Para Cecília e Fernando
do 'Duo Siqueira Lima'

Marco Pereira

Lendas Amazônicas

(Concerto para dois violões e orquestra)

I - 'NAIÁ, a flor das águas'

II - 'CURUPIRA, o traquino'

III - 'IARA, o canto da sedução'

IV - 'ICAMIABAS, as mulheres guerreiras'

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Solistas:
2 Violões Clássicos de 6 cordas
(afinados com a 6ª corda em ré e amplificados)

Formação da Orquestra

Sopros
1 Flauta
1 Oboé
1 Clarinete Bb
1 French Horn in F
1 Fagote
1 Trombone

Cordas:
12 Violinos I
10 Violinos II
09 Violas
06 Violoncelos
03 Contrabaixos

Percussão: 02 Percussionistas

Percussão 1:
. *Pios graves, médios e agudos* - ***p.g. ; p.m. ; p.a***
. *Pandeiro (com platinelas, grave)* - ***pand.***
. *01 Pratos de condução (ride cymbals 14") - baquetas de feltro* - ***r.cy.***
. *Cajón* - ***cajón***
. *01 Bombo seco e grave com baquetas de feltro* - ***bs.dr.stck.***
. *Chocalhos variados de sementes* - ***choc.***
. *Anel de chocalhos amarrados ao tornozelo* - ***a-choc.***
. *Caxixis* - ***caxi.***
. *Xequerê* - ***xequ.***
. *Ganzá de palha* - ***gz.***

Percussão 2:
. *Hirawé (pau-de-chuva - 2 tipos)* - ***hirw.***
. *Chocalhos variados de sementes* - ***choc.***
. *01 Prato de condução (ride cymbals 14") - baquetas de feltro* - ***r.cy.***
. *01 Bombo seco e grave com pedal* - ***bs.dr.ped.***
. *01 Bombo seco e grave com baquetas de feltro* - ***bs.dr.stck.***
. *01 Gongo grave* - ***gon.***
. *01 Zunidor* - ***zun.***

Duração total aproximada: 30 min

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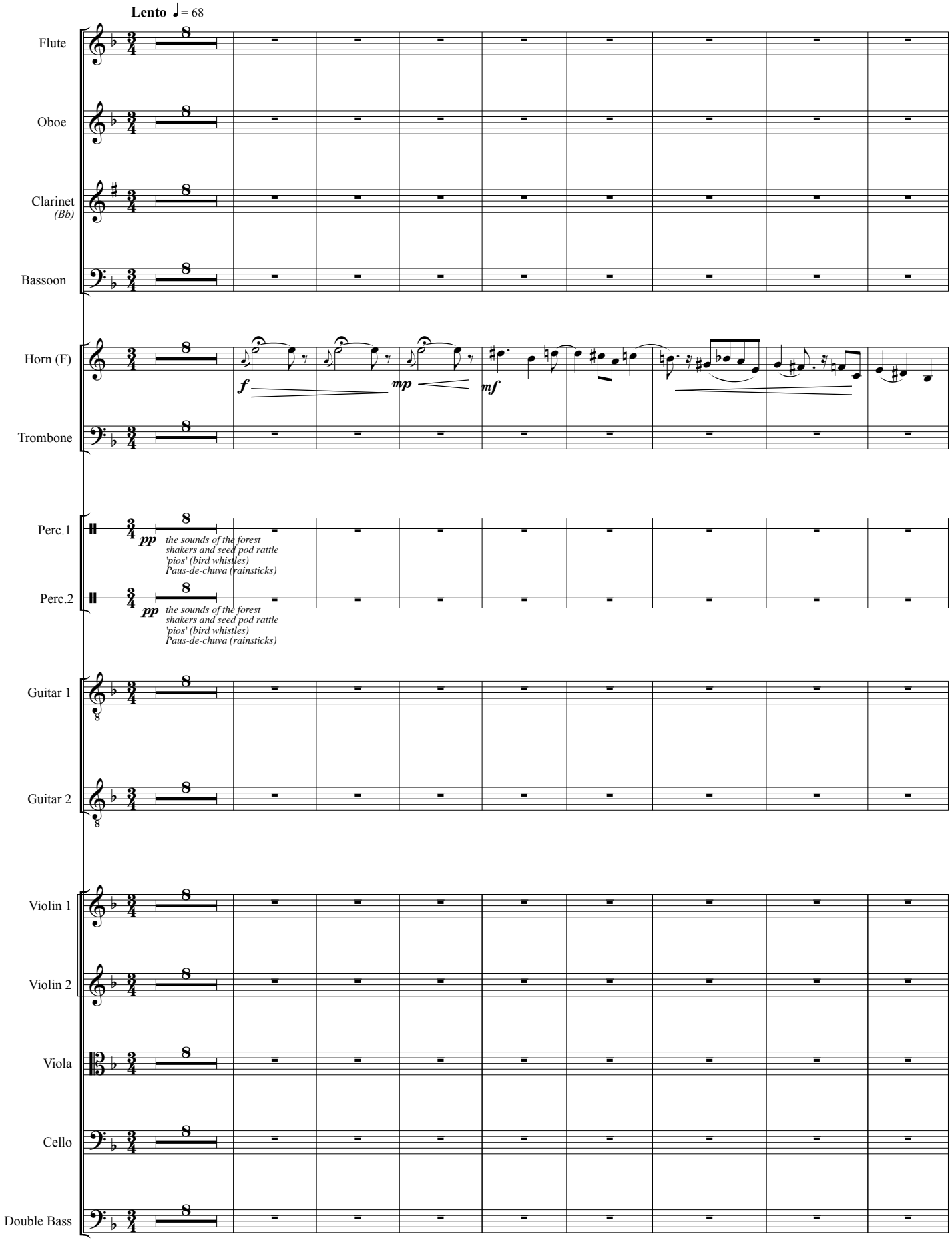
I - Naiá, a flor das águas

(o encanto da Vitória Régia)



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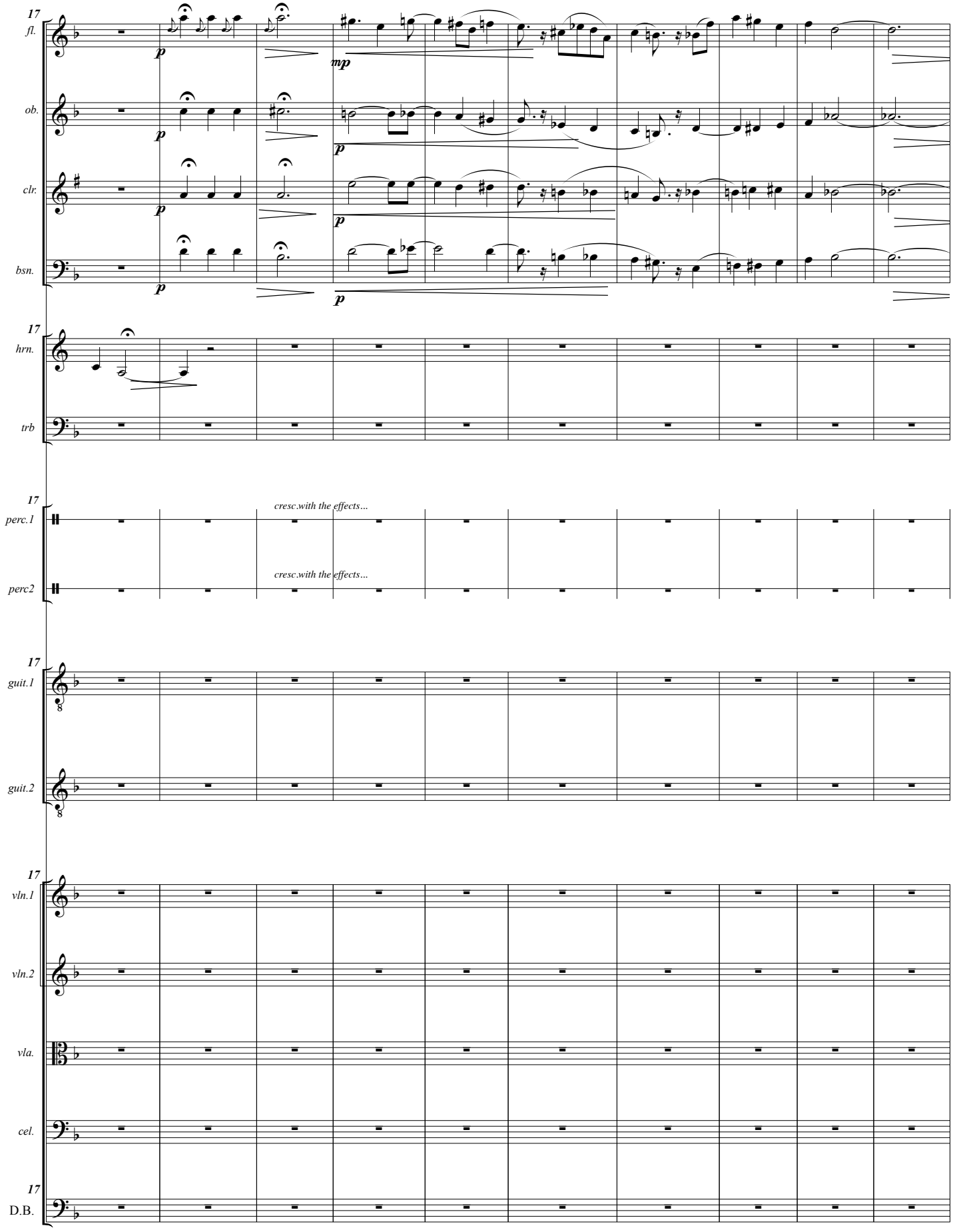

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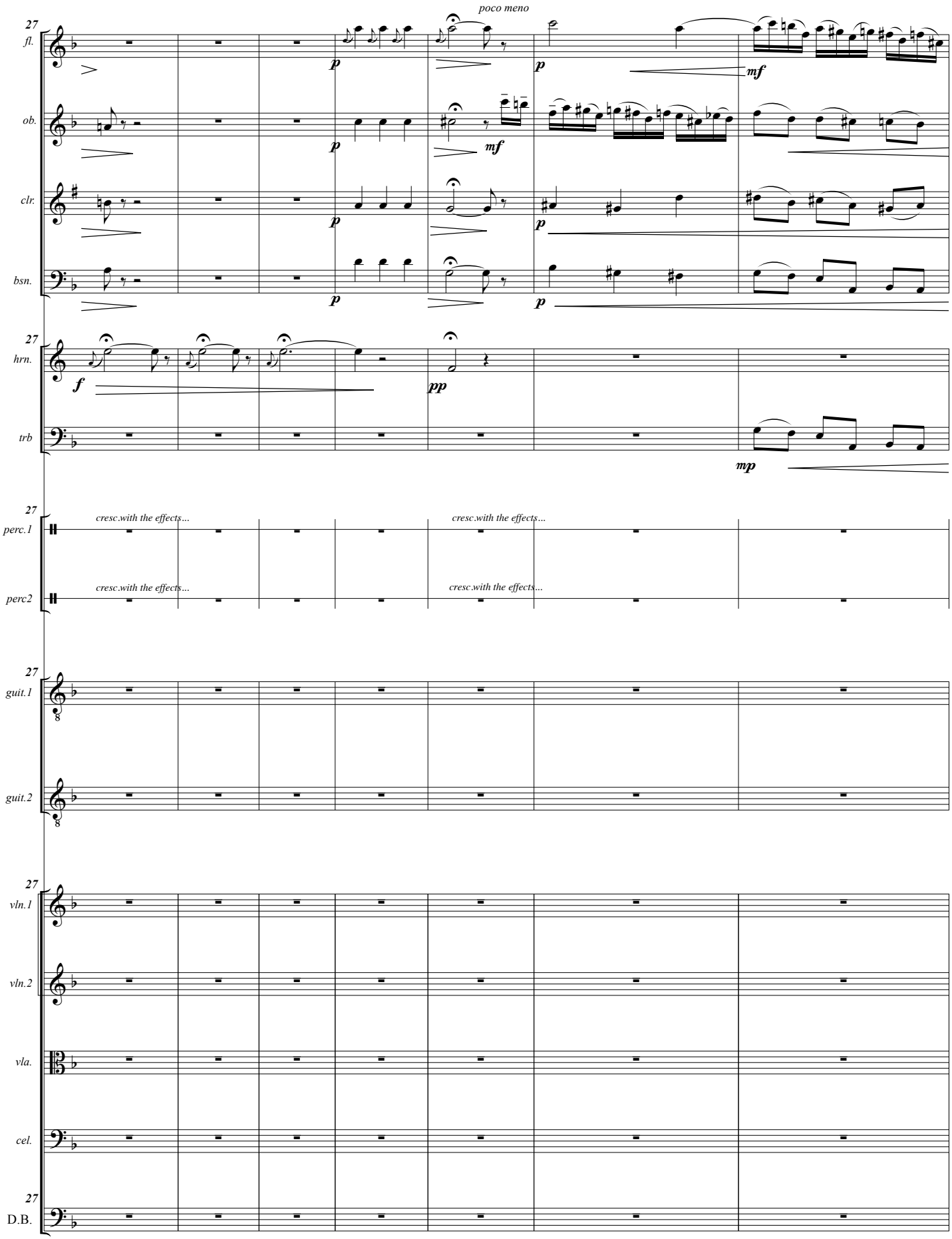

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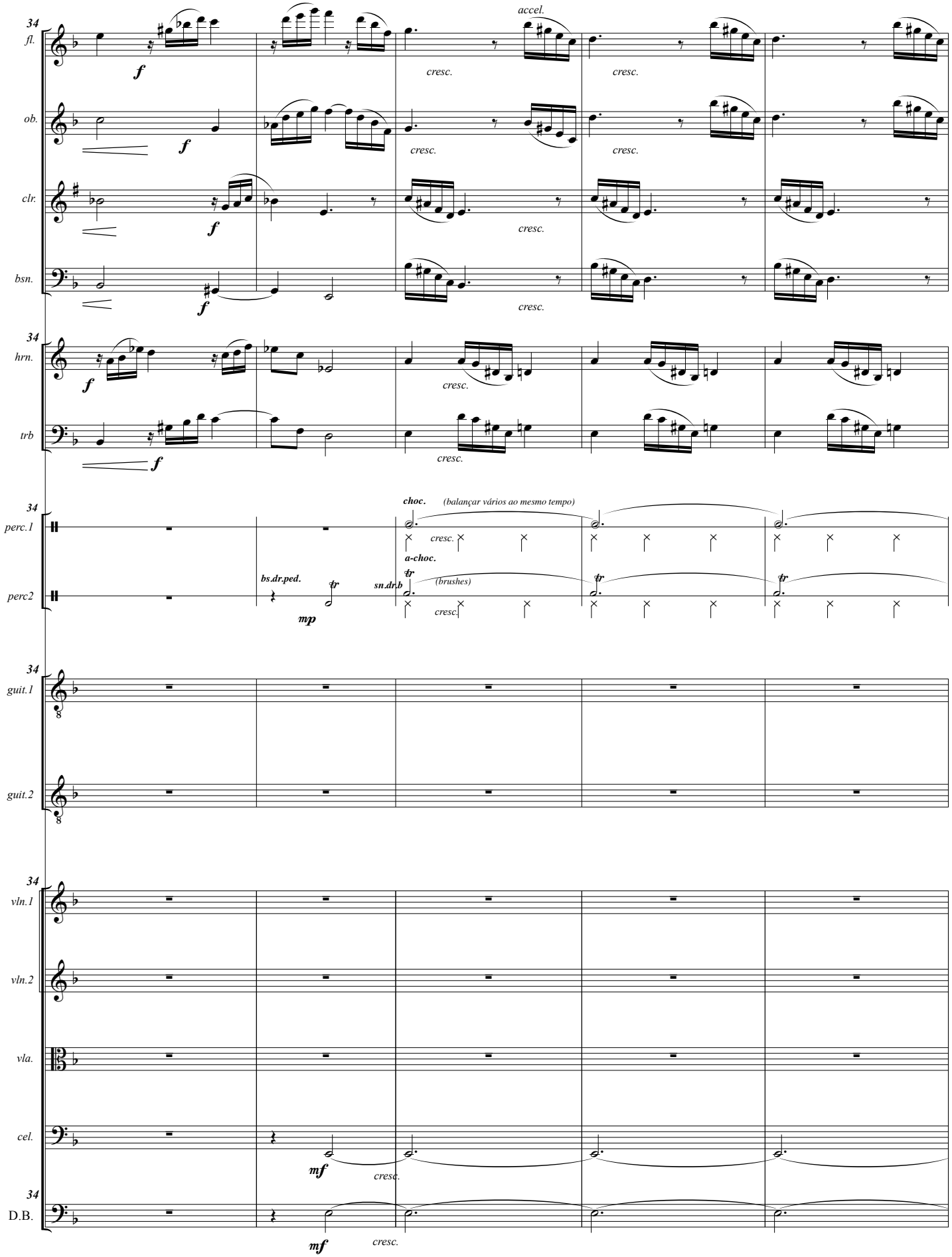

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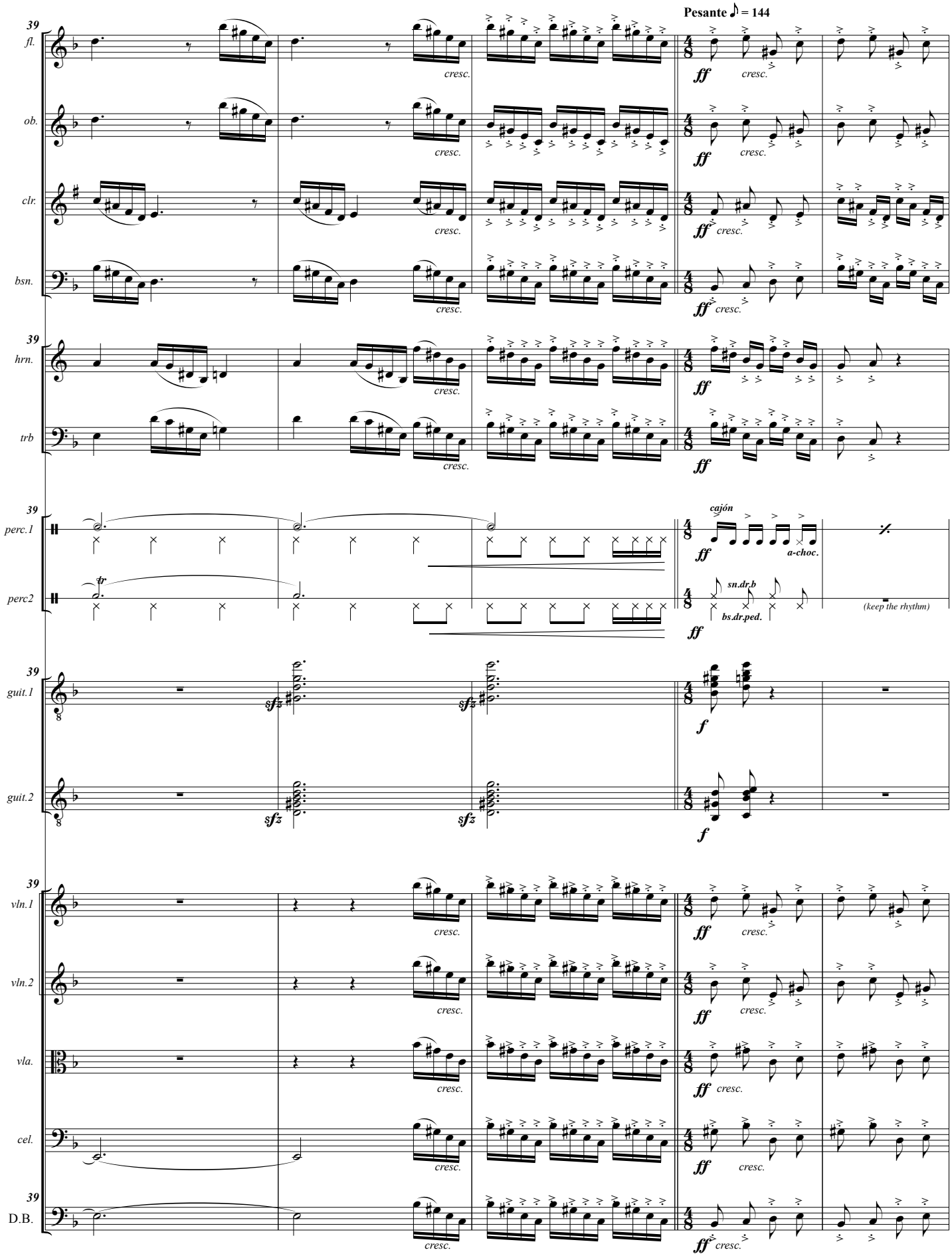

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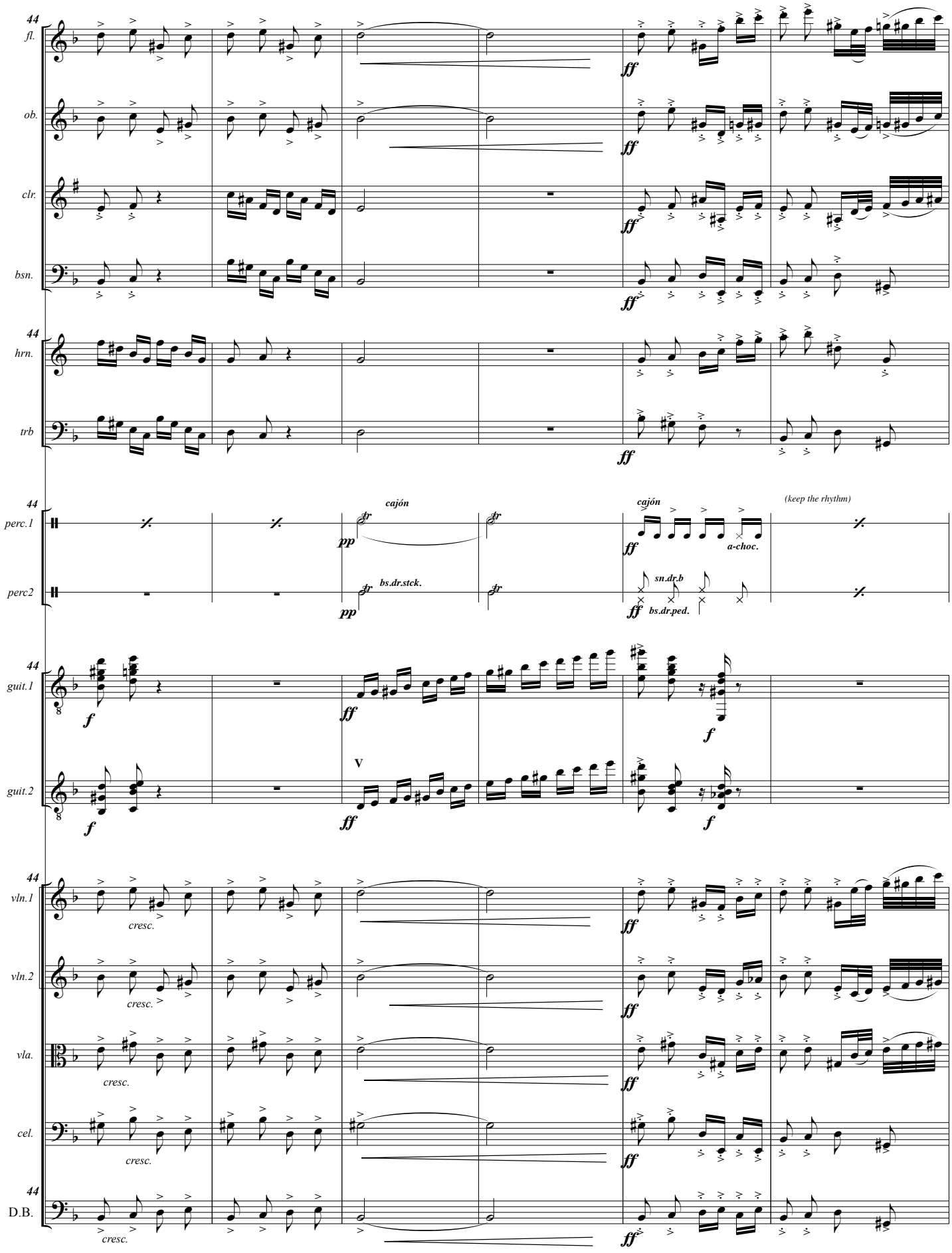

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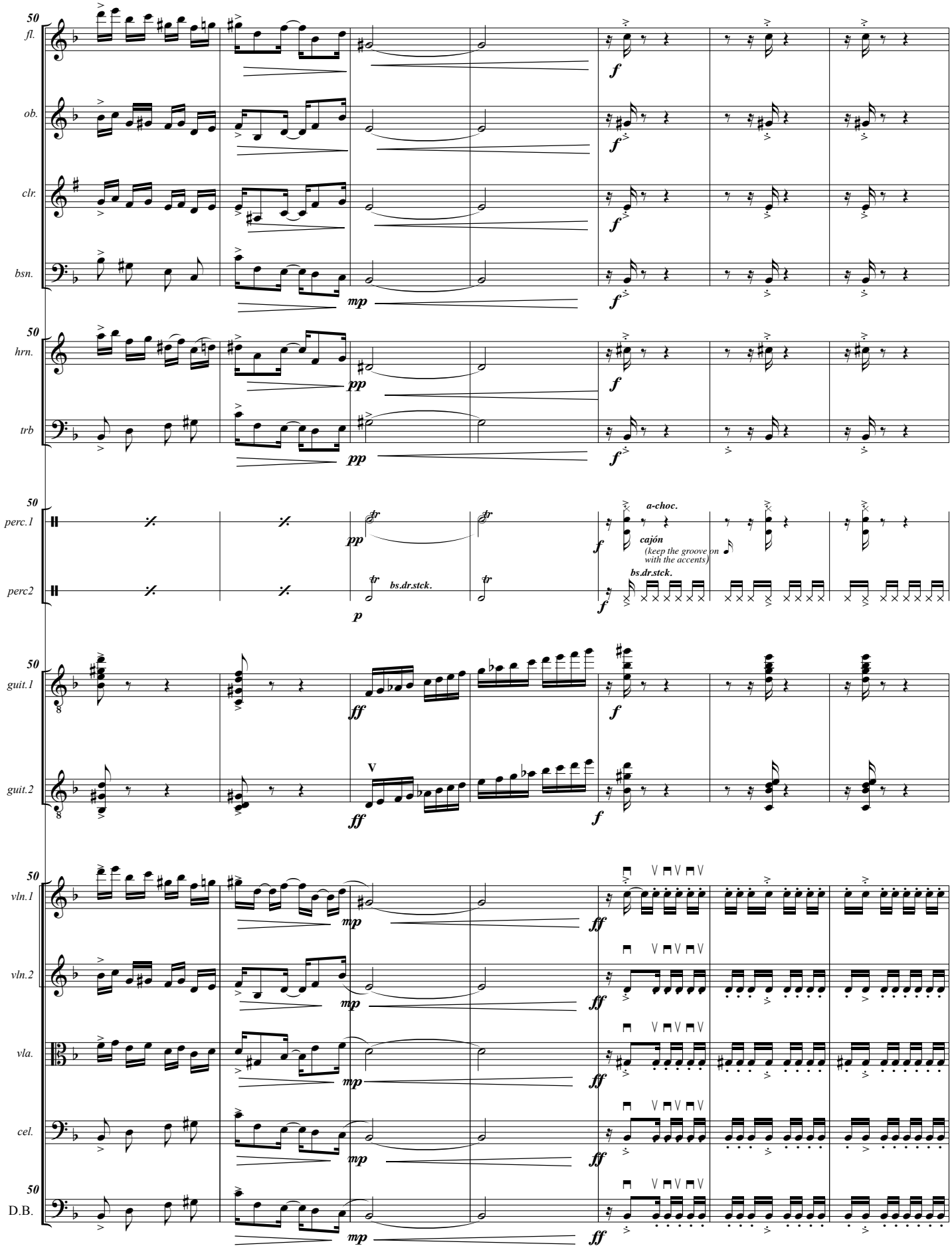

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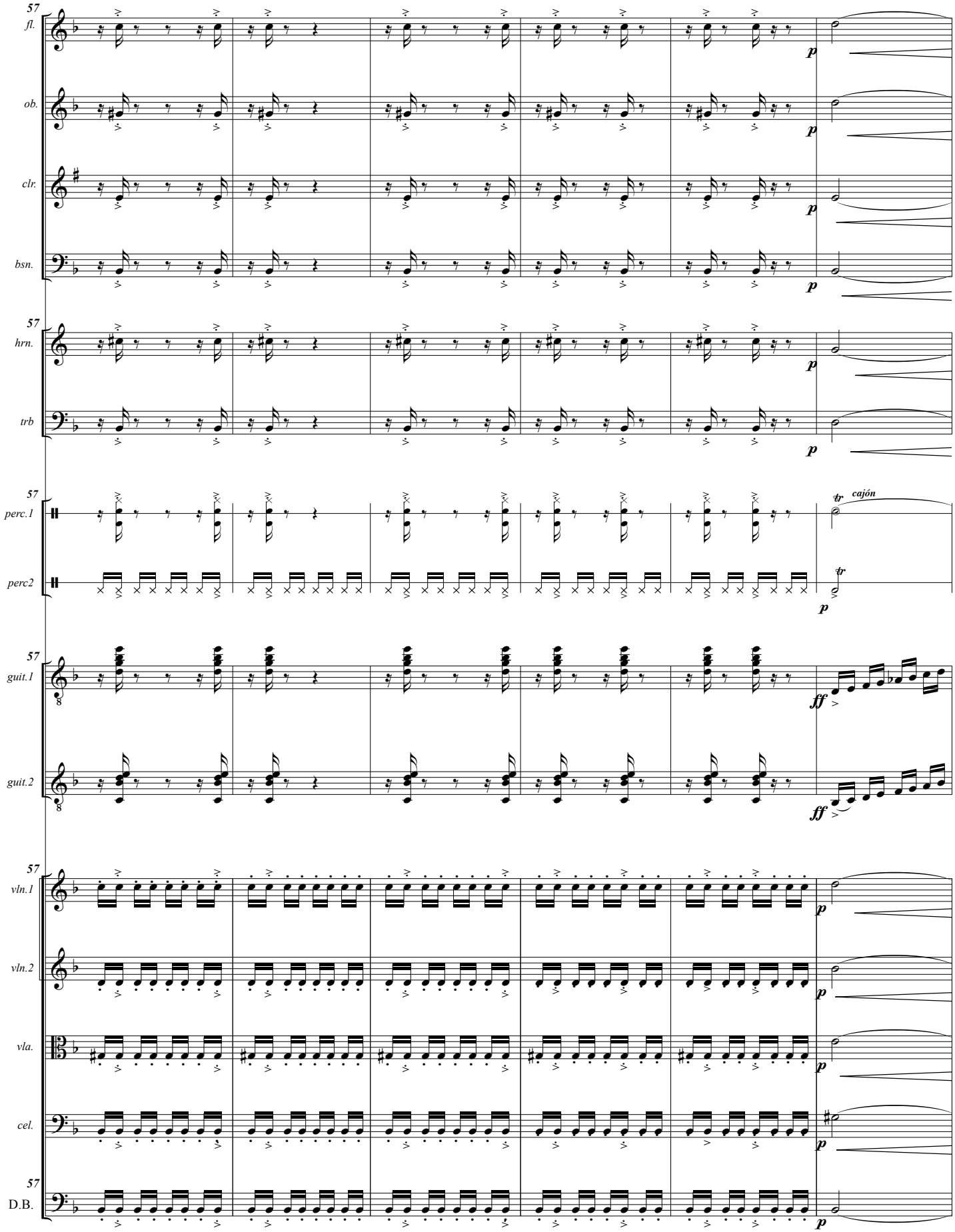

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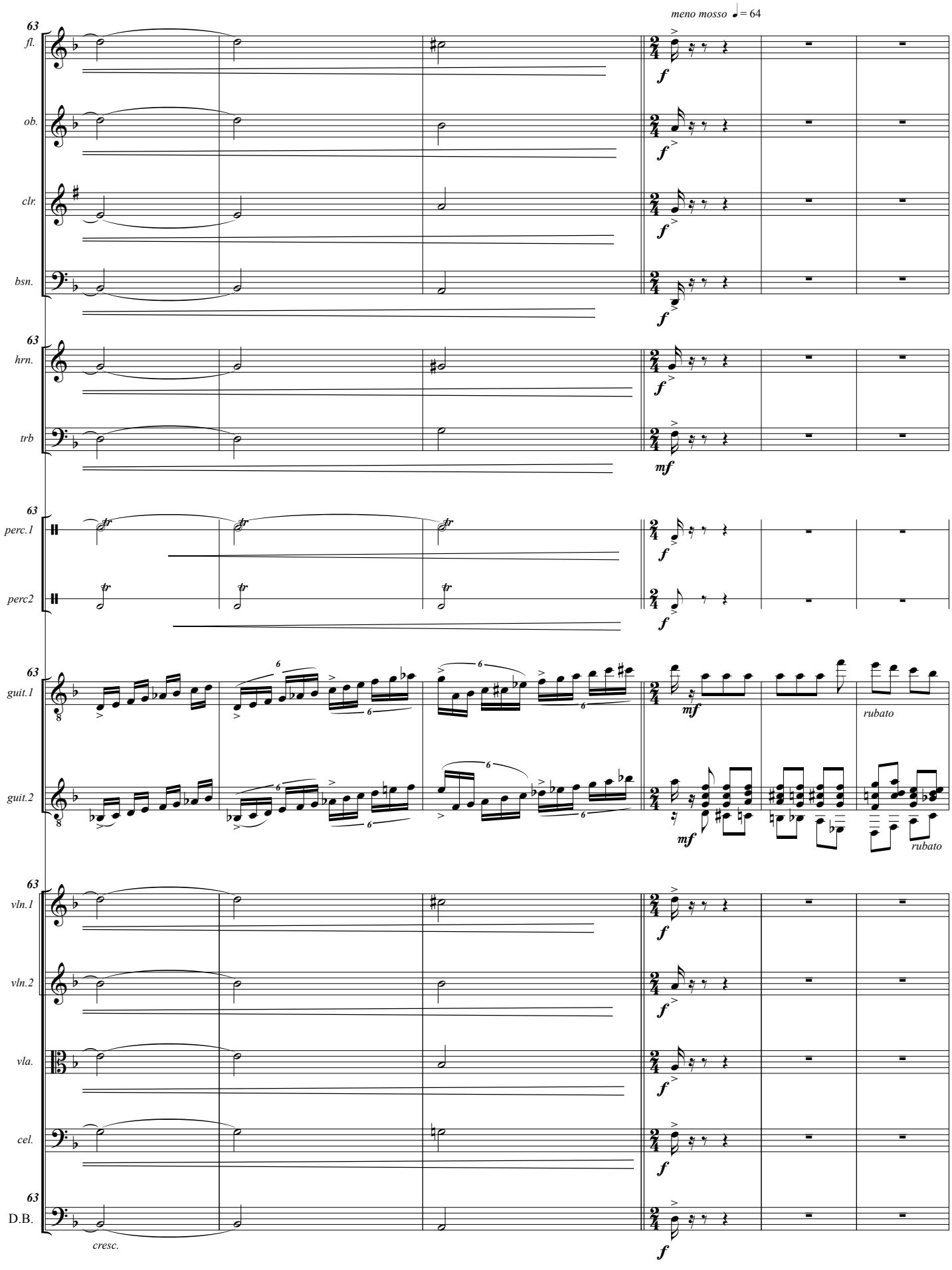

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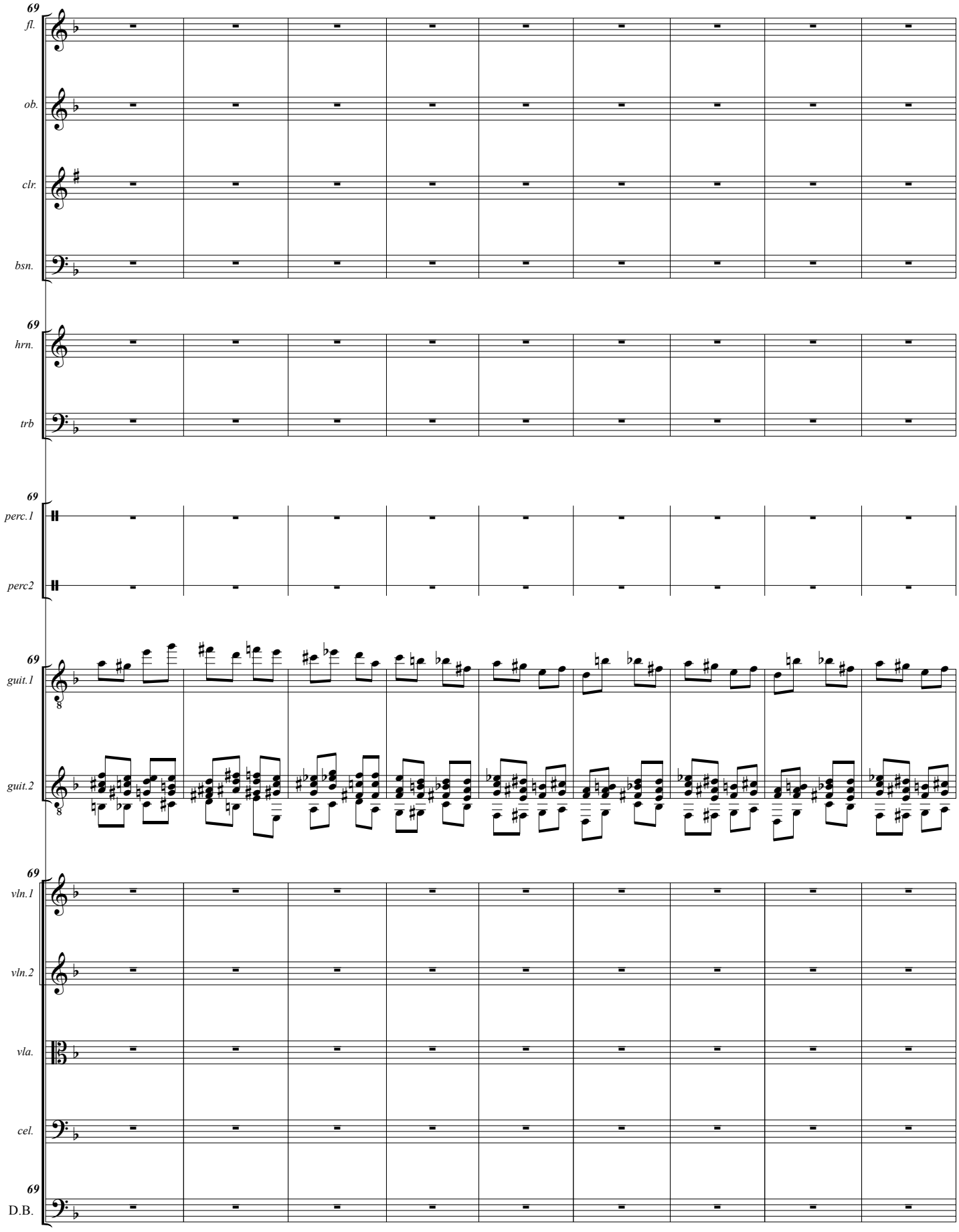

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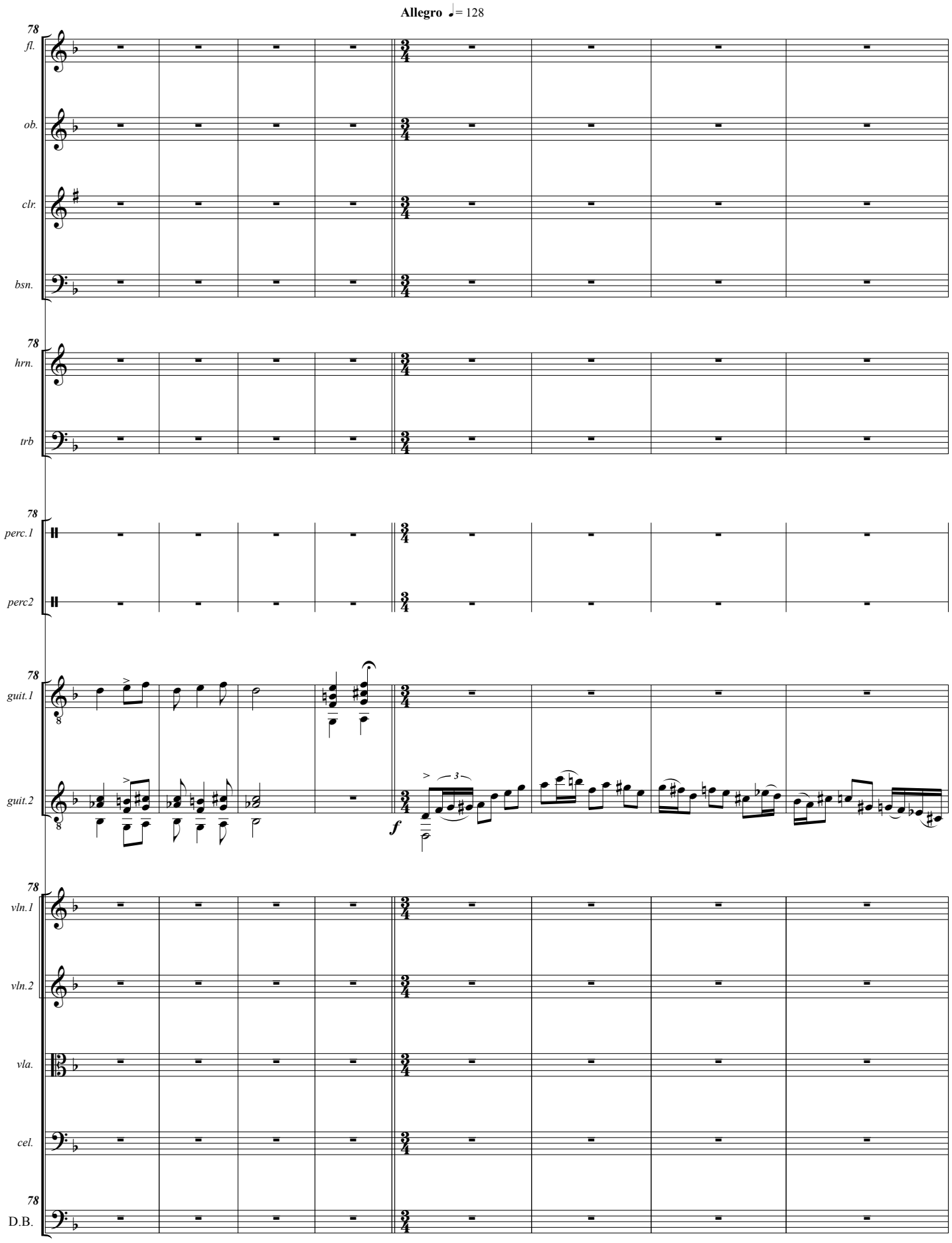

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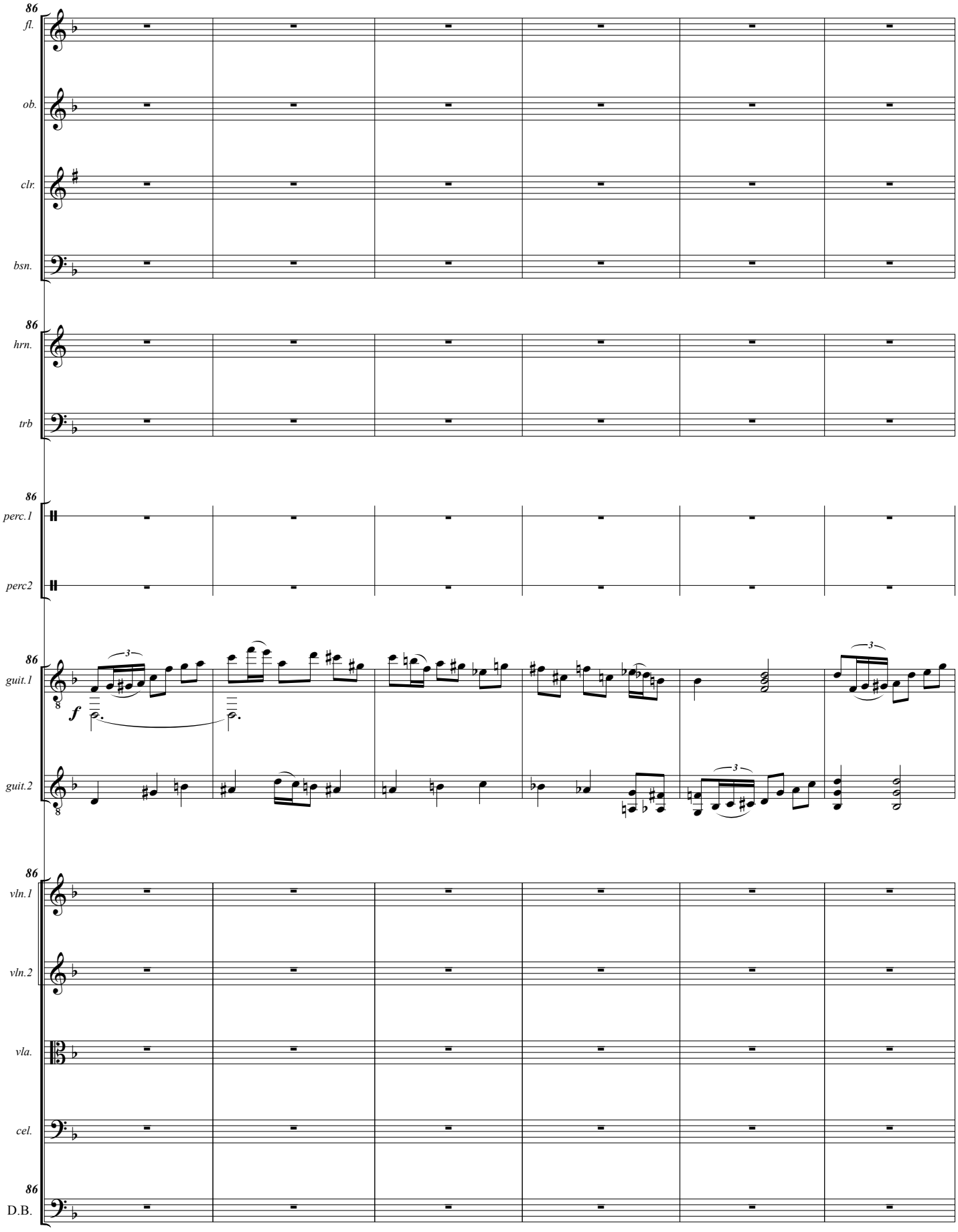

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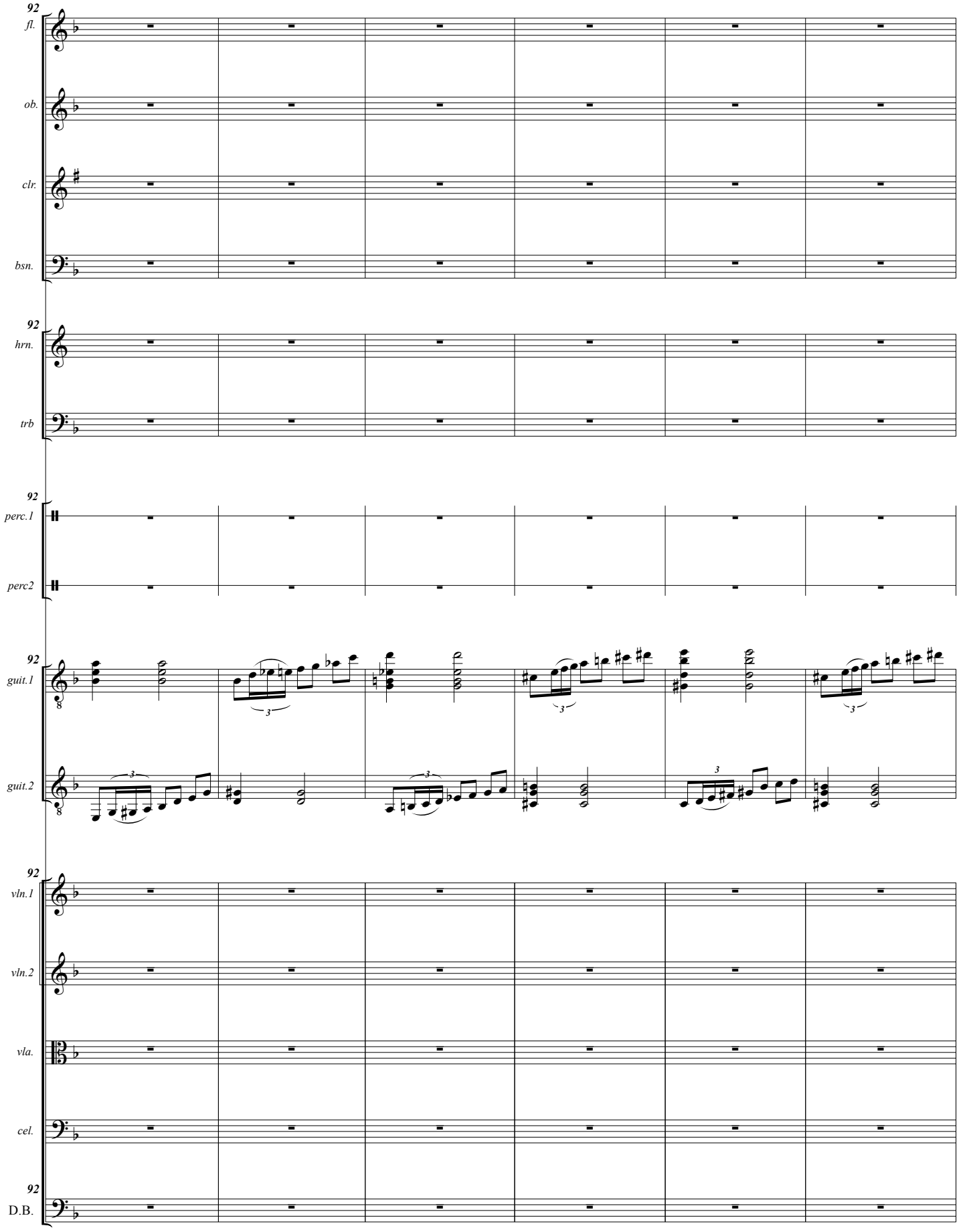

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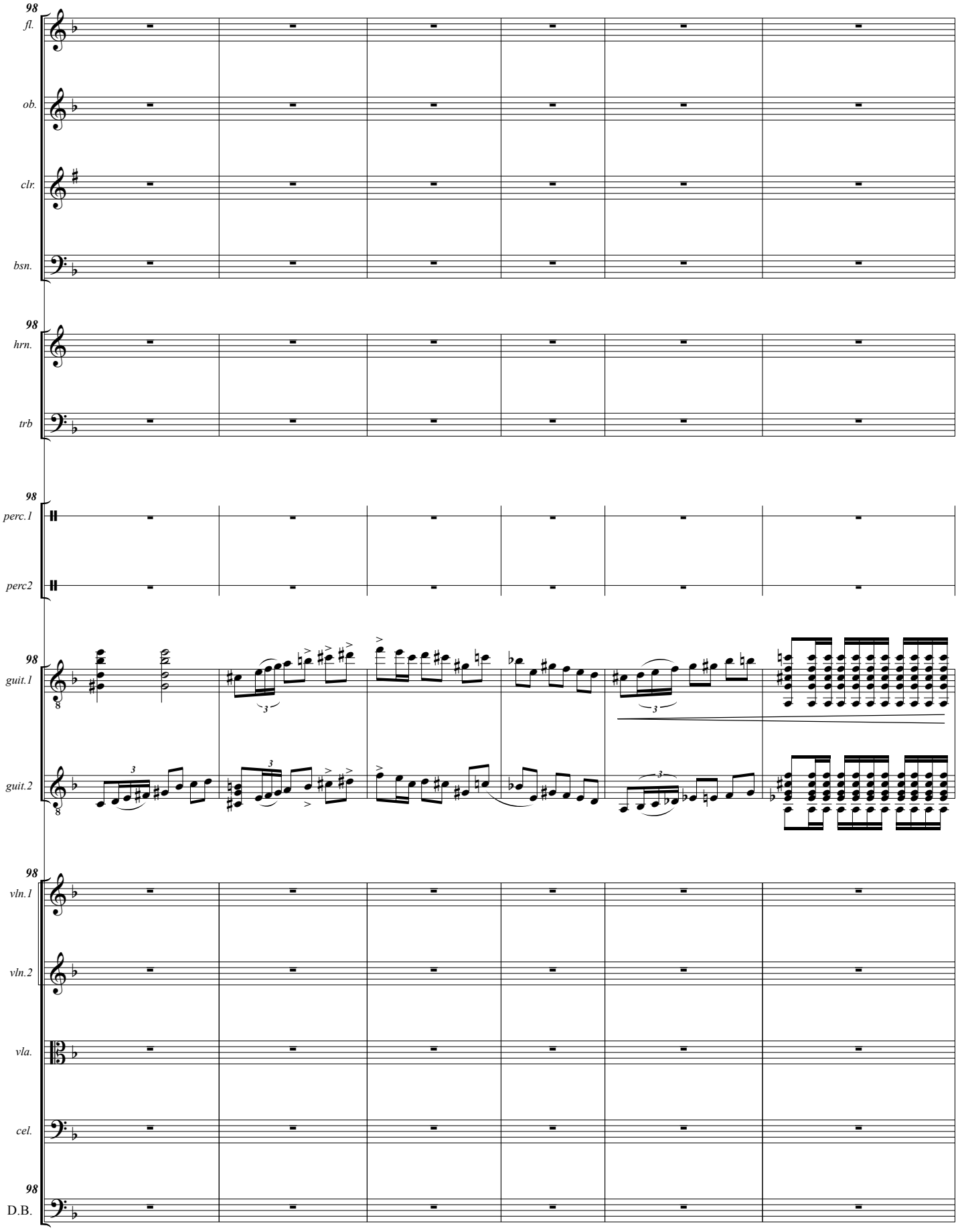

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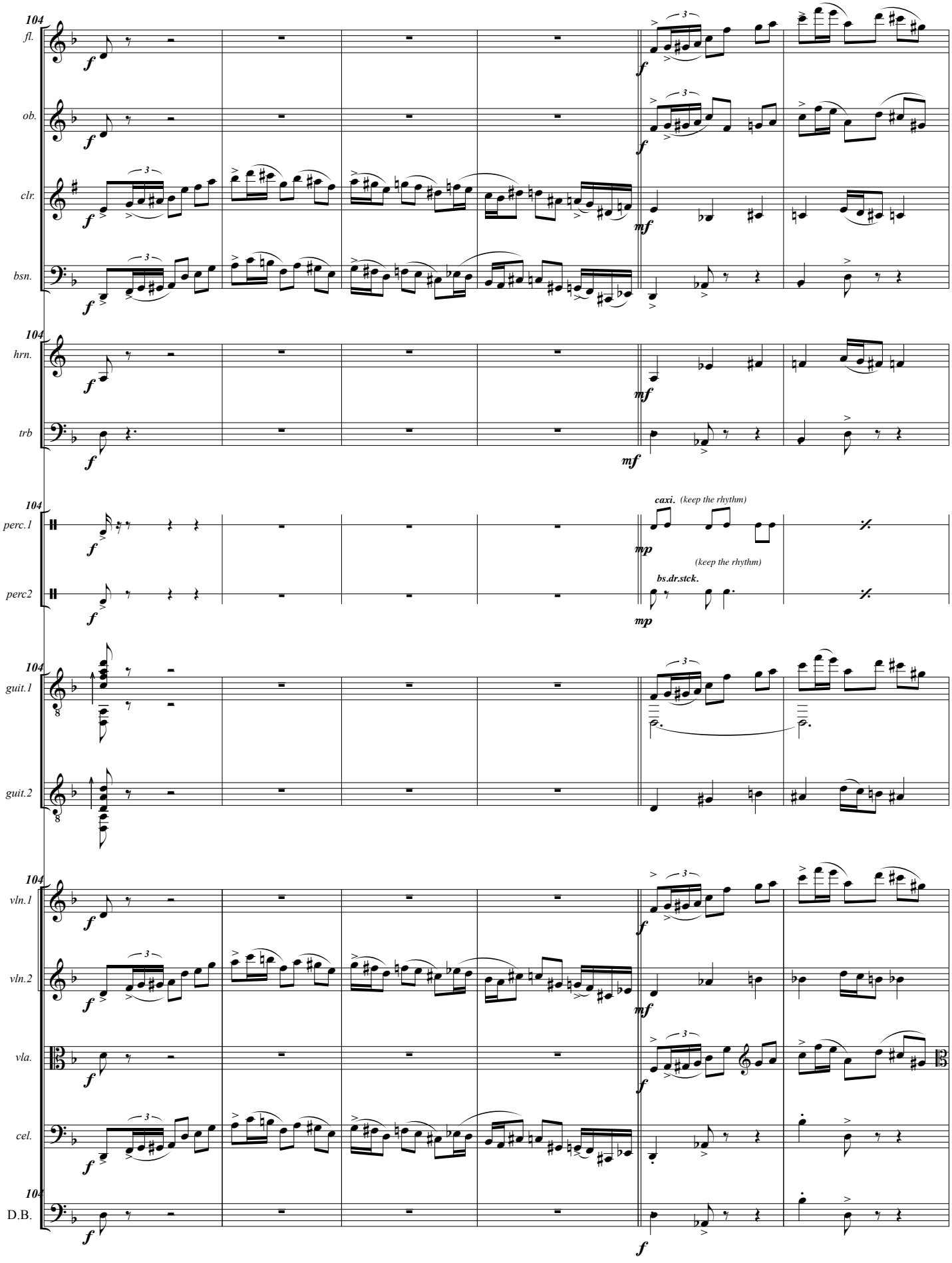

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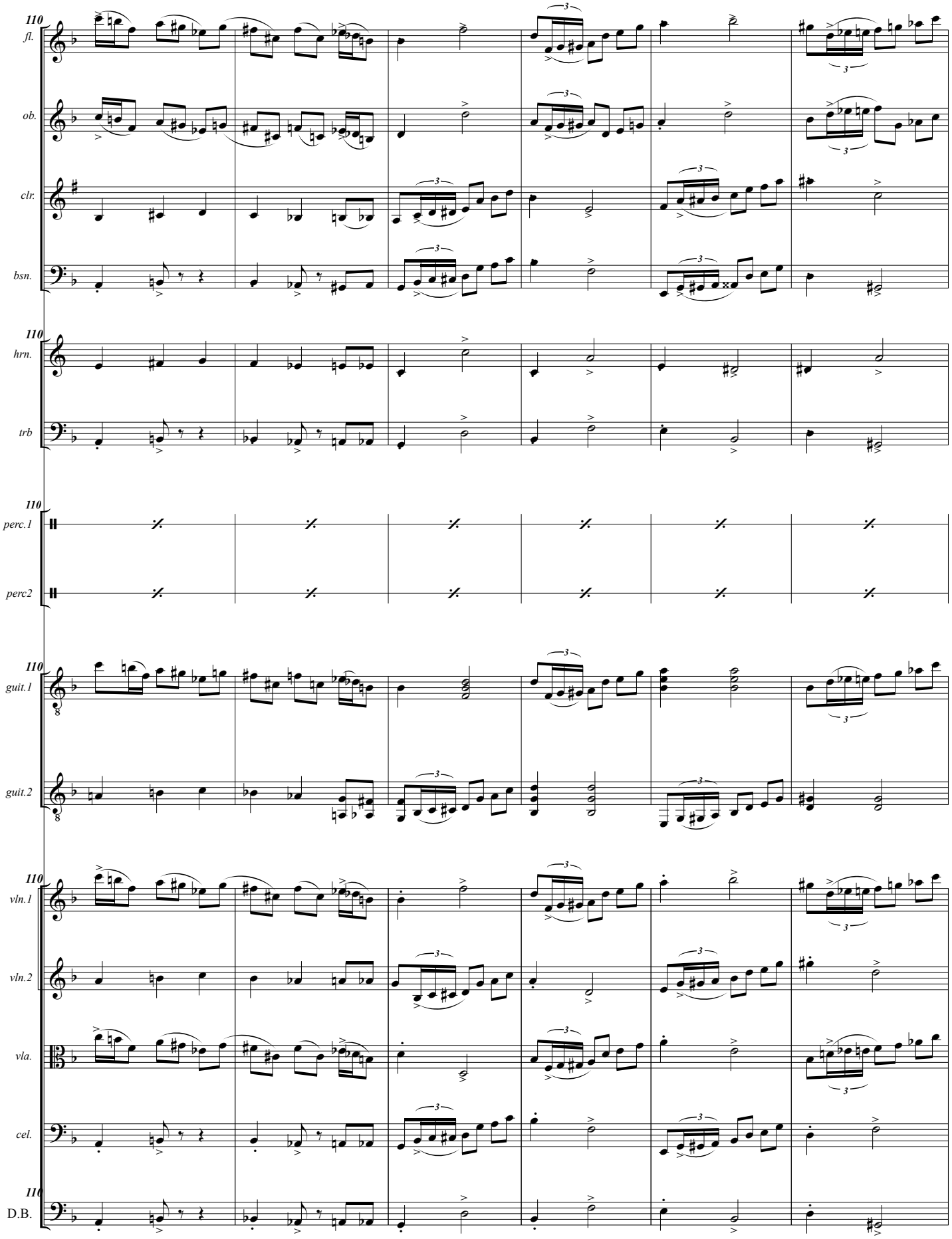

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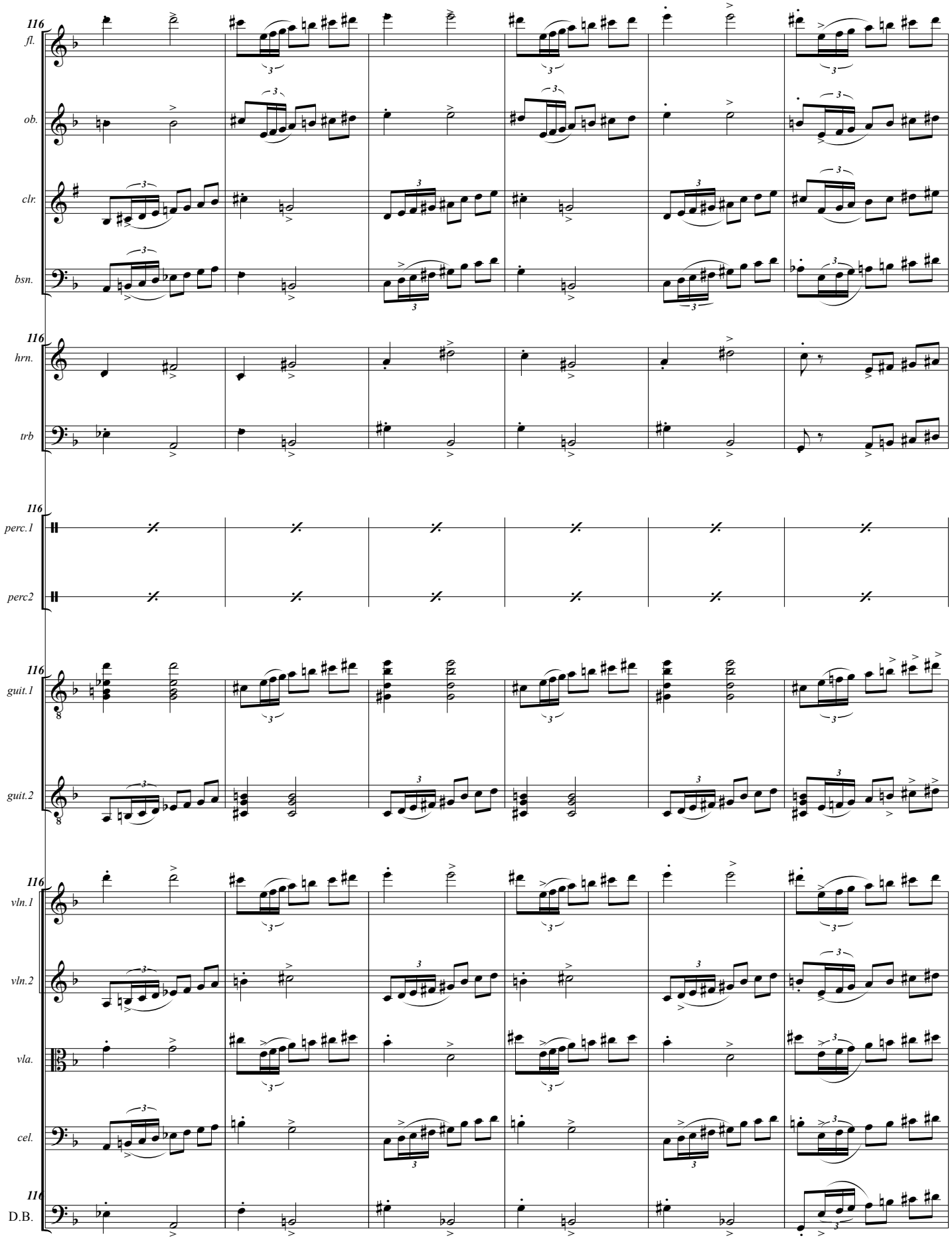

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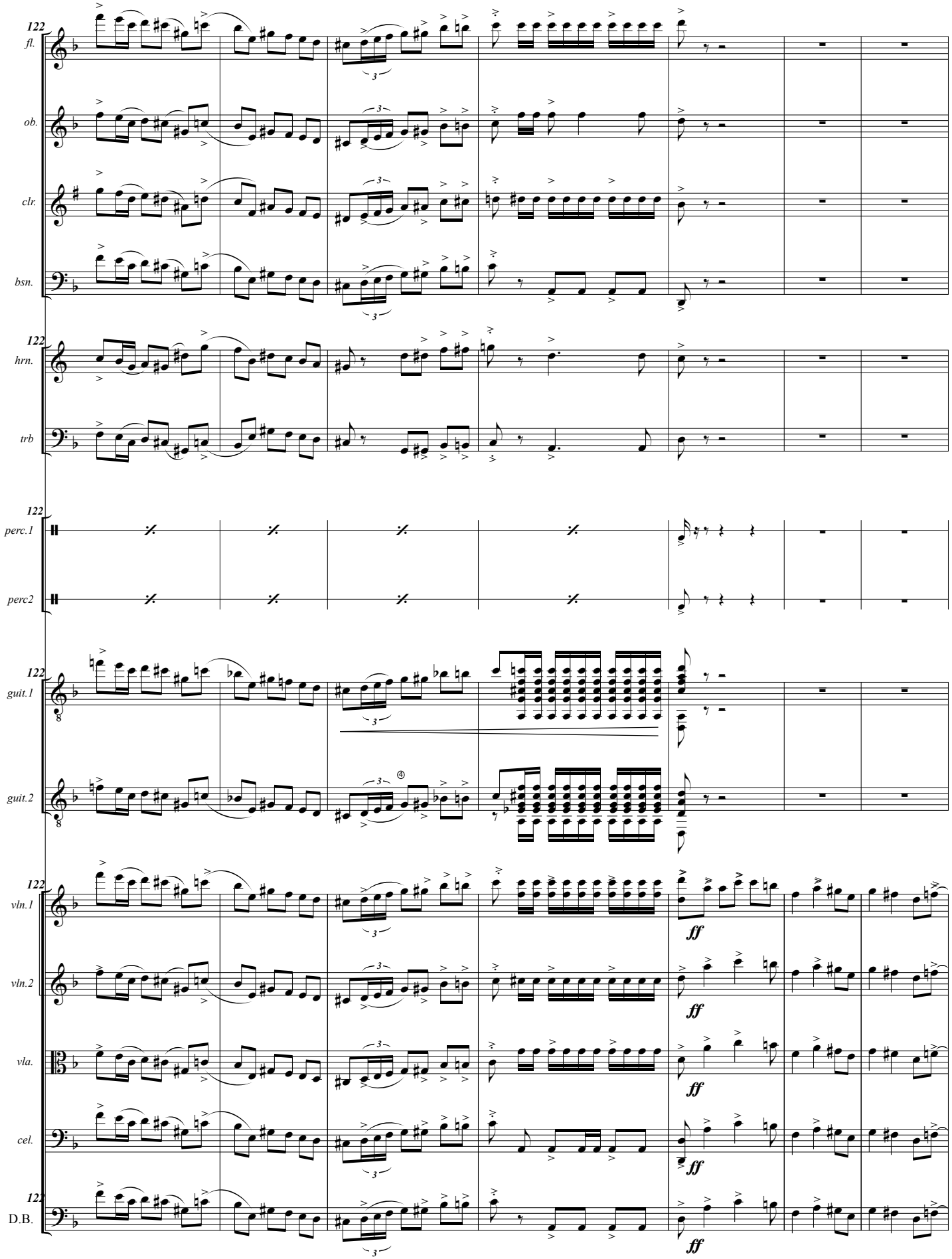

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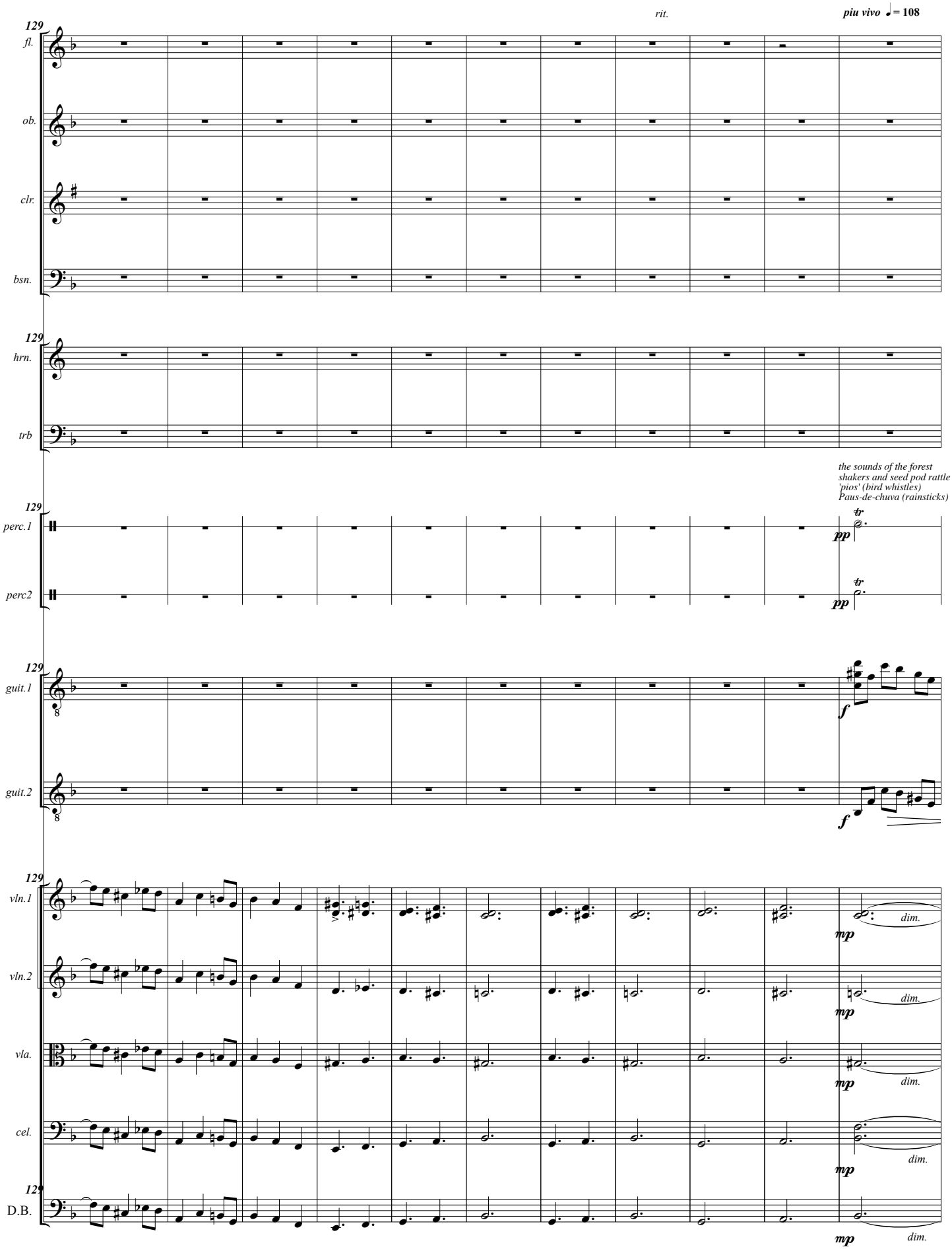

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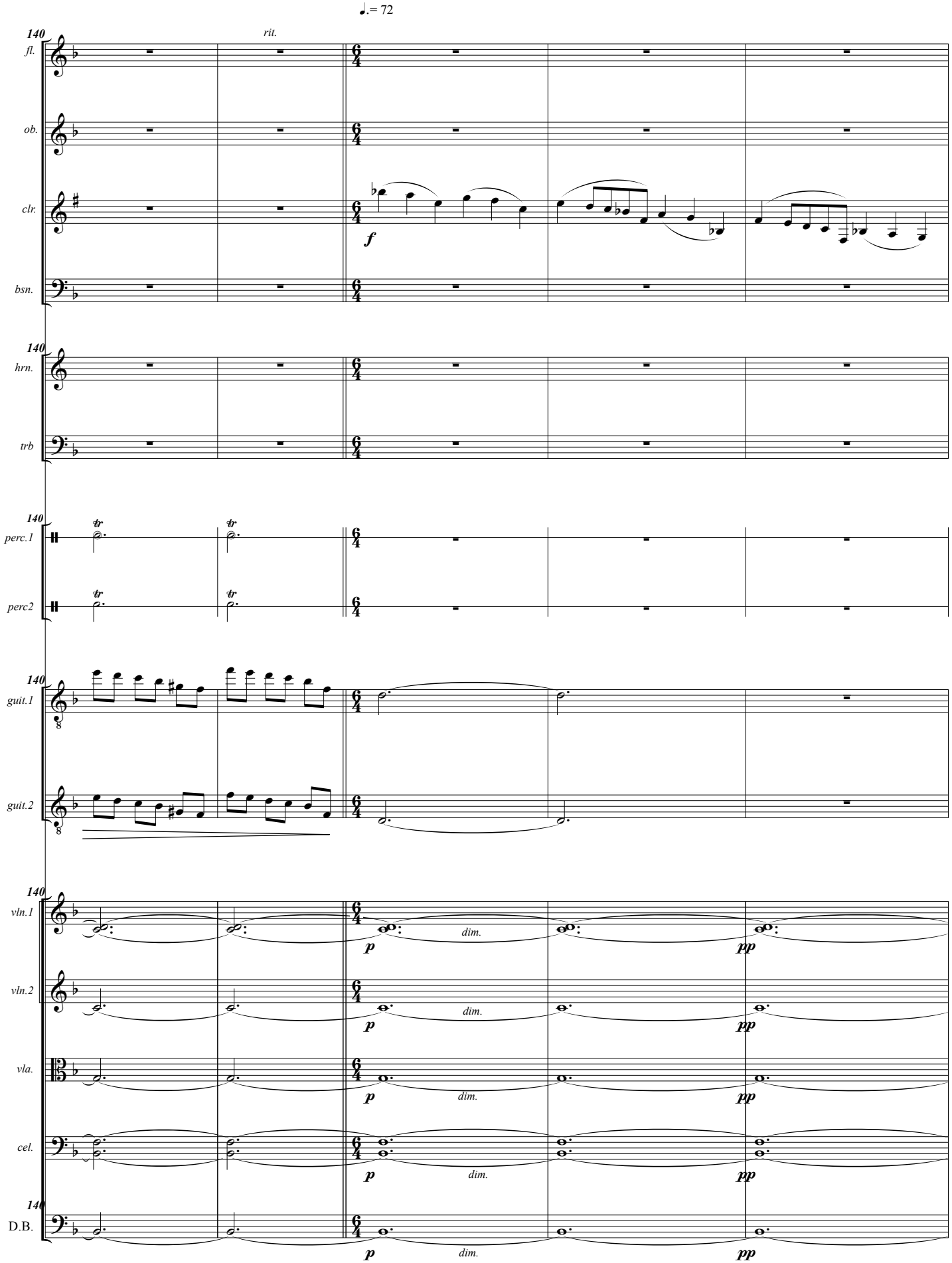

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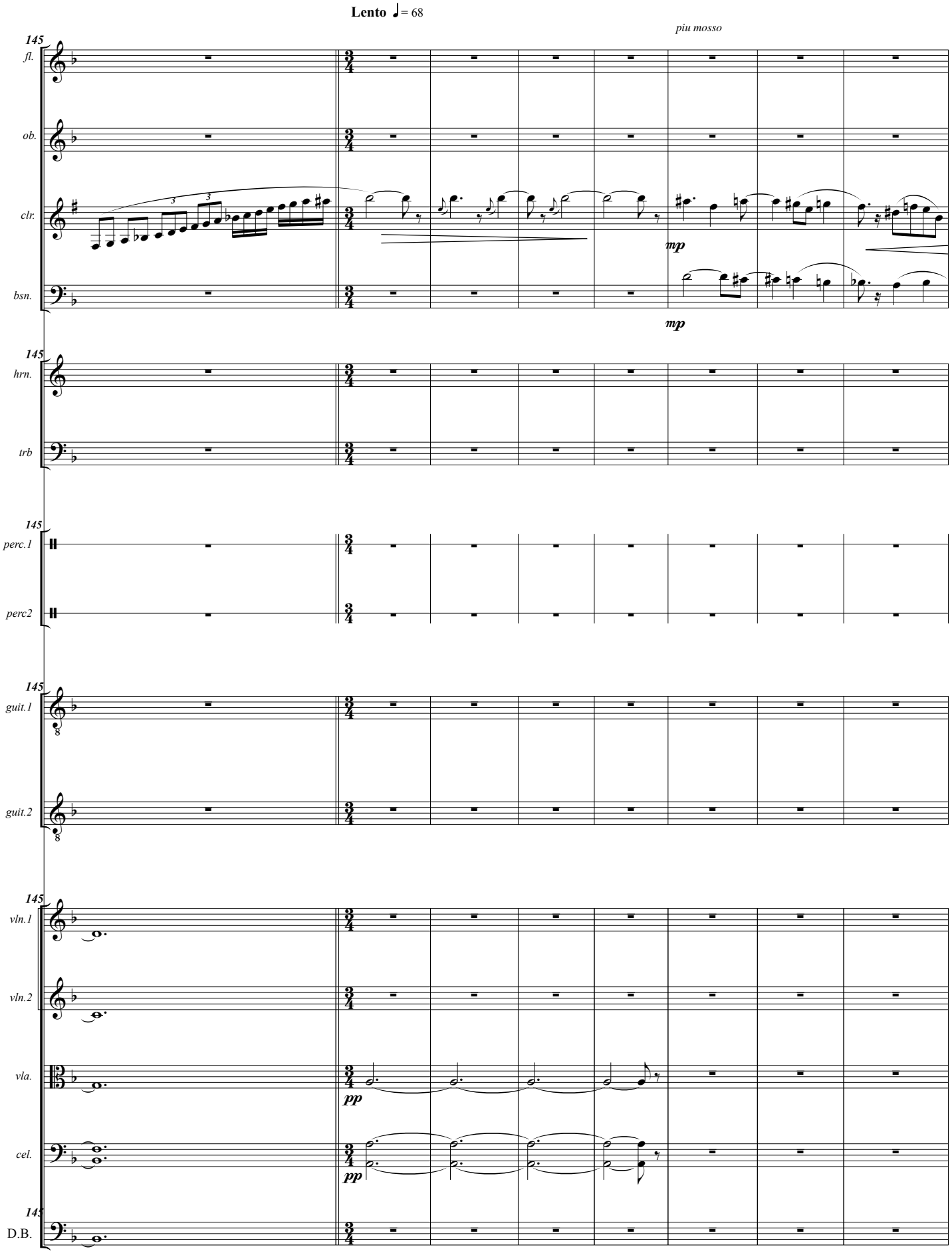

