

ALMEIDA-RIBEIRO

« Cordel »

2019

Violin, Viola, Violoncello, Doublebass and Piano
SCORE

Violino, Viola, Violoncelo, Contrabaixo e Piano
PARTITURA

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I.

20"

“A renúncia é a libertação. Não querer é poder.”

“Renunciation is liberation. Not wanting is power.”

II.

50"

“Tudo me interessa e nada me prende.”

“Everything interests me, but nothing holds me.”

III.

1'00"

“Sabemos bem que toda a obra tem que ser imperfeita.”

“We're all aware that every creative work is imperfect.”

Poetry from Fernando Pessoa's *The Book of Disquiet*. Translated by Richard Zenith.

General

The notation used in this piece does not fully represent the final sonic result. In this sense, the performers are invited to explore the complexity of sound production in his/her instrument in order to obtain a broad sonority, even within the boundaries implied by the notation. The players are encouraged to engage in a creative process of performance construction. A recording mockup is provided in case the conductor finds it interesting for preparation.

- **Instrumentation:** violin, viola, violoncello, double bass, and piano.

- **senza vibrato:** use no vibrato during the entire piece.

- **Microtones:** from left-to-right, top-to-bottom: quarter-tone higher, three quarter-tones higher, quarter-tone lower.

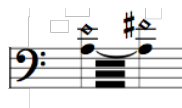


- **Tremolos** must be played as a texture; i.e. as regular and as fast as possible.



Strings

- **Harmonics:** notation indicates the stop position in normal notehead and the harmonic finger placement as diamond notehead.



- **Bow placement:** **st** for sul tasto (near fingerboard), **sp** for sul ponticello (near bridge), and **norm.** for normale position.

- **Ord.** / ordinario and is used to stop the previous technique.

- **punta d'arco:** tip of the bow, for more controlled tremolo dynamics.

- **col legno battuto:** strike notes with the wood part of the bow.

- **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.

- **Strings:** ic. (1st string, highest); iic. (2nd string); iiic. (3rd string); ivc. (4th string, lowest).

- **Bow circular movement**



- **On the bridge:** white noise kind of sound. Achieved by bowing diagonally on the bridge.

Piano

Damp: play key while the other hand damps the string near the respective agraffe. The resulting sonority is 50% pitch and 50% resonance.



@PIN: nail/plectrum glissandi at strings between tuning pin and agraffe. The notation only indicates the gesture, as the real pitches do not match the given notation.



Scratch: granular noise sonority from the pressure of a coin/plectrum across the strings' coils. All instances of this technique are meant to draw its gestural from the dynamics, i.e. sforzando means a rapid stroke, while piano / mezzo piano is a gentle travel along the string coils. All sonorities are mobile, i.e. it is expected different



Cordel

written for the Mixtur19 festival

I. "A renúncia é a libertação. Não querer é poder."

Almeida-Ribeiro

ca. 60

Violin: punta d'arco, p, mf, f, sfz, pizz., 3, ord., p, mf

Viola: on bridge / pitchless, 3, pp, mf, f, ord., punta d'arco, pp, f, pizz., sfz, ord., p, mf

Violoncello: col legno battuto, sfz, simile, sfz, ord., 5, pizz., sfz, ord., normale, pp

Contrabass: col legno battuto, sfz, 5, ord., on bridge / pitchless, 3, pp, mp, f, 3, punta d'arco, pp, mp, mf

Piano: 5, mf, scratch, l.v., mp

Ped.

II. "Tudo me interessa e nada me prende."

Violin (Vln.): *mf*, *p*, *mf*

Viola (Vla.): *mf*, *gliss.*

Violoncello (Vc.): *p*, *mf*, *p*, *p*, *f*, *p*, *p*, *f*

Contrabasso (Cb.): *pp*, *f*, *p*, *pp*, *f*, *p*

Piano (Pno.): *mf*, *f*, *mf*, *p < mf*, *f*, *p*, *f*

Piano: from b.6-17, fast gestures... sound as improvised.

12

Vln.

Vla.

Vc.

Cb.

Pno.

p < *mf*

mf

p < *mf*

p *p* *f* *p* *p* < *mf*

p *mf* *p* *p* *mf* *p* *p* *f*

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

3 6

7 7

3

7

3 5 5 5

norm. pont. norm.

III. "Sabemos bem que toda a obra tem que ser imperfeita."

18

Vln.

Vla.

Vc.

Cb.

Pno.

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

norm. pont. norm. norm. pont. norm.

gliss. gliss. gliss.

sfz *sfz* *sfz* *sfz*

p *f* *p* *mp* *<mf* *p* *mp* *p subito* *sfz*

@ PIN 6 @ PIN 5

Q₂₀

24

Vln.

Vla.

Vc.

Cb.

Pno.

Ed.

The musical score consists of six staves. The Violin (Vln.) staff is in treble clef, starting with a key signature of one sharp (F#) and a common time signature. It features a melodic line with dynamics *p* and *mf*. The Viola (Vla.) staff is in alto clef, with dynamics *mf* and *p*. The Violoncello (Vc.) staff is in bass clef, with dynamics *pp* and *f*, and includes performance instructions *norm.* and *tasto*. The Contrabasso (Cb.) staff is in bass clef, with dynamics *pp*, *p*, and *mf*, and includes the instruction *tasto*. The Piano (Pno.) staff is in bass clef, with dynamics *mp*, *p*, *sfz*, and *mp*. The Editorial (Ed.) staff is a single line at the bottom with a wavy line indicating a section.

30

Vln.

Vla.

Vc.

Cb.

Pno.

Ped.

pp

pp

mp

pp

mf

p