

COLETÂNEA DE COMPOSIÇÕES PARA

Instrumentos de metal

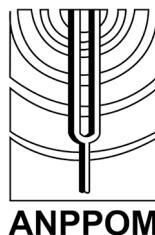


Edição Comemorativa da ANPPOM

COLETÂNEA DE COMPOSIÇÕES PARA

Instrumentos de metal

Edição Comemorativa da ANPPOM



**Associação Nacional de Pesquisa
e Pós-Graduação em Música**

DIRETORIA 2018-2019

Presidente

Sonia Regina Albano de Lima (UNESP)

Primeiro secretário

Marcio Guedes Correa (UNESP/FMU)

Segundo secretário

Alexandre Zamith Almeida (UNICAMP)

Tesoureiro

Marcos Fernandes Pupo Nogueira (UNESP)

CONSELHO FISCAL

José Augusto Mannis (UNICAMP)

Angela Elisabeth Lühning (UFBA)

Sonia Ray (UFG)

Lucyanne de Melo Afonso (UFAM)

João Gustavo Kienen (UFAM)

José Soares de Deus (UFU)

EDITOR DE PUBLICAÇÕES

DA ANPPOM

Marcos Holler (UDESC)

COLETÂNEA DE COMPOSIÇÕES PARA

Instrumentos de metal

Paulo Ronqui
Antonio Marcos Cardoso
Lélio Alves
Adalto Soares
Fernando Deddos
(Organizadores)

ANPPOM
Associação Nacional de Pesquisa e
Pós-Graduação em Música
2018

COLETÂNEA DE COMPOSIÇÕES PARA INSTRUMENTOS DE METAL (EDIÇÃO COMEMORATIVA DA ANPPOM)

Organizadores

Paulo Ronqui
Antonio Marcos Cardoso
Lélio Alves
Adaldo Soares
Fernando Deddos

Editoração das partituras:

Monitores de editoração:

Wanderlei Junior
Diogo dos Santos

Projeto Gráfico

Bárbara Fontenelle

Revisão

Sonia Albano de Lima
Marcos Holler

As partituras e os textos dos compositores são de sua inteira responsabilidade e tiveram autorização expressa para a publicação.

Ficha catalográfica

C694 Coletânea de composições para instrumentos de metal [recurso eletrônico] / Organizadores Paulo Ronqui... [et al.]. – São Paulo (SP): ANPPOM, 2018.
242 p. : 21 x 29,7 cm

Formato: PDF
Requisitos de sistema: Adobe Acrobat Reader
Modo de acesso: World Wide Web
Inclui bibliografia
ISBN 978-85-63046-07-9

1. Música – Composições. I. Ronqui, Paulo. II. Cardoso, Antonio Marcos. III. Alves, Lélio. IV. Soares, Adaldo. V. Deddos, Fernando.
CDD 781.1

sumário

7	Prefácio
	<i>Sonia R. Albano de Lima</i>
9	Apresentação
	<i>Paulo Ronqui, Antonio Marcos Cardoso, Lélio Alves, Adalto Soares, Fernando Deddos</i>
10	Trompete
11	Par des Traits - <i>Silvio Ferraz</i>
18	Suite Brasileira para Trompete e Piano - <i>Gilson Santos</i>
56	Trompa
57	Porto Velho, velho Porto - <i>Claudia Caldeira</i>
77	Sonata para Trompa e Piano - <i>Roberto Macedo</i>
121	Trombone
122	Fantasia para Trombone Solo - <i>Pedro Kröger</i>
125	Ecos - <i>Wellington das Mercês</i>
128	Concertino para Tuba / Trombone Baixo - <i>Sergio Di Sabbato</i>
146	Concertino para Trombone - <i>José Ursicino da Silva (Duda)</i> / <i>Daniel Victor Silva de Freitas Lima</i>
159	Música para Metais nº 3 (Fantasia para Marquinhos) - <i>José Ursicino da Silva (Duda)</i> / <i>Daniel Victor Silva de Freitas Lima</i>
166	Seresta - <i>Domingos Raymundo</i>
172	Eufônio
173	Solidões de Pedra - <i>Marcos Cohen</i>
190	Tuba
191	Momento Bujari - <i>Beetholven Cunha</i>
209	Quinteto de Metais
210	Suite de Metais - <i>Amaral Vieira</i>

prefácio

A Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM), neste ano em que comemora 30 anos de existência, dá cumprimento a mais um de seus objetivos, qual seja o de promover e divulgar a nossa produção artística ao lado da produção científica, contribuindo para a sua manutenção e desenvolvimento.

Enquanto Associação que contempla as diversas subáreas da música, nós da Diretoria, não poderíamos nos esquivar de trazer a público as composições de nossos músicos para que elas sejam executadas tanto por intérpretes nacionais quanto internacionais.

A ideia de veicular essa produção para os associados e toda a classe musical surgiu durante a realização do XXVII Congresso da ANPPOM, em Campinas, em uma reunião da Presidente com o Prof. Dr. Paulo Ronqui e Prof. Dr. Alexandre Zamith, que se responsabilizaram em implantar e organizar a presente publicação.

Igualmente, priorizando a solicitação encaminhada pelo Prof. Dr. Marcos Nogueira, demos início a inserção de novas modalidades de comunicação nos Congressos da ANPPOM - as comunicações recitais e comunicação difusão, com o intuito de conferir maior visibilidade e prestígio a produção artística realizada pelos nossos compositores e intérpretes associados.

Acreditamos que essas iniciativas trarão a nossa categoria maior visibilidade e respeito junto aos órgãos representativos e a comunidade acadêmica.

Não poderíamos deixar de agradecer aos organizadores dessa coletânea, ao nosso editor chefe, Prof. Dr. Marcos Holler, que tanto tem contribuído para difundir publicações de mérito, com extrema competência e, também, a diretoria atual que tem trabalhado em sintonia plena para a realização e melhoria dos nossos objetivos.

Espero veementemente que essa iniciativa criada em nossa gestão se estenda ao longo dos anos e traga bons frutos para o cenário musical brasileiro e que novas iniciativas sejam tomadas em nossa caminhada.

*São Paulo, 28 de maio de 2018
Prof. Dr. Sonia Regina Albano de Lima
Presidente da ANPPOM (2017/2019)*

apresentação

Com esta publicação comemorativa dos 30 anos da ANPPOM, a Associação inicia um projeto inovador ao lançar esta coletânea que contém obras escritas para instrumentos de metal de vários compositores brasileiros.

A publicação possui, além das partituras editadas, uma breve biografia do compositor e informações gerais sobre sua obra. Inicialmente foram selecionadas obras para trompete, trompa, trombone, eufônio e tuba, além de uma composição para quinteto de metais. Vale destacar que os compositores gentilmente cederam os direitos autorais das músicas publicadas, o que, desde já, agradecemos honrados a cortesia.

Importante relatar que ainda há um número significativo de obras brasileiras para diversos instrumentos que permanecem manuscritas, o que dificulta o fomento, a divulgação e a performance dessas obras, seja em território nacional, seja em países estrangeiros.

Diante deste fato, a iniciativa da ANPPOM na difusão deste acervo parece-nos relevante, pois cobrirá parte da lacuna existente na publicação de partituras brasileiras.

Incluímos nesta coletânea 13 obras que ao longo de décadas permaneceram nos arquivos pessoais dos compositores selecionados, o que dificultava o processo de divulgação e circulação desse material.

As partituras aqui publicadas foram enviadas pelos próprios compositores e configuradas pelos organizadores, com o auxílio de dois monitores alunos da classe de metais da Unicamp e UFG, sem alteração dos elementos musicais originais.

Esperamos que este projeto se estenda para os próximos anos, o que incrementará ainda mais as ações da ANPPOM em defesa de nosso patrimônio musical.

Dos organizadores:
Paulo Ronqui (UNICAMP)
Antonio Marcos Cardoso (UFG)
Lélio Alves (UFBA)
Adalto Soares (UNIRIO)
Fernando Deddos (UFRN)

trompete

Silvio Ferraz (1959)

Professor de composição da Unicamp desde 2002, ingressou em 2014 na USP na mesma cátedra, foi idealizador e fundador do grupo de música contemporânea Camerata Aberta e autor dos livros, *Música e Repetição e Livro das Sonoridades*. Atualmente trabalha com a noção de cadeias de transdução, pensando a composição musical sempre em diálogo com a mecânica e o fluxo de energia presente na performance do instrumento musical.

Par des traits (2012)

Obra composta em 2012. Foi escrita para os colegas Fernando Hashimoto, percussão, e Paulo Ronqui, trompete. A peça tem como ponto de partida o livro de poemas do poeta e gráfico francês, Henry Michaux. Michaux escreve seus poemas em uma língua inexistente, em um alfabeto inexistente, mas que todos conhecemos e entendemos mesmo sem saber o que dizem. Ora são traços, ora pequenas manchas feitas em tinta preta, em sequências de ritmos claros. Os traços e manchas se repetem, variam de tamanho, compondo linhas rítmicas. Michaux se propunha escrever um poema em uma língua nascente, aliás, toda obra de arte deveria ser pensada em língua nascente; uma língua que ainda não existe, mas que entendemos em sua intensidade rítmica; na variação de tamanho das manchas e linhas que operam como acentuações. É assim que pensei a pequena peça para percussão e trompete: manchas-gestos que se repetem, ora aumentam ou diminuem; compondo uma estrutura rítmica, que ora acelera ora se estica; numa língua inexistente, em uma língua nascente, mas que a entendemos. Aprendi um pouco desse modo de compor com Marisa Rezende, que em sua peça *Ressonância*, compõe uma obra que parece a cada momento contar sua própria história, mesmo com sons, gestos e figuras musicais, mas sempre claras e fáceis de serem seguidas; ainda que, na escrita de *Par des traits*, vez ou outra eu tenha me dado a liberdade de lançar o ouvinte em pequenos momentos de dúvida.

Silvio Ferraz

Par des Traits

trumpe tan φpercussion
to my friends Paulo Ronqui and Fernanda
Hashimoto

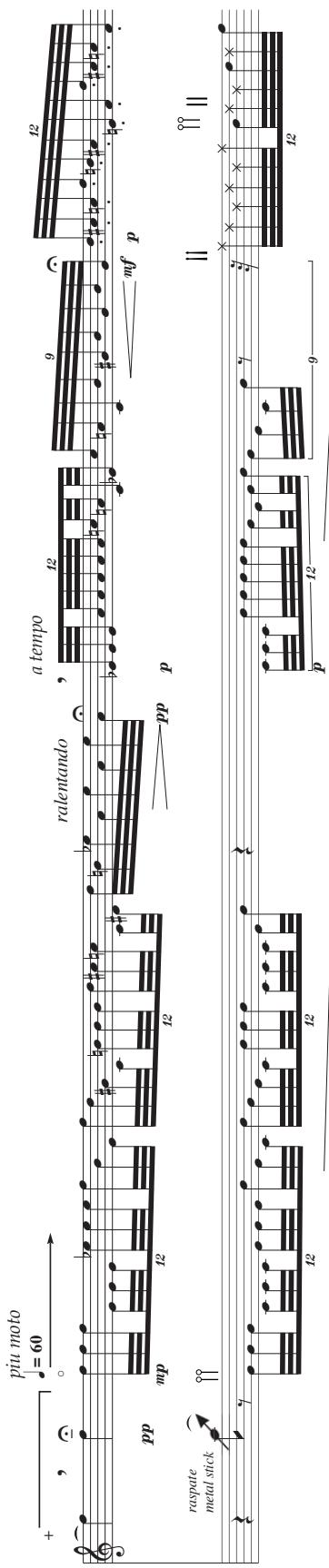
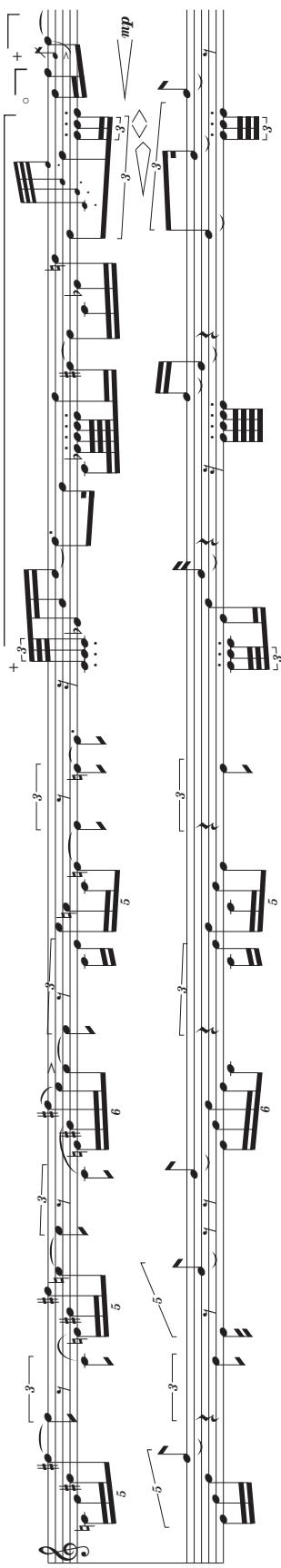
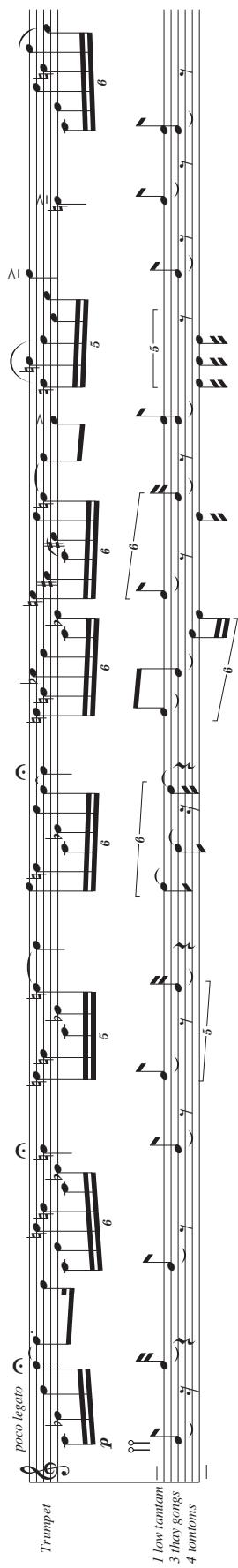
Lontan

80

Trummet

poco legato

*1 low tamtam
3 thay gongs
4 tomtoms*



The image shows a page from a musical score for piano. The score consists of five staves of music. The first staff begins with a dynamic of *pp*, followed by *leggero*. The second staff starts with *tam tam*. The third staff has a dynamic of *f*. The fourth staff has dynamics of *mp* and *pp*. The fifth staff ends with *p*. There are various performance instructions and markings throughout the score, including 'tan tan + gong' and 'tan tam'. The tempo is indicated as $\text{♩} = 60$.

Par des Traits

A musical score page featuring two staves. The left staff shows a treble clef and a dynamic marking *mf*. The right staff shows a bass clef and a dynamic marking *f*. The music consists of six measures. Measure 11 starts with a forte dynamic *f*, followed by eighth-note patterns. Measure 12 begins with a dynamic *mf*, followed by eighth-note patterns. The score includes various performance instructions such as "calmando..." with a bracket, "raspate" with a bow-like symbol, and rhythmic markings like "x", "y", and "z". Measures 11 and 12 are separated by a double bar line.

Lento

Musical score page 10. The left page shows the piano part with dynamic *p*, tempo $\text{♩} = 50$, and instruction *legato possibile*. The right page shows the violin part with dynamics *mf*, *p*, *pp*, and measure numbers 10 and 11. Various performance markings like grace notes, slurs, and bowings are present.

A vertical musical score page featuring two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and common time. The bottom staff is for the violin, also in common time, with a bass clef. Measure 5 begins with a dynamic of p . Measure 6 starts with a dynamic of mf . Measures 7 through 10 are identical, each consisting of four measures of continuous sixteenth-note patterns in the violin part.

* at the plus sign (+), use cup or hat mute [(o)= open]

Par des Traits

The musical score consists of three staves of piano music. The first staff begins with a dynamic of *p*, followed by *mp*, *pp*, *p*, and *mp*. It includes markings like '3' over a bracket, 'Par des Traits', and 'affrettando'. The second staff starts with a dynamic of *p*, followed by *pp*, *p*, and *mp*. It includes markings like '3', '5', '10', and '3'. The third staff starts with a dynamic of *mf*, followed by *p*, and *pp*. It includes markings like '3', '5', '10', '5', and '3'. The score continues with more staves, each with its own unique set of dynamics and markings. The tempo is indicated as $\text{♩} = 72$ for the first section and $\text{♩} = 90$ for the second section.

affrettando

p

mp

pp

p

mp

3

Par des Traits

3

5

10

3

5

10

5

3

$\text{♩} = 72$

ataccata

pp sempre

3

5

6

3

6

3

7

mf

p

tacet

$\text{♩} = 90$

poco staccato e rapido

sempre piano

Par des Traits

Musical score page 10, measures 10-12. The score consists of two systems of five staves each. Measure 10 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 11 begins with a piano dynamic (mf) and continues the sixteenth-note pattern. Measure 12 concludes with a piano dynamic (mf). The bass clef is at the bottom left.

Par des Traits

10

f

mf

mf

f

p

mf

mf

f

ff

f

Gilson Santos (1977)

Trompetista, arranjador e compositor da Banda Sinfônica do Corpo de Fuzileiros Navais, além de atuar como professor de trompete da Escola de Música Villa - Lobos, na cidade do Rio de Janeiro. Como compositor, venceu o Concurso de Composição e Arranjo Trombonanza 2016 e 2017, em Santa Fé - Argentina, em quatro categorias diferentes. Tem várias obras para instrumentos de sopros sendo executadas e gravadas no Brasil e no exterior.

