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Paisagens, Quero-as Comigo

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Publication Date
2020

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HUGO VASCO REIS

PAISAGENS, QUERO-AS COMIGO

for ensemble

2019

HVR Editions

2019.Rev.00

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First published in 2019 by HVR Editions | Lisbon, Portugal

Cover design and music processed by HVR Editions

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Printed in Lisbon | October 2019

www.hugovascoreis.com

Written for

Grupo de Música Contemporânea de Lisboa

Lisbon, Portugal

PAISAGENS, QUERO-AS COMIGO | for ensemble

Program Notes

Paisagens, quero-as comigo.	Landscapes, I want them with me.
Paisagens, quadros que são...	Landscapes, pictures that are...
Ondular louro do trigo,	Blond wheat curling,
Faróis de sóis que sigo,	Sunlamps I follow,
Céu mau, juncos, solidão...	Bad sky, reeds, loneliness...
Umas pela mão de Deus,	By the hand of God,
Outras pelas mãos das fadas,	Others by fairy hands,
Outras por acasos meus,	Others by chance,
Outras por lembranças dadas...	Others for souvenirs given...
Paisagens... Recordações,	Landscapes... Memories,
Porque até o que se vê	Because even what you see
Com primeiras impressões	With first impressions
Algures foi o que é,	Somewhere is what it is,
No ciclo das sensações.	In the cycle of sensations.
Paisagens... Enfim, o teor	Landscapes... Anyway, the content
Da que está aqui é a rua	What's here is the street
Onde ao sol bom do torpor	Where in the good sun of daze
Que na alma se me insinua	That in the soul insinuates me
Não vejo nada melhor.	I see nothing better.
Poema de Fernando Pessoa	*Poem by Fernando Pessoa*

Duration

ca. 9’00’’

Instrumentation

Flute, Clarinet, Percussion [tam-tam (large size), tubular bells, gong (medium size), bass drum, crotales (one octave), marimba, suspended cymbal (20’’)], Harp, Piano, Mezzo-soprano, Violin, Viola and Violoncello

Première

Grupo de Música Contemporânea de Lisboa | November 21st, 2019 | Museu da Música (Lisbon, Portugal)

PAISAGENS, QUERO-AS COMIGO | for ensemble

Performance Notes

The metronome marking is purely indicative.

Breaths, except those written in the score, are at the discretion of the performer.

The microtone deviations should give the impression of distinct pitches.

When run *tremolos*, the ornament note is written.

When vibrato markings are not specified, players may use their usual vibrato.

All glissandi should be started at the beginning of the note value, except when is written.

The glissandi are not to be played with any accentuation, tenuto or vibrato, except when is written.

When the note's head it's not visible, it´s to play the same note that appear before or play in glissandi, when is written.

Bars and bar divisions serve only as a means of orientation and represent the approximated tempo.

Flatterzungue (*flz.*)

Air Sound

Tongue slap with key slap

Bow's pressure

Glissandi

Crescendo dal niente

Diminuendo al niente

Quarter Tones

 Quarter tone, between natural and sharp

Quarter tone, between flat and natural

Quarter tone, between sharp and natural

Percussion Sticks Symbols

Double Bass Bow

Mallet

Soft Bass Drum Stick

Medium Marimba Stick

Brushes

Super Ball (Rubber)

Medium Bass Drum Stick

Hard Marimba Stick

Prized in "IV Internacional Composition Competition GMCL/Jorge Peixinho" (Lisbon/Portugal)

Based on a Poem by Fernando Pessoa

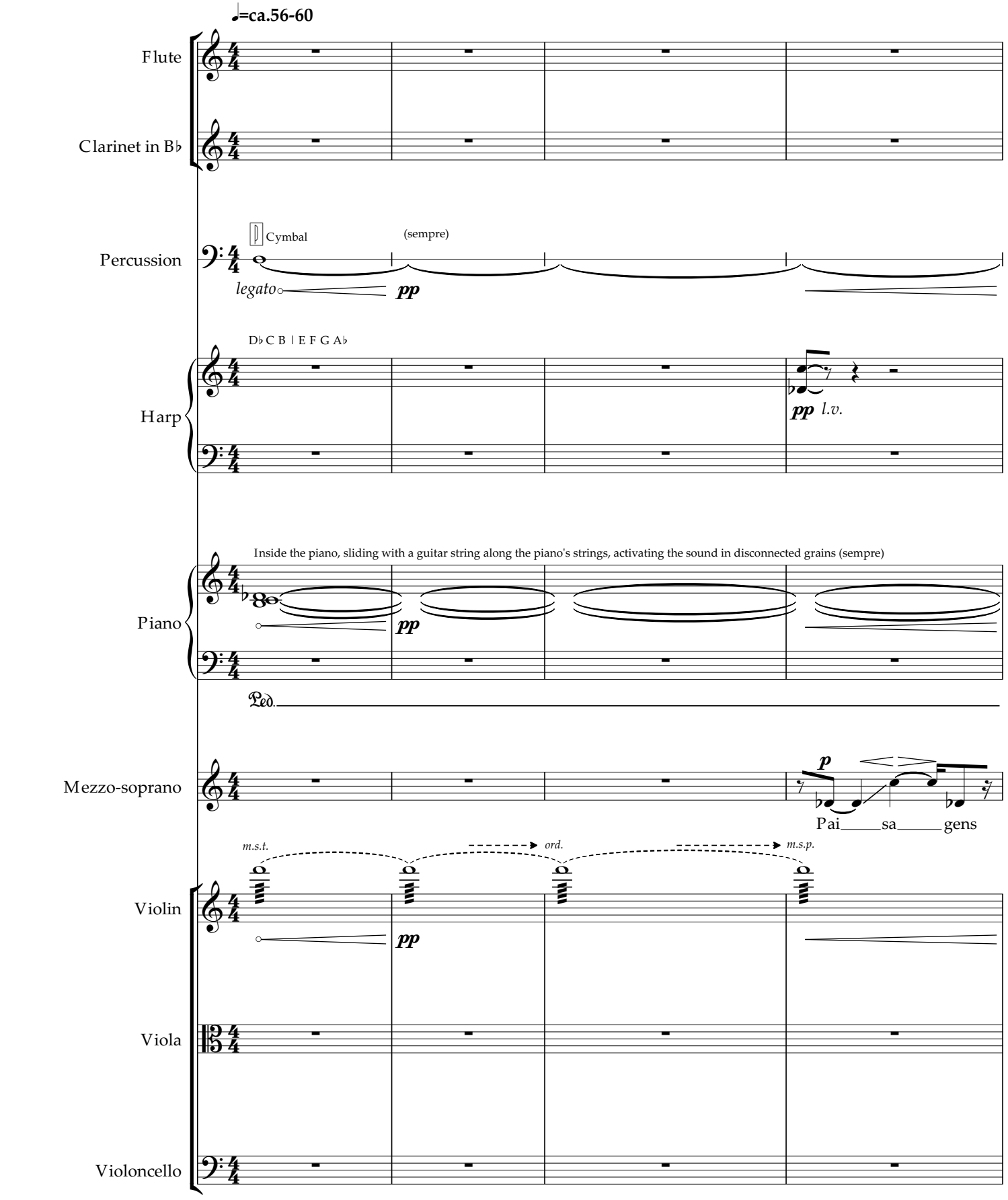
PAISAGENS, QUERO-AS COMIGO

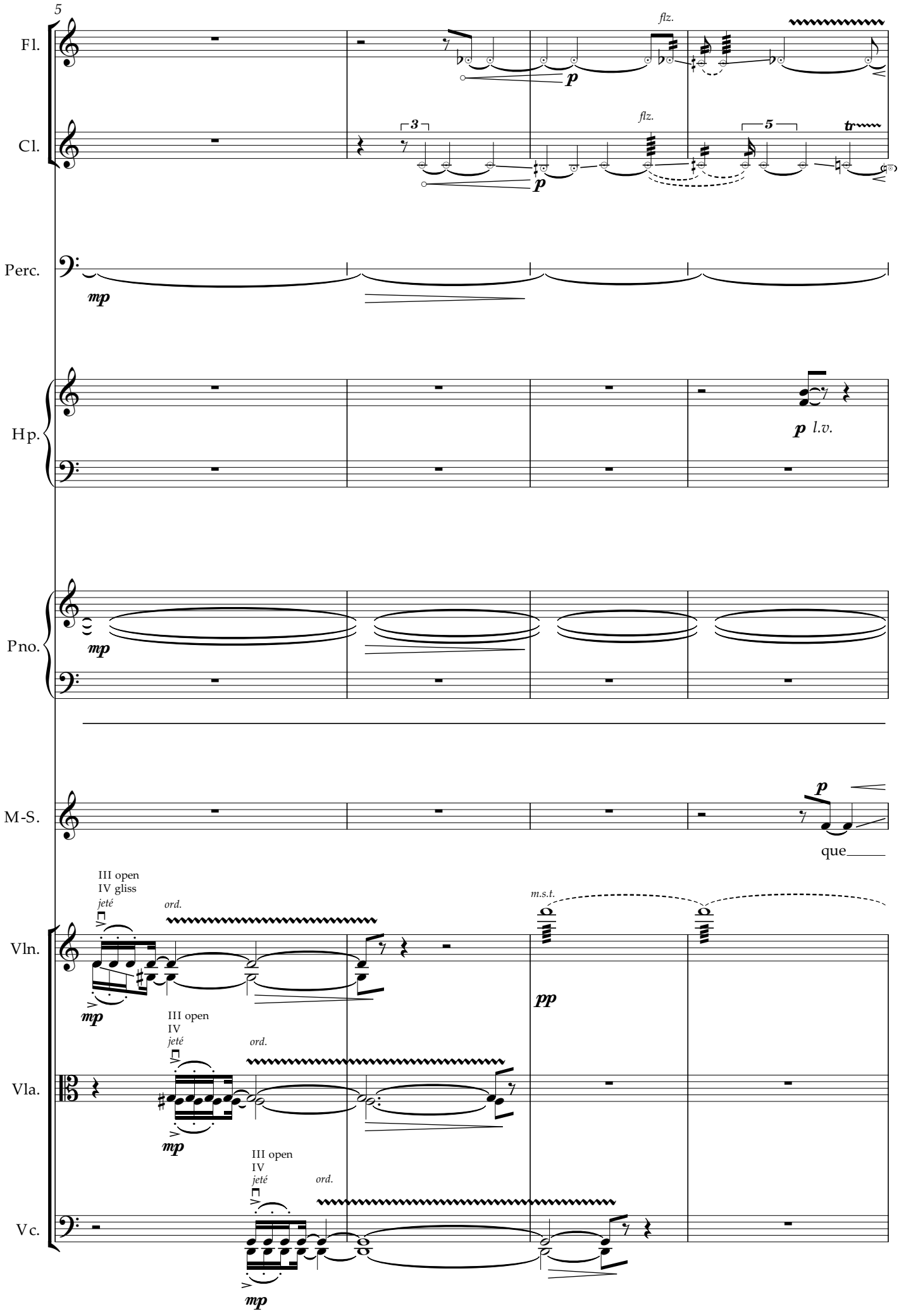
for ensemble

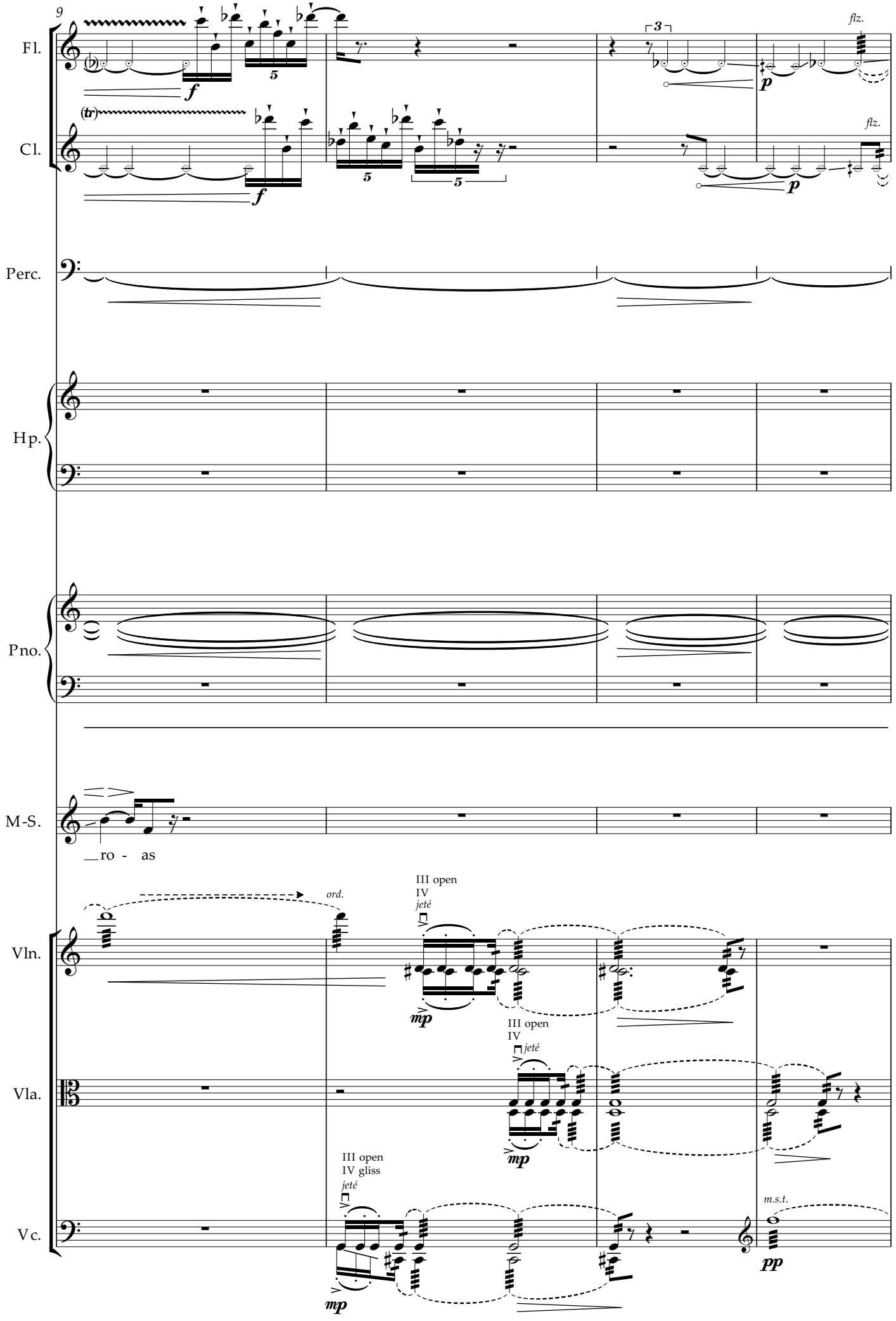
(2019)

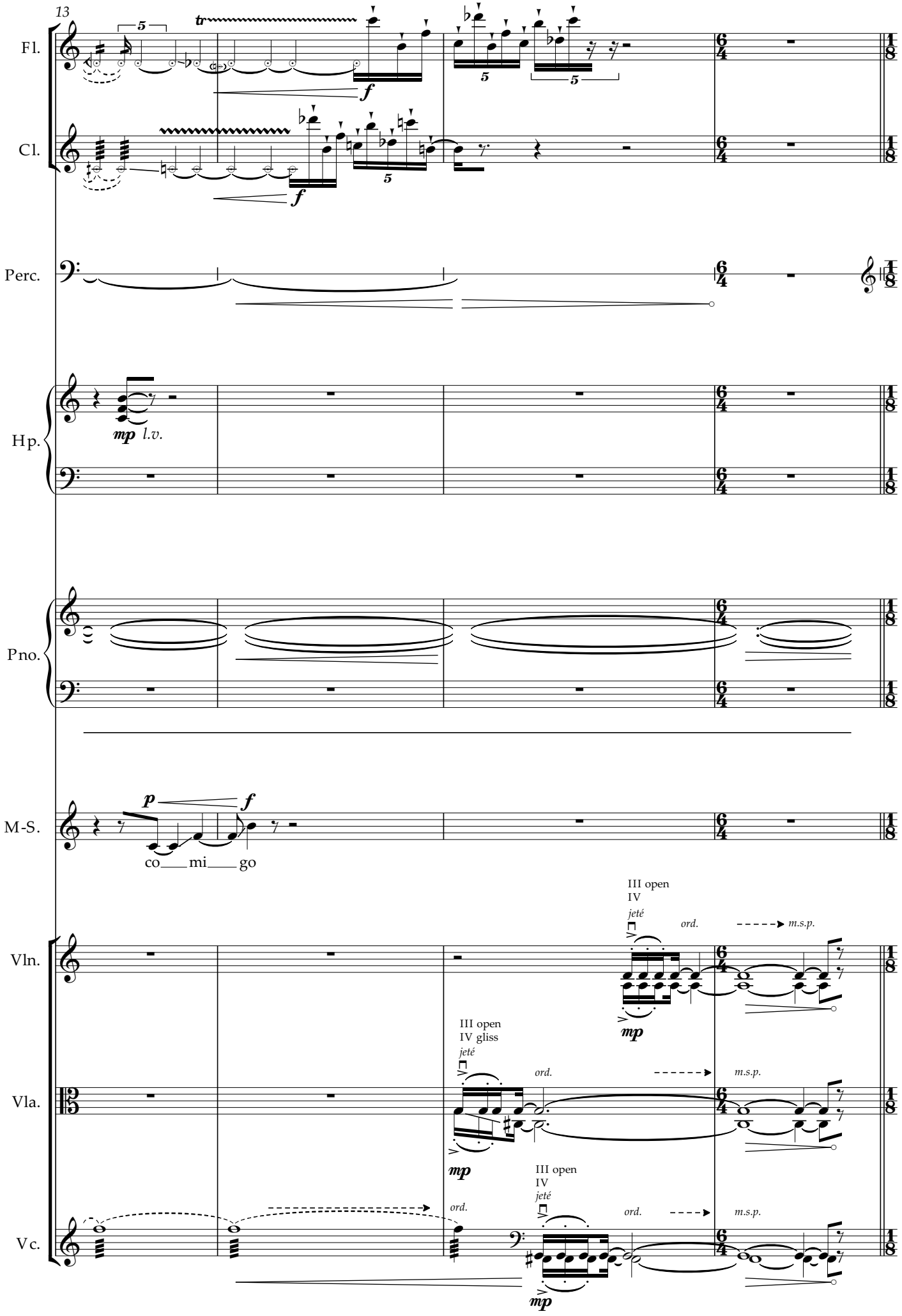
Score in C

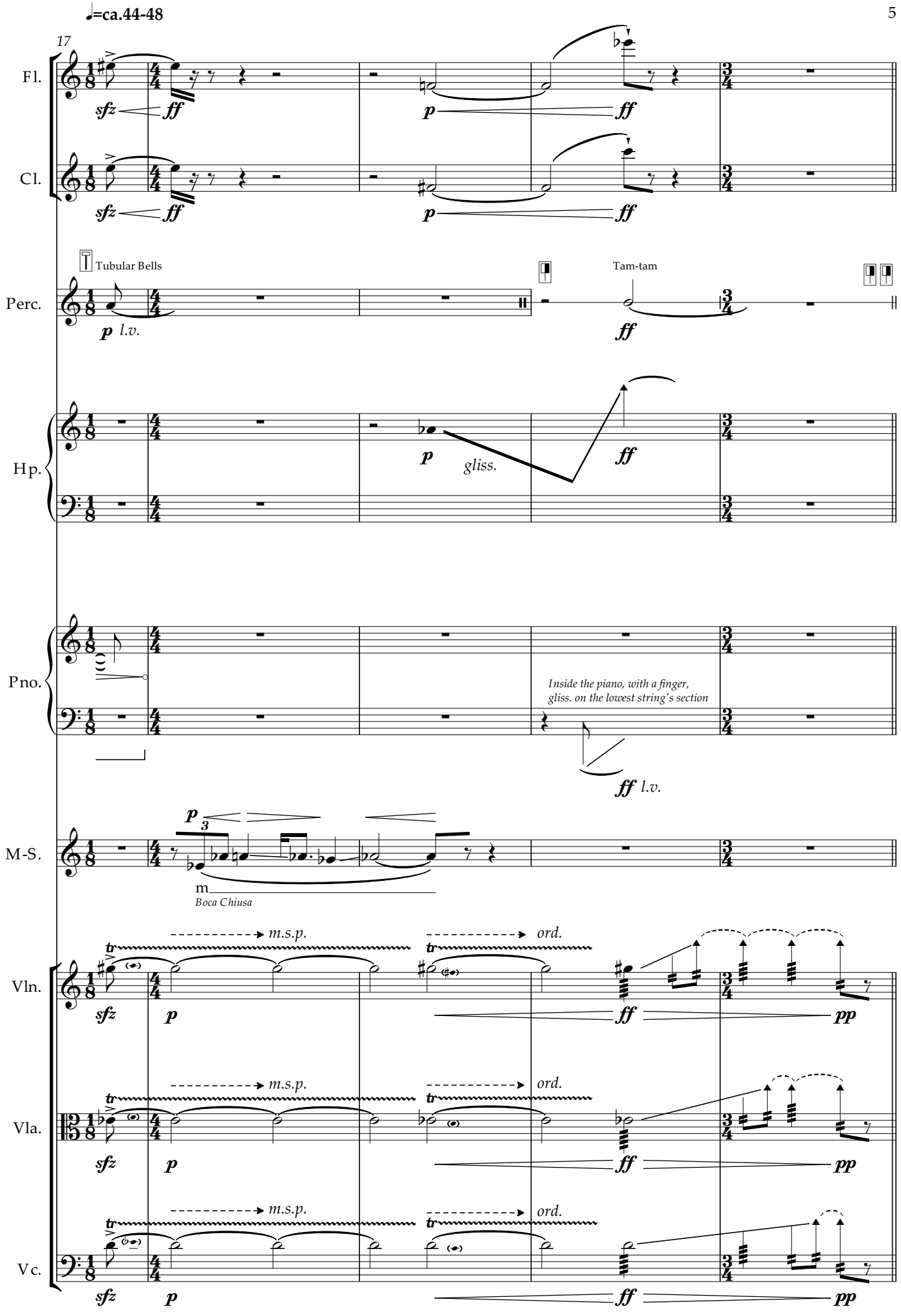
Hugo Vasco Reis (1981)

