



MUSICOGRAFIAS

PEÇAS DE OCASIÃO: CENAS E(M)
MÚSICAS I

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RESUMO

Reunião de partituras elaboradas a partir de contextos diversos, mas com uma coisa em comum: estabelecer relações entre sons e referentes extra-musicais. Entre as obras temos, **Sambafoot**, **No Fantasies Through the Night**, e **Eixão e Chuva**.

Palavras-chave: Composição Musical. Dramaturgia. Partituras.

ABSTRACT

*Collection of scores prepared from different contexts, but with one thing in common: establishing relationships between sounds and extra-musical referents. Among the works we have, **Sambafoot**, **No Fantasies Through the Night**, and **Eixão e Chuva**.*

Keywords: Musical Composition. Dramaturgy. Scores.

Após o projeto de elaboração dos sete movimentos da Suíte Heliodoriana, dediquei um tempo compor para outras formações, sem que isso levasse em conta material relacionado a uma montagem. A ideia era transpor para a composição referentes de uma dramaturgia tradicional: roteiro com sucessão de acontecimentos/ações¹.

Sambafoot foi um presente para o grupo **Qualea Trio**, que excursionou em 2018 para Europa e apresentou a peça, em Paris, Oslo, Haltdalen, Ancara e Lisboa². Aqui explorados estilemas rítmicos relacionados a diversas tradições de samba, como samba-canção, chorinho e bossa-nova. Eu tinha esses materiais a partir da produção musical que fiz para o espetáculo **Mobamba**, para a Companhia Márcia Duarte³. O processo criativo para o **Momamba** foi único: a gente se reunia, ouvia sambas e histórias da época da Tia Ciata e aos

1 Sobre a **Suíte Heliodoriana**, v. <https://periodicos.unb.br/index.php/dramaturgias/article/view/9539>

2 Sobre o Qualea Trio, v. <https://www.lpcmufg.com/qualea-trio> .

3 <http://ciamarciaduarte.blogspot.com/p/mobamba.html> .

poucos ia construindo as cenas e as canções. Para essa arquivagem, li e ouvi muito samba. Em minha casa minha mãe ouvia música de fossa e internacionais, enquanto meu pai ouvia samba. Em Fevereiro de 2018, em um intervalo das composições para outro mega projeto – o das dez orquestrações para a Suíte Orquestral Kandinskyanas, compus **Sambafoot**⁴. O desafio, além de retomar o samba, foi o de escrever para um trio composto por Clarinete, Violão e Contrabaixo acústico. Eu estava acostumado a compor para orquestra. Essa mudança pra mim foi bem instrutiva: apesar de ser violonista, nunca tinha escrito para essa formação e para o violão nesse contexto. Sempre quando componho busco sair do comum, mudar os papéis, tirar aquela etiqueta dos instrumentos: você faz acompanhamento, você faz o solo. Agradeço e muito ao meu colega Ricardo Dourado pela confiança, e pelos demais integrantes do trio, Werner Aguiar(violão) e Sonia Ray (Contrabaixo), pelas sugestões e revisões⁵. Foi um prazer.

No mesmo mês de fevereiro, escrevi para um coral de trombones para um acontecimento inesperado na capital do país: o desabamento real de parte da via central do plano piloto de Brasília, em pleno meio-dia. O fato se deu em em 06/02/2018.

A imagem de um pedaço da rua desabando, da falência do Estado em gerir a coisa pública, tudo era muito simbólico e sintomático. Sem pensar, peguei esses estímulos e compus **Eixão e Chuva**.

No mesmo ano de 2018, entre abril e junho, para me reciclar objetivando o trabalho intenso com a **Suíte Orquestral Kandinsky**, fiz o curso "*Contemporary Techniques in Music Composition 1*", pela Berklee, com a professora e compositora Marti Epstein. Cada semana era uma técnica diferente.

Meu projeto final foi **No Fantasies Through the Night**. A peça foi elaborada para um trio composto por Oboé, Violino e Cello. O ponto de partida foi as fases do sono: 1. confusão, mistura de sentimentos, dificuldades pra dormir; 2. sonho/ sono profundo; 3. acordando.

Parti dos seguintes versos de Shakespeare, que dão o título à obra:

"Boy! Lucius! Fast asleep? It is no matter;

Enjoy the honey-heavy dew of slumber:

Thou hast no figures nor no fantasies,

Which busy care draws in the brains of men;

Therefore thou sleep'st so sound."

