

THE INCEPTION OF TRUMPET PERFORMANCE IN BRAZIL AND FOUR SELECTED  
SOLOS FOR TRUMPET AND PIANO, INCLUDING MODERN PERFORMANCE  
EDITIONS: *FANTASIA FOR TRUMPET* (1854) BY HENRIQUE ALVES DE MESQUITA  
(1830-1906); *VOCALISE-ETUDE* (1929) BY HEITOR VILLA-LOBOS (1887-1959);  
*INVOCATION AND POINT* (1968) BY OSVALDO COSTA DE LACERDA (1927-2011); AND  
*CONCERTO FOR TRUMPET AND PIANO* (2004) BY EDMUNDO VILLANI-CÔRTEZ (B.  
1930)

A Dissertation  
Submitted to the Graduate Faculty  
of the  
North Dakota State University  
of Agriculture and Applied Science

By

Clayton Juliano Rodrigues Miranda

In Partial Fulfillment of the Requirements  
for the Degree of  
DOCTOR OF MUSICAL ARTS

Major Department:  
Music

July 2016

Fargo, North Dakota

North Dakota State University  
Graduate School

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**Title**

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**DOCTOR OF MUSICAL ARTS**

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## ABSTRACT

This disquisition provides a modern performance edition of four Brazilian compositions for trumpet and piano by Henrique Alves de Mesquita' (1830–1906) *Fantasia para Piston* [Fantasy for trumpet, 1854], Heitor Villa-Lobos's (1887–1959) *Vocalise-Estudo* [Vocalise-etude, 1929], *Invocação e Ponto* [Invocation and point] by Osvaldo Costa de Lacerda (1927-2011), and Edmundo Villani-Cortes's (b. 1930) *Concerto for Trumpet and Piano* (2004). I include a biography of all of the composers, a descriptive analysis of the compositions, and tables of critical notes regarding the editions. This study also provides a historical account of trumpet in Brazil to contextualize these four compositions and their composers. By doing so, I make available to the international trumpet community a new and exciting addition to trumpet literature and raise awareness about the existence and quality of Brazilian music that is still largely unknown.

## ACKNOWLEDGEMENTS

I would like to express my sincere gratitude and thanks to those who were instrumental in the completion of my disquisition. Most importantly, I am indebted to my family for their ultimate sacrifice in supporting me completely throughout my music studies, from the very beginning to where I am now. I am dedicating this work to my parents, Carlos and Meire, and to my bother Cleber and two sisters Gina and Patricia. I thank you for believing in me and for encouraging my dreams. I would like to thank the North Dakota State University, the Graduate School, and the Challey School of Music for accepting me into their graduate program and to provide me with all the mechanisms to complete my research. I would like to especially thank my advisor, Dr. Jeremy Brekke, for having me in his studio and for his patience in guiding me through the program. Thanks to Dr. Annett Richter, Dr. Kyle Mack, Dr. Cassie Keogh, Dr. Robert Groves, and Dr. Betsy Birmingham for their invaluable assistance in the musical analysis, historical content, grammar editions, as well as their support in general throughout my degree. Also, much appreciation is extended to my friends Jerry Wood for proofing all of my texts and to Bill Tweten for rehearsing all of the compositions I presented in my recitals. Thanks are especially extended to Edmundo Villa-Côrtes, and the Osvaldo Lacerda and Heitor Villa-Lobos's families, for granting me the permission to use the compositions contained herein. Thanks to all the Brazilian trumpet community and all of the friends cited in this work. Finally, thanks to God, for blessing me with a wonderful gift as a musician.

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## CHAPTER 1. INTRODUCTION

The history of the trumpet in Brazil was first documented after the country was colonized by Portugal in 1500. In this disquisition, I discuss how the trumpet was used and integrated into Brazilian society, and include modern performance editions of four compositions for trumpet and piano since 1822, when the country's status as a Portuguese colony ended and musical elements unique to Brazil first occurred. During that time, modern techniques of trumpet performances being mastered in Europe were immediately exported to Brazil. The four compositions I discuss in this disquisition (in chronological order) are *Fantasia para Piston* (Fantasy for trumpet, 1854) by Henrique Alves de Mesquita's (1830–1906), *Vocalise-Etude* (1929) by Heitor Villa-Lobos (1887–1959), *Invocação e Ponto* (Invocation and point, 1968) by Osvaldo Lacerda (1927–2011), and *Concerto para Trompete e Piano* (Concerto for trumpet and piano, 2004) by Edmundo Villani-Côrtes (b. 1930). These compositions are remarkable examples of documents related to the development of trumpet music in Brazil from the first half of the nineteenth century to the twenty-first century.

Of the four solo trumpet compositions with piano presented in this disquisition, none has been published in a modern performance edition. In fact, I created the modern performance edition of Mesquita's *Fantasy for Trumpet* (1870) by using a copy of the original manuscript that has been entrusted to me for study by Professor Rubens Brandão (b. 1918) in 1995.<sup>1</sup> A similar situation occurred with respect to the manuscript of Villani-Côrtes's *Concerto* (2004). Villani-Côrtes gave me a photocopy of the manuscript of the first movement in 2000 while I was participating in a recording session of his composition *Te Deum*, which he conducted. After

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<sup>1</sup> Professor Rubens Brandao was the first trumpet instructor at the Federal University of Rio de Janeiro (UFRJ) in 1965. He donated his entire personal library, which includes several manuscripts of original trumpet music and Henrique Alves de Mesquita's Little Fantasy for Trumpet, to the UFRJ library.

spending a weekend with him in 2004 in our hometown of Juiz de Fora, he presented me with the other two movements of his concerto, composed several years after the completion of the first movement. I created the modern edition of Lacerda's *Invocation and Point* (1968) using a copy of the manuscript I received from Anor Luciano (b. 1959) in 2000.<sup>2</sup> Differently from these three first compositions, I created the modern performance edition of Villa-Lobos's *Vocalise-Etude* (1929) transcribing the original vocal part published in the vocal text book at the Paris Conservatory for trumpet in the key of C. A similar transcription of this piece was recorded by trumpeter Raymond Mase, founder of the American Brass Quintet, and pianist Diana Mase in 1995. In 2013, I contacted Mr. Mase, who did not have a copy of either the original or transcribed parts, but informed me that Mrs. Mase might have them. She sent me a photocopy of the original parts via email. Once I received the material, I contacted Villa-Lobos's family to inform them that I had found the parts and asked their permission for including the vocalise in this disquisition.

The four compositions chosen for this disquisition are part of my private collection of seventeen trumpet solos I acquired over many years of research and personal contact with composers from Brazil. In all, these seventeen compositions feature the works of nine composers.<sup>3</sup> I chose the four compositions for this study based on four main criteria: 1) the

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<sup>2</sup> Anor Luciano Junior has been the trumpet instructor at the Federal University of Minas Gerais since 1997.

<sup>3</sup> The compositions are the following: *Pequena Fantasia para Piston* (cornet and piano, 1870) by Henrique Alves de Mesquita (1830–1906); *Chanson Du Printemps* (trumpet and piano, 1897) by José Ramos Lima (1866–1932); *Vocalise-Etude* (trumpet and piano, 1929) by Heitor Villa-Lobos (1887–1959) *Blues* (trumpet and piano, 1977) and *Spiritual* (trumpet and piano, 1977) by Arthur Bosmans (1908–1991); *De Manhã* (trumpet and piano, 1978) by Márcio Hallack (b. 1953); *Concertino* (trumpet and orchestra, 1971) by José Felipe de Carvalho Torres (1912–2004); *Concerto No. 1* (trumpet and wind symphony, 2004) by Edmundo Villani-Côrtes (b. 1930); *O Trompete Involuntário* (trumpet unaccompanied, 1999), *Ludus Metálicus* (trumpet, horn, and trombone, 1999), *BSB Nostalgie* (trumpet and piano, 2000), *Poema de Dois*

compositions are solo works for modern valved trumpet and piano; 2) the composers are either born in Brazil or resided there for a significant portion of their lives; 3) the compositions are substantial works that can stand alongside other standard pieces already available to the trumpet community; 4) the compositions illustrate the development of trumpet playing in Brazil since 1822, when its status as a Portuguese colony ended. It is important to note here that I excluded from this study compositions for natural trumpet, even though there are numerous works for this instrument that remain undiscovered.<sup>4</sup> I have also not endeavored to construct performance guides for the four works contained in this dissertation – projects for future research.

Several sources were used for this project. I gathered information regarding Brazilian history in general, composers, and musical performance practice in Brazil and Europe using primary sources such as musical manuscripts, letters from Jesuits and explorers, live interviews, and secondary sources such as music history books, dissertations, and journal articles. Interviews with Brazilian composers, trumpet players, and other musicians became a valuable method of collecting information since many of the musicians that are part of my research are alive today. By speaking to them in person, via Skype, through email, and via telephone, I was able to determine exactly the direction and scope of this disquisition. These personal communications clarified several otherwise problematic editorial decisions (including questions about the use of mutes and different pitched trumpets).

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*Movimentos* (trumpet and piano, 2006), *Improviso para Valeria* (trumpet and piano, 2006), and *Breve Momento Selvagem e Obstinado* (trumpet and piano, 2006) by Eduardo Tagliatti (1982–2010); *Bagatela de Exército* (trumpet and piano, 2000) by Rafael Nassif (b. 1984); *A Sombra da Pergunta for Trumpet* (trumpet unaccompanied, 2008) by Guilherme Antonio (b. 1973); *Yi Jing* (trumpet and electronics, 2010) by Thais Montanar (b. 1985).

<sup>4</sup> It is documented that even before the Portuguese court moved to Brazil and brought a group of court trumpeters, the *Charamela Real* in 1806, composers such as José Maurício Nunes Garcia (1767–1830) was using trumpet in their orchestration. José Maurício Nunes Garcia, “IMSLP Petrucci Music Library” last modified 2012, accessed on April 27, 2016, [http://imslp.org/wiki/Category:Garcia,\\_Jos%C3%A9\\_Maur%C3%ADcio\\_Nunes](http://imslp.org/wiki/Category:Garcia,_Jos%C3%A9_Maur%C3%ADcio_Nunes).

Although academic research discussing Brazilian music is becoming more expansive each year, little is still known about trumpet music produced in Brazil and the composers residing there.<sup>5</sup> Also, all of these solo trumpet works of my collection from Brazil are, to the best of my knowledge, only in manuscript today. As a native Brazilian, I am keenly aware that the musical community is uninformed of these many valuable compositions for trumpet.<sup>6</sup> Also, the lack of recordings and publications regarding Brazilian trumpet music and the predominance of trumpet literature from other countries serves to satisfy the Brazilian trumpet community, and causes a sense of complacency that prohibits further interest.<sup>7</sup>

This disquisition is organized in eight parts: Chapter I, Introduction; Chapter 2, a historical account of the use of the trumpet in Brazil;<sup>8</sup> Chapters 3 to 6 consist of biographical information of the composers with a musical analysis of selected compositions.<sup>9</sup> Chapter 7 provides a conclusion to the disquisition, and makes suggestions for further study. Finally, the appendix contains my modern performance editions, which include scores and parts, and table of critical notes for the four works discussed in chapters 3 to 6.

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<sup>5</sup> Ministerio da Educacao, “CAPES,” Last modified 2014, accessed on March 9, 2016, <http://www.capes.gov.br>.

<sup>6</sup> I sent a questionnaire to trumpet professors and players throughout Brazil, inquiring about their knowledge of these compositions. None of them knew about the existence of these works except for Villani-Côrtes’s Concerto, which was familiar to only a few.

<sup>7</sup> Brazil has eight universities that offer advanced degrees (master’s and/or doctorate) in trumpet. There are only approximately twenty professors with advanced degrees in trumpet performance, ten with a doctorate and ten with master’s degrees. My research has uncovered only seven CD recordings of Brazilian solo trumpet works. See Ministerio da Educacao, accessed November 4, 2014, “CAPES,” <http://www.capes.gov.br>.

<sup>8</sup> Chapter 2 is a revised and updated version of my previously published article on this subject. See Clayton Miranda, “The Inception of Trumpet Performance in Brazil: An Historical Account.” *International Trumpet Guild Journal*, 38, no. 4 (June 2014): 23–37.

<sup>9</sup> I included my edition of Villani-Côrtes’s Concerto in its version for wind symphony in my master’s thesis, entitled “Two Brazilian Trumpet Solos with Large Ensemble: A Modern Performance Edition of José Felipe de Carvalho Torres’s Concertino for Trumpet and Orchestra and Edmundo Villâni-Côrtes’s *Concerto No. 1 for Trumpet and Wind Ensemble*” (Master’s thesis, University of North Dakota, 2013), 24–29.

## **CHAPTER 2. THE INCEPTION OF TRUMPET PERFORMANCE IN BRAZIL: AN HISTORICAL ACCOUNT**

### **2.1. The Origin of Trumpet Study and Performance in Brazil (1500–1530)**

Before the colonization of Brazil by Portugal in 1500, there were numerous groups of indigenous people living throughout Brazil. To date, no historical documents have yet been uncovered that detail the existence and/or use of the trumpet in Brazil prior to Portugal's arrival. For this reason, this study begins with documented accounts after 1500. In 1494, two years after Christopher Columbus (c. 1451–1506) landed in the Americas, Portugal and Spain signed the Treaty of Tordesillas to avoid war between the two nations.<sup>10</sup> The result of this treaty was the division of the South American continent into two parts, with most of the west colonized by Spain and the east taken by Portugal. When Pedro Álvares Cabral (c. 1467–1520), the Portuguese nobleman, military commander, navigator, and explorer who is considered to be the first European to colonize Brazil, began to be interested in Brazilian minerals in 1500, the first contact with native Brazilians occurred, and the country's pre-colonial period of roughly thirty years began.<sup>11</sup>

It is here that accounts, contained in historical documents, begin to surface regarding music in Brazil, including accounts of trumpets and trumpet players. Historian Maria Aparecida Ribeiro states that Pero Vaz de Caminha (1450–1500), a Portuguese knight who accompanied Cabral on the voyage to Brazil, was a secretary to the Royal factory and was responsible for

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<sup>10</sup> Boris Fausto, *História Concisa do Brasil* [Concise history of Brazil] (São Paulo: Universidade de São Paulo, 2001), 12.

<sup>11</sup> *Ibid.*, 14–20.



writing letters describing every event on their trip.<sup>12</sup> These letters are held at the National Archives of Torre do Tombo in Lisbon, Portugal. Caminha wrote that musical instruments like flutes and organs were brought by Franciscan friars in one of the Cabral's caravels and were used by the friars in Catholic rites in Brazil.<sup>13</sup> In his dissertation, Marcos Holler states that several wind instruments were used by Brazil's indigenous people before the Colonial Period.<sup>14</sup> Some of these instruments were similar to early trumpets, and musicians performed them at religious and magical rites.<sup>15</sup> While the initial expedition by Cabral did not account specifically for the trumpet, the presence of other musical instruments suggests that the indigenous people's interest in music was significant, and that the trumpet was, likely, one of the instruments used.

## **2.2.The Colonial Period (1530–1822)**

Approximately thirty years after Cabral's arrival in Brazil, the country entered the Colonial Period, which continued for roughly 300 years. During this long period, the trumpet appeared more frequently in performance. The evidence for this includes letters by settlers; contracts of Imperial Chapel musicians; paintings and drawings by the French painter Jean-Baptiste Debret (1768–1848) and the Brazilian painter Manuel da Costa Athaíde (1762–1830); and a music manuscript by the Austrian composer Sigismund Ritter von Neukomm (1778–1852). Within this Colonial period, there were three distinct sub-periods that account for differing ways

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<sup>12</sup> Maria Aparecida Ribeiro, *As Cartas de Caminha na Literatura e na Pintura do Brasil e de Portugal: Tradições e Contradições* [Caminha's letters in literature and painting of Brazil and Portugal: Tradition and contradictions] (São Paulo: Fundação Biblioteca Nacional, 2001), 20–33.

<sup>13</sup> Ibid.

<sup>14</sup> Marcos Holler, "Uma *história* de Cantares de Sion na Terra dos Brasis: A Música na Atuação dos Jesuítas na America Portuguesa, 1549–1759" [A history of song of Sion in Brazilian Lands: The music in the performance of the Jesuits in Portuguese America] (DMA diss., Universidade Estadual de Campinas, 2006), 103.

<sup>15</sup> One example of these instruments is the early trumpet, similar to the Australian didgeridoo.

in which the trumpet was used. These sub-periods are referred to as the Colonial Formation (c. 1530–1630), Colonial Settlement (c. 1630–1768), and Colonial Society (c. 1768–1822).<sup>16</sup>

During the one-hundred-year Colonial Formation (c. 1530–1630), music was used as a tool by the Jesuits to help spread the European and Catholic religious traditions to the native Brazilian population. The trumpet was an important instrument in these evangelical pursuits and was also taught to and played by native Brazilian children as part of the Catholic calendar of events.<sup>17</sup> We can clearly see this arrangement in a painting by Vitor Meirelles the Lima (1832–1903),<sup>18</sup> in which Mass was held by the Jesuits while native Brazilians gathered and participated (see fig. 1).<sup>19</sup> While this particular painting does not depict the actual ceremony in which a trumpeter was used, it is nonetheless indicative of the very situation that calls for a trumpeter to play a key role in the Mass.

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<sup>16</sup> Fausto, 14–20.

<sup>17</sup> Vasco Mariz, *História da Música Brasileira* [History of Brazilian music] (Rio de Janeiro: Civilização Brasileira, 1981), 33–34.

<sup>18</sup> Vitor Meirelles was a Brazilian painter who is best known for his works relating to his nation's culture and history.

<sup>19</sup> The first Mass in Brazil was celebrated on April 26, 1500. There were over one thousand Portuguese, including officers and sailors, and about two hundred Indians who followed this event attentively. “A Primeira Missa no Brasil” [The first mass in Brazil], Info Escola Navegando e Aprendendo, accessed October 19, 2015, <http://www.infoescola.com/historia/a-primeira-missa-no-brasil/>.



Figure 1. Vítor Meirelles (1832–1903) *A Primeira Missa* [First Mass, 1861]. Photo by Gustavo Lima. Used with permission from Acervo da Câmara dos Deputados, Banco de Conteúdo, Secom, January 7, 2014.

During the 138-year Colonial Settlement (c. 1630–1768), the trumpet was used not only for artistic pursuits by the Jesuits for evangelical purposes, but also by the Brazilian people, including natives and others of Portuguese and African descent. Historian and musicologist Vasco Mariz (b. 1921) states that the Jesuits founded music schools in several villages in Brazil for the evangelization of children.<sup>20</sup> However, it was the individuals from Africa and Portugal that advanced trumpet performance in a manner more similar to the traditional European model. For instance, Africans who came to Brazil as slaves became accomplished musicians, often

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<sup>20</sup> Mariz, 33–34.

playing in town bands throughout the country. One such band was the Charmeleiros, a group of approximately seventeen African musicians playing trumpet and percussion from Pernambuco, a region on the northeastern coast of Brazil.<sup>21</sup> This band was highly active, with some members performing secondary duties as musicians, rather than working solely on sugar cane plantations.<sup>22</sup>

As a result of the discovery of gold and other minerals, many Portuguese began to come to Brazil during this time. Musicians and artists came and settled mainly in the Minas Gerais region, believing that a better life could be forged in a new land. Music was not a priority. In the lives of the transplanted Portuguese people at this time, other functional pursuits took precedent over the arts, not the least of which was survival in a new land. Music that was uniquely Brazilian did not exist, and when music was consumed, it was in a European style. In the extant repertory, there are no original musical manuscripts that specifically call for the use of the trumpet in a uniquely Brazilian style. It is, however, in contemporary works of art that the prominent presence of the trumpet can be observed. One example of such art depicting the playing of the trumpet is *Assunção de Nossa Senhora* (Assumption of Our Lady, 1804) by Brazilian artist Manuel da Costa Athaíde (1762–1830; see figs. 2 and 3).<sup>23</sup> This image portrays Our Lady, who is surrounded by musician-angels, one of whom is a trumpeter-angel.

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<sup>21</sup> Ibid., 35.

<sup>22</sup> Ibid., 35–36.

<sup>23</sup> Athaíde was the most influential Brazilian painter, teacher, and wood carver of the Brazilian Baroque period.





Figure 2. Manuel da Costa Athaíde (1762–1830), St. Francis of Assisi Church in Ouro Preto, Minas Gerais. *Assunção de Nossa Senhora* (Assumption of our Lady, 1804). Photo by Andressa Caires, used with permission from Parish Nossa Senhora da Conceição do Dias, Arquidiocese de Mariana, February 16, 2013.

Figure 3 is a detail of the circled area from the picture reproduced in figure 2, depicting an angel holding a natural trumpet.



Figure 3. Detail of trumpeter-angel from Assuncao de Nossa Senhora (Assumption Our Lady) by Athaíde.



Athaíde's painting depicts European instruments being played by Brazilian people who were referred to as *mulato* (individuals of both African and Portuguese descent). By observing figures 2 and 3 and the fact that Athaíde portrayed the Brazilian baroque period,<sup>24</sup> one can infer that the instruments depicted in this painting (trumpet, flute, clarinet, horn, violin, among others) are the ones used in the musical activities in Brazil during this time.

During the last part of the Colonial Period, the Colonial Society (c. 1768–1822), the three races (indigenous, European, and African) were blended. It was also during this period that musical performance reached a professional level. This enabled trumpet players and other musicians to start occupying exclusively musical positions. Florêncio José Ferreira Coutinho (c. 1750–1819/20), for example, was a conductor, vocalist, and trumpet player of the *Regimento de Cavalaria Regular* (Regular Cavalry of the Regiment), a unit of the Portuguese Army in Brazil. He was hired numerous times to organize and play during the annual service of the official celebrations in Minas Gerais.<sup>25</sup>

Another important event that advanced the use of the trumpet in Brazil was the relocation of the royal family and the Portuguese court to Brazil (1808–1820).<sup>26</sup> As part of the court, several European musicians were brought to Brazil to meet the artistic needs of the new metropolis. At this time, trumpeters played in sacred music ensembles, orchestras, town bands, festivals, and military services. Figure 4, showing a painting by Jean Baptiste Debret (1768–

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<sup>24</sup> Lélia Coelho Frota and Pedro de Morais, *Ataíde: Vida e Obra de Manuel da Costa Ataíde* [Ataíde: Life and work of Manuel da Costa Ataíde] (Rio de Janeiro: Nova Fronteira, 1982), 19–23.

<sup>25</sup> Harry Crowl, “A Música no Brasil Colonial Anterior à Chegada da Corte de D. João VI” [Music during Brazil colonial before the arrive of the court of Dom João VI], *Journal Revista Texto do Brasil*, accessed July 12, 2015, <http://tinyurl.com/itg1406a>.

<sup>26</sup> The Portuguese royal family moved to Brazil after the invasion of Napoleon Bonaparte's troops of Portugal.

1848), *Le St. Viatique porte chez un malade*,<sup>27</sup> portrays a procession of people taking the last rites to the dying.<sup>28</sup> We see here the Brothers of Blessed Sacrament, the priest, the military, and a musical group of black musicians, two of whom are playing the trumpet.



Figure 4. Jean Baptiste Debret (1768–1848), *Le St. Viatique porte chez un malade* (1816–1831).

In 1816, two years after the Congress of Vienna, William I, Duke of Luxemburg (1772–1843), sent composer Sigismund Neukomm (1778–1852) to work at the Royal Church in Rio de

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<sup>27</sup> Debret was a French painter invited by Dom Pedro I, King of Brazil and Portugal, to portray on canvas members of the court and historical events from 1816 to 1831. There is no date associated with this painting, but it is part of the Debret's painting catalog. See *Voyage au Brésil* [Travel to Brazil, (Paris, France: Hachette Livre, 2013).

<sup>28</sup> Rodrigo Teodoro de Paula, “Música e Representação nas Cerimônias de Morte em Minas Gerais (1750–1827): Reflexões para o Estudo da Memória Sonora na Festa Belo Horizonte” [Music and representation in death ceremonies in Minas Gerais (1750–1827): Reflections for the study of memory in musical parties in Belo Horizonte] (master's thesis, Universidade Federal de Minas Gerais, 2006), 94.



Janeiro.<sup>29</sup> After Napoleon was defeated in 1815, William I attempted to resume diplomatic relations between the kingdoms of France and Portugal. Neukomm worked alongside Brazilian composer José Maurício Nunes Garcia (1767–1830), the chapel master of the Court. Working together, they performed European classical music, particularly Joseph Haydn (1732–1809), Wolfgang Amadeus Mozart (1756–1791), and Ludwig van Beethoven (1770–1827), making them popular in Brazil. After examining some of the musical manuscripts Neukomm composed while in Brazil,<sup>30</sup> one can observe that trumpets were used for performances at the Brazilian court, but the players did not have courtly status as in Europe. For instance, figure 5 shows the trumpet part of Neukomm’s *Grande Sinfonie Héroïque*, op. 19 (Grand Heroic Symphony, 1818). In the first phrase, Neukomm writes for a natural trumpet in D, alternating rhythmic and melodic phrases between the second and twelfth harmonic partials. This writing was idiomatic in European classical music at the time.

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<sup>29</sup> Rudolph Angermüller, “Sigismund von Neukomm,” *New Grove Dictionary of Music and Musicians*, 2nd ed. Stanley Sadie (New York: Grove’s Dictionary of Music and Musicians, 2001), 24: 391–93.

<sup>30</sup> Neukomm’s catalog indicates he composed over fifty major pieces while living in Brazil, including symphonies, Masses, and chamber music. Rudolph Angermüller (Grove Dictionary) shows that he spread Brazilian sounds in Europe and North America. Several of his European classical works pay tribute to Brazilian folk music.

Mus. no. Q 181/1885 (14)

And<sup>te</sup> sostenuto Tromba Prima in D.

SINFONIA **All: con spirito**

**Menuetto** **All: molto**

**Allegro molto**

**Adagio tacet**

Fine

Figure 5. Sigismund Neukomm (1778–1852), first trumpet part of the *Grande Sinfonie Héroïque* (1818), op. 19. Photo: public domain, Breitkopf und Härtel (1818)/ Plate 2722/ Leipzig.

### 2.3. The Empire of Brazil (1822–1889)

On September 7, 1822, when the proclamation for Brazil's independence from Portugal was signed, the Empire of Brazil began. One year earlier, King Dom Joao VI (1785–1826) had returned to Portugal with the royal court, leaving his son, Prince Pedro, with the mission of governing the country. King Dom Joao VI had not anticipated that his son, motivated by a local societal group, would declare independence from Portugal, effectively ending Brazil's relationship with that country. At this point, Prince Pedro became King Dom Pedro I. On the one hand, this independence created better conditions for the Brazilian people, with internal trading and exports no longer governed by Portugal. On the other hand, the newly gained independence was disastrous for various industries, which caused the music scene to be severely affected for decades.<sup>31</sup> Both sacred and secular musical activities consistently decreased in number, and the new court could not maintain the salaries of the professional musicians who remained in Brazil.<sup>32</sup> Only a few trumpet players worked at the court as military musicians, and the few compositions surviving from this period reveal that the trumpet was utilized only in middle and low registers. This suggests that trumpeters at the Empire of Brazil did not possess an abundance of technical proficiency or musical knowledge.

This precarious situation began to change after King Dom Pedro II (1825–1891) was crowned the new king of Brazil in 1841. He immediately began to support various musical activities throughout the country by creating new orchestras, town bands, military bands, and sacred music events in churches and other venues.<sup>33</sup> He also founded the first music conservatory

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<sup>31</sup> Mariz, 48.

<sup>32</sup> Mariz suggests that this decrease still marks the beginning of the creation of Brazilian popular music. Since European music was no longer influential on the local music scene, musicians were free to create new musical styles, rhythms, and instruments.

<sup>33</sup> Mariz, 49–50.

in Rio de Janeiro in 1841.<sup>34</sup> During the early part of the Empire of Brazil, the trumpets with the newly-invented valve system were brought from Europe, primarily from France, and were used in Brazilian compositions. Figures 6 and 7 show the trumpet parts of the *Missa Solemne de Taphael* (1842) by Raphael Machado Coelho (1814–1887),<sup>35</sup> in which he writes parts for both natural and valved trumpets. In analyzing this composition, the trumpet teacher at the Federal University of Pernambuco, Ulisses Santos Rolfini (b. 1983) states that the introduction of valved trumpets into Machado’s piece was not to replace the natural trumpet, but rather, to add a new instrument to his composition.<sup>36</sup> While he wrote for the valved trumpet in a more agile way and with faster chromatic passages, Machado utilized the natural trumpet in a functional manner, outlining harmonic progressions as has been the practice for natural trumpet writing.

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<sup>34</sup> Ibid.

<sup>35</sup> Rafael Coelho Machado was a composer, teacher, musicologist, editor, and multi-instrumentalist born in Portugal who settled in Brazil. He played piano, organ, and flute.

<sup>36</sup> Ulisses Santos Rolfini, “Um Repertório Real e Imperial para Clarins: Resgate para História do Trompete no Brasil” [A royal and imperial repertory for clarins: release for trumpet history in Brazil] (master’s thesis, Universidade Estadual de Campinas, 2009), 126.