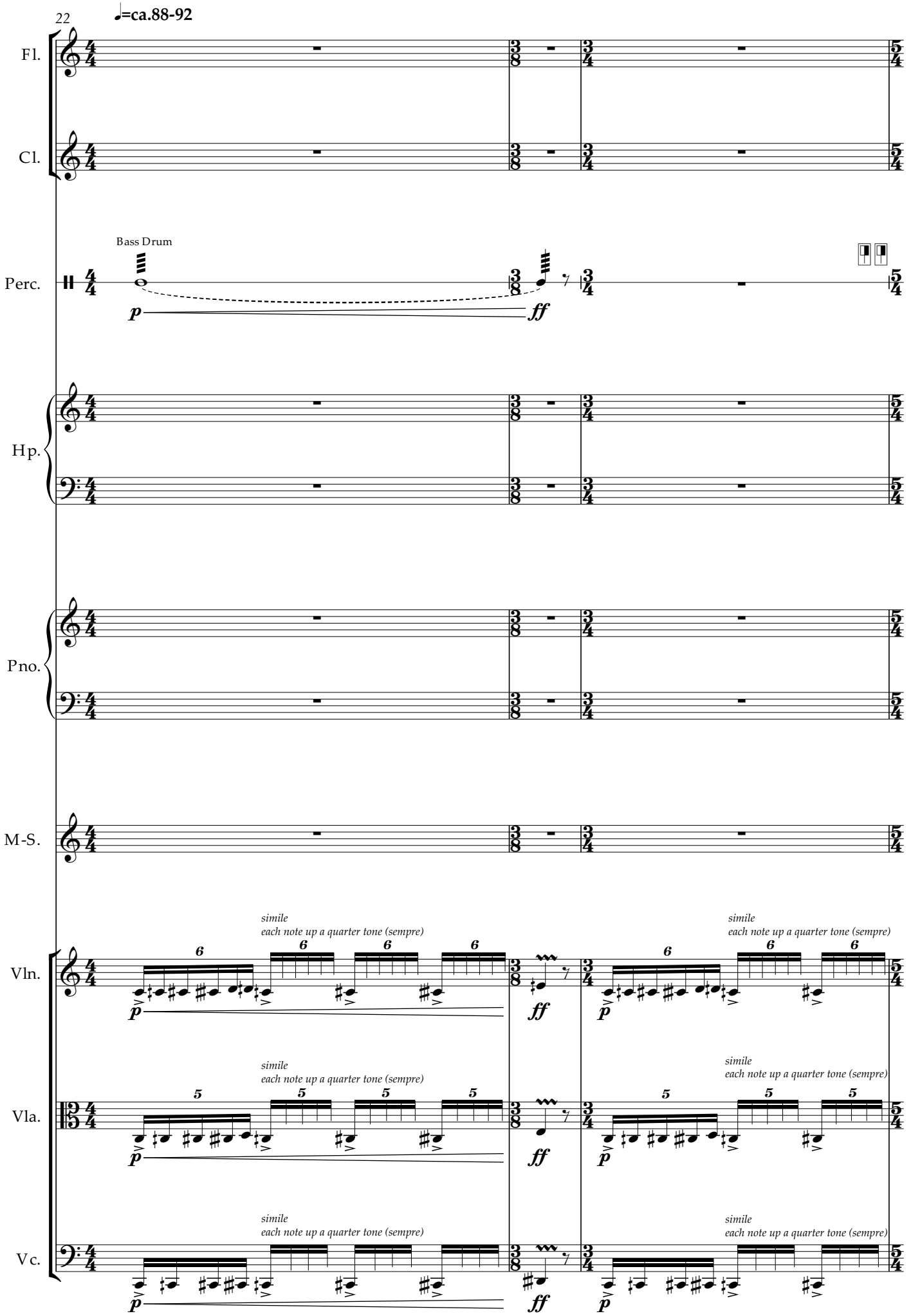


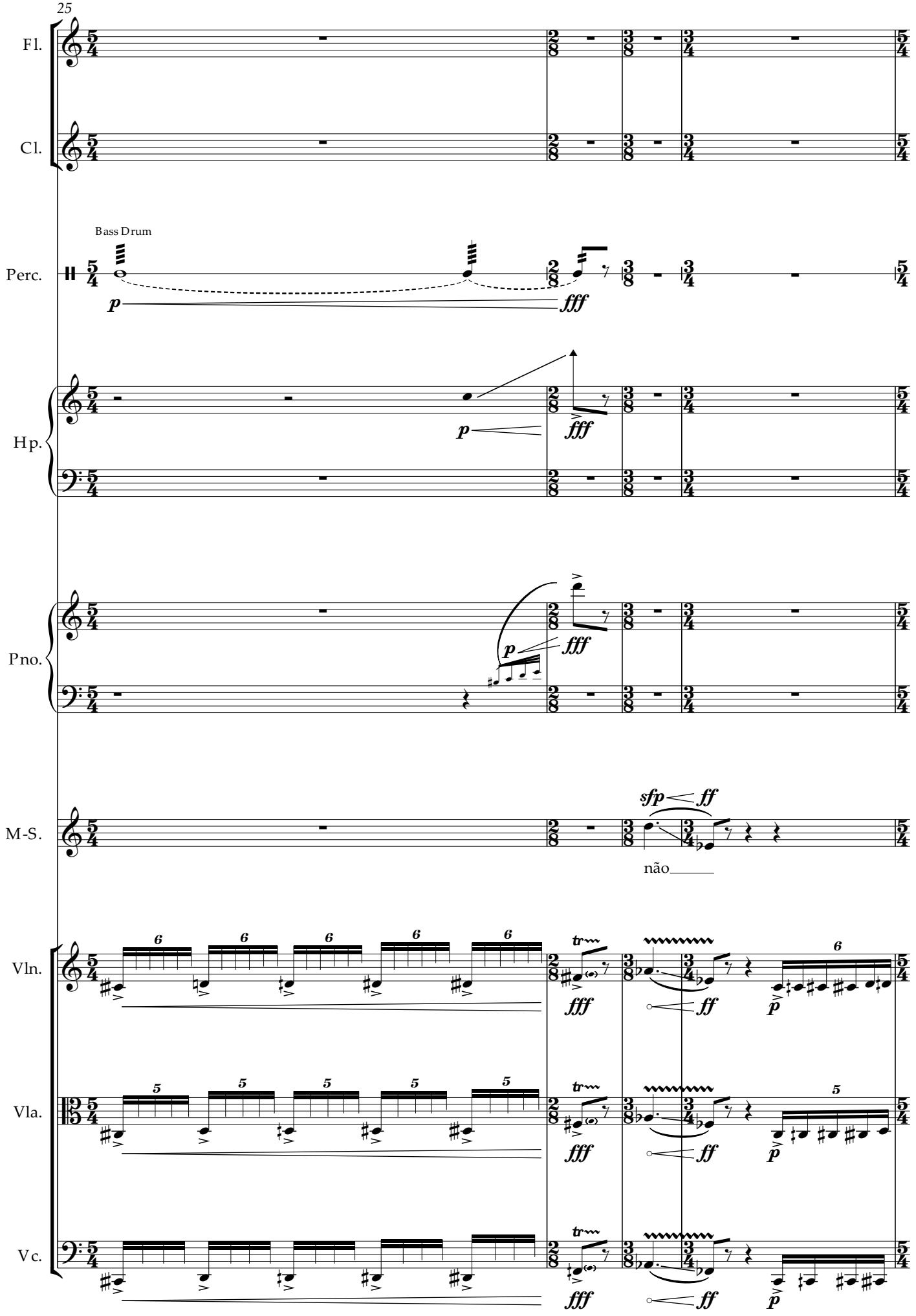

5
Fl.
flz.
p
Cl.
3
flz.
5
tr
Perc.
mp
Hp.
p l.v.
Pno.
mp
M-S.
p
que
III open
IV gliss
jeté
ord.
m.s.t.
Vln.
mp
pp
III open
IV
jeté
ord.
Vla.
mp
III open
IV
jeté
ord.
Vc.
mp

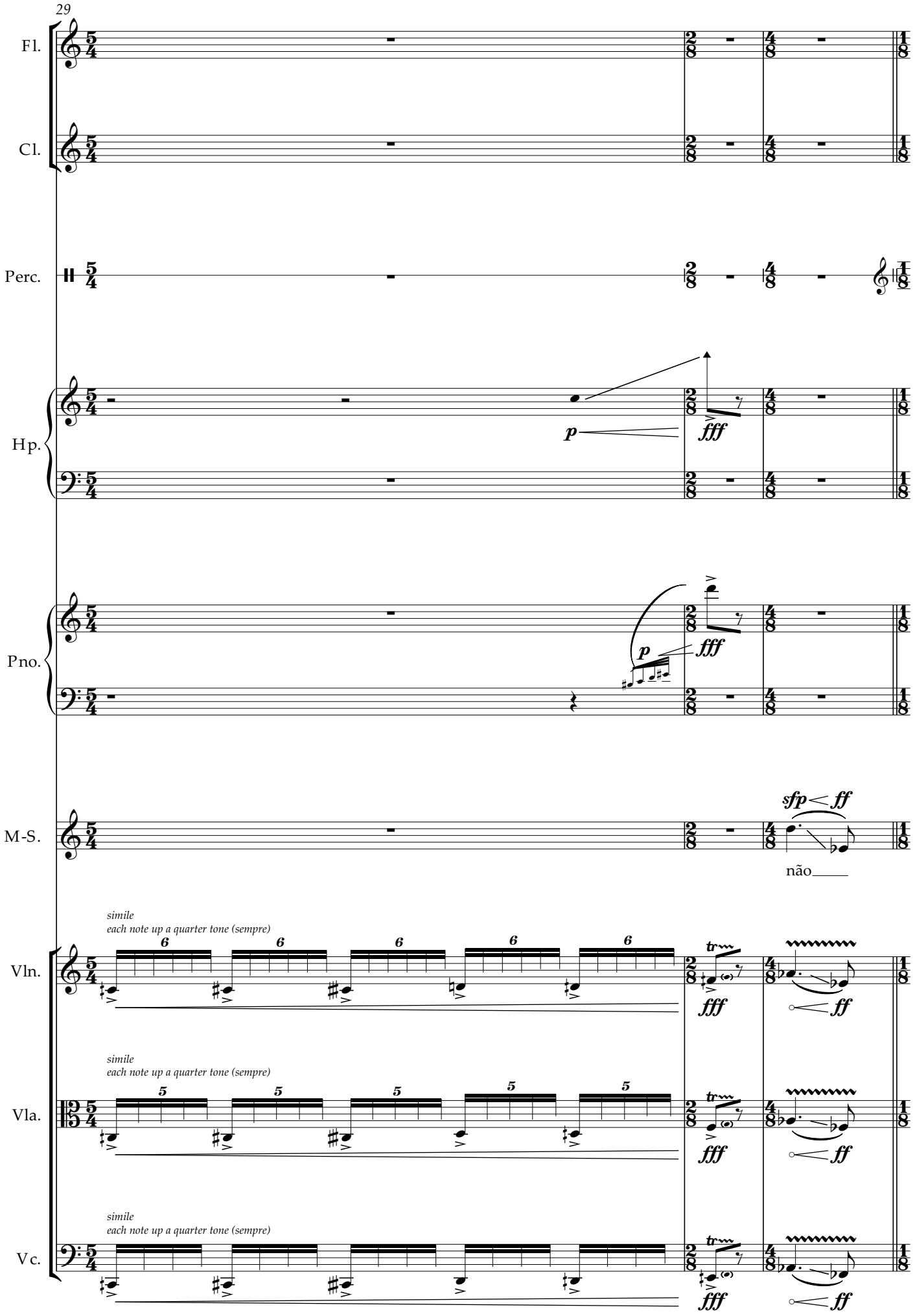

9
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
ro - as
Vln.
Vla.
Vc.
ord.
III open
IV
jeté
III open
IV
jeté
III open
IV gliss
jeté
m.s.t.
flz.
flz.
f
p
mp
pp

