FELIPE DE ALMEIDA RIBEIRO

« instante soturno »

string quartet

SCORE

quarteto de cordas

PARTITURA

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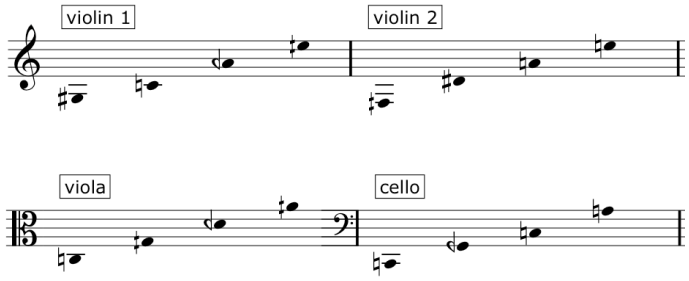
PERFORMANCE INSTRUCTIONS

Approximate duration: 11 minutes

score — The notation for this piece embodies only the playing action, not the resulting sonority. As a consequence, sounding pitch and timbre are not notated; rather, they are resumed to a set of instructions based on symbols and text.

articulation — In general, definite and noticeable articulations should be avoided, unless required.

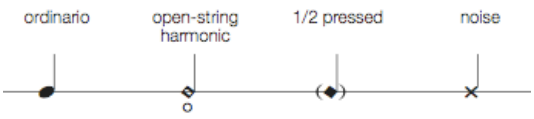
scordattura — All instruments use a particular scordattura:



stage placement — Viola is placed at the left side of the stage, while the string trio is placed at the right side. Stage placement needs to be arranged in a way to allow visual communication between players. If necessary, violin 2 or cellist can conduct in order to cue viola and violin 1.

amplification — The viola is amplified. The player needs to be aware of the sonic results from different posture in relation to the microphone. For the technician, level indications are subjective. In general, two terms are used: 'minimum' which doesn't amplify, but still associates the instrument with the loudspeaker (i.e. minimum differs from zero amplification), and 'maximum', which amplifies fragile sounds. The technician needs to have access to the level fader and adjust it according to the room's acoustic response.

noteheads — Standard (ordinario), diamond (open string harmonics), diamond in parenthesis (1/2 pressed), X (noise):



vibrato — There is no vibrato throughout the entire piece (for all instruments).

l.v. — Let vibrate: let the sound fades out naturally once the bow is not in contact with the strings.

fermatas — Short (no length indication, short enough to break the implied pulsation), medium (with time indication), and long (ad libitum):

bowing placement — = behind the bridge

bridge = bowing diagonally on the bridge
msp = molto sul ponticello
sp = sul ponticello
normale
st = sul tasto
mst = molto sul tasto
Ic. (1st), IIc. (2nd), IIIc. (3rd), IVc. (4th)

mute — Viola always uses wood mute, while violin 1, violin 2, and cello use practice mute. If mute changes are too distracting, use wood clothe clips as mutes.

70/30 (brush bow) — Exclusively for viola. 70% brushing (along the string, parallel motion) the C string and 30% bowing (perpendicular to the string). The dynamics should move from a "quasi over-pressed sfz" to a *p* or *mp flautato*. The resulting sonority is a virtual 'pedal note' approximately a semitone lower than the open C string. Note: you should never stop the string from vibrating.

Crini 45° — Exclusively for viola. Bow the string's cloth near the tailpiece with a bow angle of approximately 45°. The movement should start closer to the tailpiece moving towards the bridge (but still within the cloth). The sonic result is a mix of brushed pitch and noise sound.

Bow tremolo — Fast bow tremolo within a single note and always *punta d'arco.*

Tremolo — Ordinario tremolo between 2 notes (left hand tremolo). Often in the piece, a tremolo will morph into another. Most of the time, this change is made with glissandi between notes. The glissandi sign is always connecting the first note of the 1st tremolo to the 1st note of the second tremolo. The same happens to the 2nd note of the first tremolo moving towards the 2nd note of the second tremolo.

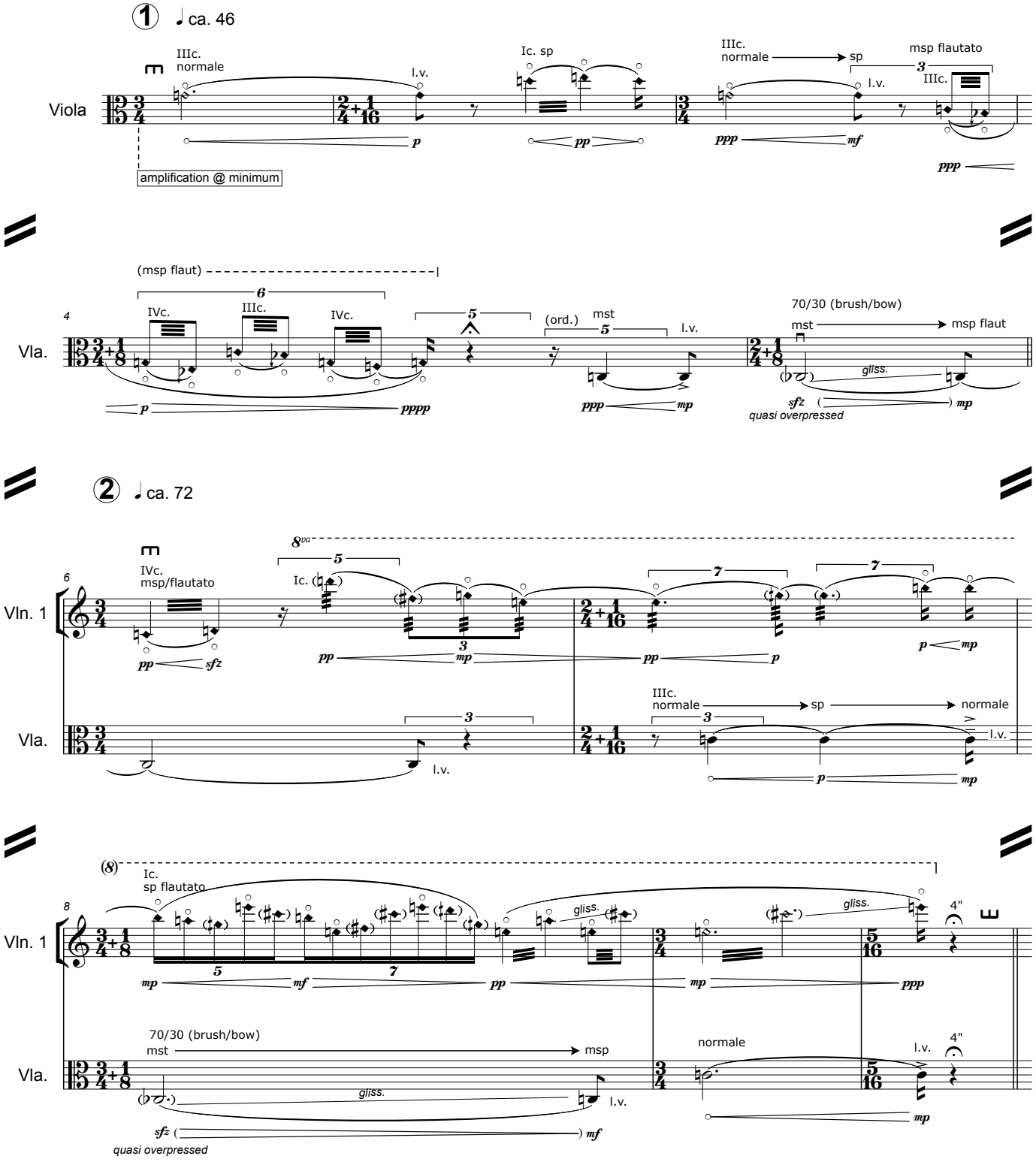
Flautato — Flautato technique is always used in order to get overtones. As a consequence, the notated pitch (fundamental) acts only as an action instruction, i.e. the real sound is not represented through the notation.

Dynamics — Different combinations of *sfz* with other expression signs are used throughout the piece: *sfp* (*sfz* followed by *p*), *sfpp* (*sfz* followed by *pp*), etc. In general, dynamics aren't only used to set the amount of volume, but also the type of timbre. For instance, 'ppp' is often used to highlight the overtones within the notated pitch, and not only a reduction of volume for that note.

« instante soturno »

