

# José Orlando Alves (1970)

Concerto para viola e orquestra

viola, orquestra  
(*viola, orchestra*)

55 p.

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Rio de Janeiro, 2017

Patrocínio



**BNDES**

Realização

MINISTÉRIO DA  
**CULTURA**



MUSICA BRASILIS

# Concerto para Viola e Orquestra

(Dedicado à Tania Augusta Campos, ao Leonardo Martinelli e a Orquestra Bachiana Filarmônica SESI - SP)

J. Orlando Alves  
(2014)

Partitura sem transposição

$\text{♩} = 60$

Flauta I e II

Oboé I e II

Clarineta em Sib I e II

Fagotes I e II

Trompa em F I e II

Trompete em Dó I e II

Trombone Tenor I e II

Bass Trombone

Tuba

Percussionista I  
Tímpanos

Afinação:  
♯

Percussionista II  
Xylophone  
Prato Susp.  
Tam-tam  
Chicote  
Triângulo

Viola Solista

Violin I

Violin II

Viola

Violoncello

Contrabass



A

**ATENÇÃO:** em todo o concerto, todos os trinados deverão ser realizados sempre por semiton acima.

9

Trp. I e II (tr) *mp*

Perc. II *mf* 3 3 3

Vla. solo legatíssimo com intensa expressão *mf f mp mf*

Vln. I (tr) *mp*

Vln. II (tr) *mp p*

Vla. (tr) *mp p pp*

Vc. (tr) *mp p pp*

Cb. (tr) *mp p*

**B**

13

Vla. solo 3 *mp* 3 *mf* 3 *f* 3 *mf* 3 *f* 3

Vla. (tr) *pp* *ppp*

16

Vla. solo *mf* *mp* *mf* *f* 3

19

Vla. solo

(tocar em uma  
corda atrás do  
cavalete)

legato

2

(tocar em duas  
cordas atrás do  
cavalete)

23

Vla.  
solo

*mf*      *f*      *ff*      *mf*      *ff*      *mf*      *f*      *ff*

legato      jeté      ord.

2

C

**Allegro  
Scherzando**

27       $\text{♩} = 140$

Vla. solo

**pizz. div.**

Vln. I

**p**       $\ll mp$       **p**       $\ll mp$

**pizz. div.**

Vln. II

**p**       $\ll mp$       **p**       $\ll mp$

**pizz. div.**

Vla.

**p**       $\ll mp$       **p**       $\ll mp$

**pizz. div.**

Vc.

**p**       $\ll mp$       **p**       $\ll mp$

Cb.

**p**       $\ll mp$       **p**       $\ll mp$

31

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Vla. solo

Tutti  
arco Jeté

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D**

Ob. I e II      35

Cl. I e II

Vla. solo      *f*      3

Vln. I      *mp*      *f* 3

Vln. II      *mp*

Vla.      arco      *mp*

Vc.      *mp*      Tutti  
arco

Cb.

39

**E**

Fl. I e II

Fg. I e II

Trp. I e II

Perc. II

Xilofone

Vla. solo

Vla.

43

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Trp. I e II

Tpt. I e II

Perc. II

Vla. solo

**F**

Fl. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Tba.

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.  
*f*

*jeté*  
*mf* 3

*jeté*  
*mp* 3

*pizz.*  
*mf* 3

*pizz.*  
*p*

*pizz.*  
*mf* 3

*pizz.*  
*p*

*(pizz.)*  
*p*

9

**G**

Fl. I e II 50

Perc. I *p* cresc.

Vla. solo cresc. *ff* *mf* 3 3

Vln. I 3

Vln. II 3

Vla. arco *mp* cresc.

Vc. arco *p* cresc. *mp* cresc.

Cb.

This musical score page contains eight staves of music. The instruments listed from top to bottom are Flute I and II, Percussion I, Violin Solo, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is G major. Measure 50 begins with a dynamic of *p* for Percussion I, followed by a crescendo for Violin Solo. The Violin Solo part includes dynamic markings *ff* and *mf*, and features sixteenth-note patterns. The Violin I and Violin II parts play eighth-note patterns with a 3 overline. The Viola part has a dynamic *mp* followed by a crescendo. The Cello and Double Bass parts also have dynamics *p* and *mp*, followed by crescendos. Measures 51 and 52 show sustained notes or rests for most instruments.