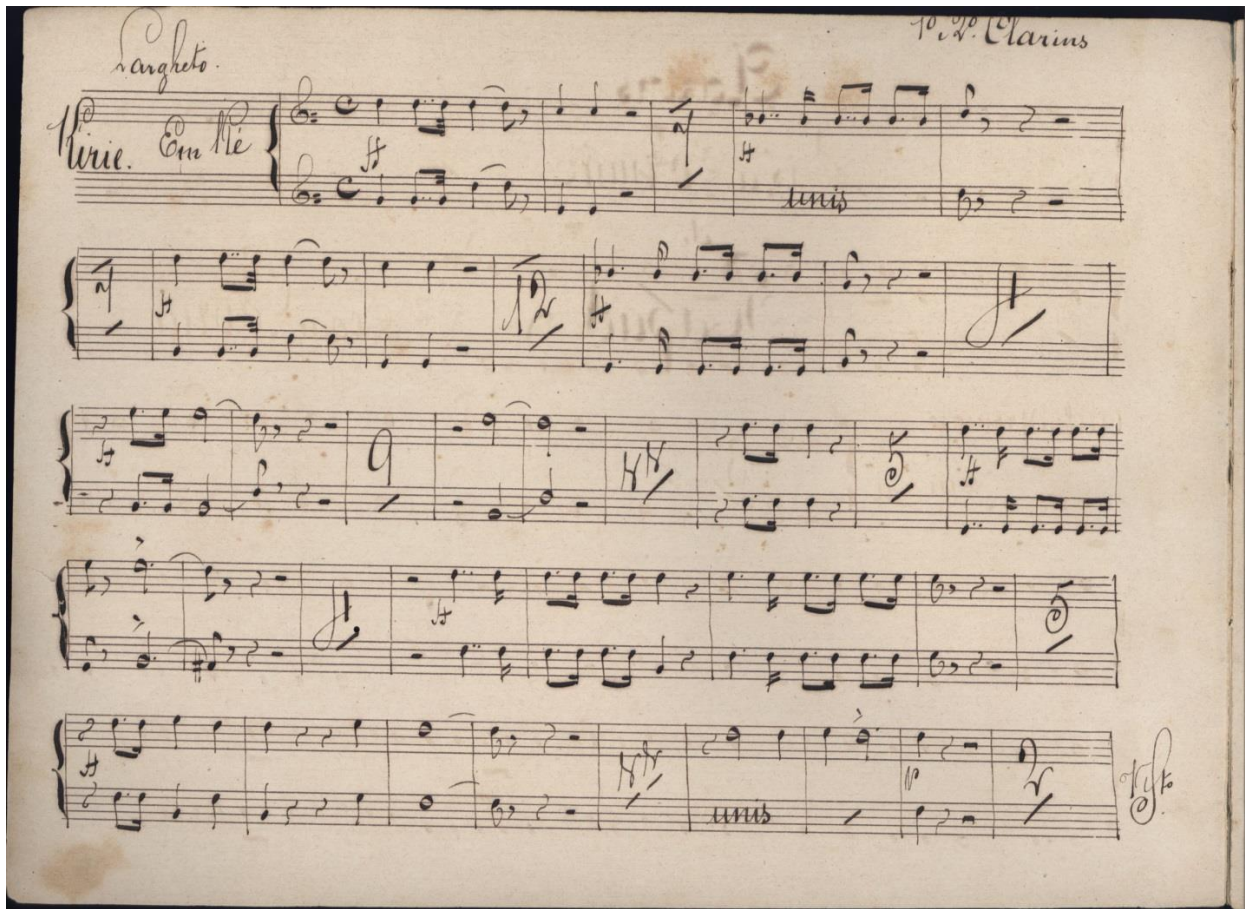


Figure 6. Raphael Coelho Machado (1814–1887), natural trumpet part of the *Missa Solemne* (1842). Photo by Lenita Waldige Mendes. Used with permission from Acervo do CCLA/Museu Carlos Gomes, Acervo de Documentos Musicais, catalog CCLA/MCG/MJGomes/026, January 30, 2014.



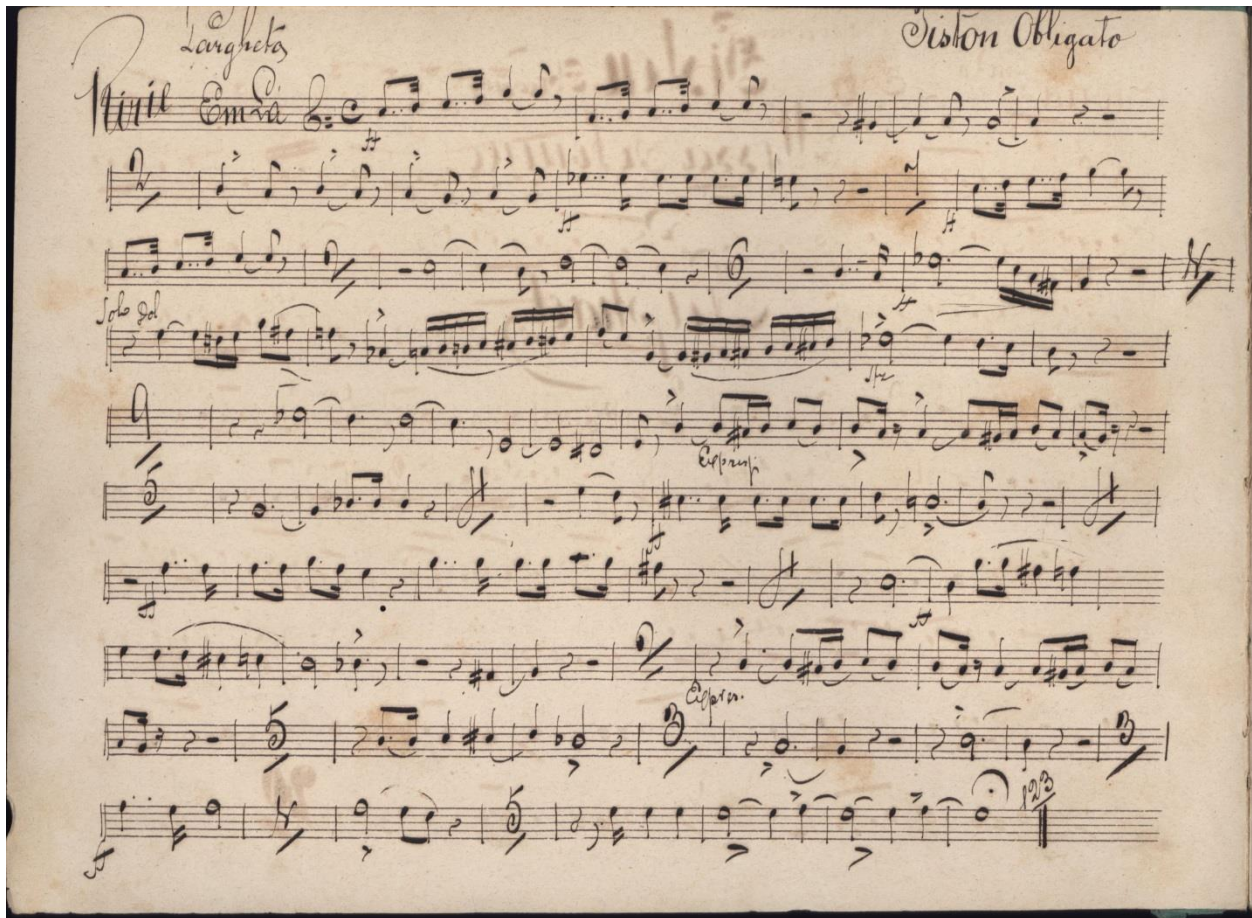


Figure 7. Raphael Coelho Machado (1814–1887), valved trumpet part of *Missa Solemne* (1842). Photo by Lenita Waldige Mendes, Acervo do CCLA/Museu Carlos Gomes, Acervo de Documentos Musicais, catalog CCLA/MCG/MJGomes/026, January 30, 2014.

Another important event that took place in Brazil at this time was the appearance of pedagogical materials for the trumpet and cornet or cornopean. Figure 8 shows the last page of the first cornet method book printed in Portuguese between 1854 and 1856 by João Bartolomeu Klier (?–1855), a German clarinetist who moved to Brazil in 1828 and became the most important seller of music and instruments in Brazil.<sup>37</sup> While the book contained a small amount

<sup>37</sup> Leme, Mônica, *Mercado Editorial e música Impressa no Rio de Janeiro (séc. xix): Modinhas e Lundus, para iaiás e Trovadores de Esquina* [Editorial and printed music market and in Rio de Janeiro: Modinhas and Lundus, for iaiás and amateur trobadours] (Diss., Universidade Federal Fluminense, 2004), 2–7.

of descriptive text focusing mainly on musical exercises, it was, nonetheless, instructional and informative. The text on the original copy of this book translates as follows:

The Cornet should be held with the left hand, and with the three fingers of the right hand one should play the valves as follows: the index finger plays the 1st valve, the middle finger plays the 2<sup>nd</sup> valve, and the ring finger plays the 3rd valve; see the picture for an example. Note: the finger position and order of the three valves are the same on all types of cornets, and differ from the valves in the saxhorn.<sup>38</sup>

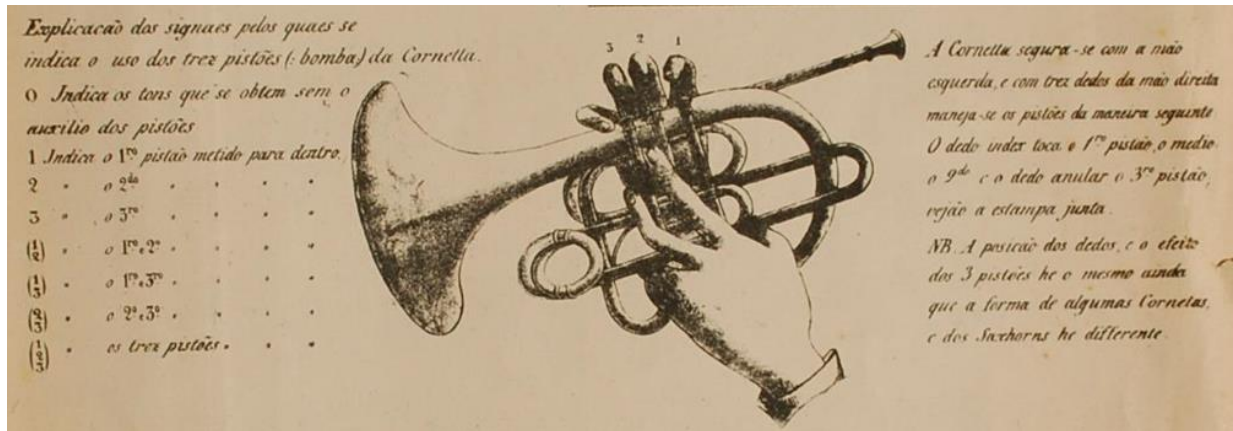


Figure 8. João Bartolomeu Klier (?–1855), first Portuguese-language trumpet method book published 1854–56.

#### 2.4. The Brazilian Republic (1889 to the present)

The Brazilian Republic was founded in 1889 as a result of a military coup, but without a civil war. The royal court could not combat the pressure of the different sectors of society that favored creating the Republic of Brazil. The proclamation occurred two years before the death of Dom Pedro II, and the impact on Brazilian culture was significant.<sup>39</sup> In order to promote a national identity, composers increasingly began to utilize religious folk songs and the unique sounds of *Música Popular Brasileira* (Brazilian popular music), with such forms as the *samba* and *choro*.<sup>40</sup> Composers such as Alexandre Levy (1864–1892), Alberto Nepomuceno (1864–1920), Ernesto Nazaré (1863–1934), and later Heito Villa-Lobos (1887–1959), Oscar Lorenzo

<sup>38</sup> Translated by the author.

<sup>39</sup> Fausto, 115–130.

<sup>40</sup> Luiz Carlos Engelke, “Twentieth-Century Brazilian Solo Trumpet Works.” *International Trumpet Guild Journal* 31, no. 4 (June 2007): 27–38.

Fernandez (1897–1948), Francisco Mignone (1897–1986), Radames Gnattali (1906–1988), Camargo Guarnieri (1907–1993), Edmundo Villani-Côrtes (b. 1930) and others wrote in a nationalistic style. Their compositions influenced many young students, helping to promote a Brazilian musical identity.

Some of the nationalistic Brazilian composers were music teachers who helped to create and develop a pedagogical system for music. For instance, while he was director of the Superintendence of Artistic and Musical Education during the 1930s, Villa-Lobos supported the inauguration of several conservatories around the country.<sup>41</sup> Although the trumpet was not one of the instruments taught at these conservatories, these institutions were still influential for trumpet playing and teaching in Brazil. Many teachers and students from these conservatories played trumpet in town bands, military bands, and orchestras, and shared their knowledge and skills with others.

In Brazil, academic instruction in applied trumpet started during the 1940s. Most of the trumpet instructors had immigrated to Brazil from Europe and the United States. The German teacher Horst Schwebel (1935–2015) was the first trumpet instructor at the Federal University of Bahia. In the state of Rio de Janeiro, Rubens Brandão was the first trumpet instructor at the Federal University of Rio de Janeiro in 1967.<sup>42</sup> Academic instruction began in the state of Minas Gerais in 1971, after the Minas Gerais Symphonic Orchestra hired the Frenchman Gérard Hostein as the principal trumpeter.<sup>43</sup> Hostein introduced many European trumpet methods and

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<sup>41</sup> Maria Cecilia, *Heitor Villa-Lobos: Tradição e Renovação na Música Brasileira* [Heitor Villa-Lobos: Tradition and renewal in Brazilian Music] (Rio de Janeiro: Federal University of Rio de Janeiro, 1987), 85.

<sup>42</sup> Interview conducted by the author in person with Rubens Brandão, during XI Festival Internacional de Música Colonial e Música Antiga, in Juiz de Fora, July 17 to 28, 2000.

<sup>43</sup> Interview conducted by the author via email with Gérard Hostein, in Fargo, December 22, 2015.



solo compositions to local players. He also introduced the playing of different keys of trumpets, since until his residence the B-flat trumpet was the most commonly instrument used in Brazil. Several players were influenced by Hostein's teaching, and three of them were especially important in importing his knowledge across Minas Gerais. These trumpeters were Ruy Durso (b. 1917), first trumpet teacher at the Federal University of Minas Gerais; Antônio Efrain (b. 1948), first trumpet teacher at Minas Gerais State University, and José Geraldo Fernandes (b. 1946), third trumpeter in the Minas Gerais Symphonic Orchestra and later Durso's successor at the Federal University of Minas Gerais. These teachers are still active today, producing trumpet players from across Minas Gerais.

Since the 1940s, trumpet pedagogy in Brazil has developed considerably, and the playing level has increased significantly in Minas Gerais. Yet today, the state still has only five universities that offer undergraduate degrees in trumpet, and there is no professor of trumpet with a doctoral degree in this field.<sup>44</sup> At the same time, the entire country has a number of universities offering undergraduate degrees in trumpet performance, however only eight of them offer advanced degrees (master's and doctoral) in this area, and only approximately twenty professors hold advanced degrees in trumpet performance.<sup>45</sup>

To better contextualize the information contained in the following chapters, a timeline of historical events in Brazil from 1822 to present appears in Table 1, which connects composers and their selected works to Brazilian political events.

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<sup>44</sup> Federal University of Minas Gerais, Minas Gerais State University, Federal University of Uberlândia, Federal University of Ouro Preto, and Federal University of São João del Rey.

<sup>45</sup> Capes, <http://www.capes.gov.br>, accessed Nov. 16, 2015.

Table 1. Timeline of the Historical Events from 1822 to Present

Date	Historical Event
1822	The independence from Portugal declared and the Empire of Brazil proclaimed on September 7.
1830	The composer Henrique Alves de Mesquite born in Rio de Janeiro.
1841	The second Empire of Brazil began after King Dom Pedro II was crowned.
1841	The first conservatory in Brazil is founded in Rio de Janeiro.
1854–56	The first Portuguese-language trumpet method book is printed in Brazil.
1870	Mesquite receives a scholarship from King Dom Pedro II to study at the Paris Conservatory.
1887	The composer Heitor Villa-Lobos born in Rio de Janeiro.
1888	Slavery abolished by Prince Isabel.
1889	The Empire of Brazil ended and independence proclaimed on November 15.
1900	Henrique Alves de Mesquita composed <i>Fantasia for Trumpet</i> .
1906	Henrique Alves de Mesquita died.
1914–18	World War I.
1922	Villa-Lobos was invited as the only composer to participate in the São Paulo Modern Arts Week. <sup>46</sup>
1923	Villa-Lobos travels for the first time to Europe, Paris.
1927	The composer Osvaldo Lacerda born in São Paulo.
1927	Villa-Lobos travels for the second time to Paris.
1929	Villa-Lobos <i>Vocalise-Etude</i> is commissioned by Amédée-Landély Hettich.
1930	Villa-Lobos moves back to Brazil.
1930	The composer Edmundo Villani-Côrtes born in Juiz de Fora, Minas Gerais.
1932	Villa-Lobos was invited to organize and be the Superintendent of musical and artistic education at the National Secretary.
1939–45	World War II
1944 and 1947	Villa-Lobos traveled to the United States to conduct some of his compositions with the Boston Symphony Orchestra, and a series of concerts featuring his orchestral and chamber works.
1959	Villa-Lobos died in Rio de Janeiro on November 17 at the age of 72.
1963	Osvaldo Lacerda received the Guggenheim Fellowship to study composition for one year with Vittorio Giannini in New York and Aaron Copland in Tanglewood.
1964	Brazil's military regime began. Music and arts were oppressed and censored by the regime, and many musicians left Brazil to live in exile.
1968	Osvaldo Lacerda composes his first work for trumpet and piano <i>Invocation and Point</i> (1968).
1989	<i>Brazil's</i> military regime ended.
2004	Villani-Côrtes composes his concerto for trumpet and piano.
2011	Osvaldo Lacerda dies in São Paulo on July 18.

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<sup>46</sup> The main goals of the event were to promote researching esthetics in arts, update Brazilian artistic intelligence, and to promote nationalistic ideas.

The following chapters contain four selected compositions that demonstrate the development of trumpet solo works with piano since 1822, when Brazil ended its status as a Portuguese colony. This period marks the beginning of the search for a national identity, and these four works highlight how composers used Brazilian musical elements in compositions for trumpet and piano in different moments of Brazil. A biography of each composer is included to contextualize these pieces along with a genesis of when the pieces were composed, and a descriptive analysis of each piece. The chapters are in chronological order of composers and compositions, including one example from the second half of the nineteenth century, one example from the first half of the twentieth century, one example from the second half of twentieth century, and one example from the twenty-first century.

## CHAPTER 3. HENRIQUE ALVES DE MESQUITA (1830–1906): A BIOGRAPHY AND A DESCRIPTIVE ANALYSIS OF HIS *FANTASIA FOR TRUMPET* (1854)

### 3.1. Biography

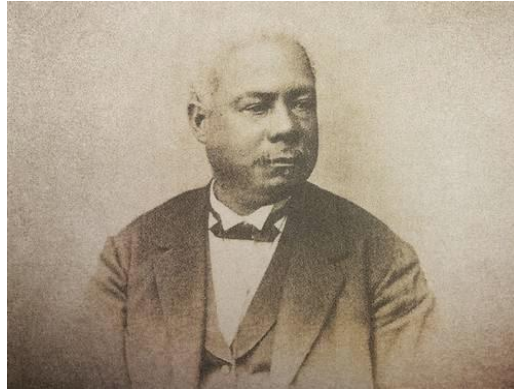


Figure 9. Henrique Alves de Mesquita (1830–1906). Photo from the Acervo Digital Henrique Alves de Mesquita.<sup>47</sup>

Henrique Alves de Mesquita (1830–1906) was a composer, trumpeter, organist, and conductor from Rio de Janeiro. He was the first Brazilian student to be awarded a royalty scholarship to study composition and trumpet at the Paris Conservatory (1857–1862) with François Emmanuel Bazin (1816–1878) and François Georges Auguste Dauverné (1799–1874) respectively.<sup>48</sup> He was also one of the first Brazilian composers and trumpeters who incorporated Brazilian idioms into his music. Mesquita’s output contains a total of 225 compositions, including orchestral works, operas, romances, songs, fantasias, marches, polkas, waltzes, and sacred music.<sup>49</sup> Two of his works are for trumpet and piano: *Varição para Piston* [Variation for

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<sup>47</sup> Alexandre Dias, “Intituto Piano Brasileiro: Acervo Digital Henrique Alves de Mesquita,” last modified 2014, accessed on May 1, 2016, <http://www.henriquealvesdemesquita.com.br/p/imagens.html>.

<sup>48</sup> Antonio J. Augusto, *Henrique Alves de Mesquita: Da Pérola mais Luminosa à Poeira do Esquecimento* [Henrique Alves de Mesquita: from the most bright pearl to the dust of forgetfulness] (Rio de Janeiro: Folha Seca, 2014), 80–94.

<sup>49</sup> *Ibid.*, 311–36.

trumpet, 1850]<sup>50</sup> and *Fantasia para Piston* [Fantasia for trumpet, 1854]. I have compiled his biography highlighting the context of the political events that surrounded the transition of Brazil from a monarchy to a republic in 1889. I provide evidence of how this transition affected Mesquita's career and the trumpet playing in Brazil.

Mesquita was born on March 15, 1830, in Rio de Janeiro, to a modest family of single, unmarried parents. His father, José Alves de Mesquita (n.d.), and his mother, Anna Rosa de S. Francisco (n.d.), were free slaves (*negro forro*).<sup>51</sup> The negro forros were part of the local society but marginalized by its European descendants. Unless free slaves were lucky enough to find a patron, they lived in poverty. Henrique's two brothers, Antonio Alves de Mesquita (n.d.) and José Alves de Mesquita (n.d.), were arrested, one for practicing *capoeira*<sup>52</sup> on the street and the other for disorderly conduct.<sup>53</sup> All three all had some music training, but differently from his brothers, Henrique demonstrated talent in music at a young age. He learned music theory and the trumpet from local music teacher and cellist Desidério Dorisson (n.d.). At the age of eighteen, he was accepted into the composition class at the Imperial Music Conservatory in Rio de Janeiro to study with Italian composer Gioacchino Giannini (1817–1860).<sup>54</sup> During his studies at the conservatory, Mesquita started his own business working as a music copyist. He also composed

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<sup>50</sup> The score is believed to be lost.

<sup>51</sup> *Negro forro* (Portuguese for “free slave”) was the name given to free slaves who acquired a manumission document. This document was given to the slave by their owner who relinquished their property rights over the slave. For Mesquita's parents, this document probably cost around 150,000 réis in Brazilian currency, which is equal to the cost of a simple house today.

<sup>52</sup> *Capoeira* is a Brazilian martial art that combines elements of dance, acrobatics, and music. It was brought to Brazil by slaves from Angola.

<sup>53</sup> Augusto, 9.

<sup>54</sup> Batista Siqueira, *Três Vultos Históricos da Música Brasileira: Mesquita, Callado, Anacleto* [Three historical figures of Brazilian music: Mesquita, Callado, and Anacleto] (Rio de Janeiro: Edição do Autor, 1969), 35.

several of his first works, including his *Variation for Trumpet* (1850), *Fantasia for Trumpet* (1854), *Mass of Saint Cecília* (1856), and *Te Deum* (1857).

During the 1850s, Mesquita's works were influenced by two dance-inspired musical genres that were popular in Rio de Janeiro: the Brazilian Polka and Schottische.<sup>55</sup> Both genres were used by later composers to create Brazilian nationalistic identity in music. The *samba* and *choro* were directly influenced by the Brazilian Polka and the Schottische. The Brazilian Polka is a group dance in binary form, often in a major key and a moderate tempo. The Schottische is in duple meter (4/4), in a minor key, and primarily danced by single couples. Mesquita incorporated these genres into his works and started calling his music *Tango Brasileiro* (Brazilian tango).<sup>56</sup> The Brazilian Tango was often performed during masquerade parties, and it influenced how people celebrate Carnival.

Mesquita was a dedicated student at the conservatory, which encouraged his teachers to recommend his name to perform in many of the Italian and French musical productions at the court in Rio de Janeiro. In 1856, during his last year at the conservatory, Mesquita completed his *Mass to Saint Cecilia* and the *Lundu Os Beijos-de-Frade*. These works were well received by the court audience, and that positive reception helped Mesquita receive King Dom Pedro II's scholarship to continue his music education at the Paris Conservatory. In July 2, 1857, he left for France to study composition with François Bazin and trumpet with Dauverné. During his year in Paris, he composed and premiered his first opera *Um Noivado em Paquetá* (An engagement in Paqueta) as well as the orchestral works *Gracioso Lundu* (Graceful lundu), *O Acendedor de Gás*

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<sup>55</sup> Ibid., 41–43.

<sup>56</sup> Brazilian Tango is a dance different from the Argentinan Tango.

(The gas lighter), and *Te Deum of Pedro Teixeira*. All of these works were well received by both Brazilian and French audiences.<sup>57</sup>

In Paris, Mesquita focused his time on composing exclusively orchestral and sacred music. He intended to build a reputation as a serious composer, staying away from the theatrical and comical scenario of compositions that were popular in both France and Brazil.<sup>58</sup> Some of his most important works from that period were published in French. The pieces *La Brésilienne* (Brazilian, 1862) for piano, *L'Etoile du Brésil Overture* (The star of Brazil overture, 1860), *Le Guerrier* (The warrior, 1860) for piano, and *Virginie* (Virginia, 1859) for piano were published by Carnaud, the same publisher of Hervé (1825–1892) and Gioachino Rossini's (1792–1868) works. Mesquita's *Soirée Brésilienne* (Brazilian night, 1864) was published by S. Richault, who also published works by composers such as Bazin, Ludwig van Beethoven (1770–1827), Vincenzo Bellini (1801–1835), Hector Berlioz (1803–1869), Gaetano Donizetti (1797–1848), Franz Schubert (1797–1828), Felix Mendelssohn (1809–1847), and Johann Strauss (1804–1849).

After four years studying at the Paris conservatory, Mesquita was expected to return to Brazil in 1861.<sup>59</sup> However, the Brazilian government together with a business executive, José Amat (n.d.), decided, in consideration of the good reputation he built as a composer, to extend his scholarship for an additional eighteen months.<sup>60</sup> For this additional benefit, Mesquita was required to compose an opera in Portuguese every three months and send the score to the Ópera Lírica Nacional (Nacional Opera Lyrica) in Rio de Janeiro.

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<sup>57</sup> Augusto, 62–80.

<sup>58</sup> *Ibid.*, 81–94.

<sup>59</sup> The document regarding the Imperial scholarship signed and received by Mesquita stated that once the student had finished his program, he was required to return to Brazil. See Academia de Belas-Artes, *Livro de registro das Atas 1856–1874* [Minutes of the record book 1856–1874], manuscript document no. 6152, section 20, Archive of the Dom João VI Museum, March 20, 1857.

<sup>60</sup> Augusto, 95.

The Brazilian musicologist Antonio Augusto states that Mesquita fulfilled all of the requirements specified on the scholarship contract.<sup>61</sup> However, in order to receive the monetary amount of the scholarship, Mesquita had to return to the Brazilian embassy in Paris every three months to sign a cash receipt and mail the opera score to Brazil.<sup>62</sup> Mesquita signed all of the documents during the eighteen months of the prolongation of his benefits, except for the last one, dated July 25, 1862.<sup>63</sup> Three months later, on October 25, Mesquita was supposed to return to Brazil, but did not. Augusto states that the Brazilian ambassador in Paris was asked by the Brazilian government to provide information regarding to the disappearance of Mesquita. It was only on February 8, 1863, that the ambassador José Marques Lisboa (ca. 1803–?) informed the Minister of the Brazilian Empire, Marquis of Abrantes (n.d.), about having received a “confidential” note relating that Henrique Alves de Mesquita asked for protection from the Brazilian Embassy in Paris, “because he was arrested and absolutely devoid of means for his defense in the case in which was brought to him.”<sup>64</sup>

There are no surviving documents regarding Mesquita’s arrest and trial in the French court. It is believed that these documents were destroyed after the fire at the Palace of Justice in Paris, 1871.<sup>65</sup> Only years later, in 1897, the Brazilian newspaper *O Pharol* (The headlight) published an explanation for Mesquita’s arrest. The article states that Mesquita was accused and found guilty of a crime of offense against decency and good customs. He had seduced an

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<sup>61</sup> Ibid., 95–115.

<sup>62</sup> Ibid., 100–01.

<sup>63</sup> Ibid., 101.

<sup>64</sup> Ibid., 102.

<sup>65</sup> Ibid., 103.



underage blond Parisian woman from a wealthy family, an action which sent him to jail for three years.<sup>66</sup>

Racial segregation was still a major concern in France (as it was in the rest of the world) in the 1860s. Mesquita, at the age of thirty, likely expressed his feelings regarding this situation in the title of the opera he composed during that period, *O Vagabundo ou a Infidelidade, Sedução e Vaidade Punidas* (The vagabond or the punished infidelity, seduction, and vanity, 1863). Even though he was arrested, Mesquita's works were still popular in the Brazilian Empire and were performed continuously.<sup>67</sup>

Mesquita was released from prison after serving his sentence, and in March 22, 1866, he arrived back in Rio de Janeiro.<sup>68</sup> As a free man, he started a new chapter in his life and in the history of Brazilian music. Back in Brazil, Mesquita composed many successful sacred works, as well as orchestral and vocal works for the Teatro Lírico Fluminense (Lyric Theatre Fluminense). He also composed works for the Teatro Lírico Francês (French Lyric Theatre) where he worked as trumpeter. In 1872, he was appointed as teacher of music fundamentals and solfege at the Imperial Conservatory.<sup>69</sup> He helped create a new academic curriculum for this institution, including the first classes about popular and urban Brazilian music. The 1870s also mark the beginning of the Brazilian genres *samba* and *choro*. Brazilian musicians such as flutist Joaquim Antônio da Silva Calado (1848–1880) and pianist Carlos Severiano Cavalier Darbilly (1846–1918) worked together alongside Mesquita, influencing the new generation of students to have a nationalist aesthetic.<sup>70</sup>

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<sup>66</sup> Ibid., 104.

