

**PIAÇABA E  
ACRESCIDOS**  
PARTITURAS

**01**

# 1. Gênese Brasil nº1 - Evocação

Piaçaba e Acrescidos

Luiz Carlos Prestes Filho

**Largo** (♩ = 50)  
*allargando a tempo*

Harpa ou Piano\*

Prato Suspense

Timpano

Voz

Violino I

Violino II

Viola

Violoncelo

\*Preferencialmente Harpa, porém esta pode ser substituída pelo Piano ou por um Sintetizador com timbre de Harpa

1. Gênese Brasil nº1

6

Bm A6 C#m(b5) Bm

Harpa ou Piano

Pt. Sus.

Timp.

Voz

Vln. I

Vln. II

Vla.

Vcl.

*mf*

A - qui nas-ci, \_\_\_\_\_ es - se é'o \_\_\_\_\_ meu quin - tal.

10

A7 D maj7 C#m(b5) F#7 Bm

Harpa ou Piano

Pt. Sus.

Timp.

Voz

Vln. I

Vln. II

Vla.

Vcl.

*mp*

*p*

Es - sa pra - ça'é'a \_\_\_\_\_ bol - sa d'á - gua, \_\_\_\_\_ Meu \_\_\_\_\_ cor - dão \_\_\_\_\_ um - bi - lí - cal.

*mf* *cresc.*

1. Gênese Brasil nº1

14

Harpa ou Piano

Pt. Sus.

Timp.

Voz

Vln. I

Vln. II

Vla.

Vcl.

*f*

*f*

*f*

*f*

*f*

Meu ter - rei - ro da Po - lé. Que me fez o mun-do ro - dar.

C#m(b5) Bm C#m(b5) Bm

18

Harpa ou Piano

Pt. Sus.

Timp.

Voz

Vln. I

Vln. II

Vla.

Vcl.

*f*

*f*

*f*

*f*

Que me deu a - sas. Pa - ra tu-do'e to - dos per - do - ar.

A7 A9 A7 C#m7(b5) F# Bm

Harpa ou Piano

Pt. Sus.

Timp.

Voz

*mf* Mo - ra'a-qui o meu ca - chim - bo, E o ven - to que'es-tra - ça - lha,

Vln. I

Vln. II

Vla.

Vcl.

Harpa ou Piano

Pt. Sus.

Timp.

Voz

O mel e'o sal das mi-nhas bo-tas e das san-dá-lia's.

Vln. I

Vln. II

Vla.

Vcl.

1. Gênese Brasil nº1

30

C#m7(b5) F#m Bm C#m7(b5) Bm

Harpa ou Piano

Pt. Sus.

Timp. *f* *mf* *f*

Voz *f* Meu ter - rei - ro de Pia - ça - ba, Que me fez o mun-do ro - dar.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

34

A m7 D E9/G# C#m7(b5) F#7 Bm

Harpa ou Piano

Pt. Sus.

Timp.

Voz Que me deu a - sas. Pa - ra tu-do'e to - dos per - do - ar.

Vln. I

Vln. II

Vla.

Vcl.

Dmaj7

C#m7(b5)

Harpa ou Piano

Pt. Sus.

Timp.

Voz

*p* Si - lên - cio, o - lha' o ba - tu - que,

Vln. I

Vln. II

Vla.

*p*

Vcl.

*p*

Harpa ou Piano

F#m7 Bm

Pt. Sus.

Timp.

Voz

E - le traz so - le - nes pa - la - vras,

Vln. I

Vln. II

Vla.

Vcl.

Am7 D E

Harpa ou Piano

Pt. Sus.

Timp.

Voz

A voz da mi - nha ter - ra

Vln. I

*p*

Vln. II

*p*

Vla.

Vcl.

F#m7 Bm

Harpa ou Piano

Pt. Sus.

Timp.

*mf*

Voz

que se cha - ma Gua - na - ra.

Vln. I

Vln. II

Vla.

Vcl.



Harpa ou Piano

Pt. Sus.

Timp.

Voz

*f* Meu ter - rei - ro do Car - mo — Que me fez o mun - do ro - dar. —

Vln. I

Vln. II

Vla.

Vcl.

Harpa ou Piano

Pt. Sus.

Timp.

Voz

Que me deu a - sas. — Pa - ra tu - do'e to - dos per - do - ar. —

Vln. I

Vln. II

Vla.

Vcl.

D

C#m7(b5)

F#7

Bm

54

Harpa ou Piano

54

Pt. Sus.

54

Timp.

54

Voz

*mf* Por a - qui \_\_\_\_\_ pas - sa - ram reis \_\_\_\_\_ im - pe - ra - do - res \_\_\_\_\_

54

Vln. I

*mf*

54

Vln. II

*mf*

54

Vla.

*mf*

54

Vcl.

*mf*

58

Harpa ou Piano

A m7 D 3 3 3 3 3 E9/G# Bm/F# F#7

58

Pt. Sus.

58

Timp.

*mf*

58

Voz

Mi - lha - res \_\_\_\_\_ co - mo es - cra - vos \_\_\_\_\_ Ou - tros, pom - po - sos \_\_\_\_\_ cru - êis se - nho - res. \_\_\_\_\_

58

Vln. I

58

Vln. II

58

Vla.

58

Vcl.

Harpa ou Piano

Pt. Sus.

Timp.

Voz

*f* Meu ter - rei - ro\_\_ Dom Pe - dro\_\_ Que me fez o mun-do ro - dar.

Vln. I

Vln. II

Vla.

Vcl.

Harpa ou Piano

A m7 D E9/G# F#7

Pt. Sus.

Timp.

Voz

Que\_\_ me\_\_ deu a - sas. Pa-ra tu-do'e to-dos per - do - ar.

Vln. I

Vln. II

Vla.

Vcl.

# 2. Abissal

## 3. Praça da Baleia

Piaçaba e Acrescidos

$\text{♩} = 180$

Piano

Harpa

Pno.

Hp.

Voz

2. Abissal  
3. Praça da Baleia

Pno.

*mf*

21

Hp.

*mf*

21

Voz

21

8<sup>va</sup>

Pno.

29

Hp.

(8<sup>va</sup>)

29

Voz

29

8<sup>va</sup>

2. Abissal  
3. Praça da Baleia

The image displays a musical score for a piece titled "2. Abissal" and "3. Praça da Baleia". The score is arranged in systems for Piano (Pno.), Harp (Hp.), Voice (Voz), Violin I (Vln. I), Violin II (Vln. II), and Cello/Bass (C.B.).

**System 1 (Measures 37-44):**

- Pno.:** Features a rhythmic accompaniment with chords in the right hand and a steady eighth-note bass line in the left hand.
- Hp.:** Includes a section marked *(8<sup>va</sup>)* in the right hand, with a dashed line indicating the octave. The left hand is mostly silent.
- Voz:** The vocal line begins with a melodic phrase starting on a dotted half note.

**System 2 (Measures 45-52):**

- Pno.:** Continues the accompaniment, with some chromatic movement in the right hand.
- Hp.:** The right hand features a melodic line with some chromaticism, also marked *(8<sup>va</sup>)*. The left hand remains silent.
- Voz:** The vocal line continues with a melodic phrase.

**System 3 (Measures 53-56):**

- Vln. I:** Enters in measure 53 with a melodic line, marked *p* (piano).
- Vln. II:** Enters in measure 55 with a melodic line, marked *p*.
- C.B.:** Enters in measure 55 with a melodic line, marked *p*.

2. Abissal  
3. Praça da Baleia

53

Pno.

53

Hp.

8<sup>va</sup>

Voz

53

Vln. I

*mf*

Vln. II

*mf*

Vla.

*mf*

Vc.

*mf*

C.B.

*mf*

Detailed description: This page of a musical score covers measures 53 to 60. The instruments are Piano (Pno.), Harp (Hp.), Voice (Voz), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (C.B.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Piano part features a complex texture of chords and arpeggios. The Harp part has a melodic line in the right hand and rests in the left. The Voice part has a sparse melodic line. The Violin I and II parts play sustained notes with a *mf* dynamic. The Viola and Violoncello parts have rests until measure 60, where they play a few notes with a *mf* dynamic. The Contrabasso part has a melodic line starting in measure 53 and ending in measure 60 with a *mf* dynamic. A *8<sup>va</sup>* marking is present in the Harp part at the end of the page.

2. Abissal  
3. Praça da Baleia

61

Pno.

61

Hp.

(8<sup>va</sup>)

Voz

61

Vln. I

Vln. II

Vla.

Vc.

C.B.

Detailed description: This page of a musical score covers measures 61 through 68. The score is for a full orchestra and voice. The instruments are: Piano (Pno.), Harp (Hp.), Voice (Voz), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand, with chords in the right hand. The harp part has a melodic line in the right hand, marked with an 8va (octave) sign, and rests in the left hand. The voice part has a melodic line with some rests. The string parts (Vln. I, Vln. II, Vla., Vc., C.B.) play sustained notes, some with long slurs, providing harmonic support. The page number 5 is in the top right corner.



2. Abissal  
3. Praça da Baleia

69

Pno.

Hp.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

pizz.

Detailed description: This page of a musical score covers measures 69 to 76. The score is for a full orchestra and voice. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The instruments and their parts are: Piano (Pno.) with chords in the right hand and a rhythmic pattern in the left; Harp (Hp.) with arpeggiated chords in the right hand and rests in the left; Voice (Voz) with a melodic line; Violin I (Vln. I) with a melodic line; Violin II (Vln. II) with a melodic line; Viola (Vla.) with a melodic line; Violoncello (Vc.) with a melodic line; and Contrabasso (C.B.) with a rhythmic pattern, marked 'pizz.' (pizzicato). Measure numbers 69, 70, 71, 72, 73, 74, 75, and 76 are indicated at the start of their respective staves.

