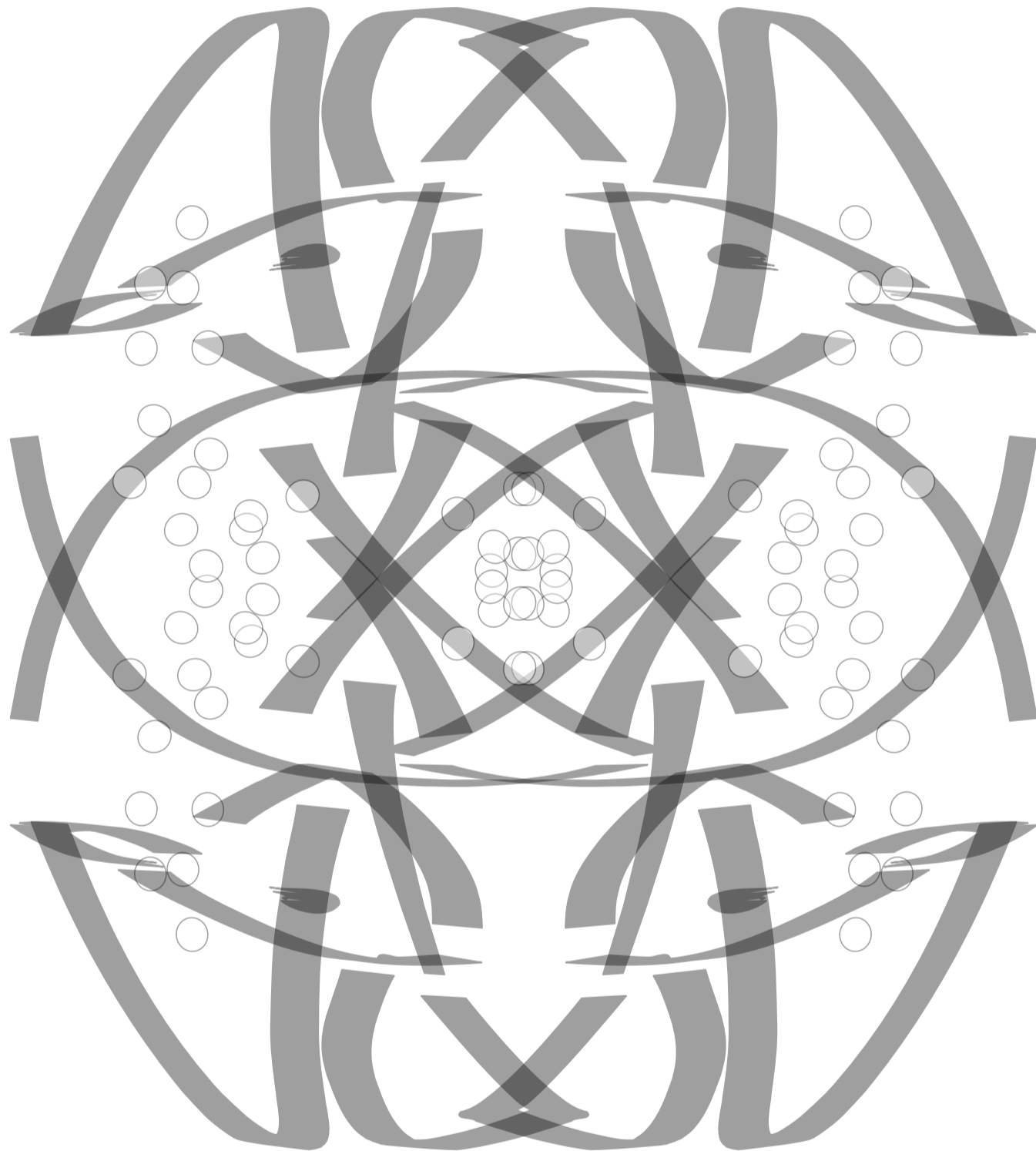


# paulo Rios Filho



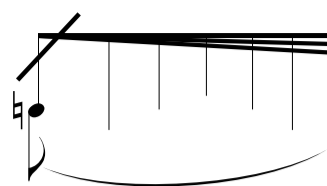
# ANGOLA

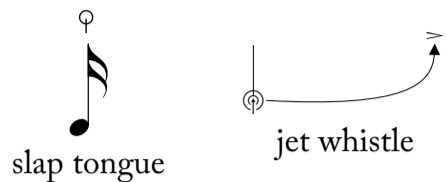
(2015)

