

Vinicius Amaro

Trilogienhúm

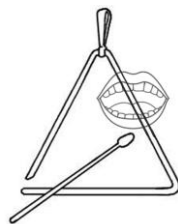
(um momento lúdico para trio de forró)

Salvador, 2015

Instruções e observações: Na medida do possível, as instruções e observações técnicas foram descritas no corpo da partitura. No entanto, algumas delas serão reforçadas e detalhadas:

Triângulos:

- 1 - Três triângulos de alturas consideravelmente distintas deverão ser utilizados (agudo médio e grave);
- 2 - Os três devem estar dispostos numa estante, preso por algum objeto (gancho ou similares) que permita as suas retiradas com agilidade;
- 3 - Dois tipos de baquetas serão necessárias: baquetas convencionais de caixa e baqueta de metal;
- 4 - O efeito de wha-wha deve ser produzido através do movimento de abrir e fechar a boca próximo a uma das hastes do triângulo, como pode ser indicado pela figura a seguir. Em geral, a haste ligada aos dois ângulos fechados possui maior potencial sonoro para este efeito.



Zabumba:

- 1 - Disposição dos sons no pentagrama:

Partitura musical para zabumba em 4/4. A partitura mostra uma sequência de notas e efeitos. Abaixo da partitura, há cinco setas apontando para diferentes notações: 1. Uma nota com um sinal de acento (>) e um símbolo de caixa (+) abaixo dela, rotulado "bacaalhau (abafado)". 2. Uma nota com um sinal de acento (>) e um símbolo de círculo (o) abaixo dela, rotulado "bacaalhau (aberto)". 3. Uma nota com um símbolo de X (x) abaixo dela, rotulado "aro". 4. Uma nota com um sinal de acento (>) e um símbolo de círculo (o) abaixo dela, rotulado "bordão (aberto)". 5. Uma nota com um símbolo de barra (|) abaixo dela, rotulado "bordão (abafado)".

bacaalhau (abafado) bacaalhau (aberto) aro bordão (aberto) bordão (abafado)

- 2 - Além das baquetas tradicionais de zabumba, duas baquetas do tipo "vassourinha" serão necessárias para o trecho compreendido na letra de ensaio D.

dedicada ao MAB e a Edinho Lima

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(Salvador, 2015)

(um momento lúdico para trio de forró)

Inerte (♩ ~ 50)



senza vibrato

Sanfona

fpp *mp* *sfzpp* *p pp* *mp* *p* *mf*

Triângulos (3)

suspensos *f* *p* *mp* *p* *mp* *mf*

(c/ baquetas de caixa) (c/ baq. de metal)

Zabumba

f *mf* *p*

(c/ baquetas de caixa)

Sanf.

sfzpp *sfzp* *f* *p*

senza vibrato

Trgls.

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

(c/ baquetas de caixa) (c/ baq. de metal)

Zab.

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

(c/ baquetas de caixa)

7

Sanf. *sfzp* *f* *pp* *< sfz* *senza vibrato*

Trgls. *f* *p* *f* *triângulo médio na mão* *wha-wha de boca* *f*

Zab. *f* *f*

Movido (♩ ~ 100)

B



11

Sanf. *f*

Trgls. *f*

Zab. *f*

molto rall. -----

Sanf. *mp* *ff*

Trgls. *mp* *ff*

Zab. *mp* *ff* *f* *mp*



(♩ ~ 50)

(♩ ~ 100)

(escape de ar
fechando o fole)

(escape de ar
abrindo o fole)

C

Sanf. *sfzp* *sfz* *sfz* *sfz sfz* *sfz sfz sfz sfz* *sfz ff* *sfz sfz sfz ff*

triângulo grave na mão

wha-wha de boca

(falado)

shhh!

sfz

f

(falado)

shhh!

