

UCLA

Contemporary Music Score Collection

Title

Angola

Permalink

<https://escholarship.org/uc/item/77h5r9wb>

Author

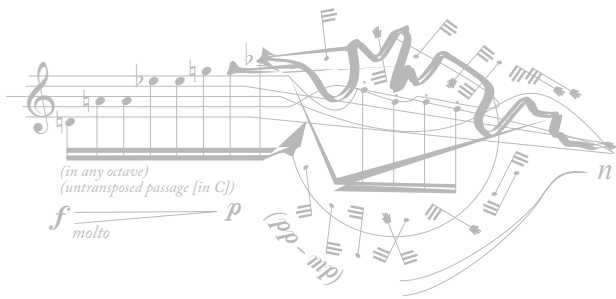
Rios Filho, Paulo

Publication Date

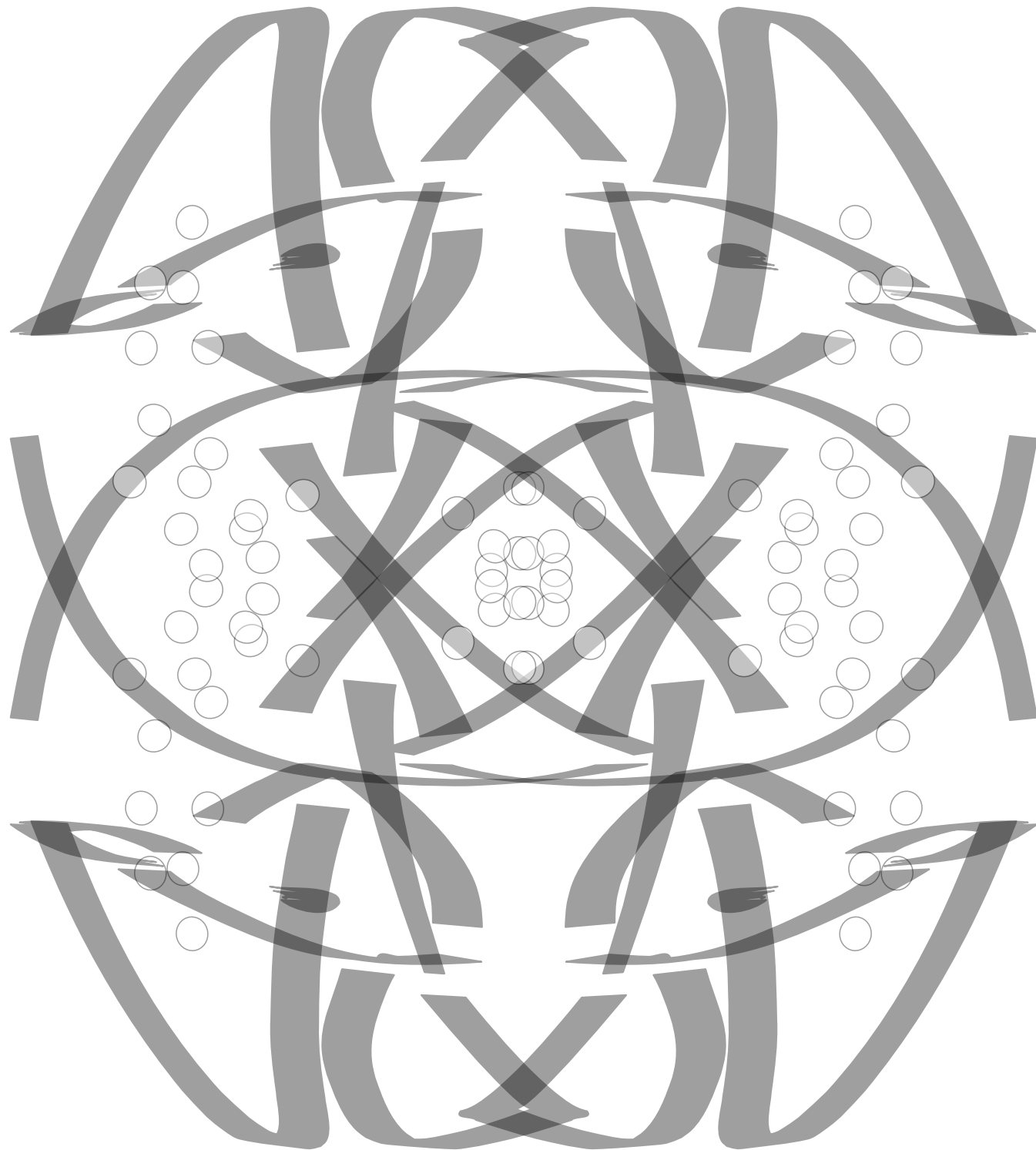
2020

Copyright Information

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



paulo Rios Filho



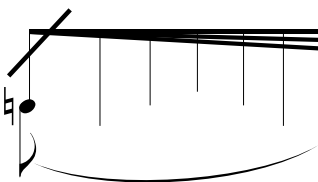
ANGOLA

(2015)

