

# Veríssimo

## Ordem Paranormal: Desconjuração

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**Allegro** ♩ = 160

*sempre legato*  
*p*

*simile*

9

18

27

36

45

System 1 (Measures 53-61): Treble and Bass staves in B-flat major, 8/8 time. The melody in the treble staff features a series of eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

System 2 (Measures 62-68): Treble and Bass staves. Measure 64 features a dynamic marking of *mf* (mezzo-forte) in the bass staff. The treble staff has a melodic line with some rests, and the bass staff continues with a rhythmic accompaniment.

System 3 (Measures 69-75): Treble and Bass staves. The treble staff begins with a melodic phrase in measure 69, which continues through the system. The bass staff provides a consistent accompaniment.

System 4 (Measures 76-82): Treble and Bass staves. The treble staff features a more active melodic line with eighth notes. The bass staff continues with a steady accompaniment.

System 5 (Measures 83-89): Treble and Bass staves. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment.

System 6 (Measures 90-96): Treble and Bass staves. The treble staff features a melodic line with eighth notes, and the bass staff provides a steady accompaniment.

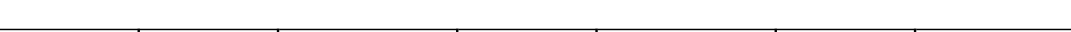
97

*p*

105

Example 105 consists of eight measures. The treble clef part has a key signature of one flat (B-flat) and contains whole rests in every measure. The bass clef part, marked with an '8' below the staff, contains eighth and quarter notes. The notes in the bass clef are: Measure 1: G4, A4; Measure 2: Bb4, A4; Measure 3: G4, F4; Measure 4: E4, D4; Measure 5: C4, Bb3; Measure 6: A3, G3; Measure 7: F3, E3; Measure 8: D3, C3. The notes are beamed in pairs for measures 1-4 and 6-7, and as single notes in measures 5 and 8.

113



Example 113

121

Example 121

129

Musical score for piano, measures 129-132. The score is in 3/4 time, key of B-flat major (two flats). The melody is in the right hand, and the bass line is in the left hand. The melody consists of eighth and quarter notes, with some slurs. The bass line consists of quarter and eighth notes, with some slurs. The piece ends with a double bar line and repeat dots.

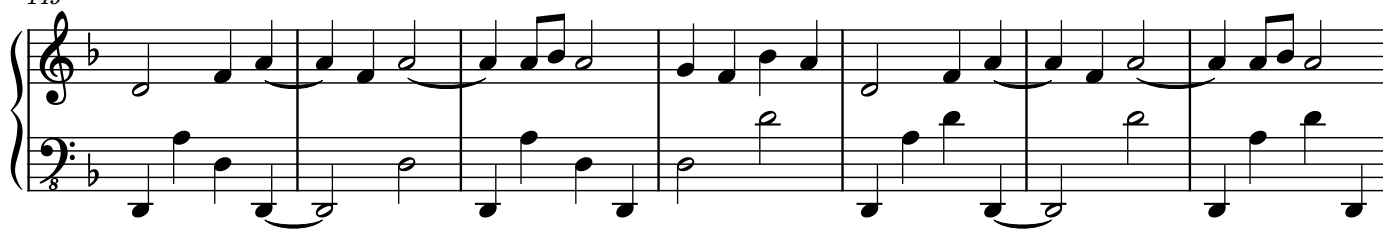
136

Example 136

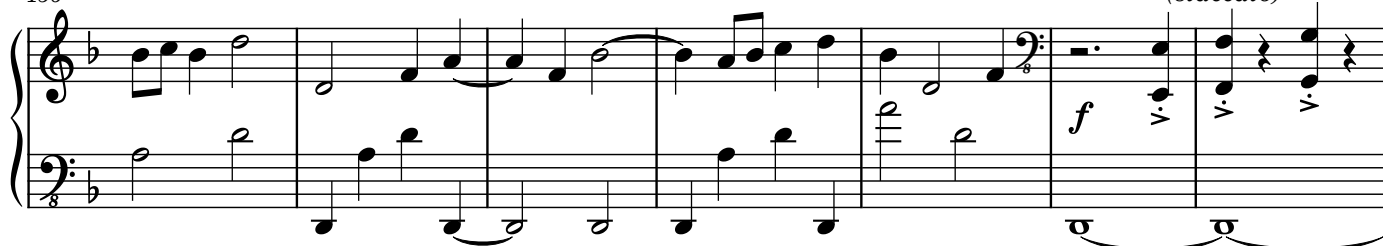
143

Example 143 consists of four measures. The first measure has a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note E3 and a quarter note F3. The second measure has a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note E3 and a quarter note F3. The third measure has a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note E3 and a quarter note F3. The fourth measure has a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note E3 and a quarter note F3.

