

Boi

Boi de Matraca (inspirado livremente) ♩ = 75

Ricardo Herz

Rabeca 1

Rabeca 2 ou Viola

Rabeca 2 opcional (afinação violino)



5 **A** B \flat Eb/G

V. 1

Vla. B \flat Eb/G

Vln. B \flat Eb/G

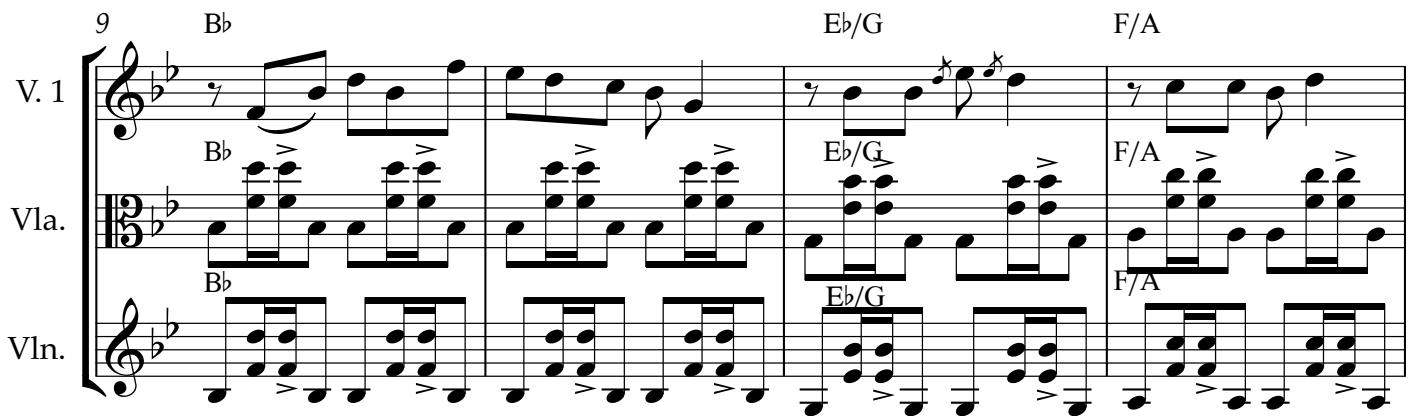


9 B \flat Eb/G F/A

V. 1

Vla. B \flat Eb/G F/A

Vln. B \flat Eb/G F/A



13 B \flat B \flat 7 Eb/G

V. 1

Vla. B \flat B \flat 7 Eb/G

Vln. B \flat B \flat 7 Eb/G



17 $B\flat$ $F7/A$ $E\flat/G$ F/A

V. 1

Vla.

Vln.

21 $B\flat$ $E\flat$ $F7/E\flat$ B

V. 1

Vla.

Vln.

25 Dm^7 $B\flat/D$ Cm F

V. 1

Vla.

Vln.

29 $B\flat$ Dm/A $E\flat/G$ F/A F/C

V. 1

Vla.

Vln.

33 Dm⁷ B^b/D Dm B^b/D Cm F

V. 1

Vla.

Vln.

C

37 B^b B^b E^b/G

V. 1

Vla.

Vln.

41 B^b F⁷/A E^b/G F/A

V. 1

Vla.

Vln.

45 B^b B^b7 E^b F⁷/A

V. 1

Vla.

Vln.

49 $B\flat$ F^7/A $B\flat/F$ $E\flat\text{maj}7$ F **To Coda** ϕ

V. 1

Vla.

Vln.

D

53 $B\flat$ $E\flat$ $F^7/E\flat$

V. 1

Vla.

Vln.

57 Dm^7 $B\flat/D$ $B\flat$ $B\flat/D$ Cm F

V. 1

Vla.

Vln.

61 $B\flat$ $E\flat$ F/A F/C

V. 1

Vla.

Vln.

65 Dm⁷ B^bmaj⁷/D Dm B^b/D Cm F⁷ B^b

V. 1

Vla.

Vln.

70 B^b Dm/A E^b/G

V. 1

Vla.

Vln.

p

74 F/A Dm Gm Cm⁷

V. 1

Vla.

Vln.

78 F B^b F⁷/A E^b/G

V. 1

Vla.

Vln.

82 F/A F/C Dm

V. 1

Vla.

Vln.

84 Gm Cm⁷ rit. , B \flat /D

V. 1

Vla.

Vln.