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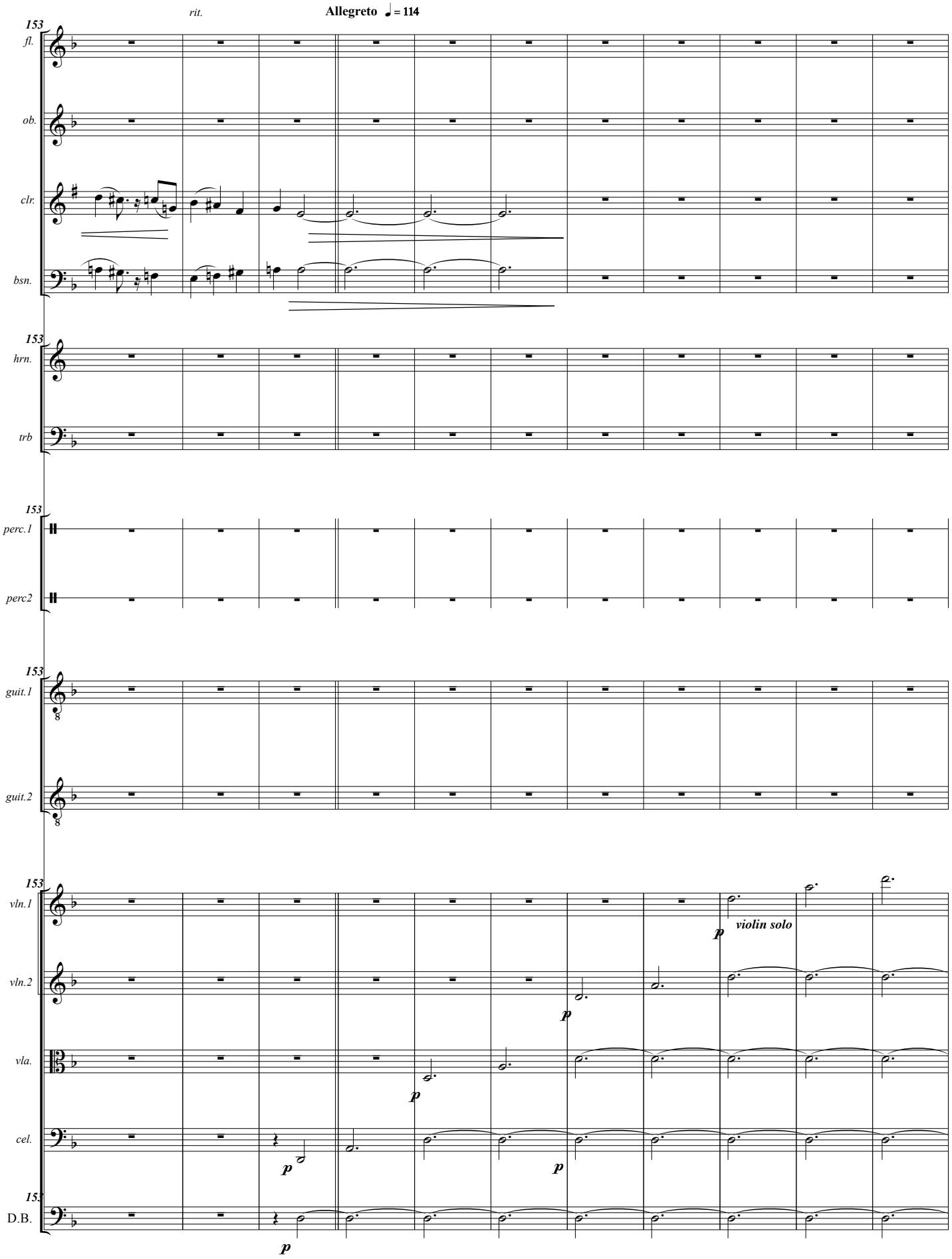

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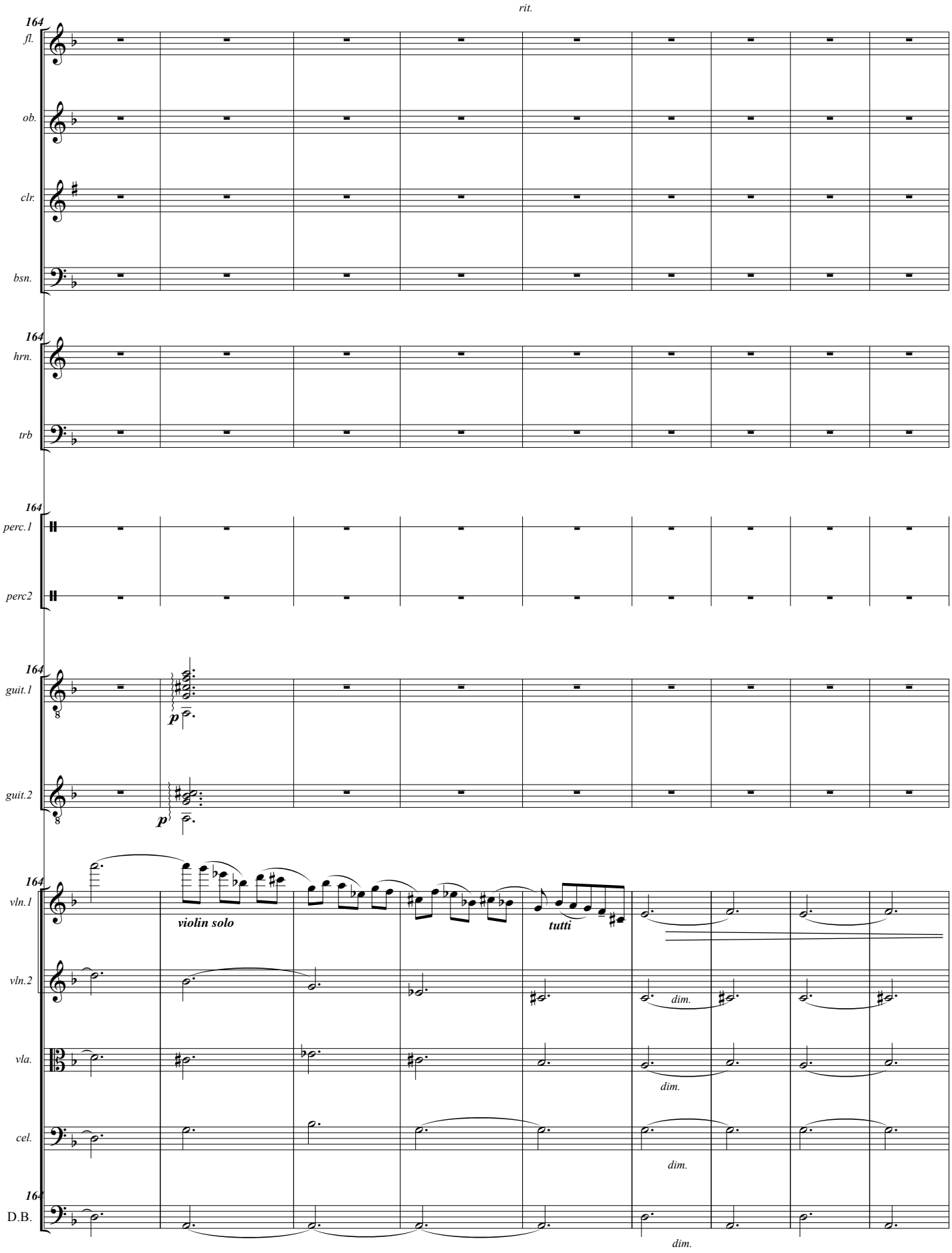

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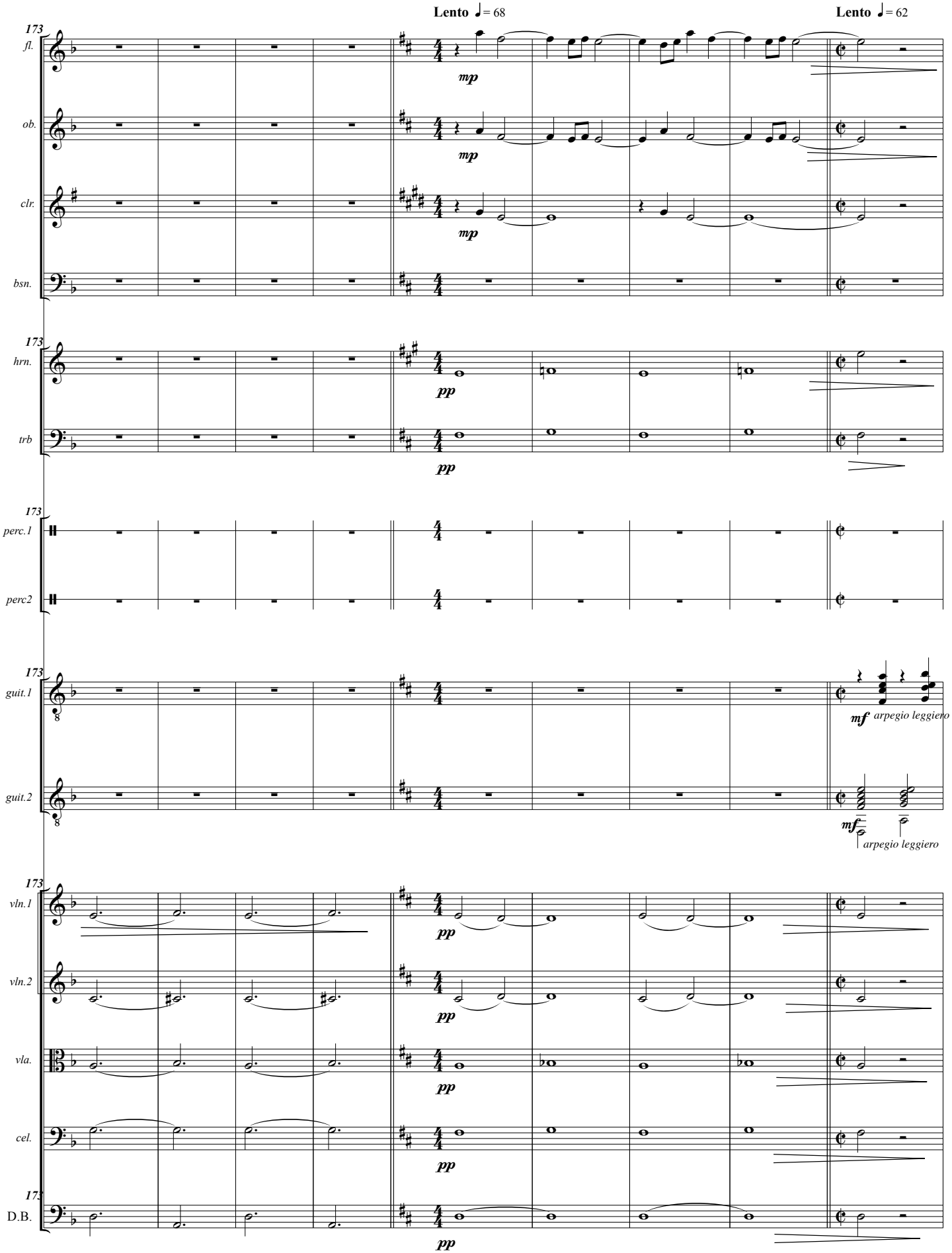

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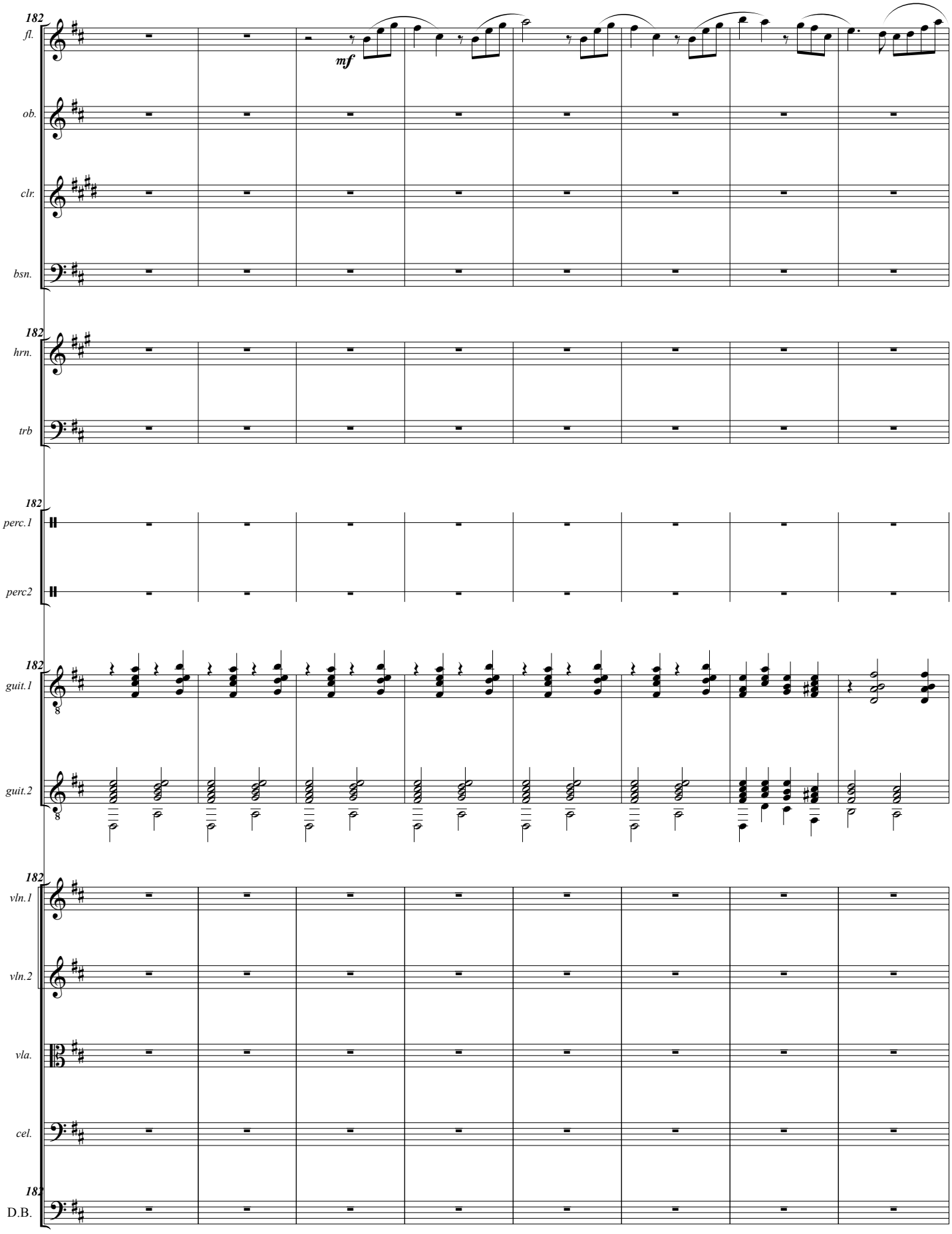

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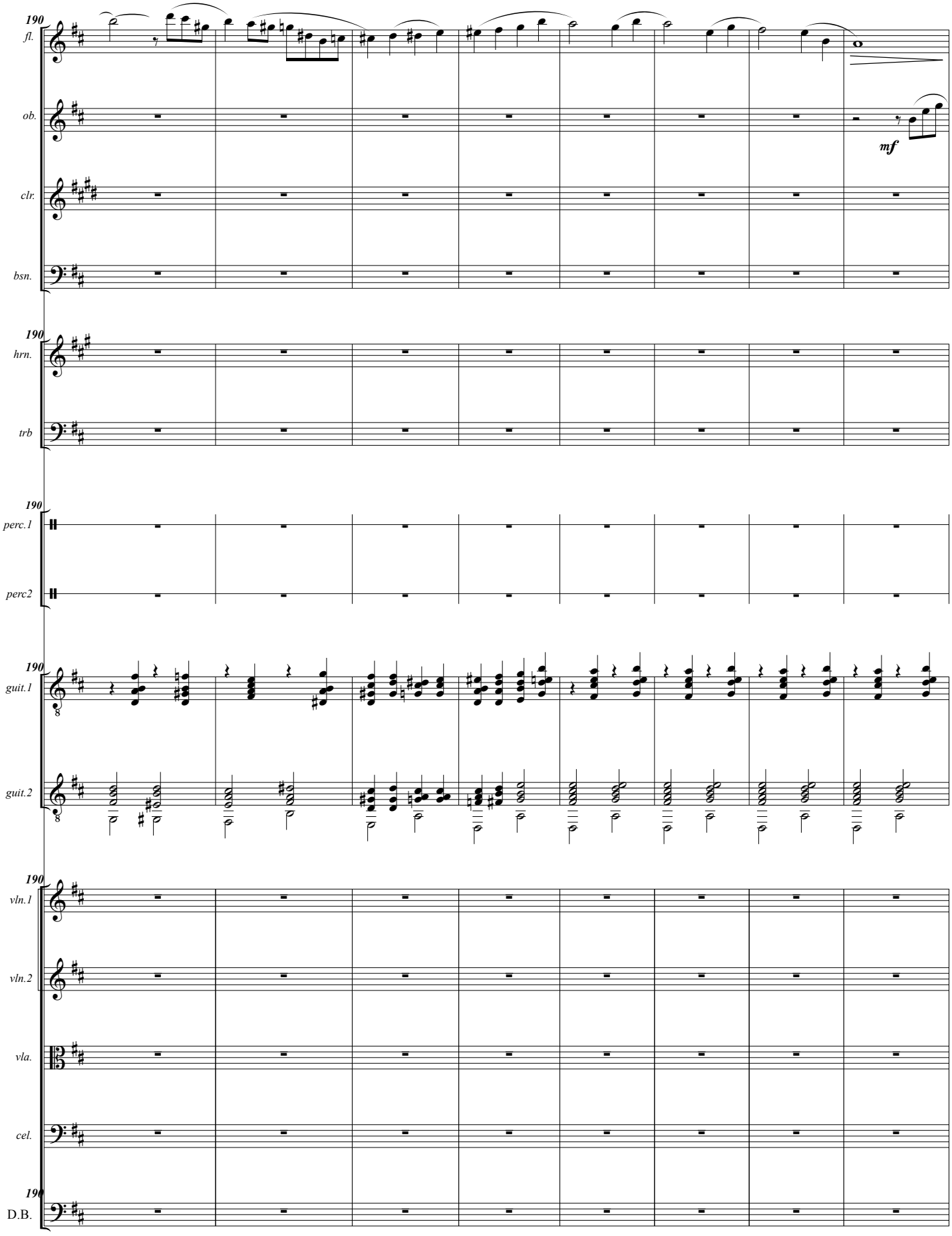

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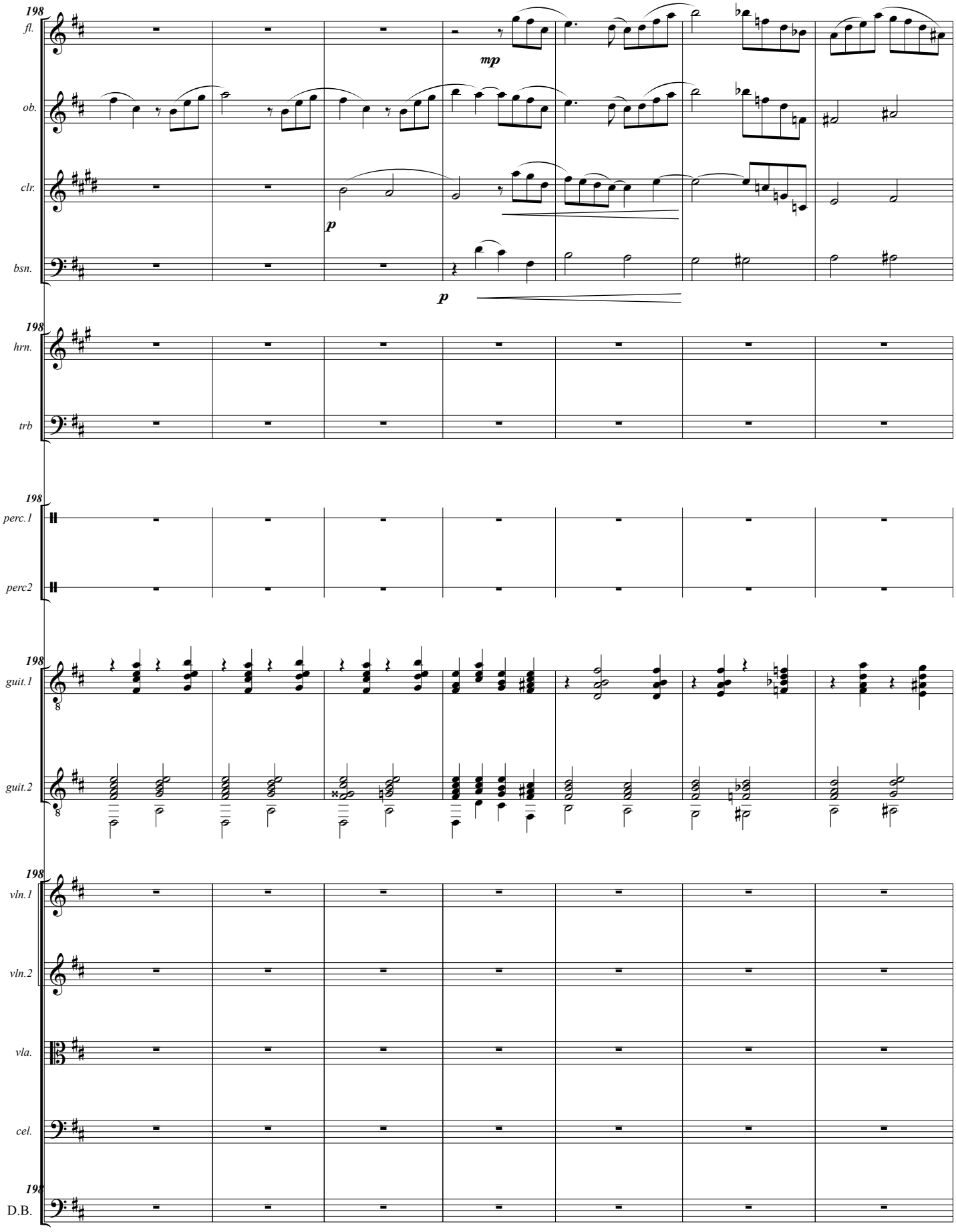

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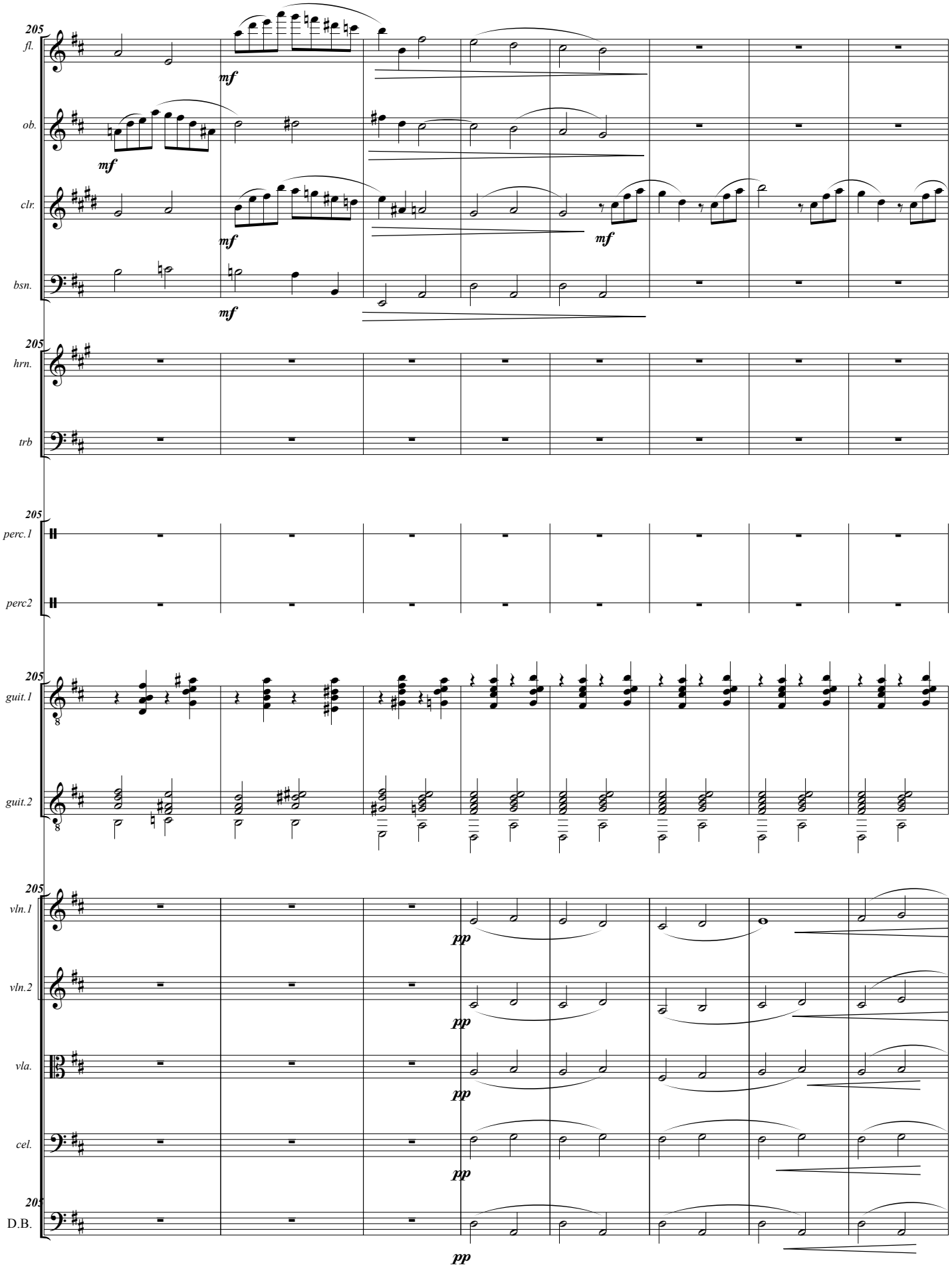

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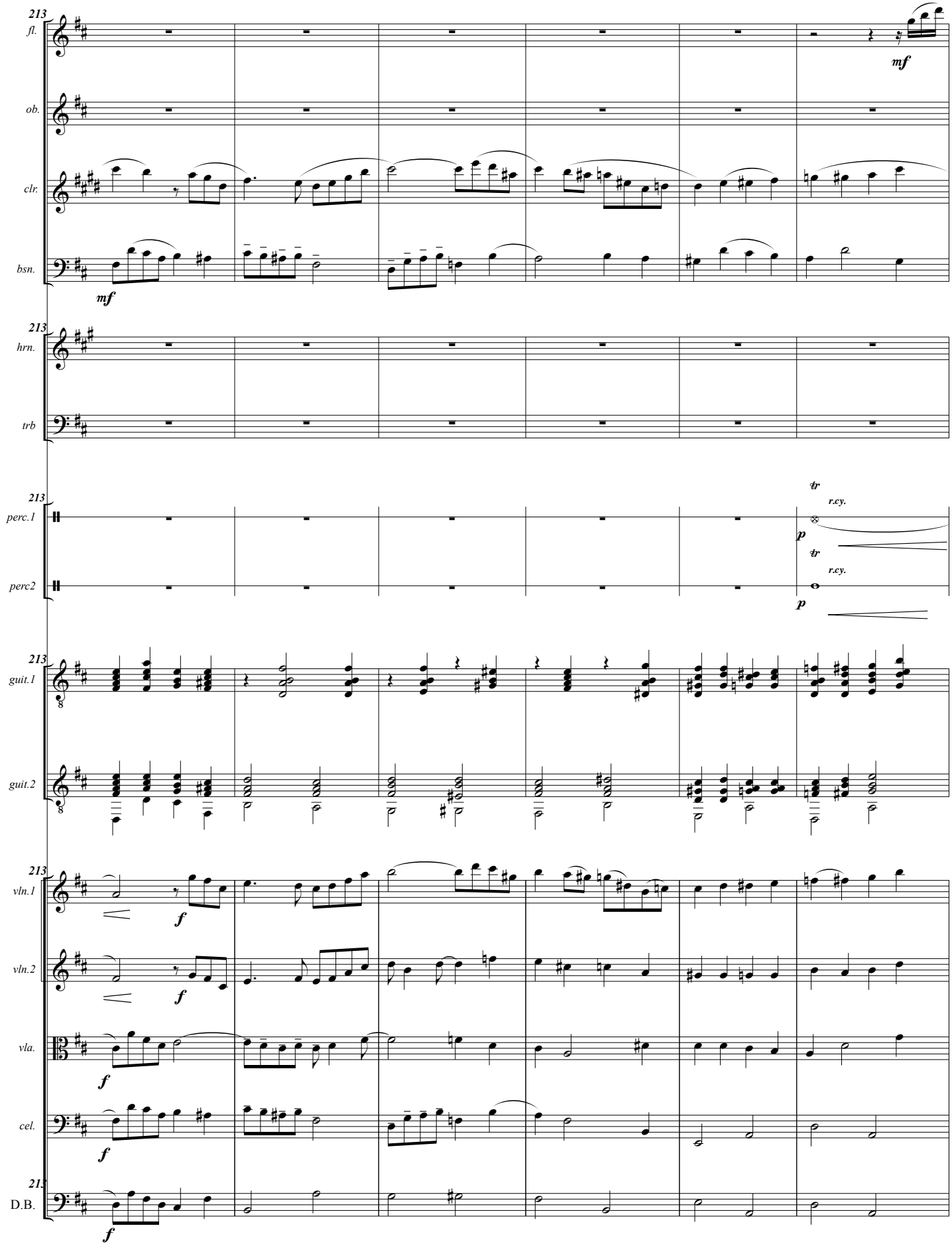

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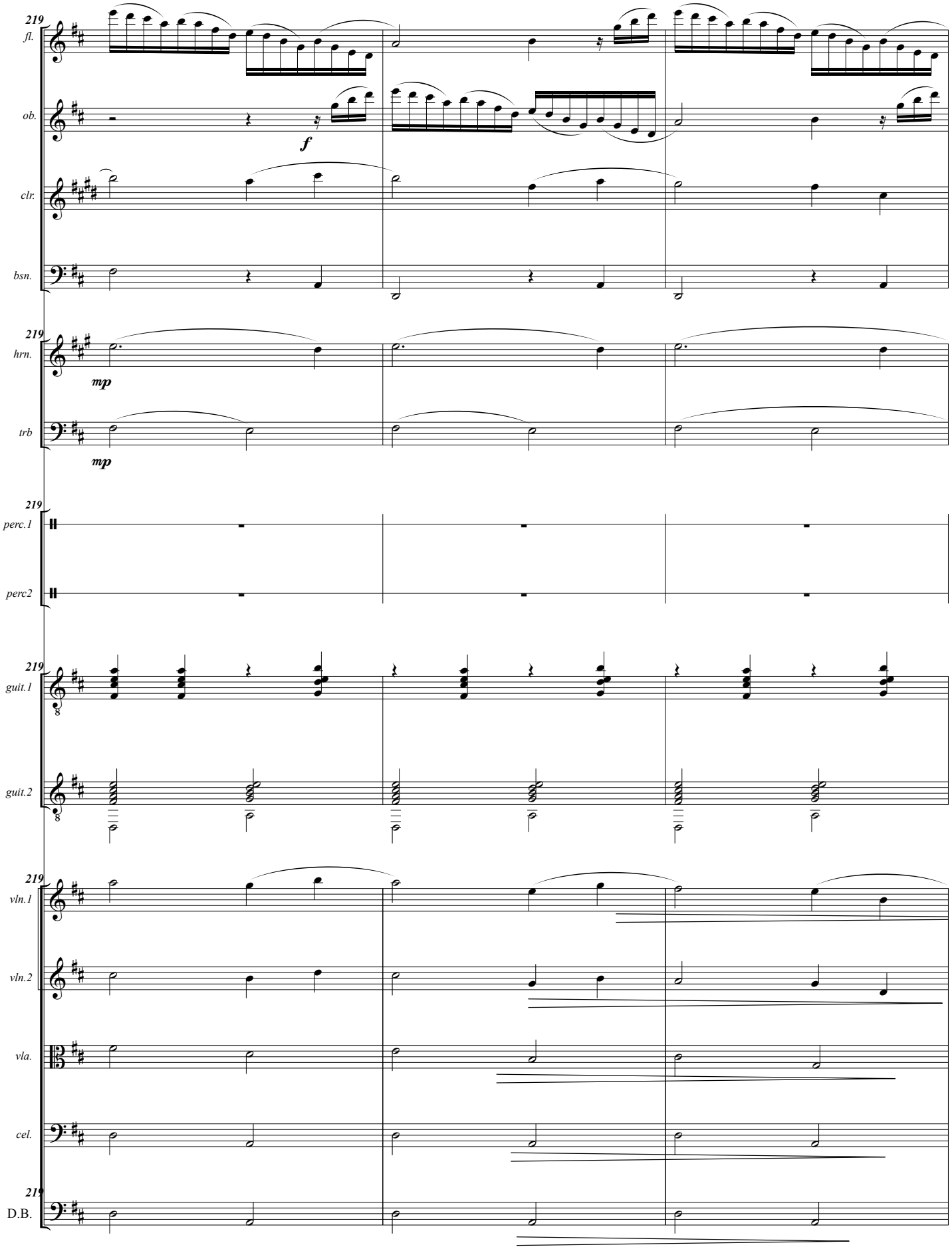

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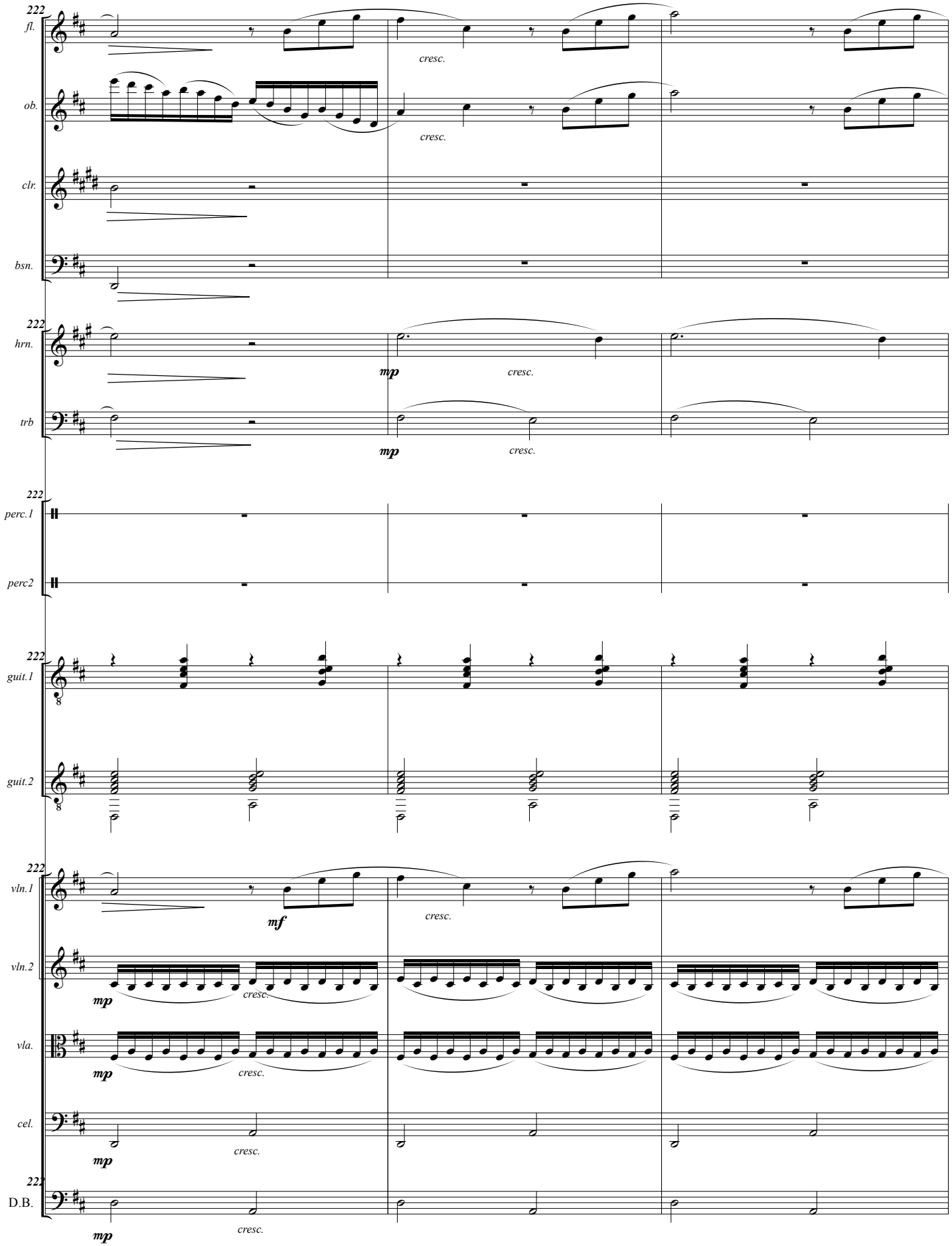

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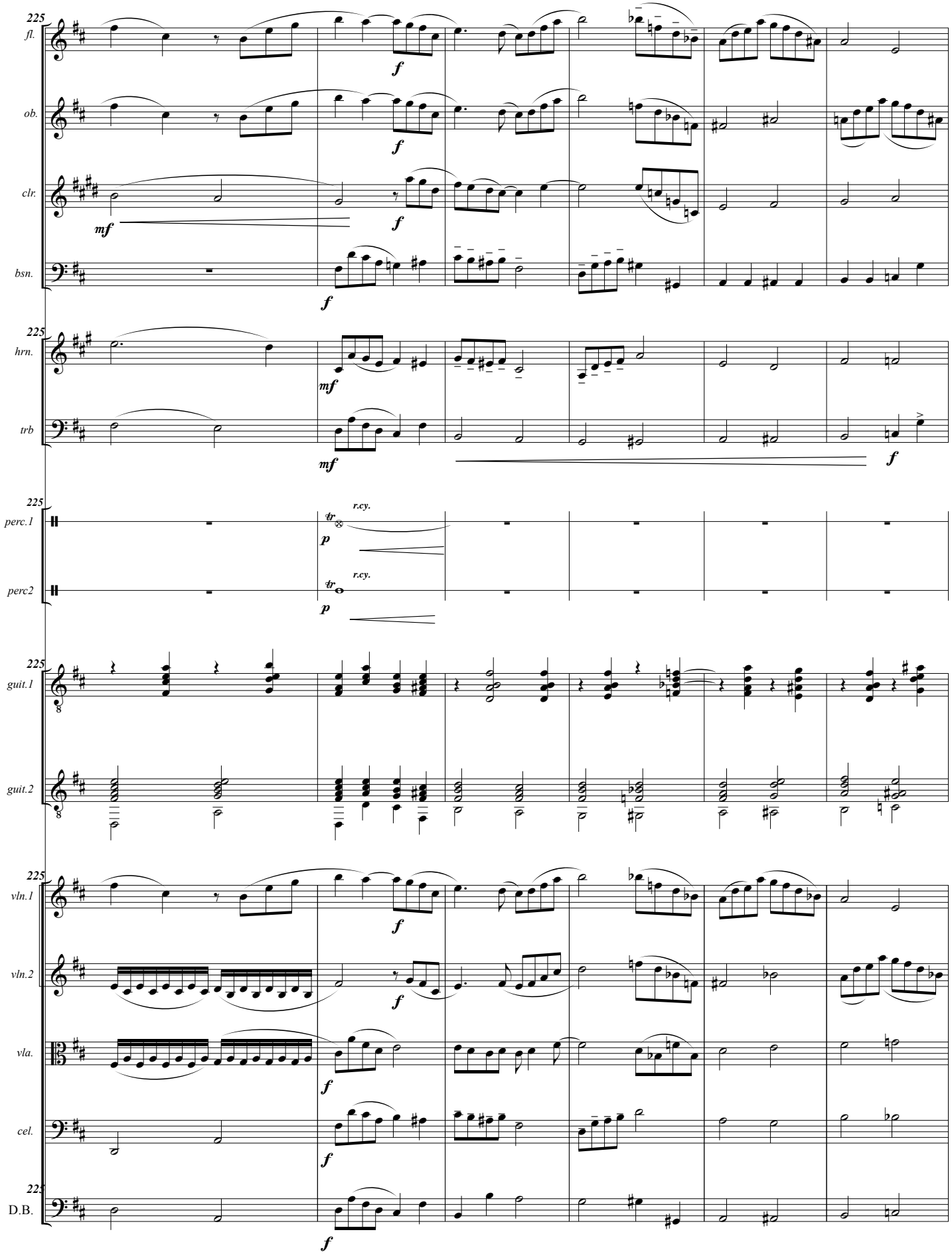

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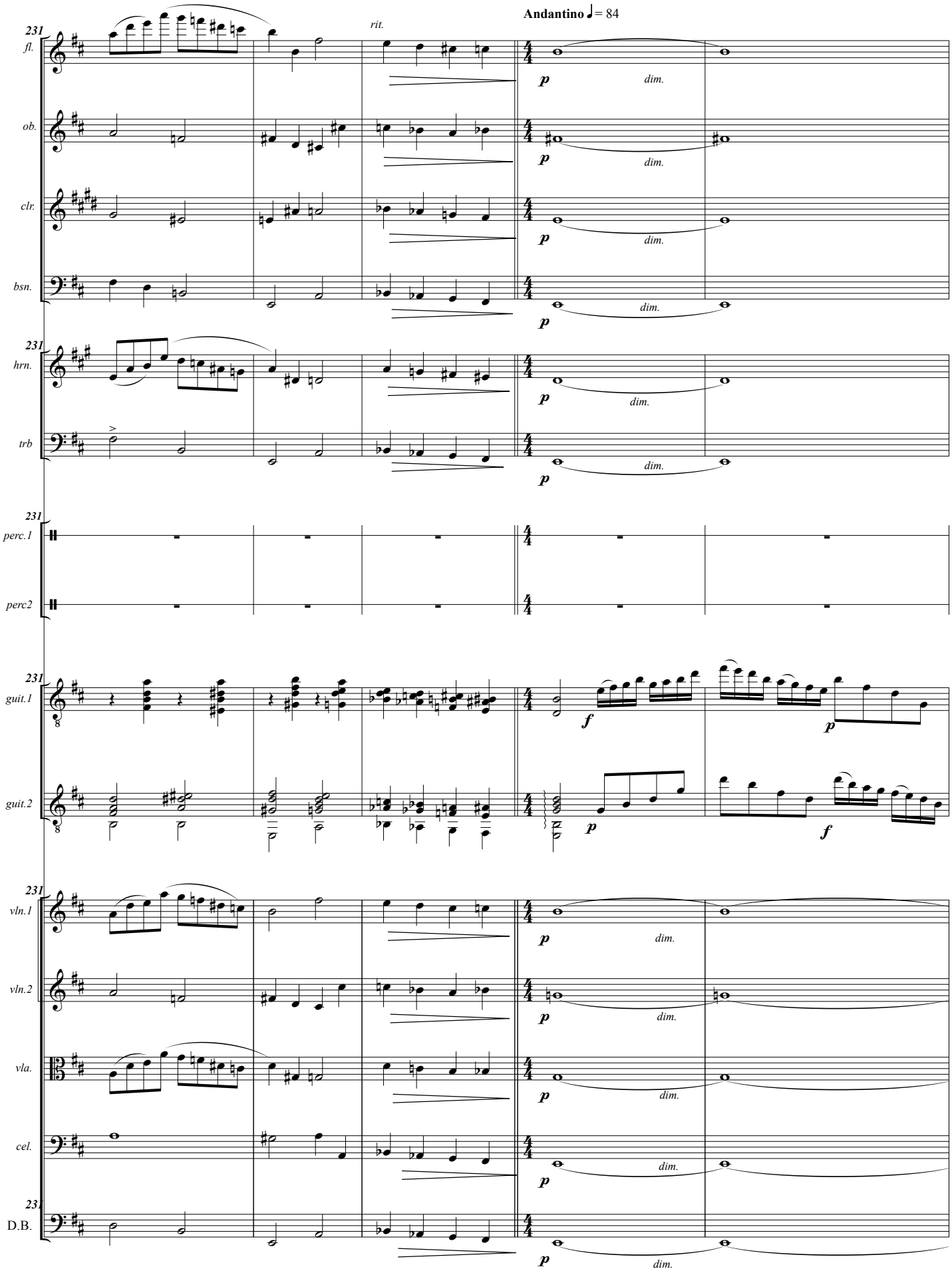

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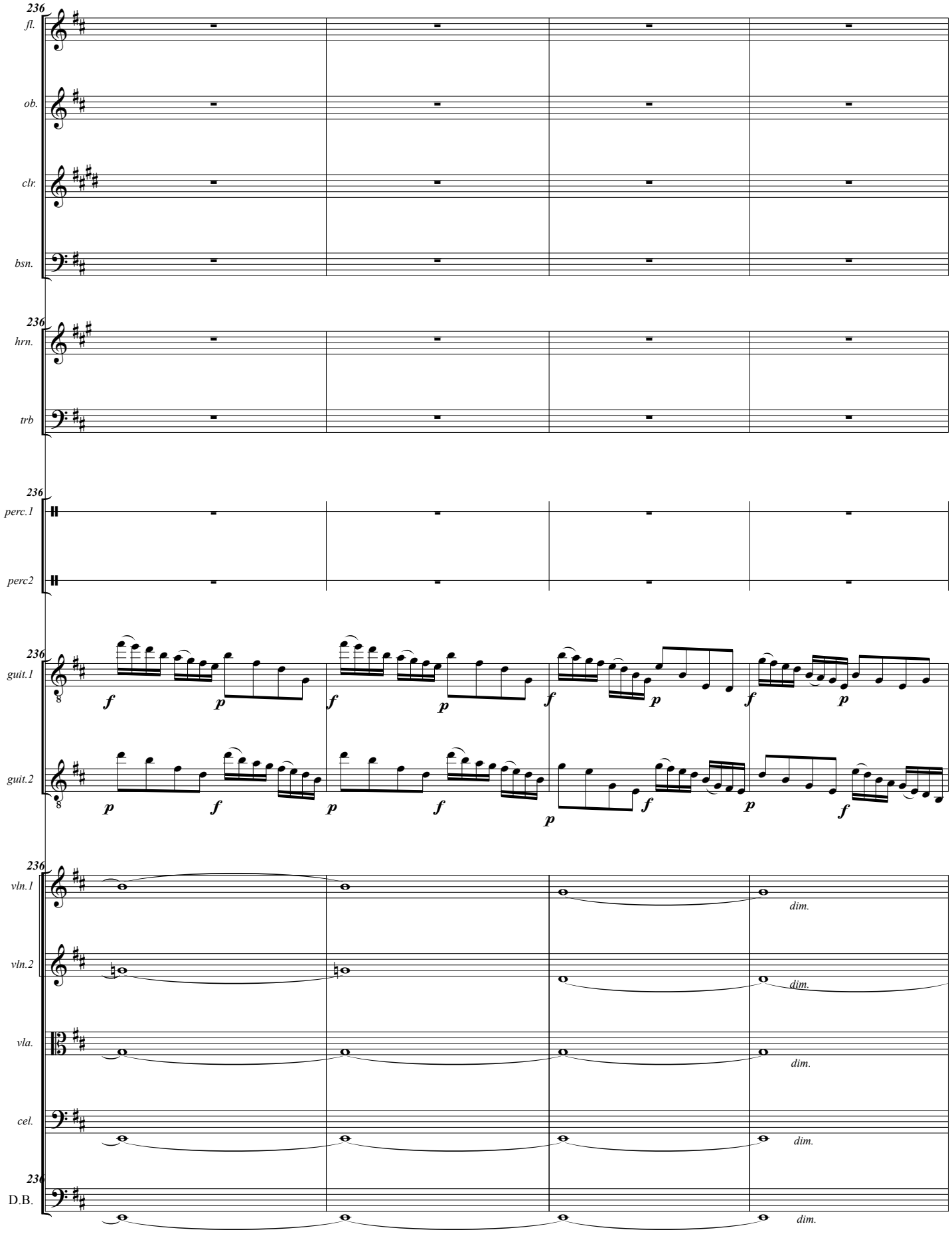

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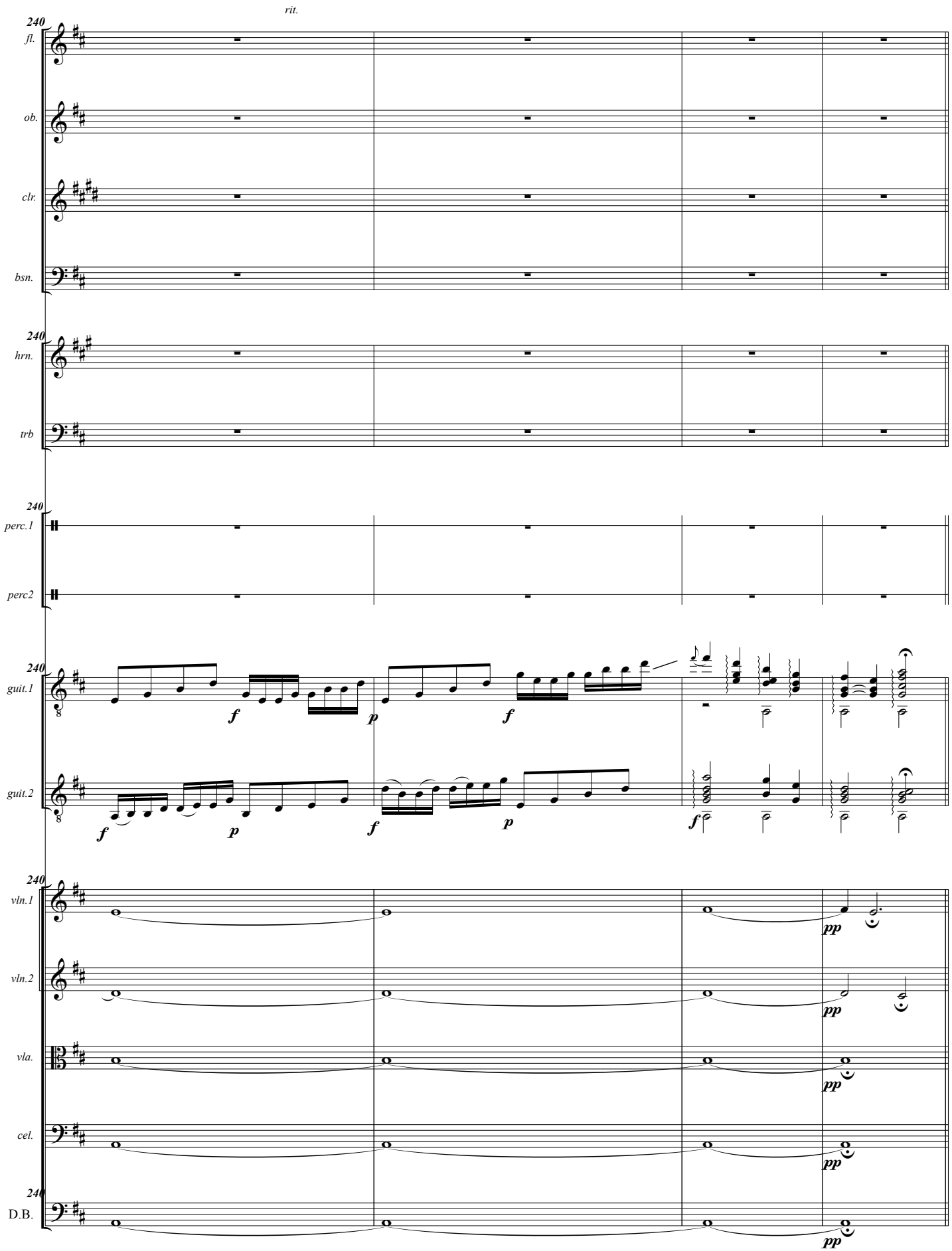

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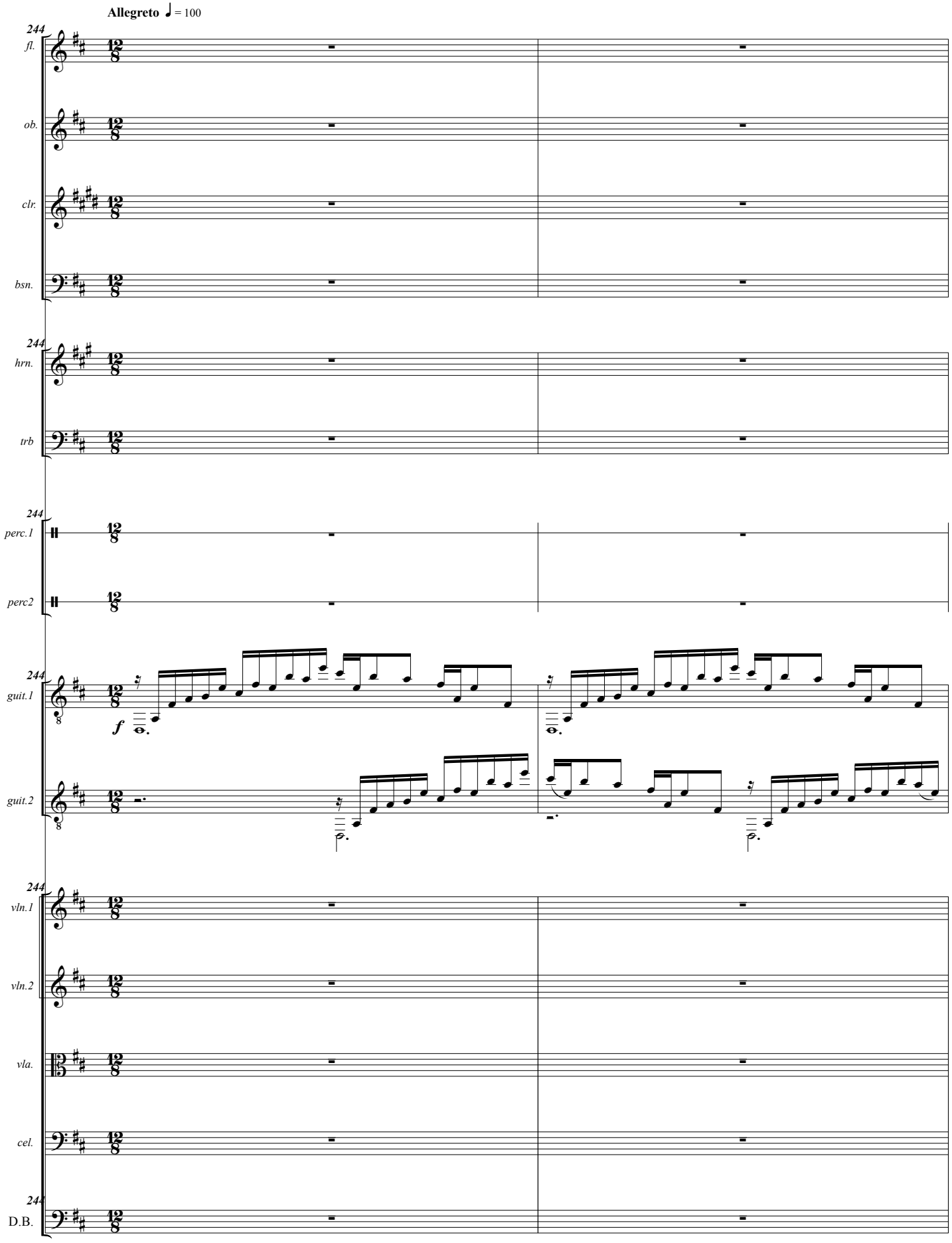

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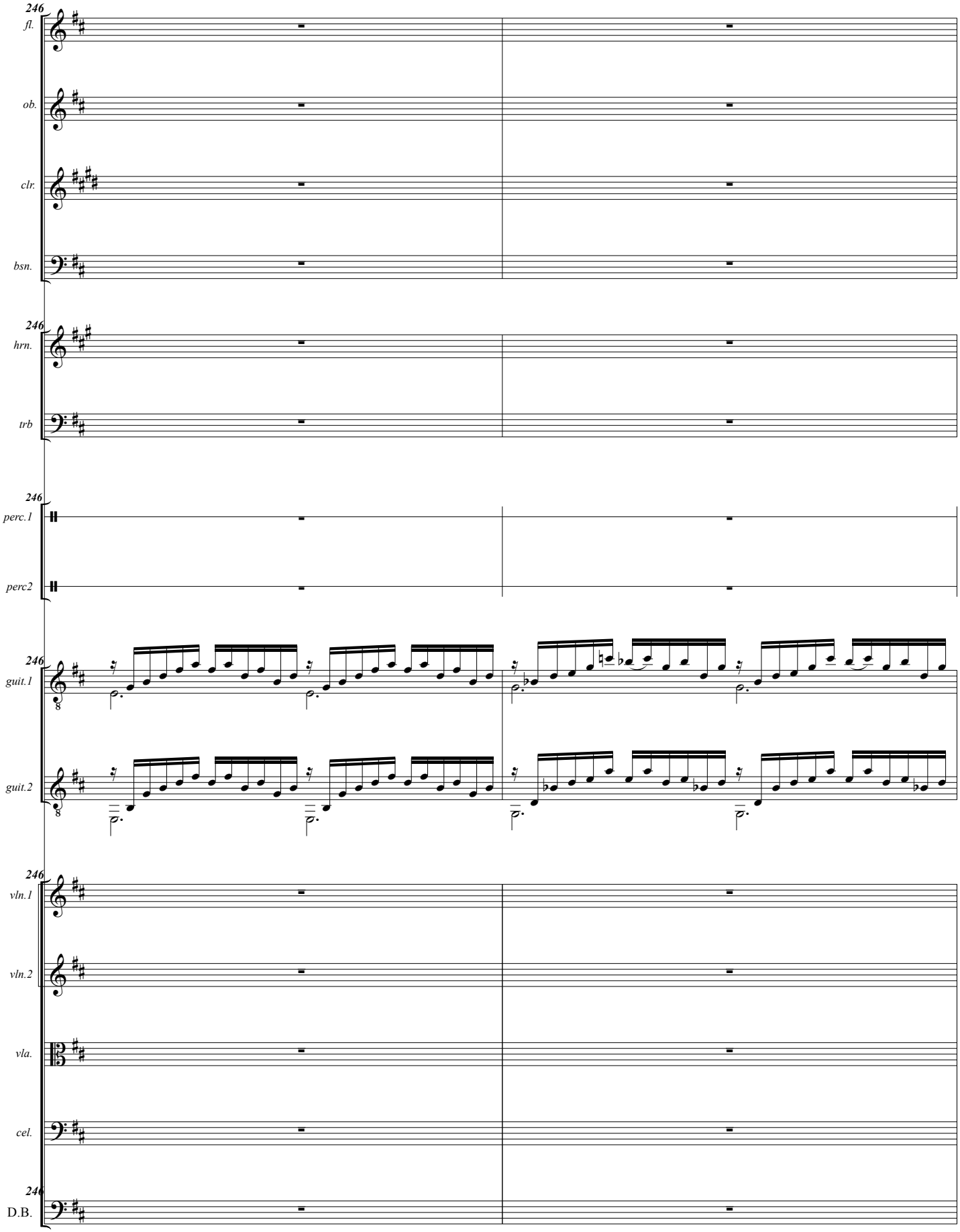

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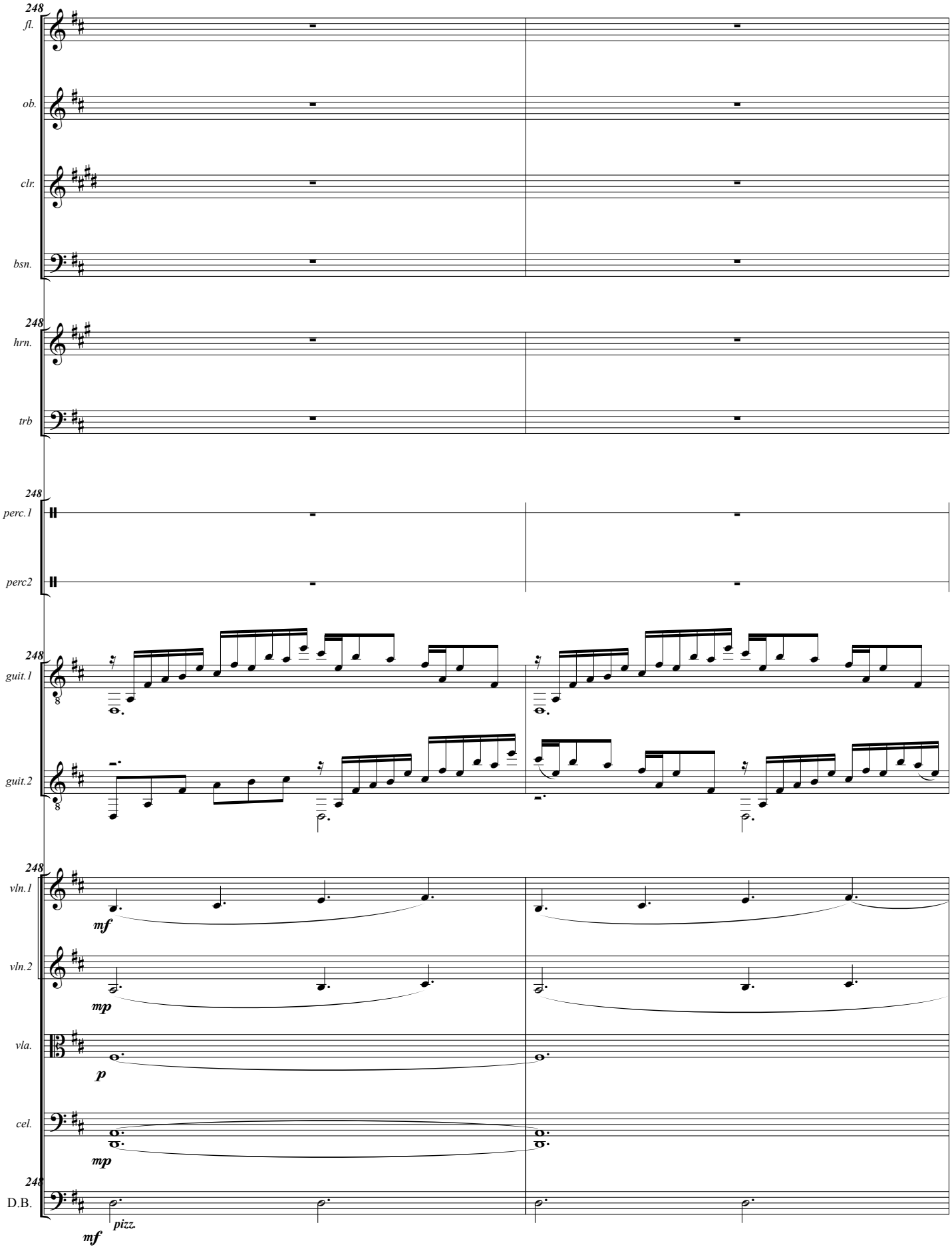

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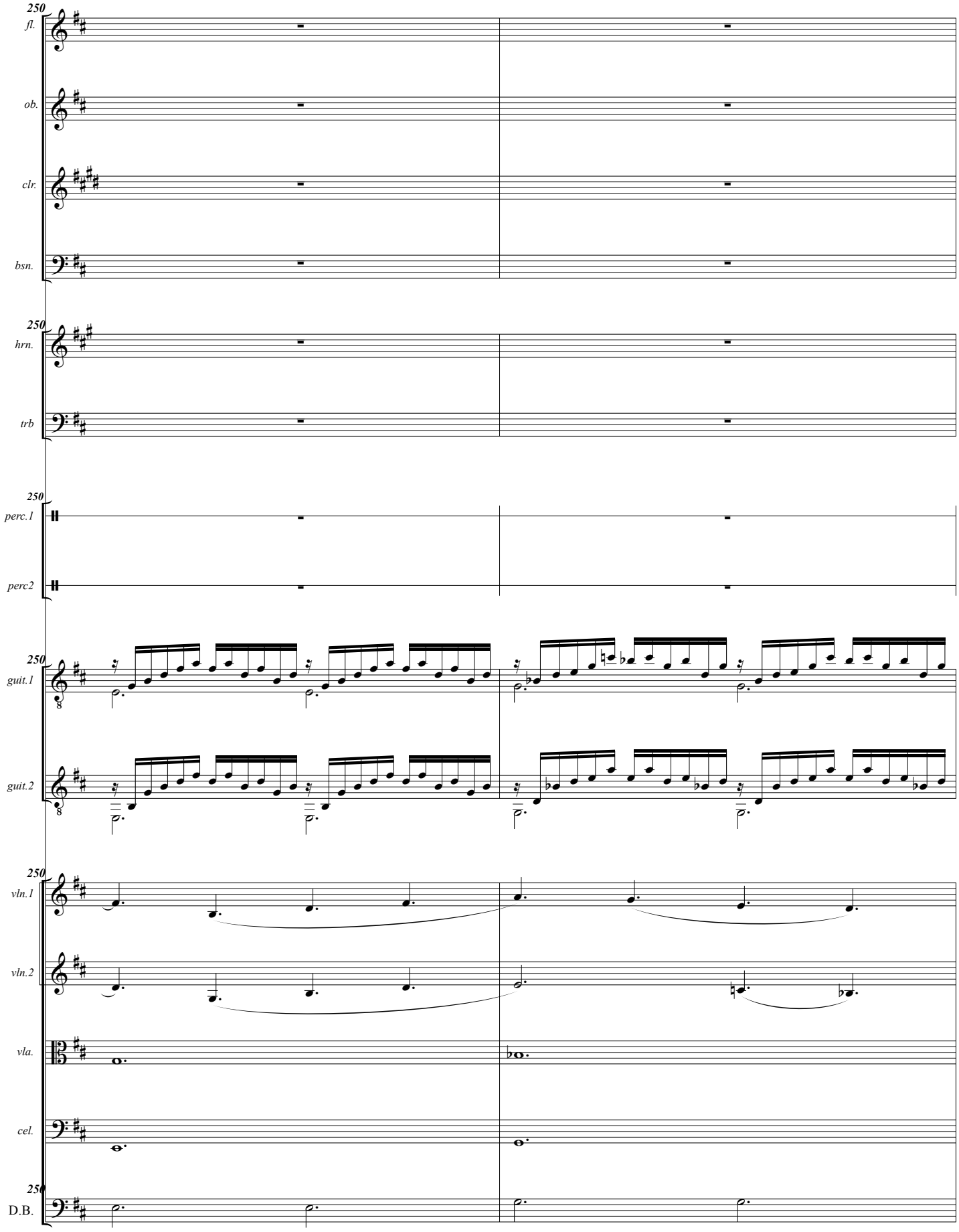

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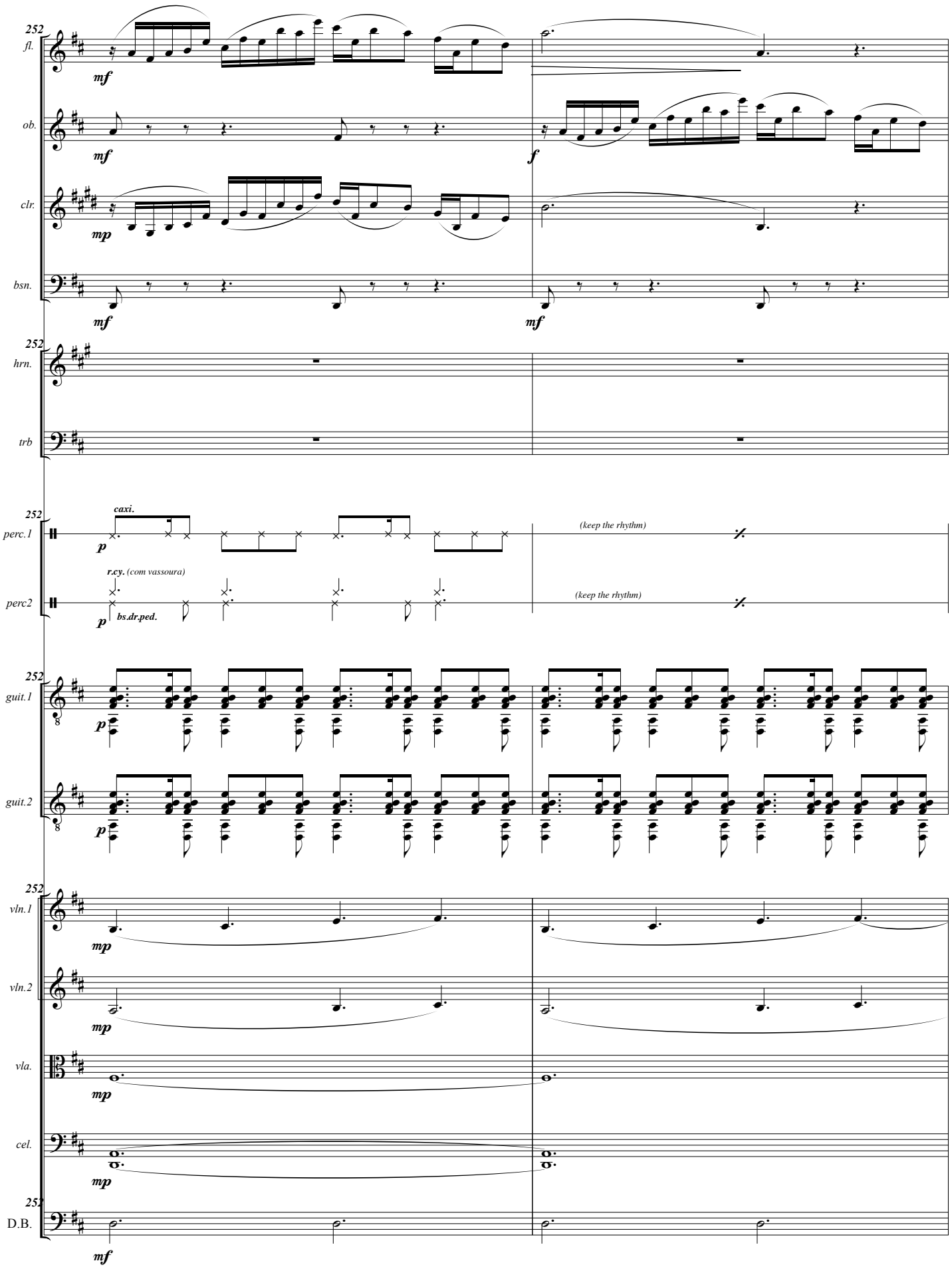

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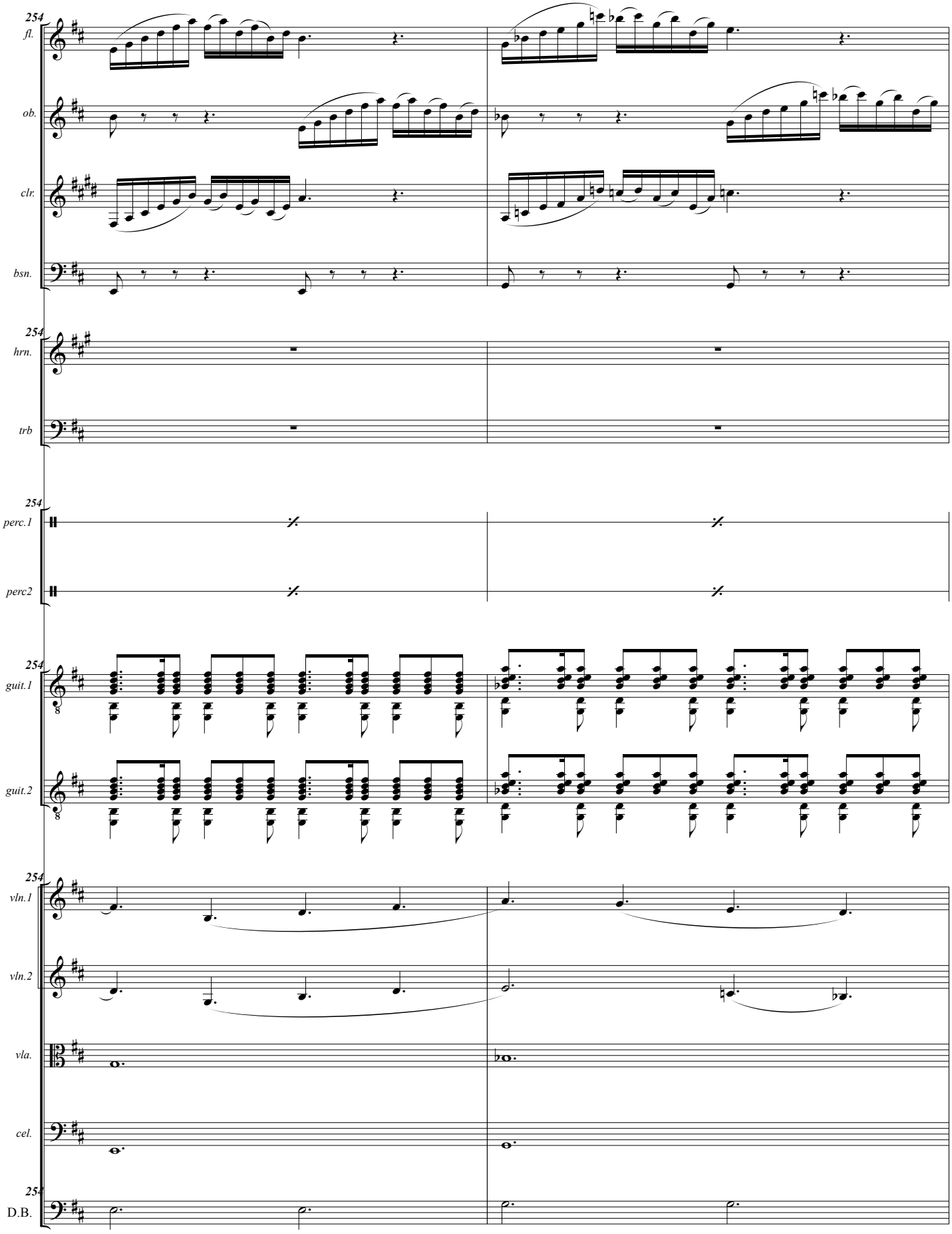

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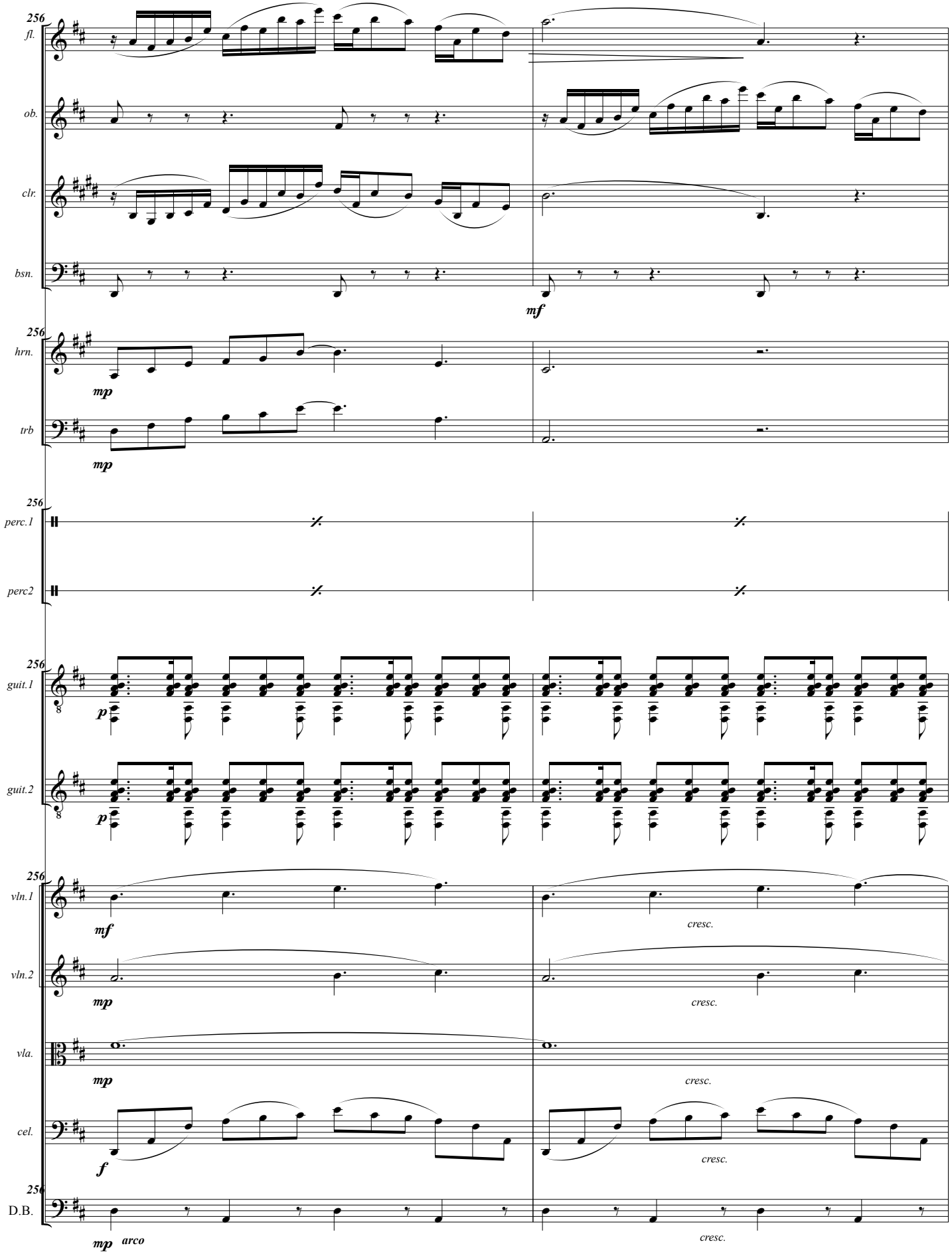

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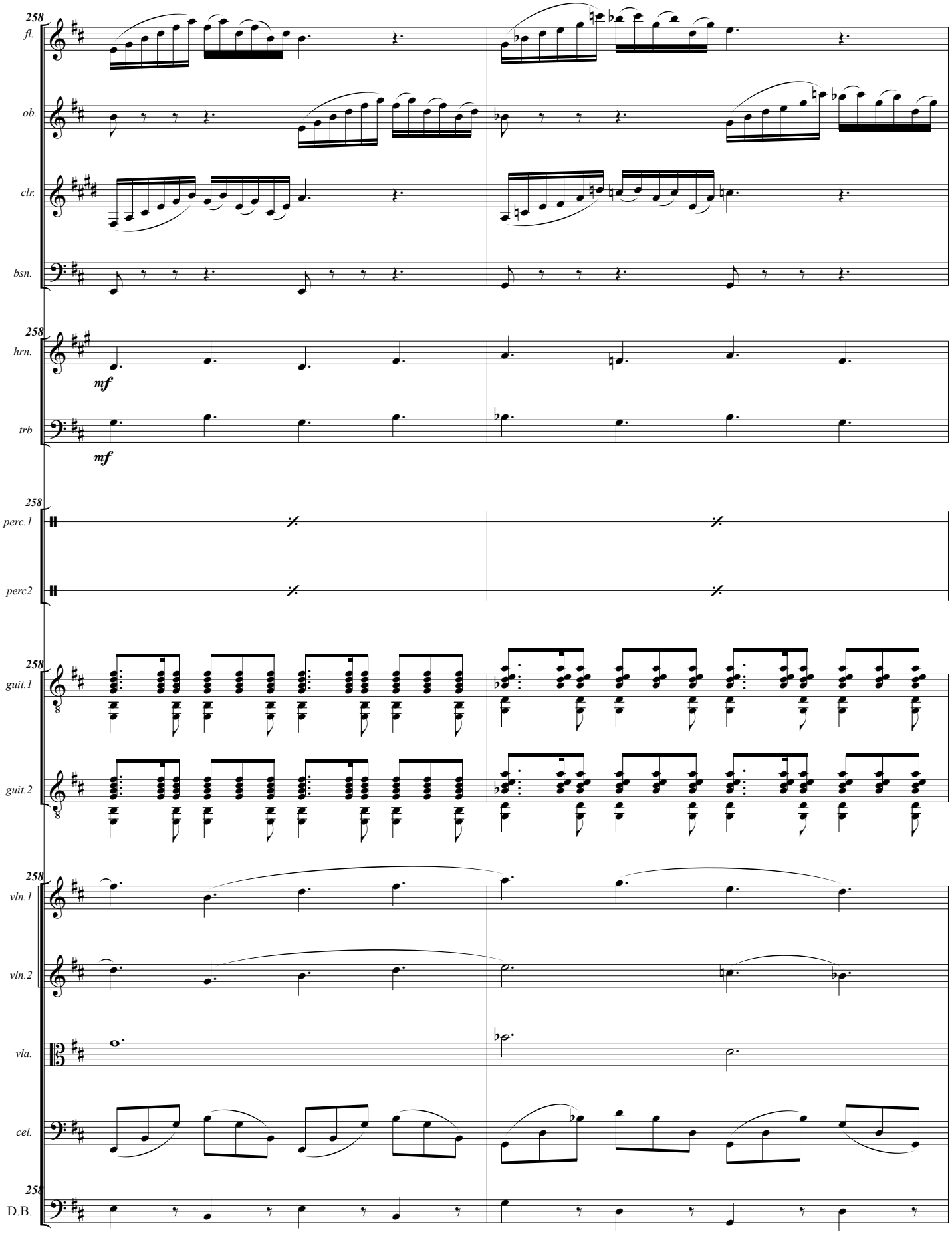

