

**ALMEIDA-RIBEIRO**

**« Anthem of disquietness »**

(2017)

*Violin & Clarinet*

SCORE

*Violino e Clarinete*

PARTITURA

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## General

This piece is about beatings and conflicts among what apparently are unisons. One should aim at constructing this work with a different concept of virtuosity. That been said, it is vital to perform the exact notated pitches: either pure harmonies or effective beatings – in case of microtonal “unisons”. That is what is at stake. A recording / simulation is available to assist rehearsals. Please send email to [contact@almeida-ribeiro.com](mailto:contact@almeida-ribeiro.com)

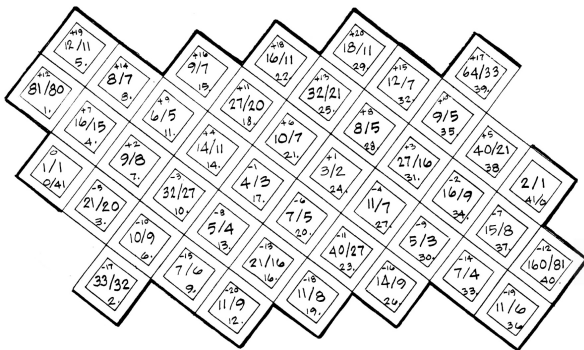
**Placement:** players should be close to each other in order to better combine / fuse their timbre.

**Fermatas:** short (break pulsation), medium (pause), long (explore sustain).



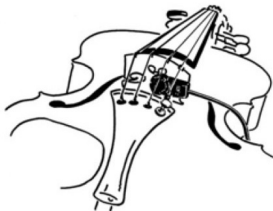
## Tuning & Microtones

The tuning system is based on Harry Partch's 43-tone scale.



Partch's 43-tone scale (by Erw Wilson, 1989)

It is strongly advised to use contact microphones plugged directly in tuners with cents indication. One suggestion is the Akg C411 (violin) and Korg CM200BK (clarinet).



AKG C411 contact microphone

It is expected – and encouraged – inexactitudes when performing the exact pitches.

The concept of **cents notation** is frequently used in this piece. One must keep in mind that 100 cents equals 1 semitone, 50 cents is a quarter-tone etc. Cents indication in parenthesis can be approximated to zero – although it is strictly notated according to Partch's system.

**Microtonal accidentals** may present cents indication. The notation used for this piece is:



(from left-to-right, top-to-bottom): quarter-tone higher, three quarter-tones higher, flat slightly higher, natural slightly higher, sharp slightly higher, quarter-tone lower, flat slightly lower, natural slightly lower, sharp slightly lower.

In order to perform this work and achieve its special tuning, it is crucial to not play with **vibrato**.

## Violin

- **Portato / Louré:** played in one bow, but lightly pulsed or separated.



Portato/Louré

- **Bow placement:** **st** for sul tasto (near fingerboard), **sp** for sul ponticello (near bridge), and **norm.** for normale.
- **Ord.** means ordinario and is used to stop the previous used playing technique.
- **Flautato:** type of sound occurred when extremely light bowing is applied, independently of bow placement (sp, st, etc.). It is used mostly to enhance overtones.
- **Bow circular movement**



## Clarinet

- **Glissando vs. Alternative fingering:** it is up to the player to choose between performing with the indicated glissando sign or to perform with alternative fingering, or even a mix of both.

- **smorzato:** with constant flow of air, apply pressure on the upper lip with the lower lip in irregular duration/dynamics.

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TRANSPosed

# Anthem of disquietness

written for Platypus Ensemble on the occasion of the 4th Bienal Música Hoje

Felipe de Almeida-Ribeiro  
(1980)

① ♩ ca. 40 / 46 bpm

normale / senza vibrato

(-4) cens

-31

(-4)

-31

(-4)

+17

(-4)

Violin

Clarinet in B $\flat$

*ppp* ————— *mf*

senza vibrato

*ppp* ————— *mf*

*p*

②



norm.

-20

s.p.

Vln.

Cl.

*quasi f*

*mf* ————— *mp*

*mf* ————— *quasi f*

smorzato

③

normale / ord.

+15

(-6)

-33

+15

(-6)

-33

(-6)

-33

(+4)

Vln.

Cl.

*mf* ————— *quasi f*

ord.

*mf* ————— *quasi f*

④

Vln. 10 +21 ( +2 ) ( +2 ) -20

Cl. ( -6 ) -33 ( -6 ) +15 ( -2 )



⑤

Vln. -20 15 ( +2 ) ( -4 )

Cl. +48 ( +2 )

*mp* *f* *mf*



Vln. 20 +15

Cl. ( -2 ) ( +2 )

*quasi f* *quasi f*



Vln. ( -2 ) +20 25

Cl. ( -2 )

*mf* *p* *mf*

3

Vln.  $+20$   $(-3)$   $+20$   $30$   $+20$

Cl. *smorzato*  $-30$  *smorzato*  $-30$

*mp*

*mp*

6

Vln. ord.  $(+2)$   $(+6)$  *gliss.*  $+33$

Cl. ord.

*quasi f*

*quasi f*

Vln.  $-31$   $35$   $(+4)$   $+31$   $+15$

Cl.  $(+4)$

norm.  $\longrightarrow$  s.p. / flautato

*mf* *mp*

*mf* *mp*

Vln.  $(-2)$   $(-6)$   $(+4)$   $40$

Cl.  $-17$   $-17$   $-17$

⑦ norm. / ord.

Vln. *f*

Cl. *f*

musical notation for Vln. and Cl. with gliss. markings and fingerings: (-4), -31, (-4), (+2)



Vln. *mf*

Cl. *mf*

musical notation for Vln. and Cl. with gliss. markings and fingerings: (-2), +20, +15, (-6), -33



Vln. *mf*

Cl. *mf*

musical notation for Vln. and Cl. with gliss. markings and fingerings: +15, (-6), -33, 50, +15, (-6), -33, (+4), +21