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Portfolio of compositions and commentary

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Portfolio of compositions and commentary

Thesis submitted for the degree of PhD in Music

Igor Leão Maia

King’s College London
2018

Abstract

The eight compositions and the accompanying commentary explore aesthetic approaches and techniques that originated in Varèse (organized sound), Lutosławski (pitch and structural systems) and Scelsi (explorations of sonority), as well as ways of integrating them with Brazilian indigenous culture - specifically the Tupi. The aim has been to develop a personal compositional approach and create a fusion of my own cultural heritage with the ideals and compositional techniques of modernism.

The compositional processes have been particularly concerned with the inter-relations between musical surface (texture) and instrumental colour (timbre) and an underpinning harmonic unfolding. The more abstract compositions in this thesis generally employ complex timbre-structures and sonorities, that use extended techniques and often resort to microtonality for expressive and sensuous purposes. Complementarily, those that draw from indigenous-Brazilian materials stimulated further investigations into extended techniques and textural density in order to evoke exotic sound-worlds.

Sextet, is the starting piece in my inquiries into the relations of harmony, texture and timbre, albeit in a spontaneous form.

Fluxus, for ensemble, explores tensions between movement and stasis. Through the use of a basic gesture formed out of descending-patterns, a variety of textures were created, which unfold through a diversity of harmonic frameworks.

Caminantes IV (for clarinet and guitar) and *Tristich* (for three players) display instrumental virtuosity, a rich timbral palette, that includes extended techniques, and the contrast between pitch and noise. Both explore numerous timbral combinations articulating modal and cluster-chord progressions.

Guirápuap (for three players) is the first work engaging with the indigenous-Brazilian, reconsidering elemental questions regarding 'melody' and 'rhythm', in order to arrive at an individual combination of modernist and Tupi materials.

Iamí (for Symphony Orchestra) evokes sonorities and the ambiance of tropical forests by using differing materials, polyrhythmic textures, chromaticism and noise.

Finally*, Guainumbi* (for solo flute) and *Hipupiára* (for Symphony Orchestra) are inspired by Tupi imagery and legend. Varied musical materials are layered to create conglomerates that are in constant flux, thus intrinsically dealing with matters

of sonority, timbre and texture in the articulation of melodic and harmonic unfolding in fluidly changing contexts.

Acknowledgements

I would like to thank my supervisor, Prof. Silvina Milstein, who has been a critical and invaluable voice during my studies. I have been fortunate in having Prof. George Benjamin as second supervisor, who has been an inspiring presence. I am grateful to Prof. Arnold Whittall for the many meetings and generosity.

I wish to acknowledge the performers of my pieces: Bournemouth Symphony, *Lucilin* Ensemble, *Reconsil* Ensemble, *Qitayes* duo, Lucas Jordan and Odaline de la Martinez for their commitment and insights.

I am grateful to Daniel Fígols, Cameron Graham and Aidan Lewis for their friendship and prompt willingness revising this thesis. Also, thanks to my friends: Daniel Moreira, Jocelyn Campbell, Manuel Arias, Manos Charalabopoulos, Marcos Stuardo and Stavros Choplaros.

With a special thanks to CAPES Foundation for sponsoring my doctoral studies and to King's College London Music Department faculty and staff, for their support.

I also would like to thank my parents, siblings, parents-in-law and brothers-in-law for their encouragement.

This thesis is dedicated to my wife Marina; it is the greatest blessing to have her in my life and I am indebted to her for her love, support and friendship.

Finally, thanks to the Lord, for his amazing grace and unfailing love.

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Content of portfolio of compositions (bound separately)

1. Sextet
2. Fluxus
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5. Guirápuap
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8. Hipupiára

List of recordings on CD

1. Sextet

Lontano Ensemble, Odaline de la Martinez (conductor), recorded at King's College London, 31/05/2014.

2. Fluxus

Reconsil Ensemble, Roland Freisitzer (conductor), recorded at the Joseph Haydn Hall, Vienna Music University, 16/04/2015.

3. Caminantes IV

Qitayes duo, recorded at the Mapfre Guanarteme Foundation, Las Palmas de Gran Canaria, 30/04/2015.

4. Tristich

Guainumbi Ensemble, recorded at King's College London, 21/06/2017.

5. Guirápuap

Lucilin Ensemble, recorded at Neumünster Abbey, Luxembourg, 02/07/2015.

6. Iamí

Bournemouth Symphony Orchestra, Victor Aviat (Conductor), recorded at the Lighthouse, Poole, 16/12/2016.

7. Guainumbi

Lucas Jordan, home recording, 02/09/2017.

1. Introduction

The first part of this commentary discusses four compositions understood as abstract or ‘sonority based’: *Sextet*, *Fluxus*, *Caminantes IV* and *Tristich*. The second part deals with the pieces inspired by my Brazilian roots, more specifically the Tupi culture and language, which include *Guirápuap*, *Iamí*, *Guainumbi* and *Hipupiára*. Each chapter will be a comment on one composition. In this way, from chapter two onwards, each composition is introduced with some background information about its main ideas and creation process. Then I explore concepts that are important for each piece such as texture, harmony, structure and sonority by explaining the techniques and structures behind each work. The chapters have heterogeneous lengths and will give distinctive details about each piece, so that the commentary achieves a comprehensive discussion about my compositional work.

1.1) Musical background

Throughout my doctorate I have been increasingly concerned with practices that focus on timbre organization and textural composition. The portfolio includes pieces that explore new sonority and materials while retaining certain structures that could be described as more traditional.

Many composers have informed my understanding of timbre. Arnold Schoenberg famously coined the term *Klangfarbenmelodie* (sound-colour-melody) in 1911 in his *Harmonielehre* (Schoenberg, 1911). His idea still inspires composers to create horizontal combinations of timbres that could be heard as a melody. Schoenberg’s idea of *Klangfarbenmelodi*e can be exemplified by the third movement of his *Fünf Orchesterstücke*, Op. 16 entitled *Farben*, as well as by Webern’s orchestration of J. S. Bach’s Ricercare of the Musical Offering.

Fifty years later, in 1961, Giacinto Scelsi composed his *Quattro Pezzi su una nota sola* for orchestra, in which all instruments play a single pitch class per movement, distributed through various octaves and with microtonal variations, creating a focus on timbre probably never encountered before in Western music. After hearing Scelsi’s music my own approach to sound was radically altered, similarly to what Tristan Murail suggests in his article ‘Scelsi De-composer’:

> For Scelsi, the principal object of composition then becomes what he calls the 'depth' of the sound. It is primarily a question of working with timbre, taken in the broadest sense: the global timbre of the orchestra as a whole.[1]

The 'depth' of sound' as Murail mentions, is a concept important in my musical thinking, although it is not my intention to emulate Scelsi's sound world. One of my aims is to process these influences into a personal manner, that combines with other influences and ideas, such as, for example, inspiration from the Tupi language.

The music of Edgard Varèse also occupies a prominent place in my appreciation of timbre, due to his unusual combinations of sound-colours, ahead of his time and in line with his search for the 'liberation of sound'[2]. His ideas on primitiveness and exoticism (Mattis, 2014), in works like *Amériques*, *Ecuatorial* and *Nocturnal,* were also influential in my approach of dealing with Brazilian-indigenous materials, though some of these ideas were already evident in Stravinsky (in works such as *Le Sacre du Printemps* and *Les Noces*) - for example structuring a work through blocks, creating a collage of musical materials, repetitions of small melodic materials and ostinato (Cross, 2005). Varèse's approach to sound, along with his interest in non-European sonorities, was one factor that inspired me to consider sound as an entity in itself.

Since Spectralism attempts to grasp complex harmonic structures and use them to obtain formal and procedural coherence (Fineberg, 2000), it has, naturally, influenced my compositional approach. The music of Gerard Grisey is of special importance to my work, as will be seen later in the chapter about *Fluxus*.

These composers were each influential in my developing compositional aesthetic in the sense that they all shared an interest in expanding our listening experience to include the perception and aesthetics of timbre as a central compositional focus.

Another significant aspect of my music is 'texture'. According to the Grove Music Online, texture is

> A term used when referring to the sound aspects of a musical structure. This may apply either to the vertical aspects of a work or passage, for

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[1] Murail, T. (2005) *Scelsi, De-composer.* Contemporary Music Review, Vol. 24, No. 2/3, April/June 2005, pg. 175– 176.

[2] Varèse, E. and Wen-Chung, C. (1966) *The Liberation of Sound.* Perspectives of New Music, Vol. 5, no. 1, pp. 11-19.

> example the way in which individual parts or voices are put together, or to attributes such as tone colour or rhythm, or to characteristics of performance such as articulation and dynamic level.[3]

This definition is, initially, rather general. It mentions, 'sound aspects of a musical structure', which is an open and wide-ranging concept. It then exemplifies the possibilities of this concept of texture from 'individual parts or voices' to 'colour or rhythm'. The Grove Music discussion includes traditional textures, such as homophony and heterophony, whilst also describes recent developments such as micro-polyphony, spectral or noise based sonorities, and even polyrhythmic structures.

Nevertheless, 'texture' as such a diverse and heterogeneous concept, is a 20th century consideration. Jonathan Dunsby argues in his paper 'Considerations of texture' that ''texture' probably arose as a feature of the critical vocabulary spawned by post-tonal music starting in the early years of this century'[4].

In my own work I see texture as a broad compositional area. I consider texture as interdependent evolving layers of sonorities, in which I deal with different techniques. These textures can be controlled or organised in different ways, depending on the parameters involved.

Regarding the use of texture and the organization of pitch material in my music, another significant influence in my work has been that of the music of Witold Lutosławski. From the point of view of pitch material, the use of pitch-fields and interval-class chords is something that interests me. In an interview from 1984, Lutosławski gives the following remark about his pitch organisation:

> I'm especially interested in the somewhat elementary chords of which the adjacent notes form a limited number of types of intervals. (…) Twelve-note chords, which are made up of one, two, or three types of intervals have for me a distinct, easily recognisable character. In contrast to these, twelve-note chords which include all types of intervals are devoid of colour and present no distinctive features.[5]

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[3] Grove Music Online. Oxford Music Online, *Texture*, Oxford University Press, accessed July 12, 2017, http://0-www.oxfordmusiconline.com.catalogue.libraries.london.ac.uk/subscriber/article/grove/music/27758.

[4] Dunsby, J. (1989) *Considerations of Texture*, Music & Letters, Vol. 70, No 1, pp. 47.

[5] Kaczynski, T. (1984) *Conversations with Witold Lutosławski*, trans. Yolanta May, London: J. & W.

According to Lutosławski, by focusing on certain intervals a sound object (or chord) is created, that is likely to be construed as having a 'recognisable character'. Hence, I have used in my compositions intervallic structuring of harmony and melody, although not as strictly as Lutosławski. This organisation of pitch material has appeared in different pieces as cluster harmony, chords based on fifths and fourths, and also melodies that are structured around certain intervals.

Besides this, in some of his works, Lutosławski achieves a coherent structure by controlling texture, creating a so-called 'texture-space' (Berry, 1987). In his article about Lutosławski's music, Klein defines texture-space as 'a coupling of texture and register into a single musical structure'[6]. I have adopted this definition as a means to understand and analyse my own compositions. So the structure of my works can be analysed through this concept of texture-space.

Moreover I consider my music to be embedded in modern classicism, as defined by Arnold Whittall:

> Post-tonal music that aspires to emulate a degree of unity and connectedness characteristic of the classical aesthetic, but without losing all association with the more fragmented structures proper to modernism.[7]

This does not mean, however, that my works are schematic in their construction. When I compose, I do not pre-establish all aspects of the piece I am working on. Instead, I tend to work with the material I have, in an improvisatory way, aiming at creating connections and contrasts between these materials and develop them accordingly. After this preliminary work, I may then create a plan for the composition, which may include a texture-space or other structural ideas. The sections below detail these practices through outlining the techniques used, the aesthetics and inspiration behind each work, and the structural outline of each piece.

Finally I must stress that my aesthetic is not a negation of the past, but a personal continuation of what was done previously. While it is crucial to explore and experiment with sound, I believe it is also beneficial to retain a practice that links

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Chester/Edition Wilhelm Hansen London Ltd, pp. 38-40.

[6] Klein, M. (1999) *Texture, Register, and Their Formal Roles in the Music of Witold Lutosławski.* Indiana Theory Review, Vol. 20, No. 1 (SPRING 1999), pp. 37. Indiana University Press.

[7] Whittall, A. (2008) *The Cambridge introduction to serialism,* Cambridge University Press, Cambridge, pp 275

your work with tradition; this is the reason for my own leanings towards modern classicism.

1.2) Brazilian-indigenous background

Since 2015, I have become more aware of the compositional potential of my Brazilian cultural heritage. Brazil has a heterogeneous culture resultant of the amalgamation of traditions from Native-Brazilian, African and European peoples. The Native-Brazilian legacy is the one the least represented in scholarly writing, artistic extensions and popular culture. Arguably, this is not because of a smaller contribution to the Brazilian culture, but rather due to the indigenous genocide and ethnocide and an enduring Eurocentric view of culture (Ribeiro, 2006).

When the Portuguese arrived at Brazil in 1500, the Tupi family were the first indigenous tribes encountered, which lived along the coast of Brazil (Ribeiro, 1983). Through the years, a particular language was developed, called '*Língua Geral*' or General Language, which is a Tupi variant. The *Língua Geral* was the prevailing language spoken in Brazil for more than two centuries and is an example of the intense cultural exchange between Indigenous and European peoples.

In 1758, the *Marquês de Pombal*, a Portuguese nobleman and statist, prohibited the language to be spoken and enforced the Portuguese as the official language of Brazil. As a result, the *Língua Geral* and the Tupi were virtually extinct. Today, only a few intellectuals and small indigenous populations still present in some states know the language. Nonetheless the long use of the *Lingua Geral* as the Brazilian official language has had a long-lasting impact on the Portuguese vocabulary, its linguistic traits and the modern accent of the Brazilian Portuguese.

As a result of the Portuguese efforts to reinforce their language and culture, the understanding we have today of the Tupi people is shamefully scarce. Besides the official reports by the Jesuit missionaries and European explorers, what remained of the Tupi in Brazil are some disseminated cultural and folkloric traits, such as some cuisine and folklore. Among the documented characteristics of the Tupi, the '*antropofagia*' is a remarkable one, which refers to the banquets promoted by some Tupi tribes, where enemies were cooked and eaten. In this cannibal practice, a tribe would eat an opponent caught at war, especially if one was a brave and remarkable warrior, aiming to interiorise their courage (Vainfas, 2007).

The idea of *antropofagia* has led to artistic developments by many modern

Brazilian artists (Teles, 1976). During the 1920s a group of intellectuals, artists and writers began a modernist movement that culminated in the *'Semana de 22'* (Week of 1922). One of the exponents of the *'Semana de 22'* was the writer Oswald de Andrade, who wrote an important manifesto, published in 1928, entitled *Manifesto Antropofágico*. It argues for the metaphorical 'eating' of modernist European artists, and through this banquet interiorising and creating a new form of art, which would be Brazilian in its very nature.

Many were directly influenced by this movement, among them the Brazilian composer Heitor Villa-Lobos in pieces like *Uirapuru* and *Amazonas* (Barros, 2014 and Crepalde, 2012). Also, Brazil's short-lived but revolutionary '*Tropicália'* movement of the late 1960s was directly influenced by *antropofagia* and the 'Semana de 22'. Among the artists who were part of the *'Tropicália'* movement were Caetano Veloso, Gilberto Gil and Rogério Duprat, to name a few of the most influential in the music scene at the time (Coelho, 1989 and Dunn, 2001).

Drawing from the *Manifesto Antropofágico* and its consequent artistic developments*,* I aim to explore this association one can have with European culture while creating and understanding one's own. Hence, in my quest to find a personal artistic idiom, I have focused on the origins of the Brazilian people, trying to understand and grasp part of the Tupi culture that would therefore be expressed through the musical elements of European art.

Part I: Abstract compositions

2. *Sextet* (2014)

My *Sextet* for flute, clarinet, vibraphone, harp, violin and contrabass is the first work completed during my doctoral studies. It has proved to be the embryonic piece of my subsequent compositional inquiries. In it I look at the problems of harmonic motion and texture while dealing with form and material. This piece incorporates several types of materials that feature in later pieces, such as melodic fragments based on particular intervals, hexachords and complementary dialogues in the manner of *hoquetus*.

The interval-based melodies, for instance, can be observed from the beginning of the piece in the flute melody and the harp accompaniment featuring diminished fifths.

Harmonic constructions involving hexachords are seen throughout the piece. These hexachords while not having a 'home' form are varied through transposition, inversions and re-orderings. An instance of this use of hexachords can be seen in figure 1 below, taken from bar 33, where the flute, clarinet, vibraphone and violin each articulate a different hexachord.

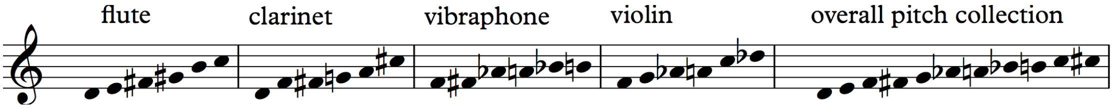

Figure 1: Hexachords at bar 33 and overall harmony.

The hexachords complement each other to form an 11-pitch aggregate, missing only the E flat/D sharp. This use of hexachords to form larger aggregates has also been used in *Iamí*. The whole section, from bar 32 to 40, display a constant interchange between fast arabesques using hexachords and a 'resonance chord', which holds the harmony, a technique used later in *Tristich*.

The section, from bar 41 to 105 also uses hexachords abundantly. As in the previous section, I created short melodic fragments that are reiterated. Within this section a *hoquetus* takes place between harp and vibraphone (bar 72 to 105). These techniques were used in other pieces, specially in *Iamí*.

The *Sextet* is a short but intense piece that, despite being tentative, has proved to be instrumental in tackling the problems and questions of harmony, timbre and texture in my work. However, it is an introductory work to these inquiries and is mentioned in this commentary as such.

3. *Fluxus* (2014)

Fluxus was written for a sextet consisting of flute (doubling on alto flute), clarinet (doubling bass clarinet), violin, viola, violoncello and piano. It draws on a previous work, *Imaginary Game*, performed in a workshop in Latvia in August 2014 by the *Divertimento Ensemble*. The piece was inspired by the experience of working with and listening to the Ensemble, making it possible to transform and extend *Imaginary Game*.

Fluxus was influenced by the work *Vortex Temporum* by Gérard Grisey (Grisey, 1995). At a performance of his piece I was overwhelmed by its seductive sonorities and meticulous craft. The similarities between the two works can be found in instrumentation, basic form (fast-slow-fast) and the use of interludes connecting the sections that create a long stretch of music without any breaks. I was particularly fascinated by Grisey's control of material and time, as he mentions in the following comment, taken from his program notes:

> The title *Vortex Temporum* (Vortex of Time) defines the birth of a system of swirling, repeated arpeggios and its metamorphosis in different time fields. … *Vortex Temporum* is perhaps only the story of an arpeggio in space and time (…).[8]

Grisey selects a chord, arpeggiates it and creates the basic material for his piece, which is a long journey into the sound of the chord itself. This was influential to my work in *Fluxus*, since it gave me the inspiration to think of the piece as a journey, a flow of sounds and gestures. This was the reason for calling the piece *Fluxus*, which is the Latin word for 'flow'. Thus, I have attempted to create this flux by using a basic gestural prototype: a descending line. This is the basis for musical experimentation, generating many other gestures. Figure 2 shows the beginning of these gestures, which start in bar 8, and the texture produced by their superposition.

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[8] Grisey, G. (1997) *Vortex Temporum Talea* [CD] France: Musidisc, Universal Music.

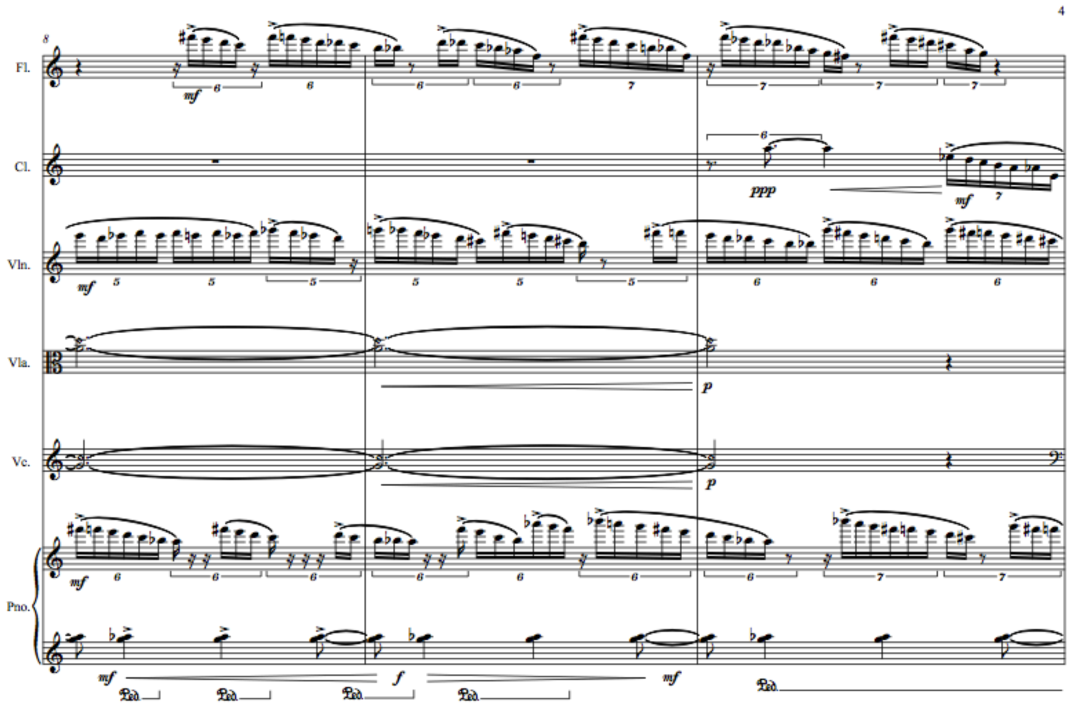

Figure 2: Beginning of variations of the basic gesture in *Fluxus*

This basic gesture creates a sense of flow, direction and motion, enabling an integration of texture and harmony. In *Fluxus* I intended to further explore this possibility of integration in an expressive way. Thus, I combined musical elements that create textures, allowing them to move through a harmonic background, as in the example above.

3.1) Texture

In order to expand the compositional possibilities of this basic gesture, I created textures mainly through timbre and polyrhythms, which is the textural-space of the work. In particular, the integration of a harmonic motion and textural/timbre-based composition was an ambition I had for *Fluxus*, which motivates the development of the first and third movements. As another example, in the first three bars of the piece, I composed a texture moving from noise to pitch (figure 3). This texture presents a strong timbre evolution against a relatively simple rhythm patterns.

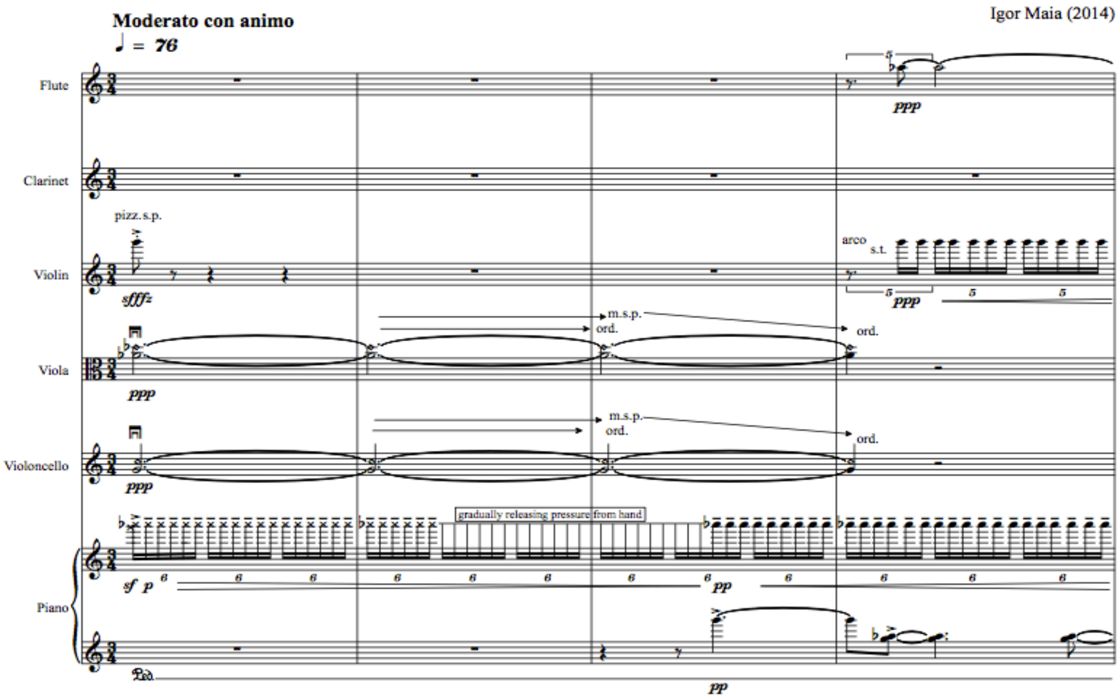
Moderato con animo
♩ = 76
Igor Maia (2014)
Flute
Clarinet
Violin
Viola
Violoncello
Piano
pizz.s.p.
sfffz
arco
s.t.
ppp
m.s.p.
ord.
gradually releasing pressure from hand
sf p
pp

Figure 3: Texture with noise to pitch evolution

In the first bar, we see the muted high notes of the piano, which create a noisy percussive sound, in combination with the *écrasé* (over-pressure) of the viola and violoncello. This first texture is transformed over 2 bars into the G/A flat dyad that will permeate the next bars. This first transformation is vital, as it exemplifies both the type of material I will work in the piece, as well as the way in which this material will be developed.

Another type of texture that I work with in *Fluxus* is based on polyrhythms. These textures also tend to appear especially in the first and third movements, for example, in the third movement, from bar 165 to 167 (figure 4).

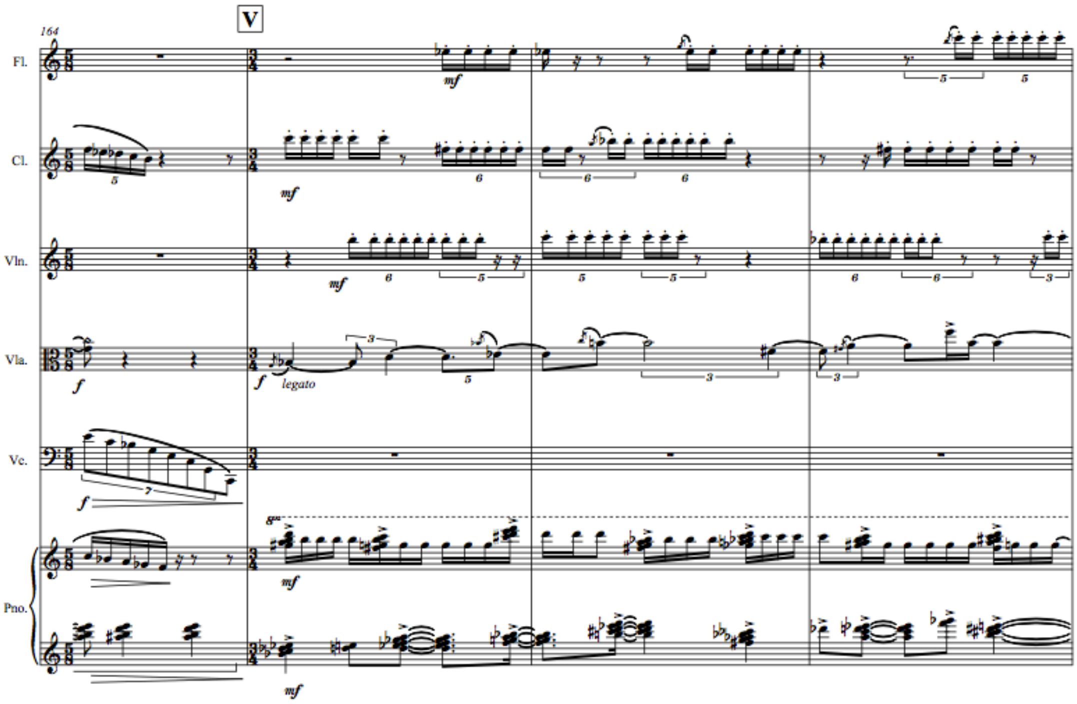

Figure 4: complex rhythm superposition generating evolving textures

A texture can be in motion, like in the previous examples, from which the listener has the impression of a sound flux. However, it can also be static, implying that the flux is not perceptually detected since no regular structure or gesture is retained. I explored static texture by the use of ‘pitch fields’ to develop the harmony in the second movement. Figure 5 shows a static texture, taken from bars 96 to 98 of the second movement.

The piano continues to play within one pitch field, which is enriched by the harmonics of the violin and the *écrasé* of the violoncello. The violoncello and the violin define the limits of the piano extension by doubling the highest and lowest pitches of the pitch field. In this example, we see again how a multi-layered texture is created, with noise (*écrasé*), timbre (combinations of the violin, violoncello and piano) and harmony (pitch field).

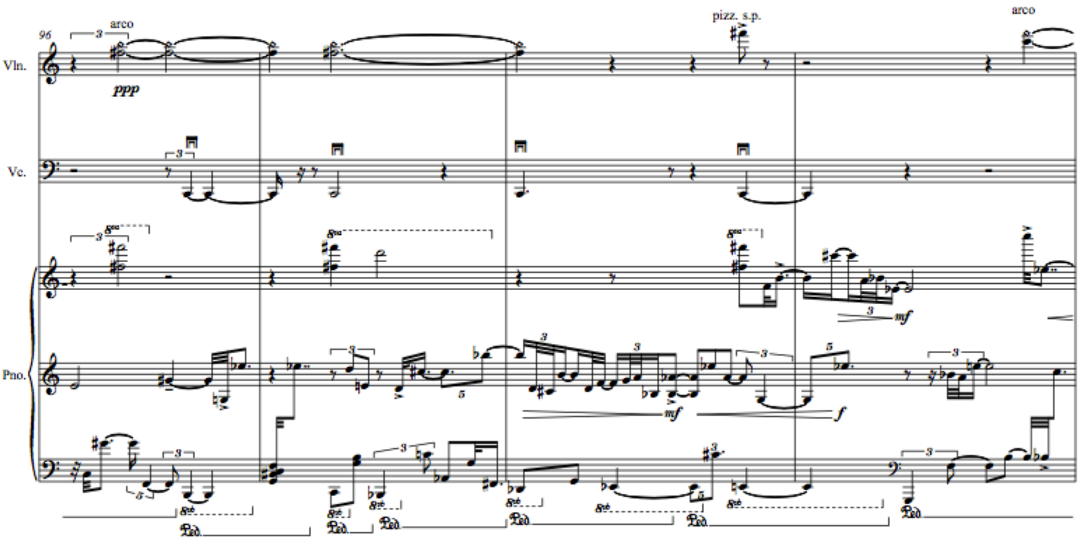

Figure 5: static multi-layered texture

3.2) Harmony

The harmonies in *Fluxus* are diverse, at times dense, with many dissonances and occasional microtones; in other moments they are thin, even consisting sometimes of dyads or triads. Nonetheless they are mostly based on the scales and modes used to compose the gestures that it accompanies. This means they were constructed using material from chromatic, octatonic and whole-tone scales. This material could then be organised as chords, either by clusters or layering of different intervals.

While exploring this material, I was driven by an aural search for the chords that felt appropriate for the intended expressivity. The beginning of the last movement shows a chord sequence from bars 136 to 138 (figure 6). Derived from the basic gesture, this sequence is directly constructed from scales, using narrow clusters.

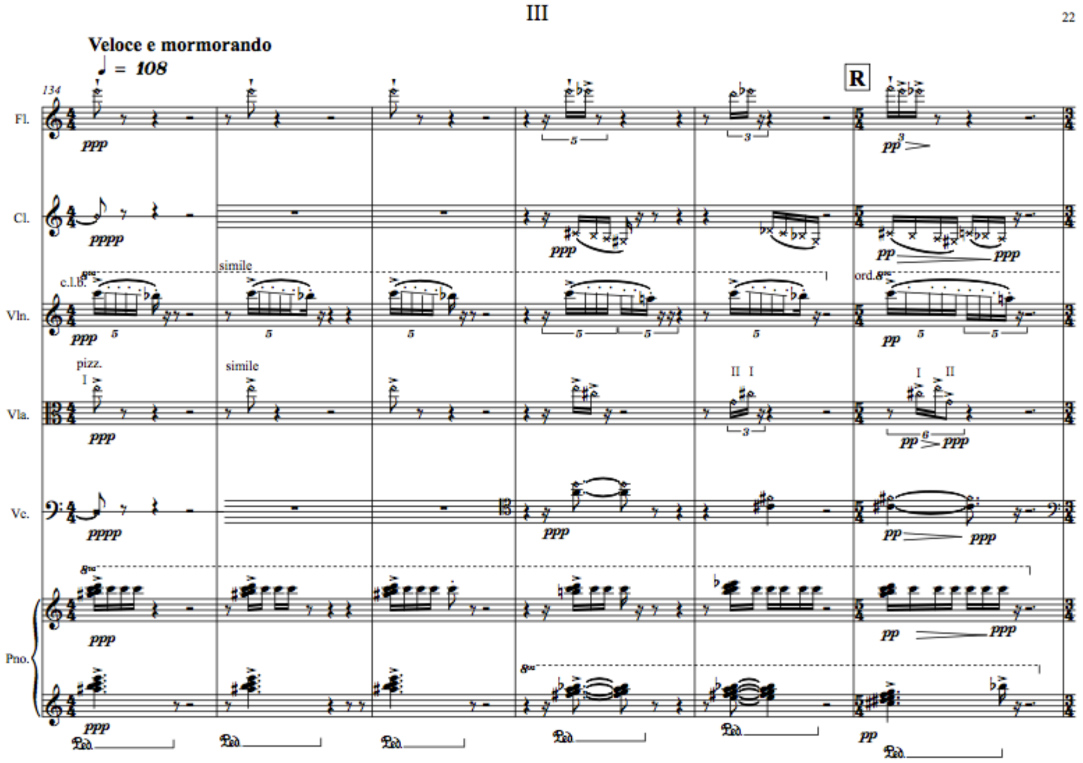
III
22
Veloce e mormorando
♩ = 108
134
R
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
ppp
pppp
pp
c.l.b.
simile
ord.
pizz.
I
II I
I II
5
3
6

Figure 6: clusters derived from the scales used in gestures

By having such a sequence played in the high register of the piano I also wanted to achieve an effect of brightness in the chord that would not have been possible at other ranges of the piano. There is almost a percussive aspect to this chord in the way it is orchestrated with the piano and the ensemble. This is also a simple example how I usually construct chords and clusters, that is, very much associated to their timbre content and orchestration.

The second movement is more dramatic and expressionistic. I made use of quartertones in the harmony, increasing the tension of similar cluster structures (figure 7).

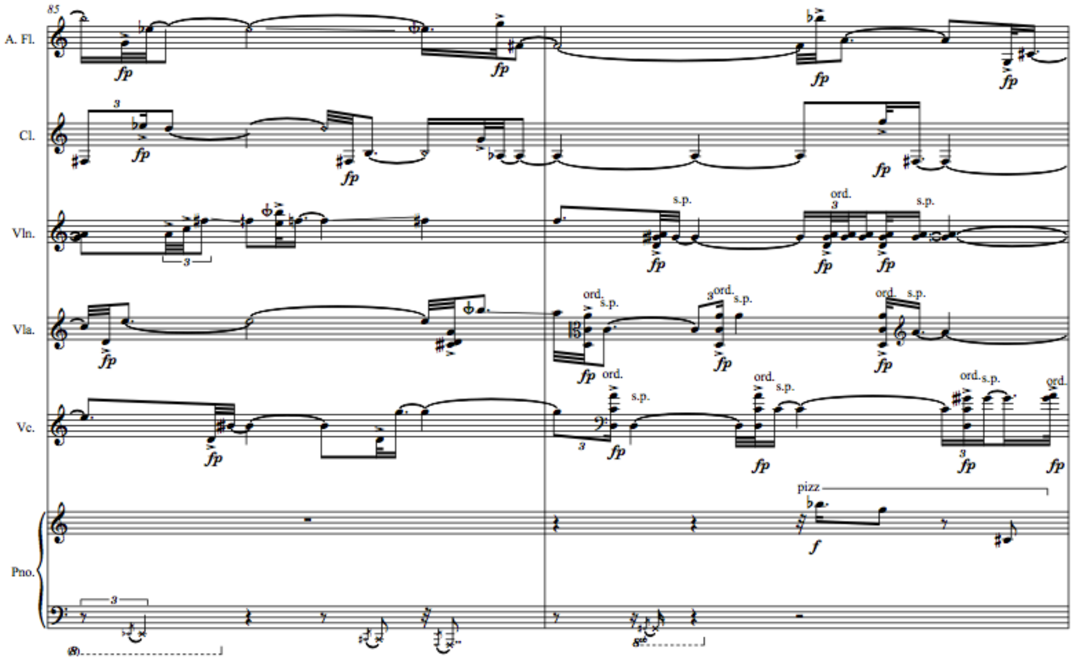

Figure 7: use of quartertones to increase tension and variation

The planning of the harmonic motion in the first movement though, was more rigorous. It was based on a simple but long bass line, on top of which the other pitch materials (including the chords cited above) fluctuate, contributing to complex sonorities. The paths to achieving this are not substantially different from a treatment of pitch fields as used by many composers, in different formats, such as Pierre Boulez, Elliott Carter and Witold Lutosławski (Nauert, 2003). In *Fluxus,* I treated the concept of 'pitch fields' in a rather intuitive manner, subordinate to the development and variations of the basic gesture.

Hence, I planned the motion of the bass line in the first movement, unfolding a progression from the G/A flat dyad onto F at the end of the movement (figures 8 and 9). This long and slow bass progression, spanning the entire movement, is a large scale unfolding of the descending line gestures that are ever present in this piece, creating a background for the scalar gestures to develop in parallel with the harmonic motion. In essence, this is the skeleton of the first movement, with some added transitions between sections.

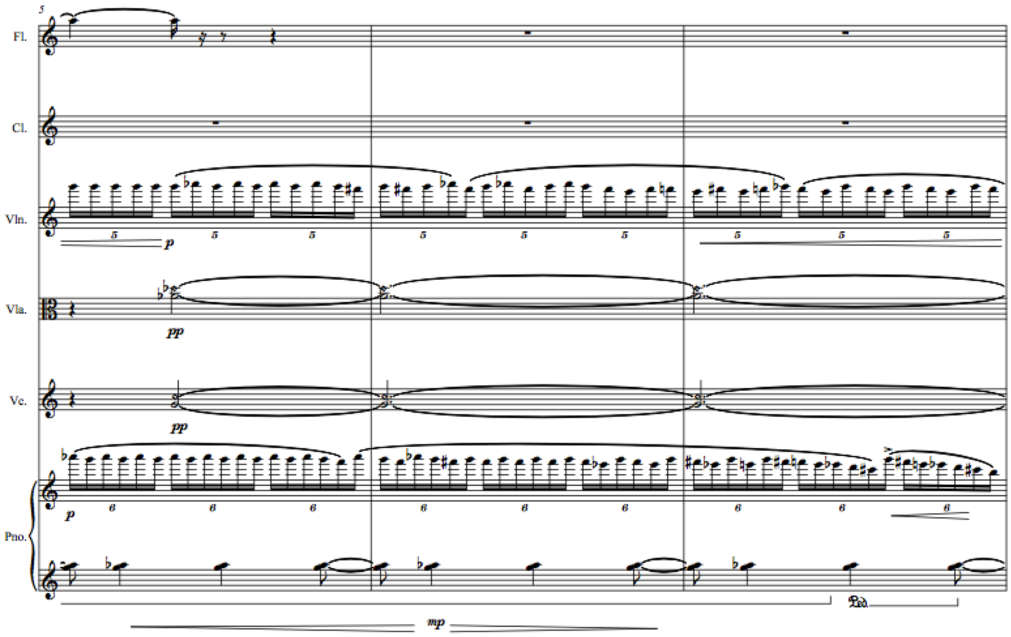
5
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
p
pp
mp

Figure 8: bass line with a dyad in the beginning of the first movement

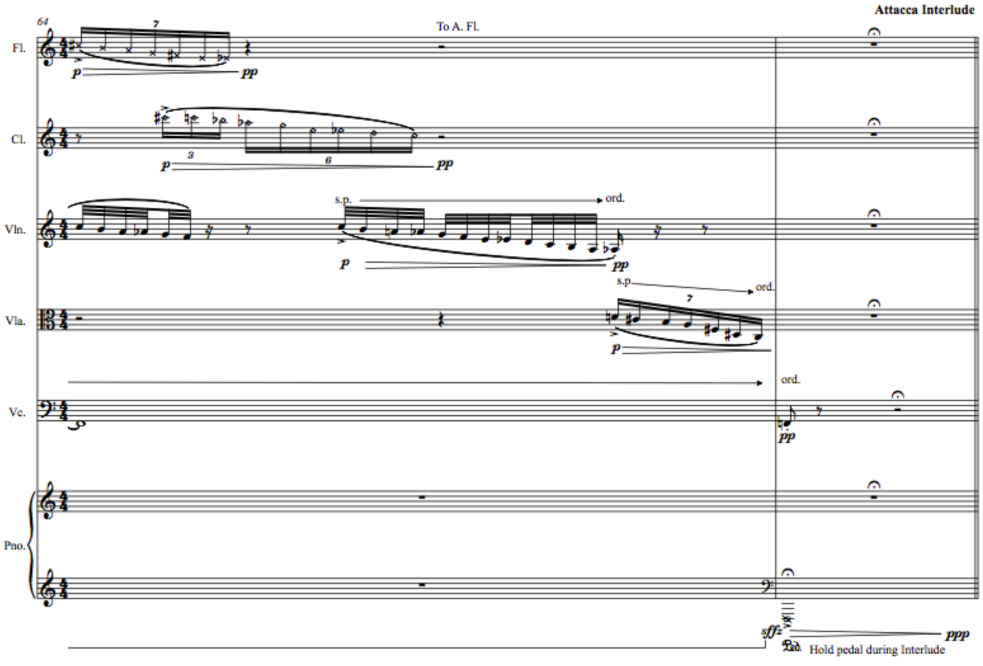
64
Attacca Interlude
To A. Fl.
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
s.p.
ord.
p
pp
sffz
ppp
Hold pedal during Interlude

Figure 9: ending note F after dyad evolution

This gesture also creates a link between the three movements as exemplified by the excerpt in figures 2 and 6. Along the piece several modifications of the gesture made it possible for it to appear in varied contexts. In many cases the resultant texture presents a particular timbre with a ‘hidden gesture as a watermark’.

I have aimed, by means of this simple material, to provide a binding element that would be present throughout the whole piece whilst also mutating into different forms. By fixing the idea of this basic gesture I could imagine devising different sound worlds wherever it would appear. The gesture is developed with many changes to its timbre, rhythms and speed attempting to create a range of sonorities. Similarly to motivic variation, this approach provided consistency to the composition.

However, there are risks to this procedure, by using such simple material as ascending/descending scales, the piece could become monotonous. This would mean that consistency might have been achieved but at the expense of not having an engaging composition. Nonetheless, this was a challenge that interested me in this occasion.

After many transformations through the three movements, this descending gesture is inverted. In the third movement from bars 175 to 180 it appears as ascending lines played by all instruments (figure 10). This moment is structured at a pivotal point in the composition, preparing the end of the piece. The ascending line (inversion) appears in a musical context similar to the textures of the first movement. In fact it is partly the inversion of the section from bar 16 to 19. To me, this proportionated another layer of coherence between the movements.

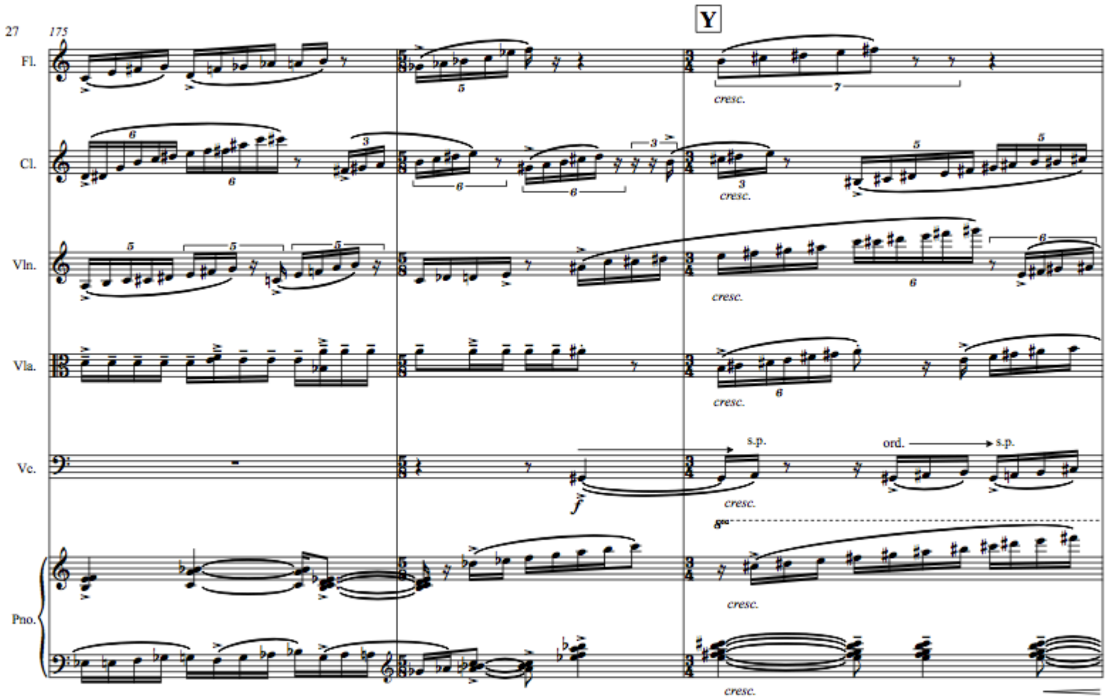

Figure 10: Basic gesture inversion as ascending lines

3.3) Analytical remarks

In *Fluxus*, the duality of pitch and noise is immediately present from the beginning of the work, where the viola and violoncello play *écrasé* (overpressure) gradually transforming the noisy sound into clear pitches. Elementary patterns of scales start to emerge until in bar 11 (cello) we see the formal entry of the bass line in the piece. At this moment we hear the gestures of descending scales (predominantly octatonic) at their fullest and until bar 24 this texture is developed by harmonic change in the piano chords and also by the interplay of regular and irregular rhythms. Hence, different layers are being overlapped: the descending gestures and the bass line (violoncello) with piano chords (harmonic). These layers are freely connected in that I chose the chords intuitively and stabilised them in the piece through repetition, almost like an ostinato.

After a bridge section at bar 33 (letter F), displaying a more lyrical facet, which will become more important as the piece proceeds, the music changes into a more poised section rapidly mutating into aggressively arpeggiated chords reaching a climax at bar 52 (Letter I).

The second movement begins with a focus on sonority, as if magnifying the sound itself, a sort of *Klangfarbenmelodie* with the alto flute solo and the piano accompaniment displaying a variety of timbral effects. This initial flute solo is illustrative of the model I am pursuing, focusing on sonority and its expressivity by combining timbre variation, noise and pitch (Figure 11).

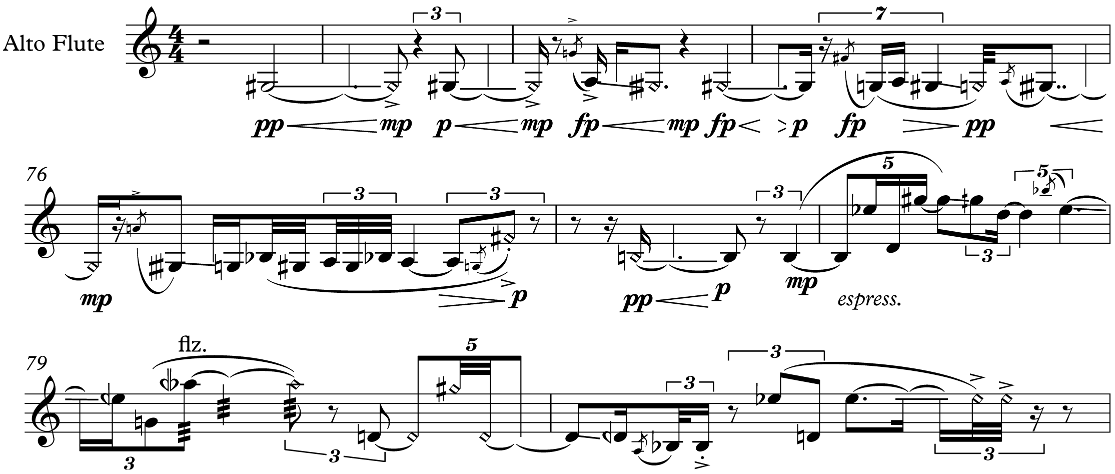

Figure 11: flute timbral variations including quartertones

The descending gesture, as in the first movement, still plays a substantial role. It is however an opaque function now reduced to a slowly mutating span of a minor second, sometimes obscured by the use of quartertones and ornamental notes introducing subtle variations on timbre content.

The timbral variations heard in the first movement (muted strings and metal scraping) are now amplified by the piano accompaniment and the different sounds played from inside the piano. Thus we are faced with the oppositions of pitch/noise and gesture/texture. The *écrasé* of the strings, the air sound of the winds, the various hits and strokes on the piano strings are all used to generate noise. This disturbance of pitch by noise is central to the second movement. All other elements, such as the intricate rhythms, long sustained chords and pointillist piano solos are not integrated in the same manner as in the first movement (in the sense that they are supported by a clear bass line). Instead, I use melodic development and counterpoint with sectional breaks, thus creating a strong contrast to the preceding movement.

The piano interlude in bar 90, with its characteristic pointillist manner, results from certain pre-planned pitch fields, contributing to the fluidity of this section. These are then transposed in bar 115, as is shown in the figure 12 below.

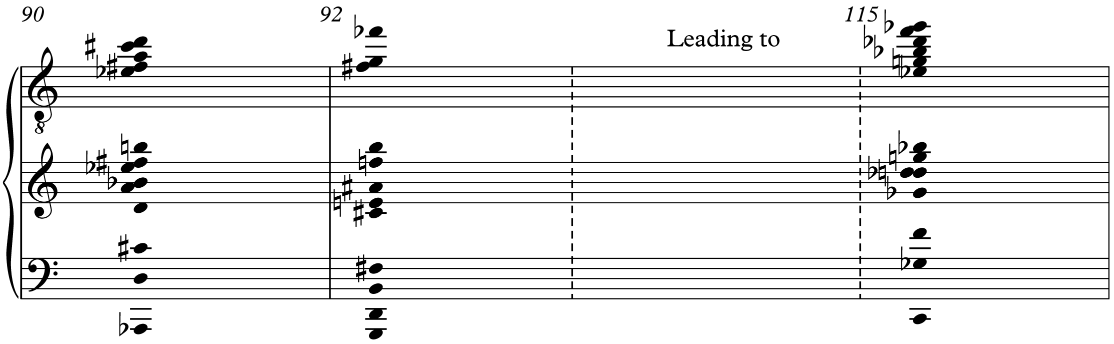

Figure 12: Pitch fields in the second movement of Fluxus.

The piano interlude reinforces the large-scale linear connections, as in the first movement but this time it is very fragmented. This happens, for example at bar 100 in the bass resolution to B flat. Significant bass line movement appears at bar 115 with its motion from Bb to C and D. The scalar patterns come back again, as if the stability of the chords heard immediately before is being questioned once more.

The 4/4-meter used throughout the movement also contributes to the fluidity by eschewing the jagged rhythms heard in the first movement. The second movement involves the dissolution of the textures that were heard previously, in order to create contrast and development in the piece.

In the third movement, the descending gesture returns but now irregular and condensed as shown in the violin part at bar 134 (figure 13).

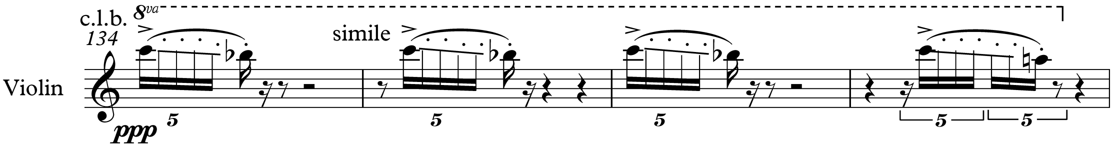

Figure 13: Compact descending lines (Violin)

The use of silence and extreme registers allows further possibilities of development for the basic gesture. This movement explores more remote aspects of the sonority, attempting to incorporate elements of the first and second movements. This should be seen, from a formal point of view, as a synthesis of the previous movements.

This movement is divided into two main parts, beginning with a further development of material from the first movement until a climax at bars 181-186, after which the character of the piece suddenly changes. The characteristic gesture was transformed into an ascending line, the climax changes the direction of the movement: all lines suddenly have freedom of direction, timbre and time. This is central to my conception of the work; the flow, having reached an end in itself, has to be restarted. In this sense, not only it is a technical decision but an expressive one. Hence, the movement develops into a montage of different blocks (the second part of the movement) until the coda appears in bar 229 bringing the piece to an end.

Fluxus is ultimately about contrasts of different sonorities growing simultaneously. The variety of textures and sonorities is balanced and complemented by a fixed gesture and a harmonic planning that aims at binding the piece into an integrated whole. The piece is an invention on timbre and texture based on a simple gesture but using a collection set of compositional resources. It was, therefore, an important step in my musical thinking.

4. Caminantes IV (2015)

Caminantes IV is a work for clarinet and guitar. It is part of a series of duets I began composing in 2010. They were inspired by a quote, from the book *Campos de Castilla* by Antonio Machado (Machado, 1986): '*Caminantes no hay camino, se hace camino al andar*' (Walker there is no path, paths are made by walking). This famous quote inspired many artists, among them Luigi Nono, who also named three of his last pieces based on a variation from this quote[9].

The pieces in the *Caminantes* series each involve a combination of one wind and one string instrument. This cycle was started at the *Fondation Royaumont* where the first piece was composed for violin and horn. *Caminantes II* for oboe and viola was performed in the Takefu International Music Festival in 2011. *Caminantes III* was written for trombone and contrabass and premiered at the SONiC Festival, New York in 2013. Finally, *Caminantes IV* was written for the Qitayes duo, and premiered in Gran Canaria, Spain in 2015. I have plans to continue with the series with *Caminantes V*, for flute and violoncello. In order to avoid unnecessary explanations about the other pieces, I will keep the writing focused in *Caminantes IV*.

The inspiration for the series came during the work in the first piece of the series, when I encountered Machado's poem. The idea of this series became clear; it was to seek a path, one between noise and tone, exploring the timbral resources of the two instruments involved in each piece. As seen in the previous chapter, *Fluxus* is an example of this type of exploration. In the *Caminantes* cycle the intention is towards achieving parameters of approximation and differentiation between the instruments.

For the composition of each piece in the series I organised a set of techniques. This set would then feed my imagination into combining different sonorities to create contrasts and oppositions, or blending the instruments. Since the series always deals with one string and one wind instrument, the first oppositions come already from the tone production of the instruments. For example, the clarinet in its usual mode of playing can only produce one sound but that sound can be sustained almost indefinitely, if the technique of circular breathing is used. The guitar, on the other hand, can produce multiple sounds but has a natural decay that makes the sound vanish and reduces the possibility of long connected lines. However, these limitations can be overcome by extended techniques. For example, the clarinet can play multiphonics or sing and play at the same time. This generates a complex sound, with more than one pitch being heard at the same time. The guitar, can try to prolong its sound by articulating the notes quickly in tremolos or using an e-bow.

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[9] They are *No hay camino, hay que caminar… Andrej Tarkowskij*; *Hay que caminar 'sognando'* and *Caminantes… Ayacucho.* Despite the importance of these works they have not directly influenced my *Caminantes* series.

I have used some of these techniques in the work, for example, singing and playing at the beginning of *Caminantes IV*. This is an example of how I wanted to approximate the clarinet to the guitar, producing multiple sounds and creating new aggregates in which it is not obvious which pitches are being played by each of the instruments. Another example is from the end of the piece, where the guitar plays with low pressure on the left hand, creating a muffled effect that is supposed to be imitated by the *velato* effect at the clarinet (bars 122 and 123). This is another example of experimentation with the possibility of timbre approximation between the two instruments.

By creating sonorities that connect the two instruments, the limits of each instrument's tone production are explored within a duality of noise/pitch. The extended techniques have a clear function for me. It is to encourage the listener to associate the different timbres of the instruments, not only with one or the other, but also as a new, blended sonority. However, there are also moments of continuous transition, from salient noise to a gradually enriched pitch section (including quarter-tones). In these sections the player's tone production is challenged, due to the virtuosity of their parts and the exploration of the extreme registers of the instruments. Hence, extended techniques and virtuosity are also used to test the limits of each instrument's tone production.

4.1) Analytical remarks

The *Caminantes* cycle have all the same basic structure, which is pre-composed and is shown in the figure 14 below:

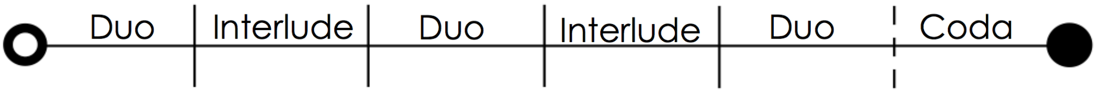

Figure 14: basic structure of the *Caminantes* cycle

There were many reasons for having a pre-conceived basic structure in the cycle. First of all, as I was interested in the exploration of noise and tone and creating a path between them, it was more important for me to minimise the disruptions from other parameters. Therefore, having a simple structural skeleton that would work for all pieces was preferred, giving more concentration, as a composer and listener, to the sonorities and interactions created.

Caminantes IV can be further divided into 7 sections. They are the following:

Duo A (slow): bars 1 to 24
Clarinet interlude: bars 26 to 28
Duo B (fast): bars 29 to 90
Duo A’ (slow): bars 91 to 98
Guitar Interlude: bars 99 to 109
Duo A’’: bars 110 to 121
Coda: bars 122 to 124

The piece starts with a cluster, which is the basic material of section A. This section develops gradually through a harmonic progression of variants from this cluster chord, shown in figure 15, where we see a harmonic reduction of the first eight bars of *Caminantes IV.*

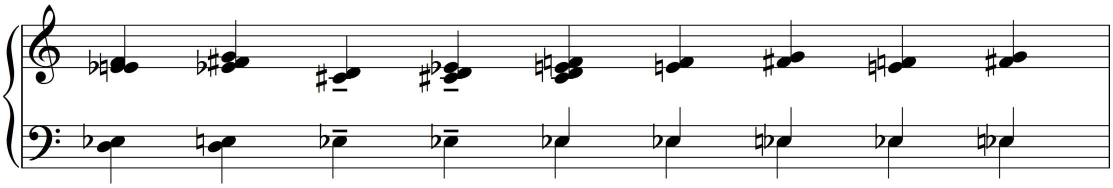

Figure 15: Harmonic reduction of the first 8 bars of *Caminantes IV.*

The clarinet has a very narrow range in this section, staying only in the lower register. The use of this register also contributes to the mysterious aura of the beginning of the work.

After this section, the clarinet has its interlude being accompanied by two different figurations from the guitar. These figurations are made out of clusters, linking the material of the interlude with the previous section and presenting the same type of material but now in a horizontal (melodic) form. The clarinet in its solo is supposed to be very free. In fact, the section has attached to it a sense of indeterminacy. The rhythms given are for guidance and are not supposed to be performed in a standard way. The same applies to the multiphonic, it is not specified, the clarinettist should find an adequate multiphonic of its choice. The interlude functions as a transition between the section A and the section B of the piece.

As stated previously, the interludes belong to the structure of the *Caminantes* pieces. Also, all the works in the series deal with a degree of indeterminacy. There are moments of individuality for each player, which in these interludes would be similar to cadenzas.

The *Vivo* section, from bar 30, presents the idea of cooperation between the instruments. A single melody is distributed between the two instruments. This heterophony of arpeggios and accents happens from bars 30 to 46. Then a separation between the two instruments happens in bars 47, the clarinet expands its range dramatically, getting to the highest pitches in the piece at bar 53. This is the climax of the piece.

The dialogue of the beginning of the section comes back at bar 57 but is interrupted by the scales and chords in bars 65 to 73. This interpolation of different materials is supposed to increase the tension until that tension is dissipated at bar 87. We are then back to the material of the section A, at bar 91, in a more varied form, but only as a preparation (or transition) to the guitar interlude from bar 99.

The guitar interlude is in standard notation, differentiating it from the previous one. It has clearly articulated rhythms, and less freedom of interpretation. Nonetheless, it has the characteristics of a cadenza, and the player is free to frame the material according to its own decisions of tempo (*rubato*).

After this last interlude, the Lento section comes back. This section has more horizontal movement than in the beginning. The clarinet is more independent from the guitar, and the material is varied. It is a memory of what happened previously. The material has been transformed and the instruments have little connectedness with one another. Then comes the last attempt at creating a unity between them in the coda. There is again certain indeterminacy in the writing; the players are free with regards to time, playing more or less *rubato*. Clarinet and guitar attempt at the amalgamation of their sounds, as they gradually vanish, ending the piece.

5. ***Tristich*** **(2017)**

The meaning of *Tristich* is ‘a strophe, stanza, or poem that consists of three lines’ (Collins English Dictionary). I took the meaning as an inspiration for the piece, as I wanted to create a sound poem for 3 players. *Tristich* is a work that explores sound in an abstract way, combining and contrasting musical elements.

The number three plays an important role in the piece not only because of its inspiration, but also because it contributes to the form or structure. The two movements of *Tristich* are divided into three parts: a duo, a solo and a trio. Naturally I had the idea of continuing the piece with a third movement, to close the process and have a movement consisting of a duo for violoncello and piano, a flute solo and a final trio. However, I avoided this for some reasons. Firstly, as I worked on the composition the density of the music became higher. I thought this complexity should not be over-stretched and therefore eliminated the third movement, since it was extending the duration of the piece to almost 33 minutes, instead of 21. Secondly, although the piece is called *Tristich*, making a strong case for the work to be composed in three movements, there is something poetic about it not fulfilling this expectation.

As with the *Caminantes* cycle, *Tristich* delves into the sounds between noise and tone, combining the timbres of the instruments to create new sonic material. These explorations are based on contrasts, featuring complex dialogues between pitch and noise, fast and slow music, high and low density, etc. These elements are the words for my sound poem. However, I do not attempt to create a syntax and grammar in the music. On the contrary, the beauty of this poem is that there is no meaning, in a linguistic sense.

5.1) Structure and texture

As previously mentioned, *Tristich* was composed with different layers of structural divisions. These divisions have certain relationships with one another. For example, the whole piece is divided into 2 movements; these two movements are each divided into 3 parts. These three parts have certain characteristics that connect or oppose them to one another. This can be seen from the table below, presenting the movements and sections of *Tristich*:

Movement	Section	Instrumentation
Mov. 1	Section **A**: bars 1-25 Section **B (Bridge)**: bars 26-35 Section **C**: bars 36-86	**A**: alto flute and cello (piano interruption) **B**: solo piano (extended techniques) **C**: alto flute, cello and piano
Mov. 2	Section **A**: bars 1-46 Section **B:** bars 47-80 Section **C**: bars 81-127	**A**: piccolo and piano **B**: cello solo **C**: flute, cello and piano

Table 1: formal divisions and instrumentation of *Tristich*

The first movement's sections are a duo for alto-flute and cello with occasional interruptions of the piano, a solo for piano and then a trio. The second movement is divided into a duo for piccolo and piano, a solo for violoncello and again a final trio, with flute in C. The range of each section, and their instrumentation, plays a role in the structure of the piece, as shown by the figure 16 below:

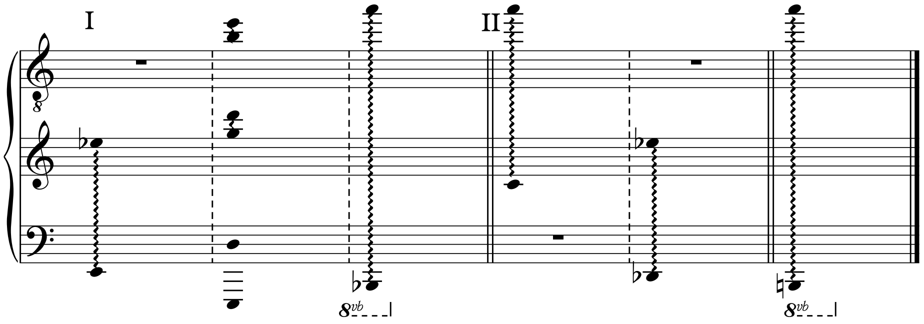

Figure 16: range of the movements and parts of Tristich.

In section **A** of the first movement the range is continuous but reasonably contained (the occasional piano interruptions are ignored). In section **B** of this movement (piano solo), the range is quite fragmented. It consists of 4 small fields, mainly in the extreme register of the piano. These fields can be of as many as seven notes to as little as one. The third part, the trio, is free in its range, going from the lowest piano pitches to the highest. The same goes for the alto-flute and the violoncello, which have quite a large pitch span in this last part.

The second movement has also quite a varied range, divided in the three sections. Its section **A** (piccolo and piano duo) has a very high pitch range, going from middle C to the top B flat of the piccolo. Contrasting with the first section, section **B** (cello solo) uses a much lower pitch range. In the third movement, the range is again very free, with the piano chords punctuating and framing the melodic movement of the flute and cello. This part of the third movement is a development of the piccolo and piano duo, but now using the complete range of the instruments.

In *Tristich* microtones have been used in a similar manner as in *Fluxus*: as increased tension around a pitch centre and as melodic neighbouring notes or ornaments. Figure 17 shows examples of both cases. The chord at bar 50 and with the clashes of C sharp and C three-quartertone sharp as well as a G quarter-tone sharp, help to increase tension, providing further interest in the material. The use of microtones as melodic ornament is seen at the next two bars, where the alto-flute uses the microtones as ornaments.

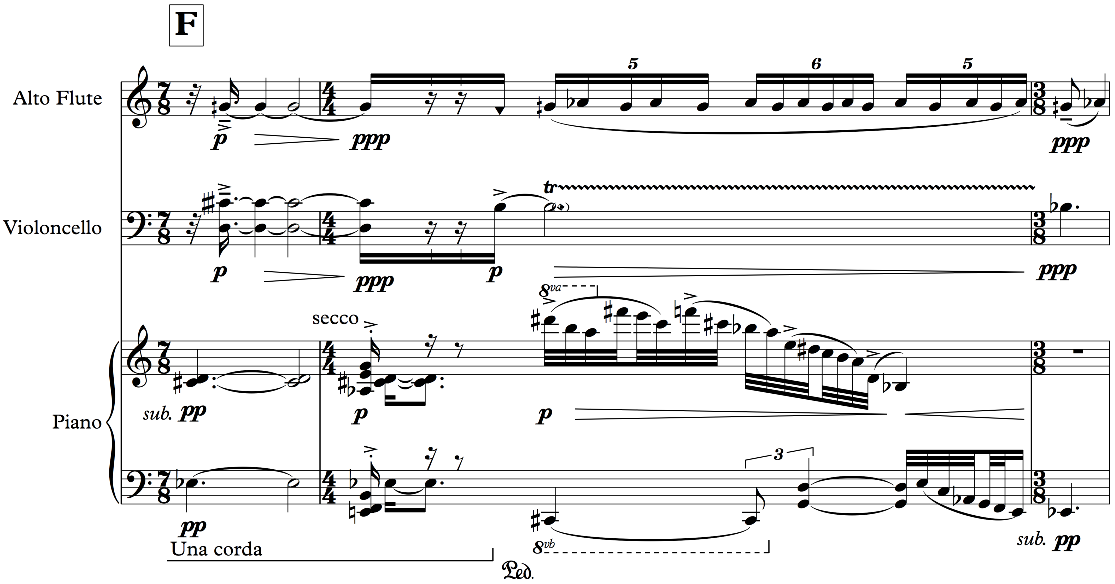

Figure 17: use of microtones in Tristich (bars 50-52).

5.2) Analytical remarks

The first movement is overall slow, exploring extreme registers and using extended techniques. I intended to explore timbral elements and combine the instruments in varied ways. The duo section, between the alto flute and the cello, sets the frame of the work. In the first bar the flute plays an E flat glissando to D quartertone sharp. At the same time the violoncello plays a C harmonic pizzicato. The pizzicato, being a harmonic, cannot be changed after it is struck. On the other hand the flute note can be changed on several parameters. In terms of timbre, it changes from an airy sound into natural sound, on pitch it slides from E flat to D quarter-tone sharp and on dynamic it has a crescendo from *ppp* to *pp* and then a diminuendo back to *ppp*. This contrast of the malleable and the fixed is suggestive of the piece as a whole. So much so that this first bar was composed after both movements were almost complete, making it a micro-statement for the entire composition.

This duo part is austere, at some moments with a quasi-ritualistic element that resembles some of my work inspired by Brazilian-indigenous music. For example, in the section from bars 15 to 21, a flute melody is accompanied by the rhythmical insistence of the pizzicato in the violoncello. This short section is then followed by a transition to the piano solo from bar 26.

The piano solo part, as in the *Caminantes* pieces, is like an interlude. It is supposed to be free and the many extended techniques required can be adapted according to the performer’s own choices and instrument. The use of the extended techniques is in parallel with a slow transformation of the piano, from a modest structural role in the duo to the solo prominence in the second part and, finally, to the carrier of the harmonic and structural material in the third part of the movement. Contrary to this progression, the flute and the cello decrease from their eminent role in the first part becoming a colouring of the piano in the third movement. This is gradually balanced towards the end of the movement, but even then, the piano overcomes and has its importance reassured from bars 81 to 85.

In the third part (*Lento Assai*) a very slow progression takes place. The piano cascades are the main element or figuration of this part. These figurations are mostly played by the piano, which reiterates different variations of it 10 times. Immediately after the tenth variation of this figuration it is taken over by the flute and cello at bar 69. The three performers finally coincide in a *stretto* at bars 74 and 75. This is the only moment that the three players truly dialogue with one another. After this attempt of approximation between the instruments, sharing the same material, they take different directions and go back to their previous individual roles, which are of the piano as carrier of the harmony and of the flute and cello as timbral variants to the harmonic texture given by the piano.

The second movement starts with the most complex music of the piece. Initially I defined certain chords that would act as pitch fields. The main intervals are the major and minor second (clusters), but also diminished and perfect fifths. After defining the duo’s range I set freely to work with the material, using the range to create the texture-space. The chords are then a juxtaposition of these intervals. I then constructed a harmonic sequence with the chord possibilities I had created previously.

Using intuition, I created the melodic material consisting mainly of the same pitch classes of the chords. Gradually through the compositional process, some added pitches appeared, which do not have a structural meaning, but only ornamental.

The material only changes in the *Meno Mosso* sections of the duo. In this part there is a clear avoidance of pitch repetition, similarly as in twelve-tone technique. However it is not dodecaphonic, as there are some repetitions. My goal in the *Meno mosso* is to freeze the music, having a contrast with the hyper-movement of the previous section but without losing tension. To do this I ordered the pitches of the piccolo melodies close to a series. These series always consist of less than twelve pitch classes and they are not used in any structural role. Nonetheless, they create a moment of lyricism and contrast to the agitated sequences they are surrounded by.

This duo has a similar character to the piano solo (section **B**) of the first movement regarding its sparse and fragmented nature. The musical gestures and the textures they make are shattered, nonetheless, it is very condensed movement with a very high density of pitches. This creates a texture of high overtones, and a particular harsh timbre, with an intense and jagged melodic material. I define it as 'crystalized music', which is being broken throughout its development. The fast sections are gradually more interrupted by the *meno mosso.* To structure the melodic material and create phrasing in this duo I used an artificial tool: the fermata. It is used as a musical device for articulating the phrases and creating tension between the phrases and consequently the *andante con animo* and the *meno mosso*.

After this virtuosic duo between the piccolo and the piano, there is a violoncello solo. It is conceived to be a dramatic change to the music of the duo. The low piano chord at the beginning of the solo creates resonance and opens space for the textures that will follow. The intention for this solo was to create a high-density movement as well, but now exploring a narrower range and with a malleable character. The use of microtones provides a sensuous and intense sonority. The texture of the violoncello solo alternates between the fragmented and the continuous (glissandi). This contrast is one of the main elements of this part and is comparable to the shifts between fast and slow movements in the duo and trio.

Lastly, the trio section that ends the piece is a synthesis of the previous parts. It contains the contrasting elements previously stated, including the tempo changes, high-density of pitches, and variations in texture. This trio was constructed similarly to the duo, and has formal similarities to it. However, it sounds very different since now the whole range of the instruments is used.

Also, the function of the instruments has changed. After the violoncello solo, the piano loses its prominence and the flute and cello act again as a duo. The piano supports and punctuates this duo, sometimes quite insistently. Structurally this creates an arch, where finally the flute and cello have again more importance as a duo. The trio develops from these oppositions in tempo, density, instrumentation and function, until the very end where a sudden ascending gesture brings the piece to finish.

Part II: Compositions based on Tupi language and culture

6. *Guirápuap* (2015)

Guirápuap is the first piece I wrote with influences from Brazilian-indigenous culture, following an urge felt in 2015 to engage with my heritage as a Brazilian composer. Avoiding the stereotyped nationalist or folkloric inspirations, I undertook an investigation concerning the origins of the Brazilian people and culture. Distinctively, the indigenous tribes that lived on the coast of Brazil offered several contributions to the culture of the country, ranging from rituals and linguistic traces to cuisine and medical knowledge (Ribeiro, 2006). Unfortunately they are often shadowed by the more recognised influence of Afro-Brazilian culture, which produced Samba, Choro and other musical traditions (Andrade, 1972).

The composition was inspired by the word *Guirápuap* from the Tupi language. However, the exact meaning of *Guirápuap* is unknown. It is more recognisable with the spelling *Guarápuava*, which is also the name of a city in the State of Paraná. José Adilson Campigoto, a professor of cultural history of the Universidade Estadual do Centro Oeste do Paraná (UNICENTRO), in the State of Paraná, has suggested three possible definitions for the word: (1) the sound of the trees in the forest, (2) the place where the wolves hunt, and (3) ferocious bird (Estudo significados, 2011). However it is uncertain if these meanings are all correct, as the most common translation used in the Tupi dictionary for *Guarápuava* is ‘place where the wolves sound’ (Navarro, 2013). Campigoto’s likely etymology of the word and its connotation to Brazilian nature were used to write the composition, as I sought inspiration, rather than translation accuracy.

At first, to articulate the different meanings of ‘*guirápuap’,* I searched for a flux between different kinds of music and techniques, including transitions between graphical (improvisatorial) and fully notated sections. After developing this material, the composition went in a different direction. Alternatively to aiming at a close representation of *guirápuap* meanings, it focused on the creation of different atmospheres related to such meanings. The piece is then developed through the interaction of the different atmospheres.

In this way, the piece is divided alternating sections of conventional notation and graphical, or yet improvisatorial notation. The graphical sections have a suggestion of the total time the performers should take playing them. Nevertheless, there is no requirement to have a stopwatch or any form of time control, as the idea is to convey freedom to the performers.

The choice of instrumentation was also particularly important to convey the ideas of the work. Due to the little information available about the Tupi musical tradition, it would be unwise trying to imitate and allegedly recreate a Tupi sound. Hence, my idea is not to claim an authenticity of a Tupi sound, but rather to let the cultural and linguistic elements inspire a Western-based musical practice. Thus, I assembled a trio[10] that would have an exotic sonority, related with the idea of an indigenous culture.

After this conceptual deliberation I decided for the Alto flute, due to its more airy sound than the ordinary flute in C. The use of extended techniques such as Aeolian sound, singing and playing, speaking through the flute and several percussive effects were natural additions attempting to create a new instrument. I also used a violoncello with the following scordatura B flat, G, D flat and A, seen in figure 18, below. This scordatura changes the sound quality and timbre possibilities of the violoncello, including different natural harmonics and chord possibilities by using the open strings. I also included sections of *col legno batutto* and *pizzicato*, to create a more percussive set of colours from the violoncello.

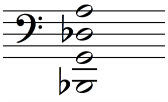

Figure 18: Violoncello scordatura in *Guirápuap*.

Lastly, a set of un-pitched percussion was chosen consisting of 1 Tibetan bowl, 2 woodblocks, 5 temple blocks and bongos. This selection was such in an attempt to minimise the pitch parameter and to create a rich sonority, in some respect this choices were close to the primitiveness ideas of Stravinsky and Varèse as mentioned in the introduction.

6.1) Structure and texture

Guirápuap can be divided into four different sections:

Section **A**: bars 1-11

Section **B**: bars 12-40

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[10] *Guirápuap* was commissioned by the *Lucilin* Ensemble for their Composition Summer School in Luxembourg, which offered a set of instrumental possibilities.

Section **C**: bars 41-58

Section **D**: bars 59-60

The piece starts with a long introduction with very soft dynamics ranging from *ppp* to *p* and very tight intervallic space, namely, a long flute pedal in D flat, microtonal glissandi of the Cello part in range F to G with microtonal and also a Cello pedal in G, all of them in aeolian sound. This section is a play with sonority, gestures and freedom. The idea of ambiance, space and sounds of a forest are present.

Section **B**, starting at measure 12, presents the Cello playing fast pizzicatos in a complex rhythm as substratum for a jagged melody by the Flute, with large intervals, frequently more than one octave. In addition, the Bongo part is yet more rhythmically complex with no regular or symmetric pattern. To create this section different layers were created. One rhythmical, represented by the bongo, which although not having a particularly recurrence of rhythms is composed mainly from variations and repetitions of the rhythmical figures shown below:

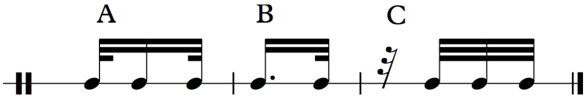

Figure 19: Basic rhythmic figures from bar 12

These rhythms (figure 19) grant to the piece similarities to traditional Brazilian dances such as *Samba* and *Choro*. As the actual music of the Tupi tribes has not been preserved, I take the liberty of creating an intertextuality with other Brazilian music traditions in my own works. The syncopation in the rhythmic figure A and the offbeat start of the rhythmic figure C are typically used in Samba and Choro, respectively. Rhythmic figure B, though not characteristic of any Brazilian popular dance or music, is also used in the piece as a basic figuration. Yet, in *Guirápuap* they do not conform to one pattern, they are constantly changing, transforming the music into an allusion to a folkloric ritual. This section of *Guirápuap* (**B**) is marked '*savage*' with an aggressive and direct character.

Section **B** ends with a transition dominated by the Bongo rhythmical patterns, until a sudden stop where the flute takes over and a new section (**C**) is started. This third section shows short motives by the flute played in aeolian mode with speaking added at same time (words in Tupi). The percussion here is played by Temple Blocks together with the Cello in *col legno battuto*. The rhythmical complexity is similar to the previous sections. The Gong at measure 58 makes a transition to a coda section in Ad Libitum.

The final section (**D**) is comparable with the initial one: it has long sustained notes, G and D flat, played as aeolian sound together with Cello glissandi, but now with extremely large range. These glissandi present rapid variations before a descent to an F. The flute is freely reciting the poem in Tupi, bringing the piece to its original idea of an etymological composition, based on the meaning of *guirápuap*. A very fast Wood Block appoggiatura abruptly ends the piece, indicating the fall (Kûi) of the *Gûyra* (Bird) that is, at same time, whispered as a micro-recitative, by the flutist, a musical gesture with semantic content, ending the composition.

6.2) Sonority

As mentioned above I chose some uncommon instrumentation with a set of extended techniques: alto-flute, violoncello with scordatura and a particular percussion set. While flute and cello are ubiquitous, each percussion instrument appears once or at most a couple of times. This keeps a primary instrumental timbre (Flute and Cello) against a percussion always changing, depending on the context of the meaning of *Guirápuap*. A distinguished repeated event is the role played by the Gong functions as a signal, structuring change from a section to the next. This happens for example in measures 7, 11 and 58, as an attempt of coherence while keeping diversity.

From Section **C** onwards I use a technique for Flute, which consists of playing in aeolian mode, and speaking words partly picked up from Tupi language and partly free vocalisations without an actual meaning. In the freer vocalisations, I searched for sounds that would resemble actual Tupi words but at the same time resonate well in the flute's body. These words were written so as to compose a kind of Haiku. They were collected from various Tupi vocabularies, such as one made by the University of São Paulo (Navarro, 2017), with the final poem made by myself.

The idea of using words was another way to connect the piece to its etymological concept. As the flutist speaks inside the flute, generating a constantly changing sonority, the meaning of these words also become relevant. There is a tension created by the sound, its morphological content and meaning. The full text of the Tupi vocalization is: *Guyra, Indé se gûrinim auaeté. Indé se auaeté. Kûi.* (Bird you are a true warrior. You are warrior. Falls.) The set of words, with their meanings, are the following: *Kuyka*, a playful vocalization of Kûi, so that it can sound well in the flute. *Xé se*, which means, 'You are'. *Kùrinim Pônin* is a transformation of

Gûrinim with added syllables. *Guyra* means bird. *Indé se gûrinim auaeté*: Warrior you are brave. *Indé se auaeté*: you are brave. *Kûi*: to fall.

7. *Iamí* (2016)

Thought as a 'tropical nocturne', *Iamí* is a piece for orchestra inspired by the Tupi word for 'night'. The insights for this composition came from experiences at the tropical forests in Brazil. It is also inspired by the ritualistic practices of the *Tupi* tribes, though there is no particular ritual represented in the piece. Instead ritual is reflected in various aspects of the piece, such as in the orchestration and form, as explained below. In *Iamí* I have used many of the techniques developed in my previous works. Although composed in a more intuitive manner, the piece develops the conceptions of stasis/movement and density/thinness, which are always important in my work.

The piece aims to be easily performable by a student orchestra and assembled within 3-4 rehearsals[11]. As the conductor for its premiere, I had the opportunity to engage with it from a new perspective and to discuss with the musicians how to achieve the desired sounds. Such circumstances were fundamental for the creation of this work, as they allowed for a revision of the piece, presented in the portfolio.

7.1) Structure, material, and texture

Iamí can be divided into the sections presented below, which are organised according to the materials in it and the compositional processes that are in play in them, making them function as a unit.

Section **A**: bars 1-38
Section **B**: bars 39-57
Section **C**: bars 58-69
Section **D**: bars 70-94
Section **E**: bars 95-117

In *Iamí* different materials coexist at the same time, creating textures through the superposition of these materials. This is what happens, for example, in the last section of the piece, section **E**, from bars 95 until the end. Different materials were layered so to create a complex texture that is gradually filtered until it fades away, bringing the piece to an end.

These materials can be categorised in two basic groups, according to their origin. The first includes the materials that come from the starting chord at bar 1. This category is vertical by nature, and is a rhythmically complex sonority. The second encompass the short melodic arabesques' exemplified in the dialogue of the harp and vibraphone at bars 2 to 5. This category is horizontal, with a more abstract idea of line or melody attached to it. From these two basic categories, which oppose and complement each other, most of the materials in *Iamí* are devised.

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[11] *Iamí* was written for the *Goodensemble*, a student orchestra resident at Goodenough College, London.

The first material heard in the piece, in section **A**, is a large polyrhythmic chord, from the category 1 of materials. This chord can be divided into three different elements or parameters: rhythmical, harmonic and timbral. It is treated during the piece as a textural space, with different ranges, densities and colours.

For the rhythm of this chord I used a layering of different tuplets, a poly-rhythmical approach also used in other pieces of mine such as the *Caminantes* series and *Fluxus*. In *Iamí*, the orchestra is used as an organism of many individuals to create complex textures, made of the interweaving of the individual sounds.

In this way, the orchestration of this first chord contains ideas that are carried on during the composition. For instance, certain sections of the orchestra play together rhythmically, that is, the flutes play the same rhythm together, so do the oboes and so forth. At first, this was a choice taking in consideration both the playability of the piece and the timbral qualities this would create.

Notwithstanding there is a spatial aspect as well to this orchestration relating to the spatial position of the instruments (sounds). When sets of instruments that are spatially close to one another play together, we tend to hear these instruments as one cohesive group, especially when they are of the same family. Hence the rhythms become clearer, but by spacing the voices, so that the pitches of the chord are distributed across the whole orchestra, a more diffused sound is created, which is an amalgam of the various sounds played. For me, there is an interesting duality in the way I orchestrated the chord: we are meant to listen to the rhythmic structure of the chord but not to identify the pitches, rather the chord and its context invites us to perceive it as colour, as if a fusion of the different timbres and pitches creating a 'sonority'. This is close in effect to the idea expressed by Herbert Eimert in his article about Debussy's *Jeux* (Eimert, 1961).

To compose *Iamí* a variety of harmonic devices were used. All of them deal with the two types of material explained earlier. In this way, the harmony is subjacent to the material and was created and developed in relation to it. The pitch material used in *Iamí* is generated from the beginning chord. The harmonic content of this starting chord is shown in figure 20 below:

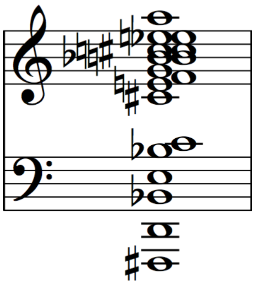

Figure 20: Harmonic content of the first chord of *Iamí*.

I created a chord that follows a distribution close to the harmonic series, which has a sparse distribution of pitches in the low register and dense at the higher register. In spite of not following the actual content of the harmonic series, there is a certain 'spectral' quality to the chord, because of the way the pitches are distributed.

From this chord I generated two hexachords, which constitute the first exposition of material from category 2. Since they are derived from the chord of the beginning, a link is created between the vertical and the horizontal in the piece. These hexachords are freely manipulated to generate more pitches. They are shown in the figure 21 below:

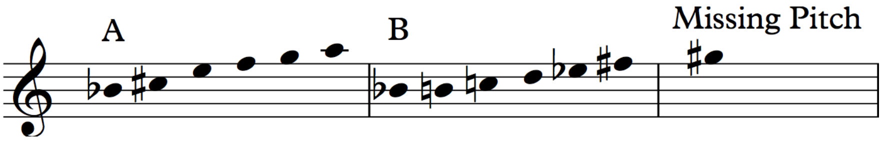

Figure 21: The two hexachords at the beginning of *Iamí*

At bar 2 the harp plays hexachord A, which is answered by the vibraphone playing hexachord B. Later, the flute in its entry at bar 11 plays a variation of hexachord A, having two pitches changed. This process of changing pitches to transform the hexachord, together with the prolongation or diminution of the hexachords and its variants, creates most of the harmonies in this section, from the beginning until bar 38, when the section **A** of the piece ends.

The repetition of certain pitches starts to become important from the flute entry. This suggests the ritualistic element that will follow throughout the piece, until the final repetition of the strings' chord from bar 91.

7.2) Ritual and repetition

In order to create a ritualistic atmosphere, I used multifarious techniques. In the orchestration, the use of the maracas, as well as its string counterpart, the *ricochet col legno batutto* (in the score ‘c.l.b.’) creates an atmosphere that evokes the sounds of shakers in the rituals of Brazilian tribes. The idea is to emulate the sounds of these shakers with techniques that are common in the orchestral practice. The use of some noise, such as the air sounds at the end of the piece also contributes to the sense of ‘strangeness’.

At a structural level, the use of repetition is essential for the idea of the ritual. The concept of repetition brings in other ideas such as of cycles and processes. Hence the repetition, in different patterns, of certain materials contributes to the ritualistic nature of the work. This repetition happens involving many different parameters and levels in the piece. For example, on a harmonic level, the hexachords of the beginning always re-state the B flat. On a structural level, the repetition of the strings’ chord with the maracas in section E is another element of repetition that provides a ritualistic nature to the section.

Iamí is a piece about nature, rituals and the interaction of materials. It articulates in different ways the abstract ideas of motion/stasis and textural-space connecting it with an indigenous sonority and ritualistic nature.

8. *Guainumbi* (2017) [12]

Inspired by the word *Guainumbi,* which means humming-bird in Tupi, this piece was written for flute solo. There is a tradition of compositions that put the flute as the quintessential representation of a bird, as Prokofiev's 'Peter and the Wolf' and Messiaen's *Le Merle Noir*. In *Guainumbi*, I aimed to follow this tradition, while creating something new by relating it to the traditions and concepts of the *Guainumbi* as a Brazilian element.

One of the first writings that mention the *Guainumbi* is the letter written by Father José de Anchieta, a Jesuit in 1560. His famous letter is in fact one of the earliest writings about Brazil, including sections about its fauna, flora, the indigenous peoples and landscapes. Among the descriptions, there is a mention to the *Guainumbi*, he says: 'There are many birds [in the land] among them, the *Guainumbi*, the smallest of all. They feed from dew and all say one of them comes from butterflies [free translation]' (Costa, 1997). The scholar T. Sampaio has argued about the mythological presence of the *Guainumbi* in the Tupi culture. They were taught to be the 'messengers from the other life' (Costa, 1997).

The remarks made in Anchieta's letter, together with the mythological nature of *guainumbi*, were and inspiration for this piece. I worked on a polarity between the ideas of a spiritual messenger and a physical bird. The two contrasting movements

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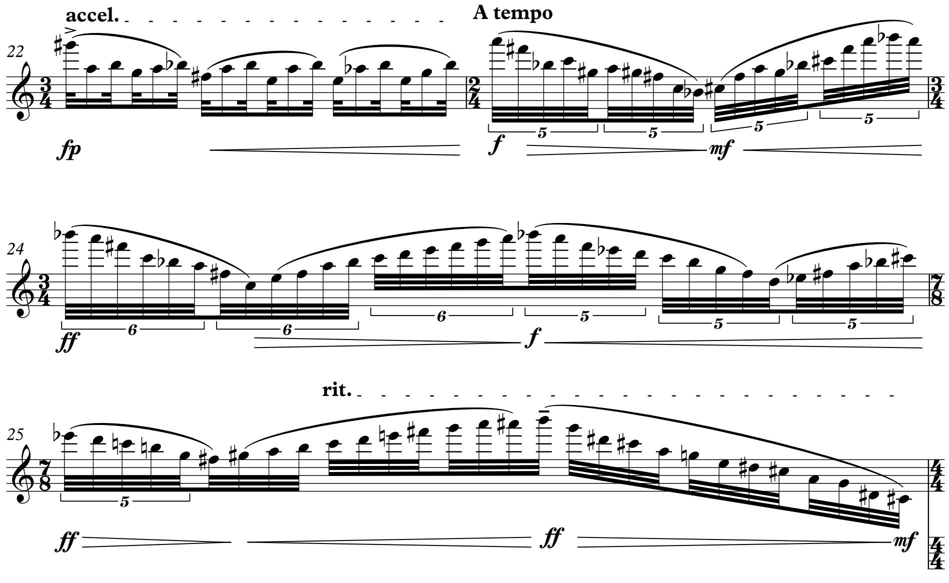
[12] *Guainumbi* has changed since recording. The revised version is presented in this commentary and portfolio. The change consists of bars 22-26 of the first movement, which previously were:



work these different images – the first is about this mythical figure that conveys messages from another life, while the second regards this small and agile creature wandering in the dense and humid forest of the Atlantic coast in Brazil.

Consequently, the techniques used in the piece reflect these ideas and their oppositions. In the first movement, the flutist sings while playing, in an attempt to communicate an important message. Musically speaking, I intended to create different layers, and generate counterpoint with a melodic instrument. This issue is further explored in the second movement, but with a standard technique of dividing the range of the instrument and with the flute playing cluster harmonics, as will be shown later.

The singing and playing have multiple effects, through this extended technique. First, it operates poetically as a metaphor of the messenger, trying to say something that is veiled and forbidden from our human perception. Second, it works structurally, generating counterpoint by having a drone against a melodic line. Third, it functions on timbre, creating different colours by the interaction between the overtones of the singing and the normal playing, generating a multiphonic sound.

The figures below show the examples of the singing technique within their appropriate intention.

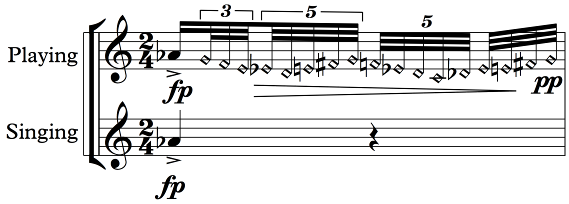


Figure 22a: Example of contrapuntal writing with playing and singing in *Guianumbi.*

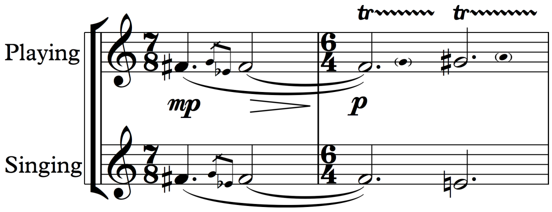


Figure 22b: Example of colouring through the singing interacting with playing in *Guainumbi.*

The second bar of figure 22a is an example of the drone idea. The singing continues while the playing makes an ornamented melodic line against it. In figure 22b, the singing and playing are homorhythmical and therefore become one complex sound instead of two different melodic lines.

8.1) Analytical remarks

The first movement can be roughly divided into the following sections:

Section **A:** bars 1 - 21

Section **B (Transition):** bars 22 – 27

Section **C:** bars 28 –48

Section **D (Coda):** bars 49-53

Sections **A** and **C** were first sketched as a simple melodic line, which later I would embellish with figurations and add the singing part as well. Below are the initial materials that germinated these sections.

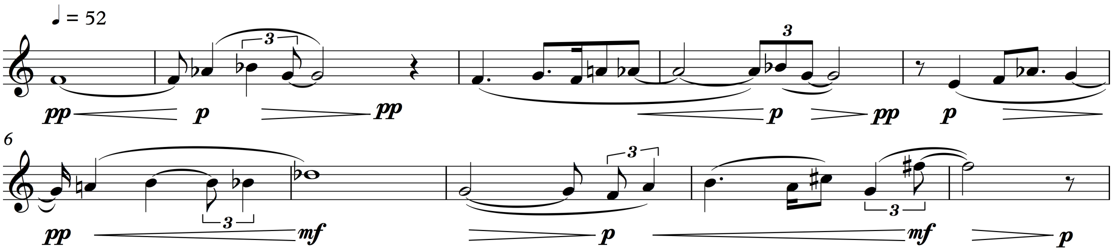


Figure 23a: Sketches of melodic material for *Guainumbi* (Section A).

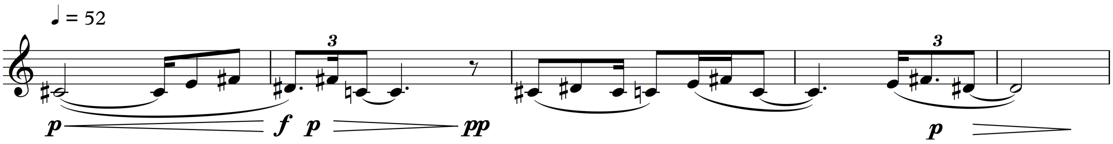


Figure 23b: Sketches of melodic material for Guainumbi (Section C)

The initial F of figure 23a was delayed, in the final version of *Guainumbi*, because of its strong modal force. It generates an expectation of an octatonic mode, as the line progresses to bar 6. From bar 6 changes in the pitch material makes it less obvious the modality of the melody, and this ambiguity is explored further. Hence, the piece starts directly with an A flat, and then progresses to the melodic skeleton shown in Fig. 23a.

This movement is mainly focused in the idea of playing and singing. They start as separate entities in section **A**. In the section **C**, the singing becomes a colouring of the melodic material. The movement's focus is now less about the counterpoint and more about texture of a melody, timbre and sonority. In this way the use of the multiphonics at the Section **D** (Coda), is also a development of the same idea.

In this way, the two principal sections, **A** and **C**, despite being based on similarly constructed melodic materials are quite contrasting to each other. The fluidity of **A** contrasts with the sequence of brief motives of **C**. The embellished melodic lines of **A** are in divergence to the crude and direct melodic fragments of **C**. The contained register of **A** is in opposition to the larger register of **C**.

These two sections are linked by the transition **B**. This bridge consists of fast arpeggios and embellishments as well as multiphonic trills. Section **B** serves as a turning point in the movement, bringing the complex embellishments of section **A** to an end. This transition and the coda (section **D**) are the only sections where singing is not involved.

Finally, the coda (section **D**) is a brief moment of reflection on the whole movement. It conveys the contrapuntal layer of the A section by having two pitches being played at the same time (multiphonics) but also distances itself from the hyper-activity of the same section, closing the movement in an anti-climax, with the same F that was avoided earlier and hence giving a feeling of arrival at the same time.

The second movement uses only normal playing technique, without singing. It is also divided into four sections, which are the following:

Section **A:** bars 1 - 26
Section **B:** bars 22 – 52
Section **C:** bars 53 –58
Section **D:** bars 59 - 73

In the section **A**, there are frequent leaps and changes of register. This is to create the idea of polyphonic melody, one single melodic line that contains a hidden counterpoint within it. Another layer is added by colouring certain pitches with aeolian playing (low register) and flutter tongue (high register). The pitch material gradually expands its range in this section until it is more or less free from bars 20 to 24.

Section **B** is a short process of intensification of lines, proposing another way of structuring different melodies: with dynamics and articulation, alongside the range. Short pitches in a louder dynamics fragments a sequence of highly dense semi-demi-quavers. The murmuring line of these semi-demi-quavers consists of fast scalar patterns, partly in an octatonic mode. The higher melodic line is made of very short and sparse pitches. As the sequence progresses the murmuring becomes louder and higher in register until in bar 50 it is mainly within the same register, bringing the section to an end.

A sequence of harmonic clusters, in different rhythmic patterns, constitutes section **C**. It is almost a transition to section **D**, but because the material is structurally relevant to the whole movement it functions as a separate section. The rhythmic interplay of the higher melodic line of section **B** becomes more obsessive and dominates in section **C**.

The last section (**D**) is a deconstruction of the clusters and the fast arabesques of section **A**. The interplay of register becomes important again, as the deconstruction progresses. It is basically a collage of blocks of materials: the clusters, the arabesques and a slow mutating pitch from *ordinario* sound to aeolian and vice-versa. This deconstruction ends in a final sprint to connect the blocks at bar 72, bringing the whole piece to finish.

9. *Hipupiára* (2017)

The story of *Hipupiára*, a sea monster found and killed in the coast of Brazil, is largely unknown to the public. With the exception of becoming the name of a city (with the different spelling *Ipupiára* in the state of Bahia), the sea creature is today a forgotten story. Thus, the most famous written account from *Hipupiára* is from the Portuguese scholar Pêro Magalhães de Gândavo, in his book *Tratado da Terra do Brasil*, from 1576 (Brito, 2016).

According to Gândavo, whose account is concomitantly heroic and terrifying, the story starts with an indigenous woman going out of a village at night and noticing a strange creature, a monster. Terrified by its size and aberrancy, she quickly went back to report her findings. Discredited at first, she sought the son of the Portuguese ruler, Baltasar Ferreira, who after her insistence went to the indicated place and indeed found the monster. Also shocked by the magnitude and grotesqueness of the creature, Ferreira hunted it, forcing *Hipupiára* to attempt going back to the sea. Ferreira violently killed the monster with his sword. His shock was so great he could not speak for several days. Gândavo's first publication included a drawing of *Hipupiára*, shown below (Gândavo, 2008 and Brito, 2016).

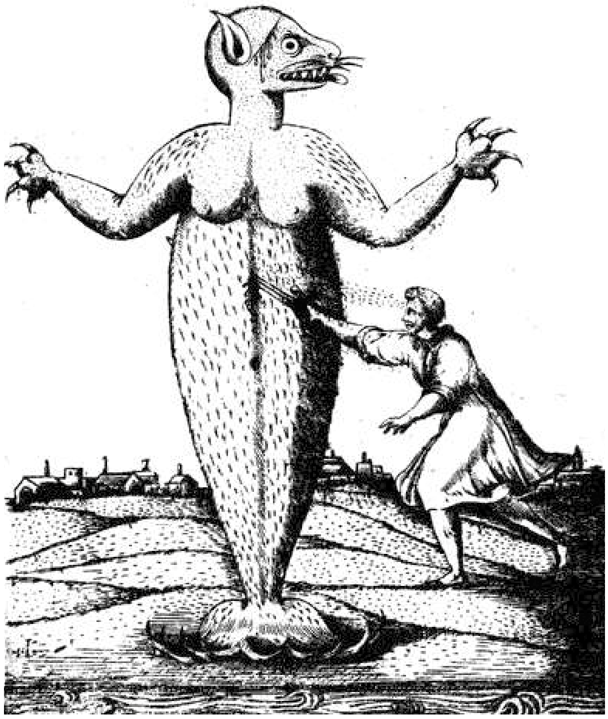


Figure 24: Drawing of Hipupiára from Gândavo's Book (Brito, 2016)

Although inspired by this story, my piece is not a symphonic poem, it does not attempt to tell Gândavo's narrative or follow it. However, it relates to it metaphorically and attempts to create certain analogies. At the same time, the drawing, especially from an iconographical perspective, inspired the composition. For example, *Hipupiára*, was drawn as a half human half fish figure. In fact, it was also known as the *homem-marinho* ('marine-human').

This inspired me to create a piece that is a symbiosis of two different types of materials. The first is abstract and foreign, which metaphorically would represent the animal part. The second is more rational and familiar with analogies to songs and refrains. This duality is intended to be very extreme, but nonetheless connected. These analogies do not follow Gândavo's story and do not want to bring the attention to a human being, as is Gândavo's clear exaltation of the Portuguese courage. Instead, I'm more focused in the animal, in the image of it and in the idea of a monster, and in the way that we, as humans, perceive monsters in our likeness, trying to understand them through our own perspectives and revealing in fact more about ourselves than about the monster.

This creative process is not relevant to the listening comprehension of the piece, but was a personal procedure to deal and categorise materials and sections. My intention, as mentioned, is not to tell a story or an iconographical depiction of *Hipupiára* through music, but rather to create a piece that is imaginative in its sonorities and form, challenging the listener's aesthetical and cultural perception.

9.1) Structure, material and texture

Hipupiára can be divided into two large parts, which are then divided into sections that correspond to the materials and techniques used within them. The overall structure of the piece is shown in the following table:

Part	Section	Characteristics
Part 1 ‘Animal’	Section **A**: bars 1-38 Section **B (Bridge)**: bars 39-47 Section **C**: bars 48-72 Section **D**: bars 73-95	**A**: filtering, noisy **B**: free melodic fragments **C**: blocks and filtering **D**: density and interpolation
Transition	Section **E** bars 96-106	**E**: timbre exploration
Part 2 ‘Human’	Section **F**: bars 107-145 Section **G (Bridge)**: bars 146-160 Section **H**: bars 161-183 Section **I (Coda)**: bars 184-190	**F**: interval constructions, melody, refrains **G**: blocks and melodic fragments **H**: fragmentation of blocks and melodies **I (Coda)**: density dissolution, noisy

Table 2: Structure and characteristics of section in *Hipupiára.*

As shown in the table 2 above, there are many characteristics that contribute to the composition of *Hipupiára*. In section A, there is interplay of several layers. The first, most elemental layer is the chord of the contrabasses and cellos, which develops gradually throughout the section. The other is the noise or ambiance played by the air sounds and the damped violas, this layer is constantly being filtered in different ways throughout the section. This process of filtering is important to the whole construction of the work, as it is a process present in many of the sections. The third and most melodic layer is made of the *hoquetus* of the clarinets and bass clarinet. The three layers are later developed in the piece in different ways, and mostly separately.

One important motivic unit in this section, which will play an important role during the whole piece, is syncopation. It is well known in the Brazilian folkloric music and dances that the syncopation has been widely used (Andrade, 1976). This rhythmical material is extensively used in the piece, specially across sections **A** and **F**, and in this respect, connect them with each other. On other moments it is developed inside complex textures, for instance in section **C**. These textures are similar to the poly-rhythmical textures created in *Iamí*, but now with a much more aggressive and direct quality. The aggressiveness of the chords and its instrumentation are a reminder of the violent nature of the *hipupiára*. Notoriously in the instrumentation, there is an absence of violins in the orchestra, making the overall sonority of the orchestra darker.

In the work, there are aspects of opposition of human versus animal. For example, the rational and the irrational in its representation of the controlled textures of the ‘indigenous song’ in section **F**. This, together with the refrains from the oboe, creates a level of dialogue and fluidity not present in the block structure of the first part as a whole. However, there are links between section **A** and **F**, as shown before. Another one is the *hoquetus* of the clarinets in section **A** that links with the oboe/English horn solos of section **F**. The gestures, as well as some of the pitch material, are similar, bringing new light to the material.

As mentioned before, the first part has much less dialogue between parts, instead it has a layering of different materials such as the harmonic content of the contrabasses, against the coloured rhythms of the air sounds. This section stops at the section **B**, where all the orchestra bring many different materials to the piece. The woodwind melodic fragments are an anticipation of the later melodic refrains from the oboe/English horn. These links create an element of the rational, or human in the more erratic first part as well as of irrationality in the second part. The fact that these elements are counterbalanced with each other creates a more interesting and reflexive structure to the piece.

Two compositional techniques that I have used in *Hipupiára* are also worth mentioning and briefly explaining, as they constitute most of the exploration I do regarding sonority, timbre and texture. They are filtering and timbre exploration. These techniques are associated with certain sections of the piece. For instance, the ‘timbre exploration’ happens in a schematic way in section **E**, the transition between parts one and two of the piece. In this exploration I concentrate the pitch material in one pitch class, the F sharp. The whole orchestra is used, with various extended techniques, to create an effect similar to Scelsi’s work. Nonetheless, the function of this section as a transition transforms it structurally in a dramatic way. It is the point of fracture between the animal and the human.

In the filtering, I attempt to process chords and sonorities and transform them gradually through controlling their density. The filtering is a specific control, which basically cuts certain instruments or frequencies (pitches) according to certain curves. This happens in section **A** with the noise sonority composed of violas, percussion and air sound. Later in section C it happens among the chords of winds and strings. Some filtering is done as a low-pass filter others as high-pass, and some are combinations of several filters. In general these were done quite intuitively, without a pre-compositional plan.

Hipupiára is a complex and dense composition, with a rather dark character. However, it shows a synthesis of my work with the Brazilian-indigenous and the abstract where fresh developments are achieved, while old preoccupations are sustained.

10. Final considerations

This portfolio of compositions aimed to intertwine timbre, sonority and harmonic unfolding with indigenous-Brazilian culture in composition. The influences of the Tupi culture are discernible in several of the pieces, grounding the music in memories of Brazilian indigenous culture but without attempting at a nationalist project. Similarly, while the importance of timbre and texture in my works is paramount, the pieces were not conceived exclusively as experiments in the manipulations of these elements.

In this commentary, I restricted myself to giving a background to each work and an incomplete analysis of some of the works, indicating their contribution to the overall project. *Sextet* opens a door into my individual use of hexachords, which proved to be important in other works such as *Iamí*. Although its textures are simple, it led to the textural intricacy of *Fluxus*. Further steps were taken in *Fluxus* that resulted in greater control of gesture, harmonic movement and texture A similar motivation is evident in *Caminantes IV*, a work that displays density of harmonic movement, exploration of timbre and sonority while having a tight control of the structure.

Inspired by Tupi language, *Guirápuap* has a relationship with the preceding *Caminantes IV*, both strive towards clear form and deal with an exploration of sonority including uses quartertones and extended techniques. In *Iamí* I have first attempted at a synthesis of this exploration, albeit in a contained manner. Here orchestration and a small number of extended techniques were used to emulate exotic sonorities, bringing it close to the abstract reflecting echoes of the indigenous-Brazilian. *Tristich* engages with intense and prolonged exploration of compositional elements, such as harmonic structures, intricate melodic figuration, play with timbre, extended techniques and an ample palette of sonorities. It is a piece that paved the way to the final developments in *Hipupiára*, a work that while having an extended duration attempts to control material in an abstract way, while associating it with Tupi culture and imagery.