2. Abissal  
3. Praça da Baleia

*rall.*

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: Pno., Hp., Voz, Vln. I, Vln. II, Vla., Vc., and C.B. The score begins at measure 77. The piano part features a complex texture of chords and arpeggios. The harp part includes a section marked *8<sup>va</sup>* (8va) and *dim.* (diminuendo). The vocal line has a few notes. The string parts (Vln. I, Vln. II, Vla., Vc., and C.B.) play sustained notes with long slurs. The tempo marking *rall.* is positioned above the piano staff.

The musical score consists of seven staves, each representing a different instrument or voice part. The score begins at measure 85. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked as quarter note = 144. The dynamics are marked as *mf* (mezzo-forte) for the piano, voice, and string parts, and *ppp* (pianissimo) for the guitar. The piano part features a melodic line in the right hand and a bass line in the left hand. The harp part has a simple accompaniment. The percussion part includes a snare drum and a suspended cymbal. The guitar part has a melodic line. The voice part has a melodic line. The viola and violin parts have a melodic line. The score ends with a double bar line and a fermata over the final notes.

Pno. *mf*

Hp.

Pt. Sus *f*

G. C. *ppp* *f*

Voz *mf*

Vla. *mf*

Vc. *mf*

2. Abissal  
3. Praça da Baleia

95

Pno.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

*mf*

*mf*

*mf*

pizz.

*f*

pizz.

*f*

*f*

2. Abissal  
3. Praça da Baleia

103

Pno.

Hp.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

*mf*

*f*

arco

Detailed description: This page of a musical score covers measures 103 to 108. The score is for a full orchestra and a voice part. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The instruments are arranged in a standard orchestral layout: Piano (Pno.), Harp (Hp.), Voice (Voz), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). The piano part features a complex texture with chords and moving lines in both hands. The harp part is mostly silent, with a melodic flourish in measure 107 marked *mf*. The voice part has a melodic line with some rests. The string sections (Vln. I, Vln. II, Vla., Vc., C.B.) play a rhythmic pattern of eighth notes, with the cello and contrabass parts marked *f*. The violin I part has a tremolo effect in measure 104. The viola part has a tremolo effect in measure 105. The word 'arco' is written above the cello part in measure 103.



118

Pno. *mf*

Hp. *f*

Pt. Sus *ff*

Cast. *mf*

Voz

C.B. *f*

Detailed description of the musical score: The score is for measures 118 to 125. It features six staves: Piano (Pno.), Harp (Hp.), Percussion (Pt. Sus), Castanets (Cast.), Voice (Voz), and Cello/Bass (C.B.). The key signature has two flats (B-flat and E-flat), and the tempo is marked as ♩ = 180. The Piano part (measures 118-125) starts with a mezzo-forte (*mf*) dynamic, playing chords in the right hand and a rhythmic pattern in the left hand. The Harp part (measures 118-125) is mostly silent, with a forte (*f*) dynamic marking in measure 120. The Percussion part (measures 118-125) consists of a single half-note chord in measure 118, followed by rests. The Castanets part (measures 118-125) plays a rhythmic pattern of eighth notes with accents, starting at a mezzo-forte (*mf*) dynamic. The Voice part (measures 118-125) has a melodic line with a half-note rest in measure 120. The Cello/Bass part (measures 118-125) plays a rhythmic pattern of eighth notes with accents, starting at a forte (*f*) dynamic.

2. Abissal  
3. Praça da Baleia

The image shows a musical score for five instruments: Piano (Pno.), Harp (Hp.), Castanets (Cast.), Voice (Voz), and Contrabass (C.B.). The score begins at measure 126. The Piano part features a complex texture with multiple chords and melodic lines in both hands. The Harp part is mostly silent, with some chords indicated by 'x' marks. The Castanets part consists of a rhythmic pattern of eighth notes with accents. The Voice part has a melodic line with some rests. The Contrabass part provides a bass line with some rests and chords. The key signature has two flats (B-flat and E-flat), and the time signature is 8/4. A '8va' marking is present on the right side of the Harp part.



2. Abissal  
3. Praça da Baleia

The musical score is arranged in five systems, each with a label on the left: Pno., Hp., Cast., Voz, and C.B. The key signature is one flat (B-flat) and the time signature is 4/4. Measure 135 is indicated at the beginning of each system. The Pno. part features a melody in the right hand and a bass line in the left hand, with chords in the right hand starting from measure 136. The Hp. part has a melody in the right hand with a *8va* marking and a tremolo effect, and a bass line with a tremolo effect. The Cast. part consists of a rhythmic pattern of eighth notes with accents. The Voz part has a melody with a slur over measures 136-137. The C.B. part has a bass line with a rhythmic pattern of eighth notes.

2. Abissal  
3. Praça da Baleia

143

Pno.

Hp.

Pt. Sus

Cast.

Voz

Vln. II

Vla.

Vc.

C.B.

(8<sup>va</sup>)

*p*

*ff*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

Detailed description: This page of a musical score covers measures 143 to 149. The score is for a symphony orchestra and a solo voice. The instruments are arranged in a standard orchestral layout. The piano part features a complex harmonic texture with many chords. The harp part has a specific marking '(8<sup>va</sup>)' above the first staff. The percussion includes a suspended cymbal and castanets. The voice part has a melodic line. The strings (Violin II, Viola, Violoncello, and Double Bass) play a rhythmic pattern of eighth notes with a crescendo starting in measure 148. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is written in black ink on white paper.

2. Abissal  
3. Praça da Baleia

150 *rit.*

Vln. I *mf* *cresc.* *f*

Vln. II

Vla.

Vc. *f*

155 *a tempo*

Vln. I

Vln. II *f*

Vla. *f*

Vc. *f*

168

Vln. I

Vln. II

Vla.

Vc.

2. Abissal  
3. Praça da Baleia

179

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

*f*

*pizz.*

*f*

*mf*

*mf*

*p*

*mf*

*pizz.*

*mf*

188

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

*f*

*arco*

*mf cresc.*

*mf cresc.*

*mf cresc.*

2. Abissal  
3. Praça da Baleia

195

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

205

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

*mf*

*f*

*mf*  
*pizz.*

*f*

2. Abissal  
3. Praça da Baleia

213

Voz

Vln. II

Vla.

Vc.

C.B.

221

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

2. Abissal  
3. Praça da Baleia

229

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

*mf*

*p*

*p*

*p*

235

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

*p*

2. Abissal  
3. Praça da Baleia

242

Voz

Vln. II

Vla.

Vc.

C.B.

250

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

*mf*



2. Abissal  
3. Praça da Baleia

258

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

268

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

2. Abissal  
3. Praça da Baleia

277

Pno. *f*

Voz

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

C.B. *f* arco

Detailed description: This page of a musical score covers measures 277 to 284. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes parts for Piano (Pno.), Voice (Voz), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (C.B.). The Piano part features a series of chords in the right hand and single notes in the left hand. The Voice part has a melodic line with some rests. The Violin I part consists of single notes, some with accents. The Violin II part has a melodic line with a slur. The Viola part has a melodic line with a slur. The Violoncello part has a melodic line with a slur. The Contrabasso part has a melodic line with a slur. The dynamic marking *f* (forte) is present for all instruments. The word 'arco' is written above the C.B. part.

2. Abissal  
3. Praça da Baleia

285

Pno.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

Detailed description: This is a page of a musical score for a symphony orchestra and voice. The page is numbered 24 and contains measures 285 through 292. The score is in the key of D major (two sharps) and 4/4 time. The instruments are Piano (Pno.), Voice (Voz), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (C.B.). The piano part features a rhythmic accompaniment of chords in the right hand and a steady bass line of quarter notes in the left hand. The voice part has a melodic line with some rests. The string parts (Vln. I, Vln. II, Vla., Vc., C.B.) play a sustained harmonic accompaniment with various note values and phrasing.

2. Abissal  
3. Praça da Baleia

293

Pno.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

Detailed description: This page of a musical score covers measures 293 to 300. The score is for a full orchestra and a vocal soloist. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Piano part (Pno.) features a complex texture with chords and moving lines in both hands. The vocal part (Voz) has a melodic line with some phrasing slurs. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) provide a harmonic and rhythmic foundation, with some instruments playing sustained notes and others moving in parallel motion.

# 4. Primeiro Baile

## Piaçaba e Acrescidos

Luiz Carlos Prestes Júnior

**Dançante**  $\text{♩} = 60$       F#      F#dim7      Em

**Piano**

**Voz**

**Violino I** *mf*

**Violino II** *mf*

**Viola** *mf*

**Violoncelo** *mf*

**Contrabaixo** *mf*

# 4. Primeiro Baile

2

F#

F

Em

Pno.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

*mf* é

19

F#/A#

F#dim/A

B7

Em

F#

Pno.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

noi - te no Pa - ço, A lua i - lu - mi - na

4. Primeiro Baile

29 F#dim/A B7 E7 Am D G

Pno.

Voz

o ter - ra - ço. Foi a - qui o pri - mei-ro, Bai - le da Ci - da-de.

Vln. I

Vln. II

Vla.

Vc.

C.B.

40 C F#dim B Em E

Pno.

Voz

Na - ve - gan - tes fran - ce - ses em dan - ças cir - cu - la - res. Foi a -

Vln. I

Vln. II

Vla.

Vc.

C.B.

4  
50

4. Primeiro Baile

Am D G C F#dim

Pno. *ff*

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

qui o pri - mei-ro Bai - le da Ci - da-de Na - ve - gan-tes fran - ce - ses em

61 B Em F# Am

Pno.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

dan - ças cir - cu - la - res. Se - nho ras, me - ni - nas

spicc.

spicc.



4. Primeiro Baile

70

B Em F# Am B

Pno.

Voz

do - ze - las, Mo - re - nas, den - go - sas, de - li - ci - o - sas.

Vln. I

Vln. II

Vla.

Vc.

C.B.

81

Em E7 Am D G C

Pno.

Voz

De - bai - xo das sai - as, Me - ni - nos da vi - da. Mo - re - nos, den -

Vln. I

Vln. II

Vla.

Vc.

C.B.

6

# 4. Primeiro Baile

F#dim

B

Em

E7

Am

Pno.

Voz

go - sos, De - li - ci - o - sos. De - bai - xo das sai - as,

Vln. I

Vln. II

Vla.

