

Guerra-Peixe's *Symphony No. 2 Brasília* (Part 2): A Musical Analysis

Sinfonia No. 2 Brasília de Guerra-Peixe (Parte 2): uma análise musical

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Abstract: The present article presents a broad musical analysis of the *Symphony No. 2 Brasília* by Brazilian composer César Guerra-Peixe, covering formal, melodic, motivic and harmonic aspects. The terminology of the analytical terms was the same used by Peter Brown in his five volume series of all representative symphonies of the symphonic literature. These terms came from *Guidelines to Style Analysis* by Jan LaRue. The *Symphony Brasília* was subject of my doctoral project in three principal fronts: production of a performance edition of the full score and parts; performance of the work in the US and Brazil, aiming to correct eventual mistakes and spread the music; and a production of historical and analytical texts. The present article will cover the musical analysis. A previous article covered historical aspects of the work.

Keywords: César Guerra-Peixe; *Symphony No. 2 Brasília*; Brazilian nationalistic music; music analysis.

Resumo: O presente artigo apresenta uma ampla análise musical da Sinfonia No. 2 Brasília, de César Guerra-Peixe, abordando aspectos formais, melódicos, motivicos e harmônicos. A terminologia dos termos analíticos foi a mesma utilizada por Peter Brown em seus cinco volumes de análise musical de todas as sinfonias representativas da literatura sinfônica, por sua vez advindos de '*Guidelines to Style Analysis*' de Jan LaRue. A *Sinfonia Brasília* de Guerra-Peixe foi objeto de minha dissertação de doutorado em três frentes principais: produção de uma edição de performance da partitura completa; execução da obra nos Estados Unidos e no Brasil, com o objetivo de corrigir os eventuais erros e divulgação da obra; e produção de texto histórico e analítico musical. No presente artigo serão abordadas as questões analíticas musicais; os aspectos históricos já foram objeto de artigo científico.

Palavras-chave: César Guerra-Peixe; Sinfonia No. 2 Brasília; música brasileira nacionalista, análise musical.

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1- General considerations

1.1 – Historical and Stylistic Notes

César Guerra-Peixe (1914-1993), one of the most important Brazilian composers of his generation, along with Claudio Santoro (1919-1989) (CHASE, 1999, p.34), initiated his career experimenting with dodecaphonism, after what he called 'initial phase' of his output. His experiments with symmetrical series and melodic cells with syncopated rhythms point to a tendency toward "nationalizing the dodecaphonism" (FARIA, 2000, p.170). Or, quoting the composer Edino Krieger, "Guerra-Peixe made an attempt to conciliate the dodecaphonism with a certain Brazilian syntax" (ASSIS, 2007, p.34). After moving to Recife in 1949, a city with solid

folk musical culture, he embraced the nationalism as his main style, allowing him to work with several musical modes, rhythms and scales. Such a turnaround from dodecaphonism to nationalism promoted the concept known as stylization of folklore, meaning a personal version of the folklore "in a broadest way, national, without regionalisms" (FARIA, 2000, p.176). Guerra-Peixe was also attached to Brazilian popular music, arranging popular songs for several kinds of groups, from duets to whole orchestras, and his orchestration and instrumentation techniques developed extraordinarily in doing so (MIGUEL, 2007, p.15).

1.2 – Notes on the Symphony

According to Sérgio Nepomuceno, Guerra-Peixe admired two notable composers: the Armenian composer Aram Khachaturian, and Paul Hindemith, from Germany. Nepomuceno argues that, harmonically speaking, the *Symphony No. 2 Brasília* is highly Hindemithian (CORRÊA, 2007, p.151). Guerra-Peixe offered him a score of Hindemith's symphony *Mathis der Mahler* and stated: "Here is the harmonic bible of the modern times, without the need for Schoenberg" (CORRÊA, 2007, p.151). Two passages in *Symphony No. 2 Brasília* are notably influenced by Hindemith and will be addressed later in detail. Guerra-Peixe also edited a textbook called *Melos and Harmony*, that is entirely based on Hindemith.

Nepomuceno, a close friend of the composer, goes further and states that the *Symphony No. 2 Brasília* is one of the strongest examples of Brazilian music since the 1960s, a feat more remarkable in a long-established aesthetic genre such a symphony (CORRÊA, 2007, p.152). In no other orchestral work, he continues, was Guerra-Peixe so vigorously "symphonic" as in this symphony. Curiously, this vigor does not result from a Mahlerian orchestra. Nepomuceno (CORRÊA, 2007, p.152) observes that Guerra-Peixe uses an orchestra with a classical formation, with woodwinds in pairs plus a piccolo, and a fourth trombone added to the traditional brass section. The percussion is also very economical, compared to other Brazilian composers, using only timpani, bass drum, snare drum, cymbals, triangle, xylophone, and tambourine (AGUIAR, 2007, p.82). Curiously, the composer did not use any of the genuine Brazilian instruments such as *coco*, *reco-reco* (wood guiro), *cuíca*, *berimbau* and others, maybe because his contemporaries like Camargo Guarnieri, Heitor Villa-Lobos, and Francisco Mignone used them to exhaustion (CORRÊA, 2007, p.152).

Guerra-Peixe saves the chorus singing lyrics for the last movement, despite some light appearances with onomatopoeias in the first and second movements. In the final movement, he presents the chorus singing three *parlendas* (rhymes), usually sung by young children when learning new words. The first *parlenda* comes with the rhythm on Figure 1 (lyrics "Hoje é domingo"), the originator of several other rhythmic motives in the whole symphony. The principal theme of the first and third movements uses an augmented form of this rhythm (see Figure 1).



Figure 1. Rhythm of the main theme of the first and third movements.

