

Pra que!

Héctor Garcés Puelma
2015

Instrumentação

1 Flauta

1 Clarinete em Bb

1 Cantante (soprano)

1 Percussionista

1 Surdo

1 Caixa clara

1 Tom grave (chão)

1 Par de bongôs

1 Bacurinha

1 Caxixi (ou maraca)

1 Prato suspeso (crash)

1 Triângulo

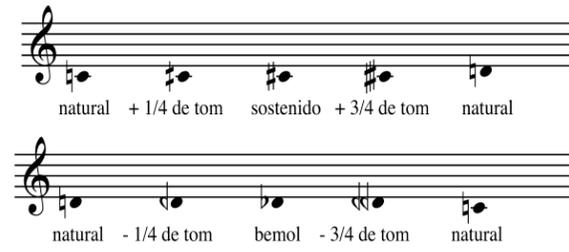
1 Bandolim

1 Violão

1 Violoncelo

Bula de notação

Alterações

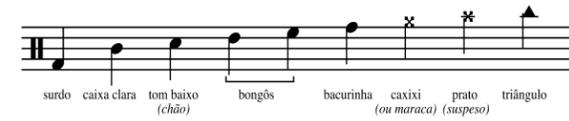


Two musical staves in treble clef showing pitch alterations. The first staff shows notes with natural, +1/4 de tom, sostenido, +3/4 de tom, and natural. The second staff shows notes with natural, -1/4 de tom, bemol, -3/4 de tom, and natural.

natural + 1/4 de tom sostenido + 3/4 de tom natural

natural - 1/4 de tom bemol - 3/4 de tom natural

Set de percussão



Musical notation for a percussion set on a single staff with a double bar line. It shows notes for surdo, caixa clara, tom baixo (chá), bongós, bacurinha, caxixi (ou maraca) (suspeso), prato, and triângulo.

surdo caixa clara tom baixo (chá) bongós bacurinha caxixi (ou maraca) (suspeso) prato triângulo

Baquetas

-  com mãos
-  pontas
-  soft mallet
-  hard mallet
-  bass mallet
-  baqueta do triângulo

*Partitura em C

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The musical score is divided into two systems. Each system begins with a 4/4 time signature and a tempo marking of ♩ = 74. After two measures, the time signature changes to 3/4 and the tempo marking changes to ♩ = 120. The instruments and their parts are as follows:

- Flauta:** Features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *ff* to *pp*. Includes a trill in the 3/4 section.
- Clarinete em B \flat :** Mirrors the flute's complexity with triplets and quintuplets. Dynamics range from *ff* to *pp*. Includes a trill in the 3/4 section.
- Soprano:** The staff is empty, indicating no vocal line.
- Percussão:** Features a pattern of *tom baixo* and *prato* sounds. Dynamics range from *ff* to *pp*.
- Bandolim:** Plays a melodic line with triplets and quintuplets. Dynamics range from *ff* to *mf*.
- Violão:** Provides a rhythmic accompaniment with triplets and quintuplets. Dynamics range from *ff* to *f*.
- Violoncelo:** Plays a melodic line with triplets and quintuplets. Dynamics range from *ff* to *pp*.

A $\frac{3}{8}$ $\frac{2}{8}$ $\text{♩} = 74$ $\frac{4}{4}$ $\frac{3}{4}$ $\text{♩} = 120$

Fl. *ff* *pp* *mp*

Cl. B♭ *ff* *mp* *pp* *mp* *pp* *mp*

Sop. *f*
o - io - ioi o - io - - - ioi

Perc. *mf* *ff* *pp*

bacurinha

A $\frac{3}{8}$ $\frac{2}{8}$ $\text{♩} = 74$ $\frac{4}{4}$ $\frac{3}{4}$ $\text{♩} = 120$

Bnd. *ff* *pp* *mp*

Vlão. *ff* *pp* *mp*

Vc. *ff* *pp* *mp*

$\frac{2}{4}$ B $\frac{3}{8}$ $\text{♩} = 74$ $\frac{4}{4}$ $\frac{2}{4}$

Fl. *ff* *mf* *ff* *pp* *5* *3* *mp* *pp* *5* *mp*

Cl. B♭ *ff* *mf* *ff* *pp* *3* *frull.* *mp*

Sop. *f*
 o - io - - io - io - ioi o - io - io - - - ioi

Perc. *ff* *mf* *f* *ff* *pp*

Bnd. *ff* *ff* *pp* *5* *mp* *3* *pp*

Vlão. *ff* *ff* *pp* *5* *mp* *pp*

Vc. *ff* *ff* *pp* *mp* *pp* *3* *3* *3*

3/4 2/4 4/4 3/4 ♩ = 120 4/4 C

Fl. *ff* *pp* *mp* *ff* *pp* *frull.* *ff* *p* *ff*

Cl. B♭ *ff* *pp* *mf* *p* *ff* *pp* *mp* *frull.* *ff* *p* *ff* *p* *ff* *p* *mf*

