



**MUSICOGRAFIAS**

**PEÇAS DE OCASIÃO: CENAS E(M)  
MÚSICAS II**

**Marcus Mota**  
Universidade de Brasília – UnB

## **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, *A Distant Call*, *Love in Seconds*, *M.A.R.C.U.S.*

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, A Distant Call, Love in Seconds, M.A.R.C.U.S.*

*Keywords: Musical Composition, Dramaturgy, Scores.*

**N**esta nova recolha de composições instrumentais, são disponibilizadas as partituras de três obras: 1- *A Distant Call* (2018), para Trombone e piano; 2- *Love in Seconds* (2018), para dois cellos; 3- *M.A.R.C.U.S.* (2018) para Clarinete em Si bemol e Piano. Todas foram elaboradas durante curso de Contemporary Techniques in Music Composition, da Berklee, em 2018. E, como se pode observar, são duetos.

A primeira, *A Distant Call*, foi realizada durante a semana que estive longe do Brasil, para participar do evento *Reading Musicals: Sources, Editions, Performance. A Conference in Honor of Geoffrey Block*, entre 9-11 de maio de 2018, na pequena cidade de Carmel, Indiana, nos Estados Unidos<sup>1</sup>. A solidão experimentada em um quarto de hotel me fez, nas longas horas vagas que dediquei ao Curso da Berklee, traduzir silêncios, saudades e sussurros. Para o trombone, vali-me dos estudos para o coral de trombones “Eixão & Chuva”, criada no início de 2018<sup>2</sup>. Escrevi como

<sup>1</sup> Link do evento: <https://sites.google.com/site/readingmusicalsconference/conference-programme>. Apresentei lá o texto “Musical Dramaturgy Online: Using Digital Archiving for Musical Theatre Research”, a respeito do protótipo de database online para documentação de obras dramático-musicais que desenvolvemos eu e Alexandre Rangel no LADI-UnB, a partir de financiamento do CNPq. Para a database, v. <http://www.quasecinema.org/david/en-index.html>.

um presente para um dos compositores e educadores presentes ao evento – Andrew Buchman, assim lhe informando sobre o ‘gift’: “My starting point was a tension between two low notes as a basis for the composition – Db and Cb. And, as I’m here alone in a hotel, a lot of noises pop up around, burning my imagination. The repetition of the low notes is related to the experience of being most of the time in the hotel room. The outside noises go through the walls of my room and call for my attention. This is the music of loneliness.”<sup>3</sup>

Em abril do mesmo ano, compus *Love in Seconds*. Sobre a obra escrevi: “Fiz para dois violoncelos: um casal briga, brinca um com o outro, e depois se reconcilia. Tudo usando intervalos de segunda {maior/menor} com ajuda de oitavas.”<sup>4</sup>

A mais complexa é M.A.R.C.U.S. A peça, composta entre 24 e 28 de maio de 2018, foi o ‘assignment’/tarefa da oitava semana do supra referido curso, que se desenrolava em 12 semanas. Para tanto, reuni diversas técnicas até ali estudadas. E escrevi o seguinte texto em inglês:

“a quarta é M.A.R.C.U.S., para Clarinete e Piano. Eu compus para meus 50 anos de vida. A peça se estrutura em 6 partes, como as seis letras do meu nome. Em cada parte exploro sonoridades relacionadas a cada década de minha vida. Assim expus em inglês a música:

