

VIOLONCELOS EM CONCERTO

**TRANSCRIÇÕES E ARRANJOS
PARA
CONJUNTOS DE VIOLONCELOS DE
PIERO BASTIANELLI**

AUTORES BRASILEIROS

★

**PARTITURAS
E
PARTES**

EDIÇÕES CONTEXTO
Salvador, Bahia, Brasil
2006/07

VOLONCELOS EM CONCERTO

“MÚSICA BRASILEIRA”



Transcrições e Arranjos
Piero Bastianelli

✽

VIOLONCELOS EM CONCERTO

“MÚSICA BRASILEIRA Nº 1”

FRANCISCO MIGNONE

4 PEÇAS BRASILEIRAS

para 5 violoncelos

Maroca
Toada
Maxixando
Congada



Transcrição
Piero Bastianelli



VIOLONCELOS EM CONCERTO

FRANCISCO MIGNONE
(1897-1986)

4 PEÇAS BRASILEIRAS

para 5 violoncelos

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Transcrição: Piero Bastianelli

I. MAROCA

Lento (preludiando) ♩ ~ 63 *poco rit.....* *rit.....* Andantino ♩ ~ 52

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

poco accel.....

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

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

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

poco accel..... *poco rall.....*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Lento (con misticismo) *poco rit.....* (Più lento) *rit.....*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

2. TOADA

Allegretto ♩ ~ 90

Violoncello 1 *mf*

Violoncello 2 *mf*

Violoncello 3 *cresc...*

Violoncello 4 *cresc...*

Violoncello 5 *cresc...*

poco rit... a tempo

Vc. 1 *f* *mf* *cresc...*

Vc. 2 *f* *mf* *cresc...*

Vc. 3 *f* *mf* *cresc...*

Vc. 4 *f* *mf* *cresc...*

Vc. 5 *f* *mf* *cresc...*

Vc. 1 *f* *mp (cantabile)*

Vc. 2 *f* *pp*

Vc. 3 *f* *pp*

Vc. 4 *f* *fpp* *(simile)*

Vc. 5 *f* *fpp* *(simile)*

poco rit... *Meno mosso (con molta elasticità di ritmo)*

Vc. 1 *mf*

Vc. 2 *p* *pp*

Vc. 3 *mf* *p* *pp*

Vc. 4 *p* *pp*

Vc. 5 *p* *pp* *pizz.* *arco*

Vc. 1 *mf* *p* *pp*

Vc. 2 *mf* *p* *pp*

Vc. 3 *mf* *p* *pp*

Vc. 4 *pizz.* *arco* *mf* *p* *pizz.* *arco*

Vc. 5 *p* *pp* *p* *pp* *mp* *pp*

poco rit... *Tempo I°*

Vc. 1 *mp (cantabile)*

Vc. 2 *f* *pp*

Vc. 3 *f* *pp*

Vc. 4 *pp* *f* *fpp* *(simile)*

Vc. 5 *mp* *f* *fpp* *(simile)*

poco rit... *a tempo* *accel.....*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

3. MAXIXANDO

Allegramente ♩ = 100

f(con brio)

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4
Violoncello 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Musical score for five violas (Vc. 1 to Vc. 5) covering measures 41 to 50. The music is in 2/4 time with a key signature of one sharp (F#). Dynamics range from *mf* to *f*. There are markings for *cresc....* and *f* throughout the passage.

Musical score for five violas (Vc. 1 to Vc. 5) covering measures 49 to 56. The music continues in 2/4 time with a key signature of one sharp. Dynamics include *f* and *mf*.

Musical score for five violas (Vc. 1 to Vc. 5) covering measures 57 to 64. The tempo marking is *Assai mosso -120*. Dynamics include *f* and *sf*.

Musical score for five violas (Vc. 1 to Vc. 5) covering measures 65 to 74. The music is in 2/4 time with a key signature of one sharp. Dynamics range from *f* to *ff*. There are markings for *accel....*, *a tempo*, and *(deciso)*.

4. CONGADA

Musical score for five violoncellos (Violoncello 1 to Violoncello 5) covering measures 1 to 10. The tempo is *Allegro danzante ~ 90*. The music is in 2/4 time with a key signature of one sharp. Dynamics include *p* and *pp*.

Musical score for five violas (Vc. 1 to Vc. 5) covering measures 10 to 19. Dynamics include *p* and *sf*.

Vc. 1 *p* *cresc.....*

Vc. 2 *p* *cresc.....*

Vc. 3 *pizz.* *p* *cresc.....*

Vc. 4 *pizz.* *p* *cresc.....*

Vc. 5 *pizz.* *p* *cresc.....*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *arco* *mf*

Vc. 4 *arco* *mf*

Vc. 5 *arco* *mf*

Vc. 1 *mf* *p* *cresc.....*

Vc. 2 *mf* *pizz.* *cresc.....*

Vc. 3 *mf* *pizz.* *cresc.....*

Vc. 4 *mf* *cresc.....*

Vc. 5 *pizz.* *arco* *mf* *cresc.....*

Vc. 1 *sfz*

Vc. 2 *sfz p* *arco*

Vc. 3 *p* *arco*

Vc. 4 *p*

Vc. 5 *pizz.* *sfz*

Vc. 1 *p* *cresc.....*

Vc. 2 *p* *cresc.....*

Vc. 3 *pizz.* *sfz* *sfz* *cresc.....* *sfz*

Vc. 4 *pizz.* *sfz* *sfz* *cresc.....* *sfz*

Vc. 5 *arco* *sfz* *p* *cresc.....*

Vc. 1 *f* *p*

Vc. 2 *mf* *f* *p*

Vc. 3 *mf* *f* *p*

Vc. 4 *arco* *mf* *f* *p*

Vc. 5 *mf* *f* *p*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

poco rall. - - - a tempo

Più mosso ♩ ~ 120

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

molto cresc.....
molto cresc.....
molto cresc.....
molto cresc.....
molto cresc.....

f
f
f
f
f

(movendo) *mf cresc.....* *ff* *accel.....*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

mf cresc.....
mf cresc.....
ff
ff
ff

ff
ff
ff
ff
ff

allarg..... *rall. assai.....* **Molto mosso** ♩ ~ 132

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

ff
ff
ff
ff
ff

ff
ff
ff
ff
ff

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

ff
ff
ff
ff
ff

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

ff
ff
ff
ff
ff

(rapidissimo, quasi gliss.)

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

fff (stridente e chiasoso)
fff (stridente e chiasoso)
fff (stridente e chiasoso)
fff (stridente e chiasoso)
fff (stridente e chiasoso)

fff
fff
fff
fff
fff

"VIOLONCELOS EM CONCERTO"

FRANCISCO MIGNONE



4 PEÇAS BRASILEIRAS

para 5 violoncelos

*

Transcrição: Piero Bastianelli

I. MAROCA

Lento (preludiando) ♩ ~ 63

Andantino ♩ ~ 52

mp

p (cantabile)

poco accel.....

poco rit.....

a tempo

p

f

poco rit.....

a tempo

p (cantabile)

poco accel.....

poco rall.....

Lento (con misticismo)

(Più lento)

mp

ppp

2. TOADA

Allegretto ♩ ~ 90

mf

cresc....

f

9 *poco rit...* *a tempo* *mf*

13 *cresc....*

17 *f* **3** *mp (cantabile)*

23 *poco rit...* *Meno mosso (con molta elasticità di ritmo)* *mf*

27 **3**

33 *mf*

37 *p* *pp* *poco rit...*

41 *Tempo I°* **3** *mp (cantabile)*

47 *poco rit...* *a tempo* *p*

51 *cresc....* *sfz* *accel.....* *f*

3. MAXIXANDO

Allegramente ♩ ~ 100

f (con brio)

6 *sf sf f*

11 *sf sf*

16 *mf*

22 *cresc.... f 3 mf*

28 *cresc.... f 3*

33 *f sf sf sf*

40 *mf*

46 *cresc.... f 3 f*

51 *sf*

56 *sf* *f*

61 *sf* *sf* *f* *accel.....*
cresc.....

66 *a tempo* *(deciso)*
f *ff* *ff*

4. CONGADA
Allegro danzante ♩ ~ 90

12 *p*

18

23 *p* *cresc.....*

28 *mf*

34 *mf*

41 *p* *cresc.....* *sfz* 11

57 *p* *cresc.....* *f*

62 **2**

69 *p*

75 *p*

82 *f*

88

95 *sfz ff* **3** *mf*

104 *sfz* *f*

110 *p.sub.*

116 *poco rall..... a tempo* *p*

Più mosso ♩ ~ 120

121 *molto cresc.....* **f** 7

132 *mf cresc.....* **ff**

137 *accel.....* *allarg.....* *rall. assai.....*

Molto mosso ♩ ~ 132

142 **ff**

149

154

159 **ff**

164 **fff** (*stridente e chiassoso*)

169 *(rapidissimo, quasi gliss.)* **sfz**

"VIOLONCELOS EM CONCERTO"

FRANCISCO MIGNONE



4 PEÇAS BRASILEIRAS

para 5 violoncelos

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Transcrição: Piero Bastianelli

I. MAROCA

Lento (preludiando) ♩ ~ 63

mf (legato) poco rit.....

2 rit..... Andantino ♩ ~ 52 p (cantabile)

5 poco accel..... a tempo p

11 poco rit..... a tempo f p

16 poco accel..... poco rall..... 10

21 Lento (con misticismo) poco rit..... (Più lento) rit..... p (legato) pp ppp

2. TOADA

Allegretto ♩ ~ 90

mf

5 cresc.... f poco rit..... a tempo

10 *mf*

14 *cresc....* *f*

19 *pp*

24 *poco rit....* **Meno mosso** (con molta elasticità di ritmo) **3** *p*

30 *pp* *mf*

34 *p*

38 *poco rit....* **Tempo I°** *pp* *f*

42 *pp*

46 *poco rit....* *a tempo* *p*

51 *cresc....* *sfz* *f*

3. MAXIXANDO

Allegramente ♩ ~ 100

mf

6 sf sf mf

12 sf sf

18 mf cresc....

24 f mf

30 cresc.... f f

36 sf sf sf

42 mf cresc....

48 f mf sf

56 *sf* *f* *sf*

63 *sf* *f* *ff* *ff*

Assai mosso ♩ ~ 120 a tempo (deciso)

4. CONGADA
Allegro danzante ♩ ~ 90

4 *p*

9 *p*

16 *p*

23 *cresc.....* *mf*

31 *mf*

39 *cresc.....*

45 *sfz p*

51

56 *p* *cresc.....* *mf*

65 *f* *p*

72 *p (leggero)*

79

84 *f*

90

95 *sfz ff* *f*

101 *mf* *sfz*

107 *f* *p ,sub.*

112 *p*

Detailed description: This page of a musical score for Violin 2 (Vc.2) contains measures 56 through 112. The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score is divided into systems of five staves each. The first system (measures 56-60) starts with a piano (*p*) dynamic and a crescendo (*cresc.....*) leading to a mezzo-forte (*mf*) dynamic. The second system (measures 61-65) features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The third system (measures 66-71) includes a piano (*p*) dynamic with the instruction *(leggero)*. The fourth system (measures 72-78) continues with a piano (*p*) dynamic. The fifth system (measures 79-83) features a forte (*f*) dynamic. The sixth system (measures 84-89) starts with a forte (*f*) dynamic. The seventh system (measures 90-94) includes a fortissimo (*ff*) dynamic with accents (*sfz*). The eighth system (measures 95-100) features a forte (*f*) dynamic. The ninth system (measures 101-106) includes a mezzo-forte (*mf*) dynamic and a fortissimo (*sfz*) dynamic. The tenth system (measures 107-111) features a forte (*f*) dynamic and a piano (*p*) dynamic with the instruction *,sub.*. The eleventh system (measures 112-116) starts with a piano (*p*) dynamic.

118 *molto cresc.....*

124 *Piu mosso* *f* *mf cresc.....*

130 *mf cresc.....*

135 *ff* *accel.....*

140 *allarg.....* *rall. assai.....* *Molto mosso* *ff*

146

152

157 *ff*

163 *fff (stridente e chiasoso)*

168 *(rapidissimo, quasi gliss.)* *11* *sffz*

"VIOLONCELOS EM CONCERTO"

FRANCISCO MIGNONE



4 PEÇAS BRASILEIRAS

para 5 violoncelos

*

Transcrição: Piero Bastianelli

I. MAROCA

Lento (preludiando) ♩ ~ 63

mf (legato) *poco rit.....*

2 *pp* *rit.....* *Andantino* ♩ ~ 52 *p*

5 *poco accel.....* *poco rit.....* *a tempo* *p*

11 *a tempo* *p*

16 *poco accel.....* *poco rall.....* *10*

21 *Lento (con misticismo)* *poco rit.....* *(Più lento)* *rit.....* *p* (legato) *pp* *ppp*

2. TOADA

Allegretto ♩ ~ 90

cresc....

6 *poco rit....* *a tempo* *f* *mf*

11 *cresc....*

16 *f*

21 *pp* *poco rit....* *mf*

26 *Meno mosso (con molta elasticità di ritmo)* *p*

30 *pp* *mf*

34 *p*

38 *pp* *poco rit....* *Tempo I°* *f*

42 *pp*

47 *poco rit....* *a tempo* *p*

51 *cresc....* *sfz* *f* *accel.....*

3. MAXIXANDO

Allegramente ♩ ~ 100

7

13

20

28

35

41

47

53

sf

sf

mf

sf

sf

mf

cresc.....

f

mf

cresc.....

f

sf

sf

sf

f

3

mf

cresc.....

f

mf

mf

sf

sf

Assai mosso $\text{♩} \sim 120$

59

69

4. CONGADA
Allegro danzante $\text{♩} \sim 90$

4

11

18

26

33

40

47

54

62 *mf* *f*

68 *p*

74 *p*

80

86 *f*

92 *sfz ff*

98 *f* *mf*

104 *sfz* *f*

110 *p, sub.*

116 *p*

Detailed description: This page of a musical score for Violin 3 contains ten staves of music, numbered 62 to 116. The music is written in bass clef with a key signature of one flat (B-flat major or D minor). The score includes various dynamic markings such as *mf*, *f*, *p*, *sfz*, *ff*, and *p, sub.*. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with accents (>) or breath marks (v). The piece concludes with a double bar line at measure 116.

