

# 4\_CHIQUINHA GONZAGA

SUITE RETRATOS



RADAMÈS GNATTALI (1906-1988)

♩ = 112 8 (1) 4 §

*f* >

16

21

(2) *mf* 3 3 3 3 3 3

32 (3) *f* > > > >

38 (4) 4 *f* *mf*

47

52 (5) 3 3 3 3

58

63 (6) *f*

4\_CHIQUINHA - Mandolina



313J

2  
67

7

7

*p*

*cresc.*

80

8

*f*

*mf*

87

9

B 0

94

10

*p*

*f*

102

1.

108

2.

*mf*

115

11

*dim. rall.*

3

3

3

3

*p*

Meno

*espressivo*

3

122

12

3

5

3

6

127

3

*mf*

5

131

13

*accel. cresc.*

6

6

135

14

Tempo primo

7

*f*

6

7

4\_CHIQUINHA - Mandolina



15 *mf* 16

Musical staff 15-16: Treble clef, key signature of one sharp (F#). Staff 15 starts with a circled '15' and a dynamic marking of *mf*. It contains a sequence of eighth and sixteenth notes with various accents. Staff 16 starts with a circled '16' and continues the melodic line with accents and a key signature change to one flat (Bb).

152

Musical staff 152: Treble clef, key signature of one flat (Bb). Staff 152 contains a sequence of eighth and sixteenth notes with accents and a key signature change to two flats (Bb, Eb).

158 17 8 18 *f* *p* *cresc.*

Musical staff 158-18: Treble clef, key signature of two flats (Bb, Eb). Staff 158 starts with a circled '17' and a dynamic marking of *f*. It contains a sequence of eighth and sixteenth notes. Staff 18 starts with a circled '18' and a dynamic marking of *p*. It contains a sequence of eighth and sixteenth notes. A bracket labeled *cresc.* spans from the end of staff 17 to the end of staff 18.

173 19 *f* *mf*

Musical staff 173-19: Treble clef, key signature of two flats (Bb, Eb). Staff 173 starts with a circled '19' and a dynamic marking of *f*. It contains a sequence of eighth and sixteenth notes. Staff 19 starts with a circled '19' and a dynamic marking of *mf*. It contains a sequence of eighth and sixteenth notes.

181 20 *p*

Musical staff 181-20: Treble clef, key signature of two flats (Bb, Eb). Staff 181 starts with a circled '20' and a dynamic marking of *p*. It contains a sequence of eighth and sixteenth notes.

189 21 *f*

Musical staff 189-21: Treble clef, key signature of two flats (Bb, Eb). Staff 189 starts with a circled '21' and a dynamic marking of *f*. It contains a sequence of eighth and sixteenth notes.

195 *mf*

Musical staff 195: Treble clef, key signature of two flats (Bb, Eb). Staff 195 contains a sequence of eighth and sixteenth notes with a dynamic marking of *mf*.

201 22 *f* 4 D.S. al Coda

Musical staff 201-22: Treble clef, key signature of two flats (Bb, Eb). Staff 201 starts with a circled '22' and a dynamic marking of *f*. It contains a sequence of eighth and sixteenth notes. Staff 22 contains a whole rest with a '4' above it, indicating a four-measure rest. The instruction 'D.S. al Coda' is written to the right of the staff.

211 CODA *f* Poco piu

Musical staff 211: Treble clef, key signature of two flats (Bb, Eb). Staff 211 starts with the word 'CODA' and a dynamic marking of *f*. It contains a sequence of eighth and sixteenth notes. The instruction 'Poco piu' is written below the staff.

215

Musical staff 215: Treble clef, key signature of two flats (Bb, Eb). Staff 215 contains a sequence of eighth and sixteenth notes.

# 4\_CHIQUINHA GONZAGA

SUITE RETRATOS



313J

RADAMÈS GNATTALI (1906-1988)

♩ = 112    8

①  $\begin{matrix} D \\ A \end{matrix}$

14  $\begin{matrix} C/D \\ G/A \end{matrix}$   $\begin{matrix} D \\ A \end{matrix}$   $\begin{matrix} Cm/D \\ Gm/A \end{matrix}$   $\begin{matrix} A7/D \\ E7/A \end{matrix}$   $\begin{matrix} D \\ A \end{matrix}$   $\begin{matrix} A7/D \\ E7/A \end{matrix}$   $\begin{matrix} D \\ A \end{matrix}$

22  $\begin{matrix} E7 \\ B7 \end{matrix}$   $\begin{matrix} A7/D \\ E7/A \end{matrix}$   $\begin{matrix} D \\ A \end{matrix}$   $\begin{matrix} A7/D \\ E7/A \end{matrix}$   $\begin{matrix} D \\ A \end{matrix}$  ②  $\begin{matrix} C7/D \\ G7/A \end{matrix}$   $\begin{matrix} A/D \\ E/A \end{matrix}$   $\begin{matrix} Ddim \\ Adim \end{matrix}$   $\begin{matrix} Em/D \\ Bm/A \end{matrix}$   $\begin{matrix} E9 \\ B9 \end{matrix}$   $\begin{matrix} A/D \\ E/A \end{matrix}$  *mf*

