

UCLA
Contemporary Music Score Collection

Title

Romaria Brasileira

Permalink

<https://escholarship.org/uc/item/00j7m85q>

Author

Coe, Henrique

Publication Date

2020

Romaria Brasileira

For 11 winds, contrabass, and percussion

Henrique Coe

Duration: approximately 5'45"

Composed in 2016-2018

Romaria Brasileira

Romaria Brasileira

For 11 winds, contrabass, and percussion

Henrique Coe

Romaria Brasileira

Instrumentation:

Piccolo (and Flute) 1

Piccolo (and Flute) 2

Oboe

English Horn

Clarinet in Bb

Bass Clarinet

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C (may use Trumpet in D / may use Piccolo at the end)

Percussion

- *Triangle*
- *Tambourine*
- *Glockenspiel*
- *Suspended Cymbal*
- *Snare Drum*

Contrabass

Romaria Brasileira

Program Note:

Romaria Brasileira is originally written for 11 winds, 1 percussion and 1 contrabass. It was composed in 2016-18. The chamber orchestra version was done in 2018. The piece's duration is of approximately 5'45".

"Romaria" is a Portuguese word derived from the word "Rome" and is applied to pilgrimages in general. Resembling a sonata form, the piece presents a musical theme from Brazilian's northeast region and another theme based on the Liber Vermell de Montserrat, a medieval songbook for pilgrims in Spain. In addition, the piece also presents three Gregorian chants: Regina Coeli, Salve Regina, and Christus Vincit. We could think of pilgrims singing those Gregorian chants on the way to a Marian shrine.

Romaria Brasileira was premiered in Toronto, Canada by the Winds of the Scarborough Philharmonic Orchestra conducted by Ron Royer on February 3, 2018. The chamber orchestra version was performed for the first time on May 30, 2018 as the final piece of my doctoral recital in composition at the University of Toronto, conducted by myself.

March 26, 2019

Henrique Gomes Coe

Transposing Score

Duration: approx. 5'45"

(Composed in 2016-18)

Romaria Brasileira

Henrique Coe

Moderato (♩ = c. 112)

Piccolo

soli

The score is for a woodwind and brass ensemble with percussion. It consists of 12 staves. The key signature is one sharp (F#), and the time signature changes from 5/4 to 3/4 and back to 5/4. The tempo is Moderato, with a quarter note equal to approximately 112 beats per minute. The score includes dynamics such as *f* (forte) and *mf* (mezzo-forte). Performance instructions include *soli* for the Piccolo and *May start softer to tune with bassoon* for the Bass Clarinet. The percussion part includes Triangle, Tambourine, Susp. Cymbal, Glockenspiel, and Snare Drum. The Triangle part has instructions for *let ring* and *damped*.

Piccolo (and Flute) 1

Piccolo (and Flute) 2

Oboe

English Horn

Clarinet in B \flat

Bass Clarinet

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C
(may use Trumpet in D)
(may use Piccolo at the end)

Percussion
- Triangle
- Tambourine
- Susp. Cymbal
- Glockenspiel
- Snare Drum

Contrabass

5

Picc. 1 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Picc. 2 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Ob. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(f)

E. Hn. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(f)

B \flat Cl. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(f)

B. Cl. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(f)

Bsn. 1 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(f)

Bsn. 2 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(f)

Hn. 1 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(mf) *f* soli

Hn. 2 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(mf) *f* soli

C Tpt. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Trgl. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
let ring

Cb. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

10 A

Picc. 1 *f* *f* *soli*

Picc. 2 *f* *f* *soli*

Ob. *f* *f* 3

E. Hn. *f* *f*

B \flat Cl. *f* *f* 3

B. Cl. *f*

Bsn. 1 *f* *soli*

Bsn. 2 *f* *soli*

Hn. 1 *f*

Hn. 2 *f*

C Tpt.

Trgl. 10 *f* *f* let ring let ring

Cb. 10

B

16

Picc. 1 *To Flute*

Picc. 2 *To Flute*

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn. 1 *soli*
(f)

Bsn. 2 *soli*
(f)

Hn. 1

Hn. 2

C Tpt.

