

CONCERTO CAMPESTRE

CONSIDERAÇÕES

A Suíte Concerto Campestre é uma adaptação para orquestra sinfônica da trilha cinematográfica escrita para o filme *Concerto Campestre*, de Henrique de Freitas Lima, sobre texto homônimo de Luiz Antônio de Assis Brasil.

A ordenação dos movimentos da suíte não segue a sequência do filme, pois a intenção é manter a linha narrativa da obra de Assis Brasil.

Para manter a sequência narrativa, aconselha-se escolher uma destas formas para realizar a suíte como parte de um concerto sinfônico.

Concerto Campestre – Suíte I (completa)

- I. Abertura (*Dois Índios Tocam Sob Uma Figueira*)
- II. Charqueada
- III. Maestro Chega à Estância da Graça
- IV. Tema de João Congo (*Escravos Fugitivos*)
- V. Canção para Clara Victoria
- VI. A Lira Santa Cecília (*Estréia e Tournée da Orquestra*)
- VII. Morte do Barão de Três Arroios (*Cortejo Fúnebre e Enterro*)
- VIII. Baile de Noivado (*Lundum e Valsa Campeira*)
- IX. Clara Victoria, tu estás grávida!
- X. Exílio de Clara Victoria (*Sobrevivência no Boqueirão*)
- XI. Concertos Invisíveis (*Delírios do Major Eleutério no Anfiteatro*)
- XII. Reencontro dos Músicos
- XIII. Epílogo (*Último Concerto no Anfiteatro e Morte do Major Eleutério*)

Duração aproximada: 25'.

Concerto Campestre – Suíte II (abreviada)

- I. Abertura (*Dois Índios Tocam Sob Uma Figueira*)
- II. Charqueada
- III. Canção para Clara Victoria
- IV. A Lira Santa Cecília (*Estréia e Tournée da Orquestra*)
- V. Baile de Noivado (*Lundum e Valsa Campeira*)
- VI. Exílio de Clara Victoria (*Sobrevivência no Boqueirão*)
- VII. Concertos Invisíveis (*Delírios do Major Eleutério no Anfiteatro*)
- VIII. Epílogo (*Último Concerto no Anfiteatro e Morte do Major Eleutério*)

Duração aproximada: 18'.

Concerto Campestre – Suíte III (compacta)

- I. Abertura (*Dois Índios Tocam Sob Uma Figueira*)
- II. Canção para Clara Victoria
- III. A Lira Santa Cecília (*Estréia e Tournée da Orquestra*)
- IV. Concertos Invisíveis (*Delírios do Major Eleutério no Anfiteatro*)
- V. Epílogo (*Último Concerto no Anfiteatro e Morte do Major Eleutério*)

Duração aproximada: 12'.

INSTRUMENTOS

Piccolo (Picc.)
2 Flautas (Fl. 1, Fl. 2)
2 Oboés (Ob. 1, Ob. 2)
2 Clarinetes em Sib (Cl. 1, Cl. 2)
Clarinete Baixo (Cl. B.)
2 Fagotes (Fgt. 1, Fgt. 2)

2 Trompas em Fá (Tpa. 1, Tpa. 2)
2 Trompetes em Sib (Tpt. 1, Tpt. 2)
2 Trombones (Tbn. 1, Tbn. 2)
Tuba

Tímpanos (Tímp.)

Triângulo (Trgl.)
Matraca (Matr.)
Reco-reco (Rec.)
Maracas (Mar.)
Caixa Clara (C. Cl.)
Bombo (Bmb.)

Violinos I (Vln. I)
Violinos II (Vln. II)
Violas (Vla.)
Violoncelos (Vc.)
Contrabaixos (Cb.)

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Andante (♩ = c. 96)

mp

p

p

pizz.

p

Concerto Campestre
2

Allegro (♩ = c. 120)

7

Fl. 2

p

Fgt. 1

p

Tpa. 1

pp

Tpa. 2

pp

Allegro (♩ = c. 120)

Vln. I

mf

Vln. solo

p *gli altri*

Vln. II

pp

p

Vla.

pp

p

Vc.

pizz.

p

Cb.

(pizz.)

p

Concerto Campestre
3

14

Fl. 1 *mf*

Fgt. 1

Fgt. 2 *p*

Tpa. 1

Tpa. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto Campestre
4

20

Fl. 1

Fgt. 1

Fgt. 2

Tpa. 1

Tpa. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit.

rall.

a tempo

p

The musical score is for a full orchestra and includes parts for Flute 1, Flute 2, Trumpet 1, Trumpet 2, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 3/4 time and features a key signature of one flat. The score is divided into measures, with tempo markings 'poco rit.', 'rall.', and 'a tempo' indicating changes in the tempo. The Flute 1 part has a melodic line with slurs and accents. The Flute 2 part has a rhythmic pattern with slurs and accents. The Trumpet parts have a sustained harmonic line. The Violin I part has a melodic line with slurs and accents. The Violin II part has a sustained harmonic line. The Viola part has a sustained harmonic line. The Violoncello and Contrabass parts have a sustained harmonic line.

Concerto Campestre
5

26

Fl. 1

Fgt. 1

Fgt. 2

Tpa. 1

Tpa. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.

p

The musical score for measures 26-31 of Concerto Campestre, page 5, is as follows:

- Measure 26:** Fl. 1 plays a series of eighth notes. Fgt. 1 and Fgt. 2 play quarter notes. Tpa. 1 and Tpa. 2 play half notes. Vln. I and Vln. II play eighth notes. Vla. plays a half note. Vc. and Cb. play quarter notes.
- Measure 27:** Fl. 1 plays a series of eighth notes. Fgt. 1 and Fgt. 2 play quarter notes. Tpa. 1 and Tpa. 2 play half notes. Vln. I and Vln. II play eighth notes. Vla. plays a half note. Vc. and Cb. play quarter notes.
- Measure 28:** Fl. 1 plays a series of eighth notes. Fgt. 1 and Fgt. 2 play quarter notes. Tpa. 1 and Tpa. 2 play half notes. Vln. I and Vln. II play eighth notes. Vla. plays a half note. Vc. and Cb. play quarter notes.
- Measure 29:** Fl. 1 plays a series of eighth notes. Fgt. 1 and Fgt. 2 play quarter notes. Tpa. 1 and Tpa. 2 play half notes. Vln. I and Vln. II play eighth notes. Vla. plays a half note. Vc. and Cb. play quarter notes.
- Measure 30:** Fl. 1 plays a series of eighth notes. Fgt. 1 and Fgt. 2 play quarter notes. Tpa. 1 and Tpa. 2 play half notes. Vln. I and Vln. II play eighth notes. Vla. plays a half note. Vc. and Cb. play quarter notes.
- Measure 31:** Fl. 1 plays a series of eighth notes. Fgt. 1 and Fgt. 2 play quarter notes. Tpa. 1 and Tpa. 2 play half notes. Vln. I and Vln. II play eighth notes. Vla. plays a half note. Vc. and Cb. play quarter notes.

II. Charqueada

Movido (♩ = c. 144)

rit.

Piccolo

Flauta 1

Flauta 2

Oboé 1

Oboé 2

Clarinete 1, Si^b

Clarinete 2, Si^b

Clarinet Baixo

Fagote 1

Fagote 2

Trompa 1, F

Trompa 2, F

Trompete 1, Si^b

Trompete 2, Si^b

Trombone 1

Trombone 2

Tuba

Timpanos

Triângulo

Pratos

Caixa Clara

Bombo

Movido (♩ = c. 144)

rit.

Violinos I

Violinos II

Violas

Violoncelos

Contrabaixos

(♩ = c. 108)

Concerto Campestre
8

[illegible]

9

[illegible]

10

[illegible]

36

Fgt. 1

Tpa. 1

Tpa. 2

Tpt. 1

Tbn. 1

Tímp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

div.

unis.

div.

arco

Concerto Campestre
12

43

Picc.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tpa. 1

Tpa. 2

Tpt. 1

Tbn. 1

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

unis.

div.

pizz.

p

51

Picc. *f* *mf* *f*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf* *f*

Ob. 1

Ob. 2 *mf* *f*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf* *f*

Fgt. 1 *p*

Timp.

Trgl. *mf*

Vln. I *mf* *f* *p* *mf* *f*

Vln. II *mf* *p* *mf*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

60

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. B.

Fgt. 1

Fgt. 2

Tpa. 1

Tpa. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Trgl.

Prt.

C. Cl.

Bmb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

III. Maestro chega à Estância da Graça

Allegretto (♩ = c. 112)

Flauta 1 *mf*

Flauta 2 *mf*

Clarinete 1, Sib *mf*

Clarinete 2, Sib *mf*

Allegretto (♩ = c. 112)

Violinos I *mf*

Violinos II *mp*

Violas *mp*

Violoncelos *pizz.* *mp*

Contrabaixos *pizz.* *mf* *mp*

8

Fl. 1 *mf*

Fl. 2

Ob. 1 *mp* *mf*

Ob. 2 *p* *mf*

Cl. 1 *mf*

Cl. 2

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.

16

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

mf

f

mp

mf

f

mf

mf

mp

Concerto Campestre
18

24

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

rall.

IV. Tema de João Congo

(Escravos Fugitivos)

Pesante (♩ = c. 80)

Flauta 1

Clarinete 1, Sib

Trompa 1, F

Trompa 2, F

Tímpanos

Fl. 1

Cl. 1

Tpa. 1

Tpa. 2

Tímp.

Vla.

Vc.

Cb.

17

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Fgt. 1 *mf*

Tpa. 1 *mf*

Tpa. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Timp. *mf*

Vln. I *p*

Vln. II *p*

Vla. *mf*

Vc. *mf*

Cb.

Concerto Campestre
21

25 *rit.* *a tempo*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

Tímp.

fp

Vln. I *rit.* *a tempo* pizz. arco *p*

Vln. II pizz. arco *p*

Vla. *p* arco *p*

Vc. arco *p*

Cb. *p*

34

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Tpa. 1

Tpa. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

p

pizz.

arco

Concerto Campestre
23

41 rall.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

Tímp.

rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

V. Canção para Clara Victoria

Largo (♩ = c. 52)

Violinos I
mp
mf

Violinos II
p
mf

Violas
p

Violoncelos
p

Violinos I
5
mf
f

Violinos II
mp

Vla.
mf
mp

Vc.
mf
mp

rall.

Detailed description: This block contains the musical score for the first system (measures 1-4) and the second system (measures 5-8) of the movement 'V. Canção para Clara Victoria'. The tempo is marked 'Largo' with a quarter note equal to approximately 52 beats per minute. The key signature has two flats (B-flat and E-flat). The first system features Violinos I, Violinos II, Violas, and Violoncellos. Violinos I starts with a melodic line marked *mp*, which becomes *mf* in measure 4. Violinos II plays a supporting line marked *p*, becoming *mf* in measure 4. Violas and Violoncellos play a low, sustained line marked *p*. The second system features Violinos I, Violinos II, Violas, and Violoncellos. Violinos I has a more active melodic line, marked *mf* in measure 5 and *f* in measure 6. Violinos II plays a line marked *mp*. Violas and Violoncellos continue their supporting lines, with Violas marked *mf* and *mp*, and Violoncellos marked *mf* and *mp*. A 'rall.' marking appears above the Violinos I staff in measure 8. The score includes various musical notations such as slurs, ties, and dynamic markings.

9 *a tempo*

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *f*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. B. *mp*

Timp. *p*

Vln. I *mf* *div.* *mf* *f*

Vln. II *mf* *div.* *mf* *f*

Vla. *mp*

Vc. *mp*

Cb. *mp*

15

Fl. 1 *f* *rall.* *allarg.* *poco meno, sciolto* *rall.*

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. 1

Cl. 2

Cl. B.

Tpa. 1 *mf*

Tímp.

Vln. I *f* *rall.* *allarg.* *poco meno, sciolto* *rall.*

Vln. II *f* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Concerto Campestre

27

Tempo I

20 **Tempo I**

Fl. 1

Fl. 2

Ob. 1

Cl. 2

Cl. B.

Fgt. 1

Fgt. 2

Tpa. 1

Tpa. 2

Tpt. 1

Tpt. 2

Timp.

Tempo I

Vln. I

Vln. II

Vla.

Vc.

Cb.

26 *accel. poco a poco* *rit.* *a tempo rall.*

Fl. 1 *mf* *p*

Ob. 2 *mf*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Fgt. 2

Tpa. 1 *mp*

Tpa. 2 *mp*

Tpt. 2

Tímp. *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

poco più mosso ($\text{♩} = \text{c. } 56$)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. B.
Fgt. 1
Fgt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf, *f*, *p*, *mf*, *f*, *accel. poco a poco*

più mosso ($\text{♩} = \text{c. } 63$)

Tempo I

rall. molto

a tempo

39

Picc. *ff* *rall.*

Fl. 1 *ff* *mf*

Fl. 2 *ff*

Ob. 1 *ff* *mf*

Ob. 2 *ff*

Cl. 1 *f*

Cl. 2 *f* *p*

Cl. B. *f* *p*

Fgt. 1 *f* *p*

Fgt. 2 *f*

Tpa. 1 *f* *p*

Tpa. 2 *f* *p*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Timp. *f*

più mosso ($\text{♩} = \text{c. } 63$)

Vln. I *ff* *rall.* *div.* *mf* *rall. molto* *a tempo*

Vln. II *ff* *mf* *div.* *mf* *rall. molto* *a tempo*

Vla. *ff* *p*

Vc. *f* *p*

Cb. *f* *p*

44

rall. *più lento* ($\text{♩} = \text{c. } 44$) rall. allarg.

Fl. 1 *f* *pp*

Fl. 2 *pp*

Ob. 1 *f* *pp*

Ob. 2 *pp*

Cl. 1 *mf* *mp* *p* *pp*

Cl. 2 *mf* *mp* *p* *pp*

Cl. B. *mf* *mp* *pp*

Egt. 1 *pp*

Tpa. 1 *pp*

Tpa. 2 *pp*

Tímp. *pp*

Vln. I *rall.* *unis.* *f* *più lento* ($\text{♩} = \text{c. } 44$) *rall.* *allarg.* *pp*

Vln. II *f* *p* *pp*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

Cb. *mf* *p* *pp*

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Allegro (♩ = c. 126)

Violinos I

Violinos II

Violas

Violoncelos

Fl. 2

Tímp.

Vln. I

Vln. II

Vla.

Vc.

The musical score is for the sixth movement, 'A Lira Santa Cecília', from the 'Concerto Campestre'. It is in 2/4 time, marked 'Allegro' with a tempo of approximately 126 beats per minute. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system includes Violinos I, Violinos II, Violas, and Violoncelos. Violinos I and II play a melodic line starting with a half note rest followed by a quarter note, then a series of eighth notes. Violas and Violoncelos provide harmonic support with half notes. The second system includes Fl. 2, Tímp., Vln. I, Vln. II, Vla., and Vc. Fl. 2 plays a melodic line starting with a half note rest followed by a quarter note, then a series of eighth notes. Tímp. plays a rhythmic pattern of half notes. Vln. I, Vln. II, Vla., and Vc. provide harmonic support with half notes. The score is marked with 'mf' (mezzo-forte) and '1.' (first ending).

18 2.

Fl. 1 *f*

Fl. 2

Cl. 1 *f*

Tpa. 1 *f*

Tímp. *f* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *mf*

Cb. *f* *mf*

27 **leggero**

Fl. 1 *mf*

Fl. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Tpa. 1 *mf*

Tpa. 2 *mf*

Tímp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

33

Fl. 1 *mf* *p*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mf* *mp*

Cl. 2

Fgt. 1 *p*

Tpa. 1 *p*

Tpa. 2

Tímp.

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *pizz.* *p*

36

[illegible]

45

Fl. 1 *mf* *p* *mf*

Fl. 2 *mf*

Ob. 1 *mf* *p*

Ob. 2 *mf*

Cl. 1 *mf* *p* *mf*

Cl. 2 *mf* *mf*

Fgt. 2 *p*

Tpa. 1 *p*

Tpa. 2 *p*

Tímp. *p*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p*

Vc. *p*

Cb. *p*

38

[illegible]

39

Cb.

Concerto Campestre
40

70

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tpa. 1

Tpa. 2

Tímp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

78

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Tpa. 1

Tpa. 2

Tímp.

Vln. I

Vln. II

Vla.

Vc.

mf

Detailed description of the musical score: The score is for measures 78 through 84. Measure 78: Fl. 2 plays a half note F#4. Ob. 1 has a whole rest. Cl. 1 plays a half note F#4. Cl. 2 has a whole rest. Tpa. 1 plays a half note F#4. Tpa. 2 has a whole rest. Tímp. has a whole rest. Vln. I plays a half note F#4. Vln. II has a whole rest. Vla. plays a half note F#4. Vc. plays a half note F#4. Measure 79: Fl. 2 plays a half note F#4. Ob. 1 has a whole rest. Cl. 1 plays a half note F#4. Cl. 2 has a whole rest. Tpa. 1 plays a half note F#4. Tpa. 2 has a whole rest. Tímp. has a whole rest. Vln. I plays a half note F#4. Vln. II has a whole rest. Vla. plays a half note F#4. Vc. plays a half note F#4. Measure 80: Fl. 2 plays a half note F#4. Ob. 1 has a whole rest. Cl. 1 plays a half note F#4. Cl. 2 has a whole rest. Tpa. 1 plays a half note F#4. Tpa. 2 has a whole rest. Tímp. has a whole rest. Vln. I plays a half note F#4. Vln. II has a whole rest. Vla. plays a half note F#4. Vc. plays a half note F#4. Measure 81: Fl. 2 plays a half note F#4. Ob. 1 has a whole rest. Cl. 1 plays a half note F#4. Cl. 2 has a whole rest. Tpa. 1 plays a half note F#4. Tpa. 2 has a whole rest. Tímp. has a whole rest. Vln. I plays a half note F#4. Vln. II has a whole rest. Vla. plays a half note F#4. Vc. plays a half note F#4. Measure 82: Fl. 2 plays a half note F#4. Ob. 1 has a whole rest. Cl. 1 plays a half note F#4. Cl. 2 has a whole rest. Tpa. 1 plays a half note F#4. Tpa. 2 plays a half note F#4 (*mf*). Tímp. has a whole rest. Vln. I plays a half note F#4. Vln. II has a whole rest. Vla. plays a half note F#4. Vc. plays a half note F#4. Measure 83: Fl. 2 plays a half note F#4. Ob. 1 has a whole rest. Cl. 1 plays a half note F#4. Cl. 2 has a whole rest. Tpa. 1 plays a half note F#4. Tpa. 2 plays a half note F#4. Tímp. has a whole rest. Vln. I plays a half note F#4. Vln. II has a whole rest. Vla. plays a half note F#4. Vc. plays a half note F#4. Measure 84: Fl. 2 plays a half note F#4. Ob. 1 has a whole rest. Cl. 1 plays a half note F#4. Cl. 2 has a whole rest. Tpa. 1 plays a half note F#4. Tpa. 2 plays a half note F#4. Tímp. has a whole rest. Vln. I plays a half note F#4. Vln. II has a whole rest. Vla. plays a half note F#4. Vc. plays a half note F#4.

Concerto Campestre
42

A musical score page showing measures 85 through 90. The instruments listed on the left are Fl. 1, Fl. 2, Ob. 1, Cl. 1, Cl. 2, Tpa. 1, Tpa. 2, Timp., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has two sharps (F# and C#). Measure numbers 85, 86, 87, 88, 89, and 90 are written above the first staff. Dynamics include *f*, *mf*, and *div.*. The score features various musical notations such as rests, eighth notes, sixteenth notes, and slurs.

Concerto Campestre
43

92

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Tpa. 1

Tpa. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

99

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fgt. 1
Fgt. 2
Tpa. 1
Tpa. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(Cortejo Fúnebre e Enterro)

Lento, fúnebre (♩ = c. 84)

[illegible]

Concerto Campestre
46

8 poco rit. a tempo

Fl. 1 *mf*

Fl. 2

Cl. 1 *mf*

Cl. 2

Tpa. 1 *mf*

Tpa. 2 *mf*

Vln. I poco rit. *mf* a tempo

Vln. II *p* div. *mf*

Vla. *mf*

Enterro do Barão

15

rit. allarg. a tempo

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tpa. 1

Tpa. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *p* *p* *p*

non div.

48

[illegible]

Concerto Campestre
49

30

Fl. 1

Cl. 1

Fgt. 1

Tpa. 1

Tpa. 2

Tpt. 1

Tpt. 2

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

allarg.

VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

Flauta 1

Clarinete 1, Sib

Clarinete 2, Sib

Tímpanos

Violinos I

Violinos II

Violas

Violoncelos

Contrabaixos

8

Fl. 1

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mf

52

Valsa Campeira

Allegro (♩ = c. 144)

23

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 2 *mf*

Fgt. 1 *mf*

Tpa. 1 *mf*

Tímp. *mf*

Vln. I *mf* div.

Vln. II *mf* div. unis. div.

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz.

54

Cb.

[illegible]

Clara Victoria desmaia

48 *rall. poco a poco*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Fgt. 1

Tpt. 1 *fp*

Tpt. 2 *fp*

Tpt. 1 *sf*

Tpt. 2 *sf*

Tbn. 1 *sf*

Tbn. 2 *sf*

Tuba *sf*

Timp. *f*

Vln. I *f* *rall. poco a poco* *allarg.* *morendo* *mf* *p*

Vln. II *f* *unis.* *div.*

Vla. *f*

Vc. *sf* *f*

Cb. *sf* *f* *arco*

IX. Clara Victoria, tu estás grávida!

Adagio (♩ = c. 72)

1

Violinos I *p* *mp*

Violinos II *p* *mp*

Violas *p* *mp*

Violoncelos *p* *mp*

7

Tímp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

p sub *mp* *mf*

18

Dramatico

rall.

Timp.

mf

Dramatico

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *p*

X. Exílio de Clara Victoria

(Sobrevivência no Boqueirão)

1 **Moderato** (♩ = c. 108)

Tímpanos

Violinos I

Violinos II

Violas

Violoncelos

Contrabaixos

9

Tímp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto Campestre
60

17

17

Tímp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

26

Tímp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

35

Tímp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

44

Tímp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

52

Tímp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. unis.

60

60

Tímp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall. poco a poco

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96)

Concerto Campestre
64

5

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. B.

Fgt. 2

Matr.

Rec.

Mar.

mf

mf

mf

mf

mf

6

6

7

7

8

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 2

Cl. B.

Fgt. 2

Matr.

Rec.

Mar.

6 6

12

Cl. B.

Fgt. 1

Fgt. 2

Matr.

Rec.

Mar.

mf

mf

p

p

Andante cantabile (♩ = c. 88)

16

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

67

This musical score page contains measures 25 through 30. The instruments are arranged as follows from top to bottom: Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Trumpet 1 (Tpa. 1), Trumpet 2 (Tpa. 2), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Measures 25-26:** Fl. 2 has whole rests. Cl. 1 and Cl. 2 play eighth-note patterns. Tpa. 1 and Tpa. 2 play half notes starting at measure 25. Vln. I plays a melodic line with a trill in measure 26. Vln. II, Vla., Vc., and Cb. have whole rests.
- Measure 27:** Fl. 2 has a whole rest. Cl. 1 and Cl. 2 continue their patterns. Tpa. 1 and Tpa. 2 continue their half-note accompaniment. Vln. I continues its melody. Vln. II, Vla., Vc., and Cb. have whole rests.
- Measure 28:** Fl. 2 has a whole rest. Cl. 1 and Cl. 2 continue their patterns. Tpa. 1 and Tpa. 2 continue their half-note accompaniment. Vln. I continues its melody. Vln. II, Vla., Vc., and Cb. have whole rests.
- Measure 29:** Fl. 2 has a whole rest. Cl. 1 and Cl. 2 continue their patterns. Tpa. 1 and Tpa. 2 continue their half-note accompaniment. Vln. I continues its melody. Vln. II, Vla., Vc., and Cb. have whole rests.
- Measure 30:** Fl. 2 has a whole rest. Cl. 1 and Cl. 2 continue their patterns. Tpa. 1 and Tpa. 2 continue their half-note accompaniment. Vln. I continues its melody. Vln. II, Vla., Vc., and Cb. have whole rests.

The tempo markings "poco rit." and "a tempo" appear above the Fl. 2 staff at measures 27 and 28 respectively. Dynamic markings include *p* (piano) for Tpa. 1 and Tpa. 2 at measure 25, and *mf* (mezzo-forte) for all other instruments at measure 30.

Concerto Campestre
68

34

Fl. 2

Cl. 1

Cl. 2

Tpa. 1

Tpa. 2

Tímp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

poco rit.

3

34

Fl. 2

Cl. 1

Cl. 2

Tpa. 1

Tpa. 2

Tímp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

poco rit.

3

a tempo

41

Fl. 1

f

mf

Fl. 2

Cl. 1

f

mf

Cl. 2

f

Tpa. 1

Tpa. 2

Timp.

a tempo

Vln. I

f

mf

Vln. II

f

mf

Vla.

div.

Vc.

Cb.

70

[illegible]

71

rall.

XII. Reencontro dos Músicos

Andante (♩ = c. 88)

Piccolo

Flauta 1

Oboé 1

Oboé 2

Clarinete 1, Si♭

Clarinete 2, Si♭

Clarinete Baixo

Fagote 1

Fagote 2

Trompa 2, Fá

Trompete 1, Si♭

Trompete 2, Si♭

Tímpanos

Andante (♩ = c. 88)

Violinos I

Violinos II

Violas

Violoncelos

Contrabaixos

Concerto Campestre
73

6

Picc. *p*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf* *mp*

Cl. B.

Fgt. 1 *mf*

Tpa. 1 *mf*

Tpa. 2 *mf*

Tpt. 1 *p*

Tpt. 2 *mp*

Tbn. 1 *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

[illegible]

poco più mosso (♩ = c. 96) **poco più mosso** (♩ = c. 112)

poco accel. *accel. poco a poco*

18

Picc. Fl. 1 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Fgt. 1 Fgt. 2 Tpa. 1 Tpa. 2 Tpt. 1 Tpt. 2 Tbn. 1 Vln. I Vln. II Vla. Vc. Cb.

p *f* *f* *mf* *f* *p* *mf* *f* *mf* *p* *f* *mf* *f* *p* *f* *p* *f* *p*

Allegro risoluto (♩ = c. 126)

26 **accel.**

Picc. *f* *fp*

Fl. 2 *f* *fp*

Ob. 1 *f* *fp*

Cl. 1 *fp*

Cl. 2 *mf*

Cl. B. *mf*

Fgt. 1 *f* *fp*

Tpa. 1 *f* *fp*

Tpa. 2 *fp*

Tpt. 1 *f* *fp*

Tbn. 1 *f* *fp*

Tbn. 2 *fp*

Timp. *fp*

Allegro risoluto (♩ = c. 126)

div.

Vln. I *mf* *f* *fp*

Vln. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *fp*

Cb. *mf* *f* *fp*

77

appassionato

32

Picc.

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Cl. B.

Fgt. 1

Fgt. 2

Tpa. 1

Tpa. 2

Tbn. 1

Tbn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

p

un.

appassionato

3

[illegible]

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116)

This musical score page contains measures 9 through 14 of the piece. The instrumentation includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet 2 (Cl. 2), Clarinet Bass (Cl. B.), Bassoon 2 (Fgt. 2), Trumpet 1 (Tpa. 1), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 9: Fl. 1 plays a triplet of eighth notes (F4, G#4, A4) followed by a half note (B4). Ob. 1, Cl. 2, Cl. B., and Fgt. 2 are silent. Tpa. 1 plays a half note (F3). Vln. I plays the triplet and half note. Vln. II, Vla., Vc., and Cb. play a half note (F3).