32  $\begin{matrix} D \\ A \end{matrix}$  ③  $\begin{matrix} D7 \\ A7 \end{matrix}$   $\begin{matrix} Fdim \\ Cdim \end{matrix}$   $\begin{matrix} C7 \\ G7 \end{matrix}$   $\begin{matrix} D \\ A \end{matrix}$   $\begin{matrix} F\#dim \\ C\#dim \end{matrix}$   $\begin{matrix} Fdim \\ Cdim \end{matrix}$   $\begin{matrix} C7 \\ G7 \end{matrix}$   $\begin{matrix} D \\ A \end{matrix}$  ④  $\begin{matrix} D \\ A \end{matrix}$  *f*

42  $\begin{matrix} A7 \\ E7 \end{matrix}$   $\begin{matrix} Dm \\ Am \end{matrix}$   $\begin{matrix} A7 \\ E7 \end{matrix}$   $\begin{matrix} Dm \\ Am \end{matrix}$   $\begin{matrix} A7 \\ E7 \end{matrix}$   $\begin{matrix} Dm \\ Am \end{matrix}$   $\begin{matrix} A7 \\ E7 \end{matrix}$   $\begin{matrix} Dm \\ Am \end{matrix}$   $\begin{matrix} A7 \\ E7 \end{matrix}$

51  $\begin{matrix} Dm \\ Am \end{matrix}$   $\begin{matrix} A7 \\ E7 \end{matrix}$   $\begin{matrix} Dm \\ Am \end{matrix}$   $\begin{matrix} A7 \\ E7 \end{matrix}$   $\begin{matrix} Dm \\ Am \end{matrix}$   $\begin{matrix} E7b9 \\ B7b9 \end{matrix}$   $\begin{matrix} A7 \\ E7 \end{matrix}$  ⑤  $\begin{matrix} Dm \\ Am \end{matrix}$   $\begin{matrix} Dm \\ Am \end{matrix}$   $\begin{matrix} D7b9 \\ A7b9 \end{matrix}$

60  $\begin{matrix} Gm \\ Dm \end{matrix}$   $\begin{matrix} A7 \\ E7 \end{matrix}$   $\begin{matrix} Dm \\ Am \end{matrix}$   $\begin{matrix} D7 \\ A7 \end{matrix}$   $\begin{matrix} Gm \\ Dm \end{matrix}$   $\begin{matrix} A7 \\ E7 \end{matrix}$  ⑥  $\begin{matrix} Dm \\ Am \end{matrix}$  7

7 ⑦  $\begin{matrix} Dm7 \\ Am7 \end{matrix}$   $\begin{matrix} Fm7b5 \\ Cm7b5 \end{matrix}$   $\begin{matrix} Em7 \\ Bm7 \end{matrix}$   $\begin{matrix} Gm7b5 \\ Dm7b5 \end{matrix}$   $\begin{matrix} Fm7 \\ Cm7 \end{matrix}$   $\begin{matrix} G7b9 \\ D7b9 \end{matrix}$   $\begin{matrix} C \\ G \end{matrix}$  ⑧  $\begin{matrix} G7 \\ D7 \end{matrix}$   $\begin{matrix} G7 \\ D7 \end{matrix}$  *cresc.* *f*

85  $\begin{matrix} E7 \\ B7 \end{matrix}$   $\begin{matrix} E7 \\ B7 \end{matrix}$   $\begin{matrix} Bbdim \\ Fdim \end{matrix}$   $\begin{matrix} A7 \\ E7 \end{matrix}$   $\begin{matrix} Dm \\ Am \end{matrix}$   $\begin{matrix} Dm6 \\ Am6 \end{matrix}$   $\begin{matrix} Am \\ Em \end{matrix}$   $\begin{matrix} Bb7b9 \\ F7b9 \end{matrix}$   $\begin{matrix} E7b13 \\ B7b13 \end{matrix}$   $\begin{matrix} Am \\ Em \end{matrix}$  ⑨ 7 ⑩



# 4\_CHIQUINHA - Cavaquinho

2 100 Dm7 G13 Em7 A7 Dm D9 G7 C C Dm  
Am7 D13 Bm7 E7 1. Am A9 D7 G G Am

109 7 (11) 4 5 (12) 7 (13) 4 (14) Tempo primo 7

(15) A9 D9 G7 Cmaj7 Bb7 E7 (16) Am D7b9 D7 G9 C7b9  
E9 A9 D7 Gmaj7 F7 B7 Em A7b9 A7 D9 G7b9

