

Guinga (b. 1950)
Lyrics by Leila Pinheiro (b. 1960)
Arr. Rob Buonaspina (b. 1996)

Fonte Abandonada

for voice & studio chamber orchestra

Instrumentation:

Voice

Woodwinds

Flute 1
Flute 2
Oboe
English Horn
Clarinet in B \flat
Bass Clarinet in B \flat

Brass

Horn in F 1
Horn in F 2

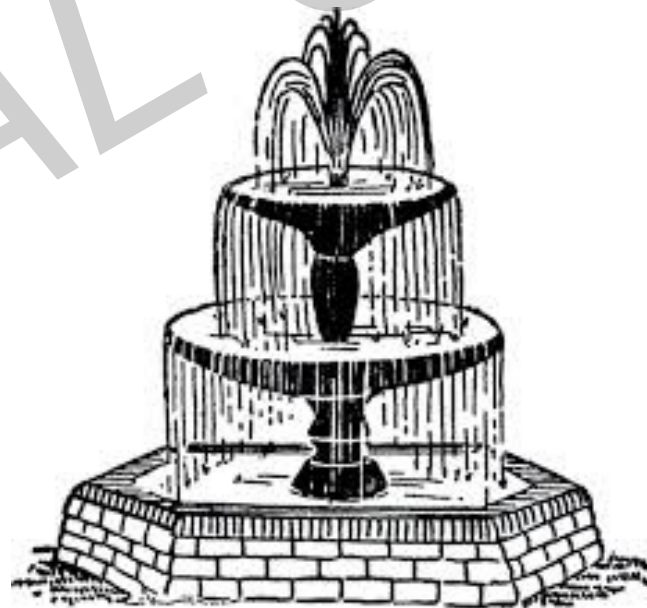
Percussion

Percussion 1: Triangle
Percussion 2: Pandeiro (or Tambourine)
Percussion 3: Finger Cymbals Or Hand Cymbals

Harp
Piano
Acoustic Guitar
Celesta

Strings

Violin I
Violin II
Viola
Violoncello
Double Bass



Fonte Abandonada

for voice & studio chamber orchestra

Leila Pinheiro (b. 1960)

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3/4 Tenderly, ♩ = 60

2 3 4 5 6 **Woodwind Intro** 7

Voice

Flute I *Always bring out line*
pp dolce

Flute II *pp dolce*

Oboe *pp dolce*

English Horn

Clarinet in B♭ *pp dolce*

Bass Clarinet in B♭ *pp dolce*

Horn in F 1

Horn in F 2

Percussion 1: Triangle

Percussion 2: Pandeiro or Tambourine

Percussion 3: Finger Cymbals, Hand Cymbals

Celesta

Piano

Harp *pp dolce*
l.v. sempre

Acoustic Guitar

3/4 Tenderly, ♩ = 60
con sord.

Violin I *pp*

Violin II

Viola

Violoncello

Contrabass

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8

9

10

11

12

13

14

Strings & WW

15

16

2/4

17

2

Score for various instruments including Voice, Flutes (Fl. I, Fl. II), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horns (Hn. I, Hn. II), Trumpet (Tri.), Percussion (Pand., F. Cym.), Cello (Cel.), Piano (Pno.), Harp (Hp.), Acoustic Guitar (A. Gut.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key markings include *pp dolce e espr.*, *p dolce e espr.*, *p*, *n*, *con sord.*, and *div.*

Measures 8-13 and 15-17 are shown in the first system. Measures 14-17 are shown in the second system. The time signature 2/4 is indicated at the end of the second system.

18

Più mosso

19

20

**3
4**

21

22

23

Voice

Fl. I

Fl. II

Ob.

Eng. Hn.

Cl.

B. Cl.

Hn. I

Hn. II

Tri.

Pand.

F. Cym.

Cel.

Pno.

Hp.

A. Gtr.

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18

Più mosso

**3
4**

19

20

21

22

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

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24

25

26

7
8

27

3
4

28 Stringendo poco a poco

29

30

4

Score for various instruments including Voice, Flutes (Fl. I, II), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horns (Hn. I, II), Trumpet (Tri.), Percussion (Pand.), Cymbals (F. Cym.), Celesta (Cel.), Piano (Pno.), Harp (Hp.), Acoustic Guitar (A. Gtr.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 24-30 are shown. The score includes dynamic markings such as *mf espr.*, *pp*, *mf*, and *f*. Performance instructions include *Stringendo poco a poco*, *arco*, *pizz.*, *div.*, and *unis.*. The time signature changes from 7/8 to 3/4 at measure 28.

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40

Tempo I

41

42

43

rit.