Measure 10: Fl. 1 plays a half note (B4). Ob. 1, Cl. 2, Cl. B., and Fgt. 2 are silent. Tpa. 1 plays a half note (F3). Vln. I plays a half note (B4). Vln. II, Vla., Vc., and Cb. play a half note (F3).

Measure 11: Fl. 1 plays a half note (B4). Ob. 1, Cl. 2, Cl. B., and Fgt. 2 are silent. Tpa. 1 plays a half note (F3). Vln. I plays a half note (B4). Vln. II, Vla., Vc., and Cb. play a half note (F3).

Measure 12: Fl. 1 plays a half note (B4). Ob. 1, Cl. 2, Cl. B., and Fgt. 2 are silent. Tpa. 1 plays a half note (F3). Vln. I plays a half note (B4). Vln. II, Vla., Vc., and Cb. play a half note (F3).

Measure 13: Fl. 1 plays a half note (B4). Ob. 1, Cl. 2, Cl. B., and Fgt. 2 are silent. Tpa. 1 plays a half note (F3). Vln. I plays a half note (B4). Vln. II, Vla., Vc., and Cb. play a half note (F3).

Measure 14: Fl. 1 plays a half note (B4). Ob. 1, Cl. 2, Cl. B., and Fgt. 2 are silent. Tpa. 1 plays a half note (F3). Vln. I plays a half note (B4). Vln. II, Vla., Vc., and Cb. play a half note (F3).

Dynamic Markings: *p* (piano) is marked in measures 9 and 10 for Fl. 1 and Vln. I. *mf* (mezzo-forte) is marked in measures 11 and 12 for Fl. 1, Vln. I, and Vln. II. *mf* is also marked for Ob. 1, Cl. 2, Cl. B., Fgt. 2, Tpa. 1, Vla., Vc., and Cb. in measures 13 and 14.

Tempo Markings: *rall.* (rallentando) is marked above the staff in measures 13 and 14.

17 **poco meno** (♩ = c. 108)

Fl. 2 *p* *mf*

Ob. 1 *mf*

Ob. 2 *p* *mf*

Cl. 2 *mf*

Tpa. 1 *p* *mf*

Tpa. 2 *p* *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tímp.

Vln. I *p* *mf* *div.* *unis.* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Concerto Campestre
82

25

rit. a tempo

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

div.

83

Cb.

Concerto Campestre
84

37

Picc.

Fl. 1

Cl. 2

Tpa. 1

Tpa. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *p*

44

Picc. *p*

Fl. 1 *mf*

Cl. 1 *p* *mf* 5

Cl. 2 *p*

Tpa. 1 *mf* *p*

Tpa. 2 *mf* *p*

Tímp. *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf*

Cb. *mf*

Concerto Campestre
86

50

Cl. 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

50

51

52

53

54

87

55

Cl. 1

Cl. 2

Tpa. 1

Tpa. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

a tempo

p

mf

mp

p

mf

mf

mf

mf

62 poco rit.

Cl. 2

Tpa. 1

Tpa. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *f* *mf* *mf* *mf* *mf*

poco rit.

68 *a tempo* *rall. poco a poco* *morendo* *a tempo*

Tpa. 1 *mp* *mf*

Tpa. 2 *mp* *mf*

Timp. *p* *mf*

Vln. I *a tempo* *rall. poco a poco* *morendo* *a tempo* *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Concerto Campestre

90

poco più mosso (♩ = c. 116)

75 *accl.*

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf* *f* 3

Cl. 1 *mf*

Cl. 2 *mf*

Cl. B. *mf*

Fgt. 1 *mf*

Fgt. 2 *f* 3

Tpa. 1

Tpa. 2

Tpt. 1 *mf*

Tpt. 2 *mf* *f* 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Timp.

accl. *poco più mosso* (♩ = c. 116) *div.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flatterz. $\geq$

80

Guara apuninata 6 Major

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Tpa. 1

Tpa. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto Campestre
92

84

Ob. 1

Fgt. 1

Tpa. 1

Tpa. 2

Tpt. 1

Tbn. 1

Tbn. 2

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.

The musical score for measures 84-87 of Concerto Campestre, page 92, features a variety of instruments. Oboe 1 and Flute 1 play melodic lines with triplets. Trumpet 1 and Trombone 1 have similar melodic parts. The Trombone 2 and Tuba parts are mostly sustained notes. The Violin I part is highly active with triplets and sixteenth notes. Violin II, Viola, Violoncello, and Contrabass provide harmonic support with sustained notes and some melodic movement. A 'rall.' marking appears in measure 87, indicating a tempo change.

88 **a tempo** **poco accel.** **poco più mosso** (♩ = c. 116)

Ob. 1 *mf*

Fgt. 1 *mf*

Tpa. 1

Tpa. 2

Tpt. 1 *mf*

Tbn. 1

Tbn. 2

Tuba

Timp. *mf* **a tempo** **poco accel.** **poco più mosso** (♩ = c. 116)

Vln. I *mf* **a tempo** **poco accel.** **poco più mosso** (♩ = c. 116) *mf* *f* *unis.*

Vln. II *mf* *div.* *mf* *f* *unis.*

Vla. *p* *mf* *mf* *f*

Vc. *p* *mf* *f*

Cb. *p* *mf* *f*

[illegible]

100 *accel.* **poco più mosso** (♩ = c. 116)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. B.

Fgt. 1

Fgt. 2

Tpa. 1

Tpa. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

accel. **poco più mosso** (♩ = c. 116)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concerto Campestre
96

105

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. B.

Fgt. 1

Fgt. 2

Tpa. 1

Tpa. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Bmb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.

morendo

div.

unis.

morendo

PARTES INSTRUMENTAIS
(ORQUESTRA)

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Piccolo

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

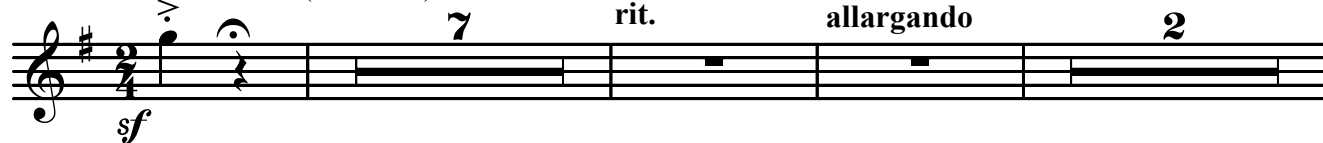
Tacet

31

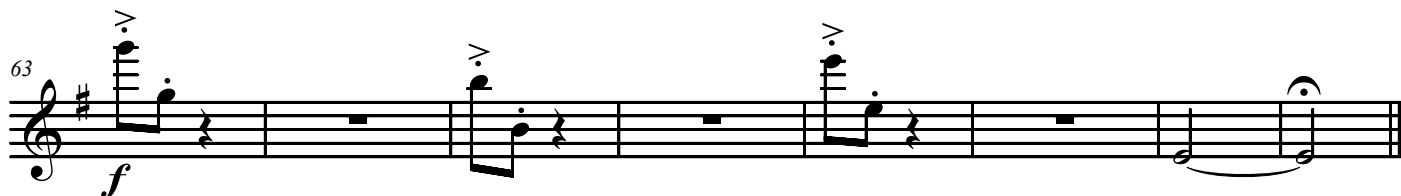
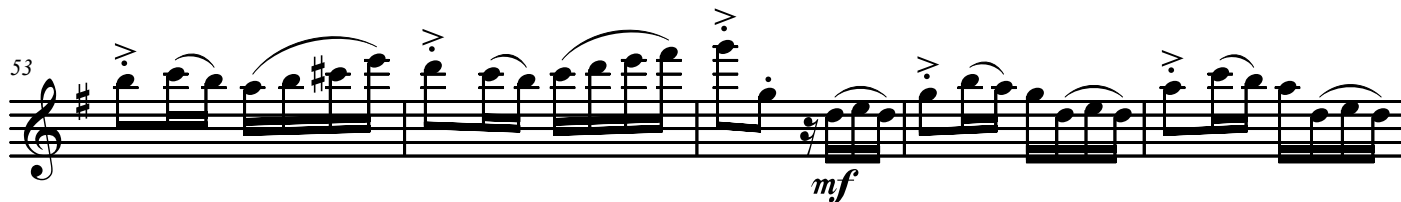
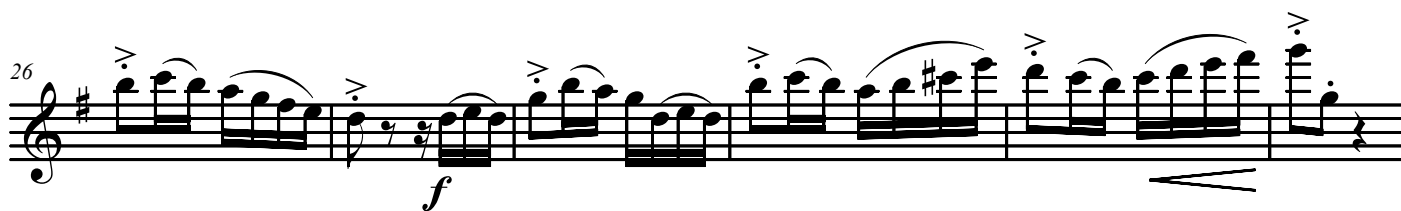


II. Charqueada

Movido (♩ = c. 144)



Allegro moderato (♩ = c. 108)



III. Maestro chega à Estância da Graça

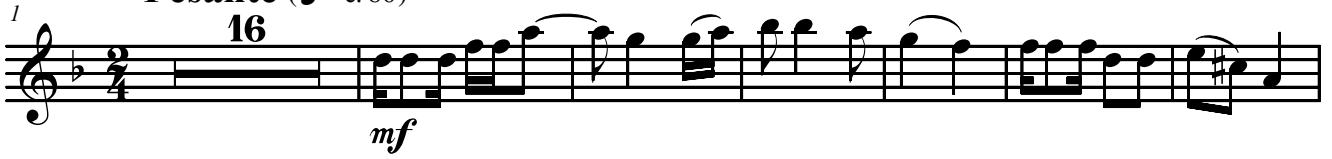
Tacet
30



IV. Tema de João Congo

(Escravos Fugitivos)

Pesante (♩ = c. 80)



V. Canção para Clara Victoria

1 **Largo** ($\text{♩} = \text{c. } 52$) **7** **rall.** **a tempo** **7** **rall.** **allarg.** **poco meno, sciolto** **rall.**

20 **Tempo I** **6** **accel. poco a poco** **rit.**

30 **a tempo** **rall.** **poco più mosso** ($\text{♩} = \text{c. } 56$) **5** **accel. poco a poco**

39 **più mosso** ($\text{♩} = \text{c. } 63$) **ff** **rall.** **Tempo I** **9**

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/2 time signature. The first system (measures 1-8) is marked 'Largo' with a tempo indication of quarter note = c. 52. It features a 7-measure rest followed by a 7-measure rest, then a 7-measure rest, and finally a 7-measure rest. The second system (measures 9-14) is marked 'Tempo I' with a 6-measure rest, followed by an acceleration ('accel. poco a poco') and a ritardando ('rit.'). The third system (measures 15-20) starts with 'a tempo' and a 5-measure rest, followed by a ritardando ('rall.'). The fourth system (measures 21-26) is marked 'poco più mosso' with a tempo indication of quarter note = c. 56, followed by a 5-measure rest and an acceleration ('accel. poco a poco'). The fifth system (measures 27-32) is marked 'più mosso' with a tempo indication of quarter note = c. 63, starting with a forte ('ff') dynamic. It features a series of eighth notes with accents, followed by a ritardando ('rall.'). The piece concludes with a final measure marked 'Tempo I' and a 9-measure rest.

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Tacet

105



VII. Morte do Barão de Três Arroios
(Cortejo Fúnebre e Enterro)

Tacet
36



VIII. Baile de Noivado
(Lundum e Valsa Campeira)

Tacet
53



IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96)

1

mf 7

3

7

mf 7 7

7

Tacet
50

XII. Reencontro dos Músicos

Andante (♩ = c. 88)

1 2 *mf*

6 *p*

12 rit. 2 a tempo *p*

20 poco accel. *f* poco più mosso (♩ = c. 96) accel. poco a poco

25 poco più mosso (♩ = c. 112) accel. *f* Allegro risoluto (♩ = c. 126) *fp*

32 appassionato *f*

38 rall. *p* smorzando

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116) **poco meno** (♩ = c. 108)

14 **9** **8**

1 **rit.** **a tempo** **rit.**

36 **a tempo 2** **p** **mf** **3**

42 **3** **p** **10** **rit.** **a tempo 10**

67 **poco rit.** **a tempo** **rall. poco a poco 2** **morendo 2** **a tempo 2** **accel. 2**

77 **poco più mosso** (♩ = c. 116) **Guará apunhala o Major** **Flatterz.** **sf** **3** **rall.**

87 **a tempo 3** **poco accel. 2** **poco più mosso** (♩ = c. 116) **5** **rall.**

99 **Enègico** (♩ = c. 112) **accel.** **poco più mosso** (♩ = c. 116) **f** **3** **3**

103 **3**

106 **rall.** **3** **morendo**

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Flauta 1

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Andante (♩ = c. 96) **Allegro** (♩ = c. 120)

1 6 7 *mf*

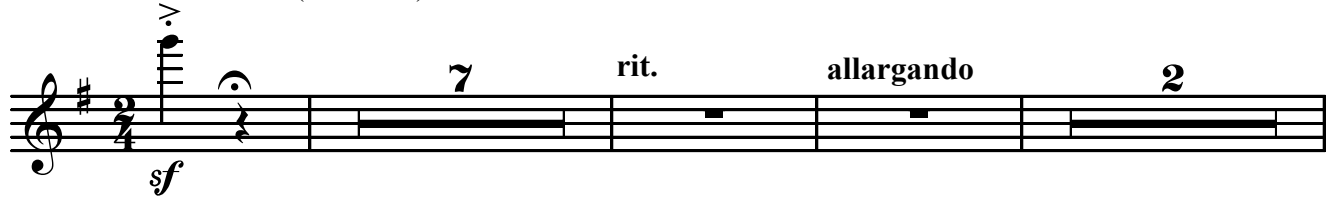
16

21 *poco rit.* *rall.* *a tempo*

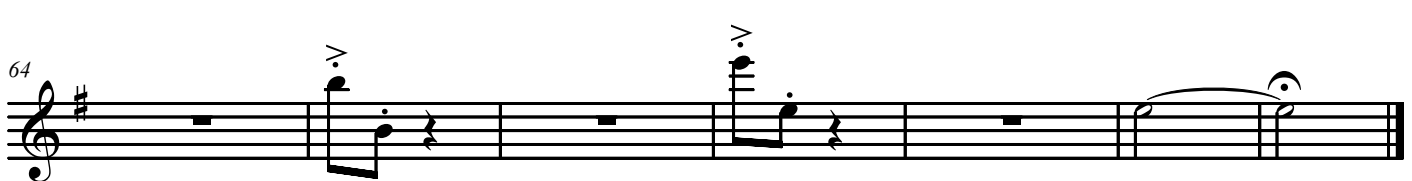
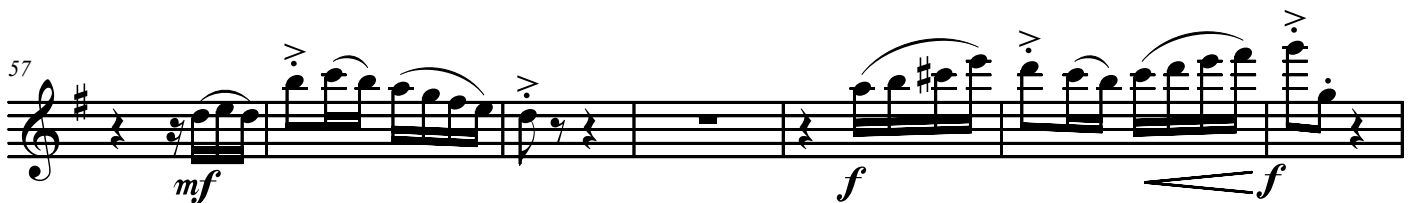
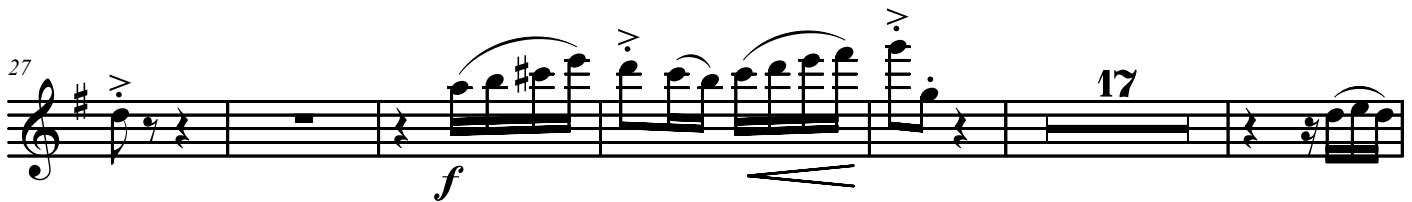
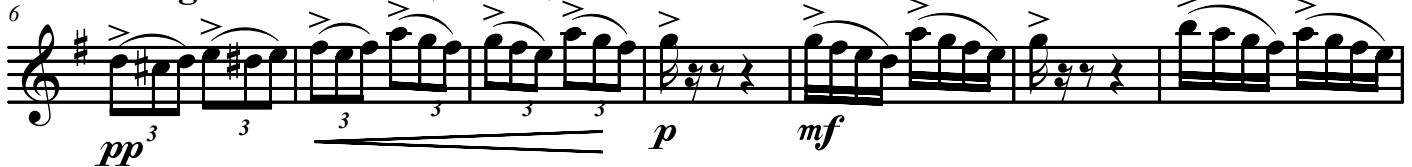
26 *rall.* *p*

II. Charqueada

Movido (♩ = c. 144)



Allegro moderato (♩ = c. 108)



III. Maestro chega à Estância da Graça

Allegretto (♩ = c. 112)

1 *mf* 3

8 *mf* 11 *f* 3 3

25 *mf* *rall.* *p*

IV. Tema de João Congo

*(Escravos Fugitivos)***Pesante** (♩ = c. 80)

1 *p* *mp*

10 *mf*

19 *rit.*

28 *a tempo* *p* *mp*

38 *mf* *rall.*

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Allegro (♩ = c. 126)

1. 8 7 1. 2.

f

20 *leggero*

28 *mf*

33 *mf* *p*

39 *mf*

45 *mf* *p* *mf*

51 *f* 2

60 *f* 3 *poco rit.* **Tempo I** *mf*

Concerto Campestre - Flauta 1

7

69

15

f

91

98

f

The musical score for Flute 1, measures 69-98, is written in treble clef with a key signature of one sharp (F#). The score consists of three staves. The first staff (measures 69-78) begins with a treble clef and a key signature of one sharp. It contains a series of eighth-note runs, a 15-measure rest, and a dynamic marking of *f*. The second staff (measures 79-90) continues the eighth-note runs. The third staff (measures 91-98) also continues the eighth-note runs and ends with a double bar line. Dynamic markings include *f* and accents.

VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Cortejo Fúnebre

Lento, fúnebre (♩ = c. 84) a tempo

1

7

poco rit.

mf

13

rit.

allarg.

Enterro do Barão

19

a tempo

7

poco rit.

a tempo

mf

32

rit.

allarg.

VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

1 3

mf

9 *f*

15 2 *f* rit.

Valsa Campeira

Allegro (♩ = c. 144)

22 *mf*

28

36 *p* 3 *mf*

44 *f*

Clara Victoria desmaia

rall. poco a poco

allarg.

morendo

48 *f* 3

IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

Tacet
68



(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96)

8

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The score consists of 8 measures. The first measure is a whole rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The fourth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fifth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The sixth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The seventh measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The eighth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The score ends with a double bar line.

16 **Andante cantabile** (♩ = c. 88) **13** poco rit. a tempo **9**

47

mf

XII. Reencontro dos Músicos

Andante (♩ = c. 88)

1 2 *mf*

7 *mp* 2 rit. 2

15 *p* a tempo poco accel.

21 *f* poco più mosso (♩ = c. 96) accel. poco a poco poco più mosso (♩ = c. 112) accel.

28 **Allegro risoluto** (♩ = c. 126) 4 *mp* *mf* *f* appassionato 3

36 3 3 3 3

40 rall. 3 3 smorzando *p* *mf* 3 *p*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116)

1 7 *mf* *p* *mf*

13 *rall.* **poco meno** (♩ = c. 108) *rit.* 9

27 **a tempo** *mf* 3 *mp*

32 *mf* 3 *rit.* 3 **a tempo** 7

43 *p* 3 *mf* 3 *rit.* 9 **a tempo** 10 *poco rit.*

68 **a tempo** *rall. poco a poco morendo* 2 2 **a tempo** 2 *accel.* 2 **poco più mosso** (♩ = c. 116) *mf*

Guará apunhala o Major 79 2 3 *rall.* **a tempo** 3 *sf*

91 *poco accel.* 2 **poco più mosso** (♩ = c. 116) *rall.* 5 **Enègico** (♩ = c. 112) *accel.* 3 *f*

15

poco più mosso (♩ = c. 116)

101

[illegible]

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Flauta 2

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Andante (♩ = c. 96) **Allegro** (♩ = c. 120)

1 6 *p*

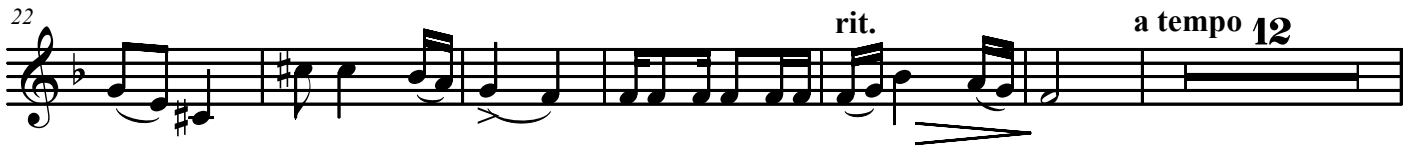
11 **Tacet**
18

The musical score for Flute 2, I. Abertura, is written in 4/4 time and B-flat major. It begins with a 6-measure rest, followed by a melody starting on G4. The tempo changes from Andante to Allegro at measure 6. The piece ends with a 18-measure tacet starting at measure 11.

IV. Tema de João Congo

(Escravos Fugitivos)

Pesante (♩ = c. 80)



V. Canção para Clara Victoria

1 **Largo** ($\text{♩} = \text{c. } 52$) **7** *rall.* **a tempo** **2** *mf* *f*

13 *rall.* **3** *allarg.* **3** **poco meno, sciolto** *rall.*

20 **Tempo I** **2** *mf* **2** **accel. poco a poco** **rit.**

29 **a tempo** *rall.* **poco più mosso** ($\text{♩} = \text{c. } 56$) **2** *mf* **3**

36 **accel. poco a poco** **3** **3** **3** **più mosso** ($\text{♩} = \text{c. } 63$) *rall.* *f* *ff*

41 **Tempo I** **rall. molto a tempo** *rall.* **3** **3** **più lento** ($\text{♩} = \text{c. } 44$) *rall.* *allarg.* *pp*

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Allegro (♩ = c. 126)

1 8 *mf*

17 1. 2. 8 *leggero* *mf*

30 *mf* *mp*

36 5 *mf*

45 3 4 *mf* *mf*

57 *f* *mf* poco rit.

66 **Tempo I** 8 *mf*

84 7 *f*

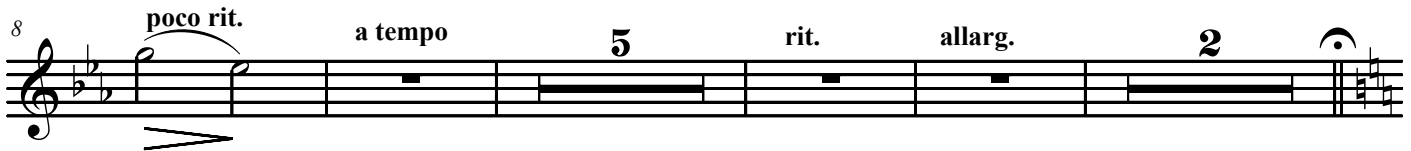
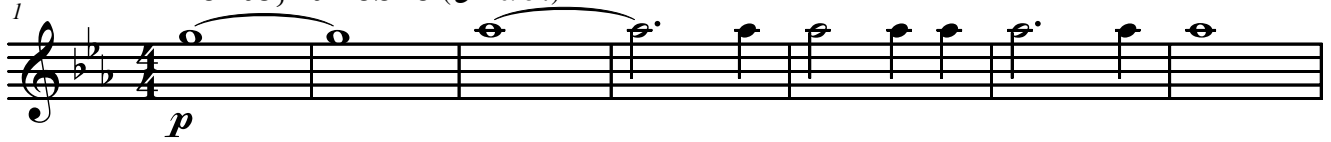
99

VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Cortejo Fúnebre

Lento, fúnebre (♩ = c. 84)



Enterro do Barão



VIII. Baile de Noivado

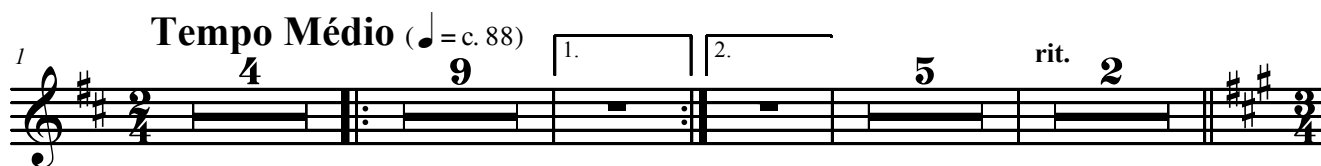
(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

1. 2.