Sop. *ff* le - le - le - le - le -

Perc. *pp* *mf* *pp* *mf* *ff* *ff* *ff* *mp*

Bnd. *ff* *pp* *mp* *ff* *pp* *ff* *p* *ff*

Vlão. *ff* *pp* *mp* *pp* *ff* *ff* *ff*

Vc. *ff* *p* *mp* *p* *ff* *p* *ff* *p* *ff* *p* *mf*

3/8 2/8 ♩ = 74 4/4 ♩ = 120 2/4 ♩ = 74 4/4 [D]

Fl. *ff* *p* *ff* *pp* *ff* *mf* *p*

Cl. B♭ *ff* *p* *ff* *pp* *ff* *pp* *mf*

Sop.

Perc. *ff* *p* *ff* *ff* *pp* *mf*

Bnd. *ff* *pp* *ff* *pp*

Vlão. *ff* *pp* *ff* *pp*

Vc. *ff* *ff* *pp* *ff* *pp* *mf*

$\frac{3}{4}$ ♩ = 120 $\frac{2}{4}$ ♩ = 74 ♩ = 120 * o grupo interrompe à cantante antes dela terminar sua alocução ♩ = 74

Fl. *ff* *pp* *mf* *ff*

Cl. B \flat *ff* *pp* 5 3 *ff* 3 *ff*

Sop. *ff*

Perc. *ff* *pp* *mf* *ff* 3

Bnd. *ff* *pp* 3 *ff* 3 *ff*

Vlão. *ff* *pp* 5 *ff* 3 *ff*

Vc. *ff* *pp* *mf* *ff* 3 *ff*

falado
 (como dando palestra)
 É um gênero musical que surgiu no estado da Bahia na década de 1980 durante as manifestações populares do Carnaval do Salvador.

4/4 E 2+1 2 F ♩ = 120

31 Fl. *pp* cresc. ----- *f* *ff* ³ *mf* *ff*

31 Cl. B♭ *pp* cresc. ----- *f* *ff* ³ *mf* *ff* ⁵

31 Sop. *pp* cresc. ----- *f* falado (como dando palestra)
Misturando o frevo pernambucano,
ritmos afro-brasileiros

31 Perc. *pp* ----- *f* *ff* ³ *mf* *ff*

4/4 E 2+1 2 F ♩ = 120

31 Bnd. *pp* cresc. ----- *f* *ff* *ff*

31 Vlão. *pp* cresc. ----- *f* *ff* *ff*

31 Vc. *pp* cresc. ----- *f* *ff* *mf* *ff*

3/4 * o grupo interrompe à cantante antes dela terminar sua alocução

♩ = 45

4/4 G

whistle tones (w.t.)

Fl. *ff* *mf* *ff* *pp*

Cl. B♭ *ff* *mf* *ff* *ppp*

Sop. *p* *mf* *p*
 m - - - a - - - u

Perc. *ff* *mf* *ff* *p* *mf*
 caxixi

Bnd. *ff* *p* *mf* (bending)

Vlão. *ff* *p* *f* *p*

Vc. *ff* *p* *mf* *pp* *p*
 pizz. arco (sul pont.)
 sul C gliss.

41

H I w.t.

Fl. *p* *mf* *p* *p* 5 3

Cl. B♭ *p* *mp* *ppp* *ppp* *mf*

Sop. *p* *mf* *p*
 m - - - a - - - u - - -

Perc. *pp* *p* 3 3 *mf* *p* *p* *mf*
 triângulo

Bnd. *p* *mp* *p* *mf* *p* *mf*

Vlão. *p* *mf* *mf* *sfz*
 (pizz. bartok)

Vc. *mf* *p* *arco (ord.)* *mf*
 pizz.