quarteto de cordas

felipe de almeida ribeiro



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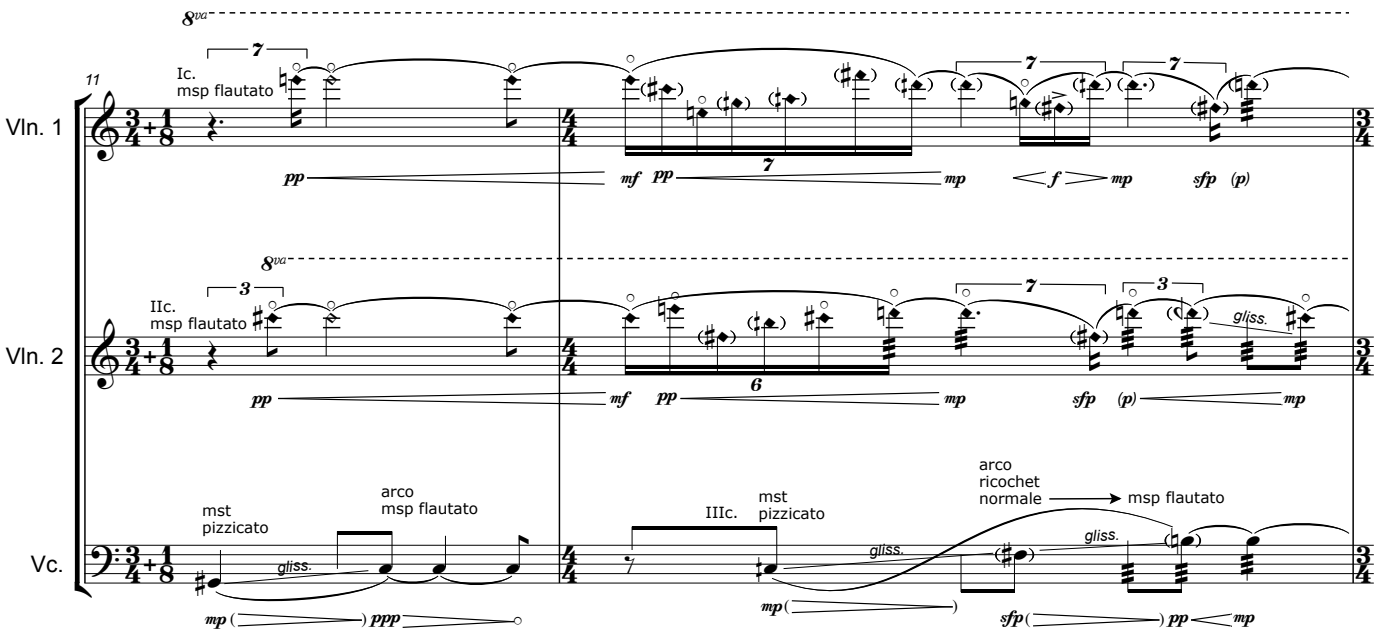
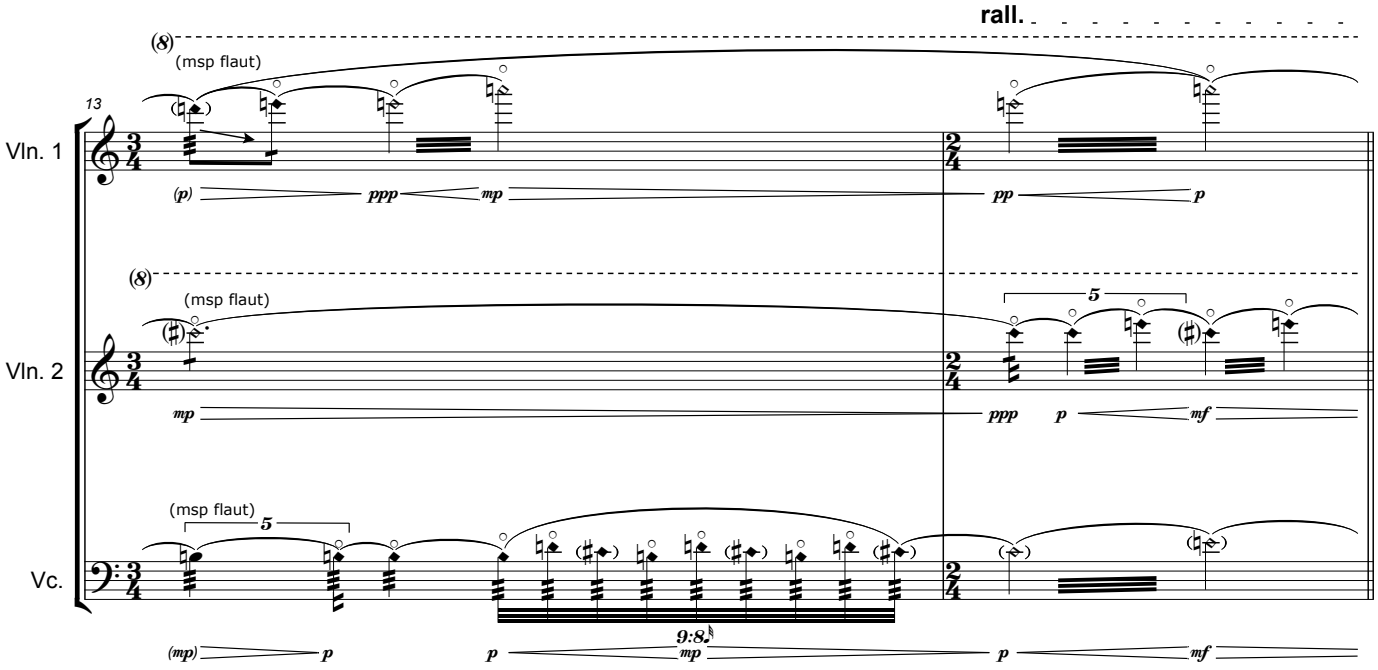
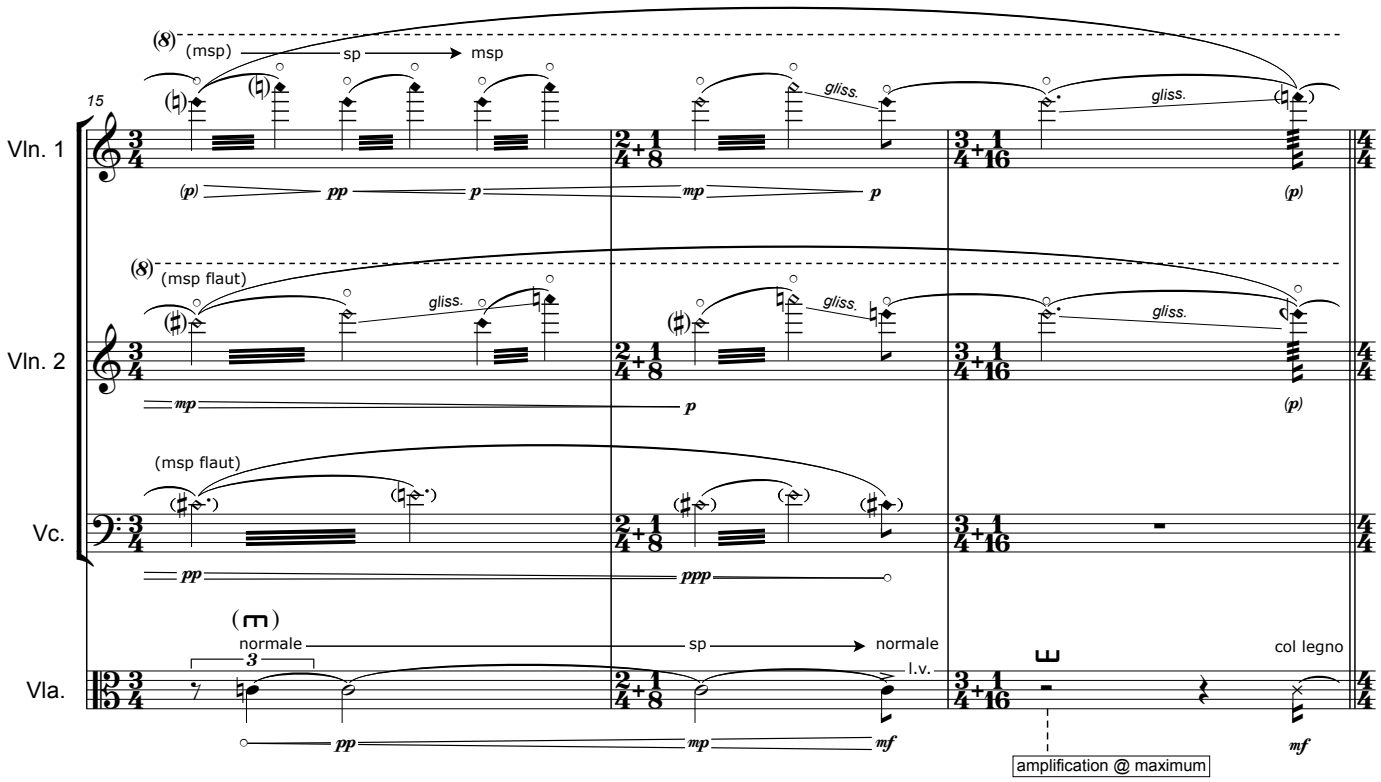
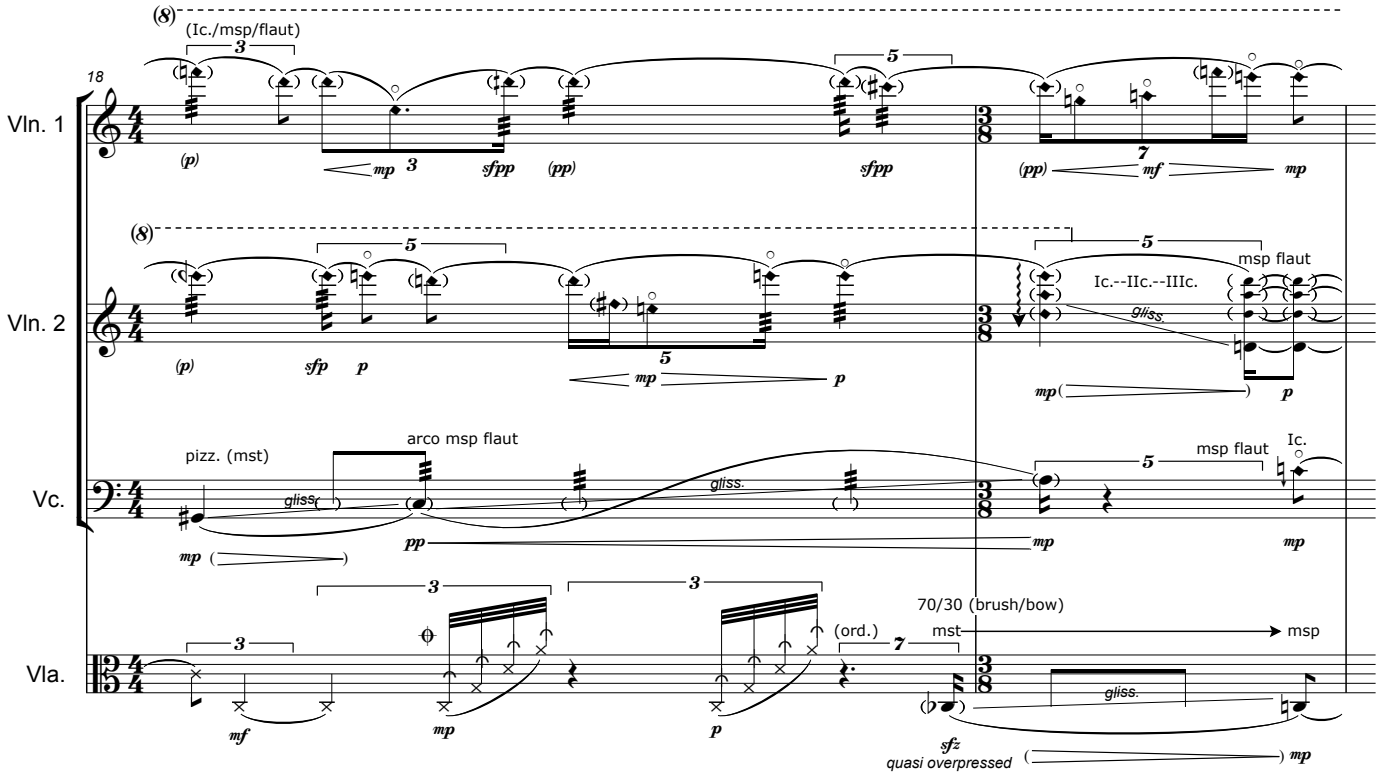
3 ♩ ca. 60

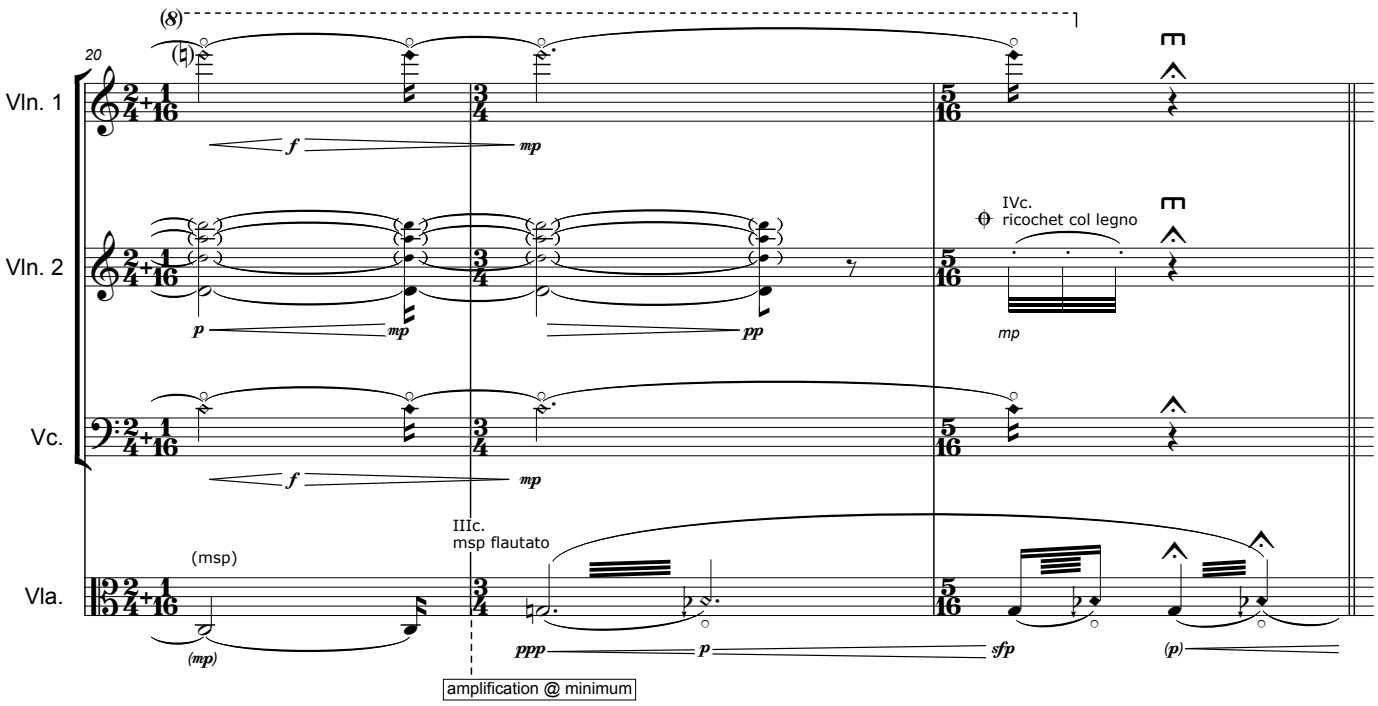

11
Vln. 1
Vln. 2
Vc.
Ic.
msp flautato
IIc.
msp flautato
mst
pizzicato
arco
msp flautato
IIIc.
mst
pizzicato
arco
ricochet
normale
msp flautato
gliss.

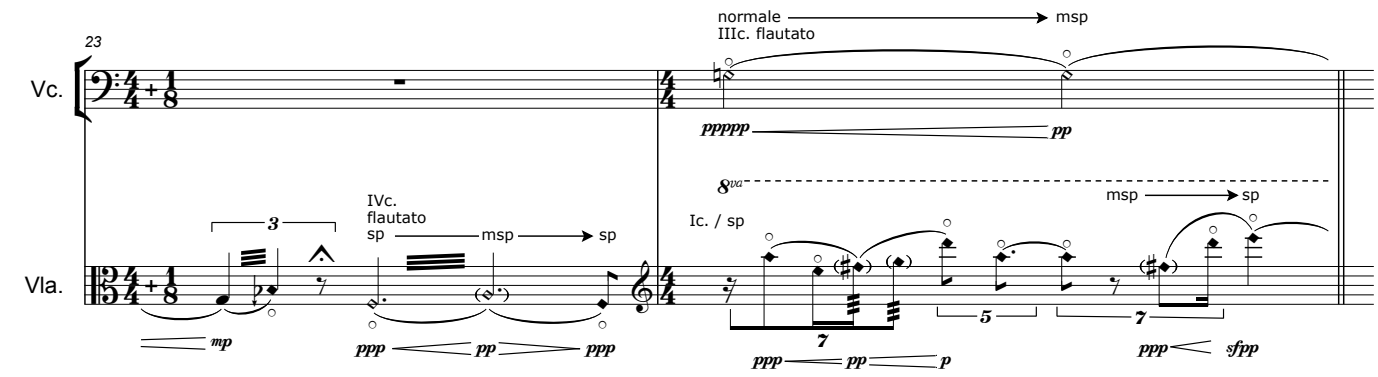

rall.
13
Vln. 1
Vln. 2
Vc.
(msp flaut)
(msp flaut)
(msp flaut)

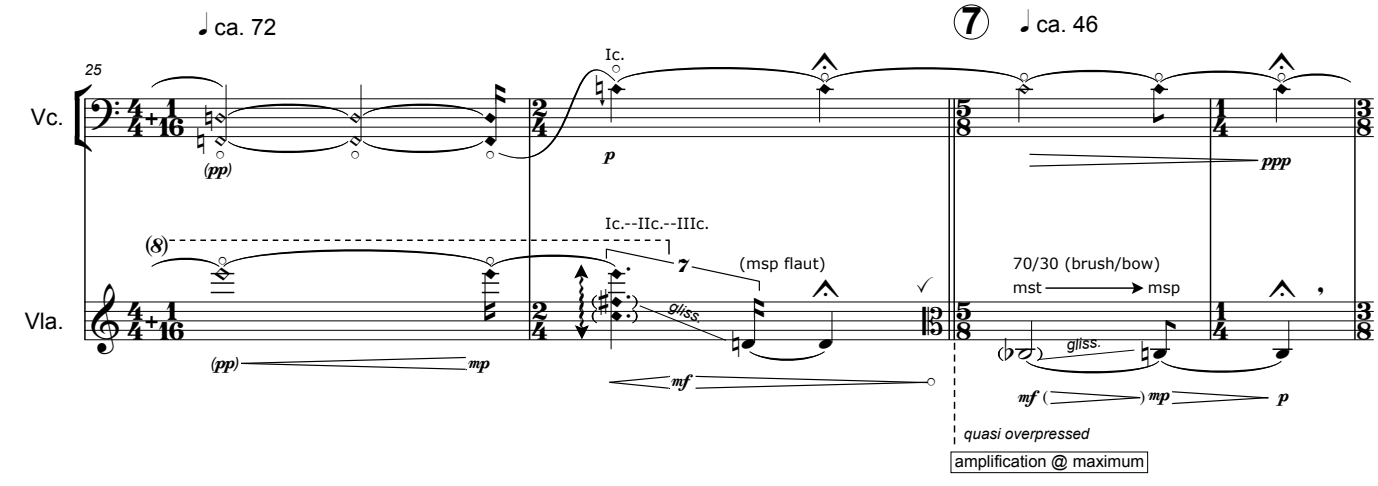

4
ca. 46
15
Vln. 1
Vln. 2
Vc.
Vla.
(msp)
sp
msp
(msp flaut)
normale
sp
normale
l.v.
col legno
gliss.
amplification @ maximum