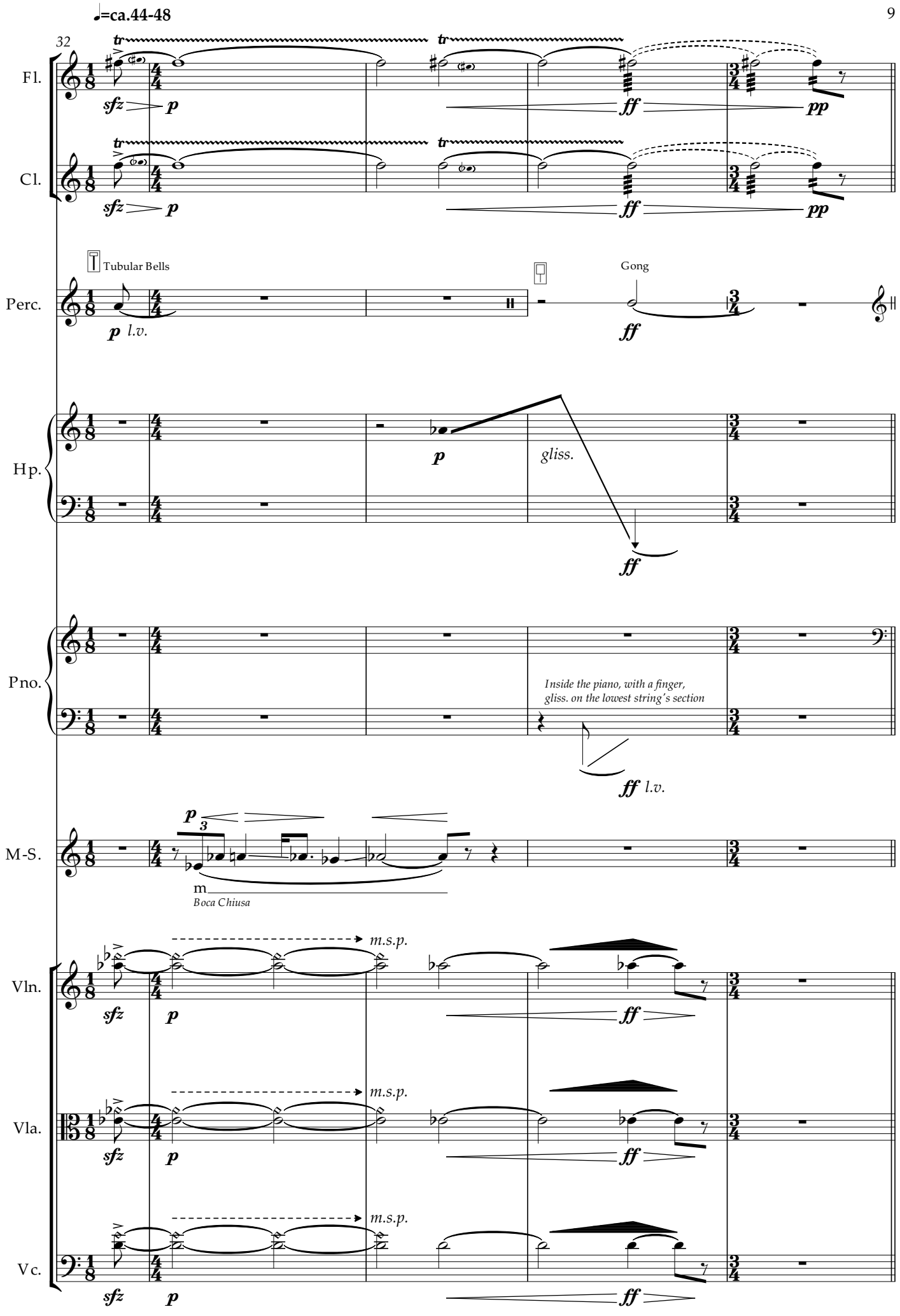

13
Fl.
Cl.
Perc.
Hp.
mp l.v.
Pno.
M-S.
p
f
co mi go
Vln.
III open
IV
jeté
ord.
m.s.p.
mp
Vla.
III open
IV gliss
Vc.

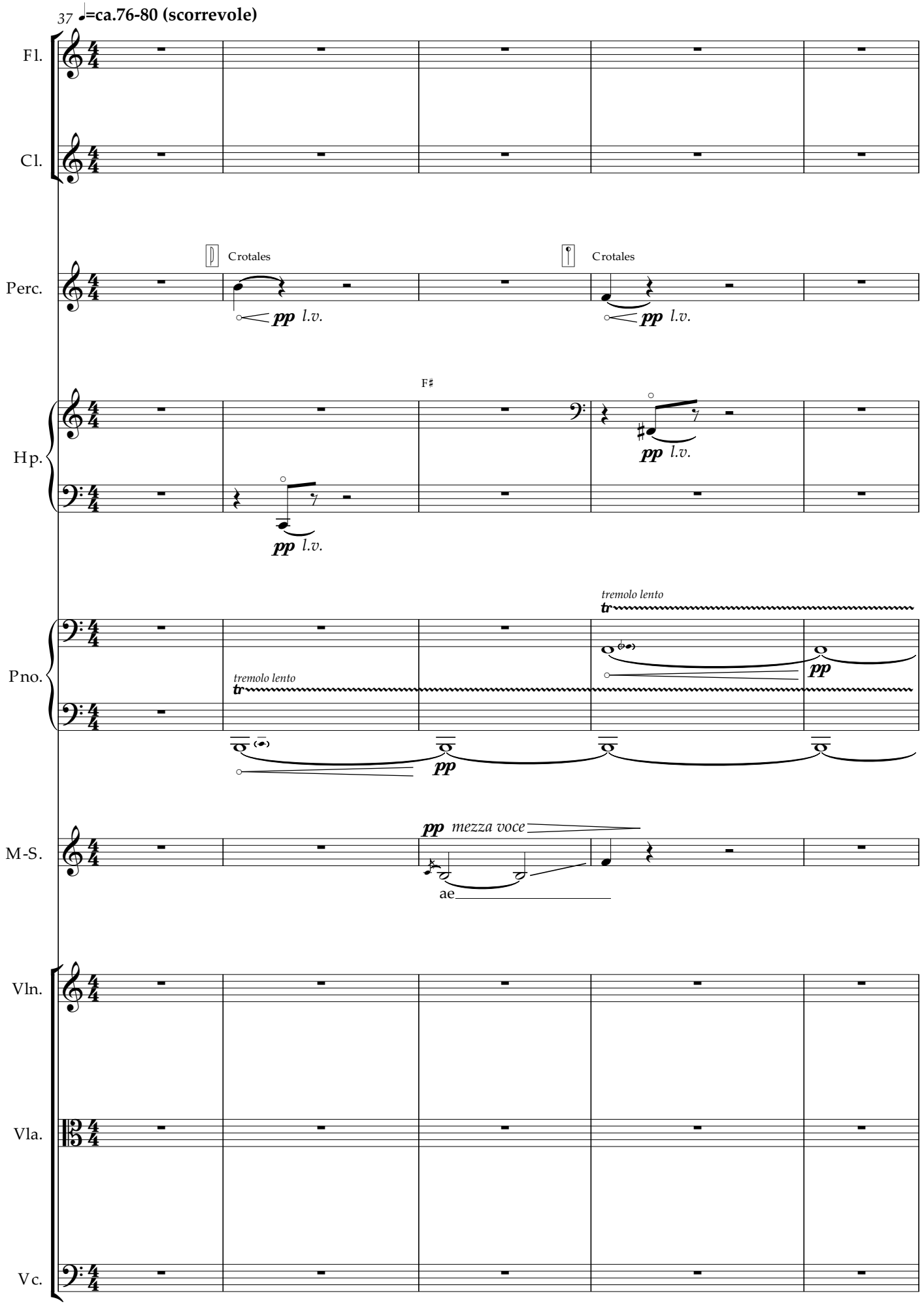

♩=ca.44-48
17
Fl.
Cl.
Tubular Bells
Tam-tam
Perc.
Hp.
gliss.
Pno.
Inside the piano, with a finger,
gliss. on the lowest string's section
M-S.
Boca Chiusa
m.s.p.
ord.
Vln.
Vla.
Vc.

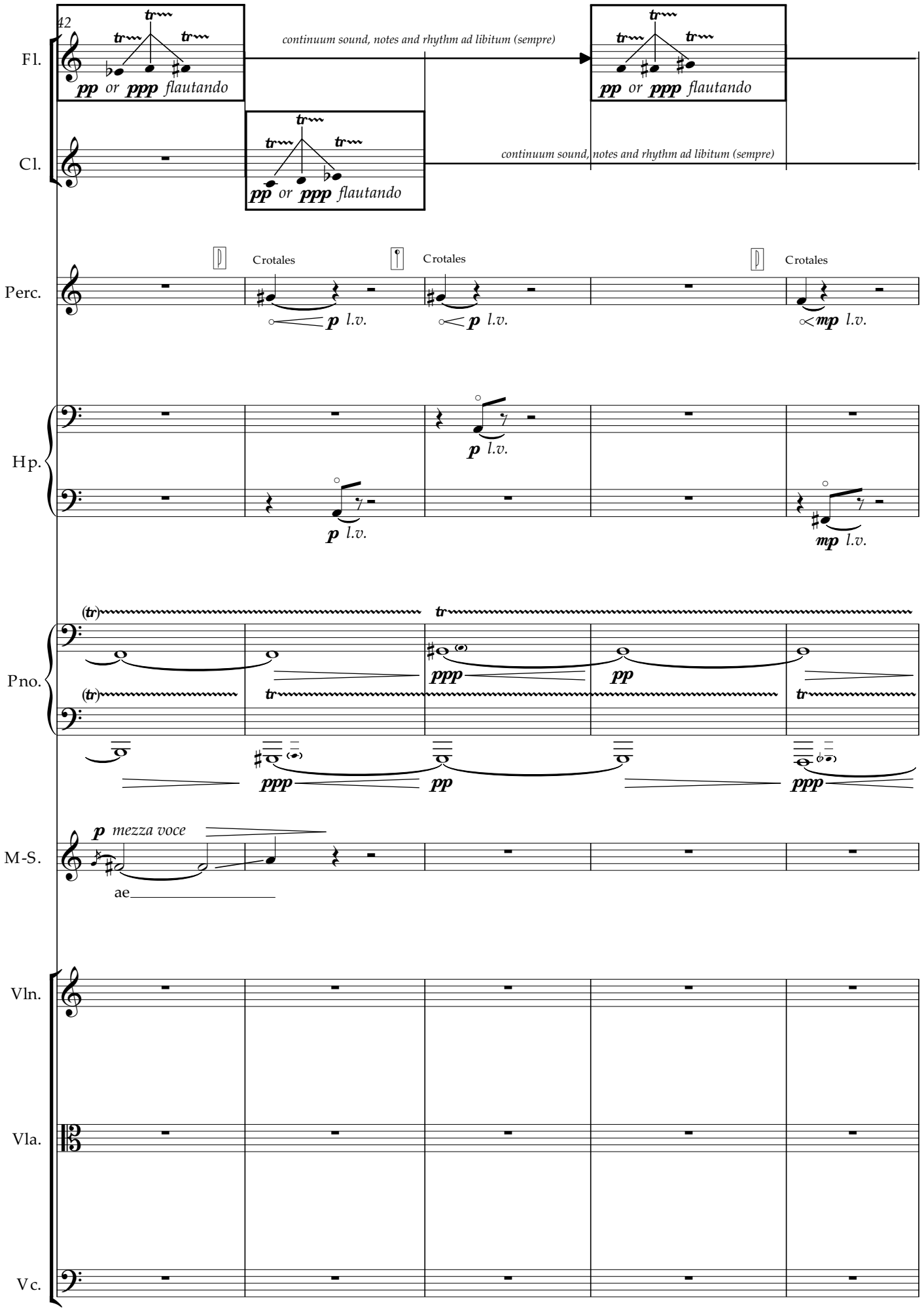

22
♩=ca.88-92
Fl.
Cl.
Bass Drum
Perc.
p
ff
Hp.
Pno.
M-S.
simile
each note up a quarter tone (sempre)
Vln.
Vla.
Vc.

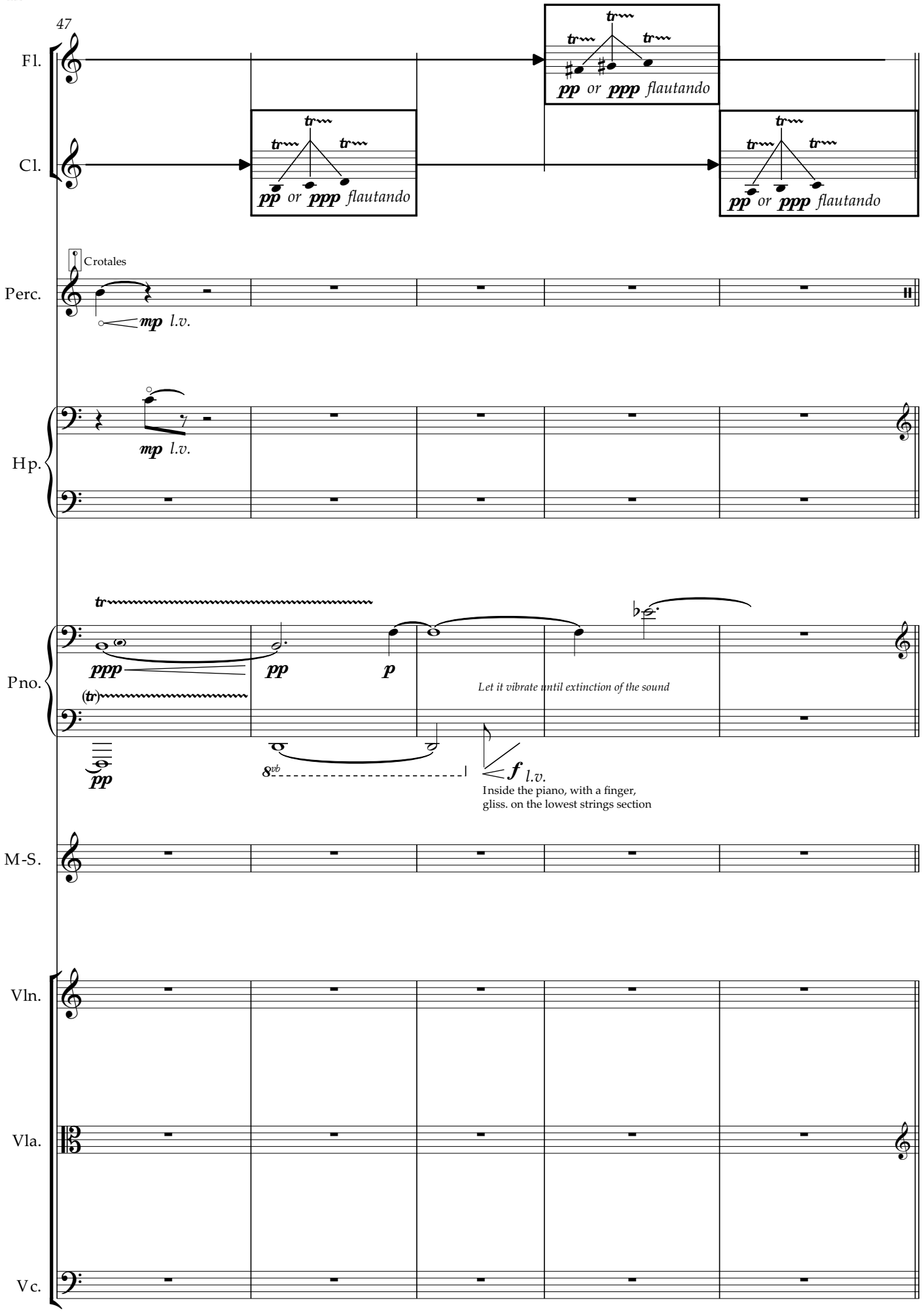

25
Fl.
Cl.
Bass Drum
Perc.
p
fff
Hp.
Pno.
sfp
ff
M-S.
não
Vln.
Vla.
Vc.
tr

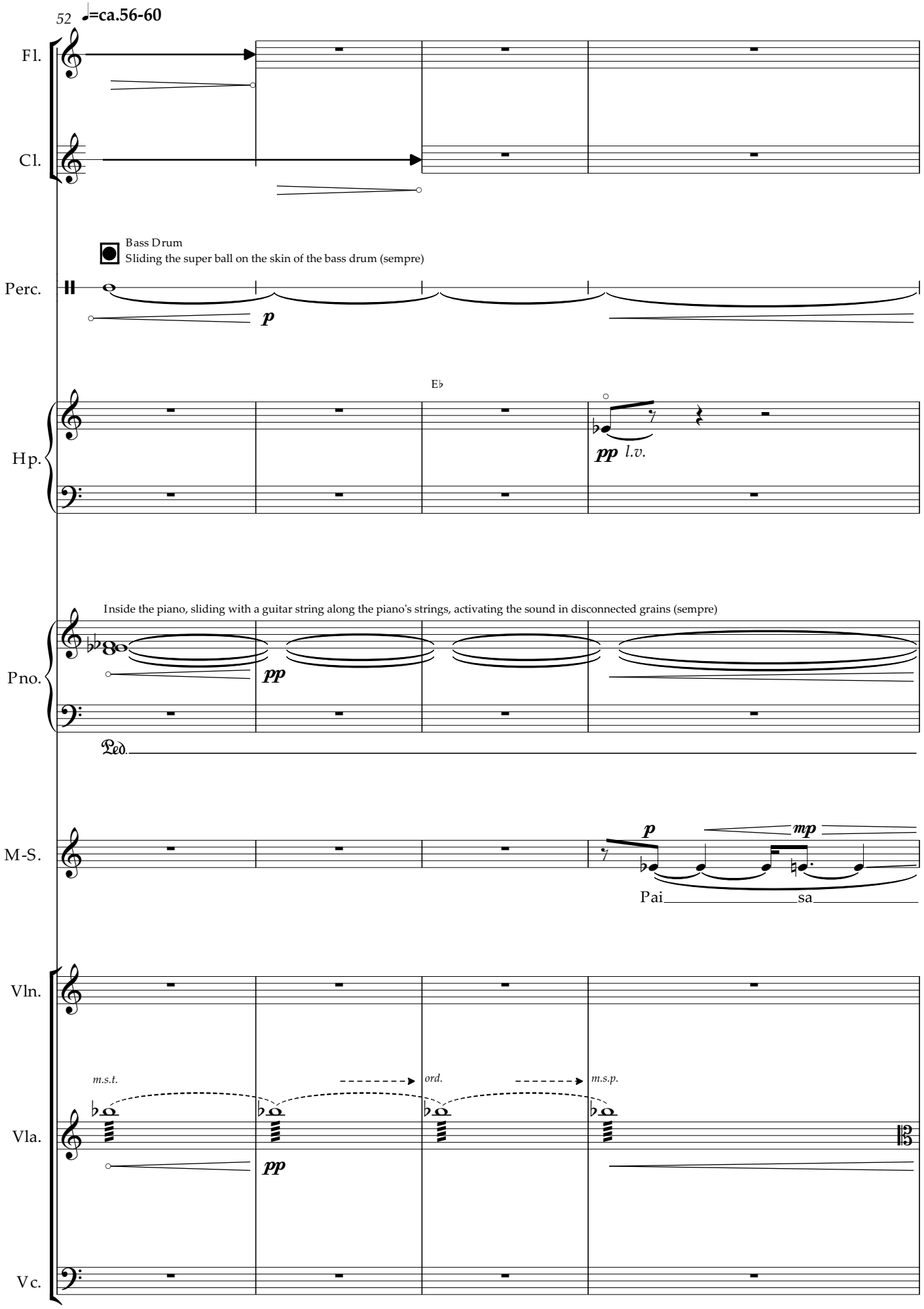

29
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
não
Vln.
Vla.
Vc.
simile
each note up a quarter tone (sempre)
simile
each note up a quarter tone (sempre)
simile
each note up a quarter tone (sempre)

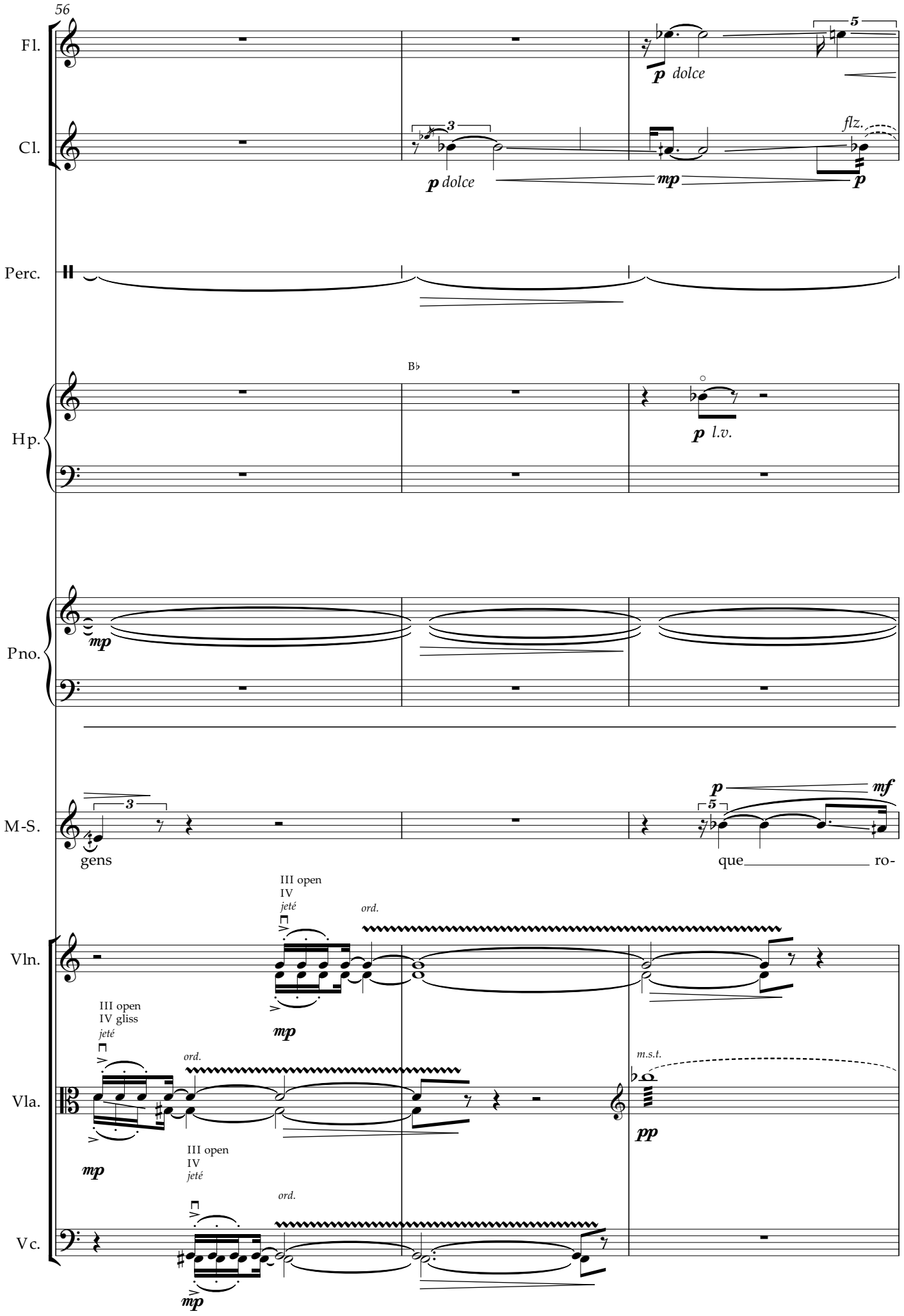

♩=ca.44-48
32
Fl.
Cl.
Perc.
Tubular Bells
Gong
Hp.
gliss.
Pno.
Inside the piano, with a finger,
gliss. on the lowest string's section
M-S.
Boca Chiusa
Vln.
Vla.
Vc.
m.s.p.