Suite Brasileira para Trompete e Piano (2017)

Dedicada ao amigo e professor de trompete, Paulo Ronqui, a peça busca explorar de forma camerística a riqueza dos ritmos brasileiros. Dividida em três movimentos, o primeiro – *Baque Virado*, retrata ritmicamente as características marcante dos maracatus pernambucanos, essência do carnaval e dos festejos nordestinos. O segundo movimento – *Aboio*, representa um lamento sertanejo em busca da sobrevivência durante os períodos de seca, ao tentar salvar sua lavoura, seus animais e sua própria vida. Capoeira, expressão cultural brasileira mistura arte marcial, esporte, dança e música; o terceiro movimento leva este nome e traz nele de forma conceitual, os ritmos dessa nossa expressão cultura.

Gilson Santos

Dedicado ao amigo Paulo Ronqui!

Suíte Brasileira para Trompete e Piano

I - Baque virado - Maracatú

Gilson Santos (1977)

Trompete em C

Rev. Rafael dos Santos
Rio de Janeiro-RJ, 2017

$\text{♩} = 90$

2-3 slide open

1

2

3 Cantabile

4

5

6

7

8

9

10

11

12 Con sord.

I - Baque virado - Maracatú

73

2

Open

mf

$\text{♩} = 100$

molto rall.

$\text{♩} = 100$

mf

mf

mp

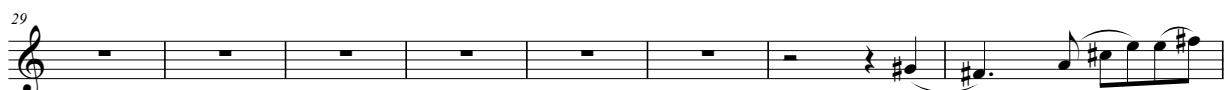
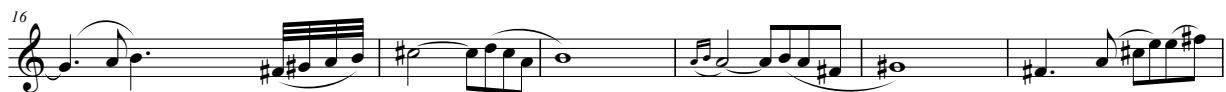
f

f

f

f

II - Aboio

Adagio $\text{♩} = 60$ **Recitativo**

II - Aboio

50

53

56

59

66

70

75 rit.

III - Capoeira

$\text{♩} = 60$

Tempo

8

13

18

28

33 Expressivo

40

45 con sord.cup

52

55

60 senza sord.

64

70

III - Capoeira

73

78

86

f

$\text{♩} = 60$

Dedicado ao amigo Paulo Ronqui!

Suíte Brasileira para Trompete e Piano

I - Baque virado - Maracatú

Gilson Santos (1977)

Rev. Rafael dos Santos
Rio de Janeiro-RJ, 2017

Trompete em C $\text{♩} = 90$

Piano

23 slide open

$\text{♩} = 60$

Cantabile

I - Baque virado - Maracatú

16

16

19

19

22

22

p

25

25

$\text{♩} = 100$

29

f

I - Baque virado - Maracatú

32

32

35

35

38

38

41

41

45

45

mf

f

f

Grandioso

3

3

3

f

I - Baque virado - Maracatú

48

49

50

51

52

53

54

55

56

57

59

I - Baque virado - Maracatú

Con sord.

61

62

63

64

65

66

67

68

69

70

71

72

73

I - Baque virado - Maracatú

Musical score for trumpet and piano, page 30, section I. The score consists of two staves. The top staff is for the trumpet, and the bottom staff is for the piano. The score includes measures 75 through 88. Measure 75 starts with a dynamic *mp*. Measures 77 and 78 show eighth-note patterns with grace notes. Measure 82 begins with a dynamic *f*. Measure 85 is labeled "Open" above the piano staff. Measure 88 ends with a dynamic *mf*.

75

75

77

77

82

85

88

Open

mp

f

mf

mf

I - Baque virado - Maracatú

A musical score for piano, consisting of six staves of music. The score includes the following markings and dynamics:

- Measure 91: Treble clef, common time. Fingerings: 1, 2, 3. Measure 91 ends with a fermata over the bass staff.
- Measure 91 to 94: Key signature changes from G major to F# major. Measure 94 ends with a fermata over the bass staff.
- Measure 94 to 98: Key signature changes from F# major to C major. Measure 98 ends with a fermata over the bass staff.
- Measure 98 to 102: Key signature changes from C major to B-flat major. Measure 102 ends with a fermata over the bass staff.
- Measure 102 to 106: Key signature changes from B-flat major to A major. Measure 106 ends with a fermata over the bass staff.
- Measure 106: Dynamics: *mf*, 3. Measure 106 ends with a fermata over the bass staff.

I - Baque virado - Maracatú

109

molto rall.

$\text{♩} = 100$

113 **Grandioso**

f

mf

116

119

122

I - Baque virado - Maracatú

Musical score for trumpet and piano, page 33, section I. The score consists of two staves. The top staff is for the trumpet, and the bottom staff is for the piano. The score includes measures 125 through 137. Measure 125 starts with a rest followed by eighth-note patterns. Measures 126-127 show eighth-note patterns with dynamic markings *mf* and *mp*. Measures 128-130 feature eighth-note patterns with dynamics *f* and *mp*, and measure 130 includes a fermata. Measures 131-133 show eighth-note patterns with dynamics *f* and *mp*. Measures 134-135 show eighth-note patterns with dynamics *f* and *mp*. Measures 136-137 show eighth-note patterns with dynamics *f* and *mp*.

I - Baque virado - Maracatú

Musical score for orchestra and piano, page 140-149. The score consists of six systems of music. System 140 (measures 140-141) features a piano part with eighth-note chords and a bassoon part with eighth-note patterns. System 141 (measures 142-143) shows a piano part with eighth-note chords and a bassoon part with eighth-note patterns. System 142 (measures 144-145) features a piano part with eighth-note chords and a bassoon part with eighth-note patterns. System 143 (measures 146-147) shows a piano part with eighth-note chords and a bassoon part with eighth-note patterns. System 144 (measures 148-149) features a piano part with eighth-note chords and a bassoon part with eighth-note patterns.

II - Aboio

Gilson Santos
29/06/2017

Adagio
 $\text{♩} = 60$

Flugelhorn

Flugelhorn 4 pistons

Piano

Adagio
 $\text{♩} = 60$

mf

mp

p

pp

The musical score for "II - Aboio" from the Suite Brasileira for Trumpet and Piano. The score is divided into two sections: Flugelhorn and Flugelhorn 4 pistons (both silent), and Piano. The Piano section is marked "Adagio" at a tempo of $\text{♩} = 60$. The piano part begins with a dynamic of *mf*, followed by measures with *mp* dynamics. The piano part concludes with a dynamic of *pp*.

II - Aboio

9

p

13

-

II - Aboio

Musical score for trumpet and piano. The top staff shows the trumpet part, which consists of eighth-note patterns. The bottom staff shows the piano part, featuring eighth-note chords and bass notes. The key signature is one sharp.

Continuation of the musical score. The trumpet part continues with eighth-note patterns. The piano part maintains its eighth-note chordal bass line. Measure 18 ends with a fermata over the piano staff.

Continuation of the musical score. The trumpet part features eighth-note patterns. The piano part continues its eighth-note chordal bass line. Measure 25 ends with a fermata over the piano staff.

Continuation of the musical score. The trumpet part continues with eighth-note patterns. The piano part maintains its eighth-note chordal bass line. Measure 29 ends with a fermata over the piano staff.

II - Aboio

27

The musical score for trumpet and piano, page 27, features two systems of four measures each. The top system begins with a trumpet melody consisting of eighth-note pairs and sixteenth-note patterns, accompanied by sustained piano notes. The bottom system continues the trumpet's eighth-note patterns, while the piano provides harmonic support with sustained notes.

28

The musical score for trumpet and piano, page 28, features two systems of four measures each. Both systems consist primarily of sustained notes from both the trumpet and the piano, creating a minimalist harmonic foundation.

The musical score for trumpet and piano, page 28 continuation, features two systems of four measures each. The top system shows the trumpet playing eighth-note patterns over sustained piano notes. The bottom system shows the trumpet continuing its eighth-note patterns, while the piano maintains its harmonic function with sustained notes.

II - Aboio

Musical score page 36, measures 32-35. The top staff is empty. The bottom staff shows a bass line with eighth-note patterns and a treble line with sustained notes.

Musical score page 36, measures 36-39. The top staff has a bass line with eighth-note patterns. The bottom staff has a treble line with eighth-note chords and a bass line with eighth-note patterns.

Musical score page 37, measures 40-43. The top staff has a treble line with eighth-note patterns. The bottom staff has a bass line with eighth-note patterns.

Musical score page 37, measures 44-47. The top staff has a treble line with eighth-note patterns. The bottom staff has a bass line with eighth-note patterns.

II - Aboio

Recitativo

40

Recitativo

{

{

II - Aboio

47

tr

tr

tr

50

tr

tr

tr

II - Aboio

53

tr

tr

tr

tr

55

<img alt="Continuation of the musical score for trumpet and piano. The score consists of two staves. The top staff is for the trumpet, showing six measures of music. The bottom staff is for the piano, showing three measures. Measures 55-57 show eighth-note pairs. Measures 58-60 show eighth-note pairs. Measures 61-63 show eighth-note pairs. Measures 64-66 show eighth-note pairs. Measures 67-69 show eighth-note pairs. Measures 70-72 show eighth-note pairs. Measures 73-75 show eighth-note pairs. Measures 76-78 show eighth-note pairs. Measures 79-81 show eighth-note pairs. Measures 82-84 show eighth-note pairs. Measures 85-87 show eighth-note pairs. Measures 88-90 show eighth-note pairs. Measures 91-93 show eighth-note pairs. Measures 94-96 show eighth-note pairs. Measures 97-99 show eighth-note pairs. Measures 100-102 show eighth-note pairs. Measures 103-105 show eighth-note pairs. Measures 106-108 show eighth-note pairs. Measures 109-111 show eighth-note pairs. Measures 112-114 show eighth-note pairs. Measures 115-117 show eighth-note pairs. Measures 118-120 show eighth-note pairs. Measures 121-123 show eighth-note pairs. Measures 124-126 show eighth-note pairs. Measures 127-129 show eighth-note pairs. Measures 130-132 show eighth-note pairs. Measures 133-135 show eighth-note pairs. Measures 136-138 show eighth-note pairs. Measures 139-141 show eighth-note pairs. Measures 142-144 show eighth-note pairs. Measures 145-147 show eighth-note pairs. Measures 148-150 show eighth-note pairs. Measures 151-153 show eighth-note pairs. Measures 154-156 show eighth-note pairs. Measures 157-159 show eighth-note pairs. Measures 160-162 show eighth-note pairs. Measures 163-165 show eighth-note pairs. Measures 166-168 show eighth-note pairs. Measures 169-171 show eighth-note pairs. Measures 172-174 show eighth-note pairs. Measures 175-177 show eighth-note pairs. Measures 178-180 show eighth-note pairs. Measures 181-183 show eighth-note pairs. Measures 184-186 show eighth-note pairs. Measures 187-189 show eighth-note pairs. Measures 190-192 show eighth-note pairs. Measures 193-195 show eighth-note pairs. Measures 196-198 show eighth-note pairs. Measures 199-201 show eighth-note pairs. Measures 202-204 show eighth-note pairs. Measures 205-207 show eighth-note pairs. Measures 208-210 show eighth-note pairs. Measures 211-213 show eighth-note pairs. Measures 214-216 show eighth-note pairs. Measures 217-219 show eighth-note pairs. Measures 220-222 show eighth-note pairs. Measures 223-225 show eighth-note pairs. Measures 226-228 show eighth-note pairs. Measures 229-231 show eighth-note pairs. Measures 232-234 show eighth-note pairs. Measures 235-237 show eighth-note pairs. Measures 238-240 show eighth-note pairs. Measures 241-243 show eighth-note pairs. Measures 244-246 show eighth-note pairs. Measures 247-249 show eighth-note pairs. Measures 250-252 show eighth-note pairs. Measures 253-255 show eighth-note pairs. Measures 256-258 show eighth-note pairs. Measures 259-261 show eighth-note pairs. Measures 262-264 show eighth-note pairs. Measures 265-267 show eighth-note pairs. Measures 268-270 show eighth-note pairs. Measures 271-273 show eighth-note pairs. Measures 274-276 show eighth-note pairs. Measures 277-279 show eighth-note pairs. Measures 280-282 show eighth-note pairs. Measures 283-285 show eighth-note pairs. Measures 286-288 show eighth-note pairs. Measures 289-291 show eighth-note pairs. Measures 292-294 show eighth-note pairs. Measures 295-297 show eighth-note pairs. Measures 298-300 show eighth-note pairs. Measures 301-303 show eighth-note pairs. Measures 304-306 show eighth-note pairs. Measures 307-309 show eighth-note pairs. Measures 310-312 show eighth-note pairs. Measures 313-315 show eighth-note pairs. Measures 316-318 show eighth-note pairs. Measures 319-321 show eighth-note pairs. Measures 322-324 show eighth-note pairs. Measures 325-327 show eighth-note pairs. Measures 328-330 show eighth-note pairs. Measures 331-333 show eighth-note pairs. Measures 334-336 show eighth-note pairs. Measures 337-339 show eighth-note pairs. Measures 340-342 show eighth-note pairs. Measures 343-345 show eighth-note pairs. Measures 346-348 show eighth-note pairs. Measures 349-351 show eighth-note pairs. Measures 352-354 show eighth-note pairs. Measures 355-357 show eighth-note pairs. Measures 358-360 show eighth-note pairs. Measures 361-363 show eighth-note pairs. Measures 364-366 show eighth-note pairs. Measures 367-369 show eighth-note pairs. Measures 370-372 show eighth-note pairs. Measures 373-375 show eighth-note pairs. Measures 376-378 show eighth-note pairs. Measures 379-381 show eighth-note pairs. Measures 382-384 show eighth-note pairs. Measures 385-387 show eighth-note pairs. Measures 388-390 show eighth-note pairs. Measures 391-393 show eighth-note pairs. Measures 394-396 show eighth-note pairs. Measures 397-399 show eighth-note pairs. Measures 400-402 show eighth-note pairs. Measures 403-405 show eighth-note pairs. Measures 406-408 show eighth-note pairs. Measures 409-411 show eighth-note pairs. Measures 412-414 show eighth-note pairs. Measures 415-417 show eighth-note pairs. Measures 418-420 show eighth-note pairs. Measures 421-423 show eighth-note pairs. Measures 424-426 show eighth-note pairs. Measures 427-429 show eighth-note pairs. Measures 430-432 show eighth-note pairs. Measures 433-435 show eighth-note pairs. Measures 436-438 show eighth-note pairs. Measures 439-441 show eighth-note pairs. Measures 442-444 show eighth-note pairs. Measures 445-447 show eighth-note pairs. Measures 448-450 show eighth-note pairs. Measures 451-453 show eighth-note pairs. Measures 454-456 show eighth-note pairs. Measures 457-459 show eighth-note pairs. Measures 460-462 show eighth-note pairs. Measures 463-465 show eighth-note pairs. Measures 466-468 show eighth-note pairs. Measures 469-471 show eighth-note pairs. Measures 472-474 show eighth-note pairs. Measures 475-477 show eighth-note pairs. Measures 478-480 show eighth-note pairs. Measures 481-483 show eighth-note pairs. Measures 484-486 show eighth-note pairs. Measures 487-489 show eighth-note pairs. Measures 490-492 show eighth-note pairs. Measures 493-495 show eighth-note pairs. Measures 496-498 show eighth-note pairs. Measures 499-501 show eighth-note pairs. Measures 502-504 show eighth-note pairs. Measures 505-507 show eighth-note pairs. Measures 508-510 show eighth-note pairs. Measures 511-513 show eighth-note pairs. Measures 514-516 show eighth-note pairs. Measures 517-519 show eighth-note pairs. Measures 520-522 show eighth-note pairs. Measures 523-525 show eighth-note pairs. Measures 526-528 show eighth-note pairs. Measures 529-531 show eighth-note pairs. Measures 532-534 show eighth-note pairs. Measures 535-537 show eighth-note pairs. Measures 538-540 show eighth-note pairs. Measures 541-543 show eighth-note pairs. Measures 544-546 show eighth-note pairs. Measures 547-549 show eighth-note pairs. Measures 550-552 show eighth-note pairs. Measures 553-555 show eighth-note pairs. Measures 556-558 show eighth-note pairs. Measures 559-561 show eighth-note pairs. Measures 562-564 show eighth-note pairs. Measures 565-567 show eighth-note pairs. Measures 568-570 show eighth-note pairs. Measures 571-573 show eighth-note pairs. Measures 574-576 show eighth-note pairs. Measures 577-579 show eighth-note pairs. Measures 580-582 show eighth-note pairs. Measures 583-585 show eighth-note pairs. Measures 586-588 show eighth-note pairs. Measures 589-591 show eighth-note pairs. Measures 592-594 show eighth-note pairs. Measures 595-597 show eighth-note pairs. Measures 598-600 show eighth-note pairs. Measures 601-603 show eighth-note pairs. Measures 604-606 show eighth-note pairs. Measures 607-609 show eighth-note pairs. Measures 610-612 show eighth-note pairs. Measures 613-615 show eighth-note pairs. Measures 616-618 show eighth-note pairs. Measures 619-621 show eighth-note pairs. Measures 622-624 show eighth-note pairs. Measures 625-627 show eighth-note pairs. Measures 628-630 show eighth-note pairs. Measures 631-633 show eighth-note pairs. Measures 634-636 show eighth-note pairs. Measures 637-639 show eighth-note pairs. Measures 640-642 show eighth-note pairs. Measures 643-645 show eighth-note pairs. Measures 646-648 show eighth-note pairs. Measures 649-651 show eighth-note pairs. Measures 652-654 show eighth-note pairs. Measures 655-657 show eighth-note pairs. Measures 658-660 show eighth-note pairs. Measures 661-663 show eighth-note pairs. Measures 664-666 show eighth-note pairs. Measures 667-669 show eighth-note pairs. Measures 670-672 show eighth-note pairs. Measures 673-675 show eighth-note pairs. Measures 676-678 show eighth-note pairs. Measures 679-681 show eighth-note pairs. Measures 682-684 show eighth-note pairs. Measures 685-687 show eighth-note pairs. Measures 688-690 show eighth-note pairs. Measures 691-693 show eighth-note pairs. Measures 694-696 show eighth-note pairs. Measures 697-699 show eighth-note pairs. Measures 700-702 show eighth-note pairs. Measures 703-705 show eighth-note pairs. Measures 706-708 show eighth-note pairs. Measures 709-711 show eighth-note pairs. Measures 712-714 show eighth-note pairs. Measures 715-717 show eighth-note pairs. Measures 718-720 show eighth-note pairs. Measures 721-723 show eighth-note pairs. Measures 724-726 show eighth-note pairs. Measures 727-729 show eighth-note pairs. Measures 730-732 show eighth-note pairs. Measures 733-735 show eighth-note pairs. Measures 736-738 show eighth-note pairs. Measures 739-741 show eighth-note pairs. Measures 742-744 show eighth-note pairs. Measures 745-747 show eighth-note pairs. Measures 748-750 show eighth-note pairs. Measures 751-753 show eighth-note pairs. Measures 754-756 show eighth-note pairs. Measures 757-759 show eighth-note pairs. Measures 760-762 show eighth-note pairs. Measures 763-765 show eighth-note pairs. Measures 766-768 show eighth-note pairs. Measures 769-771 show eighth-note pairs. Measures 772-774 show eighth-note pairs. Measures 775-777 show eighth-note pairs. Measures 778-780 show eighth-note pairs. Measures 781-783 show eighth-note pairs. Measures 784-786 show eighth-note pairs. Measures 787-789 show eighth-note pairs. Measures 790-792 show eighth-note pairs. Measures 793-795 show eighth-note pairs. Measures 796-798 show eighth-note pairs. Measures 799-801 show eighth-note pairs. Measures 802-804 show eighth-note pairs. Measures 805-807 show eighth-note pairs. Measures 808-810 show eighth-note pairs. Measures 811-813 show eighth-note pairs. Measures 814-816 show eighth-note pairs. Measures 817-819 show eighth-note pairs. Measures 820-822 show eighth-note pairs. Measures 823-825 show eighth-note pairs. Measures 826-828 show eighth-note pairs. Measures 829-831 show eighth-note pairs. Measures 832-834 show eighth-note pairs. Measures 835-837 show eighth-note pairs. Measures 838-840 show eighth-note pairs. Measures 841-843 show eighth-note pairs. Measures 844-846 show eighth-note pairs. Measures 847-849 show eighth-note pairs. Measures 850-852 show eighth-note pairs. Measures 853-855 show eighth-note pairs. Measures 856-858 show eighth-note pairs. Measures 859-861 show eighth-note pairs. Measures 862-864 show eighth-note pairs. Measures 865-867 show eighth-note pairs. Measures 868-870 show eighth-note pairs. Measures 871-873 show eighth-note pairs. Measures 874-876 show eighth-note pairs. Measures 877-879 show eighth-note pairs. Measures 880-882 show eighth-note pairs. Measures 883-885 show eighth-note pairs. Measures 886-888 show eighth-note pairs. Measures 889-891 show eighth-note pairs. Measures 892-894 show eighth-note pairs. Measures 895-897 show eighth-note pairs. Measures 898-900 show eighth-note pairs. Measures 901-903 show eighth-note pairs. Measures 904-906 show eighth-note pairs. Measures 907-909 show eighth-note pairs. Measures 910-912 show eighth-note pairs. Measures 913-915 show eighth-note pairs. Measures 916-918 show eighth-note pairs. Measures 919-921 show eighth-note pairs. Measures 922-924 show eighth-note pairs. Measures 925-927 show eighth-note pairs. Measures 928-930 show eighth-note pairs. Measures 931-933 show eighth-note pairs. Measures 934-936 show eighth-note pairs. Measures 937-939 show eighth-note pairs. Measures 940-942 show eighth-note pairs. Measures 943-945 show eighth-note pairs. Measures 946-948 show eighth-note pairs. Measures 949-951 show eighth-note pairs. Measures 952-954 show eighth-note pairs. Measures 955-957 show eighth-note pairs. Measures 958-960 show eighth-note pairs. Measures 961-963 show eighth-note pairs. Measures 964-966 show eighth-note pairs. Measures 967-969 show eighth-note pairs. Measures 970-972 show eighth-note pairs. Measures 973-975 show eighth-note pairs. Measures 976-978 show eighth-note pairs. Measures 979-981 show eighth-note pairs. Measures 982-984 show eighth-note pairs. Measures 985-987 show eighth-note pairs. Measures 988-990 show eighth-note pairs. Measures 991-993 show eighth-note pairs. Measures 994-996 show eighth-note pairs. Measures 997-999 show eighth-note pairs.</p>