4 9 5 rit. 2



Valsa Campeira

Allegro (♩ = c. 144)

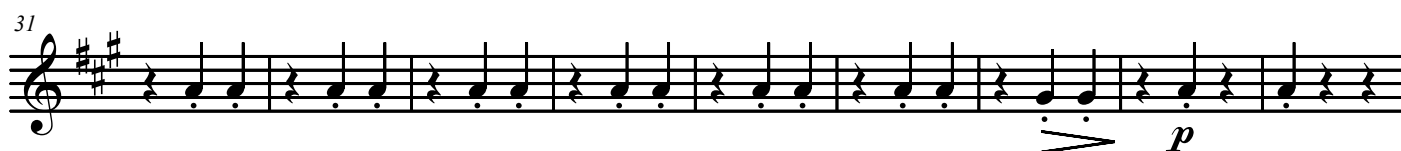
23

mf



31

p



40

mf



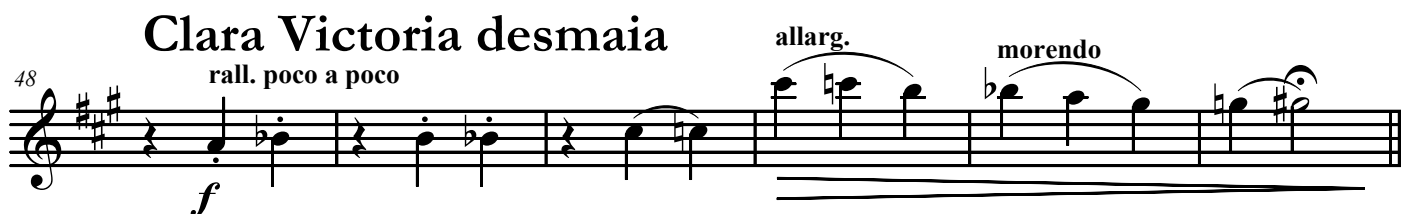
Clara Victoria desmaia

48

rall. poco a poco

f

allarg. morendo



IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria

(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96)

1 5 *mf*

9 4

Andante cantabile (♩ = c. 88)

16 13 *poco rit.* *a tempo* *mf*

38 *poco rit.* 3 *a tempo* 11

53 *mf* *f* *mf* *rall.* *p*

XII. Reencontro dos Músicos

Andante (♩ = c. 88)

1 9 rit. 2

mp *pp*

15 **a tempo** 5 **poco accel.** 2 **poco più mosso** (♩ = c. 96)
accel. poco a poco

25 **poco più mosso** (♩ = c. 112) **Allegro risoluto** (♩ = c. 126)
accel. 3 *f* *fp*

32 2 **appassionato** 11

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116)

1 2 9

mf

15 *rall.* 2 6 *poco meno* (♩ = c. 108) *p* *mf* *rit.*

27 *a tempo* 8 *rit.* *a tempo* 20 *rit.* *a tempo* 10 *poco rit.* *a tempo*

69 *rall. poco a poco* *morendo* 2 2 *a tempo* 2 *accel.* 2 *poco più mosso* (♩ = c. 116) *mf*

79 2 *Flatterz.* 3 *rall.* *a tempo* 3

sf

91 *poco accel.* 2 *poco più mosso* (♩ = c. 116) *rall.* *Enègico* (♩ = c. 112) *accel.* *f*

101 *poco più mosso* (♩ = c. 116) 3 3 3

106 *rall.* 3 *morendo* 3

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Oboé 1

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Tacet

31



III. Maestro chega à Estância da Graça

Allegretto (♩ = c. 112)

1 10

mp < *mf*

16

f

23

2

mf

rall.

p

IV. Tema de João Congo

*(Escravos Fugitivos)***Pesante** (♩ = c. 80)

1 **16**

mf

23 **12**

rit. **a tempo** *mf*

42 **rall.**

The musical score is written for Oboe 1 in 2/4 time, key of B-flat major. It consists of three staves. The first staff begins at measure 1 and ends at measure 16, marked 'Pesante' (♩ = c. 80) and 'mf'. The second staff begins at measure 23 and ends at measure 34, marked 'rit.', 'a tempo', and 'mf'. The third staff begins at measure 42 and ends at measure 53, marked 'rall.'.

V. Canção para Clara Victoria

Largo ($\text{♩} = \text{c. } 52$)

1 **rall.** **a tempo** **mf**

12 **f** **mf** **rall.**

17 **allarg.** **poco meno, sciolto** **rall.** **Tempo I** **mf**

23 **mf** **accel. poco a poco** **rit.**

30 **a tempo rall.** **poco più mosso** ($\text{♩} = \text{c. } 56$) **2** **mf** **f**

37 **accel. poco a poco** **più mosso** ($\text{♩} = \text{c. } 63$) **Tempo I** **ff** **mf**

42 **rall. molto** **a tempo** **f** **rall.** **più lento** ($\text{♩} = \text{c. } 44$) **rall.** **allarg.** **pp**

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

1 **Allegro** (♩ = c. 126) 8 7 1. 2. 9

27 **leggiero** 9 *mp*

41 *mf* *mf*

46 6 *p* *mf*

57 4 *mf* *poco rit.*

66 **Tempo I** 15

87 7 *f*

99

VII. Morte do Barão de Três Arroios
(Cortejo Fúnebre e Enterro)

Tacet
36



IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

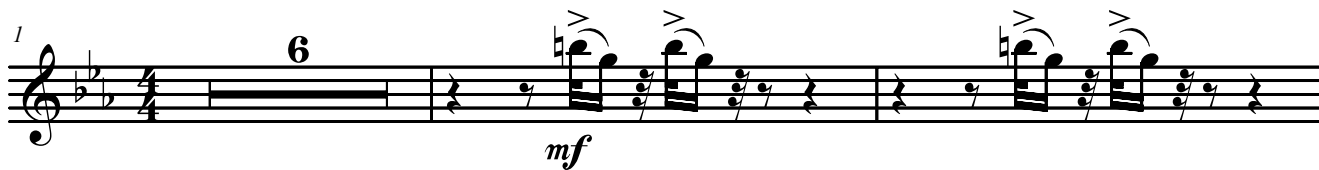
Tacet
68



XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96)



Tacet
50



XII. Reencontro dos Músicos

1 **Andante** ($\text{♩} = \text{c. } 88$) 5

mf

10 *mp* **2** *rit.* **2** *a tempo* *p*

18 *p* **poco più mosso** ($\text{♩} = \text{c. } 96$) *f* **accel. poco a poco**

25 **poco più mosso** ($\text{♩} = \text{c. } 112$) *mf* **accel.** **Allegro risoluto** ($\text{♩} = \text{c. } 126$) *f*

31 *fp* **appassionato** *mf* *f*

36

40 *rall.* *p* *smorzando* *mf* *p*

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Oboé 2

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Tacet

31



II. Charqueada

Movido (♩ = c. 144)

sf *pp* *4* *rit.* *allargando* *3*

Allegro moderato (♩ = c. 108)

p *fp* *mf*

6 16 39 61

61

III. Maestro chega à Estância da Graça

Allegretto (♩ = c. 112)

1 10 3

p < *mf*

16 2 3

mp < *mf* *mf*

24 3 rall.

mf *p*

IV. Tema de João Congo

(Escravos Fugitivos)

Pesante (♩ = c. 80)

1 **16**

mf

23 **12**

rit. *a tempo* *mf*

41 **rall.**

The musical score is written for Oboe 2 in 2/4 time. It consists of three staves. The first staff begins at measure 1 and ends at measure 16, marked 'Pesante' and 'mf'. The second staff begins at measure 23 and ends at measure 34, marked 'rit.', 'a tempo', and 'mf'. The third staff begins at measure 41 and ends at measure 48, marked 'rall.'.

V. Canção para Clara Victoria

1 **Largo** ($\text{♩} = \text{c. } 52$) **7** *rall.* *a tempo* *mf* *f*

13 *rall.* **2** *rall.* *allarg.* *poco meno, sciolto* *rall.*

20 **Tempo I** **6** *accel. poco a poco* *mf* *rit.*

29 *a tempo* *rall.* **2** *poco più mosso* ($\text{♩} = \text{c. } 56$) *mf*

36 *accel. poco a poco* *più mosso* ($\text{♩} = \text{c. } 63$) *f* *ff* *rall.*

41 **Tempo I** *rall. molto* *a tempo* *rall.* **3** *più lento* ($\text{♩} = \text{c. } 44$) *rall.* *allarg.* *pp*

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Allegro (♩ = c. 126)

1. 8 7 1. 2. 8

27 **leggiero** 7 *mp*

37 *mf*

43 *mf* 3 2

51 *mf* *f* 7 *mf*

64 **poco rit.** **Tempo I** 31 *f*

99

VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Tacet

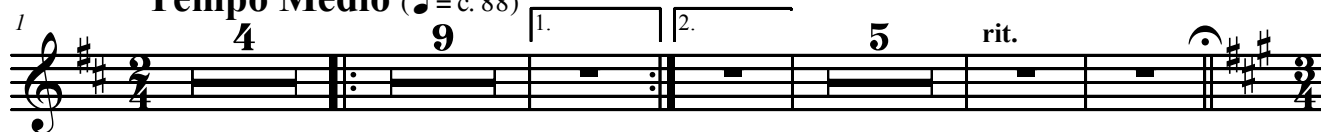
36



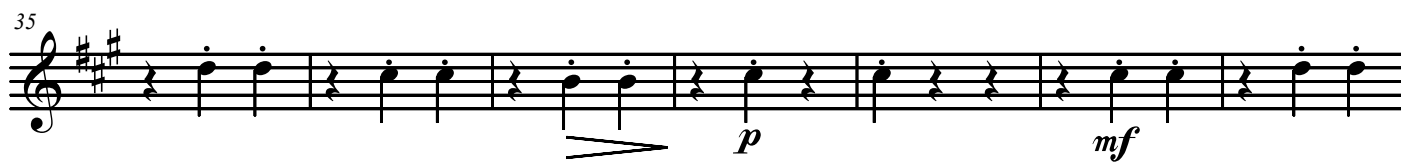
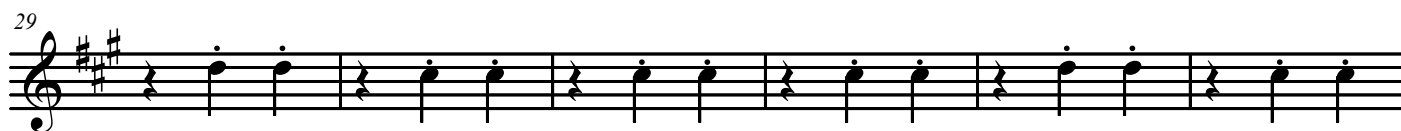
VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

Valsa Campeira

Allegro (♩ = c. 144)

Clara Victoria desmaia

rall. poco a poco

IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

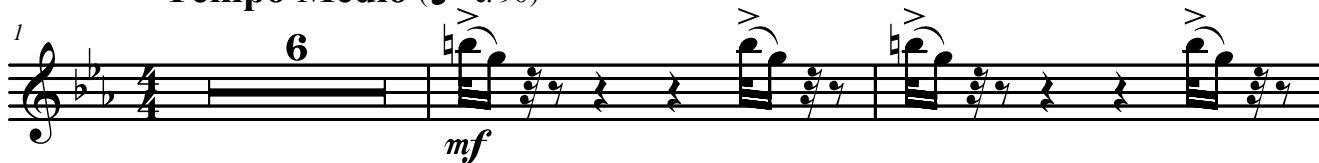
Tacet
68



XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96)



Tacet
50



XII. Reencontro dos Músicos

Andante (♩ = c. 88)

1 **3** **2**

mp

8 **3** rit. **2** a tempo **5**

mf *pp*

20 poco accel. **2** poco più mosso (♩ = c. 96) accel. poco a poco **3** poco più mosso (♩ = c. 112) **2**

mf **>**

28 **Allegro risoluto** (♩ = c. 126) **6** **appassionato** **11**

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116) **poco meno** (♩ = c. 108)

1 **14** rall. **4** *p* < *mf* 3

23 **2** rit. a tempo **8** rit. a tempo **20** rit.

57 a tempo **10** poco rit. a tempo rall. poco a poco morendo **2** a tempo **2** accel. **2**

77 **poco più mosso** (♩ = c. 116) *mf* *f* 3

81 **Guará apunhala o Major** **3** rall. a tempo **3** poco accel. **2** *sf*

93 **poco più mosso** (♩ = c. 116) **5** rall. **Enègico** (♩ = c. 112) *f* 3 accel.

101 **poco più mosso** (♩ = c. 116) 3 3

105 rall. 3 3 3 morendo

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Clarinete 1, em Sib

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Tacet

31



III. Maestro chega à Estância da Graça

Allegretto (♩ = c. 112)

1 *mf* 3

8 *mf* 3 4 3

17 *f* 3 *f* 3 3

25 *mf* *rall.* *p* 3

IV. Tema de João Congo

*(Escravos Fugitivos)***Pesante** (♩ = c. 80)

1 *p* *mp*

11 *mf*

20 *rit.* *a tempo* *p*

29 *mp*

39 *mf* *rall.*

V. Canção para Clara Victoria

Largo ($\text{♩} = \text{c. } 52$)

1 **7** *rall.* *a tempo* *mp*

12 *rall.* *allarg.* **3**

18 *poco meno, sciolto* *rall.* **6** *Tempo I* *accel. poco a poco* *rit.* *mf*

29 *a tempo* *rall.* **3** *p*

32 *poco più mosso* ($\text{♩} = \text{c. } 56$) *accel. poco a poco* *mf* *p* *mf*

38 *più mosso* ($\text{♩} = \text{c. } 63$) *rall.* *Tempo I* *rall. molto* *a tempo* *f*

44 *più lento* ($\text{♩} = \text{c. } 44$) *rall.* *allarg.* *mf* *mp* *p* *pp*

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Allegro (♩ = c. 126)

1. 2.

f

21 **leggero**

29 **mf**

34 **mp**

39 **mf**

45 **mf** **p** **mf**

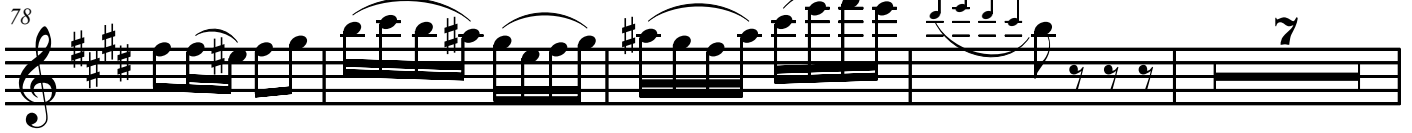
51 **mf** **f** **mf** **poco rit.**

Tempo I

65 **mf**

Concerto Campestre - Clarinete 1

7



VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Cortejo Fúnebre

Lento, fúnebre (♩ = c. 84)

1 7 poco rit. a tempo

13 rit. allarg.

mf

This system contains the first two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It starts with a whole rest for 7 measures, followed by a series of notes: a half note B-flat, a dotted half note A-flat, a half note G, a dotted half note F, a half note E, a dotted half note D, and a half note C. The second staff continues with a half note B-flat, a dotted half note A-flat, a half note G, a dotted half note F, a half note E, a dotted half note D, and a half note C. The tempo markings 'poco rit.' and 'a tempo' are placed above the staves. A dynamic marking of *mf* is placed below the first staff. The system ends with a double bar line.

Enterro do Barão

19 a tempo 7 poco rit. a tempo

31 rit. allarg.

mf

This system contains the third and fourth staves of music. The third staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It starts with a whole rest for 7 measures, followed by a series of notes: a half note F#, a dotted half note E, a half note D, a dotted half note C, a half note B, a dotted half note A, and a half note G. The fourth staff continues with a half note F#, a dotted half note E, a half note D, a dotted half note C, a half note B, a dotted half note A, and a half note G. The tempo markings 'a tempo', 'poco rit.', and 'a tempo' are placed above the staves. A dynamic marking of *mf* is placed below the third staff. The system ends with a double bar line.

VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

1

7

14

mf *mp* *mf* *f*

Valsa Campeira

Allegro (♩ = c. 144)

20

25

rit.

Clara Victoria desmaia

allarg.

morendo

48

rall. poco a poco *f*

IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria

(Sobrevivência no Boqueirão)

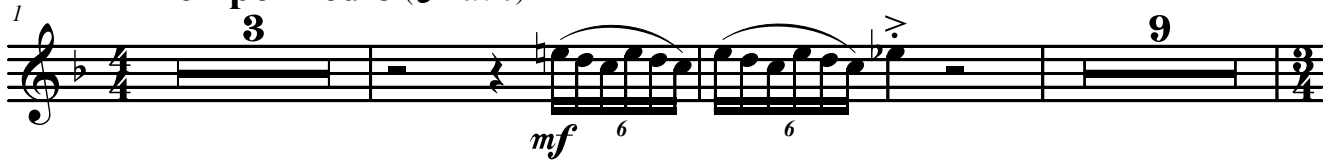
Tacet
68



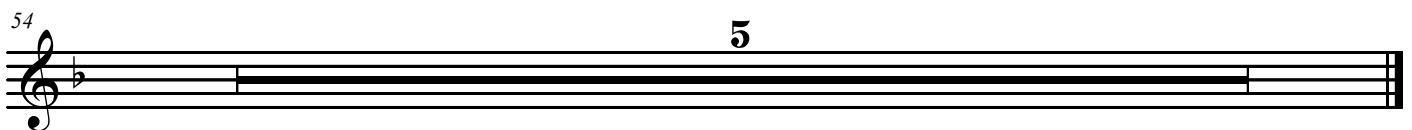
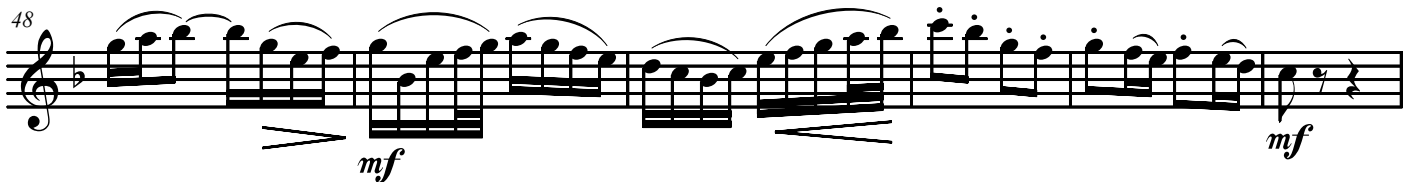
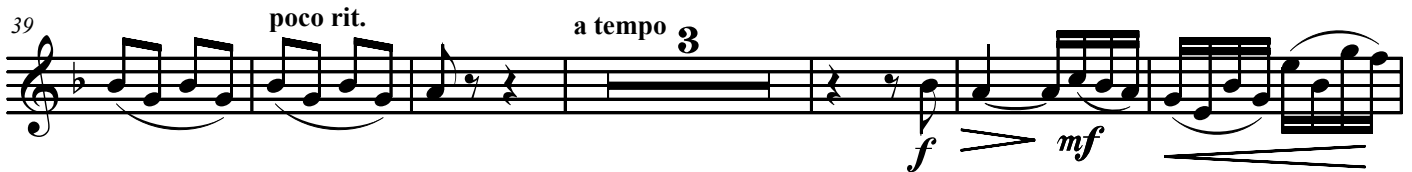
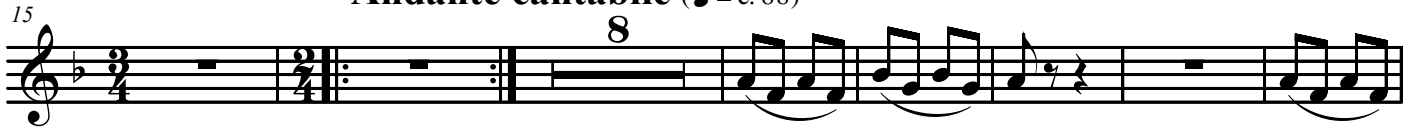
XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96)



Andante cantabile (♩ = c. 88)



XII. Reencontro dos Músicos

Andante (♩ = c. 88)

1 **3** *pp* *mf* 5 3

8 *mf* 3 3 3

13 *rit.* 3 3 *a tempo* *p*

20 *poco accel.* **poco più mosso** (♩ = c. 96) *accel. poco a poco* **poco più mosso** (♩ = c. 112) *accel.*

28 **Allegro risoluto** (♩ = c. 126) **3** *fp* *mp* *mf* *f* **appassionato** 3

35 3 3 3

39 *rall.* 3 3 *smorzando* *p* *mf* *p*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116)

poco meno (♩ = c. 108)

1 **14** **rall.** **9** **rit.** **a tempo** **mf** **3**

28 **mp** **mf** **3**

33 **3** **rit. 3** **a tempo 10** **p**

48 **mf** **5** **5** **3**

52 **3** **3** **3** **3**

55 **rit.** **3** **3** **a tempo** **9** **poco rit.** **a tempo** **p**

69 **rall. poco a poco** **2** **morendo** **2** **a tempo** **2** **accel.** **mf**

77 **poco più mosso** (♩ = c. 116) **sf** **Guará apunhala o Major** **3**

Concerto Campestre - Clarinete 1

15

86 **rall.** **a tempo** **3** **poco accel.** **2**

93 **poco più mosso** (♩ = c. 116) **5** **rall.** **Enègico** (♩ = c. 112) **f** **accel.**

101 **poco più mosso** (♩ = c. 116)

106 **rall.** **morendo**

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Clarinete 2, em Sib

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

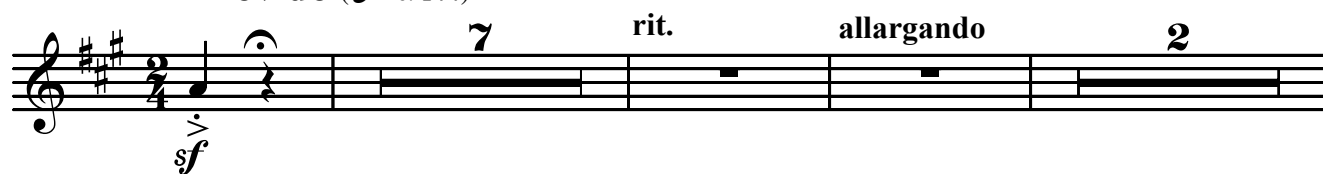
Tacet

31

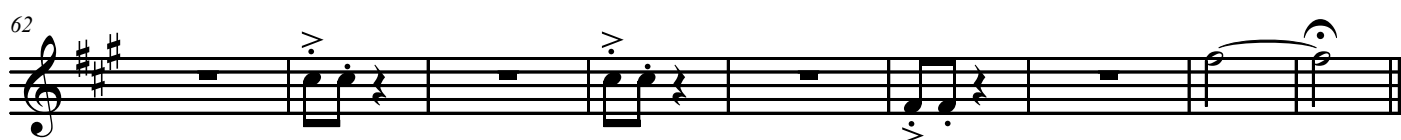
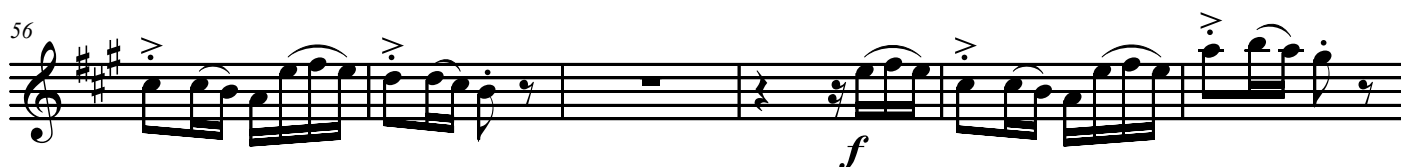


II. Charqueada

Movido (♩ = c. 144)



Allegro moderato (♩ = c. 108)



III. Maestro chega à Estância da Graça

Allegretto (♩ = c. 112)

1

3

mf

7

14

f

26

mf

rall.

p

3

mf

7

14

f

26

mf

rall.

p

IV. Tema de João Congo

(Escravos Fugitivos)

Pesante (♩ = c. 80)

1

16



22

rit.

a tempo

11



40

rall.



V. Canção para Clara Victoria

1 **Largo** ($\text{♩} = \text{c. } 52$) **7** *rall.* *a tempo* *mp*

12 *rall.*

17 *allarg.* *poco meno, sciolto* *rall.* **Tempo I** **3** *f*

24 *accel. poco a poco* *rit.* *mf*

30 *a tempo* *rall.* *p* *poco più mosso* ($\text{♩} = \text{c. } 56$) *p*

35 *accel. poco a poco* *più mosso* ($\text{♩} = \text{c. } 63$) *mf* *f*

40 *rall.* **Tempo I** *rall. molto* *a tempo* *rall.* *mf*

45 *più lento* ($\text{♩} = \text{c. } 44$) *mp* *p* *rall.* *allarg.* *pp*

VI. A Lira Santa Cecília

*(Estréia e Tournée da Orquestra)***Allegro** (♩ = c. 126)

1. 2.

8 7

19 8 *leggiero* *mf*

31 *mf* 5 *mf*

40 *mf*

45 2 *mf* *mf*

53 8 *f* *mf* *poco rit.* **Tempo I** *mf*

72 7

86 7

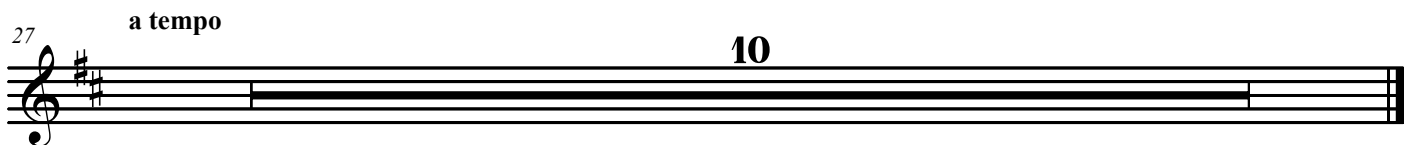
98 *f*

VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Cortejo Fúnebre

Lento, fúnebre (♩ = c. 84)



VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

1

mf

7

mf

13

1. 2. 5 rit.

Valsa Campeira

Allegro (♩ = c. 144)

23

mf

29

35

p mf f

41

4

Clara Victoria desmaia

rall. poco a poco

48

f allarg. morendo

IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria

(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis

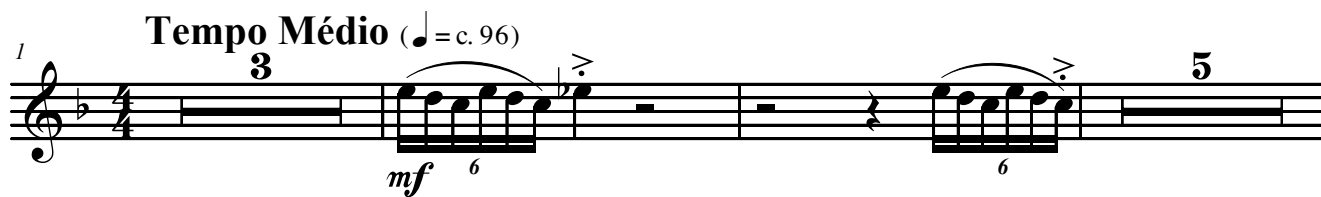
(Delírios do Major Eleutério no Anfiteatro)

1 **Tempo Médio** (♩ = c. 96)

3

mf 6

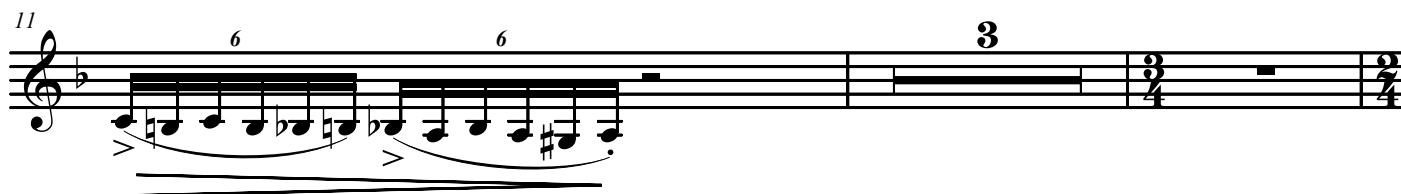
5



11

6 6 3

3 2 2



16 **Andante cantabile** (♩ = c. 88)

6

p



30 **poco rit.** **a tempo**



39 **poco rit.** **a tempo**

f



46 **7** **rall.**

mf *p*



XII. Reencontro dos Músicos

Andante (♩ = c. 88)

1 **4** *mp*

9 *mf* *mp* rit.