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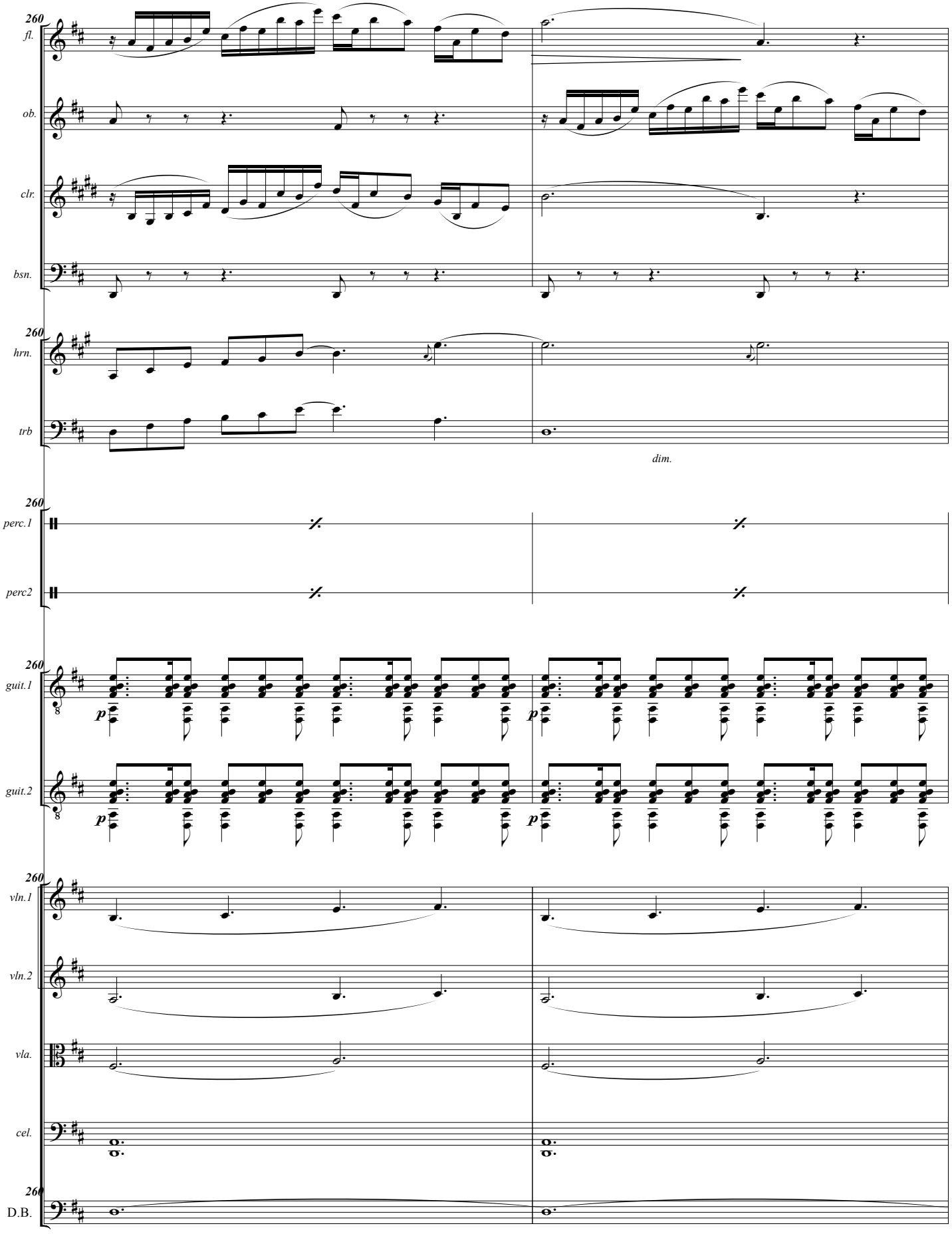

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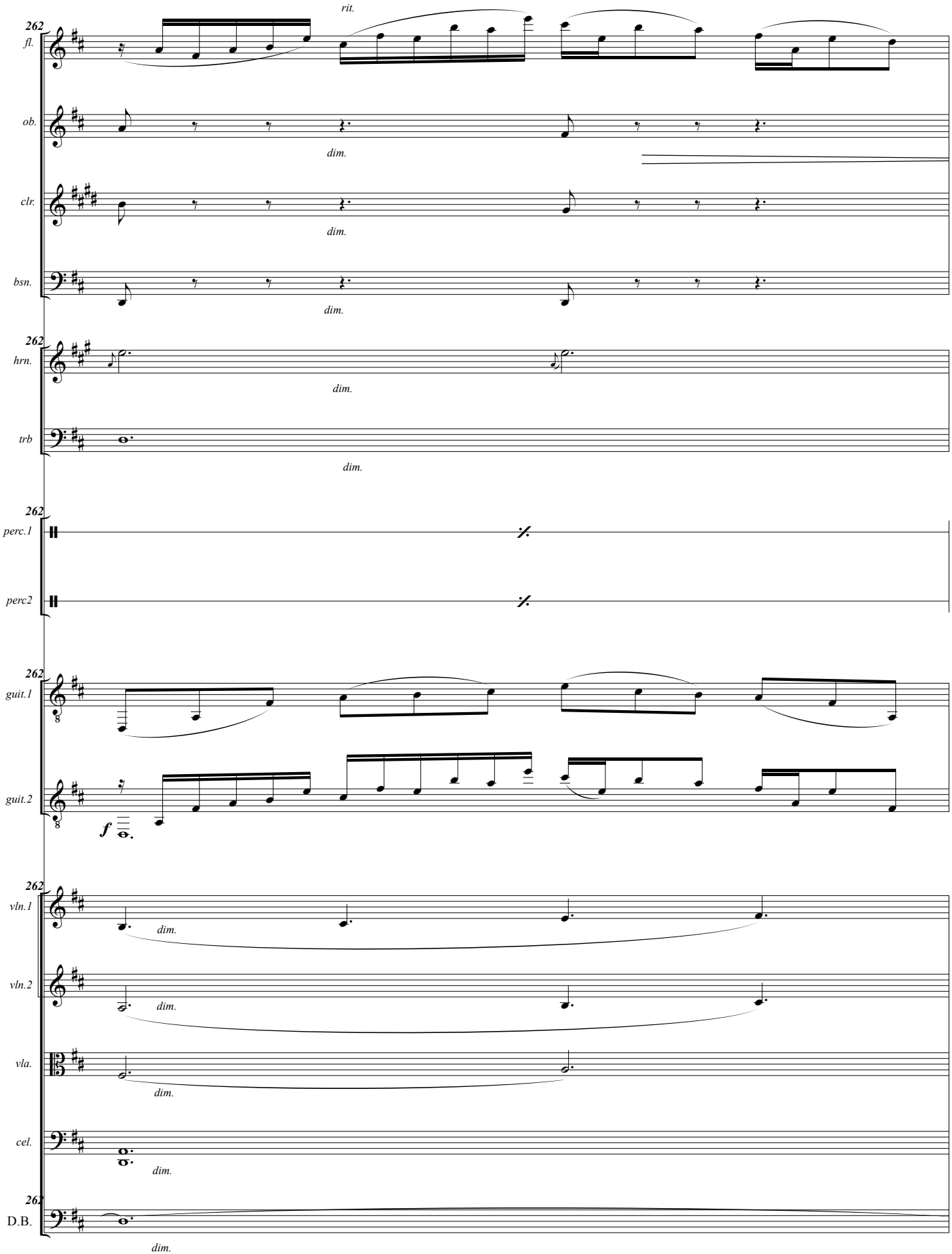

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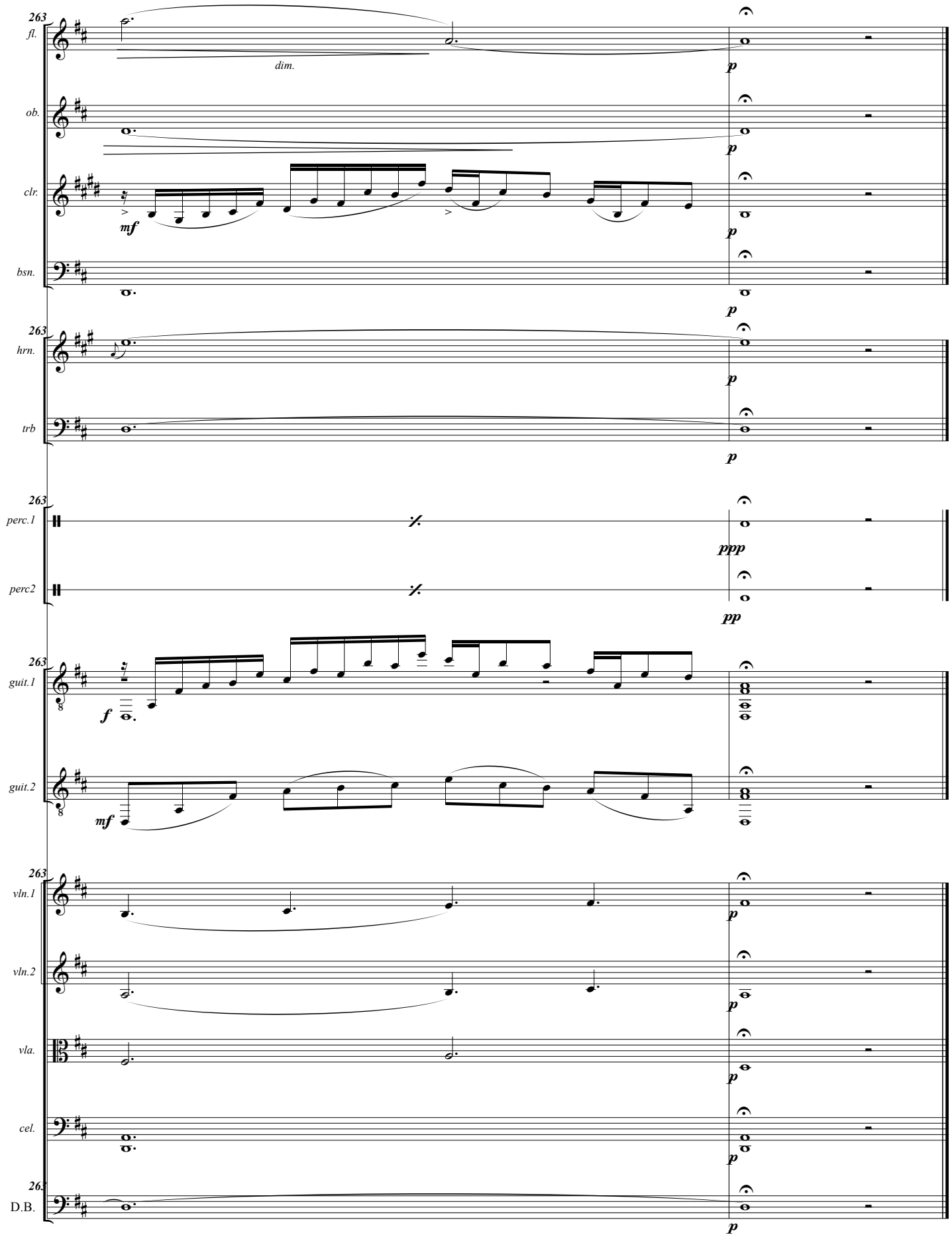

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II - Curupira, o traquino

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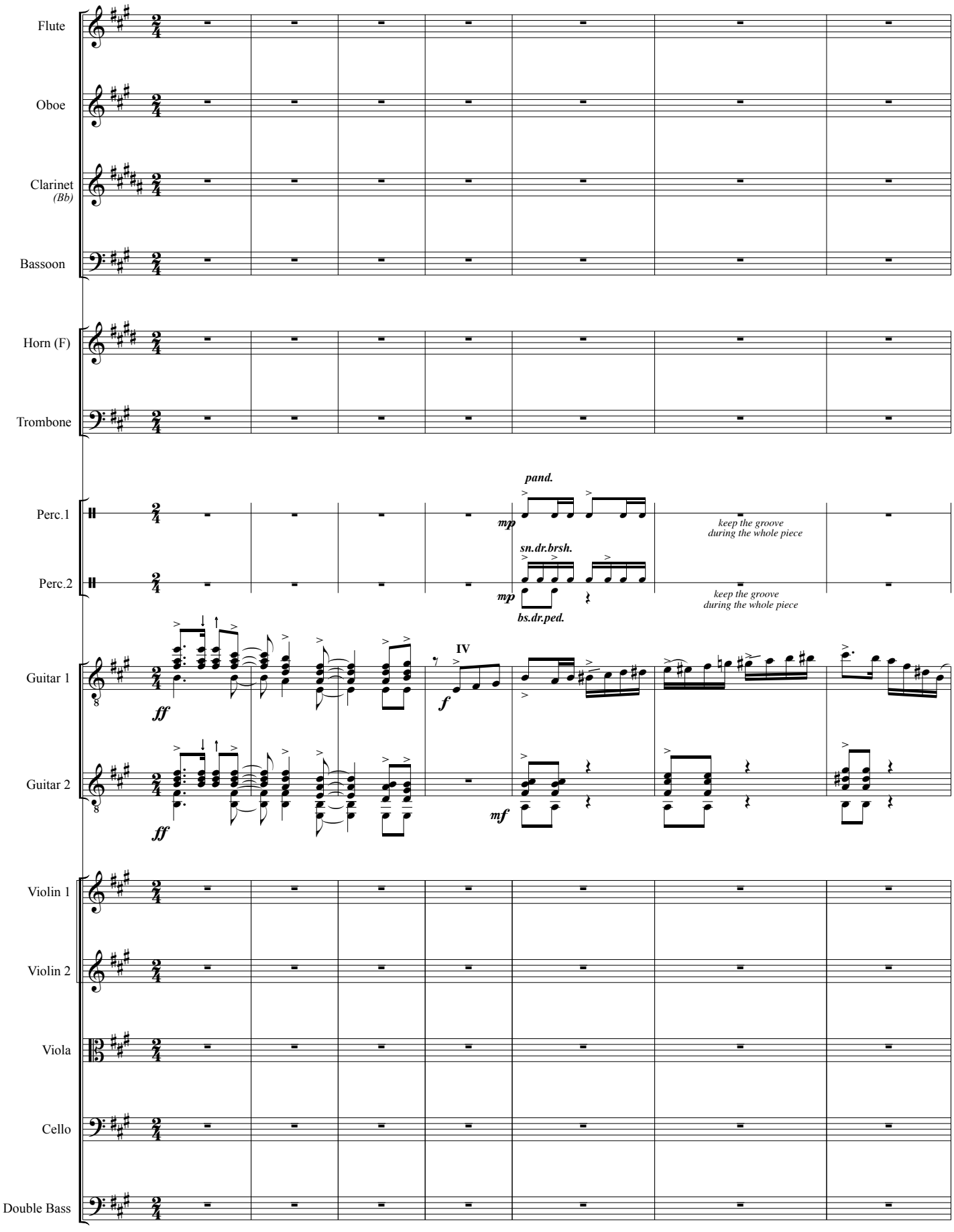

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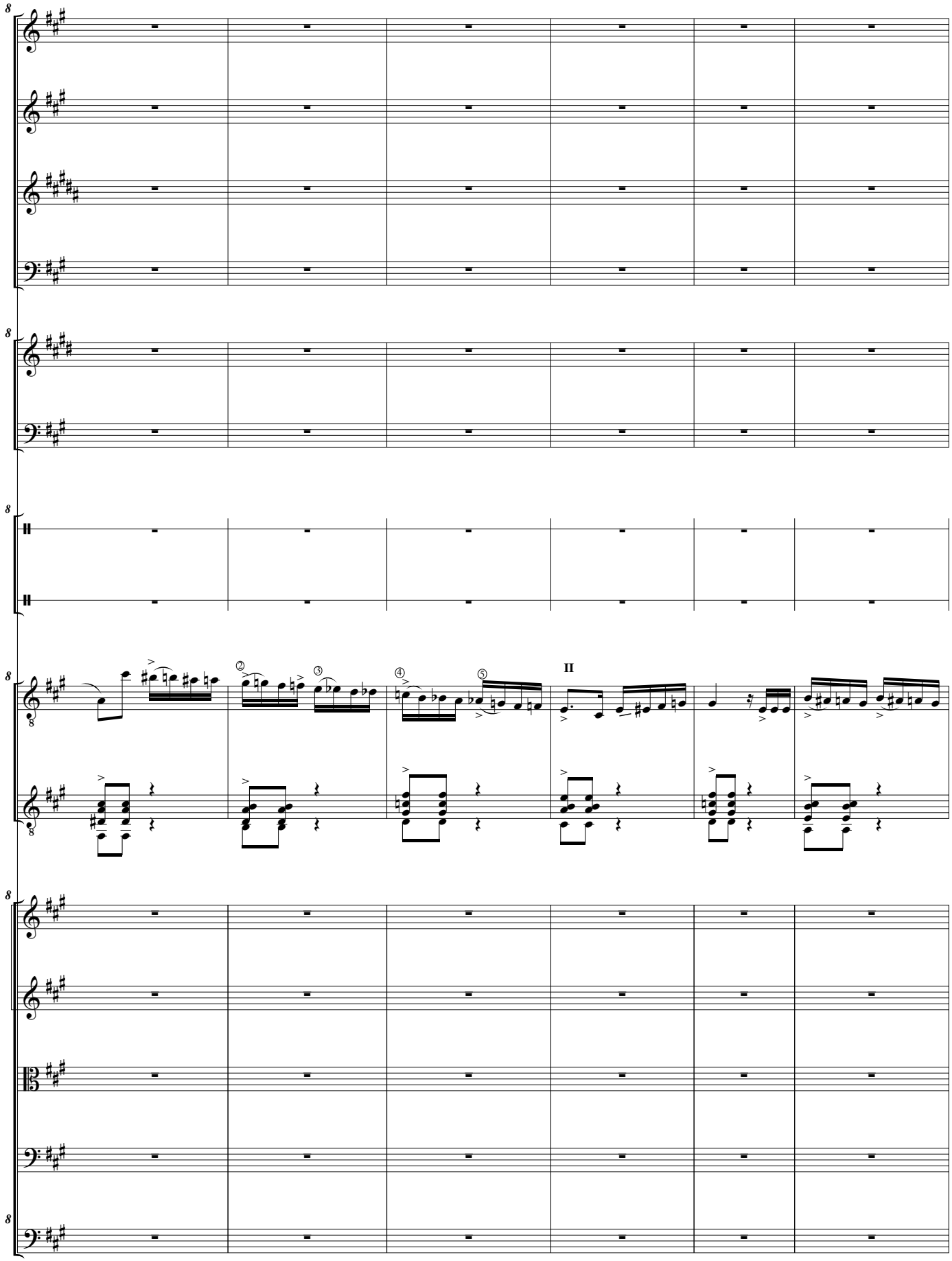

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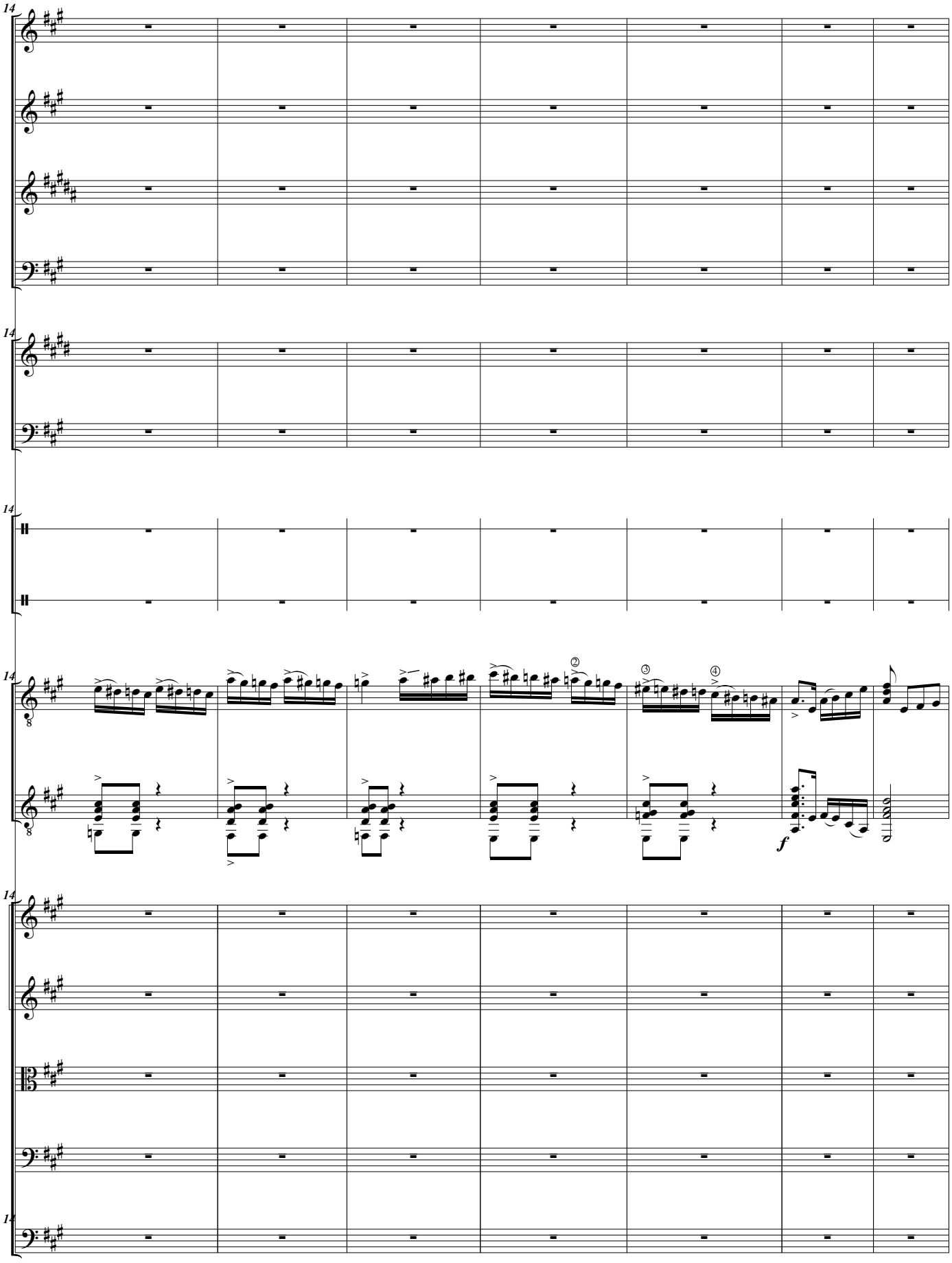

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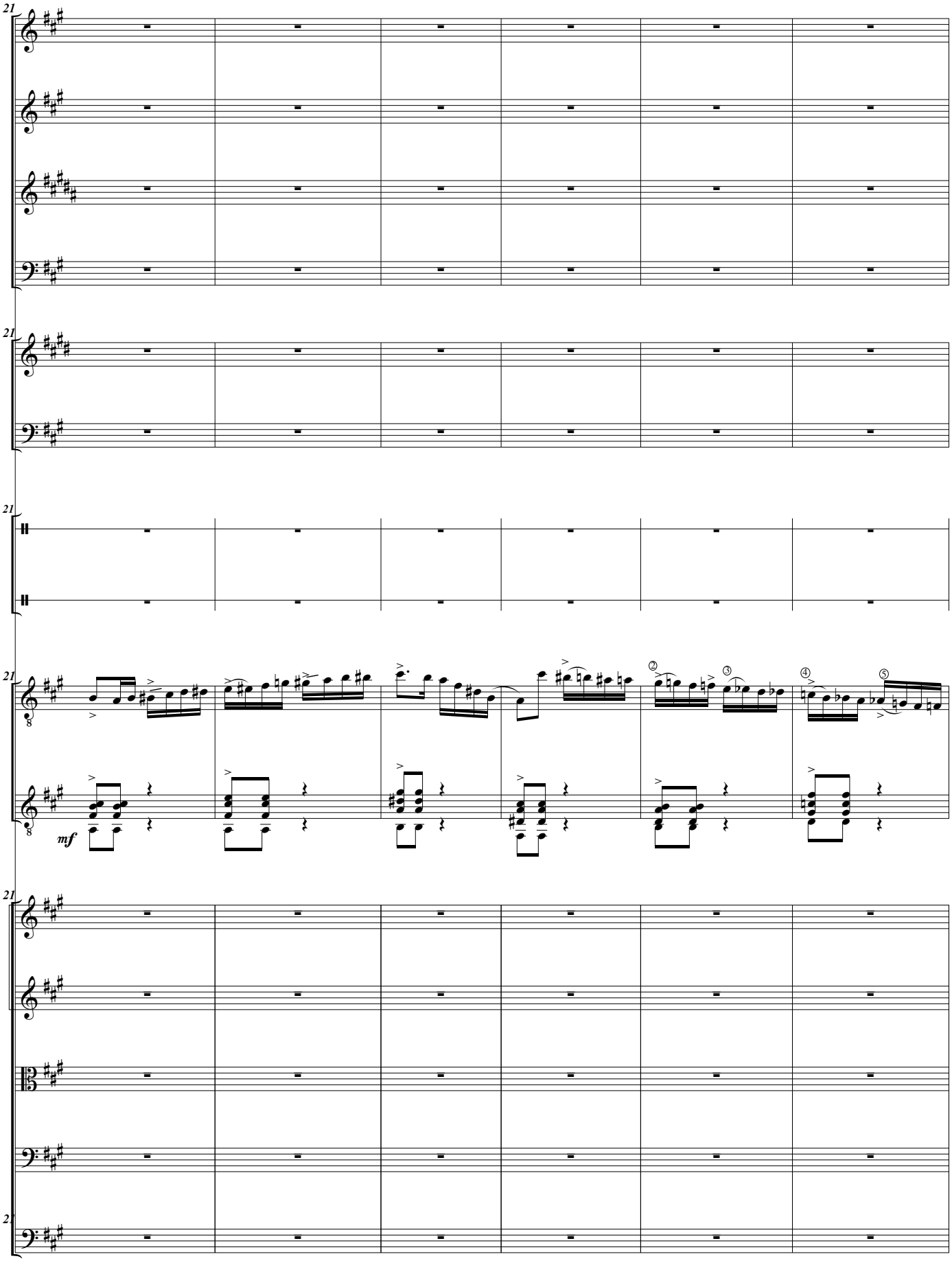

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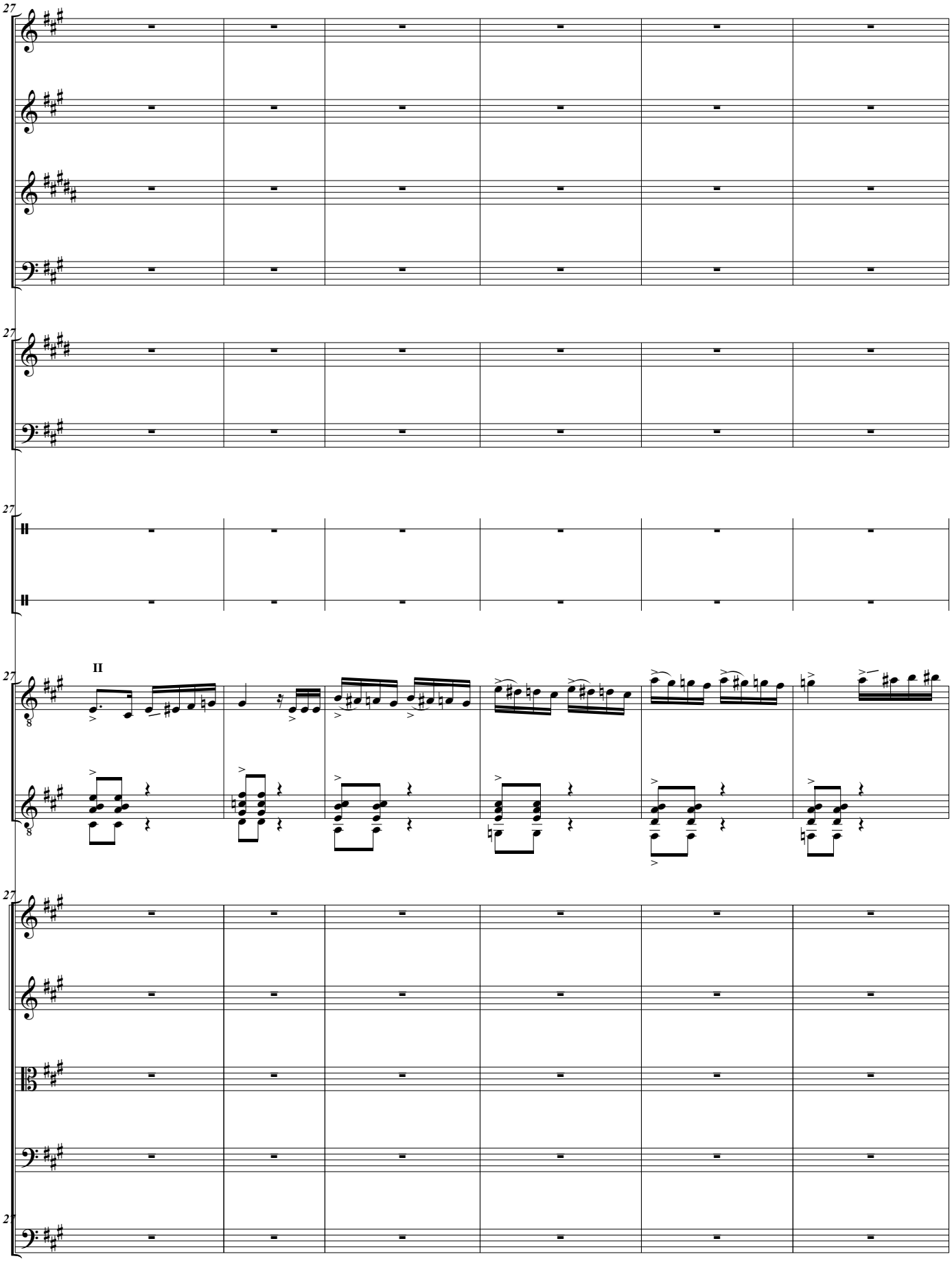

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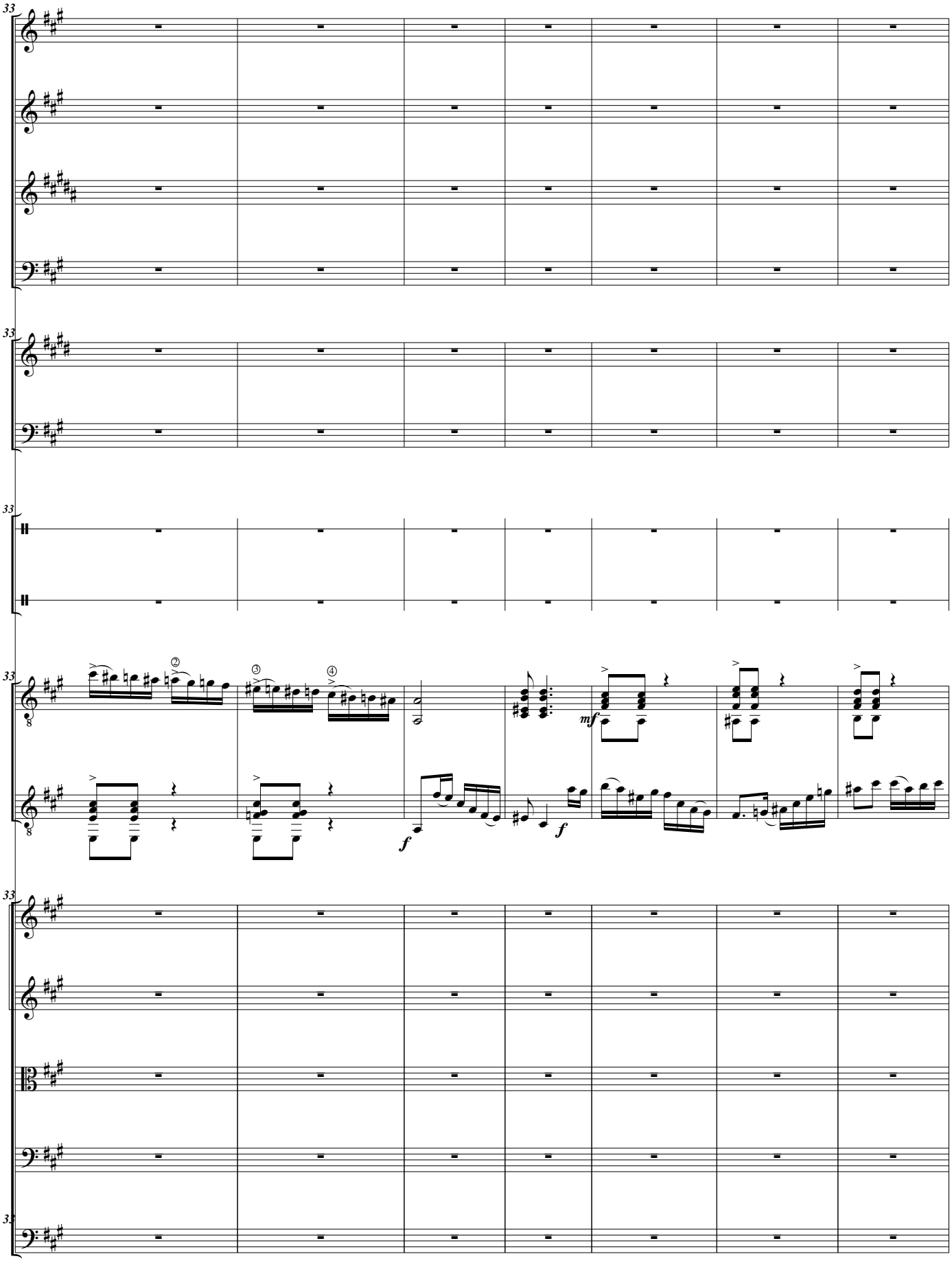

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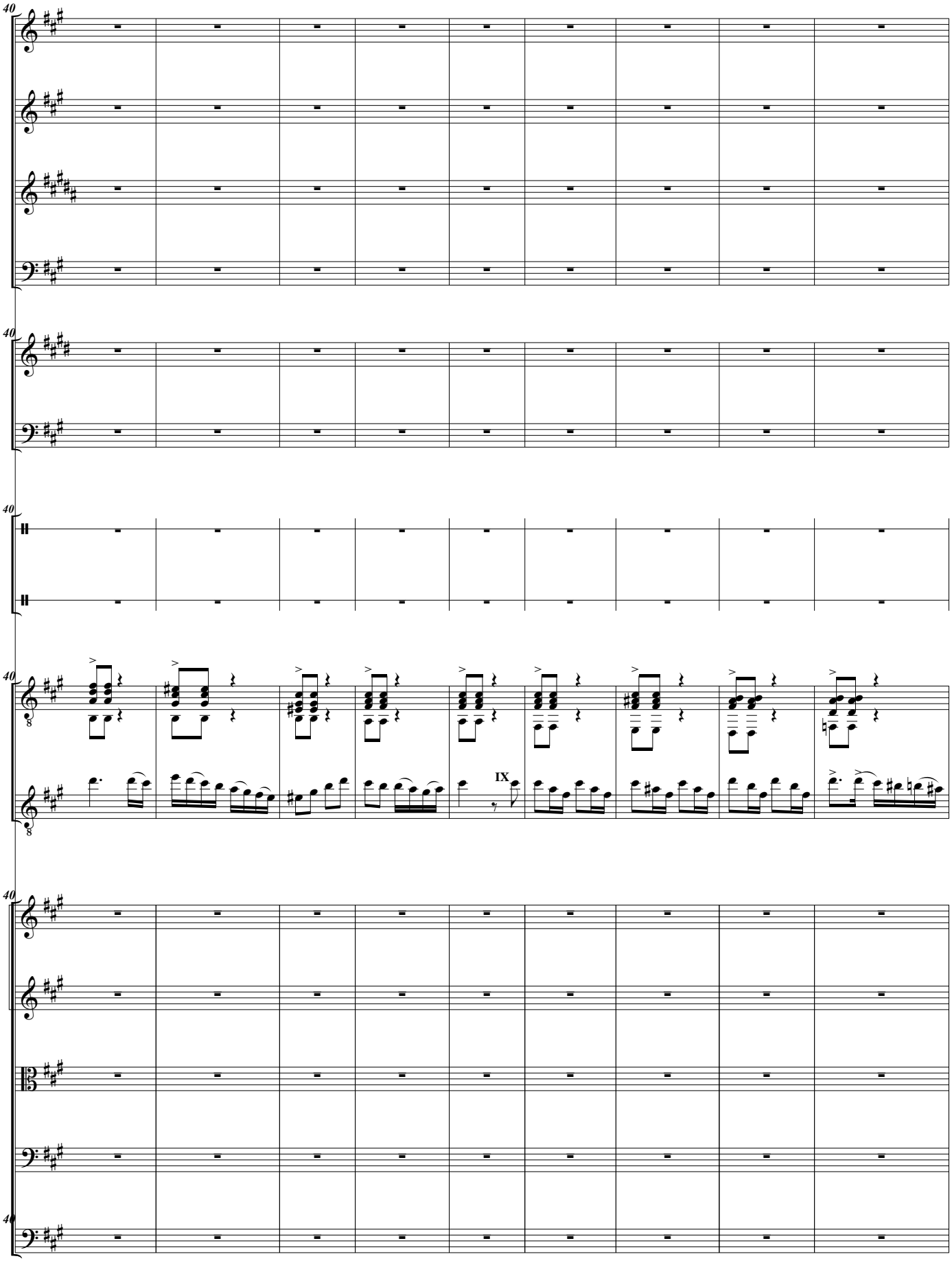

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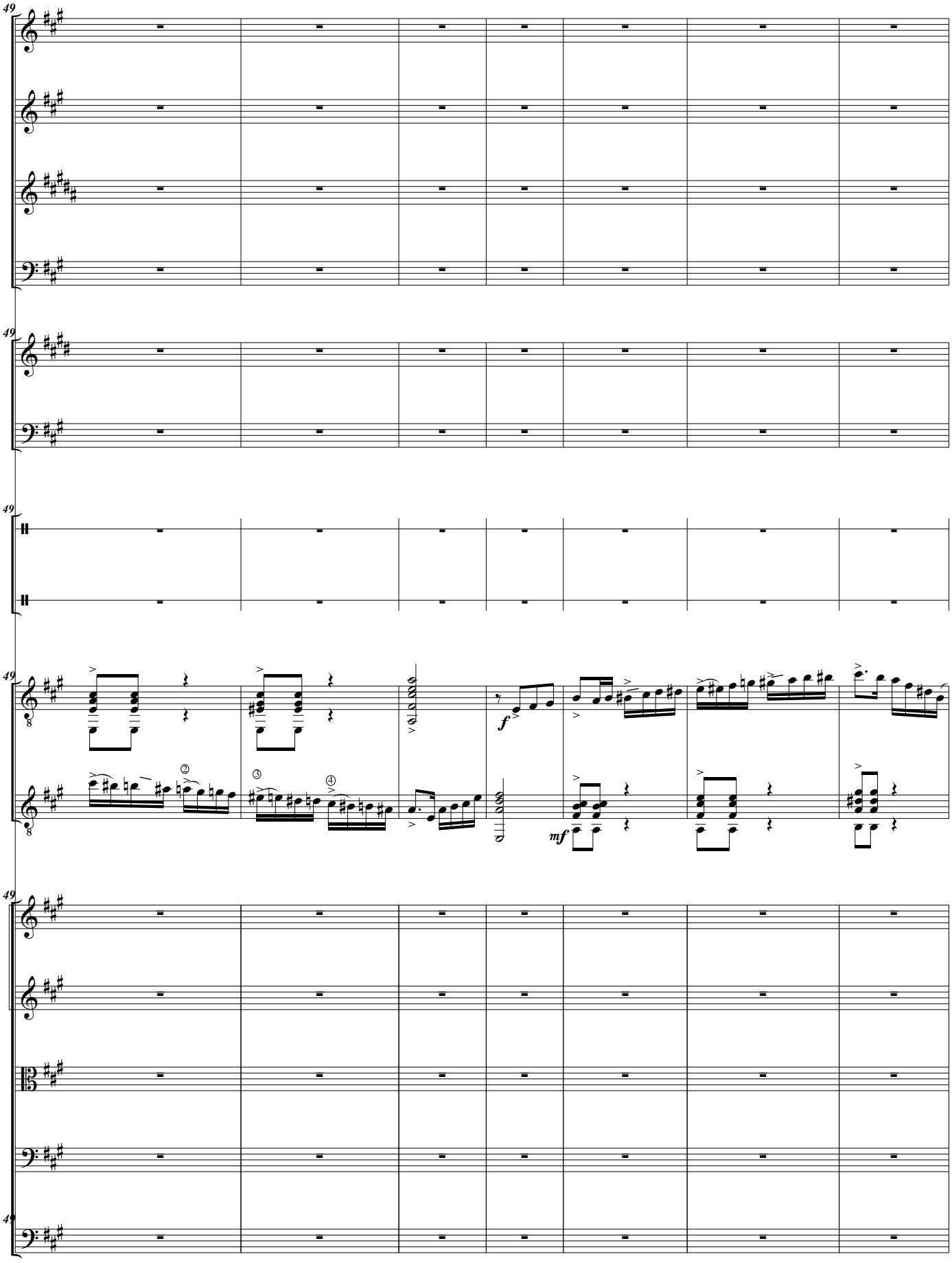

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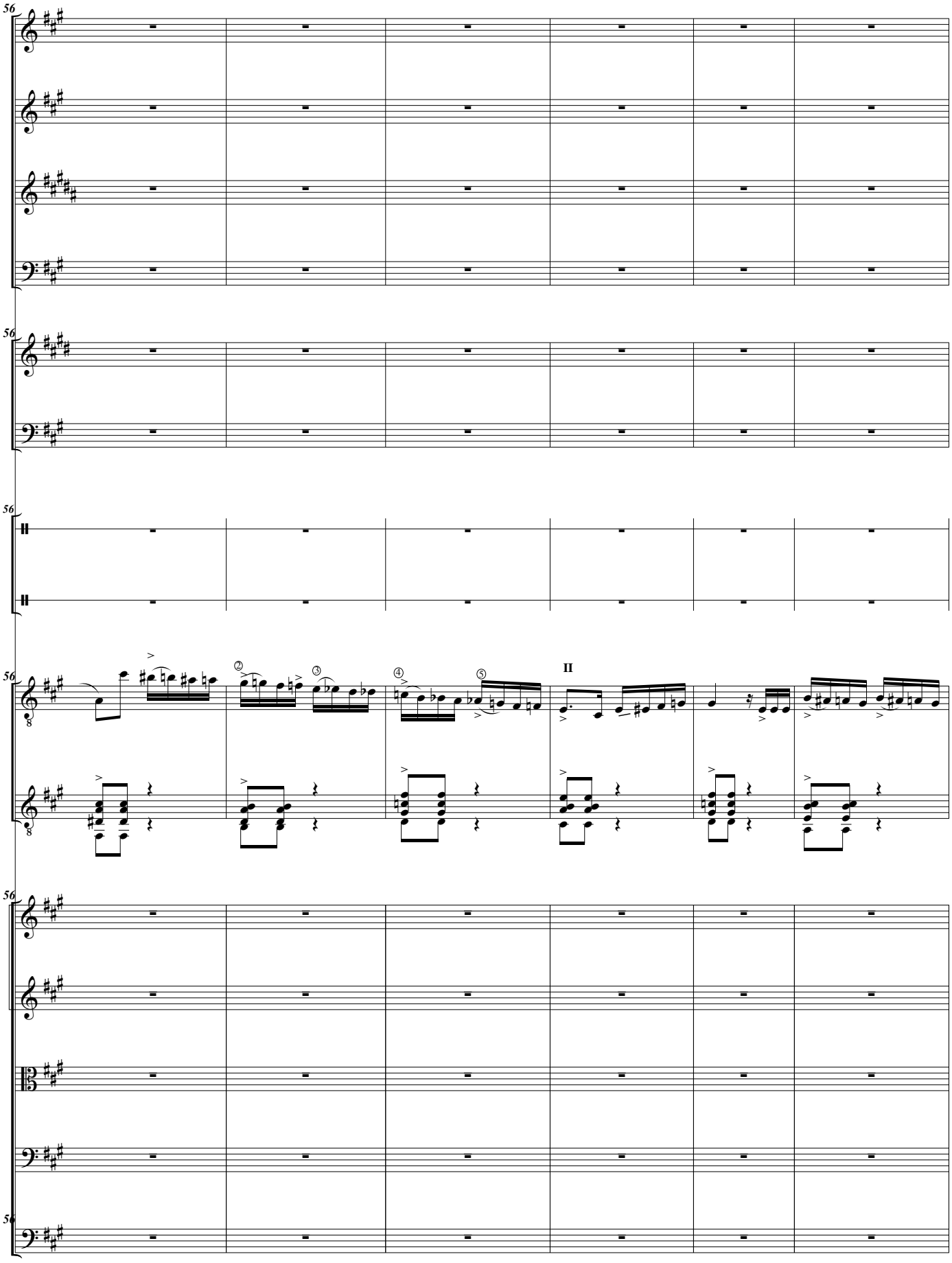

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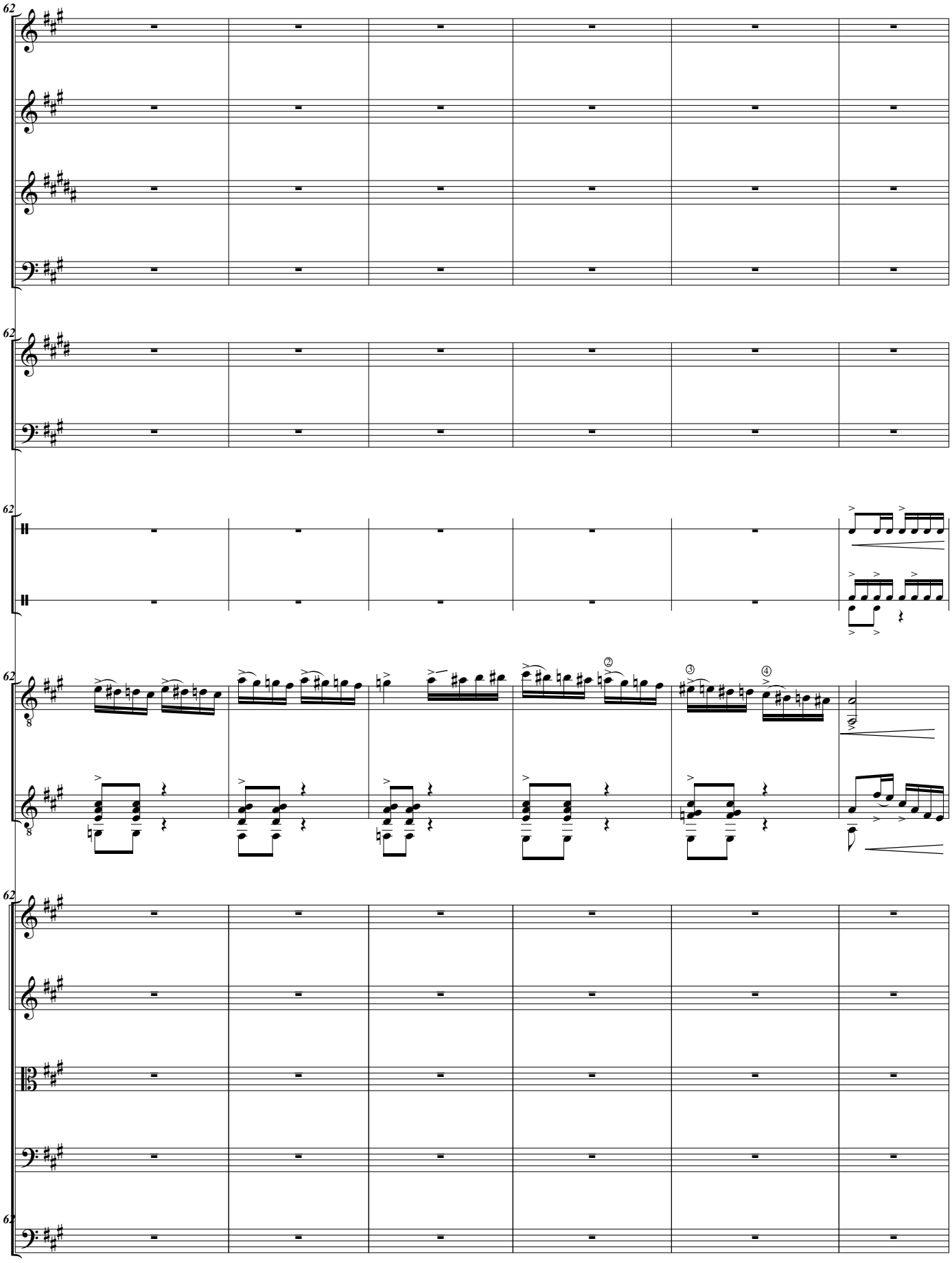

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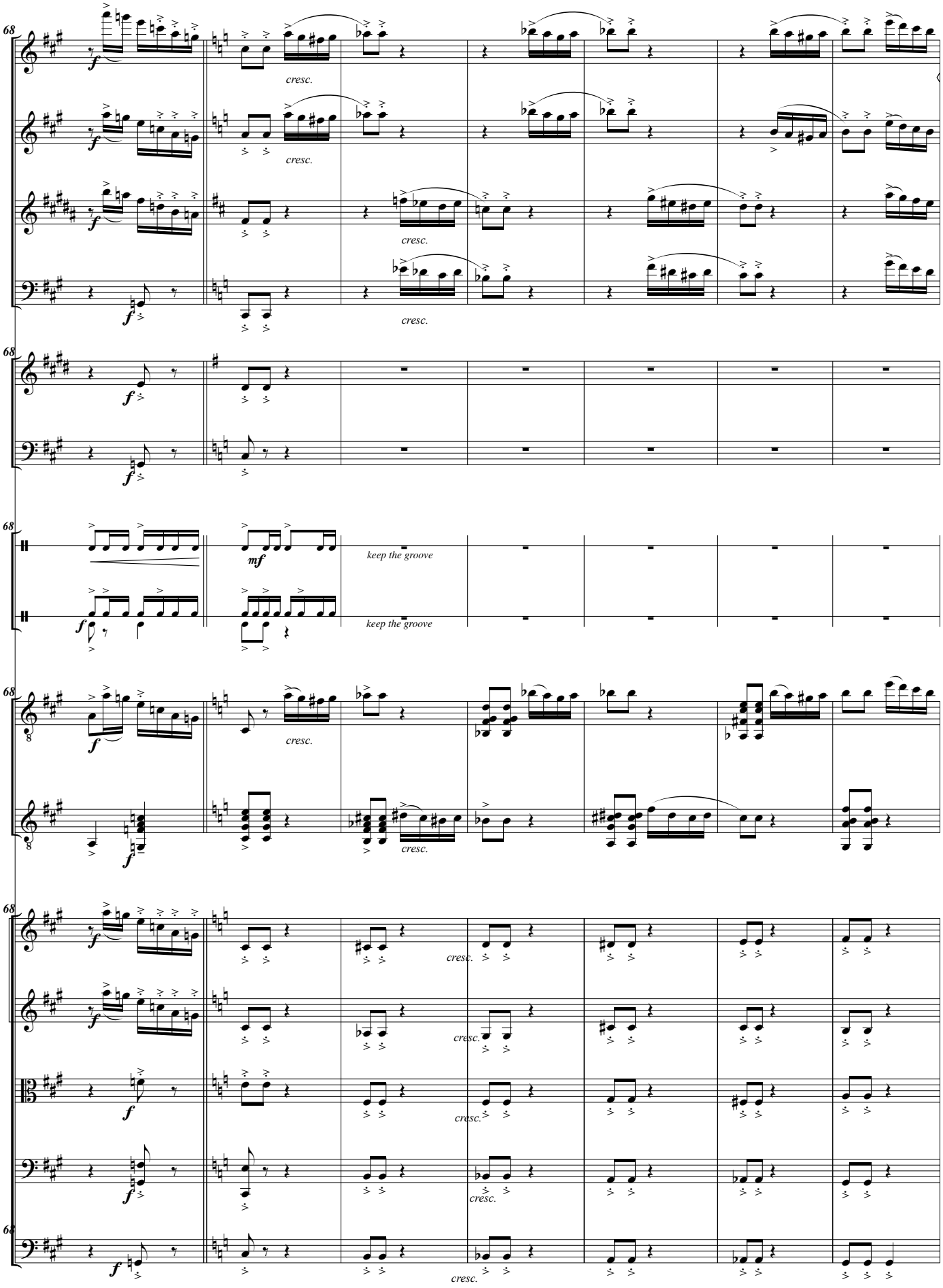

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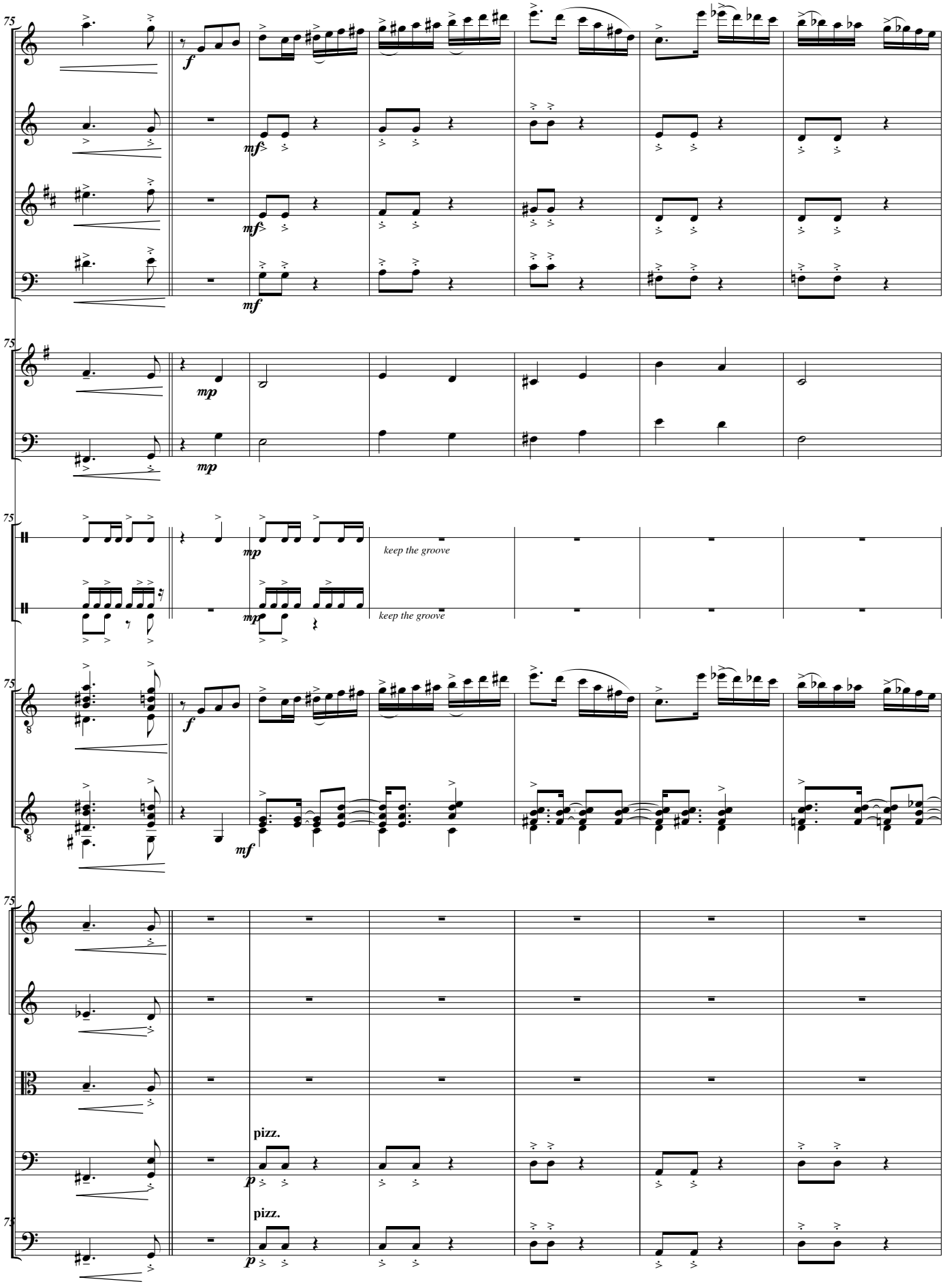

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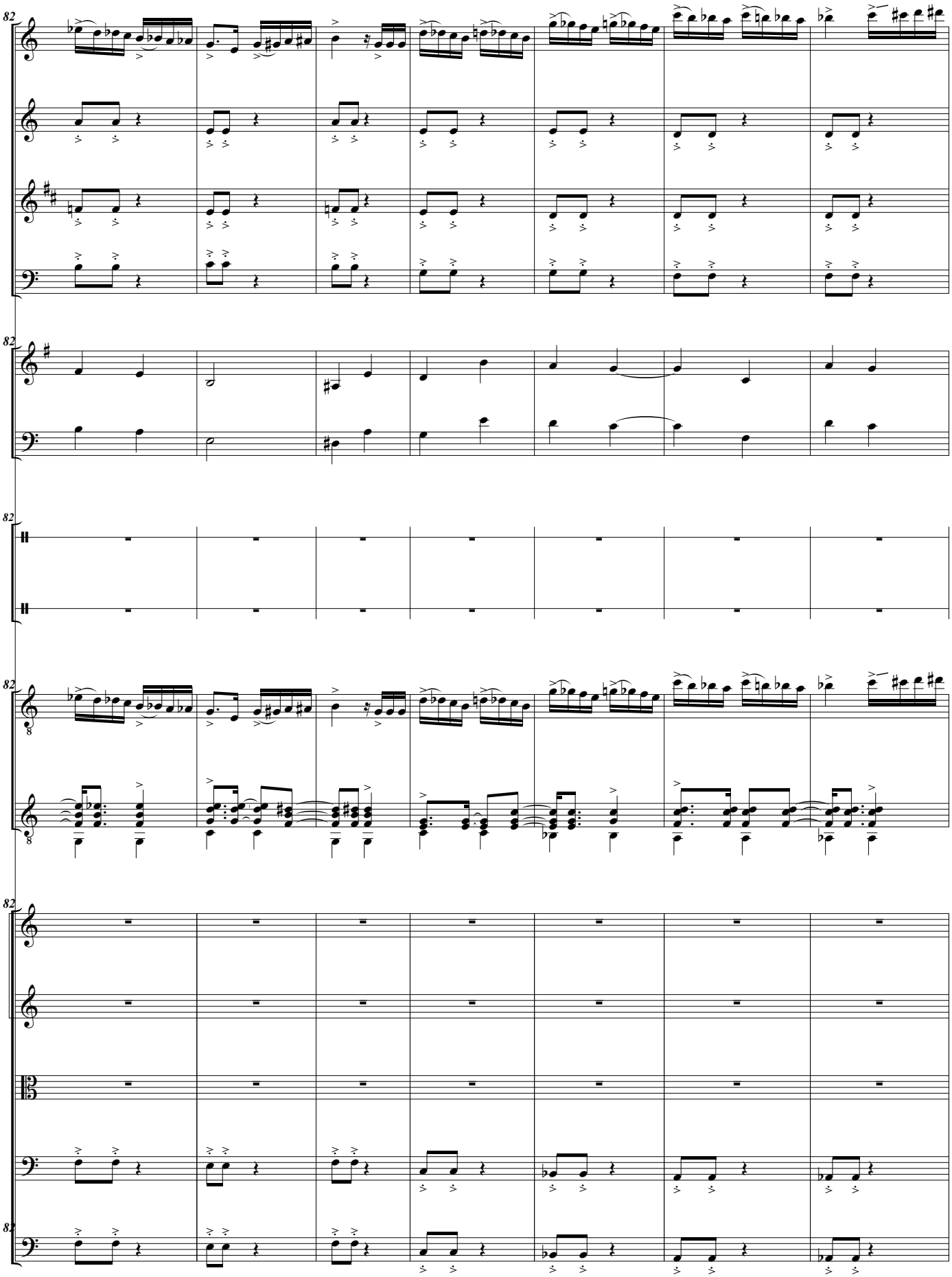

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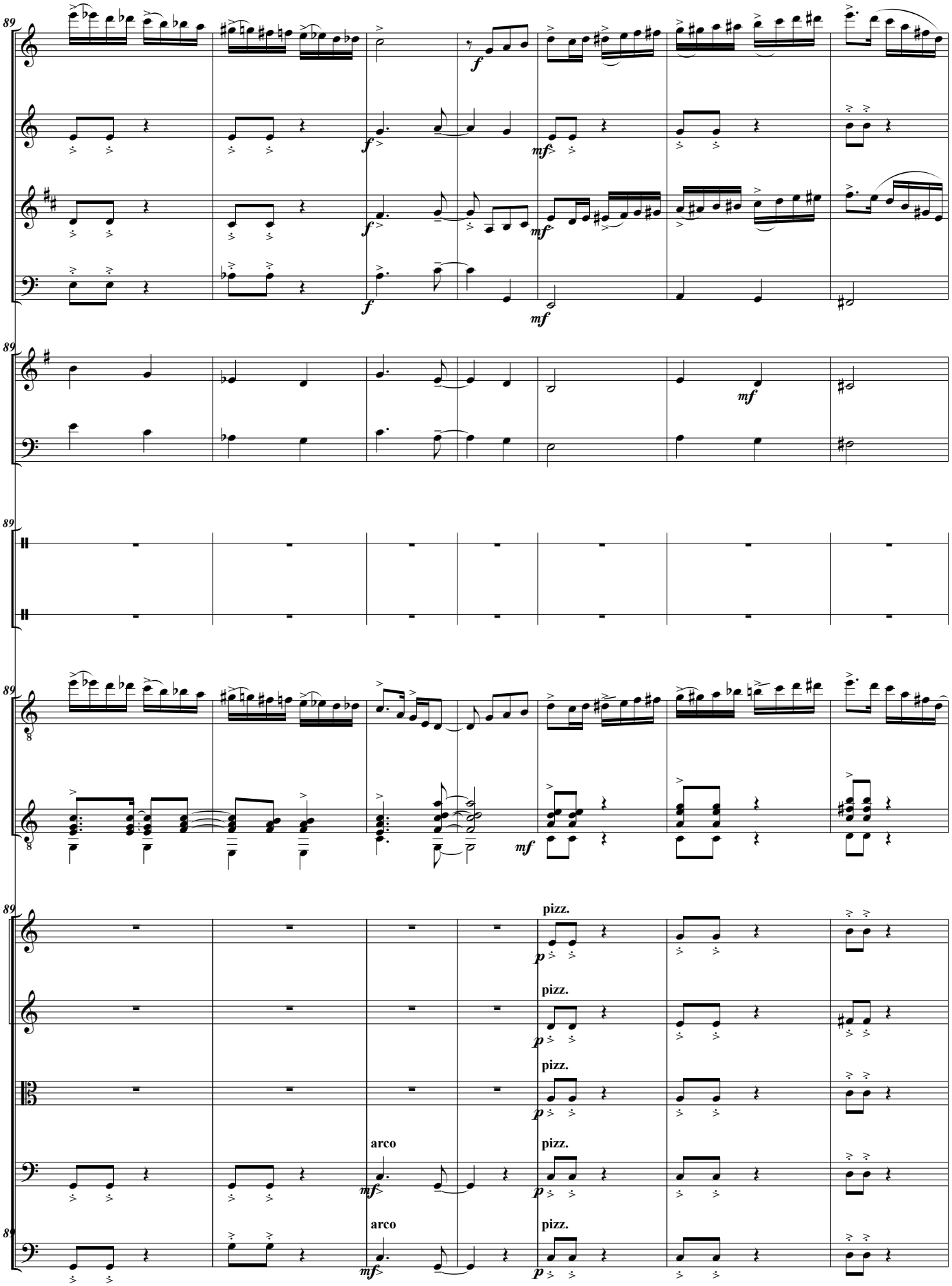

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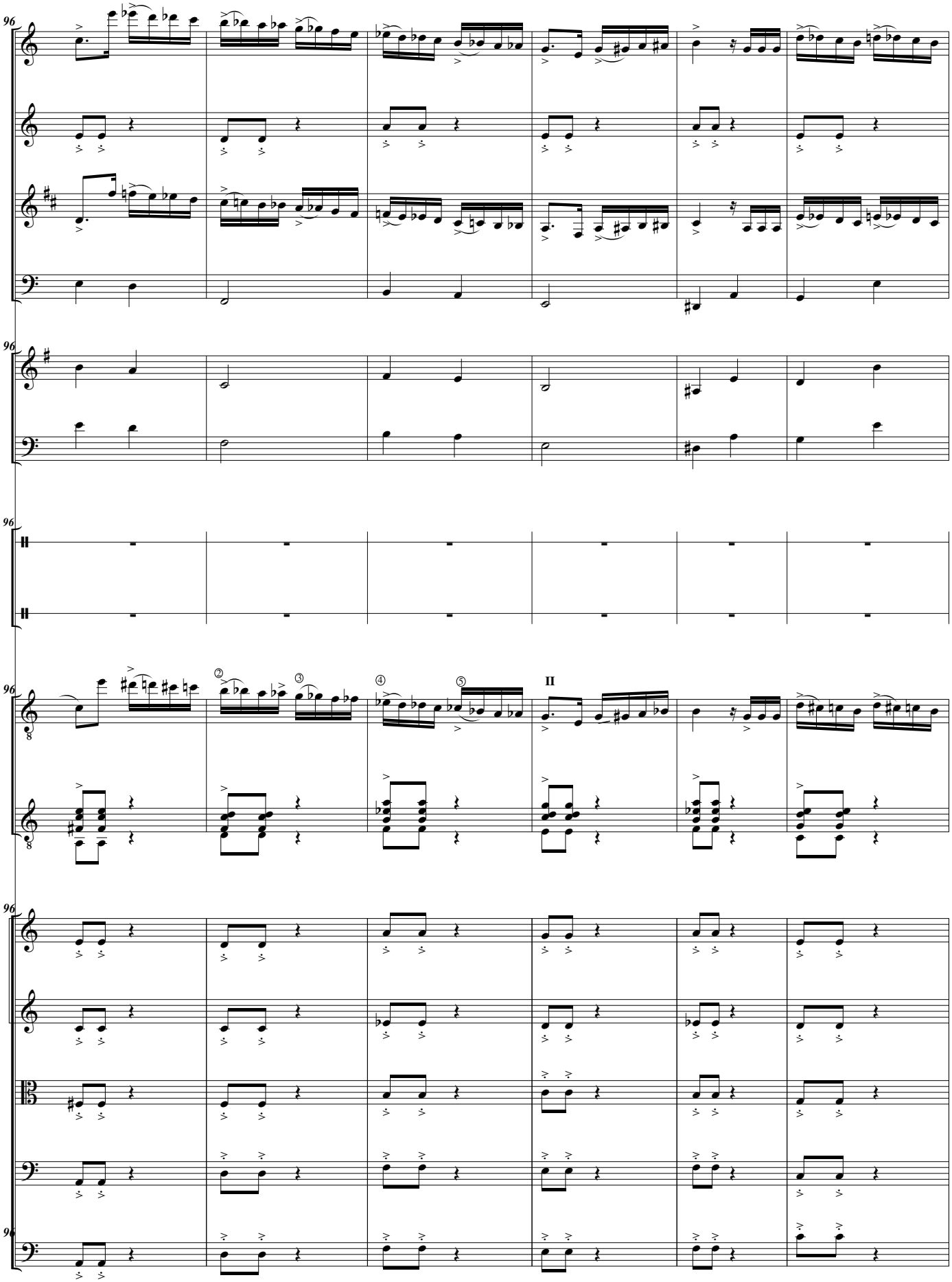

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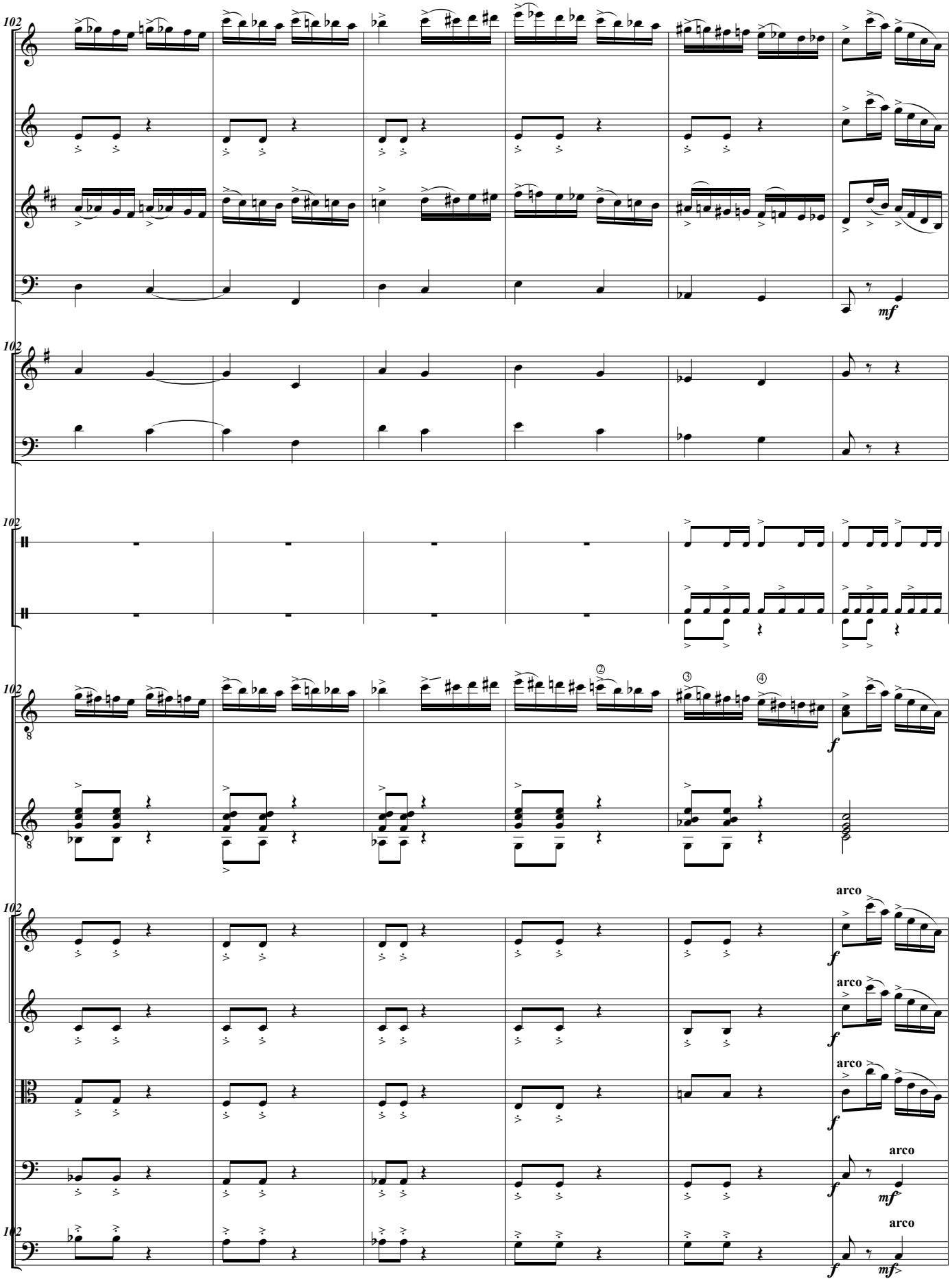

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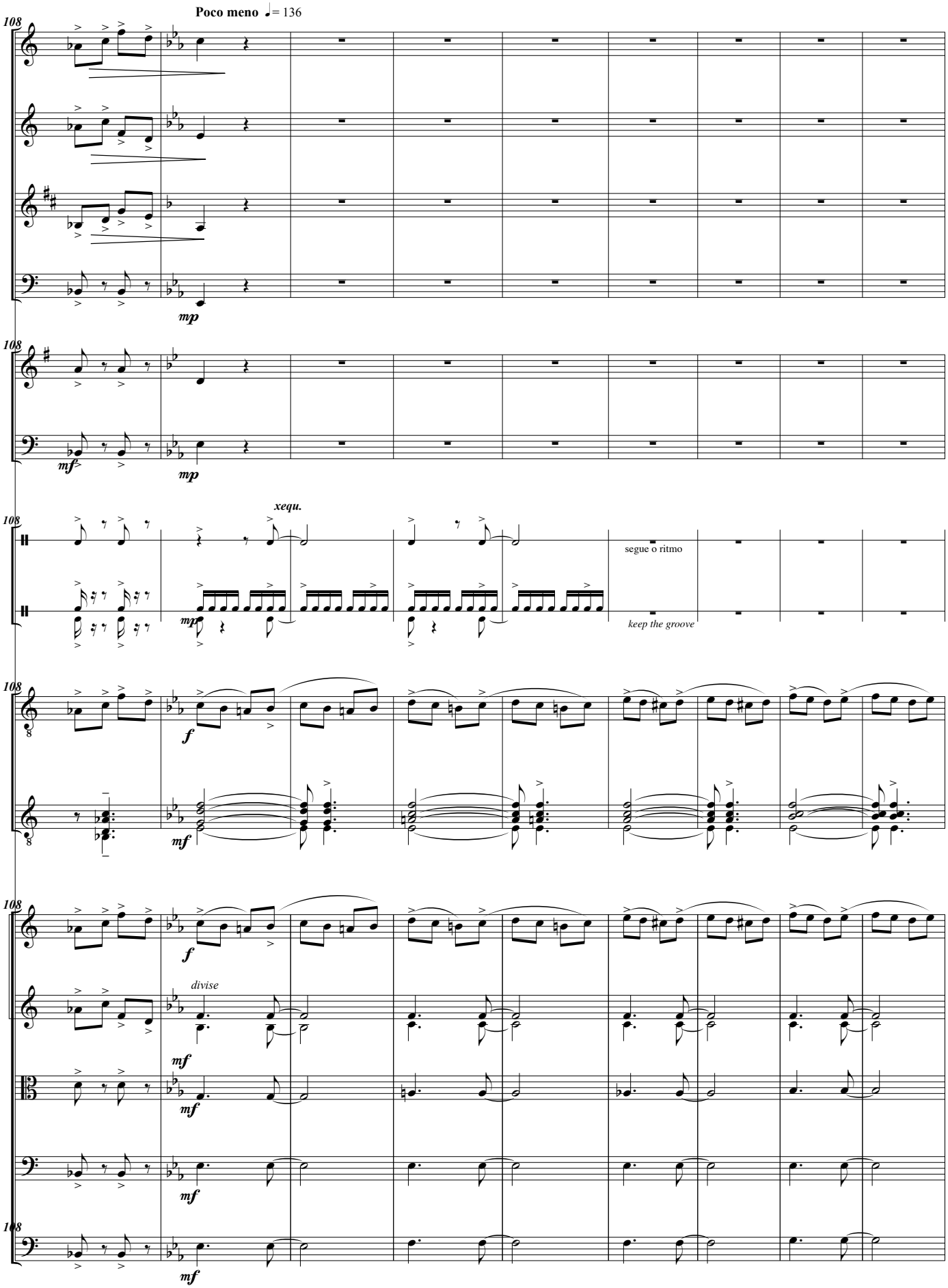

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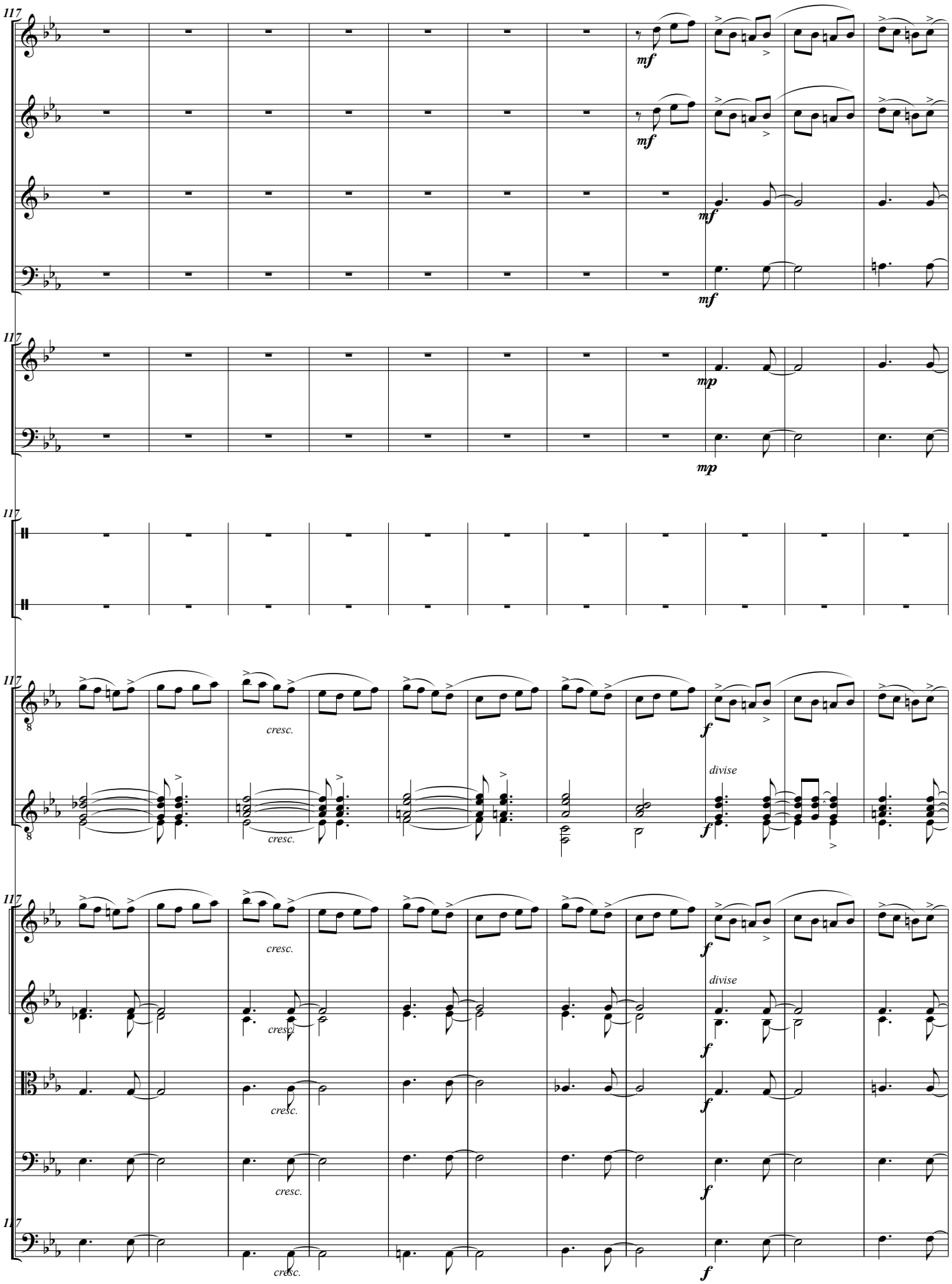

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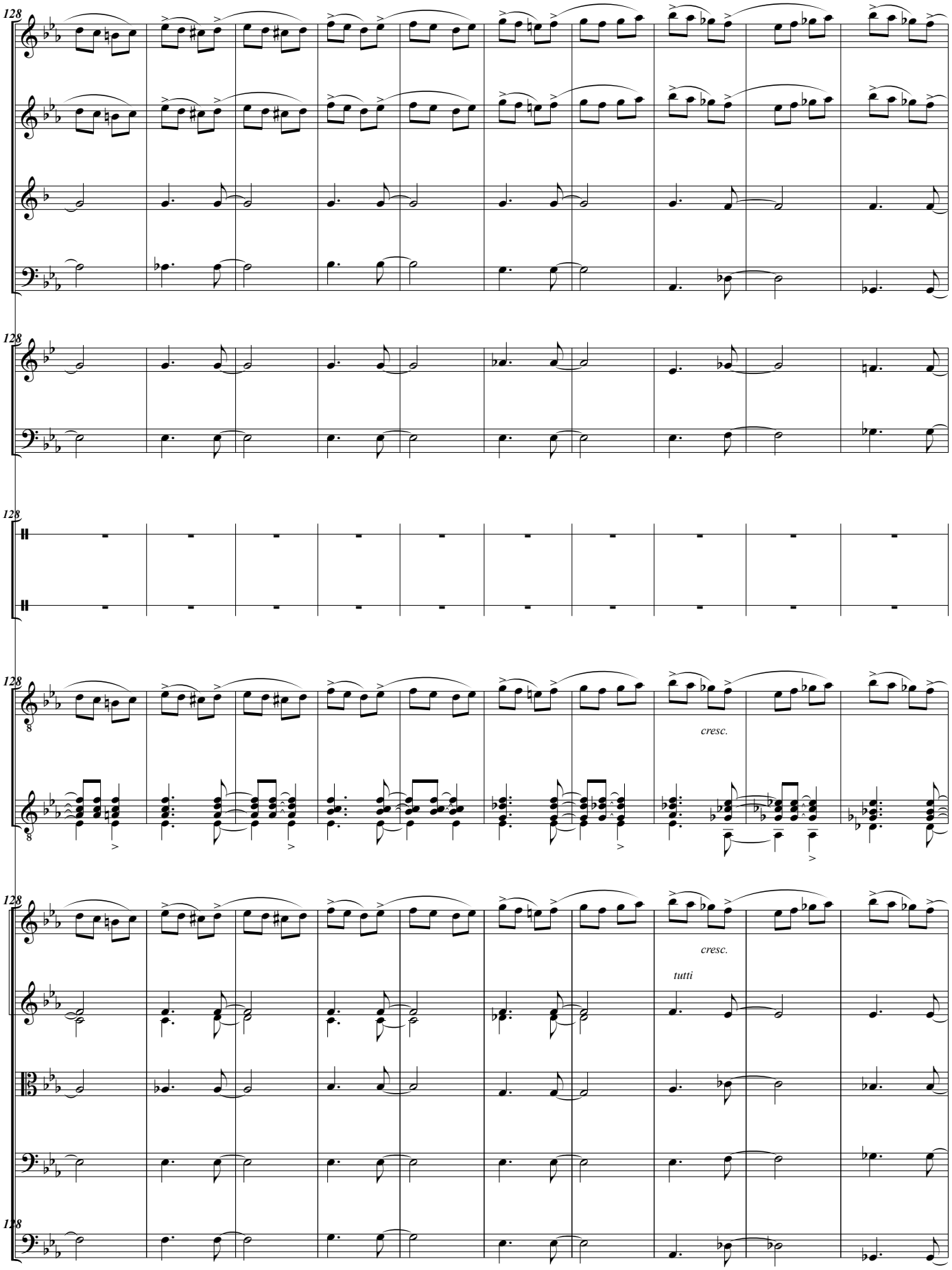