II - Aboio

58

58

61

61

II - Aboio

Musical score for trumpet and piano, section II, page 44. The score consists of two staves. The top staff is for the trumpet, starting with a rest, followed by a series of eighth-note patterns with grace notes. The bottom staff is for the piano, featuring sustained notes and eighth-note chords.

Continuation of the musical score for trumpet and piano, section II, page 44. The score continues from the previous page, showing more complex melodic lines for both the trumpet and the piano.

II - Aboio

Musical score for trumpet and piano, section II, page 45. The score consists of two systems of music. The top system shows the trumpet part with measures 73-76. The bottom system shows the piano part with measures 73-76. The piano part features sustained notes and eighth-note chords.

Continuation of the musical score for trumpet and piano, section II, page 45. The score continues from the previous system, showing the trumpet part with measures 77-80 and the piano part with measures 77-80. The trumpet part includes a ritardando (rit.) in measure 78. The piano part features eighth-note chords and sustained notes.

III - Capoeira

$\text{♩} = 60$

Trompete em C

Piano

3

Tempo

5

8

III - Capoeira

The musical score consists of four systems of music, each containing two staves: a treble clef staff for the trumpet and a bass clef staff for the piano. The score is divided into four measures (10, 12, 14, 16) by vertical bar lines.

- Measure 10:** The trumpet part begins with a single note followed by a rest. The piano part features a sustained chord with a wavy line underneath it, indicating a sustained note or pedal. The bass line consists of eighth-note patterns.
- Measure 12:** The trumpet part continues with eighth-note patterns. The piano part maintains the sustained chord with a wavy line underneath it. The bass line consists of eighth-note patterns.
- Measure 14:** The trumpet part begins with a single note followed by a rest. The piano part features a sustained chord with a wavy line underneath it, and the bass line consists of eighth-note patterns.
- Measure 16:** The trumpet part begins with a single note followed by a rest. The piano part features a sustained chord with a wavy line underneath it, and the bass line consists of eighth-note patterns.

III - Capoeira

18

20

mf

mf

22

24

3

26

III - Capoeira

28

30

32 Expressivo

mf

34 ♩ = 58

III - Capoeira

38

p

42

3

45

48

con sord.cup

mp

III - Capoeira

52

56 *f*

58

60 *senza sord.*

62

III - Capoeira

64

65

66

67

68

70

III - Capoeira

The musical score consists of four systems of music, each with two staves: Treble Clef for the Trumpet and Bass Clef for the Piano.

System 1 (Measures 72-73): The Trumpet part features eighth-note patterns with grace notes. The Piano part consists of eighth-note chords and bass notes. Measure 73 includes a dynamic instruction p .

System 2 (Measures 74-75): The Trumpet part has eighth-note patterns with grace notes. The Piano part consists of eighth-note chords and bass notes. Measure 75 includes a dynamic instruction p .

System 3 (Measures 76-77): The Trumpet part features eighth-note patterns with grace notes. The Piano part consists of eighth-note chords and bass notes. Measure 77 includes a dynamic instruction p .

System 4 (Measures 78-79): The Trumpet part has eighth-note patterns with grace notes. The Piano part consists of eighth-note chords and bass notes. Measure 79 includes a dynamic instruction p .

III - Capoeira

81

82

mp

83

♩ = 60

f

ff

84

ff

85

ff

86

ff

ff

87

III - Capoeira

89

The musical score consists of three staves. The top staff is for the trumpet, starting with a single note followed by a long sustained note. The middle staff is for the piano, featuring a dynamic marking 'f' and a series of eighth-note chords. The bottom staff is also for the piano, showing a bass line with a sustained note and a melodic line above it. The measures are separated by vertical bar lines.

trompa

Claudia Caldeira (1974)

Professora adjunta do Curso de Música da Universidade Federal do Estado do Rio de Janeiro (UNIRIO). Suas composições incluem peças para piano solo, canto e piano, trompete solo, trompete e piano, orquestra de cordas, quinteto de metais, grupo de trompetes, trompete e orquestra. Um dos mais relevantes produtos de sua pesquisa acadêmica foi a realização da *Versão para dois pianos e barítono da Sinfonia nº10 "Amazonas"*, de Cláudio Santoro e a composição *Abertura Rondônia*, para orquestra sinfônica.

Porto Velho, velho Porto (2018)

Obra para trompa e piano dedicada ao trompista Adalto Soares, e homenageia a cidade natal da compositora. O título faz referência ao jeito mais afetivo de se referir a Porto Velho, capital da Rondônia - o velho Porto, o amigo Porto - servindo ao mesmo tempo de mote para a forma da peça que se desenvolve inspirada no palíndromo.

Claudia Caldeira

Porto Velho, velho Porto

para trompa e piano
ao amigo Adalto Soares

Claudia Caldeira (1974)
Rio de Janeiro-RJ, 2018

Determinado $\text{♩} = 120$

Trompa em F

Nostálgico $\text{♩} = 72$

rit.

p

mp

p

($\text{♪} = \text{♪}$)

mf

f

mp

rit.

mp

Porto Velho, velho Porto

57

61 5 fru 2 tr 73

77 $\text{♩} = 140$

82 f p mf f

87 2

95 $\text{♩} = 96$

102 mp

106 accel.

110 f $\text{♩} = 60$ mf

115 2 $\text{♩} = 96$ pp

121 ff

Porto Velho, velho Porto

126

131

135

139

144

149

153

158

163

175

179

185

Porto Velho, velho Porto

191

195

200

204

208

213

219

225

Porto Velho, velho Porto

para trompa e piano
ao amigo Adalto Soares

Claudia Caldeira (1974)
 Rio de Janeiro-RJ, 2018

Trompa em F Determinado $\text{♩} = 120$

p

Piano *p*

Porto Velho, velho Porto

The musical score consists of six staves of music, divided into three systems of two staves each. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measures 19 and 20 show melodic lines with various note heads and stems. Measure 21 is a rest. Measures 22 and 23 feature melodic lines with dynamic markings *mp* and *mf*. Measure 24 is a rest. Measures 25 and 26 show melodic lines with dynamic markings *f* and *f*. Measure 27 is a rest. Measures 28 and 29 show melodic lines.

19

20

21

22

23

24

25

26

27

28

29

Porto Velho, velho Porto

Musical score for 'Porto Velho, velho Porto' featuring two staves (treble and bass) across eight staves of music. The score includes dynamic markings such as *mp*, *mf*, and *Nostálgico*, and a tempo marking of $\text{♩} = 72$. The vocal line begins at measure 33 with eighth-note patterns, followed by measures 38 and 42. The piano accompaniment starts at measure 33 with eighth-note chords, continues through measures 38 and 42, and concludes with measures 46 and 47.

Porto Velho, velho Porto

The musical score consists of eight staves of music. The first two staves begin at measure 49 in common time, with the treble clef and bass clef respectively. The music features eighth-note patterns and some sixteenth-note figures. Measures 49 through 53 show a transition with changing harmonies and rhythms. Measure 57 begins with a dynamic of *mf*, followed by a change to *f* in measure 60. The score includes various time signatures: common time, 2/4, and 4/4. The bass clef staff uses a bassoon-like fingering system. The treble clef staff uses a soprano-like fingering system.

Porto Velho, velho Porto

63

63 *mf*

67 *frr*

67 *p*

71 *tr*

71 *mp*

74

74 *mf*

74 *mp*

This musical score consists of six staves of bassoon parts. The first staff begins with a measure of rests followed by a melodic line with slurs and grace notes. The second staff starts with a dynamic *mf*. The third staff begins with a dynamic *frr*, followed by a dynamic *p*. The fourth staff starts with a dynamic *tr*, followed by a dynamic *mp*. The fifth staff begins with a dynamic *mp*. The sixth staff begins with a dynamic *mf*, followed by a dynamic *mp*. Measures are numbered 63, 67, 71, and 74.

Porto Velho, velho Porto

The musical score consists of ten staves of piano music, divided into two systems by a vertical bar line. The first system spans measures 78 to 87, and the second system spans measures 87 to 91. The music is written for two hands (right and left) on a single staff, with the right hand primarily负责旋律 and the left hand providing harmonic support.

Measure 78: The right hand plays eighth-note pairs in the treble clef, while the left hand provides harmonic support in the bass clef. Dynamics include *mf*, *pp*, and *f*. The tempo is marked as $\text{♩} = 140$.

Measure 82: The right hand continues with eighth-note pairs, and the left hand provides harmonic support. Dynamics include *f*, *p*, *mf*, and *f*.

Measure 87: The right hand plays eighth-note pairs, and the left hand provides harmonic support. Dynamics include *mp* and *mf*.

Measure 91: The right hand plays eighth-note pairs, and the left hand provides harmonic support. Dynamics include *mf*.

Text: The lyrics "Porto Velho, velho Porto" are repeated twice in the score, once in each system. The lyrics are placed above the right-hand melody line.

Porto Velho, velho Porto

96

96

$\downarrow = 96$

100

mp

100

mp

104

104

$8va$

106

106

$8va$

Ped.

Porto Velho, velho Porto

Musical score for piano, page 10, showing measures 108-120.

Measure 108 (8va): Accented eighth-note patterns in treble and bass staves.

Measure 109: Measure start.

Measure 110: Dynamics *f*, *mf*. Measure end.

Measure 111 (8va): Measure start.

Measure 112: Measure end.

Measure 113: Measure start.

Measure 114: Measure end.

Measure 115: Measure start.

Measure 116: Measure end.

Measure 117: Measure start.

Measure 118: Measure end.

Measure 119: Measure start.

Measure 120: Measure end.

Porto Velho, velho Porto

123

123

126

126

130

133

133

Porto Velho, velho Porto

136

136

139

J. = 86

144

144

149

149

Porto Velho, velho Porto

153

153

154

155

156

157

158

159

160

161

162

$\text{♩} = 80$

Porto Velho, velho Porto

167

sim.

171

175

178

Porto Velho, velho Porto

183

cresc.

f

mf

183

cresc.

f

mf

dim.

p

188

mp

188

f

192

mp

192

mp

196

mp

mf

196

Porto Velho, velho Porto

199

f

f

cresc.

199

202

ff

f

202

206

ff

206

210

f

mf

210

f

mf

The musical score consists of six staves. Staves 1 and 3 are for Bassoon, staff 2 is for Piano, and staves 4, 5, and 6 are for Piano. The score begins with a dynamic of *f* for both bassoon parts. The bassoon parts have slurs and a crescendo indicated by *cresc.*. The piano part in staff 2 consists of sustained notes. In measure 202, the bassoon parts have slurs and dynamics *ff* and *f*. The piano part in staff 4 also consists of sustained notes. Measure 206 starts with a dynamic of *ff* for the bassoon. The piano part in staff 5 shows harmonic changes between G major and C major. Measures 210 and 211 show the bassoon parts in G major, with the piano parts providing harmonic support.

Porto Velho, velho Porto

214

J = 120

ff

214

217

221

226

ff

fff

Roberto Macedo (1959)

Professor de harmonia, contraponto e orquestração na Escola de Música da Universidade Federal do Rio, suas obras incluem música de câmara, principalmente com acompanhamento de piano, sinfônicas e peças sacras corais. Em 2005 conquistou o primeiro lugar no 4º Concurso Internacional Brasileiro de Composição de Contrabaixos e, em 2007, o terceiro prêmio do Concurso de Composição Sinfônica Camargo Guarnieri, em São Paulo.