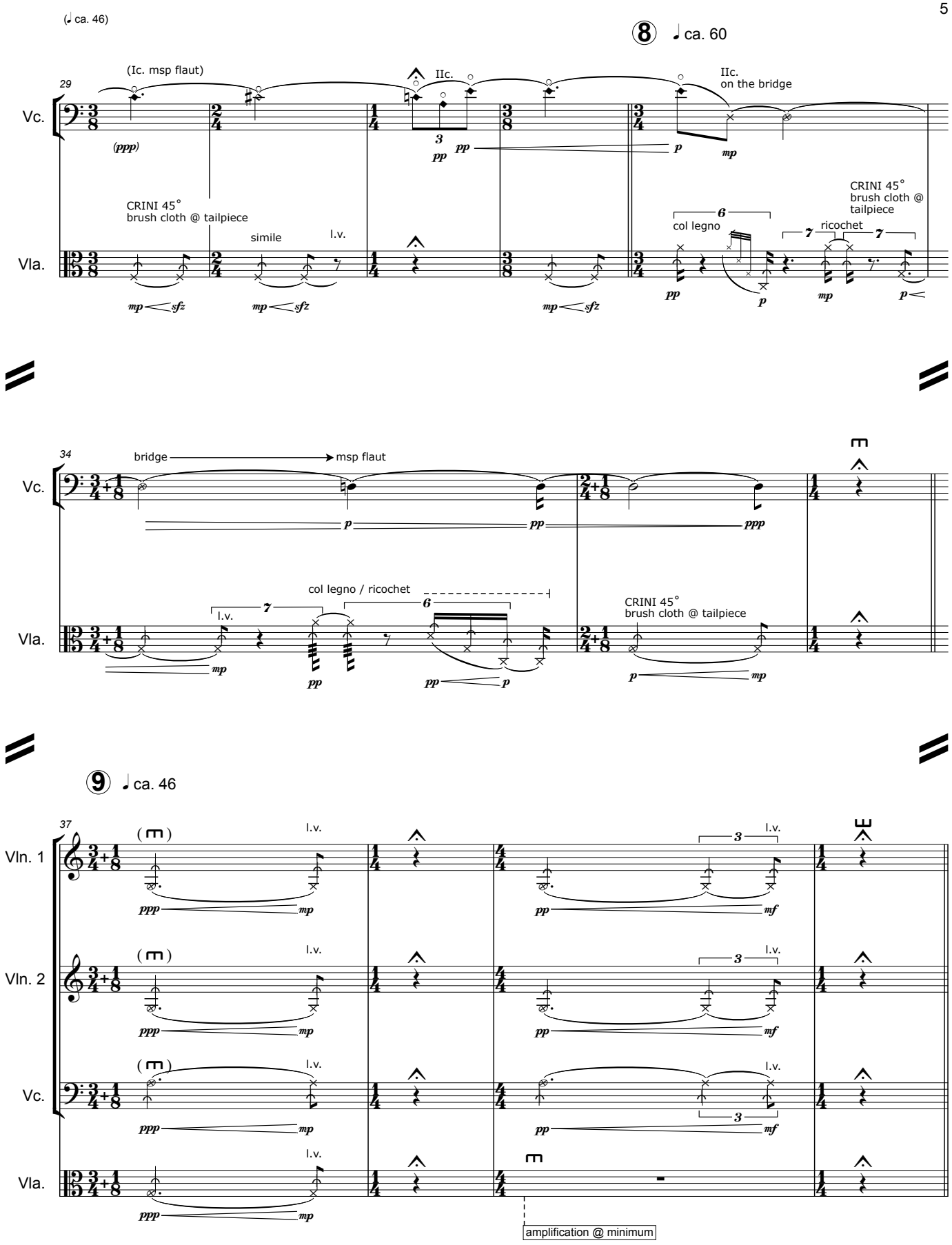

5
ca. 60
18
Vln. 1
Vln. 2
Vc.
Vla.
(Ic./msp/flaut)
msp flaut
Ic.--IIc.--IIIc.
pizz. (mst)
arco msp flaut
Ic.
(ord.)
70/30 (brush/bow)
mst
msp
gliss.
quasi overpressed

(♩ ca. 60)

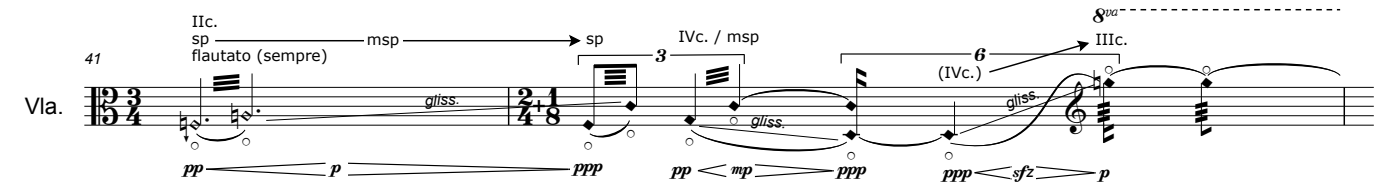

20
Vln. 1
Vln. 2
Vc.
Vla.
(8)
f
mp
p
pp
IVc.
ricochet col legno
(msp)
(mp)
IIIc.
msp flautato
ppp
sfp
(p)
amplification @ minimum

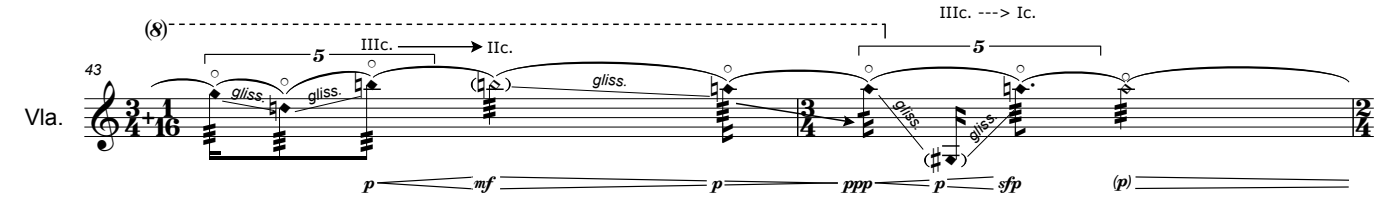

6
♩ ca. 46
23
Vc.
Vla.
normale
IIIc. flautato
msp
ppppp
pp
8va
IVc.
flautato
sp
msp
sp
Ic. / sp
3
5
7
mp
ppp
sfpp

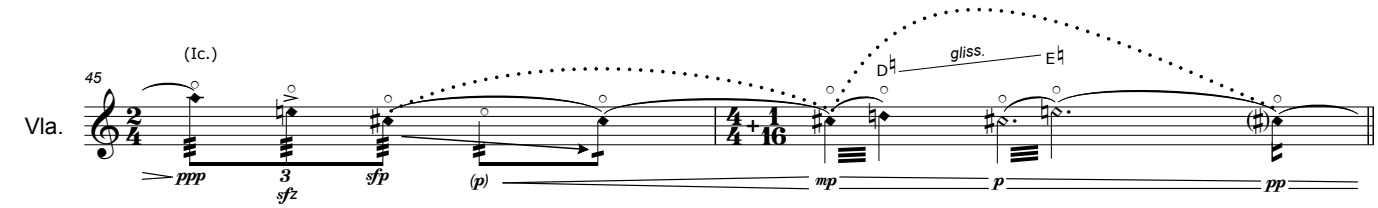

♩ ca. 72
7
♩ ca. 46
25
Vc.
Vla.
Ic.
(pp)
p
ppp
Ic.--IIc.--IIIc.
(8)
(msp flaut)
gliss.
mf
mp
70/30 (brush/bow)
mst
msp
quasi overpressed
amplification @ maximum


(♩ ca. 46)
8 ♩ ca. 60
29
(Ic. msp flaut)
IIc.
IIc.
on the bridge
Vc.
(ppp)
3
pp
pp
p
mp
CRINI 45°
brush cloth @ tailpiece
simile
l.v.
col legno
6
7
ricochet
7
CRINI 45°
brush cloth @ tailpiece
Vla.
mp
sfz
mp
sfz
mp
sfz
pp
p
mp
p
34
bridge
msp flaut
Vc.
p
pp
ppp
col legno / ricochet
l.v.
7
6
CRINI 45°
brush cloth @ tailpiece
Vla.
mp
pp
pp
p
p
mp
9 ♩ ca. 46
37
Vln. 1
l.v.
3
l.v.
ppp
mp
pp
mf
Vln. 2
l.v.
3
l.v.
ppp
mp
pp
mf
Vc.
l.v.
l.v.
3
ppp
mp
pp
mf
Vla.
l.v.
ppp
mp
amplification @ minimum