Fl. I e II

Ob. I e II

Cl. I e II

Perc. I

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

*mf* 3 3

*f* 3 3

*mf* 3 3

*mf* 3 3

*mp*

*cresc.*

*mf*

*f* *cresc.*

*mf* *cresc.*

*f* *cresc.*

*mf* *cresc.*

*f* *cresc.*

*mf* *cresc.*

*f* *cresc.*

*(pizz.)*

*f* *cresc.*





Fl. I e II

Ob. I e II

Cl. I e II

Trp. I e II

Tpt. I e II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

*mf* 3 3 *f* 3

*mf* 3 3 3

*f* 3 3

*mf*

ord

*f* *mf* *f* *mf*

*mp*

*mf*

*mp* *p* *mp*

*mf*

*(tr)*

*mp* *p* *mp*

*mp* *p*

*(tr)*

*mp* *p*

*(tr)*

*mp* *p*

*pp*

*mp* *p* *pp*

*pp*

70

I

Ob. I e II      f

Cl. I e II

Fg. I e II      *mf* 3

Trp. I e II

Tpt. I e II

Tbn. I e II      *mp*

B. Tbn.

Vla. solo      *f*      *mf*      jeté 3

Vln. I      *mp*

Vln. II

Vla.

Vc.

Cb.      div.      *p*

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

*mf* 3 3 3

*f*

*mf* 3 3 3

*f* *mf* 3 3 3

*f*

*mf* 3 3 3

*f*

*tr*

*p* *mp*

-

*tr*

*p* *mp*

*tr*

*p*

*tr*

*p* *mp*

*mf* 3

*ff*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

J

76

Fl. I e II      Ob. I e II      Cl. I e II      Fg. I e II

Trp. I e II      Tpt. I e II      Tbn. I e II      B. Tbn.

Tba.      Perc. I      Perc. II

Vla. solo      Vln. I      Vln. II      Vla.      Vc.      Cb.

79

Fl. I e II  
Ob. I e II  
Cl. I e II  
Fg. I e II  
Trp. I e II  
Tpt. I e II  
Tbn. I e II  
B. Tbn.  
Tba.  
Perc. I  
Perc. II  
Vla. solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Xylophone

*(tr)* *tr* *mf* *tr* *mf* *tr* *mf*

*ord.*

*f* *f*

*ff* *ff*

*6* *8* *6* *8* *6* *8* *6* *8* *6* *8* *6* *8* *6* *8* *6* *8* *6* *8*

*6* *8* *6* *8* *6* *8* *6* *8* *6* *8* *6* *8* *6* *8* *6* *8* *6* *8*

K

Fl. I e II (a2) *mf* 3 3 3 *f*

Ob. I e II (a2) *mf* 3 3 3 *f*

Ci. I e II (a2) *mf* 3 3 *f*

Fg. I e II (a2) *mf* 3 3 3 *f*

Trp. I e II *f* *mp* *mf*

Perc. II *mf* *f*

Vla. solo *f* *pizz.* *ff* *arco f*

Vln. I *mf* *f* *mp* *mf*

Vln. II *mf* *f* *mp* *mf*

Vla. *mf* *f* *mp* *mf*

Vc. *mf* *f* *mp* *mf*

Cb. *mf* *f* *mp* *mf*

Musical score page 86, measures 1-5. The score includes parts for Flute I & II, Oboe I & II, Trumpet I & II, Bassoon I & II, Bass Trombone, Percussion I, and Violin Solo.

