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**Title**

Turritopsis

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Turritopsis

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Turritopsis

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## Instrumentation

Violin

Violoncello

Piano

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## Composer's note:

*“Turritopsis is a musical expression about the cycle of eternal life of a Turritopsis Dohrnii. This species of medusae can live forever in a biological cycle in which it becomes a tadpole after getting older. This cyclical process describes the life as an existential state.”*

*Giordano Bruno do Nascimento  
Saint-Dié-des-Vosges, 07.02.20*

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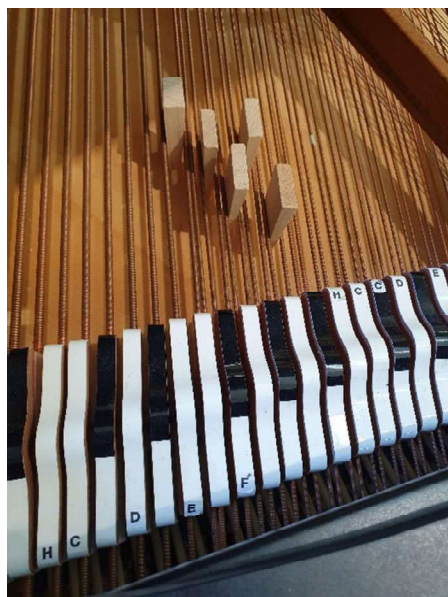
**A commission for the Trio Fidelia**

## Required material

- . One timpani mallet (soft)
- . 6 wood wedges (normal wood door stopper): 80 x 24 x 20 mm

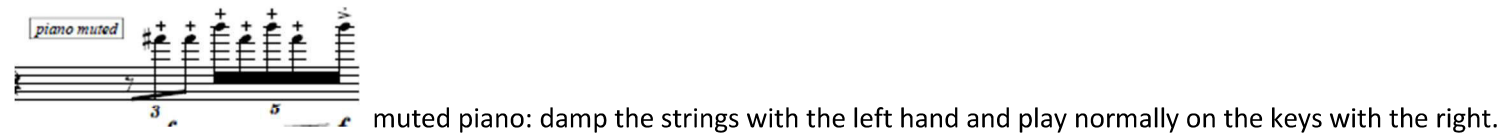
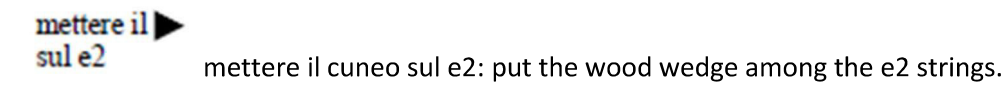
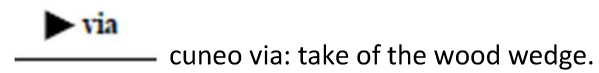
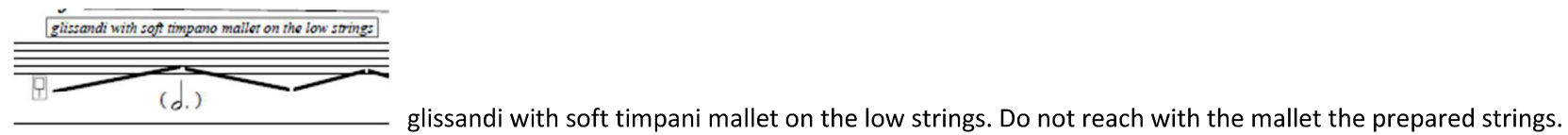
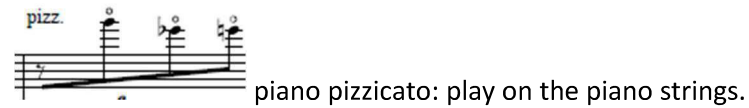


Preparation of the piano on strings E1, F#1, G1, G#1, A1 and e2.

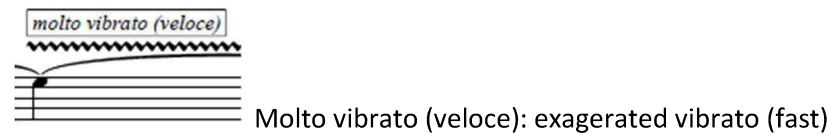


## Playing techniques:

### Piano:



### Strings:



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Playing time: 7 Minutes

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# Turritopsis

Giordano Bruno do Nascimento  
Sondershausen, 05.02.20

♩ = 56 fragile

Violine *sul pont. sempre* *molto vibrato* *spiccato*  
*p* *mf* *pp sub.* *p* *pp* *p* *pp sub.* *p* *p* *mf*

Violoncello *sul pont. sempre* *molto vibrato* *spiccato*  
*p* *mf* *p sub.* *pp* *p* *pp sub.* *p* *p* *mf* *p*

Klavier *mf* *pizz.* *mf* *mf*

Red.

