

FELIPE DE ALMEIDA RIBEIRO

« Pirilampeios »

flute, clarinet, percussion, piano, violin, viola, and violoncello

SCORE

flauta, clarinete, percussão, piano, violino, viola e violoncelo

PARTITURA

Flute

Clarinet Bb / Bass Clarinet Bb

Percussion

Piano

Violin

Viola

Violoncello

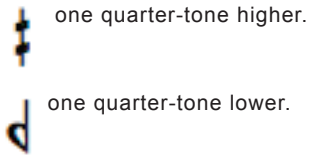
GENERAL INSTRUCTIONS

Several types of vibrato are used throughout this work. Vibrato's velocity can increase and/or decrease according to the following gradation:

- non vib.*no vibrato
- poco vib.*light vibrato
- vib.*normal vibrato
- molto vib.*extremely fast/wide

Those degrees of vibrato can occur as isolated characteristics for one sound or as a gradual change between two values (i.e. from *non vib* to *poco vib*). Vibrato notation is applied to woodwinds and strings.

The following microtones are employed for the woodwind and string sections.



As a general rule, two types fermatas are used in order to create two temporal fluctuations:

long (at least 5") and short (around 2") fermatas, respectively.



Ordinario: all of the next techniques can be ignored by the player when the word "ordinario" is used: techniques such as air+pitch, multiphonic, bowing placement are reset to a default "normal" playing.

WOODWINDS

Air quantity: relative balance between air (embochure) and produced pitch. Indications are subjectives, but do show the final result to be achieved.

Speaking (flute): most of the time paired with "air quantity": achieved by speaking inside the tube while producing pitch.

nants like [s] and [t] are used throughout the composition.

* a special notehead with a slash is used for both air quantity and speaking inside the tube.



Key click: noise element achieved by hitting the keys while producing pitch. Both noise and pitch should be balanced in a 50 to 50 percent proportion.

Distorted sound (bass cl.): can be achieved by overblowing the instrument. Similar to a multiphonic, but with more inharmonics.

Whistle Tone (flute): represented by the fundamental plus the real sound to be achieved (represented by diamond noteheads).

PERCUSSION

Instruments set: vibraphone
 crotales (C⁴ C^{#4} D^{#4} E⁴ F⁴ G⁴ A^{#4} B⁴ - sounds 2 octaves above)
 gongs (C⁴ D^{#4})

bass drum
 snare drum
 cymbal
 woodblock
 hi-hat

Mallets: drumstick
 brush
 soft mallet
 hard mallet
 bow

* the different types of mallets should be chosen by the player. The notation shows the typical effect-sonority to be achieved by the type of mallet.

STRINGS

Bowing placement:

- s.t.sul tasto (near fingerboard)
- n.normale (normal)
- s.p.sul ponticello (near bridge)

Con
 s o -

the bridge & behind the bridge (tablature): the one line staff represents playing on the bridge (100% noise). The four lines are similar to a tablature, where each line represents a specific string. A special notehead (X) is used to differ these techniques from the others.

Harmonics: represented by an interval made of the fundamental note and the half-fingered note (diamond notehead). The resulting sound is not written, only the way to achieve it.

Tremolo: the example below shows a gradual change from controlled/slow (one slash) tremolo to unmeasured/fast (three slashes).



la punta: play with the extremity of the bow (opposite side of the frog).

PIANO

All the following techniques are played inside the piano, with hands or mallets.

Hard mallets inside piano: use the piano as a percussion instrument with a pair of hard mallets (i.e. rubber). The strings to be played are approximately notated, enabling the player to form a more complex sonority by striking neighbor strings as well (use of a triangle notehead to indicate this technique).



Brushes: similar technique as above, but with a pair of brushes (use of "X" notehead).



*pizz. inside the piano (finger/nail) also shares a "X" notehead plus written indication in order to differentiate from the above techniques.