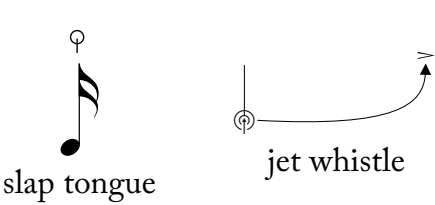
flute
clarinet in Bb
soprano saxophone
bassoon



performance notes



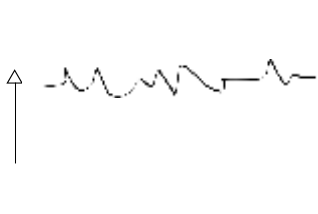
play accelerando with a few notes around the notated pitch including the latter itself and going a little further than its duration, accordingly to the cell's proportional position to the next beat.



slap tongue

jet whistle

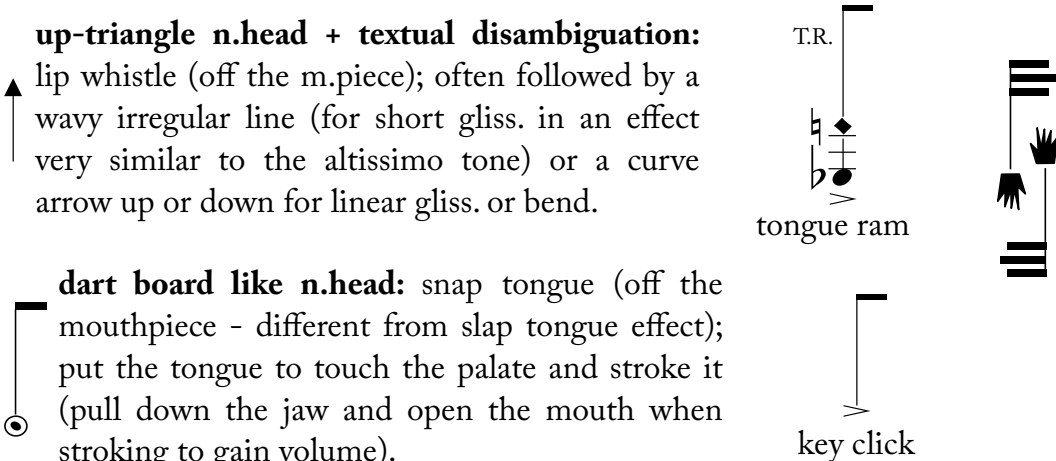
(*ppp - p*)
free dynamics variation between the two indicated dynamic marks (goes on as far as a crocheted line placed after it goes or until a new dynamic sign is placed on the score)



up-triangle n.head + irr. horiz. wavy line + textual disambiguation: short and rapid glissandi from a tone in the altissimo region of the instrument (you might want to use teeth on the reed to reach 'teeth tone' timbre quality)

up-triangle n.head + textual disambiguation: lip whistle (off the m.piece); often followed by a wavy irregular line (for short gliss. in an effect very similar to the altissimo tone) or a curve arrow up or down for linear gliss. or bend.

dart board like n.head: snap tongue (off the mouthpiece - different from slap tongue effect); put the tongue to touch the palate and stroke it (pull down the jaw and open the mouth when stroking to gain volume).



