

# FELIPE DE ALMEIDA RIBEIRO

## « Estuário »

flute, clarinet, violin, viola, and violoncello

SCORE

flauta, clarinete, violino, viola e violoncelo

PARTITURA

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**GENERAL INSTRUCTIONS**

n.v  
poco vib.  
vib.  
molto vib.

non vibrato,  
light vibrato,  
normal vibrato,  
Intense vibrato.

*poco vib.* → *molto vib.*

Gradual change of different types of vibrato.



Crescendo and decrescendo from and to niente (silence).

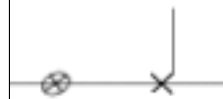


Approximate duration of notes.

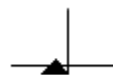


Flutter-tongue and tremolo control. Gradual change from measured/slow to unmeasured/fast.

**STRINGS**



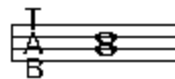
Bow at the top of the bridge (100% of noise)



Bow at the side of the bridge (100% noise)



Highest note possible on the instrument (still on the fingerboard)



Notes played between the bridge and the tailpiece. The additional staff represents the four strings of the instrument, like in a tablature.

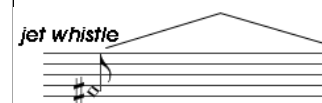
m.t.  
s.t.  
ord.  
s.p.  
m.p.

molto tasto (near left hand finger),  
sul tasto (near fingerboard)  
ordinario (normal)  
sul ponticello (near bridge)  
molto ponticello (on the bridge, diagonally)

**WOODWINDS**



Just air, 100% noise. Respect each fingering.



*jet whistle*

Jet whistle (flute only).



*key slap with pitch*

Key slap (flute), with pitch (50%).

“sss”, “vvv”, “t”

Consonant attack for flute.

"p", "f"

Intentional dynamics.



Ricochet (ric.) Hit the strings with the bow and let it bounce until reach a uniform sound (normal bowing).



From three quarter-tones to one quarter-tone (glissandi). Can occur with any kind of accidental. Always gradual change.

pizz.

Pizzicato

l.h. pizz

Left hand pizzicato (+)

- a)  $\flat$   $\sharp$   $\sharp$   $\flat$
- b)  $\sharp$
- c)  $\flat$
- d)  $\sharp$

a) Slightly higher/lower (less than a quarter-tone)  
b) Quarter-tone higher.  
c) Quarter-tone lower.  
d) Three quarter-tone higher.

Flautato

Type of technique occurred when extremely light bowing is applied.



Long, medium, short fermatas. Usually comes with maximum duration in seconds.

