ALMEIDA-RIBEIRO

« Stultifera navis »

2018

solo guitar and tape
SCORE

violão solo e tape
PARTITURA

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www.Almeida-Ribeiro.com

stultifera navis is a solo guitar work written and dedicated to Brazilian guitarist Eric Moreira. This composition was based on the idea of mimicking a meta-guitar, with many microtonal and voice possibilities achieved through the use of electronics and masked by the sound of the live guitar.

Amplification needs to be used in this work. The loudspeaker should be placed near the guitarist. A contact condenser microphone should be used (e.g. AKG C411). Although amplified, it is desired to get maximum acoustic resonance from the guitar.

The following scordatura is used throughout the piece:

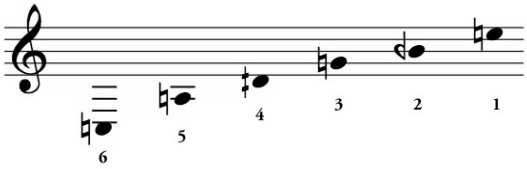

Fig. 1 Scordatura according to strings: from low E (6th string) to high E (1st string)

No vibrato throughout the entire work.

L.H. placement: all fingering and string indications must be respected to achieve the exact sonority / 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 4th string sounds a quarter-tone higher (Fig.2).

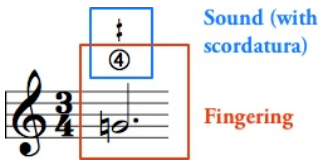

Fig. 2 Scordatura: fingering/placement vs. resulting sound

R.H. placement:

Harmonics – always sul ponticello (s.p.)
Everything else: ad libitum, between normale and sul tasto (s.t.)

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).

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:

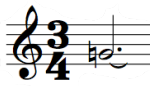

Fig. 3 let vibrate notation

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

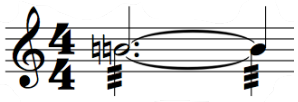

Fig. 4 Mandolin tremolo notation

Harmonics: the bottom notehead in parenthesis indicates which open-string, and the diamond notehead indicates fret fingering. The resulting sound is not notated.

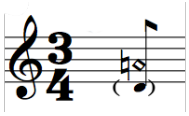

Fig. 5 Harmonics with open-string

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 resulting intensity.

Percussive sounds:

X = only left-hand strings noise (with LH).
T = hit guitar top (with RH fingers)
S = hit guitar side (with RH fingers)
TR = hit strings over the rosette (with RH palm)

More info at: www.almeida-ribeiro.com

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for guitar and tape
written for Eric Moreira

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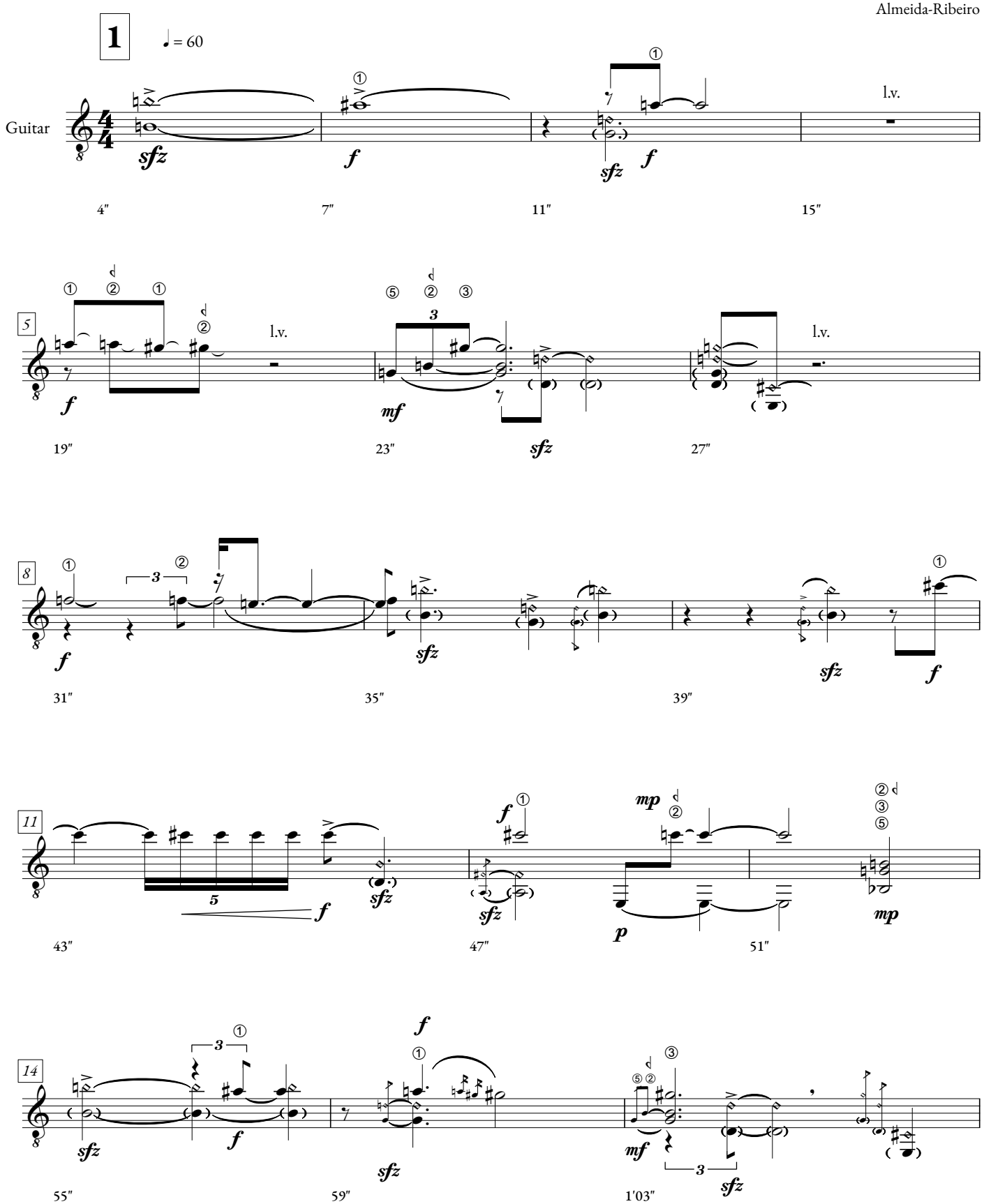

