

# FELIPE DE ALMEIDA RIBEIRO

## « A transcendência da escassez »

alto flute, bass clarinet, percussion, piano, violin, and violoncello.

SCORE

flauta alto, clarone, percussão, piano, violino e violoncelo.

PARTITURA

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## PERFORMANCE INSTRUCTIONS

### GENERAL

The notation used in this piece represents the action and instructions to achieve a certain sonic material. As a consequence, the sounding result is not notated.

Mobile: sounds with a mobile characteristic, i.e. an inner life within the given instructions (micro-dynamics, microtonal inflection, timbre morphing, density, etc). However, avoid dramatic attacks and changes when moving towards a different sound. Rather, make gradual changes between each event. This piece is not about triggering different sounds in space; it is about concentrating on a given sonic material and interacting and bringing different colors out of it.

Any dynamic instruction paired with the word “mobile” means that the player can oscillate within the given range of volume at his/her own will. As a general rule, the final result should always be audible, no matter how soft the dynamic is. The speed of change should be 1Hz maximum.

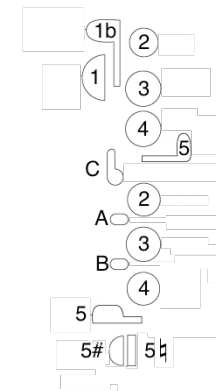
Fermatas: short and long respectively. The conductor is allowed to determine how much time to spend in each event. However, one should never reach silence.



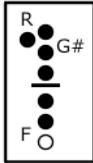
## WOODWINDS

Multiphonics are never static. The player needs to create an inner life, with micro changes in dynamics, embouchure, overtones, air/pitch, etc. One should also avoid holding the full multiphonic as notated in the score. It is there only as a set of rules for the sound to evolve. The player is welcome to alternate between the given notes and, in a few occasions, reach the full multiphonic. It is often used the term “mobile” to indicate the desire of flexibility in performance.

The notational system used for flute is taken from Pierre-Yves Artaud:



The notational system used for clarinet is taken from Phillip Rehfeldt:



Triangle noteheads indicate half air and half pitch.

## PERCUSSION

Instrument list:

Cowbells (5): damped and placed close together.

Tubular bells (set)

Temple block (1)

Tambourine (1)

Bongos (pair)

Conga (1)

Tom-tom (16"-20")

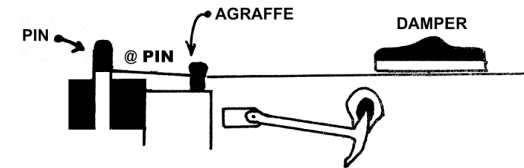
2 types of mallets are required for the piece: soft mallet (yarn) and brushes:



If no indication is given to which one to use, always use a pair of yarn mallet.

## PIANO

@ Pin : nail/finger glissandi at strings between tuning pin and agraffe. The notated pitches only indicate the approximate region to be played, as the real pitches do not match the given notation.



Prepared Piano:

A3 and C4 have a coin placed at the octave (middle) of the string. The sonority resembles that of a gong.



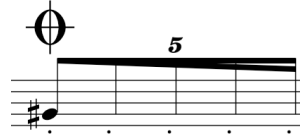
"X" noteheads indicate pizzicato directly at the string.



Harmonics are indicated by the depressed key with diamond noteheads and the sounding pitch in parenthesis. One should prepare the piano beforehand with chalk or pieces of paper in order to map each harmonic.

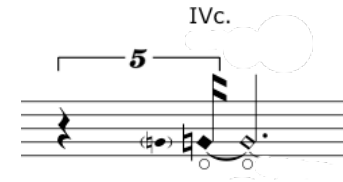


Some keys are depressed while the other hand damps the string near the respective agraffe. The following symbol represents this action.



## STRINGS

Diamond noteheads represent finger placement for harmonics, not the resulting sonority. The sounding pitch precedes (in parenthesis) the diamond notehead.