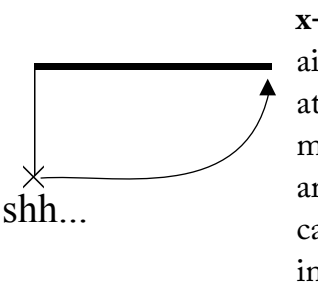
tongue ram

key click



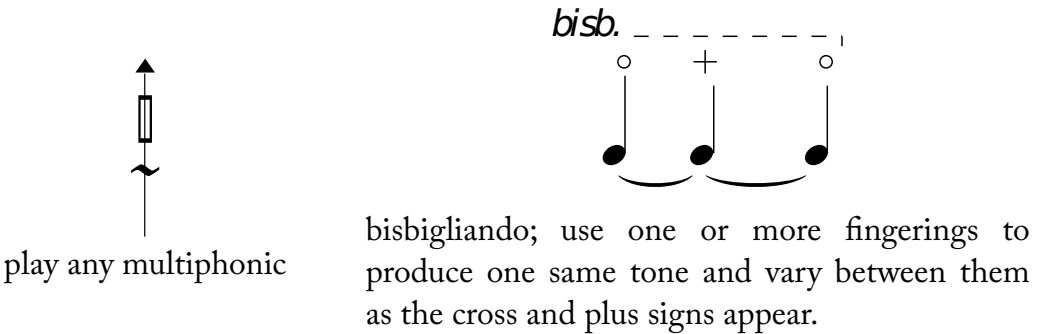
da sede antes do lago...

rhythmicized lyrics: play the indicated effects (n.heads) while reciting the text; the rhythm is the "natural" rhythm of the text; slap-tongued and standard noteheaded syllables are to produce tones on the flute with the respective timbral result of the spoken syllable; three beams + lyric slur is for joint syllables; syllables without notehead are to be just spoken out (on or off the mouthpiece).



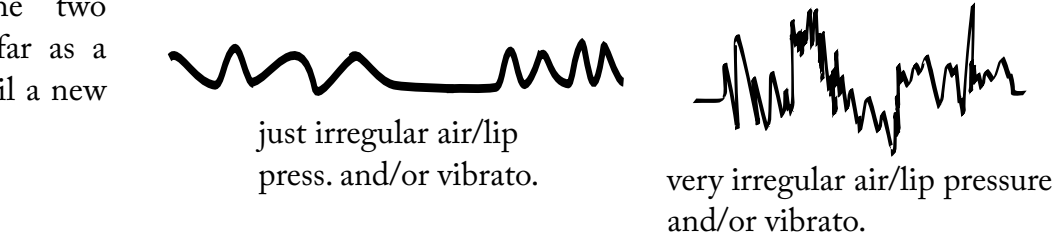
shh...

x-notehead + textual disambiguation: only air; airy white noise on or off the mouthpiece; pay attention to the phonemes indicated below as to module the effect; often followed by a curved arrow as to indicate variation on the mouth cavity tending the tone higher up or lower down in timbre.



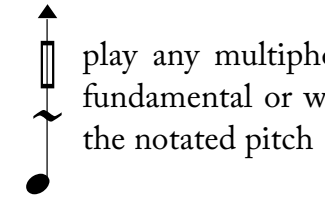
play any multiphonic

bisbigliando; use one or more fingerings to produce one same tone and vary between them as the cross and plus signs appear.



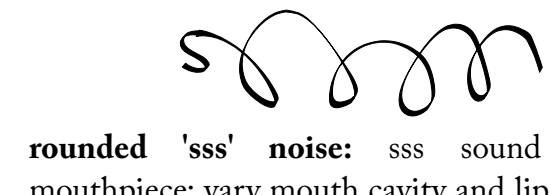
just irregular air/lip press. and/or vibrato.

very irregular air/lip pressure and/or vibrato.

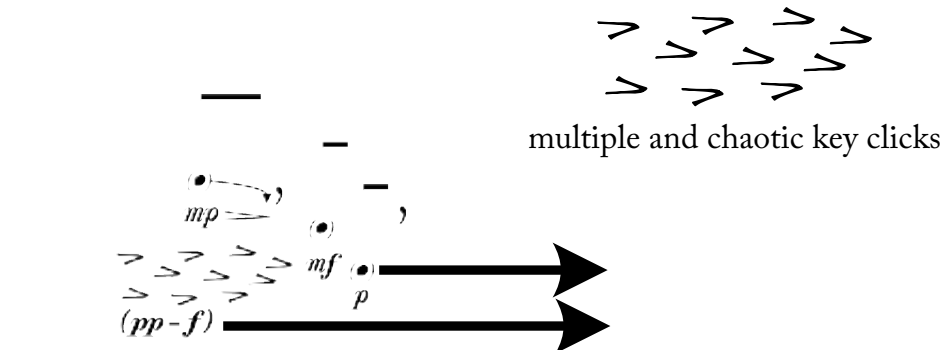


play any multiphonic with the notated note as fundamental or with fingerings based on that of the notated pitch

open hand n.head: strike a bunh of keys at the same time with the right or with the left hand; notehead up and down does mean left and right hand variation - which is which is not a mandatory issue (choose what is more organic and effective in each ocurrence).