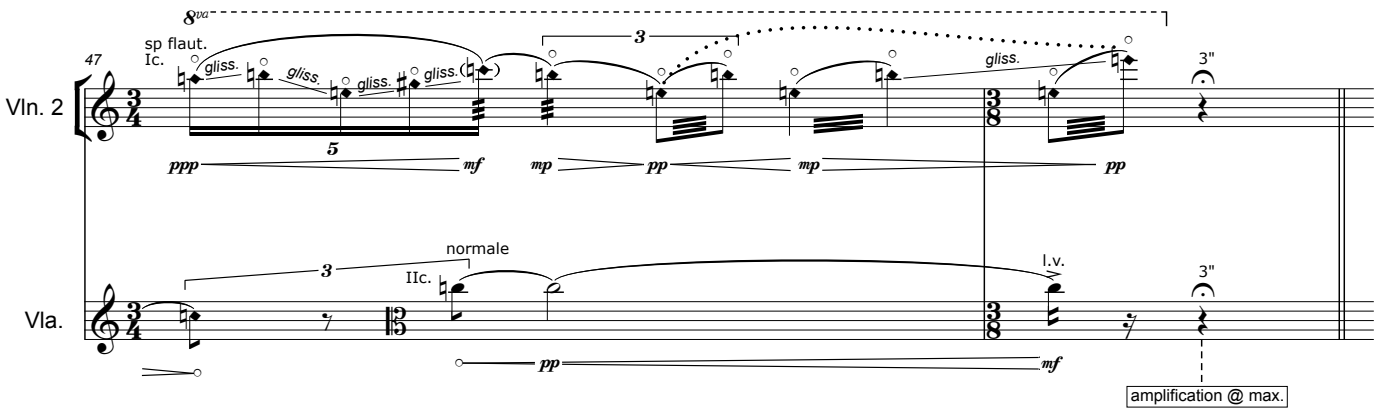
10 ♩ ca. 72

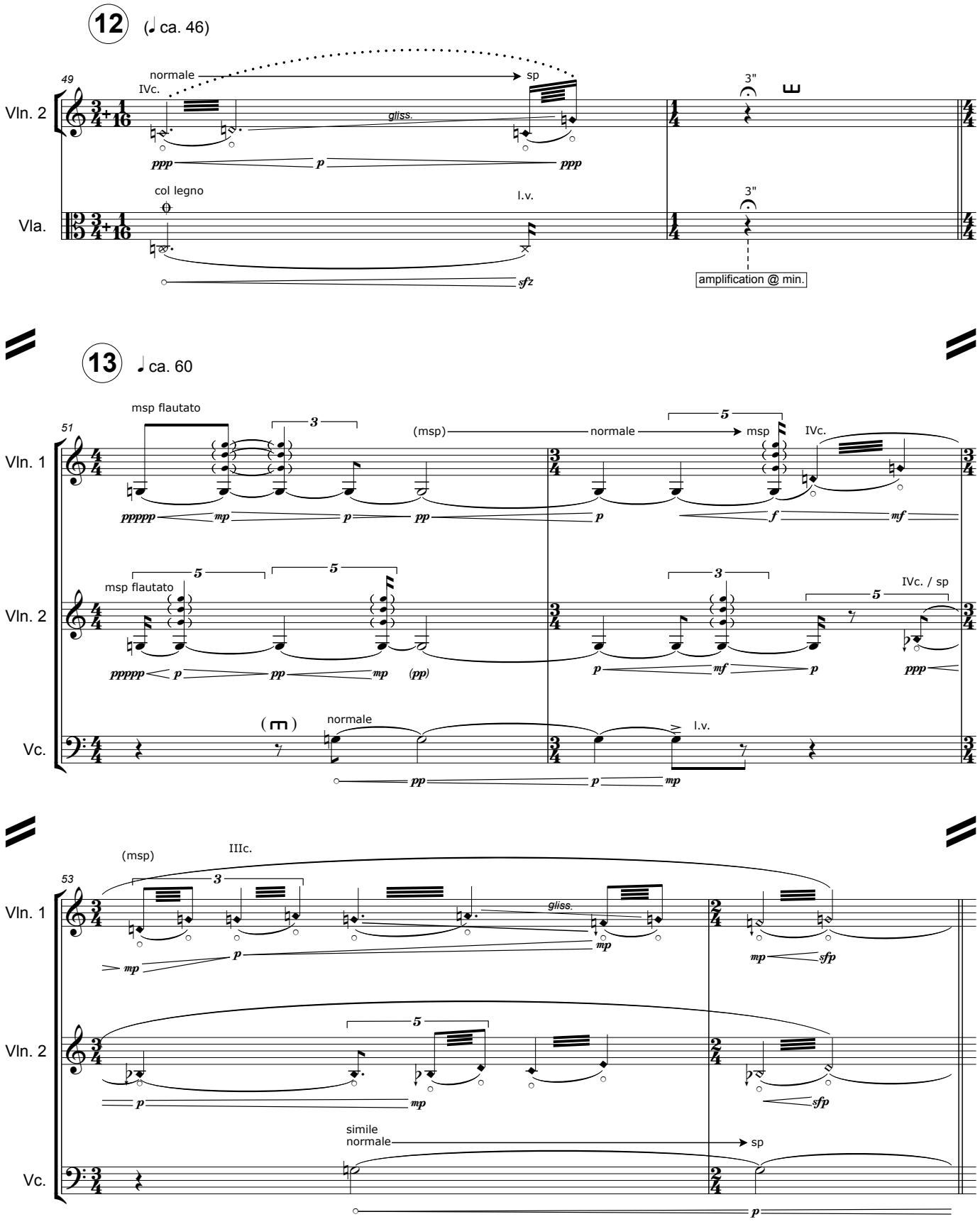




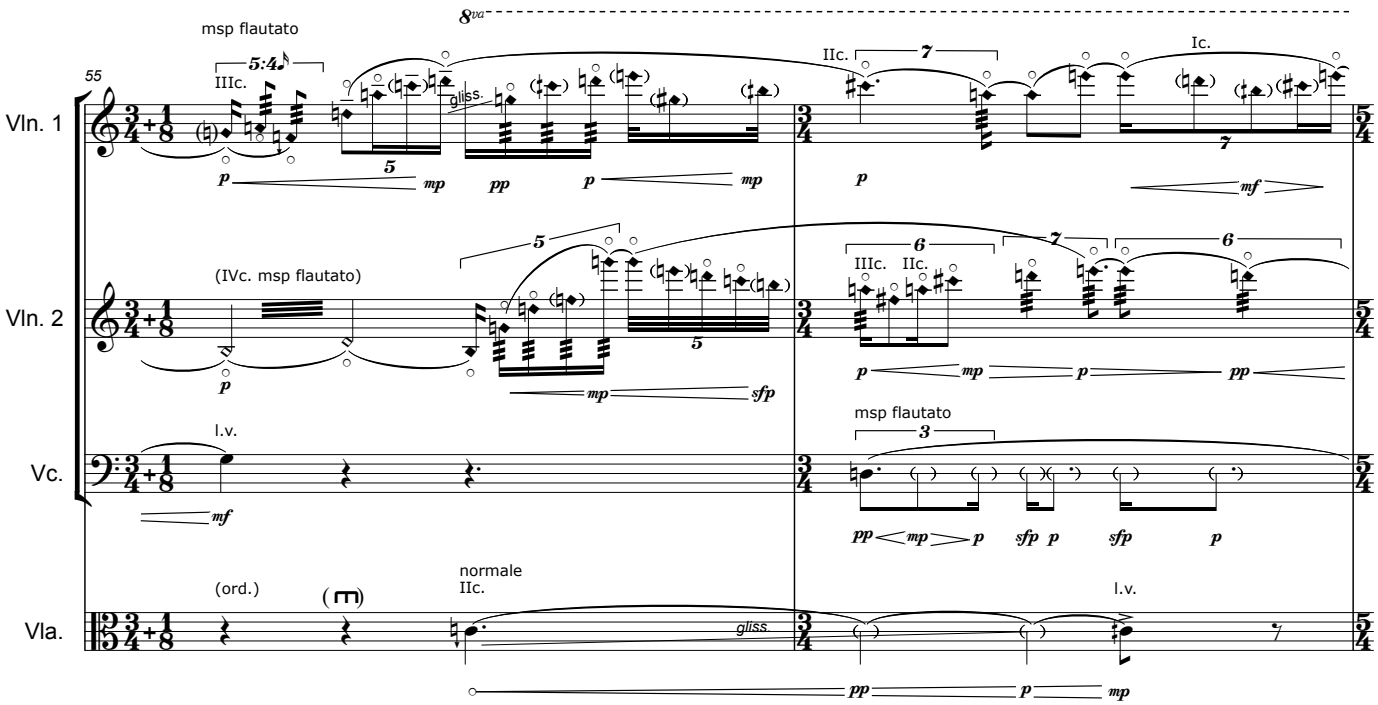


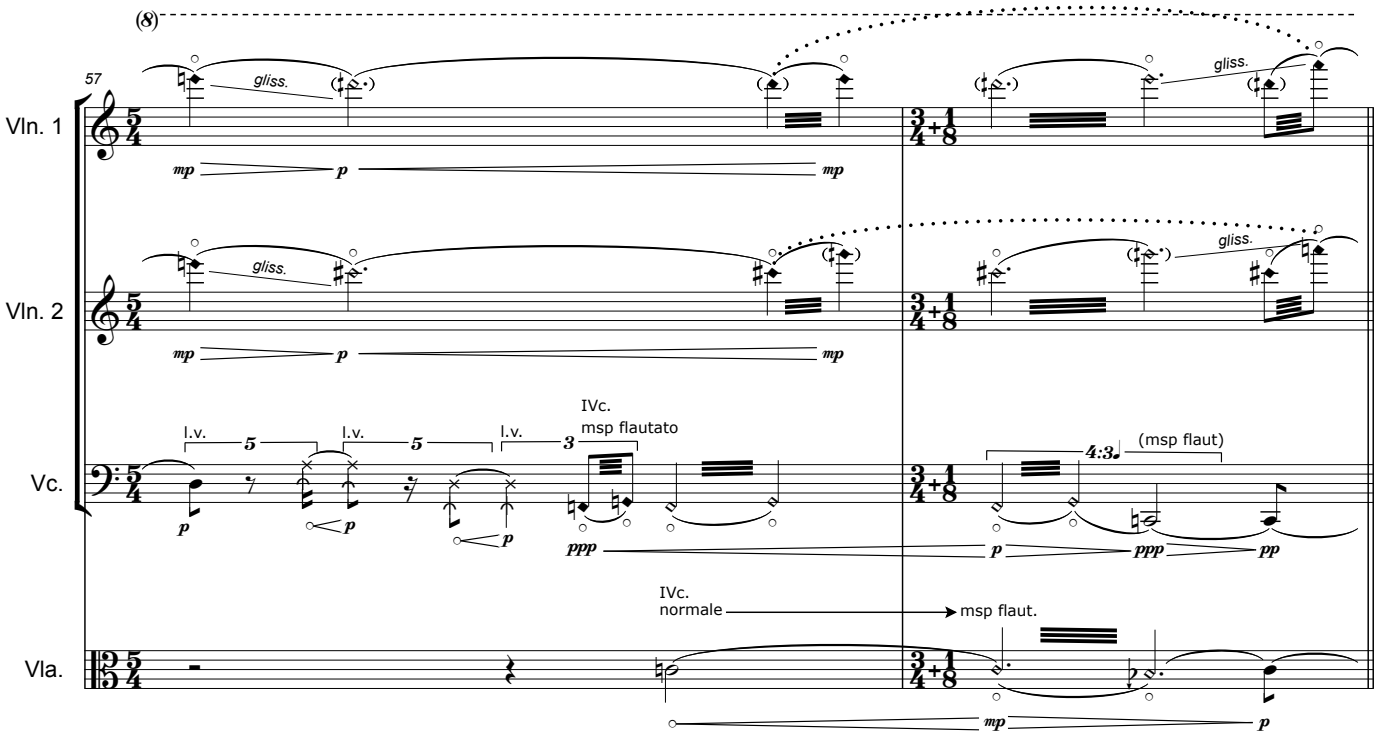
11 ♩ ca. 46



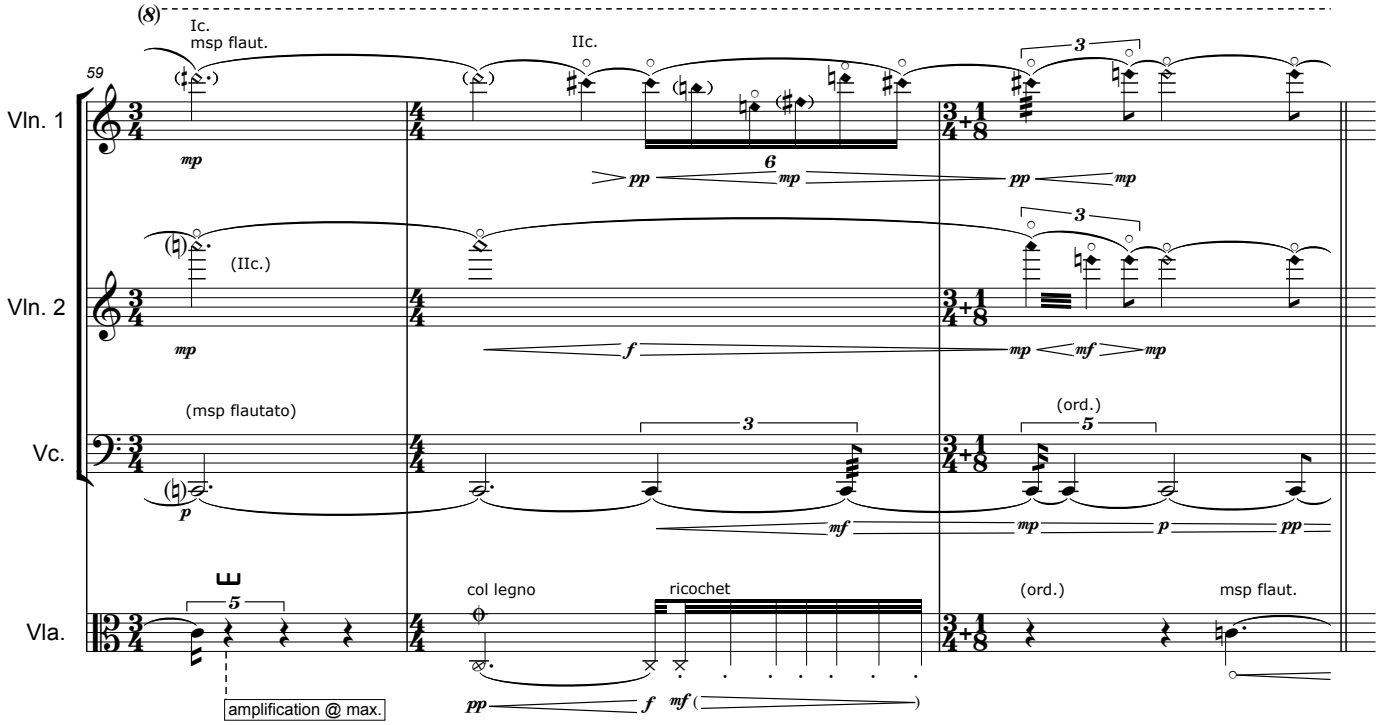

12
(♩ ca. 46)
49
normale
IVc.
sp
gliss.
ppp
p
ppp
3"
E
Vln. 2
col legno
l.v.
sfz
3"
amplification @ min.
Vla.
13
♩ ca. 60
51
msp flautato
3
(msp)
normale
5
msp
IVc.
ppppp
mp
p
pp
p
f
mf
Vln. 1
msp flautato
5
5
3
5
IVc. / sp
ppppp
p
pp
mp
(pp)
p
mf
p
ppp
Vln. 2
(E)
normale
l.v.
pp
p
mp
Vc.
53
(msp)
IIIc.
3
gliss.
mp
p
mp
mp
sfp
Vln. 1
5
p
mp
sfp
Vln. 2
simile
normale
sp
p
Vc.

14 ♩ ca. 86

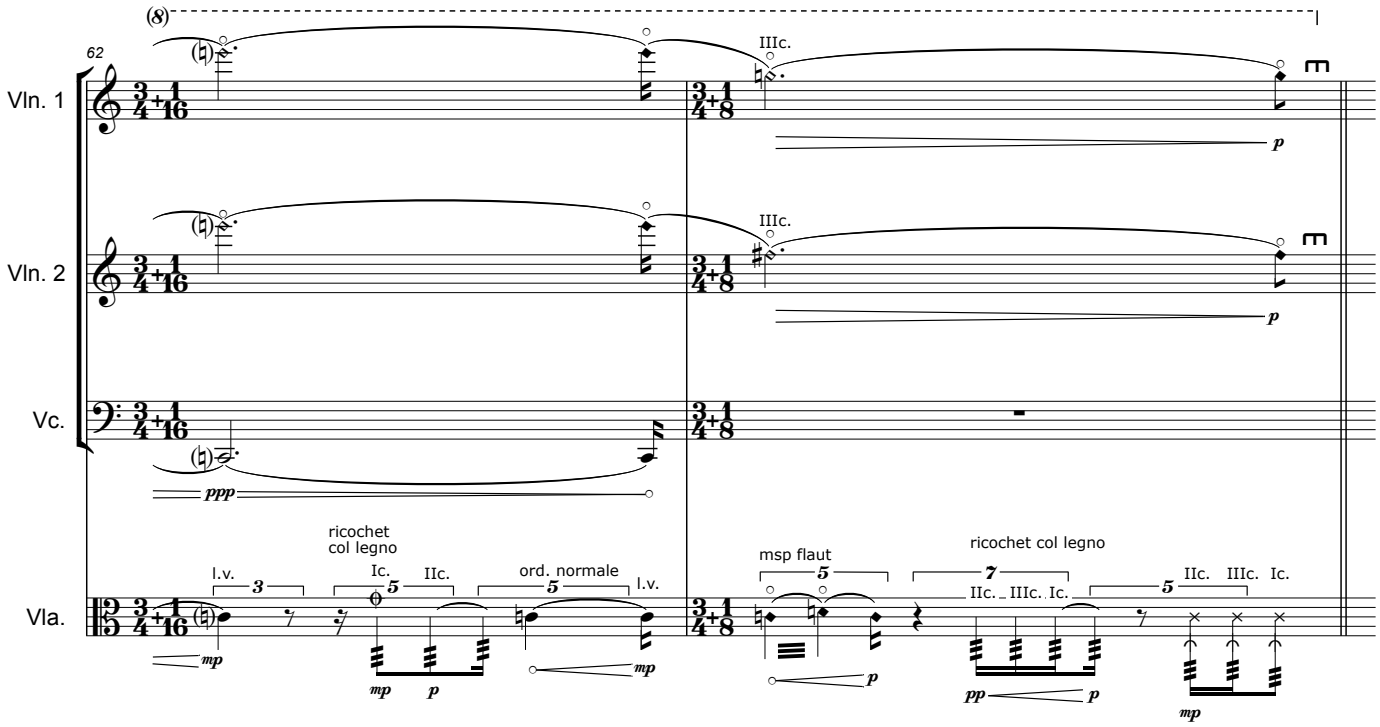

8va
msp flautato
5:4
IIIc.
gliss.
IIc.
7
Ic.
55
Vln. 1
(IVc. msp flautato)
Vln. 2
l.v.
Vc.
msp flautato
3
(ord.)
normale
IIc.
Vla.
p
mp
pp
mf
sfp