This progress has transformed my musical thinking, strengthened my voice and sense of identity as an artist, while provided an array of techniques and concepts I will increasingly explore.

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Igor Maia

Sextet

for flute, clarinet, vibraphone, harp, violin and double bass

May 2014

Instrumentation

Flute
Clarinet in B flat
Vibraphone
Harp
Violin
Double bass

Instructions for Performance

General

- Tremolos and trills are to be played as fast as possible.
- Appoggiaturas are to be played before the beat, resulting in the shortening of the preceding note or rest.
- Accidentals are valid for the whole bar.

Flute

Multiphonics are in accordance to “The Techniques of Flute Playing” by C. Levine and C. Mitropolos-Bott (Bärenreiter-Verlag).

Double bass

Always sound an octave lower, including for harmonics.

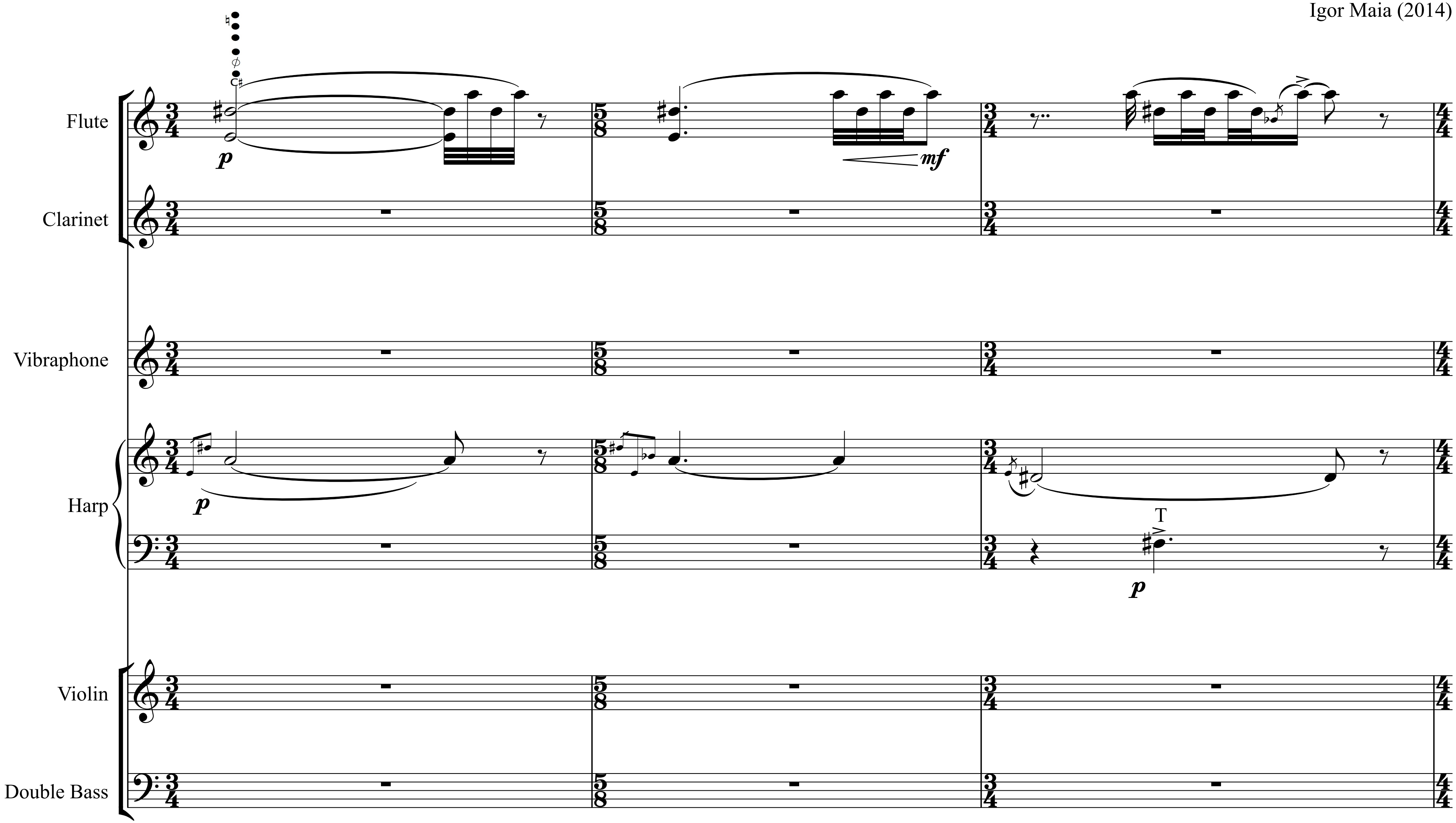
Duration: Approx. 5 minutes

SCORE IN C

Sextet

Tempo Primo ♩ = *56*

Igor Maia (2014)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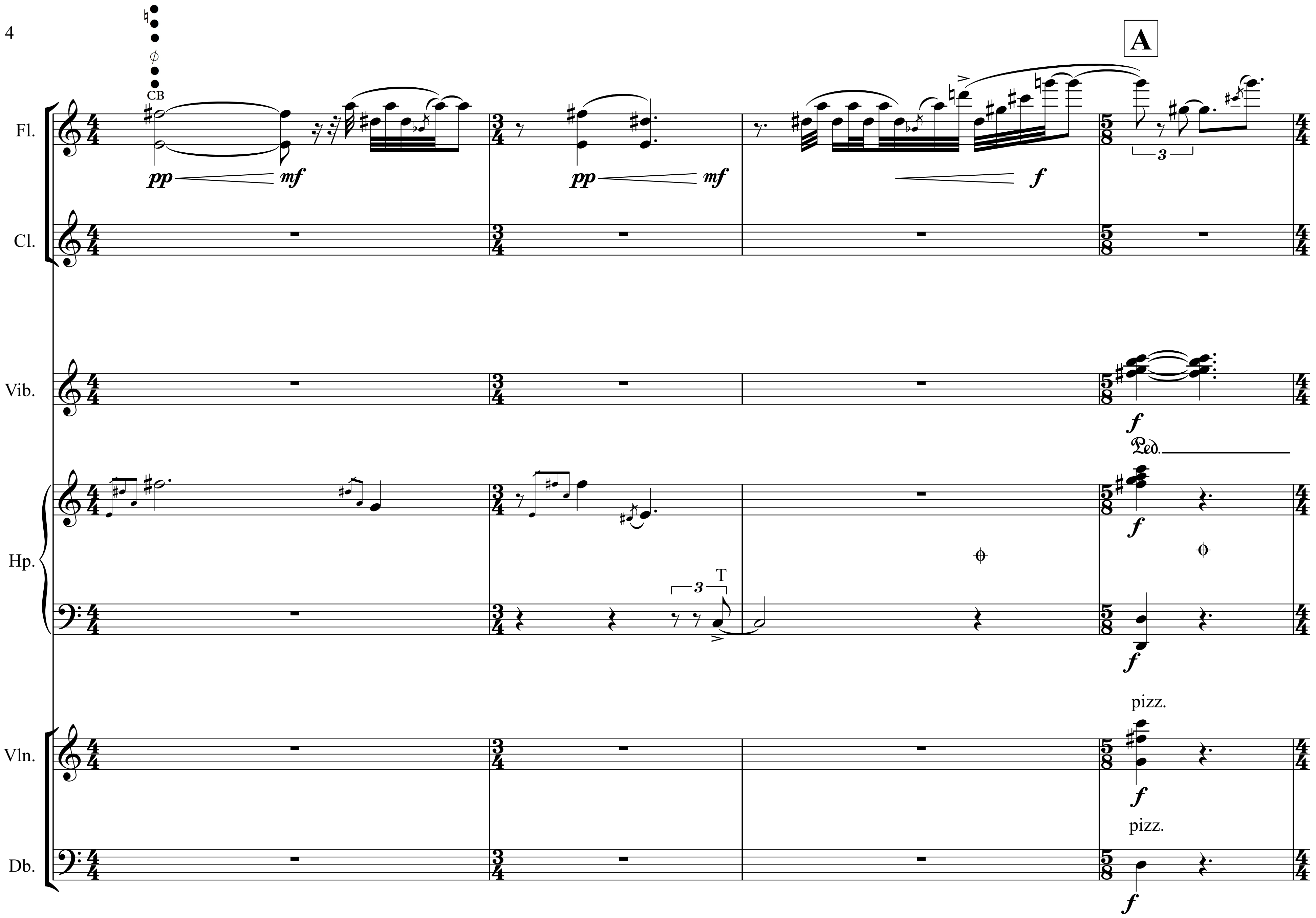
Vibraphone
Harp
Violin
Double Bass
p
mf
p
p
T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Cl.
Vib.
Hp.
Vln.
Db.
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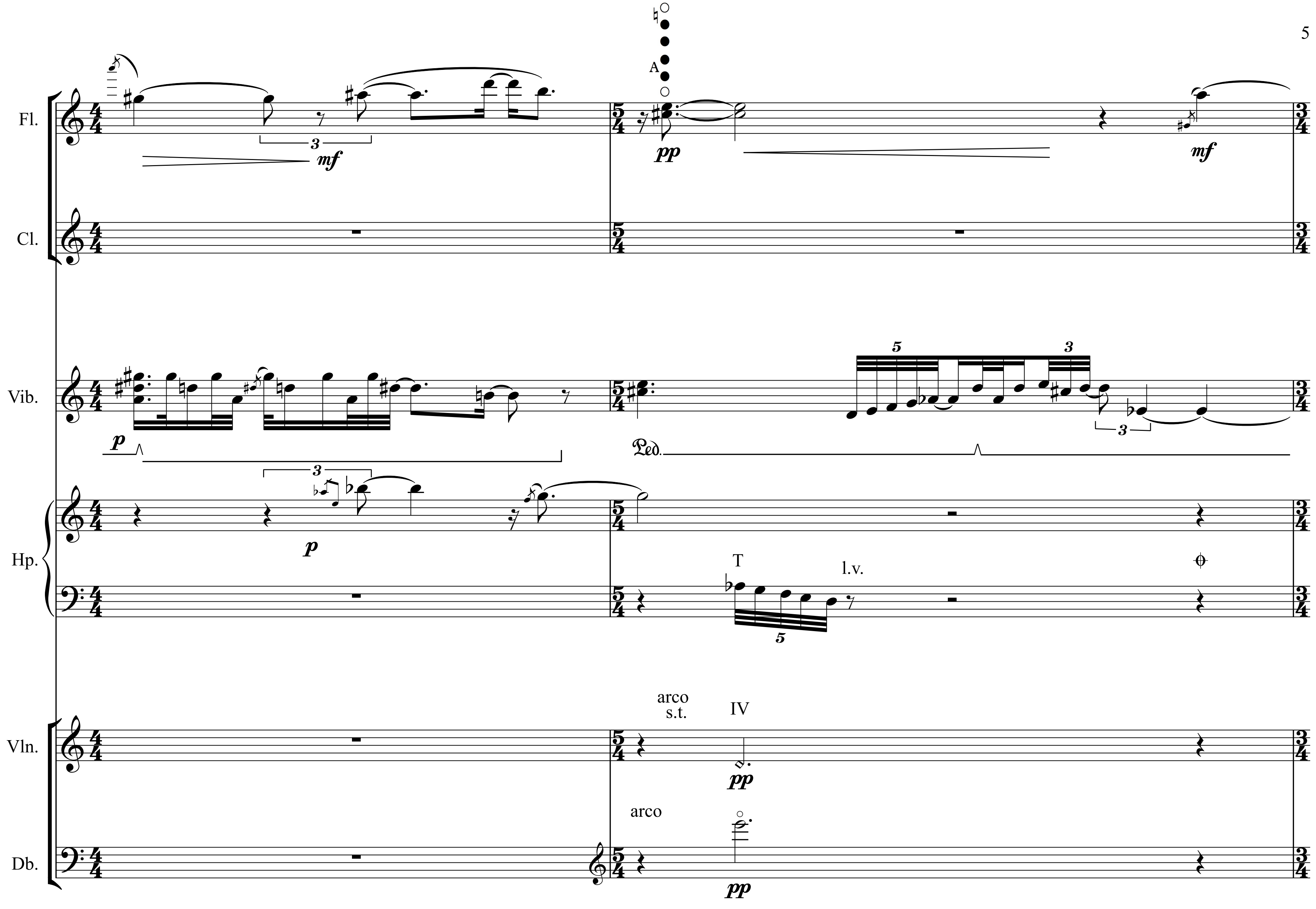
mf
pp
mf
f
f
Ped.
f
f
T
3
3
pizz.
f
pizz.
f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Db.
A
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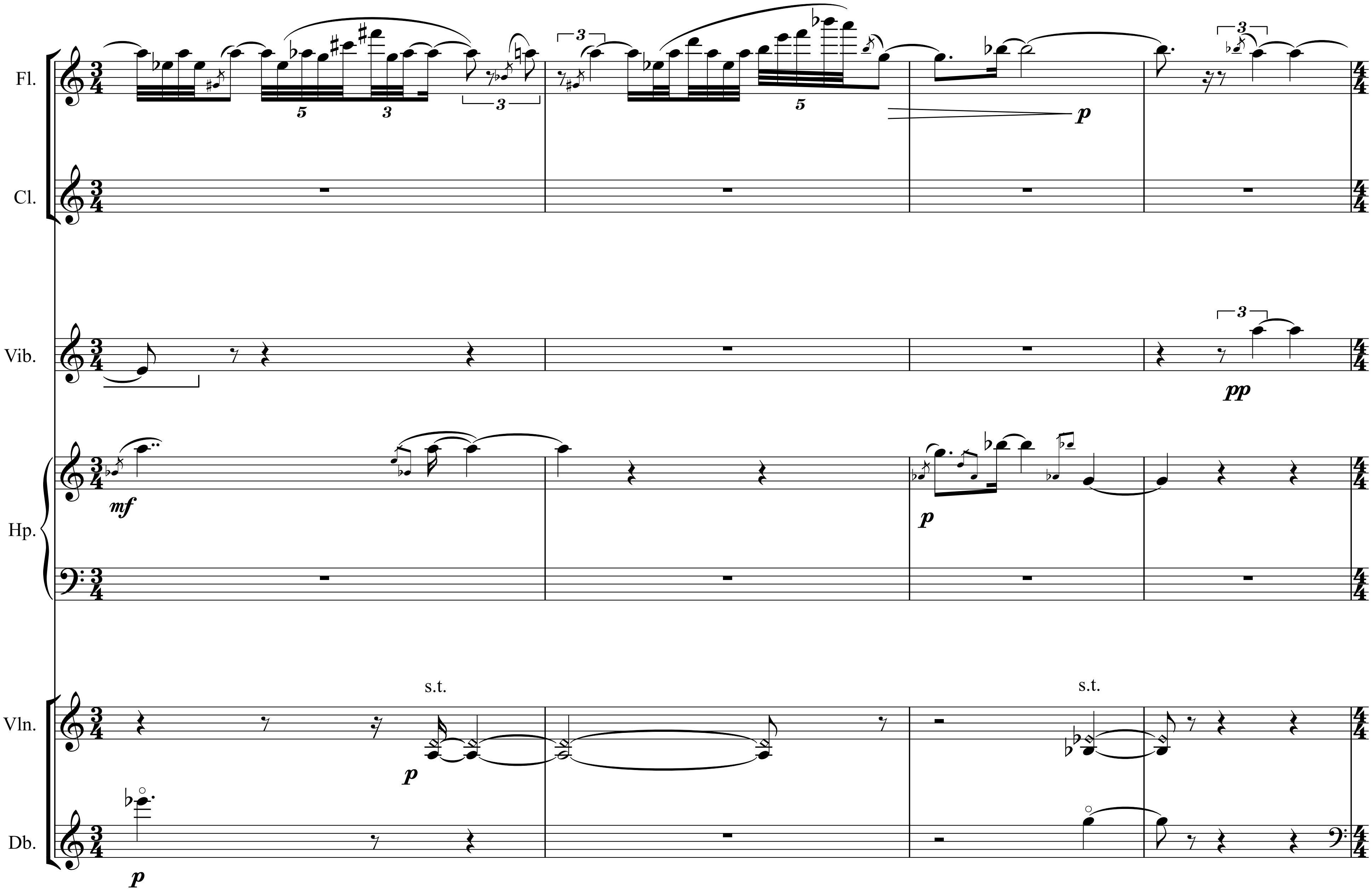
3
p
T
l.v.
5
arco
s.t.
IV
pp
arco
pp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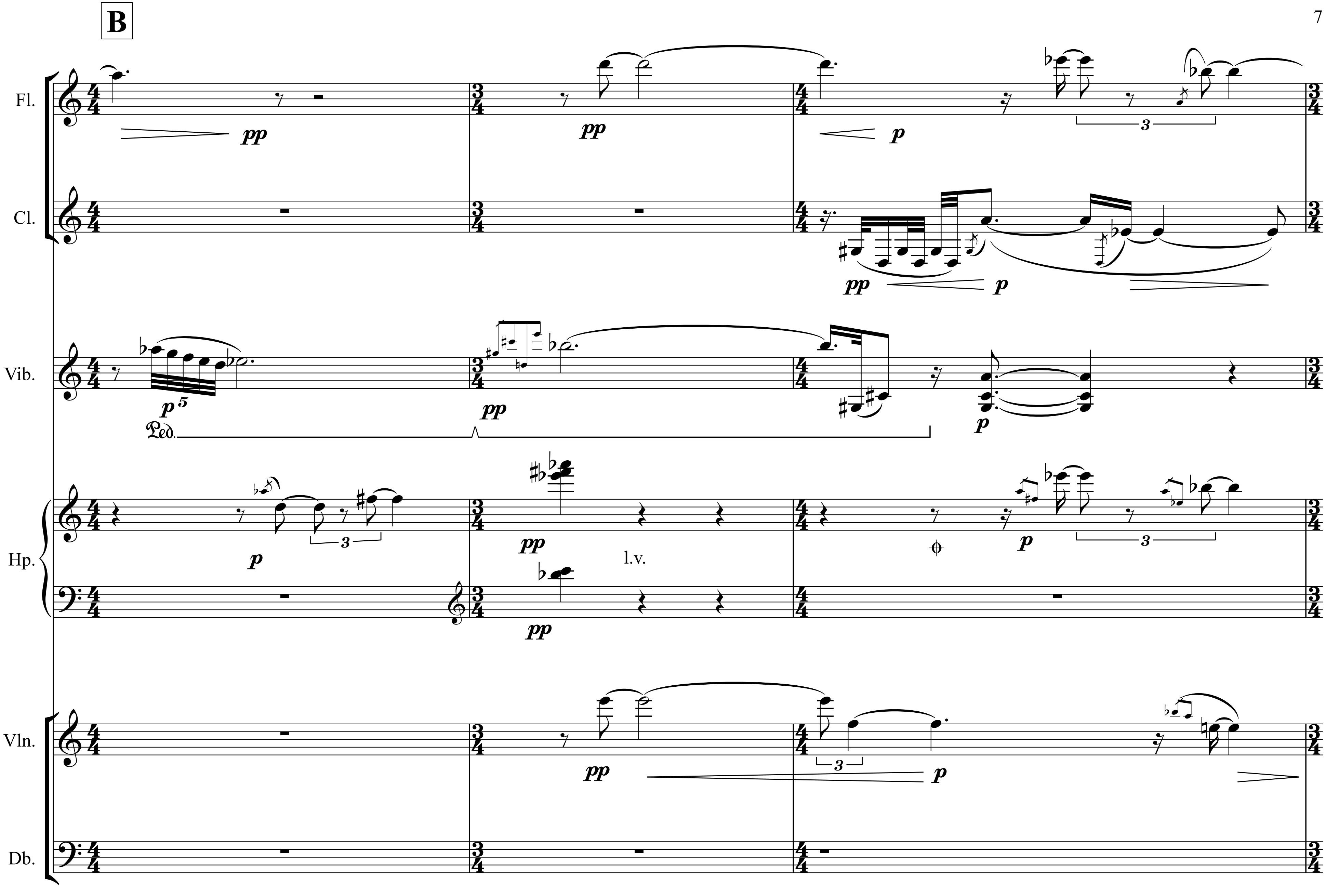
Db.
mf
p
pp
s.t.
s.t.
3
5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Db.
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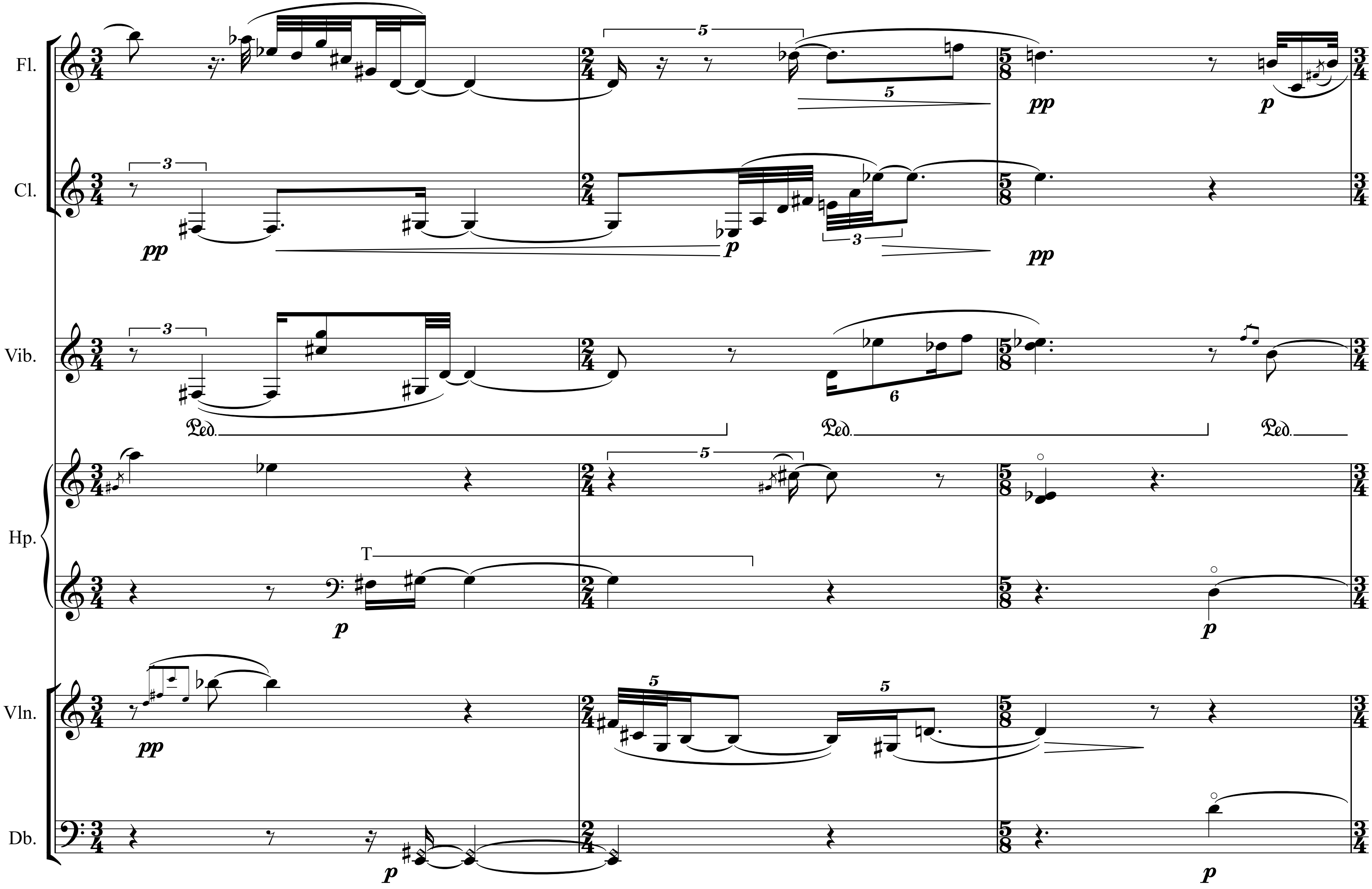
p
Ped.
l.v.
3
5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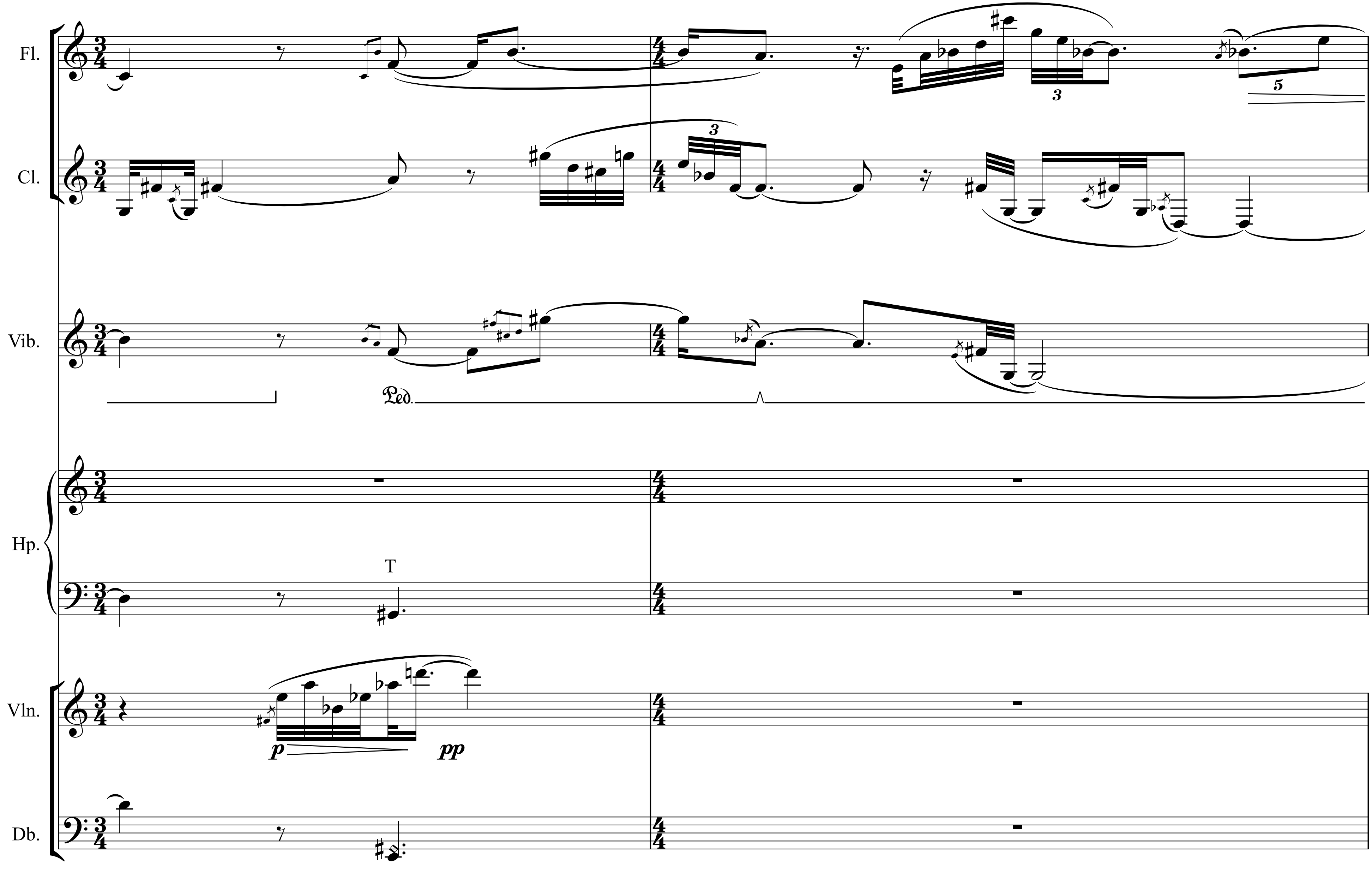
Db.
3
5
6
pp
p
Ped.
T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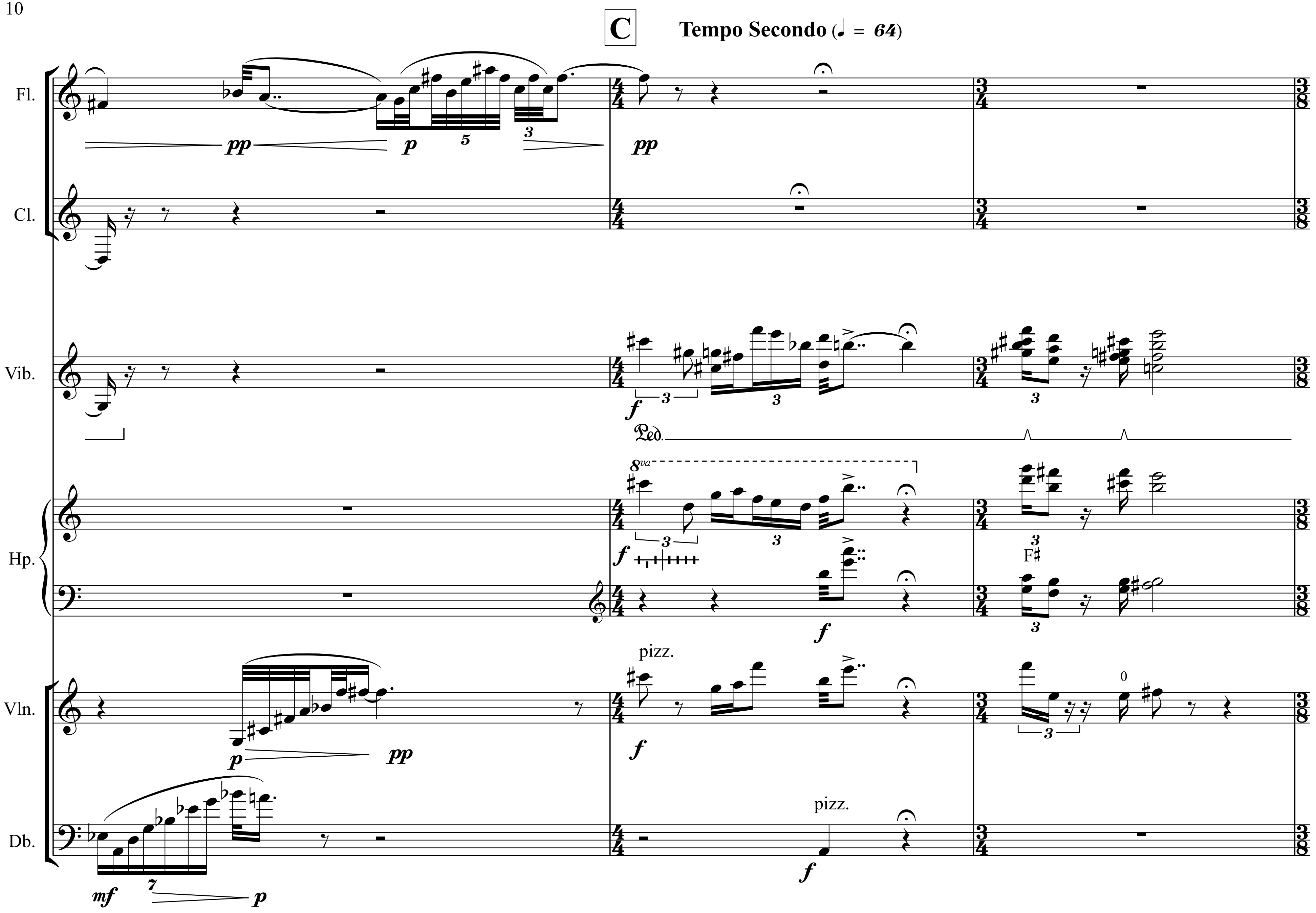
Db.
3
5
Ped.
T
p
pp


C
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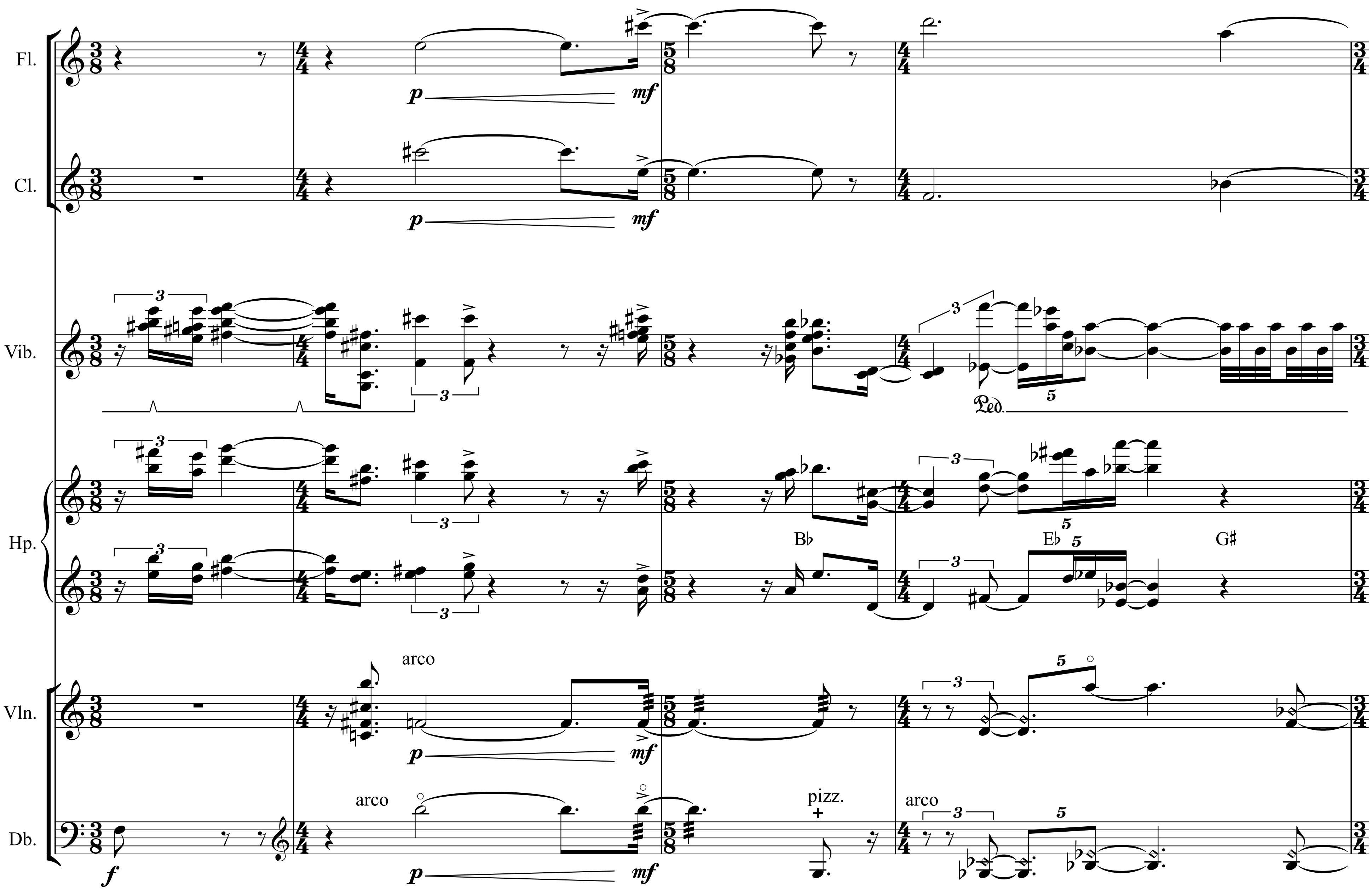
Cl.
Vib.
Hp.
Vln.
Db.
pp
p
5
3
pp
f
3
3
Ped.
8va
f
F♯
3
pizz.
f
0
pp
mf
7
p
pizz.
f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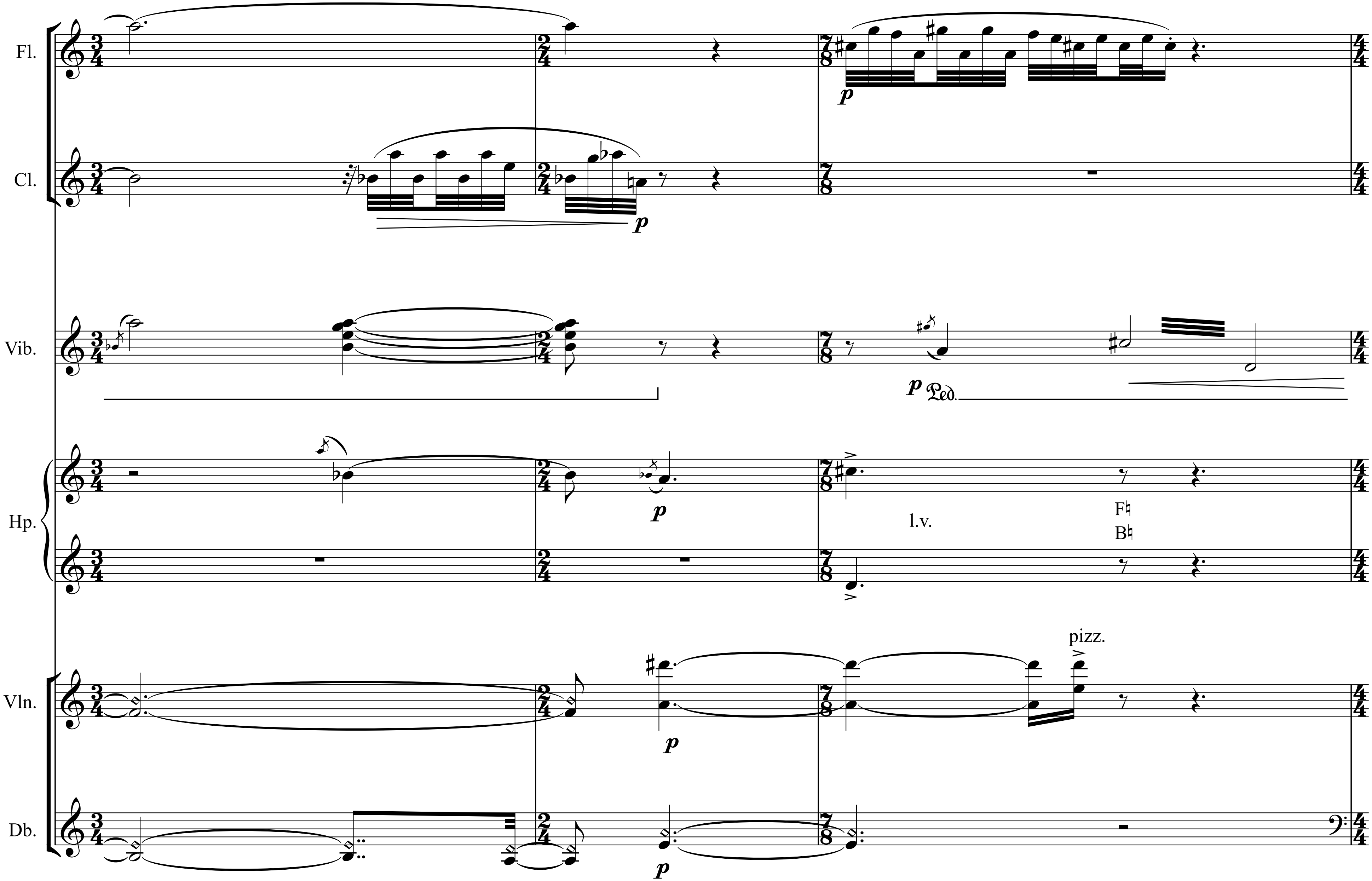
Cl.
Vib.
Hp.
Vln.
Db.
p
mf
3
5
Ped.
B♭
E♭
G♯
arco
pizz.
f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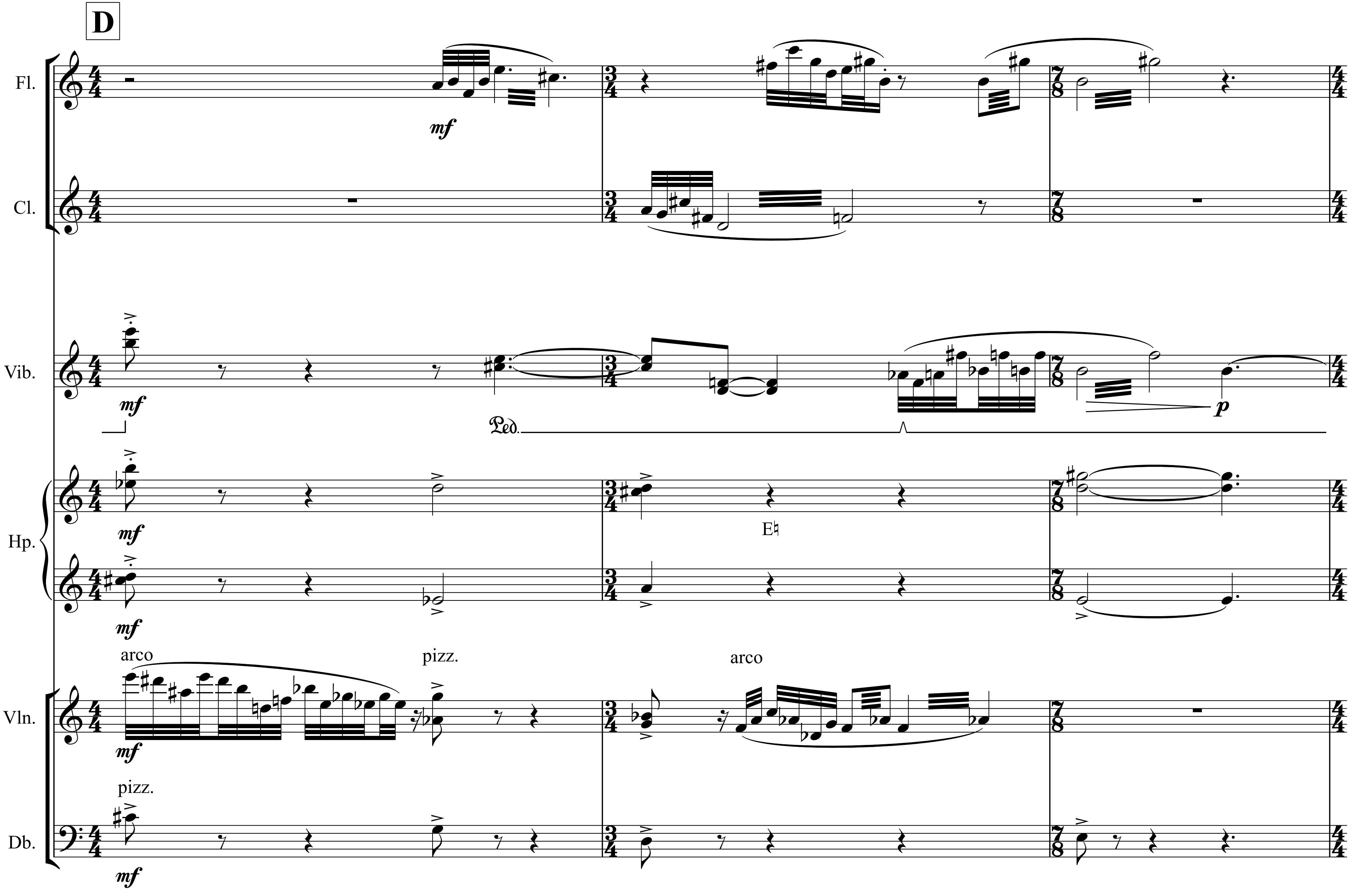
Db.
p
p
p
Ped.
l.v.
F♮
B♮
pizz.
p
p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Cl.
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Db.
mf
p
Ped.
E♮
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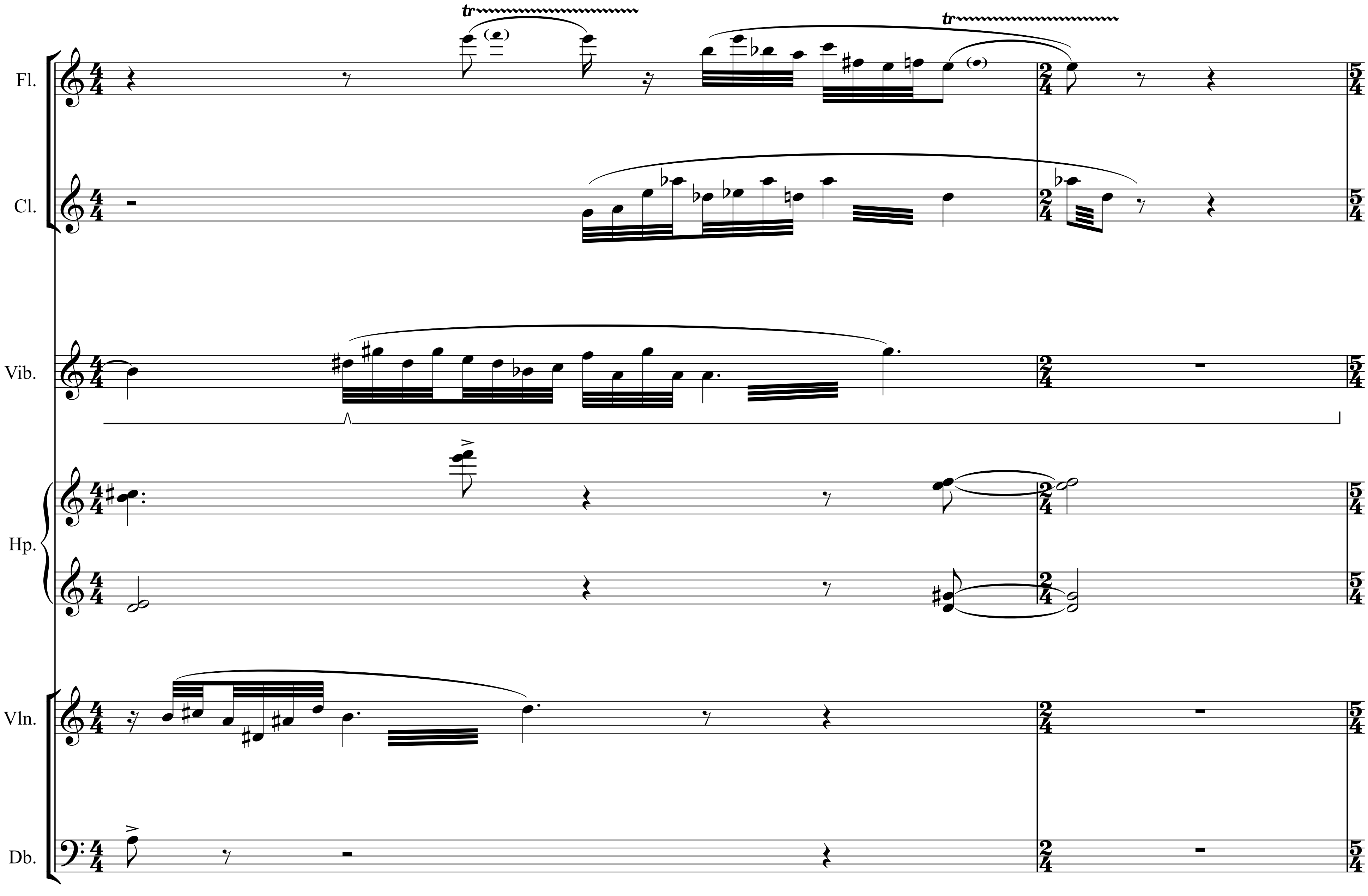
pizz.
arco
pizz.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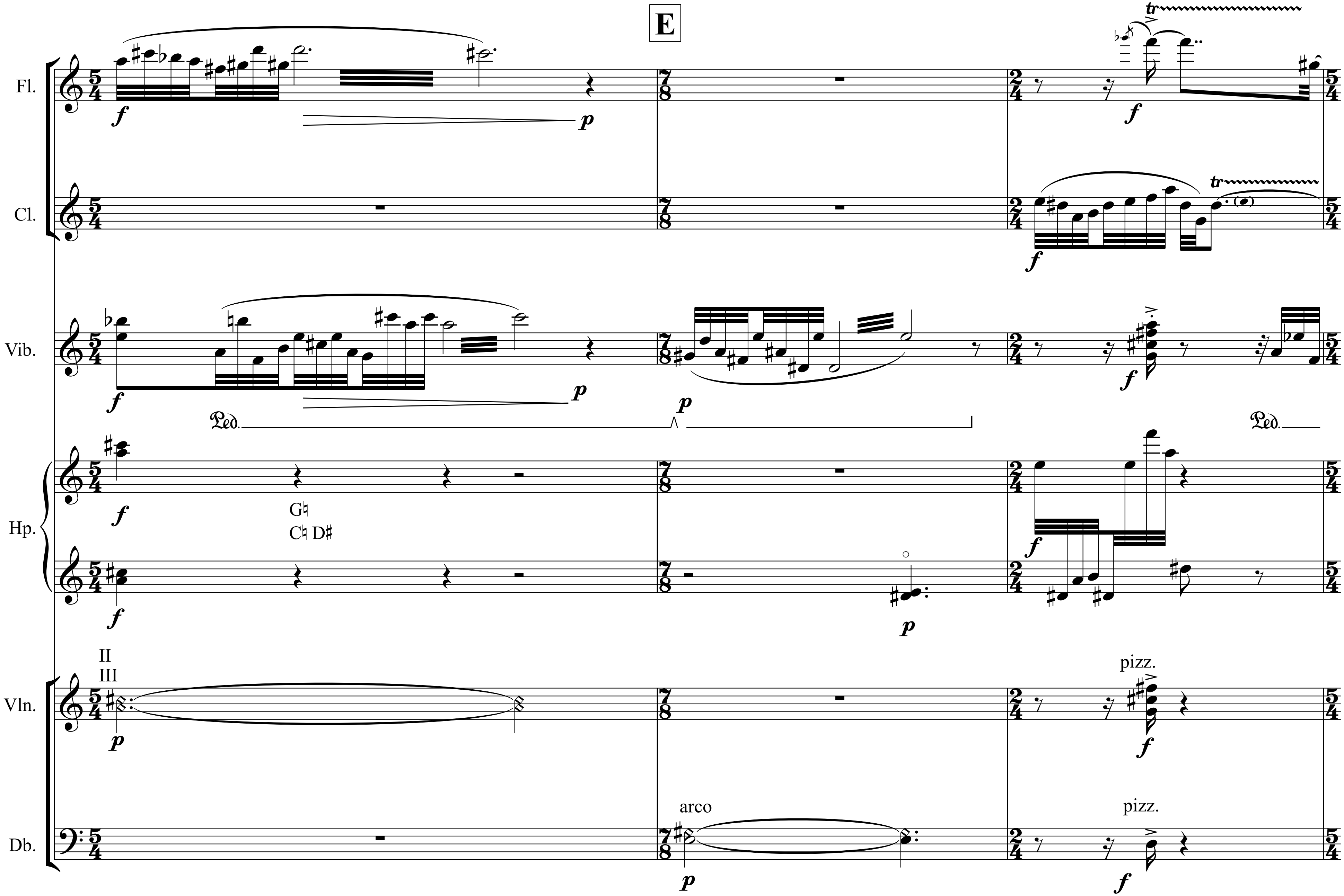
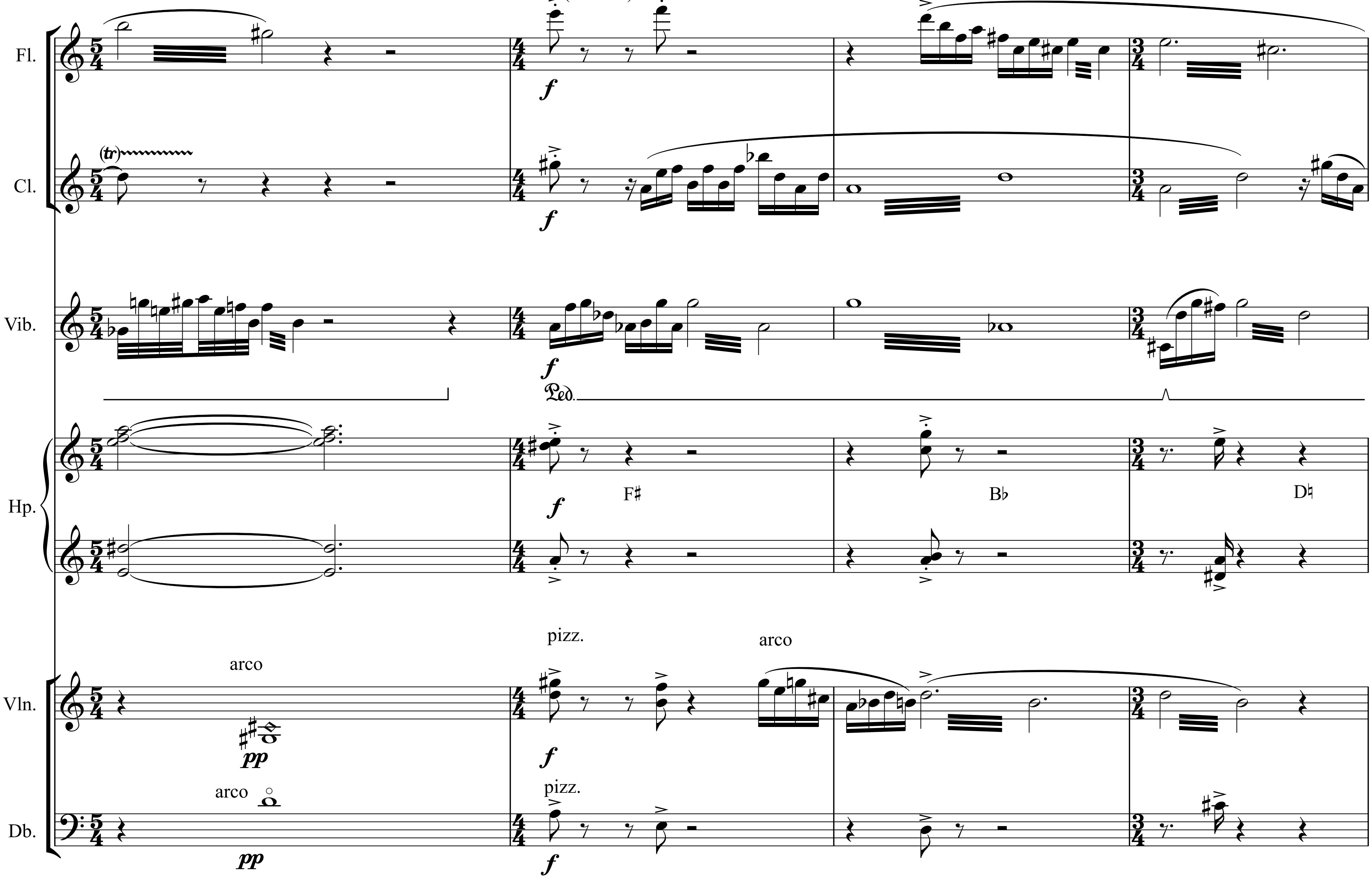
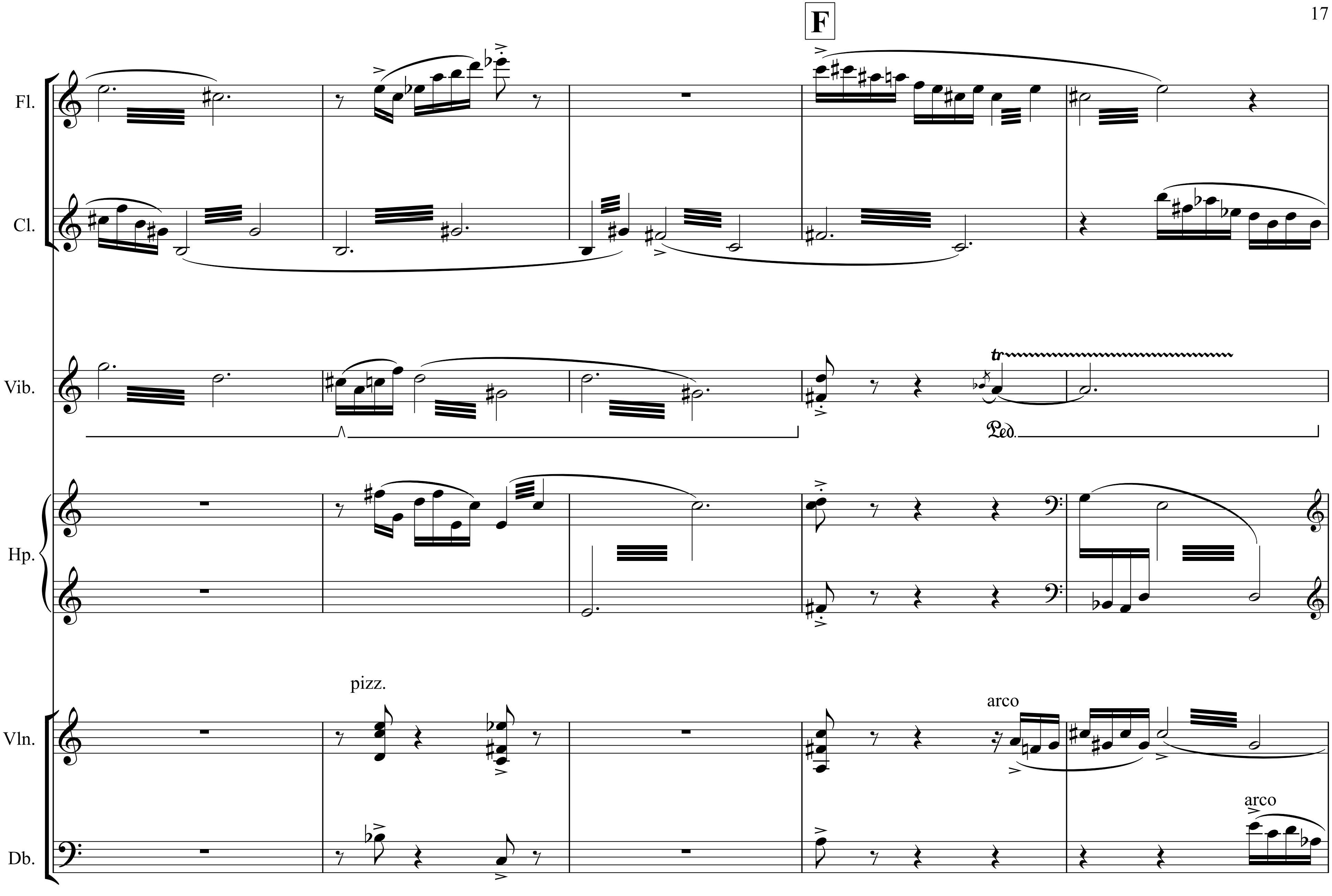
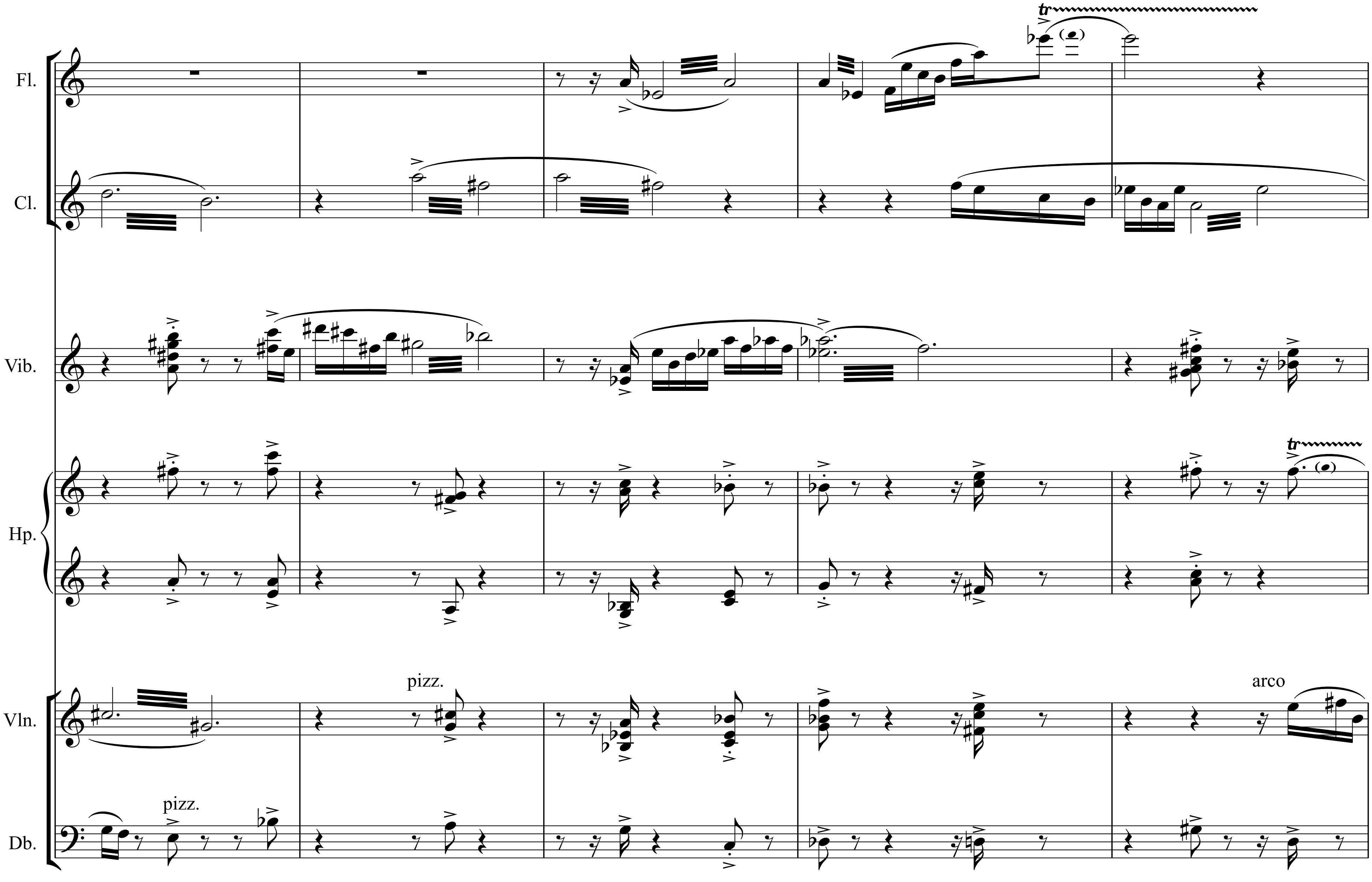

E
Fl.
Cl.
Vib.
Hp.
Vln.
Db.
tr
f
p
Ped.
G♮
C♮ D♯
II
III
pizz.
arco

Piú Agitato ♪ = ♩

(♩ = 128)


Fl.
Cl.
Vib.
Hp.
Vln.
Db.
(tr)
f
f
f
Ped.
f
F♯
B♭
D♮
arco
pizz.
arco
pp
f
arco
pizz.
pp
f


F
Fl.
Cl.
Vib.
Ped.
Hp.
pizz.
arco
Vln.
arco
Db.
tr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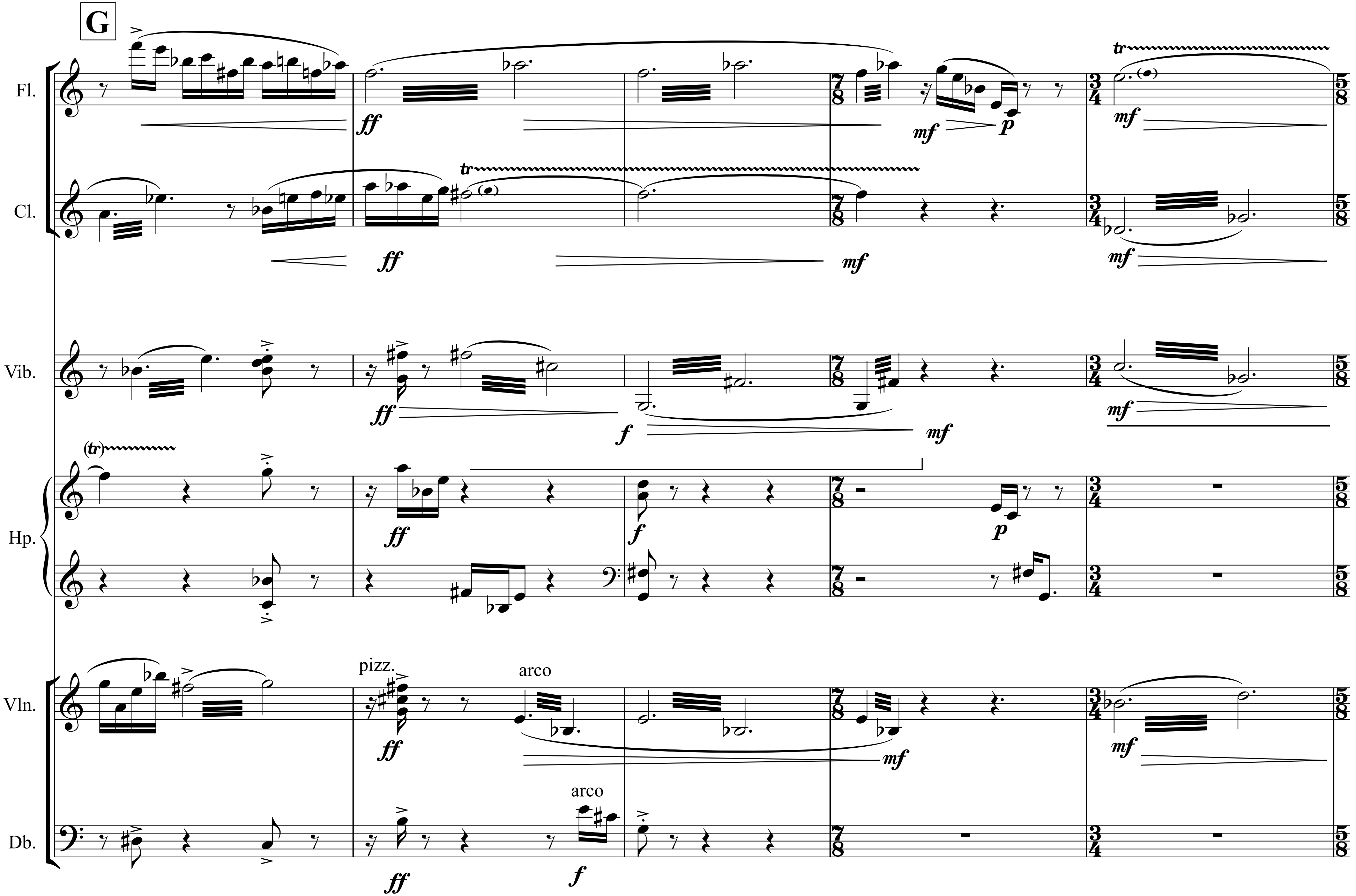
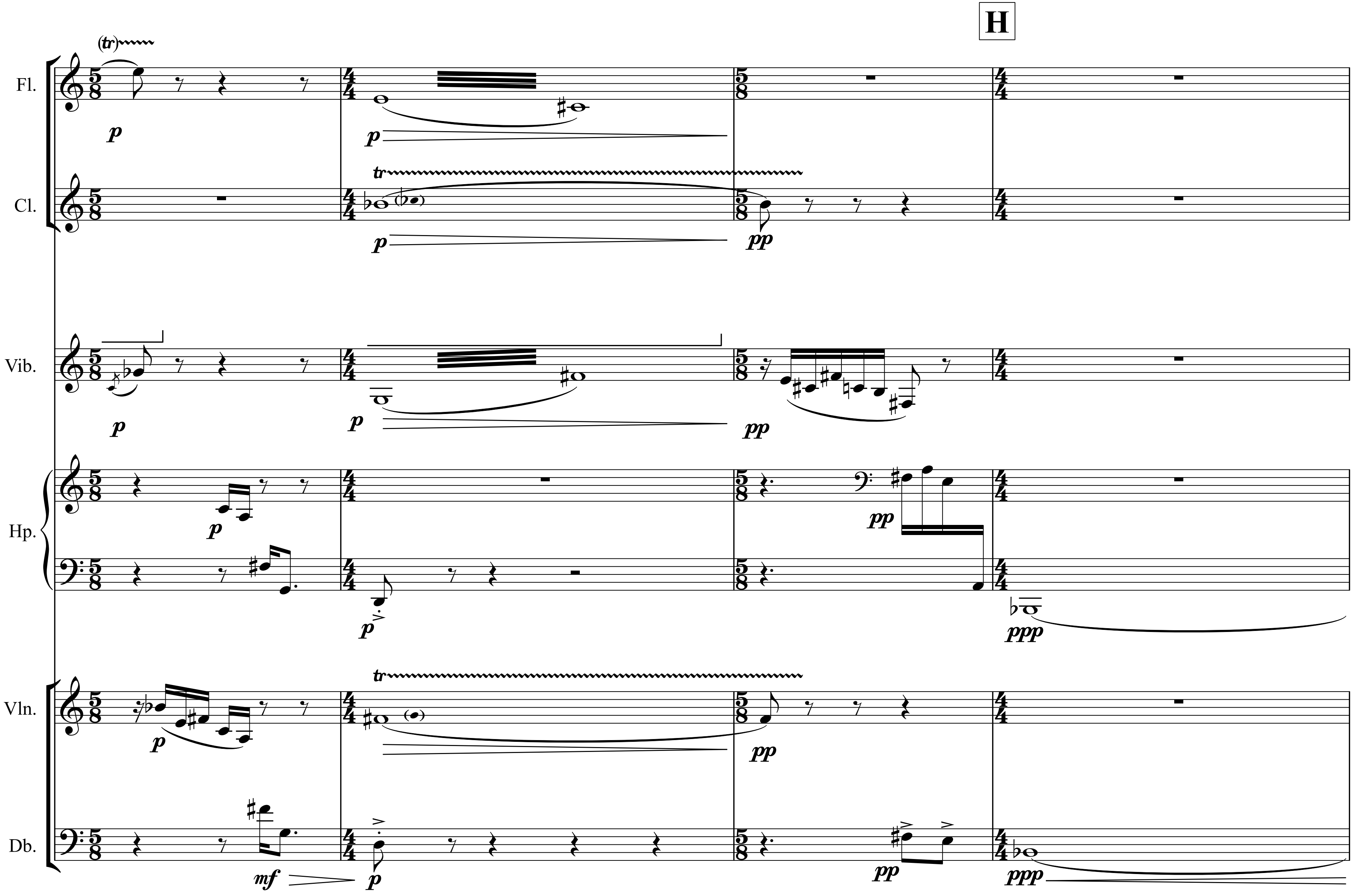
Vln.
Db.
tr
pizz.
arco
pizz.
tr


G
Fl.
Cl.
Vib.
Hp.
Vln.
Db.
tr
(tr)
ff
mf
p
f
pizz.
arco
arco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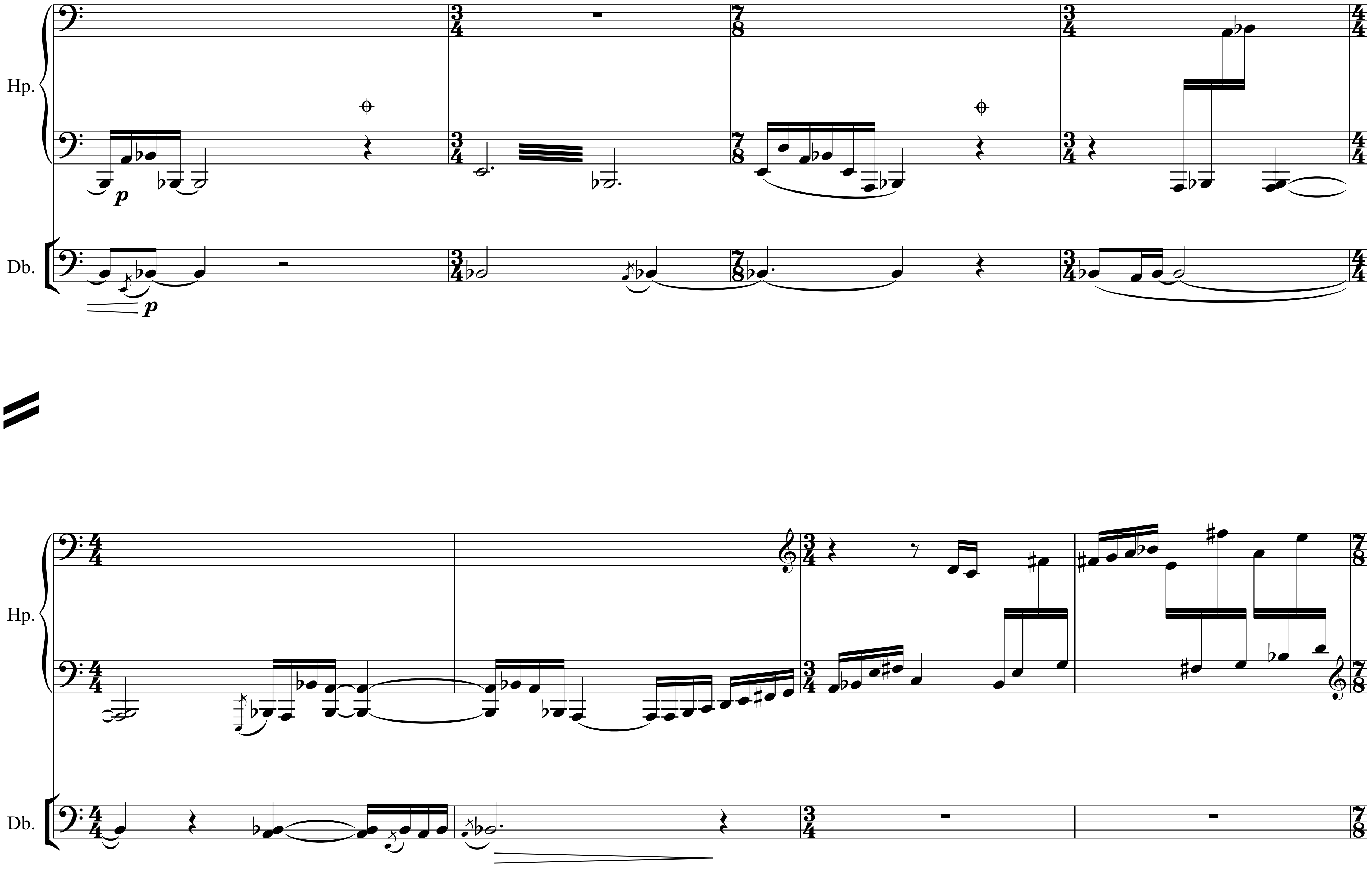
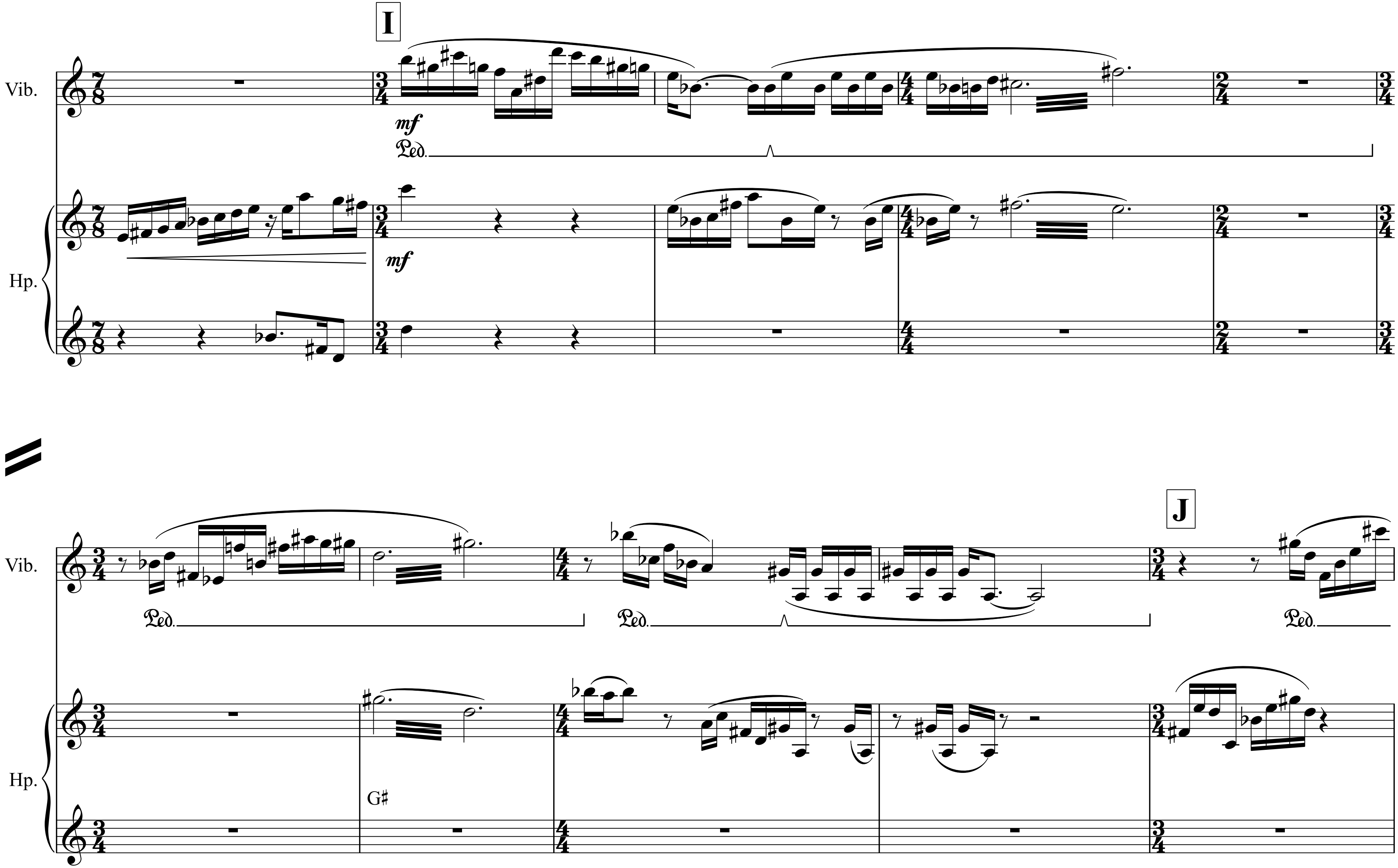
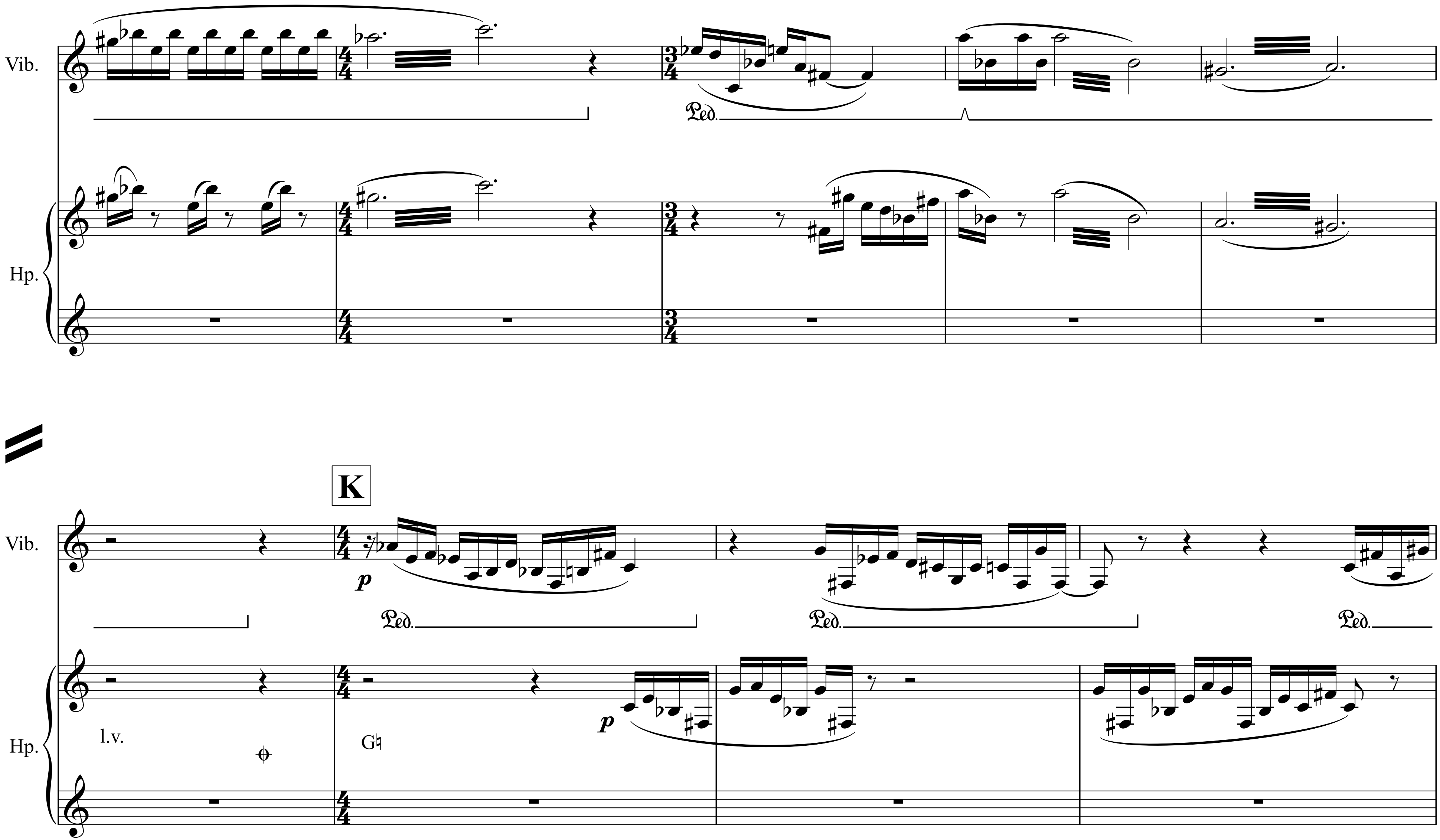
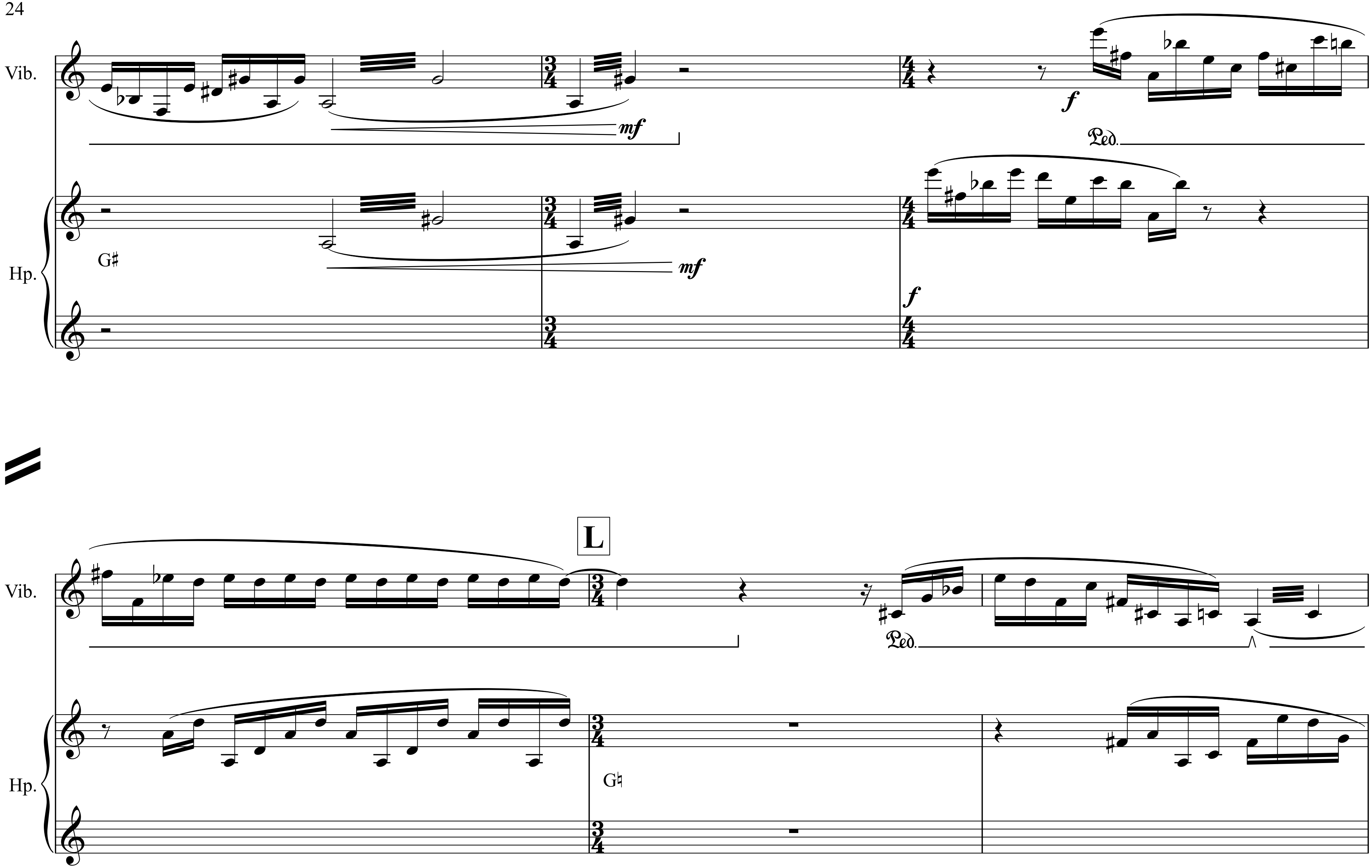
Vln.
Db.
tr
tr
p
pp
ppp
mf


Hp.
p
Db.
p
Hp.
Db.


I
Vib.
mf
Ped.
Hp.
mf
J
Vib.
Ped.
Ped.
Ped.
Hp.
G♯


Vib.
Hp.
Ped.
Ped.
K
p
p
l.v.
G♮
Ped.
Ped.
Ped.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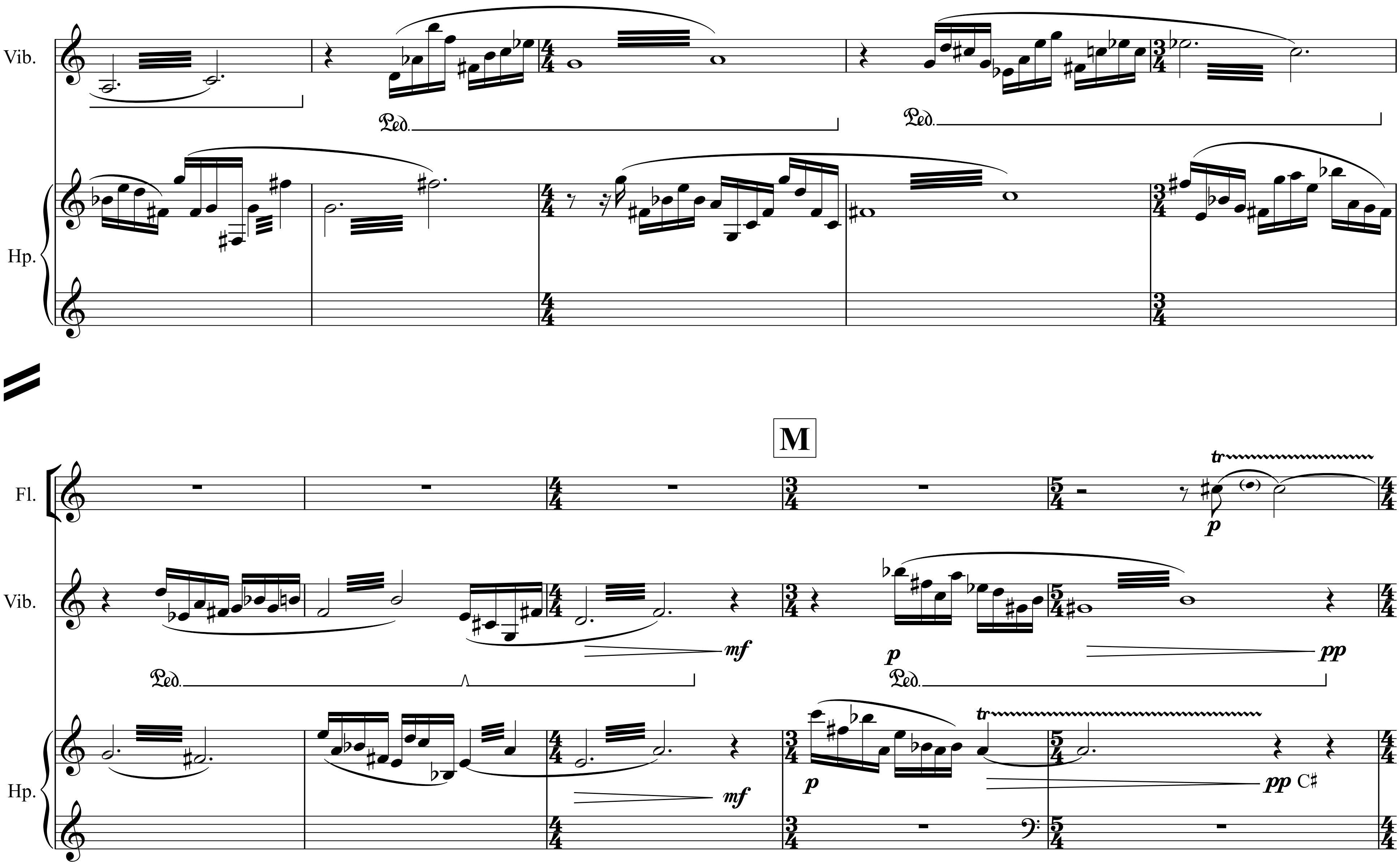
Hp.
G♯
mf
mf
f
f
Ped.
L
Vib.
Ped.
Hp.
G♮


Vib.
Ped.
Ped.
Hp.
M
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mf
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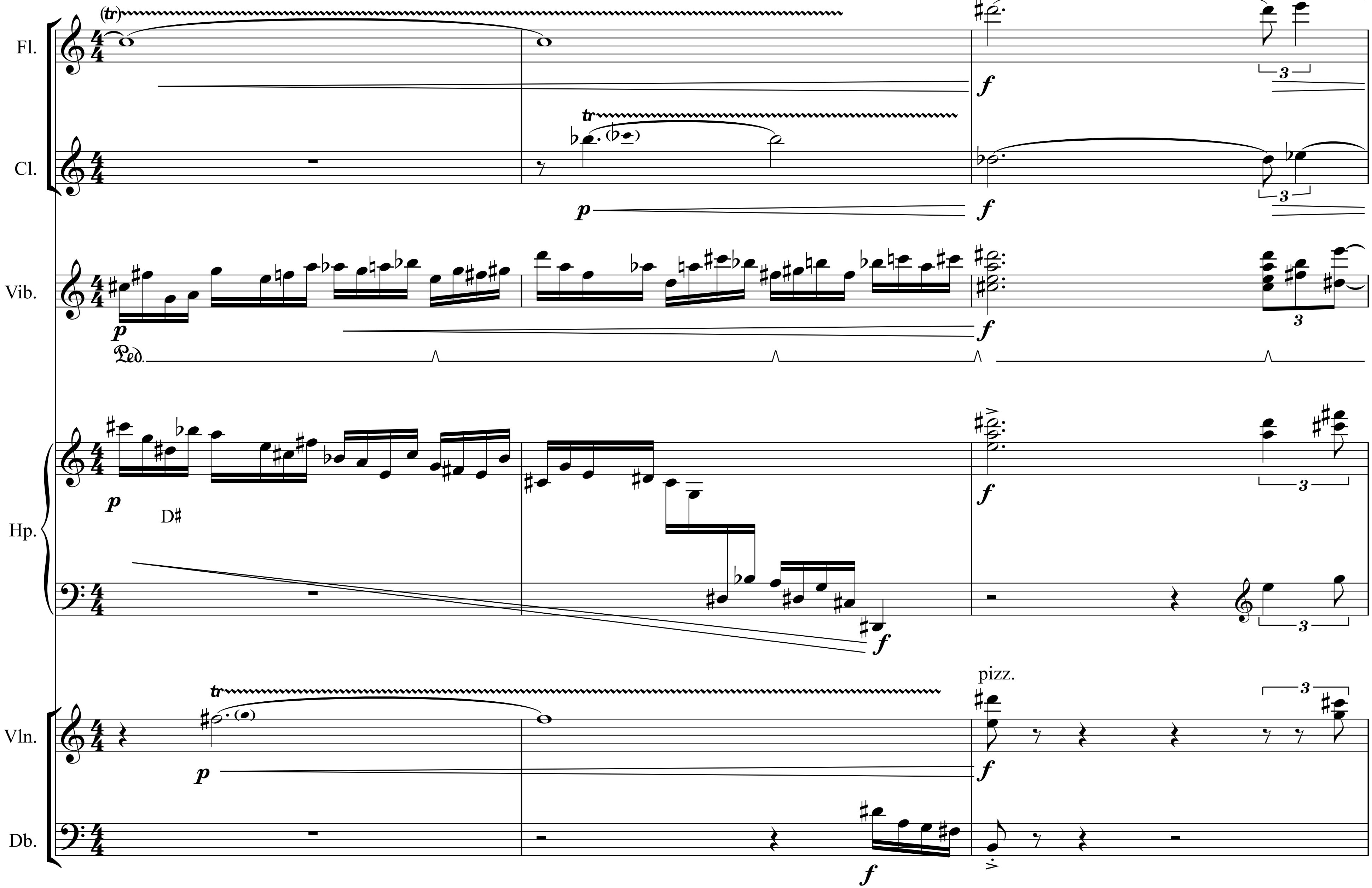
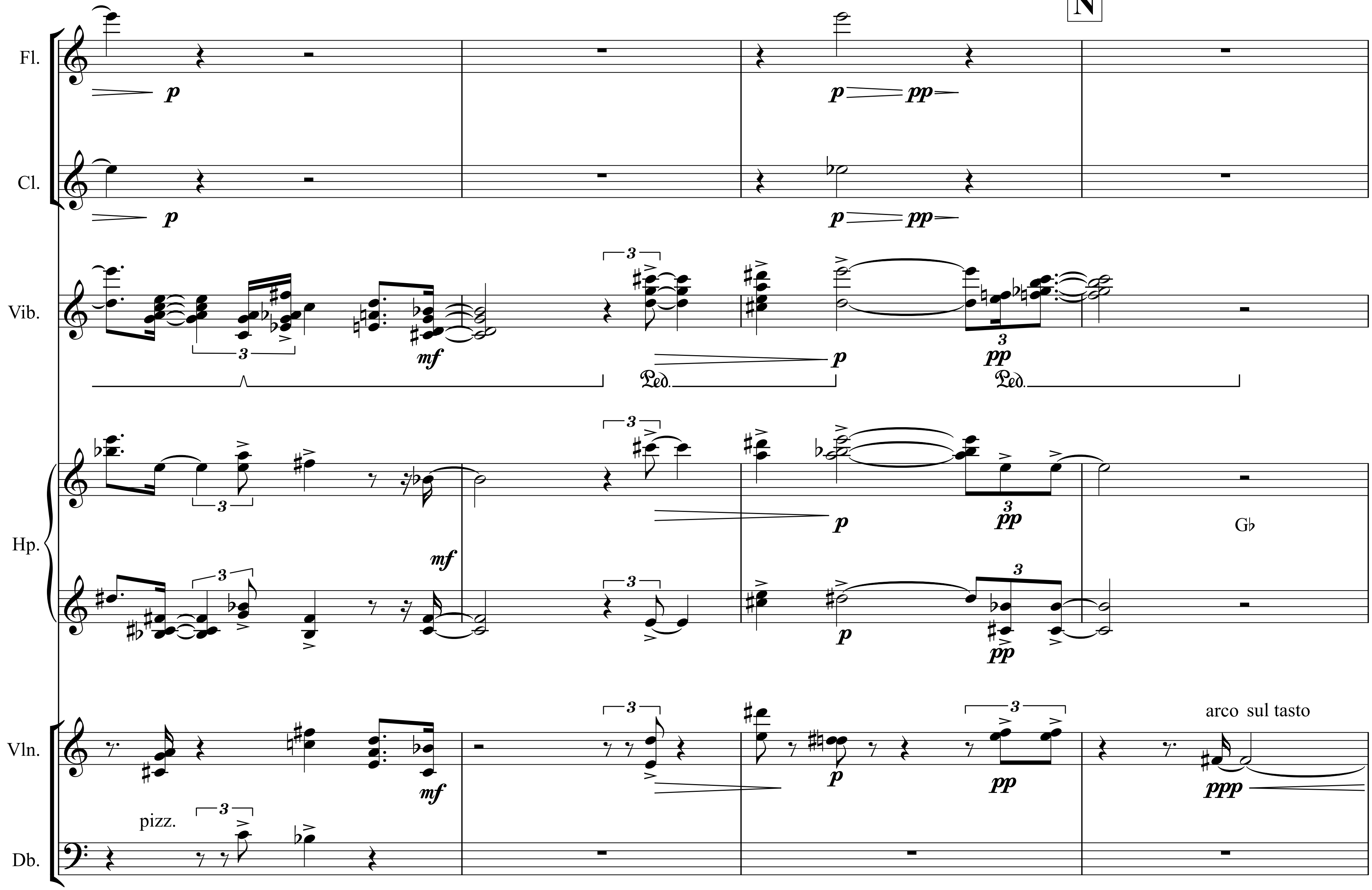
pp
Ped.
Ped.
Hp.
tr
mf
p
pp C♯


Fl.
Cl.
Vib.
Hp.
Vln.
Db.
(tr)
tr
tr
p
f
Ped.
D♯
pizz.
3

Tempo Secondo (♩ = *64*)

N


Fl.
Cl.
Vib.
Hp.
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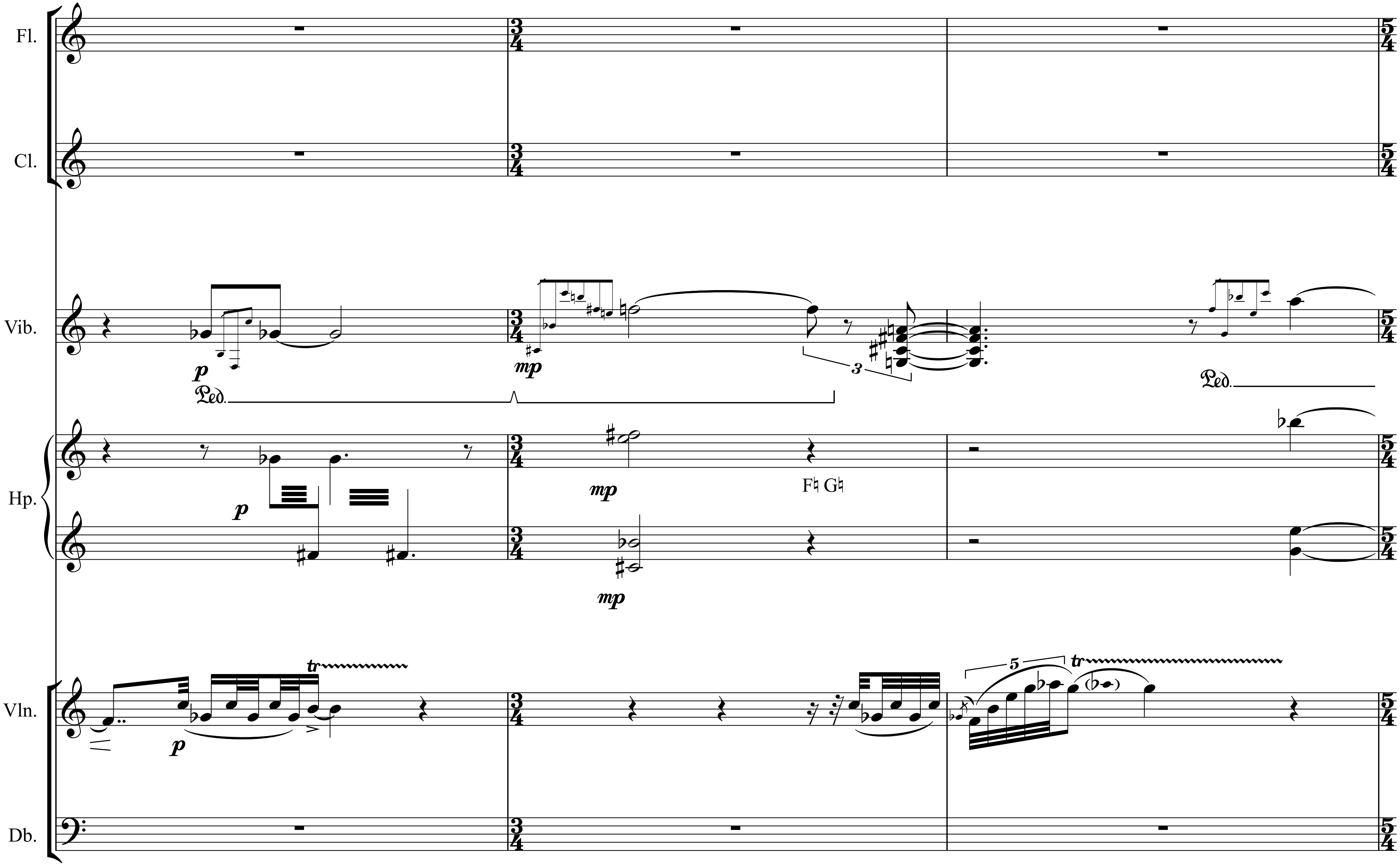
Db.
p
pp
mf
ppp
3
Ped.
G♭
arco sul tasto
pizz.

Tempo Primo ♩ = 56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Cl.
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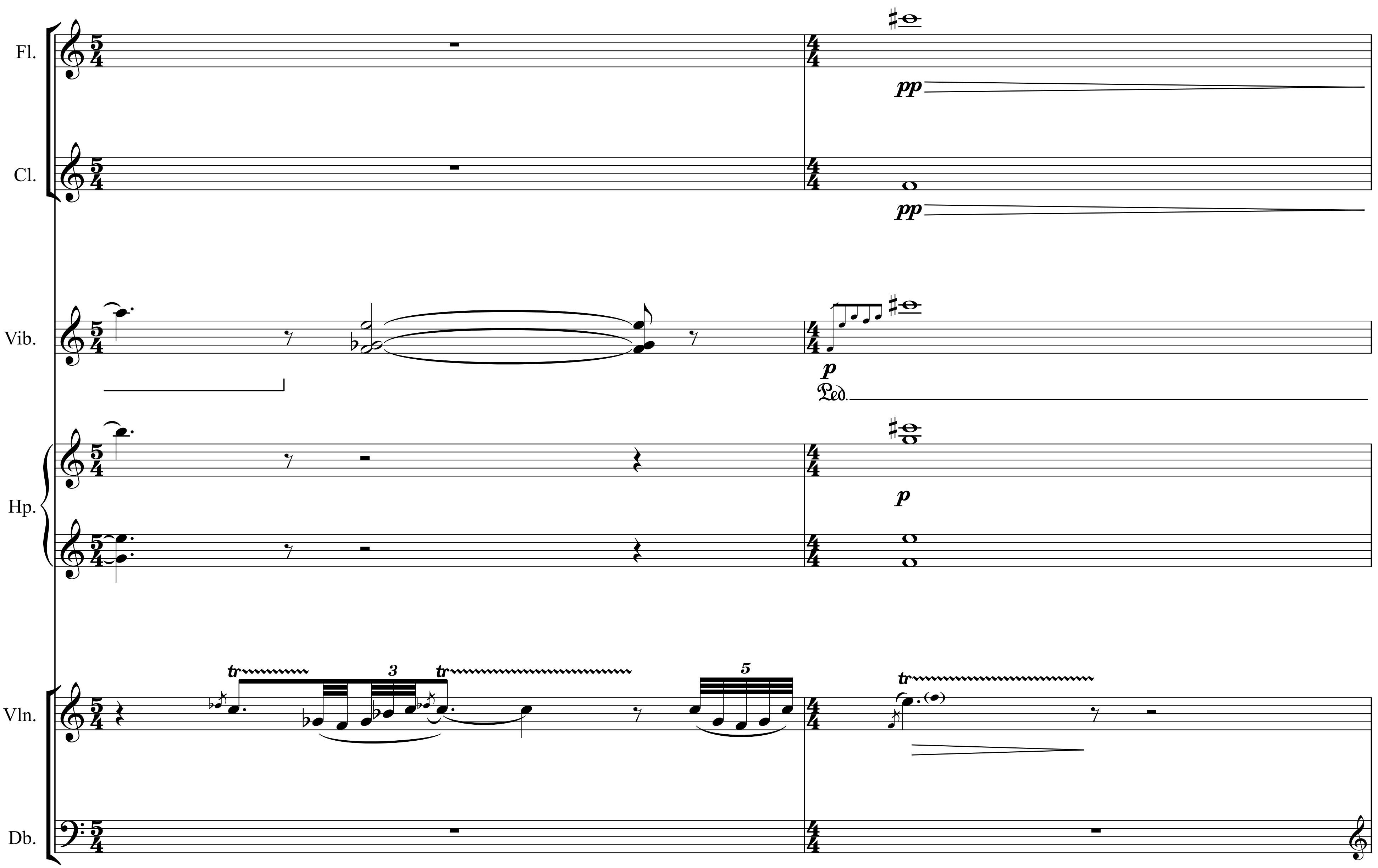
Hp.
Vln.
Db.
3/4
5/4
p
mp
Ped.
3
F♮ G♮
tr
5
(♭)


Fl.
Cl.
Vib.
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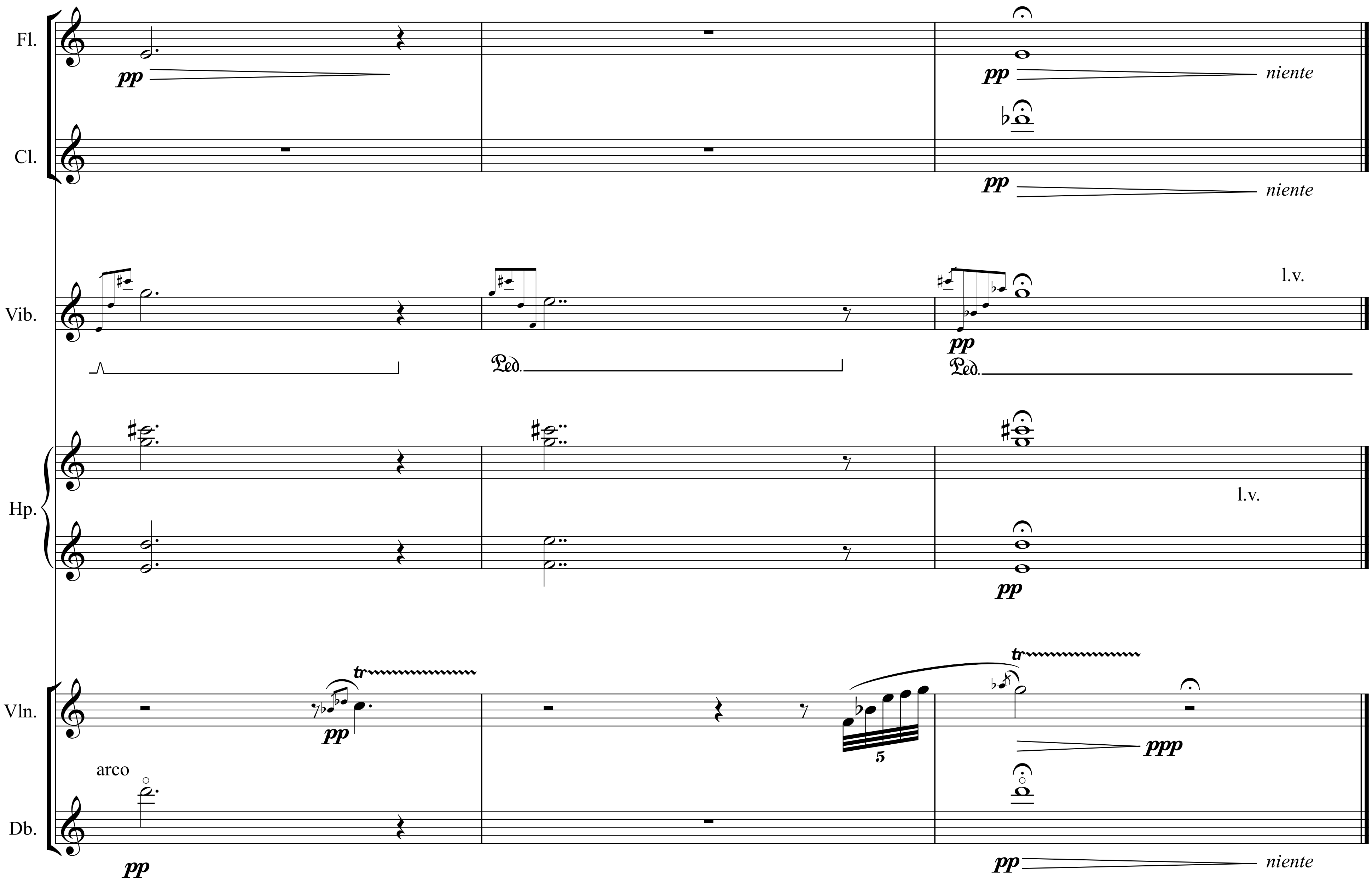
Db.
pp
pp
p
Ped.
p
tr
3
tr
5
tr


Fl.
Cl.
Vib.
Hp.
Vln.
Db.
pp
niente
pp
niente
l.v.
pp
Ped.
Ped.
l.v.
pp
tr
pp
tr
5
ppp
arco
pp
pp
niente

Igor Maia

Fluxus

for chamber ensemble

November 2014

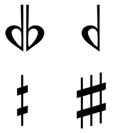
Instrumentation

Flute (doubles Alto Flute)
Clarinet in B flat (doubles Bass Clarinet in B flat)
Violin
Viola
Violoncello
Piano

Instructions for Performance

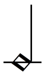
General

- Tremolos and trills are to be played as fast as possible.
- Appoggiaturas are to be played before the beat, resulting in the shortening of the preceding note or rest.
- Accidentals are valid for the whole bar.
- Successions of pitches without any slur or articulation are to be played *détaché*.

