

Alhures (2014)

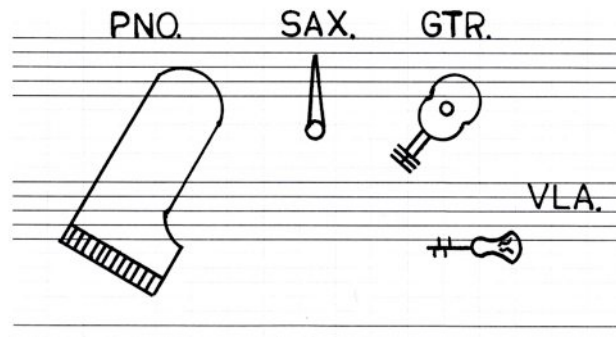
for saxophone, piano, guitar, and viola

Felipe de Almeida Ribeiro

Alhures was specially written for the Tsilumos Ensemble and its unique instrumental formation (piano, saxophone, guitar, and viola). The quartet's heterogeneous formation lead to the main concept of the works: to interpret all instruments as different organs of a same meta-instrument, with its own organic aspects, such as attack, resonance, and color. This composition demands a different type of virtuosity towards performance, one that constantly strives to harmonize and merge the four different instruments. I strongly suggest to players 'to abstain from their egos' while performing this piece. Rhythmic precision and dynamic balance is essential to the performance of «Alhures». More information at: www.feliperibeiro.org or feliperibeiro@feliperibeiro.org

Stage Placement

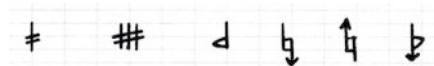
- From left to right, as a semi-circle: piano, saxophone, guitar, and viola.



Ex.1 - Stage placement

General Instructions

- Approximate duration: 7 minutes.
- The entire score is already transposed for proper performance.
- Dynamics are NOT idiomatic to each instrument. They represent the general level to be achieved with or without amplification by the whole quartet.
- Dynamics written in quotation marks (") are related to the gesture, and not so much with the sonic level.
- Microtones: quarter-tone and arrow-symbol (slightly higher or lower)



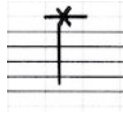
Ex.2 - microtonal notation

- *st.*, *sp.*, and *normale* stand for *sul tasto*, *sul ponticello*, and normal position.
- *Ordinario*: ignore previous extended technique; back to common playing.
- *Fermatas*: brief, short, medium, and long.



Ex.3 - fermatas

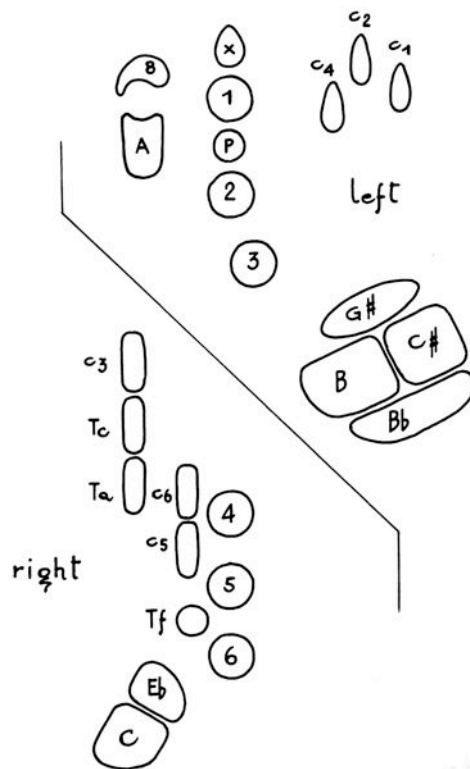
- 'X' notehead: usually indicates some sort of percussive sound with more noise than pitch.