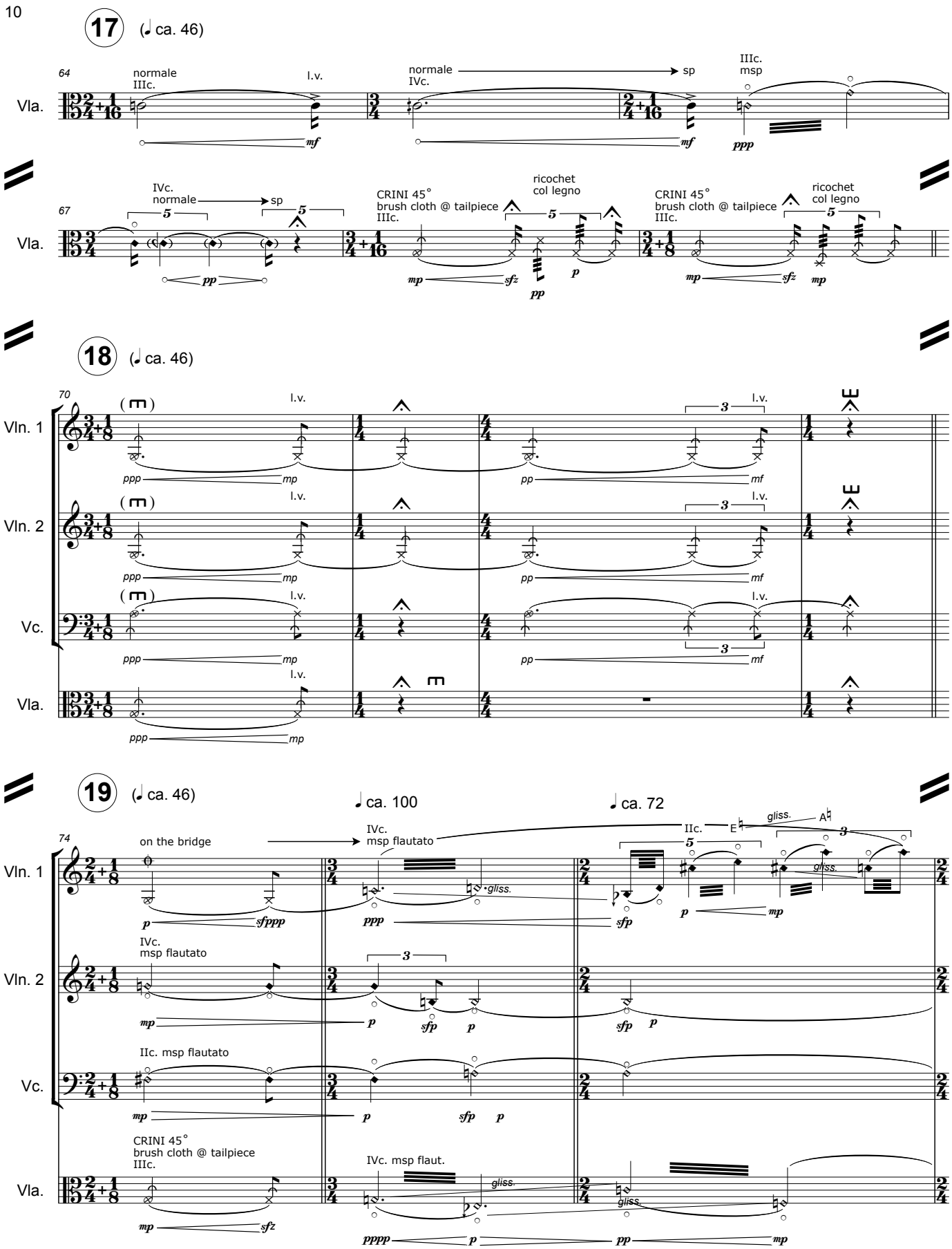

(8)
57
gliss.
Vln. 1
Vln. 2
l.v.
IVc.
msp flautato
Vc.
4:3
(msp flaut)
IVc.
normale
msp flaut.
Vla.
p
mp
ppp
pp

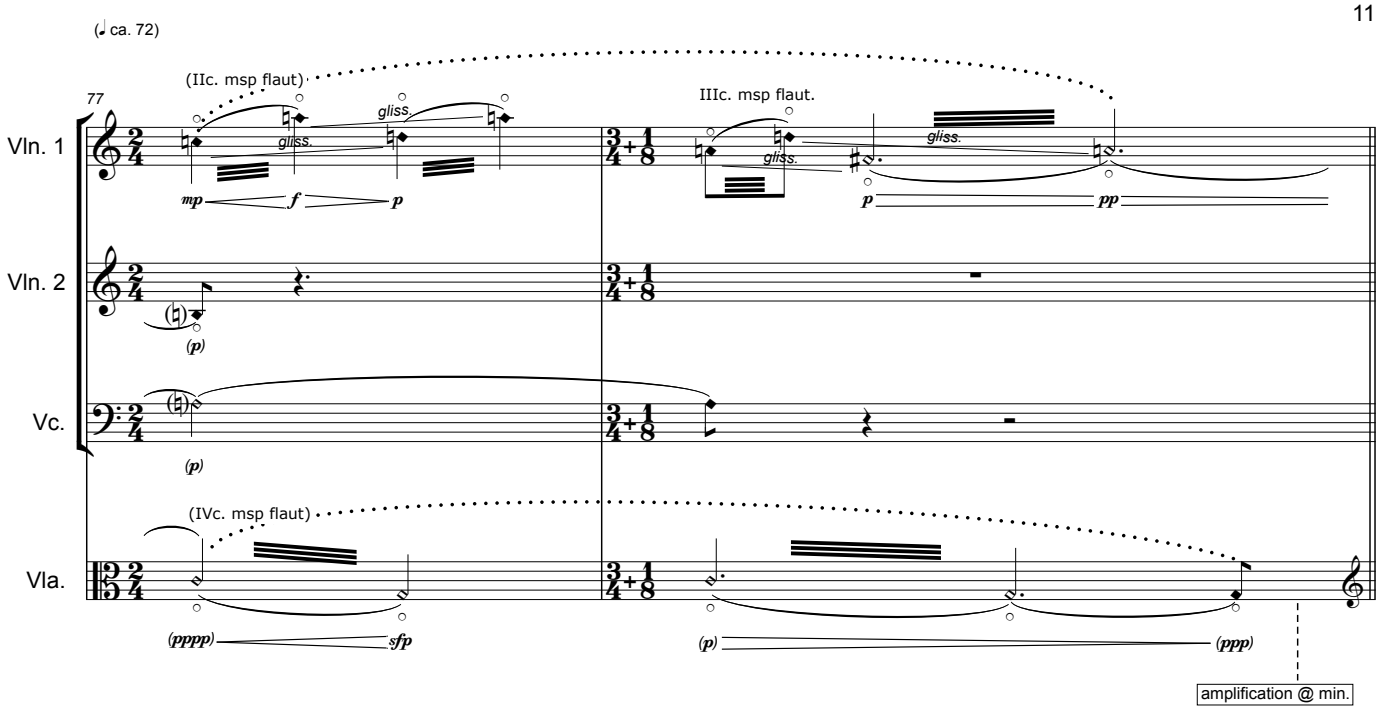
15 ♩ ca. 60

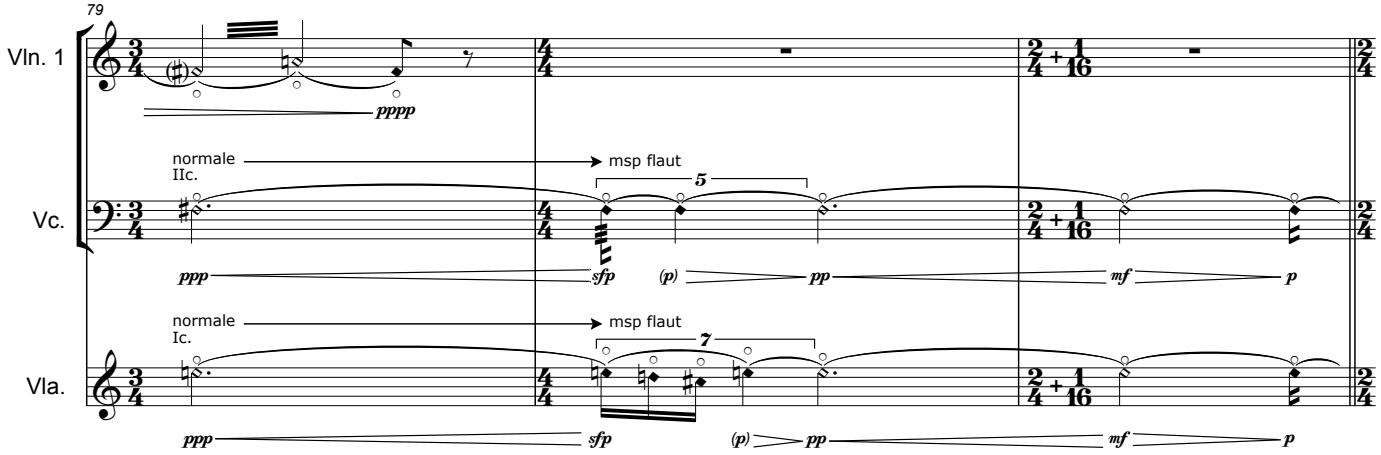


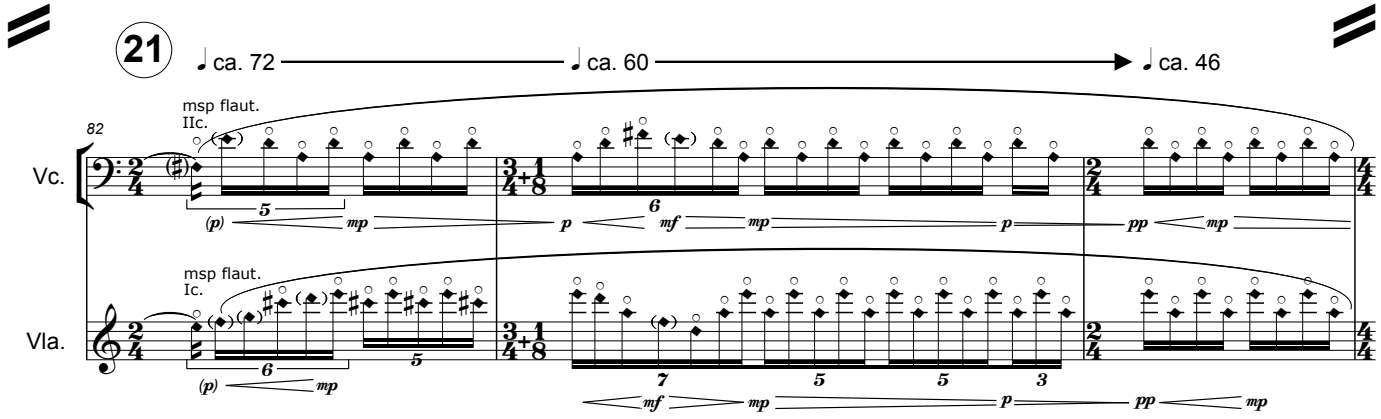
16 ♩ ca. 46



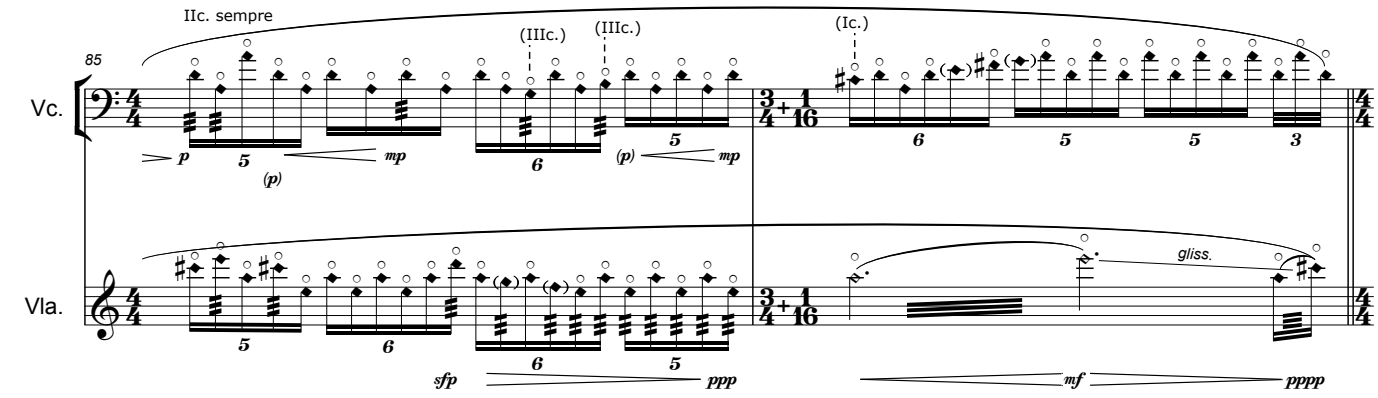

17
(♩ ca. 46)
64
normale
IIIc.
l.v.
normale
IVc.
sp
IIIc.
msp
Vla.
mf
mf
ppp
67
IVc.
normale
sp
5
5
pp
CRINI 45°
brush cloth @ tailpiece
IIIc.
ricochet
col legno
5
mp
sfz
pp
p
CRINI 45°
brush cloth @ tailpiece
IIIc.
ricochet
col legno
5
mp
sfz
mp
18
(♩ ca. 46)
70
Vln. 1
Vln. 2
Vc.
Vla.
l.v.
3
ppp
mp
pp
mf
19
(♩ ca. 46)
♩ ca. 100
♩ ca. 72
74
on the bridge
IVc.
msp flautato
IIc.
E
A
gliss.
3
5
Vln. 1
Vln. 2
Vc.
Vla.
p
sfppp
ppp
sfp
mp
IIc. msp flautato
sfp
IVc. msp flaut.
CRINI 45°
brush cloth @ tailpiece
IIIc.
sfz
pppp
pp


(♩ ca. 72)
77
(IIc. msp flaut)
IIIc. msp flaut.
(IVc. msp flaut)
Vln. 1
Vln. 2
Vc.
Vla.
gliss.
mp
f
p
pp
(p)
(pppp)
sfp
(ppp)
amplification @ min.