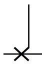


Indicates quarter-tone intonation

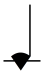
Flute and Clarinet



Aeolian sound: maximum amount of air.



Key-noise

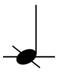


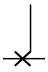
Slap-tongue

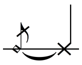
“Jet” Jet-whistle (Flute only).

When aeolian sound is tied to another note it means a gradual change from one technique into another.

Piano

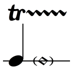

Scratch along the string with metal.

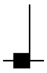

Damp (mute) strings with one hand and play the pitches indicated. The pressure of the hand on the string should be high. When connected with a line means a gradual change in pressure until normal sound.

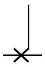

Rapid variation of pressure on the indicated string going from harmonic to muting. Place finger at octave or fifth harmonic.

"Pizz" Play by plucking the string as in traditional *pizzicato* string playing.

Strings


Finger trill generating a fast fluctuation between normal sounding pitch and harmonic.


Play on the bridge (or wooden part of instrument), muting the strings with the left hand and generating only noise.


Tapping

m.s.p. molto sul ponticello
s.p. sul ponticello
ord. ordinario
s.t. sul tasto
m.s.t. molto sul tasto

Highest bow pressure generating only noise. This applies only to the duration of the note to which the symbol is written but including prolongations.

When the signs above are connected by an arrow it means a gradual change from one technique into another.

Violoncello Multiphonics

The Ⓜ sign indicates a multiphonic. The cellist should play at the harmonic position given, with slight microtonal deviation, generating a complex multiphonic sound.

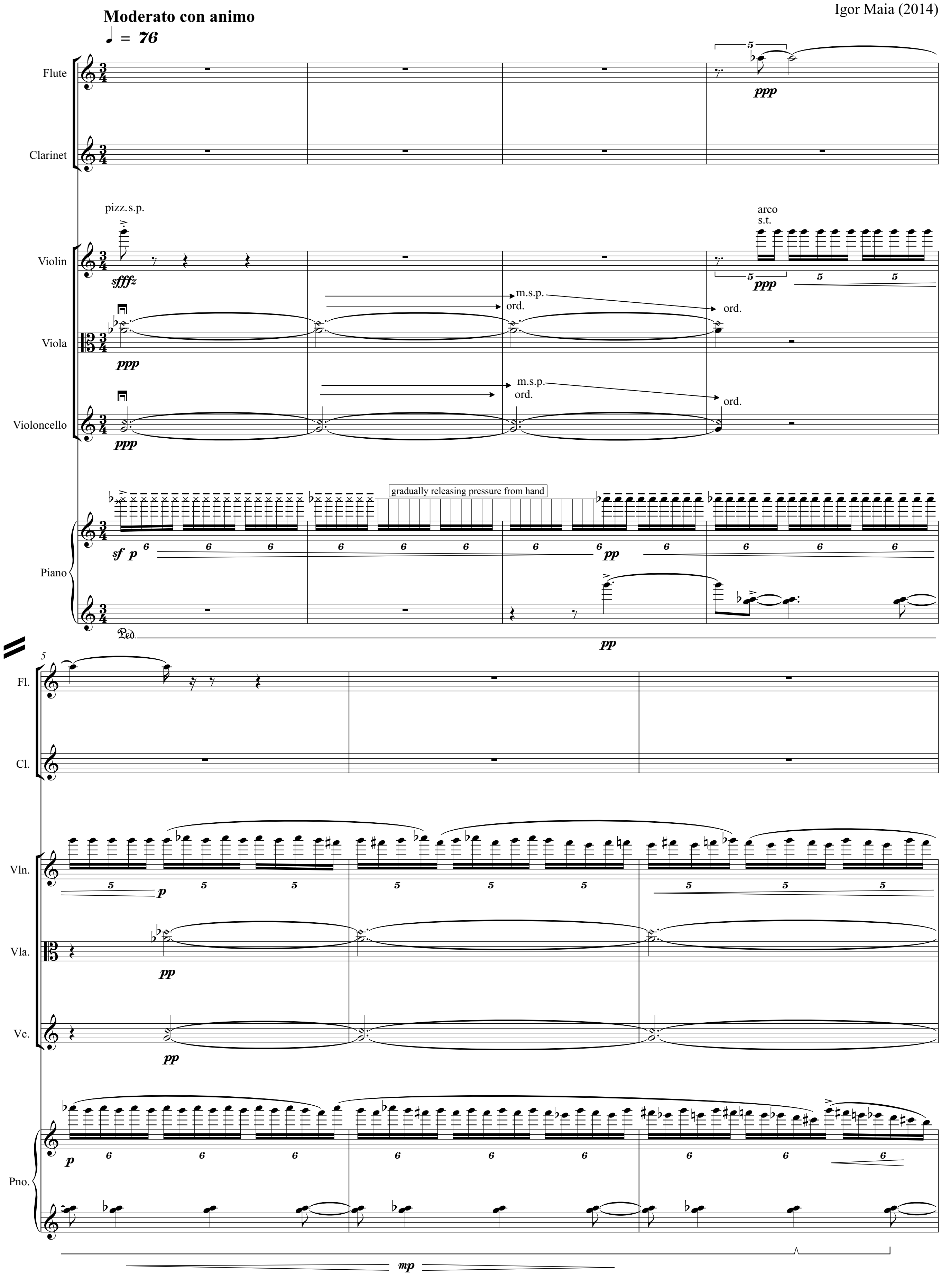
Duration: approx. 14 minutes

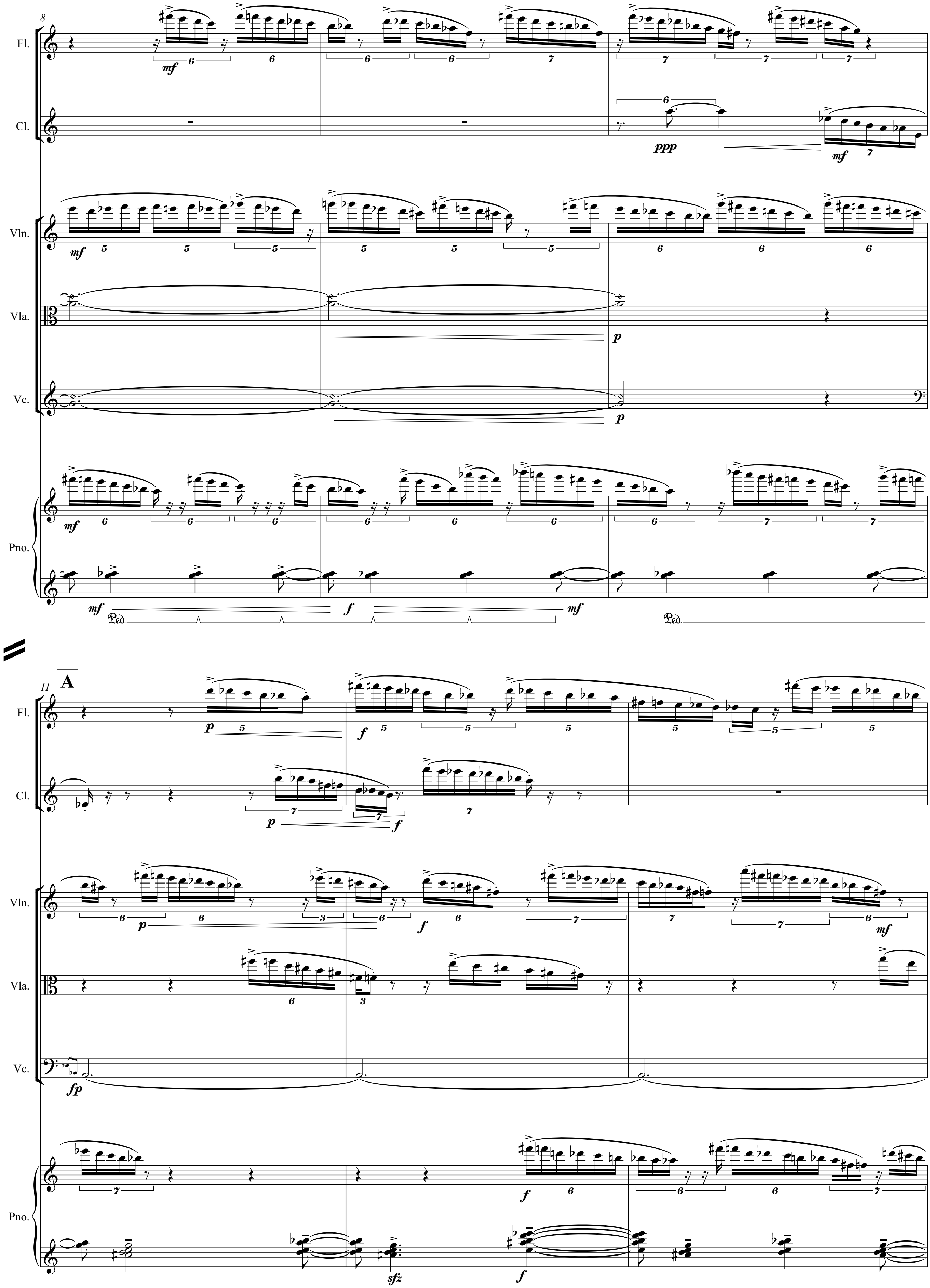
SCORE IN C

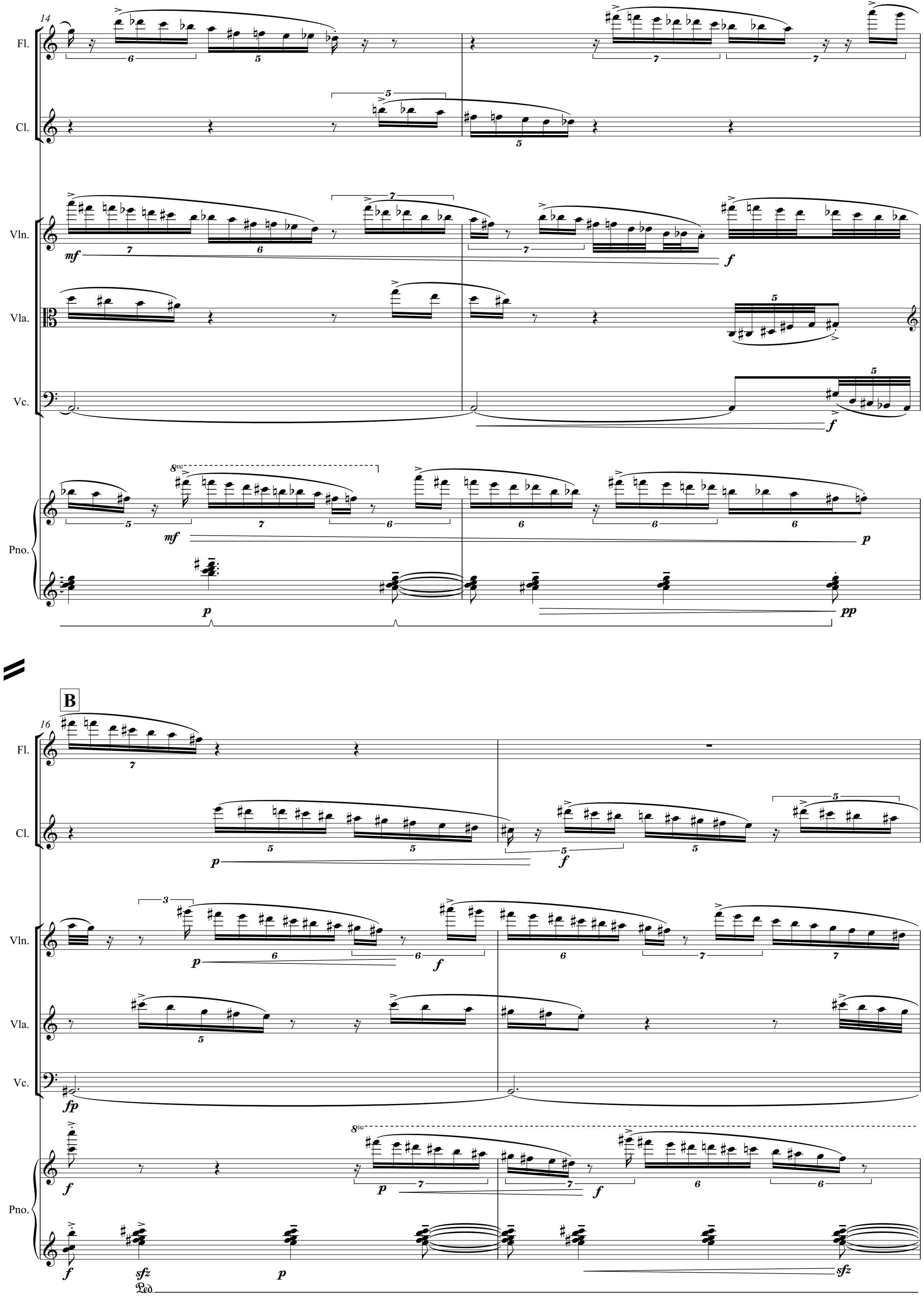
Fluxus

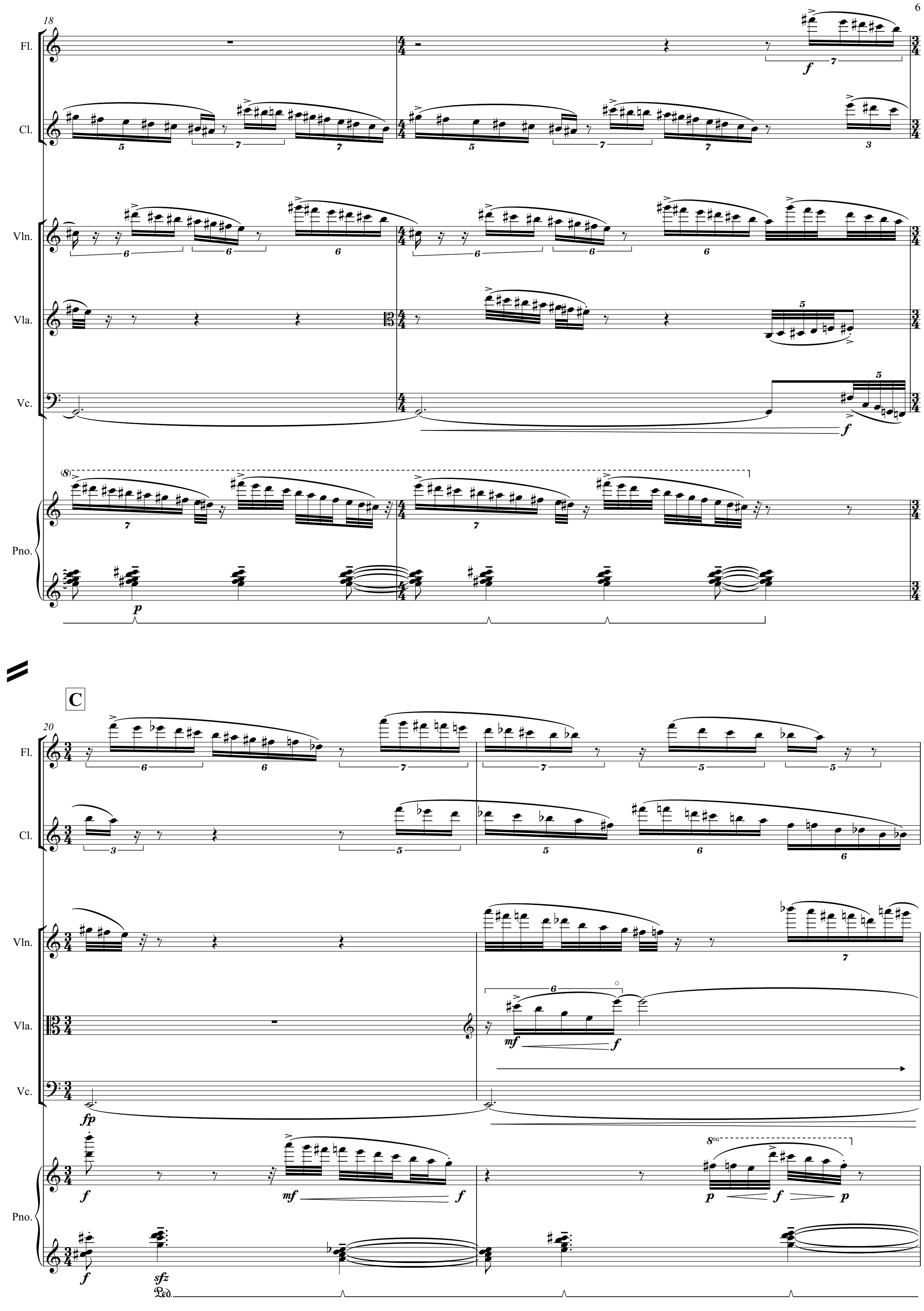
I

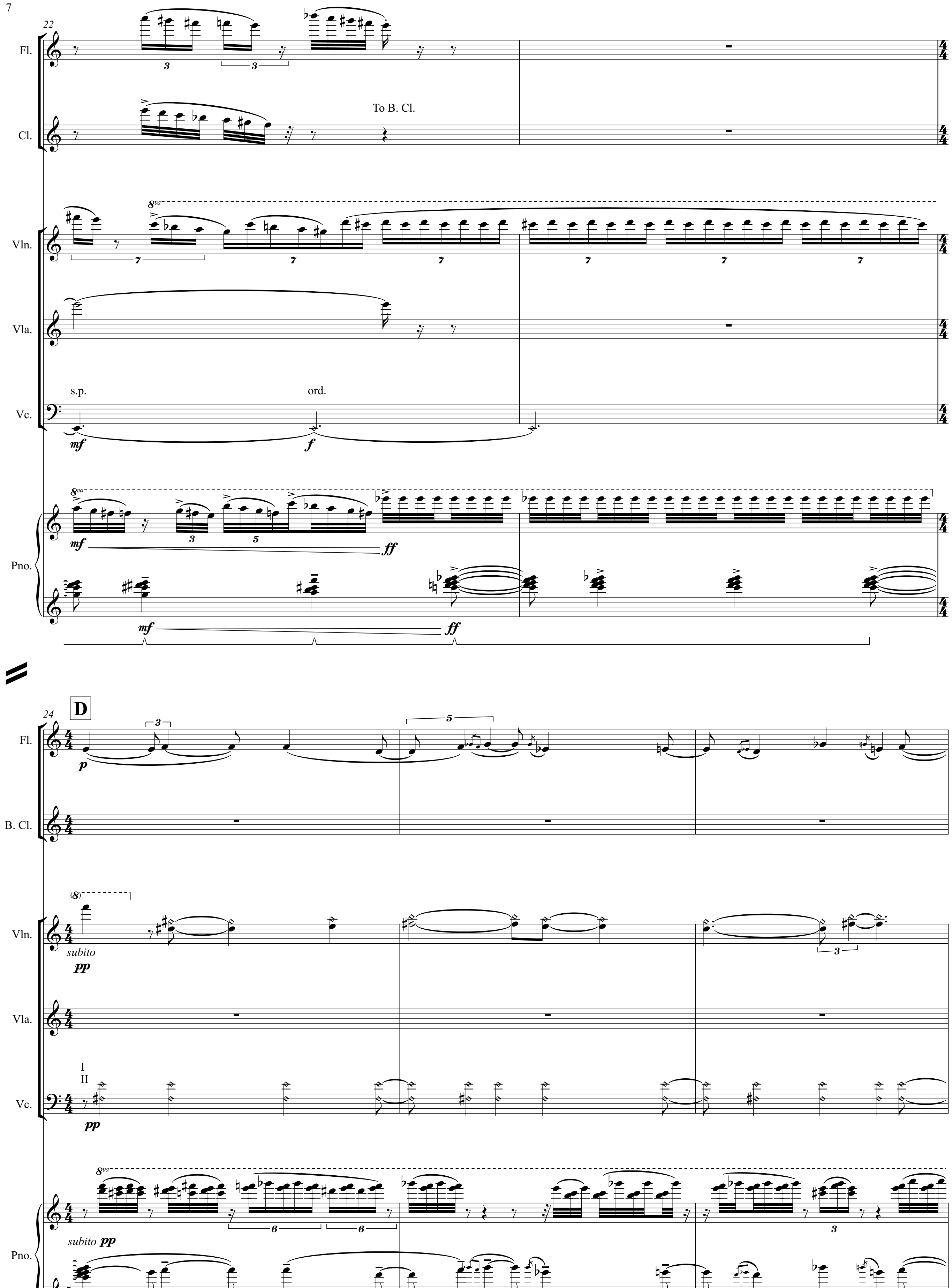
Igor Maia (2014)

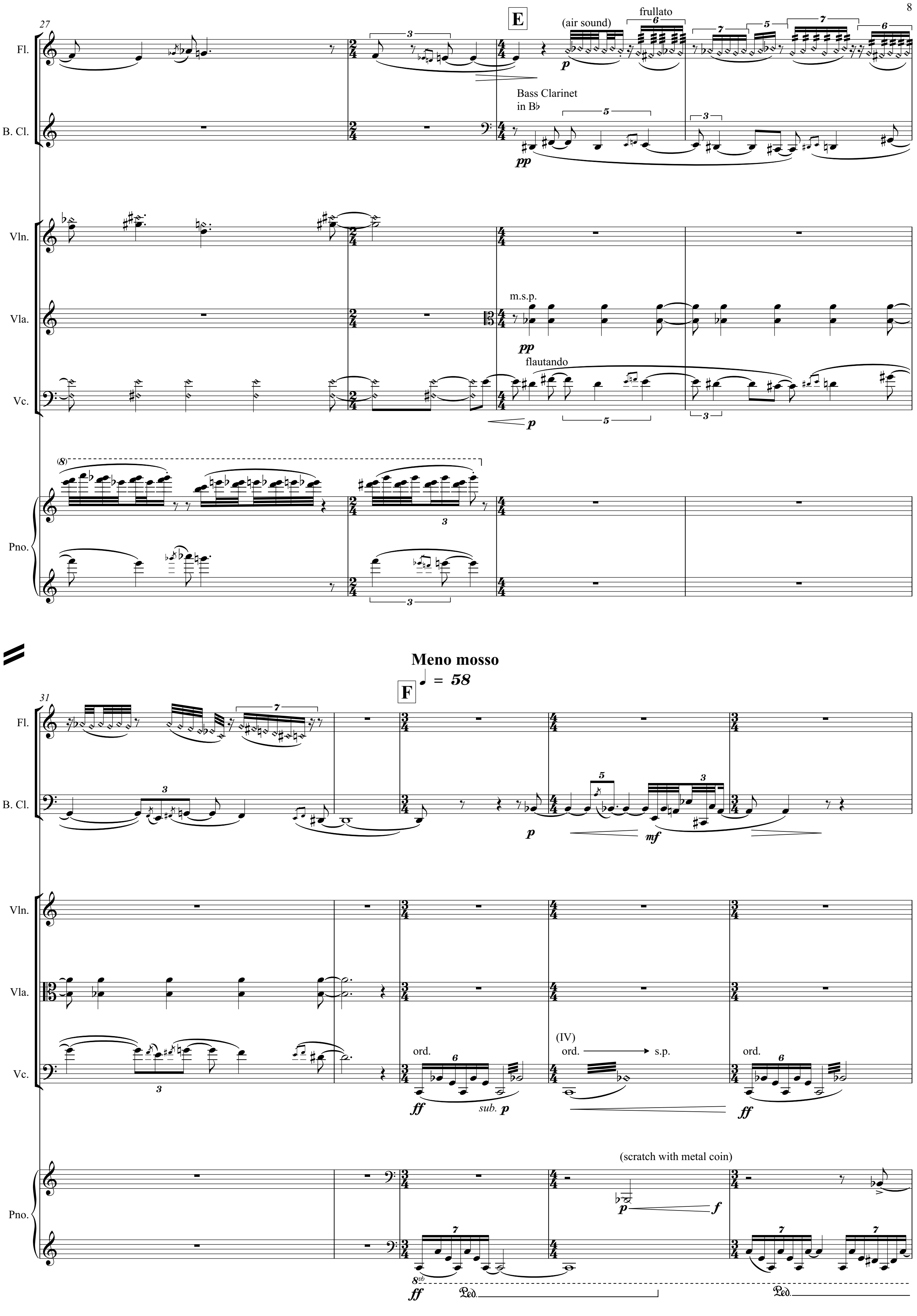

Moderato con animo
♩ = 76
Flute
Clarinet
Violin
Viola
Violoncello
Piano
pizz.s.p.
sfffz
arco
s.t.
ppp
m.s.p.
ord.
gradually releasing pressure from hand
sf
p
pp
mp
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
5

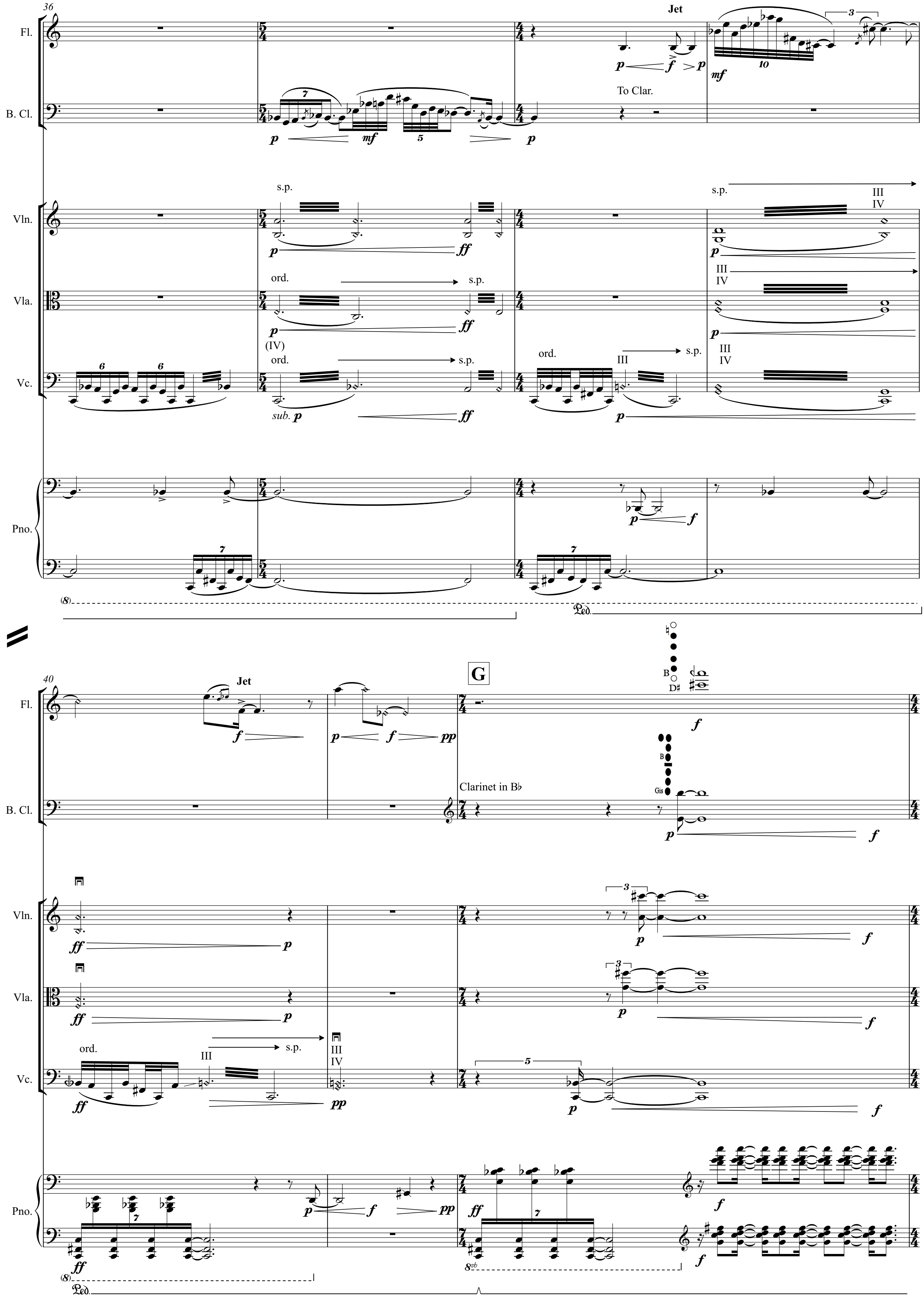

8
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
mf
ppp
mf
p
p
mf
mf
f
mf
Ped.
Ped.
11
A
p
f
p
f
p
f
mf
fp
f
sfz
f
3
5
6
7

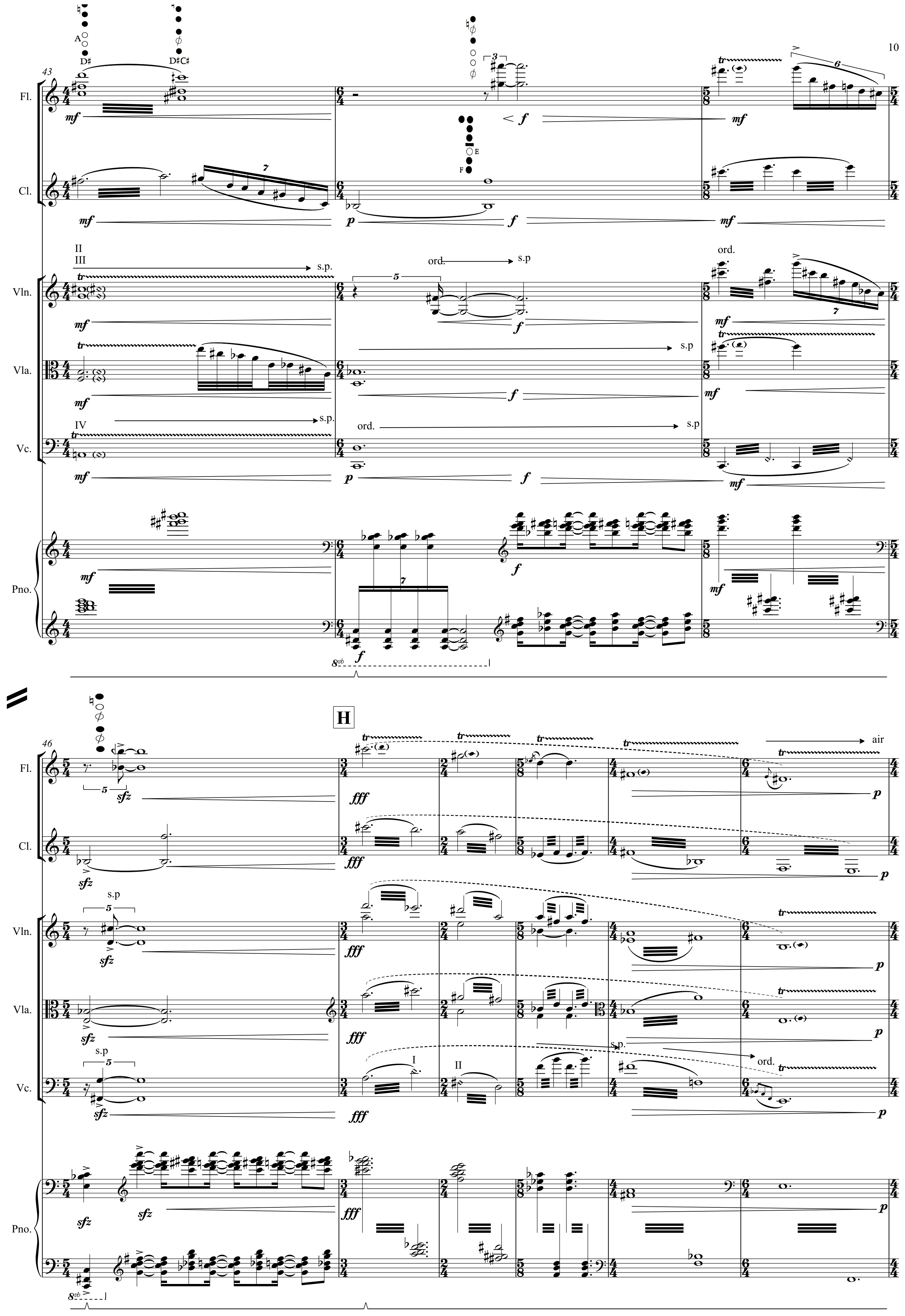

14
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
mf
f
f
8va
mf
p
p
pp
B
16
p
f
p
f
fp
8va
f
p
f
f
sfz
p
sfz
Ped.

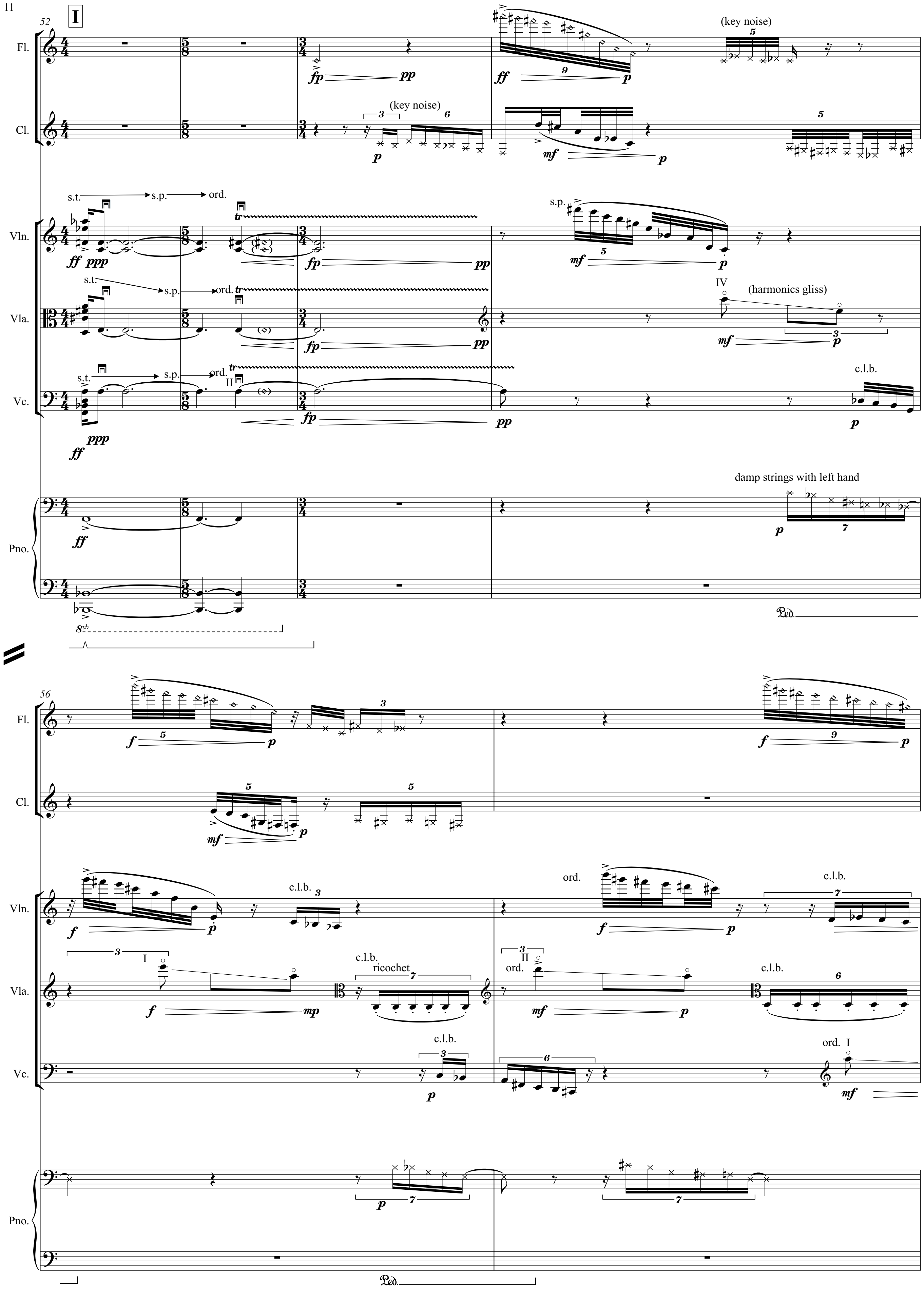

18
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
f
p
C
20
fp
mf
sfz
Ped.
8va

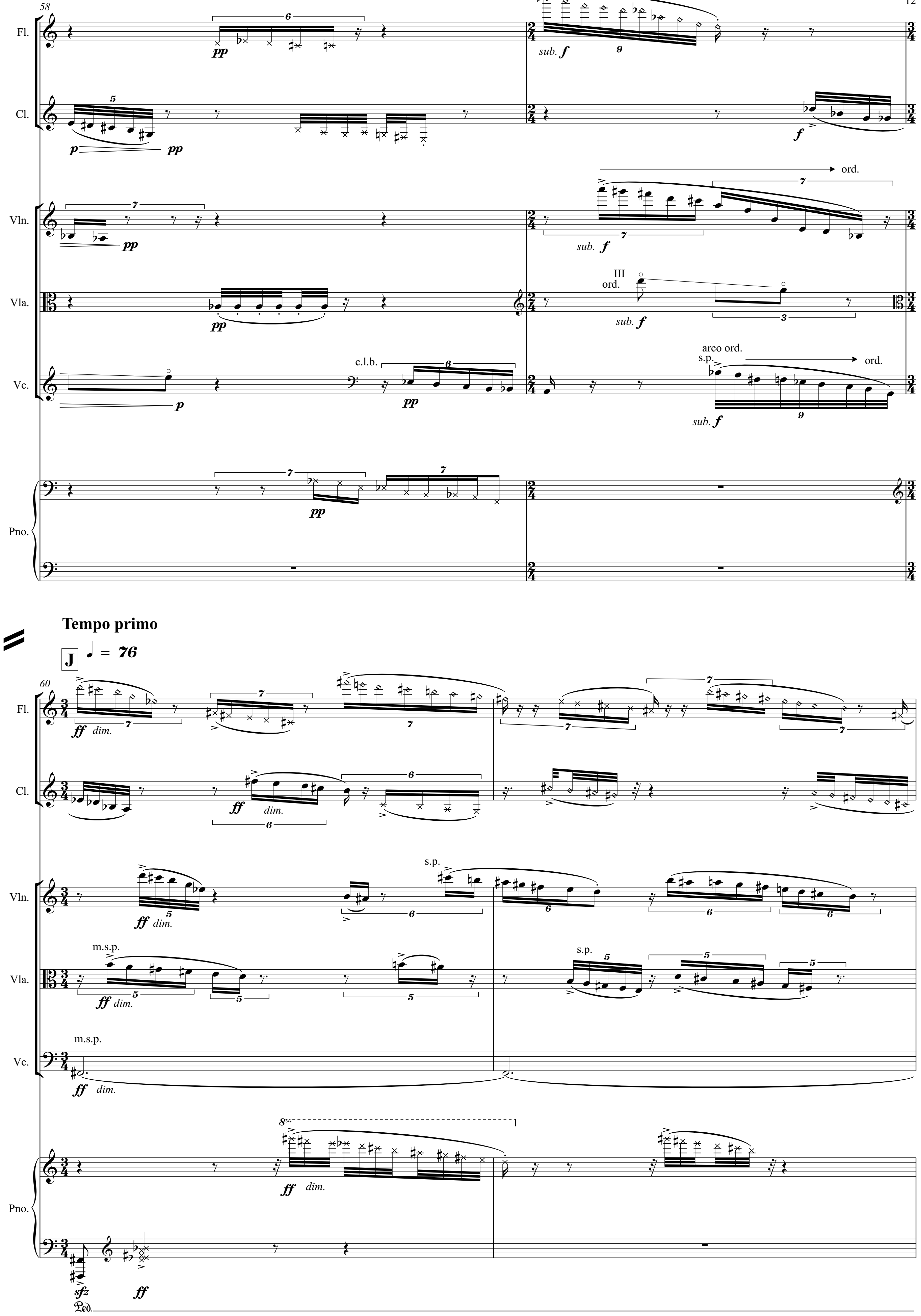

22
Fl.
Cl.
To B. Cl.
Vln.
8va
Vla.
Vc.
s.p.
ord.
mf
f
Pno.
mf
ff
mf
ff
24
D
Fl.
p
B. Cl.
Vln.
(8)
subito
pp
Vla.
Vc.
I
II
pp
Pno.
8va
subito pp
subito pp

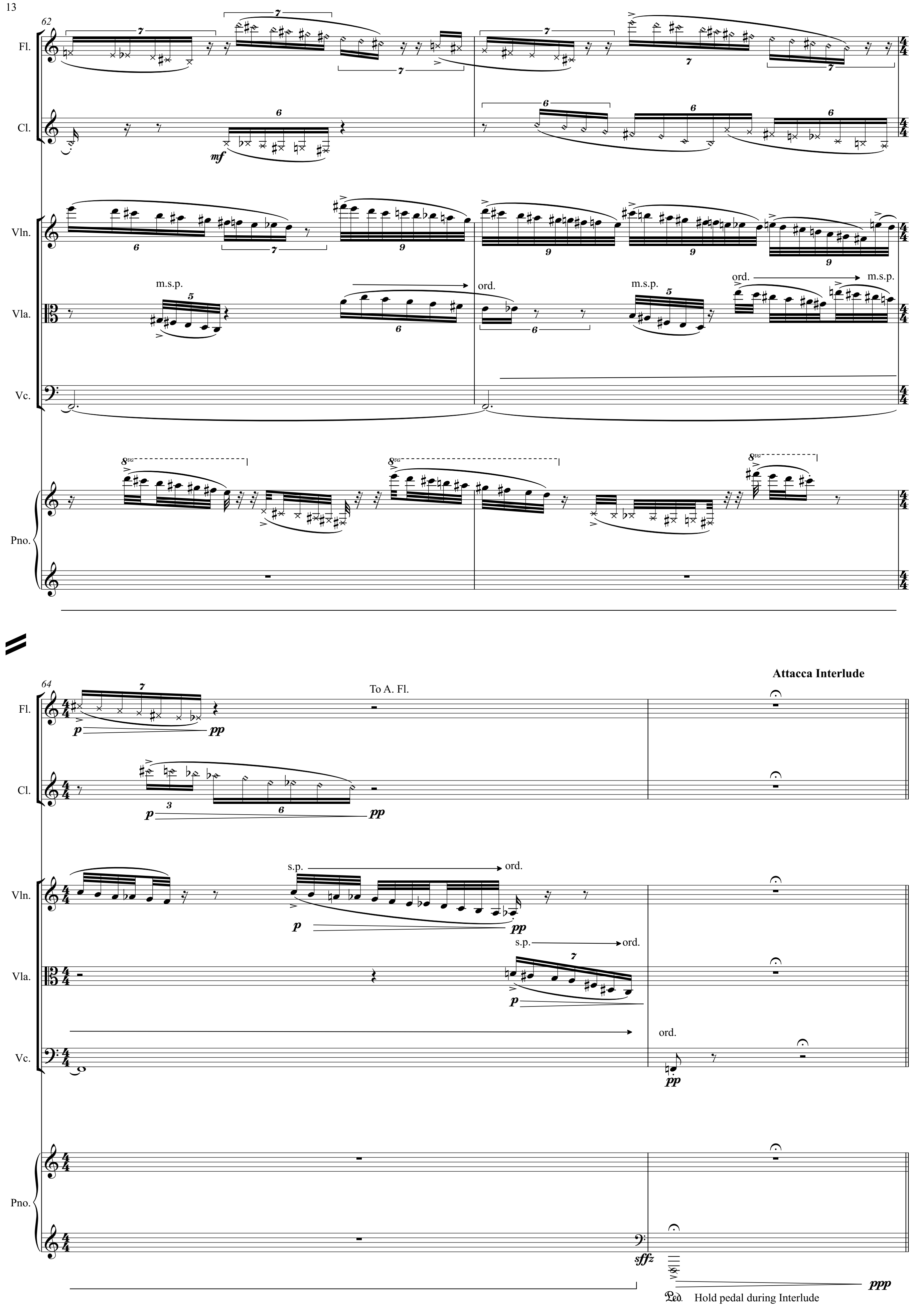

27
Fl.
B. Cl.
Vln.
Vla.
Vc.
Pno.
E
(air sound)
frullato
p
Bass Clarinet
in B♭
pp
m.s.p.
pp
flautando
p
(8)
31
Meno mosso
F
♩ = 58
p
mf
ord.
ff
sub. p
(IV)
ord.
s.p.
ff
(scratch with metal coin)
p
f
8vb
Ped.


36
Fl.
B. Cl.
Vln.
Vla.
Vc.
Pno.
Jet
To Clar.
s.p.
ord.
(IV)
III
IV
sub. p
p
mf
f
ff
pp
7
5
6
10
3
(8)
Ped.
40
G
Clarinet in B♭
B
D♯
Gis
8vb

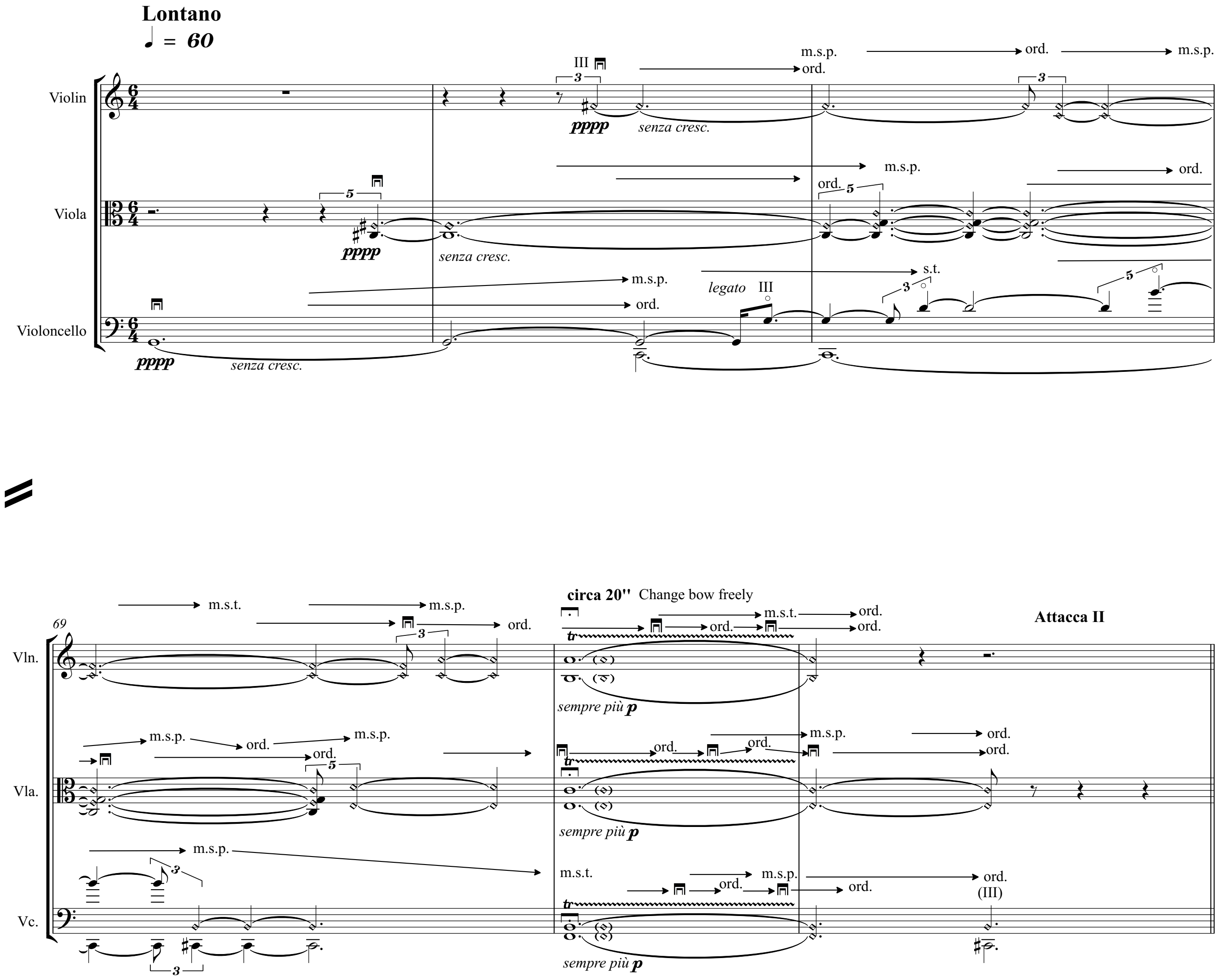

43
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
A
D♯
D♯C♯
E
F
II
III
s.p.
ord.
s.p
IV
tr
mf
p
f
3
5
6
7
8vb
46
H
air
I
II
sfz
fff
p


I
52
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
(key noise)
s.t.
s.p.
ord.
IV
(harmonics gliss)
II
c.l.b.
damp strings with left hand
8vb
ff
ppp
fp
pp
p
mf
56
ricochet
I
f
mp
ord. I

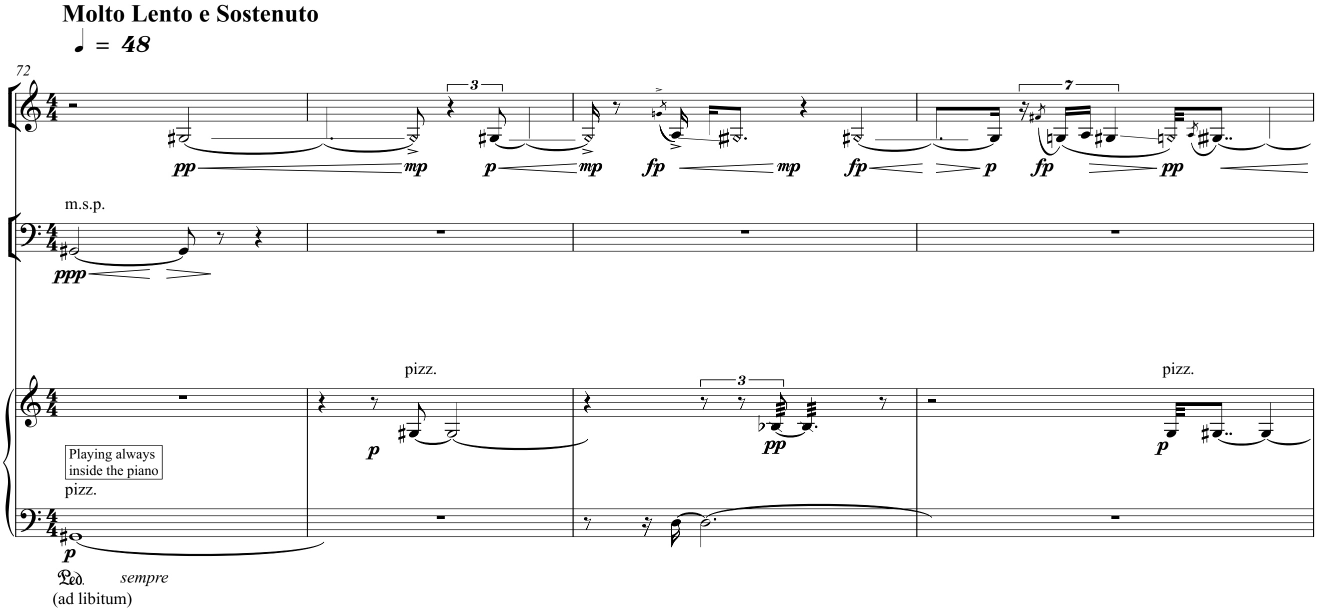

58
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
6
pp
5
p
pp
7
pp
sub. f
9
f
ord.
sub. f
7
7
III
ord.
sub. f
3
c.l.b.
6
pp
arco ord.
s.p.
ord.
sub. f
9
7
pp
7
Tempo primo
J
♩ = 76
60
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
ff dim.
7
7
7
ff dim.
6
6
ff dim.
5
s.p.
6
6
6
6
m.s.p.
ff dim.
5
5
5
s.p.
5
5
5
m.s.p.
ff dim.
8va
ff dim.
sfz
ff
Ped.

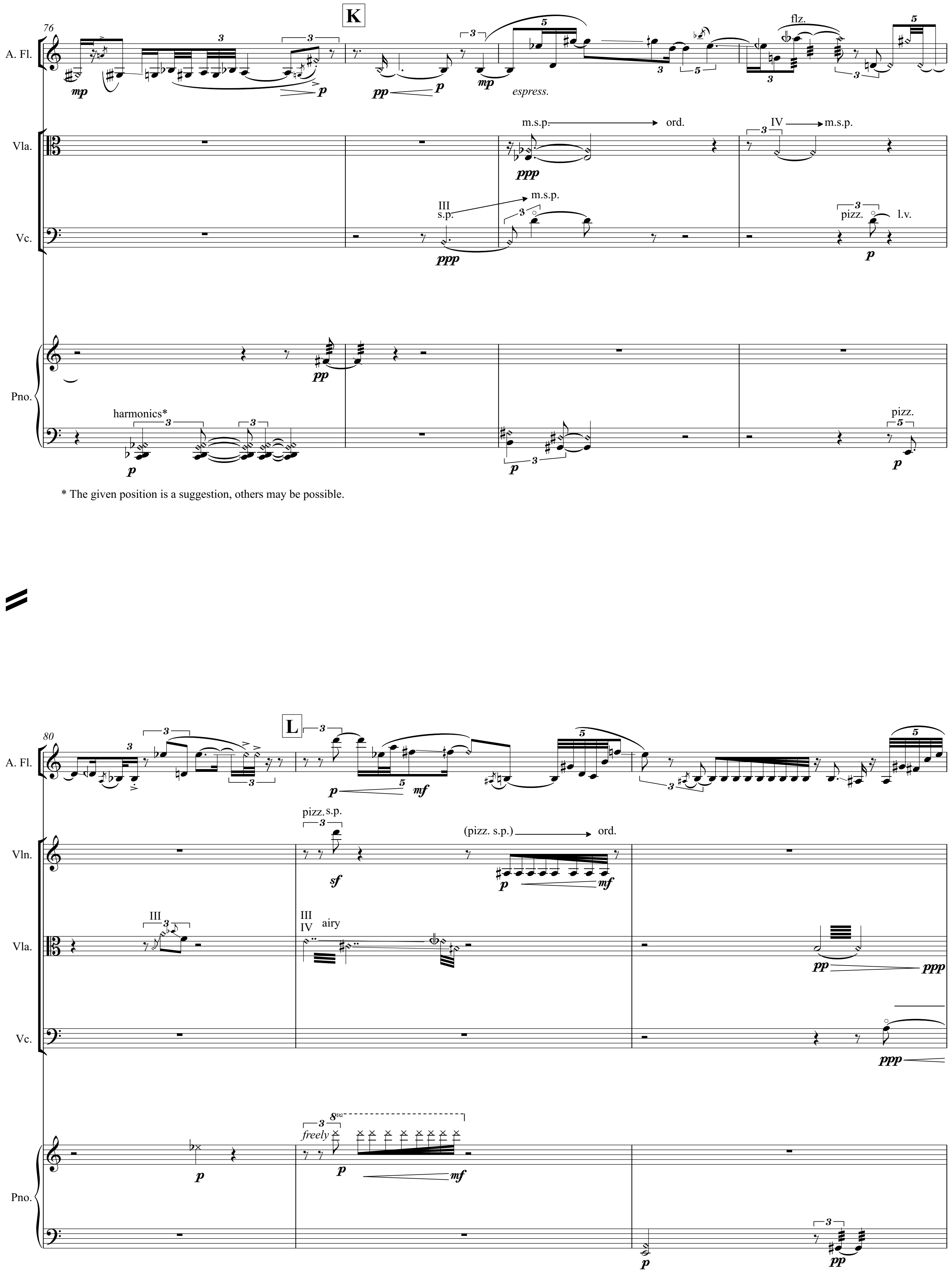

62
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
mf
m.s.p.
ord.
m.s.p.
ord.
m.s.p.
8va
64
To A. Fl.
Attacca Interlude
p
pp
p
pp
s.p.
ord.
p
pp
s.p.
ord.
p
ord.
pp
sffz
ppp
Ped. Hold pedal during Interlude

Interlude

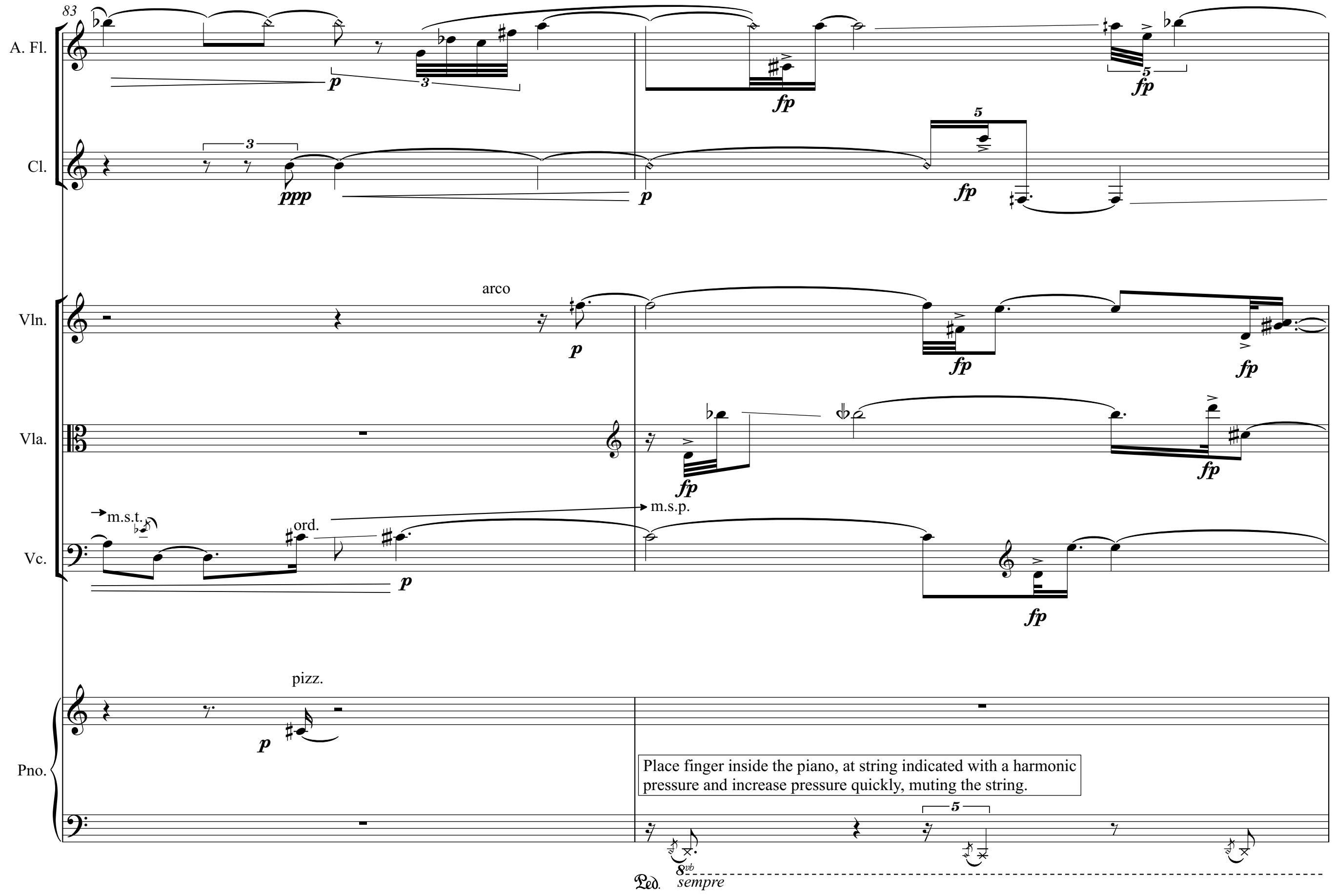

Lontano
♩ = 60
Violin
Viola
Violoncello
pppp
senza cresc.
III
m.s.p.
ord.
legato
s.t.
69
Vln.
Vla.
Vc.
m.s.t.
circa 20''
Change bow freely
sempre più p
Attacca II
(III)

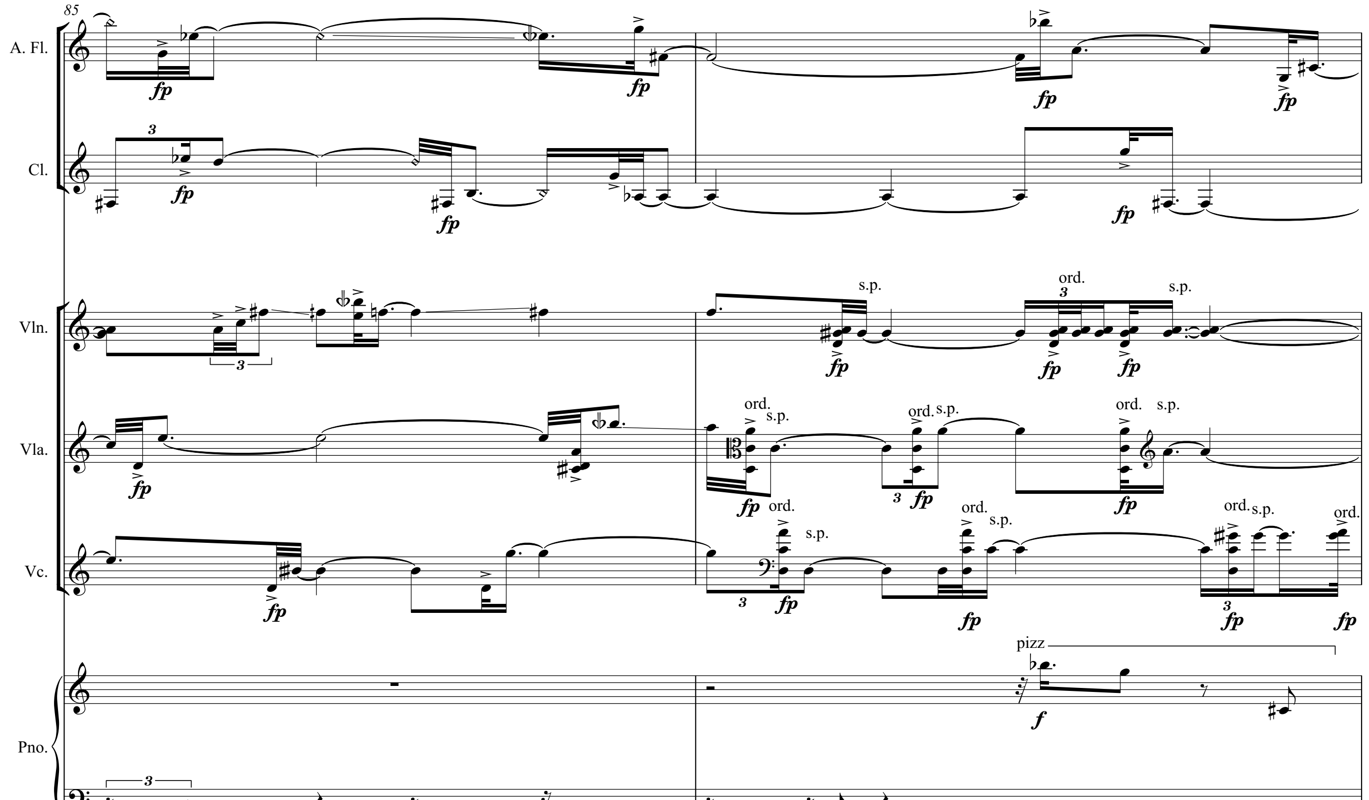
II

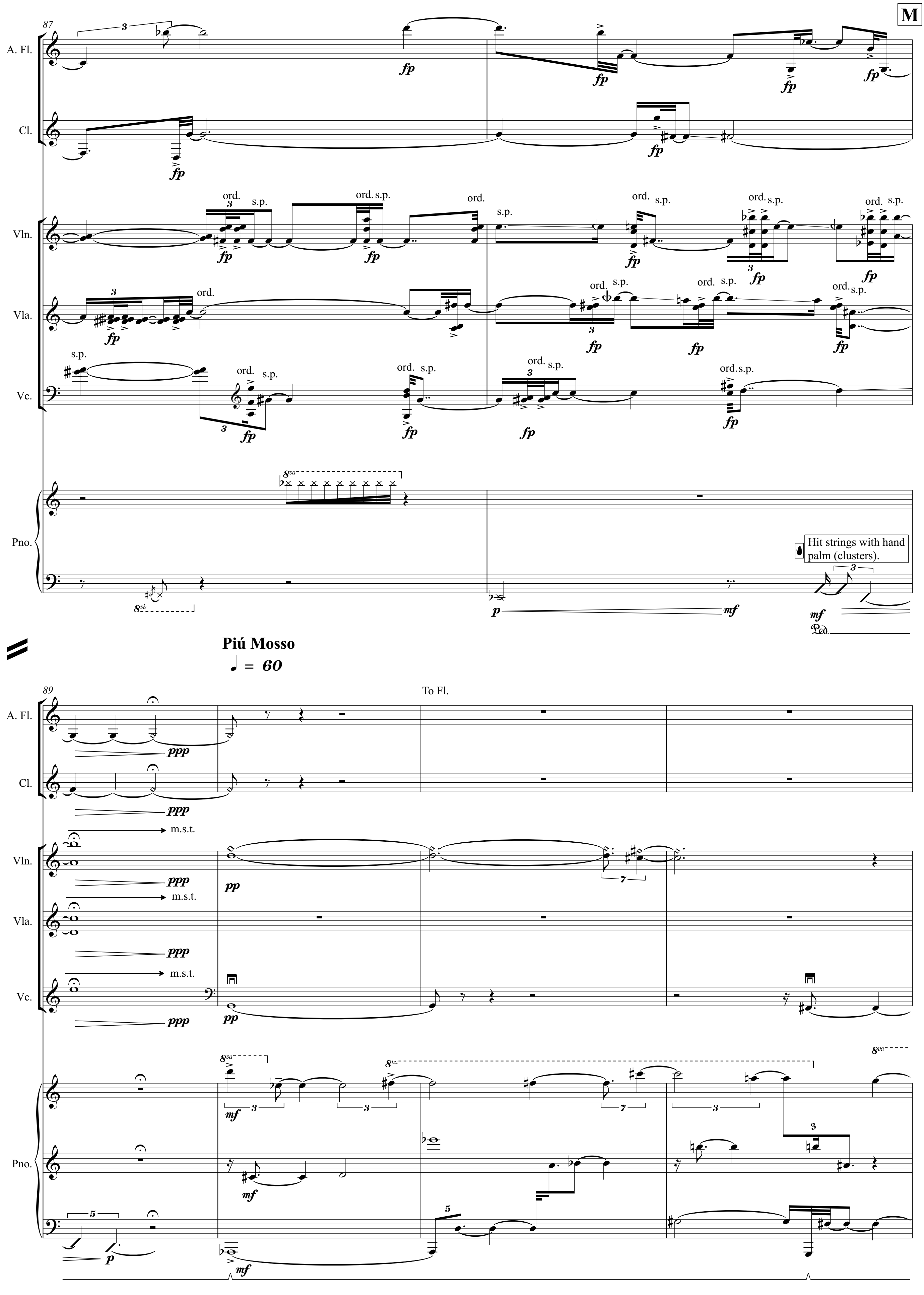

Molto Lento e Sostenuto
♩ = 48
72
A. Fl.
Vc.
Pno.
m.s.p.
pizz.
Playing always inside the piano
pp
mp
p
fp
ppp
Ped.
sempre
(ad libitum)

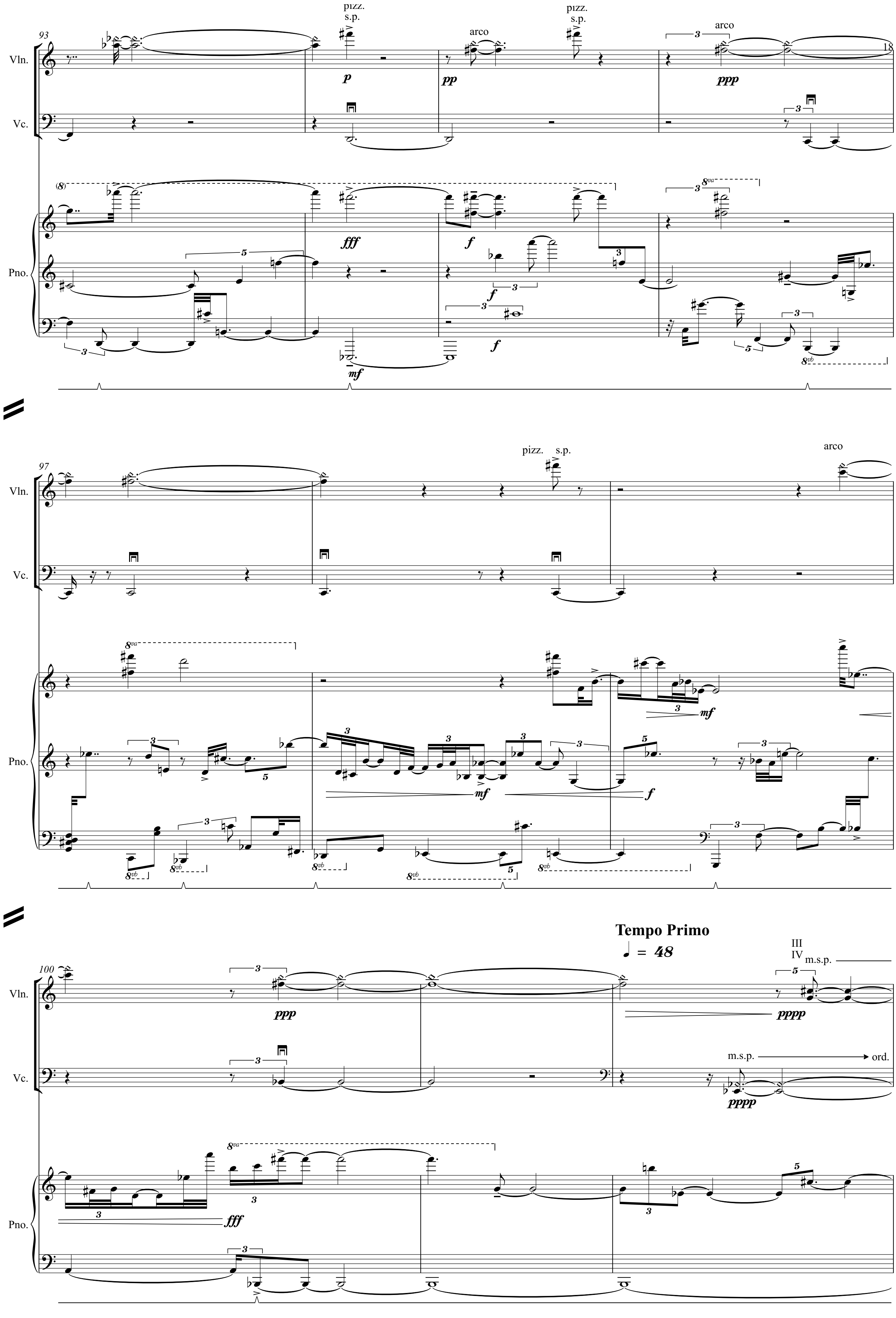

76
K
A. Fl.
Vla.
Vc.
Pno.
mp
p
pp
mp
espress.
flz.
m.s.p.
ord.
ppp
IV
m.s.p.
III
s.p.
m.s.p.
pizz.
l.v.
harmonics*
pizz.
80
L
Vln.
pizz. s.p.
sf
(pizz. s.p.)
ord.
mf
III
IV
airy
pp
ppp
freely
8va

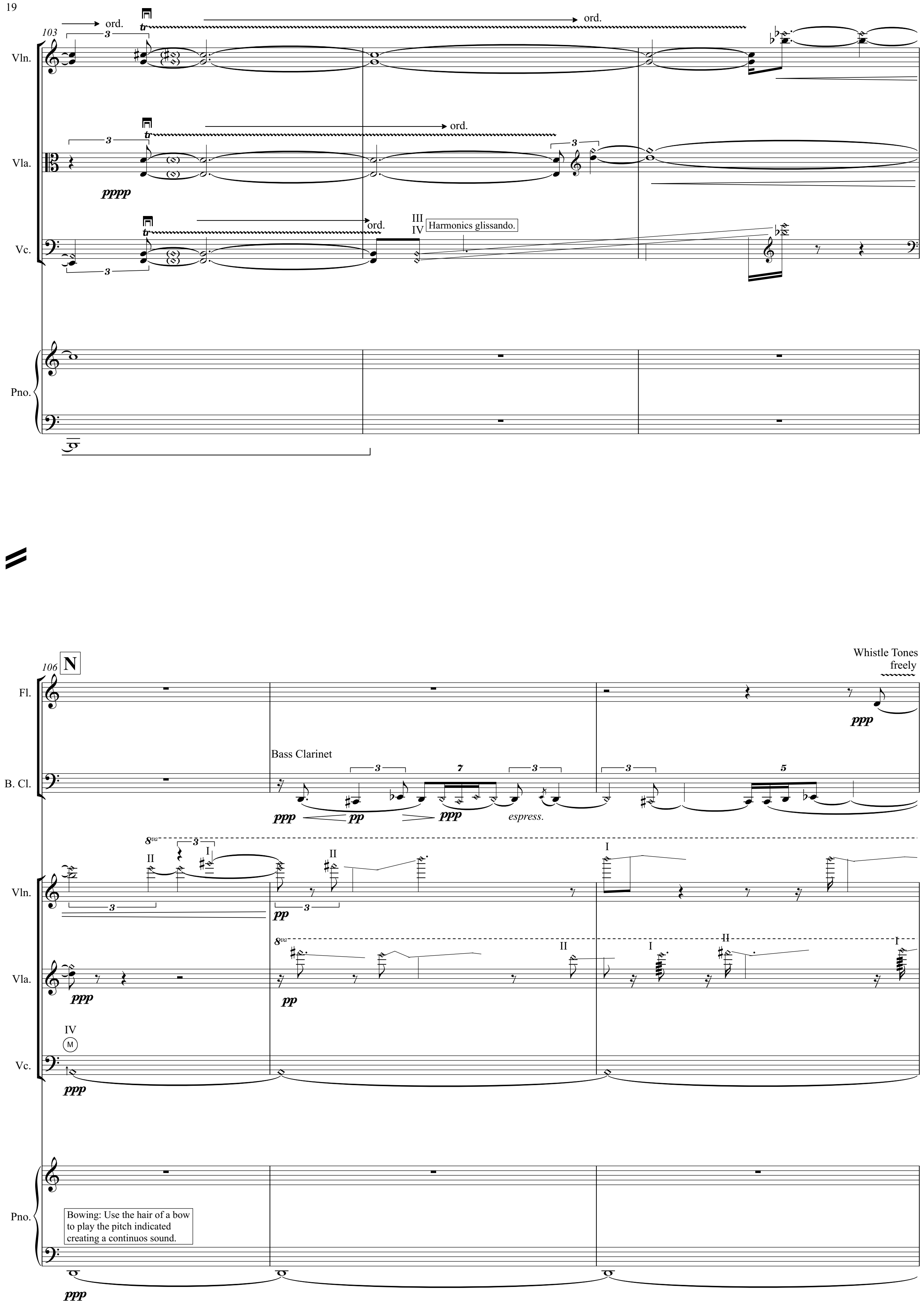
* The given position is a suggestion, others may be possible.


83
A. Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
arco
m.s.t.
ord.
m.s.p.
pizz.
p
ppp
fp
3
5
Place finger inside the piano, at string indicated with a harmonic pressure and increase pressure quickly, muting the string.
8vb
sempre
Ped.
(ad libitum)

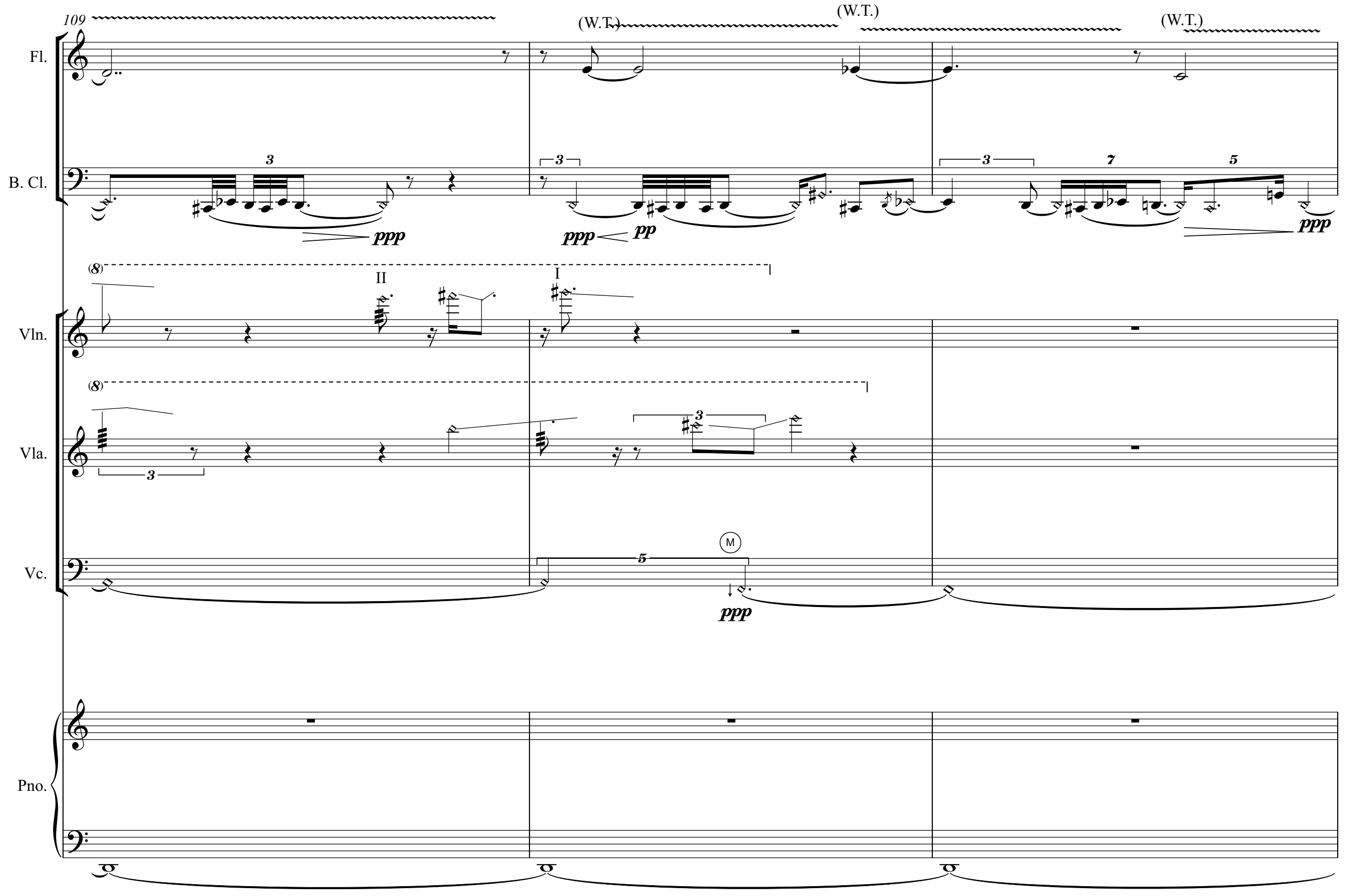

85
A. Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
s.p.
ord.
pizz
fp
f
3
(8)
8vb

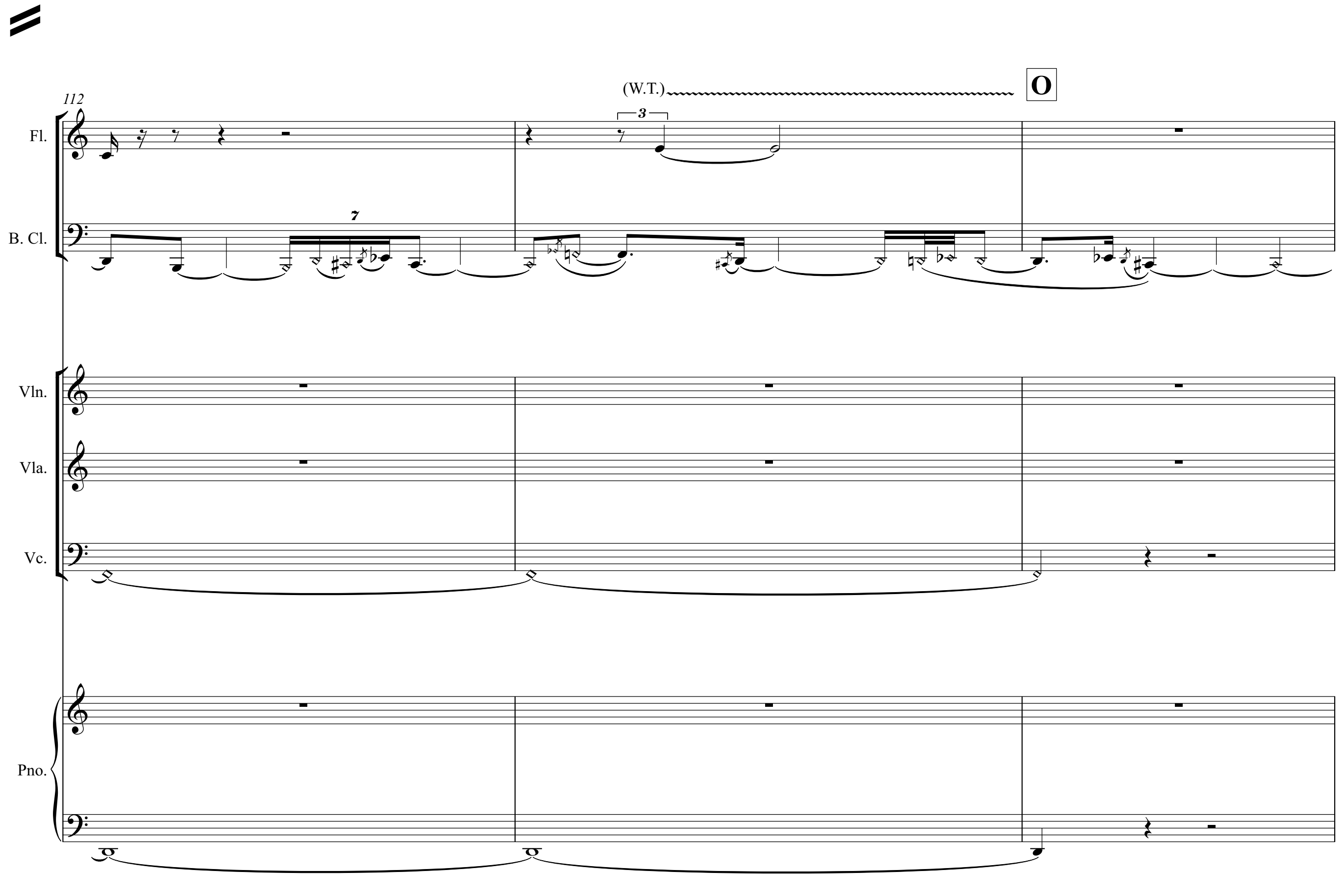

M
87
A. Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
fp
ord.
s.p.
8va
8vb
p
mf
Hit strings with hand palm (clusters).
Ped.
Piú Mosso
♩ = 60
89
To Fl.
ppp
m.s.t.
pp
8va


93
Vln.
Vc.
Pno.
pizz.
s.p.
arco
pizz.
s.p.
arco
p
pp
ppp
fff
f
f
f
mf
(8)
8va
8vb
97
pizz.
s.p.
arco
mf
f
mf
8va
8vb
100
Tempo Primo
♩ = 48
III
IV
m.s.p.
m.s.p.
ord.
ppp
pppp
pppp
fff
8va


103
ord.
tr
3
ord.
Vln.
Vla.
pppp
ord.
III
IV
Harmonics glissando.
Vc.
Pno.
106
N
Whistle Tones
freely
Fl.
ppp
Bass Clarinet
B. Cl.
7
5
ppp
pp
ppp
espress.
8va
II
I
pp
ppp
IV
M
ppp

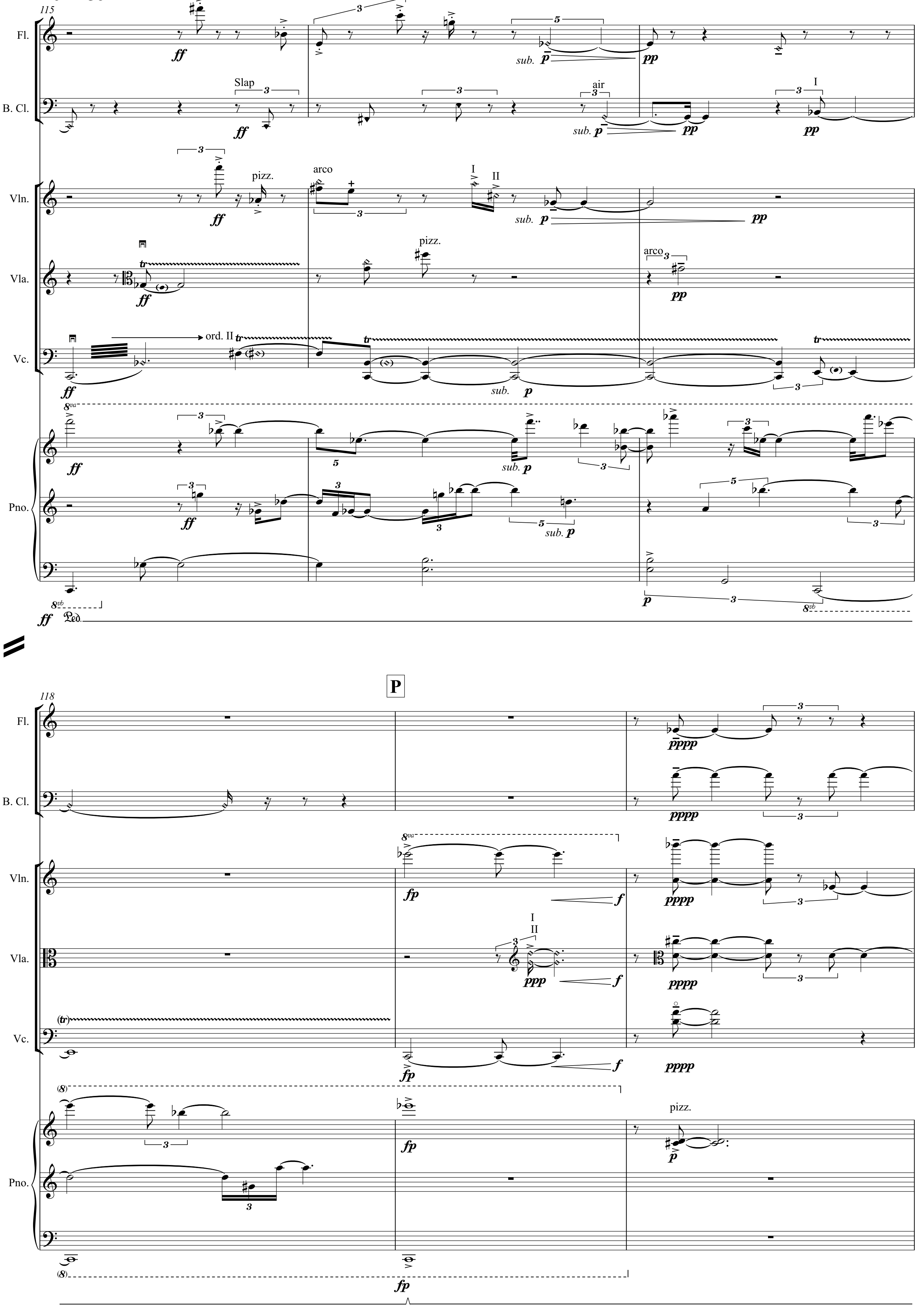
Bowing: Use the hair of a bow
to play the pitch indicated
creating a continuos sound.

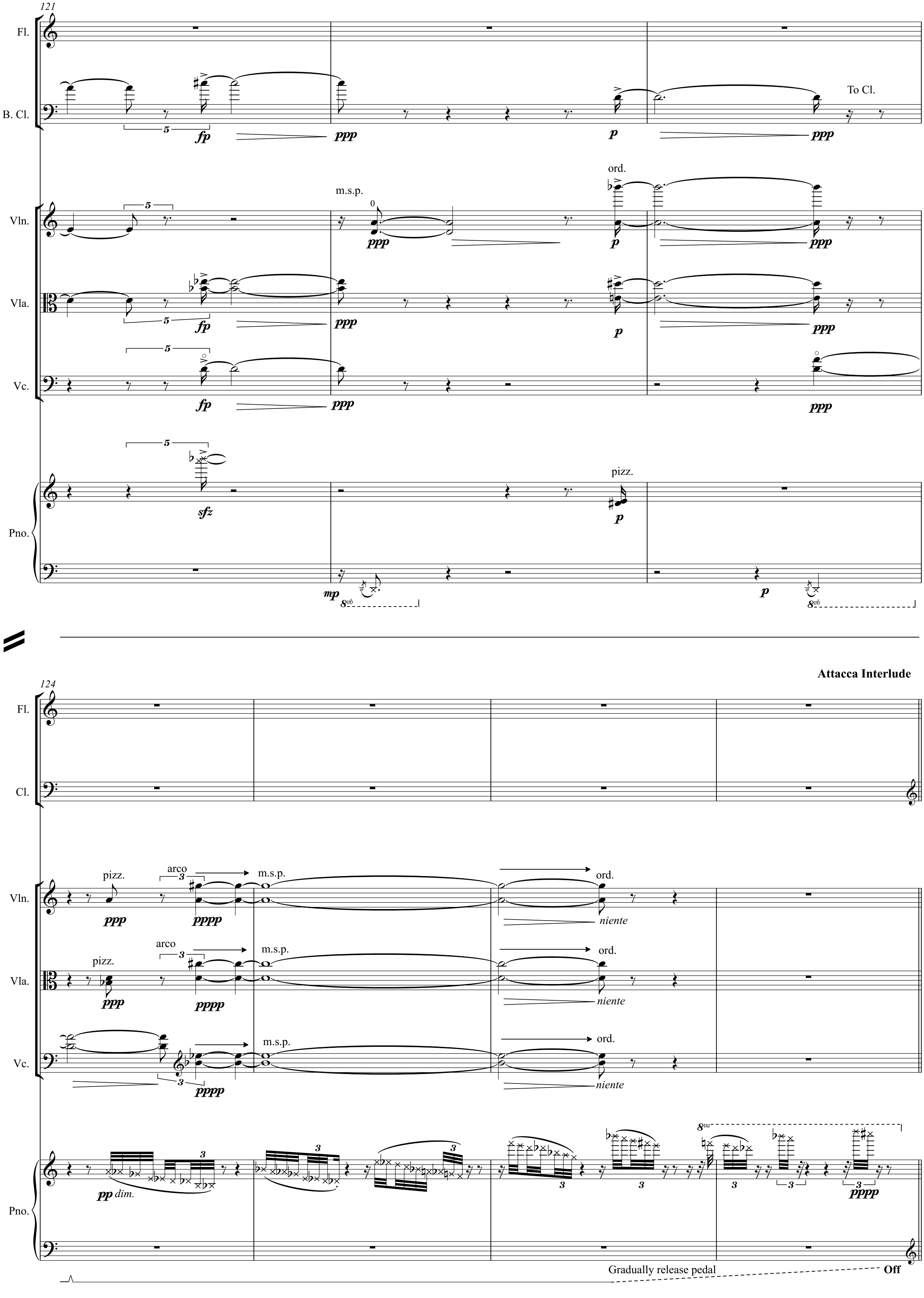

109
(W.T.)
(W.T.)
(W.T.)
Fl.
B. Cl.
3
3
7
5
ppp
ppp
pp
ppp
(8)
II
I
Vln.
(8)
3
3
Vla.
5
M
Vc.
ppp
Pno.


112
(W.T.)
O
3
Fl.
7
B. Cl.
Vln.
Vla.
Vc.
Pno.

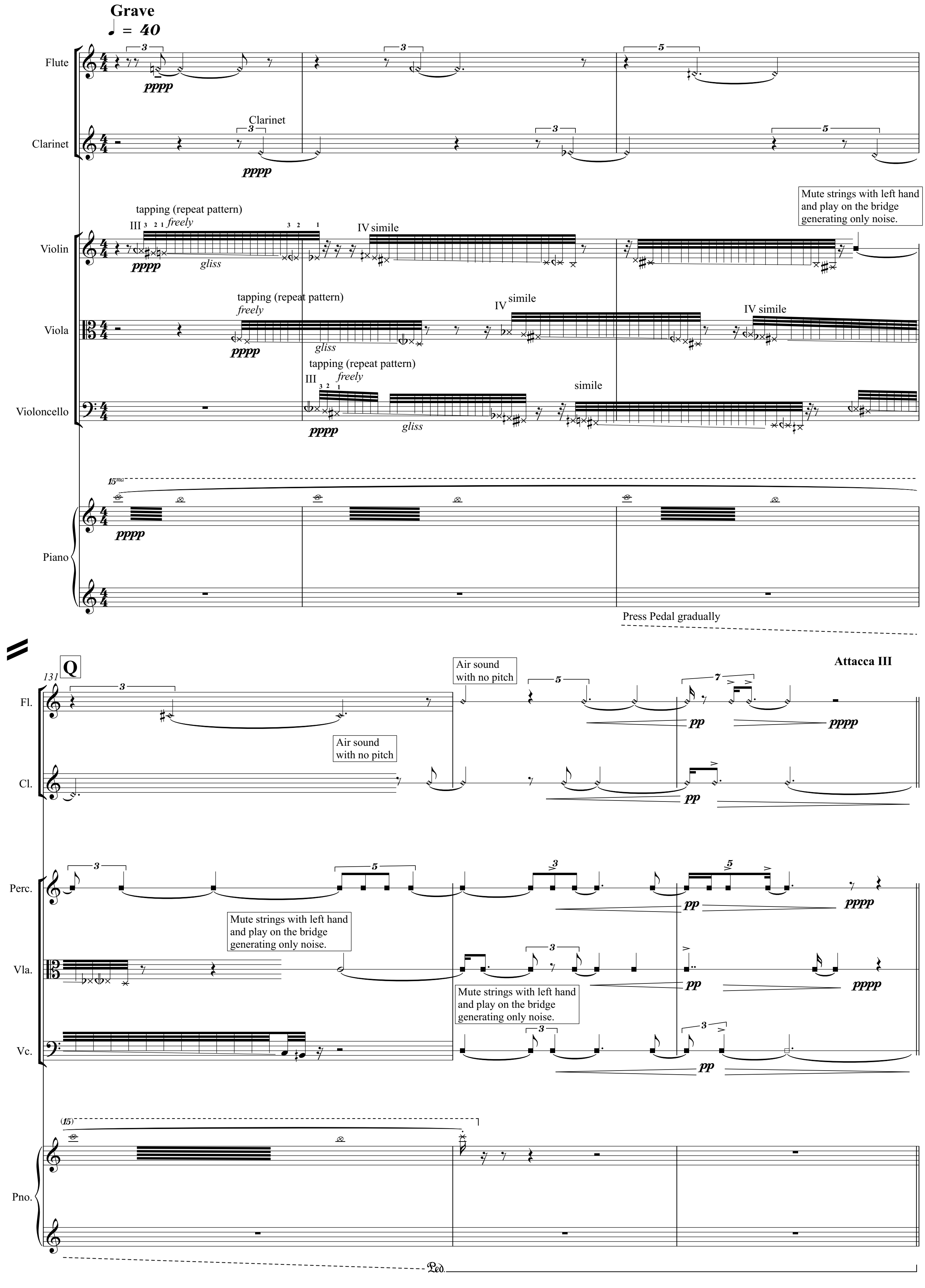
Piú Mosso

♩ = 60

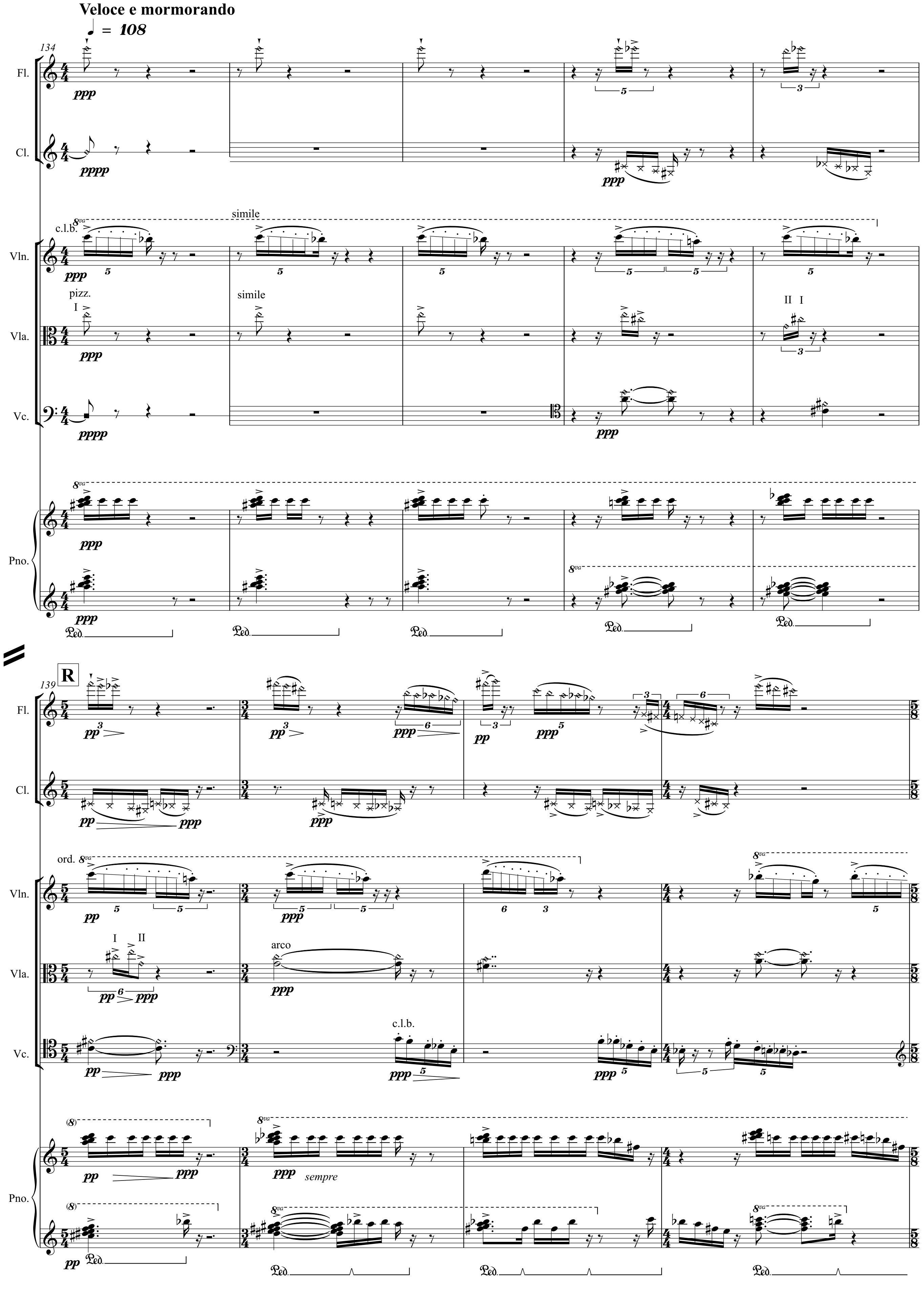

115
Fl.
B. Cl.
Vln.
Vla.
Vc.
Pno.
ff
Slap
ff
sub. p
pp
air
sub. p
pp
I
pp
pizz.
ff
arco
I
II
sub. p
pp
ff
pizz.
arco
pp
ord. II
ff
sub. p
8va
ff
sub. p
ff
sub. p
p
8vb
ff
Ped.
118
P
pppp
pppp
fp
f
pppp
I
II
ppp
f
pppp
fp
f
pppp
(8)
fp
pizz.
p
(8)
fp

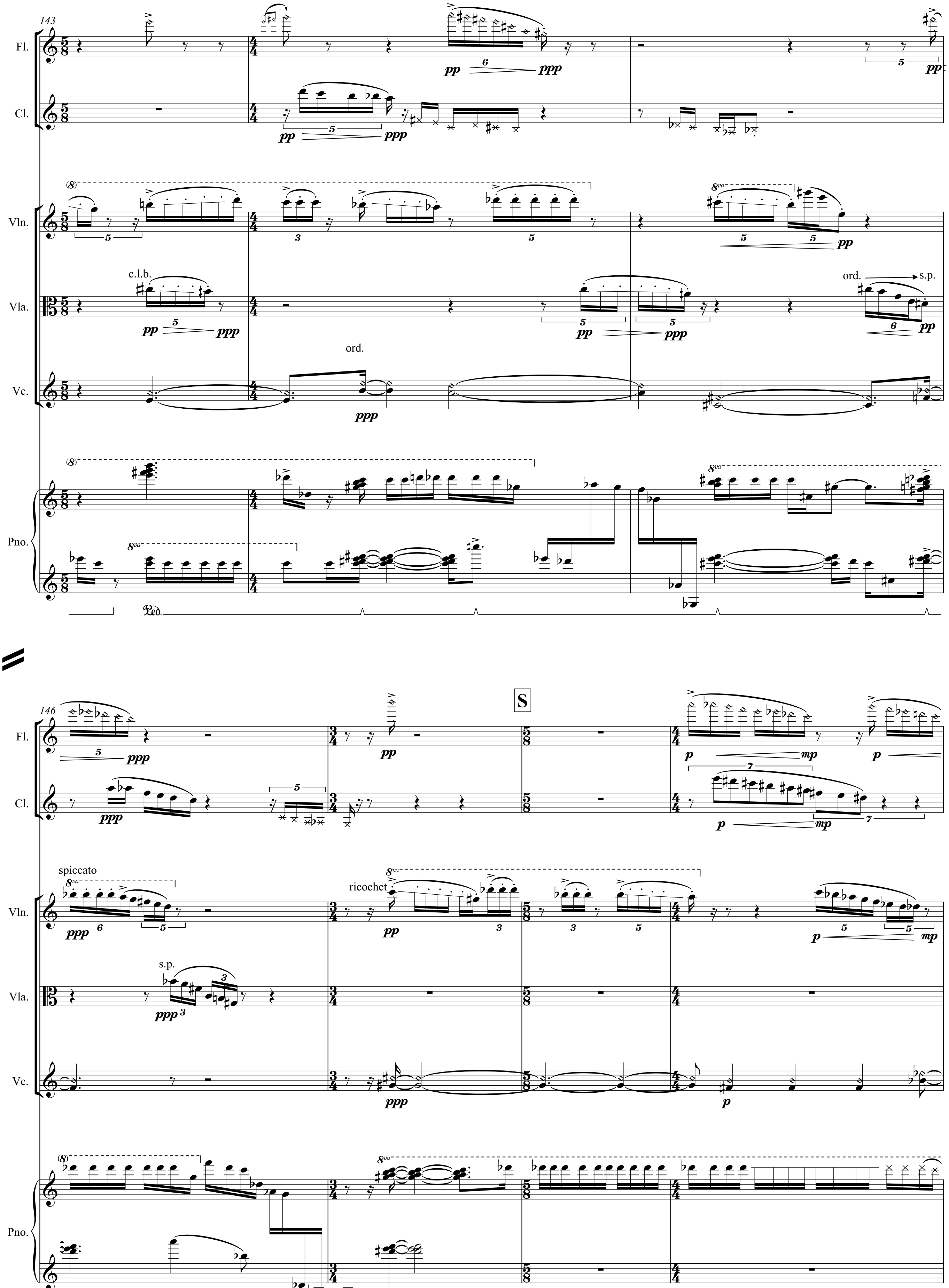

121
Fl.
B. Cl.
Vln.
Vla.
Vc.
Pno.
5
fp
ppp
p
To Cl.
m.s.p.
0
ord.
sfz
pizz.
mp
8vb
124
Attacca Interlude
Cl.
pizz.
arco
3
m.s.p.
ord.
pppp
niente
pp dim.
8va
Gradually release pedal
Off

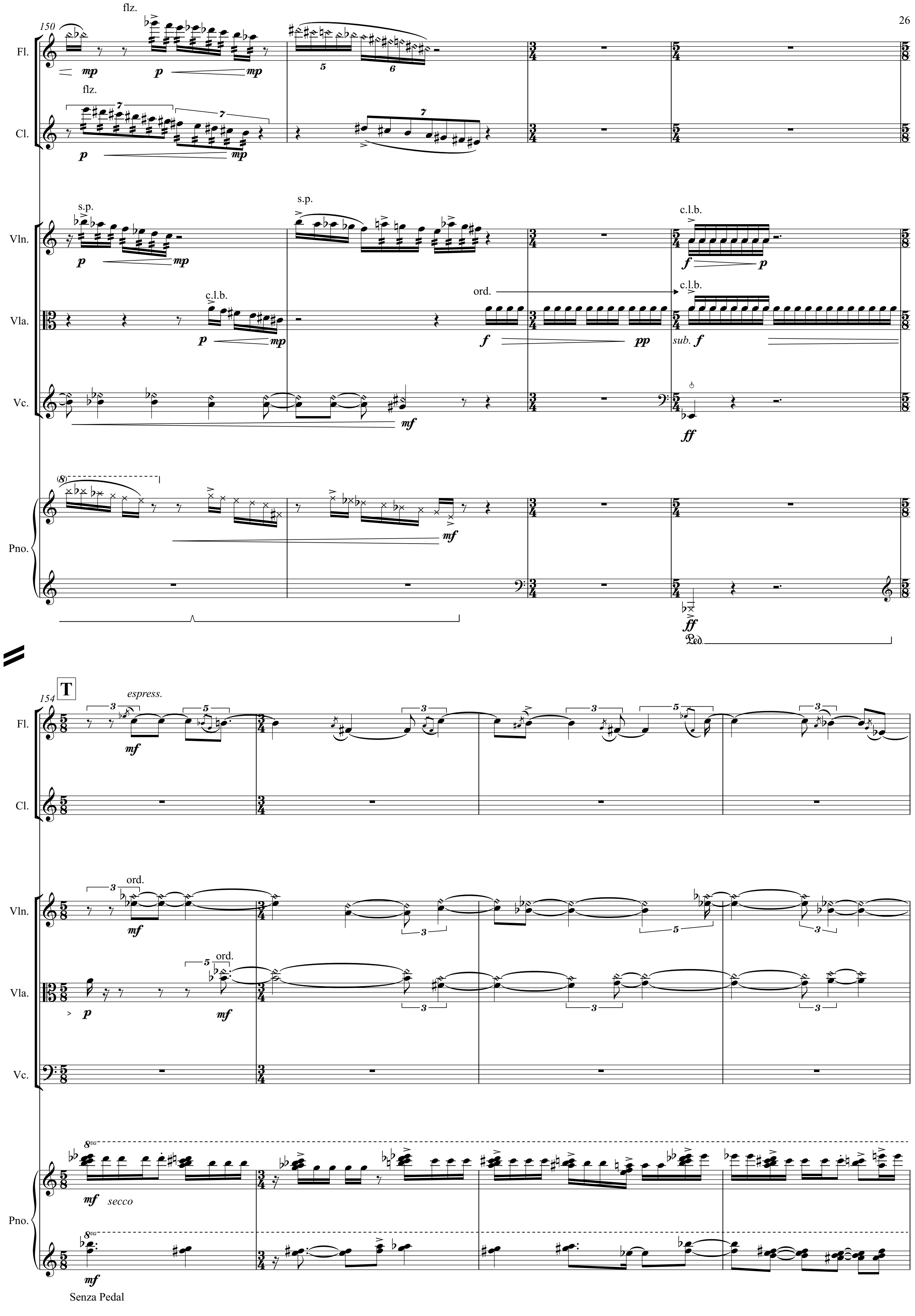
Interlude

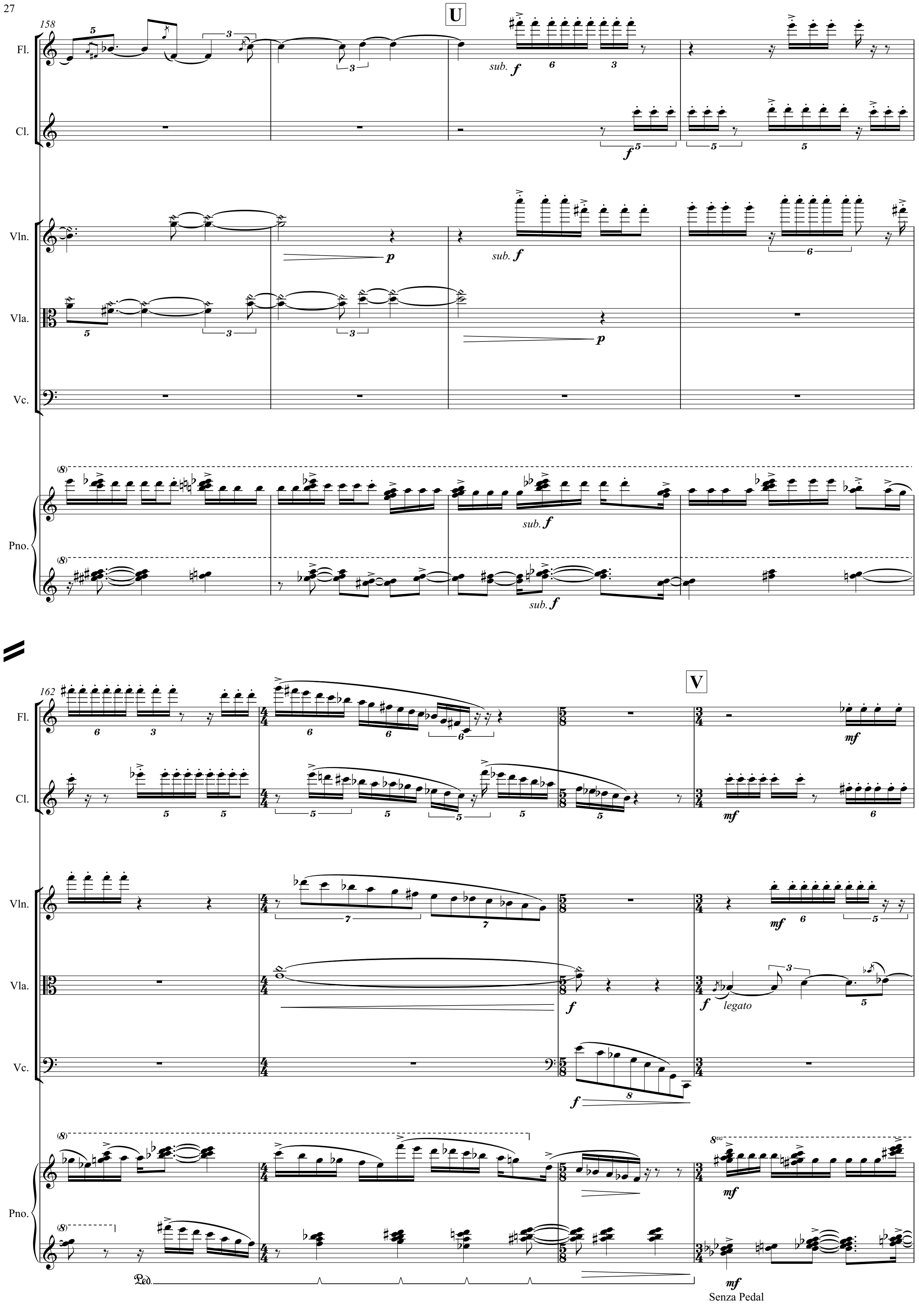

Grave
♩ = 40
Flute
Clarinet
Violin
Viola
Violoncello
Piano
pppp
Clarinet
tapping (repeat pattern)
freely
gliss
IV simile
Mute strings with left hand and play on the bridge generating only noise.
simile
15ma
Press Pedal gradually
131
Q
Fl.
Cl.
Perc.
Vla.
Vc.
Pno.
Air sound with no pitch
Attacca III
pp
(15)
Ped.