122 *Più mosso* ♩ ~ 120

128 **4**

136 *accel.....* *allarg.....*

141 *rall. assai.....* *Molto mosso* ♩ ~ 132

147

153

159 **ff**

164 **fff** (stridente e chiassoso)

169 (rapidissimo, quasi gliss.) **fff**

11 11

"VIOLONCELOS EM CONCERTO"

FRANCISCO MIGNONE



4 PEÇAS BRASILEIRAS

para 5 violoncelos

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Transcrição: Piero Bastianelli

I. MAROCA

Lento (preludiando) ♩ ~ 63

10 *mf* (legato) *poco rit.....*

2 *pp* *rit.....* *Andantino* ♩ ~ 52 *p*

6 *poco accel.....* *poco rit.....* *a tempo* *p*

12 *a tempo* *poco accel.....* *p*

19 *poco rall.....* *Lento (con misticismo)* ♩ ~ 63 *poco rit.....* *p* (legato)

22 (Più lento) *pp* *rit.....* *ppp*

2. TOADA

Allegretto ♩ ~ 90

6 *cresc.....*

6 *f* *poco rit...* *a tempo* *mf*

11 *cresc...*

16 *f* *(simile)*

21 *fpp* *poco rit...*

26 *Meno mosso (con molta elasticità di ritmo)*
p *pp*

30

34 *mf*

38 *p* *pp* *poco rit...*

41 *Tempo I°*
f *fpp*

46 *poco rit...* *a tempo*
p

51 *accel.....*
p cresc... *sfz* *f*

3. MAXIXANDO

Allegramente ♩ ~ 100

mf sf

7 sf mf sf

17 mf cresc....

24 f mf cresc....

31 f sf

38 (simile) sf sf f mf

45 cresc.... f mf mf

52 sf sf

59 f sf

64 Assai mosso ♩ ~ 120 a tempo (deciso) f ff ff

4. CONGADA

Allegro danzante ♩ ~ 90

12

p

18

pizz.
p

24

cresc..... *arco* *mf*

30

36

pizz. *mf* *cresc.....*

42

arco *p*

48

pizz.

54

sfz *sfz* *cresc.....* *sfz*

60

arco *sfz* *mf*

65

f *p*

71

mf

77

p

83

f

89

f

94

sfz *f*

101

sfz

107

f *p, sub.*

113

p

Più mosso
♩ ~ 120

118

molto cresc..... **f**

125

130

ff

138

accel..... *allarg.....* *rall. assai.....*

Molto mosso ♩ ~ 132

142

ff

151

157

ff

164

fff (*stridente e chiassoso*)

169

(rapidissimo, quasi gliss.) **sffz**

"VIOLONCELOS EM CONCERTO"

FRANCISCO MIGNONE



4 PEÇAS BRASILEIRAS

para 5 violoncelos

*

Transcrição: Piero Bastianelli

I. MAROCA

Lento (preludiando) ♩ ~ 63

10 *mf* (legato) *poco rit.....*

2 *pp* *rit.....* Andantino ♩ ~ 52 *p*

6 *poco accel.....* *poco rit.....* *a tempo* *p*

13 *a tempo* *p* *poco accel.....* *poco rall.....*

20 *Lento (con misticismo)* *poco rit.....* *p* (legato)

22 (Più lento) *pp* *rit.....* *ppp*

2. TOADA

Allegretto ♩ ~ 90

6 *cresc....*

6 *poco rit....* *a tempo* *f* *mf*

11 *cresc....*

16 *f* *(simile)*

21 *f pp* *poco rit....*

26 *Meno mosso (con molta elasticità di ritmo)* *p* *pp* *p* *pizz.*

31 *arco* *pp* *pizz.* *p* *arco* *pp* *p*

36 *pp* *mp* *pp* *mp* *poco rit....* *pizz.*

41 *Tempo I°* *arco* *f* *(simile)* *f pp*

46 *poco rit....* *a tempo* *p*

51 *p cresc....* *sfz* *f* *accel.....*

4. CONGADA

Allegro danzante ♩ ~ 90

7

13

19 *pizz.*

25 *cresc.....* *arco* *mf*

31

37 *pizz.* *arco* *mf* *cresc.....*

43 *pizz.* *sfz*

49 *sfz*

55 *arco*

p *cresc.....*

59

mf

65

f *p*

71

77

p

83

f

89

sfz

96 **2**

f *sfz*

103 **2** **2**

sfz

109 *f* *p, sub.*

114 *p*

121 *molto cresc...f.*

Più mosso ♩ ~ 120

130 *ff* *accel.....*

4

139 *allarg.....* *rall. assai.....* *Molto mosso* ♩ ~ 132 *sfz* *ff*

145

154 *ff*

160 *fff* (*stridente e chiassoso*)

167 *sfz*

VIOLONCELOS EM CONCERTO

“MÚSICA BRASILEIRA Nº 2”

HENRIQUE OSWALD

ELEGIA para 5 violoncelos

JOAQUIM A. BARROZO NETO

CANTO DO MARUJO

para 5 violoncelos



Transcrição
Piero Bastianelli

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EDIÇÕES CONTEXTO
Salvador, Bahia, Brasil
2007

VIOLONCELOS EM CONCERTO

HENRIQUE OSWALD
(1852-1931)

ELEGIA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante cantabile

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16

Vc. 1 *p* *mf* *cresc.....* *f* *p*

Vc. 2 *p* *cresc.....* *mf* *p*

Vc. 3 *p* *cresc.....* *mf* *p*

Vc. 4 *p* *cresc.....* *mf* *p*

Vc. 5 *pizz.* *p* *cresc.....* *mf* *p*

23 *rall..... a tempo*

Vc. 1 *rall..... a tempo* *cresc... poco...a... poco.....*

Vc. 2 *rall..... a tempo* *cresc... poco...a... poco.....*

Vc. 3 *rall..... a tempo* *pp* *cresc... poco...a... poco.....*

Vc. 4 *rall..... a tempo* *pp* *cresc... poco...a... poco.....*

Vc. 5 *rall..... a tempo* *pp* *cresc... poco...a... poco.....*

31

Vc. 1 *f* *mf* *cresc. molto e animando.....*

Vc. 2 *f* *mf* *cresc. molto e animando.....*

Vc. 3 *f* *mf* *cresc. molto e animando.....*

Vc. 4 *f* *mf* *cresc. molto e animando.....*

Vc. 5 *f* *mf* *cresc. molto e animando.....*

39 *rall..... a tempo*

Vc. 1 *f* *rall..... a tempo* *mf* *f* *sempre cresc.....*

Vc. 2 *f* *rall..... a tempo* *pp* *cresc... poco...a... poco.....* *f* *sempre cresc.....*

Vc. 3 *rall..... a tempo* *f* *rall..... a tempo* *pp* *cresc... poco...a... poco.....* *f* *sempre cresc.....*

Vc. 4 *f* *rall..... a tempo* *pp* *cresc... poco...a... poco.....* *f* *sempre cresc.....*

Vc. 5 *f* *rall..... a tempo* *pp* *cresc... poco...a... poco.....* *f* *sempre cresc.....*

47

Vc. 1 *ff*

Vc. 2 *ff*

Vc. 3 *ff*

Vc. 4 *ff*

Vc. 5 *ff*

54

Vc. 1 *dim.....* *rall.....*

Vc. 2 *dim.....* *p* *rall.....*

Vc. 3 *dim.....* *p* *rall.....*

Vc. 4 *dim.....* *p* *rall.....*

Vc. 5 *dim.....* *p* *rall.....*

61 Tempo I°

Vc. 1 *p* *cresc....*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp* *pizz.* *pp*

69

Vc. 1 *mf* *f* *dim....*

Vc. 2 *p* *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *arco* *p* *f*

76 (Più lento)

Vc. 1 *p* *(Più lento)* *pp*

Vc. 2 *p (Più lento)* *rall....*

Vc. 3 *p (Più lento)* *pp* *rall....*

Vc. 4 *p (Più lento)* *pp* *rall....*

Vc. 5 *pizz.* *arco* *p* *pp* *pizz.* *rall....*

VIOLONCELOS EM CONCERTO

JOAQUIM A. BARROZO NETO
(1881-1941)

CANTO DO MARUJO para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lentamente

Violoncello 1 *p*

Violoncello 2 *pp*

Violoncello 3 *pp* *(simile)*

Violoncello 4 *pp* *(simile)*

Violoncello 5 *pizz.* *pp (sempre)* *pp (simile)*

8

Vc. 1 *p*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

13

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Score for measures 13-21. Vc. 1: Treble clef, 13th measure starts with a dynamic of *p*. Vc. 2: Treble clef, 13th measure starts with a dynamic of *p*. Vc. 3: Bass clef, 13th measure starts with a dynamic of *pp*. Vc. 4: Bass clef, 13th measure starts with a dynamic of *pp*. Vc. 5: Bass clef, 13th measure starts with a dynamic of *pp*. Dynamics include *p*, *pp*, and *ppp*. Some notes are marked with accents and slurs.

22

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Score for measures 22-28. Vc. 1: Treble clef, 22nd measure starts with a dynamic of *p*. Vc. 2: Treble clef, 22nd measure starts with a dynamic of *p*. Vc. 3: Bass clef, 22nd measure starts with a dynamic of *pp*. Vc. 4: Bass clef, 22nd measure starts with a dynamic of *pp*. Vc. 5: Bass clef, 22nd measure starts with a dynamic of *pp*. Dynamics include *p*, *pp*, and *ppp*. Some notes are marked with accents and slurs.

29

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Score for measures 29-35. Vc. 1: Treble clef, 29th measure starts with a dynamic of *p*. Vc. 2: Bass clef, 29th measure starts with a dynamic of *pp*. Vc. 3: Bass clef, 29th measure starts with a dynamic of *pp*. Vc. 4: Bass clef, 29th measure starts with a dynamic of *pp*. Vc. 5: Bass clef, 29th measure starts with a dynamic of *pp*. Dynamics include *p*, *pp*, and *ppp*. Some notes are marked with accents and slurs.

36

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Score for measures 36-42. Vc. 1: Treble clef, 36th measure starts with a dynamic of *pp*. Vc. 2: Treble clef, 36th measure starts with a dynamic of *pp*. Vc. 3: Bass clef, 36th measure starts with a dynamic of *pp*. Vc. 4: Bass clef, 36th measure starts with a dynamic of *pp*. Vc. 5: Bass clef, 36th measure starts with a dynamic of *pp*. Dynamics include *pp*, *p*, and *ppp*. Some notes are marked with accents and slurs.

43

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Score for measures 43-49. Vc. 1: Treble clef, 43rd measure starts with a dynamic of *p*. Vc. 2: Treble clef, 43rd measure starts with a dynamic of *p*. Vc. 3: Bass clef, 43rd measure starts with a dynamic of *pp*. Vc. 4: Bass clef, 43rd measure starts with a dynamic of *pp*. Vc. 5: Bass clef, 43rd measure starts with a dynamic of *pp*. Dynamics include *p*, *pp*, and *ppp*. Some notes are marked with accents and slurs.

50

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Score for measures 50-56. Vc. 1: Treble clef, 50th measure starts with a dynamic of *ppp*. Vc. 2: Treble clef, 50th measure starts with a dynamic of *ppp*. Vc. 3: Bass clef, 50th measure starts with a dynamic of *ppp*. Vc. 4: Bass clef, 50th measure starts with a dynamic of *ppp*. Vc. 5: Bass clef, 50th measure starts with a dynamic of *ppp*. Dynamics include *ppp*, *dim...poco...a...poco.....*, and *arco*. Some notes are marked with accents and slurs.

"VIOLONCELOS EM CONCERTO"

HENRIQUE OSWALD



ELEGIA
para 5 violoncelos
*

Transcrição: Piero Bastianelli

Andante

p, espress. *cresc.....*

6 *dim.....* *mf*

12 *f* *dim.....* *p*

17 *mf* *cresc.....* *f* *p* *rall. - -*

24 *a tempo* *p* *cresc...poco...a....poco.....*

30 *f* *mf* *cresc. molto e animando.....*

37 *rall. - - - - a tempo* *f* *mf*

44 *f* *sempre cresc.....*

(Vc.1)

2

50 *ff* *dim.....*

57 *p* *cresc.....* **Tempo I°** **3**

65 *mf*

71 *f* *dim.....* *p*

77 *pp* **(Più lento)** **2**

"VIOLONCELOS EM CONCERTO"

JOAQUIM A. BARROZO NETO



CANTO DO MARUJO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lentamente

2 *p*

6 *p*

11 *pp*

16 **2**

Musical score for Violin 1, measures 22-51. The score is written in bass clef with a key signature of one flat (B-flat major or D minor). It features various musical notations including slurs, accents, and dynamic markings.

Measures 22-26: *p* > (piano), slurs, accents, and a 4-measure rest.

Measures 27-33: *p* > (piano), slurs, accents, and a 2-measure rest.

Measures 34-38: *p* > (piano), slurs, accents, and a 4-measure rest.

Measures 39-43: *pp* (pianissimo), slurs, accents, and a 4-measure rest.

Measures 44-50: *p* > (piano), slurs, accents, and a 4-measure rest.

Measures 51: *dim...poco...a...poco.....* (diminuendo...poco...a...poco...), slurs, accents, and a 4-measure rest. The piece concludes with a double bar line and a final chord marked *ppp* (pianississimo) and *(II./III.)*.

