

silvio ferraz

trio mobile para donizete galvão

violino, violoncelo e piano

partitura





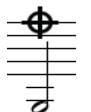


sp. 2015

*escrito para o trio puelli
dedicado ao amigo donizete da borda da mata galvão*

A peça deve iniciar-se com uma leitura sem entonação, sem nenhuma afetação de leitura de poema, leitura como quem lê uma lista telefônica, do poema "atravessar as coisas" de donizete galvão (o homem inacabado, são paulo: portal literatura) que transcrevo aqui escrito como uma partitura, tal qual imagino sua leitura, e não tal qual o poeta o dispôs em seu livro:

*atravessar as coisas para melhor absorver-lhes a duração e o gosto
aprender a paciência de um artesanato sair do outro lado com outra densidade:
o corpo mais sólido diante da correnteza desses dias.*

notação

<p>piano</p>		
<ul style="list-style-type: none"> • abafar as cordas indicadas com dedo, de modo aos harmônicos manterem a presença clara da fundamental (ou reparar o piano abafando as cordas indicadas com cunha de borracha) 		<ul style="list-style-type: none"> * to muffle the indicated string with fingers, trying to maintain a clear presence of the fundamental tone (or, to prepare the piano with rubber on the indicated strings. If the inside structure of the piano don't allow a easy muffling, consider changing the note an eight lower.
<ul style="list-style-type: none"> • raspar a corda longitudinalmente em um só lance, com velocidade e deixar ressoar 		<ul style="list-style-type: none"> * fastly scrap along the string. with a guitar plectrum
<ul style="list-style-type: none"> • em passagens com constrante alteranância de nota abafada e não abafada, o circulo com ponto indica “não abafar” 		<ul style="list-style-type: none"> • in passagens with constant changing of muffled and unmuffled sound, the circle with a point means “unmuffled”
<p>violoncello/violino</p>		
<ul style="list-style-type: none"> • passagens com grande alternanciaentre arco, pizz, pizz bartok, pizz al ponticello, a simples indicação de arco para baixo ou para cima já subentender “arco”. 		<ul style="list-style-type: none"> • in passagens with constant changing among pizz, arco, pizz bartok, pizz al ponticello, the simple down ou up-bow indication means “arco” (see ms.6, 8, 9 etc.)
<ul style="list-style-type: none"> • o sinal de crescendo em negro significa um crescendo súbito ao ffff partindo sempre da dinâmica geral da passagem 		<ul style="list-style-type: none"> the black crescendo sign means a very fast and strong crescendo from the general dynamic of the passage to ffff.
<ul style="list-style-type: none"> • ao compasso 40 violino e violoncelo são tocados de modo à mão esquerda ser empregada para abafar o cavalete e as quatro cordas, com o polegar coleado ao cavalete e às cordas e os oturos dedos ao cavalete. 		<ul style="list-style-type: none"> • from ms.40 untill 52 (cello) and ms.41 to 53 (violin), use the left hand to muffle strings and bridge, really clipping the bridge and strings whith fingers.
<ul style="list-style-type: none"> • ao compasso 40 o violino deve ser tocado em posição vertical, apoiado sobre as pernas. 		<ul style="list-style-type: none"> from second part of the mes.41 untill 53, the violin must be played on the thigs in the ancient way.
<ul style="list-style-type: none"> • trilo abafado-não abafado, correponde fazer um movimento rápido de abafar-desabafar com a mão esquerda. 		<ul style="list-style-type: none"> this sign means a kind of a trill, with a fast mouvement of clip and unclip, muffling and unmuffling strings,
<ul style="list-style-type: none"> • na passagem compreendida entre os cps. 63 e 74 (cello) 75 (violino), a nota entre parentesis (corda solta de re ou sol) deve ser sustentada como um bordão todo o tempo, as mudanças de arco devendo ocorrer o mínimo possível e sempre junto com a linha melódica. 		<ul style="list-style-type: none"> • between mesures 63 and 74 (cello)/ 75 (violin), the open string with parenthesis means a very continuous bourdon. The bow changing must be done as little as possible and following with the melodic line.
<ul style="list-style-type: none"> • sul tasto 	<p>ST.</p>	<ul style="list-style-type: none"> • sul tasto

