RODRIGO PASCALE

SUÍTE ARCOS ALVOS

para quinteto de sopros

2016

PARTITURA

Suíte “Arcos alvos”

para quinteto de sopros

Instrumentação

Flauta

Oboé

Clarineta em B♭

Trompa em F

Fagote

Suíte “Arcos alvos”, de Rodrigo Pascale, simboliza diversos elementos da Lapa – bairro da zona central carioca - sob perspectiva do compositor.

O primeiro movimento “Malandro” é o representante deste estandarte da boemia carioca. Por meio do caráter "galhofeiro", explicita a descontração do personagem no local de surgimento de sua identidade. Ícone da boemia, o malandro era também transgressor em meio a sociedade carioca do Século XX, logo, envolvia-se em atividades marginais. Afim de incorporar essa caraterística a obra, firma-se o caráter "caótico": por meio de um único inciso deslocado gera-se uma textura polifônica confusa.

A lapa é espaço de diversos bares e biroscas até hoje, abrigando desde estabelecimentos elegantes, até os mais simples. O ambiente, logo, se torna propício para o surgimento desse outro personagem: o "Ébrio". O segundo movimento é dedicado a ele e por meio de dissonâncias revela a confusão da embriaguez. O caráter é "schifoso", ou seja torpe, e bem pesado, desajeitado como o desfilar do bêbado.

O terceiro movimento “Feitiço da Mem de Sá”, faz referência a uma das avenidas principais da região, Avenina Mem de Sá. Sendo sede de diversos casas de show, bares e eventos culturais é uma rua viva, cheia

de cores, sorrisos e surpresas. Este movimento é uma aventura sobre o asfalto, concreto e pedras portuguesas: passa-se a energia eufórica e mística do feitiço desta avenida.

Biografia:

Rodrigo Pascale nasceu em maio de 1996 no Rio de Janeiro. Iniciou seus estudos musicais aos 10 anos no violão e na guitarra. Desde então, se interessou pelo estudo da criação musical. Em 2014, ingressou na Escola de Música da UFRJ onde teve contato com inúmeros estilos e expressões musicais.

Suas influências abrangem desde a música de concerto do século XX e XXI até a canção brasileira. Rodrigo Pascale procura compreender as dinâmicas da sociedade e suas constantes transformações afim de incorporá-las as suas peças. Sendo avesso ao sistema político vigente e suas consequências sociais busca expor suas críticas por meio da ironia, do drama e do devaneio presentes em seus trabalhos.

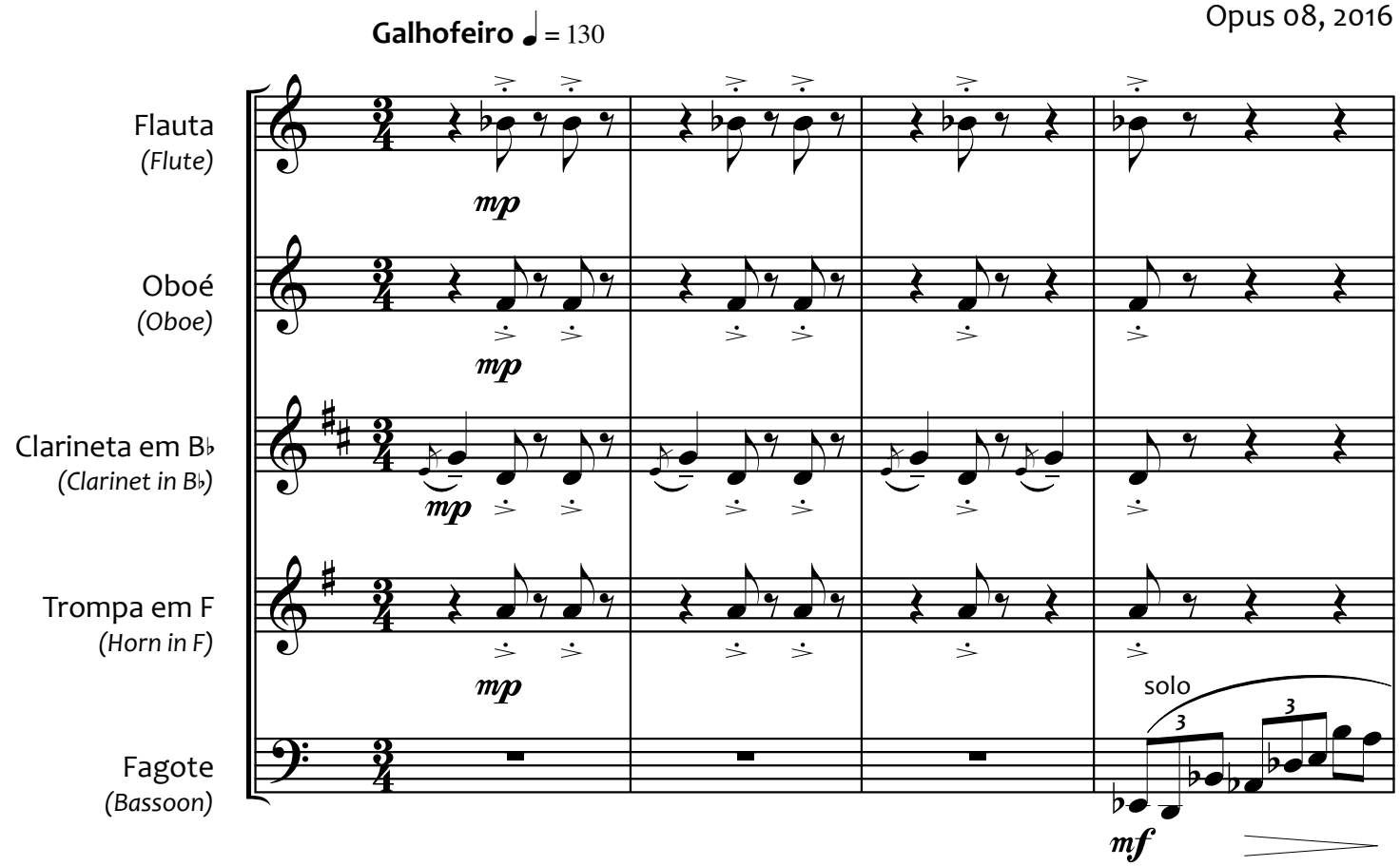
Conta com 16 obras para diversas formações, tanto camerísticas quanto sinfônicas. Contudo, não se limita às composições, atua também como guitarrista, violonista, arranjador e cancionista.

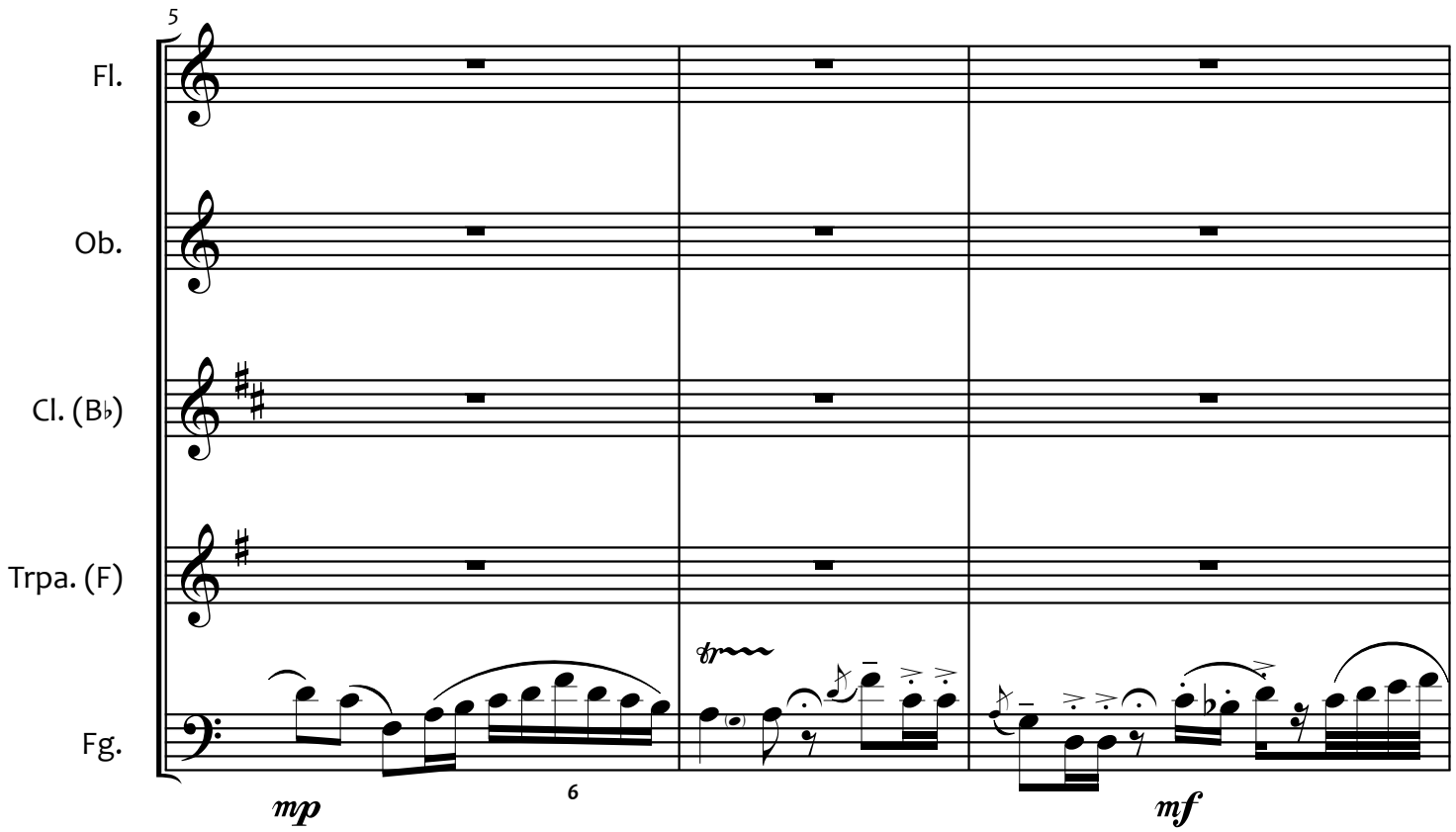
Partitura
(Score)

