

Marcelo Rauta

(1981)

Obras para a juventude

(Works for the young)

12 obras para
quarteto de

flautas-doce (2015)

(12 works for recorder quartet)



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12 obras para quarteto de flautas-doce

(recorder quartet)

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Partes:

Flauta soprano

Flauta contralto

Flauta tenor

Flauta baixo

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MUSICA BRASILIS

Apresentação

Essa coleção de obras e atividades, denominada Obras para a Juventude, foi escrita com a melhor das intenções, não se apresentando como a solução de todos os problemas musicais, mas apenas uma contribuição às áreas de Performance e Educação Musical em propostas multiculturais.

Dividida por temática para melhor atender as necessidades de professores e alunos, utiliza em sua elaboração vários instrumentos e técnicas/estéticas composicionais (modalismo, tonalismo, procedimentos composicionais do século XX, pós-modernismo etc.), fazendo uma viagem ao tempo por meio de obras autorais, arranjos e releituras.

O material pode ser adaptado, se necessário, sendo útil para as aulas individuais, aulas coletivas e para as apresentações musicais.

Gostaria de parabenizar o autor pelo cuidado e dedicação na elaboração da coleção Obras para a Juventude, fruto da importante contribuição originária de sua tese de doutorado no PPGM da UNIRIO, contemplando o maior número possível de linguagens musicais e meios sonoros, mesmo sabendo que seria impossível utilizar na mesma todo o material musical/composicional já desenvolvido durante os séculos.

Seu trabalho utilizando as linguagens modal e moderna na música para violão e para o piano (conteúdos praticamente inexistentes nos métodos tradicionais dos citados instrumentos) de forte teor artístico e didático veio para ficar, pois supre uma importante lacuna no ensino de música no Brasil.

Eu recomendo,

Ermelinda A. Paz

A coleção *Obras para a juventude*

As obras deste caderno fazem parte de uma coleção denominada *Obras para a Juventude* (inspirada no *Álbum para a Juventude* de Schumann).

Nossa coleção está organizada por temática e instrumentação, contempla obras e atividades que incluem o ensino coletivo de música (diversas formações desde duo à orquestra sinfônica), ensino individual de piano e violão, além de oficinas de criação musical.

Os meios sonoros utilizados são cordas friccionadas, madeiras, metais, piano, percussão, violão e vozes. Assim, as ferramentas constantes em *Obras para a Juventude* contribuem ao cotidiano musical de professores e alunos em diversos meios sonoros, artísticos e sociais.

Essas ferramentas, distribuídas em obras e atividades musicais educacionais, contém diversos elementos, tais como: modalismo, tonalismo, paisagem sonora, procedimentos composicionais do séc. XX, notação analógica, notação convencional, tablaturas e cifras alfabéticas, recursos expressivos, música popular urbana, música de tradição oral brasileira e estrangeira (folclore), parlendas, tecnologia musical e criação musical.

Neste caderno, as doze obras para *Quarteto de Flautas-doce* adotam como linguagem o tonalismo. São pequenas peças que podem ser tocadas como um ciclo ou independentes, em qualquer ordem.

O autor.

The collection *Works for the young*

The works of this album belong to a collection titled *Works for the Young* (inspired on Schumann's *Album for the Young*).

This collection is organized according to its themes and instrumentation. It comprehends musical works and activities that include group teaching (for various types of groups, from duos to symphonic orchestra), individual teaching of piano and guitar, besides activities of music creation.

The musical resources applied contain bowed strings, woodwinds, brass, piano, percussion, guitar and voice. Therefore, the tools available at *Works for the Young* may enrich the musical experience of students and teachers alike on a daily basis, since it provides several options that cover sonorous, artistic and social aspects.

Such tools, delivered in musical works and educational musical activities, contain several elements, such as: modalism, tonalism, soundscape, materials and techniques of twentieth-century music, analog musical notation, traditional musical notation, tablatures and musical charts, expressive resources, urban popular music, oral tradition music (brazilian and foreign), Parlendas (Nursery Rhymes), Music technology and musical creation.

At this book, the twelve works for *Recorder Quartet* adopt a tonal language. It contains small pieces that can be performed as a cycle or independently, in any order.

The author.

