

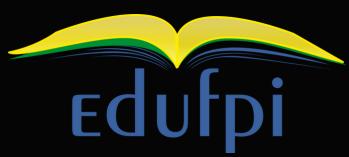


Coleção Partituras para Violão

Quatro Peças para Quarteto de Violões

Ivanov Basso

Editado por Edson Figueiredo



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Quatro Peças para Quarteto de Violões

Ivanov Basso

Editado por Edson Figueiredo



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Imprimir frente e verso.

As partes foram planejadas para serem acomodadas em duas folhas na estante. Por isso, existe a indicação de “virar a página” ao final da página ímpar.

Apresentação

“Toccata 2019” trata-se de uma obra de caráter bastante livre, quase uma Fantasia improvisada a quatro violões. Ela é representante de uma época em que eu primava pela total liberdade na forma de escrever, ou seja, não seguia muito as regras composicionais tais como forma, estrutura, fraseado, desenvolvimento de ideias, motivos e outros aspectos de suma importância no processo de composição musical. Nessa época meu intuito maior era de experimentar possibilidades criativas. Muitas peças minhas foram concebidas dentro dessa perspectiva. Mas mesmo com esse caráter experimental, a Toccata 2019 apresenta uma forma clara de desenvolvimento, sendo perceptíveis a Introdução em estilo imitativo, mais três ideias originais bem nítidas encadeadas e uma quarta ideia onde faço uma citação do Hino do Estado do Rio Grande do Sul. O Hino foi re-harmonizado, teve a simetria do fraseado quebrada e operei mudanças no aspecto rítmico da melodia. Tudo no sentido de buscar uma nova experiência de tocar e escutar o Hino. Ao final ocorre o retorno à ideia principal da Introdução em Modo Lídio, de forma imitativa e terminando com a primeira ideia original.

“Eternity” é uma obra bastante simples, sendo a de nível técnico mais acessível. Apesar disso, é uma peça complicada para ensaiar, pois trabalha muito com a repetição de ideias, o que dificulta as contagens de tempos e compassos e juntar as partes do Quarteto de Violões. Nessa composição busquei expressar o impacto que me causou a escuta da “Música para 18 Músicos” do exímio compositor Steve Reich. Tal obra é um verdadeiro testamento musical, algo verdadeiramente grandioso e recomendo guardar um momento especial para ouvi-la, já que a mesma tem a duração de mais de uma hora. Tentei retratar no Quarteto de Violões o ambiente minimalista, primando pela simplicidade técnica na execução e pela repetição de ideias, quase como algo hipnótico. Utilizei recursos de arpejos de Mão Direita e também Campanellas no intuito de explorar ressonâncias e misturas sonoras. De certa forma a obra possui um caráter didático. Recomendo que a peça seja executada minimamente no andamento indicado, para que a mesma não caia em monotonia.

“Homenaje al Passajero 2004” retrata as impressões de uma viagem de trem que realizei na adolescência com meu falecido pai. Morávamos em Santa Maria, uma importante cidade ao centro do Estado do Rio Grande do Sul. Meu pai me convidou para viajarmos de trem de Santa Maria para Santana do Livramento, que é uma cidade

situada na fronteira com o Uruguai. Aceitei alegremente o convite e fomos os dois. A viagem de trem até Santana do Livramento levava entre sete e oito horas de duração.

O trem, além de viajar lentamente, fazia inúmeras paradas, contribuindo ainda mais para alongar a viagem. Saímos de Santa Maria no início da manhã e chegamos em Santana do Livramento já na metade da tarde. A sensação que tínhamos era de que não chegaríamos nunca. Voltamos de ônibus. O número do bilhete de passagem de meu pai era 2004.

“On The Waves” é mais uma peça escrita na forma Fantasia com secções bem definidas. Meu momento composicional já era outro e a obra apesar de ser bem variada, possui um rigor formal bastante evidente. São quatro secções e uma Coda no final. Para essa peça busquei retratar sonoridades identificadas com uma linha de composição New Age, por isso dando esse título para a mesma. Seria a energia e o movimento das nuvens, o vento soprando e a força da natureza em toda a sua exuberância. Dinâmicas em volume mais alto, andamento rápido, ritmos marcantes e encadeamentos harmônicos quase épicos marcam o desenvolvimento da obra. A terceira secção em compasso binário composto empresta uma calmaria, como um momento de contemplação das nuvens. A ambiência enérgica é retomada em seguida, na quarta parte, como um retorno a secção A. A Coda aparece reafirmando algumas ideias já apresentadas e encerra a obra de maneira grandiosa.

Ivanov Bassó
Pelotas, março de 2025

Toccata 2019

Ivanov Basso

d = 108

Violão Violão Violão Violão

8

15

Violão

23

f

mp

p i m

mf

p i m i

mf

30

37

44

51

57

63

mp

mf

mf

mf

mf

mf

69

f

f

p m i p

f

i m i

mf

mf

76

mf

f

mf

f

mf

f

82

mf

⑤

p i a

mp

mp

88

95

101

107

113

118

8 8 8

^③ ^②

123

8 8 8

^③ ^②

mf *p* *p* *p*

128

8 8 8

p *p* *p* *p* *p*

133

138

144

152

i m i

mf

mf

158

mf

mf

p i m

i m i

mp

164

172

181

187

C IV

195

p i m

0

③

4

202

209

④

215

221

227

233

C IV

239

C IX

C VII

C VII

245

251

C IX C VII

257

263

270

Chasquidos

278

286

Violão 1

Toccata 2019

Ivanov Basso

The sheet music consists of six staves of musical notation for Violão 1. The first staff begins with a tempo of $\text{♩} = 108$, a key signature of one sharp, and a time signature of $2/4$. Measure 23 starts with a measure rest followed by a dynamic f . The subsequent staves show various rhythmic patterns and dynamics, including measures 28, 33, 39, 46, 52, and 57. The music is written in a treble clef and includes eighth and sixteenth note patterns with various rests and dynamics.

62

8

mp

66

8

mf

f

73

8

f

79

8

85

8

mf

91

8

97

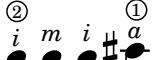
8

102

8

3

virar página

109  

113  

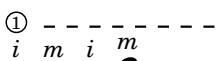
117       

121    

125    

129    

133    

137    

141

p i m

f mp

i m i

mf

162

168

175

f

virar página

181

f

186

191

197 C IV

203

210 2

217

223

229

235

243

250

256

262

9 Chasquidos

280

f

287

C IX

Toccata 2019

Ivanov Basso

$\text{♩} = 108$

8

mf

12

f

mp

18

f

25

31

38

2

46

52

57

63

69

76

82

89

96

102

4

virar página

111

p

mp

116

121

p

126

p

131

p

136

f

141

147

f

=f

p i m

mp

i m i

154

158

164

171

179

185

190

virar página

197

0
0
③
-

204

2
2
-

213

0
0
0
0

220

0
0
0
0

227

0
0
0
0

234

0
0
0
0

242

0
0
0
0

249

0
0
0
0

256

A single staff of music for violin, starting with a quarter note followed by eighth-note pairs. The key signature is one sharp, and the time signature is common time (indicated by '8'). The music consists of six measures.

262

9

mf

A single staff of music for violin, starting with a half note. The key signature changes to two sharps. Measure 9 begins with a long sustained note. The dynamic is marked *mf*. The music consists of four measures.

274

A single staff of music for violin, starting with a half note. The key signature changes to three sharps. The music consists of five measures.

279

A single staff of music for violin, starting with a half note. The key signature changes to three sharps. The music consists of four measures.

284

f

A single staff of music for violin, starting with a half note. The dynamic is marked *f*. The music consists of five measures.

289

A single staff of music for violin, starting with a half note. The music consists of four measures.

Violão 3

Toccata 2019

Ivanov Basso

$\text{♩} = 108$

4

mf

9

16

f

23

p i m

mp

mf

28

33

2

41

This sheet music is for the third violin part of the piece 'Toccata 2019' by Ivanov Basso. It consists of six staves of musical notation. The first staff starts with a dynamic 'mf' and a tempo of 108 BPM. The second staff begins at measure 9. The third staff begins at measure 16 with a dynamic 'f'. The fourth staff begins at measure 23 with dynamics 'p i m' and 'mf'. The fifth staff begins at measure 28. The sixth staff begins at measure 33 and ends at measure 41, both ending with a double bar line.