flute  
clarinet in Bb  
soprano saxophone  
bassoon

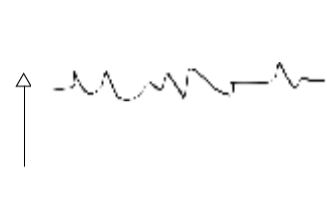


# performance notes

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

 slap tongue      jet whistle

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

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

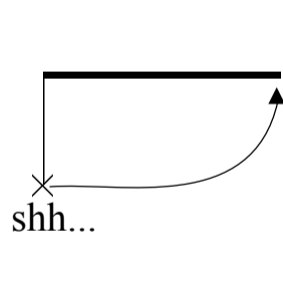
**up-triangle n.head + textual disambiguation:** lip whistle (off the m.piece); often followed by a wavy irregular line (for short gliss. in an effect very similar to the altissimo tone) or a curve arrow up or down for linear gliss. or bend.

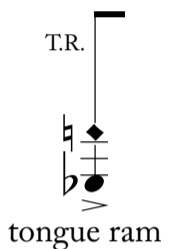
**dart board like n.head:** snap tongue (off the mouthpiece - different from slap tongue effect); put the tongue to touch the palate and stroke it (pull down the jaw and open the mouth when stroking to gain volume).

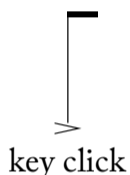
 da sede antes do lago...

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

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

 shh...

 T.R.  
tongue ram

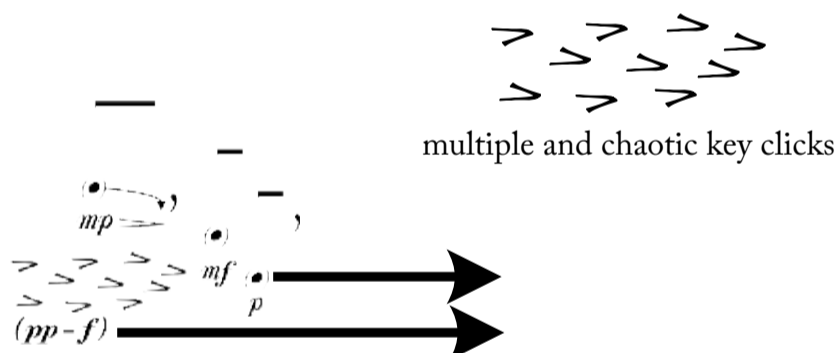
 key click



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



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

 multiple and chaotic key clicks

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

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

## Voice tone types:

whispering → almost whispering → normal voice → shout

## Vibrato scale:

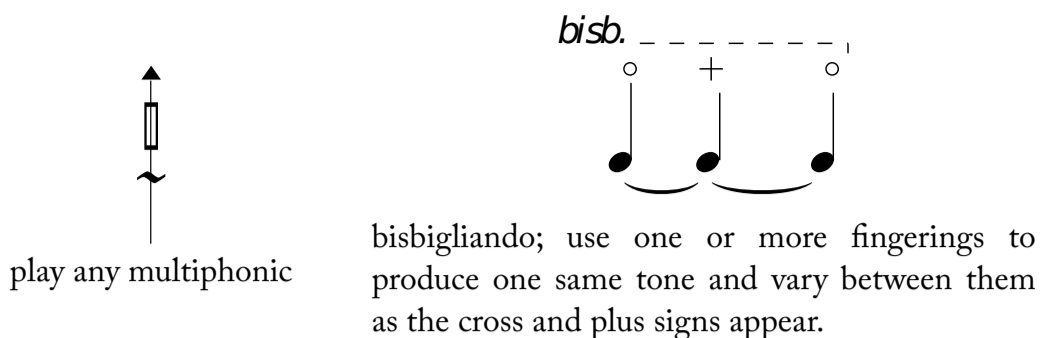
s/ vib. → poco vib. → ord. → molto vib. → vib. esagerato

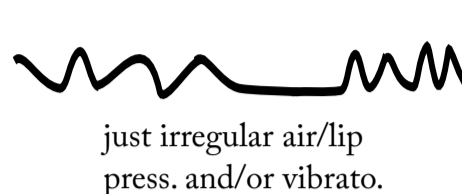
## Air amount scale:

