

# Sam Cavalcanti (1982)

Música para os sete continentes  
Opus 1

orquestra  
(*orchestra*)

Partes:

Flautim  
Flauta  
Clarineta em Mi bemol  
Clarineta em Si bemol  
Trompete em Dó  
Marimba  
Vibrafone  
Piano  
Violino I  
Violino II  
Violino III  
Viola I  
Viola II  
Viola III  
Violoncelo I  
Violoncelo II  
Violoncelo III  
Contrabaixo

76 p.



MUSICA BRASILIS

# Música para os Sete Continentes - Opus I

Flautim

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

Più Lento (♩ = 45)      ♩ = 150      Più Lento (♩ = 45)

23

## II - Para a América Latina

1      ○ = 60      4

*ppp* sempre

9

*tr*

15

20      7

*ppp* sempre

31

36

*tr*

42

45      3

*fff*

## III - Para a África

1  $\text{♩} = 45$ 

Musical notation for measures 1-7. The piece is in 1/4 time with a tempo of quarter note = 45. The key signature has one sharp (F#). The notation includes accents (>) and dynamic markings such as *f marcato non legato*.

Musical notation for measures 8-13. The notation includes accents (>) and dynamic markings.

Musical notation for measures 14-18. The notation includes accents (>) and dynamic markings.

Musical notation for measures 19-25. The notation includes accents (>) and dynamic markings.

Musical notation for measures 26-32. The notation includes accents (>) and dynamic markings such as *cresc.*

Musical notation for measures 33-38. The notation includes accents (>) and dynamic markings such as *ff*.

Musical notation for measures 39-44. The notation includes accents (>) and dynamic markings.

### IV - Para a América do Norte

1  $\text{♩} = 65$

*mp non legato*

6

13

20

26 **3** *ff*

Detailed description: This is the musical score for the piece 'IV - Para a América do Norte'. It is written for flute in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The tempo is marked as quarter note = 65. The score consists of five staves of music. The first staff starts with a dynamic marking of *mp non legato*. The second staff begins at measure 6. The third staff begins at measure 13. The fourth staff begins at measure 20. The fifth staff begins at measure 26 and features a triplet of eighth notes followed by a half note, with a dynamic marking of *ff* and a hairpin crescendo leading to it.

### V - Para a Ásia

1  $\text{♩} = 50$   
*sempre senza vibrato*

*ppp sempre*

11 *mp dolce*

20

32 *f* *pp* *mf più espress.* **3** **3** **3**

Detailed description: This is the musical score for the piece 'V - Para a Ásia'. It is written for flute in treble clef with a key signature of three sharps (F#, C#, and G#) and a 2/4 time signature. The tempo is marked as quarter note = 50. The score consists of four staves of music. The first staff starts with a dynamic marking of *ppp sempre* and the instruction *sempre senza vibrato*. The second staff begins at measure 11 and has a dynamic marking of *mp dolce*. The third staff begins at measure 20. The fourth staff begins at measure 32 and features a dynamic marking of *f*, followed by *pp*, and then *mf più espress.* with three triplet markings over the final measures.

43

*ppp sempre*

56

*mp dolce*

74

*fff* *mp*

## VI - Para a Austrália

1  $\text{♩} = 36$

*f dolce*

6

10

14

17

*f*

VII - Para a Europa

1  $\text{♩} = 73$   
frulato ----

7

14  $\text{p}$   $\text{f}$

24

33  $\text{p}$   $\text{f}$

42 frulato ----

49  $\text{f}$

59  $\text{f}$

## VIII - Para a Antártica

1  $\text{♩} = 30$

*f* sonoro sempre più vibrato

4

6 *mp*  
cresc. poco a poco

10

13 *f*

16

19 4

Detailed description: This is the musical score for the eighth movement, 'VIII - Para a Antártica'. It is written for flute in G major (one sharp) and 2/4 time. The tempo is marked as quarter note = 30. The score consists of 19 measures. Measures 1-3 are marked *f* (forte) and 'sonoro sempre più vibrato'. Measures 4-5 are marked *mp* (mezzo-piano). Measures 6-19 are marked 'cresc. poco a poco' (crescendo poco a poco). Measure 13 is marked *f*. Measure 19 features a fermata over a quarter note, with a '4' above the staff indicating a four-measure rest.

## IX - Poslúdio pela União

1  $\text{♩} = 111$

TACET

Detailed description: This is the musical score for the ninth movement, 'IX - Poslúdio pela União'. It is written for flute in B-flat major (two flats) and common time (C). The tempo is marked as quarter note = 111. The score consists of a single measure marked 'TACET', which is a whole rest.

# Música para os Sete Continentes - Opus I

Flauta

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

Più Lento (♩ = 45)

♩ = 150

Più Lento (♩ = 45)

23

## II - Para a América Latina

1

♩ = 60

*ppp sempre*

6

*tr*

11

16

5

26

*ppp sempre*

31

*tr*

36

42

3

*fff*



### III - Para a África

1  $\text{♩} = 45$

2

*mf* *espress.*

9

14

19

26

*cresc.*

33

*ff*

39

### IV - Para a América do Norte

1  $\text{♩} = 65$

*mp non legato*

6

13

20

26 **3** *ff*

### V - Para a Ásia

$\text{♩} = 50$   
*sempre senza vibrato*

1 *ppp sempre*

11 *mp dolce*

20

32 *f* *pp* *mf* *più espress.*

43

*ppp* sempre

55

*mp* dolce

63

71

*fff*

81

*mp*

1  $\text{♩} = 36$

VI - Para a Austrália

TACET

VII - Para a Europa

1  $\text{♩} = 73$

frulato ----

*f*

10

*p*

4

21

*f*

26

31

*p* 4

41

*f*

47

frulato ---- 4

55

*f*

59

4

### VIII - Para a Antártica

1  $\text{♩} = 30$

*f* sonoro sempre più vibrato

Detailed description: The first staff of music for 'VIII - Para a Antártica' is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a quarter note G5, followed by quarter notes F#5, E5, and D5. The second measure contains a half note C#5. The third measure has a quarter note B4, a quarter note A4, and a half note G4. The fourth measure has a quarter note F#4, a quarter note E4, and a half note D4. The fifth measure has a quarter note C#4, a quarter note B3, and a half note A3. The sixth measure has a quarter note G3, a quarter note F#3, and a half note E3. The seventh measure has a quarter note D3, a quarter note C#3, and a half note B2. The eighth measure has a quarter note A2, a quarter note G2, and a half note F2. The ninth measure has a quarter note E2, a quarter note D2, and a half note C2. The tenth measure has a quarter note B1, a quarter note A1, and a half note G1. The piece concludes with a final double bar line.

4

Detailed description: The second staff of music continues the piece from measure 4. It features a quarter note G4, a quarter note F#4, and a half note E4. The second measure has a quarter note D4, a quarter note C#4, and a half note B3. The third measure has a quarter note A3, a quarter note G3, and a half note F3. The fourth measure has a quarter note E3, a quarter note D3, and a half note C3. The fifth measure has a quarter note B2, a quarter note A2, and a half note G2. The sixth measure has a quarter note F2, a quarter note E2, and a half note D2. The seventh measure has a quarter note C2, a quarter note B1, and a half note A1. The eighth measure has a quarter note G1, a quarter note F1, and a half note E1. The piece concludes with a final double bar line.

6

*mp* cresc. poco a poco

Detailed description: The third staff of music continues the piece from measure 6. It features a quarter note G4, a quarter note F#4, and a half note E4. The second measure has a quarter note D4, a quarter note C#4, and a half note B3. The third measure has a quarter note A3, a quarter note G3, and a half note F3. The fourth measure has a quarter note E3, a quarter note D3, and a half note C3. The fifth measure has a quarter note B2, a quarter note A2, and a half note G2. The sixth measure has a quarter note F2, a quarter note E2, and a half note D2. The seventh measure has a quarter note C2, a quarter note B1, and a half note A1. The eighth measure has a quarter note G1, a quarter note F1, and a half note E1. The piece concludes with a final double bar line.

10

Detailed description: The fourth staff of music continues the piece from measure 10. It features a quarter note G4, a quarter note F#4, and a half note E4. The second measure has a quarter note D4, a quarter note C#4, and a half note B3. The third measure has a quarter note A3, a quarter note G3, and a half note F3. The fourth measure has a quarter note E3, a quarter note D3, and a half note C3. The fifth measure has a quarter note B2, a quarter note A2, and a half note G2. The sixth measure has a quarter note F2, a quarter note E2, and a half note D2. The seventh measure has a quarter note C2, a quarter note B1, and a half note A1. The eighth measure has a quarter note G1, a quarter note F1, and a half note E1. The piece concludes with a final double bar line.