46

51

57

62

69

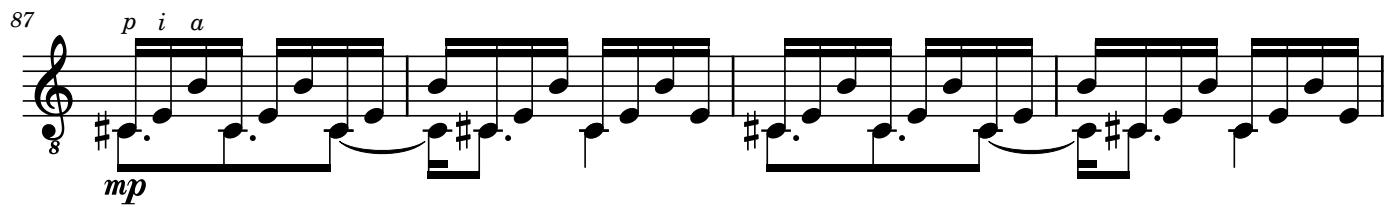
74

79

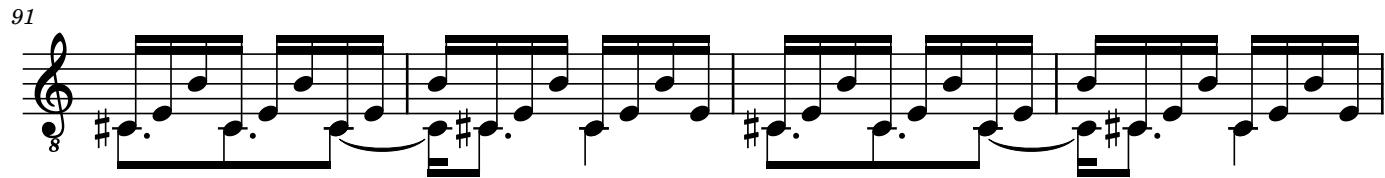
83

virar página

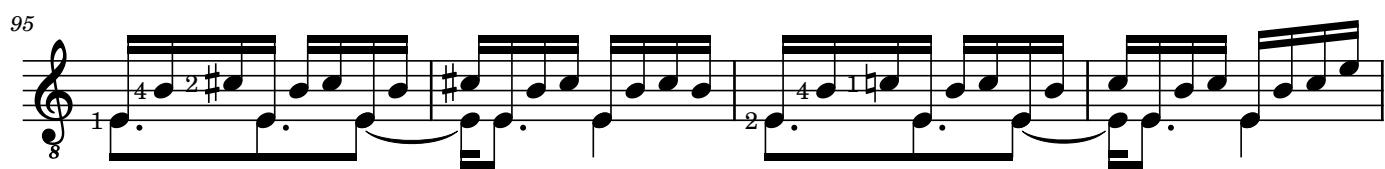
87 *p i a*
mp



91



95



99



104

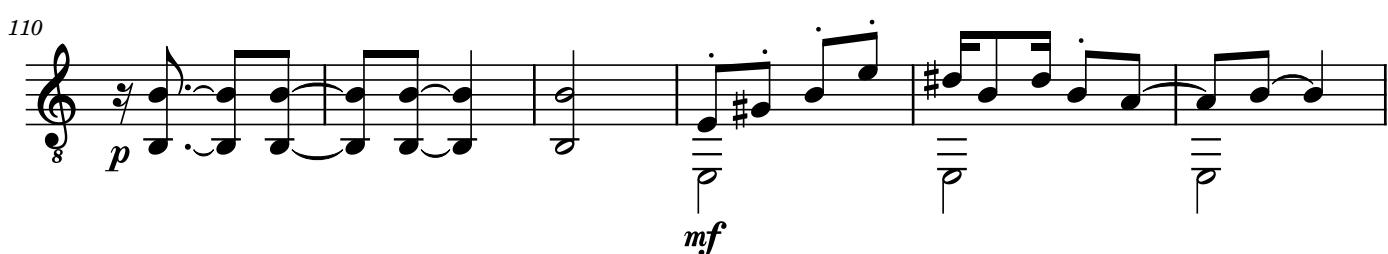
2



110

p

mf



116

p



122

mf



128

A single staff of music for violin, starting with a eighth note followed by a sixteenth-note pair. The key signature is one sharp, and the time signature is common time.

134

A single staff of music for violin, featuring eighth-note pairs and sixteenth-note patterns. The key signature changes to two sharps in the middle of the measure.

140

A single staff of music for violin, consisting of eighth-note pairs and sixteenth-note patterns. The key signature changes to one flat in the middle of the measure.

146

A single staff of music for violin. It starts with eighth-note pairs, followed by a dynamic *f*, then a measure of eighth-note pairs, followed by a dynamic *mf*. The number "4" is written above the staff.

156

A single staff of music for violin, featuring eighth-note pairs and sixteenth-note patterns. The dynamic *p* is followed by *i m*, and then *mp*.

162

A single staff of music for violin, consisting of eighth-note pairs and sixteenth-note patterns. The dynamic *i m i* is indicated above the staff.

167

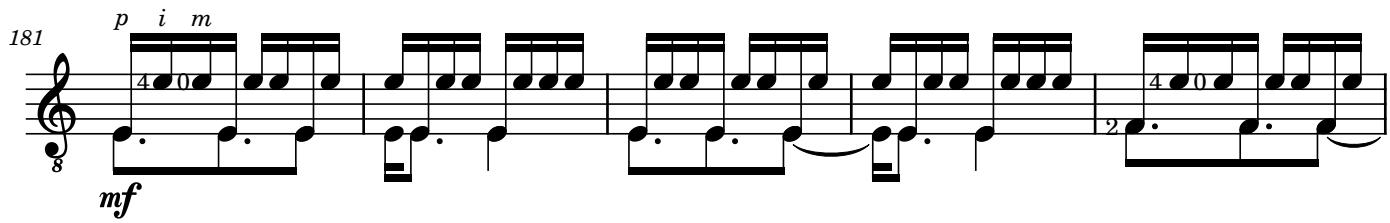
A single staff of music for violin, featuring eighth-note pairs and sixteenth-note patterns.

173

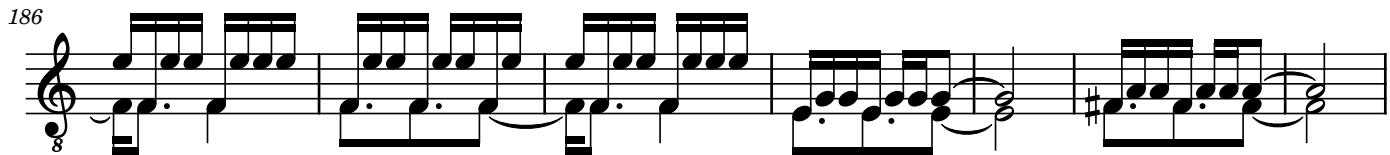
A single staff of music for violin, consisting of eighth-note pairs and sixteenth-note patterns. The dynamic *f* is indicated at the end of the measure.

[virar página](#)

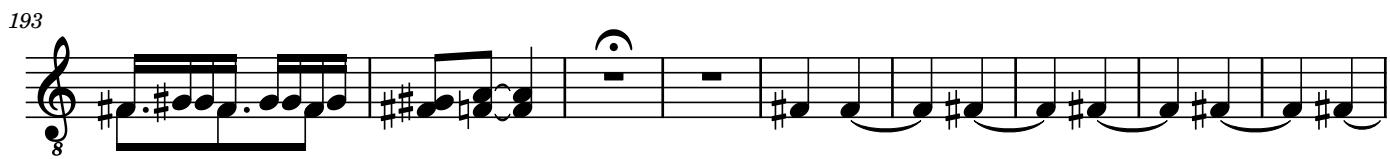
181 *p i m*
mf



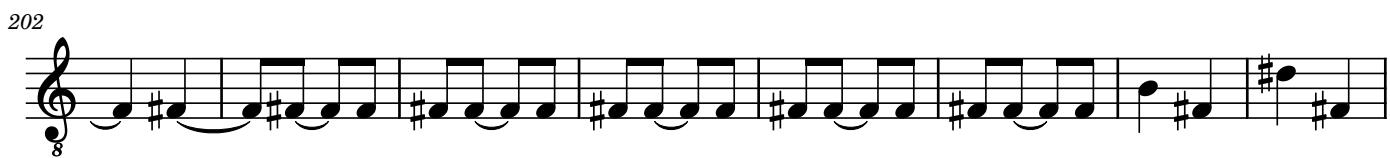
186



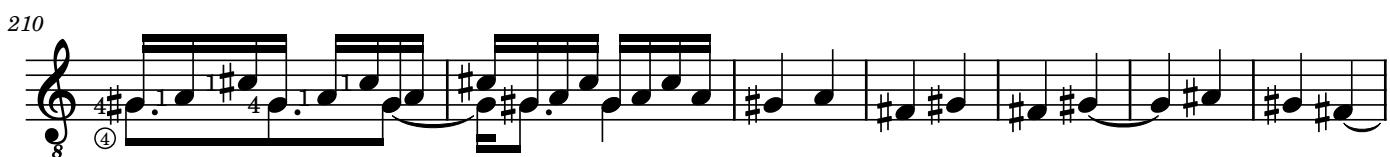
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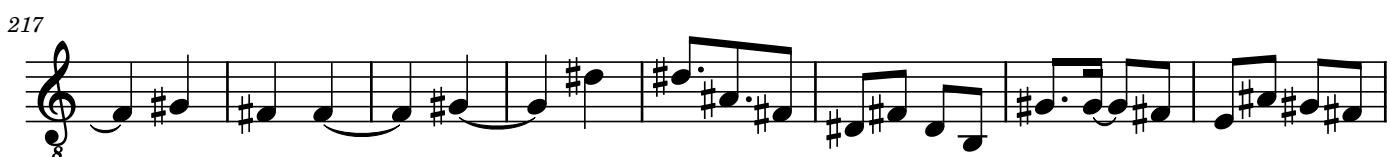
202



210



217



225



232



240

240

249

249

257

257

262

262

270

270

275

275

282

282

287

287

Toccata 2019

Ivanov Basso

J = 108

mf

6

13

f

mp

25

mf

31

37

43

49

56

62

69

75

81

87

94

101

105

3

112

p

mf

119

125

mf

131

136

142

4

f

153



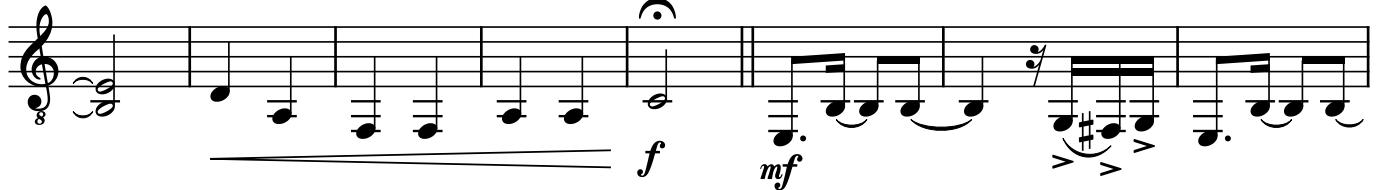
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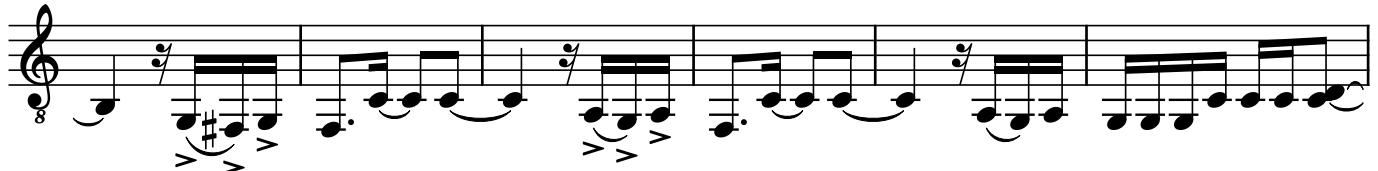
168