14 **a tempo** **3** **poco accel.** *f*

poco più mosso (♩ = c. 96) **poco più mosso** (♩ = c. 112)

22 **accel. poco a poco** *p* **accel.**

Allegro risoluto (♩ = c. 126)

28 **3** *mf*

33 **appassionato** *f* **9**

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 1 rall.)

poco meno (♩ = c. 108)

1 13 *mf*

23 *mf* *p* rit. a tempo 8 rit.

36 a tempo 2 *p* *mf* 3

42 10 rit. 3 *p*

57 a tempo *p* 4 poco rit.

68 a tempo rall. poco a poco 2 morendo 2 a tempo 2 accel. 2

77 poco più mosso (♩ = c. 116) 2 *sf* 3 **Guará apunhala o Major**

86 rall. a tempo 3 poco accel. 2

93 **poco più mosso** (♩ = c. 116) **5** **rall.** **Enègico** (♩ = c. 112) **accel.**

101 **poco più mosso** (♩ = c. 116)

106 **rall.** **morendo**

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Clarinete Baixo

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Tacet

31



III. Maestro chega à Estância da Graça

Tacet
30



IV. Tema de João Congo
(Escravos Fugitivos)

Tacet
47



V. Canção para Clara Victoria

Largo ($\text{♩} = \text{c. } 52$)
1 **7** *rall.* *a tempo* *mp*

14 *rall.* *allarg.* *poco meno, sciolto* *rall.* **Tempo I** **4**

24 *mf* *accel. poco a poco* *rit.* *a tempo rall.*

31 *poco più mosso* ($\text{♩} = \text{c. } 56$) *accel. poco a poco* *p* *mf*

38 *più mosso* ($\text{♩} = \text{c. } 63$) *rall.* **Tempo I** *rall. molto* *f* *p*

43 *a tempo* *rall.* *più lento* ($\text{♩} = \text{c. } 44$) *rall.* *allarg.* *mf* *mp* *pp*

VI. A Lira Santa Cecília
(Estréia e Tournée da Orquestra)

Tacet
105



VII. Morte do Barão de Três Arroios
(Cortejo Fúnebre e Enterro)

Tacet
36



VIII. Baile de Noivado
(Lundum e Valsa Campeira)

Tacet
53



IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96)

1

2

mf

7

2

13

6

6

mf

mf

Tacet

16

43

XII. Reencontro dos Músicos

Andante (♩ = c. 88)

1 **4**

p

11 *rit.* **a tempo 5** **poco accel. 2**

22 **poco più mosso** (♩ = c. 96) **accel. poco a poco** **poco più mosso** (♩ = c. 112) **accel.**

28 **Allegro risoluto** (♩ = c. 126) **3** **appassionato**

mf *f*

37 *rall.* **smorzando**

p

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116) **poco meno** (♩ = c. 108)

14 **9** **8**

35 **20** **10** **2**

71 **2** **2** **poco più mosso** (♩ = c. 116)

79 **2** **3** **rall.**

87 **3** **2** **5** **rall.**

99 **Enègico** (♩ = c. 112) **poco più mosso** (♩ = c. 116)

104 **rall.** **morendo**

mf *mf* *f*

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Fagote 1

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Andante (♩ = c. 96) **Allegro** (♩ = c. 120)

1 **6** **11**

p

21 *poco rit.* *rall.* *a tempo* **3**

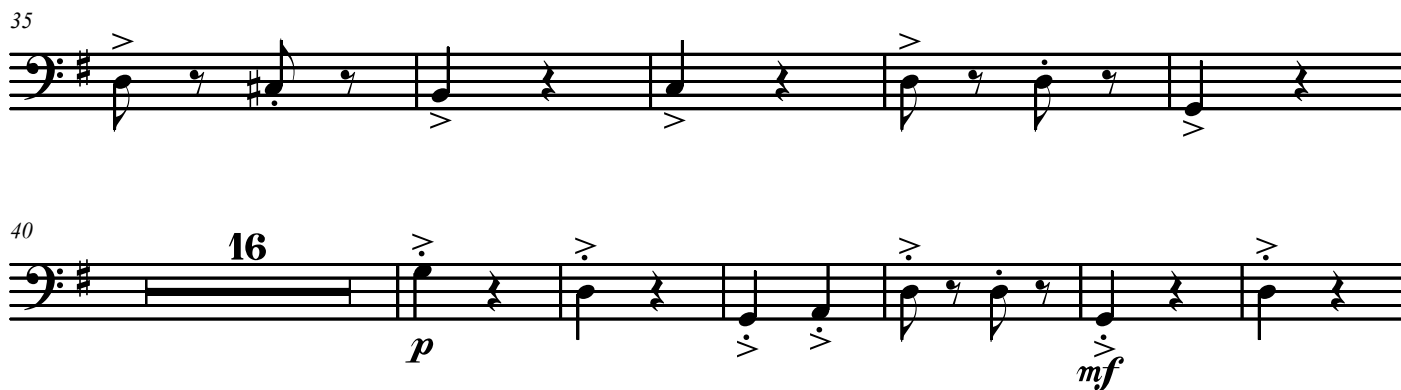
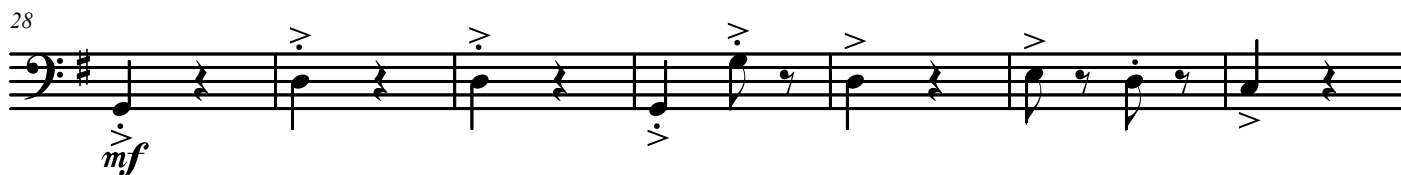
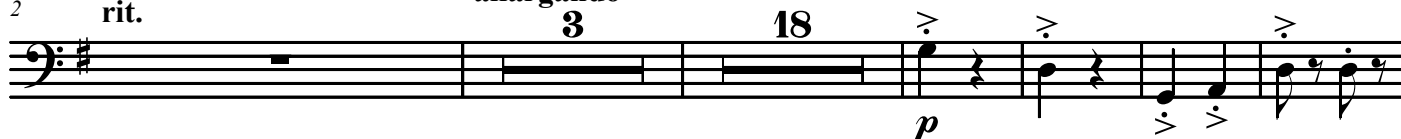
28 *p* *rall.*

II. Charqueada

Movido (♩ = c. 144)



2 rit. allargando 3 Allegro moderato (♩ = c. 108) 18



III. Maestro chega à Estância da Graça

Tacet
30



IV. Tema de João Congo

(Escravos Fugitivos)

Pesante (♩ = c. 80)

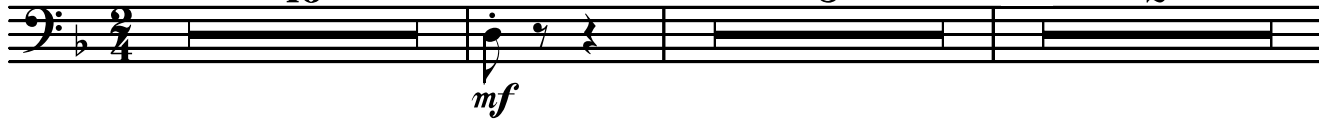
1

16

8

rit.

2

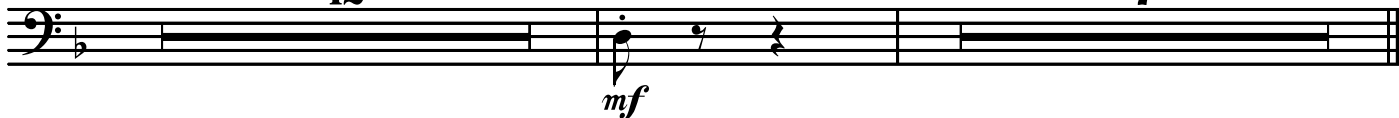


28

a tempo

12

7



V. Canção para Clara Victoria

Largo (rall. 52)

1 **7** **a tempo** **7** **rall.** **allarg.** **poco meno, sciolto** **rall.**

20 **Tempo I**

26 **accel. poco a poco** **rit.** **a tempo rall.**

32 **poco più mosso** (♩ = c. 56) **accel. poco a poco**

39 **più mosso** (♩ = c. 63) **Tempo I** **rall. molto** **a tempo**

44 **rall.** **più lento** (♩ = c. 44) **rall.** **allarg.** **pp**

VI. A Lira Santa Cecília

*(Estréia e Tournée da Orquestra)***Allegro** (♩ = c. 126)

1

8

7

1.

18

2.

8

leggero

7

35

p

40

9

4

f

9

64

poco rit.

Tempo I

32

98

f

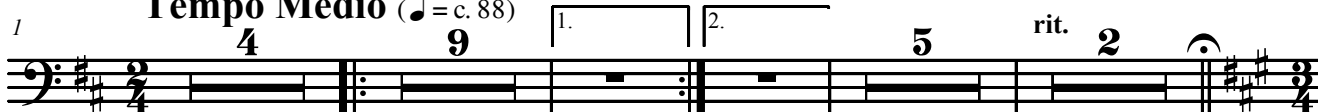
VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

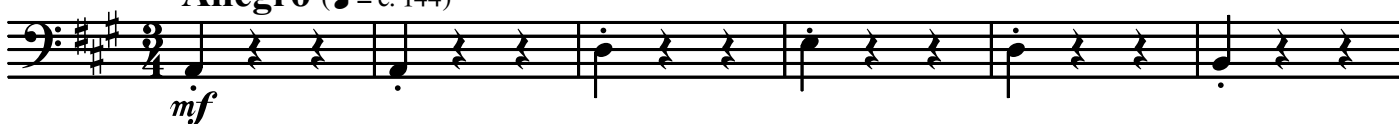
1. 2. 5 rit. 2



Valsa Campeira

Allegro (♩ = c. 144)

mf



29

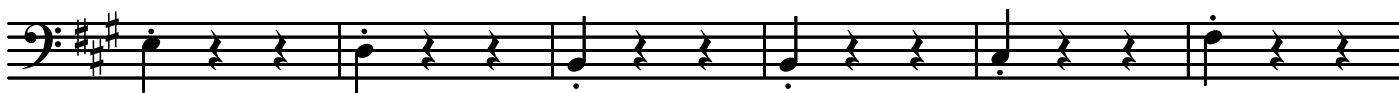


35

p mf



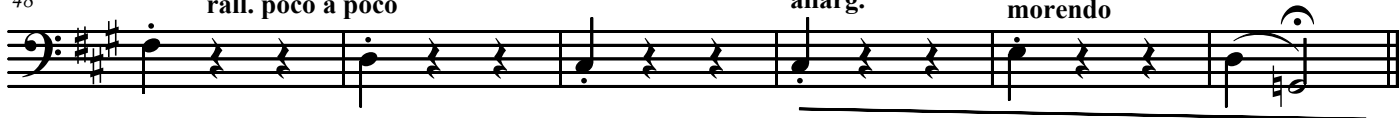
42



Clara Victoria desmaia

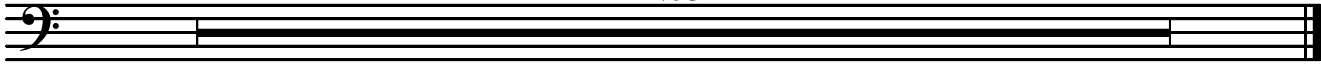
48

rall. poco a poco allarg. morendo



IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis
(Delírios do Major Eleutério no Anfiteatro)

1 **Tempo Médio** (♩ = c. 96)

11

mf **6** **6**

2

15 **Tacet**

44

XII. Reencontro dos Músicos

Andante ($\text{♩} = \text{c. } 88$)

1 ***mf*** 4

9 ***mf*** 3 3 3

13 **rit.** **a tempo** 5 **poco accel.** 2 **poco più mosso** ($\text{♩} = \text{c. } 96$) **accel. poco a poco**

25 **poco più mosso** ($\text{♩} = \text{c. } 112$) **accel.** 3 ***mf*** ***f*** **Allegro risoluto** ($\text{♩} = \text{c. } 126$) 3

31 ***fp*** ***mp*** ***mf*** **appassionato** 11

The musical score is written for a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The score is divided into measures, with measure numbers 1, 9, 13, 25, and 31 indicated at the start of their respective lines. Dynamics include *mf* (mezzo-forte), *f* (forte), *fp* (fortissimo piano), and *mp* (mezzo-piano). Tempo markings include **Andante**, **rit.** (ritardando), **a tempo**, **poco accel.** (poco accelerando), **poco più mosso**, **accel. poco a poco** (accelerando poco a poco), **Allegro risoluto**, and **appassionato**. There are also numerical markings 4, 5, 2, 3, and 11, which likely refer to specific measures or groups of measures. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as slurs and ties.

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Fagote 2

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Andante (♩ = c. 96) **Allegro** (♩ = c. 120)

1

6 **6**

p

16

3 poco rit. rall. **2**

25

a tempo

3

p

II. Charqueada

Movido (♩ = c. 144)

7 rit. allargando 2

sf >

This system shows the beginning of the 'Movido' section. It starts with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure contains a half note F#4 with an accent (>) and a fortissimo-sforzando (*sf*) dynamic. The following four measures are whole rests, with a '7' above the first, 'rit.' above the second, 'allargando' above the third, and '2' above the fourth.

6 Allegro moderato (♩ = c. 108)

pp *fp* *mf*

This system contains measures 6 through 10. Measure 6 begins with a piano-pianissimo (*pp*) dynamic. Measures 6-9 consist of half notes: G3, F#3, E3, D3, C3, B2, A2, and G2. Measure 10 contains a quarter note G2, a quarter rest, and a half rest. Dynamics include piano-pianissimo (*pp*) at the start, fortissimo-piano (*fp*) at measure 7, and mezzo-forte (*mf*) at measure 10. Accents (>) are placed over measures 6, 7, and 10.

16 47 *f* >

This system contains measures 16 through 20. Measure 16 is a whole rest. Measure 17 begins with a fortissimo (*f*) dynamic. Measures 17-20 contain eighth notes: G2, F#2, E2, D2, C2, B1, A1, and G1. Dynamics include fortissimo (*f*) at the start and fortissimo-sforzando (*sf*) at measure 17. Accents (>) are placed over measures 17, 18, 19, and 20.

III. Maestro chega à Estância da Graça

Tacet
30



IV. Tema de João Congo
(Escravos Fugitivos)

Tacet
47



V. Canção para Clara Victoria

Largo ($\text{♩} = \text{c. } 52$) **poco meno, sciolto**

1 **7** *rall.* *a tempo* **7** *rall.* *allarg.* *rall.*

20 **Tempo I** **5** *accel. poco a poco* *rit.* *a tempo rall.*

31 **poco più mosso** ($\text{♩} = \text{c. } 56$) **4** *accel. poco a poco*

39 **più mosso** ($\text{♩} = \text{c. } 63$) **9** *rall.* **Tempo I**

p *mf* *f*

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

1 **Allegro** (♩ = c. 126)

8 7 1. 2. 8



27 **leggiero**

11

p *mf*



43

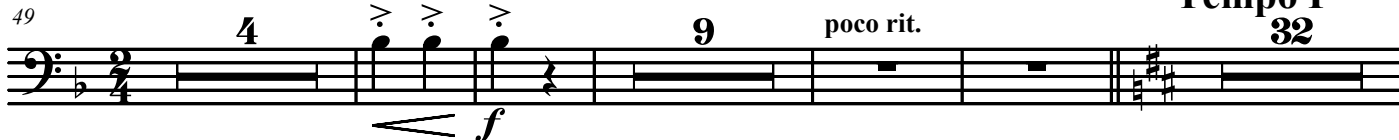
mf *p*



49

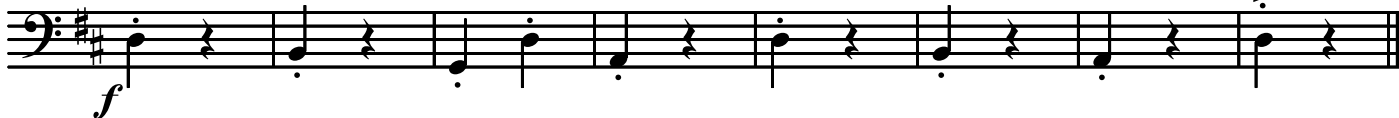
4 9 *poco rit.* **Tempo I** 32

f



98

f



VII. Morte do Barão de Três Arroios
(Cortejo Fúnebre e Enterro)

Tacet
36



VIII. Baile de Noivado
(Lundum e Valsa Campeira)

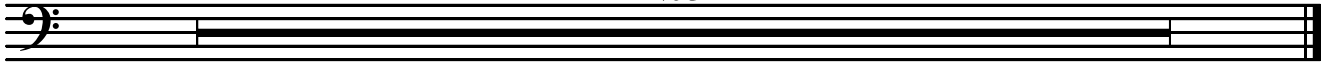
Tacet
53



IX. Clara Victoria, tu estás grávida!

Tacet

25



X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

Tacet
68



(Delírios do Major Eleutério no Anfiteatro)

1

3

$$mf$$

2

•

p

p

Tacet 43

XII. Reencontro dos Músicos

Andante (♩ = c. 88)

1 3 7 rit. 2

mp

15 **a tempo** *p* **poco accel.** *f*

22 **poco più mosso** (♩ = c. 96) **poco più mosso** (♩ = c. 112) *mf* **accel. poco a poco** **accel.**

28 **Allegro risoluto** (♩ = ~~c.~~ **appassionato**) *f*

38 **rall.** **smorzando** *p*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116) **poco meno** (♩ = c. 108)

1 **14** *rall.* **9** *rit.* **a tempo 8** *rit.*

mf

36 **a tempo 20** *rit.* **a tempo 10** *poco rit.* **a tempo** **rall. poco a poco 2** **morendo 2**

73 **a tempo 2** *accel.* **2** **poco più mosso** (♩ = c. 116) **2** *f*

80 **Guará apunhala o Major** **3** *rall.* ***sf***

88 **a tempo 3** *poco accel.* **2** **poco più mosso** (♩ = c. 116) **5** *rall.*

99 **Enègico** (♩ = c. 112) *accel.* **poco più mosso** (♩ = c. 116) **3** *f*

105 *rall.* **morendo**

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Trompa 1, em Fá

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

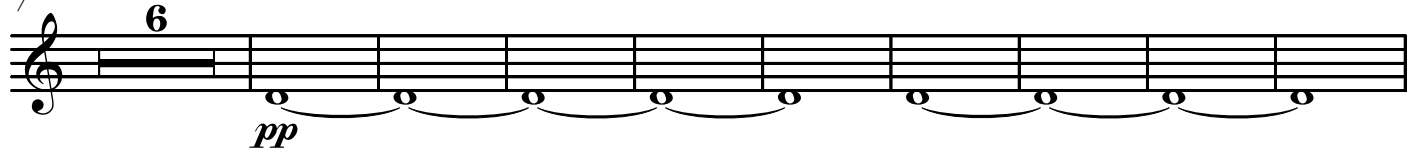
(Dois Índios Tocam Sob uma Figueira)

1 **Andante** (♩ = c. 96)

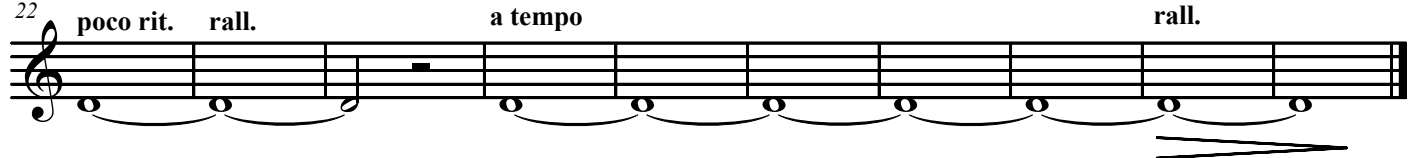


7 **Allegro** (♩ = c. 120)

6



22 poco rit. rall. a tempo rall.

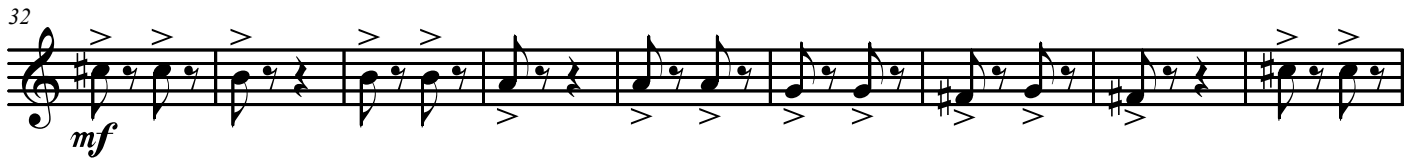


II. Charqueada

Movido (♩ = c. 144)



Allegro moderato (♩ = c. 108)



III. Maestro chega à Estância da Graça

Tacet
30



IV. Tema de João Congo

(Escravos Fugitivos)

1 **Pesante** (♩ = c. 80)

pp *mf*

11 *2* *2* *8*

26 *rit.* *2* *a tempo* *12* *7*

mf

V. Canção para Clara Victoria

1 **Largo** ($\text{♩} = \text{c. } 52$) **7** rall. a tempo **7** rall. allarg.

18 **poco meno, sciolto** rall. 3 **Tempo I** 3 **mf**

25 accel. poco a poco rit. a tempo rall. **mp**

32 **poco più mosso** ($\text{♩} = \text{c. } 56$) **5** accel. poco a poco **più mosso** ($\text{♩} = \text{c. } 63$) rall. **Tempo I** rall. molto **f** **p**

43 a tempo rall. **più lento** ($\text{♩} = \text{c. } 44$) rall. allarg. **pp**

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Allegro (♩ = c. 126)

1 8 7 1. 2. *f*

21 *leggero* *mf*

30 *mf* *p*

36 *mf*

43 *mf* *p* 10

59 *f* *poco rit.* **Tempo I** 8 *mf*

77 8 *mf*

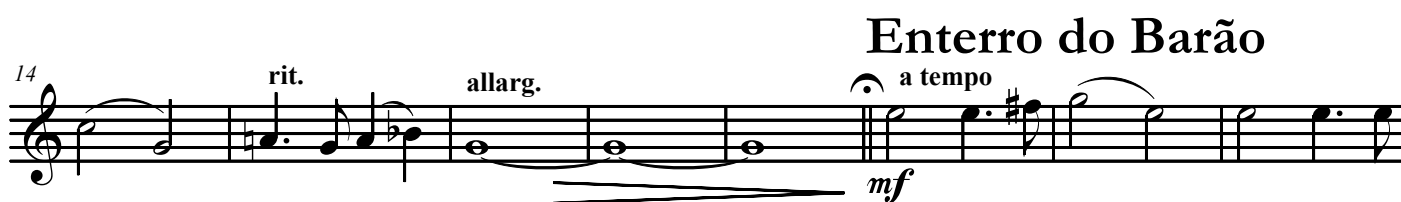
95 *f*

VII. Morte do Barão de Três Arroios

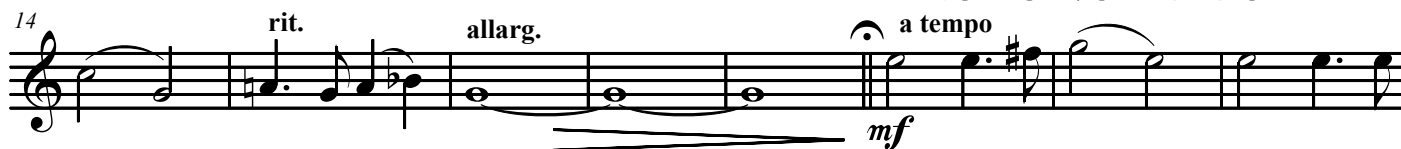
(Cortejo Fúnebre e Enterro)

Cortejo Fúnebre

Lento, fúnebre (♩ = c. 84)



Enterro do Barão



IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria

(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96) **Andante cantabile** (♩ = c. 88)

1 **14** **10**

30 poco rit. a tempo *mf* *p*

40 poco rit. a tempo **5** *mf*

51 rall. *p*

1 14 10

30 poco rit. a tempo mf p

40 poco rit. a tempo 5 mf

51 rall. p

XII. Reencontro dos Músicos

Andante (♩ = c. 88)

1 **6**

mf

11 *mf* *rit.* *a tempo* *p*

18 **2** **2** *poco accel.* **poco più mosso** (♩ = c. 96) *accel. poco a poco* **poco più mosso** (♩ = c. 112) *accel.* *mf*

27 **Allegro risoluto** (♩ = c. 126) *f* *fp* *mp* *mf*

34 **appassionato** **4** *f* *rall.* *smorzando* *p*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116)

1 **10** **mf** **rall.**

17 **poco meno** (♩ = c. 108) **p** **mf**

23 **2** **rit.** **a tempo 8** **rit.** **a tempo 7** **p**

44 **mf** **p** **7** **rit.** **a tempo 2**

59 **p** **mf** **f**

65 **f** **poco rit.** **3** **a tempo** **rall. poco a poco** **morendo 2** **a tempo** **mf**

74 **accel.** **poco più mosso** (♩ = c. 116) **Guará apunhala o Major** **sf** **mf**

85 **rall.** **a tempo** **poco accel.**

93 **poco più mosso** (♩ = c. 116) **2** **mf** **rall.** **Enègico** (♩ = c. 112) **accel.** **poco più mosso** (♩ = c. 116) **mf**

104 **rall.** **morendo**

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Trompa 2. em Fá

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Andante (♩ = c. 96)

1 
mp

Allegro (♩ = c. 120)

6 
pp

21 
poco rit. rall. a tempo rall.

II. Charqueada

Movido (♩ = c. 144) **7** **rit.** **allargando** **2** **4** **Allegro moderato** (♩ = c. 108)

12 16 36 43 12 62

sf *mf* *f* *fp* *mf*

III. Maestro chega à Estância da Graça

Tacet
30



IV. Tema de João Congo

*(Escravos Fugitivos)***Pesante** (♩ = c. 80)

1 2 2 2

pp

12 2 8

mf

26 rit. 2 a tempo 12 7

mf

V. Canção para Clara Victoria

1 **Largo** ($\text{♩} = \text{c. } 52$) **rall.** **a tempo** **rall.** **allarg.** **poco meno, sciolto** **rall.**

20 **Tempo I** **4** **mf** **mp** **accel. poco a poco** **rit.**

29 **a tempo** **rall.** **poco più mosso** ($\text{♩} = \text{c. } 56$) **5** **accel. poco a poco** **più mosso** ($\text{♩} = \text{c. } 63$) **f**

40 **rall.** **Tempo I** **rall. molto** **a tempo** **rall.** **p**

46 **più lento** ($\text{♩} = \text{c. } 44$) **rall.** **allarg.** **pp**

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Allegro (♩ = c. 126)

1. 8 7 1. 2. 9 **leggero**

mf

28

mf

35

4

mf

mf

45

10

p

f

61

3

poco rit.

