

Dedicated to Eduardo Isaac  
and to the 20th Kaluga Guitar Festival

Marco Pereira  
**Concerto Calunga**  
for guitar and orchestra

# CONCERTO CALUNGA

Classical Guitar  
*(regular tuning)*  
*amplified (see stage plot)*

## **Orchestra**

**Flute**

**Oboe**

**English Horn**

**Clarinet Bb**

**Bass Clarinet**

**Bassoon**

**Horn in F**

**Trumpet Bb**

**Trombone**

**12 Violins 1**

**10 Violins 2**

**08 Violas**

**06 Cellos**

**04 Basses**

**Timpani (04 sets)**

## **Percussion**

*Maracatu Snare (or Snare drum)*

*Brazilian Pandeiro (or Tambourine)*

*Brazilian Agogô (or Temple Blocks)*

*Small Xequerê (or Brazilian Afoxé)*

*Suspended Cymbal 18"*

*Suspended Cymbal 14"*

*Maracatu Alfaia (or Low Floor Tom 16")*

To Eduardo Isaac  
and 20th Kaluga Guitar Festival

# CONCERTO CALUNGA

for guitar and orchestra

I

Marco Pereira

Allegro = 136

Flute

Oboe

E. Horn

Clarinet

BassClar.

Bassoon

Horn F

Trumpet Bb

Trombone

Timpani

Percussion 1

Percussion 2

Guitar

Violin 1

Violin 2

Viola

Cello

Double Bass

*f*

*mp*

*mf*

*ff*

*cresc.*

Maracatu Snare (or Snare drum)

Suspended cymbal 18''

Maracatu Alfaia (or Low Floor Tom 16'')

Fl. *p* *mf*

Ob. *p* *mf*

E.Hrn *p* *mf*

Clr Bb *p* *mf* *mf* *cresc.*

BsClr *mf*

Bssn *p*

FrHrn *mp*

Trp Bb *mp*

Trbn *mp*

Tpni *mf* *p*

Perc.1 *mf*

Perc.2 *mf*

Gtr.

Vln1 *f* *mf* *p*

Vln2 *f* *mf* *p*

Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

D.B. *f* *mf* *p*

15

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

15

Tpni

5

Perc.1

Perc.2

15

Gtr.

8

5

Vln1

Vln 2

Vla.

Vc.

D.B.

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*mp* (soft stick)

*ff*

*ff*

*ff*

*ff*

*ff*

Brazilian pandeiro (or tambourine)

Maracatu Alfaia  
(or Low Floor Tom 16")

21 *Poco meno mosso* ♩ = 126

Fl. *mp* *mf*

Ob. *p*

E.Hrn *pp*

Clr Bb *mf*

BsClr *mf*

Bssn *mf*

FrHrn *pp*

Trp Bb *mp*

Trbn *mp* *p*

Tpni *mp*

Perc.1

Perc.2 *pp* *suspended cymbal 14"* *(soft stick)*

Gtr.

Vln1 *pp*

Vln2 *pp*

Vla. *pp*

Vc. *pizz.* *p*

D.B. *pizz.* *p*

25 *cresc.* *accel.*

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Tpni

Perc.1

Perc.2

Gtr.

Vln1

Vln 2

Vla.

Vc.

D.B.

**Allegro = 132**

29

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

29

FrHrn

Trp Bb

Trbn

29

Tpni

Perc.1

Perc.2

29

Gtr.

8

29

Vln1

Vln 2

Vla.

Vc.

D.B.

Brazilian pandeiro (or tambourine)

Maracatu Alfaia  
(or Low Floor Tom 16")  
(low and dry)

arco

arco



## 9

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40

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

40

FrHrn

Trp Bb

Trbn

40

Tpni

40

Perc.1

Perc.2

40

Gtr.

40

Vln1

Vln 2

Vla.

Vc.

D.B.

*mp*

*pizz.*

*mp*

*cresc.*

*pizz.*

*mp*

48 *accel.*

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Tpni

Perc.1

Perc.2

Gtr.

Vln1

Vln2

Vla.

Vc.