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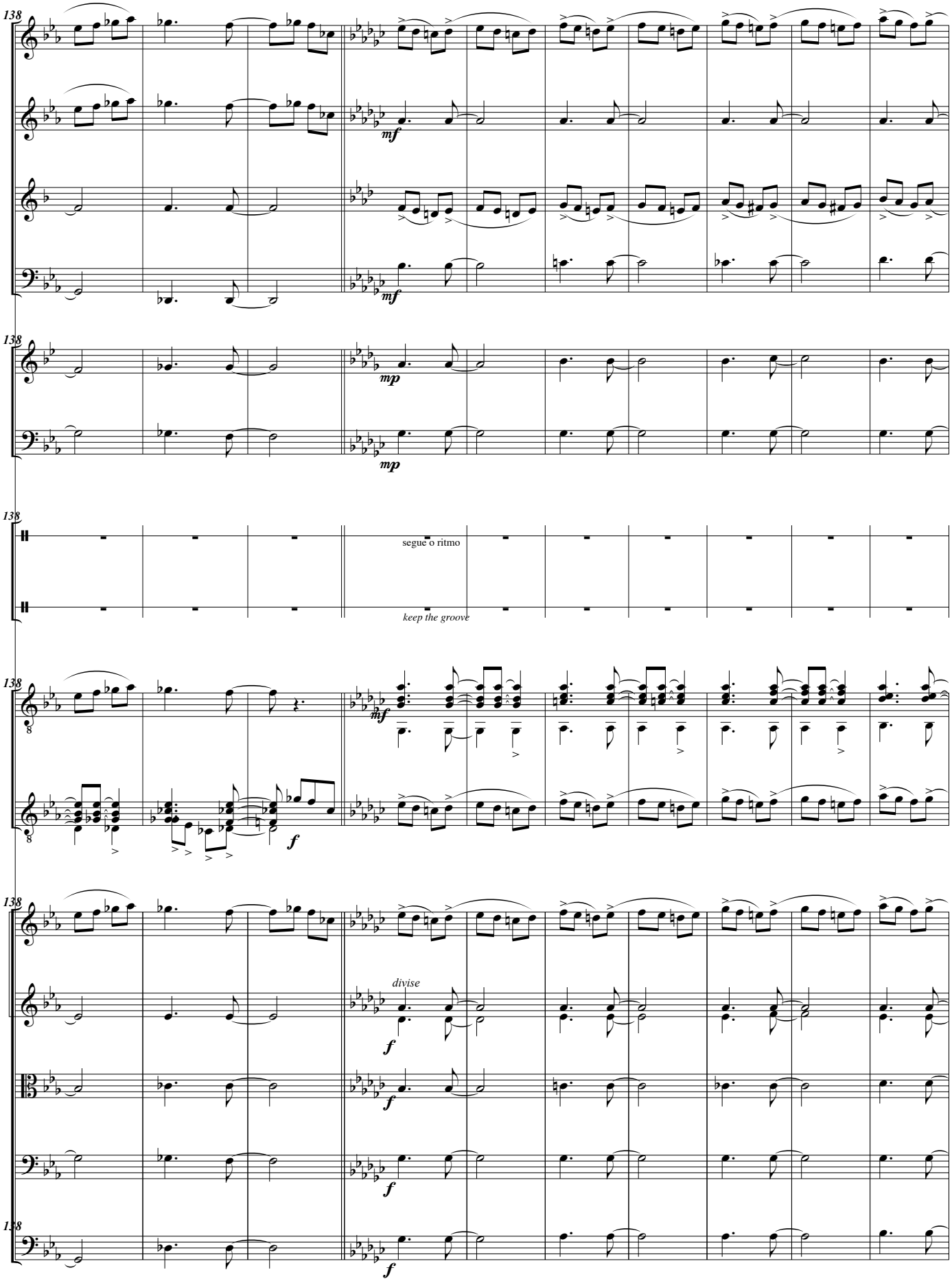

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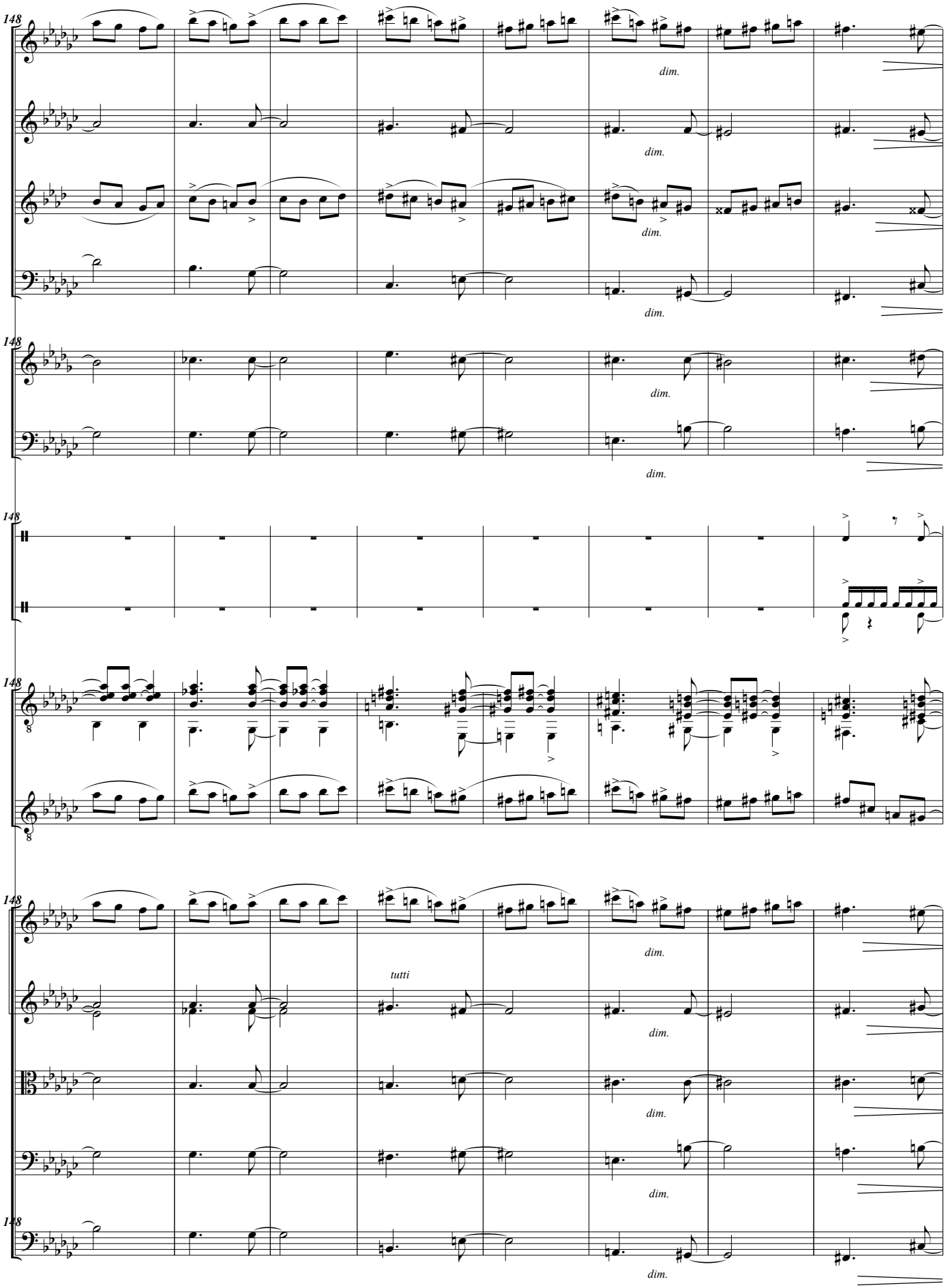

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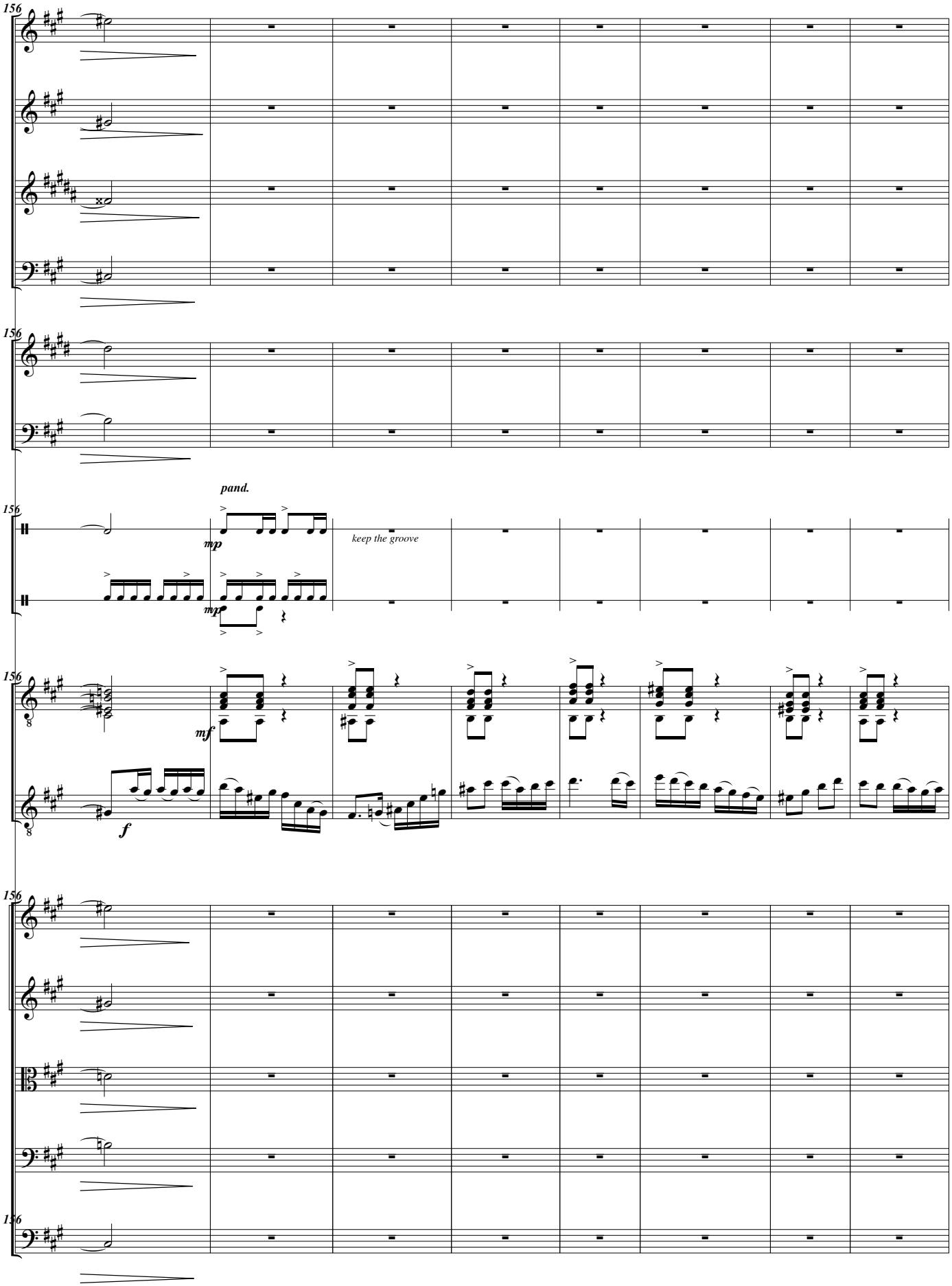

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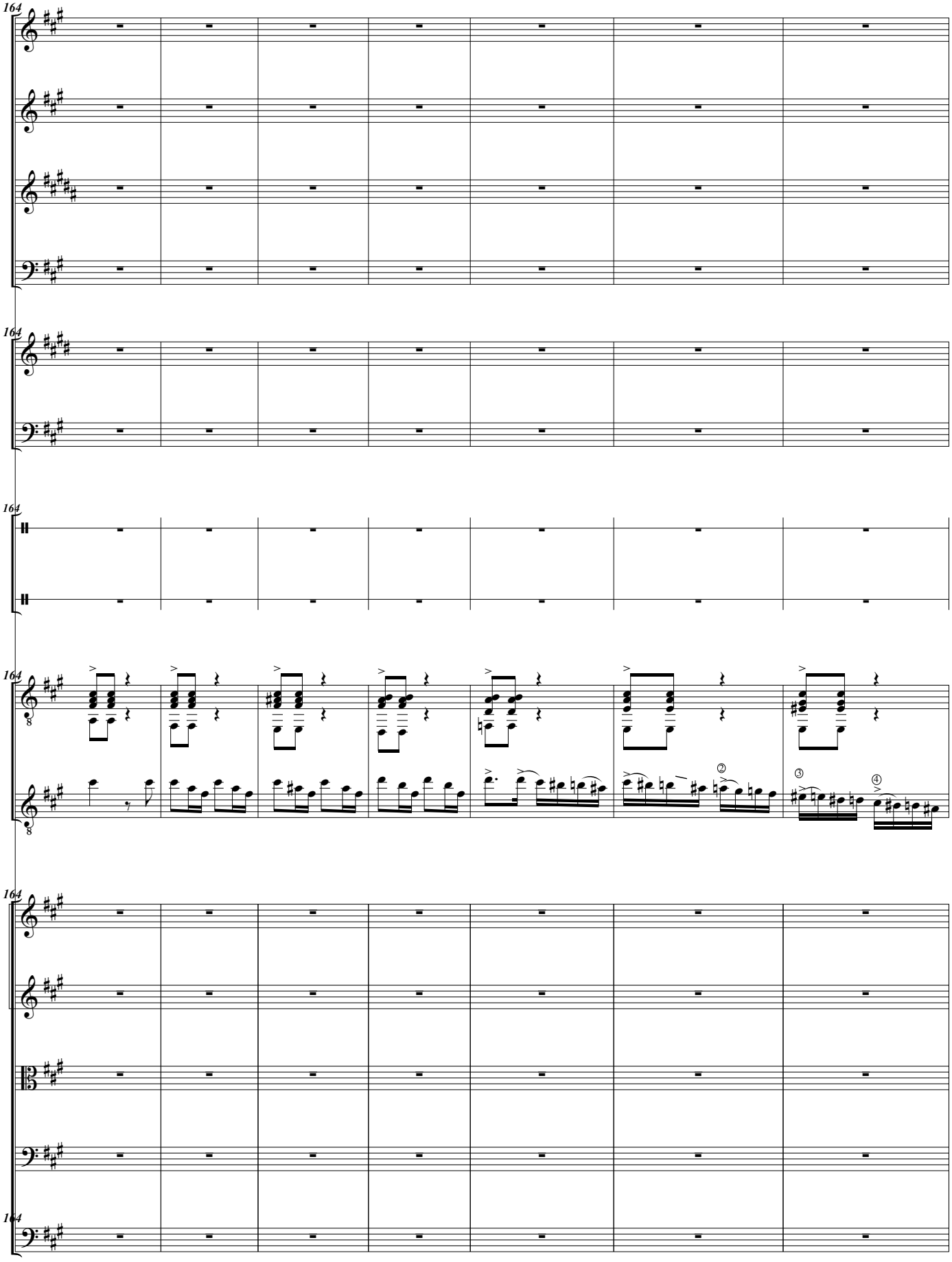

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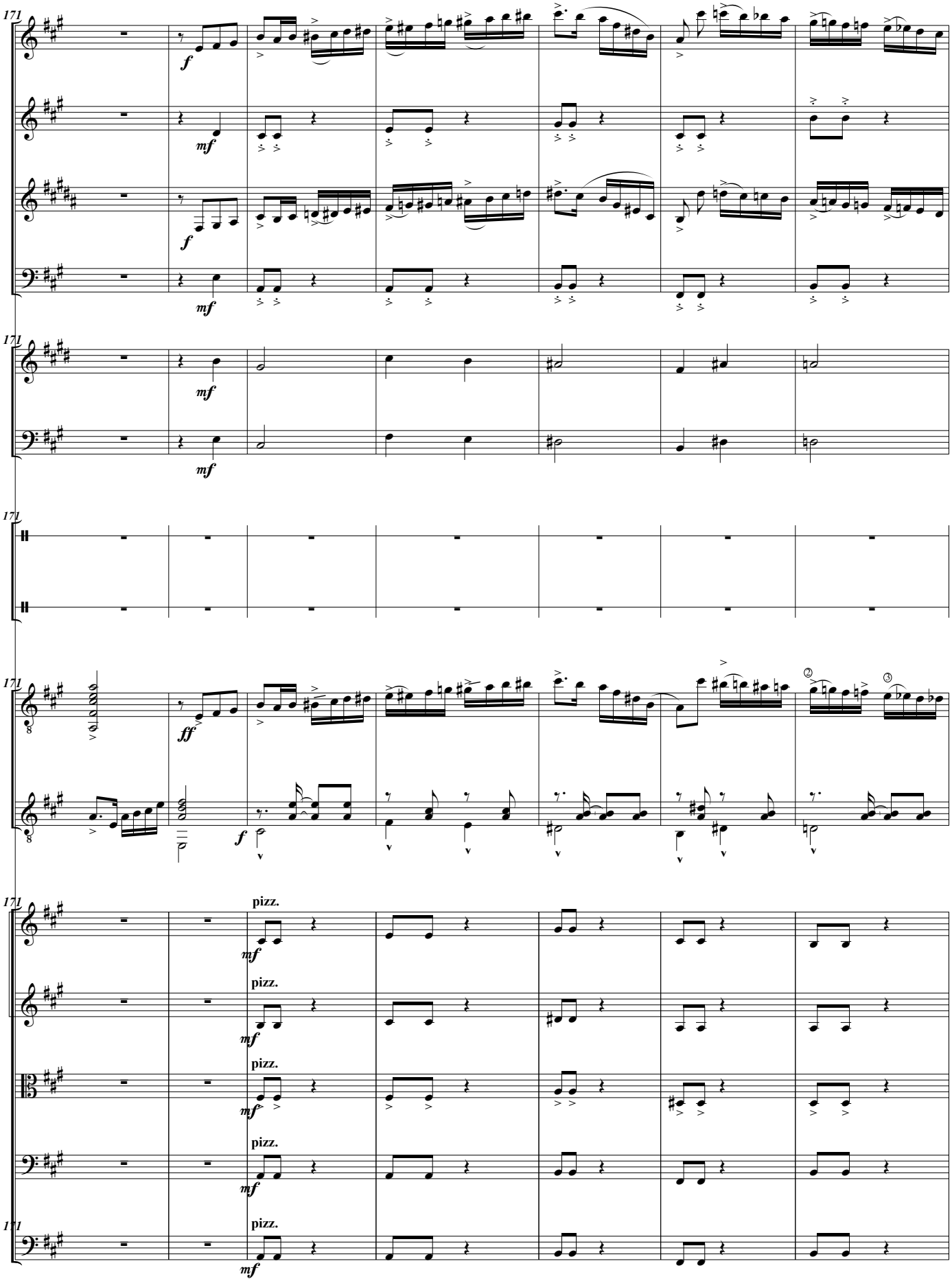

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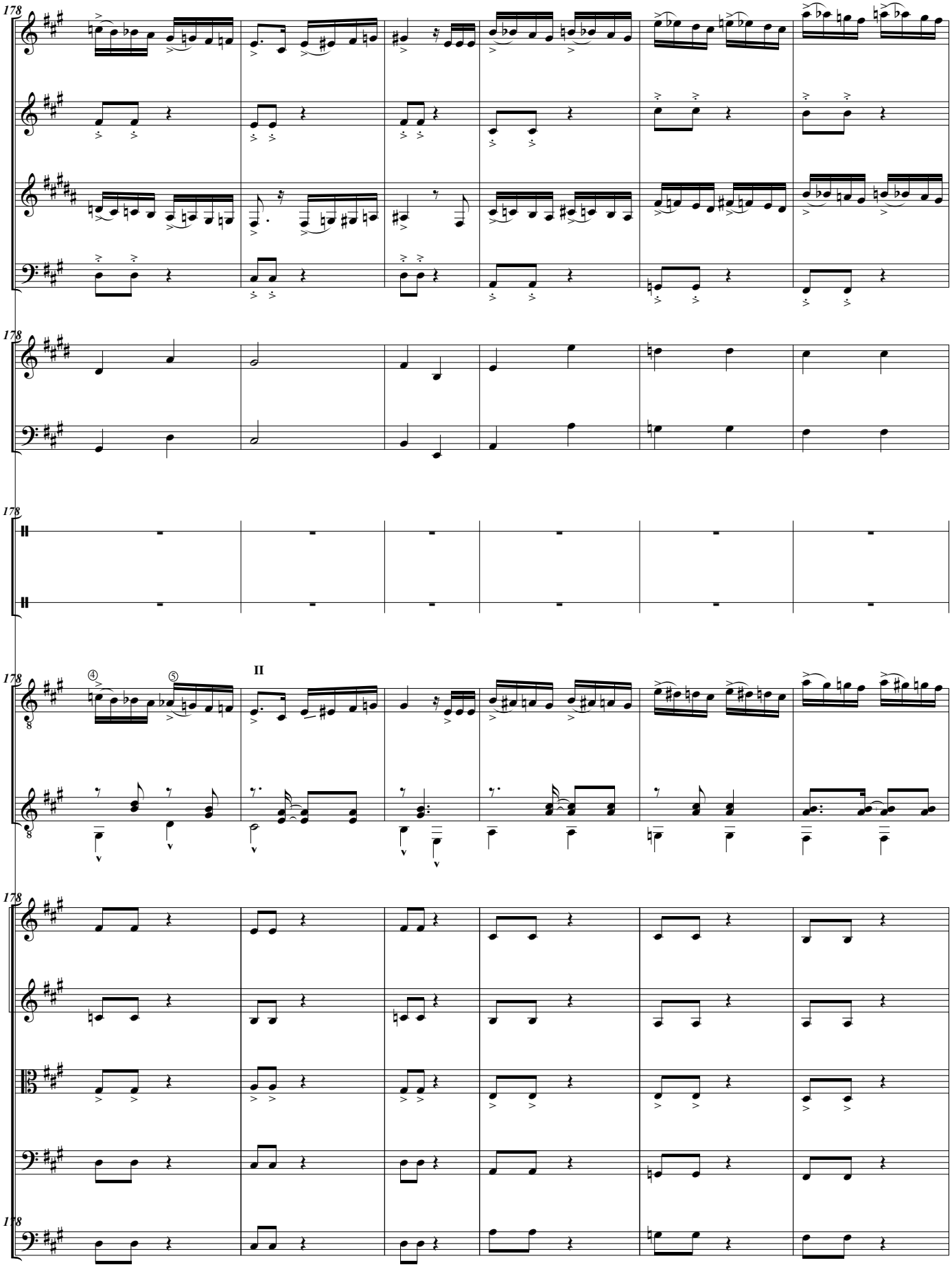

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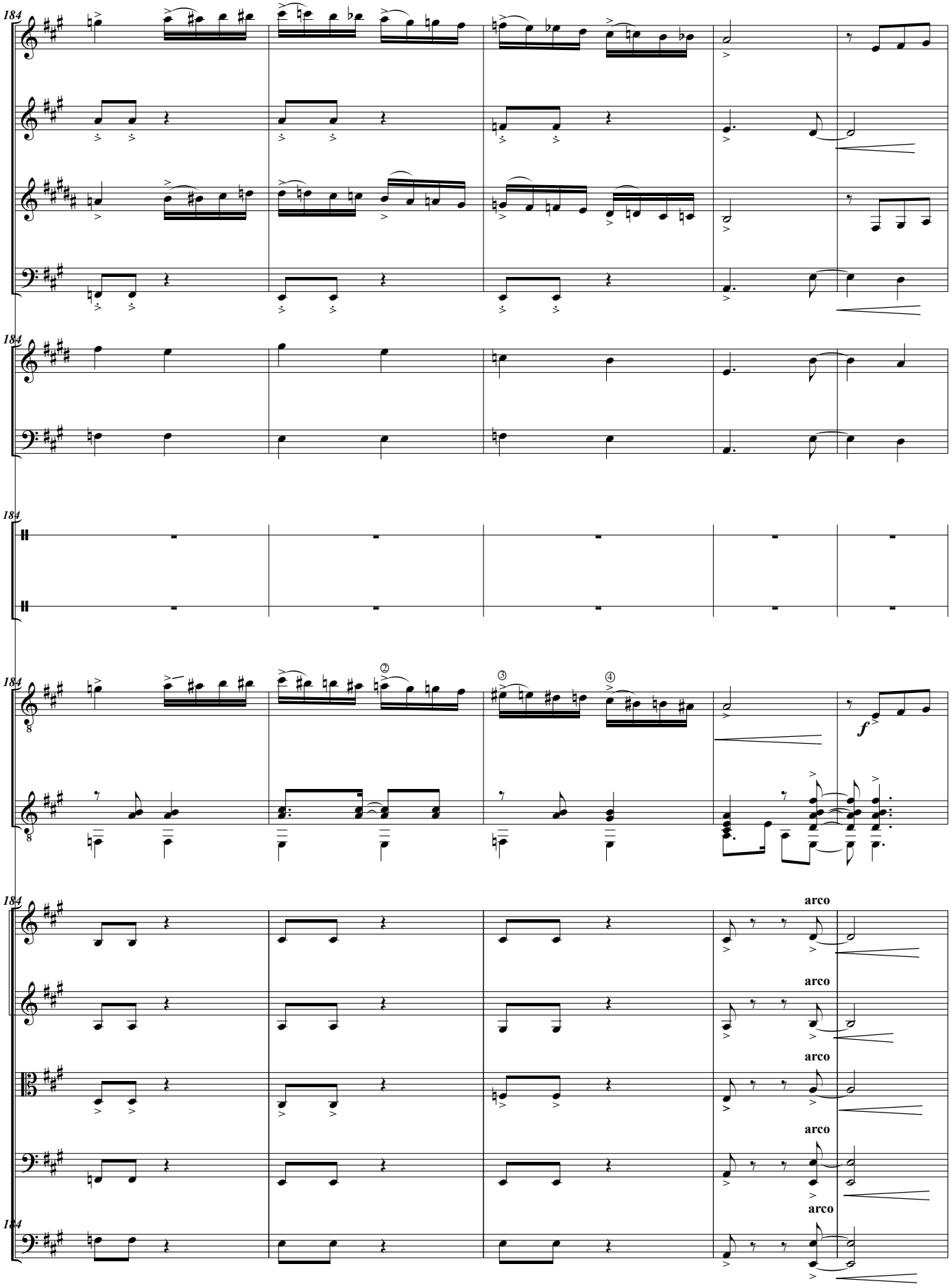

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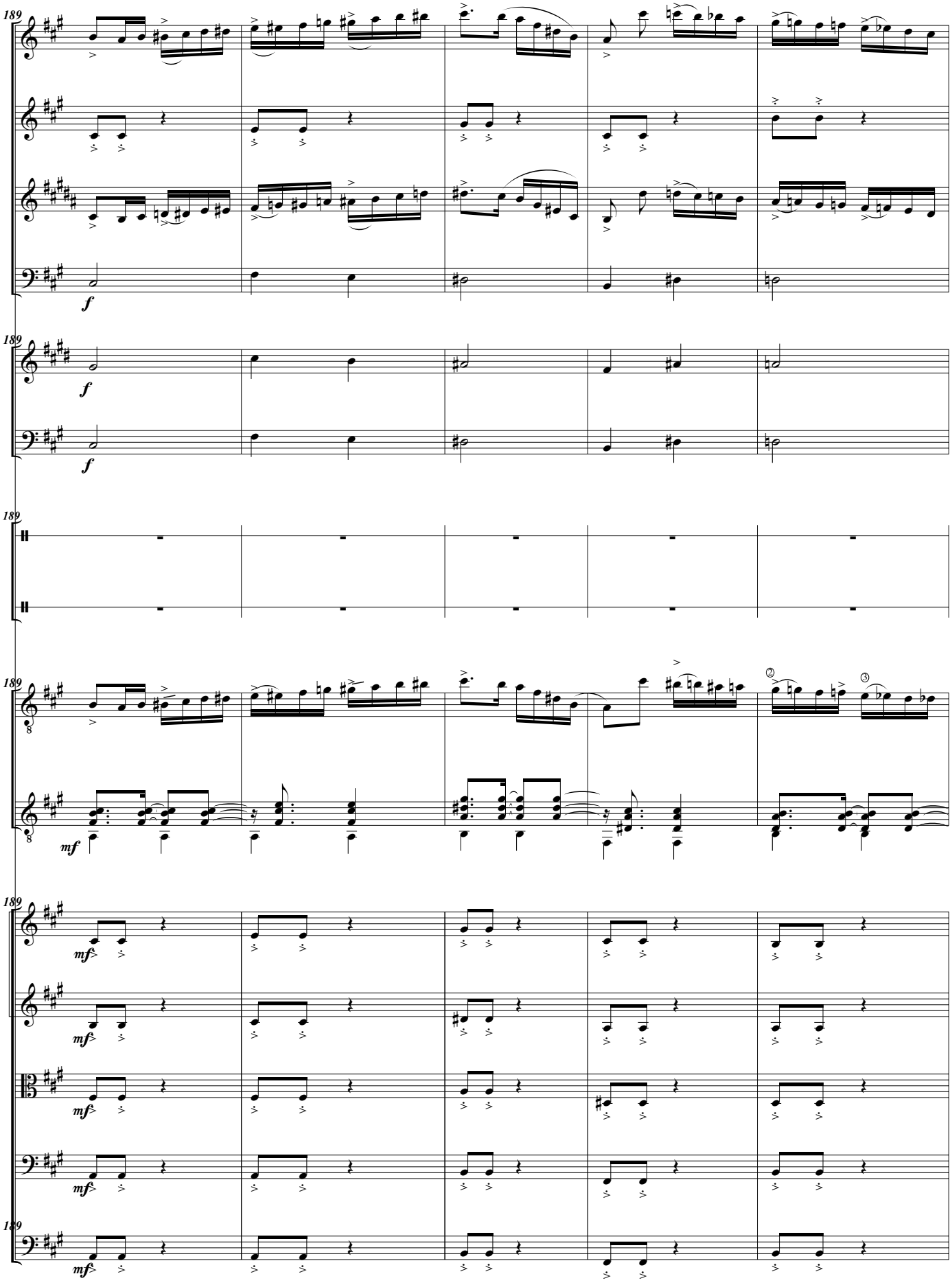

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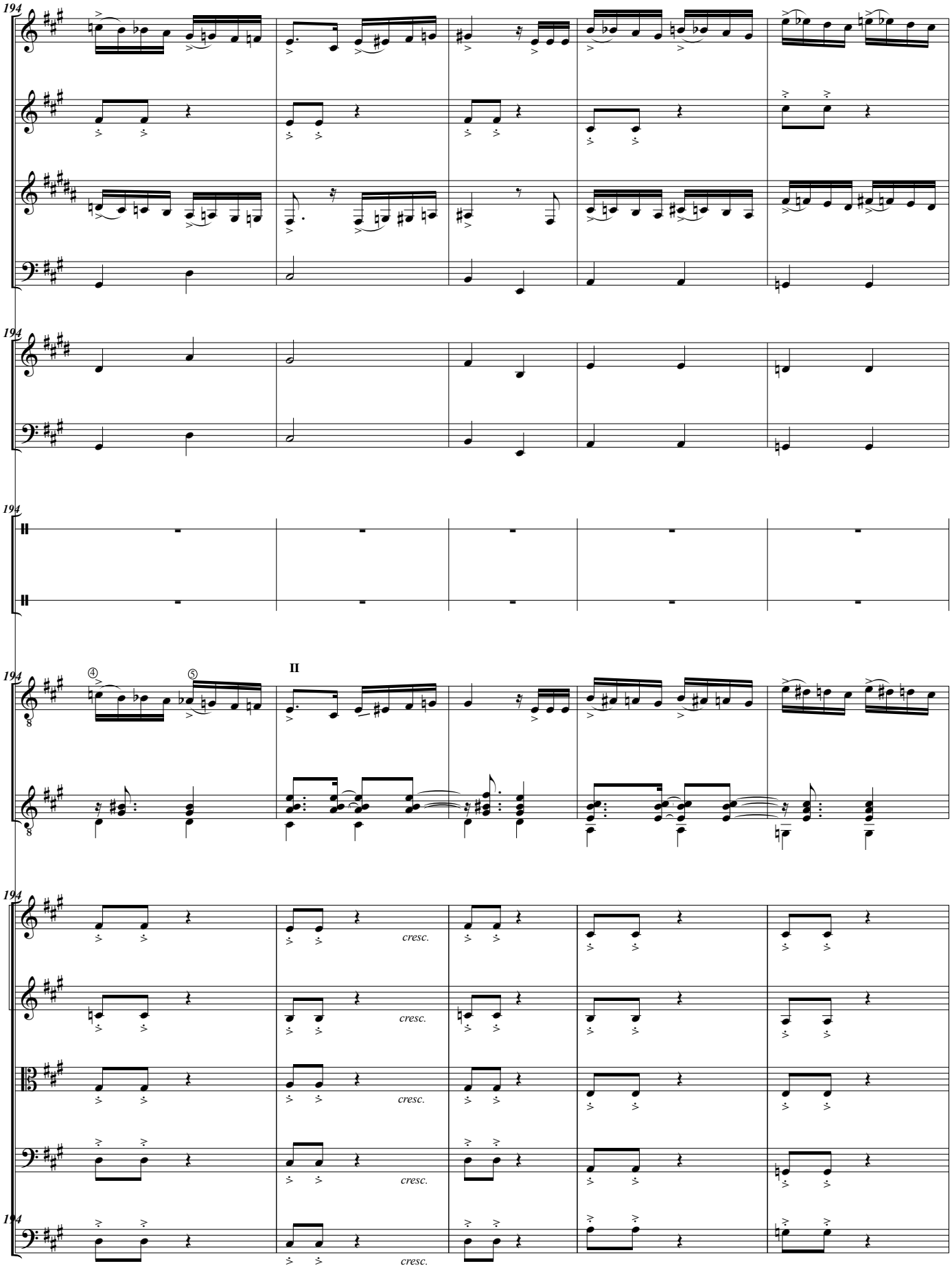

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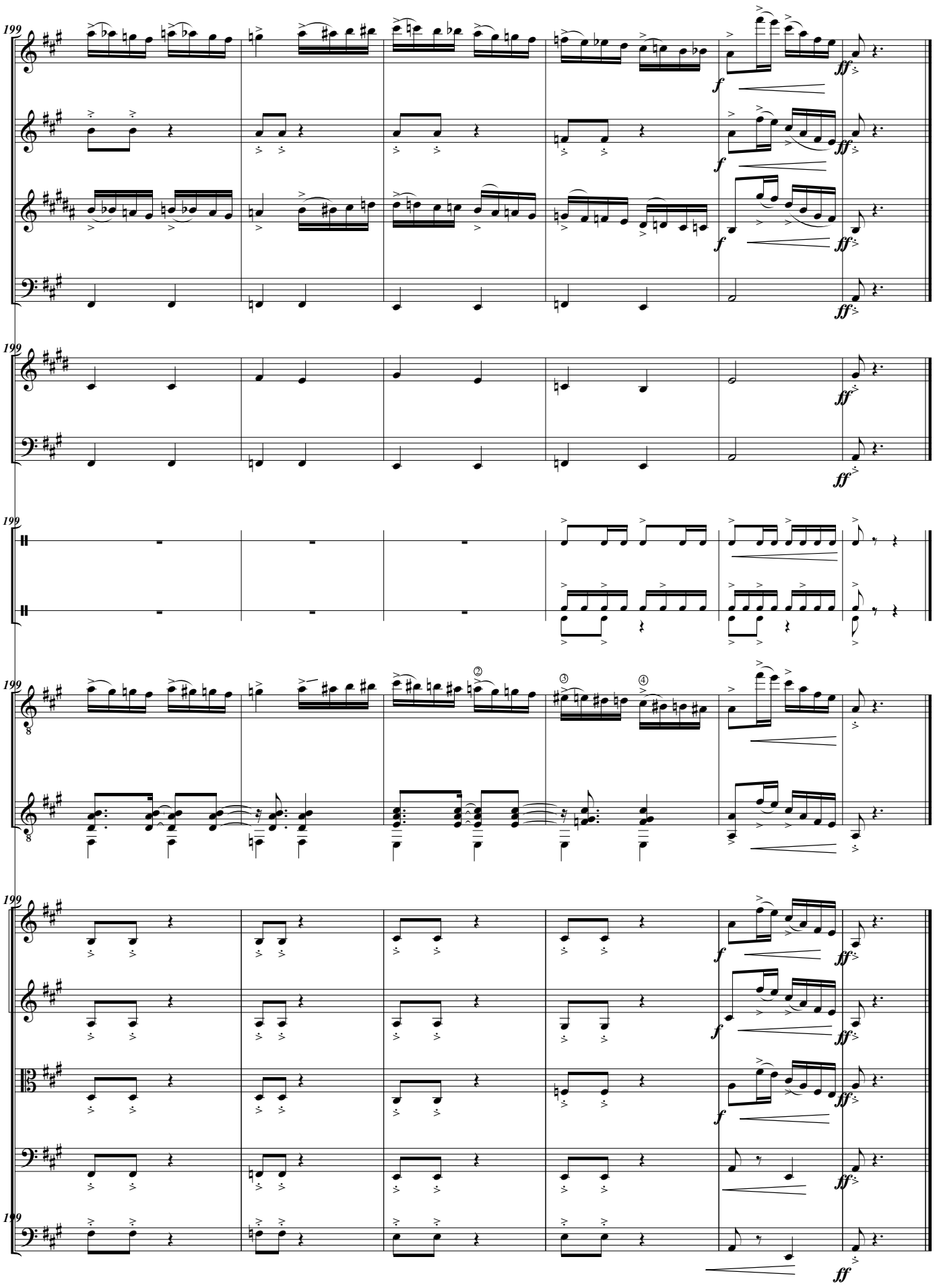

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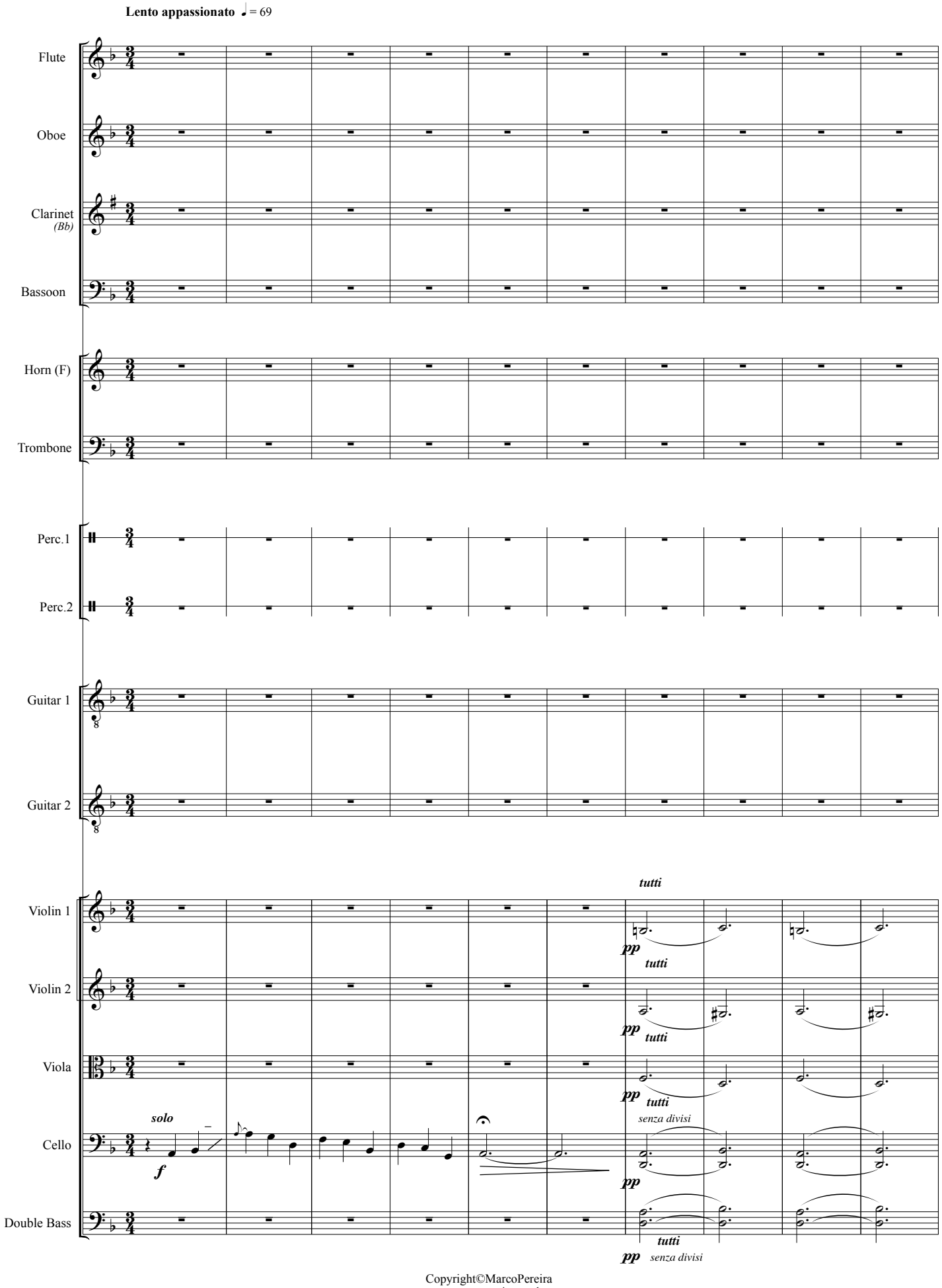
III - Iara, o canto da sedução



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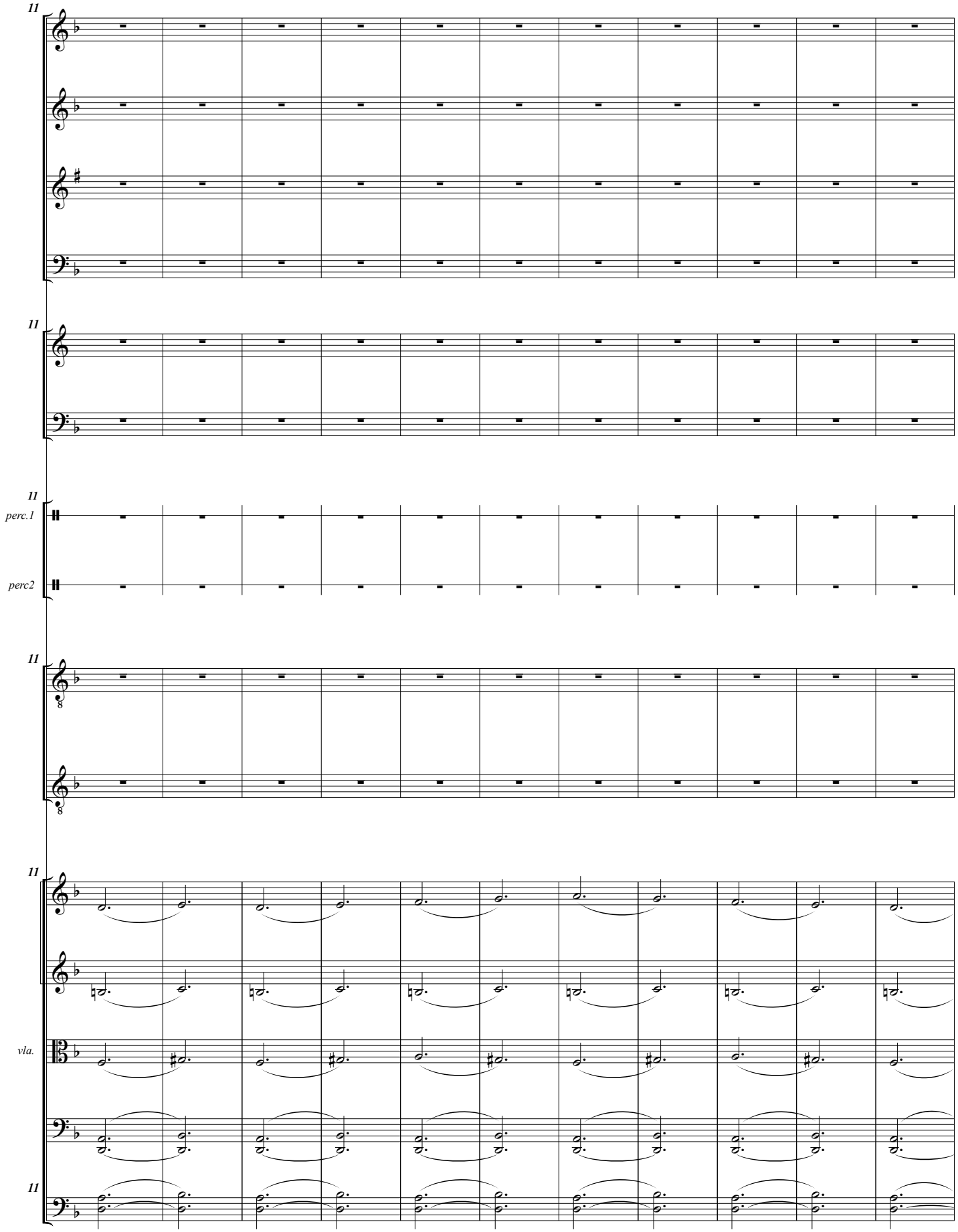

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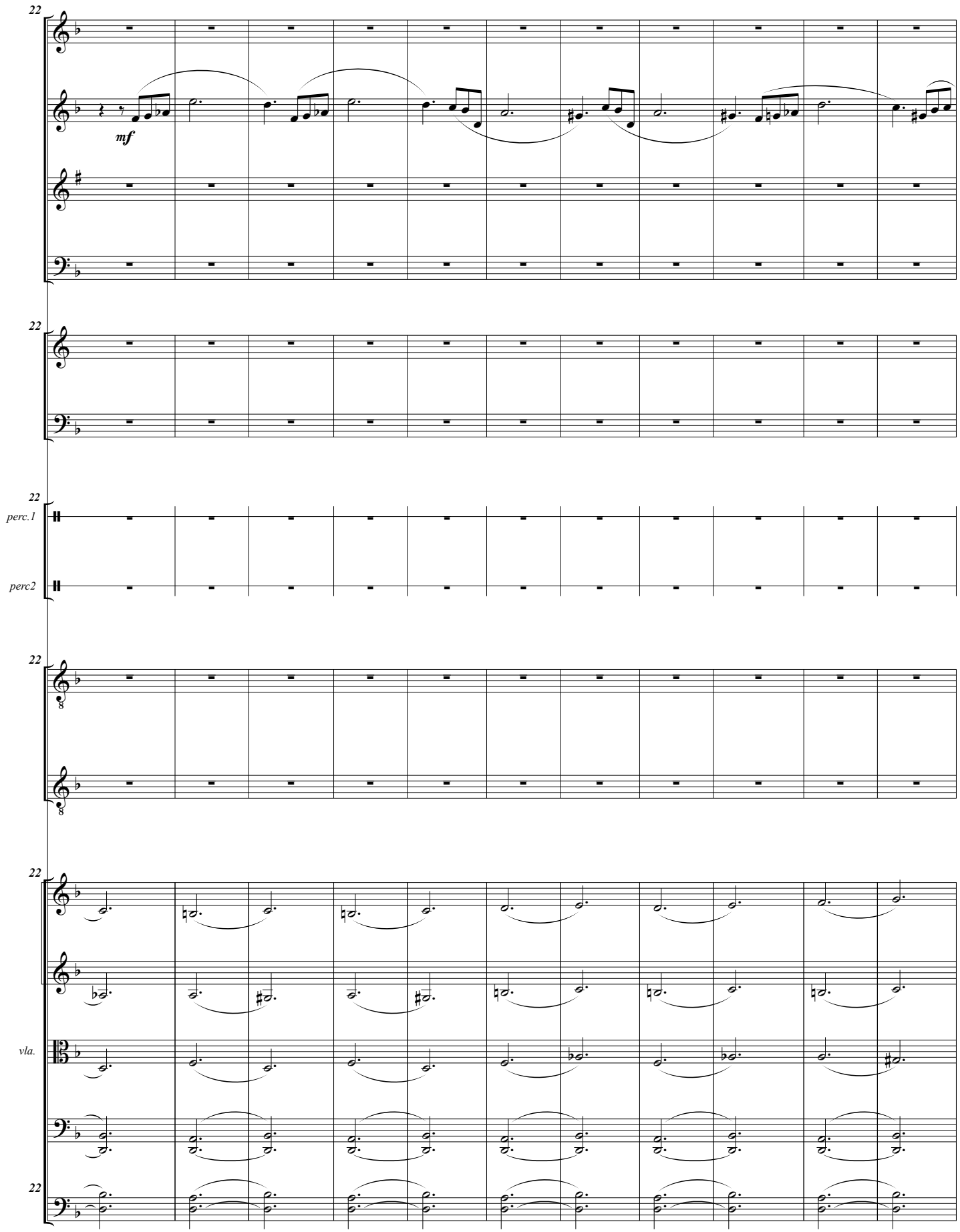

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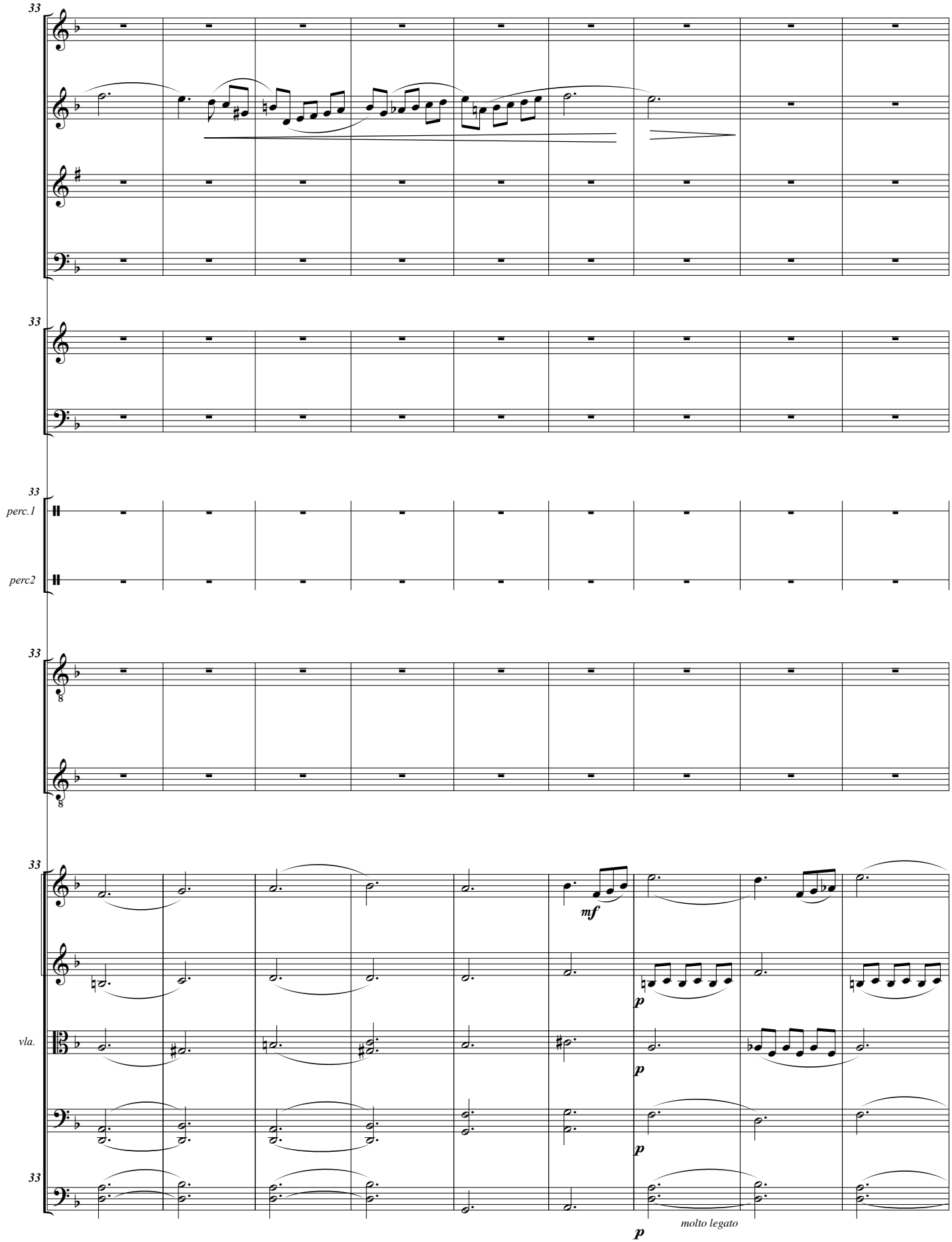

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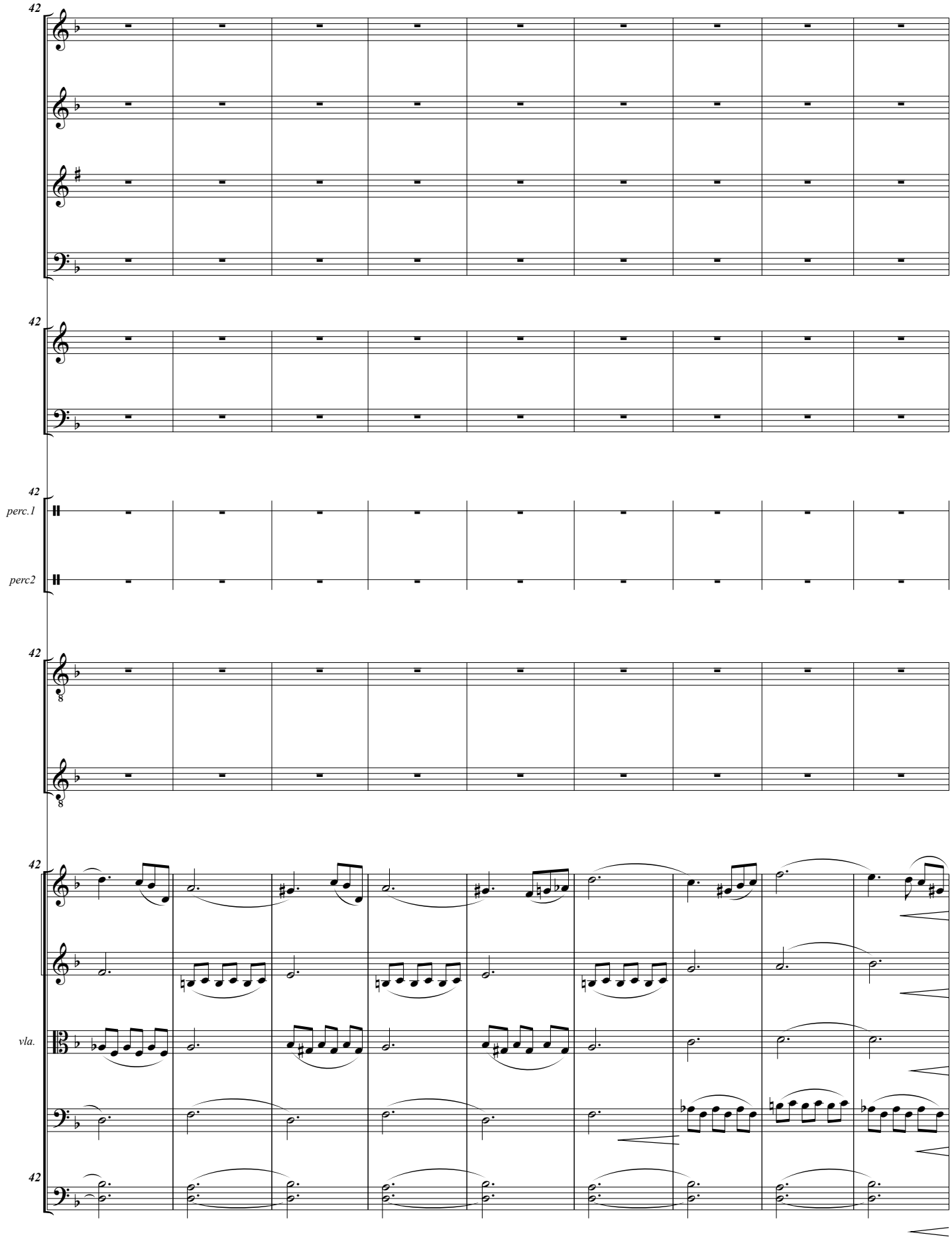

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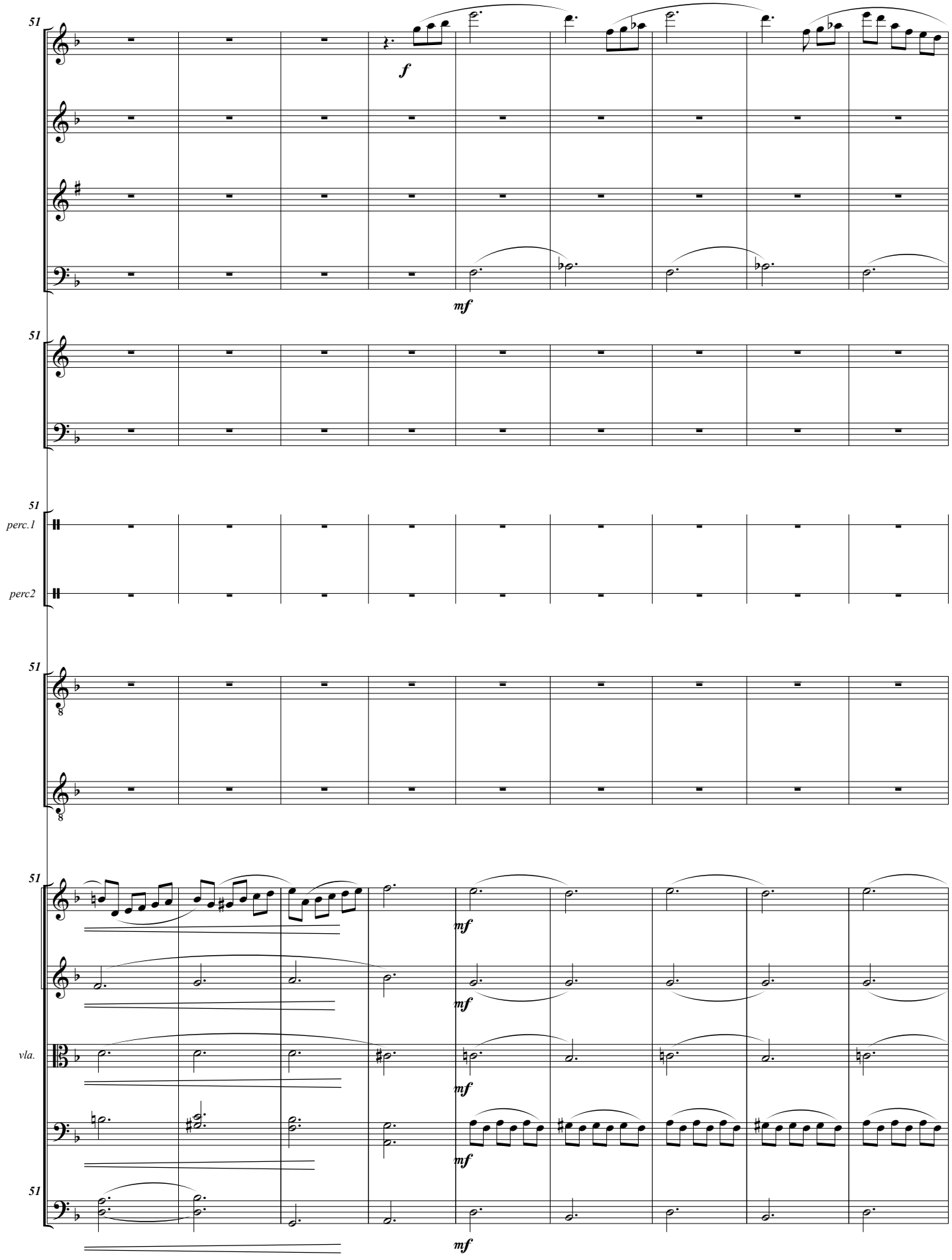

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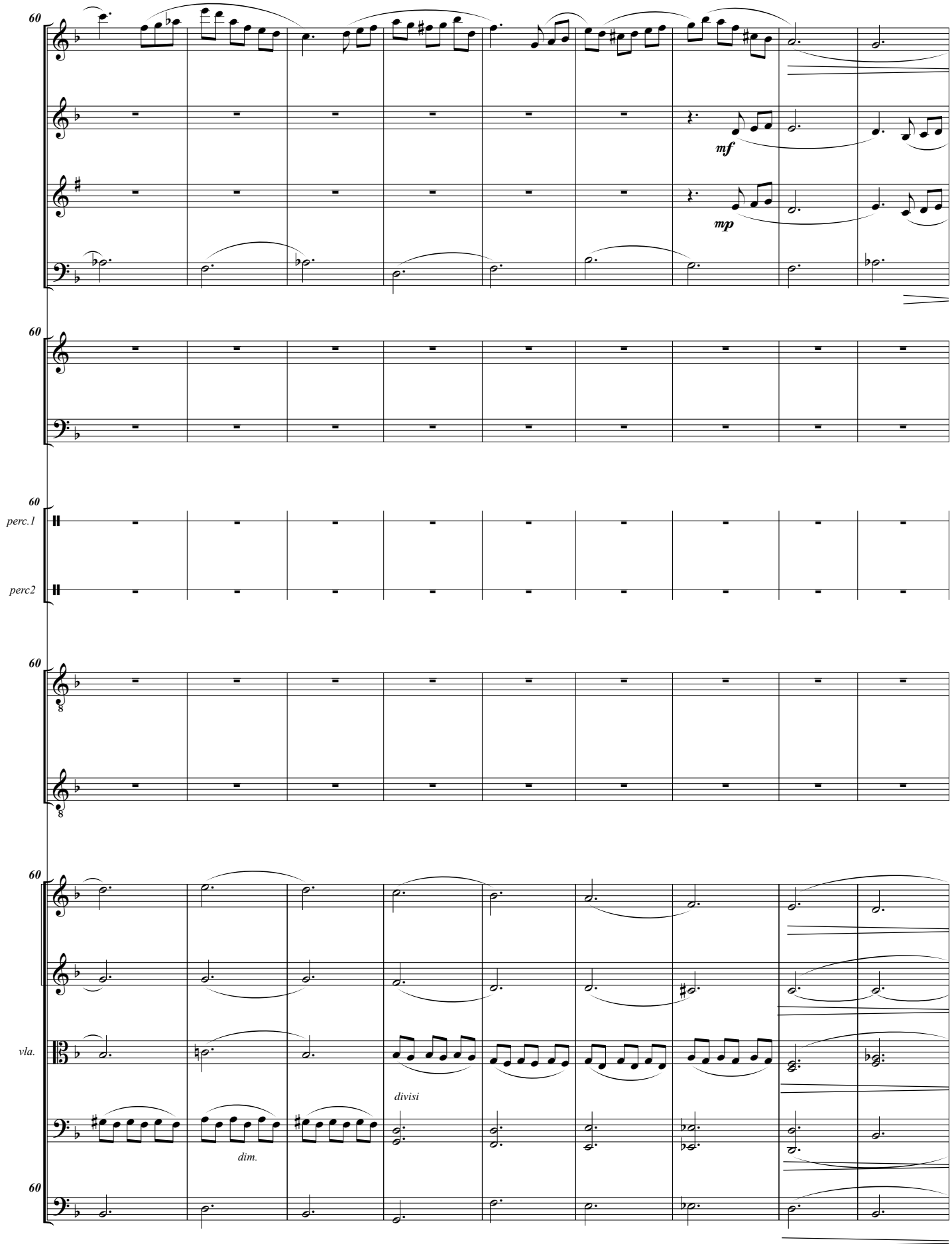

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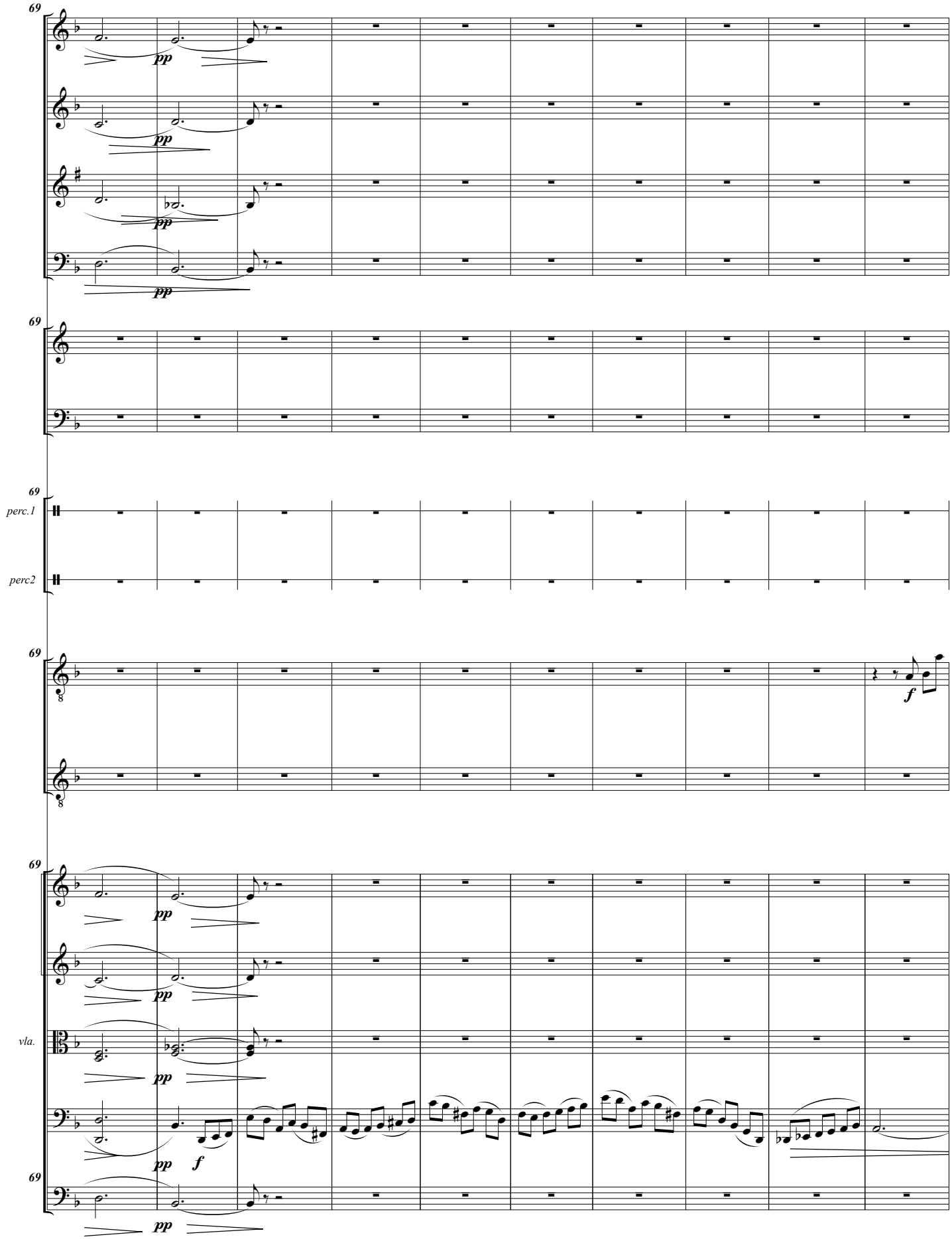

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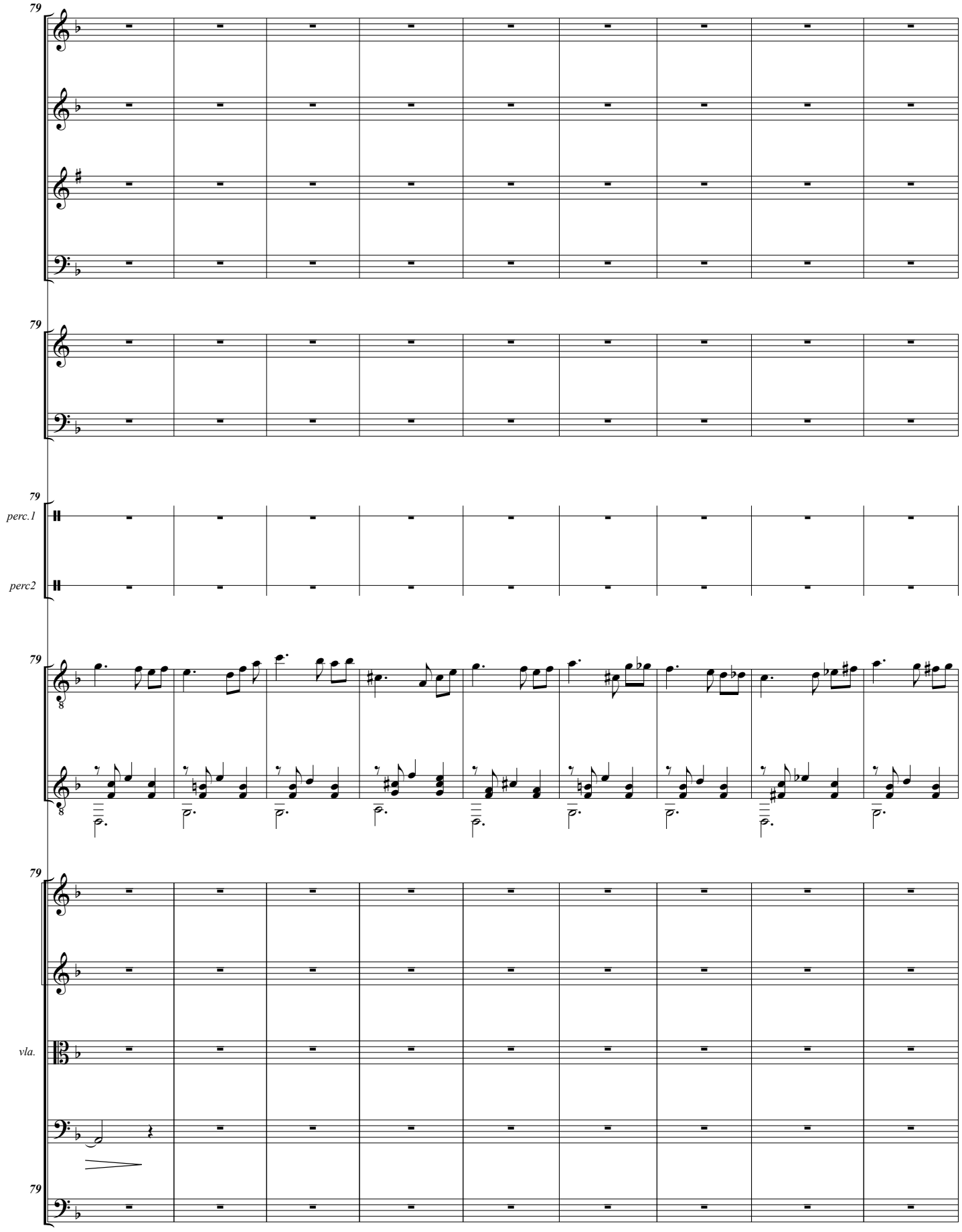

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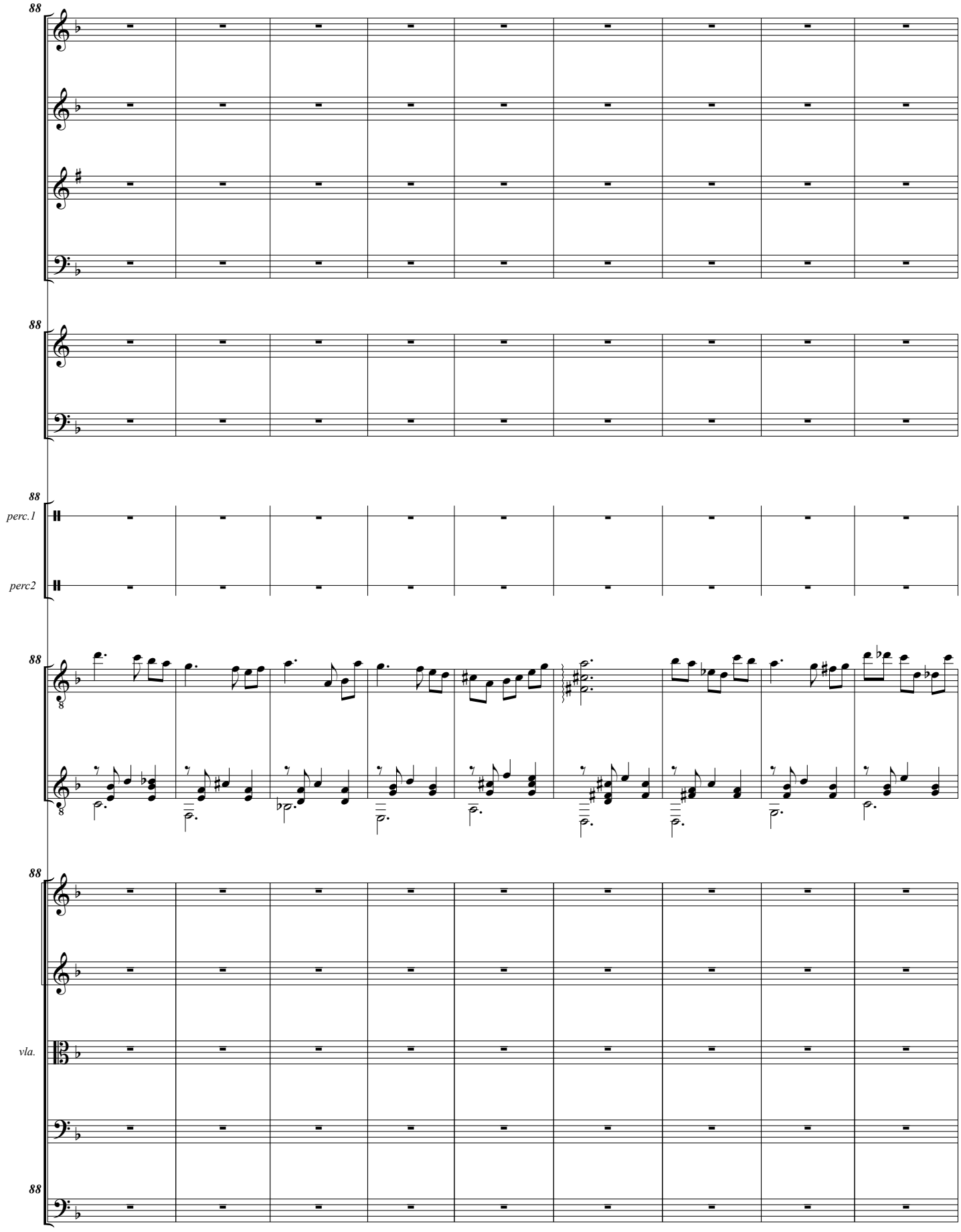

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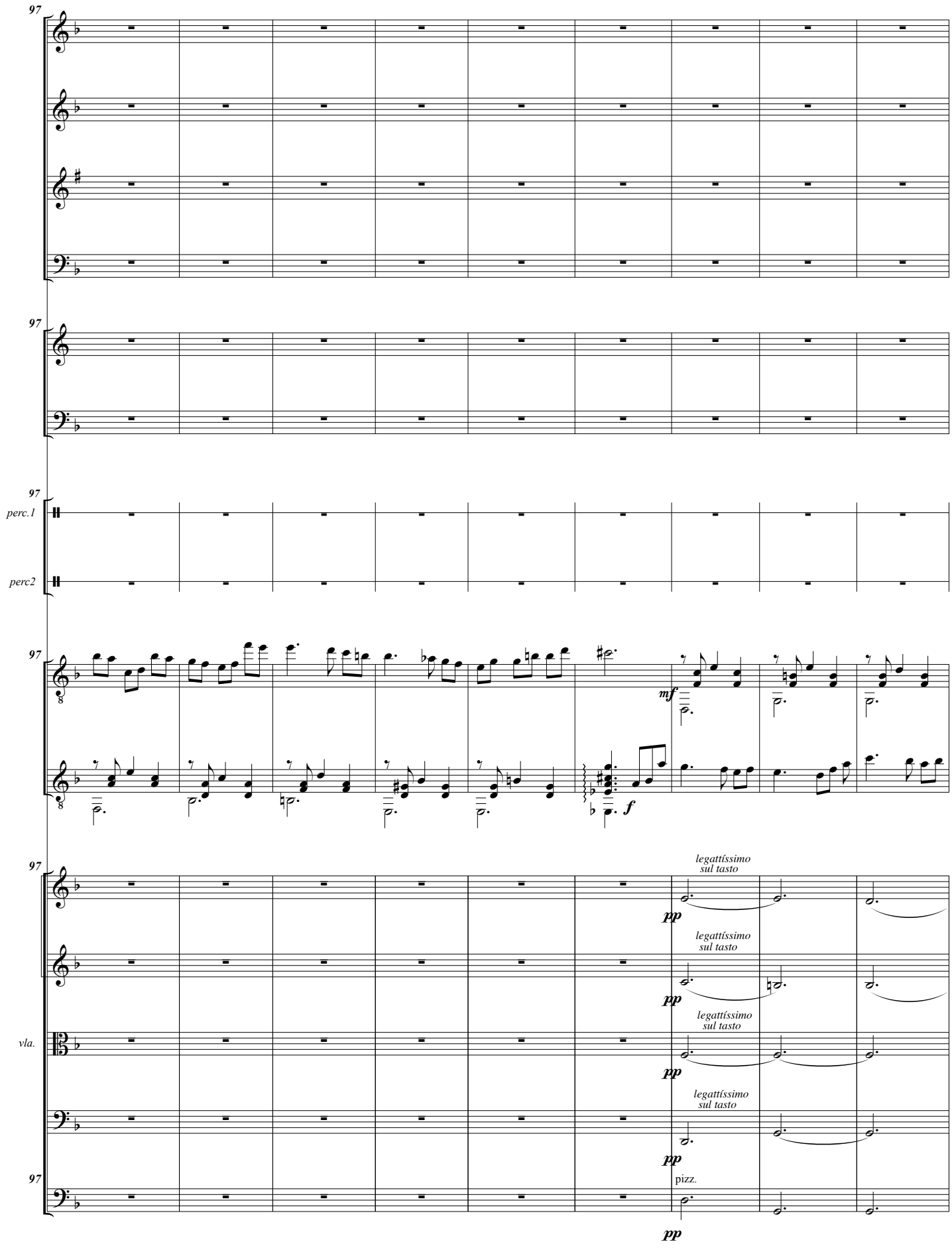

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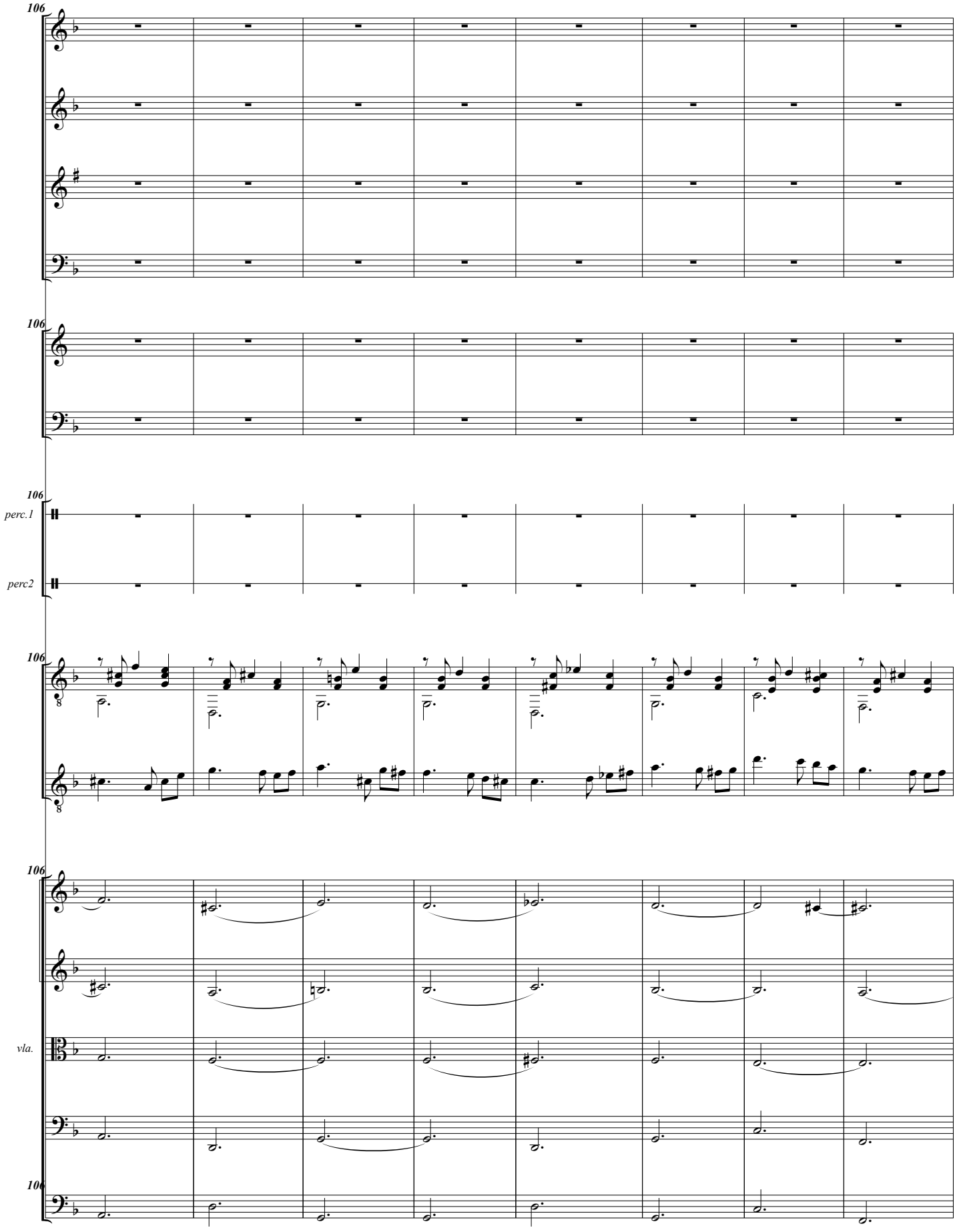