4 *spiccato*  
 Vl. *mf* *pp sub.* *mf* *p sub.* *mf* *p* *mf* *pp* *mf*

Vc. *molto vibrato* *spiccato*  
*p* *mf* *pp* *3* *mf* *5* *3* *p* *p* *5* *mf* *pp* *p* *5* *pp*

Klav. *mf* *mf* *ff* *mf sub.*  
*glissandi with soft timpano mallet on the low strings*

(.) L.V.

6

VI. *p* *mf* *p* *mf* *pp* *mf* *p* *mf* *mf* *f* *mf* (sul pont. sempre) *molto vibrato* *molto vibrato* *molto vibrato* 3

Vc. 3 *mf* 5 *mf* 5 *pp* *p* *mf* *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *molto vibrato* *molto vibrato* *molto vibrato*

Klav. *pp* *mf* *pp* *mf* *p sub.* *mf* *p* 6 6 3 5 3 7

*ped.*

8

VI. *f* *p* *mf* *mf* *pp* *mf* *pp* *mf* *p* *mf* *molto vibrato* *spiccato* (sul pont. sempre) *spiccato* 3 5 3

Vc. *p* *mf* *mf* 5 3 *pp* *mf* *pp* *mf* *pp* *mf* *mf* *pp* *mf* *pp* *spiccato* 5 3

Klav. *pp* *mf* *p* *mf* *pp* *mf* 3 5 3 7 3 5 3

*ped.* *ped.*

VI. *mf* *p* *mf* *pp sub.* *ff* *accel.* *ff*

Vc. *mf* *pp* *ff*

Klav. *p* *ff*

(sul pont. sempre)

*Red.*

VI. *p* *mf* *mf* *f* *f* *ff* *ff* *fff* *ord.* *p* *f*

Vc. *p* *mf* *mf* *f* *f* *ff* *fff* *ord.* *p*

Klav. *ff* *mf sub.* *SECCO* *ff* *f sub.* *SECCO*

*molto vibrato*

*♩ = 66 fluente*

14 *espress.* ord.

VI. *p sub.* *f* *f* *p sub.* *f* *fp* *f* *fp* *ff*

Vc. *f* *f* *p sub.* *f* *mf* *f* *f* *p sub.* *f* *fp* *ff*

Klav. *p sub.* *f* *ff*

16 *pizz.* *arco* *arco*

VI. *mf* *f* *f* *ff* *ff* *mf sub.* *ff*

Vc. *pizz.* *mf* *f* *ff* *ff* *mf sub.* *ff*

Klav. *mf sub.* *f* *mf sub.* *ff* *ff*

*una corda* *poco a poco* *tre corde* *una corda sub.* *poco a poco* *tre corde*

*Red.*

19

VI. pizz. *f* 5 *ff* 5 arco *p* 5 *f* 6 *ff* 6

Vc. pizz. *f* 3 arco *p* 5 *ff* 6

Klav. *mf sub.* SECCO *ff* 6 6 6 6

*una corda sub.* poco a poco → tre corde *ff*

21

VI. *p* *mf* *mf* *f* *f* *ff* *ff* *fff* *ff* *p* *ff* *mf* *ff*

Vc. *p* *mf* *mf* *f* *f* *ff* *ff* *fff* *p* *f* *p* *mf* *f* *ff*

Klav. *f sub. SECCO* *ff* *p* *f*

*molto vibrato*

23

VI. *ff* *ff* *mf* *ff* *fp* *f* *fp* *f* *fp* *gliss.*

Vc. *ff* *mf* *p* *mf* *f* *ff* *fp* *f* *fp* *f*

Klav. *f* *ff* *mf* *f* *p* *f* *ff* *ff*

*espress.* *sul pont.* *espress.* *sul pont. espress.*

*7* *7* *5* *5* *5* *5* *7* *5* *5*

*7* *7* *7* *7* *7* *7* *7* *7*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

26

VI. *f* *pizz.* *p* *f* *mf* *f*

Vc. *p* *f* *mf* *f* *f* *mf* *f sub.*

Klav.

*3* *5* *3* *5*

28

VI. *mf* *f* *mf* *f* *mf* *f* *ff* *mf* *f*

Vc. *>mf* *f* *mf* *f* *mf* *f* *mf* *f* *f* *mp* *f*

*knock on the body of the instrument*

Klav.