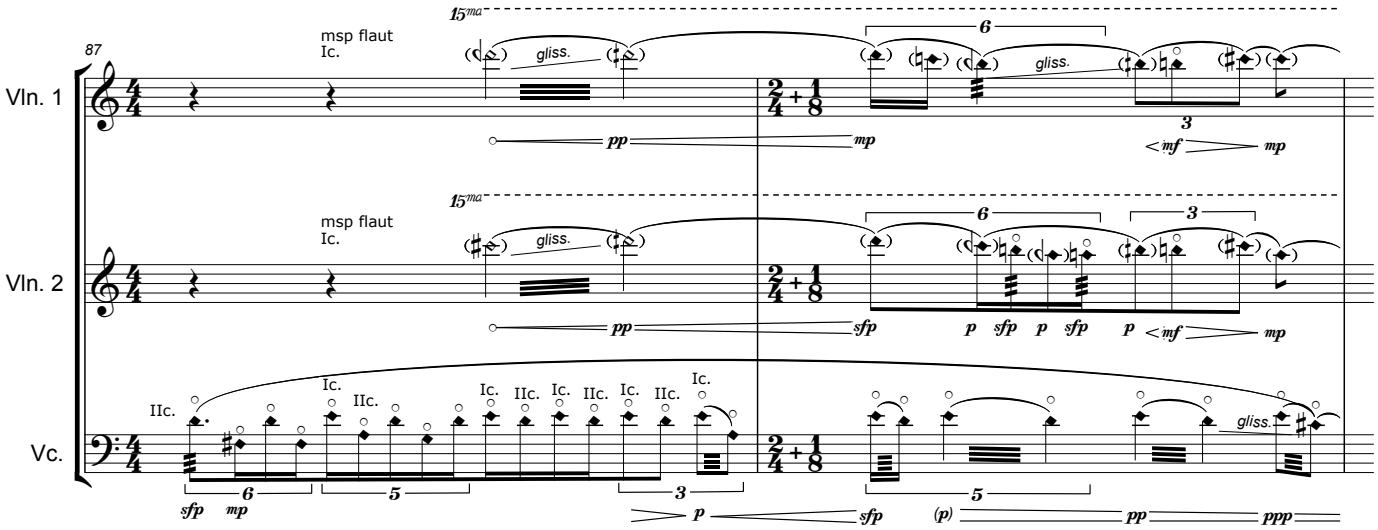

20
♩ ca. 46
79
Vln. 1
Vc.
Vla.
pppp
normale
IIc.
msp flaut
Ic.
ppp
sfp
(p)
pp
mf
p

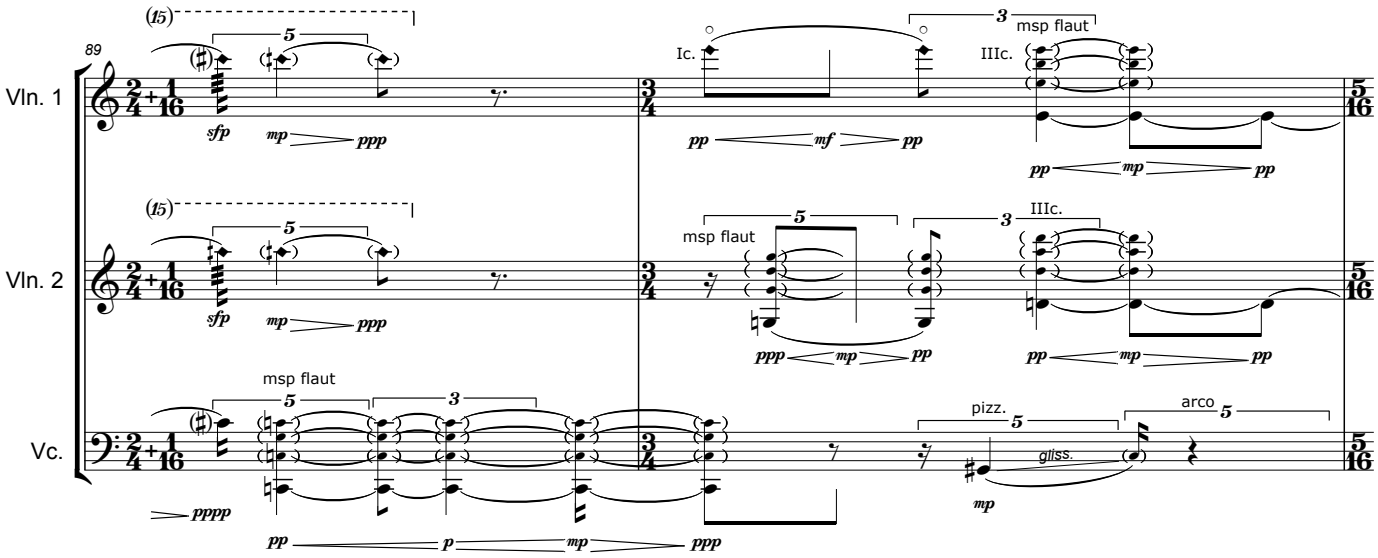

21
♩ ca. 72
♩ ca. 60
♩ ca. 46
82
msp flaut.
IIc.
Ic.
Vc.
Vla.
(p)
mp
p
mf
pp

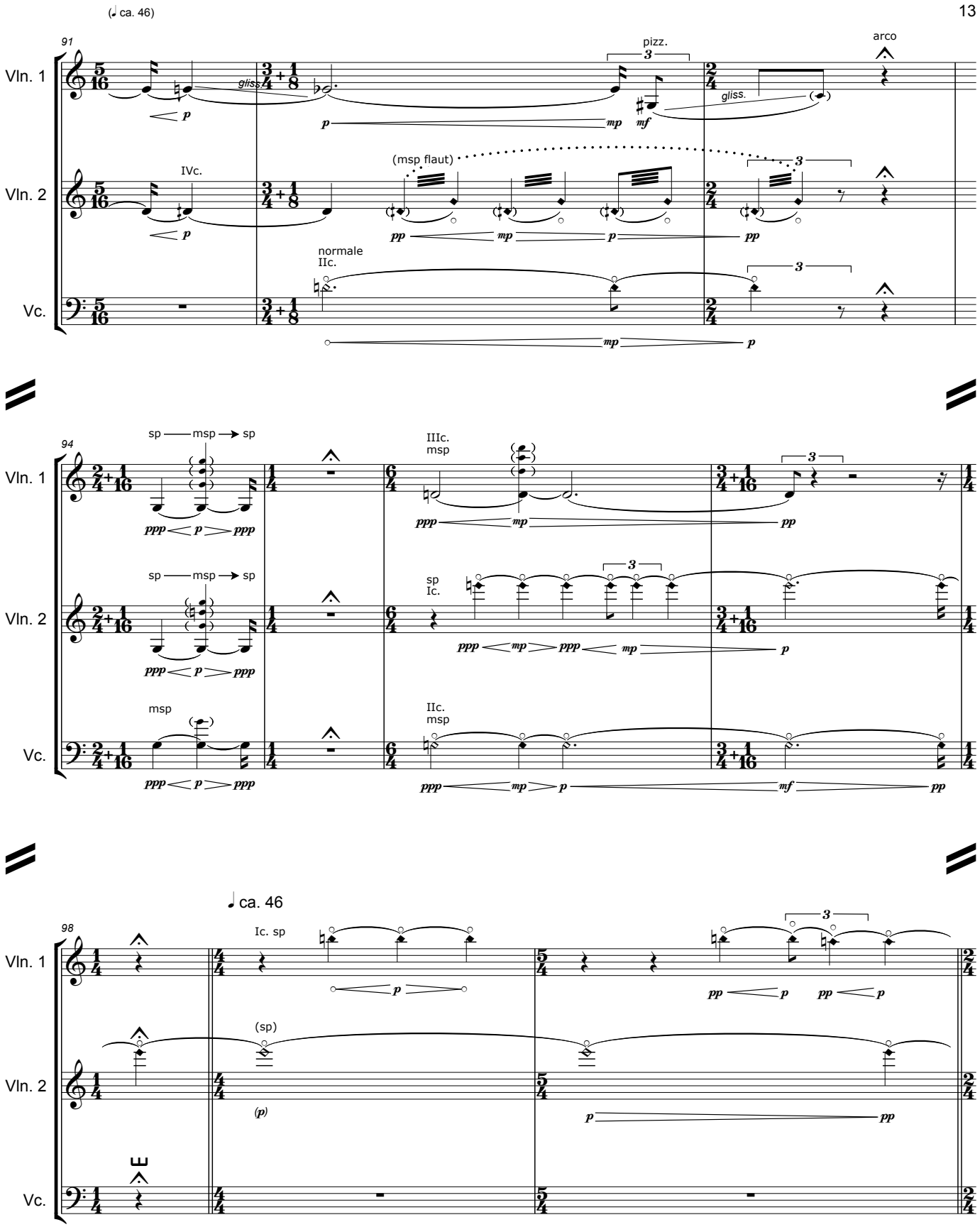
(♩ ca. 46)


IIc. sempre
(IIIc.)
(IIIc.)
(Ic.)
85
Vc.
Vla.
gliss.