<sup>67</sup> Ibid., 104–15.

<sup>68</sup> Ibid., 115.

<sup>69</sup> Ibid., 159.

<sup>70</sup> Ibid., 159–62.

Despite Mesquita's success as a composer and teacher, he was abruptly forgotten and fell into obscurity when Brazil's political regime changed from a monarchy to a republic. On November 15, 1889, the proclamation of the republic was announced and was followed by years dedicated to the search for a Brazilian nationalistic identity. All traces of the old monarchy were removed from the new regime, including social and political costumes, arts, and music. Mesquita, who had been directly connected to the Brazilian monarch, King Dom Pedro II, dropped from being the most popular and acclaimed Brazilian composer to a completely unknown citizen. His music was no longer performed, although it was preserved at the National Music Library in Rio de Janeiro. Consequently, today his music is rarely performed and little research about him exists.

Mesquita studied trumpet with Dauverné at the Paris Conservatory, though no known documents give any insights regarding Mesquita performing and studying trumpet in France. I only found a single letter from his composition teacher, Bazin, attesting that Mesquita worked assiduously and showed great progress and results during his studies.<sup>71</sup> After a close analysis of Mesquita's life, I conclude that Mesquita was one of the last students to graduate from Dauverné's studio. Dauverné ended his activities as the trumpet teacher at the conservatory in 1859, the same year when Mesquita concluded his studies there. Back in Brazil, Mesquita was known as the most important Brazilian trumpeter during the second half of the nineteenth century, performing in most of the official events at the Brazilian Empire. In addition, he introduced and taught the modern trumpet techniques learned from Dauverné in Rio de Janeiro.

Mesquita's composition *Fantasia for Trumpet* (1854), as well as the works he composed in Paris, were originally written for trumpet in the key of A. While the title says for trumpet, the

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<sup>71</sup> Ibid, 82.

piece was probably played on a cornet or a French *cornopean* similar to the one pictured on the last page of the first cornet method book printed in Portuguese by João Bartolomeu Klier in 1854–56 (see chapter 2, fig. 8).

Mesquita died on July 1, 1906, in Rio de Janeiro. Augusto states that Mesquita's death did not affect the local Brazilian society; no public ceremonies of consecration occurred that would have turned him into a national myth.<sup>72</sup> Mesquita never complained about his fate or his contemporaries; he was a good and caring man who left his friends full of longing,<sup>73</sup> but because he was a son of slaves and lived during a period of political transition, his name remains absent from music history books until today.

### **3.2. Genesis of *Fantasia for Trumpet***

Mesquita was twenty-four years old when he composed his *Fantasia for Trumpet* (1854). He was studying composition at the Imperial Music Conservatory in Rio de Janeiro and was actively performing in official musical events at the court. *Fantasia for Trumpet* was commissioned by José Leite Pereira (n.d.) and premiered by Mesquita during a concert at the Teatro São Pedro (Theatre St. Peter).<sup>74</sup>

During the nineteenth century, instrumental fantasias were common single-movement works that explored the soloist's musicality and virtuosity. Fantasias were often also pedagogical works. Composers such as Beethoven, Robert Schumann, Liszt, and the trumpeters Dauverné and Arban wrote several instrumental fantasias. In Rio de Janeiro, Mesquita's first trumpet instructor, Desidério Dorisson, also composed a fantasia for trumpet entitled *A Morte* (The Death, n.d.).

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<sup>72</sup> Ibid., 273.

<sup>73</sup> Ibid.

<sup>74</sup> Ibid., 311.

Mesquita's *Fantasia for Trumpet* was probably composed for a French *cornopean* (in the key of A) and piano. The cornopean is the predecessor of the modern cornet, and in the mid-nineteenth century it was built using Heinrich Stölzel's (1777–1844) valves. The instrument, used in a soloistic context, was commonly tuned in the keys of A or F and was used by trumpeters in Europe, and North and South America. The modern performance edition of Mesquita's *Fantasia for Trumpet* included in this disquisition provides parts for modern trumpet in the keys of C, B-flat, and A so the performer can choose which instrument to play.

### 3.3. Descriptive Analysis of Mesquita's *Fantasia for Trumpet*

Like his European contemporaries, Mesquita used a free form to compose his *Fantasia for Trumpet*. Free form is a compositional technique adopted by nineteenth-century composers, particularly popular in fantasias. The term fantasia came from Italy and describes a musical work rooted in improvisational practices.<sup>75</sup> The term fantasia is also applied to virtuosic pieces based on a given theme or group of themes of a popular source.<sup>76</sup> In nineteenth-century fantasias, including Mesquita's *Fantasia for Trumpet*, it was common for composers to embellish simple thematic material to create more complex and virtuosic melodies.<sup>77</sup> Mesquita's *Fantasia for Trumpet* reflects these aesthetics of the European musical traditions during the romantic era. However, there are distinctive motivic features within this work that hint at Brazilian sounds common during the early part of the Empire of Brazil (1822–1889). These sounds would,

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<sup>75</sup> Christopher Field, "Fantasia," *The New Grove Dictionary of Music and Musicians*, second ed. Edited by Stanley Sadie and John Tyrrell. London: Macmillan Publishers, 2001.

<sup>76</sup> Michael Kennedy. "Fantasia," *The Oxford Dictionary of Music*, second ed, revised, Joyce Bourne, associate editor. Oxford and New York: Oxford University Press. 2006.

<sup>77</sup> I use the term embellishment to describe material which is decorative rather than structural, and in particular, includes both free and specific ornamentation. See Robert Donington, "Embellishment," *The New Grove Dictionary of Music and Musicians. Second ed.* Edited by Stanley Sadie and John Tyrrell. London: Macmillan Publishers, 2001.

decades later, become salient features of Brazilian musical genres such as the Brazilian *polka*, *samba*, and *choro*. Mesquita's *Fantasia for Trumpet* is divided into three basic thematic sections, plus an introduction and transitions between sections. The themes are linked first by a transition and second by a repetition of the introduction, and the piece concludes with a coda. The formal structure of the *Fantasia for Trumpet* is represented below in Table 2.

Table 2. Musical Form of Mesquita's *Fantasia for Trumpet*.

Section:	<b>INTRODUCTION</b>			
Part:	Sentence			
Sub-Parts:	BI	BI	(BI- Developed)	
Measure:	1-2	3-4	5-7	
Section:	<b>THEME 1</b>			
Period:	<b>Contrasting Interrupted Period</b>			
Part:	Phrase 1		Sentence	
Sub-Parts:	a	b	BI BI (BI- Developed)	
Measure:	7-11		11-15	
Section:	<b>TRANSITION</b>			
Part:	Sentence			
Sub-Parts:	BI	BI	Frag	
Measure:	15	16	17	
Section:	<b>THEME 2</b>			
Period:	<b>Contrasting Interrupted Period</b>			
Part:	Sentence		Phrase 2	
Sub-Parts:	BI	BI	(BI- Developed) B	
Measure:	18-22		22-26	
Section:	<b>INTRODUCTION REPEATED</b>			
Part:	Sentence			
Sub-Parts:	BI	BI'	Frag'	
Measure:	26-27	28-29	30-32	
Section:	<b>THEME 3</b>			
Period:	<b>Contrasting Interrupted Period</b>			
Part:	Phrase 1	Phrase 2	Phrase 1	Phrase 2
Sub-Parts:	A	B	A	B
Measure:	32-34	34-36	36-38	38-40
Section:	<b>CODA</b>			
Part:	Phrase (closing)			
Sub-Parts:	A			
Measure:	40-44			

Mesquita composed his *Fantasia for Trumpet* in a European style, demonstrating his ability as a professional and educated musician in the Brazilian court. We might assume that in writing this piece, Mesquita was proving his skill in the European forms as an audition to study in France. As stated earlier, the form of the piece demonstrates a European aesthetic, featuring original thematic material that is presented in alternation between trumpet and piano statements. Each return of thematic material is embellished or altered slightly, which is a common practice in the European fantasia genre. In addition to the European style and sound, the trumpet writing is characteristic of European literature of the mid-nineteenth century. Mesquita writes a trumpet part exploring virtuosic techniques for the time, particularly considering the newness of the valved trumpet, but it is still written in a conservative range from the written low A to high F. In general, *Fantasia for Trumpet* sounds like conventional European art music.

Despite the overwhelmingly European aesthetic, subtle Brazilian elements appear throughout the work. These elements include rhythmic motives, ornamentation, accent patterns, style, and performance practice. The most apparent Brazilian motive is in the trumpet figurations. The triples motives (mm. 9, 10, 12, and 13) and grace notes (mm. 10, 34, and 38) in the trumpet part are ornaments that fall on and reinforce the metric accent pattern. These motives later become idiomatic motives in the *samba* and *choro*.<sup>78</sup> Subtler, but still present, is an underlying rhythmic motive. The rhythm in the piano accompaniment in mm. 18–26, with the shorter durations on the metrically-accented beat, would become an important figure in Brazilian *polka* music. The dance-like sound melody used by Mesquita in both the first transition (mm. 15–17) and Theme 3 (mm. 32–40) are important features in *samba* and *choro* music. Finally, the freedom for rubato in melodic lines, for example in the opening piano melody in sentence

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<sup>78</sup> These genres emerged during the second half of the nineteenth century in Rio de Janeiro as the first urban Brazilian musical genres.

structure (mm. 1–15),<sup>79</sup> is influenced by Brazilian folk music. This melody starts with an *Andante* tempo marking, and a short melodic idea. The repetition of that idea in Brazilian folk music, particularly driven by the repeated B-flats in mm. 3–4, would be used to launch forward in to the next motivic material in mm. 5–7, and as such would be performed with a great deal of rubato. These elements all subtly create a distinctly Brazilian flare in Mesquita's *Fantasia for Trumpet* that distinguishes it from European trumpet repertoire from this time.

Mesquita's biography and his *Fantasia for Trumpet* discussed in this chapter, show that modern trumpet techniques mastered in Europe during the early nineteenth-century quickly spread throughout Brazil. Also, even though his *Fantasia for Trumpet* was rooted in European conventions, Mesquita incorporated musical elements that later became important features in Brazilian genres, such as the Brazilian *polka*, *samba*, and *choro*. The next chapter of this disquisition shows how Heitor Villa-Lobos wrote his *Vocalise-Etude* in a more developed Brazilian style, and illustrates the development of trumpet playing in Brazil. Different from Mesquita, whose music was still influenced by a monarch tradition, Villa-Lobos's works incorporate Brazilian nationalistic elements into European musical art.

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<sup>79</sup> A sentence is a single phrase with thematic repetition and fragmentation. In other words, a melodic motive (basic idea) is repeated and developed (fragmentation).

**CHAPTER 4. HEITOR VILLA-LOBOS (1887–1959): A BIOGRAPHY AND A  
DESCRIPTIVE ANALYSIS OF HIS *VOCALISE-ETUDE* (1929)**

**4.1. Biography**



Figure 10. Heitor Villa-Lobos (1887–1959). Photo from the Encyclopedia Britannica.<sup>80</sup>

Heitor Villa-Lobos (1887–1959) is the most famous of Brazilian composers. His works created the musical face of Brazil worldwide. He is described as the single most significant creative figure in twentieth-century Brazilian music<sup>81</sup> and the best-known composer in Latin America.<sup>82</sup> His output contains more than two thousand orchestral, chamber, instrumental, and vocal works, more specifically twelve symphonies, seven operas, eighteen string quartets, and several concertos and songs.<sup>83</sup> His music is a mix of Brazilian folk and popular music with European classical styles and forms. While many scholars have extensively explored his

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<sup>80</sup> The Editors of Encyclopedia Britannica, Brazilian Composer: Heitor Villa-Lobos. Accessed on December 28, 2015. <http://www.britannica.com/biography/Heitor-Villa-Lobos>

<sup>81</sup> Gerard Béhague. *Villa-Lobos: The Search for Brazil's Musical Soul* (Austin: Institute of Latin American Studies, University of Texas at Austin, 1994), 8.

<sup>82</sup> Simon Wright. *Villa-Lobos* (Oxford: Oxford University Press, 1992), 7.

<sup>83</sup> Museu Villa-Lobos, “Villa-Lobos e Sua Obra” [Villa-Lobos and his works], Museu Villa-Lobos, accessed in January 8, 2016, <http://museuvillalobos.org.br/museuvil/index.htm>.



biography, there is no literature to date on the contribution of his works to the development of trumpet playing in Brazil.

Villa-Lobos was born on March 5, 1887, in Rio de Janeiro to a well-to-do musical family. His father, Raul Villa-Lobos (1862–1899) was a teacher, worked at the National Library, and published several articles in history and cosmography.<sup>84</sup> He was also a classically-trained amateur musician, playing both cello and clarinet. Villa-Lobos's mother, Noêmia Umbelina Santos Monteiro (1859–1946), educated and supported Villa-Lobos and his seven siblings. Both parents provided Villa-Lobos with his first musical training. He learned to play the cello at the age of six, and the clarinet at eleven. He also learned piano from his aunt Zizinha, who was enthusiastic about the *Well-Tempered Clavier* and introduced Villa-Lobos to J. S. Bach's music.<sup>85</sup>

Villa-Lobos's childhood was marked by a crucial transition period in Brazilian history. After a period of social revolution and modernization, which included abolishing slavery in 1888, the Empire of Brazil ended and the First Brazilian Republic was established following a military coup d'état on November 15, 1889. During the beginning of the First Republic of Brazil, Villa-Lobos's father published several articles against the first vice-president and then president of Brazil, Floriano Vieira Peixoto (1839–1895).<sup>86</sup> Raul Villa-Lobos's strong opinions forced the Villa-Lobos family to provisionally leave Rio de Janeiro and move to Minas Gerais, first to Bicas, then to Cataguases.<sup>87</sup>

While in Minas Gerais, Villa-Lobos was exposed to the local *música rural* (rural music) and *sertanejo* (country music) of Brazil. These styles are present in his works throughout his

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<sup>84</sup> Mariz, 4–6.

<sup>85</sup> Ibid.

<sup>86</sup> Ibid.

<sup>87</sup> Béhague, 9.

career, and Villa-Lobos is responsible for the universalization and incorporation of these folk traditions into classical music. His *Bachianas Brasileiras* (1930–1945) are examples of how he wrote classical music influenced by Brazilian rural and country music using European classical forms.<sup>88</sup> Today, the *Bachianas Brasileiras* are considered masterpieces, and the trumpet parts in *Bachianas* No. 4, 7, 8 and 9, are examples of Villa-Lobos's contributions to the development of trumpet playing in Brazil. These parts are technically demanding and introduce the European and North American modern style of writing for the instrument in orchestral works.

Still in Minas Gerais, Villa-Lobos was twelve when he started playing with the *chorões*, after his father passed away in 1899.<sup>89</sup> *Chorões* is the name given to a group of musicians who play *choro*.<sup>90</sup> *Choro* is a genre of popular Brazilian instrumental music, also known as *chorinho*. This music influenced Villa-Lobos's works in the 1920s. For instance, Villa-Lobos's series of sixteen works entitled *Choros* was dedicated to this music. The series contains fourteen works entitled *Choros* (1920–1929), one *Choro Bis* (1928) and one *Introduction to Choro* (1929). In the genre *choro*, the rhythm comes from the *lundu*<sup>91</sup> and the form comes from European genres.<sup>92</sup> The original instrumentation of the *choro* included flute, acoustic guitar, and the *cavaquinho* (a small four-string guitar). By the time Villa-Lobos started playing with the *chorões*, other string

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<sup>88</sup> The *Bachianas* are a series of nine suites written for various combinations of instruments and voices, in which Villa-Lobos combines Brazilian rural and country music with Bach's counterpoint techniques.

<sup>89</sup> Raul Villa-Lobos died at the age of thirty-seven because of complications from smallpox.

<sup>90</sup> See Chapter 3, p. 36 for a brief discussion of the *choro* genre.

<sup>91</sup> *Lundu* or *lundum* is a Brazilian dance derived from the drumming bought to Brazil by Angola slaves combined with rhythms from Portuguese music.

<sup>92</sup> André Diniz, *Almanaque do Choro: a História do Chorinho, o que Ouvir, o que Ler, onde Curtir* [Choro almanac: The history of chorinho, what to listen, what to read, where to find] (Rio de Janeiro: Jorge Zahar Editor Ltda, 2003), 12–14.

and wind instruments were incorporated into the genre.<sup>93</sup> Consequently, Villa-Lobos also learned the saxophone and guitar during his time with the *chorões*.<sup>94</sup>

From 1905 to 1915, Villa-Lobos undertook a long journey throughout Brazil observing local traditions, in search of a musical identity. In 1905, Villa-Lobos traveled for the first time to the northeast of Brazil, where he collected several local folk songs. In 1906, he traveled to the south of Brazil where he collected folk music influenced by German, Spanish, and Russian traditions. In 1907, after returning to Rio de Janeiro, he studied composition with Antônio Francisco Braga (1868–1945), Frederico Nascimento (1852–1924), and Agnelo Gonçalves Viana França (1875–1964). In 1908, Villa-Lobos traveled to São Paulo and west-central Brazil. There, he collected folk music influenced by both Portuguese and native Brazilian traditions. Finally, he spent three years traveling to the northern regions of Brazil, collecting traditional folk melodies from native Brazilians living in the Amazon forest. Back in Rio de Janeiro, during the years 1912 to 1915, Villa-Lobos studied music by Richard Wagner (1813–1883) and Giacomo Puccini (1858–1924), and *Cours de Composition Musicale* (1912), a book of lectures on composition, by the French composer *Vincent d'Indy* (1851–1931).

His extensive research of Brazilian folk music provided Villa-Lobos with enough background to create his earliest larger-scale works. His first five symphonies, written between 1916 and 1920, introduce Villa-Lobos's unique style that would flourish in later works. Symphony No. 1, *O Imprevisto* (1916, published 1977), follows a classical form as an exercise described in Vincent d'Indy's book. Symphony No. 2, *Ascensão*, (1917, published 1978)

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<sup>93</sup> Marcos Marcondes. *Enciclopédia da Música Brasileira: Erudita, Folclórica e Popular* [Encyclopedia of Brazilian Music: Classical, Folk and Popular] vol. 1 (São Paulo: Arte Editora/Itaú Cultural, 1977), 192.

<sup>94</sup> Two of Villa-Lobos's most important works for solo instruments are his *Preludes and Twelve Etudes* for guitar (1929), dedicated to Antres Segovia (1890–1987), and the *Fantasia* for soprano saxophone and orchestra (1948), dedicated to Marcel Mule (1901–2001).

presents originally-composed, Brazilian-influenced thematic material using instruments unique to Brazil. Symphonies No. 3 (1919, unpublished), No. 4 (1919, published 1978), and No. 5 (1920, the score is believed to be lost), use a larger orchestra compared to his previous works, and create a cycle depicting war, victory, and peace, respectively.

Villa-Lobos was the only composer invited to participate in the 1922 São Paulo Modern Arts Week.<sup>95</sup> The main goal of the event was to promote Brazilian nationalistic arts and music and to update the Brazilian artistic community.<sup>96</sup> The event influenced later generations of composers and performers, promoting both modern national and European music in Brazil. After this event, Villa-Lobos was encouraged by his friends Arthur Rubinstein (1887–1982) and José Pereira da Graça Aranha (1868–1931) to move to Europe.<sup>97</sup> In June, 1923, with a Brazilian government grant, Villa-Lobos left for Paris where he promoted and exposed his works to Parisian audiences and in less than one year he was well-known in Europe. In 1924, he returned to Brazil, while, at the same time, his works were performed in London, Paris, and Venice. From 1927 to 1930, Villa-Lobos moved back to Paris (where he was considered a celebrity), conducting and premiering many of his works with European orchestras and ensembles. He also was invited by Jean Jules Aimable Roger-Ducasse (1873–1954), chair of the Paris Conservatory, to teach composition there.<sup>98</sup> The time during which Villa-Lobos lived in Paris was a period of intense inspiration and productivity for him. Some of his most important works were written while there. For instance, he wrote the complete series of *Choros* (1920–1929), *Noneto* (1923),

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<sup>95</sup> Mariz, 12–14.

<sup>96</sup> Marcia Camargo, *13 a 18 de Fevereiro de 1922 - Semana de 22: Revolução Estética?* [February 13 to 18, 1922 – Week 22: Aesthetic Revolution?] (São Paulo: National Publications, 2007), 7–15.

<sup>97</sup> Mariz, 14–18.

<sup>98</sup> *Ibid.*, 18.

*Cirandas* for piano (1926), *Momo Precoce* for piano and orchestra (1929), *Twelve Estudos* for guitar (1928–1929), and *Vocalise-Estudo* (1929), the subject of this chapter.

In the following years, Villa-Lobos was involved with politics and administration. In 1931, he was invited by Brazil's Secretary of Education, Anísio Spínola Teixeira (1900–1971), to serve as the *Superintendência de Educação Musical e Artística* (Superintendent of musical and artistic education)<sup>99</sup> and organize music education in elementary and secondary public schools and to emphasize the teaching of Brazilian folk music in classrooms. While he served as Secretary of Education, Villa-Lobos published the first volume of the *Guia Prático* (Practical guide), containing 137 Brazilian folk songs arranged by him and designated to be used for music education classes in public schools. In 1943, Villa-Lobos became the director of the *Conservatório Nacional de Canto Orfeônico* (National Conservatory of Orpheonic Singing) inaugurated by the Brazilian federal government. Today the conservatory is known as the Villa-Lobos Institute.<sup>100</sup>

In 1944 and 1947, Villa-Lobos traveled to the United States to conduct some of his compositions with the Boston Symphony Orchestra; his residency included a series of concerts featuring his orchestral and chamber works.<sup>101</sup> In 1945, the conductor Serge Alexandrovich Koussevitsky (1874–1951) conducted the *Choros* No. 8 and No. 9 with the New

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<sup>99</sup> Wilson Lemos Júnior, “Os Defensores do Ensino de Música na Escola Brasileira Durante a Primeira Metade do Século XX” [Defenders of music education in Brazilian schools during the first half of the twentieth century] *Revista Eletrônica de Musicologia* vol xiii (September, 2010), accessed January 8, 2016.

<sup>100</sup> The website of the Villa-Lobos Institute is hosted by the Universidade Federal do Estado do Rio de Janeiro.

<sup>101</sup> Mariz, 18–20.

York Philharmonic at Carnegie Hall.<sup>102</sup> In 1946, concerts featuring some of Villa-Lobos's chamber works were performed at the Museum of Modern Art in New York and at the University of Chicago.<sup>103</sup> In 1944, Villa-Lobos received the honorary degree of *Doutor em Leis Musicais* (Doctor of Musical Laws] from the Occidental College of Los Angeles, and in 1954 an honorary Doctor of Music degree from the University of Miami.<sup>104</sup> In 1948, Villa-Lobos was diagnosed with cancer, which would slow down his work for the remaining years of his life. On November 17, 1959, he died in Rio de Janeiro at the age of 72.

Villa-Lobos's contribution to Brazilian trumpet performance appears primarily in his orchestral pieces. His writing for trumpet is virtuosic, yet idiomatic. The trumpet parts in Villa-Lobos's series of *choros* are demanding and contain several important solos. The trumpet part in the *Choro No. 10* (1926) contains one of the most famous trumpet solos in Brazilian orchestral works. This solo is an exposed passage that demands a wide range and various types of articulations. The melody is complex and includes elements of *choro* music, such as specific accents and syncopation.

In his symphonies, Villa-Lobos used four trumpets in the key of B-flat, except in Symphony No. 2, where he added four trumpets parts in the key of A. All of the trumpet parts in his symphonies are demanding with frequent solos, similar to trumpet parts in symphonies by Peter Ilyich Tchaikovsky (1840–1893), Anton Bruckner (1824–1896), and Gustav Mahler (1860–1911). In Symphony No. 2, based on the trumpet parts, I believe that Villa-Lobos intended to use cornets in the key of A rather than trumpets in the key of A as described in the

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<sup>102</sup> Instituto Villa-Lobos, "About Us," Universidade Federal do Estado do Rio de Janeiro. Last modified 2011. Accessed January 8, 2016, <http://www2.unirio.br/unirio/cla/instituto-villa-lobos>.

<sup>103</sup> *Ibid.*

<sup>104</sup> *Ibid.*

original. The reason is that these parts double the melody with the woodwinds and strings, and the trumpets in the key of B-flat play in the *tutti* section of the piece and in military-call solos. It was a common practice during the later nineteenth and early twentieth centuries to write for trumpets and cornets separately in orchestral music.<sup>105</sup>

Villa-Lobos seemed to use trumpets in different keys depending upon where he was living at the time a piece was composed. In his early works composed in Brazil, Villa-Lobos predominantly wrote for trumpet in the key of B-flat. On a few occasions, he used the cornet in the key of A. As discussed in Chapter 1, different types of trumpets were not commonly used in Brazil until 1970s, which would explain his almost universal use of the B-flat trumpet while living in Brazil. While living in France, Villa-Lobos used trumpets in the keys of B-flat, F, and A, and the cornet in the keys of A and B-flat. These instruments were common in both the Paris Opera Orchestra and the French National Orchestra,<sup>106</sup> and also at the Paris Conservatory.<sup>107</sup> The works performed and premiered in the United States, Villa-Lobos exclusively used trumpet in the key of C.

Since its foundation in 1996, the Villa-Lobos Museum aims to collect and preserve Villa-Lobos's work and history, and disseminate his works nationally and internationally.<sup>108</sup> One way the museum promotes Villa-Lobos's music to larger audiences is through the transcription of some of his compositions for different instruments. For example, the *Bachiana* No. 5, originally written for soprano and twelve cellos, has been transcribed for various combinations of

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<sup>105</sup> Edward Tarr, *The Trumpet* (Chandler, Arizona: Hickman Music Editions, 2008), 102–147.

<sup>106</sup> In 1950, Villa-Lobos made a complete recording of the *Bachinadas Brasileiras* with the French National Orchestra.

<sup>107</sup> Tarr, 110–47.

<sup>108</sup> Villa-Lobos Museum, “Histórico do Museu” [History of the museum], Museu Villa-Lobos, accessed January 8, 2016, <http://www.museuvillalobos.org.br/museuvil/index.htm>.

instruments. In 2011, his *Fantasia*, originally written for saxophone and orchestra, was transcribed for trumpet and orchestra.<sup>109</sup> In order to help preserve his works and to highlight his importance to the development of trumpet playing in Brazil, I am providing a transcription of Villa-Lobos's *Vocalise-Etude* for trumpet and piano. Despite its original inception for voice, this work contains idiomatic gestures for the trumpet and has the potential to stand alongside the standard trumpet repertoire.

#### 4.2. Genesis of *Vocalise-Etude*

The *Vocalise-Etude* (1929), originally for voice and piano, was commissioned by and dedicated to Amédée-Landély Hettich (1856–1937), a French voice professor at the Paris Conservatory.<sup>110</sup> Hettich commissioned several contemporary composers to write vocalises for use in his classes, to help his vocal students practice and understand the increasing complexities of modern harmony at that time.<sup>111</sup> He asked for tonally centric, not atonal, works from some of the most influential composers of the early twentieth century, including as Gabriel Fauré (1845–1924), Maurice Ravel (1875–1937), Francis Poulenc (1899–1963), Aaron Copland (1900–1990), Albert Charles Paul Marie Roussel (1869–1937), Jacques Ibert (1890–1962), Arthur Honegger (1892–1955), Ildebrando Pizzetti (1880–1968), Carl Nielsen (1865–1931), Alexander Tikhonovich Gretchaninov (1864–1956), and Yrjö Henrik Kilpinen (1892–1959).<sup>112</sup>

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<sup>109</sup> The *Fantasia* was transcribed by the conductor Roberto Duarte (b. 1941) and premiered by the trumpeter Flavio Gabriel (b. 1980). The transcription was commissioned by the Villa-Lobos Museum to be performed at the 49th Villa-Lobos Festival in November 19, 2011, in Rio de Janeiro.

<sup>110</sup> Clare Southworth, "Vocalise: Songs without Words," Just Flutes, accessed February 11, 2016, <https://www.justflutes.com/vocalise-songs-without-words-product1202298.html#gref>.

<sup>111</sup> Ibid.

<sup>112</sup> This list of composers is contained in Amédée-Landély Hettich, *Répertoire de Vocalise-Etudes*, 8 vols. (Paris, France: Alphonse Leduc, 1929).



