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(re)conhecer

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# (re)conhecer

score in C

for baritone, baritone saxophone and electronics

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Porto, May 2019



## **Performance Marks**

### Baritone

—♦— pitched air - sing with more air

~~~~~ this kind of lines above the notes are types of vibrato, and the performer may choose the better way to do it

### Voice

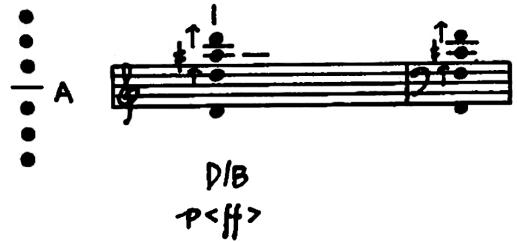
—\*— spoken - no defined pitch, sometimes more high or low

—▼— whisper - no defined pitch

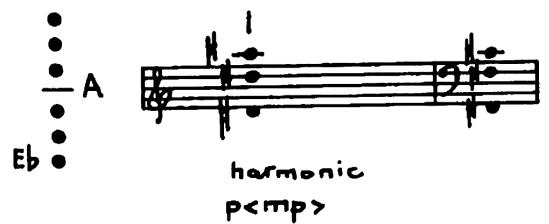
## Baritone Saxophone

multiphonics<sup>1</sup>

① B/A - 7



⑦ B/E♭ + A

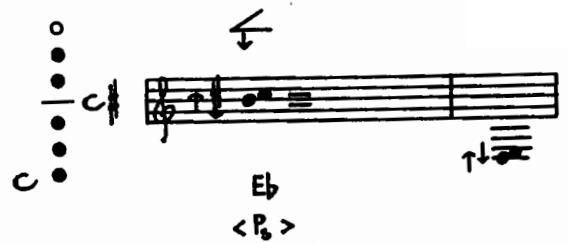


slap  
standard- ▼

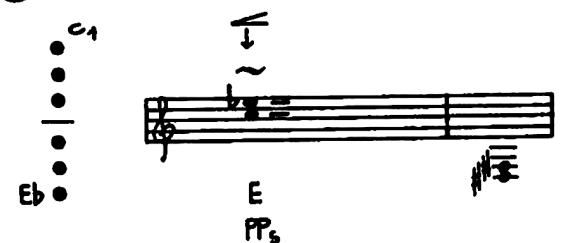
secco - ▽

keyclicks - x

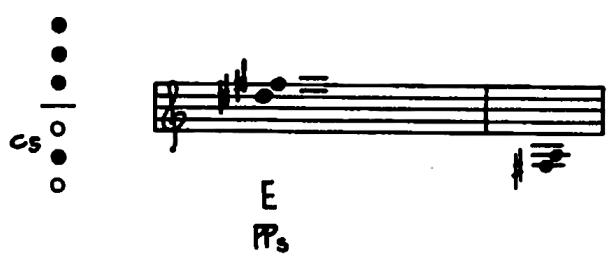
54 B/C♯-1



64 B/E♭ + c₁

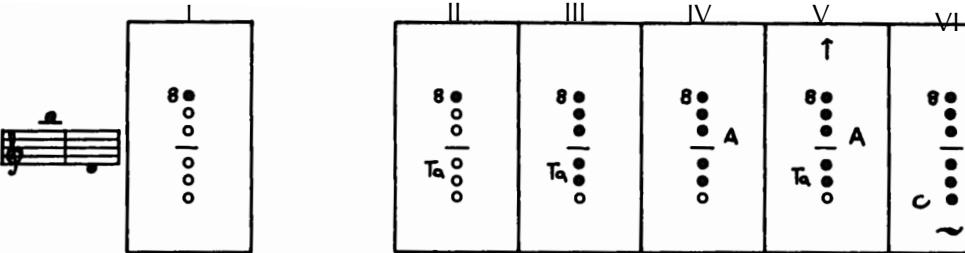
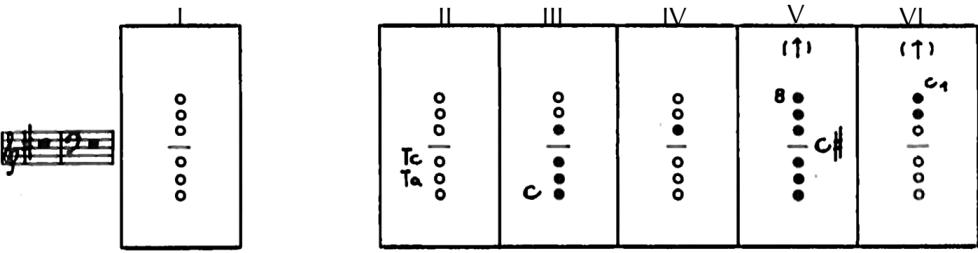
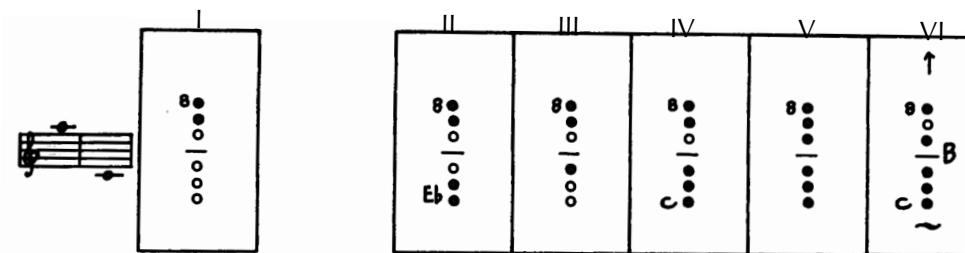
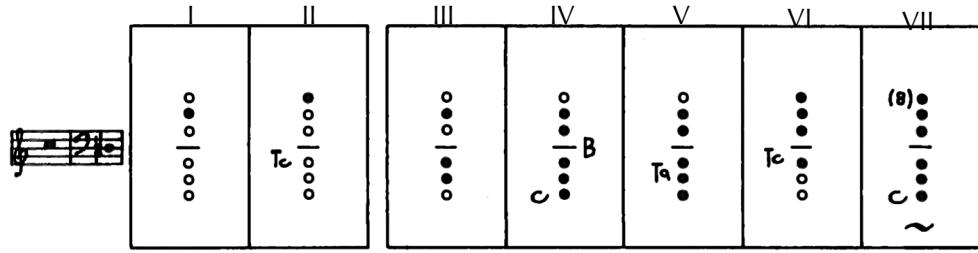
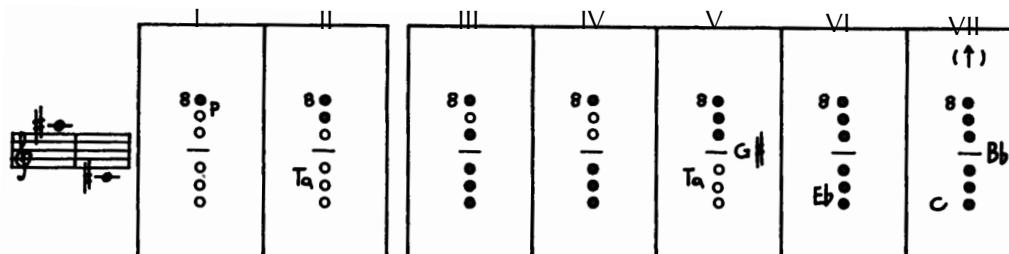
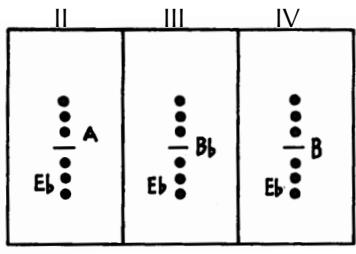
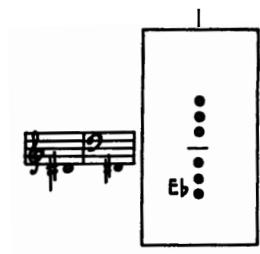
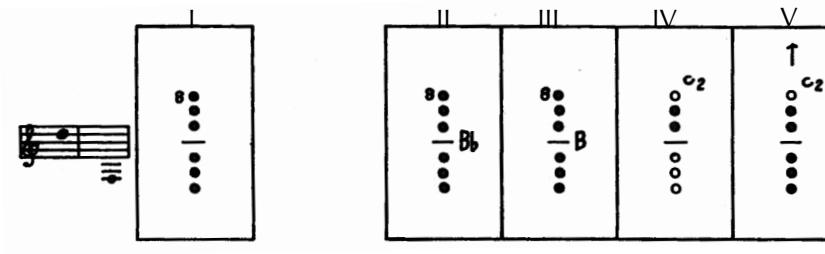