Tempo I

mf

73

8

mf

90

8

f

VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

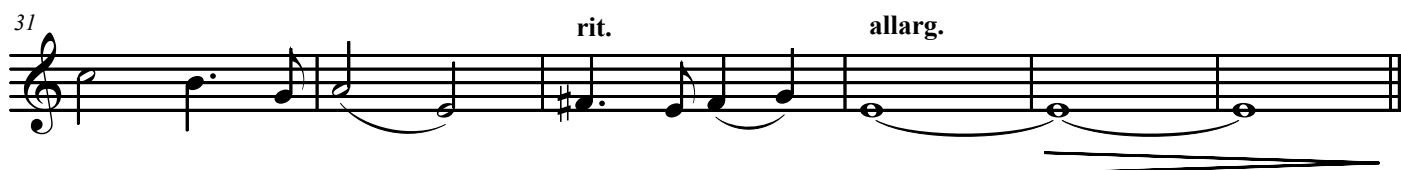
Cortejo Fúnebre

1 Lento, fúnebre (♩ = c. 84)



Enterro do Barão

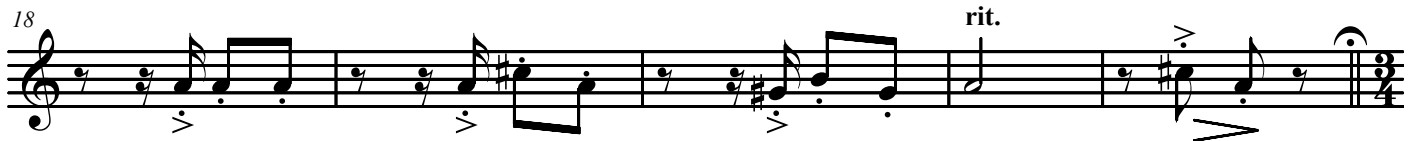
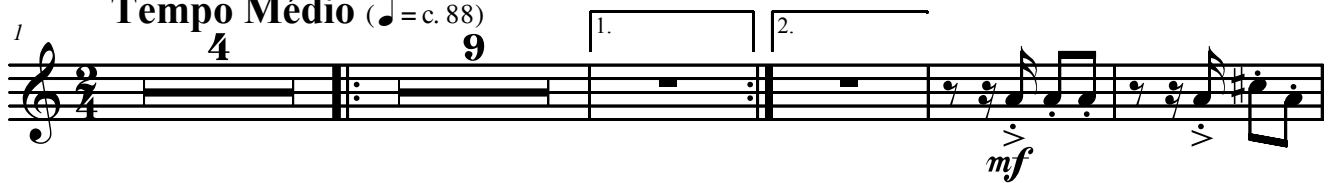
19 a tempo



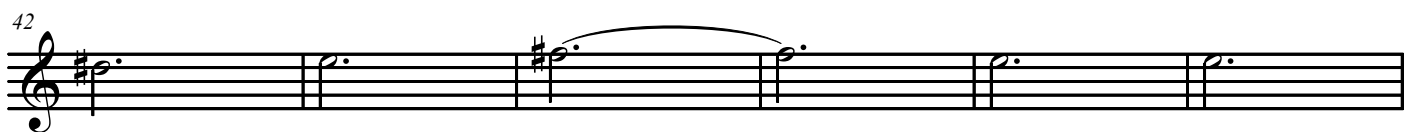
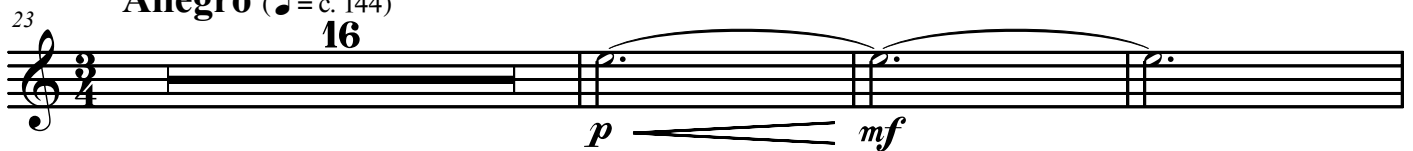
VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

Valsa Campeira

Allegro (♩ = c. 144)

Clara Victoria desmaia

rall. poco a poco

IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria

(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96) **Andante cantabile** (♩ = c. 88)

1 **14** **10**

30 poco rit. a tempo *mf* *p*

40 poco rit. a tempo **5** *mf*

51 rall. *p*

XII. Reencontro dos Músicos

1 **Andante** (♩ = c. 88)

p *mf*

10 *rit.* **2** *a tempo* *p*

18 *poco accel.* **2** *p* **poco più mosso** (♩ = c. 96) *accel. poco a poco* *mf* **3**

25 **poco più mosso** (♩ = c. 112) *accel.* **Allegro risoluto** (♩ = c. 126) **3** *fp* *mp* *mf* **appassionato** **4**

38 *f* **3** *rall.* **3** *smorzando* *p*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116)

poco meno (♩ = c. 108)

1 **14** rall. **2** **3** *p*

21 **3** *mf* **2** rit. a tempo **8**

35 rit. a tempo **7** *p* *mf* *p*

49 **7** rit. a tempo **2** *p* *mf* **3**

62 *f* **3** *f* poco rit. **3** *mf*

68 a tempo rall. poco a poco morendo **2** a tempo accel. *mp* *mf*

77 **poco più mosso** (♩ = c. 116) **Guará apunhala o Major** *sf* *mf* rall.

87 a tempo poco accel. **poco più mosso** (♩ = c. 116) **2** *mf*

96 rall. **Enègico** (♩ = c. 112) **poco più mosso** (♩ = c. 116) *mf* accel.

103 rall. morendo

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Trompete 1, em Sib

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

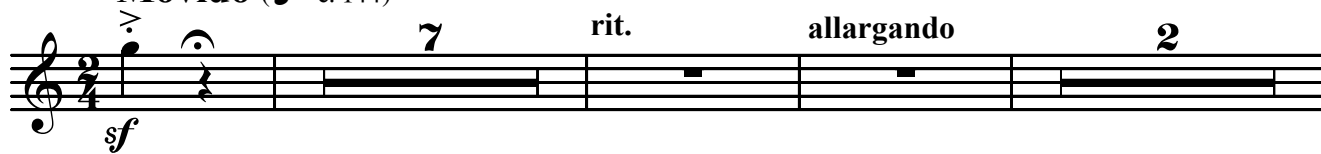
Tacet

31

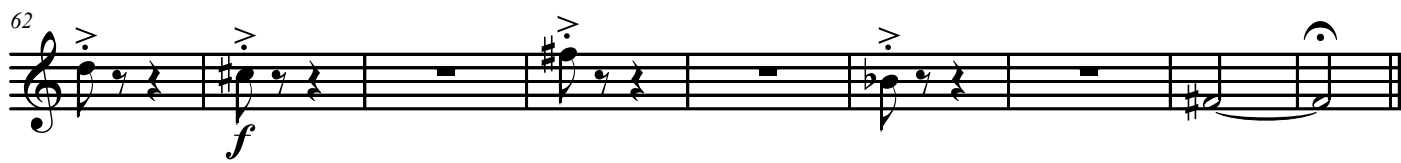
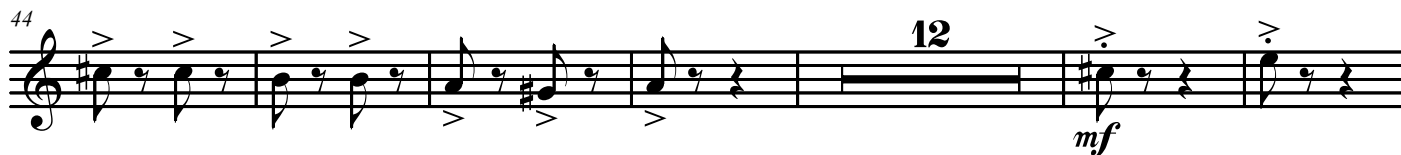


II. Charqueada

Movido (♩ = c. 144)



6 Allegro moderato (♩ = c. 108)



III. Maestro chega à Estância da Graça

Tacet
30



IV. Tema de João Congo

(Escravos Fugitivos)

Pesante (♩ = c. 80)

1 16

mf

23

rit.

a tempo 12

mf

41

rall.

The musical score is written for Trompete 1 in 2/4 time. It consists of three staves of music. The first staff begins at measure 1 and ends at measure 16, marked 'Pesante' and 'mf'. The second staff begins at measure 23 and ends at measure 34, marked 'rit.', 'a tempo', and 'mf'. The third staff begins at measure 41 and ends at measure 48, marked 'rall.'.

V. Canção para Clara Victoria

1 **Largo** ($\text{♩} = \text{c. } 52$) **poco meno, sciolto**

7 **rall.** **a tempo** 7 **rall.** **allarg.** **rall.**

20 **Tempo I** **4** **accel. poco a poco**

28 **rit.** **a tempo** **rall.** **poco più mosso** ($\text{♩} = \text{c. } 56$) 5

37 **accel. poco a poco** **più mosso** ($\text{♩} = \text{c. } 63$) **rall.** **Tempo I** 9

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Allegro (♩ = c. 126)

1. 8 7 1. 2. 9 **leggiero**

28 21 8

mf *f*

61 3 poco rit. **Tempo I** 31 *f*

100

VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Cortejo Fúnebre

Lento, fúnebre (♩ = c. 84)

1 7 poco rit. a tempo 6 rit. allarg. 3

Enterro do Barão

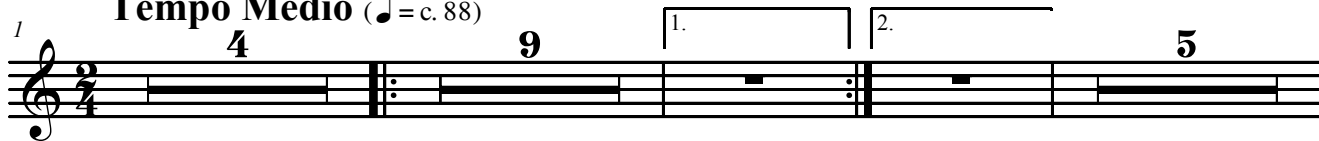
19 a tempo 7 poco rit. a tempo

30 rit. allarg.

VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

Valsa Campeira

Allegro (♩ = c. 144)

Clara Victoria desmaia



IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis
(Delírios do Major Eleutério no Anfiteatro)

Tacet
58



1 **Andante** (♩ = c. 88) **2** *mf*

7 *rit.* **2** *p*

15 **a tempo 5** *poco accel.* **poco più mosso** (♩ = c. 96) *accel. poco a poco* *f*

25 **poco più mosso** (♩ = c. 112) *mf* *accel.* **Allegro risoluto** (♩ = c. 126) *f*

30 *fp* **2** **appassionato** **4**

38 *f* *rall.* *smorzando* *p*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116)

poco meno (♩ = c. 108)

1 **14** rall. **2** *p* 3

21 *mf* 3 2 rit. a tempo 8

35 rit. a tempo 20 rit. a tempo 10 poco rit. a tempo rall. poco a poco

71 morendo a tempo 2 accel. 2 poco più mosso (♩ = c. 116) 2 *mf*

81 **Guará apunhala o Major** *f* 3 3 3

85 3 3 rall. a tempo *mf*

91 poco accel. 5 rall. **Enègico** (♩ = c. 112) accel. *f* 3

101 poco più mosso (♩ = c. 116) 3 3 3

106 rall. 3 morendo

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Trompete 2, em Sib

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Tacet

31



III. Maestro chega à Estância da Graça

Tacet
30



IV. Tema de João Congo

*(Escravos Fugitivos)***Pesante** (♩ = c. 80)

1 16 *mf*

23 rit. a tempo 12 *mf*

41 rall.

The musical score is written for Trompete 2 in 2/4 time. It consists of three staves of music. The first staff begins at measure 1 and ends at measure 16, marked 'Pesante' and 'mf'. The second staff begins at measure 23 and ends at measure 34, marked 'rit.', 'a tempo', and 'mf'. The third staff begins at measure 41 and ends at measure 52, marked 'rall.'.

V. Canção para Clara Victoria

Largo ($\text{♩} = \text{c. } 52$) **rall.** **a tempo** **rall.** **allarg.** **poco meno, sciolto** **rall.**

1

20 **Tempo I** **5** **accel. poco a poco** **rit.** **a tempo rall.**

mf

31 **poco più mosso** ($\text{♩} = \text{c. } 56$) **5** **accel. poco a poco** **più mosso** ($\text{♩} = \text{c. } 63$) **rall.**

f

41 **Tempo I** **5** **più lento** ($\text{♩} = \text{c. } 44$) **4**

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Allegro (♩ = c. 126)

1. 8 7 1. 2. 8

27 **leggiero** 21 8 *mf* *f*

61 3 **poco rit.** **Tempo I** 31 *f*

100

VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Cortejo Fúnebre

Lento, fúnebre (♩ = c. 84)

1 7 poco rit. a tempo 6 rit. allarg. 3

Enterro do Barão

19 a tempo 7 poco rit. a tempo

mf

31 rit. allarg.

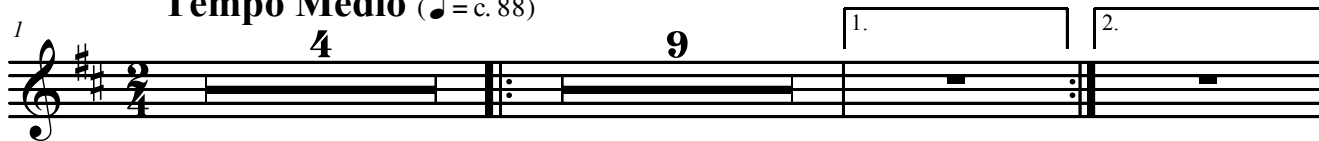
VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

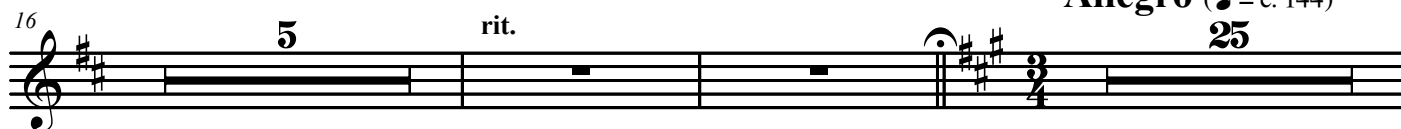
1 4 9 1. 2.



Valsa Campeira

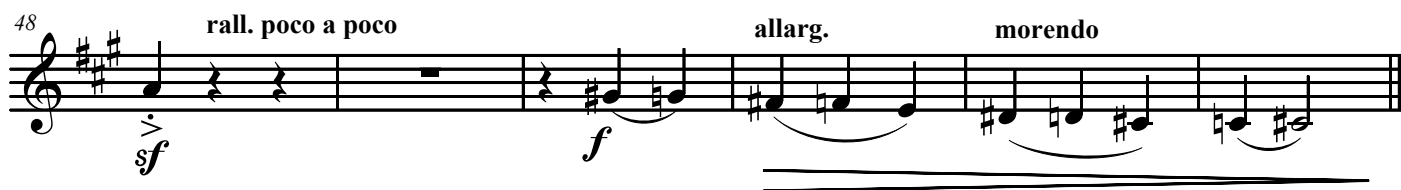
Allegro (♩ = c. 144)

16 5 rit. 25



Clara Victoria desmaia

48 rall. poco a poco allarg. morendo



IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis
(Delírios do Major Eleutério no Anfiteatro)

Tacet
58



XII. Reencontro dos Músicos

Andante (♩ = c. 88)

1 2 *mf*

8 2 *mp* rit. 2 a tempo 5

20 poco accel. 2 **poco più mosso** (♩ = c. 96) accel. poco a poco **poco più mosso** (♩ = c. 112) accel. *mf*

28 **Allegro risoluto** (♩ = c. 126) 6 **appassionato** 4

38 *f* 3 3 rall. 3 3 smorzando *p*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116) **poco meno** (♩ = c. 108)

1 14 rall. 2

21 2 rit. a tempo 8

35 rit. a tempo 20 rit. a tempo 10 poco rit. a tempo rall. poco a poco

71 morendo 2 a tempo 2 accel. 2 **poco più mosso** (♩ = c. 116)

80 **Guará apunhala o Major** 3 rall.

88 a tempo 3 poco accel. 2 5 **poco più mosso** (♩ = c. 116) rall.

99 **Enègico** (♩ = c. 112) accel. **poco più mosso** (♩ = c. 116)

105 rall. 3 3 morendo

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Trombone 1

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Tacet

31

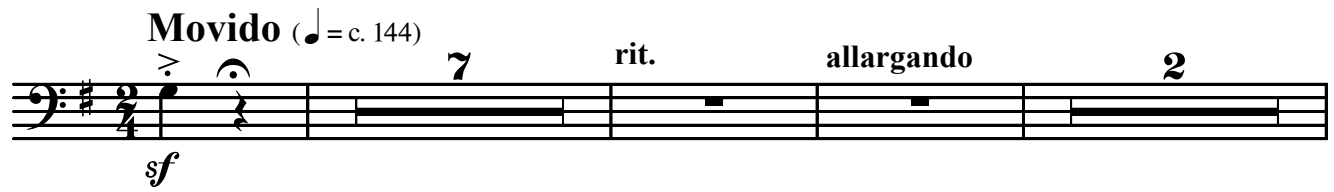


II. Charqueada

Movido (♩ = c. 144)

sf

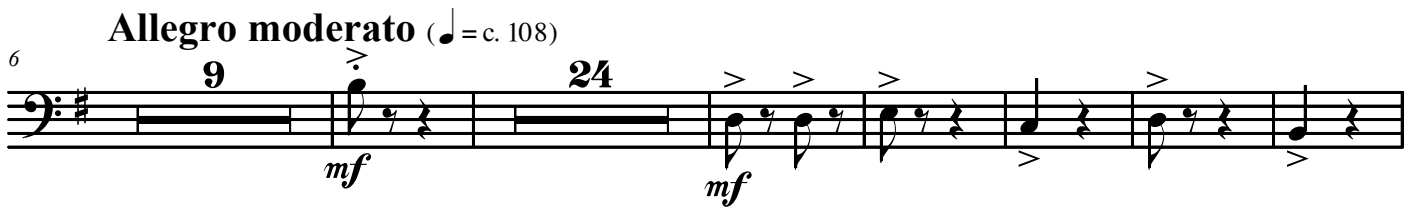
7 **rit.** **allargando** **2**



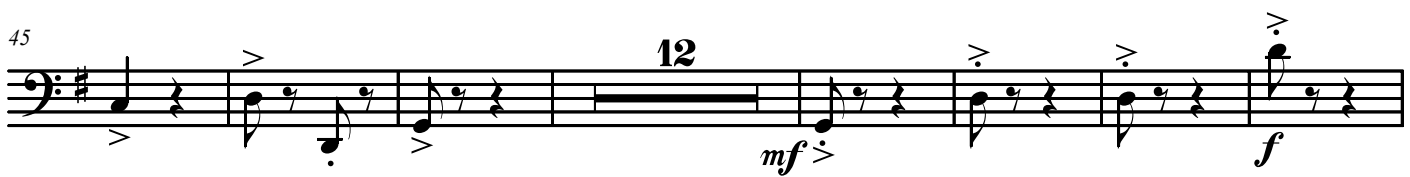
Allegro moderato (♩ = c. 108)

mf

9 **24**



mf **12** *f*



f



III. Maestro chega à Estância da Graça

Tacet
30



IV. Tema de João Congo

(Escravos Fugitivos)

Pesante (♩ = c. 80)

1 **16** **8** rit. **2**

mf

Detailed description: This block contains the first system of music, measures 1 through 16. The staff is in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. Measure 1 starts with a first ending bracket labeled '1'. Measures 2-16 are divided into four groups of four measures each, indicated by bar lines and measure numbers 16, 8, and 2. The tempo is marked 'Pesante' with a quarter note equal to approximately 80 beats per minute. The dynamics include 'mf' (mezzo-forte) at the start of measure 16 and 'rit.' (ritardando) at the start of measure 8.

28 **a tempo** **12** **7**

mf

Detailed description: This block contains the second system of music, measures 28 through 39. The staff is in bass clef with a key signature of one flat (B-flat). Measure 28 starts with a first ending bracket labeled '28'. Measures 29-39 are divided into two groups: measures 29-30 (labeled '12') and measures 31-39 (labeled '7'). The tempo is marked 'a tempo'. The dynamics include 'mf' (mezzo-forte) at the start of measure 30.

V. Canção para Clara Victoria

1 **Largo** ($\text{♩} = \text{c. } 52$) **7** *rall.* *a tempo* **7** *rall.* *allarg.* **poco meno, sciolto** *rall.*

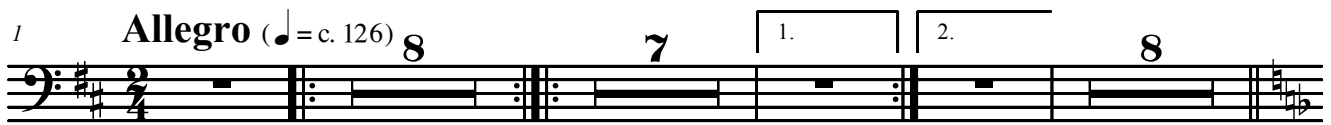
20 **Tempo I** **6** *accel. poco a poco* *rit.* *a tempo* *rall.*

32 **poco più mosso** ($\text{♩} = \text{c. } 56$) **5** *accel. poco a poco* **più mosso** ($\text{♩} = \text{c. } 63$) *rall.* **Tempo I** **9**

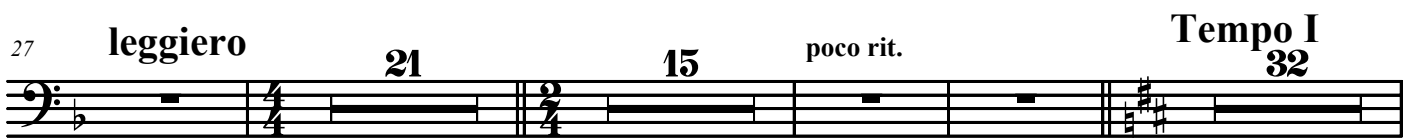
VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

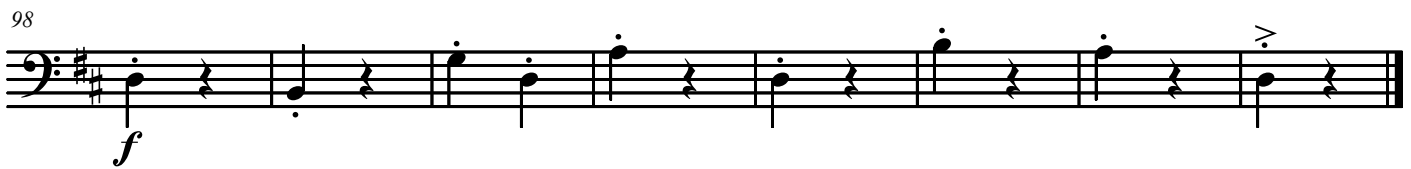
1 **Allegro** (♩ = c. 126) 8 7 1. 2. 8



27 **leggiero** 21 15 poco rit. **Tempo I** 32



98 **f**



VII. Morte do Barão de Três Arroios
(Cortejo Fúnebre e Enterro)

Tacet
36

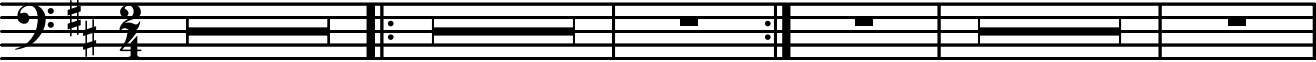


VIII. Baile de Noivado
(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

1. 2. 5 rit.



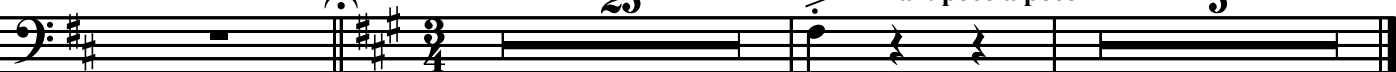
Valsa Campeira

Allegro (♩ = c. 144)

Clara Victoria desmaia

22 25 rall. poco a poco 5

sf



IX. Clara Victoria, tu estás grávida!

Tacet
25



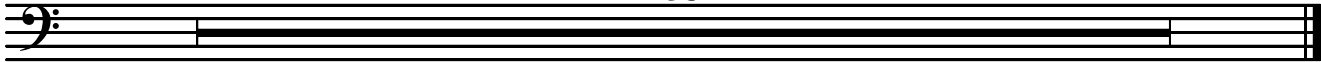
X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis
(Delírios do Major Eleutério no Anfiteatro)

Tacet
58



XII. Reencontro dos Músicos

Andante (♩ = c. 88)
10

mf *rit.* **a tempo**

16 **4** **poco accel.** **2** **poco più mosso** (♩ = c. 96) **accel. poco a poco** **2**

25 **poco più mosso** (♩ = c. 112) **accel.** **3** **Allegro risoluto** (♩ = c. 126) **3**

mf *f*

31 **appassionato** **11**

fp *mp* *mf*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116) **poco meno** (♩ = c. 108) **a tempo** **rit.**



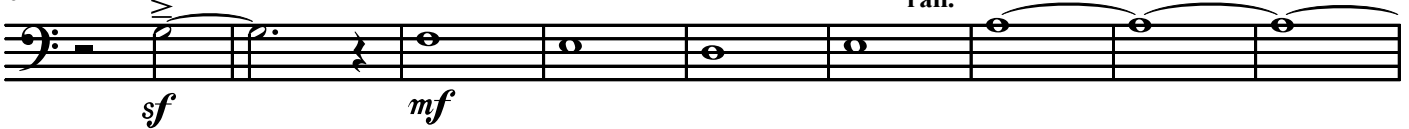
a tempo **rit.** **a tempo** **poco rit.** **a tempo** **rall. poco a poco** **morendo**



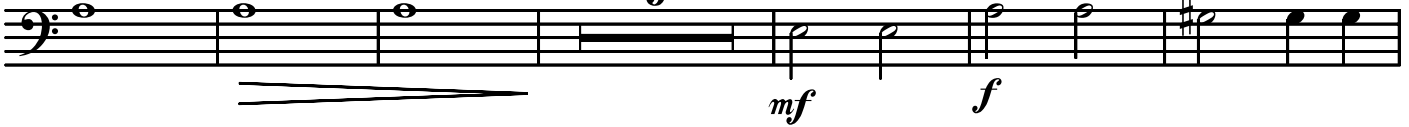
a tempo **accel.** **poco più mosso** (♩ = c. 116)



Guará apunhala o Major



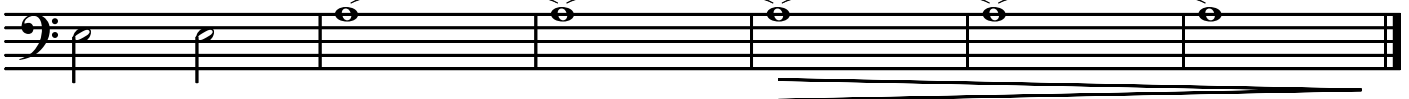
poco accel. **poco più mosso** (♩ = c. 116) **Enègico** (♩ = c. 112) **accel.**



poco più mosso (♩ = c. 116)



rall. **morendo**



Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Trombone 2

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Tacet

31

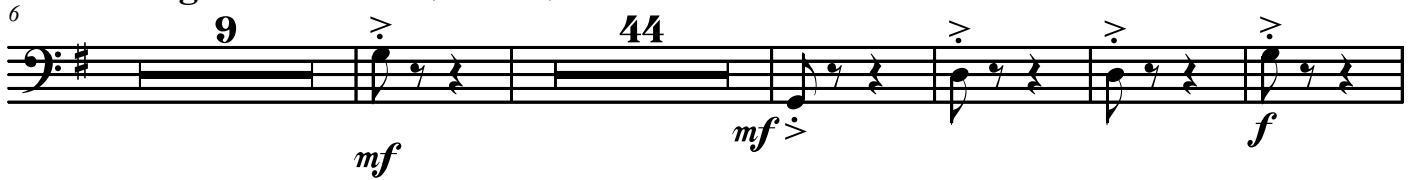


II. Charqueada

Movido (♩ = c. 144)



Allegro moderato (♩ = c. 108)



III. Maestro chega à Estância da Graça

Tacet
30



(Escravos Fugitivos)

Pesante (♩ = c. 80)

l

16

8

rit.