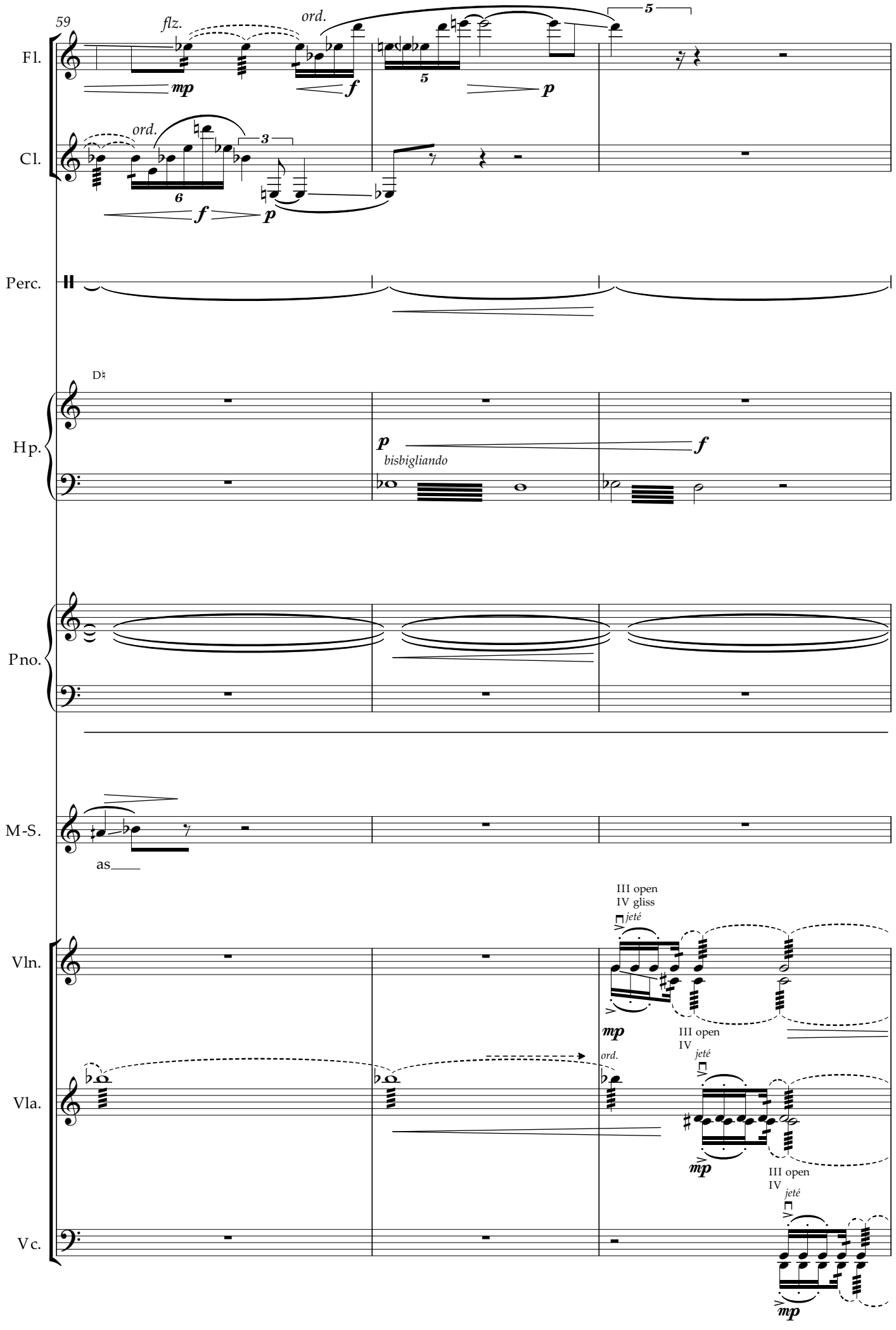

37 ♩=ca.76-80 (scorrevole)
Fl.
Cl.
Perc.
Crotales
pp l.v.
Crotales
pp l.v.
Hp.
F♯
pp l.v.
pp l.v.
Pno.
tremolo lento
tr
tremolo lento
tr
pp
pp
M-S.
pp mezza voce
ae
Vln.
Vla.
Vc.

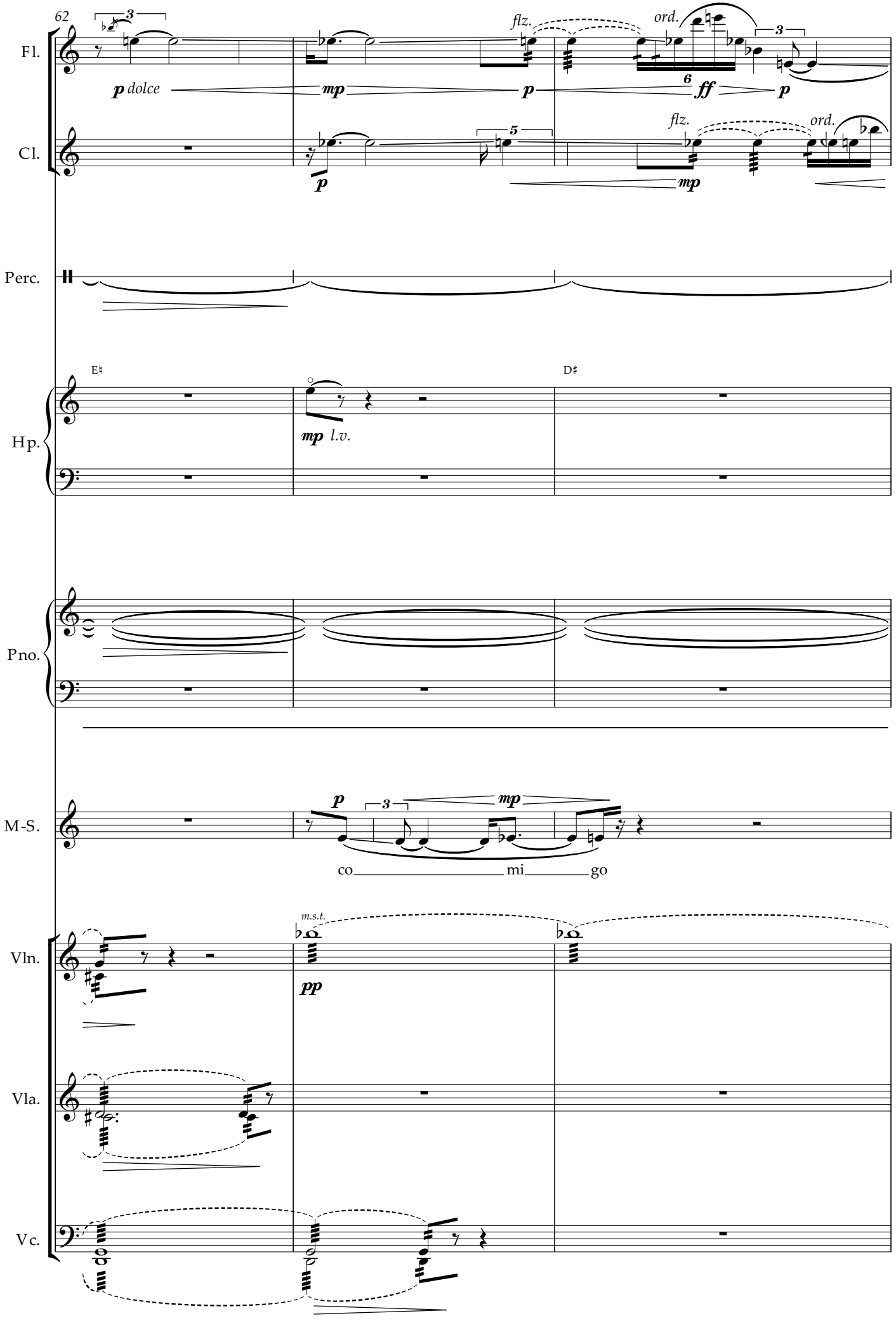

42
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
Vln.
Vla.
Vc.
pp or ppp flautando
continuum sound, notes and rhythm ad libitum (sempre)
Crotales
p l.v.
mp l.v.
ppp
pp
p mezza voce
ae

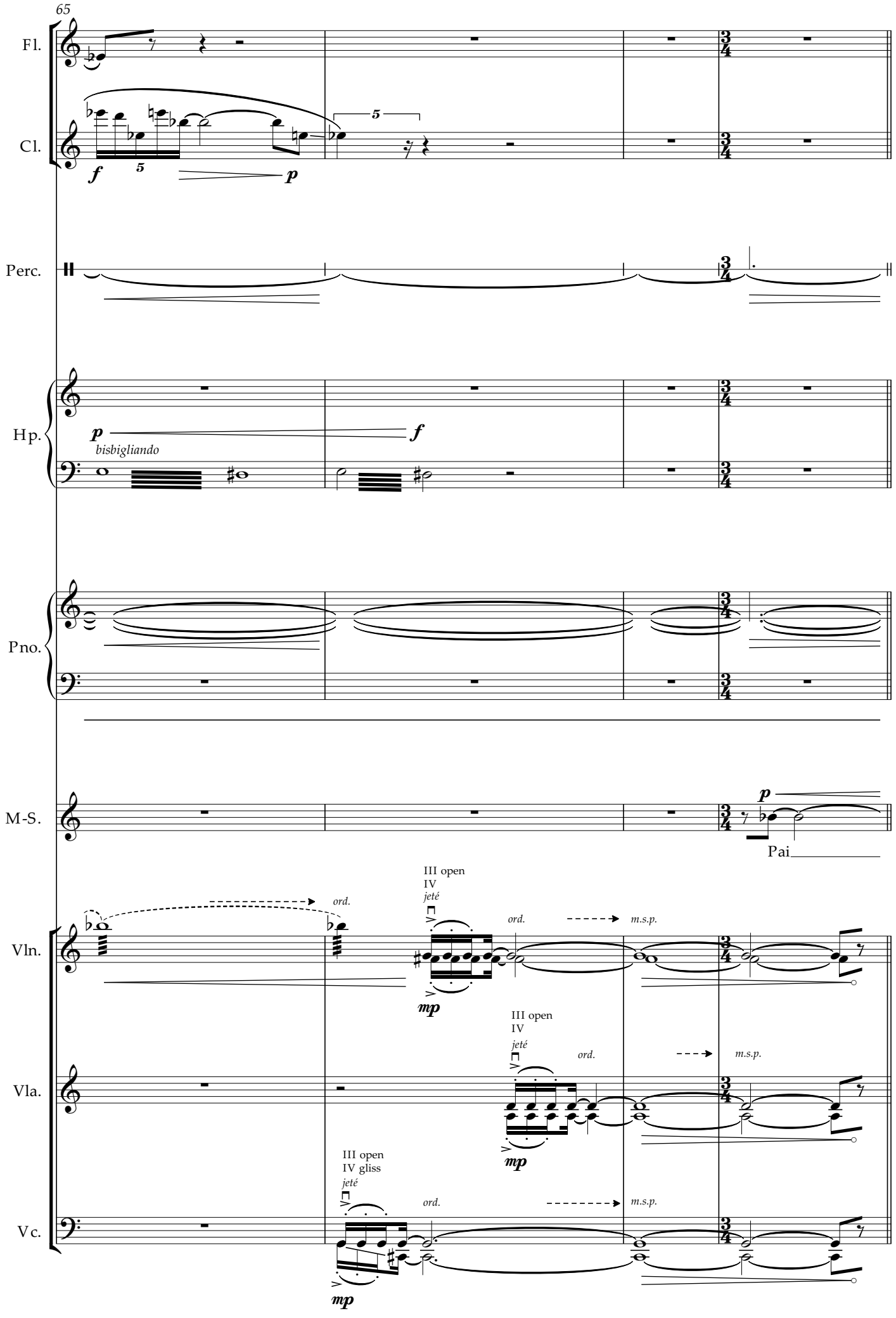

47
Fl.
Cl.
pp or ppp flautando
Crotales
Perc.
mp l.v.
Hp.
Pno.
ppp
pp
p
Let it vibrate until extinction of the sound
8vb
f l.v.
Inside the piano, with a finger,
gliss. on the lowest strings section
M-S.
Vln.
Vla.
Vc.

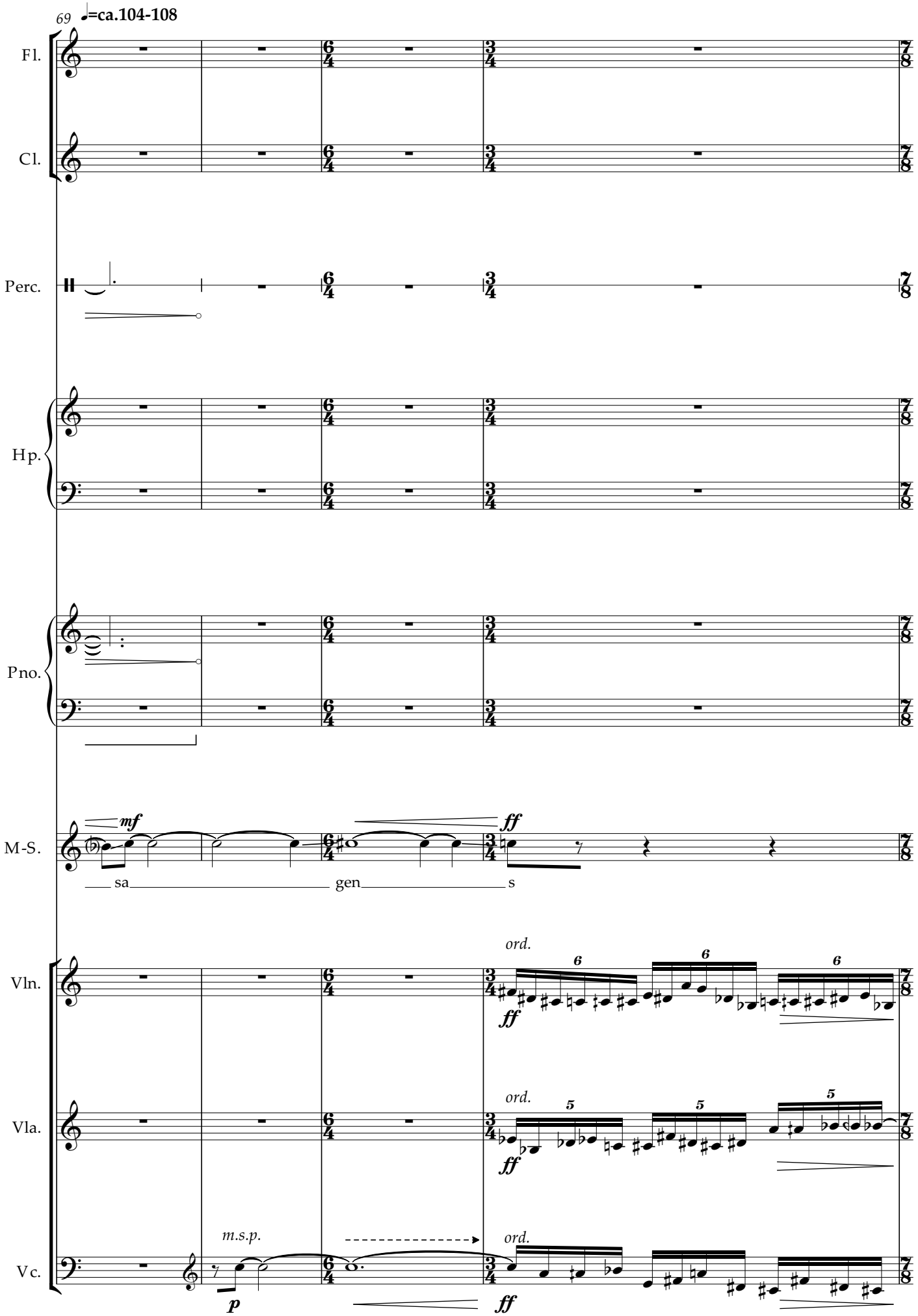

52
♩=ca.56-60
Fl.
Cl.
Bass Drum
Sliding the super ball on the skin of the bass drum (sempre)
Perc.
p
E♭
Hp.
pp l.v.
Inside the piano, sliding with a guitar string along the piano's strings, activating the sound in disconnected grains (sempre)
Pno.
pp
Ped.
M-S.
p
mp
Pai sa
Vln.
m.s.t.
ord.
m.s.p.
Vla.
pp
Vc.

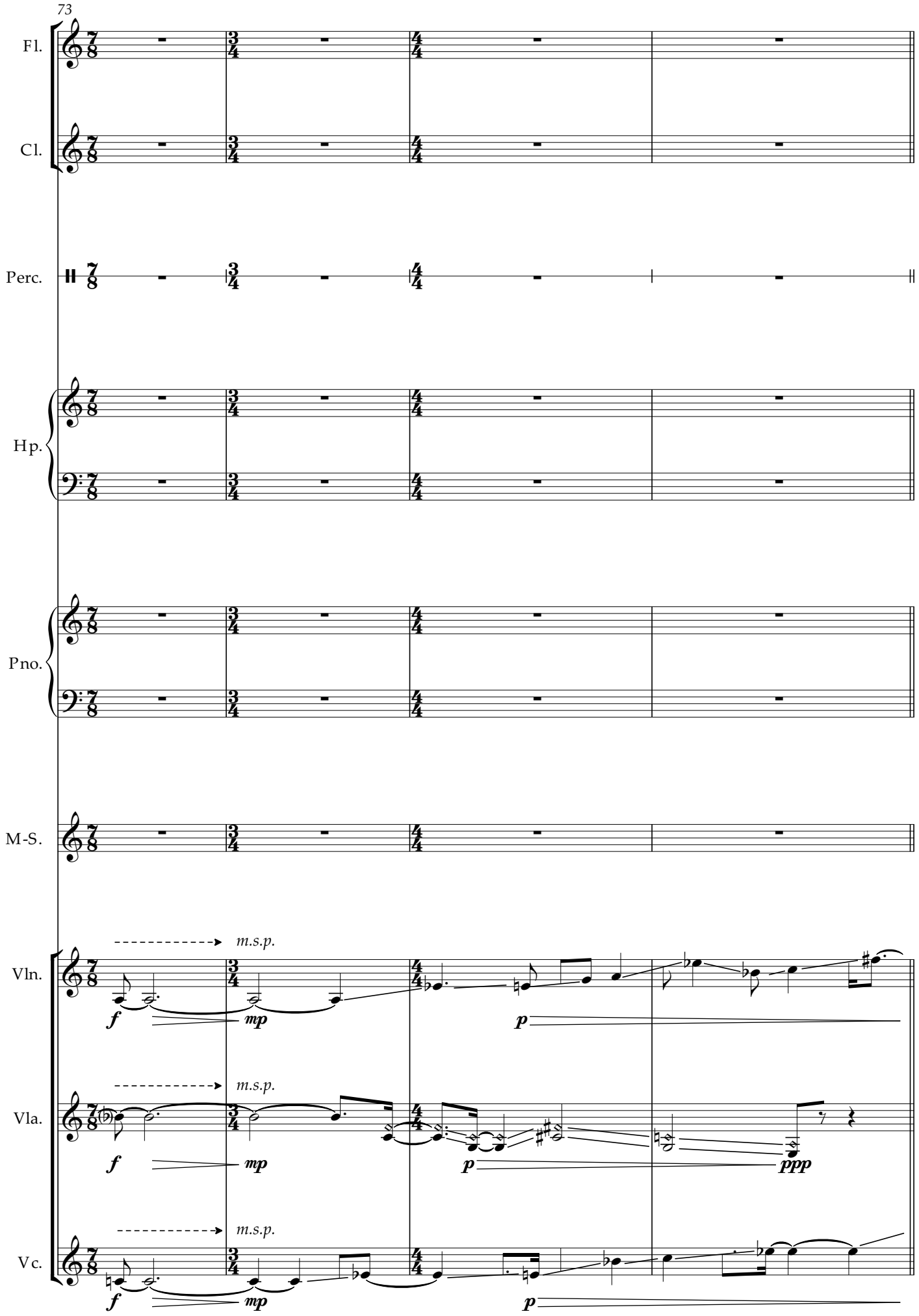

56
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
Vln.
Vla.
Vc.
p dolce
flz.
mp
B♭
p l.v.
mf
gens
que
ro-
III open
IV
jeté
ord.
III open
IV gliss
jeté
m.s.t.
pp


59
Fl.
flz.
ord.
mp
f
5
p
Cl.
ord.
3
6
f
p
Perc.
Hp.
D♯
p
bisbigliando
f
Pno.
M-S.
as
Vln.
III open
IV gliss
jeté
mp
Vla.
III open
IV
jeté
ord.
mp
Vc.
III open
IV
jeté
mp


62
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
Vln.
Vla.
Vc.
p dolce
mp
p
flz.
ord.
ff
p
flz.
ord.
p
mp
E♮
D♯
mp l.v.
p
mp
co mi go
m.s.t.
pp


65
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
Vln.
Vla.
Vc.
f
5
p
bisbigliando
Pai
ord.
III open
IV
jeté
m.s.p.
mp
III open
IV gliss


69
♩=ca.104-108
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
mf
ff
sa
gen
s
Vln.
ord.
ff
Vla.
ord.
ff
Vc.
m.s.p.
p
ord.
ff


73
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
Vln.
Vla.
Vc.
m.s.p.
m.s.p.
m.s.p.
f
mp
p
f
mp
p
ppp
f
mp
p

20

♩=Fast (with energy and chaos)

77

Fl.

flz.

ord.

sfffz p sfffz p sfffz p sfffz p

Cl.

flz.

sfffz p sfffz p sfffz p sfffz p sfffz p

Perc.