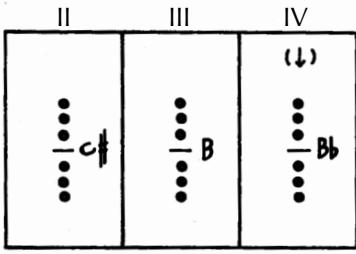
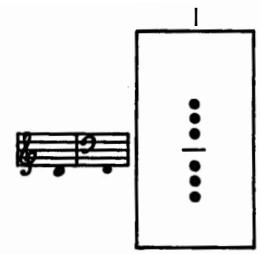


104 B/F♯ + c₅



<sup>1</sup> Weiss, M., Netti, G.; *The Techniques of Saxophone Playing*; Bärenreiter-Verlag Karl Vätterle GmbH & Co. KG, Kassel, 2010

timbral fingering



## Text

### Poema em Linha Recta (Poem in a Straight Line) - Fernando Pessoa

#### Selected Verses

Nunca conheci quem tivesse levado porrada.

(...)

E eu, tantas vezes reles, tantas vezes porco, tantas vezes vil,  
Eu tantas vezes irresponsavelmente parasita,  
Indesculpavelmente sujo,  
Eu, que tantas vezes não tenho tido paciência para tomar banho,

(...)

Que tenho enrolado os pés publicamente nos tapetes das etiquetas,  
(...)

Que tenho sofrido enxovalhos e calado,  
Que quando não tenho calado, tenho sido mais ridículo ainda;  
(...)

Eu, que tenho sofrido a angústia das pequenas coisas ridículas,  
Eu verifico que não tenho par nisto tudo neste mundo.

#### Translation

I've never met anyone who'd been beaten up.

(...)

And I, so often crude, so often filthy, so often vile,  
I, so often inarguably parasite,  
Unforgivably dirty.

I, who so often haven't taken the time to take a bath,  
(...)

Who have publicly stumbled my feet in the rugs of etiquette,  