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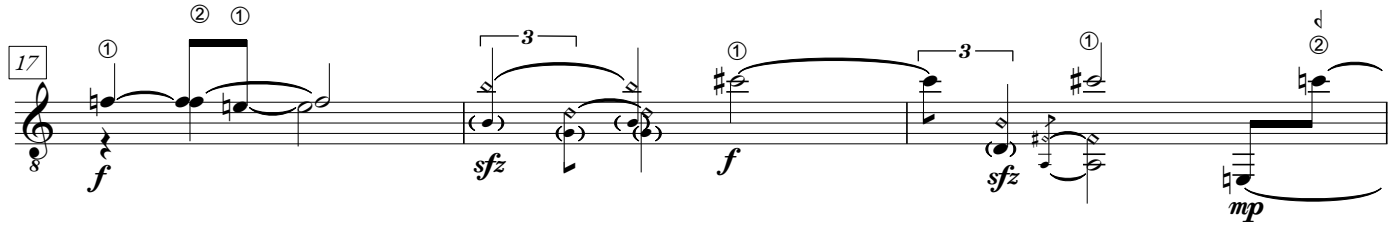
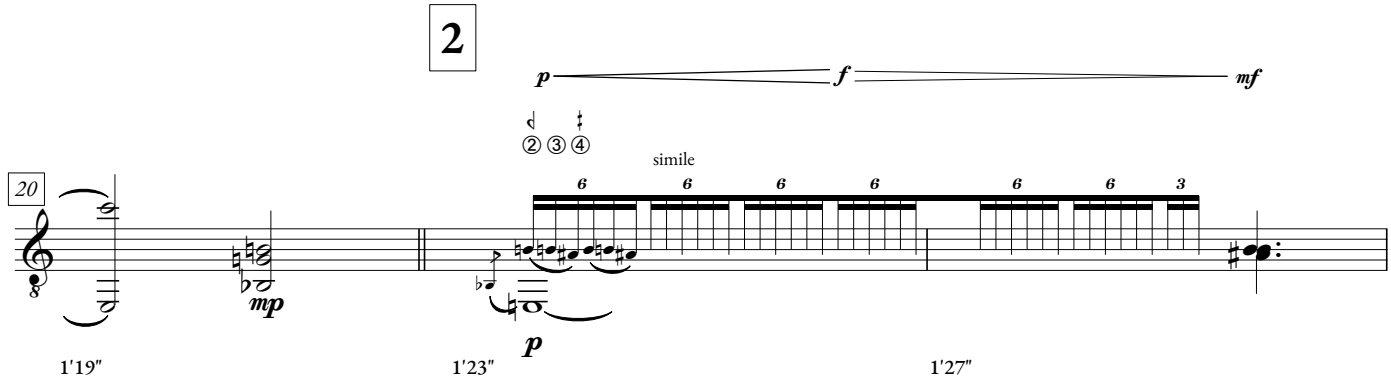