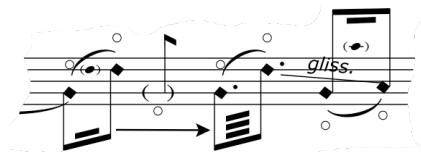


Wood mutes are preferable to use in this piece. If they are too loud and distracting while changing, use instead wooden clothes clips on the bridge.

Events without noteheads (only parenthesis) and text indicating "tailpiece" means to play on the tailpiece of the cello (always getting tone).



Arrows between tremolos indicate gradual change of speed.



Note: in case of a violoncello with wood mute, use solution presented at page 3 of the main score.

« *a transcendência da escassez* » translates as: *the transcendency of scarcity.*

# « A Transcendência da Escassez »

for alto flute, bass clarinet, percussion, piano, violin and violoncello

full non-transposed score

Felipe de Almeida Ribeiro

**1** ♩ ca. 46

4/4      3/4      2/4 + 1/8      4/4      3/4 + 1/16      3/4      1/4

Alto Flute

Mobile  
234/2345#

3

pp < mp

simile

3

bisb.-----3

1234/ 5  
1234/B5

pp < mf > ppp

Bass Clarinet in B $\flat$

senza vibrato

pp ————— p

Piano

mp

5

3 pizz.

mf

5

mp

mp

Violin

IIIc. normale

5

gliss.

mp

Violoncello

Ic. flautato s.p.

3

p < mp

2

(♩ ca. 46)

2/4      3/4      2/4 + 1/8      3/4      5/4      1/4

A. Fl. Mobile 134/23 *pp* < *p* *pp* < *f* > *ppp* *pp* < *mf* > *ppp* *pp* < *mp* > *ppp*

B. Cl.

Perc. Cowbells Brush *p* *mf* Tubular Bells Yarn let vibrate *ppp*

Pno. *mp* *mp* *mf* *sfz* *sfz* *mp* *mp*

Vln. *p* *mf* *p* *gliss.*

Vc. *sfz* *mp* *mf* *mp* *pp*

1234/23 5  
1234/23B5  
bisb.-----

234/234  
234/2 4  
bisb.-----

1245/234  
1245/2345  
bisb.-----

8

5 @ Pin

ricochet col legno 1/2 col legno *sfz* *gliss.* *p* *mf* *p*

pizz. *sfz* *mp*

*mp* *mp* *mp* *pp*

# 3

(♩ ca. 46)

**3/4 + 1/16      2/4      3/4      4/4      2/4 + 1/16      3/4**

A. Fl. <sup>14</sup> (lip gliss.) gliss. gliss. mobile mp mp mf

B. Cl.

Pno. pizz. p ord. pizz. mf mp mp mp mf

Vln. IIIc. con sordino sul pont. p mp molto sul pont. (overtones) p

Vc. con sordino tailpiece ( ) p mp mp mf gliss. p

Solution for wood tailpiece. Substitute every instance of tailpiece technique with this option.  
1/2 pressed (IVc.)

ordinario IIIc. sul pont. 5 Ivc. (8<sup>va</sup>) (8<sup>va</sup>)

IIIc. molto sul pont. flautato (overtones) senza vibrato



(♩ ca. 46)

**2/4      5/4      3/4 + 1/16      2/4      3/4 + 1/8**

A. Fl. 20  
*mf* *mp* *pp* *p* **3** Mobile **134/23**

B. Cl. (subtone) *p* *gliss.* *sfz* *mp* simile

Pno. *mp* **5** pizz. *p* *f* *mf*

Vln. *pp* *p* **5** Ivc. sul pont.

