UCLA
Contemporary Music Score Collection

Title
Ramos

Permalink
https://escholarship.org/uc/item/0sv9n1j1

Author
Rios Filho, Paulo

Publication Date
2020

Copyright Information
This work is made available under the terms of a Creative Commons Attribution-NonCommercial License, availalbe at https://creativecommons.org/licenses/by-nc/4.0/

eScholarship.org Powered by the California Digital Library
University of California

dedicada a D. Lúcia e sua gentil família
dedicated to Luciane Cardassi

RAMOS

para piano (+voz) e eletrônica (com click)

Paulo Rios Filho

2016

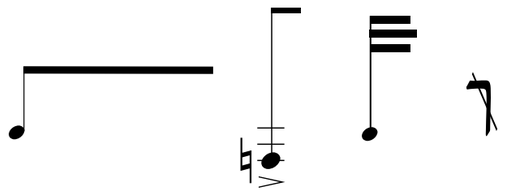
Esta obra realizou-se com o apoio de IBERMÚSICAS.

IBERMÚSICAS

AGRADECIMENTOS

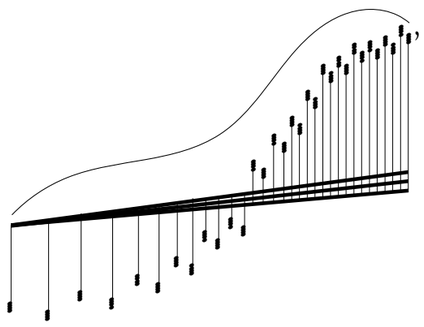
A D. Lúcia, Sr. Paixão e suas filhas pelo acolhimento e disponibilidade;
A Luciane Cardassi pela parceria e, juntamente ao Jess, pelo acolhimento em Banff;
A Danilo Carvalho, pela bondosa cessão de suas incríveis gravações das paisagens sonoras do Delta do Rio Parnaíba.

NOTAS DE PERFORMANCE / PERFORMANCE NOTES

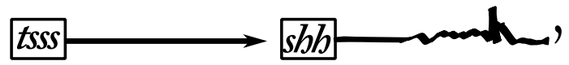


plain straight flags: proportional/relative/spatial rhythimc notation; sounds are to be played acording to their approximate position in the measure or block of seconds; beam-flag lenght tells the aproximate duration of the sounds; three beamed notes are to very rapid attacks, pretty much like individual grace notes; long pedaled tones may show not so long beams plus ties (besides pedal mark).
slashed seven rest: very short downbeat rest; used to make clearer the situations where indetermined rhythimic figures are on leftest of a new measure or measure's beat but are not supposed to be played on the downbeat, but a little bit after it.

improvisation modules' enclosing shapes: impro ruled by the enclosed content — rhythms, gestures, cells, pitches, whatsoever. The shapes vary. Local text notes w/ further indications are mostly available aside the modules themselves.



bunch of noteheads gathered on no clear pitch indicated chords: gesture with random chords on both hands... try to priorize hand formation which are present on the neighbour sections.

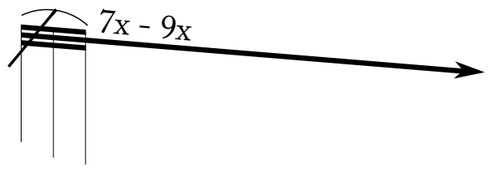


vocal noises: produce vocalic sounds with the indicated phonemes. Straight line means relatively stable noise; wavy and irregular line means unstable, variable, inconstant, modulated noise (reasonably following the line's movements.

almost whisper.:

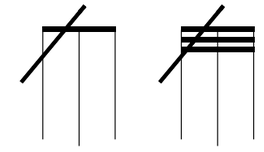
"o sal... dos mares..."

speaking passages: speak the enclosed text always in a misterious, drammatic, even unclear way. Sounds and little noises within spoken words themselves are more important than intelligibility of text. 'Almost whispering' means to whisper conserving tonal vocalic sounds on a secondary very discrete level. 'Whispering' means noise only, the noisy formants drawn from and isolated from the spoken words. Texts are to be very well articulated, with sharpness and prevailing strong consonant sounds.

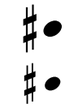


repetition marks: repeat the written cell between X and Y times. When no number of repet. is indicated you probably are in a metric context and should repeat the cell as to fit the measures they are in.

note on Sostenuto Pedal:
whether either 'no' or 'not functional' sost. pedal (S.P.) — try to make local arrangements smartly using the sustain pedal or just trying out to staccato somethings (which eventually were supposed to be S.P.). Use your discretion and feel free to contact composer:
pauloriosfilho@gmail.com



very fast / as fast as possible



voice octaves: choose the most comfortable octave and try to stay on in it.

(ppp – p)

parenthesized dynamic range: play the passage sometimes going up and down within the indicated dynamic range and sometimes unstably giving more sudden movements on dynamics but yet within the indicated range.

