

# FELIPE DE ALMEIDA RIBEIRO

« ... el otro tigre ... »

*saxophone, piano, and percussion*

SCORE

*saxofone, piano e percussão*

PARTITURA

## El otro tigre

Jorge Luis Borges

Pienso en un tigre. La penumbra exalta  
la vasta Biblioteca laboriosa  
y parece alejar los anaqueles;  
fuerte, inocente, ensangrentado y nuevo,  
él irá por su selva y su mañana  
y marcará su rastro en la limosa  
margen de un río cuyo nombre ignora  
(en su mundo no hay nombres ni pasado  
ni porvenir, sólo un instante cierto).  
Y salvará las bárbaras distancias  
y husmeará en el trezado laberinto  
de los olores el olor del alba  
y el olor deleitable del venado.  
Entre las rayas del bambú descifro  
sus rayas y presiento la osatura  
bajo la piel espléndida que vibra.  
En vano se interponen los convexos  
mares y los desiertos del planeta;  
desde esta casa de un remoto puerto  
de América del Sur, te sigo y sueño,  
oh tigre de las márgenes del Ganges.

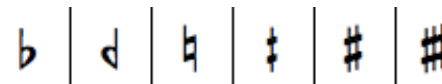
Cunde ia tarde en mi alma y reflexiono  
que el tigre vocativo de mi verso  
es un tigre de símbolos y sombras,  
una serie de tropos literarios  
y de memorias de la enciclopedia  
y no el tigre fatal, la aciaga joya  
que, bajo el sol o la diversa luna,  
va cumpliendo en Sumatra o en Bengala  
su rutina de amor, de ocio y de muerte.  
al tigre de los símbolos he opuesto  
el verdadero, el de caliente sangre,  
el que diezma la tribu de los búfalos  
y hoy, 3 de agosto del 59,  
alarga en la pradera una pausada  
sombra, pero ya el hecho de nombrarlo  
y de conjeturar su circunstancia  
lo hace ficción del arte y no criatura  
viviente de las que andan por la tierra.

Un tercer tigre buscaremos. Éste  
será como los otros una forma  
de mi sueño, un sistema de palabras  
humanas y no el tigre vertebrado  
que, más allá de las mitologías,  
pisa la tierra. Bien lo sé, pero algo  
me impone esta aventura indefinida,  
insensata y antigua, y persevero  
en buscar por el tiempo de la tarde  
el otro tigre, el que no está en el verso.

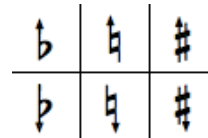
## PERFORMANCE INSTRUCTIONS

Introduction: it is important to approach the score as an 'action score', i.e. it does not fully represent the final timbral result, only the action for the player (rhythm and placement). The performer is invited to explore the complexity of sound production in his/her instrument to obtain a broad sonority, even within the boundaries implied by the notation.

Microtones: the symbols used in this piece are:



flat, flat+1/4 tone, natural, 1/4 tone, sharp, sharp+1/4 tone



flat, natural, and sharp slightly lower and higher (less than a quarter-tone)

## PERCUSSION

(C4 = middle C)

Soft mallets, arco.

Vibraphone (1)

Gong (1) tuned to A3 natural minus quarter-tone (212,95 Hz)

China (2) medium and large

Bowls (4): tuned approximately D#6, A#6, B6, D7

Conga (2)

Rustic Cowbells (7)

Cowbells: are always used as a set of seven. The notated rhythm is only used as a mean to facilitate the performance and one should always perform the written gestures with all seven cowbells.

## SAXOPHONE

Microtones: all fingerings were taken from Marcus Weiss book.

Glissando: all instances are to be executed as embouchure technique, not fingering.

Bisbigliando: fast fingering change for the same written note.

