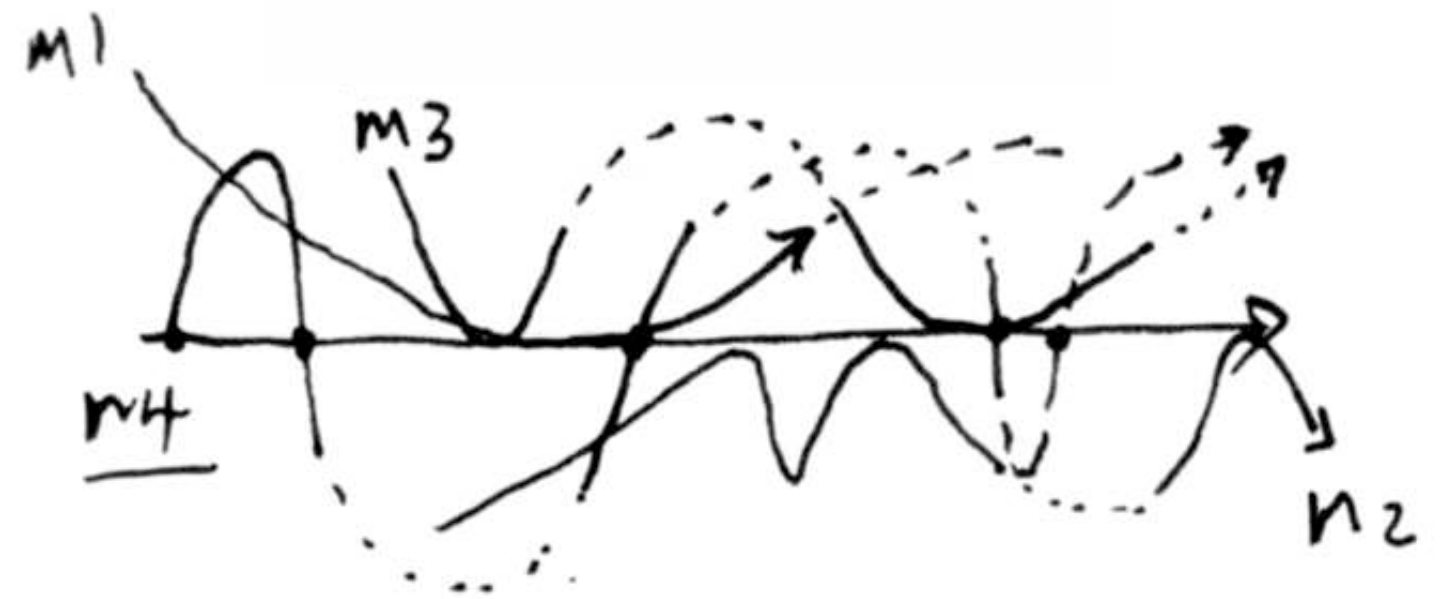


Silvio Ferraz

Janela para Casa Aberta
[Ritornelo III]



Sp.2008

Silvio Ferraz(2008)

Janela para casa aberta

[Ritornelo III]

[for ChamberEnsemble]

for

alto

violin

flute

oboé

piano

percussion

clarinet and bass clarinet


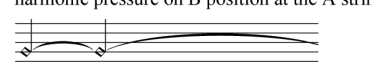
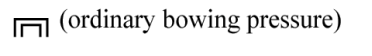

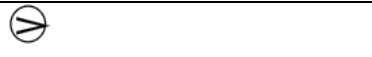
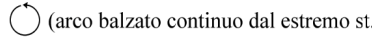
violoncello

Double-bass



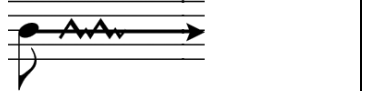
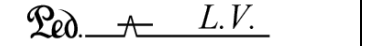
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SPECIAL NOTATIONS