13

Detailed description: The fifth staff of music continues the piece from measure 13. It features a quarter note G4, a quarter note F#4, and a half note E4. The second measure has a quarter note D4, a quarter note C#4, and a half note B3. The third measure has a quarter note A3, a quarter note G3, and a half note F3. The fourth measure has a quarter note E3, a quarter note D3, and a half note C3. The fifth measure has a quarter note B2, a quarter note A2, and a half note G2. The sixth measure has a quarter note F2, a quarter note E2, and a half note D2. The seventh measure has a quarter note C2, a quarter note B1, and a half note A1. The eighth measure has a quarter note G1, a quarter note F1, and a half note E1. The piece concludes with a final double bar line.

16

*f*

Detailed description: The sixth staff of music continues the piece from measure 16. It features a quarter note G4, a quarter note F#4, and a half note E4. The second measure has a quarter note D4, a quarter note C#4, and a half note B3. The third measure has a quarter note A3, a quarter note G3, and a half note F3. The fourth measure has a quarter note E3, a quarter note D3, and a half note C3. The fifth measure has a quarter note B2, a quarter note A2, and a half note G2. The sixth measure has a quarter note F2, a quarter note E2, and a half note D2. The seventh measure has a quarter note C2, a quarter note B1, and a half note A1. The eighth measure has a quarter note G1, a quarter note F1, and a half note E1. The piece concludes with a final double bar line.

19

4

Detailed description: The seventh staff of music continues the piece from measure 19. It features a quarter note G4, a quarter note F#4, and a half note E4. The second measure has a quarter note D4, a quarter note C#4, and a half note B3. The third measure has a quarter note A3, a quarter note G3, and a half note F3. The fourth measure has a quarter note E3, a quarter note D3, and a half note C3. The fifth measure has a quarter note B2, a quarter note A2, and a half note G2. The sixth measure has a quarter note F2, a quarter note E2, and a half note D2. The seventh measure has a quarter note C2, a quarter note B1, and a half note A1. The eighth measure has a quarter note G1, a quarter note F1, and a half note E1. The piece concludes with a final double bar line.

### IX - Poslúdio pela União

1  $\text{♩} = 111$

TACET

Detailed description: The first staff of music for 'IX - Poslúdio pela União' is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature. It begins with a quarter note Bb4, followed by quarter notes Ab4, Gb4, and Fb4. The second measure contains a half note Eb4. The piece concludes with a final double bar line.

# Música para os Sete Continentes - Opus I

Clarineta em Mi♭

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

Più Lento (♩ = 45) ♩ = 150 **23** Più Lento (♩ = 45)

## II - Para a América Latina

1 ♩ = 60 **TACET**

## III - Para a África

1 ♩ = 45 **2**

*mp sempre*

9

15

20

27

*cresc.*

33

39

### IV - Para a América do Norte

1  $\text{♩} = 65$   
*mp non legato*

6

13

20

26

*ff*

### V - Para a Ásia

1  $\text{♩} = 50$   
*sempre senza vibrato*  
*mp dolce*

10

20

29

*ppp sempre*  
*mp dolce*  
*f*

37

*pp* *mf* più espress. *mp* dolce

48

*ppp* sempre

62

*mp* dolce

75

*fff* *mp*

### VI - Para a Austrália

1  $\text{♩} = 36$

TACET

### VII - Para a Europa

1  $\text{♩} = 73$

*f*

11

*p*

21

*f*

30

*p*



39 **4** *f*

49 *f* frulato ---- **2**

55 *f*

59 **2**

### VIII - Para a Antártica

1  $\text{♩} = 30$  **3**

6 **10**

16 **8**

### IX - Poslúdio pela União

1  $\text{♩} = 111$  **TACET**

# Música para os Sete Continentes - Opus I

Clarineta em Sib

Samuel Cavalcanti Correia

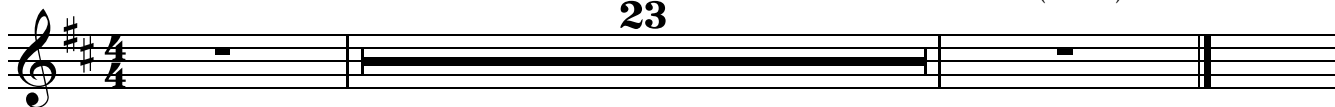
## I - Prelúdio pela Paz

Più Lento (♩ = 45)

♩ = 150

Più Lento (♩ = 45)

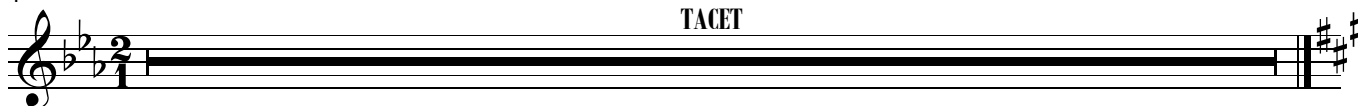
23



## II - Para a América Latina

1 ○ = 60

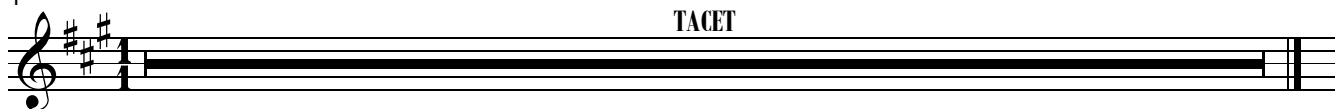
TACET



## III - Para a África

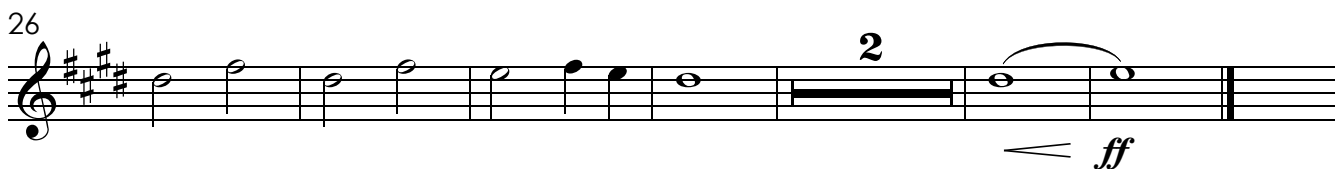
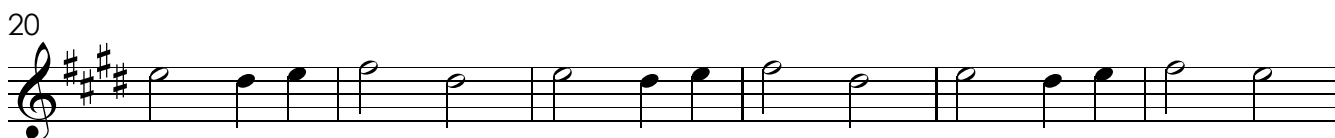
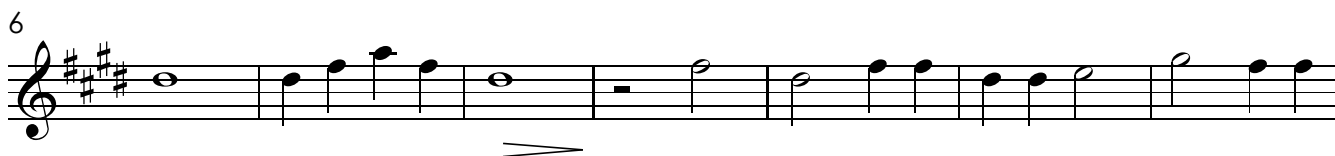
1 ○ = 45

TACET



## IV - Para a América do Norte

1 ♩ = 65



### V - Para a Ásia

1  $\text{♩} = 50$   
*sempre senza vibrato*

*mp dolce*

10 *ppp sempre*

20 *mp dolce*

33 *f* *pp* *mf più espress.*

43 *mp dolce*

54 *ppp sempre*

62 *mp dolce*

71 *fff*

81 *mp*

The musical score for 'V - Para a Ásia' is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It begins with a tempo marking of quarter note = 50 and the instruction 'sempre senza vibrato'. The score is divided into measures 1-10, 10-20, 20-33, 33-43, 43-54, 54-62, 62-71, and 71-81. Dynamics include mp dolce, ppp sempre, f, pp, mf più espress., and fff. There are several triplet markings and slurs throughout the piece.