rounded 'sss' noise: sss sound off the mouthpiece; vary mouth cavity and lip tension to modulate soun circularly pretty much like a cicada/buzzer.



multiple and chaotic key clicks

huge arrowed horizontal line: to repeat the indetermined last set of figures until the end of the arrow.

parethesized little n.heads + k. clicks cloud: to blow while key clicking producing random inconstat, coy and irregular tones here and there (*much* and *mostly air* only)

Voice tone types:

whispering → almost whispering → normal voice → shout

Vibrato scale:

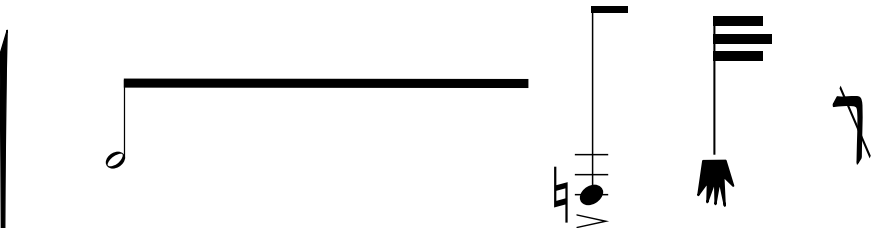
s/ vib. → poco vib. → ord. → molto vib. → vib. esagerato

Air amount scale:

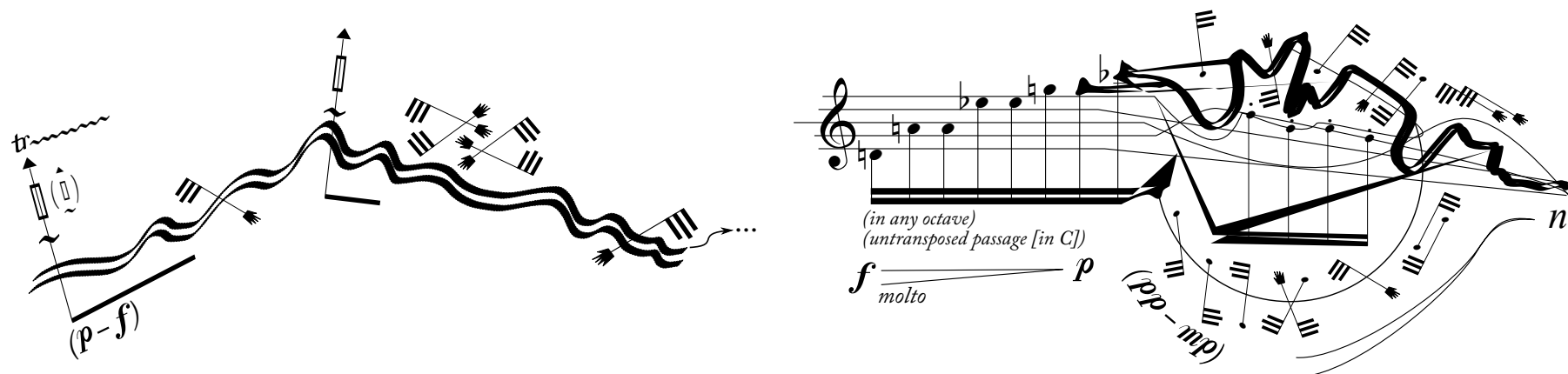
ord. → much air → mostly air → only air

Quarter-tones:





plain straight flags: proportional/relative/spatial rhythmic notation; sounds are to be played according 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.
slashed seven rest: very short downbeat rest; used to make clearer the situations where indetermined rhythmic 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.



improvisational graphic passages: free improvisation based on the graphics and drawings; sinuous lines may be interpreted as melodic, dynamic and/or even rhythmic contour; other signs on the way indicate effects and sounds which might be employed more or less at the place they appear on the line contour; tones shall be played only with *much* or *mostly airy* sound; the general result of most of these improvised graphic passages is to sound like beating wings, or perhaps beating cutted-off wings trying to fly desperately... the rhythmic intention of the interferences should reassemble a fowl's movements of the head and eyes: rapid, abrupt, ever-attent and robot-like (kind of... always straight, incisive and linear movements); in the case of the up-right example, the passage begins with normal playing of the noted pitches and rhythm, what becomes a complex, free and noisy improvisation around the upper G, in a dynamic range from *pp* to *mp dim. al niente*, at the end.

note about the texts

ANGOLA

written in 2015 by P R Filho

dedicated to 2 guineafowls the author used to feed in his yard, named Tica and Teca

(from whom the cries that generated all the musical material of Angola were recorded)

Estou fraco:

Eu falo da forza

de vetar saques

com quem seja ninguém

Da sede antes do lago

Do asco antes da coisa

Da água que é já fome

Ou daquilo puro-nojo...