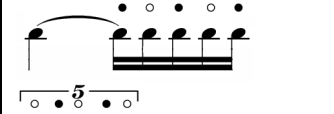





STRINGS

| | |
|--|--|
|  | play the string trying to produce an almost Aeolian sound (<i>soffiato</i>), using half crine/ half wood of the bow. |
| harmonic pressure on B position at the A string  | false harmonic position, producing a noisy sound. |
| pt. → st. | continuous transition from bowing positions: <i>sul ponticello</i> to <i>sul tasto</i> (st. = sul tasto; pt.= sul ponticello; pt.molto – <i>al ponticello</i> ; ord.= ordinário) |
| pt. metallico | try to make a more metallic like sound in <i>ponticello</i> position. |
|  | overpressured bowing suited immediately by ordinary bowing pressure. |
|  | overpressured bowing slowly suited by ordinary bowing pressure. |
|  | <i>fortississimo</i> attack at the indicated note, suited by the written dynamic of the phrase, a kind of very strong and noisy <i>sforzandissimo</i> . |
|  | play from <i>tasto</i> bowing to <i>sul ponticello</i> doing circular movements with the bow over the sting. |
| double-bass scordatura: | The E string must be detuned almost a octave low. It produces a very trembled sound, which will be played as “bruit de fond”. |

PIANO


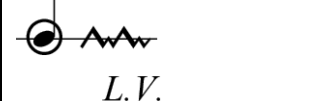


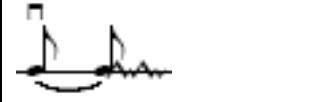

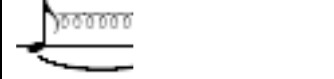

| | |
|---|--|
|  | play the keyboard note in a strong <i>pizzicato</i> and <i>seco</i> as it was an string pizz batrtok, leaving it sounding with pedal (<i>L.V.</i>). It need to be played in a very fortissimo. The notation is used to avoid a constant use of <i>ffff</i> indications |
| hand  | tap the piano metallic frame with the hand trying to produce higher or lower sound, as indicated in the score. Let it sound with the use of the pedal. |
|  | to scrape the string of the written note with a guitar plectrum. |
|  | Slightly changing of the Pedal at the indicated point. |

WINDS

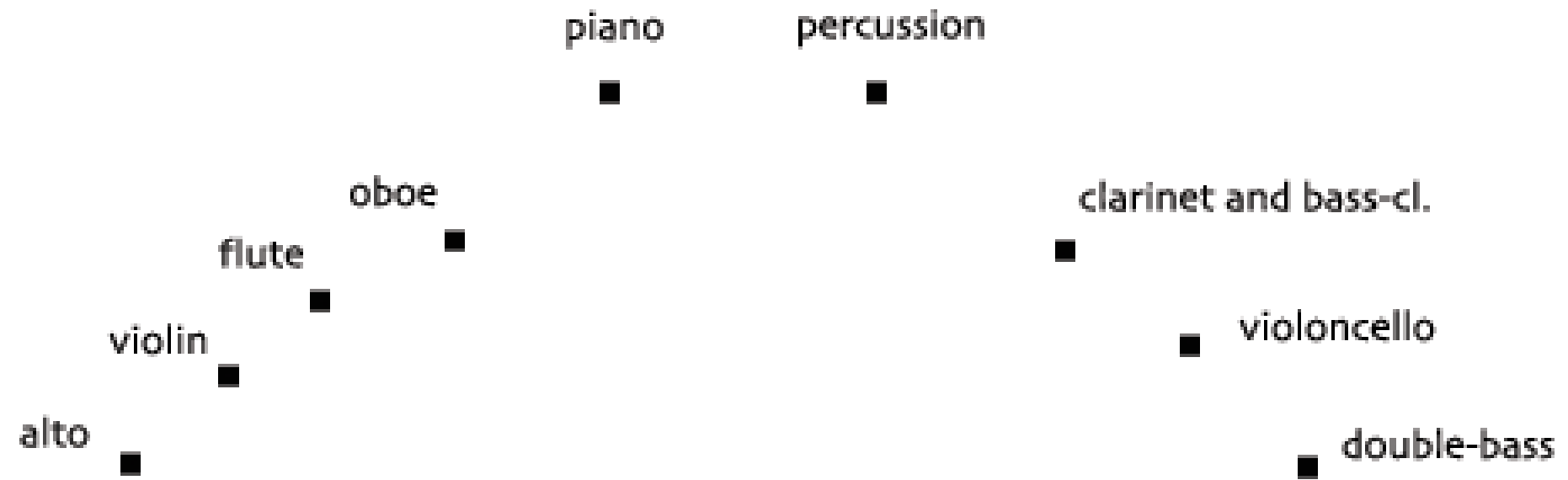
| | |
|---|--|
|  | measured <i>bisbigliando</i> using two or more alternate positions for the same note (measured <i>trilo timbrico</i>) |
|  | Aeolian blown sound played with <i>frulato</i> |
|  | very hard attack almost without note definition (<i>pizzicato</i>). |
|  | staccato with Aeolian sound using T and K consonants sound. |
|  | sequence of lip <i>pizzicati</i> |
|  | slap tongue |