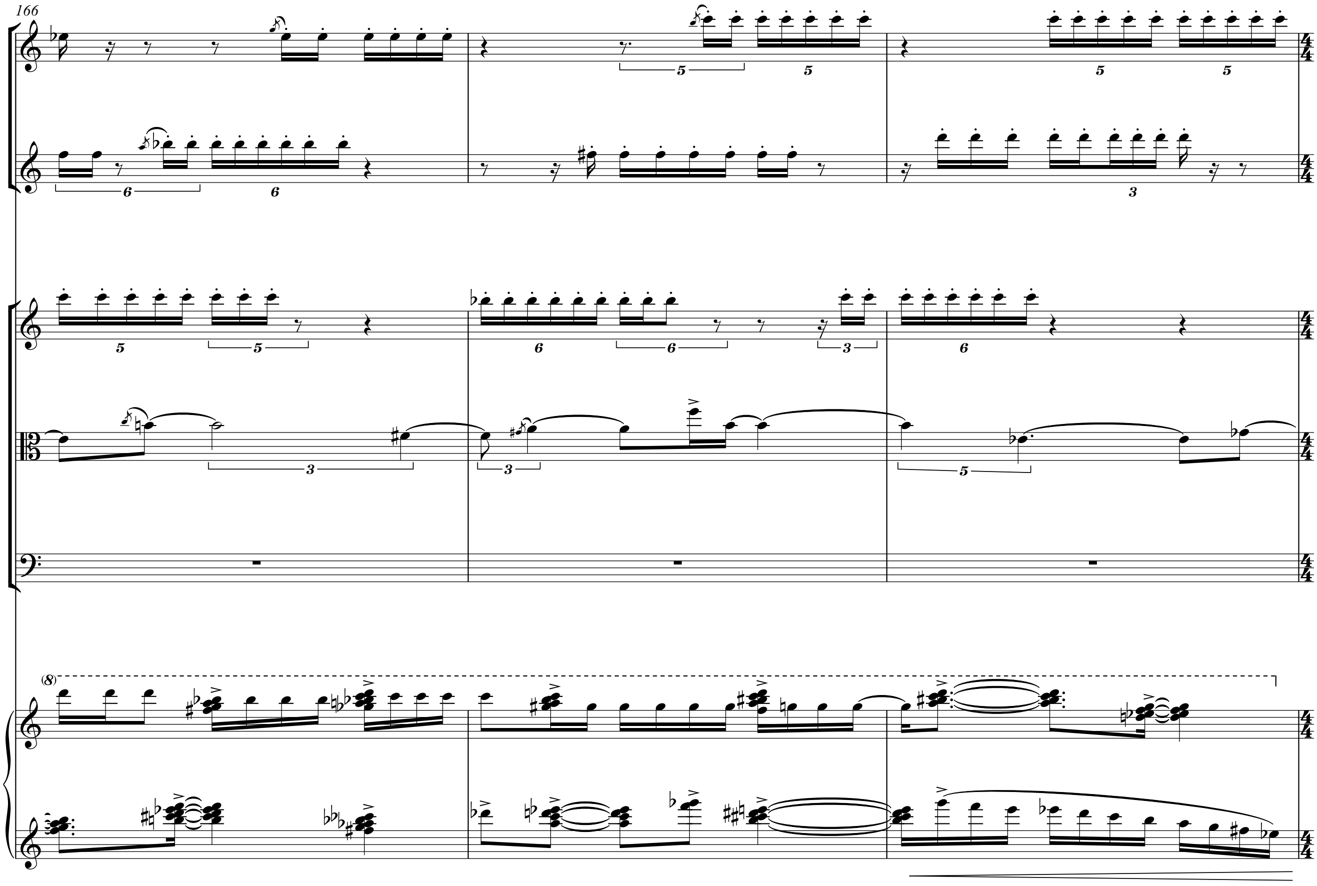
III

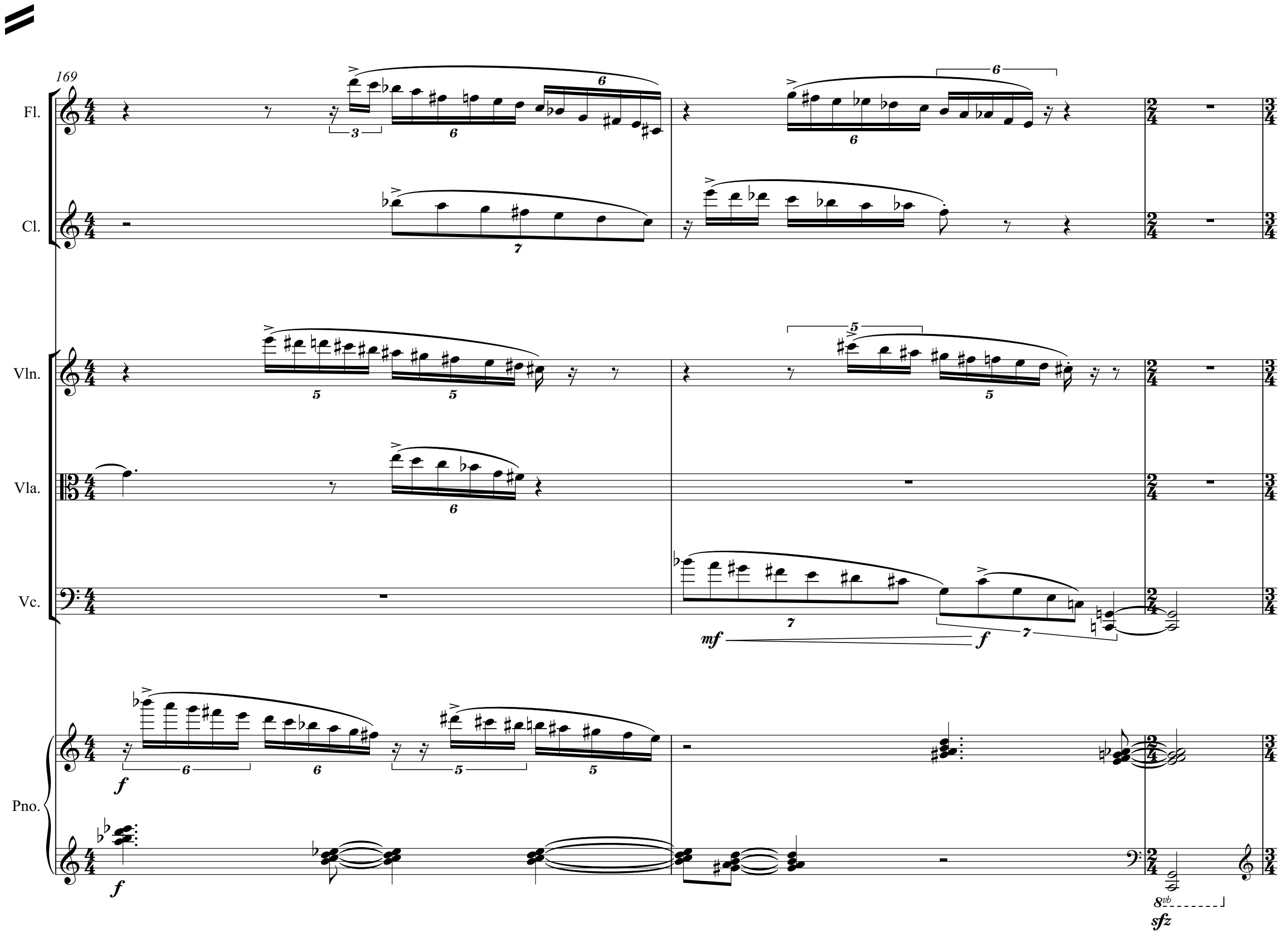

Veloce e mormorando
♩ = 108
134
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
ppp
pppp
c.l.b.
simile
pizz.
I
II I
8va
5
3
Ped.
R
139
pp
ord.
arco
I II
6
c.l.b.
sempre
(8)

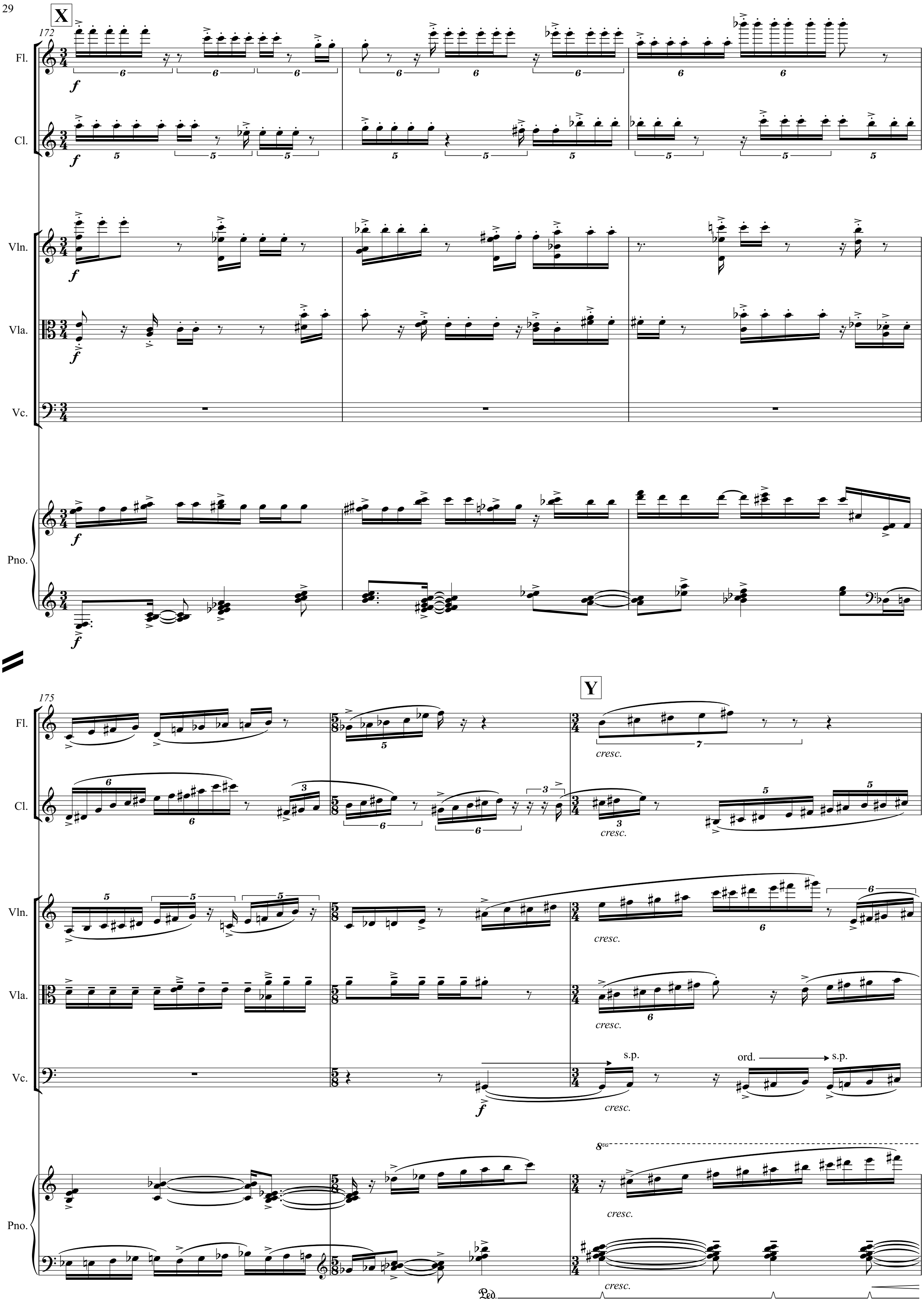

143
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
pp
ppp
pp
ppp
pp
c.l.b.
pp
ppp
pp
ppp
ord.
s.p.
pp
ord.
ppp
8va
Ped.
146
S
spiccato
ricochet
s.p.
ppp
pp
p
mp
p
mp
ppp
pp
ppp
ppp
p
mp
p

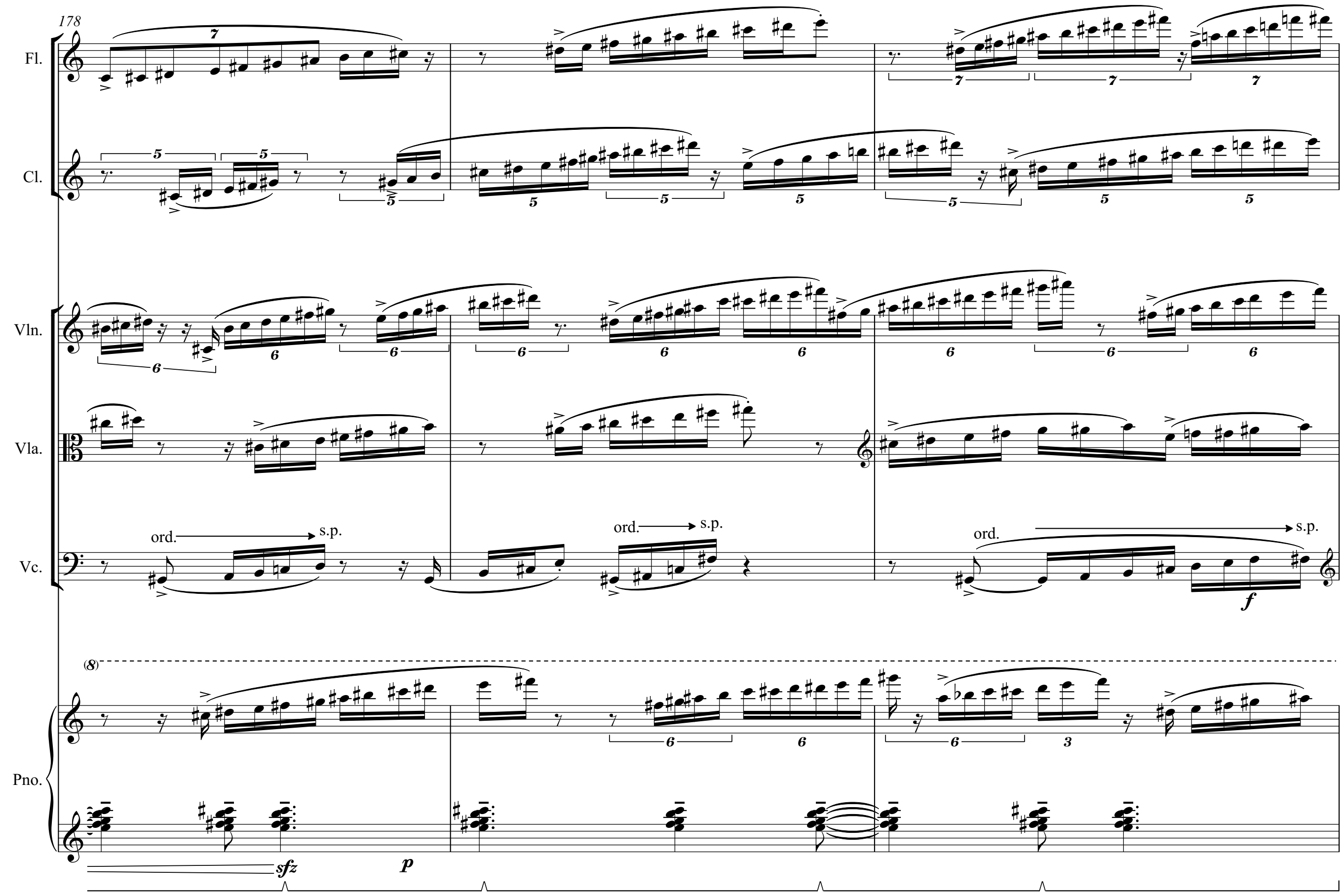

150
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
flz.
mp
p
mp
5
6
flz.
7
7
p
mp
s.p.
p
mp
s.p.
c.l.b.
f
p
c.l.b.
p
mp
ord.
c.l.b.
f
pp
sub. f
mf
ff
(8)
mf
ff
Ped.
154
T
espress.
3
mf
5
3
3
5
3
3
ord.
mf
3
5
3
5
ord.
p
mf
3
3
3
8va
mf
secco
8va
mf
Senza Pedal

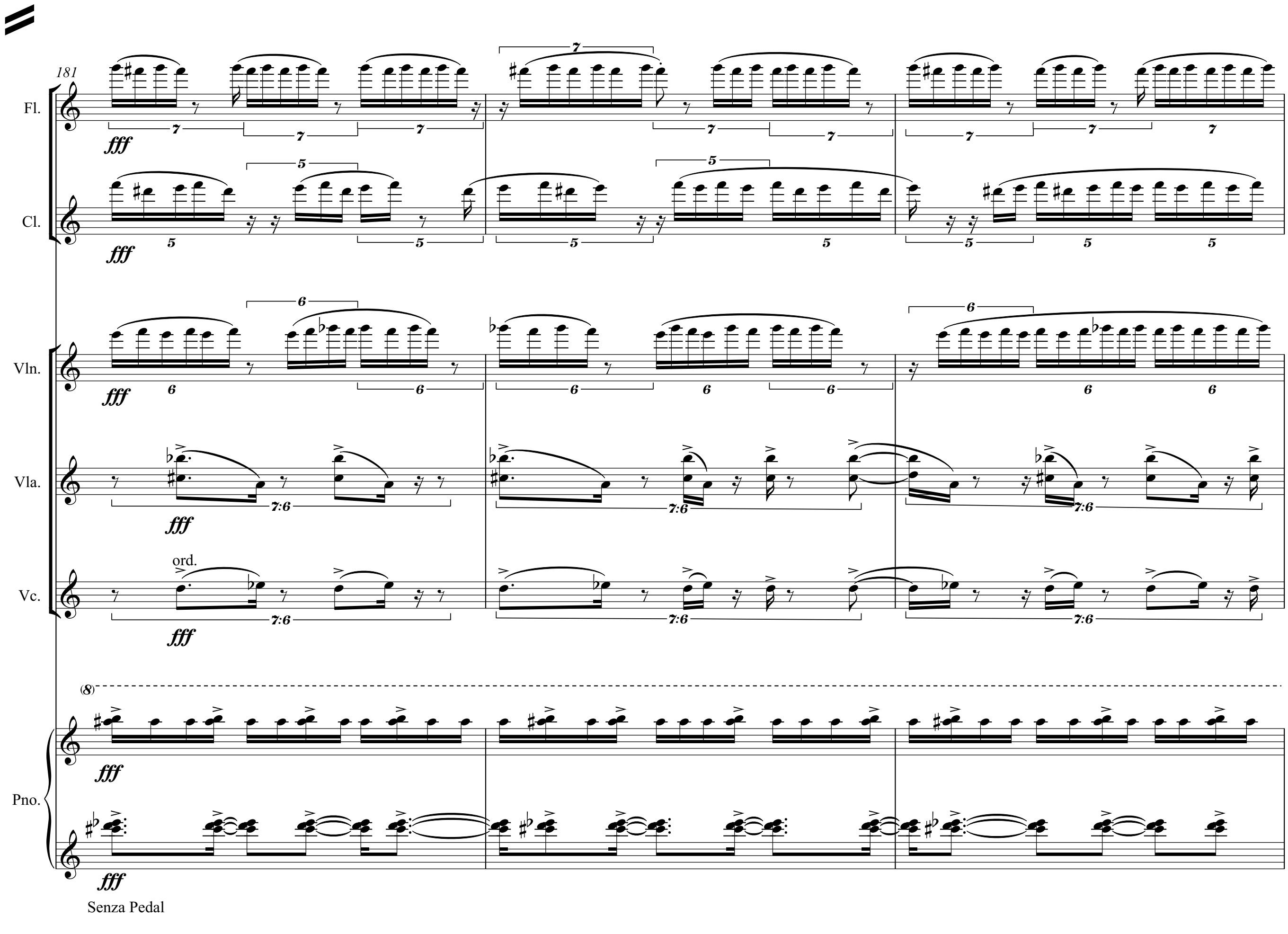

158
U
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
sub. f
f
p
sub. f
p
sub. f
sub. f
162
V
mf
mf
mf
f
legato
f
mf
mf
Ped.
Senza Pedal
8va

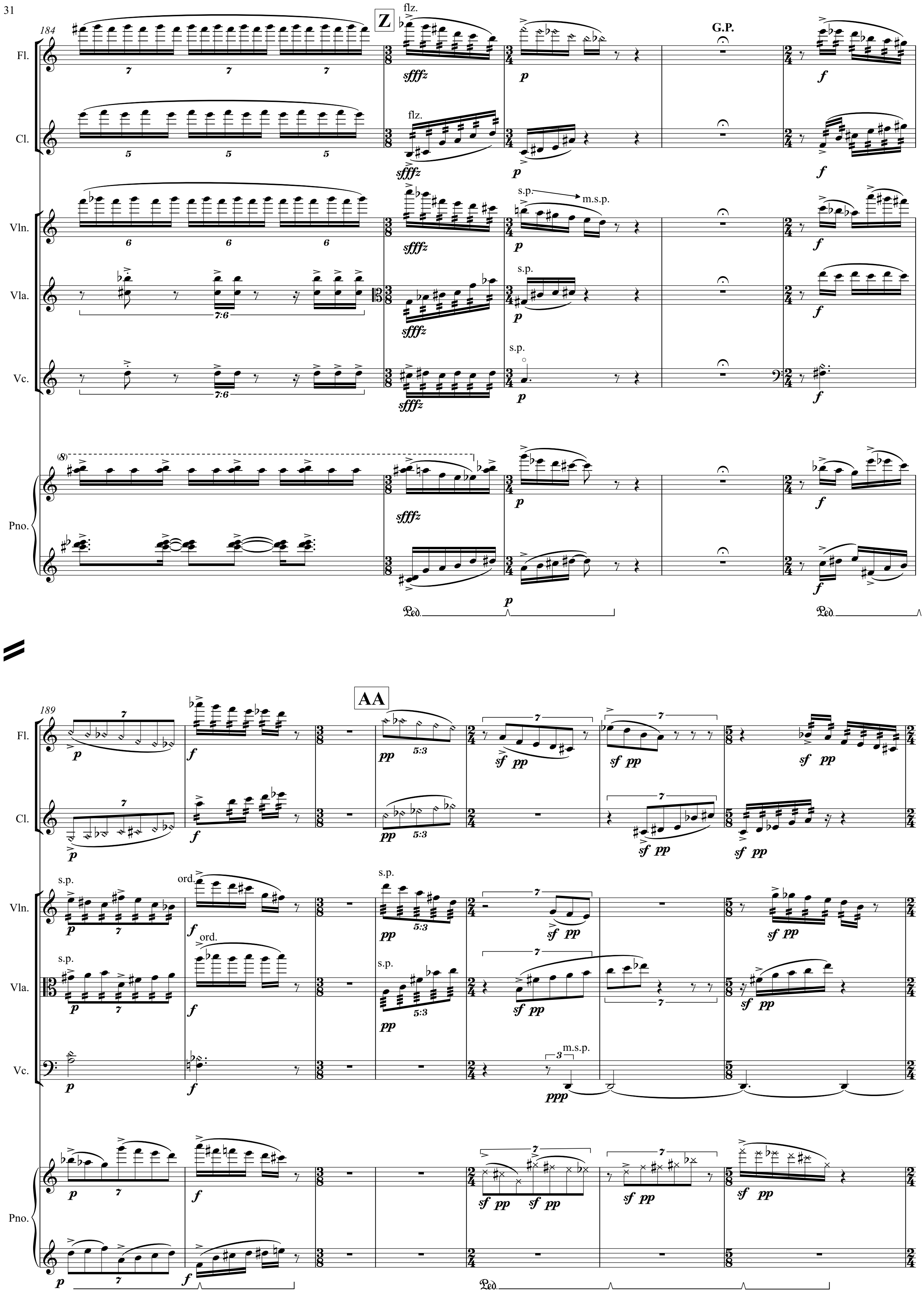

166
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
(8)
5
6
3

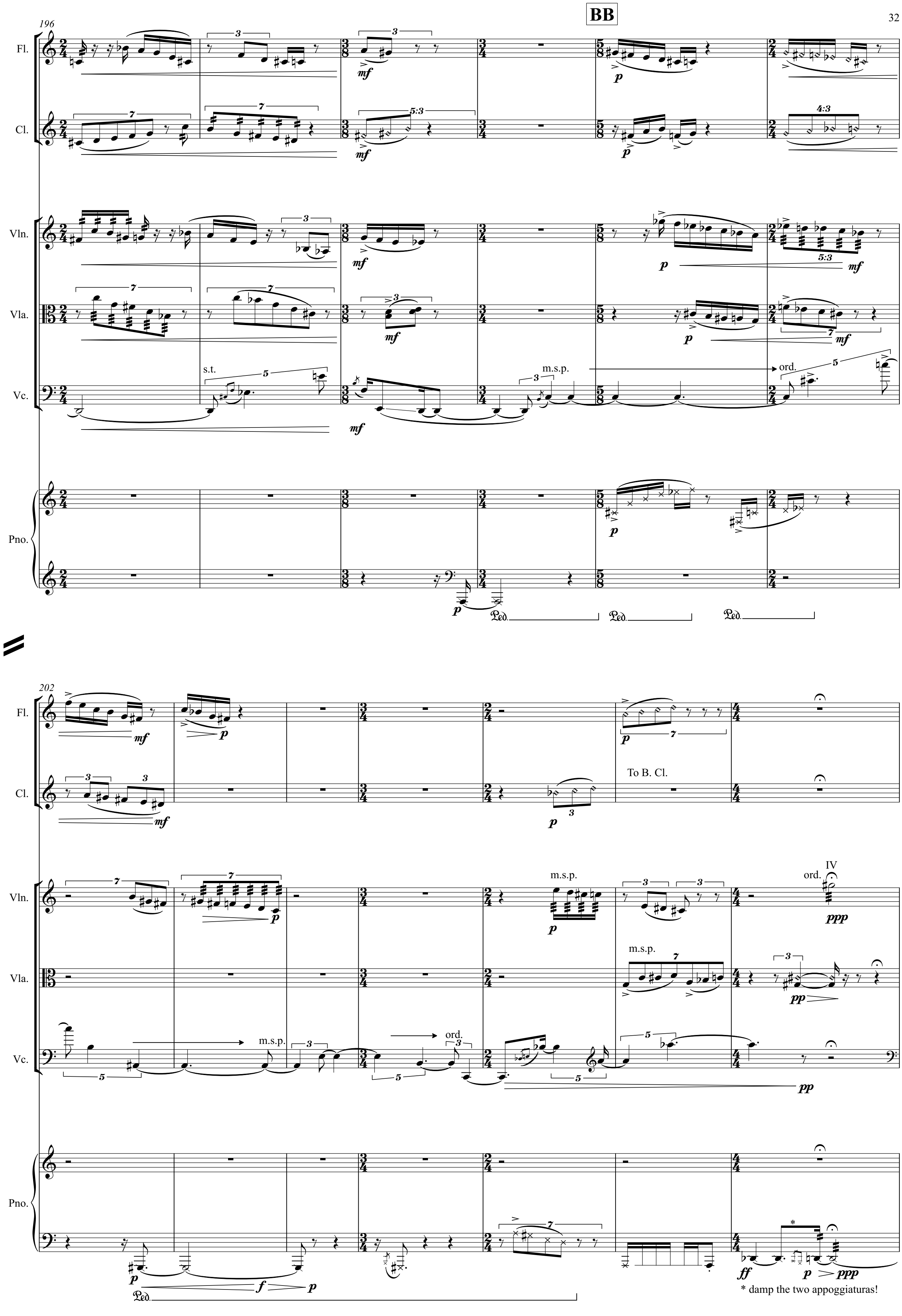

169
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
mf
f
sfz
8vb
6
7
5
3


X
172
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
f
6
5
175
Y
cresc.
7
3
s.p.
ord.
s.p.
8va
Ped.

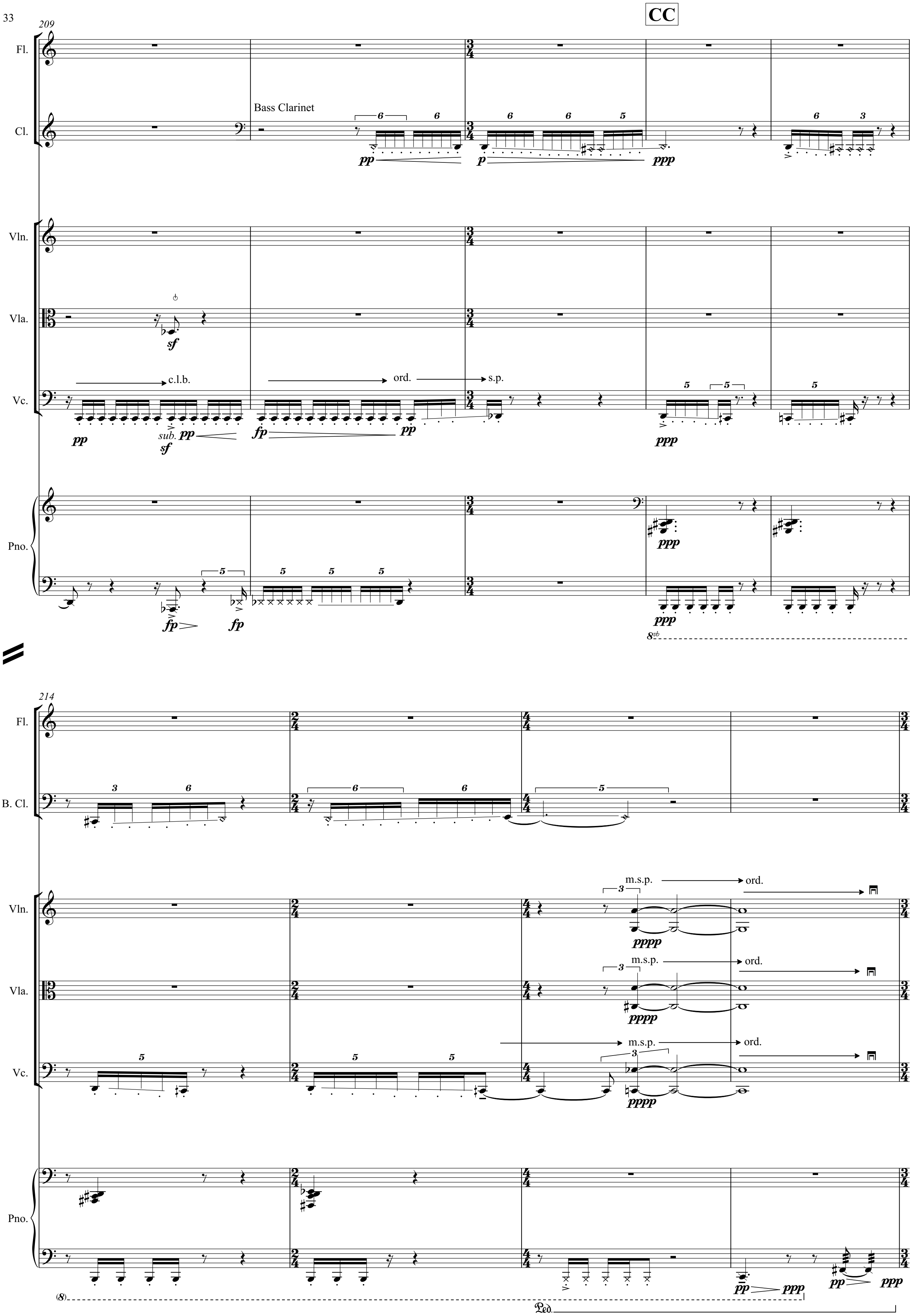

178
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
ord.
s.p.
ord.
s.p.
ord.
s.p.
f
(8)
sfz
p

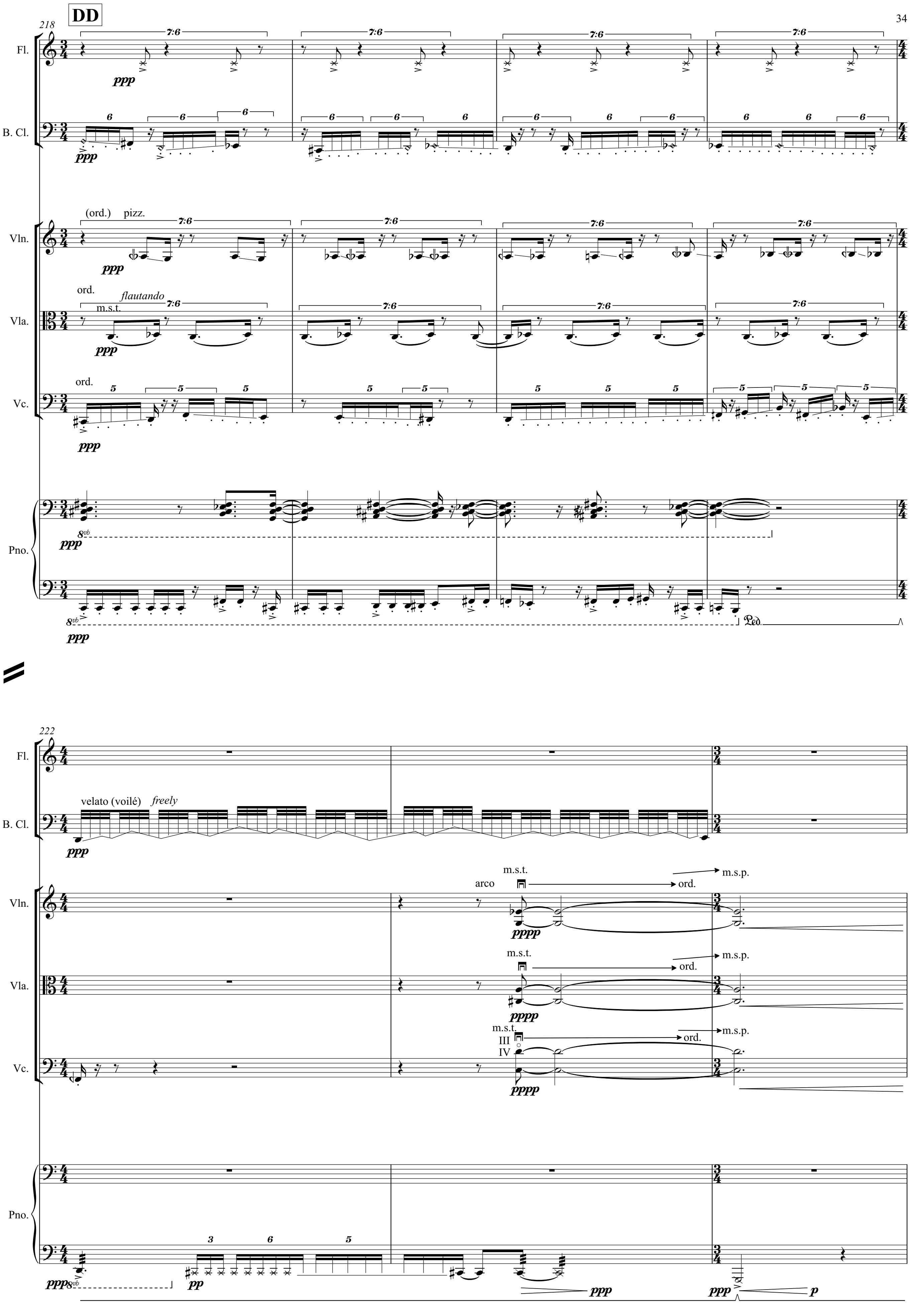

181
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
fff
fff
fff
fff
ord.
fff
(8)
fff
fff
Senza Pedal

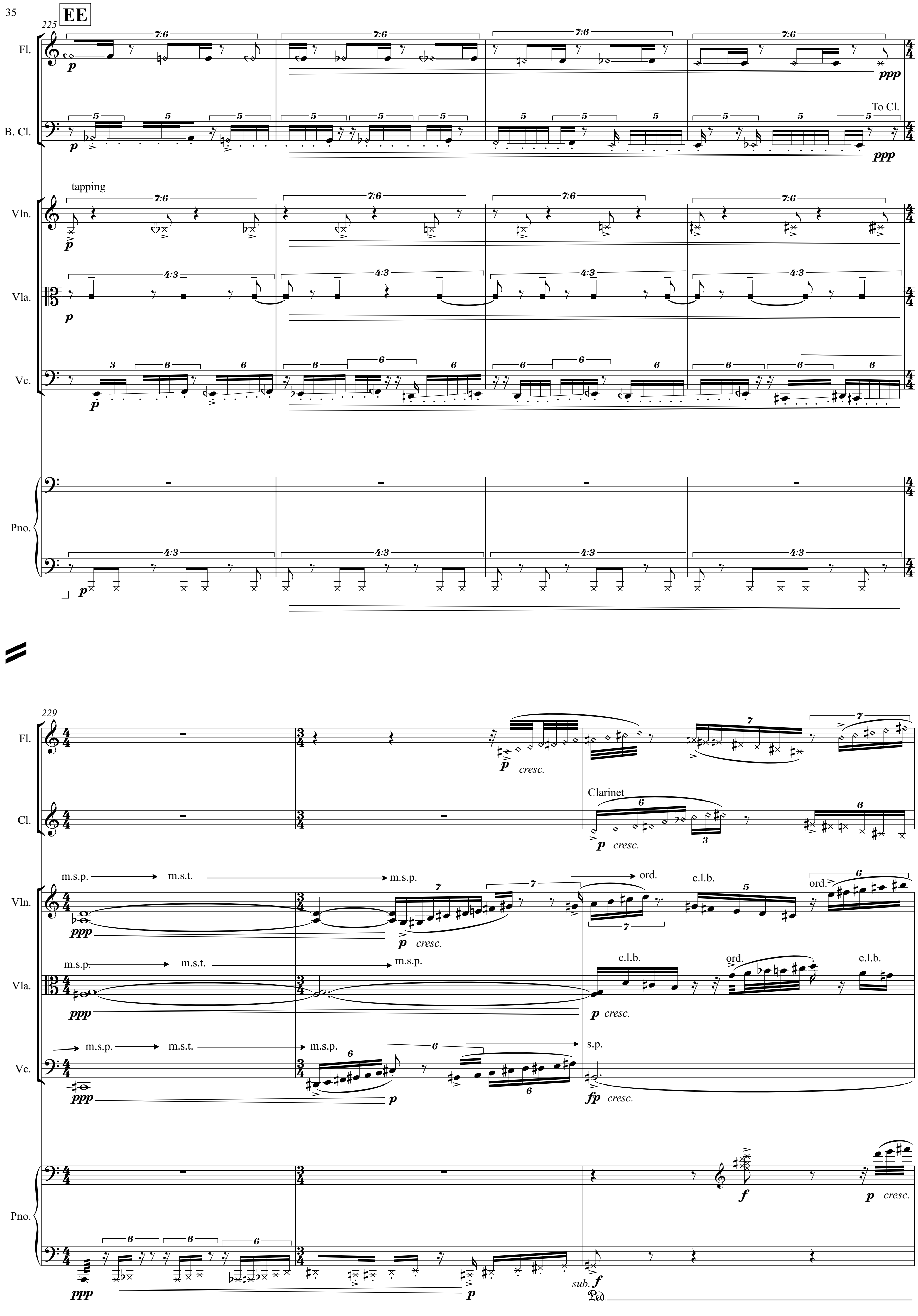

184
Z
flz.
G.P.
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
7
5
6
7:6
sfffz
p
f
s.p.
m.s.p.
(8)
Ped.
189
AA
5:3
sf pp
pp
ord.
3
ppp

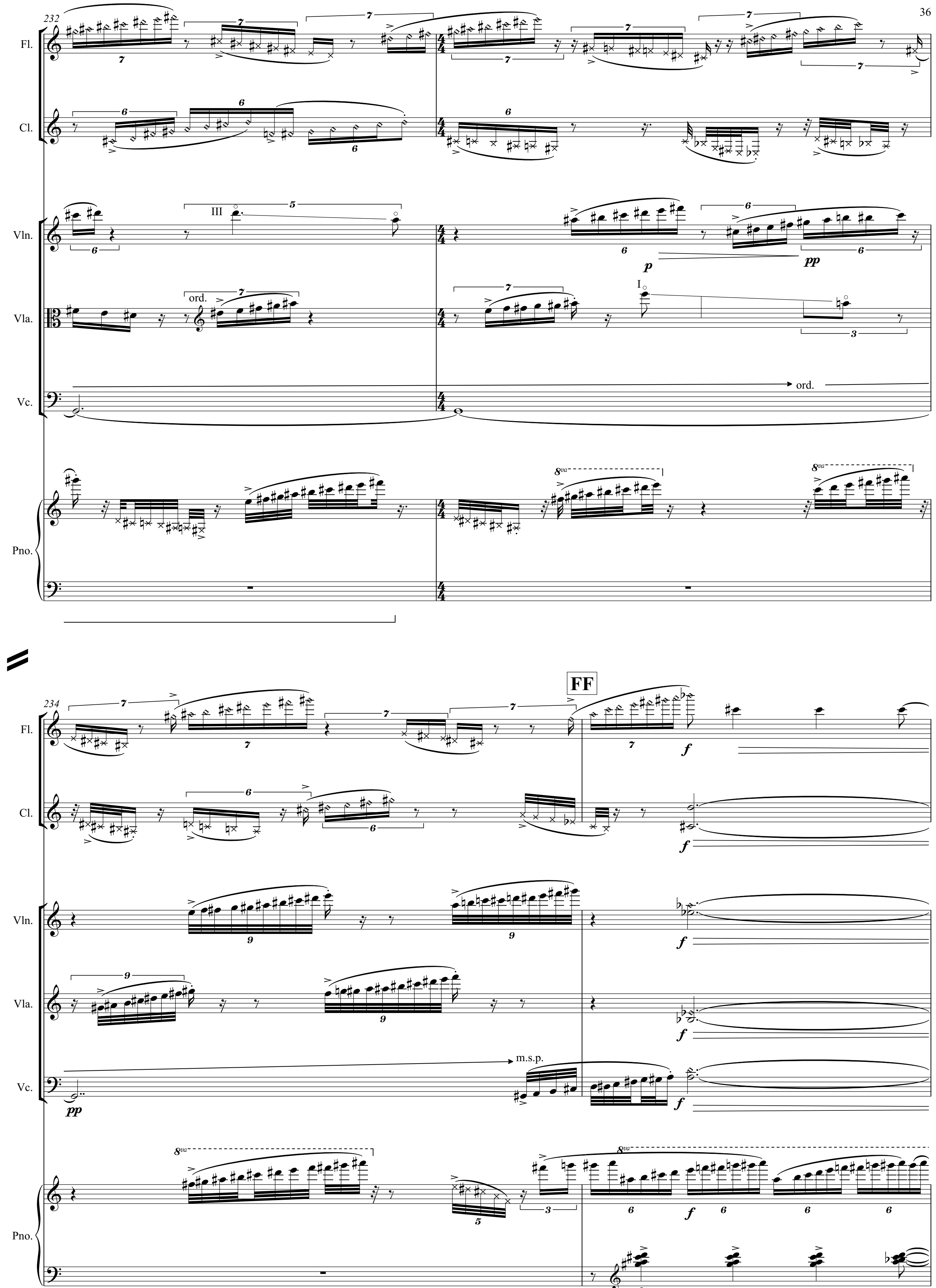

BB
196
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
3
7
5:3
4:3
5
mf
p
s.t.
m.s.p.
ord.
202
To B. Cl.
IV
ord.
ppp
pp
f
ff
Ped.
*

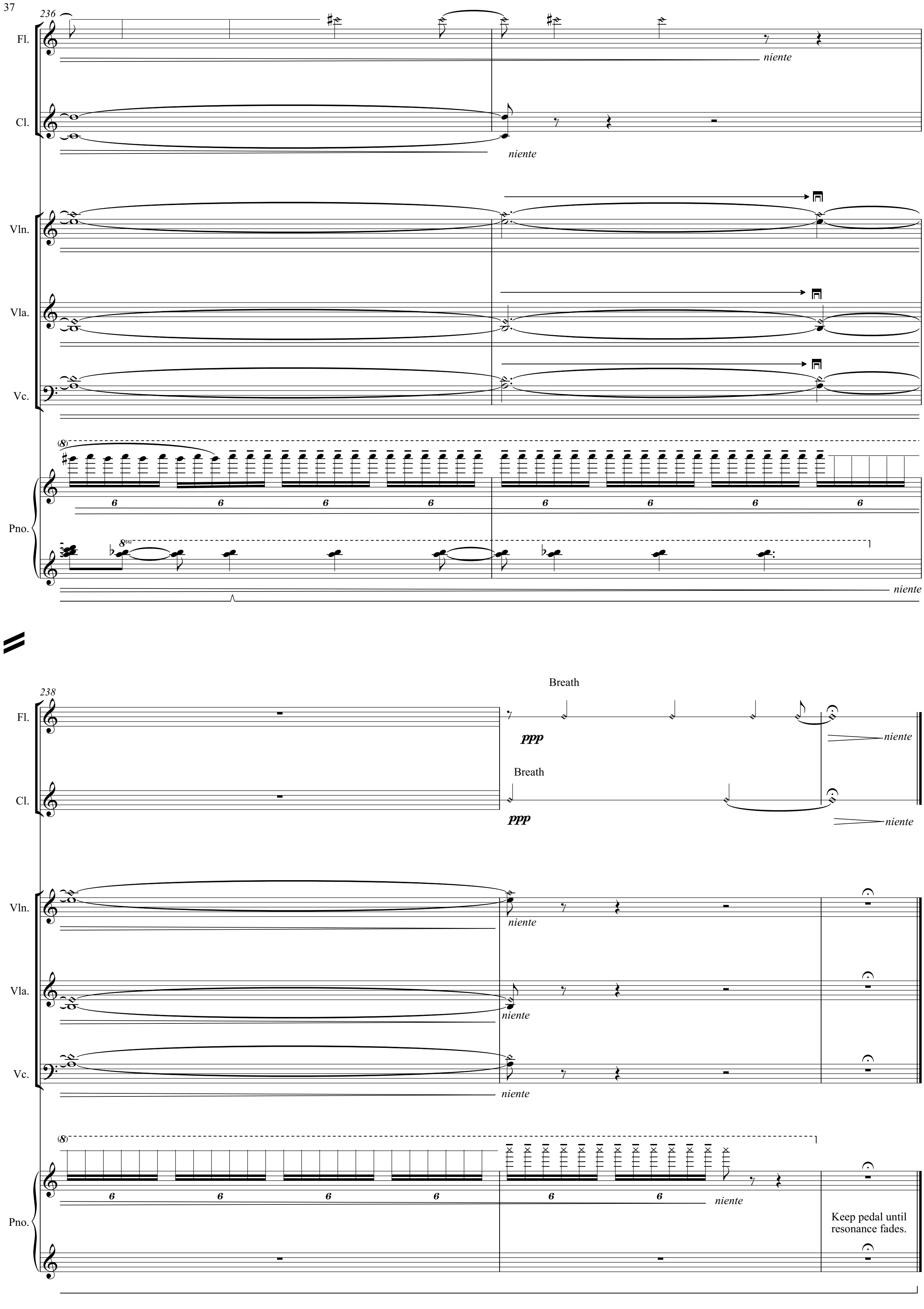
* damp the two appoggiaturas!


CC
209
Fl.
Cl.
Bass Clarinet
Vln.
Vla.
Vc.
Pno.
c.l.b.
ord.
s.p.
sub.
pp
sf
fp
p
ppp
8vb
214
B. Cl.
m.s.p.
ord.
pppp
(8)
Ped.


DD
218
Fl.
B. Cl.
Vln.
Vla.
Vc.
Pno.
7:6
6
5
ppp
(ord.) pizz.
ord.
m.s.t.
flautando
8vb
Ped.
222
velato (voilé)
freely
arco
m.s.t.
ord.
m.s.p.
III
IV
pppp
3
pp
p


EE
225
Fl.
B. Cl.
Vln.
Vla.
Vc.
Pno.
7:6
5
4:3
3
6
tapping
To Cl.
p
ppp
229
Cl.
Clarinet
m.s.p.
m.s.t.
ord.
c.l.b.
s.p.
7
cresc.
fp
f
sub. f
Ped.


232
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
III
ord.
I
ord.
8va
p
pp
234
FF
m.s.p.
pp
f
Ped.


236
Fl.
niente
Cl.
niente
Vln.
Vla.
Vc.
(8)
6
Pno.
8va
niente
238
Breath
ppp
niente
Breath
ppp
niente
niente
niente
niente
niente
Keep pedal until resonance fades.

For Qitayes Duo

Igor Maia

Caminantes IV

for clarinet and guitar

April 2015

Instrumentation

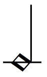
Clarinet in B flat
Guitar

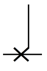
Instructions for Performance

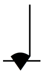
General

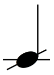
- Tremolos and trills are to be played as fast as possible.
- Appoggiaturas are to be played before the beat, resulting in the shortening of the preceding note or rest.
- Accidentals are valid for the whole bar.
- Sequences of pitches notated in the boxes are to be repeated for the duration indicated, in a free tempo.

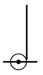
Clarinet

 Aeolian sound: maximum amount of air.

 Key-noise

 Slap-tongue

 Velato: Play with soft and different timbre from ordinary playing.

 Sing pitch while playing.

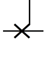
Ⓜ Free Multiphonics on the given pitch.

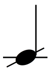
When the aeolian sound is tied to another note it means a gradual change from one technique into another.

Guitar

R Rasgueado

T Tambour: percussion with right-hand just behind the bridge.

 Play with less pressure from the left-hand creating a “muffled” effect.

 Tapping (left-hand only).

s.p. sul ponticello
ord. ordinario
s.t. sul tasto

When the signs above are connected by an arrow it means a gradual change from one technique into the other.

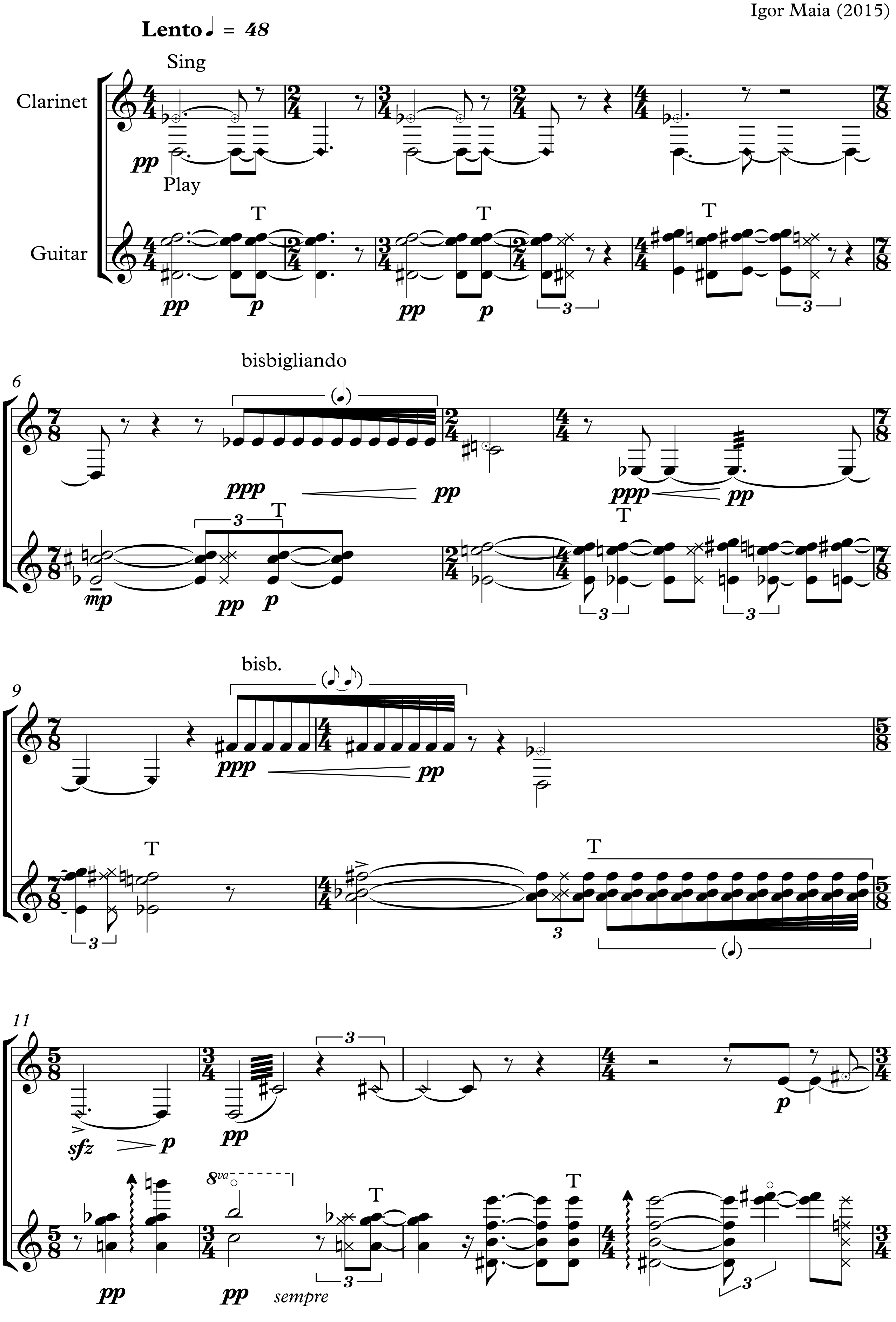
Duration: Approx. 7 minutes

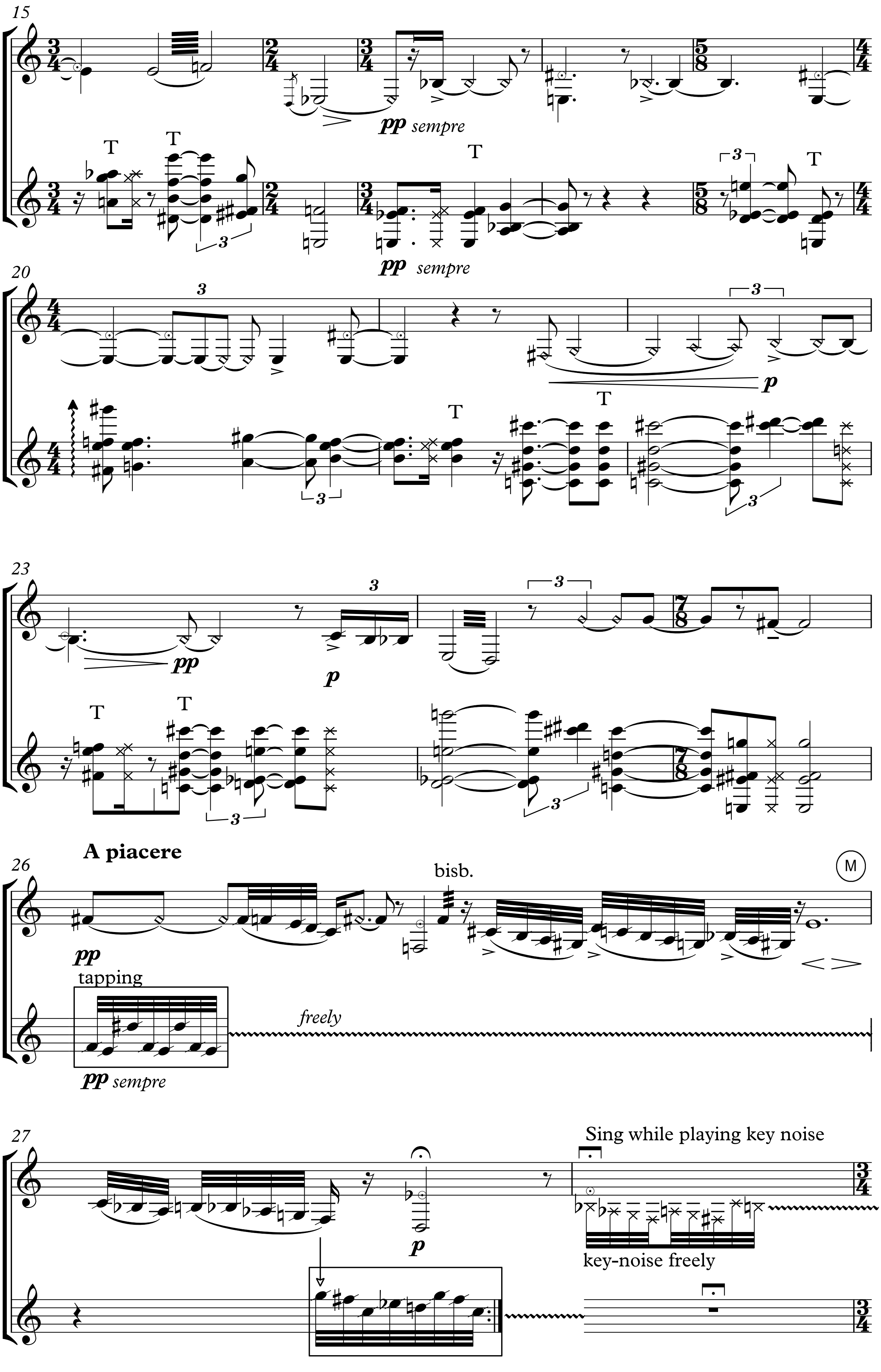
SCORE IN C

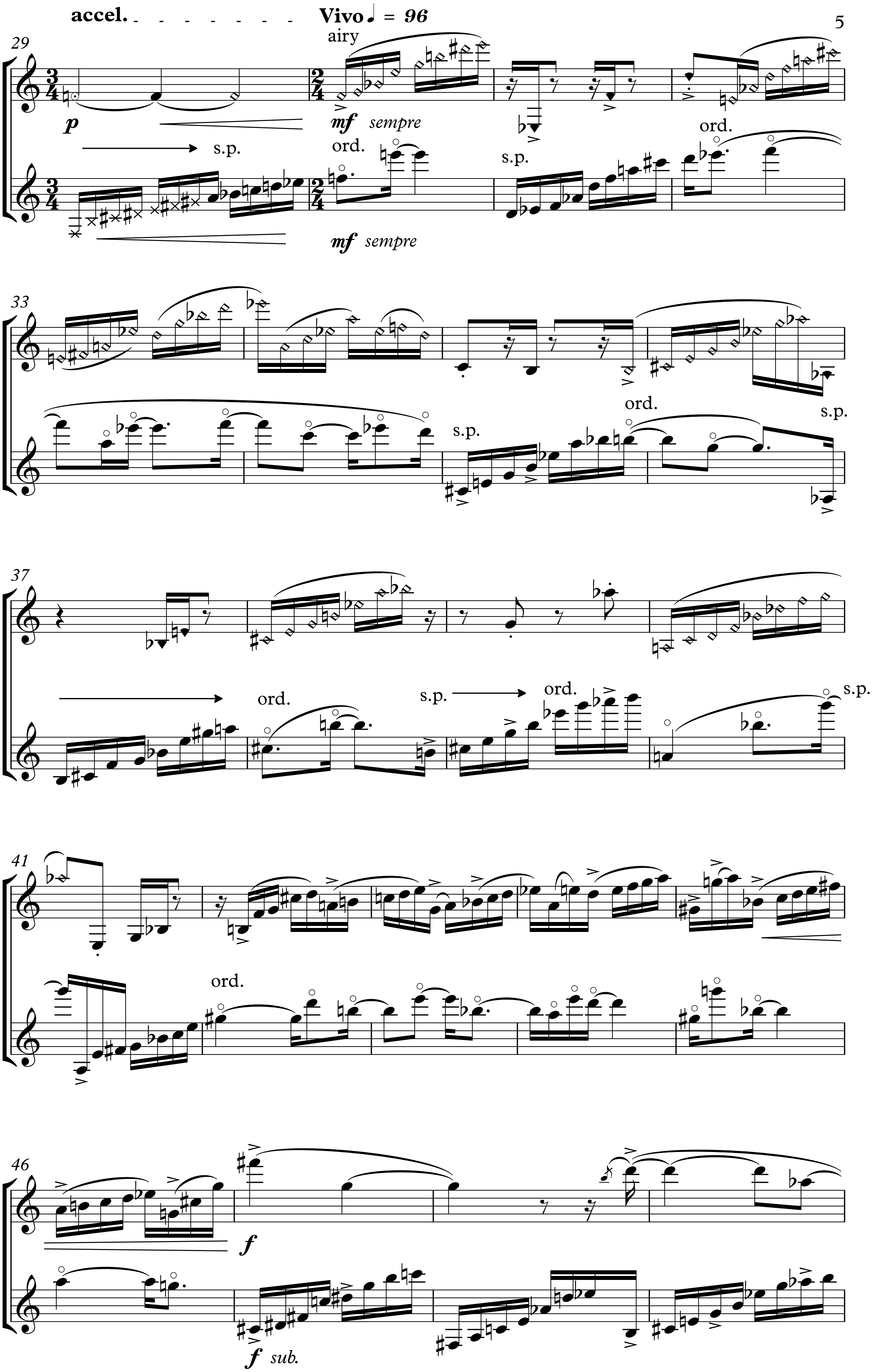
for my dear friends
Rocío Campos and Víctor Landeira

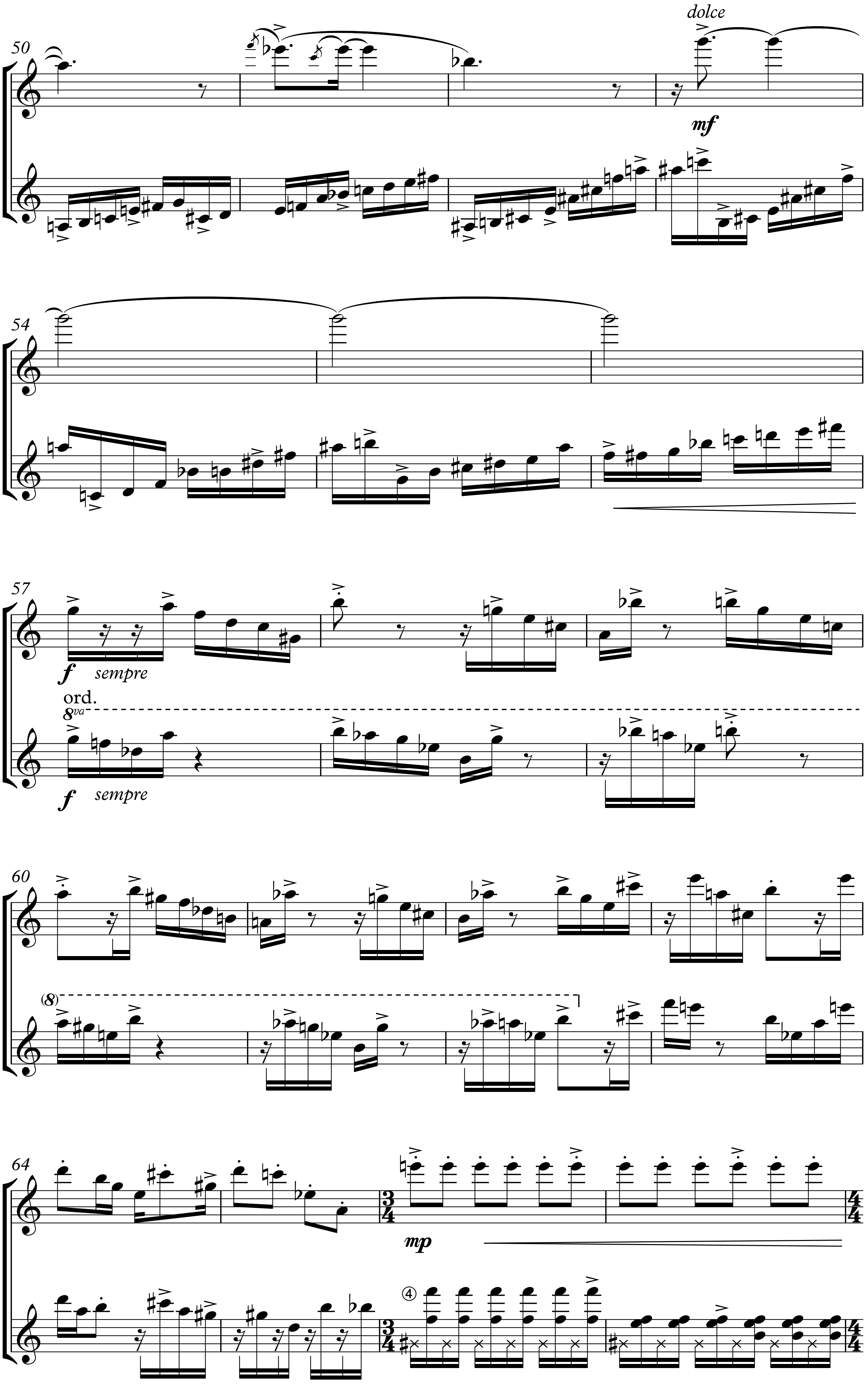
Caminantes IV

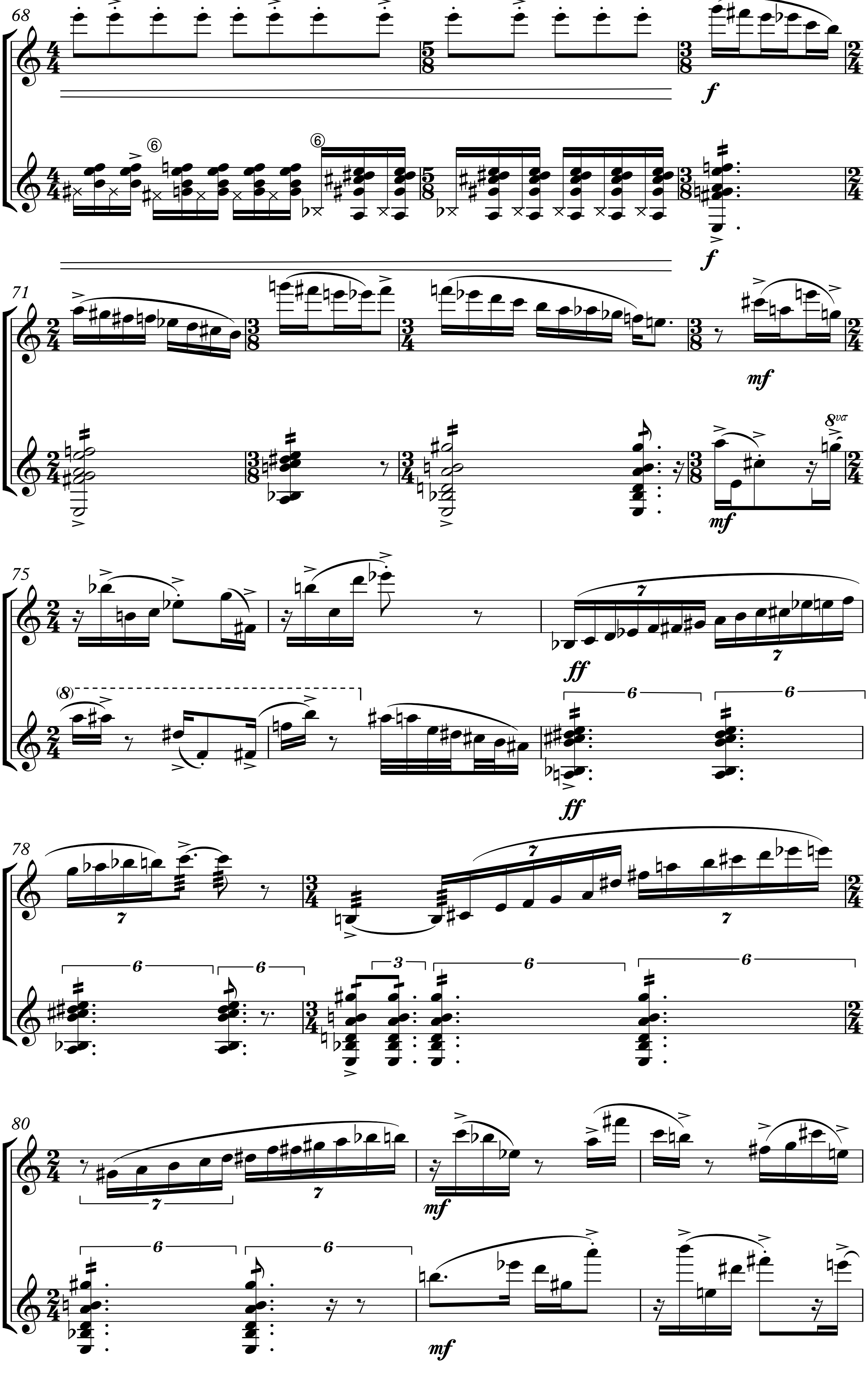
Igor Maia (2015)

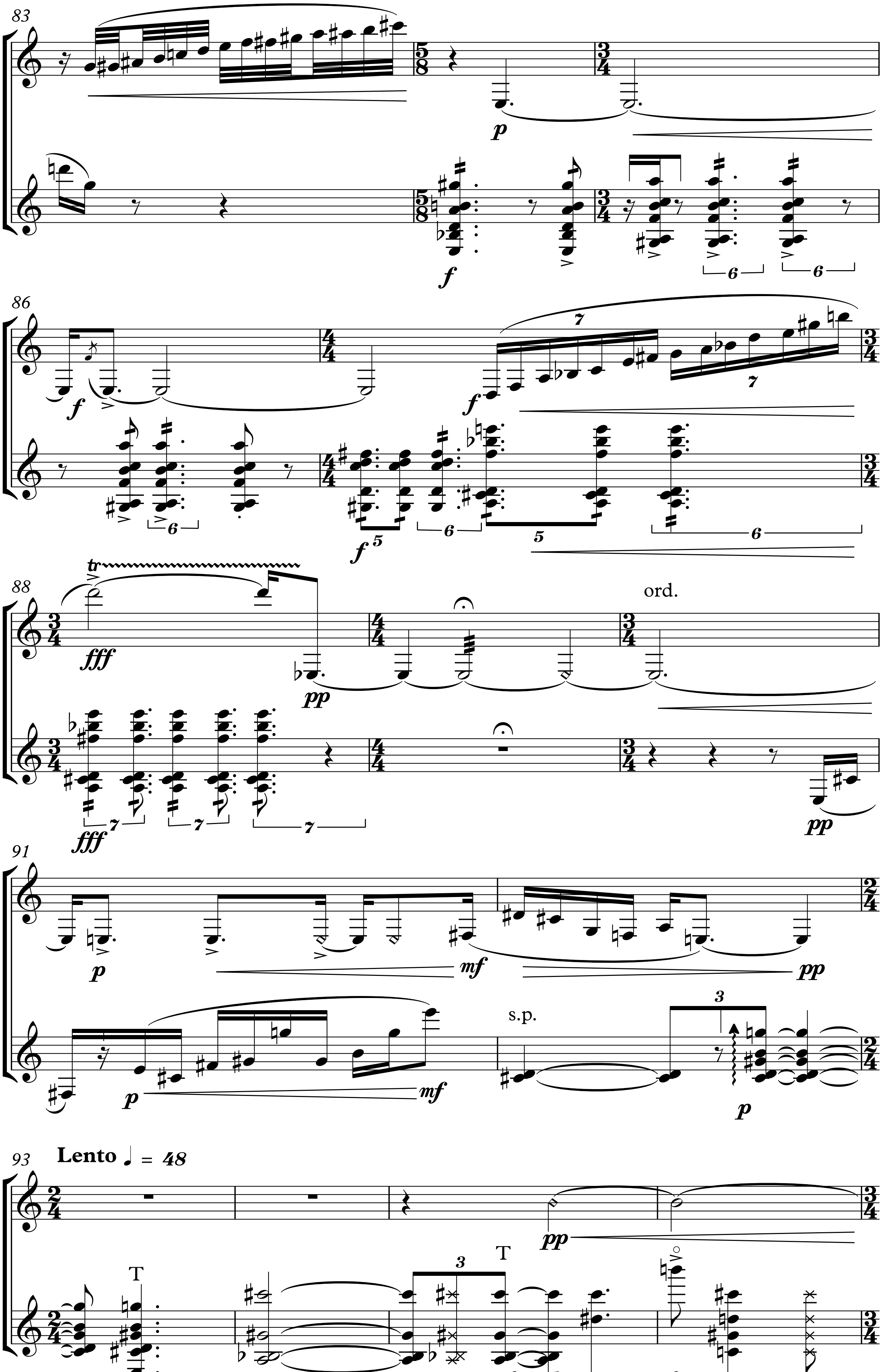

Lento ♩ = 48
Sing
Clarinet
pp
Play
Guitar
T
pp
p
3
bisbigliando
6
(♩)
ppp
pp
mp
9
bisb.
(♪♪)
ppp
pp
11
sfz
p
8va
sempre

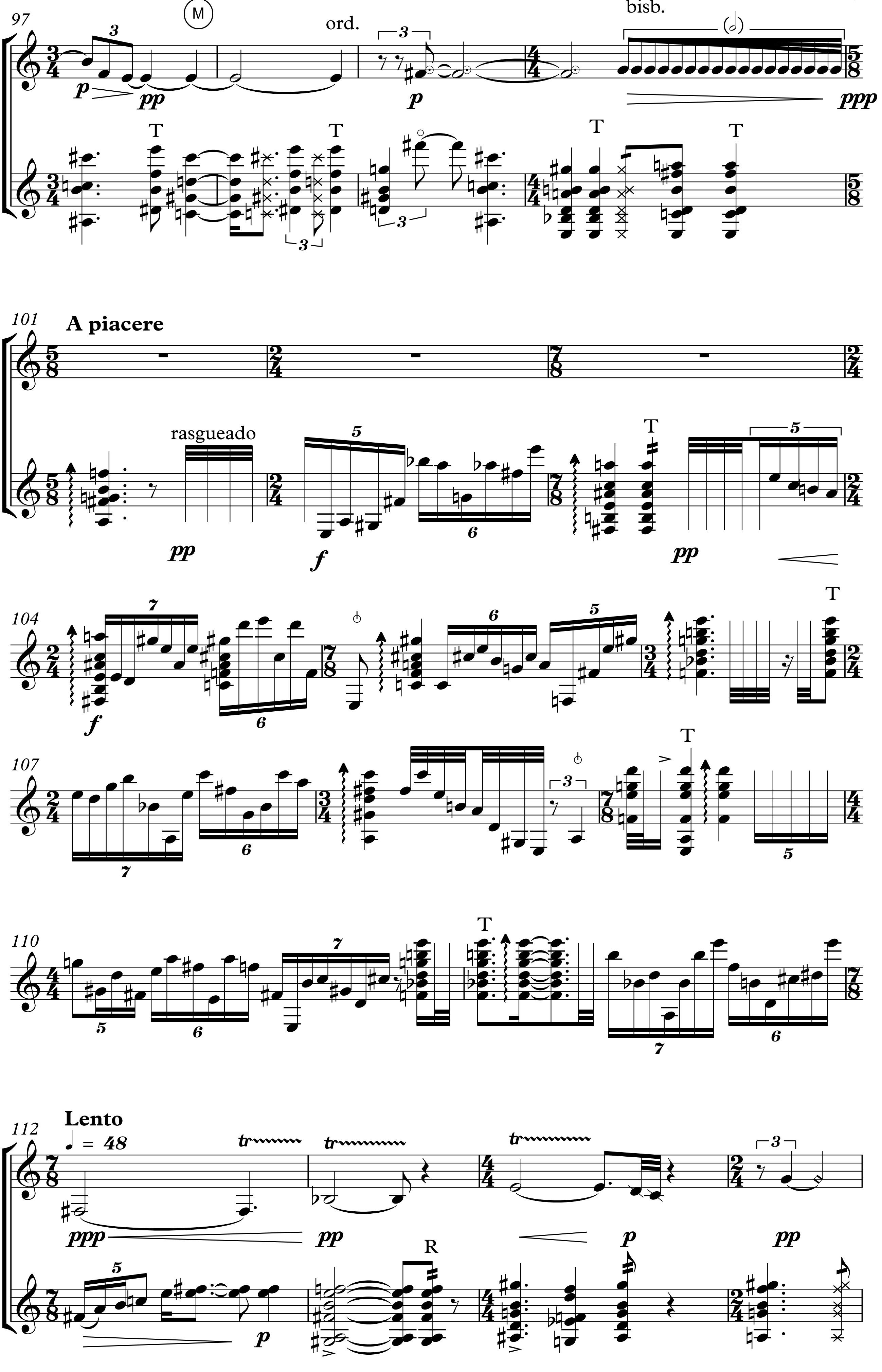

15
pp sempre
T
T
T
T
pp sempre
20
T
T
p
23
T
T
pp
p
26
A piacere
pp
bisb.
M
tapping
freely
pp sempre
27
p
Sing while playing key noise
key-noise freely

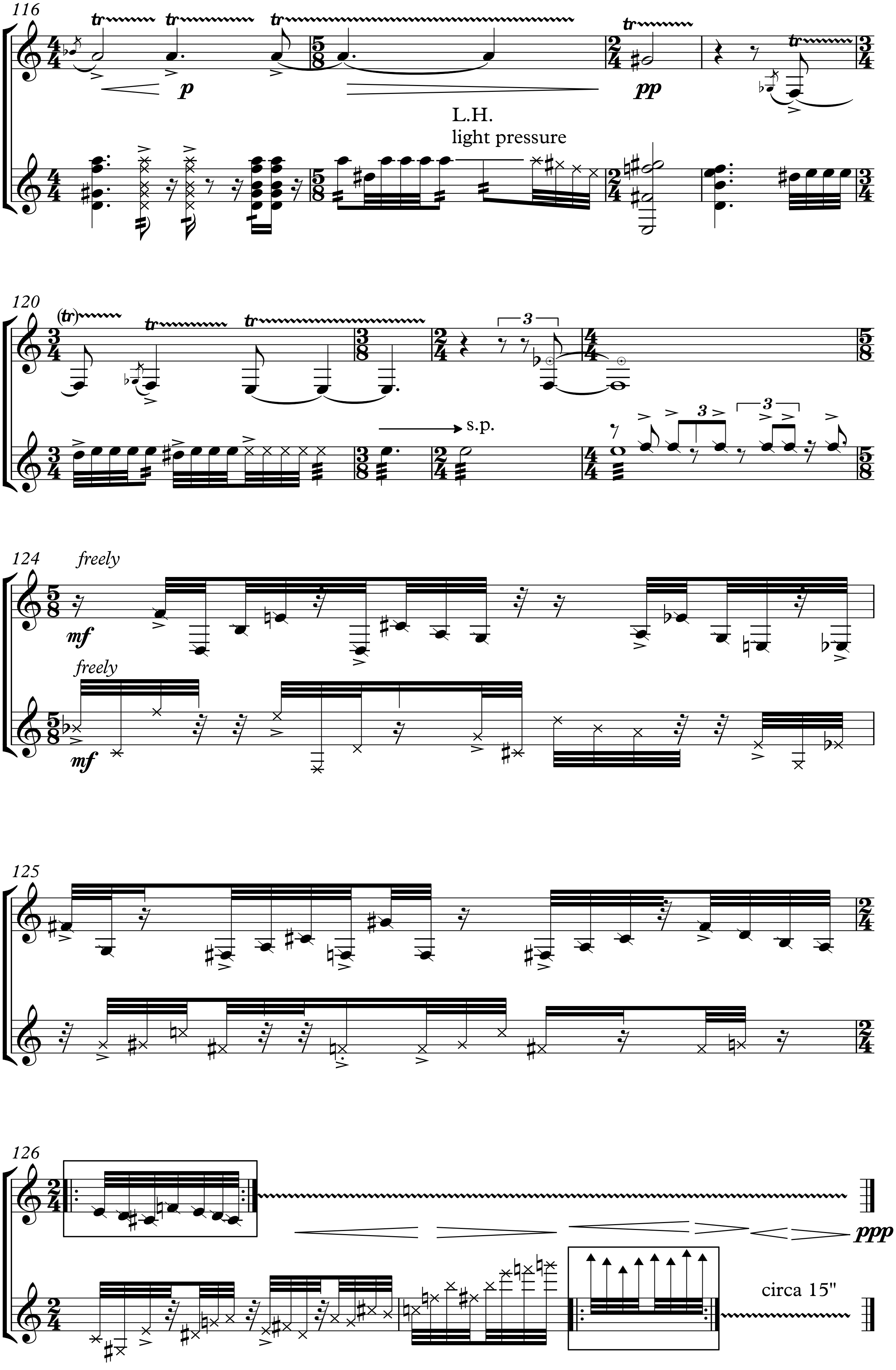

accel.
Vivo ♩ = 96
29
airy
p
mf sempre
s.p.
ord.
mf sempre
s.p.
ord.
33
s.p.
ord.
s.p.
37
ord.
s.p.
ord.
s.p.
41
ord.
46
f
f sub.


50
dolce
mf
54
57
f sempre
ord.
8va
f sempre
60
(8)
64
3/4
4/4
mp
④
mp


68
71
75
78
80
f
mf
ff
⑥
8va
(8)
7
6
3


83
p
f
86
f
f
88
tr
fff
pp
ord.
fff
pp
91
p
mf
pp
p
mf
s.p.
p
93
Lento ♩ = 48
T
pp
pp
p
mf
T
f
p


97
M
ord.
bisb.
(𝅗𝅥)
3
p
pp
ppp
T
101
A piacere
rasgueado
pp
f
5
6
104
7
107
110
112
Lento
♩ = 48
tr
R


116
tr
p
pp
L.H.
light pressure
120
(tr)
tr
3
s.p.
124
freely
mf
freely
mf
125
126
circa 15"
ppp

For Arnold Whittall

Igor Maia

Tristich

for flute, violoncello and piano

June 2017

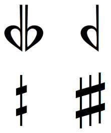
Instrumentation

Flute (doubles Alto Flute and Piccolo)
Violoncello
Piano

Instructions for Performance

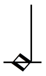
General

- Tremolos and trills are to be played as fast as possible.
- Appoggiaturas are to be played before the beat, resulting in the shortening of the preceding note or rest.
- Accidentals are valid for the whole bar.
- Successions of pitches without any slur or articulation are to be played *détaché*.

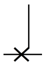


Indicates quarter-tone intonation

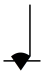
Flute



Aeolian sound: maximum amount of air.



Key-noise

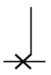


Slap-tongue

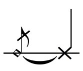
O→● The arrow with open and closed holes above the notes indicate transitions between air sounds and *ordinario*.

Bisb. Play *bisbigliando*, fingerings of the same note with microtonal or timbral differences between them.

Piano



Damp (mute) strings with one hand and play the notes indicated. The pressure of the hand on the string should be high. When connected with a line means a gradual change in pressure until normal sound.

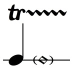


Rapid variation of pressure on the indicated string going from harmonic to muting. Place finger at octave or fifth harmonic.

“Pizz” Play by plucking the string as in traditional *pizzicato* string playing.

“Strum” Play by strumming the strings inside the piano with the hand.

Violoncello



Finger trill generating a fast fluctuation between normal sounding pitch and harmonic.

s.p. sul ponticello
ord. ordinario
s.t. sul tasto
c.l.b. col legno batutto

When the signs above are connected by an arrow it means a gradual change from one technique into another.

Duration: approx. 20 minutes

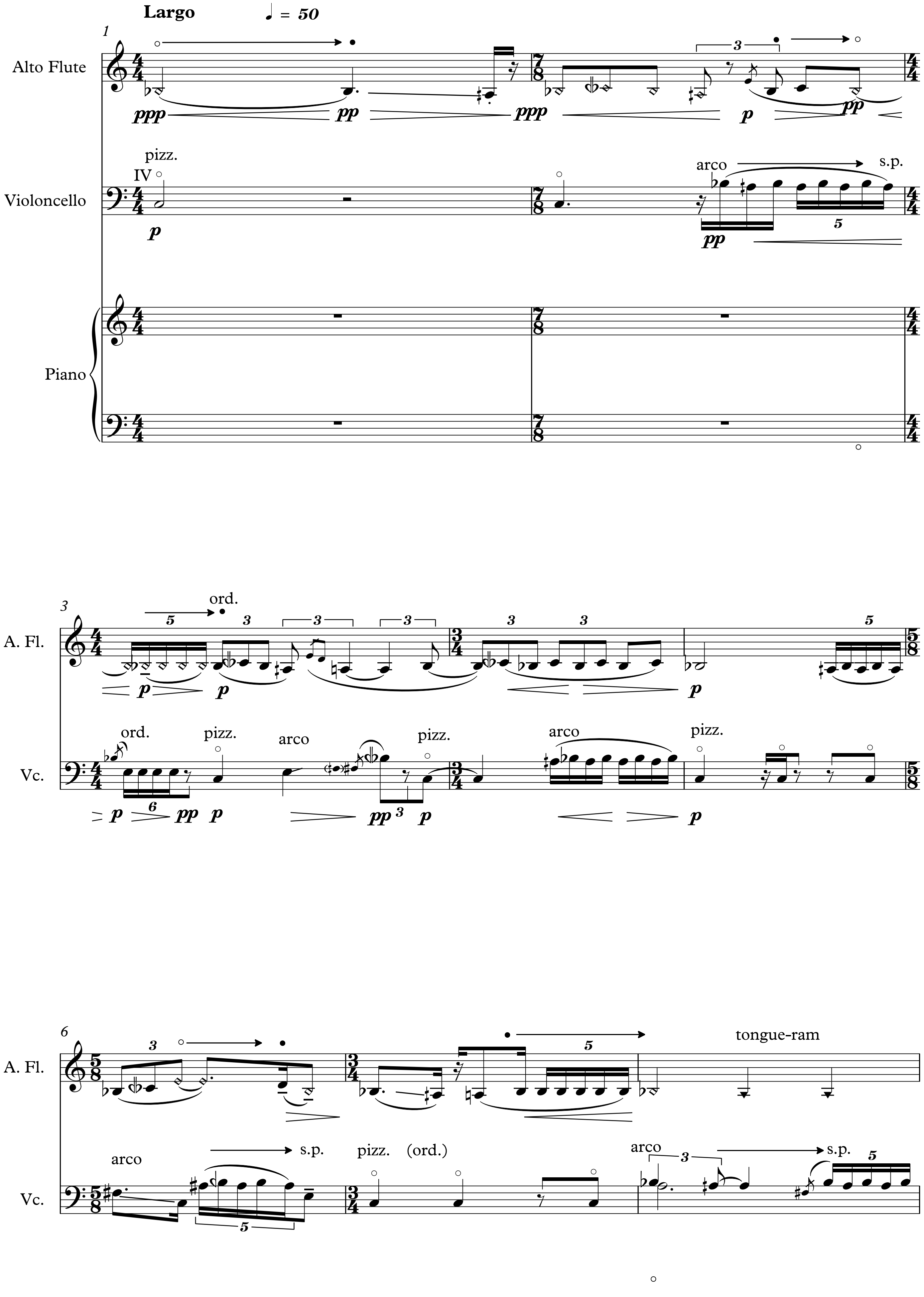
SCORE IN C

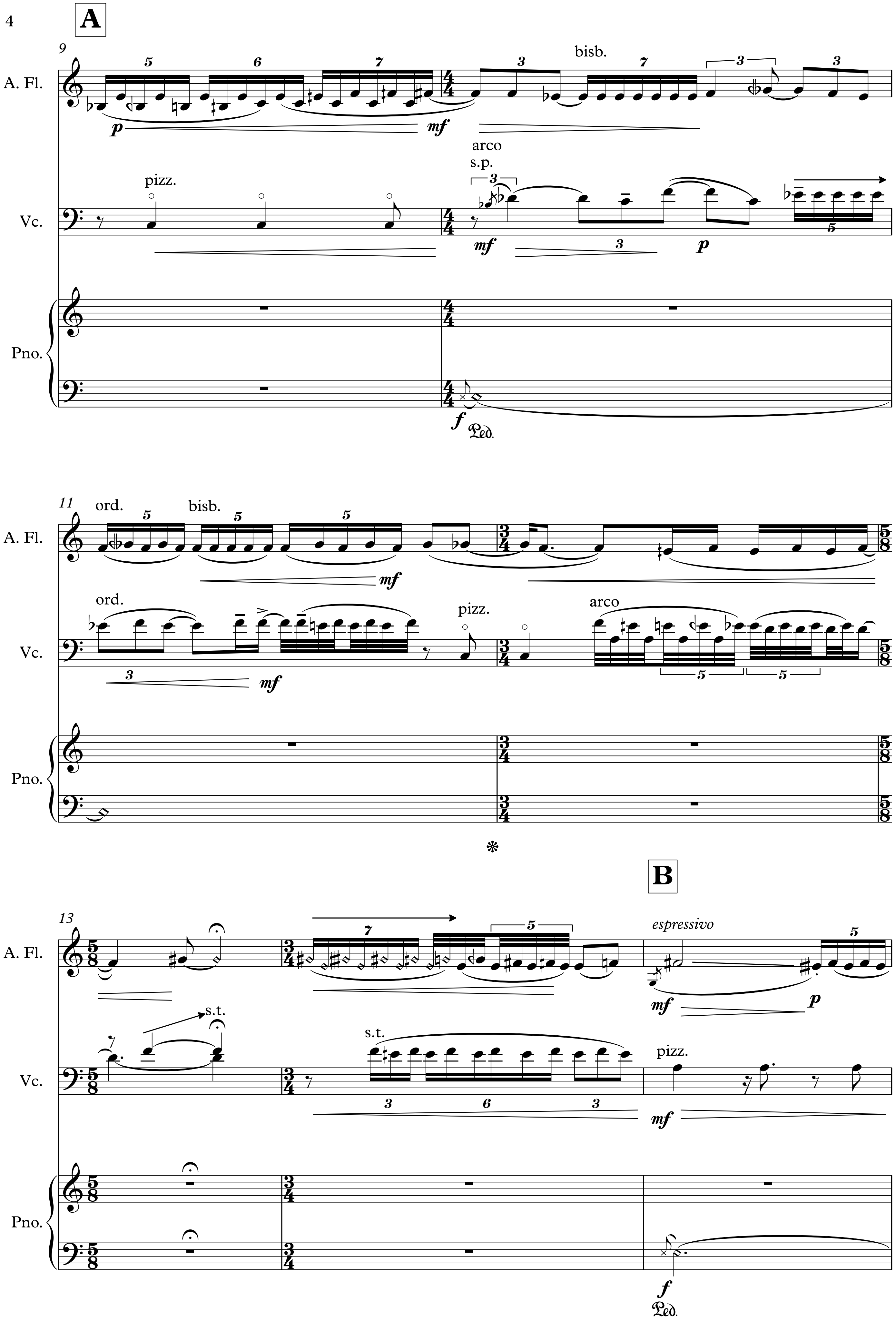
for Arnold Whittall

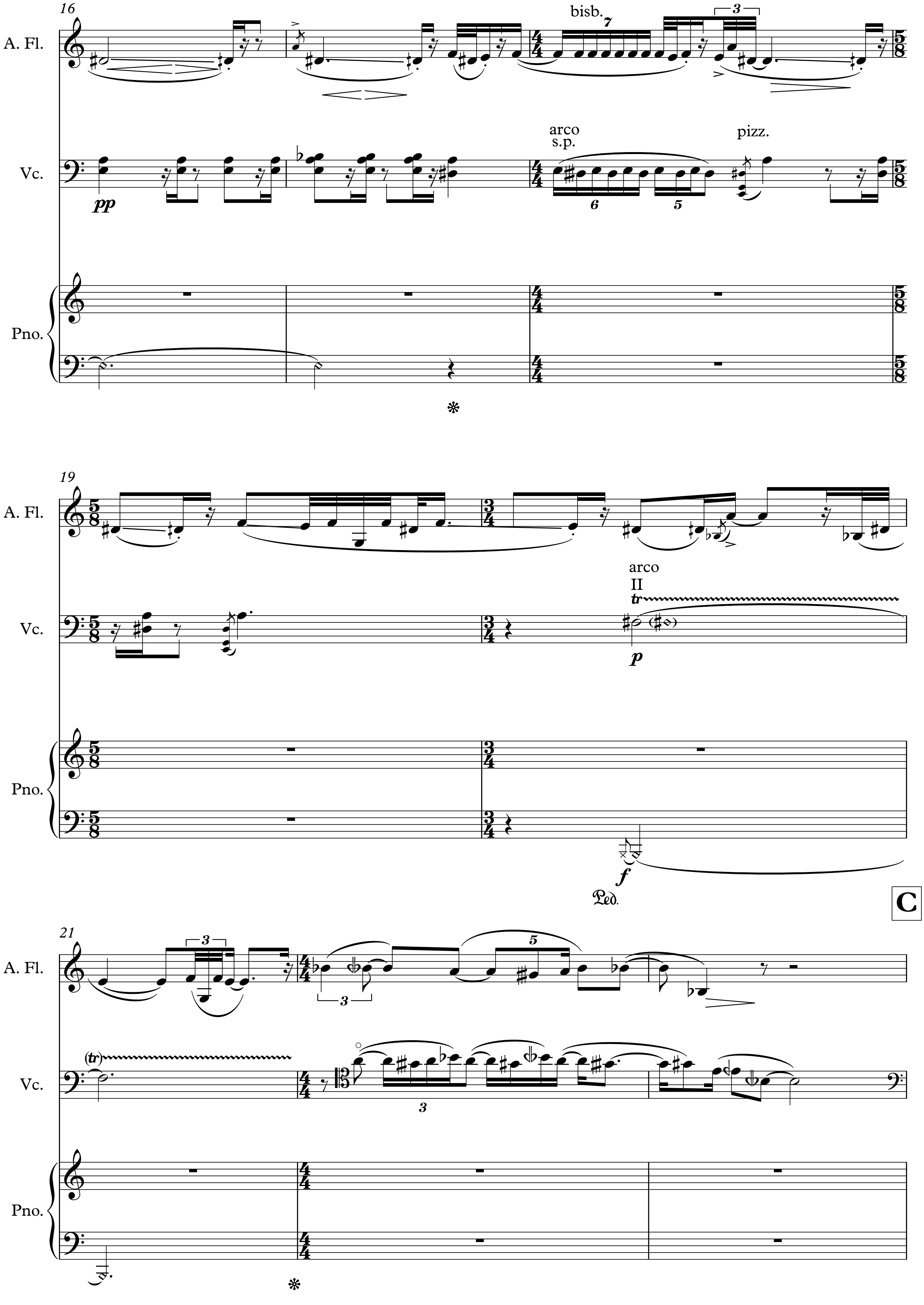
Tristich

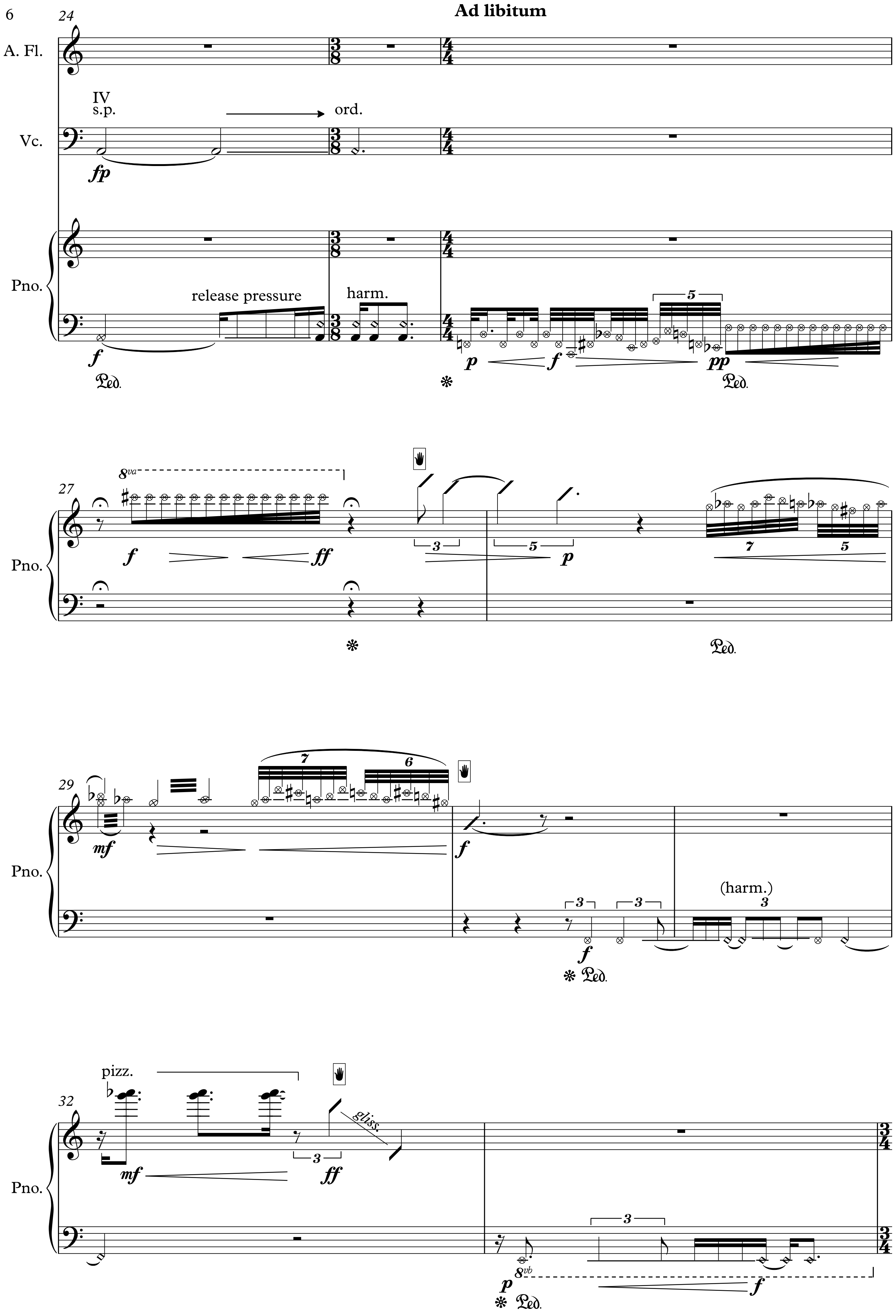
I

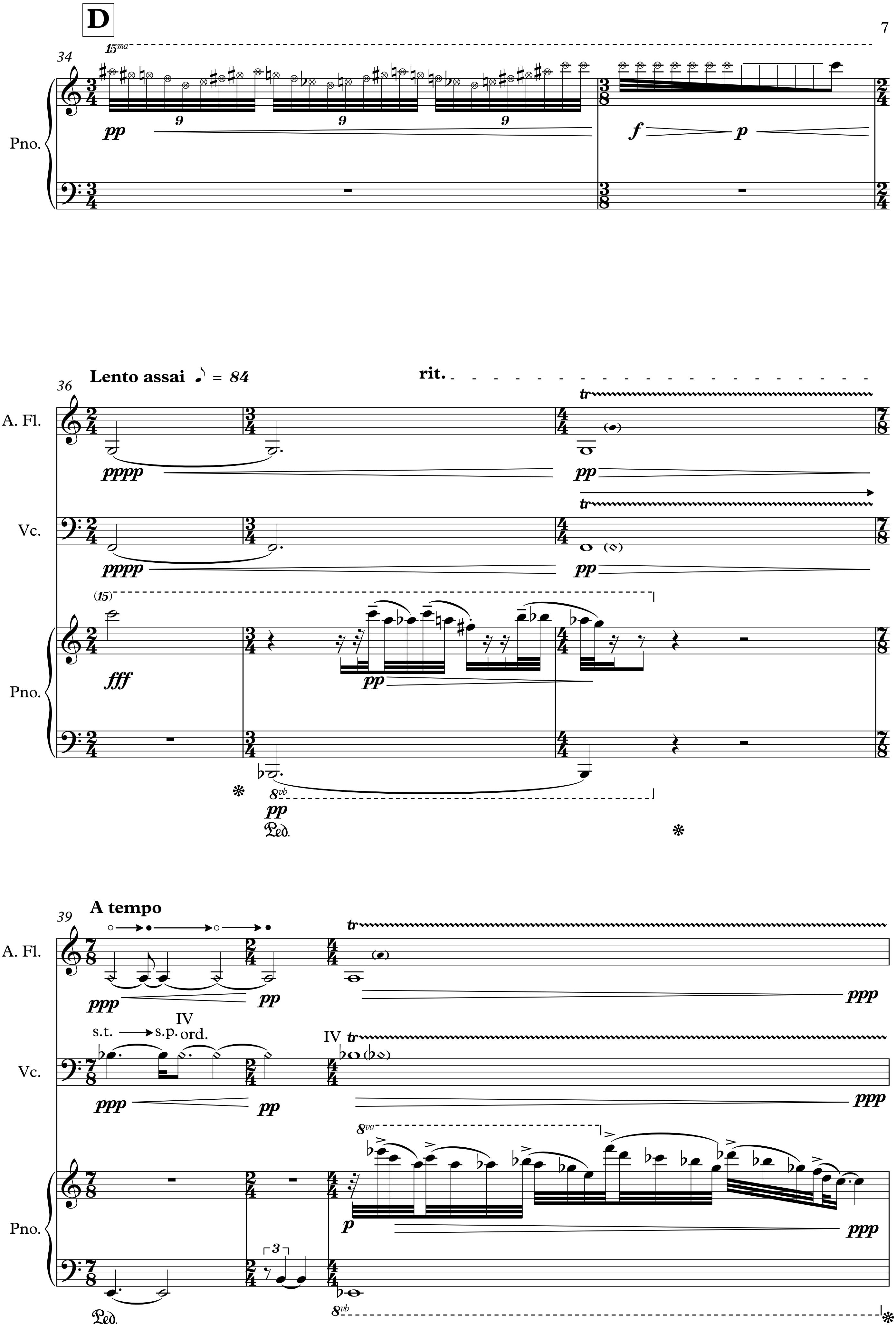
Igor Maia (2017)

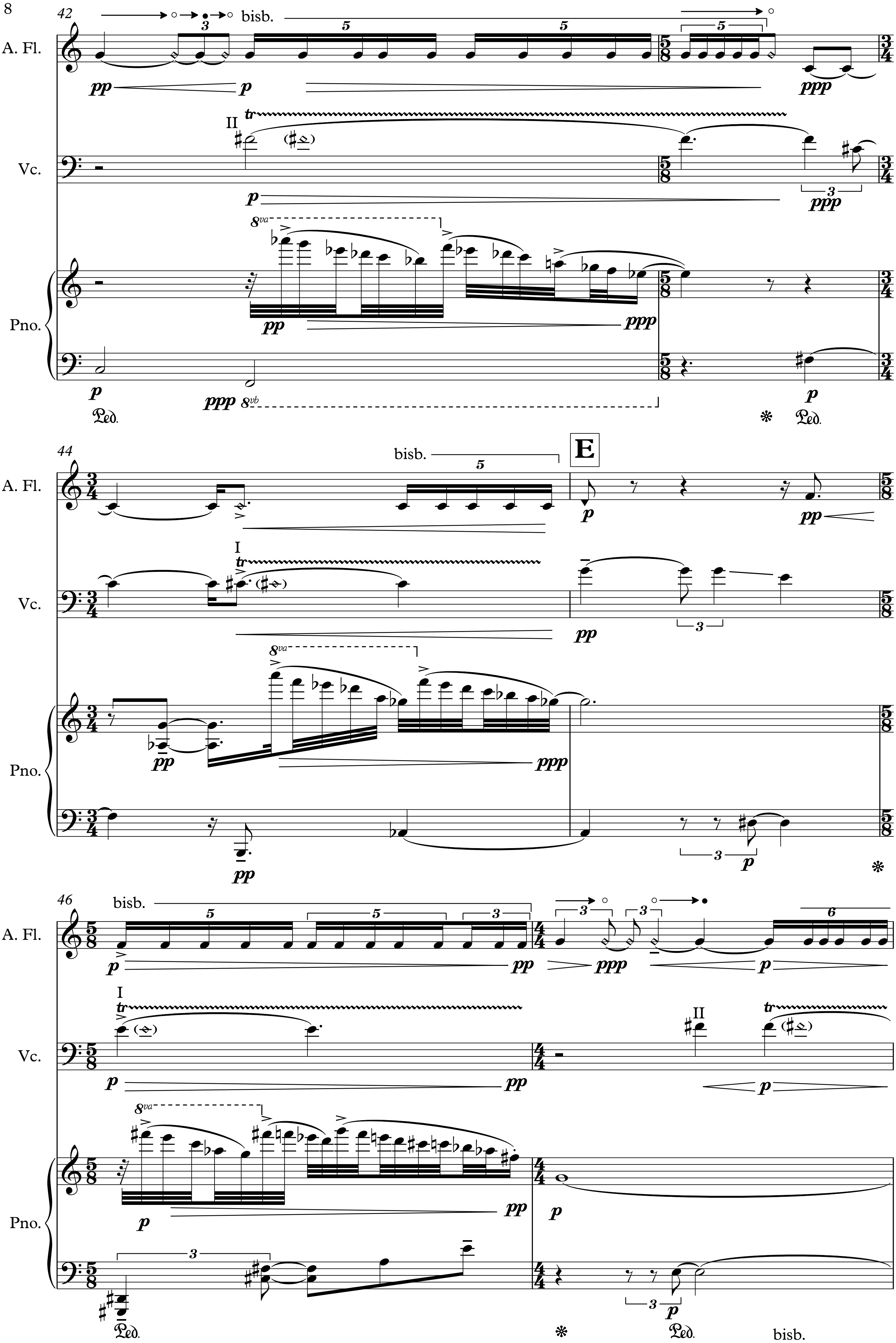

Largo
♩ = 50
Alto Flute
Violoncello
Piano
A. Fl.
Vc.
pizz.
IV
arco
s.p.
ord.
(ord.)
tongue-ram
ppp
pp
p

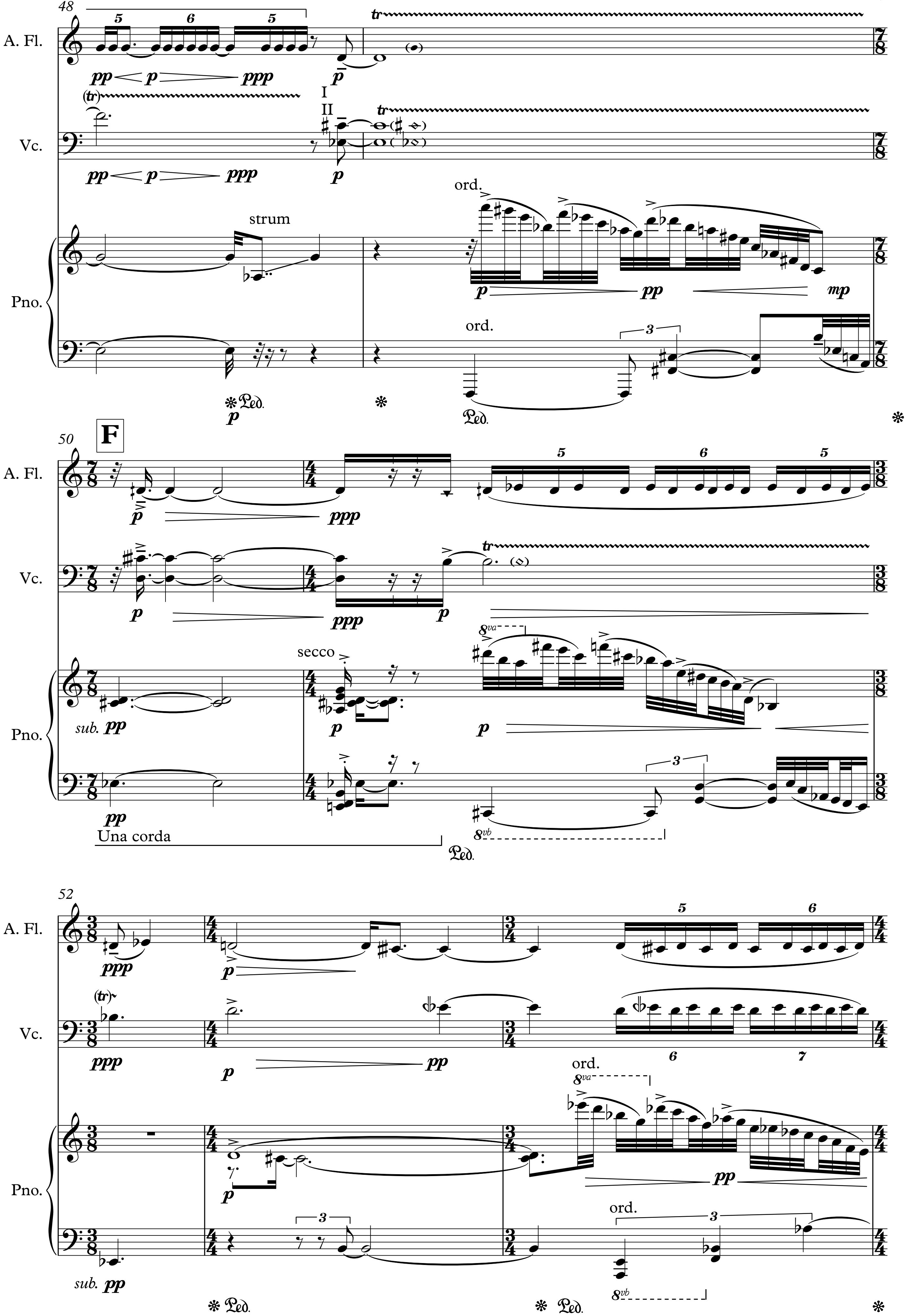

A
9
A. Fl.
bisb.
p
mf
Vc.
pizz.
arco
s.p.
mf
p
Pno.
f
Ped.
11
ord.
bisb.
mf
ord.
pizz.
arco
mf
❋
B
13
espressivo
mf
p
s.t.
s.t.
pizz.
mf
f
Ped.