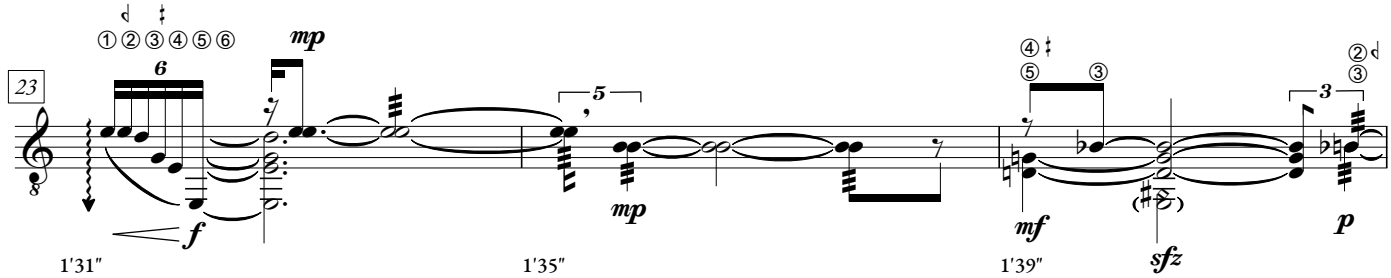
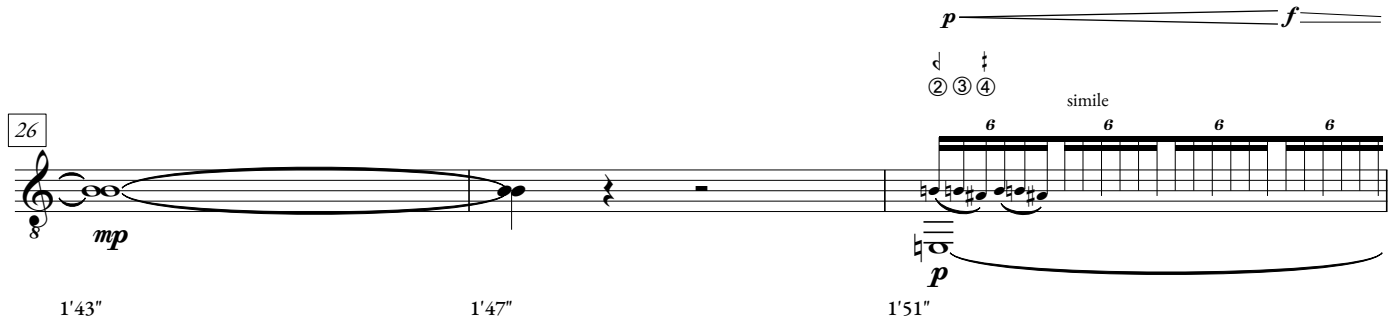
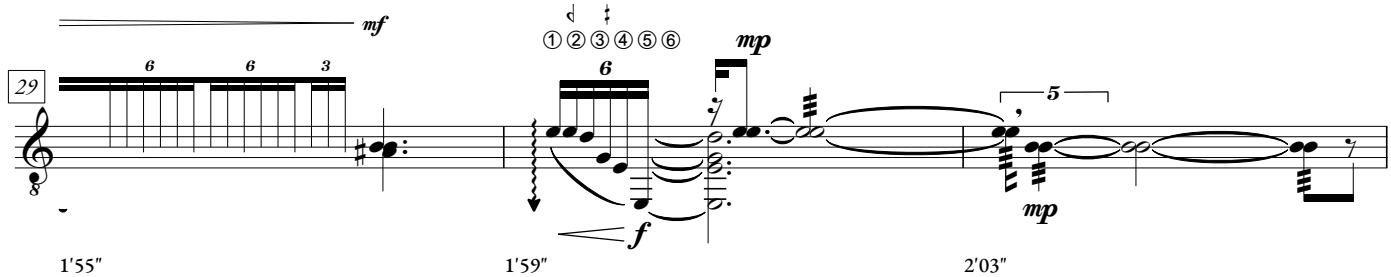
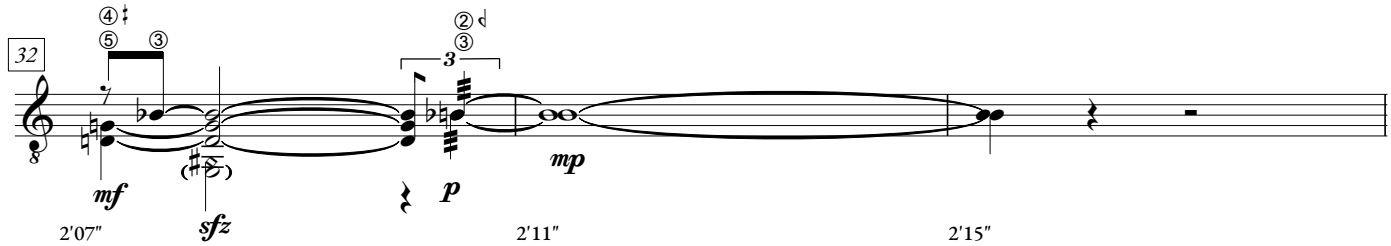

