

Barrozo Netto
João Pedro Gomes Cardim (orq.)

Natal
da Suite Infantil n°2, “Árvore (Diante da)”

Edição: Daniel Gonzaga de Araujo
e Paulo Castagna

Edição integrante da Pesquisa de Iniciação Científica “A música para orquestra de João Pedro Gomes Cardim (1832-1918): levantamento de fontes primárias e edição crítica de três obras”, orientada pelo Prof. Dr. Paulo Castagna, no Instituto de Artes da UNESP - Universidade Estadual Paulista (São Paulo - SP), através do programa PIBIC – CNPq.

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APRESENTAÇÃO

Peça escrita originalmente para piano, pelo Maestro Joaquim Antônio Barrozo Netto (1881-1941), publicada em 1904, como segundo movimento da suíte “Natal”, que contém outros dois movimentos, a saber: *I. Impaciência* e *III. Ninna-nanna*. Na partitura publicada para piano, há ainda uma dedicatória: “à sua discípula Heloísa Neves Gonzaga”

A versão para cordas, orquestrada por João Pedro Gomes Cardim, é uma edição manuscrita, também publicada em 1904, com uma grade para violinos 1 e 2, violas, e violoncelos. A grade da fonte primária comporta ainda uma linha para contrabaixo, que não foi preenchida.

A orquestração é bem objetiva, sem alterações formais, e com raras alterações de articulações e texturas. A peça é de curta duração (aproximadamente 1min.30) possui uma forma binária (ABA), e é escrita através de contrapontos que valorizam o motivo do início ao fim.

FONTES

NETTO, Barrozo; CARDIM, João Pedro Gomes (orquestração). “Natal”. São Paulo, autógrafo, julho de 1904. 5 p. Violinos 1 e 2, Violas, Violoncelo.

Fonte B - NETTO, Barrozo. *Natal*. Rio de Janeiro, E. Bevilacqua e Cia., 1904. 5 p. Piano solo.

CRITÉRIOS EDITORIAIS

Para realizar a edição, foram examinadas duas fontes: a fonte para cordas, de Gomes Cardim, e a fonte para piano. A primeira é o objeto desta edição, enquanto a segunda foi utilizada para comparação e compreensão dos procedimentos de orquestração. Por serem fontes preservadas, não houve problemas gerados pela situação das mesmas, mas sim, pelas informações escritas pelo orquestrador.

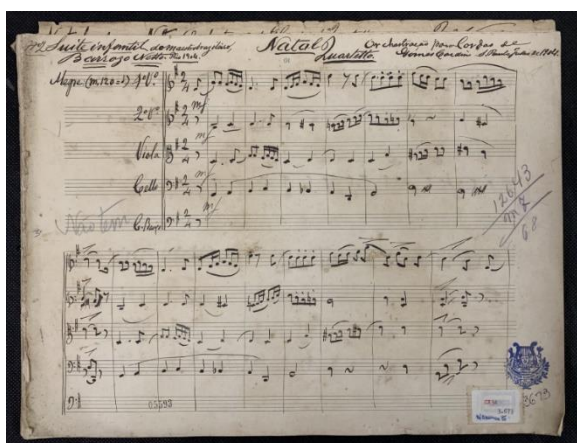
A princípio, é possível notar a falta de regularidade na posição inicial/final das ligaduras, tais como o comprimento destas. Esse problema ocorre, pois, durante o processo de orquestração, Cardim transcreveu diversas ligaduras de frase do piano para os instrumentos de

NETTO, Barrozo Netto, com orquestração de CARDIM, J. P. Gomes, Natal

cordas da orquestra, o que, para esses instrumentos, significa tocar esses trechos longos em uma única arcada. Fatores técnicos como: dinâmica, retomadas de arco e até mesmo a execução frases extensas, podem ser prejudicados por essas ligaduras.

Essas questões foram resolvidas através de uma padronização desses elementos com base nas fontes e na viabilidade de performance, e pode ser consultada no aparato crítico desta edição.

