = 50

*mf*

8

*f*

14

♩ = 90

20

♩ = 60

*mp*

25

*f*

31

3 5 3 3

35

♩ = 80

*accel. cresc.*

*ff*

3

♩ = 65

*mf*

41

3 3

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a whole rest, followed by a half rest, and then a quarter note G2. The melody continues with a series of eighth and quarter notes, including F#2, G#2, A2, B2, and C3, all marked with a mezzo-forte (*mf*) dynamic. The line concludes with a triplet of eighth notes (G2, F#2, E2) and a final quarter note D2.

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts on a half note G2, followed by a quarter note F2, and then a quarter note E2. This is followed by a half note D2, a quarter note C2, and a quarter note B1. The melody then continues with a half note A1, a quarter note G1, and a quarter note F1. The melody ends with a half note E1, a quarter note D1, and a quarter note C1. The melody is written in a simple, folk-like style, with a clear emphasis on the first and third beats of each measure.

The bass line of 'The Rose Tree' is written in 2/4 time. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts with a quarter note G2, followed by a quarter note F2, then a quarter note E2. A slur covers the next two notes: a quarter note D2 and a quarter note C2. This is followed by a quarter rest, then a half rest. The next measure contains a half rest. The following three measures each contain a half rest. The final measure contains a quarter rest, followed by a quarter note G2, and a quarter note F2. The piece ends with a *mp* (mezzo-piano) dynamic marking.

The bass line of 'The Rose Tree' is written in 2/4 time. It begins with a bass clef. The first measure contains a dotted quarter note G2 and an eighth note A2. The second measure contains a quarter rest followed by a dotted half note G1. The third measure contains a quarter rest followed by a quarter note G2. The fourth measure contains a quarter rest followed by a dotted half note G1. The fifth measure contains a quarter rest followed by a quarter note G2. The sixth measure contains a quarter rest followed by a dotted half note G1. The seventh measure contains a quarter rest followed by a quarter note G2. The eighth measure contains a quarter rest followed by a dotted half note G1. The ninth measure contains a quarter rest followed by a quarter note G2. The tenth measure contains a quarter rest followed by a dotted half note G1. The eleventh measure contains a quarter rest followed by a quarter note G2. The twelfth measure contains a quarter rest followed by a dotted half note G1. The thirteenth measure contains a quarter rest followed by a quarter note G2. The fourteenth measure contains a quarter rest followed by a dotted half note G1. The fifteenth measure contains a quarter rest followed by a quarter note G2. The sixteenth measure contains a quarter rest followed by a dotted half note G1. The piece ends with a double bar line.

[illegible]

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G2, followed by a half note A2, and then a half note B2. This is followed by a half note C3, then a half note D3, and then a half note E3. The melody continues with a half note F#3, then a half note G3, and then a half note A3. This is followed by a half note B3, then a half note C4, and then a half note D4. The melody ends with a half note E4. The dynamics are marked as *cresc.* (crescendo) for the first half, *f* (forte) for the second half, *mf* (mezzo-forte) for the third half, and *mp* (mezzo-piano) for the fourth half. The tempo is marked as *And.* (Andante).

a Heitor Villa-Lobos  
Transformação  
- I -  
"O Bosque"  
Double bass

Luciano Tavares

♩ = 50

*mf*

8

*f*

14

♩ = 90

20

♩ = 60

*mp*

25

*f*

31

3 5 3

34

3 3 3

*accel.*

*ff*

♩ = 80

♩ = 65

*mf*

40

3

48

[illegible]

55

55

*f*

60

60

*mp*

69

69 ♩=70

*mf*

77

[illegible]

84

90

90



A single bass clef staff with a whole note G2 and a whole rest.

## a Heitor Villa-Lobos

"O Bosque"

Timpani

Luciano Tavares

♩=50

10

♩=90

20

♩=60

30

♩=80

*accel.*

39

♩=65

49

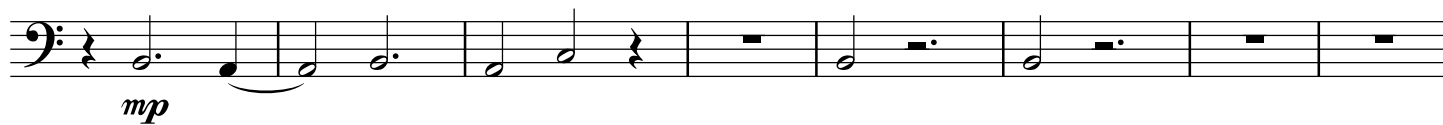
*mp*

58

66

♩=70

76



84