(Translated by Fernando Vago)

Sugestões de uso

Não é nosso intuito que este caderno seja utilizado como um método rígido e sequencial, sendo as obras propostas repertório adicional ao ensino de música. Assim, não pensamos em fazer ordenações, pois consideramos que não existe uma obrigatoriedade em se estudar progressivamente as obras da coleção.

Fica a critério do professor adotar/escolher a sequência de uso/ensino das obras, considerando as particularidades didáticas destinadas a cada aluno.

Em relação aos recursos expressivos (agógicas, articulações e dinâmicas), achamos importante que eles possam ser disponibilizados desde o início da aprendizagem musical quando o professor verificar tal possibilidade.

Incentiva-se a improvisação utilizando o material das obras ou releitura das obras propostas, além de reformulações nas agógicas, dinâmicas e outros meios expressivos.

A apreciação pode ser conduzida na codificação das técnicas e procedimentos estéticos em cada obra interpretada, além da utilização das obras de compositores diversos (inclusive obras dos alunos) que adotam procedimentos similares.

Além do ensino coletivo, as obras podem ser orquestradas/transcritas e/ou reduzidas para outros meios sonoros, bem como utilizadas nas leituras à primeira vista, em aulas de orquestração, regência, transposição e acompanhamento.

Reforçando o exposto, não desejamos que as peças propostas sejam as únicas a serem adotadas pelo professor, e de forma alguma venham a ser encaradas como imutáveis, sendo importante que o

Suggestions for use

It is not our intent to suggest that this collection should be used as a rigid and sequential method. The works are recommended as supplementary repertoire for music teaching. Hence, there is no exact order. In other words, it is not mandatory to study progressively all the works.

The teacher should feel free to adopt the order of the pieces that reach his intentions, considering the pedagogical needs of each student.

Expressive resources (agogics, articulations and dynamics) should be presented since the very beginning of musical learning, as soon as the teacher verifies the opportunity for introducing those concepts.

Improvisation is encouraged using the material of the pieces or arrangements based on it, as well as reformulation on agogics, dynamics and other expressive resources.

Musical appreciation can be included in the codification of techniques and aesthetical procedures in each piece performed, besides the use of a variety of works by other composers (including pieces by the students) that adopt similar procedures.

Beyond group teaching, the works can be orchestrated/transcribed and/or reduced to other musical possibilities, as well as used for sight reading activities in classes such as conducting, piano accompaniment and orchestration. As already stated, there is no intention to make these pieces the only ones adopted by the teachers, and also they should not be considered as changeless. The teacher must use further works, considering his

professor utilize além do material proposto, outros repertórios, considerando o perfil da turma ou do aluno particular. Deste modo, fica a critério de cada professor escolher e adotar as obras e atividades da coleção *Obras para a juventude*, adaptando-as se necessário, seguindo a proposta de ensino que achar mais adequada.

pedagogical intentions, the student's needs and their personality.

Thus, it's at the teacher's discretion to choose and adopt the works and activities of the *Works for the Young*, adapting them if necessary, following the teaching proposal that he considers more efficient.

(Translated by Fernando Vago)

01 - Primavera

Marcelo Rauta
2015

♩ = 150

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

4

S. Rec.

A. Rec.

T. Rec.

B. Rec.

8

S. Rec.

A. Rec.

T. Rec.

B. Rec.

12

Musical score for measures 12-13, featuring four vocal parts: Soprano (S. Rec.), Alto (A. Rec.), Tenor (T. Rec.), and Bass (B. Rec.). The music is in 4/4 time with a key signature of one flat (B-flat major). The dynamic marking is *mf* (mezzo-forte). Measure 12 shows the Soprano part starting with a half note G4, while the other parts have quarter notes. Measure 13 continues the vocal lines with various rhythmic patterns.

S. Rec. *mf*

A. Rec. *mf*

T. Rec. *mf*

B. Rec. *mf*

14

Musical score for measures 14-16, featuring four vocal parts: Soprano (S. Rec.), Alto (A. Rec.), Tenor (T. Rec.), and Bass (B. Rec.). The music is in 4/4 time with a key signature of one flat (B-flat major). The dynamic marking is *f* (forte). Measure 14 shows the Soprano and Alto parts with a half note G4, while the Tenor and Bass parts have quarter notes. Measure 15 continues the vocal lines. Measure 16 concludes the phrase with a double bar line and repeat dots.