Hp.

Pno.

M-S.

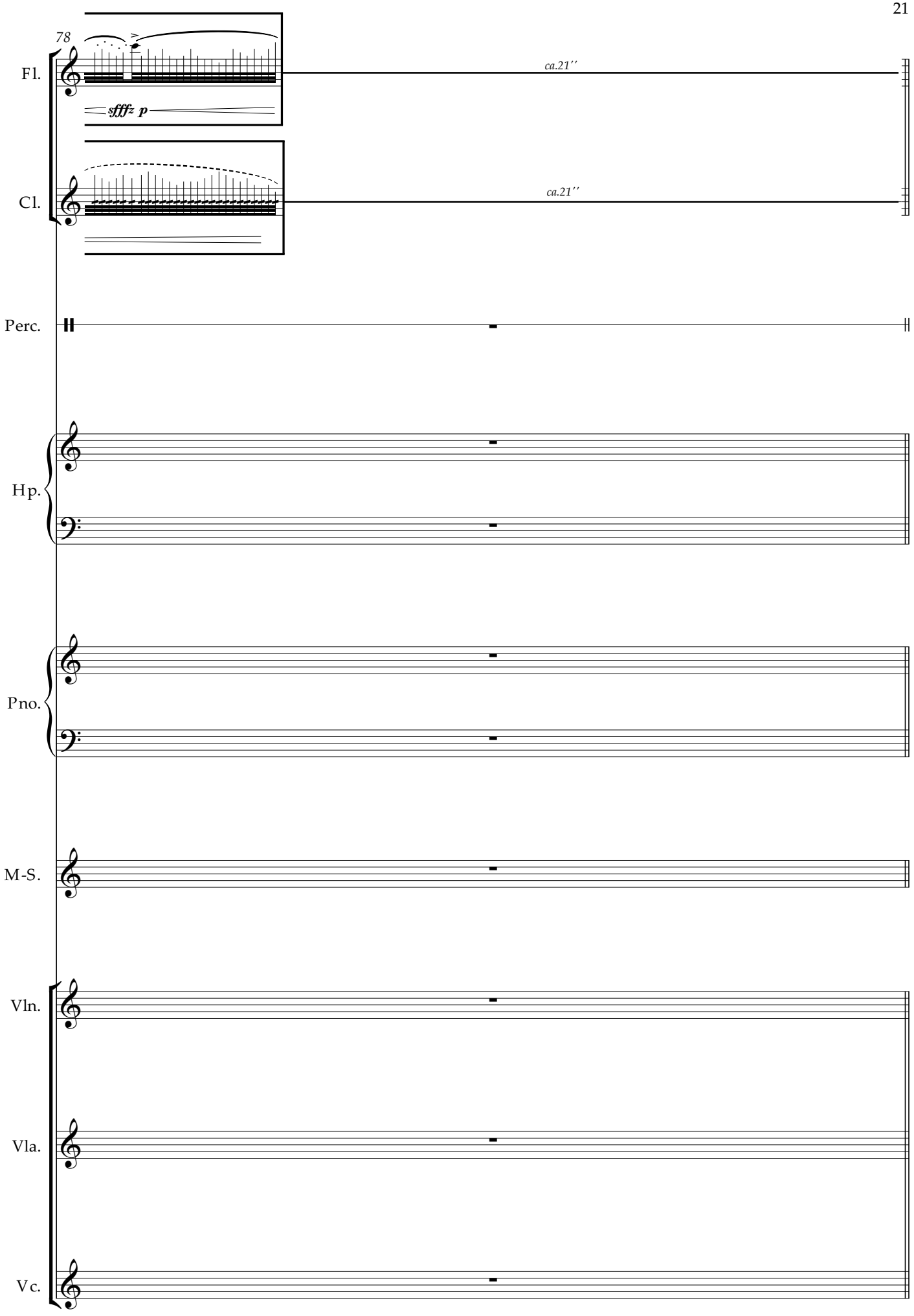
Vln.

ppp

Vla.

Vc.

ppp


78
Fl.
sfffz p
ca.21''
Cl.
ca.21''
Perc.
Hp.
Pno.
M-S.
Vln.
Vla.
Vc.

♩=ca.104-108

79

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

m.s.p.

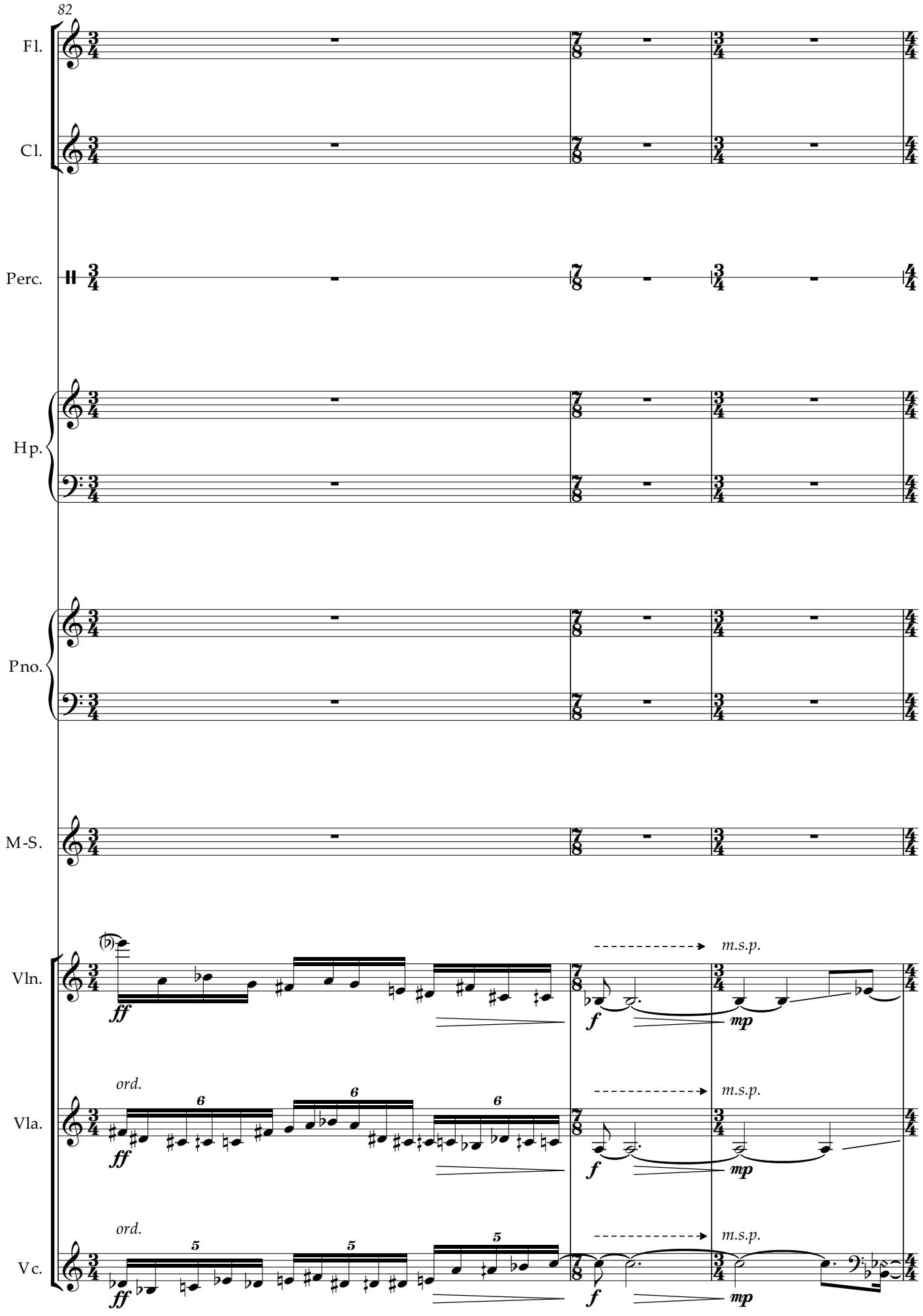
ord.

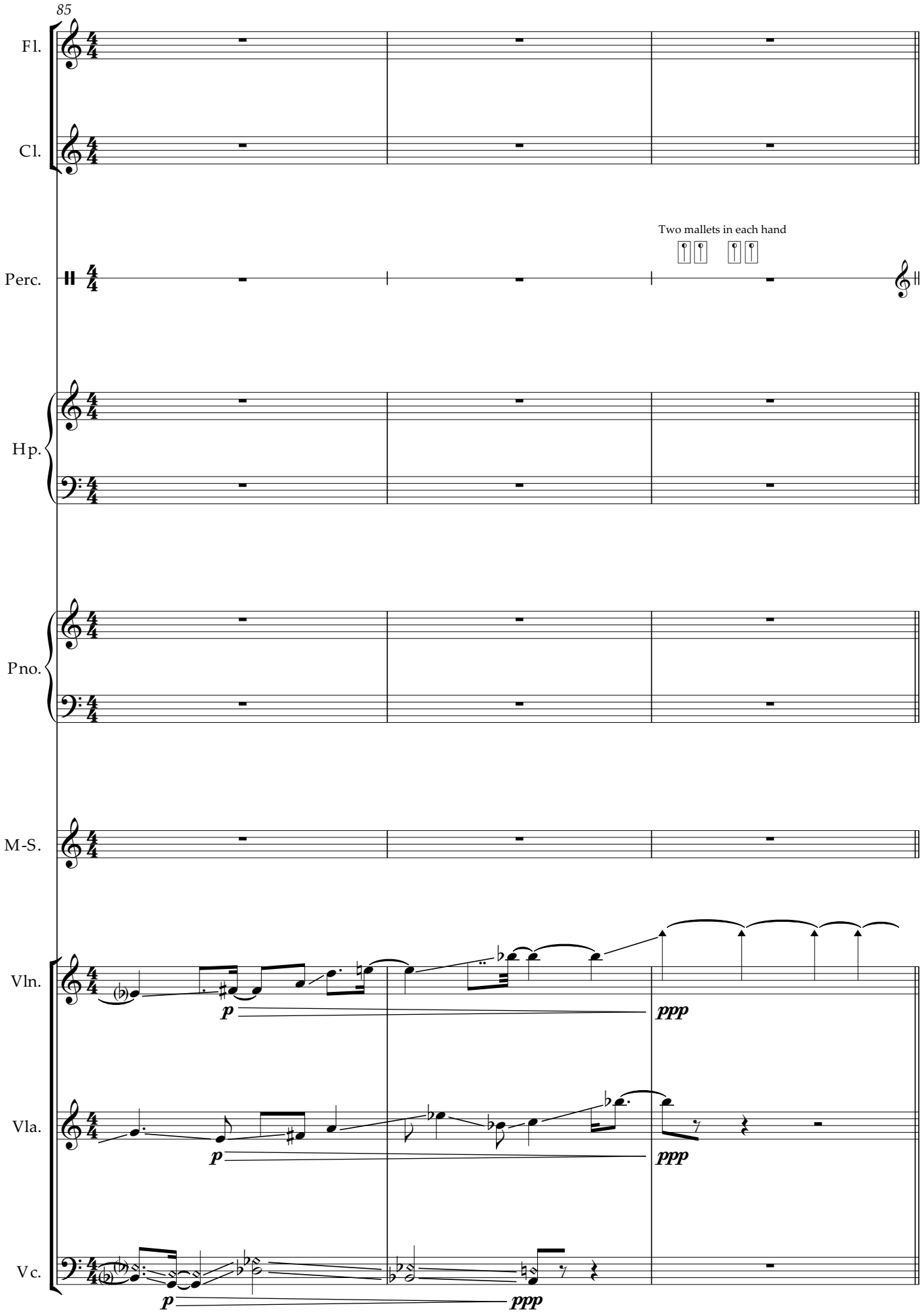
Vln.

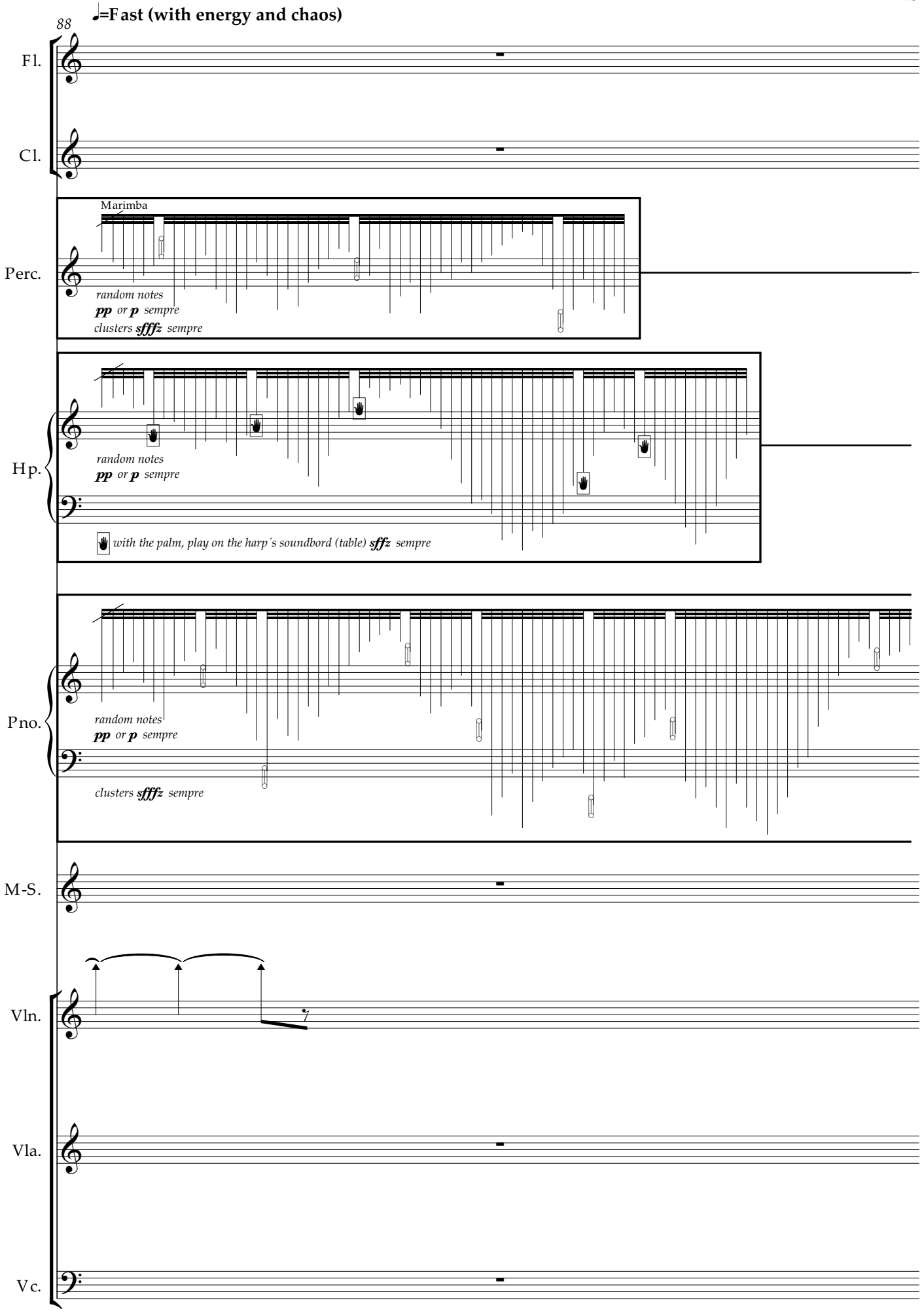
p

Vla.

Vc.


82
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
Vln.
Vla.
Vc.
ff
f
mp
m.s.p.
ord.
6
5


85
Fl.
Cl.
Two mallets in each hand
Perc.
Hp.
Pno.
M-S.
Vln.
p
ppp
Vla.
p
ppp
Vc.
p
ppp


♩=Fast (with energy and chaos)
88
Fl.
Cl.
Marimba
Perc.
random notes
pp or p sempre
clusters sfffz sempre
Hp.
random notes
pp or p sempre
with the palm, play on the harp´s soundbord (table) sffz sempre
Pno.
random notes
pp or p sempre
clusters sfffz sempre
M-S.
Vln.
Vla.
Vc.

89

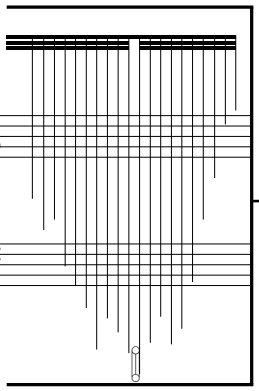
Fl.

Cl.

