

*Para Cecília e Fernando
do 'Duo Siqueira Lima'*

Marco Pereira
Lendas Amazônicas
(Concerto para dois violões e orquestra)

Guitar 2

- I - 'NAIÁ, a flor das águas'
- II - 'CURUPIRA, o traquino'
- III - 'IARA, o canto da sedução'
- IV - 'ICAMIABAS, as mulheres guerreiras'

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 Gongos graves - **gon.**
- . 01 Zunidor - **zun.**

Duração total aproximada: 30 min

I - Naiá, a flor das águas

(o encanto da Vitória Régia)

Lento ♩ = 68

Pesante ♩ = 144

Guitar 2

43 guit.2

49 guit.2

55 guit.2

61 guit.2

65 guit.2

70 guit.2

76 guit.2

Allegro ♩ = 128

82 guit.2

86 guit.2

sfz *sfz* *f*

f *ff* *f*

ff *f*

ff

meno mosso ♩ = 64

mf *rubato*

f

f

Lendas Amazônicas - Naiá

92
guit.2

97
guit.2

102
guit.2

109
guit.2

114
guit.2

119
guit.2

124
guit.2

140
guit.2

146
guit.2

181
guit.2

187
guit.2

Lendas Amazônicas - Naiá

193
guit.2

199
guit.2

205
guit.2

211
guit.2

217
guit.2

223
guit.2

229
guit.2

234
guit.2

Andantino ♩ = 84

237
guit.2

240
guit.2

rit.

244
guit.2

Allegretto ♩ = 100

Lendas Amazônicas - Naiá

246
guit.2

248
guit.2

250
guit.2

252
guit.2

254
guit.2

256
guit.2

258
guit.2

260
guit.2

262
guit.2

p

p

f *rit.* *mf*

The musical score for guitar 2, measures 246-262, is presented in a single system with ten staves. The key signature is one sharp (F#) and the time signature is 8/8. Measures 246-251 and 253-261 feature a melodic line with eighth-note patterns and rests, with a *p* dynamic marking. Measures 252-261 consist of a dense, rhythmic accompaniment of chords, also marked *p*. Measure 262 begins with a *f* dynamic, followed by a *rit.* section, and ends with a *mf* dynamic. The score concludes with a final chord and a double bar line.

II - Curupira, o traquino

Scherzo - Presto = 152

Guitar 2

8

ff

mf

7

14

f

21

mf

28

35

f

41

IX

47

52

mf

59

Lendas Amazônicas - Curupira

66 *cresc.*

72 *mf*

79

86

93 *mf*

100

107 *Poco meno* $\text{♩} = 136$ *mf*

114 *cresc.*

121 *divise* *f*

128

135 *f*

Detailed description: This is a musical score for a piece titled "Lendas Amazônicas - Curupira". The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#). The piece is divided into measures, with measure numbers 66, 72, 79, 86, 93, 100, 107, 114, 121, 128, and 135 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *cresc.*, *mf*, *f*, and *Poco meno* are used throughout. A tempo marking of $\text{♩} = 136$ is present at measure 107. The score includes various musical notations like accents, slurs, and ties.

141

148

Scherzo - Presto = 152

154

159

165

170

176

183

190

197

203

III - Iara, o canto da sedução

Lento appassionato ♩ = 69

Guitar 2

78

84

90

96

102

f

109

116

mp

122

129

135

Lendas Amazônicas - Iara

141

Musical notation for measures 141-146. The staff is in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. The music consists of a continuous eighth-note melody. Measure 141 starts with a fermata over a quarter rest. Measure 142 has a fermata over a quarter rest. Measure 143 has a fermata over a quarter rest. Measure 144 has a fermata over a quarter rest. Measure 145 has a fermata over a quarter rest. Measure 146 has a fermata over a quarter rest.

147

Musical notation for measures 147-152. The staff is in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. The music consists of a continuous eighth-note melody. Measure 147 has a fermata over a quarter rest. Measure 148 has a fermata over a quarter rest. Measure 149 has a fermata over a quarter rest. Measure 150 has a fermata over a quarter rest. Measure 151 has a fermata over a quarter rest. Measure 152 has a fermata over a quarter rest. The notation includes a *mf* dynamic marking and a *lunga* marking.