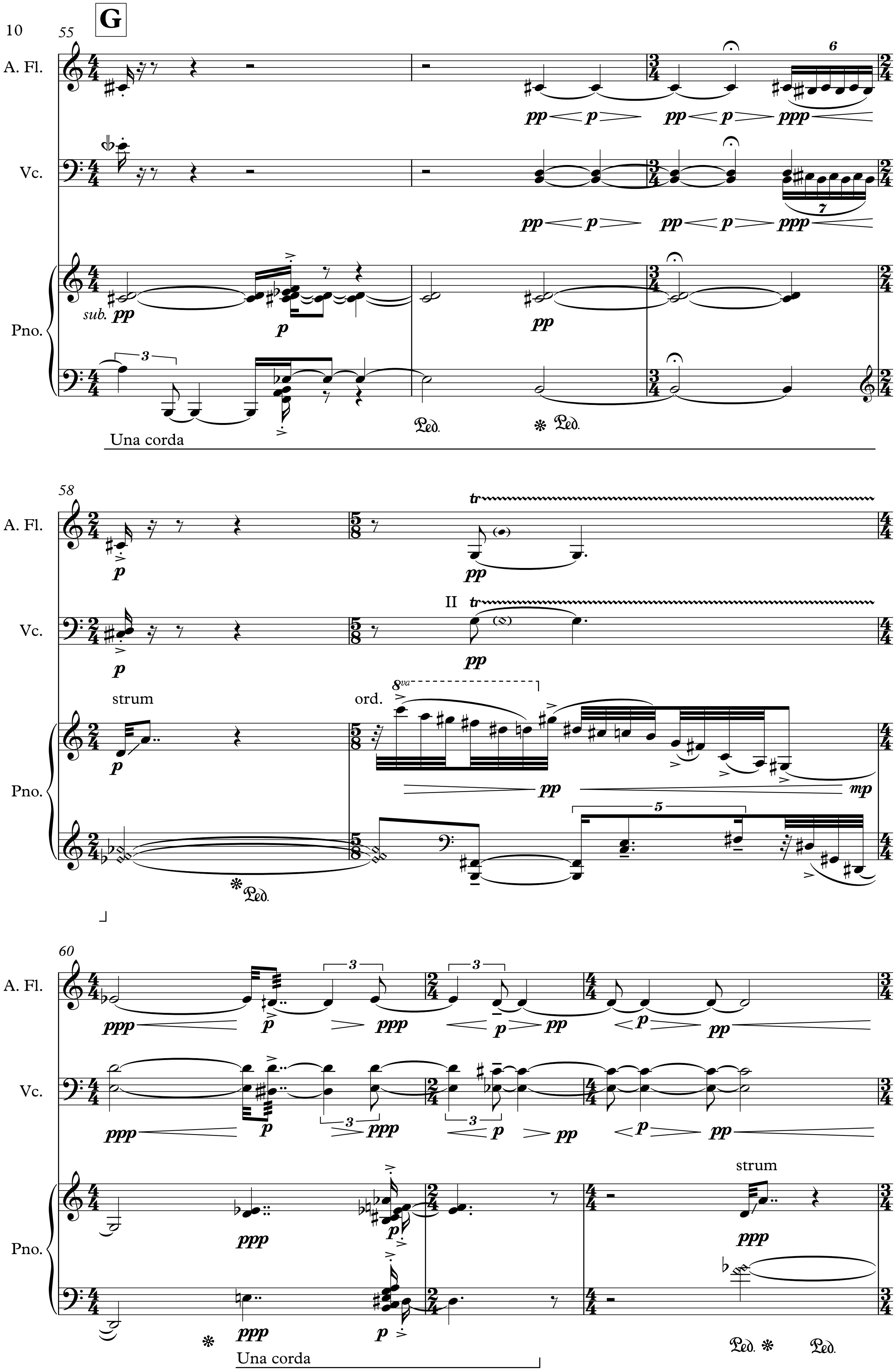

16
A. Fl.
Vc.
Pno.
bisb.
7
3
arco
s.p.
6
5
pizz.
pp
19
arco
II
tr
p
f
Ped.
C
21
(tr)
3
5
3

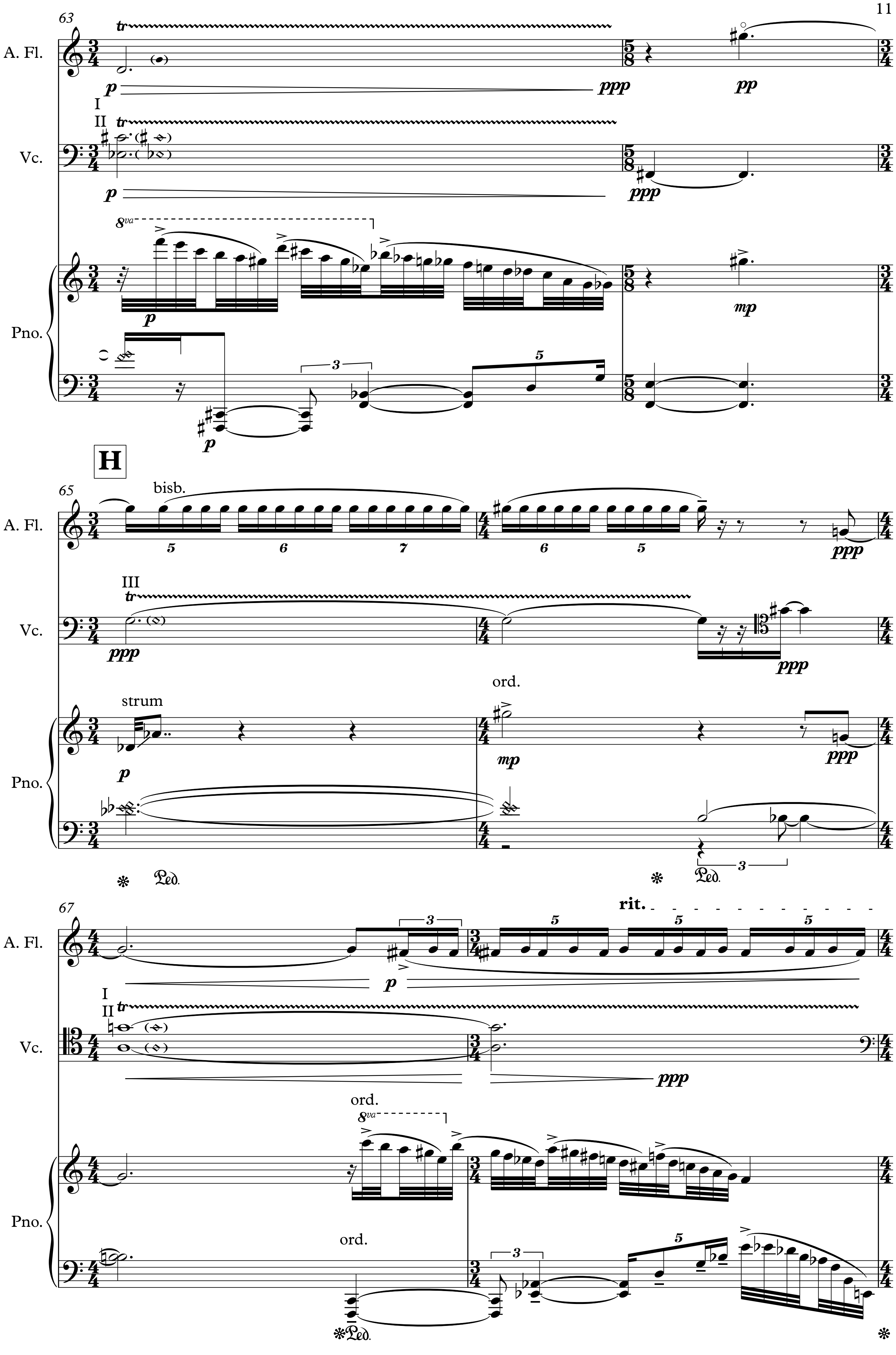

Ad libitum
24
A. Fl.
Vc.
Pno.
IV
s.p.
ord.
fp
release pressure
harm.
f
𝒫𝑒𝑑.
p
f
5
pp
❋
27
8va
f
ff
3
5
p
7
5
29
mf
7
6
f
3
3
(harm.)
3
32
pizz.
mf
3
ff
gliss.
8vb
p
f

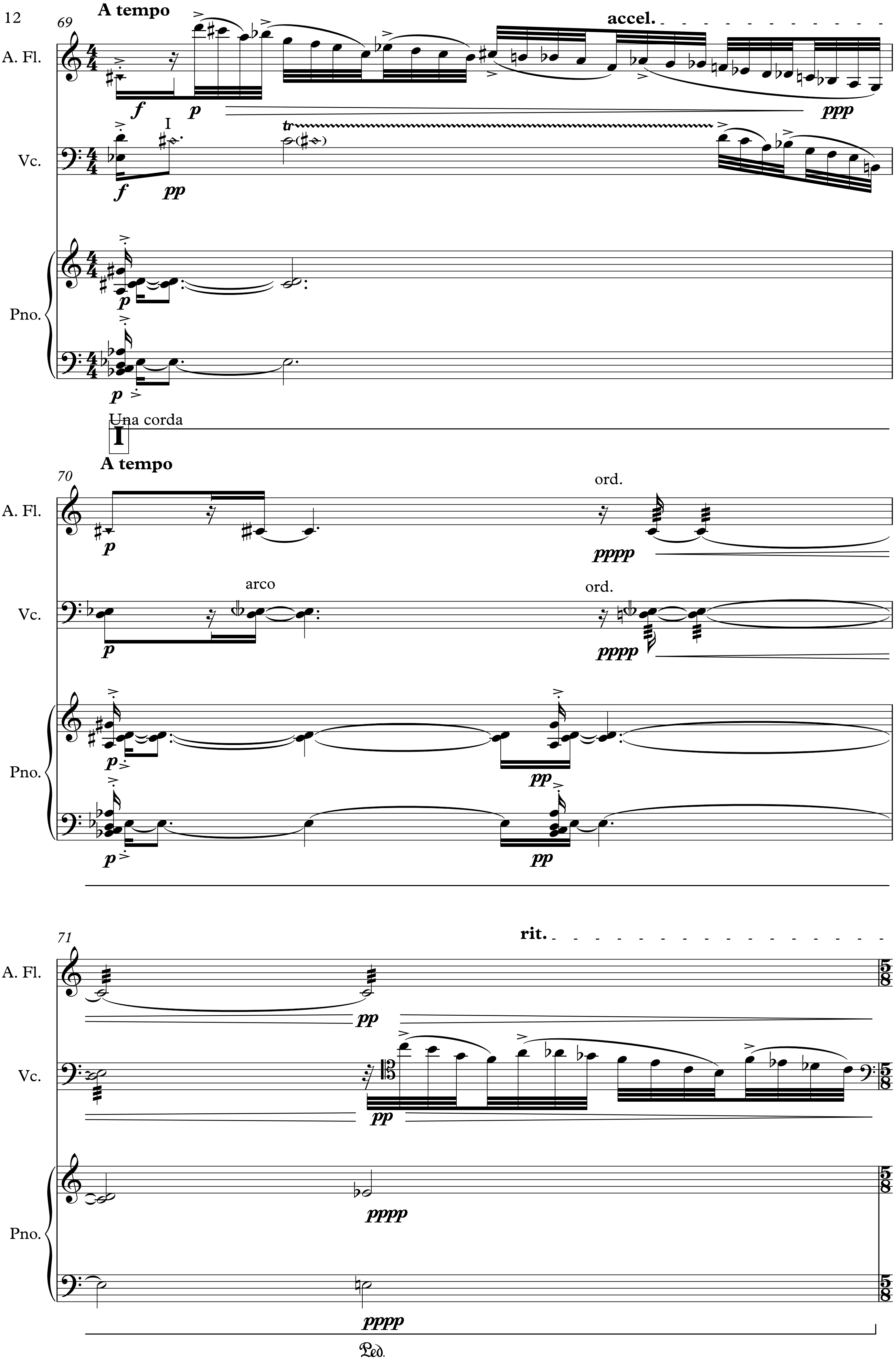

D
34
15ma
Pno.
pp
9
9
9
f
p
36
Lento assai ♪ = 84
rit.
A. Fl.
tr
pppp
pp
Vc.
tr
pppp
pp
(15)
fff
pp
8vb
pp
Ped.
39
A tempo
ppp
pp
tr
ppp
s.t.
s.p.
IV
ord.
IV
tr
ppp
pp
ppp
8va
p
ppp
3
Ped.
8vb

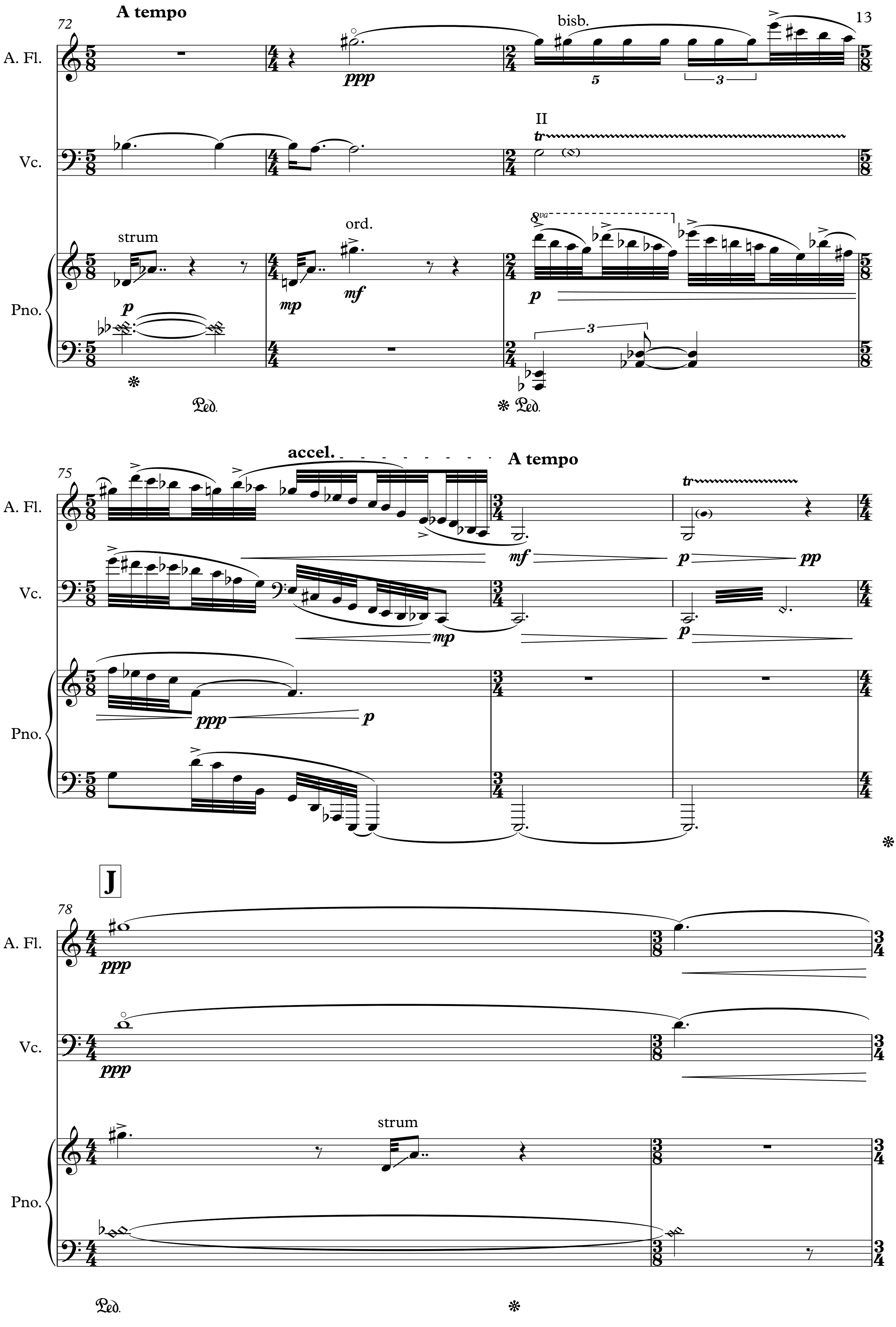

42
bisb.
A. Fl.
Vc.
Pno.
II
8va
8vb
pp
p
ppp
Ped.
44
bisb.
E
I
46
bisb.
II
bisb.

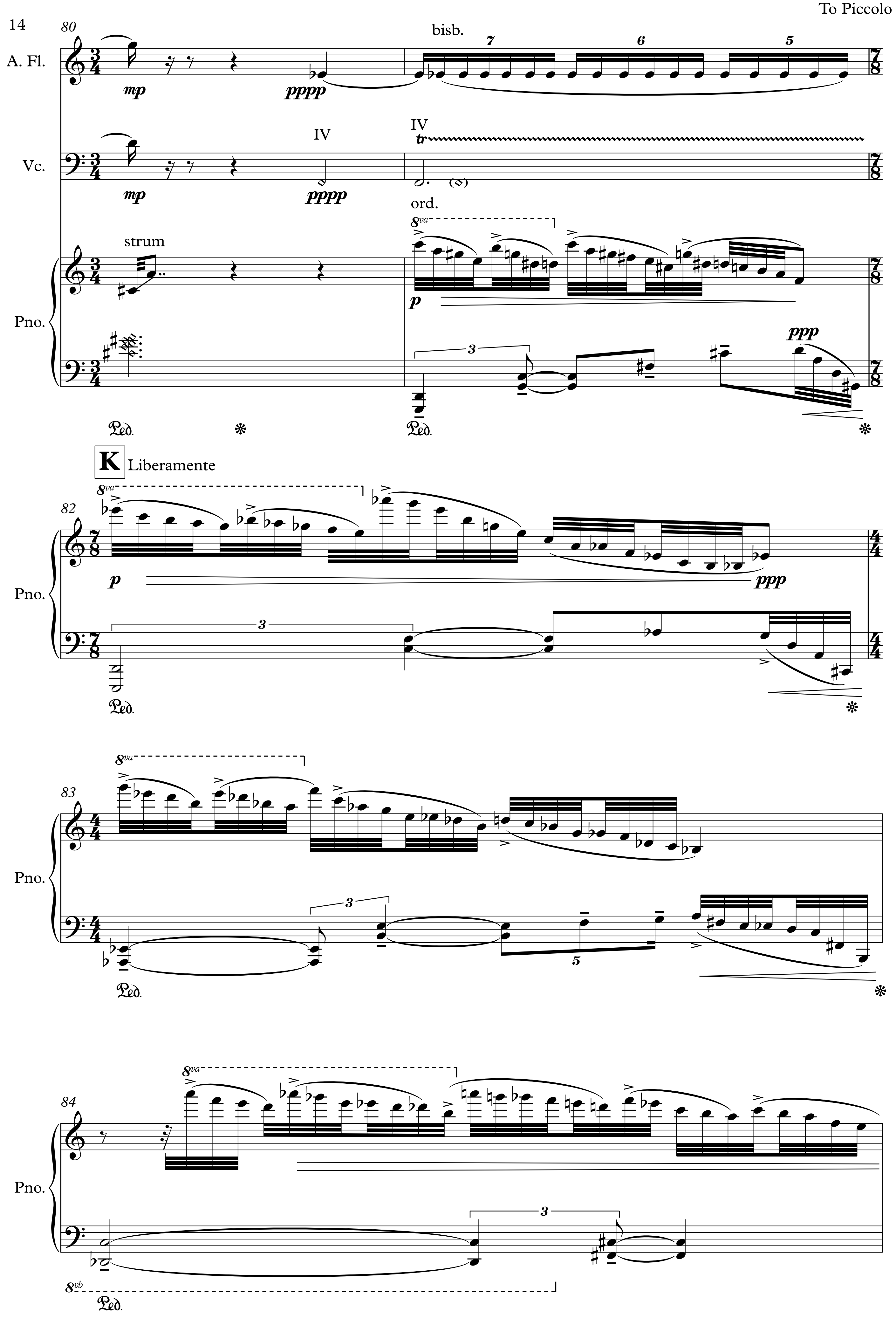

48
A. Fl.
Vc.
Pno.
I
II
strum
ord.
50
F
secco
sub. pp
Una corda
52
8va
8vb
(tr)
tr
pp
p
ppp
mp

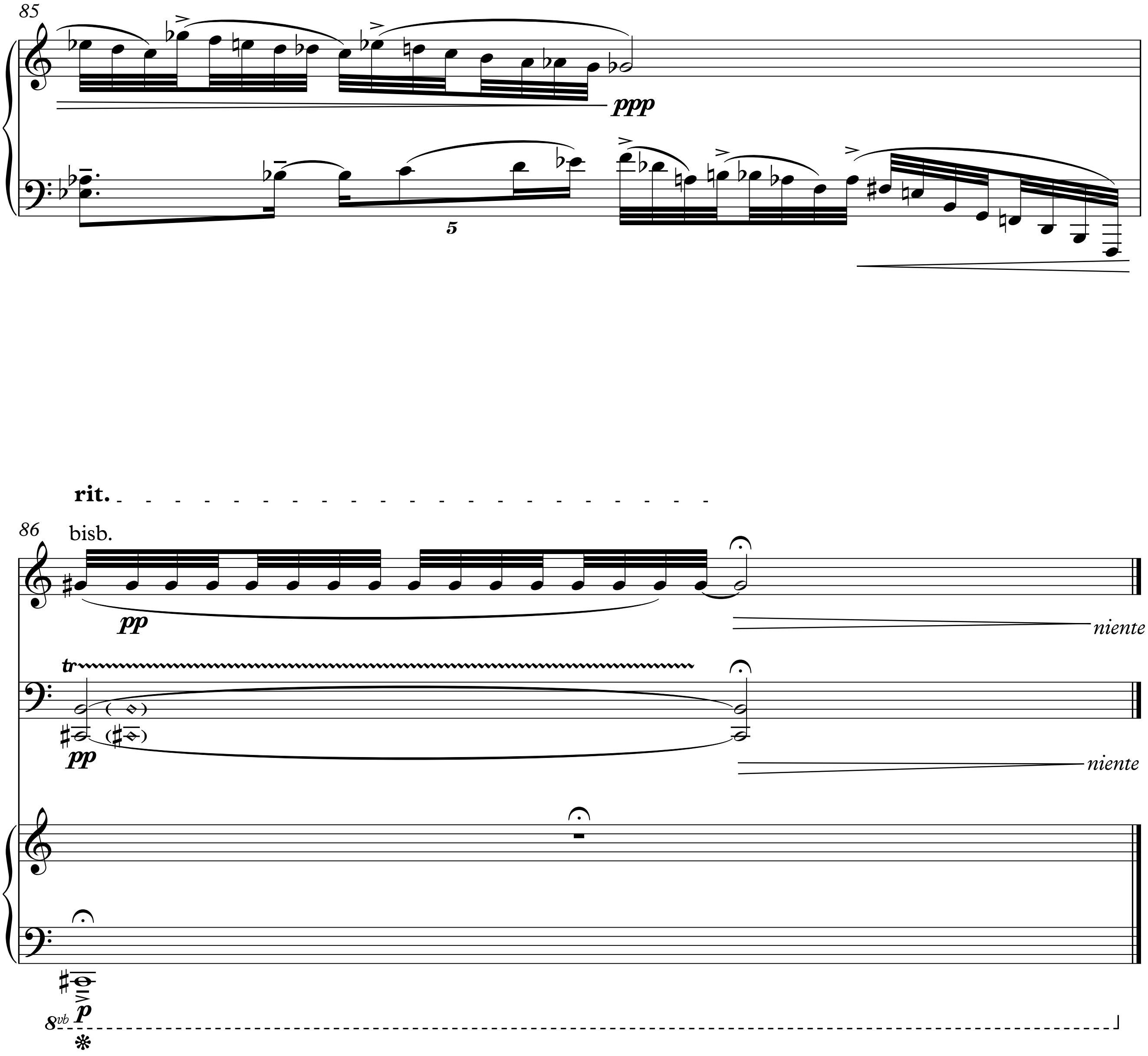

G
55
A. Fl.
Vc.
Pno.
6
7
sub. pp
pp
p
ppp
Una corda
58
tr
II
strum
ord.
8va
5
mp
60
3
Una corda


63
A. Fl.
Vc.
Pno.
tr
p
ppp
pp
I
II
8va
mp
3
5
H
65
bisb.
III
strum
ord.
ppp
p
mp
Ped.
67
rit.
ord.
ord.
5
3
ppp

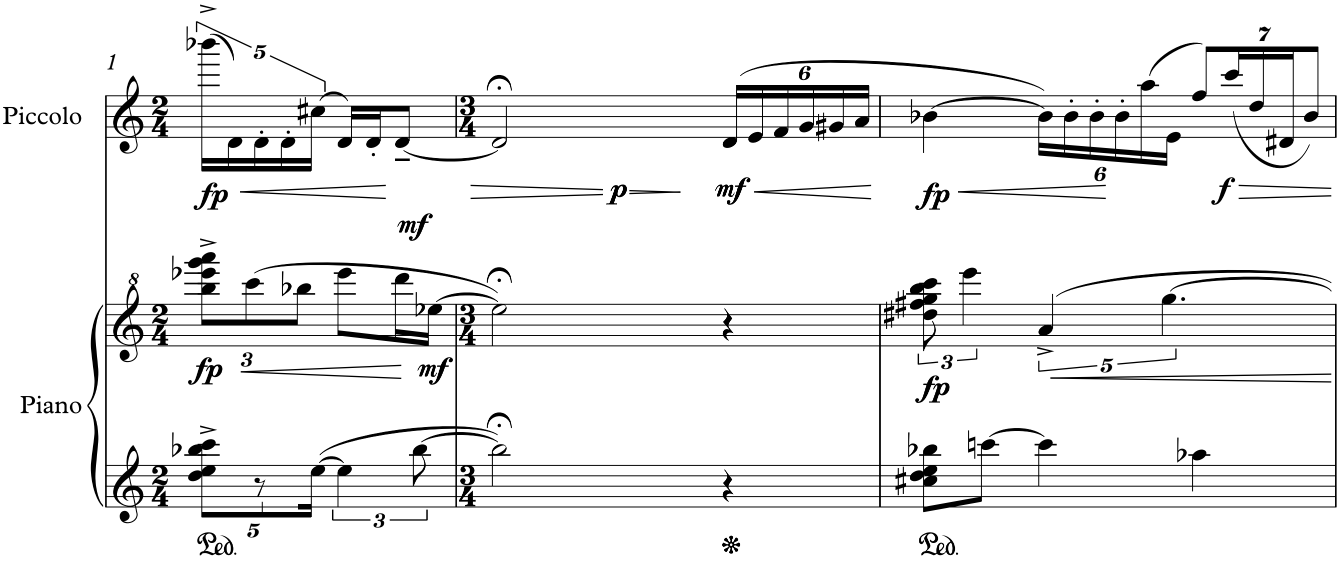

A tempo
69
accel.
A. Fl.
f
p
ppp
Vc.
I
tr
f
pp
Pno.
p
p
Una corda
I
A tempo
70
ord.
pppp
arco
ord.
pppp
p
pp
p
pp
71
rit.
pp
pp
pppp
pppp
Ped.

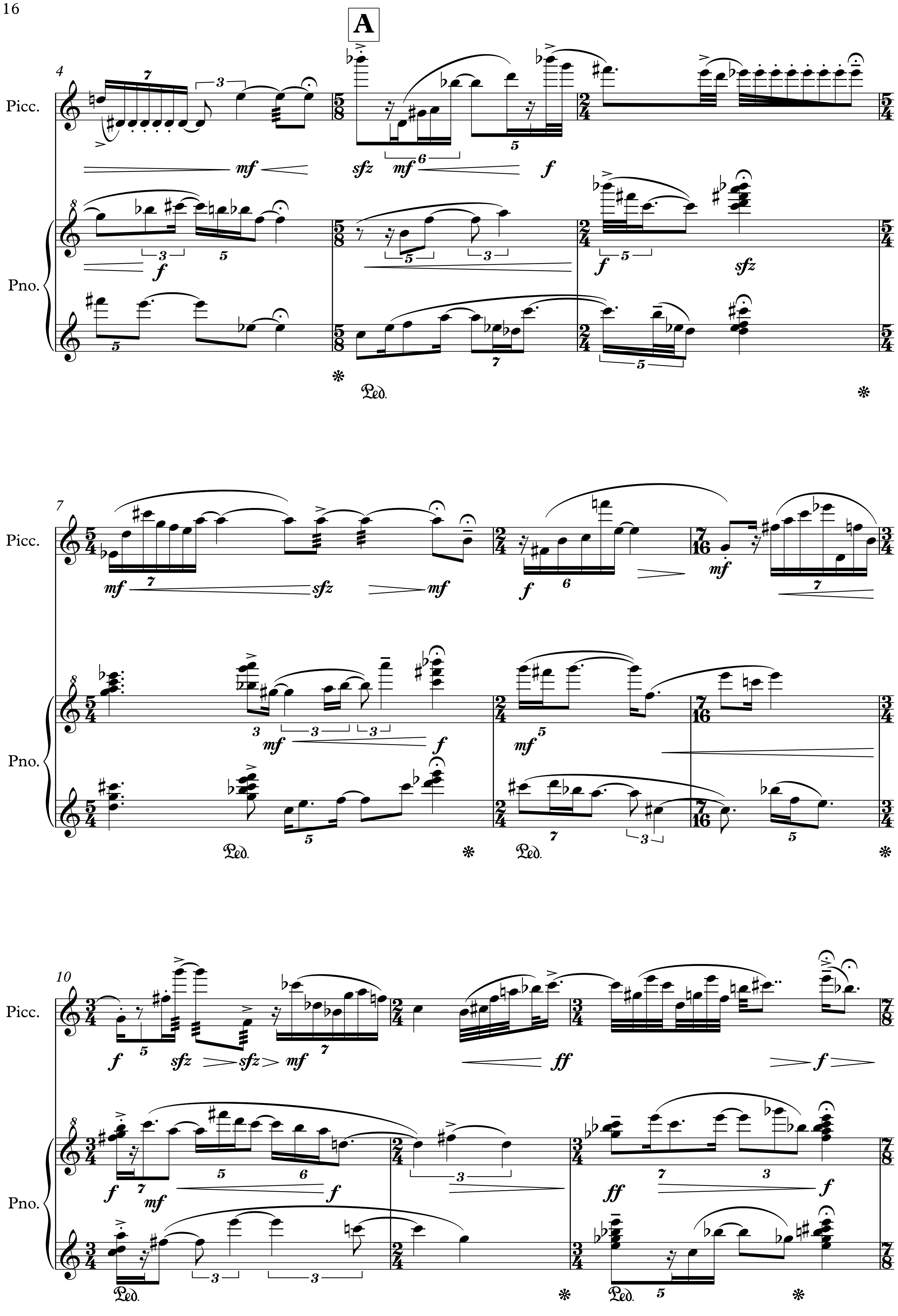

72
A tempo
A. Fl.
Vc.
Pno.
strum
p
ppp
ord.
mp
mf
bisb.
5
3
II
tr
8va
p
3
Ped.
75
accel.
A tempo
mf
p
pp
mp
ppp
78
J
ppp
ppp
strum
Ped.

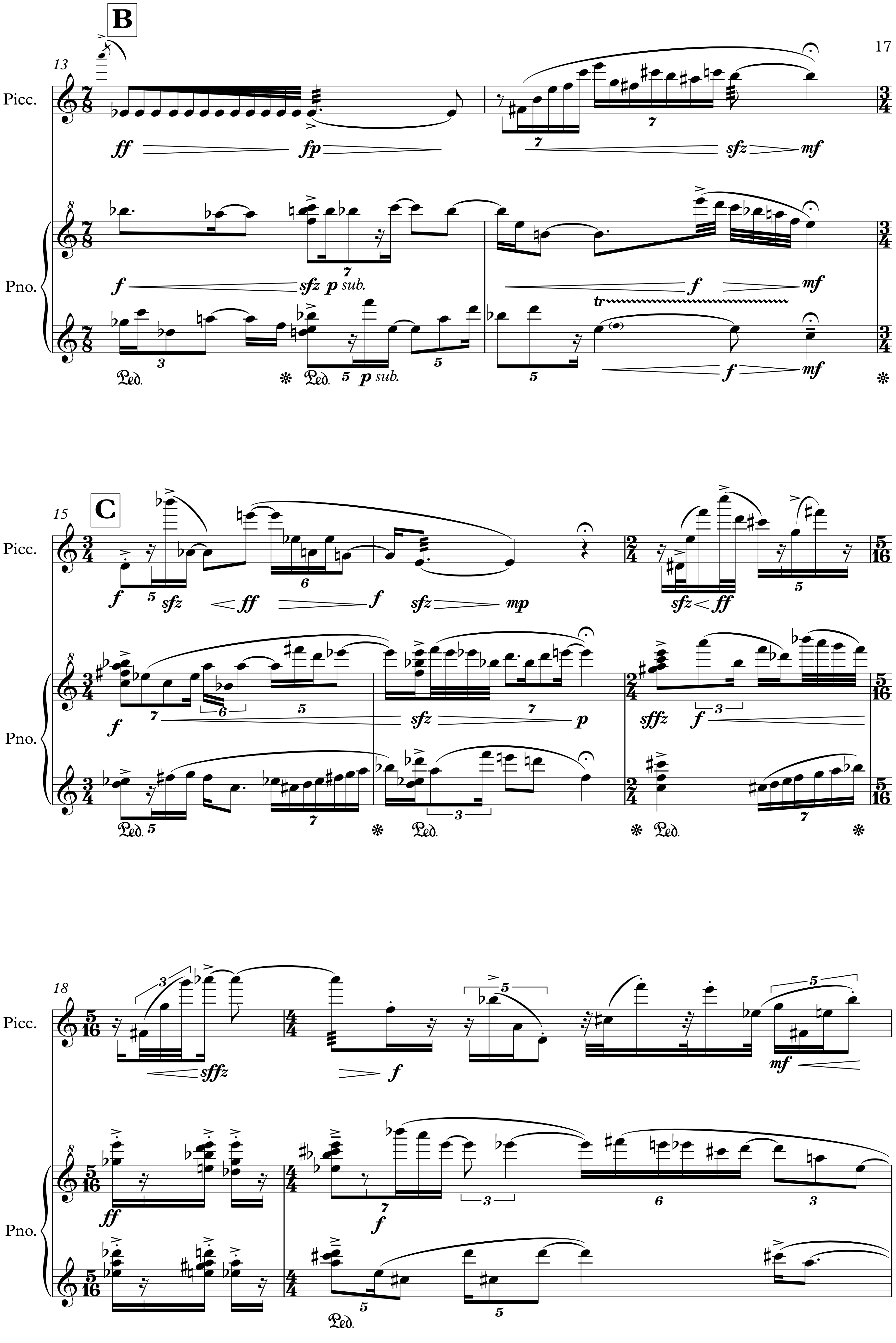

To Piccolo
80
A. Fl.
Vc.
Pno.
mp
pppp
bisb.
7
6
5
IV
IV
tr
mp
pppp
ord.
strum
8va
p
3
ppp
Ped.
*
Ped.
*
K
Liberamente
82
8va
p
ppp
3
Ped.
*
83
8va
3
5
Ped.
*
84
8va
3
8vb
Ped.

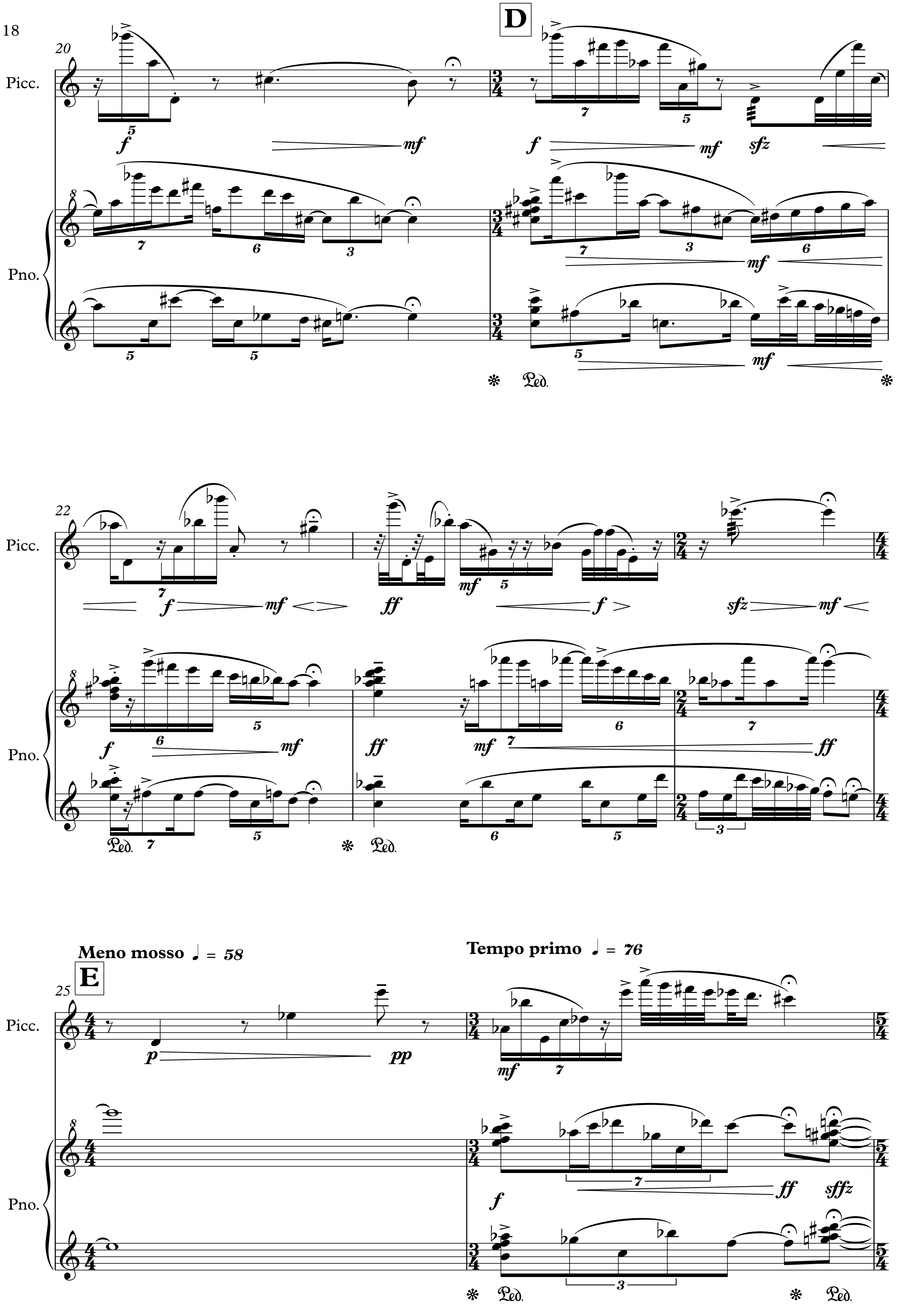

85
Pno.
ppp
5
rit.
86
bisb.
Picc.
pp
niente
tr
Vc.
pp
niente
Pno.
p
8vb

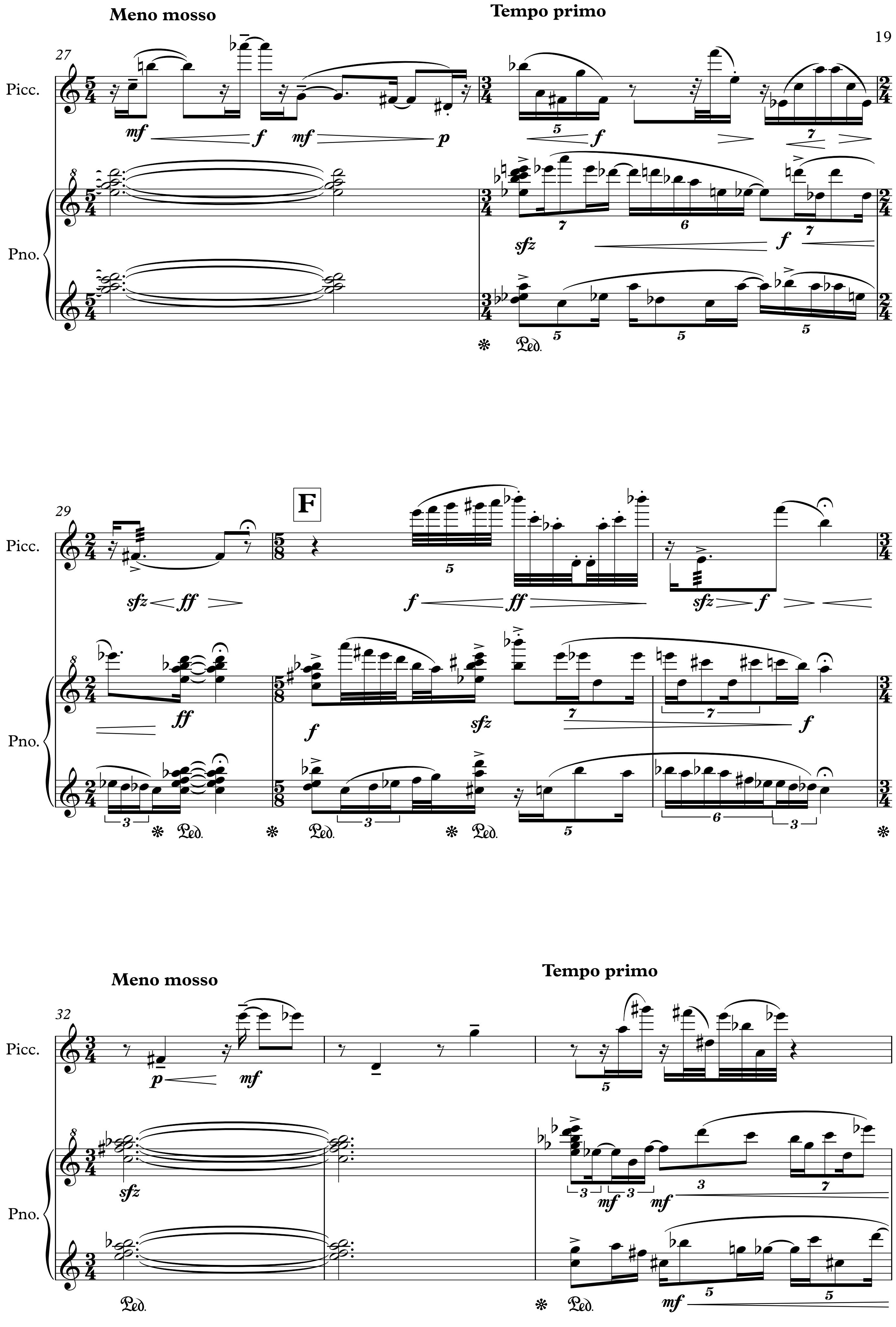
II

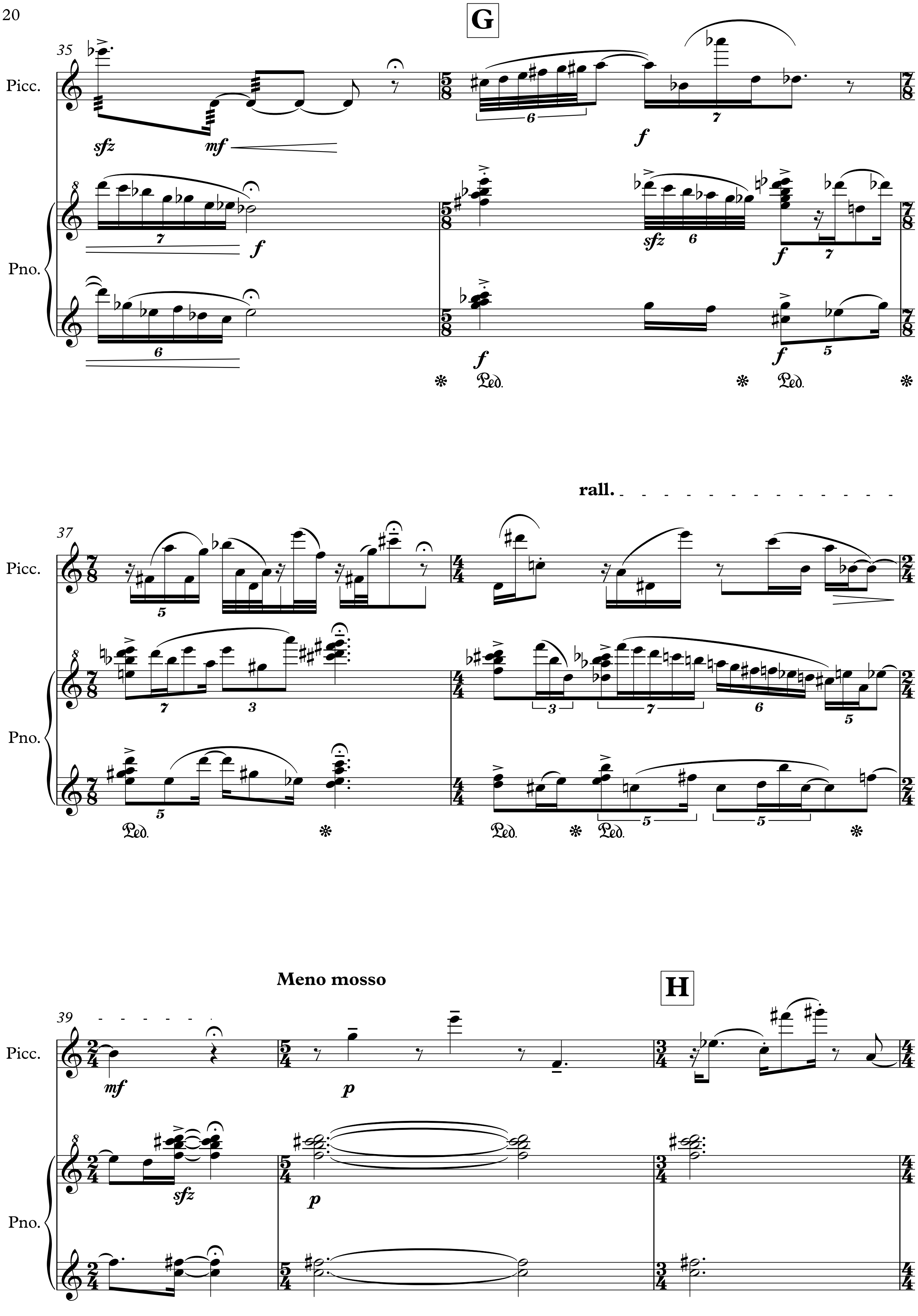

Andante ma con animo ♩ = 76
1
Piccolo
5
fp
mf
p
6
mf
fp
6
7
f
8
Piano
fp
3
mf
3
5
fp
5
3
Ped.
Ped.

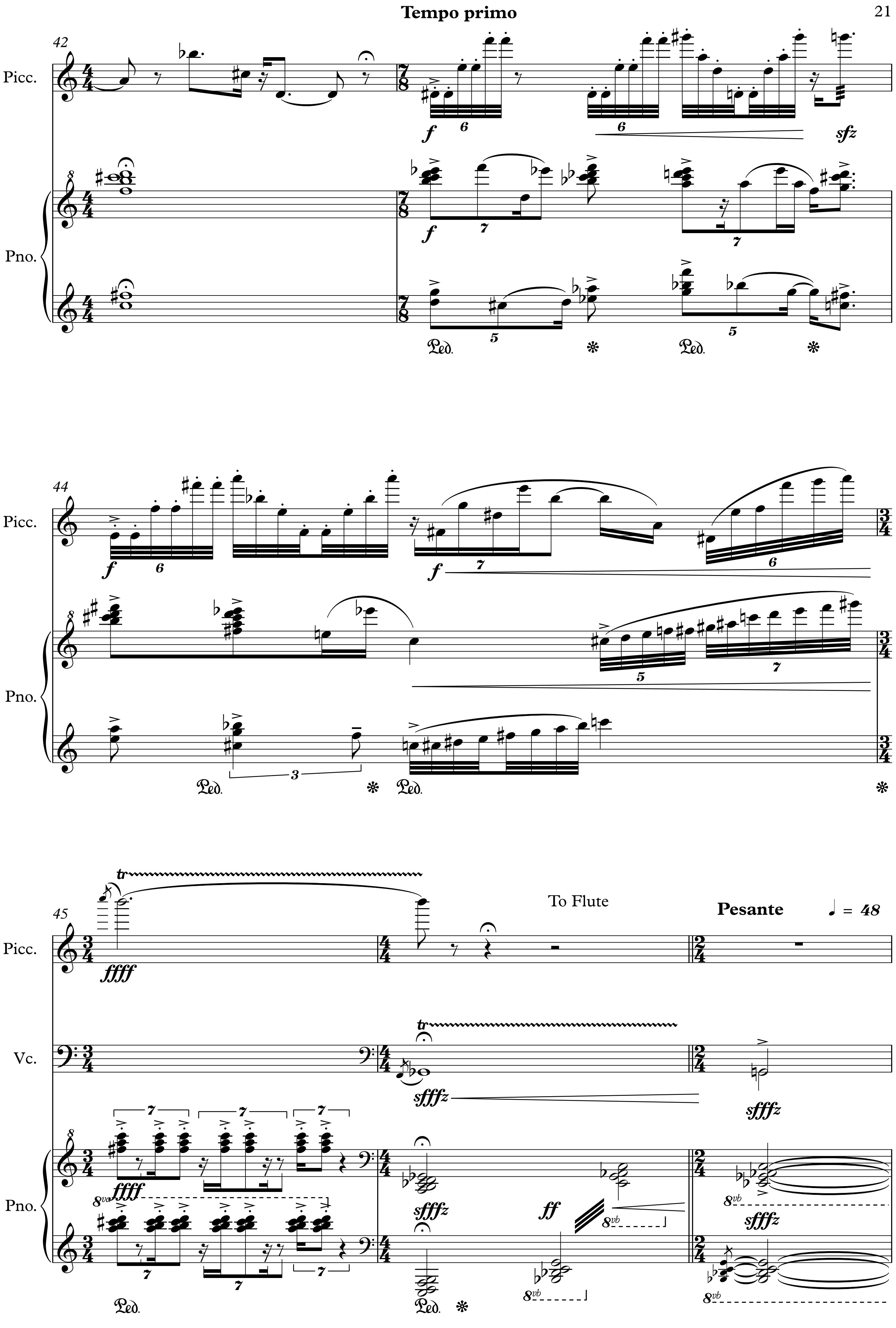

A
4
Picc.
Pno.
mf
sfz
mf
f
Ped.
7
Picc.
Pno.
mf
sfz
mf
f
Ped.
10
Picc.
Pno.
f
sfz
sfz
mf
ff
f
ff
Ped.

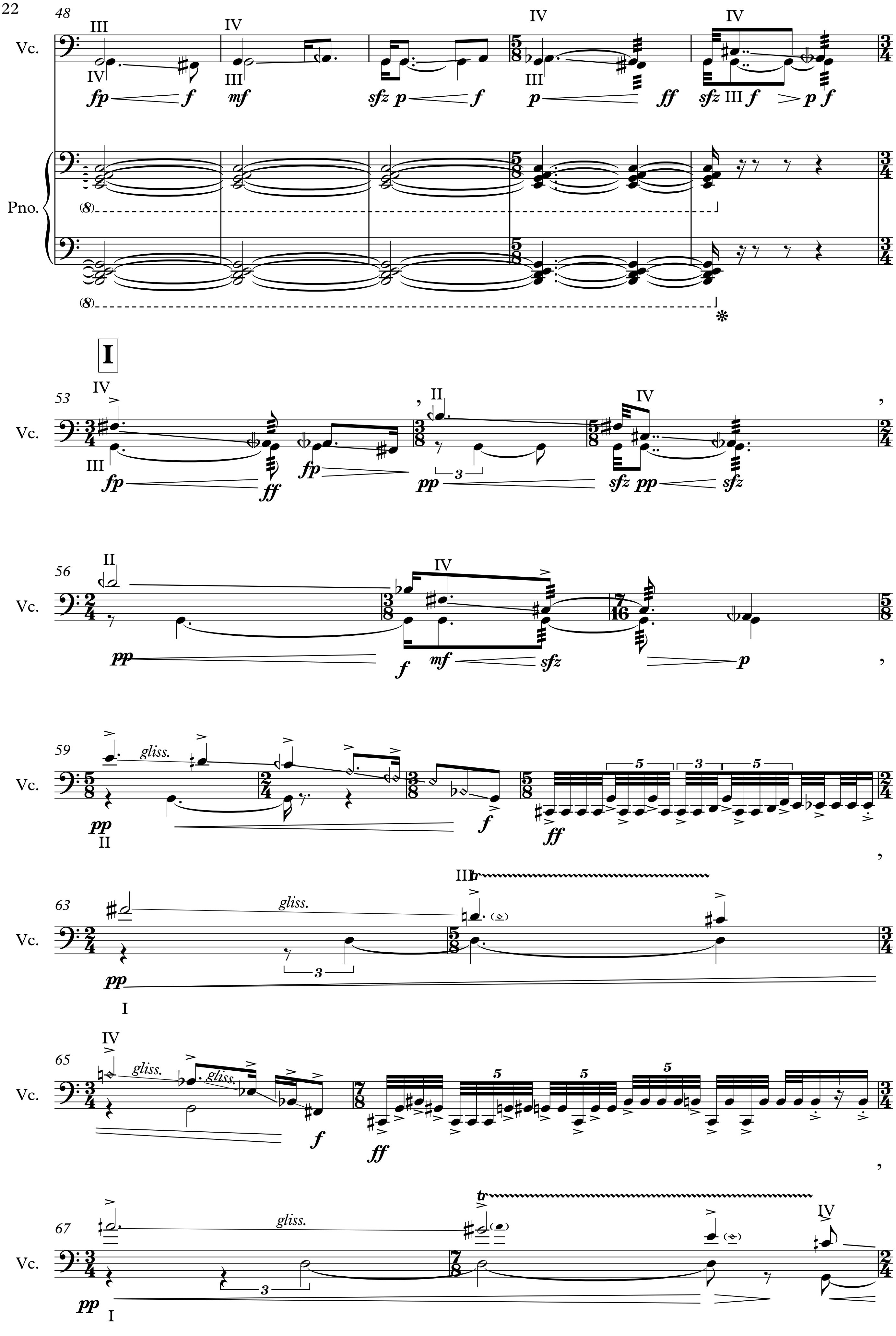

B
13
Picc.
Pno.
ff
fp
sfz
mf
f
sfz p sub.
p sub.
tr
C
15
mp
sffz
sfz
ff
p
18
sffz
mf
Ped.

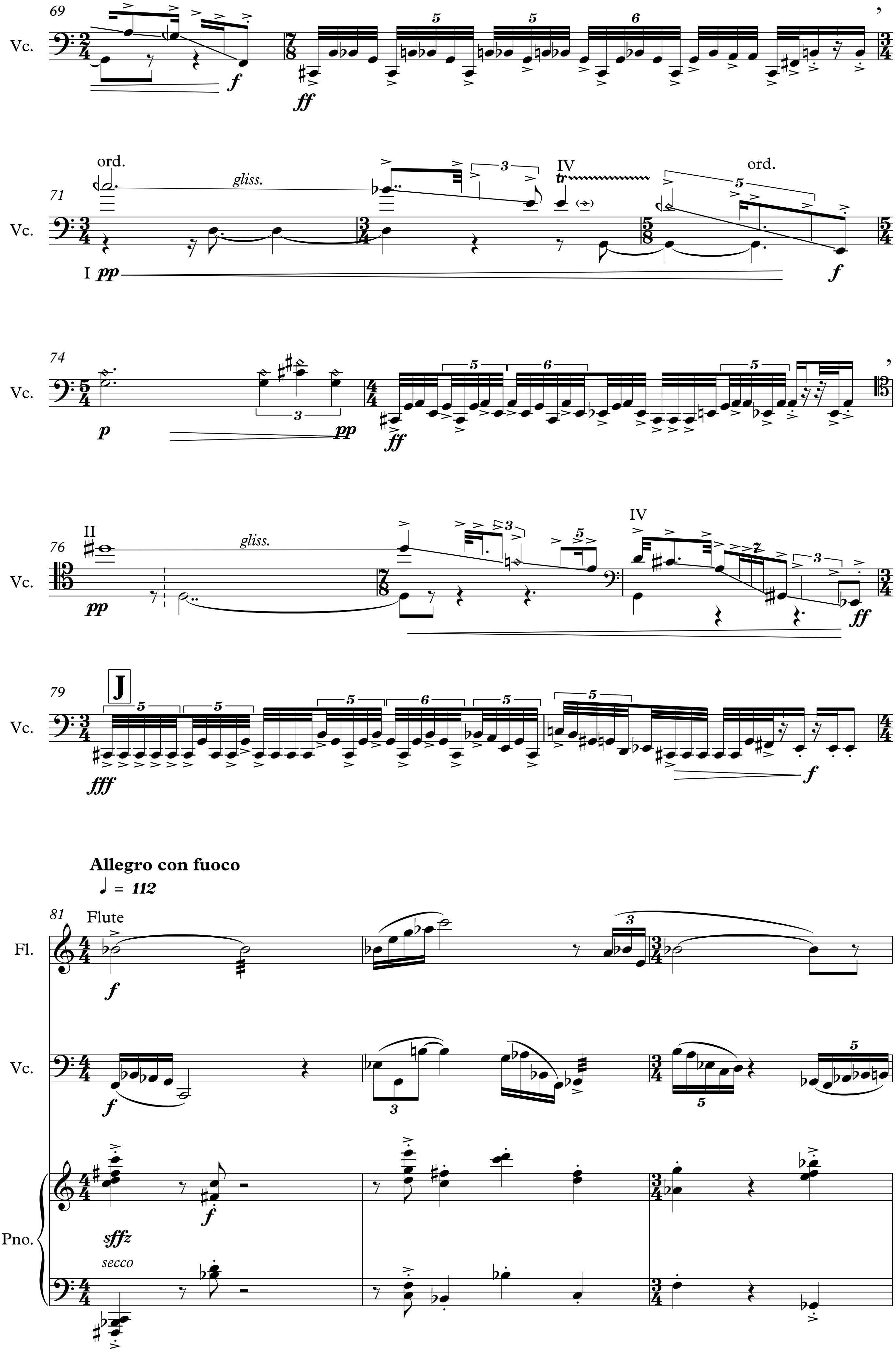

D
20
Picc.
Pno.
f
mf
sfz
Ped.
22
ff
24
E
Meno mosso ♩ = 58
25
p
pp
Tempo primo ♩ = 76
sffz

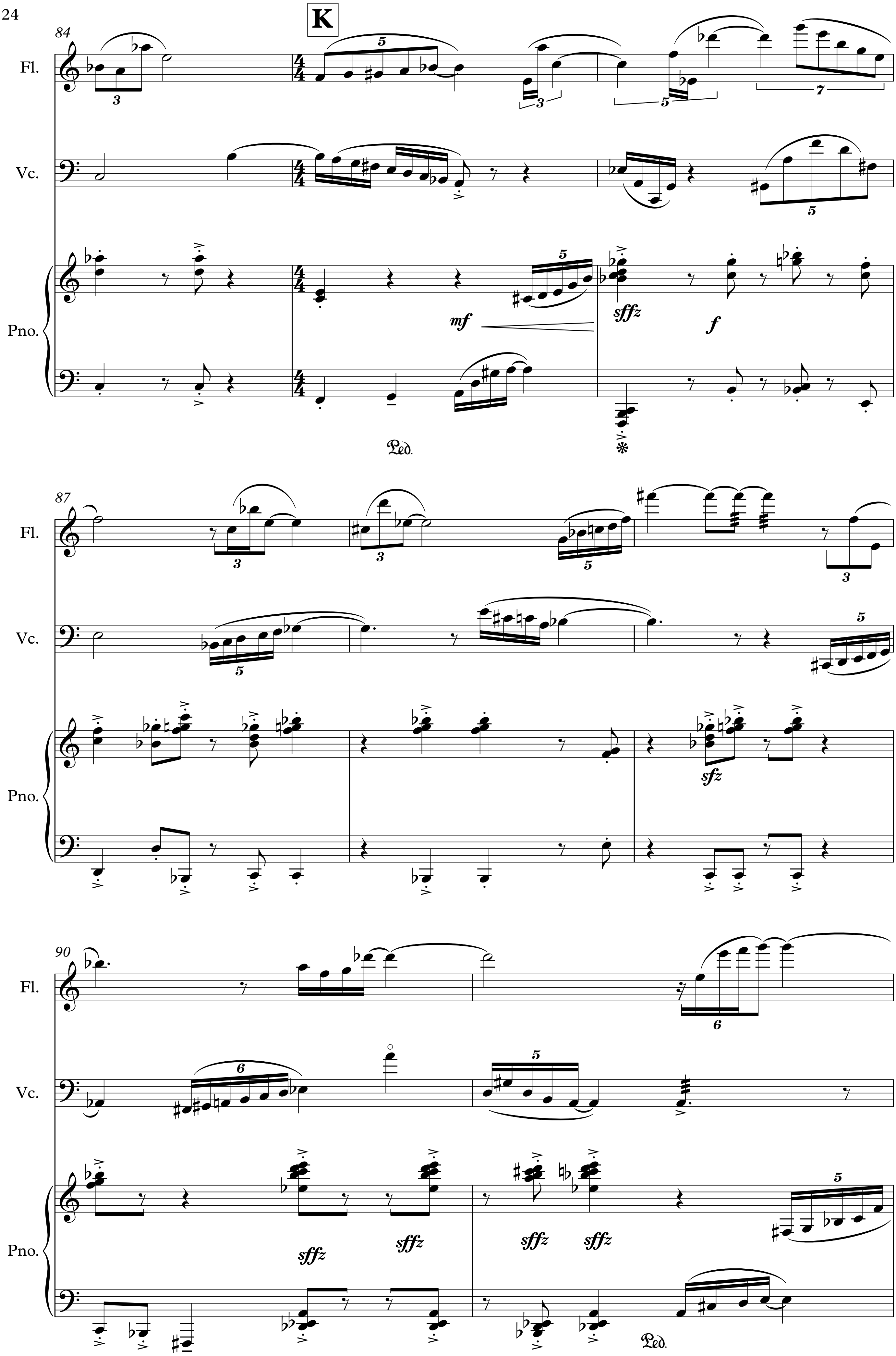

Meno mosso
Tempo primo
27
Picc.
Pno.
mf f mf p
5 7 6
sfz f
Ped.
29
F
sfz ff
f ff
3
Meno mosso
Tempo primo
32
p mf
sfz
mf

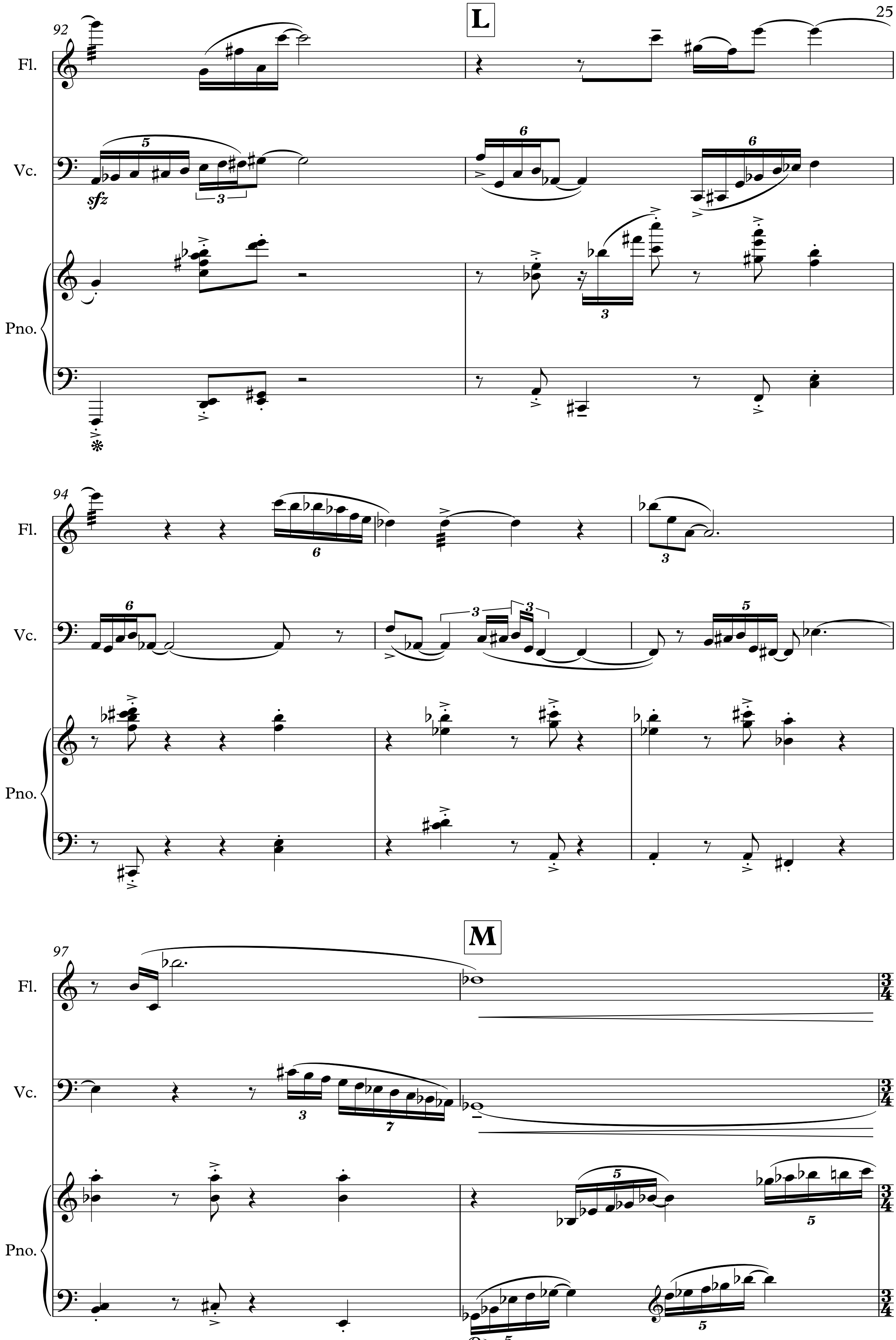

G
35
Picc.
sfz
mf
f
6
7
Pno.
8
7
f
sfz
6
f
7
6
f
f
5
Ped.
rall.
37
5
7
3
5
3
7
6
5
5
5
Ped.
Meno mosso
H
39
mf
p
sfz
p

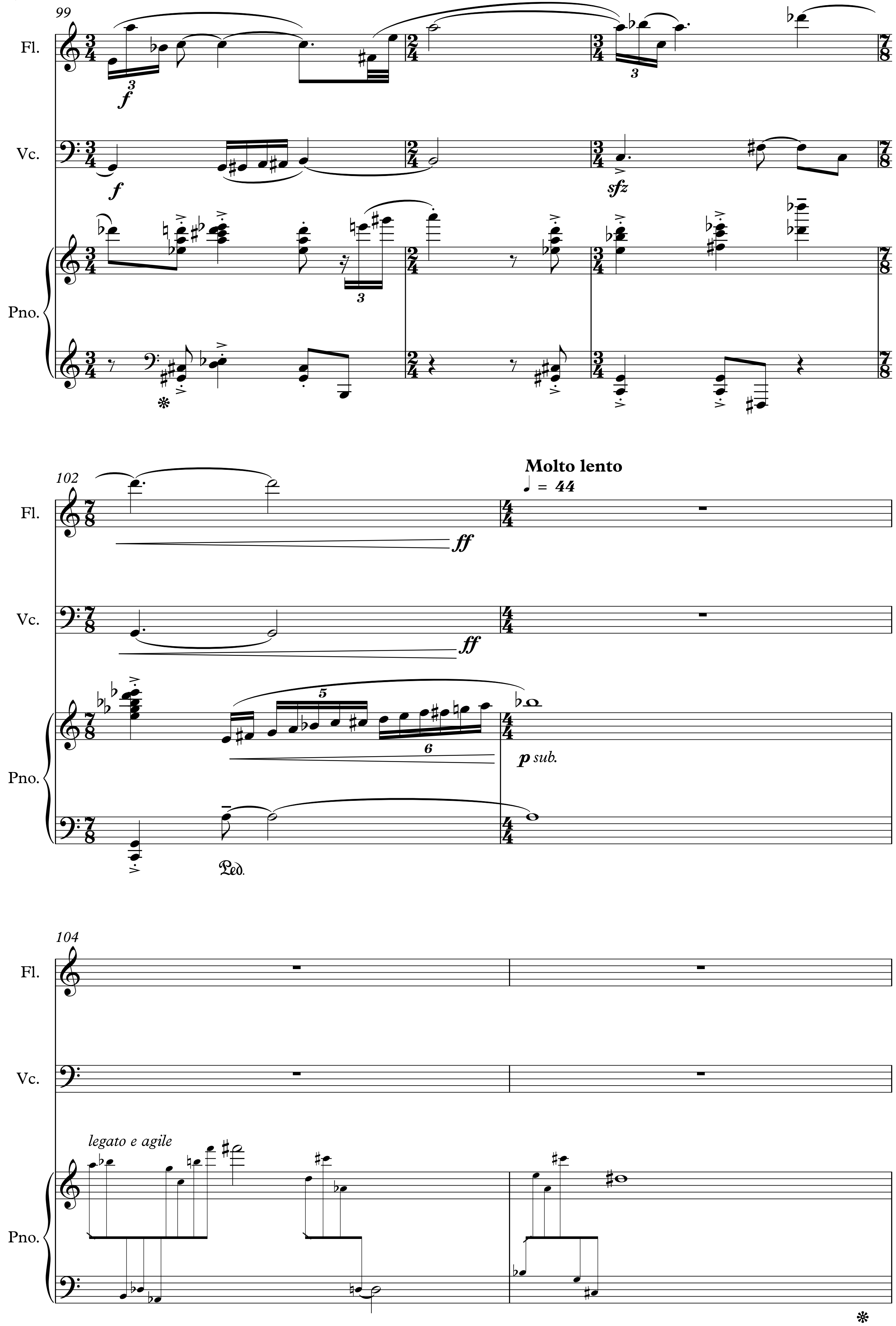

Tempo primo
42
Picc.
Pno.
f
6
sfz
7
5
Ped.
44
3
45
tr
ffff
To Flute
Pesante
♩ = 48
Vc.
sfffz
ff
8va
8vb


48
Vc.
Pno.
III
IV
fp
f
mf
sfz
p
ff
(8)
I
53
II
pp
56
59
gliss.
63
65
67
tr
5
3

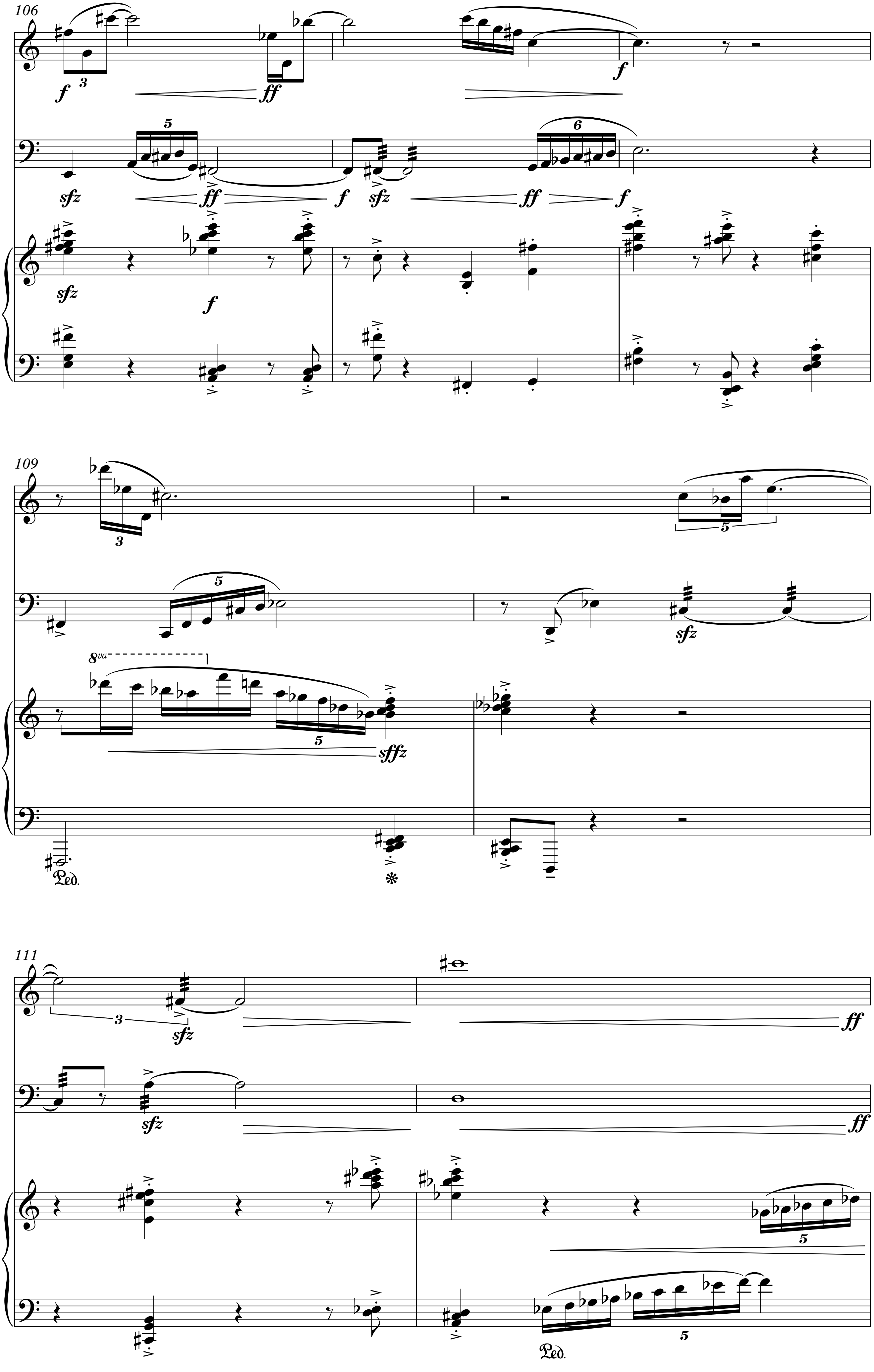

69
Vc.
5
5
6
f
ff
71
ord.
gliss.
3
IV
tr
5
ord.
I pp
f
74
3
p
pp
5
6
5
ff
76
II
gliss.
3
5
IV
3
pp
ff
79
J
5
5
5
6
5
5
fff
f
Allegro con fuoco
♩ = 112
81
Flute
Fl.
f
3
Vc.
f
3
5
5
Pno.
sffz
secco
f

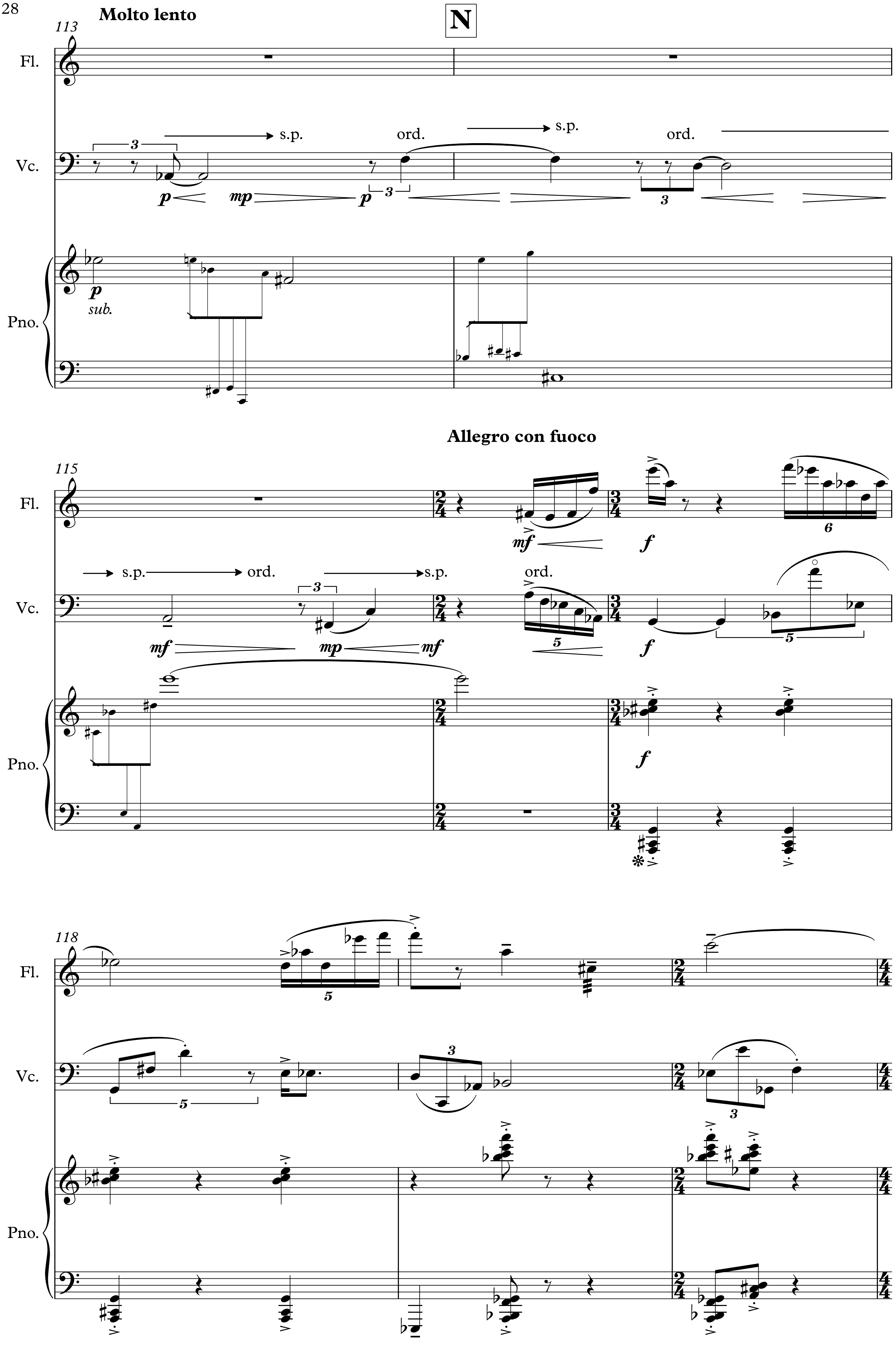

K
84
Fl.
Vc.
Pno.
3
5
3
5
7
mf
sffz
f
Ped.
87
3
3
5
3
5
5
sfz
90
6
6
5
sffz
sffz
sffz
sffz
5
Ped.

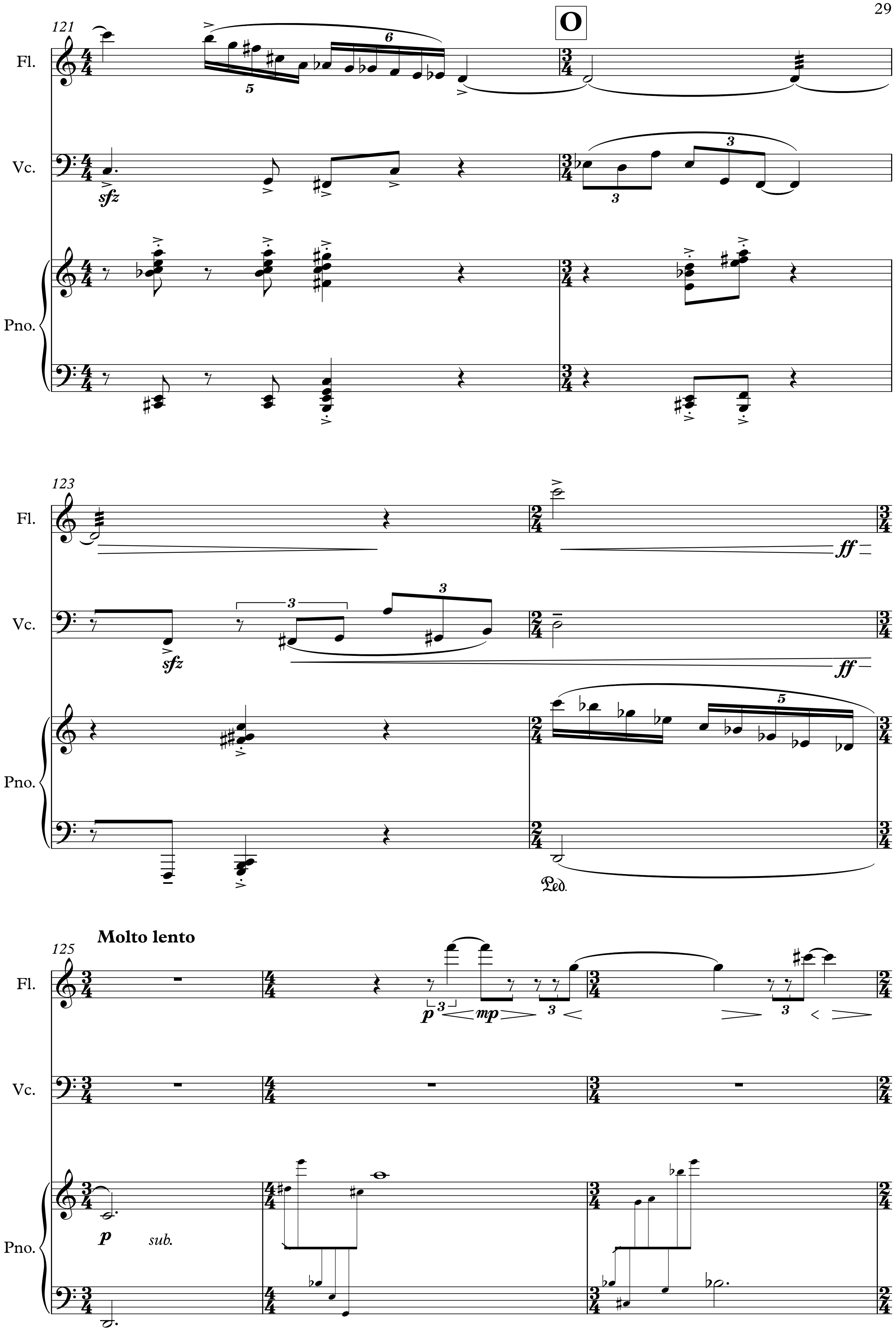

L
Fl.
Vc.
Pno.
sfz
Fl.
Vc.
Pno.
M
Fl.
Vc.
Pno.
Ped.

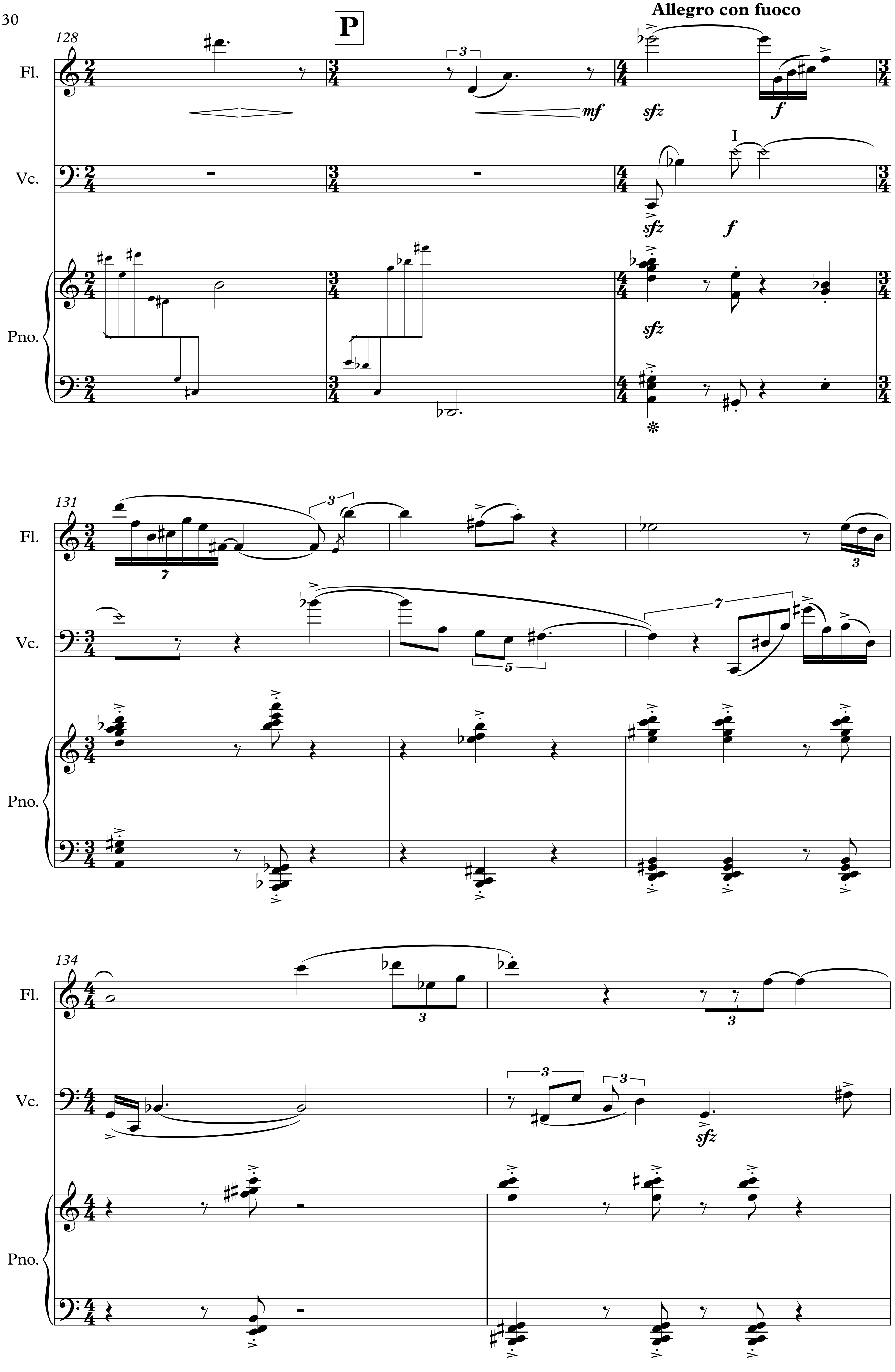

99
Fl.
Vc.
Pno.
3
f
3
3
f
sfz
3
❋
102
Fl.
Vc.
Pno.
Molto lento
♩ = 44
ff
ff
5
6
p sub.
Ped.
104
Fl.
Vc.
Pno.
legato e agile
❋

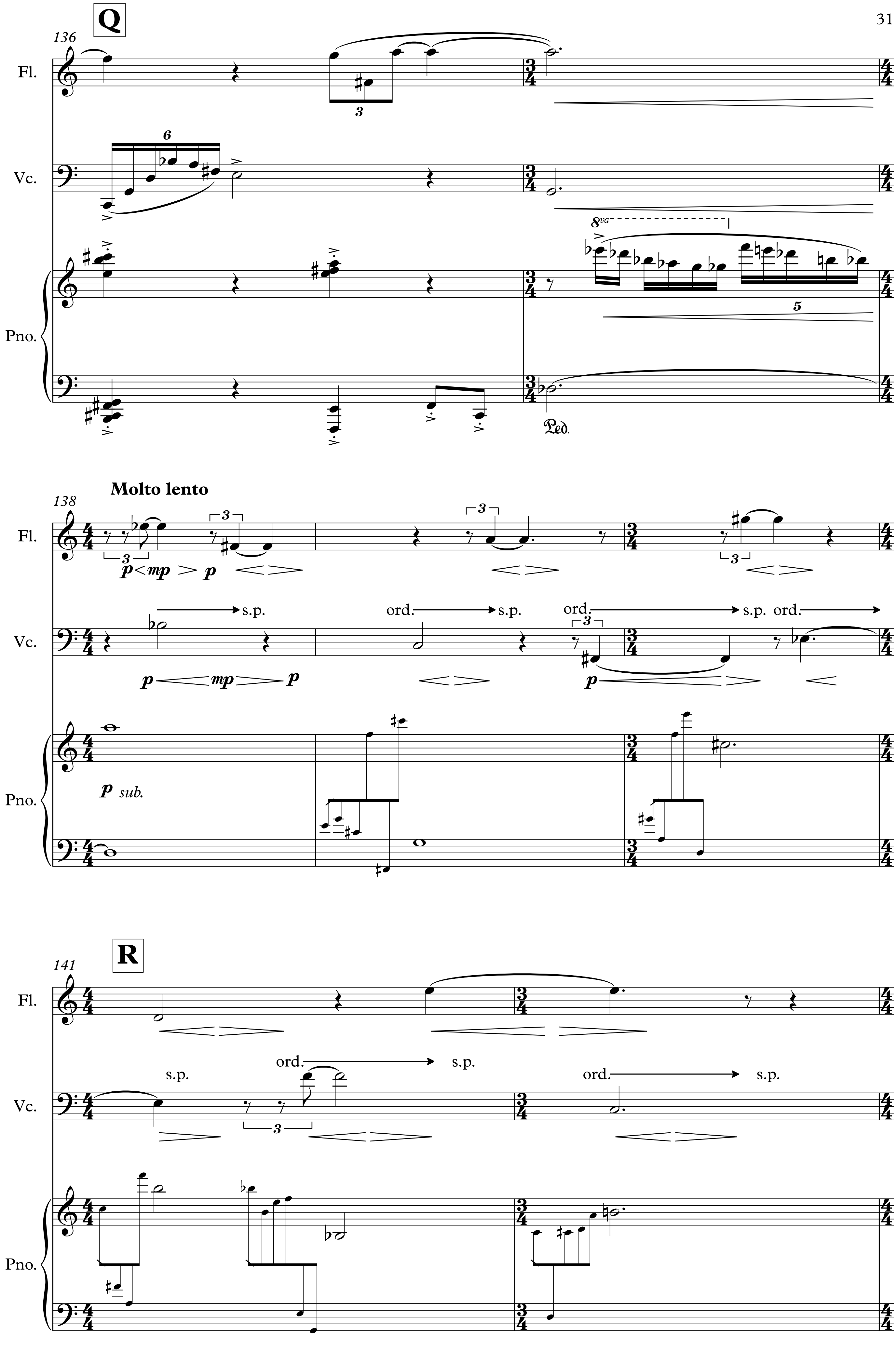
Allegro con fuoco

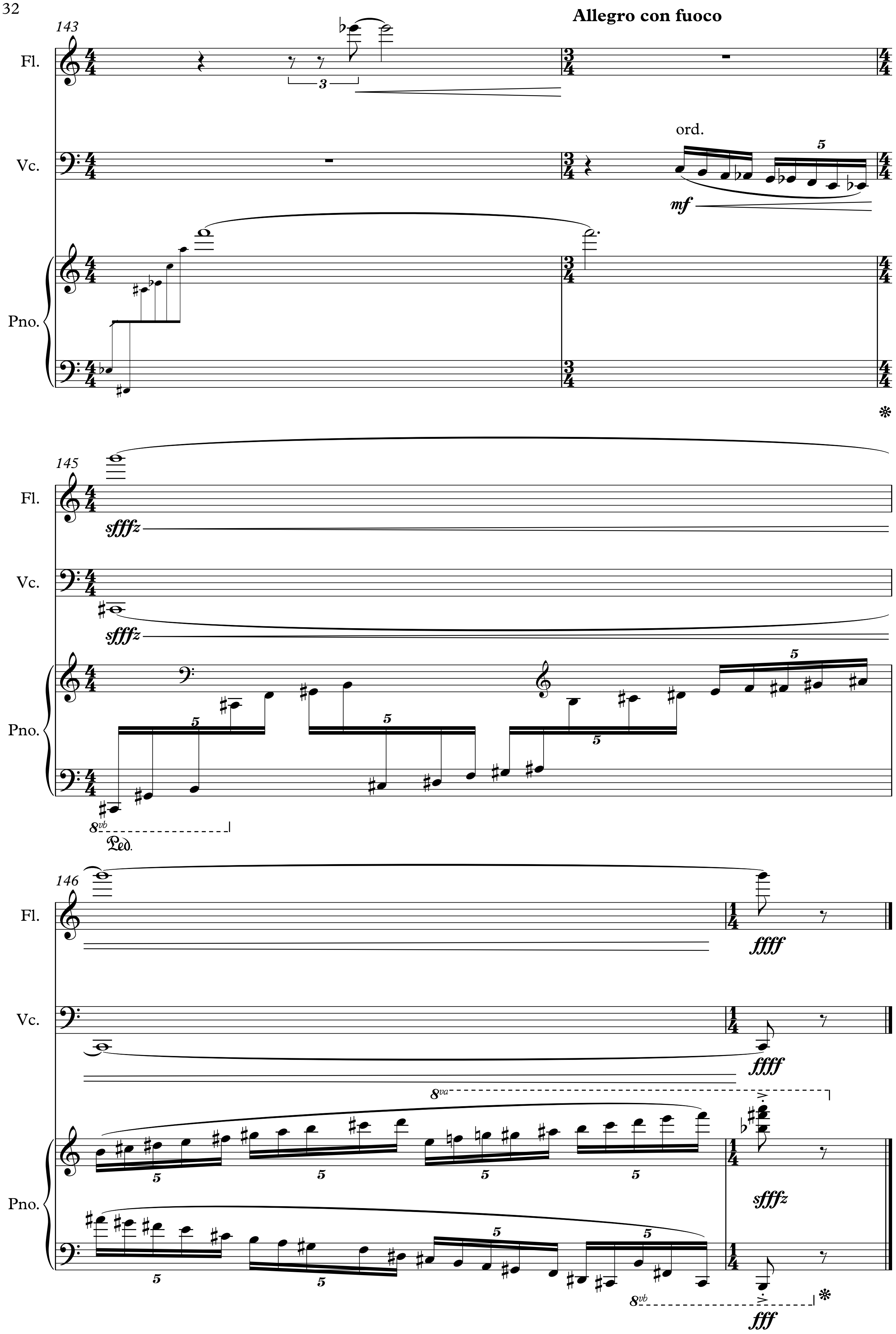

106
Fl.
Vc.
Pno.
3
f
ff
f
5
6
sfz
ff
f
sfz
ff
f
sfz
f
109
3
5
5
8va
5
sffz
Ped.
❊
111
3
sfz
ff
sfz
ff
5
5
Ped.


113
Molto lento
N
Fl.
Vc.
Pno.
s.p.
ord.
s.p.
ord.
p
mp
p
3
3
3
p
sub.
115
Allegro con fuoco
s.p.
ord.
s.p.
ord.
mf
mp
mf
mf
f
f
f
5
5
6
3
118
5
5
3
3


121
O
Fl.
Vc.
Pno.
5
6
3
sfz
123
ff
Ped.
125
Molto lento
p
mp
sub.


P
Allegro con fuoco
128
Fl.
Vc.
Pno.
3
mf
sfz
f
I
sfz
f
sfz
❋
131
3
7
3
7
5
134
3
3
3
3
sfz


Q
136
Fl.
Vc.
Pno.
3
6
5
8va
Ped.
138
Molto lento
3
p < mp > p
s.p.
ord.
s.p.
ord.
s.p.
ord.
p
p
mp
p
p sub.
141
R
s.p.
ord.
s.p.
ord.
s.p.
3


143
Allegro con fuoco
Fl.
Vc.
Pno.
3
ord.
5
mf
145
sfffz
sfffz
5
8vb
Ped.
146
ffff
ffff
8va
sfffz
8vb
fff

Igor Maia

Guirápuap

for alto flute, percussion and violoncello

June 2015

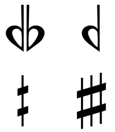
Instrumentation

Alto Flute
1 Percussionist playing: 1 Tibetan bowl (in E flat), 3 Gongs (F, d and b), 2 Bongos, 5 Temple-blocks and 2 Wood blocks.
Violoncello

Instructions for Performance

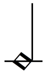
General

- The ad libitum sections are to be played as a quasi-improvisation. The time frames are for guidance only.
- Tremolos and trills are to be played as fast as possible.
- Appoggiaturas are to be played before the beat, resulting in the shortening of the preceding note or rest.
- Accidentals are valid for the whole bar.

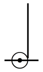


Indicates quarter-tone intonation

Alto flute

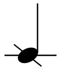


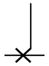
Aeolian sound: maximum amount of air.

 Sing pitch while playing.

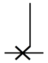
When the aeolian sound is tied to another note it means a gradual change from one technique into another.

Percussion (Bongos)

 Slide the finger across the bongo, generating a soft scratching noise.

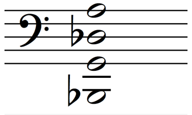
 Play close to the rim.

Violoncello

 Tapping

harmonic gliss. Play natural harmonics, on the string indicated, and slide the fingers creating a fluctuation of different harmonics.