Detailed description of the score for measures 28-30: The VI. part starts with a sixteenth-note triplet (marked 6) moving from *mf* to *f*, then another triplet (marked 5) moving from *f* to *mf*. This is followed by two more triplets (marked 5) moving from *mf* to *f*. In the second measure, there is a triplet (marked 5) moving from *f* to *mf*, followed by another triplet (marked 5) moving from *mf* to *f*. The third measure contains a triplet (marked 5) moving from *f* to *ff*, followed by a triplet (marked 5) moving from *ff* to *mf*, and finally a triplet (marked 5) moving from *mf* to *f*. The Vc. part begins with a triplet (marked 5) moving from *>mf* to *f*, followed by a triplet (marked 5) moving from *f* to *mf*. The second measure has a triplet (marked 3) moving from *mf* to *f*, followed by another triplet (marked 3) moving from *f* to *mf*. The third measure features a triplet (marked 5) moving from *mf* to *f*, followed by a triplet (marked 3) moving from *f* to *mf*, and a triplet (marked 3) moving from *mp* to *f*. The Klav. part is silent throughout these measures.

31

VI. *f* *p* *f* *f* *mp* *f* *f* *f* *ff* *f* *mf* *f* *mf* *f* *p*

Vc. *f* *mf* *f* *f* *mf* *f* *mf* *f* *f* *f* *mf* *f* *mf*

*knock on the body of the instrument*

*knock on the body of the instrument*

Klav.

Detailed description of the score for measures 31-33: The VI. part starts with a triplet (marked 5) moving from *f* to *p* to *f*. The second measure has a triplet (marked 3) moving from *f* to *mp* to *f*, followed by a triplet (marked 3) moving from *f* to *f*. The third measure features a triplet (marked 3) moving from *f* to *f*, followed by a triplet (marked 3) moving from *f* to *ff*. The fourth measure contains a triplet (marked 3) moving from *ff* to *f*, followed by a triplet (marked 3) moving from *f* to *mf*. The fifth measure has a triplet (marked 3) moving from *f* to *mf*, followed by a triplet (marked 3) moving from *f* to *f*, and finally a triplet (marked 3) moving from *f* to *p*. The Vc. part begins with a triplet (marked 3) moving from *f* to *mf*, followed by a triplet (marked 5) moving from *mf* to *f*. The second measure has a triplet (marked 5) moving from *f* to *mf*, followed by a triplet (marked 5) moving from *mf* to *f*. The third measure features a triplet (marked 5) moving from *f* to *f*, followed by a triplet (marked 5) moving from *f* to *mf*, and a triplet (marked 5) moving from *mf* to *f*. The fourth measure contains a triplet (marked 5) moving from *f* to *f*, followed by a triplet (marked 5) moving from *f* to *mf*, and a triplet (marked 3) moving from *mf* to *f*. The fifth measure has a triplet (marked 5) moving from *f* to *mf*, followed by a triplet (marked 5) moving from *mf* to *f*, and finally a triplet (marked 3) moving from *f* to *mf*. The Klav. part is silent throughout these measures.



34

VI. *f* *p* *f* *f* *ff* *f* *f* *mf* *f* *f* *ff*

Vc. *mf* *f* *f* *f* *mf* *f* *f* *f* *mf* *f* *mf* *f*

Klav. *piano muted* *mf* *f* *mf sub.* *f* *f* *f* *ff* *mf sub.* *f* *mf* *p* *f* *mf sub.* *f*

*pizz.* *on the body of the instrument* *knock on the body of the instrument* *pizz.*

*Red.*

37

VI. *mf* *f* *f* *f* *p* *f* *mf* *f*

Vc. *f* *mf* *f* *p* *f* *mf* *f*

Klav. *mf* *f* *mf sub.* *f* *mf sub.* *f* *pp* *f* *mf sub.* *f*

*ord.* *ord.* *SECCO* *una corda sub.* *poco a poco* *tre corde*

*Red.*

arco *espress.*  $\text{♩} = 46$  subito trasparente

VI. *fp* *f* *p*

Vc. *f* *f* *p* *mf* *p*

Klav. *p* *f* *ff* *ff* *f*

Red.  $\wedge$  Red.

*espress.* *molto vibrato* *poco a poco* sul pont. ord. senza vibrato *poco a poco* *espress.* sul pont. *molto vibrato (veloce)*

VI. *pp* *fp* *f* *pp* *ppp* *f* *ppp* *ppp*

Vc. sul pont. *molto vibrato* ord. senza vibrato *poco a poco* *espress.* sul pont. *molto vibrato (veloce)*

*f* *p* *p* *mf* *p* *mf* *ppp* *f* *ppp* *ppp* *f*

Klav. *pizz.* *mf* *5* *mf* *3* *3*

Red.  $\wedge$  Red.