2 - Musical Analysis

To analyze the symphony, I used the same methodology as A. Peter Brown uses in his series *The Symphonic Repertoire* (BROWN, 2002, xxv). The analytical symbols P, S, K, N, R, and T used for movements in sonata form derive from the system developed in Jan LaRue's *Guidelines for Style Analysis*. P stands for primary theme, S for secondary theme, K for codetta, N for new material, R for retransition, and T for transition. Letters preceded by Arabic numerals define constituent parts of a function (1P, 2P). Parentheses are for derivations: S(P) means that the Secondary area derives from the Primary material. For forms other than sonata form, the standard upper- and lower-case letters are used (for example, rondo: A-B-A-C-A).

Among the three Guerra-Peixe compositional phases — initial, dodecaphonic, and nationalistic — *Symphony No. 2 Brasília* fits into the nationalistic phase (VETROMILLA, 2002, p.133). The musicologist José Maria Neves classified it as "the most well-constructed work from his nationalistic period, both in the structure level and as a sound result" (CHAVES, 1994). The symphony follows the classical model in four movements with the addition of a choir and a text of the speech by former Brazilian President Juscelino Kubitschek for the inauguration of the new capitol Brasília, to be spoken by a narrator.¹

Guerra-Peixe also uses programmatic music techniques in the symphony — imitation and recurrent cells — intensely practiced in movie scores such as *O Canto do Mar*, *Terra é Sempre Terra*, *O Cavalo 13*, and in the Preludes Nos. 2 and 4 for Guitar in 1966-71 (VETROMILLA, 2010, p.20). A traditional labeling in Italian identifies each of the four movements, and each one is divided into subsections with titles of a descriptive nature in Portuguese (see Figure 2).

According to Vetromilla, the convention of describing movements with subtitles also reflects the influence of Georg Lukács, who advocated for better comprehension of the piece of art by the public (mimetism) (VETROMILLA, 2006, p.83). In this sense, describing the movements of a symphony with recognizable images reflects a step towards his philosophy.

¹ The inauguration of the city took place in April 21, 1960; however, the deadline for submitting a symphony was October 31, 1960.

Movement	Italian name	Description in Portuguese	English Translation
First	Allegro ma non troppo	O Candango em sua terra	The Candango in his land
	Tempo I	A caminho do Planalto	Towards the Planalto
	Moderato	Recordações que o acompanham	Memories that follow him
		Chegada Alegre	Happy arrival
Second	Presto	Trabalho	At work
Third	Andante	Elegia para o ausente	Elegy for the absent
Fourth	Allegro con moto	Manhã de domingo	Sunday morning
	Allegretto	Tarde infantil	Children in the afternoon
	Andante	Desce a noite	Night fall
	Presto	Volta ao trabalho	Back to work
	Moderato	Inauguração da cidade	Inauguration of the city
	Allegro ma non troppo	Apoteose	Apotheosis

Figure 2. General structure of *Symphony No. 2 Brasília*.

2.1 - First Movement: *O Candango em sua terra* (The Candango in his Land) / *A caminho do Planalto* (Towards the Planalto) / *Recordações que o acompanham* (Memories that follow him) / *Chegada alegre* (Happy arrival)

The first movement displays a modified sonata form, where the recapitulation is presented in reversed order with the second-theme area played first, followed by the first-theme area (see Figure 3). The harmonic treatment focuses on liturgical modes, such as mixolydian, lydian, and dorian. Some music from northeastern Brazil also has ties to such modes (FARIA, 2007, p. 34).

Guerra-Peixe - Symphony No. 2							
First Movement - Allegro Moderato							
P = primary theme		The Candango in his land - Towards the Planalto - Memories that follow him - Happy arrival					
T= transition							
S = secondary theme							
K = closing material		MODIFIED SONATA FORM					
Exposition							
A	2P	3P	T	B	2S	3S	K
1P				1S			
G mixolydian	unstable	C dominant over F pedal	solo clarinet	E minor / G lydian	Ab mixolydian	D lydian	E mixolydian
m. 1	m. 20	m. 36	m. 49	m. 54	m. 92	m. 99	m. 108
Development							
core	3S	1P	2P	3P	2S augmented	K	3S (suggestion)
				B dorian / A pedal	F# pedal		
m. 123	m. 128	m. 137	m. 145	m. 163	m. 181	m. 197	m. 220
Recap							
R (retransition)	reverted order						
	1S (chorus)	2S	3S	K	1P	2P (chorus)	3P
B minor (modal)	E minor / G lydian	Ab mixolydian	D lydian	E mixolydian	G mixolydian	unstable	C dominant over F pedal
m. 231	m. 233	m. 270	m. 278	m. 287	m. 304	m. 325	m. 341
CODA							
New material (N)							
m. 356							

Figure 3. Form diagram of the first movement of Symphony No. 2 “Brasília.”

The primary area (P) has three themes: 1P, 2P, and 3P. Theme 1P uses mixolydian mode (see Figure 4). This part of the piece is entitled *O Candango em sua Terra* (the Candango in his land).² P1 also derives from the rhythmic originator presented in the last movement. Theme 2P is harmonically unstable, and uses the originator rhythmic figure in two different forms (see Figure 5).



Figure 4. Theme 1P of the first movement, mm.1-8.

² “Candango” is an alternate name given to immigrants from northeastern Brazil to Brasília.



Figure 5. Theme 2P of the first movement, mm. 19-22 (reduction).

3P is presented over F major and F mixolydian. Guerra-Peixe entitles this passage as *A Caminho do Planalto* (towards the Planalto).³ Based on this title, Guerra-Peixe creates a flow with a forward motion over a rhythmic ostinato in the low voices, fueled by a motoric passage of sixteenth notes in the violas. The theme is presented in thirds, a gesture present in folk music that will be repeated several times in the piece (see Figure 6).



Figure 6. Theme 3P of the first movement, mm. 36-40.

