

# ALMEIDA-RIBEIRO

## « Melancoli[r]a »

2015

*solo guitar*  
SCORE

*violão solo*  
PARTITURA



*Melancoli[r]a* is a solo guitar work written and dedicated to Brazilian guitarist Fabio Scarduelli. This composition was based on the idea of resonance, more specifically on two instruments: the lira and the Aeolian harp. It is aimed that this work extracts a maximum resonance possible from the guitar, from its strings as well as its body. This piece can also be performed with a *romantic guitar*.

Amplification can be used in this work, especially if the room's acoustic is somewhat dry. The loudspeaker should be placed near the guitarist. A condenser microphone should be used.

The following scordatura is used throughout the piece:



Fig. 1 Scordatura according to strings: from low E (6th string) to high E (1st string)

Fingering vs. scordatura: the score does not represent the real sound. One should execute as if it was written with traditional standard tuning, more like a tablature. For instance: a written natural G on the 4<sup>th</sup> string sounds a quarter-tone higher (Fig.2).

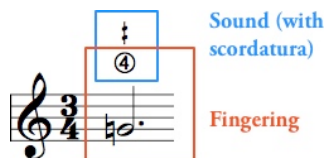


Fig. 2 Scordatura: fingering/placement vs. resulting sound

Strings are indicated with circled numbers, ranging from 1 (high E string) to 6 (low E string). The notation presented in figure 2 features both the sounding result (in blue) and the actual fingering based on the standard guitar tuning (in red). Sometimes, the usual "o" symbol is used to indicate open-string. Depending on the context, the actual number will be applied.

R.H. placement: s.t., s.p., and *normale* stand for *sul tasto*, *sul ponticello*, and normal position.

L.H. placement: all fingering and string indications must be respected to achieve the exact sonority / scordatura.

Resonance: the notation used in the score concentrates on the attacks rather than resonance/duration. This was decided in order to facilitate the readability and the

performance learning process. However, it is expected to strictly interpret the given notation so that one can have as much resonance as possible, letting always strings vibrate freely.

Let vibrate (l.v.): in order to refine the notation, the following slur is used in order to indicate the action of letting the sound vibrate/ring:



Fig. 3 let vibrate notation

Tremolo / Mandolin tremolo: all tremolo signs are meant to be "mandolin tremolos" (between two strings), i.e. simulating with one finger a plectrum with fast picking, creating a texture rather than a trill (up and down, as fast as possible). Could be performed only with index finger.



Fig. 4 Mandolin tremolo notation

Harmonics: all harmonics must be executed either s.p. (*sul ponticello*) or m.s.p. (*molto sul ponticello*), depending on each guitar's response. The bottom notehead in parenthesis indicates open-string, and the diamond notehead indicates fret fingering. The resulting sound is not notated.



Fig. 5 Harmonics with open-string

For a better projection, it is advised to pluck the string almost as if pulling it out of the guitar's body, almost perpendicularly from the guitar top.

Dynamics: when used within a measure, the dynamic mark should be repeated until the next dynamic mark change. Also, the use of quotation marks ("sfz") indicates the intention, the impulse, not the intensity.

Short and long fermatas:



Fig. 6 short and long fermata, respectively.



# Melancoli[r]a

written and dedicated to Fabio Scarduelli

for guitar (with or without amplification)

Felipe de Almeida Ribeiro

♩ ca. 60

s.t. ④ m.s.p. normale (simile) s.t. ④

mf mf mf mf

"sfz" "sfz"

normale

5 normale cantabile

③② ④③ ④③ ④④

ppp mf mf mp

"sfz" "sfz"

8 f m.s.p.

③④ i ②③④⑤ p ①②③④⑤

f sfz mf

normale

11 normale

①② ②③ i ②③④⑤⑥ ②③

mf mf f mf pp

13

*f* *mf* *p subito* "sfz" *mf* "sfz"

15

*mp* *f* "sfz" *mp* "sfz"

17

*mp* *mf* *f* *dolce* *mf* *mp*

19

*f* "sfz" *f* "sfz" "sfz" *f* *mp*

22

*f* "sfz" *mf* *f* "sfz" *f* "sfz" *f* "sfz"

24

s.t.  $\textcircled{3}$   $\textcircled{2}$   $\textcircled{1}$   $\textcircled{2}$   $\textcircled{3}$   $\textcircled{2}$   $\textcircled{3}$   $\textcircled{2}$   $\textcircled{3}$   $\textcircled{4}$   $\textcircled{2}$   $\textcircled{4}$   $\textcircled{3}$  s.p.  $\textcircled{2}$   $\textcircled{3}$  5

"sfz" mf 10:8 mf f

26

normale  $\textcircled{3}$   $\textcircled{2}$   $\textcircled{3}$   $\textcircled{4}$  p mf p mp "sfz" "sfz"

29

$\textcircled{3}$   $\textcircled{2}$   $\textcircled{1}$  3  $\textcircled{2}$   $\textcircled{5}$  mf f "sfz" f "sfz" "sfz"

31

"sfz" XII f "sfz" mf "sfz" f

33

$\textcircled{1}$   $\textcircled{2}$   $\textcircled{3}$   $\textcircled{4}$  mf "sfz"  $\textcircled{2}$   $\textcircled{3}$   $\textcircled{4}$  f "sfz" f  $\textcircled{2}$   $\textcircled{3}$   $\textcircled{4}$  7 "sfz"

36

$\textcircled{1}$   $\textcircled{2}$   $\textcircled{3}$   $\textcircled{4}$  mf f s.t. s.p. pp "sfz" mf 5