

Daniel Balparda de Carvalho

Ao Desconcerto do Mundo

Poem/Lyrics by: Luís de Camões (1524-1580)

Orchestral setting of *Luís de Camões'* Portuguese XVI century poem "*Ao Desconcerto do Mundo*",
for 2 flutes, 2 oboes, 2 clarinets in B \flat , 1 bassoon, 1 horn in F, 2 trumpets in B \flat , optional harp, and strings,
with children's chorus divided into sopraninos and contraltinos,
composed for the young student orchestra.



(version 1.0 - August 8th 1991)

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Ao Desconcerto do Mundo



Poem/Lyrics by: *Luís de Camões (1524-1580)*

Daniel Balparda de Carvalho

Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65)

2 Flutes 1
2
mf *f*

2 Oboes 1
2
mf a 2

2 Clarinets in B♭ 1
2
mf *f*

Bassoon
mf

Horn in F

2 Trumpets in B♭ 1
2
mf *f*

Harp

Children Chorus (Sopraninos)

Children Chorus (Contraltinos)

Adagio (♩ = 65)

Violin I
mf *f*

Violin II
mf

Viola
mf

Violoncello
mf

6

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Harp.

S.

C.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

12

Fl. 1
2
p *mf*

Ob. 1
2
p *mf*

Cl. 1
2
p *mf* a 2

Bsn.
p *mf*

Hn.
p *mf*

Tpt. 1
2
p *mf*

Hp.
mf

S.
mf
Os bons vi sem-pre pas-sar No Mun-do gra-ves tor - men-tos; E pa - ra mais me es-pan

C.
mf
Os bons vi sem-pre pas-sar No Mun-do gra-ves tor - men-tos; E pa - ra mais me es-pan

Vln. I
p *mf*

Vln. II
p *mf*

Vla.
p *mf*

Vc.
p *mf*

18

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.
tar, Os maus vi sem-pre-na-dar Em mar de con - ten-ta-men-tos.

C.
tar, Os maus vi sem-pre-na-dar Em mar de con - ten-ta-men-tos.

Vln. I

Vln. II

Vla.

Vc.

p *mf* *a 2* *a 2* *p* *p* *p* *p* *p* *p*

25

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.
C.

Vln. I

Vln. II

Vla.

Vc.

p *mf* *p* *mf* *mf* *mf*

Os bons vi sem-pre pas - sar No Mun - do gra - ves tor - men - -

Os bons vi sem-pre pas - sar No Mun - do gra - ves tor - men - -

32

Fl. 1 2 *p* a 2

Ob. 1 2

Cl. 1 2

Bsn.

Hn.

Tpt. 1 2

Hp.

S. *p*
tos;

C. *p* *mf*
tos; E pa - ra mais me es-pan - tar, Os maus vi sem - pre na - dar Em

Vln. I *mf*

Vln. II

Vla.

Vc.

Detailed description: This is a page of a musical score, page 7, starting at measure 32. The score is for a full orchestra and voice. The instruments listed are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, Horn, Trumpet 1 and 2, Harp, Soprano, Alto, Violin I and II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Soprano part has lyrics in Portuguese. The score includes various musical notations such as dynamics (p, mf), articulation (accents), and performance instructions (a 2). The vocal line begins with a rest, followed by the lyrics starting at measure 35.

40

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.

C.

Vln. I

Vln. II

Vla.

Vc.

mf

p

a 2

p

Os

mar de con - ten - ta - men - - tos. Os

46

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.
bons vi sem-pre pas - sar No Mun - do gra - ves tor - men - - - tos;

A.
bons vi sem-pre pas - sar No Mun - do gra - ves tor - men - - - tos;

Vln. I

Vln. II

Vla.

Vc.

mf

p

mf

p

mf

mf

53

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.

C.

Vln. I

Vln. II

Vla.

Vc.

mf

Cui-dan-do al-can-çar as-sim O bem tão mal or-de

Cui-dan-do al-can-çar as-sim O bem tão mal or-de

60

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.
na - do, Fui mau, mas fui cas-ti - ga - do. As - sim que, só pa-ra mim, An-da o Mun-do con - cer -

C.
na - do, Fui mau, mas fui cas-ti - ga - do. As - sim que, só pa-ra mim, An-da o Mun-do con - cer -

Vln. I

Vln. II

Vla.