$\frac{3}{4}$

47

Fl. *mp* *f* *p*

Cl. B♭ *pp* *mp* *f* *p*

Sop. *pp* *mp* *f* *p*
m - - - a - - - u - - - m

Perc. *pp* *p* *p*

w.t. -----

$\frac{3}{4}$

47

Bnd. *p*

Vlão. *p* VIII *sfz*

Vc. *p* (sul pont.) *pp* *mp*

$\frac{4}{4}$ [J] $\text{♩} = 45$ $\frac{3+1}{4 \ 8}$ [K] $\frac{2+3}{4 \ 16}$ $\frac{5}{8}$

Fl. *f* *ff* *ppp* *mp* *pp* *mp* *pp*

Cl. B♭ *f* *ff* *ppp* *mp* *pp* *mp* *pp* *mp*

Sop. *f* *ppp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*
 bo - ra ga - le - - - ra u io io io

Perc. *f* *ppp* *pp* *mp* bongôs *f* *mp* *f* *mp* *f* *mp*

$\frac{4}{4}$ [J] $\text{♩} = 45$ $\frac{3+1}{4 \ 8}$ [K] $\frac{2+3}{4 \ 16}$ $\frac{5}{8}$

Bnd. *f* *mp* *ff* *ppp* *mp* *mf*

Vlão. XI *sfz* *mp* *ff* *sfz* *mp*

Vc. (ord.) *f* (sul pont.) *ppp* (ord.) *mp* *pp* *mp* *pp* *mp*

$\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{8}$ $\text{♩} = 120$ $\frac{3}{4}$ [L] $\text{♩} = 60$

Fl. *mp* *pp* *f*

Cl. B \flat *pp* *f*

Sop. *pp* *mp* *p* *f*
 io io le - le - le le - le - le - o

Perc. *f* *mp* *f*

$\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{8}$ $\text{♩} = 120$ $\frac{3}{4}$ [L] $\text{♩} = 60$

Bnd. *f*

Vlão. *f*

Vc. *pp* *mp* *pp* *f*

60

Fl. *ff* *pp* w.t. 5 3 *mf* 2/4

Cl. B \flat *ff* frull. *p* *mf* *p*

Sop. *pp* *mf* *p* *mf* m o uo m a m

Perc. *fp* *mf* *p* *mf* *p* 2/4

Bnd. *ff* *pp* *mp* *mp* 3 5 3 5

Vlão. *mp* *f* 8^{va}

Vc. (sul pont.) *pp* *mp* (ord.) *p* *mf*

64 $\frac{4}{8}$ M $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{3}{4}$ N

Fl. *pp* *mf* *pp* *mf*

Cl. B \flat *pp* *mf* *pp* *mf*

Sop. *pp* *mf* *pp* *mf*
 o uo m a uo m a

Perc. *mf* *pp* *mf* *mf*
 caxixi

Bnd. $\frac{4}{8}$ M $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{3}{4}$ N
mf *pp* *mf*

Vlão. *mf*
8va (d) (d) *8va* (d) *8va*

Vc. *pp* *mf* *pp* *mf*

74

4/8 3/8 2/8 4/8 3/8 4/8

Fl.

Cl. B \flat

Sop.

Perc.

mp pp mp pp mp

4/8 3/8 2/8 4/8 3/8 4/8

Bnd.

Vlão.

p mp

Vc.

p

o uo uo o uo

Detailed description of the musical score:
The score is for measures 74 through 79. It features seven staves: Flute (Fl.), Clarinet in B-flat (Cl. B \flat), Soprano (Sop.), Percussion (Perc.), Bandoneon (Bnd.), Viola (Vlão.), and Violoncello (Vc.).
- **Flute:** Measures 74-75 are in 4/8 time, 76-77 in 3/8, 78 in 2/8, 79 in 4/8. It plays a melodic line with slurs and a dynamic marking of *p* at the start of measure 79.
- **Clarinet:** Similar to the flute, it plays a melodic line with slurs and a dynamic marking of *p* at the start of measure 79.
- **Soprano:** Measures 74-75 are in 4/8, 76-77 in 3/8, 78 in 2/8, 79 in 4/8. It has a vocal line with lyrics "o", "uo", "uo", "o", "uo" and a dynamic marking of *p* at the start of measure 79.
- **Percussion:** Measures 74-75 are in 4/8, 76-77 in 3/8, 78 in 2/8, 79 in 4/8. It features a rhythmic pattern of eighth notes with a dynamic marking of *mp* at the start of measure 79.
- **Bandoneon:** Measures 74-75 are in 4/8, 76-77 in 3/8, 78 in 2/8, 79 in 4/8. It plays a rhythmic accompaniment with a dynamic marking of *p* at the start of measure 79.
- **Viola:** Measures 74-75 are in 4/8, 76-77 in 3/8, 78 in 2/8, 79 in 4/8. It plays a rhythmic accompaniment with a dynamic marking of *mp* at the start of measure 79.
- **Violoncello:** Measures 74-75 are in 4/8, 76-77 in 3/8, 78 in 2/8, 79 in 4/8. It plays a bass line with a dynamic marking of *p* at the start of measure 79.

