

Lorenzo Fernández

Visões Infantis

Op.22

1. Pequeno Cortejo

para conjunto de arco (muito fácil)

2. Ronda Noturna

para conjunto de arco e tam-tam (muito fácil)

3. Dança Misteriosa

para conjunto de arco e tam-tam (muito fácil)



Oscar Lorenzo Fernández (1897-1948)

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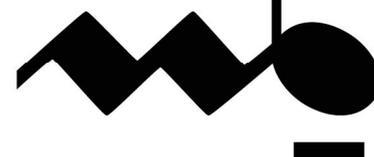
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Filho

orquestra de cordas, tam-tam
(*string orchestra, tam-tam*)

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20 p.



MUSICA BRASILIS

Visões Infantis

O. Lorenzo Fernández

Rio de Janeiro, 1927

Op. 22, No.1

1. Pequeno Cortejo

(para conjunto de arco)

Allegretto ♩ = 96

Musical score for the first system of 'Pequeno Cortejo'. The score is for a string quartet and includes parts for Violino I, Violino II, Viola, Violoncelo, and Contrabaixo. The time signature is 2/4. The tempo is Allegretto with a metronome marking of ♩ = 96. The dynamics are marked *p* (piano) for the Violino I, Violino II, and Violoncelo parts. The Viola and Contrabaixo parts are marked with a flat line, indicating they are silent in this system.

Musical score for the second system of 'Pequeno Cortejo'. The score continues from the first system and includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The time signature is 2/4. The dynamics are marked *cresc.* (crescendo) for the Vln. I, Vln. II, and Vc. parts, and *p cresc.* (piano crescendo) for the Vla. part. The Cb. part is marked with a flat line, indicating it is silent in this system.

Musical score for measures 15-22. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln. I:** Starts at measure 15 with a dynamic of *f*. The melody consists of eighth and sixteenth notes with slurs.
- Vln. II:** Remains silent throughout these measures.
- Vla.:** Starts at measure 15 with a dynamic of *mf*. The part is marked *divisi* and features a melodic line with slurs.
- Vc.:** Starts at measure 15 with a dynamic of *mf*. The part features a melodic line with slurs.
- Cb.:** Starts at measure 15 with a dynamic of *mf*. The part consists of a steady bass line of eighth notes.

Musical score for measures 23-30. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln. I:** Starts at measure 23 with a dynamic of *dim. e rall.*. The melody continues with slurs. At measure 25, the dynamic changes to *cresc.* and the tempo marking *a tempo* is introduced.
- Vln. II:** Remains silent throughout these measures.
- Vla.:** Starts at measure 23 with a dynamic of *dim. e rall.*. The part features a melodic line with slurs. At measure 25, the dynamic changes to *cresc.*
- Vc.:** Starts at measure 23 with a dynamic of *dim. e rall.*. The part features a melodic line with slurs. At measure 25, the dynamic changes to *cresc.* and the instruction *unis.* is present.
- Cb.:** Starts at measure 23 with a dynamic of *dim. e rall.*. The part consists of a steady bass line. At measure 25, the dynamic changes to *cresc.*

30

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Detailed description: This system contains measures 30 through 36. The first violin part (Vln. I) begins at measure 30 with a dynamic marking of *mf*. The second violin part (Vln. II) starts at measure 31. The viola (Vla.), violin (Vc.), and cello (Cb.) parts are present throughout the system. The music features a mix of eighth and sixteenth notes with various articulations and slurs.

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *brilhante*

f

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

Detailed description: This system contains measures 37 through 43. The first violin part (Vln. I) starts at measure 37 with a dynamic marking of *f* and the instruction *brilhante*. The second violin part (Vln. II) starts at measure 38 with a dynamic marking of *f*. The viola (Vla.), violin (Vc.), and cello (Cb.) parts are present throughout the system. The music continues with eighth and sixteenth notes, and the instruction *cresc. sempre* is repeated for the Vln. I, Vln. II, Vla., and Vc. parts.

45 *com surdina*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb.

52 *rit. a tempo rit.*

Vln. I *com surdina*

Vln. II *f dim. dim. e rall. cada vez mais*

Vla. *f dim. dim. e rall. cada vez mais*

Vc. *f dim. dim. e rall. cada vez mais*

Cb. *f dim.*

Mais lento
com surd.

61

Vln. I *pp* (ao longe)

Vln. II com surd. pizz. *pp*

Vla. *pp* (ao longe)

Vc. divisi *pp*

Cb. *pp* (ao longe)

67 *rall. sempre*

Vln. I

Vln. II

Vla.

Vc.

Cb.

2. Ronda Noturna

(para conjunto de arco e tam-tam)

O. Lorenzo Fernández

Rio de Janeiro, 1927

Op.22, No.2

Lento (♩ = 72)
sem surdina

Violino I

Violino II sem surdina

Viola com surdina

Violoncelo unis. pizz. *p* (misterioso)

Contrabaixo *f* (deixando vibrar)

Tam-tam * *mf*

9

Vln. I *mf* *divisi*

Vln. II *mf* *arco* *divisi*

Vla. *mf* *via surdina*

Vc. *arco*

Cb. *pp* (misterioso) *arco*

T.T. *pp* (misterioso)

* O tam-tam com 'baqueta de tímpano' (imitando a sonoridade de um relógio grande numa praça pública).

Musical score for measures 17-24. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabaixo (Cb.).