The *Vocalise-Etude* was written in 1929, when Villa-Lobos lived in Paris. In the catalog of his works, in chronological order, *Vocalise-Etude* is placed right after his *Introdução aos Chôros* (1929) and *Momoprecoce* (Prodigy, 1929) and right before *Bachianas No. 1* (1930) and *No. 2* (1930). The piece is in one short movement, approximately two minutes in duration, and presents melodies derived from Brazilian Indian rites. *Vocalise-Etude* was recorded for the first time in 1996, with trumpet rather than voice. Trumpet player Raymond Mase, founder and member of the American Brass Quintet from 1973 to 2013, and pianist Diana Mase included the piece on the album *Trumpet: Vocalise*, released on August 15, 1995 by Summit Records.<sup>113</sup>

#### 4.3. Descriptive Analysis of Villa-Lobos's *Vocalise-Etude*

In his *Vocalise-Etude*, Villa-Lobos combines European and Brazilian musical elements, creating a unique masterpiece that sounds both modern and nationalistic. *Vocalise-Etude* is divided into four parts with themes derived from Brazilian indigenous rites. The four parts of the piece are linked in a through-composed structure, in which sections alternate between groups of periods and individual phrases in sentential structure, as shown in Table 3.

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<sup>113</sup> Heitor Villa-Lobos, *Vocalise*, Raymond Mase. CD (Summit Records 185, 1996).

Table 3. Musical Form of Villa-Lobos's *Vocalise–Etude*.

Section:	<b>PART 1</b>					
Part:	Sentence 1			Sentence 2		
Motive	BI	BI	(BI- Developed)	BI	BI	(BI- Developed)
Measure:	1–3	3–4	5–6	7	7–8	8–12
Pitch Structure:	F-E-G#-B “tambor” chord			F-E-G#-B “tambor” chord		
Section:	<b>PART 2</b>					
Part:	Phrase 1			Phrase 2		
Sub-Parts	A		A'	B		B'
Measure:	13–16		17–19	19–23		24–26
Pitch Structure:	F-E-G#-B “tambor” chord			F-E-G#-B “tambor” chord		
Section:	<b>PART 3</b>					
Part:	Sentence			Phrase		
Motive	BI	BI	(BI- Developed)	A	B	
Measure:	27	28	29–30	30–33	33 – 34	
Pitch Structure:	F-E-G#-B “tambor” chord			chromatic motion		
Section:	<b>PART 4</b>					
Part:	Phrase 1		Phrase 2		Phrase (closing)	
Sub-Part	A		B		C	
Measure:	35–37		38–40		40–43	
Pitch Structure:	F-B-D-E new “tambor” chord		F-B-C#-E new “tambor” chord		F-E-G#-B original “tambor” chord	

In contrast to Mesquita, who intentionally wrote his *Fantasia for Trumpet* rooted in European conventions, Villa-Lobos aimed to use local elements to compose a nationalistic work that would showcase a Brazilian identity. To that end, he wrote in a distinctive style that freely quoted folk and popular idioms, with European forms as a guide for structure. I will first describe the European elements present in Villa-Lobos's *Vocalise–Etude*, and then detail how he incorporated Brazilian elements into the same composition.

The genre, form, and scope of *Vocalise–Etude* are rooted in European traditions. As previously stated, the vocalise is a European genre composed as an etude or study of a particular musical element, without a single expected and defined form. In the tradition of a vocalise, the work is relatively short (under two minutes in length), like many pieces for solo instrument or voice and piano in the 1920s. The form of the work is also traditional; Villa-Lobos wrote his

*Vocalise–Etude* in one through-composed movement with four sections. Each section is clearly defined, with traditional phrase structures and organization into sentences and periods throughout. The original vocal (and by extension, trumpet) range is conservative, from B3 to G5, and demonstrates an understanding of the instrument. Finally, like his contemporaries in Europe and North America, Villa-Lobos is extremely precise in his notation of expressive markings, including dynamics, articulation, and tempo.

Yet the *Vocalise–Etude* is distinctly Brazilian. Villa-Lobos incorporates many Brazilian folk musical features such as harmonic material, rhythm, melody, and articulation that invoke Brazilian genres and sounds. The harmonic material in the *Vocalise–Etude* is based on the sounds of drums used by Brazilian indigenous people during their celebrations. I call these pitch structures “tambor” chords since *tambor* is the Portuguese word for the indigenous drum.<sup>114</sup> Villa-Lobos writes the “tambor” chords as a rhythmic ostinato that contains periodic accents, producing the dance-like character of a Brazilian indigenous rite. These chords are dissonant, but without any tendency to resolve. They are constantly repeated throughout the piece to induce listeners into a trance-like state, as the *tambor* drums would during the indigenous rite. Part 1 (mm. 1–12) depicts the indigenous rite in another way as well. The two sentences in the trumpet part are based on rhythmic motives rather than melodic motives. The repetition of these motives creates a sense of stability, without creating a clear pitch center, just as the ostinato of the “tambor” chords creates dissonance without a need to resolve that dissonance. At the same time, syncopated figures (such as the trumpet melody in mm. 7–8) reference the *samba* style.

In Part 2 (mm. 13–26), Villa-Lobos writes a sustained lyrical melody on the trumpet part. This melody is reminiscent of a Brazilian folk nursery rhyme. The melody here is still supported

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<sup>114</sup> “tambor” chord usually contains dissonance outside of traditional tonal harmony. For instance the first “tambor” chord used by Villa-Lobos is an E major triad with F natural in bass.

by the “tambor” rhythmic ostinato. Part 3 (mm. 27–34) continues the rhythmic *tambor* motive from the beginning of the piece, once again creating stability through repetition rather than by establishing a pitch center. In m. 33, the end of Part 3, Villa-Lobos writes triplet quarter notes for the piano against a quarter-note pattern on the trumpet. This composite rhythm of piano and trumpet combined is reminiscent of the polka rhythm we saw briefly in Mesquita’s *Fantasia for Trumpet* (see pp. 28 and 36).

Villa-Lobos ends *Vocalise–Etude* with a lyrical melody played by the trumpet, again supported by repeated “tambor” chords in the piano. The large leaps in the trumpet melody recall some of the rustic sounds of Brazilian folk music. Also, the grace notes in both the piano (mm. 35, 37, 38, and 40) and the trumpet (mm. 41–42) parts provide this section with both a folk and indigenous sound

In comparing Mesquita’s *Fantasia for Trumpet* and Villa-Lobos’s *Vocalise–Etude*, we see the many changes that took place in both Brazil and throughout the world between 1859 and 1929. Villa-Lobos’s compositional career and aesthetic reflect his political standing in the Brazilian republic, which was rooted in the research into and development of a Brazilian identity. In contrast with Villa-Lobos, Mesquita’s career as a composer in the Empire of Brazil was based in European traditions. The next chapter of this disquisition shows how the neoclassical movement influenced Osvaldo Lacerda to compose *Invocation and Point* using Brazilian traditions, still within European forms.

**CHAPTER 5. OSVALDO COSTA DE LACERDA (1927–2011): A BIOGRAPHY AND A  
DESCRIPTIVE ANALYSIS OF HIS *INVOCATION AND POINT* (1968)**

**5.1. Biography**



Figure 11. Osvaldo Costa de Lacerda (1927–2011). Photo from his personal files (February 4, 2011). Used with permission from Lacerda’s family.

Osvaldo Costa de Lacerda was a Brazilian composer, pianist, cellist, and music educator. He is considered one of the most influential nationalist composers in Brazil.<sup>115</sup> In 1962, he became the first Brazilian composer to receive the Guggenheim Fellowship, which allowed him to study composition in the United States under the mentorship of Aaron Copland (1900–1990) and Vittorio Giannini (1903–1966).<sup>116</sup> With more than three hundred compositions listed in his catalog,<sup>117</sup> Osvaldo de Lacerda is the composer from the state of São Paulo who wrote the most works for brass instruments. Four of these works are for trumpet and piano: *Invocação e Ponto*

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<sup>115</sup> Vasco Mariz, *Figuras da Música Brasileira Contemporânea [Figures of Brazilian contemporary music]* (Brasília: Universidade de Brasília, 1970), 91–93.

<sup>116</sup> Simon John, “Osvaldo Costa de Lacerda,” *Guggenheim Memorial Foundation*, accessed December 23, 2015, <http://www.gf.org/fellows/all-fellows/osvaldo-costa-de-lacerda/>.

<sup>117</sup> Valéria Peixoto, *Osvaldo Lacerda Catálogo de Obras [Osvaldo Lacerda’s works catalogue]* (Rio de Janeiro: Academia Brasileira de Música, 2013).

(Invocation and Point, 1968), *Rondino* (1974), *Pequena Suite para Trombeta e Piano* (Little suite for trumpet and piano, 1983), and *Sonata para Trombeta e Piano* (1996). The following biography highlights Lacerda's contributions to trumpet playing in Brazil.

Born on March 23, 1927 in São Paulo, Lacerda came from a family of musicians. His three sisters and grandmother played the piano, and his mother played piano and was an accomplished singer.<sup>118</sup> Influenced by his family, Lacerda began playing piano at the age of nine, studying with Ana Veloso de Resende and Maria dos Anjos Oliveira Rocha.<sup>119</sup> Lacerda also studied with the Russian piano teacher José Kliass (1895–1970) for three years (1947–1950). During this period, he also studied voice with the Russian teacher Olga Urbany Ivanov.<sup>120</sup> These piano and voice lessons provided Lacerda with a good foundation for writing for voice and piano; as discussed by Mariz in his musical analysis of Lacerda's songs,<sup>121</sup> his songs and piano works display a perfect control of their respective idiomatic practices.

In 1952, Lacerda was studying harmony and counterpoint with Ernesto Kierski when he was asked to write his first major work, the String Quartet No. 1. This piece was commissioned by the Quarteto de Cordas Municipal de São Paulo (São Paulo Municipal String Quartet) when he was twelve-five years old. His time working with this ensemble inspired Lacerda to find guidance of “an experienced teacher.”<sup>122</sup> From 1952 to 1962, Lacerda studied with the great

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<sup>118</sup> Cíntia Costa Macedo, “Estudos para Piano de Osvaldo Lacerda” [Etudes for piano by Osvaldo Lacerda] (Master's thesis, Universidade de Campinas, Brazil, 2000), 172.

<sup>119</sup> Carlos Eduardo Audi, “Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style” (DMA diss., Florida State University, 2006), 4–6.

<sup>120</sup> *Ibid.*, 4.

<sup>121</sup> Vasco Mariz, *A Canção Brasileira: Popular e Erudita* [The Brazilian Song: Popular and Classical] (Rio de Janeiro, Brazil: Nova Fronteira, 1985), 6–7.

<sup>122</sup> Osvaldo Lacerda, *Meu Professor Camargo Guarnieri* [My teacher Camargo Guarnieri] (Rio de Janeiro, Brazil: Funarte, 2001), 57.

Brazilian nationalist composer Camargo Guarnieri (1907–1997).<sup>123</sup> Guarnieri observed that Lacerda had a natural gift for composition, and encouraged Lacerda to become a professional composer rather than a professional pianist. He also introduced Lacerda to his Brazilian nationalistic research. Inspired by Guarnieri, Lacerda collected and incorporated Brazilian folk and popular music into his works. Melodic, rhythmic, contrapuntal, and harmonic characteristics present in Brazilian folk and popular music, derived from European, African, and native Brazilian music, are a mark of his works. Lacerda states that Guarnieri not only shaped his artistic personality, but also helped to launch his career as a composer.<sup>124</sup>

During the 1960s, Lacerda mastered his compositional skill studying with well-known Brazilian and American composers.. After he graduated with a law degree from the Largo São Francisco College of Law at the University of São Paulo in 1961,<sup>125</sup> Lacerda decided to focus on his musical career. In 1963 and 1965, he traveled to the United States to first study composition with Giannini in New York and Copland in Tanglewood, and then, to represent Brazil at both the Inter-American Composers Seminar at Indiana University and at the third Inter-American Music Festival in Washington D.C.<sup>126</sup> Back in Brazil, Lacerda polished his orchestration skills while studying with the conductor Roberto Schnorenberg.<sup>127</sup> During this time, he composed his first work for trumpet and piano *Invocação e Ponto* (1968), which he also orchestrated for trumpet and string orchestra in the same year. The compositional process used by Lacerda in this work is discussed in Section 4.3.

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<sup>123</sup> Guarnieri, alongside Villa-Lobos, is one of the most important nationalistic composers in Brazil.

<sup>124</sup> Audi, 5.

<sup>125</sup> Ibid.

<sup>126</sup> Maria José Bernardes di Cavalcanti, “Brazilian Nationalistic Elements in the Brasilianas of Osvaldo Lacerda” (DMA diss., Louisiana State University, 2006), 8.

<sup>127</sup> Audi, 5.

Lacerda received many nominations and prizes for his compositions. The most important nominations include: the trophy “1968 Art Music Composer” from the Músicos do Brasil<sup>128</sup>; his election as a member of the Academia Brasileira de Música, a music honor society founded by Villa-Lobos on July 14, 1945; he was selected to participate in the *Sonidos de las Americas*, a festival in New York, sponsored by the American Composers Orchestra in 1996. In 1997, Lacerda received the “Grande Prêmio da Crítica” (Grand Prize of the Critic) from Associação Paulista de Críticos de Arte (APCA). He earned the Guarani Musical Personality of the Year trophy, sponsored by the Secretaria da Cultura do Estado de São Paulo.<sup>129</sup> He was also the first Brazilian composer to be invited to participate in the *Bar-Harbor Festival* in the United States, and in 1999, Bard College at Annandale-on-Hudson in New York invited Lacerda to their Latin-American Music Festival.

The most important prizes for Lacerda’s compositions include: his Piano Trio was awarded the prize “Best Chamber Music Work of the Year” by the Associação Paulista de Críticos (APCA) in 1970<sup>130</sup>; his *Appassionato, Cantilena e Toccata* for viola and piano received the prize “Best Chamber Music Work of 1975” by the APCA<sup>131</sup>; the APCA also awarded his *Concerto for Piccolo and String Orchestra* with the first prize in 1981.<sup>132</sup> In 1984, Lacerda’s *Três Melodias* for bassoon and piano won first prize at the Primeiro Concurso Nacional de Composição para Instrumentos de Sopros – Trompa e Fagote (First National Competition of Compositions for Wind Instruments – French Horn and Bassoon), promoted by the Sindicato dos Músicos Profissionais do Município do Rio de Janeiro (Musicians Union of Rio de Janeiro

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<sup>128</sup> Ibid, 8.

<sup>129</sup> Ibid.

<sup>130</sup> Marcos Antônio Marcondes, *Enciclopédia da Música Brasileira: Erudita, Folclórica e Popular* (São Paulo, Brazil: Art Editora Limitada, 1977), 402.

<sup>131</sup> Audi, 8.

<sup>132</sup> Ibid.



City).<sup>133</sup> In 1986, his Sonata for oboe and piano, and 1994 his *Cromos* for piano and orchestra were awarded respectively the prize of “Best Chamber Music Work” and “Best Symphonic Work” by APCA.<sup>134</sup> Finally, in 2004, his recording *Lembranças de Amor* received the prize “Best CD of 2003” by the APCA.<sup>135</sup>

As an educator, Lacerda taught harmony and counterpoint at Santa Marcelina College from 1960 to 1962 and from 1969 to 1970.<sup>136</sup> He also taught at the Escola Municipal de Música de São Paulo (Municipal School of Music of São Paulo) from 1969 to 1992.<sup>137</sup> He wrote four important theory texts that have been adopted by many music schools throughout Brazil and Portugal<sup>138</sup>: *Compêndio de Teoria Elementar da Música* (Elementary music theory compendium, 1961),<sup>139</sup> *Curso Preparatório de Solfejo e Ditado Musical* (Preparatory musical solfege and dictations, 1964),<sup>140</sup> *Regras de Grafia Musical* (Rules of music writing, 1974),<sup>141</sup> and *Exercícios de Teoria Elementar da Música* (Elementary music theory exercises, 1981).<sup>142</sup> As founder and director of musical societies, Lacerda was associated with the Music Mobilization for Young Composers (1945); he was Director of the Department of Promotion of Brazilian Music (1951

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<sup>133</sup> Ibid.

<sup>134</sup> Ibid.

<sup>135</sup> Ibid.

<sup>136</sup> Ibid.

<sup>137</sup> Ibid.

<sup>138</sup> Audi, 7.

<sup>139</sup> Osvaldo Lacerda, *Compêndio de Teoria Elementar da Música* [Elementary Music Theory Compendium] (São Paulo: Ricordi Brasileira, 1961).

<sup>140</sup> Osvaldo Lacerda, *Curso Preparatório de Solfejo e Ditado Musical Musical* [Preparatory Musical Solfejo and Dictations] (São Paulo: Ricordi Brasileira, 1964).

<sup>141</sup> Osvaldo Lacerda, *Regras de Grafia Musical* [Rules of Music Writing] (São Paulo: Ricordi Brasileira, 1974).

<sup>142</sup> Osvaldo Lacerda, *Exercícios de Teoria Elementar da Música* [Elementary Music Theory Exercises] (São Paulo: Ricordi Brasileira, 1981).

and 1952); and the Sociedade Paulista de Arte (1949–1955); he was President of the Society Pro Música Brasileira (1961–1966) and of the Brazilian Music Centre (1984–2011).<sup>143</sup>

In 1981, Lacerda married Eudóxia de Barros (b. 1937), a pianist and important figure in Brazilian classical music. Barros has the rights to Lacerda’s works and is an important supporter of preserving and promoting his music. With Lacerda’s death on July 18, 2011, Barros published an insightful and moving article entitled “Osvaldo Lacerda: Uma Vida (1927–2011)”<sup>144</sup> [Osvaldo Lacerda: A life (1927–2011)] in which she provides details about his life, career, and his last days at the hospital.

In addition to the four solo trumpet pieces mentioned earlier, Lacerda’s output includes more compositions that use trumpet in an advanced manner that deserve to be studied and preserved. Below is a table that shows these compositions chronologically.

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<sup>143</sup> Audi, 7.

<sup>144</sup> Eudóxia de Barros, “Osvaldo Lacerda: Uma Vida (1927–2011) [Osvaldo Lacerda: A life (1927–2011)], *Revista Brasileira de Música: Memoria* vol. 24, no. 2 (July, 2011), 399–402.

Table 4. Osvaldo Lacerda's works that includes trumpet.

Year	Work	Instrumentation
1954	<i>Invenção I</i> <sup>145</sup>	trumpet and trombone
1954	<i>Invenção II</i> <sup>146</sup>	trumpet and trombone
1954	<i>Invenção</i> <sup>147</sup>	trumpet, horn, and trombone
1965	<i>Suíte Guanabara</i> , 1. Dobrado, 2. Modinha, 3. Valsa, 4. Invocação, 5. Marcha de Rancho	wind symphony
1965	<i>Estácio de Sá</i> <sup>148</sup>	wind symphony
1968	<i>Trilogia</i> <sup>149</sup> 1. Allegro mosso, 2. Andantino, 3. Allegro animato	brass ensemble
1968	<i>Dobrado, Ponto e Maracatu</i> <sup>150</sup> 1. Dobrado, tempo di marcia, 2. Ponto, andante religioso, 3. Maracatu, moderato	brass ensemble and percussion
1974	<i>Rondino</i> <sup>151</sup>	solo trumpet, with a version for trumpet and piano
1977	<i>Fantasia e Rondó</i> <sup>152</sup>	brass quintet
1983	<i>Pequena Suite</i> <sup>153</sup> 1. Dobrado, 2. Canção, 3. Final	trumpet and piano
1990	<i>Quinteto concertante</i> <sup>154</sup> 1. Chote (trombone), 2. Scherzo (trompa), 3. Seresta (tuba), 4. Rondó (trombetas)	brass quintet
1992	<i>Quatro momentos</i> 1. Romântico, 2. Jovial, 3. Religioso, 4. Dançante	chamber orchestra
1996	<i>Sonata</i> <sup>155</sup> 1. Andantino con moto, quasi allegretto, 2. Andante, 3. Vivace	C trumpet and piano
1997	<i>Suíte pra Cinco</i> <sup>156</sup> 1. Dobrado, 2. Embolada, 3. Toada, 4. Candomblé	brass quintet

<sup>145</sup> Valéria Peixoto, Osvaldo Lacerda: Catalogo de Obras [Osvaldo Lacerda: Catalog of works] (Rio de Janeiro: Academia Brasileira de Música, 2013): 59–101. Coleção de obras digitalizadas, BPMB/ABM, Rio de Janeiro/RJ, 2013, LD-OL0262.

<sup>146</sup> Ibid, LD-OL0279.

<sup>147</sup> Ibid, LD-OL0340.

<sup>148</sup> Ibid, LD-OL0384.

<sup>149</sup> Ibid, LD-OL0359.

<sup>150</sup> Ibid, LD-OL0358.

<sup>151</sup> Ibid, LD-OL0278.

<sup>152</sup> Ibid, LD-OL0354.

<sup>153</sup> Ibid, LD-OL0316.

<sup>154</sup> Ibid, LD-OL0356.

<sup>155</sup> Ibid, LD-OL0334.

<sup>156</sup> Ibid, LD-OL0374.

## 5.2. Genesis of *Invocation and Point* (1968)

Lacerda is arguably the most important composer of chamber music in Brazil.<sup>157</sup> Yet, with an important part of his chamber music, songs, choral music, piano music, and orchestral works being constantly performed nationally and internationally, very little scholarship discusses Lacerda's trumpet works in the context of the development of a Brazilian musical style.

The *Invocação e Ponto* (Invocation and Point) was composed in July 1968, two years after Lacerda moved back to Brazil from the United States. Lacerda dedicated the work to Dino Pedini, who was the trumpet instructor at the São Paulo School of Music. Pedini premiered the piece on July 29, 1968, performing the version for trumpet and orchestra with the string orchestra of Fundação das Artes de São Caetano do Sul, in São Caetano do Sul City.<sup>158</sup>

As stated before, Lacerda studied for ten years with the Brazilian nationalist composer Guarnieri, and one year with American composers Copland and Giannini in the United States. These nationalistic influences helped Lacerda to develop a unique style, where he incorporates Brazilian folk and popular melodic, rhythmic, contrapuntal, and harmonic idioms, in his *Invocation and Point*. This work is one of the most important Brazilian compositions for trumpet and piano, and provides a technical and interpretative challenge for both performers.

*Invocation and Point* is in one movement and represents characteristics unique to Afro-Brazilian religious rites. The piece is an allusion to the *Point of Macumba*, which is a name used for all non-Abrahamic religious practices in Brazil during the nineteenth century.<sup>159</sup> In the twentieth century, these practices realigned themselves into religions now called Umbanda and

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<sup>157</sup> Mariz, *História da Música no Brasil* [Music history in Brazil] (Rio de Janeiro, Brazil: Civilização Brasileira, 1994), 313.

<sup>158</sup> Peixoto, 105.

<sup>159</sup> Kelly E. Hayes, *Black Magic and the Academy: Macumba and Afro-Brazilian "Orthodoxies," History of Religions* (Chicago: The University of Chicago Press, 2007), 283–315.

Quimbanda.<sup>160</sup> The term *Macumba* became common in Brazil and it is used by non-practitioners as a pejorative term meaning "witchcraft."<sup>161</sup> In *Invocation and Point*, the first theme, Invocation, is slow and expressive as a reference to the beginning of the *Macumba* rite. In contrast, the second theme, the Point, is percussive and influenced by the drums of the *Macumba*. By the end of the piece, both melodies are overlaid, evoking a trance-like atmosphere, as would occur during the actual religious rite.

Since its premiere, *Invocation and Point* has become popular among Brazilian trumpet players. The piece is included in the syllabus of nearly all college trumpet programs in Brazil and has been recorded four times.<sup>162</sup>

### 5.3. Descriptive Analysis of Lacerda's *Invocation and Point*

Lacerda's *Invocation and Point* continues to express a clear Brazilian style, and demonstrates idiomatic and virtuosic writing for the trumpet. Contrasting with Mesquita's *Fantasia for Trumpet* and Villa-Lobos's *Vocalise–Etude*, Lacerda writes equally important parts for both the trumpet and piano. The work was composed under the influences of the neo-classical aesthetics. Neo-classicism occurred primarily during the period between the two World Wars, in which composers aimed to return to the compositional aesthetics of classicism. In general, neo-classical works focused on the traditional concepts of structure, balance, clarity, economy, and

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<sup>160</sup> Ibid.

<sup>161</sup> Ibid.

<sup>162</sup> In 1999, the Brazilian trumpeter Nailson Simões (b. 1956) and the pianist José Henrique Martins (b. 1938) released the album *Trompete Solo Brasil*. In 2003, Brazilian trumpeter Heinz Karl Schwebel (1969) released the album *Música Moderna para Trompete*. In 2004, American trumpet player Paul Chris Gekker (b. 1954), with the Manhattan Chamber Orchestra conducted by Ricard Auldon Clark, released the album *Oswaldo Lacerda: Music for Brass and Strings*. Also in 2004, Brazilian trumpeter Paulo Adriano Ronqui (b. 1977), with the *Orquestra de Cordas* conducted by Aylton Escobar (b. 1947), released the album *Paulicéia, Obras Paulistas para Trompete Solo*.

emotional restraint.<sup>163</sup> In that vein, Lacerda used a sonata form in his *Invocation and Point*. The piece is in one movement and includes an introduction, two contrasting themes, a short development, recapitulation of themes, a cadenza, and a coda. The musical form of this work is outlined in table 5.

Table 5. Musical Form of Lacerda's *Invocation and Point*.

EXPOSITION								
Section:	Introduction	Theme 1: Invocation						
Part:		A		B		A'		Transition
Motive		a	b	a	b	a'	b'	
Measure:	1–21	23–28	28–41	47–60	60–68	80–83	84–95	96–97
Section:	Theme 2: Point							
Part:	A			B			Transition	
Motive	A	b	Transition	a	B			
Measure:	98–111	111–132	132–133	133–144	144–157	157–160		
DEVELOPMENT								
Measure:	160–205							
RECAPITULATION								
Section:	A'' (Invocation)			B' (Point)			Closing theme	
Measure:	205–234			234–265			265–271	
Closing section								
Section:	Cadenza			Coda				
Measure:	273–288			288–298				

*Invocation and Point* portrays the procession of the main event of a Candoblé ritual; the public festive “mass.” In this ceremony, “saint-children” (the participants in the ritual) invoke and incorporate (become possessed by) *Orixás*, falling in a trance-like state.<sup>164</sup> Once in trance, the priest-spirits perform dances symbolic of the *Orixá*'s attributes, while the *babalorixá*, the fathersaint (leading male priest), leads songs that celebrate the spirit's deeds. The ceremony ends

<sup>163</sup> Arnold Whittall. "Neo-classicism." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed May 22, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19723>.

<sup>164</sup> An orixá [orisha] is a god that reflects one of the manifestations of the Supreme God, the All Father, in Candoblé religion. There are a total of 401 orishas. See Robert D. Pelton, *The Trickster in West Africa: A Study of Mythic Irony and Sacred Delight* (LA: University of California Press, 1989), 10–17.

with a banquet. Music and dance are essential parts of the Candoblé ritual, since they enable worshippers to become possessed by the *Orixás*.<sup>165</sup>

*Invocation and Point* is a programmatic work in which the parts of the Candoblé ritual are portrayed within a sonata-form structure. The introduction (mm. 1–21) represents the people arriving at the gathering place. Theme 1 (mm. 23–95), *Invocation*, is the beginning of the ceremony where people pray for the *Orixás*. This theme has three parts, which alternate melodic and rhythmic motives between the trumpet and piano parts. Theme 2 (mm. 98–157) is the *Point* theme. This theme represents the point in the ritual where the “saint-children” incorporate *Orixás*. The Point theme contains percussive melodies that imitate the drums of the *Macumba*.

In the development section (mm. 160–205), Lacerda depicts the moment in where the “saint-children” are possessed and under the power of the *Orixás*, and the father saint celebrates the spirit’s deeds. Here, Lacerda symbolizes the trance-like state by overlapping both themes 1 and 2, while percussive rhythms in the left hand of the piano part, created by striking the lid of the piano with a finger or a pencil, emulate the *Macumba* drums.

The recapitulation (mm. 205–271) restates themes 1 and 2, but embellished. The embellished restatement of these themes symbolizes the “saint-children” returned to normal consciousness, and the participants of the ceremony being blessed. After receiving the blessings, participants are not the same as in the beginning of the ceremony, and therefore the original thematic material is modified in the recapitulation. Finally, the coda (mm. 288–298) portrays participants returning home after the ritual, spiritually full.

*Invocation and Point* contains several Brazilian musical elements that show the development of a national compositional style from Mesquita to Villa-Lobos and Lacerda. The

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<sup>165</sup> Ibid.

rhythmic ostinato, syncopation, and the harmonic language in the piano part in mm. 1–3 is similar to the color and spacing of the “tambor” chords used in Villa-Lobos’s *Vocalise-Etude*. The melodic embellishments in the trumpet part, such as in mm. 254–265, also present in Mesquita’s *Fantasia for Trumpet*, is derived from the *samba* and *choro*.

Lacerda’s biography and his *Invocation and Point* examined in this chapter, shows that from Villa-Lobos’s *Vocalise-Etude* to Lacerda’s work, a distinctively Brazilian compositional style developed. Lacerda fully integrates Brazilian culture and musical styles into his work. Lacerda’s music is demanding for both the piano and trumpet, where both contribute equally to the drama. The next chapter of this disquisition shows an example of how twentieth-first century Brazilian composers use native elements in writing works for trumpet and piano. Villani-Cortes is the most important and active Brazilian composer today, and his *Concerto for Trumpet* is a masterpiece that I am honored to have included in this research.