♩ = 68

dynamic, active;
subtile strenght, delicate power; yet strong and powerful.
violent mildness, intense delicacy; yet mild and delicate... but intense.

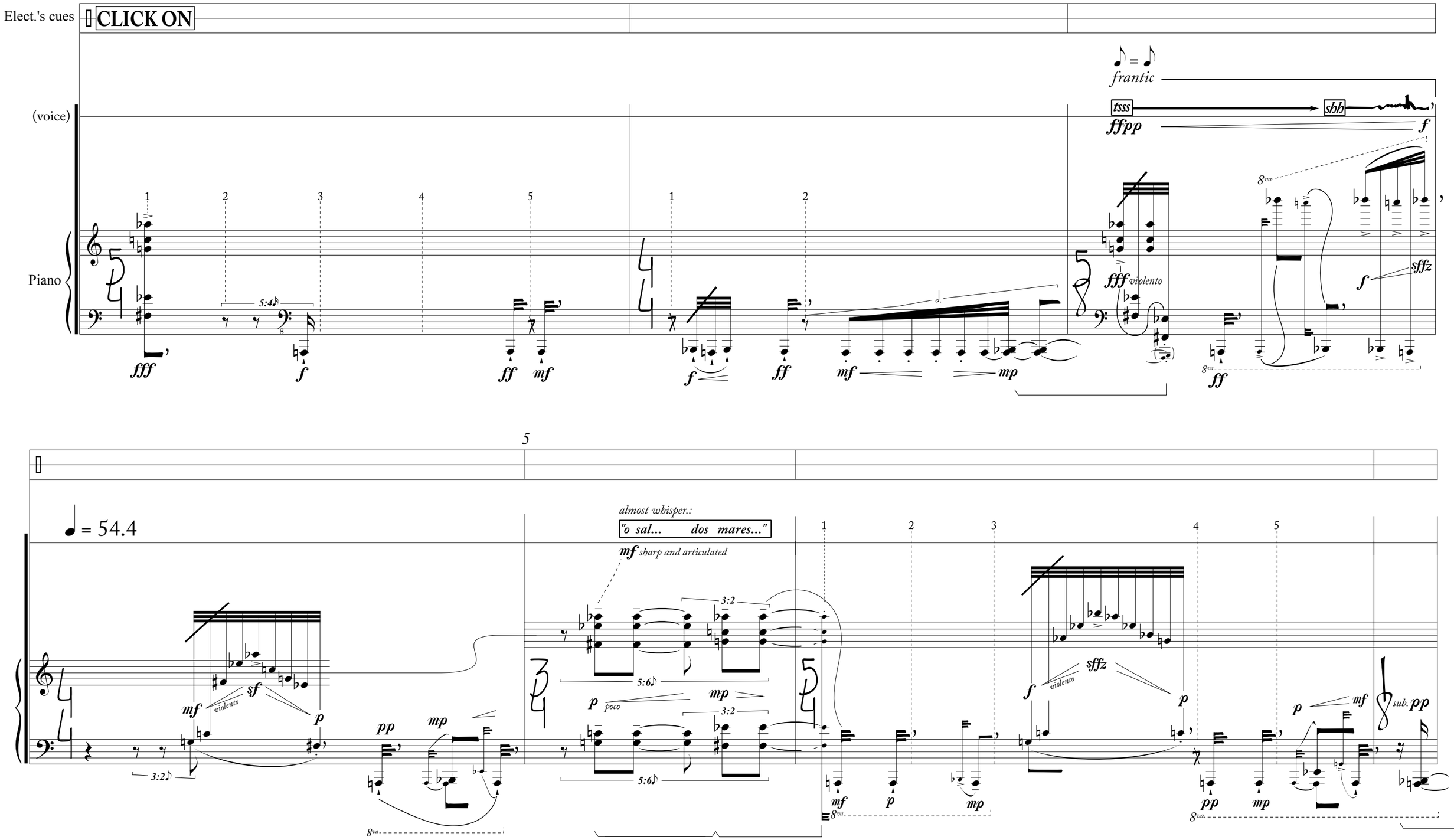
written to and in collaboration with Luciane Cardassi

RAMOS

Paulo Rios Filho

2016

(click's countoff: 4 beats)



10

Pno.

almost whisper.:

"as águas... dos rios..."

mf sharp and articulated

poco string.

quite calm

whispering

getting nervous

almost shout.

"folhas do campo... sal dos mares... águas dos rios, rosário e chás e ramos e..."

mf sharp and articulated

ff

sffffz

p poco

mp

pp

mp

mf

pp molto

sf secco

8va

3:2

5:4

15

Pno.

a tempo

ff

pp

(subito) very nasal

sing.:

cresc. poco a poco

cu (unn...)

(onn...)