44

45

Always Stretching ♩ = 80

46

47

48

6

Score for various instruments including Voice, Flutes (Fl. I, Fl. II), Oboe (Ob.), English Horn (Eng. Hn.), Clarinets (Cl., B. Cl.), Horns (Hn. I, Hn. II), Trumpets (Tri.), Percussion (Pand., E. Cym.), Cello (Cel.), Piano (Pno.), Harp (Hp.), and Acoustic Guitar (A. Gtr.).

Key markings include *p espr.*, *pp*, *rit.*, *dim.*, *dolce*, and *pp dolce*. The score includes measures 40 through 48, with a tempo of **Tempo I** and a metronome marking of **♩ = 80** starting at measure 45.

Measures 41, 42, 43, 44, 46, 47, and 48 are explicitly labeled at the bottom of the page.

49

50

51

52

53

54

55

56

57

7

Score for measures 49-57, featuring various instruments including Voice, Flutes (Fl. I, Fl. II), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horns (Hn. I, Hn. II), Trumpet (Tri.), Percussion (Pand., F. Cym.), Cello (Cel.), Piano (Pno.), Harp (Hp.), Acoustic Guitar (A. Gtr.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 49-52: Flute I and II, Oboe, Clarinet, and Bass Clarinet have melodic lines. Clarinet and Bass Clarinet include triplets. Harp and Acoustic Guitar provide accompaniment. Measure 49 includes dynamic markings *p* and *pp*.

Measures 53-57: Flute I and II, Oboe, Clarinet, and Bass Clarinet continue their melodic lines. Flute I and II have dynamic markings *p*. Harp and Acoustic Guitar continue accompaniment. Measure 53 includes dynamic markings *pizz.* and *pp*. Measure 57 includes dynamic marking *pp*.

Measures 50-52 and 54-57 are also indicated by measure numbers above the Harp and Acoustic Guitar staves.

58

59

60

61

62

63

8

Music score for measures 58-63, including parts for Voice, Fl. I, Fl. II, Ob., Eng. Hn., Cl., B. Cl., Hn. I, Hn. II, Tri., Pand., F. Cym., Ccl., Pno., and Hp.

Measures 59, 60, 61, 62, and 63 are clearly labeled within the score.

Dynamic markings include *mp espr.* and *mf*.

58

Music score for measures 58-63, including parts for Vln. I, Vln. II, Vla., Vc., and Cb.

Measures 59, 60, 61, 62, and 63 are clearly labeled within the score.

Dynamic markings include *mp espr.*, *mf*, *fp*, and *sfz*.

Performance instructions include *arco*.

64

Voice Enters

65

66

67

68

69

70

9
Voice *sfz* Lon - ge da bei - ra da es - tra - da De - pois da ra - ma - da Do - bos - que de i - pê *mf* Lu - gar que nin - guém vê.

Fl. I *mf*

Fl. II *mf*

Ob. *mf*

Eng. Hn. *mf*

Cl. *mf*

B. Cl. *mf*

Hn. I

Hn. II

Tri. *sfz* *mf*

Pand. *sfz* *mf*

E. Cym. *sfz* *mf*

Cel. *sfz*

Pno. *sfz* *p*

65

66

67

68

69

70

Hp. *sfz*

A. Gr. *sfz*

64

Vln. I *sfz* *mf* *p*

Vln. II *sfz* *mf* *p*

Vla. *sfz* *mf* *mp* *p* *unis.*

Vc. *sfz* *mf* *mp* *p*

Cb. *mf* *mp* *p* *senza sord.*

71

72

73

74

75

76

77

78

10

espr.

Tem u-ma fon-te a-ban-do - na - da on-de a bi - cha - ra - da sem-pre vem be - ber Fi ea a mei - a ca - mi - nha-da da cer - ca de en - tra-da um ran-cho de sa - pè

Fl. I

Fl. II

Ob.

Eng. Hn.

Cl.

B. Cl.

Hn. I

Hn. II

Tri.

Pand.

E. Cym.

Cel.

Pno.

72 73 74 75 76 77 78

mf cantabile

F# C#

G# B#

A. Gtr.

mf cantabile

71

Vln. I

senza sord.

Vln. II

senza sord.

Vla.

arco

mf cantabile

div. unis.

Vc.

arco

mf cantabile

pizz.

Cb.

arco

mf cantabile

pizz.

mf cantabile

79

80

81

82

83

84

11

Voice *mp* (with clarinet) *poco cresc.*
 A - li vai ser mo - ra - da Do meu bem - que - rer vai, vai, vai

Fl. I

Fl. II

Ob.

Eng. Hn.

Cl. *pp*

B. Cl.

Hn. I

Hn. II

Tri.

Pand.

F. Cym.

Cel.