Ex.4 - 'X' notehead

Saxophone

- The piece makes use of soprano and tenor saxophones (both Bb instruments).
- The score is already transposed for proper performance.
- Note that in rehearsal mark [1] the player needs to direct the soprano saxophone towards the piano's lid/strings (in order to get resonance).
- The player needs to reach all dynamics within the context of the piece (i.e. to be able to match the other instruments dynamics, even in the instrument's first octave).
- Portato: played with one breath, but lightly pulsed or articulated.
- All alternative fingerings are taken from Marcus Weiss' book «The Techniques of Saxophone Playing» (ISBN 978-3-7618-2114-5):



Ex.5 - Saxophone fingering (WEISS 2012)

Piano

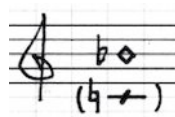
- This composition needs to be performed on a grand piano.
- Damping: can be achieved with one hand, at the very extreme of the string in order to get percussive attack with a clear perception of the intended pitch (notated "edge"). Can also be executed with percussive resulting sound moving the finger away from the string's edge (notated "away edge").

- Pizzicato: play with fingernail directly on the string.



Ex.6 - damp. and pizz. techniques

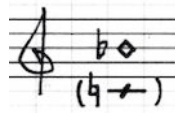
- All pedal changes are half-pedal, i.e. the sustain pedal is used in order to articulate musical ideas and never to extinguish the resonance.
- The majority of the piece always uses the sustain pedal down.
- Harmonics: bottom notehead in parenthesis indicates key, notehead indicates note from the harmonic series (sound).



Ex.7 - piano harmonic notation

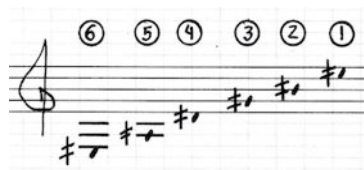
Guitar

- This work makes use of simple amplification for the guitar in order to match the piano's level. A technician is allowed to 'ride' the mixer's fader in order to interact with the sonic result. The loudspeaker should be placed near the guitarist. A condenser microphone should be used.
- Guitar harmonics: bottom notehead in parenthesis indicates open-string, diamond notehead indicates note from the harmonic series (sound).



Ex.8 - guitar harmonic notation

- The guitar makes use of scordatura: $\frac{1}{4}$ tone higher on all strings. The score does not represent the real sound. For instance: a written C4 on the 5th string (A) played on the 3rd fret sounds a quarter-tone higher.



Ex.9 - guitar scordatura

- Mandolin tremolo: one finger tremolo (up and down, as fast as possible). Could be performed with index finger.
- $\frac{1}{2}$ pressed: note not fully pressed against the fingerboard. Resulting sound has a percussive characteristic.

Viola

- Mute: a wood mute is best suited for a proper performance. It is required in rehearsal marks [1] and [5].
- Bow placement:

- o *st: sul tasto* (near fingerboard)
- o *normale*
- o *sp: sul ponticello* (near bridge)
- Flautato: type of sound occurred when extremely light bowing is applied, independently of bow placement (*sp, st, etc.*). It is used mostly to get overtones. As a consequence, the notated pitch (fundamental) acts only as an action instruction, i.e. the real sound (overtones) is not represented through the notation.
- String designation: *ic.* (1st string, A4); *iic.* (2nd string, D4); *iiic.* (3rd string, G3); *ivc.* (4th string, C3).
- Portato: played in one bow but lightly pulsed or separated.
- $\frac{1}{2}$ pressed: note not fully pressed against the fingerboard. Resulting sound has a percussive characteristic.

(146)

6
4

5
4

Sex. *5* *simile*
mf *f*

pho. *simile*
mp *f* *p*

Git. *18*

s.t. *sp.* *mf*

Vle. *simile*
mf *sfp* *(p)*

s.p. *ord./normale*
> flaut. *static... frozen*

(146)

3/4  4/4

Sax f mf

Pno. "sfz" mf

Str. normale, let vibrate
⑥ ⑤ 3 3 3 3
 mf "sfz" simile

Vb. 4:3 5:4 f mf

norm. \rightarrow sp./*And*
glis. 5:4 \neq
 mf mp



ca. 60

2
4

7
4

Handwritten musical score for four instruments: Saxophone (Sax.), Piano (pno.), Guitar (Gtr.), and Viola (Vla.).

