

**terras  
por de trás  
dos montes**

**para  
piano solo**

**Carlos Marecos**

(Interdita a cópia e utilização em Concerto)  
Partitura de consulta em Concerto

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(Interdita a cópia e utilização em concerto)

convite de  
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para  
Kreul Markus

**Carlos Marecos**  
(n. 1963)

# **terras por de trás dos montes**

[nº78]

[2011]

- 1. Paul** (ca. 2' 55")
- 2. Reguengos** (ca. 1' 50")
- 3. Miranda** (ca. 1' 40")
- 4. Paradela** (ca. 2' 35")

duração: ca. 9' 00"

Esta peça é inspirada em quatro terras do interior de Portugal: - Paul, na Beira-Baixa; Reguengos de Monsaraz, no Alentejo; Miranda do Douro e Paradela, em Trás-os-Montes.

No interior de uma linguagem que não é tonal, modal, nem atonal, algumas melodias oriundas dessas terras habitam esta peça, por vezes de forma submersa, empoeirada, distorcida, desgastada pelos elementos, outras vezes de forma filtrada mais límpida e pura.

# terras por de trás dos montes

[terre dietro le colline]

Carlos Marecos

## 1. Paul

ca. 2' 55"

*Tranquillo, espressivo, un poco ad lib.* (♩ = ca. 69)

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a dashed line for the 8va (octave) and 8vb (sub-octave) positions. The first system (measures 1-4) features dynamics of *mp*, *p*, and *mp*. The second system (measures 5-8) features dynamics of *mp*, *p*, and *pp*. The third system (measures 9-12) features dynamics of *mf*, *p*, *pp*, and *mf*. Pedal markings are indicated as *Ped.* and *(Ped.)*. A large watermark 'Interdita a cópia e utilização em concerto' is overlaid on the score.

6 <sup>8<sup>va</sup></sup>

*mf* *p* *mp* *p* *ppp*

<sup>8<sup>va</sup></sup>  
-(Ped.)

8 <sup>8<sup>va</sup></sup>

*mp* *pp*

<sup>8<sup>va</sup></sup>  
-(Ped.)

11 <sup>15<sup>ma</sup></sup> <sup>8<sup>va</sup></sup>

*mp* *p* *mp*

<sup>8<sup>va</sup></sup>  
Ped.

13 <sup>8<sup>va</sup></sup>

*Acquoso, espressivo*

*pp*

<sup>8<sup>va</sup></sup>  
-(Ped.)

(8<sup>va</sup>)

15

Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

*Tranquillo, espressivo*

(8<sup>va</sup>) 15<sup>ma</sup> 8<sup>va</sup>

18

*mp pp mp*

(Ped.) \_\_\_\_\_

(8<sup>va</sup>)

22

*mp p pp mp*

(Ped.) \_\_\_\_\_

(8<sup>va</sup>)

25

*mp p pp mp*

(Ped.) \_\_\_\_\_

(8<sup>va</sup>)-----15<sup>ma</sup>-----

27 *mp*

Ped.

(15<sup>ma</sup>)-----8<sup>va</sup>-----15<sup>ma</sup>-----8<sup>va</sup>-----

30 *p*

Ped.

(8<sup>va</sup>)-----

33 *mp* *p* *pp* *p*

*rit.* *a tempo*

(Ped.)

*Acquoso, espressivo*

(8<sup>va</sup>)-----

37 *pp* *pp*

(Ped.) *con Ped. a piacere*

(8<sup>va</sup>)

15<sup>ma</sup>

40

*mp*

(15<sup>ma</sup>)

43

*pp*

*Ped.*

*Aereo, un poco ad lib.*

(8<sup>va</sup>)

46

*p* *pp*

(8<sup>va</sup>)

*(Ped.)*

*rit.*

(8<sup>va</sup>)

49

*p* *pp* *p* *pp* *ppp* *al niente*

*(Ped.)*



# terras por de trás dos montes

[terre dietro le colline]

## 2. Reguengos

ca. 1' 50"

*Profundo, espressivo, un poco ad libitum* (♩ = ca. 54)

*Profundo e polveroso*

*(Sost. Ped.)*

*Ped.*

*(Sost. Ped.)*

*Ped.*

\* - premir as 3 teclas em silêncio e segurar os abafadores com o pedal de sustenuto.

7

8<sup>va</sup>

*f* *ff* *mp* *mp* *ff*

(Sost. Ped.)

(Ped.) Ped.

9

8<sup>va</sup>

*f* *mp* *mp* *mp*

(Sost. Ped.)

Ped.

11

8<sup>va</sup>

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

(Sost. Ped.)

Ped.

12 *8va*

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

(Sost. Ped.)

Ped.

13

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

(Sost. Ped.)

15

*mp* *mp* *p* *pp*

*rit.*

\* +

(Sost. Ped.)

senza Ped.

\* - efeito de 'corda com sordino' (*mute string*), tocando no teclado, abafando a corda no seu início.

# terras por de trás dos montes

[terre dietro le colline]

## 3. Miranda

ca. 1' 40"

Vivo, focoso, (♩ = ca. 160)

The musical score for '3. Miranda' is presented in five systems. The first system shows the beginning of the piece with a treble clef and a bass clef. The bass line starts with a forte (*f*) dynamic and a half note rest, followed by a series of eighth notes. A dynamic shift to fortissimo (*ff*) occurs at the second measure. A pedal point is indicated by a dashed line with an asterisk and a plus sign. The second system continues the bass line with a mezzo-forte (*mf*) dynamic, marked with accents (>) and a 'teclado ord.' instruction. The dynamic reaches fortissimo (*ff*) at the end of the system. The third system features a fortissimo (*fff*) dynamic in the bass line. The fourth system shows a dynamic shift to forte (*f*) and includes a 'Ped.' instruction. The fifth system continues with a fortissimo (*ff*) dynamic and a '(Ped.)' instruction.