FAC-SÍMILES



Fonte para cordas (Fonte A)



Fonte para piano (Fonte B)

NATAL

Suite infantil nº2
Árvore (Diante da)

Edição: Daniel Gonzaga
e Paulo Castagna

Barrozo Netto
Orquestração para cordas
de João Pedro Gomes Cardim

Alegre

Violino I

Violino II

Viola

Violoncello

mf

5

Vln. I

Vln. II

Vla.

Vc.

mf

9

Measures 9-12 of the musical score. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#). The time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is present at the beginning of each staff. The Vln. I part features a melodic line with eighth and sixteenth notes. The Vln. II part has a similar melodic line. The Vla. part plays a rhythmic pattern of eighth notes. The Vc. part provides a bass line with eighth notes.

13

Measures 13-16 of the musical score. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#). The time signature is 4/4. The dynamic marking *sf* (sforzando) is present in the Vln. I part. The Vln. I part features a melodic line with eighth and sixteenth notes. The Vln. II part has a similar melodic line. The Vla. part plays a rhythmic pattern of eighth notes. The Vc. part provides a bass line with eighth notes.

17

Vln. I *mp*

Vln. II

Vla. [1] [2] [3] [4] *mp*

Vc. *mp*

21

Vln. I *mf*

Vln. II *mf*

Vla. [5] [6] [7] [8] *mf*

Vc. *mf*

25

Score for measures 25-28, featuring Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#). The score is written in 4/4 time. Measures 25-28 show a melodic development with various articulations and dynamics.

Vln. I: Treble clef, F# key signature. Measures 25-28 show a melodic line with eighth and sixteenth notes, including slurs and accents.

Vln. II: Treble clef, F# key signature. Measures 25-28 show a melodic line with eighth and sixteenth notes, including slurs and accents.

Vla.: Alto clef, F# key signature. Measures 25-28 show a melodic line with eighth and sixteenth notes, including slurs and accents.

Vc.: Bass clef, F# key signature. Measures 25-28 show a melodic line with eighth and sixteenth notes, including slurs and accents.

29

Score for measures 29-32, featuring Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#). The score is written in 4/4 time. Measures 29-32 show a melodic development with various articulations and dynamics.

Vln. I: Treble clef, F# key signature. Measures 29-32 show a melodic line with eighth and sixteenth notes, including slurs and accents. The dynamic *p* (piano) is marked at the beginning of measure 29.

Vln. II: Treble clef, F# key signature. Measures 29-32 show a melodic line with eighth and sixteenth notes, including slurs and accents.

Vla.: Alto clef, F# key signature. Measures 29-32 show a melodic line with eighth and sixteenth notes, including slurs and accents. The dynamic *p* (piano) is marked at the beginning of measure 29.

Vc.: Bass clef, F# key signature. Measures 29-32 show a melodic line with eighth and sixteenth notes, including slurs and accents. The dynamic *p* (piano) is marked at the beginning of measure 29.

33

Measures 33-36 of the musical score. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer notes with slurs. The Vln. I and Vln. II parts have a similar melodic line, while the Vla. and Vc. parts provide a harmonic foundation. The Vln. I and Vln. II parts end with a double bar line and a repeat sign.

37

Measures 37-40 of the musical score. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature changes to two flats (Bb and Eb) and the time signature remains 4/4. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer notes with slurs. The Vln. I and Vln. II parts have a similar melodic line, while the Vla. and Vc. parts provide a harmonic foundation. The Vln. I and Vln. II parts end with a double bar line and a repeat sign.

41

Measures 41-44 of the musical score. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is B-flat major (two flats). The time signature is 12/8. The dynamics are marked *mf* (mezzo-forte) for measures 41, 42, and 43, and *f* (forte) for measure 44. The Vln. I part features a melodic line with eighth and sixteenth notes. The Vln. II part provides harmonic support with a similar melodic line. The Vla. part is mostly silent, with a few notes in measure 44. The Vc. part provides a bass line with a mix of eighth and sixteenth notes.