Vc.

C.B.

Pno.

Voz

Me - ni - nos da vi - da. Mo - re - nos, den - go - sos, De - li - ci - o - sos.

Vln. I

Vln. II

Vla.

Vc.

C.B.

4. Primeiro Baile

113 F# Am B

Pno.

Voz

Cu-ri - o - sa re - cei - ta do'en - tão vi - ce - re - i,

Vln. I

Vln. II

Vla.

Vc.

C.B.

121 Em F# Am B7 Em E7 Am

Pno.

Voz

Nos-so bai - le pri - mei-ro um Ga-la Ga-y Tra-ves - ti - dos de lon-gos,

Vln. I

Vln. II

Vla.

Vc.

C.B.

4. Primeiro Baile

133

D

G

C

F#dim

Pno.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

Mer - gu - lha - ram nos cor - pos.

Na - ve - gan - tes fran - ce - ses,

141

B sus

B

Em

E7

Am

Pno.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

E nos - sos me - ni - nos.

Tra - ves - ti - dos de lon - gos,

4. Primeiro Baile

149

D G C F#dim B sus B Em

Pno.

Voz

Mer - gu - lha - ram nos cor - pos. Na - ve - gan - tes fran - ce - ses, E nos - sos me - ni - nos.

Vln. I

Vln. II

Vla.

Vc.

C.B.

161

F# Am B

Pno.

Voz

Cu - ri - o - sa re - cei - ta spicc. do'en - tão vi - ce - re - i,

Vln. I

Vln. II

Vla.

Vc.

C.B.

# 4. Primeiro Baile

10  
169

Em F# Am B Em7 E7 Am

Pno.

Voz

Nos-so bai - le pri - mei-ro um Ga-la Ga-y Tra-ves - ti - dos de lon-gos,

Vln. I

Vln. II

Vla.

Vc.

C.B.

181

D G C F#dim B Em

Pno.

Voz

Mer-gu - lha - ram nos cor-pos. Na-ve - gan - tes fran - ce-ses, E nos-sos me - ni -

Vln. I

Vln. II

Vla.

Vc.

C.B.

4. Primeiro Baile

193 *B<sup>b</sup>dim* *Am* *D* *G* *C*

Pno.

Voz

nos. Tra-ves - ti - dos de lon-gos, Mer-gu - lha - ram nos cor - pos.

Vln. I

Vln. II

Vla.

Vc.

C.B.

203 *F<sup>#</sup>dim* *B* *Em*

Pno.

Voz

E nos - sos me - ni - nos do por - to.

Vln. I

Vln. II

Vla.

Vc.

C.B.

# 5. Cais Pharoux

Piaçaba e Acrescidos

Luiz Carlos Prestes Júnior

The musical score is arranged in a system with the following parts from top to bottom:

- Violão 1:** Treble clef, 6/8 time signature. Starts with a tempo marking of  $\text{♩} = 60$ . Plays a continuous eighth-note accompaniment.
- Violão 2:** Treble clef, 6/8 time signature. Remains silent until the 5th measure, then plays a few notes marked *p*.
- Violão 3:** Treble clef, 6/8 time signature. Remains silent throughout.
- Voz:** Treble clef, 6/8 time signature. Remains silent throughout.
- Palmas 1 & 2:** Percussion staves with a 6/8 time signature. Remains silent throughout.
- Violino I & II:** Treble clef, 6/8 time signature. Enter in the 5th measure with a melodic line marked *p*, which then transitions to *mp*.
- Viola:** Bass clef, 6/8 time signature. Enter in the 5th measure with a melodic line marked *p*.
- Violoncello & Contra Baixo:** Bass clef, 6/8 time signature. Remains silent throughout.

The score concludes with a *mf* dynamic marking at the end of the vocal line.



## 5. Cais Pharoux

9

Violão 1

Violão 2

Violão 3

Voz

8

*mf*

Louis — Do-mi - ni - que, A - mi-go de Na-po-le - ão, — Que <sup>2</sup>vei-o — pa-ra'o <sup>2</sup>Ri - o, — E-ra'um tan-to — ca-nas - trão. — No

Palmas 1

*mf*

Palmas 2

*mf*

2 2 2 2 2 2 2 2 2 2 2 2 2

Vln. I

Vln. II

Vla.

Vc.

C.B.

Detailed description: This is a musical score for a piece titled "5. Cais Pharoux". The score is for a full orchestra and includes three guitars and a voice. The music is in the key of D major and 3/4 time. The vocal line, starting at measure 8, has lyrics in Portuguese. The guitar parts feature chords and fingerings. The percussion parts are marked for palms with dynamic markings like *mf*. The orchestral parts for Violins I & II, Viola, Violoncello, and Contrabasso are currently blank. The page number "2" is at the top left, and the section title "5. Cais Pharoux" is at the top center. A rehearsal mark "9" appears at the beginning of the guitar and vocal staves, and "8" is at the beginning of the vocal line.

Violão 1

Violão 2 *mf*

Violão 3

Voz

17 seu — ho - tel, No cais Pha - roux, — Pa-ra'o prin-ci-pe Dom Pe - dro, Fez um quar-to — to-do'a - zul.

Palmas 1

Palmas 2

Vln. I

Vln. II

Vla.

Vc.

C.B.

25

Violão 1

Violão 2

Violão 3

Voz

8

As in-con-ta-veis gai - vo - tas, — Que por lá — so-bre-vo - a - ram, Vi-nhos fran - ce - ses, — Be - be-ri - ca<sup>2</sup>-vam Um

25

Palmas 1

Palmas 2

2 2 2 2 2 2 2 2 2 2

25

Vln. I

Vln. II

Vla.

Vc.

C.B.

Detailed description: This is a page of a musical score for the piece '5. Cais Pharoux'. The page is numbered '4' at the top left. The title '5. Cais Pharoux' is centered at the top. The score is arranged in a system with multiple staves. The instruments listed on the left are Violão 1, Violão 2, Violão 3, Voz (Vocal), Palmas 1, Palmas 2, Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and C.B. (Contrabaixo). The key signature is one sharp (F#) and the time signature is 8/8. The vocal line includes lyrics in Portuguese: 'As in-con-ta-veis gai - vo - tas, — Que por lá — so-bre-vo - a - ram, Vi-nhos fran - ce - ses, — Be - be-ri - ca<sup>2</sup>-vam Um'. The number '25' appears at the beginning of several staves, indicating the measure number. The Palmas 2 staff has a sequence of '2' characters below the notes, likely indicating a double-measure rest. The Violão 1 and 2 staves show complex rhythmic patterns with chords and single notes. The Violão 3 staff is mostly empty. The string staves (Vln. I, Vln. II, Vla., Vc., C.B.) are also mostly empty, suggesting they are not playing in this section.

Violão 1

Violão 2

Violão 3

Voz

Palmas 1

Palmas 2

Vln. I

Vln. II

Vla.

Vc.

C.B.

33

8

di - a Do - mi - ni - que, Vol - tou pa - ra Pa - ris, — A - ban - do - nou as gai - vo - tas Do cais — Pha - roux. *f*

*mf*

*mf*

*mf*

*mf*

*mf*

Violão 1: *cresc.*

Violão 2: Bm, Em, A, D

Violão 3: *f*

Voz: 8, 2, 2

Palmas 1

Palmas 2: 2, 2, 2, 2, 2, 2, 2, 2

Vln. I: *cresc.*

Vln. II: *cresc.*

Vla.: *cresc.*

Vc.: *cresc.*

C.B.: *cresc.*

The musical score for "5. Cais Pharoux" is arranged for a full ensemble. It begins at measure 45. The Violão 1 part features a rhythmic pattern of eighth notes with chords, marked with a forte (*f*) dynamic. The Violão 2 part provides harmonic support with chords G, C/E, F#, and Bm/D, also marked *f*. The Violão 3 part plays a steady eighth-note accompaniment. The Voz part has a melodic line with a forte (*f*) dynamic. The Palmas 1 and 2 parts provide a rhythmic accompaniment with eighth notes, marked *f*. The Vln. I and Vln. II parts play a melodic line with a forte (*f*) dynamic. The Vla. part plays a melodic line with a forte (*f*) dynamic. The Vc. part plays a melodic line with a forte (*f*) dynamic. The C.B. part plays a melodic line with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamics, and ends with a fermata.

Violão 1

Violão 2

Violão 3

Voz

Palmas 1

Palmas 2

Vln. I

Vln. II

Vla.

Vc.

C.B.

49

*mf*

Bm Em

8

Louis Do - mi - ni - que, A -

*p cresc.*

*p cresc.*

*p cresc.*

2 2 2 2

*p cresc.*

54

Violão 1

Violão 2

Violão 3

Voz

Palmas 1

Palmas 2

Vln. I

Vln. II

Vla.

Vc.

C.B.

*f* A D G C/E

mi-go de Na-po - le - ão, Que vei - o pa - ra'o Ri - o, E - ra'um

*p cresc.*

*p cresc.*

8

2 2 2 2 2 2 2 2



Violão 1

Violão 2

Violão 3

Voz

Palmas 1

Palmas 2

Vln. I

Vln. II

Vla.

Vc.

C.B.

58

tan-to ca - nas - trão. No seu ho - tel,

F# Bm/D Bm Em

*f* *p* *f* *p* *f* *p*

62

Violão 1

Violão 2

Violão 3

Voz

Palmas 1

Palmas 2

Vln. I

Vln. II

Vla.

Vc.

C.B.