SUÍTE ARCOS ALVOS

I - Malandro

Rodrigo Pascale
Opus 08, 2016





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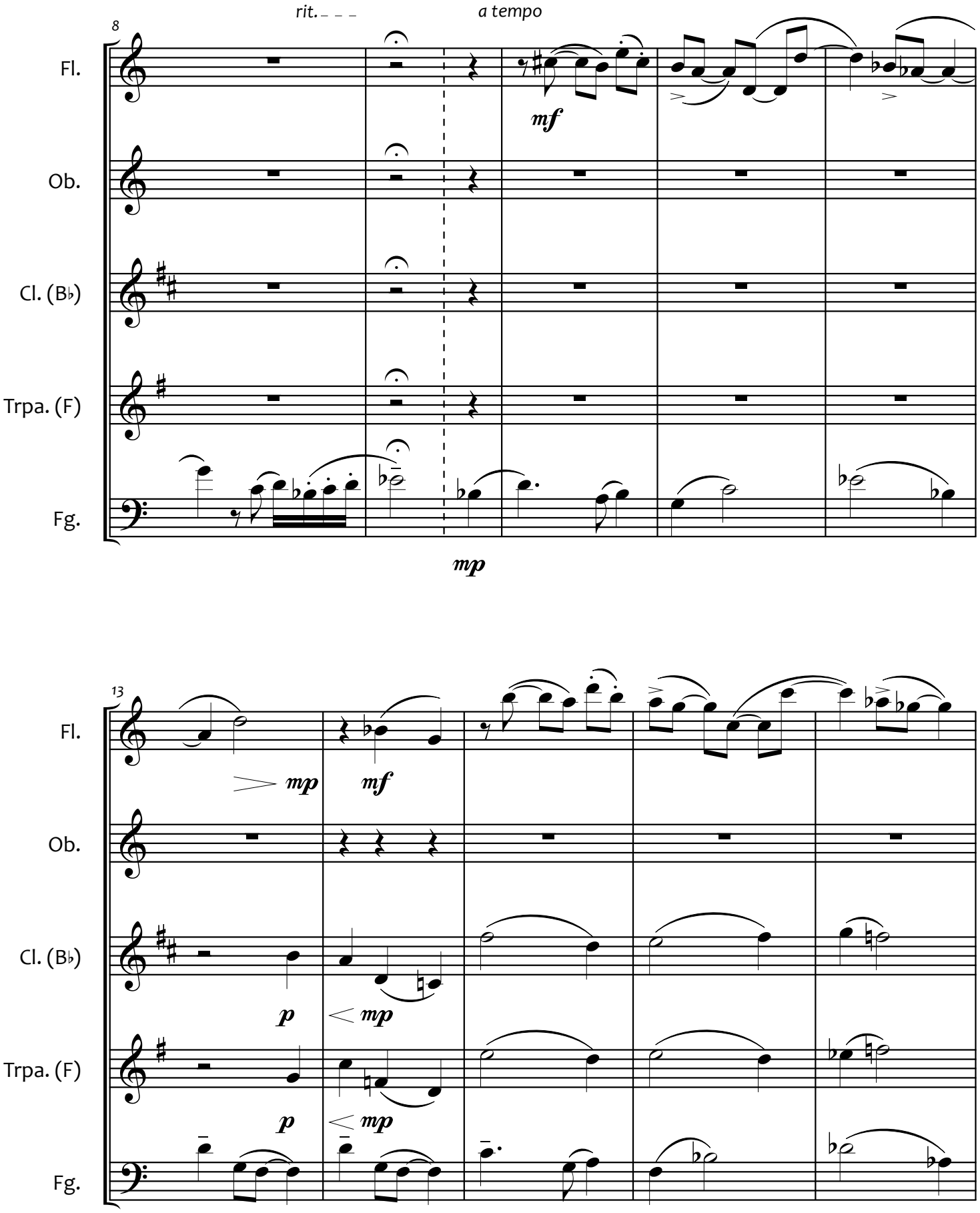
8
rit.
a tempo
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
mf
mp
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Trpa. (F)
Fg.
mp
mf
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mp
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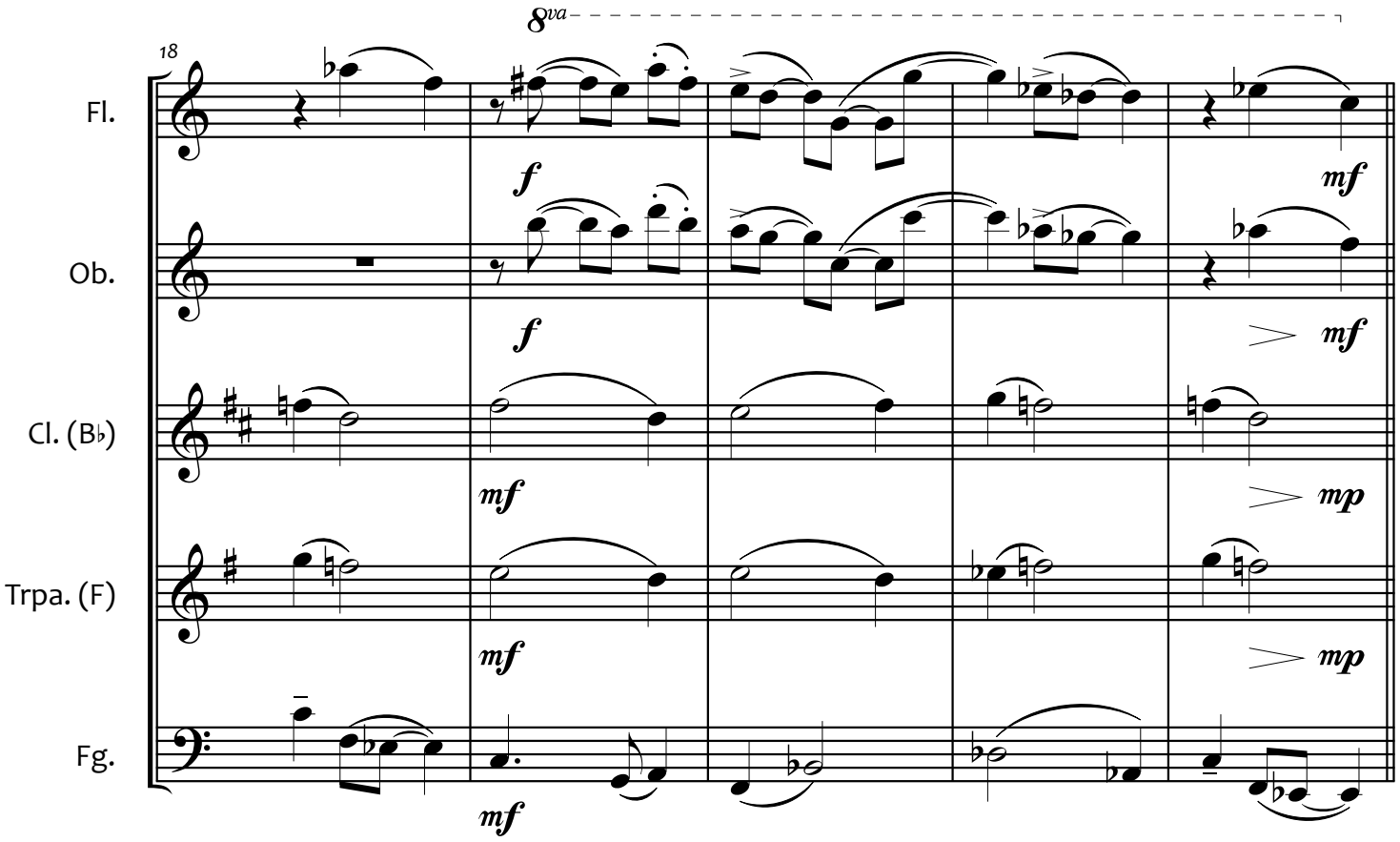
mp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Trpa. (F)
Fg.
f
mf
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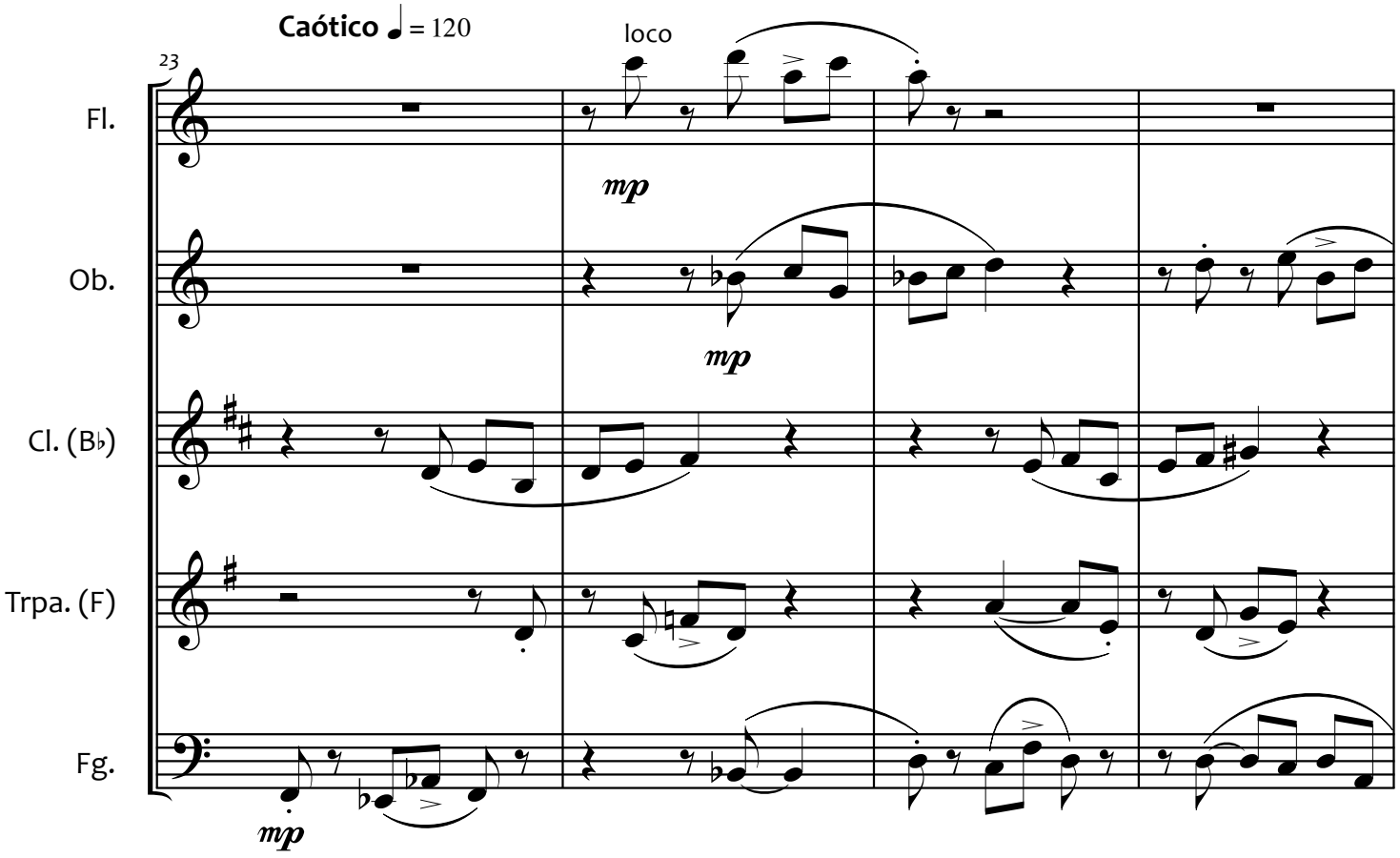
Caótico ♩ = 120
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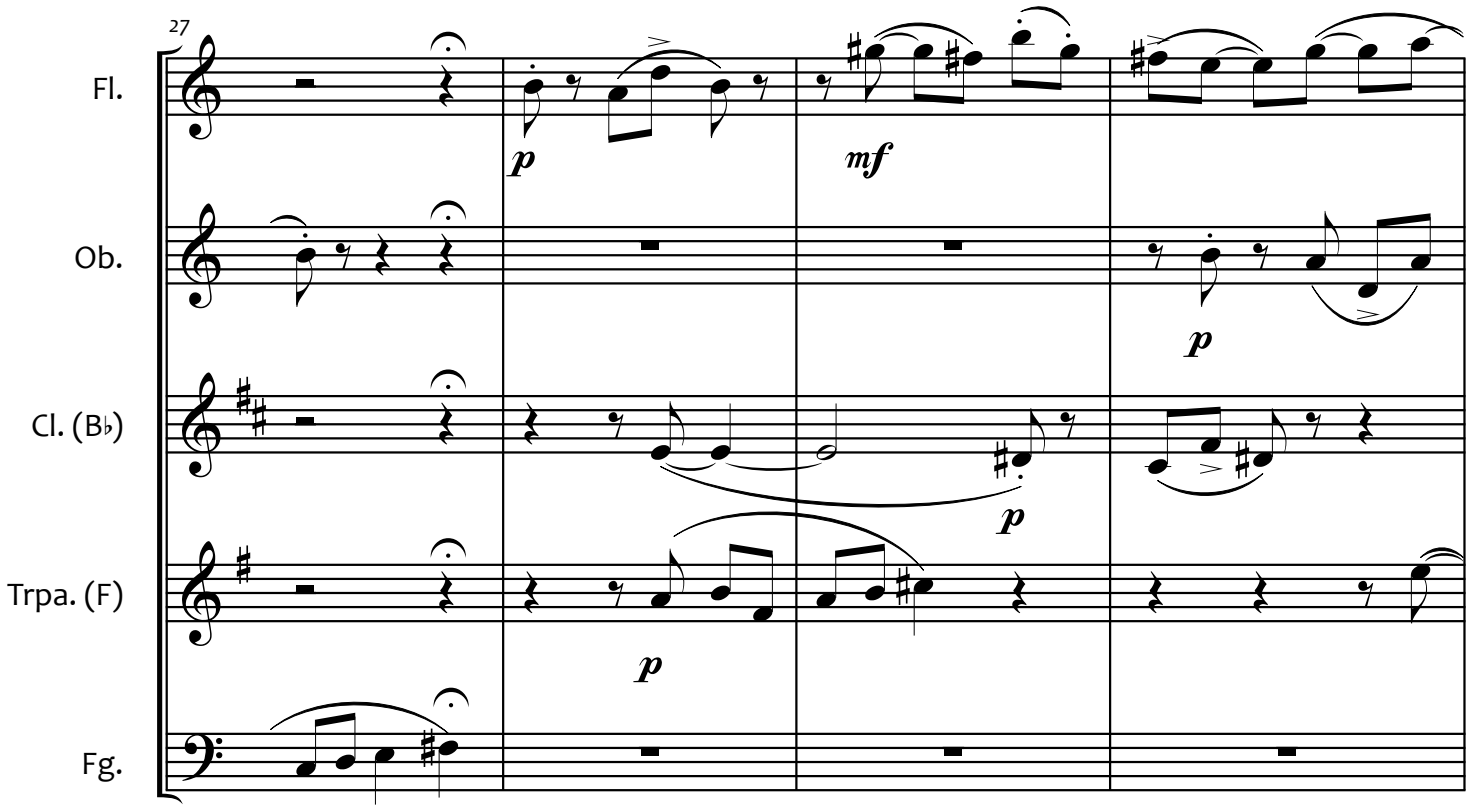
Trpa. (F)
Fg.
mp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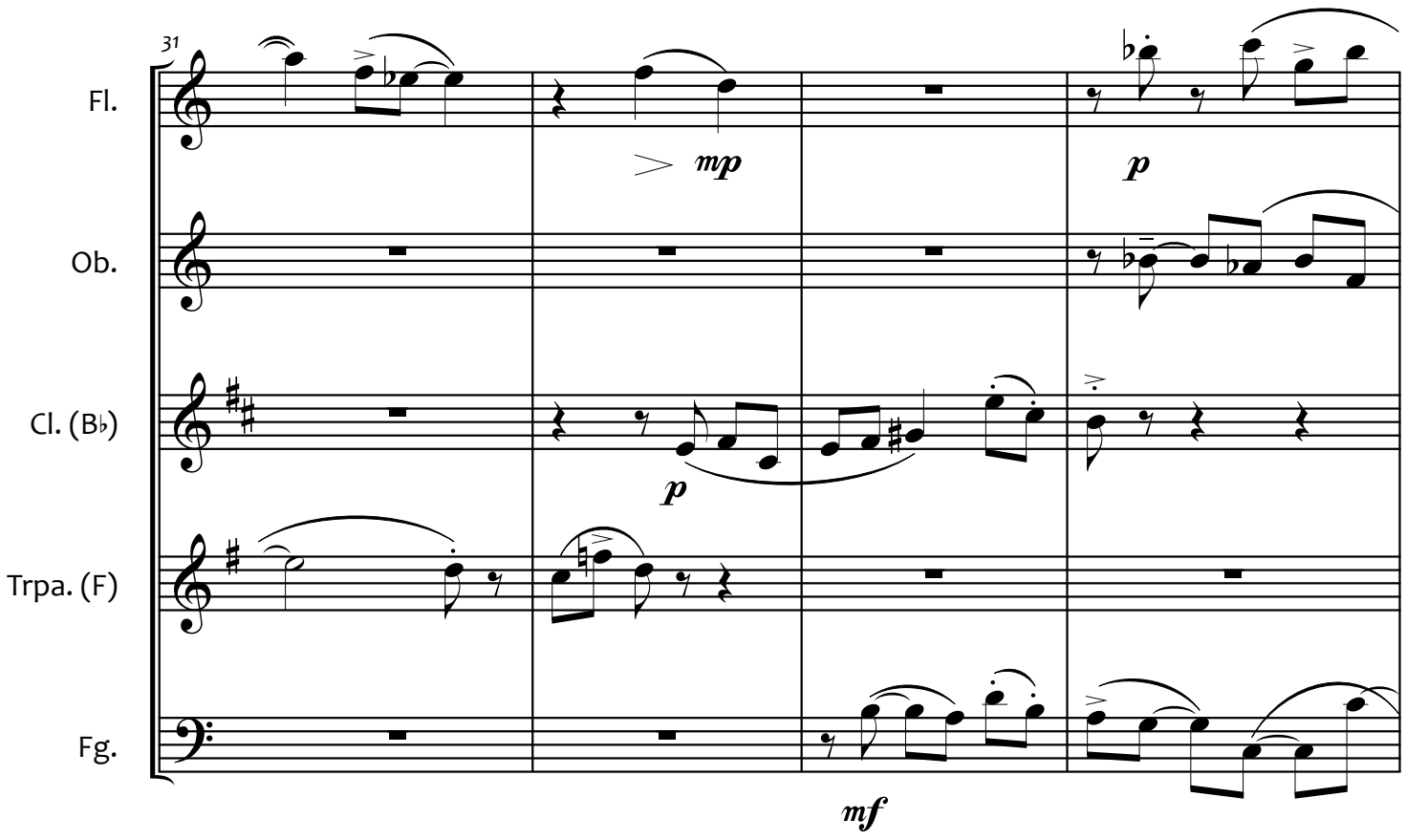
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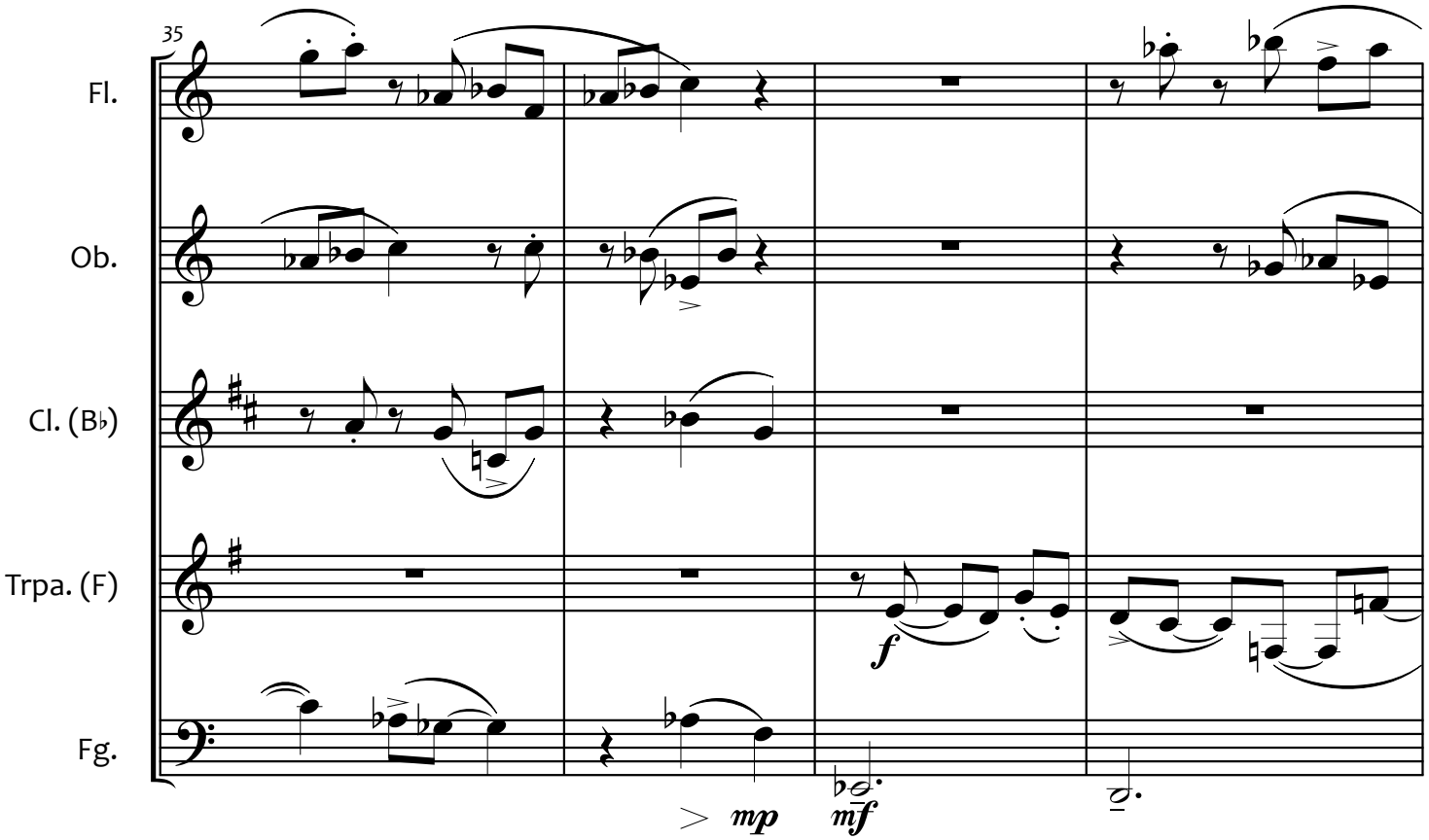
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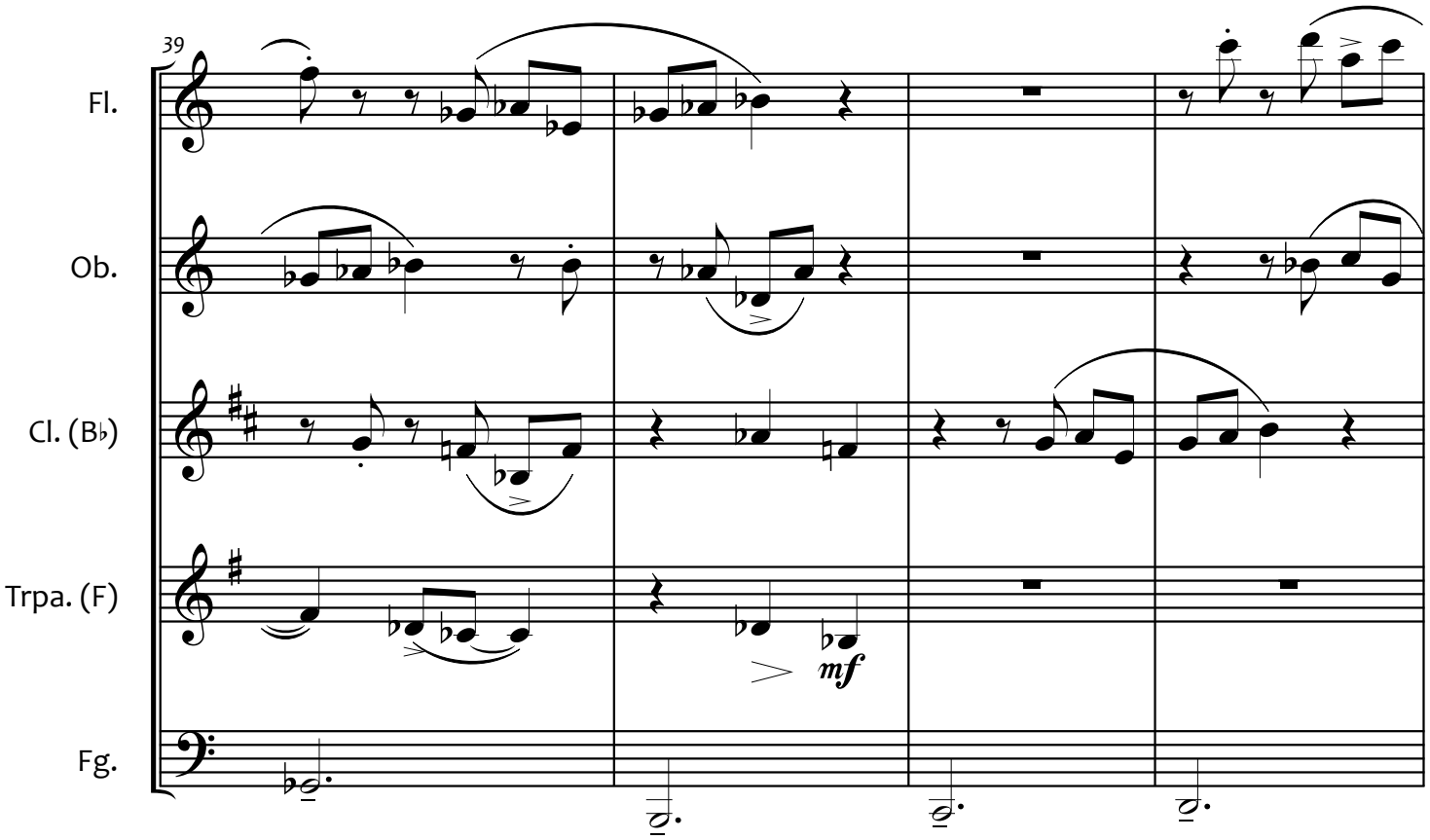
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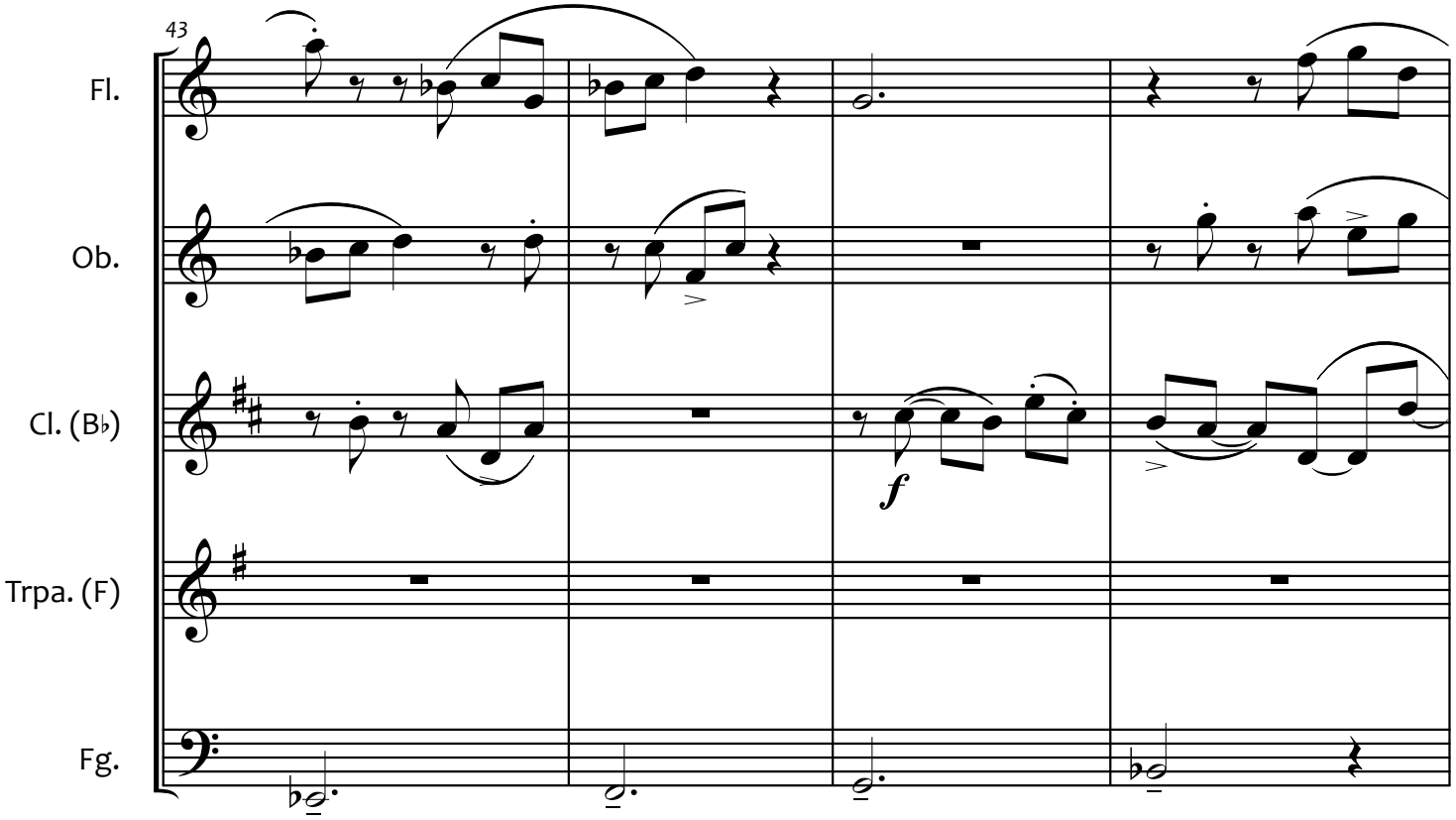
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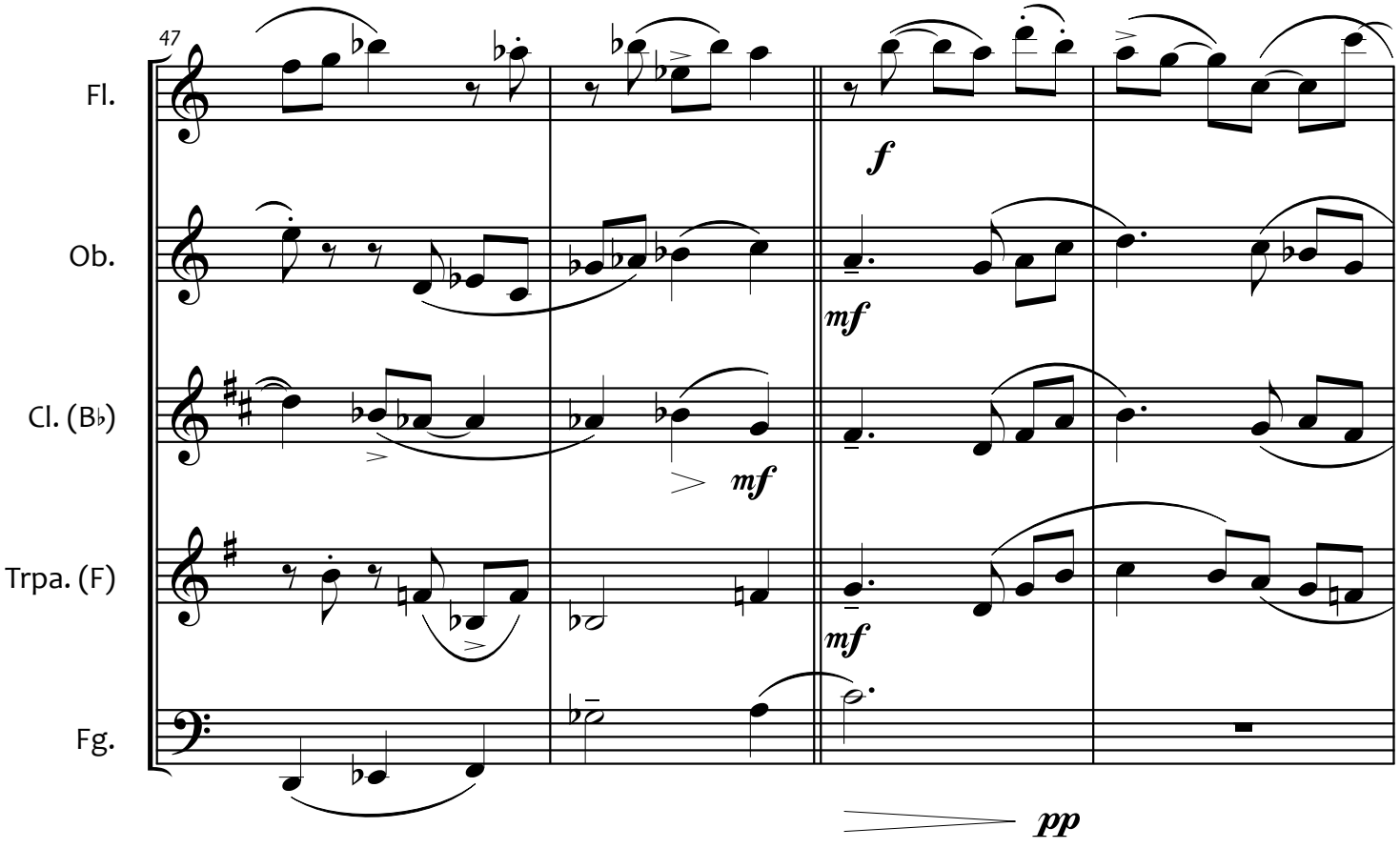
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mf
