

Libério Antônio Silva Guimarães

A Despedida

Para clarinetas, trompetes, trombone, oficleide e cordas
For clarinets, trumpets, trombone, ophicleide and strings

Pesquisa e Restauração
Márcio Miranda Pontes

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O compositor

(final do séc. XIX – início do séc. XX) Nasceu em Sabará onde estudou na Escola de "Primeiras Letras" fundada em 1870 pelo professor Herculino Carlos do Couto Lima. Foi músico atuante na Sociedade Musical Santa Cecília de Sabará.

A obra

A chegada de D. João VI ao Brasil, em 1808, confrontou o modo de vida da corte, burguês e urbano, com o da sociedade local, bastante rústica, fundada principalmente na propriedade rural, no modelo familiar patriarcal e nas relações escravocratas. As famílias não recebiam para festas privadas e não tinham o hábito dos salões. O poder latifundiário manifestava-se apenas nos rituais públicos das festas religiosas. Com a urbanização, gradualmente essa elite passa a abrir os salões dos sobrados para as reuniões nas quais as pessoas se encontravam para se expressarem ou se manifestarem artisticamente. Essas reuniões festivas ocorriam à tarde ou no início da noite, apresentando concertos musicais, serenatas, cantos e apresentações solo, demonstrações, interpretações ou performances artísticas e literárias. O repertório dessas “partidas” – como eram chamadas no século XIX – foi marcado pela invasão de danças européias, inicialmente a quadrilha, seguida da valsa, da polca, do schottisch e da mazurca.

Na segunda metade do século XIX surgem as primeiras Sociedades Musicais – uma evolução das “partidas” – que incluíam em suas atividades a realização de concertos públicos, alguns com cobrança de ingresso. De maneira geral, a maior parte das obras apresentadas são de compositores românticos, sobretudo, de ópera italiana, freqüentemente arranjadas para as formações musicais disponíveis. Obras de compositores brasileiros e mineiros também estão presentes no repertório.

Aspectos editoriais

Foram utilizados manuscritos musicais copiados no início do século XX. São documentos que contêm diversas imperfeições, naturais em cópias manuscritas; por essa razão, fizeram-se as retificações que foram aplicadas à partitura revista. Para isso, foram adotados os seguintes critérios editoriais:

- 1- Aplicaram-se normas e convenções atuais de escrita musical para notação geral, claves, instrumentos transpositores, denominação e disposição de instrumentos e vozes na partitura, bem como para indicações de articulação, dinâmica e agógica.
- 2- Sinais de expressão acrescentados foram pontilhados ou colocados entre parênteses.
- 3- Indicações de andamento, dinâmica e agógica são fiéis aos originais e foram destacadas com tipografia menor quando ausentes na fonte ou acrescentadas.
- 4- Acidentes redundantes e preventivos foram omitidos.
- 5- As ligaduras sugeridas nas cordas referem-se apenas à expressão – legato e non legato.
- 6- Outros procedimentos que de alguma maneira alteraram o que estava na fonte estão descritos, a seguir, indicando a situação no original.

c. 003 (of) n.1 - semínima
c. 003 (tbn) n.1 - semínima
c. 003 (vl II) n.1 - semínima
c. 005 (tbn) n. 2 - sol
c. 005 (tbn) n. 3 - lá †
c. 006 (of) n.1 - semínima
c. 006 (tbn) n.1 - semínima
c. 006 (vcl) n.1 - semínima

c. 006 (vl II) n.1 - semínima
c. 009 (vl I) n. 1 - fá-dó
c. 010 (of) n.1 - semínima
c. 010 (tbn) n.1 - semínima
c. 010 (vcl) n.1 - semínima
c. 010 (vl II) n.1 - semínima
c. 013 (of) n.1 - semínima
c. 013 (tbn) n.1 - semínima