PERCUSSION

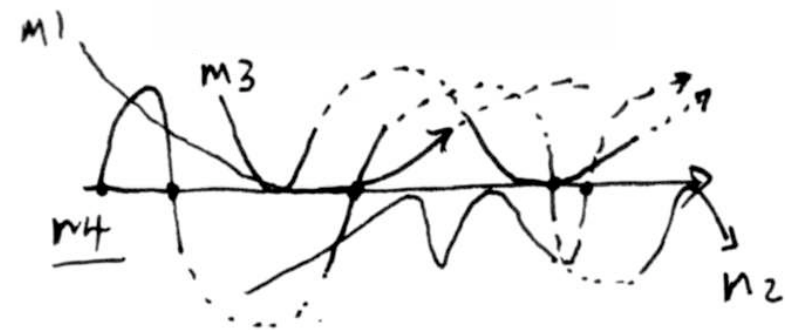
one Splash-Cymbal, three Thai-Gongs, one low Tam-tam

| | |
|---|---|
|  | to attack on the center of the instrument with ordinary stick. |
|  | to attack on the center of the instrument suited by a metal stick slightly placed to produce a vibrating sound. |
|  | <i>raspate</i> : using a metal stick, to scrape the surface of the Tam-tam. |
| Bass drum (soft stick) | Play the tam-tam using a very soft stick used to Bass-Drums |
|  | Played with Double-Bass string arch with the specific duration. |
|  | Played with arch and suited by a metallic plectrum placed on the instrument surface. |
|  | Played with metal stick. |
|  | doing circular movements, scrape a templ-bell on the Tam-tam surface. |
|  | to attack with a metal stick at the board of the instrument. |

INSTRUMENT DISTRIBUTION ON THE STAGE



structural idea of interplayed compositions (m = musical ideas)



Janela para Casa Aberta (Ritornelo III)

Silvio Ferraz (2008)

Lento ♩=56
st. 1/2 crina

Viola
ppp
pt. → st.
ord. pt. ord.

Flute
soffio fr.
notes coming and returning from "niente" must be played as a very piano "messa di voce"
fr. simile fr.

Piano
fff
Led. L.V.

Double Bass*
E string one octave lower, producing a strong rugosity.
st. 1/2 crina
pt. st.
pt. → st.
st. → pt. → st.
pt. → ord. → st.

∅ < ppp > ∅

∅ < p > ∅

∅ < ppp > ∅

* IV string tuned one octave lower, producing a low, noisy and rugose sound

9

Vla. *pt.* **A** *ord.* *pt.* *ord.*

Vln. notes coming and returning from "niente" must be played as a very piano "messa di voce" *soffiato* *ppp*

Fl. *fr.* *fr.* *fr.* *lip gliss.* *fr.*

Ob.

Pno.

Perc. Low Tam-tam (played with a very soft bass drum stick) *ppp*

B-Cl./Cl. *B-Cl.* *fr.* notes coming and returning from "niente" must be played as a very piano "messa di voce" *p*

Vc.