mf
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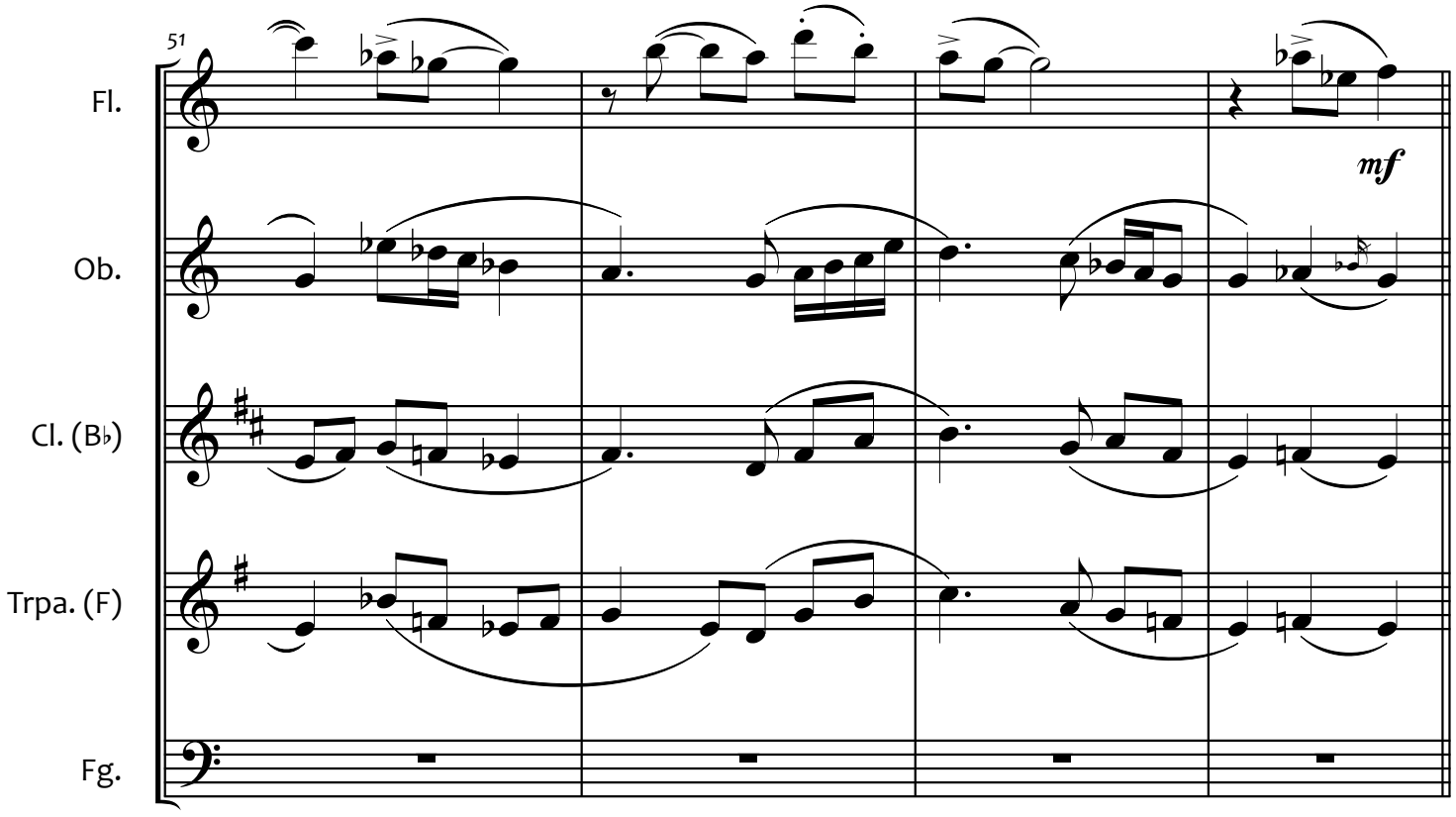
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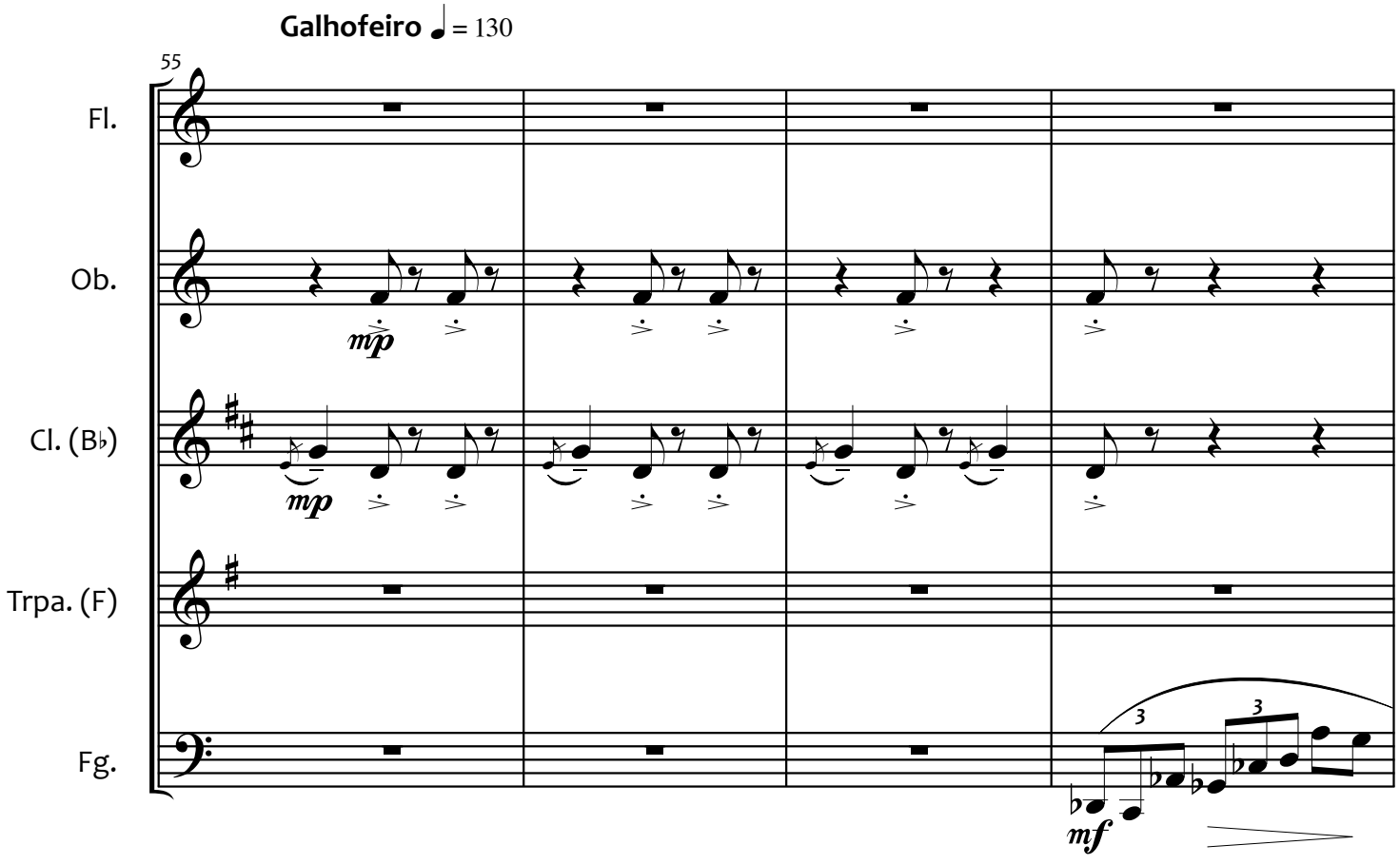
Galhofeiro ♩ = 130
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Fl.
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3
3
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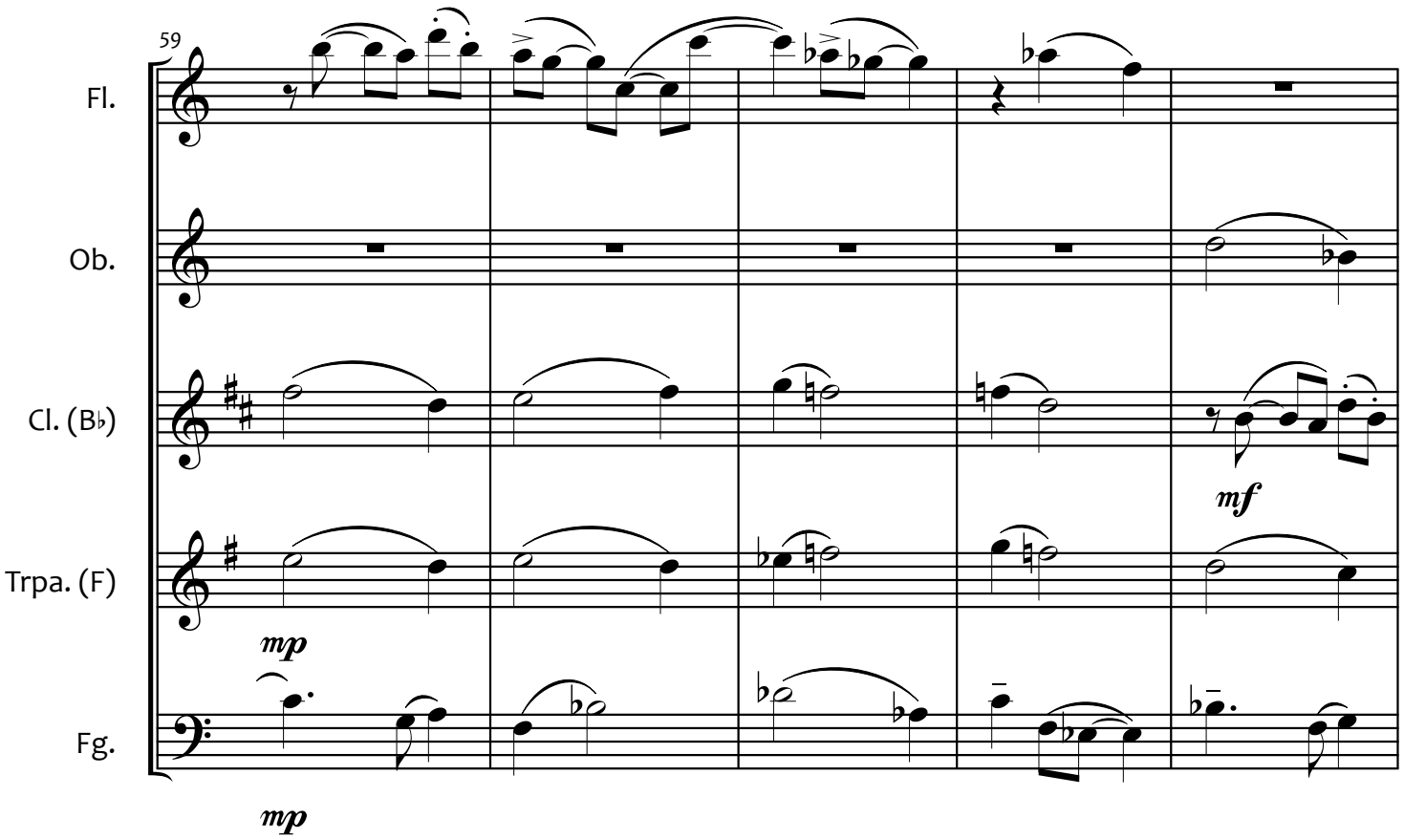
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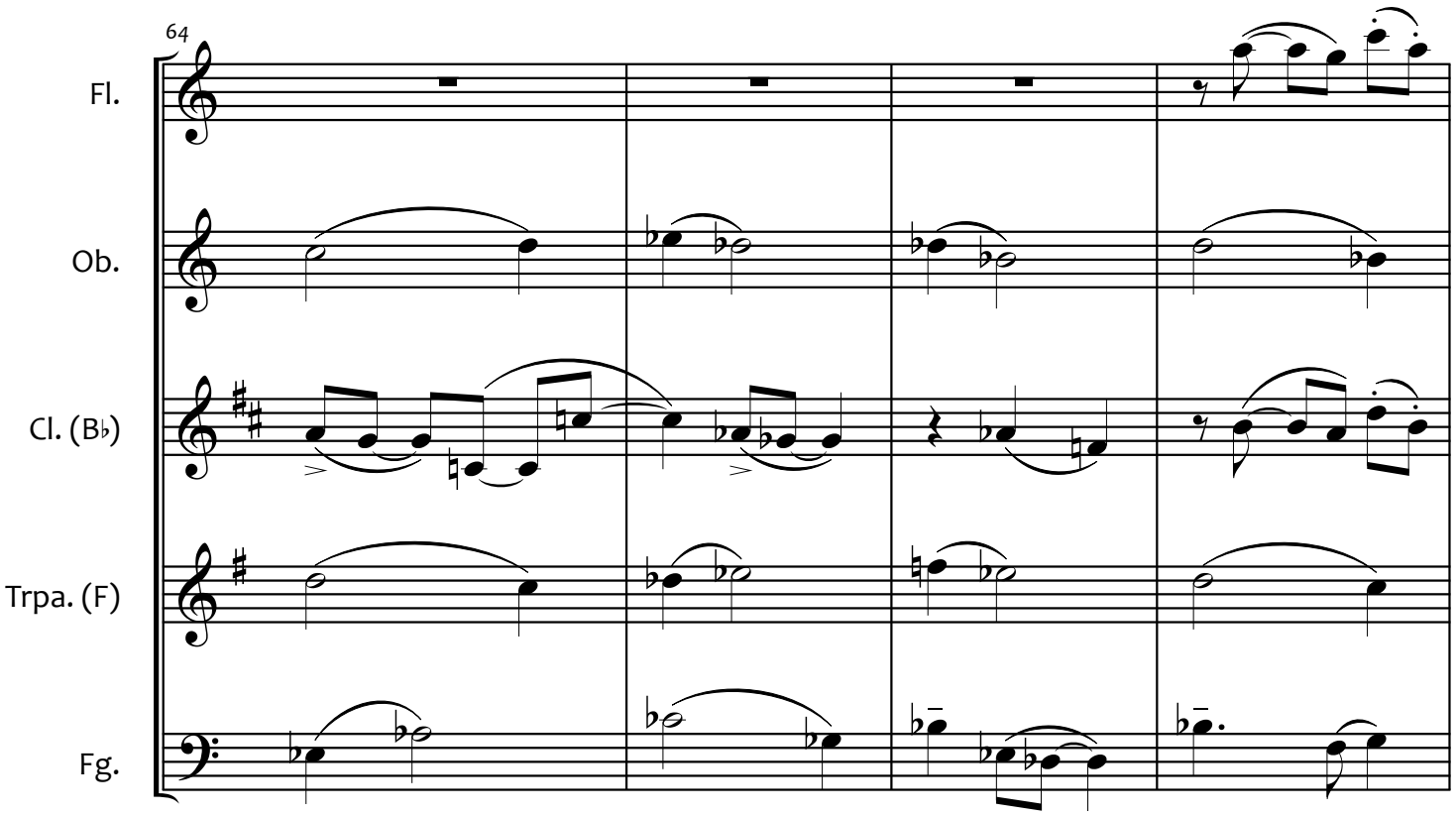
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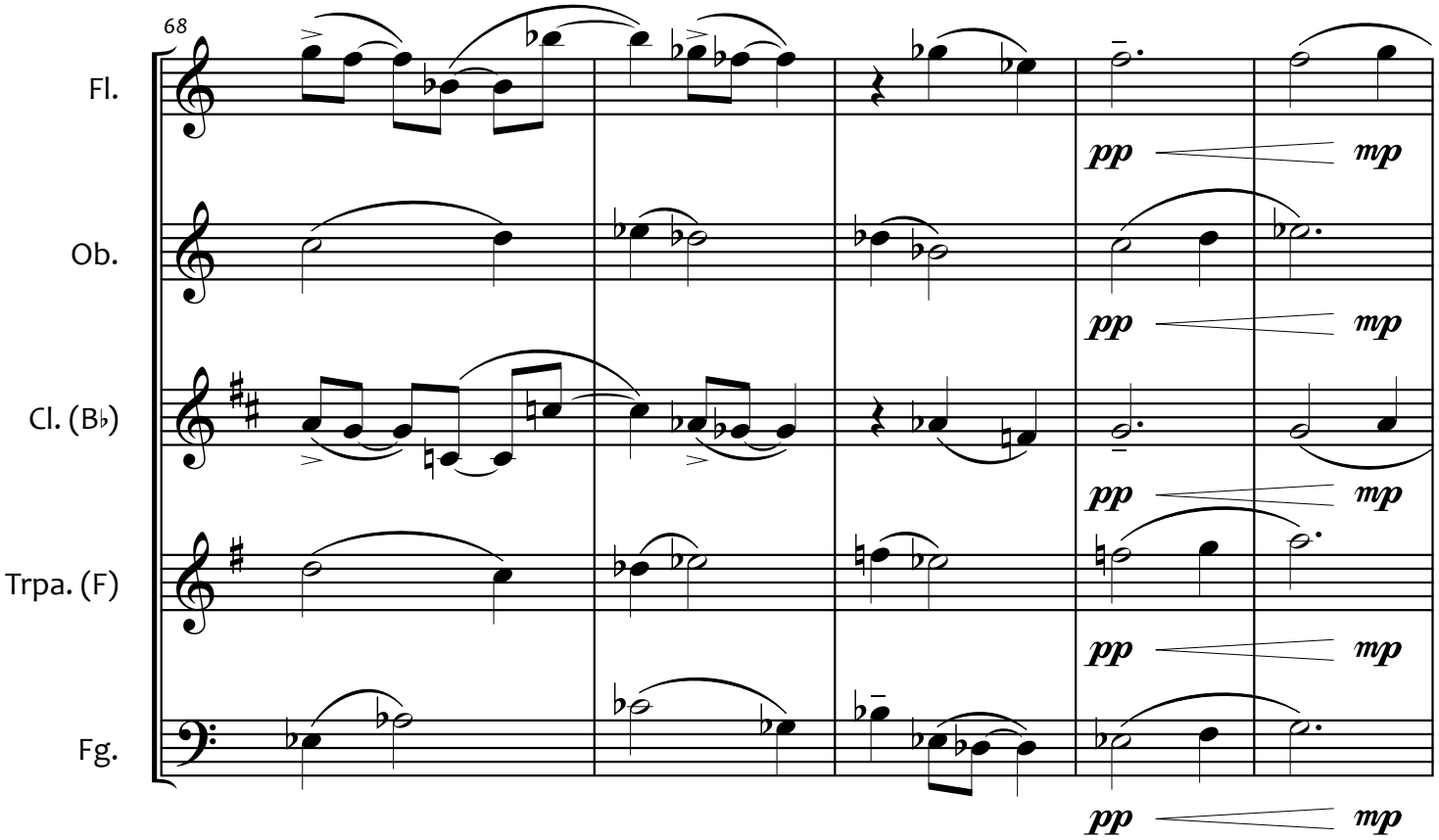
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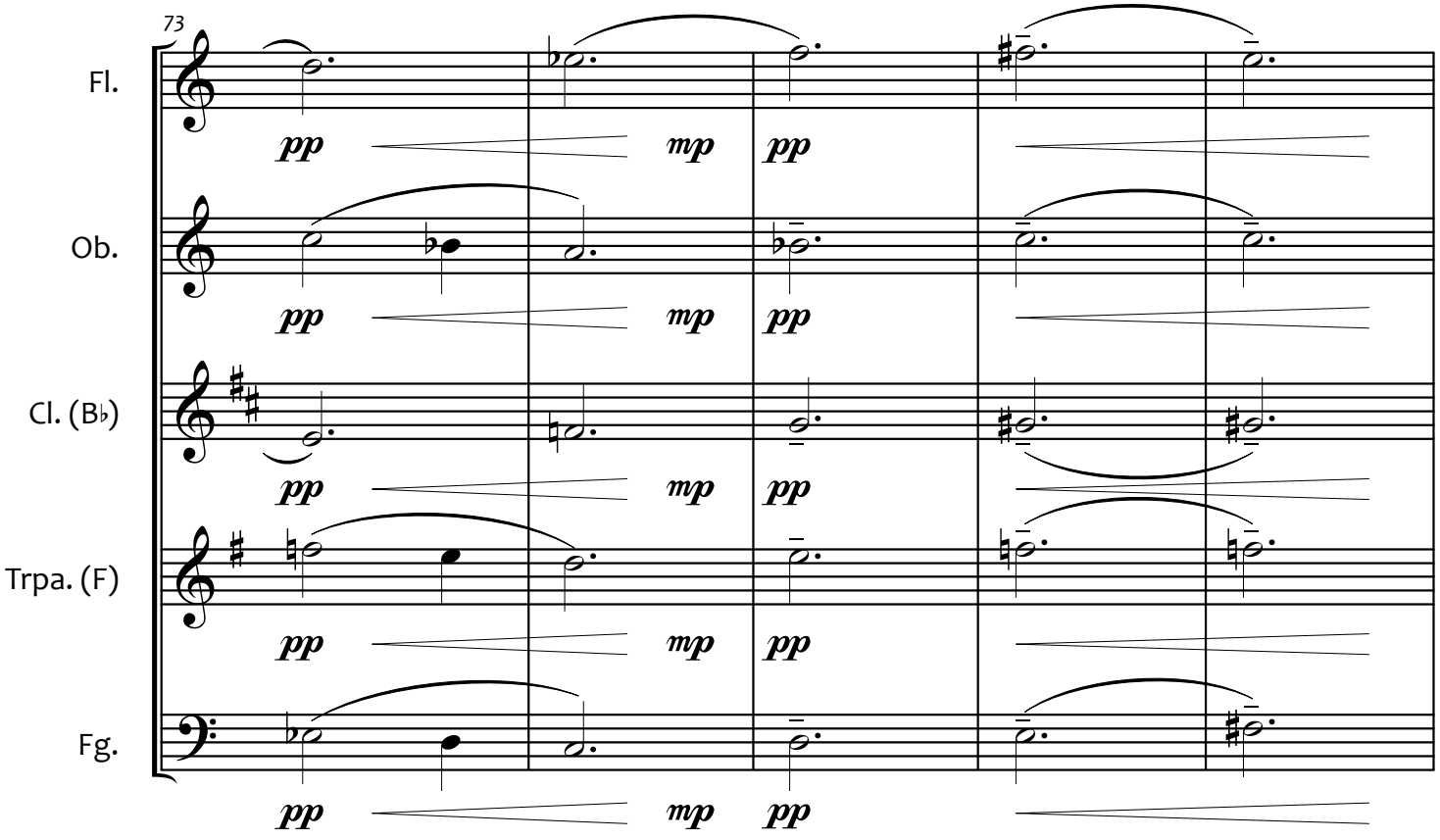
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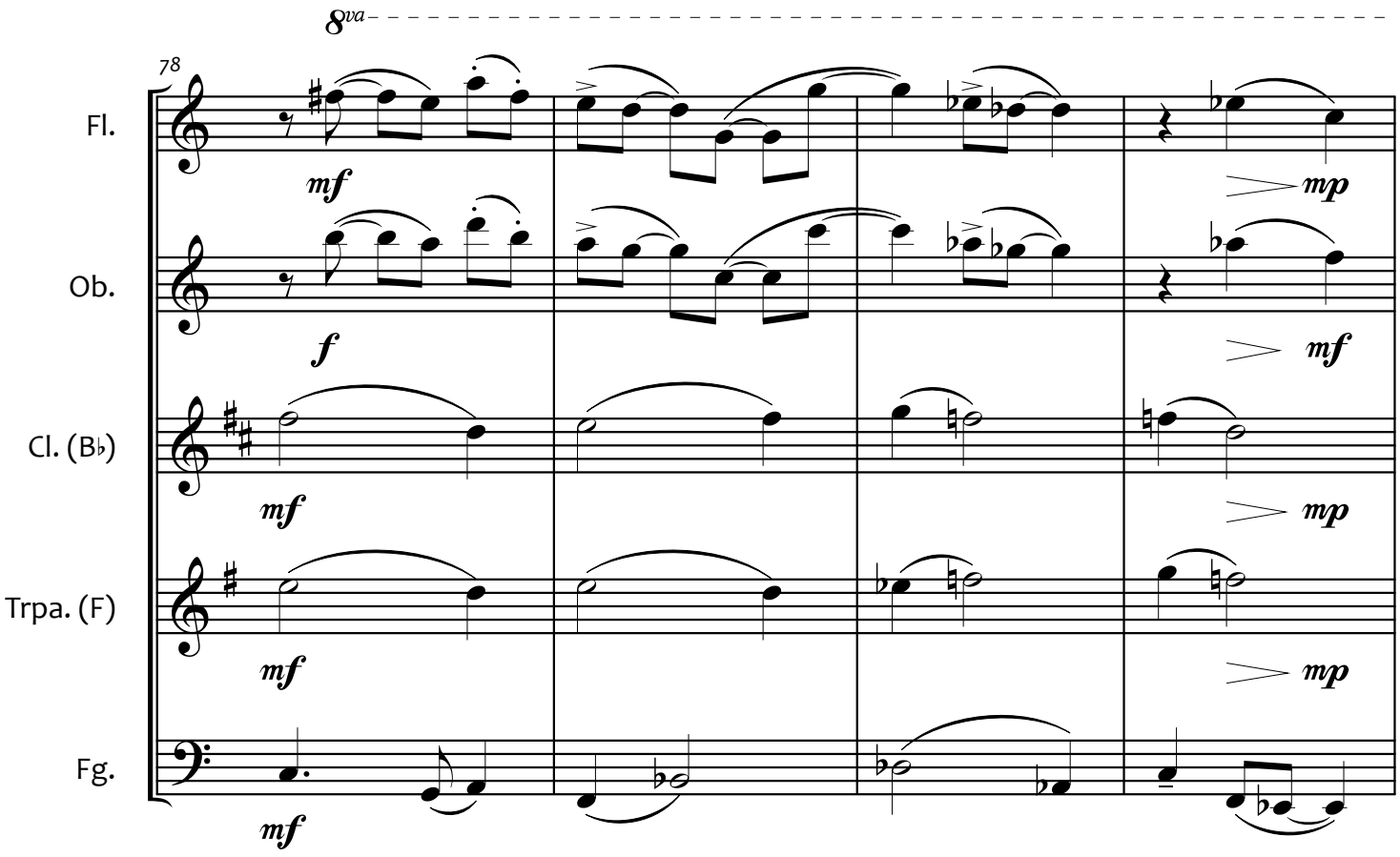
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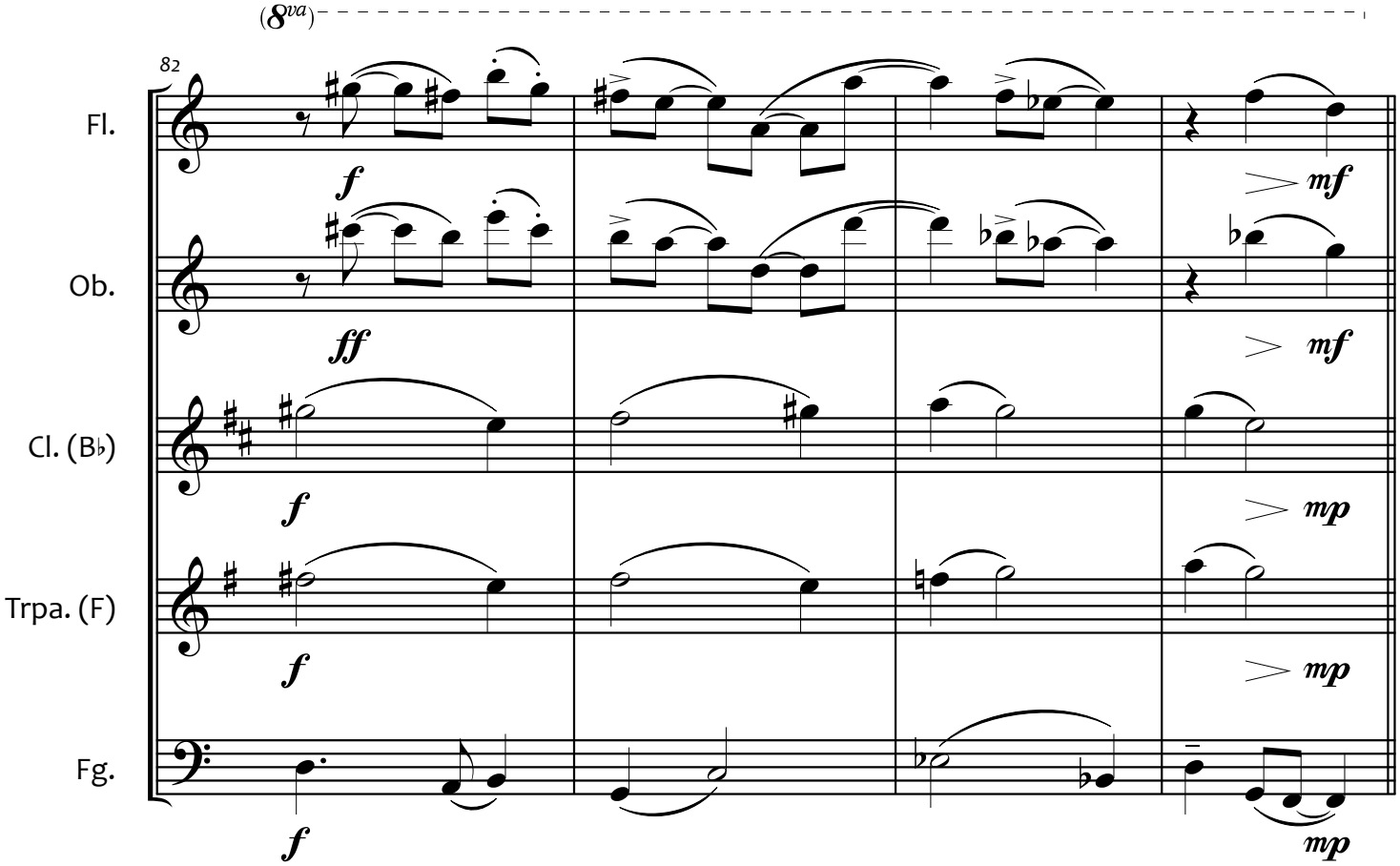
Trpa. (F)
Fg.
mf
f
mp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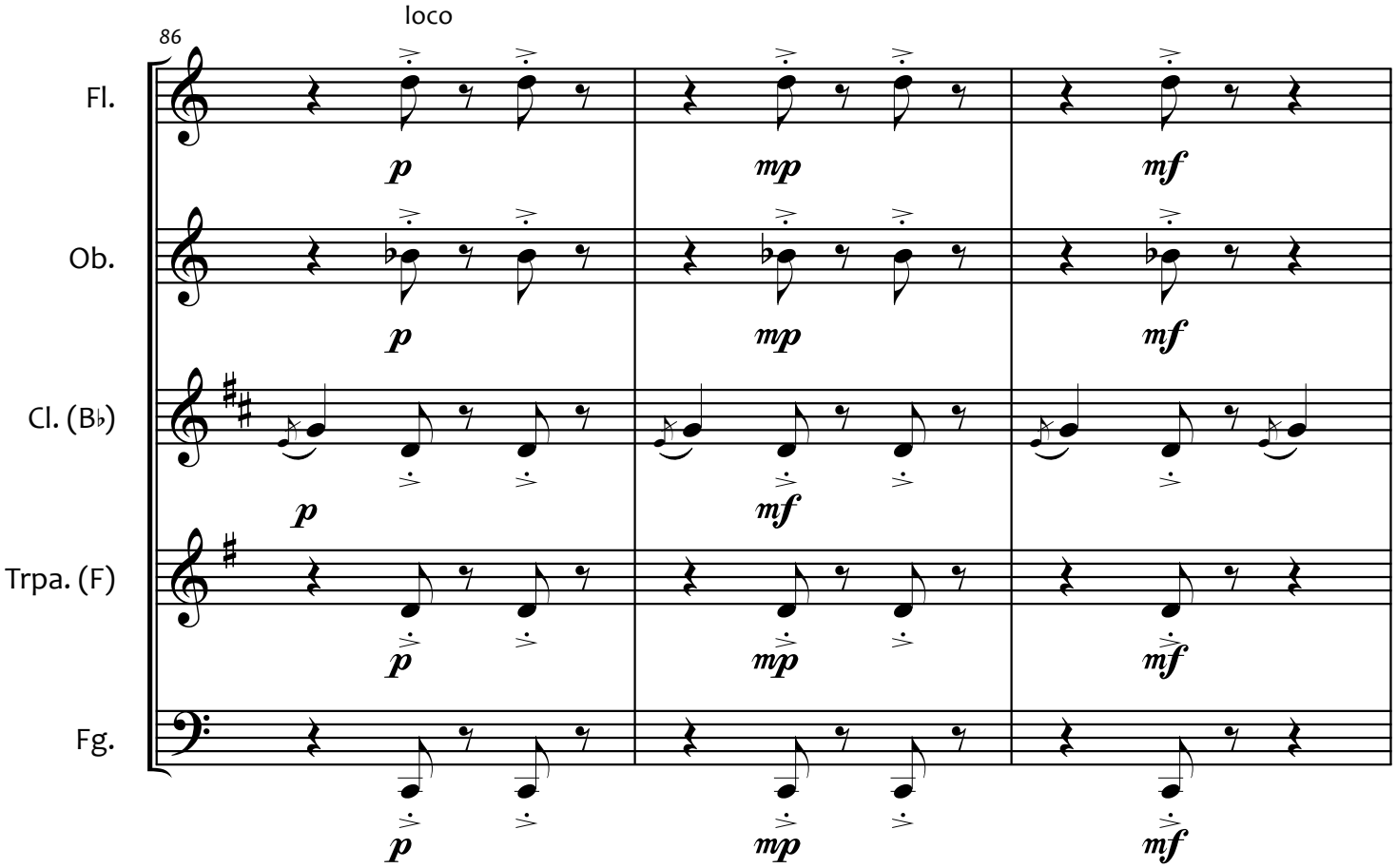
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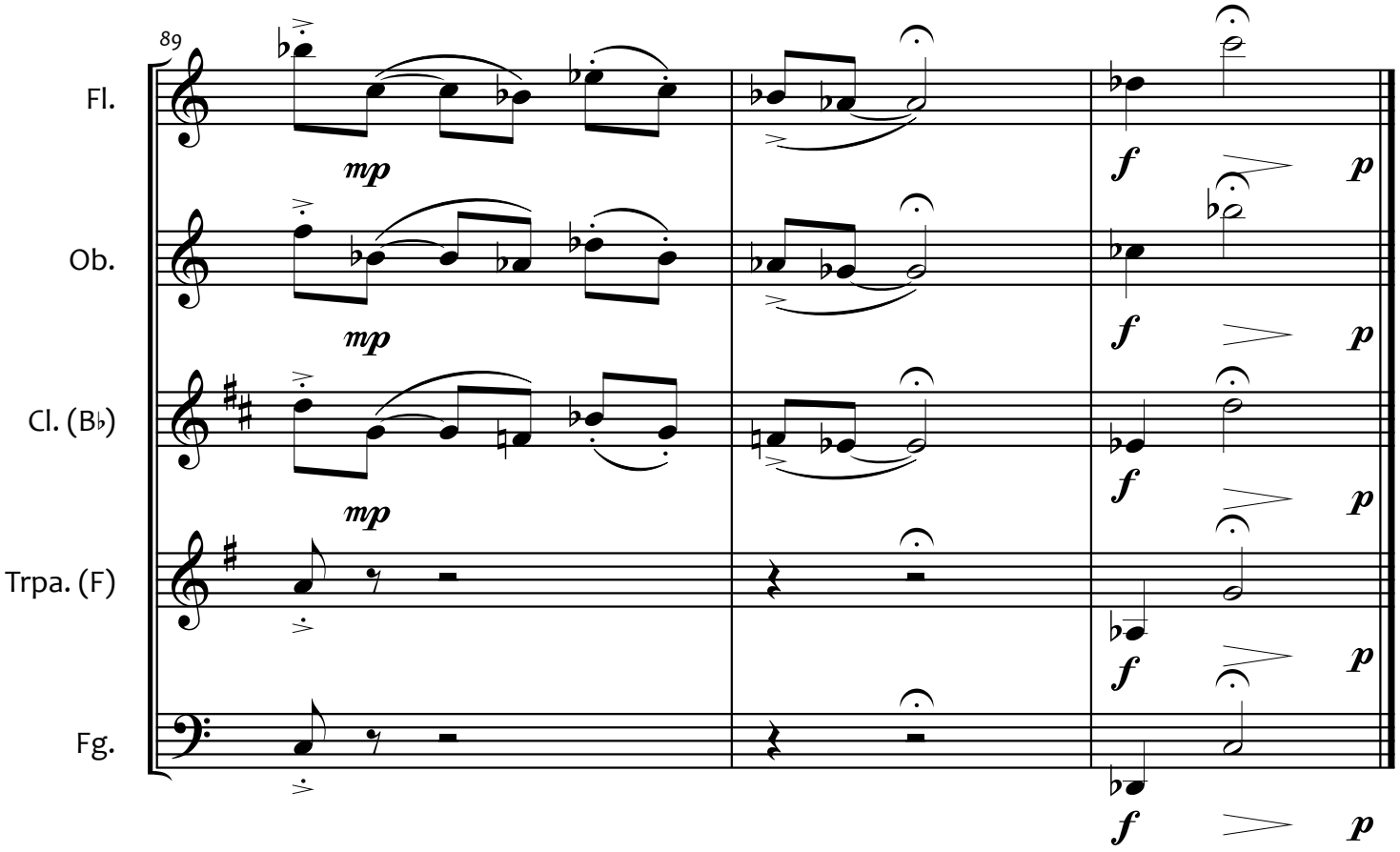
89
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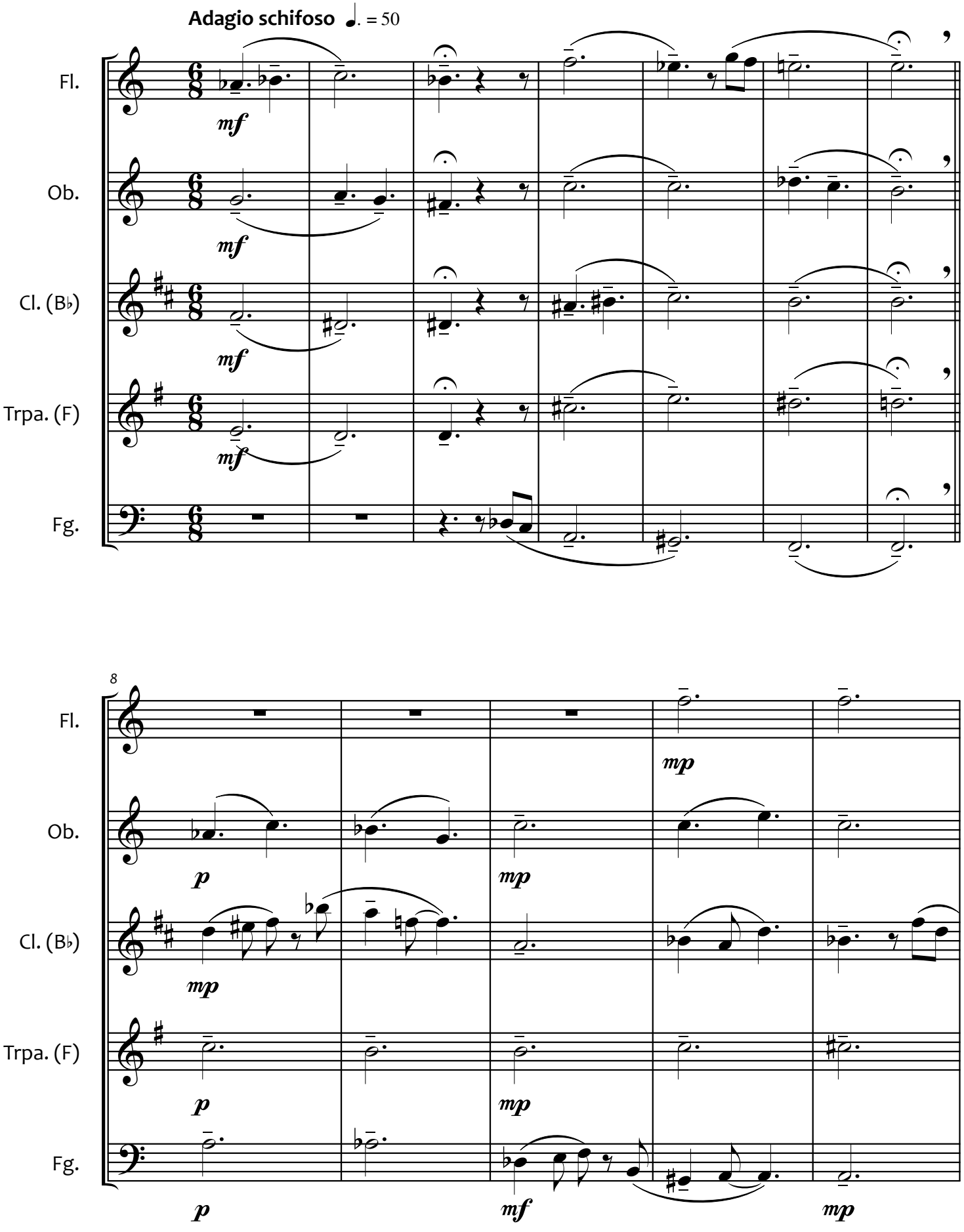
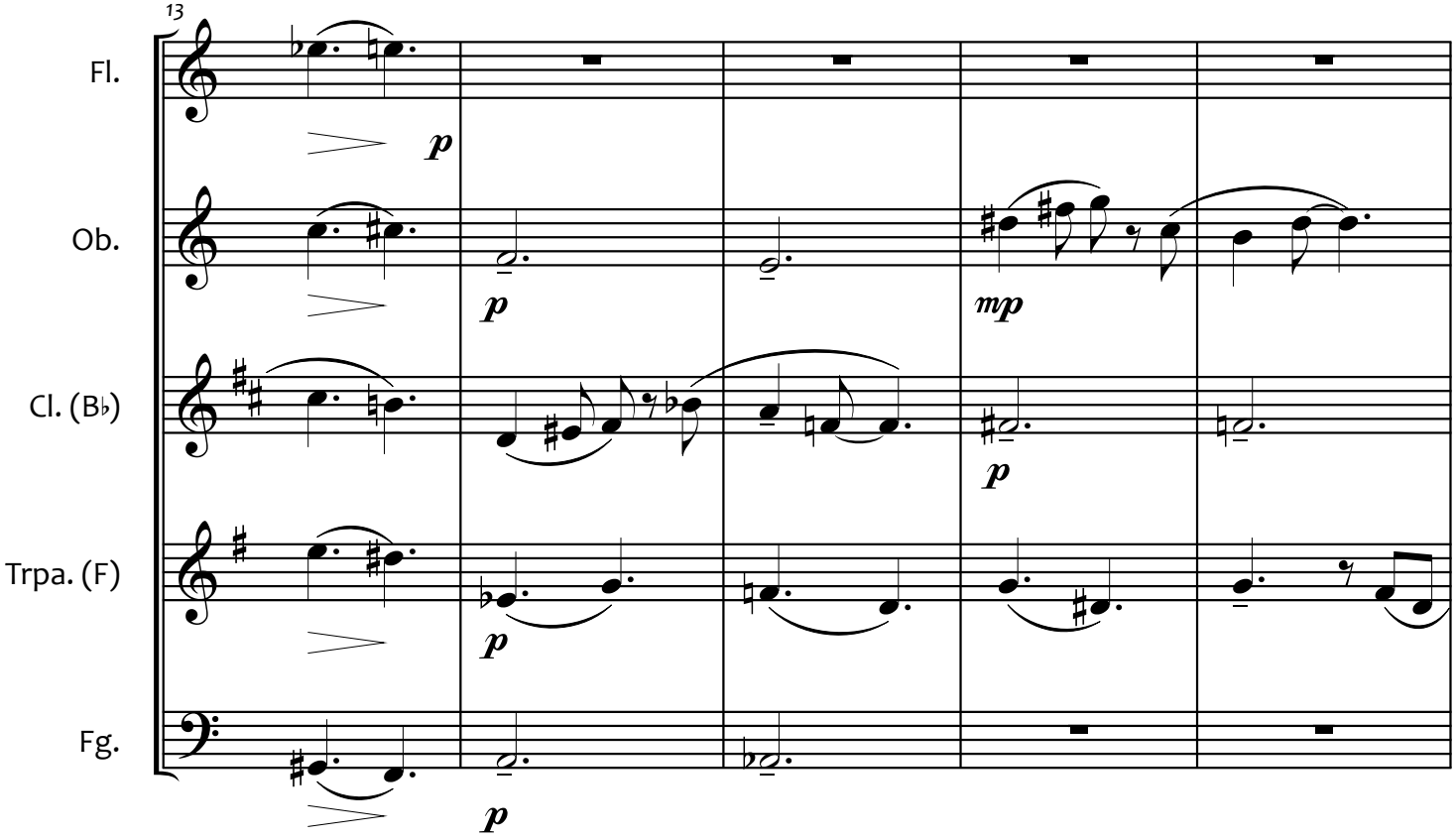
II - Ébrio