Vc. *mf* *pp* *p* **3** normale senza vibrato *gliss.* *gliss.* *p* *pp* tailpiece

**4**

(♩ ca. 46)

**2**  
**4**

**3**  
**4**

**4**  
**4**

1234/245#

A. Fl. mobile **5**

Perc. Cowbells

Pno. Tub. Bells

Vln. Yarn **3**

Vc. punta d'arco

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

brush **3** *gliss.* *p* *sfz*

@ Pin **3** *p* *mp*

**5** *mf* *mp*

**5** *mp* *sfz* *sfz*

**5** *simile* *sfz* *sfz*

**5** *pizz.* *gliss.* *arco* *ord./sp* *punta d'arco* *punta d'arco*

**5** (♩ ca. 46)

**2/4 + 1/16**

**3/4**

**4/4**

**2/4**

**A. Fl.** 28  $\text{234/2345\#}$  Mobile *pp* *p*

**B. Cl.** 8va Mobile *pp* *p*

**Perc.** Cowbells Brush gliss. *p* *mf* Tambourine Yarn *mp* Tom

**Pno.** @ Pin *p* *mp* *mp* pizz. *mf* *p* 3 ord. *p* 5 *mp* *mp*

**Vc.** normale *mp* *mf* *mp* sp *gliss.*

6

(♩ ca. 46)

2/4 + 1/16      3/4      4/4      5/4

32

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

senza vibrato  
subtone

bisb.-----

1 34/234  
1234/234

mobile

134/34

Bongo

Conga

pizz.

@ Pin

IVc. sul pont.

normale

senza vib. sul pont.

molto vib.

senza vib.

IIIc. pizz. (let vib.)

IVc. ord./sp

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

*mp* *mp* *ppp*

*p* < *sfz* *mp*

*sfz* *p* *mp* *mp* *p* *mp* *mp* *p* *mp* *p* *sfz*

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

*p* *gliss.* *mp* *mp* *p*

7

(♩ ca. 46)

**2/4 + 1/16**      **5/4**      **3/4**      **2/4 + 1/8**

**A. Fl.** *mobile* 134/231 *pp* *mp* *mobile* 234/2345# *pp* *mp* 1234/234 1 34/234 *pp* *sfz* bisb.....

**Perc.** Bongos *sfz* Tom + Conga *sfz* Cowbells Yarn *p* *sfz* *gliss.*

**Pno.** *sfz* *mp*

**Vln.** *mp* *f* *mp* *gliss.* IIIc. sul pont. flautato (overtones)

**Vc.** punta d'arco ord. *sfz* *mp* punta d'arco molto sul pont. (overtones) *sfz* *mp* *gliss.* *mf* *p*

8

(♩ ca. 46)

The score is divided into three measures with time signatures  $\frac{5}{4}$ ,  $\frac{4}{4}$ , and  $\frac{2}{4} + \frac{1}{16}$ .  
**A. Fl.:** Measure 1 (5/4): *bisb.-|* (trill), *poco vibrato*, *ppp*, *mp*, *mf*, *Mobile*, *3*, *5*. Measure 2 (4/4): *mp*, *mf*. Measure 3 (2/4 + 1/16): *1234/2345*, *Mobile*, *3*, *5*.

**B. Cl.:** Measure 1 (5/4): *subtone*, *p*, *mp*. Measure 2 (4/4): *mp*, *sfz*. Measure 3 (2/4 + 1/16): *3*, *sfz*, *mp*, *mf*.

**Pno.:** Measure 1 (5/4): *mp*. Measure 2 (4/4): *pizz.*, *sfz*. Measure 3 (2/4 + 1/16): *5*, *mp*.

**Vln.:** Measure 1 (5/4): *pp*, *p*, *pp*, *5*, *3*. Measure 2 (4/4): *mp*, *pp*. Measure 3 (2/4 + 1/16): *5*, *pizz.*, *gliss.*.

**Vc.:** Measure 1 (5/4): *punto d'arco*, *sfz*. Measure 2 (4/4): *sfz*. Measure 3 (2/4 + 1/16): *5*, *pizz.*, *gliss.*, *mf*.

**9**

(♩ ca. 46)

The score is divided into three measures with the following time signatures:  $\frac{3}{4}$ ,  $\frac{3}{4} + \frac{1}{16}$ , and  $\frac{4}{4}$ .