Shakespeare, **Julius Caesar** II, 2.

Muitas das músicas que vão integrar a segunda parte deste artigo-coletânea de partituras vêm desse memorável curso.

⁴ Sobre a **Suíte Kandinskyanas**, v. <https://periodicos.unb.br/index.php/dramaturgias/article/view/27383>

⁵ Em outra oportunidade promovida por Ricardo Dourado, compus a **Suíte Esplanada** para a Orquestra jovem que ele dirigia a partir de seu maravilhoso projeto de música para bebês, crianças e jovens na Universidade de Brasília. Sobre a **Suíte Esplanada**, v. <https://periodicos.unb.br/index.php/dramaturgias/article/view/24901/21993>

SAMBAFOOT

To Qualea Trio

Marcus Mota

A ♩=120

Clarinet B \flat

Acoust. Guitar

Double Bass

B \flat Cl.

Ac. Gtr.

D.B.

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This musical score consists of three systems, each with three staves: B♭ Clarinet (B♭ Cl.), Acoustic Guitar (Ac. Gtr.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4.

- System 1 (Measures 13-16):**
 - B♭ Cl.:** Measures 13-14 contain quarter notes. Measure 15 features a triplet of eighth notes. Measure 16 features two triplets of eighth notes.
 - Ac. Gtr.:** Measures 13-16 contain whole rests.
 - D.B.:** Measures 13-14 contain quarter notes. Measures 15-16 feature triplets of eighth notes with accents (>).
- System 2 (Measures 17-20):**
 - B♭ Cl.:** Measure 17 has a sixteenth-note run. Measures 18-20 feature a melodic line with trills (tr) and a fermata in measure 20.
 - Ac. Gtr.:** Measures 17-19 contain whole rests. Measure 20 has a quarter note with a forte (f) dynamic marking.
 - D.B.:** Measure 17 has a quarter note. Measures 18-20 feature a complex rhythmic pattern with triplets and accents.
- System 3 (Measures 21-24):**
 - B♭ Cl.:** Measures 21-22 contain whole rests. Measure 23 has a quarter note with an accent (>). Measure 24 has a quarter rest.
 - Ac. Gtr.:** Measures 21-24 feature a series of chords, some with triplets and accents.
 - D.B.:** Measures 21-24 feature a series of chords, some with triplets and accents.

Musical score for three instruments: B♭ Clarinet (B♭ Cl.), Acoustic Guitar (Ac. Gtr.), and Double Bass (D.B.). The score is divided into three systems, each starting at a measure number (25, 29, and 33).

System 1 (Measures 25-28):

- B♭ Cl.:** Measures 25 and 26 feature triplet eighth notes. Measure 27 has a quarter rest, and measure 28 has a whole rest.
- Ac. Gtr.:** Measures 25 and 26 feature triplet eighth notes. Measure 27 has a quarter rest. Measure 28 has a half note with a fermata.
- D.B.:** Measures 25 and 26 feature triplet eighth notes. Measure 27 has a quarter rest. Measure 28 has a half note with a fermata.

System 2 (Measures 29-32):

- B♭ Cl.:** Measures 29 and 30 feature eighth notes with accents. Measure 31 has a quarter rest, and measure 32 has a whole rest. The instruction *accel.* appears at the end of the system.
- Ac. Gtr.:** Measures 29 and 30 feature eighth notes with accents. Measures 31 and 32 feature triplet eighth notes. Measure 32 has a fermata.
- D.B.:** Measures 29 and 30 feature eighth notes with accents. Measures 31 and 32 feature triplet eighth notes. Measure 32 has a fermata.

System 3 (Measures 33-36):

- B♭ Cl.:** Measures 33, 34, 35, and 36 have whole rests.
- Ac. Gtr.:** Measures 33, 34, 35, and 36 feature complex chordal textures with many notes, some with accents and slurs.
- D.B.:** Measures 33, 34, 35, and 36 feature eighth notes with accents.

37 *a tempo*

B♭ Cl.

Ac.Gtr.

D.B.

B ♩ = 80 *dolce*

41 *f*

41 *p*

41 *p*

B♭ Cl.

Ac.Gtr.

D.B.

45

45 *pizz.*

45 *arco*

B♭ Cl.

Ac.Gtr.

D.B.

61

B \flat Cl. *mf* 3

Ac.Gtr. *p*

D.B.

65

B \flat Cl. 3

Ac.Gtr.

D.B.