Perc. *ca.21''*

Hp. *ca.21''*

Pno. *ca.21''*

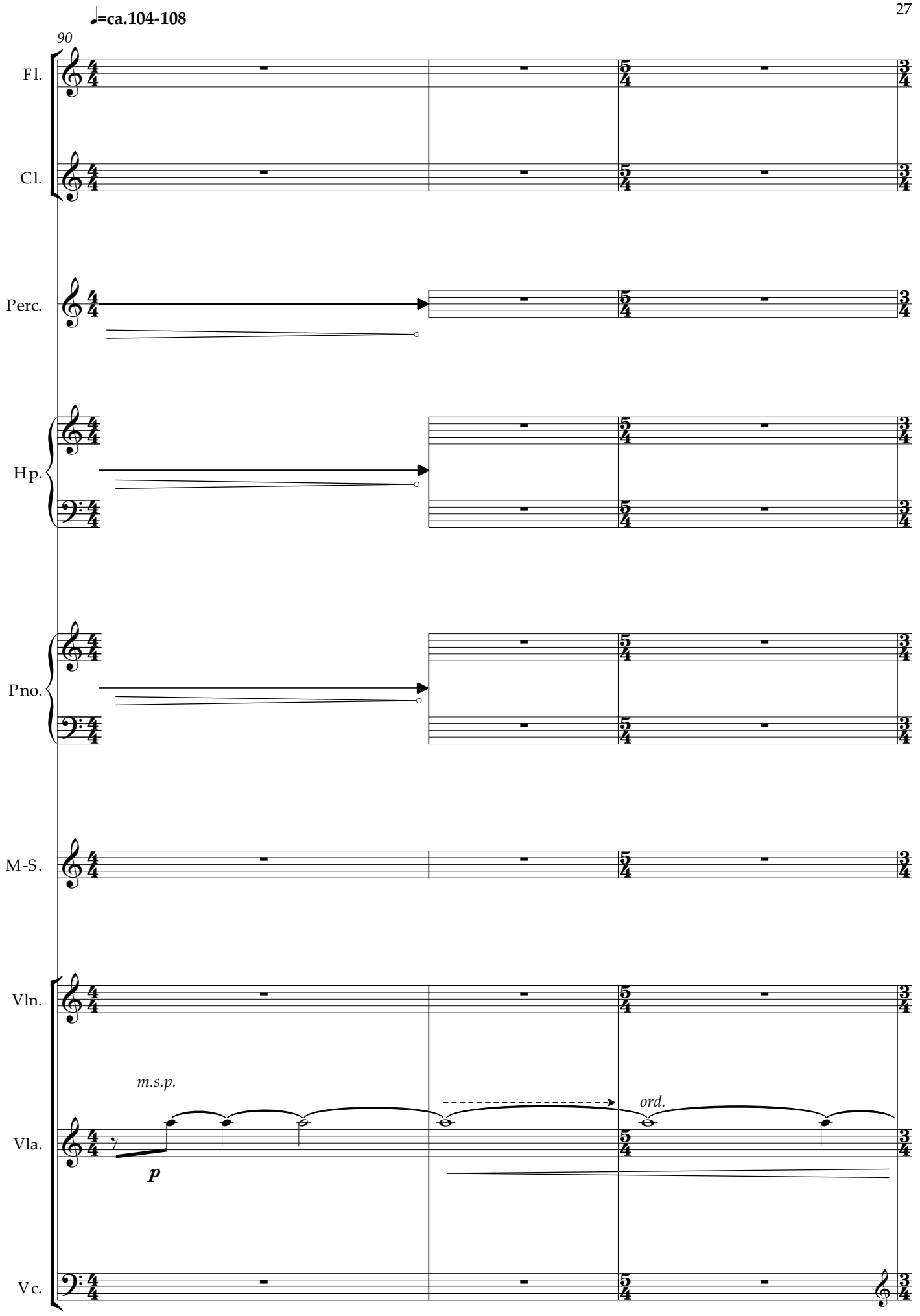


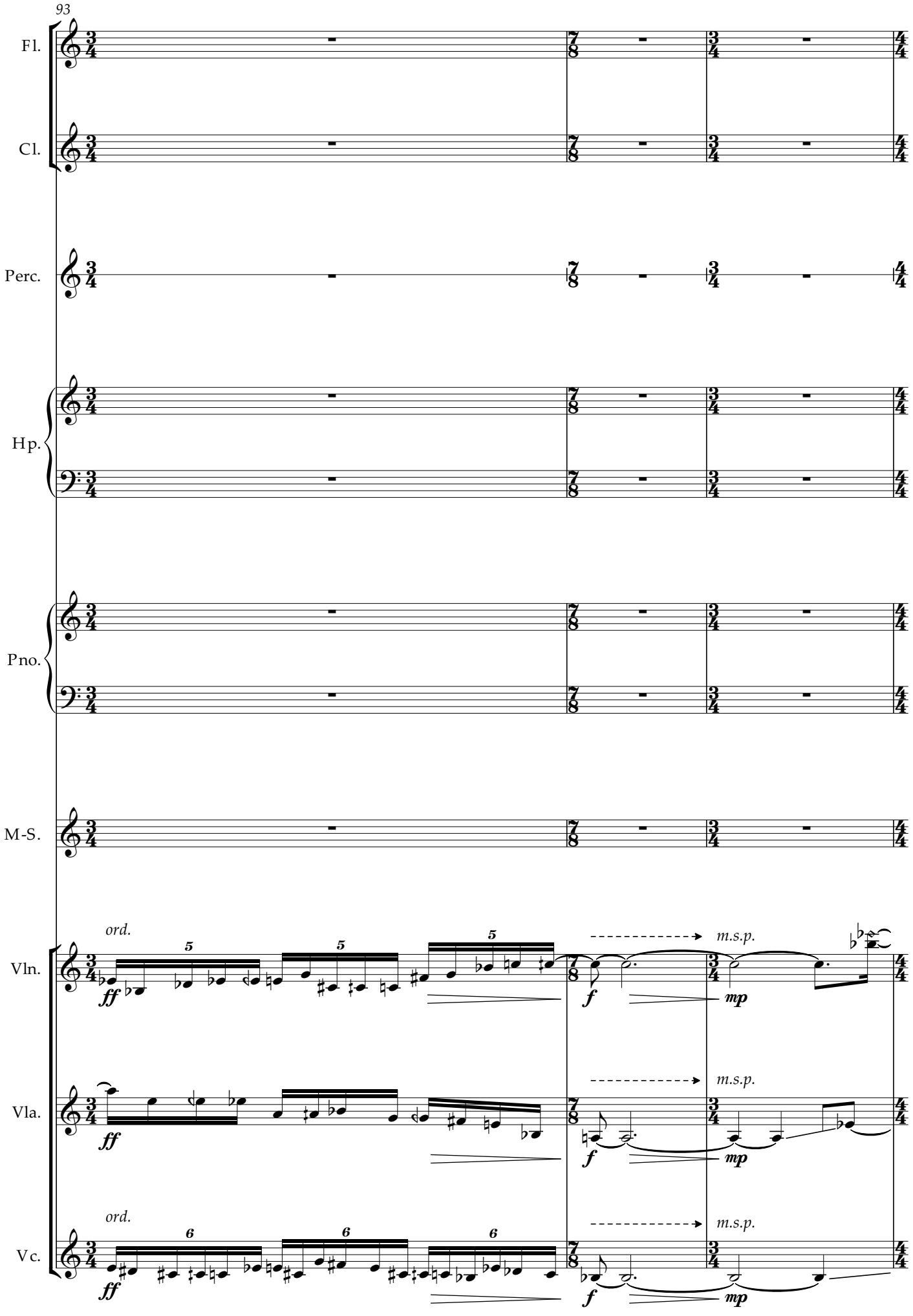
M-S.

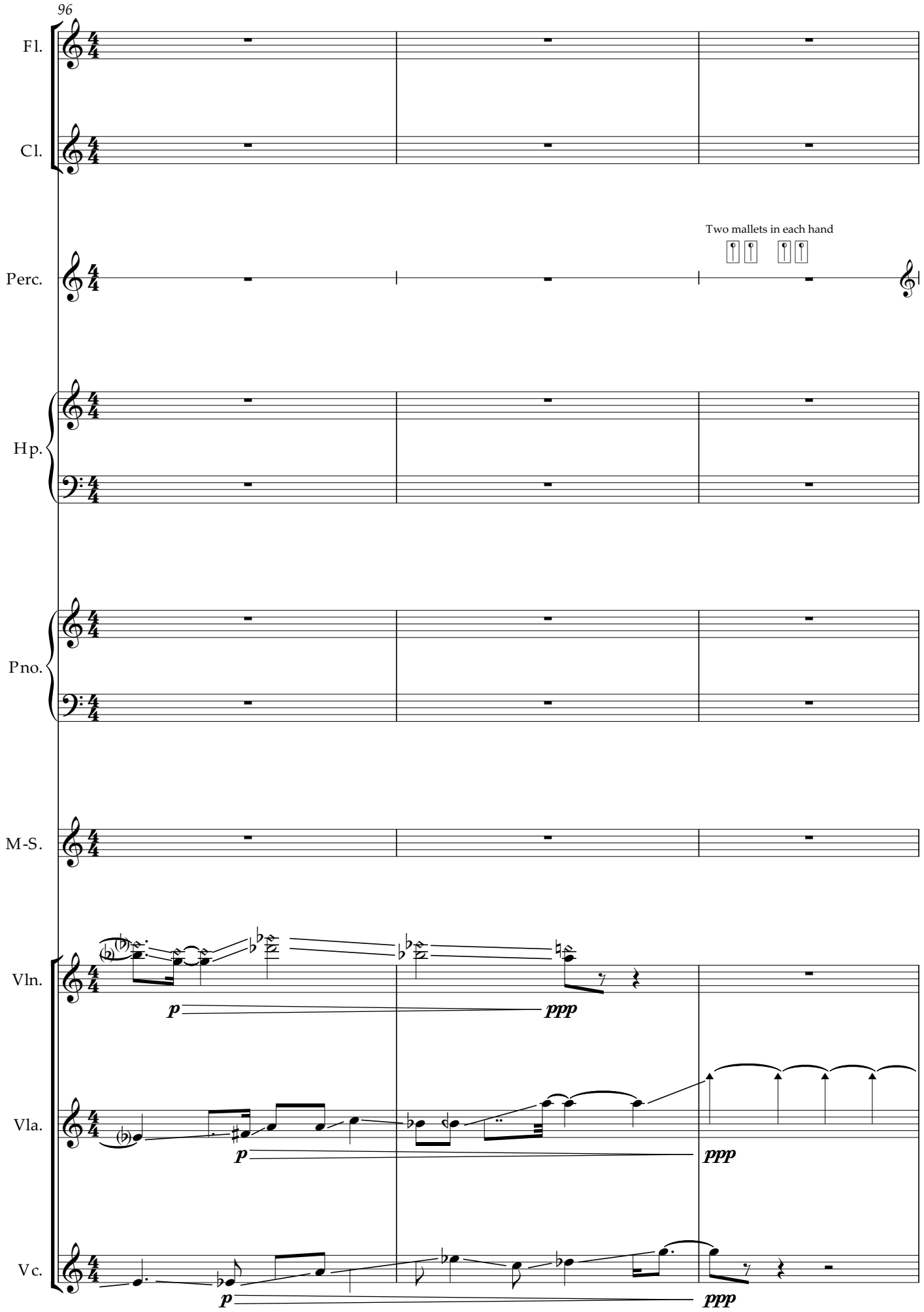
Vln.

Vla.

Vc.


♩=ca.104-108
90
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
Vln.
Vla.
Vc.
m.s.p.
p
ord.


93
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
Vln.
Vla.
Vc.
ord.
ff
f
mp
m.s.p.
5
6


96
Fl.
Cl.
Two mallets in each hand
Perc.
Hp.
Pno.
M-S.
Vln.
p
ppp
Vla.
p
ppp
Vc.
p
ppp

30

♩=Fast (with energy and chaos)

99

Fl.

flz.

ord.

sfffz p ***sfffz p*** ***sfffz p*** ***sfffz p***

Cl.

flz.

sfffz p ***sfffz p*** ***sfffz p*** ***sfffz p*** ***sfffz p***

Perc.

Marimba

random notes
pp *or* ***p*** *sempre*
clusters ***sfffz*** *sempre*

Hp.

random notes
pp *or* ***p*** *sempre*

with the palm, play on the harp´s soundbord (table) ***sffz*** *sempre*

Pno.

random notes
pp *or* ***p*** *sempre*

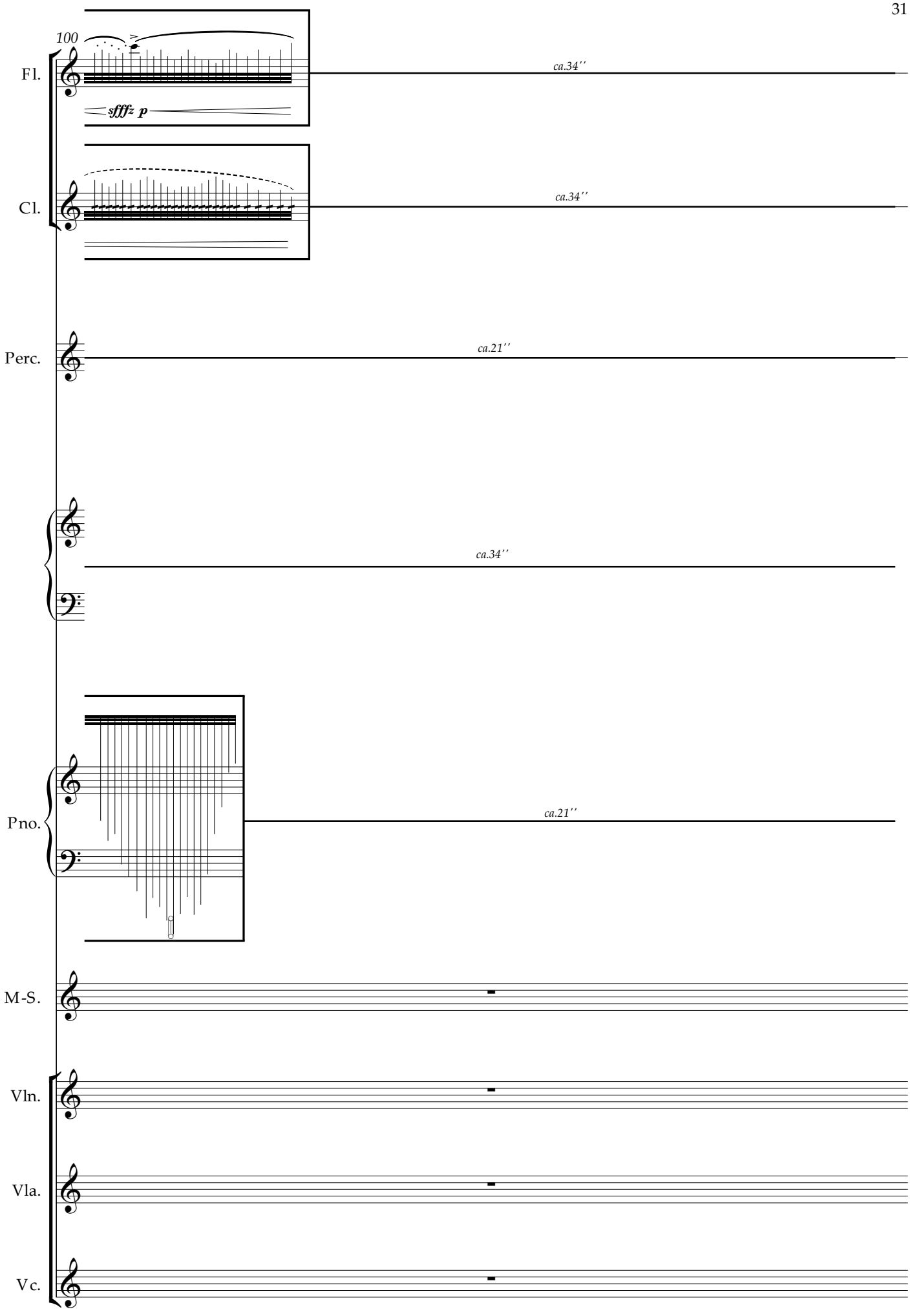
clusters ***sfffz*** *sempre*

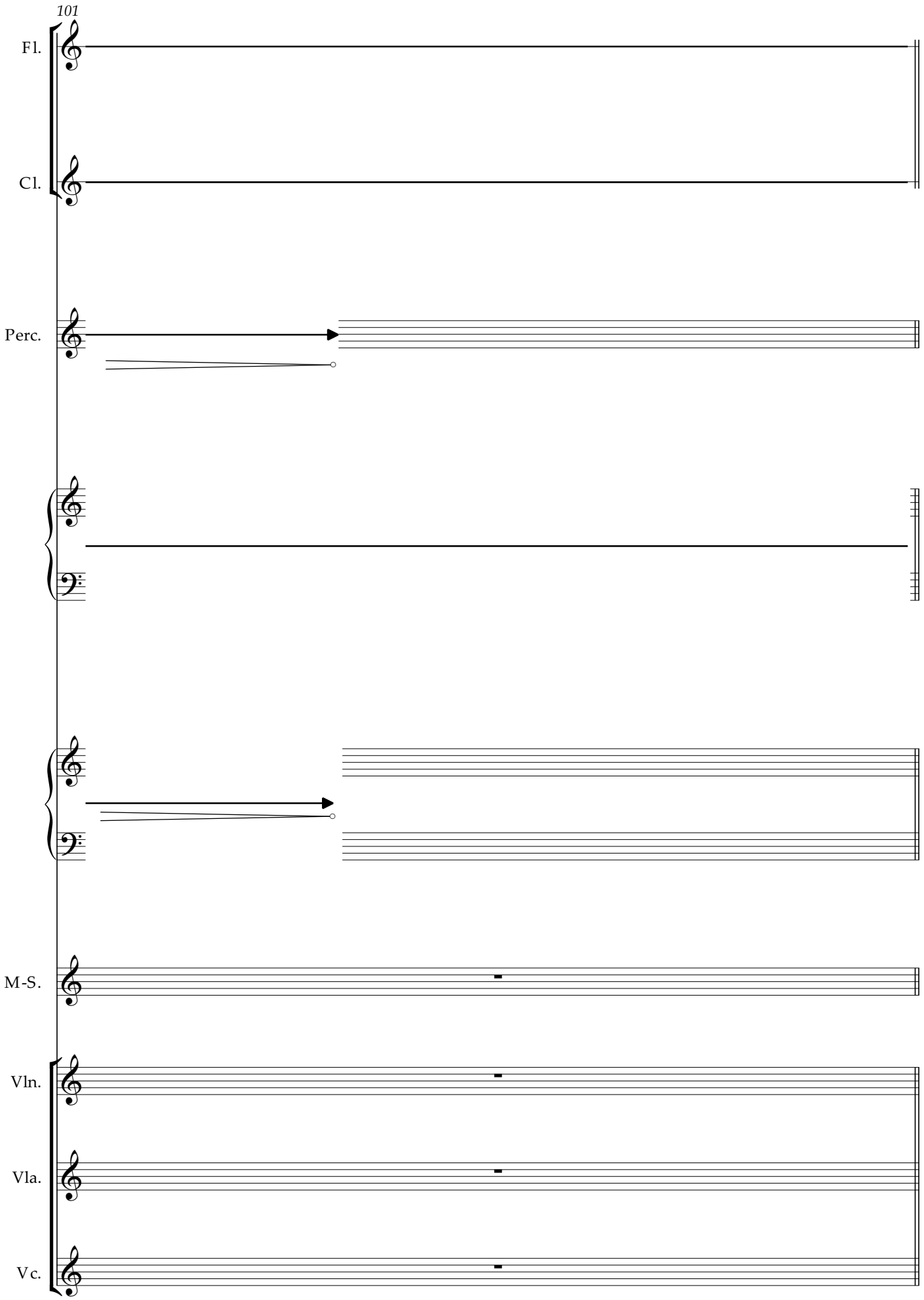
M-S.