O n

Pirilampeios

para sete instrumentistas

Felipe Ribeiro (1980)

1 Note: flute and viola must meld their sonorities between mm.2-3.

ca. 46

The score consists of four staves: Flute (top), Percussion (middle), Violin (second from bottom), and Viola (bottom). The Flute staff is in 4/4 time and contains complex rhythmic patterns with various articulations such as *3/4 air*, *5:4*, *non vib.*, *vib.*, *1/2 air*, *100% air [sss]*, *[t]*, *air only*, *ordinario*, and *gliss.* Dynamic markings range from *ppp* to *mf*. The Percussion staff includes *Bass Drum* and *Cymbal* parts with dynamic markings *ppp*, *p*, *mp*, and *mf*. The Violin staff features *3:2* and *5:4* rhythms with articulations like *non vib.*, *s.p. / flautando*, *w/ mute poco vib. / s.p.*, *no mute sul pont.*, *poco vib.*, *vib.*, and *poco vib.* Dynamics include *p*, *mp*, *ppp*, *mf*, and *mp*. The Viola staff starts with *on the bridge (100% noise)* and includes articulations like *gliss.*, *3:2 s.p. / flautando*, *3:2 s.p.*, *normale s.p.*, *5:4*, *gliss.*, *sul pont. poco vib.*, *vib.*, and *poco vib.* Dynamics range from *ppp* to *mp*.

2

ca. 60

3

ca. 72

6

Fl. *3/4 air* [f] *sfz* *mp* *ppp* *fiz.* *ord.* *sfp* *mf* *ppp*

Cl. *p* *mp* *ppp* *sfp* *mf* *ppp*

Perc. *Crotales* *soft mallets* *p* *mp* *ppp* *sfz* *p* *mp* *ppp*

Snare Drum *brush (circular movements)* *mp* *mp* *ppp* *sfz* *p* *mp* *ppp*

Woodblock *soft mallets* *3:2* *ppp* *sfz* *p* *mp* *ppp*

Cymbal *soft mallets* *p* *mp* *ppp*

Woodblock *ppp*

Vln. *p* *mp* *ppp* *non vib. sul tasto* *sul pont.* *3:2* *normale* *sul pont.* *p* *mp* *mf* *ppp*

Vla. *p* *mp* *ppp* *normale* *sul pont.* *p* *mp* *mf* *ppp*

4

ca. 60

Fl. *p mp p pp mp* *non.vib. ord. 3/4 air* *(d) 1/2 noise (air + key click), 1/2 pitch.*

Cl. *pp p pp ppp* *non vib. vib.*

Perc. *p sfz mp mp* *Crotales hard mallet* *3:2 bow* *(woodblock) mp ppp*

Pno. *hard mallets mp* *8^{vb} Ped.*

Vln. *s.p. / flautando p sfz mp* *gliss. gliss. p* *non vib.*

Vla. *Sul C 3:2 s.p. / non vib. p mf ppp* *gliss. gliss.* *s.p. normale sfp*

a tempo

Fl. (ca. 60) 14 (♩) (mp) ppp
 Cl. p mf ppp
 Perc. Hi-Hat "1/2 closed" mp "open" Gong mp
 Pno. ordinario mp Red.
 Vln. (s.p. / flautando) 9:8 gliss. (mp) sfz ppp normale 5:4 s.p. 3:2 non vib. mp mf ppp p mp
 Vla. (p) ppp non vib. mp ppp p mp
 Vc. normale poco vib. molto vib. poco vib. s.p. / a la punta 5:4 3 p mp mf

a tempo

(ca. 60)

17

Fl. *p mp p*

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

Perc. *mp*
Crotales bow
Cymbal soft mallet *ppp mp*

Pno. *hard mallet sfz*
with brushes / clusters around notated pitches

Vln. *mp p mp f normale s.p.*

Vla. *mp p mp mf normale s.p. normale s.p.*

Vc. *mp s.p. normale 6:4 sfz mf normale s.p.*

a tempo

19 (ca. 60)

Fl. *f*

Cl. *f*

Perc. **Vibraphone**
motor on/slow/soft mallets
mp *ppp* *mp* *p* *mp* *sfz* *mp*

Pno. *mp* *mp* *mp*

Vln. *f* non vib. / normale *p*

Vla. *f* pizz. *sfz*

Vc. *f* damp with harmonic *sfz*

(♩ ca. 60)

22

Fl.