69

B \flat Cl. 3

Ac.Gtr. *p* arco

D.B. *f* 3

73

B \flat Cl.

Ac.Gtr.

D.B.

pp

p

77

B \flat Cl.

Ac.Gtr.

D.B.

Harm. 12 a.

D

78

B \flat Cl.

Ac.Gtr.

D.B.

p

mf

3

85

B \flat Cl.

Ac.Gtr.

D.B.

p

89

B \flat Cl.

Ac.Gtr.

D.B.

p

mf

p

93

B \flat Cl.

Ac.Gtr.

D.B.

mf

mf

mf

97

B \flat Cl.

Ac.Gtr.

D.B.

3

3

3

101

B \flat Cl.

Ac.Gtr.

D.B.

3

3

3

E

B \flat Cl.

Ac.Gtr.

D.B.

105

p

3

105

Musical score for three instruments: B♭ Clarinet (B♭ Cl.), Acoustic Guitar (Ac. Gtr.), and Double Bass (D.B.). The score is divided into three systems, each starting at a specific measure number.

System 1 (Measures 109-112):

- B♭ Cl.:** Measures 109-112. Starts with a treble clef, key signature of two sharps (F# and C#), and a dynamic marking of *p*. The melody consists of eighth and quarter notes with accents.
- Ac. Gtr.:** Measures 109-112. Treble clef, accompaniment of chords and single notes.
- D.B.:** Measures 109-112. Bass clef, accompaniment of sustained notes with a dynamic marking of *pp*.

System 2 (Measures 113-116):

- B♭ Cl.:** Measures 113-116. Treble clef, key signature of two sharps. Starts with a dynamic marking of *p*. Includes a triplet in measure 114 and a trill in measure 115.
- Ac. Gtr.:** Measures 113-116. Treble clef, accompaniment of eighth notes with a dynamic marking of *mp*.
- D.B.:** Measures 113-116. Bass clef, accompaniment of eighth notes with a dynamic marking of *mf*.

System 3 (Measures 117-120):

- B♭ Cl.:** Measures 117-120. Treble clef, key signature of two sharps. Starts with a dynamic marking of *mp*. Ends with a dynamic marking of *p* in measure 119.
- Ac. Gtr.:** Measures 117-120. Treble clef, accompaniment of chords with a dynamic marking of *p*.
- D.B.:** Measures 117-120. Bass clef, accompaniment of eighth notes with a dynamic marking of *p*.

121 *tr*
pp

B \flat Cl.

121

Ac.Gtr.

121

D.B.

F

125

B \flat Cl.

125

Ac.Gtr.

125

D.B.

129

B \flat Cl.

129

Ac.Gtr.

129

D.B.

arco

pp

133

B \flat Cl.

Ac.Gtr.

D.B.

3

p

137

B \flat Cl.

Ac.Gtr.

D.B.

141

B \flat Cl.

Ac.Gtr.

D.B.

3

144

B \flat Cl.

144

Ac. Gtr.

144

D.B.

pizz.

p

tr

The image shows a musical score for three instruments: B \flat Clarinet, Acoustic Guitar, and Double Bass. The score is in 4/4 time and starts at measure 144. The B \flat Clarinet part begins with a whole rest, followed by a dotted quarter note with a trill (tr) and a slur over the next two measures. The Acoustic Guitar part starts with a complex chordal figure in the first measure, followed by two measures of sustained chords. The Double Bass part starts with a piano (*p*) dynamic and plays a series of quarter notes in the first measure, followed by a dotted quarter note in the second measure, and continues with quarter notes in the third and fourth measures.

EIXÃO E CHUVA

Marcus Mota

A ♩=110

Trombone 1

Trombone 2
mp

Trombone 3
mp

Bass Tromb.
f *>* *mf* *>* *f* 3

Tbn. 1 5

Tbn. 2

Tbn. 3

B. Tbn. 3

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9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp

17

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

21

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

p

p

mp

3

25

Tbn. 1

Tbn. 2

Fbn. 3

B. Tbn.

p

3

29

Tbn. 1

Tbn. 2

Fbn. 3

B. Tbn.

p

3

B

Musical score for four tuba parts (Tbn. 1, 2, 3, and B. Tbn.) in measures 33-36. The key signature is B-flat major. Tbn. 1 and 2 begin with a mezzo-piano (*mp*) dynamic. Tbn. 3 begins with a piano (*p*) dynamic. B. Tbn. begins with a mezzo-forte (*mf*) dynamic. The section includes an *accel.* (accelerando) marking.