**Fl. I e II**: Measures 1-2, dynamic *mf*; measure 3, rest; measure 4, dynamic *mf*; measure 5, rest.

**Ob. I e II**: Measure 1, rest; measure 2, dynamic *mf*; measure 3, dynamic *mf*; measure 4, rest.

**Tpt. I e II**: Measures 1-2, dynamic *mf*; measure 3, rest; measure 4, rest.

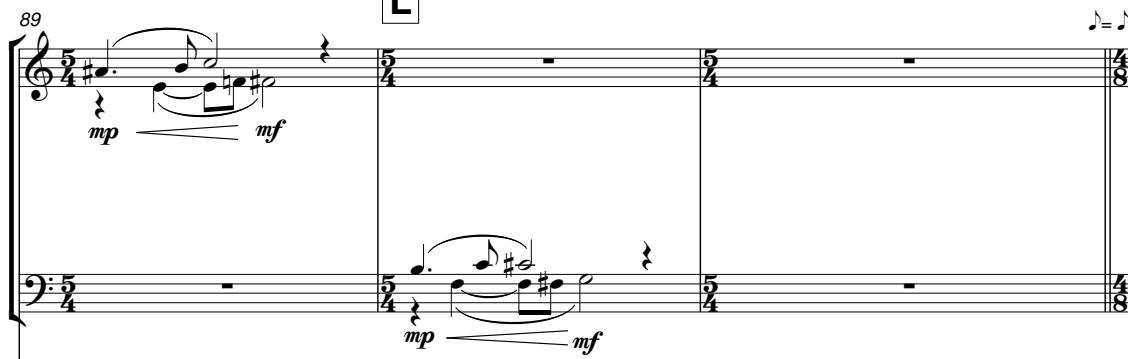
**Tbn. I e II**: Measures 1-2, dynamic *mp*; measure 3, dynamic *mf*; measure 4, rest.

**B. Tbn.**: Measures 1-2, rest; measure 3, dynamic *mf*; measure 4, dynamic *mf*.

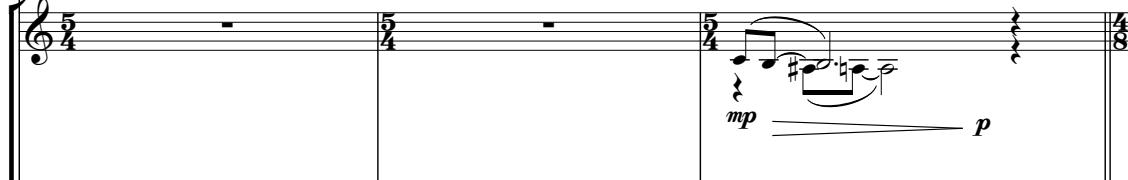
**Perc. I**: Measures 1-2, rest; measure 3, dynamic *mf*.

**Vla. solo**: Measures 1-2, dynamic *mp*; measure 3, dynamic *mf*; measure 4, dynamic *f*.

89 L

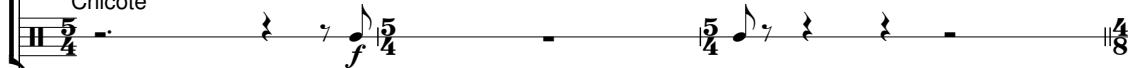
Cl. I e II 

Fg. I e II 

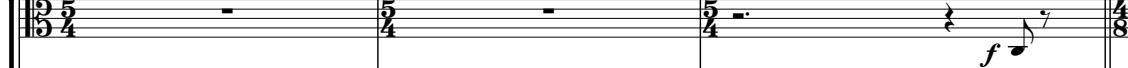
Trp. I e II 

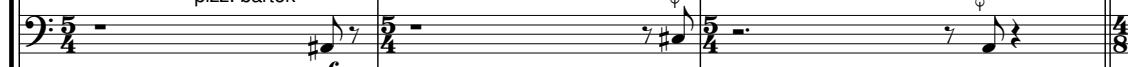
Tbn. I e II 

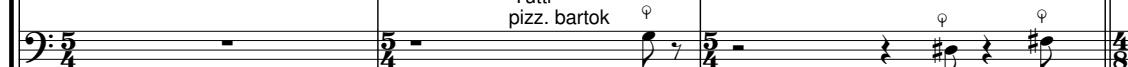
Perc. I 

Perc. II 

Vla. solo 

Vla. 

Vc. 

Cb. 

92

Cl. I e II

Fg. I e II

Perc. I

Perc. II

Vla. solo

Vc.

Cb.

96

Lento Expressivo

$\text{♩} = 50$

Fl. I e II

Cl. I e II

Perc. II

Vla. solo

Vln. I

99

Ob. I e II

Vla. solo

Vln. I

Vln. II

Vc.

Cb.

Fl. I e II

Ob. I e II

Cl. I e II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

→ sul pont. → ord

(legato)

(legato) solo

sol arco

legato

tutti

con legno battuto. 3

f

102

mf 3

3

sul pont. → ord

f

ff

ff

tutti

legato

f legato

f con legno battuto 3

f

3

3

f

105 **N**

Perc. I

Perc. II

Vla. solo *f*

Vln. I *mf*

Vln. II *mf*

Vla. *arco*

Vc. *mf* con legno battuto. *3* *f* *cresc.* *ff*

Cb.