A D G C/E

8

No cais Pha - roux, Pa - ra'o prin - ci - pe Dom Pe - dro, Fez um

2 2 2 2 2 2 2 2

Detailed description: This is a page of a musical score for the piece '5. Cais Pharoux'. The score is arranged for a band and includes a vocal line. The instruments listed are Violão 1, Violão 2, Violão 3, Voz (voice), Palmas 1, Palmas 2, Vln. I, Vln. II, Vla. (viola), Vc. (violin), and C.B. (cello/bass). The music is in the key of D major (two sharps) and 4/4 time. The vocal line starts at measure 62 with the lyrics 'No cais Pha - roux, Pa - ra'o prin - ci - pe Dom Pe - dro, Fez um'. The guitar parts (Violão 1, 2, 3) provide accompaniment, with Violão 2 showing chord changes from A to D to G to C/E. The percussion parts (Palmas 1 and 2) play a rhythmic pattern of eighth notes. The string parts (Vln. I, Vln. II, Vla., Vc., C.B.) provide harmonic support with sustained notes. A rehearsal mark '8' is placed at the beginning of the vocal line.

66

Violão 1

Violão 2

Violão 3

Voz

Palmas 1

Palmas 2

Vln. I

Vln. II

Vla.

Vc.

C.B.

F#

Bm/D

Bm

Em

8

2

quar - to to - do'a - zul.

As in-con-ta-veis gai - vo - tas,

2

2

2

2

*mp*

*mp*

*mp*

*mp*

*mp*

Detailed description of the musical score: The score is for a piece titled '5. Cais Pharoux'. It features a guitar (Violão) and a voice (Voz) part, along with an orchestral accompaniment. The guitar part consists of three staves (Violão 1, 2, and 3). Violão 1 plays chords, Violão 2 plays a melodic line with a double bar line and a fermata, and Violão 3 plays a rhythmic pattern. The voice part has lyrics in Portuguese: 'quar - to to - do'a - zul. As in-con-ta-veis gai - vo - tas,'. The orchestral part includes Palmas (claps), Violins I and II, Viola, Violoncello (Vc.), and Contrabasso (C.B.). The score is in the key of D major and 4/4 time. The guitar part has a key signature of one sharp (F#) and a time signature of 4/4. The voice part has a key signature of one sharp (F#) and a time signature of 4/4. The orchestral part has a key signature of one sharp (F#) and a time signature of 4/4. The score is marked with a dynamic of mezzo-piano (mp).

70

Violão 1

Violão 2

Violão 3

Voz

Palmas 1

Palmas 2

Vln. I

Vln. II

Vla.

Vc.

C.B.

A D G C/E

8

Que por lá so-bre-vo - a - ram, Vi - nhos fran - ce - ses,

2 2 2 2 2 2 2 2

Detailed description: This is a page of a musical score for the piece '5. Cais Pharoux'. The score is arranged for a band including three acoustic guitars (Violão 1, 2, 3), a voice (Voz), two pairs of handclaps (Palmas 1, 2), and a string quartet (Violins I and II, Viola, Violoncello, and Contrabasso). The music is in the key of D major (two sharps) and 4/4 time. The page number is 13. The score begins at measure 70. The guitar parts feature a mix of chords and rhythmic patterns. The voice part has lyrics in Portuguese: 'Que por lá so-bre-vo - a - ram, Vi - nhos fran - ce - ses,'. The claps have a simple rhythmic accompaniment. The string parts provide harmonic support with sustained notes and some melodic lines.

74

Violão 1

Violão 2

Violão 3

Voz

Palmas 1

Palmas 2

Vln. I

Vln. II

Vla.

Vc.

C.B.

8

Be - be - ri - ca <sup>2</sup> vam Um di - a Do - mi - ni - que, Vol -

F# Bm/D Bm Em

Improviso estilo flamenco

*mf*

*mf*

*mf*

*mf*

*mf*

78

Violão 1

Violão 2

Violão 3

Voz

8 tou pa - ra Pa - ris, A - ban-do - nou as gai - vo - tas Do

78

Palmas 1

Palmas 2

78

Vln. I

Vln. II

Vla.

Vc.

C.B.

A

D

G

C/E

2

2

2

2

2

2

2

2



Violão 1

Violão 2

Violão 3

Voz

Palmas 1

Palmas 2

Vln. I

Vln. II

Vla.

Vc.

C.B.

86

A

D

G

C/E

86

8

2

86

2

2

2

2

2

2

2

86

*f*

*f*

*f*

*f*

*f*



This musical score is for the piece "5. Cais Pharoux" and is marked with a tempo of 90. The score is arranged for a band including three acoustic guitars, a voice part, two percussion parts, and a string section. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing two measures. The first system includes staves for Violão 1, Violão 2, Violão 3, Voz, Palmas 1, and Palmas 2. The second system includes staves for Vln. I, Vln. II, Vla., Vc., and C.B. The Violão 1 part features a rhythmic pattern of chords and single notes. Violão 2 has a bass line with a chord change from F# to Bm/D. Violão 3 plays a rhythmic pattern of eighth notes with accents. The Voz part has a melodic line with a fermata and a second ending. Palmas 1 and 2 have specific rhythmic patterns. The string section (Vln. I, Vln. II, Vla., Vc., C.B.) provides harmonic support with sustained notes and some dynamics markings.

5. Cais Pharoux

*poco rall.*

**Violão 1**  
92  
*p* *tr* *sf* *p* *sf* *p*

**Violão 2**  
B m E m B m E m B m

**Violão 3**  
*dim.* *sf* *p* *sf* *p*

**Voz**  
92  
8

**Palmas 1**  
92

**Palmas 2**  
2 2 2 2 2 2 2 2

**Vln. I**  
92  
*p* *sf* *p* *sf* *p*

**Vln. II**  
*p* *sf* *p* *sf* *p*

**Vla.**  
*p* *sf* *p* *sf* *p*

**Vc.**  
*p* *sf* *p* *sf* *p*

**C.B.**  
*p* *sf* *p* *sf* *p*

Detailed description: This page of a musical score for '5. Cais Pharoux' features a variety of instruments. The guitar parts (Violão 1, 2, and 3) are in the upper section, with Violão 2 showing chord changes (Bm, Em, Bm, Em, Bm). The vocal part (Voz) is indicated with a starting note of G. The percussion parts (Palmas 1 and 2) provide a rhythmic accompaniment. The string section (Vln. I, Vln. II, Vla., Vc., and C.B.) is in the lower section, with dynamic markings ranging from piano (p) to fortissimo (sf). The score is marked with a tempo change to 'poco rall.' and includes measure numbers 92 and 8.

Score

# 6. Rua Fresca

## Piaçaba e Acrescidos

Luiz Carlos Prestes Filho

$\text{♩} = 70$

Oboe

Voz

Violino I

Violino II

Viola

Violoncello

Contrabaixo

*f*

*p cresc.*

*pizz.*

*f*

6. Rua Fresca

7

Ob.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

3

*f*

*f*

*f*

*f*

spicc.

13

Ob.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

13

8

pizz. *f*

*f*

3

3

spicc.

*p*

spicc.

*p*

*f*

3

*p*

arco

*p*

19

Ob.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

arco

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Detailed description: This is a page of a musical score for the piece '6. Rua Fresca', page 3. The score is arranged in a system with seven staves. From top to bottom, the staves are for Oboe (Ob.), Voice (Voz), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). The key signature is one sharp (F#) and the time signature is 8/8. The Oboe part is mostly rests. The Voice part has a melodic line starting at measure 19. The Violin I part has a melodic line starting at measure 19, with a dynamic marking of *f* and the instruction 'arco' above it. The Violin II, Viola, Violoncello, and Contrabass parts provide harmonic support with chords and rhythmic patterns, all marked with a dynamic of *mf*. The score ends at measure 26.

6. Rua Fresca

Ob. 27

Voz 27 8 *f* 3 3

Vln. I 27 *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

C.B. *mf*

The musical score is for a piece titled "6. Rua Fresca". It consists of seven staves: Oboe (Ob.), Voice (Voz), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). The music is in a key with one sharp (F#) and a common time signature. The score begins at measure 27. The Oboe part is mostly rests. The Voice part has a melodic line starting at measure 27, with a forte (*f*) dynamic and trills (marked with a '3' and a bracket). The string parts (Violins, Viola, Cello, and Contrabass) have a rhythmic pattern of eighth notes starting at measure 27, with a mezzo-forte (*mf*) dynamic. The Viola part is marked *mf* pizz. (pizzicato). The Violoncello and Contrabass parts are also marked *mf*. The Violin I and II parts have a similar rhythmic pattern with accents (>).

This musical score page, numbered 5, contains the following parts and measures:

- Ob. (Oboe):** Measures 35-39, consisting of five whole rests.
- Voz (Voice):** Measures 35-39, featuring a melodic line with a fermata on the final note.
- Vln. I (Violin I):** Measures 35-39, playing a rhythmic accompaniment of eighth notes.
- Vln. II (Violin II):** Measures 35-39, playing a rhythmic accompaniment of eighth notes.
- Vla. (Viola):** Measures 35-39, playing a rhythmic accompaniment of eighth notes.
- Vc. (Violoncello):** Measures 35-39, playing a rhythmic accompaniment of eighth notes.
- C.B. (Contrabass):** Measures 35-39, playing a rhythmic accompaniment of eighth notes.

The score is written in a key signature of one sharp (F#) and begins at measure 35. The vocal line includes a fermata over the final note in measure 39.

6. Rua Fresca

6

40

Ob.

Voz

8

*f*

Vln. I

*f*

Vln. II

*f*

Vla.

*f*

Vc.

*f*

*f*  
arco

C.B.

*f*

Detailed description: This is a page of a musical score for the piece '6. Rua Fresca'. The score is arranged in a system of seven staves. From top to bottom, the staves are for Oboe (Ob.), Voice (Voz), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (C.B.). The key signature is one sharp (F#), and the time signature is 8/8. The music begins at measure 6, marked with a rehearsal mark '40'. The Oboe part is mostly silent, with some notes at the end. The Voice part has a melodic line with some rests. The string parts (Vln. I, Vln. II, Vla., Vc., C.B.) play a sustained harmonic accompaniment. Dynamic markings include 'f' (forte) for most parts and 'arco' for the C.B. part. The score ends with a double bar line and repeat signs.



Ob. *f*

Voz *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

C.B. *mf*

6. Rua Fresca

8

53

Ob.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

57

Ob.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

*f*

*f*

*f*

*f*

*f*

6. Rua Fresca

65

Ob.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

72

Ob.