(inn...)

(enn...)

ord.

f

(u) ...ra!

37"

CLICK OFF

*improvise thru the 37secs block playing each chord below gradually and in order; less activity as less note chords and softer dynamics come.

ff senza dim.

fffff secco

ff

f

mf

mp

p

pp

S.P. sempre ...

8va

5:4

6:4

7:4

Pno.

cue: 4 BEATS on click

speech #1a
"...a minha infância..."

speech #1b
"...a me entender..."

cue: 4 BEATS on click

sempre bocca chiusa:
mf
hmm...

mp

* back to the last repetition/improv. module

(ppp – mp) (S.P. on low A and Bb all ahead)
* improvise w/ the framed modules inside in any order

20

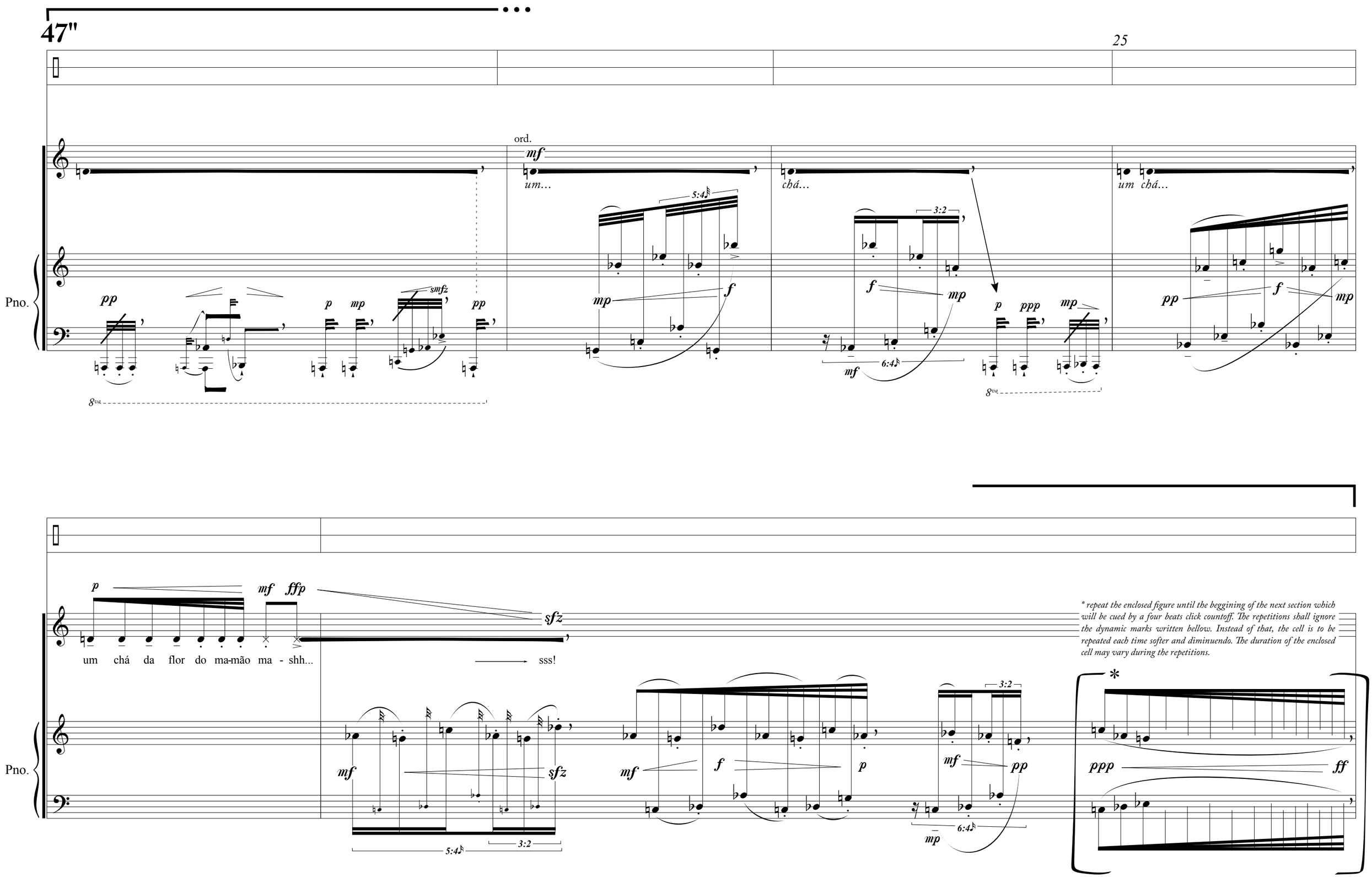
speech #2
"...que eu já era doente..."

cue: 4 BEATS on click

speech #3a
"...muito religiosa né..."

speech #3b
"...pra ela um remédio..'"