Guerra-Peixe uses strong and short rhythmic figures to separate sections, always derived from the previously mentioned originator, which will henceforth be referred to as the “affirmation gesture.” In the first movement, this occurs four times, the first being immediately before the transition (see Figure 7).

³ Planalto is the central region of Brazil, where the capitol Brasília was built.



Figure 7. Affirmation gesture 1, mm. 47-48 (reduction).

The second theme area (S) has three themes (1S, 2S, and 3S), followed by a codetta (K). 1S is entitled *Recordações que o Acompanham* (Memories that Follow him), and exhibits a lyrical motive in the solo clarinet (see Figure 8). Perhaps a recollection from a native of northeast of Brazil is the *canto de vaqueiro* (song of a cowman), a folk song used by cowmen to push the cattle forward in the field. The figure in the accompaniment is a popular rhythmic figure in Brazil, sometimes used in a type of lyrical song called *toada*. The form of theme 1S is a-b-a-b, played by the strings in unison after the clarinet, in a passionate moment of the piece in A-flat minor. To increase the tension, brasses play chords with minor seconds added. 1S uses E minor and G lydian (see Figure 8). 2S is written in A-flat mixolydian, and it is brass driven (see Figure 9). Theme 3S uses accented rhythms, motives in thirds, and has a dance-like characteristic. It is written in D lydian (see Figure 10).



Figure 8. Theme 1S, mm. 54-61.



Figure 9. Theme 2S, mm. 90-99.



Figure 10. Theme 3S, mm. 99-102 (reduction).

The codetta (K) consists of a canon between string sections in E mixolydian (see Figure 11). This passage seems to reflect a popular instrument in northeastern Brazil, the *rabeca* (fiddle), which is a type of violin positioned below the shoulder and generally played in the first position, with a brassy open sound (see Figure 12). In contrast, the woodwinds play a figure with grace notes. The codetta is separated from the development with a second affirmation gesture, using the rhythmic originator (see Figure 13).



Figure 11. Codetta (K), mm. 108-112.



Figure 12. Instrument *rabeca*. Source: www.boidereisrn.blogspot.com



Figure 13. Affirmation gesture 2, mm. 121-122 (reduction).

The development exhibits fragments of the exposition, such as 2S, 1P, 1T, 2P, and K. It starts in a mysterious mood, using the rhythmic originator in shortened form (see Figure 14).

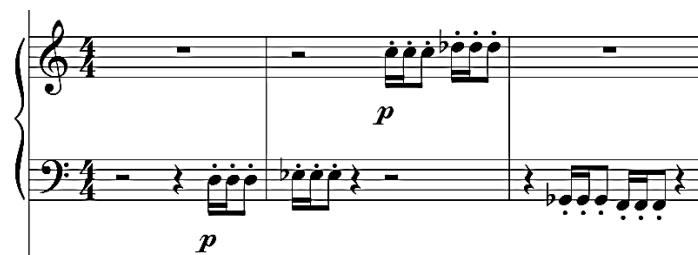


Figure 14. Beginning of the development, mm. 123-125 (reduction).

Theme 3S appears in minor harmony and augmented rhythm, played by clarinets and bassoons in mm. 128; 1P appears in g minor (mm. 137) in unison between the oboe and horn. 2P is presented in G# minor (mm. 145), and 3P appears in A major and A mixolydian in mm. 163.

The third affirmation gesture appears in measure 176, leading to a pedal point in which 2S appears rhythmically augmented and harmonized into five voices in the strings. The timpani keep the pedal point with an ostinato, and the cymbals play an effect written in Italian as

“raspare in circolo,” which means to scrape the instrument in a circular motion.⁴ Following the pedal point, the K theme (*rabeca* theme) appears in a reflexive way, with a lowered sixth played by the clarinets and bassoon. 3S appears in fragments, followed by a two-measure retransition (R).

The recapitulation starts with the secondary area themes (1S and 2S), which establishes the movement as modified sonata form. The resulting form points to a mirror form, after all. Three out of the four movements of the piece have this form. The explanation for that might be encountered in the map of the city of Brasilia, in which everything is precisely mirrored. The basic map represents an airplane, where everything in the north wing has its pair in the south wing.

Guerra-Peixe uses the chorus for the first time in the recapitulation, in 1S, in the same key as before. In the exposition this theme was played by the solo clarinet, but in the recapitulation it is heard with the female voices of the chorus in *bocca chiusa* (closed mouth), doubled by the celeste. The suggestion of a cowman song gains credence with the sound of human voices.

The recapitulation of the main theme 1P receives special treatment. When Guerra-Peixe moved to Recife, he was not only interested in the musical aspect of the folklore, but in its countless variations in daily life, from children’s games and dialects, to tambourine techniques. This can be attested in the variety of subjects in texts published by him in newspapers in Recife and São Paulo. One of these articles explains the multiple meanings of the word *zabumba* (PROJ. GUERRA-PEIXE). According to Guerra-Peixe, *zabumba* means a popular bass drum, or a type of ensemble typical from the northeast (see Figure 15). The ensemble’s formation varies according to the region, but it usually consists of two wood flutes (also called *pifaros*), snare drum, cymbals, and low drum — the actual *zabumba* (see Figure 16). To give the recapitulation of 1P folkloric color, Guerra-Peixe uses exactly the same instruments found in a *zabumba* ensemble — two flutes, snare drum, bass drum, and cymbals (see Figure 17). Given the joy of the immigrants while entering the desired destination, the subtitle of this part of the movement fits perfectly its purpose: Happy Arrival.



Figure 15. *Zabumba* drum. Source: www.ctnordestinas.blogspot.com

⁴ Timpani playing pedal points also appear in another orchestral piece by Guerra-Peixe, *Tributo a Portinari* (1993). Portinari was a famous Brazilian painter.