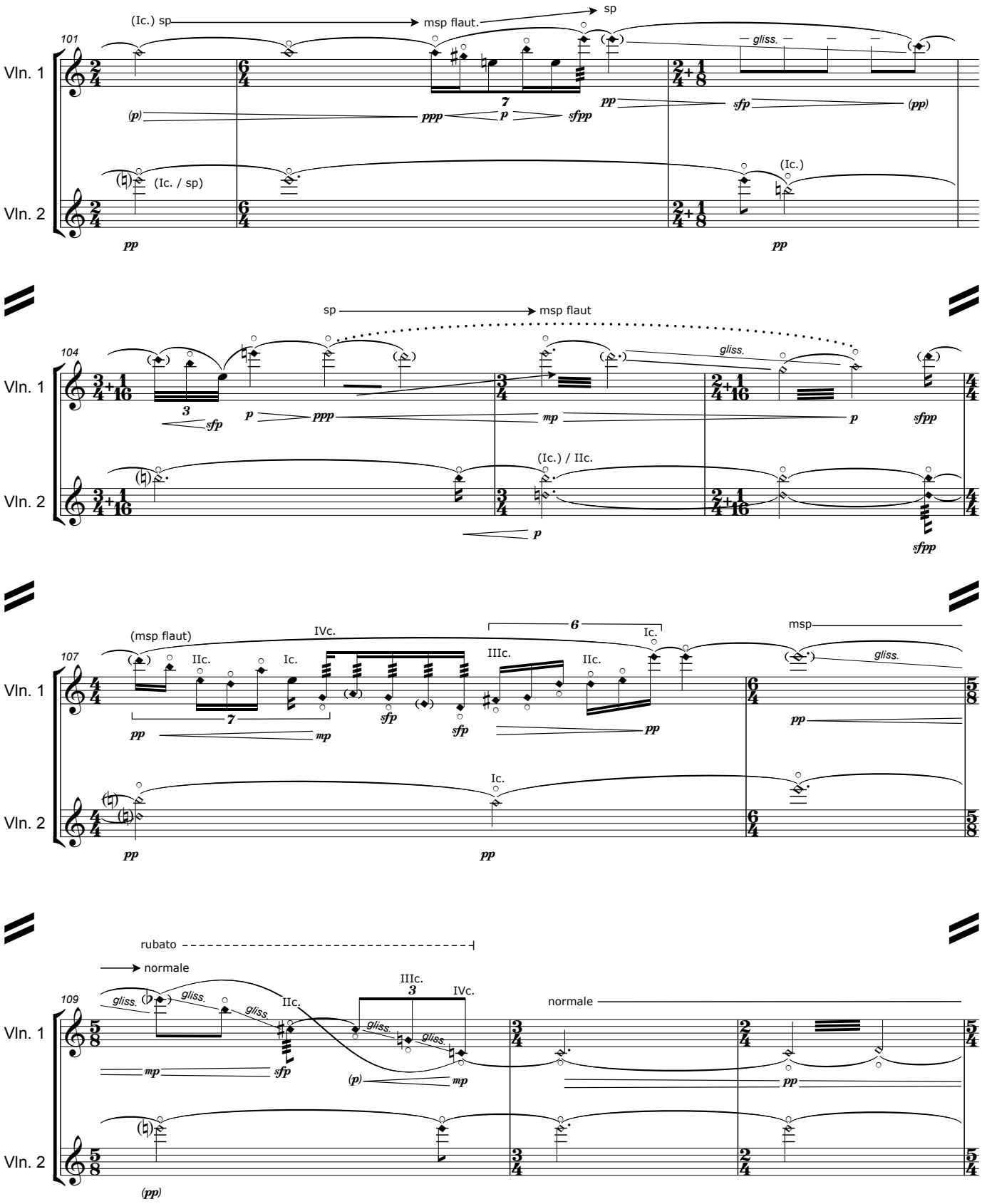
22 ♩ ca. 46

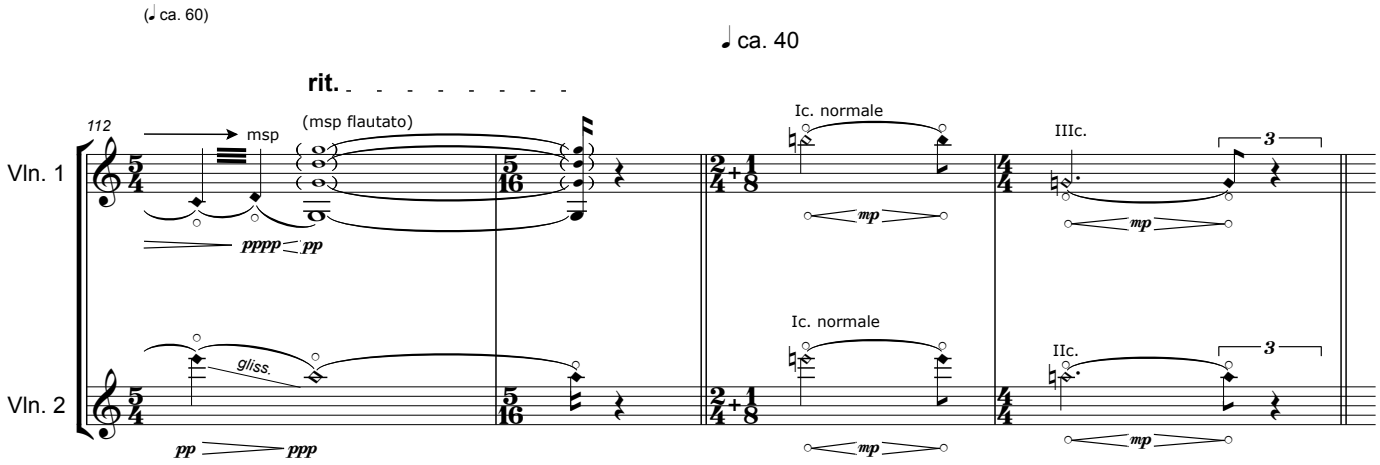

87
Vln. 1
Vln. 2
Vc.
msp flaut
Ic.
IIc.
gliss.

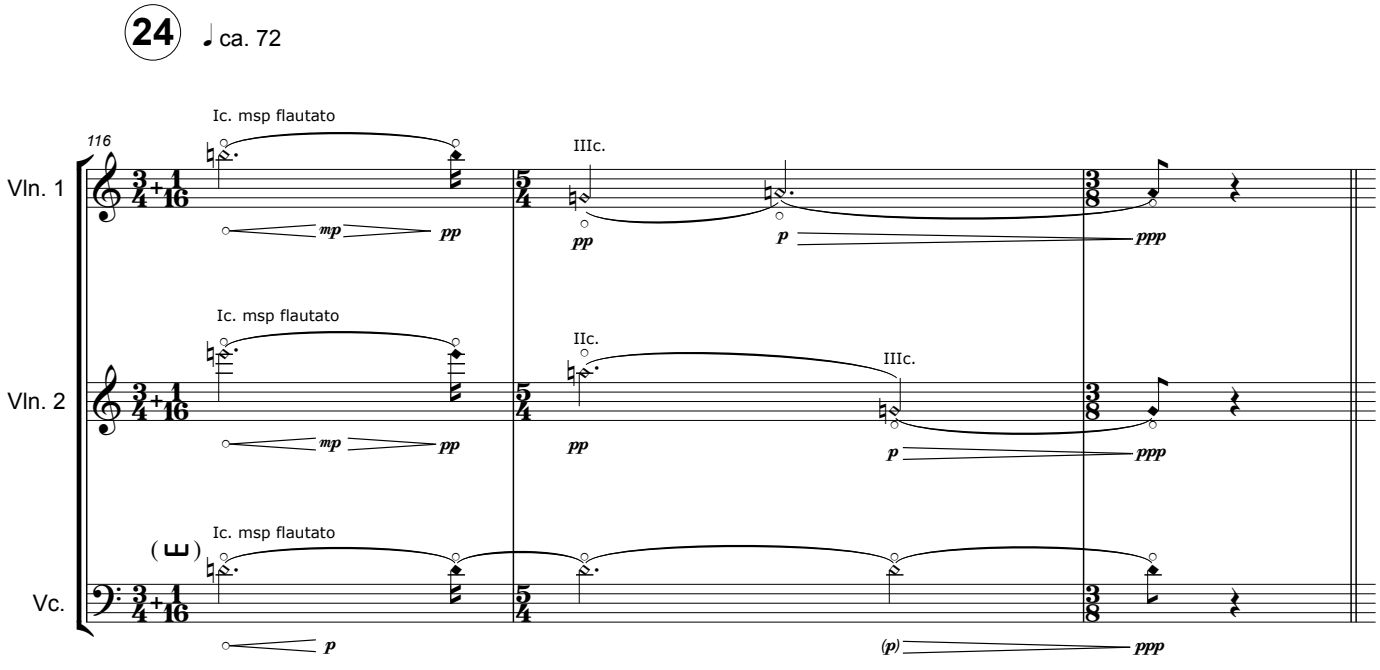

89
Vln. 1
Vln. 2
Vc.
msp flaut
IIIc.
pizz.
arco
gliss.

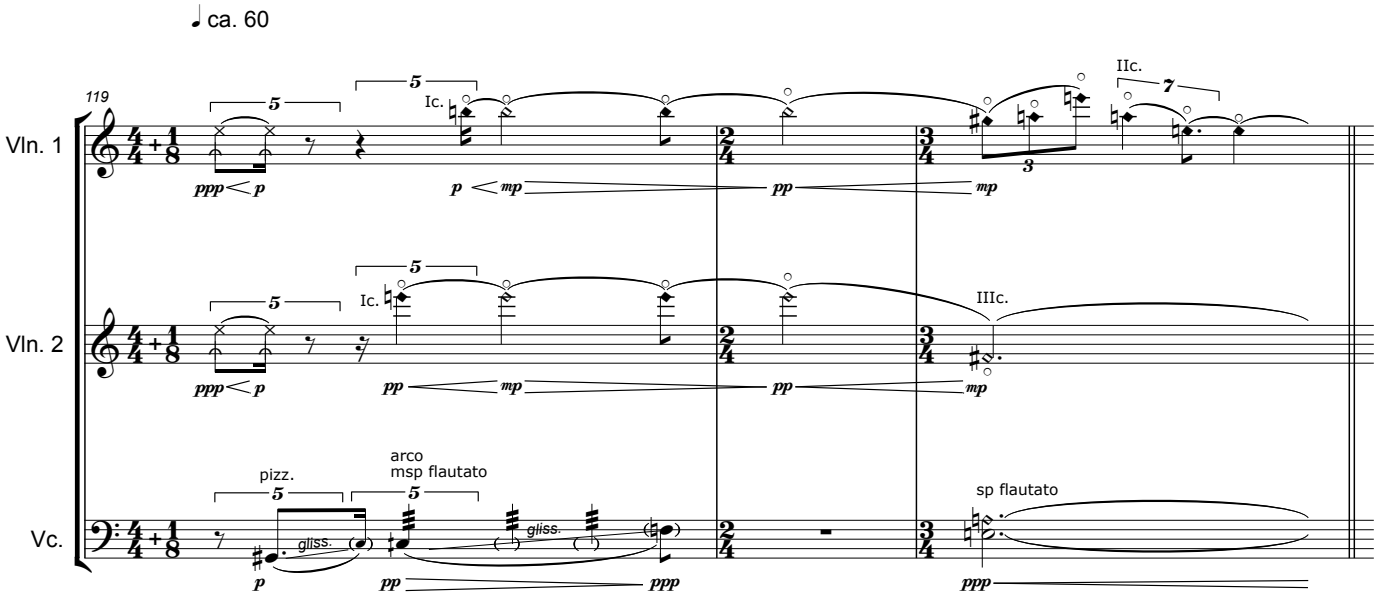

(♩ ca. 46)
91
Vln. 1
Vln. 2
Vc.
pizz.
arco
gliss.
IVc.
(msp flaut)
normale
IIc.
94
sp — msp → sp
IIIc.
msp
sp
Ic.
IIc.
98
♩ ca. 46
Ic. sp
(sp)
(p)

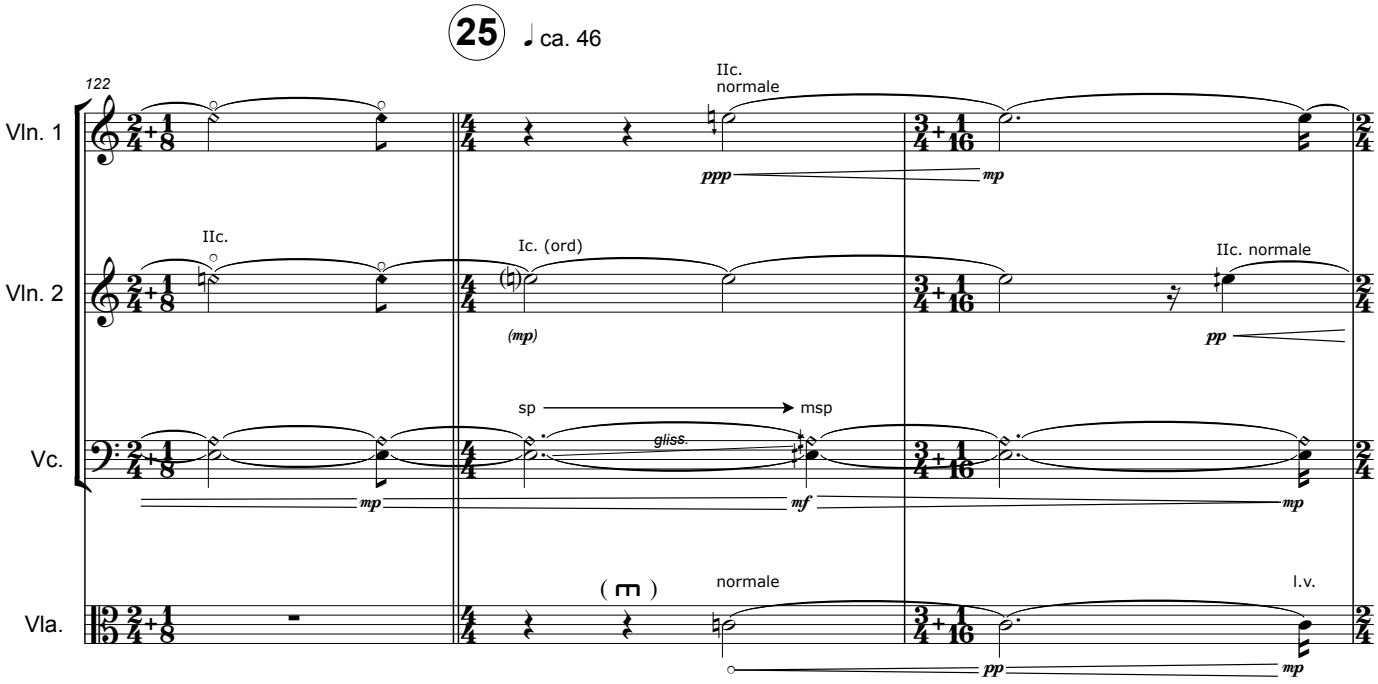
23 ♩ ca. 60

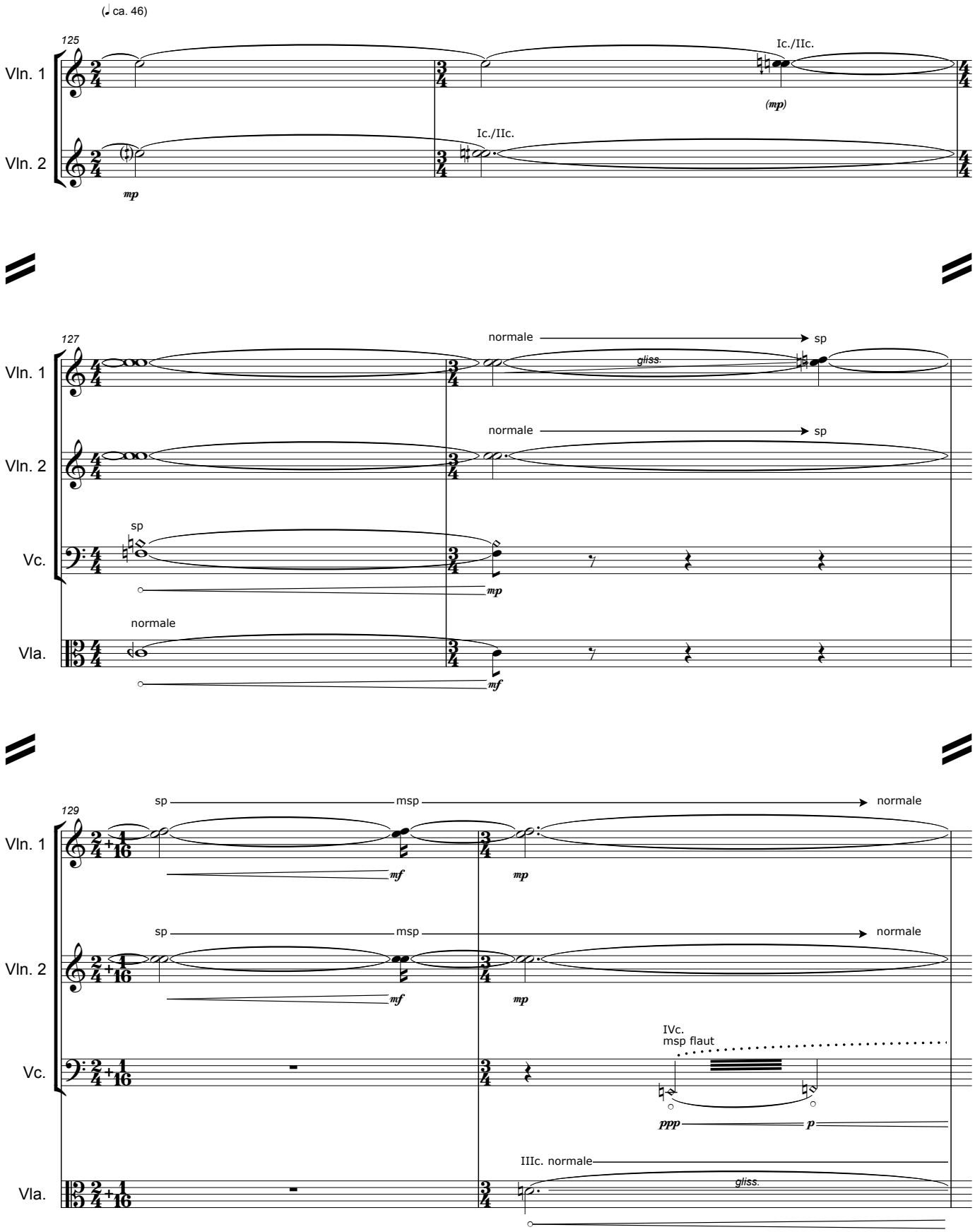

101
Vln. 1
Vln. 2
(Ic.) sp
msp flaut.
sp
gliss.
(Ic. / sp)
(Ic.)
104
sp
msp flaut
gliss.
(Ic.) / IIc.
107
(msp flaut)
IVc.
IIc.
Ic.
IIIc.
msp
gliss.
109
rubato
normale
gliss.
IIIc.
IVc.