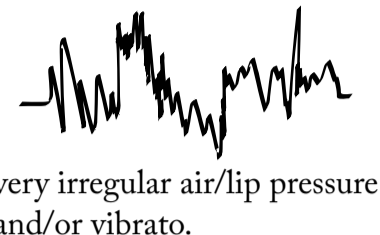
ord. → much air → mostly air → only air

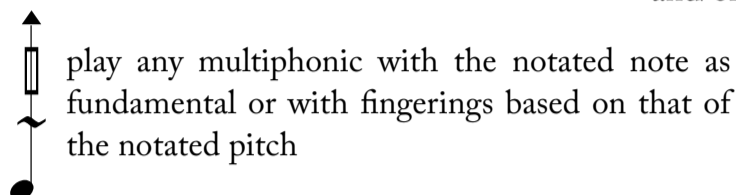
## Quarter-tones:

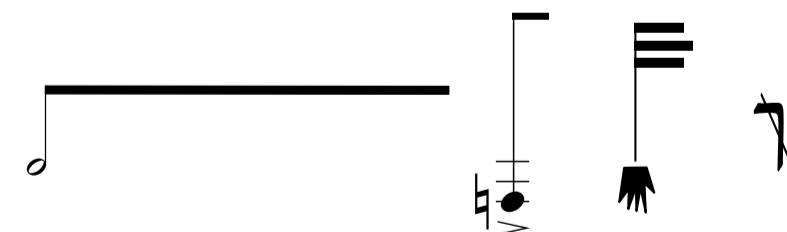


 *bisb.*  
play any multiphonic      bisbigliando; use one or more fingerings to produce one same tone and vary between them as the cross and plus signs appear.

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

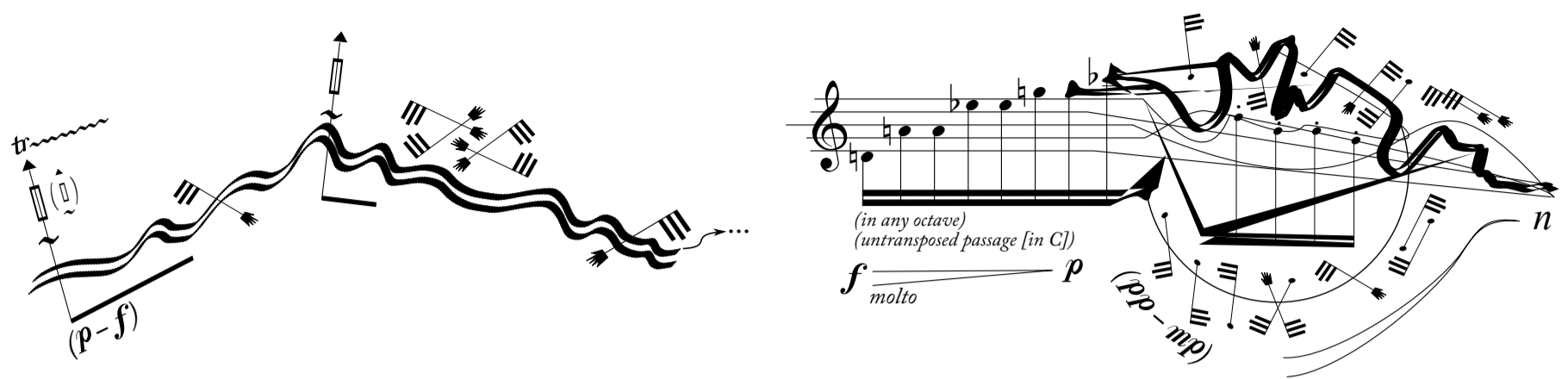
 very irregular air/lip pressure and/or vibrato.

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



**plain straight flags:** proportional/relative/spatial rhythmic notation; sounds are to be played according to their approximate position in the measure or block of seconds; beam-flag length tells the approximate duration of the sounds; three beamed notes are to very rapid attacks, pretty much like individual grace notes.

**slashed seven rest:** very short downbeat rest; used to make clearer the situations where indetermined rhythmic figures are on leftest of a new measure or measure's beat but are not supposed to be played on the downbeat, but a little bit after it.