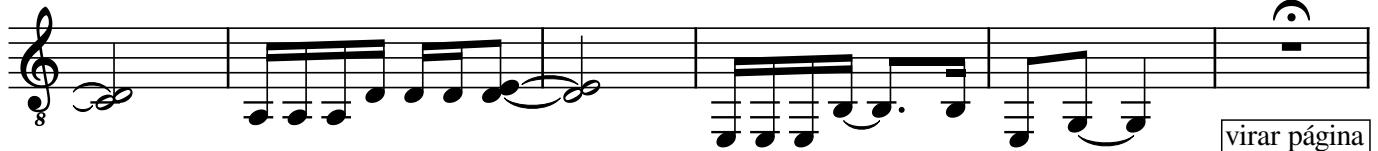
176



184



190



196 *p i m*

199

202

206

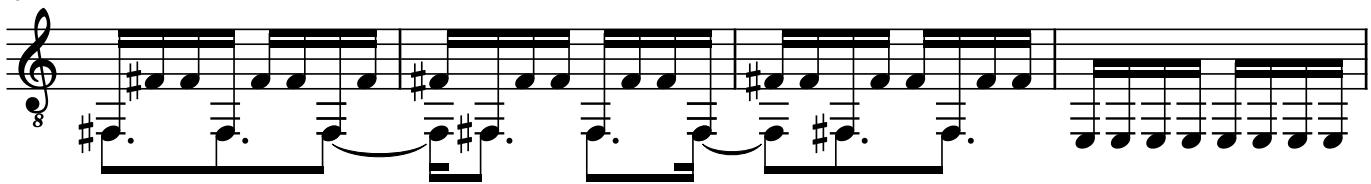
210

214

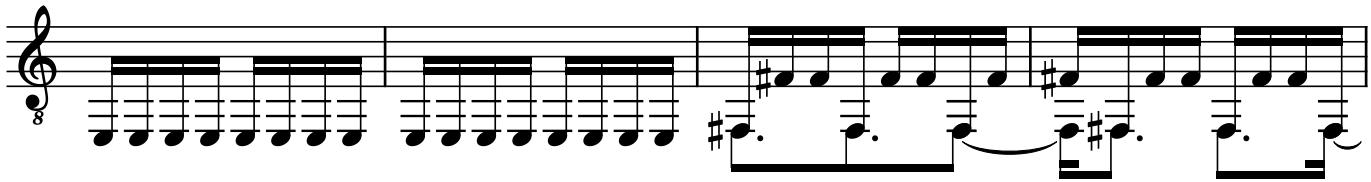
218

222

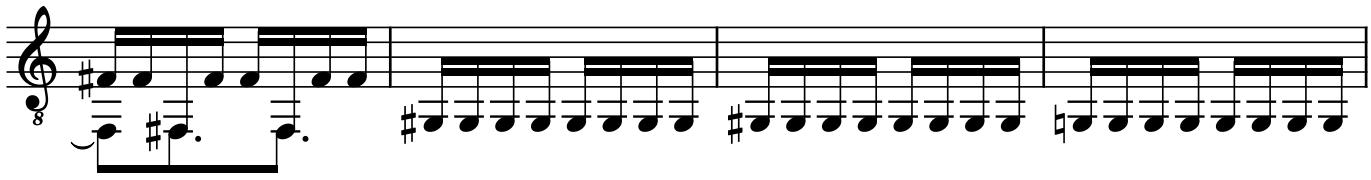
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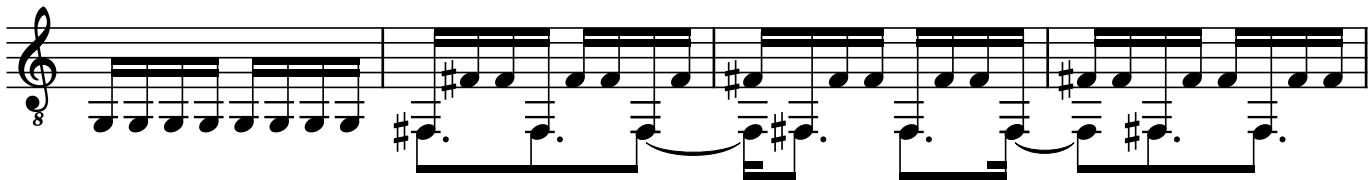
230



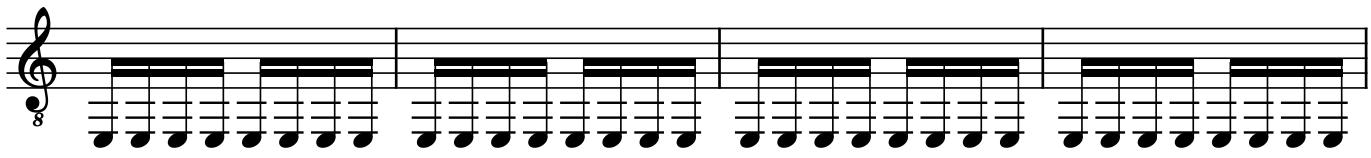
234



238



242



246



250



virar página

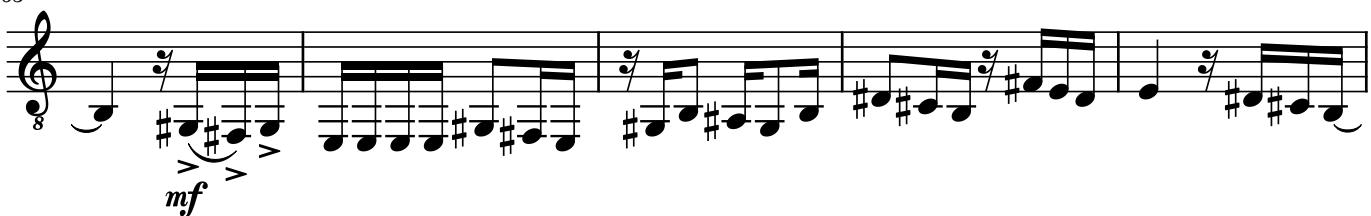
254



258



263



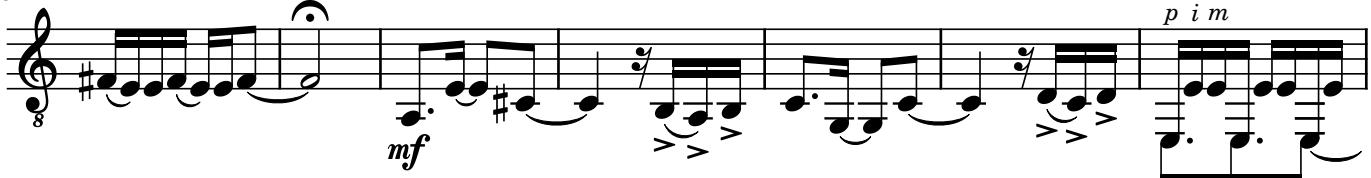
268



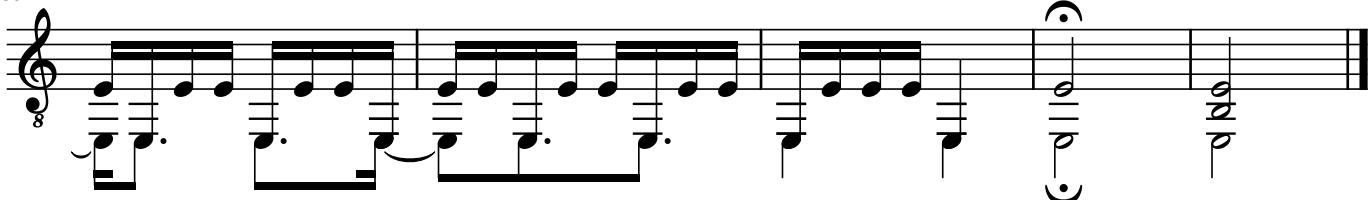
275



282



289



Eternity

Ivanov Basso

Violão 1

Violão 2

Violão 3

Violão 4

a m i

p

IX

108

5

m i

p

9

mf

13

mf

$\text{P}.$

17

$\text{P}.$

21

$\text{P}.$

25

3/8

2/8

29

3/8

2/8

i a

33

a m i m

p

2/8

37

a m i m

p

41

p i m

p i m i

mf

45

mf

49

3 1

53

57

p

61

rit.

65 *a tempo*

p i a i

p

70

p

p.

74

4
6

p

78

82
84

p
f
p
f

82

84
86
88

v
v
v
v
v

86

90

rit.

94

a tempo

p i m i

p

99

p
ff.

104

p m i m
ff.

108

p
f
p
ff.

112

IX
4 1 2 4

p i m i a i m i p i m i

116

120

125

rit.

a tempo

mf

f

mf

p m i m

mf

130

135

XII

mf

IX

4/4 3/4 2/4 1/4

mp

p i p m

140

IX

VII

144

^②

f

mf

149

XI

mf

am i

mf

154

V V V

158 XII

p p p p p

163

f f f f f

167

A musical score for violin part 167. The score consists of four staves, each with a treble clef and a key signature of two sharps. The time signature is common time. The music begins with a series of eighth-note chords in the first staff, followed by a measure of rests. The subsequent measures show a rhythmic pattern of eighth-note chords and rests, with dynamic markings such as $\overline{\text{p}}.$ and $\overline{\text{f}}.$. The score concludes with a final measure of rests.

Violão 1

Eternity

Ivanov Basso

$\text{♩} = 108$

IX

a m i

1 **4** **7** **10** **13** **16** **19** **22** **25** **28** **31**

p

The sheet music for Violão 1 features ten staves of sixteenth-note patterns. The tempo is indicated as $\text{♩} = 108$. The key signature is three sharps. Measure 1 begins with a dynamic *p* and includes a melodic line labeled *a m i*. Measures 2 through 30 continue the sixteenth-note patterns. Measure 31 concludes with a dynamic *p* and a melodic flourish labeled *a m i m*.

34

37

40

43

46

49

52

55

p

58

61

rit.

a tempo

12

virar página

77

81

85

89

93

97

a tempo

8

108

112

116

120

124

rit.

128

a tempo

mf

132

136

XII

mf

141

IX

145

XI

p. mf

153

157

virar página

161 XII

p

f

166

p.

p.

p.

p.

p.

Violão 2

Eternity

Ivanov Basso

$\text{♩} = 108$

4

a m i

p

7

10

13

16

19

The sheet music consists of six staves of sixteenth-note patterns for Violão 2. Measure 1 starts with a dynamic 'p' and a tempo of 108 BPM. Measure 2 begins with a measure rest followed by a sixteenth-note pattern starting at '0'. Measures 3 through 6 show a repeating sixteenth-note pattern with grace notes. Measures 7 through 10 continue the pattern. Measures 11 through 14 show a variation of the pattern. Measures 15 through 18 show another variation. Measure 19 concludes the page.