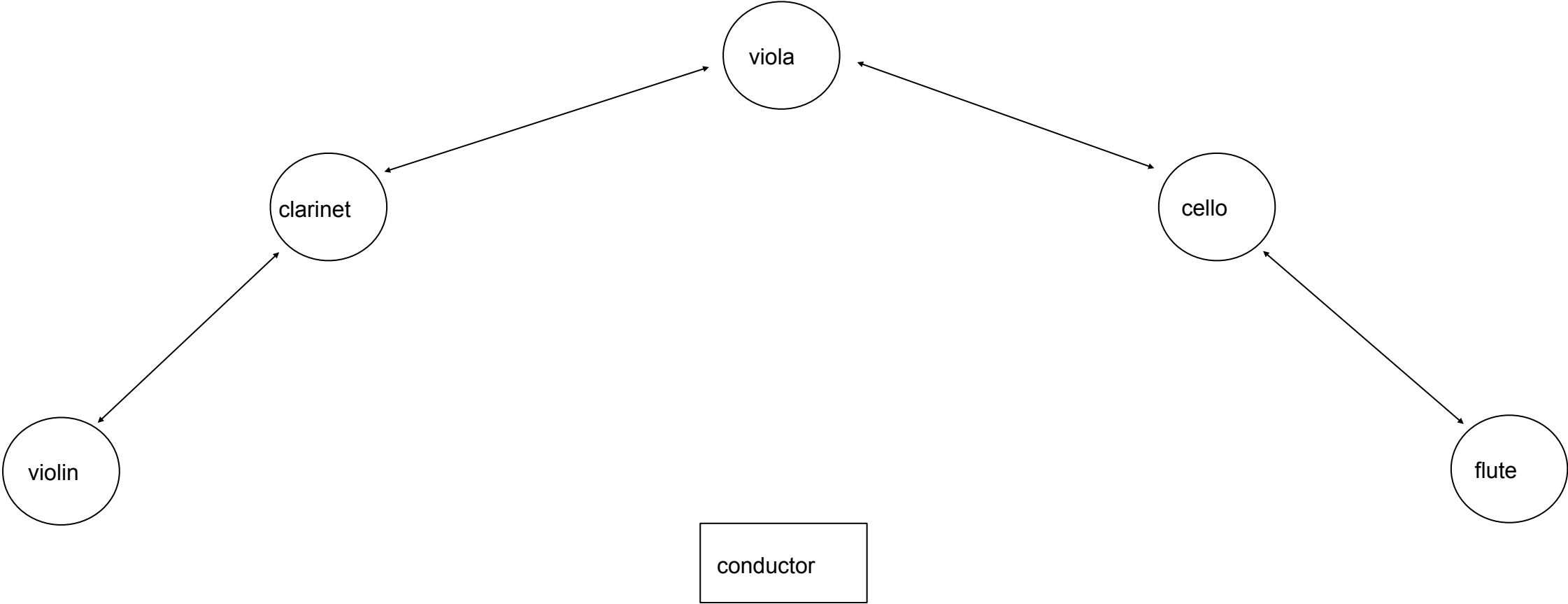


Extreme bow pressure ("fff").

resonare / l.v.

Let it resonate with natural decay.

ENSEMBLE DISPOSITION



# ESTUÁRIO

Felipe de Almeida Ribeiro  
Victoria, 2007-2008

1

♩ = 46bpm

♩ = 60bpm

Violin

Viola

Violoncello

♩ = 46bpm

♩ = 60bpm

4/4

5/4

6/4

♩ = 46bpm

♩ = 60bpm

4/4

5/4

6/4

4/4

5/4

6/4

bow at the bridge (100% noise).

pp

p

6:5

3:2

i.h. pizz

p

ppp

bow at the side of the bridge

rall.

5

Fl. 100% air "vuv" "sss" → air "T" over the mouthpiece

Cl. 100% air

Vln. 3:2 3:2 10:8

Vla. 3:2 flautato non vib. s.p. arco

Vc. l.h. pizz. 7:6

pp mp sfz p mp pp

8 ♩ = 46bpm

Fl. *mp*

Cl. *ppp* *ppp* *mp* *7:4* *ordinario* *3:2*

Vln. *mp* *gliss.* *vib.* *n.v.* *s.p.* *n.v.* *arco*

Vla. *mp* *ppp* *between bridge and tailpiece* *ricochet* *7:4* *mp*

Vc. *mp* *flautato n.v.* *ricochet* *7:4* *mp* *between bridge and tailpiece* *arco s.p.* *ricochet* *3:2* *7:4*

12 **2**

Fl.  $\frac{3}{4}$  air non vib.  $\rightarrow$  molto vib.  $\rightarrow$  poco vib. "T"  $\frac{9}{8}$

Cl. T 12 non vibrato  $\frac{3}{2}$  molto vib.  $\rightarrow$  n.v.  $\frac{7}{4}$

Vln. flautato s.p.  $\rightarrow$  n.  $\rightarrow$  ord. / ricochet sul ponticello  $\frac{9}{8}$  ricochet  $\frac{9}{8}$

Vla. T A B  $\frac{5}{4}$   $\frac{3}{2}$   $\frac{3}{2}$  molto ponticello 90% noise  $\rightarrow$  molto ponticello flautato  $\rightarrow$  sul ponticello 50% pitch

Vc. T A B  $\frac{5}{4}$   $\frac{7}{4}$  ricochet  $\frac{6}{4}$   $\frac{3}{2}$   $\frac{9}{8}$  i.h. pizz. sul G  $\frac{9}{8}$

Dynamic markings: *mp*, *p*, *mf*, *ppp*, *sfz*, *f*

Performance instructions: *gliss.*, *non vib.*, *molto vib.*, *poco vib.*, *flautato s.p.*, *n.*, *ord. / ricochet sul ponticello*, *ricochet*, *molto ponticello 90% noise*, *molto ponticello flautato*, *sul ponticello 50% pitch*, *i.h. pizz. sul G*