S. Rec. *f*

A. Rec. *f*

T. Rec. *f*

B. Rec. *f*

02 - Verão

Marcelo Rauta
2015

$\text{♩} = 80$

Soprano Recorder
mf

Alto Recorder
mf

Tenor Recorder
mf

Bass Recorder
mf

6

S. Rec.

A. Rec.

T. Rec.

B. Rec.

12

S. Rec.
f

A. Rec.
f

T. Rec.
f

B. Rec.
f

18

S. Rec. *mf*

A. Rec. *mf*

T. Rec. *mf*

B. Rec. *mf*

21

S. Rec. *mf*

A. Rec. *mf*

T. Rec. *mf*

B. Rec. *mf*

03 - Outono

Marcelo Rauta
2015

$\text{♩} = 70$

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

5

S. Rec.

A. Rec.

T. Rec.

B. Rec.

11

S. Rec.

A. Rec.

T. Rec.

B. Rec.

17

S. Rec.

A. Rec.

T. Rec.

B. Rec.

23

S. Rec.

A. Rec.

T. Rec.

B. Rec.

p *mf*

p *mf*

p *mf*

p *mf*

28

S. Rec.

A. Rec.

T. Rec.

B. Rec.

04 - Inverno

Marcelo Rauta
2015

$\text{♩} = 50$

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

p *mf*

6

S. Rec.

A. Rec.

T. Rec.

B. Rec.

f

12

S. Rec.

A. Rec.

T. Rec.

B. Rec.

mf

05 - Felicidade

Marcelo Rauta
2015

$\text{♩} = 120$

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

5

S. Rec.

A. Rec.

T. Rec.

B. Rec.

06 - Noite

Marcelo Rauta
2015

$\text{♩} = 60$

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

p

p

p

p

Detailed description: This block contains the first five measures of the piece for four recorders. The Soprano Recorder part starts with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, C5, and a dotted quarter note B4. The Alto Recorder part starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note B4. The Tenor Recorder part starts with a quarter rest, followed by quarter notes G3, F3, E3, and a dotted quarter note D3. The Bass Recorder part starts with a quarter rest, followed by quarter notes G2, F2, E2, and a dotted quarter note D2. The dynamic marking *p* is placed below the first measure of each part.

5

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Detailed description: This block contains measures 6, 7, and 8. Measure 6 continues the melodic lines from the previous block. Measure 7 features a slur over the Soprano and Alto parts. Measure 8 concludes the section with a whole note G4 in the Soprano part and a whole note G2 in the Bass part.

9

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Detailed description: This block contains measures 9, 10, and 11. Measure 9 continues the melodic lines. Measure 10 features a slur over the Soprano and Alto parts. Measure 11 concludes the section with a whole note G4 in the Soprano part and a whole note G2 in the Bass part. The system ends with a double bar line and repeat dots.