 $\mathfrak{mf}$

28

a tempo

12

7
$$mf$$

V. Canção para Clara Victoria

Largo ($\text{♩} = \text{c. } 52$)
1 **8** a tempo **7** rall. allarg. poco meno, sciolto rall.

Tempo I
20 **6** accel. poco a poco rit. a tempo rall.

poco più mosso ($\text{♩} = \text{c. } 56$)
32 **5** accel. poco a poco **più mosso** ($\text{♩} = \text{c. } 63$) rall. **Tacet**
9

f

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Allegro (♩ = c. 126)

1. 8 7 1. 2. 9

This block contains the first nine measures of the piece. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to approximately 126 beats per minute. The first measure is marked with a '1' above it. Measures 8 and 7 are marked with '8' and '7' respectively. Measures 1 and 2 are grouped together with a bracket and marked '1.' and '2.'. Measure 9 is marked with '9'. The notation includes various rests and melodic lines.

27 **leggiero** 21 15 poco rit. **Tempo I** 32

This block contains measures 27 through 32. It starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked 'leggiero'. Measures 21 and 15 are marked with '21' and '15' respectively. The tempo changes to 'poco rit.' and then back to 'Tempo I'. Measure 32 is marked with '32'. The notation includes various rests and melodic lines.

98 *f* >

This block contains measures 98 through 104. It starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. Measure 98 is marked with '98' and a forte dynamic 'f'. The notation includes various rests and melodic lines, ending with a fermata and a final note marked with an accent '>'.

VII. Morte do Barão de Três Arroios
(Cortejo Fúnebre e Enterro)

Tacet
36

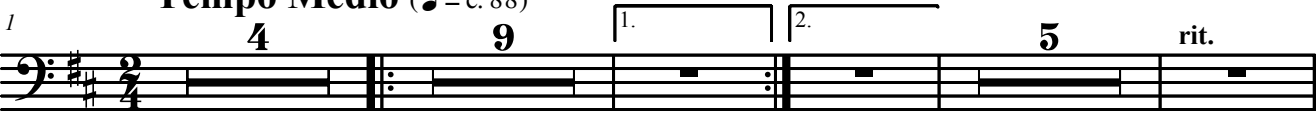


VIII. Baile de Noivado
(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

1 4 9 1. 2. 5 rit.



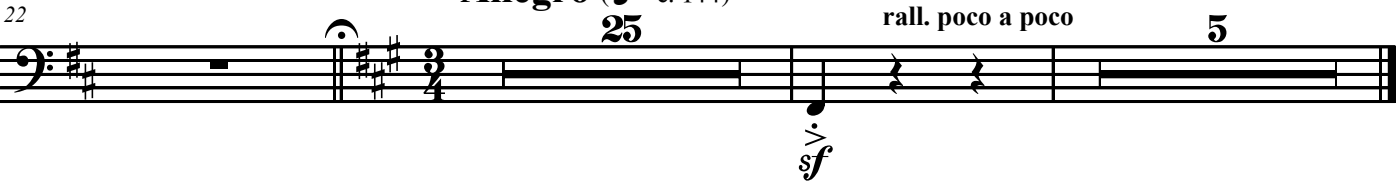
Valsa Campeira

Allegro (♩ = c. 144)

Clara Victoria desmaia

rall. poco a poco

22 25 5



IX. Clara Victoria, tu estás grávida!

Tacet
25



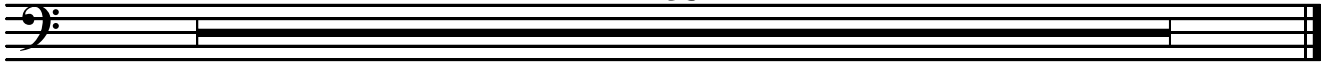
X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis
(Delírios do Major Eleutério no Anfiteatro)

Tacet
58



XII. Reencontro dos Músicos

1 **Andante** (♩ = c. 88)
12 rit. **2** a tempo **5** poco accel. **2**

22 **poco più mosso** (♩ = c. 96)
accel. poco a poco **2** **poco più mosso** (♩ = c. 112)
accel.

28 **Allegro risoluto** (♩ = c. 126)
3 **appassionato**
11

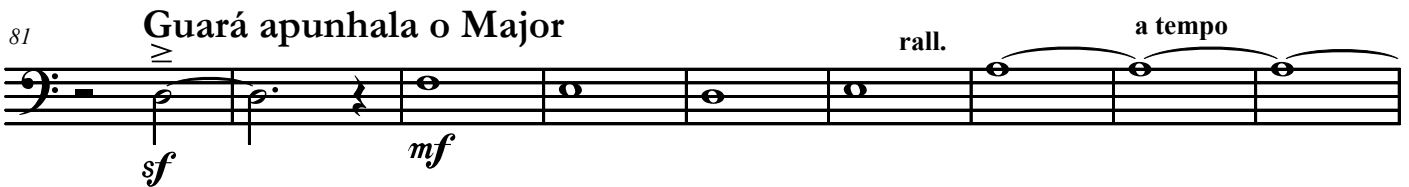
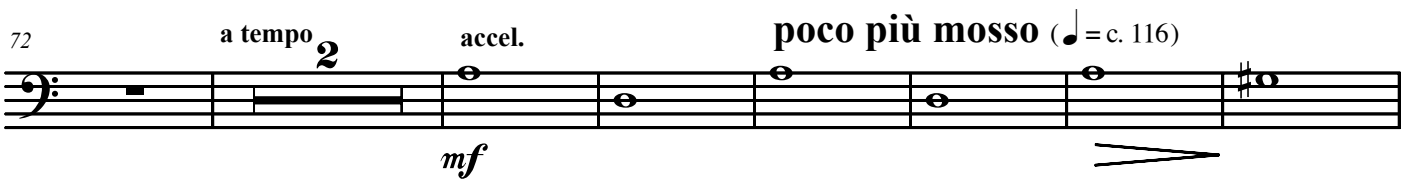
fp *mp* *mf*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116) **poco meno** (rit. c. 108) **a tempo** **rit.**



Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Tuba

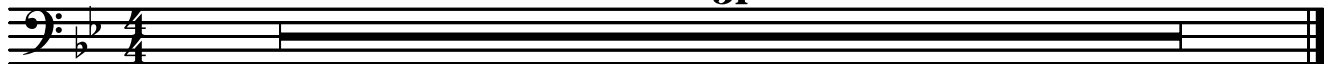
Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Tacet

31



II. Charqueada

Movido (♩ = c. 144) **7** rit. allargando **2**

sf >

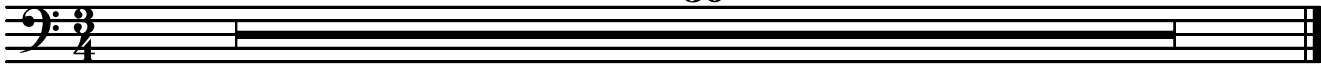
6 **Allegro moderato** (♩ = c. 108) **9** **44**

mf > *mf* > > *f* >

64

III. Maestro chega à Estância da Graça

Tacet
30



IV. Tema de João Congo

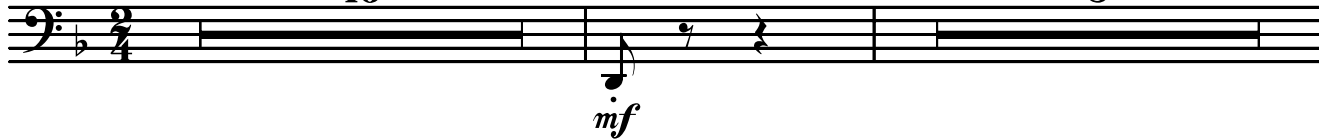
(Escravos Fugitivos)

Pesante (♩ = c. 80)

1

16

8



26

rit.

2

a tempo

12

7



V. Canção para Clara Victoria

Largo ($\text{♩} = \text{c. } 52$)
1 **7** **rall.** **a tempo** **7** **rall.** **allarg.** **poco meno, sciolto** **rall.**

Tempo I
20 **6** **accel. poco a poco** **rit.** **a tempo** **rall.**

poco più mosso ($\text{♩} = \text{c. } 56$)
32 **4** **accel. poco a poco** **più mosso** ($\text{♩} = \text{c. } 63$) **rall.**

Tempo I
41 **5** **più lento** ($\text{♩} = \text{c. } 44$) **4**

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

1 **Allegro** (♩ = c. 126)

8 7 1. 2. 9

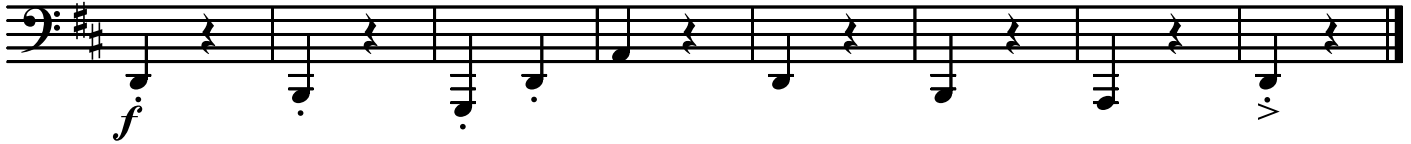


27 **leggiero** 21 15 poco rit. **Tempo I** 32



98

f



VIII. Baile de Noivado
(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

1 4 9 1. 2. 5 rit.

Valsa Campeira

Allegro (♩ = c. 144)

Clara Victoria desmaia

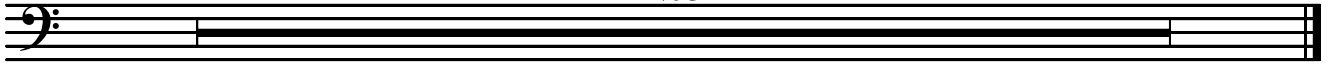
rall. poco a poco

22 25 5

IX. Clara Victoria, tu estás grávida!

Tacet

25



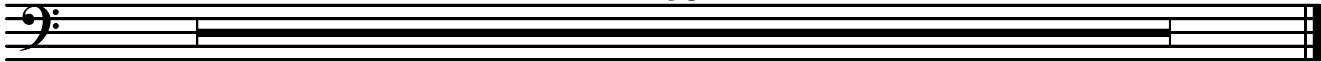
X. Exílio de Clara Victoria
(Sobrevivência no Boqueirão)

Tacet
68



XI. Concertos Invisíveis
(Delírios do Major Eleutério no Anfiteatro)

Tacet
58



XII. Reencontro dos Músicos

Tacet

44



XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

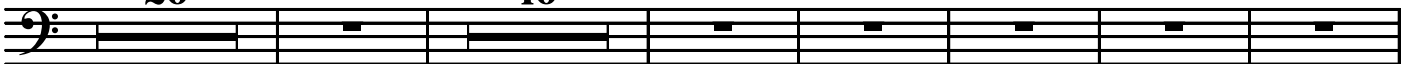
1 **Allegro moderato** (♩ = c. 116) **poco meno** (♩ = c. 108) **a tempo** **rit.**

14 rall. 9 8



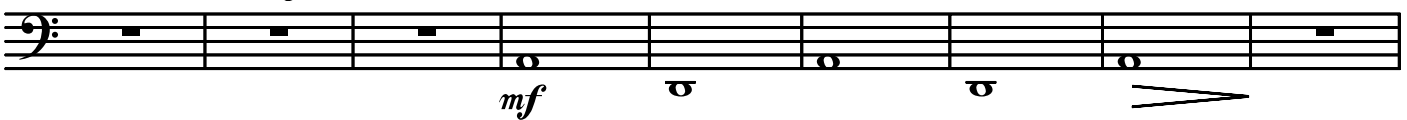
36 **a tempo** **rit.** **a tempo** **poco rit.** **a tempo** **rall. poco a poco** **morendo**

20 10



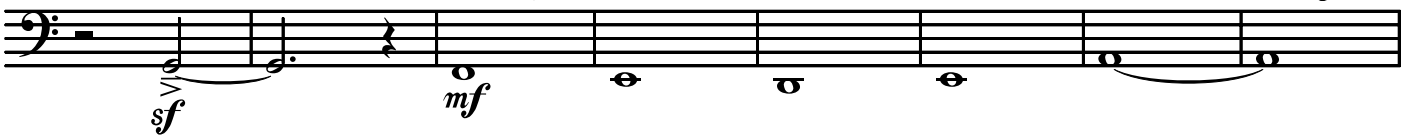
72 **a tempo** **accel.** **poco più mosso** (♩ = c. 116)

mf



81 **Guará apunhala o Major** **rall.** **a tempo**

sf *mf*



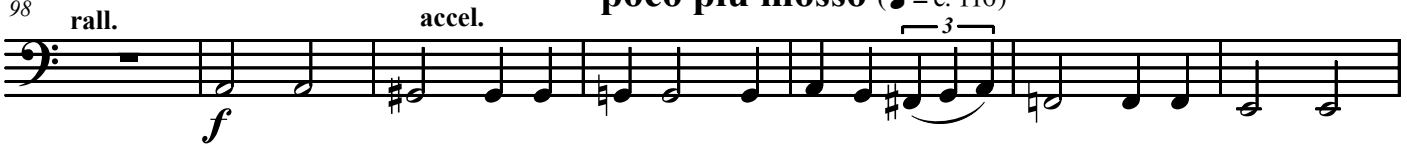
89 **poco accel.** **poco più mosso** (♩ = c. 116)



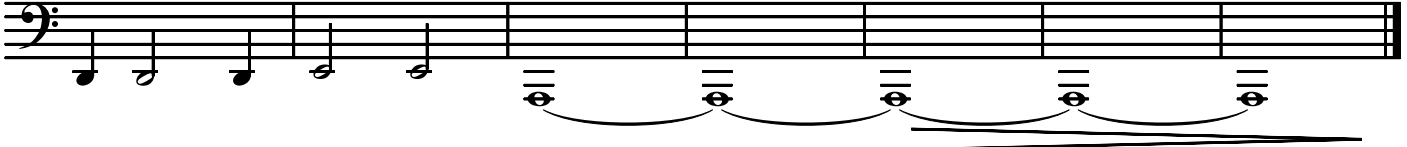
98 **Enègico** (♩ = c. 112) **poco più mosso** (♩ = c. 116)

rall. **accel.**

f



105 **rall.** **morendo**



Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Tímpanos

Fernando Mattos
(Porto Alegre, jul 2009)

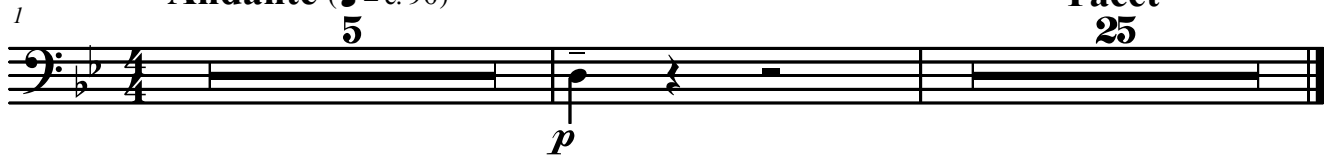
I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Allegro (♩ = c. 120)

Andante (♩ = c. 96)
5

Tacet
25



II. Charqueada

Movido (♩ = c. 144)

7 rit. allargando 2

The first system of music is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (sf) dynamic and a fermata over the first measure. The system contains five measures: the first has a half note, the second and third are whole rests, the fourth has a half note, and the fifth is a whole rest. Above the staff, the tempo 'Movido' is indicated with a quarter note equal to approximately 144 beats per minute. Performance markings include a fermata over the first measure, a '7' above the second measure, 'rit.' above the third, 'allargando' above the fourth, and a '2' above the fifth.

Allegro moderato (♩ = c. 108)

6 9

The second system of music is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a mezzo-forte (mf) dynamic and a fermata over the first measure. The system contains nine measures: the first has a half note, the second and third are whole rests, the fourth has a half note, the fifth and sixth are whole rests, the seventh has a half note, the eighth and ninth are whole rests. Above the staff, the tempo 'Allegro moderato' is indicated with a quarter note equal to approximately 108 beats per minute. Performance markings include a mezzo-forte (mf) dynamic, a fermata over the first measure, and a 'p' dynamic marking under the fifth measure.

22

The third system of music is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains ten measures, each with a half note followed by a whole rest. Above the staff, the measure number '22' is indicated. Performance markings include accents (>) over each half note and breath marks (<) under each whole rest.

32 6 7

The fourth system of music is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains ten measures: the first has a half note, the second and third are whole rests, the fourth has a half note, the fifth and sixth are whole rests, the seventh has a half note, the eighth and ninth are whole rests, and the tenth has a half note. Above the staff, the measure number '32' is indicated, and the system is divided into two groups of six and seven measures. Performance markings include accents (>) over each half note and breath marks (<) under each whole rest. A piano (p) dynamic marking is placed under the eighth measure.

51

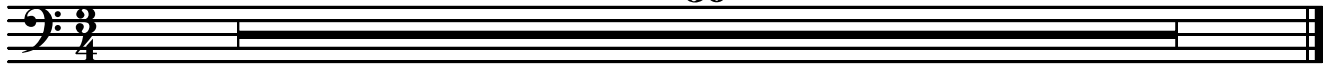
The fifth system of music is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains ten measures, each with a half note followed by a whole rest. Above the staff, the measure number '51' is indicated. Performance markings include accents (>) over each half note and breath marks (<) under each whole rest.

60 3

The sixth system of music is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains ten measures: the first has a half note, the second and third are whole rests, the fourth has a half note, the fifth and sixth are whole rests, the seventh has a half note, the eighth and ninth are whole rests, and the tenth has a half note. Above the staff, the measure number '60' is indicated, and the system is divided into two groups of six and three measures. Performance markings include mezzo-forte (mf) and forte (f) dynamics, accents (>) over each half note, and breath marks (<) under each whole rest. A triplet of three whole rests is marked with a '3' above it in the final measure.

III. Maestro chega à Estância da Graça

Tacet
30



IV. Tema de João Congo

*(Escravos Fugitivos)***Pesante** (♩ = c. 80)

1

pp *p* *mf*

20

rit.

28

a tempo

fp *p* *mf*

41

rall.

VI. A Lira Santa Cecília

*(Estréia e Tournée da Orquestra)***Allegro** (♩ = c. 126)

1 **8** **3** **3** 1.

mf

18 2. **leggero**

f *mf*

28 *mf*

34 **4** *p* *mf*

43 *mf* *p* **15** **2** **poco rit.**

66 **Tempo I** **3** **3** *mf*

81 **3** **3** *f*

95 *>*

VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Cortejo Fúnebre

Lento, fúnebre (♩ = c. 84)

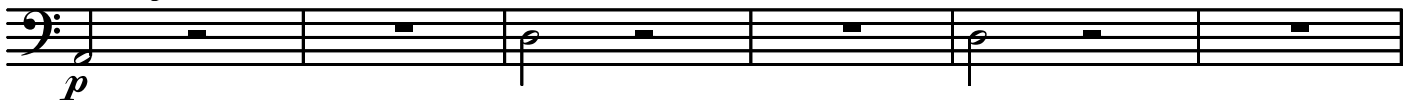
1 7 poco rit. a tempo 6 rit. allarg. 3



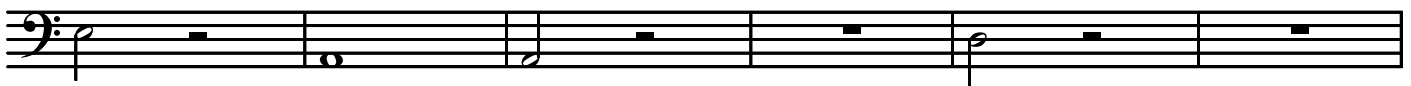
Enterro do Barão

19 a tempo

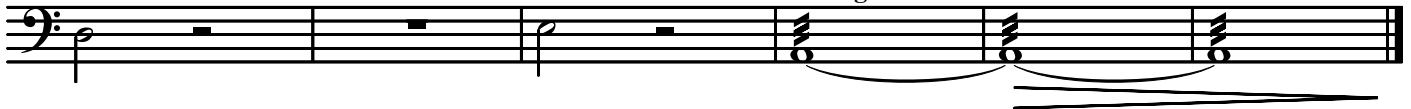
p



25 poco rit. a tempo



31 rit. allarg.



VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

1

4 8 3

mf

Valsa Campeira

Allegro (♩ = c. 144)

20

rit.

3 2 3

mf

30

3 2

40

2 3

Clara Victoria desmaia

rall. poco a poco

48

2 allarg. morendo

f *mf* *p*

IX. Clara Victoria, tu estás grávida!

l **Adagio** (♩ = c. 72) **7** **8** **Dramatico** **7**

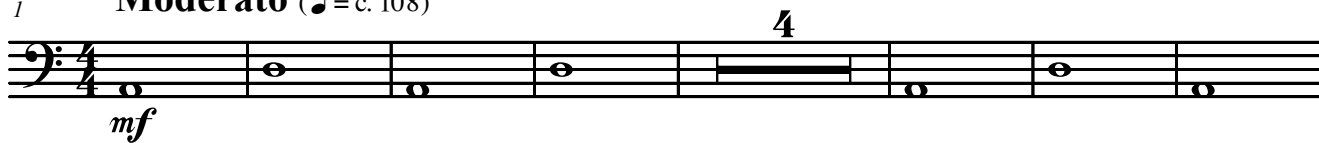
The musical score is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The tempo and dynamics are indicated above and below the staff. The score consists of eight measures, divided into three sections: Adagio (measures 1-7) and Dramatico (measure 8). The Adagio section is marked with a tempo of approximately 72 beats per minute and a dynamic of mezzo-forte (mf). The Dramatico section is marked with a dynamic of mezzo-forte (mf). The measures are numbered 1 through 8. The notation includes rests, eighth notes, and quarter notes, with some measures containing multiple notes.

mf *mf*

X. Exílio de Clara Victoria

(Sobrevivência no Boqueirão)

1 **Moderato** (♩ = c. 108)



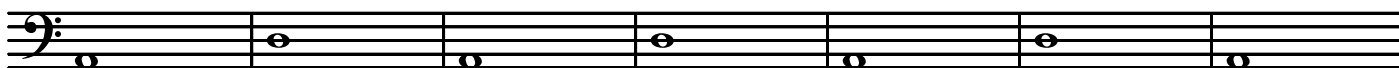
12



30



50



57



XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96) **Andante cantabile** (♩ = c. 88)

1 **14** **13** poco rit. a tempo

32 **6** poco rit. a tempo **5**

50 **3** rall.

mf *mf* *mf* *mf* *p*

XII. Reencontro dos Músicos

1 **Andante** (♩ = c. 88)

p

13 rit. **a tempo** **4** poco accel. **2**

p

22 **poco più mosso** (♩ = c. 96) **poco più mosso** (♩ = c. 112)

accel. poco a poco accel.

28 **Allegro risoluto** (♩ = c. 126) **appassionato**

3 **11**

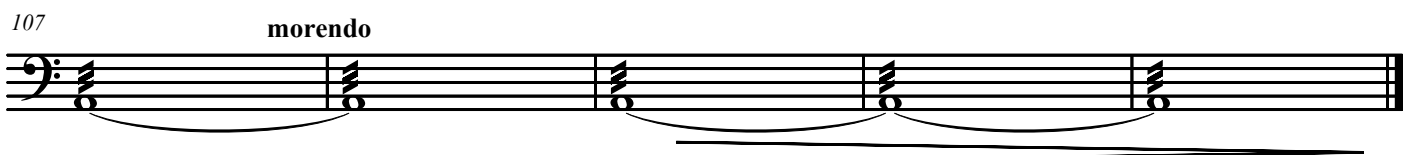
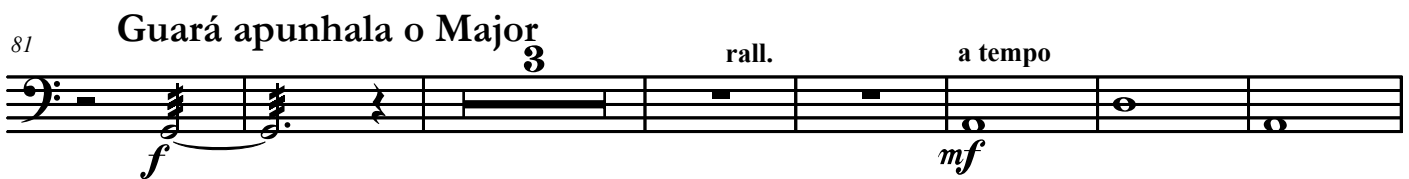
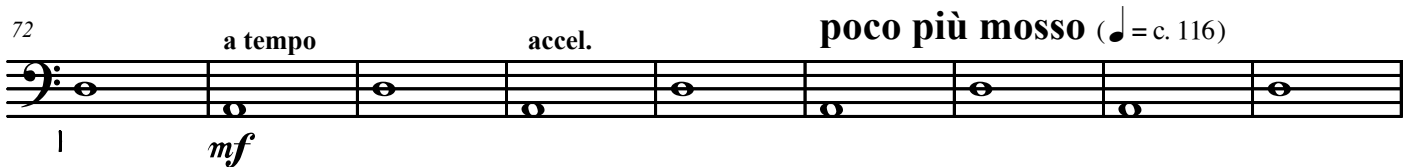
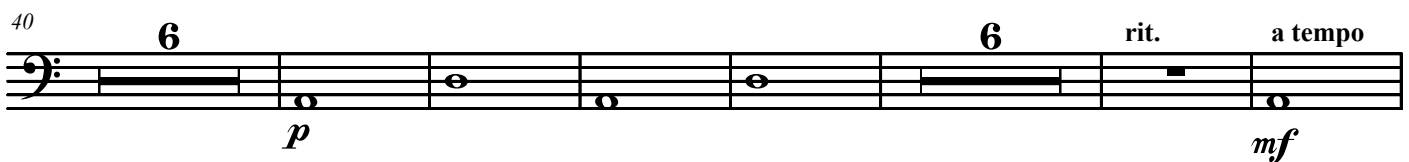
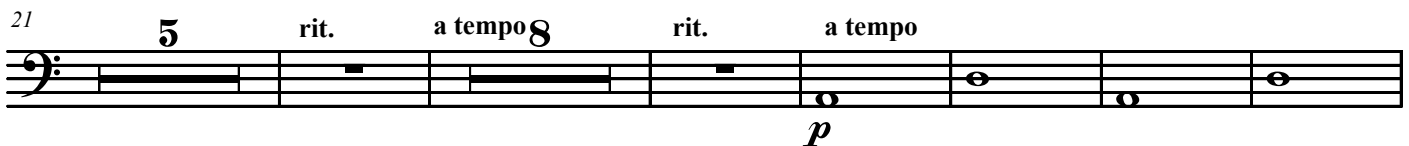
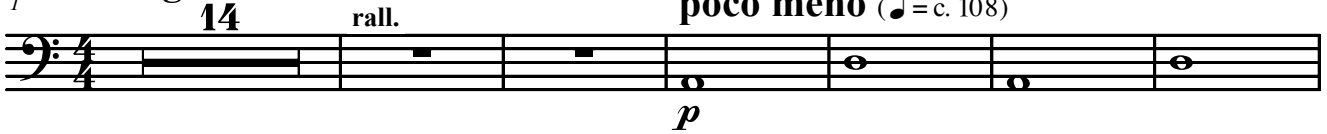
fp *mp* *mf*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116) **poco meno** (♩ = c. 108)



Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Percussão

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Tacet
31



III. Maestro chega à Estância da Graça

Tacet
30



IV. Tema de João Congo
(Escravos Fugitivos)

Tacet
47



V. Canção para Clara Victoria

Tacet
49



VI. A Lira Santa Cecília
(Estréia e Tournée da Orquestra)

Tacet
105



VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Tacet
36



VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Tacet

53



IX. Clara Victoria, tu estás grávida!

Tacet
25



X. Exílio de Clara Victoria

(Sobrevivência no Boqueirão)

Tacet
68



(Delírios do Major Eleutério no Anfiteatro)

12

Matr. 