149



156

*(staccato)*

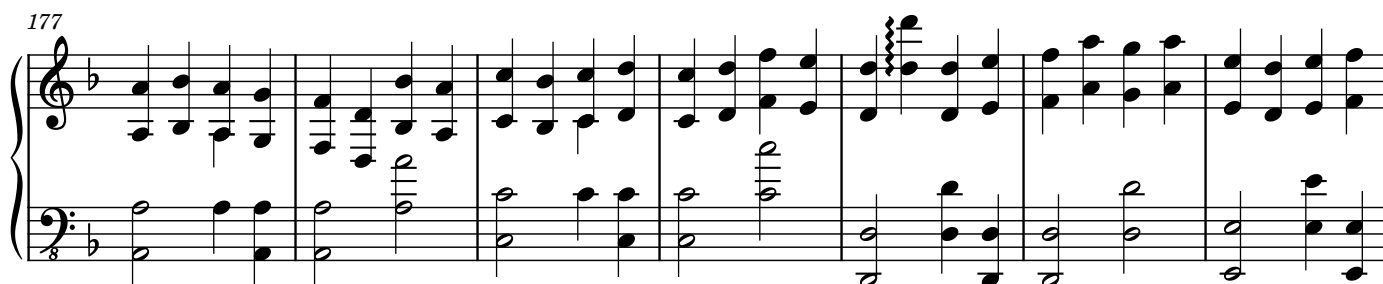
163

*sempre legato*

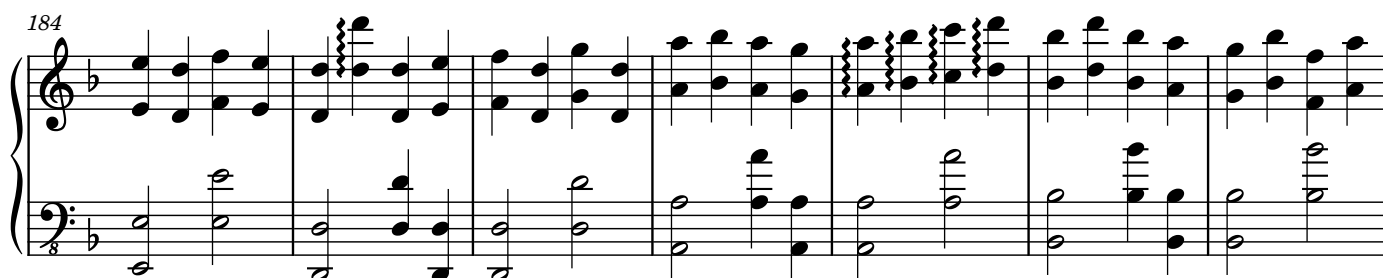
170



177



184



191

Measures 191-197. The music is in 8/8 time with a key signature of one flat (B-flat). The right hand features a complex, rapid melodic line with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present at the end of measure 197.

198

Measures 198-206. The right hand has a more melodic and spacious feel, with notes often beamed in pairs. The left hand continues with a consistent eighth-note accompaniment.

207

Measures 207-214. The right hand shows a change in texture with some measures containing dense, rapid sixteenth-note passages. The left hand remains accompanimental.

215

Measures 215-222. The right hand features several measures with dense, rapid sixteenth-note passages, creating a more intricate texture. The left hand continues with eighth-note accompaniment.

223

Measures 223-229. The right hand has some measures with dense sixteenth-note passages. The left hand continues with eighth-note accompaniment. The piece concludes with a final measure (229) featuring a whole note in the right hand and a whole note in the left hand.