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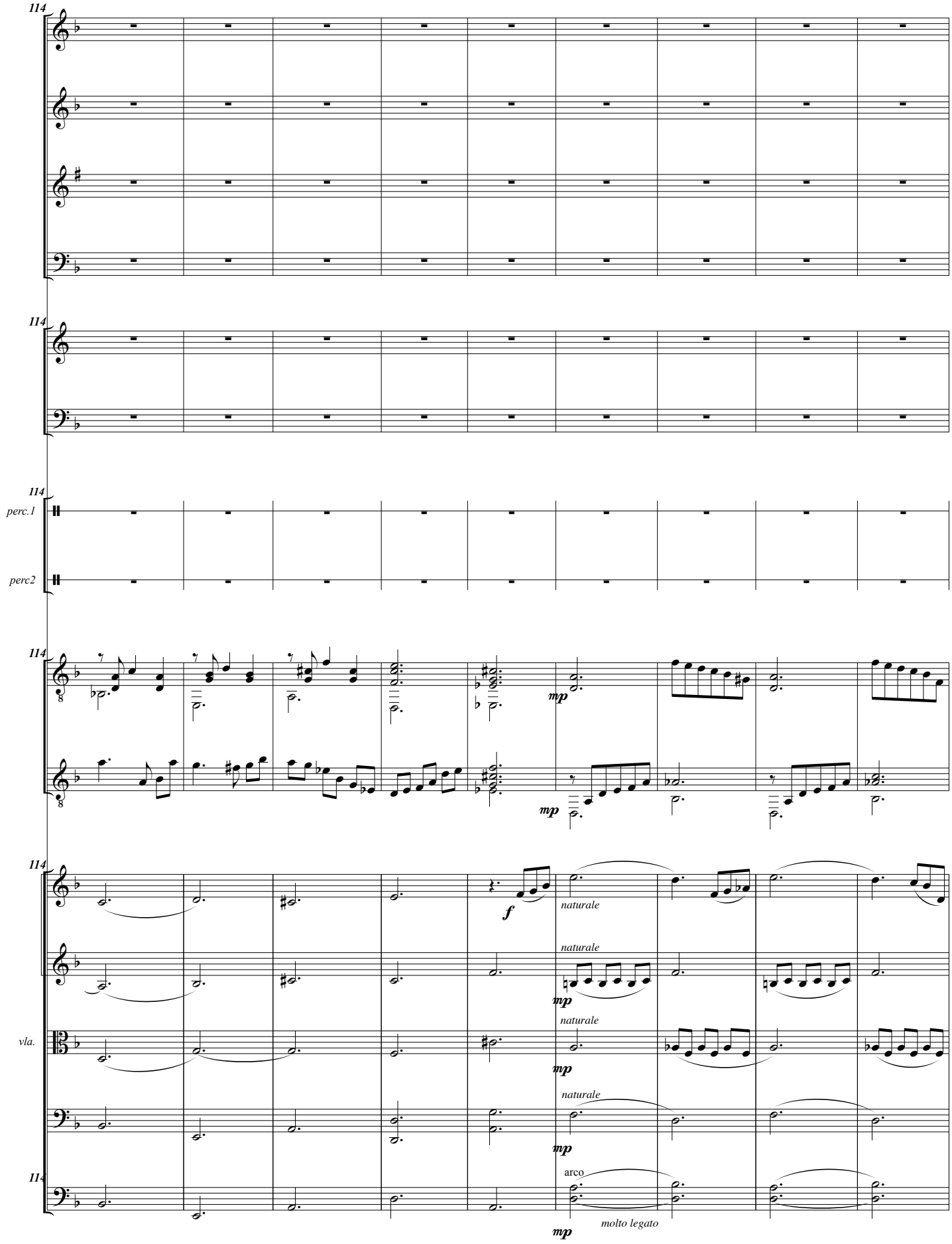

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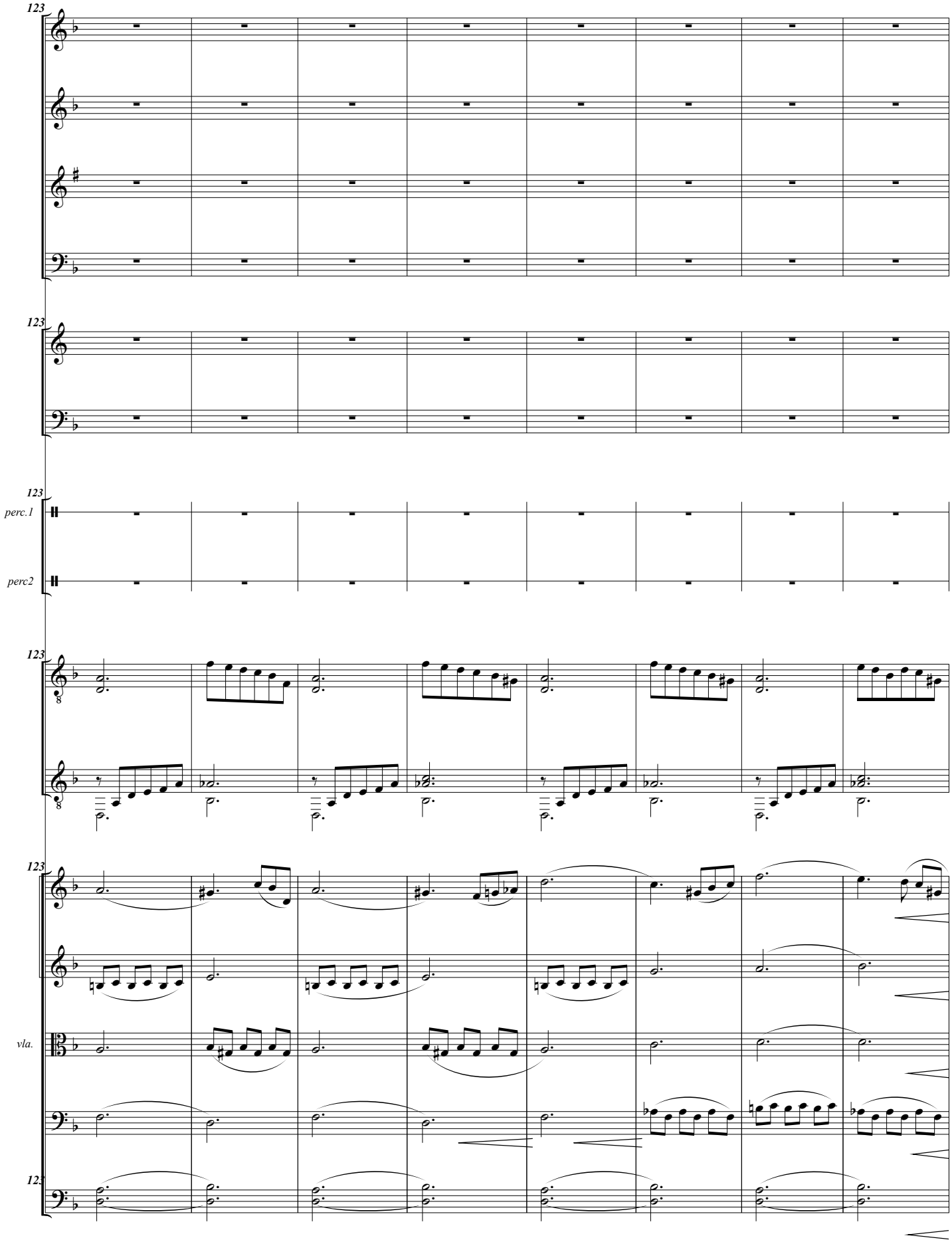

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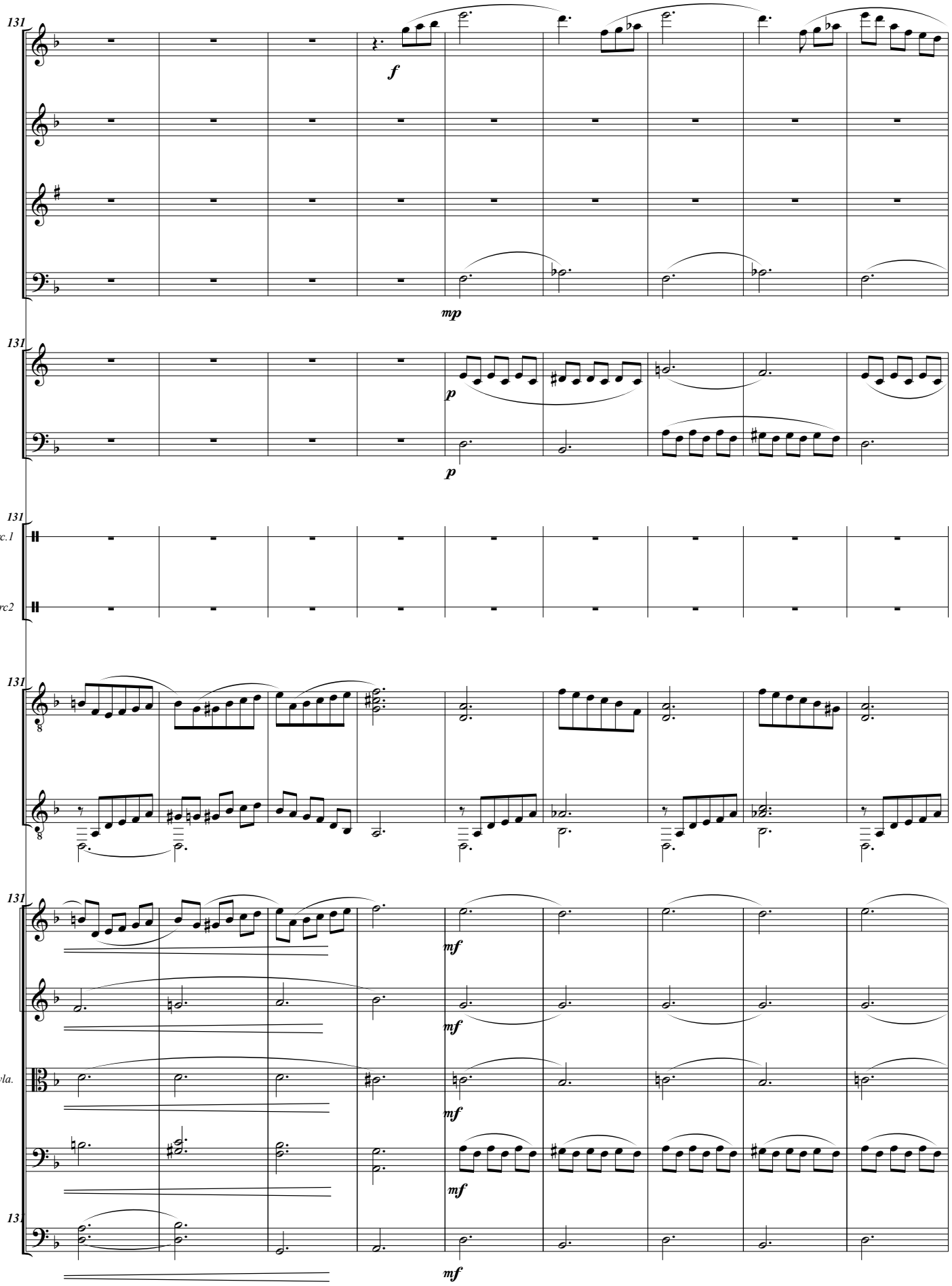

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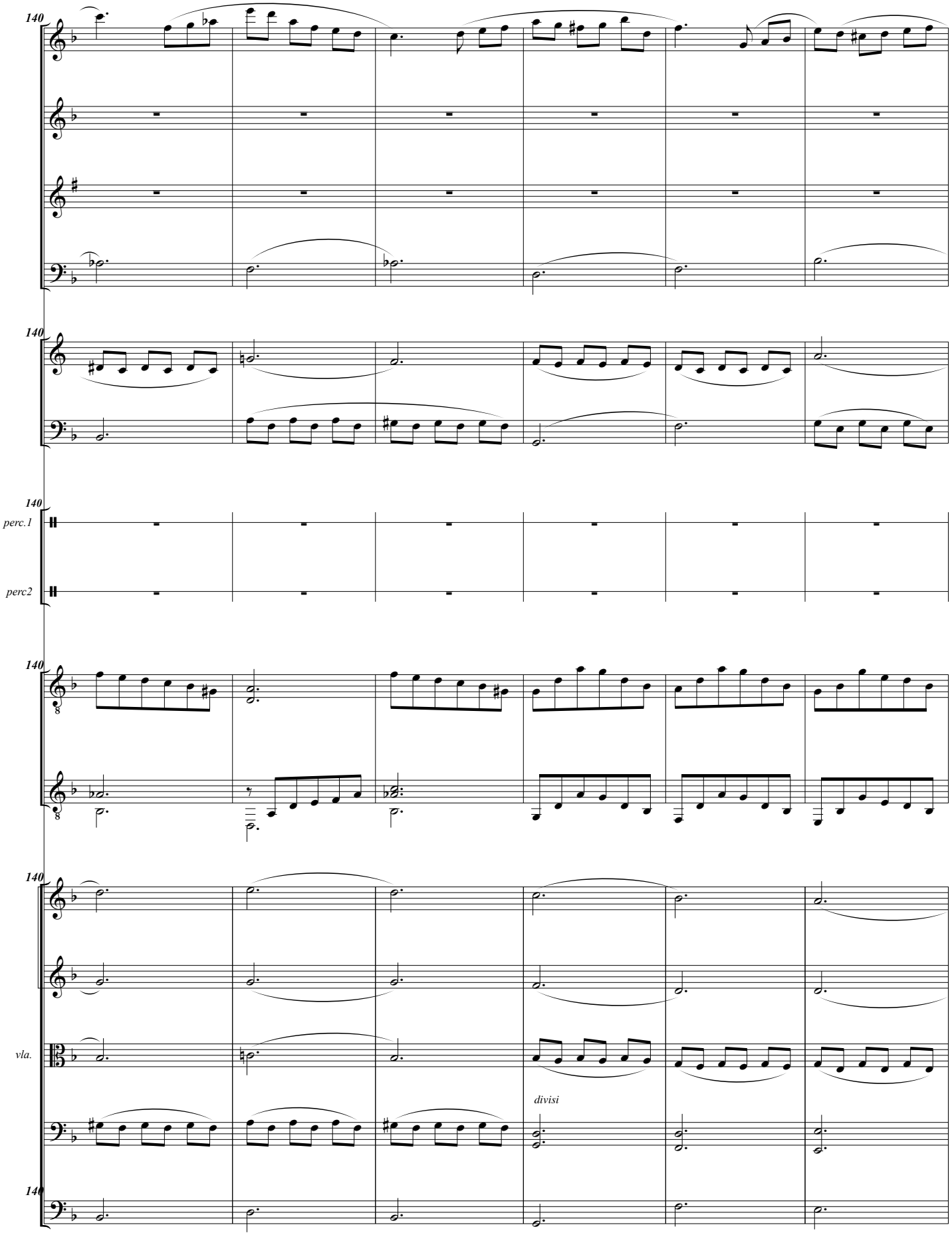

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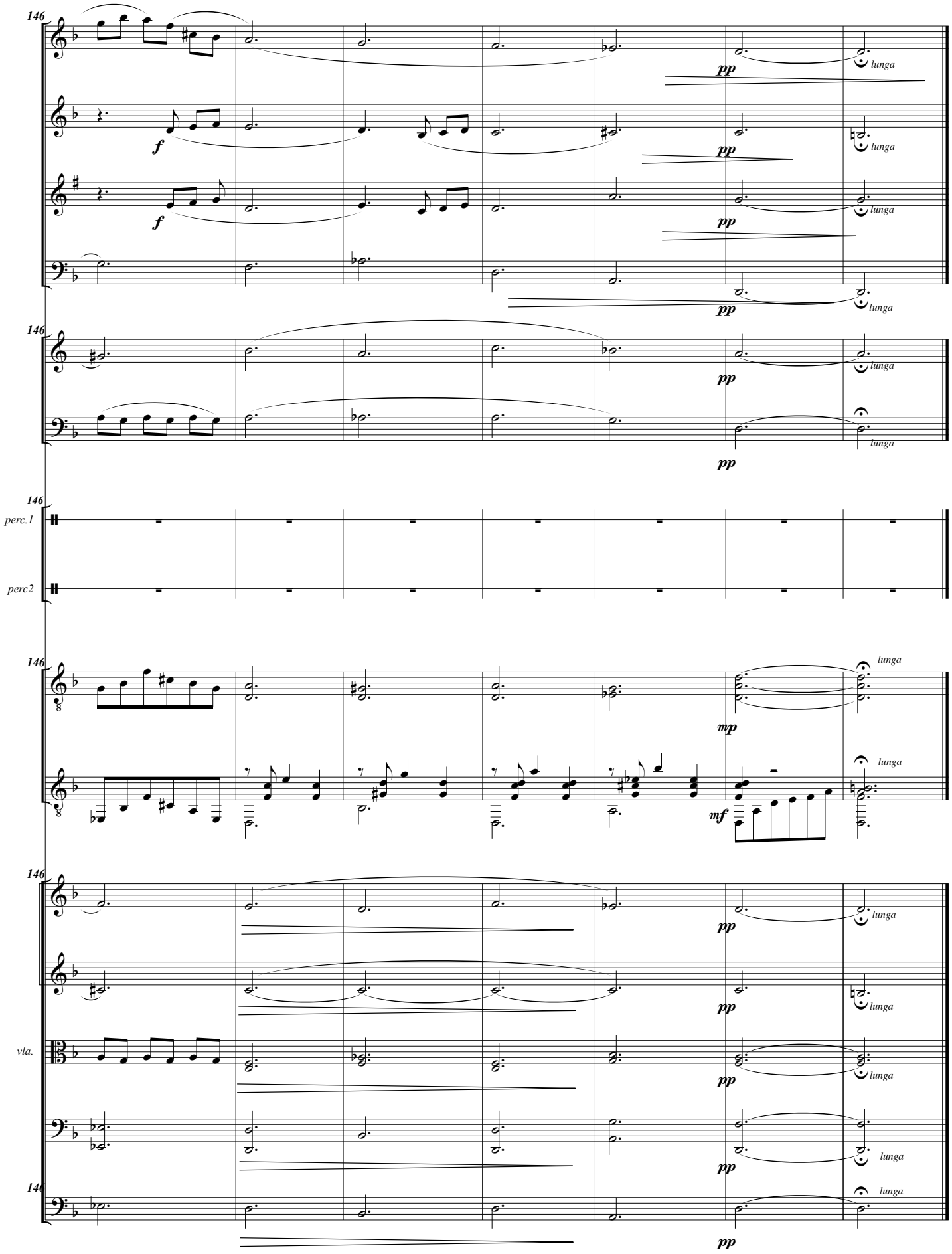

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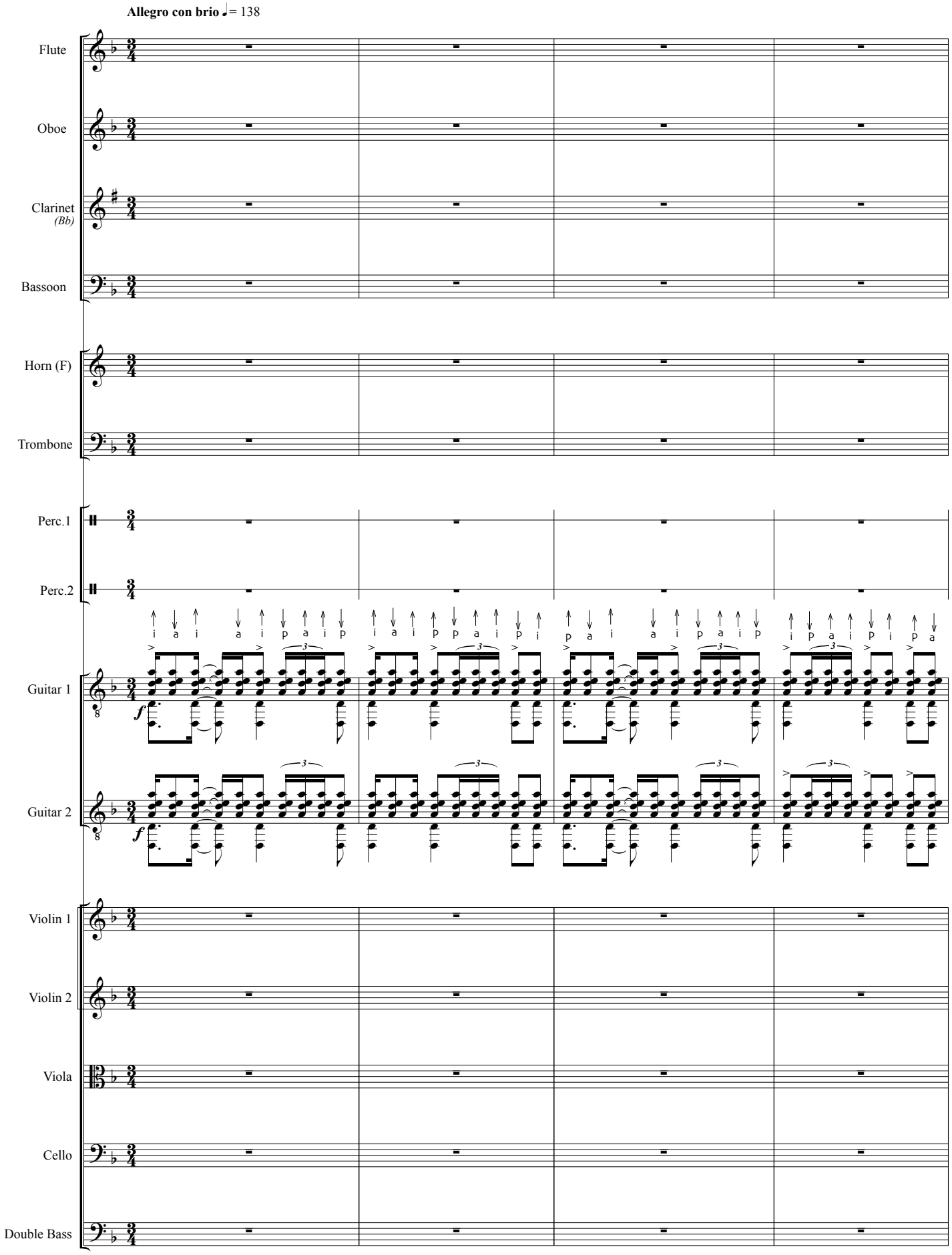
IV - Icamiabas, as mulheres guerreiras



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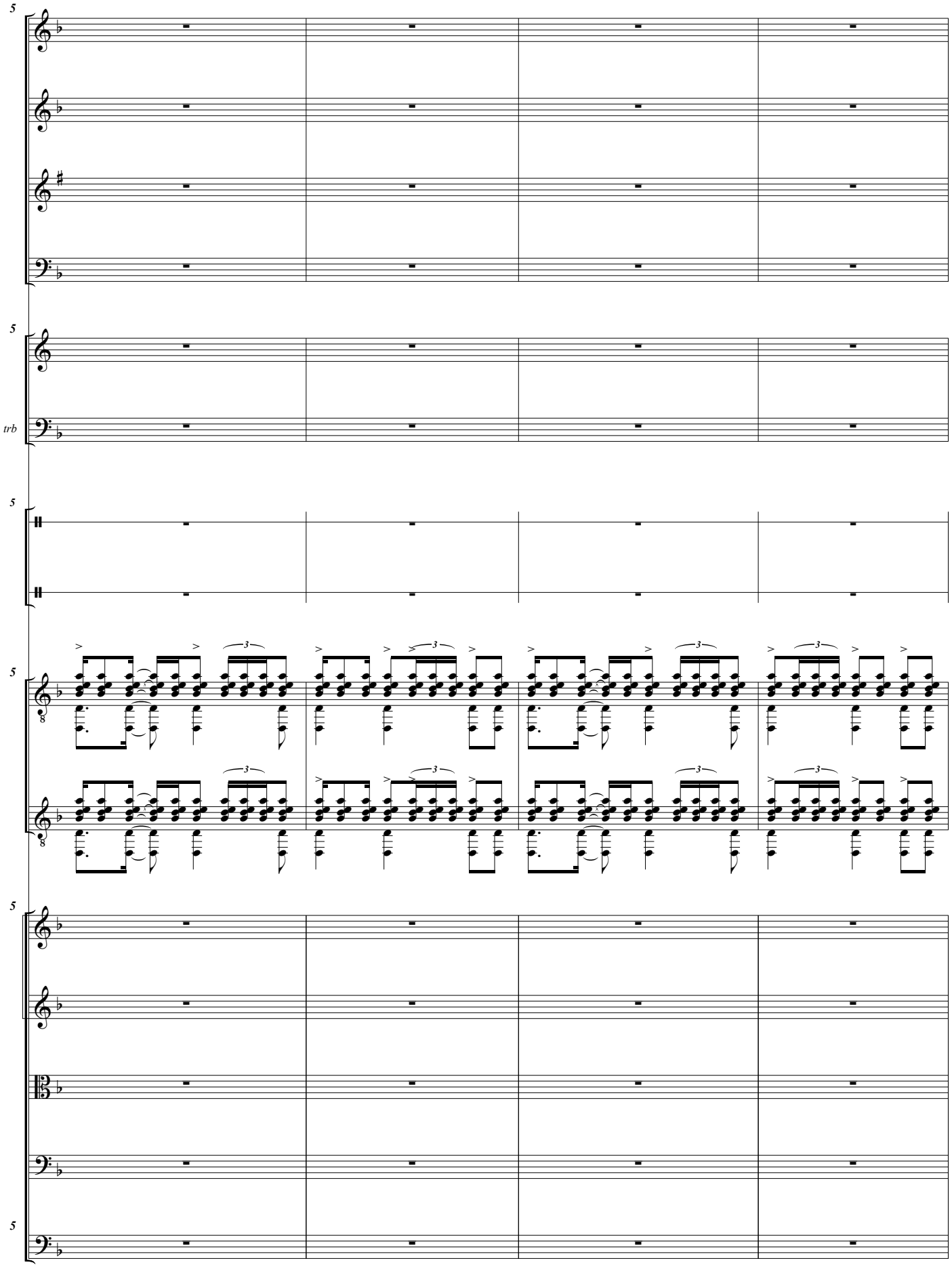

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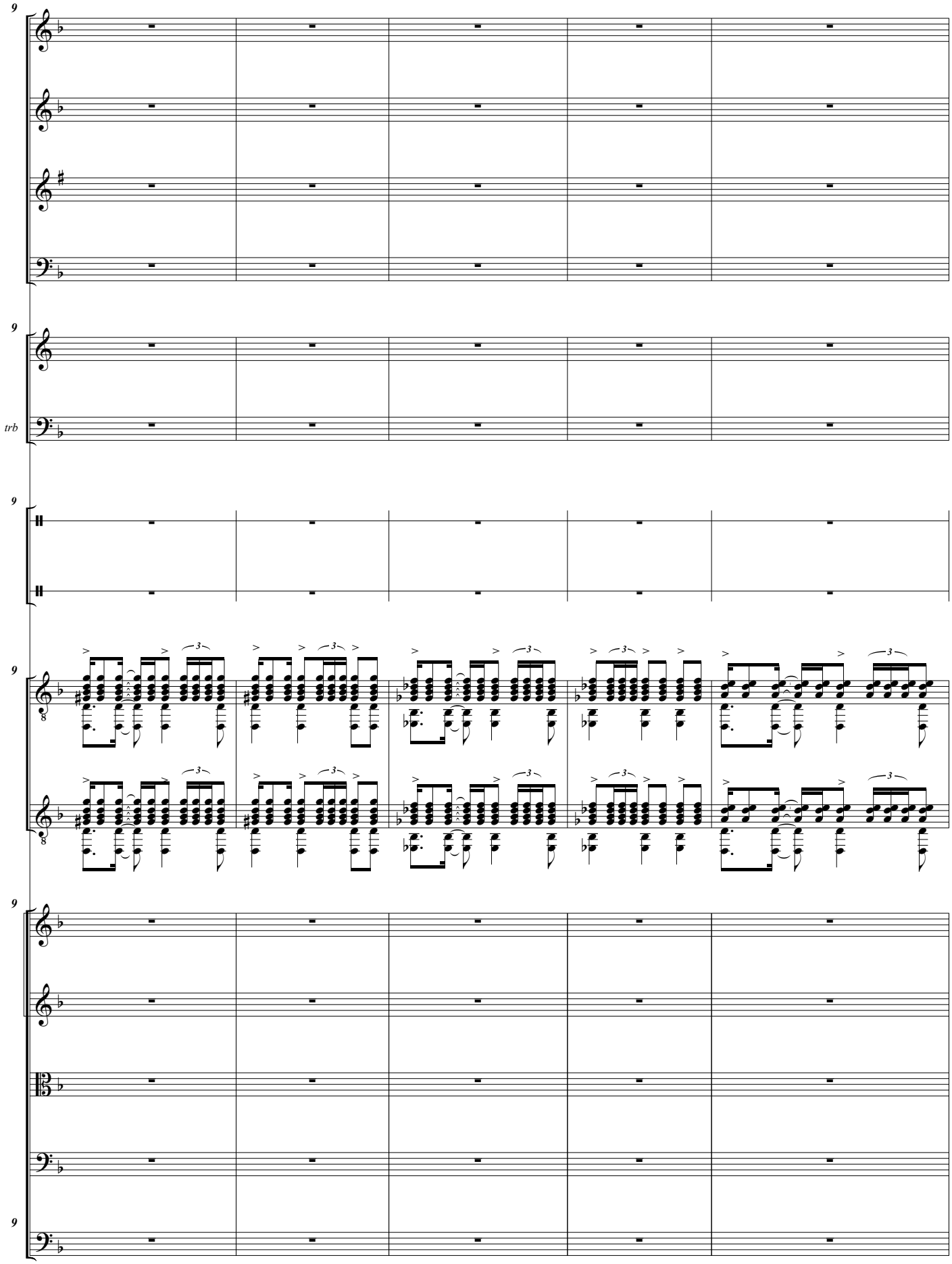

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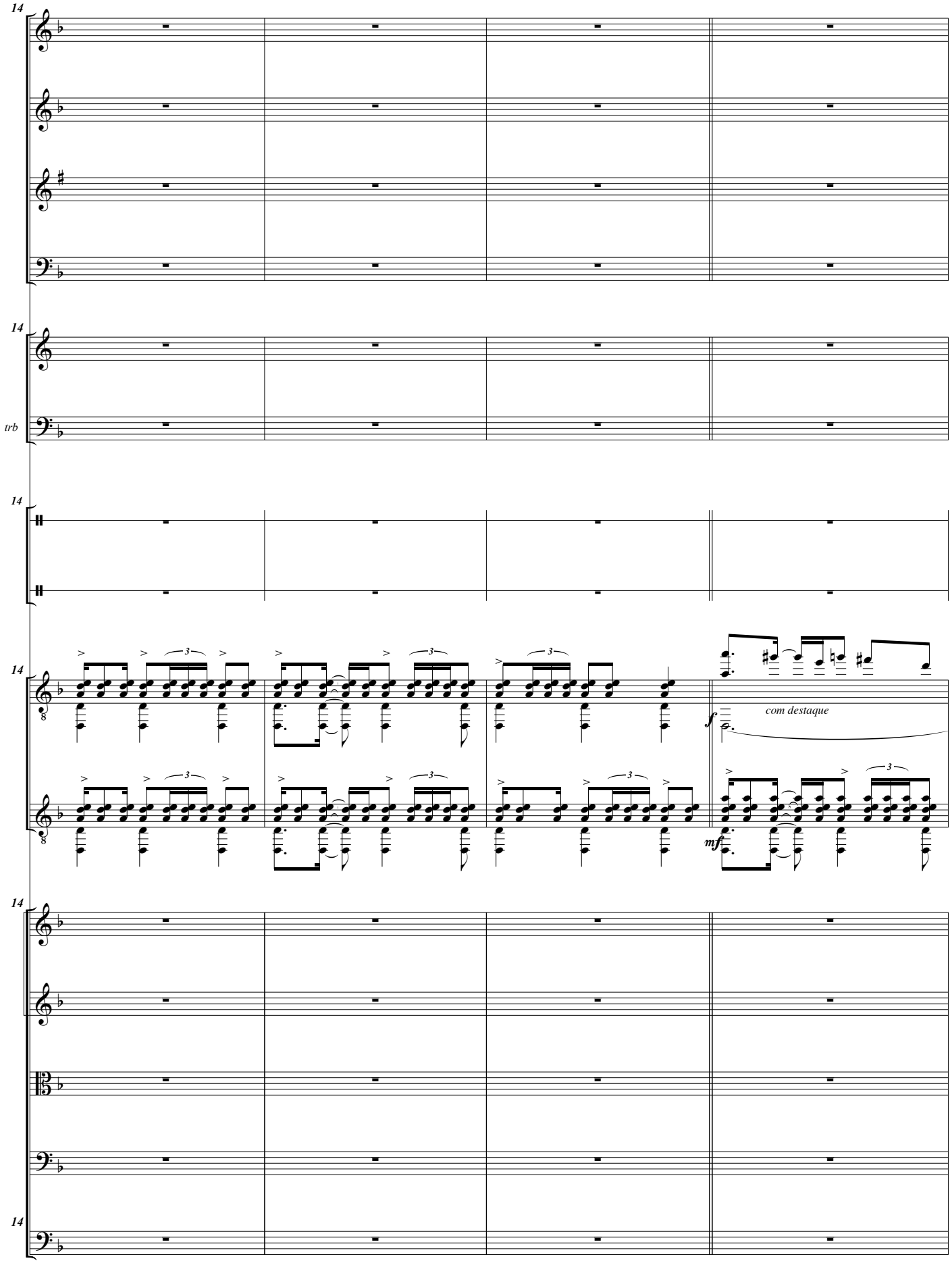

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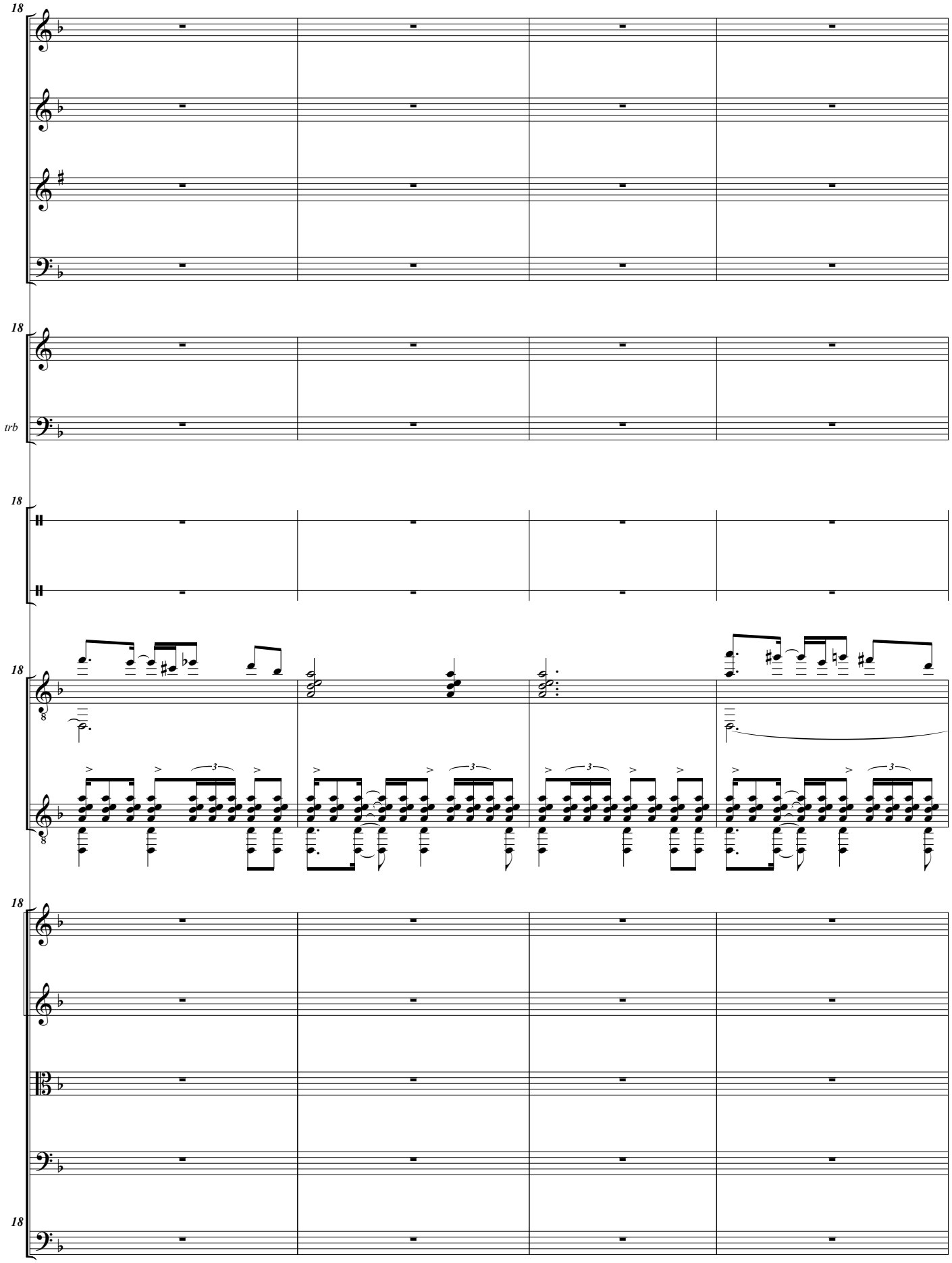

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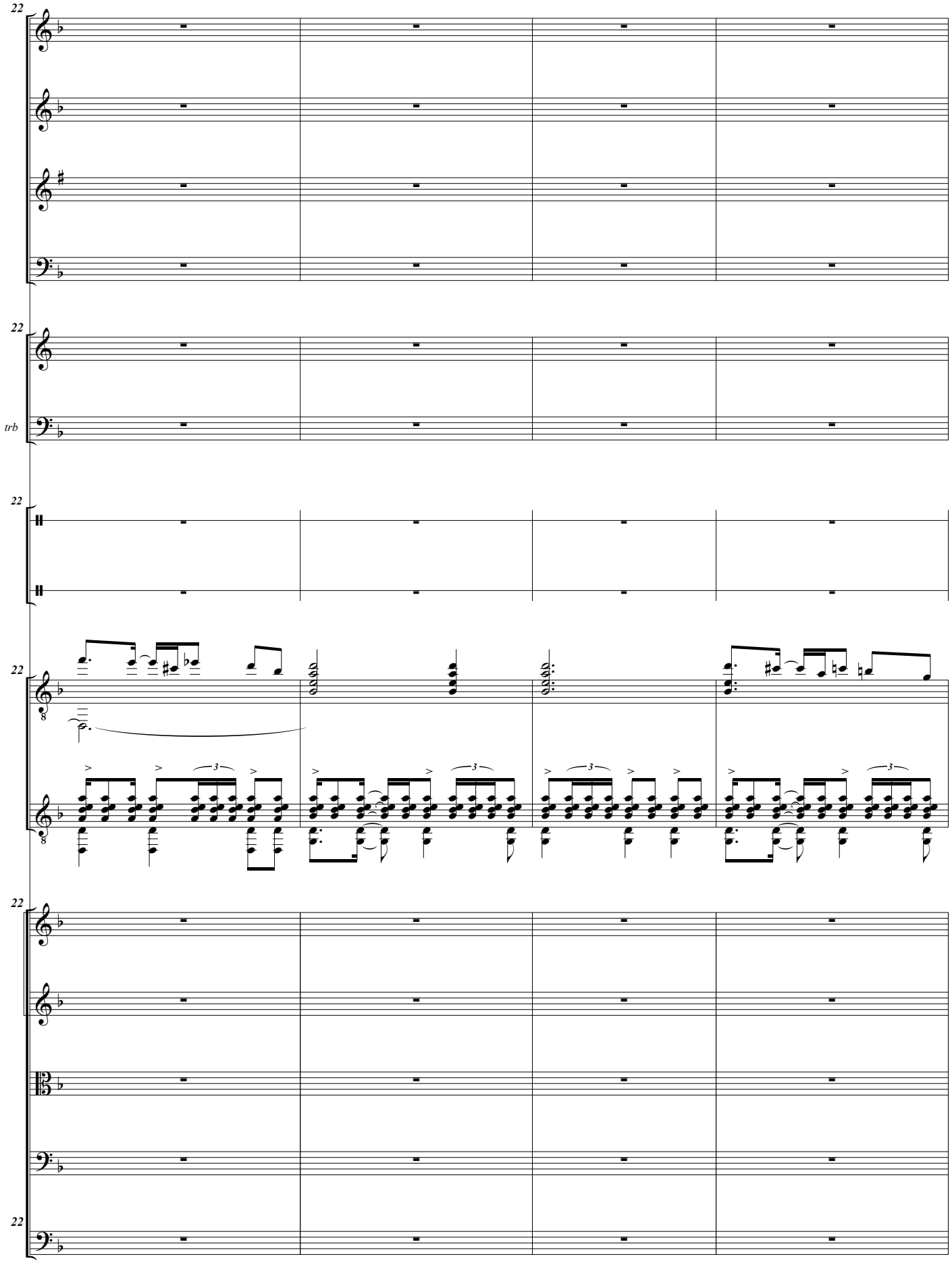

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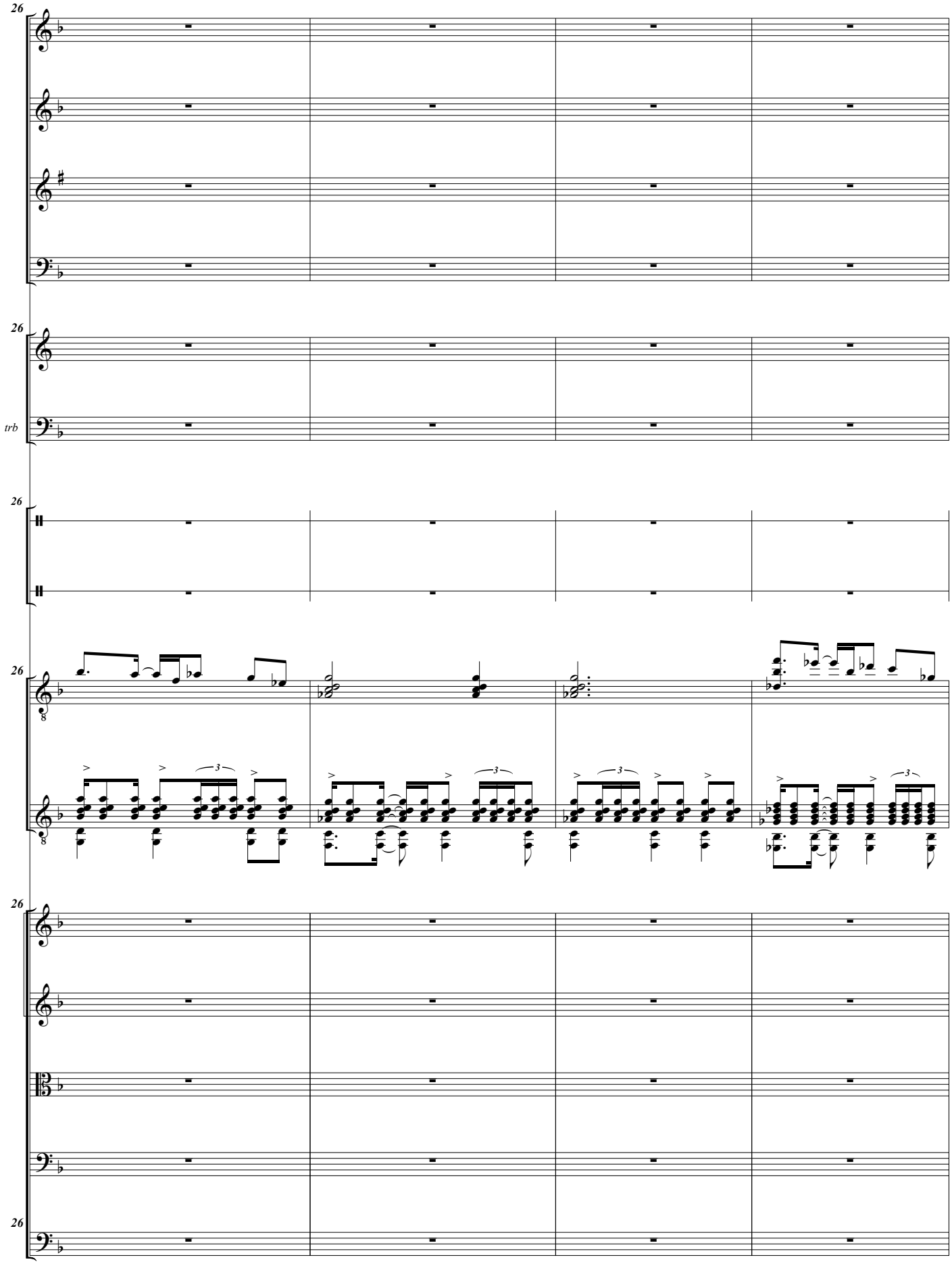

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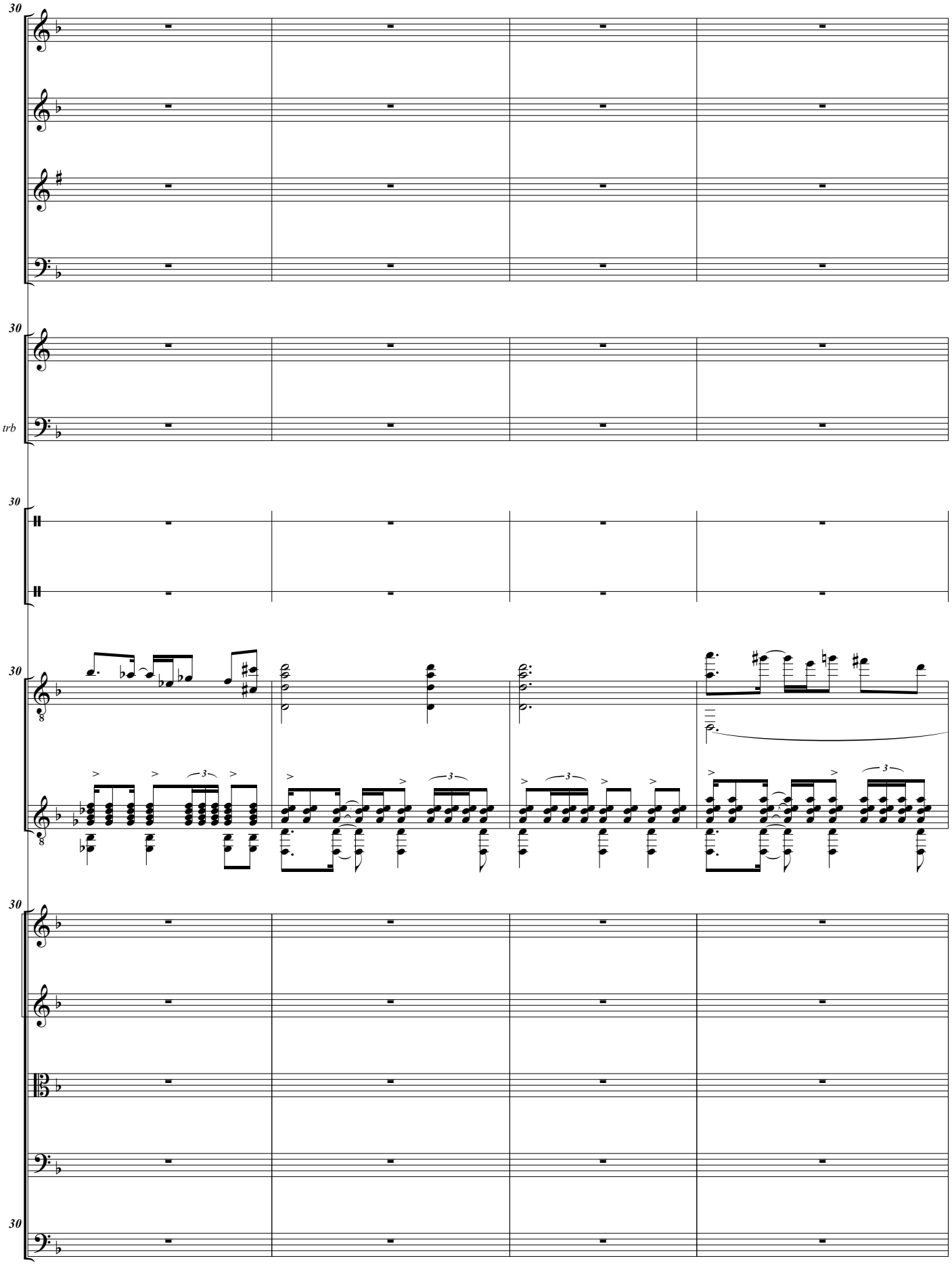

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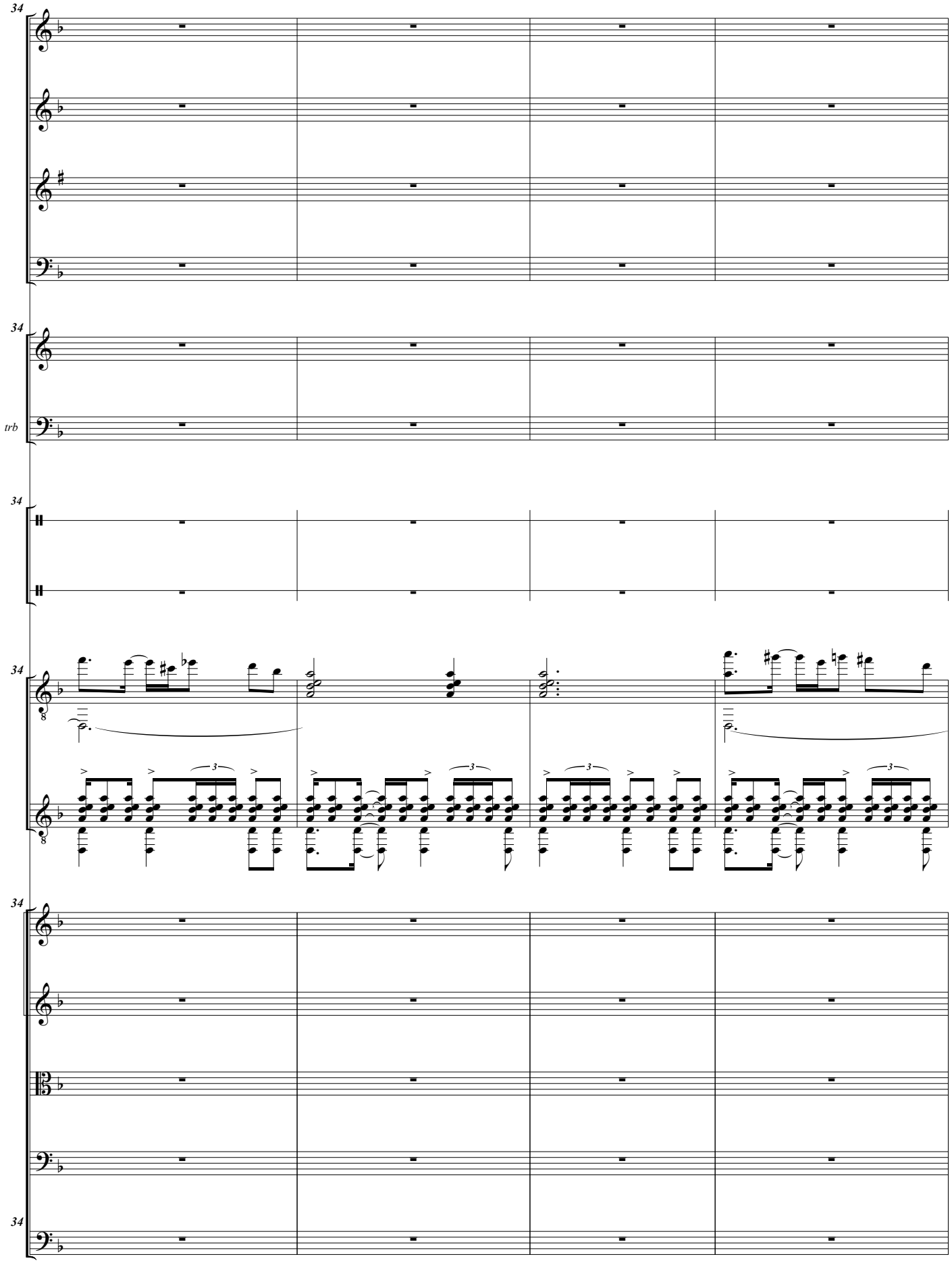

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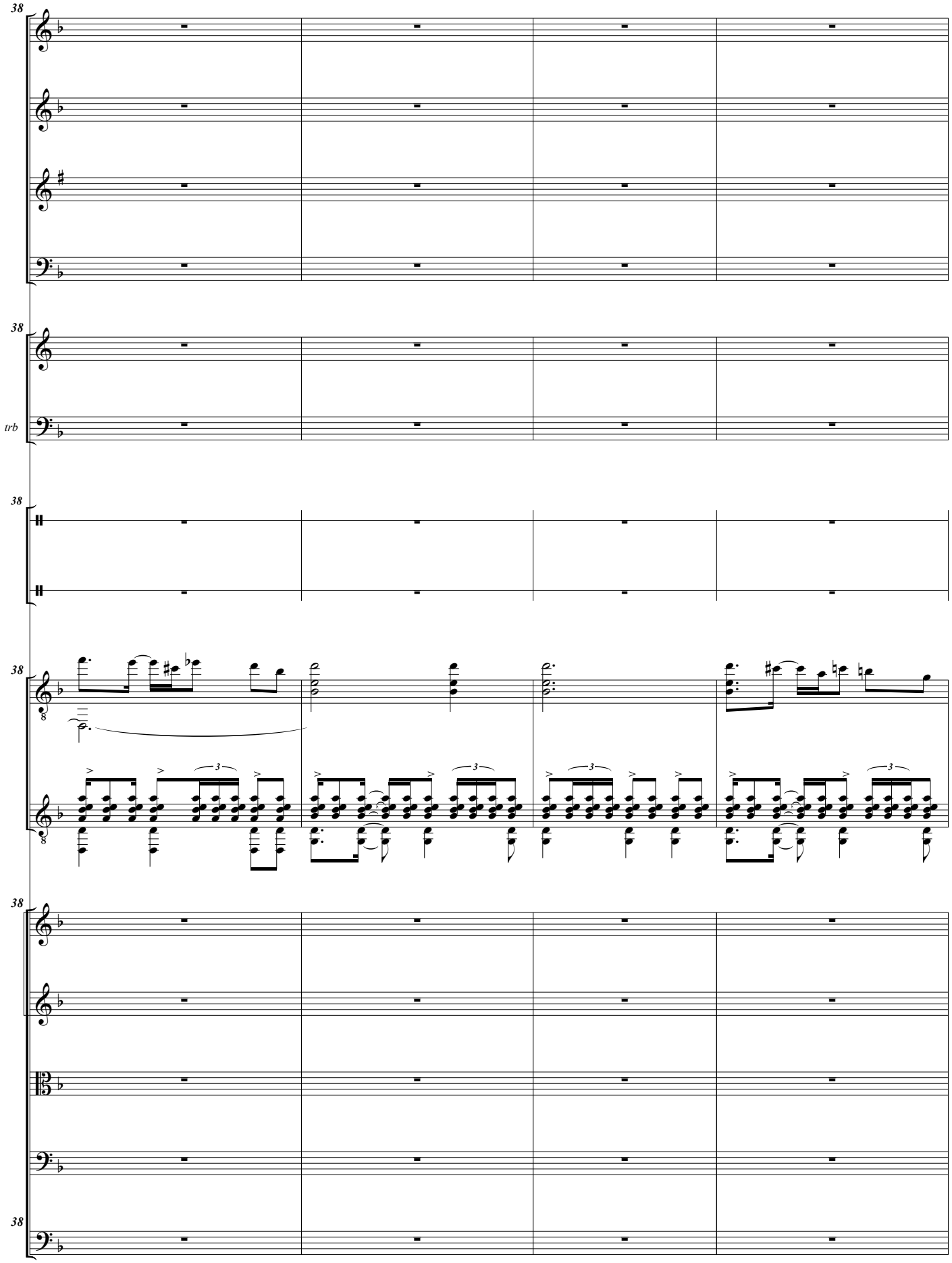

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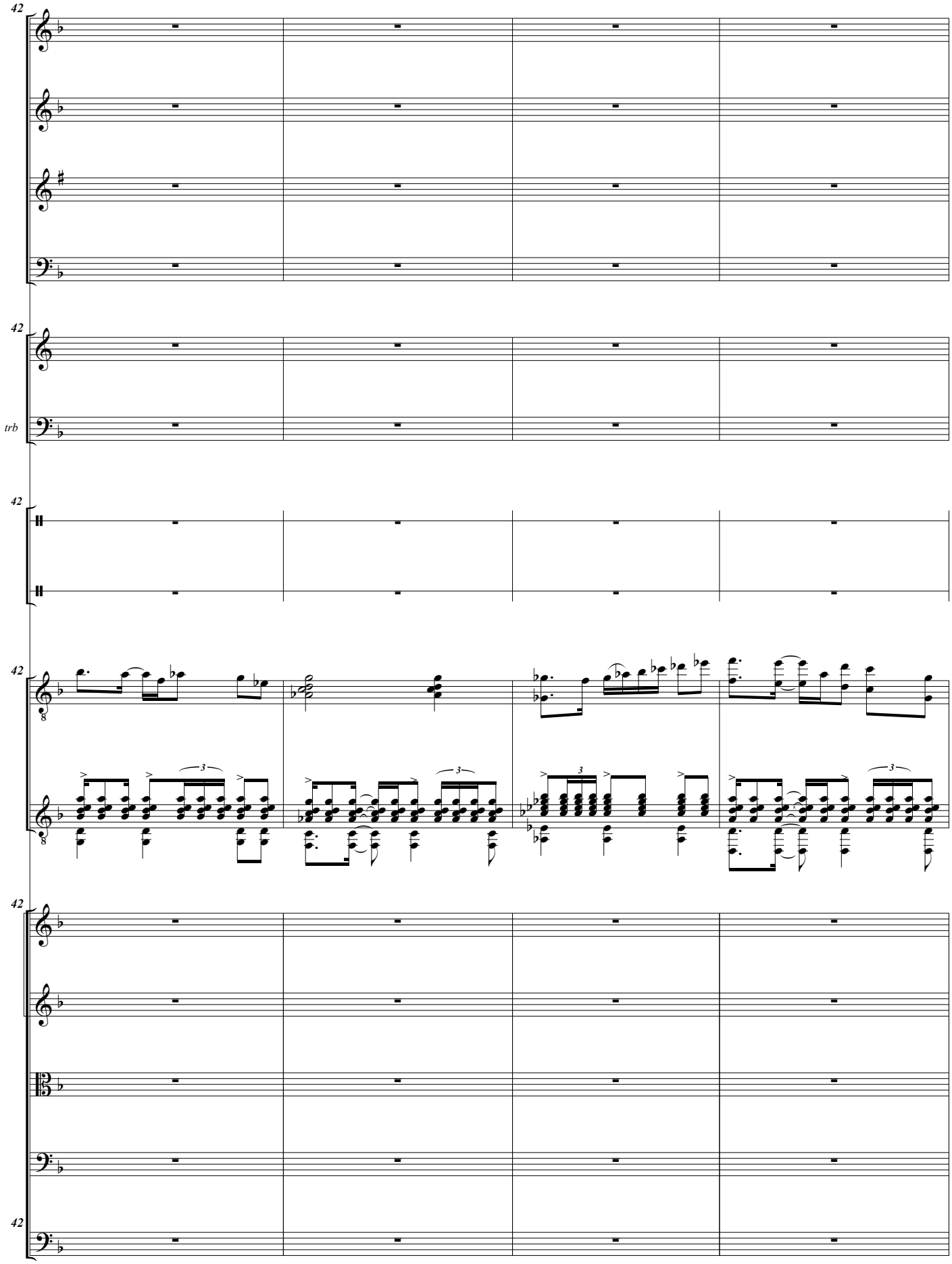

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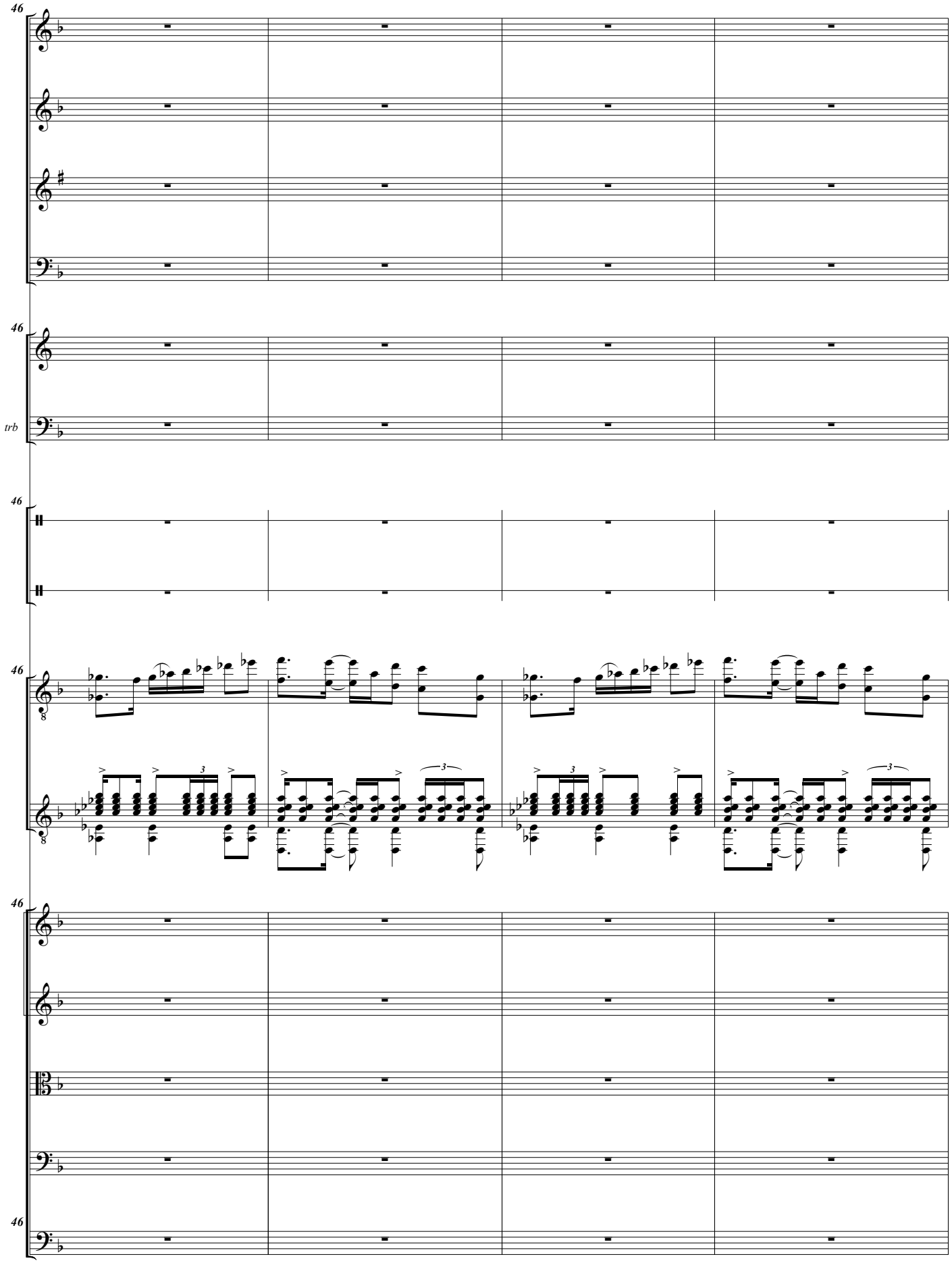

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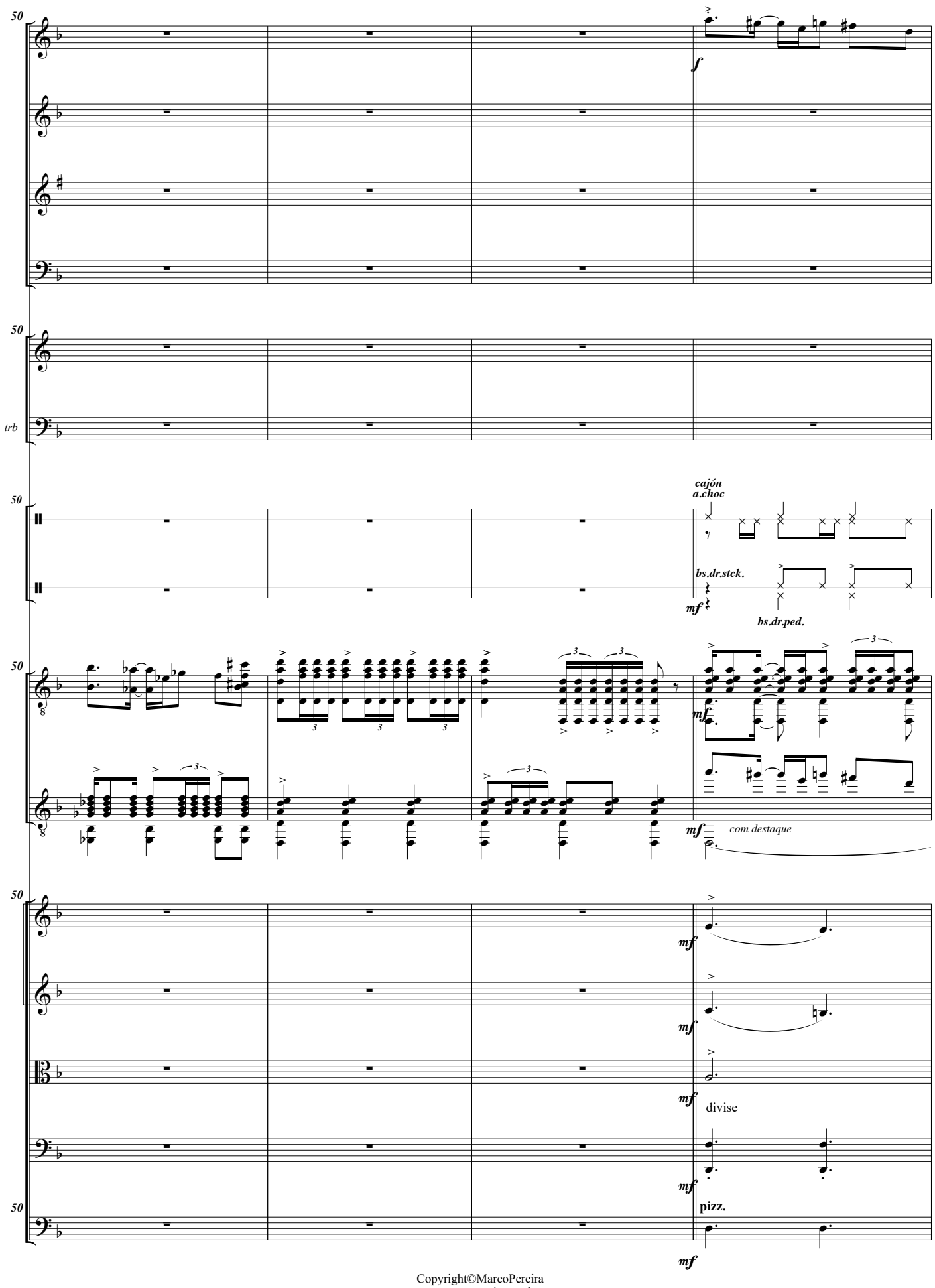

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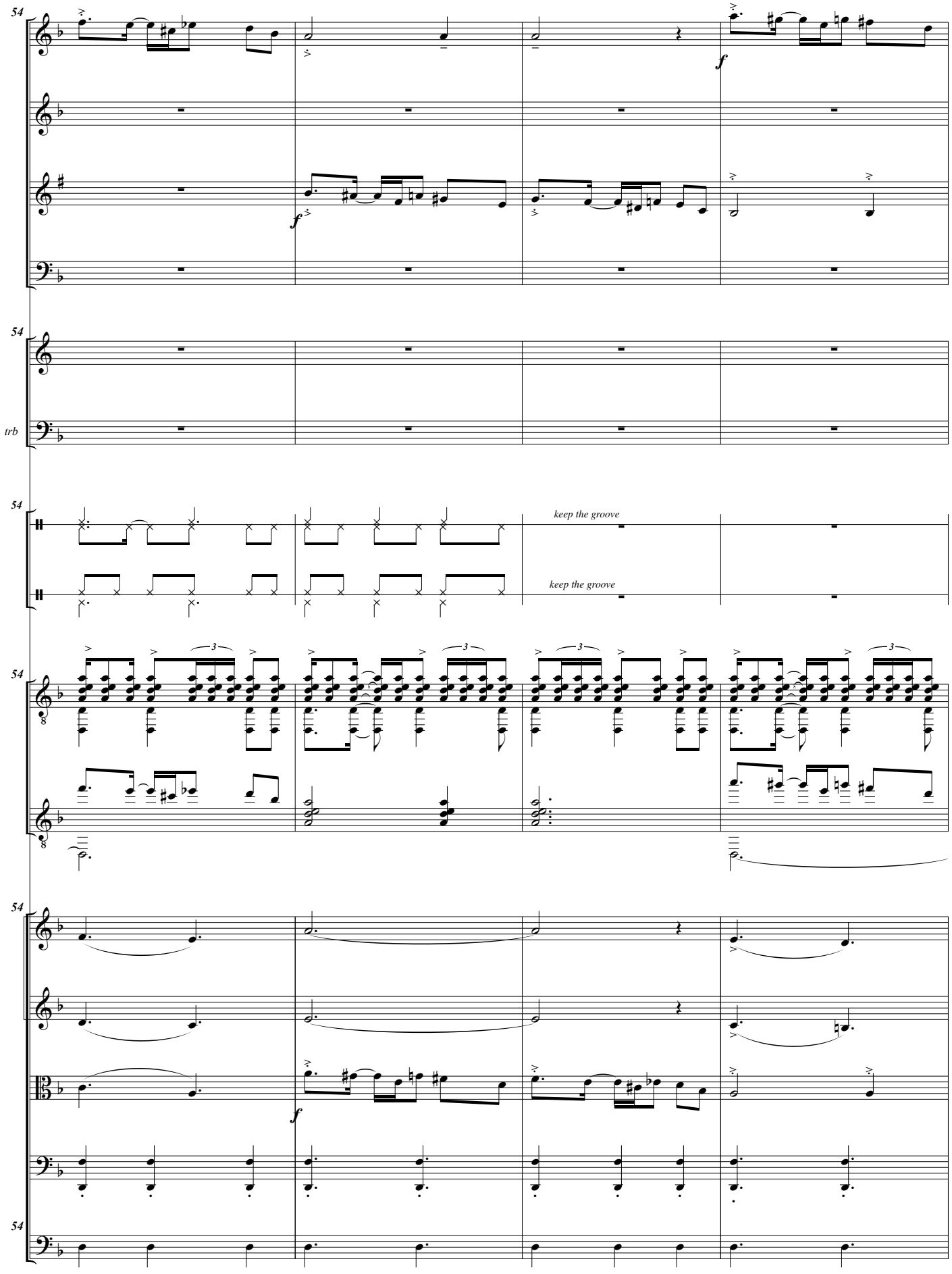

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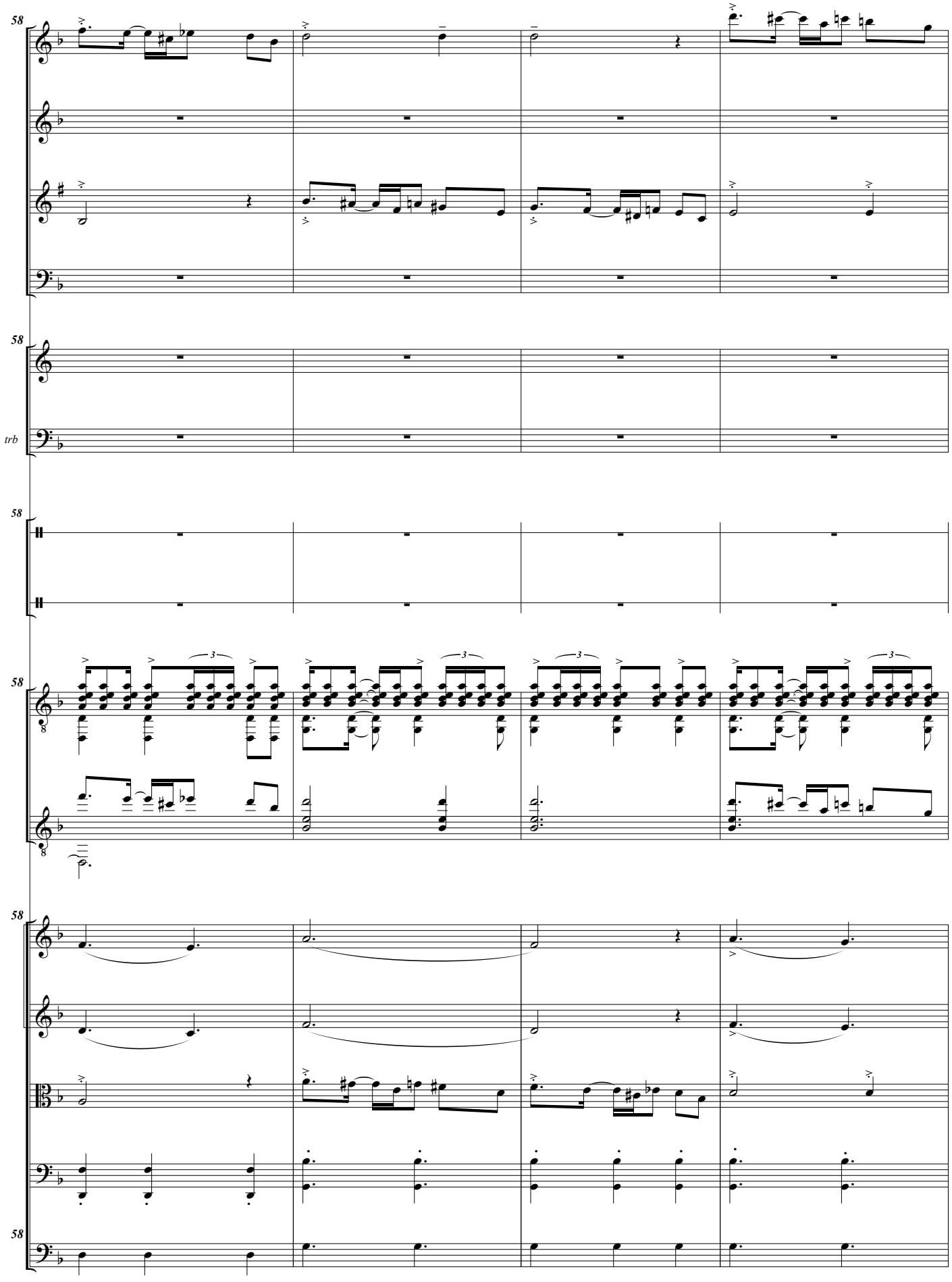

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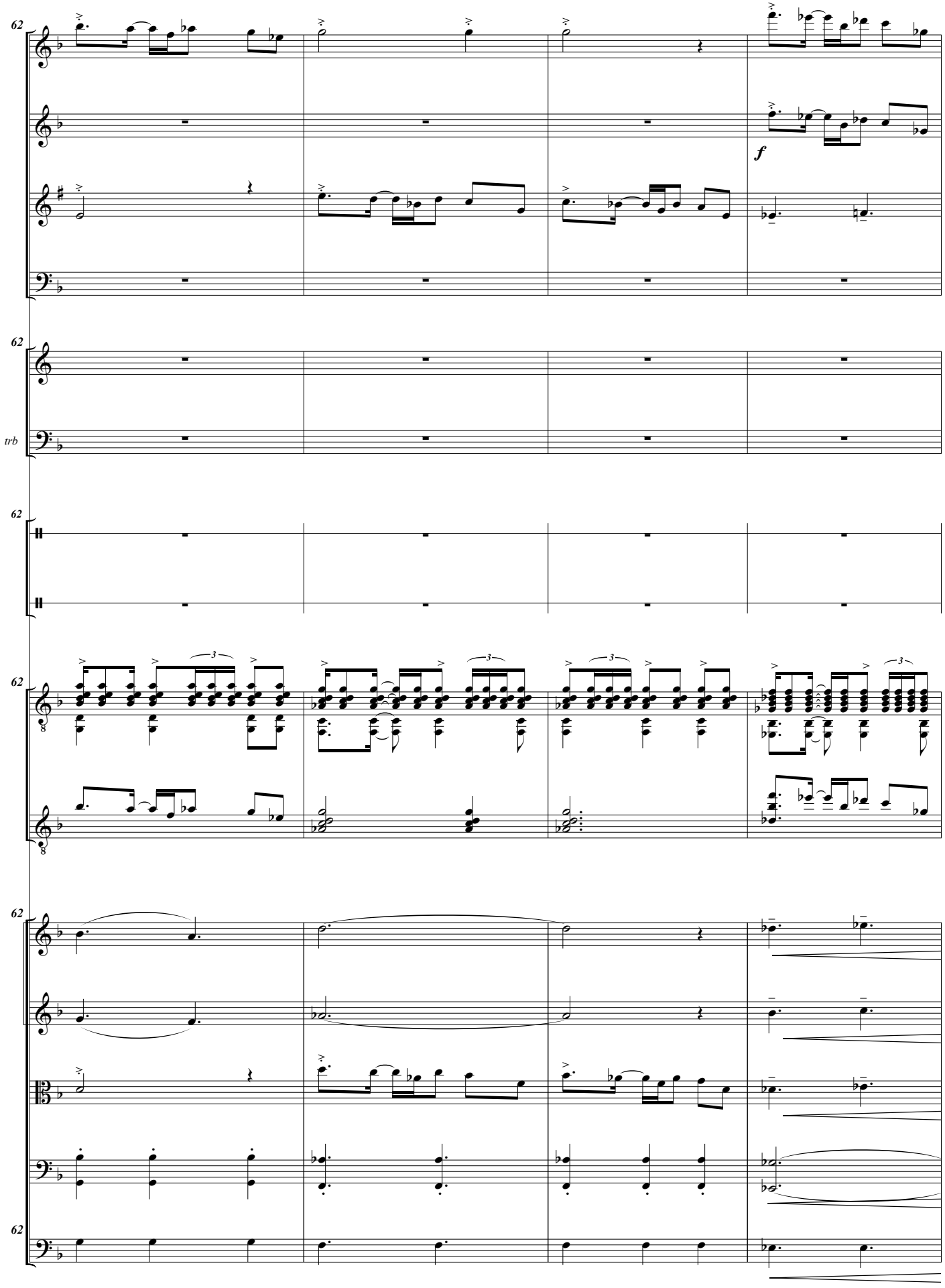