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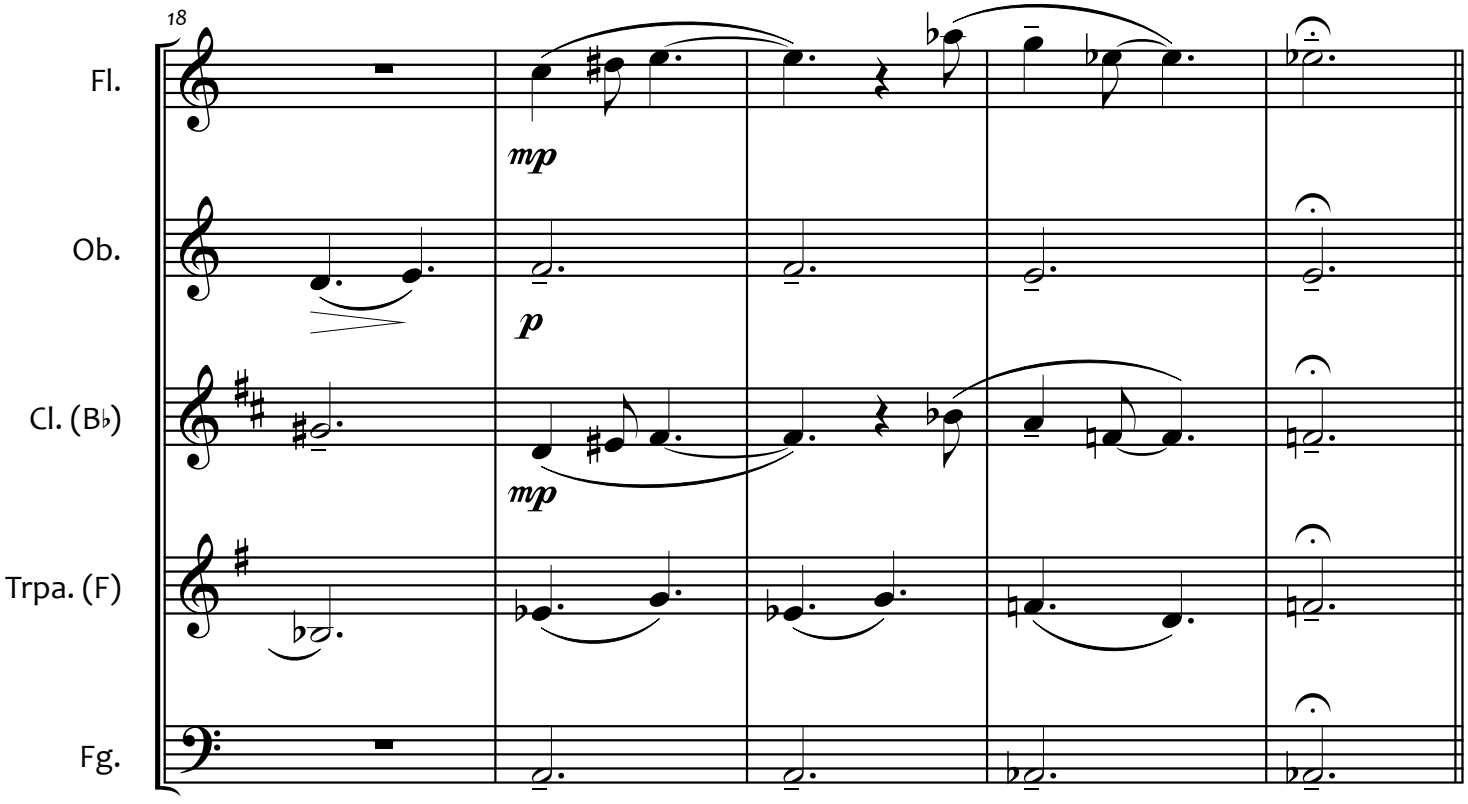
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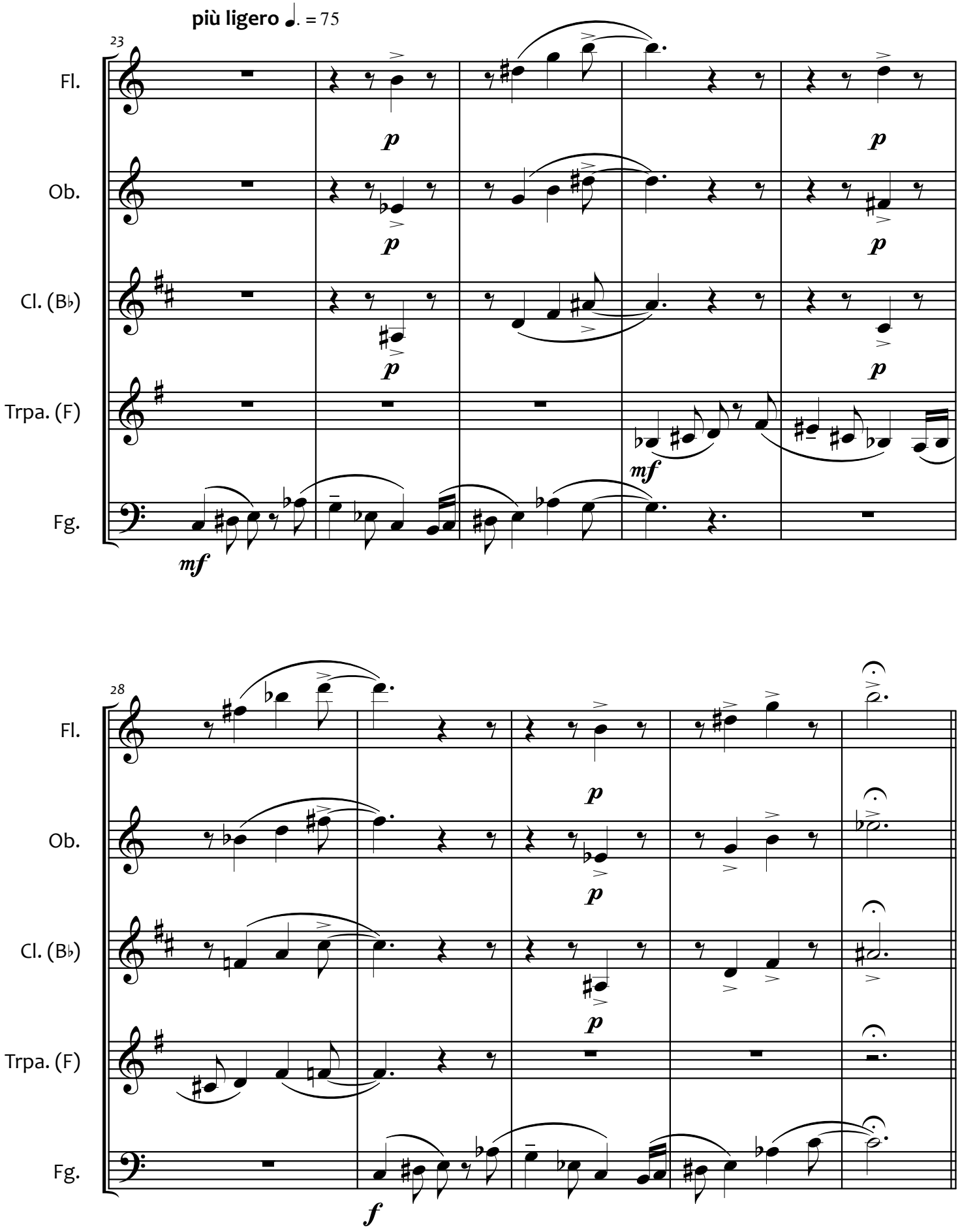
più ligero ♩. = 75
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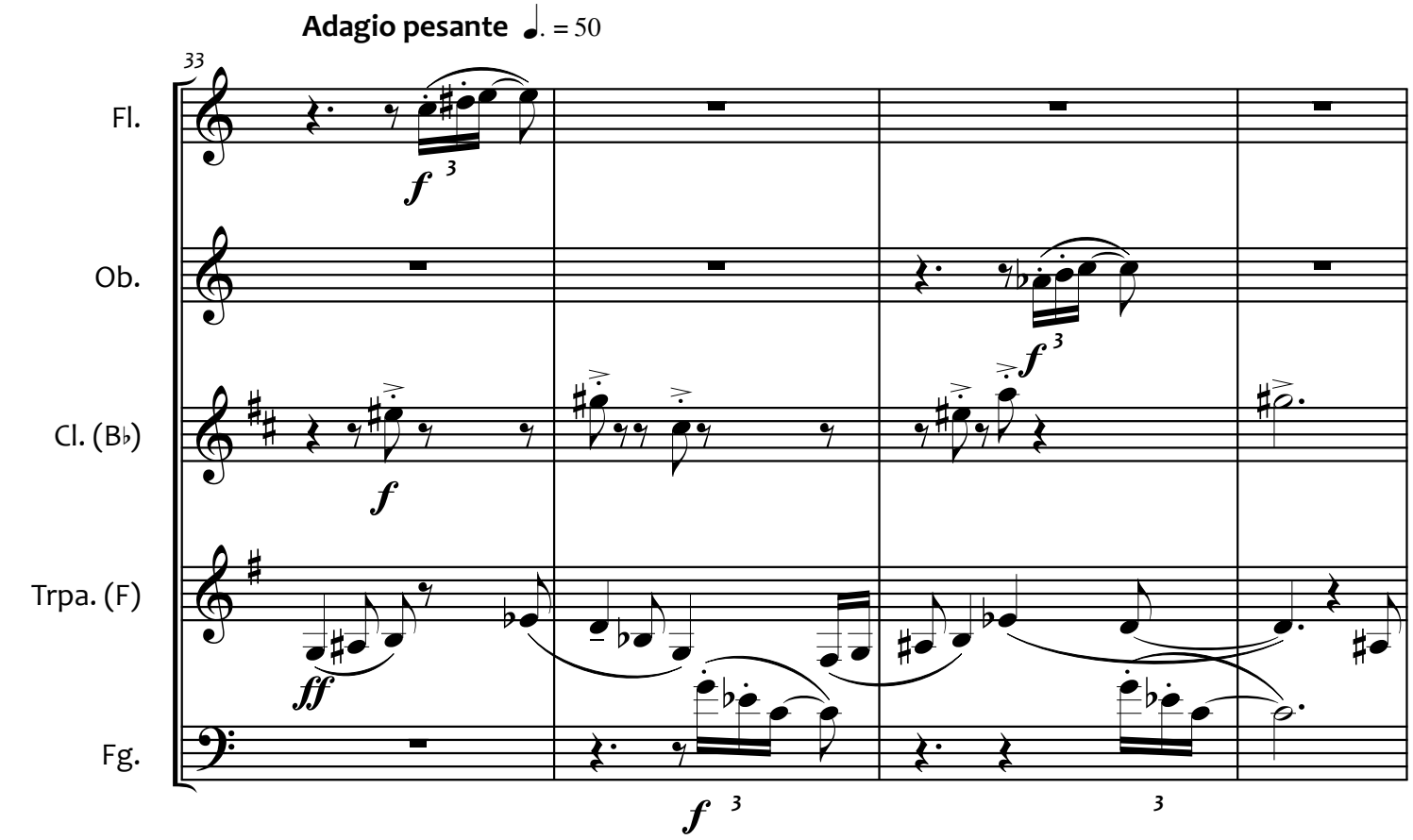
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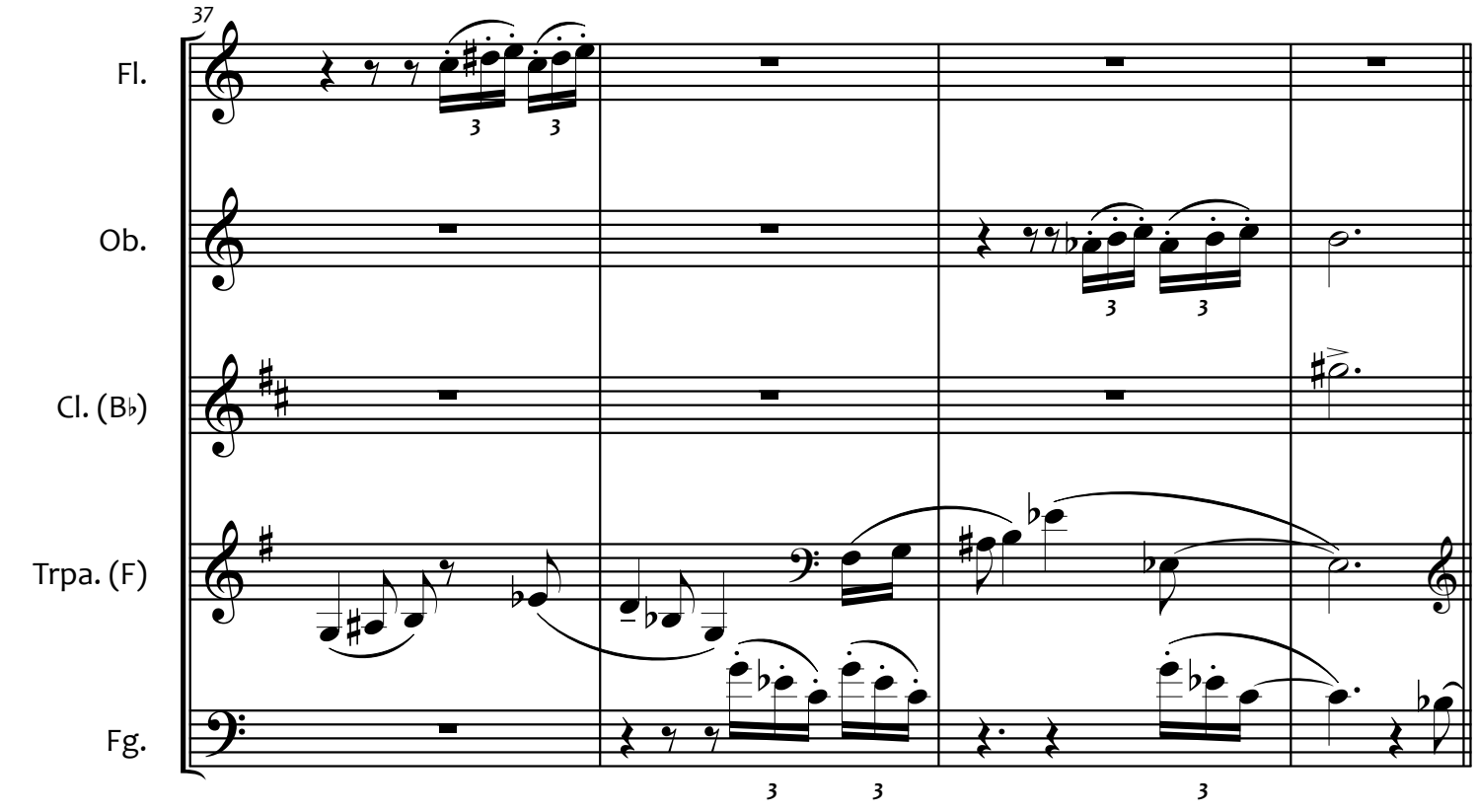
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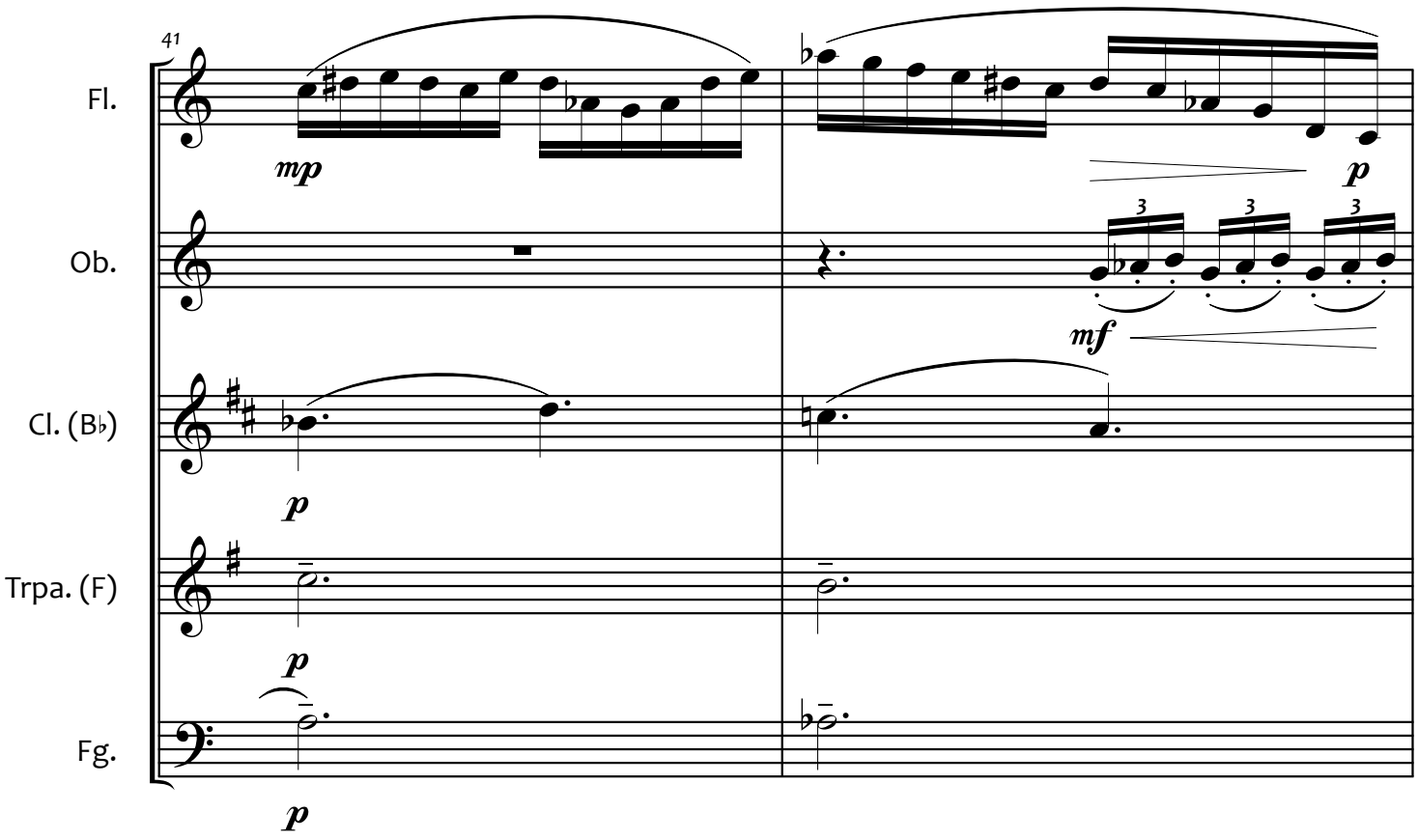
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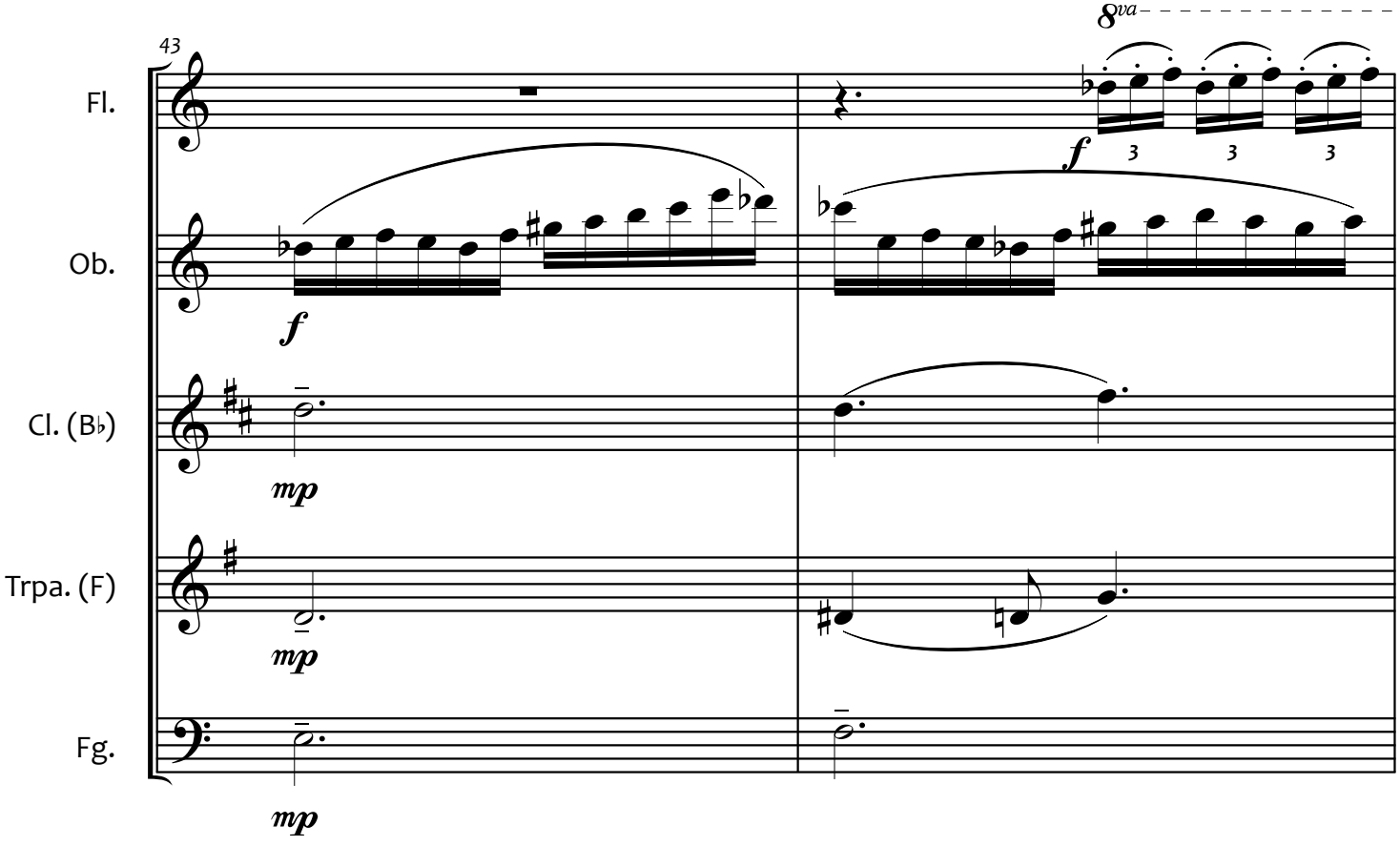
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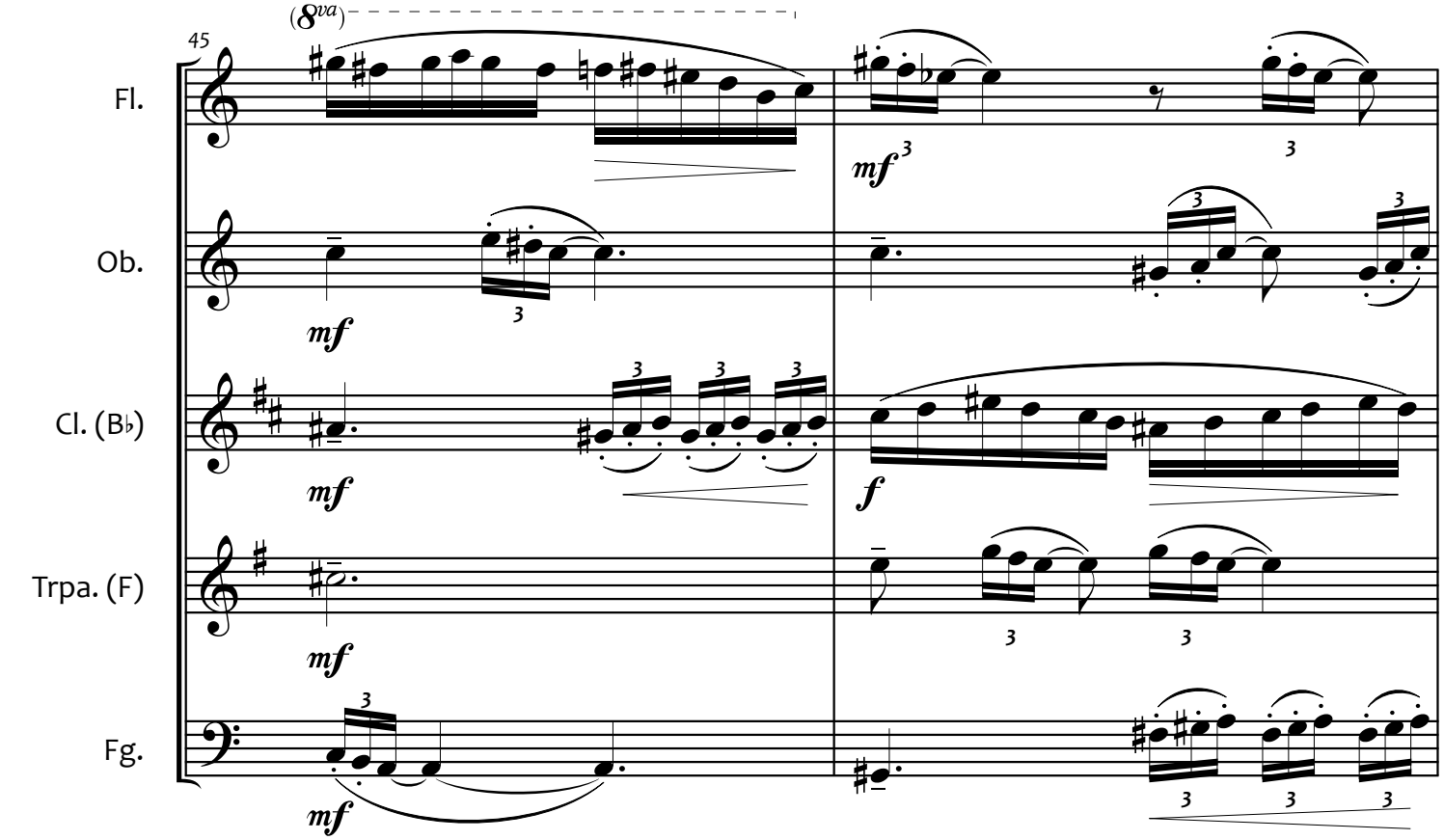
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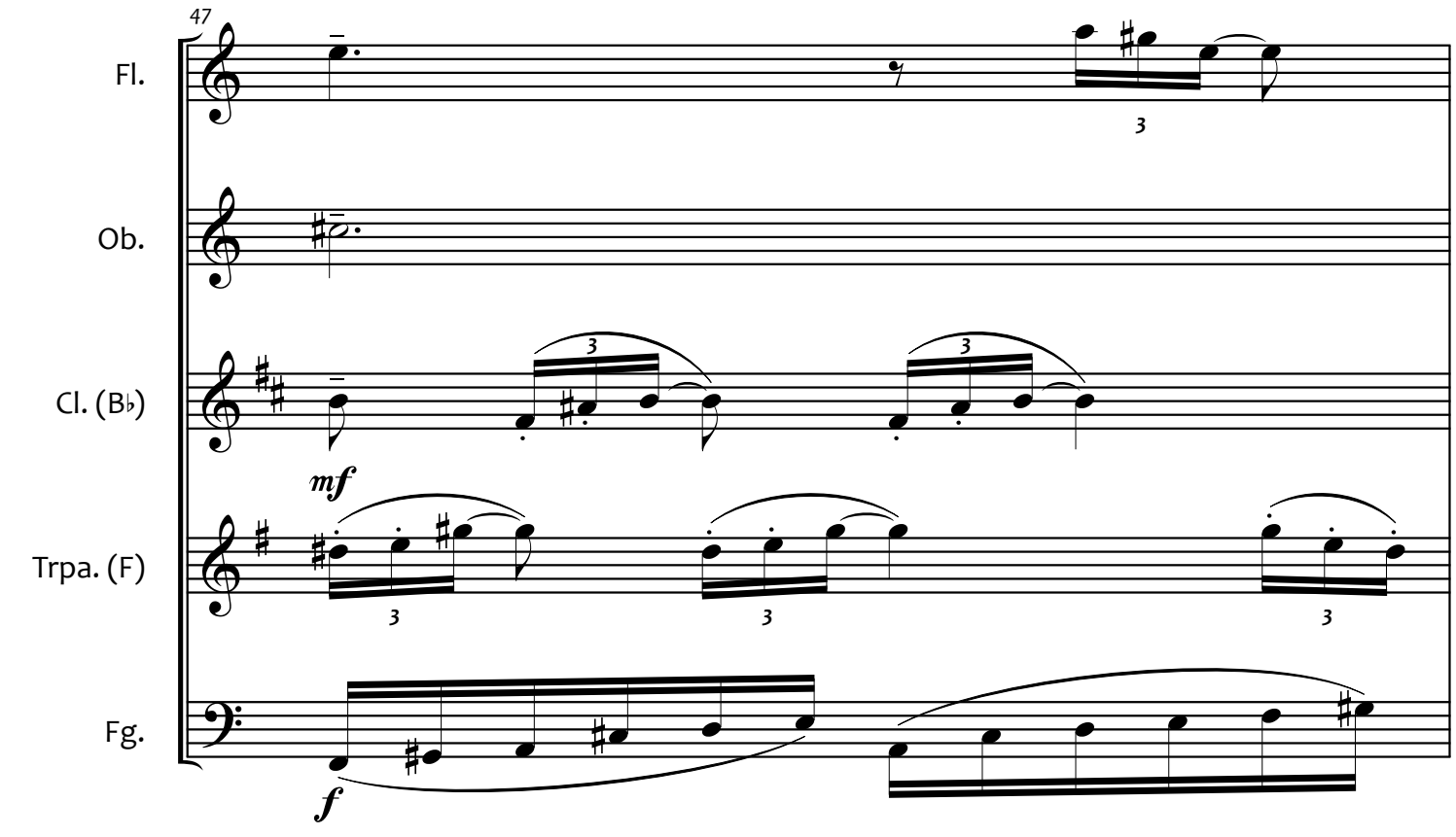
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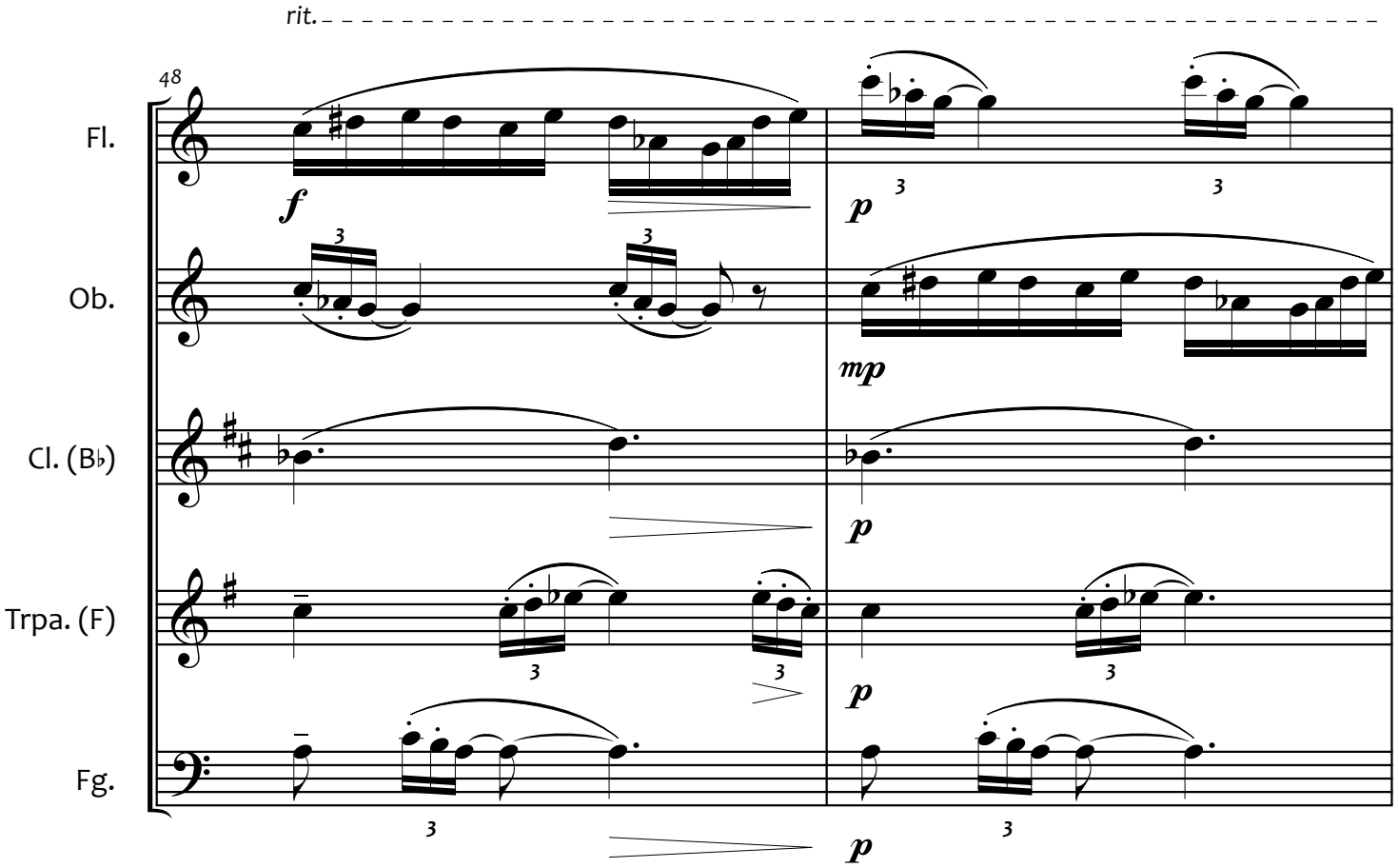
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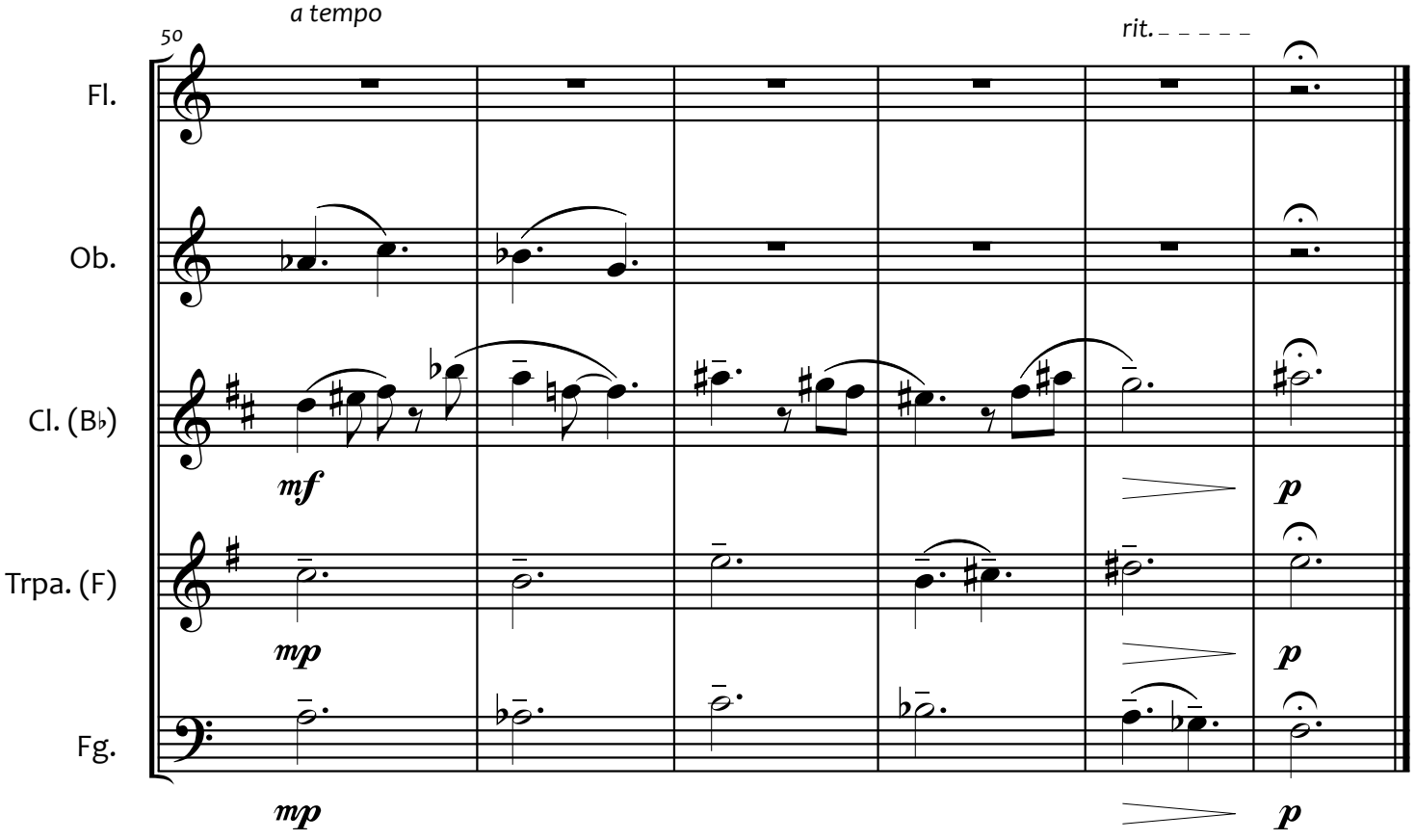
a tempo
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Fg.
mf
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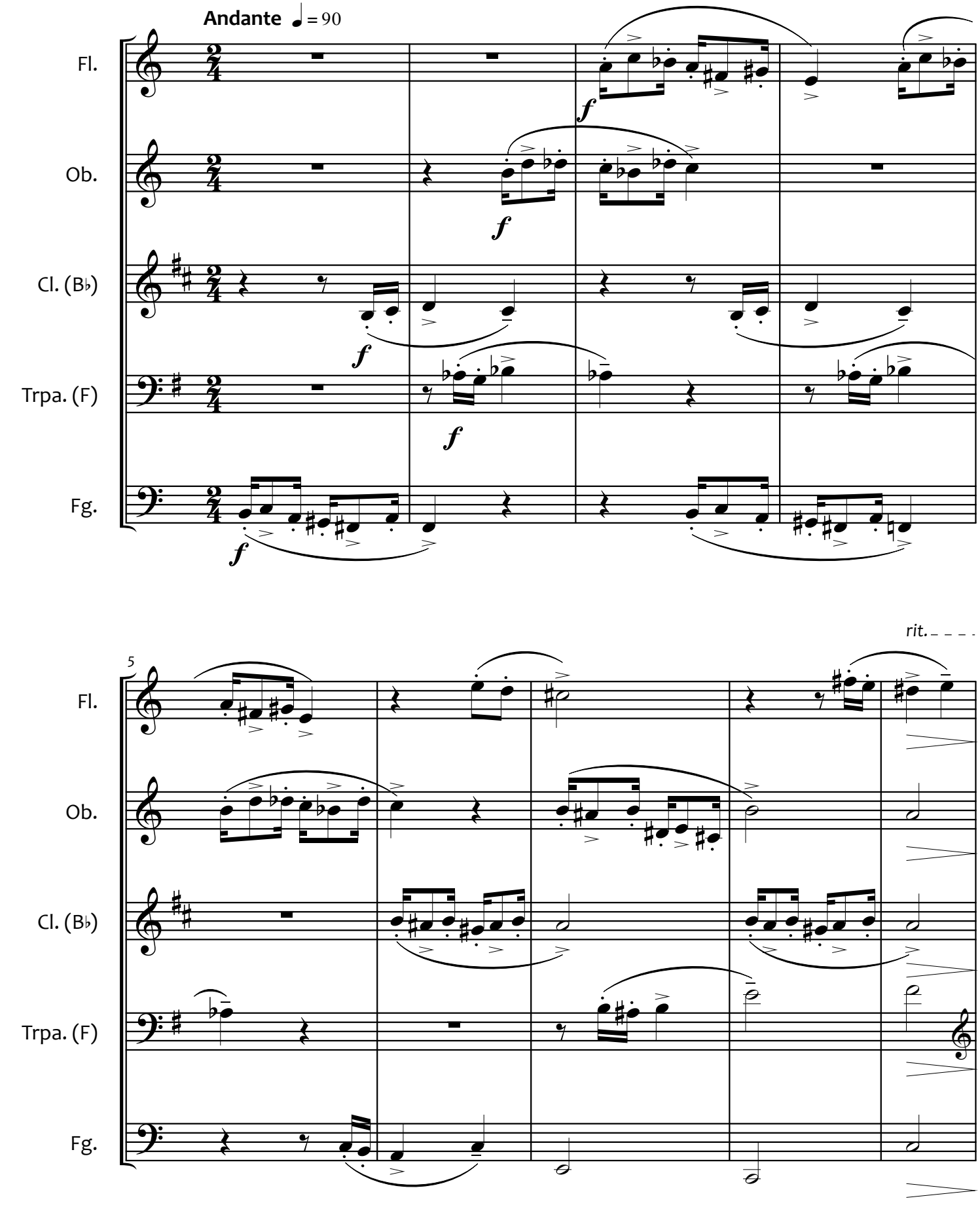
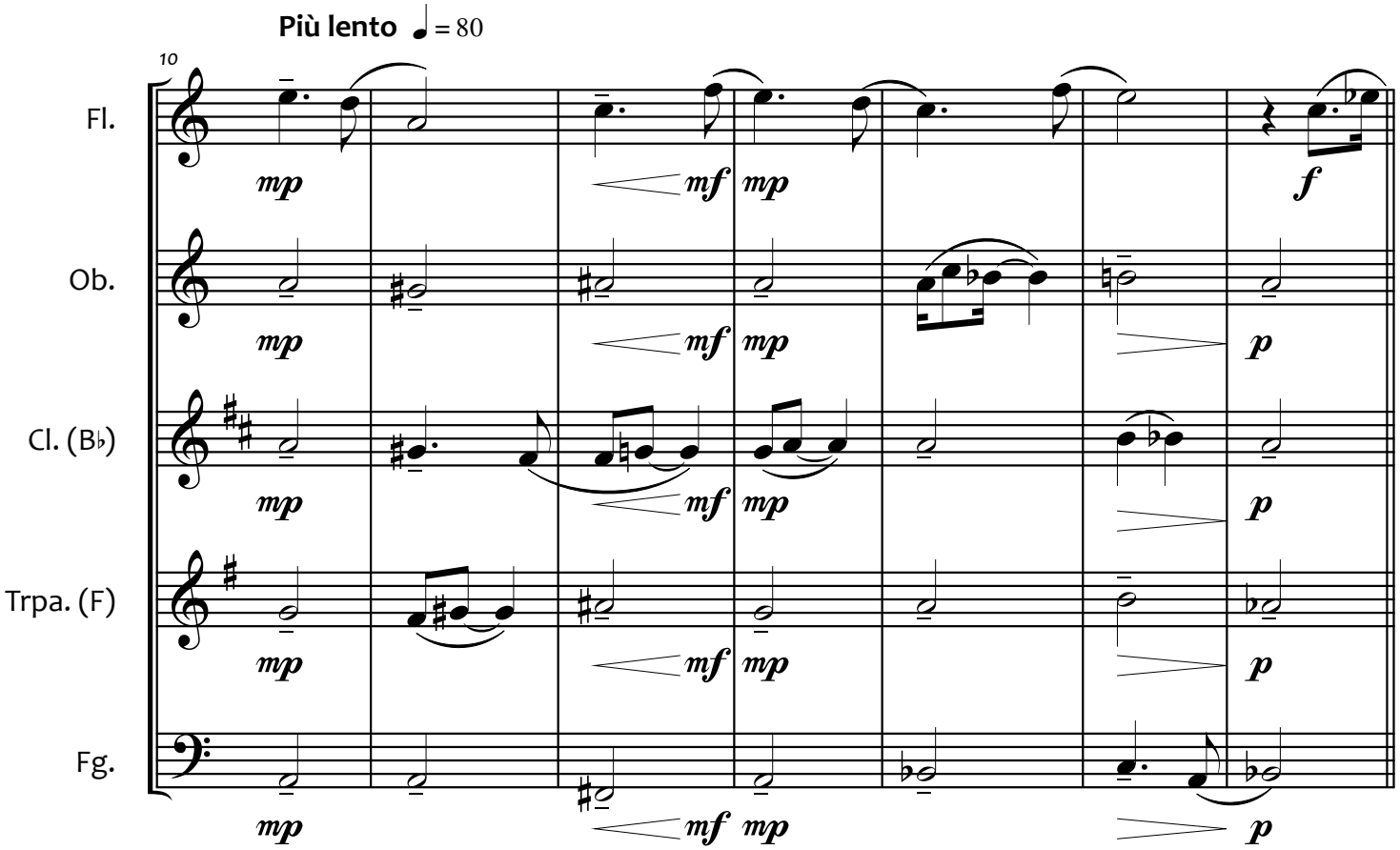
III- Feitiço da Mem de Sá