Voz

Vln. I

Vln. II

Vla.

Vc.

C.B.

Score

# 7. Ibis de Pedra

Piaçaba e Acrescidos

Luiz Carlos Prestes Filho

♩. = 64

The musical score is arranged in a vertical stack of staves. The top staff is for Flauta (Flute), followed by Piano (Grand Piano), Voz (Voice), Chocalho Efeito Floresta (Shaker/Forest Effect), Caxixi (Rattle), Djembe (Djembe), Violino I (Violin I), Violino II (Violin II), Viola (Viola), Violoncelo (Cello), and Contrabaixo (Double Bass). The score is in 6/8 time and B-flat major. The Flauta part has a dynamic marking of *f* and features a melodic line with a dotted quarter note and an eighth note. The Piano part has a dynamic marking of *f* and features a rhythmic accompaniment of eighth notes. The Chocalho Efeito Floresta, Caxixi, and Djembe parts all have a dynamic marking of *f* and feature rhythmic accompaniment of eighth notes. The Violino I, Violino II, Viola, Violoncelo, and Contrabaixo parts are currently blank.

2

7. Ibis de Pedra

Musical score for '7. Ibis de Pedra'. The score is in 7/8 time and consists of five staves. The piano part (Pno.) features a complex rhythmic pattern in the right hand with eighth and sixteenth notes, and a sustained bass line in the left hand. The vocal part (Voz) is mostly silent, with a few notes in the second measure. The flute (Ef. Floresta) plays a steady eighth-note pattern. The caxixi (Caxixi) and djembe (Djembe) provide a consistent rhythmic accompaniment with eighth-note patterns.

11

Improviso livre, intencificando a densidade aos poucos.

Improvisation section starting at measure 11. The piano part (Pno.) features a dense, rhythmic accompaniment in the left hand with eighth notes, while the right hand is mostly silent. The caxixi (Caxixi) continues with a steady eighth-note pattern.

17

Improvisation section starting at measure 17. The piano part (Pno.) continues with a dense, rhythmic accompaniment in the left hand, and the caxixi (Caxixi) maintains its steady eighth-note pattern.

7. Ibis de Pedra

Lento

*poco rit. rubato*

*a tempo*

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Part 23, mostly rests with some notes in the second system.
- Pno. (Piano):** Part 23, featuring complex textures with tremolos and melodic lines. Dynamics include *mf*.
- Voz (Voice):** Part 23, mostly rests.
- Ef. Floresta (Flute):** Part 23, featuring a melodic line with a tremolo effect. Dynamics include *mf*.
- Caxixi:** Part 23, mostly rests.
- Djembe:** Part 23, mostly rests.
- Vln. I (Violin I):** Part 23, mostly rests.
- Vln. II (Violin II):** Part 23, mostly rests.
- Vla. (Viola):** Part 23, mostly rests.
- Vc. (Violoncello):** Part 23, mostly rests.
- C.B. (Contrabass):** Part 23, featuring a melodic line in the second system. Dynamics include *mf*.

Tempo markings: *Lento*, *poco rit. rubato*, and *a tempo*. Dynamic markings: *mf*.

(♩ = 64)

31

Fl. *f*

Pno. *mf*

Voz *f* <sub>A</sub>

Ef. Floresta *cresc.*

Caxixi *mf*

Djembe

Vln. I

Vln. II

Vla.

Vc.

C.B.

39

Fl.

Pno.

Voz

8 Í - bis de Pe - dra, Le-van-tou vo - o, So-bre a Gua-na ba - ra, As a - sas e - le -

Ef. Floresta

Caxixi

Djembe

Vln. I

Vln. II

Vla.

Vc.

C.B.

*mf* *mf* *mf* *mf* *mf* *mf* *mf*



46

Fl.

Pno.

Voz

8

vou. \_\_\_\_ To-do pe - so na ho - ra, \_\_\_\_ fi - co - u pa - ra trás, \_\_\_\_ Seu vo - ar \_\_\_\_ a-

46

Ef. Floresta

Caxixi

Djembe

46

Vln. I

Vln. II

Vla.

Vc.

C.B.

*mf*

The musical score is for the piece "7. Ibis de Pedra". It consists of 11 staves. The top staff is for Flute (Fl.), which is mostly silent. The second staff is for Piano (Pno.), with a treble clef and a bass clef. The third staff is for Voice (Voz), with a treble clef and lyrics in Portuguese. The fourth staff is for Eufonia Floresta (Ef. Floresta), with a treble clef and a wavy line indicating a tremolo effect. The fifth staff is for Caxixi, with a treble clef and a wavy line indicating a tremolo effect. The sixth staff is for Djembe, with a treble clef and a wavy line indicating a tremolo effect. The seventh staff is for Violin I (Vln. I), with a treble clef and is mostly silent. The eighth staff is for Violin II (Vln. II), with a treble clef and is mostly silent. The ninth staff is for Viola (Vla.), with a treble clef and is mostly silent. The tenth staff is for Violoncello (Vc.), with a bass clef and is mostly silent. The eleventh staff is for Contrabaixo (C.B.), with a bass clef and contains a melodic line. The score starts at measure 46. The key signature is one flat (B-flat). The dynamic marking *mf* (mezzo-forte) is present at the bottom left.

52

Fl.

Pno.

Voz

8

go - ra, Le - ve - za de frac - tais.

Ef. Floresta

Caxixi

Djembe

Vln. I

Vln. II

Vla.

Vc.

C.B.

*f* *cresc.* *mf*

60

Fl.

60

Pno.

60

Voz

8

60

Ef.  
Floresta

60

Caxixi

60

Djembe

60

Vln. I

*p* *f*

Vln. II

*mf*

Vla.

*mf*

Vc.

C.B.

Detailed description: This is a page of a musical score for the piece '7. Ibis de Pedra'. The page is numbered 8. The score is written for a variety of instruments. At the top, there is a Flute (Fl.) part with a dynamic marking of 60. Below it is the Piano (Pno.) part, also marked 60, consisting of two staves. The next part is the Voice (Voz) part, marked 60, with an octave sign (8) below the staff. This is followed by three percussion parts: Flute (Efl. Floresta), Caxixi, and Djembe, all marked 60. The bottom section of the score features four string parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Contrabass (Vc./C.B.). The Violin I part has dynamic markings *p* and *f*. The Violin II and Viola parts have a dynamic marking of *mf*. The Violoncello and Contrabass parts are marked 60. The score is in a key signature of one flat (B-flat) and a common time signature (C).

This musical score is for the piece "7. Ibis de Pedra" and is page 9 of the score. It features a variety of instruments and a vocal line. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments and their parts are as follows:

- Fl. (Flute):** The part consists of six measures of whole rests, indicating the flute is silent during this section.
- Pno. (Piano):** The piano part is divided into two staves. The right hand plays a complex rhythmic pattern of chords and eighth notes, while the left hand plays a simpler bass line of quarter notes.
- Voz (Voice):** The vocal line consists of six measures of whole rests, indicating the singer is silent.
- Percussion:** Three percussion parts are shown: Euf. Floresta (Euphonium/Floresta), Caxixi, and Djembe. Each part consists of six measures of whole rests.
- String Quartet:** The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabaixo (C.B.).
  - Vln. I:** Starts with a half note, followed by quarter notes, and ends with a half note marked *f*.
  - Vln. II:** Starts with a half note, followed by quarter notes, and ends with a half note.
  - Vla.:** Starts with a half note, followed by quarter notes, and ends with a half note.
  - Vc.:** Starts with a half note, followed by quarter notes, and ends with a half note.
  - C.B.:** Starts with a half note, followed by quarter notes, and ends with a half note.

73

Fl.

Pno.

Voz

8 Pão de'A - çú - car, Su - a pe - dra, Le-van-

Ef. Floresta

Caxixi

Djembe

Vln. I

Vln. II

Vla.

Vc.

C.B.

*f* < < *f* < < *f* < < *f*

73

This musical score page (numbered 10) for '7. Ibis de Pedra' contains 11 staves. The top staff is for Flute (Fl.), with rests from measure 73 to 76. The second staff is for Piano (Pno.), featuring a piano introduction starting at measure 73 with a forte (*f*) dynamic and a melodic line in the right hand and a rhythmic accompaniment in the left hand. The third staff is for Voice (Voz), with lyrics 'Pão de'A - çú - car, Su - a pe - dra, Le-van-' starting at measure 73. Staves for Ef. Floresta, Caxixi, and Djembe show rests from measure 73 to 76. The lower section includes Violin I (Vln. I) with accents and a forte (*f*) dynamic, Violin II (Vln. II) with a spiccato (*spicc.*) texture, Viola (Vla.) with a spiccato texture, Violoncello (Vc.) with a forte (*f*) dynamic, and Contrabasso (C.B.) with a forte (*f*) dynamic. A crescendo and decrescendo hairpin are shown below the C.B. staff.

77

Fl.

Pno.

Voz

8

tou vo - o \_\_\_\_ To-da Gua-na ba - ra re-vol - tou. \_\_\_\_ To-da su - a His - tó - ria \_\_\_\_ Fi-

Ef. Floresta

Caxixi

Djembe

Vln. I

Vln. II

Vla.

Vc.

C.B.

*f* *f* *f*

Detailed description: This is a page of a musical score for the piece '7. Ibis de Pedra'. The score is arranged in a vertical stack of staves. At the top, the Flute (Fl.) part is mostly silent, indicated by rests. The Piano (Pno.) part consists of two staves: the right hand plays complex chords and textures, while the left hand plays a simple bass line. The Vocal (Voz) part features a melody with lyrics in Portuguese: 'tou vo - o \_\_\_\_ To-da Gua-na ba - ra re-vol - tou. \_\_\_\_ To-da su - a His - tó - ria \_\_\_\_ Fi-'. The lyrics are aligned with the vocal line. Below the vocal line are staves for Percussion: Eufonia Floresta (Ef. Floresta), Caxixi, and Djembe, all of which are silent. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (C.B.). The Violin II, Viola, and Violoncello parts play rhythmic patterns of eighth notes. The Contrabasso part plays a simple bass line. At the bottom of the page, there are three dynamic markings: a wedge-shaped crescendo leading to a bold *f*, followed by a wedge-shaped decrescendo leading to a bold *f*, and another wedge-shaped decrescendo leading to a bold *f*.