Rec. 

Mar. 

XII. Reencontro dos Músicos

Tacet

44



XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

1 **Allegro moderato** (♩ = c. 116)

14

rall.

2

Bombo



17

poco meno (♩ = c. 108) **9**

rit.

Bmb.



27

a tempo 8

rit.

a tempo 20

rit.

a tempo 10

poco rit.

a tempo

Bmb.



69

rall. poco a poco

morendo

a tempo

accel.

Bmb.



poco più mosso (♩ = c. 116)

Guará apunhala o Major

77

4

3

rall.

a tempo 3

Bmb.



91

poco accel.

poco più mosso (♩ = c. 116)

5

rall.

Enègico (♩ = c. 112)

accel.

Bmb.



poco più mosso (♩ = c. 116)

101

5

rall.

morendo

Bmb.



Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Violinos I

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Andante (♩ = c. 96)

1 *p*

Allegro (♩ = c. 120)

7 *5* *Vln. solo* *mf* *p*

18 *poco rit.*

23 *rall.* *a tempo*

29 *rall.* *p*

Concerto Campestre - Violinos I

56

p *mf* *f*

62

f

III. Maestro chega à Estância da Graça

Allegretto (♩ = c. 112)

1 3

9 3 11 3 3 3

26 3 rall. p

V. Canção para Clara Victoria

Largo ($\text{♩} = \text{c. } 52$)

1 *mp* *mf*

6 *mf* *f* *mf* *rall.* *a tempo*

11 *mf* *f* *f* *unis.* *rall.*

17 *allarg.* *poco meno, sciolto* *rall.* **Tempo I** *mf* *p*

23 *acc. poco a poco* *rit.* *mf* *p*

30 *a tempo rall.* *poco più mosso* ($\text{♩} = \text{c. } 56$) *div.* *mf*

36 *acc. poco a poco* *f* *mf*

39 *più mosso* ($\text{♩} = \text{c. } 63$) *un.* *ff* *rall.* *mf* *rall. molto* *a tempo* *rall.* *un.* *f*

45 *più lento* ($\text{♩} = \text{c. } 44$) *rall.* *allarg.* *p* *pp*

VI. A Lira Santa Cecília

(Estréia e Tournée da Orquestra)

Allegro (♩ = c. 126)

1

mf

8

15

f

20

leggiero

mf

28

mf

32

3

39

mf

mf

44

p

Detailed description: This is a musical score for Violin I, titled 'VI. A Lira Santa Cecília' (Premiere and Tour of the Orchestra). The tempo is marked 'Allegro' with a quarter note equal to approximately 126 beats per minute. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of eight staves of music. The first staff begins with a measure rest and a *mf* dynamic. The second staff has a measure rest and a *mf* dynamic. The third staff has a measure rest and a *f* dynamic. The fourth staff has a measure rest and a *mf* dynamic. The fifth staff has a measure rest and a *mf* dynamic. The sixth staff has a measure rest and a *mf* dynamic. The seventh staff has a measure rest and a *mf* dynamic. The eighth staff has a measure rest and a *p* dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and beams, as well as dynamic markings and articulation marks.

Concerto Campestre - Violinos I

8

50

50-58: Musical staff in G major, 4/4 time. Measures 50-58. Dynamics: *mf*, *f*, *mf*. Includes a double bar line and a '2' indicating a second ending.

59

59-65: Musical staff in G major, 4/4 time. Measures 59-65. Dynamics: *f*, *mf*, *mf*. Includes a 'poco rit.' marking.

66

Tempo I

66-73: Musical staff in G major, 4/4 time. Measures 66-73. Dynamics: *mf*. Marked 'Tempo I'.

74

74-79: Musical staff in G major, 4/4 time. Measures 74-79.

80

80-85: Musical staff in G major, 4/4 time. Measures 80-85.

86

86-91: Musical staff in G major, 4/4 time. Measures 86-91. Dynamics: *f*.

92

92-99: Musical staff in G major, 4/4 time. Measures 92-99. Dynamics: *f*.

100

100-107: Musical staff in G major, 4/4 time. Measures 100-107. Ends with a double bar line.

VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Cortejo Fúnebre

Lento, fúnebre (♩ = c. 84)

1 div. *p*

7 *poco rit.* *mf* *a tempo*

13 *rit.* *allarg.*

The musical score for the 'Cortejo Fúnebre' section begins at measure 1 with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo and mood are marked 'Lento, fúnebre' with a note value of a quarter note equal to approximately 84 beats per minute. The first measure is marked with a first ending bracket and a dynamic of *p* (piano). The melody consists of a series of quarter notes, mostly in the lower register. At measure 7, the tempo changes to 'poco rit.' (a little slower) and the dynamic is *mf* (mezzo-forte). The tempo then returns to 'a tempo' (normal tempo). At measure 13, the tempo changes to 'rit.' (ritardando) and then 'allarg.' (allargando, or 'ruba' - slowing down). The section ends with a double bar line and a fermata over the final note.

Enterro do Barão

19 *a tempo* *mf*

26 *poco rit.* *a tempo*

33 *rit.* *allarg.*

The musical score for the 'Enterro do Barão' section begins at measure 19 with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'a tempo' and the dynamic is *mf* (mezzo-forte). The melody consists of a series of quarter notes, mostly in the lower register. At measure 26, the tempo changes to 'poco rit.' (a little slower) and then returns to 'a tempo'. At measure 33, the tempo changes to 'rit.' (ritardando) and then 'allarg.' (allargando, or 'ruba' - slowing down). The section ends with a double bar line and a fermata over the final note.

VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

1 3

mf

9 *f*

16 2 *mf* rit.

Valsa Campeira

Allegro (♩ = c. 144)

23 div. *mf*

29

36 *p* *p* 7 unis. *mf*

Clara Victoria desmaia

rall. poco a poco

48 *f* 3 5 3 allarg. div. morendo

IX. Clara Victoria, tu estás grávida!

Adagio (♩ = c. 72)

1 *p* *mp*

8 *mf* *p sub*

15 *mp* *mf* *f* **Dramatico**

21 *mf* *p* **rall.**

Detailed description of the musical score: The score is written for Violins I. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The first staff (measures 1-7) starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a melodic line starting on G4, moving stepwise up to D5, then down to G4. Dynamics include piano (p) at the start and mezzo-piano (mp) later. The second staff (measures 8-14) continues the melodic line, ending with a decrescendo to pianissimo (p sub). The third staff (measures 15-20) is marked 'Dramatico' and features a more complex rhythmic pattern with chords. Dynamics range from mezzo-piano (mp) to forte (f). The fourth staff (measures 21-24) shows a decrescendo from mezzo-forte (mf) to piano (p), ending with a 'rall.' marking over a final sustained note.

X. Exílio de Clara Victoria

*(Sobrevivência no Boqueirão)***Moderato** (♩ = c. 108)

1 **Moderato** (♩ = c. 108)

mf

6 *f*

12

17

24

30

38

45

53 *div.* *unis.*

59 *rall. poco a poco* 4

XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96)

Andante cantabile (♩ = c. 88)

1 14

p

21

30 poco rit. a tempo *mf*

38 poco rit. a tempo *f*

43 *mf*

48 *mf*

53 *f* *mf* rall. *p*

XII. Reencontro dos Músicos

Andante (♩ = c. 88)

1 *p*

7

13 *rit.* *a tempo* *mf*

19 *poco accel.* *f* *poco più mosso* (♩ = c. 96) *accel. poco a poco* *p*

25 *poco più mosso* (♩ = c. 112) *accel.* *mf* *f* **Allegro risoluto** (♩ = c. 126) *3*

31 *fp* *unis.* *p* *mf* *f* **appassionato** *3*

36 *3*

40 *rall.* *div.* *3* *smorzando* *p* *mf* *3* *p*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116)

1 2 *mf* 3 2

8 *mf* 3 *p* *mf*

14 *rall.* *poco meno* (♩ = c. 108) *p*

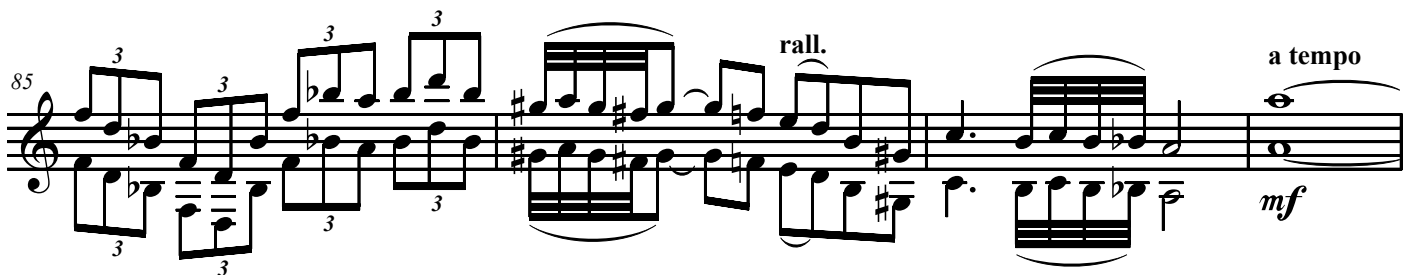
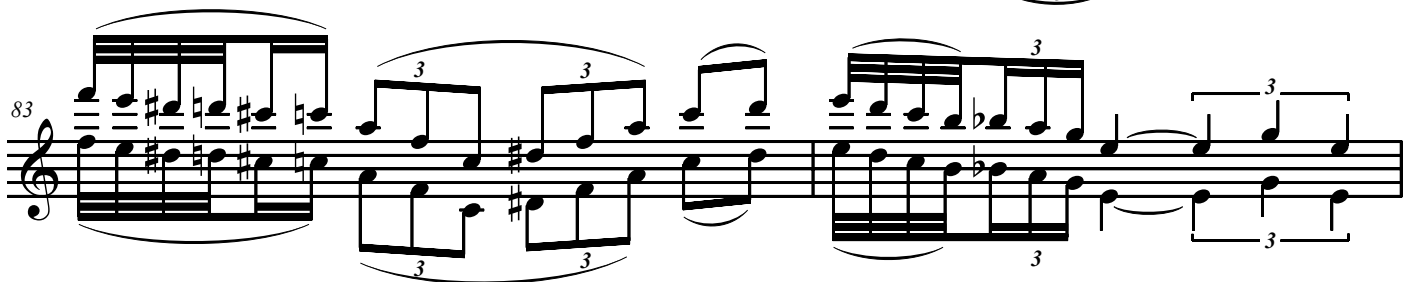
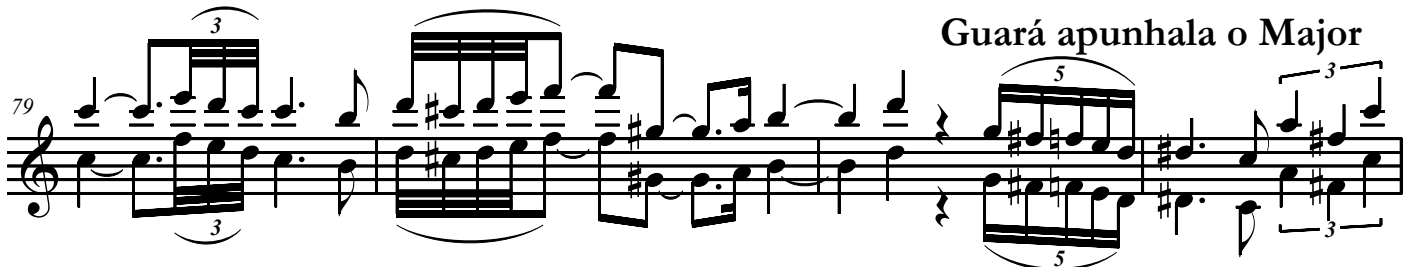
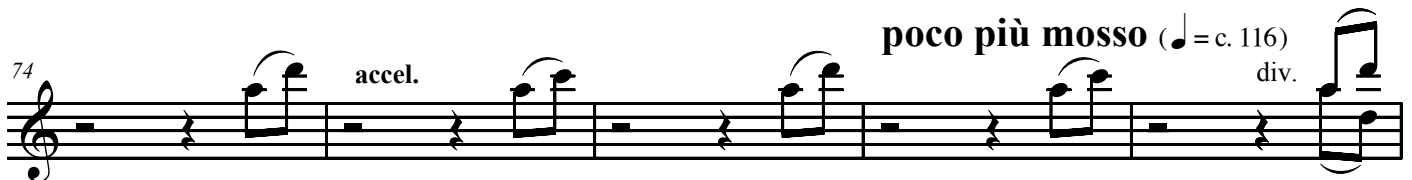
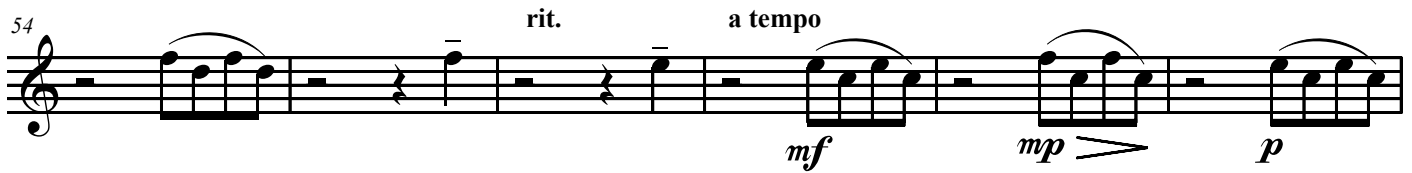
20 *div.* *mf* 3 *unis.* *p*

26 *rit.* *a tempo* *mf* 3 *div.* 3

31 *unis.* *p* 3 *mf* 3 *rit.* 3 *a tempo* *p*

37

43 *p* 3 *mf* 3 *p*



poco più mosso (♩ = c. 116)

89 **poco accel.** **mf** **f** **unis.**

95 **rall.** **mf**

99 **Enègico** (♩ = c. 112) **accel.** **poco più mosso** (♩ = c. 116) **f**

103 **div.** **rall.**

107 **morendo** **unis.**

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Violinos II

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Andante (♩ = c. 96)
div.

p

7 **Allegro** (♩ = c. 120)
pp

13 *p*

22 *poco rit. rall. a tempo rall.*

II. Charqueada

Movido (♩ = c. 144)

pizz. **7** rit. allargando **2**

sf *>*

Allegro moderato (♩ = c. 108)

9

mf *p* *mf*

22

p *mf*

30

f

38

45

p *mf*

52

p *mf* *mf*

61

III. Maestro chega à Estância da Graça

1 Allegretto (♩ = c. 112)



IV. Tema de João Congo

(Escravos Fugitivos)

Pesante (♩ = c. 80)

1 **23** rit. a tempo **3** pizz. arco **p**

34 **6** rall. non div.

VI. A Lira Santa Cecília

*(Estréia e Tournée da Orquestra)***Allegro** (♩ = c. 126)

1 *mf*

10 1.

18 2. *f* *leggiero* *mf*

28 *mf*

32 3

39 *mf* *mf*

44 *p*

49 2 *mf* *f* *mf*

7

7

Tempo I

99

Musical notation for measure 99, featuring a treble clef, key signature of two sharps (F# and C#), and a series of eighth and sixteenth notes with various articulations like slurs and accents.

VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Cortejo Fúnebre

Lento, fúnebre (♩ = c. 84)

1

p

7

poco rit.

div. a tempo

p

mf

13

rit.

allarg.

Enterro do Barão

a tempo

19

p

26

poco rit.

a tempo

32

rit.

allarg.

VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

1 **Tempo Médio** (♩ = c. 88)

mf

8

1.

15

2.

div. unis. rit.

Valsa Campeira

23 **Allegro** (♩ = c. 144)

mf

div. unis. div.

31

unis. div. unis. div.

p

40

unis. div. unis. div.

mf

Clara Victoria desmaia

48

rall. poco a poco unis. allarg. div. morendo

f

IX. Clara Victoria, tu estás grávida!

1 **Adagio** (♩ = c. 72)

8 *mf* *p sub*

15 *mp* *mf* *f* **Dramatico**

20 *rall.* *mf*

X. Exílio de Clara Victoria

(Sobrevivência no Boqueirão)

Moderato (♩ = c. 108)

1 *mf* *f*

7

13

20

27

35

41

47

53

60 *rall. poco a poco* 2

XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96) **Andante cantabile** (♩ = c. 88)

1 14 *p*

22 poco rit. a tempo *mf*

33 poco rit. a tempo *f*

44 *mf* *mf*

50 *mf* rall. *p*

The musical score is written for Violinos II. It begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The first staff starts with a measure rest, followed by a 14-measure rest, and then a series of eighth notes. The second staff continues with eighth notes, followed by a 'poco rit.' section and then 'a tempo' with a melodic phrase. The third staff continues with eighth notes, followed by a 'poco rit.' section and then 'a tempo' with a melodic phrase. The fourth staff features a series of eighth-note patterns, with 'mf' dynamics. The fifth staff continues with eighth-note patterns, followed by a 'rall.' section and then a 'p' dynamic.

XII. Reencontro dos Músicos

Andante ($\text{♩} = \text{c. } 88$)

p

rit.

a tempo

mf

poco più mosso ($\text{♩} = \text{c. } 96$)

poco accel. *accel. poco a poco*

f *p*

poco più mosso ($\text{♩} = \text{c. } 112$)

accel.

Allegro risoluto ($\text{♩} = \text{c. } 126$)

mf *f*

appassionato

p *mf* *f*

rall.

div. *smorzando* *unis.*

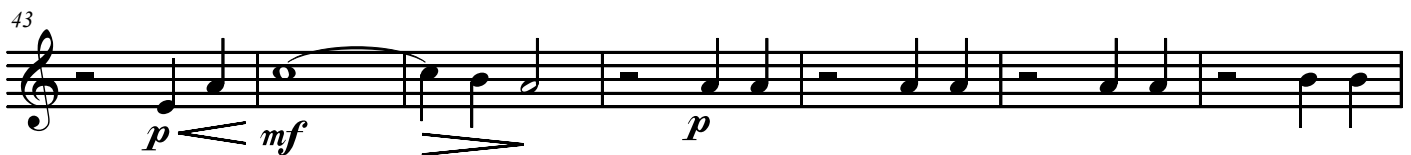
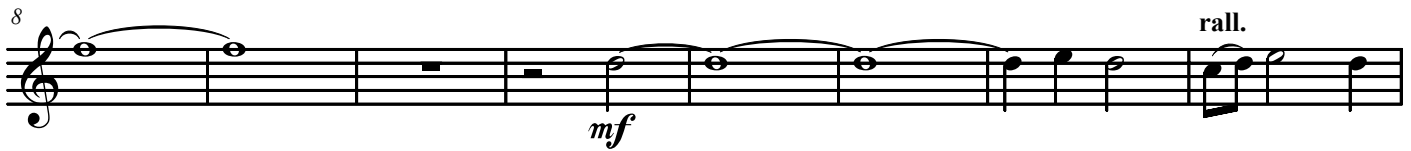
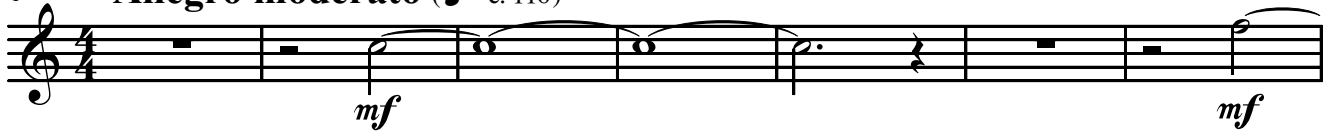
p *mf* *p*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

1 **Allegro moderato** (♩ = c. 116)



57 **a tempo**

63 **poco rit.** **a tempo**

69 **rall. poco a poco** **morendo** **a tempo** **accel.**

77 **poco più mosso** (♩ = c. 116) **Guará apunhala o Major**

84 **rall.** **a tempo**

90 **div.** **poco accel.** **unis.** **poco più mosso** (♩ = c. 116)

95 **rall.**

99 **Enègico** (♩ = c. 112) **poco più mosso** (♩ = c. 116)

105 **div.** **rall.** **unis.** **morendo**

mf

mf

p

mf

mf

f

mf

f

mf

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Violas

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

1 **Andante** (♩ = c. 96)

mp

7 **Allegro** (♩ = c. 120)

pp *p*

14 **poco rit.**

23 **rall.** **a tempo** **rall.**

II. Charqueada

Movido (♩ = c. 144)

pizz. **7** rit. **allargando** **2**

sf >

Allegro moderato (♩ = c. 108)

9

mf > *p* > *mf* >

21

p > *mf* >

29

div. unis. div. unis. div.

39

unis. div. unis. div.

48

p > *mf* >

56

p > *mf* >

62

f >

III. Maestro chega à Estância da Graça

1 **Allegretto** (♩ = c. 112)



7



12



19



25



IV. Tema de João Congo

*(Escravos Fugitivos)***Pesante** (♩ = c. 80)

1 8 pizz. *p*

14 *mf*

22 rit. a tempo *p*

31 arco *p* *<* *>* *p* *mf*

41 rall.

The musical score is written for Viola in 2/4 time, key of B-flat major. It consists of five staves of music. The first staff begins with a first ending bracket over measures 1-8, followed by a pizzicato section starting at measure 9. The second staff continues the melody. The third staff includes a ritardando (rit.) marking at measure 22, followed by a return to tempo (a tempo) at measure 24. The fourth staff features an arco section starting at measure 31, with dynamic markings of piano (p), crescendo, and piano (p), followed by mezzo-forte (mf). The fifth staff concludes the piece with a rallentando (rall.) marking at measure 41.

V. Canção para Clara Victoria

1 **Largo** (♩ = c. 52)

p

7 *mf* *rall.* *mp* *a tempo*

14 *mf* *rall.* *allarg.* *poco meno, sciolto* *rall.* **Tempo I** *p*

21 *accel. poco a poco*

28 *rit.* *a tempo* *rall.* *poco più mosso* (♩ = c. 56) *p*

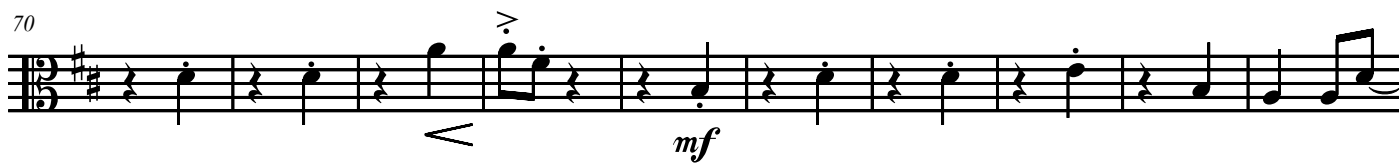
35 *accel. poco a poco* *più mosso* (♩ = c. 63) *ff* *rall.* **Tempo I** *p*

42 *rall. molto* *a tempo* *rall.* *più lento* (♩ = c. 44) *rall.* *allarg.* *pp*

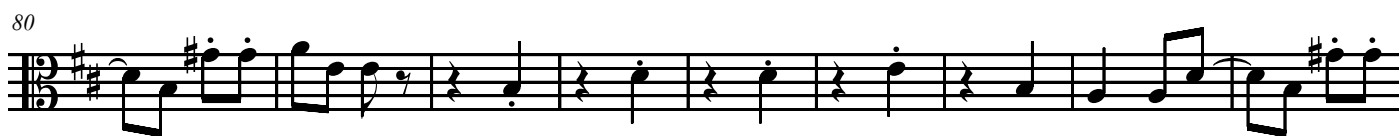
Concerto Campestre - Violas

7

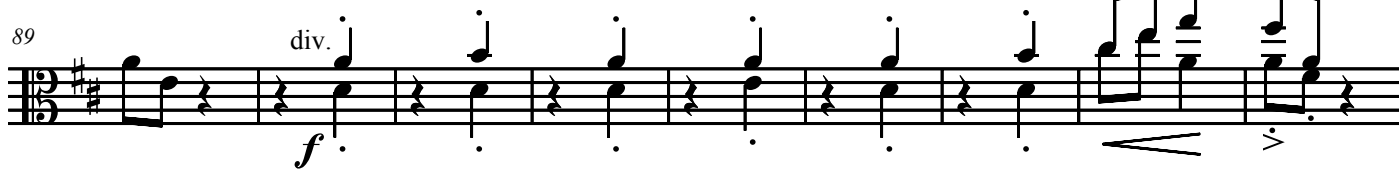
70



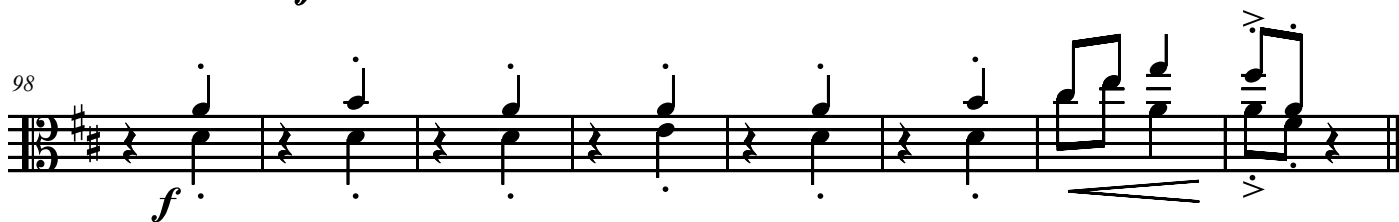
80



89



98

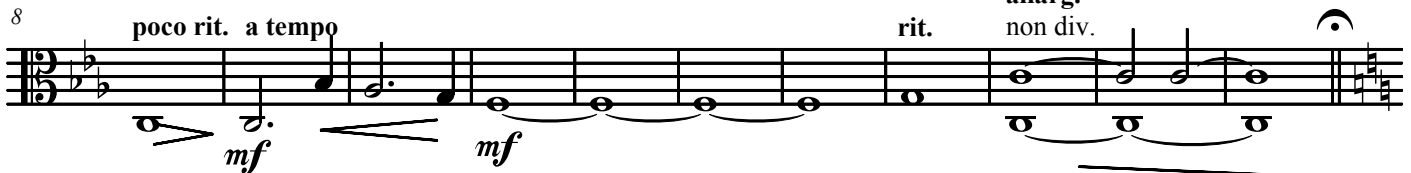
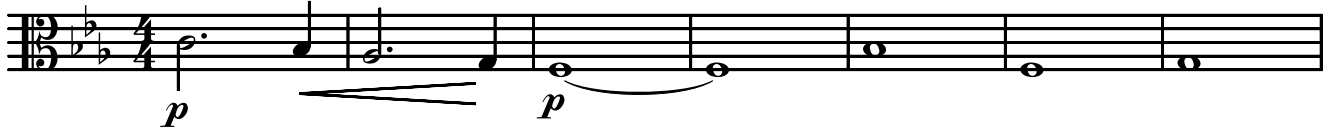


VII. Morte do Barão de Três Arroios

(Cortejo Fúnebre e Enterro)

Cortejo Fúnebre

1 Lento, fúnebre (♩ = c. 84)



Enterro do Barão

19 a tempo



VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

1 **Tempo Médio** (♩ = c. 88)

Measures 1 to 15 of the Lundum section. The music is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a *mf* dynamic. Measures 1-4 are the first ending, marked with a '1.' and a repeat sign. Measures 5-8 are the second ending, marked with a '2.' and a repeat sign. Measure 9 is marked *rit.* and ends with a fermata. The key signature changes to three sharps (F#, C#, and G#) for measures 10-15.