108

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Tba.

Vla. solo

Vc.

Cb.

*surd.*

*tr*

*pp*

*sul pont.*

*ff*

*mf*

*f*

(con legno battuto) *3*

(con legno battuto) *3*

*f*

110

Ob. I e II

Trp. I e II (tr) senza sord. *tr*

Tpt. I e II (tr) senza sord. *tr*

Tbn. I e II senza sord. *tr*

B. Tbn. (tr) senza sord. *tr*

Tba. (tr) senza sord. *tr*

Perc. I Tam-tam *mp* *mf* *mf* *f*

Perc. II *pp* *p* *mp*

Vla. solo ord. *mf* *div.* *tr*

Vln. I *p* *mp* *f* *f*

Vln. II *p* *mp* *f*

Vla. *tr* *p* *mp* *tr* *f*

Vc. *ord. div.* *tr* *mp* *tr* *f*

Cb. *ord.* *mp* *tr* *f*

O

114(tr).....

Trp. I e II      f

Tpt. I e II      f

Tbn. I e II      (tr)..... f

B. Tbn.      (tr)..... f

Tba.      (tr)..... f

Perc. I      -

Perc. II      mf - f

Vla. solo      fff - mf *subito*

Vln. I      (tr)..... ff

Vln. II      (tr)..... ff

Vla.      (tr)..... tutti con legno battuto. 3 3

Vc.      (tr)..... tutti con legno battuto. 3 3

Cb.      (tr)..... con legno battuto. 3 3

116

Trp. I e II      *tr* *mf*

Tpt. I e II      *tr* *mf*

Tbn. I e II      *tr* *mf*

B. Tbn.      *tr* *mf*

Tba.      *tr* *mf*

Vla. solo      *ff subito*      *sul pont.* *ord*

Vln. I      *tr* *f*      *tutti pizz.* *3* *mp*

Vln. II      *tr* *f*

Vla.      *3* *3* *3* *3* *mf*

Vc.      *3* *3* *3* *3* *mf*

Cb.      *3* *3* *3* *3* *mf*

Fl. I e II 118

Fg. I e II | tr. | *p*

Vla. solo | *mf* | *f* | *mf* | *mf*

Vln. I | *pizz.* | - | - | -

Vln. II | *tutti pizz.* | *mp* | - | -

Vla. | *f* | *3* | *3* | - | -

Vc. | *f* | *3* | *3* | - | -

Cb. | *f* | *3* | *3* | - | -

121

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Perc. I

Perc. II

Vla. solo

Prato susp.

*cresc.*

*f*

*cresc.*

*ff*



(sempre legatissimo)

Q

32

130

Vla. solo  
Vln. II  
Vla.  
Vc.  
Cb.



134

Cl. I e II  
Tpt. I e II  
Vla. solo  
Vln. I  
Vln. II  
Vla.  
Vc.

138

Fl. I e II      | ord → frull |   
                   | *mf* —————— | *f* —————— *mf* |

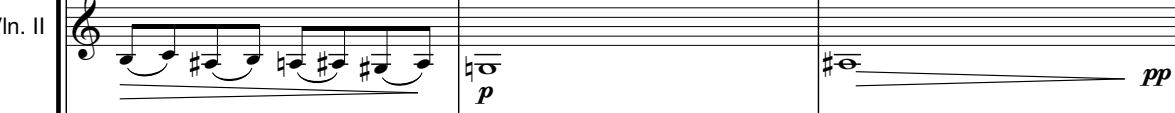
Cl. I e II      | ord | —————— | —————— |

Tpt. I e II     | frull → ord |   
                   | *mf* —————— | *mp* —————— *p* |

Tbn. I e II     | —————— | —————— | frull →   
                   | —————— | —————— | *mf* —————— |