sfz

f

Trgls. *p* *sfz* *f*

Zab. *sfz* *f*

Sanf. *sfz sfz sfz sfz sfz ff* *sfz sfz sfz sfz sfz ff* *p sfz sfz*

Trgls. *ff*

Zab. *ff*



Sanf. *p* *ff* *sfz sfz sfz sfz sfz sfz sfz sfz* *sfz ff*

Trgls. *p* *ff*

Zab. *p* *ff*

Sanf. *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz* *fff* *pp* *sfz*
 (formar cluster indefinido a partir de D7)

Trgls. *mf* *fff*

Zab. *mf* *fff*

(♩ ~ 50) *senza vibrato*

~ 15" ~ 10" ~ 45" ~ 20"

D sons percussivos estralados (teclas, botões de registro ou de baixo)

Sanf. *p* *f*

Trgls. *p* *f*

Zab. *p* *f*

wha-wha de boca

(c/ baqueta vassourinha)

(♩ ~ 100)

E

32 (falado) shhh *f*

Sanf.

Trgls. (falado) shhh *f*

Zab. (falado) shhh *f*



36 *mf sfz mf sfz mf ff sfz sfz sfz sfz ff*

Sanf.

36 (suspensio) (mão) triângulo grave na mão *mp f mp f ff*

Trgls. *mp f mp f*

Zab. *mp f ff*

rit. bruscamente -----

39

Sanf. *mf* *f* *p* *f*

Trgls. *mf* *f* *p* *f* (suspensio)

Zab. *mf* *p* *f*



a tempo

F

43

Sanf. *mp* *ff* *sfz* *sfz* *sfz*

Trgls. (mão) *mp* *ff*

Zab. *mp* *ff* *mf*

Sanf.

46

sfz sfz sfz sfz sfz mf ff mf sfz sfz sfz sfz

Trgls.

46

suspensos (c/ baquetas de caixa)

f

Zab.

ff mf



Sanf.

50

sfz sfz sffz

Trgls.

50

p

Zab.

ff

(♩ ~ 50)

G

(♩ ~ 100)

Sanf. *p* *sfzp* (formar cluster indefinido a partir de C7)

Trgls. triângulo médio na mão *mf*

Zab. *mf*

61 ~ 10" (♩ ~ 100)

Sanf. *mf* (*mf*)

Trgls. (*mf*)

Zab. (*mf*)

10

~ 12" (♩ ~ 100)

Sanf.

67

Trgls.

67

Zab.

67



~ 15" (♩ ~ 100)

Sanf.

72

Trgls.

72

Zab.

72

~ 12" (♩ ~ 100)

74

Sanf.

Trgls.

Zab.

(mf)

(mf)

(mf)

(mf)

~ 10" (♩ ~ 100)

79

Sanf.

Trgls.

Zab.

H

suspensio

sfzp

sf

sfzp

sf

(p)