Sax. (Sax. 10): Starts with a 2/4 time signature. Features a triplet of eighth notes marked *sfp*, followed by a half note marked *f*, and a half note marked *mp*. A dynamic wedge indicates a transition from *f* to *mp*.

pno. (pno.): Features a triplet of eighth notes marked *sfz* and a series of five diamond-shaped notes marked *sfz* with *l.v.* (lento vivace) above them.

Gtr. (Gtr. 8): Features a triplet of eighth notes marked *sfz* and a series of notes marked *mf* with *simile* above them.

Vla. (Vla.): Features a triplet of eighth notes marked *sfz* and a series of notes marked *f* and *mp* with *l.v.* above them.



(♩ 60)

3
0

4
4

3
4

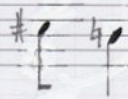
ossia: (4+) (4e)

switch to tenor

14
Sax.



-

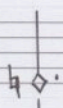


-

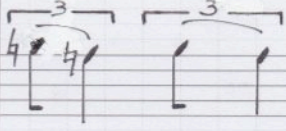
pp



pno.

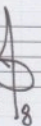


(4.0)



mp ————— "sfz"

Clar.



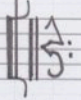
8

-

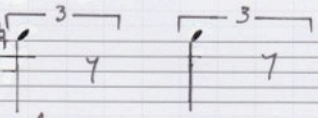
-

sp./flaut.

Vcl.



-



mf



(160)

9
4

sit back on chair

Sax

pno.

Gtr.

① damped, only percussive sound

Vla.



2.

ca. 72

TENOR

Sex 18

4 4

portato (lightly pulsed)

3 4

#

"f" mf

pno.

lv.

"sfz"

Gtr.

8

lv.

"sfz"

Vla.

portato (lightly pulsed)

"f" mf



Handwritten musical score for T. Sax, Pno., Gtr., and Vln. with tempo and meter changes.

Tempo: 60 → 72 → 60

Meters: 4/4 → 5/4 → 4/4 → 3/4

T. Sax: *portato*, *mf*

Pno.: *legato*, *mf*, *(resonance)*, *pizz*, *"sfz"*, *"stffz"*

Gtr.: *ORD.*, *Bartók*, *"sfz"*

Vln.: *1/2 pressed*, *ii.c. pizz.*, *pizz*, *"sfz"*



(♩ 60)

14 + 1
4 8

28

T. Sax *step tongue*

p *mf (sempre)* *Sfz subito*

pho. *mf (sempre)* *Sfz subito*

Gtr. *ORD.* *BARTÓK* *mf (sempre)* *Sfz subito*

Vla. *pizz.* *mf (sempre)* *Sfz subito*



(160)

9
4

29

F. Sax

b *x* *l.v.*
sfz

pno.

Etr.

1/2 pressed

sfz

mf

pizz.

1/2 pressed

sfz

mf

Vla.



(♩ 60)

3
4

7
4

30
T. Sax

pho.

Gtr.

1/2 pressed

#

mf

"sfz" mp

harm.

1/2 pressed

simile

mf

"sfz" mf

Vla.

(1/2 pressed pizz.)

mf

2RCO

normale

portato flaut.

mp

mf

s.p.

(♩60)

4
4

3 1
8+4

34
T. Sax. *mf*

pno. *mf* *p* *f*

Gtr. *mf* *p* *f*

Vla. *portato/flaut.* *mf* *p* *f*

ord./normale

sfp



(160)

14
8+4

36
T. Sax.

peco vibrato

#0

sfp

p subtone

12
8+4

senza vib.
portato, dolce

mp

ord #

f

ord #

f

"sfz"

pno.

dolce

mp

Gtr.

mandolin

r.h. palm dolce

"sfz"

Vla.

quasi flautato
portato, dolce

f

sfp

f

mp



(♩60)

8
4

38
T. Sax.

simile
(#)
(mp)

pno.

simile
(#)
(mp)

Contr.

simile
(#)
("sfz")

Vla.

simile
(#)
(mp)



(160)

(160 ————— 76)

accel _____

5
4

3
4

39
T. Sax.

stacc tongue

sfz mp

sfz

pno.