16 3 = 100bpm

Fl. *mf* *mf* *gliss.* *mf* *mp* *mf* *non vibrato*

Cl. *mf* *f* *ppp* *ppp* *non vibrato*

Vln. *f* *gliss.* *f* *ppp*

Vla. *mf* *mp* *ord.* *molto ponticello 90% noise*

Vc. *mp* *mf* *f* *mf* *gliss.*

from left hand pizzicato to arco

3:2, 6:5, 5:4, 12:10

12 T

12 T

3:2 *non vibrato* B $\flat$  B D $\sharp$

4 ♩ = 60bpm

**Fl.** *poco rall.* *mf* *f* *rall.*

**Cl.** *f* *ff*

**Vln.** *1/2 col legno s.p.* *mf* *f* *1/2 col legno sul ponticello* *f* *ordinario naturale*

**Vla.** *molto ponticello 90% noise* *f* *normale* *1/2 col legno s.p.* *mp* *f* *ordinario* *mf*

**Vc.** *mf* *f* *1/2 col legno s.p.* *mp* *f* *ordinario*

5

♩ = 46bpm

Note: the strings vibrato are irregular.

The score consists of three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Vln. Staff:** Starts at measure 28 in 4/4 time. Changes to 3/4 at measure 30, then 6/4 at measure 32, and returns to 3/4 at measure 34. Performance instructions include *s.p. ricochet*, *gliss.*, *p*, and *mp*. A bracket above measures 32-34 is labeled *7:4*.
- Vla. Staff:** Starts in 2/4 time, changes to 3/4 at measure 30, 6/4 at measure 32, and returns to 3/4 at measure 34. Performance instructions include *s.p.* (with a triangle symbol), *gliss.*, *on the bridge*, *sp.*, *a tempo*, *normale*, and *s.p.*. A bracket above measures 29-30 is labeled *circa 10"* and *3:2*. Dynamics include *p*, *ppp*, and *p*.
- Vc. Staff:** Starts in 2/4 time, changes to 6/4 at measure 32, and returns to 3/4 at measure 34. Performance instructions include *normale*, *poco vib.*, *sul ponticello*, *molto vib.*, *ord.*, and *non vibrato*. Dynamics include *p* and *mp*.

32

Fl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  non vib.  $\rightarrow$  molto vib.  $\rightarrow$  molto vib. *gliss.* *mp* *mp*

Cl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3:2}{poco vib.}$  *mp*

Vln.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $8^{va}$  half col legno n. *mp* *p* *mp* s.p.

Vla.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{7:4}{ricochet}$   $\frac{3:2}{pizz. l.h. pizz.}$   $\frac{4}{4}$  a la punta s.p. molto vib. normale *mp* *sfz* *sfz* *mp*

Vc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  molto vib.  $\rightarrow$  poco vib.  $\rightarrow$  molto vib. flautato *p* *mp* *mf*

Fl. *mp* *poco vib.*  $7:4$  *p* *mf* *mf*

Cl. *mp* *gliss.*  $9:8$  *p* *mf* *p* *mp* *gliss.* *gliss.*  $4:3$  *gliss.* *mp* *mf* *mp*

Vln. *mp*  $(8)$  *pizz.*  $3:2$  *mf* *arco* *-31 cents* *n.* *s.p.* *mf*

7th harmonic

Vla. *p* *mp* *-31 cents* *n.* *s.p.* *mf*

7th harmonic

Vc. *p* *n.* *s.p.* *mf*

6 ♩ = 60bpm

40

Fl. *poco vib.* → *molto vib.* *gliss.* *gliss.* *3:2*

Cl. *poco vib.* → *molto vib.* → *poco vib.* *gliss.* *gliss.* *3:2*

Vln. *s.p. non vib.* → *molto vib.*

Vla. *s.p. non vib.* → *molto vib.*

Vc. *s.p. non vib.* → *molto vib.*

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

44

Fl. *gliss.*  $3:2$  jet whistle  $mf < f$   $3:2$  key slap with pitch  $mf$   $b$   $B$   $D\#$  non vibrato  $mp$   $3:2$   $b$   $B$   $D\#$   $mp$   $mf$

Cl. *gliss.*  $p$  non vibrato 12  $ppp$   $mp$   $mf$

Vln.  $f$  (s.p.)  $n.$   $3:2$  pizz.  $mp$   $5:4$  pizz.  $mp$

Vla. (s.p.)  $f$   $n.$  ricochet  $7:4$   $mp$

Vc. (s.p.)  $f$   $n.$

7 ♩ = 46bpm

49

Fl. *3/4 air* *vvv* *t* *3:2* *sss* *a* *ordinario n.v.* *ppp*

Cl. *7:4* *gliss.* *gliss.* *mf* *p* *mf*

Vln. *ricochet s.p.* *7:4* *ordinario n.* *flautato* *gliss.* *sfz* *mf* *mf* *mp*