Pno. *mp* *poco cresc.*

Hp. *mp* *poco cresc.*

A. Gut. *mp* *poco cresc.*

80

81

82

83

84

Vln. I

Vln. II

Vla.

Vc. *senza sord.* *p* *arco div.*

Cb. *arco* *p*

79

Vln. I

Vln. II

Vla.

Vc. *senza sord.* *p* *arco div.*

Cb. *arco* *p*

p

Voice

Em tem-po de flo - ra-da em ca - da vão da es - tra - da for - ma - se um bu - quê to - da a ma - ta a res - cen - der chei - ra co - mo não - sei - quê

Fl. I

Fl. II

Ob.

Eng. Hn.

Cl.

B. Cl.

Hn. I

Hn. II

Tri.

Pand.

F. Cym.

Cel.

Pno.

Hp.

A: A: C# E: E:

A. Gut.

Vln. I

pizz.

Vln. II

pizz.

Vla.

senza sord. pizz.

Vc.

unis. div. pizz. unis.

Cb.

pizz.

93

94

95

96

97

98

99

13

Voice *mp*
 No fri - o da in - ver - na - da mar - ca de boi - a - da em chão de mas - sa - pé lá - vai ca - mi - nhar meu bem - que - rer bem - que - rer,

Fl. I *tr* *mp* *dim.*
 Fl. II *tr* *mp* *dim.*
 Ob. *tr* *mp* *dim.*
 Eng. Hn. *tr* *mp* *dim.*
 Cl. *tr* *mp* *dim.*
 B. Cl. *tr* *mp* *dim.*

Hn. I *mp* *dim.*
 Hn. II *mp* *dim.*

Tri. *mf* *mp*
 Pand. *mf* *mp*

F. Cym. *3* To Hand Cym.

Cel. *mp*

Pno. *mp* *dim.*

94

95

96

97

98

99

Hp. *mp* E \flat G \sharp

A. Gtr. *mp*

93

Vln. I
 Vln. II
 Vla. arco *mp* pizz.
 Vc. arco *mp* pizz.
 Cb. arco *mp*

100 Interlude

101

102

103

104

105

14

Voice
bem - que - rer.

Fl. I
pp

Fl. II
pp

Ob.
pp

Eng. Hn.
pp

Cl.
pp

B. Cl.
pp *pppp*

Hn. I
pp

Hn. II
pp *pppp*

Tri.

Pand.

F. Cym.

Cel.
p dolce

Pno.
p legato

101

102

104

105

Hp.
p dolce

A. Gtr.

100

103

Vln. I
p legato
arco, con sord.

Vln. II
p legato
arco, con sord.

Vla.
div. *p legato*

Vc.
p legato
pizz.

Cb.
pp tenderly
arco, con sord.

106

107

108

109

110

15

Score for measures 106-110, featuring various instruments and performance directions.

Measures 106-110:

- Voice:** Silent.
- Fl. I:** *pp tenderly* (measures 108-110)
- Fl. II:** Silent.
- Ob.:** Silent.
- Eng. Hn.:** Silent.
- Cl.:** *pp tenderly* (measures 109-110)
- B. Cl.:** *pp tenderly* (measures 109-110)
- Hn. I & II:** Silent.
- Tri.:** Silent.
- Pand.:** *pp* (measures 110)
- F. Cym.:** *pp* (measures 110)
- Cel.:** *pp tenderly* (measures 106-110)
- Pno.:** *pp tenderly* (measures 106-110)
- Hp.:** *pp tenderly* (measures 106-110)
- A. Gtr.:** *pp tenderly* (measures 106-110)
- Vln. I & II:** *pp tenderly* (measures 106-110)
- Vla.:** *pp tenderly* (measures 106-110)
- Vc.:** *pp tenderly* (measures 106-110)
- Cb.:** *pp tenderly* (measures 106-110)

Performance Directions:

- pp* (pianissimo)
- tenderly*
- senza sord.* (without mutes)
- gliss.* (glissando)
- Hand Cymbals
- Light Scrape

111

112

113

114

115

116

Voice

Fl. I *mp*

Fl. II *mp*

Ob. *mf appassionato*

Eng. Hn. *mf appassionato*

Cl. *mp*

B. Cl. *mp*

Hn. I *mp*

Hn. II *mp*

Tri.

Pand.

Cym.

Cel.

Pno. *mp*

Hp. *mp espr.*

A. Gtr.

112 113 114 115 116

111

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* senza sord.

Cb. *mp*

passionato

sfz

sfz

sfz

sfz

pizz.

sfz

117

118

119

120

121

122

123

17

Voice

Fl. I

Fl. II

Ob.

Eng. Hn.

Cl.