Figure 16. Zabumba ensemble. Source: www.viajeaqui.abril.com.br



Figure 17. Recapitulation of 1P as the folk band *zabumba*, mm. 306-324.

The theme 2P reappears this time with the chorus singing onomatopoeias like *ti-ti-ti* and *tchi-ki-ti*. There is no indication of the meaning of this effect in Guerra-Peixe's texts or analysis by other musicians. This may be viewed simply as a sound effect, or anticipating the last movement, a moment of children at play, it may be seen as a preparation for the childish mood yet to come.

Before the coda, the fourth affirmation gesture appears, this time harmonically more elaborate, using superimposed chords a tritone apart – in A minor and E-flat dominant 7, with flutter-tonguing in the horns (see Figure 18). The coda brings new material (N) and the chorus one

more time with onomatopoeias such as *ê, lai-á*. Later this motive will be used in the coda of the last movement with lyrics, revealing the name *Brasília*. This cell is accompanied by a strong, syncopated rhythm (see Figure 19).

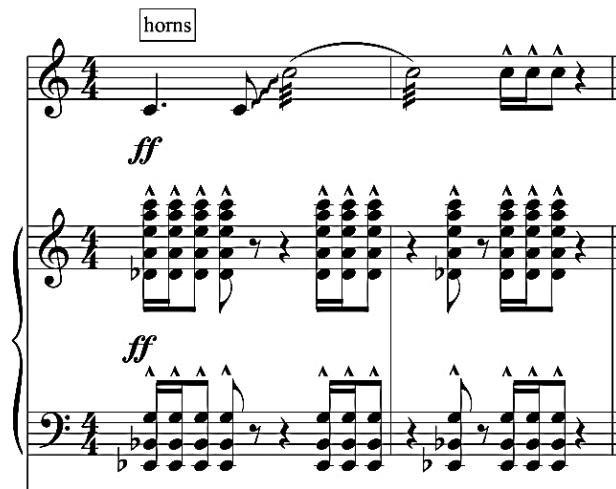


Figure 18. Affirmation gesture 4, mm. 352-353.



Figure 19. New material of the Coda, mm. 356-361 (reduction).

2.2 - Second Movement: *Trabalho* (At Work)

Based on a conversation with the composer, Sérgio Nepomuceno claimed that the second movement should be almost *prestissimo* instead of *presto*, creating a hectic atmosphere emulating the construction of Brasília, as suggested by the title *Trabalho* (work). This would result in more contrast with the allegro of the first movement. Guerra-Peixe accepted the argument, but did not change the score (CORRÊA, 2007, p.150). In Belo Horizonte, 2014, this movement was conducted as Nogueira suggested, and the result was an exciting performance. The second movement displays a ternary structure in arch form, also called palindrome or mirror (see Figure 20).

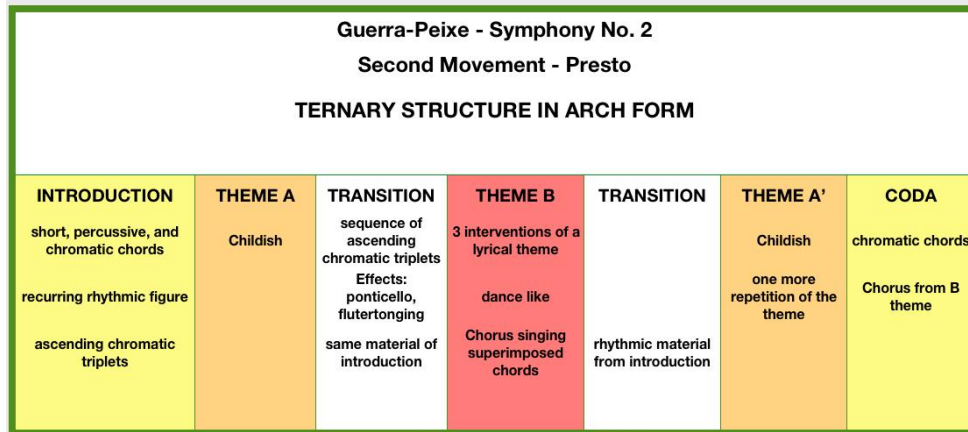


Figure 20. Form diagram of the second movement.

Here again there might be a relationship of this form with the map of the city. The introduction starts with strong, short chords in the low brass, percussion, and low strings, ornamented with dissonant chords in the extreme high register (see Figures 21 and 22). There is a written rhythmic acceleration driven by the percussion, resulting in frenetic activity. As suggested by the title, this may be viewed as sound effects of the construction of Brasília, with several tools at work: hammers, shovels, tractors, and jackhammers (see Figure 23). On top of this frenetic activity, the violins play dissonant chords in the high register, creating an unpleasant feeling — maybe a reference to the extreme heat of Brasília.



Figure 21. Brass chords and rhythmic acceleration, mm. 1-12.

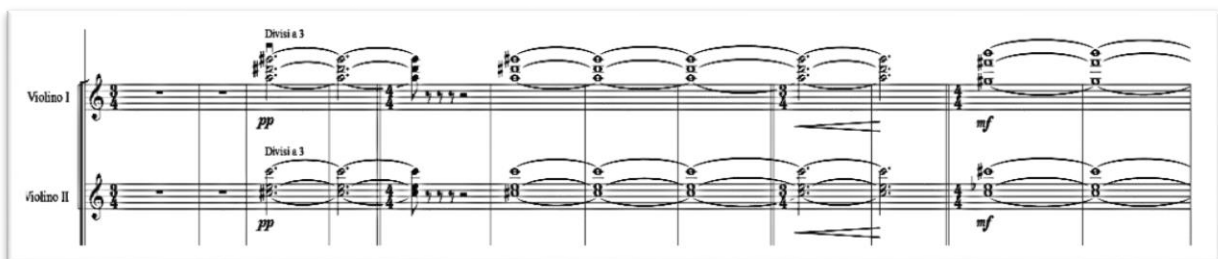


Figure 22. Dissonant chords in high register, mm. 1-12.