22

25

28

31

4

virar página

37

a m i m

p

40

43

46

49

52

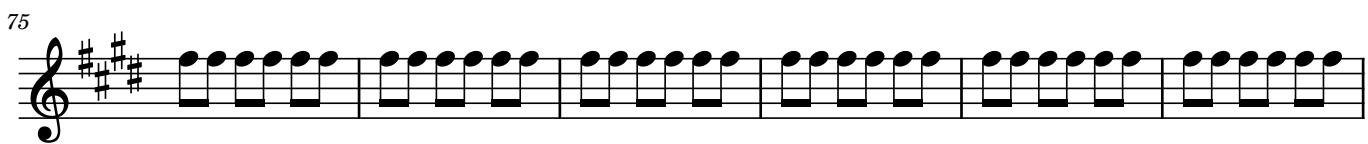
55

58



64 **rit.** **a tempo** **8**

p

A musical score page featuring a single staff in G major (two sharps). The first four measures show eighth-note pairs with a 'rit.' (ritardando) instruction above. The fifth measure is a blank bar. The sixth measure begins with 'a tempo' and '8' (eighth note) time signature, followed by a dynamic 'p' (pianissimo).

81

f

A musical score page featuring a single staff in G major (two sharps). The notes are eighth notes grouped in pairs by vertical bar lines. Measures 1-4 have a dynamic 'f' (fortissimo). Measures 5-8 have a dynamic 'p' (pianissimo).

86

A musical score page featuring a single staff in G major (two sharps). The notes are eighth notes grouped in pairs by vertical bar lines. Measures 1-4 have a dynamic 'p' (pianissimo). Measures 5-8 have a dynamic 'v' (very soft).

91

A musical score page featuring a single staff in G major (two sharps). The notes are eighth notes grouped in pairs by vertical bar lines. Measures 1-4 have a dynamic 'v' (very soft). Measures 5-8 have a dynamic 'p' (pianissimo).

95

rit. - - - -

a tempo **12**

virar página

A musical score page featuring a single staff in G major (two sharps). The notes are eighth notes grouped in pairs by vertical bar lines. Measures 1-4 have a dynamic 'v' (very soft). Measures 5-8 have a dynamic 'p' (pianissimo). The section ends with a repeat sign and a key change to A major (one sharp), indicated by '12' (12 measures).

109

114

119

124

a tempo

129

135

140

144

148

A musical score page featuring a treble clef, a key signature of four sharps, and a time signature of common time. The page contains a single measure of music with a series of eighth-note patterns.

153

A musical score page featuring a treble clef, a key signature of four sharps, and a time signature of common time. The page contains three measures of music with sixteenth-note patterns. The first measure has a dynamic marking of *mf*. The second and third measures have a dynamic marking of *p*.

156

A musical score page featuring a treble clef, a key signature of four sharps, and a time signature of common time. The page contains three measures of music with sixteenth-note patterns. The first measure has a dynamic marking of *p*. The second and third measures have a dynamic marking of *p*.

159

A musical score page featuring a treble clef, a key signature of four sharps, and a time signature of common time. The page contains three measures of music with sixteenth-note patterns. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *f*.

163

A musical score page featuring a treble clef, a key signature of four sharps, and a time signature of common time. The page contains three measures of music with sixteenth-note patterns. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *f*.

166

A musical score page featuring a treble clef, a key signature of four sharps, and a time signature of common time. The page contains three measures of music with sixteenth-note patterns. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *p*.

Violão 3

Eternity

Ivanov Basso

The sheet music consists of eight staves of musical notation for Violão 3 (String Bass). The key signature is A major (three sharps). The time signature varies between common time (indicated by '3') and 12/8. The tempo is marked as $\text{♩} = 108$. Measure numbers include 12, 18, 24, 30, 33, 49, 54, and 59. Measure 12 starts with a long black bar followed by six measures of eighth-note pairs with downward stems. Measures 18 through 24 show a repeating pattern of eighth-note pairs. Measure 30 begins a section of sixteenth-note patterns. Measure 33 starts with a long black bar followed by 12 measures of sixteenth-note pairs with upward stems. Measures 49 through 54 show a repeating pattern of sixteenth-note pairs with upward stems. Measure 59 begins another section of sixteenth-note patterns.

rit. a tempo
 63 4

101

105

109

p

113

117

121

125

rit.

129

a tempo

mf

134

mp

p i pm

138

142

f

1 2 3 4

②

146

150

mf

a m i

1 2 3 4

154

158

virar página

162

a

m

i

m

p

164

f

p.

167

p.

p.

p.

p.

Violão 4

Eternity

Ivanov Basso

$\text{♩} = 108$

8

13

18

23

28

33

mf

44

Musical score for violin, page 44. The score consists of two staves. The top staff shows a continuous eighth-note pattern with a bass line consisting of quarter notes. The bottom staff shows a similar eighth-note pattern with a bass line consisting of quarter notes.

47

Musical score for violin, page 47. The score consists of two staves. The top staff shows a continuous eighth-note pattern with a bass line consisting of quarter notes. The bottom staff shows a similar eighth-note pattern with a bass line consisting of quarter notes. A measure number '3 1' is present at the end of the staff.

50

Musical score for violin, page 50. The score consists of two staves. The top staff shows a continuous eighth-note pattern with a bass line consisting of quarter notes. The bottom staff shows a similar eighth-note pattern with a bass line consisting of quarter notes.

53

Musical score for violin, page 53. The score consists of two staves. The top staff shows a continuous eighth-note pattern with a bass line consisting of quarter notes. The bottom staff shows a similar eighth-note pattern with a bass line consisting of quarter notes.

56

Musical score for violin, page 56. The score consists of two staves. The top staff shows a continuous eighth-note pattern with a bass line consisting of quarter notes. The bottom staff shows a similar eighth-note pattern with a bass line consisting of quarter notes.

59

Musical score for violin, page 59. The score consists of two staves. The top staff shows a continuous eighth-note pattern with a bass line consisting of quarter notes. The bottom staff shows a similar eighth-note pattern with a bass line consisting of quarter notes. The score ends with a fermata over the last note of the bottom staff.

62

rit.

Musical score for violin, page 62. The score consists of two staves. The top staff shows a continuous eighth-note pattern with a bass line consisting of quarter notes. The bottom staff shows a similar eighth-note pattern with a bass line consisting of quarter notes.

virar página

a tempo

p i a i

65 

68

71

74

77

80

83

86

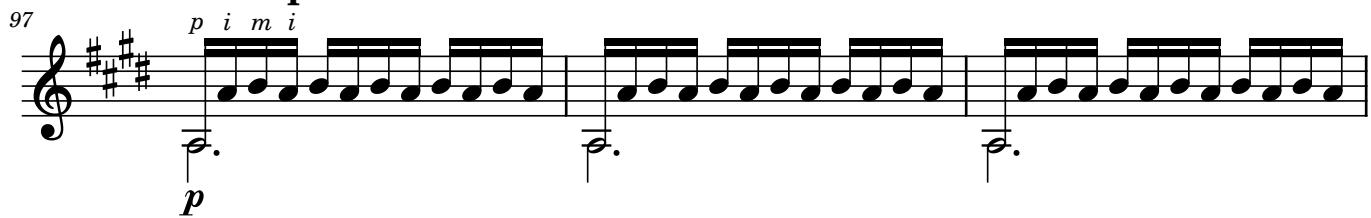
89

92

rit. - - - - -

95

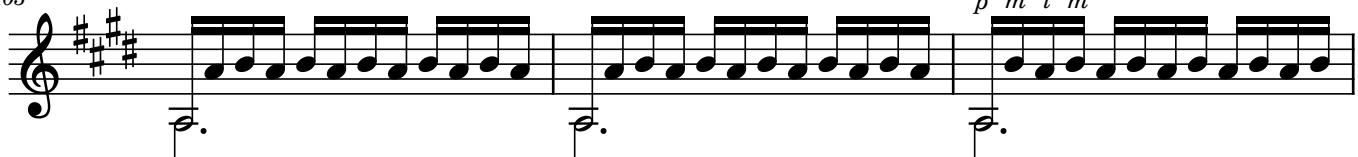
a tempo



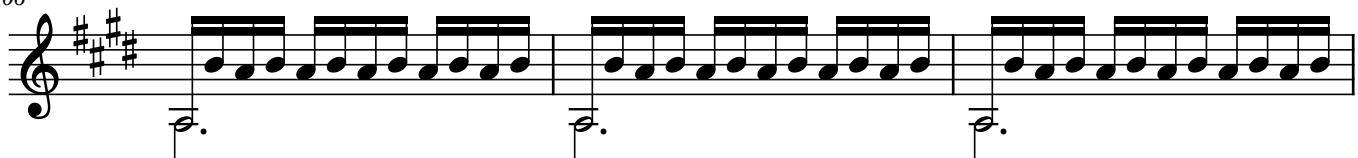
100



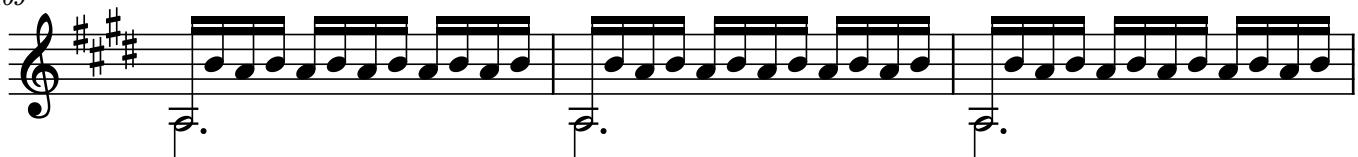
103



106



109

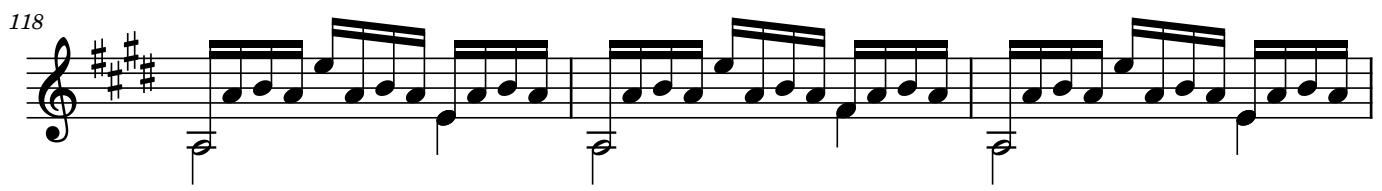


112



115





129 **a tempo**
p m i m

132

135

139

143

147

151

154

p
v
p
v
p

157

p
p
p
p
p
p

161

p
f

166

p

Homenaje al Pasajero 2004

Ares de Milonga en el sur de Brasil

Ivanov Basso

A

$\text{♩} = 104$

Violão 1

Violão 2

Violão 3

Violão 4

mf com leveza

mf com leveza

8

f

f

m i m p i m i

15

22

29

36

B *p i m*

p

f

f

p

42

48

54

61

CXI

rit.