Sonata para Trompa e Piano (2005-2008)

Fruto de um pedido pessoal do trompista e docente da disciplina de Música de Câmara da Escola de Música da UFRJ, Prof. Antônio Augusto, a quem a obra é dedicada. O trabalho desenvolveu-se em dois momentos, o inicial em 2005, quando foram estruturados o primeiro e o segundo movimentos e posteriormente, em 2008, ano em que o terceiro movimento foi composto. A macroestrutura do primeiro movimento (Allegro despretensioso) provém de uma concepção elástica da forma-sonata, com uma expansão livre dos elementos herdados do classicismo, sendo que a manipulação das tensões tonais foi substituída pelo confronto entre outros parâmetros distintivos. Tanto a harmonia quanto a estruturação melódica desse movimento estão assentadas sobre o emprego das potencialidades das escalas octatônicas, o que também pode ser constatado nas demais partes da obra. O segundo movimento (Adagio) foi concebido como uma forma simétrica A-B-C-B'-A' e coda. A forma do último movimento (Allegro) aproxima-se do esquema do rondó-sonata; contudo, semelhantemente ao primeiro movimento, a organização interna é trabalhada de forma livre. A coda retoma aqui o material temático presente no Adagio, ao qual se justapõe a última célula do primeiro tema do rondó. Sob o ponto de vista do tratamento instrumental, observa-se a busca do diálogo permanente e da equivalência entre os dois instrumentos. A peça foi estreada em 2015 no 2º Encontro Internacional de Trompas, no Teatro da UFF pelo trompista Antônio Augusto e pelo pianista Tallyson Rodrigues.

Roberto Macedo

Ao amigo Antônio Augusto
Sonata para Trompa e Piano

Trompa em F

I

Roberto Macedo (1959)

Niteroi-RJ, 2008

Allegro despretensioso $\text{♩} = 120$

12

7

13

cresc.

mf

19

2

ff

25

31

2

mf

37

2

p

42

3

47

rit.

a tempo

51

f

Sonata para Trompa e Piano

56

61

73

79

85

91

97

103

109

Sonata para Trompa e Piano

Musical score for Tromba e Piano, page 80, featuring six staves of music for Trombone and Piano. The score includes dynamics such as *mp*, *mf*, *p*, *pp*, *ff*, and *dim.*. Measure 115 starts with a treble clef, 3/4 time, and *mp*. Measures 116-120 show a transition to 2/4 time. Measure 126 begins with a treble clef, 3/4 time, and *dim.*. Measure 131 features a bass clef and 3/4 time. Measure 138 shows a return to 2/4 time. Measure 144 concludes the page with a dynamic of *ff*.

II

Adagio $\text{♩} = 40$

5 $\text{♩} = 40$

9 $\text{♩} = 40$

12 **Melancolico. Un poco più mosso** $\text{♩} = 50$

18 $\text{♩} = 50$

25 $\text{♩} = 50$

30 $\text{♩} = 50$

33 $\text{♩} = 50$

38 $\text{♩} = 50$

43 **Tempo primo**

49 $\text{♩} = 50$

The musical score consists of ten staves of music for trumpet and piano. The first staff begins with a rest followed by a melodic line. The second staff starts with a rhythmic pattern of eighth and sixteenth notes. The third staff features a sustained note with a grace note. The fourth staff includes dynamic markings *mf* and *dim.*. The fifth staff shows a melodic line with grace notes. The sixth staff begins with a dynamic *pp*. The seventh staff features a sustained note with a grace note. The eighth staff includes dynamic markings *mf* and *f*. The ninth staff shows a melodic line with grace notes. The tenth staff begins with a dynamic *f*. The eleventh staff includes dynamic markings *sfz* and *+/-*. The twelfth staff begins with a dynamic *sfz*.

Sonata para Trompa e Piano

55

60 *Un poco più mosso* 05 = ♩

66 3 *p*

72 3 *cresc.* 75 2 *mf*

78 *dim.*

84 *pp* *f*

89 *ff*

95

101 6

111 *Tempo primo*

116 *mf*

Sonata para Trompa e Piano

120

123

127

133

Allegro $\text{♩} = 144$

III

12

21

31

37

44

49

54

61

67

76

85

93

Sonata para Trompa e Piano

102 **2**

109

117

124

131

139

146 *Allegro* $d = 144$

154

160

170

179

187 *dim.*

195

Sonata para Trompa e Piano

208

217 rall. molto Andante - Melancólico $\text{♩} = 50$

p

225 Vivace $\text{♩} = 152$

Vivace $\text{♩} = 152$

Adagio $\text{♩} = 40$

f

p

232 Vivace $\text{♩} = 152$

Adagio $\text{♩} = 40$

f

p

240 rit.

Molto vivace - com furor $\text{♩} = 160$

ff

Ao amigo Antônio Augusto
Sonata para Trompa e Piano

Roberto Macedo (1959)

I

Niteroi-RJ, 2008

Allegro despretensioso $\text{♩} = 120$

Trompa em F

Piano

5

espressivo

9

cresc.

cresc.

Sonata para Trompa e Piano

The musical score consists of four staves of music, likely for Trombone and Piano. The staves are as follows:

- Staff 1 (Trombone):** Starts at measure 17. Dynamics include *mf*. Articulation marks (3) are present on several notes.
- Staff 2 (Piano):** Starts at measure 17. Dynamics include *mf*.
- Staff 3 (Trombone):** Starts at measure 21. Dynamics include *cresc. molto*, *ff*, and *ff* (with a crescendo arrow). Articulation marks (3) are present on several notes.
- Staff 4 (Piano):** Starts at measure 21. Dynamics include *ff*. Articulation marks (3) are present on several notes.
- Staff 5 (Trombone):** Starts at measure 25. Articulation marks (3) are present on several notes.
- Staff 6 (Piano):** Starts at measure 25. Articulation marks (3) are present on several notes.
- Staff 7 (Trombone):** Starts at measure 30. Dynamics include *mf*. Articulation marks (3) are present on several notes.
- Staff 8 (Piano):** Starts at measure 30. Dynamics include *dim.* and *mp*. Articulation marks (3) are present on several notes.

Sonata para Trompa e Piano

Musical score for Tromba e Piano, featuring four systems of music. The score consists of two staves: Tromba (top) and Piano (bottom). The key signature varies throughout the score, including G major, A major, and B-flat major.

System 1 (Measures 34-35): The Tromba staff shows eighth-note patterns with grace notes. The Piano staff shows sixteenth-note patterns. Measure 35 ends with a repeat sign.

System 2 (Measures 36-37): The Tromba staff continues eighth-note patterns. The Piano staff shows sixteenth-note patterns. Measure 37 includes dynamic markings: *cresc. molto* and *f*.

System 3 (Measures 38-39): The Tromba staff shows eighth-note patterns. The Piano staff shows sixteenth-note patterns.

System 4 (Measures 40-41): The Tromba staff starts with a dynamic *p*. The Piano staff shows sixteenth-note patterns. Measure 41 includes a dynamic marking *subito p*.

System 5 (Measures 42-44): The Tromba staff shows eighth-note patterns. The Piano staff shows sixteenth-note patterns. Measure 44 concludes with a dynamic marking *8vb-*.

Sonata para Trompa e Piano

48

rit.

a tempo

rit.

a tempo

mf

(8^{vib})

51

f

54

8va

mf

57

cresc.

cresc.

This musical score consists of four systems of music for Trompe and Piano. The Trompe part is on the top staff, and the Piano part is on the bottom staff. Measure 48 starts with a ritardando (rit.) in the Trompe part, followed by a tempo in the Piano part. Measure 51 begins with a forte dynamic (f) in the Trompe part. Measure 54 includes an 8va (octave up) instruction above the Trompe staff. Measure 57 features a crescendo (cresc.) in both parts. The score uses various time signatures (3/4, 2/4, 3/8, 2/8, 6/8, 7/8) and includes dynamic markings such as rit., a tempo, mf, and cresc.

Sonata para Trompa e Piano

The musical score consists of four systems of music, each with two staves: Trombone (top) and Piano (bottom). The score is divided into measures by vertical bar lines.

- Measure 61:** Trombone: Dynamics *f* and *mf*. Piano: Dynamics *f* and *mf*, with the instruction *espressivo*.
- Measure 65:** Trombone: Dynamics *espressivo*. Piano: Measures 65-68 show a rhythmic pattern of eighth and sixteenth notes.
- Measure 69:** Trombone: Measures 69-72 show eighth-note patterns. Piano: Measures 69-72 show eighth-note chords, with dynamics *f* and *p*.
- Measure 73:** Trombone: Dynamics *f*. Piano: Measures 73-76 show eighth-note chords.

Sonata para Trompa e Piano

The musical score consists of four systems of music, each with two staves: trumpet (top) and piano (bottom). The score is in common time throughout.

- System 1 (Measures 77-79):** The trumpet part features eighth-note patterns with grace notes. The piano part has sustained bass notes. Measure 78 includes dynamics "cresc." and measure 79 includes "ff".
- System 2 (Measures 80-82):** The trumpet part continues with eighth-note patterns. The piano part features eighth-note chords. Measures 80 and 81 include dynamics "ff".
- System 3 (Measures 83-85):** The trumpet part has eighth-note patterns. The piano part features eighth-note chords. Measures 83 and 84 include dynamics "mf" and "mp".
- System 4 (Measures 87-89):** The trumpet part has eighth-note patterns. The piano part features eighth-note chords. Measures 87 and 88 include dynamics "mp".

Sonata para Trompa e Piano

90

91

92

93

94

f

cresc. molto

95

96

97

98

99

ff

100

dim.

101

f

102

103

Sonata para Trompa e Piano

107

This musical score consists of four systems of music for Trompeta and Piano. Measure 107 starts with a single note on the piano followed by a dynamic *mf*. The Trompeta part features eighth-note patterns with grace notes. Measures 108-110 show complex harmonic changes between 2/4 and 3/4 time signatures, with the Trompeta playing eighth-note chords and sixteenth-note patterns. Measures 111-114 continue this pattern with different harmonic progressions. Measure 115 begins with a dynamic *mp*, followed by a section where the Trompeta plays eighth-note chords and sixteenth-note patterns, while the piano provides harmonic support. Measures 116-118 continue this style, with the piano providing harmonic support for the Trompeta's rhythmic patterns.

111

115

118

Sonata para Trompa e Piano

122

The musical score consists of four systems of music for trumpet and piano. Measure 122 starts with a rest for the trumpet followed by eighth-note patterns. Measure 123 begins with a forte dynamic (p) for the piano. Measure 124 shows a transition with changing time signatures (2/4, 3/4, 2/4, 3/4). Measure 125 continues with eighth-note patterns. Measure 126 features a dynamic change to *mp*. Measure 127 shows a return to 2/4 time. Measure 128 concludes with a dynamic of *p*. Measure 129 begins with a dynamic of *dim.* and ends with *pp*. Measure 130 continues with eighth-note patterns. Measure 131 is a rest. Measure 132 starts with a dynamic of *pp*. Measure 133 begins with a dynamic of *rit.*, followed by *a tempo*, and ends with a dynamic of *mf*.

Sonata para Trompa e Piano

Musical score for Tromba e Piano, featuring two staves. The top staff is for the Tromba (Trumpet) and the bottom staff is for the Piano. The score consists of three systems of music.

System 1 (Measures 136-139):

- Measure 136: Tromba has eighth-note pairs, Piano has sustained chords.
- Measure 137: Tromba has eighth-note pairs, Piano has sustained chords.
- Measure 138: Tromba has eighth-note pairs, Piano has sustained chords.
- Measure 139: Tromba has eighth-note pairs, Piano has sustained chords.

System 2 (Measures 140-143):

- Measure 140: Tromba has eighth-note pairs, Piano has sustained chords.
- Measure 141: Tromba has eighth-note pairs, Piano has sustained chords.
- Measure 142: Tromba has eighth-note pairs, Piano has sustained chords.
- Measure 143: Tromba has eighth-note pairs, Piano has sustained chords.

System 3 (Measures 144-147):

- Measure 144: Tromba has eighth-note pairs, Piano has sustained chords.
- Measure 145: Tromba has eighth-note pairs, Piano has sustained chords.
- Measure 146: Tromba has eighth-note pairs, Piano has sustained chords.
- Measure 147: Tromba has eighth-note pairs, Piano has sustained chords.

Performance instructions include dynamics such as *mf*, *ff*, and *fff*, and tempo markings like *ff*.

II

Trompa em F

Piano

Adagio $\text{♩} = 40$

The musical score consists of ten staves of music for Trompa (Trumpet) and Piano. The Trompa part starts with a single note followed by a melodic line. The Piano part begins with a sustained note at pp , followed by a dynamic mp . Measures 4 through 6 show a continuation of the piano's harmonic and rhythmic patterns. Measures 7 and 8 feature eighth-note patterns in the piano. Measure 10 concludes with a dynamic pp .

Measure 1: Trompa: Rest, then melody. Piano: pp (acciaccatura), mp (acciaccatura).

Measure 2: Trompa: Melody. Piano: mp (acciaccatura), p .

Measure 3: Trompa: Melody. Piano: p .

Measure 4: Trompa: Melody. Piano: p .

Measure 5: Trompa: Melody. Piano: p .

Measure 6: Trompa: Melody. Piano: p .

Measure 7: Trompa: Melody. Piano: mf .

Measure 8: Trompa: Melody. Piano: mf .

Measure 9: Trompa: Melody. Piano: mf .

Measure 10: Trompa: Melody. Piano: pp .

Sonata para Trompa e Piano

14 Melancolico. Un poco più mosso $\text{♩} = 50$

17

mf

subito **p**

3

20

f

p

mf

25

p

p

mf

Sonata para Trompa e Piano

29

31

34

38

Sonata para Trompa e Piano

42

Tempo primo

42

44 +
sforzando
ff

Rit.
*

47

52 +
sforzando

Sonata para Trompa e Piano

55

59

63 Un poco più mosso $\text{♩} = 50$

pp *legatissimo*

66

Sonata para Trompa e Piano

Musical score for trumpet and piano, pages 69-76. The score consists of two staves. The top staff is for the trumpet, and the bottom staff is for the piano. The score includes dynamic markings such as *p*, *cresc.*, and *mf*. Measure 69 starts with a dynamic *p*. Measure 71 features a dynamic *cresc.*. Measure 73 features a dynamic *mf*. Measure 76 includes a dynamic *cresc.* and a dynamic *mf*. Measure 77 is marked *8va*.

Sonata para Trompa e Piano

79

82 *dim.*

85

88 *f*

91 *>*

Sonata para Trompa e Piano

Musical score for orchestra and piano, page 11. The score consists of ten staves. The top two staves are for the piano, with dynamics *ff* and *pp*. The next two staves are for the bassoon, with dynamic *pp*. The following two staves are for the double bass, with dynamic *pp*. The next two staves are for the cello, with dynamic *pp*. The bottom two staves are for the bassoon, with dynamic *p*. The score includes measure numbers 94, 97, 100, 106, and 111. Measure 111 includes a tempo marking "tempo primo". The bassoon parts feature various rhythmic patterns and dynamics, including *mf*, *mp*, and *p*.

Sonata para Trompa e Piano

115

119 *Rec.*

121

125

128 *pp*

rall.

dim.

Sonata para Trompa e Piano

132

pp

attacca

III

Allegro $\text{♩} = 144$

Trompa em F

5

(8^{va})

10

(8^{va})

14

Sonata para Trompa e Piano

The musical score consists of four systems of music, each with two staves: Tromba (Treble Clef) and Piano (Bass Clef). The score is divided into measures by vertical bar lines.

- Measure 18:** Tromba staff has a continuous eighth-note pattern. Piano staff has sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.
- Measure 23:** Tromba staff has eighth-note patterns. Piano staff has eighth-note patterns in the right hand and sixteenth-note patterns in the left hand.
- Measure 27:** Tromba staff has eighth-note patterns. Piano staff has eighth-note patterns in the right hand and sixteenth-note patterns in the left hand. A dynamic marking *mf* is present.
- Measure 31:** Tromba staff has eighth-note patterns. Piano staff has eighth-note patterns in the right hand and sixteenth-note patterns in the left hand. Dynamic markings include *cresc.*, *f*, *3*, *Rit.*, and ***.

Sonata para Trompa e Piano

The musical score consists of five systems of music for Trompa and Piano. The Trompa part is on the top staff, and the Piano part is on the bottom staff, divided into two manuals by a brace.

- System 1 (Measures 34-35):** The Trompa part starts with a dynamic *f*. The Piano part features eighth-note chords in 2/4 time.
- System 2 (Measures 36-37):** The Trompa part has sustained notes. The Piano part includes a bass line with eighth-note chords. Measure 37 ends with a fermata over the piano staff.
- System 3 (Measures 38-39):** The Trompa part has eighth-note chords. The Piano part includes a bass line with eighth-note chords.
- System 4 (Measures 40-41):** The Trompa part has eighth-note chords. The Piano part includes a bass line with eighth-note chords.
- System 5 (Measures 42-43):** The Trompa part has eighth-note chords. The Piano part includes a bass line with eighth-note chords.

Sonata para Trompa e Piano

45

48

51

56

cresc. poco a poco

cresc. poco a poco

8va

8vb

Sonata para Trompa e Piano

The musical score consists of four systems of music, each with two staves: Trombone (top) and Piano (bottom). The score is divided into four systems by vertical bar lines.

- System 1 (Measures 61-65):** The Trombone staff features eighth-note patterns with grace notes. The Piano staff has eighth-note chords. Measure 61 starts with a measure rest followed by a sixteenth-note grace note and an eighth note. Measures 62-65 show eighth-note pairs with grace notes.
- System 2 (Measures 66-70):** The Trombone staff has eighth-note pairs with grace notes. The Piano staff shows eighth-note chords with dynamic markings *f*. Measures 66-69 show eighth-note pairs with grace notes, followed by a measure rest in measure 70.
- System 3 (Measures 71-75):** The Trombone staff has eighth-note pairs with grace notes. The Piano staff shows eighth-note chords. Measures 71-74 show eighth-note pairs with grace notes, followed by a measure rest in measure 75.
- System 4 (Measures 76-80):** The Trombone staff has eighth-note pairs with grace notes. The Piano staff shows eighth-note chords. Measures 76-79 show eighth-note pairs with grace notes, followed by a measure rest in measure 80.