- c. 013 (vcl) n.1 - semínima
- c. 013 (vl II) n.1 - semínima
- c. 014 (tbn) - pausa
- c. 015 (tbn) n. 2 - lá e n. 3 - si
- c. 015 (tbn) n. 3 - lá ♯
- c. 018 (tbn) falta o c. 18
- c. 019 (vl I) n. 1 - sol-dó
- c. 022 (vcl) n. 2 - semínima pontuada
- c. 022, 23, 28, 38, 39, 42, 48, 74 e 78 (tbn) n. 2 - oitava abaixo
- c. 024 (tpte 1) n. 5 ré #
- c. 029 (tpte I) n. 6 - sol ♯
- c. 032 (tbn) n 2 - fá #
- c. 035 (tbn) - ré
- c. 036 (tpte I) n. 3 e 4 - colcheias
- c. 040 (tpte 1) n. 5 ré #
- c. 040 (tpte I) n. 5 - acento
- c. 042 (vl II) - falta o compasso
- c. 057 (vl I) - arco
- c. 057 (vl II) - arco
- c. 065 (tbn) - ré, dó
- c. 067 (vl I) n. 6 e 6 - sol ♯
- c. 069 (tbn) n. 2 - dó
- c. 069 (tpte 2) ornamento na n. 2
- c. 070 e 71 (tbn) - fá #
- c. 071 (of) - semínima
- c. 071 (tbn) - semínima
- c. 071 (vcl) - semínima
- c. 071 (vl I) - semínima
- c. 076 (tpte 1) n. 5 ré #
- c. 077 (vl I) t. 2 - 3 colcheias
- c. 081 (vcl) - falta o compasso
- c. 081 (vl I) - falta o compasso
- c. 081 (vl II) - falta o compasso
- c. 086 e 87 (vl I) - falta o compasso
- c. 087 (cl I) - mi, mi
- c. 089 (of) - falta o compasso
- c. 089 (tbn) - falta o compasso
- c. 089 (vcl) - falta o compasso
- c. 091 (vl I) n. 1 e 2 - semínima
- c. 093 (vl I) n. 1 e 2 - colcheia
- c. 099 (vl II) n. 1 e 2 - fá e mi
- c. 101 (vl I) n. 1 e 2 - colcheia
- c. 103 (vl I) n. 1 e 2 - colcheia
- c. 107 (cl II) t. 1 e 2 - dó e si semínima
- c. 107 (tpte II) t. 2 - lá semínima
- c. 107 (vl I) n. 2 - dó # semínima
- c. 109 (vl II) t. 2 e 3 - semínima
- c. 111 (vl I) n. 1 e 2 - colcheia
- c. 128 e 129 (tbn) - faltam os compassos
- c. 131 (tbn) - ré
- c. 147 (vl I) t. 1 - fá-dó
- c. 151 (vcl) n. 1 - semínima
- c. 153 (cl I) t. 1 - colcheias
- c. 153 (vl II) n. 1 e 2 - dó # e si colcheias
- c. 153 (vl II) t. 2 - lá semínima
- c. 191 (vl II) - falta o compasso
- c. 193 (vl I) - ré ♯
- c. 194 (vl I) - dó ♯
- c. 199 (tpte I) - colcheia pontuada semicolcheia
- c. 205 (tpte I) - colcheia pontuada semicolcheia
- c. 205 (vl II) - colcheia pontuada semicolcheia

A Despedida

Libério Antônio Silva Guimarães

Andante

The musical score is for the piece "A Despedida" by Libério Antônio Silva Guimarães. It is in the key of D major (indicated by two sharps) and common time (C). The tempo is marked "Andante". The score is arranged for a full orchestra, with parts for Clarinete 1 em Bb, Clarinete 2 em Bb, Trompete 1 em Bb, Trompete 2 em Bb, Trombone, Oficleide, Violino I, Violino II, and Violoncello. The first two measures are marked with a forte (*f*) dynamic. The Clarinet parts play sustained notes, while the Trombone and Oficleide parts play a melodic line. The Violin parts play a rhythmic accompaniment of eighth notes.

3

Cl. I *p* *f*

Cl. II *p* *f*

Tpt. I

Tpt. II *f*

Tbn. *f*

Of. *f*

Vln. I *f*

Vln. II *f*

Vc. *f*

8

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

f

f

f

f

f

f

f

11 ϕ

Cl. I *f*

Cl. II *f*

Tpt. I

Tpt. II *f*

Tbn. *f*

Of. *f*

Vln. I *f*

Vln. II *f*

Vc. *f*

Detailed description: This is a page of a musical score for a symphony orchestra, page 9. The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The instruments are arranged in a standard orchestral layout. The woodwinds (Cl. I, Cl. II, Tpt. I, Tpt. II, Tbn., Of.) and strings (Vln. I, Vln. II, Vc.) are all marked with a forte (*f*) dynamic. The woodwinds and strings play sustained notes, while the brass instruments (Tbn., Of., Vc.) play a melodic line. The strings play a rhythmic pattern of eighth notes. The score is divided into two measures by a double bar line. The first measure is marked with a fermata over the first note, and the second measure is marked with a fermata over the first note. The page number 9 is in the top right corner.