f

70

C a tempo

f

77

f

m i *m m*

p

84

91

98

104

Violin part for measures 104-114:

```

\begin{staves}
  \new ViolinStaff
  \key{B major}
  \time{4/4}
  \repeatMeasure{1}{6}
  \begin{measures}
    <measures 104-114 for violin>
  \end{measures}
\end{staves}

```

109

Violin part for measures 109-114:

```

\begin{staves}
  \new ViolinStaff
  \key{B major}
  \time{4/4}
  \repeatMeasure{1}{6}
  \begin{measures}
    <measures 109-114 for violin>
  \end{measures}
\end{staves}

```

114

Violin part for measures 114-118:

```

\begin{staves}
  \new ViolinStaff
  \key{B major}
  \time{4/4}
  \repeatMeasure{1}{6}
  \begin{measures}
    <measures 114-118 for violin>
  \end{measures}
\end{staves}

```

120

C VII

127

C XI

rit..

133

$\text{♩} = 64$

(E)

p *p* *m* *i* *m* *a* *m*

legato

p *fluente*

mf *cantabile*

3 3 3

137

cantabile

mf

h12

h12

140

f

h19

h15

h14

F

143

cantabile

f cantabile

146

149

152

155

3

3

158

4

3

160

3

4

4

162 **H**

165 rit.
ff

I ♩ = 104

ff

ff

ff

ff

f com leveza

171

f com leveza

f com leveza

178

f com leveza

184

190

197

203 J

209

215

Violin parts (top two staves) show eighth-note patterns. The piano part (bottom two staves) shows sixteenth-note patterns. Dynamic markings: *f*, *f*, *f*.

221

Violin parts (top two staves) show eighth-note patterns. The piano part (bottom two staves) shows sixteenth-note patterns. Dynamic marking: *cl*.

228

rit.

Violin parts (top two staves) show eighth-note patterns. The piano part (bottom two staves) shows sixteenth-note patterns. Dynamic markings: *f*, *f*, *f*, *f*.

K

235

a tempo

mf

p

mf

241

f

ff

f

246

L

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

252

4
2

f

f

f

f

f

259

f

f

f

f

265

CIX

CV

ff

ff

ff

ff

Violão 1

Homenaje al Pasajero 2004

Ares de Milonga en el sur de Brasil

Ivanov Basso

A $\text{♩} = 104$

12 f

19 **8**

B $p \ i \ m$

34 $\textcircled{3}$ $\textcircled{4}$ $\textcircled{1}$ $\textcircled{2}$

39

43

47

The sheet music consists of six staves of musical notation for Violão 1. Staff A begins at measure 12 with a dynamic of *f*. Staff B begins at measure 34 with dynamics *p*, *i*, and *m*, and includes a grace note pattern with numbered circles (3, 4, 1, 2). Measures 39, 43, and 47 show sustained notes with grace notes below.

51

55

60

CXI

67

C

rit.

a tempo

γ

f

81

f

γ

virar página



101

D

p

A musical score page showing a single staff in G major (two sharps) with a treble clef. The measure number 101 is at the top left. The music features a dynamic marking *p*. A box labeled "D" contains a performance instruction: "③ 4 1 2". There are grace notes and sixteenth-note patterns with slurs.

105

A musical score page showing a single staff in G major (two sharps) with a treble clef. The measure number 105 is at the top left. The music consists of sixteenth-note patterns with slurs and grace notes.

109

A musical score page showing a single staff in G major (two sharps) with a treble clef. The measure number 109 is at the top left. The music features a dynamic marking *p*. A box labeled "③ 4 1 3" contains a performance instruction: "3". There are grace notes and sixteenth-note patterns with slurs.

112

A musical score page showing a single staff in G major (two sharps) with a treble clef. The measure number 112 is at the top left. The music consists of sixteenth-note patterns with slurs and grace notes.

116

f

A musical score page showing a single staff in G major (two sharps) with a treble clef. The measure number 116 is at the top left. The music features a dynamic marking *f*. The music consists of sixteenth-note patterns with slurs and grace notes.

120

C VII

A musical score page showing a single staff in G major (two sharps) with a treble clef. The measure number 120 is at the top left. The music consists of sixteenth-note patterns with slurs and grace notes. The ending is marked C VII.

127

C XI
4

f

rit.

133

E

C

p legato

p p m i m a m

137

141

F

cantabile

f

145

f

149

VII

rit.

I

mf

virar página

G A tempo

151

3

154

f

3

157

3

3

H

160

3

163

p

ff

rit.

1

8

176

3

f com leveza

185

7

198

J

p

205

210

214

219

223

230

rit.

f

virar página

K a tempo

237

mf

243

f

248

L

f

256

f

263

f

CIX

CV

ff

Violão 2

Homenaje al Pasajero 2004

Ares de Milonga en el sur de Brasil

Ivanov Basso

A

$\text{♩} = 104$

7

f

15

3

26

B

34

f

40

45

51

55

61

rit.

C

a tempo

3

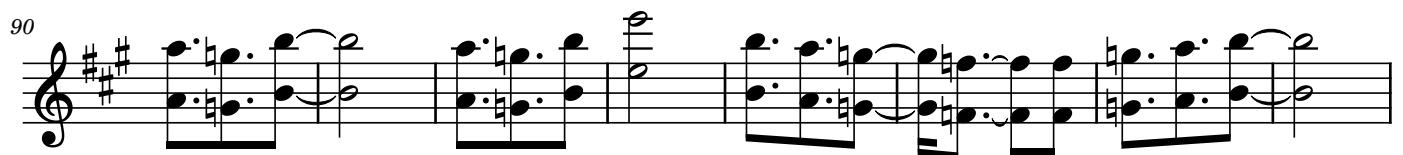
f

76

82

4

virar página



98

D

f

105

111

116

f

121

129

rit.

$\text{♩} = 64$

E

3

C

mf

139

cantabile

143 **F**

146

rit.

f

151 **G**

mf

f

155

3

3

159

3

3

162 **H**

p

ff

rit.

2/4

[virar página](#)

167 **I** ♩ = 104
 8
f com leveza

219

f

224

rit..

232

f

[virar página](#)

K *a tempo*

237

242

247

L

253

258

264

270

Violão 3

Homenaje al Pasajero 2004

Ares de Milonga en el sur de Brasil

Ivanov Basso

A

$\text{♩} = 104$

3

f

2 measures of rests followed by eighth-note pairs.

Measure 4: Bass note, then eighth-note pairs.

Measures 5-6: Eighth-note pairs with grace notes.

Measures 7-8: Eighth-note pairs with grace notes.

Measures 9-10: Eighth-note pairs with grace notes.

11

Eighth-note pairs with grace notes.

19

Eighth-note pairs with grace notes.

27

Eighth-note pairs with grace notes.

B

35

Measure 35: Bass note, then sixteenth-note pairs.

Measure 36: Sixteenth-note pairs.

40

Measure 40: Sixteenth-note pairs.

45

Violin part for page 45.

51

Violin part for page 51.

56

Violin part for page 56.

rit.

62

Violin part for page 62.

[virar página](#)

C**a tempo**

70

A musical score for Violin 1. The key signature is A major (three sharps). The tempo is marked 'a tempo'. Measure 70 starts with a dynamic 'f' and consists of six eighth-note pairs followed by a half note. Measures 71-76 show a repeating pattern of eighth-note pairs and half notes.

77

Measure 77 starts with a dynamic 'f' and consists of six eighth-note pairs followed by a half note. Measures 78-83 show a repeating pattern of eighth-note pairs and half notes.

83

Measure 83 starts with a dynamic 'f' and consists of six eighth-note pairs followed by a half note. Measures 84-89 show a repeating pattern of eighth-note pairs and half notes.

90

Measure 90 starts with a dynamic 'f' and consists of six eighth-note pairs followed by a half note. Measures 91-96 show a repeating pattern of eighth-note pairs and half notes.

D

96

Measure 96 starts with a dynamic 'f' and consists of six eighth-note pairs followed by a half note. Measures 97-102 show a repeating pattern of eighth-note pairs and half notes.

103

Measure 103 starts with a dynamic 'f' and consists of six eighth-note pairs followed by a half note. Measures 104-109 show a repeating pattern of eighth-note pairs and half notes.

108

Measure 108 starts with a dynamic 'f' and consists of six eighth-note pairs followed by a half note. Measures 109-114 show a repeating pattern of eighth-note pairs and half notes.

114

Measure 114 starts with a dynamic 'f' and consists of six eighth-note pairs followed by a half note. Measures 115-120 show a repeating pattern of eighth-note pairs and half notes.

119

125

133

$\text{♩} = 64$

136

138

$h12$

140

142

F

4

virar página

147

149

rit.

G

152

157

161

H

165

rit.

I

$\text{♩} = 104$

176

184

192

200

J

207

214

221

rit.