83

Fl.

Pno.

Voz

co - u pa - ra trás, Seu vo - ar a fo - ra Le - ve - za de frac - tais.

Ef. Floresta

Caxixi

Djembe

Vln. I

Vln. II

Vla.

Vc.

C.B.

*f*

This musical score is for the piece "7. Ibis de Pedra" and is page 13 of the score. It features a variety of instruments and a vocal line. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as 90. The instruments and their parts are as follows:

- Fl. (Flute):** The part consists of a series of whole rests throughout the entire piece.
- Pno. (Piano):** The piano part is written in a grand staff. It begins with a *mf* dynamic. The right hand features a melodic line with some chromaticism and a final cadence. The left hand provides a harmonic accompaniment with a mix of eighth and quarter notes.
- Voz (Voice):** The vocal line is mostly whole rests, with a final melodic phrase in the last measure marked with a fermata and the letter "A".
- Percussion:** The percussion section includes Ef. Floresta (Effort Forest), Caxixi, and Djembe. Each instrument has a simple rhythmic pattern of whole rests.
- Vln. I (Violin I):** The first violin part starts with a *mp* dynamic and features a melodic line with a crescendo leading to a *f* dynamic in the final measure.
- Vln. II (Violin II):** The second violin part starts with a *f* dynamic and plays a more active, rhythmic accompaniment.
- Vla. (Viola):** The viola part starts with a *mp* dynamic and plays a melodic line similar to the first violin.
- Vc. (Violoncello):** The cello part starts with a *mf* dynamic and plays a melodic line similar to the first violin.
- C.B. (Contrabasso):** The double bass part starts with a *mf* dynamic and plays a melodic line similar to the first violin.



98

Fl.

Pno.

Voz

Ef.  
Floresta

Caxixi

Djembe

Vln. I

Vln. II

Vla.

Vc.

C.B.

*f*

*mf*

*f*

*mf*

*mf*

*mf*

Í - bis de Pe - dra, — Le - van - tou vo - o, — So - bre a — Gua - na ba - ra, — As

Detailed description of the musical score: The score is for a piece titled '7. Ibis de Pedra'. It consists of 14 staves. The top staff is for Flute (Fl.), which is mostly silent with some rests. The second staff is for Piano (Pno.), featuring a complex texture with chords and arpeggios, starting with a forte (*f*) dynamic. The third staff is for Voice (Voz), with lyrics in Portuguese: 'Í - bis de Pe - dra, — Le - van - tou vo - o, — So - bre a — Gua - na ba - ra, — As'. The fourth and fifth staves are for Percussion: Eufonia Floresta (Ef. Floresta) and Caxixi. The sixth staff is for Djembe. The seventh and eighth staves are for Violins: Violin I (Vln. I) and Violin II (Vln. II). The ninth staff is for Viola (Vla.), the tenth for Violoncello (Vc.), and the eleventh for Contrabasso (C.B.). Dynamics include *mf* (mezzo-forte) for Vln. I, Vln. II, Vla., Vc., and C.B., and *f* (forte) for Pno. and Vln. II.

104

Fl.

Pno.

Voz

8

a - sas e-le - vou. — To-do pe - so na ho-ra, — fi - co-u pa-ra trás, — Seu vo - ar — a -

104

Ef.  
Floresta

Caxixi

104

Djembe

104

Vln. I

Vln. II

Vla.

Vc.

C.B.

III *rall.*

Fl.

Pno. *con canto*

Voz *livremente*

8 go - ra, Le - ve - za de frac - - - -

III

Ef. Floresta

Caxixi

III

Djembe

III

Vln. I

Vln. II

Vla.

Vc.

C.B.

Lento

rall. molto rall.

115

Fl.

115

Pno. *sostenuto* *f*

115

Voz *tais.*

115

Ef. Floresta

115

Caxixi

115

Djembe

115

Vln. I

Vln. II

Vla.

Vc.

115

C.B. *sostenuto* *f*

# 8. Dona Bárbara

Piaçaba e Acrescidos

Luiz Carlos Prestes Filho

♩ = 70

The musical score is arranged in a standard orchestral layout. It begins with a tempo marking of quarter note = 70. The instruments and their parts are as follows:

- Tuba:** Bass clef, 4/4 time. Starts with a *f* dynamic. The melody consists of quarter and eighth notes.
- Piano:** Treble and bass clefs, 4/4 time. Treble clef starts with a *f* dynamic and includes a triplet of eighth notes. The bass clef part is mostly rests.
- Voz:** Treble clef, 4/4 time. The staff contains rests, with a small '8' below the first measure.
- Prato Suspense:** Percussion clef, 4/4 time. Features a *mf* dynamic with a pattern of eighth notes.
- Marimba:** Treble clef, 4/4 time. The staff contains rests.
- Carrilhão:** Treble clef, 4/4 time. Starts with a *f* dynamic. The melody consists of quarter and eighth notes.
- Violino I:** Treble clef, 4/4 time. Starts with a *p* dynamic and a *cresc.* marking. The part consists of long, sustained notes.
- Violino II:** Treble clef, 4/4 time. Starts with a *p* dynamic and a *cresc.* marking. The part consists of long, sustained notes.
- Viola:** Alto clef, 4/4 time. The part consists of long, sustained notes, ending with a *mf* dynamic.
- Violoncelo:** Bass clef, 4/4 time. The part consists of long, sustained notes, ending with a *mf* dynamic.
- Contrabaixo:** Bass clef, 4/4 time. The part consists of long, sustained notes, ending with a *mf* dynamic.

8. Dona Bárbara

2  
6

Tuba

Musical staff for Tuba, showing a bass clef and a melodic line with dotted rhythms and slurs.

Pno.

Musical staff for Piano, showing a grand staff with treble and bass clefs. It includes a triplet of eighth notes in the right hand and a melodic line in the left hand.

Voz

Musical staff for Voice, showing a treble clef and a vocal line with rests and a final note marked with a forte *f* dynamic.

Pt.  
Sus.

Musical staff for Snare Drum, showing a drum clef and a rhythmic pattern of eighth notes with 'x' marks.

Mrb.

Musical staff for Maracas, showing a treble clef and a rhythmic pattern of eighth notes.

Car.

Musical staff for Conga, showing a treble clef and a melodic line with eighth notes and slurs.

Vln. I

Musical staff for Violin I, showing a treble clef, a melodic line with slurs, and a mezzo-forte *mf* dynamic marking.

Vln. II

Musical staff for Violin II, showing a treble clef, a melodic line with slurs, and a mezzo-forte *mf* dynamic marking.

Vla.

Musical staff for Viola, showing an alto clef and a melodic line with slurs.

Vc.

Musical staff for Violoncello, showing a bass clef and a melodic line with slurs.

C.B.

Musical staff for Contrabass, showing a bass clef and a melodic line with slurs.

10

Tuba

Pno.

Voz

Pt. Sus.

Mrb.

Car.

Vln. I

Vln. II

Vla.

Vc.

C.B.

8. Dona Bárbara

4  
14

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Tuba:** Bass clef, mostly rests with some notes in the final measure.
- Pno.:** Grand staff (treble and bass clefs). Treble clef has a melodic line starting at measure 14. Bass clef has a simple accompaniment.
- Voz:** Treble clef, vocal line with lyrics. Includes a triplet of eighth notes in measure 15.
- Pt. Sus.:** Percussion staff with 'x' marks indicating rhythmic patterns.
- Mrb.:** Treble clef, mostly rests.
- Car.:** Treble clef, melodic line with some rests.
- Vln. I:** Treble clef, melodic line.
- Vln. II:** Treble clef, mostly rests.
- Vla.:** Alto clef, melodic line with a long slur.
- Vc.:** Bass clef, mostly rests.
- C.B.:** Bass clef, mostly rests.



18

Tuba

Pno.

Voz

Pt. Sus.

Mrb.

Car.

Vln. I

Vln. II

Vla.

Vc.

C.B.

*mf*

3

> > >

Detailed description: This page of a musical score for '8. Dona Bárbara' contains measures 18 through 21. The score is arranged in a standard orchestral layout. The Tuba part (bass clef) plays a rhythmic pattern of eighth notes in the first measure, followed by a half note. The Piano part (treble and bass clefs) features a similar rhythmic pattern in the bass clef and rests in the treble clef. The Vocal line (treble clef) begins with a vocal line starting on measure 18, marked with an '8' below the staff. The Percussion parts include a Snare Drum (Pt. Sus.) with a rhythmic pattern of eighth notes and accents (> > >), and a Maracas (Mrb.) part with a continuous eighth-note pattern starting in measure 19, marked *mf*. The Clarinet (Car.) part has a melodic line with a triplet of eighth notes in measure 20. The string section (Vln. I, Vln. II, Vla., Vc., C.B.) provides harmonic support with various rhythmic patterns and sustained notes. The page number '5' is in the top right corner, and the title '8. Dona Bárbara' is at the top center.

This musical score is for the piece "8. Dona Bárbara". It is arranged for a large ensemble including Tuba, Piano, Voice, Percussion (Pt. Sus.), Maracas (Mrb.), Cymbals (Car.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). The score is divided into measures, with measure numbers 22 and 23 indicated at the beginning of several staves. The Tuba part features a melodic line in the first measure, followed by sustained notes. The Piano part includes a triplet of eighth notes in the first measure. The Voice part has a melodic line with triplet markings. The Percussion part consists of a rhythmic pattern of eighth notes. The Maracas part features a complex rhythmic pattern of eighth notes. The Cymbals part has a simple rhythmic pattern. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts all play sustained notes in the first measure, with some parts having dynamic markings.

8. Dona Bárbara

26

Tuba

Pno.

Voz

Pt. Sus.

Mrb.