Più lento ♩ = 80
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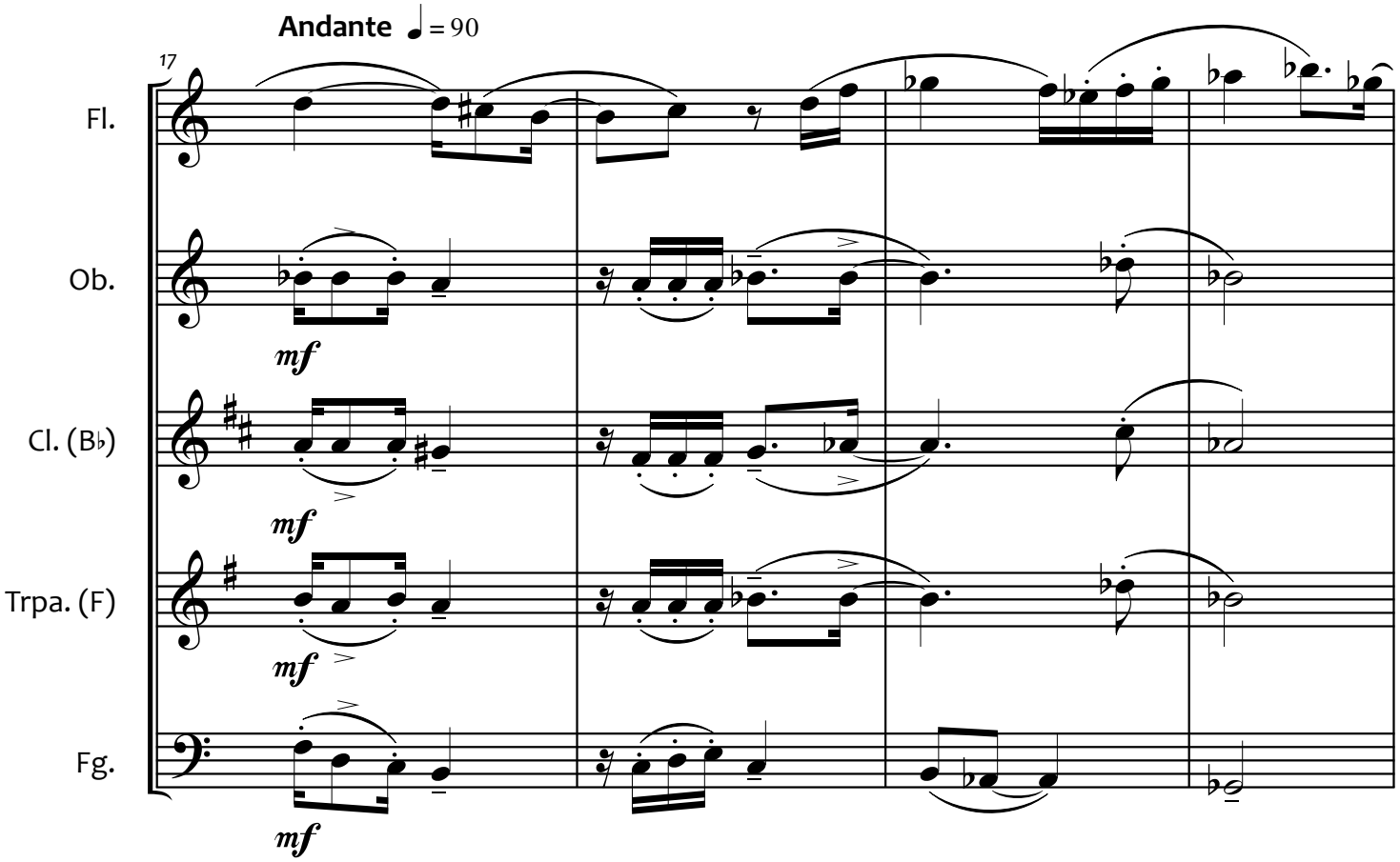
f
p