"VIOLONCELOS EM CONCERTO"

HENRIQUE OSWALD

ELEGIA
para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

pp

6

p, espess.

13

f *dim.....* *p* *cresc.....*

20

mf *p* *pp* *rall..... a tempo*

27

cresc....poco...a....poco..... *f*

34

mf *cresc. molto e animando.....* *f* *p* *rall..... a tempo*

41

cresc....poco...a....poco..... *f* *sempre cresc.....*

48

ff

54 *rall.....*

dim..... *p*

60 *pp*

67 *Tempo I°* *p* *f*

(Più lento)

74 *p* **4**

"VIOLONCELOS EM CONCERTO" JOAQUIM A. BARROZO NETO

CANTO DO MARUJO

para 5 violoncelos



Lentamente

Transcrição: Piero Bastianelli

6 *pp* **2**

12 *pp* *pp* *p*

18 *pp* *pp* *p*

24 *pp*

30 *(simile)* *pp* **2**

38 *pp*

43 *p* *pp* *pp*

48 *p*

53 *dim...poco...a...poco.....* (II./III.) *ppp*

The musical score for Violin 2 consists of four staves. The first staff (measures 38-42) is in bass clef with a 12/8 time signature, starting with a *pp* dynamic. The second staff (measures 43-47) is in treble clef with a 12/8 time signature, featuring a *p* dynamic followed by *pp* dynamics with accents. The third staff (measures 48-52) is in bass clef with a 12/8 time signature, starting with a *p* dynamic. The fourth staff (measures 53-56) is in bass clef with a 12/8 time signature, featuring a *dim...poco...a...poco.....* dynamic marking and a *ppp* dynamic at the end, with a first and second ending bracket labeled (II./III.).

"VIOLONCELOS EM CONCERTO"

HENRIQUE OSWALD



ELEGIA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

pp

7

pp

13

f dim..... p cresc.....

19

mf p rall..... a tempo pp

25

cresc....poco...a....poco.....

31

f mf cresc. molto e animando.....

37

rall..... a tempo f pp cresc....poco...a....poco.....

43

f sempre cresc.....

49

55

61

67

73

79

ff

dim.....

p

pp

f

p

rall.....

Tempo I°

(Più lento)

pp

Detailed description: This is a page of musical notation for Violin 3, measures 49 through 79. The score is written in bass clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations. Measure 49 starts with a forte fortissimo (*ff*) dynamic and includes a breath mark (V). Measures 55-60 show a decrescendo (*dim.....*) leading to a piano (*p*) dynamic, with a 'rallentando' (*rall.....*) marking and a return to 'Tempo I°'. Measure 61 begins with a pianissimo (*pp*) dynamic. Measure 73 has a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a '(Più lento)' marking. Measure 79 ends with a pianissimo (*pp*) dynamic and a 'rallentando' (*rall.....*) marking. The score includes slurs, accents, and hairpins throughout.

"VIOLONCELOS EM CONCERTO" JOAQUIM A. BARROZO NETO



CANTO DO MARUJO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lentamente

8

16

23

30

37

45

52

pp > *pp* > (*simile*)

pp > *pp* > (*simile*)

p > *pp* > *pp* >

pp > (*simile*)

pp > *pp* > (*simile*)

pp > (*simile*)

p > *pp*

dim...poco...a...poco..... *ppp* >

"VIOLONCELOS EM CONCERTO"

HENRIQUE OSWALD

ELEGIA
para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

1 *pp*

7 *pp*

13 *f* *dim.....* *p* *cresc.....*

19 *mf* *p* *pp* *rall..... a tempo*

25 *pp* *cresc....poco...a....poco.....*

31 *f* *mf* *cresc. molto e animando.....*

37 *f* *pp* *cresc....poco...a....poco.....* *rall..... a tempo*

43 *f* *sempre cresc.....*

49

55

61 *Tempo I^o*

67

73

78

ff

dim.....

rall.....

p

pp

f

p

rall.....

pp

Detailed description: This is a page of musical notation for Violin 4, measures 49 to 78. The music is written in bass clef with a key signature of two sharps (F# and C#). The score consists of six staves of music. Measure 49 starts with a forte fortissimo (*ff*) dynamic. Measure 55 includes a decrescendo (*dim.....*) and a piano (*p*) dynamic, with a *rall.....* marking. Measure 61 is marked *Tempo I^o* and starts with a pianissimo (*pp*) dynamic. Measure 73 is marked *(Più lento)* and includes a forte (*f*) dynamic followed by a piano (*p*) dynamic. Measure 78 ends with a *rall.....* marking and a pianissimo (*pp*) dynamic. The notation includes various note values, rests, and phrasing slurs.

"VIOLONCELOS EM CONCERTO"

JOAQUIM A. BARROZO NETO



CANTO DO MARUJO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lentamente

(*simile*)

pp > *pp* >

7

(*simile*)

15

p *pp* >

22

(*simile*)

pp >

30

(*simile*)

38

(*simile*)

46

p *pp* >

(*simile*)

52

dim...poco...a...poco.....

ppp >

The musical score is written in bass clef with a 6/8 time signature. It consists of nine staves of music. The first staff starts with a dynamic marking of *pp* and a hairpin crescendo. The second staff has a measure number 7 and a *simile* marking. The third staff has a measure number 15, a *p* marking, and a hairpin crescendo. The fourth staff has a measure number 22 and a *pp* marking. The fifth staff has a measure number 30. The sixth staff has a measure number 38 and a *simile* marking. The seventh staff has a measure number 46, a *p* marking, and a hairpin crescendo. The eighth staff has a measure number 52 and a *ppp* marking. The score ends with a double bar line and a repeat sign.

"VIOLONCELOS EM CONCERTO"

HENRIQUE OSWALD



ELEGIA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

pizz.

pp

10 *arco*

p

f

dim.....

p

pizz.

18 *rall.....*

a tempo

cresc.....

mf

p

pp

27 *cresc....poco...a....poco.....*

f

mf

cresc. molto e animando.....

38 *rall.....*

a tempo

f

pp

cresc....poco...a....poco.....

sempre cresc.....

47 *ff*

57 *rall.....*

Tempo I°

dim.....

p

pp

pp

pizz.

65 *arco*

p

f

74 *pizz.*

(Più lento)

arco

p

pp

pizz.

rall.....

"VIOLONCELOS EM CONCERTO" JOAQUIM A. BARROZO NETO



CANTO DO MARUJO

para 5 violoncelos

*

Lentamente

Transcrição: Piero Bastianelli

pizz. *(simile)*

pp (sempre)

8

15 *(simile)* *pp*

22 *(simile)*

29

37 *(simile)*

43 *pp* *(simile)*

51 *arco* *ppp*

dim...poco...a...poco.....

VIOLONCELOS EM CONCERTO

“MÚSICA BRASILEIRA Nº 3”

FRANCISCO MIGNONE

MODINHA para 5 violoncelos

LORENZO FERNANDEZ

VELHA MODINHA para 5 violoncelos



Transcrição
Piero Bastianelli

*

EDIÇÕES CONTEXTO
Salvador, Bahia, Brasil
2006

VIOLONCELOS EM CONCERTO

FRANCISCO MIGNONE
(1897-1986)

MODINHA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4
Violoncello 5

6

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

(calmo)
poco rit. - - - -

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10 *a tempo*

Vc. 1 *p*
arco

Vc. 2 *p*

Vc. 3 *arco*
p

Vc. 4 *arco*
v

Vc. 5 *arco*

Detailed description: This system contains measures 10 through 14. It features five violin parts. Violin 1 starts with a piano (*p*) dynamic and an *arco* instruction. Violin 2 also starts piano. Violin 3 has an *arco* instruction and a piano dynamic. Violin 4 has an *arco* instruction and a *v* (vibrato) marking. Violin 5 has an *arco* instruction. The music is in a 3/4 time signature with a key signature of one sharp (F#).

15 *poco rit.* ----- *a tempo*

Vc. 1 *mp*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Detailed description: This system contains measures 15 through 18. It features five violin parts. Measure 15 is marked *poco rit.* (rhythmically slowing down). Measure 16 has a triplet of eighth notes. Measure 17 is marked *a tempo* (returning to the original tempo). Measure 18 has a triplet of eighth notes. Dynamics are mezzo-piano (*mp*) for Vc. 1 and piano (*p*) for the others. A *v* marking is present in measure 17 for Vc. 4.

19

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Detailed description: This system contains measures 19 through 22. It features five violin parts. The music continues with a steady tempo. Dynamics are consistent with the previous system.

23 *rall. molto* ----- *a tempo*

Vc. 1 *mf* *cresc.*..... *f* *dim.*..... *pp*

Vc. 2 *cresc.*..... *mf* *dim.*..... *pp*

Vc. 3 *cresc.*..... *mf* *dim.*..... *pp*

Vc. 4 *cresc.*..... *mf* *dim.*..... *pp*

Vc. 5 *cresc.*..... *mf* *dim.*..... *pp*

Detailed description: This system contains measures 23 through 26. It features five violin parts. Measure 23 is marked *rall. molto* (rhythmically slowing down a great deal). Measure 24 has a *cresc.* (crescendo) instruction. Measure 25 is marked *a tempo*. Measure 26 has a *pp* (pianissimo) dynamic. Dynamics range from mezzo-forte (*mf*) to pianissimo (*pp*). A *v* marking is present in measure 26 for Vc. 4 and Vc. 5.

27 *(calmo)*

Vc. 1

Vc. 2

Vc. 3

Vc. 4 *(calmo)*

Vc. 5

Detailed description: This system contains measures 27 through 30. It features five violin parts. Measures 27 and 29 are marked *(calmo)* (calm). Measure 28 has a triplet of eighth notes. Measure 30 has a triplet of eighth notes. Dynamics are mezzo-piano (*mp*) for Vc. 1 and Vc. 4, and piano (*p*) for the others. A *v* marking is present in measure 27 for Vc. 1 and Vc. 4.

32 *(sempre ritardando)* *rall. molto* -----

Vc. 1 *mf* *p* *p*

Vc. 2 *p* *p*

Vc. 3 *p* *p*

Vc. 4 *p* *p*

Vc. 5 *p* *p*

Detailed description: This system contains measures 32 through 35. It features five violin parts. Measures 32 and 33 are marked *(sempre ritardando)* (always slowing down). Measure 34 is marked *rall. molto*. Measure 35 has a triplet of eighth notes. Dynamics are mezzo-forte (*mf*) for Vc. 1 and piano (*p*) for the others. A *v* marking is present in measure 35 for Vc. 1, Vc. 2, Vc. 3, and Vc. 4.

VIOLONCELOS EM CONCERTO

LORENZO FERNANDEZ
(1897-1948)

VELHA MODINHA para 5 violoncelos *

Transcrição: Piero Bastianelli

Moderato

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Tempo 1°

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

"VIOLONCELOS EM CONCERTO"

FRANCISCO MIGNONE



MODINHA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato

Musical score for Violoncello 1, Moderato. The score consists of eight staves of music. The first staff begins with a *mp* dynamic. The second staff includes a *(calmo)* marking. The third staff features a *poco rit.* section followed by *a tempo* and a *p* dynamic. The fourth staff continues with *a tempo* and *p* dynamics. The fifth staff includes a *poco rit.* section followed by *a tempo* and *mp* dynamics. The sixth staff is in treble clef and includes a *mf* dynamic, a *cresc.....* marking, and a *rall. molto* section followed by *a tempo* and *f* dynamics. The seventh staff is in bass clef and includes a *dim.....* marking and a *pp* dynamic. The eighth staff continues with *pp* dynamics.

28  *v*

31  *(calmo)* *(sempre ritardando)* *mf*

34  *rall. molto* -----

LORENZO FERNANDEZ
 VELHA MODINHA
 para 5 violoncelos

*

Transcrição: Piero Bastianelli

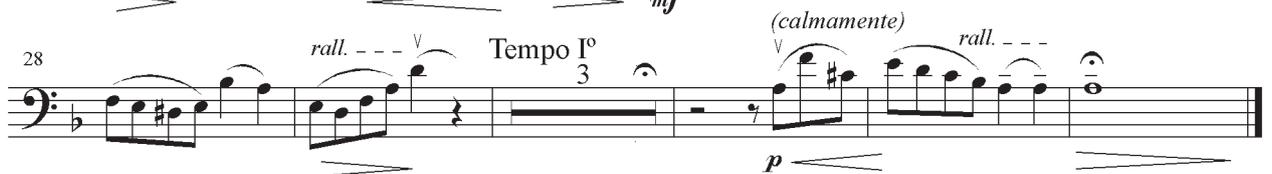
Moderato 4  *mf, espressivo*

9  *a tempo* *v* *mf*

14  *mf* *rall.* ----- *8^{va}*

19  *a tempo* *v* *mf*

23  *mf*

28  *rall.* ----- *v* *Tempo I^o* $\frac{3}{3}$ *(calmamente)* *rall.* ----- *p*

"VIOLONCELOS EM CONCERTO"

FRANCISCO MIGNONE



MODINHA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato

p

5 *pizz.* *p*

9 *poco rit. ... a tempo*
arco *p*

13

17 *poco rit. ... a tempo* *p*

21 *cresc.* *mf*

25 *rall. molto ... a tempo*
dim. *pp*

29 *(calmo)*

33 *(sempre ritardando)* *p* *p* *rall. molto ...* *3*

LORENZO FERNANDEZ

VELHA MODINHA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato

5 *a tempo*

11

15 *mf*

19 *rall.* ----- *a tempo*

23 *mf*

27 *rall.* ----- *Tempo I°*

31 *(calmamente)*

"VIOLONCELOS EM CONCERTO"

FRANCISCO MIGNONE



MODINHA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato

Musical score for Violoncello (Cello) part of "Modinha" by Francisco Mignone. The score is in G major (one sharp) and 3/4 time. It consists of 34 measures.