Vc.

67

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.

C.

Vln. I

Vln. II

Vla.

Vc.

p *mf* *p* *mf* *p*

p *mf*

p

p

p

p *mf* *p*

ta-do. Cui-dan-do al-can-çar as - sim O bem tão mal or-de - na-do,

ta-do. Cui

p *mf* *p*

p

p

p

74

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.

C.

Vln. I

Vln. II

Vla.

Vc.

mf *p* *mf* *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

f

f

mf *p* *f*

mf *p* *mf* *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

Fui mau, mas fui cas-ti - ga - do. Fui

dan-do al-can-çar as - sim O bem tão mal or-de - na-do, Fui mau, mas fui cas-ti - ga - do. Fui

80

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.

C.

Vln. I

Vln. II

Vla.

Vc.

f

mau, mas fui cas - ti - ga - do.

mau, mas fui cas - ti - ga - do.

83

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.

C.

Vln. I

Vln. II

Vla.

Vc.

p *mf* *p* *mf* *p* *mf* *p*

As - sim que, só pa - ra mim, An - da o Mun - do con - ser -

87

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.

C.

Vln. I

Vln. II

Vla.

Vc.

p *mf* *p* *f*

p *mf* *p* *f*

mf *f*

p *mf* *p*

p *mf* *p*

mf *f*

mf *f*

ta-do. As - sim que, só pa-ra mim, An-da o Mun-do con-ser - ta-do.

As - sim que, só pa-ra mim, An-da o Mun-do con-ser - ta-do.

94

Fl. 1 2
2
mf *f* a2

Ob. 1 2
2
mf *f* a2

Cl. 1 2
2
p *f* *mf*

Bsn.
p *f* *mf*

Hn.
p *f* *mf*

Tpt. 1 2
2
p *f* *mf*

Hp.

S.

C.

Vln. I
mf *f*

Vln. II
mf *f*

Vla.

Vc.

Detailed description: This page of a musical score covers measures 94 to 97. The key signature is B-flat major (two flats). The score is arranged in systems. The first system includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, and Bassoon. The second system includes Horn and Trumpet 1 and 2. The third system is for the Harp. The fourth system is for the Saxophone and Contrabass. The fifth system includes Violin I and II, Viola, and Violoncello. Dynamics are indicated by *mf* (mezzo-forte), *f* (forte), and *p* (piano). The Flute and Oboe parts have an 'a2' marking above the notes in measure 96. The Bassoon part has a *p* marking in measure 95 and *f* in measure 96. The Horn and Trumpet parts have *p* in measure 95 and *f* in measure 96. The Violin I and II parts have *mf* in measure 94 and *f* in measure 96. The Viola and Violoncello parts have *mf* in measure 94 and *f* in measure 96. The Harp, Saxophone, and Contrabass parts are mostly silent, with some notes in measure 95.

98

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Hn.

Tpt. 1
2

Hp.

S.

C.

Vln. I

Vln. II

Vla.

Vc.

f *mf* *f*

f *mf* *f*

rall.

3

3

8

8

Flutes 1 & 2

Ao Desconcerto do Mundo

Daniel Balparda de Carvalho

Poem/Lyrics by: *Luís de Camões (1524-1580)*

Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65)

Musical staff 1: Treble clef, key signature of two flats, common time. Measures 1-5. Dynamics: *mf*, *f*.

Musical staff 2: Treble clef, key signature of two flats, common time. Measures 6-9. Dynamics: *mf*.

Musical staff 3: Treble clef, key signature of two flats, common time. Measures 10-15. Dynamics: *p*, *mf*.

Musical staff 4: Treble clef, key signature of two flats, common time. Measures 16-21. Dynamics: *mf*.

Musical staff 5: Treble clef, key signature of two flats, common time. Measures 22-27. Dynamics: *p*, *mf*, *p*. Includes 'a 2' marking.

Musical staff 6: Treble clef, key signature of two flats, common time. Measures 28-34. Dynamics: *mf*, *p*. Includes 'a 2' marking.

Musical staff 7: Treble clef, key signature of two flats, common time. Measures 35-41. Dynamics: *mf*.

Musical staff 8: Treble clef, key signature of two flats, common time. Measures 42-47. Dynamics: *mf*, *p*.