Eu falo do salto (antes da asa)

de fazer fugirem saqués

A galinha de volta ao ovo

O bico de volta à casca

Do sujeito à mórula

Da angola ao grito:

Conquém!

1. the texts are written in portuguese with eventual interferences of one sentence in french: " ne me demandez pas por quois!"

2. although it is of course to be read in the written language, the final intent is not to having a perfect pronunciation of the portuguese, but a texture-fitted and well integrated vocal sound - with just a little reasonably amount of understandability - if non-portuguese speaker musicians are supposed to play it.

3. the general character or mood desired for the recitation during performance of the piece is something more tended to the mistery, a misture of deep tension and indifferent coldness... most of times it si supposed to sound as windy and rhythimc rapid whispers.

4. important is to emphasize the paradox: generally, the moments where a clear textual information is communicated to the audience are the also the moments of a more shaded and misterious ambience and texture... the speech is always about to become pure sound, noisy attacks and blowings (sharp whisperings...); even when normal voice is required, you should emphasize the consonants exageratadely.

**Transposed Score*
(clarinet and sop. sax in Bb)

Angola

escrita para o ICE

Paulo Rios Filho

~ 8'

♩ ~ 38

*lyric-clumsy; wild-affected;
yells and flights here and there...*

♩ ~ 57

Flute

Clarinet in Bb

Soprano Sax

Bassoon

5/16 2/4 3/4 5/4

smf *p* *mp* *f* *p* *mf* *f*

3:2 *poco* *p* *mp* *p* *pp* *mf* *s/ dim.*

rit. ♩ ~ 38

poco accel.

Fl.

Bb Cl.

S. Sax.

Bsn.

sub. p *pp* *f* *sub. mp*

sub. p *pp* *f* *sub. mp*

sub. p *pp* *f* *sub. mp*

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

mp *mf* *ff* *f*

3:2 *3:2* *3:2*

Fl. 7

(♩ ~ 57) *molto rit.* (♩ ~ 38 [♩ ~ 51]) *a tempo*

mf *f* *mf* *ff* *quasi subito* *mp* *bisb.*

B♭ Cl.

sfmp *fmf*

S. Sx.

sfmp *fmf*

Bsn.

sfmp *fmf*

A

Fl. 10

♩ ~ 76

pp *ord.* *3:2 sfmfz* *p possibile* *irr. vib. | irr. air/lip pression or jaw position*

B♭ Cl.

p *mf* *pp*

S. Sx.

ff *mf fp*

Bsn.

mf *bend* *pp* *mp*

17

Fl.

sfz

f

fff

ff *molto* *mp*

ord.

B♭ Cl.

sfz

ff *mp* *mf*

ff *p* *f*

S. Sax.

sfz

mf

ff *pp*

Bsn.

ff

f *bend*

*irr. vib. | irr. air/lip
pression or jaw position*

fp *sfz*

20

Fl.

fp *ff* *molto*

jet whistle *sfz*

B♭ Cl.

bend *poco* *p* *f* *poco*

bisb. *pp* *f*

*lip whistle
(off the instr.)* *sfz*

S. Sax.

bisb. *mf* *pp* *sf*

p *f*

Bsn.