Trio mobile para Donizete Galvão
Scrite per il Trio Puelli
2015

1
silvio ferraz, 2015

$\text{♩} = 60, \text{vivo}$

mf *mf* *mf* *mf* *mf*

f *arco* *arco* *mp*

p *poco staccato* *senza Ped.* *8va*

p *f* *fp* *f*

8va *8va* *8va* *8va* *8va*

The musical score consists of six systems of staves. The first system (measures 5-10) includes a treble and bass staff with dynamics like *f*, *pizz.*, *arco*, and *fp*. The second system (measures 11-16) features a treble staff with *8va* markings and a bass staff with *f* and *fp*. The third system (measures 17-22) has a treble staff with *arco al tallone*, *pizz.*, *simile*, and *pizz.pont*, and a bass staff with *f*, *mp*, and *f*. The fourth system (measures 23-28) shows a treble staff with *f* and *10*, and a bass staff with *f* and *mp*. The fifth system (measures 29-34) features a treble staff with *ff* and *tempo preciso*, and a bass staff with *8va* and *8va* markings. The sixth system (measures 35-40) continues the bass staff with *8va* markings.

(*) due to constant bow to pizz. alternation,
the sole indication of down-bow or up-bow means "arco"

arco ord. *tr* *fp* *pizz.* 5 *f* *pizz.pont* 3 *f* *arco getato violento* *arco ord.* *tr* 3 *fp* *f* *pizz.* *arco tall.* *arco ord.* 6 3 *mp*

poco staccato *mp* *f* *mp* *arco* 3 *f* *tr* 3 *f* *ff* *fp* *f*

8^{va} *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}*

violento *f* *p* *fff* *fp* *fff* *fp* *fff*

♩ = 66 15

8^{va} *f* *8^{va}* *8^{va}* *L.v.*

fp *fff* *pp* *pp* *statico* [20] *MOSSO*

fp *fff* *pp* *pp*

f *8va* *L.v.* *L.v.* *8va* *L.v.*

|| *cantabile, como ricordare di un canto lontano*

♩ = 52

ord. *arco leggero, quasi flautato e poco vib.* *p* *fp*

ord. *arco leggero, quasi flautato e poco vib.* *pp* *p* *pp*

f *8va* *8va* *8va* *8va*

cantabile, ma sempre quasi flaut.

25

fp

fpp

pp^v

cantabile, ma sempre quasi flaut.

ord.

30

ogd. non flaut.

cantabile, quasi flaut.

ord. non flaut.

fp

f

8

35

mp

p

mf

fp

leggiero

senza Ped.

p

6/4

Violin part: *pp*, *pp*, *pp*, *mf*, *pp*. *arco flaut sul pont su due corde*. *10*

Viola part: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *fp*, *pp*. *arco flaut sul pont su due corde*. *6*, *6*, *6*, *10*

Piano part: *mf*. *8*. *And. L.v.*

Violin part: *tr*, *molto flaut*, *f*, *pp*, *ord*. *tr*. *muffled/ unmuffled trill*. *40*

Viola part: *ST* → *ord.*, *pp*, *3*

Piano part: *ff*, *8*, *L.v.*

Annotations:
 ♩ = 50 Lontano "comme un bruit de fond".
 Violin must be played on the thigs (as a viola da gamba).
 To muffle all strings clipping the bridge with left hand fingers.

tr $\text{♩} = 50, \text{quasi stático}$

ST
sf

tr

$\text{♩} = 50, \text{quasi stático}$

ST
punta d'arco

ord.

tr

$\text{♩} \text{circa } 72$

p

TACET

TACET

molto leggero, agile, indipendenti dal altri instrumenti

tr

tr

45

tr

ord.

punta d'arco

sf

TACET

This system contains three staves. The top staff is a piano part with a trill marked 'tr' and a fermata. The middle staff is a violin part with a trill marked 'tr' and a fermata. The bottom staff is a piano accompaniment with sixteenth-note patterns and dynamic markings 'sf' and 'f'. The word 'ord.' appears above the first and second measures of the violin staff. The word 'TACET' appears in the piano staff at the end of the system.