Vla. solo        |  | *f* |

Vln. I            |  | *mf* |

Vln. II          |  | *p* | *pp* |

Vla.              |  | *mf* | *f* |

Vc.               |  | *p* | *pp* |



141 ord

Tbn. I e II      *mp* ————— *p*

Perc. II      *p*

Vla. solo      *mf*

Vln. I      *mp* ————— *p*

Vla.      *mf*      *mp*

Vc.      *ppp*      *mf*      *f*

Cb.      *mp*      *mf*      *f*

**R**Allegro  
Scherzando $\text{♩} = 140$ Lento  
Expressivo $\text{♩} = 50$ 

143

Fl. I e II      *mf*

Vla. solo      *mp*      *sul tasto*

Vln. I      *pp*

Vln. II      *p*      *sul pont.*

Vla.      *p*      *pp*

Vc.      *f*      *f*

Cb.      *f*      *f*

Fl. I e II      Ob. I e II      Fg. I e II

Perc. I      Perc. II      Vla. solo

Vln. I      Vln. II      Vla.

**Measure 146:**

- Fl. I e II:** Allegro Scherzando,  $\text{♩} = 140$ , dynamic *mf*. Measures 1-2.
- Ob. I e II:** Measures 1-2.
- Fg. I e II:** Measures 1-2.
- Perc. I:** Measures 1-2.
- Perc. II:** Measures 1-2.
- Vla. solo:** Measures 1-2, dynamic *p*.
- Vln. I:** Measures 1-2, dynamic *pp*.
- Vln. II:** Measures 1-2, dynamic *p*.
- Vla.:** Measures 1-2, dynamic *sul pont.*

**Measure 147:**

- Fl. I e II:** Allegro Scherzando,  $\text{♩} = 140$ , dynamic *mf*.
- Ob. I e II:** Measures 1-2.
- Fg. I e II:** Measures 1-2.
- Perc. I:** Measures 1-2.
- Perc. II:** Measures 1-2.
- Vla. solo:** Measures 1-2.
- Vln. I:** Measures 1-2, dynamic *p*.
- Vln. II:** Measures 1-2.
- Vla.:** Measures 1-2, dynamic *pp*.

Lento  
Expressivo

$\text{♩} = 50$

Fl. I e II

Ob. I e II

Fg. I e II

Tbn. I e II

Vla. solo

Vc.

rall.

$\text{♩} = 140$

Allegro  
Scherzando

Fl. I e II

Ob. I e II

Fg. I e II

Tbn. I e II

Vla. solo

Vc.

sempre em legato

pp

cresc.

p

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Tba.

Vln. II

ord. sempre em legato

mp

ord. sempre em legato

mp

cresc.

cresc.

mf

mf

mf

cresc.

mp

cresc.

mf

157

Fl. I e II

Ob. I e II

Cl. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

*ord. sempre em legato*

*mf* *cresc.* *f* *ff*

*cresc.* *f* *cresc.* *ff*

*cresc.* *f* *cresc.* *ff*

*cresc.* *f* *cresc.* *ff*

*cresc.* *f* *cresc.* *ff*

*tr* *mp3*

*tr* *mp*

*tr* *mp*

*Chicote* *mf*

*tr*

**S**

162 (tr) -----

Fl. I e II (tr) ----- *p*

Ob. I e II (tr) ----- *p*

Cl. I e II (tr) ----- *p*

Trp. I e II ----- *p* ----- *mp*

Tpt. I e II ----- *p* ----- *mp*

Perc. I ----- *mf* ----- *Xylophone*

Perc. II ----- *mf*

Vla. solo *ff* ----- *f*

=====

167

Fl. I e II *mf* 3 ----- | -----

Ob. I e II ----- | ----- *mp*

Cl. I e II ----- | ----- *mf* 3 -----

Tbn. I e II ----- | ----- 3 -----

Perc. II ----- | ----- *mf* -----

Vla. solo *mf* ----- *mp* -----

Fl. I e II      171

Ob. I e II      *mf* cresc.

Vla. solo      *mf*

Vc.      cresc.      *f* 3

*ff*

                    sempre em legato

*pp*



Cl. I e II      175

Tbn. I e II      *mf*

Perc. I      *mf*

Perc. II      *f*

Chicote

Vla. solo      *mf*

Vla.      sempre em legato

Vc.      *p*

179

Cl. I e II

Fg. I e II

Perc. II Xylophone

Vla. solo

Vln. II

Vla.

Vc.

Cb.

*f*

*mf* *f*

*f*

*mp*

*mp*

*mp*

pizz.