17
f
sfz
f
sfz
mp
1′07″
1′11″
1′15″

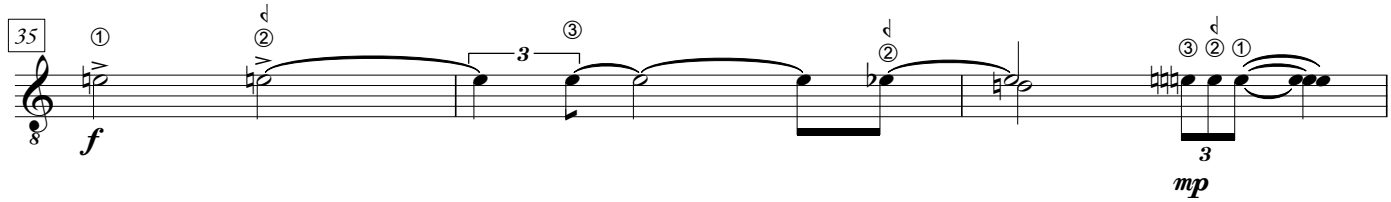

2
p
f
mf
20
simile
mp
p
1′19″
1′23″
1′27″

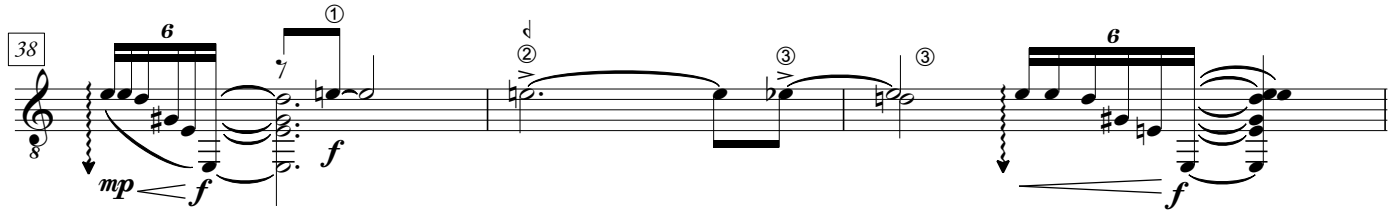

23
mp
f
mp
mf
sfz
p
1′31″
1′35″
1′39″

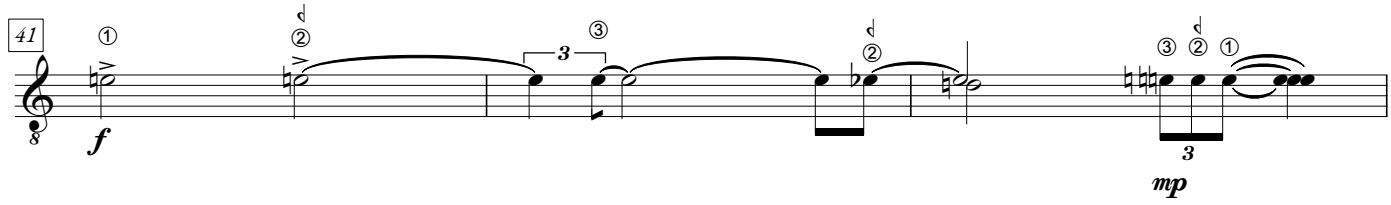

p
f
26
simile
mp
p
1′43″
1′47″
1′51″

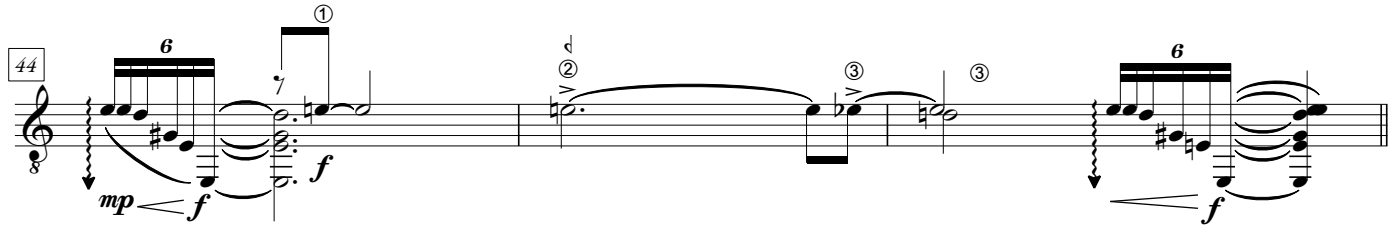

mf
29
mp
f
mp
1′55″
1′59″
2′03″


32
mf
sfz
p
mp
2'07"
2'11"
2'15"