85 $\frac{3}{4}$ $\frac{2}{4}$ \square $\text{♩} = 120$

Fl.

Cl. B \flat

Sop.

Perc.

85 $\frac{3}{4}$ $\frac{2}{4}$ \square $\text{♩} = 120$

Bnd.

Vlão.

Vc.

mp

o - le o - la a - - - ia - iai o - le o - la

91 R S

Fl. *p* *f* *p* *mf*

Cl. B♭ *p* *f* *p* *mf*

Sop. *f*
A pa - la - vraa - xé

Perc. *p*

Bnd. *p* *f* *p*

Vlão. *p* *f* *p*

Vc. *p* *f* *p*

97

Fl. *f* *p* *f* *p* *mf*

Cl. B \flat *p* *f* *p*

Sop.
 éu - ma sau - da - ção re - li - gio - - - - - sa u - sa - da no can - dom - blé

Perc.

Bnd. *f* *p* *f* *p*

Vlão. *f* *p* *f* *p*

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

103 $\text{♩} = 45$ $\frac{4}{4}$ $\text{♩} = 120$ $\frac{2}{4}$ T

Fl.

Cl. B \flat

Sop.

Perc.

Bnd.

Vlão.

Vc.

sig - ni - fi - - cae - ner - gi - a po - si - ti - - - va *pp*

108

Fl. *mp*

Cl. B \flat

Sop.

Perc.

Bnd. *mp*

Vlão. *mp*

Vc. *p* *pizz.* *mf* *p*

le - - - - - le - - - - - le - - - - - o

3/4 2/4 3/8 3/4 2/4 3/8

3/4 2/4 3/8 3/4 2/4 3/8

p *mf* *p*

p *mf* *p*

114 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ U

Fl.

Cl. B \flat

Sop.

Perc.

Bnd.

Vlão.

Vc.

le - - - le - - - o le - - - - - le - - - - - o o - - - - - le - le la - la - i - la la - i - la

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

bongós *f* *mp*

f *f*

arco

119

Fl.

2/4

3/8

3/4

p

f

p

f

Cl. B \flat

Sop.

la - la - i - la la di - ga lá la - la - i - la la - i - la la - - la - - - i - la la di - ga

Perc.

3

3

f

mp

3

3

3

Bnd.

2/4

3/8

3/4

Vlão.

Vc.

V
 $\frac{2}{4}$
 $\frac{3}{8}$
 $\frac{3}{4}$

Fl. ¹²³ *ff*
 Cl. B \flat *mf* *ff* *mf*
 Sop. ¹²³ chu - - - - a chu - - - - a chu _____ a
 Perc. ¹²³ *ff* *mf* *ff* *mf* *f* *ff* *mf* *ff* *mf* *ff*
V
 $\frac{2}{4}$
 $\frac{3}{8}$
 $\frac{3}{4}$

Bnd. ¹²³ *ff*
 Vlão. *ff*
 Vc. ¹²³ *ff*

$\frac{4}{4}$ X

* o grupo interrompe à cantante antes dela terminar sua alocução

$\frac{3}{4}$

131

Fl. *ff* *p* 3 3 5 3 3 3

Cl. B \flat *ff* *p* 5 *mf* *p* 3 3 5 3

Sop. *f* sal - - - na - - - val - - - car - - - va - - -

Perc. *ff* *mp* *f* *mf* *f*

131

$\frac{4}{4}$ X

* o grupo interrompe à cantante antes dela terminar sua alocução

$\frac{3}{4}$

Bnd. *ff* 3 3 3 3 3 3 3 3

Vlão. *ff* 5 5 5 5 5 5 5 5 5 5 5 5

Vc. *ff* *p*

$\frac{2}{4}$ Y

Fl. *p* *ff* falado (como torcida) Pra que!

Cl. B \flat *p* *ff* falado (como torcida) Pra que!

Sop. *p* *ff* falado (como torcida) Pra que! um

Perc. *p* *ff* falado (como torcida) Pra que!

$\frac{2}{4}$ Y

Bnd. *f* *ff* falado (como torcida) Pra que!

Vlão. *f* *ff* falado (como torcida) Pra que!

Vc. *p* *ff* falado (como torcida) Pra que!

Duração aprox.: 5 min. e 30 seg.