(...)

Who have been humiliated and remained quiet,  
And was ridiculed when did not remain quiet;  
(...)

I, who have been anxious over ridiculous, small things,  
I see I have no peer in this world.

from a blog:

<http://lucianasocean.blogspot.com/2009/10/princes-all-of-them.html>



score in C

# (re)conhecer

## part I

0.0" 5.0" 10.0" 15.0" 20.0" 25.0" 30.0" 35.0"

(♩=60)

**Baritone** (5) 4: *p* *pp* < *p* *pp* <> *p* *mf*  
u u u Nun c c c c c c c c ca

**Baritone Saxophone** (5) 4: *pp* < *p* > *ppp pos.* *p* <> *mp* > <> *mp* >  
nun - ca  
draw lines

**Electronics** synthesised sound

29" 33" 35"

40.0" 45.0" 50.0" 55.0" 1'00.0" 1'05.0" 1'10.0" 1'15.0"

**Bar.** *p* *mf* *p* *mf* *p* *mf* > *p*  
c c c c c c c ca o i quem tivesse e  
keyclicks

**Bar. Sax.** co - nhe sss *mf* > *p* *mf* > *p* *mf*  
conheci quem conheci nunca  
*p*

**Elec.** synthesised sound sssss



3

2'35.0" 2'40.0" 2'45.0" 2'50.0" 2'55.0" 3'00.0"

Bar. Bassoon part with vocal entries "v", "v", "v", "i", "in", and "=". Includes dynamic markings **p**, **mf**, and wavy lines.

Bari. Sax. Bassoon part with fingerings like II, IV, III, IV, III, IV, II, III, IV, III, II, III, II, III, IV, II, IV, II, IV, III, IV, and **mf**.