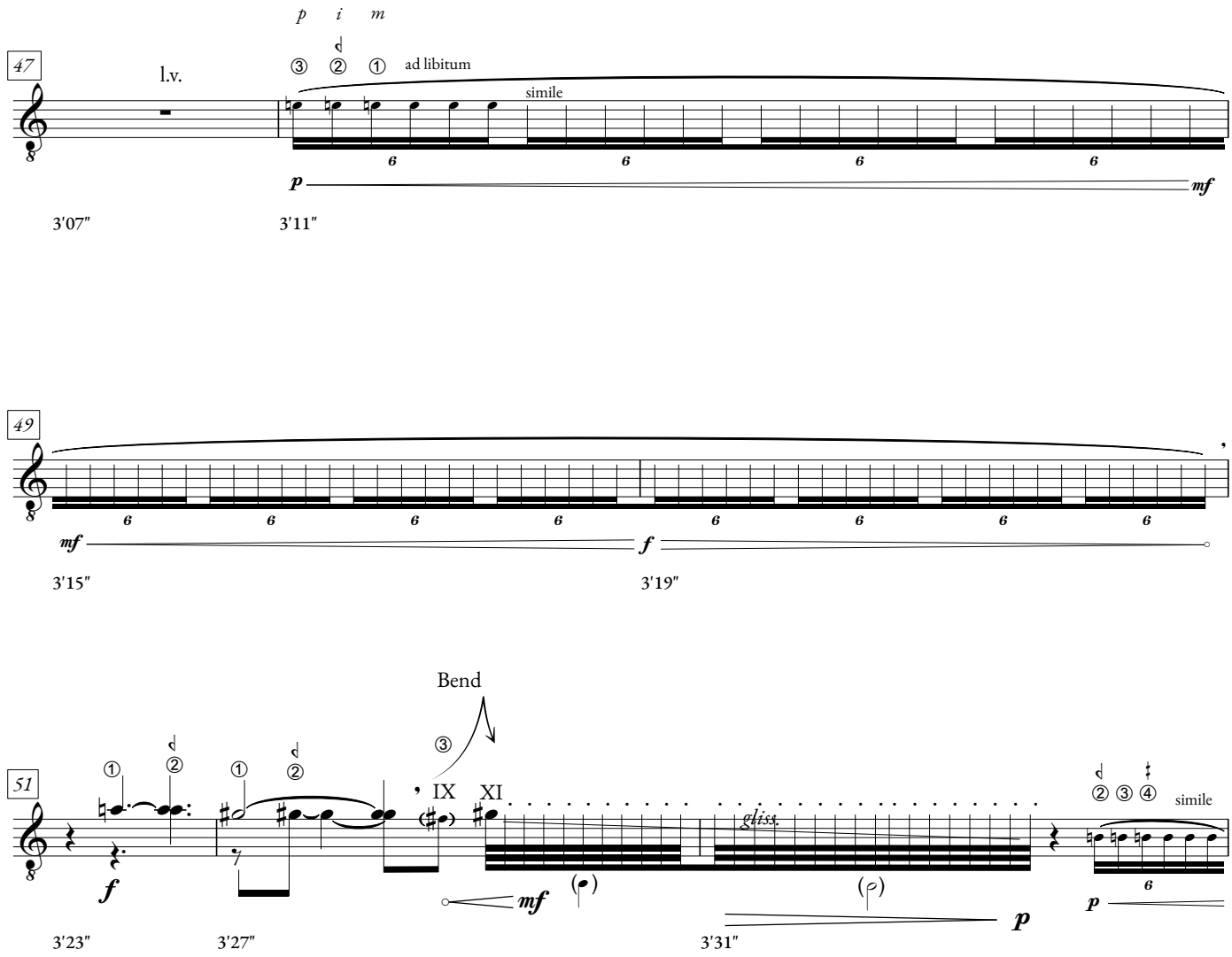

35
f
mp
2'19"
2'23"
2'27"

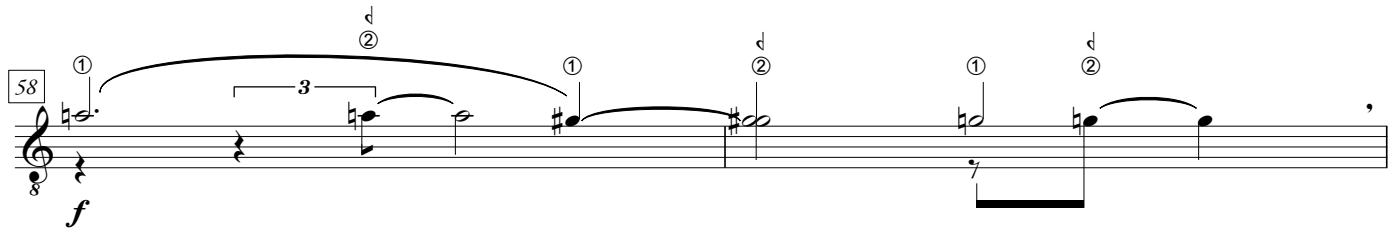

38
mp
f
2'31"
2'35"
2'39"

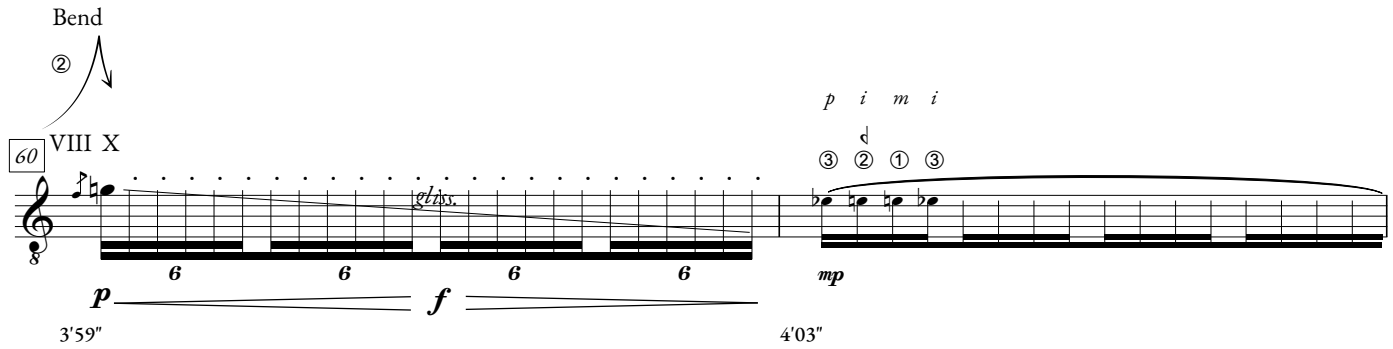

41
f
mp
2'43"
2'47"
2'51"

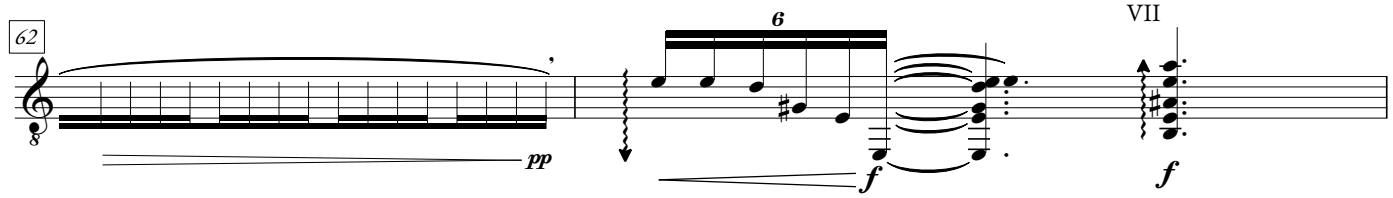

44
mp
f
2'55"
2'59"
3'03"