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

## note about the texts

ANGOLA

written in 2015 by P R Filho

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

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

Estou fraco:

Eu falo da forca

de vetar saques

com quem seja ninguém

Da sede antes do lago

Do asco antes da coisa

Da água que é já fome

Ou daquilo puro-nojo...

Eu falo do salto (antes da asa)

de fazer fugirem saqués

A galinha de volta ao ovo

O bico de volta à casca

Do sujeito à mórula

Da angola ao grito:

Conquém!

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

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

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

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

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

# Angola

escrita para o ICE

Paulo Rios Filho

~ 8'

♩ ~ 38

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

Musical score for Flute, Clarinet in Bb, Soprano Sax, and Bassoon. The score is in 5/16 time and features complex rhythmic patterns and dynamic markings. The Flute part starts with a tempo of ♩ ~ 38 and includes markings for *smf*, *p*, *mp*, *f*, *p*, *mf*, and *f*. The Clarinet in Bb, Soprano Sax, and Bassoon parts follow similar dynamics: *p* > *pp*, *poco*, *p*, *mp*, *p* > *pp*, and *mf* *s/ dim.*. The score includes various time signatures such as 5/16, 2/4, 3/4, 6:4, and 5:4.

Musical score for Flute, Bb Clarinet, Soprano Sax, and Bassoon. The score is in 5/16 time and features complex rhythmic patterns and dynamic markings. The Flute part starts with a tempo of ♩ ~ 38 and includes markings for *rit.*, *mp*, *mf*, *ff*, *f*, and *poco accel.*. The Bb Clarinet, Soprano Sax, and Bassoon parts follow similar dynamics: *sub. p*, *pp*, *f*, *sub. mp*, *sub. p*, *pp*, *f*, *sub. mp*, *sub. p*, *pp*, *f*, and *sub. mp*. The score includes various time signatures such as 5/16, 2/4, 3/4, 6:4, and 5:4.

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

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

B♭ Cl. *sfmp* *fmf*

S. Sx. *sfmp* *fmf*

Bsn. *sfmp* *fmf*

**A**

10 ♩ ~ 76

Fl. *pp* *smfz* *p possibile* *irr. vib. | irr. air/lip pression or jaw position*

B♭ Cl. *p* *mf* *pp*

S. Sx. *ff* *mf fp*

Bsn. *mf* *bend* *pp* *mp*

17

Fl. *sfz* *f* *fff* *ff* *molto* *mp*

B♭ Cl. *ord.* *sfz* *ff* *mp* *mf* *ff* *p* *f*

S. Sx. *sfz* *mf* *ff* *pp*

Bsn. *ff* *f* *bend* *irr. vib. | irr. air/lip  
pression or jaw position* *fp* *sfz*

20

Fl. *fp* *ff* *molto* *jet whistle* *sfz*

B♭ Cl. *bend* *poco* *p* *f* *poco* *bisb.* *pp* *f* *mp* *lip whistle  
(off the instr.)* *sfz*

S. Sx. *bisb.* *mf* *pp* *sf* *p* *f*

Bsn. *5:4* *\* short glissandi in the altissimo region  
(teeth tones)* *(ppp - p)* *mf* *f* *3:2* *ff*

23 *subito*  $\text{♩} \sim 50$

Fl. *(non-rit.)* *molto vib.* *only air (on the m.piece)*

B♭ Cl. *voice sharp whisp.:* *Ne me de - man - dez* *s/ vib.*

S. Sx. *voice sharp whisp.:* *normal speak.:* *"yawning"* *ord.* *(off reed) only air 'sss' sound*

Bsn. *Ne me de - man - dez pas!* *k.clicks* *f poss.*

Dynamic markings: *ff*, *fff*, *f*, *mp*, *n*, *pp*, *mf*, *sfz*, *sf*, *mf*

Tempo/Performance markings: *molto vib.*, *only air*, *voice sharp whisp.*, *normal speak.*, *ord.*, *(off reed) only air 'sss' sound*, *k.clicks*, *f poss.*