Key markings and dynamics include:

- Measures 1-5: *p* (piano), *Moderato*.
- Measure 6: *pizz.* (pizzicato).
- Measures 10-13: *arco* (arco), *poco rit. ... a tempo*.
- Measures 14-17: *poco rit. ...*
- Measures 18-20: *a tempo*, *p* (piano), *3* (triple).
- Measures 21-24: *cresc.* (crescendo), *mf* (mezzo-forte).
- Measures 25-28: *rall. molto ... a tempo*, *dim.* (diminuendo), *pp* (pianissimo).
- Measures 29-33: *(calmo)* (calmo), *(sempre ritardando)* (sempre ritardando), *p* (piano).
- Measures 34-36: *rall. molto ...*, *p* (piano), *3* (triple).

LORENZO FERNANDEZ

VELHA MODINHA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato

mf, espressivo

rall.

5 *a tempo*

p mp > p

10 *mp*

14 *p mf*

19 *rall. a tempo*

p

24 *mf*

29 *rall. Tempo I°*

mf, espressivo

rall.

33 *(calmamente)*

p mp > p pp

"VIOLONCELOS EM CONCERTO"

FRANCISCO MIGNONE



MODINHA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato

pizz.
p

4

8 *pizz.* *p* *poco rit.... a tempo arco*

12

16 *poco rit.... a tempo* *a tempo* *p*

20

24 *rall. molto ... a tempo* *cresc.....* *mf* *dim.....* *pp*

29 *(calmo)* *mp*

32 *(sempre ritardando)* *p* *rall. molto ...* *p*

LORENZO FERNANDEZ

VELHA MODINHA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato

Musical score for Violoncello 4, measures 1-32. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Moderato'. The score includes dynamic markings such as *mp*, *p*, *mf*, and *calmamente*. It also features tempo changes: 'a tempo' at measure 5, 'rall. --- a tempo' at measure 18, and 'rall. ---- Tempo I°' at measure 27. The piece concludes with a fermata at the end of measure 32.

"VIOLONCELOS EM CONCERTO"

FRANCISCO MIGNONE



MODINHA

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato

6

12

17

23

27

33

p

pizz.

poco rit. ... a tempo arco

p

poco rit. ... a tempo

cresc. mf dim. pp

(calmo)

(sempre ritardando) rall. molto ... p

VOLONCELOS EM CONCERTO

“MÚSICA BRASILEIRA Nº 4”

HEITOR VILLA-LOBOS

CIRANDA DAS 7 NOTAS

para 5 violoncelos



Transcrição
Piero Bastianelli



VIOLONCELOS EM CONCERTO

HEITOR VILLA-LOBOS
(1887-1959)

CIRANDA DAS 7 NOTAS

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩~100)

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Poco più mosso

Vc. 1 *mf*

Vc. 2 *pizz.* *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *arco* *mf*

Detailed description: This system covers measures 87 to 98. It features five violin parts. Violin 1 has a melodic line with a dynamic of *mf*. Violin 2 plays a pizzicato accompaniment. Violins 3 and 4 have similar accompaniment parts with *mf* dynamics. Violin 5 plays an arco accompaniment with *mf* dynamics. There are some triplets and slurs in the parts.

Vc. 1 *f*

Vc. 2 *mf* *pizz.*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *pizz.* *arco* *mf*

Detailed description: This system covers measures 99 to 106. Violin 1 has a melodic line starting with a forte (*f*) dynamic. Violin 2 plays a pizzicato accompaniment with *mf* dynamics. Violins 3 and 4 have accompaniment parts with *mf* dynamics. Violin 5 plays a pizzicato accompaniment with *mf* dynamics, then switches to arco in the final measure.

Vc. 1 *p* *mf* *cresc.....*

Vc. 2 *arco* *p* *mf* *cresc.....*

Vc. 3 *p* *mf* *cresc.....*

Vc. 4 *p* *mf* *cresc.....*

Vc. 5 *p* *mf* *cresc.....*

Detailed description: This system covers measures 107 to 113. It features a crescendo in all parts. Violin 1 has a melodic line starting with a piano (*p*) dynamic and reaching *mf*. Violin 2 plays an arco accompaniment starting with *p* and reaching *mf*. Violins 3, 4, and 5 have accompaniment parts starting with *p* and reaching *mf*. There are slurs and accents in the parts.

Vc. 1 *allarg.....* *Andante* (♩=80) *mf*

Vc. 2 *mf*

Vc. 3 *pp*

Vc. 4 *pp* *(stille)*

Vc. 5 *pp* *(stille)*

Detailed description: This system covers measures 114 to 123. The tempo is marked *Andante* (♩=80). Violin 1 has a melodic line starting with an *allargando* (*allarg.....*) and a dynamic of *mf*. Violin 2 has a melodic line with *mf* dynamics. Violin 3 has a melodic line with *pp* dynamics. Violins 4 and 5 have accompaniment parts with *pp* dynamics and are marked *(stille)*.

Vc. 1 *pp*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

Detailed description: This system covers measures 124 to 133. All parts are marked *pp*. Violin 1 has a melodic line with *pp* dynamics. Violin 2 has a melodic line with *pp* dynamics. Violin 3 has a melodic line with *pp* dynamics. Violins 4 and 5 have accompaniment parts with *pp* dynamics.

Vc. 1 *pp*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

Detailed description: This system covers measures 134 to 143. All parts are marked *pp*. Violin 1 has a melodic line with *pp* dynamics. Violin 2 has a melodic line with *pp* dynamics. Violin 3 has a melodic line with *pp* dynamics. Violins 4 and 5 have accompaniment parts with *pp* dynamics.

144 *rall.....* Tempo I° *Meno mosso* (♩ ~90)

Vc. 1: Treble clef, melodic line with slurs and accents, dynamics *mf* and *p*.

Vc. 2: Bass clef, accompaniment with slurs and accents, dynamics *mf* and *pp*.

Vc. 3: Bass clef, accompaniment with slurs and accents, dynamics *pp* and *mf*.

Vc. 4: Bass clef, accompaniment with triplets and slurs, dynamics *p* and *mp*.

Vc. 5: Bass clef, accompaniment with slurs and accents, dynamics *p* and *pp*.

154

Vc. 1: Treble clef, melodic line with slurs and accents, dynamics *mf* and *p*.

Vc. 2: Bass clef, accompaniment with slurs and accents, dynamics *mf* and *p*.

Vc. 3: Bass clef, accompaniment with slurs and accents, dynamics *mf* and *p*.

Vc. 4: Bass clef, accompaniment with triplets and slurs, dynamics *mp* and *p*.

Vc. 5: Bass clef, accompaniment with slurs and accents, dynamics *p* and *mf*.

162

Vc. 1: Treble clef, melodic line with slurs and accents, dynamics *mf* and *p*.

Vc. 2: Bass clef, accompaniment with slurs and accents, dynamics *mf* and *p*.

Vc. 3: Bass clef, accompaniment with slurs and accents, dynamics *mf* and *p*.

Vc. 4: Bass clef, accompaniment with triplets and slurs, dynamics *mp* and *mf*.

Vc. 5: Bass clef, accompaniment with slurs and accents, dynamics *mp* and *mf*.

cresc.....

170

Vc. 1: Treble clef, melodic line with slurs and accents, dynamics *mf* and *p*.

Vc. 2: Bass clef, accompaniment with slurs and accents, dynamics *mf* and *p*.

Vc. 3: Bass clef, accompaniment with slurs and accents, dynamics *mf* and *p*.

Vc. 4: Bass clef, accompaniment with slurs and accents, dynamics *mf* and *p*.

Vc. 5: Bass clef, accompaniment with slurs and accents, dynamics *mf* and *p*.

178

Vc. 1: Treble clef, melodic line with slurs and accents, dynamics *f* and *p*.

Vc. 2: Bass clef, accompaniment with slurs and accents, dynamics *f* and *p*.

Vc. 3: Bass clef, accompaniment with slurs and accents, dynamics *f* and *p*.

Vc. 4: Bass clef, accompaniment with slurs and accents, dynamics *f* and *p*.

Vc. 5: Bass clef, accompaniment with slurs and accents, dynamics *f* and *p*.

186

Vc. 1: Bass clef, melodic line with slurs and accents, dynamics *f* and *p*.

Vc. 2: Bass clef, accompaniment with slurs and accents, dynamics *f* and *p*.

Vc. 3: Bass clef, accompaniment with slurs and accents, dynamics *f* and *p*.

Vc. 4: Bass clef, accompaniment with slurs and accents, dynamics *f* and *p*.

Vc. 5: Bass clef, accompaniment with slurs and accents, dynamics *f* and *p*.

194

Vc. 1 *mf* *cresc.....*

Vc. 2 *cresc.....*

Vc. 3 *cresc.....*

Vc. 4 *p* *cresc.....*

Vc. 5 *p* *cresc.....*

202

Vc. 1 *f*

Vc. 2 *pp sub. (sempre)*

Vc. 3 *pp sub. (sempre)*

Vc. 4 *f*

Vc. 5 *f*

210

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

218

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

226

Vc. 1 *rall.....* *tr* *a tempo* *ff*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *ff* *p*

Vc. 5 *ff* *p*

234

Vc. 1 *ppp*

Vc. 2 *ppp*

Vc. 3 *ppp*

Vc. 4 *pp* *ppp*

Vc. 5 *pp* *ppp*

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CIRANDA DAS 7 NOTAS

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩ ~100)

Sheet music for the first violin part of "Ciranda das 7 Notas" by Heitor Villa-Lobos. The score is written in bass clef with a 3/4 time signature. It begins with a dynamic marking of *f* and includes various musical notations such as triplets, slurs, and accents. Measure numbers 7, 17, 22, 26, 30, 36, and 45 are indicated at the start of their respective staves. The piece concludes with a dynamic marking of *pp* and a final measure marked with a '2'.

52 *mf*

55 *f*

58 *f*

65

69 *p* *cresc.....*

73 *f*

78 *mf* *Poco più mosso*

85

93 *f*

101

Detailed description: This page of a musical score for Violin 1 contains measures 52 through 101. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). Performance instructions include *cresc.....* (crescendo) and *Poco più mosso* (slightly more slowly). The score concludes with a double bar line and a fermata.

109 *p* *mf* *cresc.....*

116 *allarg.....* **Andante** (♩~80) *mf*

126

135

143 *rall.....* **Tempo I°** **Meno mosso** (♩~90) *p*

154 *mf* *p*

161 *mf*

172

182 *f*

188 *f*

194 *mf*

200 *cresc.....*

206 *f*

214

221

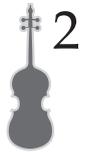
227 *rall.....* *a tempo* *ff*

234 *ppp*

Detailed description: This page of a musical score for Violin 1 contains measures 182 through 234. The music is written in a 3/8 time signature with a key signature of one flat (B-flat). The score is divided into eight systems. The first system (measures 182-187) features a series of eighth-note patterns with slurs and accents, marked *f*. The second system (measures 188-193) continues these patterns, including a triplet of eighth notes, also marked *f*. The third system (measures 194-199) shows a change in dynamics to *mf* and includes a hairpin crescendo. The fourth system (measures 200-205) is marked *cresc.....*. The fifth system (measures 206-213) features dotted rhythms and slurs, marked *f*. The sixth system (measures 214-220) continues with dotted rhythms and slurs. The seventh system (measures 221-226) includes a *rall.....* marking followed by a return to *a tempo* and a dynamic marking of *ff*. The eighth system (measures 227-234) concludes with a dynamic marking of *ppp* and a hairpin decrescendo.

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CIRANDA DAS 7 NOTAS

para 5 violoncelos

*

Allegro moderato (♩=100)

Transcrição: Piero Bastianelli

Musical score for Ciranda das 7 Notas, featuring a single staff with a treble clef and a 3/4 time signature. The score is divided into measures 1-7, 8-14, 15-21, 22-27, 28-33, 34-40, 41-46, and 47-52. Dynamics include *f*, *sfz*, *pp*, *p*, *mf*, and *f*. Performance markings include accents, slurs, and triplets. A second ending bracket is present in measures 41-46. The key signature changes from one flat to two flats in measure 41.

52 *mf* *f*

57 *f* *mf*

65 *p*

71 *cresc.....* *f*

78 *Poco più mosso* *p*

85 *pizz.*

91 *arco* *mf*

97 *mf*

104 *pizz.*

Detailed description: This is a page of a musical score for Violin 2, consisting of eight staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The score begins at measure 52 with a mezzo-forte (*mf*) dynamic. The first staff (measures 52-56) features a melodic line with eighth-note patterns and a crescendo leading to a forte (*f*) dynamic. The second staff (measures 57-64) continues with a melodic line, including triplet markings and a forte (*f*) dynamic. The third staff (measures 65-70) shows a melodic line with a piano (*p*) dynamic. The fourth staff (measures 71-77) features a melodic line with a *cresc.....* marking and a forte (*f*) dynamic. The fifth staff (measures 78-84) is marked *Poco più mosso* and starts with a piano (*p*) dynamic. The sixth staff (measures 85-90) includes a *pizz.* (pizzicato) marking. The seventh staff (measures 91-96) is marked *arco* and *mf*. The eighth staff (measures 97-103) continues with a *mf* dynamic. The final staff (measures 104-108) is marked *pizz.*

109 arco
p *mf* *cresc.....*

116 *allarg.....* Andante (♩ ~80)
mf

128

135

143 *Tempo I° Meno mosso* (♩ ~90)
mf

153

161 *mf* *p*

167 *cresc.....*

174

181 *f*

188 *p (sub.)*

194

200 *cresc.....* *pp sub. (sempre)*

207

213

219

225 *rall.....* *a tempo*

231 *pp*

237 *ppp*

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CIRANDA DAS 7 NOTAS

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩~100)

Sheet music for the first part of the piece, consisting of eight staves of music in bass clef, 3/4 time signature. The music includes various dynamics such as *f*, *sfz*, *pp*, *mf*, and *p*. It features several triplets and rests. Measure numbers 9, 15, 22, 29, 40, 47, and 55 are indicated at the start of their respective staves. A '3' is written above the first staff, and a '4' above the sixth staff. A '2' is written above the eighth staff. The piece concludes with a *mf* dynamic.

