

# « ...der Zweifel... »

for recorder quartet | para quarteto de flautas-doces

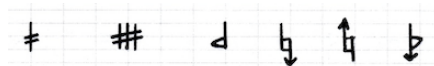
Almeida-Ribeiro

## General Instructions

*...der Zweifel...* is a work for recorder quartet with an instrumental formation that are different organs of one meta-instrument, with its own organic aspects, such as attack, resonance, and color. This composition demands a different type of virtuosity towards performance, one that constantly strives to harmonize and merge the four instruments. Rhythmic precision and dynamic balance are essential parameters in a performance of *...der Zweifel...*

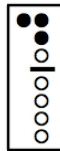
## Performance Instructions

- The piece uses the following instruments: contralto recorder (player #1), contralto recorder (player #2), contralto and tenor recorders (player #3), and bass recorder (player #4).
- The players should perform in a semi-circle in the following manner (from left to right and from the audience's perspective): player #1-#2-#3-#4.
- The entire score is already transposed for proper performance.
- *Microtones*: quarter-tone and arrow-symbol (slightly higher or lower)



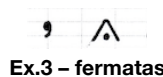
Ex.1 – microtonal notation

- The score presents *alternative fingerings* suggestions for microtones.



Ex.2 – alternative fingering

- *Fermatas*: brief and short-medium duration fermatas:



Ex.3 – fermatas

- *Frullato* techniques are notated as:



Ex.4 – frullato

- *Note-tremolos* should be performed to achieve a texture. They are notated as:



Ex.5 – tremolo

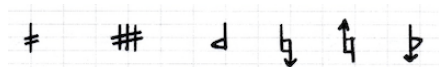
- *Overblowing* technique is used to produce a resonant sound with overtones.
- Approximate duration of the piece: 6 minutes.

## Instruções gerais

*...der Zweifel...* é uma obra para quarteto de flautas-doces que apresenta uma formação instrumental enquanto diferentes órgãos de um mesmo meta-instrumento, com seus próprios aspectos orgânicos, como ataque, ressonância e cor. Esta composição requer um diferente tipo de virtuosidade em relação à performance musical; uma que busca constantemente harmonizar e fundir os quatro instrumentos. Precisão rítmica e equilíbrio de dinâmicas são parâmetros essenciais em uma performance de *...der Zweifel...*

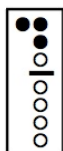
## Instruções de Performance

- A peça usa os seguintes instrumentos: flauta doce contralto (instrumentista nº1), flauta doce contralto (instrumentista nº2), flautas doces contralto e tenor (instrumentista nº3), e flauta doce baixo (instrumentista nº4).
- Os instrumentistas devem executar a peça em um semi círculo da seguinte maneira (da esquerda para a direita, na perspectiva do público): instrumentista nº1- nº2 - nº3 - nº4.
- A partitura já está transposta para uma execução adequada.
- *Microtons*: quartos-de-tom e simbologia por flechas (relativamente mais alto ou baixo em relação à nota temperada; menos de 1 quarto de tom):



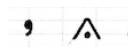
Ex.1 – notação microtonal

- A partitura apresenta sugestões de *digitações alternativas* para microtons.



Ex.2 – digitações alternativas

- *Fermatas*: breve e de curta-média duração.



Ex.3 – fermatas

- Técnicas de *Frullato* são notadas da seguinte forma:



Ex.4 – frullato

- *Trêmulo de notas* devem ser executadas para atingir uma textura. São escritos da seguinte maneira:



Ex.5 – trêmulo

- Técnica de *Overblowing* é usada para produzir sonoridades ressonantes e com sons parciais.
- Duração aproximada da obra: 6 minutos.

# « ... der Zweifel ... »

recorder quartet

1

$\text{♩} = 60$

Felipe de Almeida Ribeiro (1980)

The score is divided into three systems, each separated by a double bar line. The first system (measures 1-4) features two Contraltos (C1 and C2). C1 has a dynamic range from *mf* to *p*. C2 has a dynamic range from *f* to *p*. Fingerings are indicated by diagrams above the notes. The second system (measures 5-8) features three Alto recorders (A.1, A.2, A.3). A.1 and A.2 have dynamics from *f* to *mp*. A.3 has dynamics from *p* to *pp* and includes a 'simile' section. The third system (measures 9-12) continues the three Alto recorders. A.1 and A.2 have dynamics from *mf* to *p*. A.3 has dynamics from *mf* to *p*. Fingerings and articulation marks are provided throughout.

♩ = 46

A.1  $\frac{5}{4}$  *p* *ppp* *mp*

A.2 *p* *ppp* *mp*

A.3 *p* *ppp* *mp*

B. *mp*



♩ = 60

A.1  $\frac{6}{4} + \frac{16}{16}$  *f* *p*  $\frac{5}{16}$

A.2 *f* *p*

A.3 *f* *p*

B. *f* *p*

3

9  $\frac{5}{16}$   $\frac{8}{4}$

A.1 *f* *mf* *pp*

A.2 *f* *mf* *pp*

A.3 Tenor Recorder

B. *f* *sfz* *overblowing*

11  $\frac{4}{4}$   $\frac{3}{4}$

A.1 *f* *mp*

A.2 *f* *mp*

T.