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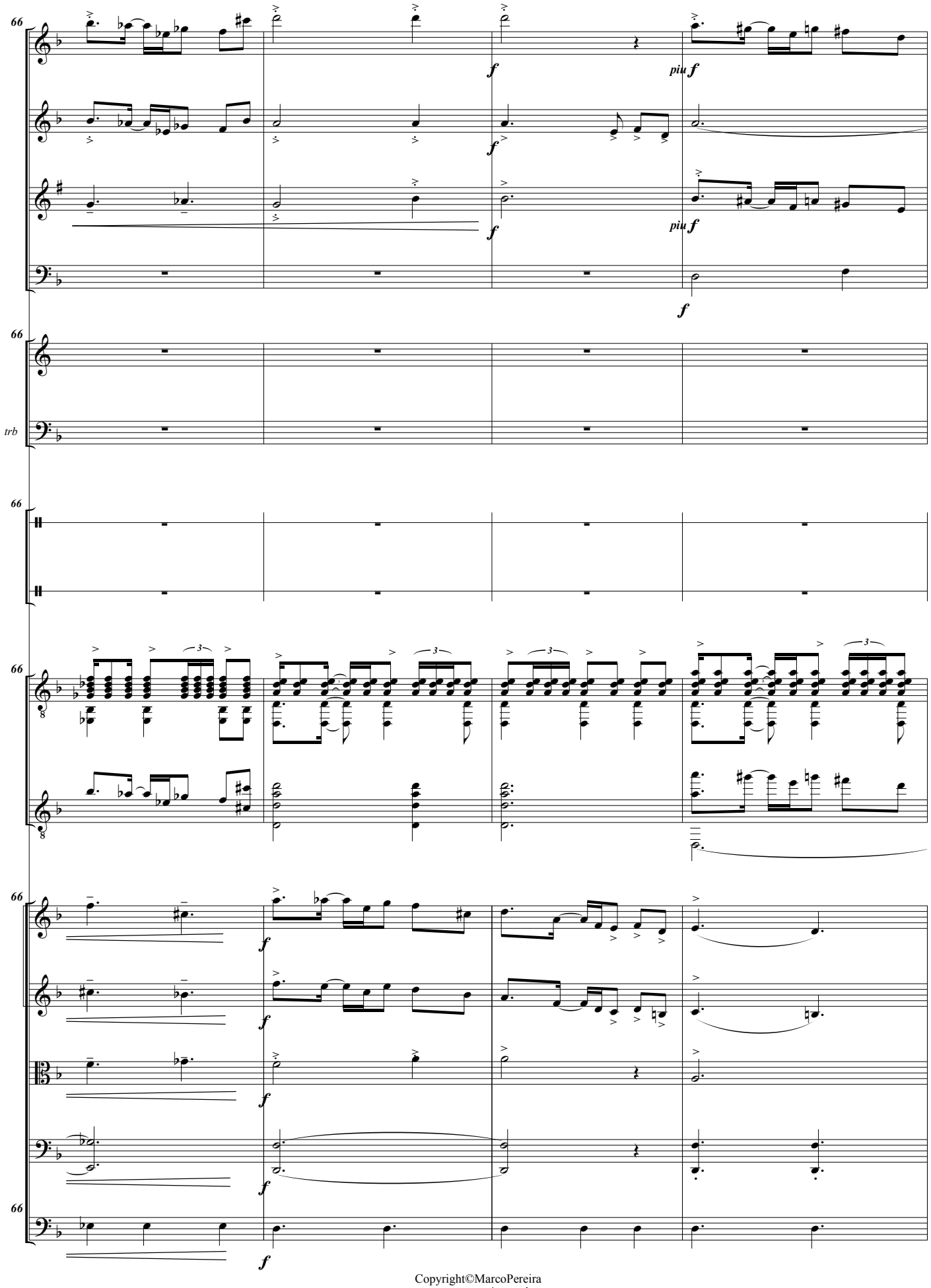

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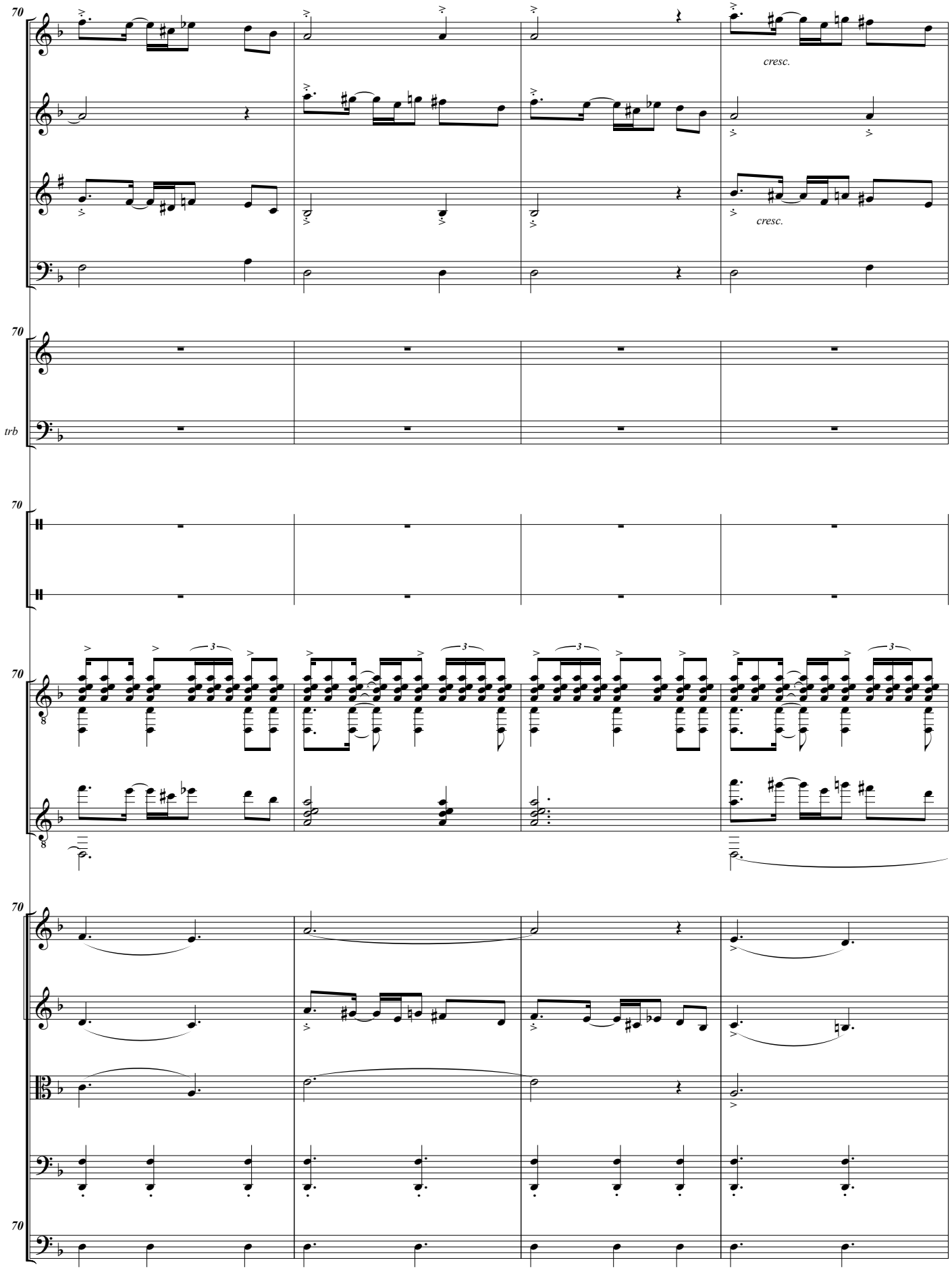

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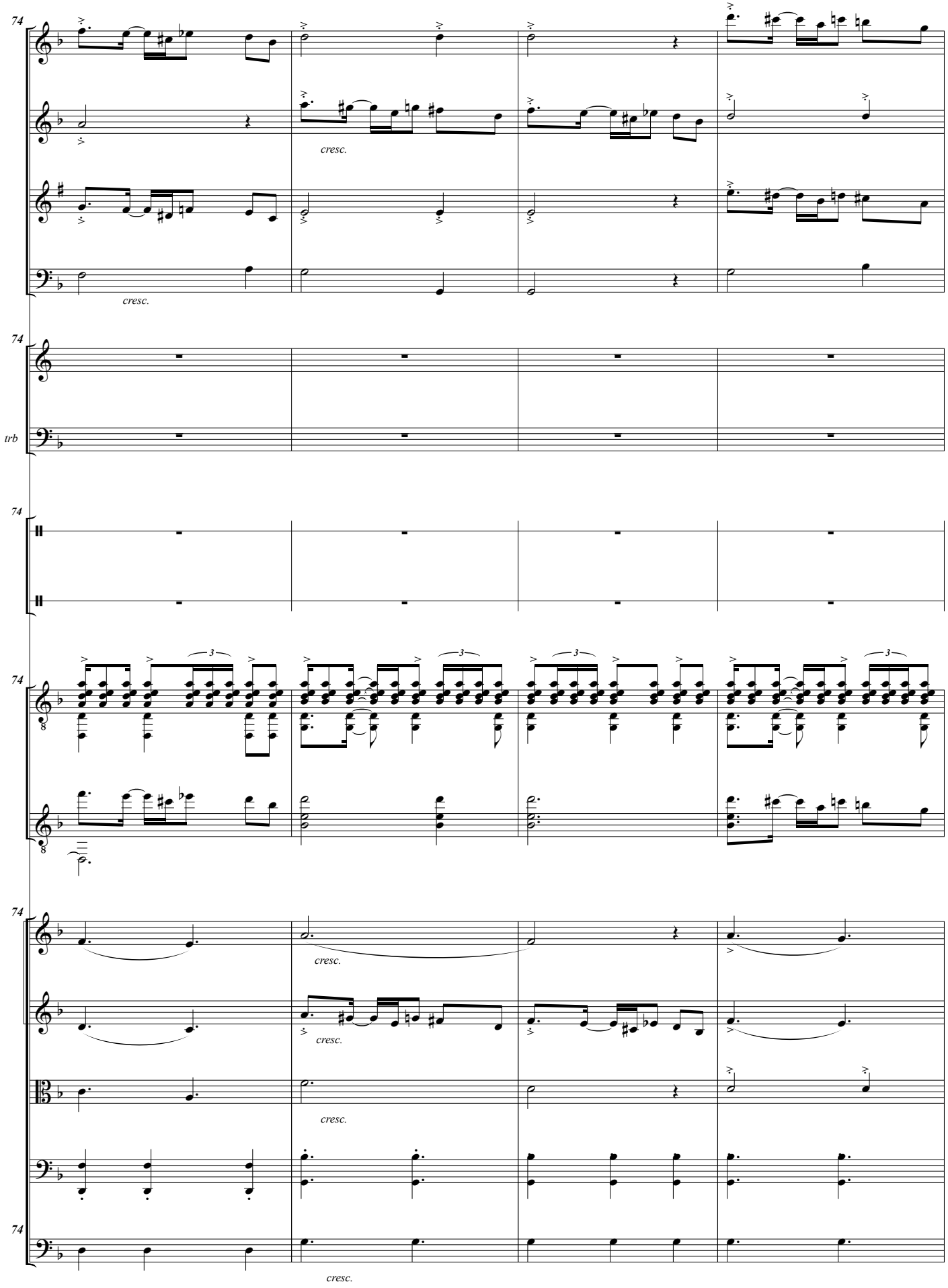

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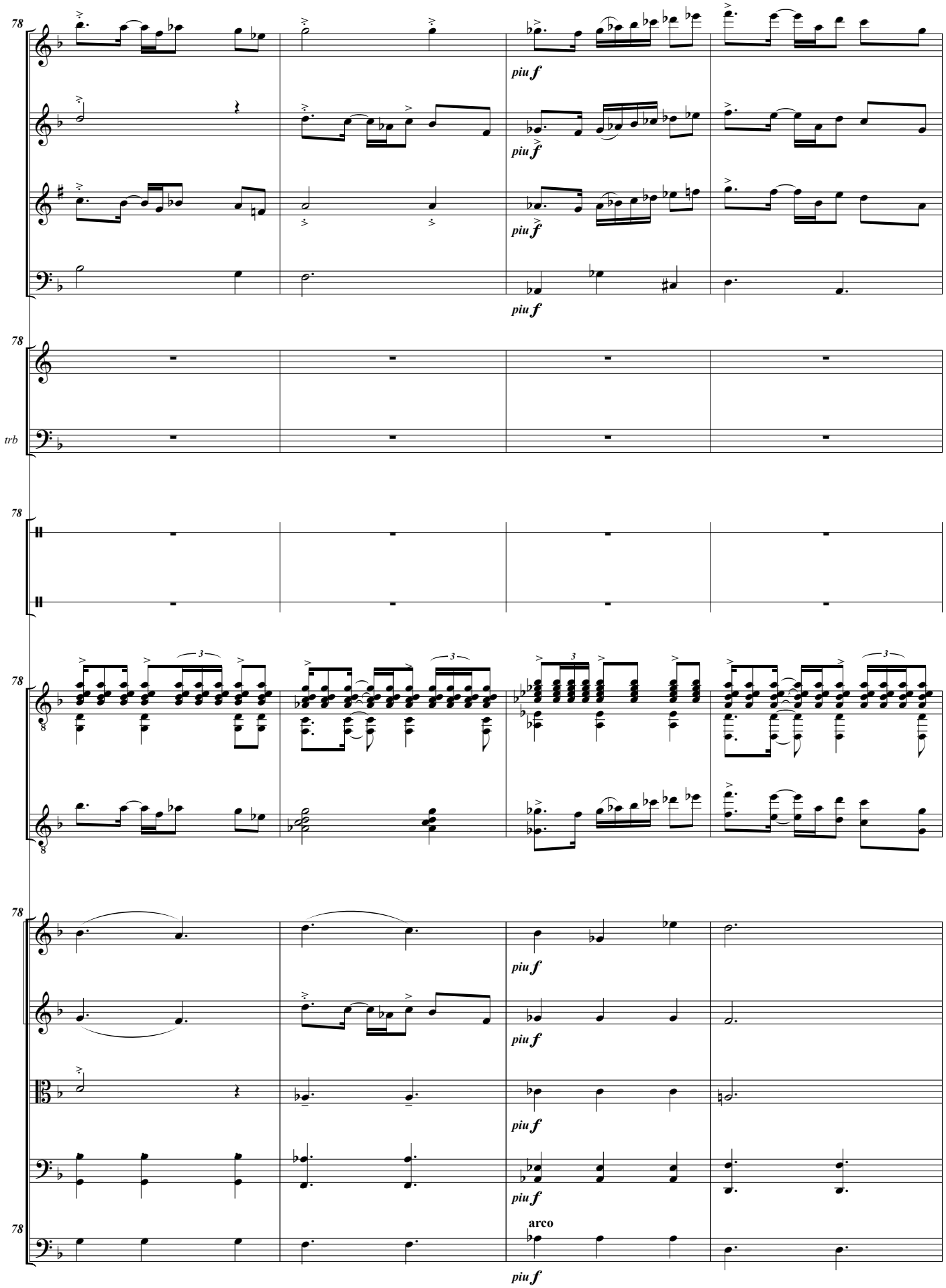

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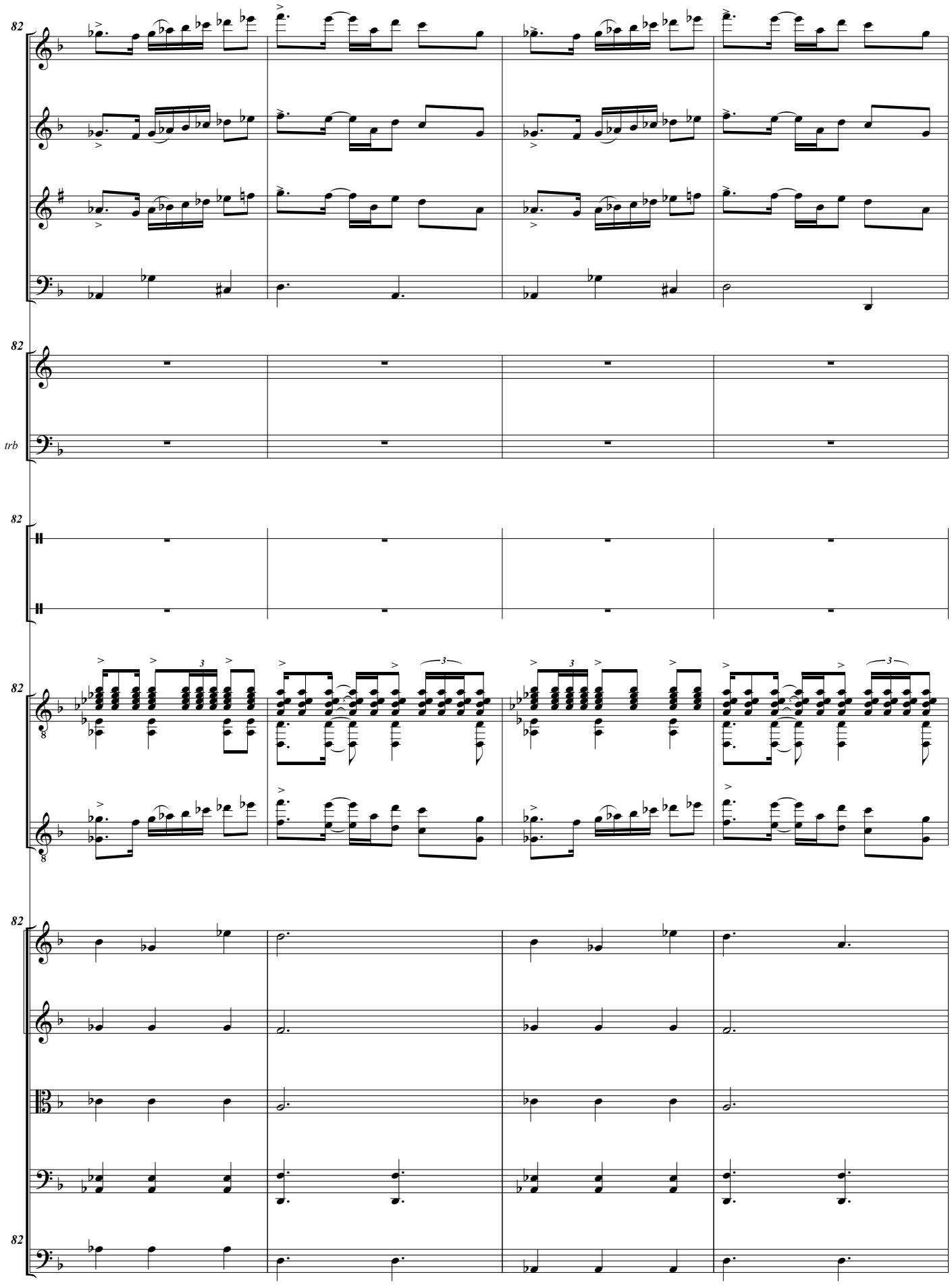

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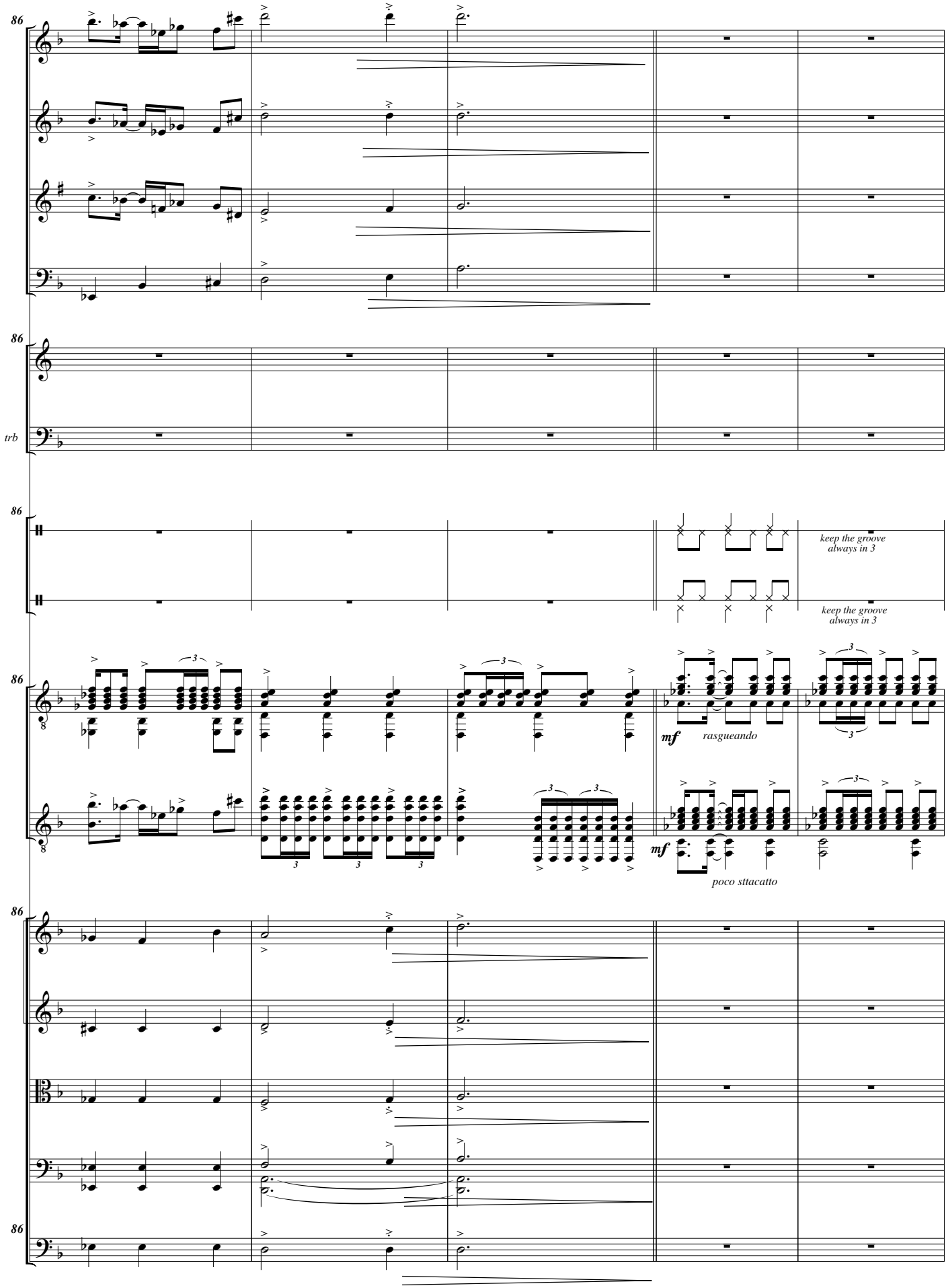

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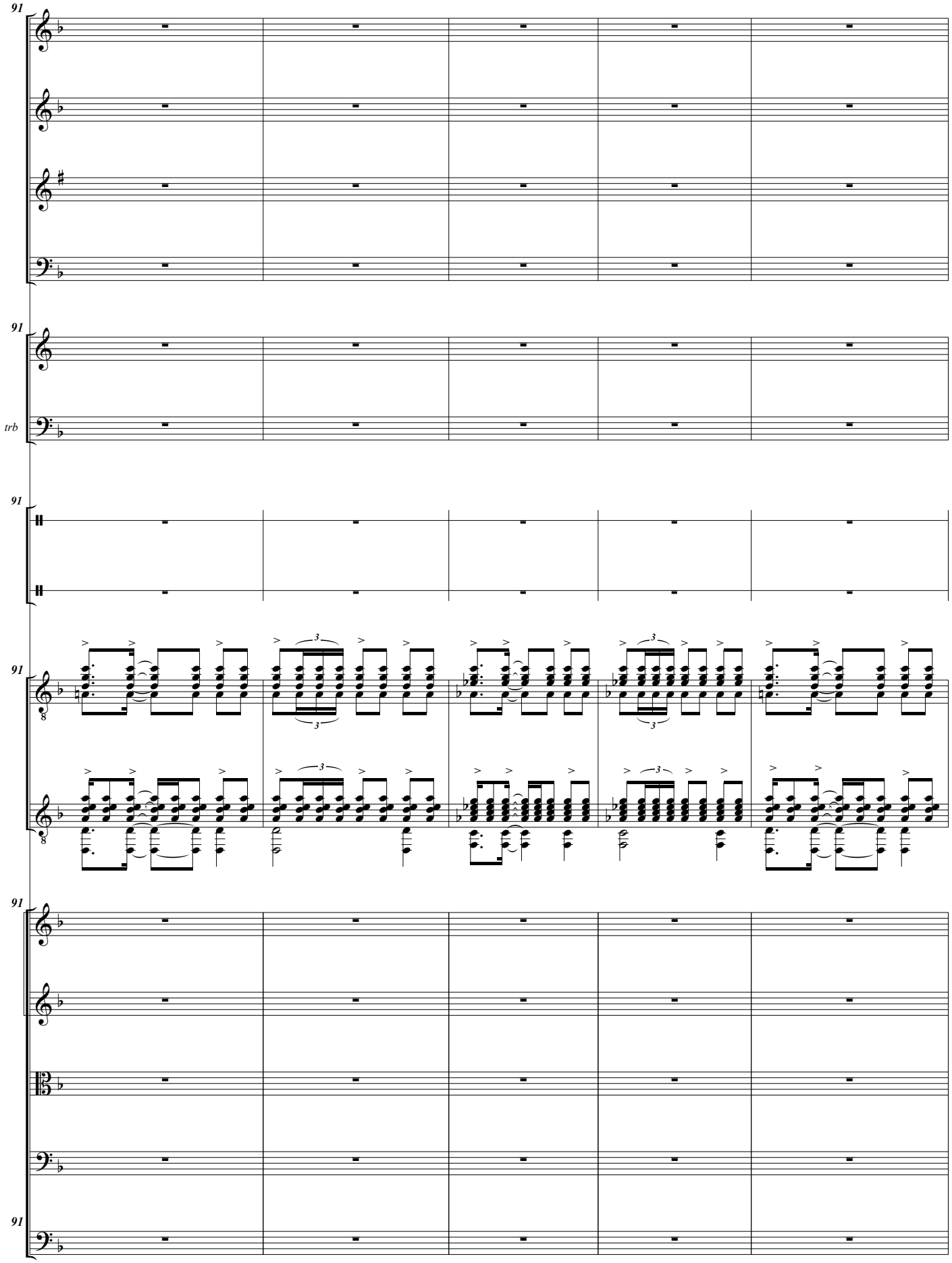

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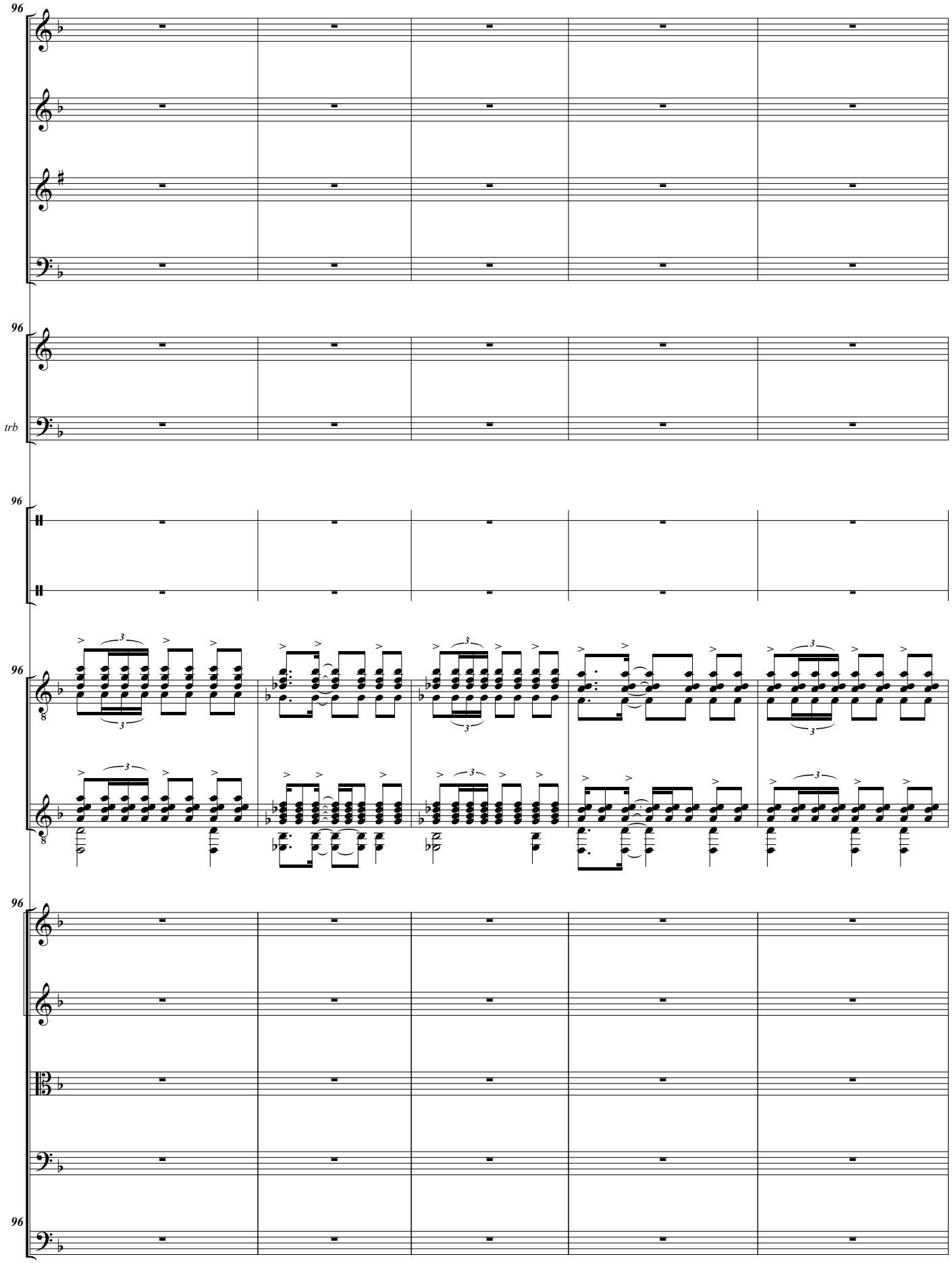

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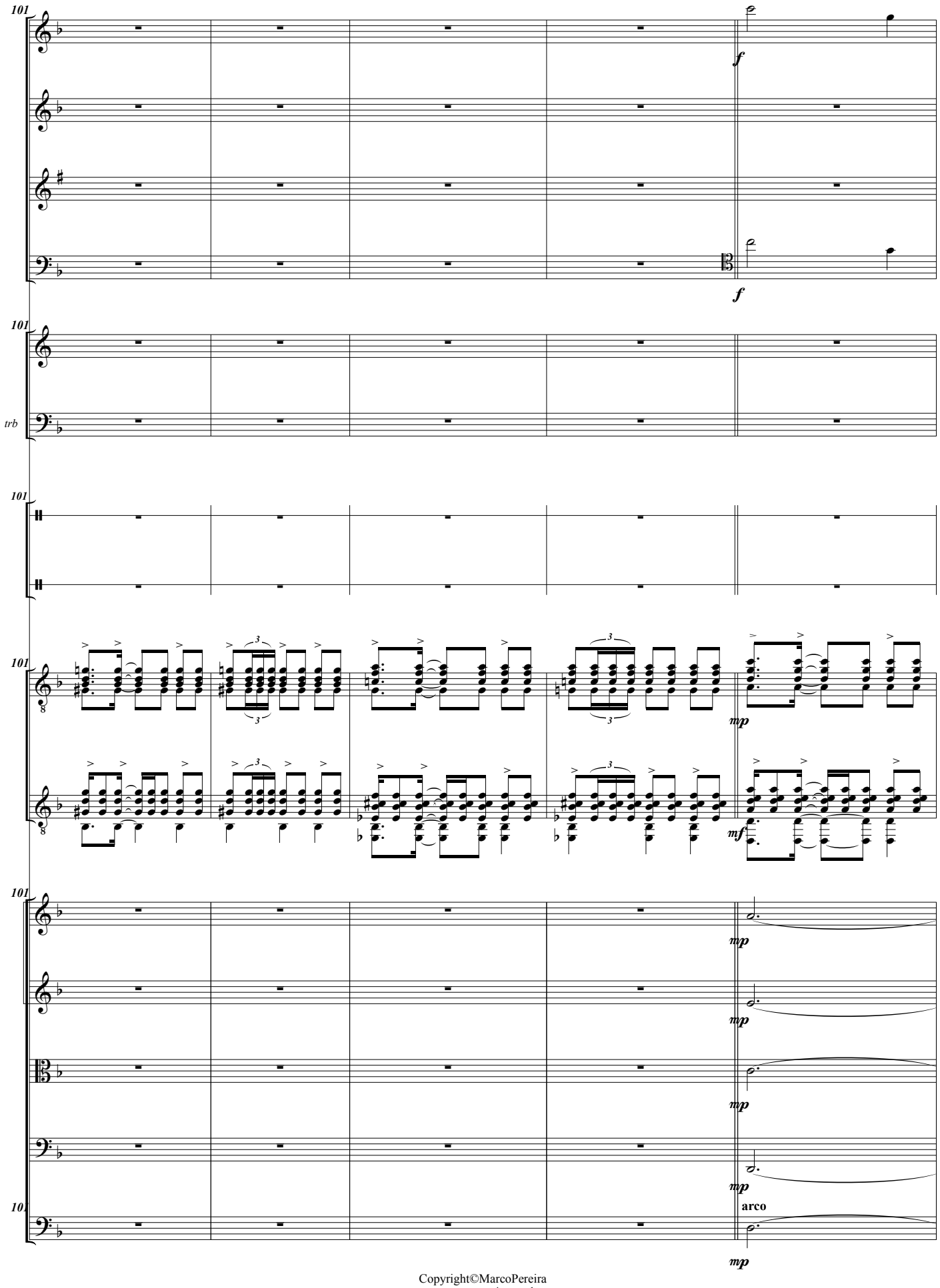

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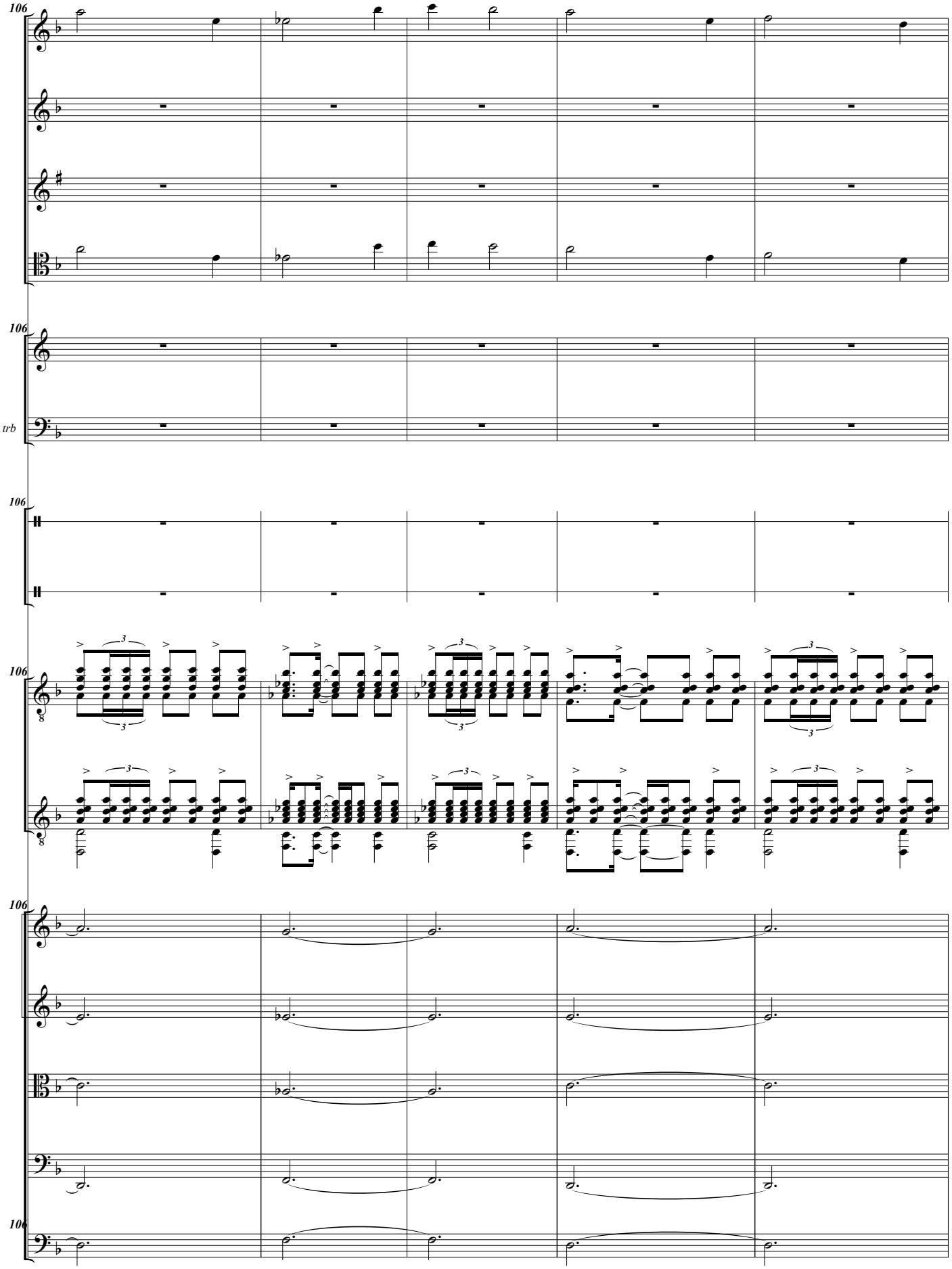

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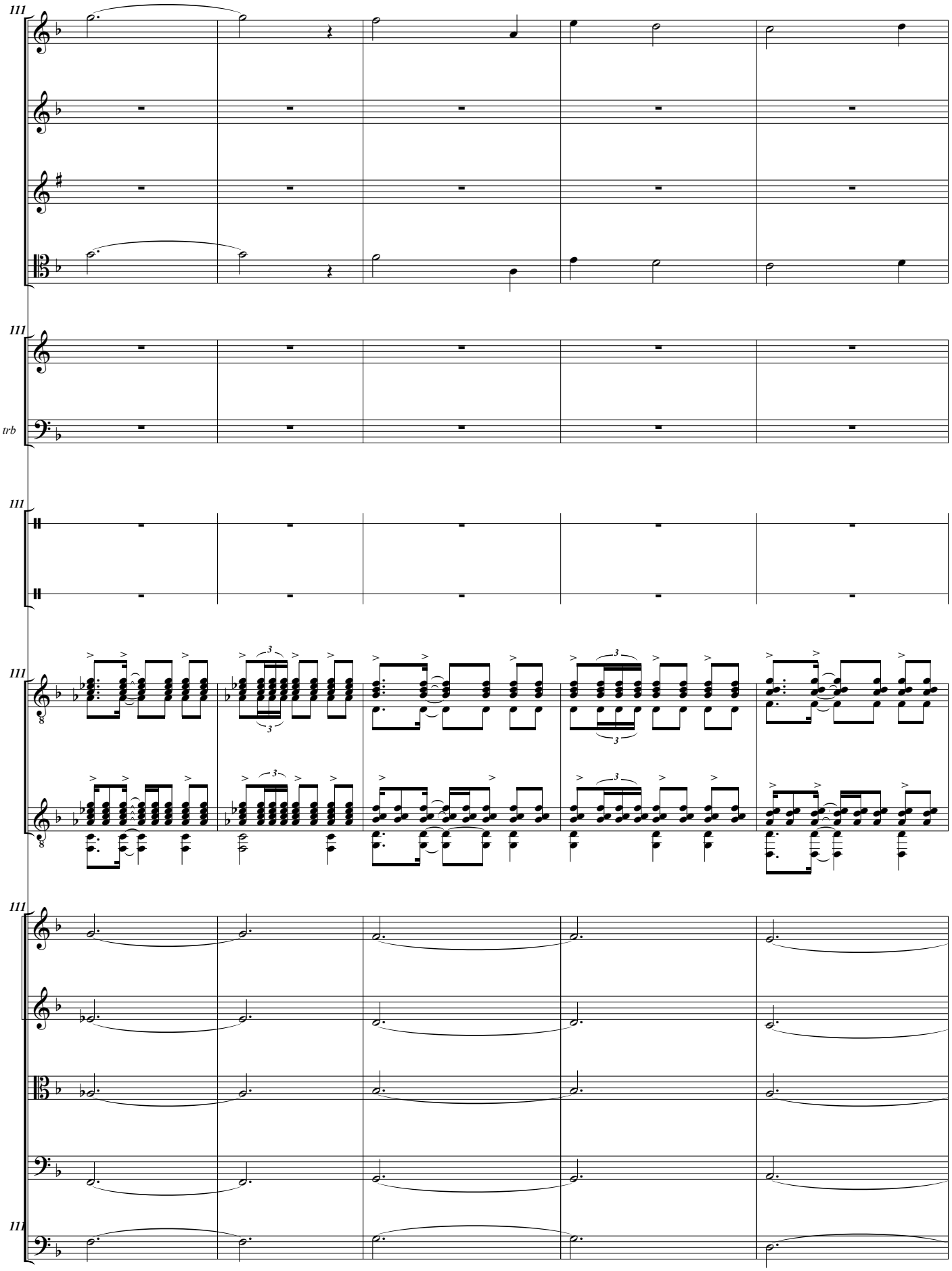

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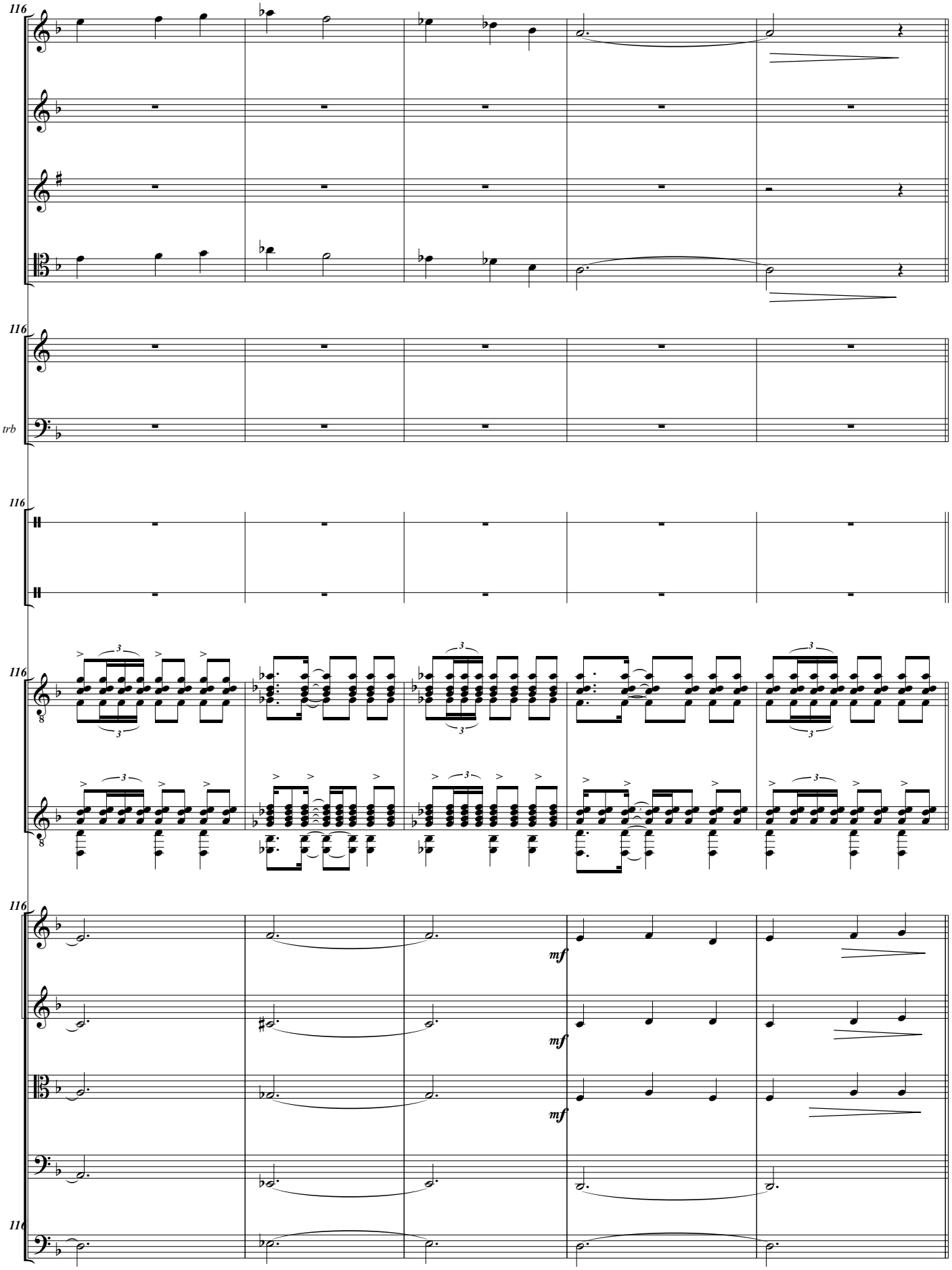

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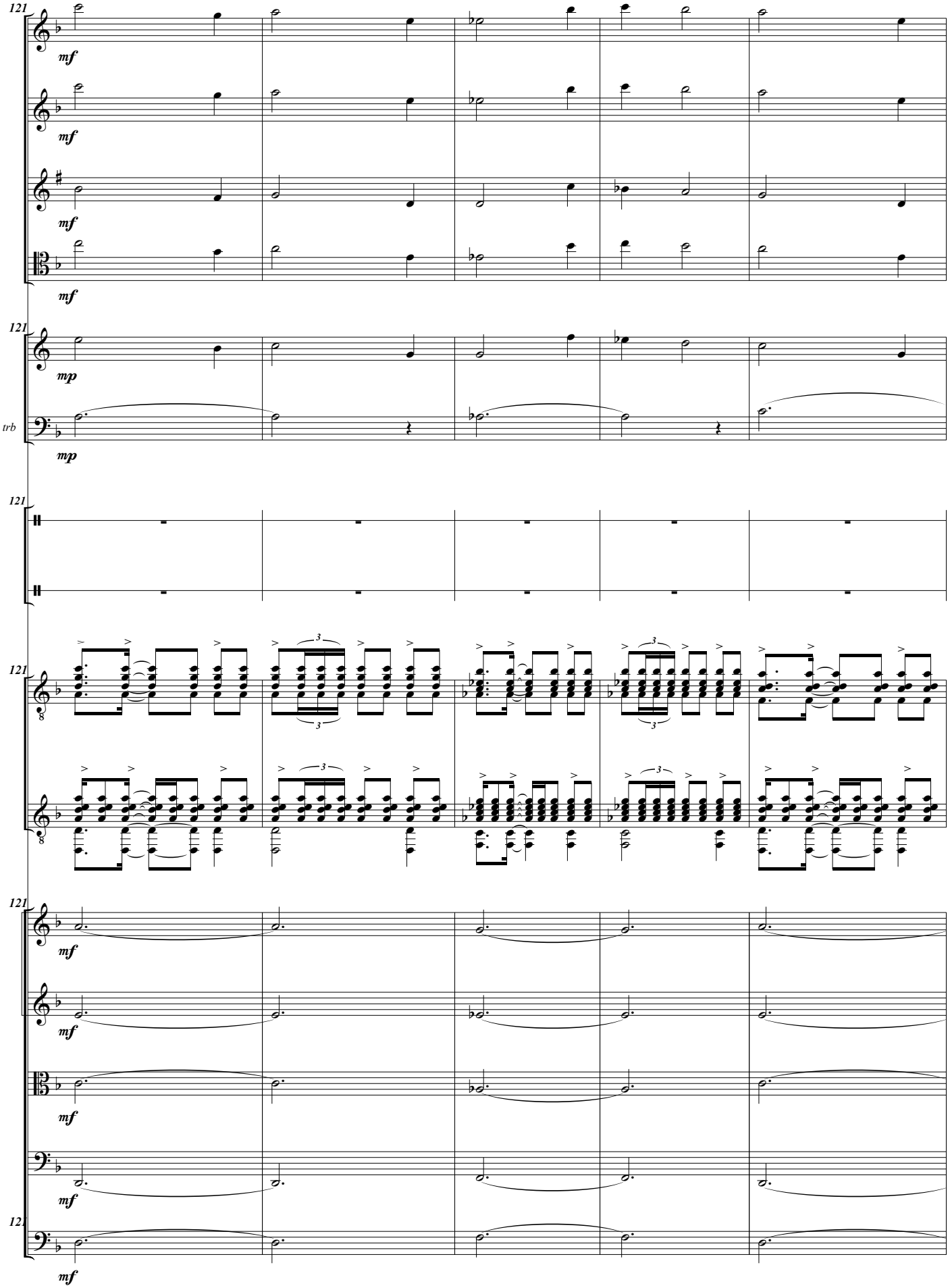

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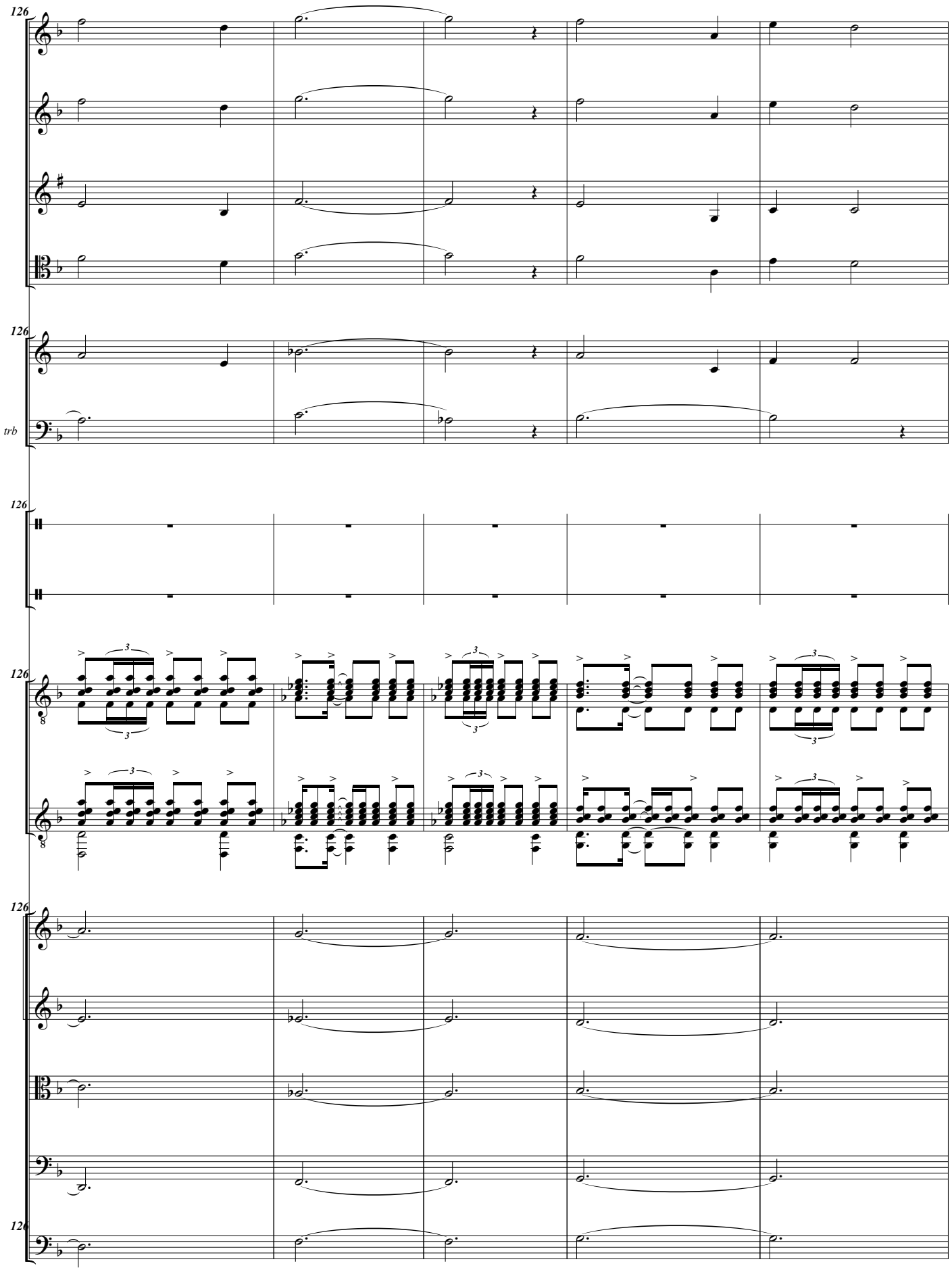

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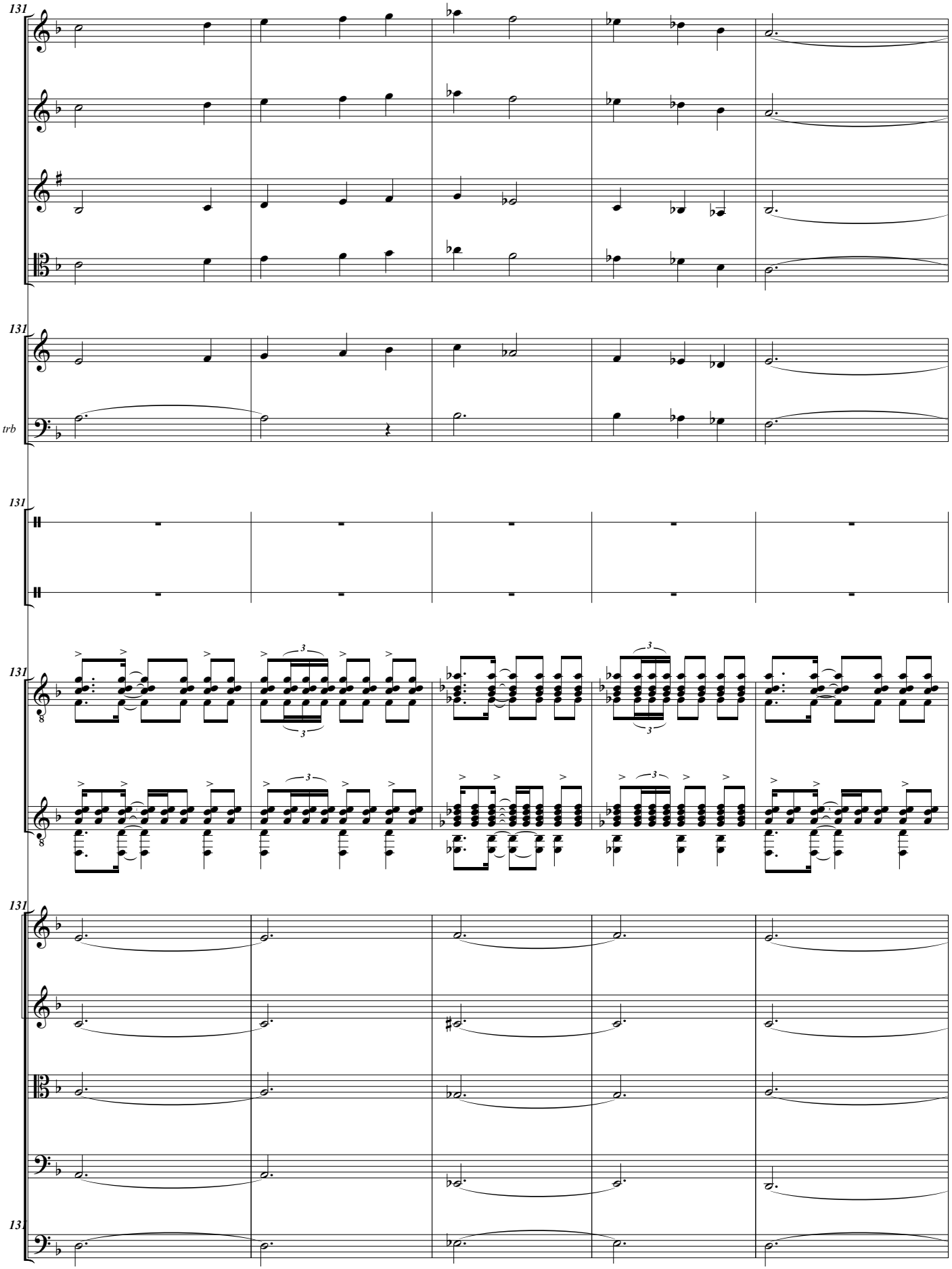

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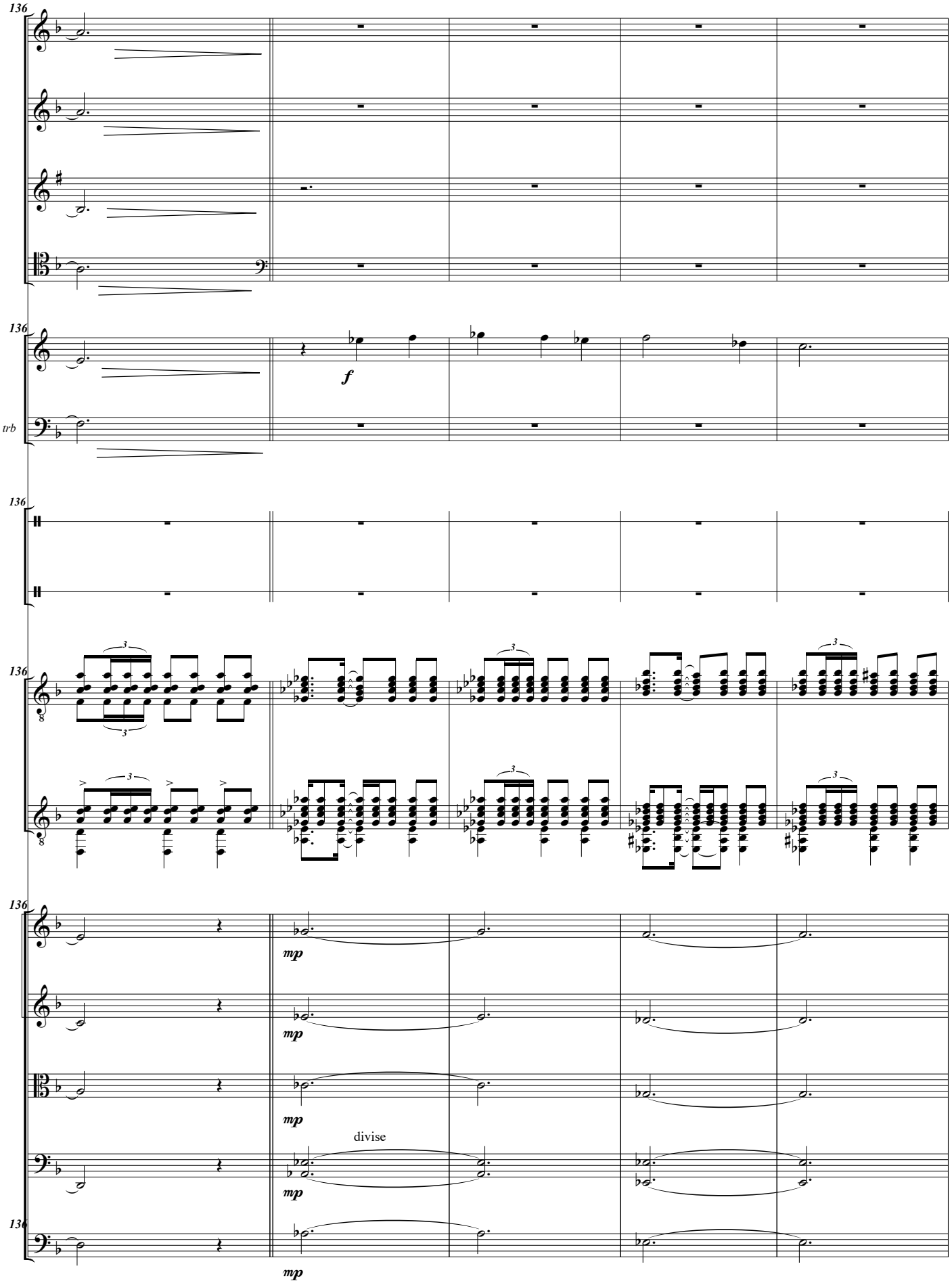

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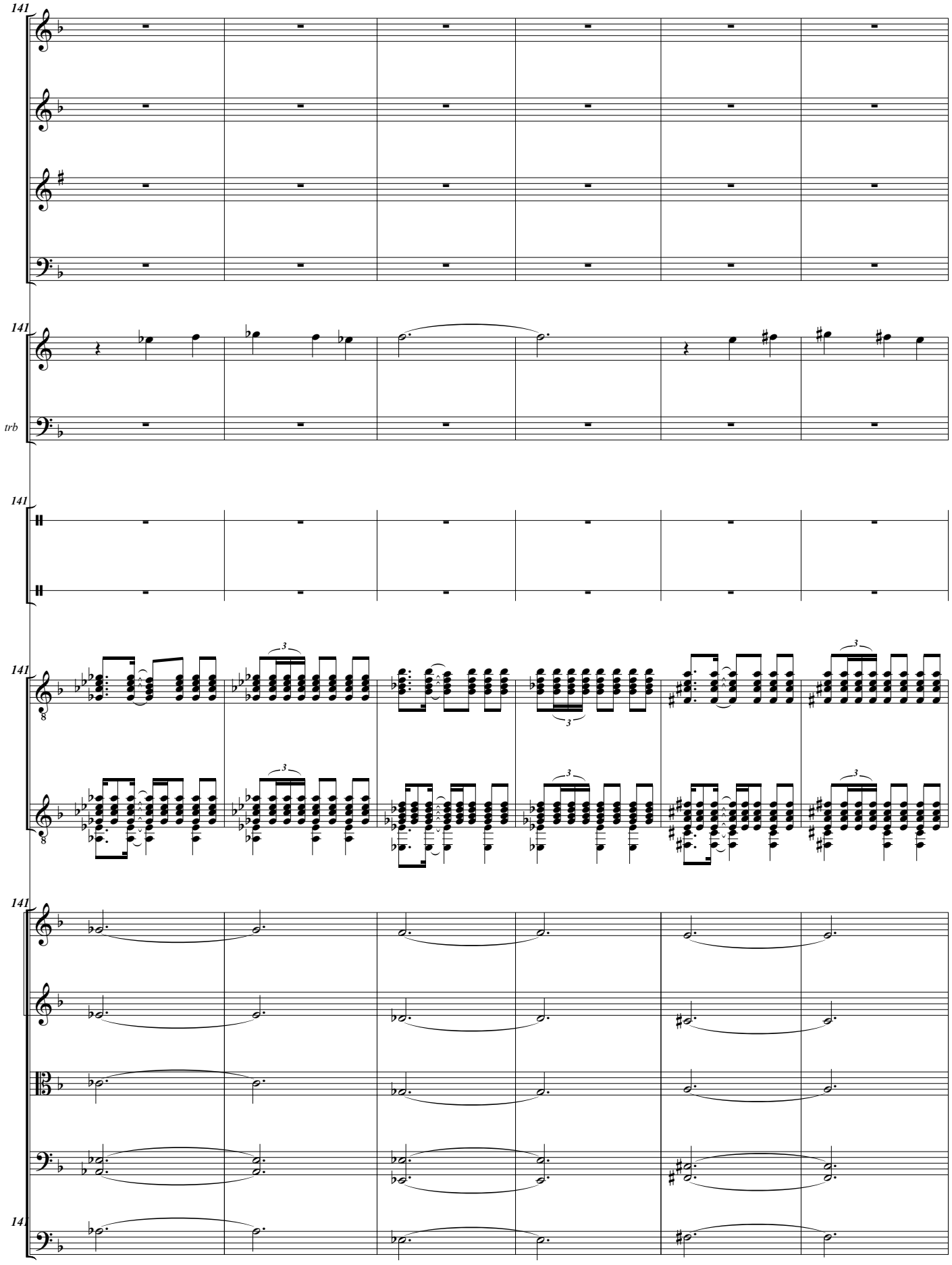

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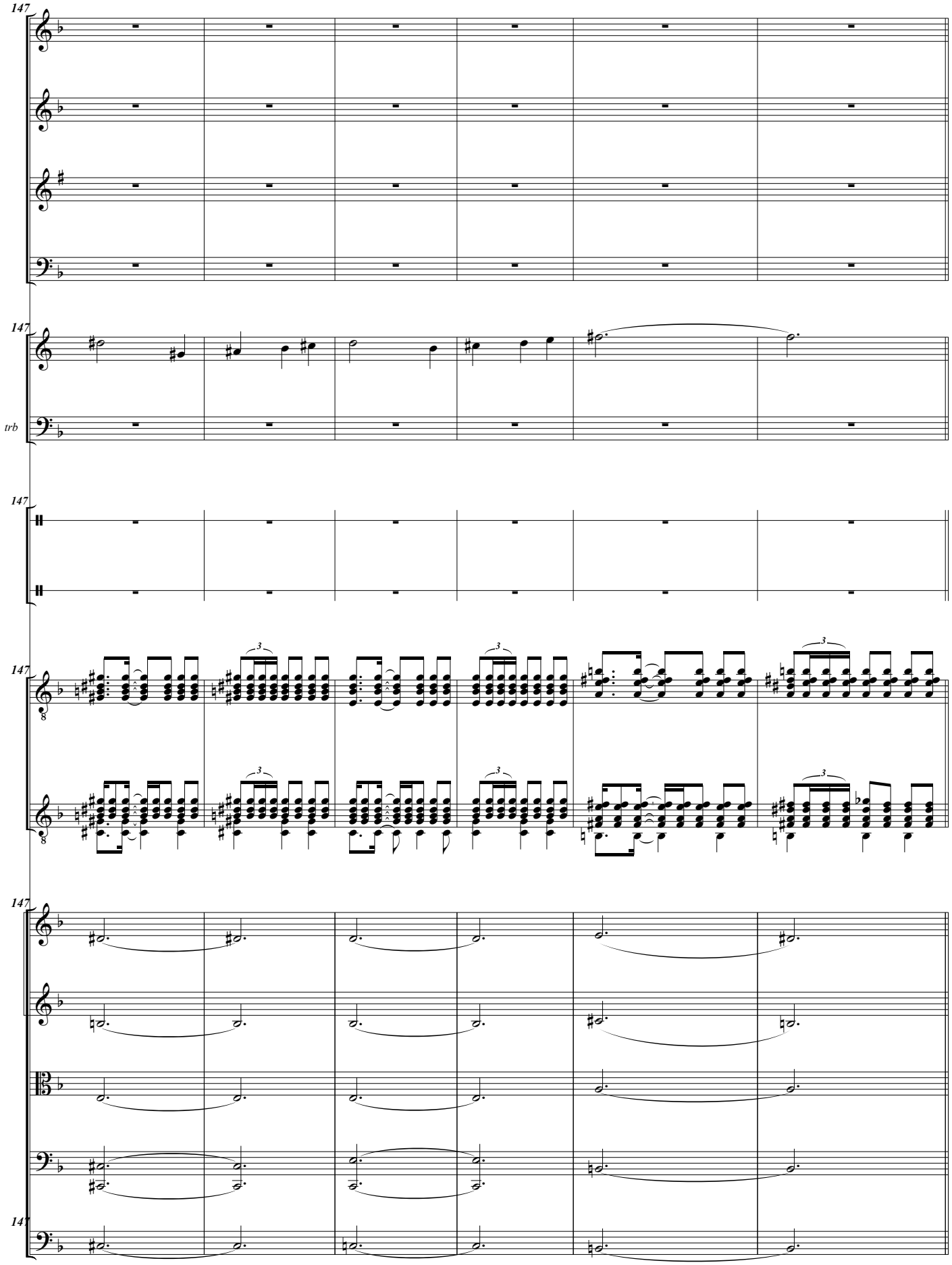

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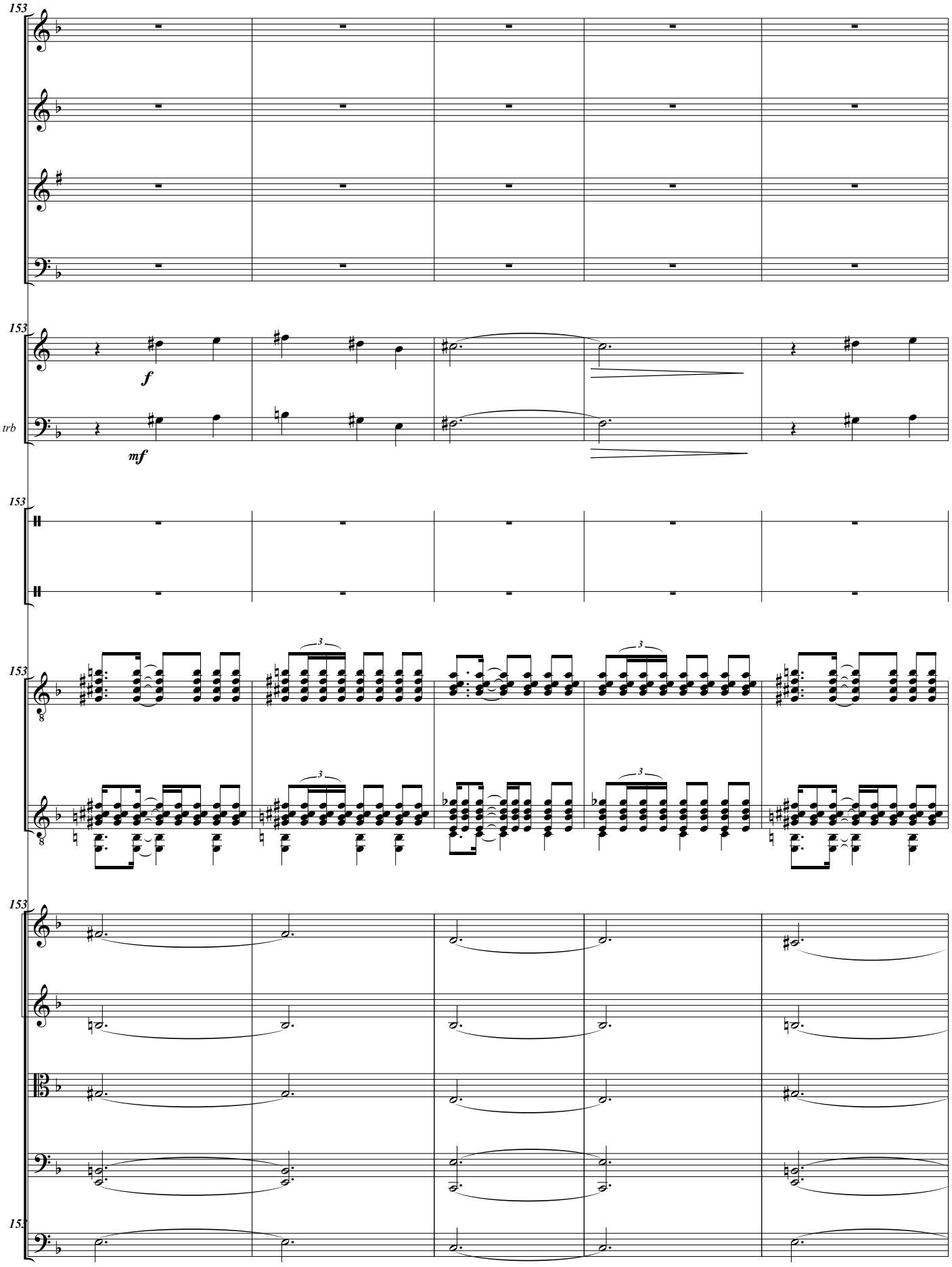

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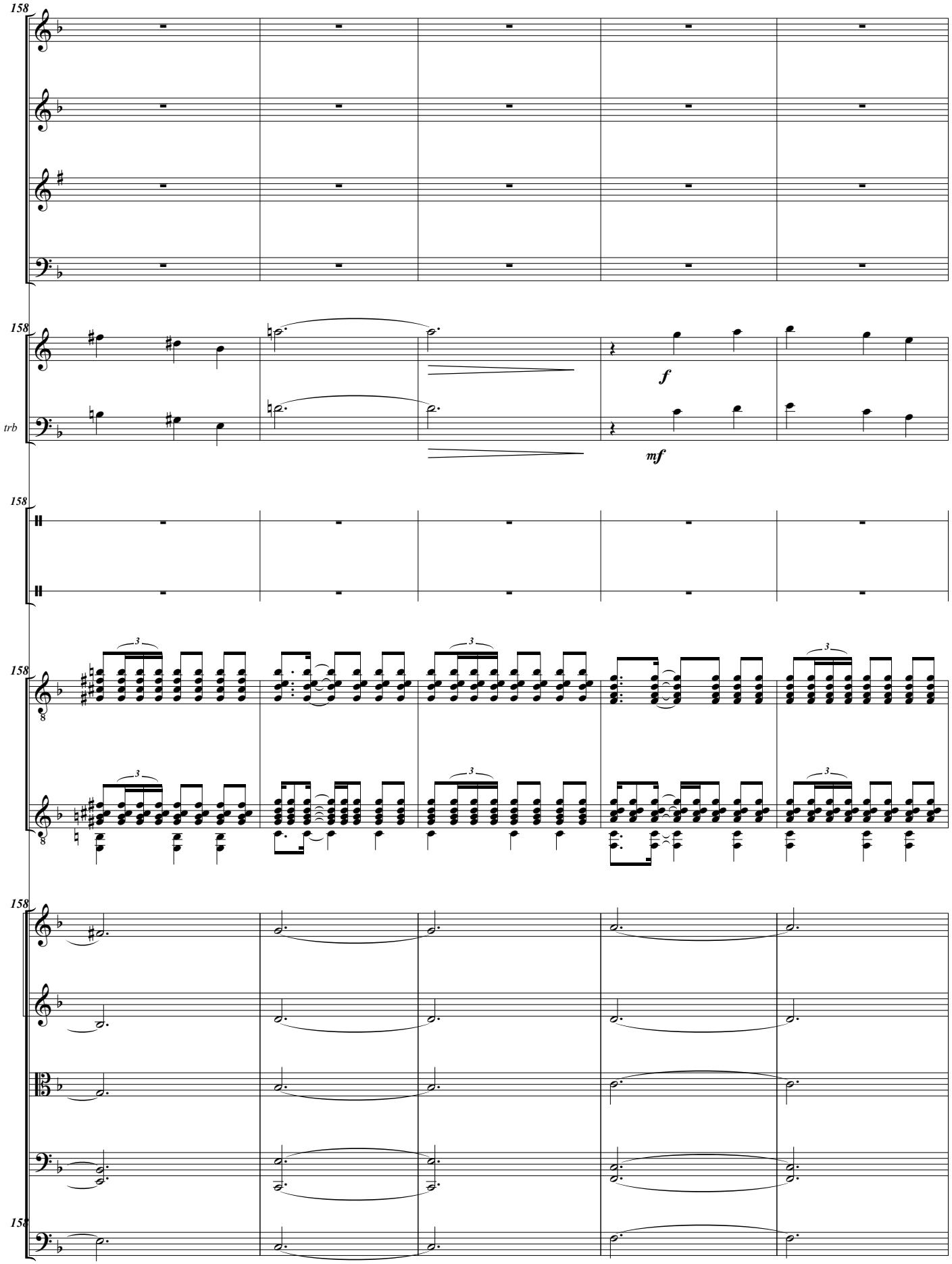

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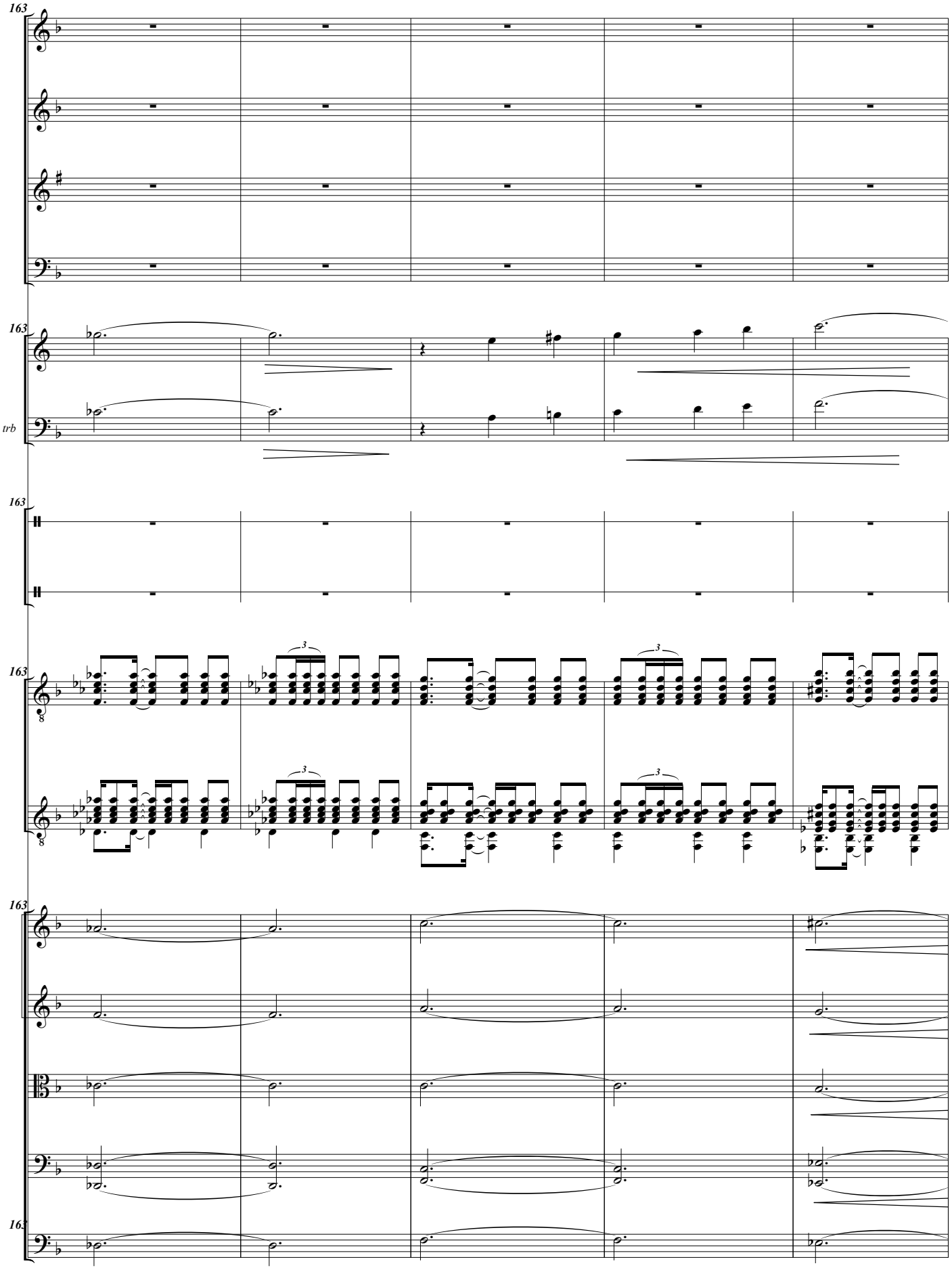

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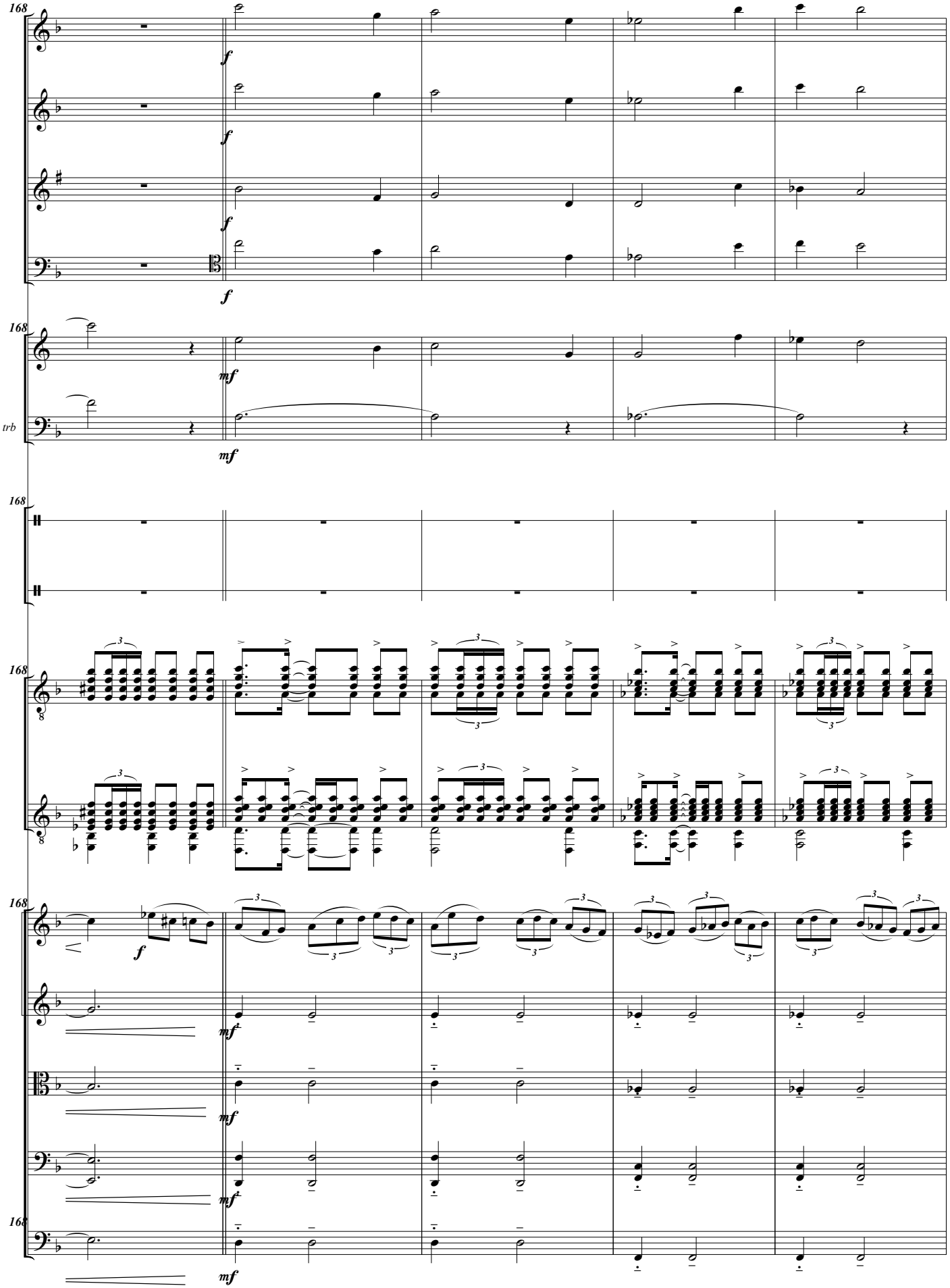