Figure 23. President Juscelino Kubitschek on a tractor during the construction of Brasília.

Guerra-Peixe was deeply interested in discovering the various forms of the folk rhythm *maracatu* typical of Recife. After comprehensive research, in 1956 he wrote a book dedicated entirely to this subject, entitled *Maracatus do Recife* (Maracatus from Recife), describing in detail its hundreds of rhythmic possibilities and instrumental combinations. The following rhythmic figure in the introduction of the second movement suggests one of the many forms of *maracatu*. This cell will be used as a unifying element throughout the movement, separating different sections (see Figure 24).



Figure 24. Recurrent rhythmic figure of a suggested *maracatu*, mm. 19-22.

As soon as the rhythm stabilizes, Guerra-Peixe introduces a sequence of four notes in the violins in measure 23, derived from the theme 1P from the first movement, thus creating an overall cyclic form (see Figure 25). A sequence of ascending chromatic triplets in thirds follows in the violins and violas, and the *maracatu* figure returns to conclude the section (see Figure 26).

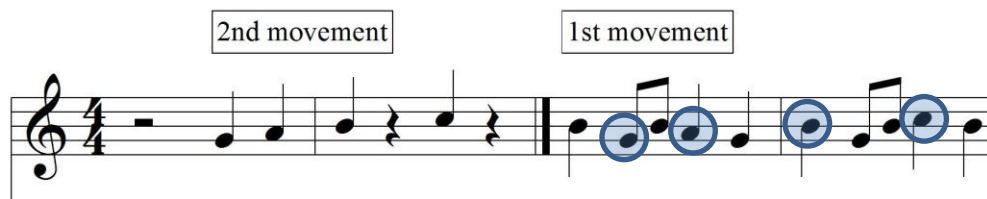


Figure 25. Common notes between movements 2 (mm. 23-24) and 1 (mm. 1-2).



Figure 26. Ascending chromatic triplets in thirds, mm. 27-29.

The A theme starts with a peculiar rhythmic figure in the bass drum in measure 40 (see Figure 27). Based on Guerra-Peixe’s sketchbooks, this figure has parallels in African rhythms, having variations in some parts of Brazil. In the so-called *xangôs do Recife* (ritualistic ceremonies of African origin), Guerra-Peixe registered more than five hundred variations of African drumming. There are pulsations with subdivisions in two, three, four, and six beats, and they all have names such as *alujá*, *elujá*, *melê*, and *nagô* (GUERRA-PEIXE, 1982). Common to all of them is the almost exclusive use of drums, especially of deeper timbres.

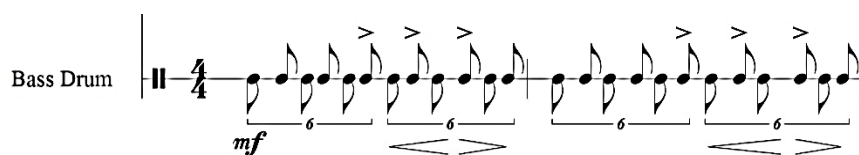


Figure 27. Bass drum writing of African influence, mm. 40-41.

Theme A appears in staccato, with repeated notes in the woodwinds and xylophone. It has a childish characteristic, with restricted range, repeated notes, and high timbre (see Figure 28). The transition (m. 94) has material from the introduction: a sequence of ascending triplets in thirds, sound effects (flutter-tonguing, ponticello), and chords usually used in popular music.

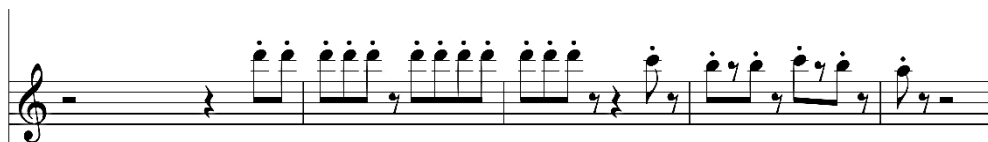


Figure 28. Theme A of the second movement, mm. 46-50.

Theme B starts with a descending chromatic line in the violins over a syncopated rhythm played by lower strings plus tambourine. This figure results in a dance-like polka (see Figure 29), which becomes the background for a lyrical melody, harmonized in three voices doubled in two octaves in the woodwinds (see Figure 30).

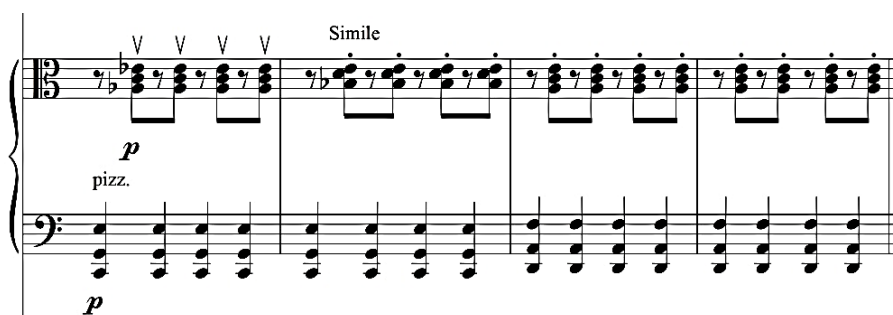


Figure 29. “Polka” rhythm in the accompaniment of theme B, mm. 117-120.



Figure 30. Theme B of the 2nd movement, mm. 117-123.

