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Title

Paisagens, Quero-as Comigo

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Publication Date

2020

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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.hugovascoris.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...

Umás 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)

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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.



Flatterzunge (*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

PAISAGENS, QUERO-AS COMIGO

for ensemble

(2019)

Score in C

Hugo Vasco Reis (1981)

♩ = ca. 56-60

Flute

Clarinet in B \flat

Percussion

Cymbal (sempre)

legato *pp*

Harp

D \flat C B | E F G A \flat

pp l.v.

Piano

Inside the piano, sliding with a guitar string along the piano's strings, activating the sound in disconnected grains (sempre)

pp

Red.

Mezzo-soprano

p

Pai sa gens

m.s.t. *ord.* *m.s.p.*

Violin

pp

Viola

Violoncello

Musical score for "Paisagens, Quero-as Comigo | Ensemble", page 2. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Musician (M-S.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Fl.: Starts at measure 5. Features a *p* dynamic and *flz.* (flautando) markings. Includes a trill at the end of the section.

Cl.: Starts at measure 5. Features a *p* dynamic, *flz.* (flautando) markings, a triplet (3), and a quintuplet (5).

Perc.: Features a *mp* dynamic marking and a long, sustained note.

Hp.: Features a *p l.v.* (piano left hand) marking at the end of the section.

Pno.: Features a *mp* dynamic marking and a long, sustained note.

M-S.: Features a *p* dynamic marking and the word "que" at the end of the section.

Vln.: Features a *mp* dynamic marking, *III open*, *IV gliss*, *jeté*, and *ord.* markings. Includes a *m.s.t.* (messa di voce) marking and a *pp* dynamic marking.

Vla.: Features a *mp* dynamic marking, *III open*, *IV jeté*, and *ord.* markings.

Vc.: Features a *mp* dynamic marking, *III open*, *IV jeté*, and *ord.* markings.

9

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

f

p

flz.

tr

5

3

ord.

III open
IV jeté

III open
IV jeté

III open
IV gliss
jeté

mp

pp

m.s.t.

_ro - as

13

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

mp l.v.

f

f

p *f*

co mi go

III open
IV
jeté
ord. -----> m.s.p.

III open
IV
jeté
ord. -----> m.s.p.

III open
IV
jeté
ord. -----> m.s.p.

mp

mp

mp

♩=ca.44-48

17

Fl. *sfz* *ff* *p* *ff*

Cl. *sfz* *ff* *p* *ff*

Perc. Tubular Bells *p l.v.* Tam-tam *ff*

Hp. *p* gliss. *ff*

Pno. *ff l.v.*
Inside the piano, with a finger, gliss. on the lowest string's section

M-S. *p* *m* *Boca Chiusa*

Vln. *sfz* *p* *m.s.p.* *ord.* *ff* *pp*

Vla. *sfz* *p* *m.s.p.* *ord.* *ff* *pp*

Vc. *sfz* *p* *m.s.p.* *ord.* *ff* *pp*

22 $\text{♩} = \text{ca. } 88-92$

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

Bass Drum

p *ff*

simile
each note up a quarter tone (sempre)

6

5

p *ff* *p*

25

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

Bass Drum

p

fff

p

fff

p

fff

sfp < *ff*

não_____

fff

ff

p

fff

ff

p

fff

ff

p

29

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

p *fff*

sfz *ff*

fff *ff*

fff *ff*

fff *ff*

fff *ff*

fff *ff*

não _____

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. *sfz* *p* *tr* *ff* *pp*

Cl. *sfz* *p* *tr* *ff* *pp*

Perc. *p l.v.* Tubular Bells Gong *ff*

Hp. *p* *gliss.* *ff*

Pno. *ff l.v.*
Inside the piano, with a finger, gliss. on the lowest string's section

M-S. *p* *m* *Boca Chiusa*

Vln. *sfz* *p* *m.s.p.* *ff*

Vla. *sfz* *p* *m.s.p.* *ff*

Vc. *sfz* *p* *m.s.p.* *ff*

37 ♩=ca.76-80 (scorrevole)

Fl.

Cl.

Perc. D Crotales C Crotales

Hp. F#

Pno. tremolo lento tr tremolo lento tr pp

M-S. pp mezza voce ae

Vln.

Vla.

Vc.