Sonata para Trompa e Piano

81

85

88

92

Sonata para Trompa e Piano

96

100

dim.

rit.

104 *a tempo*

mf

a tempo

subito p

f

108

subito p

f

subito p

mf

Sonata para Trompa e Piano

Musical score for Tromba e Piano, featuring four systems of music. The score consists of two staves: Tromba (Treble and Bass) and Piano (Treble and Bass). The key signature changes throughout the score, indicated by various sharps and flats. Measure numbers 112, 118, 122, and 126 are visible at the beginning of each system. Dynamics such as *f* (fortissimo), *cresc.* (crescendo), and *p* (pianissimo) are also present. The piano part includes dynamic markings like *f* and *cresc.*

112

118

cresc.

122

126

Sonata para Trompa e Piano

130

cresc. poco a poco

135

141

ff

f

8va

147

f

Sonata para Trompa e Piano

The musical score consists of four systems of music for Trombone and Piano. The Trombone part is on the top staff, and the Piano part is on the bottom staff. Measure 153 starts with a rest followed by eighth-note patterns. Measure 159 begins with a dynamic *f*. Measure 164 features a melodic line with grace notes. Measure 170 shows rhythmic patterns with sixteenth-note figures.

153

8va

mf

159

(8va)

f

164

(8va)

3

170

Sonata para Trompa e Piano

174

178

182

185

This block contains four systems of musical notation, each with four staves. The top staff of each system is for the trumpet, and the bottom three staves are for the piano. Measures 174, 178, and 182 are in common time (indicated by 'C'), while measure 185 begins in common time and ends in 2/4 time. The piano parts include various harmonic structures such as eighth-note chords, sustained notes, and bass lines. The trumpet parts feature melodic lines with grace notes and slurs.

Sonata para Trompa e Piano

189

Trompa (Trumpet) staff: Rest, eighth note, sixteenth-note pattern, sixteenth-note pattern, eighth note.

Piano staff: Rest, eighth note, sixteenth-note pattern, sixteenth-note pattern, eighth note.

193

Trompa (Trumpet) staff: Quarter note, sixteenth-note pattern, eighth note, eighth note, eighth note.

Piano staff: ff (fortissimo), eighth-note pattern, eighth-note pattern, eighth-note pattern, eighth-note pattern.

197

Trompa (Trumpet) staff: Eighth-note pattern, eighth-note pattern, eighth-note pattern, eighth-note pattern.

Piano staff: dim. (diminuendo), sixteenth-note pattern, sixteenth-note pattern, sixteenth-note pattern, sixteenth-note pattern.

202

Trompa (Trumpet) staff: Eighth-note pattern, eighth-note pattern, eighth-note pattern, eighth-note pattern.

Piano staff: Sixteenth-note pattern, sixteenth-note pattern, sixteenth-note pattern, sixteenth-note pattern, eighth note, eighth note.

Sonata para Trompa e Piano

207

212

217

rall. molto

Andante - Melancólico $\text{♩} = 50$

Vivace $\text{♩} = 152$

Adagio $\text{♩} = 40$

p

f

pp

Sonata para Trompa e Piano

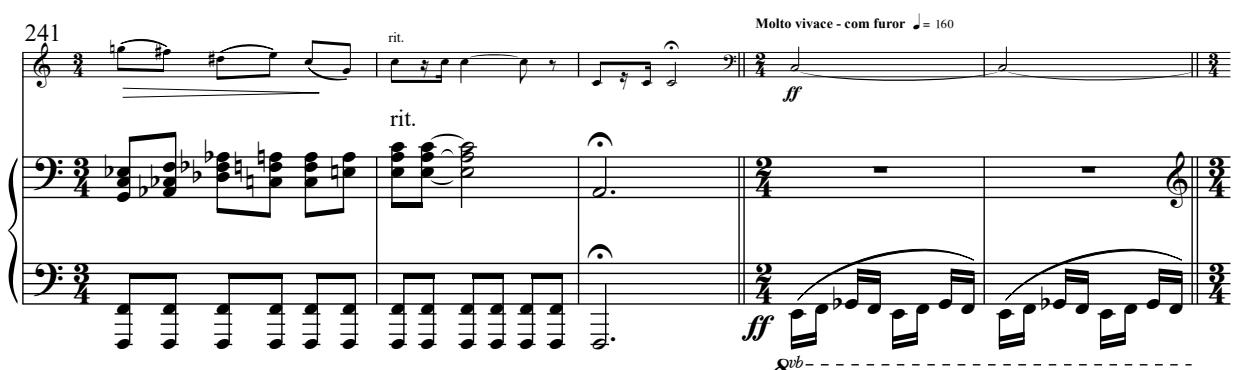
Vivace $\text{♩} = 152$

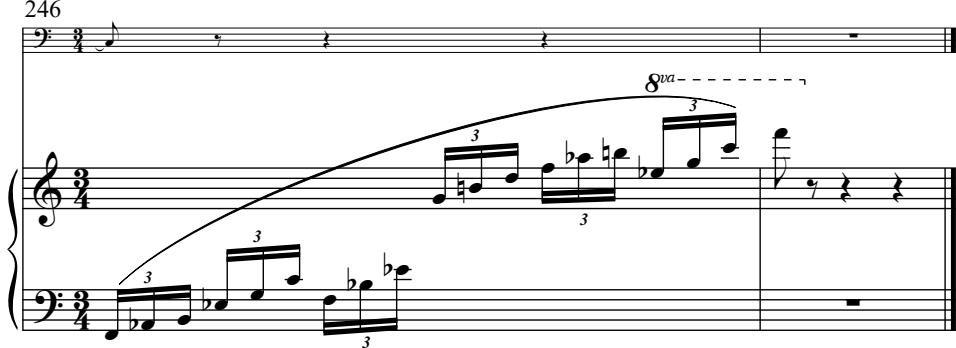
229 

Adagio $\text{♩} = 40$

235 

Molto vivace - com furor $\text{♩} = 160$

241 

246 

FANTASIA PARA TROMBONE SOLO

trombone

Pedro Kröger (1974)

Professor da Escola de Música da UFBA e doutor em composição pela Universidade Federal da Bahia e University of Texas at Austin. Tem conquistado diversos concursos de composição, como o primeiro lugar no II Concurso Nacional Cidade do Rio de Janeiro, primeiro lugar no VI Concurso Nacional de Composição e segundo lugar no VII Concurso Nacional de Composição. Suas obras têm sido executadas em países da América Latina, Estados Unidos e Europa.

Fantasia para trombone solo (2018)

Obra dedicada ao trombonista Lélio Alves, na qual o compositor procura explorar em uma forma mais livre diversas sonoridades do instrumento.

Pedro Kröger

Fantasia para Trombone Solo

Dedicada a Lélio Alves

Pedro Kröger (1974)
Salvador- BA, 2018

Andante $\text{♩} = 76$

Poco Più Mosso $\text{♩} = 86$

Allegro $\text{♩} = 96$

38 *flatz.* *gliss* *gliss*

44 *gliss* *quasi gliss* *gliss* *ff*

53 *mf*

58 $\text{♩} = 120$ *p*

Fantasia

Misterioso

66 *gliss* *a piacere* *gliss* *gliss*

69 *gliss* *gliss* *gliss*

73 *gliss* *gliss* *gliss*

Andante $\text{♩} = 76$

77 *f* *ff*

83 *mp* *f*

Poco Più Mosso $\text{♩} = 86$

89 *p*

95 *mf* *p* *p*

101 *f* *p* *ff*

107 *p* *(a) ossia*

Wellington das Mercês (1973)

Bacharel em trompete e licenciado em educação musical pela Universidade Federal da Bahia. Possui também o curso de especialização em metodologia do ensino das artes (UNINTER) e o mestrado em educação musical pela Universidade Federal da Bahia. Atualmente é professor de trompete no Colégio Estadual Manoel Novaes.

Ecos
(2003)

Composta originalmente para trompete para homenagear o professor José Carlos Mecking, ex-primeiro trompete da Orquestra Sinfônica da Bahia (OSBA). A peça foi composta com a ideia de evocar reminiscências sertanejas através de uma rítmica mais acentuada, transmitindo a alegria do sertanejo, em contraste com trechos cantabiles e melódicos, que lembram as dificuldades enfrentadas por eles. Para isso, foi utilizado, na *Introdução*, o modo mixolídio alternado com o lídio-mixolídio. Outro recurso empregado é o de pergunta e resposta - daí o título. Por se tratar de uma peça solo, houve o cuidado de impregnar o ouvinte com o modalismo, sem abusar dos clichês. São utilizadas técnicas de aumentação e diminuição de trechos melódicos e variações, buscando um novo colorido na peça.

Wellington das Mercês

Ecós

ao prof. J.C. Mecking

Trombone

Wellington das Mercês (1973)
Salvador-BA, 2003

The musical score for Trombone of the piece **Ecós** by Wellington das Mercês (1973) is presented in nine staves. The key signature varies throughout the piece, including C major, G major, F major, E major, D major, and B minor. The time signature also changes frequently, including measures in common time, 2/4, 3/4, and 4/4.

- Staff 1:** Dynamics: **f**. Key: C major. Time: Common time. Tempo: =96.
- Staff 2:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 3:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 4:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 5:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 6:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 7:** Dynamics: **mp** CONTIGO. Key: C major. Time: Common time. Tempo: =76.
- Staff 8:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 9:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 10:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 11:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 12:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 13:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 14:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 15:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 16:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 17:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 18:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 19:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 20:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 21:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 22:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 23:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 24:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 25:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 26:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 27:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 28:** Dynamics: **mf**. Key: C major. Time: Common time.
- Staff 29:** Dynamics: **mf**. Key: C major. Time: Common time.

Ecos

31

mf *lamentoso*

35

37

41

alegre

53

f

58

Sergio di Sabbato (1955)

Detentor de prêmios em composição como o 3º Prêmio Guerra-Peixe de Composição em 2000/2001 e o 3º prêmio na Categoria VI - Orquestra Sinfônica do Concurso Nacional Funarte de Composição. Tem participação efetiva em festivais e bienais de música contemporânea. Suas obras têm sido executadas e gravadas por renomados artistas e orquestras, tanto no Brasil como no exterior, em especial nos Estados Unidos e Itália, com estreias mundiais.

Concertino para Tuba / Trombone Baixo (1993)

O Concertino nasceu da execução de um pequeno solo de tuba que está no 2º movimento - *Ária* - da minha 1ª *Suite para Orquestra*, de 1993, dedicada ao maestro Ernani Aguiar. Gostei tanto da execução deste pequeno solo, executado pelo tubista Carlos Vega, que prometi a ele que faria um concerto ou concertino, e cumpri a promessa nesse mesmo ano. Vislumbrei nesta produção possibilidades melódicas interessantes tanto na região grave, sonora, mas com *cantabile* muito interessante, bem como na região aguda, extremamente pujante e doce. Outro aspecto levado em consideração foi mostrar as possibilidades virtuosísticas da tuba, que de modo geral passam desapercebidas. A obra foi estreada em 1994 pela Orquestra Sinfônica Nacional da UFF, sob a regência do Maestro Ernani Aguiar, tendo como solista o tubista Carlos Vega. Cabe ressaltar que a versão para trombone baixo foi estreada no meu recital de mestrado.

Sergio di Sabbato

Concertino para Tuba / Trombone Baixo

Para o Carlos Vega

Sergio Di Sabbato (1955)
Petrópolis-RJ, 1993

Allegro assai ♩ = 40

16

4 2 7

31

dim p f

39

f p cresc.

47

f ff

54

2 p

63

Tempo I poco accel.

f precipitando

68

a tempo

Concertino para Tuba / Trombone Baixo

73

ritardando molto

p

mf cantabile

ff *dim* *mf*

f *mf*

p

accel. molto

Tempo I

f vibrante

Concertino para Tuba / Trombone Baixo

147

155

f

p cresc.

f > *p*

175

f

f

mf

20

Andante cantabile (Toada) *= 58*

8

cresc.

f

ff

mf

210

mf

221

227

235

Lento

4

Tempo I

f

Concertino para Tuba / Trombone Baixo

Allegro assai
Cad.

257

13

f

279

Molto moderato

284

Allegro assai *accel. molto*

cresc.

289

a tempo

Meno mosso **ff** **Adagio cantabile**

294

p dim **mf**

299

accel.

Allegro assai

304

f

precipitando sempre

309

cresc.

314

ff

Concertino para Tuba / Trombone Baixo

319 *in tempo*

324 *f*

329

334 *accel. molto*

339 *a tempo* *accel. molto* *molto accel.* 4

347 *Molto allegro* $\text{♩} = 144$ 3 4

ff

354

Concertino para Tuba / Trombone Baixo

Para o Carlos Vega

Sergio Di Sabbato (1955)
Petrópolis-RJ, 1993

Allegro assai $\text{♩} = 40$

Piano

The musical score consists of eight staves of music. The top staff is for the Piano, showing a continuous pattern of eighth-note chords. The subsequent staves are for the Tuba/Bass Trombone, starting with measures 1-6, then 7-12, then 13-16, then 17-20, then 21-24, then 25-28, and finally 29-32. Measure 13 includes dynamics *p subito* and *cresc.*. Measure 17 starts with a dynamic *f*. Measures 21-24 show a rhythmic pattern of eighth-note pairs. Measure 25 begins with a dynamic *ff*, followed by *dim* and *p*. Measure 29 concludes with a dynamic *dim*.

Concertino para Tuba / Trombone Baixo

32

p f

38

fp cresc.

44

f ff

50

56

Poco meno = 104

p

Concertino para Tuba / Trombone Baixo

Tempo I *poco accel.*

Tempo I *poco accel.*

63

f

68 *8vb* - *precipitando* - *a tempo* -

73 (8vb) -

fp

76 *ritardando molto*

p

Meno mosso $\text{♩} = 66$

mf

Concertino para Tuba / Trombone Baixo

85

90

mf cantabile

94

97

101

Concertino para Tuba / Trombone Baixo

105

109

ff

dim

ff

dim

114

mf

f

mf

120

mf

125

p

p

Concertino para Tuba / Trombone Baixo

130

135 *accel. molto*

cresc.

Tempo I

140 *f vibrante*

148 *f vibrante*

156 *fp*

Concertino para Tuba / Trombone Baixo

164

p cresc.

171

f — *p*

mf > *fp*

177

mf

183

f dim p

191

cresc. *rit. f*

This musical score page contains two systems of music for a bassoon or tuba. The first system (measures 164-176) includes dynamic markings such as *p cresc.*, *mp*, *cresc.*, *f*, *p*, *mf*, and *fp*. The second system (measures 177-191) includes *mf*, *f*, *dim*, *p*, and *rit. f*. The score is composed of five-line staves with various clefs and key signatures.

Concertino para Tuba / Trombone Baixo

196 *rit. molto*

Andante cantabile (Toada) $\text{♩} = 58$

202 *rit. molto*

Andante cantabile (Toada) $\text{♩} = 58$

209 *8vb* -

cresc.

f

p

8vb -

cresc.

f

216 *(8vb)* -

ff

p

mf

223 *(8vb)* -

Concertino para Tuba / Trombone Baixo

196 *rit. molto*

Andante cantabile (Toada) $\text{♩} = 58$

202 *rit. molto*

Andante cantabile (Toada) $\text{♩} = 58$

209 *8vb* -

cresc.

f

p

8vb -

cresc.

f

216 *(8vb)* -

ff

p

mf

223 *(8vb)* -

Concertino para Tuba / Trombone Baixo

228

234

8va - >

8va - >

8va - >

Lento

239

p

Tempo I

f

pp

mf

S.

The musical score consists of three staves of music for Tuba or Bass Trombone. Staff 1 (top) starts with a treble clef, common time, and quarter notes. Staff 2 (middle) starts with a bass clef, common time, and eighth-note patterns. Staff 3 (bottom) starts with a bass clef, common time, and quarter notes. Measure 228 shows eighth-note patterns in all three staves. Measure 234 shows eighth-note patterns in all three staves. Measure 239 begins with a dynamic 'p' and sixteenth-note patterns in the middle staff. The section ends with a dynamic 'f' and sixteenth-note patterns in the bottom staff. The tempo is marked 'Lento' between measures 234 and 239. The score concludes with a dynamic 'pp' and sixteenth-note patterns in the middle staff, followed by a dynamic 'mf' and sixteenth-note patterns in the bottom staff, with a fermata over the last note.

Concertino para Tuba / Trombone Baixo

255

261

266

267

270

274

279

ppcresc.

mf

ffarcatissimo

Allegro assai Cad.

f

ff

Concertino para Tuba / Trombone Baixo

Molto moderato Allegro assai accel. molto

279

Concertino para Tuba / Trombone Baixo

a tempo

287

Meno mosso

292

Adagio cantabile

297

accel. **Allegro assai**

302

precipitando sempre

310

in tempo

317

f

324

accel. molto **a tempo accel. molto**

332

molto accel.

342

Molto allegro $\text{♩} = 144$

Molto allegro $\text{♩} = 144$

f cresc.