Car.

Vln. I

Vln. II

Vla.

Vc.

C.B.

This musical score is for the piece "8. Dona Bárbara". It features a variety of instruments and a vocal line. The score is divided into measures, with a measure number "29" appearing at the beginning of several staves. The instruments and their parts are as follows:

- Tuba:** Plays a simple, rhythmic pattern in the bass clef.
- Pno. (Piano):** Features a complex melodic line in the right hand and a supporting bass line in the left hand.
- Voz (Voice):** The vocal line is written in the treble clef, showing a melodic phrase.
- Pt. Sus. (Percussion):** Indicated by 'x' marks on a staff, representing a rhythmic accompaniment.
- Mrb. (Maracas):** Provides a steady, rhythmic accompaniment.
- Car. (Clarinet):** Plays a melodic line in the treble clef.
- Vln. I (Violin I):** Plays a melodic line in the treble clef.
- Vln. II (Violin II):** Plays a melodic line in the treble clef.
- Vla. (Viola):** Plays a melodic line in the alto clef.
- Vc. (Violoncello):** Plays a melodic line in the bass clef.
- C.B. (Contrabass):** Plays a melodic line in the bass clef.

32

Tuba

Pno.

Voz

Pt. Sus.

Mrb.

Car.

Vln. I

Vln. II

Vla.

Vc.

C.B.

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Tuba:** A single staff with a bass clef, showing rests throughout the passage.
- Pno.:** Piano part with treble and bass staves. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides harmonic support with sustained notes and a triplet.
- Voz:** Vocal line in treble clef, starting with a fermata and ending with a triplet of eighth notes.
- Pt. Sus.:** Percussion part for timpani, indicated by 'x' marks on a staff with a double bar line.
- Mrb.:** Maracas part in treble clef, showing rests.
- Car.:** Conga part in treble clef, showing rests.
- Vln. I:** Violin I part in treble clef, featuring a melodic line with a long slur.
- Vln. II:** Violin II part in treble clef, playing a supporting melodic line.
- Vla.:** Viola part in alto clef, playing a melodic line.
- Vc.:** Violoncello part in bass clef, playing a melodic line.
- C.B.:** Contrabass part in bass clef, playing a melodic line.

Chord markings are present below the strings: **Am7**, **F#dim**, and **Em**.

39

Tuba

Pno.

Voz

Pt. Sus.

Mrb.

Car.

Vln. I

Vln. II

Vla.

Vc.

C.B.

Am7 B7 Em

8. Dona Bárbara

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Tuba:** Part 1 (measures 43-46) consists of whole rests.
- Piano (Pno.):** Part 1 (measures 43-46) features a complex melodic line with triplets and sextuplets in the right hand, and a bass line with a low F# note and a long melodic phrase in the left hand.
- Voz (Voice):** Part 1 (measures 43-46) shows a vocal line starting on a G8, with various rhythmic values and accidentals.
- Pt. Sus. (Percussion):** Part 1 (measures 43-46) consists of a steady rhythmic pattern of eighth notes.
- Mrb. (Maracas):** Part 1 (measures 43-46) features a rhythmic pattern of eighth notes with triplet markings.
- Car. (Carillon):** Part 1 (measures 43-46) consists of whole rests.
- Chords:** Chord symbols are placed below the Carillon staff: Am (measures 43-44), F#dim (measures 45-46), and Em (measures 47-48).
- Vln. I (Violin I):** Part 1 (measures 43-46) consists of whole rests.
- Vln. II (Violin II):** Part 1 (measures 43-46) consists of whole rests.
- Vla. (Viola):** Part 1 (measures 43-46) consists of whole rests.
- Vc. (Violoncello):** Part 1 (measures 43-46) features a bass line with a low F# note and a long melodic phrase.
- C.B. (Contrabass):** Part 1 (measures 43-46) features a bass line with a low F# note and a long melodic phrase.



47

Tuba

Pno.

Voz

Pt. Sus.

Mrb.

Car.

Vln. I

Vln. II

Vla.

Vc.

C.B.

Am

This musical score is for the piece "8. Dona Bárbara". It is written in 4/4 time and consists of 50 measures. The instruments and their parts are as follows:

- Tuba:** Plays a simple rhythmic pattern of quarter notes.
- Piano (Pno.):** Features a complex melodic line with sixteenth-note runs and sixteenth-note chords, marked with a "6" (sixteenth notes) and a "6" (sixteenth notes).
- Voz (Voice):** Enters at measure 50 with a melodic line.
- Pt. Sus. (Percussion):** Plays a rhythmic pattern of eighth notes.
- Mrb. (Maracas):** Plays a rhythmic pattern of eighth notes, marked with a "3" (triplet).
- Car. (Clarinet):** Plays a simple rhythmic pattern of quarter notes.
- Vln. I (Violin I):** Plays a melodic line with a slur and a sharp sign.
- Vln. II (Violin II):** Plays a melodic line with a slur and a sharp sign.
- Vla. (Viola):** Plays a simple rhythmic pattern of quarter notes.
- Vc. (Violoncello):** Plays a simple rhythmic pattern of quarter notes.
- C.B. (Contrabass):** Plays a simple rhythmic pattern of quarter notes.

The score includes a key signature change to A minor (Am) at the end of the piece.

8. Dona Bárbara

53

Tuba

Pno.

Voz

Pt.  
Sus.

Mrb.

Car.

53  $F\sharp dim$  Em Am B7 E7 Em

Vln. I

Vln. II

Vla.

Vc.

C.B.

The musical score is a page from a symphony, page 15, measures 53-60. It features a variety of instruments and a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The score includes a tuba part with rests, a piano part with a melodic line in the right hand and a bass line in the left hand, a vocal line with triplets and slurs, a percussion part with a snare drum pattern, a mallet part with rests, a carillon part with rests, and a string section (Violin I, Violin II, Viola, Violoncello, and Contrabasso) providing harmonic support. Chord symbols for the piano and string parts are: F#dim, Em, Am, B7, E7, Em.

# 9. Chapeleira

Piaçaba e Acrescidos

Luiz Carlos Prestes Filho

♩ = 135

Piano

The piano part consists of two staves. The right hand plays a rhythmic accompaniment of eighth notes in a 2/4 time signature, starting with a *mf* dynamic. The left hand is mostly silent, with a few notes in the first measure.

Guitarra Portuguesa  
ou  
Bandolim

The guitar part features a melodic line in the treble clef, 2/4 time, with a *mf* dynamic. The melody is characterized by eighth-note patterns and some accidentals.

Voz

The vocal part is represented by a single staff with a treble clef and a common time signature. It contains a whole rest for the first eight measures, indicating that the vocal line is not present in this section.

Violino I

The Violino I part consists of a single staff with a treble clef and a 2/4 time signature. It contains a whole rest for the first eight measures.

Violino II

The Violino II part consists of a single staff with a treble clef and a 2/4 time signature. It begins with a *mf* dynamic and contains a melodic line with eighth notes and a slur over the final two measures.

Violoncello

The Violoncello part consists of a single staff with a bass clef and a 2/4 time signature. It begins with a *mf* dynamic and contains a melodic line with eighth notes.

9

Pno.

Voz

Vln. I

Vln. II

Vc.

17

Pno.

Voz

Vln. I

Vln. II

Vc.

Na ja -

23

Pno. *mf*

Voz

8 ne - la do so - bra - do, Sa - u - da - des de Por - tu - gal. A

Vln. I

Vln. II

Vc. *mf*

31

Pno.

Voz

8 cha - pe - lei - ra en - to - a - va, To - do di - a seu ma - dri - gal. A

Vln. I

Vln. II

Vc.

39

Pno.

Voz

39

tra - ves - sa do Co - mér - ci - o se en - chi a pa - ra'ou - vir, A me -

Vln. I

Vln. II

Vc.

47

Pno.

Voz

47

ni - na que um di - a, To - do mun - do'i - a des - co - brir. No lu -

Vln. I

Vln. II

Vc.

55

Pno.

Voz

8

gar de'um cha péu, Ves-tiu ba - na - nas, a - ba - ca - ras, Nos

Vln. I

Vln. II

Vc.

63

Pno.

Voz

8

bra - ços os pen - ta - ri - lhos, Cha - ma - ram os pe - di - dos de us.

Vln. I

Vln. II

Vc.



71

Pno.

Voz

Vln. I

Vln. II

Vc.

*f*

*pp* *mf* *pp* *mf*

79

Pno.

Voz

Vln. I

Vln. II

Vc.

*pp* *mf* *pp*



103

Pno.

Voz

Vln. I

Vln. II

Vc.

8 Na tra - ves - sa do Co - mér - cio, Foi que tu - do co - me - çou.

*f*

spicc.

111

Pno.

Voz

Vln. I

Vln. II

Vc.

8 Foi da - que - la ru - e - la, Que e - la'o mun - do con - quis - tou.

*f*

*mf*

The image displays a musical score for the piece "9. Chapeleira". The score is arranged in systems, with measures 119-127 shown. The instruments and parts are:

- Pno. (Piano):** Features a complex accompaniment with chords and moving lines in both hands.
- Voz (Voice):** The vocal line is mostly silent, with a final entry at measure 127 marked with a forte (*f*) dynamic and the lyrics "Na ja -".
- Vln. I (Violin I):** Plays a melodic line starting at measure 119 with a forte (*f*) dynamic.
- Vln. II (Violin II):** Provides harmonic support, starting at measure 119 with a mezzo-forte (*mf*) dynamic.
- Vc. (Violoncello):** Provides a steady bass line, starting at measure 119 with a mezzo-forte (*mf*) dynamic.

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The vocal part includes the lyrics "Na ja -" at the end of the system.