16 *let ring*

Trgl. *let ring* *To Tambourine*

16

Cb.

22

Fl. 1

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

22

Tamb.

22

Cb.

f

f

mf

f

sul pont.

C

28

Fl. 1

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tamb.

Cb.

32 D

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. *p* *f*

E. Hn. *p* *f*

B♭ Cl. *p* *f*

B. Cl. *p* *mf*

Bsn. 1 *mp < mf* *mf < f*

Bsn. 2 *mp < mf* *mf < f*

Hn. 1 *f* *solli* *Open*

Hn. 2 *f* *solli* *Open*

C Tpt.

Tamb. *mf*

Cb. *f*

37

Fl. 1 $\frac{3}{4}$ $\frac{4}{4}$ *ff*

Fl. 2 $\frac{3}{4}$ $\frac{4}{4}$ *ff*

Ob. $\frac{3}{4}$ $\frac{4}{4}$

E. Hn. $\frac{3}{4}$ $\frac{4}{4}$

B♭ Cl. $\frac{3}{4}$ $\frac{4}{4}$ *f*

B. Cl. $\frac{3}{4}$ $\frac{4}{4}$ *f*

Bsn. 1 $\frac{3}{4}$ $\frac{4}{4}$

Bsn. 2 $\frac{3}{4}$ $\frac{4}{4}$

37

Hn. 1 $\frac{3}{4}$ $\frac{4}{4}$

Hn. 2 $\frac{3}{4}$ $\frac{4}{4}$

C Tpt. $\frac{3}{4}$ $\frac{4}{4}$ *f* *Con sord.*

37

Tamb. $\frac{3}{4}$ $\frac{4}{4}$

37

Cb. $\frac{3}{4}$ $\frac{4}{4}$

Romaria Brasileira

E 42 *soli*

Fl. 1

Fl. 2

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tamb.

Cb. *pizz.* *f* *arco*

52 *soli*

Fl. 1 *f*

Fl. 2 *f*

Ob.

E. Hn.

B \flat Cl. *soli*

B. Cl. *soli* (*f*)

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. *soli* Senza sord. (*f*)

52 Glockenspiel *soli* To Snare Drum

52 *f*

Cb.

G

57 *To Piccolo*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff* (*ff*)

E. Hn. *ff* (*ff*)

B \flat Cl. *ff* (*ff*)

B. Cl. *ff* *f* *soli*

Bsn. 1 *f* *soli*

Bsn. 2 *ff* (*ff*)

Hn. 1 *ff* (*ff*)

Hn. 2 *ff* (*ff*)

C Tpt. *ff* (*ff*)

S. Dr. *f* (*f*) Snare Drum

Cb. *ff* (*ff*)

60

Picc. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
ff *f*

Picc. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
ff *f*

Ob. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(ff)

E. Hn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(ff) *f*

B♭ Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(ff) *f*

B. Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Bsn. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(ff) *f*

Bsn. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
f

60

Hn. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(ff) *f*

Hn. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(ff)

C Tpt. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(ff) *f*

60

S. Dr. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(f) *mf*

60

Cb. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(ff)

63

Picc. 1

Picc. 2

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn. 1

Bsn. 2

63

Hn. 1

Hn. 2

C Tpt.

63

S.Dr.

63

Cb.

This musical score is for the piece "Romaria Brasileira" and is page 14. It features a woodwind and brass section. The instruments listed are Piccolo 1 and 2, Oboe, E-flat Horn, B-flat Clarinet, B Clarinet, Bassoon 1 and 2, Horn 1 and 2, C Trumpet, Snare Drum, and Cymbal. The music is in 4/4 time. Measure 63 is marked at the beginning of each staff. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#). The Snare Drum and Cymbal parts are indicated by a double bar line with a vertical line and a cymbal symbol, respectively.

H

To Flute

Picc. 1

Picc. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

S. Dr.

Cb.

