

TETRALOGIA FOLK: VERMELHO

Allegro non troppo ♩ = 96

- III -

Andersen Viana

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VIOLINO I

VIOLINO II

VIOLA

VIOLONCELLO

CONTRABAIXO

PERCUSSÃO I

PRATOS (Contato)

PERCUSSÃO II

CAIXA-CLARA

PERCUSSÃO III

BOMBO

Non Div.

Non Div. *f*

Non Div. *f*

Non Div.

f

Non Div. *f*

f

Non Div.

f

mf

f

f

f

f

mf

mf

mf

mf

7

SAO JOÃO DARARÃO

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

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12

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

1a

16

2a

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

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21

Allegro poco meno $\text{J} = 92$

A CANOA

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

BOMBO

//

26

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

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31

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

36

//

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

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41

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

CAIXA-CLARA

PANDEIRO

mf

mf

"Tocando com bossa!"

46

Div.

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

//

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56 **Meno mosso** $\text{♩} = 70$

Cresc.

ff //

The musical score consists of six staves. The top four staves represent the orchestra: Violin I (G clef), Violin II (G clef), Viola (C clef), and Cello/Bass (F clef). The bottom two staves represent the percussion section: PERC. I (two staves, G clef), PERC. II (one staff, F clef), and PERC. III (one staff, F clef). The score is in common time (indicated by '2' over '4'). The key signature changes between staves. Measure 56 begins with a dynamic of 'ff' followed by a crescendo. The violins play eighth-note patterns, the viola and cello provide harmonic support, and the three percussionists play sustained notes or rhythmic patterns on their respective instruments.

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61

Andante pesante

♩ = 62

POBRE CEGA

Viol. I

Viol. II Non Div.

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

65

//

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

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69

(Non Div.)

Musical score for page 69. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Percussion I, Percussion II, and Percussion III. The score includes dynamic markings like *mf*, *pp*, and *Unis.*, and performance instructions like "Div." and "GLOCKENSPIEL".

74

Musical score for page 74. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Percussion I, Percussion II, and Percussion III. The score features continuous eighth-note patterns and a final double bar line.

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79

Musical score for page 79. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Percussion I, Percussion II, Percussion III, and a BOMBO. The score includes dynamic markings like **f**, **ff**, and **sfp**, and performance instructions like "Div.", "Non Div.", and "PANDEIRO".

83

Moderato $\text{♩} = 76$

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Musical score for page 83. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Percussion I, Percussion II, Percussion III, and a BOMBO. The score is in 2/4 time and includes dynamic markings like **ff** and **f**.

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87

A MARÉ ENCHEU

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

The musical score for page 87 consists of eight staves. The first four staves (Violin I, Violin II, Cello, Double Bass) have standard note heads. The last four staves (Percussion I, Percussion II, Percussion III) use vertical bars with diagonal strokes to indicate pitch and rhythm. Dynamic markings include *mf*, *p*, and accents (>) placed above or below the staves.

91

//

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

The musical score for page 91 consists of eight staves. The first four staves (Violin I, Violin II, Cello, Double Bass) feature slurs over groups of notes. The last four staves (Percussion I, Percussion II, Percussion III) continue their rhythmic patterns with vertical bars and diagonal strokes. Dynamic markings like *p* and *f* are present.

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95

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

99

Viol. I

Viol. II

Vla.

Vlc.

Cb.

PERC. I

PERC. II

PERC. III

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103

Unis.

(REPETIR OS ULTIMOS QUATRO COMPASSOS "A PIACERE", MUITAS VEZES, DIMINUENDO ATE O FINAL **ppp**)

(REPEAT THESE LAST FOUR BARS "A PIACERE", MANY TIMES, UNTIL THE END, DIMINUENDO AT **ppp**)

Opcionalmente, os músicos (Violinos e Violas) podem fazer uma Mise-en-scène [1] a partir do compasso 103 até o compasso 106, levantando das cadeiras e caminhando entre o público, e depois retornando ao palco para finalizar a Suíte.

[1] É uma expressão francesa utilizada para descrever aspectos do design de uma produção teatral ou cinematográfica, na qual essencialmente significa "tema visual". Mise-en-scène também inclui a posição e o movimento dos atores no palco (ou for a dele).

Optionally, the musicians (Violins and Violas) can make a "mise-en-scène" [1] from the bar 103 until the bar 106, standing out from their chairs and walking around the audience, and after this, returning onto the stage to finalize the Suite.

[1] Is a French expression used to describe the design aspects of a theatre or film production, which essentially means "visual theme". Mise-en-scène also includes the positioning and movement of actors on the set, which is called blocking.