Musical staff 9: Treble clef, key signature of two flats, common time. Measures 48-52. Dynamics: *mf*, *p*. Includes a fermata and a '2' marking.

56 *mf*

62 *p*

68 *mf* *p* *mf* *p*

74 *mf* *p* *mf* *f*

79 *mf* *f*

83 *p* *mf* *p*

89 *mf* *p* *f*

94 *mf* *f* a2

98 *rall.* 3

Detailed description: This is a page of a musical score for Flutes 1 and 2, spanning measures 56 to 98. The music is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The score consists of nine lines of music. Measure 56 begins with a *mf* dynamic. Measure 62 features a *p* dynamic. Measure 68 shows a dynamic progression from *mf* to *p*, then back to *mf* and *p*. Measure 74 continues this progression with *mf*, *p*, *mf*, and *f*. Measure 79 is marked with *mf* and *f*. Measure 83 has *p*, *mf*, and *p*. Measure 89 has *mf*, *p*, and *f*. Measure 94 has *mf* and *f*, with an 'a2' marking above the staff. Measure 98 ends with a *rall.* marking and a triplet of notes. The page number '2' is in the top left, and the instrument name 'Flutes 1 & 2' is at the top center.

Oboes 1 & 2

Ao Desconcerto do Mundo

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Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65)

mf

6

10 *p* *mf*

16

22 *p* *mf* *p*

28

34 *mf* *p*

48

51 *2*

56 *mf*

62 *p* *mf* a 2

68 8 *mf* *f* *mf* <

80 *f* *p*

85 *mf* *p* *mf*

91 *p* *f* *mf* *f* a 2

97 3 *rall.*

Detailed description: This is a musical score for Oboes 1 and 2, spanning measures 56 to 97. The score is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a variety of textures and dynamics. It begins with a mezzo-forte (*mf*) dynamic in measure 56. Measure 62 introduces a piano (*p*) dynamic and a second ending bracket labeled 'a 2'. Measure 68 contains an 8-measure rest followed by a crescendo from *mf* to *f*, and then a decrescendo back to *mf*. Measure 80 features a forte (*f*) dynamic with a sixteenth-note pattern that decrescendos to a piano (*p*) dynamic. Measure 85 shows a dynamic range from *mf* to *p* and back to *mf*. Measure 91 includes a piano (*p*) dynamic, a forte (*f*) dynamic, a mezzo-forte (*mf*) dynamic, and another forte (*f*) dynamic, with a second ending bracket labeled 'a 2'. Measure 97 concludes with a triplet of eighth notes marked 'rall.' (ritardando).

Clarinets in B \flat 1 & 2 Ao Desconcerto do Mundo

Poem/Lyrics by: *Luís de Camões (1524-1580)*

Daniel Balparda de Carvalho
Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65)

a 2

mf

f

mf

p

mf

p

a 2

a 2

3

Clarinets in B \flat 1 & 2

57

Musical staff 57-63: Treble clef, B-flat key signature. Measures 57-63 contain a series of chords, primarily dyads and triads, with a dynamic marking of *mf* at the beginning.

64

Musical staff 64-69: Treble clef, B-flat key signature. Measures 64-69 contain a melodic line with a dynamic marking of *p* starting at measure 65.

70

Musical staff 70-76: Treble clef, B-flat key signature. Measures 70-76 contain a series of chords, primarily dyads and triads.

77

Musical staff 77-80: Treble clef, B-flat key signature. Measure 77 has an *a 2* marking. Measures 77-80 contain a melodic line with dynamic markings of *mf* and *f* with hairpins.

81

Musical staff 81-85: Treble clef, B-flat key signature. Measures 81-85 contain a melodic line with a dynamic marking of *p* at the beginning of measure 82.

86

Musical staff 86-91: Treble clef, B-flat key signature. Measures 86-91 contain a melodic line with various dynamics.

92

Musical staff 92-96: Treble clef, B-flat key signature. Measures 92-96 contain a melodic line with dynamic markings of *mf*, *f*, *p*, and *f*.

97

Musical staff 97-100: Treble clef, B-flat key signature. Measures 97-100 contain a melodic line with dynamic markings of *mf*, *f*, *mf*, and *< f*. A *rall.* marking is present above the staff.