**A. Fl.:** Measure 1 (3/4): Starts at measure 43 with a whole note. Measure 2 (3/4 + 1/16): Features a 7-measure rest, then a half note marked *pp*, and a quarter note marked *p*. Measure 3 (4/4): A whole note.

**B. Cl.:** Measure 1 (3/4): Quarter note (*sfz*), quarter note (*mp*), quarter note (*sfz*). Measure 2 (3/4 + 1/16): Quarter note (*sfz*), quarter note (*sfz*), quarter note (*sfz*), eighth note (*sfz*). Measure 3 (4/4): Quarter note (*sfz*), quarter note (*sfz*), quarter note (*sfz*), quarter note (*sfz*).

**Pno.:** Measure 1 (3/4): Quarter note (*sfz*), quarter note, quarter note. Measure 2 (3/4 + 1/16): Quarter note (*p*), quarter note (*gliss.*), quarter note (*sfz*). Measure 3 (4/4): Quarter note (*mp*), quarter note (*mp*), quarter note (*mp*), quarter note (*mp*).

Additional markings include a circled  $\emptyset$  above the piano staff in the first measure, a circled  $\emptyset$  above the piano staff in the second measure, and a circled  $\emptyset$  above the piano staff in the third measure. A box containing "134/23" is located above the flute staff in the second measure. The word "Mobile" is written above the flute staff in the second measure.

**10** ♩ ca. 60

1/4      2/4      2/4 + 1/16 1234/234  
1 34/234      3/4      5/16

46

A. Fl. *pp* *mp* *pp* *sfpp* *pp* *mp* (lip gliss) *gliss.*

B. Cl. *sfz* *mp* *pp*

Perc. **Bongos** *sfz* *p* **Conga** *ppp* *mp* **Cowbells** *p* *mf* *mp* *gliss.* @ Pin

Pno. *sfz* *sfz* *mp* *mp* *pizz.* *mp* *p* (ord.) *p* *mp*



**11** ♩ ca. 46

**2/4**

**3/4 + 1/16**

**4/4**

**A. Fl.** Mobile 134/23 5 pp p p < mf Mobile 134/34 Mobile 134/23 5 simile

**B. Cl.** pp p

**Perc.** Yarn T. Block 5 5 p mp Cowbells (yarn) ppp mf ppp mp

**Pno.** mp pizz. (alternating hands) 6 7 5 ord. 7 mp

**Vln.** on the bridge 7 moltp sul pont. flautato 6 simile pp p

**Vc.** punta d'arco 5 tailpiece 3 3 p mp p

(♩ ca. 46)

**3**  
**4**

**3**  
**4** + **1**  
**16**

**5**  
**4**

Mobile  
234/2345#

54

A. Fl. *pp* *p*

B. Cl. *mp* *pp* *p* *mf* *pp* *mp*

Perc. Bongos *p* *mf* *pp* *mp*

Pno. *sfz* *mp* *pizz.* *mp*

Vln. *mp* *normale* *pp* *mp* *mp*

Vc. *mp* *tailpiece* *mp* *ord.* *mp* *gliss.*

Mobile *pp* *mp*

(ca. 46)

**$\frac{2}{4} + \frac{1}{16}$**        **$\frac{4}{4}$**        **$\frac{3}{4} + \frac{1}{16}$**

123 / 234  
1234 / 234

bisb.-----|

57

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

*pp* *f* *ppp*

*mp* *f* *mp*

Conga

Bongos

*mf*

*ppp* *pp*

*sfz* *mf*

*mf*

ricochet col legno (IVc./IIIc.)

ord.

molto sul pont. / flautato / senza vibrato

*p*

*mp*

**12** (♩ ca. 46)

60

Perc.

**3/4**      **1/4**      **4/4 + 1/8**      **1/4**      **3/4 + 1/16**

Conga  
mp      p      pp

Bongos  
pp < p

Tambourine  
sfz

Tambourine  
Tom  
sfz

Tambourine  
mp

Conga  
p      sfz

4"      5"      5"      3"

65

Perc.