07 - Dia

Marcelo Rauta
2015

$\text{♩} = 100$

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

5

S. Rec.

A. Rec.

T. Rec.

B. Rec.

10

S. Rec.

A. Rec.

T. Rec.

B. Rec.

14

S. Rec.

A. Rec.

T. Rec.

B. Rec.

08 - Adeus

Marcelo Rauta
2015

$\text{♩} = 60$

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

p

p

p

p

5

S. Rec.

A. Rec.

T. Rec.

B. Rec.

mf

mf

mf

mf

f

f

f

f

11

S. Rec.

A. Rec.

T. Rec.

B. Rec.

mf

mf

mf

mf

mf

14

S. Rec.

A. Rec.

T. Rec.

B. Rec.

09 - Berceuse

Marcelo Rauta
2015

$\text{♩} = 140$

Soprano Recorder
mf

Alto Recorder
mf

Tenor Recorder
mf

Bass Recorder
mf

8

S. Rec.

A. Rec.

T. Rec.

B. Rec.

15

S. Rec.

A. Rec.

T. Rec.

B. Rec.

f

20

S. Rec.

A. Rec.

T. Rec.

B. Rec.

p

p

p

p

10 - Triste canção

Marcelo Rauta
2015

$\text{♩} = 60$

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

5

S. Rec.

A. Rec.

T. Rec.

B. Rec.

11

S. Rec.

A. Rec.

T. Rec.

B. Rec.

11 - Coral

Marcelo Rauta
2015

$\text{♩} = 70$

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

p *mp*

7

S. Rec.

A. Rec.

T. Rec.

B. Rec.

mf

13

S. Rec.

A. Rec.

T. Rec.

B. Rec.

f *p*

19

S. Rec. *mp*

A. Rec. *mp*

T. Rec. *mp*

B. Rec. *mp*

25

S. Rec. *mf*

A. Rec. *mf*

T. Rec. *mf*

B. Rec. *mf*

29

S. Rec. *f*

A. Rec. *f*

T. Rec. *f*

B. Rec. *f*

12 - Dobrado

Marcelo Rauta
2015

$\text{♩} = 120$

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

7

S. Rec.

A. Rec.

T. Rec.

B. Rec.

15

S. Rec.

A. Rec.

T. Rec.

B. Rec.

23

S. Rec.
A. Rec.
T. Rec.
B. Rec.

This system contains measures 23 through 31. The Soprano part (S. Rec.) features a melodic line with eighth and sixteenth notes, including a dotted quarter note. The Alto (A. Rec.) and Tenor (T. Rec.) parts provide harmonic support with similar rhythmic patterns. The Bass part (B. Rec.) has a more active bass line with eighth notes and rests. The system concludes with a double bar line.

32

S. Rec.
A. Rec.
T. Rec.
B. Rec.

This system contains measures 32 through 36. The Soprano part (S. Rec.) continues the melodic development. The Alto (A. Rec.) and Tenor (T. Rec.) parts show some chromatic movement, with a sharp sign appearing in the Tenor part in measure 36. The Bass part (B. Rec.) maintains a steady accompaniment. The system ends with a double bar line.

37

S. Rec.
A. Rec.
T. Rec.
B. Rec.

This system contains measures 37 through 41. The Soprano part (S. Rec.) has a melodic phrase that ends with a double bar line and repeat dots. The Alto (A. Rec.) and Tenor (T. Rec.) parts have a similar melodic structure. The Bass part (B. Rec.) features a long, sustained note in the final measure, marked with a fermata. The system concludes with a double bar line and repeat dots.

01 - Primavera

Soprano Recorder

Marcelo Rauta
2015

$\text{♩} = 150$

mf

7

p

12

mf

f

Detailed description: This is the musical score for '01 - Primavera'. It consists of three staves of music in 6/4 time. The first staff starts with a tempo marking of quarter note = 150 and a dynamic of *mf*. The second staff begins at measure 7 with a dynamic of *p*. The third staff begins at measure 12, featuring a dynamic of *mf* and a crescendo leading to a dynamic of *f* at the end of the piece.

02 - Verão

Marcelo Rauta
2015

$\text{♩} = 80$

mf

6

9

f

17

mf

Detailed description: This is the musical score for '02 - Verão'. It consists of three staves of music in 3/2 time. The first staff starts with a tempo marking of quarter note = 80 and a dynamic of *mf*. The second staff begins at measure 6 with a dynamic of *f*. The third staff begins at measure 9 with a dynamic of *mf* and features several slurs.

03 - Outono

Marcelo Rauta
2015

$\text{♩} = 70$

f

8

16

p

Detailed description: This is the musical score for '03 - Outono'. It consists of three staves of music in 3/2 time. The first staff starts with a tempo marking of quarter note = 70 and a dynamic of *f*. The second staff begins at measure 8. The third staff begins at measure 16 and ends with a dynamic of *p*.

24

mf

29

04 - Inverno

Marcelo Rauta
2015

$\text{♩} = 50$

p *mf*

9

f *mf*

05 - Felicidade

Marcelo Rauta
2015

$\text{♩} = 120$

f

5

06 - Noite

Marcelo Rauta
2015

$\text{♩} = 60$

p

6

07 - Dia

Marcelo Rauta
2015

$\text{♩} = 100$

mf

8

f

13

mf

Detailed description: This is the musical score for 'Dia', a piece for Soprano Recorder. It is written in 4/4 time with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The score consists of three staves. The first staff starts with a mezzo-forte (mf) dynamic. The second staff begins at measure 8 with a forte (f) dynamic. The third staff begins at measure 13 with a mezzo-forte (mf) dynamic and ends with a repeat sign.

08 - Adeus

Marcelo Rauta
2015

$\text{♩} = 60$

p

mf

8

f

13

mf

Detailed description: This is the musical score for 'Adeus', a piece for Soprano Recorder. It is written in 2/2 time with a tempo of 60 beats per minute. The key signature has three flats (E-flat major). The score consists of three staves. The first staff starts with a piano (p) dynamic. The second staff begins at measure 8 with a forte (f) dynamic. The third staff begins at measure 13 with a mezzo-forte (mf) dynamic and ends with a repeat sign.