D.B.

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mp* *cresc.*

*cresc.*

*mf* *cresc.*

$\phi^3$   $C^3$   $\emptyset$   $C^5$   $C^3$   $C^7$

(for 5 notes chords use the little finger of the right hand)

*cresc.*

Allegro = 136

57 *accel.*

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Tpni

Perc.1

Perc.2

Gtr.

Vln1

Vln 2

Vla.

Vc.

D.B.

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*f*

*f*

63

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

63

FrHrn

Trp Bb

Trbn

63

Tpni

63

Perc.1

Perc.2

63

Gtr.

63

Vln1

Vln 2

Vla.

Vc.

D.B.

69

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

69

FrHrn

Trp Bb

Trbn

69

Tpni

69

Perc.1

Perc.2

69

Gtr.

69

Vln1

Vln 2

Vla.

Vc.

D.B.

74 *rit.* **Andante** ♩ = 82

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Tpni

Perc.1

Perc.2

Gtr.

Vln1

Vln 2

Vla.

Vc.

D.B.

*dim.*

*mf*

*mp*

*mp*

82

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

82

FrHrn

Trp Bb

Trbn

82

Tpni

82

Perc.1

Perc.2

82

Gtr.

82

Vln1

Vln 2

Vla.

Vc.

D.B.

*cresc.*

*cresc.*



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92

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

92

FrHrn

Trp Bb

Trbn

92

Tpni

92

Perc.1

Perc.2

92

Gtr.

92

Vln1

Vln2

Vla.

Vc.

D.B.

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

96

Fl.

Ob.

*mf*

E.Hrn

*p*

Clr Bb

*p*

BsClr

*p*

Bssn

*p*

96

FrHrn

Trp Bb

Trbn

96

Tpni

96

Perc.1

Perc.2

96

Gtr.

*cresc.*

96

Vln1

Vln2

Vla.

Vc.

D.B.

101

Fl.

Ob.

cresc.

E.Hrn

cresc.

mf

Clr Bb

cresc.

BsClr

cresc.

Bssn

cresc.

101

FrHrn

101

Trp Bb

101

Trbn

101

Tpni

101

Perc.1

101

Perc.2

101

Gtr.

101

Vln1

101

Vln2

101

Vla.

101

Vc.

101

D.B.

# CONCERTO CALUNGA

21

105

Fl. *mf* *cresc.*

Ob. *mp* *cresc.*

E.Hrn *mp* *cresc.*

Clr Bb *mp* *cresc.*

BsClr *mp* *cresc.*

Bssn *mp* *cresc.*

FrHrn *mf* *cresc.*

Trp Bb *mf* *cresc.*

Trbn *mp* *cresc.*

105

Tpni *mf* *cresc.*

Perc.1 *mf* *cresc.*

Perc.2 *mf* *cresc.*

Gtr. *mf* *cresc.*

Vln1 *mp* *cresc.*

Vln 2 *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

D.B. *mp* *cresc.*

110 *rit.* **Vivo** ♩. = 114

Fl. *f*

Ob. *f*

E.Hrn *f*

Clr Bb *f*

BsClr *f*

Bssn *f*

FrHrn *f*

Trp Bb *f*

Trbn *f*

Tpni *f*

Perc.1 *f*

Perc.2 *f*

Maracatu Alfaia  
(or Low Floor Tom 16")

Gtr. *f*

Vln1 *f*

Vln2 *f*

Vla. *f*

Vc. *f* **pizz.**

D.B. *f*

114

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

114

FrHrn

Trp Bb

Trbn

114

Tpni

14

Perc.1

Perc.2

114

Gtr.

114

Vln1

Vln 2

Vla.

Vc.

D.B.

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122

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Tpni

Perc.1

Perc.2

Gtr.

Vln1

Vln 2

Vla.

Vc.

D.B.

126

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

126

Tpni

126

Perc.1

Perc.2

126

Gtr.

126

Vln1

Vln 2

Vla.

Vc.

D.B.

*f*

*f*

*f*

130

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

130

Tpni

30

Perc.1

Perc.2

130

Gtr.