## PIANO

Prepared piano: a list of notes are prepared in order to perform this piece (C4 = middle C):

A0 – damped string w/ rubber (less pitch, more resonance)

A#0 – damped string w/ rubber (less pitch, more resonance)

B0 – damped string w/ rubber (less pitch, more resonance)

E1 – get the 7th harmonic (place a sticker for localization)\*

Ab3 – coin between strings at half of the string (2nd harmonic)

Bb3 – damped with finger (place a sticker for localization)

C4 – coin between strings at half of the string (2nd harmonic)

C#4 – pizz. (place a sticker for localization)

D4 – pizz. (place a sticker for localization)

E4 – pizz. (place a sticker for localization)

G4 – damp with finger (place a sticker for localization)

Ab4 – damp with finger (place a sticker for localization)

B4 – damp with finger (place a sticker for localization)

C#5 – pizz. (place a sticker for localization)

E5 – damp with finger (place a sticker for localization)

G5 – damp with finger (place a sticker for localization)

G#5 – damp with finger (place a sticker for localization)

A5 – damp with finger (place a sticker for localization)

D#6 – screw between strings (bell-like sound)

A#6 – screw between strings (bell-like sound)

B6 – screw between strings (bell-like sound)

D7 – screw between strings (bell-like sound)

\* harmonics are indicated by the depressed key with diamond note-heads and the sounding pitch in parenthesis. One should prepare the piano beforehand with chalk, stickers, or yarn in order to map each harmonic.

# El otro tigre

for soprano saxophone, percussion, and piano

Felipe de Almeida Ribeiro

1 ♩ ca. 40

Calmo e volátil...

The musical score is divided into two systems. The first system, labeled 'Piano', consists of a grand staff with treble and bass clefs. It begins with a 2/4 time signature, followed by 4/4, 3/4, and 4/4. The piano part includes dynamics such as *pizz.*, *sfz*, *quasi f*, *ord.*, *mp*, *sfz*, *pp*, *mf*, and *pp*. The percussion part is indicated by a 'Ped. (sempre)' marking and includes *sfz* and *p* dynamics. The second system, labeled 'Pno.', also consists of a grand staff. It starts with a 4/4 time signature, followed by 7/4, 3/4, and 2/4. The piano part features dynamics like *mf* and *mp*. The score includes various musical notations such as accents, slurs, and dynamic markings.

(♩ ca. 40) **2**

10 **2**/<sub>4</sub> *dolce* *p* *sfz* *gliss.* *sfz* **3**/<sub>4</sub> **3**/<sub>4</sub> **3**/<sub>4</sub> *sfz* *mp* *sfz* *mf* *pp* **5**/<sub>4</sub> *ord.* **4x**

Ped. *U.C.* *mp* *mp* *mp* (sempre)

**3**

14 **4**/<sub>4</sub> *ord.* *sfz* **5**/<sub>4</sub> **2+1**/<sub>4+8</sub> *ord.* *mf* **3**/<sub>4</sub> *mp* *mp* **3x**

Ped. (sempre)

18 **4**/<sub>4</sub> *ord.* *p* *mp* *mp* **3**/<sub>4</sub> **2**/<sub>4</sub> *mf* **2+1**/<sub>4+8</sub> **2**/<sub>4</sub> *sfz* **3x** **2**/<sub>4</sub> *8<sup>vb</sup>*

Ped. (sempre)

**4**  $\text{ca. 46}$

23 **2/4** senza vib.  $\xrightarrow{\hspace{10em}}$  poco vib. **5** **16**

Sop. Sax. *gliss.* *p* *mp* *mp* *f* *mp*

Vibraphone *arco* *p* *mp* *mp* *mf* *mf*

Perc. **Gong mallet** *mp* **Cowbell** *p* *sfz*

Pno. *pizz.* *mf* *ord.* *mf* *p*

**5** ...timelessness...

28 **Bowls** **Cowbells** **Bowls**

Perc. **Gong** *p* *mp* **Congas** *p* *mf* *f* *pp* *gliss.* *mp*

29 **Cowbells** *gliss.* *mp* *mp* **3x** **Cowbells** *gliss.* *mp* **Bowls** *p* **Cowbells** *gliss.* *mp* **Bowls** *p* **3x**