(S.P.) release



* repeat the enclosed figure until the beggining of the next section which will be cued by a four beats click countoff. The repetitions shall ignore the dynamic marks written bellow. Instead of that, the cell is to be repeated each time softer and diminuendo. The duration of the enclosed cell may vary during the repetitions.

30

CLICK ON

sharp whisper.:

"Vai-te, doença ruim, do corpo do Seu Paulo"

"Vai-te, doença ruim, do corpo..."

"Vai-te, doença ruim..."

"Vai-te doença..."

♩ = 68

***(mf–f**possibile) very well articulated, almost percussive*

8va

improvise along the wavy line, based on the cell and on the dynamic and musical logic and flow of the other previous similar cells (no pitches variation though). D4 is a kind of to-silence grace note, and is only to be played a few ocurrences during the impro.

Pno.

8va

***(ppp – mf)** subtle transitions; mf appears as quick little convultions*

mf ***ff*** ***mf*** ***sffz***

35

♩ = 36 ***accel.***

♩ = 54.44

accel.

fff *frr* *sss*

ppp ***mf*** ***sf***

Pno.

p ***sf*** ***fff***

8va

ff ***f*** ***ff***

mf ***ff***

fff *molto secco*

f

ff

8va

ff

molto

pp ***sffffz***

ped. right after releasing the key, affecting just the resonance of the tone

40

♩ = 68

Pno.

1 2 3 4

f *ff* *mf* *f* *sfz* *sub.* *pp* *mp*

8va

1 2 3

fff *sub.* *mp* *sffz* *violento* *ff* *f* *p* *poco a poco*

8va

molto *fff*

45

♩ = 40

poco accel.

quite calm

whispering *getting nervous* *almost shout.*

"... dos mares ... dos campos ...dos rios ...rosários e chás e ramos e..."

mf *sharp and articulated*

Pno.

pp *cresc.* *ff*

6:4 5:4 5:4 5:4 7:4 3:2

8va

♩ = 54.44

(♪ = 109)

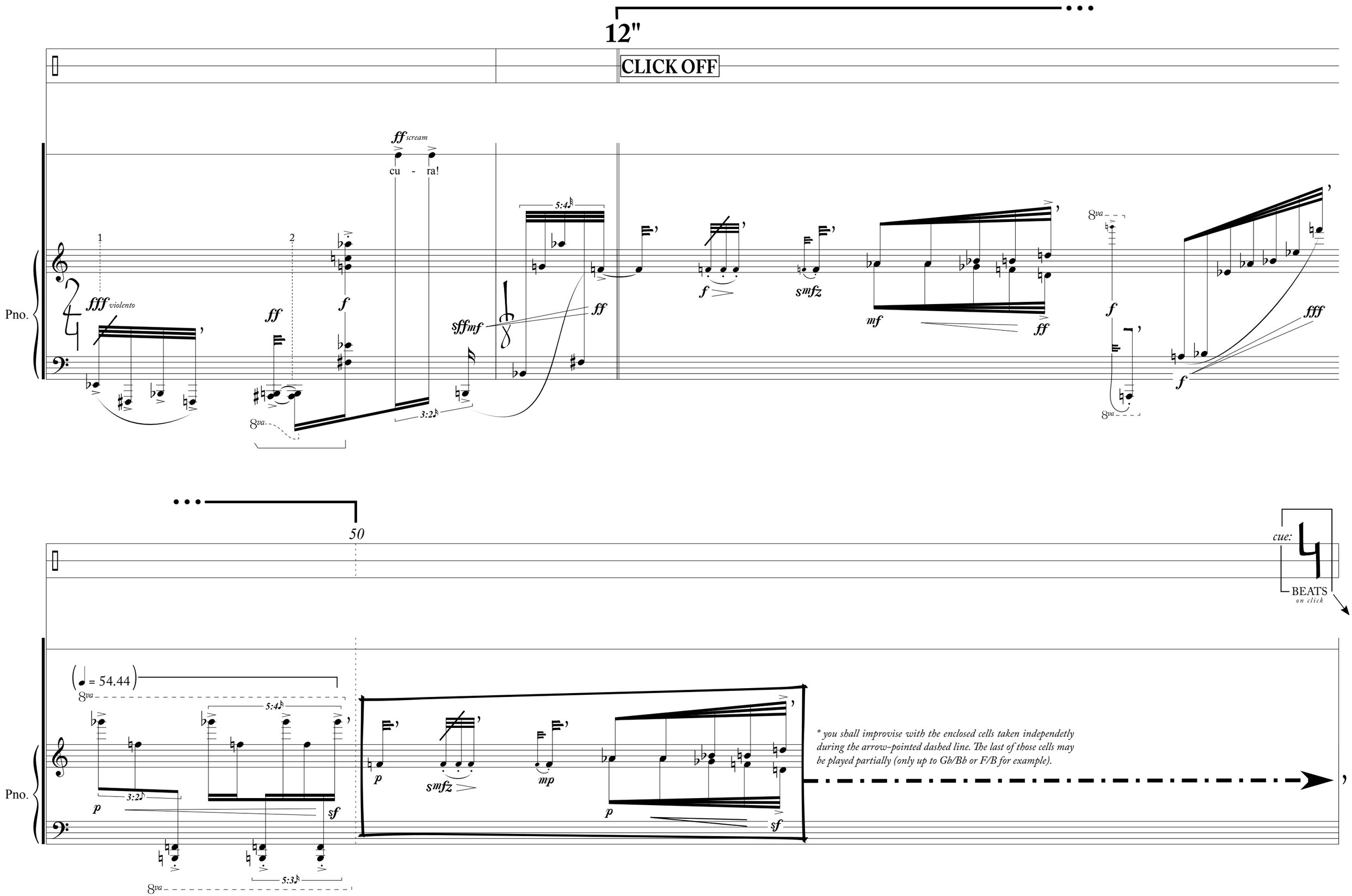
string.