Bassoon

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Adagio (♩ = 65)

mf

6

10

p mf

17

23

p

29

35

41

47

51

3

57

mf

64

p

70

77

mf *f* *mf* *f*

81

p

86

92

mf *f* *p* *f*

97

mf *f* *mf* *< f* rall.

Horn in F

Ao Desconcerto do Mundo

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Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65)

4
mf

9
p *mf*

15

22
p

29
13

47

53
mf

63
p

88
3
p

96
rall.
f *mf* *f* *mf* < *f*

Trumpets in B \flat 1 & 2 Ao Desconcerto do Mundo

Poem/Lyrics by: *Luís de Camões (1524-1580)*

Daniel Balparda de Carvalho
Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65)

4

f

9

mf *p* *mf*

15

22

p 2

29

13

47

53

mf 4

63

p 20

88

3 *p*

96

rall.

f *mf* *f* *mf* < *f*

Harp

Ao Desconcerto do Mundo

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Adagio (♩ = 65)

12

mf

mf

18

2

p

p

26

32

39

2

2

Harp

46

Musical notation for measures 46-51. Treble and bass staves with chords and arpeggiated patterns.

52

Musical notation for measures 52-61. Treble and bass staves with 4-measure rests and *mf* dynamics.

62

Musical notation for measures 62-69. Treble and bass staves with *p* dynamics and 2-measure rests.

70

Musical notation for measures 70-76. Treble and bass staves with chords and arpeggiated patterns.

77

Musical notation for measures 77-83. Treble and bass staves with *f* dynamics and arpeggiated patterns.

84

Musical notation for measures 84-88. Treble and bass staves with *p* dynamics and arpeggiated patterns.

89

Musical notation for measures 89-94. Treble and bass staves with 8-measure rests, *rall.*, and 2-measure rests.

Ao Desconcerto do Mundo

Children Chorus (Sopraninos)

Children Chorus (Contraltinos)

Poem/Lyrics by: Luís de Camões (1524-1580)

Daniel Balparda de Carvalho

Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65) 11 *mf*

Os bons vi sem-pre pas-sar No Mun-do gra-ves tor - men-tos; E

Os bons vi sem-pre pas-sar No Mun-do gra-ves tor - men-tos; E

17 *p*

pa-ra mais me es-pan-tar, Os maus vi sem-pre-na-dar Em mar de con - ten-ta-men-tos.

pa-ra mais me es-pan-tar, Os maus vi sem-pre-na-dar Em mar de con - ten-ta-men-tos.

24 *mf*

Os bons vi sem-pre pas-sar No Mun - do gra - ves tor - men - -

Os bons vi sem-pre pas-sar No Mun - do gra - ves tor - men - -

32 *p*

tos;

p *mf*

tos; E pa - ra mais me es-pan-tar, Os maus vi sem - pre na - dar Em mar de

41

Osbons vi sem-pre pas

con - ten - ta - men - - tos. Osbons vi sem-pre pas

47 *mf* *p* 3

sar No Mun - do gra - ves tor - men - - - tos;

sar No Mun - do gra - ves tor - men - - - tos;

56 *mf*

Cui-dan-do al-can-çar as-sim O bem tão mal or-de - na - do, Fui mau, mas fui cas-ti-

mf

Cui-dan-do al-can-çar as-sim O bem tão mal or-de - na - do, Fui mau, mas fui cas-ti-

62 *p*

ga - do. As - sim que, só pa-ra mim, An-da o Mun-do con - cer - ta-do. Cui

p

ga - do. As - sim que, só pa-ra mim, An-da o Mun-do con - cer - ta-do.

70 *mf* *p*

dan-do al-can-çar as-sim O bem tão mal or-de - na - do,

mf

Cui-dan-do al-can-çar as-sim O

76 *f*

Fui mau, mas fui cas-ti - ga-do. Fui mau, mas fui cas-ti - ga-do.

p *f*

bem tão mal or-de - na - do, Fui mau, mas fui cas-ti - ga-do. Fui mau, mas fui cas-ti - ga-do.

82 *p* *mf* *p*

As - sim que, só pa-ra mim, An-da o Mun-do con-ser - ta - do. As -

p

As -

88 *mf* *p* 8 *rall.* 2

sim que, só pa-ra mim, An-da o Mun-do con-ser - ta - do.

mf *p* 8 2

sim que, só pa-ra mim, An-da o Mun-do con-ser - ta - do.