09 - Berceuse

Marcelo Rauta
2015

$\text{♩} = 140$

mf

11

f

18

p

Detailed description: This is the musical score for 'Berceuse', a piece for Soprano Recorder. It is written in 3/4 time with a tempo of 140 beats per minute. The key signature has three flats (E-flat major). The score consists of three staves. The first staff starts with a mezzo-forte (mf) dynamic. The second staff begins at measure 11 with a forte (f) dynamic. The third staff begins at measure 18 with a piano (p) dynamic and ends with a repeat sign.

10 - Triste canção

Marcelo Rauta
2015

$\text{♩} = 60$

Musical score for 'Triste canção' in 2/2 time, key of B-flat major. The score consists of two staves. The first staff starts with a tempo marking of quarter note = 60. The music begins with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by the end of the first staff. The second staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piece concludes with a double bar line and repeat dots.

11 - Coral

Marcelo Rauta
2015

$\text{♩} = 70$

Musical score for 'Coral' in 2/2 time, key of B-flat major. The score consists of four staves. The first staff starts with a tempo marking of quarter note = 70 and a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic. The fourth staff has a forte (*f*) dynamic. The piece concludes with a double bar line and repeat dots.

12 - Dobrado

Marcelo Rauta
2015

$\text{♩} = 120$

Musical score for 'Dobrado' in 2/4 time, key of B-flat major. The score consists of four staves. The first staff starts with a tempo marking of quarter note = 120 and a forte (*f*) dynamic. The second staff has a forte (*f*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff has a forte (*f*) dynamic. The piece concludes with a double bar line and repeat dots.

01 - Primavera

Alto Recorder

Marcelo Rauta
2015

♩ = 150

mf

8

p

mf

13

f

Detailed description: This is the musical score for '01 - Primavera'. It is written for Alto Recorder in 6/4 time. The tempo is marked as ♩ = 150. The score consists of three staves. The first staff starts with a mezzo-forte (mf) dynamic. The second staff begins at measure 8 with a piano (p) dynamic, followed by a mezzo-forte (mf) dynamic. The third staff begins at measure 13 with a forte (f) dynamic. The piece concludes with a double bar line and repeat dots.

02 - Verão

Marcelo Rauta
2015

♩ = 80

mf

9

f

17

mf

Detailed description: This is the musical score for '02 - Verão'. It is written for Alto Recorder in 2/2 time. The tempo is marked as ♩ = 80. The score consists of three staves. The first staff starts with a mezzo-forte (mf) dynamic. The second staff begins at measure 9 with a forte (f) dynamic. The third staff begins at measure 17 with a mezzo-forte (mf) dynamic. The piece concludes with a double bar line and repeat dots.

03 - Outono

Marcelo Rauta
2015

♩ = 70

f

10

19

p

mf

26

Detailed description: This is the musical score for '03 - Outono'. It is written for Alto Recorder in 2/2 time. The tempo is marked as ♩ = 70. The score consists of four staves. The first staff starts with a forte (f) dynamic. The second staff begins at measure 10. The third staff begins at measure 19 with a piano (p) dynamic, followed by a mezzo-forte (mf) dynamic. The fourth staff begins at measure 26. The piece concludes with a double bar line and repeat dots.

04 - Inverno

Marcelo Rauta
2015

$\text{♩} = 50$

Musical score for '04 - Inverno' in 2/2 time. The tempo is marked as quarter note = 50. The score consists of two staves. The first staff starts with a piano (*p*) dynamic and includes markings for mezzo-forte (*mf*) and forte (*f*). The second staff starts with a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line and repeat dots.

05 - Felicidade

Marcelo Rauta
2015

$\text{♩} = 120$

Musical score for '05 - Felicidade' in 4/4 time. The tempo is marked as quarter note = 120. The score consists of two staves. The first staff starts with a forte (*f*) dynamic. The second staff concludes with a double bar line and repeat dots.

06 - Noite

Marcelo Rauta
2015

$\text{♩} = 60$

Musical score for '06 - Noite' in 2/2 time. The tempo is marked as quarter note = 60. The score consists of two staves. The first staff starts with a piano (*p*) dynamic. The second staff concludes with a double bar line and repeat dots.

