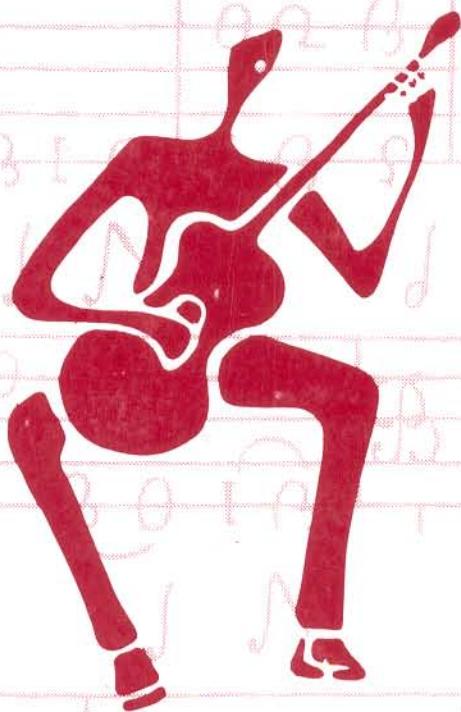


**Celso MACHADO**

MUSIQUES POPULAIRES BRÉSILIENNES

*pour flûte et guitare*



Editions Henry Lemoine

# Celso MACHADO

## MUSIQUES POPULAIRES BRÉSILIENNES

*pour flûte et guitare*

PAÇOCA (*Choro*)

QUEBRA QUEIXO (*Choro*)

PIAZZA VITTORIO (*Choro Maxixe*)

ALGODÃO DOCE (*Samba*)

SAMBOSSA (*Bossa Nova*)

PÉ DE MOLEQUE (*Samba*)

Editions  Henry Lemoine

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à Michel Caussanel  
**PAÇOCA (CHORO)**

Celso MACHADO

Larghetto  $\text{♩} = 48$

Flûte

Guitare

1.

C1

2.

Fine

C1

Fine

*p*

*D.C. al Fine e ⌂*
  
  

*p*

*⌂*

  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
<img alt="Continuation of the musical score, starting with a treble clef and common time. It features a series of eighth-note chords in the bass and sixteenth-note patterns in the treble. Fingerings (0), (1), (2), (3), and (4) are

*à Loredana Benvenuti*  
**QUEBRA QUEIXO (CHORO)**

Andantino ♩ = 69

1

C3 - - - - -

w.

Fine

w.

C2 - - - - -

w.

C2 - - - - -

24 893 H.I.

W

C2

1.

2.

C2

D.C. al sans répéter

w

C3

1.

C5

C3

2.

1.

2.

C

C1

C3

C1

C1

D.C. al Fine sans répéter

à Ioria Agostini

# PIAZZA VITTORIO (CHORO MAXIXE)

Moderato ♩ = 88

The sheet music consists of six staves of musical notation. The top staff is for the solo instrument, showing a melodic line with grace notes and dynamic markings like *p*. The following staves are for the piano, showing harmonic progression with various chords and bass lines. Colored lines (red, blue, green) highlight specific notes or patterns across the staves.

Musical score page 8, measures 1-2. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. The music includes eighth-note patterns and sixteenth-note chords.

Musical score page 8, measures 3-4. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. The music includes eighth-note patterns and sixteenth-note chords. Fingerings (0), 2, 3, 2, 3, 1, 2, 3, 2, 3, 2, 3 are indicated below the bottom staff.

Musical score page 8, measures 5-6. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. The music includes eighth-note patterns and sixteenth-note chords. Fingerings 1, 2, 3, 1, 2, 3, 4(0) are indicated below the bottom staff. Measure 6 ends with a dashed line.

Musical score page 8, measures 7-8. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. The music includes eighth-note patterns and sixteenth-note chords. Fingerings (0), (0), (0), (0), (0), (0) are indicated below the bottom staff. Measure 8 ends with a circled F# symbol.