132

pp *pp*

Tempo I° *Meno mosso* (♩=90)

139

pp

157

mf

163

mf *cresc.....*

170

mf

178

f

189

p

195

cresc.....

201

pp sub. (sempre)

207

213

219

225

rall..... *a tempo*

231

pp

237

ppp

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CIRANDA DAS 7 NOTAS

para 5 violoncelos

*

Allegro moderato (♩~100)

Transcrição: Piero Bastianelli

Musical score for the first part of the piece, consisting of seven staves of music in bass clef, 3/4 time signature. The score includes various dynamics such as *f*, *sfz*, *pp*, *p*, *mf*, and *pp*, along with articulation marks like accents and slurs. Measure numbers 8, 15, 21, 27, 34, 39, and 44 are indicated at the beginning of their respective staves. The music features complex rhythmic patterns, including triplets and sixteenth-note runs.

52

Musical staff 52-59. Bass clef, key signature of two flats. Measures 52-59. Dynamics: *p* (measures 52-55), *f* (measures 56-59). Articulation: accents (>) on measures 52, 53, 54, 55, 56, 57, 58, 59.

60

Musical staff 60-66. Bass clef, key signature of two flats. Measures 60-66. Dynamics: *f* (measures 60-61), *mf* (measures 62-66). Articulation: accents (>) on measures 60, 61, 62, 63, 64, 65, 66. Trills (V) on measures 60, 61, 62, 63, 64, 65, 66. Triplet (3) on measure 61.

67

Musical staff 67-71. Bass clef, key signature of two flats. Measures 67-71. Dynamics: *p* (measures 67-71). Articulation: accents (>) on measures 67, 68, 69, 70, 71.

72

Musical staff 72-77. Bass clef, key signature of two flats. Measures 72-77. Dynamics: *cresc.....* (measures 72-74), *f* (measures 75-77). Articulation: accents (>) on measures 72, 73, 74, 75, 76, 77.

78

Musical staff 78-83. Bass clef, key signature of two sharps. Measures 78-83. Dynamics: *p* (measures 78-83). Articulation: accents (>) on measures 78, 79, 80, 81, 82, 83. *Poco più mosso* above measure 78.

84

Musical staff 84-90. Bass clef, key signature of two sharps. Measures 84-90. Dynamics: *p* (measures 84-90). Articulation: accents (>) on measures 84, 85, 86, 87, 88, 89, 90.

91

Musical staff 91-97. Bass clef, key signature of two sharps. Measures 91-97. Dynamics: *mf* (measures 91-97). Articulation: accents (>) on measures 91, 92, 93, 94, 95, 96, 97. Trills (V) on measures 91, 92, 93, 94, 95, 96, 97. Triplet (3) on measures 91, 92, 93.

98

Musical staff 98-103. Bass clef, key signature of two sharps. Measures 98-103. Dynamics: *mf* (measures 98-103). Articulation: accents (>) on measures 98, 99, 100, 101, 102, 103.

104

Musical staff 104-110. Bass clef, key signature of two sharps. Measures 104-110. Dynamics: *p* (measures 104-110). Articulation: accents (>) on measures 104, 105, 106, 107, 108, 109, 110.

110

mf *cresc.....*

116

allarg..... *Andante* (♩~80) *(simile)*

pp

123

130

137

144

rall.....

p

150

Tempo I° Meno mosso (♩~90)

mp

154

mp

159

p *mp*

167

167-173

cresc.....

Staff 167-173: Bass clef, 7/8 time signature. Measures 167-173. Measure 167 starts with a triplet of eighth notes. Measures 168-173 feature a series of triplets of eighth notes. A crescendo hairpin is placed below the staff, starting at measure 168 and ending at measure 173. The staff concludes with a half note and a quarter note, both with accents.

174

174-182

f

Staff 174-182: Bass clef. Measures 174-182. Measures 174-181 consist of a series of half notes, each with an accent. Measure 182 contains a half note with an accent and a quarter note with an accent. A forte hairpin is placed below the staff, starting at measure 181 and ending at measure 182.

183

183-191

mf

Staff 183-191: Bass clef. Measures 183-191. Measures 183-190 consist of a series of half notes, each with an accent. Measure 191 contains a half note with an accent and a quarter note with an accent. A mezzo-forte hairpin is placed below the staff, starting at measure 190 and ending at measure 191.

192

192-200

p *cresc.....*

Staff 192-200: Bass clef. Measures 192-200. Measures 192-199 consist of a series of half notes, each with an accent. Measure 200 contains a half note with an accent and a quarter note with an accent. A piano hairpin is placed below the staff, starting at measure 199 and ending at measure 200. A crescendo hairpin is placed below the staff, starting at measure 200 and extending to the right.

201

201-209

f

Staff 201-209: Bass clef. Measures 201-209. Measures 201-208 consist of a series of half notes, each with an accent. Measure 209 contains a half note with an accent and a quarter note with an accent. A forte hairpin is placed below the staff, starting at measure 208 and ending at measure 209.

210

210-218

Staff 210-218: Bass clef. Measures 210-218. Measures 210-217 consist of a series of half notes, each with an accent. Measure 218 contains a half note with an accent and a quarter note with an accent.

219

219-226

Staff 219-226: Bass clef. Measures 219-226. Measures 219-225 consist of a series of half notes, each with an accent. Measure 226 contains a half note with an accent and a quarter note with an accent.

227

227-234

rall..... *a tempo* *ff* *p*

Staff 227-234: Bass clef. Measures 227-234. Measures 227-231 consist of a series of half notes, each with an accent. Measure 232 contains a half note with an accent and a quarter note with an accent. Measure 233 contains a half note with an accent and a quarter note with an accent. Measure 234 contains a half note with an accent and a quarter note with an accent. A *rallentando* hairpin is placed below the staff, starting at measure 227 and ending at measure 231. An *a tempo* hairpin is placed below the staff, starting at measure 232 and ending at measure 234. A fortissimo hairpin is placed below the staff, starting at measure 232 and ending at measure 234. A piano hairpin is placed below the staff, starting at measure 234 and extending to the right.

235

235-242

pp *ppp*

Staff 235-242: Bass clef. Measures 235-242. Measures 235-241 consist of a series of half notes, each with an accent. Measure 242 contains a half note with an accent and a quarter note with an accent. A pianissimo hairpin is placed below the staff, starting at measure 241 and ending at measure 242. A pianississimo hairpin is placed below the staff, starting at measure 242 and extending to the right.

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CIRANDA DAS 7 NOTAS

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩~100)

7

14

20

27

34

40

48

f *sfz* *pp* *p* *p* *mf* *f* *mf* *f* *mf*

112

allarg.....

Musical staff 112-117. Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with a dynamic marking of *mf* and a *cresc.....* marking. A hairpin crescendo symbol is present at the end of the staff.

118

Andante (♩~80)

(simile)

Musical staff 118-124. Bass clef, key signature of one sharp (F#). The staff contains a series of quarter notes with a dynamic marking of *pp*.

125

Musical staff 125-131. Bass clef, key signature of one sharp (F#). The staff contains a series of quarter notes.

132

Musical staff 132-138. Bass clef, key signature of one sharp (F#). The staff contains a series of quarter notes.

139

Musical staff 139-145. Bass clef, key signature of one sharp (F#). The staff contains a series of quarter notes, with a key signature change to one flat (Bb) indicated by a sharp sign over a natural sign.

146

rall.....

Tempo I° *Meno mosso* (♩~90)

Musical staff 146-154. Bass clef, key signature of one flat (Bb). The staff contains a series of quarter notes with a dynamic marking of *p* and a *pp* marking. A hairpin crescendo symbol is present.

155

Musical staff 155-163. Bass clef, key signature of one flat (Bb). The staff contains a series of quarter notes with a dynamic marking of *p* and a hairpin crescendo symbol.

164

Musical staff 164-172. Bass clef, key signature of one flat (Bb). The staff contains a series of quarter notes with a dynamic marking of *cresc.....* and a hairpin crescendo symbol.

173

Musical staff 173-178. Bass clef, key signature of one flat (Bb). The staff contains a series of quarter notes with a dynamic marking of *f* and a hairpin crescendo symbol.

183

Musical staff 183-192: Bass clef, quarter notes with accents, dynamic *mf*.

193

Musical staff 193-202: Bass clef, quarter notes with accents, dynamic *p*, *cresc.....*.

203

Musical staff 203-212: Bass clef, quarter notes with accents, dynamic *f*.

213

Musical staff 213-222: Bass clef, quarter notes with accents, dynamic *f*.

223

Musical staff 223-230: Bass clef, quarter notes with accents, dynamic *ff*, *rall.....*, *a tempo*.

231

Musical staff 231-236: Bass clef, quarter notes with accents, dynamic *p*, *pp*.

237

Musical staff 237-246: Bass clef, quarter notes with accents, dynamic *ppp*, **2**.

VIOLONCELOS EM CONCERTO

“MÚSICA BRASILEIRA Nº 5”

LORENZO FERNANDEZ

DANÇA NEGRA

para 8 violoncelos



Transcrição
Piero Bastianelli

*

VIOLONCELOS EM CONCERTO

LORENZO FERNANDEZ
(1897-1948)

DANÇA NEGRA

para 8 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩~100)

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Violoncello 6

Violoncello 7

Violoncello 8

pp *cresc...poco...a...poco.....*

pp *cresc...poco...a...poco.....*

pp *cresc...poco...a...poco.....*

6

Vc. 1 - Vc. 8

p *sempre cresc.....*

Detailed description: This page contains measures 6 through 10 of the score. It features eight violin staves (Vc. 1-8) in a key signature of two sharps (F# and C#). Measures 6-10 show a gradual increase in dynamics from piano (*p*) to a crescendo, indicated by the marking *sempre cresc.....*. The lower strings (Vc. 5-8) play a rhythmic pattern of eighth notes, while the upper strings (Vc. 1-4) play a melodic line with slurs and accents.

11

Vc. 1 - Vc. 8

mp *sempre cresc.....*

Detailed description: This page contains measures 11 through 15. The dynamics have increased to mezzo-piano (*mp*). The *sempre cresc.....* marking continues. The musical texture remains consistent with the previous page, showing a steady increase in volume and intensity across all string parts.

16

Vc. 1 - Vc. 8

mf *sempre cresc.....*

Detailed description: This page contains measures 16 through 20. The dynamics have reached mezzo-forte (*mf*). The *sempre cresc.....* marking continues. The music becomes more complex with overlapping textures and accents. The lower strings continue their rhythmic pattern, while the upper strings play more active melodic lines.

21

Vc. 1 - Vc. 8

f *sempre cresc.....*

Detailed description: This page contains measures 21 through 25. The dynamics have reached forte (*f*). The *sempre cresc.....* marking continues. The music is at its most intense, with all string parts playing with significant energy and volume. The texture is dense and rhythmic.

26

Musical score for measures 26-30. The score is for eight violas (Vc. 1-8). The key signature is two sharps (F# and C#). The time signature is 4/4. The score begins with a *ff* dynamic and a *sempre cresc.....* instruction. The first violin (Vc. 1) has a *V* marking above the first measure. The second violin (Vc. 2) has a *V* marking above the first measure. The third violin (Vc. 3) has a *V* marking above the first measure. The fourth violin (Vc. 4) has a *V* marking above the first measure. The fifth violin (Vc. 5) has a *V* marking above the first measure. The sixth violin (Vc. 6) has a *V* marking above the first measure. The seventh violin (Vc. 7) has a *V* marking above the first measure. The eighth violin (Vc. 8) has a *V* marking above the first measure. The score includes a *(simile)* marking above the sixth measure for Vc. 6.

31

Musical score for measures 31-35. The score is for eight violas (Vc. 1-8). The key signature is two sharps (F# and C#). The time signature is 4/4. The score continues with the *ff* dynamic and *sempre cresc.....* instruction. The first violin (Vc. 1) has a *V* marking above the first measure. The second violin (Vc. 2) has a *V* marking above the first measure. The third violin (Vc. 3) has a *V* marking above the first measure. The fourth violin (Vc. 4) has a *V* marking above the first measure. The fifth violin (Vc. 5) has a *V* marking above the first measure. The sixth violin (Vc. 6) has a *V* marking above the first measure. The seventh violin (Vc. 7) has a *V* marking above the first measure. The eighth violin (Vc. 8) has a *V* marking above the first measure.

36

Musical score for measures 36-40. The score is for eight violas (Vc. 1-8). The key signature is two sharps (F# and C#). The time signature is 4/4. The score begins with a *ff* dynamic and a *Grandioso* marking above the first measure. The first violin (Vc. 1) has a *V* marking above the first measure. The second violin (Vc. 2) has a *V* marking above the first measure. The third violin (Vc. 3) has a *V* marking above the first measure. The fourth violin (Vc. 4) has a *V* marking above the first measure. The fifth violin (Vc. 5) has a *V* marking above the first measure. The sixth violin (Vc. 6) has a *V* marking above the first measure. The seventh violin (Vc. 7) has a *V* marking above the first measure. The eighth violin (Vc. 8) has a *V* marking above the first measure. The score includes a *(simile)* marking above the eighth measure for Vc. 5.

41

Musical score for measures 41-45. The score is for eight violas (Vc. 1-8). The key signature is two sharps (F# and C#). The time signature is 4/4. The score continues with the *ff* dynamic and *Grandioso* marking. The first violin (Vc. 1) has a *V* marking above the first measure. The second violin (Vc. 2) has a *V* marking above the first measure. The third violin (Vc. 3) has a *V* marking above the first measure. The fourth violin (Vc. 4) has a *V* marking above the first measure. The fifth violin (Vc. 5) has a *V* marking above the first measure. The sixth violin (Vc. 6) has a *V* marking above the first measure. The seventh violin (Vc. 7) has a *V* marking above the first measure. The eighth violin (Vc. 8) has a *V* marking above the first measure. The score includes a *(simile)* marking above the eighth measure for Vc. 5.