B. *p* *sfz* *p* *overblowing*

13  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

A.1 *mf (sempre)* *pp*

A.2 *mf (sempre)* *pp*

T. *mf (sempre)* *pp*

B. *f* *mf (sempre)* *pp*

4 (♩ = 46)

Musical score for measures 15-16. The score is for four parts: A.1, A.2, T., and B. The time signature changes from 5/4 to 6/4 between measures 15 and 16. Measure 15 features a triplet of eighth notes in all parts, with dynamics *f* and *mp*. Measure 16 features a half note in all parts, with dynamics *mp* and *mf*. A dynamic hairpin is shown in the A.1 part of measure 16. A double bar line with repeat slashes is at the end of the system.

Musical score for measures 17-19. The score is for four parts: A.1, A.2, T., and B. Measure 17 is in 4/4 time with a half note and dynamic *mf*. Measure 18 is in 2+1/8 time with a half note and dynamic *mf*. Measure 19 is in 4/4 time with a half note and dynamic *mp*. A repeat sign with a 3x multiplier is at the end of measure 19. A double bar line with repeat slashes is at the end of the system.

Musical score for measures 20-22. The score is for four parts: A.1, A.2, T., and B. Measure 20 is in 3/4 time with a half note and dynamic *mf*. Measure 21 is in 6/4 time with a half note and dynamic *mp*. Measure 22 features a half note with a dynamic hairpin from *mp* to *pp* in all parts. A double bar line with repeat slashes is at the end of the system.

(♩ = 46)

5

Musical score for measures 22-24. The score is for four parts: A.1, A.2, T. (Tenor), and B. (Bass). The time signature changes from 4/4 to 5/4 and back to 5/4. Dynamics include *p*, *f*, *mf*, and *mp*. There are triplets in measures 22 and 23. A fermata is present over the final measure (24).

Musical score for measures 25-28. The score is for four parts: A.1, A.2, T. (Tenor), and B. (Bass). The time signature changes from 5/4 to 4/4 and then to 6/4. Dynamics include *mf*, *p*, and *mp*. There are triplets in measures 26 and 27. A circled number '5' is above the first measure, and a tempo marking of ♩ = 60 is present. A diagram of a five-fingered hand is shown above the first measure.

Musical score for measures 29-31. The score is for four parts: A.1, A.2, T. (Tenor), and B. (Bass). The time signature changes from 6/4 to 4/4. Dynamics include *pp*, *mf*, *p*, *sfp*, *(p)*, *mf*, *p*, and *f*. There are triplets in measures 30 and 31.





31  $\frac{4}{4} + \frac{1}{8}$   $\frac{10}{4}$   $\frac{9}{4}$

A.1 *mp* *f* *mp*

A.2 *mp* *f* *p* *mp*

T. *mp* *f* *p* *p* *mp*

B. *mp* *f* *p* *p* *mp*

33  $\frac{9}{4}$   $\frac{5}{4} + \frac{1}{8}$   $\frac{6}{4}$

A.1 *mp* *mf* *mp*

A.2 *mp* *mf* *mp*

T. *mp* *mf* *mp*

B. *mp* *mf* *mp*

35 ♩ = 60  $\frac{6}{4}$   $\frac{3}{4}$

A.1 *f* *p* *mp* *f* *mp*

A.2 *f* *p* *mp*

T. *f* *p* *mp* *f* *mp*

B. *f* *p* *mp*

Musical score for measures 37-40. The score is in 4/4 time and features four staves: A.1 (Violin I), A.2 (Violin II), T. (Trumpet), and B. (Bass). Measure 37 starts with a 4/4 time signature. Measure 38 changes to 5/4. Measure 39 returns to 4/4. Measure 40 ends with a 4/4 time signature. Dynamics include *f*, *mp*, and *p*. A triplet of eighth notes is present in the bass line of measure 37.

Musical score for measures 40-42. The score is in 4/4 time and features four staves: A.1 (Violin I), A.2 (Violin II), T. (Trumpet), and B. (Bass). Measure 40 starts with a 4/4 time signature. Measure 41 is in 4/4. Measure 42 ends with a 2/4 time signature. The music consists of eighth-note triplets in all parts, marked with *(mp)*.

Musical score for measures 42-45. The score is in 2/4 time and features four staves: A.1 (Violin I), A.2 (Violin II), T. (Trumpet), and B. (Bass). Measure 42 starts with a 2/4 time signature. Measure 43 changes to 4/4. Measure 44 returns to 2/4. Measure 45 ends with a 3/4 time signature. Dynamics include *sfp (p)* and *f*. Fingerings 5, 6, and 3 are indicated for the strings. Accents are present on the final notes of measures 42, 44, and 45.

7 ♩ = 40

45  $\frac{3}{4}$  dolce  $\frac{4}{4}$   $\frac{3}{4}$

A.1 *p*

A.2 *p* dolce

T. *p* dolce

B. *p* dolce

49  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{2}{4} + \frac{1}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

A.1 *mp* *mf* *mp* *p*

A.2 *mp* *mf* *mp* *p* *pp*

T. *mp* *mf* *mp* *p* *pp*

B. *mp* *mf* *mp* *p* *pp*

54  $\frac{5}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{6}{4}$

A.1 *p* *mp* *pp*

A.2 *mp* *mf* *mp*

T. *mp* *mf* *mp* *p*

B. *mp* *mf* *mp* *p*