8

130

Vln1

Vln 2

Vla.

Vc.

D.B.

134

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

134

Tpni

134

Perc.1

134

Perc.2

suspended cymbal 18"  
(soft stick)

*pp*

Maracatu Snare  
(or Snare drum)

*pp*

134

Gtr.

134

Vln1

Vln 2

Vla.

Vc.

D.B.

138

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Tpni

Perc.1

Perc.2

Gtr.

Vln1

Vln 2

Vla.

Vc.

D.B.

cresc.

cresc.

Maestoso  $\text{♩} = 98$ 

142 *rit.*

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Tpni

Perc.1

Perc.2

Gtr.

Vln1

Vln2

Vla.

Vc.

D.B.

*mf*

Brazilian agogô (or Temple blocks)

*mf*

Maracatu Snare (or Snare drum)

*mf*

*pizz.*

*f*

*f*

146

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

146

Tpni

46

Perc.1

3

4

5

6

Perc.2

3

4

5

6

146

Gtr.

8

146

Vln1

pp

pizz.

f

pizz.

f

pizz.

f

Vln 2

pp

f

Vla.

f

Vc.

D.B.

150

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

150

Tpni

50

Perc.1

7

8

9

10

50

Perc.2

7

8

9

10

150

Gtr.

8

mf

150

Vln1

Vln2

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

*mf*



154

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

154

Tpni

54

Perc.1

11 12 13 14 15

Perc.2

11 12 13 14 15

54

Gtr.

8

54

Vln1

Vln 2

Vla.

Vc.

D.B.

159

Fl. *f* *cresc.*

Ob. *f* *cresc.*

E.Hrn *mf* *cresc.*

Clr Bb *f* *cresc.*

BsClr *mf* *cresc.*

Bssn *mf*

FrHrn *mf* *cresc.*

Trp Bb *mf* *cresc.*

Trbn *mf* *cresc.*

Tpni

Perc.1 16 17 18 19

Perc.2 16 17 18 19

Gtr. 159

Vln1 159

Vln2

Vla.

Vc.

D.B.

163

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Tpni

Perc.1

Perc.2

Gtr.

Vln1

Vln2

Vla.

Vc.

D.B.

*poco rit.*

arco

arco

arco

arco

arco

20

21

22

23

20

21

22

23

168 *Andante*  $\text{♩} = 70$  *rit.*

Fl.

Ob. *f*

E.Hrn *mf*

Clr Bb

BsClr

Bssn *mf*

FrHrn

Trp Bb

Trbn

Tpni

Perc.1

Perc.2 *pp* *p* *mf*  
suspended cymbal 18"  
(soft stick)

Gtr. *mf*

Vln1 *pp*

Vln2 *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

177 **Movido** ♩ = 126 *accel.* *accel.*

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Tpni

Perc.1

Perc.2

Gtr.

Vln1

Vln2

Vla.

Vc.

D.B.

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[illegible]

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197

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

197

Tpni

197

Perc.1

Perc.2

197

Gtr.

197

Vln1

Vln2

Vla.

Vc.

D.B.

Presto ♩ = 140

201

Fl. *f*

Ob. *f*

E.Hrn *f*

Clr Bb *f*

BsClr *f*

Bssn *f*

FrHrn *f*

Trp Bb *f*

Trbn *f*

201

Tpni *mf* *cresc.*

Perc.1 *mf* *cresc.*

Perc.2 *cresc.*

201

Gtr. *C3 rasgueado* *C5* *C5* *C5* *C5* *C7* *C3* *f* *ritmico*

Vln1 *arco*

Vln2 *arco*

Vla. *arco*

Vc. *arco*

D.B. *arco* *pizz.* *f*

Maracatu Snare (or Snare drum) *2/4*

Maracatu Alfaia (or Low Floor Tom 16") *2/4* *mf*

## 43

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214

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Tpni

Perc.1

Perc.2

Gtr.

Vln1

Vln 2

Vla.

Vc.

D.B.