Cl.

Perc. Crotales Vibraphone

Pno.

Vln.

Vla.

Vc.

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

gliss. *gliss.* *sul tasto*

normale *s.p.* *normale* *non vib.* *poco vib.* *s.p.*

3:2 *3:2* *5:4* *3:2* *5:4*

7

a tempo

(ca. 60)

26

Fl.

(ff) *f mp mf* *mf*

Cl.

(ff) *f mp mf* *mf*

Perc.

Crotales
bow *mf*

Woodblock *p*

Vln.

normale *ppp* *mf mp*

s.p. s.p./flaut.

Vla.

normale *p* *sfp mp*

s.p. s.p./flaut.

Vc.

normale *ppp* *sfp*

s.p.

(ca. 60)

a tempo

29

Fl. *mp* (b)

Cl. *mp* (b)

Perc. (woodblock) *mf* *mp* *sfz*

Pno. *p* *mp*

Vln. *mp* *p* *mf* *sfp*

Vla. *mp* *p* *mf* *sfp*

Vc. *p* *pp* *mp* s.p./flaut. s.p. normale / a la punta

Vibraphone *mp* *p*

Ped. *mp* *p*

5:4 7:4 5:4 7:4 3:2

8

ca. 72

32

Fl. *non vib.* *gliss.* *ord.* *3/4 air* *gliss.* *1/2* *3/4 air* *poco vib.* *molto vib.* *poco vib.*

Cl. *p* *mp* *ppp* *p* *mf* *ppp*

Perc. (vibraphone) *mp* *sfp* *ppp* *Crotales* *bow* *mp* *mallet* *Cymbal* *3:2* *p* *Snare Drum* *brushes* *mp* *p*

Pno. *mp* *p* *p* *p* *mp* (get brushes) *mp* *w/ brushes*

Vln. *normale / non vib.* *ppp* *mp* *normale* *mp* *s.p.* *mf* *s.p.* *f*

Vla. *normale / non vib.* *ppp* *mp* *normale* *mp* *p* *normale non vib.* *s.p.* *molto vib.* *normale* *poco vib.* *p*

Vc. *ordinario* *(mp)* *sfp* *ppp* *normale poco vib.* *ppp* *s.p.* *molto vib.* *f* *normale non vib.* *ppp* *on the bridge / 100% noise* *mp* *f* *mp*

Ped. *Ped. 1/2 pedal* *full pedal* *Ped.*

9

ca. 46

38

Fl. *p* *mp* *p (sempre)* *mp* *ppp*

Cl. *ppp* *mf* *mp* *p (sempre)* *p* *mp*

Perc. *p* *mf* *ppp* *mp* *simile*

Pno. *w/ brushes* *ordinario* *sfz* *mp* *mp* *ppp*

Vln. *on the bridge* *mp* *mp* *mf* *p* *mf* *mf* *mp*

Vla. *p* *mp* *mp* *p* *mf* *ppp*

Vla. *normale* *p* *mp* *ppp* *mf* *mp* *mf*

Performance markings: *Vibraphone bow*, *soft mallet*, *w/ brushes*, *ordinario*, *on the bridge*, *normale*, *poco vib.*, *s.p.*, *molto vib.*, *gliss.*, *5:4*, *3:2*.

