

RODRIGO AREDES

Momentos do Caraca

for orchestra

(2026)



Photo by Rodrigo Aredes

Approximate lenght: 9 minutes

Instrumentation:

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
2 Clarinets in Bb
1 Bass Clarinet
2 Bassoons
1 Contrabassoon

4 French Horns in F
3 Trumpets in Bb
2 Trombones
1 Bass Trombone
Tuba

Timpani
3 Percussionists
Harp
Piano (doubling Celesta)

Violins I
Violins II
Violas
Violoncelli
Double Basses

Percussion setup:

Set 1:
Glockenspiel
Crotales
Bass Drum
Wind Chimes

Set 2:
Vibraphone
Tam-tam
Triangle
Tambourine
Piatti

Set 3:
Tubular Bells
Xylophone
Suspended Cymbal

The choice of which type of tam-tam, triangle, suspended cymbal, or any other percussion instrument for which multiple options are available is left to the discretion of the percussionists.

Program notes:

Situated in a transitional region, though its classification is somewhat debated, between two major Brazilian biomes, the Sanctuary of Caraça brings together the extraordinary flora of the Atlantic Forest and the distinctive fauna of the *Cerrado*, represented by its emblematic *Lobo-Guará* (maned wolf). *Momentos do Caraça* portrays, through a symphonic landscape, three experiences inspired by this remarkable destination in the state of *Minas Gerais*.

The work begins at the Church of Our Lady, Mother of Men. It blends elements of the popular musical traditions of Minas Gerais (particularly the music of the *Clube da Esquina* movement and *caipira* music), with the harp evoking the sound of the *viola caipira*, and with the timbre and texture of sacred music, recalling the sonorities of the pipe organ. Broad orchestral sonorities also evoke the mountain ranges that surround *Caraça*, allowing the cathedral to emerge gradually from the landscape, just as it does for visitors approaching the Sanctuary.

The second section centers on the nightly visit of the *Lobo-Guará*, the iconic symbol of the *Cerrado*. Each evening, visitors gather in anticipation of the animal’s ascent up the steps of the Church of Our Lady, Mother of Men, where, following Mass, the priest and Sanctuary staff leave pieces of chicken and fruit at the entrance to the basilica. This tradition has continued uninterrupted for more than thirty years. The scene is defined both by the profound silence that precedes the wolf’s arrival, often lasting more than three hours, and by the fleeting appearance of this almost mythical creature.

Finally, the listener is invited to follow the short morning trail to the *Mirante do Cruzeiro*. Upon reaching the summit, the cathedral reveals itself in the manner described by Father José Tobias Zico: “resembling a bird with outstretched wings, ready to take flight.” Majestic and enduring, it reminds us that, at *Caraça*, the Sanctuary and the natural world are inseparable, and that there are still places on Earth where humanity and nature coexist in true mutualism, each enriching the other.

Approximate length: 9 minutes
Transposed score

Momentos do Caraça

9 minutes

(2026)

Rodrigo Aredes (2004 -)

Transposed score

Calmly, with motion ♩ = 72-80

Piccolo

Flute 1
2

Oboe 1
2

English Horn

Clarinet in B♭ 1, 2

Bass Clarinet

Bassoon 1, 2

Contrabassoon

Horn in F 1
2

Horn in F 3
4

Trumpet in B♭ 1

Trumpet in B♭ 2, 3

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Crotales

Triangle

Tubular Bells

Harp

Celesta

Calmly, with motion ♩ = 72-80

Violin I

Violin II

Viola

Violoncello

Double Bass

This image shows a page from a musical score, likely for a symphony. The page is numbered 30 at the top left. The score is written for a large ensemble of instruments, including Piccolo, Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horn (Eng. Hn), Clarinets in B-flat (Cl. in Bb 1, 2), Bassoon (Bsn 1, 2), Cymbals (Cbsn), Glockenspiel (Glock.), Vibraphone (Vib.), Xylophone (Xyl.), Harp (Hp), Piano (Pno), Violins (Vln I, Vln II 1, 2), Viola (Via), Violoncello (Vc. 1, 2), and Double Bass (D. B.). The score is written in 4/4 time. It features various musical notations, including notes, rests, and dynamic markings such as *sf*, *f*, *p*, *mf*, *pp*, and *ppp*. There are also markings for *con sord.* (con sordina) and *div.* (divisi). A large, diagonal watermark reading "Sample Score" is overlaid across the entire page.

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The image displays a page of a musical score, specifically page 145, as indicated by the page number in the top left corner. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Picc., Fl. 1, 2, Ob. 1, 2, Eng. Hn, Cl. in Bb 1, 2, B. Cl., Bsn. 1, 2, Cbsn., Hn in F 1, 2, Hn in F 3, 4, Tpt in Bb 1, Tpt in Bb 2, 3, Tbn. 1, 2, B. Tbn., Tba., Timp., Tam., Hp., Vln I, Vln II, Vla 1, 2, Vc., and D. B. The score is written in 2/4 time, with a key signature of one flat (Bb). The music features various dynamic markings, including *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), *fp* (forzando), *p dolce* (piano dolce), *senza sord.* (senza sordina), *unis.* (unison), and *(div.)* (divisi). The score is marked with a large, diagonal watermark that reads "Sample".