Db. *pt.* *ord.* *pt.* *ord.* *pt.* harmonic pressure on B position at the A string

17

Vla. *pt.* *poco getato* (ordinary bowing pressure) **B** *pt.* *poco più* ♩=60 **Tempo I** (♩=52)

Vln. *∅ <> ∅* *∅ <> ∅* *fff* *ff* *pp*

Fl. *ff* *ff* *fr.* *fr.*

Ob. *ff* *ff*

Pno. *fff* *ff* *mf*

Perc. *L.V.* *L.V.* *L.V.* *2 Thai-gongs* *ff L.V.* *Low Tam-tam* *secco* *secco*

B-Cl./Cl. *muta Cl.* *∅* *∅* *∅* *∅*

Vc. *pt.* *ppp* *soffiato*

Db. *ff* *ff* *L.V.*

(ppp sempre)

with plectrum: touch the tam-tam surface with a plectrum to produce a tremulo sound.

24

Vla. *st. 1/2 crina* *ppp*

Vln. *sul A pt.* *pp*

Fl. *pp* *soffio fr.* *ppp*

Ob. *p* *5* *3* *3*

Pno. *8va* *f*

Perc. *mp* *L.V.* *mp* *Bass Drum (soft stick)* *ppp*

B-Cl./Cl. *muta B-Cl.*

Vc. *pt.* *pizz.* *arco* *pt. molto* *ord.* *pt. molto*

Db. *p* *st. 1/2 crina* *ppp*

Detailed description of the musical score: This page of a musical score for 'Janela para Casa Aberta' features ten staves. The top staff is for Viola (Vla.), starting at measure 24 with a *ppp* dynamic and a *st. 1/2 crina* instruction. The Violin (Vln.) staff has a *pp* dynamic and a *sul A pt.* instruction. The Flute (Fl.) staff begins with *pp* and includes a *soffio fr.* instruction. The Oboe (Ob.) staff starts with *p* and contains complex rhythmic patterns with 5 and 3-measure rests. The Piano (Pno.) staff has an *8va* marking and a *f* dynamic. The Percussion (Perc.) staff includes *mp* dynamics and *L.V.* markings, with a *Bass Drum (soft stick)* section marked *ppp*. The Bass Clarinet/Clarinet (B-Cl./Cl.) staff has a *muta B-Cl.* instruction. The Violoncello (Vc.) staff features *pt.*, *pizz.*, *arco*, and *pt. molto* markings, with *mf* dynamics. The Double Bass (Db.) staff starts with *p* and includes a *st. 1/2 crina* instruction and a *ppp* dynamic. The score is written in 2/4 time and includes various performance markings such as hairpins, slurs, and articulation marks.

C Poco più mosso ♩=60

(senza trem.)

pt., punta d'arco (come un mormorio)

ord.

pt. molto

ppp

f *fr. e soffiato*

f

f *mf* *ff* *f*

fff *ff* *mf* *ff* *f*

8^{va}

ff *mf* *ff* *f*

2^{ed.} L.V. L.V. L.V. L.V.

3 Thai-gongs

[s] Play the raspate with a metal stick to emulate an "s".

seco

muta Cl. muta B-Cl.

f *f* *f* *f* *f* *f*

ord. pt. ord. pt. ord. pt. pt., punta d'arco (come un mormorio)

f

39

D **E**

Vla.

Vln.

Fl.

Ob.

Pno.

Perc.

B-Cl./Cl.

Vc.

Db.

play this notes as an harmonic result of the strings continuous sound

play this notes as an harmonic result of the strings continuous sound

Tam-tam arco

pp lascia suonare, sempre

attack with arco and make an interference on the resonance with a plectrum.

play this repeated notes as harmonic result of the stings continuous sound

pt. → ord.

48 *punta d'arco e pt.* F

Vla. *ff*

Vln. *ff*

Fl. *fr.* *ff* *slap*

Ob. *ff*

Pno. *ff* *fff*

Ped. L.V. L.V. L.V. L.V. L.V. L.V.