Vla. *ricochet 6:4* *5:4* *pizz.* *6:4* *arco s.p.* *5:4* *6:4* *ricochet 7:4* *7:4* *arco molto vib.* *sfz* *mp* *f* *sfz*

Vc. *(2)* *3:2* *arco Sul D ricochet 7:4* *poco vib.* *molto vib.* *7* *non vib.* *sfz* *mp* *mf* *p*



52

Fl. *gliss.* 3:2 3/4 air *mp* *sfz* *mp* *sfz* *gliss.* *p* *fff* *gliss.* full air

Cl. *f*

Vln. *pizz.* 6:4 7:4 normale arco *mf* *ff* *mf* *sfz* 5:4 *f* 5:4 *mf* *sfz* *sfz* 6:4 arco *fff* 6:4 *sfz* 5:4 *sfz*

Vla. *pizz.* 5:4 *mf* 5:4 *sfz* *ricochet* 6:4 *mf* 6:4 *f* 5:4 *sfz* 6:4 *f* *p* 7:4 *sfz* 7:4 *pizz.* *sfz* *sfz* 7:4 *mf*

Vc. sul D *ricochet* 7:4 *sfz* *mf* *gliss.* flautato s.p. sul G *p* *f* *mp* s.p. *n.*

54

Fl. *ord.*  $3:2$  *gliss.* *p* *ppp*  $6:5$  *jet whistle*  $6:5$  *jet* *sffz* *sffz* *sffz* *mf* *sffz*

Cl. *f*

Vln. *arco*  $6:4$  *f* *sfz* *+*  $7:4$  *ricochet* *sffz*  $7:4$  *+* *mf* *sfz* *pizz.*  $5:4$  *sfz* *arco*  $5:4$  *ff* *ricochet* *sffz*  $6:4$  *+* *mf* *sfz* *pizz.*  $6:4$  *+* *sfz* *sfz* *pizz.*  $5:4$  *mf*

Vla. *s.p. molto vib.*  $5:4$  *f* *sfz* *ricochet*  $5:4$  *sfz* *gliss.* *mf*  $6:4$  *gliss.*  $5:4$  *mf*  $6:4$  *p* *pizz.*  $7:4$  *mf*  $7:4$  *mf*

Vc. *s.p.* *mp* *gliss.* *ff* *molto ponticello flautato* *mf* *s.p.* *ord.* *n.* *f*

8

56

Fl. *poco vib.*

Cl. *f* *ff* *mf* *ff*

Vln. *f (sempre)* *fff* *sfz* *mf* *sfz* *sfz* *sfz* *fff* *sfz* *sfz* *sfz*

Vla. *f* *sfz* *f* *sfz* *f* *mf* *sfz* *f* *ppp* *fff* *sfz* *sfz*

Vc. *f* *mf* *sfz* *sfz* *mf* *ff*

*n.* *s.p.* *s.p.* *s.p.* *n.* *s.p.*

*flautato*

*6:4* *7:4* *7:4* *5:4* *5:4* *5:4* *6:4* *6:4* *5:4* *7:4* *7:4*

*pizz.* *arco* *ricochet* *pizz.* *arco* *pizz.* *arco* *pizz.*

*3:2* *3:2* *3:2* *3:2* *3:2*

*T* *C#*

58

Fl. *gliss.*  $3:2$   $3/4$  air  $3:2$  full air

Cl. *mf* *ff* *mf* *ff*

Vln. *sffz* *(mf) sfz* *sfz* *sfz* *mf* *fff* *sfz* *fff* *sfz* *sfz* *sffz* *mf* *sfz* *sffz* *mf* *sfz* *sfz* *sffz*

Vla. *pizz.*  $5:4$   $5:4$   $6:4$   $6:4$   $5:4$   $6:4$   $7:4$   $7:4$  *mf* *f*

Vc. *s.p.* *n.* *s.p. battuto*  $6:5$  *mf*

Detailed description of the musical score: The score is for measures 58-61. The Flute part starts with a glissando and a 3:2 ratio, then plays a melodic line with dynamics from mp to ff, including a 3/4 air section and a full air section. The Clarinet part has a trill (T) at measure 58 and plays a sustained melodic line with dynamics from mf to ff. The Violin part features a complex rhythmic pattern with various time signatures (6:4, 7:4, 5:4) and articulations like ricochet, pizz., and arco, with dynamics ranging from sffz to f. The Viola part plays a rhythmic accompaniment with various time signatures (5:4, 6:4, 7:4) and dynamics from mf to f. The Violoncello part starts with a sustained low note (s.p.) and then plays a series of notes (s.p. battuto) with a 6:5 ratio and a dynamic of mf.