Concertino para Tuba / Trombone Baixo

349

ff

f

354

José Ursicino da Silva

Maestro Duda

(1935)

Em 1980 recebeu o título de melhor arranjador de música popular brasileira no Prêmio M.P.B Shell. Em 1998 foi homenageado pela Academia Pernambucana de Música, passando a fazer parte dela. Entre as diversas homenagens recebidas, destacam-se as de 2007, pelo Carnaval da Bahia; em 2008, pelo Festival de Música MIMO de Olinda, em 2009 foi homenageado aos 64 anos do Conservatório de Tatuí; em 2010 recebeu o título de Patrimônio Vivo do Estado de Pernambuco; em 2011 foi homenageado no Carnaval de Recife. Em 2012 participou do lançamento do álbum *Arranjadores*, no Theatro Municipal de São Paulo. Em 2014 a Banda Sinfônica do Estado de São Paulo homenageou-o e em 2015 novamente foi homenageado no Carnaval de Olinda.

Daniel Victor Silva de Freitas Lima

(1990)

É licenciado em música com habilitação em prática interpretativa da música popular pelo Instituto Federal de Pernambuco (IFPE). Atualmente é professor efetivo de linguagens na Secretaria de Estado da Educação e da Cultura (SEEC) do Estado do Rio Grande do Norte, cidade de Caicó/RN. Concluiu, em 2017, o mestrado profissional na Universidade Federal da Bahia com o trabalho intitulado “Vinte e Cinco peças de José Ursicino da Silva (Maestro Duda)”, transcritas e adaptadas para trombone solo e piano.

Concertino para Trombone **(1997-1998)**

Foi escrito em 3 movimentos, na tonalidade de Dó Maior, e dedicado ao trombonista Radegundis Feitosa. O primeiro movimento - *Beguine e Maracatu*, tem uma introdução breve com 4 compassos em sentido de cadência melódica acompanhada pelo piano, sendo que a partir do compasso 4, o ritmo do beguine tem início e se estende até o momento onde começa o ritmo do maracatu, seguindo até o final do movimento. O segundo movimento – *Valsa*, foi composto na tonalidade de Fá Maior, tendo uma pequena mudança de andamento no compasso 25. No compasso 57 encontra-se o solo apresentado no início e que agora aparece escrito para solo do piano, enquanto o trombone faz pequenos contrapontos e retorna ao solo principal a partir do compasso 65, seguindo assim até o final do movimento. O terceiro e último movimento é o *Choro*, composto na tonalidade de Dó Maior. Neste movimento, os solos são divididos por partes entre o trombone e o piano, sendo finalizado após uma cadência para trombone.

Daniel Victor Silva de Freitas Lima

Concertino para Trombone

I - Beguine e Maracatu

José Ursicino da Silva - Duda (1935)

Trombone

(♩ = 80)

Beguine (♩ = 120)

A

Maracatu (♩ = 120)

C

II - Valsa

(♩ = 90)

A

5 *mf*

12

18 1. 2. **B** (♩ = 110) *f*

27

35

C

49

D 2 *mf*

E *f*

rit.

F (♩ = 80)

III - Choro

(♩ = 120)

A

B 6

C

D Cadênciā

Concertino para Trombone

I - Beguine e Maracatu

José Ursicino da Silva - Duda (1935)

Adaptação: Daniel Victor Lima
Recife-PE, 1997-1998

Trombone Solo (♩ = 80) *f*

Beguine (♩ = 120) *mf*

A

mp

f

1.

Concertino para Trombone

Concertino para Trombone

The musical score consists of eight staves of music for a brass ensemble. Staff 1 (Trombone) starts with a melodic line and a ritardando. Staff 2 (Piano) provides harmonic support with chords. Staff 3 (Double Bass) provides bassline. Staff 4 (Trombone) enters with a rhythmic pattern. Staff 5 (Piano) continues harmonic support. Staff 6 (Double Bass) provides bassline. Staff 7 (Trombone) plays a melodic line. Staff 8 (Piano) provides harmonic support. Staff 9 (Double Bass) provides bassline. Staff 10 (Trombone) plays a melodic line. Staff 11 (Piano) provides harmonic support. Staff 12 (Double Bass) provides bassline. Staff 13 (Trombone) plays a melodic line. Staff 14 (Piano) provides harmonic support. Staff 15 (Double Bass) provides bassline. Staff 16 (Trombone) plays a melodic line. Staff 17 (Piano) provides harmonic support. Staff 18 (Double Bass) provides bassline. Staff 19 (Trombone) plays a melodic line. Staff 20 (Piano) provides harmonic support. Staff 21 (Double Bass) provides bassline. Staff 22 (Trombone) plays a melodic line. Staff 23 (Piano) provides harmonic support. Staff 24 (Double Bass) provides bassline. Staff 25 (Trombone) plays a melodic line. Staff 26 (Piano) provides harmonic support. Staff 27 (Double Bass) provides bassline. Staff 28 (Trombone) plays a melodic line. Staff 29 (Piano) provides harmonic support. Staff 30 (Double Bass) provides bassline. Staff 31 (Trombone) plays a melodic line. Staff 32 (Piano) provides harmonic support. Staff 33 (Double Bass) provides bassline. Staff 34 (Trombone) plays a melodic line. Staff 35 (Piano) provides harmonic support. Staff 36 (Double Bass) provides bassline.

B Maracatu ($\text{♩} = 120$)

rit.

f

35

36

Concertino para Trombone

The musical score consists of three staves. The top staff is for the Trombone, starting with a dynamic of *p*. Measure 41 begins with a forte dynamic (*f*) and a melodic line consisting of eighth-note pairs. The middle staff is for the Piano, with a dynamic of *mf*. The bottom staff is for the Bass. Measures 46 and 51 show harmonic progression through changes in key signature and chord progression. Measure 51 includes dynamic markings *mf* and *f*, and slurs indicating rhythmic patterns.

II - Valsa

(♩ = 90)

Trombone Solo

Piano

A

6

12

18

This musical score consists of ten staves of music for Trombone Solo and Piano. The tempo is indicated as (♩ = 90). The score begins with a rest for the Trombone Solo (measures 1-5) and then enters at measure 6. The piano part starts with a dynamic of *mf* and continues with various chords and rhythmic patterns. Measure 6 begins a section labeled 'A', which includes a dynamic of *mp*. Measures 12 and 18 also have dynamics of *mp*. The piano part uses slurs and grace notes. Measure 12 includes a measure repeat sign. Measure 18 includes a double bar line and repeat endings, with the first ending leading back to the piano's harmonic progression and the second ending returning to the piano's rhythmic pattern.

Concertino para Trombone

B (♩ = 110)

f

Concertino para Trombone

24

mf

29

35

C

40

45

Concertino para Trombone

50

50

3

D

56

f

57

E

61

mf

3

rit.

67

F

(♩ = 80)

71

III - Choro

(♩ = 120)

Trombone Solo

Piano

A

6

II

16

Concertino para Trombone

B

Musical score for Concertino para Trombone, section B. The score consists of two staves: Trombone (top) and Bassoon (bottom). The key signature changes between B-flat major (measures 21-25), E-flat major (measures 29-36), and A major (measures 36-43). Measure 21 starts with a single note followed by a sixteenth-note pattern. Measures 22-25 show a rhythmic pattern of eighth and sixteenth notes. Measure 26 begins with a dynamic *f*. Measure 29 starts with a dynamic *mf*. Measure 36 features a cadence with three endings (1, 2, 3) and a dynamic *f*. Measure 43 concludes with a dynamic *f*.

Concertino para Trombone

B

21

21

25

29

36

43

C

mf

mf

1.

2.

3.

D

Cadencia

10

10

6

Música para Metais nº 3 (Fantasia para Marquinhos) (1990-1992)

Foi composta por Duda para a formatura de bacharelado do seu filho Marquinhos, daí o título "Fantasia para Marquinhos". Algum tempo depois recebeu o título de "Música para Metais nº3". Foi dividida em 4 movimentos, o primeiro - *Andante*, contempla o tema principal, repetido no final da obra e construído na tonalidade de Fá Maior. O segundo movimento começa no compasso 25 com o maracatu na tonalidade de Fá menor, estendendo-se até o compasso 29. O terceiro movimento – *Valsa*, inicia-se no compasso 30 e finaliza no compasso nº 43. Aqui o movimento retoma a tonalidade de Fá Maior e permanece até o final. A partir do compasso 44, a partir da nota final da valsa, tem início a preparação para o frevo. O quarto movimento da peça é intitulado *Philippe no Frevo*, neto do maestro Duda. Este frevo foi composto dois anos após os demais movimentos. Depois do frevo, a obra retorna para o tema do primeiro movimento.

Daniel Victor Silva de Freitas Lima

Trombone Solo

Música para Metais n° 3

Fantasia para Marquinhos

José Ursicino da Silva (DUDA)

Adaptação: Daniel Victor Lima

Recife-PE, 1990-1992

(♩=90)

5

6 9

14 17

22 25 Maracatu 1.

29 30 37 44 accel.

48 Frevo (♩=130)

56 1. >

64 2. mf

73 f rit.

80 Tempo I ff

Detailed description: The musical score consists of eleven staves of music for Trombone Solo. The first staff begins with a tempo of ♩=90 and a dynamic of *mf*. The second staff starts at measure 6. The third staff begins at measure 14. The fourth staff begins at measure 22 and includes a section labeled 'Maracatu'. The fifth staff begins at measure 29. The sixth staff begins at measure 37 and includes a dynamic instruction 'accel.'. The seventh staff begins at measure 48 and is labeled 'Frevo' with a tempo of ♩=130. The eighth staff begins at measure 56. The ninth staff begins at measure 64. The tenth staff begins at measure 73. The eleventh staff begins at measure 80 and is labeled 'Tempo I'.

Música para Metais nº 3

Fantasia para Marquinhos

José Ursicino da Silva (DUDA)

Adaptação: Daniel Victor Lima

Recife-PE, 1990-1992

Musical score for Trombone Solo and Piano. The score consists of eight staves of music. The first staff is for the Trombone Solo, starting with a dynamic of $m\mathbf{f}$. The second staff is for the Piano, with dynamics of mp and $\mathbf{8}$. The third staff is for the Trombone Solo, with a dynamic of mp . The fourth staff is for the Piano, with dynamics of $\mathbf{8}$, $\mathbf{8}$, and $\mathbf{8}$. The fifth staff is for the Trombone Solo. The sixth staff is for the Piano, with dynamics of $\mathbf{8}$, $\mathbf{8}$, and $\mathbf{8}$. The seventh staff is for the Trombone Solo. The eighth staff is for the Piano.

The musical score consists of four staves of music. The top two staves are in common time (4/4) and the bottom two are in common time (4/4). The key signature changes throughout the section, indicated by various sharps and flats.

Measures 17-20: The top staff features eighth-note patterns with grace notes. The bottom staff shows chords in G major (G-B-D), E major (E-G-B), and A major (A-C-E).

Measures 21-24: The top staff has eighth-note patterns with grace notes. The bottom staff shows chords in C major (C-E-G), F major (F-A-C), and B major (B-D-F#).

Measure 25: The section begins with a dynamic instruction "Maracatu". The top staff starts with a sustained note. The bottom staff features eighth-note patterns with grace notes.

Measures 26-28: The top staff includes a first ending (1.) with sixteenth-note patterns over a bass line marked "3". It leads to a second ending (2.) with sixteenth-note patterns over a bass line marked "3". The bottom staff shows chords in G major (G-B-D), E major (E-G-B), and A major (A-C-E).

32

32

38

38

44

accel.

48 Frevo ($\text{♩} = 130$)

44

48

50

50

Musical score for brass instruments, page 164, featuring six staves of music. The score consists of two systems of measures.

System 1 (Measures 56-61):

- Staff 1 (Bassoon): Measures 56-57, eighth-note patterns; Measure 58, eighth-note pattern; Measure 59, eighth-note pattern; Measure 60, eighth-note pattern; Measure 61, eighth-note pattern.
- Staff 2 (Trombone): Measures 56-57, eighth-note patterns; Measure 58, eighth-note pattern; Measure 59, eighth-note pattern; Measure 60, eighth-note pattern; Measure 61, eighth-note pattern.
- Staff 3 (Trombone): Measures 56-57, eighth-note patterns; Measure 58, eighth-note pattern; Measure 59, eighth-note pattern; Measure 60, eighth-note pattern; Measure 61, eighth-note pattern.
- Staff 4 (Trombone): Measures 56-57, eighth-note patterns; Measure 58, eighth-note pattern; Measure 59, eighth-note pattern; Measure 60, eighth-note pattern; Measure 61, eighth-note pattern.
- Staff 5 (Trombone): Measures 56-57, eighth-note patterns; Measure 58, eighth-note pattern; Measure 59, eighth-note pattern; Measure 60, eighth-note pattern; Measure 61, eighth-note pattern.
- Staff 6 (Trombone): Measures 56-57, eighth-note patterns; Measure 58, eighth-note pattern; Measure 59, eighth-note pattern; Measure 60, eighth-note pattern; Measure 61, eighth-note pattern.

System 2 (Measures 62-67):

- Staff 1 (Bassoon): Measures 62-63, eighth-note patterns; Measure 64, eighth-note pattern; Measure 65, eighth-note pattern; Measure 66, eighth-note pattern; Measure 67, eighth-note pattern.
- Staff 2 (Trombone): Measures 62-63, eighth-note patterns; Measure 64, eighth-note pattern; Measure 65, eighth-note pattern; Measure 66, eighth-note pattern; Measure 67, eighth-note pattern.
- Staff 3 (Trombone): Measures 62-63, eighth-note patterns; Measure 64, eighth-note pattern; Measure 65, eighth-note pattern; Measure 66, eighth-note pattern; Measure 67, eighth-note pattern.
- Staff 4 (Trombone): Measures 62-63, eighth-note patterns; Measure 64, eighth-note pattern; Measure 65, eighth-note pattern; Measure 66, eighth-note pattern; Measure 67, eighth-note pattern.
- Staff 5 (Trombone): Measures 62-63, eighth-note patterns; Measure 64, eighth-note pattern; Measure 65, eighth-note pattern; Measure 66, eighth-note pattern; Measure 67, eighth-note pattern.
- Staff 6 (Trombone): Measures 62-63, eighth-note patterns; Measure 64, eighth-note pattern; Measure 65, eighth-note pattern; Measure 66, eighth-note pattern; Measure 67, eighth-note pattern.

Text: "Philippe no Fresco" *mf*

Measure 68: Measures 68-69, eighth-note patterns; Measure 70, eighth-note pattern; Measure 71, eighth-note pattern; Measure 72, eighth-note pattern; Measure 73, eighth-note pattern.

Measure 74: Measures 74-75, eighth-note patterns; Measure 76, eighth-note pattern; Measure 77, eighth-note pattern; Measure 78, eighth-note pattern; Measure 79, eighth-note pattern.

Measure 80: Measures 80-81, eighth-note patterns; Measure 82, eighth-note pattern; Measure 83, eighth-note pattern; Measure 84, eighth-note pattern; Measure 85, eighth-note pattern.

(♩=90)

80

mf

80

{

mp

mp

83

ff

83

{

ff

ff

This musical score consists of two staves. The top staff is for a bassoon, indicated by a bassoon icon and the letter 'B'. The bottom staff is for a piano, indicated by a piano icon and the letter 'P'. The score is divided into measures by vertical bar lines. Measure 80 starts with a dynamic of *mf*. The bassoon plays eighth-note pairs, and the piano plays sustained chords. Measure 83 starts with a dynamic of *ff*. The bassoon continues with eighth-note pairs, and the piano plays sustained chords. The score concludes with a final dynamic of *ff*.

Domingos Raymundo (1904-2001)

Foi professor titular emérito da Escola de Música da Universidade Federal do Rio de Janeiro, onde se diplomou em Flauta, Regência e Composição. Possui os títulos de Docente Livre de Harmonia Elementar, Harmonia Superior, Canto Coral e Catedrático de Canto Orfeônico. Foi regente da Orquestra Sinfônica da Escola de Música da UFRJ, apresentando obras de sua autoria como concertos para piano e orquestra, poemas sinfônicos, sinfonias e demais peças para orquestra.

Seresta (s/d)

Composta para trombone e piano, tem um caráter lírico e permite liberdade de expressão ao trombonista logo na introdução. O piano alterna a função de acompanhamento com pequenos solos. Embora a obra não apresente grandes dificuldades técnicas, o autor proporciona aos intérpretes inúmeras opções musicais ao compor melodias que se caracterizam pela liberdade. Talvez o autor esteja sugerindo que os intérpretes busquem um pouco da musicalidade conhecida de nossos seresteiros.

Lélio Alves

Seresta

Trombone solo

Domingos Raymundo (1904-2001)

Rio de Janeiro-RJ, s/d

Trombone

Allegro Moderato

Allegro Moderato

f *f*³ *Moderato*

mf

p

rit. *à vontade* *a tempo*

f *To Coda* *mf*

Allegretto *8*

mf *poco meno* *a tempo*

2 *rit.* *a tempo*

mf

D.S. al Coda

rápido *seco* *f*

Seresta

Trombone solo

Domingos Raymundo (1904-2001)

Rio de Janeiro-RJ, s/d

Trombone solo

Allegro Moderato

Allegro Moderato

Moderato

Moderato

Seresta

Seresta

37

41 Allegretto

47

53

poco meno

poco meno

Seresta

60

a tempo

67

rit.

a tempo

74

mf

1

81

2

D.S. al Coda

rápido

seco

2

D.S. al Coda

eufônio

Marcos Cohen (1977)

Foi professor de teoria e composição da Universidade Federal do Pará e do Conservatório Carlos Gomes. Foi vencedor do Concurso Nacional de Composição Waldemar Henrique (2005), do Concurso Nacional de Composição Clássica da Funarte (2016). Suas obras têm sido regularmente apresentadas e gravadas por artistas e grupos nacionais como Wilthon Matos, Fernando Daddos, Gustavo Koberstein, Quarteto Capital, Arcortrio, Quinteto Brasília, Orquestra Sinfônica do Theatro da Paz e Orquestra Sinfônica do Teatro Nacional Cláudio Santoro.