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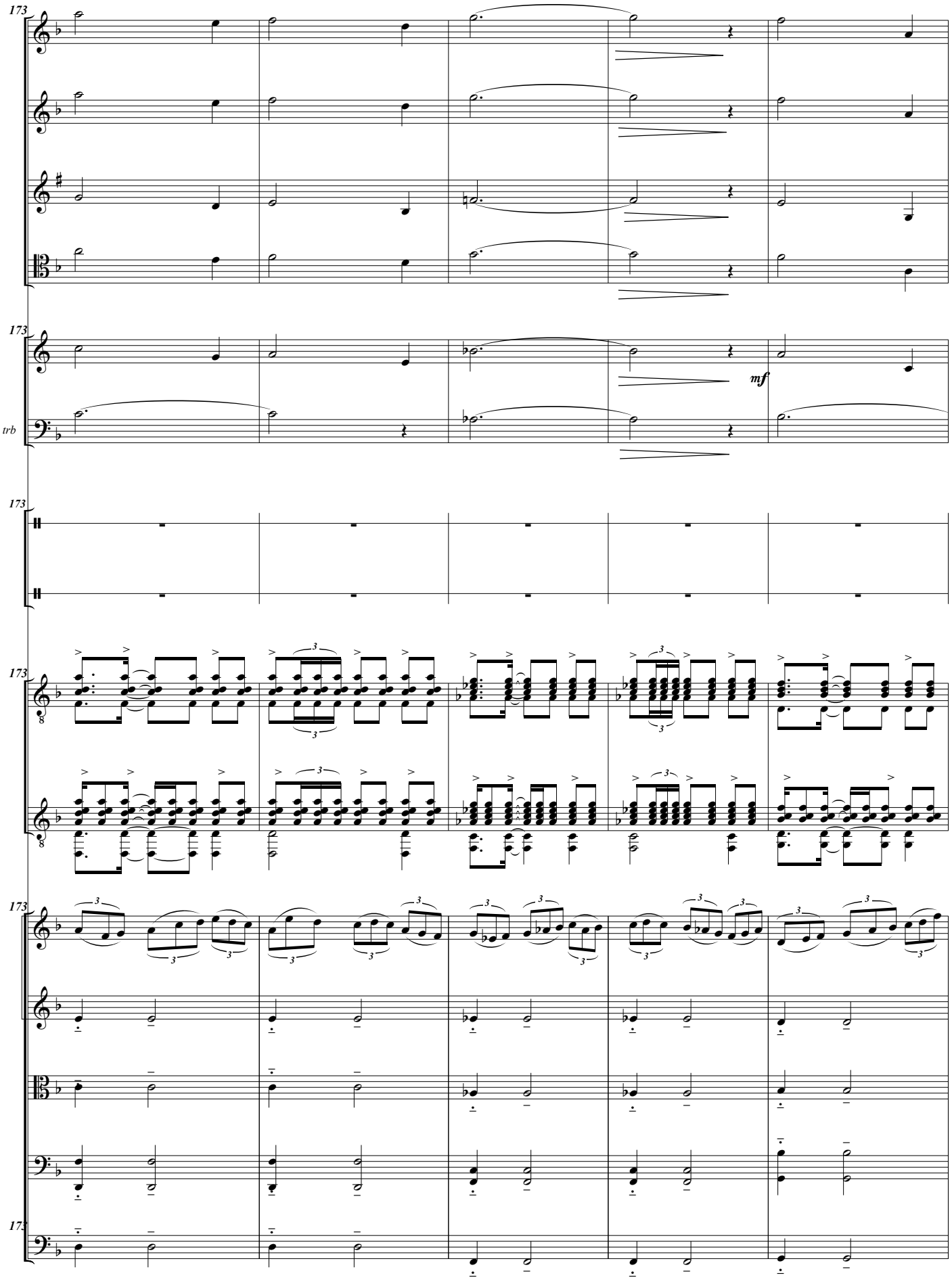

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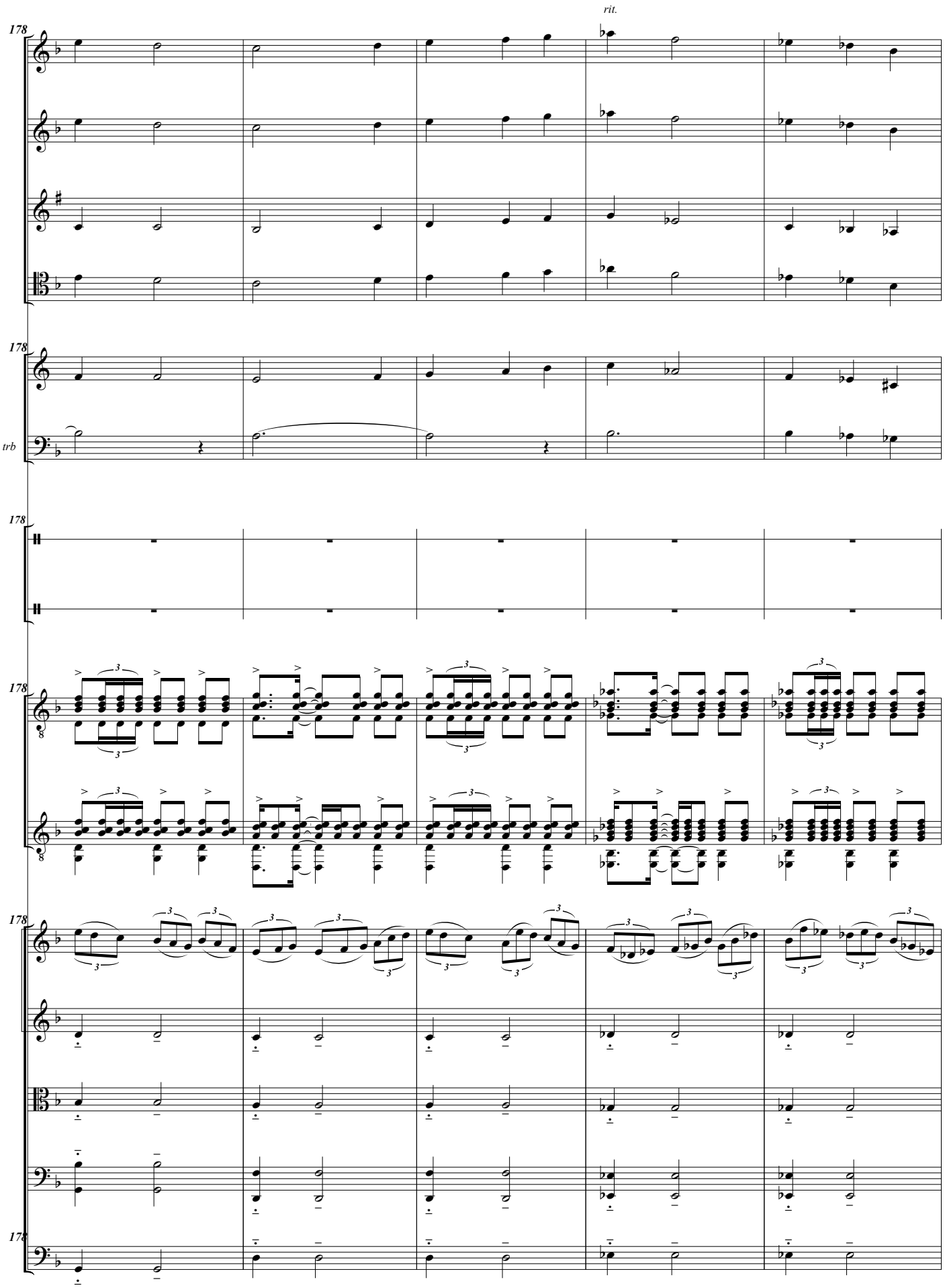

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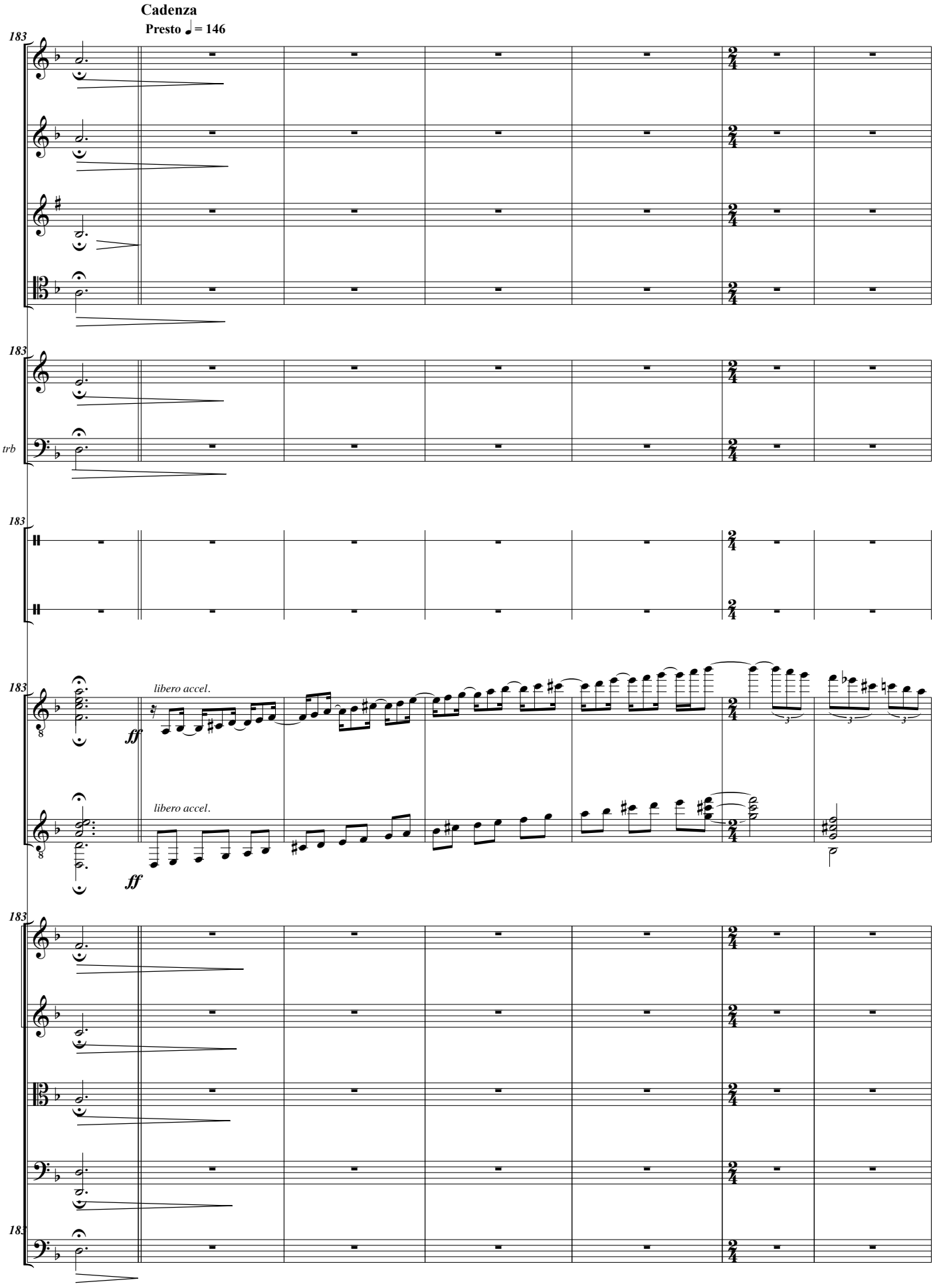

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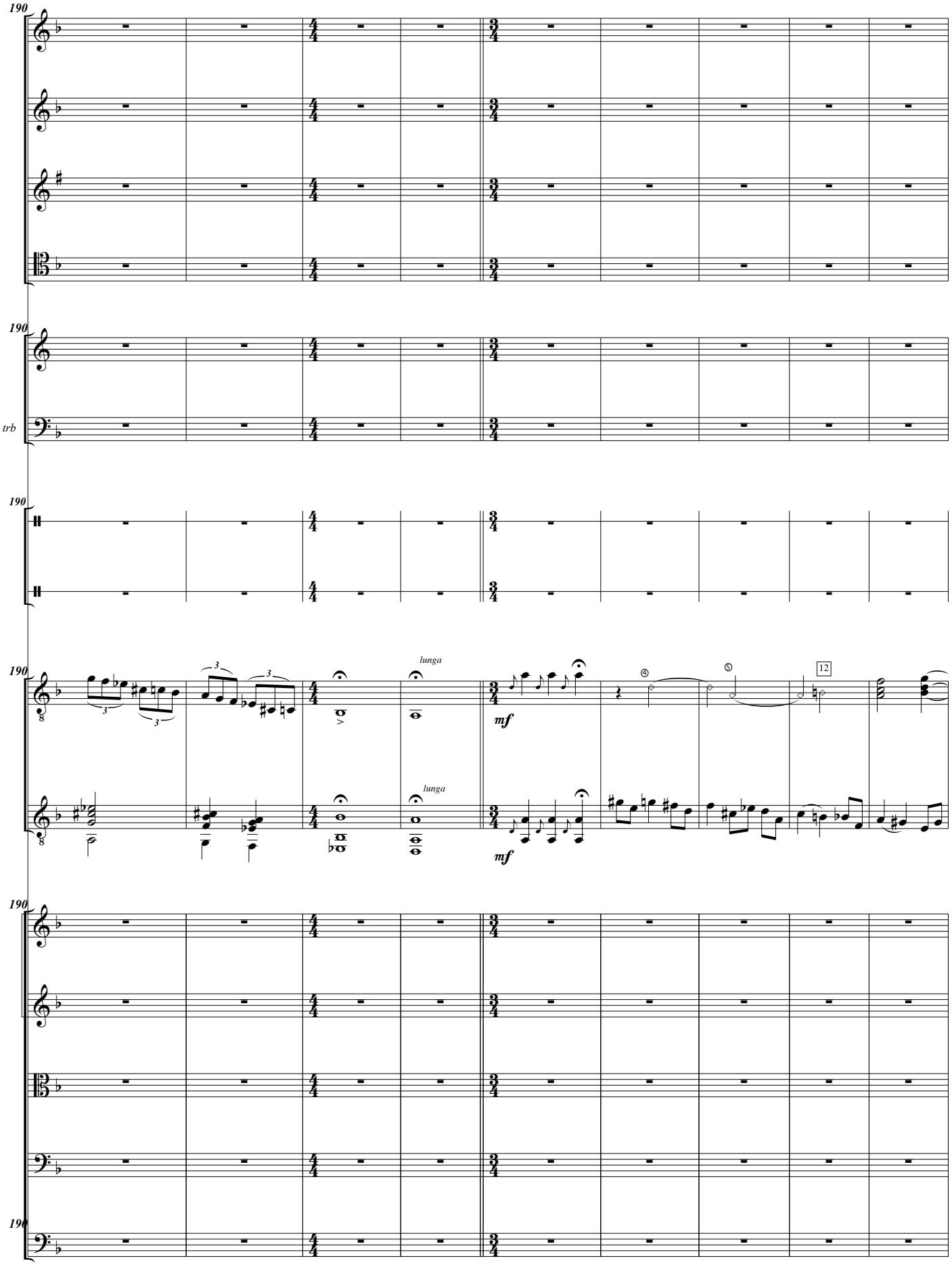

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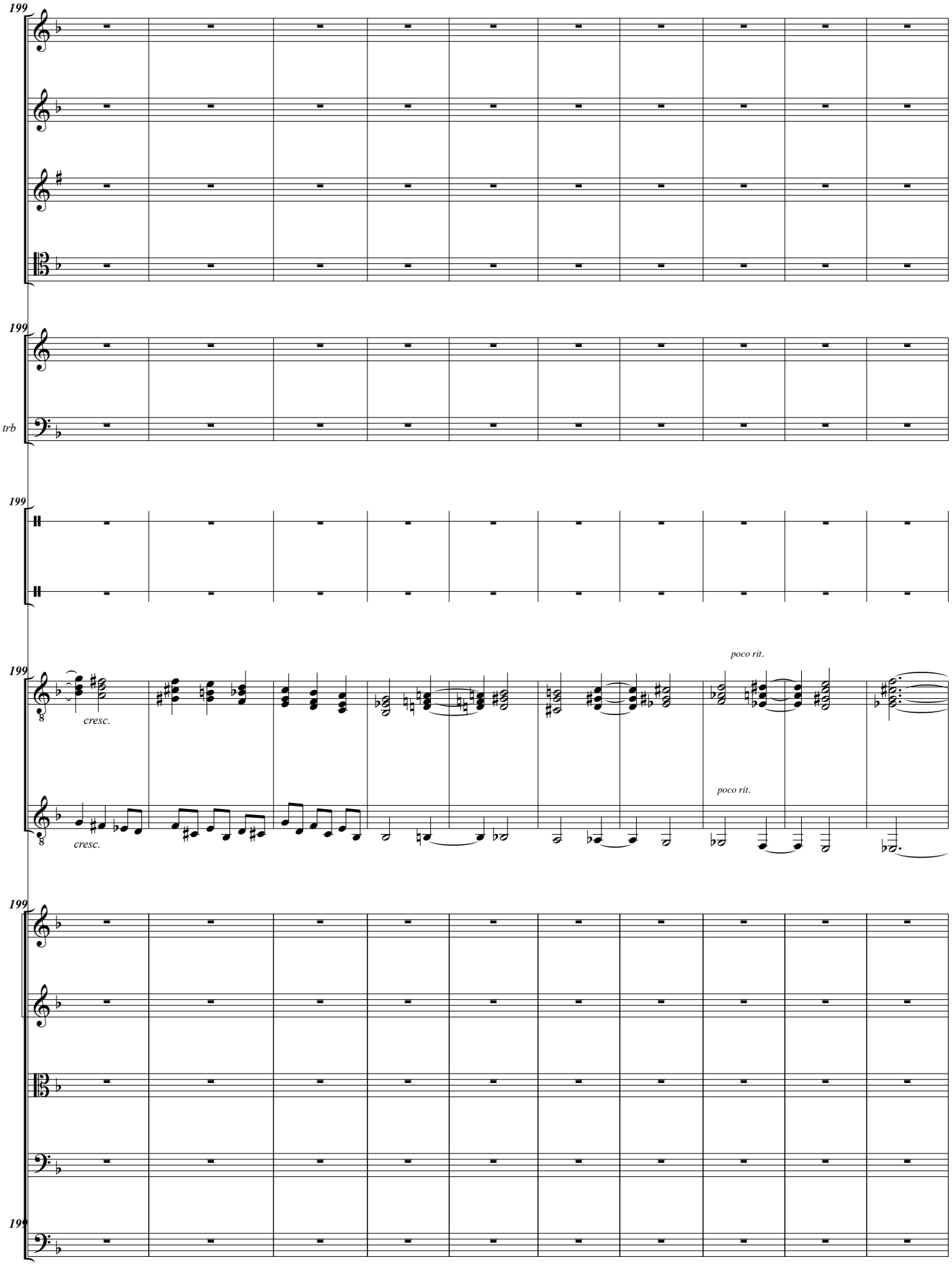

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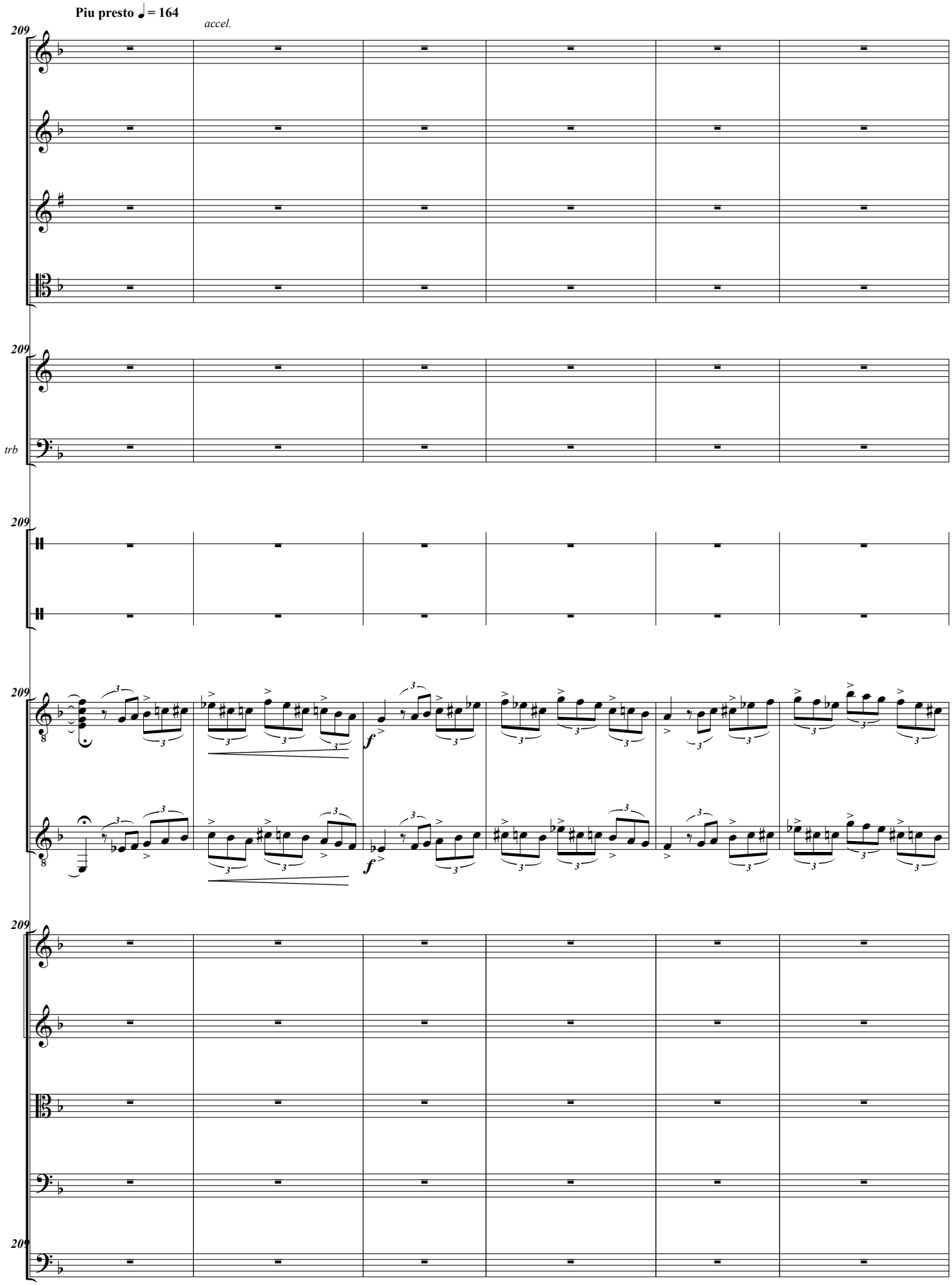

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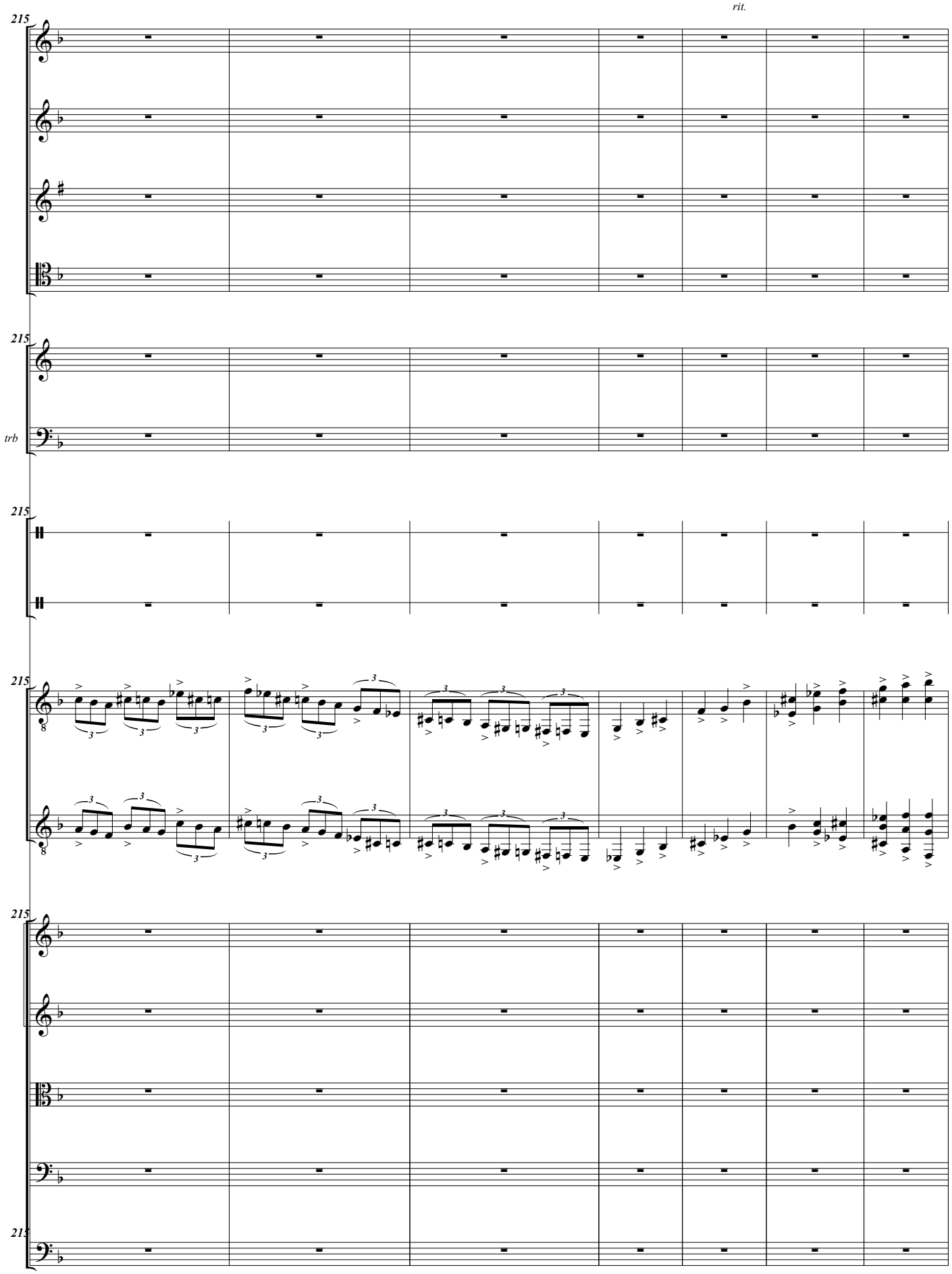

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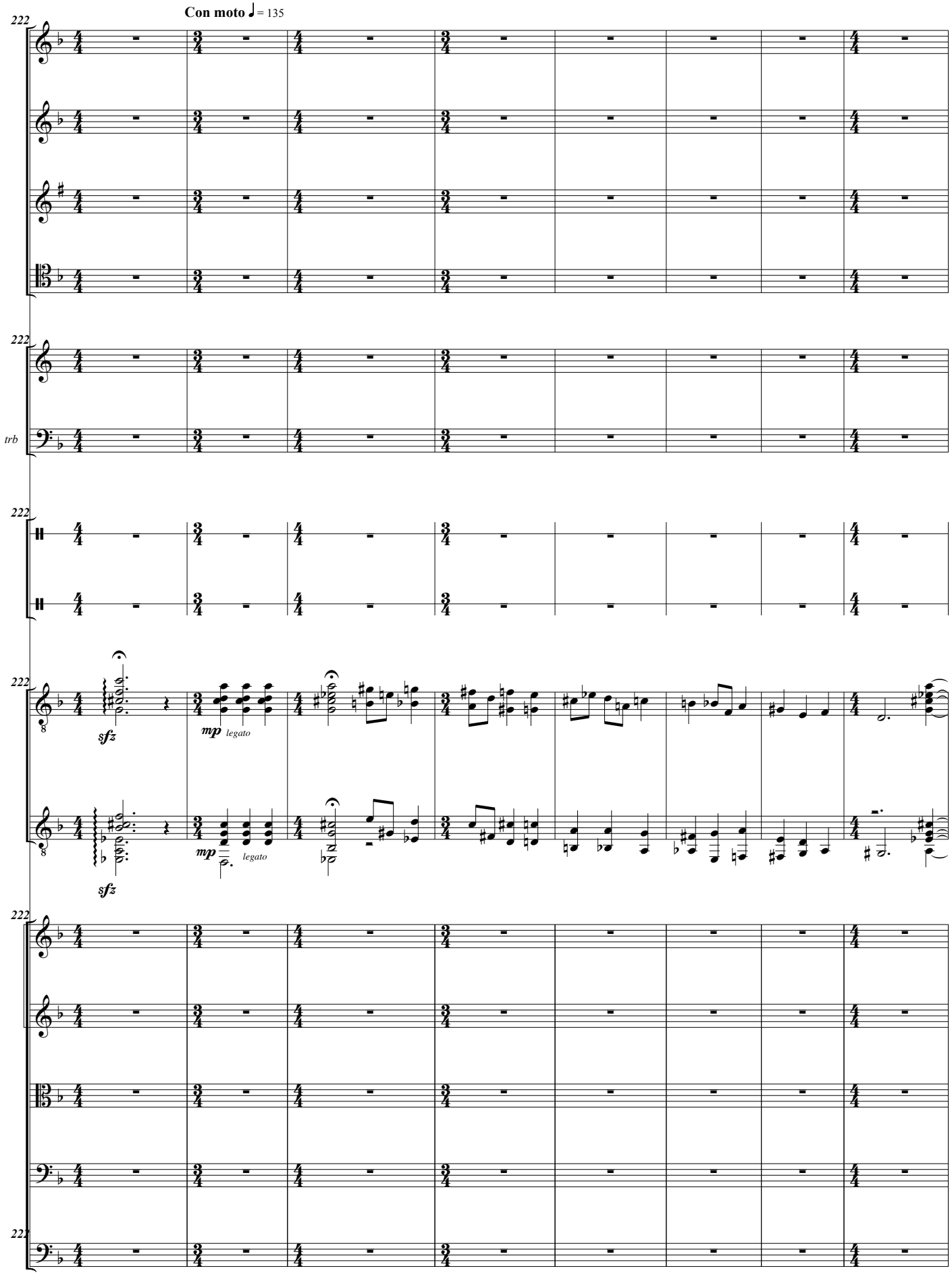

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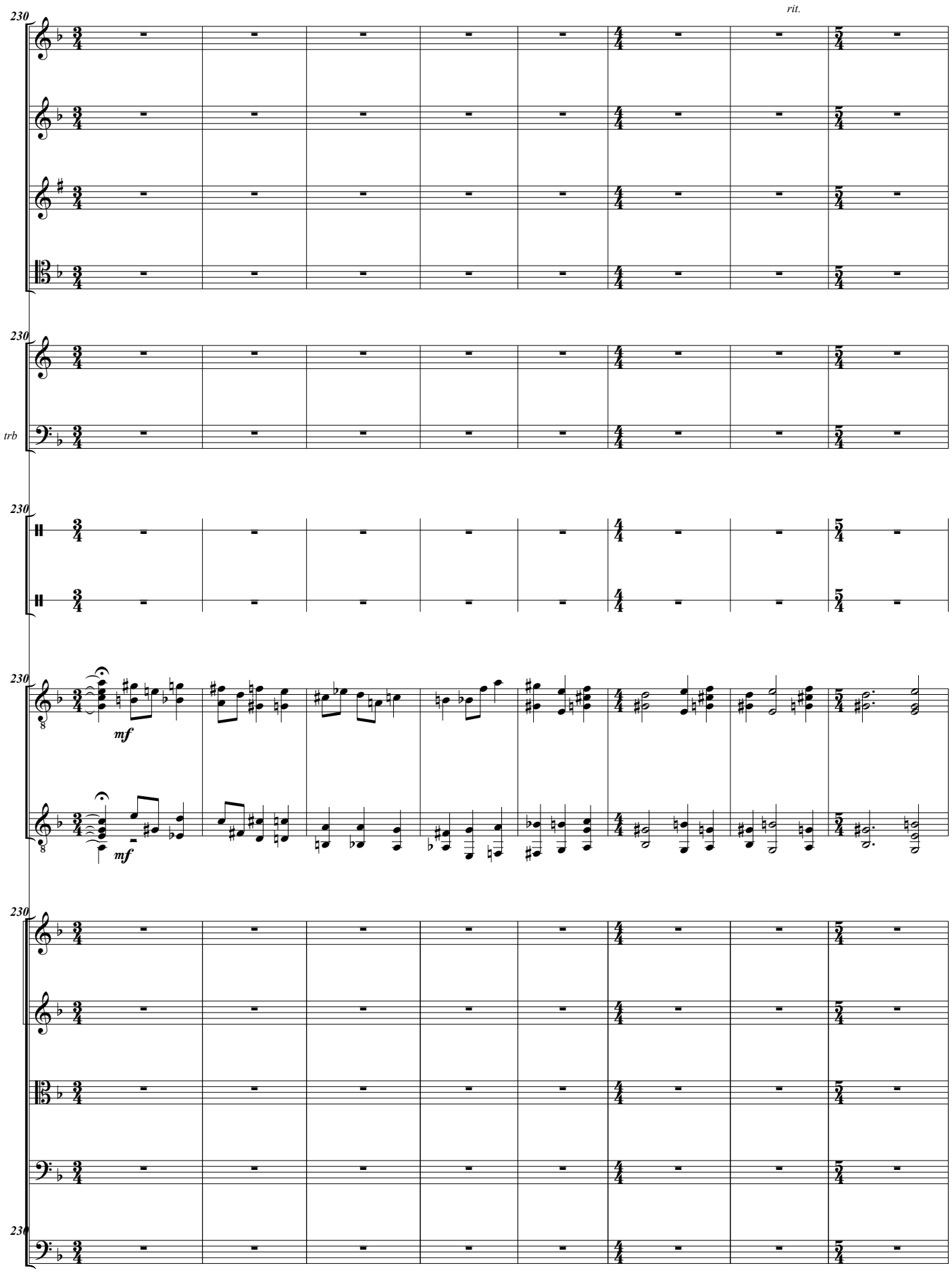

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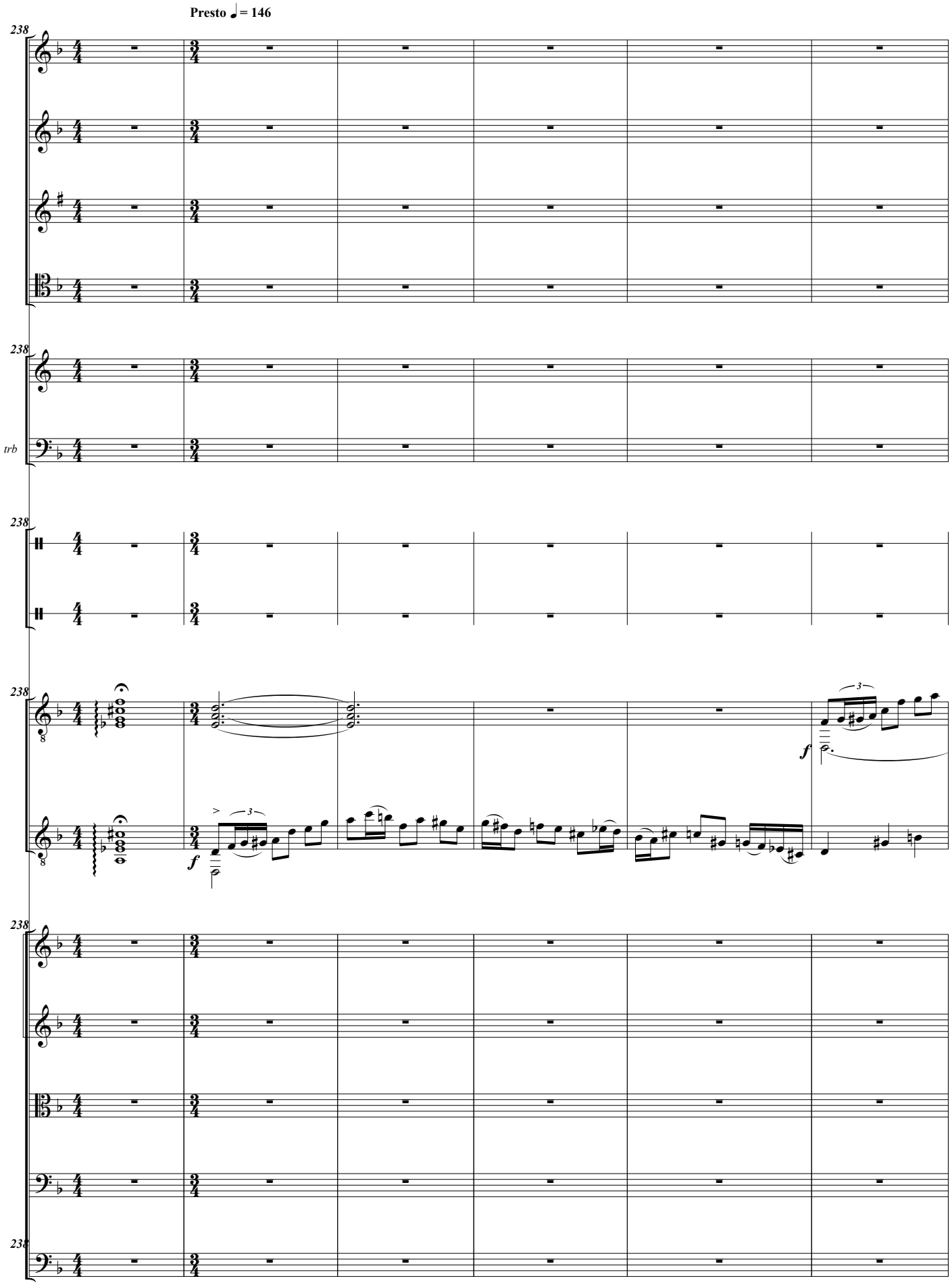

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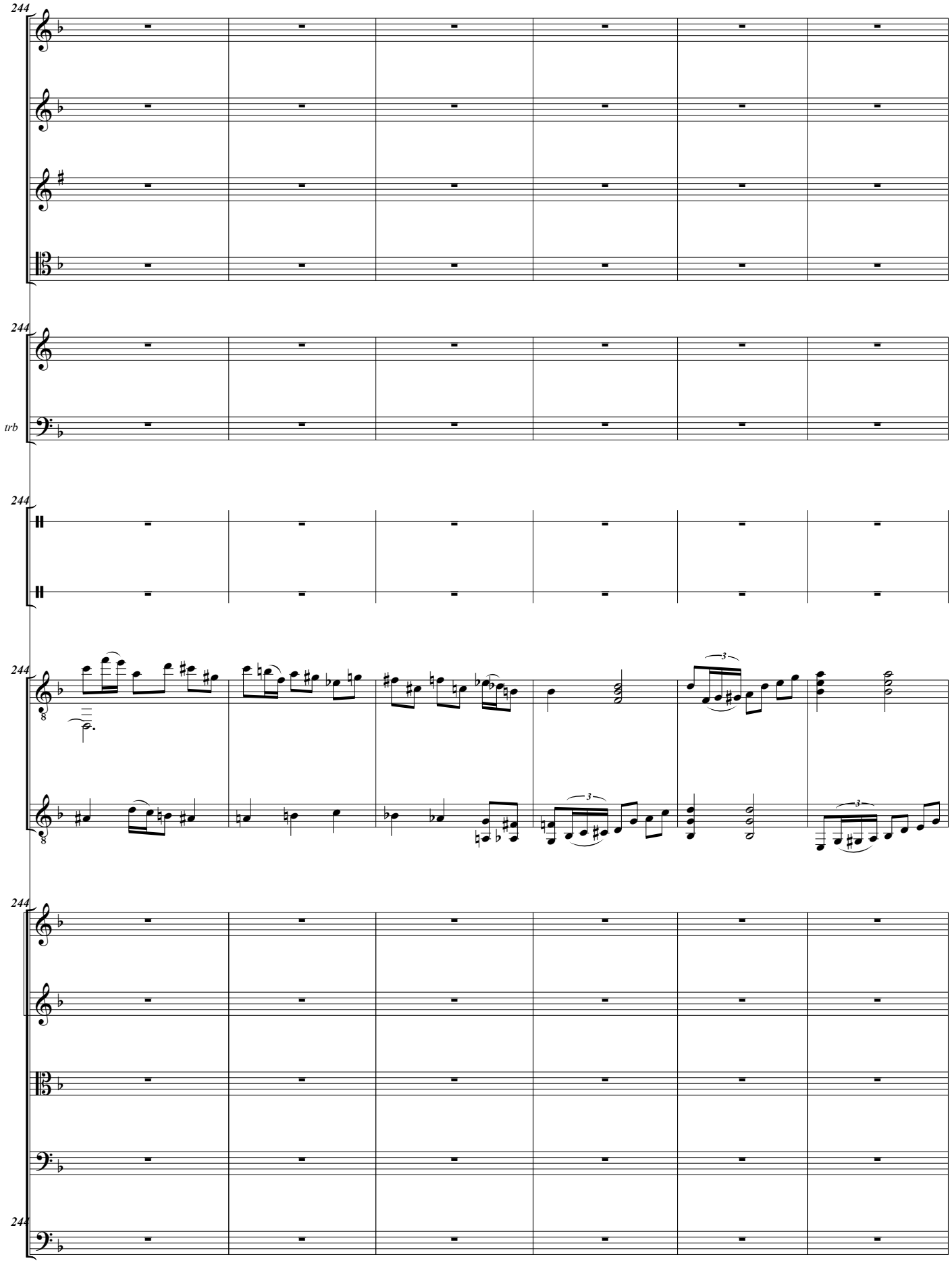

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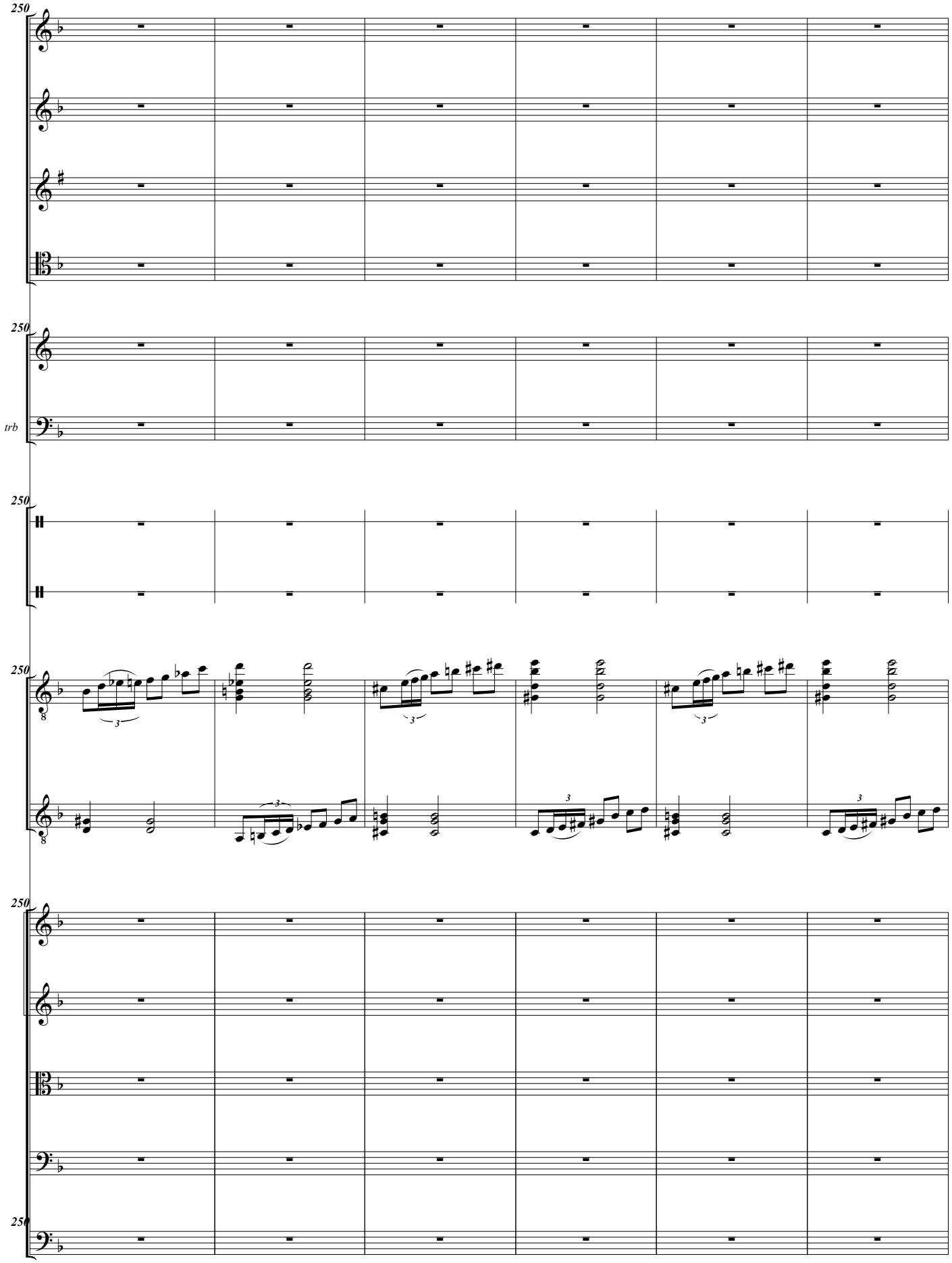

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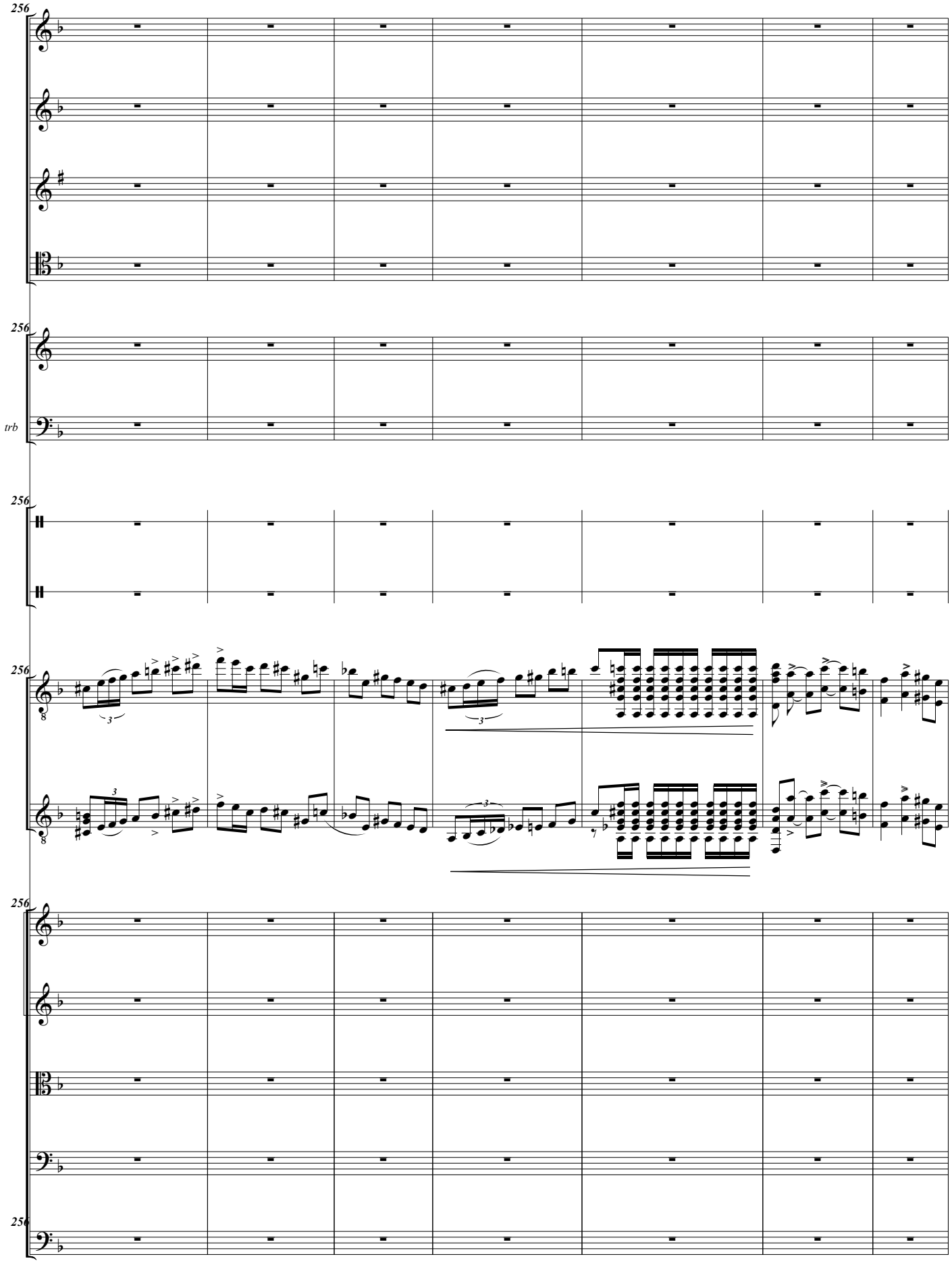

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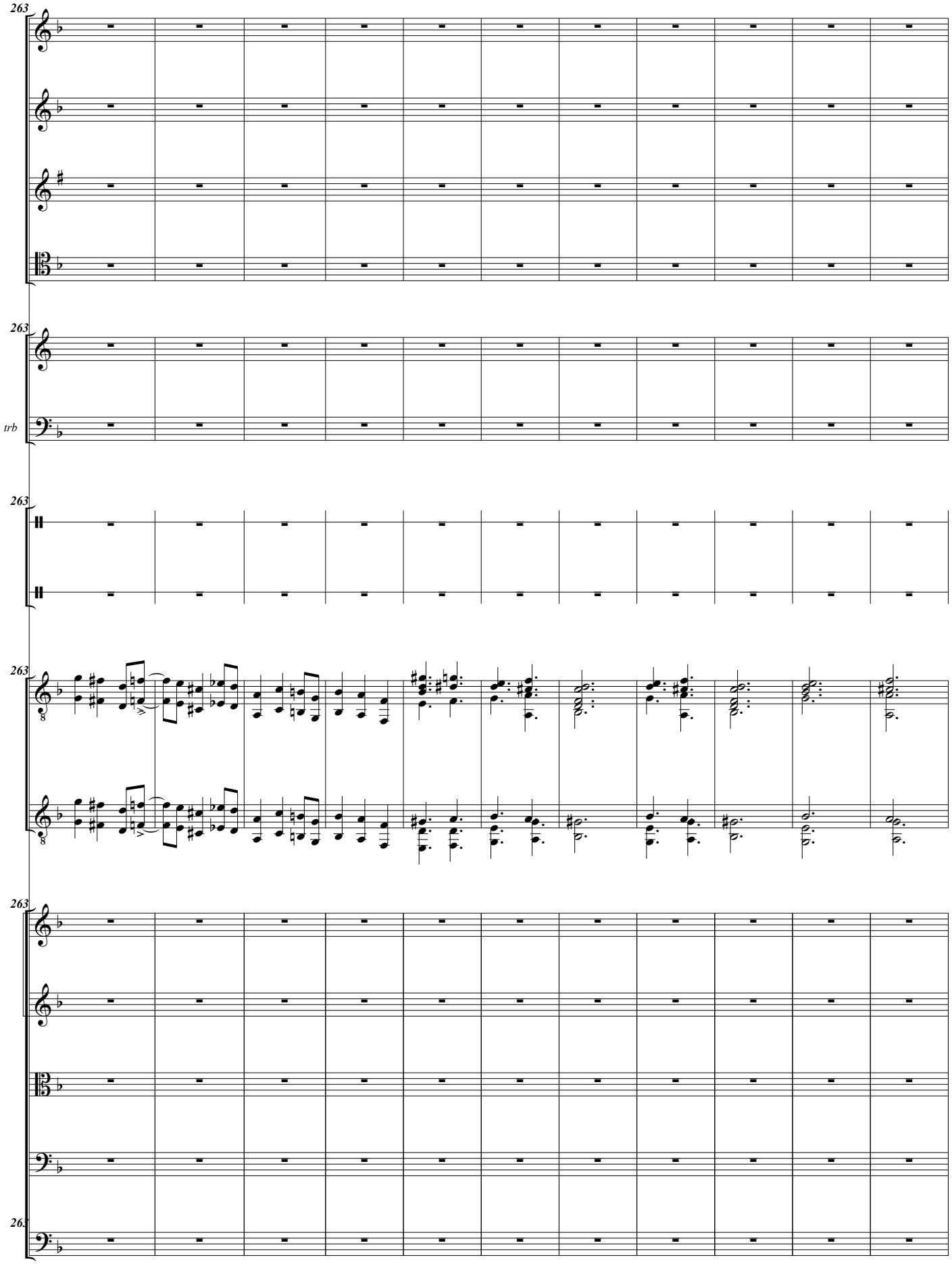

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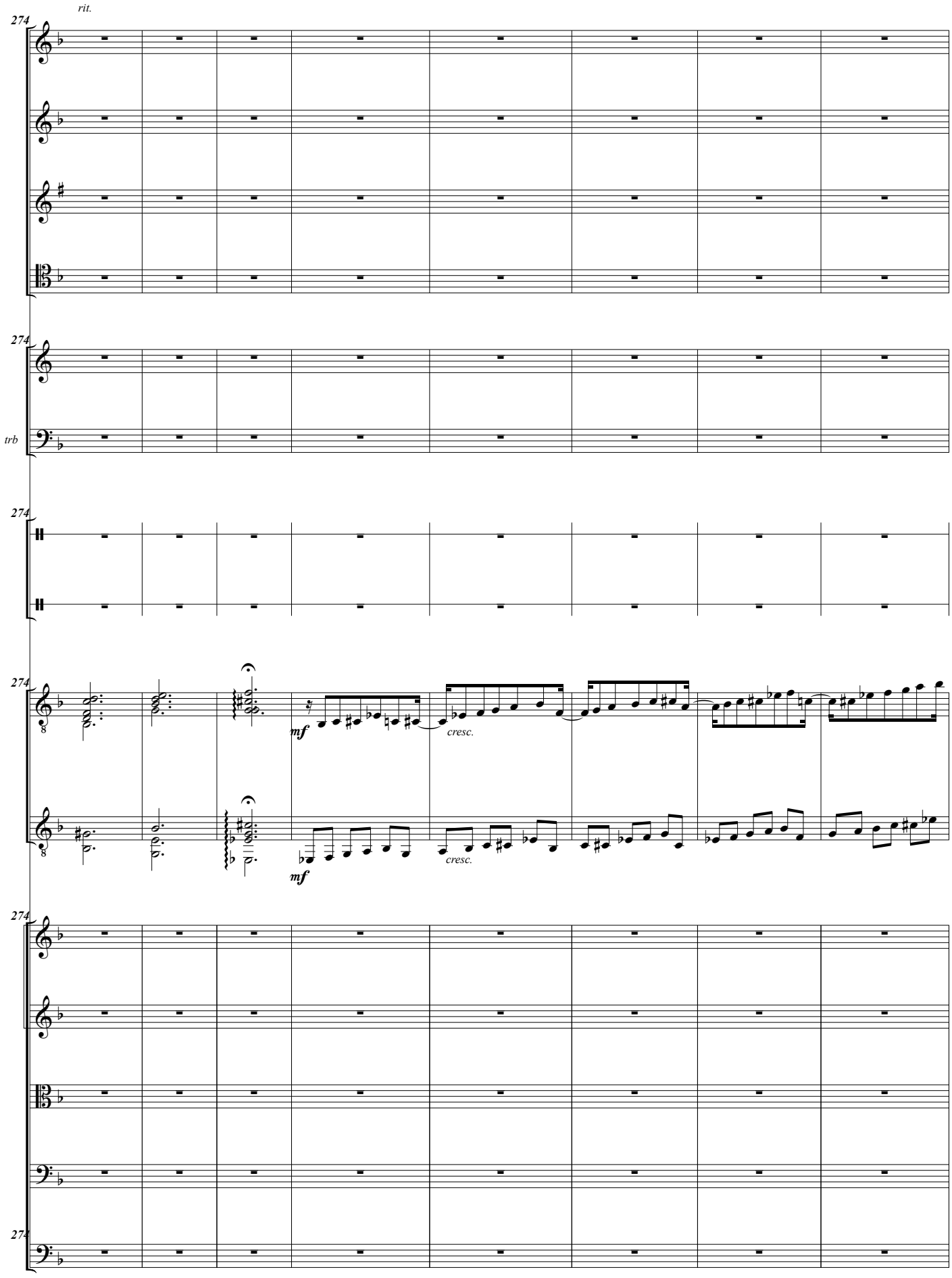

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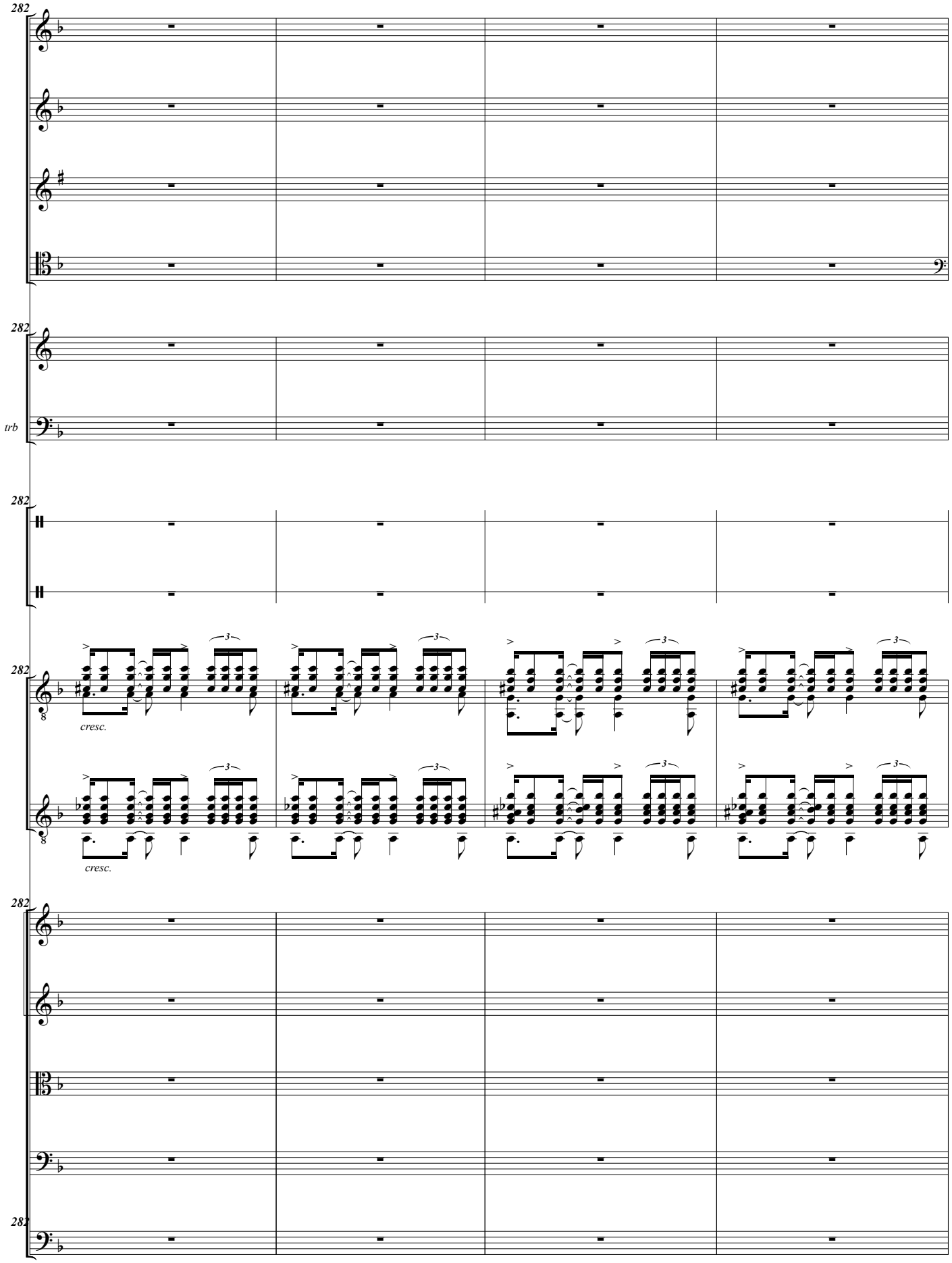

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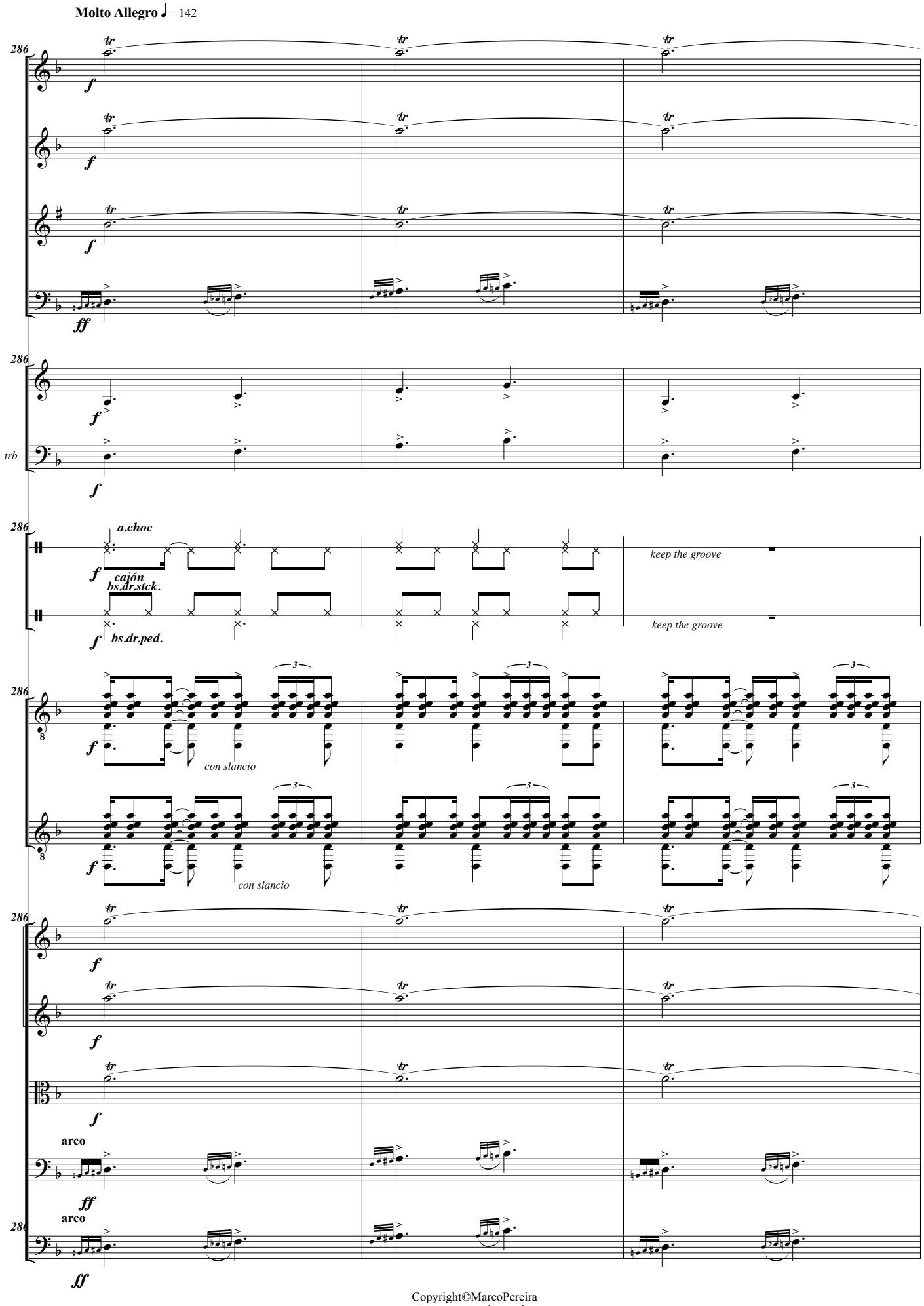

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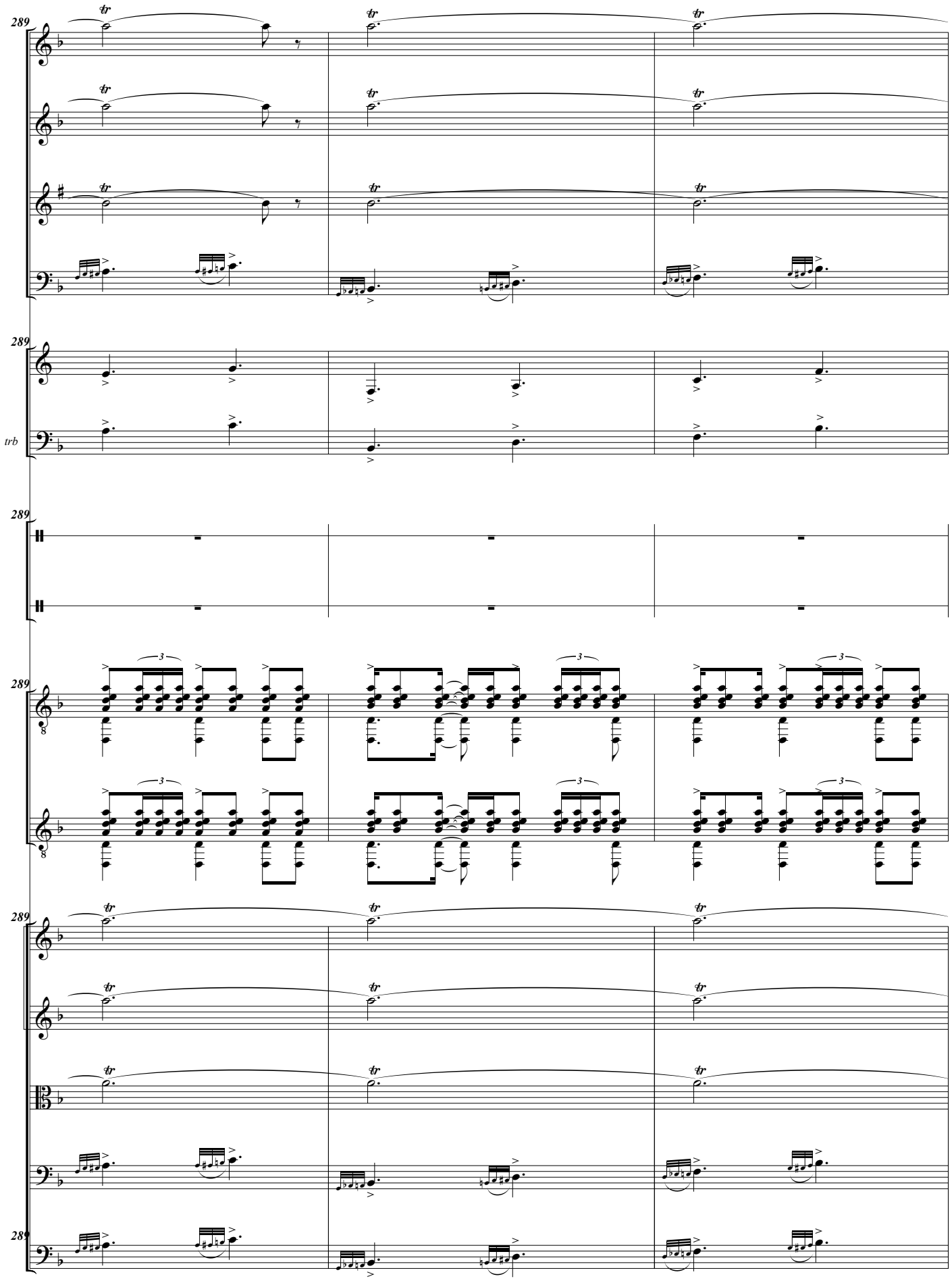

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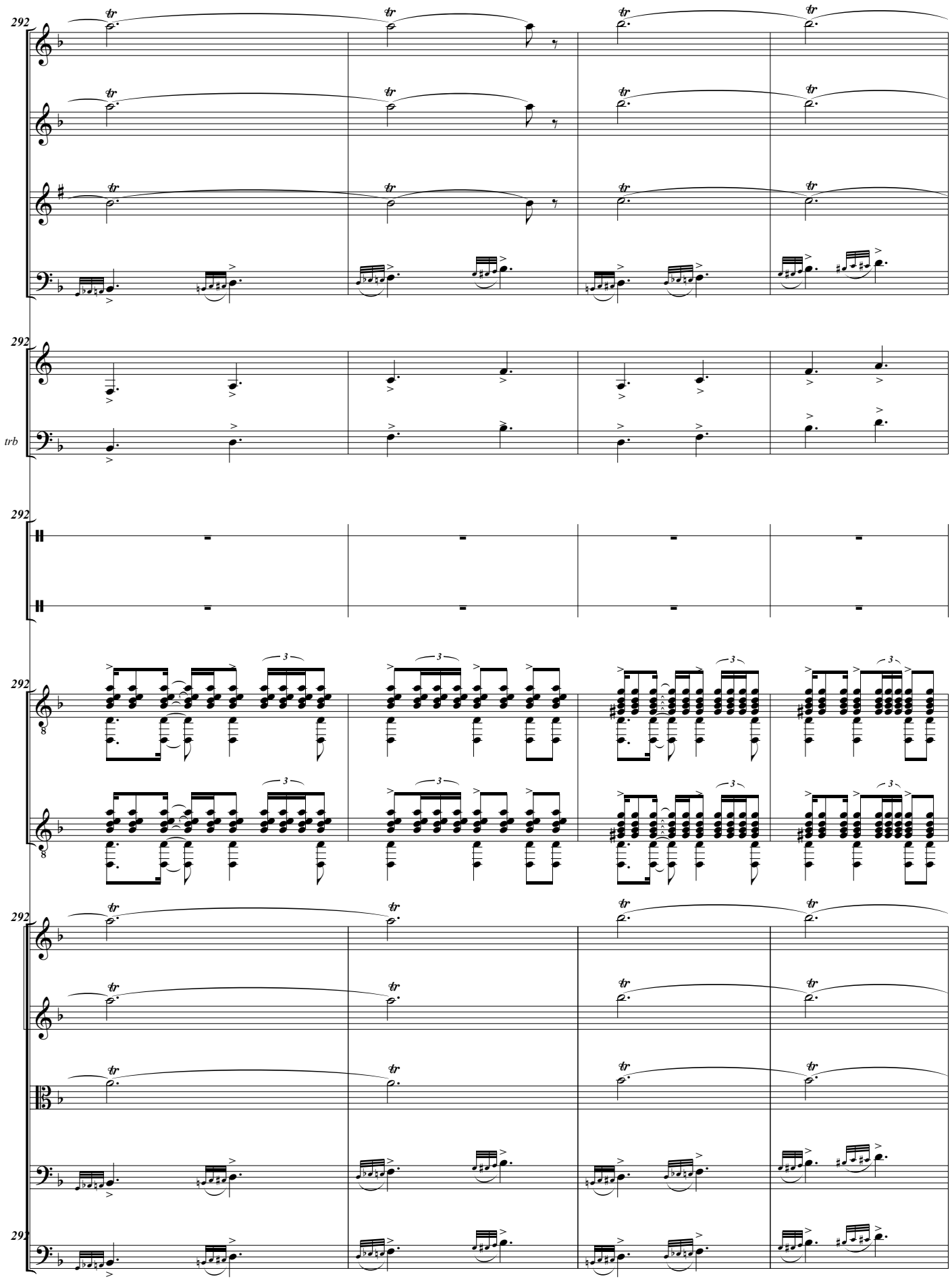

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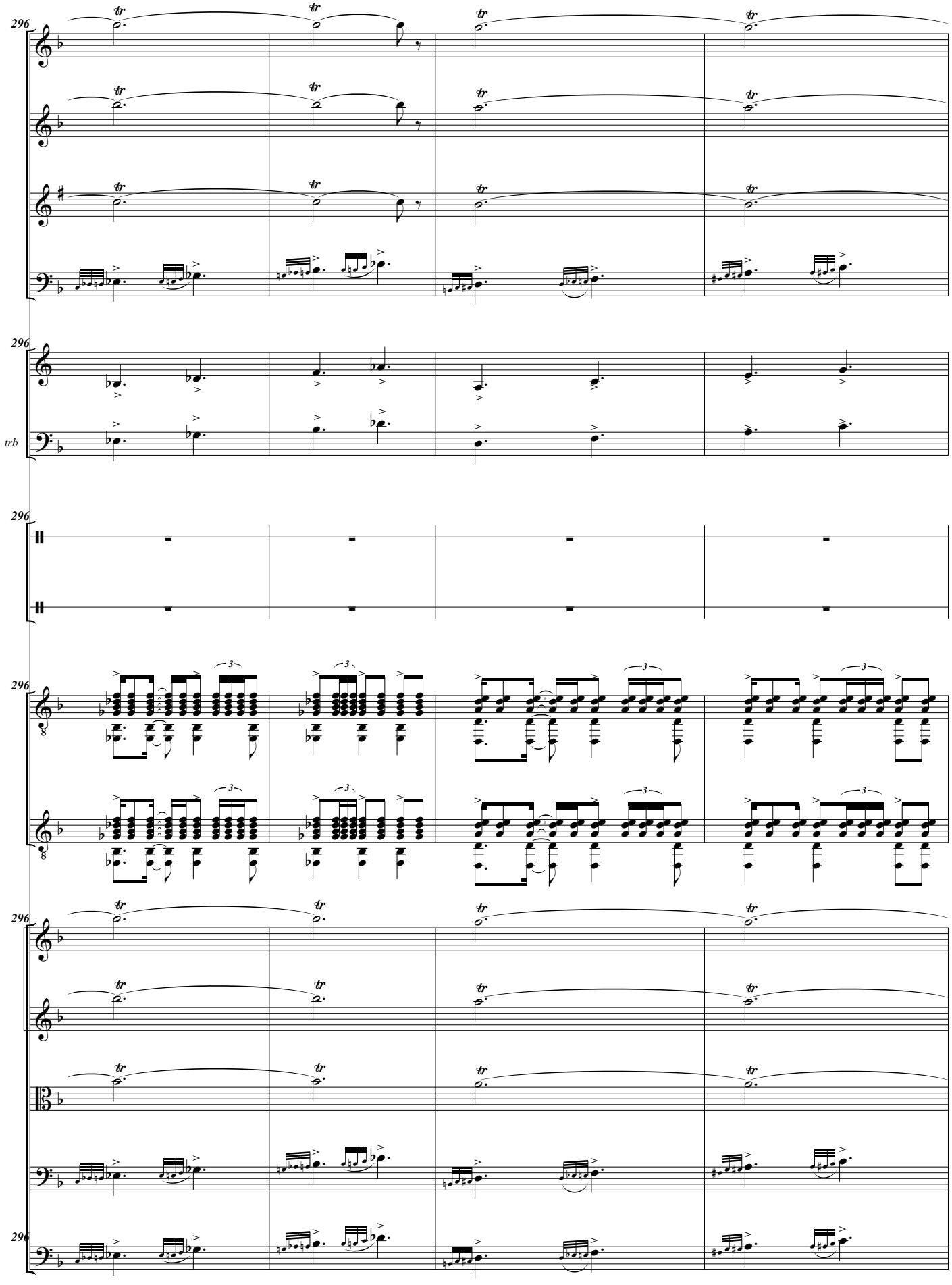

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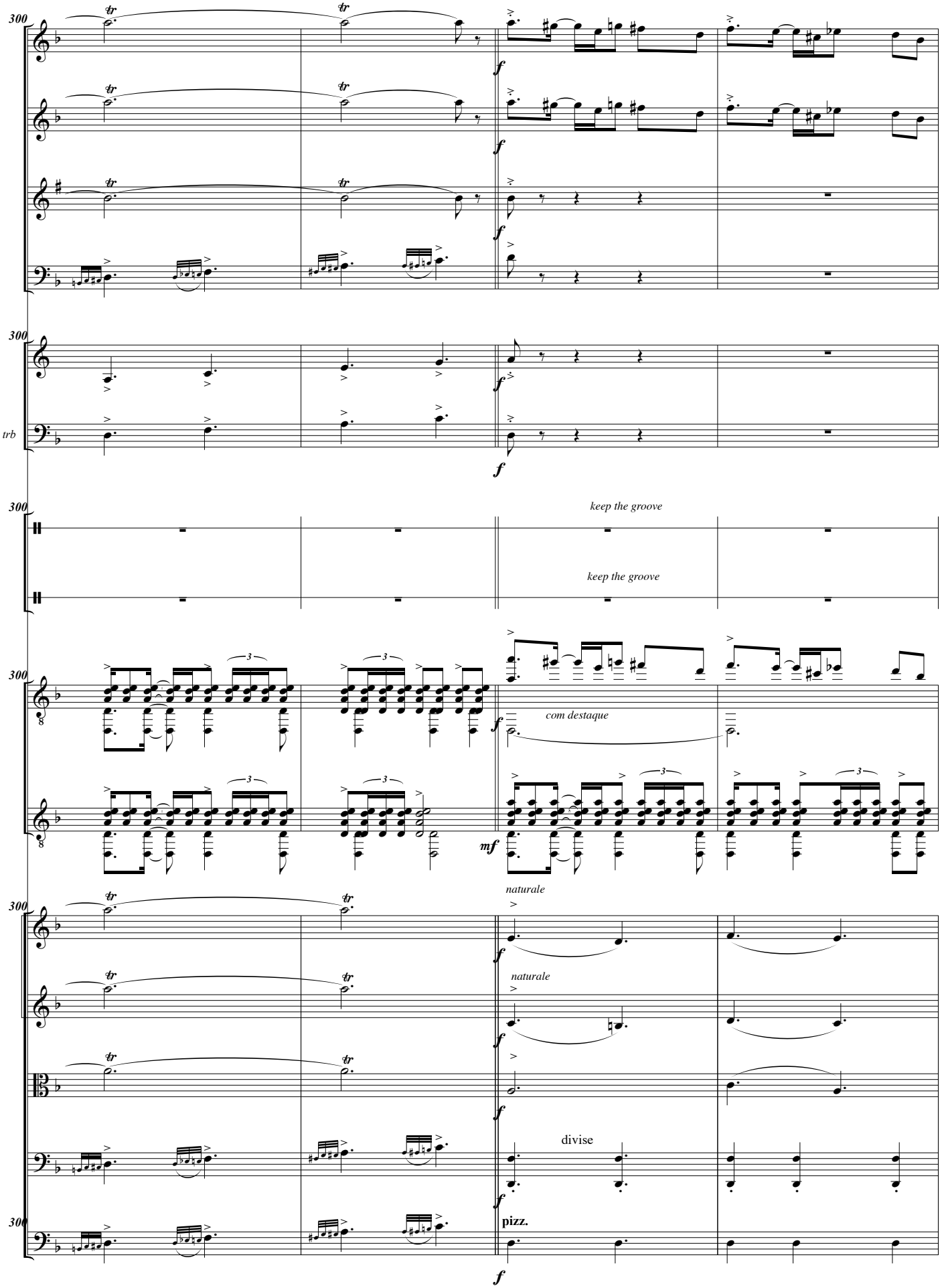