Elec. Electric bass part with continuous double strokes.

keyclicks

3'05.0" 3'10.0" 3'15.0" 3'20.0" 3'25.0" 3'30.0" 3'35.0" 3'40.0"

Bar. Bassoon part with vocal entries "des - cul-pa vel- men", "te", "u", "jo", "o", "o", and ">". Includes dynamics **p**, **mf**, **f**, **mf**, **p**, **mf**, and a wavy line.

Perc. Percussion part with fingerings like 7, A, III, II, and **f**. Includes dynamic markings **f**, **p**, **mf**, **spoken**, **p(subito)**, **mf**, and **p**.

Elec. Electric bass part with continuous double strokes.

4

3'45.0" 3'50.0" 3'55.0" 4'00.0" 4'05.0" 4'10.0" 4'15.0"

**Bar.**

*p* que te - nho en - ro - la - do os pés pu - bli - ca-men-te nos ta-pe- tess das e - ti-que tasss que

**Bari. Sax.**

*mf* > *pp* *mf p* *mf* *p* *mf* *p* <

**Elec.**

3'51" metal sound 3'54" tantas vezess synthesised sound air

4'20.0" ad libitum *mp*

4'25.0" *mf*

4'30.0" *p* 3

Bar. te - nho so - fri - do en-xo-va-lhos e ca-la-do

Bari. Sax. *mf* *p* *tr*

Elec. tantas ve - zes

(air)

4'35.0" *p* wavy line < *mf*

4'40.0" *p* wavy line < *mf*

4'45.0" *p* wavy line < *mf*

4'50.0" wavy line <

3'' G.P.

a → o → a

54 64 54 64 64 54 104

*p* *p* *p* *mf* *p*

4'55.0" 5'00.0" 5'05.0" 5'10.0" 5'15.0" 5'20.0" 5'25.0" 5'30.0"

*p* *mf* *p*

Bar. a → e e → eu u u u

54 64

*mf* *p* *mf* *p*

Bari. Sax.

metal sound

Elec. synthesised sound

5'31"

(air)

5'35.0" 5'40.0" 5'45.0" 5'50.0" 5'55.0" 6'00.0" 6'05.0"

*mf* *p* *mf*

Bar. u eu ve - ri - fi - co que não te-nho que não te - nho par

*mf* *p* *mf* *p*

Bari. Sax.

5'39" 5'44" 5'48" 5'57" 6'02"

Elec.

Musical score for Bari. Sax. (measures 5-3 through 6'55.0). The score consists of three staves: Bar., Bari. Sax., and Elec. The Bari. Sax. staff shows a melodic line with grace notes and slurs. Measure 5-3 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measures 6'30.0" through 6'40.0" show sustained notes with various articulations. Measures 6'45.0" through 6'55.0" feature a series of vertical stacks of dots representing different notes or harmonics. Measure 6'55.0" concludes with a single note.