### VI - Para a Austrália

1  $\text{♩} = 36$

**TACET**

The musical score for 'VI - Para a Austrália' is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/2 time signature. It begins with a tempo marking of quarter note = 36 and the instruction 'TACET'. The score consists of a single measure with a whole rest.

### VII - Para a Europa

1  $\text{♩} = 73$

2 *frulato* ---- *f*

11 *p* 4

23 *f*

33 *p* 6 *f*

48 *frulato* ---- 4 *f*

58

62 2

Detailed description: This is a musical score for a clarinet in B-flat, titled 'VII - Para a Europa'. It consists of seven staves of music. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as quarter note = 73. The score begins with a two-measure rest, followed by a series of eighth and quarter notes with slurs and accents. Dynamics range from forte (f) to piano (p). There are two 'frulato' (trill) markings. The piece concludes with a two-measure rest.

### VIII - Para a Antártica

1  $\text{♩} = 30$

TACET

Detailed description: This is a musical score for a clarinet in B-flat, titled 'VIII - Para a Antártica'. It consists of one staff of music. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as quarter note = 30. The entire staff is a solid black line, indicating a 'TACET' (silence).

### IX - Poslúdio pela União

1  $\text{♩} = 111$

TACET

Detailed description: This is a musical score for a clarinet in B-flat, titled 'IX - Poslúdio pela União'. It consists of one staff of music. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The tempo is marked as quarter note = 111. The entire staff is a solid black line, indicating a 'TACET' (silence).

# Música para os Sete Continentes - Opus I

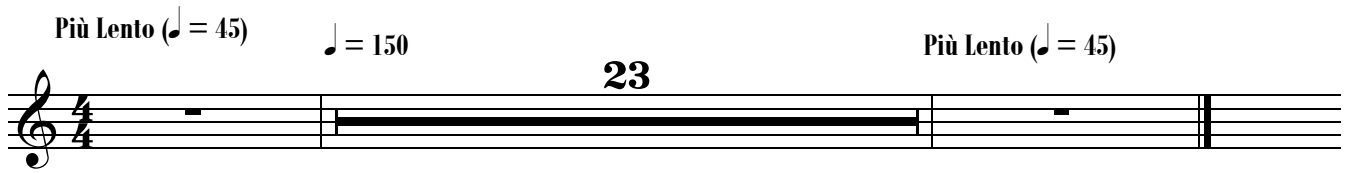
Trompete em Dó

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

Più Lento (♩ = 45)      ♩ = 150      Più Lento (♩ = 45)

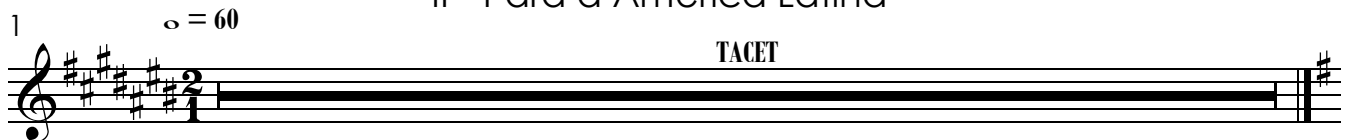
23



## II - Para a América Latina

1      ○ = 60

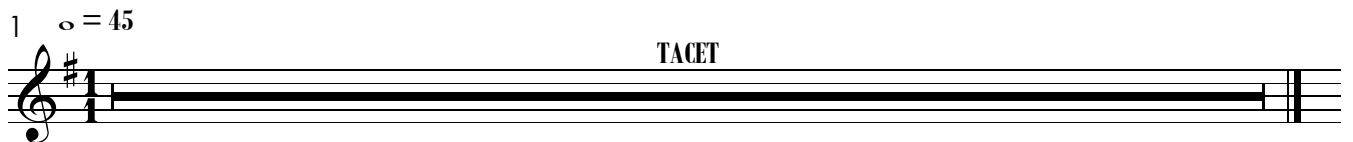
TACET



## III - Para a África

1      ○ = 45

TACET



## IV - Para a América do Norte

1      ♩ = 65

2

*mp non legato*

7

14

21

27

2

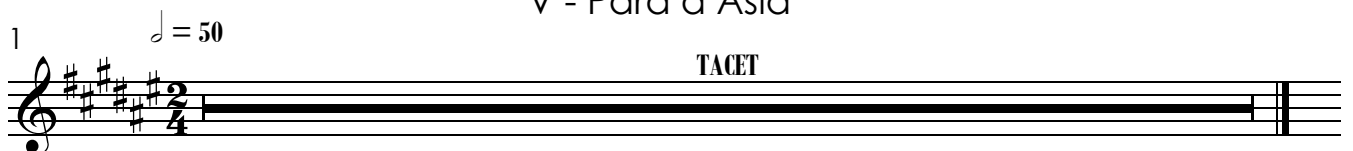
*ff*



## V - Para a Ásia

1      ♩ = 50

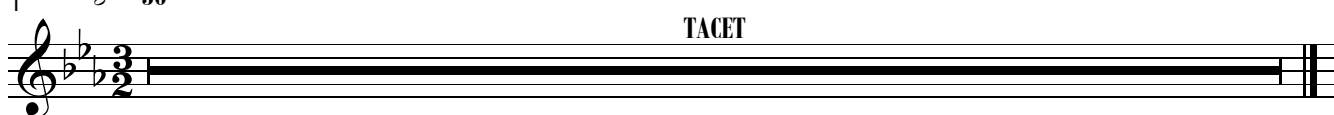
TACET



### VI - Para a Austrália

1  $\text{♩} = 36$

TACET



### VII - Para a Europa

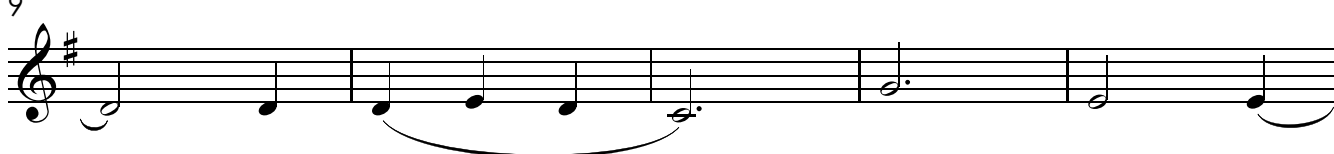
1  $\text{♩} = 73$

4 frulato ----

*f*



9



14

2

*p*

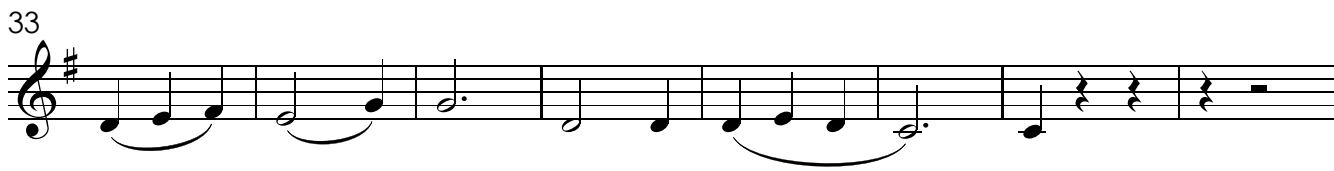


24

*f*



33



41

6

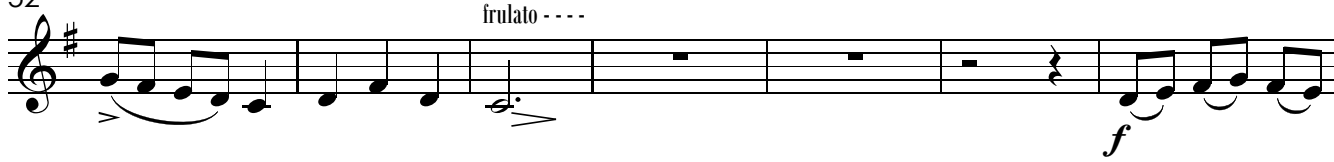
*f*



52

frulato ----

*f*



59



63

frulato ----



### VIII - Para a Antártica

1  $\text{♩} = 30$

**TACET**

### IX - Poslúdio pela União

1  $\text{♩} = 111$

*mf*

4

**10**

16

**2**

*ppp cresc.* **9** *dim.*

22

*ff* **9** *fff*

# Música para os Sete Continentes - Opus I

Marimba

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

Più Lento (♩ = 45)   ♩ = 150   **23**   Più Lento (♩ = 45)