**CHAPTER 6. EDMUNDO VILLANI-CÔRTE (B. 1930): A BIOGRAPHY AND A DESCRIPTIVE ANALYSIS OF HIS *CONCERTO FOR TRUMPET AND PIANO* (2004)**

**6.1. Biography**

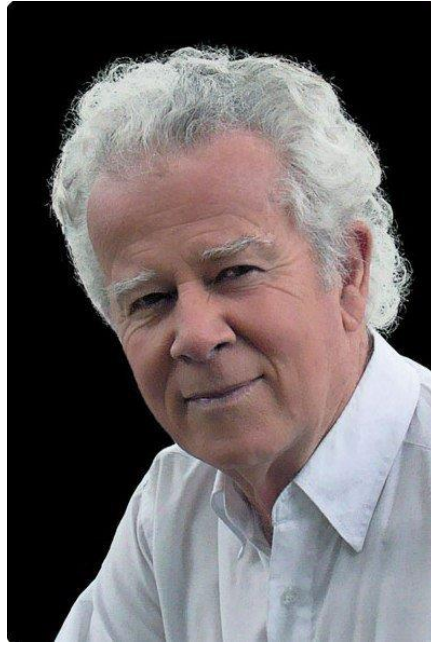


Figure 12. Edmundo Villani-Côrtes (b. 1930). Photo from his personal files (February 4, 2011). Used with permission from Villani-Côrtes.

Edmundo Villani-Côrtes is a Brazilian composer, arranger, virtuosic pianist, conductor, music educator, music critic, and concert promoter. In 2005, Villani-Côrtes was named one of the five most influential active Brazilian composers of the twentieth century.<sup>166</sup> His compositions have been hailed by music critics as representing the finest of the nationalist movement in Brazil. Born in November 8, 1930 in Juiz de Fora, Minas Gerais, Villani-Côrtes began his musical studies at the age of eight under the guidance of his father. During his youth, he was directly influenced by the music he heard on the radio. He listened intently and was captivated by the

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<sup>166</sup> The other composers are: Gilberto Mendes, Almeida Prado, Edino Krieger, and Rodolfo Coelho de Souza. Alvarenga, Oneyda, *Música contemporânea Brasileira* [Contemporary Brazilian Music] (São Paulo: Discoteca Oneyda Alvarenga, 2005).

diverse musical styles that he heard. The first instrument he learned was the guitar, which served as his first vehicle for composing.<sup>167</sup>

Villani-Côrtes was always interested in researching and experimenting with the instruments of the orchestra and their unique sounds. It was in this way that he began to write his first compositions. At the age of seventeen, he began studying piano with Cincinato Duque Bicalho (1887–1975), a teacher very much rooted in the conservative traditional style of instruction.<sup>168</sup> After Mr. Bicalho realized that Villani-Côrtes was more interested in playing music by ear, he refused to continue teaching him. Without an instructor, Villani-Côrtes studied on his own until he was twenty-two, at which time he was accepted for the piano classes at the Brazilian Conservatory of Music in Rio de Janeiro. There, he studied with Professor Guilherme Mignone, brother of the composer Francisco Mignone (1897–1986), and graduated two years later.<sup>169</sup>

While living in Rio de Janeiro, Villani-Côrtes played Brazilian popular music in local nightclubs and was a member of the Tupi and Tamoio Radio Orchestra.<sup>170</sup> This time proved to be very valuable and highly influential in his future compositions, since his works features popular elements. In 1954, Villani-Côrtes moved back to Juiz de Fora, where he held the position of Director of the Aideé França Americano State Conservatory of Music (1952).<sup>171</sup> It was at this time that he began studying law at the Federal University of Juiz de Fora, and he graduated with a degree in this field in 1959. After working as a composer, conductor, and director in Juiz de

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<sup>167</sup> Interview conducted by the author in person with Villani-Côrtes at his house in São Paulo, June 29, 2014.

<sup>168</sup> Ibid.

<sup>169</sup> Mariz, 383.

<sup>170</sup> Interview conducted by the author in person with Villani-Côrtes at his house in São Paulo, June 29, 2014.

<sup>171</sup> Ibid.

Fora, Villani-Côrtes moved to São Paulo, where he received several commissions for film scores from movie studios and popular artists. He was the staff pianist and arranger for the Tupi Television Channel in São Paulo, a station that programmed a show similar to the Tonight Show in the United States.<sup>172</sup> Villani-Côrtes arranged over one thousand works of various musical styles while working for TV Tupi, but when the station filed for bankruptcy in July 18, 1980, his arrangements completed for the program were unfortunately destroyed.

From 1960 to 1963, Villani-Côrtes began studying piano with José Kliass (1895–1970), an important and influential piano instructor from Sao Paulo. Years later, in 1973, Villani-Côrtes began teaching arranging and improvisation at the Academy Paulista of Music.<sup>173</sup> In 1978, he began studying composition with the German composer, teacher, and musicologist Hans Joachim Kollreuter (1915–2005),<sup>174</sup> and under his tutelage won the prestigious Goethe Institute First Prize for his composition *Noneto Monique* (1977),<sup>175</sup> the first of many prizes awarded throughout his career.<sup>176</sup> It was also during this period Villani-Côrtes began a series of performances as a conductor and pianist of a chamber ensemble that presented his own compositions. He was also

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<sup>172</sup> Interview conducted by the author in person with Villani-Côrtes at his house in São Paulo, June 29, 2014.

<sup>173</sup> Páscoa, Luciane, “Entrevista com Edmundo Villani-Côrtes” [Interview with Edmundo Villani-Côrtes], *Revista Eletrônica Abore Publicação da Escola Superior de Artes e Turismo*, accessed December 22, 2015. Translated by the author. <http://www.revistas.uea.edu.br/old/abore/entrevistas/Entrevista%20Edmundo%20Villani-Cortes.pdf>.

<sup>174</sup> Kollreuter moved to Brazil in 1937 as a refugee from the WWII and became one of the country’s most influential musicians.

<sup>175</sup> This composition calls for two violins, viola, cello, double bass, horn, oboe, clarinet and bassoon, and remains unpublished.

<sup>176</sup> Throughout his career, Villani-Côrtes won many prizes and nominations. First prize, *Choro Pretensioso* (acoustic guitar), Publisher Cultural Musical in São Paulo, 1986. Second prize, *Ritmata* No. 1 (solo piano), Publisher Cultural Musical in São Paulo (1986). First prize, *Rua Aurora* (voice and piano), São Paulo city, 1993. First prize, *Postais Paulistanos* (symphonic ensemble instruments), São Paulo Association of Art Critics, 1995. First prize, *Chorando* (string bass, piano, percussion), Federal University of Minas Gerais, 1995. These prizes are listed on his webpage [www.villanicortes.com.br](http://www.villanicortes.com.br), accessed in December 22, 2015.

taking composition lessons from Camargo Guarnieri (1907–1993), who was one of the most important composers of Brazilian nationalist music. Villani-Côrtes makes the following remarks about these lessons:

Sometimes I presented a composition to him, and he made suggestions. I then returned home with my music, and made corrections he suggested, and then took it back to him. When the class began, he would pick up the parts that he had previously corrected and say, “it’s not good, you need to change it here.” It was a little frustrating, but very interesting...I composed a cello sonata, and I thought, “I will not show it to Camargo Guarnieri, because he will change the composition, and I do not want that.” So it was after this event I started writing what I wanted.<sup>177</sup>

In 1985, Villani-Côrtes returned to Rio de Janeiro to complete his Master’s degree in Composition at the Federal University of Rio de Janeiro. His thesis was entitled “The Use of the Synthesizer in the *Concertante for Clarinet, Synthesizer, Acoustic Piano and Percussion*.” Villani-Côrtes earned his doctoral degree from the Art Institute of the Sao Paulo State University in 1998. His dissertation was entitled “The Usefulness of the Practice of Improvisation and Compositional Work: Its Presence in the *Brief Concertante for Quintet and Symphonic Band*.” His composition *Te Deum*, composed to celebrate the 150th anniversary of his hometown of Juiz de Fora, was premiered on May 31, 2000. It was at this time that I first received a copy of the manuscript for his *Concerto for Trumpet and Piano*. Villani-Côrtes currently lives in São Paulo with his wife, Efigênia Côrtes, who sang the mezzo-soprano part in his *Te Deum*. He has two additional pieces for solo trumpet: *Vento Serrano* (2001), and *Balada dos 15 Minutos* (1987). Villani-Côrtes also has a large number of works for wind symphony and orchestra that require advanced, technical trumpet playing: *Vozes do Agreste* (1996), *Djopoi* (1994), *Rapsódia Brasileira* (1993), *Prelúdio das Cindo Miniaturas Brasileiras* (1993) and *Baião* (1963).

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<sup>177</sup> Páscoa, 3.

Villani-Côrtes's music loosely adheres to traditional European form and harmony, while his melodic language makes his compositions unique. Below I included a background of his concerto and an analysis of his Concerto for Trumpet in the following two subsections, 6.2 and 6.3.

## 6.2. Genesis of *Concerto for Trumpet and Piano*

The *Concerto for Trumpet and Piano* was commissioned by, and dedicated to, Anor Luciano Jr. (b. 1959), a trumpet player and instructor at the Federal University of Minas Gerais. The three movements represent different places and events in Brazil. The first movement, *Ponteio para as Alterosas* [Contemplation on the Alterosas Mountains], honors in its title the region of Belo Horizonte, the capital of Minas Gerais, which is surrounded by the Alterosas Mountains. This movement was written in 1997 and premiered before the other two movements by trumpeter Carlos Afonso Suplício<sup>178</sup> (b. 1967) with the wind ensemble of the Federal University of Minas Gerais in 2000, with Villani-Côrtes as conductor.<sup>179</sup> The second movement, *O Aquífero Guarani* [The Guarani Aquifer], portrays the Guarani Aquifer that “lies under Brazilian soil and could, in the future, serve as a global source of drinking water.”<sup>180</sup> At the beginning of the compositional process, Villani-Côrtes was struggling to find inspiration for the second movement. His wife was reading a magazine with a featured article on the Guarani Aquifer. When he found the magazine, he used the story of the article as inspiration. He explains the second movement in this way: “unlike rivers that have running water, an aquifer has water with little motion, and because of that, the second movement uses more consistencies texture

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<sup>178</sup> Carlos Sulpicio is a Brazilian trumpeter graduated from Boston University and is currently trumpet professor at the Faculdade Santa Marcelina.

<sup>179</sup> Interview conducted by the author in person with Villani-Côrtes in Juiz de Fora on April 11–14, 2006. Translated by Clayton Miranda.

<sup>180</sup> Ibid.

between the piano and trumpet.”<sup>181</sup> The third movement, *Valsa Rancheira* [Ranch Waltz], is a tribute to the music of Southern Brazil, in the style of a traditional Brazilian waltz. Both the second and third movements were composed in 2004, and the premiere of the complete version of the Concerto was performed by trumpeter Anor Luciano (b. 1959) with the Youth Symphonic Band of Sao Paulo at the Latin American Memorial.<sup>182</sup> Villani-Côrtes wrote both the piano and wind ensemble versions at the same time, and states that he “used the piano as a tool to see my full hand on the chord, but at the same time, I think in every instrument of the band.”<sup>183</sup>

### **6.3. Descriptive Analysis of Villani-Côrtes’s *Concerto for Trumpet and Piano***

Villa-Côrtes’s *Concerto for Trumpet and Piano* portrays different scenes throughout Brazil, within a neo-classical aesthetic. The Concerto is a virtuosic demonstration of today’s Brazilian trumpet technique. The musical material used by Villa-Côrtes integrates Brazilian sounds completely, using Brazilian rhythms, melodies, and styles throughout the piece. The formal structure Villani-Côrtes uses in his *Concerto for Trumpet and Piano* follows a standard three-movement concerto form (fast-slow-fast). Yet Villani-Côrtes strays from and creates a lot of variety within that traditional, skeletal structure. He says that “I go through the music and not through the form. Actually, I write what I find interesting or what falls right in the music, and the standard structure is just a guide for my creativity”<sup>184</sup> The first movement, *Contemplation on the Alterosas Mountains*, utilizes sonata form with an introduction, first theme, a transition, second theme, a development of themes, recapitulation, a cadenza, and coda. The musical form of the first movement is outlined in table 6:

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<sup>181</sup> Mariz, p. 35.

<sup>182</sup> Interview conducted by the author via Skype with Anor Luciano on June 1, 2012.

<sup>183</sup> Interview conducted by the author in person with Villani-Côrtes in Juiz de Fora on April 11–14, 2006. Translated by Clayton Miranda.

<sup>184</sup> Cicero Cordao, *Note Grouping: Uma Ferramenta Interpretativa como Facilitadora do Aspecto Técnico do Trompete no Concerto de Edmundo Villani-Côrtes*. 2010, p. 87–88.

Table 6. Musical Form of Villan-Côrtes's *Concerto for Trumpet and Piano*, first movement

Section:	<b>EXPOSITION</b>			
Part:	Introduction	Theme 1	Theme 2	Theme 3
Measure:	1–29	30–48	49–63	64–81
Section:	<b>DEVELOPMENT</b>			
Part:	Motivic development		Retransition	
Measure:	81–131		131–142	
Section:	<b>RECAPITULATION</b>			
Part:	Theme 1	Theme 2	Theme 3	
Measure:	143–155	156–172	173–191	
Section:	<b>CADENZA</b>			
Measure:	191–195			
Section:	<b>CODA</b>			
Measure:	208–229			

Villani-Côrtes states this movement is in sonata form, “but the structural material used there is one that has to do with my life experience.”<sup>185</sup> He uses three, instead of two, contrasting themes in the exposition. These themes are derived from a Brazilian musical style, *Toada*, originating in the early 1990’s in rural Minas Gerais. It contains simple, contemplative melodies, and the tempo and rhythm vary according to the nature of the theme, but all, within the rural backlands influences.<sup>186</sup> In the Introduction (mm. 1–29) and Theme 1 (mm. 30–48), Villani-Côrtes uses a variation of the *Toada* that is agitated and dance-like, with a rhythm that is commonly used in music for festivities. Example 1 shows a representation of the rhythmic motive in Theme 1:



Example 1. Rhythmic motive in theme 1

<sup>185</sup> Interview conducted by the author in person with Villani-Côrtes in Juiz de Fora on April 11–14, 2006. Translated by Clayton Miranda.

<sup>186</sup> Alexander Sebastian, *River of Tears: Country Music, Memory, and Modernity in Brazil* (Durham, NC: Duke University Press, 2009).

The next theme (mm. 49–63) functions as a transition. Villani-Côrtés intended to write a transition to Theme 3, but “it became a little long and now we can consider it as a Theme 2.”<sup>187</sup> Theme 2 has two phrases, where the first is militaristic and the second is a variation of that theme, more representative of the *toada* style. The exposition ends with Theme 3 (mm. 64–81), which is in an expressive ballad style with a contemplative song-like character, evoking some of the rustic melodies of a *toada*.

The development (mm. 81–131) explores motivic material from all the themes, but using European contrapuntal techniques, including a brief fugal section in mm. 86–108. The development section is dance-like, in which Brazilian rhythm, melody, and style derived from the *toada*, *samba*, and *choro* showcase the Brazilian uniqueness of this concerto. Villani-Côrtés also uses a rhythmic motive reminiscent of the *Congado* in the retransition (mm. 173–191). *Congado* is a cultural and religious celebration influenced by African rituals in some regions of Brazil, especially Minas Gerais. Example 2 shows this rhythmic motive.



Example 2. *Congado* rhythmic motive in the transition (Theme 2)

The structure of the second movement, *The Guarani Aquifer*, follows an ABA rounded binary form. According to Villani-Côrtés, the long notes in the trumpet melody represent the constancy of the water at an aquifer, and the arpeggios in the piano part create an idea of fluency through motion, which also creates the image of an aquifer. The musical form of the second movement is outlined in Table 7.

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<sup>187</sup> Interview conducted by the author in person with Villani-Côrtés in Juiz de Fora on April 11–14, 2006. Translated by Clayton Miranda.



Table 7. Musical Form of Villani-Côrtes's *Concerto for Trumpet and Piano*, second movement

Section:	<b>A</b>			
Part:	Theme 1 (T1)	Transition		Theme 2 (T2)
Measure:	P 1 (1–36) P 2 (37–60)	61–75		P 3 (76–89)
Section:	<b>B</b>			
Part:	Theme 3 (T3)	Transition'	Theme 4 (T4)	Cadenza
Measure:	89–107	107–115	116–129	135–142
Section:	<b>A</b>			
Part:	Theme 1' (T1')			
Measure:	142–160			

In the second movement, Villani-Côrtes writes a song-like melody in the trumpet part that is influenced by both the Portuguese *fado* and the Brazilian art song. Both music genres are often associated with pubs, cafés and restaurants. These genres were particularly popular in the 1820s in Portugal and in the 1850s in Brazil. *Fado* and Brazilian art song are generally known for their expressivity, as well as being profoundly melancholic. Villani-Côrtes explains the second movement in this way: "unlike rivers that have running water, an aquifer has water with little motion, and because of that the second movement is more stable between the piano and trumpet ... something with a little motion, but expanded, something eternal or lasting like the Guarani Aquifer..."<sup>188</sup>

In the third movement of the concerto, *Ranch Waltz*, Villani-Côrtes pays tribute to the southern region of Brazil, where he discovered a local type of waltz. The Ranch Waltz includes many types of tap and rural dances. The third movement of Villani-Côrtes's concerto is in a rondo form, as shown in Table 8.

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<sup>188</sup> Interview conducted by the author in person with Villani-Côrtes in Juiz de Fora on April 11–14, 2006. Translated by Clayton Miranda.

Table 8. Musical Form of Villani-Côrtes's *Concerto for Trumpet and Piano*, third movement.

Section:	<b>PART 1</b>					
Part:	A	B	A1	C	A2	D
Measure:	1–29	29–61	61–87	87–105	106–146	147–168
Section:	<b>PART 2</b>					
Part:	A3			Cadenza		
Measure:	169–215			216–264		
Section:	<b>PART 3</b>					
Part:	A4			Coda		
Measure:	264–319			320–337		

This movement is written in a 3/4 meter, typical of the waltz, and each theme is a variation of Theme 1. Theme 1 has two phrases that are derived from a dance-like version of the ranch waltz.

Examples 3 and 4 show the two phrases of theme 1:



Example 3. Theme 1, first phrase in trumpet part, mm. 9–14



Example 4. Theme 1, second phrase in trumpet part, mm. 19–24.

Villani-Côrtes uses syncopation and melodic motives characteristics of Brazilian popular music, creating a unique nationalistic sound in the third movement of the concerto. As discussed in Chapter 3, the short rhythmic durations on the metrically-accented beats, shown in Ex. 3–4, are typical Brazilian melodic gestures. Similarly, the articulation pattern and imitation between these themes is a common element of the Brazilian Ranch Waltz.

The trumpet part of the concerto is technically more demanding than Mesquita's, Villa-Lobos's, and Lacerda's works. It requires greater endurance, control, dexterity, and a larger range than the previous solo works. Villani-Côrtes's Concerto also exhibits the technical

advancements and development of a particularly Brazilian style in music for the trumpet throughout the last two centuries. The way that Villani-Côrtes integrates a wide variety of styles into a programmatic composition that depicts important Brazilian scenes holistically captures the essence of modern Brazilian nationalism.

By analyzing the four compositions presented in this disquisition, one can observe that since Brazil became independent from Portugal, the trumpet has been used in many meaningful ways. Also, the search of a Brazilian nationalistic identity helped composers from different generations develop trumpet performance in Brazil, the same way trumpeting developed in both Europe and North America. The next chapter of this study synthesizes ideas introduced in the previous chapters and provides suggestions for further study.

## CHAPTER 7. CONCLUSIONS AND SUGGESTIONS

The modern performance edition of the *Fantasia para Piston* (Fantasy for trumpet, 1854) by Henrique Alves de Mesquita (1830–1906), *Vocalise-Etude* (1929) by Heitor Villa-Lobos's (1887–1959), *Invocação e Ponto* (Invocation and point, 1968) by Osvaldo Lacerda (1927–2011), and *Concerto para Trompete e Piano* (Concerto for trumpet and piano, 2004) by Edmundo Villani-Côrtes (b. 1930) presented in this disquisition provide a new and exciting addition to the literature of the international trumpet community. A full score and parts are included, and were created and edited from the original manuscripts.<sup>189</sup> A brief historical account of trumpet in Brazil was provided to help contextualize these four compositions and composers. The biographic information on the life and works of Mesquita, Villa-Lobos, Lacerda, and Villani-Côrtes were included in this document to provide the necessary background for their work and highlight their influence in the development of a distinctly Brazilian repertoire for trumpet. The descriptive analyses illuminate the Brazilian elements of each work, so that performers can more convincingly capture the Brazilian style. Finally, the critical notes reveal in detail the changes that were made from the original manuscript, correcting possible mistakes, ambiguities, and inconsistencies without changing the integrity of the original source.

Historical context is important when bringing new music to light. To this end, I included the events which led to the creation of these works. Beginning when the first settlers came to Brazil from Portugal around 1500, the trumpet was integrated into Brazilian society in increasingly meaningful ways. During the Colonial Formation (c. 1530–1630), the Jesuits played and taught trumpet to native Brazilians, and used the instrument as a tool to spread the Catholic religion and European tradition. Years later, individuals from Portugal and Africa advanced the

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<sup>189</sup> The software used in the creation of this edition was Finale Music Notation, which was set-up for the latest conventions in music notation.

function of the trumpet in Brazil in ways similar to European practices. This period is known as the Brazilian Colonial Settlement (c. 1630–1768). However, it was during the Colonial Society (c. 1768–1822) where the trumpet began to have a purpose beyond that of a harmonic instrument, outlining chords and providing rhythmic support. This area of historic research is still lacking, and much research remains to be done regarding the trumpet and its role in this early period of Brazilian history.

During the period of the Empire of Brazil (1822–1889), trumpeters were employed in orchestras, town bands, military services, sacred music events, and festivals which were supported by the court. The modern valved trumpet and the accompanying pedagogical materials were brought to Brazil from Europe and the United States. Composers started writing for the trumpet in a more technically demanding way, utilizing both the natural and valved trumpet simultaneously. After Brazil became a Republic (1889–present), composers began to introduce religious and popular musical material into their works in order to promote a Brazilian nationalistic identity. Universities, conservatories, and music schools opened trumpet classes, which began to promote the composing of works for solo trumpet. However, my research shows that Brazilian trumpet works and pedagogical materials are still directly dependent on European and North American conventions. Also, because there is currently a lack of professional editors and publishers in Brazil, almost all of the compositions written for solo trumpet are still in manuscript form, and consequently, without careful curation, could easily be lost forever.

Few extant sources exist on Mesquita and his works. However, I was still able to compile a healthy amount of information on his life and work. There are still a large number of his compositions and documents preserved at the National Music Library in Rio de Janeiro that need to be viewed. These original materials are cataloged and show many lost parts. Mesquita's

*Fantasia for Trumpet* has never been professionally recorded. Even though this work sounds European in its nature, Mesquita was the first Brazilian composer to write a piece for trumpet and piano incorporating local music elements, such as rhythmic and melodic figuration.

The modern performance edition of Villa-Lobos's *Vocalise-Etude* is an important music example of a mid-twentieth-century Brazilian work. Villa-Lobos is the most well-known Brazilian composer worldwide, and his output includes compositions from almost all musical genres. However, his *Vocalise-Etude* was, until now, completely unknown to both the Brazilian and international musical communities. The uncovering of this work and the modern edition included in this disquisition have the potential to open further studies in both the trumpet and the vocal field. As observed in this study, even the vocal community did not know this work existed.

Lacerda's *Invocation and Point* was influenced by the neo-classical European tradition and imitates the sounds of Afro-Brazilian religious rite. Lacerda collected and applied Brazilian folk and popular melodies into his works. He is the Brazilian composer that has the largest number of compositions dedicated to brass instruments. His output is nationalistic and technically demanding. Lacerda's works are under the guardianship of his wife, Eudóxia de Barros (b. 1937), and still needs to be viewed. These original materials are currently in manuscript version, making their preservation precarious at best. A similar situation exists with respect to Villani-Côrtés' solo trumpet compositions. Even though he is one of the most celebrated and recognized composers in Brazilian history, his works for solo trumpet have never been professionally published. I visited with Villani-Côrtés at his home, where he showed me that all of his manuscript materials are stored in a clothes-press in one of the rooms of his house.

These four great compositions reveal the sincere need for the international community to take interest in these materials and their preservation. I believe that the results of my research

will be positively received, and the memories and works of these composers will be appreciated among trumpeters throughout the world. In the future, I will endeavor to publish these modern performance editions and record these works with careful attention to professional quality and their ultimate preservation.

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**APPENDIX A. MODERN PERFORMANCE EDITION AND CRITICAL NOTES OF  
*FANTASIA FOR TRUMPET* BY HENRIQUE ALVES E MESQUITA**

**A1. Explanation**

Appendixes A, B, C, and D contain modern performance editions and tables of critical notes for the *Fantasia for Trumpet* by Henrique Alves de Mesquita, *Vocalise-Etude* by Heitor Villa-Lobos, *Invocation and Point* by Osvaldo Lacerda, and *Concerto for Trumpet and Piano* by Edmundo Villani-Côrtes. A modern edition of each was created from the composers' original manuscripts, and each measure was carefully reviewed in order to correct any possible mistakes, ambiguities, and inconstancies that were contained within the original score, while at the same time preserving the integrity of the compositions. As one can observe, many changes were needed. The vast majority of the changes made were of a minor nature, such as the beaming of notes. These changes were made to conform to modern notation, and correspond to the default settings in Finale Notation Software. It is important to note that all the major changes in the compositions were made out of necessity. Two considerable changes were made in the *Concerto for Trumpet and Piano* by Villani-Côrtes. The first change was to add tempo markings at the beginning of each movement, as the composer indicates in the original piano reduction. The second change was made in the trumpet part of the first movement. The composer personally presented to me a revision of a specific phrase in the first movement. This phrase, found in examples 5 and 6, shows the trumpet part in its original form followed by the revised edition.<sup>190</sup>

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<sup>190</sup> Villani-Côrtes changed this phrase at the suggestion of Anor Luciano, who observed that the original phrase created a sense of finality that was too strong for the middle of the Concerto. (Interview conducted by this author via Skype with Anor Luciano on June 1, 2012).



Example A1. Trumpet part from the manuscript (mm. 122–126)



Example A2. Trumpet part reviewed by the composer (mm. 122–126)

I have organized the following tables of critical notes into three columns: instrument, measure, and change. This helps to locate the exact place where changes are made. I have further organized the table to reflect the score order of parts.

### ***A2. Fantasia for Trumpet by Henrique Alves de Mesquita***

# Fantasia Para Piston, 1854

[Fantasia for Trumpet]

Originally for Trumpet in A

Henrique Alves de Mesquita (1830-1906)

*Andante*

*Edited by Clayton Miranda*

Trumpet in C

Piano

*mf*

*string.*

*mf*

Detailed description: This system contains the first three measures of the piece. The Trumpet in C part is in a whole rest. The Piano part consists of two staves. The right hand plays a melody starting on G4, moving to A4, B4, and C5, with a *mf* dynamic and accents. The left hand plays a bass line with chords and single notes, including a *string.* marking in the third measure.

C Tpt.

Pno.

Detailed description: This system contains measures 4 through 6. The C Trumpet part is in a whole rest. The Piano part continues with a more complex texture. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines.

C Tpt.

Pno.

*mf*

*mf*

Detailed description: This system contains measures 7 through 9. The C Trumpet part begins with a melodic phrase starting on G4, moving to A4, B4, and C5, with a *mf* dynamic and a triplet of eighth notes in the third measure. The Piano part continues with a similar texture, featuring chords and moving lines in both hands, with a *mf* dynamic.

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Fantasia Para Piston

10

C Tpt.

Pno.

13

C Tpt.

Pno.

*espress.*

*f*

16

C Tpt.

Pno.

*mf*

*mf*



Fantasia Para Piston

19

C Tpt.

Pno.

*p*

22

C Tpt.

Pno.

*f*

25

C Tpt.

Pno.

*Piu animato*

*sf*

Fantasia Para Piston

28 *Piu animato* *rit.*

C Tpt.

Pno.

28 *Piu animato* *rit.*

C Tpt.

Pno.

31 *Piu animato*

C Tpt.

Pno.

31 *Piu animato*

C Tpt.

Pno.

34 *a tempo* *allarg. express*

C Tpt.

Pno.

34 *a tempo* *allarg. express*

C Tpt.

Pno.

Fantasia Para Piston

37 *allarg. express*

C Tpt.

Pno.

3 3 *mf* 3 3 3 3

3 3 3 *mf sf*

40 **Vivo**

C Tpt.

Pno.

5 *tr* *ff*

43

C Tpt.

Pno.