IV - Icamiabas, as mulheres guerreiras

Allegro con brio ♩ = 138

Guitar 2

3

5

7

10

13

15

17

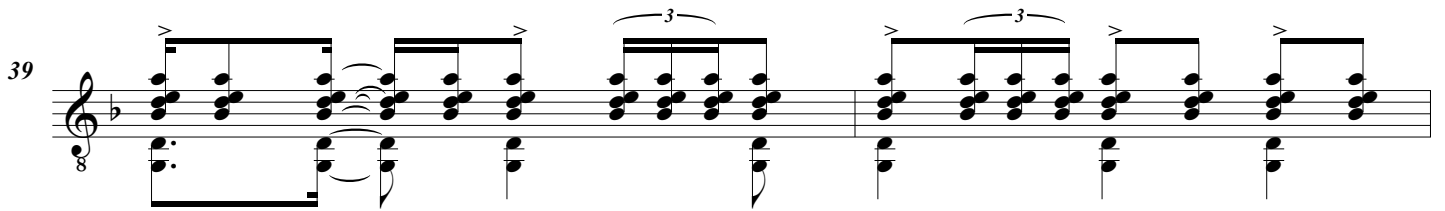
f

mf

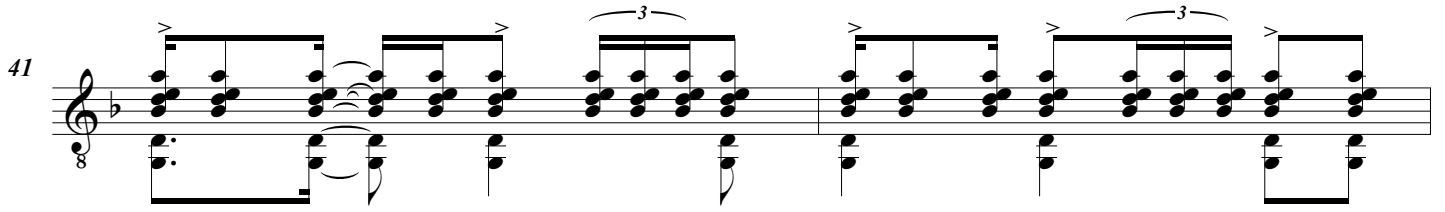
Lendas Amazônicas - Icamiabas

The image displays a musical score for the piece 'Lendas Amazônicas - Icamiabas'. The score is written for a single melodic line on a treble clef staff, with a key signature of one flat (B-flat) and a 3/4 time signature. The music is organized into measures, with measure numbers 19, 21, 23, 25, 27, 30, 33, 35, and 37 indicated on the left side. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of triplets, indicated by a '3' above a bracketed group of notes. Accents (>) are placed above many notes. The score is presented in a clean, black-and-white format, typical of a printed musical manuscript.

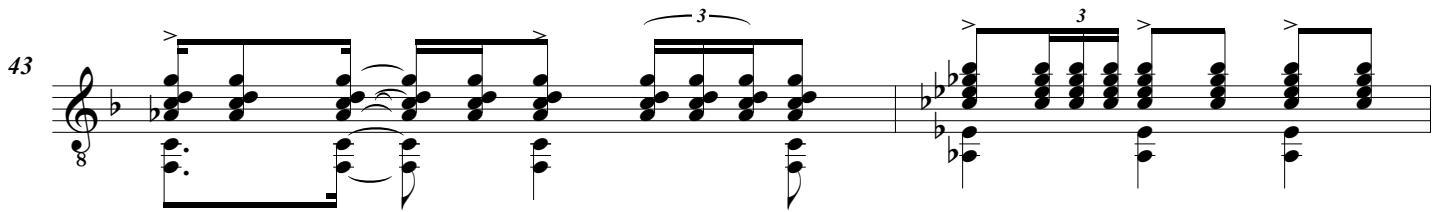
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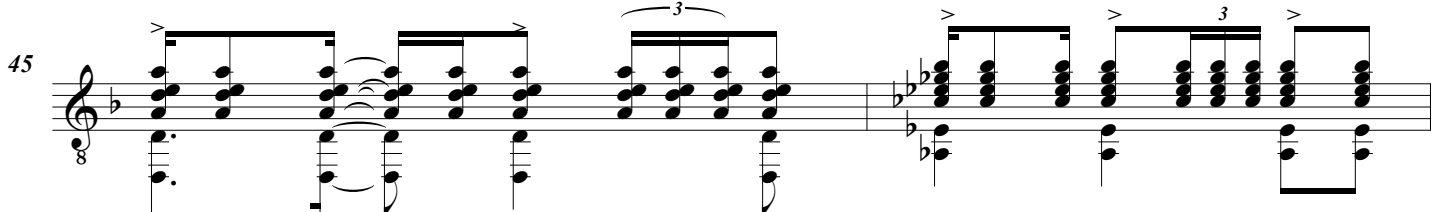
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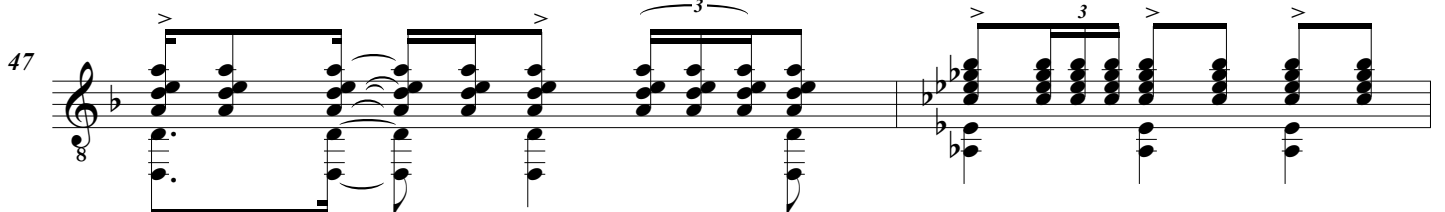
43