- o) *The piece has 6 parts/sections, as my name M.A.R.C.U.S. It is intended to celebrate my 50th birthday.* {A peça está dividida em 6 partes/seções, como o meu nome. Foi criada para celebrar meu aniversário de 50 anos};
- 1) *For two instruments: Piano and Clarinet'* {Para dois instrumentos – Piano e Clarinet em Si bemol};
- 2) *My wife plays Piano, and my great colleague is a Clarinet player* {Minha esposa é pianista e tenho um grande colega que é clarinetista (Ricardo Dourado)};
- 3) *My life divided into six (6) sections:* {minha vida dividida/distribuída em seis fases:
  - a) *childhood in Porto Alegre, South of Brazil, living in a safe house in front of a hill. Hearing a lot of brazilian samba. (0-9 years);* { infância em Porto Alegre, região sul do Brasil, morando em uma boa casa em frente de um morro muito samba. (Dos 0 aos 9 anos)}
  - b) *moving to Brasilia, Brazil's Federal Capital, well-planned city. Hearing a lot of classical and traditional Christian music. (10 to 14 years);* {mudança para Brasília, a capital federal, cidade planejada. Muita música erudita e música cristã. (dos 10 aos 14 anos)}
  - c) *moving into Brasilia, to the centre the city, that looks like a plane. Starting hearing/playing more classical music and rock (Led Zeppelin). (14-17 years);* {mudança dentro de Brasília, para a área central da cidade, cidade que se parece com um avião. Começando a ouvir mais música erudite e rock (Led Zeppelin). (14-17 anos)}
  - d) *going to University, leaving my family, chaos, a lot of commercial music, playing in pubs to survive. Everything in excess. Fun and bad moments. (18-28 years).* {Ida}

<sup>2</sup> Incluída na primeira coletânea, publicada na Revista *Dramaturgias* n. 12 (2019). *Peças de ocasião: Cenas e(m) músicas I* {Sambafoot, No Fantasies Through the Night, e Eixão e Chuva.

<sup>3</sup> Email de 14 maio de 2018.

<sup>4</sup> Email para Ricardo Dourado, em 24/04/2018.



- para a Universidade de Brasília, deixando minha família para trás, caos, muita música comercial, e tocando em bares para sobreviver. Tudo em excesso. Momentos alegres e tristes (18-28 anos)}
- e) *Marrying my wife, going to live in Tallahassee, orchestral and piano music, opera, musicals.* (29-40 years) {Casamento, ida para Tallahassee, muita música orquestral e para piano, ópera, musicais. ( 29-40 anos)}
- f) *Back to Brasília, having two kids, more orchestral and complex music, music and painting links* (41-50 years) { Retorno a Brasília, nascimentos de meus dois filhos, mais música orquestral e mais sofisticada, relacionamento entre música e pintura (41 – 50 anos)}

*So 1- each section has a music definition and a number of bars:* {Cada sessão possui uma definição musical e um número de compassos}

a=9; b=5, c=4; d=11; e=11; f= 10.

*As the number 50 represents the whole, each section has a per cent number:* {como o número 50 representa a soma de tudo, cada seção tem um número percentual em relação ao todo.}

a:18%; b:10%, c: 8%; d: 22%; E:22%; f: 20%

*I gonna use these references to composing this assignment:*

*the piece will be divided into 6 sections, each section having a music style or a mix of several styles.*

*I'll double the first sections numbers because I believe I gonna live until 100 years. Rsss... use prefixed Fibonacci numbers to select most of the time values and intervals.*

*Then section a= 18 measures. It's interrupted, incomplete because I left Porto Alegre and moved to Brasilia.*

*Section b has 10 measures. It is Interrupted again, incomplete because I've moved to another neighborhood. It's always a big problem for kids...*

*Section C is the smallest section of the piece. Here classical music, mainly Beethoven, and Rock music, are fused in my life. I borrowed riffs from Kashmir and measures from Beethoven's Piano Concerto n. 4.*

*Section D mix happy and bad feelings, as alcohol does... It starts with a reggae groove, then changes to a more dark mood.*

*Sections E and F should follow this double pattern that was applied to previous ones. But as memory works quickly when approaches to more contemporary events, I keep the original time values (11 and 12) and accelerate the pace."*

Ou seja, quis usar uma forma de antologia de momentos para celebrar meus 50 anos de vida, que se deram com grandes festas entre Brasília e Porto Alegre em Outubro de 2018.

**A DISTANT CALL**  
**BEING ALONE IN CARMEL, INDIANA**  
Marcus Mota

♩=60

The musical score is arranged in three systems. The first system features a Trombone part in the bass clef and a Piano part in the treble and bass clefs. The Piano part begins with a piano (*p*) chord in the treble and a mezzo-piano (*mp*) chord in the bass. The second system includes a Tuba (Tbn.) part in the bass clef and a Piano (Pno.) part in the treble and bass clefs. The Piano part has a triplet of eighth notes in the treble. The third system features a Tuba (Tbn.) part in the bass clef with the instruction "Con sord." and a Piano (Pno.) part in the treble and bass clefs. The Tuba part starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The Piano part has a mezzo-piano (*mp*) dynamic.