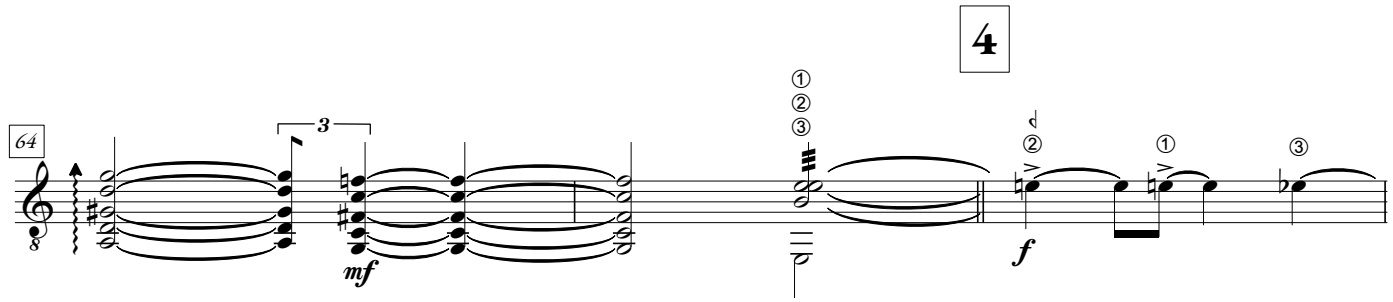
3

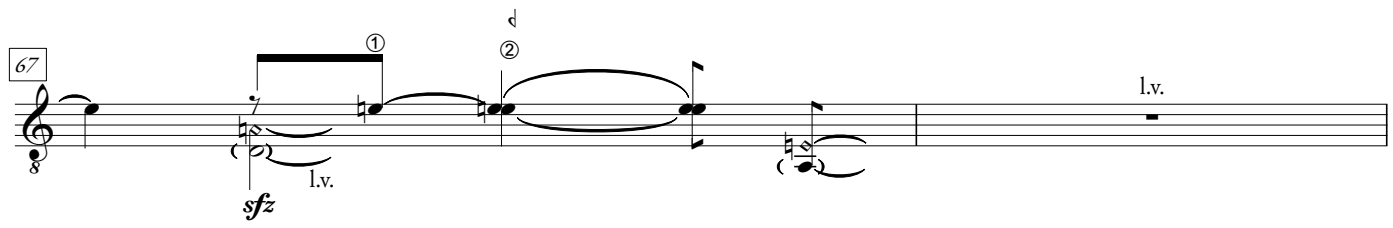

47
p i m
③ ② ① ad libitum
l.v.
simile
p
mf
3′07″
3′11″
49
mf
f
3′15″
3′19″
51
Bend
③
① ②
① ②
IX XI
gliss.
f
mf
p
p
simile
3′23″
3′27″
3′31″
54
mf
f
3′35″
3′39″
56
l.v.
3′43″
3′47″

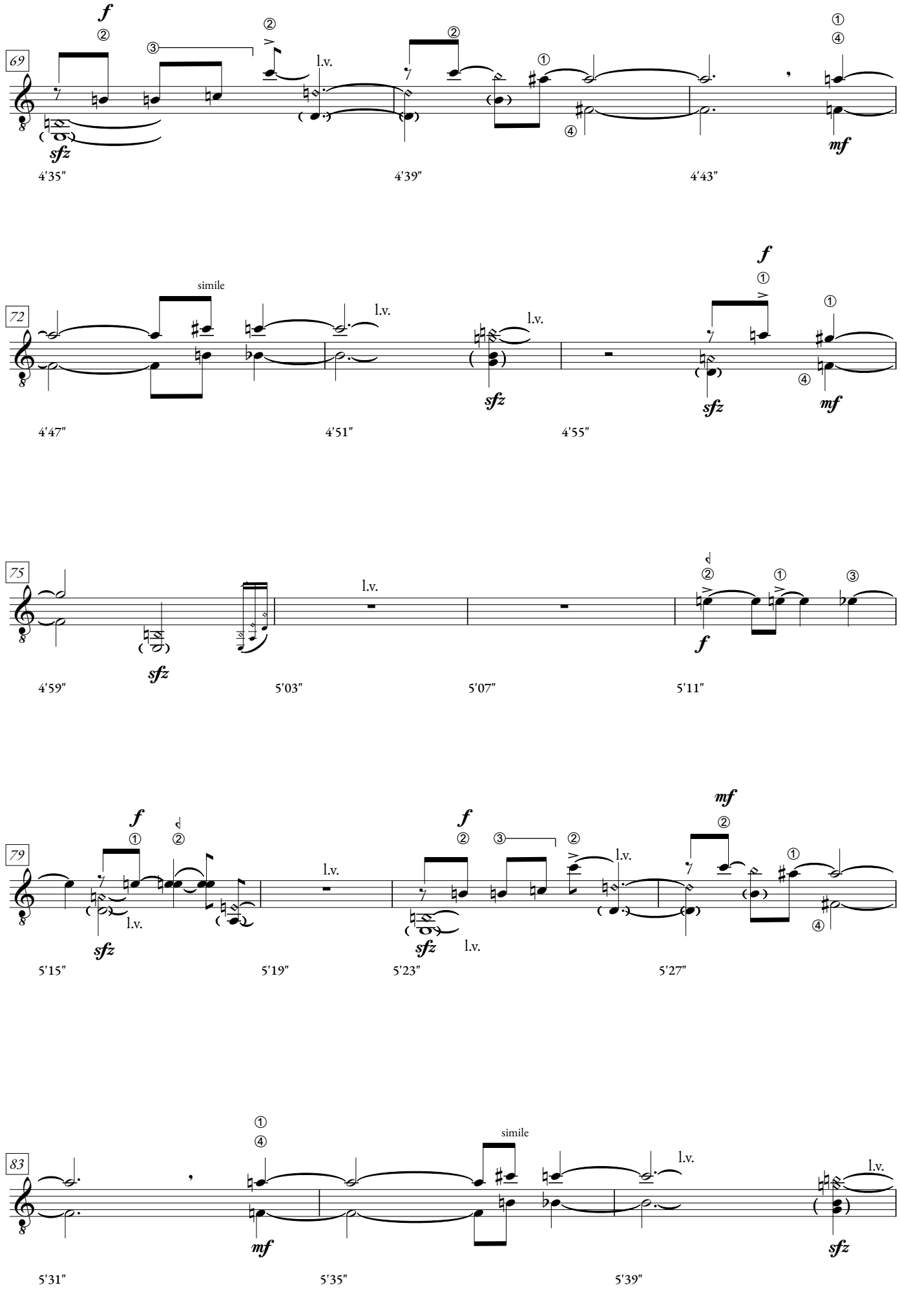

58
3
f
3'51"
3'55"