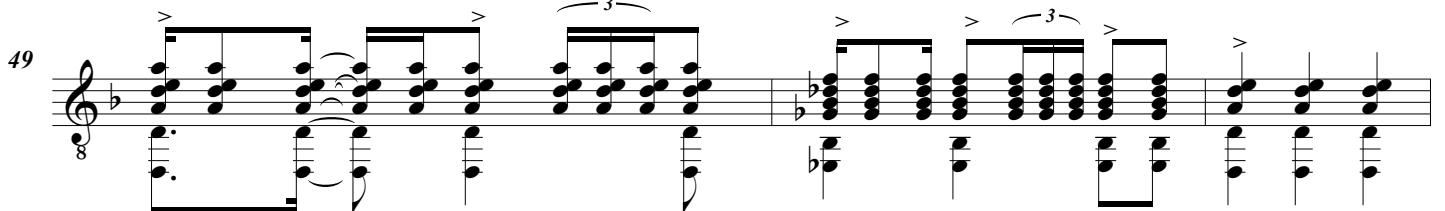
45



47



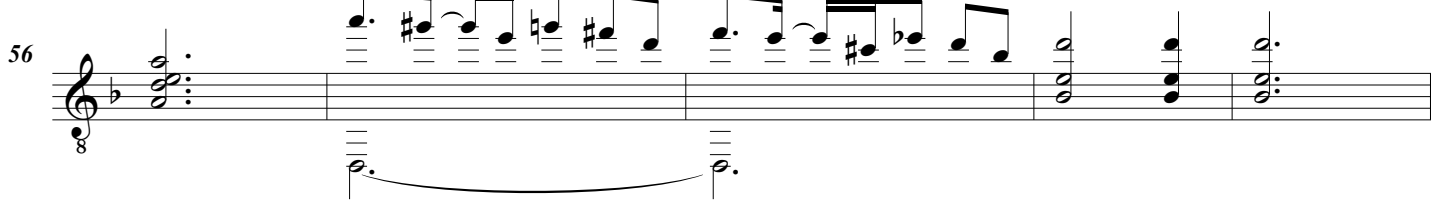
49



52



56



Lendas Amazônicas - Icamiabas

This musical score is for the piece 'Lendas Amazônicas - Icamiabas'. It is written for a single melodic line in treble clef with a key signature of one flat (B-flat). The score is divided into systems of five staves each, with measure numbers 61, 66, 71, 76, 81, 85, 88, 91, 94, and 97 marking the beginning of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as *mf* (mezzo-forte) and *poco staccato*. The score concludes with a double bar line at the end of the final system.

100

103

106

109

112

115

118

121

124

mf

127

130

133

136

139

143

147

151

154

157

160

163

166

169

172

175

178

181

rit.

Cadenza
Presto ♩ = 146

ff *libero accel.*

Lendas Amazônicas - Icamiabas

186

192 *lunga*
mf

198 *cresc.*

204 *poco rit.* **Piu presto** ♩ = 164

210 *accel.* *f*

214

217 *rit.*

222 **Con moto** ♩ = 135
mp *legato*

227 *sfz* *mf*

233 *rit.*

238 **Presto** ♩ = 146
f

Detailed description: This page contains ten staves of musical notation for the piece 'Lendas Amazônicas - Icamiabas'. The music is written in treble clef with a key signature of one flat (B-flat). The score includes various time signatures: 4/4, 3/4, and 2/4. Performance instructions include 'lunga', 'mf', 'cresc.', 'poco rit.', 'Piu presto' (with a tempo marking of ♩ = 164), 'accel.', 'f', 'rit.', 'Con moto' (with a tempo marking of ♩ = 135), 'sfz', and 'Presto' (with a tempo marking of ♩ = 146). The notation features numerous triplets, slurs, and dynamic markings. The piece concludes with a final cadence on the tenth staff.

242

247

252

257

261

267

274

280

284

Molto Allegro $\text{♩} = 142$

286

The musical score consists of ten systems, each with a treble clef staff and a bass clef staff. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often grouped into triplets. Accents (>) are placed above many notes. Dynamic markings include *mf* (mezzo-forte) at measure 300 and *ff* (fortissimo) at measure 292. The piece concludes with a double bar line at the end of the final system.

309

311

313

316

318

320

322

324

326

328

330

332

334

337

340

342

344

346

348

351

354

356

358

360

362

364

366

The musical score is presented in three systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 8/8. Measure 368 features a series of chords with accents and a triplet of eighth notes. Measure 370 includes a *cresc.* marking and a *fff* dynamic, with another triplet. Measure 373 shows a melodic line in the treble staff and chords in the bass staff, with accents and a final triplet.

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.

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.

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

Often confused with the Mother of Waters, Iara, Uirara 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.

4th Movement: 'ICAMIABAS, the warrior women'

The Icamíabas 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 Icamíabas 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 Icamíabas 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.