*no rall.*

*no rall.*

# Fantasia Para Piston, 1854

[Fantasia for Trumpet]

Trumpet in C

Originally for Trumpet in A

Henrique Alves de Mesquita (1830-1906)

*Edited by Clayton Miranda*

**Andante**

6

*mf*

9

12

*espress.*

15

2

*mf*

19

22

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Fantasia Para Piston

25 *Piu animato*

28 *Piu animato* *f* *rit.*

31 *Piu animato*

34 *a tempo* *mf* *sf* *allarg. express*

37 *allarg. express* *Vivo* *mf*

41 *no rall.*

# Fantasia Para Piston, 1854

[Fantasia for Trumpet]

Trumpet in Bb

Originally for Trumpet in A

Henrique Alves de Mesquita (1830-1906)

*Edited by Clayton Miranda*

**Andante**

6

*mf*

9

12

*espress.*

15

2

*mf*

19

22

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Fantasia Para Piston

25 *Piu animato*

28 *Piu animato* *f* *rit.*

31 *Piu animato*

34 *a tempo* *mf* *sf* *allarg. express*

37 *allarg. express* *mf* **Vivo**

41 *no rall.*

# Fantasia Para Piston, 1854

[Fantasia for Trumpet]

Trumpet in A

Henrique Alves de Mesquita (1830-1906)

*Edited by Clayton Miranda*

**Andante**

6

*mf*

9

12

*espress.*

15

2

*mf*

19

22

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Fantasia Para Piston

25 *Piu animato*

28 *Piu animato* *f* *rit.*

31 *Piu animato*

34 *a tempo* *mf* *sf* *allarg. express*

37 *mf* *allarg. express* **Vivo**

41 *tr* *no rall.*

Table A1. Critical Notes of *Fantasia for Trumpet* by Henrique Alves de Mesquita

PART	MEASURE	CHANGE
<i>Fantasia for Trumpet</i>		
Trumpet	1	Created parts for trumpet in the key of A, Bb, and C
Trumpet	1	Added <i>Trumpet in C</i> (or Bb) marking
Trumpet	8	Deleted slur on beat 1
Trumpet	8	Added slur on beat 1 to ending of beat 2
Trumpet	9	Deleted breath marking
Trumpet	10	Added accent on beat 2
Trumpet	11	Deleted <i>cresc.</i> sign on beat 2
Trumpet	12	Deleted <i>decresc.</i> sign on beats 1 and 2
Trumpet	13	Deleted <i>decresc.</i> sign on beat 1
Trumpet	14	Translated <i>expressive</i> marking
Trumpet	20	Added tenuto accent on beat 1
Trumpet	21	Added tenuto accent on beat 1
Trumpet	25	Added tenuto accent on beat 2
Trumpet	25	Deleted accent on beats 1 and 2
Trumpet	28	Added <i>cresc.</i> sign on beat 1
Trumpet	30	Deleted <i>cresc.</i> sign on beat 1
Trumpet	30	Added <i>rit.</i> Sign on beat 1
Trumpet	31	Deleted <i>decresc.</i> sign on beat 2
Trumpet	34	Added dynamic sign – <i>mf</i> on beat 1
Trumpet	34	Deleted <i>decresc.</i> sign on beat 2
Trumpet	40	Deleted <i>brilhante</i> marking on beat 1
Trumpet	43	Added <i>no rall.</i> sign on beat 1
Piano	7	Added dynamic sign – <i>mf</i> on beat 1
Piano	14	Translated <i>expressive</i> marking
Piano	15	Deleted slur on beat 2
Piano	16	Added accent on beats 1 and 2
Piano	24	Added slur on beat 2
Piano	24	Added accent on beat 2
Piano	26	Deleted <i>fermata</i> sign on beat 2
Piano	26	Added <i>piu animato</i> marking on beat 1
Piano	40	Deleted <i>brilhante</i> marking on beat 1
Piano	40	Added accents on beats 1 and 2
Piano	43	Deleted <i>decresc.</i> sign on beat 2
Piano	43	Added <i>no rall.</i> sign on beat 1

**APPENDIX B. MODERN PERFORMANCE EDITION AND CRITICAL NOTES OF  
*VOCALISE-ETUDE* BY HEITOR VILLA-LOBOS**

# Vocalise-Etude, 1929

(for Trumpet and Piano)

Heitor Villa-Lobos (1887-1956)

Edited by Clayton Miranda

Lively (♩ = 96)

Trumpet in C

Piano

C Tpt.

Pno.

C Tpt.

Pno.

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Vocalise-Etude, 1929

8

C Tpt.

Pno.

10

C Tpt.

Pno.

Less Lively (♩ = 88)

13

C Tpt.

Pno.

Vocalise-Etude, 1929

17

C Tpt.

Pno.

Musical score for measures 17-19. The C Tpt. part is in treble clef with time signatures 4/4, 2/4, 3/4, and 2/4. The Pno. part consists of two staves (treble and bass clefs) with the same time signatures. Dynamics include *sfz p* and *sfz*. There are triplets and accents in both parts.

20

C Tpt.

Pno.

Musical score for measures 20-22. The C Tpt. part is in treble clef with time signatures 2/4, 3/4, 2/4, and 3/4. The Pno. part consists of two staves (treble and bass clefs) with the same time signatures. Dynamics include *p* and *sfz*. There are triplets and accents in both parts.

23

C Tpt.

Pno.

Musical score for measures 23-25. The C Tpt. part is in treble clef with time signatures 3/4, 4/4, and 3/4. The Pno. part consists of two staves (treble and bass clefs) with the same time signatures. Dynamics include *sfz p*. There are triplets and accents in both parts.

Vocalise-Etude, 1929

26

C Tpt.

Pno.

Musical score for measures 26-28. The C Tpt. part is in treble clef with time signatures 3/4, 4/4, and 3/4. The Pno. part consists of two staves (treble and bass) with time signatures 3/4, 4/4, and 3/4. Dynamics include *sfz* and accents.

29

C Tpt.

Pno.

Musical score for measures 29-30. The C Tpt. part is in treble clef with a 3/4 time signature. The Pno. part consists of two staves (treble and bass) with a 3/4 time signature. A triplet is indicated in the C Tpt. part.

31

C Tpt.

Pno.

*string. poco a poco*

Musical score for measures 31-32. The C Tpt. part is in treble clef with a 4/4 time signature. The Pno. part consists of two staves (treble and bass) with a 4/4 time signature. The instruction *string. poco a poco* is present. A 6-measure rest is shown in the Pno. part, and a 6-measure slur is shown in the Bass clef.

Vocalise-Etude, 1929

33

C Tpt.

*sfz* *poco lento* *p*

Pno.

*f* *mf*

35 **Very Slow** (♩ = 54)

C Tpt.

*mf*

Pno.

*sfz mf pp* *sfz mf pp*

Ped. Ped. Ped.

38

C Tpt.

Pno.

*sfz mf pp* *sfz mf pp*

Ped. Ped.



Vocalise-Etude, 1929

41

C Tpt.

Pno.

The musical score consists of two staves. The upper staff is for the C Trumpet (C Tpt.) and the lower staff is for the Piano (Pno.).

**C Tpt. Part:**

- Measure 41: Melodic line starting with a quarter note, followed by a half note, and ending with a half note.
- Measure 42: Melodic line starting with a quarter note, followed by a half note, and ending with a half note.
- Measure 43: Melodic line starting with a quarter note, followed by a half note, and ending with a half note.

**Pno. Part:**

- Measure 41: Accompaniment with a dynamic marking of *ffz* (fortissimo forzando).
- Measure 42: Accompaniment with a dynamic marking of *rall.* (rallentando).
- Measure 43: Accompaniment with a dynamic marking of *p* (piano).

Additional markings include hairpins for dynamics and a fermata over the final note of the C Tpt. part in measure 43.

# Vocalise-Etude, 1929

(for Trumpet and Piano)

Trumpet in C

Heitor Villa-Lobos (1887-1956)

Lively (♩ = 96)

*Edited by Clayton Miranda*

Musical notation for measures 1-3. Measure 1 is a whole rest. Measure 2 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a quarter rest followed by a quarter note G4, an eighth note A4, and an eighth note B4. Measure 3 has a 3/4 time signature and contains a quarter note G4. The dynamic marking *mf* is placed below the first measure.

Musical notation for measures 4-6. Measure 4 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a quarter note G4, an eighth note A4, and an eighth note B4. Measures 5 and 6 continue the melodic line with eighth and quarter notes.

Musical notation for measures 7-9. Measure 7 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a quarter note G4, an eighth note A4, and an eighth note B4. Measures 8 and 9 continue the melodic line with eighth and quarter notes. Accents (>) are placed above the first and second notes of measure 8.

Musical notation for measures 10-12. Measure 10 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a quarter note G4, an eighth note A4, and an eighth note B4. Measures 11 and 12 continue the melodic line with quarter and half notes. A slur covers measures 10-12.

Less Lively (♩ = 88)

Musical notation for measures 13-16. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a quarter note G4. Measure 14 has a 3/4 time signature and contains a quarter note G4. Measure 15 has a 2/4 time signature and contains a quarter note G4. Measure 16 has a 3/4 time signature and contains a quarter note G4. A slur covers measures 13-16. A triplet of eighth notes (G4, A4, B4) is marked in measure 15.

Musical notation for measures 17-19. Measure 17 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a quarter note G4, an eighth note A4, and an eighth note B4. Measure 18 has a 2/4 time signature and contains a quarter note G4. Measure 19 has a 3/4 time signature and contains a quarter note G4. A slur covers measures 17-19. A triplet of eighth notes (G4, A4, B4) is marked in measure 18.

Musical notation for measures 20-22. Measure 20 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a quarter note G4. Measure 21 has a 3/4 time signature and contains a quarter note G4. Measure 22 has a 2/4 time signature and contains a quarter note G4. A slur covers measures 20-22. A triplet of eighth notes (G4, A4, B4) is marked in measure 21.

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Vocalise-Etude, 1929

24

3

3

27

30

3

*string. poco a poco*

33

*sfz* *p* *mf*

*poco lento*

Very Slow (♩ = 54)

36

39

42

*rall.* *p*

# Vocalise-Etude, 1929

(for Trumpet and Piano)

Trumpet in Bb

Heitor Villa-Lobos (1887-1956)

*Edited by Clayton Miranda*

Lively (♩ = 96)

Measures 1-3 of the vocalise. The key signature is two sharps (F# and C#). The time signature is 4/4. Measure 1 contains a whole rest. Measure 2 begins with a half rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 3 contains a half note G4, followed by a quarter rest, an eighth note A4, a quarter note B4, and a quarter note C5. The dynamic marking *mf* is centered below the staff.

Measures 4-6. Measure 4 starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 5 contains eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 6 contains eighth notes G4, A4, B4, C5, B4, A4, G4.

Measures 7-9. Measure 7 contains eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 8 contains eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 9 contains eighth notes G4, A4, B4, C5, B4, A4, G4.

Measures 10-12. Measure 10 contains eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 11 contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 12 contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The time signature changes to 2/4 at the end of the measure.

Less Lively (♩ = 88)

Measures 13-16. Measure 13 contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 14 contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 15 contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 16 contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The time signature changes to 4/4 at the end of the measure.

Measures 17-19. Measure 17 contains eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 18 contains eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 19 contains eighth notes G4, A4, B4, C5, B4, A4, G4.

Measures 20-22. Measure 20 contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 21 contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Measure 22 contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The time signature changes to 4/4 at the end of the measure.

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Vocalise-Etude, 1929

24

3

27

30

3

*string. poco a poco*

33

*sfz* *p* *mf*

*poco lento*

Very Slow (♩ = 54)

36

39

42

*rall.* *p*

Table B1. Critical Notes of *Vocalise-Etude* by Heitor Villa-Lobos

PART	MEASURE	CHANGE
<i>Vocalise-Etude</i>		
Trumpet	1	Created parts for trumpet in the key of Bb, and C
Trumpet	1	Added <i>Trumpet in C</i> (or Bb) marking
Trumpet	8	Deleted dynamic sign – <i>sffz</i> on beat 3
Trumpet	13	Added tempo marking <i>Less Lively</i>
Trumpet	15	Deleted expressive marking <i>toujours très rythmé</i>
Piano	1	Added tempo marking <i>Lively</i>
Piano	2	Deleted expressive marking <i>très rythmé</i>
Piano	4	Added a <i>natural</i> on beat 4
Piano	13	Added tempo marking <i>Less Lively</i>
Piano	15	Deleted expressive marking <i>toujours très rythmé</i>
Piano	35	Deleted dynamic sign – <i>p</i> on beat 1
Piano	35	Added dynamic sign – <i>mf</i> on beat 1
Piano	37	Deleted dynamic sign – <i>p</i> on beat 1
Piano	37	Added dynamic sign – <i>mf</i> on beat 1
Piano	38	Deleted dynamic sign – <i>p</i> on beat 1
Piano	38	Added dynamic sign – <i>mf</i> on beat 1
Piano	40	Deleted dynamic sign – <i>p</i> on beat 1
Piano	40	Added dynamic sign – <i>mf</i> on beat 1
Piano	41	Added dynamic sign – <i>sffz</i> on beat 4

**APPENDIX C. MODERN PERFORMANCE EDITION AND CRITICAL NOTES OF  
*INVOCATION AND POINT* BY OSVALDO COSTA DE LACERDA**

# Invocação e Ponto for Trumpet and Piano, 1968

[Invocation and Point]

Oswaldo Costa de Lacerda (1927-2011)

Edited by Clayton Miranda

With Motion ♩ = 108

Trumpet in C

Piano

4

*poco rall.*

C Tpt.

*p*

3

*a tempo*

Pno.

*pp*

*p*

7

C Tpt.

Pno.

*p*

*f*

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Invocação e Ponto for Trumpet and Piano, 1968

10

C Tpt.

Pno.

*f* 3 *dim. poco a poco*

14

C Tpt.

Pno.

*dim. poco a poco* 3 *dim.*

18

C Tpt.

Pno.

*pp* 3 *pp*

Invocação e Ponto for Trumpet and Piano, 1968

**Moderato** (♩ = 88)

23

C Tpt.

*p* *espress.*

Pno.

*p*

27

C Tpt.

*a tempo*

*pp* *f* *Sub.*

Pno.

*pp* *f*

31

C Tpt.

*mf* *f*

Pno.

*p* *f*

Invocação e Ponto for Trumpet and Piano, 1968

35

C Tpt.

Pno.

*f* *mf*

39

C Tpt.

Pno.

*pp* *p* *p*

43

C Tpt.

Pno.

*p*

Invocação e Ponto for Trumpet and Piano, 1968

With Motion ♩ = 108

47

C Tpt.

Pno.

51

C Tpt.

Pno.

55

C Tpt.

Pno.

Invocação e Ponto for Trumpet and Piano, 1968

59

C Tpt.

Pno.

*pp Sub.*

63

C Tpt.

Pno.

*f*

67

C Tpt.

Pno.

*rall.*

*ppp*

*p espress.*

Moderato (♩ = 88)

Invocação e Ponto for Trumpet and Piano, 1968

71

C Tpt.

Pno.

75

C Tpt.

Pno.

79

C Tpt.

Pno.

Invocação e Ponto for Trumpet and Piano, 1968

83 *rall.* *a tempo*

C Tpt.

Pno.

*pp* *f espress.*

83 84 85 86

87

C Tpt.

Pno.

*mf*

87 88 89 90

91 *rall.*

C Tpt.

Pno.

*mf* *p*

91 92 93 94

Invocação e Ponto for Trumpet and Piano, 1968

Movido (♩. = 116).

95

C Tpt.

Pno.

*pp* *p* *f* *mf* *p staccato*

3

99

C Tpt.

Pno.

103

C Tpt.

Pno.

*f* *mf*



Invocação e Ponto for Trumpet and Piano, 1968

107

C Tpt.

Pno.

111

C Tpt.

Pno.

115

C Tpt.

Pno.

Invocação e Ponto for Trumpet and Piano, 1968

119

C Tpt.

Pno.

123

C Tpt.

Pno.

127

C Tpt.

Pno.

Invocação e Ponto for Trumpet and Piano, 1968

131

C Tpt.

Pno.

*p*

*f* *espress.*

135

C Tpt.

Pno.

*p*

*f* *espress.*

139

C Tpt.

Pno.

*f* *espress.*

Invocação e Ponto for Trumpet and Piano, 1968

143

C Tpt.

Pno.

*p* *Sub.*

147

C Tpt.

Pno.

151

C Tpt.

Pno.

*p* *f*

Invocação e Ponto for Trumpet and Piano, 1968

155

C Tpt.

Pno.

2 2

*ff*

*a tempo*

159

C Tpt.

Pno.

*p*

(\*) *cantabile*

*mf*

2

(\*) strike the wooden piano with your finger or a pencil

163

C Tpt.

Pno.

Con sord.

*mf*

*mf*

Invocação e Ponto for Trumpet and Piano, 1968

167

C Tpt.

Pno.

171

C Tpt.

Pno.

175

C Tpt.

Pno.

Invocação e Ponto for Trumpet and Piano, 1968

179

C Tpt.

Pno.

*f* *p* *f*

183

C Tpt.

Pno.

*p* *p*

187

C Tpt.

Pno.

*p*

Invocação e Ponto for Trumpet and Piano, 1968

191

C Tpt.

*p* *f*

Pno.

195

C Tpt.

Open

Pno.

*f*

2

199

C Tpt.

Pno.

2



Invocação e Ponto for Trumpet and Piano, 1968

203

C Tpt.

Pno.

*p*

206

C Tpt.

Pno.

*a tempo*

*cantabile*

*p*

210

C Tpt.

Pno.

*mf*

Invocação e Ponto for Trumpet and Piano, 1968

214

C Tpt.

Pno.

*mf*

*mf*

218

C Tpt.

Pno.

*mf*

*pp*

*mf* Sub.

*pp*

*mf* Sub.

222

C Tpt.

Pno.

*p*

*p*

*p* Sub.

*p* Sub.

Invocação e Ponto for Trumpet and Piano, 1968

226

C Tpt.

*pp* *mf* Sub. *p* Sub.

Pno.

*mf* Sub. *p*

230

C Tpt.

*f* Sub.

Pno.

*pp*

234

C Tpt.

Pno.

*f*

Invocação e Ponto for Trumpet and Piano, 1968

238

C Tpt.

Pno.

238

242

C Tpt.

Pno.

242

246

C Tpt.

Pno.

246

Invocação e Ponto for Trumpet and Piano, 1968

250

C Tpt.

Pno.

254

C Tpt.

Pno.

258

C Tpt.

Pno.

Invocação e Ponto for Trumpet and Piano, 1968

262

C Tpt.

Pno.

*p* *Sub.*

*p* *Sub.*

266

C Tpt.

Pno.

*f*

*f*

270

C Tpt.

Pno.

*rall.*

*p*

*p*

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

Invocação e Ponto for Trumpet and Piano, 1968

Moderato (♩ = c. 108)

273 C Tpt. *p*

277 C Tpt. *pp*

281 C Tpt. *accel.*

286 C Tpt. *f*

Pno. *pp* *f*

290 C Tpt. *p Sub.*

Pno. *pp Sub.*

Invocação e Ponto for Trumpet and Piano, 1968

294

C Tpt.

Pno.

*f*

*rall.*

*p Sub.*



# Invocação e Ponto for Trumpet and Piano, 1968

[Invocation and Point]

Oswaldo Costa de Lacerda (1927-2011)

Edited by Clayton Miranda

Trumpet in C

With Motion ♩ = 108

3

*p*

*poco rall.*

3

2

9

2

*f*

3

*dim. poco a poco*

15

3

*pp*

Moderato (♩ = 88)

20

3

*p espress.*

3

3

27

*a tempo*

*pp* *f* Sub.

32

3

37

*mf* *f*

*pp*

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Invocação e Ponto for Trumpet and Piano, 1968

With Motion ♩ = 108

42 **4**  
Musical notation for measures 42-49. Measure 42 starts with a **4** time signature. Measure 49 has a **f** dynamic marking.

50  
Musical notation for measures 50-54. Measure 54 has a **3** triplet marking.

55  
Musical notation for measures 55-59. Measure 59 has a **3** triplet marking.

60  
Musical notation for measures 60-64. Measure 60 has a **pp** dynamic marking and the word *Sub.* below it.

65  
Musical notation for measures 65-69. Measure 65 has a **f** dynamic marking. Measure 69 has a **ppp** dynamic marking. The word *rall.* is written above the staff.

Moderato (♩ = 88)

70  
Musical notation for measures 70-74. Measure 70 has a **p** dynamic marking and the word *espress.* below it. Measure 74 has a **3** triplet marking.

75  
Musical notation for measures 75-79. Measure 79 has a **3** triplet marking.

80  
Musical notation for measures 80-83. Measure 80 has a **pp** dynamic marking. Measure 83 has a **14** marking. The word *rall.* is written above the staff. The piece ends with a **6/8** time signature.

Invocação e Ponto for Trumpet and Piano, 1968

Movido (♩. = 116).

98 *mf*

103 *f* *mf*

108

113

118

123 2

128 *p*

133 28 2 Con sord. *mf*

Detailed description: This is a musical score for trumpet, measures 98-136. The music is in 6/8 time with a key signature of two sharps (F# and C#). The tempo is marked 'Movido' with a quarter note equal to 116 beats. The score consists of eight staves of music. The first staff (measures 98-102) starts with a mezzo-forte (*mf*) dynamic. The second staff (measures 103-107) features a crescendo from *f* to *mf*. The third staff (measures 108-112) includes accents (>) and hairpins. The fourth staff (measures 113-117) also features accents and hairpins. The fifth staff (measures 118-122) includes hairpins. The sixth staff (measures 123-127) includes a second finger fingering (2) and a hairpin. The seventh staff (measures 128-132) ends with a piano (*p*) dynamic. The eighth staff (measures 133-136) includes two fermatas (28 and 2), the instruction 'Con sord.' (con sordina), and a mezzo-forte (*mf*) dynamic.

Invocação e Ponto for Trumpet and Piano, 1968

166

171

176

181

186

191

196

208

*p* *f* *p* *p* *f*

Open 8 *a tempo* *p cantabile*

2 2 2 2

Detailed description: This page of a musical score contains eight staves of music for a trumpet and piano. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The first staff (166) features a melodic line with slurs and dynamic markings. The second staff (171) has a rest followed by a melodic phrase. The third staff (176) continues the melodic line with a forte (*f*) dynamic. The fourth staff (181) shows a dynamic shift from piano (*p*) to forte (*f*) and back to piano (*p*). The fifth staff (186) includes a double bar line and a first ending bracket with a '2' indicating a second ending. The sixth staff (191) features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The seventh staff (196) starts with an 'Open' instruction, followed by an 8-measure rest, then a piano (*p*) dynamic and 'cantabile' marking, with 'a tempo' above. The eighth staff (208) concludes with a melodic line and dynamic markings.

Invocação e Ponto for Trumpet and Piano, 1968

213 *mf*

218 *pp* *mf* Sub. *echo*

223 *p* *p* Sub. *pp* *mf* Sub. *echo*

228 *p* Sub. *f* Sub.

233 *f*

243 *f*

248

253

Invocação e Ponto for Trumpet and Piano, 1968

258

2 2 2 2 2

263

2

*p* Sub.

268

rall.

2 2

*f* *p*

Moderato (♩ = c. 108)

273

*p*

278

3 3

*pp*

283

3 3

3 3

accel.

288

*f* *p* Sub.

293

*f*

rall.

# Invocação e Ponto for Trumpet and Piano, 1968

[Invocation and Point]

Oswaldo Costa de Lacerda (1927-2011)

Edited by Clayton Miranda

Trumpet in Bb

With Motion ♩ = 108

*p* *poco rall.* *a tempo*

9 *f* *dim. poco a poco* *pp*

15 *pp*

Moderato (♩ = 88)

20 *p* *espress.*

27 *pp* *f* *Sub.*

32 *mf* *f*

37 *pp*

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Invocação e Ponto for Trumpet and Piano, 1968

With Motion ♩ = 108

42 **f**

50 3

55 3

60 **pp** Sub.

65 **f** 3 **ppp** rall.

70 **p** *espress.* 3

75 3

80 3 **pp** rall. **a tempo** 14



Invocação e Ponto for Trumpet and Piano, 1968

Movido (♩ = 116).

98 *mf*

103 *f* *mf*

108

113

118

123 2

128 *p*

133 28 2 Con sord. *mf*

The image shows a musical score for a trumpet part. It consists of eight staves of music, each starting with a measure number. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as 'Movido' with a quarter note equal to 116 beats per minute. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic hairpins. The final staff (133) includes a 'Con sord.' instruction and a dynamic of *mf*.

Invocação e Ponto for Trumpet and Piano, 1968

166

Musical staff 166: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with slurs and dynamic markings. A crescendo hairpin is under the first measure, and two decrescendo hairpins are under the second and third measures.

171

Musical staff 171: Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and dynamic markings.

176

Musical staff 176: Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and dynamic markings. A forte (*f*) dynamic marking is present at the end of the staff.

181

Musical staff 181: Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and dynamic markings. Dynamics include piano (*p*) and forte (*f*).

186

Musical staff 186: Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and dynamic markings. A piano (*p*) dynamic marking is present at the beginning.

191

Musical staff 191: Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and dynamic markings. Dynamics include piano (*p*) and forte (*f*).

196

Musical staff 196: Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and dynamic markings. It includes the instruction "Open", a fermata over a whole note, and "a tempo cantabile".

208

Musical staff 208: Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and dynamic markings. It includes time signature changes to 9/8 and 6/8.

Invocação e Ponto for Trumpet and Piano, 1968

213 *mf*

218 *pp* *mf* Sub.

echo

223 *p* *p* Sub. *pp* *mf* Sub.

echo

228 *p* Sub. *f* Sub.

233 *f*

6

243 *f*

248

253

Invocação e Ponto for Trumpet and Piano, 1968

258

2 2 2 2 2

263

2

*p* Sub.

268

2 2

*f* *p*

Moderato (♩ = c. 108)

273

*p*

278

3 3 3

*pp*

283

accel. accel.

3 3 3

288

*f* *p* Sub.

293

*f*

rall.

Table C1. Critical Notes of *Invocation and Point* by Osvaldo Lacerda

PART	MEASURE	CHANGE
<i>Invocation and Point</i>		
Trumpet	1	Created parts for trumpet in the key of Bb, and C
Trumpet	1	Added <i>Trumpet in C</i> (or Bb) marking
Trumpet	28	Added <i>a tempo</i> marking on beat 2
Trumpet	34	Stem separated on beat 2
Trumpet	47	Deleted <i>f always</i> marking on beat 1
Trumpet	98	Deleted <i>Movido = 126</i> tempo marking
Trumpet	98	Added <i>Movido = 116</i> tempo marking
Trumpet	111	Added accent on beat 1
Trumpet	111	Added accent on beat 2
Trumpet	112	Added accent on beat 1
Trumpet	113	Added accent on beat 1
Trumpet	113	Added accent on beat 2
Trumpet	114	Added accent on beat 1
Trumpet	115	Added accent on beat 1
Trumpet	115	Added accent on beat 2
Trumpet	194	Added accent on beat 1
Trumpet	194	Added accent on beat 2
Trumpet	195	Added accent on beat 1
Trumpet	195	Added accent on beat 2
Trumpet	233	Deleted <i>deciso</i> marking on beat 1
Trumpet	244	Deleted <i>f always</i> marking on beat 1
Trumpet	247	Added accent on beat 1
Trumpet	247	Added accent on beat 2
Trumpet	248	Added accent on beat 1
Trumpet	249	Added accent on beat 1
Trumpet	249	Added accent on beat 2
Trumpet	250	Added accent on beat 1
Trumpet	251	Added accent on beat 1
Trumpet	251	Added accent on beat 2
Trumpet	273	Deleted <i>p always</i> marking on beat 1
Trumpet	274	Deleted <i>decresc.</i> sign on beat 2
Trumpet	279	Deleted <i>p possible</i> marking on beat 1
Piano	1	Added <i>With Motion</i> tempo Marking
Piano	1	Deleted <i>p solto</i> marking on beat 1
Piano	9	Deleted <i>p solto</i> marking on beat 1
Piano	47	Deleted <i>f always</i> marking on beat 1
Piano	98	Deleted <i>Movido = 126</i> tempo marking
Piano	98	Added <i>Movido = 116</i> tempo marking
Piano	100	Short hand converted to conventional notation on treble clef on beat 2

Table C1. Critical Notes of *Invocation and Point* by Osvaldo Lacerda (continued)

PART	MEASURE	CHANGE
<i>Invocation and Point (continued)</i>		
Piano	101	Short hand converted to conventional notation on treble clef on beat 1
Piano	102	Short hand converted to conventional notation on treble clef on beat 2
Piano	103	Short hand converted to conventional notation on treble clef on beat 2
Piano	104	Short hand converted to conventional notation on treble clef on beat 1
Piano	105	Short hand converted to conventional notation on treble clef on beat 2
Piano	106	Short hand converted to conventional notation on treble clef on beat 2
Piano	107	Short hand converted to conventional notation on treble clef on beat 1
Piano	108	Short hand converted to conventional notation on treble clef on beat 2
Piano	109	Short hand converted to conventional notation on treble clef on beat 2
Piano	117	Short hand converted to conventional notation on treble clef on beat 1
Piano	118	Short hand converted to conventional notation on treble clef on beat 2
Piano	122	Short hand converted to conventional notation on treble clef on beat 2
Piano	124	Short hand converted to conventional notation on treble clef on beat 1
Piano	125	Short hand converted to conventional notation on treble clef on beat 2
Piano	126	Short hand converted to conventional notation on treble clef on beat 2
Piano	127	Short hand converted to conventional notation on treble clef on beat 1
Piano	128	Short hand converted to conventional notation on treble clef on beat 2
Piano	129	Short hand converted to conventional notation on treble clef on beat 2
Piano	152	Deleted <i>f molto deciso</i> marking on beat 1
Piano	253	Short hand converted to conventional notation on treble clef on beat 1
Piano	254	Short hand converted to conventional notation on treble clef on beat 2
Piano	259	Same as above

Table C1. Critical Notes of *Invocation and Point* by Osvaldo Lacerda (continued)

<b>PART</b>	<b>MEASURE</b>	<b>CHANGE</b>
<i>Invocation and Point (continued)</i>		
Piano	261	Short hand converted to conventional notation on treble clef on beat 1
Piano	262	Short hand converted to conventional notation on treble clef on beat 2
Piano	263	Short hand converted to conventional notation on treble clef on beat 1
Piano	264	Short hand converted to conventional notation on treble clef on beat 2

**APPENDIX D. MODERN PERFORMANCE EDITION AND CRITICAL NOTES OF  
*CONCERTO FOR TRUMPET AND PIANO* BY EDMUNDO VILLANI-CÔRTEZ**



# Concerto for Trumpet and Piano, 2004

## 1. Ponteio para as Alterosas

[Contemplation on the Alterosas Mountains]

Edmundo Villani-Côrtes (b. 1930)

Edited by Clayton Miranda

$\text{♩} = 88$

Trumpet in C

Piano

C Tpt.