Other markings: *7:4*, *3:2*, *3:2*, *3:2*

27 *string.* *much air*

Fl. *only air (on the m.piece)* *normal speak.:* *ord.* *B*

B♭ Cl. *vib. esagerato* *only air*

S. Sx. *short gliss. in the altissimo region (teeth)* *(pp-mp)* *only air 'sss' sound*

Bsn. *lento* *veloce* *molto* *lento* *flt. multiph.*

Dynamic markings: *sf*, *mp*, *pp*, *sfz*, *f*, *ppp*, *f*, *mp*, *n*, *ff*, *fp*, *sfz*, *f*, *mp*, *molto*, *sfz*

Tempo/Performance markings: *only air*, *normal speak.*, *ord.*, *vib. esagerato*, *only air*, *short gliss. in the altissimo region (teeth)*, *only air 'sss' sound*, *lento*, *veloce*, *molto*, *lento*, *flt. multiph.*

Other markings: *5:4*, *3:2*, *3:2*, *3:2*, *3:2*

~ 25"

Fl. *ord. (amount of air sound)*  
*pp sub.*  
 da sede antes do lago...  
*mf*  
 do asco antes da coisssa...  
*mf*  
 da água que é já fome...  
*f<sub>poss.</sub>*  
 sharp whisp.: prestissimo  
 (p-mf)  
 ou daquilo puro nojo  
*mf*  
 5" max.  
*pp* *sfz* *dim.*  
 B $\flat$  Cl. *only air (on the m. piece)*  
*pp* *sfz*  
 S. Sx. *ppp* *mp* *n*  
 Bsn. *only air (off the reed)*  
*shh... pp* *sfz*  
*almost whisper.: rapido*  
*f*  
 A galinha de volta ao ovo...

C

♩ ~ 76

Fl. *pp*  
 B $\flat$  Cl. *f violento* *sfz* *pp*  
 S. Sx. *f violento* *sfz* *pp*  
 Bsn. *f violento* *sfz* *pp*



*accel.*  $\text{♩} \sim 64$

37

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

B♭ Cl. *sfz* *mf* *f* *mf* *f*

S. Sax. *mf* *f* *mf* *mf sub.* *f*

Bsn. *f* *mf* *f*

**D**

*molto rall.*  $\text{♩} \sim 57$

40

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

B♭ Cl. *f* *mp* *pp* *p > pp* *f*

S. Sax. *mp* *p* *mf* *f*

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

44

Fl. *mf*  $\rightrightarrows$  *f*  $\rightrightarrows$  *p*  $\rightrightarrows$  *smf*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *pp*

B $\flat$  Cl. *mf*  $\rightrightarrows$  *f*  $\rightrightarrows$  *p*  $\rightrightarrows$  *smf*  $\rightrightarrows$  *mp*

S. Sx. *ff*  $\rightrightarrows$  *f*  $\rightrightarrows$  *mf*

Bsn. *mf*  $\rightrightarrows$  *f*  $\rightrightarrows$  *p*  $\rightrightarrows$  *smf*  $\rightrightarrows$  *mp*

**E**

47

Fl. *s/ dim.*  $\sim$  76 *s/ rall.* jet whistle *sfz*

B $\flat$  Cl.  $\rightrightarrows$  *pp* *s/ dim.*

S. Sx. *p*  $\rightrightarrows$  *pp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *mf*  $\rightrightarrows$  *p*

Bsn.  $\rightrightarrows$  *pp*  $\rightrightarrows$  *sfz* *molto*

*poco accel.*

50

Fl. *fp* *sf* *f poss.* *fff...* *pp* *molto* *sss!* *sfz* *f poss.* *fppp* *p* *sfz* *(k. clicks)*

B♭ Cl. *fp* *f poss.* *smfz* *mp* *lip whistle* *mf = pp* *mp* *sf* *mp* *f* *mf*

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

Bsn. *pas!* *mf* *n* *f* *bend* *almost whisper:* *3:2* *ca* *mf* *po* *te*

54

Fl. *almost whisper:* *f* *mp* *f* *5:4* *5:3* *f poss.* *ff* *p* *ff* *ord.* *ff* *fff* *16* *3/4*

B♭ Cl. *sing.* *(ppp - p)* *n* *lip whistle vib. esagerato* *only air* *smorz. irr.* *short gliss.* *ffpp* *mp < sf > (mp - f)* *sfz* *16* *3/4*