## II - Para a América Latina

1   ♩ = 60   **TACET**

## III - Para a África

1   ♩ = 45   *mp cresc. poco a poco*

6

11

15   *fff*

19   *mp subito cresc. poco a poco*

24

29

33



38

42

### IV - Para a América do Norte

1  $\text{♩} = 65$

2

*mp non legato*

7

14

21

27

*ff*

### V - Para a Ásia

1  $\text{♩} = 50$

TACET

### VI - Para a Austrália

1  $\text{♩} = 36$

TACET

### VII - Para a Europa

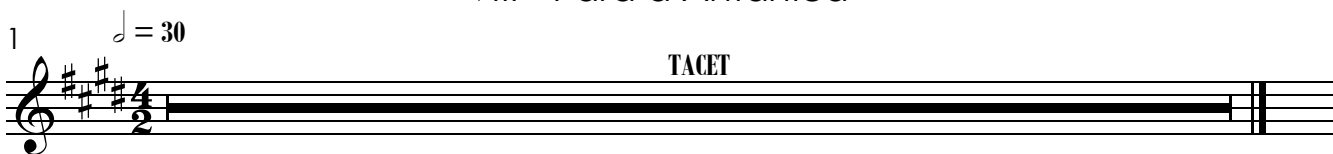
1  $\text{♩} = 73$

TACET

### VIII - Para a Antártica

1  $\text{♩} = 30$

TACET



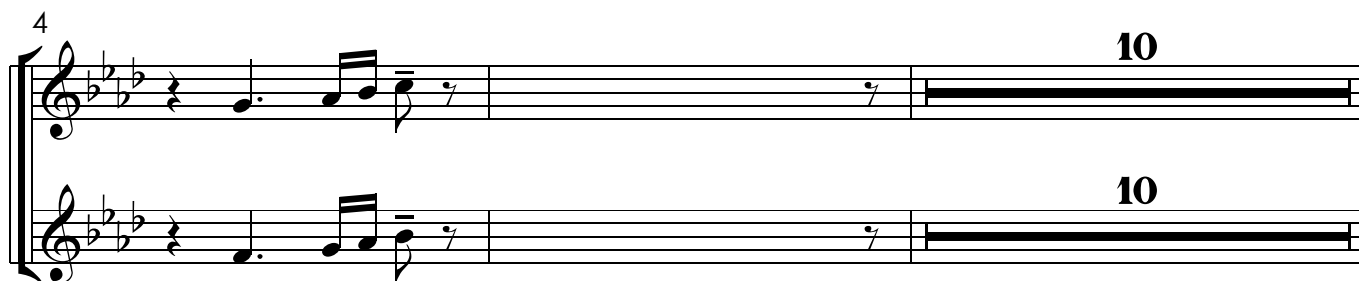
### IX - Poslúdio pela União

1  $\text{♩} = 111$

*mf* *f*



4 10 10



16 7 7



20 7 7



24 9 9 9 9



# Música para os Sete Continentes - Opus I

Vibrafone

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

Più Lento (♩ = 45)

♩ = 150

Più Lento (♩ = 45)

23

Musical staff for the first section of 'Prelúdio pela Paz'. It features a treble clef and a 4/4 time signature. The staff contains a whole rest followed by a thick black bar, and then another whole rest. The number '23' is centered above the staff.

## II - Para a América Latina

Musical score for 'Para a América Latina'. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked as '♩ = 60'. The score consists of several staves of music with various dynamics and articulations. The first staff starts with a whole rest and a thick black bar, followed by a series of chords with slurs and fingerings (9, 3, 5). Dynamics include *ppp* *cresc. poco a poco* and *Ped.*. The second staff continues with chords and slurs (6, 7, 3), with dynamics *ppp* *cresc. poco a poco até o ff* and *Ped.*. The third staff has slurs (5, 6). The fourth staff has slurs (7, 2, 11). The fifth staff has slurs (3, 5, 6) and dynamics *ppp* and *Ped.*. The sixth staff has slurs (7, 3) and dynamics *ff* and *ppp*. The seventh staff has slurs (5, 6, 7) and *Ped.*. The eighth staff has slurs (5, 6, 7) and dynamics *ff*. The score ends with a thick black bar and a whole rest.

### III - Para a África

1  $\text{♩} = 45$

TACET

### IV - Para a América do Norte

1  $\text{♩} = 65$

3

*mf non legato sempre*

8

15

22

28

**ff**

### V - Para a Ásia

1  $\text{♩} = 50$

TACET

### VI - Para a Austrália

1  $\text{♩} = 36$

TACET

### VII - Para a Europa

1  $\text{♩} = 73$

TACET

### VIII - Para a Antártica

1  $\text{♩} = 30$

TACET

### IX - Poslúdio pela União

1  $\text{♩} = 111$

mf

4 10

16 7 2 7

*Ped. sempre*

21 2 2 9 *Cresc.*

# Música para os Sete Continentes - Opus I

Piano

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

Più Lento (♩ = 45)

♩ = 150

Più Lento (♩ = 45)

23

## II - Para a América Latina

1 ○ = 60

16

3

Ped.

19

22

2

18

3

Ped.

44

47

## III - Para a África

1  $\text{♩} = 45$ 

TACET



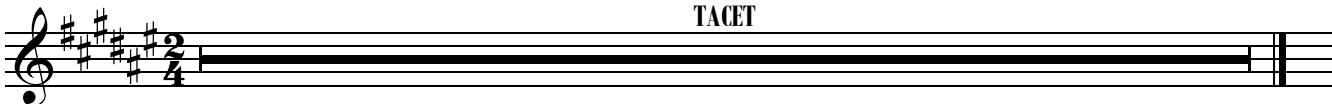
## IV - Para a América do Norte

1  $\text{♩} = 65$ 

## V - Para a Ásia

1  $\text{♩} = 50$ 

TACET



VI - Para a Austrália

1  $\text{♩} = 36$

TACET

VII - Para a Europa

1  $\text{♩} = 73$

TACET

VIII - Para a Antártica

1  $\text{♩} = 30$

TACET

IX - Pós-lúdio pela União

1  $\text{♩} = 111$

*f* *sonoro*

4

7



11

15

*Leg. sempre*

17

20

24

# Música para os Sete Continentes - Opus I

Violino I

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

*Più Lento* (♩ = 45)      ♩ = 150

*mf*      **10**      *pizz.*      *pp* *espirituoso*

16

21      *Più Lento* (♩ = 45)      **2**

## II - Para a América Latina

1      ♩ = 60      **24**      *fff*      *fff* *sempre*

30

38      **2**

45

## III - Para a África

1  $\text{♩} = 45$

*f marcato*

Detailed description: This block contains the first seven measures of the piece. It begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The tempo is marked as quarter note = 45. The music starts with a whole rest in measure 1, followed by a series of eighth and quarter notes with accents and slurs. The dynamic is marked as *f marcato*.

8

Detailed description: This block contains measures 8 through 13. The notation continues with eighth and quarter notes, maintaining the *f marcato* dynamic and featuring various articulations like accents and slurs.

14

Detailed description: This block contains measures 14 through 18. The music continues with eighth and quarter notes, ending with a double bar line and a key signature change to three sharps (F#, C#, G#).

19

Detailed description: This block contains measures 19 through 25. The key signature remains three sharps. The notation features eighth and quarter notes with accents and slurs.

26

*cresc.* *pizz.*

Detailed description: This block contains measures 26 through 32. The key signature is three sharps. The dynamic is marked as *cresc.* (crescendo). The piece concludes with a double bar line and a key signature change to one sharp (F#), with the final note marked *pizz.* (pizzicato).

33

*arco* *ff*

Detailed description: This block contains measures 33 through 38. The key signature is one sharp. The dynamic is marked as *ff* (fortissimo). The notation is marked *arco* (arco) and features eighth notes with accents and slurs.

39

*pizz.*

Detailed description: This block contains measures 39 through 44. The key signature is one sharp. The dynamic is marked as *pizz.* (pizzicato). The notation features eighth notes with accents and slurs, ending with a double bar line.

## IV - Para a América do Norte

1  $\text{♩} = 65$

**TACET**

Detailed description: This block contains the first four measures of the piece. It starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/2 time signature. The tempo is marked as quarter note = 65. The music is silent for the first three measures, indicated by the word **TACET** above the staff. It ends with a double bar line and a key signature change to one sharp (F#).