Vc. 1 *(cresc.....e...animando sempre)*

Vc. 2 *(cresc.....e...animando sempre)*

Vc. 3 *(cresc.....e...animando sempre)*

Vc. 4 *(cresc.....e...animando sempre)*

Vc. 5 *(cresc.....e...animando sempre)*

Vc. 6 *(cresc.....e...animando sempre)*

Vc. 7 *(cresc.....e...animando sempre)*

Vc. 8 *(cresc.....e...animando sempre)*

Detailed description: This page contains measures 46 to 50 of the musical score. It features eight staves for Violins (Vc. 1-4) and Cellos/Double Basses (Vc. 5-8). The key signature is two sharps (F# and C#). Measures 46-49 show a gradual increase in dynamics and tempo, marked with 'cresc.....e...animando sempre'. In measure 50, there is a change in the rhythmic pattern for the lower strings, with a 'V' marking above the notes.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5 *(animile)*

Vc. 6

Vc. 7

Vc. 8

Detailed description: This page contains measures 51 to 55. The notation continues with the same eight staves. Measures 51-54 feature a melodic line in the upper strings (Vc. 1-4) with a 'V' marking above the notes. In measure 55, the lower strings (Vc. 5-8) are marked with 'animile'. The overall texture is dense and rhythmic.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Detailed description: This page contains measures 56 to 60. The notation continues with the same eight staves. Measures 56-59 show a continuation of the melodic and rhythmic patterns from the previous page. In measure 60, there is a change in the time signature from 4/4 to 3/4, indicated by a '3' over the staff. The lower strings (Vc. 5-8) have a 'V' marking above the notes.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5 *(pesante)*

Vc. 6 *(pesante)*

Vc. 7 *(pesante)*

Vc. 8 *(pesante)*

Detailed description: This page contains measures 61 to 65. The notation continues with the same eight staves. Measures 61-64 show a continuation of the melodic and rhythmic patterns. In measure 65, there is a change in the time signature from 3/4 to 2/4, indicated by a '2' over the staff. The lower strings (Vc. 5-8) are marked with 'pesante'. The score ends with a double bar line and a 'ff' dynamic marking.

"VIOLONCELOS EM CONCERTO"



LORENZO FERNANDEZ

DANÇA NEGRA

para 8 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩ ~ 100)

26

31

36

42

49

54

59

ff *sempre cresc.....*

sempre cresc.....

Grandioso *fff*

(cresc.....e.....animando sempre)

"VIOLONCELOS EM CONCERTO"



LORENZO FERNANDEZ

DANÇA NEGRA

para 8 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩ ~ 100)

22 *f* sempre cresc.....

27 *ff* sempre cresc.....

32 sempre cresc.....

37 *fff* Grandioso

43

49 (cresc.....e.....animando sempre)

54

59

"VIOLONCELOS EM CONCERTO"



LORENZO FERNANDEZ

DANÇA NEGRA

para 8 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩ ~ 100)

18

mf sempre cresc.....

23 sempre cresc..... ff

28 sempre cresc..... sempre cresc.....

33 2

39 Grandioso fff

45 (cresc.....e.....animando sempre)

51

55

59 2

"VIOLONCELOS EM CONCERTO"



LORENZO FERNANDEZ

DANÇA NEGRA

para 8 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩ ~ 100)

14

mp *sempre cresc.....*

19

mf *sempre cresc.....* *f* *sempre cresc.....*

25

ff *sempre cresc.....*

31

sempre cresc.....

37

2

Grandioso

fff

44

50

(*cresc.....e....animando sempre*)

55

59

2

"VIOLONCELOS EM CONCERTO"

LORENZO FERNANDEZ



DANÇA NEGRA

para 8 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩ ~ 100)

6

p *sempre cresc.....*

11 *mp*

16 *sempre cresc.....* *mf* *sempre cresc.....*

21 *sempre cresc.....*

26 *ff* *sempre cresc.....*

31 *sempre cresc.....*

36 *(simile)*

40 **Grandioso** *(simile)* *fff*

45

"VIOLONCELOS EM CONCERTO"

LORENZO FERNANDEZ



DANÇA NEGRA

para 8 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩ ~ 100)

2

pp *cresc...poco...a...poco.....*

7

p *sempre cresc.....*

12

mp *sempre cresc.....*

17

mf *sempre cresc.....*

22

f *sempre cresc.....*

27

ff *sempre cresc.....* *(simile)*

32

sempre cresc.....

36

Grandioso

40 *fff*

44

48 *(cresc.....e.....animando sempre)*

52

57

61 *(pesante)* *fff*

Detailed description: This is a musical score for Violin 6, measures 40 to 61. The music is in G major (one sharp) and 2/4 time. It begins at measure 40 with a forte (fff) dynamic. The melody consists of eighth and sixteenth notes, often beamed together. At measure 48, there is a crescendo and an 'animando sempre' instruction. At measure 61, the music becomes 'pesante' (heavy) and returns to the forte (fff) dynamic. The score ends with a double bar line and a final note.

"VIOLONCELOS EM CONCERTO"



LORENZO FERNANDEZ

DANÇA NEGRA

para 8 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩ ~ 100)

pp *cresc...poco...a...poco.....*

5 *p sempre cresc.....*

9

13 *mp sempre cresc.....*

17 *mf sempre cresc.....*

21 *f sempre cresc.....*

25 *ff sempre cresc.....*

29

33 *sempre cresc.....*

37 *Grandioso*

fff

41

45

49 *(cresc.....e.....animando sempre)*

53

57

61 *(pesante)*

fff

"VIOLONCELOS EM CONCERTO"



LORENZO FERNANDEZ

DANÇA NEGRA

para 8 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato (♩ ~ 100)

pp cresc...poco...a...poco.....

4

7 p sempre cresc.....

10

13 mp

16 sempre cresc.....

19 mf sempre cresc.....

22 f sempre cresc.....

25

Musical staff 25-28: Bass clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with slurs and accents. A double bar line is present at the end of measure 28.

ff sempre cresc.....

29

Musical staff 29-32: Bass clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents.

sempre cresc.....

33

Musical staff 33-36: Bass clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents.

37

Grandioso

Musical staff 37-40: Bass clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. A double bar line is present at the end of measure 40.

fff

41

Musical staff 41-44: Bass clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents.

46

Musical staff 46-49: Bass clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents.

(cresc.....e.....animando sempre)

51

Musical staff 51-54: Bass clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents.

56

Musical staff 56-59: Bass clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents.

61

(pesante)

Musical staff 61-64: Bass clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. The piece concludes with a double bar line and a fermata over the final note.

fff

VIOLONCELOS EM CONCERTO

“MÚSICA BRASILEIRA No. 6”

HEITOR VILLA-LOBOS

A LENDA DO CABOCLO

para 5 violoncelos



Transcrição
Piero Bastianelli



VIOLONCELOS EM CONCERTO

HEITOR VILLA-LOBOS
(1887-1959)

A LENDA DO CABOCLO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato e molto dolente ♩ ~84

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

Vc. 3 *p* *mf*

Vc. 4 *p* *mf*

Vc. 5 *p* *mf*

Più mosso

Vc. 1 *cresc...poco...a...poco.....* *ff* *rall.....*

Vc. 2 *cresc...poco...a...poco.....* *f*

Vc. 3 *cresc...poco...a...poco.....* *f*

Vc. 4 *cresc...poco...a...poco.....* *f*

Vc. 5 *cresc...poco...a...poco.....* *f*

Tempo I°

Vc. 1 *p* *poco cresc.....* *mf* *molto espressivo*

Vc. 2 *p (ben ritmico)* *poco cresc.....* *p*

Vc. 3 *p (ben ritmico)* *poco cresc.....* *p*

Vc. 4 *p (ben ritmico)* *poco cresc.....* *p*

Vc. 5 *p* *poco cresc.....* *p*

Vc. 1 *sfz*

Vc. 2 *mp molto espressivo*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

rall..... *Tempo I°*

Vc. 1 *sfz* *p* *poco cresc.....* *(simile)*

Vc. 2 *p (ben ritmico)* *poco cresc.....* *(simile)*

Vc. 3 *p (ben ritmico)* *poco cresc.....* *(simile)*

Vc. 4 *p (ben ritmico)* *poco cresc.....* *(simile)*

Vc. 5 *p* *poco cresc.....*

Vc. 1 *p* *dim...poco...a...poco.....* *rall.....*

Vc. 2 *mf* *p* *dim...poco...a...poco.....*

Vc. 3 *mf* *p* *dim...poco...a...poco.....*

Vc. 4 *mf* *p* *dim...poco...a...poco.....*

Vc. 5 *mf* *p* *dim...poco...a...poco.....*

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



A LENDA DO CABOCLO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato e molto dolente ♩ ~ 84

(*simile*)

p *poco cresc.....*

6

p

13

2

mf molto espressivo

19

3

sfz *sfz* *sfz*

rall.....

27

Più mosso

f *cresc.....*

31

ff *rall.....* *Andantino*

3

f

38

p

44

mf *f*

Più mosso

49 *cresc...poco...a...poco.....*

54 *allarg.....* *rall.....* *Tempo I°* *(simile)*
ff *p* *poco cresc.....*

60 *mf molto espressivo*

66 *3* *sfz* *sfz* *sfz*

75 *rall.....* *Tempo I°* *(simile)*
p *poco cresc.....*

82 *p* *dim...poco...a...poco.....* *rall.....* *3*

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



A LENDA DO CABOCLO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato e molto dolente $\text{♩} \sim 84$

p (ben ritmico) *(simile)* *poco cresc.....*

5 *mf* *p* *mf*

10 *dim...poco...a...poco.....*

15 *p* *mp*

20 *molto espressivo*

25 *rall.....* *Più mosso* *mf*

29 *cresc.....*

32 *rall.....* *Andantino* *mf molto espressivo*

36

f

41

mf *f*

49 *Più mosso*

cresc... poco... a... poco.....

54 *allarg.....* *rall.....* *Tempo I°* *(simile)*

f *p (ben ritmico)* *poco cresc.....*

60

p

65

mp molto espressivo

70

mp

75 *rall.....* *Tempo I°* *(simile)*

p (ben ritmico) *poco cresc.....*

80

mf *p*

84 *rall.....*

dim... poco... a... poco.....

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



A LENDA DO CABOCLO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato e molto dolente $\text{♩} \sim 84$

p (ben ritmico) *poco cresc.....* *mf*

6 *p* *mf* *dim...poco...a...poco.....*

11 *p*

16 *pp*

21

26 *rall.....* *Più mosso* *f* *cresc.....*

31 *rall.....* *Andantino* *ff* *p*

36 *mf* *pp*

41

45 *p* *mf*

49 *Più mosso* *cresc...poco...a...poco.....*

53 *allarg.....* *rall.....* *f* *3*

57 *Tempo I°* *(simile)* *p (ben ritmico)* *poco cresc.....*

63 *p* *pp*

68

73 *rall.....* *Tempo I°* *p (ben ritmico)*

78 *(simile)* *poco cresc.....* *mf*

83 *p* *dim...poco...a...poco.....* *3*

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



A LENDA DO CABOCLO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato e molto dolente $\text{♩} \sim 84$ *(simile)*

6



11



16



21



27

Più mosso



31

rall.....

Andantino



35



40 *pp*

45 *p* *mf*

49 Più mosso *cresc...poco...a...poco.....*

53 *allarg.....* *rall.....* *f*

57 Tempo I° *(ben ritmico)* *(simile)* *poco cresc.....*

62 *p*

67 *pp* *rall.....*

72 *rall.....*

77 Tempo I° *(ben ritmico)* *(simile)* *poco cresc.....* *mf*

83 *p* *dim...poco...a...poco.....* *rall.....* *3*

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



A LENDA DO CABOCLO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Moderato e molto dolente ♩ ~ 84

1 *p* *poco cresc.....* *mf*

7 *p* *mf* *dim...poco...a...poco.....*

13 *p*

19 *pp*

25 *rall.....* *Più mosso* *mf* *cresc.....*

30 *rall.....* *Andantino* *p* *f*

35 *mf*

40 *pp* *p*

46 *Più mosso*

52 *allarg..... rall..... Tempo I°*

59 *p cresc...poco...a...poco.....*

65 *poco cresc.....*

71 *rall.....*

77 *Tempo I°*

84 *dim...poco...a...poco.....*

VIOLONCELOS EM CONCERTO

“MÚSICA BRASILEIRA No. 7”

HEITOR VILLA-LOBOS

CANÇÃO DE AMOR

CAIR DA TARDE

“*Floresta do Amazonas*”

para 5 violoncelos



Transcrição
Piero Bastianelli

✱

36 *rall.....* Tempo I°

43 *rall.....* *a tempo*

50 *rall.....* *a tempo* *rall.....*

VIOLONCELOS EM CONCERTO

HEITOR VILLA-LOBOS
(1887-1959)

CAIR DA TARDE

"Floresta do Amazonas"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andantino mosso

64 *rall...* *a tempo*

Vc. 1 *mf*

Vc. 2 *pp*

Vc. 3 *mf*

Vc. 4 *pp*

Vc. 5 *p*

Vc. 1 *mf* *cresc.....*

Vc. 2 *mf* *cresc.....*

Vc. 3 *mf* *cresc.....*

Vc. 4 *mf* *cresc.....*

Vc. 5 *mf* *cresc.....*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *mf*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p* *sfzp*

Vc. 5 *p* *sfzp*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *rall....*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CANÇÃO DE AMOR

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Quasi allegro

Molto lento

2 *mf*

8 *mf* *rall.....* *f* *mf*

13 *a tempo* *rall.....* *f* *p*

19 *affrett..... Più mosso* *f*

26 *mf*

32 *rall..... a tempo* *f* *rall.....* *mf*

38 *Tempo I°*

44 *rall..... a tempo* *f* *mf*

50 *rall..... a tempo* *f* *p* *pp*

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CAIR DA TARDE

"Floresta do Amazonas"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andantino mosso

mf

6

rall... a tempo

mf

12

2

20

mf

cresc.....