Pno.

C Tpt.

Pno.

*mf*

*poco rall.*

*f*

*grandioso*

*8va*

3

3

Concerto for Trumpet and Piano

13

C Tpt.

Pno.

13

*ff*

*mf*

3

3

18

C Tpt.

Pno.

18

*dim.*

*p calmo*

*pp legato*

24

C Tpt.

Pno.

24

*p*

*sim.*

Concerto for Trumpet and Piano

C Tpt. *a tempo*  
*mf*

Pno. *mf a tempo*

C Tpt.

Pno.

C Tpt.

Pno.

Concerto for Trumpet and Piano

45 *Marcial, Pomposo*

C Tpt.

Pno.

*rall.*

*f*

3

50

C Tpt.

Pno.

*f*

*mf*

3

55 *cantabile*

C Tpt.

Pno.

*p*

3

Concerto for Trumpet and Piano

60 *Menos*

C Tpt.

Pno.

*p cantabile*

65

C Tpt.

Pno.

*mf*

70

C Tpt.

Pno.

*pp*

*rall.*

*a tempo*

*espress.*

*p*

Concerto for Trumpet and Piano

C Tpt. 75

Pno. 75

C Tpt. 80

*Tempo Primo*  
(Mute optional)

Pno. 80

C Tpt. 85

*Rhythmic*  
*pp*

Pno. 85

Concerto for Trumpet and Piano

90

C Tpt.

Pno.

This system contains measures 90 through 94. The C Trumpet part (top staff) features a melodic line with eighth and sixteenth notes, including a trill-like figure in measure 92. The Piano accompaniment (bottom two staves) consists of a steady eighth-note pattern in the right hand and a more varied bass line in the left hand, with some rests and longer note values.

95

C Tpt.

Pno.

This system contains measures 95 through 99. The C Trumpet part continues with a melodic line, featuring a dynamic accent (>) in measure 95. The Piano accompaniment maintains its rhythmic texture, with the right hand playing eighth notes and the left hand providing harmonic support with various note values and rests.

100

C Tpt.

Pno.

This system contains measures 100 through 104. The C Trumpet part has a melodic line with some rests, ending with a whole note in measure 104. The Piano accompaniment continues with its eighth-note pattern in the right hand and a bass line in the left hand, with some longer note values and rests.

Concerto for Trumpet and Piano

C Tpt. 105

Pno. *mf*

Detailed description: This system covers measures 105 to 110. The C Trumpet part (top staff) features a melodic line with eighth and sixteenth notes, including slurs and accents. The Piano part (bottom two staves) provides harmonic support with chords and moving lines in both hands. A mezzo-forte (*mf*) dynamic marking is present in the piano part.

C Tpt. 110

Pno.

Detailed description: This system covers measures 110 to 115. The C Trumpet part continues its melodic development with slurs and accents. The Piano part features more complex chordal textures and moving lines in both hands.

C Tpt. 115

Pno.

Detailed description: This system covers measures 115 to 120. The C Trumpet part has a more active line with slurs and accents. The Piano part continues with complex textures in both hands.



Concerto for Trumpet and Piano

C Tpt. 120

Pno. 120

Detailed description: This system covers measures 120 to 124. The C Trumpet part (top staff) features a melodic line with eighth-note patterns and slurs, including a dynamic accent (>) in measure 122. The Piano part (bottom staves) provides harmonic support with chords and moving lines in both the right and left hands.

C Tpt. 125 (Open)

Pno. 125

Detailed description: This system covers measures 125 to 129. The C Trumpet part (top staff) has a melodic line that ends with a dynamic accent (>) and the instruction "(Open)" above the final note in measure 125. The Piano part (bottom staves) continues with complex harmonic textures, including chords and moving lines in both hands.

C Tpt. 130

Pno. 130

Detailed description: This system covers measures 130 to 134. The C Trumpet part (top staff) is mostly silent, with rests in measures 130-133 and a final note in measure 134. The Piano part (bottom staves) features a rhythmic accompaniment with eighth-note patterns in both the right and left hands.

Concerto for Trumpet and Piano

C Tpt. 135

Pno. 135

This system covers measures 135 to 139. The C Trumpet part (top staff) features a melodic line with eighth and sixteenth notes, including accents and slurs. The Piano part (bottom two staves) consists of a rhythmic accompaniment with chords and moving lines in both the right and left hands.

C Tpt. 140

Pno. 140

This system covers measures 140 to 144. The C Trumpet part (top staff) has a melodic line with some rests. The Piano part (bottom two staves) continues with a complex accompaniment, featuring many chords and moving lines.

C Tpt. 145

Pno. 145

This system covers measures 145 to 149. The C Trumpet part (top staff) has several measures of rest followed by a melodic phrase. The Piano part (bottom two staves) continues with a complex accompaniment, including some dense chordal textures.

Concerto for Trumpet and Piano

This musical score page contains three systems of music for a Concerto for Trumpet and Piano. Each system includes a C Trumpet (C Tpt.) part and a Piano (Pno.) part. The first system covers measures 150 to 154. The second system covers measures 155 to 159. The third system covers measures 160 to 164. The score includes various musical notations such as dynamics (mf, f), articulation (>), and performance directions (rall. cresc., marcial, dolce). The piano part features complex chordal textures and triplets.

150

C Tpt.

Pno.

155

C Tpt.

Pno.

160

C Tpt.

Pno.

*rall. cresc.*

*marcial*

*f*

*dolce*

*mf*

Concerto for Trumpet and Piano

165 *Menos*  
C Tpt. *p*

Pno.

170

C Tpt. 3

Pno. 3

175

C Tpt. 3 3

Pno.

Concerto for Trumpet and Piano

C Tpt. 180

Pno. 180

C Tpt. 185

Pno. 185

C Tpt. 190

Pno. 190

*mf*

*lento*

*ppp*

Concerto for Trumpet and Piano

196 *Cadenza (with freedom)*  
C Tpt. *mf a tempo ritmico* *a tempo, but not very fast* *f*

199 *calmo*  
C Tpt. *p*

202 *a tempo (piu mosso)*  
C Tpt. *poco rall.* *mf* *poco rall.*

205 *menos* *3 rall.* *rapido (like jazz swing)*  
C Tpt. *p* *f*

208 *menos*  
C Tpt. *p*

211  
C Tpt. *p*

216  
C Tpt.

Concerto for Trumpet and Piano

218

C Tpt.

Pno.

*p*

222

C Tpt.

Pno.

*p*

226

C Tpt.

Pno.

*mf*

*rall.*

*pp*

*mf*

Concerto for Trumpet and Piano

230

C Tpt.

Pno.

Detailed description: This system covers measures 230 to 233. The C Trumpet part (top staff) begins with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. It then has a quarter rest, followed by a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The final two measures feature a half note G3 with a fermata and a quarter note F3 with a fermata. The Piano accompaniment (bottom staves) starts with a quarter rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. It then has a quarter rest, followed by a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The final two measures feature a half note G2 with a fermata and a quarter note F2 with a fermata.

234

C Tpt.

Pno.

*f*

Detailed description: This system covers measures 234 to 237. The C Trumpet part (top staff) begins with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. It then has a quarter rest, followed by a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The final two measures feature a half note G3 with a fermata and a quarter note F3 with a fermata. The Piano accompaniment (bottom staves) starts with a quarter rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. It then has a quarter rest, followed by a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The final two measures feature a half note G2 with a fermata and a quarter note F2 with a fermata. A dynamic marking of *f* (forte) is placed above the final measure of the trumpet part.

238

C Tpt.

Pno.

Detailed description: This system covers measures 238 to 241. The C Trumpet part (top staff) begins with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. It then has a quarter rest, followed by a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The final two measures feature a half note G3 with a fermata and a quarter note F3 with a fermata. The Piano accompaniment (bottom staves) starts with a quarter rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. It then has a quarter rest, followed by a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The final two measures feature a half note G2 with a fermata and a quarter note F2 with a fermata.



Concerto for Trumpet and Piano

242

C Tpt.

*f*

Pno.

246

C Tpt.

Pno.

*f*

# Concerto for Trumpet and Piano, 2004

## 1. Ponteio para as Alterosas

[Contemplation on the Alterosas Mountains]

Edmundo Villani-Côrtes (b. 1930)

Trumpet in C

*Edited by Clayton Miranda*

♩ = 88

29 *a tempo*

*mf*

35

4

44 *Marcial, Pomposo*

*rall.*

50 *cantabile*

*f* *mf* *p*

56 *Menos*

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Concerto for Trumpet and Piano

62 *espress.* **9** **3** **3** **3**

76 **3** **3** **3** **3**

**Tempo Primo**  
(Mute optional) *Rhythmic*

82 **3** *pp*

90

96

102

Concerto for Trumpet and Piano

108

*mf*

Musical staff 108-113: Treble clef, 3/4 time signature. The staff contains six measures of music. It begins with a quarter rest followed by a quarter note G4. The melody consists of eighth and quarter notes, primarily in the range of G4 to B4. The dynamic marking *mf* is placed below the first measure.

114

Musical staff 114-119: Treble clef, 3/4 time signature. The staff contains six measures of music. It begins with a quarter rest followed by a quarter note G4. The melody continues with eighth and quarter notes, showing some chromatic movement. There are accents (>) over the first notes of measures 117 and 119.

120

Musical staff 120-125: Treble clef, 3/4 time signature. The staff contains six measures of music. It begins with a quarter rest followed by a quarter note G4. The melody continues with eighth and quarter notes. There is an accent (>) over the first note of measure 124.

126 (Open)

Musical staff 126-137: Treble clef, 3/4 time signature. The staff contains ten measures of music. Measure 126 starts with an accent (>) over a quarter note G4, followed by a quarter rest. Measure 127 contains a whole rest with a '7' above it. Measure 128 starts with a quarter rest followed by a quarter note G4. Measure 129 has a trill over a quarter note G4. The staff continues with eighth and quarter notes. Measure 137 ends with a whole rest with a '5' above it.

138

Musical staff 138-147: Treble clef, 3/4 time signature. The staff contains ten measures of music. It begins with a quarter rest followed by a quarter note G4. Measure 139 has a trill over a quarter note G4. The staff continues with eighth and quarter notes. Measure 147 ends with a whole rest with a '5' above it.

148

Musical staff 148-153: Treble clef, 3/4 time signature. The staff contains six measures of music. It begins with a quarter rest followed by a quarter note G4. The melody consists of eighth and quarter notes. There are accents (>) over the first notes of measures 151 and 152.

Concerto for Trumpet and Piano

154 *rall. cresc.* *marcial* *f* *dolce*

160 *mf*

166 *Menos* *p*

172

178

184

Concerto for Trumpet and Piano

190 *Cadenza (with freedom)*  
**5**  
*mf a tempo ritmico*

197 *calmo*  
*f <> p*

200 *a tempo, but not very fast*  
*a tempo (piu mosso) poco rall.*

203 *mf* *poco rall.* *menos* *p <>*

206 *all.* *rapido (like jazz swing)* *f*

209 *menos* *p* *p*

Concerto for Trumpet and Piano

212

Musical notation for measures 212-214. Measure 212 starts with a treble clef, a flat key signature, and a 4/4 time signature. It contains a half note G4, a dotted half note A4, and a quarter rest. Measure 213 has a quarter rest, a quarter note Bb4, a quarter note C5, and a quarter note Bb4. Measure 214 has a quarter note A4, a quarter note G4, and a triplet of eighth notes F4, E4, and D4. A 6/4 time signature change occurs at the end of measure 214.

215

Musical notation for measures 215-217. Measure 215 has a quarter rest, a quarter note Bb4, a quarter note C5, and a triplet of eighth notes Bb4, A4, and G4. Measure 216 has a quarter rest, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Measure 217 has a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4.

218

Musical notation for measures 218-221. Measure 218 has a quarter note G4, a quarter rest, a quarter note F4, and a quarter note E4. Measure 219 has a whole note G4. Measure 220 has a quarter rest, a quarter note F4, and a quarter note E4. Measure 221 has a 2/4 time signature, a quarter note D4, a quarter note C4, a quarter note Bb4, and a quarter note A4. A *mf* dynamic marking is present below measure 221.

232

Musical notation for measures 232-237. Measure 232 has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 233 has a quarter note C4, a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 234 has a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Measure 235 has a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 236 has a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note Bb4. Measure 237 has a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. A *f* dynamic marking is present below measure 237.

238

Musical notation for measures 238-243. Measure 238 has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 239 has a quarter note C4, a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 240 has a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Measure 241 has a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 242 has a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note Bb4. Measure 243 has a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. A *f* dynamic marking is present below measure 243.

244

Musical notation for measures 244-247. Measure 244 has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 245 has a quarter note C4, a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 246 has a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Measure 247 has a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. A *f* dynamic marking is present above measure 244. Triplet markings are present below measures 246 and 247.

# Concerto for Trumpet and Piano, 2004

## 1. Ponteio para as Alterosas

[Contemplation on the Alterosas Mountains]

Trumpet in Bb

Edmundo Villani-Côrtes (b. 1930)

*Edited by Clayton Miranda*

$\text{♩} = 88$  *a tempo*

29 *mf*

35 *4*

44 *Marcial, Pomposo*  
*rall.*

50 *f* *3* *mf* *p* *cantabile*

56 *Menos*

62 *9* *espress.* *3* *3* *3* *p*

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Concerto for Trumpet and Piano

76

3

*Tempo Primo*  
(Mute optional)

82

*pp* Rhythmic

90

96

102

108

*mf*

114

120

Concerto for Trumpet and Piano

126 (Open) 7

Musical staff 126-137: Treble clef, key signature of two sharps (F# and C#). Measure 126 starts with a note marked with an accent (>) and the instruction "(Open)". Measure 137 ends with a whole rest marked with a "7".

138 5

Musical staff 138-147: Treble clef, key signature of two sharps. Measure 147 ends with a whole rest marked with a "5".

148

Musical staff 148-153: Treble clef, key signature of two sharps. Measure 153 ends with a whole rest.

154 *rall. cresc.* *marcial* *f* *dolce* 3

Musical staff 154-159: Treble clef, key signature of two sharps. Measure 154 starts with a 4/4 time signature. The staff includes dynamic markings *rall. cresc.*, *f*, and *dolce*. A 3-measure triplet is marked above the staff. Measure 159 ends with a whole rest.

160 *mf* 3

Musical staff 160-165: Treble clef, key signature of two sharps. Measure 160 starts with a 3-measure triplet. The staff includes a dynamic marking *mf*. Measure 165 ends with a whole rest.

166 *Menos* *p*

Musical staff 166-171: Treble clef, key signature of two sharps. The staff includes the instruction *Menos* and a dynamic marking *p*. Measure 171 ends with a whole rest.

172 3 3

Musical staff 172-177: Treble clef, key signature of two sharps. The staff features two 3-measure triplets. Measure 177 ends with a whole rest.

178 3

Musical staff 178-174: Treble clef, key signature of two sharps. The staff features a 3-measure triplet. Measure 174 ends with a whole rest.

Concerto for Trumpet and Piano

184

190

*Cadenza (with freedom)*

*mf* *a tempo ritmico*

197

*calmo*

*f* *p*

*a tempo, but not very fast*

200

*poco rall.*

203

*a tempo (piu mosso)*

*mf* *poco rall.* *menos* *p*

206

*rapido (like jazz swing)*

*f*

209

*menos*

*p* *p*

212

Concerto for Trumpet and Piano

215

Musical notation for measures 215-217. Measure 215 starts with a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. It contains a quarter rest, a quarter note Bb, a quarter note B, and a quarter note G. Measure 216 has a 4/4 time signature and contains a quarter rest, a quarter note G, a quarter note F#, and a quarter note E. Measure 217 has a 4/4 time signature and contains a quarter note D, a quarter note C, a quarter note B, and a quarter note A. There are triplets of eighth notes in measures 216 and 217.

218

Musical notation for measures 218-221. Measure 218 has a 4/4 time signature and contains a quarter note G, a quarter rest, and a quarter note F#. Measure 219 has a 4/4 time signature and contains a quarter rest, a quarter note E, and a quarter note D. Measure 220 has a 2/4 time signature and contains a quarter note D, a quarter note C, a quarter note B, and a quarter note A. Measure 221 has a 2/4 time signature and contains a quarter note G, a quarter note F#, a quarter note E, and a quarter note D. A dynamic marking of *mf* is present below measure 220.

232

Musical notation for measures 232-237. Measure 232 has a 4/4 time signature and contains a quarter note G, a quarter note F#, a quarter note E, and a quarter note D. Measure 233 has a 4/4 time signature and contains a quarter note C, a quarter note B, a quarter note A, and a quarter note G. Measure 234 has a 4/4 time signature and contains a quarter note F#, a quarter note E, a quarter note D, and a quarter note C. Measure 235 has a 4/4 time signature and contains a quarter note B, a quarter note A, a quarter note G, and a quarter note F#. Measure 236 has a 4/4 time signature and contains a quarter note E, a quarter note D, a quarter note C, and a quarter note B. Measure 237 has a 4/4 time signature and contains a quarter note A, a quarter note G, a quarter note F#, and a quarter note E. A dynamic marking of *f* is present below measure 237.

238

Musical notation for measures 238-243. Measure 238 has a 4/4 time signature and contains a quarter note G, a quarter note F#, a quarter note E, and a quarter note D. Measure 239 has a 4/4 time signature and contains a quarter note C, a quarter note B, a quarter note A, and a quarter note G. Measure 240 has a 4/4 time signature and contains a quarter note F#, a quarter note E, a quarter note D, and a quarter note C. Measure 241 has a 4/4 time signature and contains a quarter note B, a quarter note A, a quarter note G, and a quarter note F#. Measure 242 has a 4/4 time signature and contains a quarter note E, a quarter note D, a quarter note C, and a quarter note B. Measure 243 has a 4/4 time signature and contains a quarter note A, a quarter note G, a quarter note F#, and a quarter note E. A dynamic marking of *f* is present below measure 243.

244

Musical notation for measures 244-247. Measure 244 has a 4/4 time signature and contains a quarter note G, a quarter note F#, a quarter note E, and a quarter note D. Measure 245 has a 4/4 time signature and contains a quarter note C, a quarter note B, a quarter note A, and a quarter note G. Measure 246 has a 2/4 time signature and contains a quarter note F#, a quarter note E, a quarter note D, and a quarter note C. Measure 247 has a 4/4 time signature and contains a quarter note B, a quarter note A, a quarter note G, and a quarter note F#. There are triplets of eighth notes in measures 246 and 247.

# 2. Aquifero Guarani, 2004

[The Guarani Aquifer]

Edmundo Villali-Cortes (b. 1930)

Edited by Clayton Miranda

Flowing  $\text{♩} = 80$

The musical score is arranged in three systems. The first system includes a Trumpet in C part and a Piano part. The Trumpet in C part begins with a whole rest, followed by a half note G4, a quarter note A4, and a triplet of eighth notes G4, A4, B4. The Piano part features a melody of eighth notes in the right hand and a bass line of quarter notes in the left hand, with dynamics *mf* and *p*. The second system includes a C Tpt. part and a Pno. part. The C Tpt. part starts with a whole note G4, followed by a half note A4, and a quarter note B4, then a descending eighth-note scale. The Pno. part continues the eighth-note pattern with dynamics *p*. The third system includes a C Tpt. part and a Pno. part. The C Tpt. part begins with a quarter rest, followed by a half note G4, and a quarter note A4, then a descending eighth-note scale. The Pno. part continues with a *poco cresc* marking.

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2. Aquifero Guarani, 2004

13

C Tpt.

*f* *p*

Pno.

17

C Tpt.

Pno.

21

C Tpt.

*cresc.*

Pno.

*cresc.*

2. Aquifero Guarani, 2004

25

C Tpt.

Pno.

*f* *mf*

3 3 3 3

29

C Tpt.

Pno.

33

C Tpt.

Pno.

*f* *mf*

3 3

2. Aquifero Guarani, 2004

37

C Tpt.

Pno.

Measures 37-40. C Tpt. and Pno. parts. Includes dynamics *f* and triplets.

41

C Tpt.

Pno.

Measures 41-44. C Tpt. and Pno. parts. Includes dynamics *p* and *f*, and triplets.

45

C Tpt.

Pno.

Measures 45-48. C Tpt. and Pno. parts.



2. Aquifero Guarani, 2004

49

C Tpt.

Pno.

*p*

53

C Tpt.

Pno.

*cresc.*

57

C Tpt.

Pno.

*f*

*rall.*

2. Aquifero Guarani, 2004

61

C Tpt.

meno mosso

Pno.

Detailed description: This system covers measures 61 to 64. The C Tpt. part is silent, indicated by a horizontal line. The Pno. part begins with a complex chordal texture in the right hand and a more active bass line. The tempo marking 'meno mosso' is present. The music features various chord voicings, including some with double sharps and flats, and melodic lines with slurs and accents.

65

C Tpt.

Calmo

*p*

Pno.

Detailed description: This system covers measures 65 to 68. The C Tpt. part is silent. The Pno. part is marked 'Calmo' and 'p'. The right hand has a melodic line with slurs, while the left hand provides a harmonic accompaniment with chords and some moving lines. The tempo is slower than the previous section.

69

C Tpt.

*p*

Pno.

rall.

Detailed description: This system covers measures 69 to 72. The C Tpt. part is silent. The Pno. part is marked 'p' and 'rall.'. The right hand has a melodic line with slurs, and the left hand has a harmonic accompaniment. The piece concludes with a decrescendo hairpin and a final chord.

2. Aquifero Guarani, 2004

Moderato

73

C Tpt.

Pno.

*p*

*rall.*

*p*

Detailed description: This system covers measures 73 to 76. The C Tpt. part has rests in measures 73-75 and enters in measure 76 with a half note G4, quarter note F4, and quarter note E4. The Pno. part features a piano (*p*) accompaniment. In measure 73, the right hand has a triplet of eighth notes (F#4, G4, A4) and the left hand has a half note chord (F#3, A3). A *rall.* marking is above the first measure. In measure 74, the right hand has a half note chord (F#4, A4) and the left hand has a half note chord (F#3, A3). In measure 75, the right hand has a half note chord (F#4, A4) and the left hand has a half note chord (F#3, A3). In measure 76, the right hand has a half note chord (F#4, A4) and the left hand has a half note chord (F#3, A3).

77

C Tpt.

Pno.

Detailed description: This system covers measures 77 to 80. The C Tpt. part has a half note G4 in measure 77, a half note F4 in measure 78, a half note E4 in measure 79, and a half note D4 in measure 80. The Pno. part features a piano accompaniment. In measure 77, the right hand has a half note chord (F#4, A4) and the left hand has a half note chord (F#3, A3). In measure 78, the right hand has a half note chord (F#4, A4) and the left hand has a half note chord (F#3, A3). In measure 79, the right hand has a half note chord (F#4, A4) and the left hand has a half note chord (F#3, A3). In measure 80, the right hand has a half note chord (F#4, A4) and the left hand has a half note chord (F#3, A3).

81

C Tpt.

Pno.

*p*

*p*

Detailed description: This system covers measures 81 to 84. The C Tpt. part has a half note G4 in measure 81, a half note F4 in measure 82, a half note E4 in measure 83, and a half note D4 in measure 84. The Pno. part features a piano accompaniment. In measure 81, the right hand has a half note chord (F#4, A4) and the left hand has a half note chord (F#3, A3). In measure 82, the right hand has a half note chord (F#4, A4) and the left hand has a half note chord (F#3, A3). In measure 83, the right hand has a half note chord (F#4, A4) and the left hand has a half note chord (F#3, A3). In measure 84, the right hand has a half note chord (F#4, A4) and the left hand has a half note chord (F#3, A3).

2. Aquifero Guarani, 2004

85

C Tpt.

Pno.

*mf*

89

C Tpt.

Pno.

*f*

93

C Tpt.

Pno.

2. Aquifero Guarani, 2004

97

C Tpt.

Pno.

*mf*

*p*

101

C Tpt.

Pno.

*cresc. f*

Marcial

105

C Tpt.

Pno.

*mf*

2. Aquifero Guarani, 2004

109

C Tpt.

Pno.

*mp*

**Moderato**

113

C Tpt.

Pno.

*rall moto*

*p*

117

C Tpt.

Pno.

*tr*

2. Aquifero Guarani, 2004

121

C Tpt.

Pno.

125

C Tpt.

Pno.

129

C Tpt.

Pno.

2. Aquifero Guarani, 2004  
Cadenza  
With freedom

133

C Tpt.

*p*

Pno.

138

C Tpt.

Pno.

143

C Tpt.

Pno.

*p*



2. Aquifero Guarani, 2004

148

C Tpt.

Pno.

Musical score for measures 148-152. The C Tpt. part has rests. The Pno. part features a complex texture with sixteenth-note runs and a triplet in the right hand.

153

C Tpt.

Pno.

Musical score for measures 153-157. The C Tpt. part has a melodic line starting at measure 153. The Pno. part has a rhythmic accompaniment with dynamic markings of *p*.

158

C Tpt.

Pno.

Musical score for measures 158-162. The C Tpt. part has a long note with a hairpin. The Pno. part has a complex texture with dynamic markings of *pp* and *p*.

# 2. Aquifero Guarani, 2004

[The Guarani Aquifer]

Trumpet in C

Edmundo Villali-Cortes (b. 1930)

*Edited by Clayton Miranda*

Flowing  $\text{♩} = 80$

7

12

17

22

37

41

*p*

*f*

*p*

*f*

*f*

*f*

*cresc.*

11

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2. Aquifero Guarani, 2004

45

50

54

60

81

87

99

105

*p*

*cresc.*

*f*

Moderato

16

*p*

*mf*

*f*

*mf*

*cresc. f*

Marcial

3

*mf*

The musical score is written on a single treble clef staff. It begins at measure 45 with a melodic line featuring eighth and quarter notes, some with slurs and accents. Measure 50 introduces triplet eighth notes, marked *p* and *cresc.* Measure 54 continues with triplet eighth notes and quarter notes, marked *f*. At measure 60, the tempo is marked 'Moderato' and there is a 16-measure rest, followed by a melodic line marked *p*. Measure 81 features a melodic line with slurs and accents, marked *p*. Measure 87 includes a melodic line with slurs and accents, marked *mf* and *f*, and an 8-measure rest. Measure 99 contains triplet eighth notes and quarter notes, marked *mf* and *cresc. f*. Measure 105 is marked 'Marcial' and features a melodic line with slurs and accents, marked *mf*, with a 3-measure rest.

2. Aquifero Guarani, 2004

109

Moderato

*mp*

115

7

126

Cadenza

*ff*

130

5

*p*

With freedom

140

*p*

145

4

*p*

154

*p*

*pp*

# 2. Aquifero Guarani, 2004

[The Guarani Aquifer]

Trumpet in Bb

Edmundo Villali-Cortes (b. 1930)

*Edited by Clayton Miranda*

Flowing  $\text{♩} = 80$

7

12

17

22

37

41

*p*

*f*

*p*

*f*

*cresc.*

*f*

*f*

11

3

3

3

3

3

3

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2. Aquifero Guarani, 2004

45

50 *p* *cresc.*

54 *f*

60 **Moderato** **16** *p*

80 *p*

86 *mf* *f* **8**

99 *mf* *cresc.* *f*

104 **Marcial** *mf*

Detailed description: This is a musical score for a piece titled "2. Aquifero Guarani, 2004". The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The first staff (measures 45-49) features a melodic line with slurs and a dynamic marking of *p*. The second staff (measures 50-53) contains sixteenth-note triplets with a dynamic marking of *p* and a *cresc.* (crescendo) marking. The third staff (measures 54-59) continues with triplets and a dynamic marking of *f*. The fourth staff (measures 60-79) is marked **Moderato** and begins with a 16-measure rest, followed by a melodic line with a dynamic marking of *p*. The fifth staff (measures 80-85) continues the melodic line with a dynamic marking of *p*. The sixth staff (measures 86-98) features a melodic line with a dynamic marking of *mf* that increases to *f*, and includes an 8-measure rest. The seventh staff (measures 99-103) contains triplets and a dynamic marking of *mf* that increases to *f*. The eighth staff (measures 104-108) is marked **Marcial** and features a dynamic marking of *mf*, with a change in time signature from 3/4 to 4/4.

2. Aquifero Guarani, 2004

108

Musical notation for measures 108-112. Measure 108 starts with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a half note G4. A slur covers the first two measures.