Perc. *f* *ff* *2 Thai-gongs*

B-Cl./Cl. *f* *ff*

Vc. *ff*

Db. *pt. ord. pt. ord. ord. pt. ord.* *fff*

55

Vla. *pt. (molto)*
mp \rightarrow \emptyset

Vln.

Fl. *mp* \rightarrow \emptyset
t k t k t k

Ob. *ppp*

Pno. *mf* *pp* *f* *ppp* *pp* *pp* *pp* *ppp* *ppp*
ff *pp* *pp* *ppp* *ppp*
Ped. L.V. sempre *ff*

Perc. Tam-tam

B-Cl./Cl. *ppp* \rightarrow \emptyset

Vc. "Casa Aberta"
ppppp
sound étouffé, quase inaudible, as a background noise

Db.

* From Manoel Dias de Oliviera's *Bajulans tibi crucem*, choral music sung from the brazilian barroc period.
The use of the Pedal in this passage must be done strengthening the resonance of acute notes and leaving low notes with less pedal. But always resonant (*L.V.*).

59

Vla. *pt.*

Vln. *pt.*

Fl. *pp* 6

Ob. *pp* 3 5

Pno. *ppp* *ff* *ppp* *ppp* *mp* *ppp* *mp* *mp*

Perc.

B-Cl./Cl. *pp* 3

Vc. *ord.* *pt.* *(pt. sempre)*

Db. *ff* 3

G

63

Vla. *non. vib.* *con sord.* *poco vib.* *pt.*
ppp

Vln. *pt.*
pp *ppp*

Fl. *pp* *fr.* *fr.* *fr.*
mp

Ob. *ppp* *pp* *ppp*

Pno. *mp*

Perc.

B-Cl./Cl. *pp* *ppp*

Vc. *[sul D]* *espress.* *p* *mf* *mf* *pt.*

Db. *molto soffiato*
ppp

70

Vla. *senza sord.* *pizz.* **H** $\text{♩} = 52$ *fff* *arco* *mf* *Violento: punta d'arco e molto sul ponticello.*

Vln.

Fl. *fr.* *3* *7* *7* *0*

Ob. *ppp* *6* *6*

Pno. *fff* *fff* *3* *3* *3*

Perc. *fff* *seco seco* *fff*

B-Cl./Cl. *3* *0*

Vc. *mf* *Violento: punta d'arco e molto sul ponticello.* *3* *3* *3*

Db. *0*

84

Vla. *pp* *st. 1/2 crina* **J** *ppp*

Vln. *fff* *f* *ppp*

Fl. *fff* *f* *f* *f*

Ob. *ppp*

Pno. *fff* *f* *f*

Perc. *seco* *mf* *f* *seco* *mf*

B-Cl./Cl. *fff* *ppp*

Vc. *fff* *pp* *pt. metallico*

Db. *fff* *pp* *st. 1/2 crina*

getato

tongue

hand

raspate along the especific string

Ped. sempre

M *M* *Splash*

Molto Calmo

101 **K** (arco balzato continuo dal estremo st. al pt.)

Vla.

Vln.

Fl. *fr.* *ppp*

Ob. *ppp*

Pno. *fff* *mf*

Perc.

B-Cl./Cl. *molto soffio*

Vc. *con sord.* *molto soffiato* *ppp*

Db. (arco balzato continuo dal estremo st. al pt.)

107 **L**

Vla.

Vln.

Fl.

Ob.

Pno.

Perc.

B-Cl/
Cl.

Vc.

Db.

arco ord.

poco al ponticello, punta d'arco, avvicinando il silenzio

PPPP dolce e lontano

113

Vla.

Vln.

Fl.

Ob.

Pno.

Perc.

B-Cl/
Cl.

Vc.

Db.

M

senza balzato

st.

pt.

8^{va}

f

ord. senza balzato

st.

pt.

119 pt. molto

Vla.

Vln.

Fl.

Ob.

Pno.

Perc.

B-Cl/
Cl.

Vc.

Db.

poco a poco al talone

Talone, "overpressured" ma *ppp* poco a poco

poco a poco al talone

Talone, "overpressured" ma *ppp* poco a poco