Ao Desconcerto do Mundo

Children Chorus (Sopraninos)

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Adagio (♩ = 65)

11 *mf*

Os bons vi sem-pre pas-sar No Mun-do gra-ves tor

16

men-tos; E pa-ra mais me es-pan-tar, Os maus vi sem-pre-na-dar Em

21 *p*

mar de con - ten-ta-men-tos. Os bons vi sem-pre pas

27 *mf* *p*

sar No Mun - do gra - ves tor - men - - - tos;

33 12 *mf*

Os bons vi sem-pre pas-sar No Mun - do

49 *p* 3 *mf*

gra - ves tor - men - - - tos; Cui-

57

dan-do al-can-çar as-sim O bem tão mal or-de - na - do, Fui mau, mas fui cas-ti-

62

ga - do. As - sim que, só pa - ra mim,

65 *p*

An - da o Mun - do con - cer - ta - do.

Children Chorus (Sopraninos)

69 *mf* *p*
 Cui - dan - do al - can - çar as - sim O bem tão mal or - de - na - do,

74 **3** *f*
 Fui mau, mas fui cas - ti - ga - do. Fui mau, mas fui cas - ti -

81 *p* *mf*
 ga - do. As - sim que, só pa - ra mim, An - da o Mun - do con - ser -

87 *p* *mf*
 ta - do. As - sim que, só pa - ra mim, An - da o

90 *p* **8** *rall.* **2**
 Mun - do con - ser - ta - do.

The musical score is written for a soprano voice in G minor (three flats). It consists of five staves of music. The first staff (measures 69-73) features a melodic line with dynamics *mf* and *p*. The second staff (measures 74-80) begins with a triplet of eighth notes followed by a melodic line with dynamic *f*. The third staff (measures 81-86) continues the melody with dynamics *p* and *mf*. The fourth staff (measures 87-90) starts with dynamic *p* and *mf*. The fifth staff (measures 90-94) concludes with a melodic line, a fermata, and a final cadence with dynamics *p*, *rall.*, and a final note with a fermata.

Ao Desconcerto do Mundo

Children Chorus (Contraltinos)

Daniel Balparda de Carvalho

Poem/Lyrics by: *Luís de Camões (1524-1580)*

Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65) **11** *mf*

Os bons vi sem-pre pas-sar No Mun-do gra-ves tor

16

men-tos; E pa-ra mais me es-pan-tar, Os maus vi sem-pre-na-dar Em

21 *p*

mar de con - ten-ta-men-tos. Os bons vi sem-pre pas

27 *mf* *p* *mf*

sar No Mun - do gra - ves tor - men - - - tos; E

34

pa - ra mais me es-pan-tar, Os maus vi sem - pre na - dar Em mar de

41 *p*

con - ten-ta - men - - - tos. Os bons vi sem-pre pas

47 *mf* *p* **3**

sar No Mun - do gra - ves tor - men - - - tos;

Children Chorus (Contraltinos)

56 *mf*

Cui-dan-do al-can-çar as-sim O bem tão mal or-de - na - do, Fui

61

mau, mas fui cas-ti - ga - do. As - sim que, só pa-ra mim, An-da o Mun-do con - cer -

67 *p* **5** *mf*

ta - do. Cui - dan-do al-can-çar as-sim O

76 *p* *f*

bem tão mal or-de - na - do, Fui mau, mas fui cas-ti - ga - do. Fui mau, mas fui cas-ti-

81 **5** *p* *mf*

ga - do. As - sim que, só pa-ra mim, An-da o

90 *p* **8** *rall.* **2**

Mun-do con - ser - ta - do.

The image shows a musical score for a children's chorus. It consists of six staves of music in G minor (three flats). The lyrics are in Portuguese. The score includes dynamic markings such as *mf*, *p*, and *f*, as well as performance instructions like *rall.* and fingerings (5, 8, 2). There are also rests indicated by horizontal lines with numbers 5, 8, and 2 above them.

Violin I

Ao Desconcerto do Mundo

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Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65)

Musical staff 1: Treble clef, key signature of three flats, common time. Measures 1-5. Dynamics: *mf*, *f*.

Musical staff 2: Treble clef, key signature of three flats, common time. Measures 6-10. Dynamics: *mf*.

Musical staff 3: Treble clef, key signature of three flats, common time. Measures 11-16. Dynamics: *p*, *mf*.