\* - efeito de 'corda con sordino' (*mute string*), tocando no teclado, abafando a corda no seu início.

10

ff

Detailed description: This system contains measures 10 and 11. Both staves (treble and bass clef) feature a complex, rhythmic accompaniment with many beamed notes. A dynamic marking of *ff* (fortissimo) is placed in the right-hand staff at the beginning of measure 11.

12

f ff

Ped.

Detailed description: This system contains measures 12 and 13. Measure 12 shows a continuation of the accompaniment. Measure 13 features a melodic line in the right hand that rises and then falls, marked with *f* and *ff*. A *Ped.* (pedal) line is indicated below the right-hand staff.

15

f (Ped.) mf ff

teclado ord.

Detailed description: This system contains measures 15 and 16. Measure 15 has a dynamic marking of *f* and a *(Ped.)* line. Measure 16 features a melodic line with accents (>) and a dynamic marking of *mf* that increases to *ff*. Above the right-hand staff, there is a dashed line with a plus sign and the text "teclado ord." with an arrow pointing to the right.

18

ff (Ped.) Ped.

Detailed description: This system contains measures 18 and 19. Measure 18 has a dynamic marking of *ff* and a *(Ped.)* line. Measure 19 has a *Ped.* line. The accompaniment continues with complex rhythmic patterns.

21

mf ff

Ped. Ped.

Detailed description: This system contains measures 21 and 22. Measure 21 has a dynamic marking of *mf* and a *Ped.* line. Measure 22 has a dynamic marking of *ff* and a *Ped.* line. The right-hand staff shows a melodic line with a *v* (accents) marking.

24

ff

(Ped.)

8vb

Detailed description: This system contains measures 24, 25, and 26. The right hand plays a melodic line with eighth notes and quarter notes, marked *ff*. The left hand plays a rhythmic accompaniment of eighth notes. A dashed line with an 8vb symbol indicates an octave reduction for the left hand in measure 25. Pedal markings are present at the beginning and end of the system.

27

fff

Ped.

Detailed description: This system contains measures 27 and 28. The right hand continues the melodic line, marked *fff*. The left hand accompaniment is more complex, with some chords. A *Ped.* marking is centered under the system.

29

fff

8vb

Detailed description: This system contains measures 29, 30, and 31. The right hand melodic line is marked *fff*. The left hand accompaniment features a prominent eighth-note pattern. An 8vb marking is at the start of the system. Pedal markings are at the beginning and end.

32

f

fff

8vb

Detailed description: This system contains measures 32, 33, and 34. The right hand melodic line is marked *f*, while the left hand accompaniment is marked *fff*. An 8vb marking is at the start of the system. Pedal markings are at the beginning and end.

35

teclado ord. → +

ff

Ped.

f

Detailed description: This system contains measure 35. The right hand has a melodic line with accents, marked *ff*. The left hand has a rhythmic accompaniment. A *teclado ord.* marking with an arrow points to the right. A *Ped.* marking is centered under the system. The system ends with a *f* dynamic marking.

36

(Ped.)

mf

al niente

Detailed description: This system contains measure 36. The right hand has a melodic line starting with a rest, marked *mf*. The left hand has a rhythmic accompaniment. A *(Ped.)* marking is at the start. The system ends with the instruction *al niente*.

# terras por de trás dos montes

[terre dietro le colline]

## 4. Paradela

ca. 2' 35"

*Tranquillo, aereo, un poco ad lib.* (♩ = ca. 69)

teclado ord. *mf* *pizz.*

*mp* gliss. (sulle corde) (registro aproximado) *mf*

*Ped.*

3 (pizz.) *mf* *mp* *p* gliss. (sulle corde) *mf*

5 *mf* *mp* *pizz.* *teclado ord.*

7 *mp* *p* gliss. (sulle corde)

*Ped.*

\* - efeito de 'corda com sordino' (*mute string*), tocando no teclado, abafando a corda no seu início.

*rit.* *a tempo*

8va

gliss. (sulle corde)

*p* *mp* *p* *p*

*mp* *mp*

(Ped.) Ped.

*p* *mp* *mp*

*mf*

(Ped.) Ped. Ped.

*mf* *p* *mp*

gliss. (sulle corde)

*pp*

Ped.

*rit.* *a tempo*

8va

*pp* *p* *mp*

pizz. pizz. pizz. pizz.

Ped.



*rit.* *a tempo*

8<sup>va</sup>

20

*p* *mp* *p* *p*

pizz. pizz. pizz. pizz.

(Ped.)

*meno mosso, un poco ad lib.*

pizz. teclado ord. 8<sup>va</sup>

24

*p* *pp*

gliss. (sulle corde)

(Ped.)

8<sup>va</sup>

27

*mp* *p* *pp* *p* *pp* *pizz.* *pp* *pizz.*

(Ped.)

*tempo primo*

8<sup>va</sup>

31

*pp* *p* *p* *mf*

pizz. pizz.

(Ped.)

(8<sup>va</sup>)

34

*p* pizz.

*p* pizz.

*p* pizz.

(Ped.)

(8<sup>va</sup>)

37

*p* pizz.

*p* pizz.

*p* pizz.

(Ped.)

(8<sup>va</sup>)

*molto rit.*

40

*p* teclado ord.

*pp* pizz.

*pp* pizz.

(Ped.)

(8<sup>va</sup>)

43

*pp* pizz.

*ppp* pizz.

*ppp* pizz.

al niente

(Ped.)