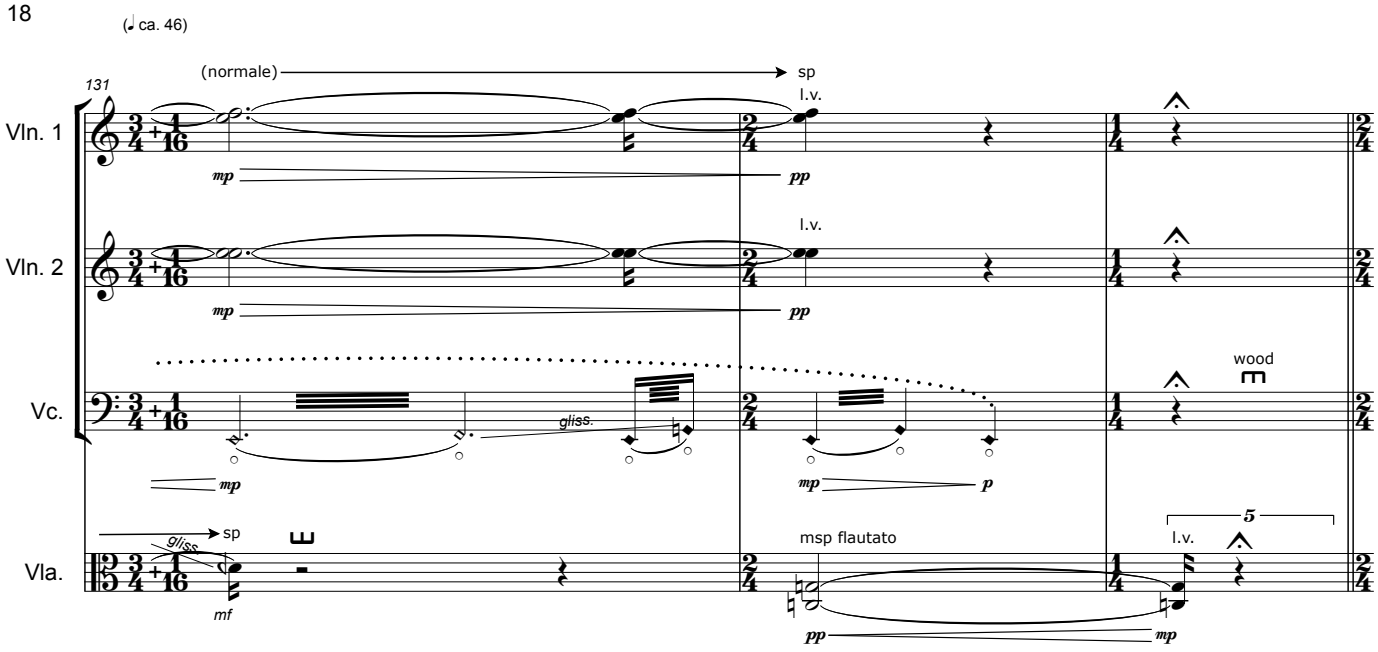

(♩ ca. 60)
♩ ca. 40
rit.
112
msp
(msp flautato)
Ic. normale
IIIc.
Vln. 1
pppp
pp
mp
gliss.
Ic. normale
IIc.
Vln. 2
pp
ppp
mp

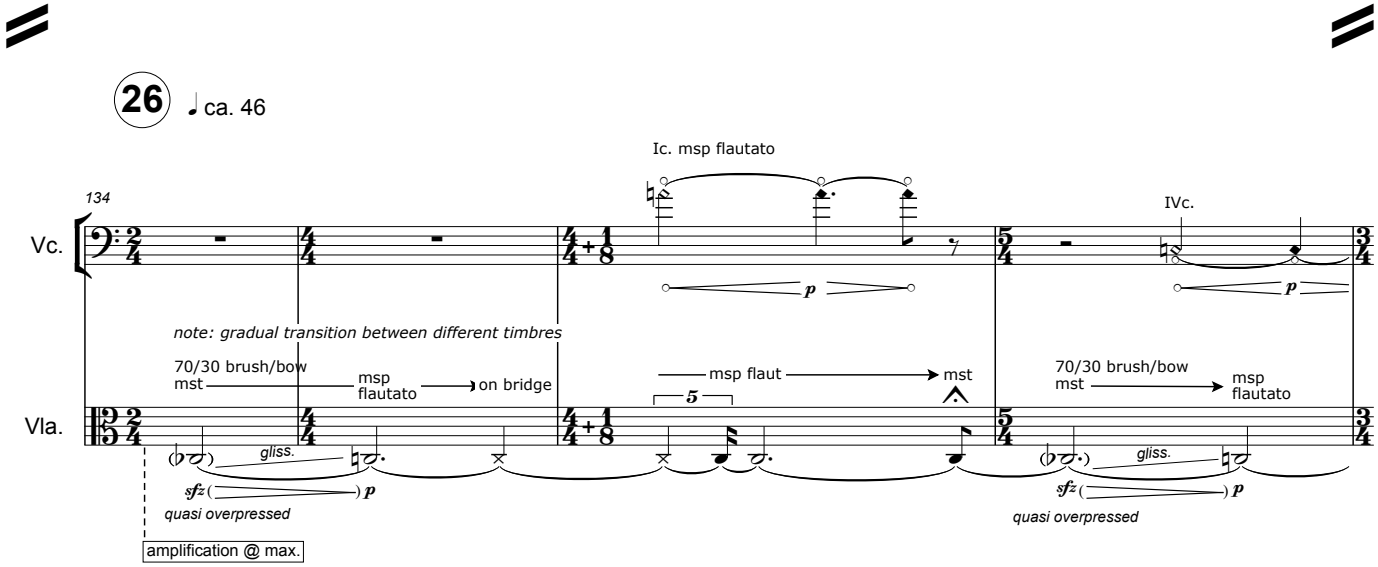

24
♩ ca. 72
116
Ic. msp flautato
IIIc.
Vln. 1
mp
pp
p
ppp
Ic. msp flautato
IIc.
IIIc.
Vln. 2
mp
pp
p
ppp
(E)
Ic. msp flautato
Vc.
p
(p)
ppp

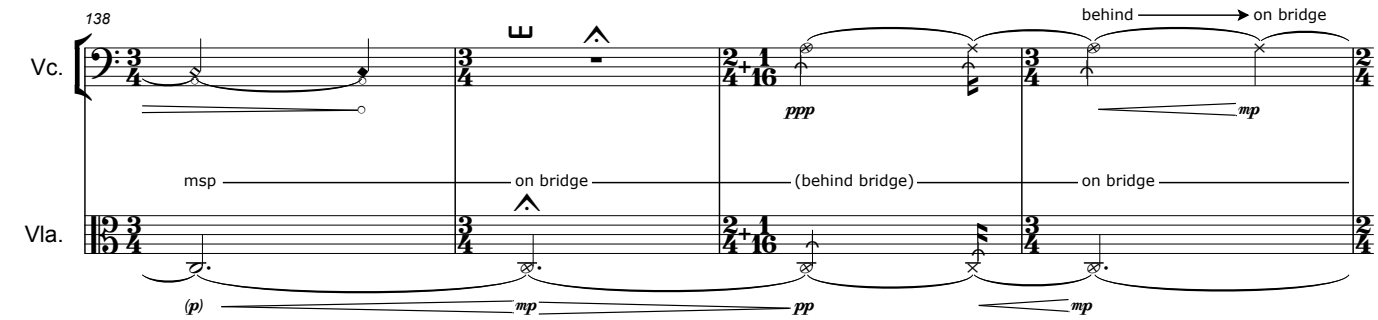

♩ ca. 60
119
Vln. 1
Vln. 2
Vc.
Ic.
IIc.
IIIc.
pizz.
arco
msp flautato
sp flautato
gliss.


25
♩ ca. 46
122
Vln. 1
Vln. 2
Vc.
Vla.
IIc.
normale
Ic. (ord)
IIc. normale
sp
msp
gliss.
normale
l.v.

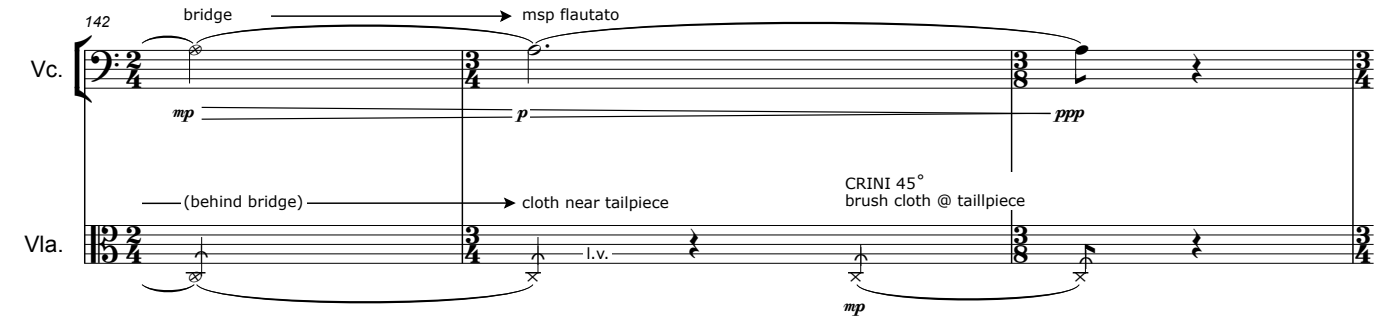

(♩ ca. 46)
125
Vln. 1
Vln. 2
Ic./IIc.
(mp)
mp
127
normale
sp
gliss.
Vc.
Vla.
mf
129
msp
mf
IVc.
msp flaut
ppp
p
IIIc. normale

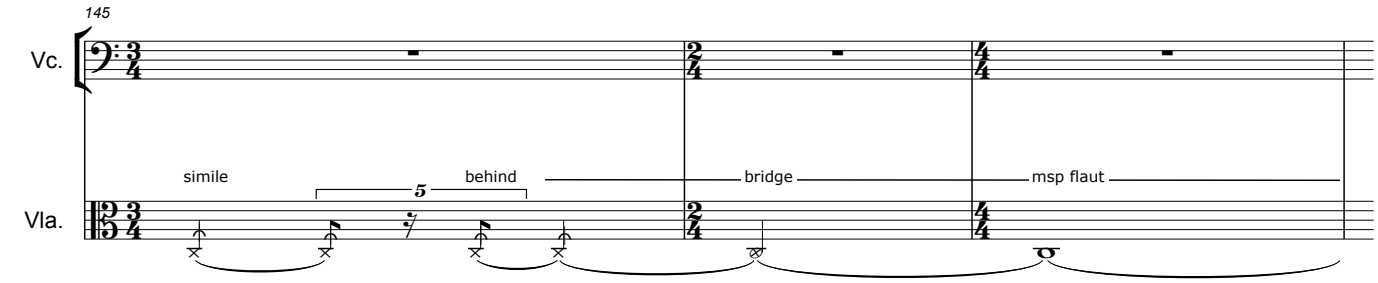
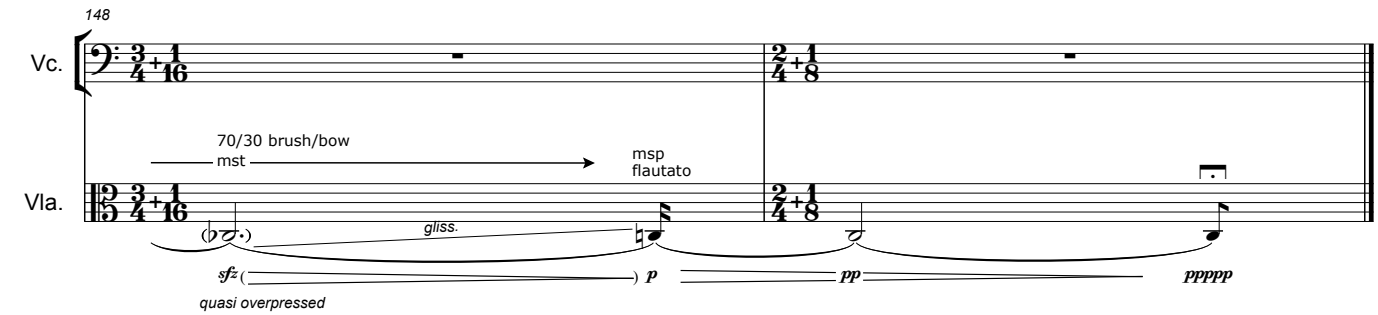

(♩ ca. 46)
131
(normale)
sp
l.v.
Vln. 1
mp
pp
Vln. 2
l.v.
mp
pp
wood
Vc.
gliss.
mp
mp
p
5
sp
gliss.
msp flautato
l.v.
Vla.
mf
pp
mp


26
♩ ca. 46
Ic. msp flautato
134
IVc.
Vc.
p
p
note: gradual transition between different timbres
70/30 brush/bow
mst
msp
flautato
on bridge
msp flaut
mst
5
70/30 brush/bow
mst
msp
flautato
Vla.
gliss.
gliss.
sfz
p
sfz
p
quasi overpressed
quasi overpressed
amplification @ max.


138
behind
on bridge
Vc.
ppp
mp
msp
on bridge
(behind bridge)
on bridge
Vla.
(p)
mp
pp
mp

(♩ ca. 46)





molto rit.