9

Fl. 60  
3:2  
non vib.  
p  
jet  
sffz  
ordinario  
gliss.  
mp  
mf

Cl. 12  
f  
ff  
ff

Vln. pizz.  
6:4  
7:4  
7:4  
5:4  
5:4  
6:4  
6:4  
5:4  
(mf) mf  
ff  
mf  
ff

Vla. pizz.  
5:4  
5:4  
6:4  
6:4  
5:4  
6:4  
7:4  
7:4  
f  
ff

Vc. battuto 1/2 con legno  
7:5  
8:5  
mf  
f

62

Fl.  $\frac{5}{4}$   $\frac{3:2}$   $vvv$   $\frac{5:4$   $t$  100% air (cover the mouthpiece)  $ppp$   $sfz$   $sffz$   $sffz$  non vib.

Cl.  $\frac{5}{4}$   $ppp$   $gliss.$   $gliss.$   $f$

Vln.  $\frac{5}{4}$   $\frac{6:4}$   $\frac{7:4}$   $\frac{7:4}$   $\frac{5:4}$   $\frac{5:4}$   $\frac{6:4}$   $\frac{6:4}$   $\frac{5:4}$   $pizz.$   $f$   $ff$   $f$

Vla.  $\frac{5}{4}$   $\frac{5:4}$   $\frac{5:4}$   $\frac{6:4}$   $\frac{6:4}$   $\frac{5:4}$   $\frac{6:4}$   $\frac{7:4}$   $\frac{7:4}$   $ff$   $f$   $mf$

Vc.  $\frac{5}{4}$   $\frac{12:8}$   $n.$   $3$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $f$   $ff$   $f$   $ff$   $flautato$   $s.p.$

Detailed description of the musical score: The score is for measures 62-65. The Flute part (Fl.) starts at measure 62 with a 5/4 time signature. It features a melodic line with dynamics *ppp*, *sfz*, *sffz*, and *sffz*. Above the staff, there are time signature changes:  $\frac{3:2}$  and  $\frac{5:4}$ . Performance instructions include *vvv*, *t*, and "100% air (cover the mouthpiece)". A fermata is placed over the final note of measure 62. In measure 63, the Flute part is silent, and the Clarinet part (Cl.) begins with a *ppp* dynamic and a glissando (*gliss.*) leading to a *f* dynamic. The Violin (Vln.) and Viola (Vla.) parts are marked *pizz.* (pizzicato). The Violin part has dynamics *f* and *ff*, with time signature changes  $\frac{6:4}$ ,  $\frac{7:4}$ ,  $\frac{7:4}$ ,  $\frac{5:4}$ ,  $\frac{5:4}$ ,  $\frac{6:4}$ ,  $\frac{6:4}$ , and  $\frac{5:4}$ . The Viola part has dynamics *ff*, *f*, and *mf*, with time signature changes  $\frac{5:4}$ ,  $\frac{5:4}$ ,  $\frac{6:4}$ ,  $\frac{6:4}$ ,  $\frac{5:4}$ ,  $\frac{6:4}$ ,  $\frac{7:4}$ , and  $\frac{7:4}$ . The Violoncello (Vc.) part starts at measure 62 with a *f* dynamic and a *battuto* instruction. It has a  $\frac{12:8}$  time signature change. In measure 63, it changes to *ff* and *n.* (no bow). In measure 64, it changes to *f* and *flautato*. In measure 65, it changes to *ff* and *s.p.* (sul ponticello). There are  $\frac{5}{4}$  and  $\frac{3}{4}$  time signature changes in the latter part of the score.

64

Fl. *f*

Cl. *ff* *gliss.*

Vln. *pizz.* 6:4 7:4 7:4 *mf* *mp*

Vla. *pizz.* *mp*

Vc. *ff* *gliss.* *mf* *mp* s.p. flautato n. ordinario s.p. n.