Musical notation for measures 113-117. Measure 113 starts with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a half note G4. A slur covers the first two measures. Measure 114 has a whole rest. Measure 115 has a whole rest. Measure 116 has a whole rest. Measure 117 has a half note G4. A slur covers measures 113-117.

Musical notation for measures 124-126. Measure 124 starts with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a half note G4. A slur covers the first two measures. Measure 125 has a whole rest. Measure 126 has a half note G4. A slur covers measures 124-126.

Musical notation for measures 127-134. Measure 127 starts with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a half note G4. A slur covers the first two measures. Measure 128 has a whole rest. Measure 129 has a whole rest. Measure 130 has a whole rest. Measure 131 has a whole rest. Measure 132 has a whole rest. Measure 133 has a whole rest. Measure 134 has a half note G4. A slur covers measures 127-134.

Musical notation for measures 135-139. Measure 135 starts with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a half note G4. A slur covers the first two measures. Measure 136 has a whole rest. Measure 137 has a whole rest. Measure 138 has a whole rest. Measure 139 has a half note G4. A slur covers measures 135-139.

Musical notation for measures 140-144. Measure 140 starts with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a half note G4. A slur covers the first two measures. Measure 141 has a whole rest. Measure 142 has a whole rest. Measure 143 has a whole rest. Measure 144 has a half note G4. A slur covers measures 140-144.

Musical notation for measures 145-153. Measure 145 starts with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a half note G4. A slur covers the first two measures. Measure 146 has a whole rest. Measure 147 has a whole rest. Measure 148 has a whole rest. Measure 149 has a whole rest. Measure 150 has a whole rest. Measure 151 has a whole rest. Measure 152 has a whole rest. Measure 153 has a half note G4. A slur covers measures 145-153.

Musical notation for measures 154-158. Measure 154 starts with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a half note G4. A slur covers the first two measures. Measure 155 has a whole rest. Measure 156 has a whole rest. Measure 157 has a whole rest. Measure 158 has a half note G4. A slur covers measures 154-158.

Moderato *mp*

7

3 3

3 5 *ff*

Cadenza  
With freedom

135 *p*

3

140

145

4

*p*

154

*p* *pp*

# 3. Valsa Rancheira, 2004

[Ranch Waltz]

Edmundo Villani-Cortes (b. 1930)

*Edited by Clayton Miranda*

**Presto** ♩ = 76

The musical score is written in 3/4 time and consists of three systems. The first system (measures 1-5) features a Trumpet in C part with whole rests and a Piano part with a treble clef and a bass clef. The piano part begins with a *mf* dynamic, followed by a *p* dynamic, and ends with a *mf* dynamic. The second system (measures 6-10) features a C Trumpet part with whole rests followed by a *mf* dynamic, and a Piano part with a treble clef and a bass clef. The piano part continues with a treble clef and a bass clef. The third system (measures 11-15) features a C Trumpet part with a melodic line and a Piano part with a treble clef and a bass clef. The piano part continues with a treble clef and a bass clef.

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3. Valsa Rancheira

16

C Tpt.

Pno.

21

C Tpt.

Pno.

26

C Tpt.

Pno.

3. Valsa Rancheira

31

C Tpt.

*mf*

Pno.

*mf*

Detailed description: This system covers measures 31 to 35. The C Tpt. part begins with a quarter rest, followed by a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a rhythmic pattern of eighth notes in both hands, with chords in the right hand and single notes in the left hand. The dynamic marking is *mf*.

36

C Tpt.

Pno.

Detailed description: This system covers measures 36 to 40. The C Tpt. part has a quarter rest in measure 36, then enters with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

41

C Tpt.

*cresc.*

Pno.

*p cresc.*

Detailed description: This system covers measures 41 to 45. The C Tpt. part has a half note G4 in measure 41, followed by a melodic line of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment features a rhythmic pattern of eighth notes with accents (>) on the notes. The dynamic marking is *p cresc.*.

3. Valsa Rancheira

46

C Tpt.

Pno.

*f*

51

C Tpt.

Pno.

*p*

56

C Tpt.

Pno.

*p*

3. Valsa Rancheira

61

C Tpt.

Pno.

66 *mf*

C Tpt.

Pno.

71

C Tpt.

Pno.

The musical score is arranged in three systems. Each system contains a C Tpt. staff and a Pno. grand staff. The first system (measures 61-65) shows the C Tpt. staff with rests, while the Pno. staff has a bass line and a treble line with a melodic line starting at measure 64. The second system (measures 66-70) features both instruments with melodic lines. The third system (measures 71-75) shows the C Tpt. staff with a melodic line and the Pno. staff with accompaniment. Dynamics include *mf* and *f*. A first ending bracket is present in the C Tpt. staff at measure 74.

3. Valsa Rancheira

76

C Tpt.

Pno.

81

C Tpt.

Pno.

86

C Tpt.

Pno.

*mf*

Detailed description of the musical score: The score is for a piece titled '3. Valsa Rancheira'. It consists of three systems of music. Each system has a C Trumpet (C Tpt.) part and a Piano (Pno.) part. The first system starts at measure 76. The C Tpt. part begins with a rest, followed by a series of eighth notes with slurs and accents. The Pno. part has a treble clef with chords and a bass clef with a steady eighth-note accompaniment. The second system starts at measure 81. The C Tpt. part features a triplet of eighth notes, followed by more eighth notes with slurs and accents. The Pno. part continues with chords and accompaniment. The third system starts at measure 86. The C Tpt. part has a quarter note, a rest, and then eighth notes with slurs and accents. The Pno. part includes a dynamic marking of *mf* and features chords with slurs and accents. The score ends with a final chord in the piano part.

3. Valsa Rancheira

91

C Tpt.

Pno.

96

C Tpt.

Pno.

101

C Tpt.

Pno.

The image displays a musical score for the piece "3. Valsa Rancheira". It is organized into three systems of music, each consisting of a C Tpt. (C Trumpet) part and a Pno. (Piano) part. The first system covers measures 91 to 95, the second system covers measures 96 to 100, and the third system covers measures 101 to 105. The C Tpt. part is written in a single staff with a treble clef. The Pno. part is written in two staves, treble and bass clefs. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. In the second system, the C Tpt. part has dynamic markings of *cresc.*, *f*, and *mf*. The Pno. part in the same system has *cresc.* markings and a *ff p sub.* marking. The first system features triplet markings in the Pno. part. The third system shows the C Tpt. part with rests, while the Pno. part continues with rhythmic patterns.

3. Valsa Rancheira

106

C Tpt.

Pno.

Musical score for measures 106-110. The C Tpt. part is mostly rests. The Pno. part features a piano introduction with a forte (f) dynamic, consisting of a right-hand melody and a left-hand accompaniment.

111

C Tpt.

Pno.

Musical score for measures 111-115. The C Tpt. part has a melodic line starting in measure 111. The Pno. part continues with piano accompaniment.

116

C Tpt.

Pno.

Musical score for measures 116-120. The C Tpt. part has a melodic line with accents and a triplet. The Pno. part features piano accompaniment with a forte (f) dynamic and a triplet in the right hand.

3. Valsa Rancheira

121

C Tpt.

Pno.

*f*

*p*

126

C Tpt.

Pno.

*p*

*cresc. aos poucos*

*p cresc. aos poucos*

131

C Tpt.

Pno.

*f*

*f*

*f*

*p*



3. Valsa Rancheira

136

C Tpt.

*p sub.*

Pno.

141

C Tpt.

*cresc.* *f*

Pno.

*mf* *f* *p*

146

C Tpt.

*p*

Pno.

*p*

3. Valsa Rancheira

151

C Tpt.

Pno.

*p*

156

C Tpt.

Pno.

*mf*

161

C Tpt.

Pno.

*cresc.*

3. Valsa Rancheira

166

C Tpt.

Pno.

*f*

*mf*

*p espress.*

171

C Tpt.

Pno.

176

C Tpt.

Pno.

3. Valsa Rancheira

181

C Tpt.

Pno.

*p molto espressivo*

186

C Tpt.

Pno.

191

C Tpt.

Pno.

*p*

3. Valsa Rancheira

196

C Tpt.

Pno.

Musical score for measures 196-200. The C Tpt. part has rests. The Pno. part features a melodic line in the right hand and a bass line in the left hand, with a fermata over the first measure of the bass line.

201

C Tpt.

Pno.

*p*

Musical score for measures 201-205. The C Tpt. part has rests followed by a melodic phrase. The Pno. part features a chordal accompaniment in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

206

C Tpt.

Pno.

Musical score for measures 206-210. The C Tpt. part has a melodic line. The Pno. part features a chordal accompaniment in the right hand and a bass line in the left hand.

### 3. Valsa Rancheira

211

C Tpt.

Pno.

216

Cadenza

C Tpt.

*p* calmo, espressivo

Pno.

221

C Tpt.

*poco piu*

Pno.

3. Valsa Rancheira

226

C Tpt.

Pno.

231

C Tpt.

*mf* a tempo

Pno.

236

C Tpt.

*rall.* *pp* *Lento* *p*

Pno.

### 3. Valsa Rancheira

241

C Tpt.

*calmo, espressivo* *a tempo*

Pno.

246

C Tpt.

*f* *Marcial*

Pno.

251

C Tpt.

*cantabile* *p* *f* *Marcial*

Pno.



3. Valsa Rancheira

256

C Tpt.

a tempo

*f*

Pno.

261

C Tpt.

*rall.*

Pno.

*p*

266

C Tpt.

Pno.

*p*

3. Valsa Rancheira

271

C Tpt.

Pno.

Musical score for measures 271-275. The C Tpt. part is silent. The Pno. part features a melodic line in the right hand and a bass line in the left hand. Dynamics include accents (>) and a forte (f) marking.

276

C Tpt.

Pno.

Musical score for measures 276-280. The C Tpt. part is silent. The Pno. part features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (p), forte (f), and mezzo-forte (mf) markings.

281

C Tpt.

Pno.

Musical score for measures 281-285. The C Tpt. part is silent. The Pno. part features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (p) and mezzo-forte (mf) markings.

3. Valsa Rancheira

286

C Tpt.

*mf*

Pno.

*mf*

291

C Tpt.

Pno.

296

C Tpt.

Pno.

3. Valsa Rancheira

301

C Tpt.

Pno.

*mf*

306

C Tpt.

Pno.

*cresc. e accel.*

311

C Tpt.

Pno.

*f*

*ff*

3. Valsa Rancheira

316 *Lento, a Vontade*

C Tpt.

dim. *rall.* *p*

Pno.

321

C Tpt.

*rall.* *p* *mf* *f rall.*

Pno.

*p* *mf* *f rall.*

326

C Tpt.

*f a tempo*

Pno.

3. Valsa Rancheira

331

C Tpt.

*f* \* Note E is optional

Pno.

Detailed description: This system covers measures 331 to 335. The C Tpt. part is in 3/4 time and features five measures of sustained notes, each with a slur above it. The notes are G4, A4, B4, C5, and D5. The Pno. part is in 3/4 time and features five measures of chords and bass lines. The first measure has a chord of G4-A4-B4-C5 and a bass line of G3-A3-B3-C4. The second measure has a chord of A4-B4-C5 and a bass line of A3-B3-C4. The third measure has a chord of B4-C5 and a bass line of B3-C4. The fourth measure has a chord of C5 and a bass line of C4. The fifth measure has a chord of D5 and a bass line of D4. The Pno. part includes accents and slurs throughout.

336

C Tpt.

Pno.

Detailed description: This system covers measures 336 and 337. The C Tpt. part is in 3/4 time and features two measures of notes with a slur above them. The notes are G4, A4, and B4. The Pno. part is in 3/4 time and features two measures of chords and bass lines. The first measure has a chord of G4-A4-B4 and a bass line of G3-A3-B3. The second measure has a chord of A4-B4 and a bass line of A3-B3. The Pno. part includes slurs throughout.

# 3. Valsa Rancheira, 2004

[Ranch Waltz]

Edmundo Villani-Cortes (b. 1930)

Edited by Clayton Miranda

Trumpet in C

Presto ♩ = 76

8

*mf*

13

4

22

6

*mf*

33

40

*cresc.*

46

17

*f*

*mf*

68

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3. Valsa Rancheira

75

2

82

3 3 3

88

94

3 3 *cresc.* *f*

100

*mf* 11

116

*f*

122

5 *p* *cresc. aos poucos*



3. Valsa Rancheira

131 *f* *f*

137 *p sub.* *cresc.* <

142 *f* *p*

149 *2*

157 *mf*

162 *cresc.* *f*

168 *p molto espressivo*

### 3. Valsa Rancheira

187

Musical staff 187-193: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. There are rests at the beginning and end of the staff.

194

Musical staff 194-205: Treble clef, key signature of one flat. The staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. It features a five-measure rest marked with a '5' and a three-measure rest marked with a '3'. The staff ends with a fermata. Dynamics: *p*.

206

Musical staff 206-212: Treble clef, key signature of two sharps. The staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. It features a five-measure rest. The staff ends with a fermata.

213

Musical staff 213-219: Treble clef, key signature of two sharps. The staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. It features a five-measure rest and a phrase labeled "Cadenza". Dynamics: *p calmo, espressivo*.

220

Musical staff 220-225: Treble clef, key signature of two sharps. The staff contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Dynamics: *poco piu*.

226

Musical staff 226-230: Treble clef, key signature of two sharps. The staff contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. It features three triplets of eighth notes. Dynamics: *poco piu*.

231

Musical staff 231-236: Treble clef, key signature of two sharps. The staff contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. It features three triplets of eighth notes. Dynamics: *mf a tempo*.

3. Valsa Rancheira

236 *Lento*  
*rall.* *pp* *p*

242 *calmo, espressivo* *a tempo*

247 *Marcial*  
*f*

251 *cantabile*  
*p*

255 *Marcial*  
*f*

258 *a tempo* *f*

261 *rall.* **23**

3. Valsa Rancheira

288

*mf*

Musical staff 288-292: Treble clef, 3/4 time signature. Measures 288-292. Dynamics: *mf*.

293

Musical staff 293-299: Treble clef, 3/4 time signature. Measures 293-299. Includes a triplet of eighth notes in measure 294. Dynamics: *mf*.

301

Musical staff 301-315: Treble clef, 3/4 time signature. Measures 301-315. Includes a 10-measure rest in measure 304. Dynamics: *f*.

316

Musical staff 316-321: Treble clef, 3/4 time signature. Measures 316-321. Dynamics: *dim.*, *rall.*, *p*. Tempo marking: *Lento, a Vontade*.

322

Musical staff 322-328: Treble clef, 3/4 time signature. Measures 322-328. Includes a 3-measure rest in measure 328. Dynamics: *rall.*, *p*, *mf*, *f*, *rall.*.

329

Musical staff 329-335: Treble clef, 3/4 time signature. Measures 329-335. Dynamics: *f*. Note: \* Note E is optional.

336

Musical staff 336-342: Treble clef, 3/4 time signature. Measures 336-342. Dynamics: *f*.

# 3. Valsa Rancheira, 2004

[Ranch Waltz]

Edmundo Villani-Cortes (b. 1930)

Edited by Clayton Miranda

Trumpet in Bb

Presto ♩ = 76

8

*mf*

13

4

22

6

*mf*

33

39

45

*cresc.*

*f*

50

17

*mf*

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3. Valsa Rancheira

72

79

84

90

95

101

117

3. Valsa Rancheira

122

*p* *cresc. aos poucos*

131

*f* *f*

137

*p sub.* *cresc. <*

142

*f* *p*

149

*p*

157

*mf*

162

*cresc.* *f*

### 3. Valsa Rancheira

168 **15**  
*p* molto espressivo

187

194 **5** **3**  
*p*

206

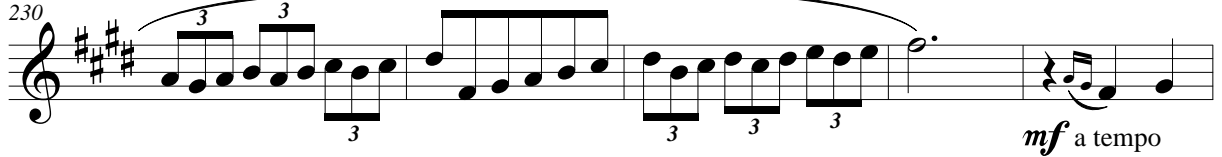
213 Cadenza  
*p* calmo, espressivo

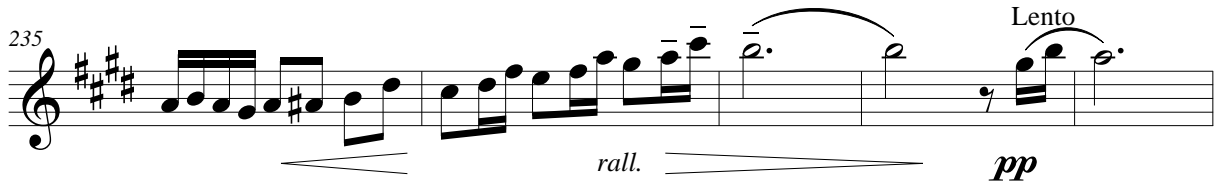
220 *poco piu*

225

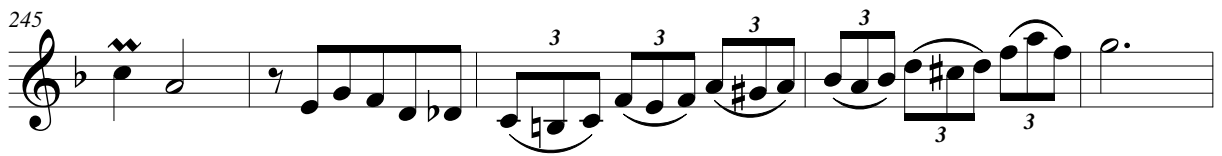


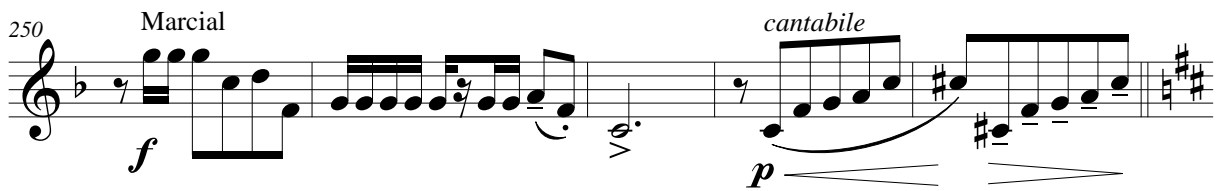
3. Valsa Rancheira

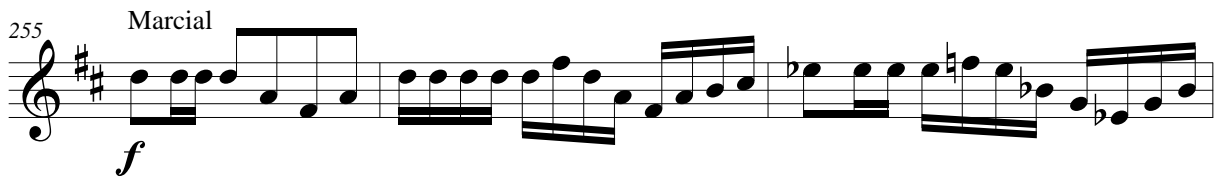
230   
*mf* a tempo

235   
*rall.* *pp*

240   
*p* *calmo, espressivo* a tempo

245   
*p*

250   
*f* *Marcial* *cantabile* *p*

255   
*f* *Marcial*

258   
a tempo *f*

3. Valsa Rancheira

261 *rall.* 23

288 *mf*

293 3

300 10 *f*

315 *dim. rall. p Lento, a Vontade*

321 *rall. p mf f rall.*

326 3 *f* \* Note E is optional

333

Table D1. Critical Notes of *Concerto for Trumpet and Piano* by Edmundo Villani-Côrtes

PART	MEASURE	CHANGE
<b>1<sup>st</sup> Movement: <i>Contemplation on the Alterosas Mountains</i></b>		
Trumpet	43	Added accent on beat 1
Trumpet	53	Changed half note to two quarter notes on beat 2
Trumpet	62	Added <i>decresc.</i> marking on beat 2
Trumpet	73	Added <i>expressive</i> marking
Trumpet	73	Added dynamic sign – <i>p</i> on beat 1
Trumpet	76	Deleted slur on beat 1
Trumpet	79	Deleted slur on beat 2
Trumpet	82	Added <i>Mute Optional</i> indication
Trumpet	108	Added dynamic sign – <i>mf</i> on beat 2
Trumpet	117	Added accent on beat 1
Trumpet	119	Added accent on beat 1
Trumpet	126	Added accent on beat 1
Trumpet	127	Added <i>Open</i> indication
Trumpet	155	Deleted slur on beat 1
Trumpet	155	Added accent on beat 2
Trumpet	158	Added <i>Marcial</i> marking
Trumpet	164	Added dynamic sign – <i>p</i> on beat 1
Trumpet	167	Added accent on beats 1 and 2
Trumpet	173	Added accent on beat 3
Trumpet	175	Added slur on beat 2
Trumpet	178	Deleted slur on beat 1
Trumpet	180	Added slur on beat 4
Trumpet	188	Deleted slur on beat 1
Trumpet	198	Added accent on beat 1
Trumpet	202	Added <i>poco rall.</i> Sign
Trumpet	203	Added dynamic sign – <i>mf</i> on beat 2
Trumpet	204	Added slur on beat 3
Trumpet	205	Added slur on beat 2
Trumpet	206	Added slur
Trumpet	207	Added <i>rapido (like Jazz swing)</i> indication
Trumpet	210	Added mordent on beat 3
Trumpet	235	Added dynamic sign – <i>f</i> on beat
Trumpet	236	Added accent on beat 1
Trumpet	246	Added a sharp on beat 1
<b>2<sup>nd</sup> Movement: <i>The Guarani Aquifer</i></b>		
Trumpet	50	Added dynamic sign – <i>p</i> on beat 1
Trumpet	53	Added <i>cresc.</i> sign
Trumpet	105	Added <i>cresc.</i> sign
Trumpet	105-106	Added <i>cresc.</i> sign
Trumpet	111	Added dynamic sign – <i>mp</i> on beat 1

Table D1. Critical Notes of *Concerto for Trumpet and Piano* by Edmundo Villani-Côrtes (continued)

PART	MEASURE	CHANGE
<b>2<sup>nd</sup> Movement: <i>The Guarani Aquifer</i> (continued)</b>		
Piano	3	Short hand converted to conventional notation
Piano	4	Short hand converted to conventional notation
Piano	5	Added dynamic sing – <i>p</i> on beat 1
Piano	8	Short hand converted to conventional notation
Piano	11	Short hand converted to conventional notation
Piano	26	Short hand converted to conventional notation on bass clef
Piano	31	Short hand converted to conventional notation on bass clef
Piano	35	Short hand converted to conventional notation on bass clef
Piano	40	Short hand converted to conventional notation on bass clef
Piano	41	Short hand converted to conventional notation on bass clef
Piano	59	Short hand converted to conventional notation on treble clef
Piano	60	Short hand converted to conventional notation on treble clef
Piano	63	Added staccato sign on beat 1
Piano	72	Added <i>deces.</i> Marking
Piano	73	Triplet bracket moved under note on beat 3
Piano	82	Added sharp sign on beat 3
Piano	82	Added sharp sign on beat 4
Piano	82	Added flat sign on beat 4
Piano	90	Triplet bracket moved under note on beat 2
Piano	95	Triplet bracket moved under note on beat 2
Piano	96	Triplet bracket moved under note on beat 1
Piano	97	Triplet bracket moved under note on beat 2
Piano	99	Triplet bracket moved under note on beat 2
Piano	105-106	Added <i>cresc.</i> sign
Piano	107	Added dynamic sing – <i>mf</i> on beat 1
Piano	113	Short hand converted to conventional notation on treble clef
Piano	114	Short hand converted to conventional notation on treble clef
Piano	117	Stem moved up on double appoggiatura
Piano	121	Stem moved up on double appoggiatura
Piano	122	Stem separated on beat 3
Piano	124	Added dynamic sing – <i>p</i> on beat 1

Table D1. Critical Notes of *Concerto for Trumpet and Piano* by Edmundo Villani-Côrtes (continued)

PART	MEASURE	CHANGE
<b>2<sup>nd</sup> Movement: <i>The Guarani Aquifer</i> (continued)</b>		
Piano	125	Added flat sign on beat 2
Piano	148	Short hand converted to conventional notation
Piano	160	Expression mark <i>rall. moto</i> moved under note
<b>3<sup>rd</sup> Movement: <i>Ranch Waltz</i></b>		
Score	1	Added Tempo marking
Trumpet	78	Added <i>cresc.</i> sign
Trumpet	19	Added slur on beat 2
Trumpet	20	Added slur on beat 1
Trumpet	21	Added slur on beat 1
Trumpet	22	Added slur on beat 1
Trumpet	23	Added slur on beat 1
Trumpet	38	Added slur on beat 1
Trumpet	39	Added slur on beat 1
Trumpet	40	Added slur on beat 1
Trumpet	44	Added slur on beat 1
Trumpet	49	Added accent on beat 1
Trumpet	78	Added <i>cresc.</i> sign
Trumpet	81	Added slur on beat 1
Trumpet	86	Deleted <i>cresc.</i> sign
Trumpet	119	Added accent on beat 1
Trumpet	135	Added dynamic sign – <i>f</i> on beat 2
Trumpet	137	Added dynamic sign – <i>p sub.</i> on beat 1
Trumpet	149	Added slur on beat 1
Trumpet	164	Added slur on beat 3
Trumpet	195	Added dynamic sign – <i>p</i> on beat 1
Trumpet	216	Added <i>Cadenza</i> sign
Trumpet	254	Added accent on beat, 1, 2 and 3
Trumpet	255	Added <i>Martial</i> sign
Trumpet	258	Added flat sign on beat 3
Piano	45	Added accent on beat 1 and 2
Piano	46	Added accent on beat 1 and 2
Piano	47	Added accent on beat 1 and 2
Piano	48	Added accent on beat 1 and 2
Piano	48	Added <i>cresc.</i> sign
Piano	53	Added dynamic sign – <i>p</i> on beat 1
Piano	57	Added dynamic sign – <i>p</i> on beat 1
Piano	75	Added dynamic sign – <i>mf</i> on beat 1
Piano	84	Added <i>cresc.</i> sign
Piano	87	Added dynamic sign – <i>mf</i> on beat 1
Piano	99	Changed dynamic <i>f</i> to <i>ff</i>

Table D1. Critical Notes of *Concerto for Trumpet and Piano* by Edmundo Villani-Côrtes (continued)

PART	MEASURE	CHANGE
<i>3<sup>rd</sup> Movement: Ranch Waltz (continued)</i>		
Piano	105	Deleted dynamic sign – <i>f</i> on beat 1
Piano	114	Added slur on beat 2
Piano	117	Added accent on beat 1 and 2
Piano	119	Added accent on beat 1 and 2
Piano	122	Added dynamic sign – <i>f</i> on beat 1
Piano	123	Added slur in right hand on beats 1 and 3
Piano	124	Added slur in right hand on beats 1 and 3
Piano	125	Added slur in right hand on beat 1
Piano	126	Added slur in right hand on beat 1
Piano	137	Added slur in right hand on beat 2
Piano	141	Added dynamic sign – <i>mf</i> on beat 1
Piano	143	Added <i>decresc.</i> Sign
Piano	151	Added dynamic sign – <i>p</i> on beat 1
Piano	155	Added dynamic sign – <i>p</i> on beat 2
Piano	155-156	Added slur
Piano	160	Added dynamic sign – <i>mf</i> on beat 2
Piano	167	Added dynamic sign – <i>mf</i> on beat 2
Piano	171-172	Added slur
Piano	173	Added slur
Piano	179	Added dynamic sign – <i>p</i> on beat 2
Piano	183	Added <i>decresc.</i> sign on beat 2
Piano	184	Added <i>moto expressive</i> sign on beat 2
Piano	185	Added slur in right hand on beat 1
Piano	186	Added slur in right hand on beat 1
Piano	189	Added slur in right hand on beat 1
Piano	190	Added slur in right hand on beat 1
Piano	190	Added dynamic sign – <i>p</i> on beat 1
Piano	195	Added dynamic sign – <i>p</i> on beat 2
Piano	201	Added dynamic sign – <i>p</i> on beat 1
Piano	204	Added dynamic sign – <i>p</i> on beat 3
Piano	216	Added fermata
Piano	264	Added dynamic sign – <i>p</i> on beat 1
Piano	268	Added dynamic sign – <i>p</i> on beat 2
Piano	280	Added <i>sub.</i> sign
Piano	286	Added slur in right hand on beat 1
Piano	288	Added dynamic sign – <i>mf</i> on beat 1
Piano	294	Added slur in right hand on beats 1 and 3
Piano	295	Added slur in right hand on beats 1 and 3
Piano	304	Added dynamic sign – <i>mf</i> on beat 1

Table D1. Critical Notes of *Concerto for Trumpet and Piano* by Edmundo Villani-Côrtes (continued)

<b>PART</b>	<b>MEASURE</b>	<b>CHANGE</b>
<i>3<sup>rd</sup> Movement: Ranch Waltz (continued)</i>		
Piano	313	Added <i>cresc.</i> sign
Piano	323	Added <i>cresc.</i> sign
Piano	325	Added <i>cresc.</i> sign on beat 2
Piano	328	Added dynamic sign – <i>f</i> on beat 1