This system contains three staves. The top staff is a piano part with a trill marked 'ST. tr'. The middle staff is a violin part with a trill marked 'tr' and a fermata. The bottom staff is a piano accompaniment with sixteenth-note patterns and dynamic markings 'p' and 'sf'. The text 'timbric trill, muffled, unmuffled' is written above the first measure of the violin staff. The word 'ST.' appears above the first and third measures of the violin staff. The word 'tr' appears above the first and third measures of the violin staff.

50 *ST.*

sf *pp*

ST.

sf *pp*

p *f* *mf* *ff*

TACET

6

$\text{♩} = 68$ *Lontano e Calmo* *in ordinary position, not muffled*

pp *mp* *ppp* *p* *mp*

ordinary not muffled *pizz.* *simile different dynamics*

55

Violin part: *pizz.*, triplet, *pizz.*, triplet, *pizz.*, triplet

Cello/Bass part: *pizz.*, *pizz.*, triplet, triplet, *pizz.*, *arco*

Piano part: 8va, triplet

Violin part: *pizz.*, *arco quasi flautando*, *pp*, *p*, *p*

Cello/Bass part: *pizz.*, *ppp*, *arco, quasi flautando*, *pp*, *p*, triplet

Piano part: 8va, *pp*, *mf*, triplet

Tempo: ♩ = 60

Measure 60: subito bow change

Measure 61: (*)

(*) sustain as a constant pedal (bourdon), the bow must be articulated following the melodic line.

Musical score for the first system, measures 61-64. The treble staff contains a melodic line with triplets and slurs, marked with piano (*p*) dynamics. The bass staff provides a rhythmic accompaniment with similar triplet patterns and slurs, also marked with piano (*p*) dynamics.

Musical score for the second system, measures 65-69. Measures 65-68 show rests in the treble staff and a rhythmic pattern in the bass staff. Measure 69 features a triplet in the bass staff marked *mf* and a circled "red." annotation.

Musical score for the third system, measures 70-73. The treble staff contains a melodic line with triplets and slurs, marked with piano (*p*) dynamics. The bass staff provides a rhythmic accompaniment with similar triplet patterns and slurs, also marked with piano (*p*) dynamics.

Musical score for the fourth system, measures 74-77. Measures 74-75 show chords in the treble staff marked *pp* and *p*. The bass staff has a rhythmic pattern. Measure 76 features a circled "ord." annotation and "Sub" markings in the bass staff. Measure 77 shows chords in the treble staff marked *pp* and *p*, and "Sub" markings in the bass staff.

First system of musical notation. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a bass line with triplets and slurs. Dynamic markings include *p* and *pp*. A box containing the number 75 is located above the treble staff.



♩ = 40, piu lento, statico

sul tasto molto

poco vib.

Second system, treble staff. Contains notes and rests. Dynamic marking *pp* is present. The time signature changes to 4/4.

Second system, bass staff. Contains notes and rests. Dynamic markings include *fp* and *pp*. Fingerings *sul A*, *sul D*, and *sul G e D* are indicated. The time signature changes to 4/4.

Third system, grand staff. Treble and middle staves contain rests. Bass staff contains rests and a few notes.

Third system, bass staff. Contains chords with fingerings (5) and dynamic marking *mf*. A circled cross symbol is above the first chord. The time signature is 4/4.

♩ = 60, subito con moto, preciso

80

f *pizz.* *pizz.* *pizz.* *pizz. al pont.*

f *p* *pp* *f*

mf *8vb* *8vb* *8vb* *8vb* *8vb* *8vb* *8vb* *8vb* *8vb* *8vb* *8vb*

Red. metà al fine

♩ = 40, Largo

85

f *pp* *f* *fp*

8vb *8vb* *8vb* *8vb* *8vb*

Ped. L.v.