The violoncello is played with the following scordatura:

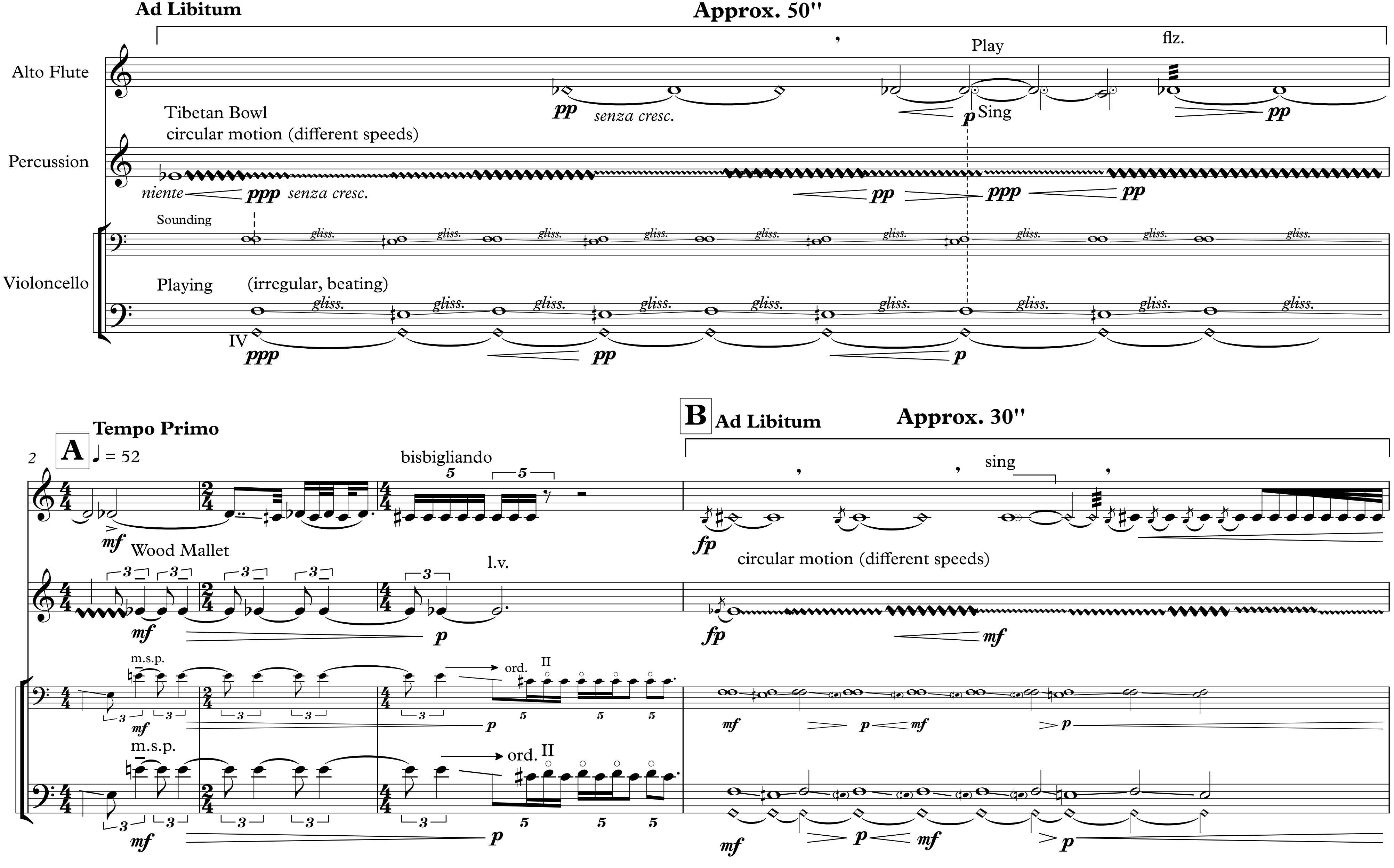


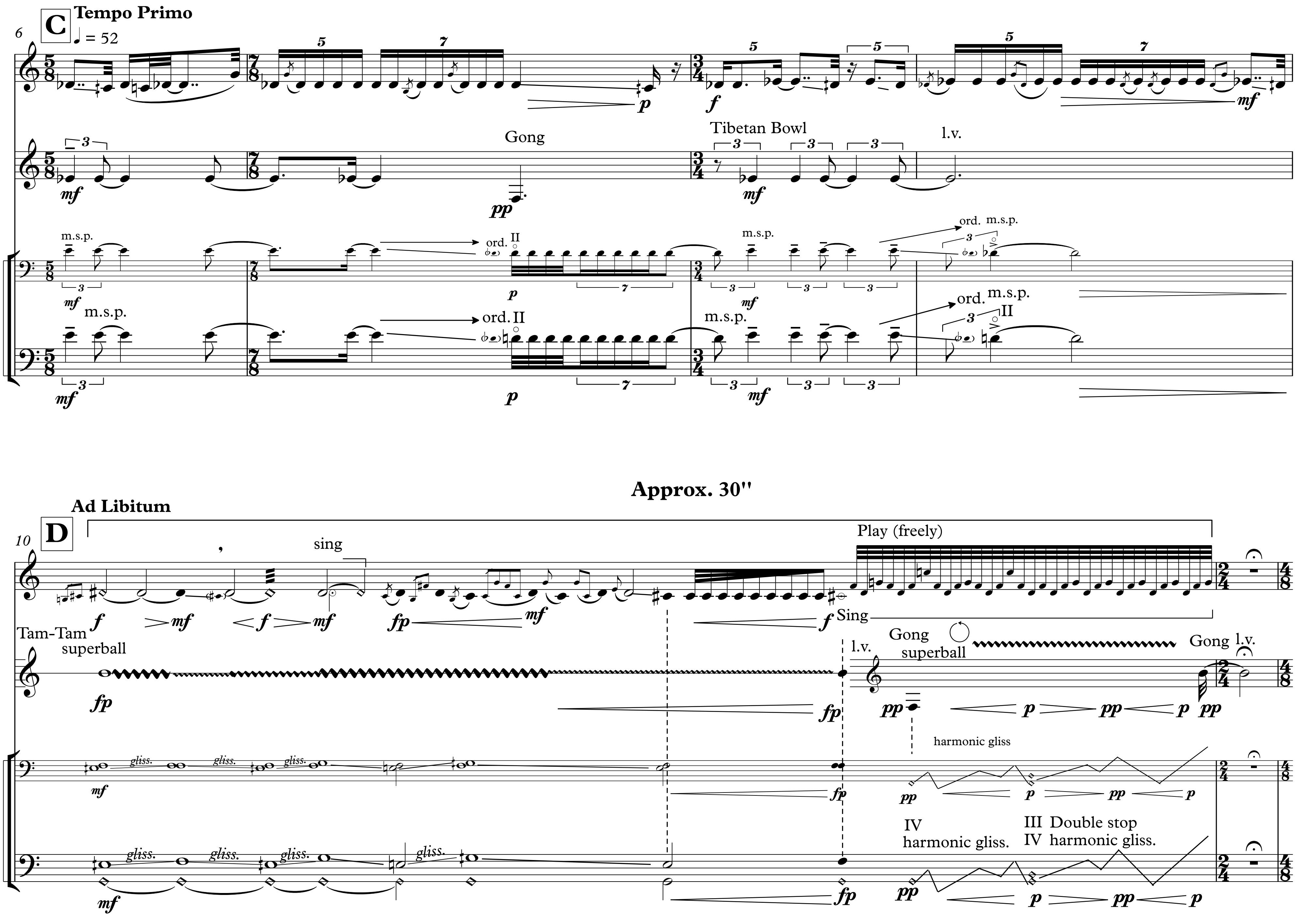
Duration: Approx. 7 minutes

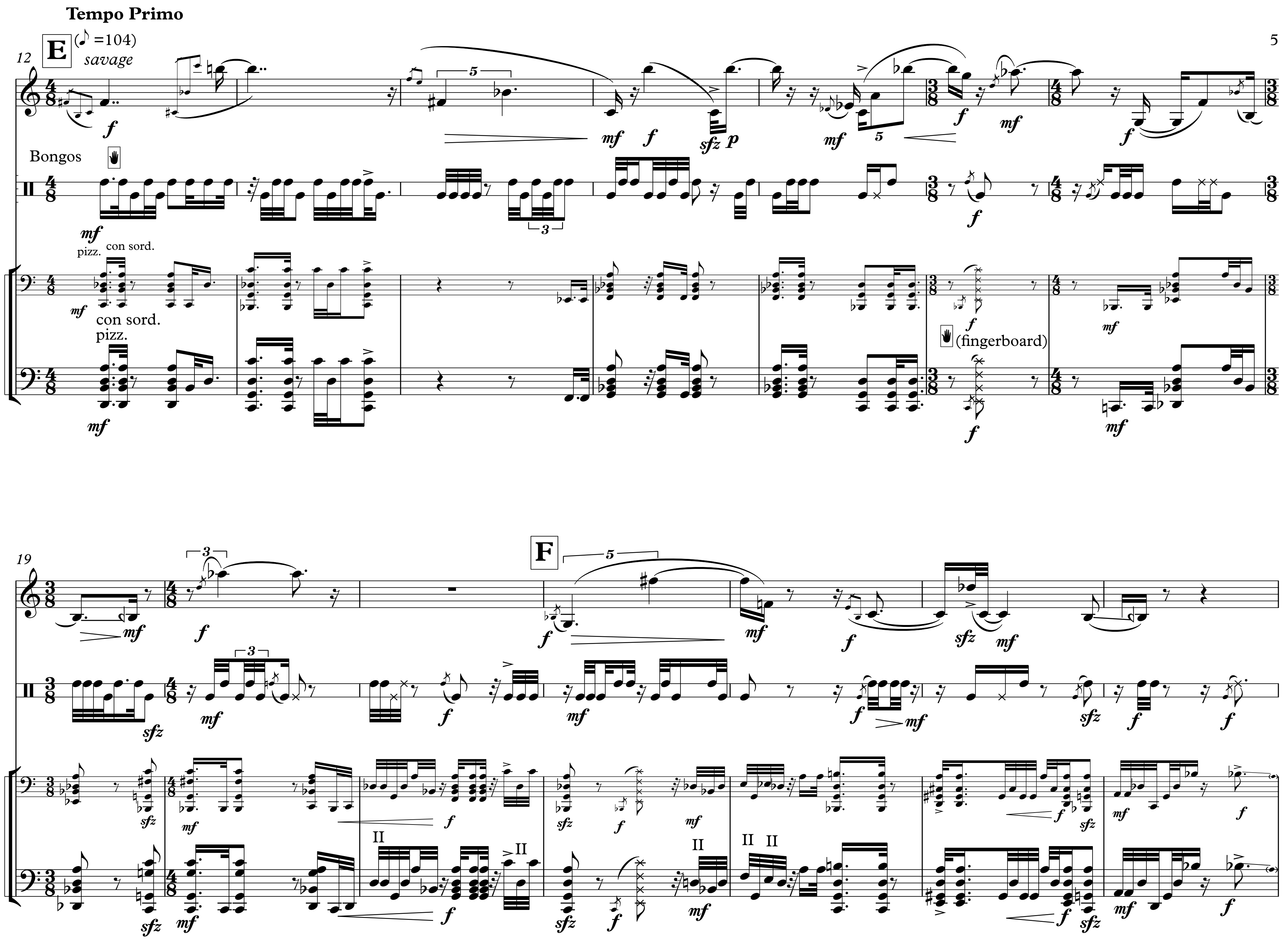
SCORE IN C

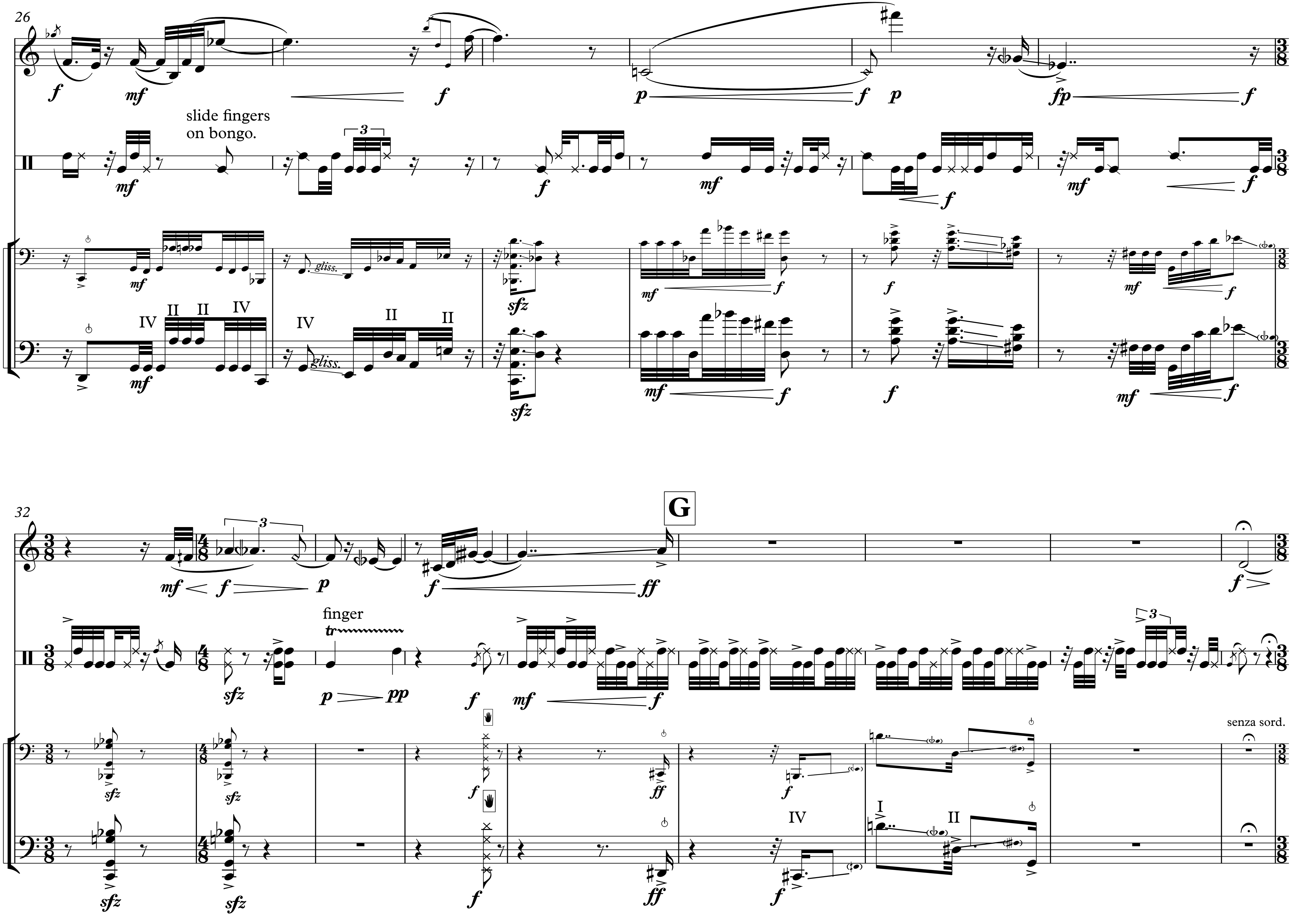
Guirápuap

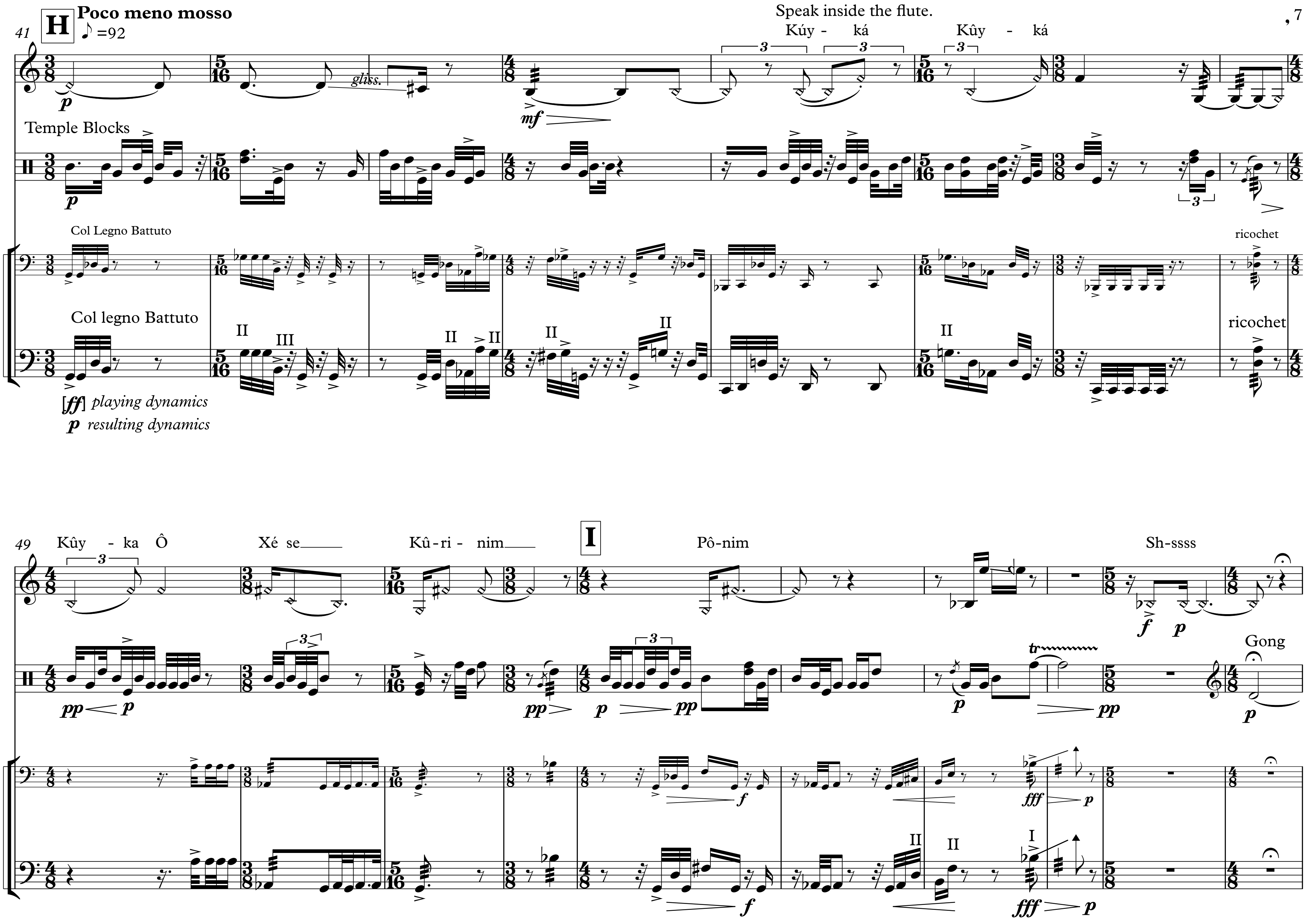
Igor Maia (2015)

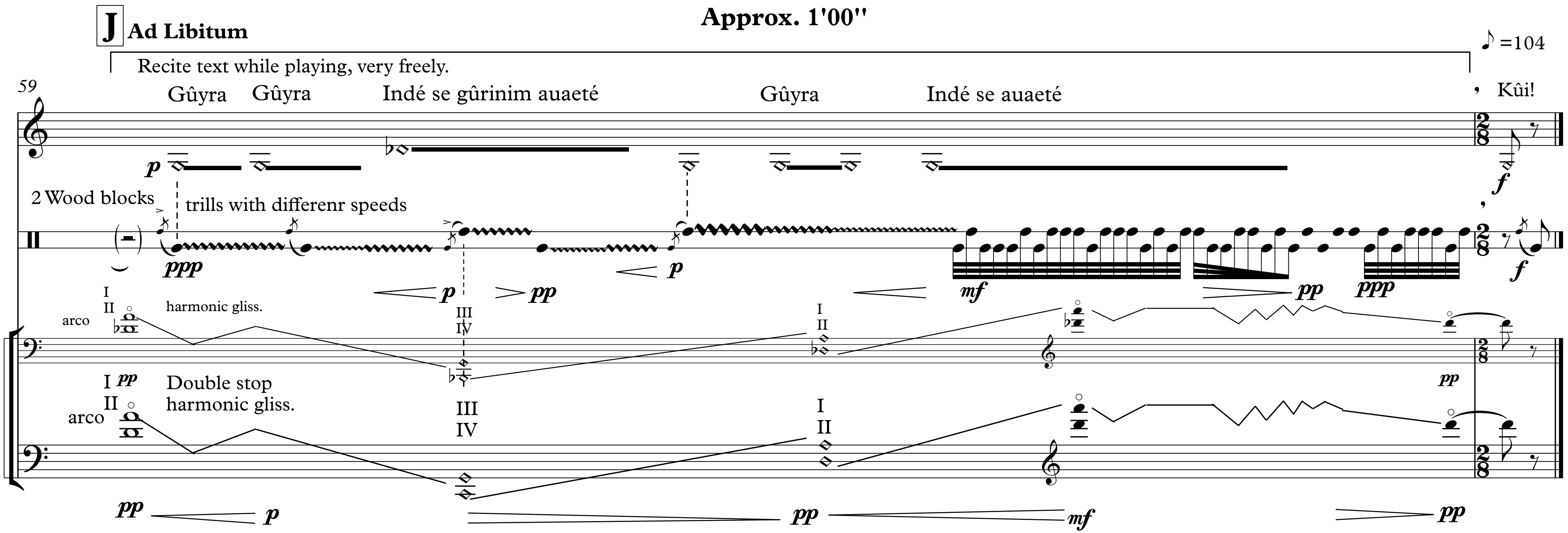

Ad Libitum
Approx. 50''
Alto Flute
Play
flz.
pp
senza cresc.
p
Sing
pp
Percussion
Tibetan Bowl
circular motion (different speeds)
niente
ppp
senza cresc.
pp
ppp
pp
Violoncello
Sounding
Playing
(irregular, beating)
gliss.
IV
ppp
pp
p
2
A
Tempo Primo
♩ = 52
bisbigliando
5
mf
Wood Mallet
3
l.v.
mf
p
m.s.p.
ord.
II
mf
p
B
Ad Libitum
Approx. 30''
sing
fp
circular motion (different speeds)
fp
mf
mf
p
mf
p


C
Tempo Primo
♩ = 52
6
5
7
5
5
7
p
f
mf
3
Gong
pp
Tibetan Bowl
l.v.
m.s.p.
ord.
II
m.s.p.
ord.
m.s.p.
II
7
3
Approx. 30''
Ad Libitum
D
10
Play (freely)
sing
f
mf
f
mf
fp
mf
f
Sing
Tam-Tam
superball
fp
fp
l.v.
Gong
superball
Gong
l.v.
pp
p
pp
p
pp
harmonic gliss
gliss.
mf
fp
pp
p
pp
p
IV
harmonic gliss.
III Double stop
IV harmonic gliss.
2
4
4
8


Tempo Primo
E
(♪=104)
savage
12
5
f
mf
sfz
p
Bongos
3
pizz.
con sord.
con sord.
pizz.
(fingerboard)
19
F
3
5
II


26
slide fingers on bongo.
3
gliss.
IV
II
II
IV
IV
II
II
f
mf
p
fp
sfz
32
G
finger
tr
3
I
II
IV
mf
f
p
pp
ff
sfz
senza sord.


41
H
Poco meno mosso
♪ =92
Speak inside the flute.
Kúy - ká
Kûy - ká
gliss.
3
p
mf
Temple Blocks
Col Legno Battuto
Col legno Battuto
II
III
ricochet
[ff] playing dynamics
p resulting dynamics
49
Kûy - ka Ô
Xé se
Kû - ri - nim
I
Pô-nim
Sh-ssss
Gong
tr
pp
f
fff
I


J
Ad Libitum
Approx. 1'00''
♪ =104
59
Recite text while playing, very freely.
Gûyra
Gûyra
Indé se gûrinim auaeté
Gûyra
Indé se auaeté
Kûi!
2 Wood blocks
trills with differenr speeds
arco
I
II
harmonic gliss.
III
IV
Double stop
harmonic gliss.
p
ppp
pp
mf
f

For Nina

Igor Maia

Iamí

for Symphony Orchestra

October 2016

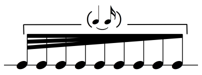
Instrumentation

3 Flutes
2 Oboes
English horn
2 Clarinets in B flat
2 Bassoons
4 Horns in F
2 Trumpets in B flat
2 Percussionists
Percussion 1: Vibraphone
Percussion 2: Maracas, 4 Temple blocks (2 low, 1 middle, 1 high) and 3 Wood blocks (low, middle, high).
Harp
Strings

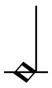
Instructions for Performance

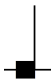
General

- Tremolos and trills are to be played as fast as possible.
- Appoggiaturas are to be played before the beat, resulting in the shortening of the preceding note or rest.
- Accidentals are valid for the whole bar.


Ritardando for the duration indicated, starting as fast as possible.

Winds


Aeolian sound: maximum amount of air.


Air sound.

Strings

ric. Ricochet (bouncing bow). **s.p.** sul ponticello
ord. ordinario **s.t.** sul tasto
c.l.b. col legno batutto (playing the strings with the wooden part of the bow).

When the signs above are connected with a line it means a gradual change from one technique into another.

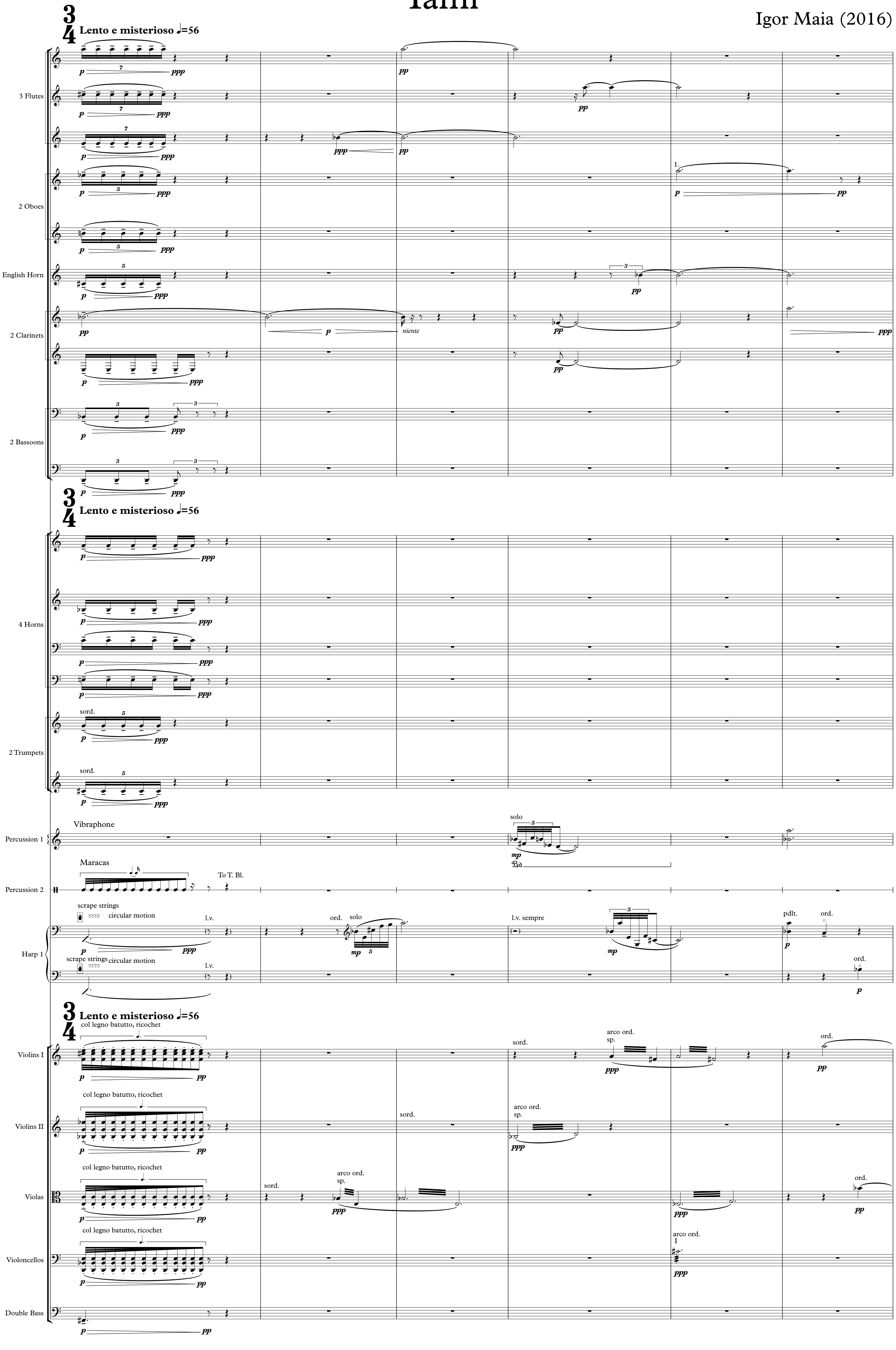
Duration: Approx. 9 minutes

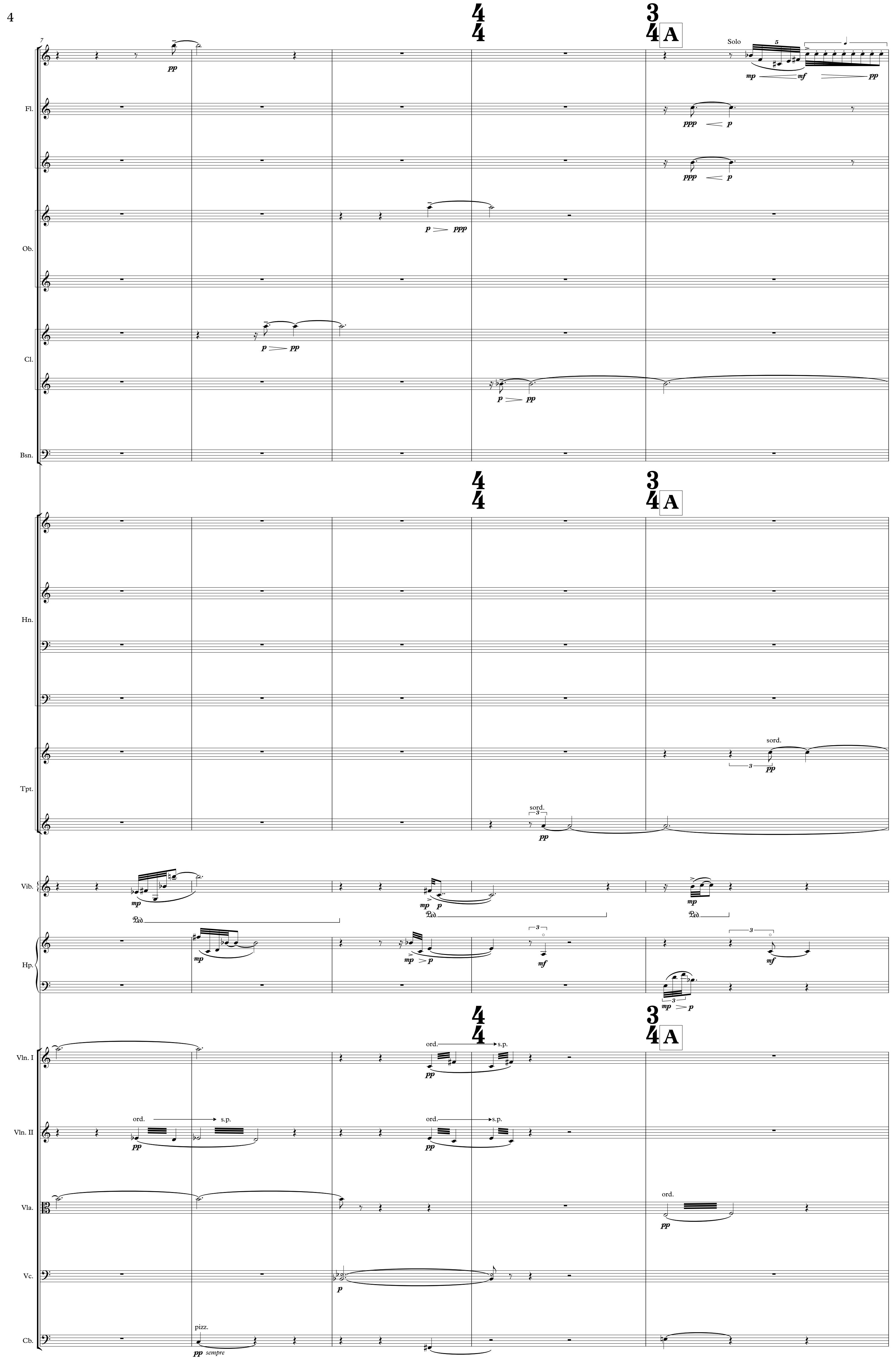
SCORE IN C

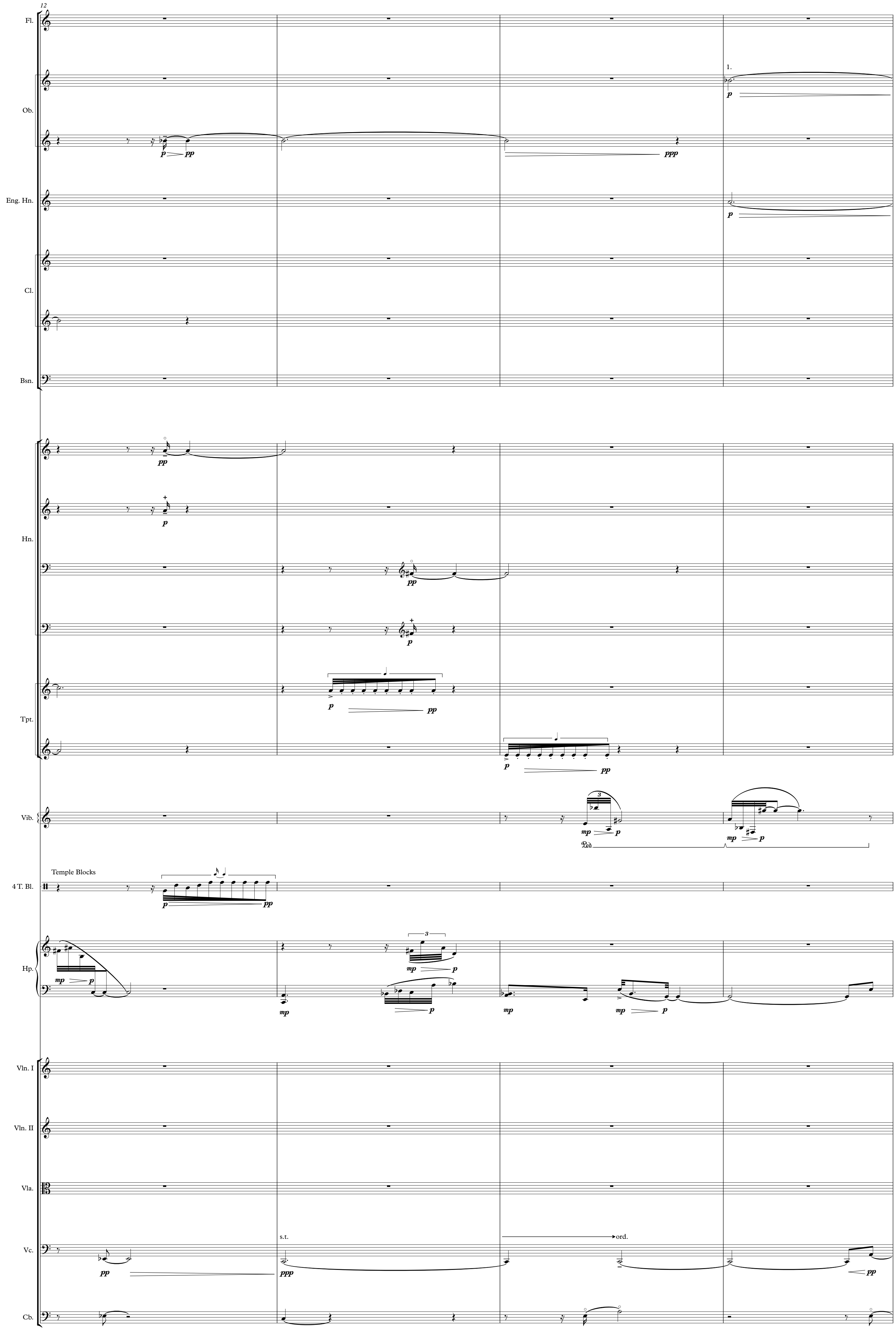
for Nina

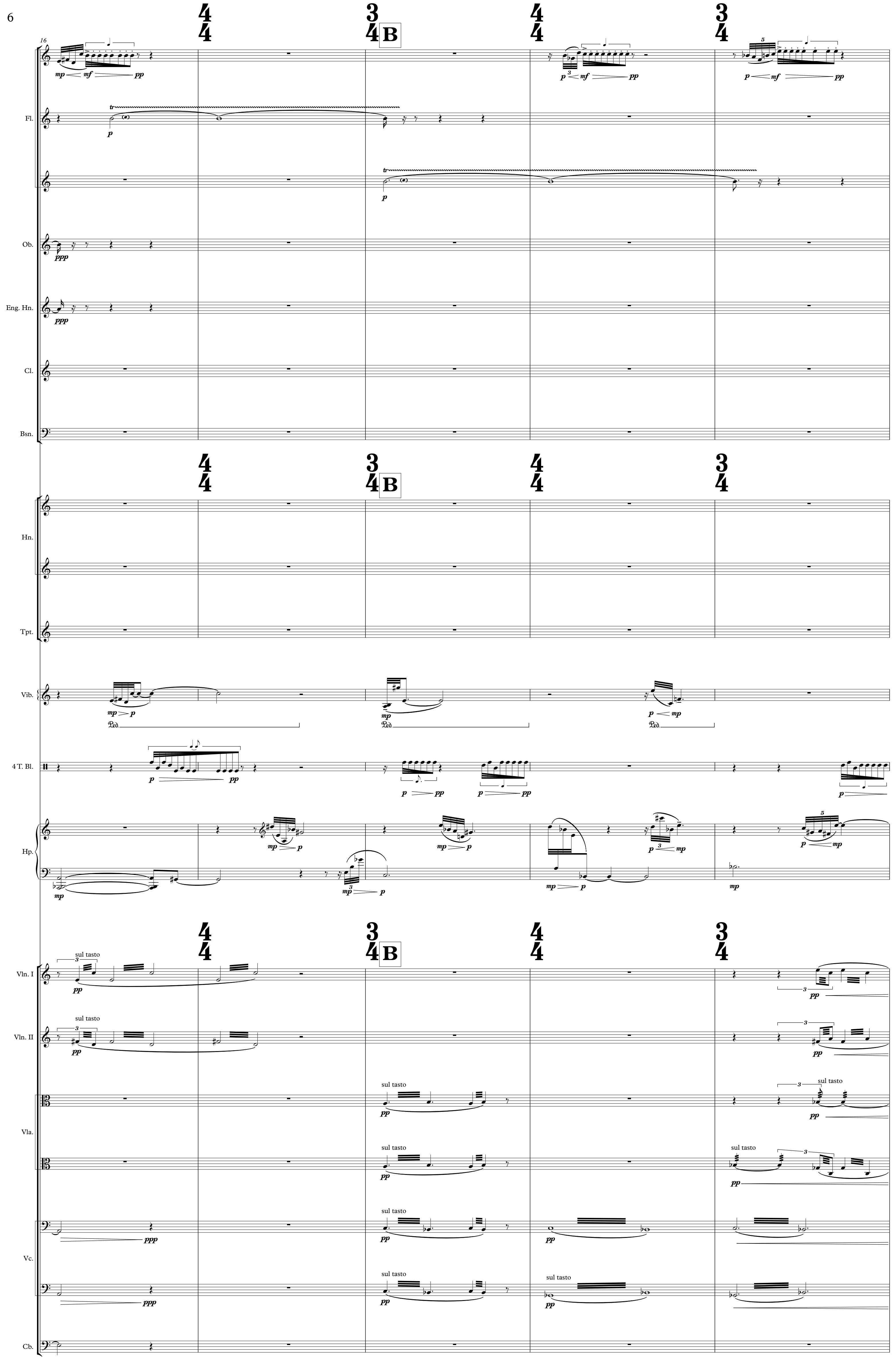
Iamí

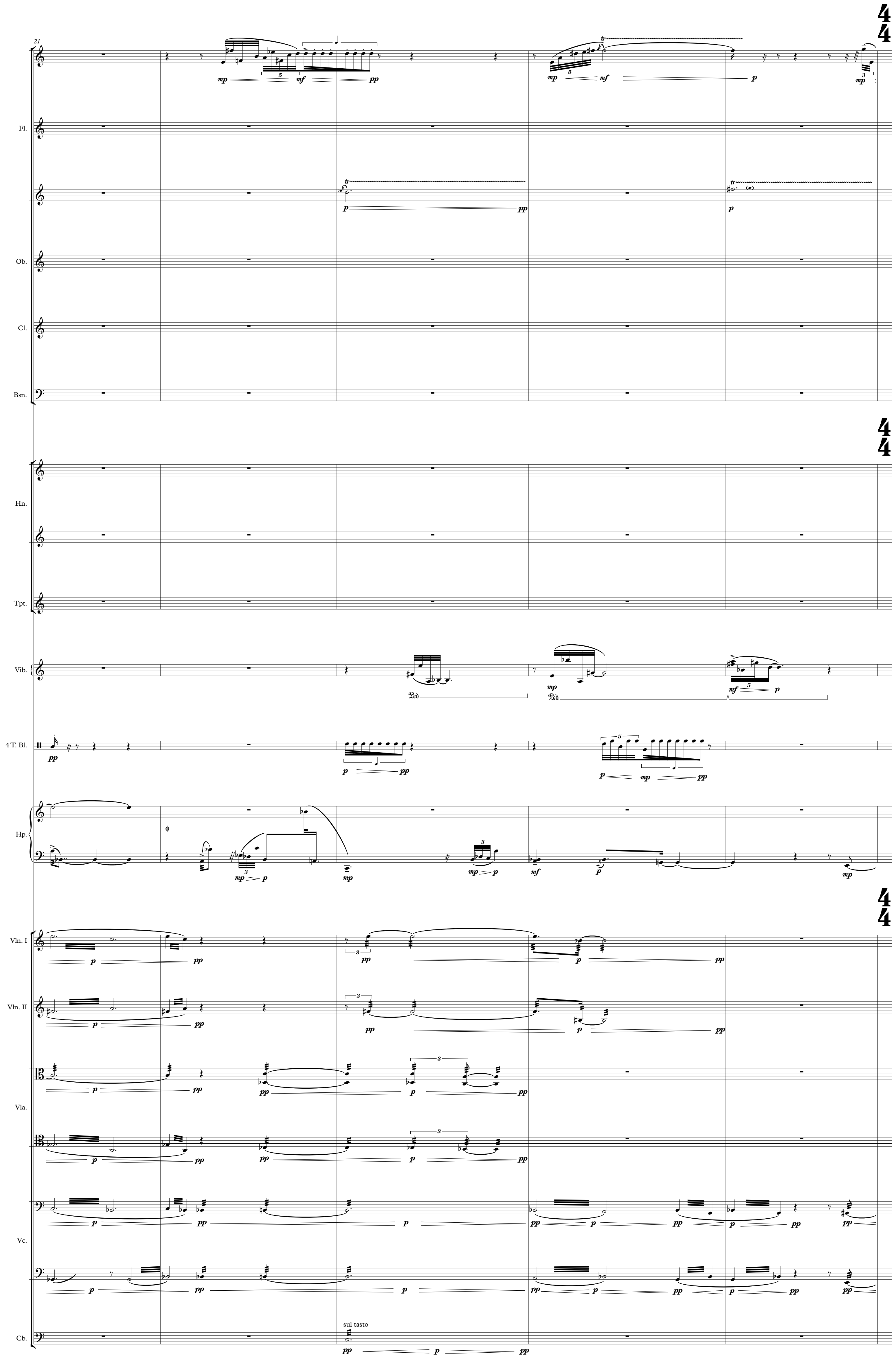
Igor Maia (2016)

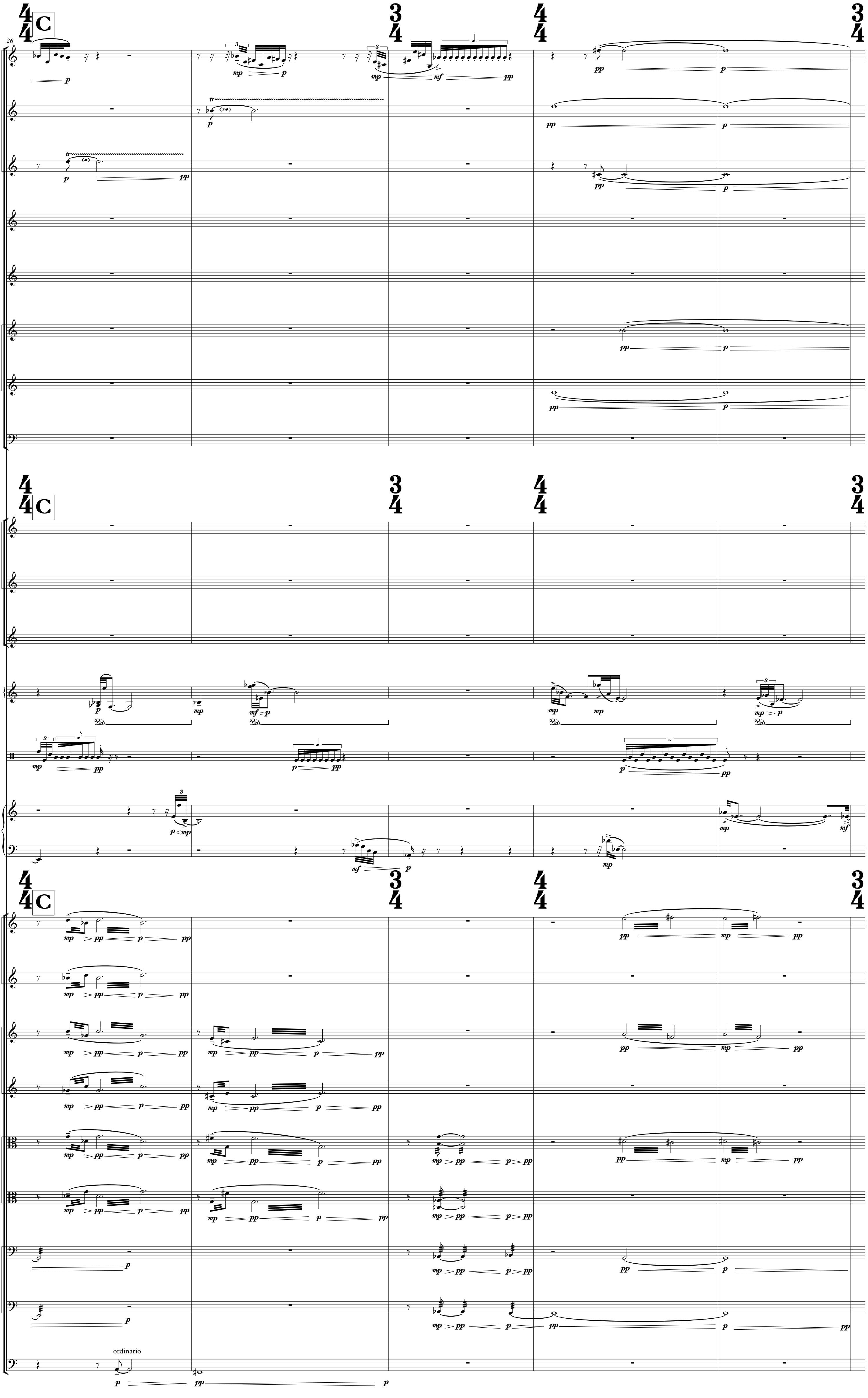

Lento e misterioso ♩=56
3 Flutes
2 Oboes
English Horn
2 Clarinets
2 Bassoons
4 Horns
2 Trumpets
sord.
Percussion 1
Vibraphone
solo
Percussion 2
Maracas
To T. Bl.
Harp 1
scrape strings
circular motion
l.v.
ord.
solo
l.v. sempre
pdlt.
ord.
Violins I
Violins II
Violas
Violoncellos
Double Bass
col legno batutto, ricochet
sord.
arco ord.
sp.
arco ord.
I
niente
p
pp
ppp
mp

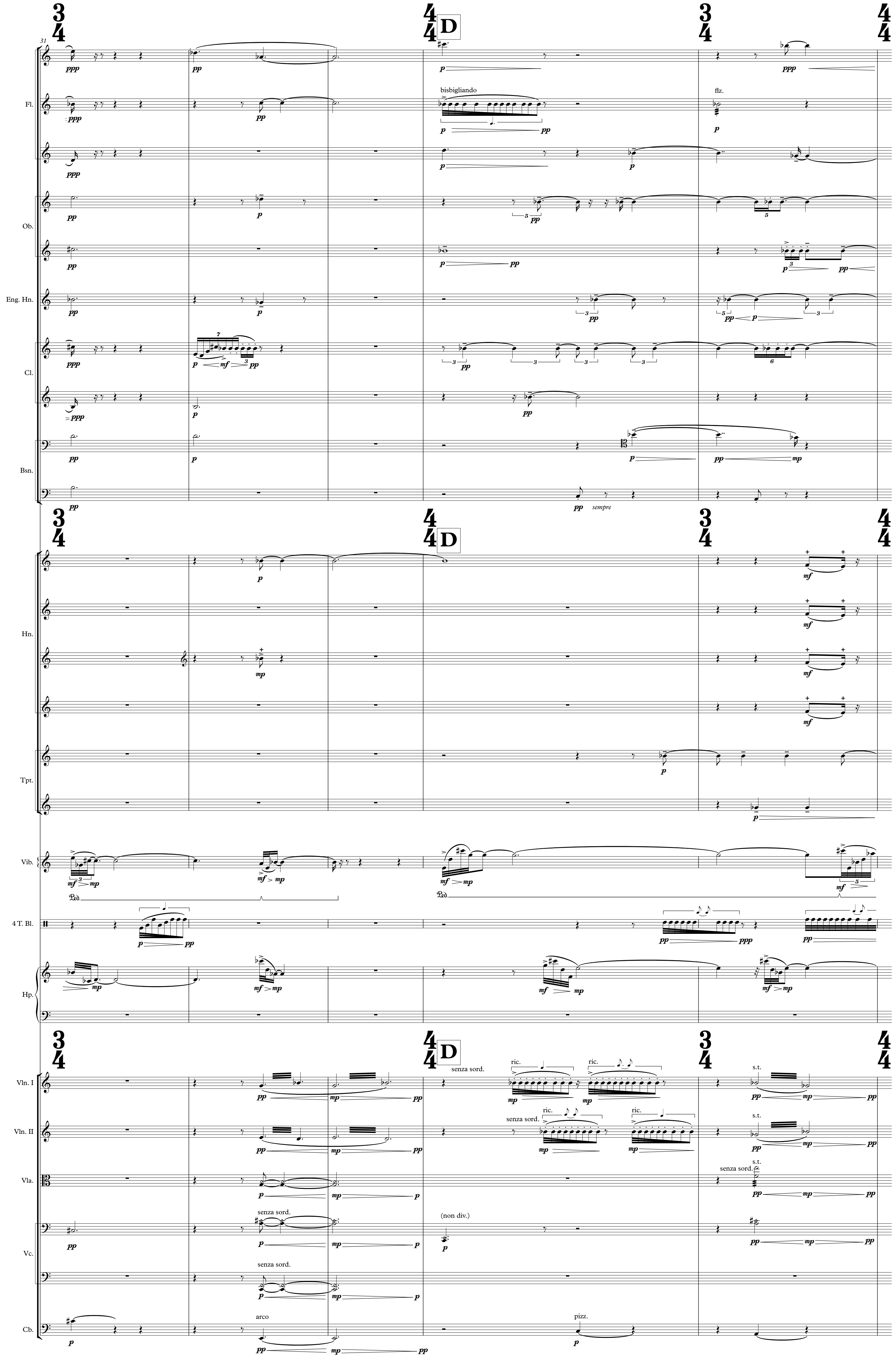

7
4
4
3
4
A
Solo
5
mp
mf
pp
Fl.
ppp
p
Ob.
p
ppp
Cl.
p
pp
Bsn.
Hn.
Tpt.
sord.
3
pp
Vib.
mp
p
Ped.
Hp.
mp
p
mf
mp
p
Vln. I
ord.
s.p.
pp
Vln. II
ord.
s.p.
pp
Vla.
ord.
pp
Vc.
p
Cb.
pizz.
pp sempre


12
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vib.
4 T. Bl.
Temple Blocks
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
p
pp
ppp
mp
3
s.t.
ord.

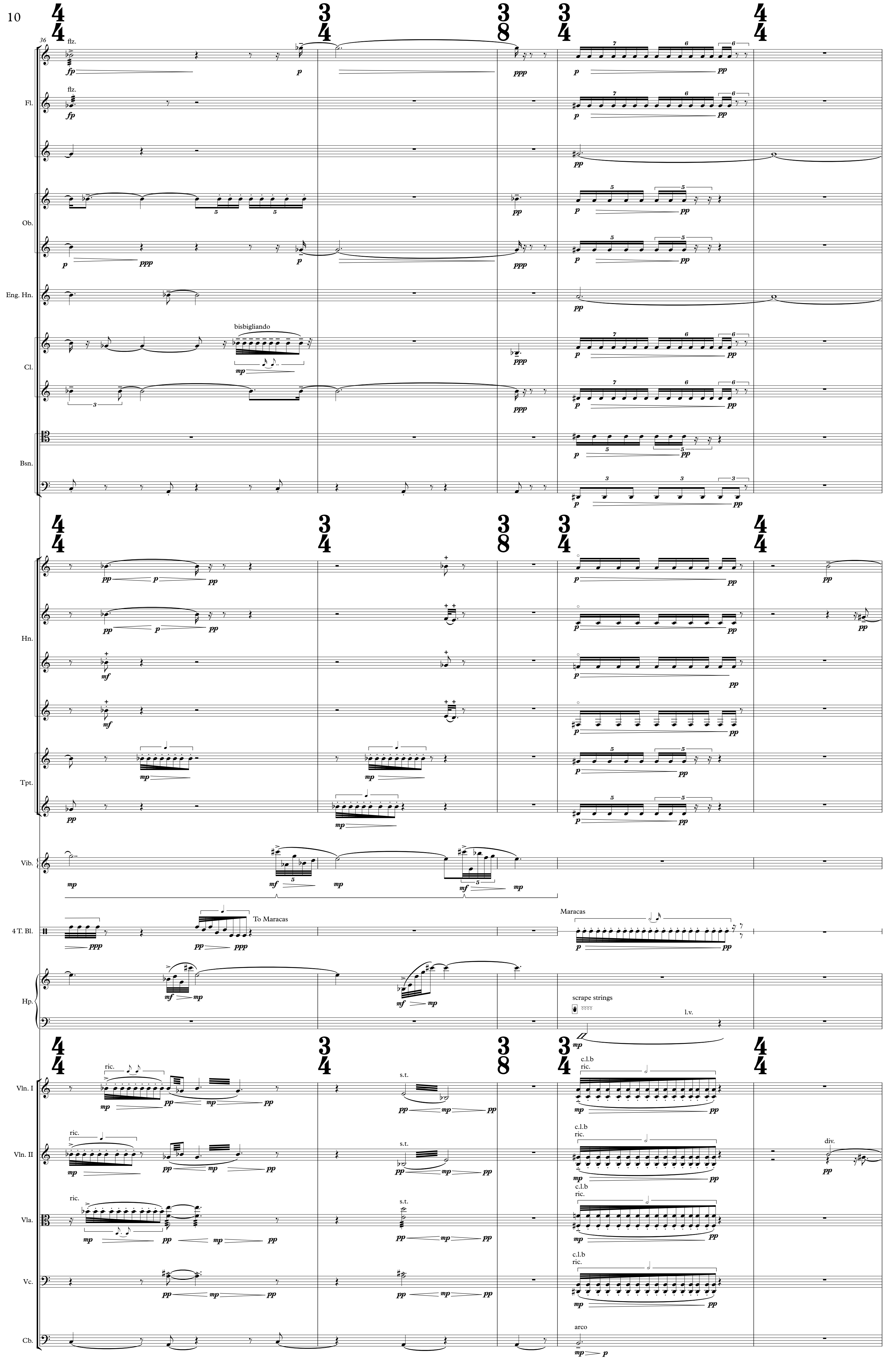

16
4/4
3/4
B
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vib.
4 T. Bl.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr
sul tasto
mp
mf
pp
p
ppp
mp
Ped.

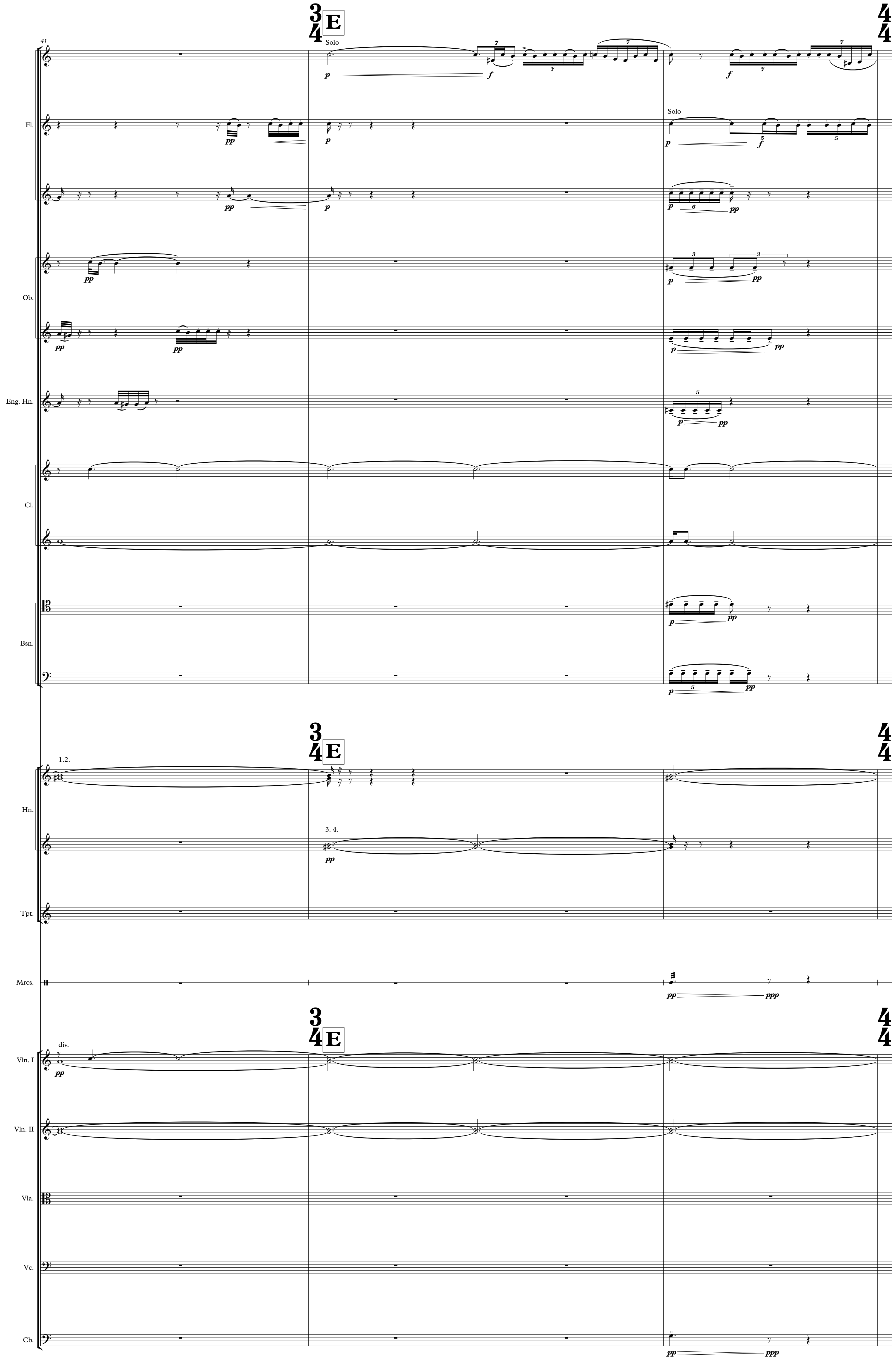

21
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Vib.
4 T. Bl.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul tasto
tr
Ped.
mp
mf
pp
p

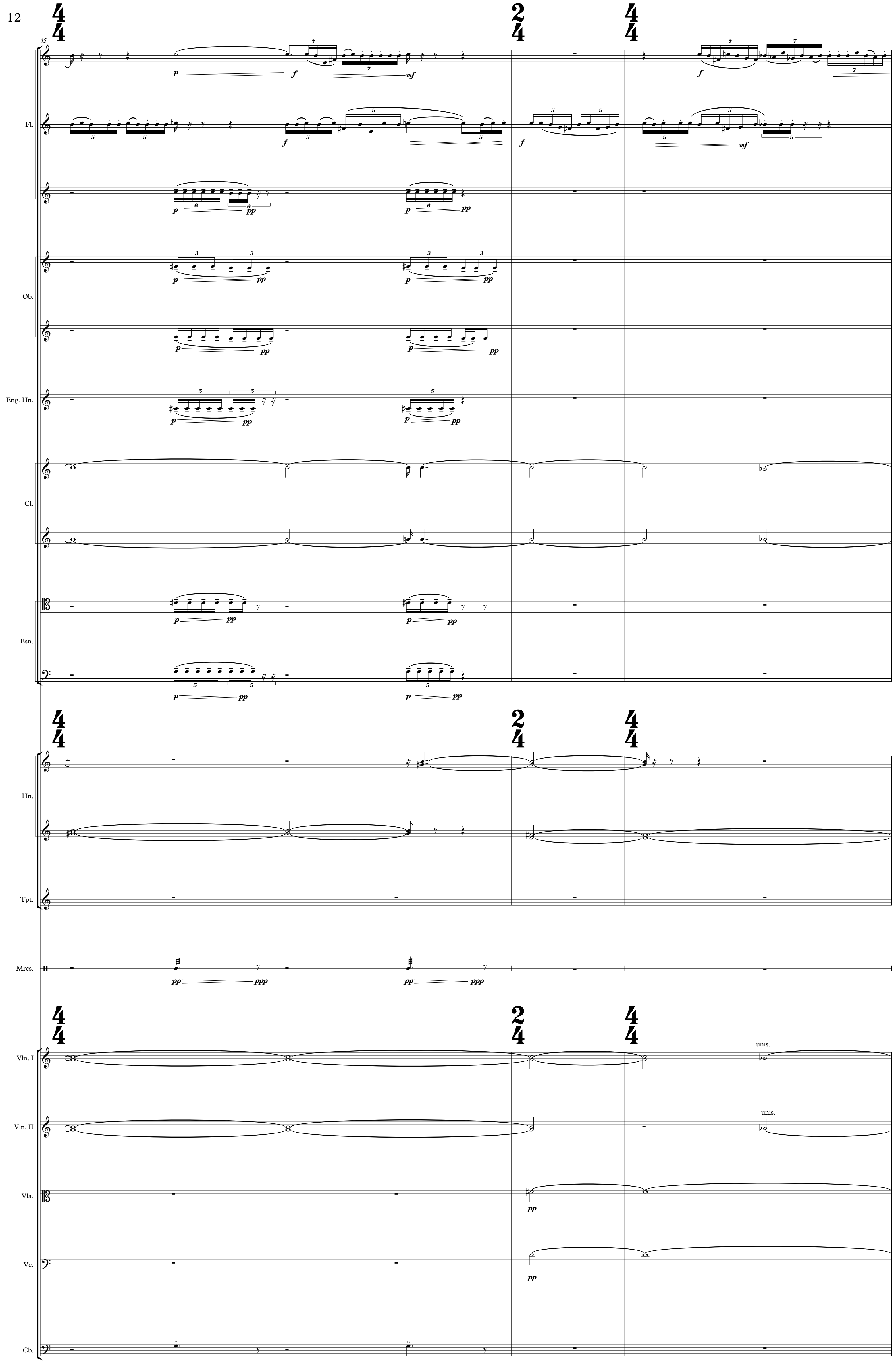

C
26
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vib.
4 T. Bl.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr
ordinario
Ped.
mp
p
pp
mf

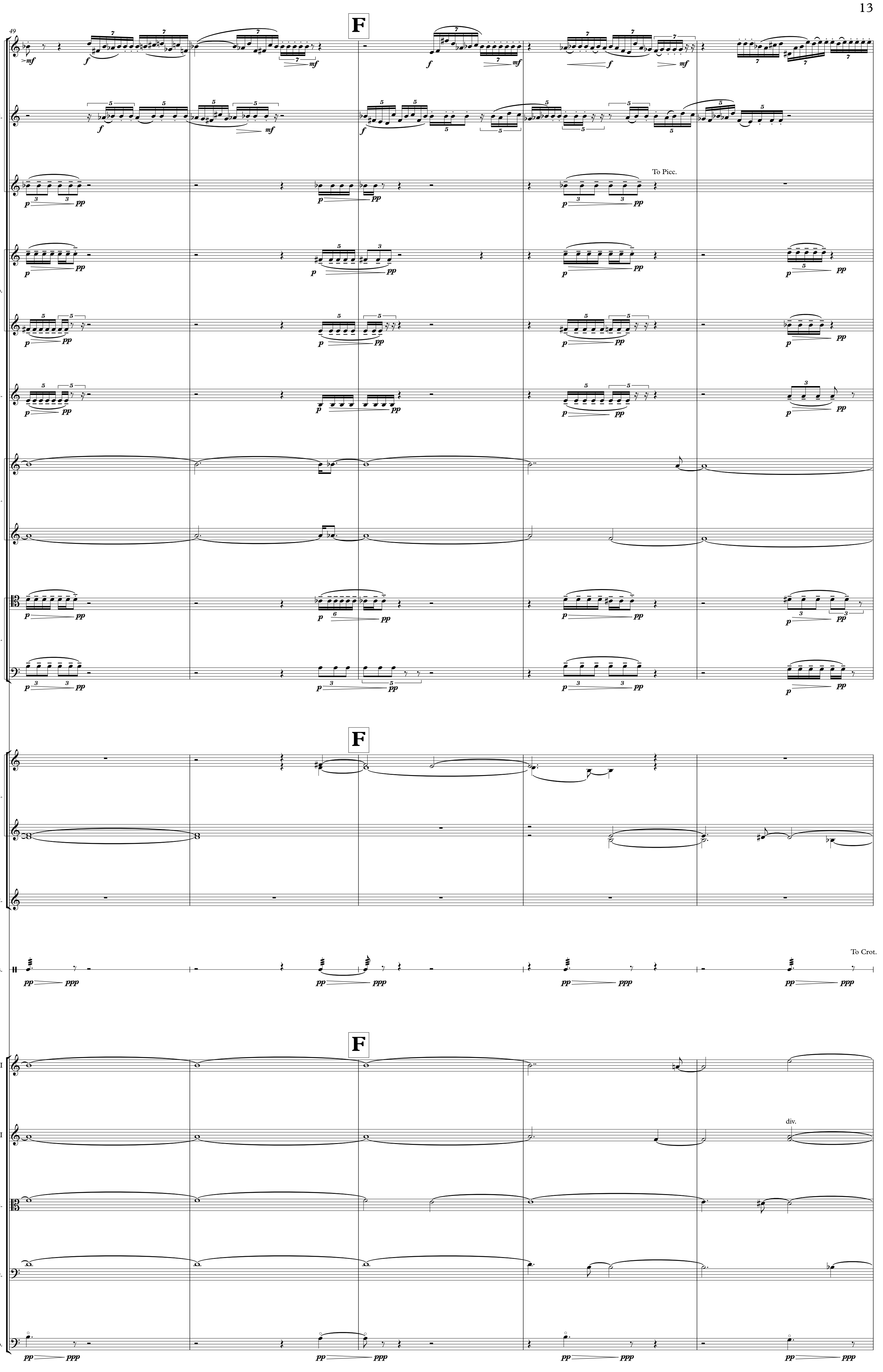


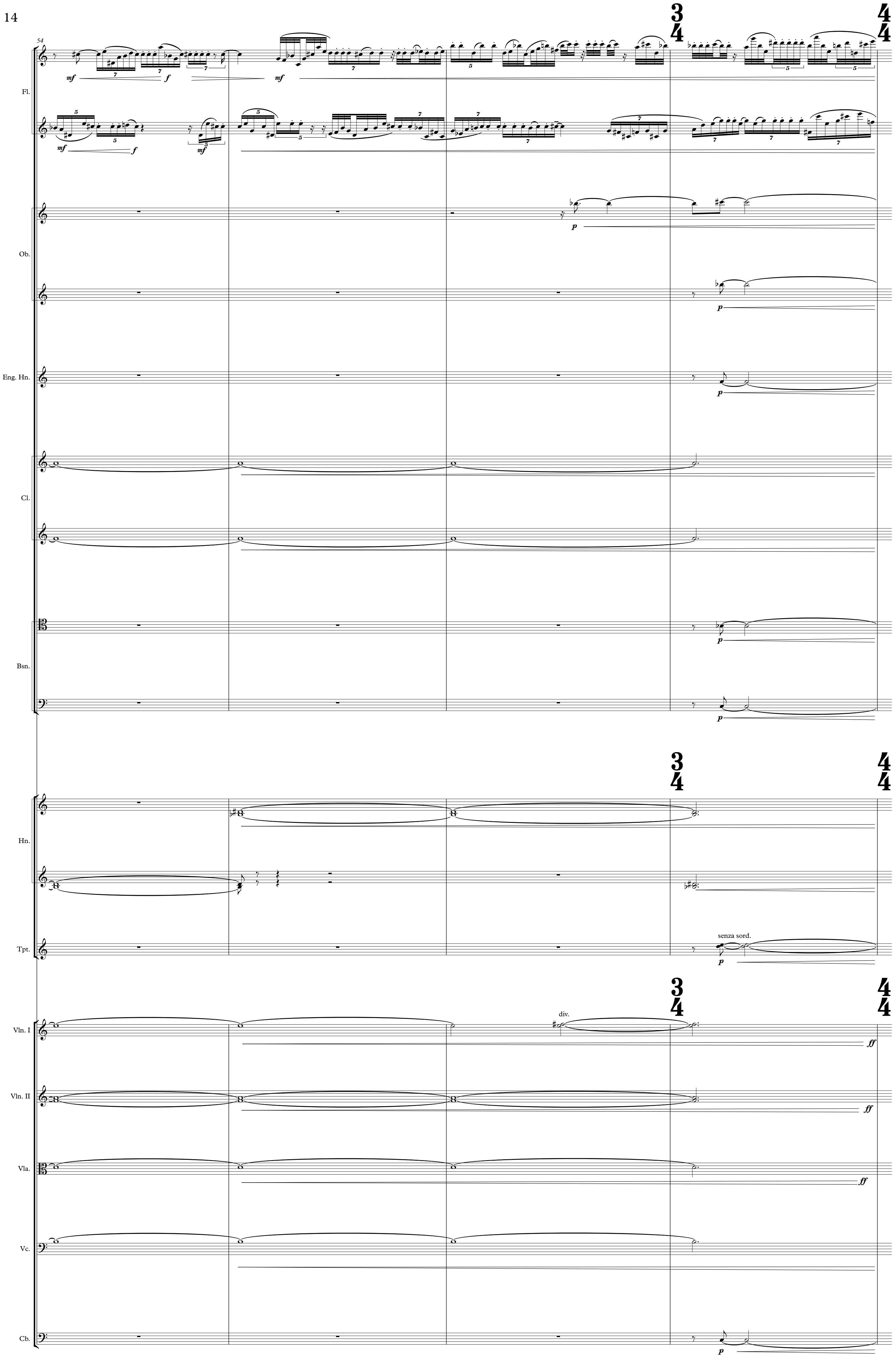
31
D
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vib.
4 T. Bl.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
bisbigliando
flz.
sempre
senza sord.
ric.
s.t.
(non div.)
arco
pizz.
ppp
pp
p
mp
mf

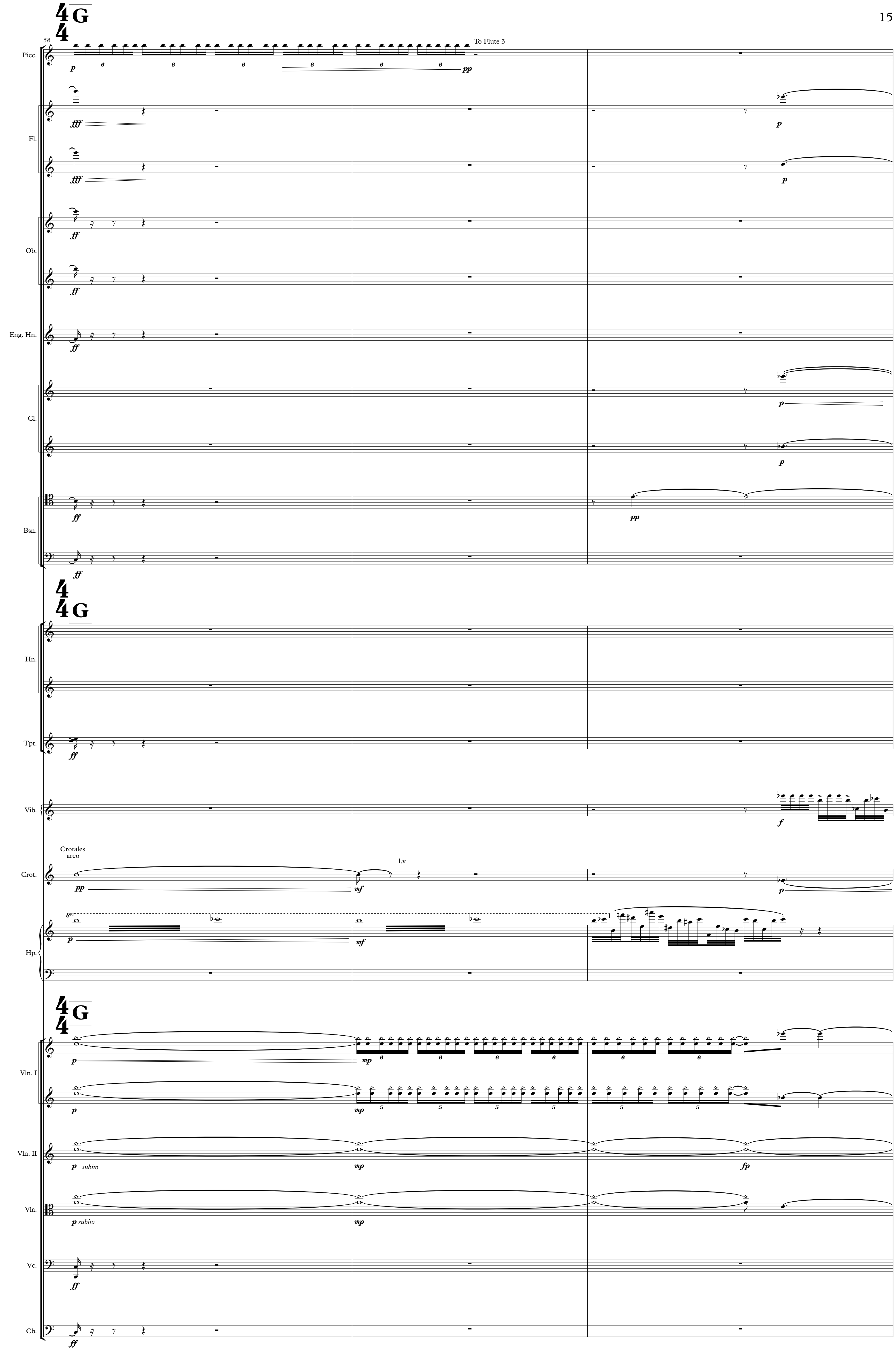

4/4
3/4
3/8
3/4
4/4
36
flz.
Fl.
Ob.
Eng. Hn.
bisbigliando
Cl.
Bsn.
Hn.
Tpt.
Vib.
4 T. Bl.
To Maracas
Maracas
Hp.
scrape strings
l.v.
ric.
s.t.
c.l.b
Vln. I
Vln. II
div.
Vla.
Vc.
arco
Cb.
fp
p
ppp
pp
mp
mf

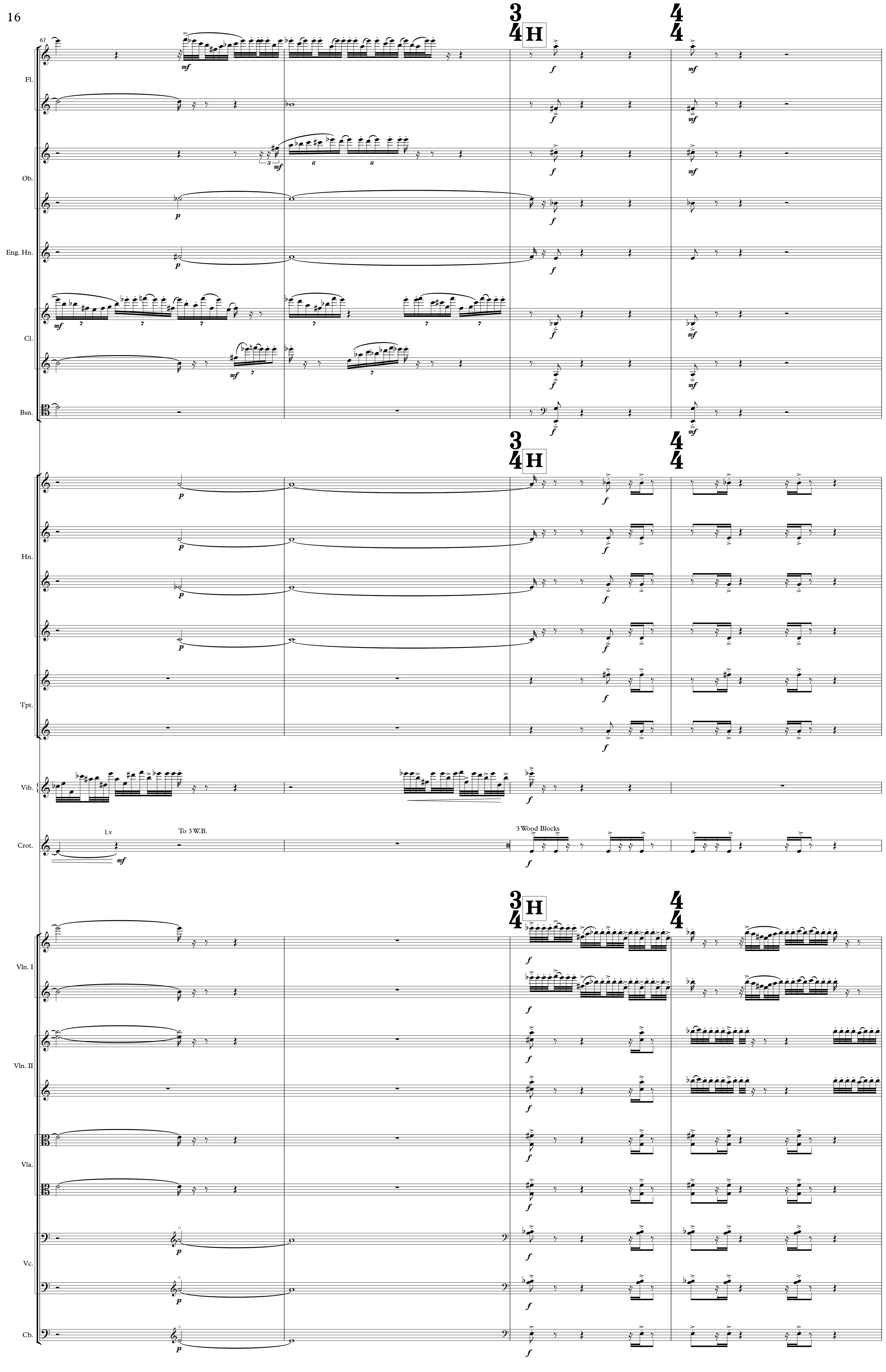

41
3/4
E
4/4
Solo
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
1.2.
3. 4.
Hn.
Tpt.
Mrcs.
div.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
pp
ppp
7
6
5
3

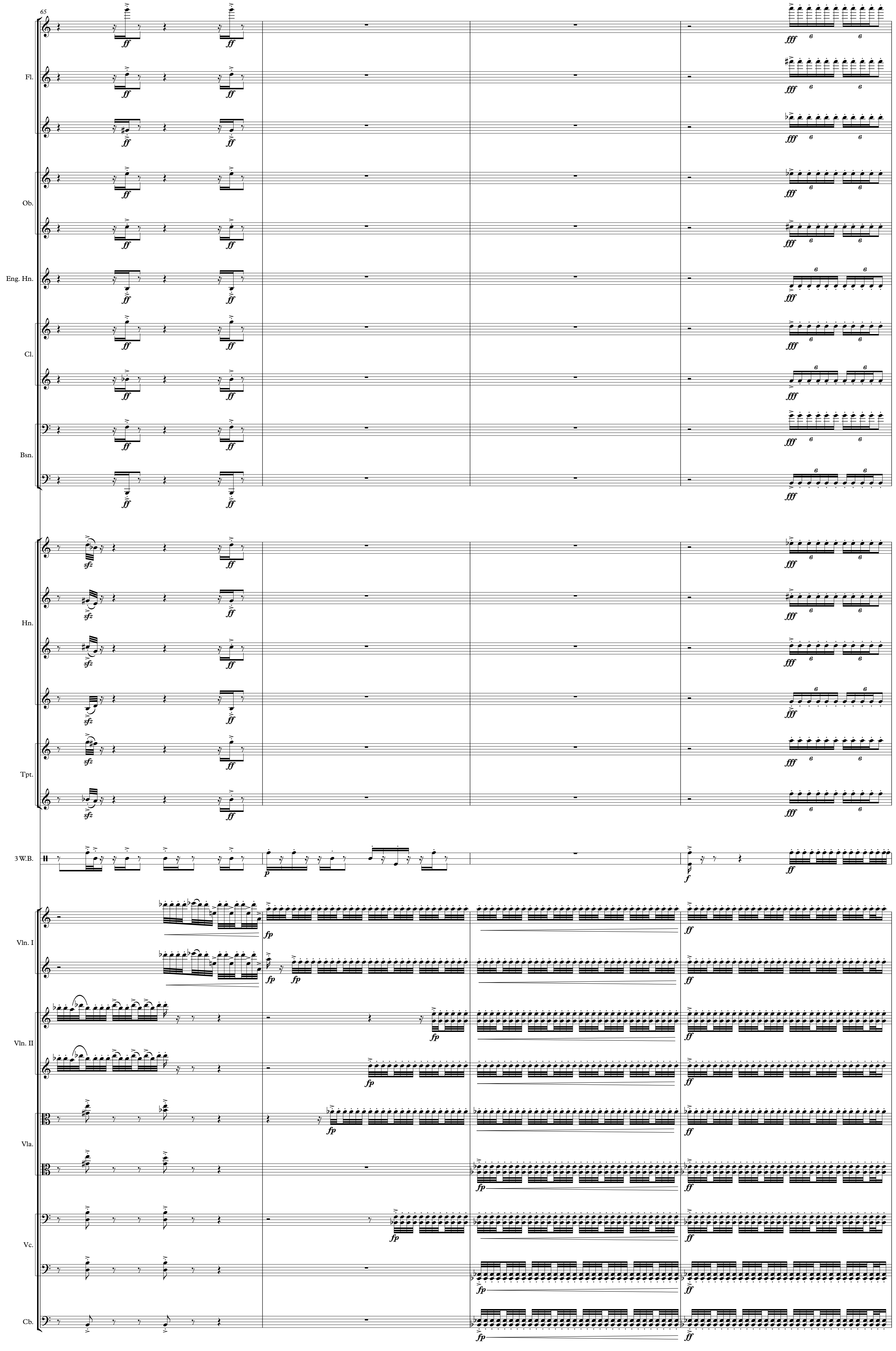

45
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Mrcs.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
unis.
p
f
mf
pp
ppp

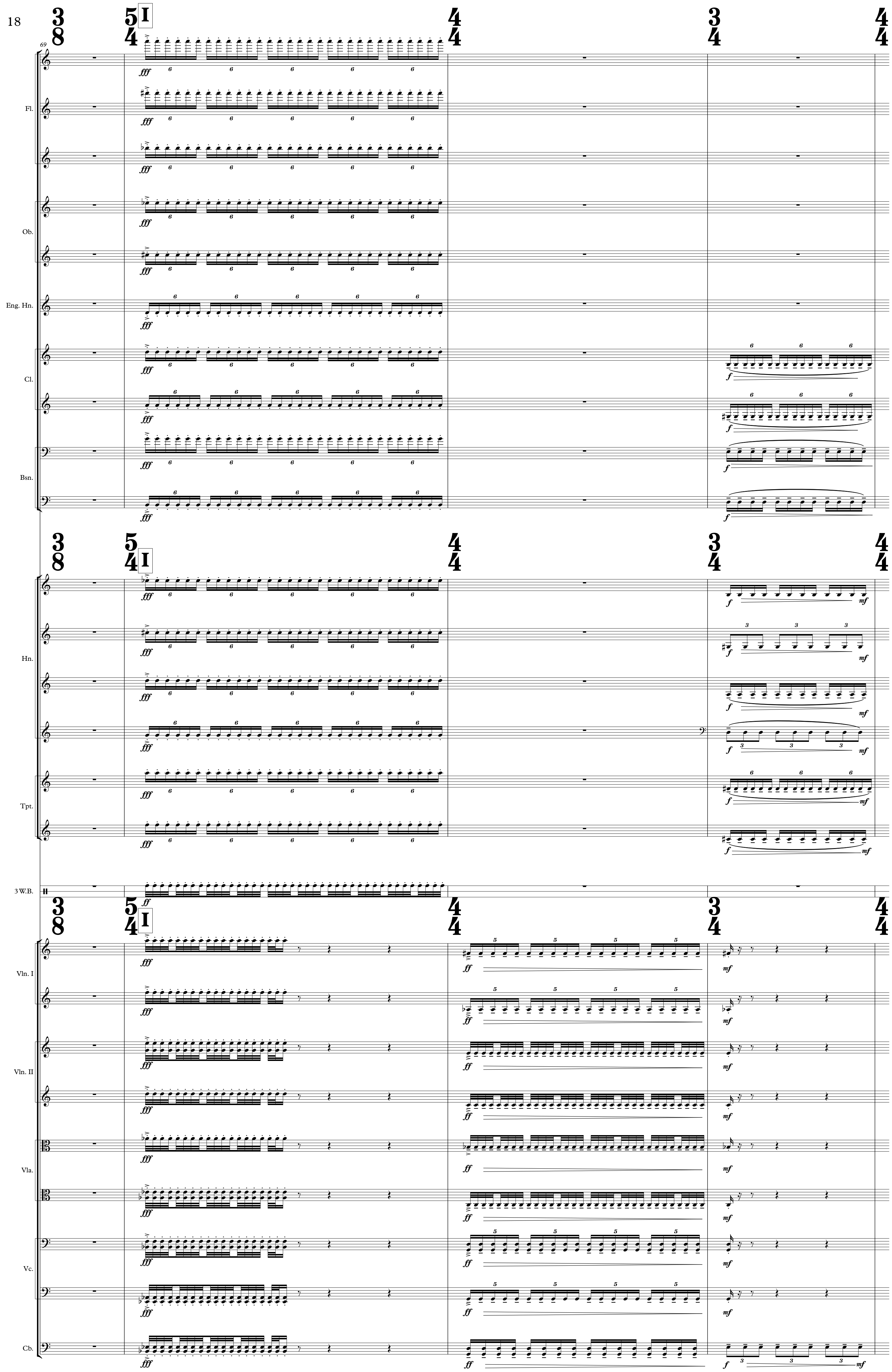

49
F
Fl.
To Picc.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Mrcs.
To Crot.
Vln. I
Vln. II
div.
Vla.
Vc.
Cb.

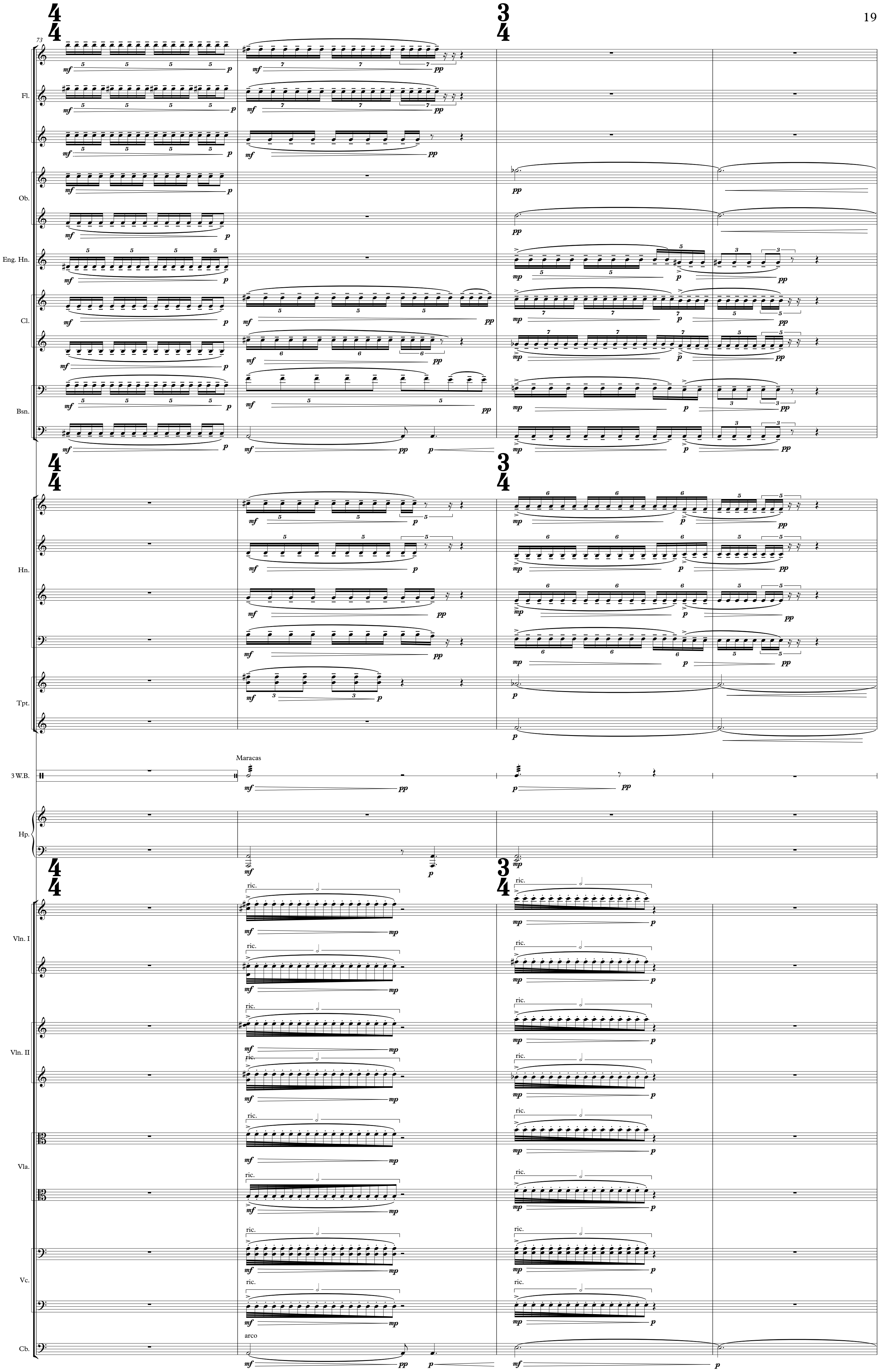

54
Fl.
mf
f
mf
f
mf
mf
7
5
3
4
4
4
Ob.
p
p
Eng. Hn.
p
Cl.
Bsn.
p
p
Hn.
Tpt.
senza sord.
p
Vln. I
div.
ff
Vln. II
ff
Vla.
ff
Vc.
Cb.
p

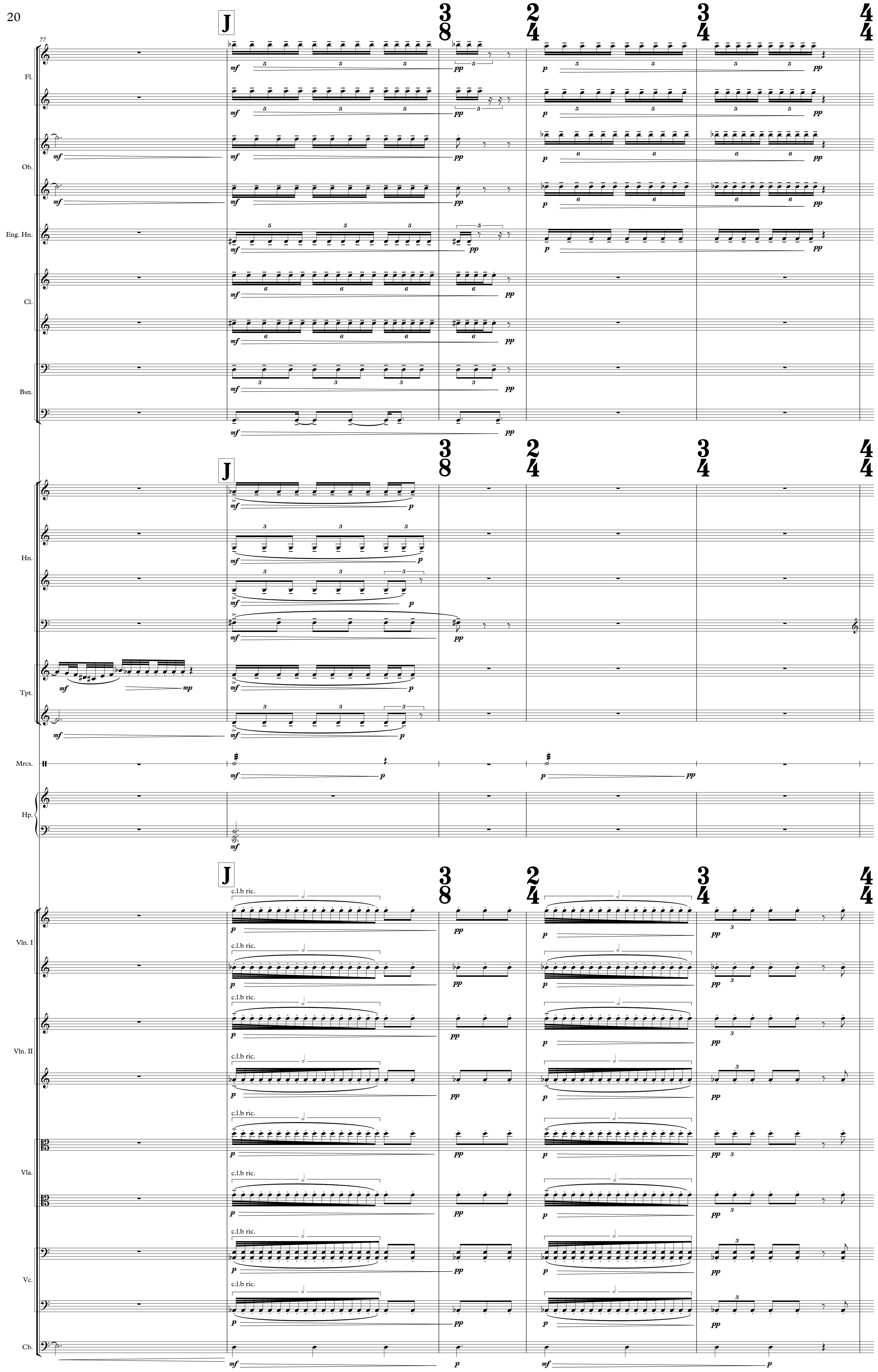

G
58
Picc.
To Flute 3
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Crotales
arco
Crot.
l.v
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
fff
ff
mf
mp
f
fp
p subito
6
5

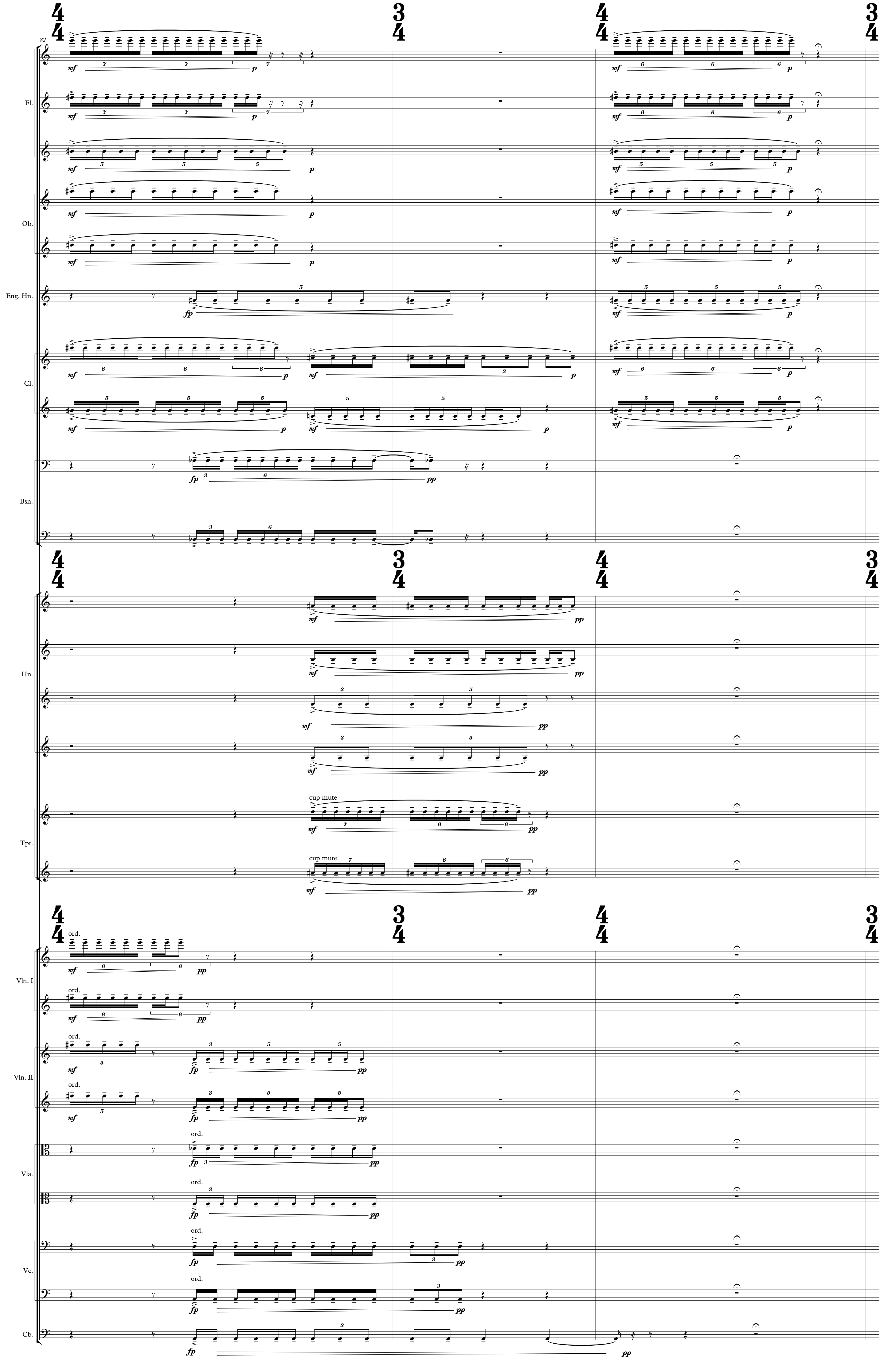

61
3
4
H
4
4
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Crot.
l.v
To 3 W.B.
3 Wood Blocks
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
f
3
6
7

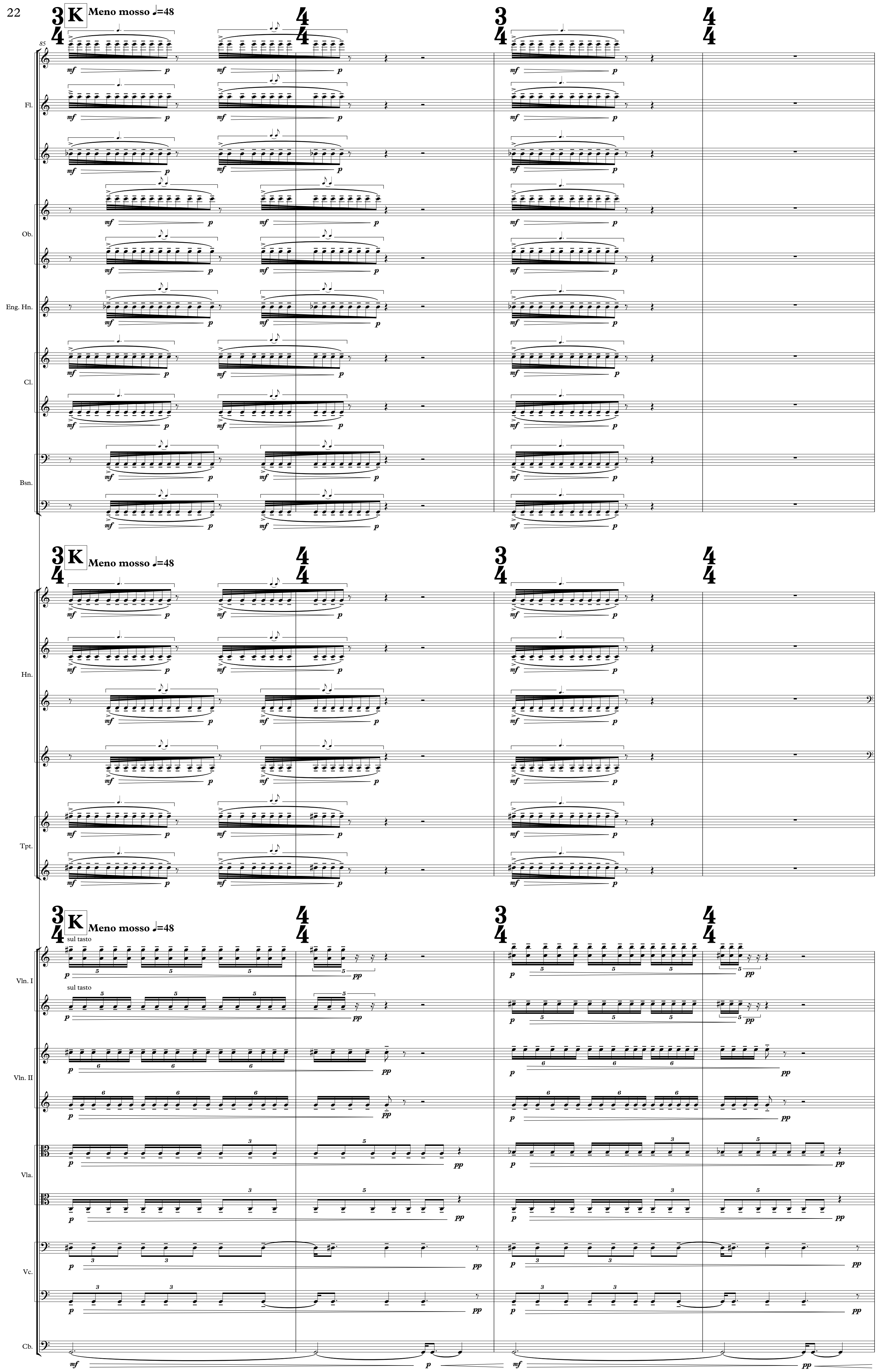

65
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
3 W.B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
fff
sfz
p
f
fp
6

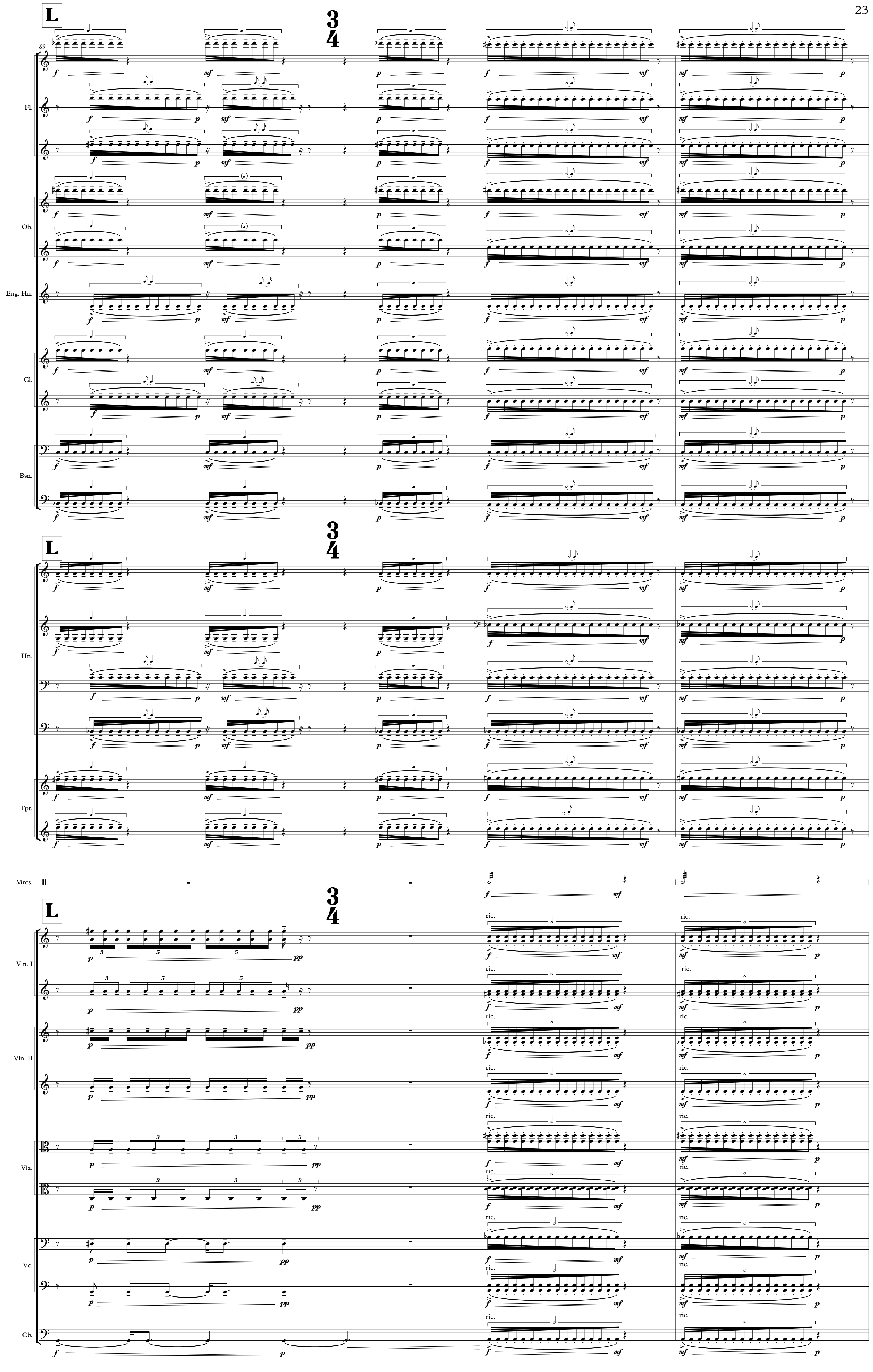

69
3/8
5/4
I
4/4
3/4
4/4
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
3 W.B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
ff
f
mf
6
5
3

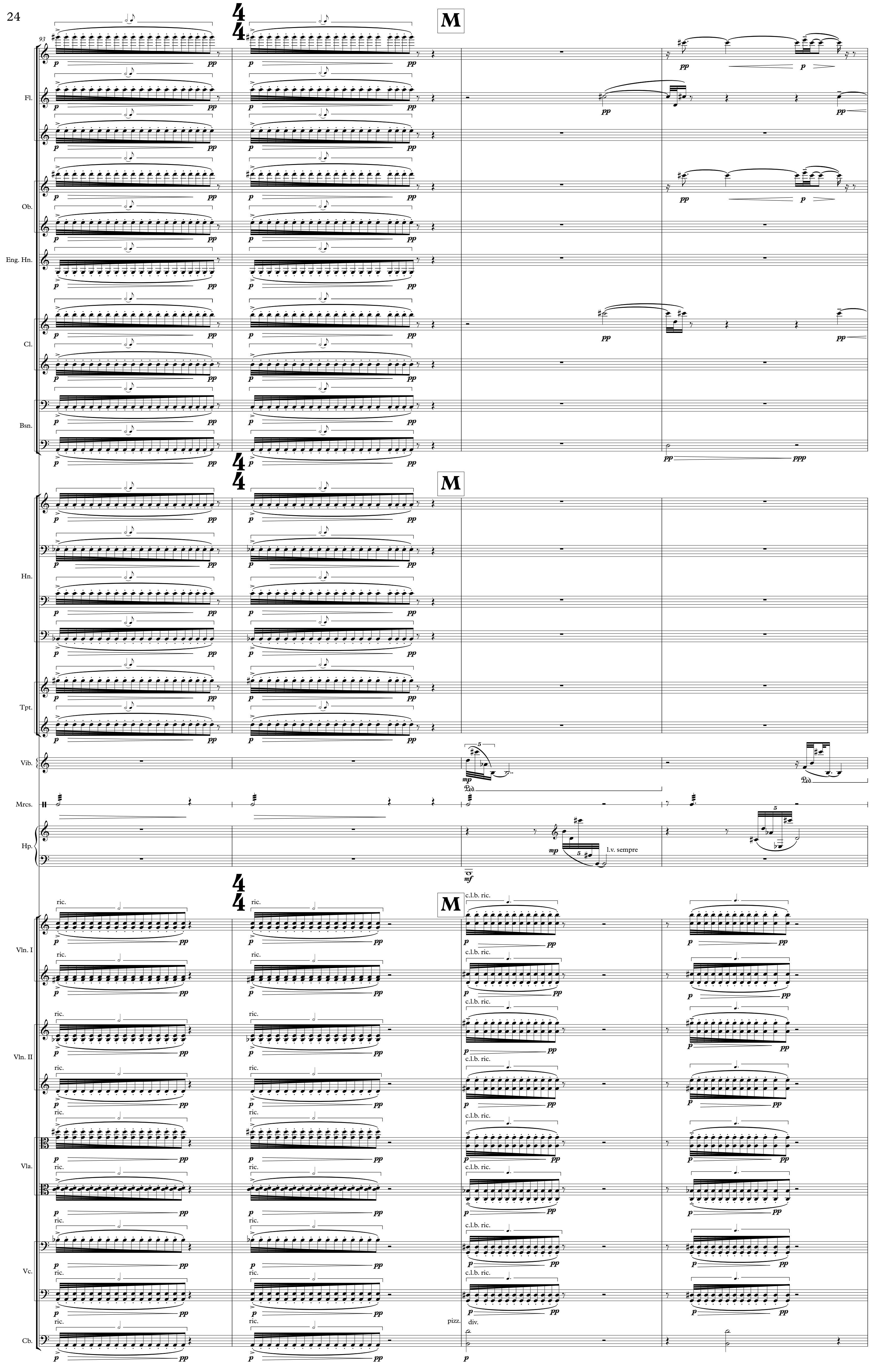

73
4/4
3/4
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
3 W.B.
Maracas
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ric.
arco
mf
mp
p
pp
5
6
7
3

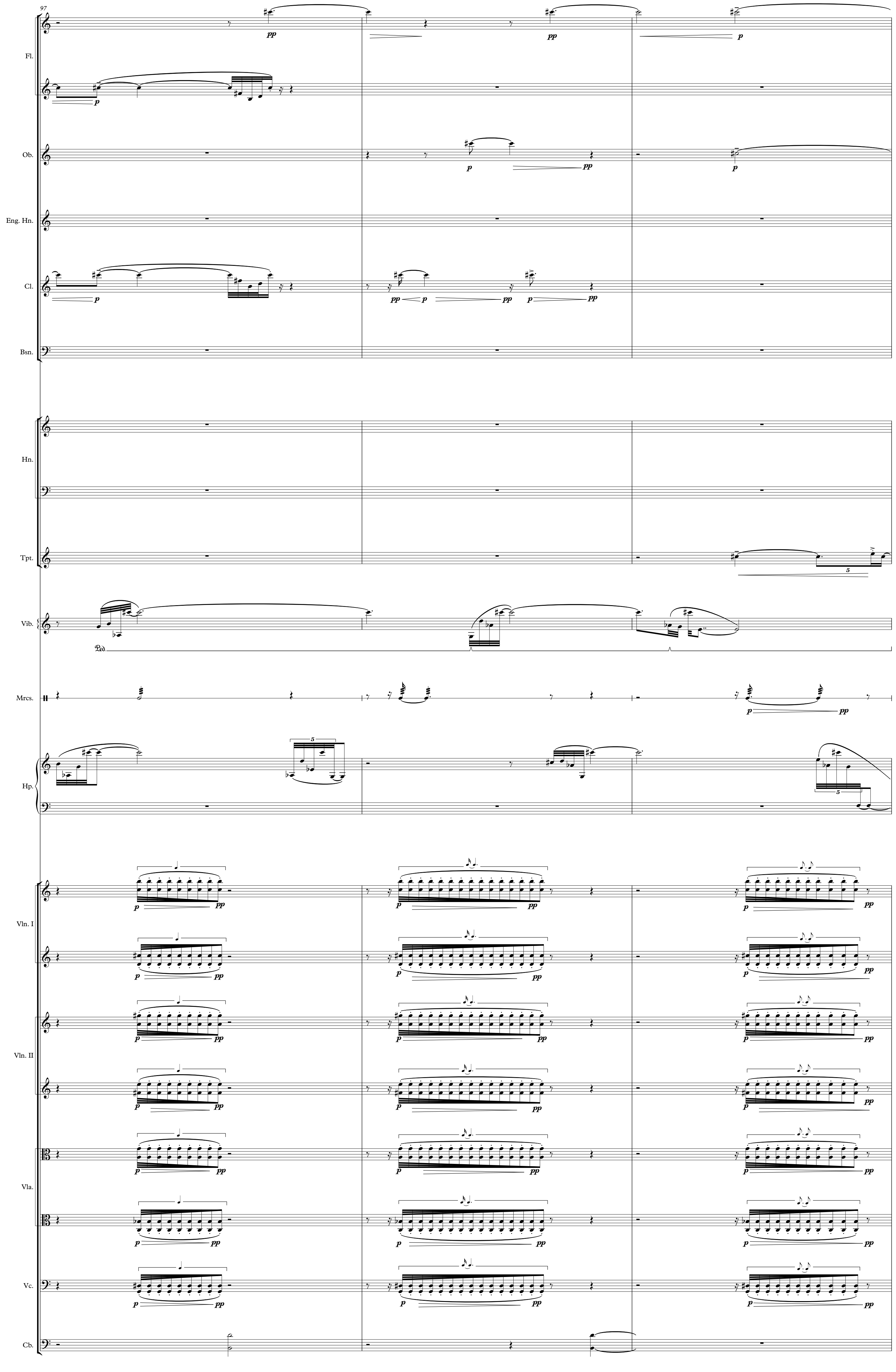

J
77
3/8
2/4
3/4
4/4
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Mrcs.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
pp
p
mp
c.l.b ric.