tsss *ffpp* *f*

fff *smfzp* *p*

shh *fmp* *mp* *molto*

sss


12"
CLICK OFF
Pno.
ff scream
cu - ra!
fff violento
ff
f
sffmf
5:4
3:2
8va
smfz
mf
fff
50
cue:
BEATS
on click
= 54.44
p
sf
mp
5:3
* you shall improvise with the enclosed cells taken independetly during the arrow-pointed dashed line. The last of those cells may be played partially (only up to Gb/Bb or F/B for example).

speech #1a
"...minha mãe sempre rezava..."

speech #1b
"...depois que minha menina morreu..."

cue: 4 BEATS on click

speech #2a
"...me ensinou as força das reza."

speech #2b
"...se eu aprendi... é pq Deus me deu o dom..."

sempre bocca chiusa:
mf
hmm...

8va

mp

Pno.

8va

20"
55

speech #2c
"...até hoje graças a Deus de vez..."

p mf ffp

um mar - cho flor do mão ma - shh...

f poss. whisper.

3

cha - do!

cue: 4 BEATS on click

pp sf

ff

p poss.

8va

* repeat the enclosed 3 notes until the beggining of the next section which will be cued by a four beats click countoff. The rallentando shall continue during repetitions. The staccato only appears at the lowesr A on the very last repetition, just before the beginning of next section.

CLICK OFF

cue: 4 BEATS on click

♩ = 64 *poco rubato*

sharp whisper.: ***mf***

3:2 3:2 3:2 5:4 3:2 5:4 5:3 3:2 3:2

vai - te do - en - ça ruim do cor - po do Seu Pau - lo vai - te do-en-ça ruim

"Vai-te, doença ruim, do corpo..."

Pno.

(ppp – mf) *subtle transi tions; mf appears as quick little convultions*

mp ppp p n

60

cue: 2 BEATS on click

CLICK ON

♩ = 36 ***accel.*** ♩ = 68 ***rit.***

8va

ff ***p*** ***fff*** ***f*** *possibile violento* 3:2 ***ff*** ***fff*** ***ff*** ***f*** *possibile violento* ***fff*** ***p***

Pno.

cue:
65

CLICK OFF

♩ = 54.4 *rubato*

Pno.