Musical staff 4: Treble clef, key signature of three flats, common time. Measures 17-22. Dynamics: *mf*.

Musical staff 5: Treble clef, key signature of three flats, common time. Measures 23-29. Dynamics: *p*. Includes a fermata over measure 23.

Musical staff 6: Treble clef, key signature of three flats, common time. Measures 30-35. Dynamics: *mf*.

Musical staff 7: Treble clef, key signature of three flats, common time. Measures 36-40. Dynamics: *mf*.

Musical staff 8: Treble clef, key signature of three flats, common time. Measures 41-45. Dynamics: *p*. Includes a fermata over measures 41-42 and a second fermata over measures 44-45.

Violin I

46



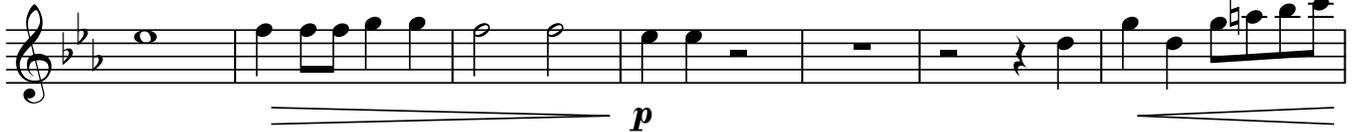
52



58



64



71



77



81



86



92



97



Violin II

Ao Desconcerto do Mundo

Poem/Lyrics by: *Luís de Camões (1524-1580)*

Daniel Balparda de Carvalho
Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65)

mf

6

10

p *mf*

16

22

p 2

29

35

40

2

Violin II

46



52



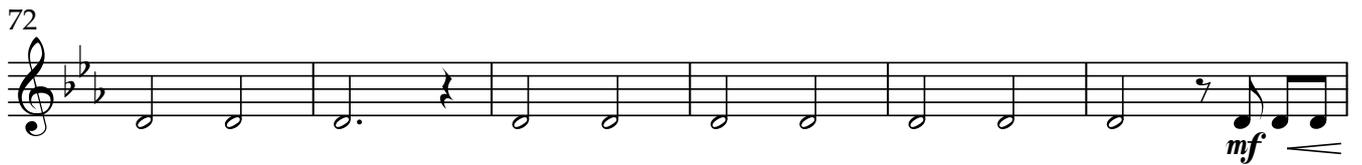
58



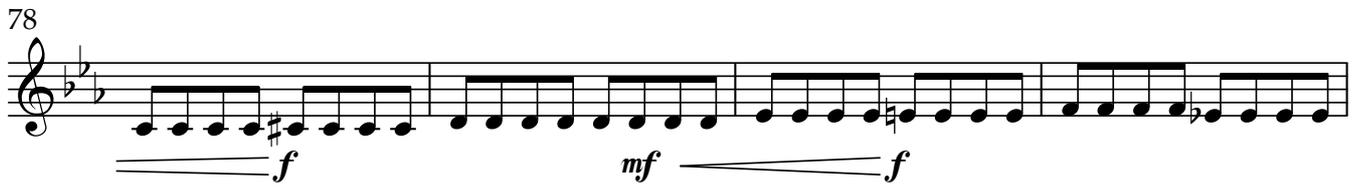
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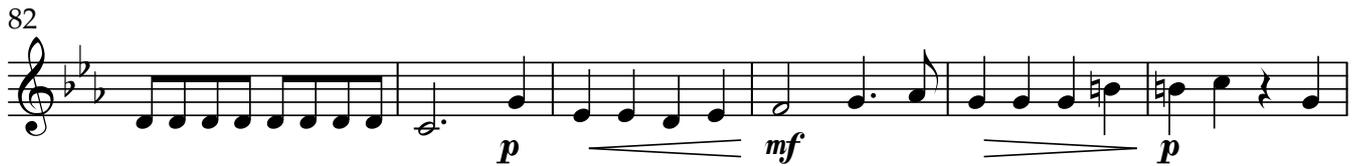
72