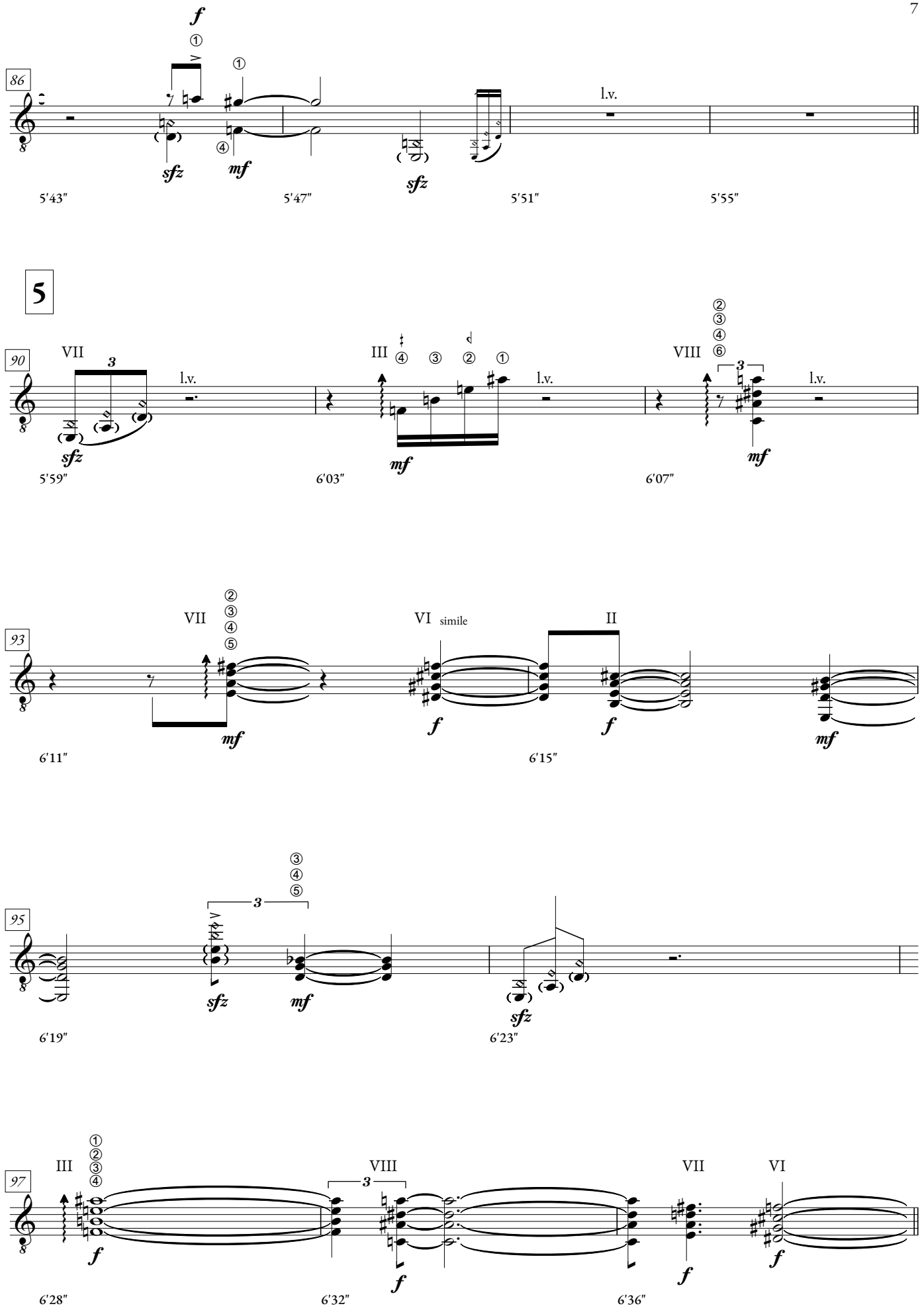

Bend
VIII X
60
gliss.
p
f
mp
p i m i
3'59"
4'03"


62
pp
f
VII
4'07"
4'11"


4
64
mf
f
4'15"
4'19"
4'23"


67
sfz
l.v.
l.v.
4'27"
4'31"


69
f
sfz
l.v.
mf
4'35"
4'39"
4'43"
72
simile
l.v.
sfz
f
mf
4'47"
4'51"
4'55"
75
sfz
l.v.
f
4'59"
5'03"
5'07"
5'11"
79
f
sfz
l.v.
mf
5'15"
5'19"
5'23"
5'27"
83
mf
simile
l.v.
sfz
5'31"
5'35"
5'39"