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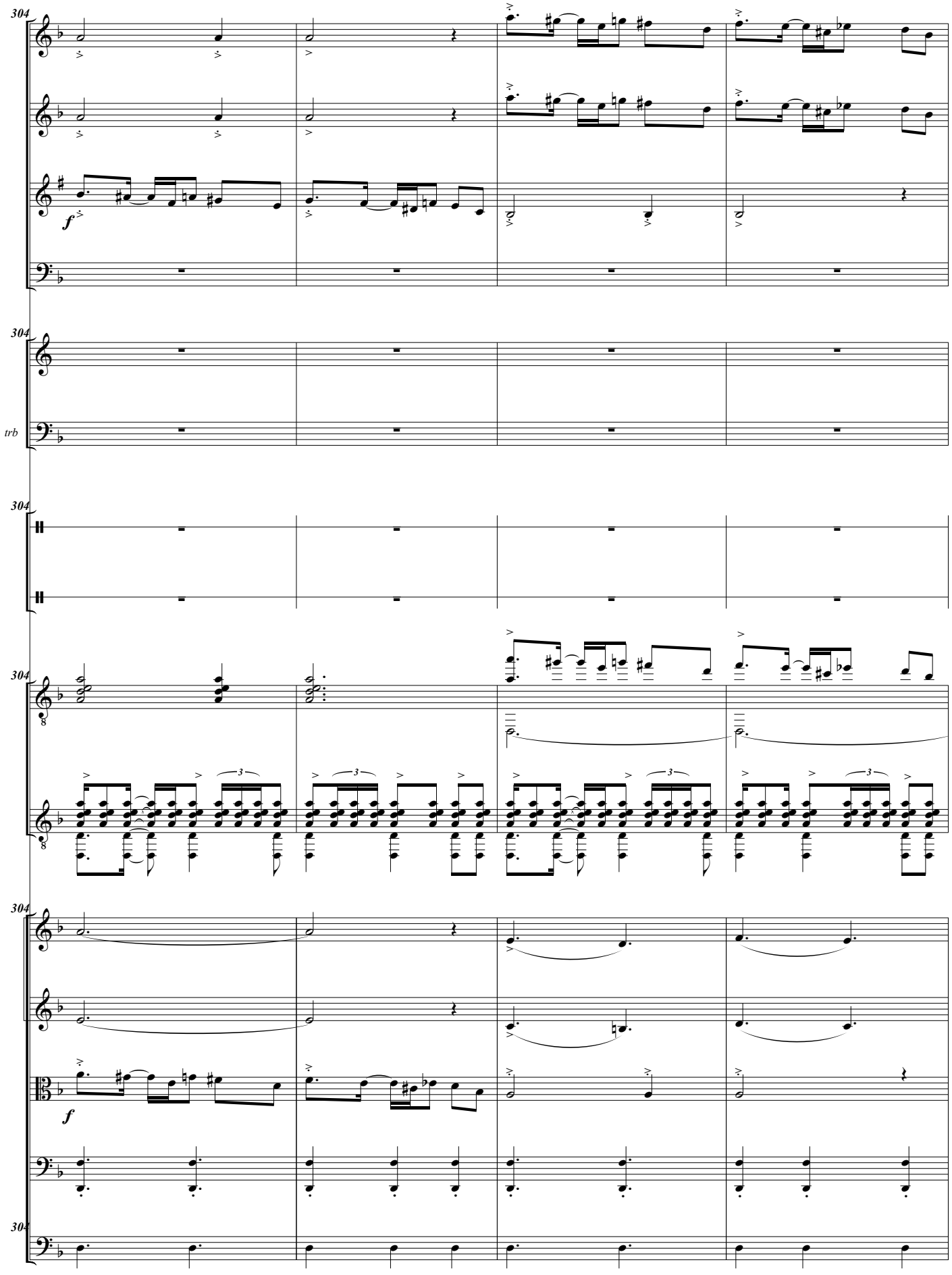

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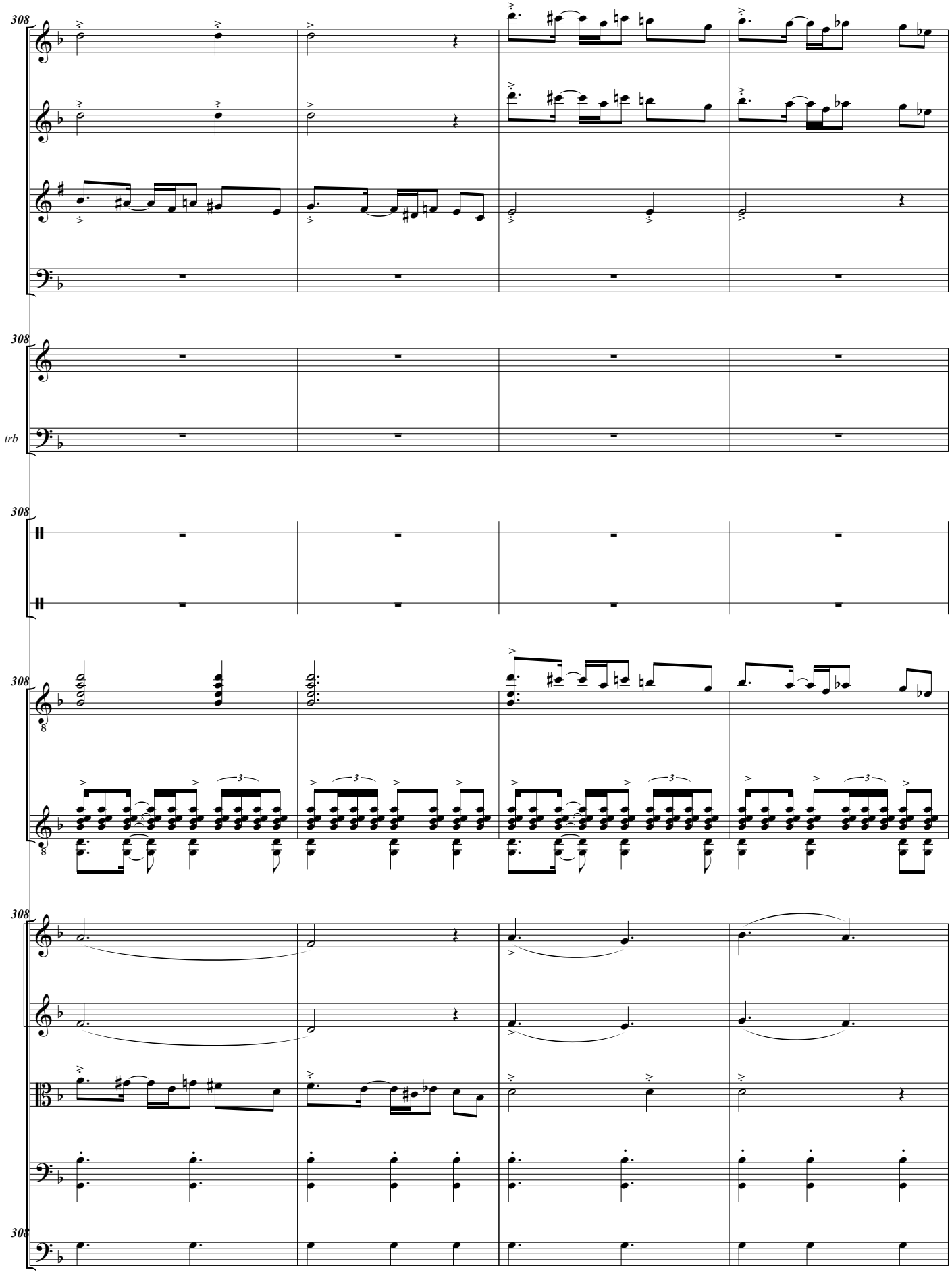

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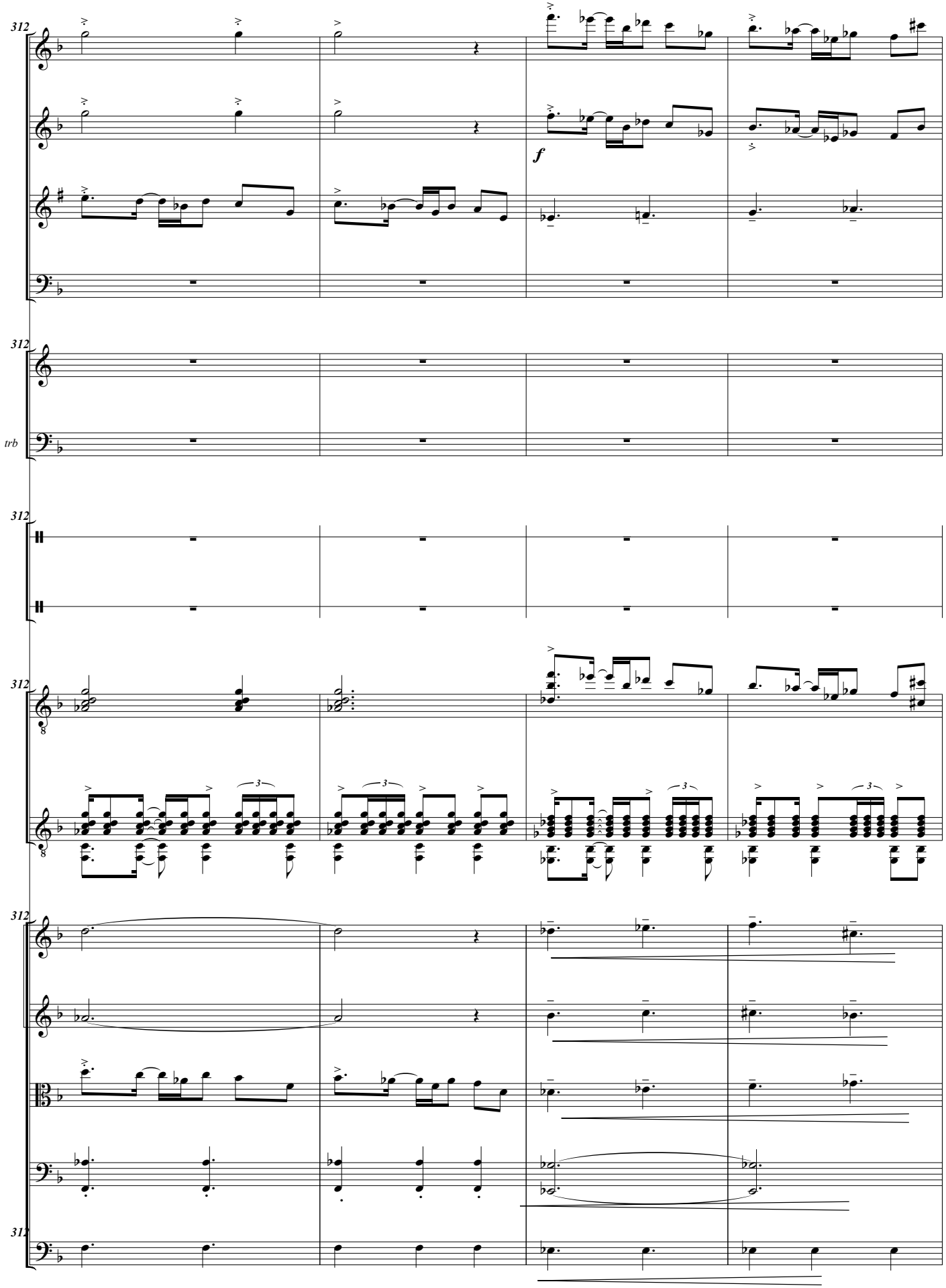

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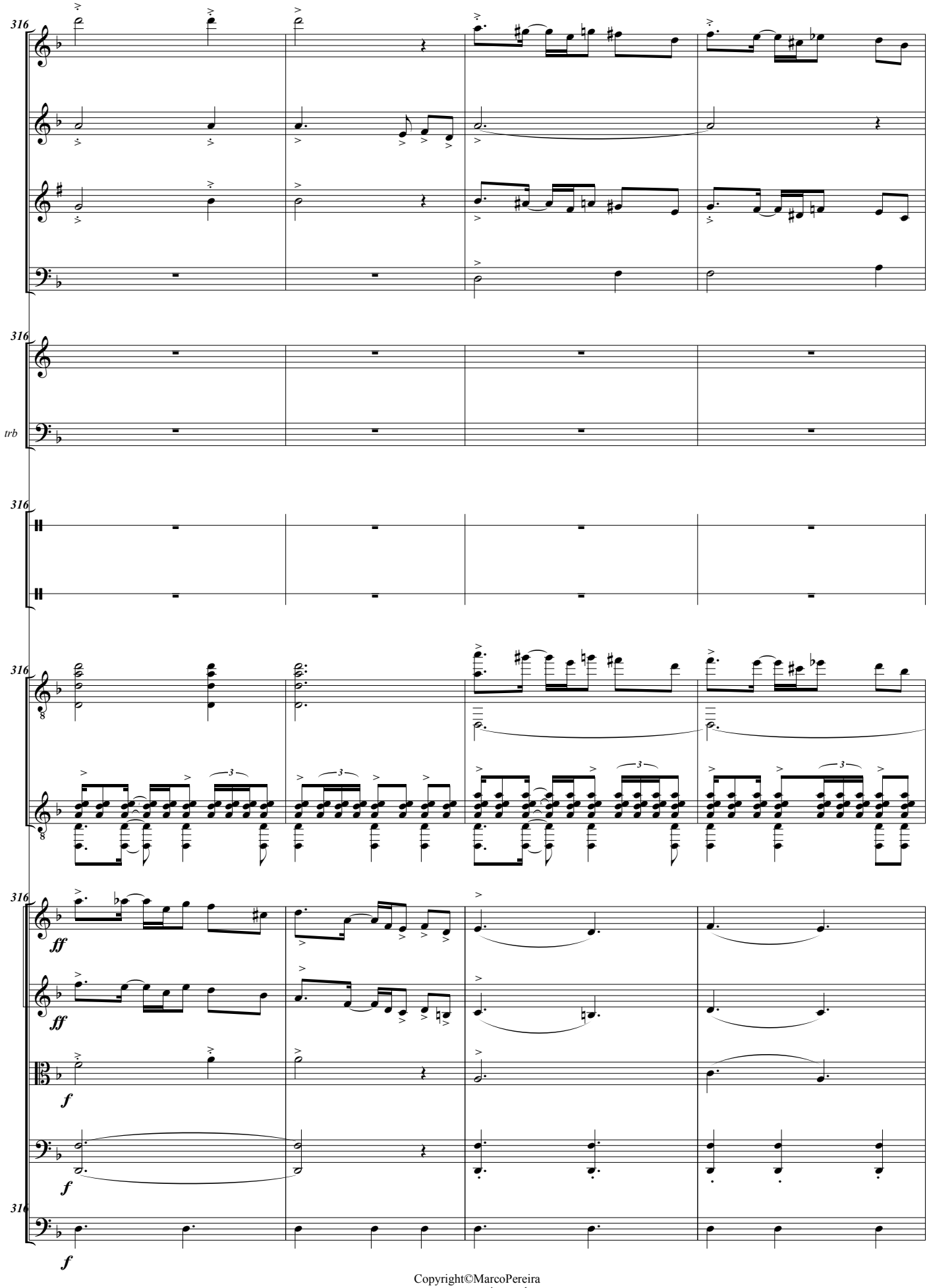

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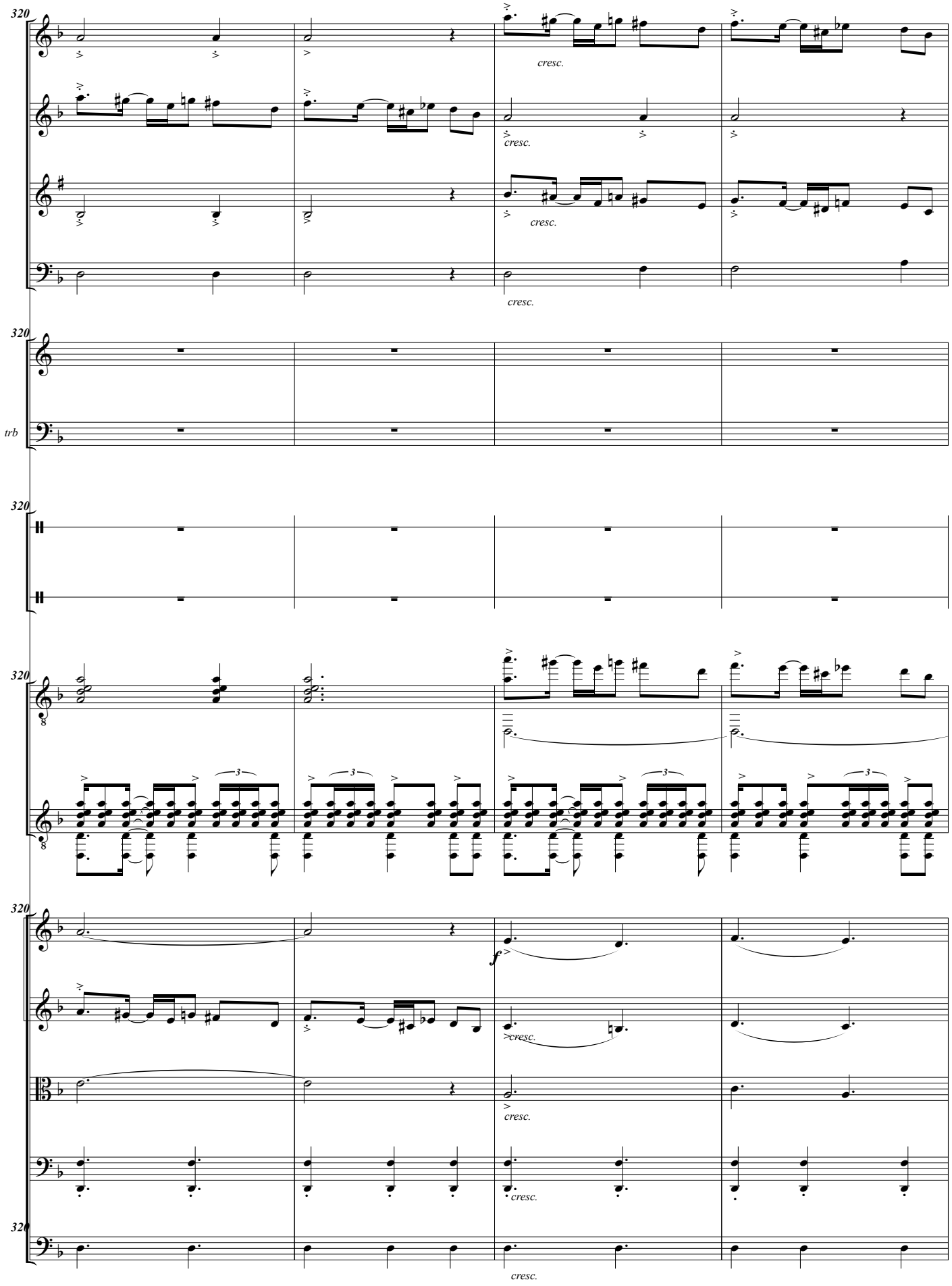

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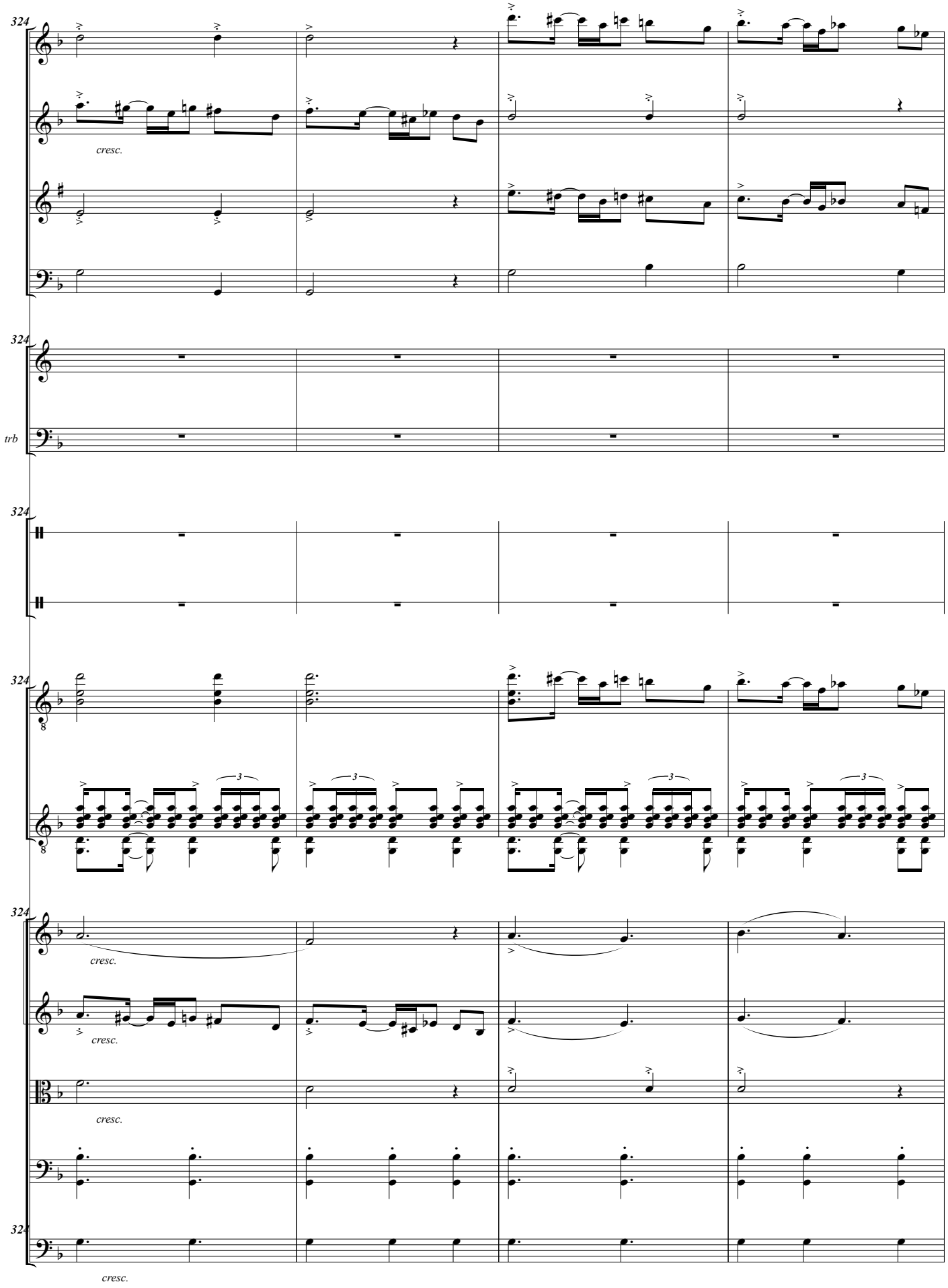

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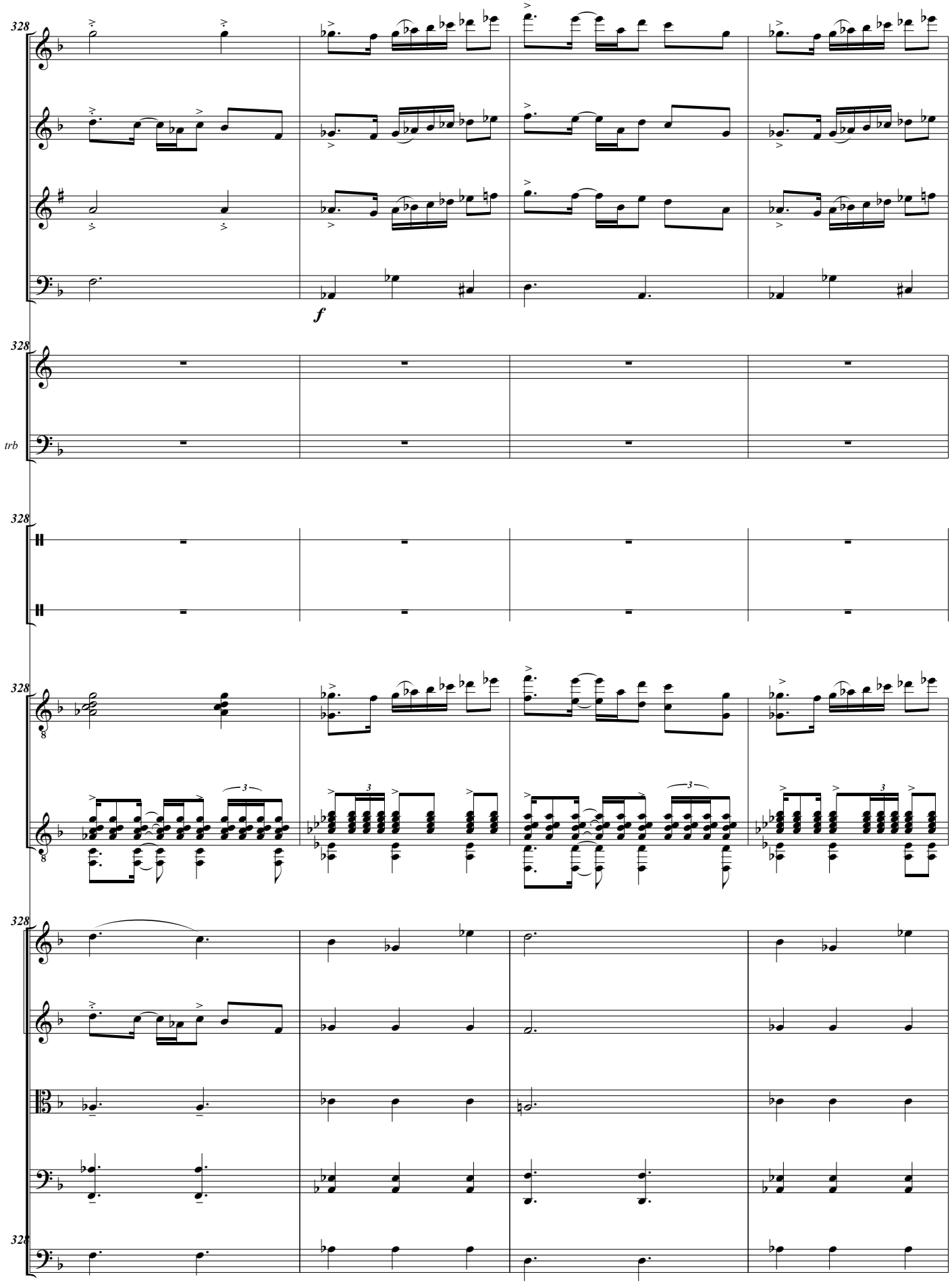

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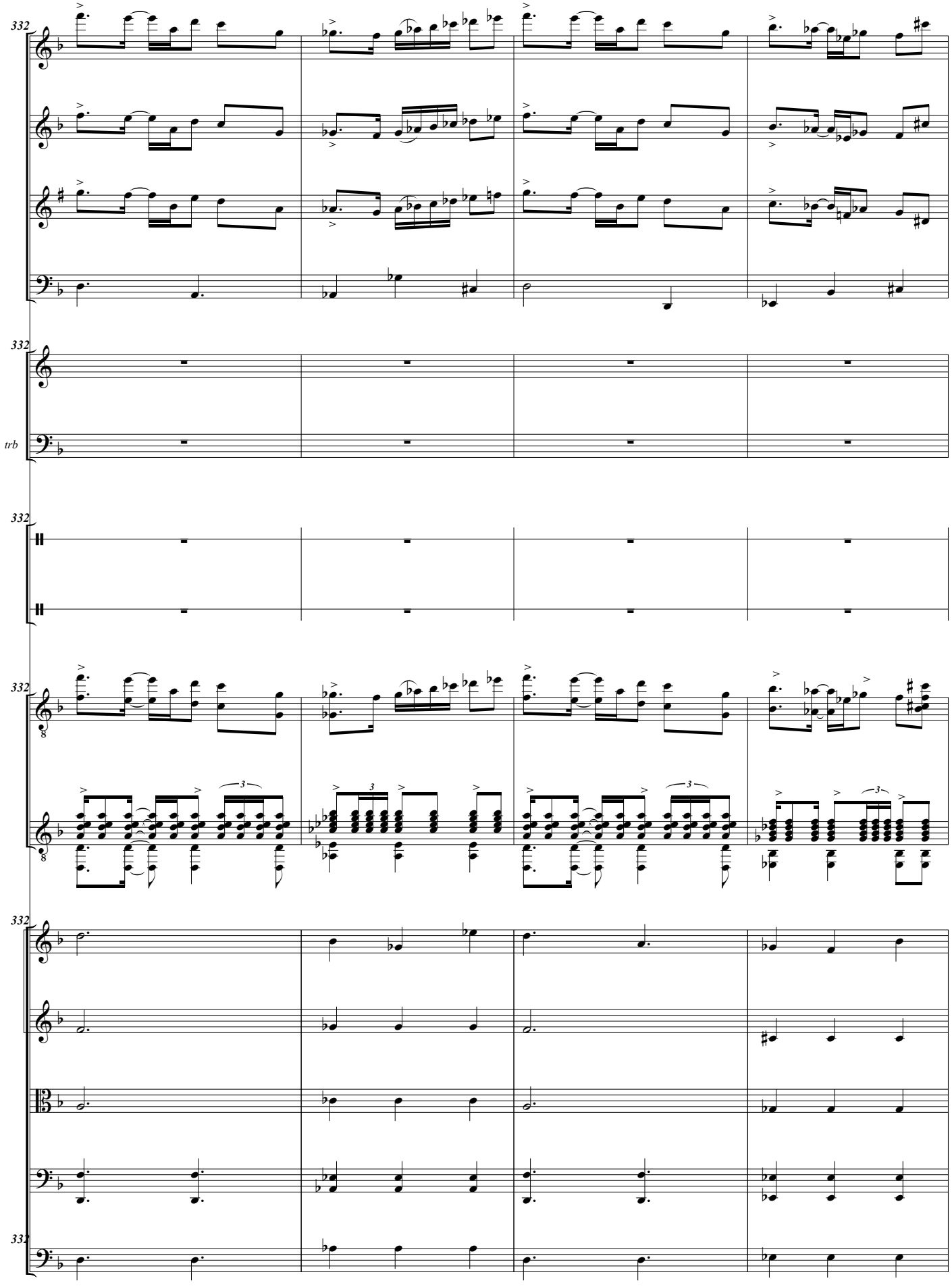

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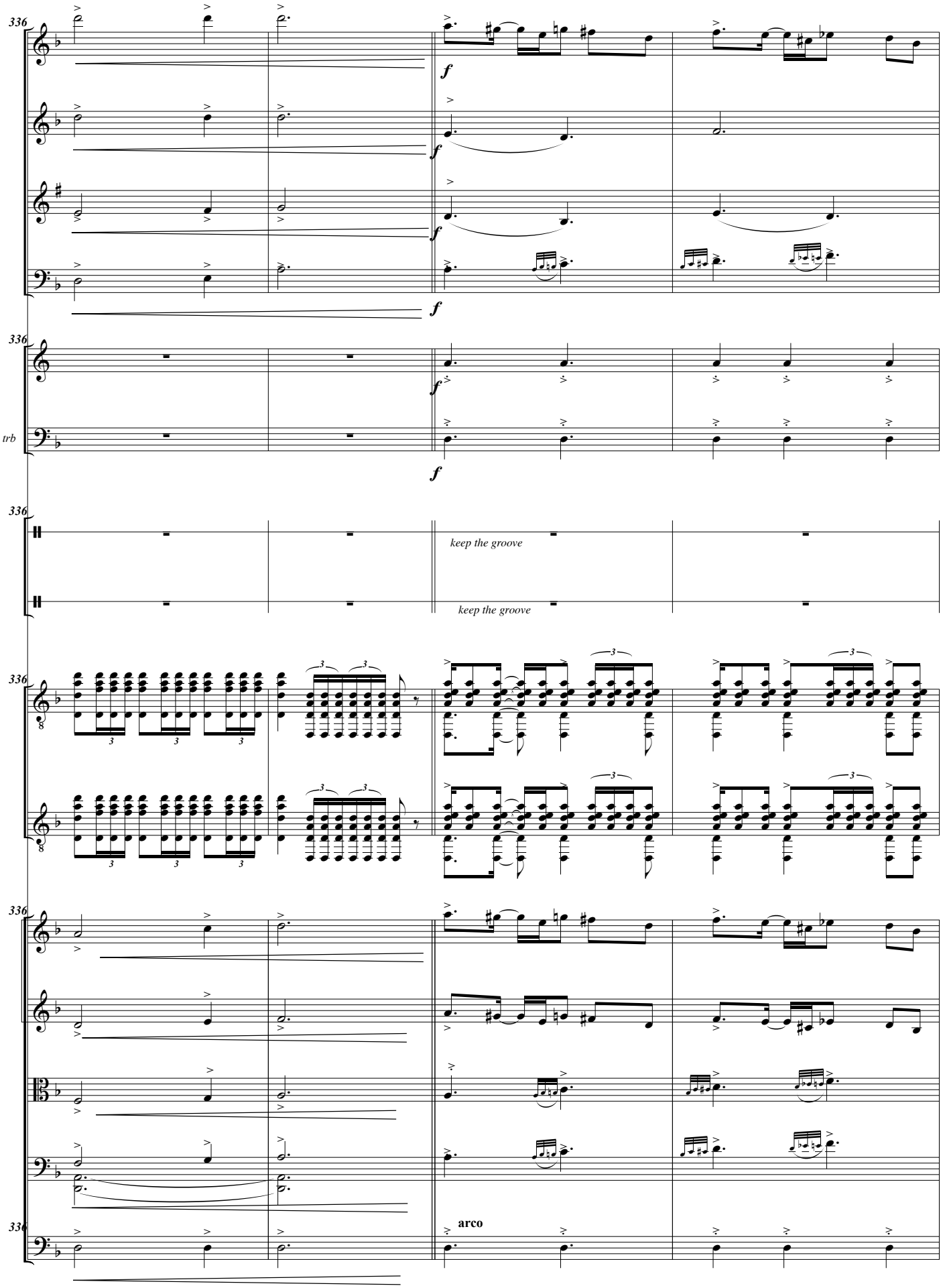

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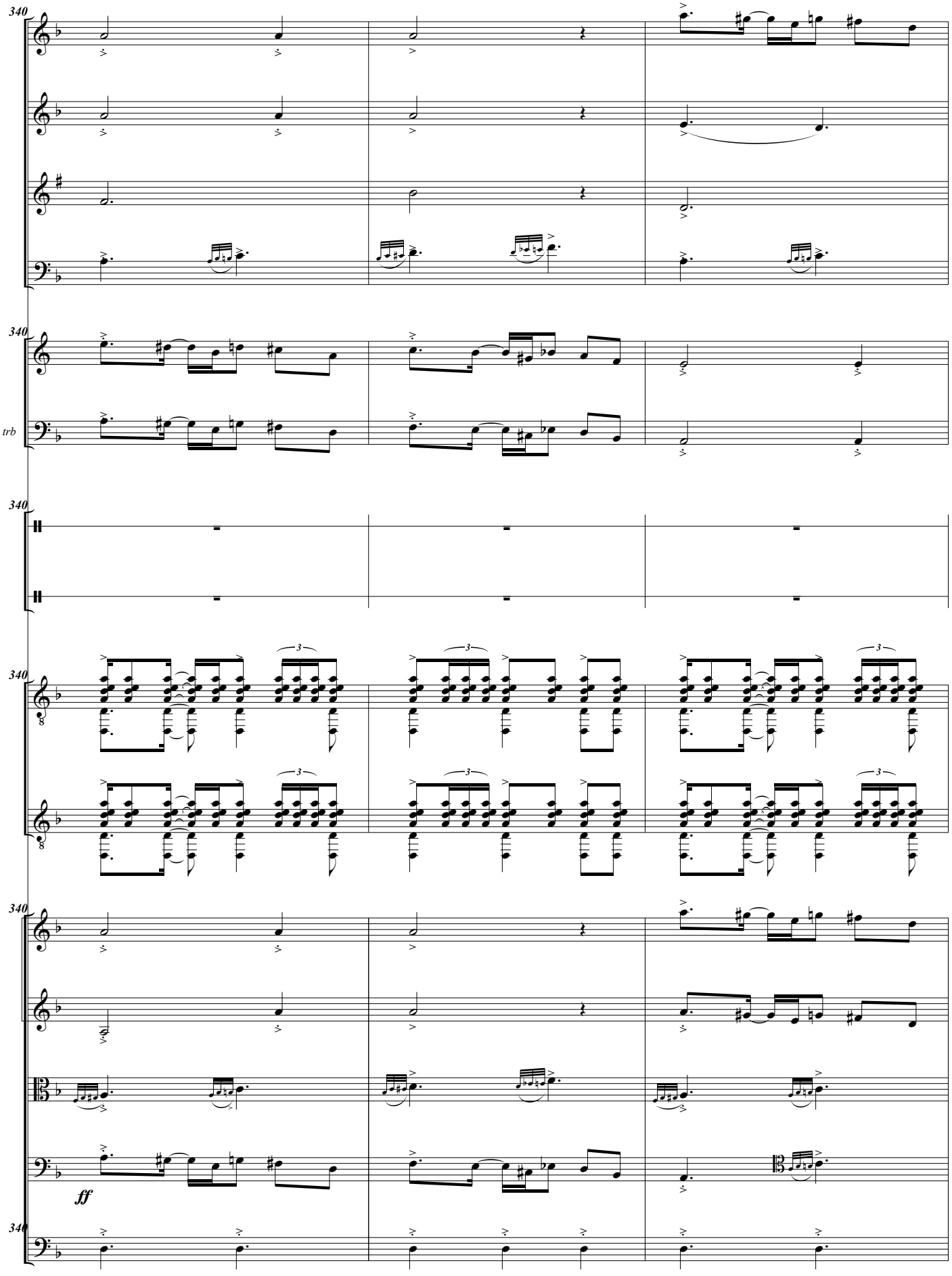

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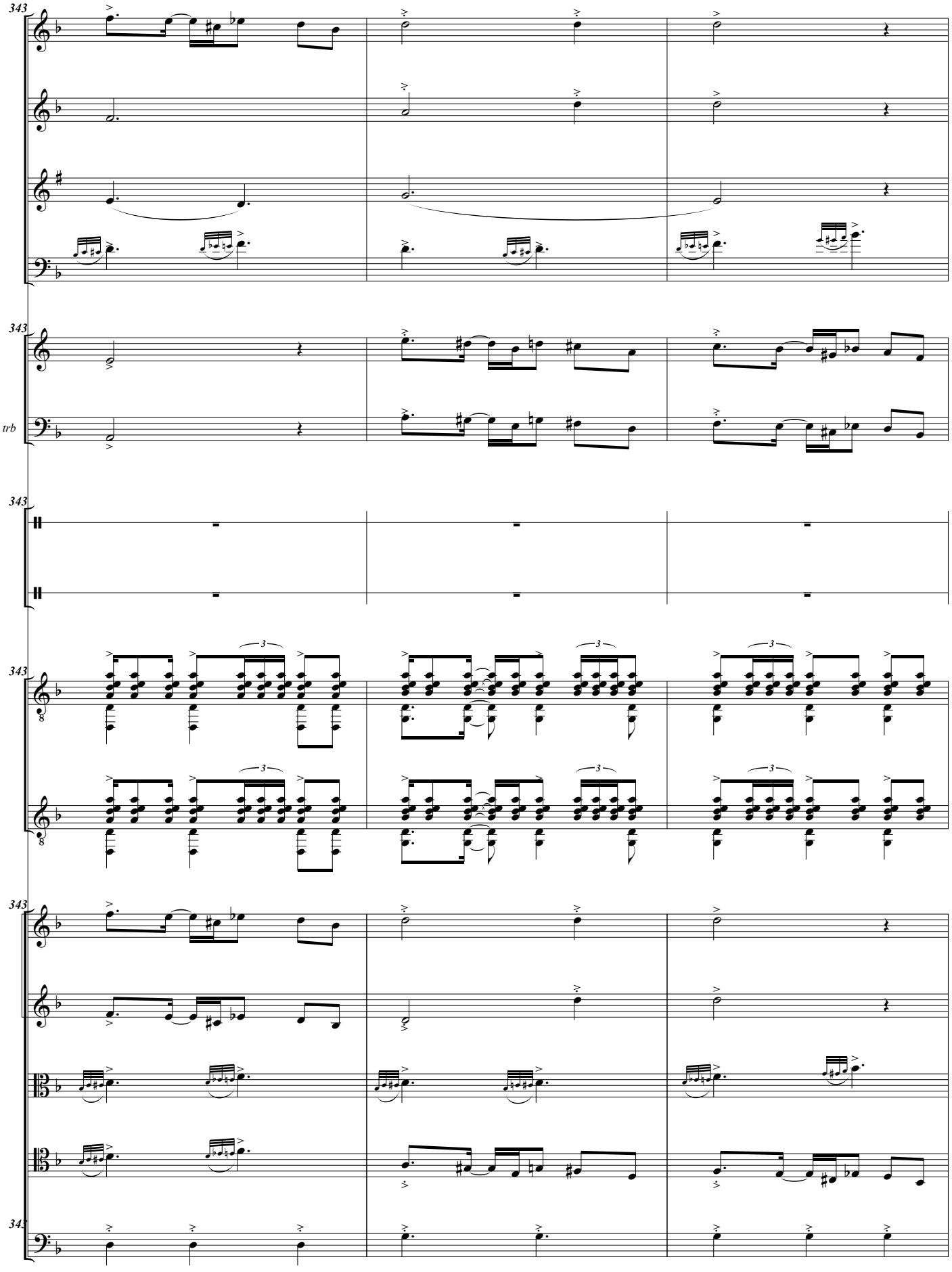

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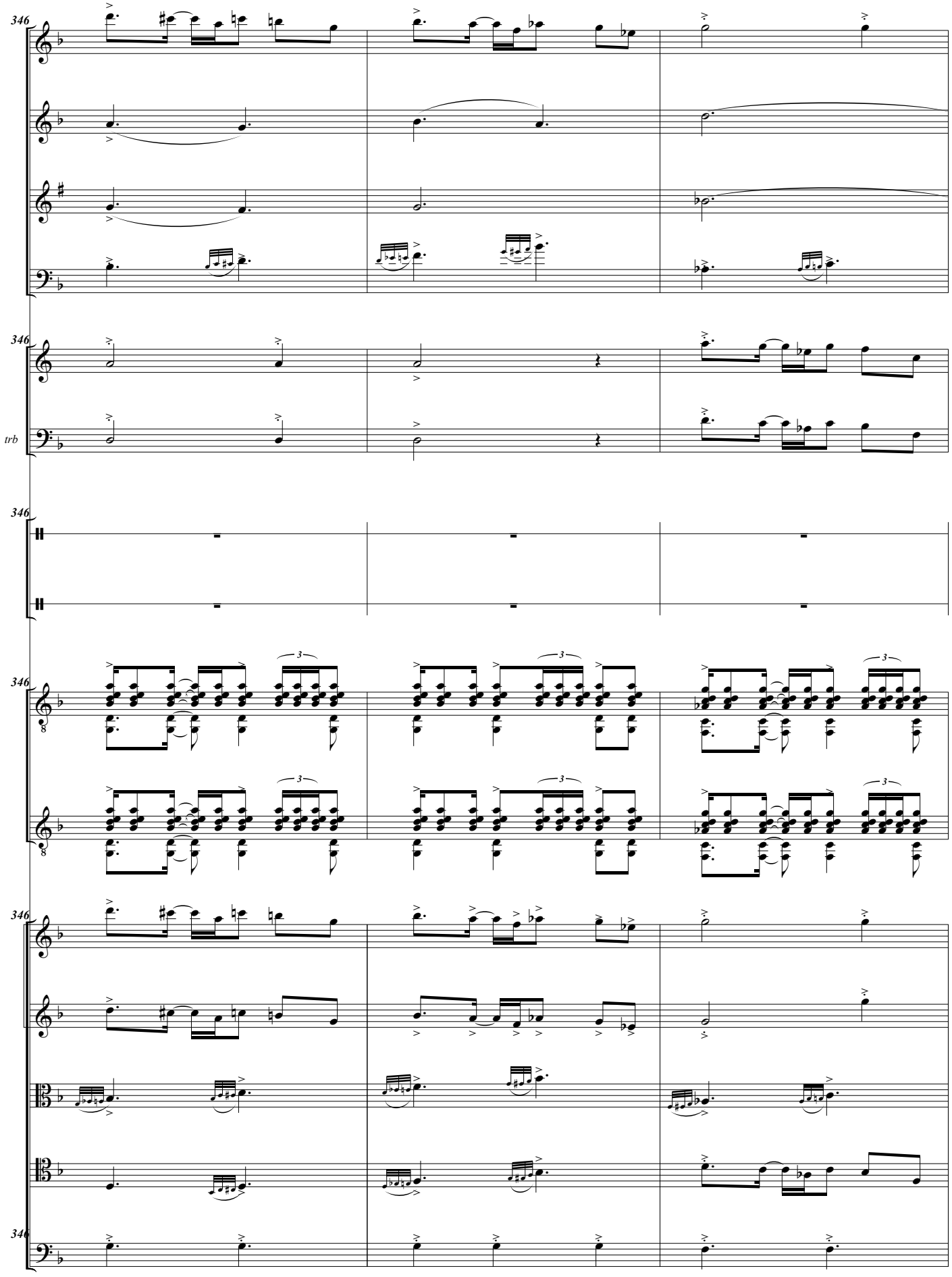

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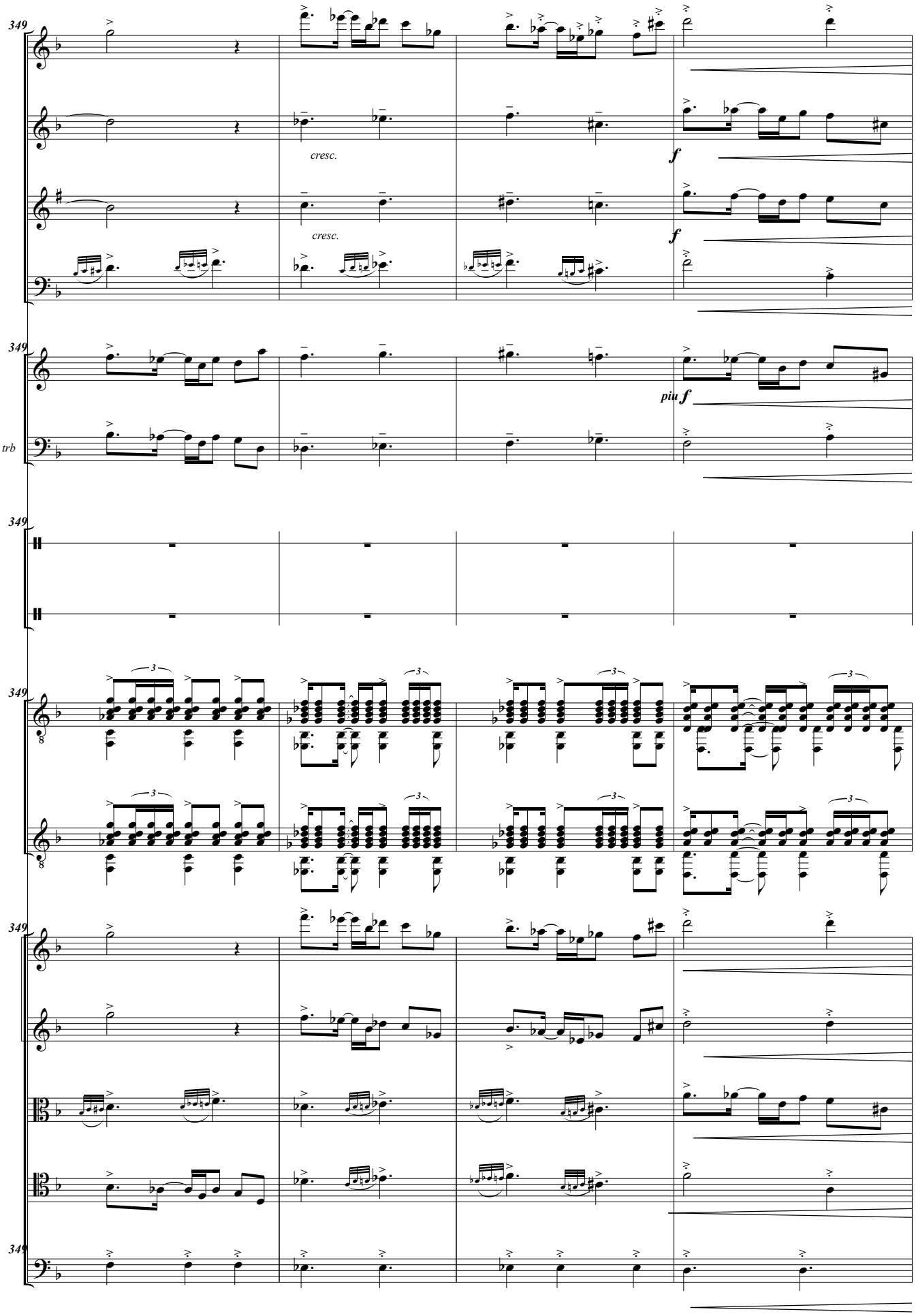

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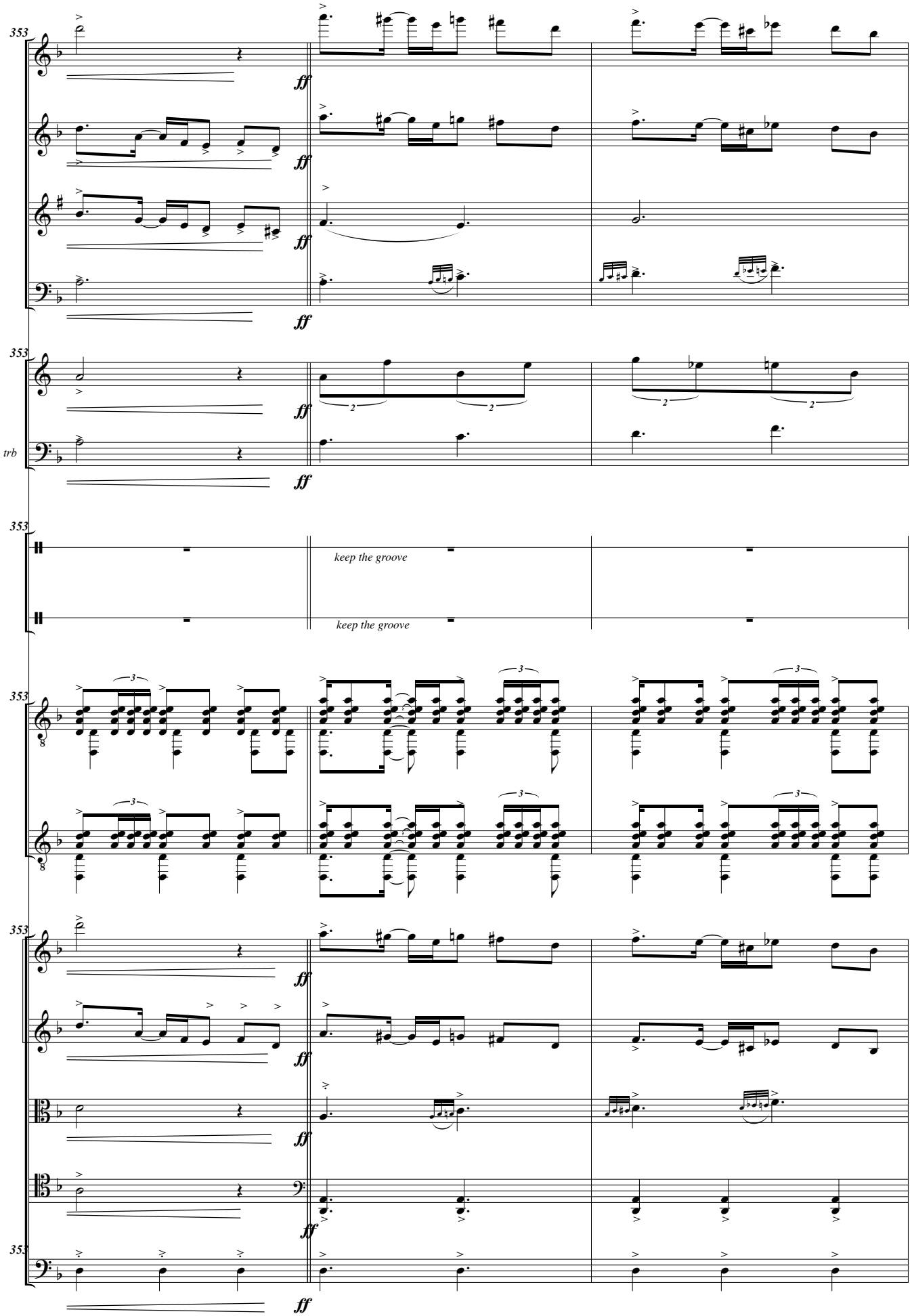

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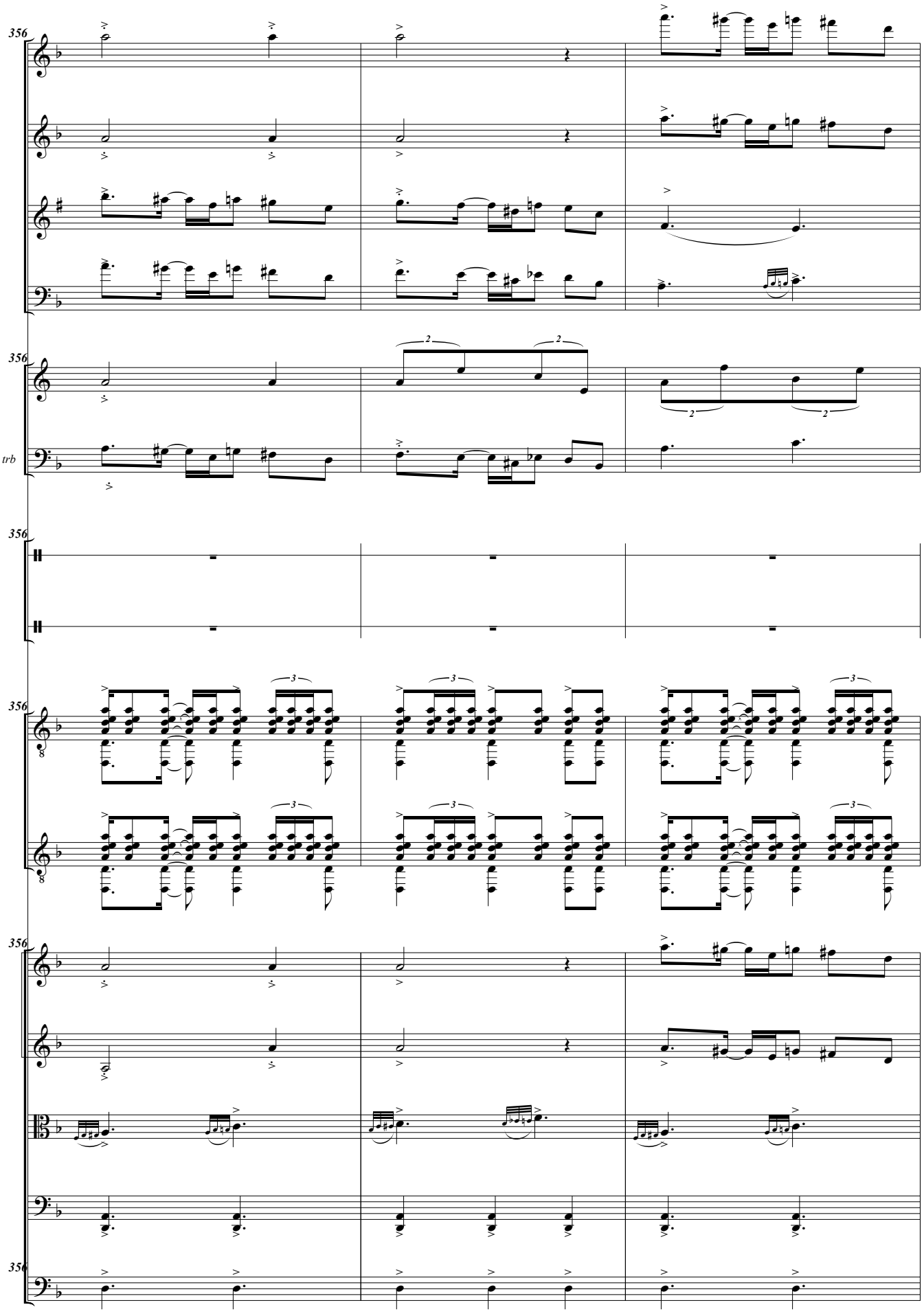

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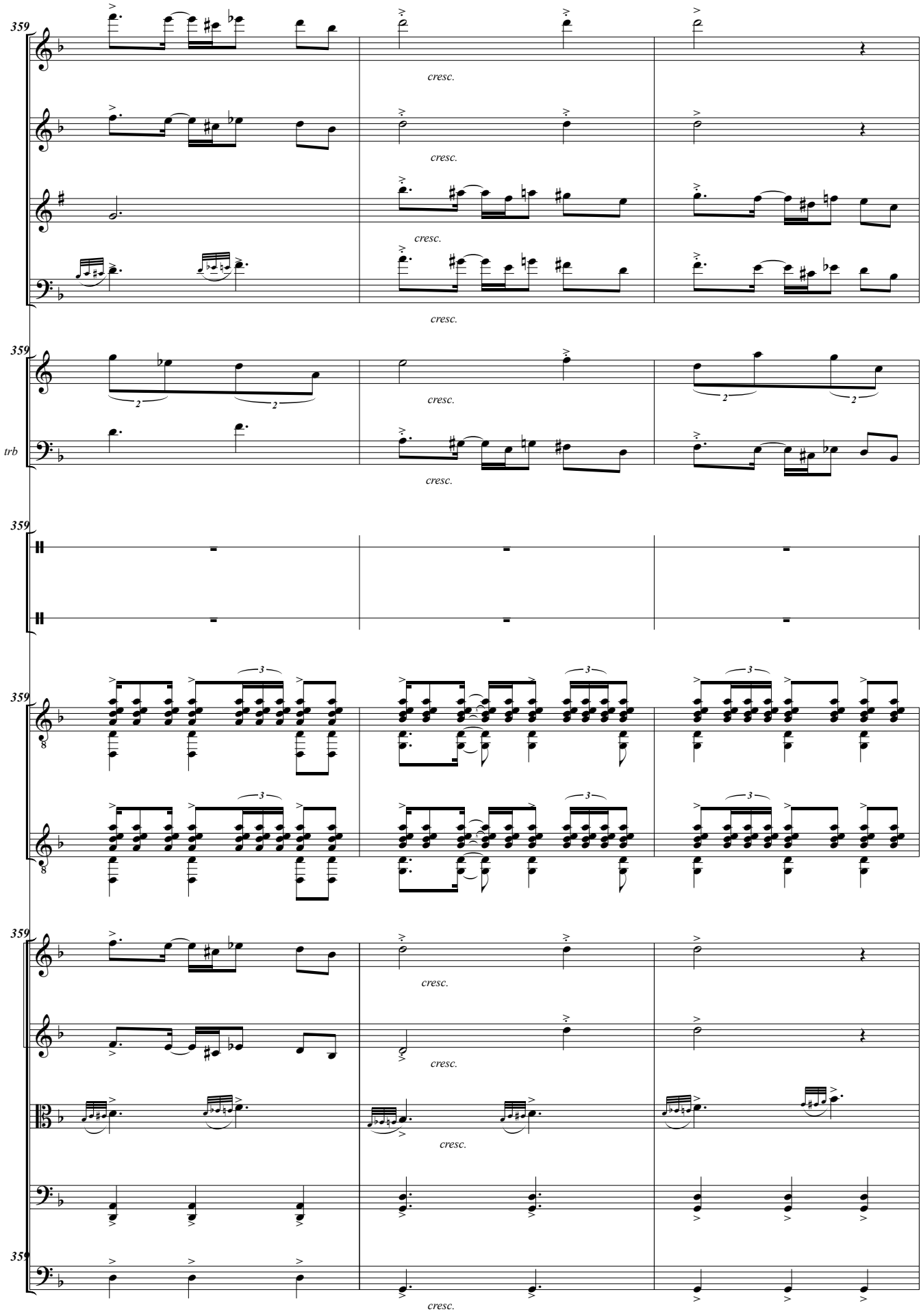

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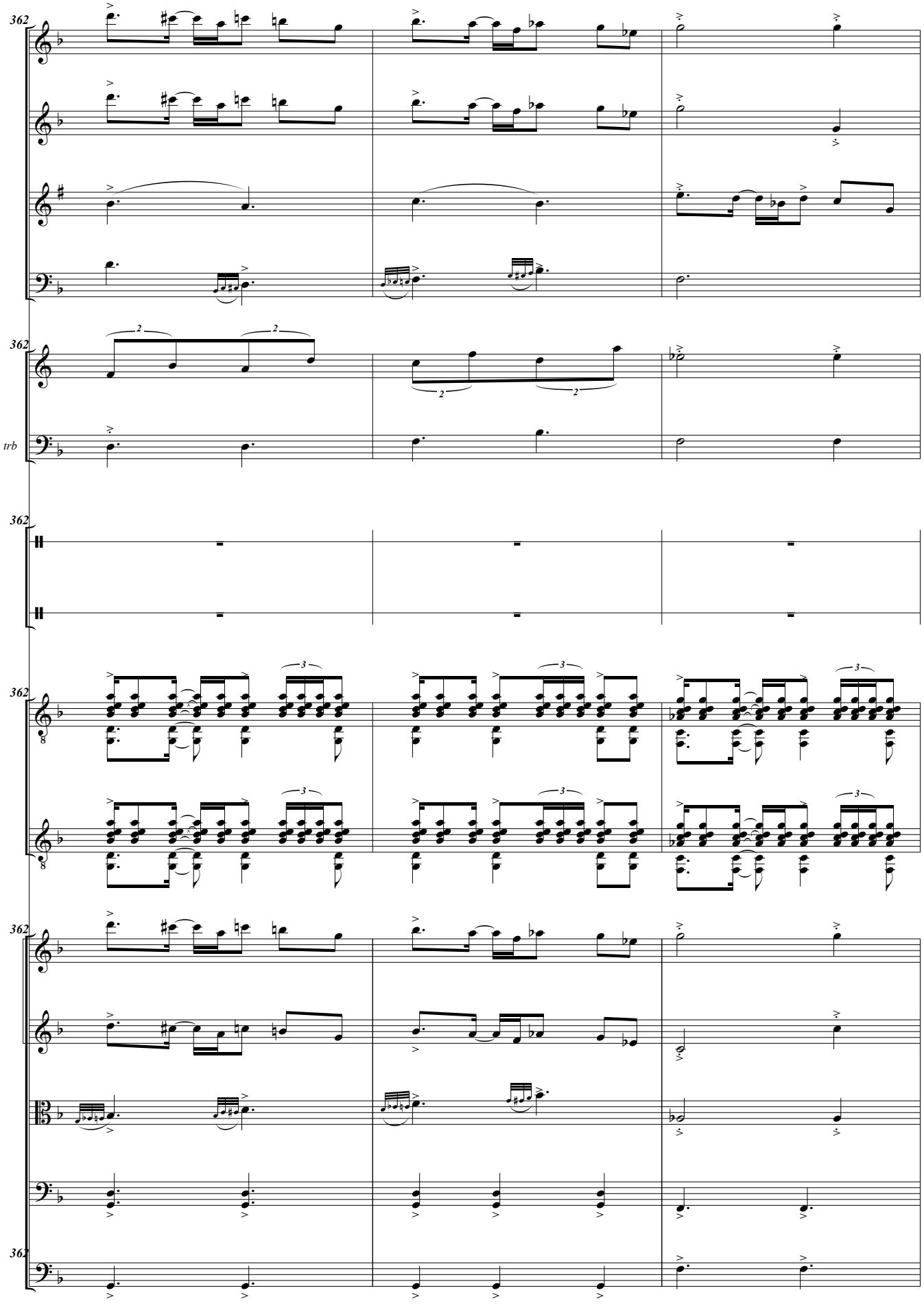

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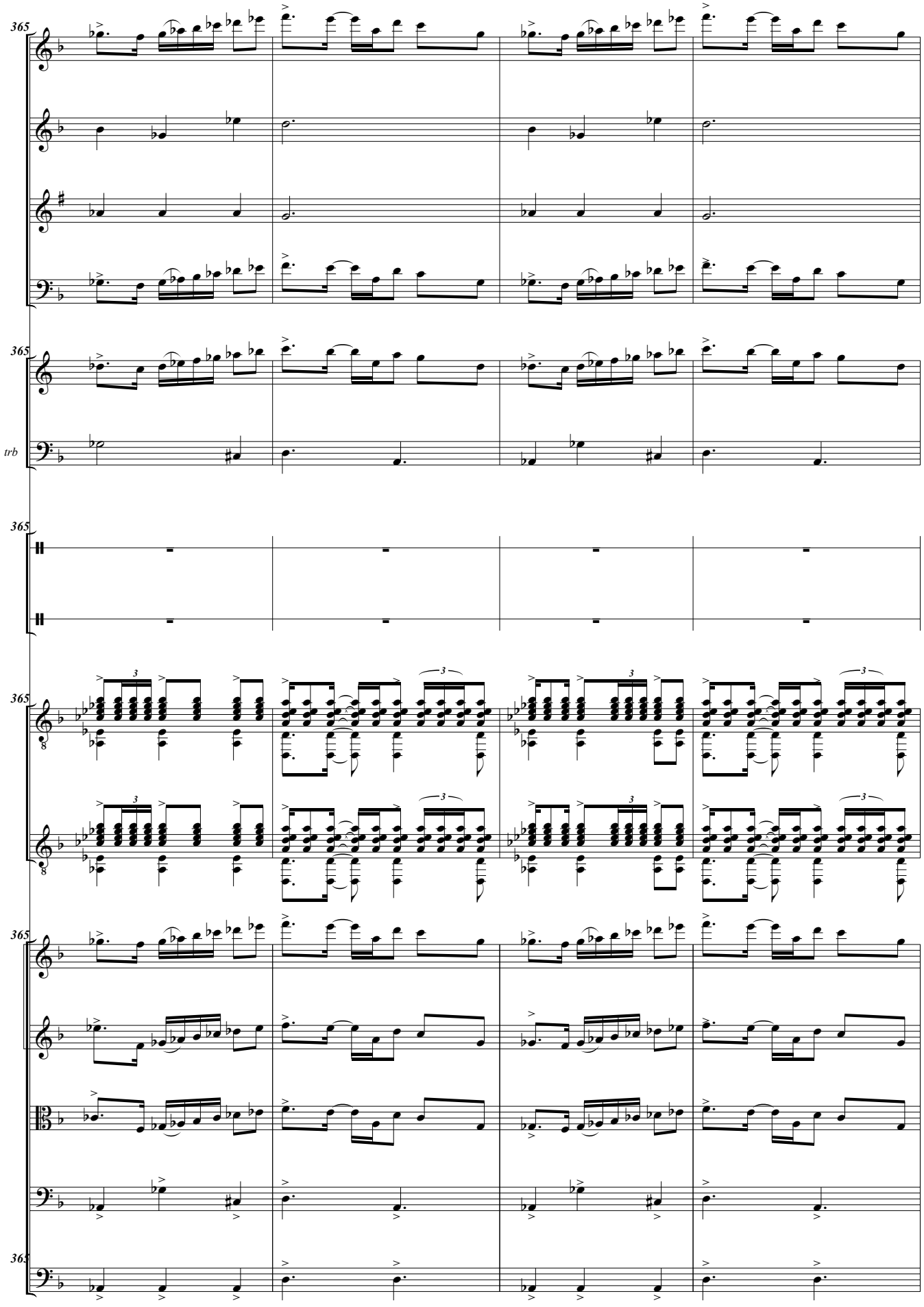

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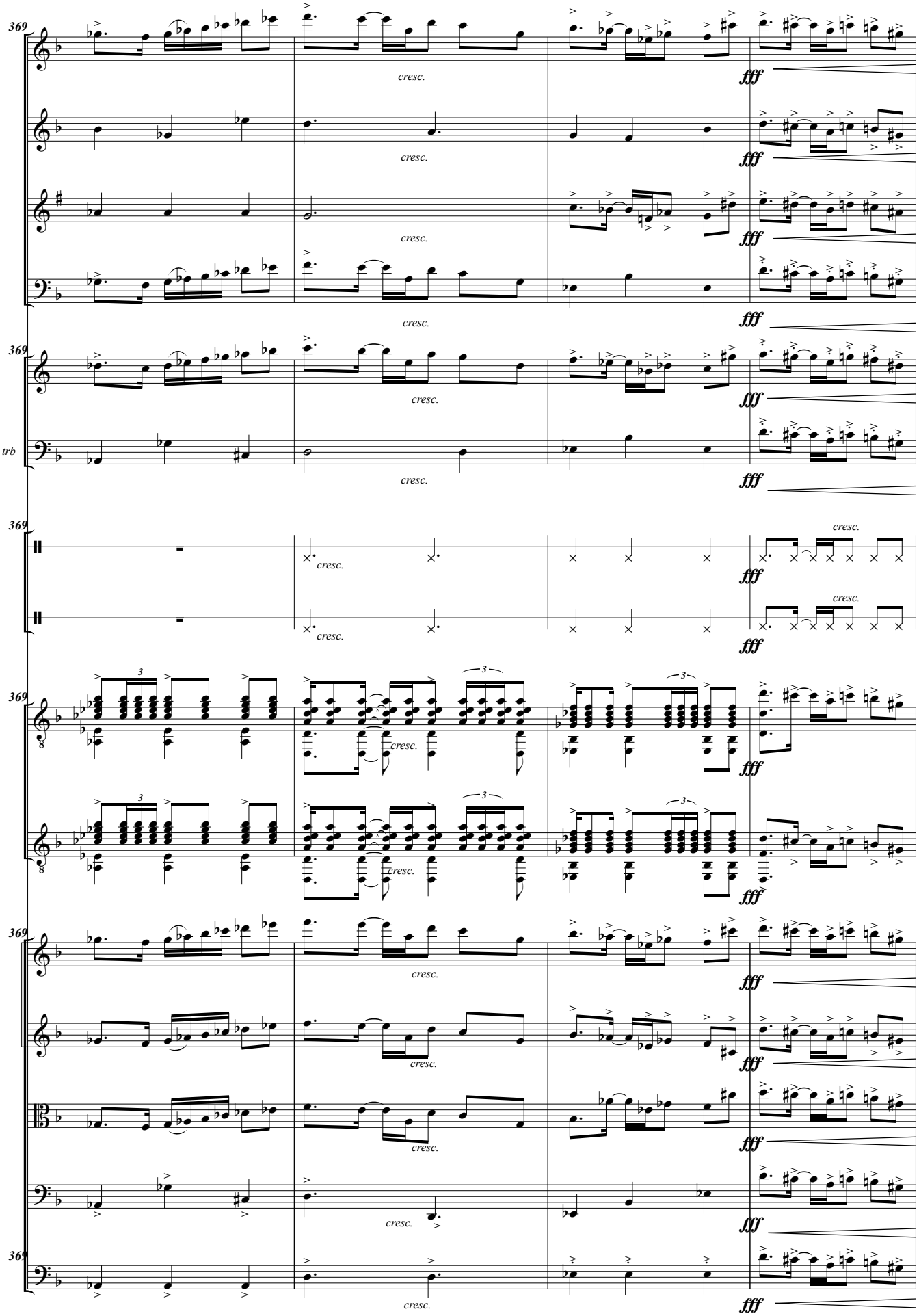

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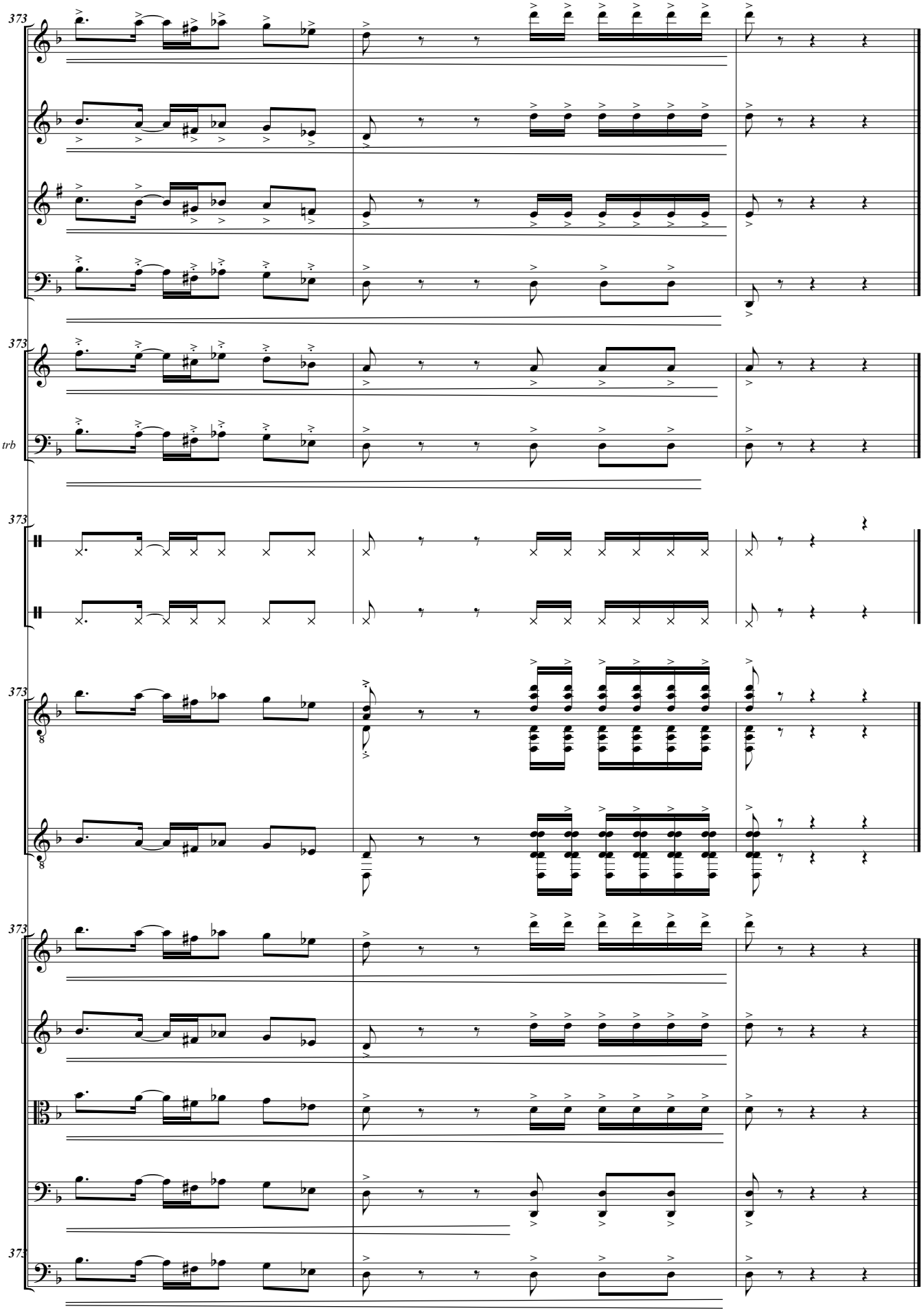

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The legends:

1st Movement: 'NAIÁ, the flower of the waters' (the charm of the Victoria Regia).

Legend has it that a beautiful indigenous woman named Naiá fell in love with Jaci, the warrior star that lights up the nights of the forest. Jaci is the moon, which in the indigenous languages of the Amazon belongs to the masculine gender. In the tales of the shamans and chiefs, Jaci used to come down to Earth to seek beautiful virgins, intending to transform them into stars and have them as companions.

Naiá, upon learning of this old belief, became obsessed with the idea of also becoming a star and shining in the sky alongside Jaci. During the day, brave indigenous warriors tried to win Naiá's love, demonstrating strength and courage, but to no avail since she repelled all suitors. She anxiously awaited nightfall so she could look up at the sky and admire the luminous star. However, she felt that her appeals and desires were useless, since Jaci seemed not to notice her existence. She spent nights and nights admiring him, and when dawn approached, announcing the light of day, Naiá walked without stopping in the opposite direction to the sunlight so as not to stray far from Jaci. She walked through the forest until her body could no longer bear the fatigue.

This happened every time Jaci appeared in the sky in its entirety. Her sadness and anxiety became so intense that Naiá ended up getting sick. Even so, she did not give up on her dream. For days and days, Jaci no longer appeared in the sky, and Naiá became increasingly weak and sick. Even though she was fragile, she used to walk to the edge of a creek and wait for Jaci to appear.

Until one cold night, contemplating the clear waters of the creek, Jaci appeared reflected in the mirror of those clear waters. Naiá considered that this would be her great opportunity to finally get closer to the luminous star. In a fit of rage, she dove into the deep waters of the creek to achieve her goal. Due to her weakened state, she succumbed to the deep waters and drowned.

Jaci, who had witnessed everything, knew of Naiá's intentions and decided to transform her not into a star, but into the most exuberant flower in the entire forest. Thus, was born the Victoria Regia, the imposing Amazonian flower that opens its petals on full moon nights.

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2nd Movement: 'CURUPIRA, the mischievous one'

Another legendary creature that is quite common in the Amazon is the Curupira, described as a short boy with fiery hair and feet with heels pointing forward, which confuses hunters. It is said that the Curupira likes to sit in the shade of the mango trees to eat the fruit. There he spends his time savoring each mango. If he realizes that he is being watched, he quickly runs away at such a speed that human vision cannot follow him. "There is no point in running after a Curupira", say the locals, "because there is no one who can catch him".

The Curupira's role is to protect the forest and its inhabitants, and he even punishes those who attack them. There are also many cases of Curupiras who are enchanted by small children, who are taken away for a while and then returned to their parents, generally after the age of 7. Children enchanted by the Curupira are never the same after having lived in the forest, enchanted by the vision.

Very mischievous, the Curupira can also enchant adults. Often, the Curupira bewitches hunters who venture into the forest during the so-called dead hours. The enchanted one tries to leave the forest but is unable to. He finds himself always passing through the same places and realizes that he is, in fact, walking in circles.

Somewhere very close by, the Curupira is watching him: "I am being bewitched by the Curupira", thinks the enchanted one. Then there is only one alternative: stop walking, take a piece of vine, and make a little ball out of it. The vine must be woven very well, hiding the end so that it is very difficult to unravel the ball. After that, the person must throw the little ball far away and shout, "I want to see you find the end". The bewitched person must wait a little before trying to leave the forest again. Legend has it that because he is so curious, the Curupira cannot resist the ball of vine. He sits there, trying to unroll the ball of vine to find the end. He turns the ball from one side to the other and ends up forgetting the person he was bewitching. In this way, the spell is broken, and the person can find their way home.

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3rd Movement: 'IARA, the singing of seduction'

Often confused with the Mother of Waters, Iara, Uiara or Ipupiara, is one of the most popular mythological beings in the Amazon. Her power of seduction is as strong over men as the boto's over women. For this reason, she is sometimes called the female boto. Iara is described as a stunning woman with a wonderful song who appears bathing in the waters of the rivers, or on the rocks in the coves. For those who travel along the rivers of the Amazon, Iara can be a danger, as she enchants the navigator and pulls the boats onto the rocks. Stunned, the poor man only realizes the tragedy when it is too late to avoid the disaster.

Whoever sees Iara never forgets her. Caboclo wisdom says that the hunter who hears an irresistible woman singing in the middle of the forest should pray a lot and try to leave the place quickly. But few follow the advice of the wisest. Upon hearing Iara, there is no man who does not seek her in the woods until reaching the riverbank, where the mythological woman can be seen. When men see her, they go mad with desire and can follow her wherever she goes. There are those who say they were taken to the depths, in the arms of Iara. They come from there, describing the kingdom of waters as being of infinite beauty and untouched riches from which nothing can be brought.

Anyone who dares to bring something back as a souvenir is punished with an illness that can only be cured with the work of a powerful healer from the surrounding area. Among the Indians there is the legend of Jaguarari, a strong and warrior Indian from the Tuxaua tribe who fell in love with Iara. In the tribe, there was no one stronger and more good-hearted than Jaguarari. Everyone admired him, both men and women. Until one day, when Jaguarari went out fishing in his igara, he saw a beautiful naked brunette bathing and singing on the riverbank, in the shade of a Tarumã tree. Jaguarari was paralyzed and immediately fell in love.

From then on, he would go out hunting or fishing, but his only intention was to find Iara. He would return late at night from fishing, always sad. He no longer seemed the handsome Indian he used to be. His mother talked to him, his father gave him advice, but Jaguarari never returned to being the way he was before. Until one day, after his mother insisted so much on knowing the reason for his sadness, Jaguarari confessed that he was in love with the vision he had seen at the foot of the Tarumã tree. He said that at night, when he tried to sleep, the only thing he could hear was the intoxicating song of Iara. Upon hearing the revelation, his mother despaired! She threw herself at her son's feet and begged him, crying, never to go back there again.

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4th Movement: 'ICAMIABAS, the warrior women'

The Icamiabas lived alone in the interior of the Nhamundá River region. There, they were governed by their laws. For many years, they were sought after by various scholars and explorers but were never found.

The region was called the Land of Green Stones by these adventurers and was guarded by several tribes of Indians, of which the closest to the Icamiabas were the Guacaris. And why the name Land of Green Stones? Because it was precisely from there that the muiraquitãs, the famous green stones, originated... It was said that the Icamiabas held an annual festival dedicated to the moon and during which they received the Guacaris Indians, with whom they mated.

After mating, they would dive into a lake called Iaci-uaruá (Moon Mirror) and search for the raw material from the bottom to mold the muiraquitãs, which would harden when they came out of the water. Then they would give them as gifts to the partners they had mated with. Those who received the muiraquitãs would wear them proudly around their necks.

The following year, when the festival was held, the women who had become pregnant would keep their daughters with them and hand over their sons to be raised by the Guacaris.

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