S. Sx. *mf* *molto* *pp* *sfz* *3:2* *ff* *mp* *p* *sfz* *ff* *fff* *stroke foot* *16* *3/4*

Bsn. *mp* *pp* *p* *3:2* *ff* *p* *sfz* *ff* *fff* *stroke foot* *16* *3/4*

58  $\text{♩} \sim 38$  *molto accel.*  $\sim 20''$

Fl. *Flute*  
*speak.: very nasal / funny-bizarre (on the flute)*  
 $\geq$  vib. esag.  $\geq$   
 An - go - la!  
*smfpp*  $\leftarrow$  *smfmp*  $\leftarrow$  *ff*  
*p*  $\leftarrow$  *fff*  
*random short tones / rapid blowing while key clicking randomly*  
*k.clicks*  
*(pp-f)* *mp* *mf* *p* *mp* *f* *n*

B♭ Cl. *Bass Clarinet*  
*altissimo short glissandi*  
*(ppp-p)*  
*mp*  $\leftarrow$  *fff*  
*random short tones / rapid blowing while key clicking randomly*  
*k.clicks*  
*(pp-f)* *mp* *f* *n*

S. Sx. *Soprano Saxophone*  
*k.clicks*  
*(pp-f)*  
*mostly air*  
*random short tones / rapid blowing while key clicking randomly*  
*mf* *p* *mp*  
*f* *n*

Bsn. *Bassoon*  
*k.clicks*  
*(pp-f)*  
*random short tones / rapid blowing while key clicking randomly*  
*mf* *p* *mp*  
*f* *n*

**F**

$\text{♩} \sim 57$   $\text{♩} \sim 38$   $\text{♩} \sim 76$  *poco accel.*  $\text{♩} = \text{♩} (\sim 76)$  *a tempo*

Fl. *Flute*  
*n*  $\leftarrow$  *mp* *molto*  $\leftarrow$  *f*  $\leftarrow$  *mf*  $\leftarrow$  *smfpp*  $\leftarrow$  *ff*

B♭ Cl. *Bass Clarinet*  
*n*  $\leftarrow$  *mp* *molto*  $\leftarrow$  *f*  $\leftarrow$  *mf*  $\leftarrow$  *smfpp*  $\leftarrow$  *ff*

S. Sx. *Soprano Saxophone*  
*n*  $\leftarrow$  *mp* *molto*  $\leftarrow$  *f*  $\leftarrow$  *mf*  $\leftarrow$  *smfpp*  $\leftarrow$  *ff*

Bsn. *Bassoon*  
*p*  $\leftarrow$  *f*  $\leftarrow$  *p*  $\leftarrow$  *mf*  $\leftarrow$  *ff*  $\leftarrow$  *mp* *molto*  $\leftarrow$  *sfmf*  $\leftarrow$  *>*

string.

65

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

B♭ Cl. *p* *mf* *p* *f* *mf* *f*

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

Bsn. *pp* *p* *sf* *mf* *f*

*meno mosso*

*rall.*

69

Fl. *p* *ff* *f* *mp* *mf* *p*

B♭ Cl. *mf* *f* *ff* *sfz* *f* *mp* *p*

S. Sx. *ff* *ff* *f* *sfpp* *f*

Bsn. *mf* *mf* *sfz* *p* *mp* *f*

# G

(lento and still rall.)

♩ ~ 50

72

Fl. *p* *ff* *mf* *poco* *f* *smfz* *p* *sfz*

B♭ Cl. *mf* *p* *ff* *n* *molto vib.* *mp* *n* *sharp whisper.: 3:2* *mf* *f* *poss.*

S. Sx. *f* *p sub.* *ff* *mf* *poco* *f* *poss.* *sfz* *k. clicks* *only air (off reed) sss' sound* *f* *molto* *pp* *sfz*

Bsn. *pp* *f* *molto* *n* *only air (off thereed)* *fff...* *pp* *mp* *molto* *ssfz* *sharp whisper.: 3:2* *mf* *f* *poss.*

Lyrics: Ne me de-man-dez pas! An-go-la! Ca-po-te!

# H

~18"

76

Fl. *f* *mf* *sfz* *f* *shout: f* *TR.* *Estou fraco: (p-f)* *fff* *mp* *mf*

B♭ Cl. *f* *mf* *sfz* *f* *fff* *mp* *mf*

S. Sx. *f* *mf* *sfz* *f* *fff* *f* *mp* *mf*

Bsn. *lip whistle* *short and svr. gliss.* *(pp-f)* *n* *sfz* *f* *fff* *f* *mp* *mf*

7" max.