45

VI. *f* *ppp* *pp* *f* *pp* 11

Vc. *ppp* *pp* *f* *pp*

Klav. *ppp* *pp* *f* *pp*

ord. senza vibrato *poco a poco* *espress.* *poco a poco* senza vibrato

senza vibrato *espress.* *poco a poco* senza vibrato

*Ped.* *Ped.* *Ped.*

47

VI. *fp* *f* *ppp*

Vc. *fp* *f* *ppp*

Klav. *p* *mf* *mf* *ff*

*poco a poco* *espress.* senza vibrato sub. *poco a poco* *espress.*

*poco a poco* *espress.* senza vibrato sub. *poco a poco* *espress.*

*mf* *ff*  
glissandi with soft timpano mallet on the low strings

*Ped.* *Ped.*

49

sul pont. molto trasparente

VI. *ppp* *p* *pp* *p* *pp* *ppp* *p* *pp*

gliss. gliss.

Vc. *ppp* *p* *pp* *p* *pp* *p* *pp*

sul pont. molto trasparente

Klav. L.V.

52

VI. *pp* *mp* *ppp* *pp* *p* *pp* *ppp*

*molto vibrato (veloce)*

ord. *ppp*

Vc. *p* *pp* *ppp* *mp* *ppp* *pp*

*molto vibrato (veloce)*

Klav. *mf* *pp* *p* *pp*

pizz.

Red.

VI. *espress.* *senza vibrato* *gliss.* *gliss.* *poco a poco* *espress.* *senza vibrato*

Vc. *mf* *pp*

Klav. *pp* *p* *pp* *p* *pp*

VI. *col legno* *ppp* *p* *mp* *pp*

Vc. *col legno* *ppp* *p* *mp* *p* *ord.* *pp* *mp*

Klav. *p* *mf* *pp* *pp* *p* *pp* *pp* *mp*

61 col legno col legno

VI. *p* *p* *p* *mf* *p* *mf*

Vc. *pp* *p* *mf* *p* *mf* *p* *mf*

Klav. mettere il sul e2 *mf* SECCO *mf* SECCO

64

VI. *p* *mf* *p* *mf*

Vc. *mf* *p* *mf*

Klav. *mf* SECCO *mp*

Red.

VI. *ord.*  
*p* *f* *mf* *ff* *mf* *f* *ff*

Vc. *ord.*  
*p* *f* *f* *mf* *ff* *mf* *f* *ff*

Klav. *ben marcato*  
*ff SECCO* *p SECCO* *ff*

VI. *f* *ff* *mf* *ff* *mf* *mf* *f* *ff*

Vc. *mf* *mf* *ff* *mf* *mf* *f* *ff*

Klav. *ff*

73

VI. *mf* *ff* *ff* *pp* *fff*

Vc. *mf* *f* *mf sub.* *ff* *pp* *fff*

Klav. *pp* *fff*

ped.

accel.

pizz.

arco

76

VI. *p* *f* *p sub.* *f* *f* *p sub.* *f* *fp* *f* *fp* *ff*

Vc. *p* *f* *f* *p sub.* *f* *mf* *f* *f* *p sub.* *f* *fp* *ff*

Klav. *ff* *f sub.* *SECCO* *f* *mf* *f* *p sub.* *f* *ff*

*espress.*

ord.

*♩ = 66 fluente*



79 *pizz.* *mf* *f* *pizz.* *f* *f* *ff* 17

Vl. *mf* *f* *f* *ff*

Vc. *mf* *f* *ff*

Klav. *mf sub.* *f* *mf sub.* *ff*

*una corda* *poco a poco* *tre corde* *una corda sub.* *poco a poco* *tre corde*

81 *arco* *ff* *mf sub.* *ff* *p* *f* *ff*

Vl. *ff* *mf sub.* *ff* *p* *f* *ff*

Vc. *ff* *mf sub.* *ff* *p* *f* *ff*

Klav. *ff* *ff*

*Red.* *Red.*

18 83

VI. (pizz.) *p* *f* *mf* *f*

Vc. *p* *f* *mf*

Klav. ord. *pp* *f* *mf sub.* SECCO *f*

ord. *una corda sub.* *poco a poco* *tre corde*

85

VI. arco *espress.* *fp* *f* *p* *pp*

Vc. *f* *f* *p* *mf* *mf* *ff* *pp* *p*

Klav. *p* *f* *ff* *ff* *f* *ff*

*ped.* *ped.*

*♩ = 36 subito come un'eco*

*poco a poco sul tasto*

*sul tasto*

*via*

88

VI. *senza vibrato sub.* *gliss.* *molto trasparente* *gliss.* *gliss.*

Vc. *senza vibrato sub.* *gliss.* *molto trasparente* *gliss.* *gliss.*

Klav. *pppp una corda*

*ppp sempre* *3* *3* *3* *3*

*Ped.* *Ped.* *Ped.*

91

VI. *gliss.* *b.*

Vc. *gliss.* *gliss.*

Klav. *Ped.*

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