Andante ♩ = 90
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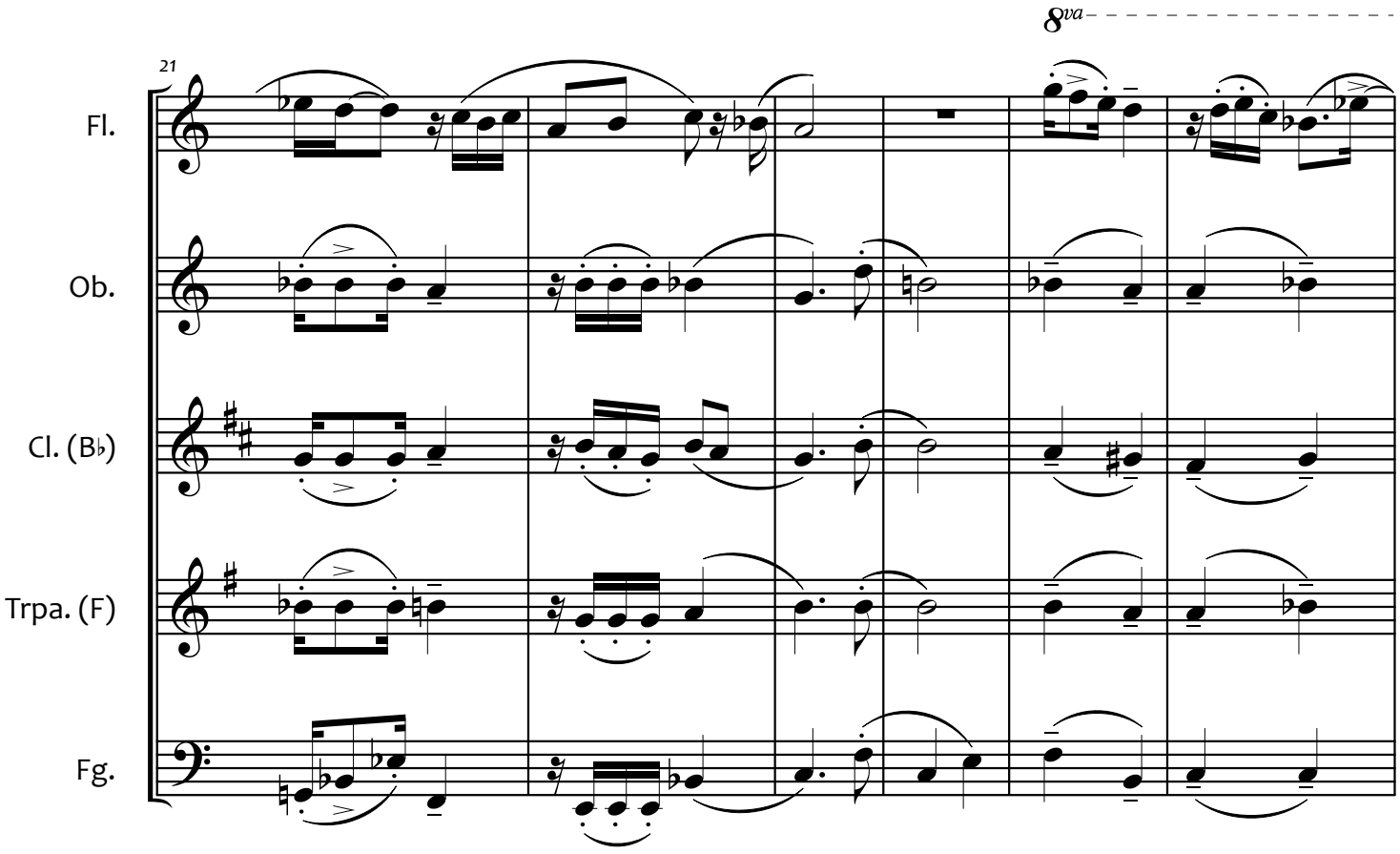
Cl. (B♭)
Trpa. (F)
Fg.
mf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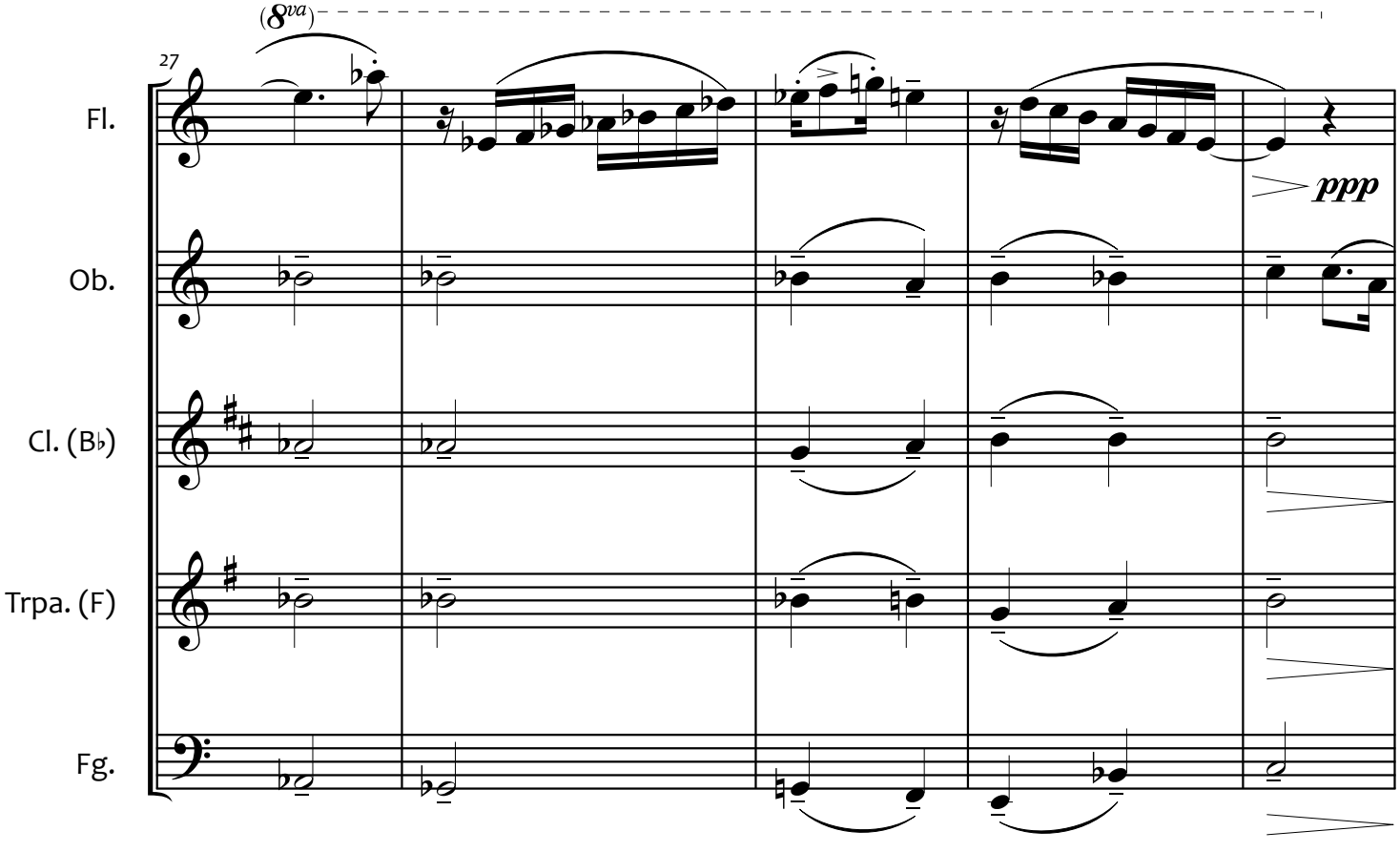
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.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Ob.
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Trpa. (F)
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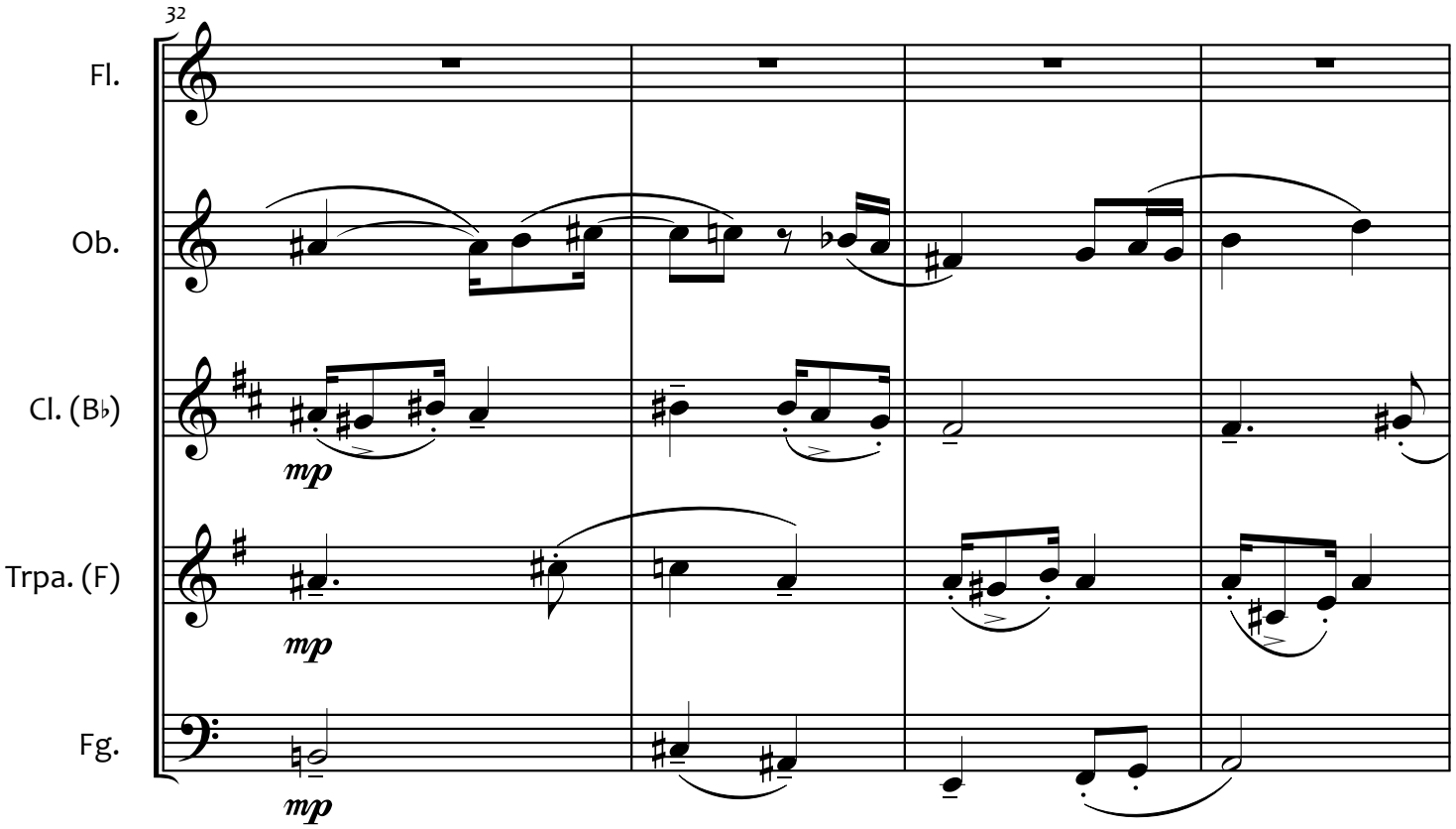
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Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
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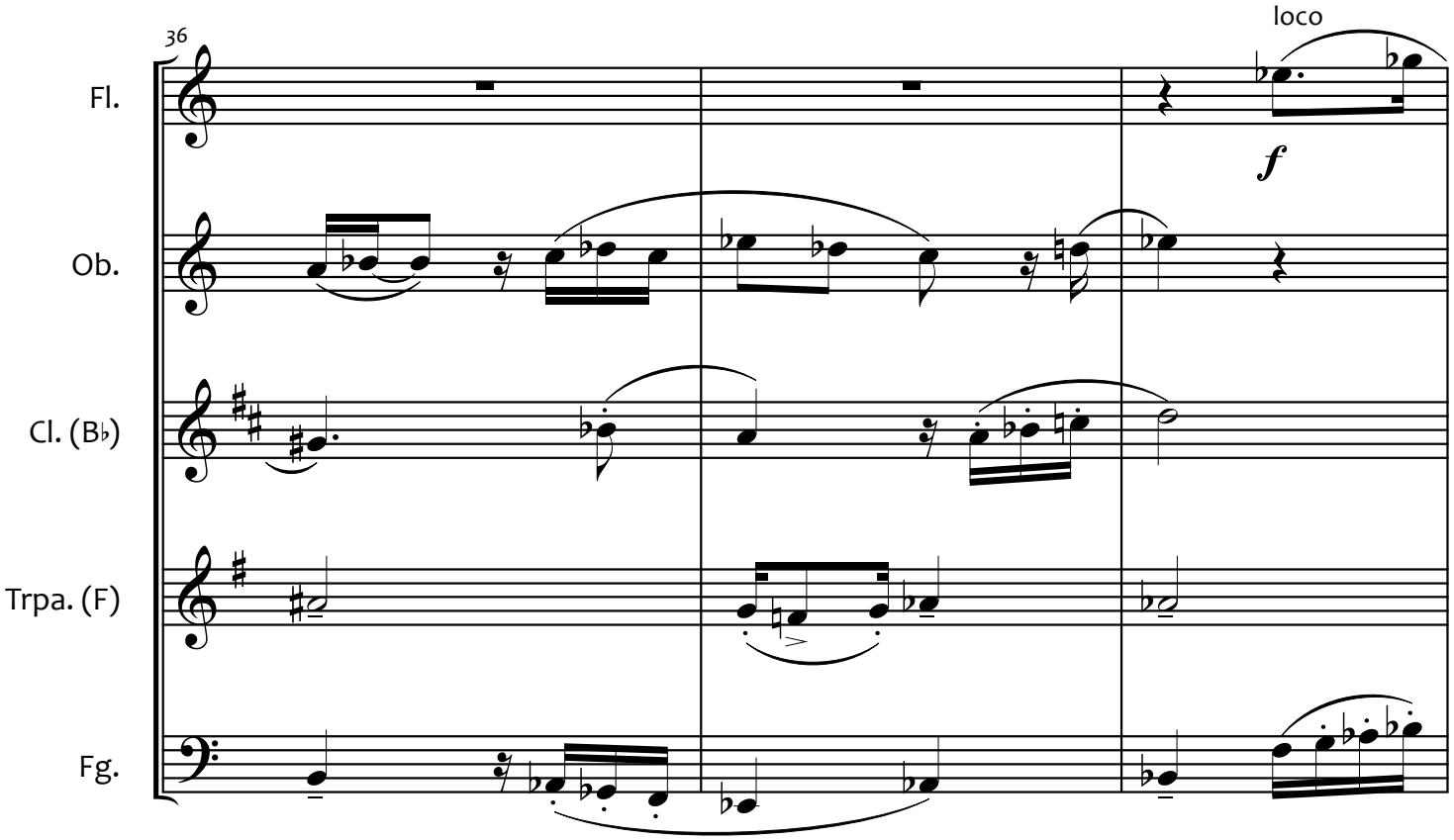
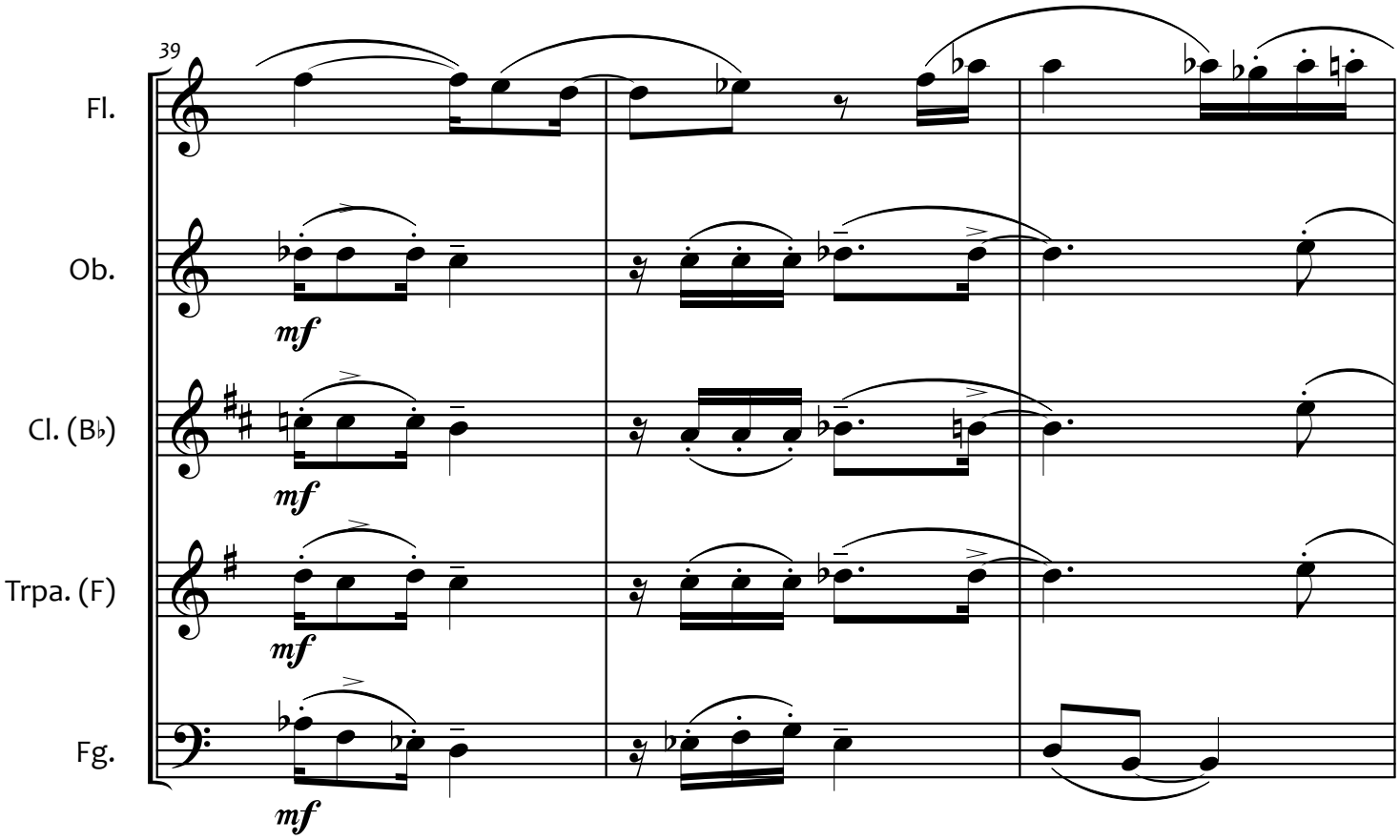
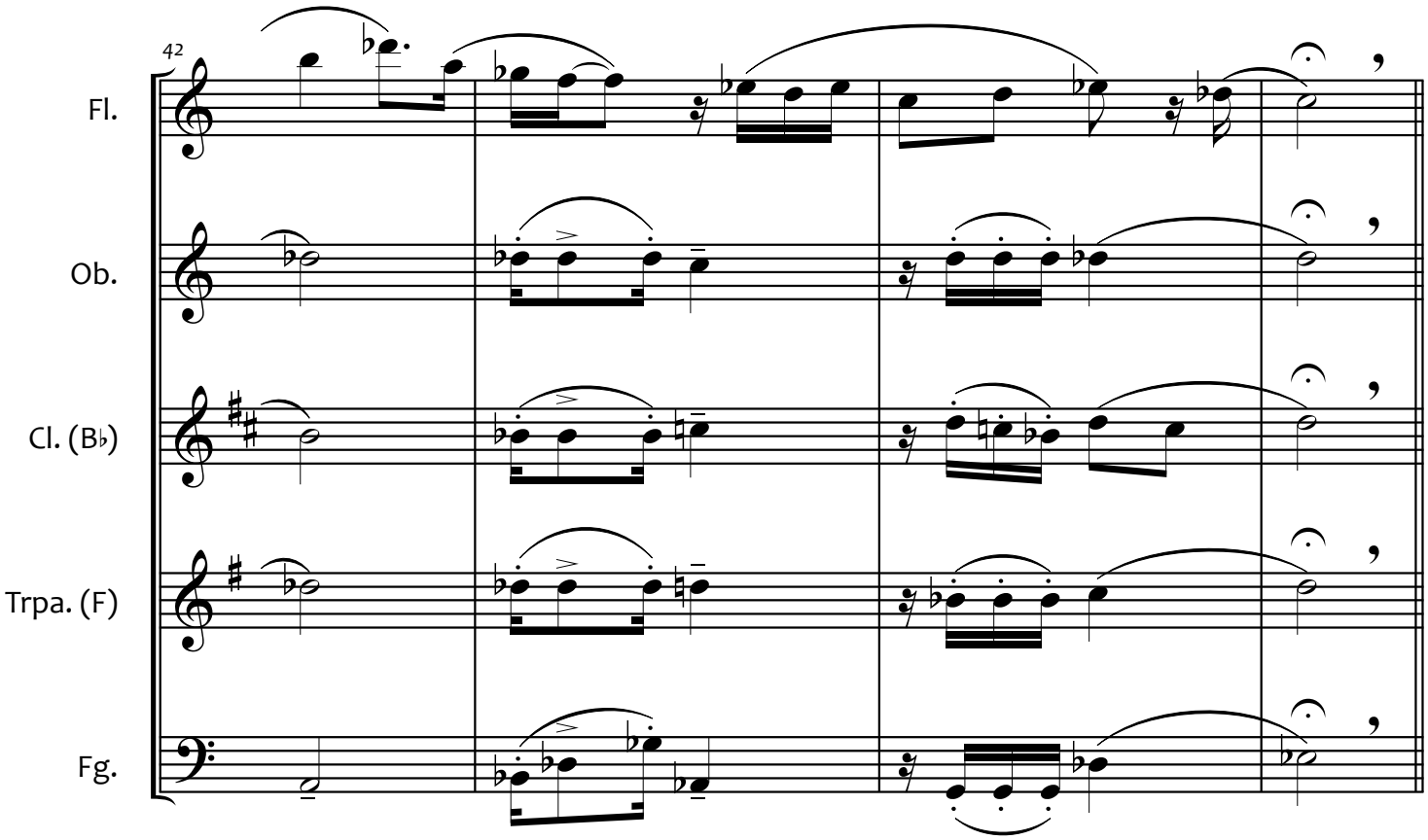
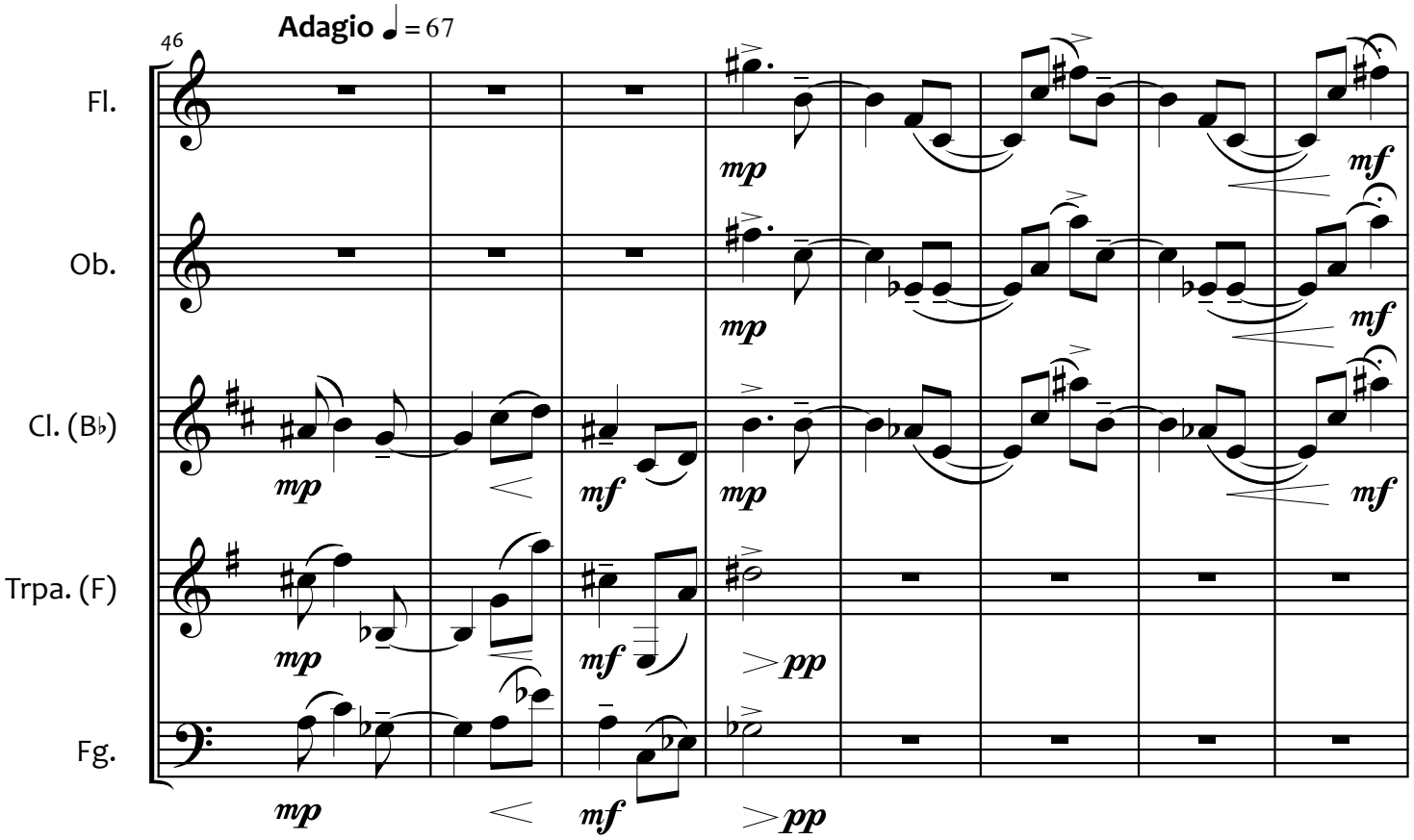
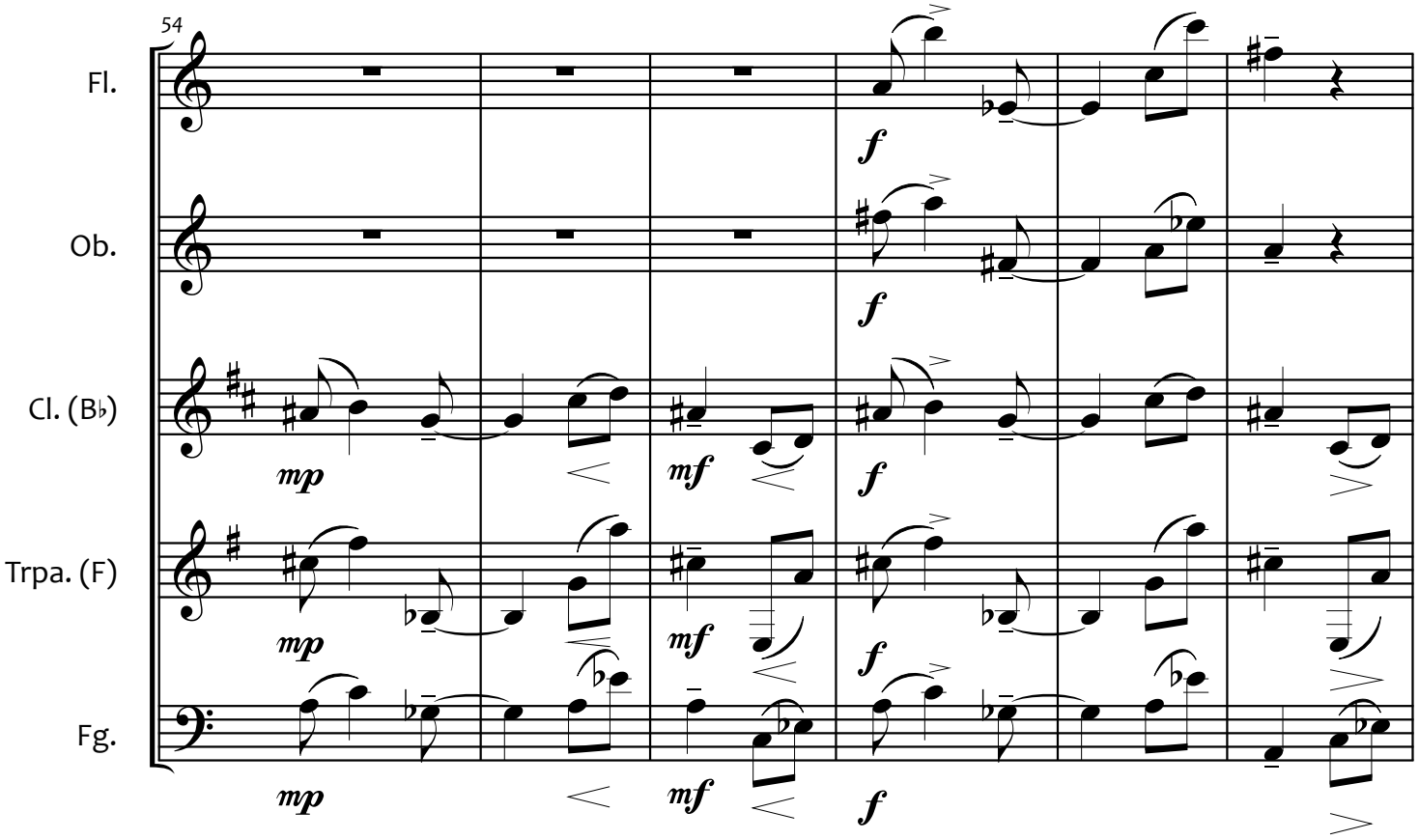
mp
mp