13

Cl. I *p* *f*

Cl. II *p* *f*

Tpt. I

Tpt. II *f*

Tbn. *f*

Of. *f*

Vln. I *f*

Vln. II *f*

Vc. *f*

15

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

p

p

p

p

p

Andante

18

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

f

p

rit

22

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

p

p

p

(>) (>)

> >

27

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

p

The musical score is for measures 27 through 31. It features eight staves: Clarinet I and II, Trumpet I and II, Trombone, Oboe, Violin I and II, and Viola. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 27 and 28 are marked with a piano (*p*) dynamic. The Clarinet I and II parts play a melodic line starting on G5, moving to A5, B5, and C6. The Trumpet I part has a rhythmic pattern of eighth notes with accents. The Trombone and Oboe parts play a steady eighth-note accompaniment. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola part plays a steady eighth-note accompaniment.

32 (rit.) (a tempo)

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

p

tr

p

37

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 37 through 41. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a system with eight staves. The woodwind section includes Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone (Tbn.), and Oboe (Of.). The string section includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). Measures 37-41 show a complex interplay of instruments. The woodwinds play rhythmic patterns, often with accents, while the strings provide harmonic support with sustained chords and moving lines. The score includes various musical notations such as slurs, accents, and dynamic markings.

42

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

f

f

f

f

ff

f

f

46

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

p

p

p

p

p

p

50

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

p

p

54

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

pizz.

pizz.

pizz.

58

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 58 through 61. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a system with eight staves. The woodwind section includes Clarinet I and II (both in treble clef), Trumpet I (treble clef), Trumpet II (treble clef), Trombone (bass clef), and Oboe (bass clef). The string section includes Violin I and II (both in treble clef) and Violoncello (bass clef). Measures 58 and 59 show the woodwinds and strings with various rhythmic patterns, including eighth and sixteenth notes. Measure 60 features a more complex melodic line for the first trumpet. Measure 61 continues the rhythmic patterns established in the previous measures.

62

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

f

f

arco

f

67

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 67, 68, and 69. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a system with eight staves. Cl. I and Vln. I play a melodic line with slurs and accents. Cl. II has a whole note in measure 67 and rests in 68 and 69. Tpt. I has whole rests. Tpt. II plays a melodic line with slurs and accents. Tbn. has a half note in measure 67 and whole notes in 68 and 69. Of. has a half note in measure 67 and whole notes in 68 and 69. Vln. II plays a rhythmic accompaniment of eighth notes in measure 67 and sixteenth notes in 68 and 69. Vc. has a half note in measure 67 and whole notes in 68 and 69.

69

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

80

Cl. I rit a tempo

Cl. II rit a tempo

Tpt. I rit a tempo tr

Tpt. II rit a tempo

Tbn. rit a tempo

Of. rit a tempo

Vln. I rit a tempo

Vln. II rit a tempo

Vc. rit a tempo

The musical score is for page 28, starting at measure 80. It features a woodwind section (Cl. I, Cl. II, Tpt. I, Tpt. II, Tbn., Of.), a brass section (Tpt. I, Tpt. II, Tbn.), and a string section (Vln. I, Vln. II, Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into measures with tempo markings: 'rit' (ritardando) and 'a tempo'. The woodwinds and strings play sustained notes, while the trumpets have more active parts, including a trill in Tpt. I. The score ends with a double bar line and a repeat sign.

84 Allegro

The musical score is arranged in a system of staves. The top two staves are for Clarinet I (Cl. I) and Clarinet II (Cl. II), both in treble clef. The next two staves are for Trumpet I (Tpt. I) and Trumpet II (Tpt. II), both in treble clef. The Tuba (Tbn.) is in the next staff in bass clef. The Oboe (Of.) is in the next staff in bass clef. The Violin I (Vln. I) and Violin II (Vln. II) are in the next two staves in treble clef. The Violoncello (Vc.) is in the bottom staff in bass clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4. The dynamic marking *p* (piano) is present at the beginning of each instrument's part. The music features a steady eighth-note accompaniment in the lower instruments and more melodic lines in the upper instruments.