(ca. 46)

41

Cl. *mp* *7:4* *7:4* *ppp* (switch to bass clarinet)

Perc. (vibraphone) *mp (sempre)*

Pno. *mp (sempre)* *5:4* *ped.* *3/4 pedal* *FULL Pedal*

Vln. *mp* *ppp*

Vla. normale *mp* *(mp)* *mp* *p*

Vc. s.p. *mp* *gliss.* normale *ppp*

(♩ ca. 46)

43 Crotales

Perc. *mp*

Pno. *(mp)* *mp*

Vln. *s.p.* *gliss.* *mp* *p* *mf* *p* *mp* *mf* *gliss.* *mf* *mp* *s.p.*

Vla. *normale / non vib.* *gliss.* *p* *mp* *ff* *mf* *mp* *non vib. normale* *mp* *mf* *mp* *poco vib. s.p. / flautando*

Vc. *non vib. normale* *p* *mf* *mp* *ff* *ord. normale* *mp* *flautando s.p.* *mf* *mp*

ca. 60

49

Fl. mf mf mp (*sfz*) *gliss.* (*ord.*) 3:2 3:2 3:4 air (*ord.*) just key click

B. Cl. *ord.* non vib. *ppp* *mp*

Vibraphone *mp* *ppp*

Perc. *Ped.* *mp* *ppp* Woodblock 3:2 *mp*

Pno. *mp* *Ped.*

Vln. *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf* *ppp*

ca. 40

51

B. Cl. *mp* *p*

Perc. (woodblock) *ppp* Cymbal @ center w/ tip *ppp* Gong *mp* Bass Drum *ppp* Crotales *sfz*

Pno. *sfz* Ped.

Vln. *mp* *mf* *mp* *gliss.* *mf* *mp*

Vla. *mp* *mf* *mf* *sfz* *mf* *mp*

Vc. *mp* *mf* *mp* *mp* *mf* *mp*

s.p./flaut. *mp* *mf* *mp* *gliss.* *mf* *mp*

non vib. normale *mp* vib. *mf* poco vib. flaut. *mf* behind the bridge *sfz* *mf* *mp*

non vib. *mp* *mf* *mp* *mp* *mf* *mp*

poco vib. *mp* *mf* *mp* *mp* *mf* *mp*

3:2 5:4 3:2 5:4

(J ca. 40)

54

Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

non vib.

mp

ppp

mp

mf

Vibraphone

Cymbal

3:2 (center)

mp

Hi-Hat

closed

open

mp

6:4

Ped.

mp

3:2

mf

mp

mp

mf

mf

Ped.

flautando

5:4

normale

p

mp

mf

s.p.

normale

p

mf

s.p.

normale / non vib.

mp

p

normale / non vib.

mp

p

normale / non vib.

mp

p

mf

13

ca. 72

14

ca. 60

Fl. 57 $\frac{2}{8}$ $\frac{1}{4}$ $\frac{3:2}{4}$ $\frac{5}{4}$
mp *mf* (*mf*) *ppp*

B. Cl. $\frac{2}{8}$ $\frac{1}{4}$ $\frac{3:2}{4}$ $\frac{5}{4}$
mp *p*

Perc. $\frac{2}{8}$ $\frac{1}{4}$ $\frac{3:2}{4}$ $\frac{5}{4}$
 Gong *p*
 Crotales *mf*
 Woodblock *mf* *sfz*
 Snare Drum *sfz* *mp*
 w/ brushes (circular movements) *sfz*

Pno. $\frac{2}{8}$ $\frac{1}{4}$ $\frac{3:2}{4}$ $\frac{5}{4}$
 pizz. inside piano *mf* *mf*
 Ped.
 ordinario *mf*

Vln. $\frac{2}{8}$ $\frac{1}{4}$ $\frac{3:2}{4}$ $\frac{5}{4}$
mp pizzicato *sfz* *sfz* arco normale *sfp* (*p*) *mf* s.p.

Vla. $\frac{2}{8}$ $\frac{1}{4}$ $\frac{3:2}{4}$ $\frac{5}{4}$
mp pizzicato *sfz* *sfz* *sfz* *sfz* arco normale *ppp* *mf* s.p.