**Pno.**  
135

**Voz**  
135  
8  
ne - la do so - bra - do, Sau - da - des de Por - tu - gal. *A*

**Vln. I**  
135

**Vln. II**  
135

**Vc.**  
135

**Pno.**  
143  
*allargando*

**Voz**  
143  
8  
cha - pe - lei - ra en - to - a - va, To do di - a seu ma - dri - gal

**Vln. I**  
143

**Vln. II**  
143

**Vc.**  
143

Detailed description: This page of a musical score for '9. Chapeleira' contains two systems of music. The first system (measures 135-142) features a piano accompaniment with a rhythmic pattern of eighth notes and chords. The vocal line begins with the lyrics 'ne - la do so - bra - do, Sau - da - des de Por - tu - gal.' and includes a fermata over the final note. The string section (Violin I, Violin II, and Viola) provides harmonic support with sustained notes and a moving bass line. The second system (measures 143-149) continues the piano accompaniment, which includes a section marked 'allargando' (ritardando) leading to a double bar line. The vocal line continues with the lyrics 'cha - pe - lei - ra en - to - a - va, To do di - a seu ma - dri - gal'. The string section continues with sustained notes and a moving bass line.

**Lento** *accel.* *a tempo*

Pno. Arpejos livres dissonantes

Voz

Vln. I *mf*

Vln. II *mf*

Vc. *f*

*accel.* *a tempo*

Pno.

Voz

Vln. I

Vln. II

Vc. *morendo*

Score

# 10. Genese Brasil nº2

Piaçaba e Acrescidos

Luiz Carlos Prestes Filho

*tempo livre*

Piano

Two staves for the Piano, one in treble clef and one in bass clef, both in 4/4 time. The first five measures contain rests.

Harp

Two staves for the Harp, one in treble clef and one in bass clef, both in 4/4 time. The first five measures contain rests.

Cymbals

A single staff for Cymbals in 4/4 time, with five measures of rests.

Timpani

A single staff for Timpani in 4/4 time, with five measures of rests.

Violin I

A single staff for Violin I in 4/4 time, with five measures of rests.

Violin II

A single staff for Violin II in 4/4 time, with five measures of rests.

Viola

A single staff for Viola in 4/4 time. The first measure has a quarter rest. The second measure begins a melodic line: G4 (flat), A4, B4, C5, D5, E5, F5 (sharp), G5. The third measure continues: G5 (flat), F5, E5, D5, C5, B4. The fourth measure has a whole rest. The fifth measure has a whole note G4.

*mf*

Cello

A single staff for Cello in 4/4 time. The first measure has a quarter rest. The second measure begins a melodic line: G3, A3, B3, C4, D4, E4, F4 (sharp), G4. The third measure continues: G4 (flat), F4, E4, D4, C4, B3. The fourth measure continues: A3, G3, F3, E3, D3, C3. The fifth measure has a whole note G3.

*mf*

Double Bass

A single staff for Double Bass in 4/4 time, with five measures of rests.

10. Genese Brasil n°2

2  
5

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

♩ = 90

12

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.



16

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

20

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

10. Genese Brasil n°2

4

24

Pno. *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

28

Pno.

Vln. I

Vln. II

Vla.

Vc. arco

D.B. arco

32

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

38

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

44 *tempo libre* ♩ = 90

Pno.

51 *Improvviso libre e dissonante*

Pno.

Gm Ebmaj7 Ddim Adim

59

Pno.

Daug Cm Asus Dm Faug

59

Cym.

59

Timp.

*mf* 3

65

Hp.

65

Cym.

65

Timp.

*f* *mf* *f*

65

Vln. I

*f* Meu ter - rei - da Po - lé. *f* Meu ter - rei - da Po - lé.

65

Vln. II

*f*

65

Vla.

*f*

65

Vc.

*f*

65

D.B.

*f*

69

Hp.

Cym.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Que me deu a - sas. Pa-ra tu-do'e to - per - do - ar.

3

Detailed description: This page of a musical score covers measures 69 to 72. The instruments listed are Harp (Hp.), Cymbal (Cym.), Tom-tom (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line in Vln. I has lyrics: "Que me deu a - sas. Pa-ra tu-do'e to - per - do - ar." The Viola part features a triplet of eighth notes in measure 70. The Cymbal part has a single cymbal stroke in measure 69. The Harp part has whole rests in all measures. The Tom-tom part has whole rests in measures 69 and 70, followed by a quarter note in measure 71 and a half note in measure 72. The Violin I part has a melodic line with slurs and ties. The Violin II part has a rhythmic pattern of eighth notes in measure 69, followed by a triplet in measure 70, and then a melodic line. The Viola part has a melodic line with slurs. The Violoncello and Double Bass parts have a simple harmonic accompaniment of whole notes.

73

Hp.

73

Cym.

73

Timp.

73

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

Detailed description: This page of a musical score contains measures 73 and 74. The score is for a symphony or orchestra. The instruments listed on the left are Harp (Hp.), Cymbals (Cym.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two sharps (F# and C#). In measure 73, the Harp plays a complex, multi-layered arpeggiated pattern. The Cymbals and Timpani have rests. Violin I has a melodic line starting with a grace note. Violin II, Viola, and Double Bass have rests. The Violoncello has a melodic line starting with a grace note. In measure 74, the Harp continues its arpeggiated pattern. The Cymbals and Timpani have rests. Violin I has a melodic line. Violin II has a rest. Viola and Violoncello have melodic lines starting with a grace note, both marked with a piano (*p*) dynamic. The Double Bass has a rest.

75

Hp.

75

Cym.

75

Timp.

75

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for '10. Genese Brasil n°2', page 10. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Harp (Hp.), Cymbals (Cym.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The page number '10' is in the top left, and the title '10. Genese Brasil n°2' is in the top center. The measure number '75' is written above the first staff of each instrument. The Harp part features a complex, rhythmic pattern of eighth and sixteenth notes. The Cymbals and Timpani parts are mostly rests with some dynamic markings. The Violin I part has a melodic line with a slur. The Violin II part is mostly rests. The Viola and Violoncello parts have a similar melodic line. The Double Bass part has a simple bass line. The score is written in black ink on a white background.



77

Hp.

77

Cym.

77

Timp.

77

Vln. I

A voz da mi-nha ter-ra

Vln. II

*p*

Vla.

Vc.

D.B.

79

Hp.

79

Cym.

79

Timp.

*mf*

79

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

Detailed description of the musical score: The score is for a symphony orchestra. It consists of eight staves. The top staff is for Harp (Hp.), which has a treble clef and a key signature of two sharps (F# and C#). It features a complex, rhythmic melody with many sixteenth and thirty-second notes. The second staff is for Cymbals (Cym.), showing a single cymbal stroke at the beginning of the measure. The third staff is for Timpani (Timp.), with a bass clef and a key signature of two sharps. It has a few notes, including a triplet of eighth notes marked with a '3' above them. The fourth staff is for Violin I (Vln. I), with a treble clef and a key signature of two sharps. It has a few notes, including a triplet of eighth notes marked with a '3' above them. The fifth staff is for Violin II (Vln. II), with a treble clef and a key signature of two sharps. It has a few notes, including a triplet of eighth notes marked with a '3' above them. The sixth staff is for Viola (Vla.), with an alto clef and a key signature of two sharps. It has a few notes, including a triplet of eighth notes marked with a '3' above them. The seventh staff is for Violoncello (Vc.), with a bass clef and a key signature of two sharps. It has a few notes, including a triplet of eighth notes marked with a '3' above them. The eighth staff is for Double Bass (D.B.), with a bass clef and a key signature of two sharps. It has a few notes, including a triplet of eighth notes marked with a '3' above them. The dynamic marking *mf* (mezzo-forte) is placed between the Timp. and Vln. I staves. The number 79 is written at the beginning of each staff. The number 3 is written above the triplet notes in the Timp., Vln. I, Vln. II, Vla., Vc., and D.B. staves.

Musical score for measures 81-84 of '10. Genese Brasil n°2'. The score includes parts for Hp., Cym., Timp., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics such as *f*, *mf*, and *f*, and includes triplets and accents.

81

Hp.

81

Cym.

81

Timp.

*f* *mf* *f*

81

Vln. I

Vln. II

*f*

Vla.

*f*

Vc.

*f*

D.B.

*f*

85

Hp.

85

Cym.

85

Timp.

3

Vln. I

85

Vln. II

Vla.

Vc.

D.B.

Pa-ra tu-do'e to - per - do - ar. \_\_\_\_\_

89

Hp.

Cym.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

*mf*

*mf*

This musical score page contains seven staves for different instruments. The key signature is two sharps (F# and C#), and the time signature is 7/8. The score begins at measure 93. The Harp (Hp.) part features a complex melodic line with several triplet markings (indicated by a '3' above the notes). The Cymbal (Cym.) and Timp. parts are mostly silent, with some percussive markings. The Violin I (Vln. I) part has a melodic line with a long slur. The Violin II (Vln. II) part has a more rhythmic, dotted-note pattern. The Viola (Vla.) part has a melodic line with a long slur. The Violoncello (Vc.) and Double Bass (D.B.) parts have a similar melodic line with a long slur. The score is divided into three measures by vertical bar lines.

96

Hp.

Cym.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*  $\leq$  *f* *mf*

*f* *f* *f* *f*

Detailed description: This page of a musical score covers measures 96, 97, and 98. The score is for a symphony orchestra. The key signature is one sharp (F#) and the time signature is 3/4. The instruments are: Harp (Hp.), Cymbals (Cym.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measure 96 shows the Harp with a tremolo in the right hand and rests in the left. Cymbals have a single stroke. Timpani has a triplet of eighth notes. Violin I has a melodic line with a flat in the first measure. Violin II, Viola, and Double Bass have rests. Measure 97 features a dynamic shift from *mf* to *f* in the Timpani and a *f* dynamic for Violin I, Violin II, and Viola. Measure 98 shows a dynamic shift from *f* to *mf* in the Timpani and a *f* dynamic for Violin I, Violin II, and Viola. The score includes various musical notations such as slurs, accents, and dynamic markings.

99

Hp.

99

Cym.

99

Timp.

*f*

3

99

Vln. I

Que me deu

Vln. II

Vla.

Vc.

D.B.



102

Hp.

102

Cym.

102

Timp.

102

Vln. I

a - sas.

Vln. II

Vla.

Vc.

D.B.