Musical score for four tuba parts (Tbn. 1, 2, 3, and B. Tbn.) in measures 37-40. The key signature is B-flat major. Tbn. 1 and 2 feature triplet markings. Tbn. 3 begins with a piano (*p*) dynamic. The section includes *rit.* (ritardando) and *a tempo* markings.

C

Musical score for measures 41-44. The score is for four tuba parts: Tbn. 1 (Tenor), Tbn. 2 (Bass), Tbn. 3 (Bass), and B. Tbn. (Bass). Tbn. 1 has rests. Tbn. 2 plays a melodic line with triplets, starting at measure 42 with a *mf* dynamic. Tbn. 3 plays a rhythmic pattern of eighth notes with accents and breath marks, starting at measure 41 with a *mp* dynamic. B. Tbn. has rests until measure 44, where it enters with a melodic line starting on a half note, marked *mf*.

Musical score for measures 45-48. The score is for four tuba parts: Tbn. 1 (Tenor), Tbn. 2 (Bass), Tbn. 3 (Bass), and B. Tbn. (Bass). Tbn. 1 plays a melodic line starting at measure 45 with a *f* dynamic. Tbn. 2 plays a melodic line with triplets, starting at measure 46 with a *mp* dynamic. Tbn. 3 plays a rhythmic pattern of eighth notes with accents and breath marks, continuing from the previous system. B. Tbn. has rests until measure 48, where it enters with a melodic line starting on a half note, marked *mf*.

49

Tbn. 1

Tbn. 2

p

Fbn. 3

B. Tbn.

53

Tbn. 1

p

Tbn. 2

mf

Fbn. 3

mf

B. Tbn.

mp

57

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f

mf

mf

3 3 3 3 3 3 3 3

61

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

mp

mp

mp

65

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f

mf

69

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f

NO FANTASIES THROUGH THE NIGHT

Transposed Score

Marcus Mota

① **Adagio**
♩=70

The score consists of three systems of staves. The first system includes Oboe, Violin, and Cello. The Oboe part begins with a melodic line marked *mp*. The Violin part has a rest in the first measure followed by a melodic line marked *p*. The Cello part has a melodic line marked *mp*. The second system includes Oboe (Ob.), Violin (Vln.), and Cello (Vc.). The Oboe part has a triplet of notes marked *p*. The Violin part has a triplet of notes marked *pp*. The Cello part has a melodic line. The third system includes Oboe (Ob.), Violin (Vln.), and Cello (Vc.). The Oboe part has a melodic line marked *p*. The Violin part has a complex rhythmic pattern marked *mp*. The Cello part has a melodic line.

Oboe
mp

Violin
p

Cello
mp

Ob.
p

Vln.
pp

Vc.

Ob.
p

Vln.
mp

Vc.

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7
Ob.

7
Vln.

Vc.

pizz.

mp

pizz.

mp

9
Ob.

9
Vln.

Vc.

mf

11
Ob.

11
Vln.

Vc.

mf

arco

mf

13

Ob.

Vln.

Vc.

arco

mp

15

Ob.

Vln.

Vc.

3

17

Ob.

Vln.

Vc.

mp

Musical score for three systems of instruments: Oboe (Ob.), Violin (Vln.), and Violoncello (Vc.).

System 1 (Measures 19-20):
 - **Ob.:** Measures 19-20. Measure 19 has a long note with an accent (>). Measure 20 has a quarter rest followed by a quarter note with an accent (>).
 - **Vln.:** Measures 19-20. Measure 19 has a quarter rest. Measure 20 has a triplet of eighth notes (marked *mp*) with an accent (>), followed by a quarter note with an accent (>).
 - **Vc.:** Measures 19-20. Measure 19 has a quarter rest. Measure 20 has a quarter note with an accent (>).

System 2 (Measures 21-22):
 - **Ob.:** Measures 21-22. Measure 21 has a quarter rest followed by a quarter note with an accent (>). Measure 22 has a quarter rest followed by a quarter note with an accent (>).
 - **Vln.:** Measures 21-22. Measure 21 has a quarter rest. Measure 22 has a triplet of eighth notes with an accent (>).
 - **Vc.:** Measures 21-22. Measure 21 has a quarter rest. Measure 22 has a triplet of eighth notes with an accent (>).