Vc. $\frac{2}{8}$ $\frac{1}{4}$ $\frac{3:2}{4}$ $\frac{5}{4}$
mp pizzicato *sfz* *sfz* *sfz* *sfz* arco

(♩ ca. 60)

Fl. *p* *sfz* *(mf)* *mp* *ppp* *ppp* *mf* *sfz* *sfz* *p* *mp*

B. Cl. *ppp* *mf* *f* *mf* *ppp*

Perc. *sfz* *mp* *mp* *p* *mp* *mp*

Pno. *mf* *mp* *sfz*

Vln. *mp* *mp* *mf* *p*

Vla. *mp* *p* *mp* *mf* *p*

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

Annotations: *gliss.*, *ord.*, *3:2*, *5:4*, *6:5*, *7:4*, *tr*, *[t]*, *[sss]*, *full air*, *poco vib.*, *distorted*, *switch to Bb clarinet*, *Hi-Hat open*, *1/2 closed*, *open*, *soft mallets*, *Snare*, *Hi-Hat open*, *Cymbal*, *on the bridge*, *behind bridge*, *on the bridge*, *Sul C*, *s.p. / poco vib.*, *normale*, *mf*, *mp*, *mf*, *p*, *ppp*, *f*, *sfz*, *p*, *mp*, *ppp*, *mf*, *f*, *mp*, *ppp*, *mp*, *mp*, *p*, *mp*, *mf*, *p*, *mf*, *mp*, *f*

ca. 60

50/50% Pitch + Air

64

Fl. *p* *mp*

Perc. *ppp* *mp* Woodblock

Pno.

Vln. *p* *mp* *p* flautando sul ponticello plain sound, no accents

Vla. *p* *mp* *p* flautando sul ponticello plain sound, no accents

Vc. *ppp* *mp* *p* flautando sul ponticello plain sound, no accents

(♩ ca. 60)

69

Fl. *ord.* *gliss* *p* *mp* *p* *p* *mp* *p*

Cl. *ppp* *mp* *p*

Perc. (woodblock) *(mp)* Snare Drum w/ brush (circular movement) *mp* *p* Crotales *3:2* *mp* *mp*

Pno. *mp* *p* *5:4* *5:4* w/ brushes *ppp* *mp*

Vln. (s.p.) *(mp)* *p* *3:2* a la punta s.p. on the bridge *p* *mp*

Vla. (s.p.) *(mp)* *p* *3:2* a la punta s.p. on the bridge *p* *mp*

Vc. (s.p.) *(mp)* *p* *5:4* *5:4* *3:2* a la punta *p* *mp* *p* between bridge and tailpiece *7:4* *sfz* *mp*

16

ca. 46

74

Fl. non vib. *p* *mp* *mp* *gliss.* *(mp)* *mf*

Cl. non vib. *p* *mp* *mp* *mp* *mf*

Perc. Gong *p* Vibraphone bow *mp* Ped.

Pno. *mp* *mp*

Vln. normale *(mp)* *p* *mp* *p* *mf*

Vla. normale *(mp)* *p* *mp* *p*

Vc. s.p. *(mp)* *ppp* *gliss.* *mp* *p* normale *mp*

Detailed description: This page of a musical score covers measures 74 to 80. It features seven staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The Flute and Clarinet parts are marked 'non vib.' and play a melodic line with dynamics ranging from *p* to *mf*. The Percussion part includes a Gong and a bowed Vibraphone. The Piano part has a melodic line in the right hand and a bass line in the left hand. The Violin, Viola, and Cello parts also play melodic lines with various dynamics and articulations. The score includes dynamic markings such as *p*, *mp*, *mf*, *ppp*, and *gliss.*, as well as performance instructions like 'non vib.', 'Vibraphone bow', and 's.p.'. There are also some markings like 'ped.' and 'normale'. The time signature changes from 2/8 to 4/4 and back to 2/8.

a tempo
(ca. 46)

Fl. *ppp* Whistle tone as long as possible oscillation on the higher harmonics (no arpeggios)

Perc. **Snare Drum** brush (circular movements) 6:5 *mp* *sfz* *mp* *(mp)* *ppp*

Vln. *(mf)* *f* *mp* *mp* *mp* *ppp*

Vla. *p* *mf* *mp* *mp* *ppp*

Vc. *mf* *f* *mp* *mp* *ppp*

normale s.p. on the bridge

normale s.p. on the bridge

normale s.p. on the bridge