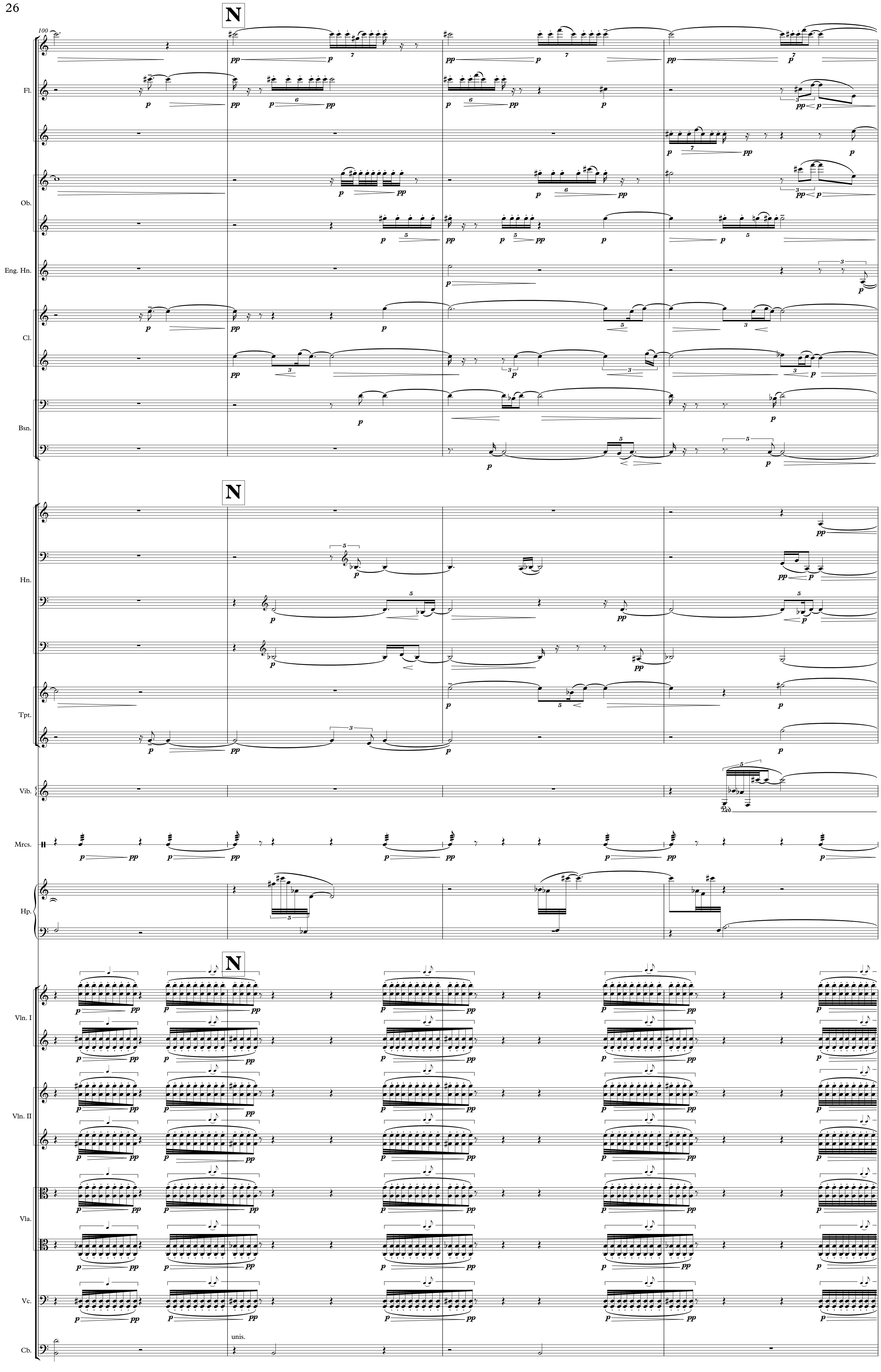

82
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
fp
pp
cup mute
ord.

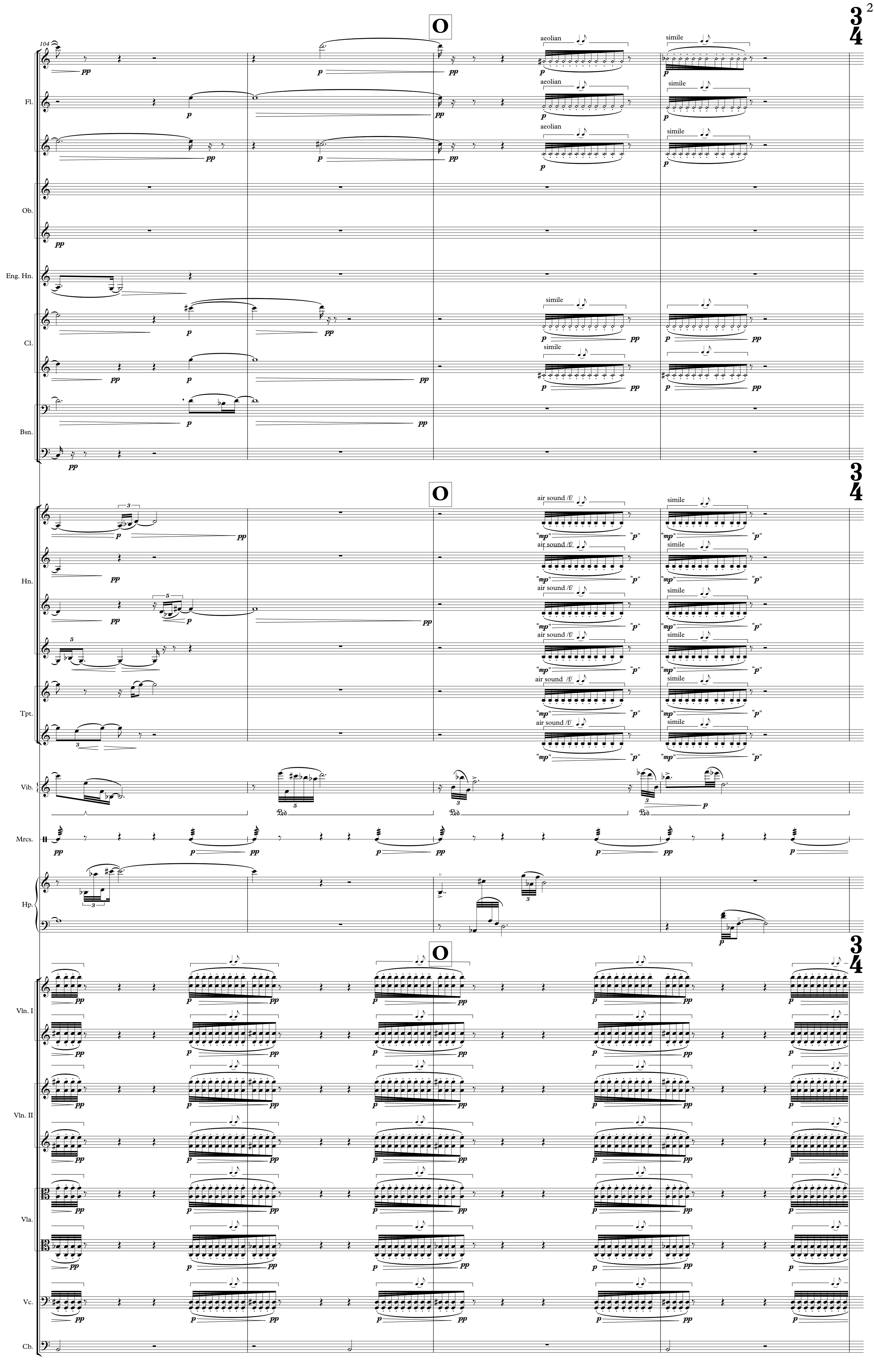

K
Meno mosso ♩=48
85
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul tasto
sul tasto
mf
p
pp

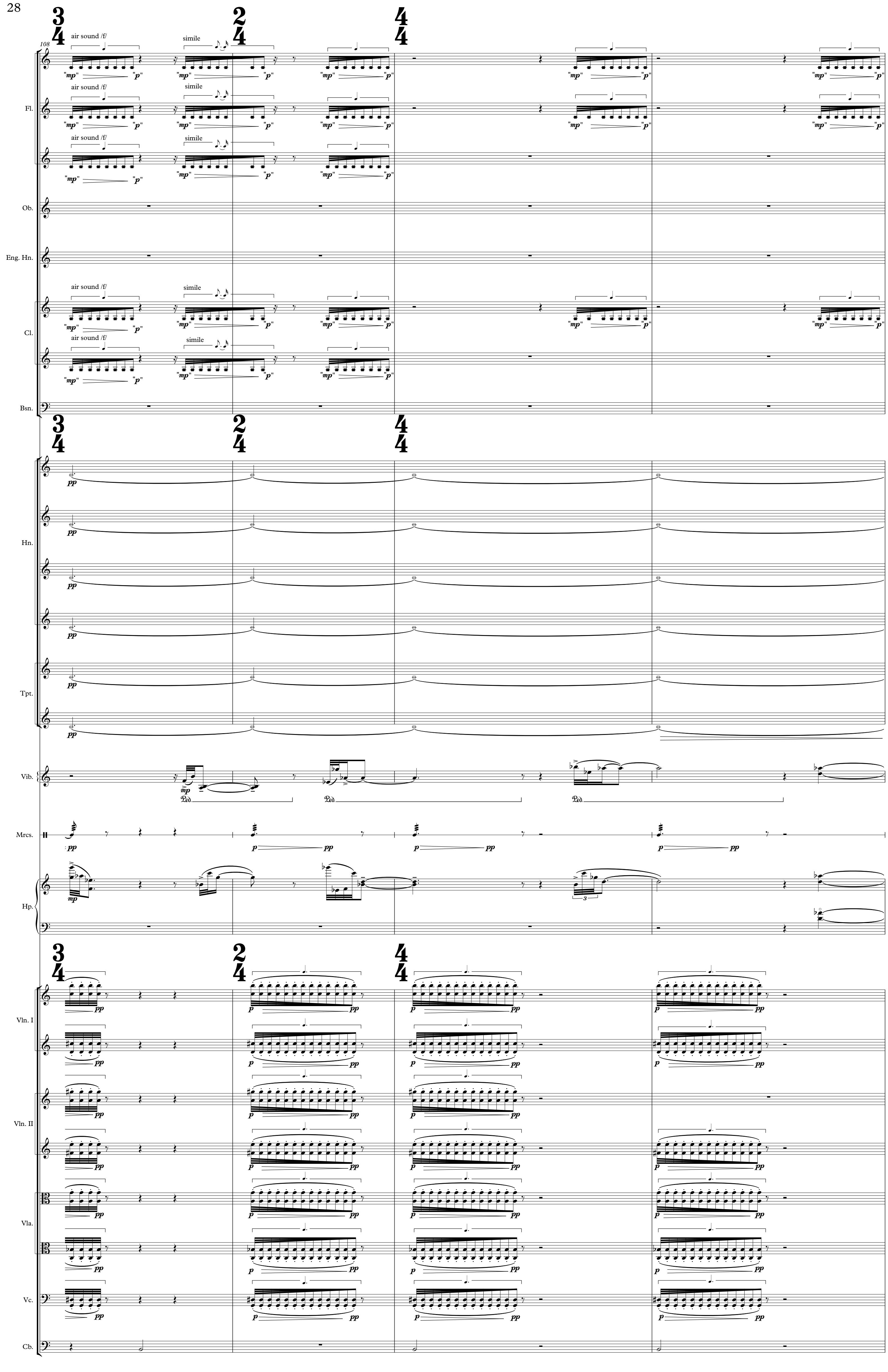

L
89
3
4
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Mrcs.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
p
pp
ric.

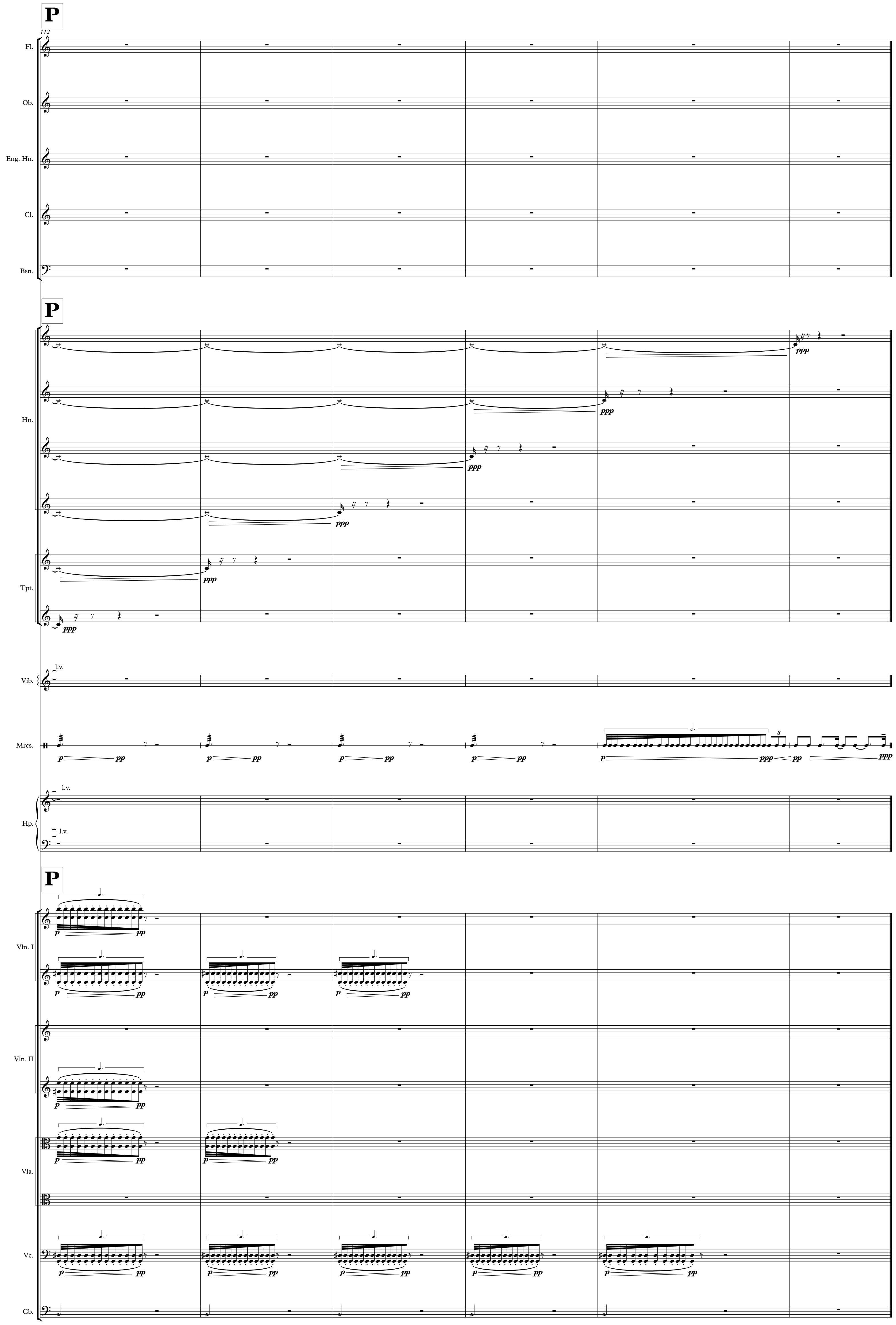

93
M
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Mrcs.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
ppp
mp
mf
ric.
c.l.b. ric.
pizz.
div.
l.v. sempre
5


97
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Mrcs.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
Ped
5


N
100
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
N
Hn.
Tpt.
Vib.
Ped.
Mrcs.
Hp.
N
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
pp
p


104
O
3
4
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Mrcs.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
aeolian
simile
air sound /f/
"mp"
"p"
pp
p
3
5
Ped


108
air sound /f/
simile
"mp"
"p"
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Vib.
Mrcs.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
p
Ped.


P
112
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
P
Hn.
ppp
Tpt.
ppp
l.v.
Vib.
Mrcs.
p
pp
ppp
3
Hp.
l.v.
P
Vln. I
p
pp
Vln. II
Vla.
Vc.
Cb.

For Lucas Jordan

Igor Maia

Guainumbi

for solo flute

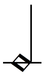
April 2017

Instructions for Performance

General

- Tremolos and trills are to be played as fast as possible.
- Appoggiaturas are to be played before the beat, resulting in the shortening of the preceding note or rest.
- Accidentals are valid for the whole bar.
- *Guainumbi* is to be played on an open-hole flute with a B extension.

Symbol

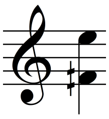

Aeolian sound: maximum amount of air.

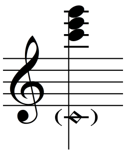
○→● The arrow with open and closed holes above the pitches indicate transitions between air sounds and *ordinario* (natural) position.

Bisb. Play *bisbigliando*, a change between different fingerings of the same note but with microtonal or timbral differences between them.

Multiphonics

There are two types of multiple sounds in the work. The first one, (in the first movement) is that which is based on alternate fingerings. The second type (present in the second movement) is based on the natural harmonics, so called a "harmonic cluster". The notation of each one is different; the former is provided with fingering and the latter with the fingered pitch as a diamond shaped note.


Multiphonic


Harmonic cluster

Singing

In the first movement, the player is requested to play and sing at the same time. The singing is notated in a different staff. The singing can be transposed to different octaves, according to the voice register of each performer. Nonetheless, when possible the octave registration should be respected.

Duration: Approx. 9 minutes

for Lucas Jordan

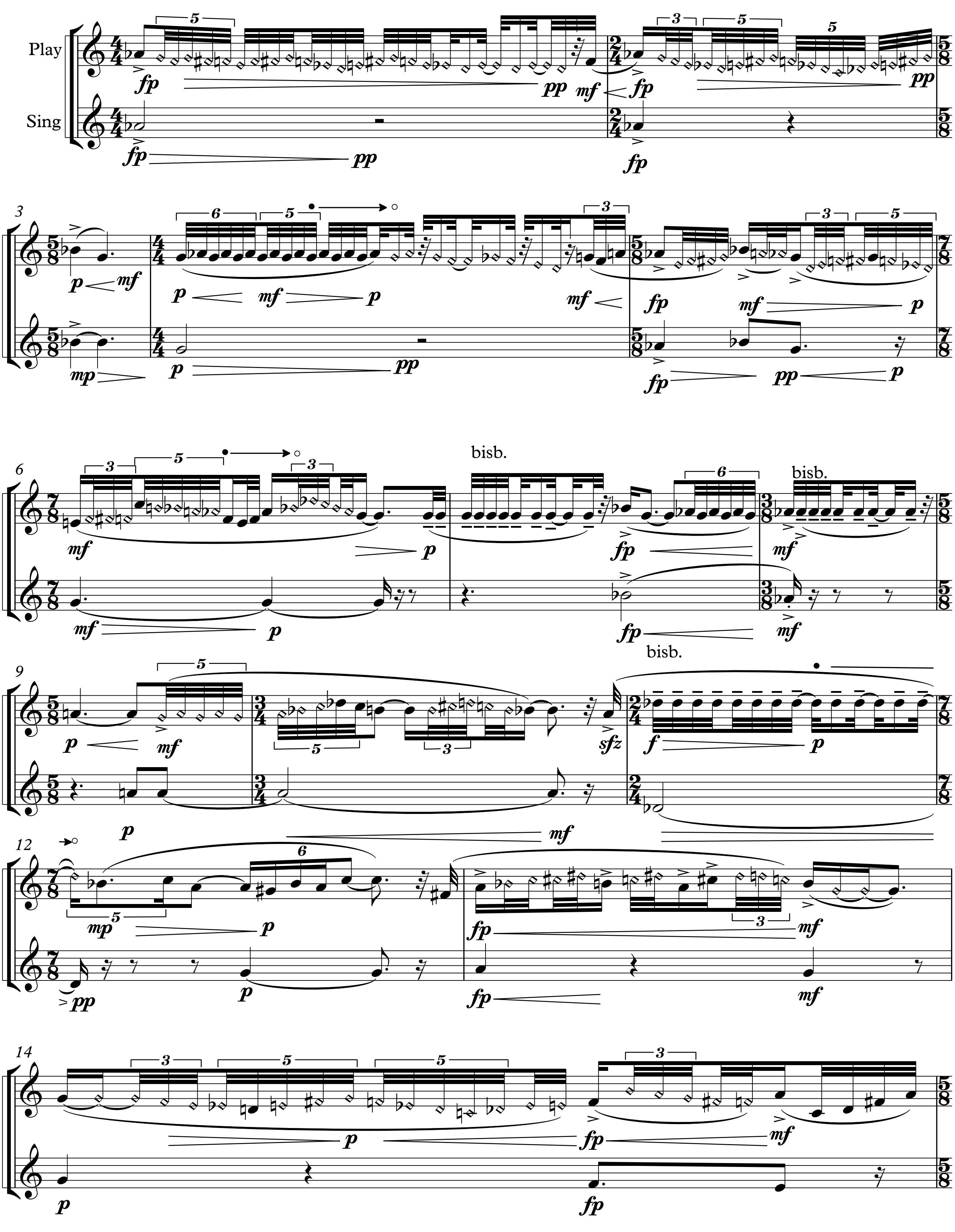
Guainumbi

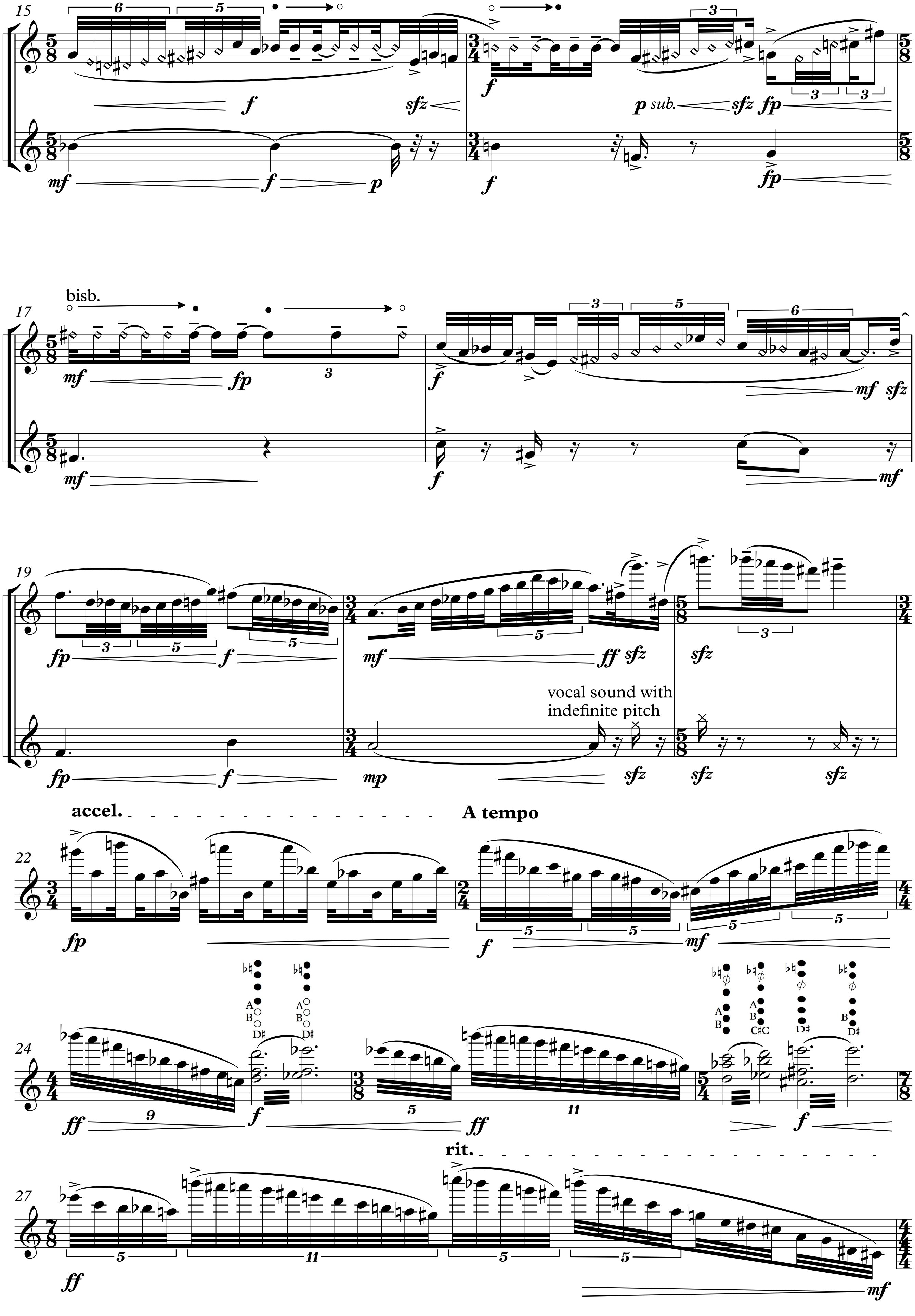
for solo flute

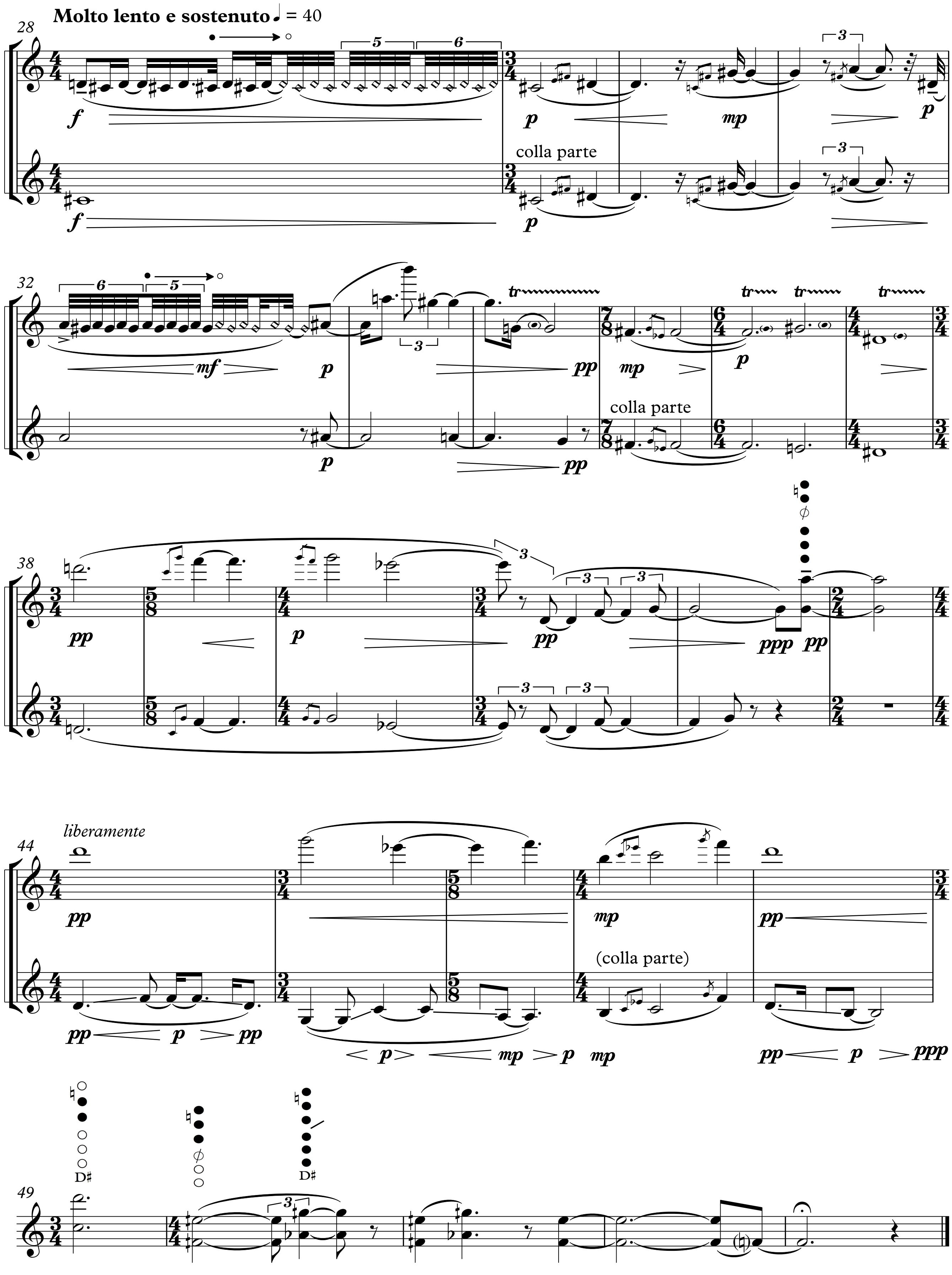
I

Igor Maia (2017)

Lento e misterioso ♩ = c.a. 50

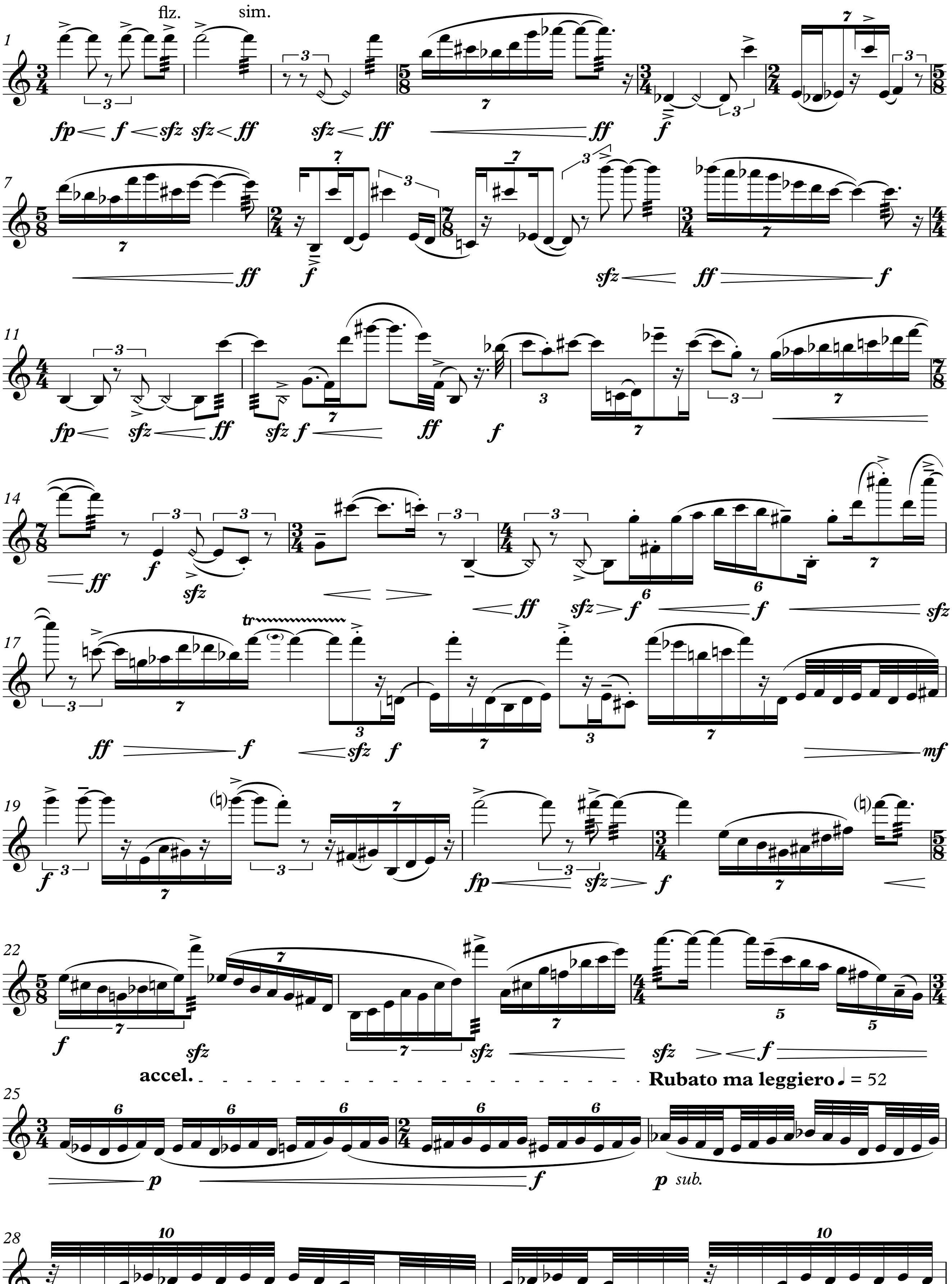

Play
Sing
fp
pp
mf
p
mp
sfz
f
bisb.
3
6
9
12
14
5
6

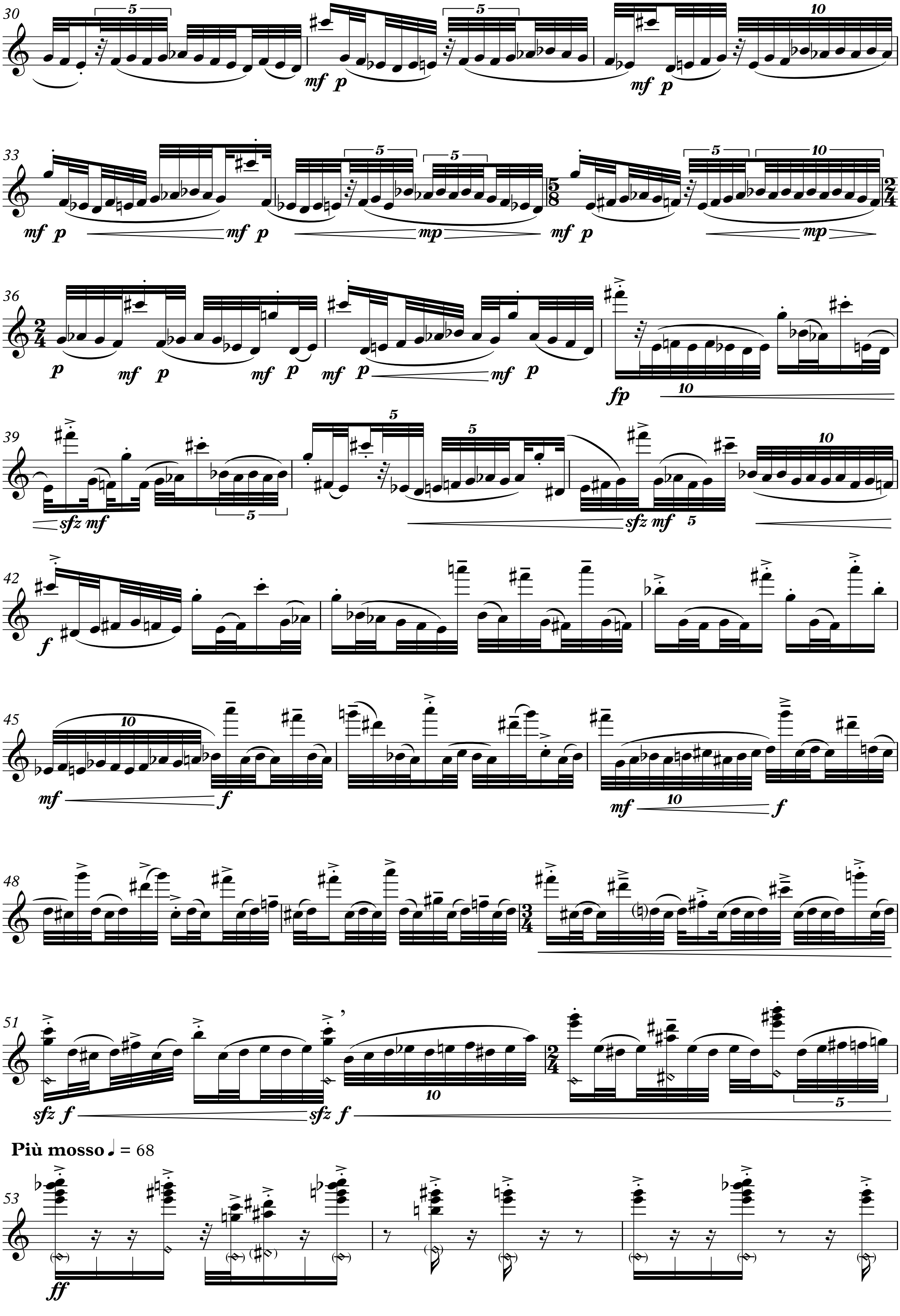

15
bisb.
bisb.
p sub.
17
bisb.
19
vocal sound with
indefinite pitch
accel.
A tempo
22
24
A
B
D♯
C♯C
27
rit.

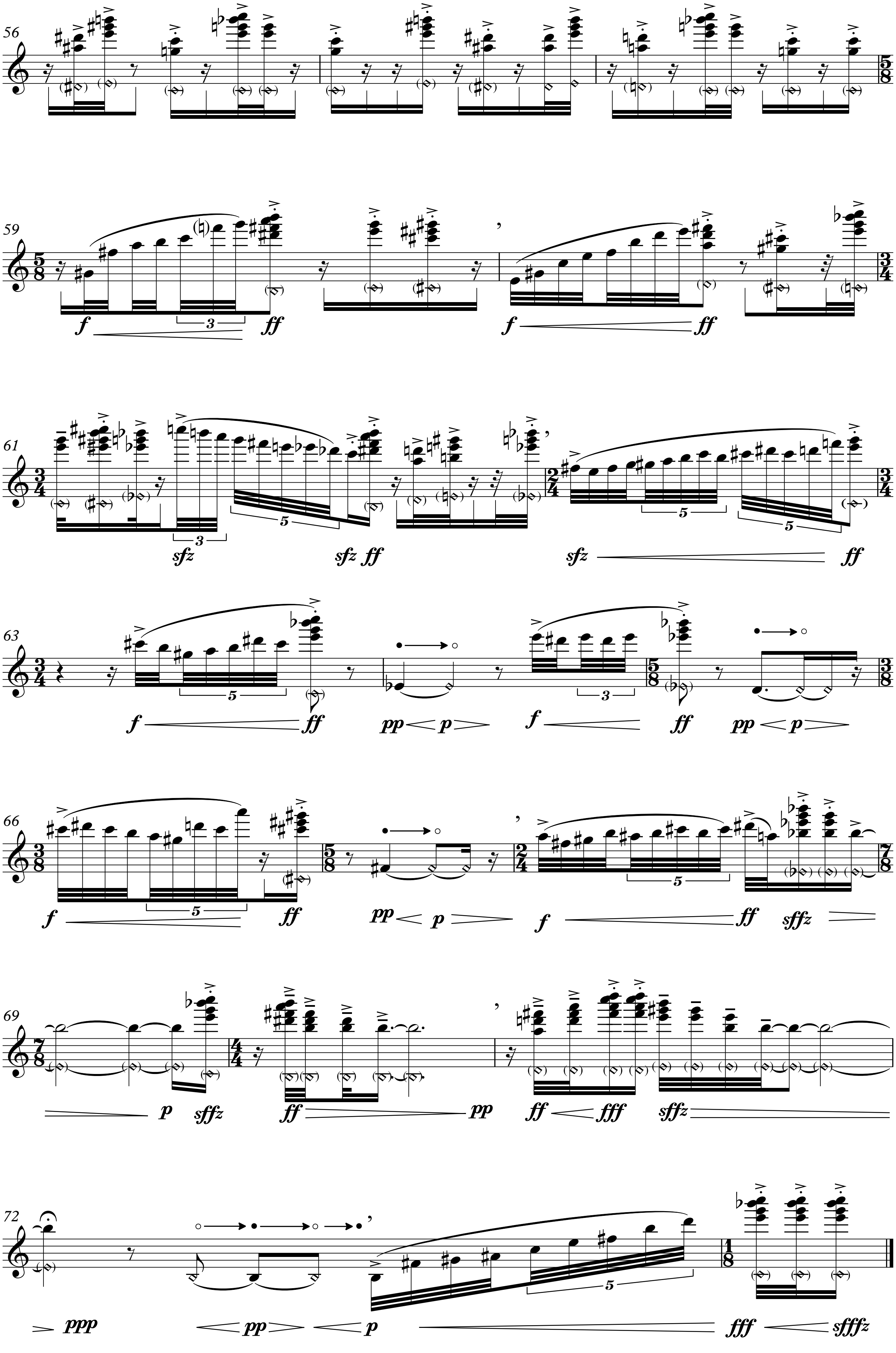

Molto lento e sostenuto ♩ = 40
28
5
6
3
f
p
mp
colla parte
32
6
5
3
tr
mf
pp
7
8
6
4
38
3
ppp
44
liberamente
(colla parte)
49
D♯
niente

II

Poco Animato ♩ = 76


flz.
sim.
fp f sfz sfz ff sfz ff ff f
ff f sfz ff f
fp sfz ff sfz f ff f
ff f sfz ff sfz f f sfz
ff f sfz f mf
f fp sfz f
f sfz sfz sfz f
accel.
Rubato ma leggiero ♩ = 52
p f p sub.
tr


30
33
36
39
42
45
48
51
Più mosso ♩ = 68
53
mf p
mp
sfz mf
fp
f
sfz f
ff


56
59
f
ff
f
ff
61
sfz
sfz ff
sfz
ff
63
f
ff
pp
p
f
ff
pp
p
66
f
ff
pp
p
f
ff
sffz
69
p
sffz
ff
pp
ff
fff
sffz
72
ppp
pp
p
fff
sfffz

Igor Maia

Hipupiára

for Symphony Orchestra

September 2017

Instrumentation

3 Flutes (3rd doubles Piccolo)
2 Oboes
English horn
2 Clarinets in B flat
Bass Clarinet in B flat
2 Bassoons
Contrabasson

4 Horns in F
3 Trumpets in B flat
2 Trombones
Bass trombone
Tuba

4 Percussionists

Percussion 1: Bass Drum, Vibraphone, 2 Bongos and Shaker.
Percussion 2: Tam-tam (Large), 5 Tom-toms, 2 Congas and Egg shaker.
Percussion 3: Suspended Cymbal (Large), Crotales, 5 Temple blocks, Guiro and Cabasa.
Percussion 4: Sandpaper block, Triangle, 5 Wood blocks (2 low, 1 middle, 2 high) and Maracas.

12 Violas
10 Violoncellos
8 Contrabasses (at least 4 must have a low C extension)

Duration: Approx. 11 minutes

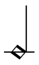
SCORE IN C

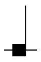
Instructions for Performance

General

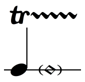
- Tremolos and trills are to be played as fast as possible.
- Appoggiaturas are to be played before the beat, resulting in the shortening of the preceding note or rest.
- Accidentals are valid for the whole bar.

Winds

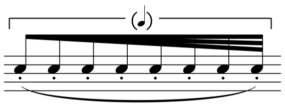
 Aeolian sound: maximum amount of air.

 Air sound.

Strings

 Finger trill generating a noisy fluctuation between normal sounding pitch to harmonics

Highest bow pressure generating only noise. This applies only to the duration of the note to which the symbol is written but including prolongations.

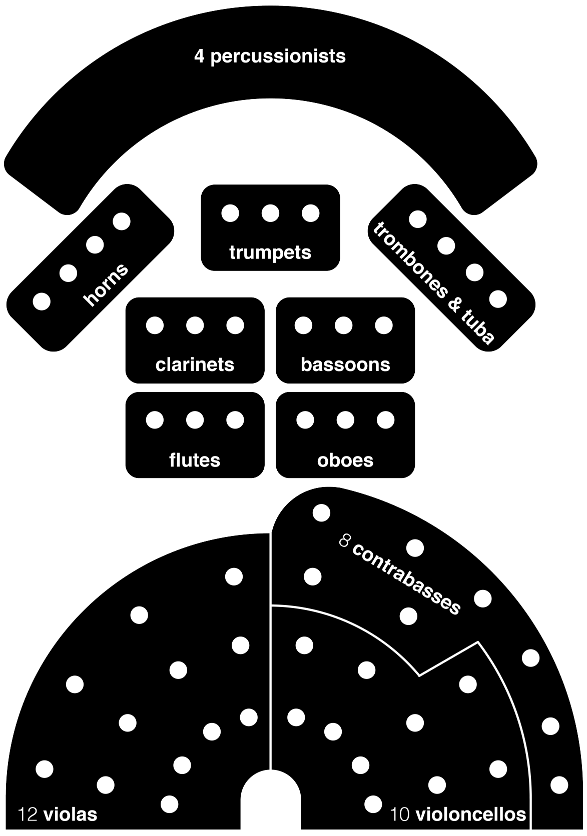
 Irregular ricochet (bouncing bow) accelerating to as fast as possible, for the duration indicated.

ric. ricochet
s.p. sul ponticello
ord. ordinario
s.t. sul tasto
c.l.b. col legno batutto (playing with the wooden part of the bow).

When the signs above are connected by an arrow it means a gradual change from one technique into another.

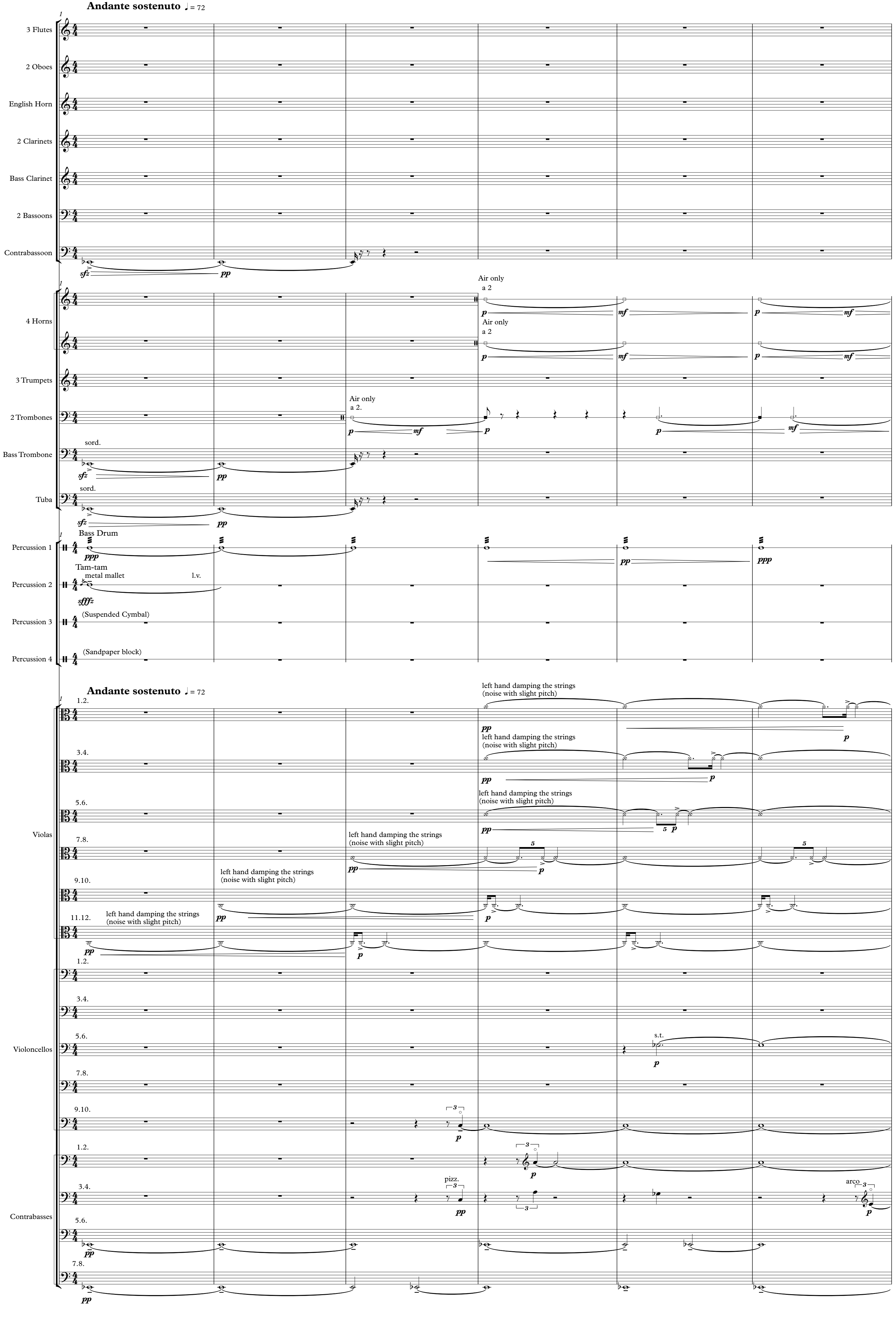
Seating position

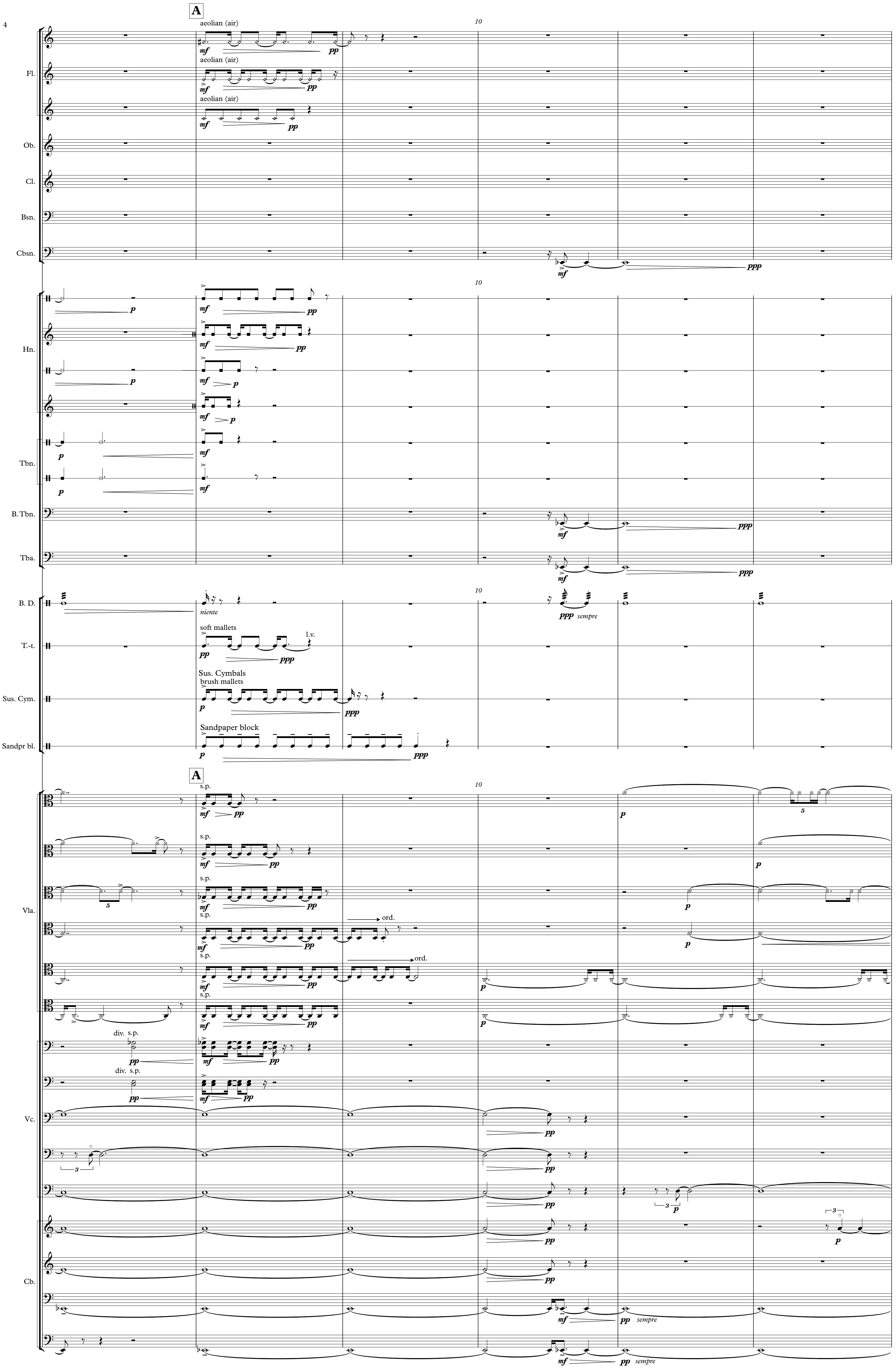
Below is a suggestion of a seating plan for the orchestra. Other seating arrangements are possible, depending on the performance hall and the concert programme.

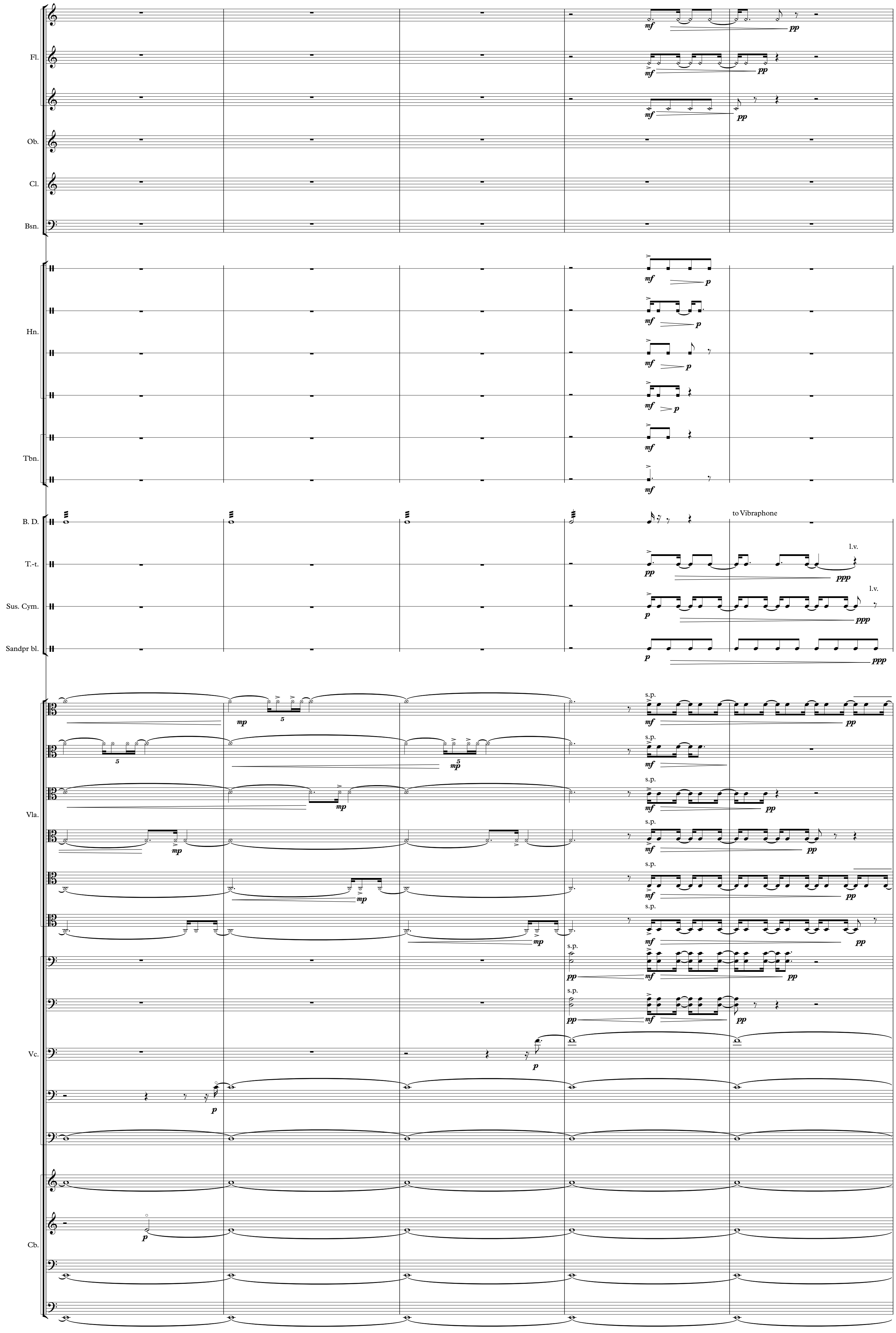

4 percussionists
horns
trumpets
trombones & tuba
clarinets
bassoons
flutes
oboes
8 contrabasses
12 violas
10 violoncellos

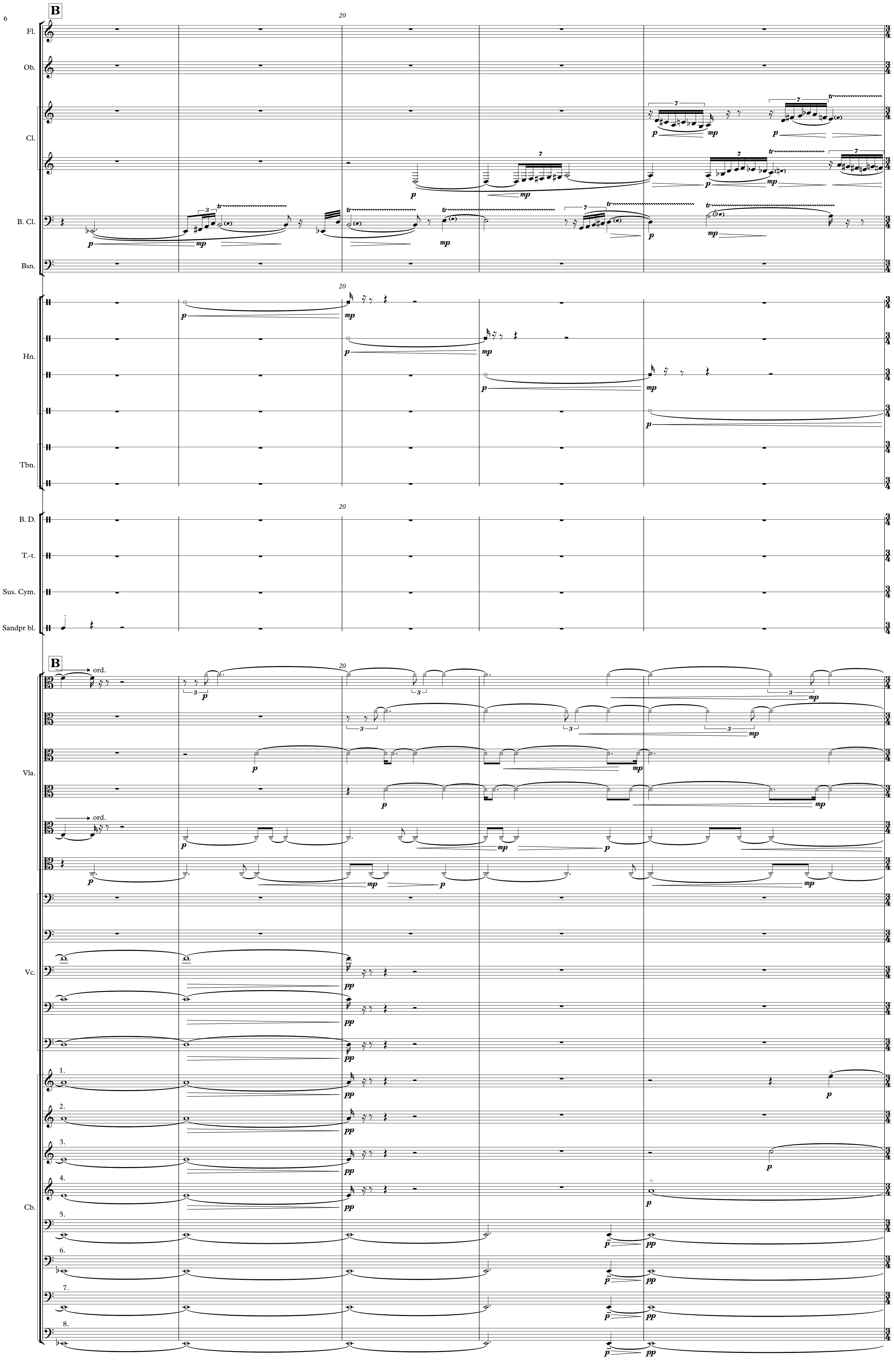
Hipupiára

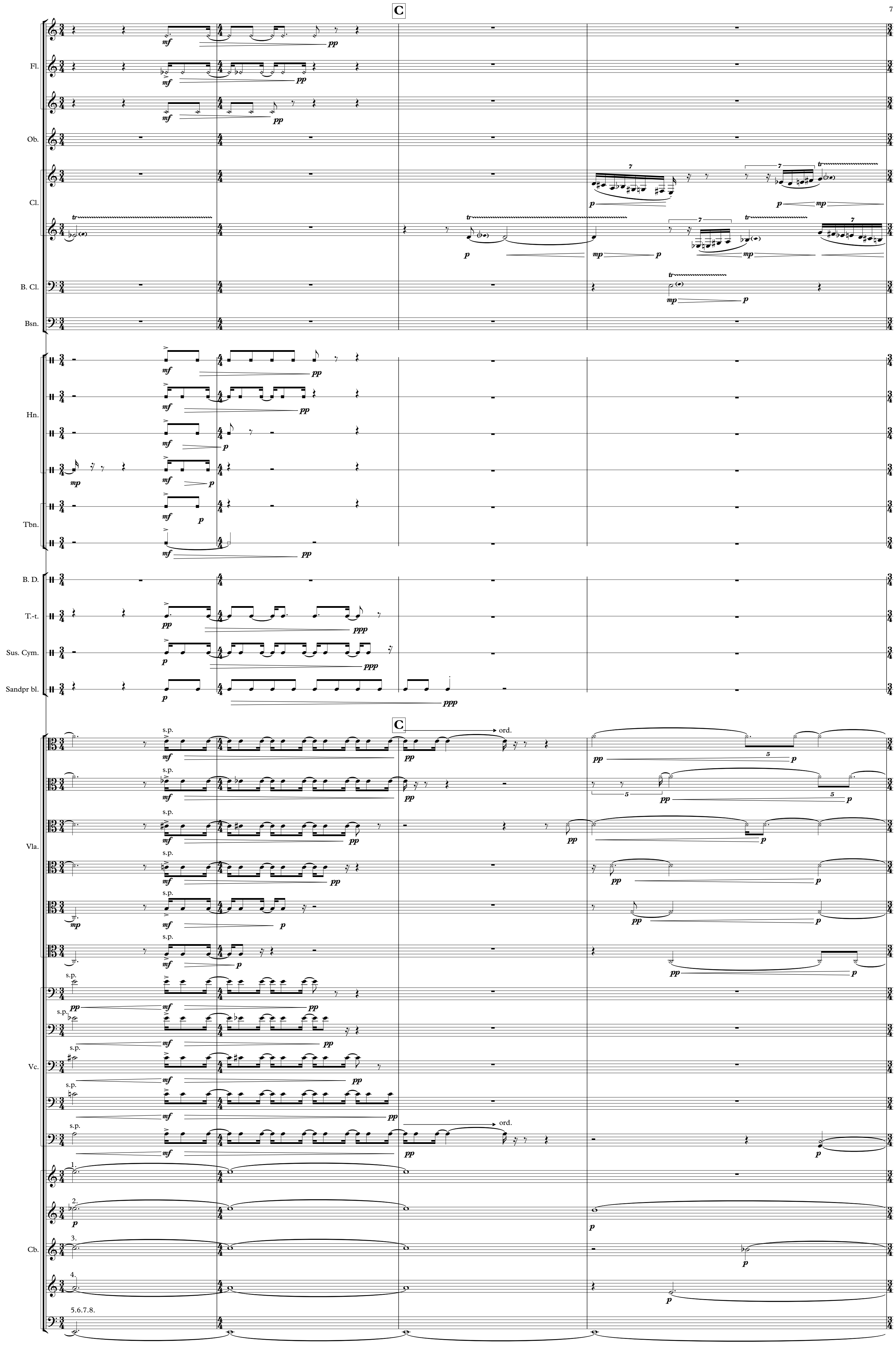
Igor Maia (2017)

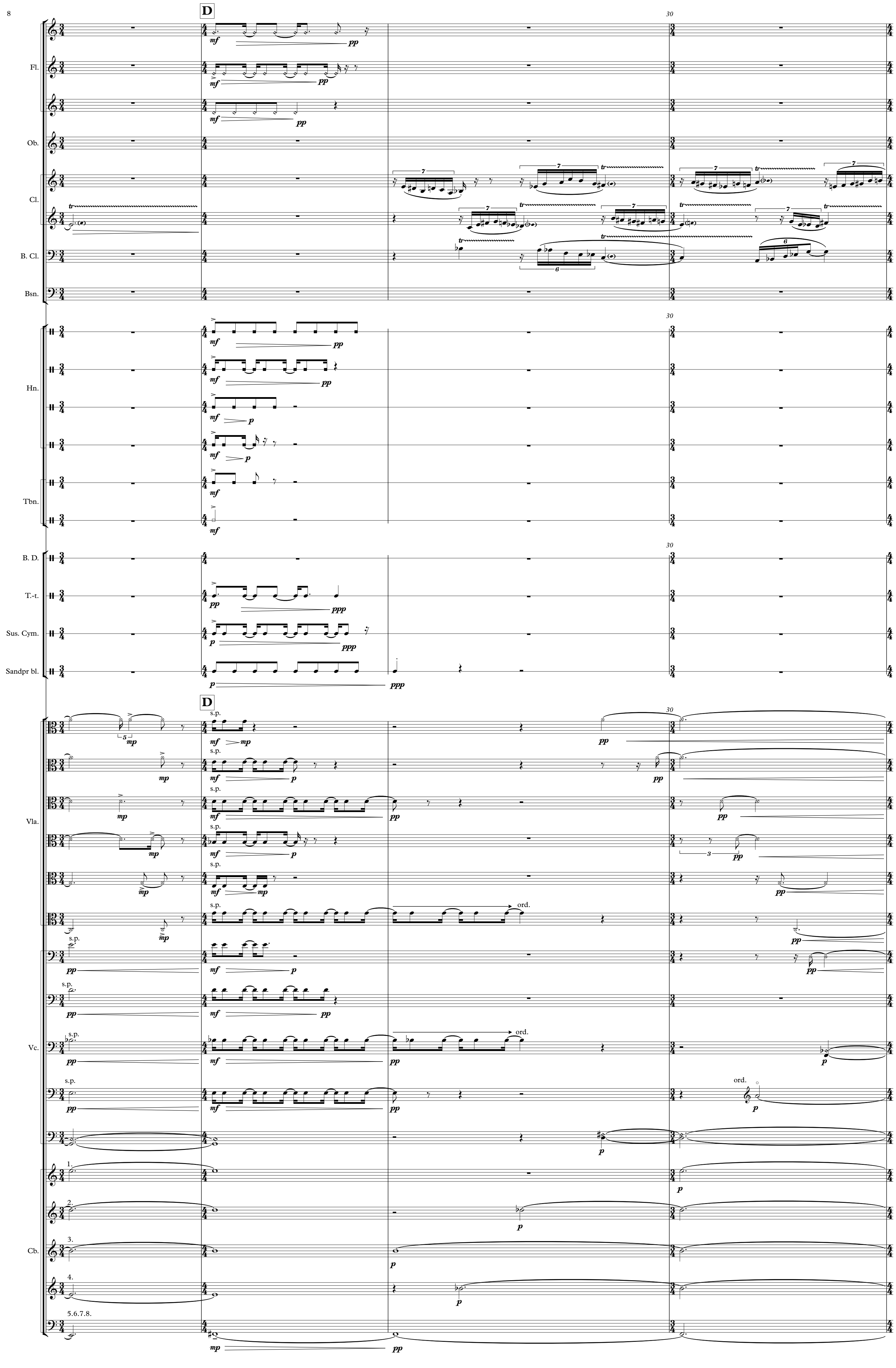

Andante sostenuto ♩ = 72
3 Flutes
2 Oboes
English Horn
2 Clarinets
Bass Clarinet
2 Bassoons
Contrabassoon
sfz
pp
4 Horns
Air only
a 2
p
mf
3 Trumpets
2 Trombones
Air only
a 2.
Bass Trombone
sord.
Tuba
Percussion 1
Bass Drum
ppp
Percussion 2
Tam-tam
metal mallet
l.v.
sfffz
Percussion 3
(Suspended Cymbal)
Percussion 4
(Sandpaper block)
Andante sostenuto ♩ = 72
Violas
1.2.
3.4.
5.6.
7.8.
9.10.
11.12.
left hand damping the strings
(noise with slight pitch)
5
Violoncellos
s.t.
3
Contrabasses
pizz.
arco

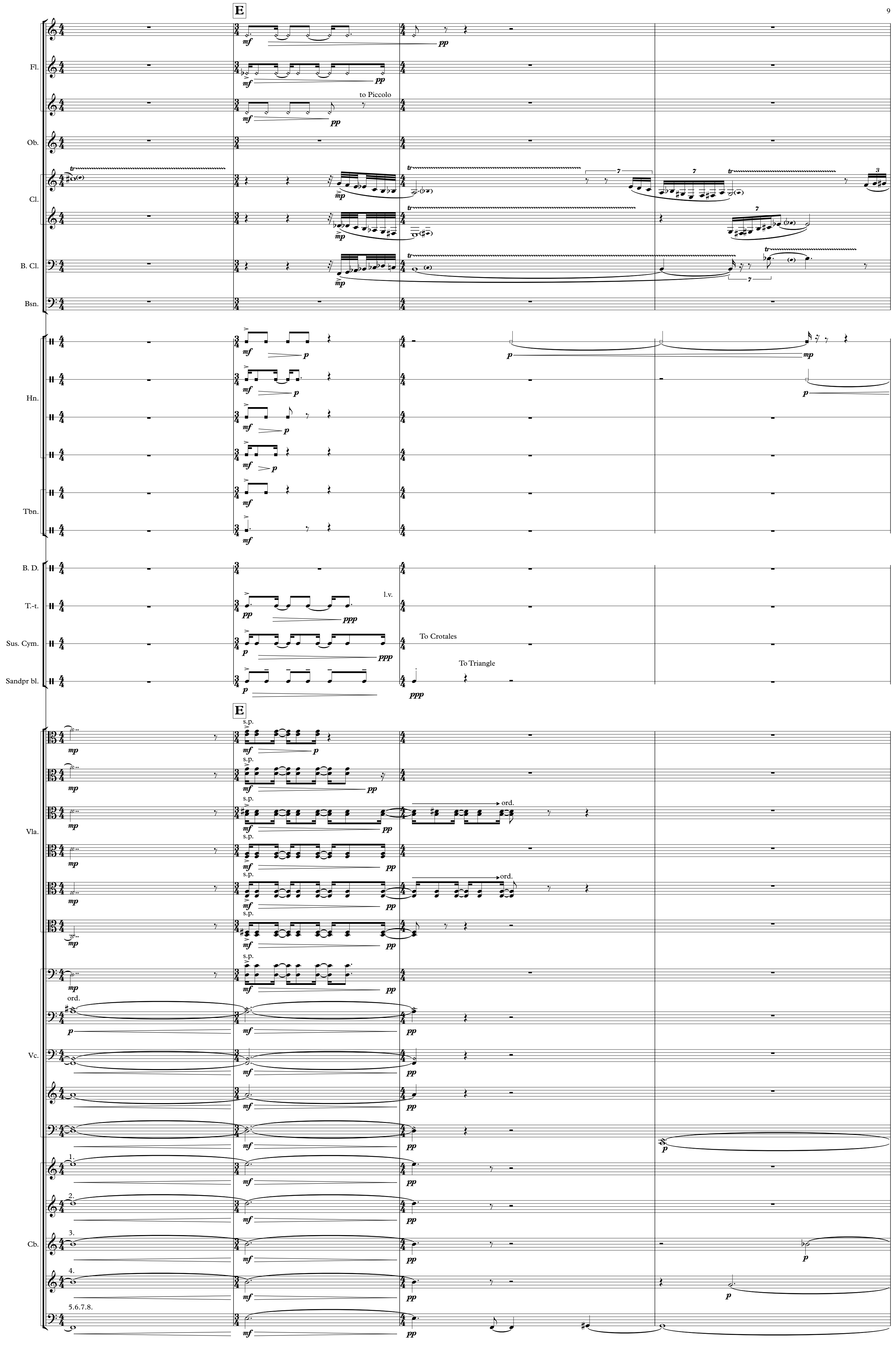

A
10
Fl.
aeolian (air)
aeolian (air)
aeolian (air)
mf
pp
Ob.
Cl.
Bsn.
Cbsn.
mf
ppp
Hn.
p
mf
pp
Tbn.
B. Tbn.
Tba.
B. D.
niente
ppp sempre
T.-t.
soft mallets
l.v.
pp
ppp
Sus. Cym.
Sus. Cymbals
brush mallets
Sandpr bl.
Sandpaper block
Vla.
s.p.
ord.
5
div. s.p.
Vc.
3
Cb.
pp sempre

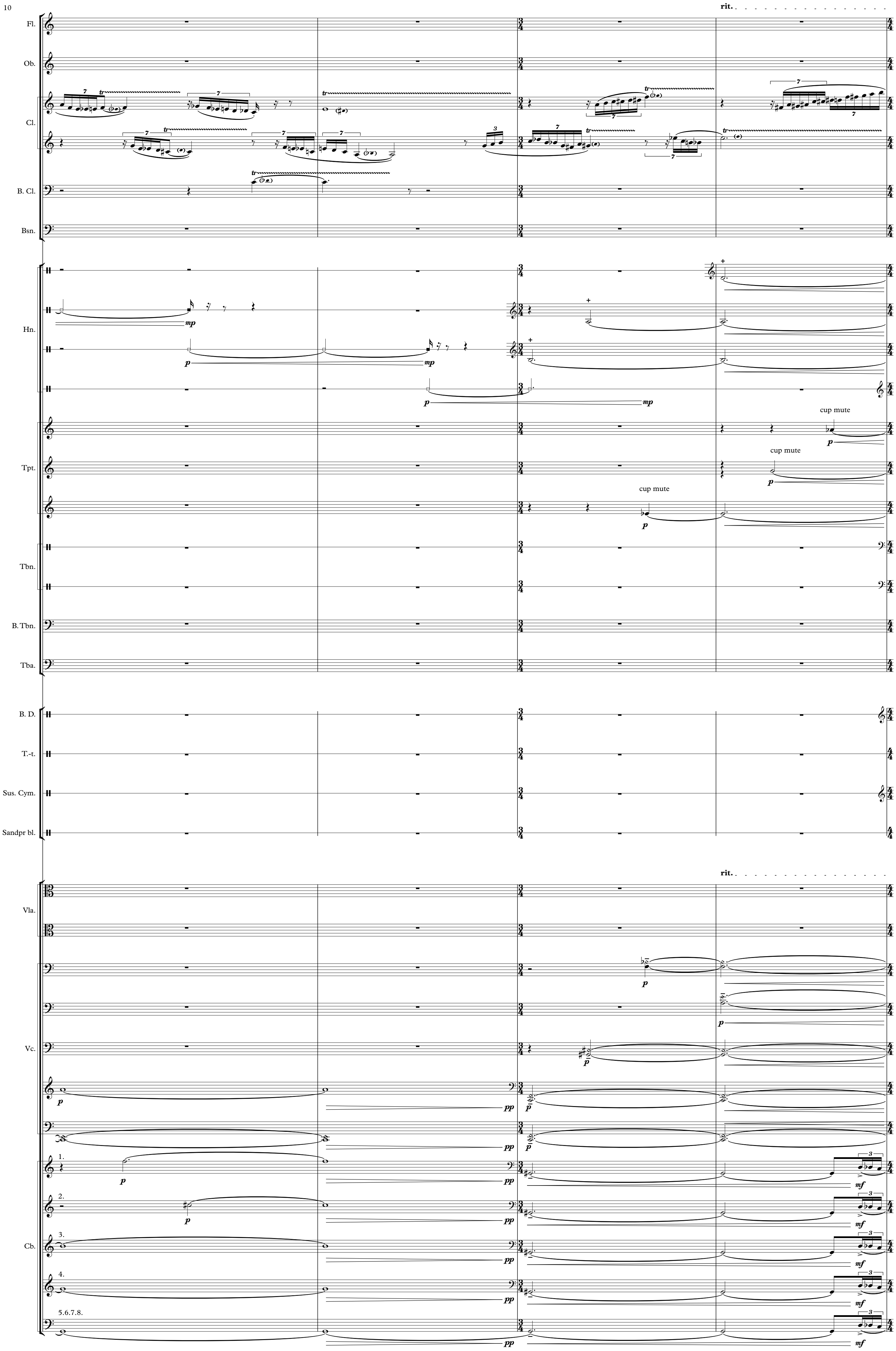

Fl.
Ob.
Cl.
Bsn.
Hn.
Tbn.
B. D.
T.-t.
Sus. Cym.
Sandpr bl.
Vla.
Vc.
Cb.
mf
pp
p
mp
ppp
5
to Vibraphone
l.v.
s.p.

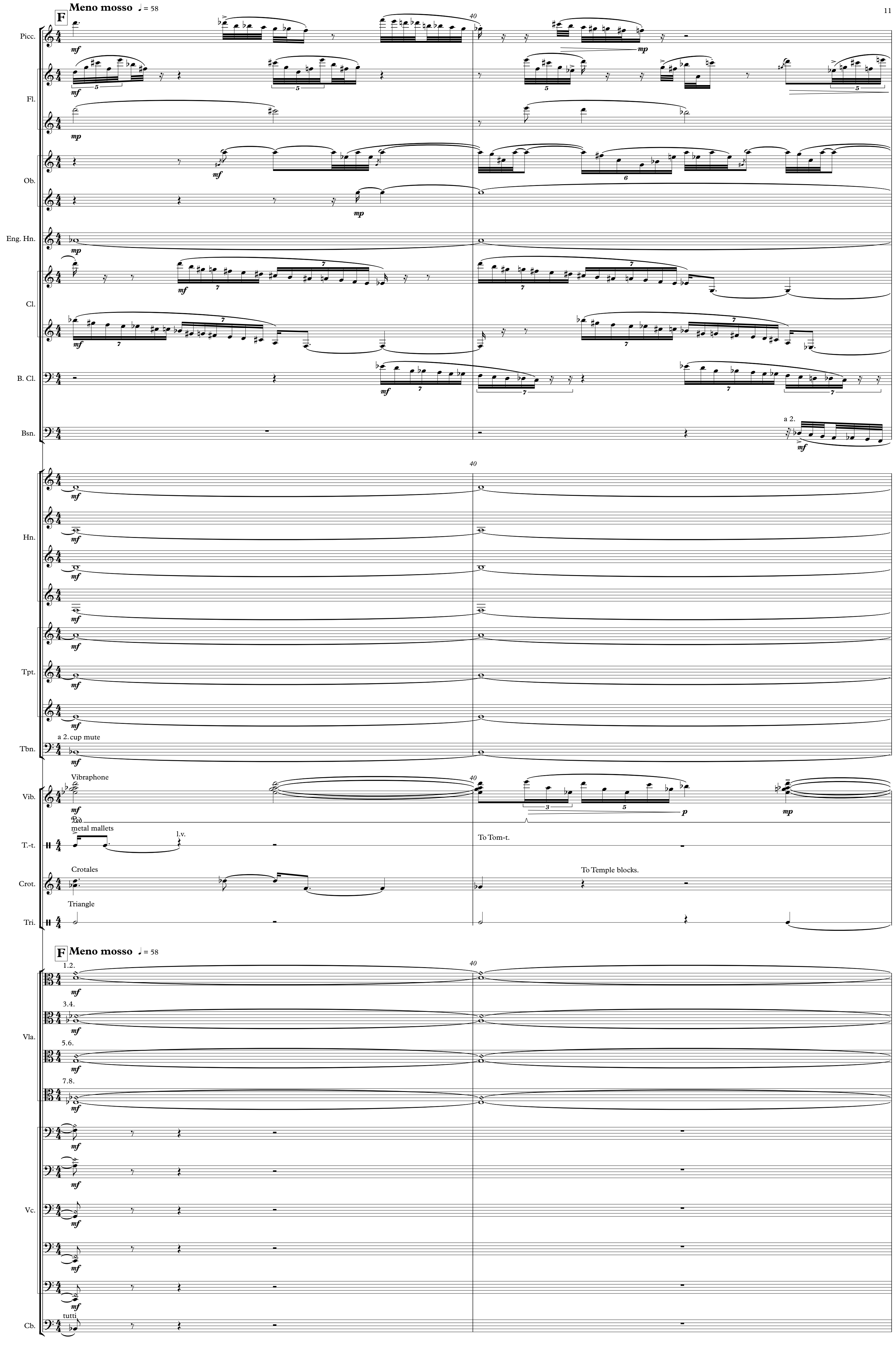

B
20
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tbn.
B. D.
T.-t.
Sus. Cym.
Sandpr bl.
Vla.
Vc.
Cb.
ord.
1.
2.
3.
4.
5.
6.
7.
8.
7
3
tr
p
mp
pp

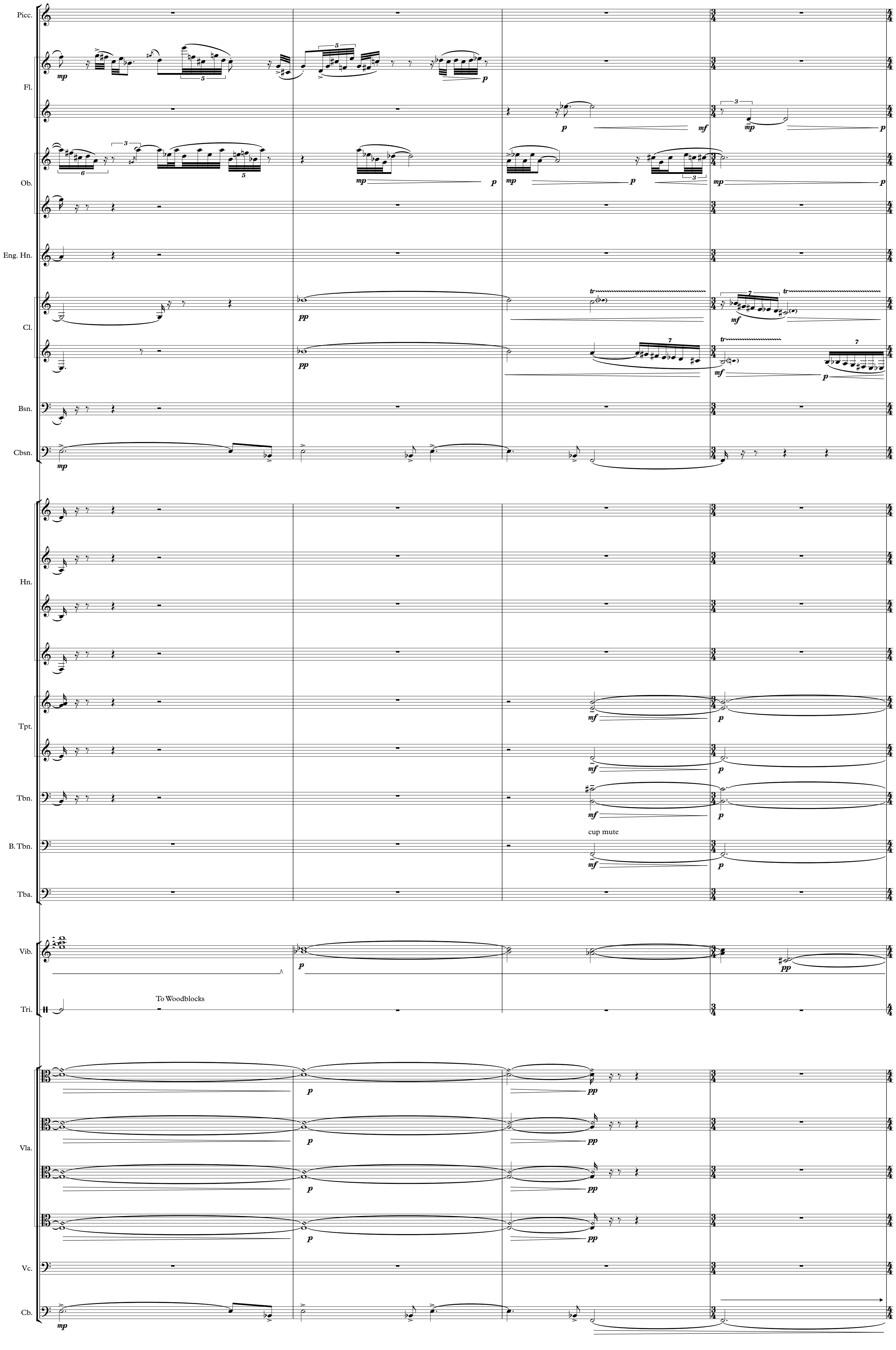

C
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tbn.
B. D.
T.-t.
Sus. Cym.
Sandpr bl.
Vla.
Vc.
Cb.
s.p.
ord.
tr
7
5
1.
2.
3.
4.
5.6.7.8.
mf
pp
ppp
p
mp

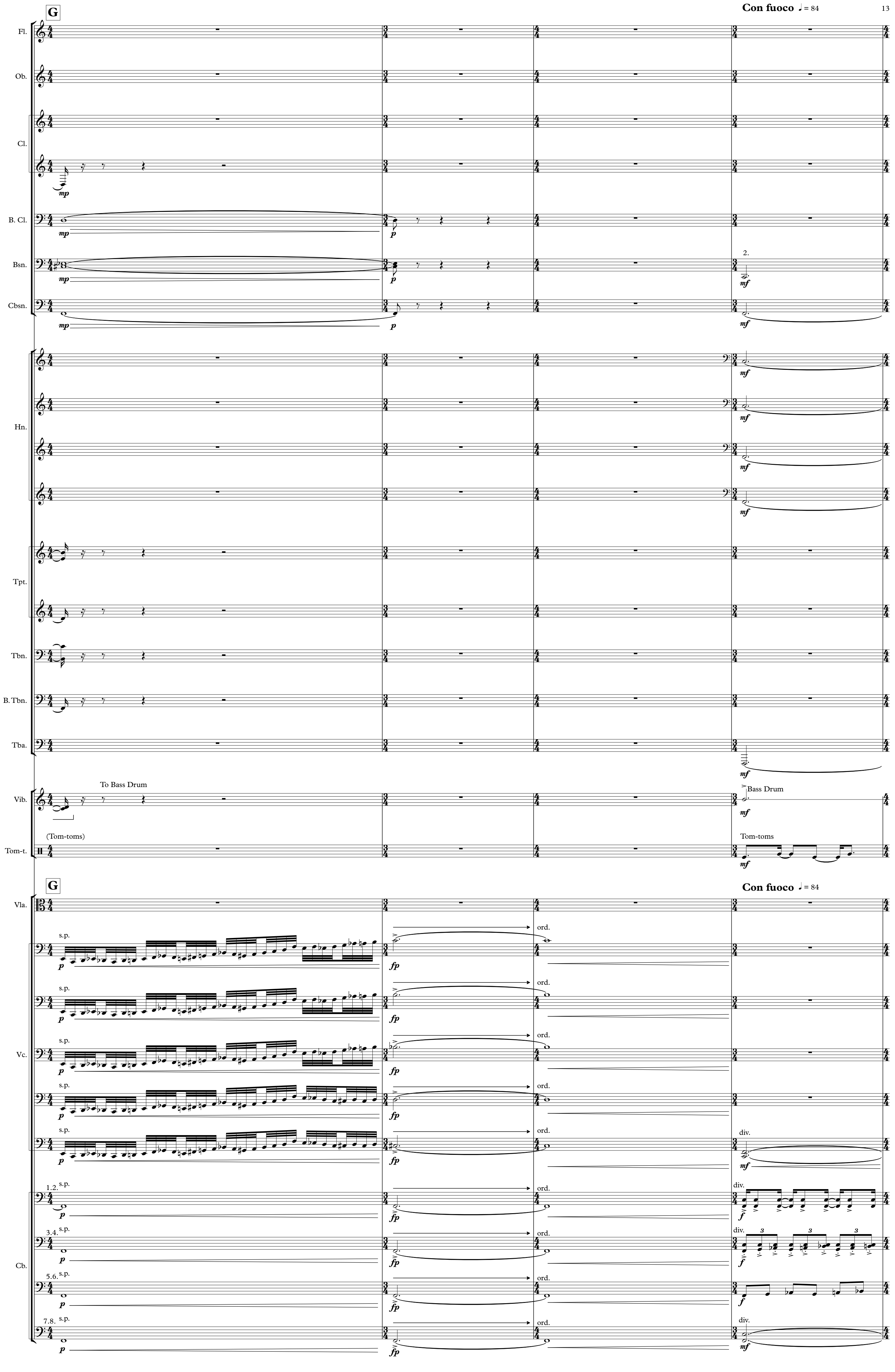

D
30
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tbn.
B. D.
T.-t.
Sus. Cym.
Sandpr bl.
Vla.
Vc.
Cb.
mf
pp
p
mp
ppp
tr
7
6
5
3
s.p.
ord.
1.
2.
3.
4.
5.6.7.8.

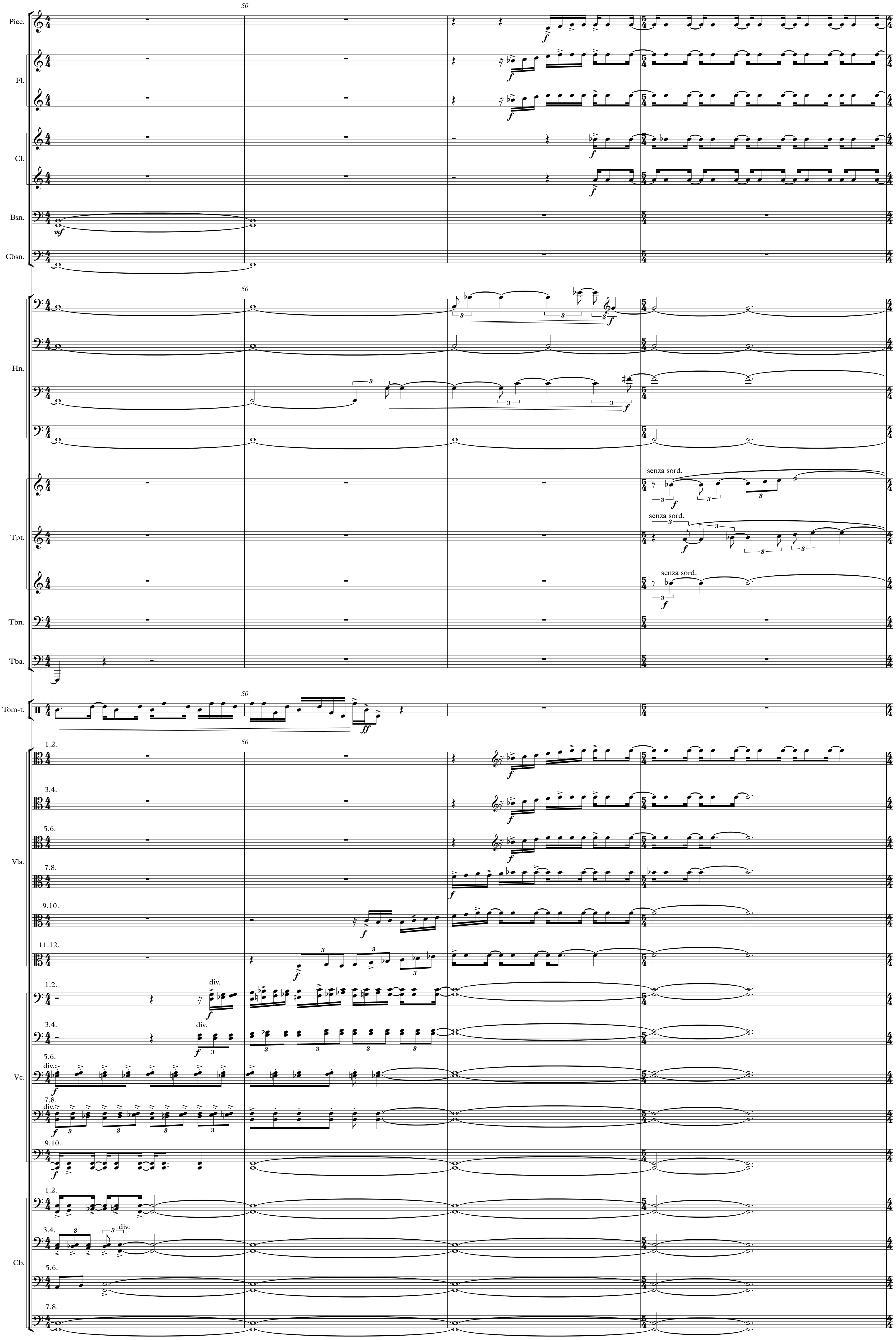

E
Fl.
to Piccolo
Ob.
Cl.
tr
7
3
B. Cl.
Bsn.
Hn.
Tbn.
B. D.
T.-t.
l.v.
Sus. Cym.
To Crotales
Sandpr bl.
To Triangle
E
s.p.
ord.
Vla.
Vc.
1.
2.
3.
4.
5.6.7.8.
Cb.
mf
pp
mp
p
ppp

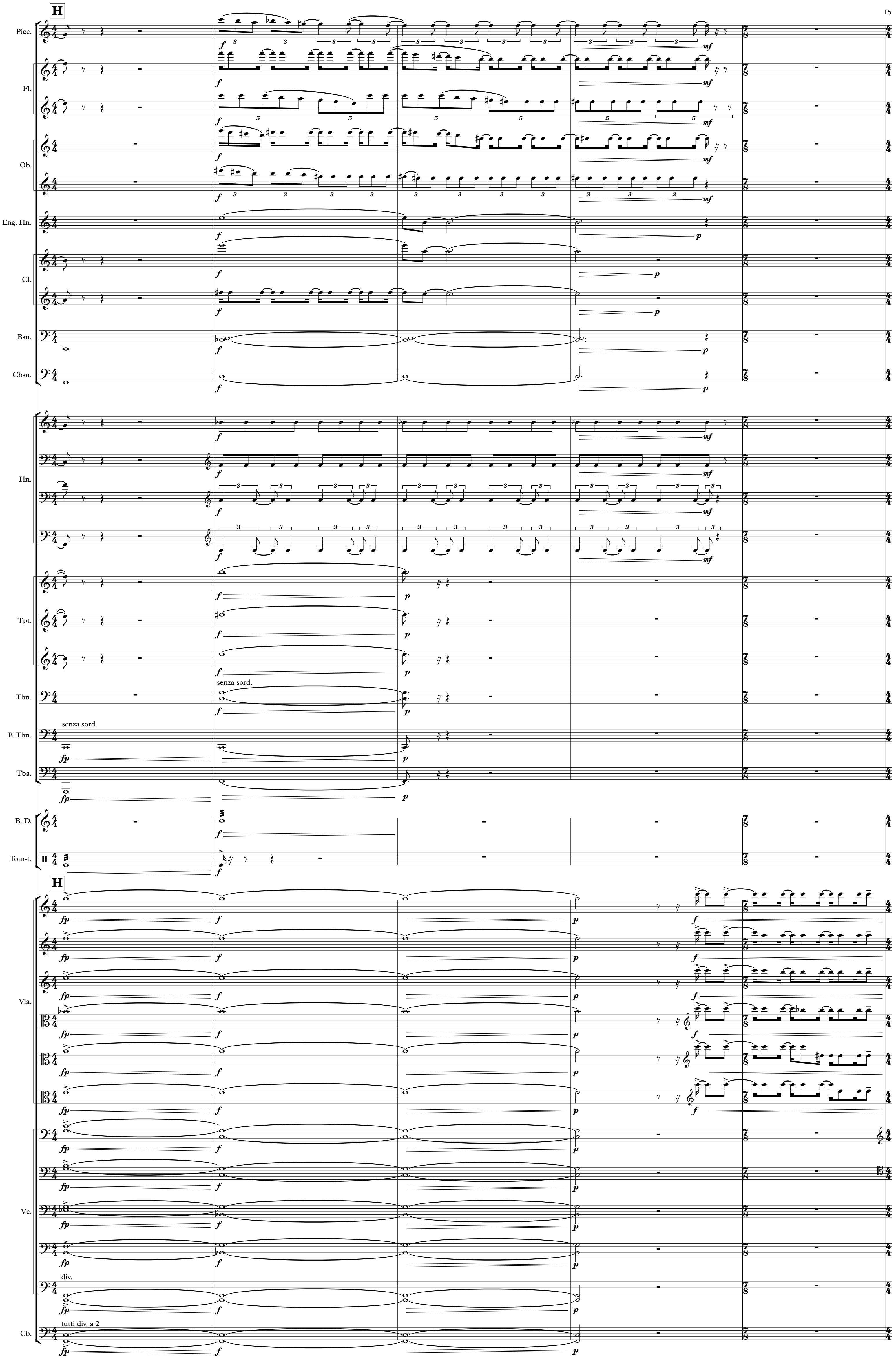

rit.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
B. D.
T.-t.
Sus. Cym.
Sandpr bl.
Vla.
Vc.
Cb.
tr
7
3
mp
p
cup mute
1.
2.
3.
4.
5.6.7.8.
pp
mf

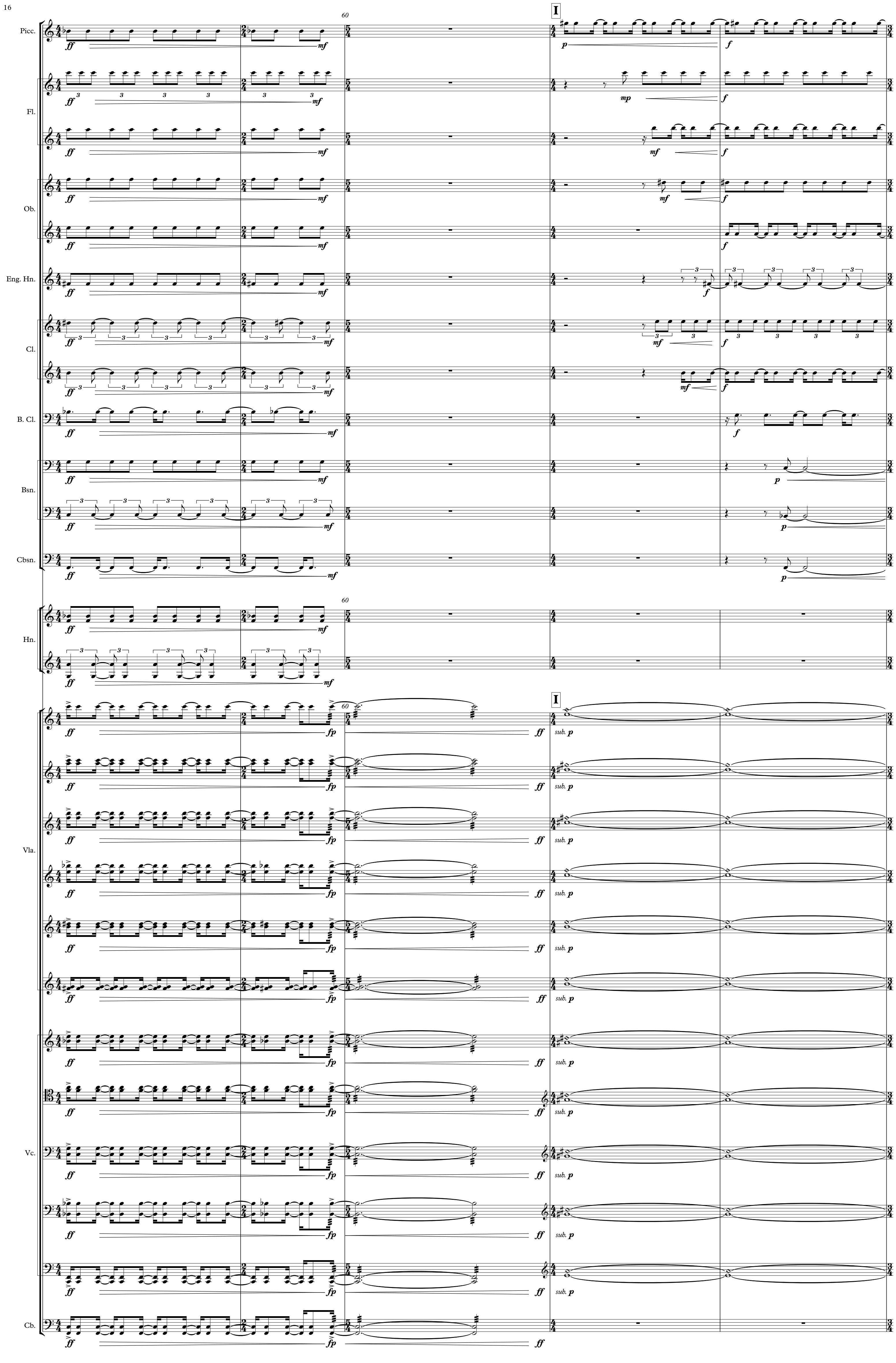

F
Meno mosso ♩ = 58
40
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
a 2.
Hn.
Tpt.
Tbn.
a 2. cup mute
Vib.
Vibraphone
metal mallets
l.v.
T.-t.
To Tom-t.
Crot.
Crotales
To Temple blocks.
Tri.
Triangle
1.2.
3.4.
5.6.
7.8.
Vla.
Vc.
Cb.
tutti
mf
mp
p
5
6
7
3

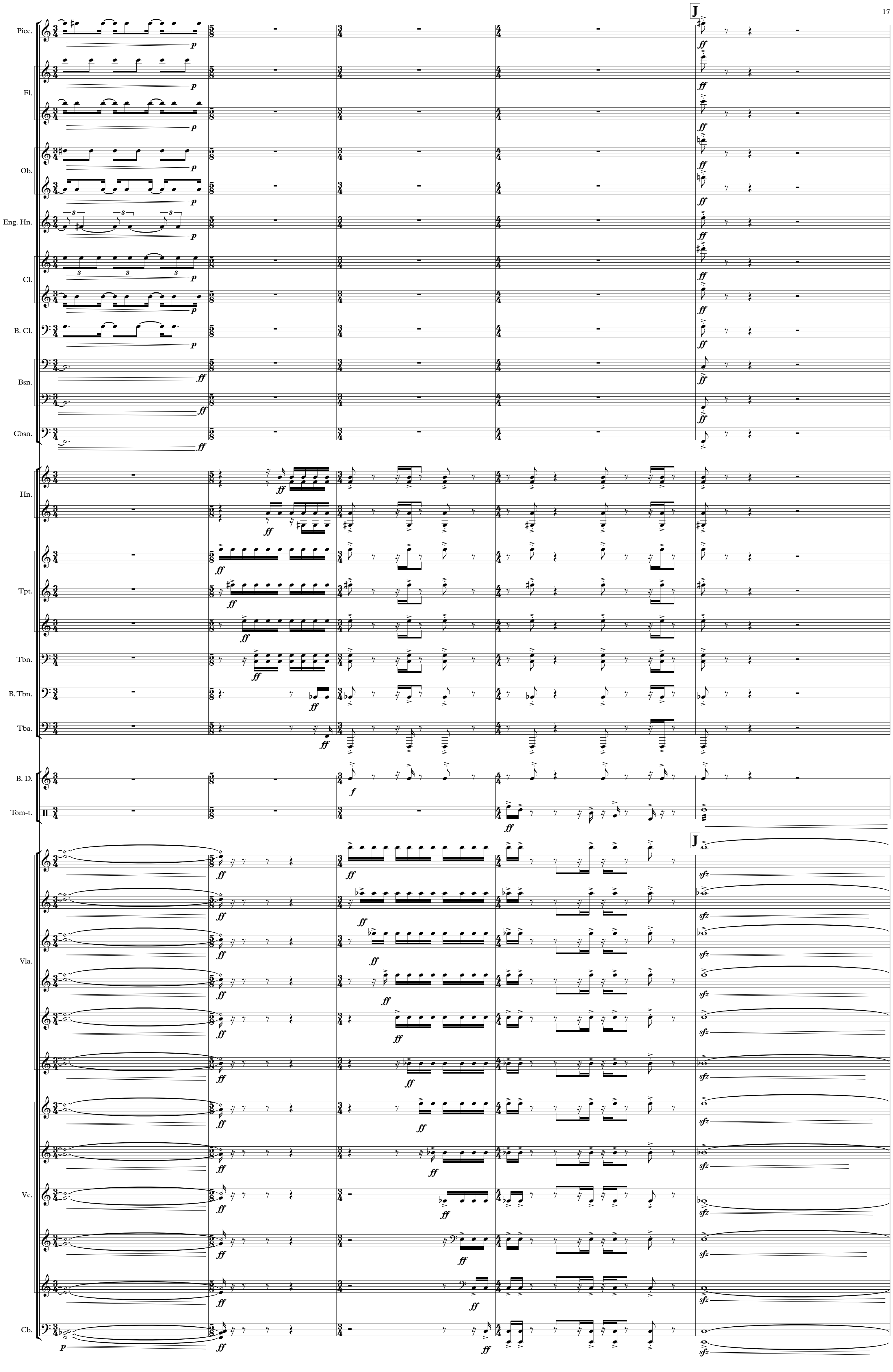

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Vib.
Tri.
Vla.
Vc.
Cb.
cup mute
To Woodblocks

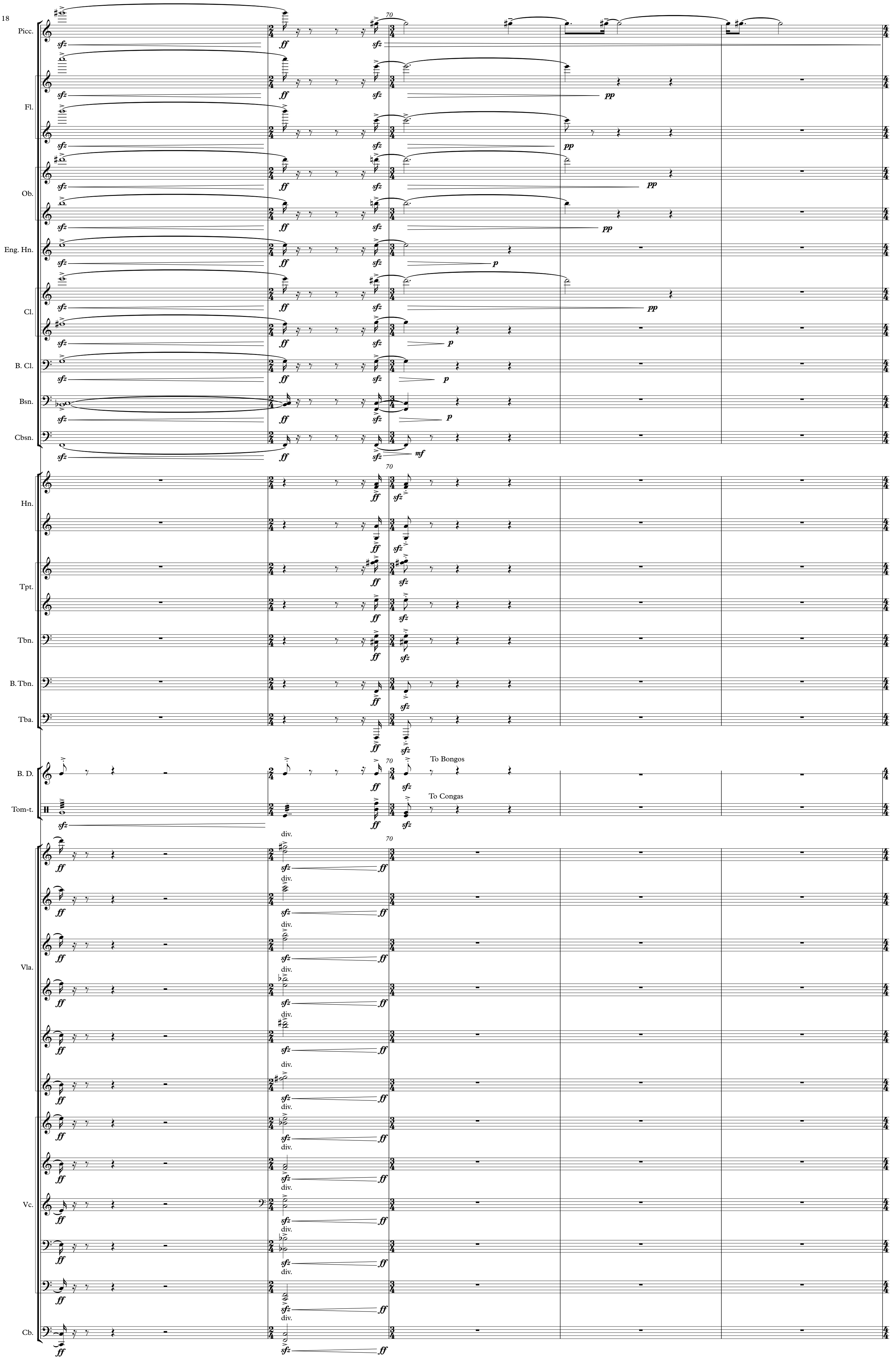

G
Con fuoco ♩ = 84
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Vib.
Tom-t.
Vla.
Vc.
Cb.
mp
p
mf
2.
To Bass Drum
Bass Drum
(Tom-toms)
Tom-toms
s.p.
ord.
fp
div.
f
3
1.2.
3.4.
5.6.
7.8.