*mp*

183

Fg. I e II

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*legato*

*cresc.*

*ff cresc.*

*fff*

*semper em legato*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

U

187

Cl. I e II

Fg. I e II

Trp. I e II

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl. I e II 195 I  $f^3$  II  $mf$

Ob. I e II II  $mf$   $f$

Cl. I e II II  $mf$

Perc. II  $mf$

Vla. solo  $mf^3$   $f$

Vln. I legato  $mf$

Vln. II legato  $mf$

Vla. legato

Vc.

This musical score page contains eight staves of music for a chamber ensemble. The instruments are Flute I & II, Oboe I & II, Clarinet I & II, Percussion II, Violin Solo, Violin I, Violin II, Viola, and Cello. The score is divided into measures by vertical bar lines. Measure 195 begins with Flute I & II playing eighth-note patterns. Measures 196-197 show various instruments taking turns with eighth-note patterns. Measures 198-199 feature sustained notes followed by eighth-note patterns. Measures 200-201 show sustained notes again. Measures 202-203 conclude with eighth-note patterns. Dynamic markings include  $f$ ,  $mf$ , and  $f^3$ . Performance instructions like "legato" are also present.

199

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Trp. I e II

Tpt. I e II

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

**V**

203

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Tba.

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

*mf*

*f*

*mf*

*f*

*mf*

*f*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*fff*

*ff*

*f*

*fff*

*ff*

*f*

*ff*

*legato*

*mp*

*legato*

*mp*

*legato*

*mp*

*legato*

*mp*

*Col legno batuto*

*ff*

*ff*

207

Fl. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 48 featuring seven staves of music. The instruments are:

- Fl. I e II (Flute I & II) at the top, playing sixteenth-note patterns.
- Cl. I e II (Clarinet I & II) below it, also playing sixteenth-note patterns.
- Vla. solo (Violin solo) on the third staff from the bottom, playing eighth-note patterns.
- Vln. I (Violin I) on the fourth staff, playing eighth-note patterns.
- Vln. II (Violin II) on the fifth staff, playing eighth-note patterns.
- Vla. (Viola) on the sixth staff, playing eighth-note patterns.
- Cb. (Cello) and Vc. (Bass) at the bottom, playing eighth-note patterns.

Measure 210 is indicated at the beginning of the flute parts. A large square "X" is placed above the clarinet and violin staves. The bassoon part shows a crescendo followed by a dynamic marking of **f**.

213

Ob. I e II

Cl. I e II

Fg. I e II

Vla. solo



217

Fl. I e II

Ob. I e II

Cl. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

Vla. solo

50

Fl. I e II

Ob. I e II

Fg. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Tba.

Perc. I

Perc. II

Vla. solo

Vln. I

Vln. II

Vc.

Cb.

225

Fl. I e II  
Ob. I e II  
Cl. I e II  
Fg. I e II  
Trp. I e II  
Tpt. I e II  
Tbn. I e II  
B. Tbn.  
Tba.  
Perc. I  
Perc. II  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

229 Y

Vla. solo

Vln. I

Vln. II

Musical score for Viola solo, page 232, measures 140-141. The score consists of two staves. The first staff starts with a dynamic of *mf*, followed by a fermata over a sixteenth-note pattern. The key signature changes between  $\frac{3}{4}$ ,  $\frac{2}{4}$ , and  $\frac{5}{8}$ . The second staff begins with a dynamic of *f*, followed by a sixteenth-note pattern. The key signature changes between  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{5}{8}$ . Measure 140 ends with a fermata over a sixteenth-note pattern. Measure 141 begins with a dynamic of *mp*, followed by a sixteenth-note pattern. The key signature changes between  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{5}{8}$ . Measure 141 ends with a dynamic of *mf*, followed by a sixteenth-note pattern.

238

Vla.  
solo

*ff*

*f*

*ff*

*f*

242

Vla.  
solo

cresc.

cresc.

ff

246

Vla.  
solo

detaché

*mp*

*mf*

*f*

Z

Fl. I e II      251      53

Ob. I e II

Cl. I e II

Fg. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Tba.

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

54

Fl. I e II

Ob. I e II

Cl. I e II

Fg. I e II

Trp. I e II

Tpt. I e II

Tbn. I e II

B. Tbn.

Tba.

Perc. I

Perc. II

Vla. solo

Vln. I

Vln. II

Vla.

Vc.