10 11 12 13 14 15 16 17

C2

$\phi^3$

$\phi^2$

0

# CONCERTO CALUNGA

45

222

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

222

FrHrn

Trp Bb

Trbn

222

Tpni

222

Perc.1

18 19 20 21 22 23 24 25

Perc.2

222

Gtr.

222

Vln1

Vln 2

Vla.

Vc.

D.B.

230

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

230

Tpni

230

Perc.1

26 27 28 29 30 31 32 33

Perc.2

230

Gtr.

230

Vln1

Vln 2

Vla.

Vc.

D.B.

238

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

238

Tpni

238

Perc.1

34 35 36 37 38 39 40 41

Perc.2

238

Gtr.

238

Vln1

Vln 2

Vla.

Vc.

D.B.

246

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

246

Tpni

246

Perc.1

246

Perc.2

42 43 44 45 46 47 48

Gtr.

246

Vln1

Vln 2

Vla.

Vc.

D.B.



253

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

253

FrHrn

Trp Bb

Trbn

253

Tpni

253

Perc.1

49 50 51 52 53 54 55

Perc.2

253

Gtr.

253

Vln1

Vln 2

Vla.

Vc.

D.B.

260

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

260

Tpni

260

Perc.1

56 57 58 59 60 61 62

Perc.2

260

Gtr.

260

Vln1

Vln2

Vla.

Vc.

D.B.

arco

rasgueado

268

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

268

Tpni

268

Perc.1

268

Perc.2

268

Gtr.

con slancio

senza rall.

268

Vln1

pizz.

mp

Vln 2

pizz.

mp

Vla.

pizz.

mp

Vc.

pizz.

mp

D.B.

pizz.

mp

# II

Andante comodo ♩ = 78

Flute

Oboe

E. Horn

Clarinet

BassClar.

Bassoon

Guitar

Violin 1

Violin 2

Viola

Cello

Double Bass

*mf* *expressivo*

10

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

10

8

C3

mp

Vln1

Vln2

Vla.

Vc.

D.B.

19

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

*mf*

19

8

Vln1

Vln2

Vla.

Vc.

D.B.

The musical score is for a symphony orchestra and includes parts for Flute, Oboe, English Horn, Clarinet Bb, Bass Clarinet, Bassoon, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is D major (two sharps). The time signature is 8/8. The score is divided into two systems. The first system (measures 19-27) features the English Horn and Bassoon playing a melodic line, while the other instruments are silent. The second system (measures 28-35) features the Violin 1 and Violin 2 playing a rhythmic pattern, while the other instruments are silent. The dynamic marking 'mf' (mezzo-forte) is present under the Bassoon part in the first system.

28

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

*mp*

*p*

*p*

*p*

*p*

28

8

Vln1

Vln 2

Vla.

Vc.

D.B.

# CONCERTO CALUNGA

The first system of the musical score for 'The Sound of Silence' is shown. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante'. The score starts with a measure containing a whole note chord of F#4, A4, and C5, with a '3' above it. This is followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a triplet of sixteenth notes (C5, B4, A4). The system ends with a measure containing a whole note chord of F#4, A4, and C5, with a '3' above it. The system number '37' is written in the left margin.

37

Vln1

Vln 2

Vla.

Vc.

D.B.



46

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

46

8

1 4 3 C2

2 4 4

Vln1

Vln 2

Vla.

Vc.

D.B.

55 *rit.* *a tempo*

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

55

8

4

4

C2

0

C2

0

Vln1

Vln2

Vla.

Vc.

D.B.

64 *rit.* *a tempo*

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

*p* *p* *p* *p*

64 8 C2

Vln1

Vln2

Vla.

Vc.

D.B.

73

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

73

8

Vln1

Vln 2

Vla.

Vc.

D.B.

*mp*

*mp*



91

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

91

8

Vln1

Vln2

Vla.

Vc.

D.B.

100

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

100

Vln1

Vln 2

Vla.

Vc.

D.B.

[illegible]



117

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

117

8

*mf*

Vln1

Vln2

Vla.

Vc.

D.B.