Guerra-Peixe brings the chorus in again singing only long chords consisting of two or three different superimposed tonalities. During his expeditions to watch folk manifestations in São Paulo and Minas Gerais, such as *Folia de Reis*, *Congado*, and *Moçambique*, Guerra-Peixe was impressed by “stupendously prolonged chords” in the voices (PROJ. GUERRA-PEIXE). This might have influenced him to write such a passage lasting six measures long each time it reappears (see Figure 31).

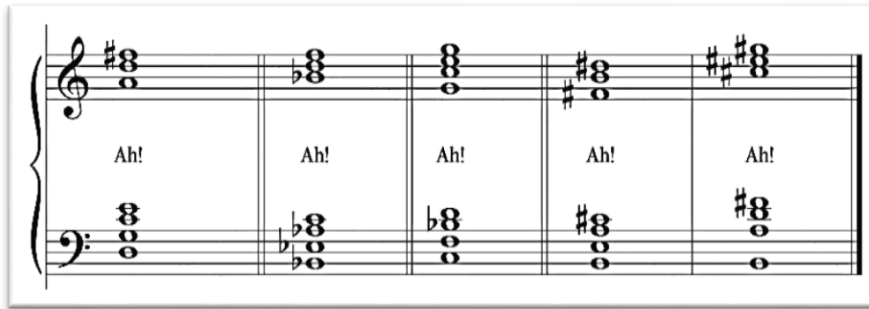


Figure 31. Chorus in superimposed chords; mm.125, 144, 165, 241, and 251.

The first chord may be analyzed as a D-major chord over C major, with bass in D. The second chord (mm. 144) may be viewed as B-flat major over A-flat major, with bass in B-flat. The third chord may be analyzed as a C-major chord over a B-flat chord, with bass in C. While the chorus holds these superimposed chords, the violins introduce a figure in thirds, which is common in Brazilian folk music (see Figure 32). The last two chords of the example 23 will appear in the coda; they are: B major over A major, and the last chord has superimposed tonalities a half step apart, C# major over D major with B in the bass.



Figure 32. Folk thirds in the violins, mm. 130-134.

Another transition displays the *maracatu* figure, with the celeste timbre added to the brasses. Theme A' reappears with differences in orchestration, with one more repetition of the theme, one step higher. The Coda uses material from the introduction: chromatic sequences of chords, the *maracatu* figure, and two more entrances of the chorus (one chord made of B major over A major, and a last chord made of tonalities a half step apart, C# major over D major with B on the bass) creating greater tension towards the end in B major.

2.3 - Third Movement: *Elegia para o ausente* (Elegy for the absent)

The third movement has the same overall form of the second movement: a ternary structure in arch form, as described below (see Figure 33).

Guerra-Peixe - Symphony No. 2					
Third Movement - Elegy for the Absent					
Ternary Structure in Arch Form (palindrome or mirror)					
Introduction	A	B	(bridge)	A	CODA
	a b a	a b a		a b a	theme from introduction
Three-note motive					
bassoon solo	B minor	B major		F# minor	B minor
mm. 1-3	mm. 4-29	mm. 30-49	mm. 50-60	mm. 61-86	mm. 87-97

Figure 33. Form diagram of the third movement.

The title of the movement is *Elegia para o Ausente* (Elegy for the Absent), and it is the slow movement of the piece. Guerra-Peixe did not clarify his exact meaning for this subtitle. One could imagine that he refers to relatives that remained in the northeast, or the elegy could be a tribute to the workers who died during the construction of Brasília. The orchestration sets an intimate atmosphere, dismissing the trumpets, trombones, tuba, percussion, chorus, and celeste.

The introduction starts with a solo bassoon playing a sequence of three notes one full step apart from each other. This intervallic relation is also found in the beginning of theme 1P of the first movement (see Figure 34).

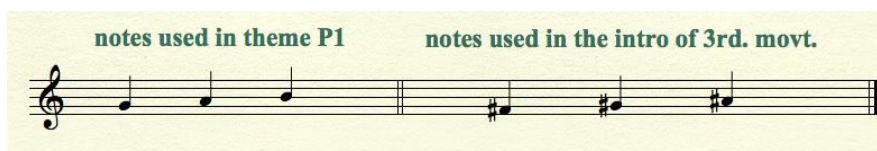


Figure 34. Relationship between themes on the first and third movements.

Theme A starts in B minor, with a solo oboe playing a motif rhythmically derived from the originator cell of the symphony in augmented rhythmic form (see Figure 35). Theme A is also a ternary theme (a-b-a), where “a” is played by a solo woodwind instrument, and “b” is played in alternation of blocks: woodwinds versus strings.

Figure 35. Theme A of the third movement, mm. 4-8.

Theme B is also a ternary theme (a-b-a), presented in B major and played *forte* by the violins in octaves (see Figure 36). Part “b” of this theme, in opposition to the part “b” of theme A, does not present blocked sections in an antiphonal setting; instead, it features solo instruments with soft accompaniment in this order: cello (m. 38), clarinet (m. 40), horn (m. 42), and violin 1 (m. 44).

Figure 36. Theme B of the third movement, mm. 30-34.

Theme A does not recapitulate in the same key as it was presented in the beginning. This time Guerra-Peixe uses the string section at a *forte* level in F-sharp minor. The movement ends in the same key as the beginning, with the bassoon solo added by a final *pizzicato* in cellos and basses.

2.4 - Fourth Movement: *Manhã de domingo* (Sunday morning) / *Tarde infantil* (Children in the afternoon) / *Desce a noite* (Nightfall) / *Volta ao trabalho* (Back to work) / *Inauguração da cidade* (Inauguration of the city) / *Apoteose* (Apotheosis)

The last movement of the symphony displays a six-part structure (see Figure 37). The movement displays five different parts in sequence — A, B, C(A), D, and E, followed by a coda. Guerra-Peixe unifies the whole work by including elements from previous movements. Material in Sections A, B, and C(A) is completely new, but content in the next two transitions, the Section D, and the Coda comes from the first and second movements.