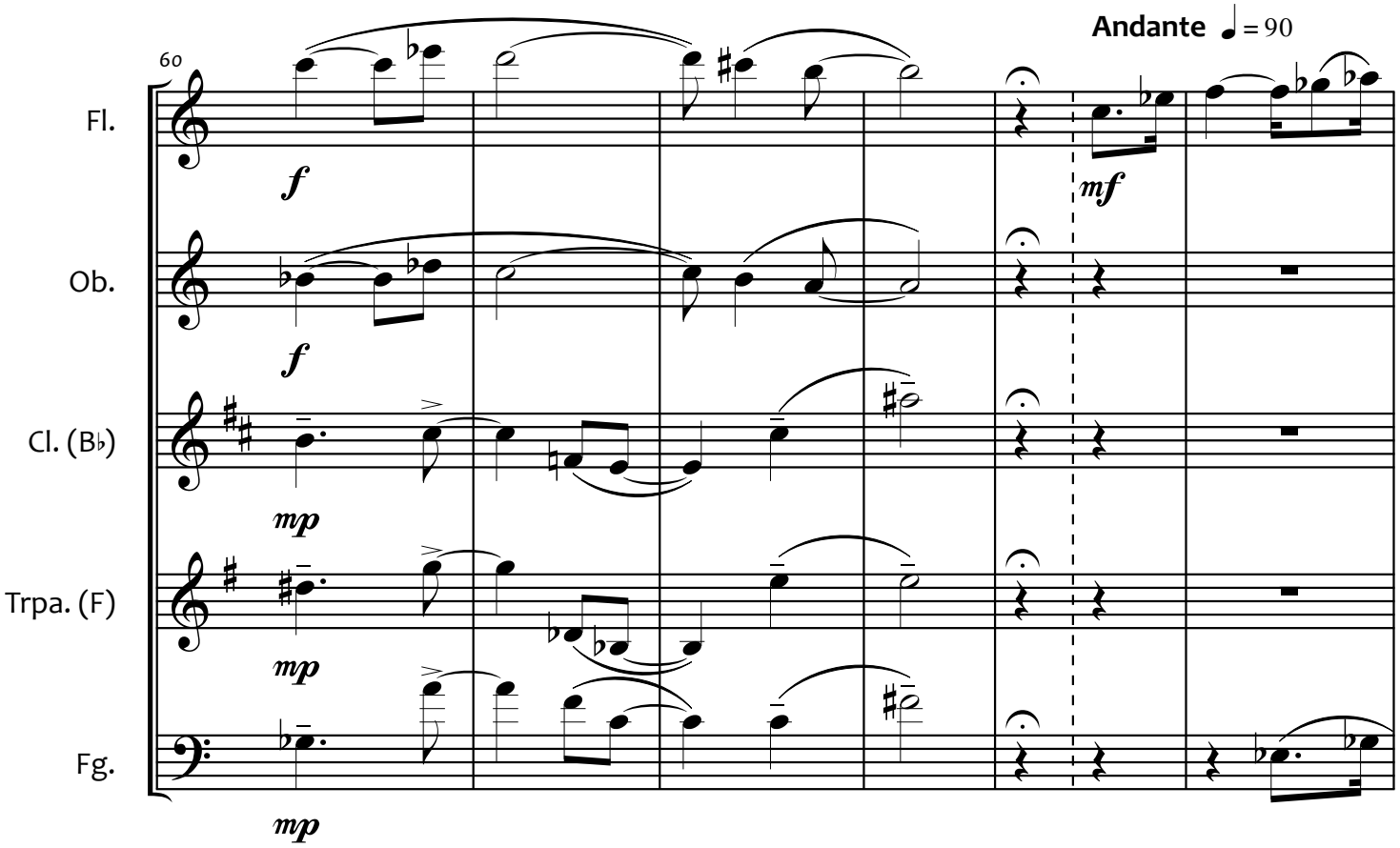

36
loco
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
f

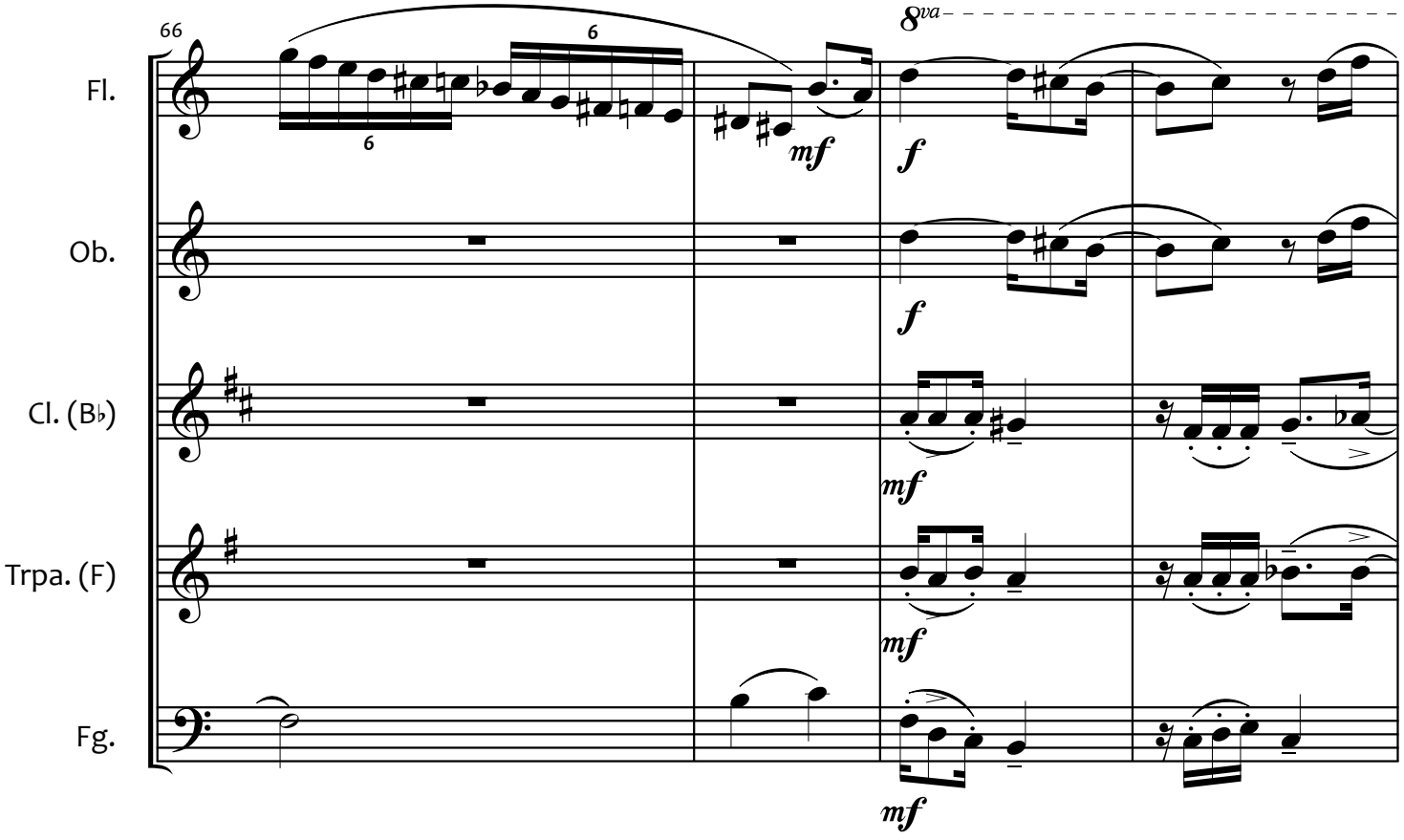

39
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
mf
mf
mf
mf

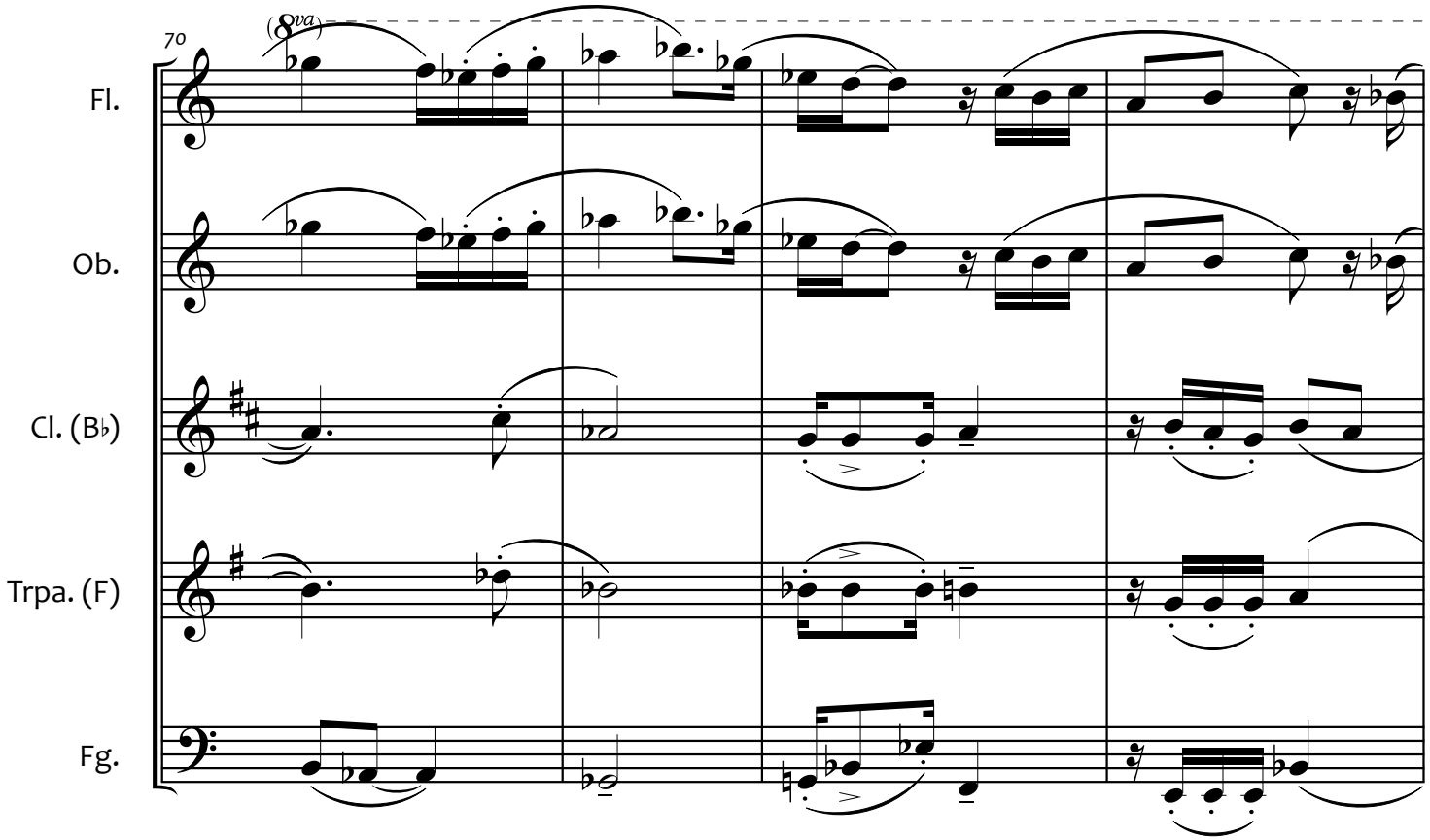

42
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.