- Measures 17-20:** All instruments are silent.
- Measure 21:** Vln. I and Vln. II enter with a *mf* dynamic. Vln. II has the instruction "sem surd.". Vc. and Cb. enter with a *pp* dynamic and a *cresc.* marking.
- Measures 22-24:** The strings continue their respective parts.

8^{ab}

Musical score for measures 25-32. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabaixo (Cb.).

- Measures 25-28:** All instruments are silent.
- Measure 29:** Vln. I and Vln. II enter with a *f* dynamic. Vln. II has the instruction "sem surd.". Vc. and Cb. enter with a *p* dynamic and a *cresc.* marking.
- Measures 30-32:** The strings continue their respective parts.

8^{ab}

33 **Um pouco mais movido**
unis.

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *cresc.* *p* *cresc.* *p* *cresc.*

40

Vln. I
Vln. II
Vla.
Vc.
Cb.

f *cresc. e affrett. sempre* *ff*
unis.
f *cresc. e affrett. sempre* *ff*
f *cresc. e affrett. sempre* *ff*
f *cresc. e affrett. sempre* *ff*
f *cresc. e affrett. sempre* *ff*

48

Vln. I *cresc.* *fff* *dim. poco a poco sempre*

Vln. II *cresc.* *fff* *dim. poco a poco sempre*

Vla. *cresc.* *pizz.*

Vc. *cresc.* *fff (com o talão)*

Cb. *cresc.* *fff (com o talão)*

56

Vln. I *f* *dim. e rall.*

Vln. II *f* *dim. e rall.*

Vla. *arco* *dim. e rall.*

Vc. *ff* *dim. e rall.*

Cb. *ff* *dim. e rall.*

64 1° Tempo

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp* pizz. *pp* (misterioso)

Cb. *p* pizz. *pp* (misterioso)

73 com surdina

Vln. I *mf* *mf* *com surdina*

Vln. II *mf* *com surdina*

Vla. *mf* *com surdina*

Vc. pizz. *p*

Cb. pizz. *p*

8^{ab}

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

T.T.

com surd. divisi

com surd. divisi

com surd.

p

(abaixar a 4ª corda ao Dó -1)

arco

p cresc.

arco

p cresc.

81

f (vibrando)

Mais lento

89

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp (misterioso)

pp (misterioso)

3. Dança Misteriosa

(para conjunto de arco e tam-tam)

O. Lorenzo Fernández

Rio de Janeiro, 1937

Op. 22, No.3

Allegro Moderato (♩ = 104) unis.

Violino I

Violino II

Viola

Violoncello

Contrabaixo

mf

pizz.

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

f

mf

cresc.

f

cresc.

f

cresc.

f

unis. *pizz.*

Musical score for measures 13-18. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. The music features a steady eighth-note accompaniment in the lower strings and a more active melody in the upper strings. A *cresc.* (crescendo) marking is present in the final measure of this system.

Musical score for measures 19-24. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with the accompaniment and melody. At measure 23, there is a dynamic shift to *ff* (fortissimo) and the instruction *arco* (arco). At measure 24, the dynamics change to *p* (piano) with the instruction *(subito)* (subito) and *divisi* (divisi). A large *ff* marking is placed below the bottom staves at the end of the system.

Um pouco mais movido

25

Vln. I *unis.*
f brillante

Vln. II *unis.*
f brillante

Vla.

Vc.

Cb. *f*

32

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *f cresc.* *f*

Vc. *f cresc.* *f*

Cb. *f*

Musical score for measures 50-55, featuring Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings (*pp*, *p*) and performance instructions (*rit.*, *a tempo*, *unis.*, *pizz.*). The Vln. I part starts with a *rit.* marking and a *pp* dynamic, followed by *a tempo* and *unis.* markings. The Vln. II part has *pp* and *p* dynamics, with *pizz.* markings. The Vla. part has *pp* and *p* dynamics, with *pizz.* markings. The Vc. part has *pp* and *p* dynamics, with *unis. pizz.* markings. The Cb. part has a *pp* dynamic.

Musical score for measures 56-61, featuring Vln. I, Vln. II, Vla., Vc., and Cb. The score includes a *rall.* marking. The Vln. I part has a *rall.* marking. The Vln. II part has *pizz.* markings. The Vla. part has *pizz.* markings. The Vc. part has *pizz.* markings. The Cb. part has *pizz.* markings.

62 **1º Tempo**

com surdina

pp (misterioso)

com surdina

arco com surd.

pp (misterioso)

com surdina

arco com surd.

pp (misterioso)

Vln. I

Vln. II

Vla.

Vc.

Cb.

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 75-80. The score includes staves for Vln. I, Vln. II, Vla., Vc., Cb., and T.T. Measure 75 is marked with a star (*). Vln. I has a dynamic marking of *f* (perdendosi ao longe). Vln. II, Vla., and Vc. have a dynamic marking of *p*. T.T. has a dynamic marking of *f* vibrando.

Musical score for measures 81-86. The score includes staves for Vln. I, Vln. II, Vla., Vc., Cb., and T.T. Measure 81 is marked with a 'V'. Vln. I has a dynamic marking of *f* (perdendosi ao longe). Vln. II, Vla., and Vc. have dynamic markings of *pp* (misterioso) and *ppp* arco. T.T. has dynamic markings of *sf* vibrando and *ff* vibrando (até o fim).

* Nota dos revisores: O manuscrito apresenta a nota fá bequadro, mas no original para piano, a nota é fá sustenido.