© Marcus Mota 2018  
Distributed by Brass Editions – [www.brasseditions.com](http://www.brasseditions.com)

7

Tbn.

Pno.

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

9

Tbn.

Pno.

*f* *pp* *p* *p*

11

Tbn.

Pno.

*ff* *pp* *mf* *p* *pp* *3* *p*

13

Tbn.

*f* *mp* *p* *pp*

Pno.

*f* *p*

15

Tbn.

*p* *mf*

Pno.

*mp* *p* *pp*

17

Tbn.

*f* *p*

Pno.

*f* *mf* *p*

Detailed description of the musical score: The score is arranged in three systems. Each system contains a Tbn. (Tuba) line and a Pno. (Piano) line. The Pno. line is split into two staves (treble and bass clef). Measure 13: Tbn. starts with a rest, then plays a sequence of notes with dynamics *f*, *mp*, *p*, and *pp*. Pno. starts with a rest, then plays chords with dynamics *f* and *p*. Measure 15: Tbn. plays a melodic line with dynamics *p* and *mf*. Pno. plays a complex rhythmic pattern with dynamics *mp*, *p*, and *pp*. Measure 17: Tbn. plays a melodic line with dynamics *f* and *p*. Pno. plays chords with dynamics *f*, *mf*, and *p*. Fingering numbers 13, 15, and 17 are placed above the first notes of the Tbn. lines. The Pno. line includes various musical notations such as slurs, ties, and dynamic hairpins.

19

Tbn. *f* *mp* *p*

Pno. *mp*

21

Tbn. *p* *mp* *mf* gliss.

Pno. *mp*

23

Tbn. gliss. *f* *p* gliss. gliss.

Pno. *mp*

25

Tbn. *f*

Pno. *p* *pp*

27

Tbn. *mp* *p*

Pno. *p* *pp*

29

Tbn. *mf* *mp* *p*

Pno. *mp*

Detailed description of the musical score: The score is for a Trombone (Tbn.) and Piano (Pno.) duo. It is in 2/4 time. The first system (measures 25-26) features a Tbn. line starting with a rest, followed by a half note G2, a half note F2, and a half note E2, all under a slur. The Pno. part has a rest in the right hand and a bass line of chords in the left hand, starting with a half note G2-F2-E2 chord, followed by a half note G2-F2-E2 chord, and a half note G2-F2-E2 chord. The second system (measures 27-28) shows the Tbn. playing a half note G2, a half note F2, and a half note E2, with a slur over the last two notes. The Pno. part continues with a half note G2-F2-E2 chord, a half note G2-F2-E2 chord, and a half note G2-F2-E2 chord. The third system (measures 29-30) shows the Tbn. playing a half note G2, a half note F2, and a half note E2, with a slur over the last two notes. The Pno. part continues with a half note G2-F2-E2 chord, a half note G2-F2-E2 chord, and a half note G2-F2-E2 chord.

31

Tbn.

Pno.

33

Tbn.

Pno.

35

Tbn.

Pno.

*mf*

*ff*

*p*

37

Tbn.

Pno.

37 8

*pp*

*p*

39

Tbn.

Pno.

39 8

*f*

*mf*

gliss.

gliss.

41

Tbn.

Pno.

41 8

Detailed description of the musical score: The score is divided into three systems. The first system (measures 37-38) shows the Tbn. playing a triplet of eighth notes (Bb, A, G) followed by a triplet of eighth notes (F, Eb, D). The Pno. accompaniment consists of chords in the right hand and sustained notes in the left hand, with dynamics *pp* and *p*. The second system (measures 39-40) shows the Tbn. playing a triplet of eighth notes (F, Eb, D) followed by a triplet of eighth notes (C, Bb, A). The Pno. accompaniment is mostly silent, with some chords in the left hand. The third system (measures 41) shows the Tbn. playing a glissando from G down to Bb. The Pno. accompaniment features a series of chords in the right hand, starting with a *mf* dynamic, and a glissando in the left hand.



43

Tbn.

Pno.

*mf*

*p*

3

3

45

Tbn.

Pno.

47

Tbn.

Pno.