*pp*

*pp*

*pp*

*pp*

*pp*

Detailed description of the musical score: The score is for measures 117-120. The key signature is D major (two sharps). The flute (Fl.) has a melodic line starting in measure 117, moving from G4 to A4, then B4, and ending with a sustained note in measure 118. The oboe (Ob.) has a melodic line starting in measure 117, moving from G4 to A4, then B4, and ending with a sustained note in measure 118. The English horn (E.Hrn) has a sustained note in measure 117. The clarinet Bb (Clr Bb) is silent. The bass clarinet (BsClr) has a melodic line starting in measure 117, moving from G3 to A3, then B3, and ending with a sustained note in measure 118. The bassoon (Bssn) has a melodic line starting in measure 117, moving from G2 to A2, then B2, and ending with a sustained note in measure 118. The piano part (8) has a complex rhythmic figure starting in measure 117, moving from G4 to A4, then B4, and ending with a sustained note in measure 118. The dynamics include *mp* for the woodwinds, *mf* for the piano, and *pp* for the strings. The strings (Violins 1 & 2, Viola, Violoncello, Double Bass) have sustained notes in measure 117, moving from G3 to A3, then B3, and ending with a sustained note in measure 118.

126

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

*mp*

126

8

C4  $\phi$

C2

$\phi$ 7

1 4 3

C2

0

135

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

135

8

2 4 4

Vln1

Vln2

Vla.

Vc.

D.B.

135

8

2 4 4

Vln1

Vln2

Vla.

Vc.

D.B.

144

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

144

8

144

Vln1

Vln 2

Vla.

Vc.

D.B.

154 *rit.*

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

154

8

Vln1

Vln2

Vla.

Vc.

D.B.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

# III

Marco Pereira

Cadenza ad libitum ♩ = 86

The musical score is arranged in a system of staves. The instruments listed on the left are: Flute, Oboe, E. Horn, Clarinet, BassClar., Bassoon, Horn F, Trumpet B♭, Trbne, Timpani, Percussion 1, Percussion 2, Guitar, Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature is one sharp (F#). The tempo is marked as ♩ = 86. The Guitar part begins with a forte (f) dynamic and an acceleration (accel.) marking, followed by a complex melodic line with sixteenth and thirty-second notes, and a final sixteenth-note run.

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

*sostenuto*

*rit.*

*scorrevole*

*meno*

*libero*

*agile*

Vln1

Vln 2

Vla.

Vc.

D.B.

*accel.*

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

$\text{♩} = 92$

4 1 4 2 2 4 3

*accel.*

Vln1

Vln 2

Vla.

Vc.

D.B.



14

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

14

♩ = 80

14

Vln1

Vln 2

Vla.

Vc.

D.B.

*poco più mosso*

*rit.*

## 5

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30

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

30

libero

*sfz*

libero

accel.

a tempo  $\text{♩} = 98$

30

Vln1

Vln2

Vla.

Vc.

D.B.

35 *accel.*

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

35

35  $\phi_4$  C3  $\text{♩} = 114$   
*molto rall.*

Vln1

Vln 2

Vla.

Vc.

D.B.

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## 9

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49

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

49

FrHrn

Trp Bb

Trbn

49

Perc.1

Perc.2

49

8

*rit.*

*tr.*

*misterioso*

*cresc.*

*ad libitum*

*misterioso*

Vln1

Vln 2

Vla.

Vc.

D.B.

55

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

55

FrHrn

Trp Bb

Trbn

55

Perc.1

Perc.2

55

Vln1

Vln 2

Vla.

Vc.

D.B.

*cresc.*

*piu mosso*



61

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

61

FrHrn

Trp Bb

Trbn

61

Perc.1

Perc.2

61

*piu lento accel.*

*f*

8

Vln1

Vln 2

Vla.

Vc.

D.B.

# CONCERTO CALUNGA

13

[illegible]

71

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

71

FrHrn

Trp Bb

Trbn

71

Perc.1

Perc.2

71

C5

71

8

cresc.

accel.

C2

cresc.

accel.

71

Vln1

Vln 2

Vla.

Vc.

D.B.