42

Fl. *pp* or *ppp* flautando

Cl. *pp* or *ppp* flautando

Perc. Crotales *p l.v.* *p l.v.* *mp l.v.*

Hp. *p l.v.* *mp l.v.*

Pno. *ppp* *pp* *ppp*

M-S. *p mezza voce*
ae

Vln.

Vla.

Vc.

continuum sound, notes and rhythm ad libitum (sempre)

continuum sound, notes and rhythm ad libitum (sempre)

47

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

Crotales

mp l.v.

mp l.v.

pp or ppp flautando

pp or ppp flautando

pp or ppp flautando

ppp

pp

p

Let it vibrate until extinction of the sound

pp

8^{vb}

f l.v.

Inside the piano, with a finger, gliss. on the lowest strings section

52 $\text{♩} = \text{ca. } 56-60$

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

Legend:
■ Bass Drum
● Sliding the super ball on the skin of the bass drum (sempre)

Inside the piano, sliding with a guitar string along the piano's strings, activating the sound in disconnected grains (sempre)

pp

p

mp

pp l.v.

pp

p *mp*

Pai sa

m.s.t. *ord.* *m.s.p.*

pp

56

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

V.c.

p dolce

p dolce

mp

p

p l.v.

mp

p

mf

gens

que

ro-

III open
IV
jeté

ord.

III open
IV gliss
jeté

ord.

III open
IV
jeté

ord.

mp

pp

mp

pp

m.s.t.

Detailed description: This page of a musical score covers measures 56, 57, and 58. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Music Stand (M-S.), Violin (Vln.), Viola (Vla.), and Cello (V.c.). Measure 56 shows the Flute and Clarinet with dynamics *p dolce*. The Clarinet has a triplet in measure 57. The Harp has a Bb chord in measure 58 with dynamic *p l.v.*. The Piano has sustained chords in all three measures with dynamic *mp*. The Music Stand has a triplet in measure 56 and a quintuplet in measure 58, with lyrics 'gens' and 'que' below. The Violin and Viola have complex passages with triplets and glissandos, with dynamics *mp*. The Cello has a similar passage with dynamics *mp*. The Percussion part is indicated by a large bracket across the three measures. The Flute has a quintuplet in measure 58 with dynamic *p*. The Viola has a *pp* dynamic in measure 58. The Music Stand has a *mf* dynamic in measure 58. The Viola has a *m.s.t.* marking in measure 58.

59

Fl. *flz.* *mp* *ord.* *f* *p* 5

Cl. *ord.* 6 *f* 3 *p* 7

Perc.

Hp. *D:* *p* *bisbigliando* *f*

Pno.

M-S. *as*

Vln. *III open* *IV gliss* *jeté* *mp* *III open* *IV jeté*

Vla. *ord.* *mp* *III open* *IV jeté*

Vc. *mp* *III open* *IV jeté*

62

Fl. *p dolce* *mp* *p* *flz.* *ord.* *ff* *p*

Cl. *p* *mp* *flz.* *ord.*

Perc.

Hp. *mp l.v.*

Pno.

M-S. *p* *mp*
co mi go

Vln. *m.s.t.* *pp*

Vla.

Vc.

Detailed description: This page of a musical score for an ensemble includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Music Stand (M-S.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The Flute part begins at measure 62 with a *p dolce* dynamic, followed by *mp*, *p*, *flz.* (flautissimo), *ord.* (ordine), *ff* (fortissimo), and *p*. It features a triplet of eighth notes, a sixteenth-note triplet, and a sixteenth-note sextuplet. The Clarinet part starts with a *p* dynamic, followed by *mp*, *flz.*, and *ord.*. The Harp part has a *mp l.v.* dynamic. The Music Stand part has a *p* dynamic for a triplet and *mp* for a phrase with the lyrics "co mi go". The Violin part has a *pp* dynamic and a *m.s.t.* (messa di voce) marking. The Viola and Cello parts have *pp* dynamics and *m.s.t.* markings. The Percussion part has a long sustained note. The Piano and Harp parts have sustained notes.