Valsa Campeira

23 **Allegro** (♩ = c. 144)

Measures 23 to 39 of the Valsa Campeira section. The music is in 3/4 time with a key signature of three sharps (F#, C#, and G#). It begins with a *mf* dynamic. Measures 23-30 are the first ending, marked with a '1.' and a repeat sign. Measures 31-36 are the second ending, marked with a '2.' and a repeat sign. Measure 37 is marked *rit.* and ends with a fermata. The key signature changes to two sharps (F# and C#) for measures 38-39.

Clara Victoria desmaia

48 **rall. poco a poco** **allarg.** **morendo**

Measures 48 to 52 of the Clara Victoria desmaia section. The music is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a *f* dynamic. Measures 48-50 are marked *rall. poco a poco*. Measure 51 is marked *allarg.* and ends with a fermata. Measure 52 is marked *morendo* and ends with a fermata.

IX. Clara Victoria, tu estás grávida!

1 **Adagio** (♩ = c. 72)

9

16 **Dramatico**

21

p *mp* *mf* *p sub* *f* *rall.* *p* *mf* *p*

X. Exílio de Clara Victoria

(Sobrevivência no Boqueirão)

1 **Moderato** (♩ = c. 108)



8



15



24



32



39



47



54



61

rall. poco a poco



XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96)

Andante cantabile (♩ = c. 88)

1

14



22



32



42



51



XII. Reencontro dos Músicos

1 **Andante** (♩ = c. 88)

8 **rit.**

15 **a tempo** **poco accel.** **f**

22 **poco più mosso** (♩ = c. 96) **accel. poco a poco** **p** **poco più mosso** (♩ = c. 112) **accel.** **mf**

28 **Allegro risoluto** (♩ = c. 126) **f** **p** **mf**

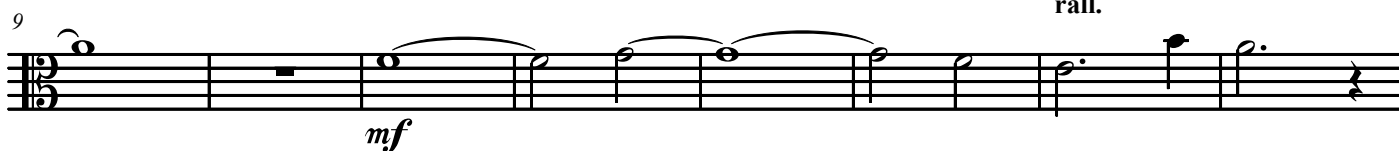
34 **appassionato** **4** **f** **rall.** **smorzando** **p** **p**

XIII. Epílogo

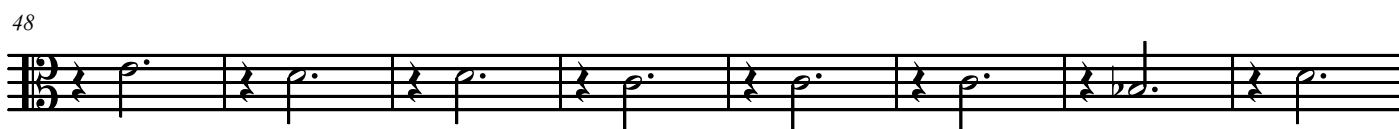
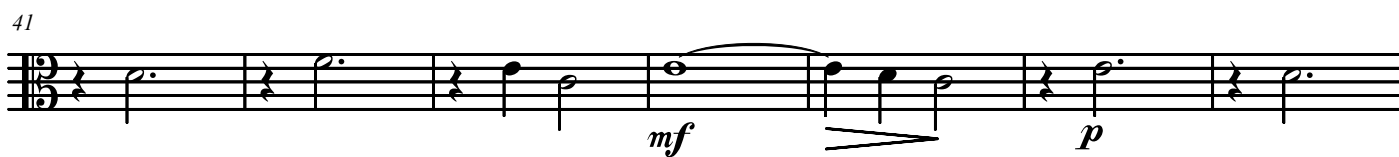
(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

1 **Allegro moderato** (♩ = c. 116)



17 **poco meno** (♩ = c. 108)



63 *poco rit.* *a tempo* *rall. poco a poco*

70 *morendo* *a tempo* *accel.*

77 *poco più mosso* (♩ = c. 116) *Guará apunhala o Major*

83 *rall.* *a tempo*

89 *poco accel.*

93 *poco più mosso* (♩ = c. 116) *f*

97 *Enègico* (♩ = c. 112) *3* *accel.* *poco più mosso* (♩ = c. 116)

103 *rall.* *morendo*

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Violoncelos

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

1 **Andante** (♩ = c. 96) **Allegro** (♩ = c. 120) 5

p

13 *pizz.*

p

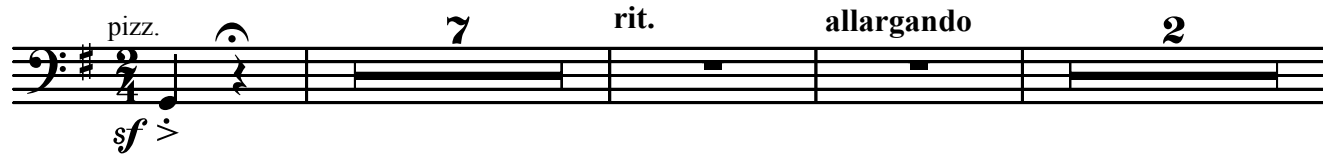
20 *poco rit.* *rall.* *a tempo*

26 *rall.*

II. Charqueada

Movido (♩ = c. 144)

pizz. **7** rit. allargando **2**

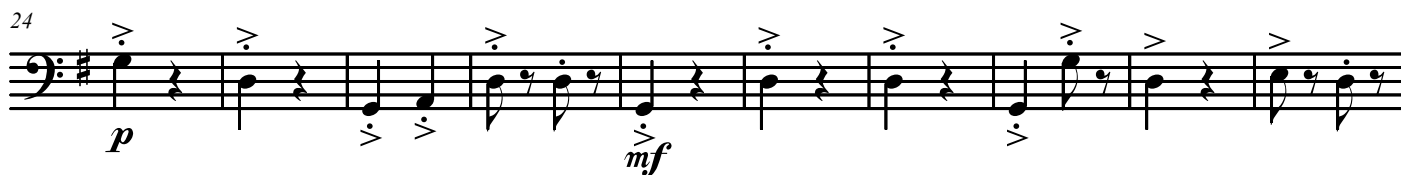


Allegro moderato (♩ = c. 108)

6 **9** arco **mf** **p** **mf**



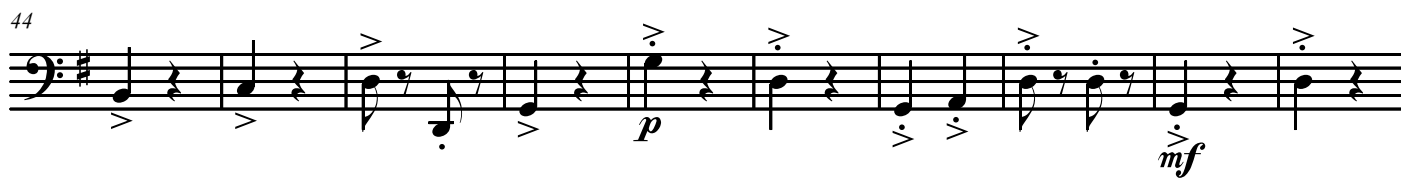
24 **p** **mf**



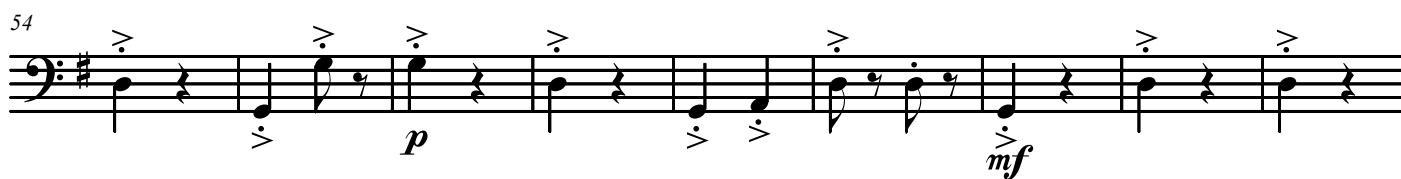
34



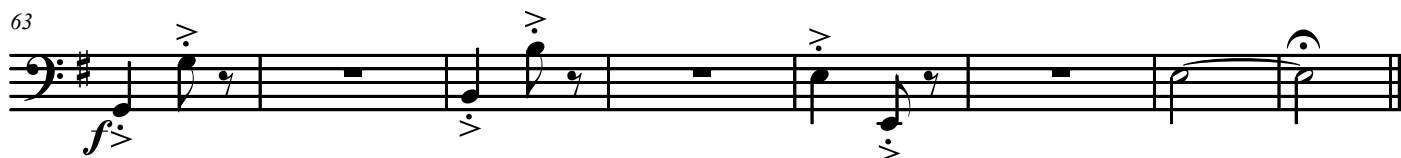
44 **p** **mf**



54 **p** **mf**



63 **f**

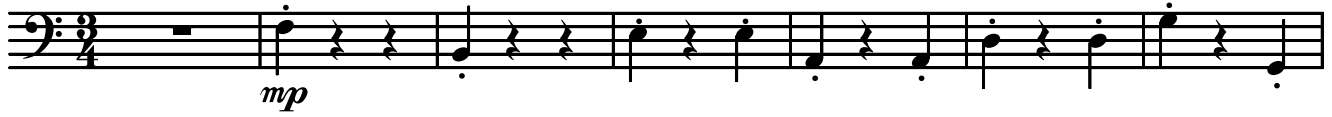


III. Maestro chega à Estância da Graça

Allegretto (♩ = c. 112)

1

pizz.



8



16



24

rall.



IV. Tema de João Congo

*(Escravos Fugitivos)***Pesante** (♩ = c. 80)

1 8 pizz. *p*

15 *mf*

24 rit. a tempo *p*

32 arco *p* pizz. arco *mf*

41 rall.

V. Canção para Clara Victoria

1 **Largo** ($\text{♩} = \text{c. } 52$) rall.

9 **a tempo** rall. allarg.

18 **poco meno, sciolto** Tempo I

25 **accel. poco a poco** rit. a tempo rall.

32 **poco più mosso** ($\text{♩} = \text{c. } 56$) accel. poco a poco

39 **più mosso** ($\text{♩} = \text{c. } 63$) Tempo I

45 **più lento** ($\text{♩} = \text{c. } 4^{\wedge} \text{rall.}$) allarg.

VI. A Lira Santa Cecília

*(Estréia e Tournée da Orquestra)***Allegro** (♩ = c. 126)

1



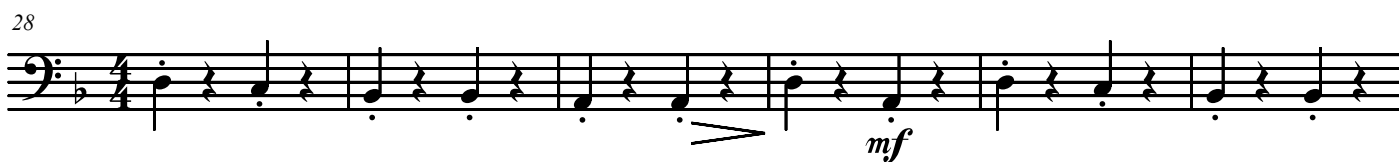
10



19



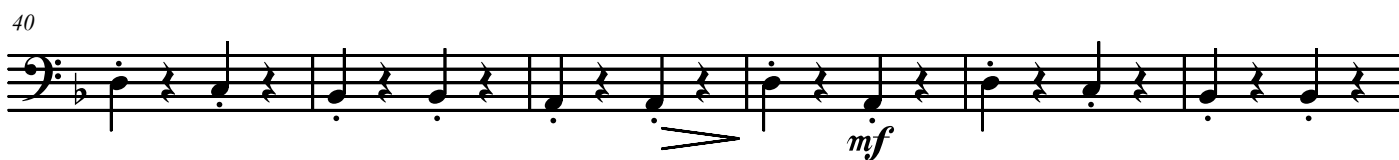
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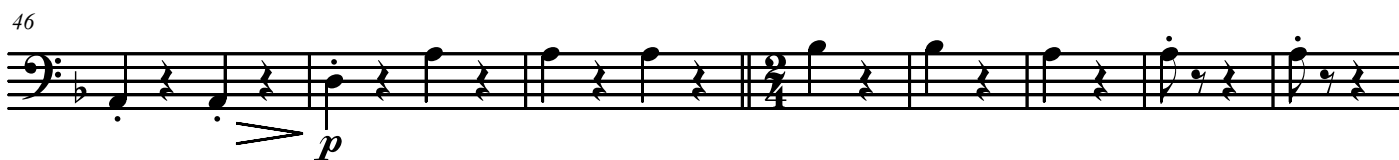
34



40



46



54



64

poco rit.**Tempo I**

Concerto Campestre - Violoncelos

7

74



85



96



VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

1 *mf*

8

15

Valsa Campeira

Allegro (♩ = c. 144)

23 *mf*

33

40 *mf*

Clara Victoria desmaia

47

sf *f* *allarg.* *morendo*

IX. Clara Victoria, tu estás grávida!

1 **Adagio** (♩ = c. 72)



9

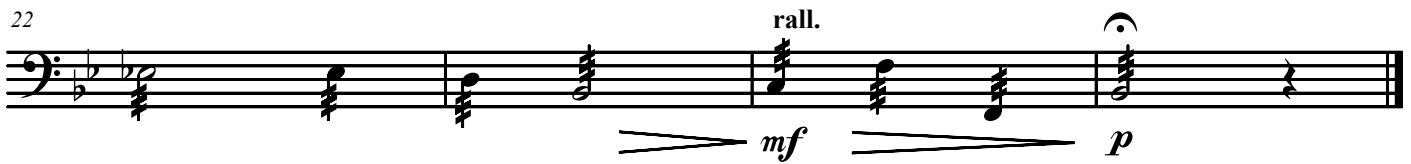


17

Dramatico



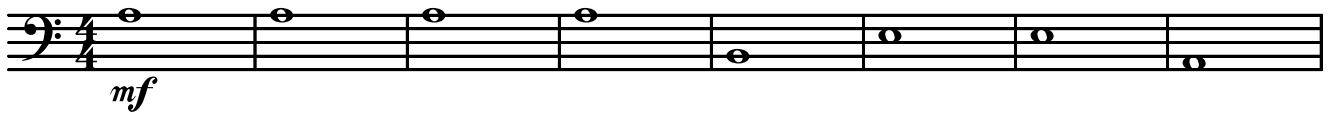
22



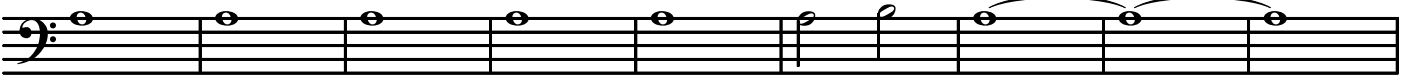
X. Exílio de Clara Victoria

(Sobrevivência no Boqueirão)

1 **Moderato** (♩ = c. 108)



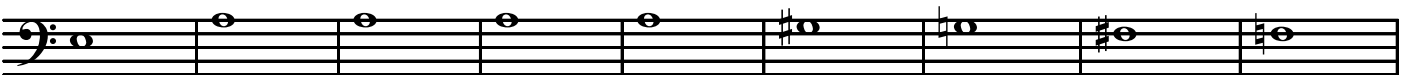
9



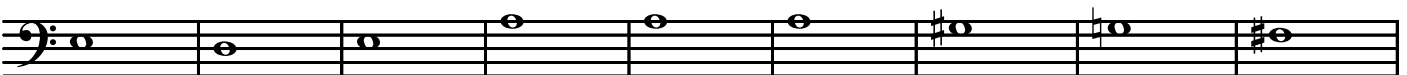
18



27



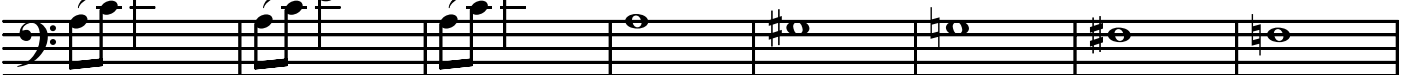
36



45

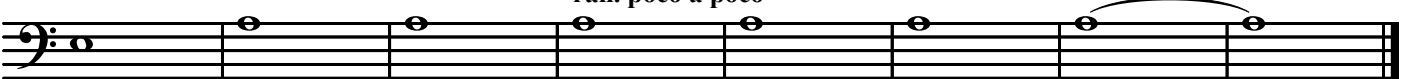


53



61

rall. poco a poco



XI. Concertos Invisíveis

(Delírios do Major Eleutério no Anfiteatro)

Tempo Médio (♩ = c. 96) **Andante cantabile** (♩ = c. 88)

1 14

p

21 poco rit.

31 a tempo poco rit.

mf

41 a tempo

50 rall.

p

XII. Reencontro dos Músicos

1 **Andante** (♩ = c. 88)
p

8 *rit.* *a tempo*

16 **poco più mosso** (♩ = c. 96)
poco accel. *accel. poco a poco*
f *p*

25 **poco più mosso** (♩ = c. 112) **Allegro risoluto** (♩ = c. 126)
accel. *mf* *f* *fp*

32 **appassionato**
f

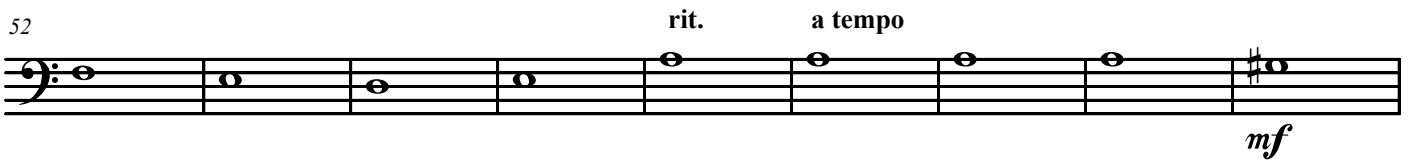
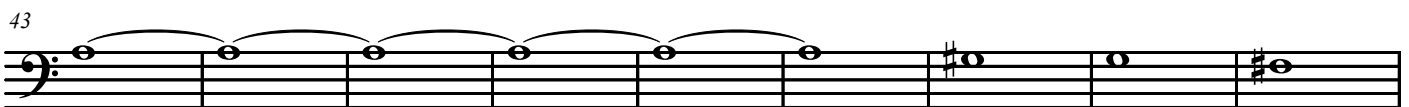
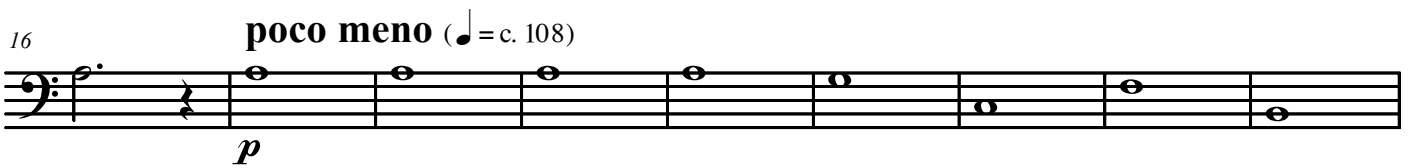
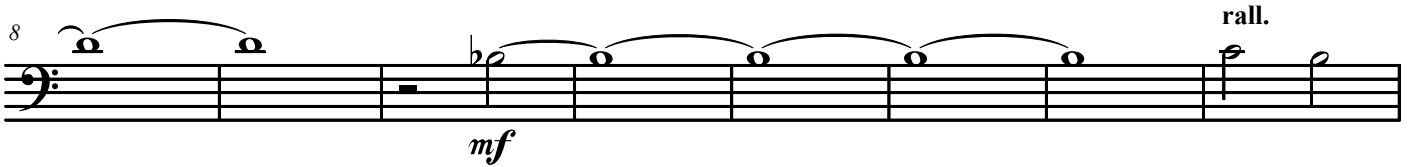
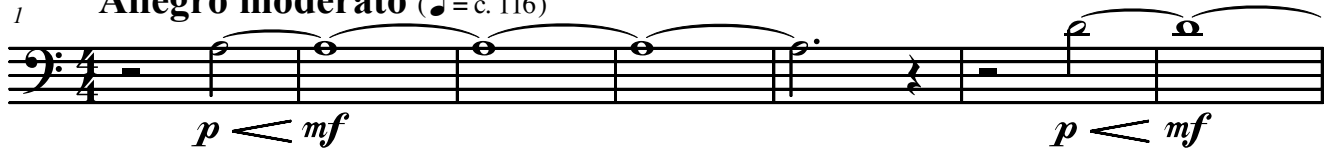
39 *rall.* *smorzando*
p *p*

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

1 **Allegro moderato** (♩ = c. 116)



Concerto Campestre - Violoncelos

15

69 **rall. poco a poco** **morendo** **a tempo** **accel.**

mf

76 **poco più mosso** (♩ = c. 116) **Guará apunhala o Major**

85 **rall.** **a tempo** **poco accel.**

p *mf*

93 **poco più mosso** (♩ = c. 116) **rall.**

f *mf*

99 **Enègico** (♩ = c. 112) **poco più mosso** (♩ = c. 116)

f

105 **rall.** **morendo**

Concerto Campestre

(suíte da trilha cinematográfica para orquestra sinfônica)

Contrabaixos

Fernando Mattos
(Porto Alegre, jul 2009)

I. Abertura

(Dois Índios Tocam Sob uma Figueira)

Andante (♩ = c. 96)

1

pizz.



p

Allegro (♩ = c. 120)

7

5

(pizz.)



p

18

poco rit.

rall.



25

a tempo

rall.



II. Charqueada

Movido (♩ = c. 144)

pizz. **7** rit. allargando **2**

Allegro moderato (♩ = c. 108)

6 **9** arco pizz. **mf** **p** **mf**

24 **p** **mf** arco

34 arco

44 pizz. **p** **mf** **p**

57 **mf** **f**

The musical score is written for Contrabass in 2/4 time and D major. It begins with a 'Movido' section (♩ = c. 144) featuring a pizzicato melody with a fermata, followed by a 7-measure rest, a ritardando, and an allargando section with a 2-measure rest. The 'Allegro moderato' section (♩ = c. 108) starts at measure 6 and continues to the end. It features a mix of arco and pizzicato playing, with dynamic markings of mf, p, and f. The piece concludes with a fermata on the final note.

III. Maestro chega à Estância da Graça

1 Allegretto (♩ = c. 112)

2

mf *mp*

9

7 **3**

mp

24 **rall.**

p

IV. Tema de João Congo

(Escravos Fugitivos)

Pesante (♩ = c. 80)
8 pizz.
1 *p*

17

17 rit.

28

28 a tempo 2 *p*

38

38 2 rall.

48

V. Canção para Clara Victoria

Largo ($\text{♩} = \text{c. } 52$)

1 **7** *rall.* *a tempo* *mp*

15 *mf* *rall.* *allarg.* *poco meno, sciolto* *rall.* **Tempo I** *p*

23 *accel. poco a poco* *rit.* *p*

30 *a tempo* *rall.* **poco più mosso** ($\text{♩} = \text{c. } 56$) *3* *accel. poco a poco* *mf*

39 **più mosso** ($\text{♩} = \text{c. } 63$) *f* *rall.* **Tempo I** *p* *rall. molto* *a tempo*

44 *rall.* *più lento* ($\text{♩} = \text{c. } 44$) *rall.* *allarg.* *mf* *p* *pp*

VIII. Baile de Noivado

(Lundum e Valsa Campeira)

Lundum

Tempo Médio (♩ = c. 88)

1

mf

11

rit.

Valsa Campeira

pizz. Allegro (♩ = c. 144)

23

mf

29

35

p *mf*

42

Clara Victoria desmaia

rall. poco a poco

48

sf *f*

allarg. **morendo** **arco**

IX. Clara Victoria, tu estás grávida!

1 **Adagio** (♩ = c. 72)
7

13

p sub *mp* *mf*

18 **Dramatico** **5** **rall.**

p

(Delírios do Major Eleutério no Anfiteatro)

1

13

a tempo

32

6

a tempo 4

49

rall.

[illegible]

XII. Reencontro dos Músicos

1 **Andante** (♩ = c. 88)

8

16

25

poco più mosso (♩ = c. 112)

Allegro risoluto (♩ = c. 126)

32

appassionato

39

rall. **smorzando**

XIII. Epílogo

(Último Concerto no Anfiteatro e Morte do Major Eleutério)

Concerto para o Major no Anfiteatro

Allegro moderato (♩ = c. 116)

1

p *mf* *p* *mf*

9

mf *rall.*

17 **poco meno** (♩ = c. 108)

p 4 *rit.* *a tempo*

29

rit. *a tempo*

38

46

55

rit. *a tempo* *mf*

64

poco rit. *a tempo* *rall. poco a poco* *morendo* *mf* *p*

73 **a tempo** **accel.** **poco più mosso** (♩ = c. 116)

mf

81 **Guará apunhala o Major** **rall.** **a tempo**

p

91 **poco accel.** **poco più mosso** (♩ = c. 116) **rall.**

mf *f* *mf*

99 **Enègico** (♩ = c. 112) **accel.** **poco più mosso** (♩ = c. 116)

f

105 **rall.** **morendo**

mf