~16" I

10" max.

Fl. 77

eu falo da força *mf* de vetar saques *p*

com quem seja ninguém *mf*

*fff* *f* *poss.* *pp* *only air* *sfz*

B♭ Cl. *(ppp-mp)* *mp* *pp* *p* *fff* *f* *poss.* *mp* *p* *f* *p*

S. Sx. *pp* *p* *ppp* *(p-f)*

Bsn. *mp* *pp* *p* *fff* *mf* *mp* *p* *f* *p*

~21" J

8" max.

Fl. 78

*w. tones* *(pp-mp)* *ffp* *f* *lento* *veloce* *lento* *pp* *mf* *pp* *mf* *pp* *f*

*only air* *f* *ff* *(p-f)* *(pp-mp)* *sfz*

B♭ Cl. *f* *ff* *(p-f)* *(pp-mp)* *sfz*

S. Sx. *ff* *only air* *f* *sub. ff* *p* *sfz*

Bsn. *altissimo* | *(teeth)* *short and irr. gliss.* *(pp-f)* *only air* *'sss' sound* *(off reed)* *f* *pp* *sfz*

*sax+bsn* *whisper: (unis.)* *Da sede...* *f* *do asco...* *f* *da água...* *(mp-f)* *sfz*

~23" **K**

79

Fl. shout: Eu falo do salto *f* *sfz* *ff* *mf* *sf* *overblow* *fltz.*

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

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

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

de fazer fugirem saquês *mf* *sf*

A galinha de volta ao ovo... *mf* *normal* (poco a poco whisper, through the 4 phrases) *ffp* *f*

O bico de volta à casca... *mf* *rapido harm.* *f* *pp*

Do sujeito à mórula... *mf*

(whispering) Da angola ao grito *mf* *lento* *sf* *pp*

[cl+sax+bsn] *f* *molto* *p* *pp-mp*

(in any octave) (untransposed passage [in C])

**L**

~50

80

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

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

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

Bsn. sharp whisper: Eu falo da força *mf* *f* *molto* *pp* *pp*



M

accel.

~ 50

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

B♭ Cl. *ff* *pp* *sfz* *mf* *f* *mf*

S. Sx. *ff* *pp* *mf* *f* *mf* *mf sub.* *f*

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

93 ~ 50

Fl. *voice sharp whisp.: smfz* *pas! mf* *sfz* *p* *6:4* *bisb.* *mf* *almost whisper.: ppp* CON-QUÉM! *mf*

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

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

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

~23" N

98

8" max. 6" max. 4" max.

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

B♭ Cl. *ff* *(mf-ff)* *(pp-mp)*

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

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

*lento - volume* *pp* *sf*

**O** ♩ ~ 38

*accel.*

Fl. *mf* *f* *ff* *molto* *mp*

B♭ Cl. *mf* *p* *f*

S. Sx. *smf* *p* *mp* *p* *f*

Bsn. *p* *pp* *mp* *p* *f*

*rit.*

♩ ~ 76

Fl. *pp*

B♭ Cl. *pp* *sffz* *ppp*

S. Sx. *pp* *sffz*

Bsn. *pp* *sffz*

**P**

♩ ~ 50

*rit.* ♩ ~ 38

Fl. *n*

B♭ Cl. *p* *pp* *n* *ord.* *p*

S. Sx. *ppp* *p* *pp*

Bsn. *p*

Q

s/ accel. ♩ ~ 57

114

Fl. *ord.* *mp*

B♭ Cl. *ppp* *mp*

S. Sx. *ord.* *mp*

Bsn. *s/ vib.* *ord.* *(poco)* *ord.* *molto vib.*

*pp* *(p - mf)* *p* *pp*

125

Fl. *much air* *p*

B♭ Cl. *sharp whisper: secco* *3* *much air* *p*

S. Sx. *mp* *much air* *(p - f)* *(z)* *much air* *p*

Bsn. *(poco)* *much air* *ord. (vib.)* *p* *smfz* *ord.* *p*

*(p - mf)* *smfz*

133

Fl. *vib. esag.* *mp* *smfz* *(z)* *mf* *p* *ord.* *p*

B♭ Cl. *smfz*

S. Sx. *smf* *pp* *p*

Bsn. *ord.* *molto vib.* *ord.*