*f*

*f*

# LOVE IN SECONDS

Marcus Mota

♩=60  
① FIGHTING

The score is for a piece titled "Love in Seconds" by Marcus Mota. It begins with a tempo marking of quarter note = 60 and a first ending bracket labeled "1 FIGHTING". The music is in 4/4 time. The first system features Cello 1 and Cello 2. Cello 1 plays a melodic line with a *pp* dynamic, while Cello 2 provides a rhythmic accompaniment with triplets and *pp* dynamics. The second system introduces Violin 1 and Violin 2. Violin 1 has a melodic line with *pp* dynamics, and Violin 2 plays a rhythmic accompaniment with *pp* dynamics. The third system continues the Violin parts, with Violin 1 playing a melodic line with dynamics ranging from *mp* to *mf*, and Violin 2 playing a rhythmic accompaniment with dynamics ranging from *mf* to *p*. The fourth system features Violin 1 playing a melodic line with dynamics ranging from *f* to *fff*, and Violin 2 playing a rhythmic accompaniment with *f* dynamics.

© Marcus Mota 2018

♩=95

② MOCKING

pizz.

Vc. 1

Vc. 2

*f*

*mf*

Vc. 1

Vc. 2

arco

pizz.

3

Vc. 1

Vc. 2

Vc. 1

Vc. 2

arco

*f*

Vc. 1

Vc. 2

37 *rit.*

Vc. 1

Vc. 2

41 *a tempo*

Vc. 1

Vc. 2

$\text{♩} = 80$

③ ROMANCE

Vc. 1

Vc. 2

*mf*

*mp*

48

Vc. 1

Vc. 2

*mp* *mf* *f* *ff* *fff*

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

④  $\text{♩} = 80$

Vc. 1

Vc. 2

*mf* *f* *ff* *mf*

*f* *ff* *mf* *ff* *mf*

56

Vc. *p*

Vc. 2 *p*

60

Vc. *p*

Vc. 2 *p*

64

Vc. *cresc.*

Vc. 2 *dim.*

68

Vc. *ff*

Vc. 2 *ff*

*p*

M.A.R.C.U.S

Marcus Mota

① ♩=83

Clarinet in B $\flat$

Piano

mp

mf

5

B $\flat$  Cl.

Piano

5

3

3

rit.

mf

9

B $\flat$  Cl.

Piano

9

a tempo

f

3

f

3

© Marcus Mota 2018

13

B $\flat$  Cl.

Piano

17

B $\flat$  Cl.

Piano

②  $\text{♩} = 120$

19

B $\flat$  Cl.

Piano

21

B♭ Cl.

Piano

23

B♭ Cl.

Piano

25

B♭ Cl.

Piano



3

♩=100

The musical score is arranged in two systems. The first system covers measures 29 to 31, and the second system covers measures 31 to 32. Each system includes staves for B♭ Clarinet (B♭ Cl.) and Piano (Piano).

**System 1 (Measures 29-31):**

- Measure 29:** B♭ Cl. starts with a melodic line marked *ff*. Piano accompaniment features chords marked *mf* and a triplet of eighth notes.
- Measure 30:** B♭ Cl. continues the melodic line, marked *f*. Piano accompaniment continues with chords and a triplet.
- Measure 31:** B♭ Cl. concludes the system with a melodic line marked *mp*. Piano accompaniment consists of a sustained chord marked *p*.

**System 2 (Measures 31-32):**

- Measure 31:** B♭ Cl. begins with a melodic line marked *f*, featuring a quintuplet (5) and a septuplet (7). Piano accompaniment continues with chords.
- Measure 32:** B♭ Cl. continues the melodic line marked *f*. Piano accompaniment continues with chords.

34

B $\flat$  Cl.

Piano

*mf*

*p*

*pp*

3

36

B $\flat$  Cl.

Piano

④

$\text{♩} = 140$

B $\flat$  Cl.

Piano

*mf*

*f*

39

B $\flat$  Cl.

Piano

*f*

Detailed description: This system covers measures 39 and 40. The B $\flat$  Clarinet part (top staff) has a whole rest in measure 39 and a whole note chord (B $\flat$ 4, D5, F5) in measure 40. The Piano part (middle and bottom staves) features a complex accompaniment. In measure 39, the right hand has a chord of B $\flat$ 4, D5, F5, and the left hand has a descending eighth-note line. In measure 40, the right hand has a chord of B $\flat$ 4, D5, F5, and the left hand has a triplet of eighth notes (B $\flat$ 4, D5, F5) followed by a quarter note (B $\flat$ 4).