**3/4**      **5/4**      **3/4**      **3/4 + 1/16**

Tambourine  
mp      sfz

Conga  
sfz

Tambourine  
5"      3"

Conga  
sfz      f      p

Tom  
6"      5"

Tom  
6"      5"

Tom  
6"      5"

Tom  
ppp      mf      sfz

(ca. 46)

$\frac{2}{4} + \frac{1}{16}$

$\frac{2}{4}$

$\frac{1}{4}$

5"

Musical score for Percussion (measures 69-71). The score is written on two staves. The first staff is for Cowbells and the second for Conga, Tambourine, and Tom. Measure 69 features a triplet of Cowbells with a glissando and a Conga triplet. Measure 70 features a triplet of Cowbells with a glissando and a Tambourine/Tom triplet. Measure 71 features a Temple Block on the Cowbell staff and a Tom on the Conga/Tambourine/Tom staff. Dynamics include *p*, *mp*, and *f*.

13

$\frac{4}{4} + \frac{1}{16}$

$\frac{4}{4}$

$\frac{2}{4}$

Musical score for Percussion (measures 72-74). The score is written on two staves. The first staff is for Conga, Bongo high, and Bongo low. The second staff is for Tambourine, Bongos, Tom, and Conga. Measure 72 features a Conga triplet and Bongo high/low. Measure 73 features a Tambourine triplet and Bongos. Measure 74 features a Tambourine triplet and Conga. Dynamics include *f*, *sfz*, *pp*, *p*, *sfz*, *mp*, and *p*.

$\frac{2}{4} + \frac{1}{16}$

$\frac{3}{4}$

$\frac{3}{4} + \frac{1}{8}$

$\frac{4}{4}$

Musical score for Percussion (measures 75-76). The score is written on two staves. The first staff is for Conga and Tom. The second staff is for Brushes/Cowbell and Tom. Measure 75 features a Conga triplet and Tom. Measure 76 features a Brushes/Cowbell triplet and Tom. Dynamics include *ppp*, *pp*, *p*, and *mp*.

# 14

(♩ ca. 46)

The score consists of three staves: A. Fl., Perc., and Pno. The A. Fl. staff begins at measure 79 with a 3/4 time signature, a triplet of eighth notes marked *pp < p*, and a 'Mobile' section with a 234/2345# time signature. The Perc. staff features a 5-measure phrase and later includes Conga and Tambourine parts with dynamic markings *sfz*, *mf*, and *mp*. The Pno. staff includes a 5-measure phrase and a 3-measure phrase marked *pizz.* and *sfz*. The score concludes with a 2/8 time signature and a 'bisb.' section with 13/5 and 13/25 time signatures. Dynamic markings include *pp*, *mp*, *sfz*, *mf*, and *mp*.

(♩ ca. 46)

The score is divided into three measures with the following time signatures:  $\frac{4}{4}$ ,  $\frac{3}{4}$ , and  $\frac{3}{4} + \frac{1}{8}$ .

**A. Fl. (Alto Flute):** Measure 1 (4/4) starts at measure 83 with a *pp* dynamic and a *Mobile* marking with a box containing  $\frac{134}{23}$ . A slur of 5 notes spans the first two measures. Measure 2 (3/4) continues the slur. Measure 3 (3/4 + 1/8) features a *p* dynamic and a *Mobile* marking with a box containing  $\frac{1234}{245\#}$ .

**Perc. (Percussion):** Measure 1 (4/4) includes a *mp* dynamic for a *Tamb. Tom*. Measure 2 (3/4) features a *pp* dynamic for *Conga Tom* (3 notes) and a *mf* dynamic for *Bongo* (6 notes). Measure 3 (3/4 + 1/8) includes *mp* dynamics for *Cowbells* (3 notes, *gliss.*) and *Bongos* (6 notes), and *p* dynamics for *Conga* and *Tom* (7 notes). A *pp* dynamic is also present for the *Tom* in the final eighth note.

**Pno. (Piano):** Measure 1 (4/4) has a *p* dynamic. Measure 3 (3/4 + 1/8) has a *mp* dynamic and includes a *Pin* marking with a box containing  $\frac{5}{5}$  and a *gliss.* marking.