154 F Bb9 C Ab G9 G9  
C F9 G Eb D9 D9 (17) 8

(18) Dm7 Fm7b5 Em7 Gm7b5 Fm7b5 G7b9 C C G7 G7  
Am7 Gm7b5 Bm7 Dm7b5 Cm7b5 D7b9 G G D7 D7

*cresc.*

178 E7 E7 Bbdim A7 Dm Dm6 Am Bb7b9 E7b13 Am (20) 7 (21)  
B7 B7 Fdim E7 Am Am6 Em F7b9 B7b13 Em

193 Dm7 G13 Em7 A7 Dm (22) D A A7 D A7  
Am7 D13 Bm7 E7 Am A E7 A E7

9

**D.S. al Coda**

**CODA**  
211 Bb7 Em7 Eb7  
F7 Bm7 Bb7

**Poco piu**

218 D A D A

GUITARRA

# 4\_CHIQUINHA GONZAGA

SUITE RETRATOS



313J

RADAMÈS GNATTALI (1906-1988)

6ª en RE

$\text{♩} = 112$  8

1

*f*

15

23

2

*mf*

31

3

38

4

*p*

45

53

5

*mf*

60

6

*f*



67  
6 (7) 8 (8)

88  
(9) 7 (10)

103  
6 (11)

118  
P ten.

129  
2 (13) 4 (14) 8 (15) 6 (16) 9 (17) 8 (18) 7

175  
(19)

183  
C.1ª (20) 7 (21) C.3ª

197  
8 (22)

211  
CODA  
Poco piu

219

VIOLÍN 1º  
BANDURRIA 1ª

# 4\_CHIQUINHA GONZAGA

SUITE RETRATOS



313J

RADAMÈS GNATTALI (1906-1988)

$\text{♩} = 112$

5

13 13 2 7 3 8 4

48 5

61 6

69 7

74 8 9 9

94 10

107 11

117 3 5 12

Area

Area



4\_CHIQUINHA - Violín 1º Band 1ª



313J

2 (13)

*p* *accel.* *f* **Tempo primo**

138

143 (15) (16)

155 (17)

163 (18)

171 (19) 9

(20) *cresc.* *p* *f* *p* (21) 4

198 (22) 3 *mf* *f* *f* D.S. al Coda

211 CODA *fp* Poco piu

219

# 4\_CHIQUINHA GONZAGA

SUITE RETRATOS



313J

RADAMÈS GNATTALI (1906-1988)

$\text{♩} = 112$

5

10 3  $\text{♩}$  13 ② 7 ③ 8 ④

46 ⑤

58 ⑥ 3 6

67  $f$

73 ⑦  $cresc.$

⑧ 9 ⑨  $p$  ⑩ 4

104 1.  $f$  Area  $p$  ⑪ ⑫  $mf$

114  $p$  Area

4\_CHIQUINHA - Violín 2º Band 2ª



313J

2  
129

(13)

*p* *accel.*

(14) **Tempo primo**

*f*

141

(15) (16)

*sf mp*

151

(17)

*V* 3 6

161

*f*

167

(18) (19)

*cresc.* 3 9

(20) (21)

*p* 4 *p* *mf*

199

(22)

4 **D.S. al Coda**

211 **CODA**

**Poco piu**

219

# 4\_CHIQUINHA GONZAGA

SUITE RETRATOS



313J

RADAMÈS GNATTALI (1906-1988)

$\text{♩} = 112$

*f*

6

① 3 13

② 7 ③ 8 ④

*f*

51 ⑤

64 ⑥ *mf*

70 ⑦ *p*

78 *f* ⑧ 9 ⑨ *p*

97 *cresc.* ⑩ 4 1.

108 ⑪ *f* 3

120 ⑫ *p* *mf* ⑬ *p* *accel.*

Area

4\_CHIQUINHA - viola/laúd



313J

2  
133

(14) **Tempo primo**

138

(15) *mp*

(16)

154

(17) *f*

162

(18) *p*

*cresc.*

(19) *f*

(20) *p*

187

(21) *f*

*p*

*mf*

200

*f*

(22) *f*

*f*

*f*

D.S. al Coda

211 **CODA**

*fp* **Poco piu**

220

# 4\_CHIQUINHA GONZAGA

SUITE RETRATOS



313J

RADAMÈS GNATTALI (1906-1988)

♩ = 112

6

1 3 13

2 7 3 7 4

47

5

mf f

6

73

7 p cresc. f 8 9

9 6 10 3 1.



108 2.

8 *f* *mf* *f* 11

117

8 **3** **4** 12 *p* *mf*

131 13

8 *p* *Areo* *accel.* 14 **Tempo primo** *f*

139 15

8 *sf* *p*

148 16

157 17

165 18

8 *p* *cresc.* *f*

19 **9** 20 **6** 21 **3**

8 *f* *f* *mf*

CODA

200 *f* 22 **4**

8 *f* *f* **Poco piu**

213

8 *mf*