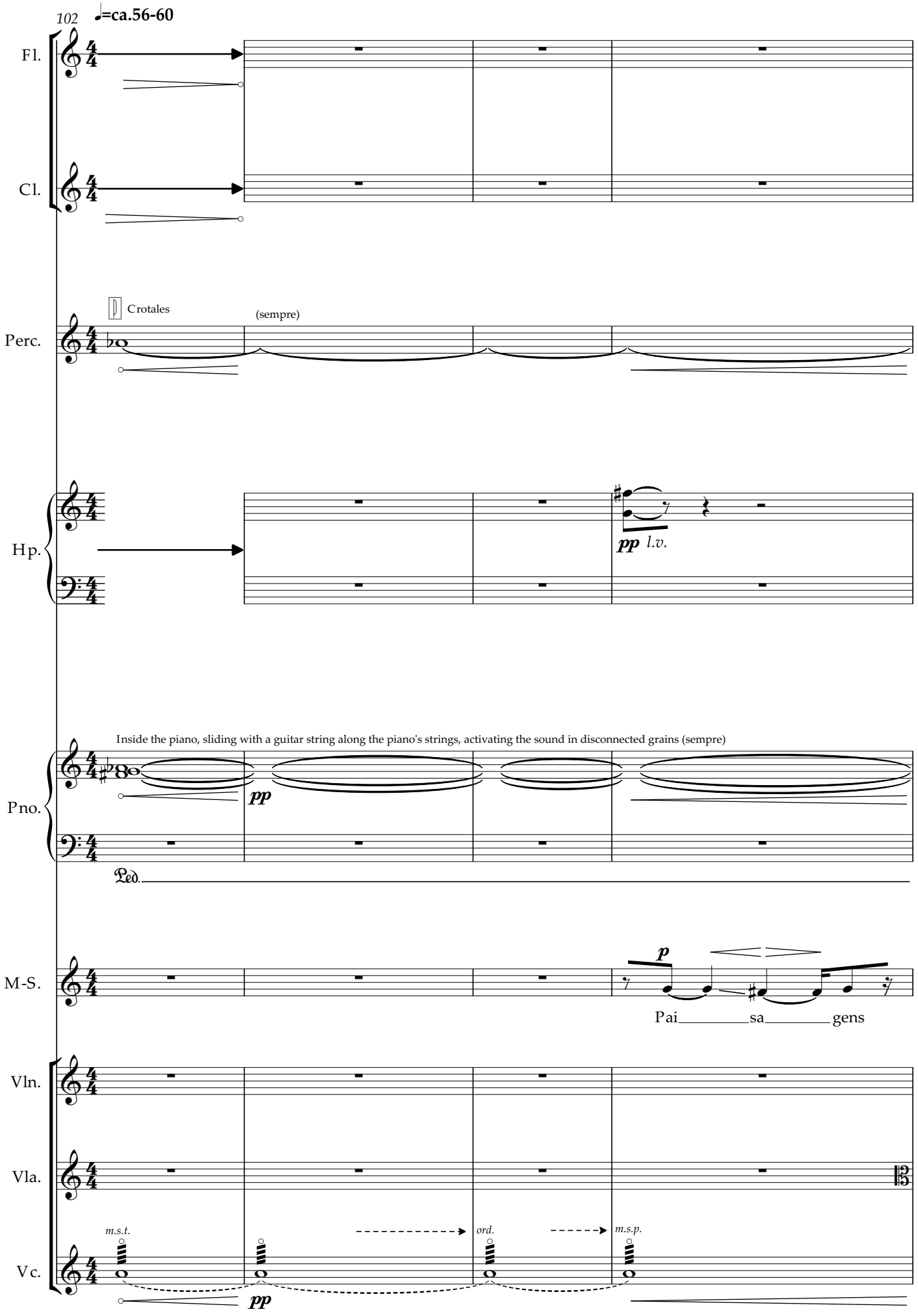
Vln.

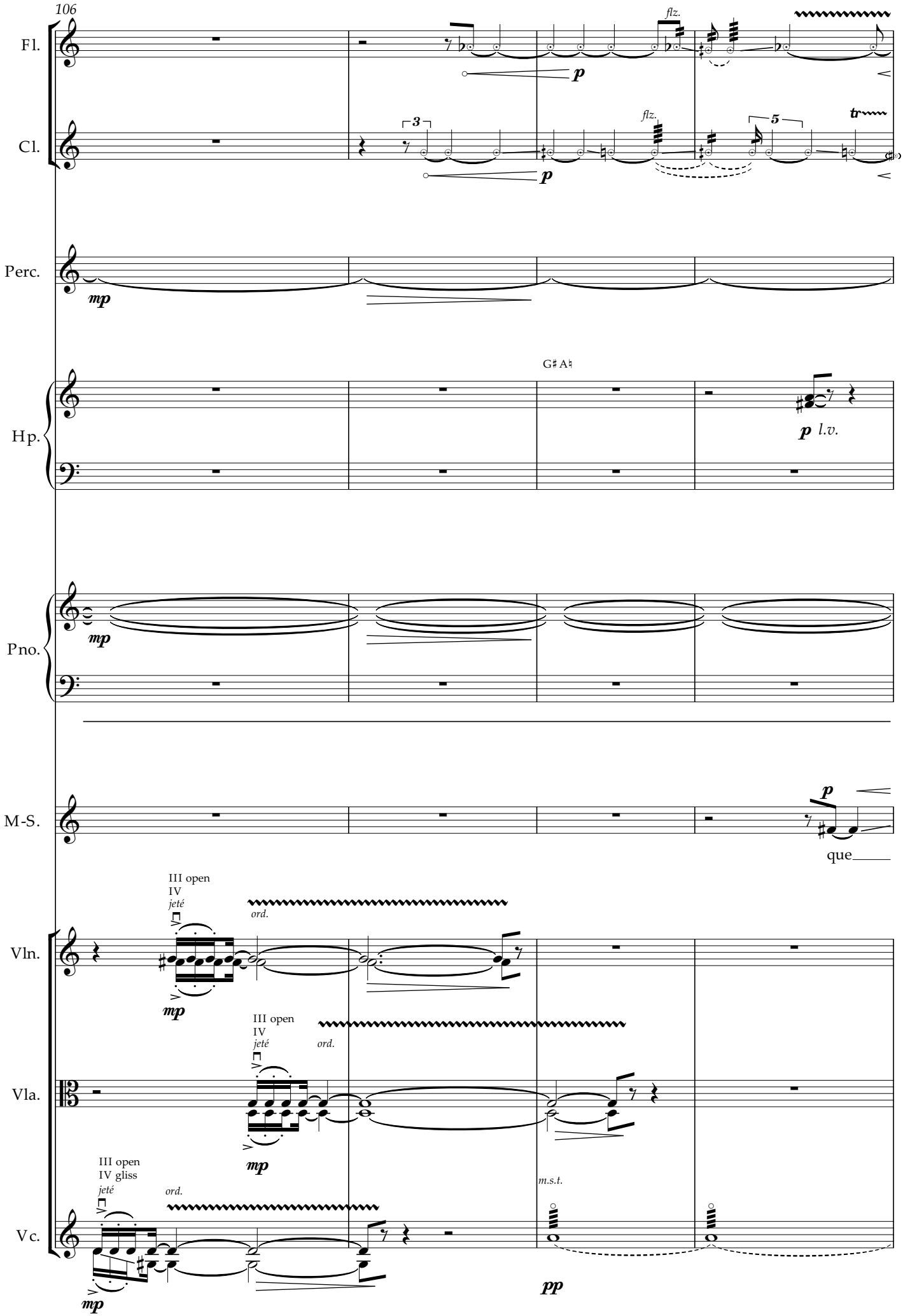
Vla.

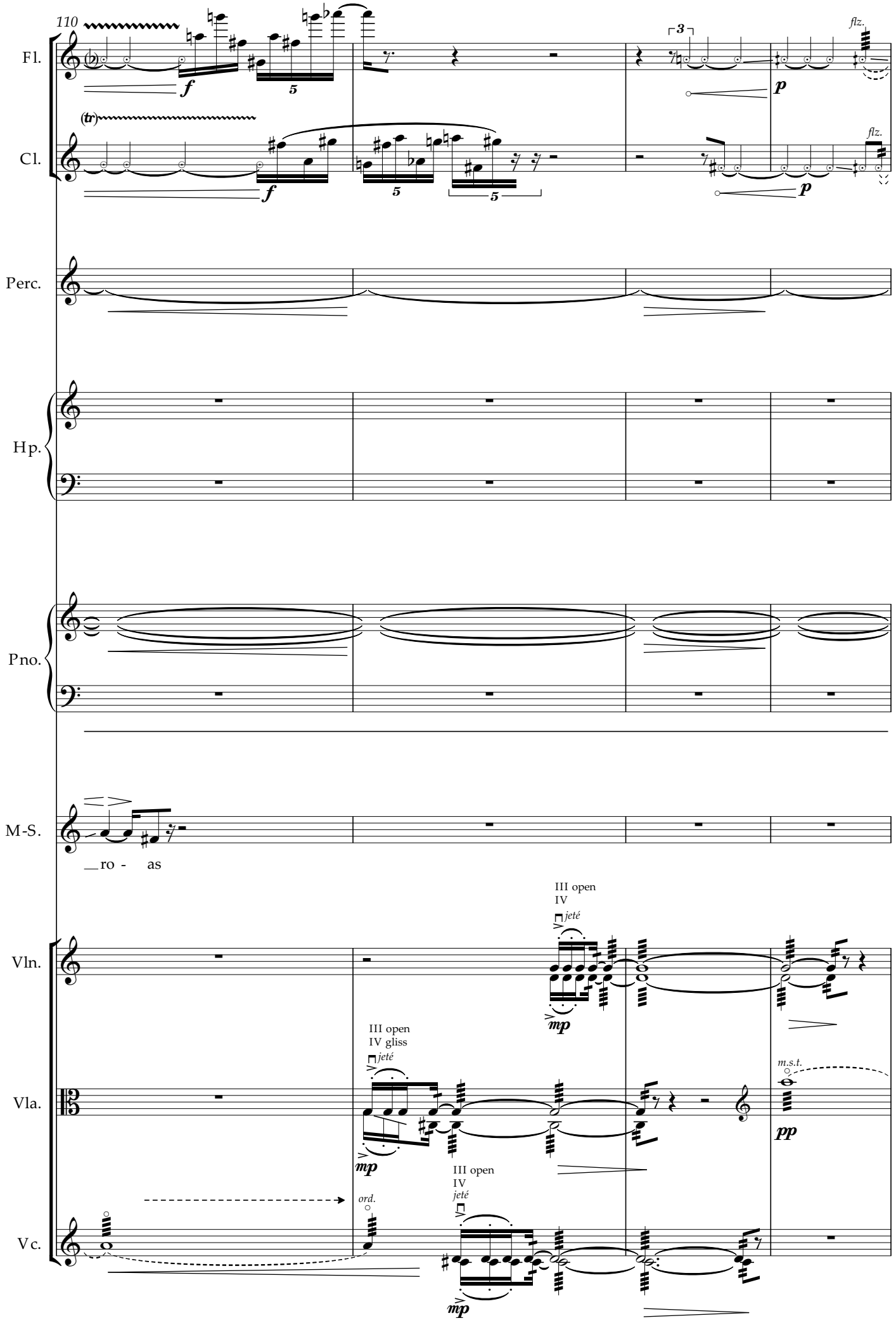
Vc.

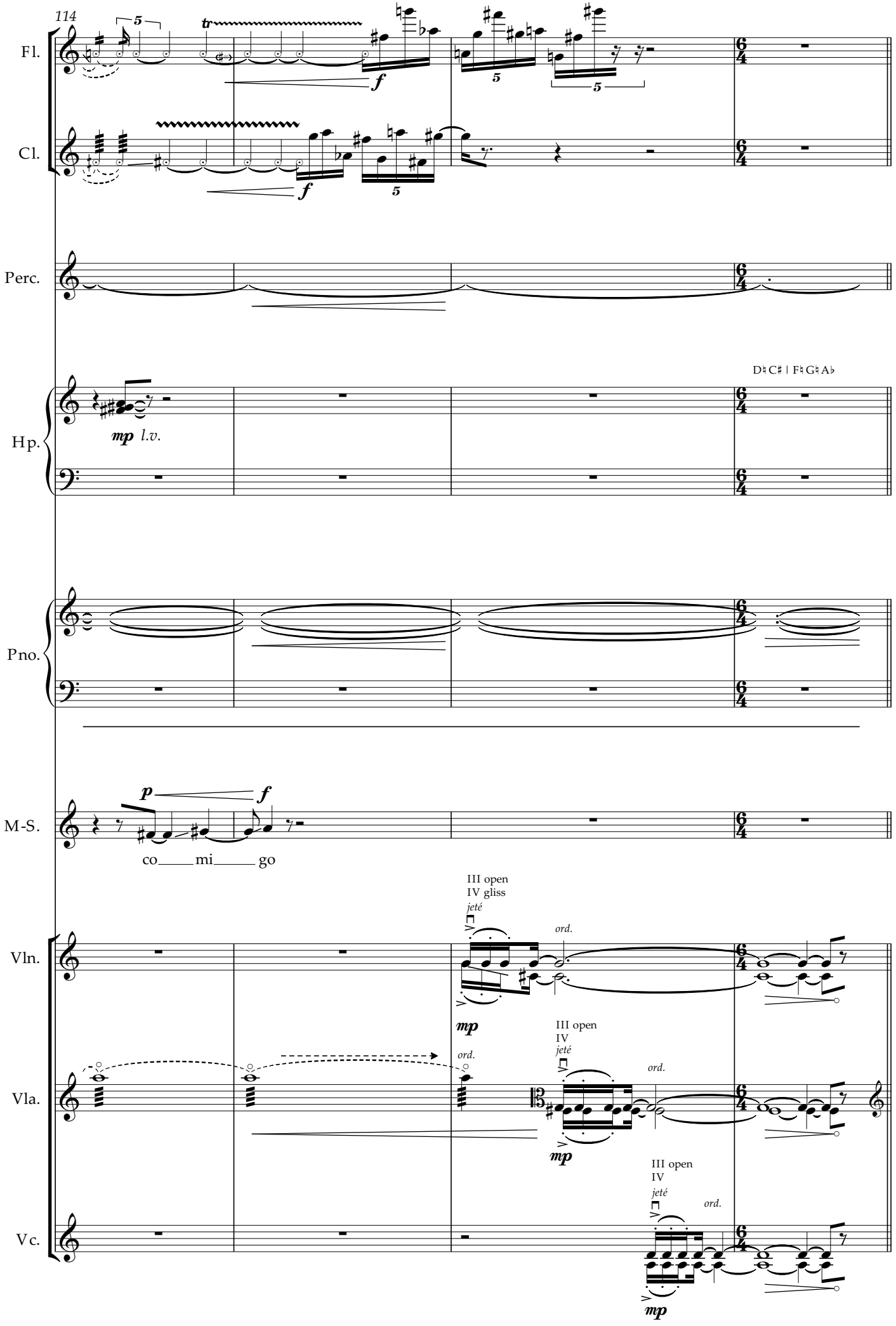

100
Fl.
sfffz p
ca.34''
Cl.
ca.34''
Perc.
ca.21''
ca.34''
Pno.
ca.21''
M-S.
Vln.
Vla.
Vc.

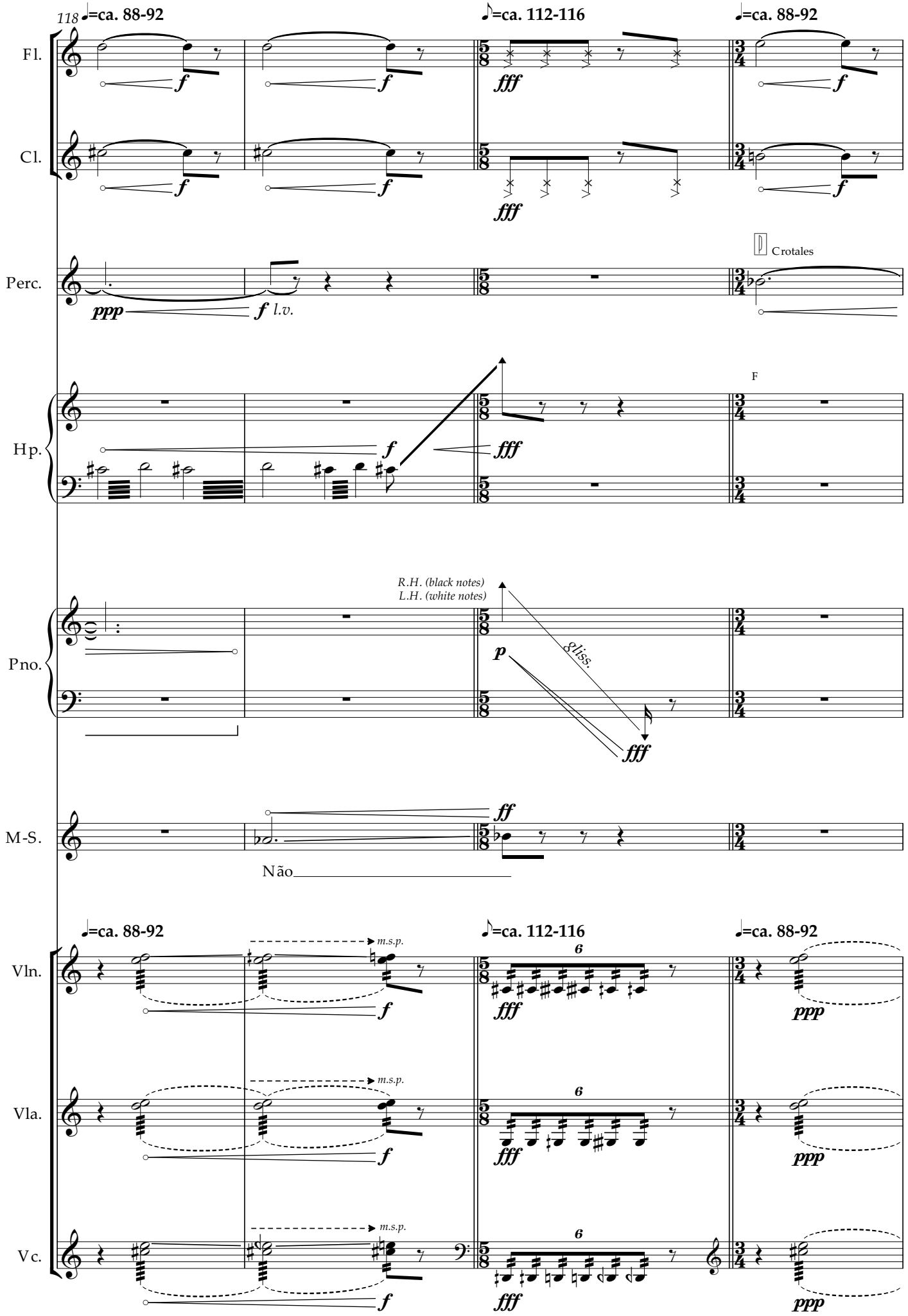

101
Fl.
Cl.
Perc.
M-S.
Vln.
Vla.
Vc.

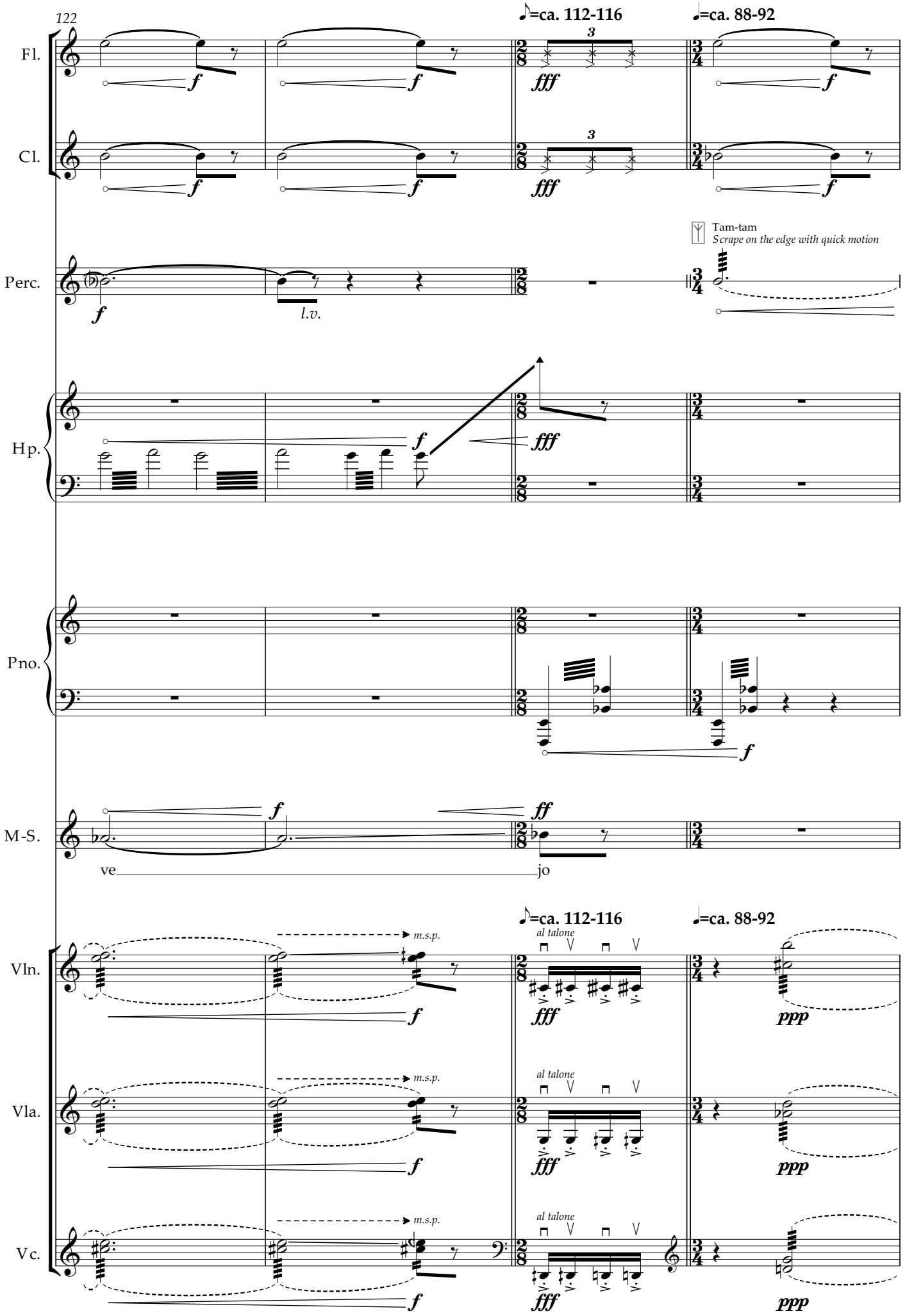

102
♩=ca.56-60
Fl.
Cl.
Crotales
(sempre)
Perc.
Hp.
pp l.v.
Inside the piano, sliding with a guitar string along the piano's strings, activating the sound in disconnected grains (sempre)
Pno.
pp
Ped.
M-S.
p
Pai sa gens
Vln.
Vla.
Vc.
m.s.t.
ord.
m.s.p.
pp