Musical score page 8, measures 9-10. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. The music includes eighth-note patterns and sixteenth-note chords. Fingerings C3---, C2---, C3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3 are indicated below the bottom staff. Measure 10 ends with a circled F# symbol.

1. 2.

C1

al & Fine

Fine

à Thierry Rougier  
**ALGODÃO DOCE (SAMBA)**

Moderato  $\text{♩} = 84$

The musical score consists of six staves of music, likely for a band instrument, arranged in two columns of three staves each. The top staff begins with a rest followed by a melodic line. The second staff features a rhythmic pattern with grace notes and dynamic markings like  $(0)$ . The third staff contains a series of chords. The fourth staff begins with a melodic line. The fifth staff features a rhythmic pattern with grace notes and dynamic markings like  $(0)$ . The sixth staff contains a series of chords. Measure numbers C1, C2, and C3 are placed above specific measures in the middle section. The bottom staff begins with a melodic line. The second staff of the bottom section features a rhythmic pattern with grace notes and dynamic markings like  $(0)$ . The third staff contains a series of chords. The fourth staff begins with a melodic line. The fifth staff features a rhythmic pattern with grace notes and dynamic markings like  $(0)$ . The sixth staff contains a series of chords. Measure number C4 is placed above the final measure of the bottom section.

11

C2 - - - - -

C1 - - - - -

C3 - - - - -    C2 - - - - -    C1 - - - - -

Répéter 4 fois

Fine

*à Franco Guidetti*

# SAMBOSSA (BOSSA NOVA)

Moderato  $\text{♩} = 80$

The sheet music consists of five systems of music. System 1 starts in G major (no sharps or flats) and transitions to E minor (one sharp) at the end. System 2 starts in E minor and transitions to A major (three sharps) at the end. System 3 starts in A major and transitions to D major (two sharps) at the end. System 4 starts in D major and transitions to B-flat major (one flat) at the end. System 5 starts in B-flat major and transitions to F major (one sharp) at the end. The vocal parts (treble and bass) are written above and below the piano staff respectively. The piano part includes bass lines and harmonic chords.

The image shows a page of sheet music for two staves. The top staff is in Treble clef and the bottom staff is in Bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature also varies, including measures in 2/4, 3/4, and 4/4. The music features several endings, labeled C1, C2, and C3, which are indicated by dots at the end of measures and followed by repeat signs. The bass staff includes dynamic markings such as (0), 4, and 2. The piece concludes with a final section labeled "D.C. al Ⓛ e Fine".

*pour Laura*

# PÉ DE MOLEQUE (SAMBA CHORO)

Moderato  $\text{♩} = 92$ 

The musical score for "Pé de Moleque (SAMBA CHORO)" is composed of six staves of musical notation. The key signature is one sharp (F#). The tempo is indicated as "Moderato" with a quarter note value of 92. The time signature varies between common time and 2/4 throughout the piece.

- Staff 1:** Melodic line for the first instrument, featuring eighth-note patterns and slurs.
- Staff 2:** Rhythmic patterns for the second instrument, marked with "C2" and "C4". The patterns involve eighth-note chords and rests.
- Staff 3:** Melodic line for the third instrument, consisting of eighth-note patterns.
- Staff 4:** Rhythmic patterns for the fourth instrument, marked with "C1" and "C2". The patterns involve eighth-note chords and rests.
- Staff 5:** Melodic line for the fifth instrument, featuring eighth-note patterns.
- Staff 6:** Rhythmic patterns for the sixth instrument, marked with "C2" and "C3". The patterns involve eighth-note chords and rests.

Sheet music for piano, featuring two staves and ten measures. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measure 10 concludes with a final cadence.

Le graphisme de la couverture de cette partition rappelle l'importante collection du Séminaire International de Guitare de Bordeaux-Mérignac (SIGM), une manifestation qui s'est tenue de 1981 à 1995 dans plusieurs villes françaises, et qui fut caractérisée par l'esprit de rencontre entre les concertistes et pédagogues les plus prestigieux et le public français.