System 3 (Measures 23-24):
 - **Ob.:** Measures 23-24. Measure 23 has a quarter rest followed by a quarter note with an accent (>). Measure 24 has a quarter rest followed by a quarter note with an accent (>).
 - **Vln.:** Measures 23-24. Measure 23 has a quarter note with an accent (>). Measure 24 has a quarter note with an accent (>).
 - **Vc.:** Measures 23-24. Measure 23 has a quarter note with an accent (>). Measure 24 has a quarter note with an accent (>).

25

Ob.

Vln.

Vc.

f

mf

27

Ob.

Vln.

Vc.

29

Ob.

Vln.

Vc.

f

Scherzando

mp

mp

mp

tr

31 *tr*

Ob.

Vln.

Vc.

33 *tr* *rit.*

Ob.

Vln.

Vc.

35

Ob.

Vln.

Vc.

2 *Lento Pesante*
♩ = 45

p

37

Ob.

Vln.

Vc.

mp

39

Ob.

Vln.

Vc.

mp

41

Ob.

Vln.

Vc.

mf

mp

43

Ob.

Vln.

Vc.

p

45

Ob.

Vln.

Vc.

mp

47

Ob.

Vln.

Vc.

mf

f

3

49

Ob.

Vln.

Vc.

ff *mf* *f*

51

Ob.

Vln.

Vc.

3

53

Ob.

Vln.

Vc.

mp *f* 3

55

Ob. *p* *mf*

Vln. *p*

Vc. *mf*

57

Ob.

Vln. *mf*

Vc. *mf*

59

Ob. *mp* *f*

Vln. *mp* *f*

Vc. *mf* *mp* *f*

61

Ob. *mf* *mp*

Vln. *mp*

Vc.

63

Ob.

Vln. *mf*

Vc. *mp*

65

Ob. *mp* *mf*

Vln. *mf*

Vc. *f*

67 **Lento** $\text{♩} = 45$ *Misterioso*

Ob. *p*

Vln. *p*

Vc. *p*

69 *mf* *p*

Vln. *mf* *p*

Vc. *mf* *p*

71 *mf* *p*

Vln. *mf* *p*

Vc. *mf* *p*

73

Ob. *mf*

Vln. *mf*

Vc. *mf*

75

Ob. *pp* *mf*

Vln. *pp* *mf*

Vc. *mp* *f*

77

Ob. *p*

Vln. *p*

Vc. *p*

79

Ob.

4

mf

Vln.

4

mf

Vc.

4

mf

81

Ob.

rit.

Vln.

81

Vc.

83

Ob.

a tempo

mp

Vln.

83

p

Vc.

mf

85

Ob. *f*

Vln. *mp*

Vc. *f*

87

Ob. *mp* *accel.* 3

Vln. *p*

Vc. *p*

89

Ob.

Vln.

Vc. *mf* *f*

Detailed description: This is a page of a musical score for three instruments: Oboe (Ob.), Violin (Vln.), and Violoncello (Vc.). The score is divided into three systems, each starting with a measure number (85, 87, and 89).
 - System 1 (Measures 85-86): The Oboe part begins with a rest, followed by a melodic line starting on a half note G4, moving to A4, B4, and C5, marked with a forte (*f*) dynamic. The Violin part has a rest, then a melodic line starting on a half note G4, moving to A4, B4, and C5, marked with mezzo-piano (*mp*). The Violoncello part has a rest, then a melodic line starting on a half note G2, moving to A2, B2, and C3, marked with forte (*f*).
 - System 2 (Measures 87-88): The Oboe part has a rest, then a melodic line starting on a half note G4, moving to A4, B4, C5, B4, A4, G4, marked with mezzo-piano (*mp*) and an acceleration (*accel.*) marking. A triplet of eighth notes is indicated with a '3' below. The Violin part has a rest, then a chord of Bb4 and G4, marked with piano (*p*). The Violoncello part has a melodic line starting on a half note G2, moving to A2, B2, C3, marked with piano (*p*).
 - System 3 (Measures 89-90): The Oboe part has a rest. The Violin part has a chord of Bb4 and G4, marked with piano (*p*). The Violoncello part has a melodic line starting on a half note G2, moving to A2, B2, C3, marked with mezzo-forte (*mf*). In the second measure of this system, the Violoncello part has a melodic line starting on a half note G2, moving to A2, B2, C3, marked with forte (*f*).

91

Ob. *mf*

Vln. *ff*

Vc. *ff*

93

Ob.

Vln. *mp*

Vc. *f*