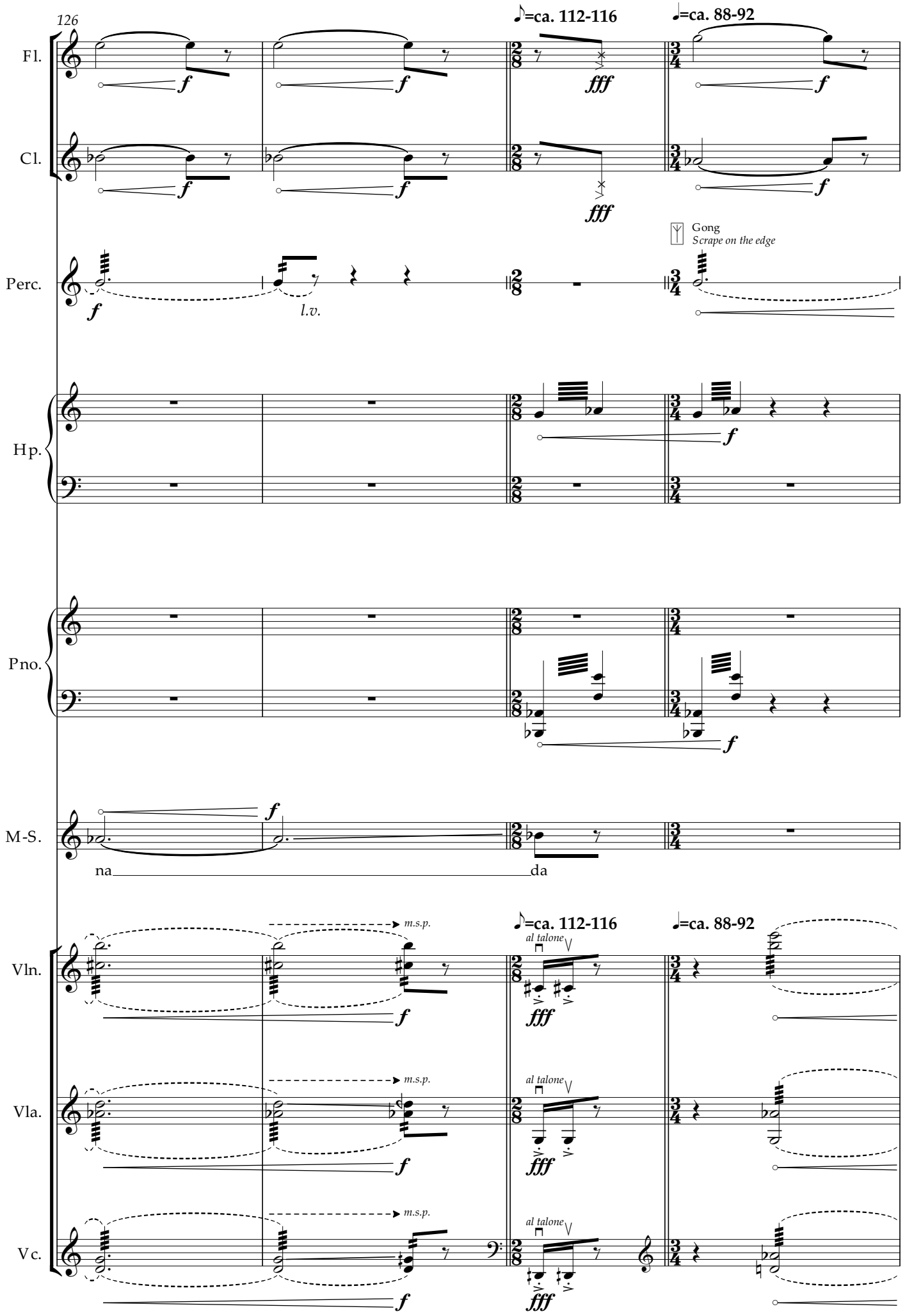

106
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
Vln.
Vla.
Vc.
flz.
p
3
5
tr
mp
G♯ A♮
p l.v.
que
III open
IV
jeté
ord.
III open
IV gliss
m.s.t.
pp

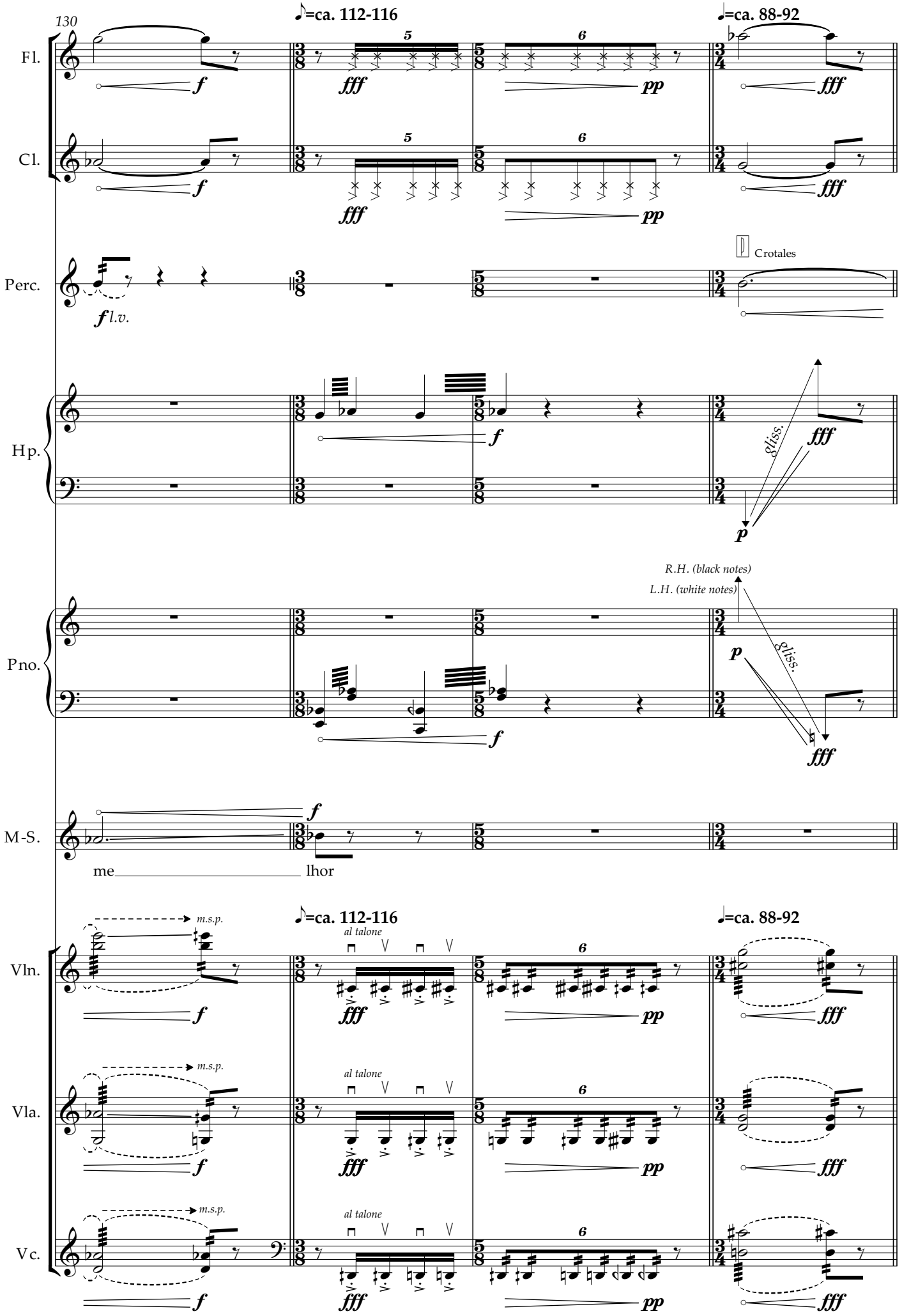

110
Fl.
Cl.
Perc.
Hp.
Pno.
M-S.
ro - as
Vln.
Vla.
Vc.
flz.
m.s.t.
ord.
III open
IV
jeté
III open
IV gliss
jeté
III open
IV
jeté

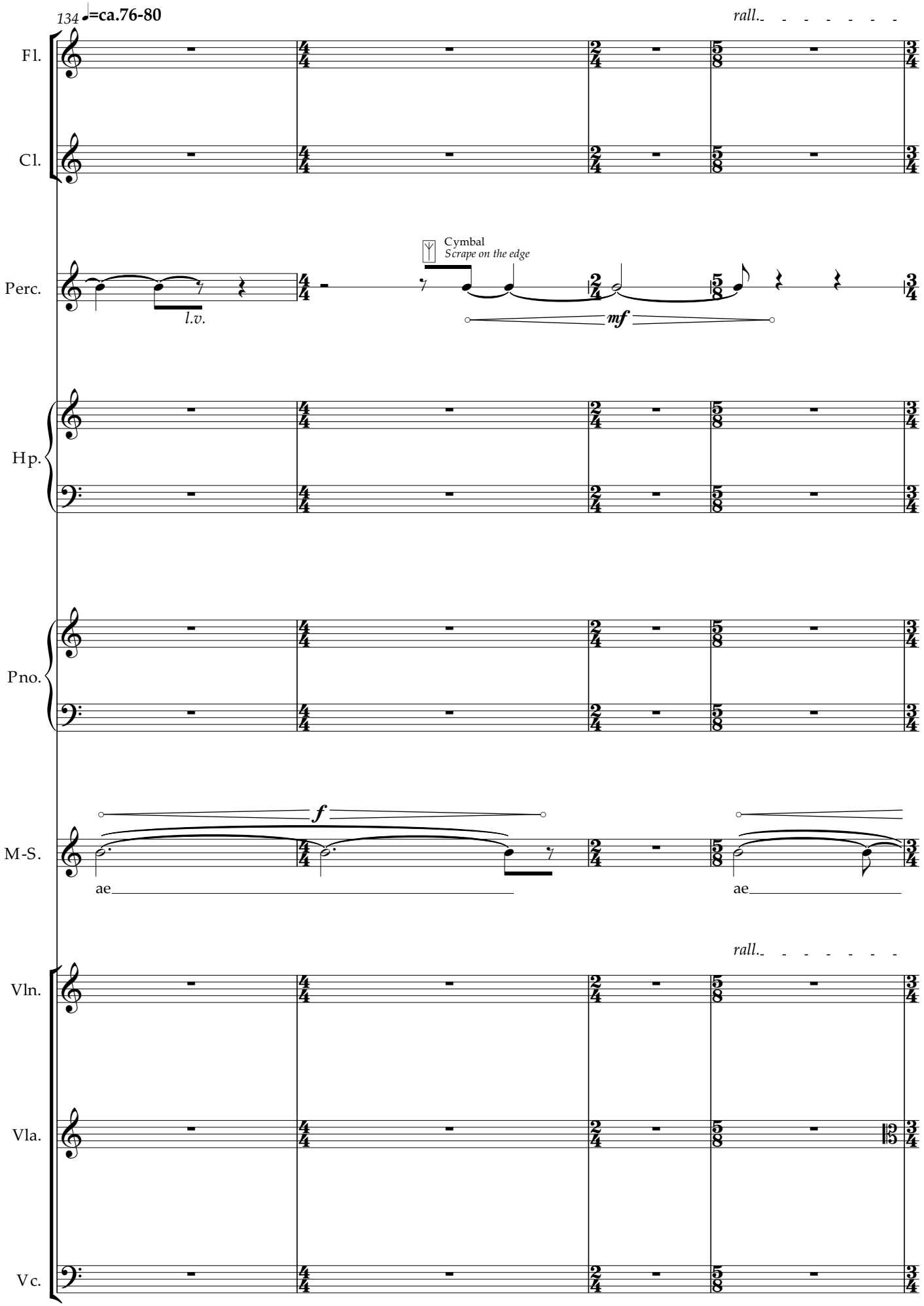

114
Fl.
Cl.
Perc.
Hp.
mp l.v.
D♮ C♯ | F♮ G♮ A♭
Pno.
M-S.
p
f
co mi go
Vln.
III open
IV gliss
jeté
ord.
mp
Vla.
III open
IV
jeté
ord.
mp
Vc.
III open
IV
jeté
ord.
mp

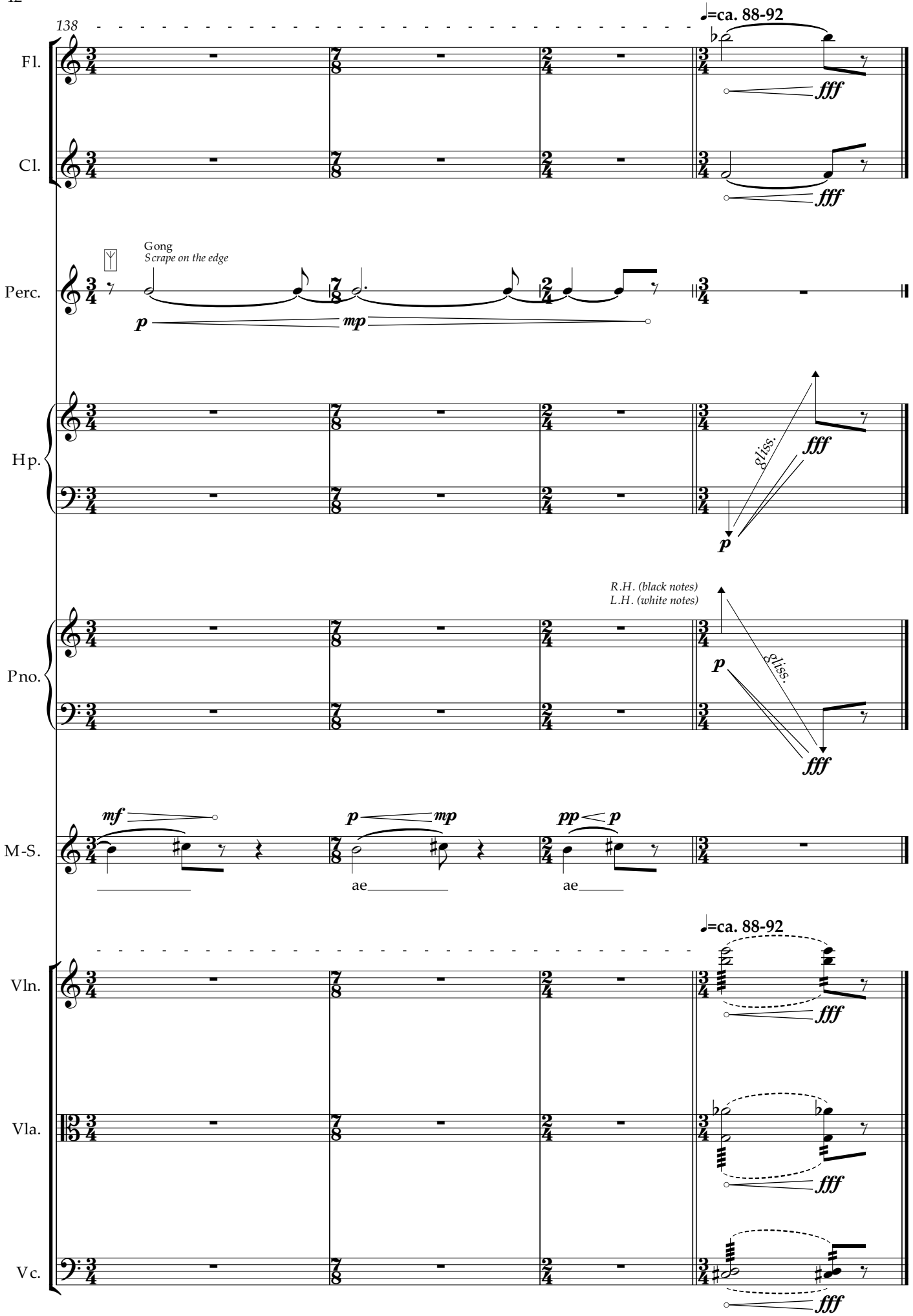

118
♩=ca. 88-92
♪=ca. 112-116
♩=ca. 88-92
Fl.
Cl.
Perc.
Crotales
Hp.
F
Pno.
R.H. (black notes)
L.H. (white notes)
gliss.
M-S.
Não
Vln.
Vla.
Vc.
m.s.p.


122
♪=ca. 112-116
♩=ca. 88-92
Fl.
Cl.
Perc.
Tam-tam
Scrape on the edge with quick motion
l.v.
Hp.
Pno.
M-S.
ve
jo
Vln.
Vla.
Vc.
m.s.p.
al talone


126
♪=ca. 112-116
♩=ca. 88-92
Fl.
Cl.
Perc.
Gong
Scrape on the edge
l.v.
Hp.
Pno.
M-S.
na
da
Vln.
Vla.
Vc.
m.s.p.
al talone


130
♪=ca. 112-116
♩=ca. 88-92
Fl.
Cl.
Perc.
Crotales
l.v.
Hp.
gliss.
Pno.
R.H. (black notes)
L.H. (white notes)
M-S.
me
lhor
m.s.p.
al talone
Vln.
Vla.
Vc.


134 ♩=ca.76-80
rall.
Fl.
Cl.
Perc.
Cymbal
Scrape on the edge
l.v.
mf
Hp.
Pno.
M-S.
f
ae
ae
rall.
Vln.
Vla.
Vc.


138
♩=ca. 88-92
Fl.
Cl.
fff
Perc.
Gong
Scrape on the edge
p
mp
Hp.
gliss.
R.H. (black notes)
L.H. (white notes)
Pno.
mf
pp
ae
Vln.
Vla.
Vc.