5:4 *mf*

** short glissandi in the altissimo region
(teeth tones)*

(ppp - p)

f *3:2* *ff*

23

Fl. *(non-rit.)* *molto vib.* *subito* $\text{♩} \sim 50$ *only air (on the m. piece)*

B♭ Cl. *voice sharp whisp.: 7:4* *Ne me de - man - dez* *mf* *poco* *fff...* *pp* *mp* *molto* *sffz* *f poss.* *sf* *mf* *s/ vib.* *n*

S. Sx. *fff* *fff* *f* *molto vib.* *3:2* *n* *ord.* *mp* *n*

Bsn. *voice sharp whisp.: 7:4* *Ne me de - man - dez* *mf* *poco* *normal speak.: "yawning"* *pas!* *mf* *fff...* *pp* *mp* *molto* *sffz* *f poss.* *sf* *mf* *(off reed) only air 'sss' sound n* *(k. clicks)* *f poss.*

27

Fl. *only air (on the m. piece)* *sf* *mp* *fff...* *pp* *molto* *sffz* *Ne me demandez* *normal speak.: pas!* *mf* *ord.* *5:4* *3:2* *f* *poss.* *much air* *ff*

B♭ Cl. *vib. esagerato* *mf* *pp* *only air* *fp* *sffz* *f* *3:2*

S. Sx. *short gliss. in the altissimo region (teeth)* *sf* *(pp-mp)* *sf* *f poss.* *(off reed) only air 'sss' sound n* *(k. clicks)* *sfz*

Bsn. *lento* *veloce* *molto* *lento* *ppp* *f* *molto* *mp* *n* *flt. multiph.* *mp* *molto* *sfz*

~ 25"

Fl. ³¹ ord. (amount of air sound) *pp sub.*

da sede antes do lago... *mf*

da água que é já fome... *sharp whisp.: prestissimo f_{poss.}*

do asco antes da coisssa... *mf*

ou daquilo puro nojo *mf*

only air (on the m.piece) *pp* *sfz*

5" max.

S. Sx. *ppp* *mp* *n*

Bsn. *pp* *sfz* *almost whisper.: rapido f* *A galinha de volta ao ovo...*

shh... *pp*

C

♪ ~ 76

Fl. *pp*

B♭ Cl. *f violento* *sfz* *pp*

S. Sx. *f violento* *sfz* *pp*

Bsn. *f violento* *sfz* *pp*

♪ = ♩

accel. $\text{♩} \sim 64$

37

Fl. *sfz* *f* *mf* *f* *mf* *p*

B♭ Cl. *sfz* *mf* *f* *mf* *f*

S. Sx. *mf* *f* *mf* *mf sub.* *f*

Bsn. *f* *mf* *f*

D

molto rall. $\text{♩} \sim 57$

40

Fl. *mf* *pp* *p > pp* *f*

B♭ Cl. *f* *mp* *pp* *p > pp* *f*

S. Sx. *mp = p* *mf* *f*

Bsn. *p* *pp* *p > pp* *f*

44

Fl.

mf $\triangleleft$ *f* $\triangleleft$ *p* $\triangleleft$ *smf* $\triangleright$ *mp* $\triangleright$ *pp*

B♭ Cl.

mf $\triangleleft$ *f* $\triangleleft$ *p* $\triangleleft$ *smf* $\triangleright$ *mp*

S. Sx.

ff $\triangleleft$ *f* $\triangleleft$ *mf*

Bsn.

mf $\triangleleft$ *f* $\triangleleft$ *p* $\triangleleft$ *smf* $\triangleright$ *mp*

E

47

Fl.

s/ dim.

B♭ Cl.

pp *s/ dim.*

S. Sx.

p $\triangleleft$ *pp* $\triangleleft$ *f* $\triangleright$ *mf* $\triangleright$ *p*

Bsn.

pp $\triangleleft$ *sfz*

molto

jet whistle

s/ rall.

~ 76

poco accel.

Fl. *50* *3:2* *fp* *sf* *f_{poss.}* *fff... pp molto* *sss!* *sfz* *f_{poss.}* *fppp* *p* *sfz* *(k. clicks)*

B♭ Cl. *3:2* *fp* *sf* *f_{poss.}* *5:4* *ord.* *lip whistle* *mf* *pp* *mp* *sf* *mp* *f* *mf*

S. Sx. *3:2* *pp molto* *sf* *5:4* *ff* *violento/secco* *pp* *sf* *ord.* *mostly air* *random short tones / rapid blowing while key clicking randomly* *f* *ord.* *(amount of air)* *sf*

Bsn. *pas!* *mf* *n* *bend* *f* *ff* *violento/secco* *f* *pp* *ca* *mf* *almost whisper.: 3:2* *po* *te*

almost whisper.: f *mp* *5:4* *5:3* *f* *f_{poss.}* *ff* *5:4* *p* *ff* *smorz. irr.* *ord.* *ff* *fff* *16* *3/4*