228

K a tempo

237

p

244

f

L

249

f $\overbrace{\hspace{10em}}^3$

258

$\overbrace{\hspace{10em}}^3$ $\overbrace{\hspace{10em}}^3$ $\overbrace{\hspace{10em}}^3$ *f* *f*

265

f *ff*

Violão 4

Homenaje al Pasajero 2004

Ares de Milonga en el sur de Brasil

Ivanov Basso

A

$\text{♩} = 104$

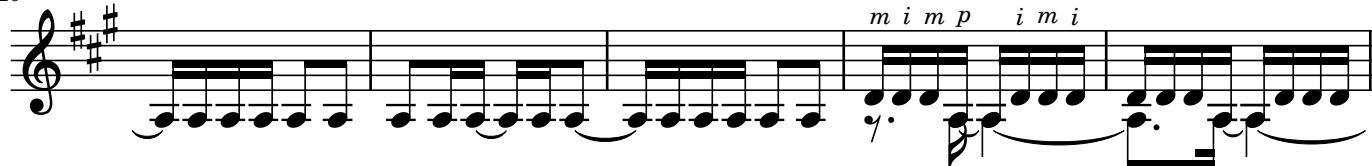
mf com leveza

5

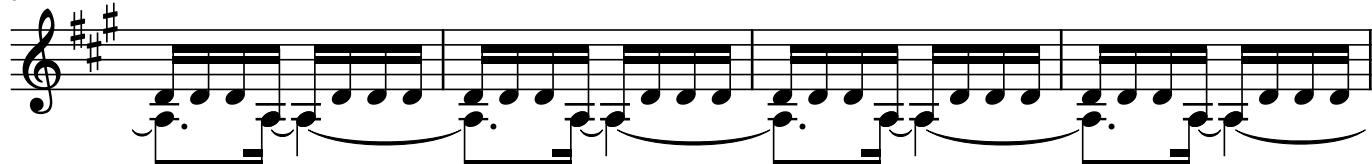


10

m i m p i m i



15



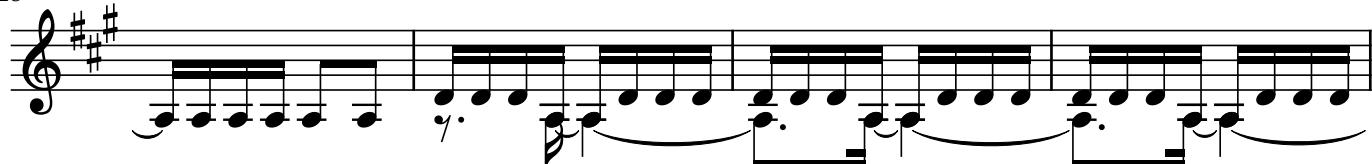
19



23



28



32

36 **B**

41

46

51

56

61

65 rit.

70 **C** a tempo



75

m i m m

p

80

84

88

93

97

101 D

107

114

120

124

rit.

129

f

virar página

134

E

$\text{♩} = 64$

cantabile

mf

② ③ ④

137

E

h12 h19 h15 h14

142

F

f *cantabile*

145

f

rit.

148

151

G

mp

154

mp

156

158

160

162 [H]

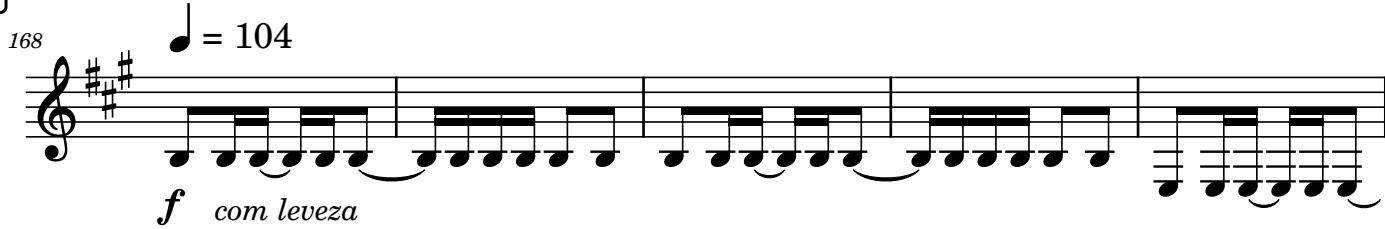
165 rit. - -

ff

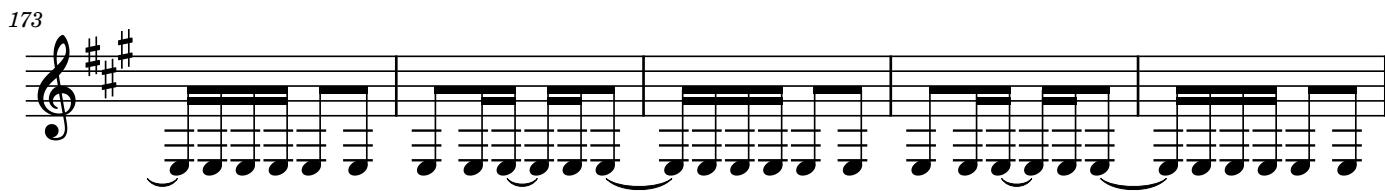
virar página

I

168 $\text{♩} = 104$
f com leveza



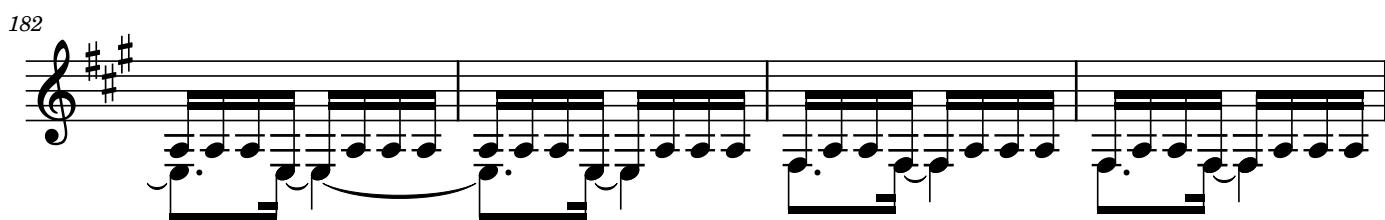
173



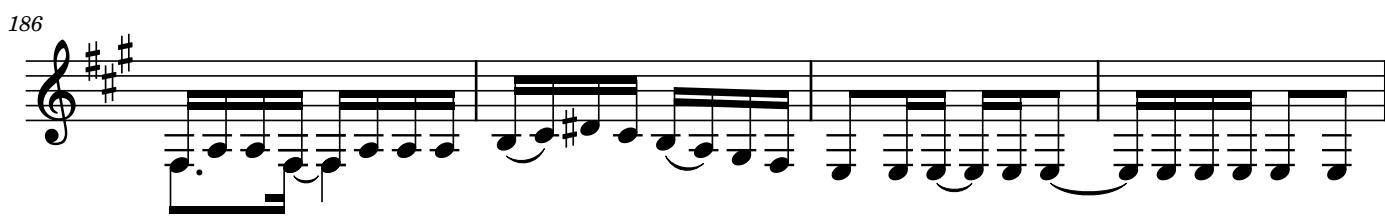
178



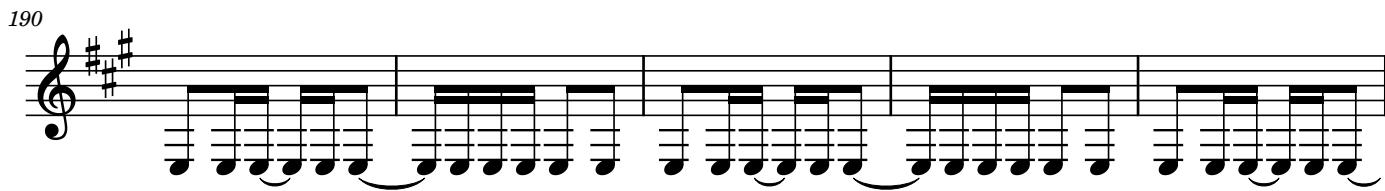
182



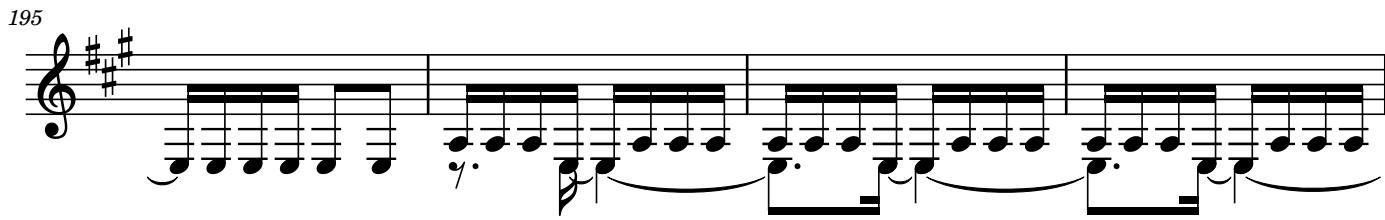
186



190



195



199

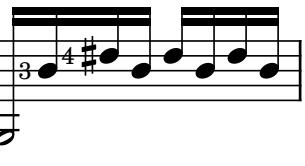
203

J

f

209

216



221

226

231

rit.

f

virar página

237 **K** **a tempo**
mf

243

248 **L**

255

266

à Camerata de Violões da UFPI

On the Waves

Ivanov Basso

[A] $\text{♩} = 100$

Violão 1

Violão 2

Violão 3

Violão 4

p i m a i m a m i a m i

6

12

C V

C III

p i m a i m a m i a m i

B

17

p i m i

p i m i

XII

X

V

21

24

27

28

p i p i

p i p i

XII

30

rit.

VIII

3 3 3 3

3 3 3 3

3 3 3 3

33 C a tempo

IX

pp metálico

36

39

42

Golpe na lateral da caixa

dolce

45

48

pp metálico

natural

(D)

52

55

58

61

VII IX

Golpe na lateral da caixa

64

X

rit.

E = 66

C1

68

2 2 2 2 2 2

C1

73

2 2 2 2 2 2

VI IV C1

78

2 2 2 2

F

83

VII IX

Golpe no cavalete

rit.

87

VII IV V

C I C III

91 **G** V **a tempo**

Golpe na lateral da caixa

96

101

rit. H a tempo

106

Golpe no cavalete

C II C III C II

110

C III C I C II

I IX

114

C III

118

C IV

123

C II

127

X

IX

C IV

V

IV

J

♩ = 100

130 **rit.** **C I**

133 VII
V
p a m i
p a m i

136

139

142

145

rit.

K a tempo

Rasgueados

Rasgueados

148

Musical score page 148. The score consists of four staves. The top three staves feature sixteenth-note patterns with a '3' underneath each group of three, suggesting a triplet feel. The bottom staff features eighth-note patterns. The measure number '148' is at the top left.

152

Musical score page 152. The score consists of four staves. The top two staves feature eighth-note patterns. The bottom two staves feature sixteenth-note patterns. The measure number '152' is at the top left.

