
SUBSTÂNCIAS DE UMA SANGA SEM NOME

para
Orquestra de Cordas

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Apresentação

Substâncias de uma sanga sem nome é um dos resultados de uma pesquisa artística que investiga a imaginação criadora em música inspirada em Gaston Bachelard. A imaginação da liquidez do material musical motiva a composição e pode motivar a performance e escuta da peça. Os complexos espectrais presentes na peça estão sempre a se formar e se deformar, sempre em devir. Assim, a peça convida orquestra e ouvintes a imergirem nesta ambiência sonora de temperamento e andamento fluidos.

Notas de Performance

- Divisi a 2 em todos os naipes
- Não há necessidade de afinar quartos de tom precisamente
- Trêmolo: sempre rápido e irregular

Arco:

st.: sul tasto

sp.: sul ponticello

esp.: extremamente sul ponticello

ord.: posição ordinária

Agradecimentos

A pesquisa da qual esta peça é parte é financiada pela Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (CAPES). Agradeço também ao meu orientador Antônio Borges-Cunha, que contribuiu durante o processo composicional.

Presentation

Substâncias de uma sanga sem nome could be translated as *Substances of a Nameless Stream*. The piece is the first outcome of an artistic research that investigates the creative imagination in music from Gaston Bachelard's poetics. The imagination of liquidity of musical material motivates the composition and can inspire the performance and the listening experience. The spectral complexes in the piece are always forming and deforming, always becoming. Thus, it invites orchestra and listeners to immerse themselves in this sound ambience of fluid temperament and tempo.

Performance notes

- Divisi a 2 in all sections
- There is no need to tune quartertones precisely
- Tremolo: always fast and irregular

Bow:

st.: sul tasto

sp.: sul ponticello

esp.: extremely sul ponticello

ord.: ordinary position

Acknowledgments

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Davi Raubach

$\text{♩} = \text{ca. } 48$
 $\frac{3}{4}$

Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 4/4 time and consists of five measures. The first measure is marked 'ord.' and the second measure is marked 'ord.'. The dynamics are *mf* (mezzo-forte) and *ppp* (pianissimo). The Violins I and II parts are in treble clef, Viola is in alto clef, Violoncello is in bass clef, and Contrabasso is in bass clef. The score shows a transition from 4/4 to 5/4 time in the final measure.

B

11 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ esp.

Vn. I *p* *mp* *pp sub.* *pp* *pp* *mp*

Vn. II *esp.* *mp* *esp.* *mp* *ord* *p* *mp* *esp.* *mp* *esp.* *mp*

Va. *p* *mp* *pp* *esp.* *mp* *mp* *esp.* *mp* *esp.* *mp*

Vc. *mf* *pp* *ppp* *mp*

Cb. *mf*

15 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *ord* *mf* *ppp* *mp*

Vn. I *pp sub.* *mp* *mf* *ord* *ppp* *mp*

Vn. II *ord* *p* *mf* *ord* *ppp* *mp*

Va. *ord* *ppp* *ord* *mf* *ord* *ppp* *mp*

Vc. *pp* *esp.* *mp* *mf* *esp.* *mp* *mf*

Cb. *ppp* *mp* *pp sub.*

The first system of the musical score for "The Great Wall" by John Williams. The score is for a full orchestra and includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features a variety of dynamics and articulations.

Violin I (Vn. I): The part begins with a *ppp* dynamic and a *st.* (sustained) marking. It features a melodic line with a *mf* dynamic and a *sp.* (sustained) marking. The part concludes with a *pppp* dynamic and a *st.* marking.

Violin II (Vn. II): The part begins with a *ppp* dynamic and a *st.* marking. It features a melodic line with a *mf* dynamic and a *sp.* marking. The part concludes with a *pppp* dynamic and a *st.* marking.

Viola (Va.): The part begins with a *ppp* dynamic and a *st.* marking. It features a melodic line with a *mf* dynamic and a *sp.* marking. The part concludes with a *pppp* dynamic and a *st.* marking.

Violoncello (Vc.): The part begins with a *ppp* dynamic and a *st.* marking. It features a melodic line with a *mf* dynamic and a *sp.* marking. The part concludes with a *pppp* dynamic and a *st.* marking.

Contrabass (Cb.): The part begins with a *ppp* dynamic and a *st.* marking. It features a melodic line with a *mf* dynamic and a *sp.* marking. The part concludes with a *pppp* dynamic and a *st.* marking.

The score includes a tempo marking of $\text{♩} = \text{ca. } 56$ and a key signature of one sharp (F#).

[illegible]

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J = ca. 56
2
4

79

Vn. I

Vn. II

Va.

Vc.

Cb.

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Vn. I

Vn. II

Va.

Vc.

Ch.

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Vn. I

Vn. II

Va.

Vc.

Ch.

9

[G]

moltissimo liberamente ($\text{♩} = \text{ca. } 56$)¹

The musical score for measures 88-95 is written for five string parts: Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The time signature is 2/4. The score is marked with various dynamics including *f*, *ppp*, *ff*, *mp*, and *p*. It includes numerous articulations such as *sp.* (sforzando), *st.* (staccato), *ord.* (ordine), and *III* (third finger). Rhythmic markings include *3:2* and *9:8*. The score is divided into two systems, with measures 88-95 in the first system and measures 96-101 in the second system. The notation is complex, featuring many slurs, ties, and dynamic markings.

¹Tempo flexível. Pode-se perder a sincronia e retomá-la no começo da seção H.

121

Vn. I

mf *ppp* *mp* *ppp*

Vn. II

ppp *mf* *ppp* *ppp* *mp* *ppp*

Va.

ppp *mf* *ppp* *ppp* *mp* *ppp*

Vc.

ppp *mf* *ppp* *ppp* *mp* *ppp*

Ch.

pppppp *mp*

127

Vn. I

ppp *mp* *ppp* *ppp* *mp* *ppp*

Vn. II

ppp *mp* *ppp* *ppp* *mp* *ppp*

Va.

ppp *mp* *ppp* *ppp* *mp* *ppp*

Vc.

ppp *mp* *ppp* *ppp* *mp* *ppp*

Ch.

ppp ppp *mp* *ppp*

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