V - Para a Ásia

1  $\text{♩} = 50$

2

*ppp* sempre senza vibrato

10

20

33

*f* *pp* *mp* più espress.

3 3 3 3

43

3 3

*ppp* sempre senza vibrato

55

63

71

79

2

*mp*

## VI - Para a Austrália

1  $\text{♩} = 36$

*pp* sempre senza vibrato

6

11

16 **2**

Detailed description: This is the musical score for 'VI - Para a Austrália'. It is written for violin in G minor (three flats) and 3/4 time. The tempo is marked as quarter note = 36. The score consists of four staves. The first staff starts with a measure rest, followed by a series of eighth and quarter notes with slurs. The second and third staves continue this melodic line. The fourth staff concludes with a measure rest, a fermata, and a final measure with a double bar line.

## VII - Para a Europa

1  $\text{♩} = 73$

**4** pizz. *mf* sempre

9

14 **3**

23

31

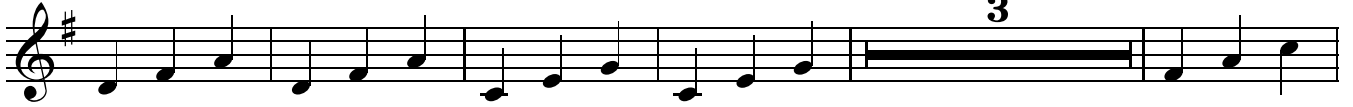
36 **5**

Detailed description: This is the musical score for 'VII - Para a Europa'. It is written for violin in D major (two sharps) and 3/4 time. The tempo is marked as quarter note = 73. The score consists of seven staves. The first staff begins with a four-measure rest, followed by a pizzicato section of eighth notes. The second and third staves continue the eighth-note pattern. The fourth staff ends with a three-measure rest. The fifth and sixth staves continue the eighth-note pattern. The seventh staff concludes with a five-measure rest and a final measure with a double bar line.

45



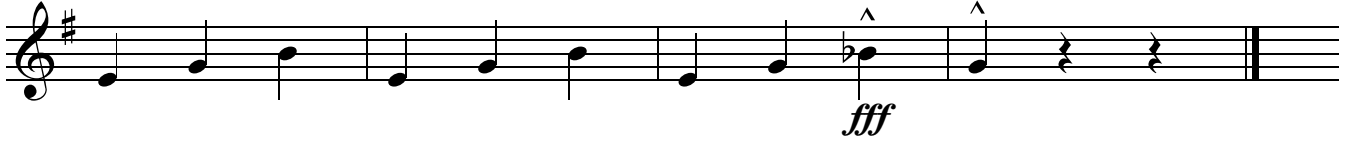
51



59



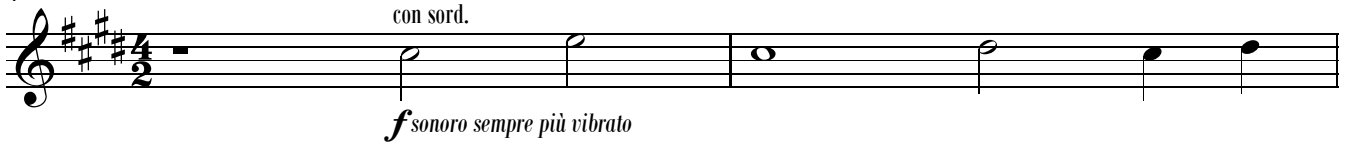
63



VIII - Para a Antártica

1

$\text{♩} = 30$



3



6



*mp* cresc. poco a poco

10



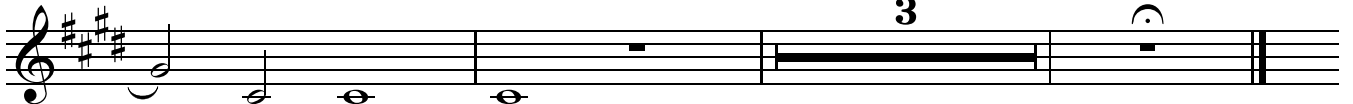
13



16



19



## IX - Poslúdio pela União

1  $\text{♩} = \text{III}$

*mf* *espress.*

8 *dim.* *cresc. poco a poco*

16

22 *ff*

# Música para os Sete Continentes - Opus I

Violino II

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

Più Lento (♩ = 45) ♩ = 150

*mf* *pp* *pizz. spiritoso*

11 2

## II - Para a América Latina

1  $\text{♩} = 60$

*fff* *fff sempre*

24 2 2



## III - Para a África

1  $\text{♩} = 45$

4

*mf* *espress.*

11

18

24

*cresc.*

31

pizz. arco

*ff*

38

pizz.

*pizz.*

## IV - Para a América do Norte

1  $\text{♩} = 65$

TACET

### V - Para a Ásia

1  $\text{♩} = 50$

*ppp* sempre senza vibrato

10

20

33 *f* *pp* *mp* più espress.

43 *ppp* sempre senza vibrato

55

63

71

79 *mp*

## VI - Para a Austrália

1  $\text{♩} = 36$

*pp* sempre senza vibrato

6

8

11

15

18

2

Detailed description: This is the musical score for 'VI - Para a Austrália'. It is written for Violino II in a 3/2 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 36. The score consists of six staves of music. The first staff starts with a measure rest followed by a series of eighth notes and quarter notes, some with slurs. The second staff continues with slurred eighth notes. The third staff continues with slurred eighth notes and quarter notes. The fourth staff continues with slurred eighth notes and quarter notes. The fifth staff continues with slurred eighth notes and quarter notes. The sixth staff concludes with a half note, a measure rest, a double bar line, a fermata over a half note, and another double bar line. A '2' is written above the fermata.

## VII - Para a Europa

1  $\text{♩} = 73$

*mf* sempre

9

14

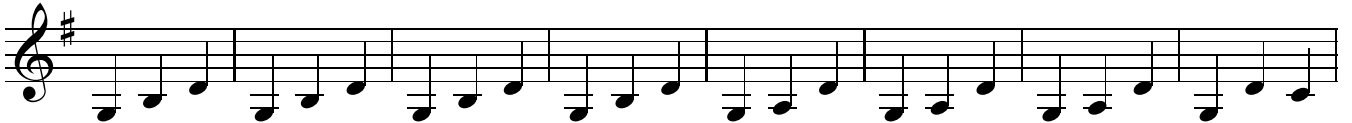
3

Detailed description: This is the musical score for 'VII - Para a Europa'. It is written for Violino II in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked as quarter note = 73. The score consists of three staves of music. The first staff starts with a measure rest, followed by a fermata over a quarter note, then a series of eighth notes. A '4' is written above the first measure rest. The second staff continues with eighth notes. The third staff continues with eighth notes and ends with a fermata over a quarter note, followed by a double bar line. A '3' is written above the fermata. The instruction 'pizz.' is written above the first eighth note of the first staff, and 'mf sempre' is written below the first staff.