45

Measures 45-48 of the musical score. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is B-flat major (two flats). The time signature is 12/8. The dynamics are marked *p* (piano) for measures 45, 46, and 47, and *f* (forte) for measure 48. The Vln. I part features a melodic line with eighth and sixteenth notes. The Vln. II part provides harmonic support with a similar melodic line. The Vla. part is mostly silent, with a few notes in measure 48. The Vc. part provides a bass line with a mix of eighth and sixteenth notes.

49

Measures 49-52 of the musical score. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature is B-flat major (two flats). The time signature is 12/8. The dynamics are marked *mf* (mezzo-forte) for all instruments. The Vln. I part features a melodic line with eighth and sixteenth notes. The Vln. II part has a similar melodic line. The Vla. part plays a sustained note with a long breath mark. The Vc. part plays a sustained note with a long breath mark. The measures are grouped by a brace on the left.

53

Measures 53-56 of the musical score. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature is B-flat major (two flats). The time signature is 12/8. The dynamics are marked *p* (piano) for Vln. I, Vln. II, and Vla., and *pizz.* (pizzicato) for Vc. The Vln. I part features a melodic line with eighth and sixteenth notes. The Vln. II part has a similar melodic line. The Vla. part plays a sustained note with a long breath mark. The Vc. part plays a rhythmic pattern of eighth notes. The measures are grouped by a brace on the left.

57

57

Vln. I

pp

Vln. II

pp

Vla.

pp

arco

Vc.

pp

61

61

Vln. I

Vln. II

Vla.

Vc.

64

Measures 64-67 of the musical score. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#). The time signature is 3/4. The dynamics are marked *mf* (mezzo-forte) for all instruments. The notation includes various note values, rests, and slurs.

Vln. I: *mf*

Vln. II: *mf*

Vla.: *mf*

Vc.: *mf*

68

Measures 68-71 of the musical score. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#). The time signature is 3/4. The notation includes various note values, rests, and slurs.

Vln. I

Vln. II

Vla.

Vc.

72

Score for measures 72-75, featuring Vln. I, Vln. II, Vla., and Vc. in G major. The music is marked *mf* (mezzo-forte). The key signature is one sharp (F#). The time signature is 3/4. The score is written for four staves: Vln. I, Vln. II, Vla., and Vc. The first two staves (Vln. I and Vln. II) play a melodic line with eighth and sixteenth notes, often beamed together. The third staff (Vla.) plays a rhythmic accompaniment with eighth and sixteenth notes. The fourth staff (Vc.) plays a bass line with eighth and sixteenth notes, often beamed together. The music is divided into four measures. The first measure starts with a *mf* dynamic marking. The second measure has a whole rest for the Vln. I and Vln. II parts. The third measure has a whole rest for the Vln. I and Vln. II parts. The fourth measure has a whole rest for the Vln. I and Vln. II parts.

76

Score for measures 76-79, featuring Vln. I, Vln. II, Vla., and Vc. in G major. The music is marked *mf* (mezzo-forte). The key signature is one sharp (F#). The time signature is 3/4. The score is written for four staves: Vln. I, Vln. II, Vla., and Vc. The first two staves (Vln. I and Vln. II) play a melodic line with eighth and sixteenth notes, often beamed together. The third staff (Vla.) plays a rhythmic accompaniment with eighth and sixteenth notes. The fourth staff (Vc.) plays a bass line with eighth and sixteenth notes, often beamed together. The music is divided into four measures. The first measure starts with a *mf* dynamic marking. The second measure has a whole rest for the Vln. I and Vln. II parts. The third measure has a whole rest for the Vln. I and Vln. II parts. The fourth measure has a whole rest for the Vln. I and Vln. II parts.

80

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

ff

ff

ff

ff

tr

tr

tr

tr

APARATO CRÍTICO (fonte A)

Nessa edição, o aparato crítico está dividido em duas partes: padronização das ligaduras e articulações (indicando as variações localizadas na partitura, os critérios de decisão e o padrão utilizado), e a seção de alterações editoriais em ocorrências pontuais.