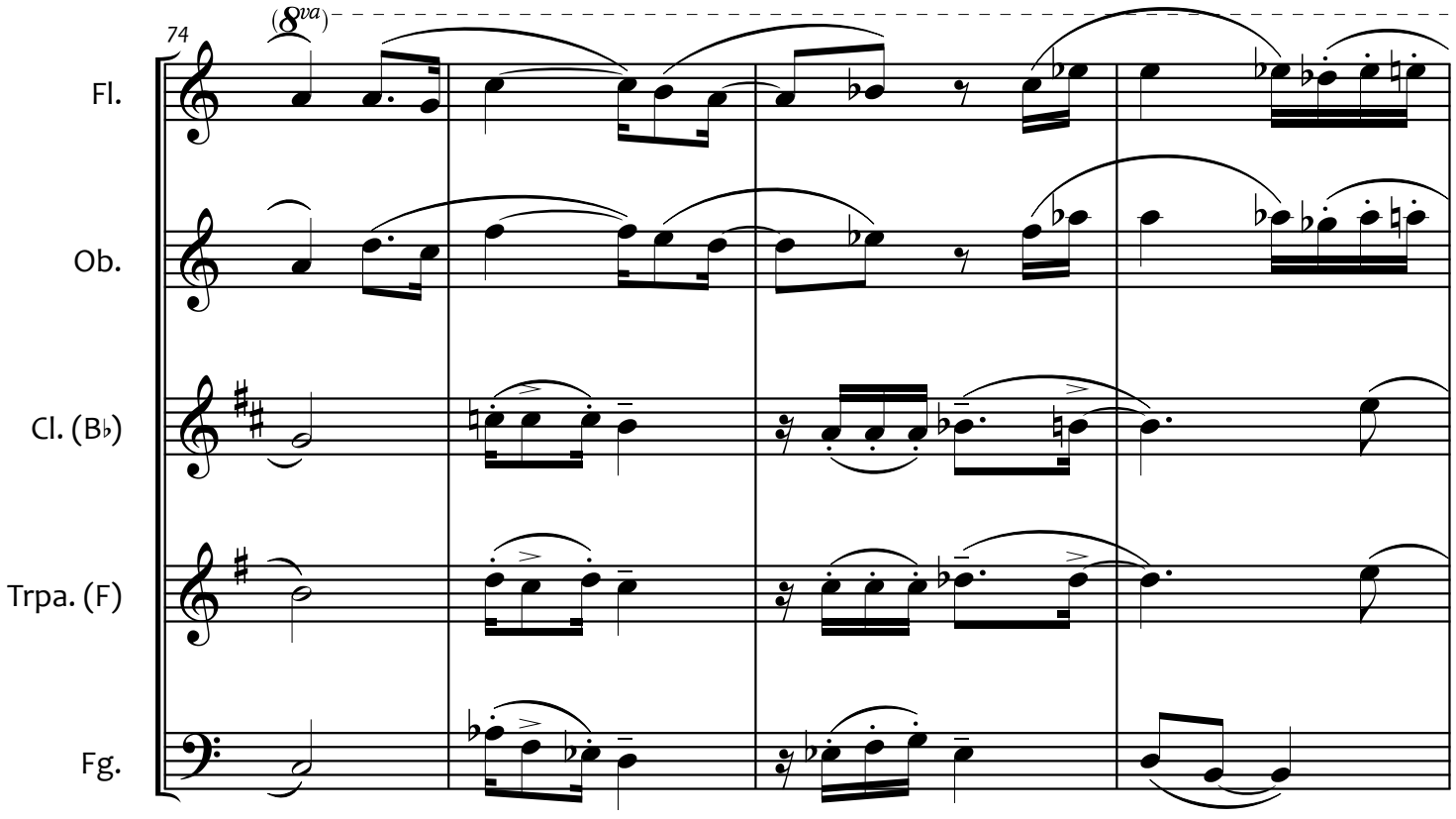

Adagio ♩ = 67
46
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
mp
mf
pp

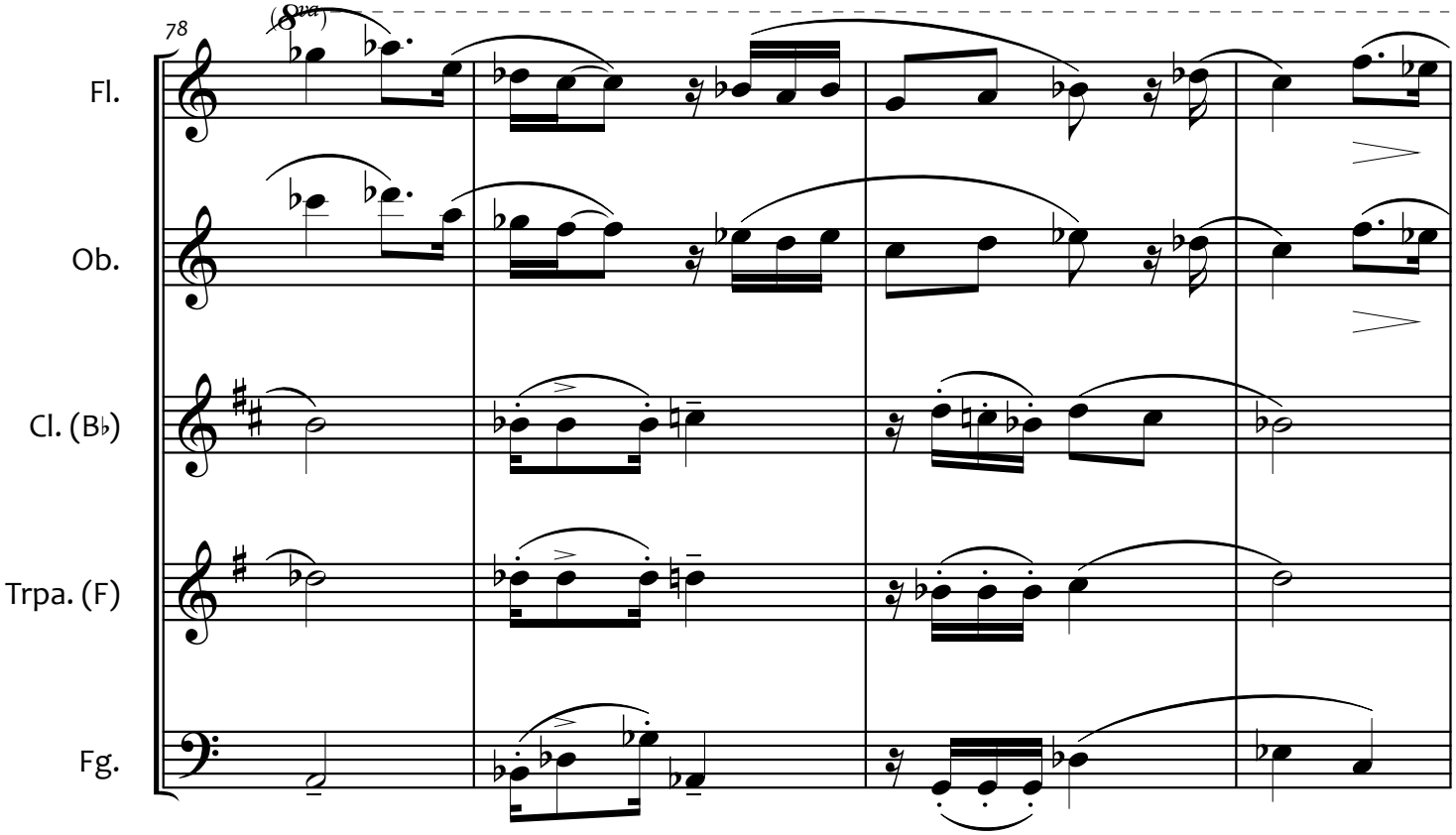

54
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
mp
mf
f

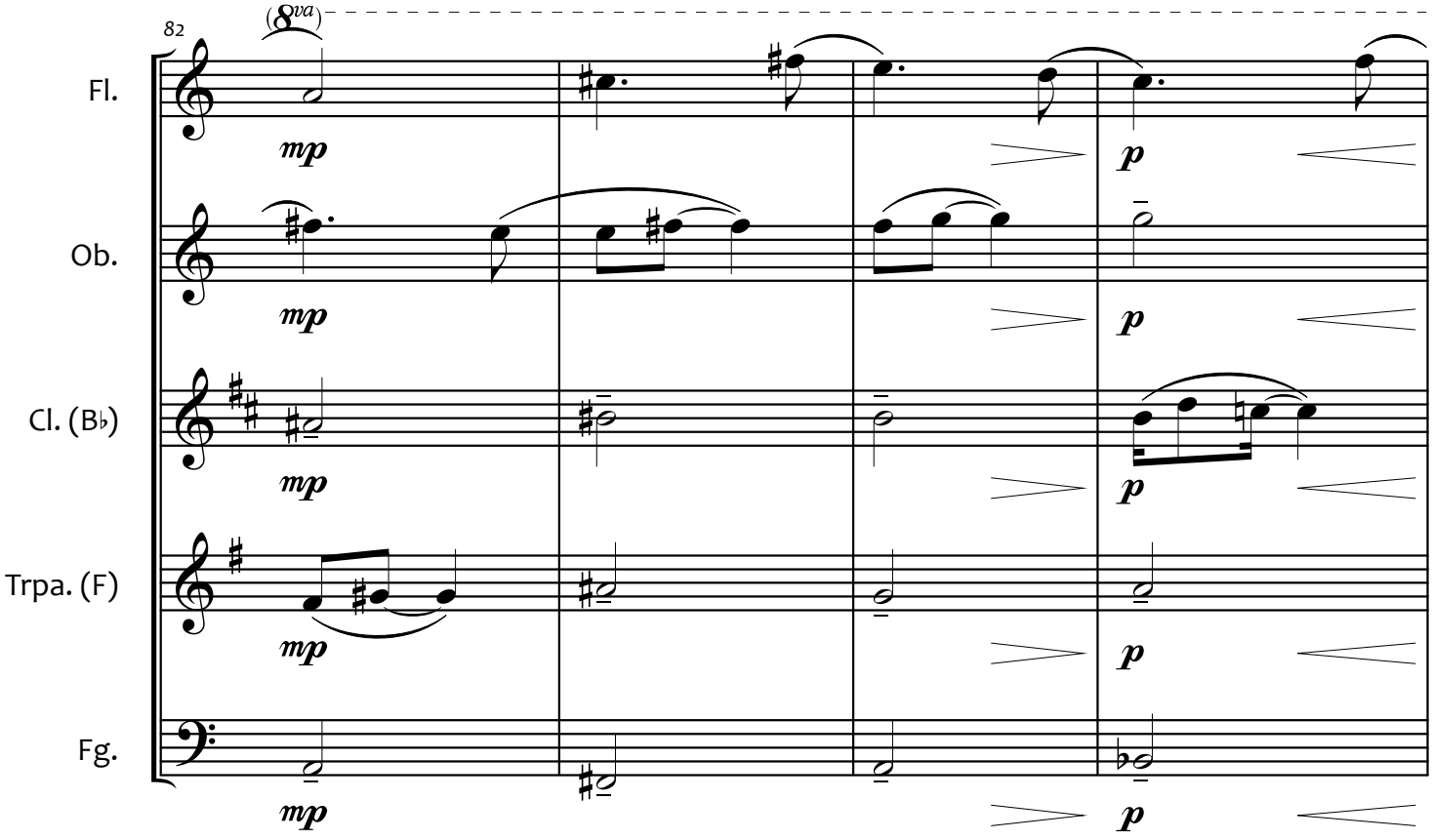

Andante ♩ = 90
60
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
f
mf
mp

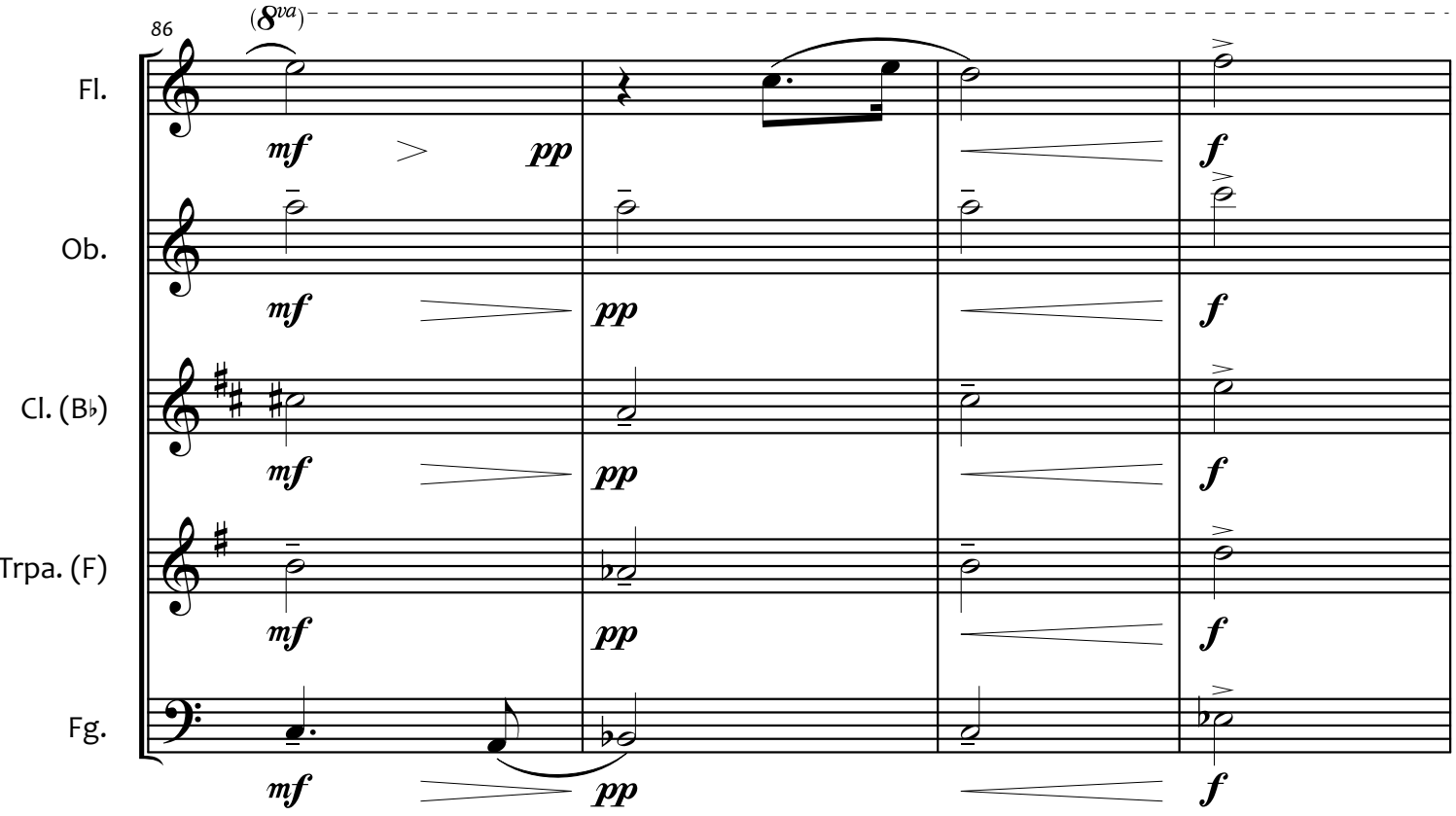

66
8va
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
6
f
mf

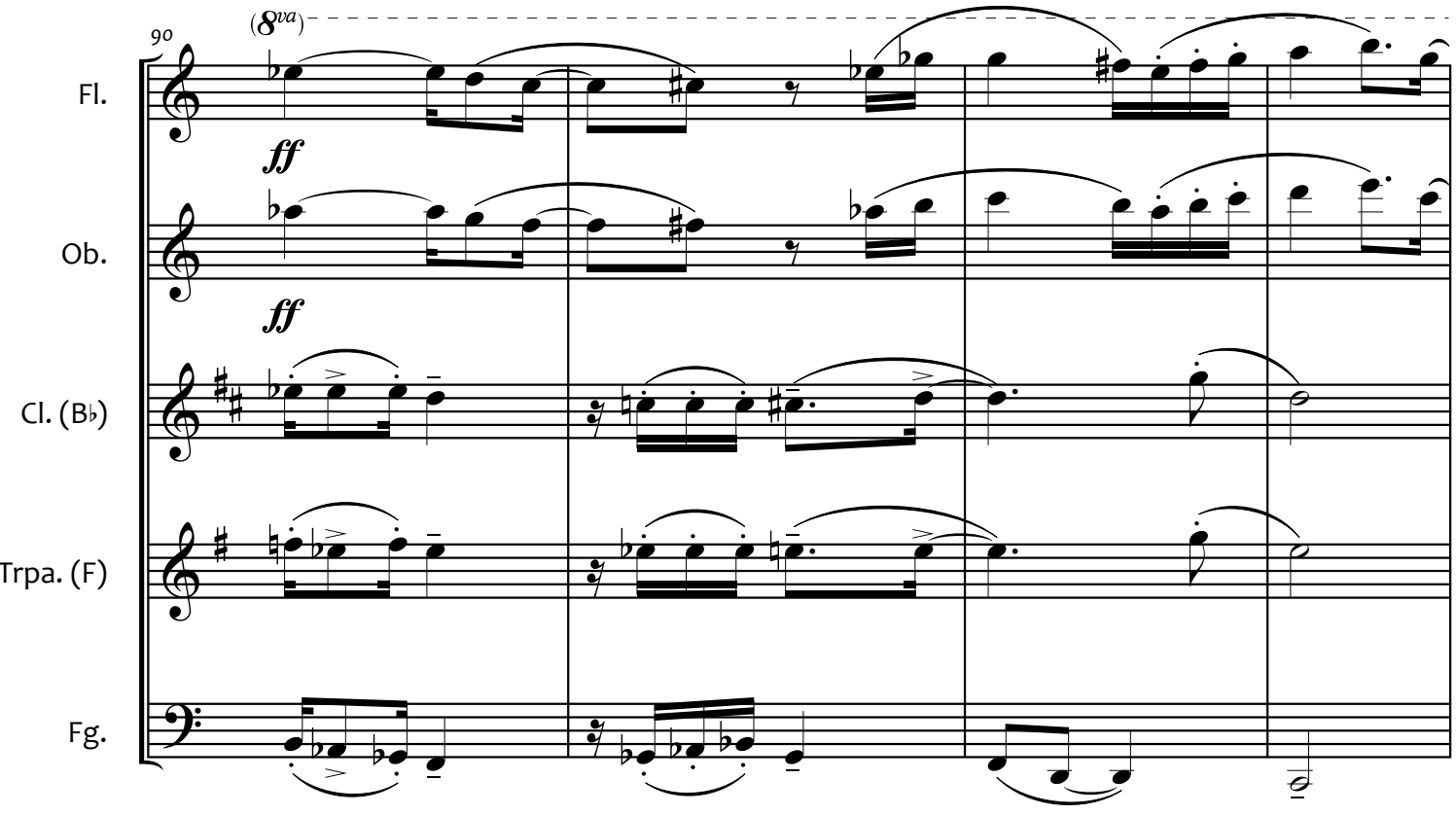

70
(8va)
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.

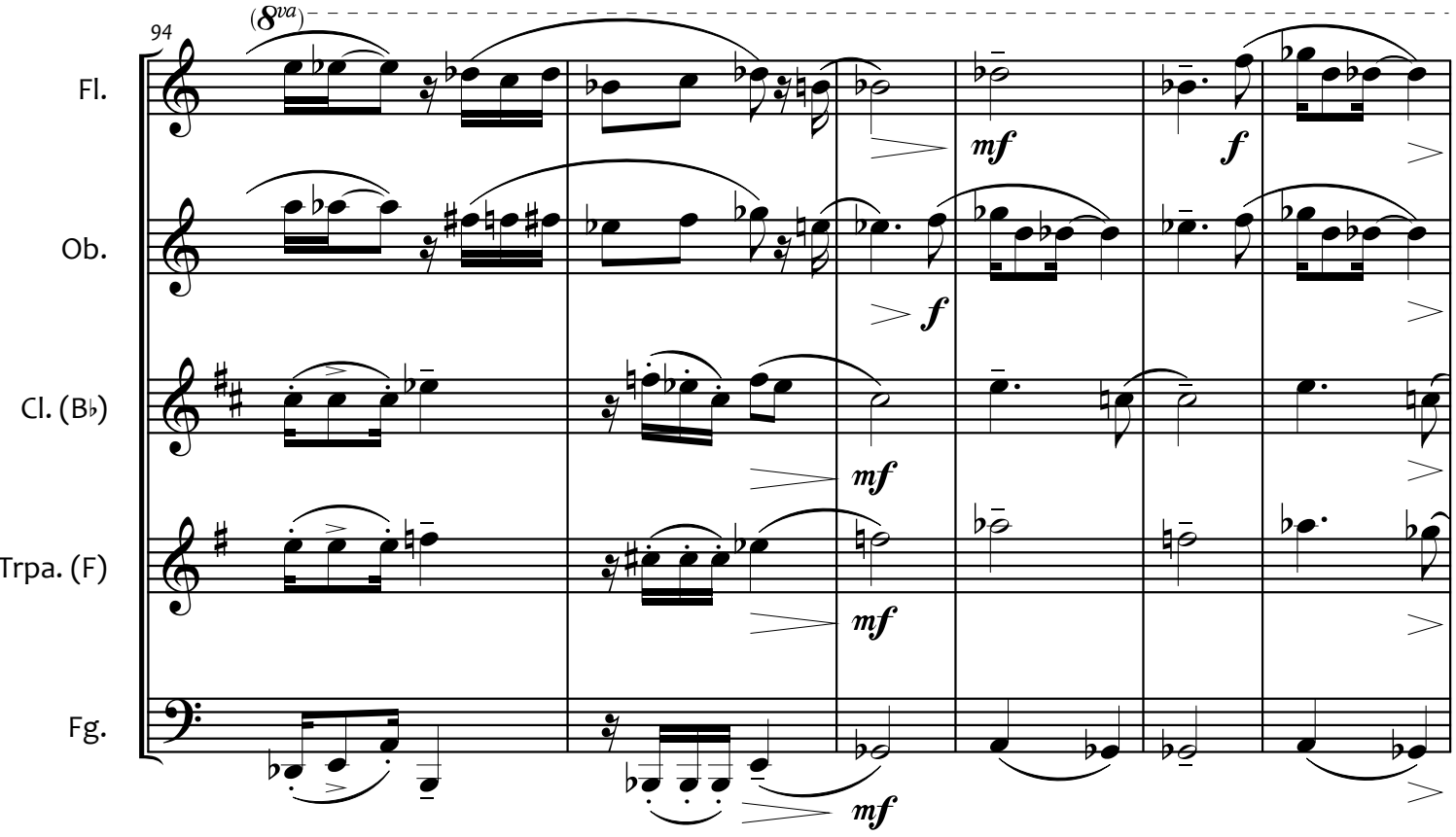

74
(8va)
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.

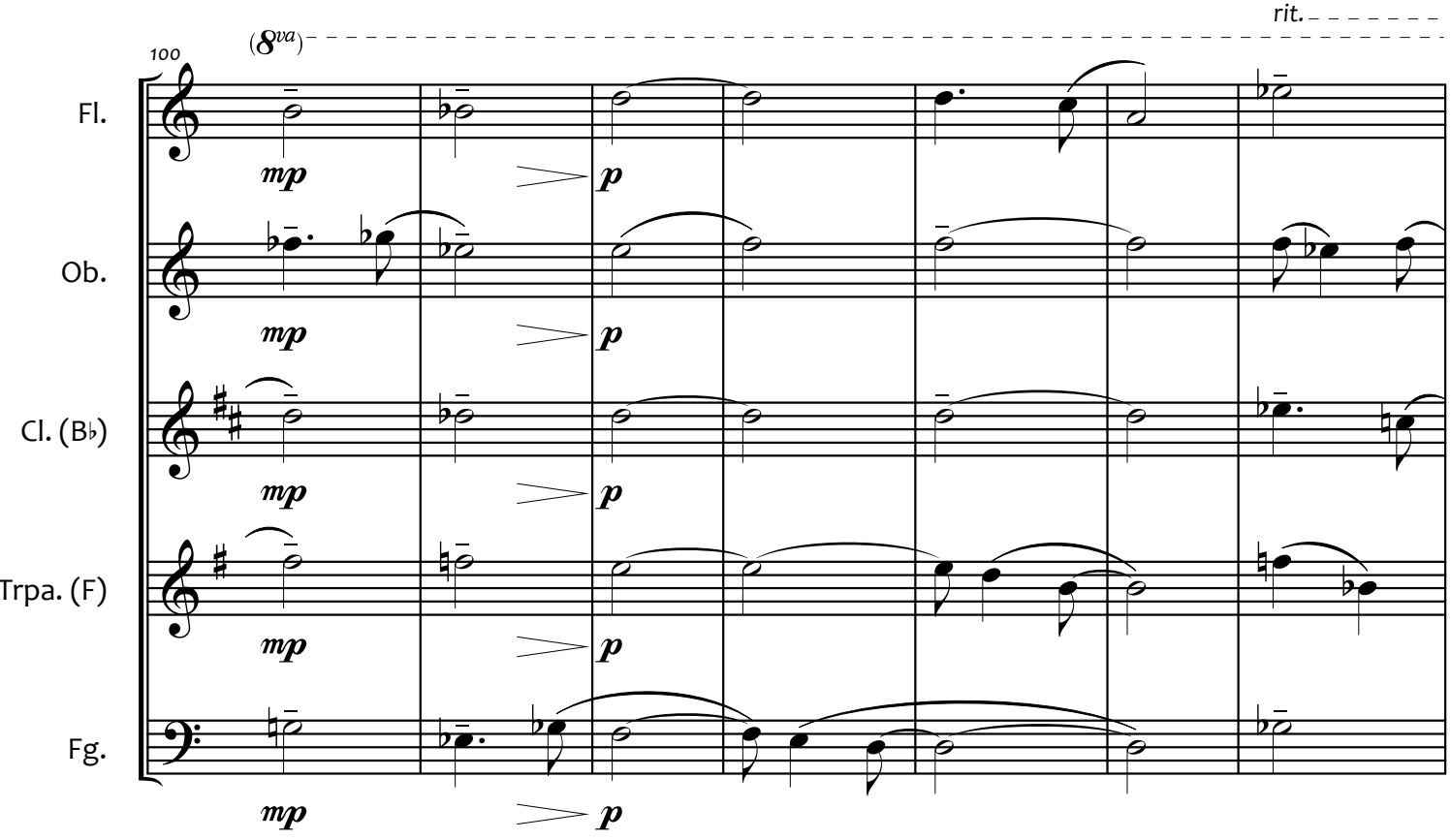

78
(8va)
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.

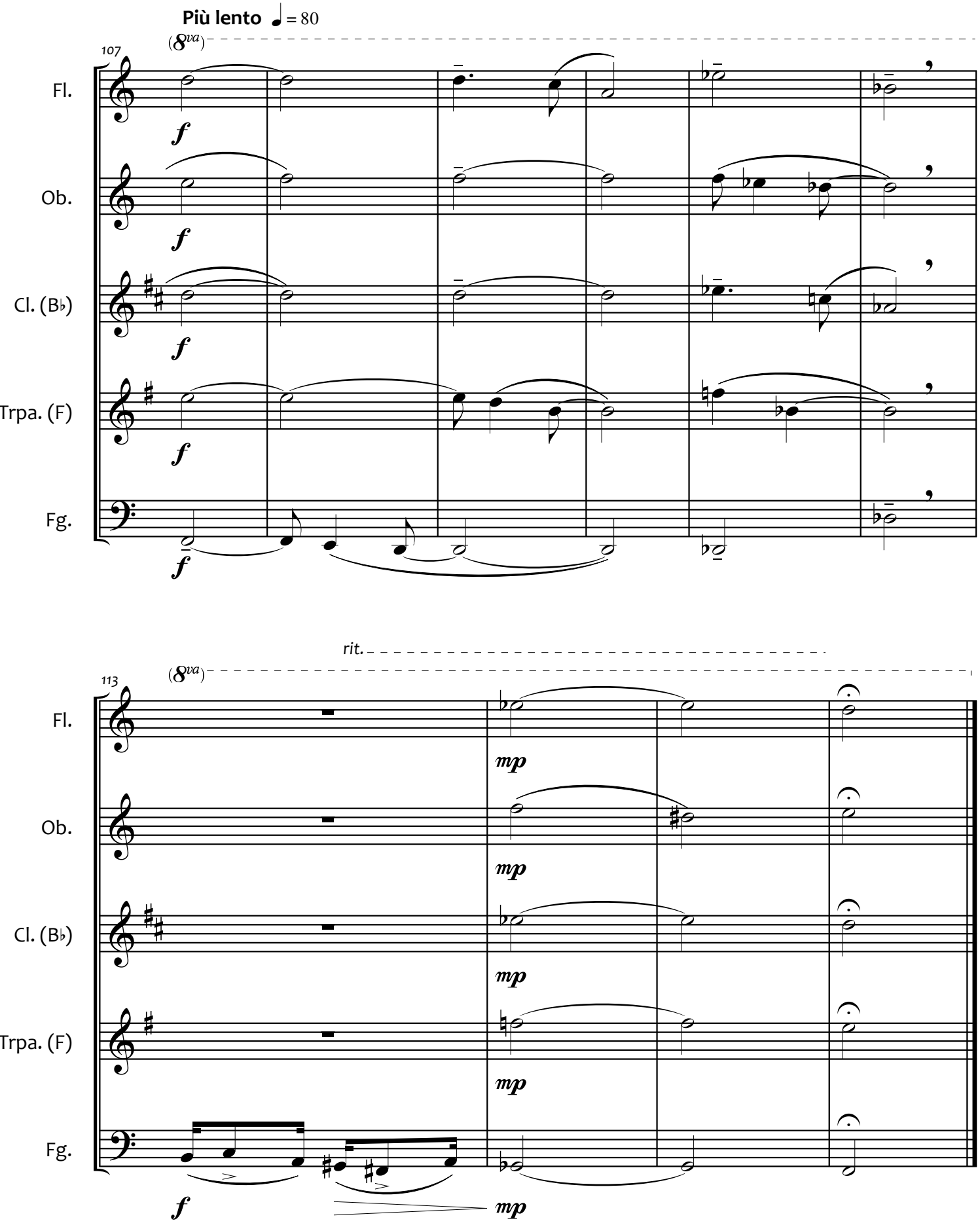

82
(8va)
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
mp
p


86
(8va)
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
mf
pp
f


90
(8va)
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
ff


94
(8va)
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
mf
f
mf
mf
mf


100
(8va)
rit.
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
mp
p


Più lento ♩ = 80
(8va)
107
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
f
rit.
(8va)
113
Fl.
Ob.
Cl. (B♭)
Trpa. (F)
Fg.
mp
f