score in C

# (re)conhecer

## parte II

0.0" (♩=60) 5.0" 10.0" 15.0" 20.0" 25.0" 30.0"

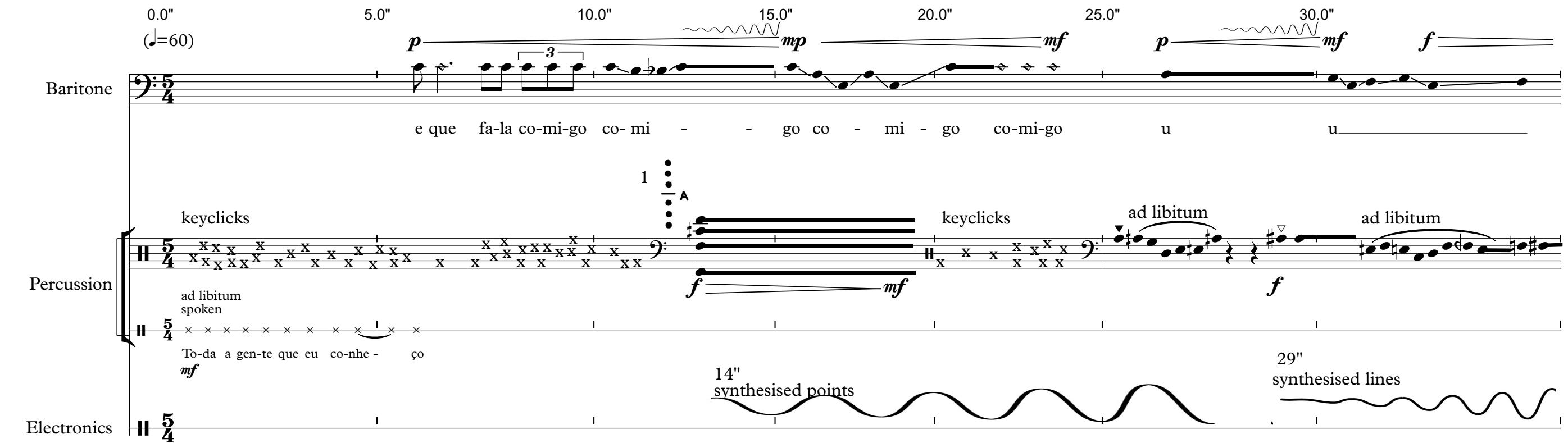
Baritone  $\text{C} \frac{5}{4}$  *p* *mp* *mf* *p* *mf* *f*

e que fa-la co-mi-go co-mi - - go co - mi - go co-mi-go u u

Percussion  $\text{H} \frac{5}{4}$  keyclicks  $\text{H} \frac{5}{4}$  ad libitum spoken  $\text{H} \frac{5}{4}$  *f* *mf* *ad libitum* *f* *ad libitum*

To-da a gen-te que eu co-nhe - çõ *mf*

Electronics  $\text{H} \frac{5}{4}$  14" synthesised points 29" synthesised lines



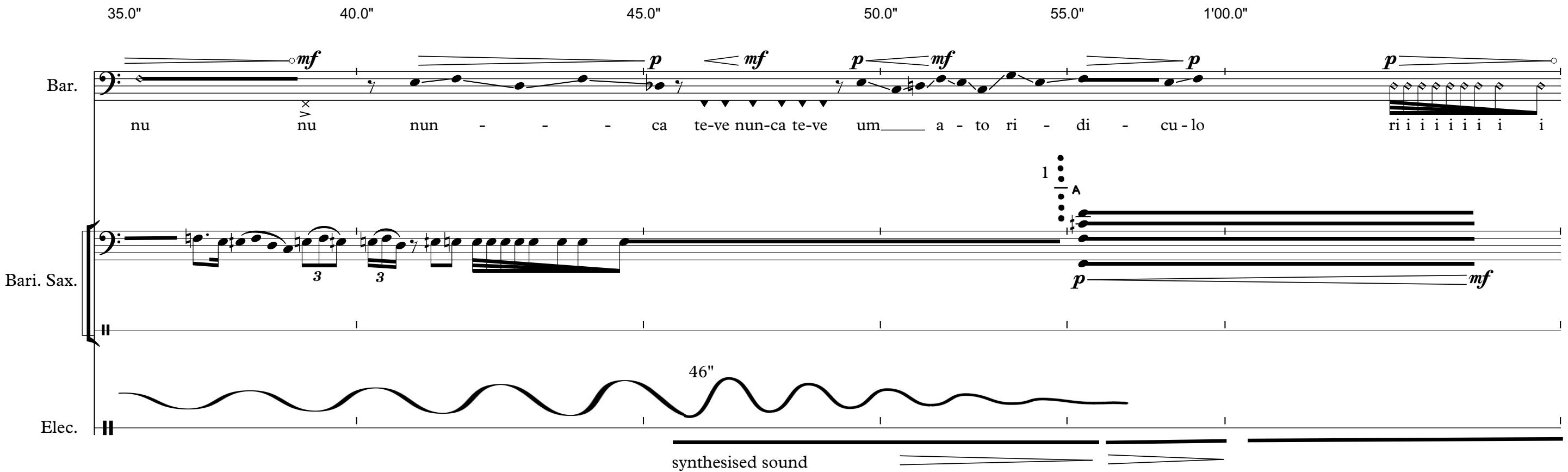
35.0" 40.0" 45.0" 50.0" 55.0" 1'00.0"

Bar.  $\text{B} \frac{5}{4}$  *mf* *p* *< mf* *p < mf* *p* *p*

nu nu nun - - ca te-ve nun-ca te-ve um a - to ri - di cu - lo ri i i i i i i

Bari. Sax.  $\text{B} \frac{5}{4}$  *p* *mf*

46" synthesised sound



1'05.0" 1'10.0" 1'15.0" 1'20.0" 1'25.0" 1'30.0" 1'35.0"

Bar. *p* *pp* *p* > *mf* *p* *mf* > *p* *mf* *p* *mf*  
*i i i i i i i* so-fre u en-xo-va-lho sh to-dos e - les

Bari. Sax. *mf* *p* *mf* *p* *mf* *mf* *5*

Elec. 1'06" synthesised lines 1'38" synthesised clock

1'40.0" 1'45.0" 1'50.0" 1'55.0" 2'00.0" 2'05.0" 2'10.0"

Bar. *p* *mf* *p* (subito) *f*  
prín - ci-pes o → i → e To-dos e - les e - les to-dos to - dos to - dos e - les prín -