75  $\text{♩} = 142$

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

75

75 *ff* C3 *rasgueado* C5 C5 C5 *preciso*

Vln1

Vln2

Vla.

Vc.

D.B.

81

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

81

FrHrn

Trp Bb

Trbn

81

Perc.1

Perc.2

81

Vln1

Vln 2

Vla.

Vc.

D.B.

87

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

87

FrHrn

Trp Bb

Trbn

87

Perc.1

Perc.2

87

Vln1

Vln 2

Vla.

Vc.

D.B.

93

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

93

FrHrn

Trp Bb

Trbn

93

Perc.1

Perc.2

93

Vln1

Vln 2

Vla.

Vc.

D.B.

*mf*

Brazilian pandeiro (or tambourine)

*f*

Maracatu Alfaia (or Low Floor Tom 16")

*f*

*senza rall.*

*f*

# CONCERTO CALUNGA

19

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The score is written in a single system with multiple staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E.Hrn (English Horn), Clr Bb (Clarinet in Bb), BsClr (Bass Clarinet), Bssn (Bassoon), FrHrn (French Horn), Trp Bb (Trumpet in Bb), Trbn (Trombone), Perc.1 (Percussion 1), Perc.2 (Percussion 2), Vln1 (Violin 1), Vln 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings. The page is numbered 98 at the top left. The key signature is one flat (Bb). The time signature is 4/4. The score is written in a single system with multiple staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), E.Hrn (English Horn), Clr Bb (Clarinet in Bb), BsClr (Bass Clarinet), Bssn (Bassoon), FrHrn (French Horn), Trp Bb (Trumpet in Bb), Trbn (Trombone), Perc.1 (Percussion 1), Perc.2 (Percussion 2), Vln1 (Violin 1), Vln 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings. The page is numbered 98 at the top left. The key signature is one flat (Bb). The time signature is 4/4.



102

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

102

102

Vln1

Vln 2

Vla.

Vc.

D.B.

107

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

107

107

Vln1

Vln 2

Vla.

Vc.

D.B.



116

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

116

FrHrn

Trp Bb

Trbn

116

Perc.1

Perc.2

1 2 3 4 5

116

8

Vln1

Vln2

Vla.

Vc.

D.B.



125

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

125

Perc.1

Perc.2

125

8

Vln1

Vln 2

Vla.

Vc.

D.B.

130

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

mp

mp

mp

130

FrHrn

Trp Bb

Trbn

130

Perc.1

Perc.2

mp

1

2

130

8

f

130

Vln1

Vln2

Vla.

Vc.

D.B.

135

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

135

Vln1

Vln 2

Vla.

Vc.

D.B.

*f*

*f*

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

3

4

5

6

7

8



Fl.  
Ob.  
E.Hrn  
Clr Bb  
BsClr  
Bssn  
FrHrn  
Trp Bb  
Trbn  
Perc.1  
Perc.2  
Vln1  
Vln 2  
Vla.  
Vc.  
D.B.

140  
140  
140  
140

8 9 10 11

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

Vln1

Vln 2

Vla.

Vc.

D.B.

144

144

144

12

13

2

*mp*

*mp*

*f*

149

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

149

149

Vln1

Vln 2

Vla.

Vc.

D.B.

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155

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

155

Perc.1

Perc.2

155

8

Vln1

Vln 2

Vla.

Vc.

D.B.



166

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

166

Perc.1

Perc.2

166

8

Vln1

Vln 2

Vla.

Vc.

D.B.

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

Vln1

Vln 2

Vla.

Vc.

D.B.

175

Fl. *senza rall.* **p**

Ob. **p**

E.Hrn **p**

Clr Bb *senza rall.* **p**

BsClr *senza rall.* **f** *molto vibrato su ogni nota*

Bssn *senza rall.* **f** *molto vibrato su ogni nota*

FrHrn *senza rall.* **p**

Trp Bb *senza rall.* **p**

Trbn *senza rall.* **p**

Perc.1 2 3 4 *senza rall.* **p**

Perc.2 4 5

175

Vln1 *senza rall.* **mp** *statico subito*

Vln2 *senza rall.* **mp** *statico subito*

Vla. *senza rall.* **mp** *statico subito*

Vc. *senza rall.* **mp** *cello solo* *molto vibrato su ogni nota*

D.B. *senza rall.* **mp** *statico subito*



181

Fl. *f* molto vibrato su ogni nota

Ob.