86
f
sfz
mf
sfz
l.v.
5'43"
5'47"
5'51"
5'55"
5
90
VII
III
VIII
l.v.
sfz
mf
mf
5'59"
6'03"
6'07"
93
VII
VI simile
II
mf
f
f
mf
6'11"
6'15"
95
sfz
mf
sfz
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97
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VIII
VII
VI
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f
f
f
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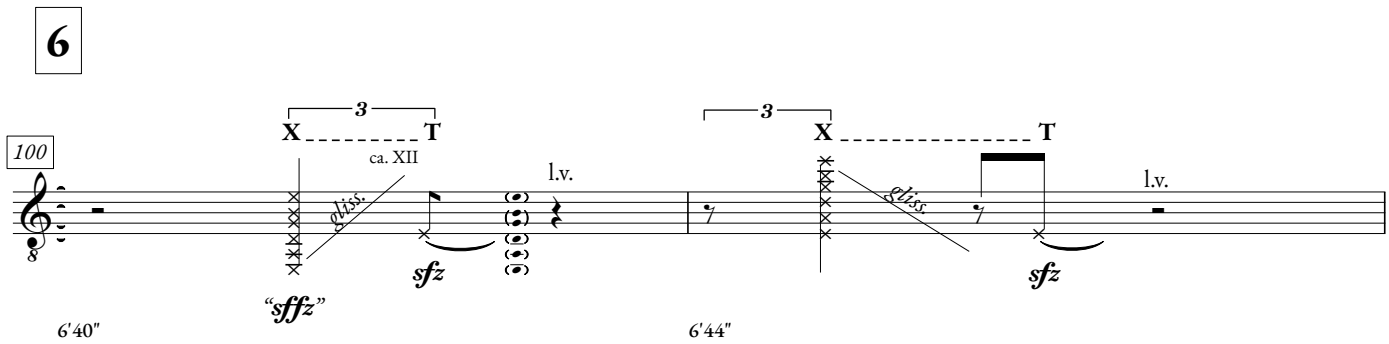
6'32"
6'36"


6
100
3
X
T
ca. XII
gliss.
l.v.
sfz
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3
X
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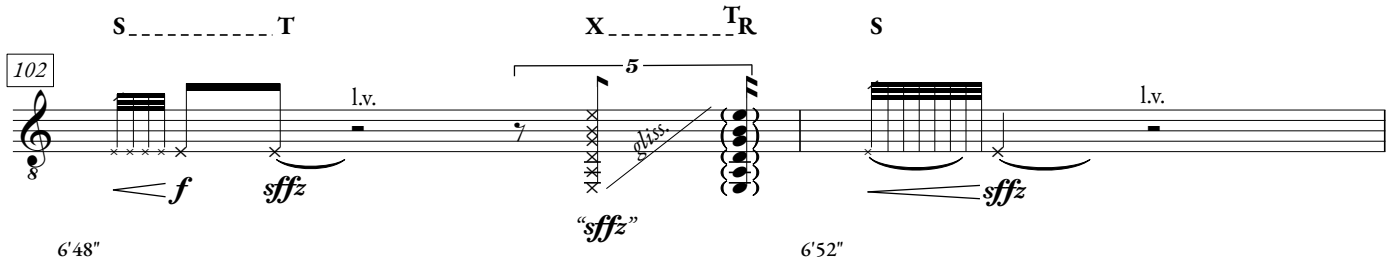
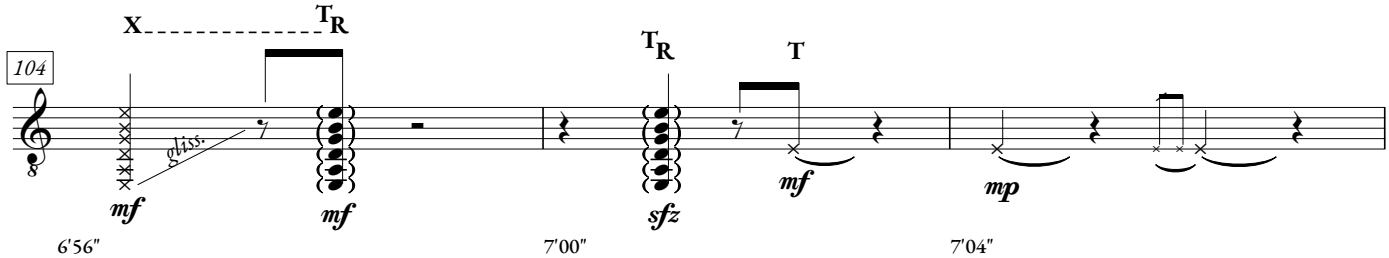
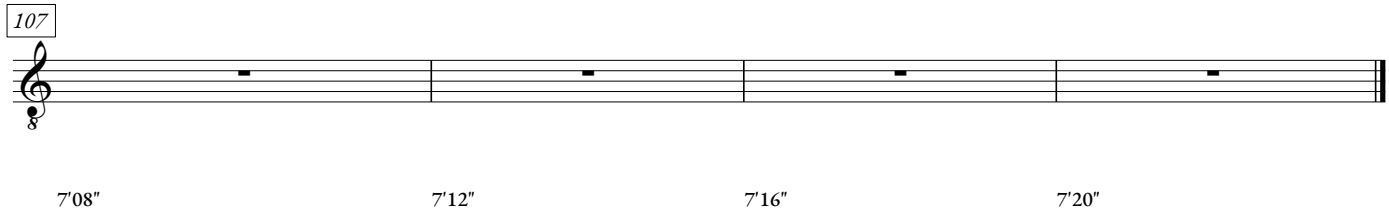
gliss.
l.v.
sfz
6'44"


S
T
X
T
R
S
102
l.v.
5
gliss.
l.v.
f
sffz
"sffz"
sffz
6'48"
6'52"


X
T
R
104
gliss.
mf
mf
T
R
T
sfz
mf
mp
6'56"
7'00"
7'04"


107
7'08"
7'12"
7'16"
7'20"