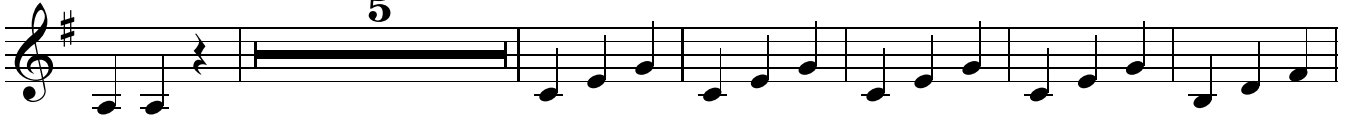
23



31



39



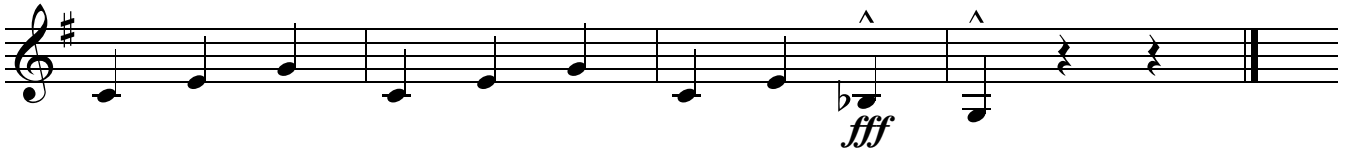
50



59

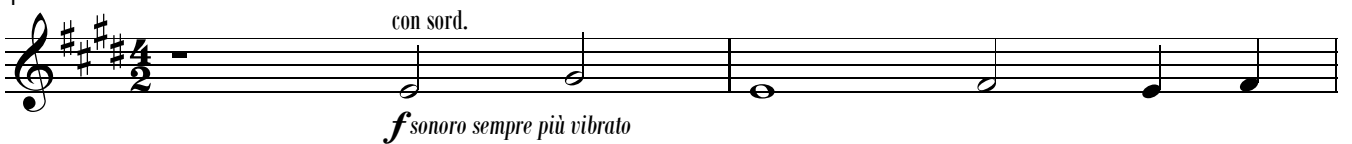


63



### VIII - Para a Antártica

1  $\text{♩} = 30$



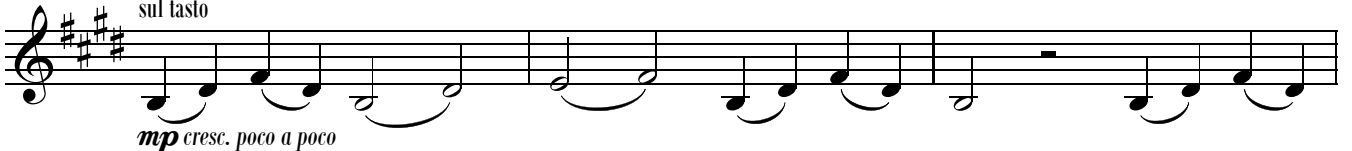
3



6



10





# Música para os Sete Continentes - Opus I

Violino III

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

Più Lento (♩ = 45) ♩ = 150

13 pizz. pp *espiritoso*

19 2

Detailed description: This block contains the first system of the 'I - Prelúdio pela Paz' movement. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Più Lento' with a quarter note equal to 45 beats. The first measure is marked 'mf' and features a fermata. The second measure is a whole rest, with a '13' above it. The third measure is marked 'pizz.' and 'pp espiritoso'. The system ends with a double bar line and a '2' above it, indicating a second ending.

## II - Para a América Latina

26 Più Lento (♩ = 45) 1♩ = 60

24 fff fff sempre

28

36 2

Detailed description: This block contains the second system of the 'II - Para a América Latina' movement. It starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked 'Più Lento' with a quarter note equal to 45 beats. The first measure is marked 'mf' and features a fermata. The second measure is a whole rest, with a '24' above it. The third measure is marked 'fff'. The fourth measure is a whole rest, with a '28' above it. The fifth measure is marked 'fff sempre'. The sixth measure is a whole rest, with a '36' above it. The seventh measure is marked '2'. The system ends with a double bar line.

## III - Para a África

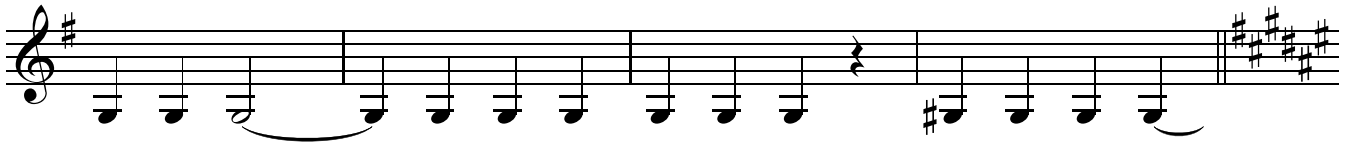
45 1♩ = 45 4

5 mp sempre

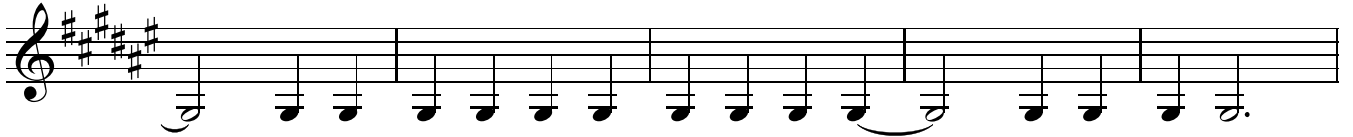
10

Detailed description: This block contains the third system of the 'III - Para a África' movement. It starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked '1♩ = 45'. The first measure is a whole rest, with a '45' above it. The second measure is marked '4'. The third measure is a whole rest, with a '5' above it. The fourth measure is marked 'mp sempre'. The fifth measure is a whole rest, with a '10' above it. The system ends with a double bar line.

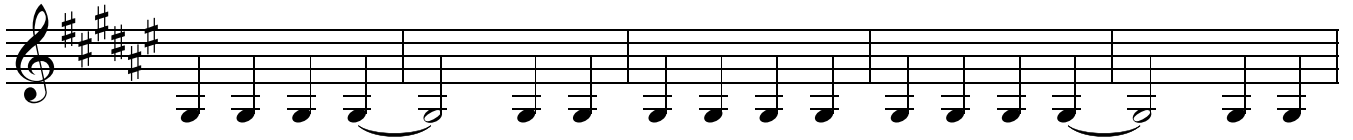
15



19



24



29



33



39



### IV - Para a América do Norte

1  $\text{♩} = 65$



## V - Para a Ásia

1  $\text{♩} = 50$

2

*ppp* sempre senza vibrato

10

20

33

*f* *pp* *mp* più espress.

43

*ppp* sempre senza vibrato

55

66

76

*mp*

## VI - Para a Austrália

1  $\text{♩} = 36$

*pp* sempre senza vibrato

6



11

16

### VII - Para a Europa

1  $\text{♩} = 73$

TACET

### VIII - Para a Antártica

1  $\text{♩} = 30$

con sord.

*f* sonoro sempre più vibrato

4

6

10

sul pont.

*mp* cresc. poco a poco

13

16

*f* sonoro

19

3

### IX - Poslúdio pela União

1  $\text{♩} = 111$

*mf* *espress.*

10

*dim.*

19

*ff*

# Música para os Sete Continentes - Opus I

Viola I

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

Più Lento (♩ = 45)

♩ = 150

7 10

13 pizz.

*pp* *espirituoso*

17

21

3 Più Lento (♩ = 45)

## II - Para a América Latina

1  $\text{♩} = 60$

24 *fff* *fff* *sempre*

30

38

45

## III - Para a África

1  $\text{♩} = 45$

*f marcato*

9

14

19

26

*cresc.*

33

*ff*

40

## IV - Para a América do Norte

1  $\text{♩} = 65$

TACET

## V - Para a Ásia

1  $\text{♩} = 50$

TACET

## VI - Para a Austrália

1  $\text{♩} = 36$ 

*pp sempre senza vibrato*

6

11

16

## VII - Para a Europa

1  $\text{♩} = 73$ 

TACET

## VIII - Para a Antártica

1  $\text{♩} = 30$ 

con sord.

*f sonoro sempre più vibrato*

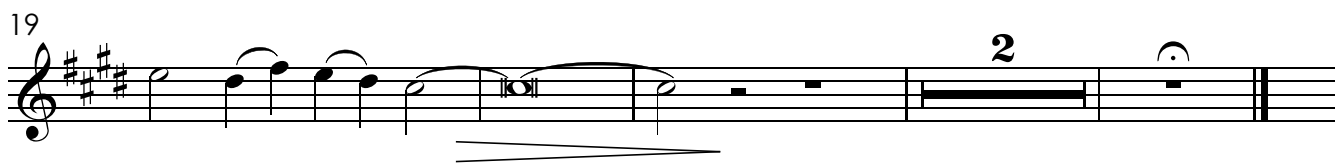
4

6

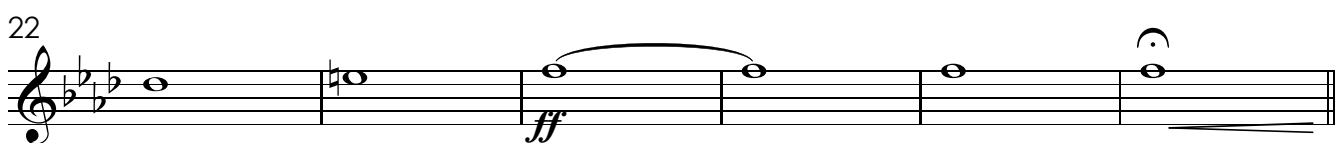
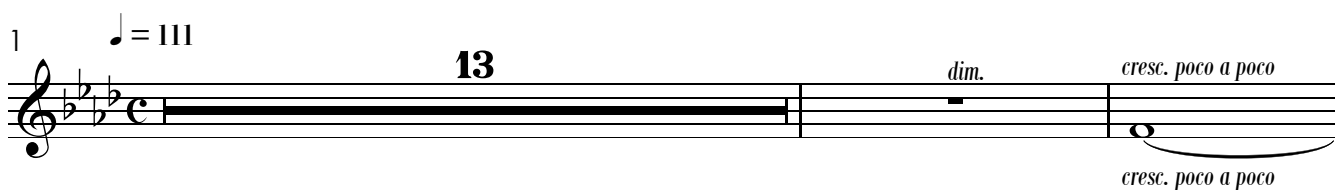
10

