

ALMEIDA-RIBEIRO

« Stultifera navis »

2018

solo guitar and tape
SCORE

violão solo e tape
PARTITURA

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).

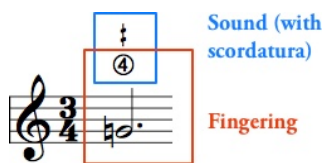


Fig. 2 Scordatura: fingering/placement vs. resulting sound

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

Stultifera navis

for guitar and tape
written for Eric Moreira

Almeida-Ribeiro

1 ♩ = 60

Guitar

4" 7" 11" 15" l.v.

5" 19" 23" 27" l.v.

8" 31" 35" 39" sfz f

11" 43" 47" 51" mp p mp

14" 55" 59" 1'03" sfz f sfz mf sfz

Musical score for measures 17-19. Measure 17 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a sequence of notes with fingerings 1, 2, 1, and dynamics *f*, *sfz*, *f*, *sfz*, and *mp*. Measure 18 contains a triplet of notes with a dynamic of *sfz*. Measure 19 continues with notes and fingerings 1, 3, 1, 3, 1, 3, and dynamics *f*, *sfz*, and *mp*.

2

Musical score for measures 20-22. Measure 20 begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic of *mp*. Measure 21 features a series of sixteenth notes with a dynamic of *p*. Measure 22 continues with sixteenth notes and a dynamic of *p*. Above the staff, there are dynamic markings *p*, *f*, and *mf*, and a 'simile' instruction. Fingering diagrams for the right hand are shown above the staff, including sequences like ② ③ ④ and ④ ⑤ ③.

Musical score for measures 23-25. Measure 23 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a sequence of notes with fingerings ① ② ③ ④ ⑤ ⑥ and a dynamic of *mp*. Measure 24 contains notes with a dynamic of *f*. Measure 25 includes notes with fingerings ④ ⑤ ③ and dynamics *mp*, *sfz*, and *p*.

Musical score for measures 26-28. Measure 26 begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic of *mp*. Measure 27 features a series of sixteenth notes with a dynamic of *p*. Measure 28 continues with sixteenth notes and a dynamic of *p*. Above the staff, there are dynamic markings *p* and *f*, and a 'simile' instruction. Fingering diagrams for the right hand are shown above the staff, including sequences like ② ③ ④ and ④ ⑤ ③.

Musical score for measures 29-31. Measure 29 starts with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic of *mf*. Measure 30 features a series of sixteenth notes with a dynamic of *p*. Measure 31 continues with sixteenth notes and a dynamic of *p*. Above the staff, there are dynamic markings *mf* and *mp*, and a 'simile' instruction. Fingering diagrams for the right hand are shown above the staff, including sequences like ① ② ③ ④ ⑤ ⑥ and ④ ⑤ ③.

32

mf sfz p mp

2'07" 2'11" 2'15"

35

f mp

2'19" 2'23" 2'27"

38

mp f f

2'31" 2'35" 2'39"

41

f mp

2'43" 2'47" 2'51"

44

mp f f

2'55" 2'59" 3'03"

3

47 *l.v.* *p i m*
 ③ ② ① *ad libitum*
simile
p ————— *mf*
 3'07" 3'11"

49
mf ————— *f*
 3'15" 3'19"

51 *f* *Bend*
 ① ② ③
 IX XI
gliss.
mf (p) (p) *p* *p*
 ② ③ ④ *simile*
 3'23" 3'27" 3'31"

54
mf ————— *f*
 3'35" 3'39"

56 *l.v.*
 3'43" 3'47"

58 *f* 3'51" 3'55"

Bend ②

VIII X *gliss.* *p* *f* *mp* 3'59" 4'03"

p i m i

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

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

① ② ③

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

69 *f* ② ③ ② l.v. ② ① ④ ① ④ *mf*

4'35" 4'39" 4'43"

72 simile l.v. l.v. *f* ① ④ *sfz* *sfz* *mf*

4'47" 4'51" 4'55"

75 l.v. *f* ② ① ③

4'59" 5'03" 5'07" 5'11"

79 *f* ① ② l.v. *f* ② ③ ② l.v. *mf* ② ① ④

5'15" 5'19" 5'23" 5'27"

83 ① ④ simile l.v. l.v. *mf* *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 *sfz* l.v. III *mf* l.v. VIII *mf* 5'59" 6'03" 6'07"

93 VII *mf* VI simile *f* II *f* *mf* 6'11" 6'15"

95 *sfz* *mf* *sfz* 6'19" 6'23"

97 III *f* VIII *f* VII *f* VI *f* 6'28" 6'32" 6'36"

6

100

6'40" 6'44"

102

6'48" 6'52"

104

6'56" 7'00" 7'04"

107

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