mf

84

I

Sanf. *sfzp* *ff* *f*

Trgls. (falado) *ff* shhh *f* *triângulo médio na mão*

Zab. (falado) *ff* shhh *f*

88

Sanf. *mp* *f*

Trgls. *mp* *p* *f*

Zab. *ff* *f*

92

Sanf. *mf sfz mf sfz mf ff sfz sfz sfz sfz ff sfz sfz sfz*

Trgls. *mp f (suspensio) (mão) triângulo médio na mão mf*

Zab. *mp f f ff mf*

95

Sanf. *sfz sfz sfz sfz sfz mf ff*

Trgls. *mf*

Zab. *mf ff*

rit. bruscamente -----

98

Sanf. *mf* *f* *p* *f*

Trgls. *mf* *f* *p* *f*

Zab. *mf* *p* *f*

suspensio

3 3 3



a tempo

102

Sanf. *ff* *mf* *fff*

Trgls. *ff* *mf* *ff* *mf*

Zab. *ff* *mf* *ff*

triângulo médio na mão (suspensio) (mão) (suspensio) *wha-wha de boca*


dedicada ao MAB e a Edinho Lima

Trilogienhúm

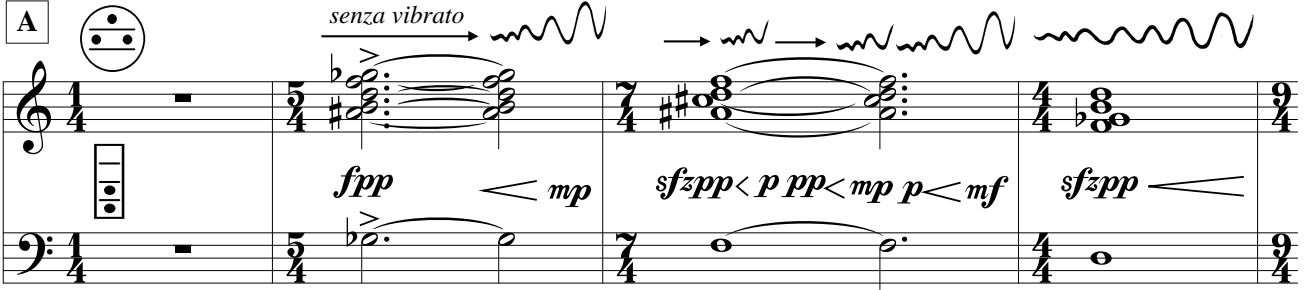
(um momento lúdico para trio de forró)

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(Salvador, 2015)

Inerte (♩ ~ 50)

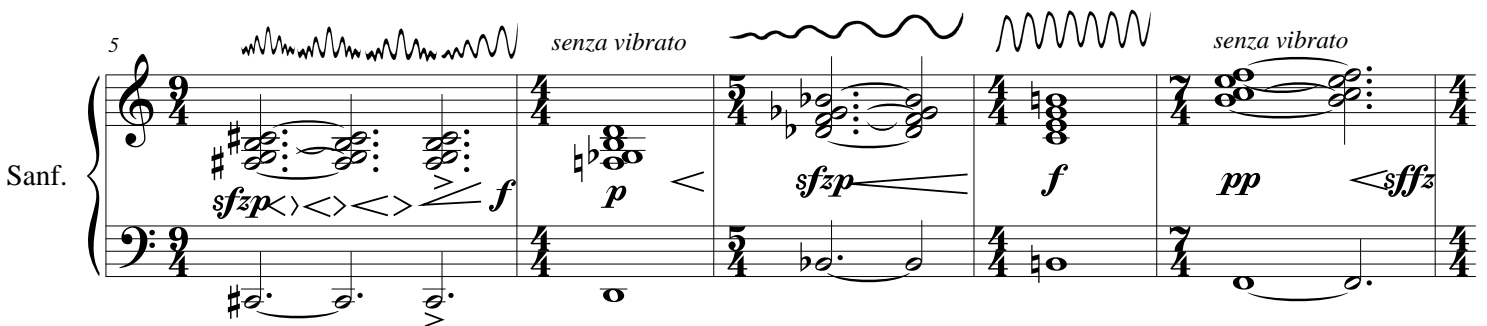
A 

senza vibrato



Sanfona

5 *senza vibrato*



Sanf.

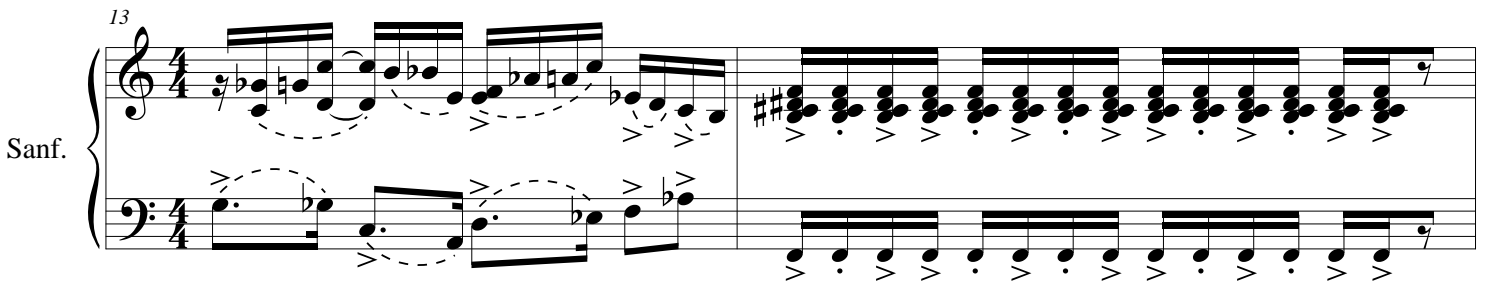
Movido (♩ ~ 100)

B 



Sanf.