26

f

32

mf

38

mf

44

rall...

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CANÇÃO DE AMOR

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Quasi allegro

Molto lento

6

12 *rall..... a tempo*

18 *affrett..... Più mosso*

24

31

37 *rall..... Tempo I°*

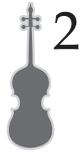
44 *rall..... a tempo*

50 *rall..... a tempo*

f sfz p mf p f mf p pp

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CAIR DA TARDE

"Floresta do Amazonas"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andantino mosso

7

13

20

26

32

39

46

p

rall....

a tempo

mf

pp

mf

cresc.....

f

p

mf

rall....

pp

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CANÇÃO DE AMOR

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Quasi allegro Molto lento

6 *f* *sfzp* *p* *rall.....* *mf*

13 *a tempo* *p* *mf* *p*

19 *affrett.....* *Più mosso* *(simile)* *mf*

26 *mp* *3* *3*

32 *rall.....* *a tempo* *(simile)* *rall.....* *mf*

38 *Tempo I°* *p*

45 *rall.....* *a tempo* *mf* *p*

51 *rall.....* *a tempo* *rall.....* *mf* *p* *pp*

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CAIR DA TARDE

"Floresta do Amazonas"

para 5 violoncelos

*

Andantino mosso

Transcrição: Piero Bastianelli

sfz p > p mf

7 rall... a tempo p

13 mf

19 mf cresc.....

25 f

32 p mf

39 p

46 pp

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CANÇÃO DE AMOR

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Quasi allegro Molto lento

8 rall..... a tempo

15 rall..... affrett.....

22 Più mosso (simile)

29 rall..... a tempo (simile)

36 rall..... Tempo I°

43 rall..... a tempo

50 rall..... a tempo rall.....

sfzp *p* *mf* *p* *mf* *mp* *mf* *p* *mf* *p* *pp*

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CAIR DA TARDE

"Floresta do Amazonas"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andantino mosso

6

13

19

25

31

37

44

sfzp *p*

rall... *a tempo*

pp

mf *cresc.....*

f

p *sfzp* *p*

p

rall...

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CANÇÃO DE AMOR

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Quasi allegro

Molto lento

6 *sfz p* *sfz p*

12 *rall.....* *a tempo* *mf* *p*

18 *rall.....* *affrett.....* *Più mosso* *mf* *p*

25 *mp*

32 *rall.....* *a tempo* *rall.....* *Tempo I°* *mf* *p*

39

45 *rall.....* *a tempo* *mf* *p*

51 *rall.....* *a tempo* *rall.....* *mf* *p* *pp*

"VIOLONCELOS EM CONCERTO"

HEITOR VILLA-LOBOS



CAIR DA TARDE

"Floresta do Amazonas"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andantino mosso

7

13

19

26

32

38

44

sfz p *p* *rall....* *a tempo* *p* *mf* *cresc.....* *f* *p* *sfz p* *p* *rall....*

VIOLONCELOS EM CONCERTO

“MÚSICA BRASILEIRA Nº 8”

DORIVAL CAYMMI

O MAR para 5 violoncelos

ACALANTO “*Canção de Ninar*”

para 4 violoncelos

É DOCE MORRER NO MAR

para 5 violoncelos



Arranjo
Piero Bastianelli



VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI
(1914)

O MAR para 5 violoncelos *

Arranjo: Piero Bastianelli
(De uma orquestração de L. Cardoso)

Musical score for Violoncellos 1-5, measures 17-21. The score shows five staves with various dynamics and articulations. Measures 17-19 are marked with *mf* and *p* dynamics, with *(simile)* markings. Measure 20 has *mf* and *f* dynamics. Measure 21 has *f* dynamics. The time signature changes from 3/4 to 3/8.

Lento $\text{♩} = 60$

Musical score for Violoncellos 1-5, measures 22-26. The score shows five staves with various dynamics and articulations. Measures 22-23 are marked with *pp* dynamics. Measures 24-25 have *sfz* and *f* dynamics. Measure 26 has *f* and *mf* dynamics. The time signature is 3/4.

poco accel. ----- *rall.* ----- *a tempo*

Musical score for Violoncellos 1-5, measures 27-31. The score shows five staves with various dynamics and articulations. Measures 27-28 are marked with *ffp* dynamics. Measures 29-30 have *fp* and *f* dynamics. Measure 31 has *f* and *p* dynamics. The time signature is 3/4.

Musical score for Violoncellos 1-5, measures 32-36. The score shows five staves with various dynamics and articulations. Measures 32-33 are marked with *ff* dynamics. Measures 34-35 have *f* dynamics. Measure 36 has *p.sub.* and *f* dynamics. The time signature is 3/4.

Allegro moderato $\text{♩} = 80$

Musical score for Violoncellos 1-5, measures 37-41. The score shows five staves with various dynamics and articulations. Measures 37-38 are marked with *ff* dynamics. Measures 39-40 have *p cresc.* and *f* dynamics. Measure 41 has *f* dynamics. The time signature is 3/4.

Vc. 1 *p.sub. cresc.....* *fp cresc.....* *p.sub. cresc.....* *fp*

Vc. 2 *p.sub. cresc.....* *fp cresc.....* *p.sub. cresc.....* *fp*

Vc. 3 *p cresc.....* *f*

Vc. 4 *p cresc.....*

Vc. 5 *p cresc.....*

Vc. 1 *f* *p.sub. cresc.....*

Vc. 2 *f* *p.sub. cresc.....*

Vc. 3 *f* *p cresc.....*

Vc. 4 *f* *p cresc.....* *p.sub. cresc.....*

Vc. 5 *f* *p.sub. cresc.....*

Vc. 1 *fp* *f* *fp cresc.....* *f*

Vc. 2 *fp* *f* *fp cresc.....* *f*

Vc. 3 *f* *f* *p cresc.....* *f*

Vc. 4 *f* *f* *p cresc.....* *f*

Vc. 5 *fp* *f* *fp cresc.....* *f*

Vc. 1 *ff*

Vc. 2 *ff*

Vc. 3 *f* *ff*

Vc. 4 *f* *ff*

Vc. 5 *ff*

Vc. 1 *p.sub.* *rallent. - - - - -* *(molto sost.)* *f* *Tempo I^o (Lento)*

Vc. 2 *pp.sub.(sempre)* *sfz* *(a.n.)* *ppp* *f*

Vc. 3 *ppp* *f*

Vc. 4 *pizz.* *pp* *arco* *ppp* *f*

Vc. 5 *pizz.* *pp* *arco* *ppp* *f*

Vc. 1 *(legato)* *mf* *f* *mf*

Vc. 2 *fp* *mf* *p* *sfz* *p* *mf*

Vc. 3 *fp* *mf* *f* *mf*

Vc. 4 *fp* *mf* *p* *sfz* *p* *mf*

Vc. 5 *(legato)* *mf* *f* *p* *mf*

Vc. 1 *p* *f* *(legato)* *mf*

Vc. 2 *p* *fp* *mf* *(legato)* *mf*

Vc. 3 *p* *f* *(legato)* *mf*

Vc. 4 *p* *fp* *mf* *(legato)* *mf*

Vc. 5 *fp*

Vc. 1 *ff*

Vc. 2 *f* *ff*

Vc. 3 *ff* *ff*

Vc. 4 *f* *ff*

Vc. 5 *f* *ff*

Vc. 1 *pp sub.* *pp* *a.n.*

Vc. 2 *pp sub.* *pp* *a.n.*

Vc. 3 *f* *pp* *a.n.*

Vc. 4 *pp sub.* *pp* *a.n.*

Vc. 5 *pp sub.* *pp* *a.n.*

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI
(1914)

ACALANTO "Canção de Ninar"

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Lento $\text{♩} = 60$

Violoncello 1 *p*

Violoncello 2 *pp*

Violoncello 3 *pp*

Violoncello 4 *pp*

poco rit. *a tempo*

Vc. 1 *p, espressivo* *cresc.....*

Vc. 2 *p* *cresc.....*

Vc. 3 *p* *cresc.....*

Vc. 4 *p* *cresc.....*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Vc. 3 *mf* *p*

Vc. 4 *mf* *p*

Vc. 1 *p, espressivo* *crpesc.....*

Vc. 2 *p* *crpesc.....*

Vc. 3 *p* *crpesc.....*

Vc. 4 *p* *crpesc.....*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Vc. 3 *mf* *p*

Vc. 4 *mf* *p*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 1 *rall.*

Vc. 2

Vc. 3

Vc. 4

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI
(1914)

É DOCE MORRER NO MAR

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante $\text{♩} = 65$

Violoncello 1 *mf, espress.*

Violoncello 2 *p* *mp*

Violoncello 3 *p*

Violoncello 4 *p*

Violoncello 5 *p*

Vc. 1 *p*

Vc. 2 *mp* *p, espress.*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *f*

Vc. 2 *f* *pizz.* *pp*

Vc. 3 *f* *p, espress.*

Vc. 4 *f* *pizz.* *pp*

Vc. 5 *f* *pp*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf* *arco*

Vc. 4 *mf* *espress.*

Vc. 5 *mf*

Vc. 1 *f*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *pizz.* *p*

Vc. 5 *f* *p*

Vc. 1 *p* *pp* *ff*

Vc. 2 *pp* *ff*

Vc. 3 *pp* *ff*

Vc. 4 *pp* *ff* *arco*

Vc. 5 *pp* *ff*

Vc. 1 *mf* *f* *pp*

Vc. 2 *mf* *f* *pp*

Vc. 3 *mf* *f* *pp*

Vc. 4 *mf* *f* *mp*

Vc. 5 *mf* *f* *pp*

Più lento

Vc. 1 *molto rall.*

Vc. 2 *arco*

Vc. 3 *arco*

Vc. 4 *arco*

Vc. 5 *pizz.* *arco*

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI



O MAR

para 5 violoncelos

*

Arranjo: Piero Bastianelli
(De uma orquestração de L. Cardoso)

Lento $\text{♩} = 60$

7 *f* *f* *ff* *f* *ff*
 14 *f* *mf* *p* (*simile*)
 18 *mf* *p* (*simile*) *mf* *f*
 21 *f* *ffp* *fp* *fp* *poco accel. --- rall. ---*
 26 *a tempo* *fp* *f* *f* *ff*
 32 Allegro moderato $\text{♩} = 80$
 6 *p, sub.* *cresc.....* *fp* *cresc.....*
 43 *p, sub.* *cresc.....* *fp* *f*

49 *p, sub. cresc.....*

56 *fp f*

63 *fp cresc..... f*

70 *ff p, sub. rall.....*

77 *(molto sost.) Tempo I° (Lento) f (legato) 3 3*

85 *mf f mf 3 3*

93 *p f*

101 *3 3 3 3 3 3 3 3 3 3 3 3*

107 *ff pp, sub. pp*

114 *a.n.*

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI



ACALANTO "Canção de ninar"

para 4 violoncelos

*

Lento $\text{♩} = 60$

Arranjo: Piero Bastianelli

1 *p*

7 *poco rit. - - a tempo*
3
p, espressivo

16 *cresc.....*
mf

23 *p*
p, espressivo

30 *cresc.....*
mf

37 *p*

43 *p*

50 *rall.....*
 1. 2.

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI



É DOCE MORRER NO MAR

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Lento $\text{♩} = 60$

mf, espress.

9

15

28

34

41

48

55

molto rall.....