Solidões de Pedra (2017)

A obra é uma sonata para eufônio e piano. O primeiro movimento – *Perfeição Incólume*, é diatônico em essência e organizado em contrapontos. *Ser Mineral*, movimento lento da obra, é lírico e contemplativo. *Solidão Perene*, é uma espécie de jazz estilizado e conclui a obra.

Marcos Cohen

Solidões de Pedra

I - Perfeição Incólume

Eufônio

Marcos Cohen (1977)

Brasília-DF, 2017

$\text{♩} = 118$

Solidões de Pedra

II - Ser Mineral

$\text{♩} = 66$

com surdina

2

p

mp

10

mf

f

sem surdina

14

ff

f

mp

22

mp com surdina

mf

$\text{♩} = 80$

sem surdina

30

f

mf

36

mp

f

f

40

ff

2

$\text{♩} = 52$

3

f

ff

f

ff

p

55

f

ff

II. Ser Mineral

61

f

64

ff

mf

p com surdina

d=66

65

mp

66

67

68

69

70

71

72

ff

f

73

74

75

76

77

78

mf

Solidões de Pedra

III - Solidão Perene

Sheet music for bassoon, page 2, measures 1-45. The music is in 3/4 time, key signature varies (e.g., B-flat major at the beginning, E major later), and includes dynamic markings like **f**, **ff**, **mf**, **p**, and **mp**. Measure 1 starts with a bassoon solo. Measures 2-3 show a rhythmic pattern with grace notes. Measures 4-5 continue the pattern. Measures 6-7 show a more sustained line. Measures 8-9 show a return to the rhythmic pattern. Measures 10-11 show a sustained line. Measures 12-13 show a rhythmic pattern. Measures 14-15 show a sustained line. Measures 16-17 show a rhythmic pattern. Measures 18-19 show a sustained line. Measures 20-21 show a rhythmic pattern. Measures 22-23 show a sustained line. Measures 24-25 show a rhythmic pattern. Measures 26-27 show a sustained line. Measures 28-29 show a rhythmic pattern. Measures 30-31 show a sustained line. Measures 32-33 show a rhythmic pattern. Measures 34-35 show a sustained line. Measures 36-37 show a rhythmic pattern. Measures 38-39 show a sustained line. Measures 40-41 show a rhythmic pattern. Measures 42-43 show a sustained line. Measures 44-45 show a rhythmic pattern.

III. Solidão Perene

50 $\text{♩} = 96$ mf

54 f

58 mf sub.

62 ff

66 f

70 ff

74 ff

78 ff

Solidões de Pedra

I - Perfeição Incólume

Marcos Cohen

Piano *mf*

Pno.

Euf.

Pno. *mp*

f *ff*

mf

f *ff*

The musical score consists of six staves. The top staff is for 'Piano' in treble clef, 3/4 time, with dynamics *mf* and *ff*. The second staff is for 'Pno.' in treble clef, showing a mix of measures in 3/4 and 2/4 time. The third staff is for 'Euf.' in bass clef, with dynamics *mf* and *ff*. The fourth staff is for 'Pno.' in bass clef, with dynamics *mp* and *ff*. The fifth staff begins at measure 13, with dynamics *f* and *ff*, followed by *mf*. The bottom staff begins at measure 18, with dynamics *f* and *ff*, and includes instruction '3' over eighth-note groups. Measure numbers 1, 5, 9, 13, and 18 are indicated above the staves.

I. Perfeição Incólume

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

I. Perfeição Incólume

49

ff

mf

3

3

mf

p

(sem pedal)

ff

mf

54

ff

58

ff

ffz

mp

64

ffz

65

f

f

68

I. Perfeição Incólume

Musical score for "I. Perfeição Incólume" from "Solidões de Pedra". The score is for two pianos (right hand and left hand). The right hand (piano 1) has staves 1, 3, 5, 7, and 9. The left hand (piano 2) has staves 2, 4, 6, 8, and 10. The score includes dynamic markings such as *mf*, *f*, *mp*, *ff*, and *sffz*. Performance instructions include "3" over eighth-note groups.

1. *mf*

2. *mp*

3. *mf*

4. *ff*

5. *sffz*

Solidões de Pedra

II - Ser Mineral

Eufônio

Piano

p

com surdina

mp

mf

f

ff

sem surdina

mf

ff

rall. - - - - -

mp

f

p

13

19

66

mp

rall. - - - - -

mp

com surdina

f

p

II. Ser Mineral

This block contains six pages of sheet music, numbered 25 through 43. The music is arranged for piano (two staves) and orchestra (indicated by various clefs and dynamic markings). The piano parts include treble and bass staves with various dynamics like *mf*, *f*, *mp*, *sem surdina*, and *rall.*. The orchestra parts feature woodwind and brass instruments with dynamics such as *ff* and *sf*. Measure numbers 31, 37, and 43 are also present. The tempo is marked $\bullet = 52$.

II. Ser Mineral

49

53

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

Solidões de Pedra

III - Solidão Perene

Eufônio

Piano

J = 96

1

5

9

13

III. Solidão Perene

17

21

25

29

33

III. Solidão Perene

37

41

p sub.

45

49

mp

rall.

$\text{♩} = 72$

$\text{♩} = 96$

f sub.

mf sub.

53

57

III. Solidão Perene

61

65

69

73

77

tuba

Beetholven Cunha (1978)

É maestro titular do projeto Corais do Mar na Prefeitura de Parnaíba-PI, do Coral da Cidade de Parnaíba e dos Corais Infantil e Juvenil do Sesc Caixearl. Também é criador e regente da Camerata Parnaibana. Pianista e escritor. Como compositor tem suas obras interpretadas no Brasil e exterior por intérpretes de extrema relevância no cenário musical.

Momento Bujari (2016)

Segundo o compositor, é uma obra feita em homenagem a sua querida avó, Nancy. São recordações que possui dos momentos em que esteve com a avó e do caminho que ele percorria na Rua Bujari, em Goiana-PE, para chegar em sua casa. Esta rua, como conta o compositor, levou o nome da planta (bujari) que havia em abundância pela região. A avó Nancy, dividia seus conhecimentos de vida e sua arte (era artesã e confeccionava bonecas, crochês e escrevia diários) com Beetholven. O primeiro movimento – *Prelúdio Canção*, traz o saudosismo e as boas lembranças deste tempo com melodias extremamente líricas e belas, explorando diferentes matizes da tuba, principalmente nos registros médio e agudo. O segundo movimento – *Coisas para Nancy*, está dividido em duas ideias principais, a primeira, extremamente contrapontística e enérgica; a segunda, lírica e melancólica. Este segundo movimento trata das coisas dedicadas para a avó e possui, no trecho lírico central, novamente as suas lembranças, com carinho e saudosismo.

Albert-Khattar

Ao tubista Alexandre Lima

Momento Bujari

I - Prelúdio Canção

Tuba

Beetholven Cunha (1978)
Terezina-PI, 2016

Gracioso $\text{♩} = 68$

1
Gracioso $\text{♩} = 68$

6

11

17 *rit.* **Tempo I** $\text{♩} = 68$

22

26

32

36

39

43

45 *rall.*

47 **Tempo I** $\text{♩} = 68$

Momento Bujari

51

56

61 rit. **Tempo I** $\text{♩} = 68$

67

71

76

81

82 ff $\text{♩} = 68$

Momento Bujari

II - Coisas para Nancy

Molto expressivo $\text{♩} = 118$

f

5

9

13

17

21

25

29

33

37

41

$\text{♩} = 54 \text{ (em 1)}$

mp

Momento Bujari

45

51

63

69 rit. d. = 54 (em 1)
mp

75

82 rit.

Tempo I (♩ = c. 118)

88 f

92

96

101

105 ff rit. 8va

Ao tubista Alexandre Lima

Momento Bujari

I - Prelúdio Canção

Beetholven Cunha (1978)
Terezina-PI, 2016

Tuba *Gracioso* $\text{♩} = 68$

Piano

1

2

3

4

5

6

7

8

9

10

Momento Bujari

13

14

15

16

17

18

19

20

21

22

23

24

25

Tempo I $\text{♩} = 68$

Momento Bujari

28

29

30

31

32

33

34

mp

35

36

37

mf

38

39

40

cresc.

Momento Bujari

43

43

f

rall.....

45

46

47

48

Tempo I $\text{♩} = 68$

mp

Simile

49

50

51

52

53

54

55

56

Momento Bujari

60

60

61

62

63 rit.

64

65

66

67

68

69

70

71

72

73

74

Tempo I $\text{♩} = 68$

Simile

Simile

Simile

Momento Bujari

Musical score for Momento Bujari, page 201. The score consists of two staves: a bass staff and a treble staff.

The bass staff contains measures 76 through 83:

- Measure 76: Bass note, then eighth-note pairs.
- Measures 77-78: Continuous eighth-note pairs.
- Measure 79: Bass note, then eighth-note pairs.
- Measures 80-81: Continuous eighth-note pairs.
- Measure 82: Bass note, then eighth-note pairs, dynamic ff, crescendo line.
- Measure 83: Bass note, then eighth-note pairs, dynamic ff, crescendo line.

The treble staff contains measures 76 through 83:

- Measure 76: Treble notes.
- Measures 77-78: Continuous eighth-note pairs.
- Measure 79: Treble notes.
- Measures 80-81: Continuous eighth-note pairs.
- Measure 82: Treble notes.
- Measure 83: Treble notes.

Momento Bujari

II - Coisas para Nancy

Molto expressivo $\text{♩} = 118$

Tuba

Momento Bujari

13

13

16

20

13

16

24

27

Momento Bujari

Musical score for Momento Bujari, featuring three staves of music. The score consists of ten staves, with measures numbered 30 through 44. The key signature is one flat throughout.

Measure 30: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 31: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 32: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 33: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 34: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 35: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 36: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 37: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 38: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 39: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 40: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 41: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 42: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 43: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Measure 44: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bassoon staff has eighth-note pairs.

Performance Instructions:

- Measure 36: *mp*
- Measure 40: *mp*

Tempo: $\text{♩} = 54 \text{ (em 1)}$

Momento Bujari

The sheet music consists of six staves of musical notation, likely for a string quartet or similar ensemble. The staves are grouped by large brace symbols.

- Staff 1 (Top):** Treble clef, B-flat key signature. Measures 48-49 show eighth-note patterns. Measure 50 is a rest.
- Staff 2:** Treble clef, B-flat key signature. Measures 48-50 show eighth-note patterns. Measure 51 is a rest.
- Staff 3 (Bottom):** Bass clef, B-flat key signature. Measures 48-50 show eighth-note patterns. Measure 51 is a rest.
- Staff 4 (Second from Bottom):** Treble clef, B-flat key signature. Measures 52-53 show eighth-note patterns. Measure 54 is a rest.
- Staff 5 (Third from Bottom):** Bass clef, B-flat key signature. Measures 52-53 show eighth-note patterns. Measure 54 is a rest.
- Staff 6 (Bottom):** Treble clef, B-flat key signature. Measures 56-57 show eighth-note patterns. Measure 58 is a rest.

Measure numbers are indicated above each staff: 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64.

Momento Bujari

68

rit.

mp

72 $\text{J.} = 54 \text{ (em 1)}$

76

76

80

84 legato

rit.

Momento Bujari

Tempo I ($\text{♩} = \text{c. } 118$)

88

f

Simile

89

f

90

91

92

93

94

95

96

97

98

99

100

Momento Bujari

Musical score for *Momento Bujari*, page 208. The score consists of three staves: Bassoon (bottom), Clarinet (middle), and Trombone (top).

The score includes the following measures:

- Measure 103: Sixteenth-note patterns.
- Measure 106: Starts with **ff**. Includes **rit.** and **sfor.**
- Measure 108: Eighth-note chords.

Key signature: B-flat major (two flats). Time signature: Common time (indicated by a 'C').

quinteto de metais

Amaral Vieira (1952)

Composer, pianista, pedagogo e musicólogo; escreveu mais de 500 obras nos mais variados gêneros. Suas gravações, como compositor e intérprete, contam mais de 150 títulos. Suas obras foram gravadas, editadas e distribuídas no Brasil, Europa, Estados Unidos e Japão, país onde já fez mais de 300 concertos. Recebeu 17 Prêmios como compositor e mais de 60 distinções em reconhecimento ao seu trabalho.

Suite de Metais (1988)

Obra dividida em quatro pequenos movimentos- Preâmbulo, Toccata, Canzone e Finale. Ela explora um virtuosismo peculiar de cada um dos músicos da tradicional formação para quinteto de metais, uma vez que mostra com destreza as possibilidades técnicas de cada um dos instrumentos utilizados na composição. Em sua particular forma de escrita, Vieira indica em cada nota da partitura todas as articulações e intenções de dinâmica recomendadas, o que confere ao compositor o zelo de sua escrita. Ademais, as frases musicais são extremamente bem delineadas e indicadas de forma explícita na partitura, o que proporciona ao intérprete e ao ouvinte, clareza de execução e fácil codificação das linhas melódicas. Há de se ressaltar as alternâncias de forma de compasso e as súbitas diferenças de dinâmica que são exploradas, o que exige do grupo uma atenção extrema ao interpretá-la. Por essas qualidades, essa obra é uma das mais importantes composições brasileiras para este gênero e teve seu primeiro registro em áudio no CD Da Renascença ao Jazz, do Grupo Art Metal Quinteto, lançado em 1995, pelo Selo Velas, seguido do CD Obras Paulistas para Metais, do Grupo Metallumfonia, pelo Selo Kalamata, lançado em 2012.

Paulo Ronqui

Suite de Metais

Four Short Pieces for 2 trumpets (Bb), horn (F), trombone and tuba opus 100

1. Preâmbulo

Amaral Vieira (1952)

Trompette 1 em Sib

São Paulo, 1988

Molto marcato, poco mosso

14

20

26

32

2. Toccata

Trompeta 1 em Sib

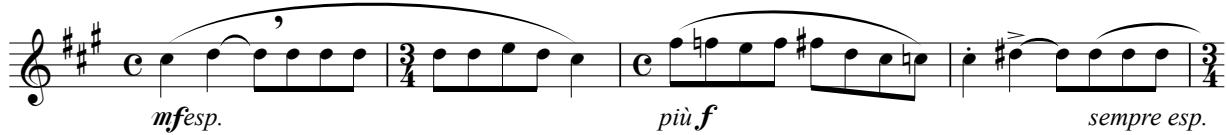
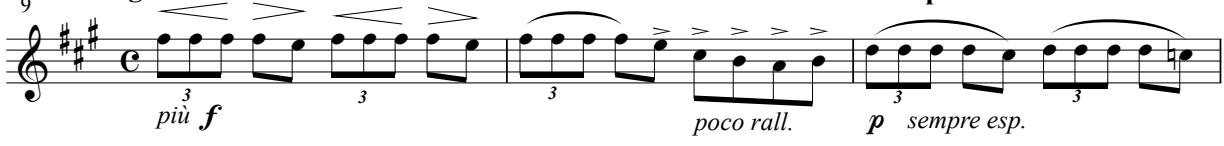
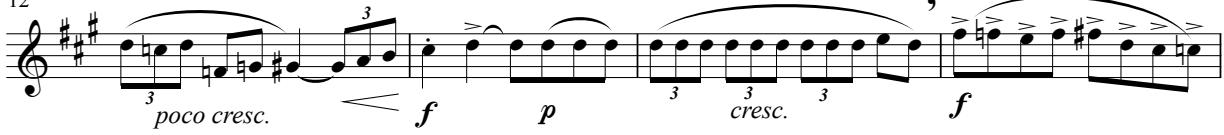
Non troppo presto

The musical score consists of eight staves of music for Trompeta 1 em Sib. The key signature is one sharp (F#). The time signature is 3/8 throughout. The dynamics and performance instructions include:

- Staff 1: *mf* staccato, cresc., *ff*, *mf*, cresc., *ff*
- Staff 2 (measures 7-14): *fp*, *esp.*, *sulp*
- Staff 3 (measures 15-21): *molto cresc.*, *ff*, *ffp*, *molto cresc.*
- Staff 4 (measures 22-29): *ff*, *sempref*, *esp.*, *sub.p*
- Staff 5 (measures 28-35): *sf*, *mf*, *p*, *poco cresc. mf*
- Staff 6 (measures 36-43): *p*, *mf*, *f*, *molto cresc.*
- Staff 7 (measures 42-49): *f* sempre staccato, *ff*, *mf*, *molto cresc.*
- Staff 8 (measures 48-55): *molto cresc.*, *allargando*, *ff*, *sf*

3. Canzone

Trompette 1 em Sib

Molto lento, doloroso**Agitato****Tempo primo***esp. marcato*

4. Finale

Trompete 1 em Sib

Con spirito, mosso

Suíte de Metais

Four Short Pieces for 2 trumpets (Bb), horn (F), trombone and tuba opus 100

1. Preâmbulo

Trompete 2 em Sib

Amaral Vieira (1952)

São Paulo 1988

2. Toccata

Trompete 2 em Sib

The musical score consists of eight staves of music for Trompete 2 em Sib. The key signature is one sharp (F#). The time signature varies between common time and 3/4.