Cette manifestation était inspirée par les pédagogies du « Rio de la Plata » (Buenos Aires) et l'exemple du Séminaire international de guitare de Porto-Alegre (Brésil), deux symboles du profond courant artistique amorcé, autour de la guitare, en Amérique du Sud.

La particularité de ces écoles, particularité qui constitua à l'époque une grande nouveauté pour les guitaristes français, fut d'allier racine et musicalité populaires à la technicité la plus rationnelle ; elle provoqua l'éclosion d'un nouveau répertoire et la présence de l'enseignement de la guitare, à une place tout à fait originale, dans les plus grandes institutions du monde entier.

Autour de Jorge Martinez-Zarate les plus grands maîtres étrangers ont partagé l'aventure du Séminaire, parmi lesquels Graciela Pomponio, Abel Carlevaro, Roberto Aussel, Alvaro Pierri, Miguel-Angel Girollet, Horacio Ceballos, Jorge Cardoso, Raúl García-Zarate, Javier Hinojosa (musique ancienne), Celso Machado, Cristina Azuma, Pablo Marquez, Eduardo Isaac et Vladimir Mikulka.

Cette aventure prit toute sa dimension grâce aux artistes qui résidaient en France et parmi lesquels les plus actifs furent : Pascual Gallo (Flamenco), Philippe Hurel (musique d'aujourd'hui), Delia Estrada, Jean-Claude Zeronian (Luth), Andrès Martinez, Tania Chagnot, Raymond Gratien, Gérard Iglesia (guitare à 10 cordes), Michel Pons, Magdalena Ivanissevich et Christian Chanel.

Sous la direction artistique du compositeur et instrumentiste Thierry Rougier, et sous l'autorité de ses fondateurs et animateurs Martine Jaubert, Isabelle Rivet, Etienne Picon, Robert Pierron et Michel Caussanel, le Séminaire International de Guitare de Bordeaux-Mérignac eut une influence qui dépassa très largement le cadre de nos frontières par son esprit d'ouverture, d'échange et de découverte.



Celso Machado est né en 1953 à Ribeirão Preto, près de São Paulo (Brésil), dans une famille de musiciens. Passionné par les musiques populaires très diverses de son pays, il compose pour la guitare avec la connaissance approfondie de l'instrument que lui a donné l'étude des styles classique et flamenco; mais le rythme, l'harmonie et l'esprit brésiliens imprègnent toutes ses œuvres avec parfois des références directes aux instruments à percussion, d'où un travail totalement novateur sur le timbre de la guitare.

Celso Machado est également un soliste virtuose qui a parcouru l'Europe pendant les années 80. Il a joué aussi en duo avec Thierry Rougier, concertiste et professeur de musicologie à la faculté de Bordeaux III; ensemble ils ont enregistré un disque "Imagens do Nordeste" qui a donné son titre à un album de partitions.

Celso Machado est établi au Canada (Vancouver) depuis 1992.

*Celso Machado was born in 1953 into a family of musicians in Ribeirão Preto, near São Paulo in Brazil. As the popular music of his country has always deeply interested him he began composing for the guitar, calling on the fund of knowledge that resulted from his studies in both classical and flamenco guitar. All his works are impregnated with the rhythm and harmony of the spirit of Brazil, with the occasional direct reference to percussion instruments which have led him to innovate new timbres on the guitar.*

*Celso Machado is also a virtuoso soloist, and during the 1980s he toured widely in Europe. He now performs with his duet partner Thierry Rougier, a concert artist and lecturer in musicology at the University of Bordeaux III. Together they have recorded the CD "Imagens do Nordeste", the title of which has been borrowed for an album of duos.*

*In 1992 Celso Machado made his home in Vancouver, Canada.*

MACHADO MUSIQUES POPULAIRES BRÉSILIENNES

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