Fl. *Ne me de-man-dez pas por-quoi!* *f* *mp* *5:4* *5:3* *f* *f_{poss.}* *ff* *5:4* *p* *ff* *smorz. irr.* *ord.* *ff* *fff* *16* *3/4*

B♭ Cl. *lip whistle vib. esagerato* *only air* *pp* *sfz* *ffpp* *mp* *sf* *(mp-f)* *sfz* *smorz. irr.* *short gliss.* *16* *3/4*

S. Sx. *mf molto* *pp* *sfz* *ff* *mp* *p* *sfz* *ff* *fff* *stroke foot* *16* *3/4*

Bsn. *mp* *pp* *p* *ff* *p* *sfz* *ff* *fff* *stroke foot* *16* *3/4*

58

Fl.

*speak.:
very nasal / funny-bizarre
(on the flute)*
≥ vib. esag. ≥

An - go - la!

smfmp *smfmp* *fff*

altissimo short glissandi

(ppp - p)

molto accel.

p *fff*

mp

mostly air

*random short tones /
rapid blowing while
key clicking randomly*

mf *p* *f* *mp*

k.clicks

(pp - f)

Bb Cl.

fff

flt.

k.clicks

(pp - f)

f *mp*

*random short tones /
rapid blowing while
key clicking randomly*

n

S. Sx.

k.clicks

(pp - f)

f *mp*

*random short tones /
rapid blowing while
key clicking randomly*

n

Bsn.

k.clicks

(pp - f)

f *mp*

*random short tones /
rapid blowing while
key clicking randomly*

n

~ 20''

The first system of the musical score for 'The Swan' from 'The Nutcracker' is shown. It includes parts for Flute I (Fl.), B♭ Clarinet (B♭ Cl.), Saxophone (S. Sx.), and Bassoon (Bsn.). The score is in 3/8 time and features a key signature of one sharp (F#). The tempo is marked 'a tempo' with a note indicating a quarter note equals 76 beats per minute. The score is divided into measures with time signatures 3/8, 2/4, 7/8, 3/16, and 3/8. Dynamics include *n* (normal), *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), *smfpp* (sforzando molto piano), and *ff* (fortissimo). The Flute I part starts with a *n* dynamic, followed by *mp* (marked *molto*), *f*, *mf*, *smfpp*, and *ff*. The B♭ Clarinet part starts with *n*, followed by *mp* (marked *molto*), *f*, *mf*, *smfpp*, and *ff*. The Saxophone part starts with *n*, followed by *mp* (marked *molto*), *f*, *mf*, *smfpp*, and *ff*. The Bassoon part starts with *p* (piano), followed by *f*, *p*, *mf*, *ff*, *mp* (marked *molto*), and *sfmf* (sforzando mezzo-forte).

65

Fl.

B♭ Cl.

S. Sx.

Bsn.

string.

p *mf* *mf* *f*

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

mf *f* *mf* *f*

pp *p* *sf* *mf* *f*

5 5 5 7:4

meno mosso *rall.*

69

Fl.

B♭ Cl.

S. Sx.

Bsn.

p *ff* *f* *mp* *mf* *p*

mf *f* *ff* *sfz* *f* *mp* *p*

ff *ff* *f* *sfpp* *f*

mf *bend* *3:2* *mf* *3:2* *sfz* *molto* *p* *bend* *mp* *f* *3:2*

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

G

(lento and still rall.)

Fl.

B♭ Cl.

S. Sx.

Bsn.

72

sharp whisper.: 7:4

normal speak.: 7:4

only air

ord.

overblow

sharp whisper.: 3:2

sharp whisper.: 7:4

sharp whisper.: 3:2

sharp whisper.: 3:2

only air (off thereed)

sharp whisper.: 3:2

Ca - po - te!

Ne me de - man - dez

An - go - la!

12

~16"

I

10" max.

Fl.

77

eu falo da força
mf

de vetar saques
p

(p-f)

com quem seja ninguém
mf

fff

f *poss.*

pp

sfz

only air

B♭ Cl.

(ppp-mp)

fff

f *poss.*

mp

pp

p

mp

p

f

p

S. Sax.

pp

p

ppp

(p-f)

Bsn.

mp

pp

p

fff

mf

mp

p

f

p

~21"

J

8" max.

Fl.

78

w. tones

(pp-mp)

ffp

f

(pp-mp)

lento → *veloce* → *lento*

pp

mf

pp

mf

pp

mf

f

B♭ Cl.

only air

f

ff

(p-f)

(pp-mp)

sfz

S. Sax.

only air

f

ff

sub. ff

p

[sax+bsn]
whisper.:(unis.)