- Padronização das ligaduras

1)

The image shows a musical score snippet with three staves. The top staff is labeled '1.1' and contains a measure with a ligature. The middle staff is labeled '1.2' and contains a measure with a ligature. The bottom staff is labeled '1.3' and contains a measure with a ligature. The staves are connected by a brace on the left. The top staff has a 'variação' label above it, and the middle and bottom staves have 'variação' labels below them.

1.1 – Padrão

Ocorrências na fonte:

Vln. 1: c. 1, c. 9, c. 25-27

Vla.: c. 2, c. 10, c. 38, c. 58, c. 60-61, c. 62, c. 65;

1.2 - Ligadura padrão na fonte para piano

Ocorrências na fonte:

Vln. 1: c.17, c.21, c.23, c.29-30, c.33-35, c.41, c.49, c.76-78

Vln. 2: c. 72

Vla.: c. 76-78;

1.3 – Erros claros

Ocorrências na fonte:

Vln. 1: c. 72, c. 64

Vla.: c. 46

Vc.: c. 72;

2)



2.1 – Padrão (sem ocorrências na fonte; implementado na edição);

2.2 – Ocorrências na fonte: Vln. 1: c. 3, c.11;

2.3 – Ocorrência na fonte: Vln. 1: c. 66;

3)



3.1 – Padrão (sem ocorrências na fonte; implementado na edição);

3.2 – Ocorrências na fonte:

Vln. 2: c.1, c. 9, c. 37, c. 45, c. 64;

4)



4.1 – Padrão (sem ocorrências na fonte; implementado na edição);

4.2 – Ocorrências na fonte: Vc.: c. 12, c. 21-26, c. 29-35, c. 37-40, c. 41-44, c. 49-50, c. 60-61, c. 64-68;

4.3 – Erros claros.

Ocorrências na fonte: Vc.: 1-5, 17-20;

5)



5.1 – Padrão.

Ocorrências: Vla.: c. 14-15

5.2 – Ocorrências: Vla.: 6-7

5.3 – Ocorrências: Vla.: c. 69-71

6)



6.1 – Padrão.

Ocorrências: c. 25, c. 53, c. 63;



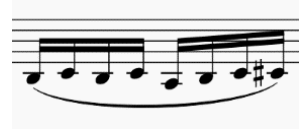



6.2 – Ocorrências:



Vln 1, Vln. 2: 76-79

Vln. 2: c. 26, c. 27, c. 33, c. 35, c. 50;

6.3 – Erro claro. Ocorrência: Vln. 2: c. 42;

- Alterações editoriais:

Localização	Parte	Situação na fonte
c.14	Vln. 1	
c. 21-22	Vln. 2	
c. 24	Vln. 2	
c. 28-29	Tutti	Sem indicação de dinâmica
c. 33	Vla.	sem ligadura
c. 35	Tutti	Sem indicação de <i>crescendo</i>
c. 37-40	Vln. 1	
c. 36	Vla.	
c. 43-44	Vln. 1	
c. 43-44	Vln. 2	Sem ligaduras
c. 45-47	Vc.	Sem ligaduras
c. 47	Vla.	Sem ligadura
c. 48	Vc.	Nota mi bemol (3º espaço na pauta)
c. 50-52	Vln.1	

Localização	Parte	Situação na fonte
c. 49-50	Vla., vc.	Ligadura de frase abrangendo os dois compassos
c. 51	Vla.	Notas 1 e 2 ligadas
c. 52	Vln. 2, Vla., Vc.	Sem ligaduras de frase
c. 54-55	Vln. 1	
c. 54-56	Vc.	Escrito com abreviação (repetição do compasso 53)
c. 56-58	Vc.	Sem <i>divisi</i>
c. 59	Vc.	Sem ligadura
c. 63	Vc.	Sem ligadura
c. 73	Vc.	Ligadura abrange todo o compasso
c. 73 n. 5	Vc.	Dó natural (2º espaço na pauta)
c. 75	Vla.	Sem ligadura
c. 74-75	Vla.	
c. 77	Tutti	Sem indicação de <i>crescendo</i>
c. 81-82	Tutti	Sem indicação de <i>crescendo</i>