Guerra-Peixe - Symphony No. 2				
Fourth Movement - Allegretto con motto				
SIX-PART STRUCTURE				
A	TRANSITION 1	B	TRANSITION 2	C
SUNDAY MORNING		CHILDREN IN THE AFTERNOON		NIGHTFALL
ternary theme aba		Collection of 3 folk rhymes - Hoje é domingo / Maria Pires / Rei Capitão		material from 1st. movement (Hindemith)
E minor		E major		E minor
mm. 1-85	mm. 86-90	mm. 91-165	mm. 166-173	mm. 174-197
D	TRANSITION 3	E	CODA APOTHEOSIS	
BACK TO WORK		INAUGURATION OF THE CITY		
literal copy of part of the 2nd movement		Speech of former President Juscelino Kubitscheck narrator		
mm. 198-301	mm. 302-316	mm. 317-340	mm. 340-388	

Figure 37. Form diagram of the fourth movement.

Just as the third movement, the A Section of the fourth movement contains a ternary theme (a-b-a). Part “a” is written in 3/4 and has a Spanish feeling, with accents on the first sixteenth note of a sixteenth dotted-eight figure, accompanied by triplets (see Figure 38). Part “b” of theme A has two elements: a lyrical tune in the horns and trombones, repeated by the woodwinds (see Figure 39), and a tune with Spanish feeling played by the violins (see Figure 40).



Figure 38. Part “a” of Section A of the fourth movement, mm. 7-16.



Figure 39. Part “b” of Section A of the fourth movement, mm. 29-36.



Figure 40. Part “b” of Section A of the fourth movement, mm. 44-52.

Section B is made of three *parlendas* (rhymes) sung by the chorus. In Brazilian folklore, these rhymes are generally sung by young children when learning new words with their rhymes. The first one, *Hoje é Domingo* (today is Sunday), presents the rhythmic originator of the whole symphony, as explained in the discussion of the first movement (see Figure 41).



Figure 41. Rhyme *Hoje é Domingo* (today is Sunday), mm. 94-112.

In both Portuguese and in a strict English translation these rhymes do not make sense, but a free translation would be:

Hoje é domingo, pede cachimbo, galo Monteiro subiu na areia, a areia é fina, que deu no sino, o sino é de prata que deu na barata, a barata é de ouro que deu no besouro, o besouro é Valente que deu no tenente, o tenente é mofino que deu no menino.

Today is Sunday, it calls for a pipe, Monteiro rooster stepped on the sand, the sand is thin, it gave the bell, the bell is silver, it gave the cockroach, the cockroach is gold, it took the beetle, the beetle is brave, it gave the lieutenant, the lieutenant is wretched, and he gave it to the boy.

The second *parlenda* (rhyme) sets a game of question-answer; masculine voices ask the questions, and feminine voices answer them (see Figure 42).⁵

Estou fa - zen - do Pa - pa! Pa - ra Jo - ão man - co! Foi a pe -
 Ma - ri - a Pi - res? — Pa - ra quem — Quem o man - cou? —
 dra! Es - tá no ma - to! O fo - go quei - mou! Á - gua a - pa - gou! —
 Ca - dê a pe - dra? Ca - dê o ma - to? — Ca - dê o fo - go? — Ca - dê a Á -
 O boi be - beu! Foi bus - car mi - lho! Pa - ra'a ga - li - nha Es - tá pon -
 - gua? Ca - dê o boi? — Pa - ra quem? — Ca - dê'a ga - li - nha?
 - do! O Pa - dre be - beu! Foi di - zer mis - sa!
 Ca - dê o o - vo? Ca - dê o Pa - dre?

Figure 42. Rhyme *Maria Pires* (Mary Pires), mm. 126-150.

⁵ Some listeners might hear a brief hint of the “Ode to Joy” melody from Beethoven Symphony No. 9 in the transition to rhyme two, measures 108-110. Guerra-Peixe’s intentions are unknown, however, both works are choral symphonies and both touch upon elements of human interaction, foreseeing promising future.

The original text and a free translation of rhyme two are:

Maria Pires? Estou fazendo papa / Para quem? Para o João Manco / Quem o mancou? Foi a pedra / Cadê a pedra? Está no mato / Cadê o mato? O fogo queimou / Cadê o fogo? A água apagou / Cadê a água? O boi bebeu / Cadê o boi? Foi buscar milho / Para quem? Para a galinha / Cadê a galinha? Está pondo / Cadê o ovo? O padre bebeu / Cadê o padre? Foi dizer missa / Cadê a missa? Já se acabou.

Maria Pires? I'm making soup / For whom? For João Manco (John, the crippled) / Who crippled him? It was the stone / Where's the stone? It is in the field / Where's the field? The fire burned it / Where's the fire? The water put it out / Where's the water? The cow drank it / Where's the cow? It went to get corn / For whom? For the chicken / Where's the chicken? It's laying an egg / Where's the egg? The priest took it / Where's the priest? He went to the mass / Where's the mass? It's over.

Humorously, when the text says *cadê a missa?* (where's the mass) Guerra-Peixe imitates Gregorian chant: only masculine voices in unison over a G Lydian scale (see Figure 43). The third rhyme is short and simple, using homophonic texture (see Figure 44). Its free translation is: *Rei capitão, soldado ladrão, menino, menina, macaco Simão — Captain king, thief soldier, boy, girl, Simon the monkey.*



Figure 43. Imitation of Gregorian chant, mm. 151-152.



Figure 44. Rhyme *Rei Capitão* (captain king), mm. 156-160.

The transition to Section C(A) uses material from the first movement — a passage with strings in unison that is similar to passages in Hindemith's symphony *Mathis der Mahler* (see Figure 45). Guerra-Peixe's phrase in the transition is made of the same texture and pulse of Hindemith's — strings in unison, dynamic *piano*, ternary pulse, and using the same notes of the highlighted area in Figure 45 (see Figure 46).