90

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 90 to 95. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is arranged in a system with ten staves. The woodwind section includes Clarinet I and II, Trumpet I and II, Trombone, and Oboe. The string section includes Violin I and II, and Violoncello. Measures 90-91 show the woodwinds and strings with various rhythmic patterns, including eighth and sixteenth notes. Measures 92-95 feature a more active woodwind and string accompaniment, with the oboe and violins playing more complex rhythmic figures. The trumpets and trombones are mostly silent in this section, indicated by rests.

96

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

f

f

f

f

f

f

f

102

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 102 through 107. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Clarinet I (Cl. I) and Clarinet II (Cl. II), both playing melodic lines with some grace notes. The brass section consists of Trumpet I (Tpt. I), which is silent; Trumpet II (Tpt. II), playing a rhythmic pattern of eighth notes; Trombone (Tbn.), playing a rhythmic pattern of eighth notes; and Oboe (Of.), playing a rhythmic pattern of eighth notes. The string section includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.), all playing rhythmic patterns of eighth notes. The score is written in a standard musical notation style with a grand staff for each instrument group.

108

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

114

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

p

p

pizz.

p

128

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

134

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

f

140

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

f

f

f

pizz.

147

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

(arco)

153

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score contains measures 153 through 157. The key signature is G major (one sharp) and the time signature is 2/4. The score is arranged in a system with eight staves. The instruments are: Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone (Tbn.), Oboe (Of.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The woodwinds and strings play a rhythmic accompaniment of eighth and quarter notes, while the trumpets play a melodic line. The first measure (153) is marked with the number 153. The score concludes with a double bar line at the end of measure 157.

165

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

p

f

f

f

f

f

Detailed description: This page of a musical score covers measures 165 through 171. The score is arranged in a system with ten staves. The woodwind section includes Clarinet I and II, Trumpet I and II, Trombone, and Oboe. The brass section includes Trumpet I and II, Trombone, and Oboe. The string section includes Violin I and II, and Viola. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 165-167 feature woodwinds playing a melodic line with accents and slurs, marked *p*. Measures 168-171 feature a dynamic shift to *f*, with the brass and strings providing a rhythmic accompaniment. The Viola part has a *f* dynamic starting in measure 168. The Trombone and Oboe parts have *f* dynamics starting in measure 169. The Violin I and II parts have *f* dynamics starting in measure 170.

172 (rit.) (meno)

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

p

p

p

p

p

p

178

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 178 to 183. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a system with eight staves. The woodwind section includes Clarinet I (Cl. I) and Clarinet II (Cl. II) in the top two staves, both playing half notes. Clarinet II has a trill in the final measure. Trumpet I (Tpt. I) plays a melodic line with eighth and quarter notes. Trumpet II (Tpt. II) is silent, indicated by a whole rest. Trombone (Tbn.) and Oboe (Of.) play a rhythmic pattern of quarter notes with slurs. The string section consists of Violin I (Vln. I) and Violin II (Vln. II) playing chords, and Viola (Vc.) playing a rhythmic pattern of quarter notes with slurs. The bottom staff (Vc.) also has a trill in the final measure.

184 (tempo primo)

The musical score consists of nine staves for various instruments. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The tempo is marked '(tempo primo)'. The score begins at measure 184. The woodwind section (Cl. I, Cl. II, Tpt. I, Tpt. II, Tbn., Of.) has a melodic line starting with a quarter note followed by eighth notes. The brass section (Tbn., Of.) plays a rhythmic pattern of quarter notes. The string section (Vln. I, Vln. II, Vc.) provides harmonic support with chords and rhythmic patterns.

191

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

p

f

p

f

p

f

p

f

p

f

p

f

197

Cl. I

Cl. II

Tpt. I

Tpt. II

Tbn.

Of.

Vln. I

Vln. II

Vc.

214

Musical score for measures 214-217. The score is arranged in a system with ten staves. The instruments are: Cl. I, Cl. II, Tpt. I, Tpt. II, Tbn., Of., Vln. I, Vln. II, and Vc. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of quarter notes and rests. The first three measures show the instruments playing quarter notes, while the fourth measure shows rests for all instruments.