- Staff 1:** Dynamics include *mf*, *cresc.*, *ff*, *mf*, *cresc.*, and *ff*. Articulations include *staccato* and slurs.
- Staff 2:** Dynamics include *mf*, *esp.*, *esp.*, *sub.p*, and *esp.*
- Staff 3 (Measure 14):** Dynamics include *molto cresc.*, *ff*, *mf*, and *molto cresc.*
- Staff 4 (Measure 20):** Dynamics include *f*, *esp.*, *subp poco marcato*.
- Staff 5 (Measure 27):** Dynamics include *sf*, *mf*, *p*, and *poco cresc.*
- Staff 6 (Measure 34):** Dynamics include *mf*, *p*, *mf*, and *f*.
- Staff 7 (Measure 41):** Dynamics include *molto cresc.*, *f*, *sempre staccato*, *ff³*, *mf*, and *molto cresc.*
- Staff 8 (Measure 47):** Dynamics include *molto cresc.*, *allargando*, *ff*, *sf*, and slurs.

3. Canzone

Trompette 2 em Sib

The musical score consists of eight staves of music for Trompette 2 em Sib. The key signature is two sharps (F# major). The time signature varies throughout the piece.

- Staff 1:** Dynamics include *p esp.*, *sempre esp.*
- Staff 2:** Dynamics include *mf*.
- Staff 3:** Dynamics include *più 3 f*, *poco rall.*, *p*.
- Staff 4:** Dynamics include *marcato, ma dolce*, *f*, *p*, *cresc.*, *f*.
- Staff 5:** Dynamics include *sub. più dolce*, *mf*.
- Staff 6:** Dynamics include *esp. marcato*.
- Staff 7:** Dynamics include *poco marcato*, *p*.
- Staff 8:** Dynamics include *sfz*, *attacca*, *pp*.

4. Finale

Trompete 2 em Sib

Con spirito, mosso

f sempre staccato < *sfp* sub*p* // *pp mf*

6 ,

ff sempre *ff* molto marcato < *mf* leggiero

10 ,

ff // *meno f*

14 ,

più esp. *rit. f*

19 *v a tempo* *ritenendo* - - - - -

f *rall.* - - - *sfp* *f*

23 , un poco più lento ,

sub f senza slentare *mf*

28 ,

sub mf staccato crescendo ed accelerando *al* - - - *f come prima*

33 ,

sfp *ff*

37 ben a tempo senza rit.

ancora più f *ff* < *sfp*

Suite de Metais

Four Short Pieces for 2 trumpets (Bb), horn (F), trombone and tuba opus 100

1. Preâmbulo

Trompa em Fá

Amaral Vieira (1952)

São Paulo, 1988

The musical score consists of six staves of music for brass instruments, specifically two trumpets (Bb), horn (F), trombone, and tuba. The key signature is A major (two sharps). The time signature changes between common time and 6/8 throughout the piece. The score includes various dynamics such as *sfp*, *sf*, *cresc.*, *marcato, sonoro*, and *molto cresc.*. Performance instructions include *Solo* and *senza slentare*. The music features repetitive patterns of eighth and sixteenth notes, with occasional sustained notes and dynamic variations.

2. Toccata

Trompa em Fá

The musical score consists of 12 staves of music for Trompa em Fá. The score is in common time (indicated by '3') and includes the following dynamics and performance instructions:

- Staff 1: *f*, *cresc.*, *ff*, *mf*, *cresc.*, *ff*
- Staff 2: *fp*
- Staff 3: *molto cresc.*, *ff*, *mf*
- Staff 4: *f*, *poco marcato*, *subp*
- Staff 5: *mf*, *p*, *p*, *poco cresc.*
- Staff 6: *mf*, *p*, *mf*
- Staff 7: *molto cresc.*
- Staff 8: *f*, *sempre staccato*
- Staff 9: *ff*, *mf*, *molto cresc.*, *molto cresc.*
- Staff 10: *ff*, *allargando*, *marcatissimo*, *sff*

3. Canzone

Trompa em Fá

The musical score consists of six staves of music for Trompa em Fá. The key signature is A major (two sharps). The score includes the following dynamics and markings:

- Staff 1: *p esp.*, *esp. marcato*, *sempre esp.*
- Staff 2: *poco più f*, *p*
- Staff 3: *più f*, *3*, *3*, *poco rall.*, *p*
- Staff 4: *f*, *p*, *cresc.*, *f*, *sub. più dolce*
- Staff 5: *mf*, *mf*, *p*
- Staff 6: *fp*, *attacca*, *pp*

Measure numbers 22 are indicated above the sixth staff.

4. Finale

Trompa em Fá

Con spirito, mosso

6

10

15

21

25

29

34

37

f sempre staccato

sfz subp

ff sempre ff

mf leggiero

ff

meno f

rit. f

va tempo

poco più lento

rall. - - - - sfz f

subf senza slentare mf scherzando staccato

sub mf staccato crescendo ed accelerando al f come prima

ancora più f

ben a tempo

senza rit.

ff < sfz

Suite de Metais

Four Short Pieces for 2 trumpets (Bb), horn (F), trombone and tuba opus 100

1. Preâmbulo

Amaral Vieira (1952)

São Paulo, 1988

Trombone

Musical score for cello and piano, page 10, measures 7-31. The score consists of two staves. The top staff is for the cello, and the bottom staff is for the piano. Measure 7: Cello dynamic *sf*, Piano dynamic *sf*. Measure 8: Cello dynamic *sf*, Piano dynamic *sf*. Measure 9: Cello dynamic *sf*, Piano dynamic *sf*. Measure 10: Cello dynamic *sf*, Piano dynamic *sf*. Measure 11: Cello dynamic *sf*, Piano dynamic *sf*. Measure 12: Cello dynamic *sf*, Piano dynamic *sf*. Measure 13: Cello dynamic *sf*, Piano dynamic *cresc.*. Measure 14: Cello dynamic *sf*, Piano dynamic *sf*. Measure 15: Cello dynamic *sf*, Piano dynamic *mf*. Measure 16: Cello dynamic *sfp*, Piano dynamic *p*. Measure 17: Cello dynamic *sfp*, Piano dynamic *p*. Measure 18: Cello dynamic *sfp*, Piano dynamic *p*. Measure 19: Cello dynamic *solo*, Piano dynamic *marcato*. Measure 20: Cello dynamic *molto cresc.*, Piano dynamic *ff*. Measure 21: Cello dynamic *ff*, Piano dynamic *ff*. Measure 22: Cello dynamic *sfp*, Piano dynamic *p*. Measure 23: Cello dynamic *sfp*, Piano dynamic *p*. Measure 24: Cello dynamic *sfp*, Piano dynamic *p*. Measure 25: Cello dynamic *sfp*, Piano dynamic *p*. Measure 26: Cello dynamic *sfp*, Piano dynamic *p*. Measure 27: Cello dynamic *sfp*, Piano dynamic *p*. Measure 28: Cello dynamic *sfp*, Piano dynamic *p*. Measure 29: Cello dynamic *sfp*, Piano dynamic *p*. Measure 30: Cello dynamic *sfp*, Piano dynamic *p*. Measure 31: Cello dynamic *sf*, Piano dynamic *sf*.

2. Toccata

Trombone

Trombone

The musical score consists of ten staves of music for Trombone. The instrumentation is indicated by the word "Trombone" at the beginning of the score.

Staff 1: Measures 1-14. Dynamics: *f*, *sfp*, *f*, *sfp*, *ff*. Performance instruction: *fp* (measures 1-2), *sub.p* (measures 3-4), *sfp* (measures 5-6).

Staff 2: Measures 15-22. Dynamics: *mf*, *ff*, *fp*, *mf*, *cresc.*, *f*. Performance instruction: *mf* (measures 15-16), *ff* (measures 16-17), *fp* (measures 17-18), *mf* (measures 19-20), *cresc.* (measures 20-21), *f* (measures 21-22).

Staff 3: Measures 23-30. Dynamics: *sub. p*, *sf*. Performance instruction: *sub. p* (measures 23-24), *sf* (measures 25-26).

Staff 4: Measures 31-38. Dynamics: *p*, *ma marcato*, *non cresc.*, *mf*, *cantando*, *p*, *cresc.*, *mf*, *esp. cresc.*, *molto esp.*. Performance instruction: *p* (measures 31-32), *ma marcato* (measures 32-33), *non cresc.* (measures 33-34), *mf* (measures 34-35), *cantando* (measures 35-36), *p* (measures 36-37), *cresc.* (measures 37-38), *mf* (measures 38-39), *esp. cresc.* (measures 39-40), *molto esp.* (measures 40-41).

Staff 5: Measures 39-46. Dynamics: *sf*, *ff*, *sf*. Performance instruction: *sf* (measures 39-40), *ff* (measures 41-42), *sf* (measures 43-44).

Staff 6: Measures 47-54. Dynamics: *sf*, *molto cresc.*, *allargando*, *ff*, *sf*. Performance instruction: *sf* (measures 47-48), *molto cresc.* (measures 48-49), *allargando* (measures 49-50), *ff* (measures 50-51), *sf* (measures 51-52).

3. Canzone

Trombone

Trombone

p esp. *mf* *sempre esp.*

p

più f *poco rall.* *p*

f *p* *cresc.* *f* *sub. più dolce*

mf *mf* *p*

22 *fp* *attacca* *pp*

4. Finale

Trombone

Trombone

1

f *sempre staccato* <
 sfz *subp*

2

<
pp *mf* <
 ff

3

sempre ff <
 mf
 leggiero

4

<
ff <

15

più esp. *rit. f*

19

a tempo
f *rall.* *ritenendo* *sfz* **f**

23

, **un poco più lento**
c <
c <
 <
 sub f *senza slentare*

27

mf <
 sub mf *staccato* *crescendo ed accelerando*

ff

al - - - - - **f** *come prima* <
 V
 ff

ben a tempo

Musical score for bassoon, page 227, measures 39-40. The score consists of two staves. The first staff starts with a bass clef, a key signature of one flat, and a tempo marking of *ben a tempo*. It features a sixteenth-note pattern with a three-over-three grouping. The second staff begins with a bass clef, a key signature of one flat, and a tempo marking of *39*. It includes dynamic markings *f*, *ff*, *senza rit.*, *ancora più f*, and *sfpz*. Measure 40 concludes with a measure rest.

Suite de Metais

Four Short Pieces for 2 trumpets (Bb), horn (F), trombone and tuba opus 100

1. Preâmbulo

Amaral Vieira (1952)

São Paulo, 1988

Tuba

2. Toccata

Tuba

7

15

21

29

35

41

47

3. Canzone

Tuba

Musical score for Tuba, page 22, measures 1-22. The score consists of six staves of music. Measure 1: 2 measures in common time, dynamic *p esp.*, first measure has a grace note. Measure 2: 3 measures in common time, dynamic *mf*. Measure 3: 3 measures in common time, dynamic *sempre esp.*. Measure 4: 3 measures in common time, dynamic *p*. Measure 5: 3 measures in common time, dynamic *poco rall.*, first measure has a grace note. Measure 6: 3 measures in common time, dynamic *p*. Measure 7: 3 measures in common time, dynamic *cresc.*, first measure has a grace note. Measure 8: 3 measures in common time, dynamic *f*. Measure 9: 3 measures in common time, dynamic *sub. più dolce*, first measure has a grace note. Measure 10: 3 measures in common time, dynamic *p*. Measure 11: 3 measures in common time, dynamic *mf*. Measure 12: 3 measures in common time, dynamic *mf*. Measure 13: 3 measures in common time, dynamic *p*. Measure 14: 3 measures in common time, dynamic *p*. Measure 15: 3 measures in common time, dynamic *fp*. Measure 16: 3 measures in common time, dynamic *attacca*, first measure has a grace note. Measure 17: 3 measures in common time, dynamic *pp*.

22

4. Finale

Tuba

Tuba

The musical score for the Tuba part of the Suite de Métais, Movement 4, Finale, is presented in eight staves. The instrumentation includes a bassoon, two horns, two tubas, and a tuba (Tuba). The score begins with a dynamic of **f** and a marking of *sempre staccato*. It features various dynamics such as *sfz*, *subp*, *pp*, *mf*, *ff*, *sempre ff*, *leggiero*, *ff*, *meno f*, *più esp.*, *rit. f*, *a tempo*, *rall.*, *sfz*, *f*, *ritenendo*, *scherzando staccato*, *sfz*, *senza slentare*, *mf*, *sub mf*, *crescendo ed accelerando*, *al*, *f come prima*, and *ff*. The score also includes markings for *3*, *rit.*, *ritenendo*, *scherzando staccato*, *sfz*, *senza slentare*, *mf*, *sub mf*, *crescendo ed accelerando*, *al*, and *ff*.

Musical score for bassoon, featuring two staves of music. The first staff begins with a dynamic of *f*. The second staff starts with a dynamic of *ff*. Various performance instructions are included: *ben a tempo*, *ancora più*, *senza rit.*, and *<sfz*.

Suíte de Metais

Four Short Pieces for 2 trumpets (Bb), horn (F), trombone and tuba opus 100

Amaral Vieira (1952)

São Paulo, 1988

1. Preâmbulo

Molto marcato, poco mosso

7

sf *f* *cresc.* *ff* *dim.*

sf *f* *cresc.* *dim.*

sf *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *mf*

marcato non legato

marcato non legato

Musical score for orchestra and piano, page 13, measures 1-6. The score consists of five staves. The top three staves are for the orchestra, and the bottom two are for the piano. Measure 1: All staves play eighth-note patterns. Measure 2: The top two staves play eighth-note patterns; the bottom staves play sixteenth-note patterns. Measure 3: The top two staves play eighth-note patterns; the bottom staves play sixteenth-note patterns. Measure 4: The top two staves play eighth-note patterns; the bottom staves play sixteenth-note patterns. Measure 5: The top two staves play eighth-note patterns; the bottom staves play sixteenth-note patterns. Measure 6: The top two staves play eighth-note patterns; the bottom staves play sixteenth-note patterns.

Suite de metais

2. Toccata

Non troppo presto

1 Trump Bb 2 Trump Bb Horn F Tromb Tuba

7

1 Trump Bb 2 Trump Bb Horn F Tromb Tuba

13

1 Trump Bb 2 Trump Bb Horn F Tromb Tuba

Suite de metais

19

molto cresc.

ff

sempre f

molto cresc.

f

f

poco marcato

mf cresc.

f

mf cresc.

25

esp.

sub.p

esp.

sub.p poco marcato

sub.p

sub.p

sf

mf

sf

mf

sf

mf

sf

p ma marcato

sf

p ma marcato

31

p

poco cresc.

mf

p

p

poco cresc.

mf

p

p

poco cresc.

mf

p

non cresc.

mf cantando

p

cresc.

mf esp. cresc.

non cresc.

sf

p

sf

Suite de metais

37

mf

f

molto cresc.

molto cresc.

molto cresc.

molto esp.

sf

sf

43

f sempre staccato

ff

mf molto cresc.

ff

mf molto cresc.

ff

mf molto cresc.

sf

ff

sf

sf

sf

48

molto cresc.

allargando

ff

molto cresc.

allargando

ff

molto cresc.

allargando

ff

ff marcatissimo

ff

ff

ff

3. Canzone

Molto lento, doloroso

1 Trump Bb 2 Trump Bb Horn F Tromb Tuba

mf esp. *più f* *sempre esp.*
p esp. *esp. marcato* *sempre esp.*
p esp. *mf* *sempre esp.*
p esp. *mf* *sempre esp.*

5

cantabile *p* *v*
mf *v*
poco più f *p* *v*
p *v*
p *v*

Agitato **a tempo**

più f *poco rall.* *p sempre esp.* *poco cresc.*
più f *poco rall.* *p* *marcato, ma dolce*
più f *poco rall.* *p*
più f *poco rall.* *p*

Suite de metais

Tempo primo

13

17

21

4. Finale

Con spirito, mosso

1 Trump Bb 2 Trump Bb Horn F Tromb Tuba

f sempre staccato *sfp* *pp mf*
f sempre staccato *sfp* *pp mf*

6 *molto marcato* *ff* *sempre ff* *mf leggiero*,
ff *sempre ff* *molto marcato* *mf leggiero*,
ff *sempre ff* *mf leggiero*,
ff *sempre ff* *mf leggiero*,
ff *sempre ff* *mf leggiero*

10 *ff* *meno f*
ff *meno f*
ff *meno f*
ff *meno f*

Suite de metais

Suite de metais

26

subf 3 senza slentare *mf*

subf senza slentare *mf*

subf senza slentare *mf* scherzando staccato

subf senza slentare *mf*

subf senza slentare *mf*

crescendo ed accelerando

sub *mf* staccato crescendo ed accelerando

31 **Tempo primo**

al - - - - *f come prima* *sf* *V* *ff*

al - - - - *f come prima* *sf* *V* *ff*

al - - - - *f come prima* *sf* *V* *ff*

al - - - - *f come prima* *sf* *ff*

al - - - - *f come prima* *V* *ff*

36

ben a tempo *senza rit.*

ancora più f *ff < sfz* *senza rit.*

ben a tempo *ff < sfz* *senza rit.*

ancora più f *ben a tempo* *ff < sfz* *senza rit.*

ancora più f *ben a tempo* *ff < sfz* *senza rit.*

ancora più f *ben a tempo* *ff < sfz* *senza rit.*

Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM) inicia mais um projeto para divulgação da produção musical científica e artística realizada em nosso país. Ao lado da Revista Opus e da coletânea Pesquisa em Música que se encontra na sua 6a edição, surge a presente publicação contemplando parte do repertório musical brasileiro composto nas últimas décadas. Diante desta iniciativa esperamos dar cumprimento a um dos objetivos desta Associação que é o de difundir e valorizar nossa produção musical.