EDGE

(GRADUALLY)

AWAY EDGE

p "sfz"

mf "sfz"

Gtr.

palm ord.

ord.

1/2 pressed

8

"sfz"

p "sfz"

mf (4/4) "sfz"

lv.

Vla.

simile

mp

pp



6/4 76

4.

7/4

40
T. Sax.

portato

f mp

pno.

mp

(Ped) sempre

Gtr.

8

ord.

7

(b) (7) (7) (7) (7) (7) (7)

"sfz"

vlo.

3:



(♩76)

5
4

4 1
4+8

42
T. Sax. 

pno. 

Gtr. 

Vla. 

Staff 2: 

Staff 2: 

Staff 2: 



(176)

4
4

44 T. Sax.

6
4

ord.
C2

shp
tongue

poco vib.

simile

mp

EDGE

ORD. gradually

mp

Gtr.

ord./sp. flaut./sp.

détaché

giss.

1.v.

mute on

P "f"



(♩76)

5

4
4

5
4

46
T. Sax. (♯) (mp)

pno. *mf*

Gtr. 8

Vla. 3

E♭ E

3 3 3 3 3



(176)

5
4

poco vib. / subtone

4
4

48
T. Sax.

pno.

Gtr.

Vla.

mf

pp

mf

quasi flaut./sp.



(176)

176

coll.

160

5
4

6
4

slap tongue

50
T. Sax.

Handwritten musical notation for T. Sax. showing notes with 'x' marks and dynamic markings *mf* and *sfz*.

pno.

Handwritten musical notation for pno. showing notes with a circled cross symbol and dynamic markings *mf* and *sfz*.

Gtr.

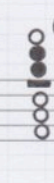
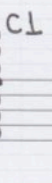
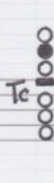
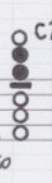
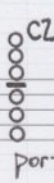
Handwritten musical notation for Gtr. showing notes with a circled '2' and a circled '8', and dynamic markings *mf* and *sfz*.

Handwritten musical notation for Vln. showing notes with dynamic markings *mf* and *f*, and performance instructions like *gliss.*, *détaché*, and *flaut. s.t.*



ca. 60

5
4



9
4

portato

simile

52

T. Sax.

Musical notation for T. Sax. staff, first five measures. Includes notes with stems and accents, and a dynamic marking 'p'.

p
as soft as possible...

Musical notation for T. Sax. staff, last five measures. Includes notes with stems and a dynamic marking 'p'.

pno.

Musical notation for piano staff, first five measures. Includes a fermata and a question mark.

Musical notation for piano staff, last five measures. Includes notes with stems and a dynamic marking 'p'.

p
as soft as possible...

ord. poco vib.
dolce, with resonance
mandolin tremolo

Gtr.

Musical notation for guitar staff, first five measures. Includes a fermata and a circled '8'.

Musical notation for guitar staff, last five measures. Includes notes with stems and a dynamic marking 'p'.

p
as soft as possible...

Vla.

Musical notation for viola staff, first five measures. Includes notes with stems and accents, and a dynamic marking 'p'.

p
as soft as possible...

Musical notation for viola staff, last five measures. Includes notes with stems and a dynamic marking 'p'.

simile




(160)