*mp cresc. poco a poco*

13



## IX - Poslúdio pela União



# Música para os Sete Continentes - Opus I

Viola II

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

**Più Lento** (♩ = 45)      ♩ = 150

**11**      pizz.

*pp* *espiritoso*

17

22

**3**      **Più Lento** (♩ = 45)

## II - Para a América Latina

1      ○ = 60

**24**      *fff*      *fff* sempre

30

38

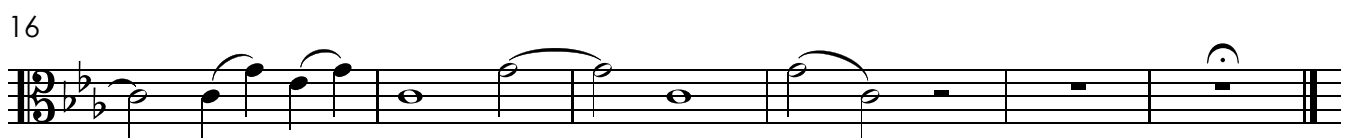
**2**

45





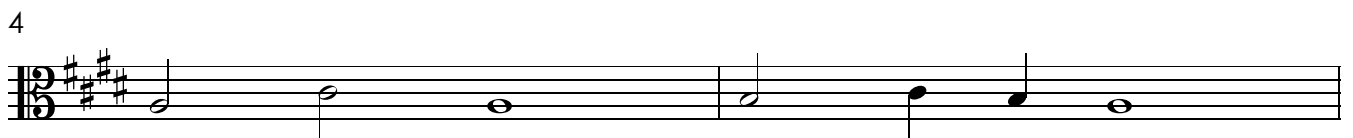
## VI - Para a Austrália

1  $\text{♩} = 36$ 

## VII - Para a Europa

1  $\text{♩} = 73$ 

## VIII - Para a Antártica

1  $\text{♩} = 30$ 

13

16

19

## IX - Poslúdio pela União

1  $\text{♩} = \text{III}$

14

*cresc. poco a poco*

16

22

*ff*

# Música para os Sete Continentes - Opus I

Viola III

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

Più Lento (♩ = 45)

♩ = 150

12

pizz.

Musical notation for measures 1-17. The piece is in 2/4 time. Measure 1 starts with a fermata. Measure 12 has a forte dynamic. The piece concludes with a pizzicato section marked *pp* *espirituoso*.

18

Musical notation for measures 18-35. Measure 35 features a triplet of eighth notes.

## II - Para a América Latina

26 Più Lento (♩ = 45)

♩ = 60

24

Musical notation for measures 26-35. Measure 26 starts with a fermata. Measure 24 has a forte dynamic. The piece concludes with a *fff* *sempre* dynamic.

28

Musical notation for measures 28-35. The piece features a series of chords with accents.

36

Musical notation for measures 36-43. Measure 36 has a forte dynamic. The piece features a series of chords with accents.

44

Musical notation for measures 44-51. The piece features a series of chords with accents.

### III - Para a África

1  $\text{♩} = 45$

4

*mp sempre*

10

15

19

25

*cresc.*

30

*pizz.*

2

35

40

arco pizz. arco pizz.

### IV - Para a América do Norte

1  $\text{♩} = 65$

TACET

## VI - Para a Austrália

1  $\text{♩} = 36$

2

*pp sempre senza vibrato*

7

11

16

## VII - Para a Europa

1  $\text{♩} = 73$

TACET

## VIII - Para a Antártica

1  $\text{♩} = 30$

con sord.

*f sonoro sempre più vibrato*

4

6

10

sul pont.

*mp cresc. poco a poco*

13

16



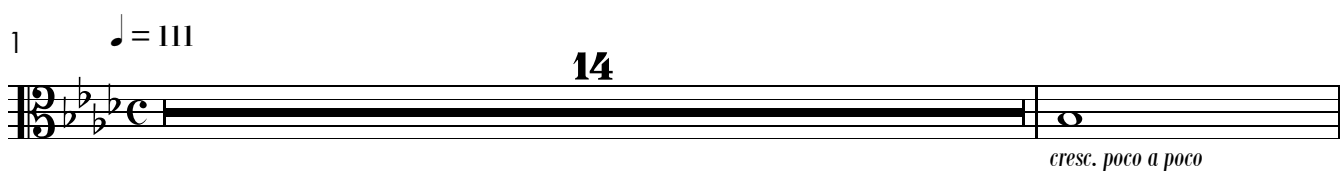
19



### IX - Poslúdio pela União

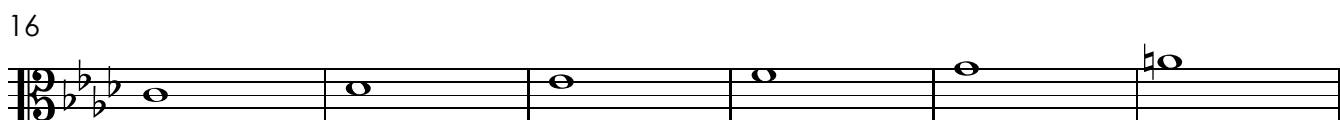
1      ♩ = III

**14**

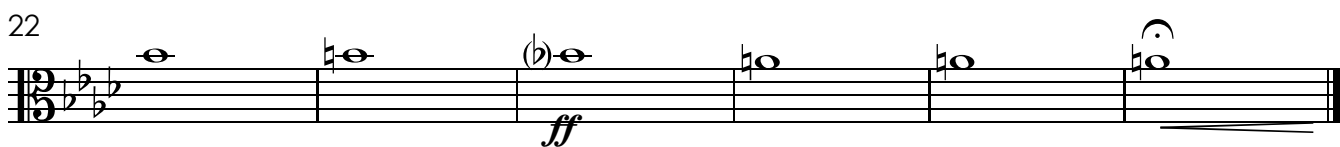


*cresc. poco a poco*

16



22



*ff*



### IV - Para a América do Norte

1  $\text{♩} = 65$

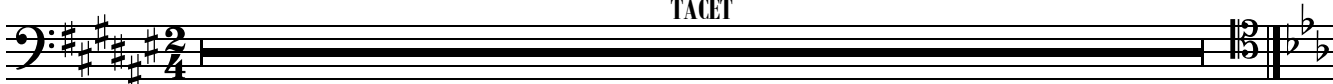
TACET



### V - Para a Ásia

1  $\text{♩} = 50$

TACET

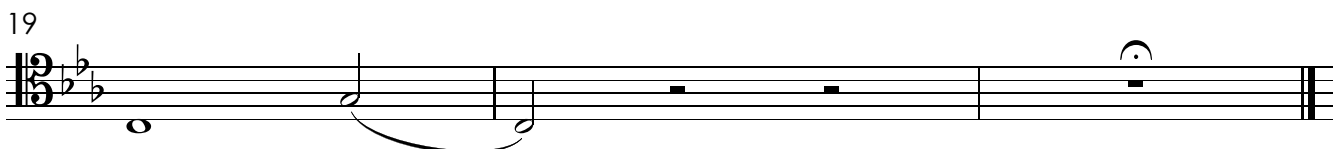


### VI - Para a Austrália

1  $\text{♩} = 36$



*pp* sempre senza vibrato



### VII - Para a Europa

1  $\text{♩} = 73$

TACET





## VIII - Para a Antártica

1  $\text{♩} = 30$

con sord.

*f* sonoro sempre più vibrato

4

6

10

*mp* cresc. poco a poco

13

16

19

22

dim.