41

B $\flat$  Cl.

Piano

*mp*

*mf*

Detailed description: This system covers measures 41 and 42. The B $\flat$  Clarinet part (top staff) has a whole rest in measure 41 and a whole note chord (B $\flat$ 4, D5, F5) in measure 42. The Piano part (middle and bottom staves) features a complex accompaniment. In measure 41, the right hand has a chord of B $\flat$ 4, D5, F5, and the left hand has a descending eighth-note line. In measure 42, the right hand has a chord of B $\flat$ 4, D5, F5, and the left hand has a triplet of eighth notes (B $\flat$ 4, D5, F5) followed by a quarter note (B $\flat$ 4).

43

B $\flat$  Cl.

Piano

Detailed description: This system covers measures 43 and 44. The B $\flat$  Clarinet part (top staff) has a whole rest in measure 43 and a whole note chord (B $\flat$ 4, D5, F5) in measure 44. The Piano part (middle and bottom staves) features a complex accompaniment. In measure 43, the right hand has a chord of B $\flat$ 4, D5, F5, and the left hand has a descending eighth-note line. In measure 44, both hands have triplets of eighth notes (B $\flat$ 4, D5, F5) followed by a quarter note (B $\flat$ 4).

45

B $\flat$  Cl. *ff*

Piano

47

B $\flat$  Cl. *ff*

Piano

49

B $\flat$  Cl.

Piano

$\text{♩} = 40$

Detailed description of the musical score: The score is for a B $\flat$  Clarinet and Piano. It consists of five systems of staves. The first system (measures 45-46) shows the B $\flat$  Clarinet with a *ff* dynamic and the Piano with a *f* dynamic. The second system (measures 47-48) continues the B $\flat$  Clarinet with *ff* and the Piano. The third system (measure 49) features a tempo marking of  $\text{♩} = 40$ . The B $\flat$  Clarinet part in measure 49 has a *p* dynamic, while the Piano part has a *ff* dynamic and a large fermata. The time signature is 7/4.

51

B $\flat$  Cl.

51

Piano

8

*mf*

*mp*

53

B $\flat$  Cl.

53

Piano

8

*f*

*mp*

55

B $\flat$  Cl.

55

Piano

8

*p*

*tr*

57

B♭ Cl.

Piano

57

3

3

8

*ff*

5

$\text{♩} = 180$

B♭ Cl.

Piano

59

*f*

*mf*

B♭ Cl.

Piano

61

*mp*

*f*

61

63

B♭ Cl.

Piano

65

B♭ Cl.

Piano

67

B♭ Cl.

Piano

69

B $\flat$  Cl.

Piano

⑥  $\text{♩} = 76$

B $\flat$  Cl.

Piano

*mp*

*pp*

*ppp*

*pp*

73

B $\flat$  Cl.

Piano

*mf*

*p*



75

B $\flat$  Cl. *mp*

Piano *p*

77

B $\flat$  Cl. *f*

Piano *ppp*<sup>3</sup>

79

B $\flat$  Cl. *mp* *p* *rit.*

Piano *pp*

Detailed description of the musical score: The score is for B $\flat$  Clarinet and Piano. It consists of three systems of staves. The first system (measures 75-76) shows the B $\flat$  Clarinet in 12/8 time with a mezzo-piano (*mp*) dynamic, and the Piano in 12/8 time with a piano (*p*) dynamic. The second system (measures 77-78) shows the B $\flat$  Clarinet in 3/4 time with a forte (*f*) dynamic, and the Piano in 3/4 time with a pianissimo (*ppp*) dynamic, featuring triplet patterns. The third system (measures 79) shows the B $\flat$  Clarinet in 5/4 time with a mezzo-piano (*mp*) dynamic that transitions to piano (*p*) and includes a ritardando (*rit.*) instruction, and the Piano in 5/4 time with a pianissimo (*pp*) dynamic. The score concludes with a double bar line and a fermata over the final note of the clarinet part.