E.Hrn

Clr Bb *f* molto vibrato su ogni nota

BsClr *f*

Bssn

FrHrn

Trp Bb

Trbn

181

Perc.1

Perc.2

181

8 *f* *mp* *f* *mf*

Vln1 *cresc.* *ff*

Vln2 *cresc.*

Vla. *cresc.*

Vc. *tutti*

D.B. *cresc.*

190

Fl. *f* *molto vibrato su ogni nota*

Ob. *f*

E.Hrn *statico subito*

Clr Bb *molto vibrato su ogni nota* *f*

BsClr *molto vibrato su ogni nota*

Bssn *molto vibrato su ogni nota*

FrHrn *f* *molto vibrato su ogni nota*

Trp Bb *f* *molto vibrato su ogni nota*

Trbn *f* *molto vibrato su ogni nota*

Perc.1 *cresc.*

Perc.2

190

Vln1 *f* *statico* *cresc.*

Vln2 *f* *statico subito* *cresc.*

Vla. *f* *statico subito* *mp* *cresc.*

Vc. *f* *molto vibrato su ogni nota* *f* *cresc.*

D.B. *f* *statico subito* *cresc.*



206

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

206

Perc.1

Perc.2

206

Vln1

Vln 2

Vla.

Vc.

D.B.

Small Xequerê  
(or Wooden Maracas Low Pitch)

*mp*

*mp*

*f*

*pizz.*

*pizz.*

4

5

2

3

213

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

213

Perc.1

Perc.2

213

8

Vln1

Vln 2

Vla.

Vc.

D.B.

219

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

Perc.1

Perc.2

219

Vln1

Vln2

Vla.

Vc.

D.B.

225

Fl. *f*

Ob. *f*

E.Hrn *f*

Clr Bb *f*

BsClr *f*

Bssn *f*

FrHrn *mf*

Trp Bb *mf*

Trbn *mf*

225

Perc.1 *f* Brazilian pandeiro (or tambourine) 1 2 3

Perc.2 *f* Maracatu Alfaia (or Low Floor Tom 16") (low and dry) 2 3 4

225

Vln1 *f*

Vln2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

230

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

230

Perc.1

Perc.2

230

8

Vln1

Vln 2

Vla.

Vc.

D.B.



235

Fl.

Ob.

E.Hrn

Clr Bb

BsClr

Bssn

FrHrn

Trp Bb

Trbn

235

Perc.1

Perc.2

235

8

Vln1

Vln 2

Vla.

Vc.

D.B.

# CONCERTO CALUNGA

45

[illegible]