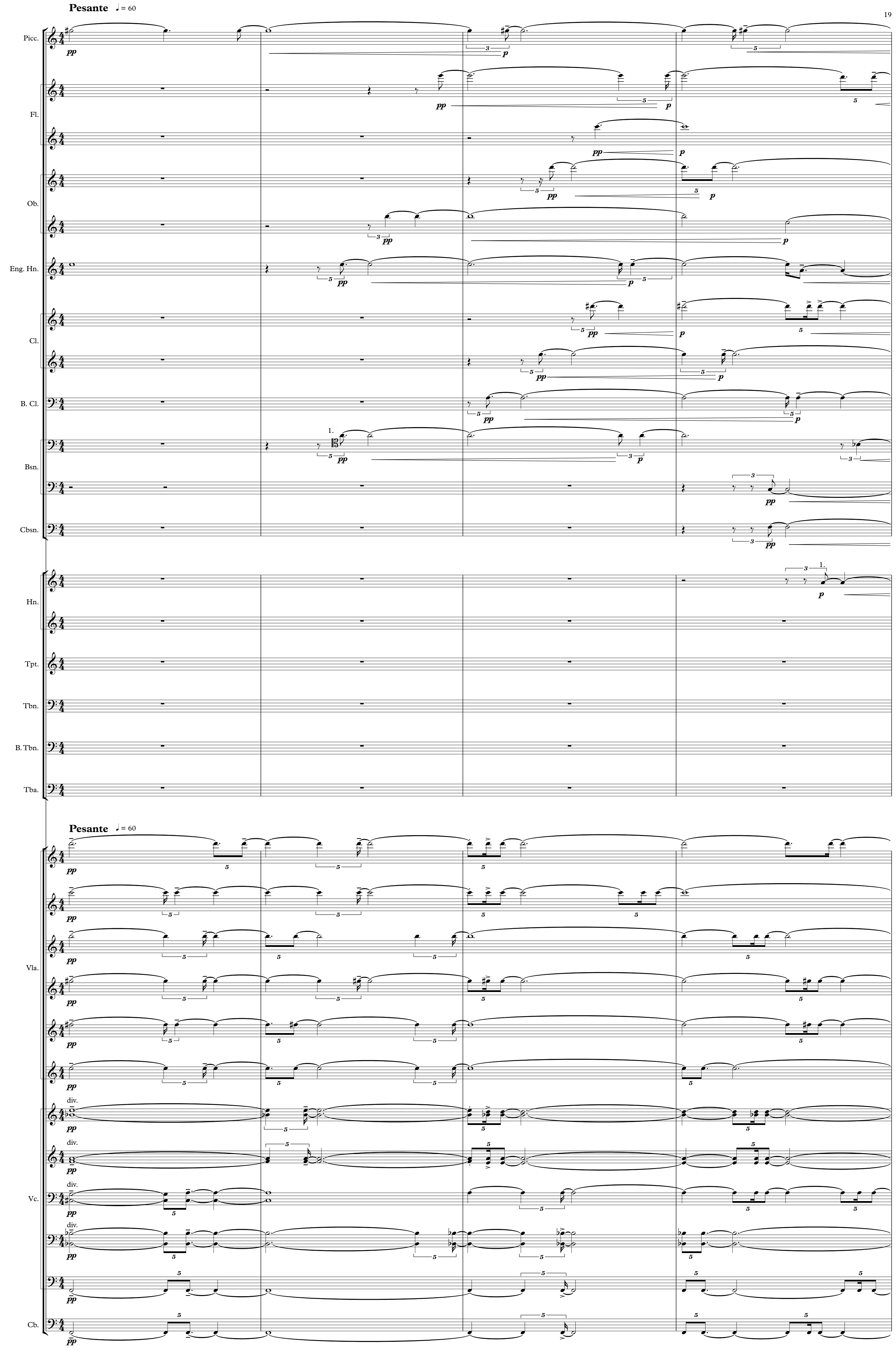

50
Picc.
Fl.
Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
Tba.
Tom-t.
Vla.
Vc.
Cb.
mf
f
ff
3
senza sord.
senza sord.
senza sord.
1.2.
3.4.
5.6.
7.8.
9.10.
11.12.
div.
div.
div.
div.
div.

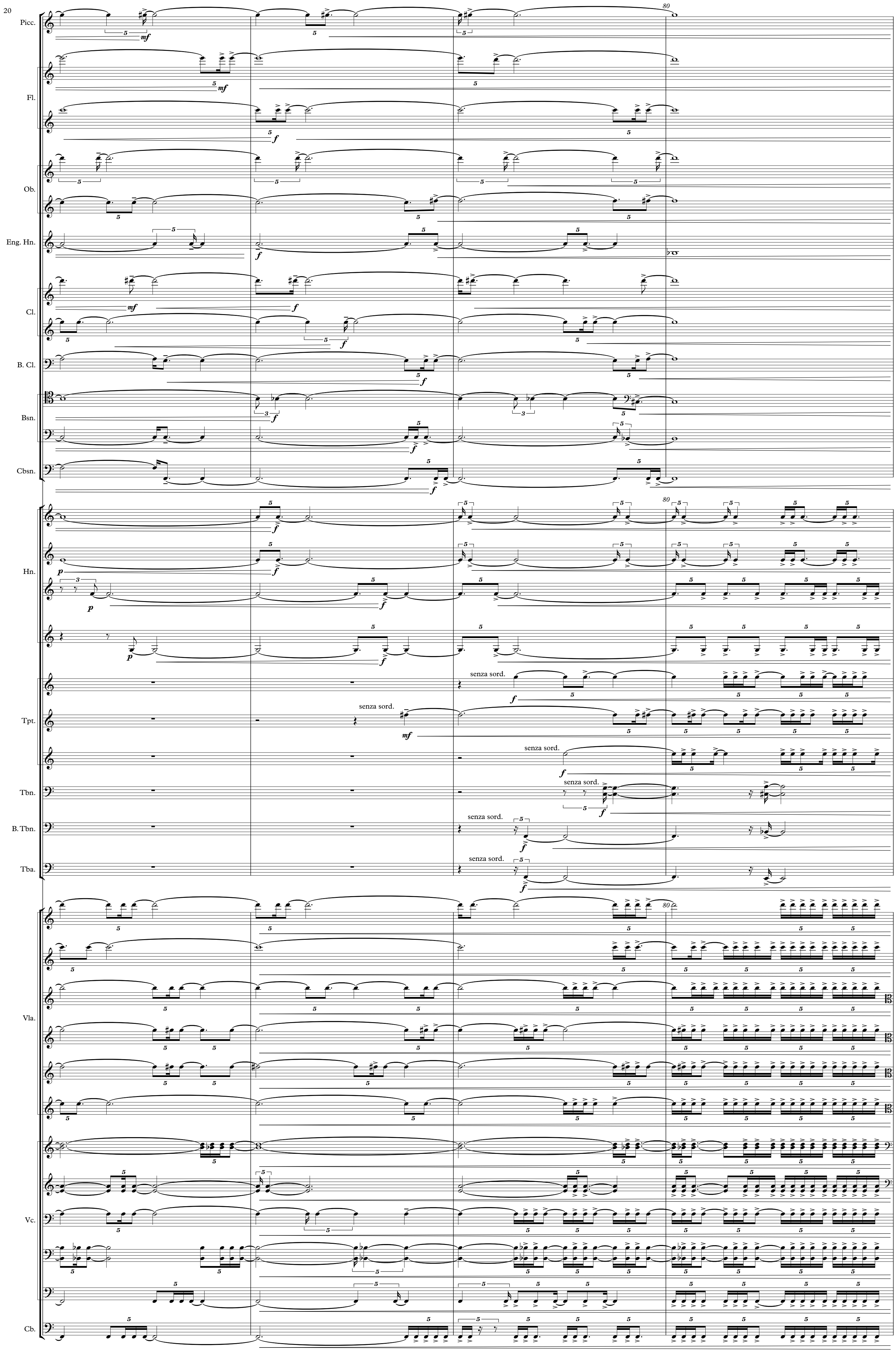

H
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
B. D.
Tom-t.
Vla.
Vc.
Cb.
senza sord.
senza sord.
div.
tutti div. a 2
f
mf
p
fp

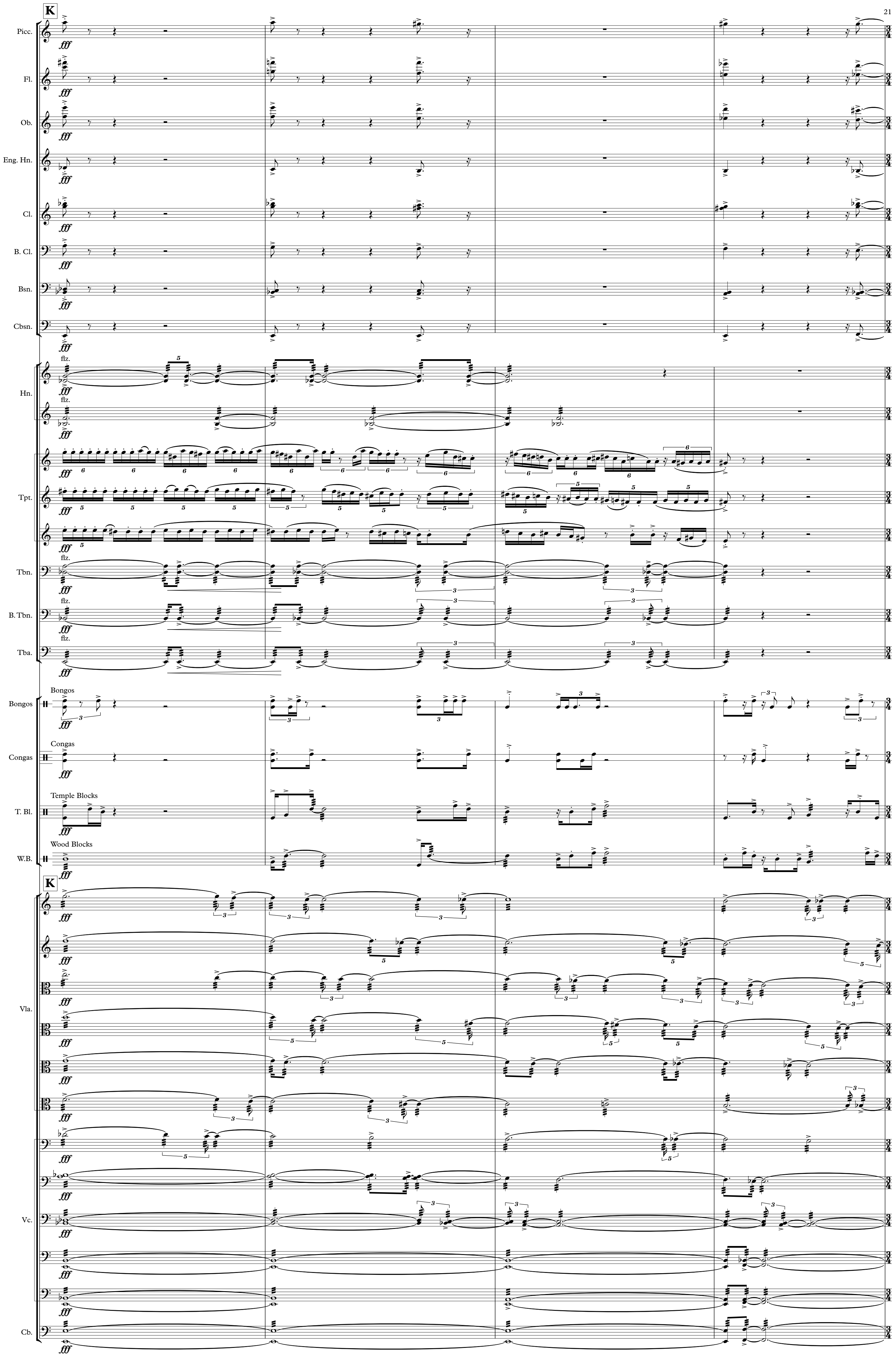

60
I
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Vla.
Vc.
Cb.
ff
mf
p
f
mp
fp
sub. p

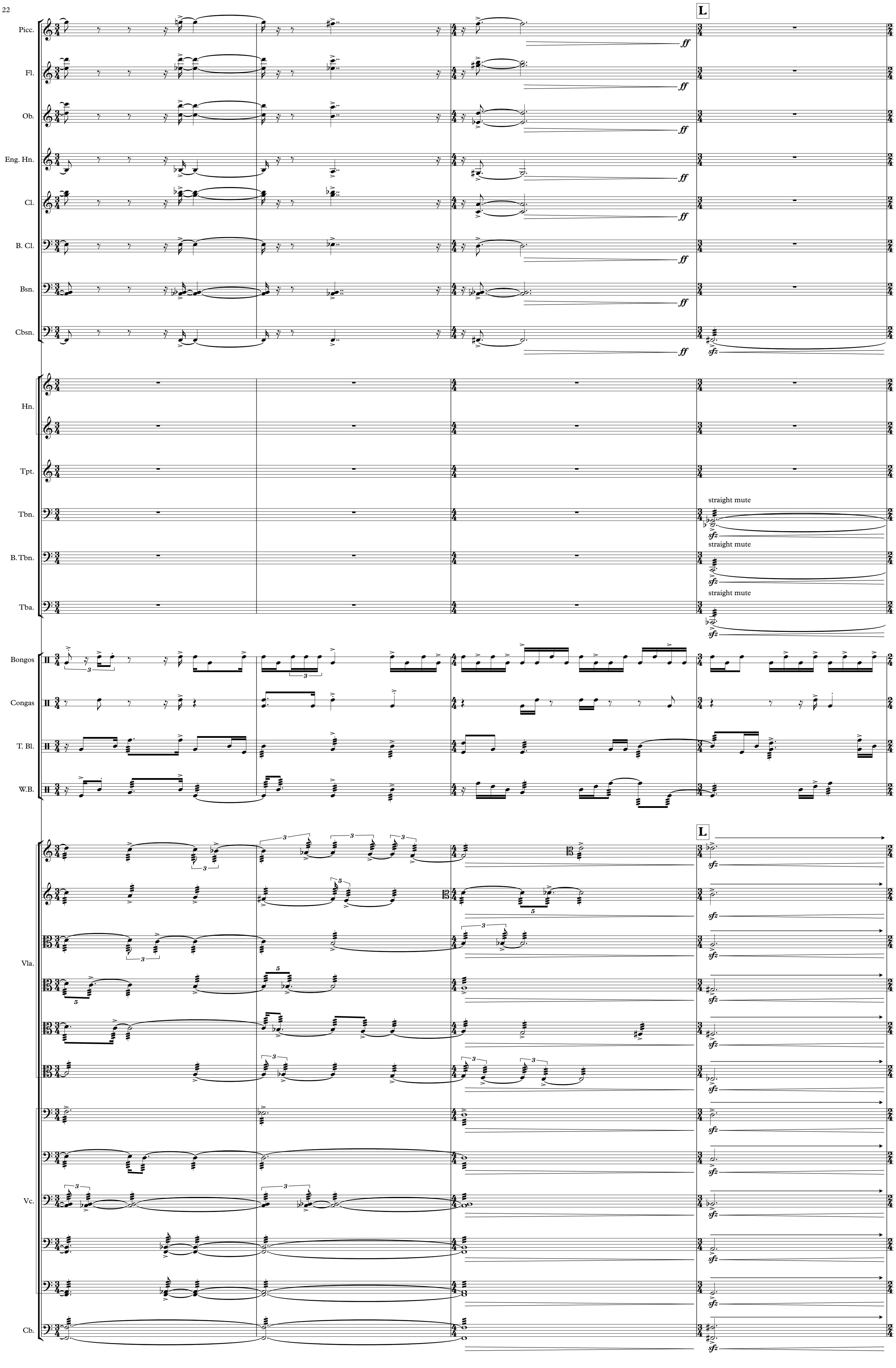

J
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
B. D.
Tom-t.
Vla.
Vc.
Cb.
p
ff
f
sfz
3
J

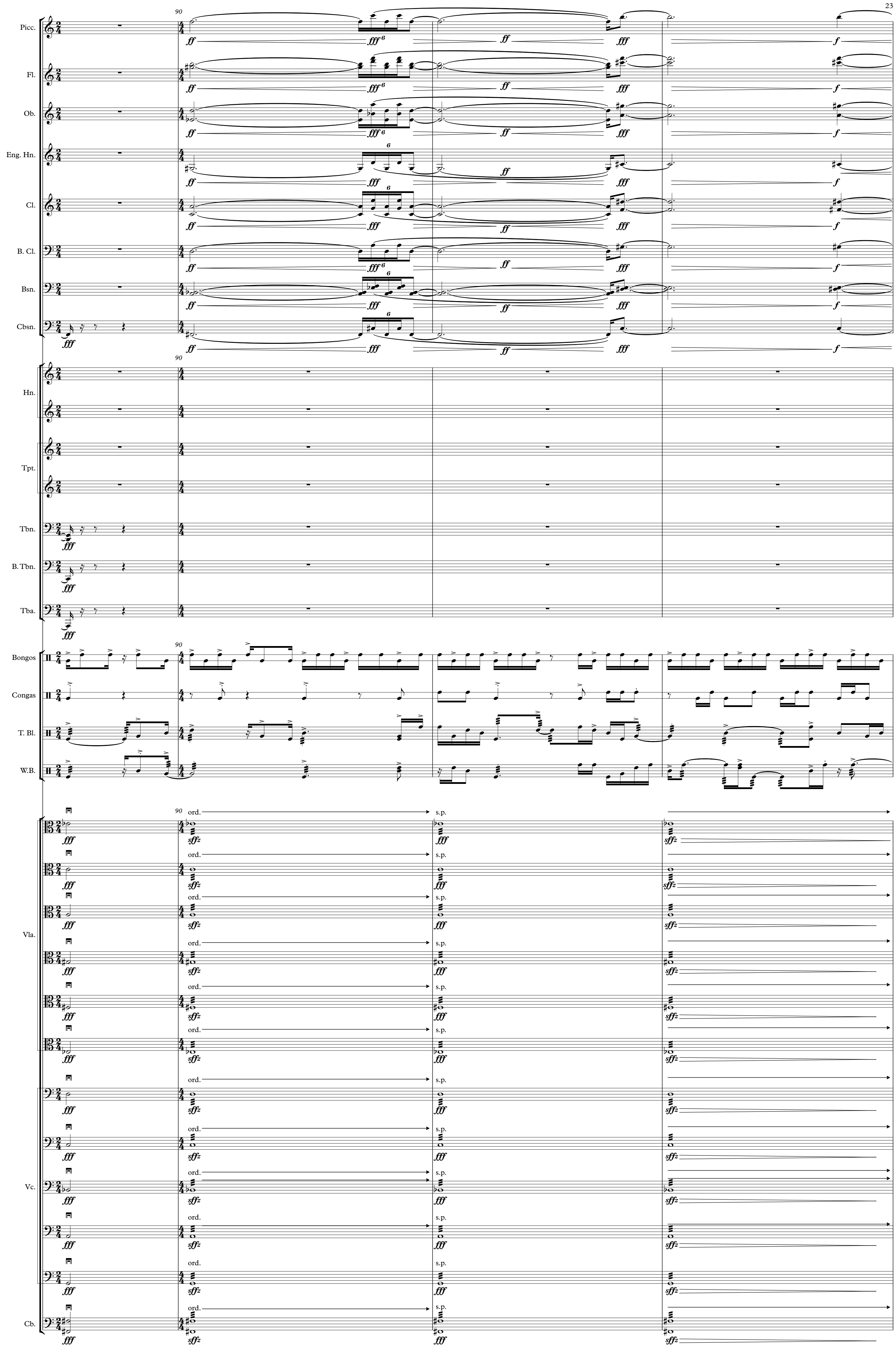

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
B. D.
Tom-t.
Vla.
Vc.
Cb.
70
sfz
ff
pp
p
mf
To Bongos
To Congas
div.

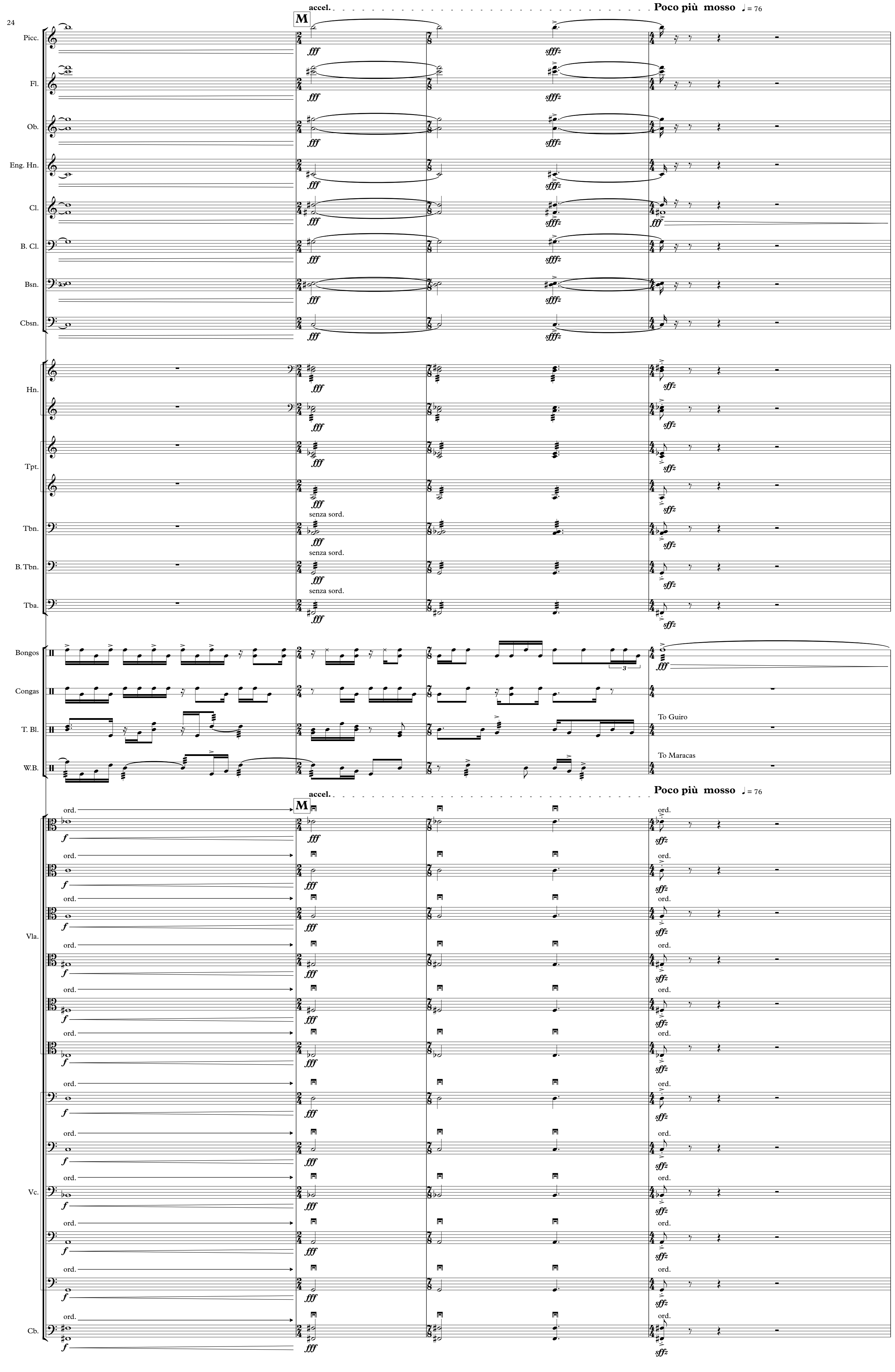

Pesante ♩= 60
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Pesante ♩= 60
Vla.
Vc.
Cb.
pp
p
1.
div.

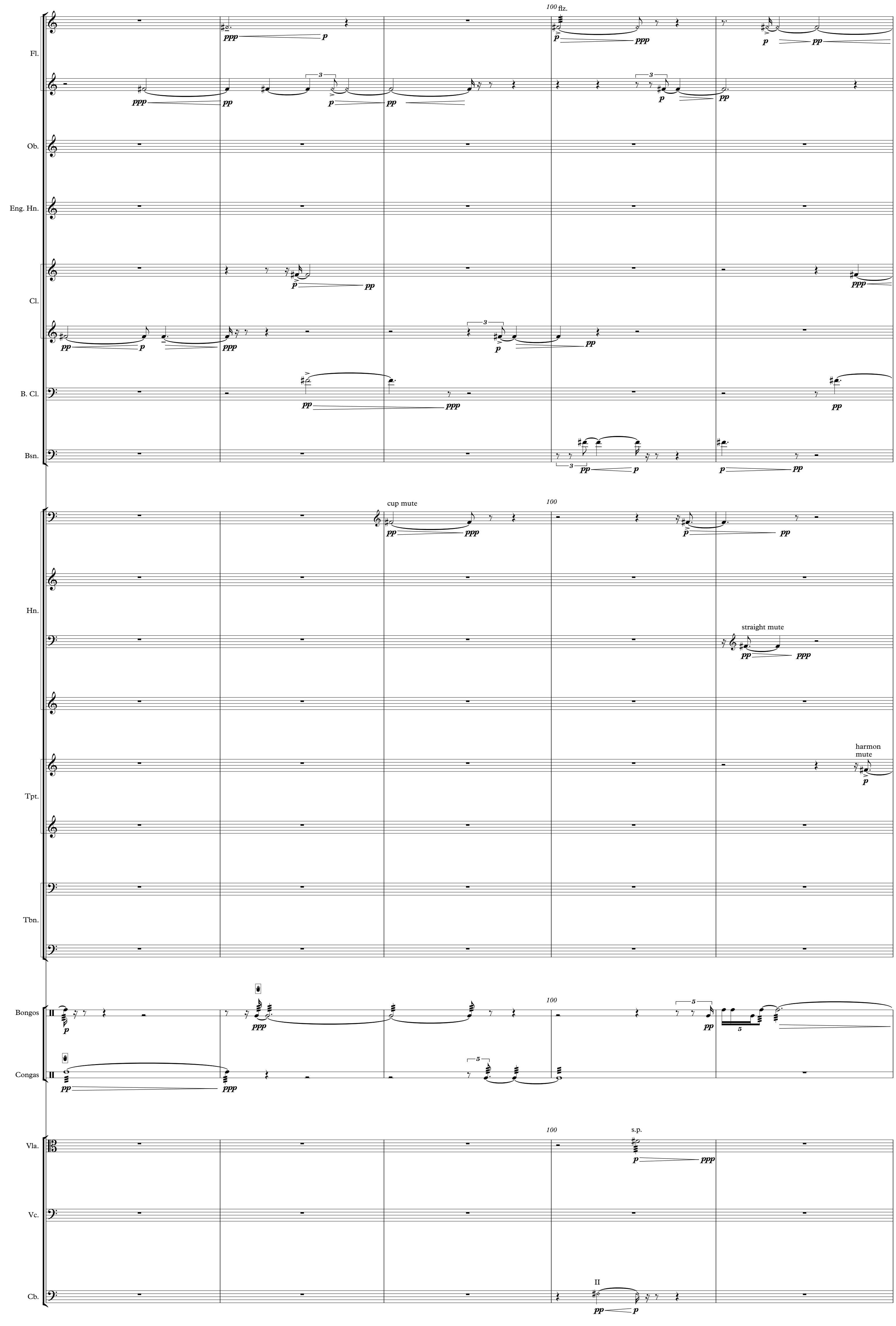

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Vla.
Vc.
Cb.
80
senza sord.
mf
f
p
5
3

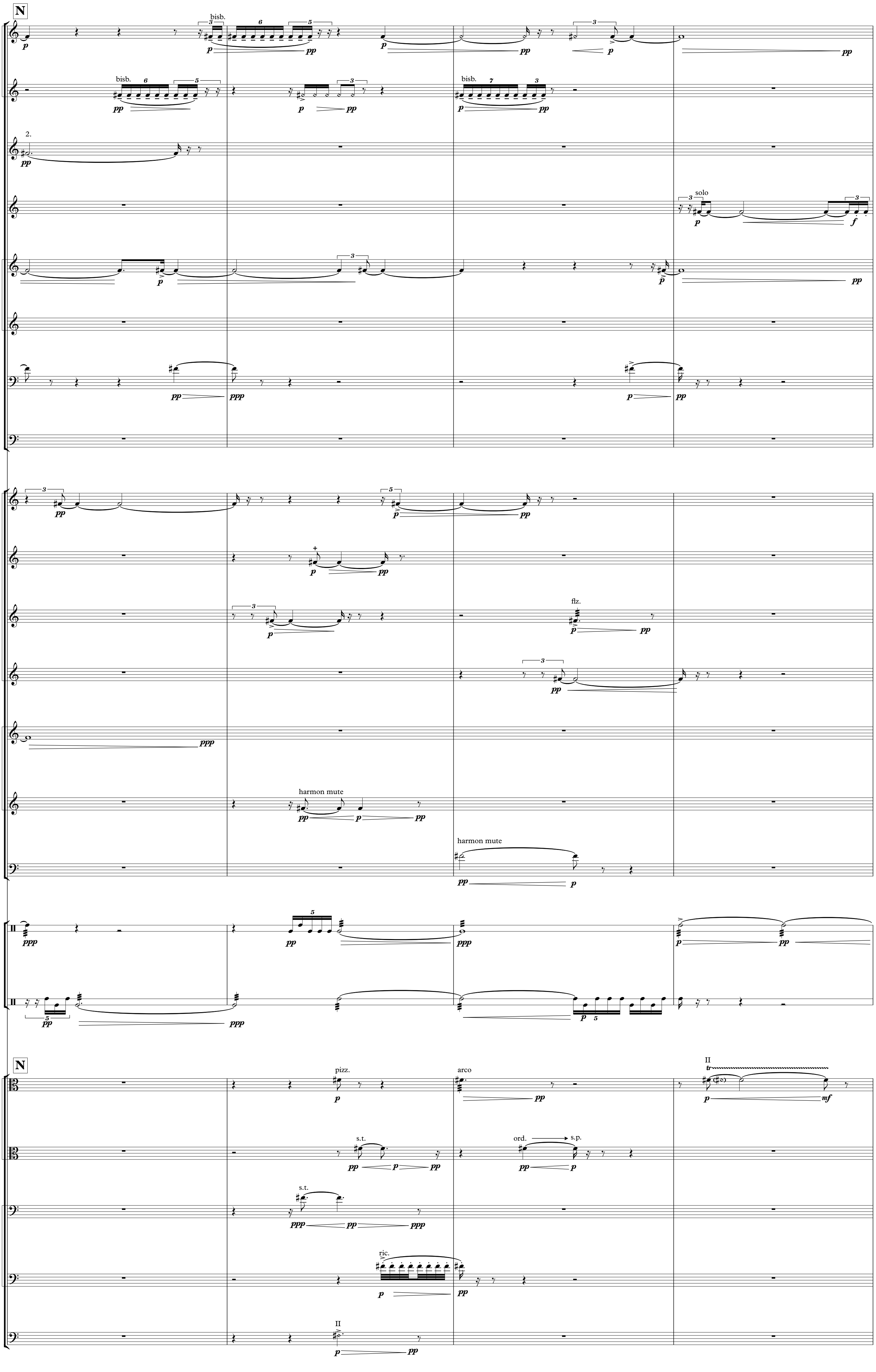

K
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Bongos
Congas
T. Bl.
W.B.
Vla.
Vc.
Cb.
fff
flz.
Bongos
Congas
Temple Blocks
Wood Blocks
3
5
6

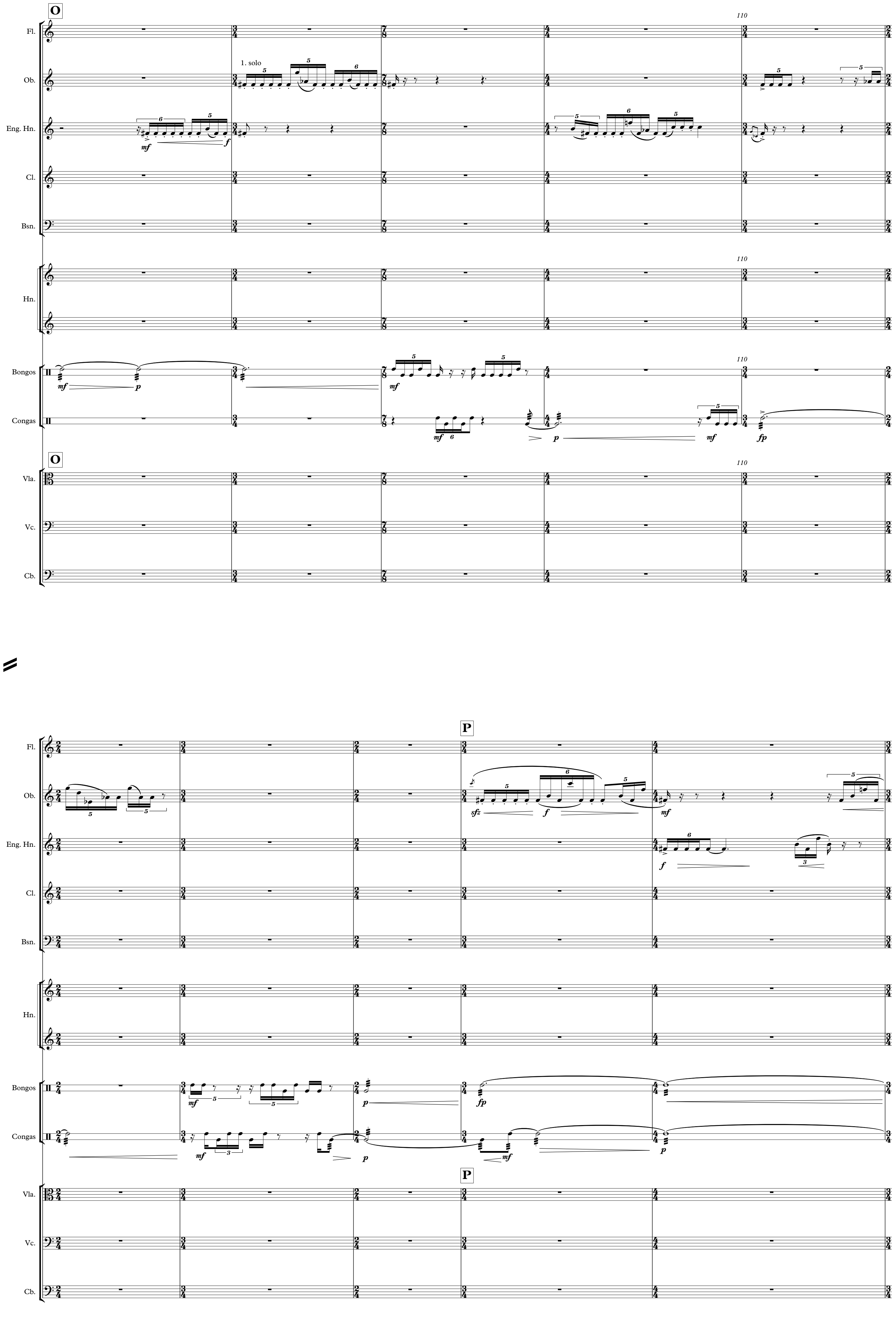

L
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Bongos
Congas
T. Bl.
W.B.
Vla.
Vc.
Cb.
ff
sfz
straight mute
3
5

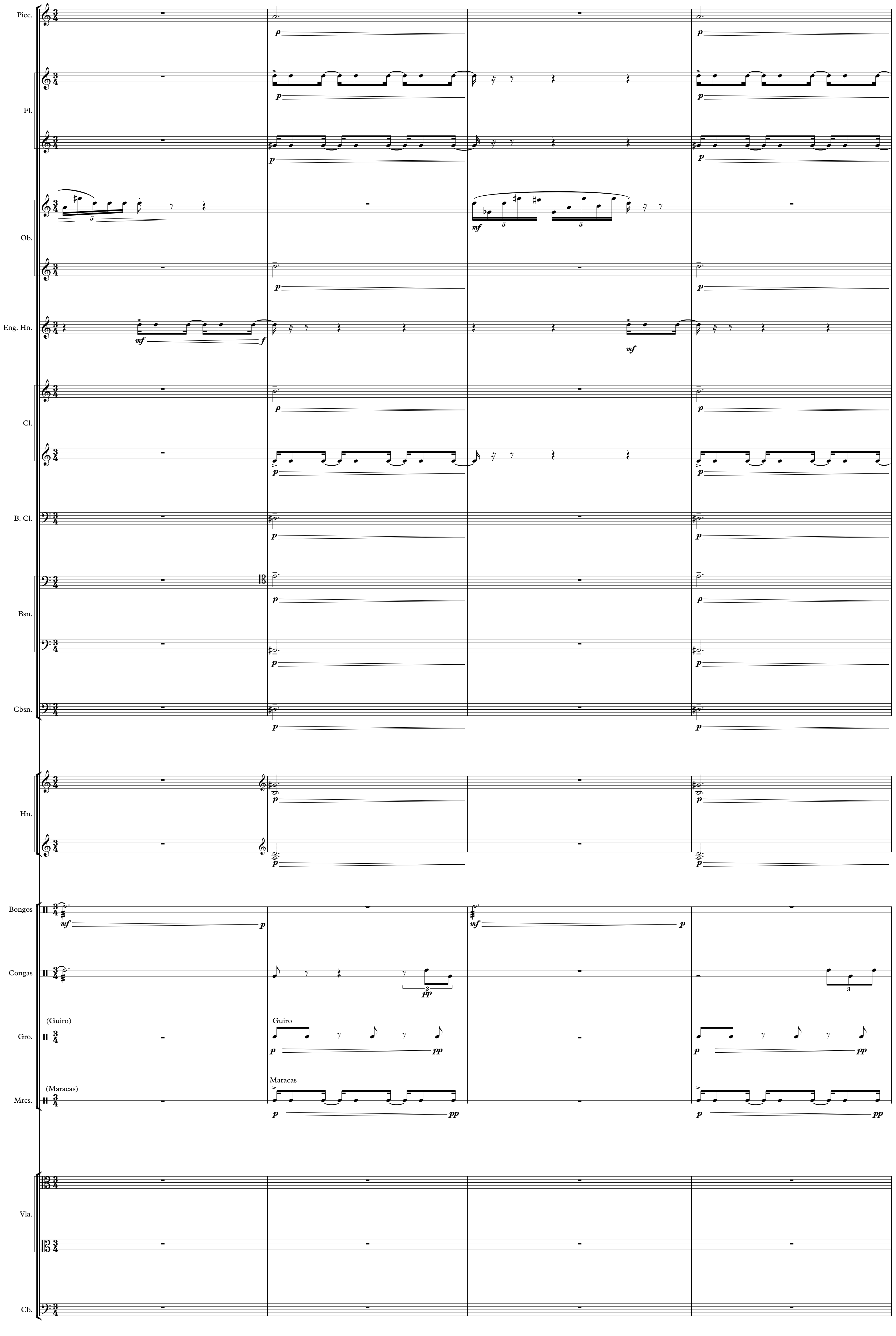

90
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
ff
fff
ff
fff
f
6
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Bongos
Congas
T. Bl.
W.B.
Vla.
Vc.
Cb.
ord.
s.p.
sffz
fff

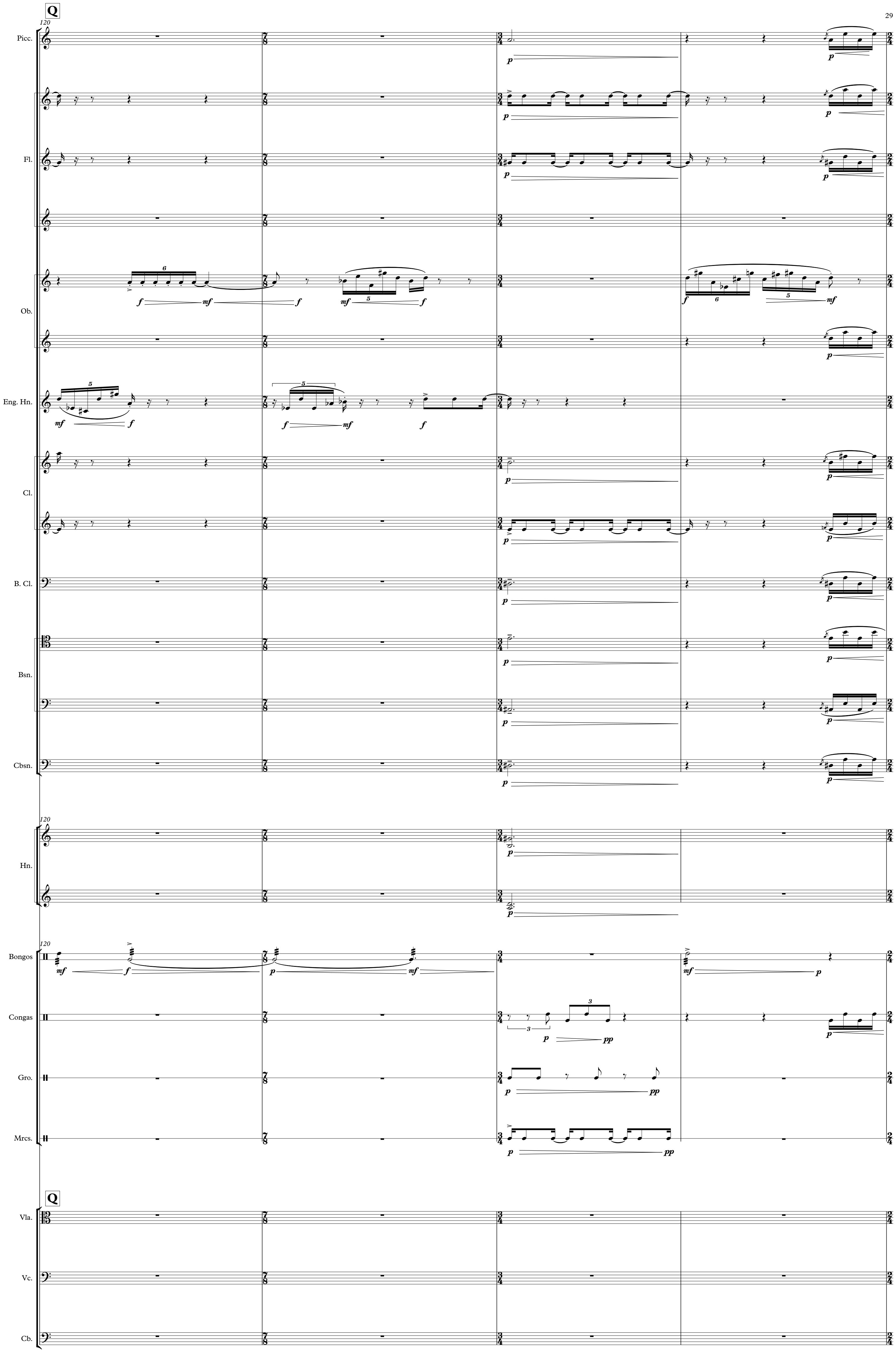

accel.
M
Poco più mosso ♩= 76
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Bongos
Congas
T. Bl.
W.B.
Vla.
Vc.
Cb.
fff
sfffz
sffz
f
ord.
senza sord.
3
To Guiro
To Maracas

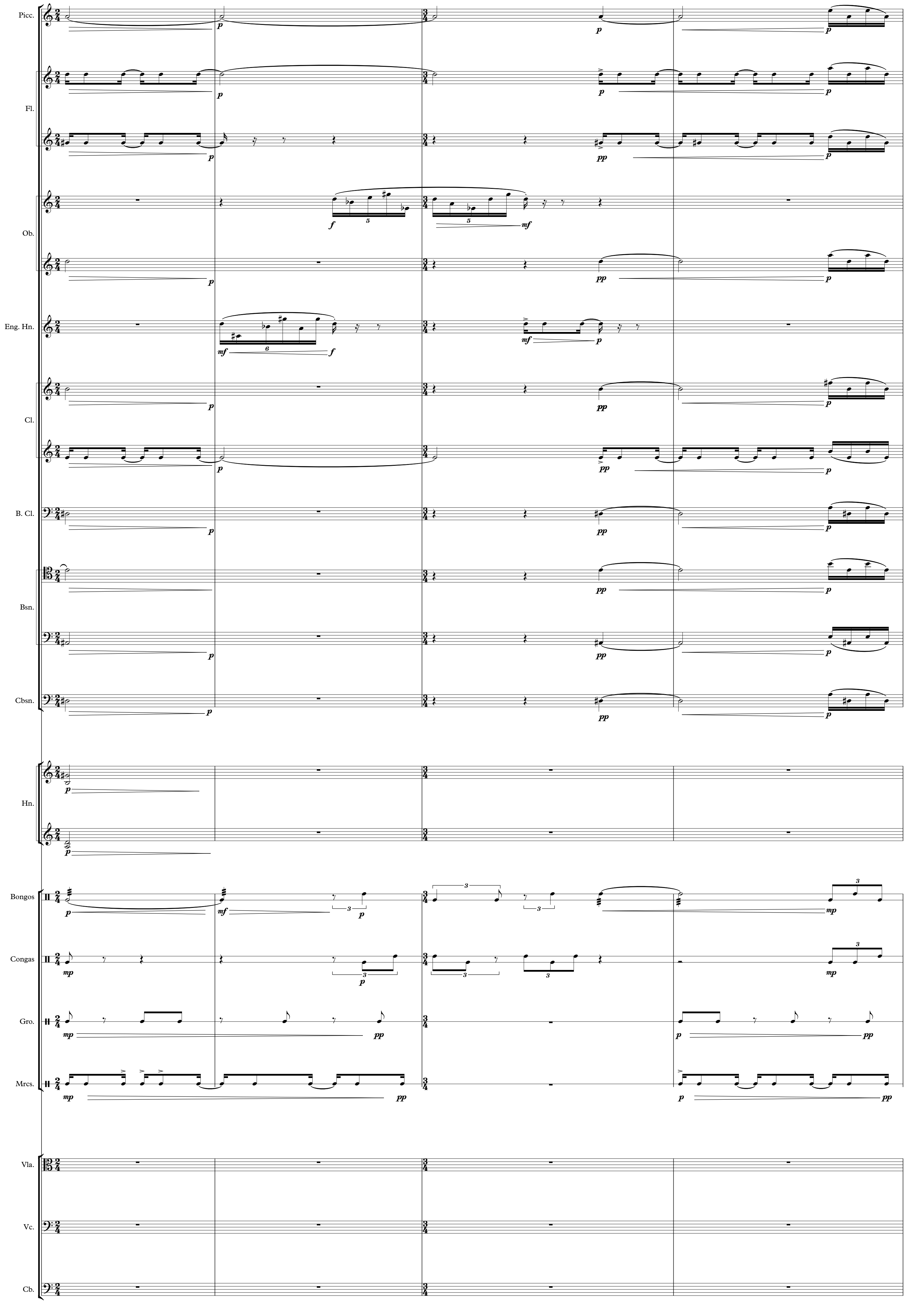

Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Bongos
Congas
Vla.
Vc.
Cb.
100
flz.
cup mute
straight mute
harmon mute
s.p.
II
3
5
ppp
pp
p

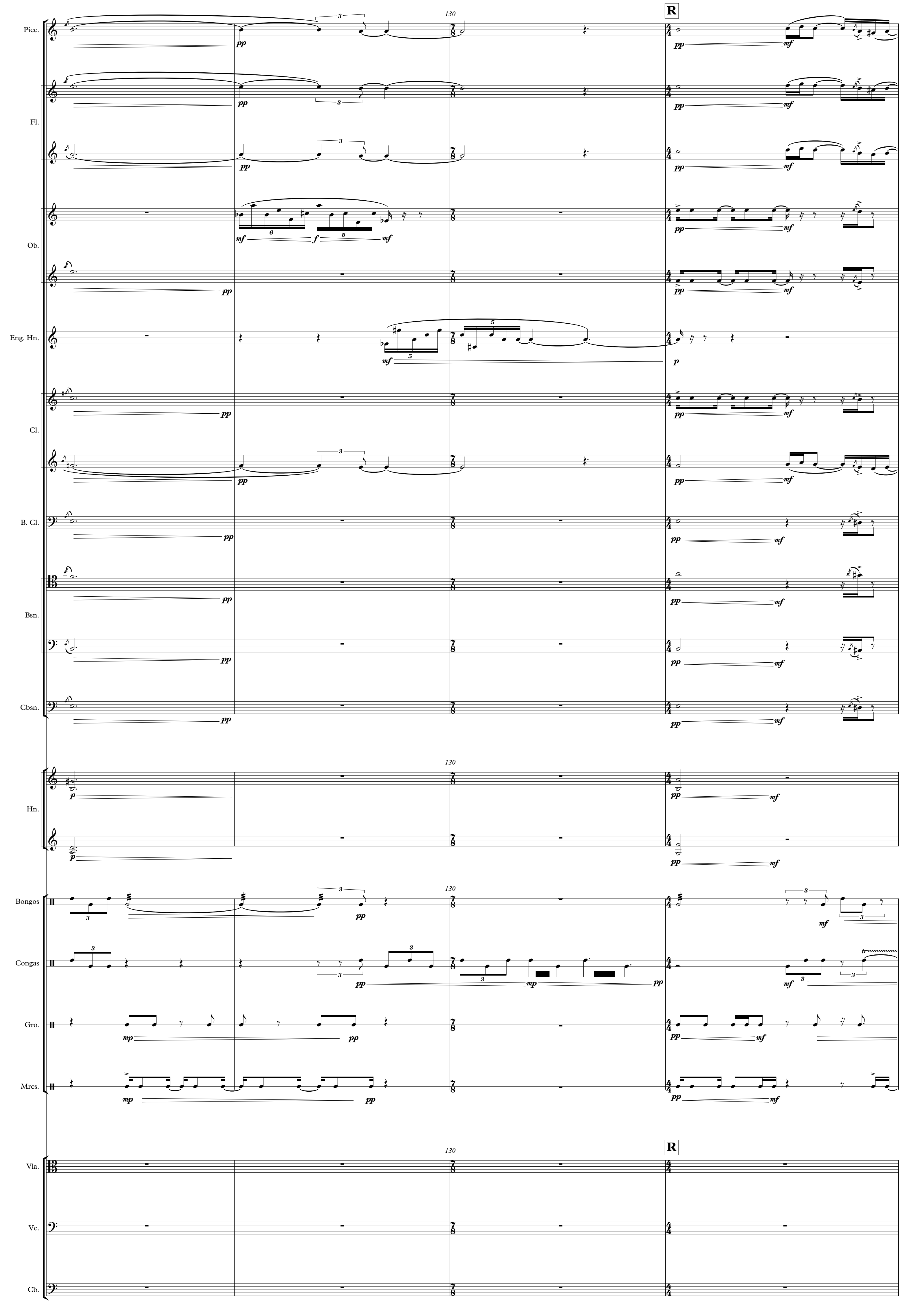

N
Fl.
bisb.
Ob.
2.
Eng. Hn.
solo
Cl.
B. Cl.
Bsn.
Hn.
flz.
Tpt.
harmon mute
Tbn.
harmon mute
Bongos
Congas
N
Vla.
pizz.
arco
II
tr
s.t.
ord.
s.p.
Vc.
s.t.
ric.
Cb.
II

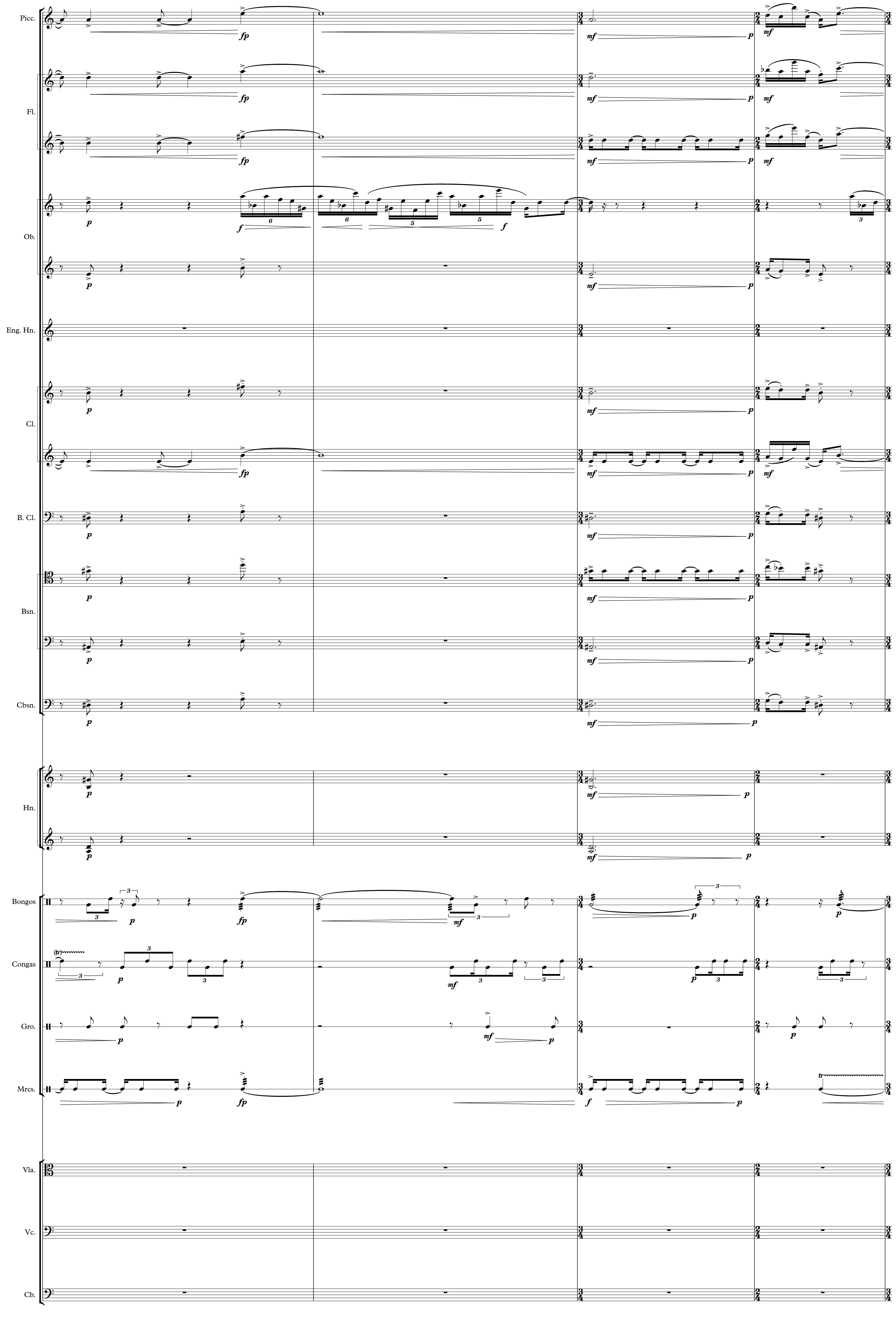

O
110
Fl.
Ob.
1. solo
Eng. Hn.
Cl.
Bsn.
Hn.
Bongos
Congas
Vla.
Vc.
Cb.
mf
f
p
fp
P
sfz
mf
f
p
fp

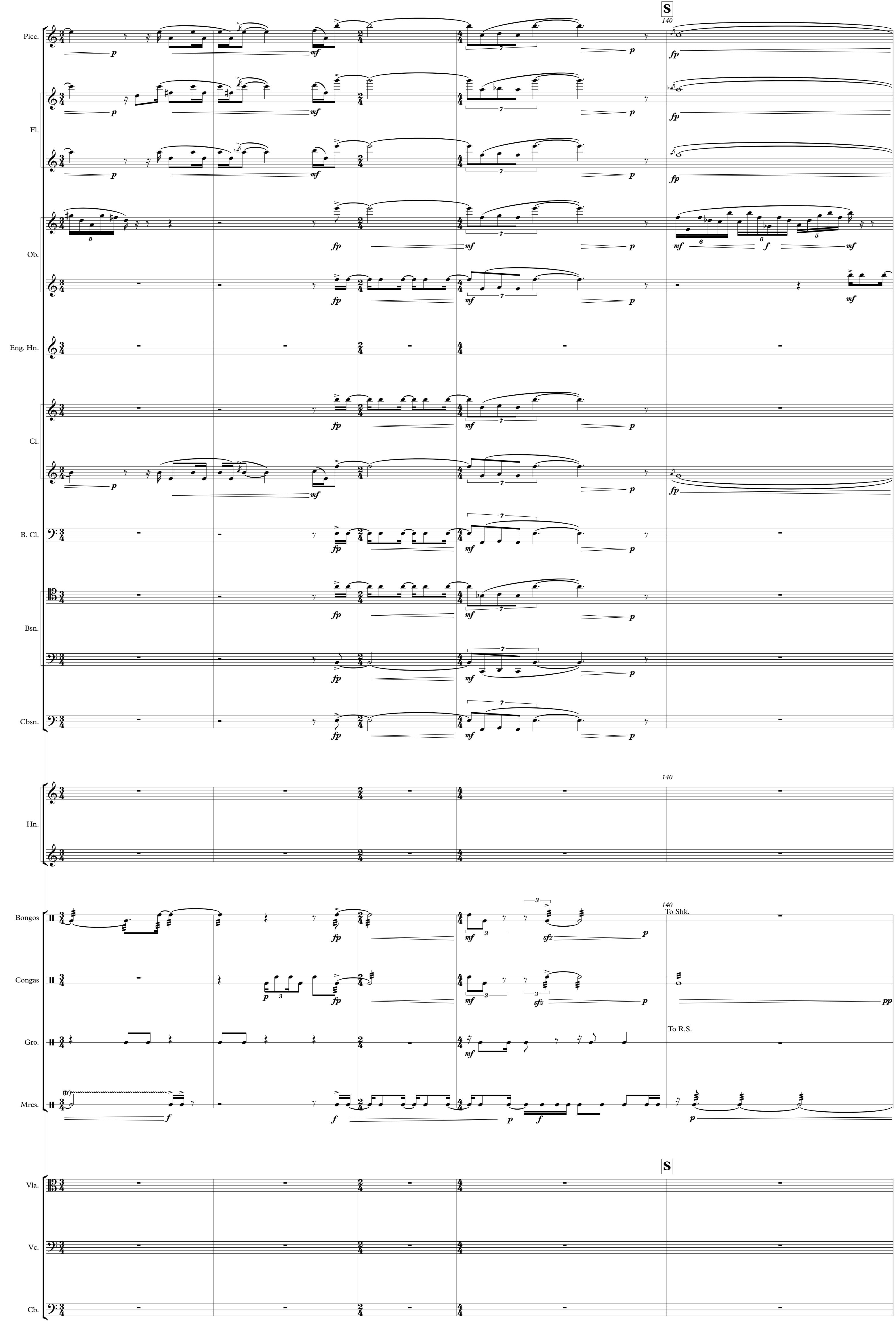

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Bongos
Congas
(Guiro)
Guiro
Gro.
(Maracas)
Maracas
Mrcs.
Vla.
Cb.
p
mf
f
pp
3
5

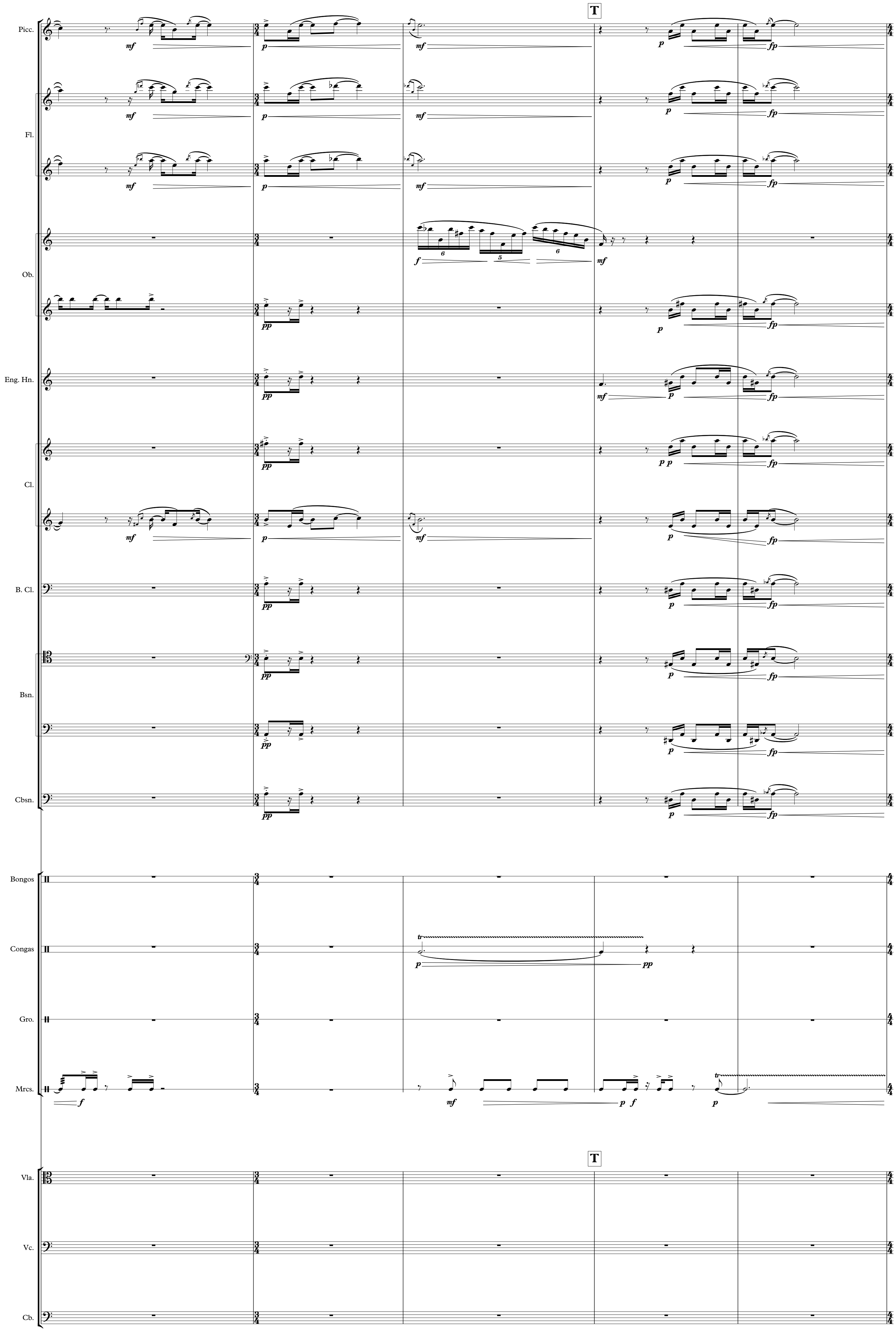

Q
120
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Bongos
Congas
Gro.
Mrcs.
Vla.
Vc.
Cb.
p
f
mf
pp
3
5
6

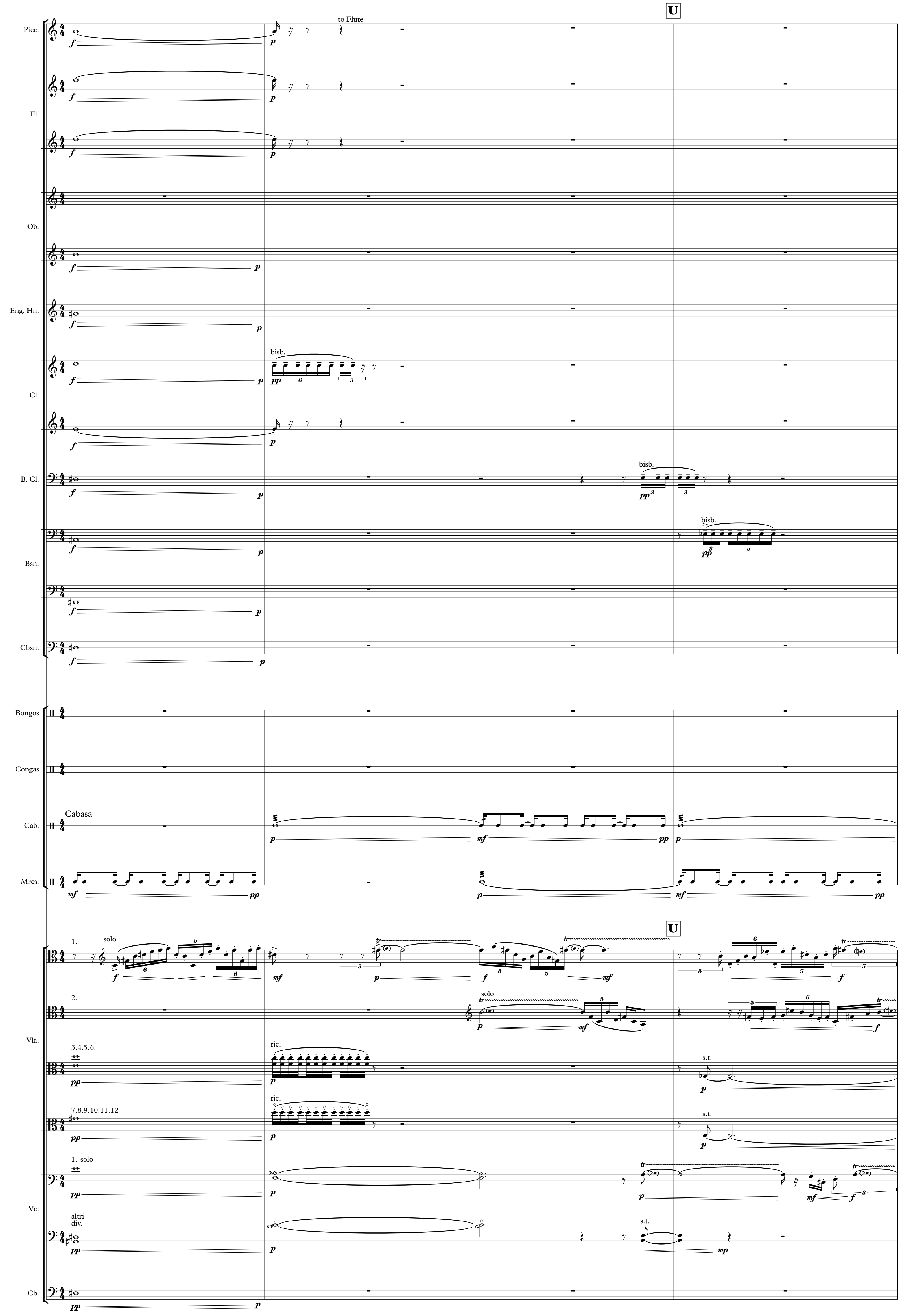

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Bongos
Congas
Gro.
Mrcs.
Vla.
Vc.
Cb.

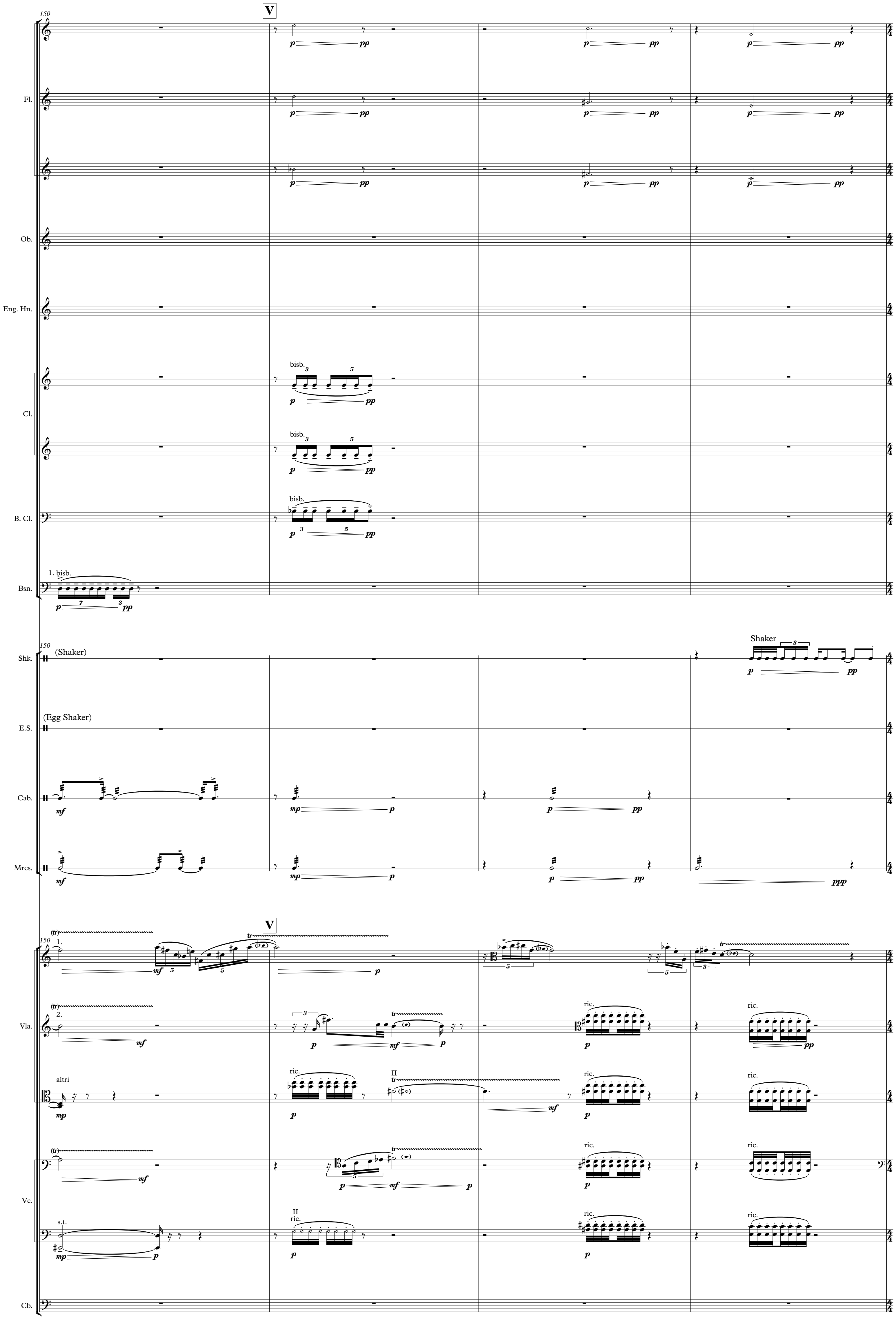

130
R
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Bongos
Congas
Gro.
Mrcs.
Vla.
Vc.
Cb.
pp
mf
f
p
mp
tr

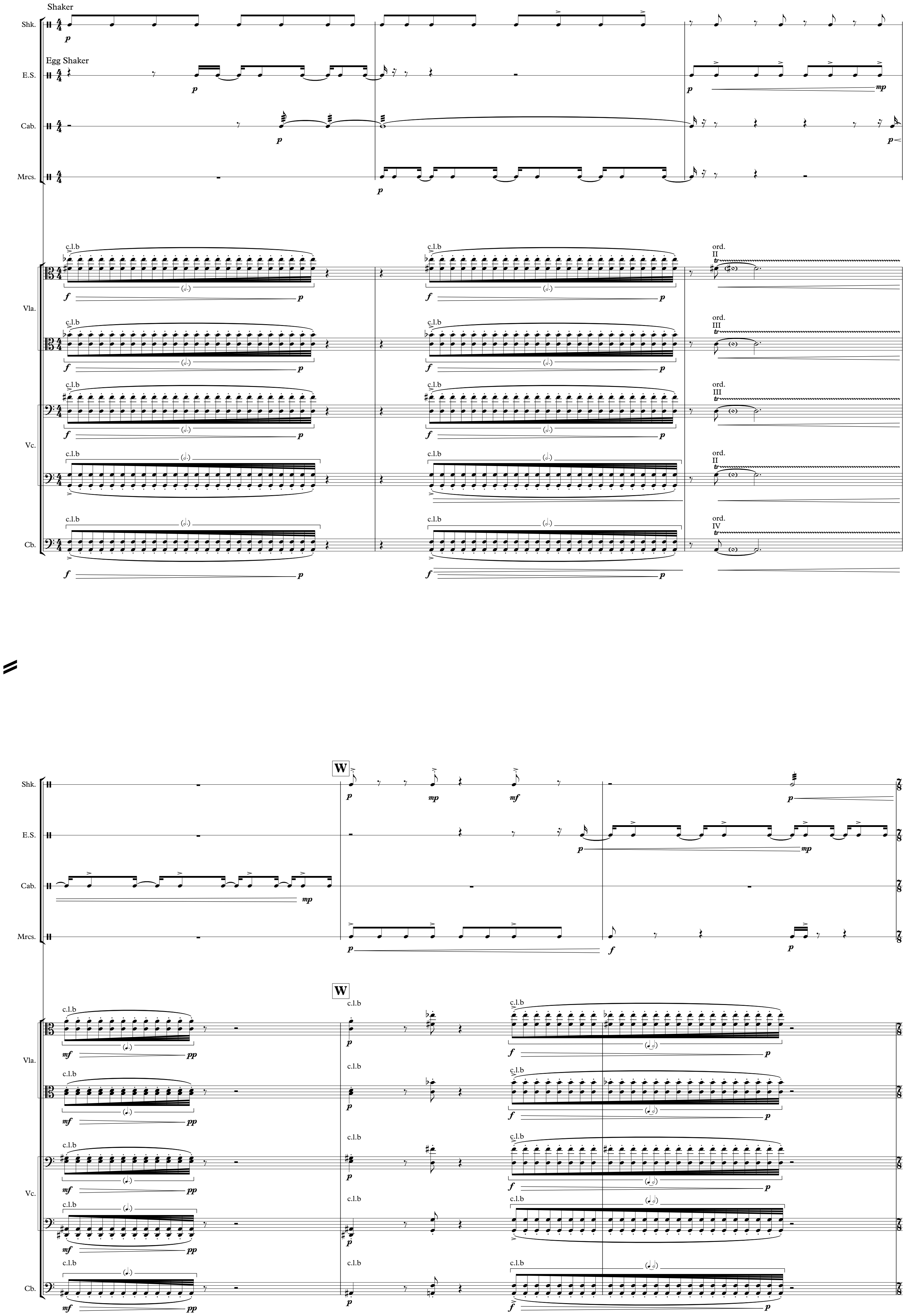

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Bongos
Congas
Gro.
Mrcs.
Vla.
Vc.
Cb.
fp
mf
p
f
(tr)
tr
3
5
6

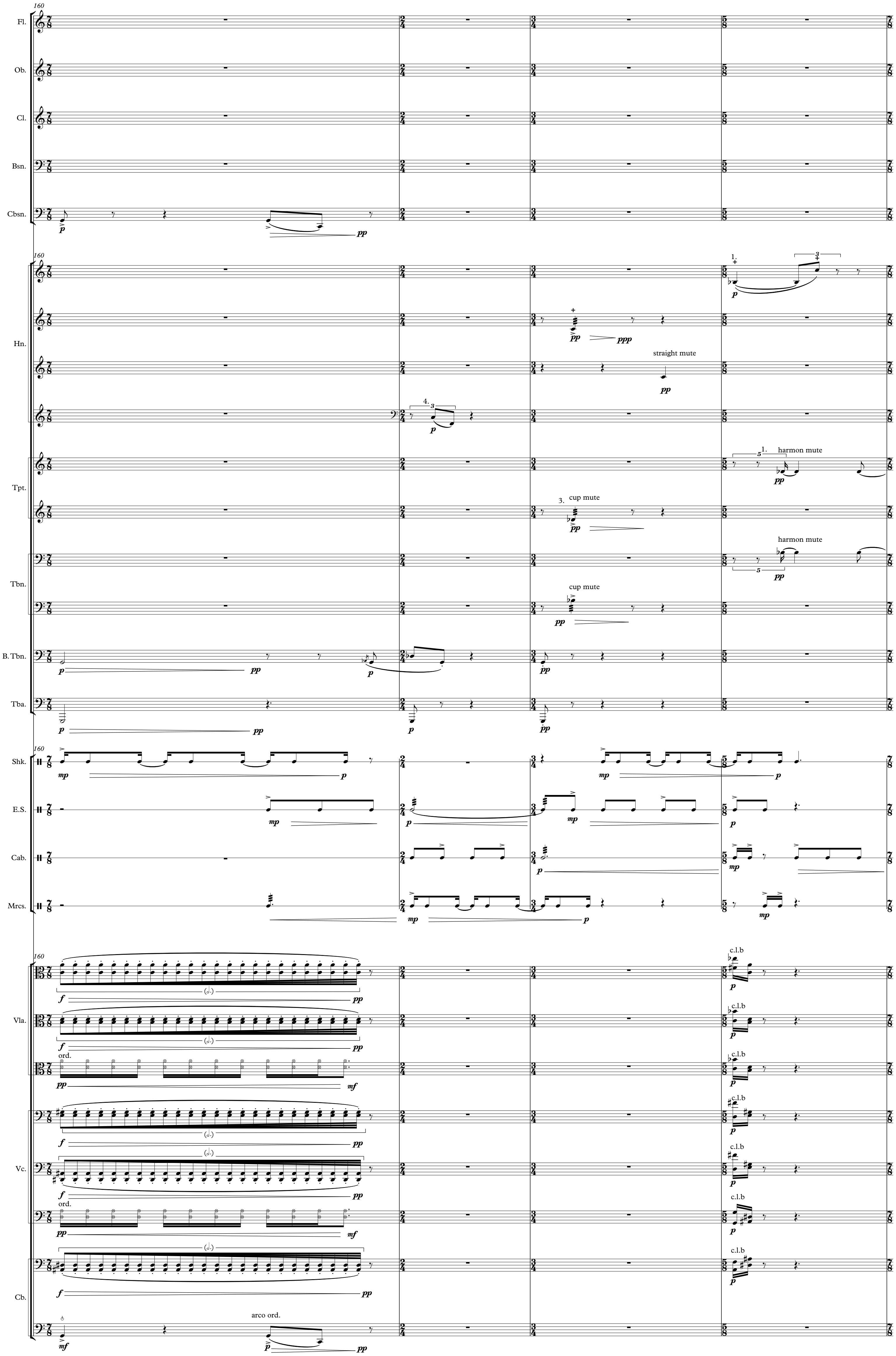

S
140
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Bongos
Congas
Gro.
Mrcs.
Vla.
Vc.
Cb.
p
mf
fp
f
sfz
pp
7
5
6
3
To Shk.
To R.S.
(tr)

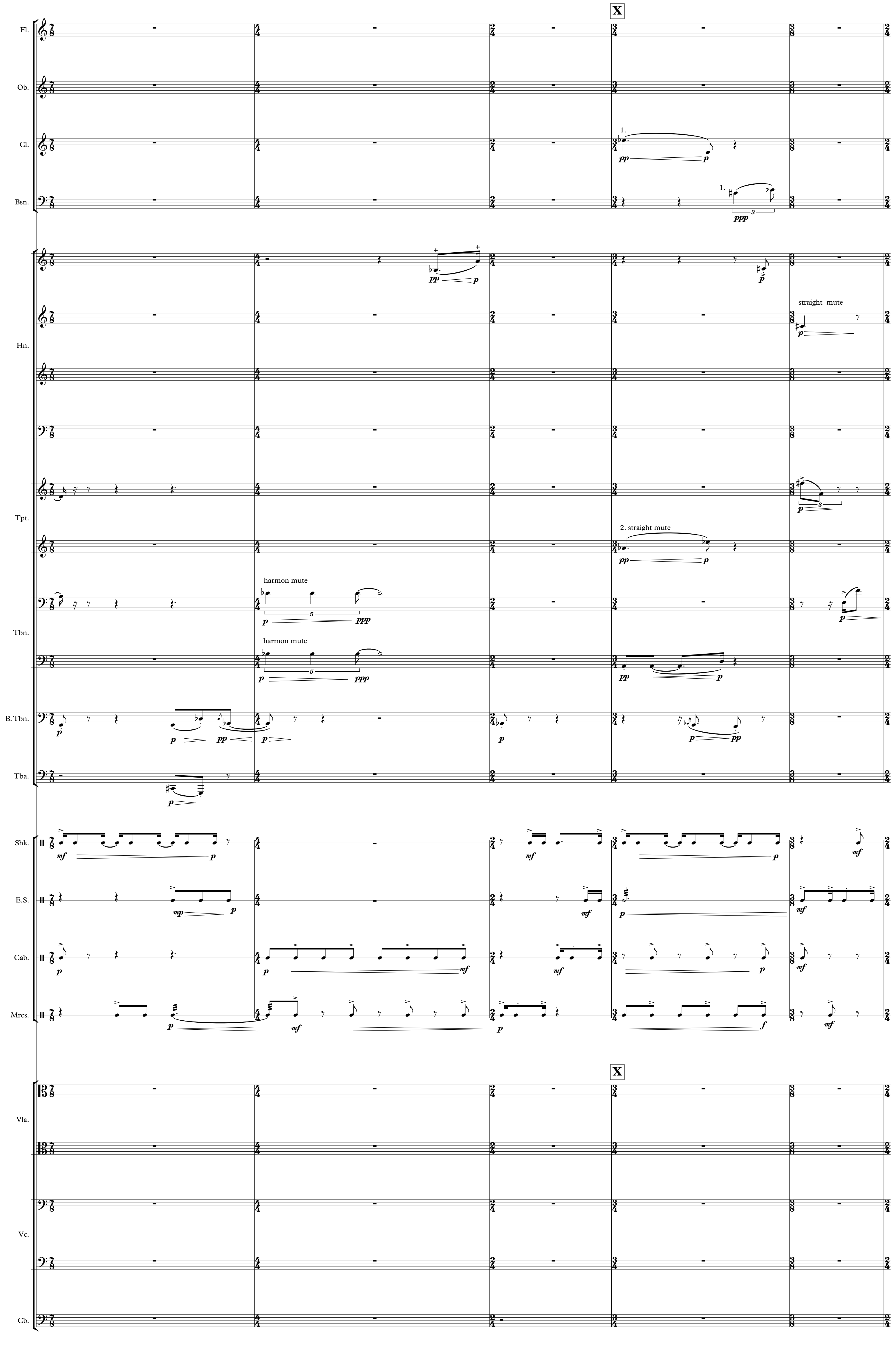

T
Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Bongos
Congas
Gro.
Mrcs.
Vla.
Vc.
Cb.
mf
p
fp
f
mf
pp
p
f
tr
6
5
6

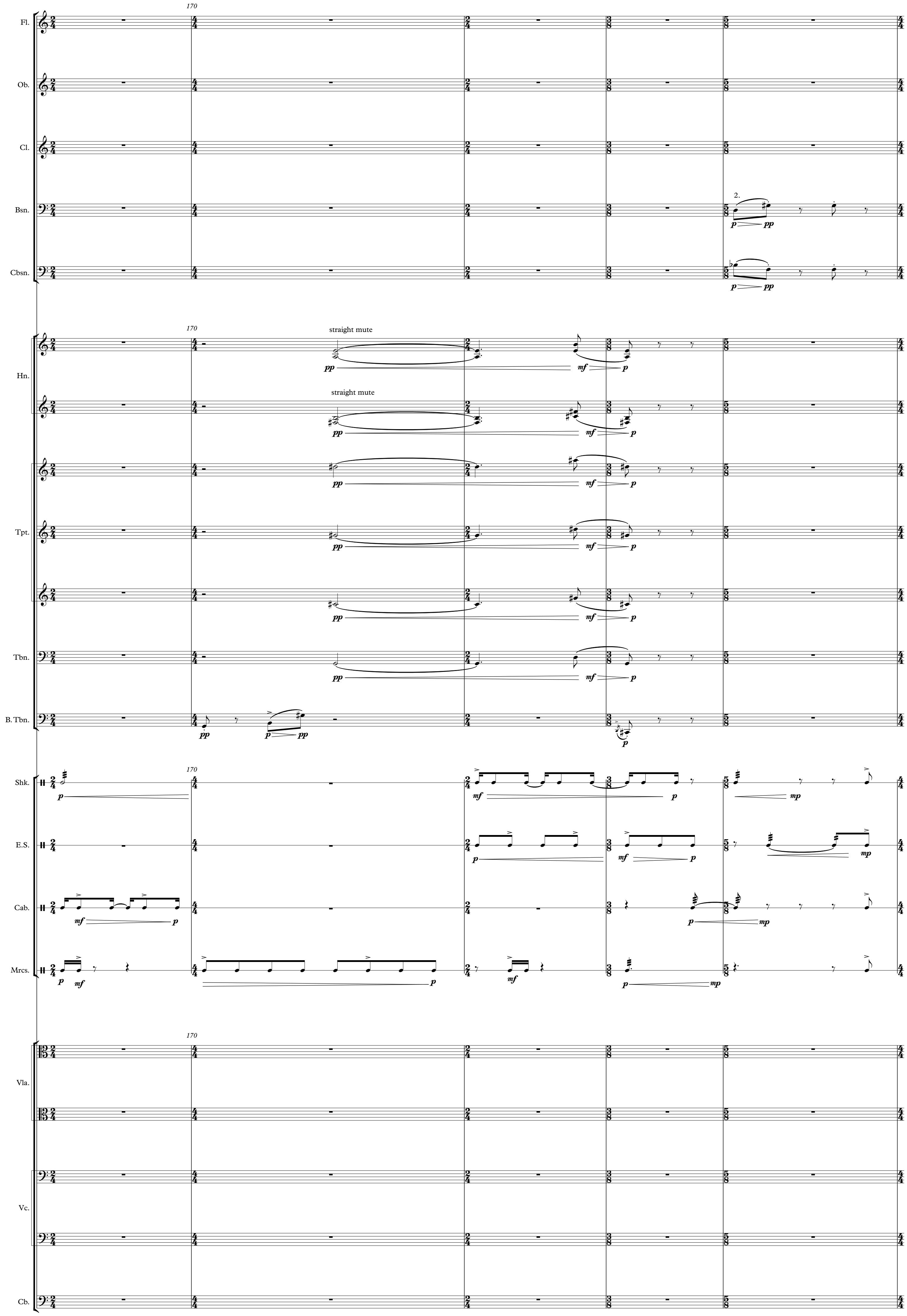

U
Picc.
to Flute
Fl.
Ob.
Eng. Hn.
Cl.
bisb.
B. Cl.
bisb.
Bsn.
bisb.
Cbsn.
Bongos
Congas
Cabasa
Cab.
Mrcs.
U
Vla.
1.
solo
2.
solo
3.4.5.6.
ric.
s.t.
7.8.9.10.11.12
ric.
s.t.
Vc.
1. solo
altri
div.
s.t.
Cb.
f
p
pp
mf
mp
tr

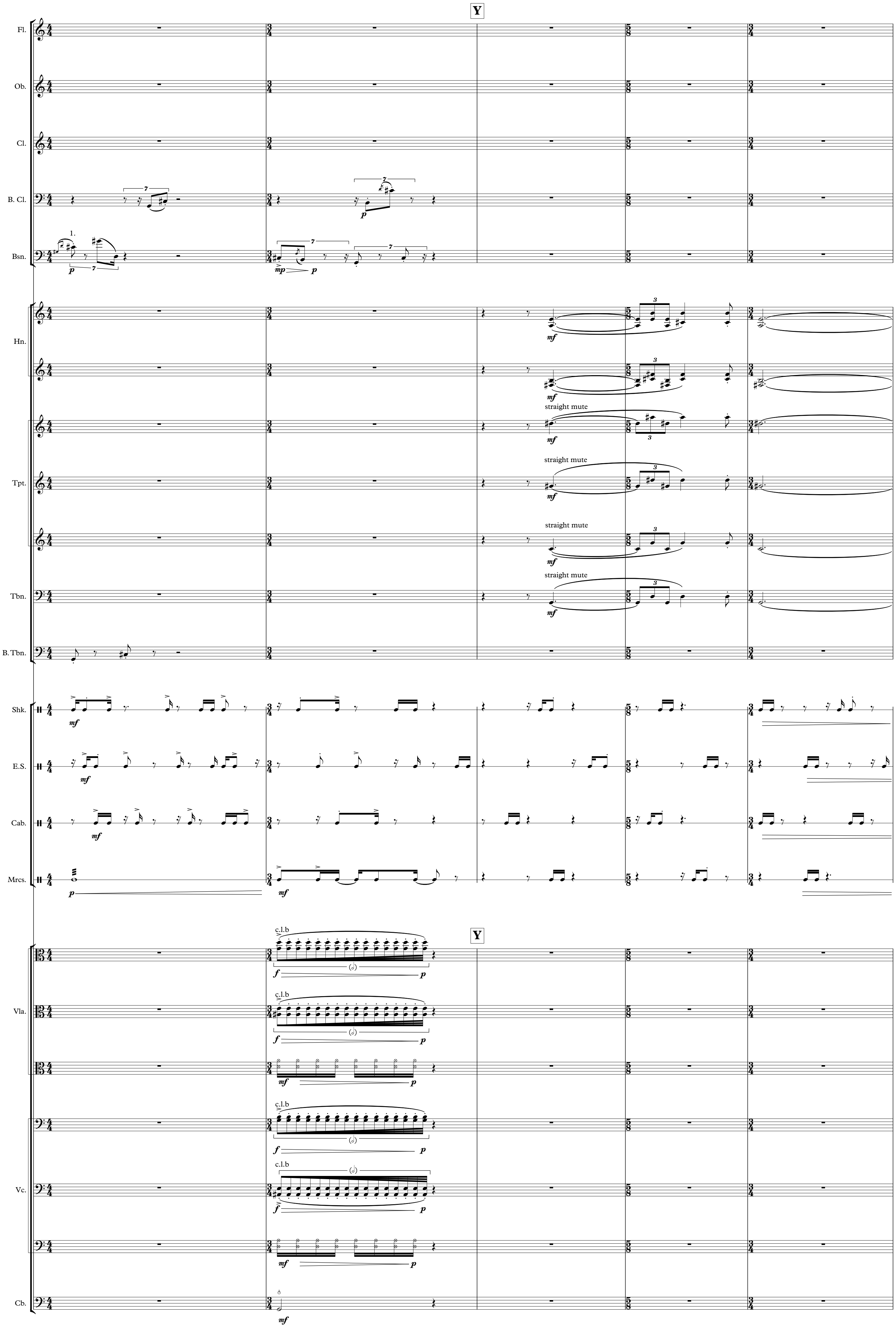

150
V
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
bisb.
1. bisb.
Shk.
(Shaker)
Shaker
E.S.
(Egg Shaker)
Cab.
Mrcs.
Vla.
Vc.
Cb.
1.
2.
altri
(tr)
tr
ric.
II
s.t.
p
pp
ppp
mp
mf
3
5
7

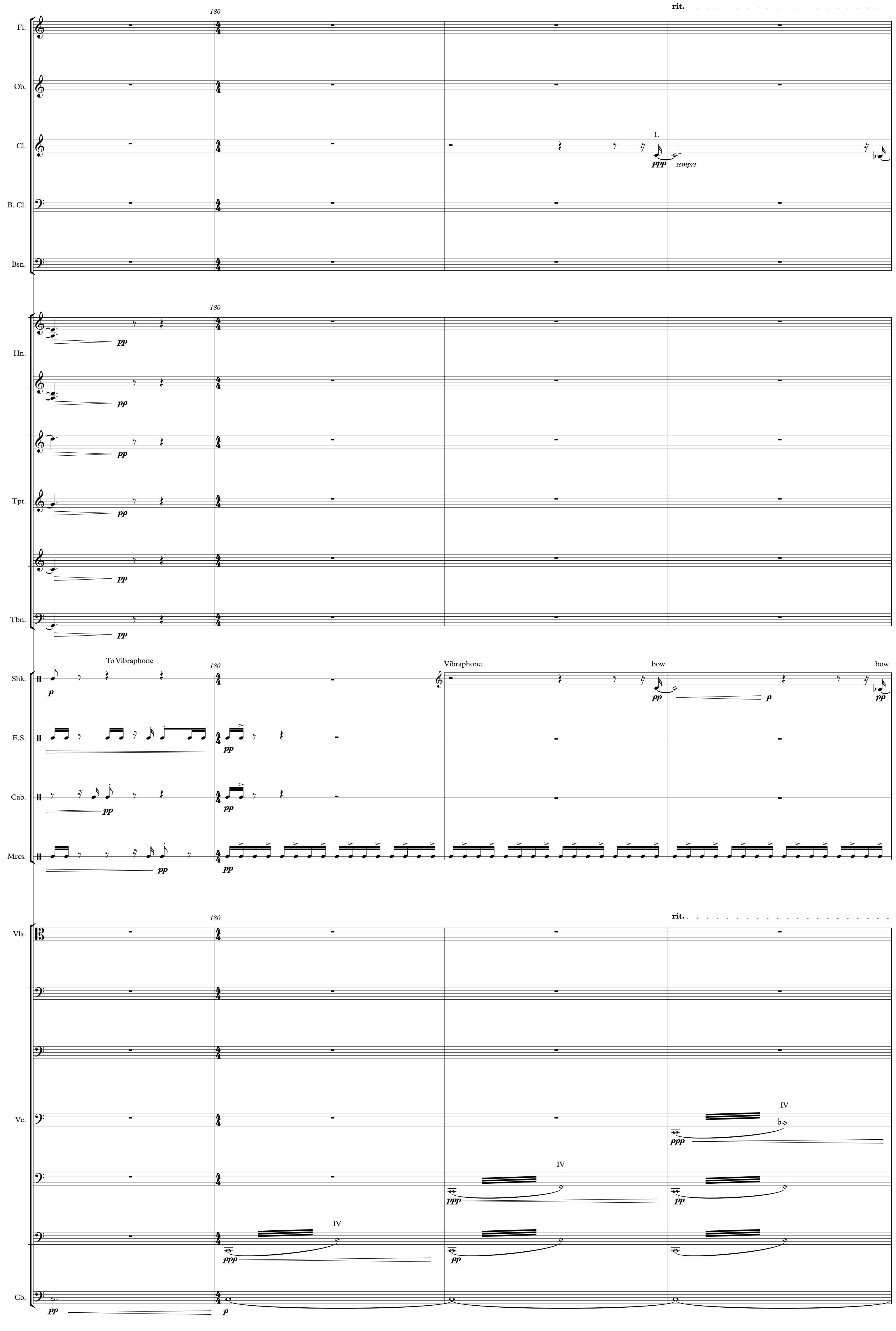

Shaker
Egg Shaker
Shk.
E.S.
Cab.
Mrcs.
Vla.
Vc.
Cb.
c.l.b
ord.
II
III
IV
tr
W
p
mp
mf
f
pp

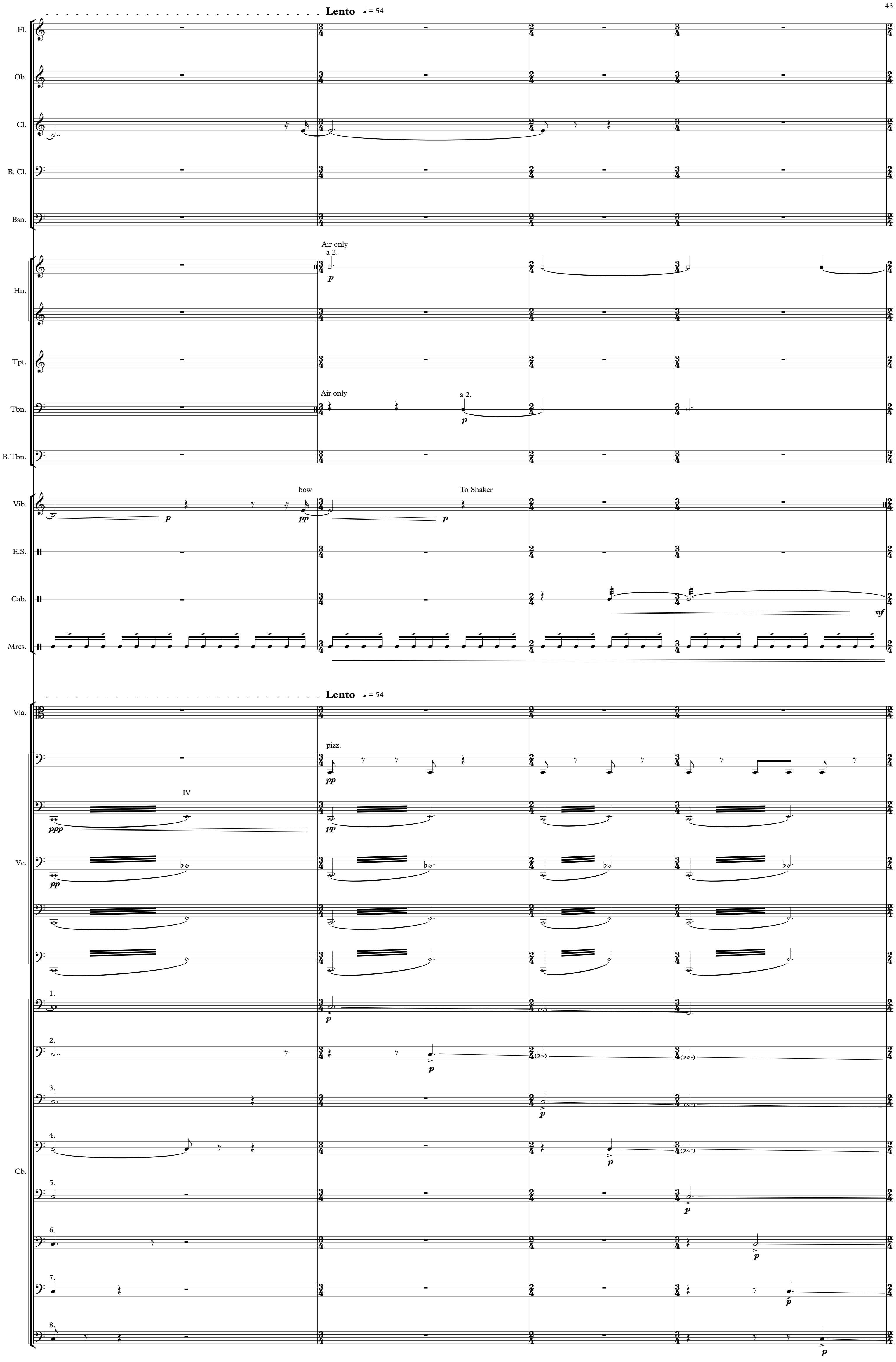

160
Fl.
Ob.
Cl.
Bsn.
Cbsn.
p
pp
Hn.
1.
4.
3
straight mute
pp
ppp
Tpt.
3.
cup mute
harmon mute
5
Tbn.
B. Tbn.
Tba.
Shk.
E.S.
Cab.
Mrcs.
mp
f
mf
Vla.
ord.
c.l.b
Vc.
Cb.
arco ord.

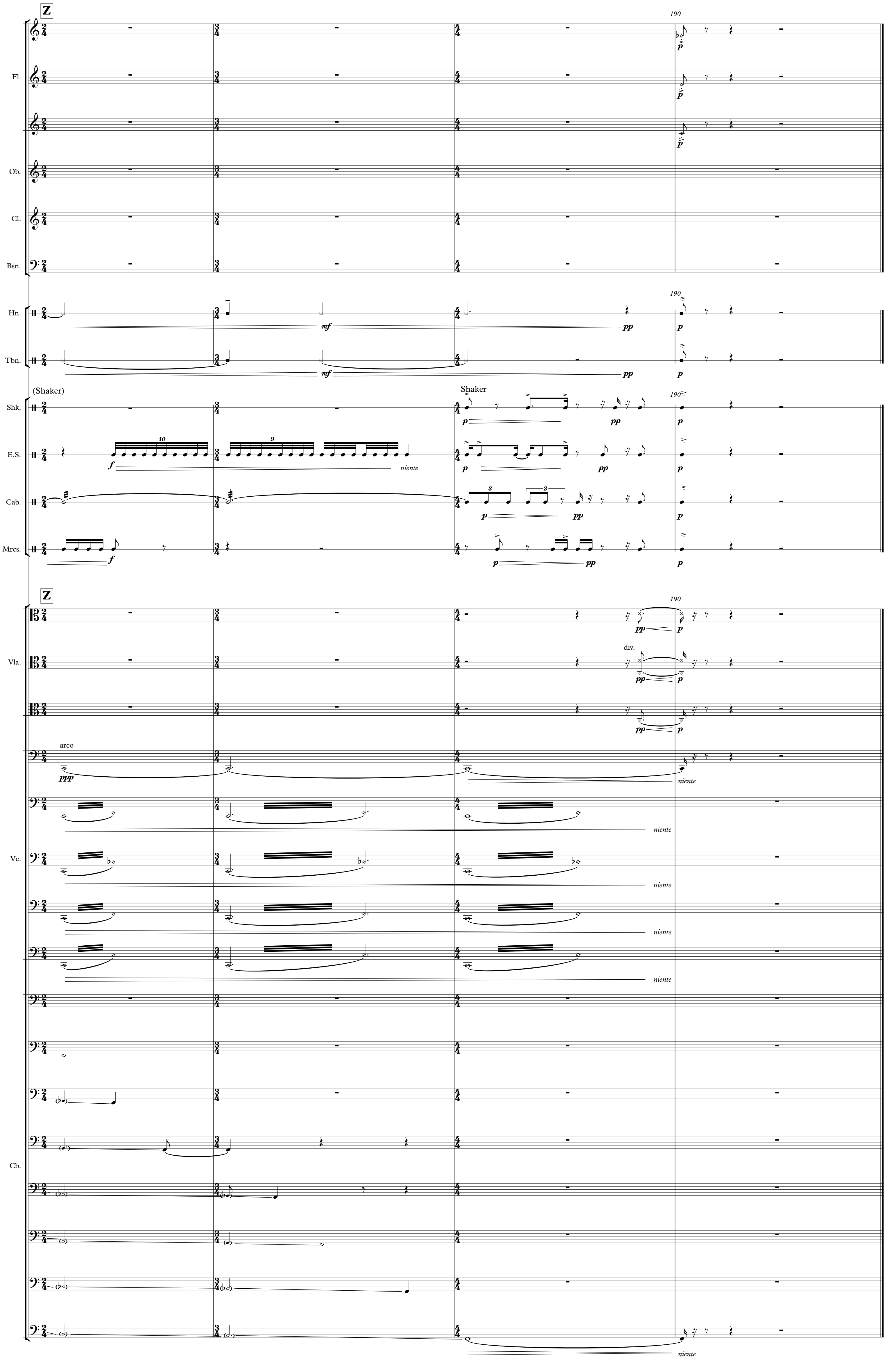

X
Fl.
Ob.
Cl.
1.
pp
p
Bsn.
1.
ppp
3
Hn.
pp
p
straight mute
p
Tpt.
p
3
2. straight mute
pp
p
Tbn.
harmon mute
5
p
ppp
harmon mute
5
p
ppp
p
pp
p
B. Tbn.
p
p
pp
p
p
p
pp
Tba.
p
Shk.
mf
p
mf
p
mf
E.S.
mp
p
mf
p
mf
Cab.
p
p
mf
mf
p
mf
Mrcs.
p
mf
p
f
mf
X
Vla.
Vc.
Cb.


170
Fl.
Ob.
Cl.
Bsn.
2.
p pp
Cbsn.
p pp
straight mute
Hn.
straight mute
pp mf p
Tpt.
Tbn.
B. Tbn.
pp
p pp
Shk.
p
mf p
mp
E.S.
p
mf p
mp
Cab.
mf p
p mp
Mrcs.
p mf
p
mf
p mp
Vla.
Vc.
Cb.


Y
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Shk.
E.S.
Cab.
Mrcs.
Vla.
Vc.
Cb.
7
1.
p
mp
3
mf
straight mute
c.l.b
f
Y


rit.
180
Fl.
Ob.
Cl.
1.
ppp
sempre
B. Cl.
Bsn.
Hn.
pp
Tpt.
Tbn.
To Vibraphone
Vibraphone
bow
Shk.
p
E.S.
Cab.
Mrcs.
Vla.
Vc.
IV
ppp
Cb.


Lento ♩ = 54
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Air only
a 2.
p
Hn.
Tpt.
Air only
a 2.
p
Tbn.
B. Tbn.
bow
To Shaker
Vib.
pp
p
p
E.S.
Cab.
mf
Mrcs.
Lento ♩ = 54
Vla.
pizz.
pp
IV
ppp
pp
Vc.
pp
1.
p
2.
p
3.
p
4.
p
Cb.
5.
p
6.
p
7.
p
8.
p


Z
190
Fl.
p
Ob.
Cl.
Bsn.
Hn.
mf
pp
p
Tbn.
(Shaker)
Shaker
Shk.
E.S.
10
9
f
niente
Cab.
3
Mrcs.
Vla.
div.
pp
arco
ppp
Vc.
Cb.