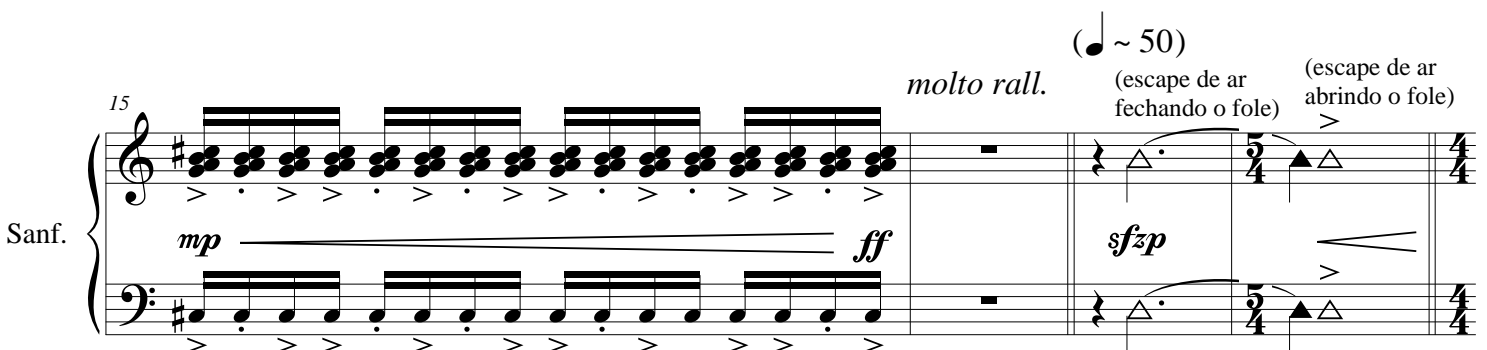
13



Sanf.

15 *molto rall.* (♩ ~ 50)

(escape de ar fechando o fole) (escape de ar abrindo o fole)



Sanf.

(♩ ~ 100)



Sanf.

Musical score for measures 1-21. The piece is in 4/4 time. The right hand features chords with accents and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *sfz* and *ff*. A 3-measure triplet is present in the right hand at the end of the first system.

Sanf.

Musical score for measures 22-23. The key signature changes to two flats (B-flat and E-flat). The right hand continues with accented chords, and the left hand maintains the eighth-note accompaniment. Dynamic markings include *sfz* and *ff*. A 3-measure triplet is present in the right hand at the end of the second system.

Sanf.

Musical score for measures 24-25. The key signature changes to two sharps (F-sharp and C-sharp). The right hand features triplets of chords, with a dynamic marking of *p* for the first triplet and *sfz sfz* for the second. The left hand continues with eighth notes. A dynamic change from *p* to *ff* is indicated across the systems.

Sanf.

Musical score for measures 26-27. The key signature changes to one sharp (F-sharp). The right hand features accented chords, and the left hand continues with eighth notes. Dynamic markings include *sfz* and *ff*.

Sanf.

Musical score for measures 28-30. The key signature changes to one flat (B-flat). The right hand features accented chords, and the left hand continues with eighth notes. Dynamic markings include *sfz*, *ff*, and *pp*. A tempo change to (♩ ~ 50) is indicated at the start of the system. The final measure (30) is marked *senza vibrato*.