78



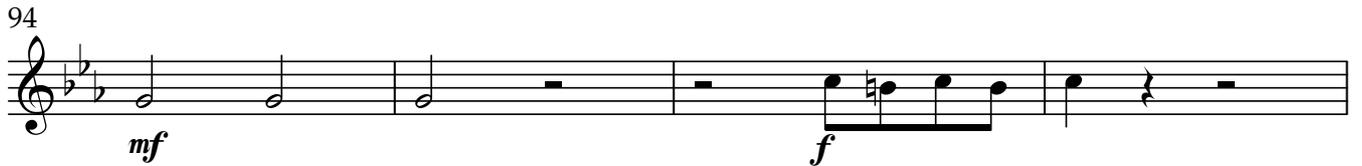
82



88



94



98



Viola

Ao Desconcerto do Mundo

Daniel Balparda de Carvalho

Poem/Lyrics by: *Luís de Camões (1524-1580)*

Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65)

mf

6

10

p mf

17

23

p

29

35

41

46

V.S.

Viola

52

Musical staff for measures 52-57. The staff is in 3/4 time with a key signature of two flats. It begins with a melodic line starting on G4, moving up stepwise to a dotted quarter note on G5. A slur covers the first six notes. The dynamic marking *mf* is placed below the staff at the end of the line.

58

Musical staff for measures 58-64. The staff contains a series of eighth notes, starting on G4 and moving up stepwise to G5. The dynamic marking *mf* is placed below the staff at the end of the line.

65

Musical staff for measures 65-70. The staff contains a series of eighth notes, starting on G4 and moving up stepwise to G5. A slur covers the first six notes. The dynamic marking *p* is placed below the staff at the end of the line.

71

Musical staff for measures 71-77. The staff contains a series of eighth notes, starting on G4 and moving up stepwise to G5. A slur covers the first six notes. The dynamic marking *mf* is placed below the staff at the end of the line.

78

Musical staff for measures 78-81. The staff contains a series of eighth notes, starting on G4 and moving up stepwise to G5. A slur covers the first six notes. The dynamic marking *f* is placed below the staff at the end of the line.

82

Musical staff for measures 82-87. The staff contains a series of eighth notes, starting on G4 and moving up stepwise to G5. A slur covers the first six notes. The dynamic marking *p* is placed below the staff at the end of the line.

88

Musical staff for measures 88-93. The staff contains a series of eighth notes, starting on G4 and moving up stepwise to G5. A slur covers the first six notes. The dynamic marking *mf* is placed below the staff at the end of the line.

94

Musical staff for measures 94-97. The staff contains a series of eighth notes, starting on G4 and moving up stepwise to G5. A slur covers the first six notes. The dynamic marking *f* is placed below the staff at the end of the line.

98

rall.

Musical staff for measures 98-103. The staff contains a series of eighth notes, starting on G4 and moving up stepwise to G5. A slur covers the first six notes. The dynamic marking *f* is placed below the staff at the end of the line.

Violoncello

Ao Desconcerto do Mundo

Daniel Balparda de Carvalho

Poem/Lyrics by: *Luís de Camões (1524-1580)*

Op. 1a - version 1.0 - August 8th 1991

Adagio (♩ = 65)

mf

6

10

p *mf*

17

23

29

35

41

46

V.S.

52



58



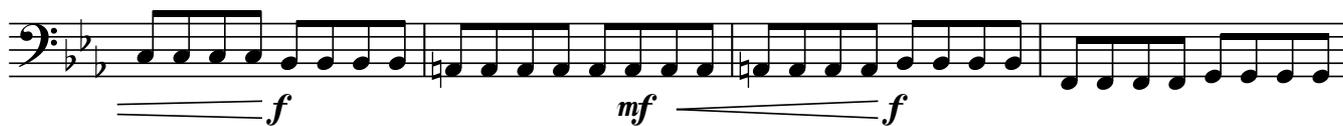
65



71



78



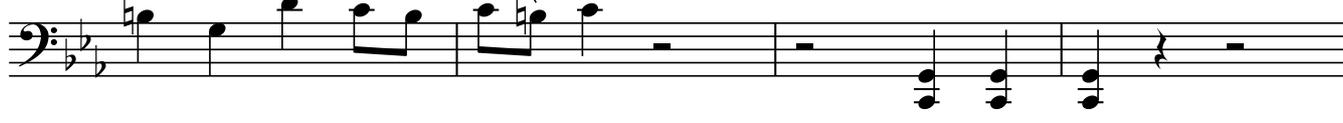
82



88



94



98

rall.