* staccato shall not interrupt
Ped effect in this passage

mf *p* *f* *pp* *f* *p* *mf* (*sf*) *p*

always kind and gentle no matter dynamics suggest the contrary

Ped. *sempre*

cue:
67

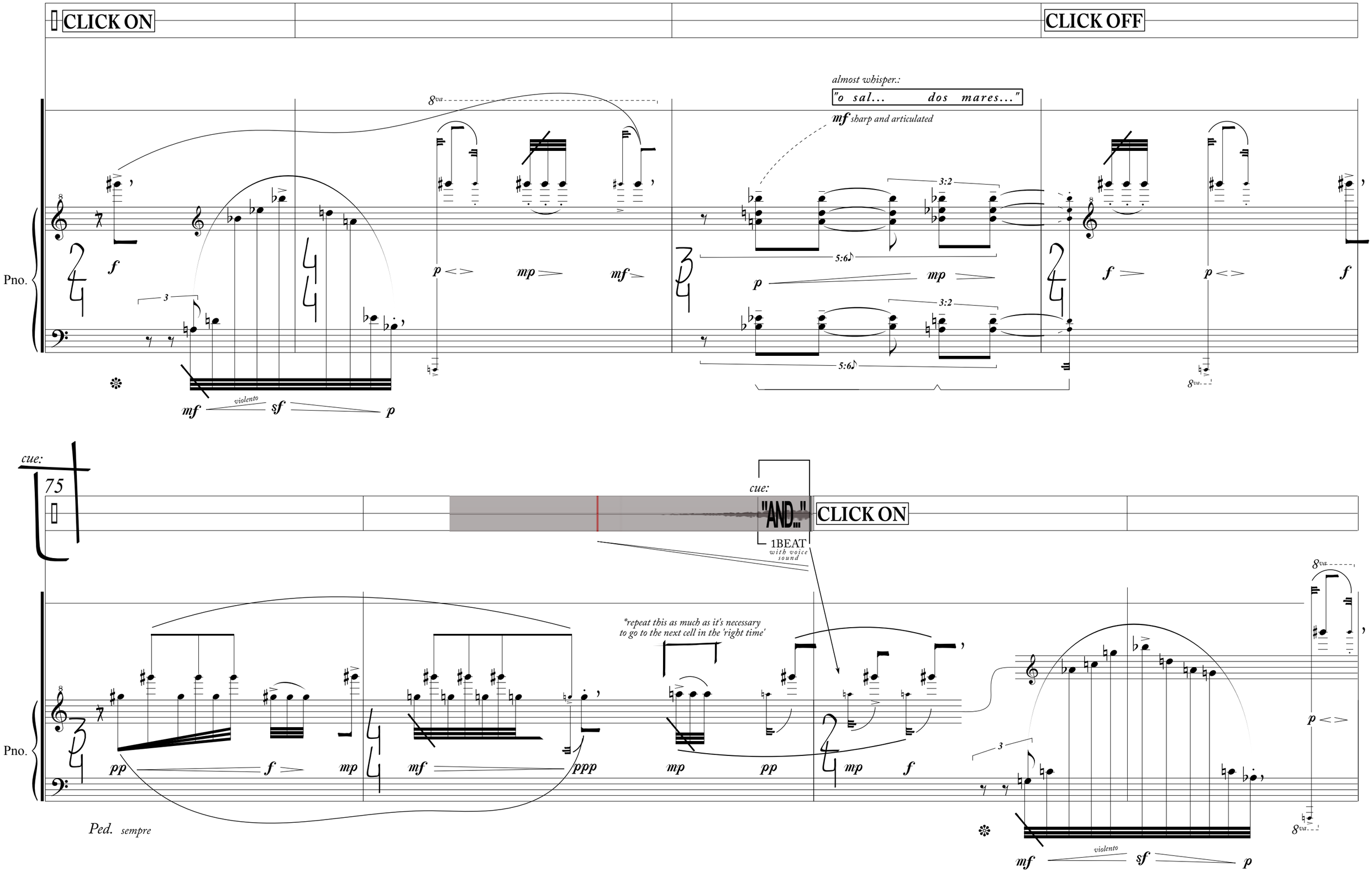
cue:
70

cue:
"AND.."
1BEAT
with voice sound

Pno.

f *mf* *pp* *f* *mp* *ppp*

*repeat this as much as it's necessary to go to the next measure's cell


CLICK ON
CLICK OFF
almost whisper.:
"o sal... dos mares..."
mf sharp and articulated
Pno.
violento
cue:
75
cue:
"AND..."
1BEAT
with voice sound
CLICK ON
*repeat this as much as it's necessary to go to the next cell in the 'right time'
Ped. sempre

80

CLICK OFF

cue:

82

cue:

"AND..."

1BEAT

with voice sound

almost whisper.:

"as águas... dos rios..."

"o sal... dos mares..."

mf sharp and articulated

*repeat this as much as it's necessary to go to the next measure's cell

Pno.

3:2 5:6♪ *p* *mp* 3:2 5:4♪ *pp* *p* 3:2

mfpp *f* *p* *mf* *p* *mf* *pp*

Ped. sempre

85

CLICK ON

poco più lento *poco accel.*

almost whisper.:

"as folhas... do campo..."

"o sal... dos mares..."

"as águas... dos rios..."

mf sharp and articulated

8va

f *mp* *p* *mf*

3 *violento* *mf* *sf* *p*

3:2 5:6♪ *pp* *mp* 3:2 5:4♪ *p* *mf* 3:2 5:6♪ *pp* *mp*

cue:
90
cue:
"AND..."
CLICK ON
1BEAT
with voice sound
*repeat this as much as it's necessary to go to the next measure's cell
a tempo *rubato*
poco rit.
almost whisper.:
"o sal... dos mares..."
"as folhas... do campo..."
mf *sharp and articulated*
Pno.
mp *mf* *p* *pp* *mf* *p* *mf* *violento* *sf* *p* *mf* *pp* *mp*
3:2
5:6♪
5:4♪
Ped. *sempre*

CLICK OFF
cue:
95
cue:
"AND..."
CLICK ON
1BEAT
with voice sound
*repeat this as much as it's necessary to go to the next measure's cell
a tempo *rubato*
Pno.
f sub. *p* *mf* *mp* *mf* *pp* *f* *mf* *violento* *sf* *p*
Ped. *sempre*

100

poco a poco string.

ff pp (subito) very nasal

sing.:

cu (unn...)

cresc. poco a poco

ord.