Bari. Sax. 1 A tr. VI ↑ II tf IV ↑ III II  
6 p 3 mf f mf

Elec.

2'15.0" 2'20.0" 2'25.0" 2'30.0" 2'35.0"

**Bar.** *p* ci pes VI tfV ↑ A c VI tfVII ↑ I VI VII ↑ ord. *p* (*subito*) a a

**Bari. Sax.**

**Elec.** 2'22" synthesised sound

2'40.0" 2'45.0" 2'50.0" 2'55.0" 3'00.0"

**Bar.** *pp* — *p* Quem me de - ra me de - ra ou - vir de al - guém a voz hu - ma - ma hu - ma - na

*tf II* *III* *IV* I

**Bari. Sax.**

**Elec.** 2'53" synthesised points 3'03" synthesised sound

3'05.0"      3'10.0"      3'15.0"      3'20.0"      3'25.0"      3'30.0"      3'35.0"      3'40.0"      3'45.0"

**Bar.** *p*      *p*      *ad libitum*      *mf*      *f*

quem      me      de - ra      a      que      con-fe-ssa-sse      con-fe-ssa - sse      ssss      não      um      pe-ca-do

ord.      mf      mp      keyclicks  
con - fe - ssa - sse

*3'21" synthesised points*

*3'34"*

**Bari. Sax.**

**Elec.**

3'50.0"      3'55.0"      4'00.0"      4'05.0"      4'10.0"

**Bar.** *mf*

mas      uma      in - fâ - mia      a

**Perc.** *p*

**Elec.**

4'15.0" 4'20.0" 4'25.0" 4'30.0" 4'35.0"

**p** ad libitum **mf** **p**

Bar. que con - ta - sse não uma vi - o - lêñ - ci - a

Bari. Sax.

Elec.