07 - Dia

Marcelo Rauta
2015

$\text{♩} = 100$

Musical score for '07 - Dia' in 4/4 time. The tempo is marked as quarter note = 100. The score consists of three staves. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff starts with a forte (*f*) dynamic. The third staff concludes with a mezzo-forte (*mf*) dynamic and a double bar line with repeat dots.

08 - Adeus

Marcelo Rauta
2015

$\text{♩} = 60$

Musical score for 'Adeus' in 2/2 time, key of B-flat major. The score consists of two staves. The first staff starts with a dynamic of *p* and ends with *mf*. The second staff starts with a dynamic of *f* and ends with *mf*. The piece concludes with a double bar line and repeat dots.

09 - Berceuse

Marcelo Rauta
2015

$\text{♩} = 140$

Musical score for 'Berceuse' in 3/4 time, key of B-flat major. The score consists of three staves. The first staff starts with a dynamic of *mf*. The second staff ends with a dynamic of *f*. The third staff ends with a dynamic of *p*. The piece concludes with a double bar line and repeat dots.

10 - Triste canção

Marcelo Rauta
2015

$\text{♩} = 60$

Musical score for 'Triste canção' in 2/2 time, key of B-flat major. The score consists of two staves. The first staff starts with a dynamic of *p* and ends with *mf*. The second staff starts with a dynamic of *f* and ends with *p*. The piece concludes with a double bar line and repeat dots.

11 - Coral

Marcelo Rauta
2015

$\text{♩} = 70$

p *mp*

9 *mf* *f* *p*

18 *mp* *mf*

26 *f*

Detailed description: This is the musical score for 'Coral', a piece in 2/2 time with a tempo of quarter note = 70. The score is written for Alto Recorder and consists of four staves of music. The first staff starts with a piano (*p*) dynamic and moves to mezzo-piano (*mp*) by the end of the first measure. The second staff begins at measure 9 with mezzo-forte (*mf*), reaches forte (*f*) in measure 10, and returns to piano (*p*) in measure 11. The third staff starts at measure 18 with mezzo-piano (*mp*) and ends with mezzo-forte (*mf*). The fourth staff starts at measure 26 with forte (*f*) and concludes with a double bar line and repeat dots. The key signature has one flat (B-flat).

12 - Dobrado

Marcelo Rauta
2015

$\text{♩} = 120$

f

12

24

34

Detailed description: This is the musical score for 'Dobrado', a piece in 2/4 time with a tempo of quarter note = 120. The score is written for Alto Recorder and consists of four staves of music. The first staff starts with a forte (*f*) dynamic. The second staff begins at measure 12. The third staff starts at measure 24. The fourth staff starts at measure 34 and concludes with a double bar line and repeat dots. The key signature has one flat (B-flat).

01 - Primavera

Tenor Recorder

Marcelo Rauta
2015

♩ = 150

mf

7

p

12

mf

f

Detailed description: This is the musical score for '01 - Primavera'. It is written for Tenor Recorder in 6/4 time. The tempo is marked as ♩ = 150. The score consists of three staves. The first staff starts with a mezzo-forte (mf) dynamic. The second staff begins at measure 7 and features a piano (p) dynamic. The third staff begins at measure 12 and includes a crescendo leading to a forte (f) dynamic. The piece concludes with a repeat sign.

02 - Verão

Marcelo Rauta
2015

♩ = 80

mf

10

f

18

mf

Detailed description: This is the musical score for '02 - Verão'. It is written for Tenor Recorder in 3/2 time. The tempo is marked as ♩ = 80. The score consists of three staves. The first staff starts with a mezzo-forte (mf) dynamic. The second staff begins at measure 10 and features a forte (f) dynamic. The third staff begins at measure 18 and starts with a mezzo-forte (mf) dynamic. The piece concludes with a repeat sign.

03 - Outono

Marcelo Rauta
2015

♩ = 70

f

9

17

p

25

mf

Detailed description: This is the musical score for '03 - Outono'. It is written for Tenor Recorder in 3/2 time. The tempo is marked as ♩ = 70. The score consists of three staves. The first staff starts with a forte (f) dynamic. The second staff begins at measure 9. The third staff begins at measure 17 and features a piano (p) dynamic. The piece concludes with a mezzo-forte (mf) dynamic and a repeat sign.