(onn...) (inn...) (enn...) (u)

Pno.

3:2 5:6♪ 3:2 5:4♪ 3:2♪ 3:2♪

34"

CLICK OFF

cue: "speech#1..." 1BEAT with voice sound

f ...ra!

ff f mf mf mf p pp

Ped. sempre

105

speech #1

"Não." "...aquela graça que Deus me deu."

cue: "speech #2..." 1BEAT with voice sound

speech #2

"Foi no dia que eu rezei..." "...e eu já tinha visto uma morrer né..." "...se serve pra mim curar minha fia."

sempre bocca chiusa:

voice+piano: *mf* hmm...

Pno. *p* *pp* *mp* *p* *pp* *mp* *p*

110

cue: "speech #3..." 1BEAT with voice sound

speech #3

"Porque Deus não vai lhe dar..." "...você tem que fazer uso...."

cue: "speech #4..." 1BEAT with voice sound

speech #4

"O mal-olhado você só fica assim..." "...e não tem coragem de fazer..."

Pno. *mp* *mf* *mf* *mp* *mf* *p* *pp* *mp* *f* *mf* *mf*

cue:
BEATS
on click
"...se você não se curar você morre assim."

CLICK ON

speech #5

cue:
"AND..."
1BEAT
with voice sound

♩ = 68

mf

rit. ---------- ***a tempo***

voice only:

um chá...

Pno.

p

smfz *p* *sf*

5:4

3:2

f *pp*

3:2

8va

(ppp – mp)

115

1 2 3 4 5

mf

o

sal...

sharp whisper.: harshly:

"um chá, o sal..."

f *poss.*

** improvise using the parenthesized pitch on the suggested following rythmic cells, which must be taken independetly and played in any order or arrangement during the arrow-pointed dashed line. Try to stablish a kind of dialogue with the spoken voice on electronic part.*

8va

(mp – f)

Pno.

sf *mf*

8va 8va

f *mp* *ff*

(pp – mf)

120

speech #6

♩ = 102 *rit.* ♩ = 68

Pno.

p *sf* *ff* *pp*

6:4 5:4 3:2

8va

(ppp – mp)

125

cue:

"AND..."

1BEAT

with voice sound

(mp – f)

ff *mp* *sfz*

(pp – mf)

sharp whisper.:

accel.

"o campo, o sal, um chá..."

pp *f poss.*

3:2

mf

um chá...

130

speech #7

cue:
"AND..."
1BEAT
with voice sound

♩ = 102 ***rit.*** ♩ = 68

Pno.

ff *pp* *mp* *f* *pp* *sfz* *mf* *pp*

6:4 5:4 5:4 3:2 6:4

8va

(ppp – mp)

135

sharp whisper.:
accel.

"o sal, o mar, um chá, os rios..."

o mar, os rios

mp *f poss.*

Pno.

8va *(mp – f)*

f *mp* *ff*

(pp – mf)

Pno.

♩ = 102 *rit.* ♩ = 68 ♩ = 102 *rit.*

f

5:4 5:4 5:4 5:4 3:2 3:2 5:4 3:2

140

speech #8

cue: **"AND..."** 1BEAT *with voice sound*

Pno.

♩ = 68

8va *(ppp – mp)*

8va *(mp – f)*

8va *ff* *p* *fff* 8va

145

electr.

Pno.

cue: 2 BEATS on click

♩ = 54.44

CLICK ON

accel.

f possibile violento

insistent

8va

5:4 6:4 7:4 3:2

CLICK OFF

sharp whisper.:

"Vai-te, doença ruim... do corpo..."

"Vai-te, doença..."

voice

(mf–f possibile) very well articulated, almost percussive

(f possibile violento)

2"

9"

cue: "AND..." 1BEAT with voice sound

fff mp

pp

fff

18"

heal saying

heal saying "...eu te curo!"

mp pp mf ff mp p ff ppp mf pp mp p mp

cue: 4 BEATS on click

150

♩ = 60 *poco rit.* *poco meno mosso* ***accel.***

voice **CLICK ON**

Pno.

10:8

ff *p*

pp *sfz*

uuh

11"

speech #1

electr. *"Eu gosto muito de música...."* *"...aquela vontade de chorar."*

8va

fff *pp* *fff*

voice *tsss* *shh* *ffpp* *sfz*

fff

CLICK OFF

cue: **electr.** 2 BEATS *on click*

150

♩ = 48

CLICK ON

Pno.

repeat the cell ininterruptly until the next measure; the two hands may not begin together and they should slightly vary their individual "pulses" as to turn themselves "out of phase" for a while... and then back!