## IX - Postúdio pela União

1  $\text{♩} = 111$

*mf* *espress.*

8

*cresc. poco a poco*

16

22

*ff*

# Música para os Sete Continentes - Opus I

Violoncelo II

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

*Più Lento* (♩ = 45)      ♩ = 150

*mf*      *pp spiritoso*

7

12      2

*pp spiritoso*

18

23      *Più Lento* (♩ = 45)

## II - Para a América Latina

1      ○ = 60

TACET

## III - Para a África

1      ○ = 45

TACET

### IV - Para a América do Norte

1  $\text{♩} = 65$

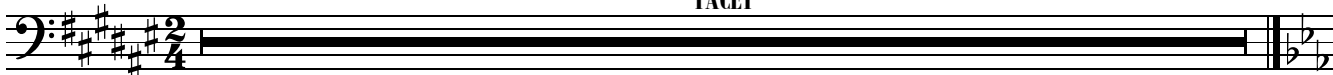
TACET



### V - Para a Ásia

1  $\text{♩} = 50$

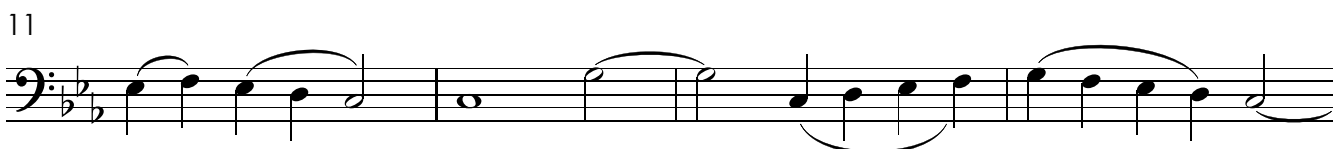
TACET



### VI - Para a Austrália

1  $\text{♩} = 36$

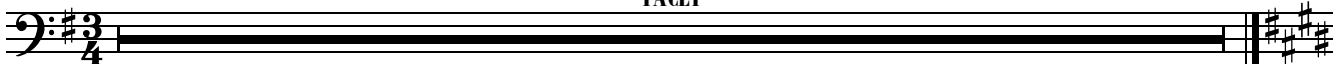
2



### VII - Para a Europa

1  $\text{♩} = 73$

TACET





## IX - Postlúdio pela União

1  $\text{♩} = \text{III}$

*mf* *espress.*

8

*cresc. poco a poco*

16

22

*ff*

# Música para os Sete Continentes - Opus I

Violoncelo III

Samuel Cavalcanti Correia

## I - Prelúdio pela Paz

**Più Lento** (♩ = 45)

♩ = 150

*mf*

**3**

*pizz.*

*pp* *espirituoso*

9

14

**4**

*pp* *espirituoso*

21

25

**Più Lento** (♩ = 45)

## II - Para a América Latina

1

♩ = 60

**TACET**

## III - Para a África

1

♩ = 45

**TACET**

### IV - Para a América do Norte

1  $\text{♩} = 65$

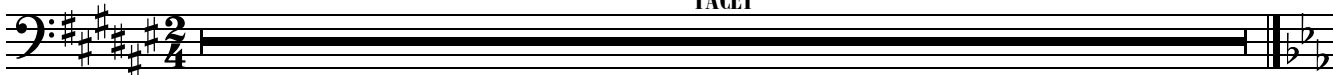
TACET



### V - Para a Ásia

1  $\text{♩} = 50$

TACET



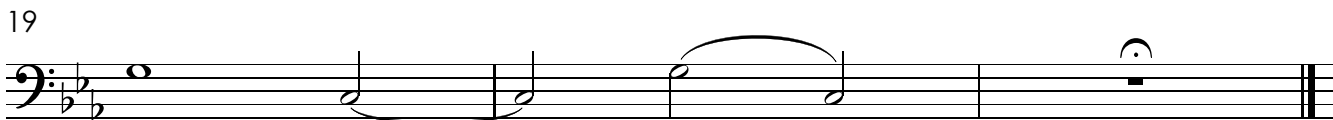
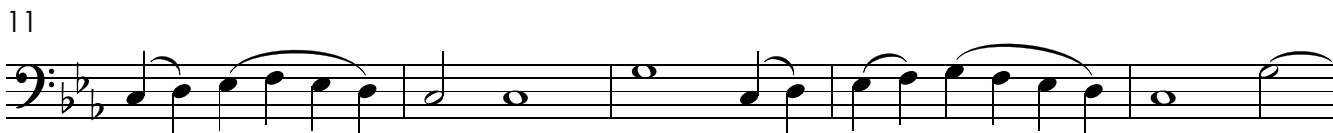
### VI - Para a Austrália

1  $\text{♩} = 36$

3



*pp* sempre senza vibrato



### VII - Para a Europa

1  $\text{♩} = 73$

TACET





## VIII - Para a Antártica

1  $\text{♩} = 30$

con sord.

*f* sonoro sempre più vibrato

4

6

10

sul pont.

*mp* cresc. poco a poco

13

16

19

22

dim.

## IX - Poslúdio pela União

1  $\text{♩} = \text{III}$

*mf* *espress.*

8

*cresc. poco a poco*

16

*ff*

22

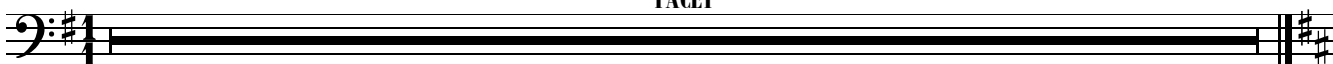
*ff*



### III - Para a África

1  $\text{♩} = 45$

TACET



### IV - Para a América do Norte

1  $\text{♩} = 65$

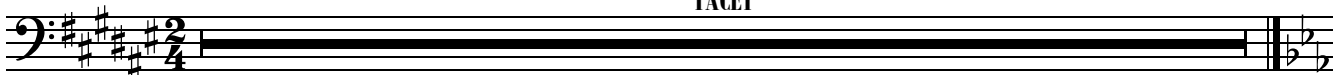
TACET



### V - Para a Ásia

1  $\text{♩} = 50$

TACET

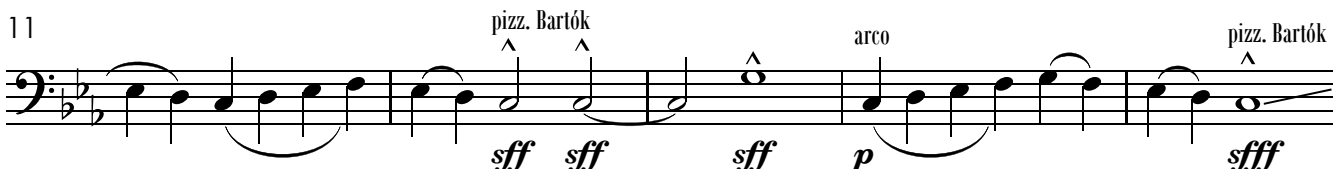


### VI - Para a Austrália

1  $\text{♩} = 36$

3

pizz. Bartók



### VII - Para a Europa

1  $\text{♩} = 73$

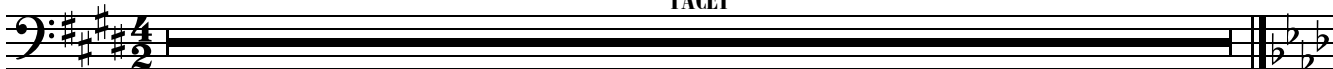
TACET



### VIII - Para a Antártica

1  $\text{♩} = 30$

TACET



### IX - Poslúdio pela União

1  $\text{♩} = 111$



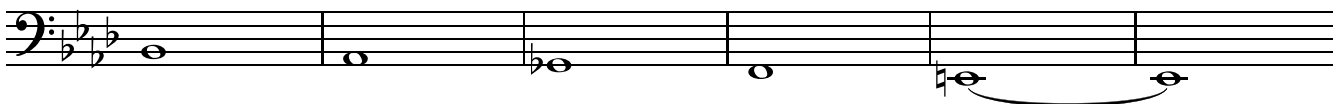
*mf* *espress.*

8

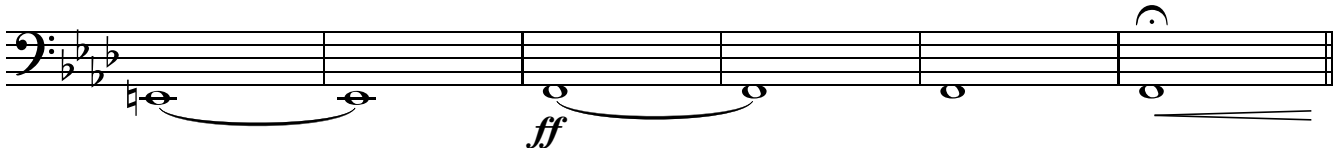


*dim.* *cresc. poco a poco*

16



22



*ff*