B. Cl.

Hn. I

Hn. II

Tri.

Pand.

Cym.

Cel.

Pno.

sfz

mp 3

mf espr.

sfz

mp 3

mp 3

p

p

6

118

119

120

121

122

123

Hp.

A. Gr.

+

117

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

pizz.

sfz

sfz

arco

sfz

pizz.

mp

mf espr.

f 6

124

125

126

127

128

129

130

131

18

Voice

Fl. I Solo, w/Vln. 1 *mp* *tr*

Fl. II *f cantabile*

Ob.

Eng. Hn. w/ Celli *mp appassionato legato* *f cantabile*

Cl.

B. Cl. *mf*

Hn. I

Hn. II

Tri.

Pand.

Cym.

Cel.

Pno.

125

126

127

128

129

130

131

Hp. *G# Bb*

A. Gtr. *mf*

Vln. I *mp* solo w/ Fl. arco *tr* tutti pizz. arco

Vln. II *mp* pizz. arco

Vla. *mf* arco

Vc. *mp* *appassionato legato* pizz. arco

Cb. *mp* arco pizz.

132 Voice Enters (2)

133

134

135

136

137

19

Voice *mp cresc.*
A - li vai ser mo - ra - da Do meu bem - que - rer vai, vai, vai

Fl. I *mf espr.* *mp cresc.*

Fl. II *mp cresc.*

Ob. *mf espr.* *mp cresc.*

Eng. Hn. *mp cresc.*

Cl. *mp cresc.*

B. Cl. *mp cresc.*

Hn. I *mp cresc.*

Hn. II *mp cresc.*

Tri.

Pand.

Cym.

Cel.

Pno.

133

134

135

136

137

Hp. *mp cresc.*

A. Gtr. *mp cresc.*

132

Vln. I *mp cresc.* senza sord. arco

Vln. II *mp cresc.* senza sord.

Vla. *mp cresc.* div.

Vc. arco

Cb. arco

Voice

Em tem-po de flo - ra-da em ca - da vão da es - tra - da for - ma-se um bu - quê to - da a ma-ta a res-cen - der chei-ra co - mo não-sei - quê

Fl. I

Fl. II

Ob.

Eng. Hn.

Cl.

B. Cl.

Hn. I

Hn. II

Ti.

Pand.

Cym.

Cel.

Pno.

Hp.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul D

espr.

pizz.

146

147

148

149

150

151

152

21

Voice *f cresc.*
 No fri - o da in - ver - na - da mar - ca de boi - a - da em chão de mas - sa - pé lá - vai ca - mi - nhar meu bem - que - rer bem - que - rer.

Fl. I
 Fl. II
 Ob.
 Eng. Hn.
 Cl.
 B. Cl.
 Hn. I
 Hn. II
 Tri.
 Pand.
 Cym.
 Cel.
 Pno.

mp *mf* *ppp* *espr.* *f*

Very Light Scrape

147

148

149

150

151

152

Hp.
 A. Gtr.

G \sharp F \sharp E \flat

146

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

mp *f cresc.* *pizz.* *arco* *sul D* *div. v.* *3* *ppp*

153

154

155

156

157

String/W.W. Outro

158

molto rit.

mp

Tempo 1

Voice

bem - que - - rer

bem - que - - rer.

Fl. I

Fl. II

Ob.

Eng. Hn.

Cl.

B. Cl.

p espr.

Hn. I

Hn. II

p espr.

Tri.

Pand.

Cym.

pp

ppp

Cel.

pp

mp

p

Pno.

pp

mp

154

155

156

158

Hp.

pp

mp

p

light bisbig.

A. Gtr.

pp

mp

p

153

molto rit.

157

Tempo 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. arco

p

con sord. arco

p

con sord. arco

pp

con sord., arco

pp

con sord. arco

pp

sul D

sul D

159

160

4/4 161 In Time

162

163

23

Score for measures 159-163, featuring various instruments including Voice, Flutes (I & II), Oboe, English Horn, Clarinets (I & II), Horns (I & II), Trumpet, Percussion (Tri., Pand., Cym.), Cello, Piano, Harp, Acoustic Guitar, Violins (I & II), Viola, Violoncello, and Contrabass.

Measures 159-160 are in 4/4 time. Measure 161 is marked "161 In Time" with a **4/4** time signature. Measures 162-163 continue in 4/4 time.

Key performance instructions include *p espr.* (piano, spirited) for woodwinds and strings, *fade* markings for the end of phrases, *norm.* (normal) for the Harp, and *light bisbig.* (light breath) for the Harp in measure 162. The strings play *ppp* (pianissimo) in measures 161-163.

The score includes a large watermark: "PREVIEW ONLY".