Detailed description: This musical score consists of two systems, each with three staves: Violin 1 (V. 1), Viola (Vla.), and Violin (Vln.). The key signature has two flats (B-flat and E-flat). The first system (measures 82-84) features a melodic line in V. 1 with a slur over measures 82-83 and a fermata in measure 84. The accompaniment in Vla. and Vln. consists of eighth-note patterns. Chords are indicated above the staves: F/A, F/C, and Dm. The second system (measures 84-85) continues the accompaniment. Measure 84 has a 'rit.' marking. Measure 85 features a fermata in V. 1 and a final chord of B \flat /D in Vla. and Vln. The Vln. part ends with a double bar line and a repeat sign.

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Rabeca 1

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4 **A** B \flat Eb/G

9 B \flat Eb/G F/A B \flat B \flat 7

15 Eb/G B \flat F 7 /A

19 Eb/G F/A B \flat

23 **B** Eb F 7 /Eb Dm 7 B \flat /D Cm F

29 B \flat Dm/A Eb/G F/A F/C Dm 7 B \flat /D

34 Dm B \flat /D Cm F B \flat B \flat

C

39 Eb/G B \flat F 7 /A Eb/G

44 F/A B \flat B \flat 7 Eb

48 F 7 /A B \flat F 7 /A B \flat /F Ebmaj 7 F **To Coda** ϕ

Boi

2

Rabeca 1

53 B \flat **D** E \flat F 7 /E \flat Dm 7 B \flat /D B \flat B \flat /D

59 Cm F B \flat E \flat F/A F/C

65 Dm 7 B \flat maj 7 /D Dm B \flat /D Cm F 7 B \flat

71 B \flat Dm/A E \flat /G F/A Dm Gm Cm 7 F

79 B \flat F 7 /A E \flat /G F/A F/C Dm

84 Gm Cm 7 F rit. B \flat /D

Rabeca 2 ou Viola

Boi

Ricardo Herz

Boi de Matraca (inspirado livremente) ♩. = 75

5 **A** B \flat Eb/G > B \flat >

10 Eb/G > F/A > B \flat > B \flat 7 >

15 Eb/G > B \flat > F7/A >

19 Eb/G > F/A > B \flat >

23 **B** Eb > F7/Eb > Dm7 > B \flat /D >

27 Cm > F > B \flat > Dm/A > Eb/G >

32 F/A > F/C > Dm7 > B \flat /D > Dm > B \flat /D > Cm > F >

37 B \flat > B \flat > Eb/G **C** > B \flat >

42 F7/A > Eb/G > F/A > B \flat >

Boi

Rabeca 2 ou Viola

2

46 Bb^7 Eb F^7/A Bb F^7/A Bb/F

51 $Ebmaj7$ F Bb

To Coda ϕ

55 Eb F^7/Eb Dm^7 Bb/D Bb Bb/D Cm

60 F Bb Eb

64 F/A F/C Dm^7 $Bbmaj7/D$ Dm Bb/D Cm F^7

69 Bb ϕ Bb Dm/A Eb/G

p

74 F/A Dm Gm Cm^7

78 F Bb F^7/A Eb/G

82 F/A F/C Dm Gm

85 Cm^7 F Bb/D

rit.

Boi

Rabeca 2 opcional (afinação violino)

Ricardo Herz

Boi de Matraca (inspirado livremente) ♩. = 75

5 **A** Bb Eb/G Bb

10 Eb/G F/A Bb

14 Bb7 Eb/G Bb F7/A

19 Eb/G F/A Bb

23 **B** Eb F7/Eb Dm7 Bb/D

27 Cm F Bb Dm/A

31 Eb/G F/A F/C Dm7 Bb/D Dm Bb/D

35 Cm F Bb Bb

39 **C** Eb/G Bb F7/A

V.S.

Boi

Rabeca 2 opcional (afinação violino)

2

43 Eb/G F/A Bb Bb7

47 Eb F7/A Bb F7/A Bb/F

51 Ebmaj7 F To Coda ⊕ Bb

55 **D** Eb F7/Eb Dm7 Bb/D Bb Bb/D

59 Cm F Bb

63 Eb F/A F/C Dm7 Bbmaj7/D Dm Bb/D

67 Cm F7 Bb ⊕ Bb

72 Dm/A Eb/G F/A *p* Dm

76 Gm Cm7 F Bb

80 F7/A Eb/G F/A F/C Dm

84 Gm Cm7 rit. Bb/D

The musical score is written for a double bass line in a 4/4 time signature. It consists of ten staves of music, each starting with a measure number and a key signature of two flats (Bb and Eb). The chords are indicated above the notes. The piece includes a 'To Coda' section starting at measure 51, marked with a circled cross symbol (⊕). A dynamic marking of *p* (piano) is present at measure 72. The score concludes with a ritardando (rit.) marking and a final chord of Bb/D.