VIOLONCELOS EM CONCERTO



DORIVAL CAYMMI

O MAR

para 5 violoncelos

*

Arranjo: Piero Bastianelli
(De uma orquestração de L. Cardoso)

Lento $\text{♩} = 60$

7

14

18

21

26

32

38

pp *sfz* *f*

f *f* *ff* *f*

f *p* *mf* (*simile*)

p *mf* (*simile*) *mf* *f*

f *ffp* *fp* *fp*

fp *f* *p* *ff*

Allegro moderato $\text{♩} = 80$

p cresc..... *f*

p.sub. cresc..... *fp cresc.....* *p.sub. cresc.....*

47 *fp* *f*

54 *p*, *sub.* *cresc.....* *fp* *f*

60 *fp* *cresc.....* *f*

66 *ff*

73 *rall.....* *(molto sost.)*
pp, *sub.* (*sempre*) *sfz* (*a.n.*)

Tempo I° (Lento)

82 *ppp* *f* *fp* *mf* *p* *sfz*

89 *p* *mf* *p*

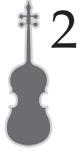
97 *fp* *mf* (*legato*) 3 3 3

104 *f* *ff* *pp*, *sub.*

112 *pp* *a.n.*

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI



ACALANTO "Canção de ninar"

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Lento $\text{♩} = 60$

pp

8 *poco rit.* ----- *a tempo*

p

15 *cresc.....* *mf*

22 *p* *p*

29 *cresc.....*

36 *mf* *p*

43 *p*

50 1. 2. *rall.....*

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI



O MAR
para 5 violoncelos

*

Arranjo: Piero Bastianelli
(De uma orquestração de L. Cardoso)

Lento ♩ = 60

7

14

18

21

26

32 Allegro moderato ♩ = 80

38

48 *f* **3** *p cresc.....* **4**

58 *f* *f* *p cresc.....*

64 **4** *f* *ff*

72 *rall..... (molto sost.)* **7** *Tempo I° (Lento)* *ppp* *f*

84 *fp* *mf* *f* *mf*

90 *(legato)* **3** **3** *p*

96 *f* **3** **3**

102 **3** **3** **3** **3** **3** **3** **3** **3** **3** **3**

107 *ff* *ff* *f* *pp*

114 *a.n.*

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI



ACALANTO "Canção de ninar"

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Lento ♩ = 60

pp

8 *poco rit.* ----- *a tempo*

p

15 *cresc.....* *mf*

22 *p* *p*

29 *cresc.....*

36 *mf* *p*

43 *p*

50 1. 2. *rall.....*

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI



É DOCE MORRER NO MAR

para 5 violoncelos

*

Lento $\text{♩} = 60$

Arranjo: Piero Bastianelli

1 *p* 3 3 3 3 3 3 3 3 3 3 3 3

4 3 3 3 3 *p* (*simile*)

11 *p* *f*

20 *p, espress.* *pizz.*

28 *mf* *f*

36 *p* *pp*

44 *ff* *mf* *f* 3

51 *pp* *molto rall.....*

VIOLONCELOS EM CONCERTO



DORIVAL CAYMMI

O MAR

para 5 violoncelos

*

Arranjo: Piero Bastianelli
(De uma orquestração de L. Cardoso)

Lento $\text{♩} = 60$

pp *fp* *molto* *f*

6 *sfz* *mf* *sfz*

11 *f* *p, sub.* *f* (legato)

18 *f* *f*

23 *f*

27 *ff*

32 Allegro moderato $\text{♩} = 80$

p cresc..... *f*

38 *p cresc.....* *f*

49

p cresc..... *p,sub. cresc.....*

56

f *f* **3**

63

p cresc..... *f*

69

f *ff* *pp* *pizz.* *rall.....*

78

ppp *f* *fp* *mf* *(molto sost.)* *Tempo I° (Lento)* *arco*

86

p *sfz* *p* *mf*

93

p *fp* *mf*

100

p *mf* *(legato)*

107

f *ff* *pp,sub.*

115

pp *a.n.*

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI



ACALANTO "Canção de ninar"

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Lento ♩ = 60

pp

8 *poco rit.* ----- *a tempo*

p

15 *cresc.....* *mf*

22 *p* *p*

29 *cresc.....*

36 *mf* *p*

43 *p*

50 1. 2. *rall.....*

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI



É DOCE MORRER NO MAR

para 5 violoncelos

*

Lento $\text{♩} = 60$

Arranjo: Piero Bastianelli

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI



O MAR
para 5 violoncelos

*

Arranjo: Piero Bastianelli
(De uma orquestração de L. Cardoso)

Lento ♩ = 60

pp *fp* *molto* *f*

6

sfz *mf* *sfz*

11

ff *p, sub.* *f* (legato)

17

f

22

f

26

f

32

Allegro moderato ♩ = 80
pizz.

p *cresc.....*

37

arco *f* *p cresc.....*

3 5

48

f *p, sub. cresc.....*

55

fp f sp cresc.....

65

f ff

72

pp pizz. rall..... (molto sost.) 2

82

Tempo I° (Lento)
arco ppp < f (legato) mf f

89

p < mf

97

fp

104

f ff

111

ppsub. pp a.n.

VIOLONCELOS EM CONCERTO

DORIVAL CAYMMI



É DOCE MORRER NO MAR

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Lento ♩ = 60

9

17

25

33

41

48

55

p

p

f

pp

mf

f

pp

ff

mf

f

pp

pizz.

molto rall.

arco

VIOLONCELOS EM CONCERTO

“MÚSICA BRASILEIRA Nº 9”

GILBERTO GIL

2 PEÇAS para 5 violoncelos

“Se eu quiser falar com Deus”

“Domingo no Parque”



Arranjo
Piero Bastianelli

*

VIOLONCELOS EM CONCERTO

GILBERTO GIL
(1942)

SE EU QUISER FALAR COM DEUS

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante

Musical score for five violoncellos (Vc. 1 to Vc. 5) covering measures 42 to 50. The score is in G major (one sharp) and 2/4 time. It features various dynamics including *mf*, *p*, and *mp*, and includes articulation marks like accents and slurs.

Musical score for five violoncellos (Vc. 1 to Vc. 5) covering measures 51 to 59. This section includes dynamic markings such as *p*, *mf*, and *ff*, along with performance instructions like *cresc... poco... a... poco...* and *rit.*

Musical score for five violoncellos (Vc. 1 to Vc. 5) covering measures 60 to 67. The score includes dynamics like *f* and *p*, and a *rall...* instruction.

VIOLONCELOS EM CONCERTO

GILBERTO GIL
(1942)

DOMINGO NO PARQUE

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Musical score for five violoncellos (Violoncello 1 to Violoncello 5) covering measures 68 to 75. The tempo is marked *Vivo* with a metronome marking of $\text{♩} = 132$. Dynamics range from *fp* to *ff*.

Musical score for five violoncellos (Vc. 1 to Vc. 5) covering measures 76 to 83. This section continues the piece with various rhythmic patterns and dynamics.

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

Vc. 3 *mf* *f*

Vc. 4 *mf* *f*

Vc. 5 *f*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Vc. 3 *mf* *p*

Vc. 4 *mf* *p*

Vc. 5 *mf* *p*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *mf (marc.)*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf (marc.)*

Vc. 5 *mf (marc.)*

Vc. 1 *(simile)*

Vc. 2 *(simile)*

Vc. 3 *(simile)*

Vc. 4 *(simile)*

Vc. 5 *(simile)*

Vc. 1 *99*

Vc. 2

Vc. 3 *(simile)*
cresc...poco...a...poco.....

Vc. 4 *(simile)*
cresc...poco...a...poco.....

Vc. 5 *(simile)*
cresc...poco...a...poco.....

Vc. 1 *106* *(simile)*

Vc. 2 *(simile)*

Vc. 3 *(simile)*

Vc. 4

Vc. 5

Vc. 1 *113* *ff*

Vc. 2 *ff*

Vc. 3 *ff*

Vc. 4 *ff*

Vc. 5 *ff*

Vc. 1 *120*

Vc. 2

Vc. 3 *(gritudo)* *ff*

Vc. 4 *ff*

Vc. 5 *ff*

O - lha a fa-ca, o - lha a fa-ca!

Vc. 1 *126* *rall.....* *Lento* $\text{♩} = 50$ *(rubato)*

Vc. 2 *p* *molto espressivo*

Vc. 3 *dim.....* *p*

Vc. 4 *dim.....* *p*

Vc. 5 *dim.....* *p*

dim...poco...a...poco.....

Vc. 1 *132* *rall.....*

Vc. 2

Vc. 3

Vc. 4

Vc. 5

"VIOLONCELOS EM CONCERTO"



GILBERTO GIL

2 PEÇAS

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. SE EU QUISER FALAR COM DEUS

Andante

4

mf

10

p

mf

18

p

mf

26

p *cresc....poco...a...poco.....* *f*

33

40

mf

48

mf *p*

56

cresc....poco...a...poco..... *f*

62

rall..... *p*

"VIOLONCELOS EM CONCERTO"



GILBERTO GIL

2 PEÇAS

para 5 violoncelos

2. DOMINGO NO PARQUE *

Arranjo: Piero Bastianelli

Vivo $\text{♩} = 132$

fp \leftarrow *ff*

8

14

21 *rall.....* Calmo $\text{♩} = 60$

dim..... *p*

29 *mf*

36 Vivo $\text{♩} = 132$

mf

43 *mf*

51

57 *f* *mf*

1. *mf*

65 ^{2.}

73 *f*

81 *f*

90 *mf* (marc.) (simile)

98 *cresc...poco...a...poco.....*

105 (simile)

113 *ff*

120 *ff* *dim.....*

128 *rall.....* Lento ♩ = 50 (rubato) *p, molto espressivo* *dim...poco...a...poco.....*

132 *rall.....*

"VIOLONCELOS EM CONCERTO"



GILBERTO GIL

2 PEÇAS

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. SE EU QUISER FALAR COM DEUS

Andante

"VIOLONCELOS EM CONCERTO"



GILBERTO GIL

2 PEÇAS

para 5 violoncelos

2. DOMINGO NO PARQUE *

Vivo ♩ = 132

Arranjo: Piero Bastianelli

fp < ff

8

14

21

dim.....

rall.....

Calmo ♩ = 60

p

30

mf

Vivo ♩ = 132

38

mp

45

mf

53

f

(Vc.2)

3

62 *mf* *p*

72 *f*

80 *f*

87 *mf*

94 *cresc....poco....a....poco.....*

101

108 (*simile*) *ff*

115 *ff*

122 *dim.....* *rall.....* *Lento* ♩ = 50 *p*

130 *dim....poco....a....poco.....* *rall.....*

"VIOLONCELOS EM CONCERTO"



GILBERTO GIL

2 PEÇAS

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. SE EU QUISER FALAR COM DEUS

Andante

Musical score for the first part of "Se eu quiser falar com Deus" for cello. The score is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of ten staves of music. The dynamics range from *p* (piano) to *f* (forte), with markings for *cresc.* (crescendo) and *poco...a...poco* (poco a poco). The tempo is marked as *Andante*. The score includes various articulation marks such as accents and slurs.

"VIOLONCELOS EM CONCERTO"



GILBERTO GIL

2 PEÇAS

para 5 violoncelos

*

2. DOMINGO NO PARQUE

Arranjo: Piero Bastianelli

Vivo ♩ = 132

Musical score for the piece "Domingo no Parque" by Gilberto Gil, arranged by Piero Bastianelli. The score is written for a single cello part in bass clef, key of D major, and 2/4 time signature. It consists of 53 measures. The tempo is marked "Vivo" with a quarter note equal to 132 beats per minute. The dynamics range from *fp* (fortissimo piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece is divided into two sections: the first section (measures 1-20) is marked "Vivo" and the second section (measures 21-53) is marked "Calmo" with a quarter note equal to 60 beats per minute. The second section includes a "rall." (rallentando) marking and a "dim." (diminuendo) marking. The score ends with a repeat sign and a final dynamic marking of *f*.

61

1. 2.

mf *mf* *p*

70

f

78

f

85

mf

92

mf

cresc....poco....a....poco.....

100 (simile)

mf

108 (simile)

ff

116

ff (gritado)

(o-lha a fa-ca, olha a fa-ca!) *ff*

123

dim.....

rall.....

Lento ♩ = 50

p

130 (como echo)

dim....poco....a....poco.....

rall.....

"VIOLONCELOS EM CONCERTO"



GILBERTO GIL

2 PEÇAS

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. SE EU QUISER FALAR COM DEUS

Andante

The musical score is written in bass clef, key of D major (two sharps), and 2/4 time. It consists of eight staves of music. The first staff begins with a piano (*p*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic. The third staff also starts with piano (*p*) and moves to mezzo-forte (*mf*). The fourth staff features a crescendo from piano (*p*) to forte (*f*), with the instruction *p cresc...poco...a...poco.....*. The fifth staff shows a dynamic shift from mezzo-forte (*mf*) to piano (*p*). The sixth staff starts with mezzo-forte (*mf*) and ends with mezzo-piano (*mp*). The seventh staff begins with mezzo-forte (*mf*) and includes the instruction *p cresc...poco...a...poco.....*. The eighth staff starts with forte (*f*) and concludes with piano (*p*) and a *rall.....* marking.

"VIOLONCELOS EM CONCERTO"



GILBERTO GIL

2 PEÇAS

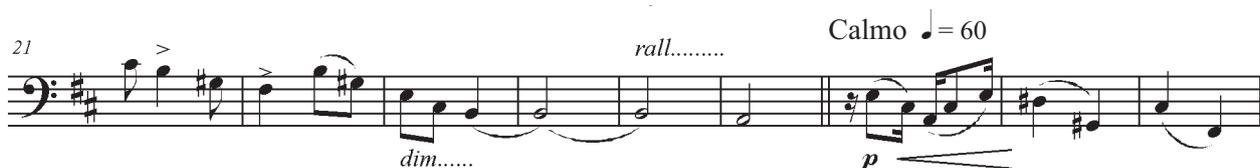
para 5 violoncelos

*

2. DOMINGO NO PARQUE

Arranjo: Piero Bastianelli

Vivo ♩ = 132



60 *f* *mf* *p*

69 *f*

78 *f*

85 *mf (marc.)* *(simile)*

93 *cresc....poco...a....poco.....* *(simile)*

101

108 *ff*

116 *ff* *(gritado)*
 (o-lha a fa-ca, olha a fa-ca!) *ff*

123 *dim.....* *rall.....* *Lento* ♩ = 50 *p*

130 *dim....poco...a....poco.....* *rall.....*

"VIOLONCELOS EM CONCERTO"



GILBERTO GIL

2 PEÇAS

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. SE EU QUISER FALAR COM DEUS

Andante

The musical score consists of eight staves of music in bass clef, 2/4 time, with a key signature of two sharps (F# and C#). The score includes various dynamics such as *p*, *mf*, and *f*, along with performance instructions like *crese...poco...a...poco.....* and *rall.....*. There are also several *V* (Vibrato) markings above notes.

"VIOLONCELOS EM CONCERTO"



GILBERTO GIL

2 PEÇAS

para 5 violoncelos

*

2. DOMINGO NO PARQUE

Arranjo: Piero Bastianelli

Vivo ♩ = 132

8

14

21

Calmo ♩ = 60

30

Vivo ♩ = 132

38

(simile)

mp

46

mf

54

f

61 1. 2. *mf* *p*

72 *f*

81 *f*

86 *mf (marc.)* (*simile*)

93 *cresc....poco....a....poco.....*

100 (*simile*)

106

114 (*gritado*) *ff* (o-lha a faca, olha a faca!)

122 *ff* *dim.....* *rall.....*

129 *Lento* ♩ = 50 *p* *dim....poco...a....poco.....* *rall.....*