(mf – ff)

**inconstant, ad libitum, nervous pedaling... more released than pressed though. this is valid until a new pedal mark appears.*

8va

**(...)* **(...)*

pp *sfz*

aah

cue:
"AND..."
1BEAT
with voice sound

160

CLICK OFF

5"

22"

Pno.

molto rall.

rubato

mf

7x - 9x

ff

pp

pp

6x - 8x

f

mf

p

4x - 6x

... sempre simile

165

Pno.

mp

ppp

3x - 5x

f

p

mf

mp

mp

mf

cue: 4 BEATS on click

35"

p mp mf f dolce

uhh...

Pno.

f

Nx

p mp p mp p pp p mp mf

Ped. sempre

cue: 4 BEATS on click

15"

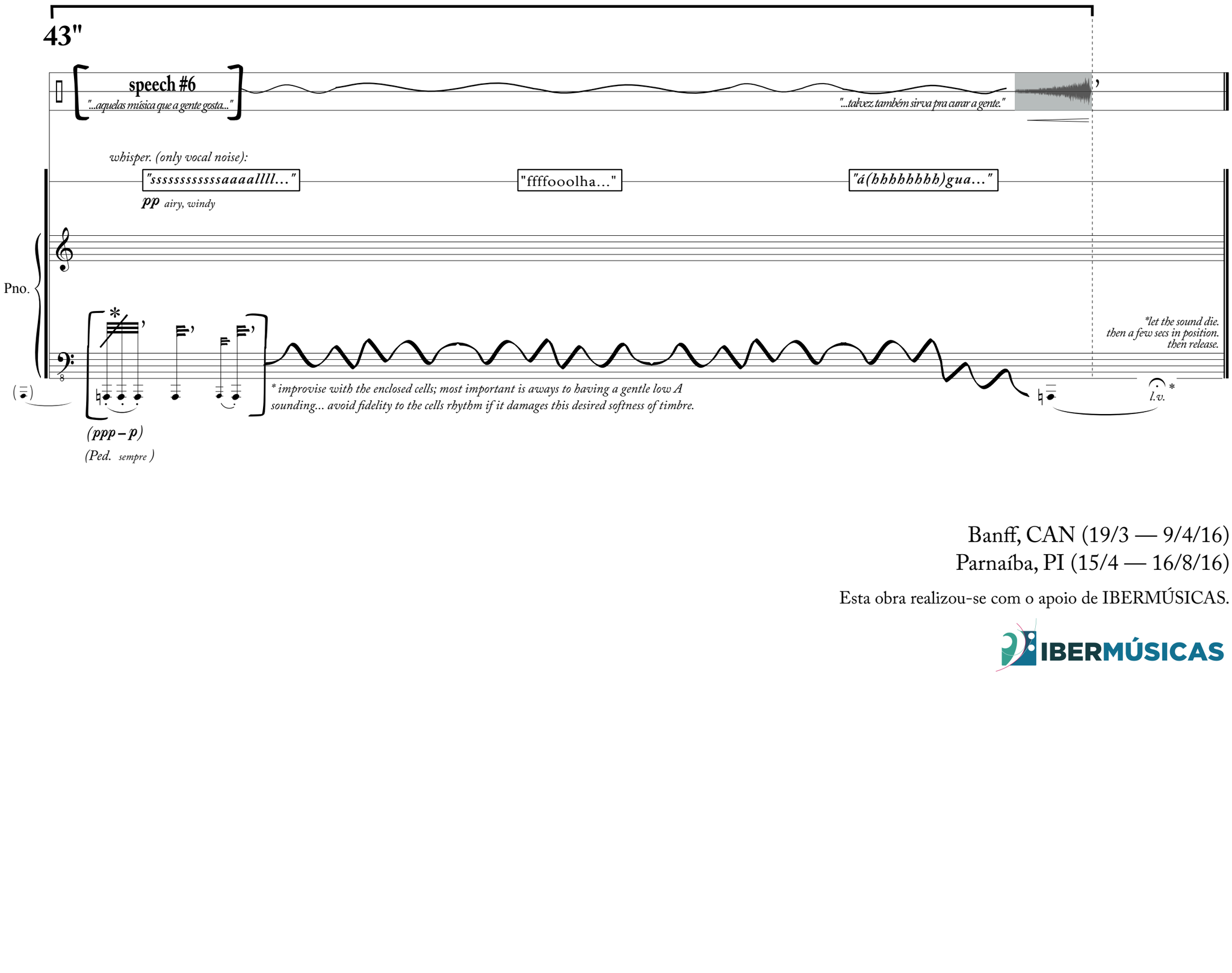
mf bocca chiusa mp p

hmm... hmm... hmm...

Pno.

f mf mp mf mp p pp f mp

(Ped.)



Banff, CAN (19/3 — 9/4/16)
Parnaíba, PI (15/4 — 16/8/16)

Esta obra realizou-se com o apoio de IBERMÚSICAS.