155

Musical score page 155. The score consists of four staves. The top two staves feature eighth-note patterns. The bottom two staves feature sixteenth-note patterns. The measure number '155' is at the top left.

158

161

rit.

L a tempo

Rasgueados

Rasgueados

164

166

168

Golpe na lateral da caixa

Violão 1

à Camerata de Violões da UFPI

On the Waves

Ivanov Basso

A $\text{♩} = 100$ $\frac{4}{4}$

8

11

14

B

17

21

XII

X

24

27

XII
30

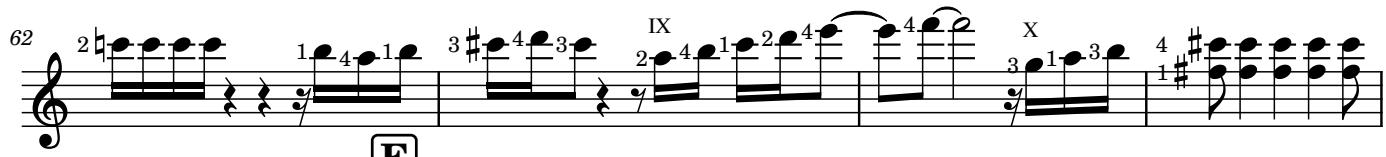
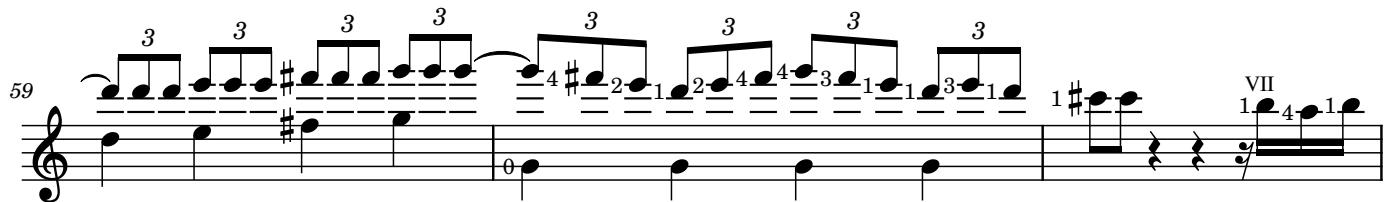
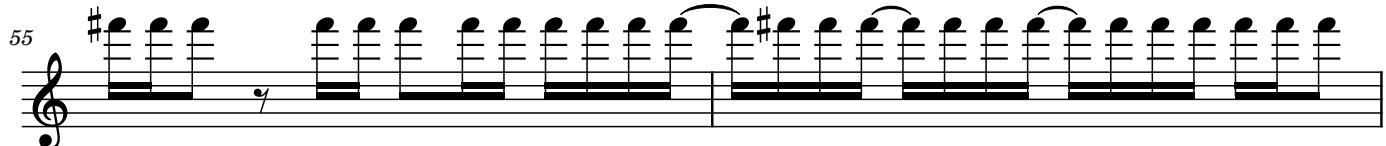
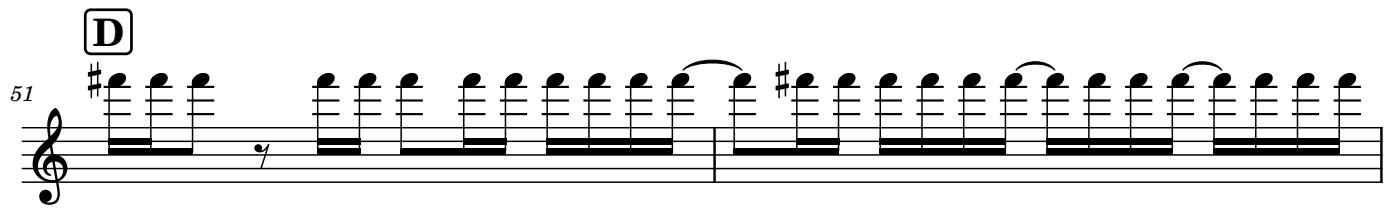
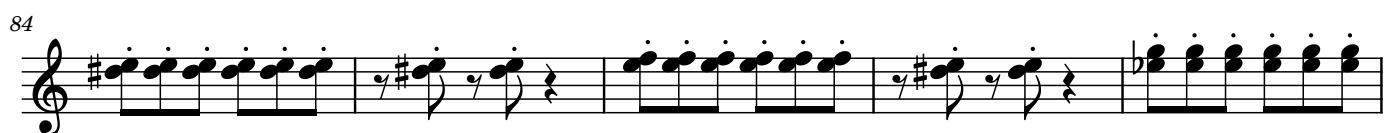
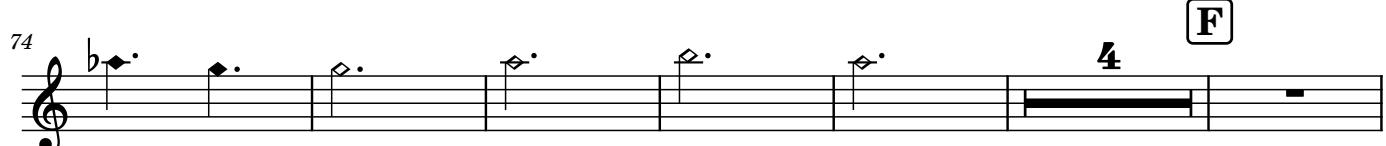
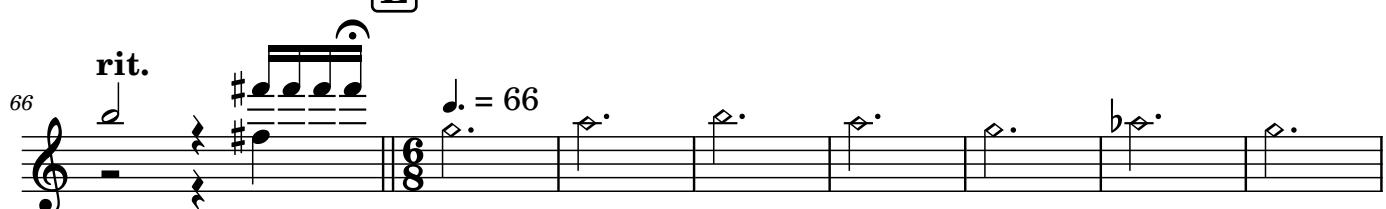
33 **C a tempo**
10

Golpe na lateral da caixa

45

48

virar página

D**E**

rit. **G** a tempo

89

94

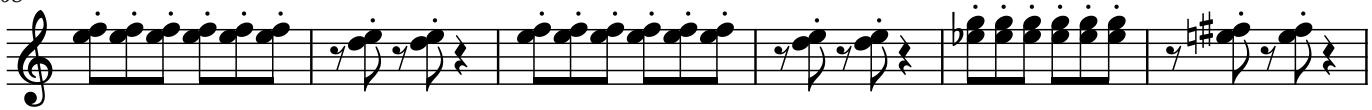
99

103

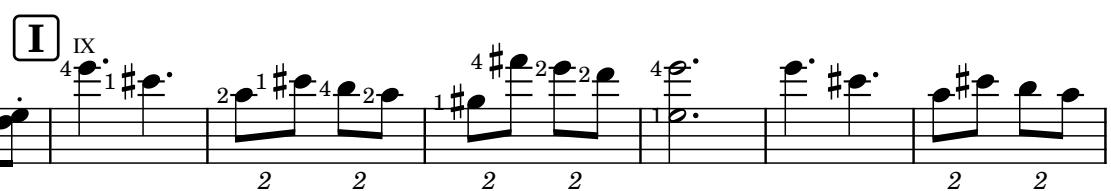
rit. **H** a tempo

[virar página](#)

108



114

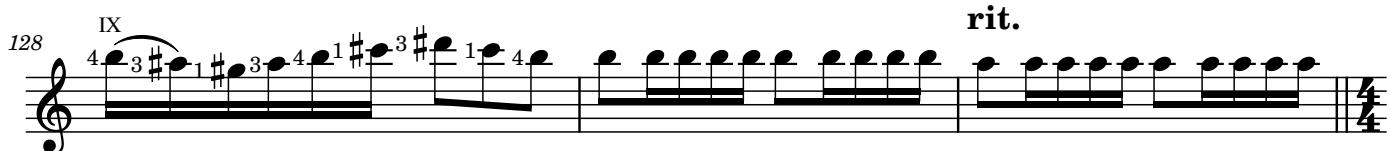
I

121

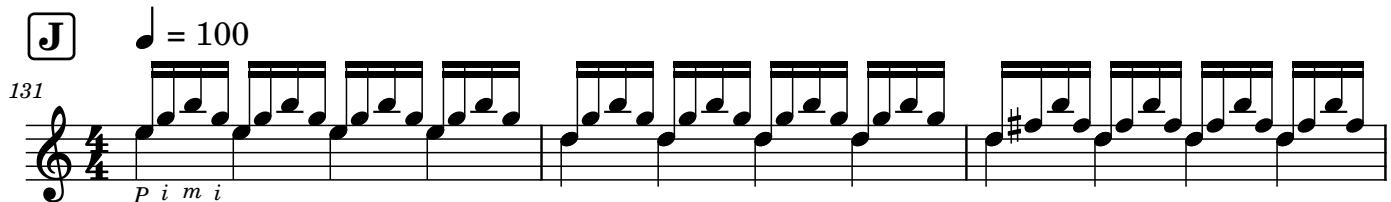


128

IX rit.



131



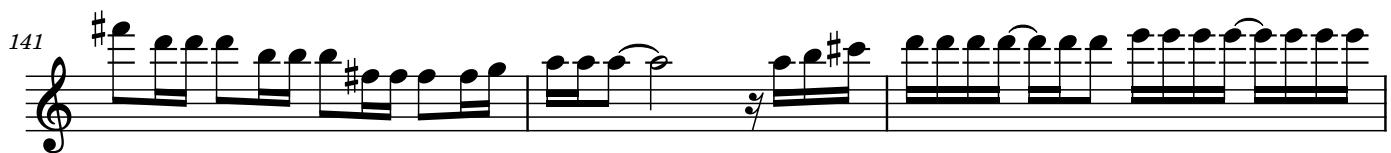
134



137



141



144

rit.

K a tempo

146

Rasgueados

150

156

rit.