15

(ca. 46)

2/4      4/4      3/4      3/8      2/4

Mobile [134/34]      Mobile [134/23]

86

A. Fl.      subtone

B. Cl.      *p*

Perc.      Tambourine      Tom      Yarn

Pno.      pizz.      *pp*

Vln.      normale con sordino senza vibrato

Vc.      sul pont. flautato con sordino      senza vibrato

*p*      *mf*      *p < mp*      *pp < p*      *p*

*(p)*      *p*      *pp*      *mp*      *pp*      *p*

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

Detailed description of the musical score: The score is for measures 86-90. It features six staves: A. Fl., B. Cl., Perc., Pno., Vln., and Vc. The time signatures are 2/4, 4/4, 3/4, 3/8, and 2/4. The A. Fl. part has a 'subtone' instruction and dynamics ranging from *p* to *mf*. The B. Cl. part has a *p* dynamic. The Perc. part includes Tambourine, Tom, and Yarn, with dynamics from *(p)* to *pp*. The Pno. part has a *pp* dynamic and a 'pizz.' instruction. The Vln. part has a 'normale con sordino senza vibrato' instruction and dynamics from *mp* to *pp*. The Vc. part has a 'sul pont. flautato con sordino' instruction and dynamics from *mp* to *f*. There are two 'Mobile' markings with ratios [134/34] and [134/23].



16

♩ ca. 40

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{3}{4} + \frac{1}{8}$

91

A. Fl.

B. Cl.

Perc. Tubular Bells

Pno.

Vln.

Vc.

*pppp* *p* *mp* *ppp* *mp*

subtone *pppp* *p* *mp* *ppp* *mp*

sul pont. flautato *p* *mp* simile

sul pont. flautato *p* *mp* simile

(♩ ca. 40)

**2/4**      **3/4**      **2/4 + 1/8**      **3/8**

94

A. Fl. *mp* *pp* *p*

B. Cl. *p* *mp* *p* *mp*

Vln. *pp* *pp* *p* *p*

Vc. *mp* *pp* *p* *f*

Mobile 134/23

Mobile

Mobile

tailpiece static, as a drone...

5 7 6 5 3

molto sul pont. 3

**17** ♩ ca. 46

**2**  
**4**

**4**  
**4** + **1**  
**16**

**3**  
**4**

Mobile  
234/2345#

1234/ 5  
1234/B5  
bisb.-----

Mobile  
234/2345#

A. Fl. *pp* *p* *pp* *mp* *pp*

B. Cl.

Perc. Tubular Bells *p* Bongos *pp* *p* Tom *mf* Conga *pp* Cowbells *p* *mp*

Pno. *mp* *mp* *f* *sfz* *mf* *p* *mp*

Vln. *mf*

Vc. *mf* *sfz*

Annotations: @ Pin, gliss., bisb., Mobile 234/2345#

(ca. 46)

**3/4 + 1/8**      **2/4**      **3/4**      **5/16**

101

A. Fl.

Perc.

Pno.

Vc.

Bongos

Tambourine

Tom

T. Block

Cowbells

Mobile  
134/23

punta d'arco  
sp / flautato

pp

p

sfz

(p)

mp

mf

pp

p

mp

mf

sfz

pizz.

gliss.

5

6

3

5

5

**18** ♩ ca. 40

**2**  
**4**+**1**  
**8**

Mobile

234/2345#

**3**  
**4**

**3**  
**4**+**1**  
**8**

105

A. Fl.

Perc.

Pno.

*pp* *p*

Conga Tom

Tambourine Tom + Conga T.Block Bongos

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

*mp* *mp* *mp* *mp*

pizz.

(♩ ca. 40)

**4**  
**4**

**5**  
**4**

**2**  
**4**

**3**  
**4**

Mobile  
134/23

108

A. Fl.

Perc.

Pno.

pp p

Tub. Bells

Conga

Tom

mp p