**Gong** *edge* *mp* *center* *mp* *edge* *mp* *center* *mp*

**6** ca. 46

Sop. Sax. 31 **2/4** **1/16** accel. **3** **5** **5/4** **4/4** **5/4** **2/4**

Vibraphone arco **3** **5**

Perc. **China** arco getting high partials **p** **mp** **p** **mp**

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

**7** ca. 40/46

Sop. Sax. 35 **2/4** poco vib. **8** **2/4**

Perc. **Bowl** mallet **3** **mp** **mf** **mp** **mf** **mp** **Cowbells**

Pno. **mf** **mf** **pizz.** **sfz** **5** **mf**

8<sup>vb</sup> **sfz**

(♩ ca. 40/46)

41

Sop. Sax. *mp* **4/4** **2/4** *sfz* *move towards the piano...*

Perc. *mallet* **3** *gliss.* *sfz* **3**

Pno. **5** *gliss.* *sfz* *mf* **3** *gliss.* *sfz* *mf* **5** *gliss.* *mf* **8va** **5** *gliss.* *mf* **8va** **5** *gliss.* *mf* **8va**

Ped. *mf* (sempre)

Bowl mallet

*mp* *mf* *mp* *mp*

**8**

46

Sop. Sax. *f* *mf* *f* *mf* *mp* *p* *mf* *mp* *f* *p* *f* *Bisb.*

*gliss.* *gliss.* *gliss.* *gliss.*

48

Sop. Sax. *mp* *gliss.* *f* *mf* *mf*

51  $\frac{5}{4} + \frac{1}{16}$   $\frac{4}{4} + \frac{1}{8}$   $\frac{7}{4} + \frac{1}{16}$  3 5  $\frac{5}{4}$

Sop. Sax. *p* *mf* *sfz* *p* arco

Perc. mallets *p* *sfp* (*p*) *mp*

Pno. *p* *sfp* (*p*) *sfz* *sfz*

54  $\frac{5}{4}$   $\frac{4}{4} + \frac{1}{16}$   $\frac{5}{4}$   $\frac{4}{4} + \frac{1}{16}$   $\frac{4}{4}$

Sop. Sax. *f* *mp* *mf* *mp* *mp* *pp* *p* *mf*

Perc. arco Conga mallet *f* *mf* *mp* *mp* *p* *mf* *rall.*

Pno. *f* *mp* *mf* *mp* *mf* *sfz* *rall.* *grand...*

8<sup>va</sup> *p* 8<sup>vb</sup> *sfz*



(ca. 46)

10

58

Sop. Sax.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2}{4} + \frac{1}{8}$   $\frac{5}{4} + \frac{1}{16}$   $\frac{3}{4}$

Perc. mallet  $mp$  Bows  $mp$  Congas mallet  $sfz$  Cowbells  $sfz$  Vibraphone  $p < mf$  Bows

Pno. ord.  $mp$   $pp$   $p$   $mf$   $f$   $sfz$   $gliss.$   $mf$   $gliss.$

$8^{vb}$   $sfz$   $sfz$

62

Sop. Sax.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Perc.  $f$  Congas  $p$   $pp$   $sfz$  I.v.  $f$

Pno.  $gliss.$   $sfz$   $mf$   $sfz$   $f$   $mf$   $mp$

$8^{vb}$   $sfz$

(sempre)

11

...timelessness...

Pno.

66 *mp* *mf* *mp* *sfz* *p* *mp* *mf*

Ped.  $\wedge$  (1/2 sempre)  $\wedge$  (sempre)

Pno.

69 *mp* *mf* *sfz* *sfz*

rall. 30" 3:2 Unmeasured *sfz*