04 - Inverno

Marcelo Rauta
2015

♩=50

p *mf*

9

f *mf*

Detailed description: This block contains the musical notation for the piece '04 - Inverno'. It consists of two staves of music in 2/2 time. The first staff starts with a tempo marking of ♩=50 and a dynamic of *p*. The second staff begins at measure 9 and features a dynamic of *f*. The piece concludes with a double bar line and repeat dots.

05 - Felicidade

Marcelo Rauta
2015

♩=120

f

5

Detailed description: This block contains the musical notation for the piece '05 - Felicidade'. It consists of two staves of music in 4/4 time. The first staff starts with a tempo marking of ♩=120 and a dynamic of *f*. The second staff begins at measure 5 and ends with a double bar line and repeat dots.

06 - Noite

Marcelo Rauta
2015

♩=60

p

6

Detailed description: This block contains the musical notation for the piece '06 - Noite'. It consists of two staves of music in 2/2 time. The first staff starts with a tempo marking of ♩=60 and a dynamic of *p*. The second staff begins at measure 6 and ends with a double bar line and repeat dots.

07 - Dia

Marcelo Rauta
2015

♩=100

mf

9

f *mf*

Detailed description: This block contains the musical notation for the piece '07 - Dia'. It consists of two staves of music in 4/4 time. The first staff starts with a tempo marking of ♩=100 and a dynamic of *mf*. The second staff begins at measure 9 and features a dynamic of *f*. A crescendo hairpin is shown below the staff, leading to a dynamic of *mf* at the end of the piece, which concludes with a double bar line and repeat dots.

08 - Adeus

Marcelo Rauta
2015

$\text{♩} = 60$

p *mf* *f* *mf*

8

13

Detailed description: This is the musical score for 'Adeus'. It consists of three staves of music in 2/4 time, with a tempo of quarter note = 60. The key signature has three flats (B-flat, E-flat, A-flat). The first staff starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by the fifth measure. The second staff begins at measure 8 with a forte (*f*) dynamic. The third staff begins at measure 13 with a mezzo-forte (*mf*) dynamic and ends with a repeat sign.

09 - Berceuse

Marcelo Rauta
2015

$\text{♩} = 140$

mf *f* *p*

11

18

Detailed description: This is the musical score for 'Berceuse'. It consists of three staves of music in 3/4 time, with a tempo of quarter note = 140. The key signature has three flats (B-flat, E-flat, A-flat). The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff begins at measure 11 with a forte (*f*) dynamic. The third staff begins at measure 18 with a piano (*p*) dynamic and features a long slur under the notes.

10 - Triste canção

Marcelo Rauta
2015

$\text{♩} = 60$

p *mf* *f* *p*

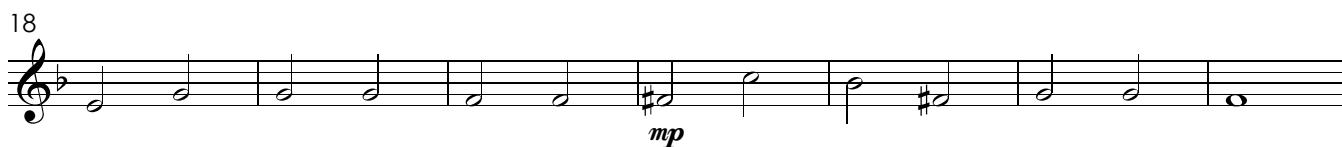
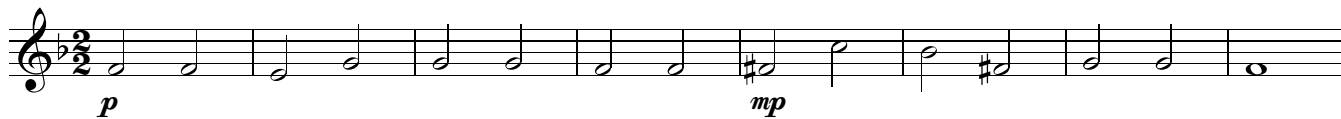
9

Detailed description: This is the musical score for 'Triste canção'. It consists of two staves of music in 2/4 time, with a tempo of quarter note = 60. The key signature has three flats (B-flat, E-flat, A-flat). The first staff starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by the fifth measure. The second staff begins at measure 9 with a forte (*f*) dynamic and changes to piano (*p*) at the end. There is a key signature change to two flats (B-flat, E-flat) and a time signature change to 3/2 for the final two measures, which end with a repeat sign.