~ 15" ~ 10" ~ 45"

Sanf. **D**

sfz sons percussivos estralados (teclas, botões de registro ou de baixo)

(formar cluster indefinido a partir de D7)

D7

p

~ 20" (♩ ~ 100)

Sanf. **E**

(falado)

shhh

f

Sanf. **34**

Sanf. **36**

mf sfz mf sfz mf ff sfz sfz sfz sfz ff

Sanf. **39**

mf f

rit. bruscamente----- *a tempo*

Sanf.

p *f*

Sanf.

mp *ff* *sfz* *sfz* *sfz*

F

Sanf.

sfz *sfz* *sfz* *sfz* *mf* *ff* *mf* *sfz*

Sanf.

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Sanf.

p *sfzp* *C7*

(formar cluster indefinido a partir de C7)

(♩ ~ 50) (♩ ~ 100)

Sanf.

61

mf

mf

~ 10" (♩ ~ 100)

Sanf.

66

~ 12" (♩ ~ 100)

3

3

mf

Sanf.

72

~ 15"

Sanf.

73

mf

~ 12" (♩ ~ 100)

Sanf.

76

mf

~ 10" (♩ ~ 100)

H

2

2

Sanf.

I

Sanf.

Sanf.

Sanf.

Sanf.

Sanf.

96

sfz *mf* *ff* *mf*

5

3/4 4/4

Detailed description: This system contains measures 96 to 101. It features a grand staff with treble and bass clefs. Measure 96 starts with a treble clef and a key signature of two sharps (F# and C#). The bass clef part has a 3/4 time signature. Measures 97-98 have a 4/4 time signature. Measure 99 has a 3/4 time signature. Measure 100 has a 6/8 time signature. Measure 101 has a 4/4 time signature. Dynamics include *sfz*, *mf*, *ff*, and *mf*. There are five-measure rests in measures 97 and 98. A slur covers measures 99-101. Accents are present on many notes.

Sanf.

99

f *p* *f*

3 3 3

3 3 3

3 3 3

3/4 6/8 3/4 4/4

rit. bruscamente

Detailed description: This system contains measures 99 to 101. It features a grand staff with treble and bass clefs. Measure 99 has a 3/4 time signature. Measure 100 has a 6/8 time signature. Measure 101 has a 4/4 time signature. Dynamics include *f*, *p*, and *f*. There are three-measure rests in measures 99 and 100. A slur covers measures 99-101. A dashed line with the text *rit. bruscamente* is above measure 100. Accents are present on many notes.

Sanf.

102

ff

4/4

a tempo

Detailed description: This system contains measures 102 and 103. It features a grand staff with treble and bass clefs. Measure 102 has a 4/4 time signature. Measure 103 has a 4/4 time signature. Dynamics include *ff*. A slur covers measures 102-103. The text *a tempo* is above measure 102. Accents are present on many notes.

Sanf.

104

mf *fff*

4/4

Detailed description: This system contains measures 104 and 105. It features a grand staff with treble and bass clefs. Measure 104 has a 4/4 time signature. Measure 105 has a 4/4 time signature. Dynamics include *mf* and *fff*. A slur covers measures 104-105. A fermata is over the final note of measure 104. Accents are present on many notes.

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Inerte (♩ ~ 50)

Triângulos (3)

A *suspensos* (c/ baq. de metal) *f* (c/ baquetas de caixa) *p* *mp* *p* *mp* *mf* (c/ baq. de metal)

4 (c/ baquetas de caixa) *p* *mf* (c/ baquetas de caixa) *p* *f* (c/ baq. de metal) *p*

7 *f* *p* *f* *wha-wha de boca* *triângulo médio na mão* *f*

B **Movido** (♩ ~ 100)

11

molto rall. (♩ ~ 50)

(♩ ~ 100)

15 *triângulo grave na mão* *wha-wha de boca* (falado) *shhh!* *mp* *ff* *sfz* *f* **C**

20 *ff*

25 *p* *ff* *mf*

(♩ ~ 50)

29 **D** ~ 15" ~ 45"

fff *p*

wha-wha de boca

(♩ ~ 100)