To Flute

To Flute

soli

mf > *mp*

mf

soli

mf > *mp*

soli

mp >

f

soli

f > *mf*

soli

f > *mf*

67

To Glockenspiel

soli arco

f

Musical score for *Romaria Brasileira*, page 16. The score includes parts for the following instruments:

- Fl. 1
- Ob.
- E. Hn.
- B \flat Cl.
- B. Cl.
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- C Tpt.
- Glk.
- Cb.

The score is in 3/4 time and features a key signature of one sharp. The starting measure is 72. Dynamics include *p* (piano) and *(p)*.

I

rall.

78

Flute *p*

Fl. 1

Fl. 2

Ob. *p*

E. Hn. *p*

B \flat Cl. *p*

B. Cl. *p*

Bsn. 1 *(p)*

Bsn. 2 *(p)*

Hn. 1

Hn. 2

C Tpt.

78

Glk.

78

Cb. *(p)*

J Andante (♩ = c. 92)

84

Fl. 1 *soli* *p*

Fl. 2 *soli* *p*

Ob. *soli* *p*

E. Hn. *soli* *p*

B♭ Cl. *soli* *p*

B. Cl. *soli* *p*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

84 Glockenspiel *soli* *p*

84 Cb. *(p)*

Piccolo
soli

116

Picc. 1 *p*

Fl. 2 (Flute) *p* *To Piccolo*

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1 *soli* *p*

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

116 *soli* *To Suspended Cymbal*

Glk.

116 *soli*

Cb.

129

Picc. 1 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ *f* *soli*

Picc. 2 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ *f* *Piccolo soli*

Ob. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ *mp* *mf* 3

E. Hn. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ *mf*

B♭ Cl. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ 3

B. Cl. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Bsn. 1 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Bsn. 2 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

129

Hn. 1 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Hn. 2 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

C Tpt. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Cym. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ *pp* *Suspended Cymbal*

129

Cb. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ *pp*

0

133

Picc. 1 *ff*

Picc. 2 *ff*

Ob. *ff*

E. Hn. *ff*

B♭ Cl. *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff* *soli*

Cym. *f* *let ring*

Cb. *ff*

P

136

Picc. 1

Picc. 2

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn. 1

Bsn. 2

136

Hn. 1

Hn. 2

C Tpt.

Cym.

136

Cb.

pp

f

sol

let ring

139

Picc. 1 $\frac{2}{4}$ $\frac{4}{4}$

Picc. 2 $\frac{2}{4}$ $\frac{4}{4}$

Ob. $\frac{2}{4}$ $\frac{4}{4}$ soli *f*

E. Hn. $\frac{2}{4}$ $\frac{4}{4}$ soli *f*

B \flat Cl. $\frac{2}{4}$ $\frac{4}{4}$ soli *f*

B. Cl. $\frac{2}{4}$ $\frac{4}{4}$ *f*

Bsn. 1 $\frac{2}{4}$ $\frac{4}{4}$ *f*

Bsn. 2 $\frac{2}{4}$ $\frac{4}{4}$ *f*

139

Hn. 1 $\frac{2}{4}$ $\frac{4}{4}$ *f*

Hn. 2 $\frac{2}{4}$ $\frac{4}{4}$ *f*

C Tpt. $\frac{2}{4}$ $\frac{4}{4}$

Cym. $\frac{2}{4}$ $\frac{4}{4}$

139

Cb. $\frac{2}{4}$ $\frac{4}{4}$ *f*

R

148

Picc. 1 *ff*

Picc. 2 *ff*

Ob. *ff*

E. Hn. *ff*

B♭ Cl. *ff*

B. Cl. *ff* *f* *soli* *ff*

Bsn. 1 *ff* *f* *soli* *ff*

Bsn. 2 *ff*

Hn. 1 *ff* *f* *soli* *ff*

Hn. 2 *ff* *f* *soli* *ff*

C Tpt. *ff*

Cym. *f* *let ring* *f* *let ring* *(f)*

Cb. *ff* *f* *ff*

151

Picc. 1

Picc. 2

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn. 1

Bsn. 2

151

Hn. 1

Hn. 2

C Tpt.

Cym.