15
4

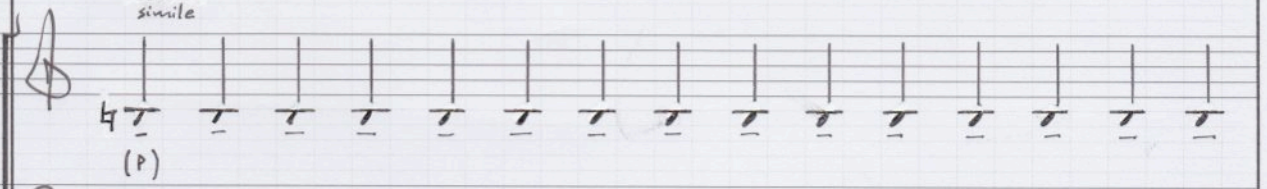
cl

simile

54
T. Sax. 

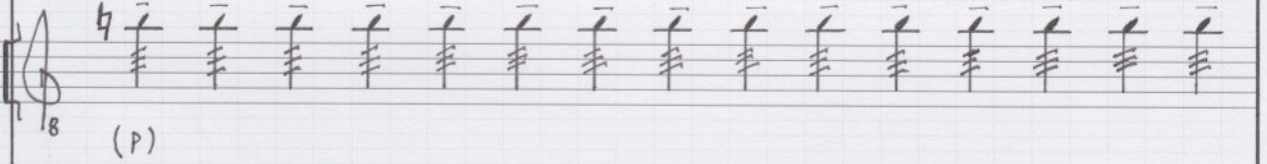
(P)

simile

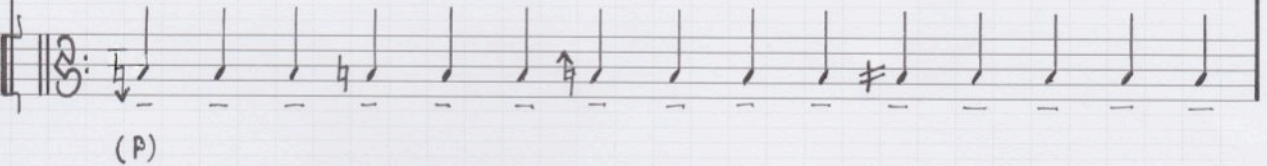
pno. 

(P)

simile

Gtr. 

(P)

Vla. 

(P)



♩ 60 ————— ♩ 76

3
4

5
4

T. Sax 55
(P) mp dolce 6 portato p subito PP

pno.
(P) mp "sfz" (sempre)

Gtr. (P) mp ord. détaché normale l.v. mp

Vla. (P) mp portato p PP



445

Handwritten musical score on a grid background. At the top, a tempo line shows a sequence of markings: $\downarrow 76$, *rall.*, $\downarrow 60$, *rall.*, $\downarrow 46$.

The score is divided into four systems, each with a 4/4 time signature:

- System 1:** T. Sax (Tenor Saxophone). Part 1 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *pp*. A slur covers the first two measures. Part 2 begins with a fermata.
- System 2:** pno. (piano). Part 1 shows a treble clef and a key signature of one sharp. Part 2 features a treble clef, a key signature of one sharp, a dynamic marking of *mf*, and a note with a sharp sign. Part 3 includes a treble clef, a key signature of one sharp, a dynamic marking of *sfz*, and a note with a sharp sign. A bracket labeled "AWAY EDGE" and "1.v." spans the last two measures.
- System 3:** Gtr. (Guitar). Part 1 shows a treble clef and a key signature of one sharp. Part 2 shows a treble clef and a key signature of one sharp. Part 3 shows a treble clef and a key signature of one sharp.
- System 4:** Vla. (Violin). Part 1 starts with a treble clef, a key signature of one sharp, and a dynamic marking of *pp*. A slur covers the first two measures. Part 2 begins with a fermata. Part 3 includes a treble clef, a key signature of one sharp, and a dynamic marking of *pp*. A bracket labeled "ord." spans the first two measures, and an arrow labeled "flaut." points to the third measure.

At the bottom center, the page number is written as **- 28 -**.



6

♩ = 46

pno.

60

3/4

8/4

mf

"sfz"

mp

ord. / dolce

PP 3

P

(Ped.) (sempre)

U.C.

62

9/4

4/4

ord.

5

PP

P

mp

P

U.C.

64

6/4

ord.

P

5/4

(4♯)

(♯)

(beatings...)

mp

"sfz" simile

U.C.



146

66 $\frac{9}{4} + \frac{1}{8}$ 3 3 3 3 3 3 3 3 ord. P

"sfz" simile

67 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ "sfz" "sfz" P

"sfz" "sfz" P

69 $\frac{4}{4}$ $\frac{6}{4}$ "sfz" "sfz" P

"sfz" "sfz" P

71 $\frac{4}{4}$ ord. P P

$\frac{4}{4}$ ord. P P