~ 10" ~ 20"

(falado) **E**

shhh *f*

34

mp *f*

37 (suspensão) (mão) triângulo grave na mão

mp *f* *mf* *f*

rit. bruscamente ----- a tempo

41 (suspensão) (mão)

p *f* *mp* *ff*

F 3 (c/ baquetas de caixa)

f

51

p

(♩ ~ 50) (♩ ~ 100) (♩ ~ 100)

G 2 2 triângulo médio na mão (c/ baq. de metal) ~ 10" 4

mf

66 $\sim 12''$ ($\bullet \sim 100$)

(*mf*) (*mf*)

70 $\sim 15''$ ($\bullet \sim 100$)

(*mf*)

$\sim 12''$ ($\bullet \sim 100$) $\sim 10''$

(*mf*)

H ($\bullet \sim 100$)

80 $\frac{2}{4}$ *suspensio* *f* *ff* *(falado)* $\frac{3}{4}$ *shhh*

I

86 *triângulo médio na mão* *f* *mp*

90 *p* *f* *mp* *f* *(suspensio)* *(mão)*

94 *triângulo médio na mão* *mf*

mf

97

mf *f* *p*

rit. bruscamente
suspense

----- *a tempo*

101

f *ff*

triângulo médio na mão

104

mf *ff* *mf*

(suspense) (mão) (suspense) *wha-wha de boca*

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Inerte (♩ ~ 50)

Zabumba

A

4

6

Movido (♩ ~ 100)

B

10

14

18

22

2

26

mf *fff*

30 (♩ ~ 50)

2 **D** ~15'' ~10''

~20'' (♩ ~ 100)

(c/ baqueta vassourinha)

p *f* (falado) shhh

E

f *mp* *f*

37

f *ff* *mf*

41 rit. bruscamente ----- a tempo

p *f* *mp* *ff*

F

mf *ff* *mf* (♩ ~ 50)

49

ff **5** **G** **2**

(♩ ~ 100)

58 *mf* ~ 10" (♩ ~ 100)

64 *(mf)* ~ 12" (♩ ~ 100)

70 *(mf)* ~ 15" (♩ ~ 100)

74 *(mf)* ~ 12" (♩ ~ 100)

79 ~ 10" (♩ ~ 100)

82 *mf* (falado)

I

Musical notation for measures 4-91. The piece begins in 3/4 time with a forte (*f*) dynamic. It features a complex rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs. The time signature changes to 2/4 at measure 7 and back to 3/4 at measure 10. The dynamic reaches fortissimo (*ff*) by measure 10. The system ends with a fermata over a whole note.

91

Musical notation for measures 91-94. Measure 91 starts in 4/4 time with a forte (*f*) dynamic. Measure 92 changes to 5/4 time with a mezzo-piano (*mp*) dynamic. Measure 93 returns to 4/4 time with a forte (*f*) dynamic. Measure 94 continues in 4/4 time with fortissimo (*ff*) dynamics. The system ends with a fermata over a whole note.

94

Musical notation for measures 94-98. Measure 94 starts in 4/4 time with a mezzo-forte (*mf*) dynamic. The piece continues with eighth and sixteenth notes. Measure 98 features a quintuplet of eighth notes leading to a fortissimo (*ff*) dynamic. The system ends with a fermata over a whole note.

98

rit. bruscamente -----

Musical notation for measures 98-102. Measure 98 starts in 4/4 time with a mezzo-forte (*mf*) dynamic. Measure 99 changes to 3/4 time. Measure 100 changes to 6/8 time. Measure 101 changes to 3/4 time with a piano (*p*) dynamic. Measure 102 continues in 3/4 time with a forte (*f*) dynamic. The system ends with a fermata over a whole note.

a tempo

102

Musical notation for measures 102-109. Measure 102 starts in 4/4 time with a fortissimo (*ff*) dynamic. The piece continues with eighth and sixteenth notes. Measure 109 features a fortissimo (*ff*) dynamic. The system ends with a fermata over a whole note.