151

Cb.

154

Picc. 1 $\frac{3}{4}$ $\frac{4}{4}$

Picc. 2 $\frac{3}{4}$ $\frac{4}{4}$

Ob. $\frac{3}{4}$ $\frac{4}{4}$

E. Hn. $\frac{3}{4}$ $\frac{4}{4}$

B \flat Cl. $\frac{3}{4}$ $\frac{4}{4}$

B. Cl. $\frac{3}{4}$ $\frac{4}{4}$
soli
f *ff*

Bsn. 1 $\frac{3}{4}$ $\frac{4}{4}$
f *ff*

Bsn. 2 $\frac{3}{4}$ $\frac{4}{4}$

154 *soli*
f *ff*

Hn. 1 $\frac{3}{4}$ $\frac{4}{4}$

Hn. 2 $\frac{3}{4}$ $\frac{4}{4}$
f *ff*

C Tpt. $\frac{3}{4}$ $\frac{4}{4}$

Cym. $\frac{3}{4}$ $\frac{4}{4}$ *let ring*

154 *f*
 Cb. $\frac{3}{4}$ $\frac{4}{4}$

157

Picc. 1

Picc. 2

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn. 1

Bsn. 2

157

Hn. 1

Hn. 2

C Tpt.

Cym.

157

Cb.

pp

ff

let ring

S

160

160

Picc. 1 *ff*

Picc. 2 *ff*

Ob. *ff*

E. Hn. *ff*

B \flat Cl. *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Cym.

Cb. *ff*

164

Picc. 1

Picc. 2

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn. 1

Bsn. 2

164

Hn. 1

Hn. 2

C Tpt.

Cym.

164

Cb.

Detailed description: This page of a musical score for 'Romaria Brasileira' contains measures 164 through 167. The score is arranged for a large ensemble of instruments. The top section includes Piccolo 1 and 2, Oboe, English Horn, B-flat Clarinet, Bass Clarinet, Bassoon 1 and 2, Horn 1 and 2, and Trumpet in C. The bottom section includes Cymbals and Contrabass. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score features complex rhythmic patterns with frequent changes in meter (2/4, 3/4, 2/4, 3/4) and dynamic markings such as *mf* and *f*. The instruments play melodic lines with various articulations, including slurs and accents. The Cymbals part consists of a simple rhythmic pattern corresponding to the meter changes. The Contrabass part provides a low-frequency accompaniment.

169

Picc. 1

Picc. 2

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn. 1

Bsn. 2

169

Hn. 1

Hn. 2

C Tpt.

Cym.

169

Cb.

pp

f

Detailed description: This is a page of a musical score for a symphony orchestra, specifically for the piece 'Romaria Brasileira'. The page is numbered 36 and contains measures 169 through 172. The score is arranged in two systems. The first system includes parts for Piccolo 1 and 2, Oboe, English Horn, Bass Clarinet, Clarinet in Bb, Clarinet in B, Bassoon 1 and 2, Horn 1 and 2, Trumpet in C, Cymbals, and Contrabass. The second system includes parts for Horn 1 and 2, Trumpet in C, Cymbals, and Contrabass. The key signature is one sharp (F#), and the time signature is 4/4. The Piccolo parts feature a melodic line with eighth-note patterns. The Clarinet in Bb part has a similar melodic line. The Bassoon parts play a simple harmonic accompaniment. The Horns and Trumpets play a simple harmonic accompaniment. The Cymbals play a simple harmonic accompaniment. The Contrabass part plays a simple harmonic accompaniment. The score includes dynamic markings such as *pp* and *f*, and articulation markings such as accents and slurs.

T Andante (♩ = c. 92)

rall.

173

Picc. 1

ff

Picc. 2

ff

Ob.

ff

E. Hn.

ff

B♭ Cl.

ff

B. Cl.

ff

Bsn. 1

ff

Bsn. 2

ff

Hn. 1

ff

Hn. 2

ff

C Tpt.

ff

Cym.

pp < *fp*

fp

f

Mute

173

Cb.

ff

(V)

8va bassa - - - - |