Figure 45. Hindemith's symphony *Mathis der Mahler*, mm. 9-11.



Figure 46. Transition to Section C of the fourth movement, mm. 166-169.

Section C(A) has an augmented rhythmic version of A, in slow tempo (see Figure 47), played by a horn and a trombone, and repeated by a solo bassoon. Section D is literally a repetition of part of the second movement, leading to a transition that contains material from first movement: the brass phrase from theme 2S in rhythmic augmentation, the pedal point of the timpani from the end of the development, and the brasses' phrase from theme 3P in the development (see Figures 48-49).



Figure 47. Melody in Section C of the fourth movement, mm. 174-177.

Figure 48. Augmentation of theme 2S in the 4th movement, mm. 306-308.



Figure 49. Augmentation of theme 3P in the 4th movement, mm. 308-313.

A new section break, referred to as the “affirmation gesture” in the first movement, appears in the last movement before the President’s speech in Section D. It is shorter here than at the other interventions, but still carries the rhythmic originator (see Figure 50).



Figure 50. Section break preceding the President’s speech in the 4th movement, mm. 315-316.

Section D is dedicated to the speech by former Brazilian President Juscelino Kubitschek. Guerra-Peixe quoted parts of the speech of the inauguration of Brasília, to be narrated by a speaker. This procedure has few precedents in the literature. The most known is Copland’s *A Lincoln Portrait*, which also presents a speech by a President. This piece might have inspired Guerra-Peixe, who had a personal contact with Aaron Copland around 1952. In the performance of the piece in Brazil, an original audio recording of the speech was used, which was truly appreciated by the audience. The edited version of speech used by Guerra-Peixe follows in Portuguese and English:

Meus amigos e companheiros de lutas, soldados da epopéia da construção de Brasília, recebo, profundamente emocionado, a chave simbólica da cidade filha do nosso esforço, da nossa crença, de nosso amor a este País. Sou apenas o guardião desta chave. Ela é tão minha quanto vossa, quanto de todos os brasileiros. Falei em epopéia, e retomo a palavra para vos dizer que ela marcará, sem dúvida, uma época, isto é, o lugar do céu em que um astro atinge o seu apogeu. Chegamos hoje, realmente, ao ponto alto da nossa obra. Criando-a, oferecemos ao mundo uma prova do muito que somos capazes de realizar e a nós próprios nos damos uma extraordinária demonstração de energia, e mais conscientes nos tornamos das nossas possibilidades de ação. Começamos a transportar a civilização para o interior. Brasília começou a crescer, o Brasil começou a crescer também, mais rapidamente para recuperar o tempo perdido.

A free translation is as follows:

My friends and comrades in battle, soldiers of the epic construction of Brasília, I receive, deeply moved, the symbolic key to the city, daughter of our efforts, our belief, our love for this country. I am just the guardian of this key. It is as

much mine as yours, as of all Brazilians. I spoke about epic, and repeat the word to tell you that it will undoubtedly mark a time, that is, the place in the sky where a star reaches its zenith.

We concluded today the highest point of our work. Creating it, we offer proof to the world of how much we can accomplish, and to ourselves we give an extraordinary demonstration of energy, and we become more aware of our possibilities of action. We started to transport our civilization to the interior. Brasília started to grow; Brazil also began to grow even faster to recover wasted time.

The Coda introduces the chorus “Ê Brasília,” presented before in the coda of the first movement without lyrics. This is an original song by Guerra-Peixe, constructed in thirds (see Figure 51). Once again, the lyrics do not say complete phrases. “Ê Brasília” is just an elation to the name of the city. This chorus ends the symphony in apotheotic style with the whole orchestra playing a sequence of chords in fortissimo, finishing the piece in F major.

Ê Bra - sí - li - al Ê Bra - sí - li - al Ê _____
 — ai la ai ê ai La! _____ Ê i ê i
 ê ai ê Ê i ê i ê ai ê A _____ Ai
 la! _____ Ê i ê i ê ai ê Ê i ê i
 ê ai ê A _____ A _____ ai la
 Ai la A

Figure 51. Chorus “Ê Brasília” of the fourth movement, mm. 350-376.

3 – Conclusions

After analyzing the Brasília Symphony as a whole, it is possible to perceive that Guerra-Peixe wanted to create a unified work from beginning to end, using recurring themes throughout the piece with a solid rhythmic originator as a motif. Guerra-Peixe also demonstrated his refined composition technique, especially in the first movement of the symphony, in which a modified sonata form described the saga of immigrants from northeastern Brazil coming to an empty desert to build the new capitol from scratch.

Other composers used folklore as basis of their work; however, Guerra-Peixe raised the use of such material to another level, basing its utilization on comprehensive research, recording live events of folk manifestations and transcribing rhythms and melodies from these experiences (BARROS, 2007, p. 116). He argued that previous and contemporary composers used the folklore in a superficial way.

He also displayed his admiration for symmetrical or mirrored musical forms, given that three out of the four movements use this form. A notable Brazilian architect, Oscar Niemayer, who had an explicit appreciation for symmetrical forms and curves, developed the architectural project of Brasília. It is reasonable to assume that Guerra-Peixe was aware of Brasília's plan and oriented his decisions on form towards perfect symmetry. Additionally, Guerra-Peixe shows his appreciation for melody. All of his themes have a strong melodic flow, especially those in the third movement.

The chorus, at first performing a coadjutant role, gains importance through the end of the piece, even becoming protagonist in the last movement. Considering that the lyrics appear only in the last movement in a childish rhyme and its rhythm generates all other motives in the symphony, Guerra-Peixe gave substantial importance to the infant aspect of the piece. The city of Brasília was also rising and this aspect might give us enough reasons to think this way.

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