160

L a tempo

163

Rasgueados

165

167

Violão 2

à Camerata de Violões da UFPI

On the Waves

Ivanov Basso

A $\text{♩} = 100$

8

12

15

19

24

27

31

B

C a tempo

34

38

41

44

47

virar página

51 **D**

54

57

60

65 rit. **E** $\text{♩} = 66$ **F**

85 IX VII

89 IV rit. a tempo

94 C III

99

C III

(5)

105

rit. - - -

H a tempo

V

(5)

109

113

VII

I

118

C IV

123

C II

127

C IV

rit. - - - - -

C I

virar página

J

131 = 100

A musical score for a string instrument, likely a basso. The tempo is marked as 100 BPM. The measure number 131 is at the top left. The music consists of a single continuous eighth-note pattern on a single string, with the bow moving back and forth across the fingerboard.

134 V

The measure number 134 is at the top left. The music continues the eighth-note pattern from the previous measure, but with more complexity, including grace notes and slurs. The letter 'V' is placed above the staff.

137

The measure number 137 is at the top left. The music continues the eighth-note pattern with grace notes and slurs.

141

The measure number 141 is at the top left. The music continues the eighth-note pattern with grace notes and slurs.

144

The measure number 144 is at the top left. The music continues the eighth-note pattern with grace notes and slurs.

146 rit. **K** a tempo

Rasgueados

The measure number 146 is at the top left. The tempo is marked 'rit.' followed by 'a tempo'. The letter 'K' is enclosed in a square box. The instruction 'Rasgueados' is written below the staff. The music consists of a rhythmic pattern of eighth and sixteenth notes.

149

The measure number 149 is at the top left. The music consists of a rhythmic pattern of eighth and sixteenth notes.

153

The measure number 153 is at the top left. The music consists of a rhythmic pattern of eighth and sixteenth notes.

156

159

rit.

163

L a tempo

Rasgueados

165

167

Violão 3

à Camerata de Violões da UFPI

On the Waves

Ivanov Basso

A $\text{♩} = 100$ **12**

C V $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ C III $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$

B $p\ i\ m\ i$

C **a tempo** $p\ i\ m\ a\ m\ i\ p\ i\ m\ a\ m\ i$

15

18

21

24

27

30

33

36

170

39

42

45

48

51

D

55

59

62

64

rit.

virar página

E $\text{d.} = 66$

67

73

79

F

Golpe no cavalete

85

90

G **a tempo**

rit.

97

102

rit.

H **a tempo**

Golpe no cavalete

108

114

I

120

127

V IV rit.

131 J ♩ = 100

135 P a m i

138

141

rit.

144

virar página

147 **K** a tempo
4

Violin 1: Long black bar, then 6 eighth-note groups.

Violin 2: 6 eighth-note groups.

Viola: 6 eighth-note groups.

Cello: 6 eighth-note groups.

153

Violin 1: 6 eighth-note groups.

Violin 2: 6 eighth-note groups.

Viola: 6 eighth-note groups.

Cello: 6 eighth-note groups.

156

Violin 1: 6 eighth-note groups.

Violin 2: 6 eighth-note groups.

Viola: 6 eighth-note groups.

Cello: 6 eighth-note groups.

159

Violin 1: 6 eighth-note groups.

Violin 2: 6 eighth-note groups.

Viola: 6 eighth-note groups.

Cello: 6 eighth-note groups.

Measure 160: Measure 160 starts with a measure of eighth-note groups. Then it transitions to a measure of eighth-note groups with three groups of three notes each, indicated by a '3' above each group.

rit.
162 **L** a tempo

Violin 1: 6 eighth-note groups.

Violin 2: 6 eighth-note groups.

Viola: 6 eighth-note groups.

Cello: 6 eighth-note groups.

Measure 163: Measure 163 starts with a measure of eighth-note groups. Then it transitions to a measure of eighth-note groups with three groups of three notes each, indicated by a '3' above each group.

166

Violin 1: 6 eighth-note groups.

Violin 2: 6 eighth-note groups.

Viola: 6 eighth-note groups.

Cello: 6 eighth-note groups.

Measure 167: Measure 167 starts with a measure of eighth-note groups. Then it transitions to a measure of eighth-note groups with three groups of three notes each, indicated by a '3' above each group.

Golpe na lateral da caixa

170

Violin 1: 6 eighth-note groups.

Violin 2: 6 eighth-note groups.

Viola: 6 eighth-note groups.

Cello: 6 eighth-note groups.

Measure 171: Measure 171 starts with a measure of eighth-note groups. Then it transitions to a measure of eighth-note groups with three groups of three notes each, indicated by a '3' above each group.

Violão 4

à Camerata de Violões da UFPI

On the Waves

Ivanov Basso

A $\text{♩} = 100$

4

7

10

13

16

B

$p \text{ } i \text{ } m \text{ } i$

19

21

23

25

28

30

35

39

[virar página](#)

43



49

D

pp metálico

natural

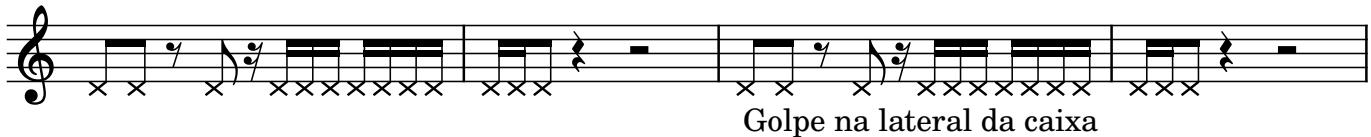
53



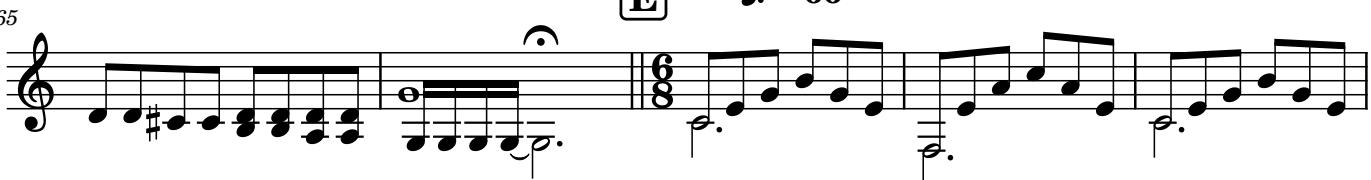
57



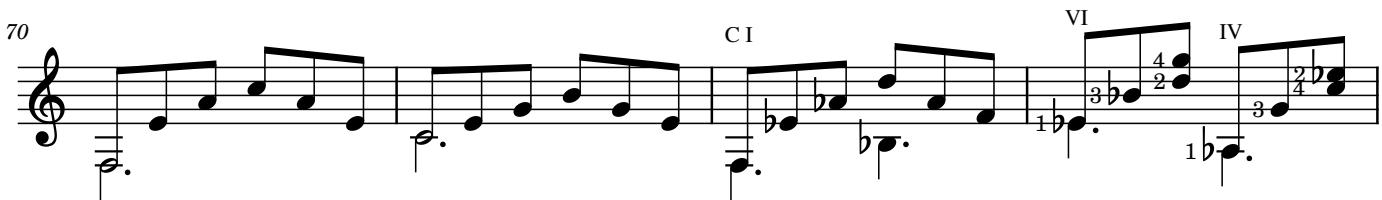
61



65

*rit.***E***d. = 66*

70



74



79

F

84

C I

90 **rit.** **G** **a tempo**

C III

Golpe na lateral da caixa

96

101

2

[virar página](#)

rit.

H

a tempo

106

I

8---

114

123

127

rit.

131

J

$\text{♩} = 100$

135

p a m i

137

140

143

rit.

K a tempo

147

150

153

155

158

rit.

160

L a tempo

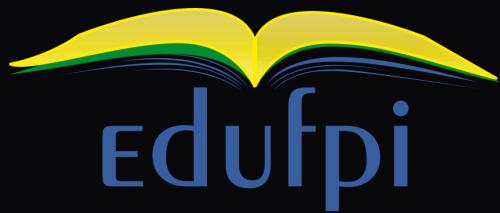
163

166

169

Biografia

Ivanov Basso foi professor de Violão, Teoria e Percepção Musical e Treinamento Auditivo no Curso de Música da Universidade Federal de Pelotas (UFPel), no Estado do Rio Grande do Sul, Brasil. É Especialista em Musicoterapia e Mestre em Saúde e Comportamento. Como violonista atuou em Recitais Solo em diversas cidades brasileiras, tais como Santa Maria, Pelotas, Porto Alegre, Florianópolis, Curitiba, São Paulo, Rio de Janeiro, Belo Horizonte e Brasília. Também atuou em cidades estrangeiras, tais como Montevideu, Rocha, Paysandú, Maldonado, Buenos Aires e Santiago do Chile. Seu trabalho composicional inclui obras para Violão Solo, DUOS, TRIOS, QUARTETOS de Violões, Violão e Orquestra, Violão e Piano, Flauta e Violão, Saxofone e Violão, Clarinete e Violão, Violino e Violão, obras para Orquestra e Grupos de Câmara. Sua produção consiste no momento de 197 peças de música. Na atualidade, Ivanov Basso dedica-se a produção de trabalhos musicais para peças teatrais, videoclipes, audiovisuais e outras produções do gênero. Em 2020 lançou seu primeiro CD intitulado REGISTRO AUTORAL, obtendo excelente repercussão junto ao público ouvinte. Ivanov Basso foi finalista do Festival Rádio MEC em 2021, no Rio de Janeiro, com a composição “Ah Se Tu Voltasses” para Acordeom, Violão e Orquestra Clássica. Em setembro de 2023, recebeu o prêmio de Melhor Composição em Música Clássica no Prêmio Rádio MEC 100 anos no Rio de Janeiro, com a composição “Em Um Certo Dia de Junho”, para Flauta, Oboé, Clarinete em Sib e Orquestra de Cordas, prêmio concedido pelo corpo de jurados. Ainda em 2023, foi selecionado para o Prêmio AGIMOS de Produção Musical, concedido pela Universidade Federal de Pelotas. É professor emérito da Universidade Federal de Pelotas.



Coleção Partituras para Violão

A coleção Partituras para Violão foi concebida para dar visibilidade a composições inéditas e fornecer aos violonistas uma ferramenta didática e interpretativa de excelência, como uma forma de enriquecer o repertório e a prática musical dos estudantes e profissionais da área.