11 - Coral

Marcelo Rauta
2015

♩=70



12 - Dobrado

Marcelo Rauta
2015

♩=120



01 - Primavera

Bass Recorder

Marcelo Rauta
2015

♩=150

mf

7

p

12

mf

f

02 - Verão

Marcelo Rauta
2015

♩=80

mf

26

f

34

mf

03 - Outono

Marcelo Rauta
2015

♩=70

f

9

17

p

25

mf

04 - Inverno

Marcelo Rauta
2015

♩=50

p *mf*

41

f *mf*

Detailed description: This block contains the musical notation for the piece '04 - Inverno'. It consists of two staves of music in bass clef, 2/2 time signature, and D major. The first staff starts with a tempo marking of ♩=50. The first measure is marked *p* and the second measure is marked *mf*. The second staff begins at measure 41, marked *f*, and includes fingering numbers (4) and (3) above notes. The piece concludes with a double bar line and repeat dots.

05 - Felicidade

Marcelo Rauta
2015

♩=120

f

5

Detailed description: This block contains the musical notation for the piece '05 - Felicidade'. It consists of two staves of music in bass clef, 4/4 time signature, and D major. The first staff starts with a tempo marking of ♩=120 and a dynamic marking of *f*. The second staff begins at measure 5 and ends with a double bar line and repeat dots.

06 - Noite

Marcelo Rauta
2015

♩=60

p

6

Detailed description: This block contains the musical notation for the piece '06 - Noite'. It consists of two staves of music in bass clef, 3/2 time signature, and B-flat major. The first staff starts with a tempo marking of ♩=60 and a dynamic marking of *p*. The second staff begins at measure 6 and features a long melodic line with a slur, ending with a double bar line and repeat dots.

07 - Dia

Marcelo Rauta
2015

♩=100

mf

9

f *mf*

Detailed description: This block contains the musical notation for the piece '07 - Dia'. It consists of two staves of music in bass clef, 4/4 time signature, and B-flat major. The first staff starts with a tempo marking of ♩=100 and a dynamic marking of *mf*. The second staff begins at measure 9, marked *f*, and includes a crescendo hairpin leading to a dynamic marking of *mf*. The piece concludes with a double bar line and repeat dots.

08 - Adeus

Marcelo Rauta
2015

$\text{♩} = 60$

Musical score for 'Adeus' in bass clef, 2/4 time, key of B-flat major. The score consists of two staves. The first staff starts with a dynamic marking of *p* and ends with *mf*. The second staff starts with a dynamic marking of *f* and ends with *mf*. The piece concludes with a double bar line and repeat dots.

09 - Berceuse

Marcelo Rauta
2015

$\text{♩} = 140$

Musical score for 'Berceuse' in bass clef, 3/4 time, key of B-flat major. The score consists of three staves. The first staff starts with a dynamic marking of *mf*. The second staff ends with a dynamic marking of *f*. The third staff ends with a dynamic marking of *p* and a long hairpin indicating a decrescendo. The piece concludes with a double bar line and repeat dots.

10 - Triste canção

Marcelo Rauta
2015

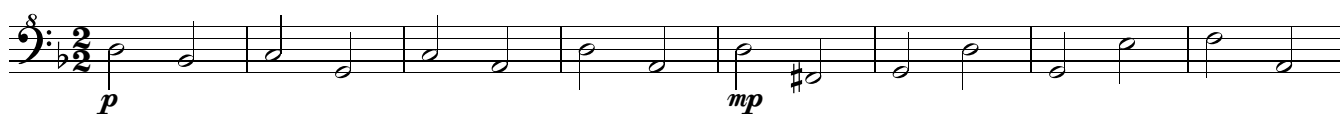
$\text{♩} = 60$

Musical score for 'Triste canção' in bass clef, 2/4 time, key of B-flat major. The score consists of two staves. The first staff starts with a dynamic marking of *p* and ends with *mf*. The second staff starts with a dynamic marking of *f* and ends with *p*. The piece concludes with a double bar line and repeat dots.

11 - Coral

Marcelo Rauta
2015

♩=70



23



31



39



12 - Dobrado

Marcelo Rauta
2015

♩=120



12



24



33