Da sede...
f

do asco...
f

da água...
f

(mp-f)

sfz

Bsn.

altissimo | (teeth)
** short and irr. gliss.*

(pp-f)

ff

p

sfz

f *molto*

pp

sfz

~23" **K**

79

Fl. *shout:*
Eu falo do salto
f
sf p
ff
fitz.
de fazer fugirem saquês
mf
sf

B♭ Cl. *sharp. whisper: (unis.)*
Antes da asa
f
fff
pp
p

S. Sax. *sharp. whisper: (unis.)*
Antes da asa
f
fff
pp
p

Bsn. *sharp. whisper: (unis.)*
Antes da asa
f
fff
pp

normal (poco a poco whisper, through the 4 phrases)
A galinha de volta ao ovo...
mf
ffp
f
tr
O bico de volta à casca...
mf
f
pp
rapido harm.
Do sujeito à mórula...
mf
(whispering)
Da angola ao grito
mf
pp
sf
lento
ritard.

[cl+sax+bsn]
(in any octave)
(untransposed passage [in C])
f molto
p
(pp-mp)
n

L
~ 50

80

Fl. *only air*
'sss' sound
pp
sfz
do lago...
mf
(pp-mp)
do asco...
mf
(p-mf)
já fome...
mf
puro-nojo...
mf
(mp-f)
sf

B♭ Cl. *sharp whisper:*
Eu falo da força
mf
f molto
pp
poco rubato
ord.
3:2
2:4
3:2
3:2

S. Sax. *sharp whisper:*
Eu falo da força
mf
f molto
pp
ord.
5
5
5:4
5:4

Bsn. *sharp whisper:*
Eu falo da força
mf
f molto
pp
ord.
5
3:2
5:4
5:4

♩. ~ 50

accel.

Fl. *pp* *sfz* *f* *mf* *f* *mf*

B♭ Cl. *ff* *pp* *sfz* *mf* *f* *mf*

S. Sx. *ff* *pp* *mf* *f* *mf* *mf*_{sub.} *f*

Bsn. *ff* *pp* *f* *mf* *f*

93 ♩. ~ 50

normal speak.: "yawning"

6:4

*bisb.**almost whisper.:*

Fl. *voice sharp whisp.: sfz* *pas! mf* *p* *mf* *ppp* CON - QUÉM! *mf* *almost whisper.:*

B♭ Cl. *Ne me de - man - dez* *p* *f* *ff fff* *ff fff* CON - QUÉM! *mf* *almost whisper.:*

S. Sx. *Ne me de - man - dez* *p* *f* *ff fff* *ff fff* CON - QUÉM! *mf* *almost whisper.:*

Bsn. *Ne me de - man - dez* *p* *f* *ff fff* *ff fff* CON - QUÉM! *mf* *almost whisper.:*

~23" N

8" max.

6" max.

4" max.

Fl. *(f-fff)* *(mf-ff)* *(pp-mp)* *n*

B♭ Cl. *ff* *pp* *sf* *(mf-ff)* *(pp-mp)* *n*

S. Sx. *(f-fff)* *(mf-ff)* *pp* *sf* *mf* *p* *(pp-mp)* *n*

Bsn. *(f-fff)* *f* *p* *(mf-ff)* *(pp-mp)* *n*

♪ ~ 38

accel.

♪ ~ 76

rit.

P

♩. ~ 50

rit.

♩. ~ 38

108

Fl.

n

B♭ Cl.

bisb. *p* *pp* *n* *ord.* *p*

S. Sax.

ppp *p* *pp*

Bsn.

p

Q

s/ accel. ♩ ~ 57

114

Fl.

B♭ Cl.

S. Sx.

Bsn.

ppp

mp

ord.

s/ vib.

ord.

(poco)

ord.

molto vib.

pp

(p - mf)

p

pp

125

Fl.

B♭ Cl.

S. Sx.

Bsn.

much air

p

sharp whisper.: 3

An-go-la!

mp

much air

p

much air

(p - mf)

smfz

much air

ord. (vib.)

smfz

p

133

Fl.

B♭ Cl.

S. Sx.

Bsn.

vib. esag.

smfz

(pp - f)

mp

mf

p

ord.

p

molto vib.

smfz

ord.

smf

pp

p

[illegible]

Parnaíba
Julho de 2015