10 ♩ = 60bpm

66

Fl. *non vibrato* *pp*

Cl. *non vibrato* *gliss.* *ppp* *mp*

Vln. *pizz. +* *n. ricochet* *6:4* *pp* *p* *n.* *s.p.* *n.*

Vla. *n.* *s.p.* *n.* *s.p.* *n.* *p*

Vc. *circa 7"* *n. flautato* *molto tasto* *n. ord.* *s.p.* *mp* *ppp* *p*

Detailed description: This page of a musical score, numbered 10, is set at a tempo of 60 bpm. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts begin at measure 66. The Flute part consists of a single note in the final measure, marked *non vibrato* and *pp*. The Clarinet part has a rest in the first measure, followed by a glissando (marked *gliss.*) in the second measure, and a note in the final measure, marked *non vibrato*, *ppp*, and *mp*. The Violin part starts with a rest, followed by a *pizz. +* (pizzicato) section with *n. ricochet* (natural ricochet) in 6:4 time signature, marked *pp* and *p*. Above this section are arrows indicating *n.* (natural) and *s.p.* (sul ponticello) markings. The Viola part begins with a *n.* (natural) marking and a *p* dynamic, with arrows indicating *s.p.* (sul ponticello) markings. The Violoncello part starts with a *circa 7"* (approximately 7 inches) marking, followed by *n. flautato* (natural flautato) and *molto tasto* (molto tasto) markings, and ends with *n. ord.* (natural order) and *s.p.* (sul ponticello) markings. Dynamics range from *ppp* to *mp*.



♩ = 46bpm

70

Fl. *gliss.* *p* *3:2* *p* *mp* *rall.* *mp*

Cl. *gliss.* *p* *mp* *ppp* *p* *3:2* *mp*

Vln. *n.* *s.p.* *gliss.* *(p)* *mp* *ordinario* *n.* *flautato* *s.p.* *ordinario* *n.* *mp*

Vla. *ordinario* *n.* *p* *pp* *mp* *flautato* *s.p.* *ordinario* *n.* *non tremolo* *p*

Vc. *n.* *p* *mp* *gliss.* *mp* *ordinario* *n.* *flautato* *s.p.* *mp*

11

74

Fl. *mf* *gliss.* *mf* *f* *f* *mf* *mf*

Cl. *mp* *mf* *f* *f* *mf* *mf*

Vln. *p* *molto tasto* *n.* *gliss.* *s.p.* *mf* *f*

Vla. *ordinario* *n.* *s.p.* *n.* *n.* *p*

Vc. *ordinario* *n.* *s.p.* *n.* *f*

3:2

4/4 6/4 3/4

78

Fl. *(mf)* *f* *mf* *f* *mf* *ff* *mf*

Cl. *f* *mf* *ff* *mf* *mf* *ppp* *mf*

Vln. *f* *ff* *mf*

Vla. *mf* *ff* *mf* *ff* *mf* *ff*

Vc. *gliss.* *ff* *mf* *ff* *mf*

*n.* *s.p.* *n.* *s.p.* *n.* *s.p.* *n.*

Detailed description of the musical score: The score is for five instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time. The Flute part starts with a half note G4, followed by a half note A4, and then a half note B4. The Clarinet part starts with a half note G4, followed by a half note A4, and then a half note B4. The Violin part starts with a half note G4, followed by a half note A4, and then a half note B4. The Viola part starts with a half note G4, followed by a half note A4, and then a half note B4. The Violoncello part starts with a half note G4, followed by a half note A4, and then a half note B4. The score includes dynamic markings such as *mf*, *f*, *ff*, and *ppp*, as well as performance instructions like *n.* (normal) and *s.p.* (sotto voce). The score is divided into two systems, with the first system ending at measure 78 and the second system starting at measure 79.

81

Fl.

Cl.

Vln.

Vla.

Vc.

*mf* *ff* *mf* *fff*

*f* *mf* *mf* *fff*

s.p. n. s.p.

n. *gliss.* n. s.p.

s.p. n. (sempre)

*ff* *mf* *ff* *fff*

84

Fl.

Cl.

Vln.

Vla.

Vc.

*mf* *ff* *ff* *mf*

*ppp* *mf*

*n.* *s.p.* *n.*

*ff* *f* *mf*

*n.* *s.p.* *n.*

*ff* *mp* *ff* *f*

*gliss.* *gliss.* *ordinario*

*ff* *mf*

13 ♩ = 40bpm

88

Fl. *mf* *ppp* *mp* 3:2

Cl. *ppp* *mp*

Vln. *ppp* *mp* n. → s.p.

Vla. *mf* *mp* *p* n. → s.p. → n. *gliss.*

Vc. *mp (sempre)* 3:2 n. → s.t.

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Fl. *mp*

Cl. *mp*

Vln. *mp* s.p. → n.

Vla. *mp* n.

Vc. *mp* s.t.