249

Fl. *ff* *senza rall.* *preciso*

Ob. *ff* *senza rall.* *preciso*

E.Hrn *ff* *senza rall.* *preciso*

Clr Bb *ff* *senza rall.* *preciso*

BsClr *ff* *senza rall.* *preciso*

Bssn *ff* *senza rall.* *preciso*

FrHrn *ff* *senza rall.* *preciso*

Trp Bb *ff* *senza rall.* *preciso*

Trbn *ff* *senza rall.* *preciso*

Perc. 1 13 *ff* *senza rall.* *preciso*

Perc. 2 2 3 4 *ff* *senza rall.* *preciso*

249 *ff* *rasgueado* *ff* *senza rall.* *preciso*

Vln1 *ff* *ff* *senza rall.* *preciso*

Vln2 *ff* *ff* *senza rall.* *preciso*

Vla. *ff* *senza rall.* *preciso*

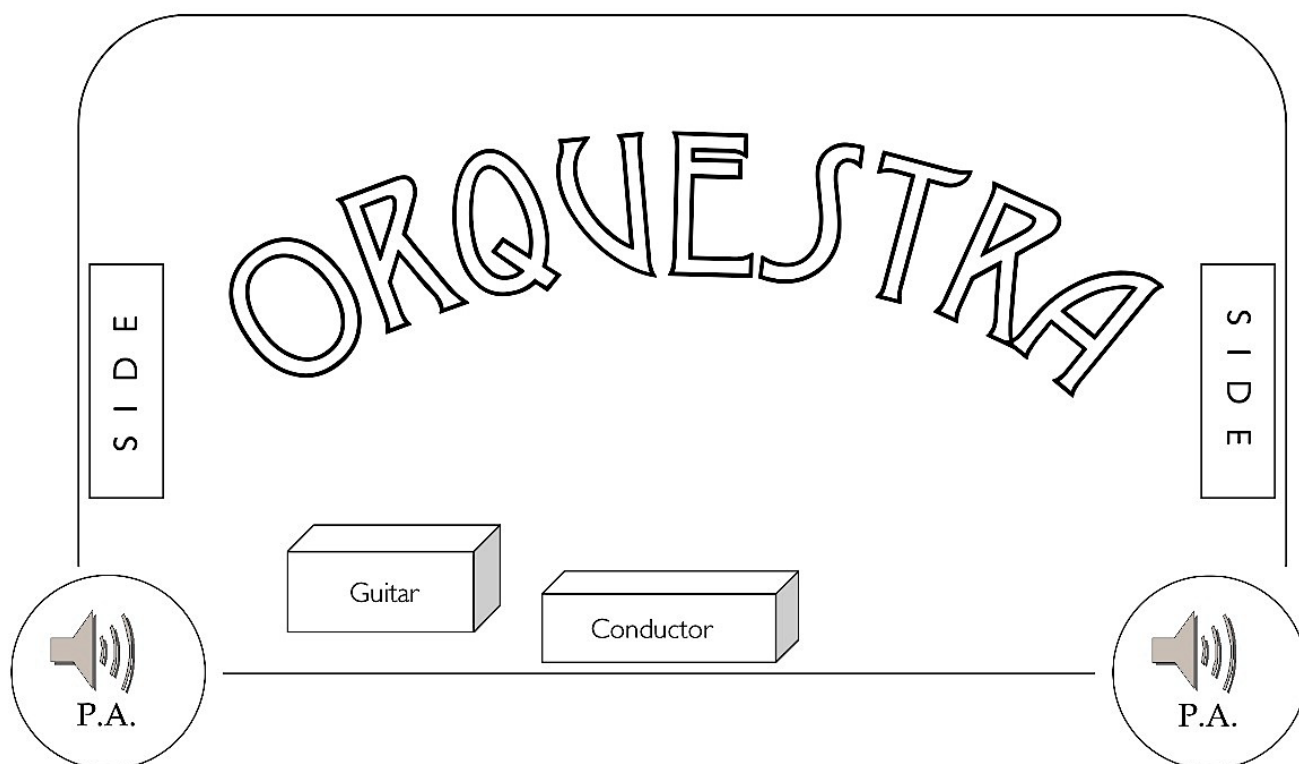
Vc. *ff* *senza rall.* *preciso*

D.B. *ff* *senza rall.* *preciso*

# CONCERTO CALUNGA

for Guitar and Orquestra

## STAGE PLOT



### **Guitar:**

1. Flat chair 45 cm high
2. 02 mics AKG 414 (or Newmann, B&K, etc. with the same quality)
3. 02 mic. stands - mini
4. 02 monitores EAW ou BOSE

### **Monitors:**

1. 02 monitors for guitar (*with guitar and percussion – no timpani*)
2. 01 monitor for conductor (*with guitar*)
3. 01 monitor for contrabasses (*with guitar and percussion – no timpani*)
4. 02 monitors for percussion (*with guitar*)

### **Side Monitor:**

Only guitar for the orchestra

### **P.A.**

Only guitar

+ Multi channel soundboard  
and reverb for guitar

## Instruments of Brazilian folklore



Maracatu alfaia



Maracatu Snare



Brazilian Agogô



Brazilian Pandeiro



Brazilian Afoxé



Xequerê