11

4'40.0" 4'45.0" 4'50.0" 4'55.0" 5'00.0" 5'05.0" 5'10.0" 5'15.0" 5'20.0"

**Bar.** *mf* + **p**

mas uma co-bar - di - a

7

**Bari. Sax.** *f* — *mf* 3 *f* 3 3 5 *p* 3 *mf*

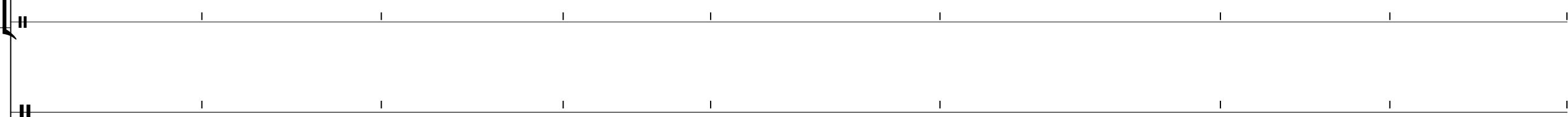
**Elec.** ||

12

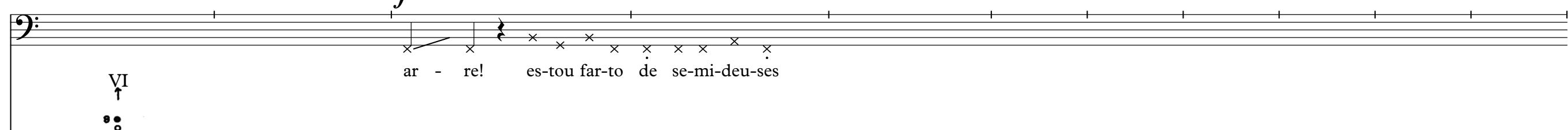
5'25.0" 5'30.0" 5'35.0" 5'40.0" 5'45.0" 5'50.0" 5'55.0" 6'00.0"

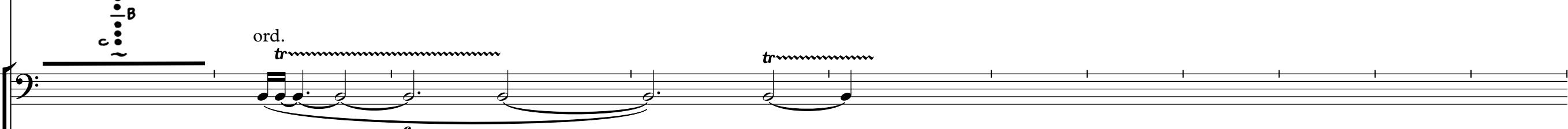
Bar.

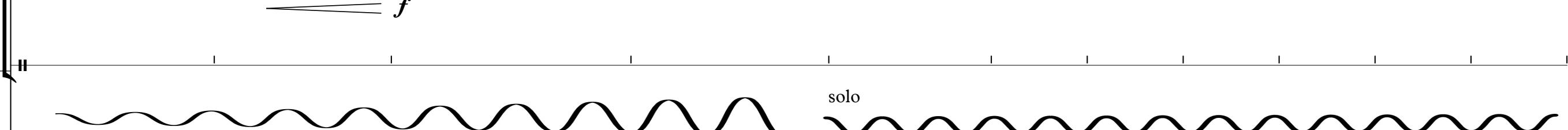
Bari. Sax. 

Elec. 

6'05.0" 6'10.0" 6'15.0" ad libitum *f*  
ar - re! es-tou far-to de se-mi-deu-ses

Bar. 

Bari. Sax. 

Elec. 

Musical score for Baritone Saxophone (Bari. Sax.) and Bassoon (Bar.). The score includes vocal parts and synthesized sound. The vocal parts are labeled "eu que ve-nho si - do vil" and "pitched air". The synthesized sound is labeled "synthesised sound". The score includes dynamic markings (mf, p, f, mf), performance instructions (tf III, IV, V, B, Bb, C, C#), and time markers (7'00.0", 7'05.0", 7'10.0", 7'15.0", 7'20.0", 7'23").

Musical score for Baritone Bassoon (Bar.) and Bassoon Saxophone (Bari. Sax.). The score includes vocal parts and a synthesized sound track.

**Baritone Bassoon (Bar.):**

- Measure 1: Rest (7'25.0")
- Measure 2: *mf*, vocal line: vil
- Measure 3: *mf*, vocal line: no sen - ti
- Measure 4: *f*, vocal line: do mes - qui - nho e
- Measure 5: *mf*, vocal line: in - fâ - me
- Measure 6: *p*, vocal line: da vi - le - za

**Bassoon Saxophone (Bari. Sax.):**

- Measure 1: Rest (7'25.0")
- Measure 2: *p*, dynamic markings: tf IV (↑), III, IV (↑), Bb
- Measure 3: *ppp*, dynamic marking: B

**Synthesized Sound:**

- 7'27": Wavy line
- 7'32": Sawtooth wave

**Vocal Lines:**

- 7'30.0": vil
- 7'35.0": no sen - ti
- 7'40.0": do mes - qui - nho e
- 7'45.0": in - fâ - me
- 7'50.0": da vi - le - za
- 7'55.0": (empty)