65

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

f *5* *p*

p *bisbigliando* *f*

p Pai

III open
IV
jeté
ord. *mp* *ord.* *m.s.p.*

III open
IV
jeté
ord. *mp* *ord.* *m.s.p.*

III open
IV gliss
jeté
ord. *mp* *ord.* *m.s.p.*

69 *ca.104-108*

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

mf

ff

ff

ord.

ord.

ord.

p

ff

sa gen s

73

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

f *mp* *p* *m.s.p.*

f *mp* *p* *ppp* *m.s.p.*

f *mp* *p* *m.s.p.*

Paisagens, Quero-as Comigo | Ensemble

20

$\text{♩}=\text{Fast (with energy and chaos)}$

77

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

sffz p

sffz p

sffz p

sffz p

sffz p

sffz p

flz.

ord.

ppp

ppp

78

Fl.

sfz 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.

Vln.

Vla.

Vc.

m.s.p.

p

ord.

82

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

ff

f

mp

ord.

ff

f

mp

ord.

ff

f

mp

m.s.p.

m.s.p.

m.s.p.

85

Fl.

Cl.

Perc.  Two mallets in each hand

Hp.

Pno.

M-S.

Vln. *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*



♩=Fast (with energy and chaos)

88

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Fl. (Flute):** A single staff with a whole rest.
- Cl. (Clarinet):** A single staff with a whole rest.
- Perc. (Percussion):** A staff with a treble clef, containing a complex rhythmic pattern of vertical lines. It includes instructions: "random notes *pp* or *p* sempre" and "clusters *sffz* sempre".
- Hp. (Harp):** A grand staff (treble and bass clefs) with a complex rhythmic pattern of vertical lines. It includes instructions: "random notes *pp* or *p* sempre" and "with the palm, play on the harp's soundbord (table) *sffz* sempre".
- Pno. (Piano):** A grand staff (treble and bass clefs) with a complex rhythmic pattern of vertical lines. It includes instructions: "random notes *pp* or *p* sempre" and "clusters *sffz* sempre".
- M-S. (M-Saxophone):** A single staff with a whole rest.
- Vln. (Violin):** A single staff with a treble clef, containing a few notes with upward-pointing arrows and a fermata.
- Vla. (Viola):** A single staff with a whole rest.
- Vc. (Cello):** A single staff with a whole rest.

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. *ord.* *ff* 5 *f* *mp* *m.s.p.*

Vla. *ff* *f* *mp* *m.s.p.*

Vc. *ord.* *ff* 6 *f* *mp* *m.s.p.*

96

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

Two mallets in each hand

p *ppp*

p *ppp*

p *ppp*

Paisagens, Quero-as Comigo | Ensemble

30

♩=Fast (with energy and chaos)

Fl. *99* *fffz p* *fffz p* *fffz p* *fffz p* *flz.* *ord.*

Cl. *fffz p* *fffz p* *fffz p* *fffz p* *fffz p* *fffz p* *flz.*

Perc. *Marimba*
random notes
pp or p sempre
clusters fffz sempre

Hp. *random notes*
pp or p sempre
with the palm, play on the harp's soundbord (table) fffz sempre

Pno. *random notes*
pp or p sempre
clusters fffz sempre

M-S.

Vln.

Vla.

V.c.

Fl. *100* *fffz p* ca.34''

Cl. ca.34''

Perc. ca.21''

Pno. ca.21''

M-S.

Vln.

Vla.

Vc.

101

Fl.

Cl.

Perc.

M-S.

Vln.

Vla.

Vc.

102 $\text{♩} = \text{ca. } 56-60$

Fl.

Cl.

Perc.

Hp.

Pno.

Ped.

M-S.

Vln.

Vla.

Vc.

106

Fl. *p* *flz.*

Cl. *p* *flz.* trill

Perc. *mp*

Hp. *G#A:* *p l.v.*

Pno. *mp*

M-S. *p* que___

Vln. *mp* III open IV jeté ord.

Vla. *mp* III open IV jeté ord.

Vc. *mp* III open IV gliss jeté ord. *m.s.t.* *pp*

110

Fl. *f* 5 *p* 3 *flz.*

Cl. *f* 5 5 *p* *flz.*

Perc.

Hp.

Pno.

M-S. *ro - as*

Vln. *mp* III open IV *jeté*

Vla. *mp* III open IV *jeté* *pp* *m.s.t.*

Vc. *mp* *ord.* III open IV *jeté*

114

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

f

f

mp l.v.

p — *f*

co mi go

III open
IV gliss
jeté

ord.

mp

III open
IV jeté

ord.

mp

III open
IV jeté

ord.

mp

D: C# | F: G: A:

6/4

118 $\text{♩} = \text{ca. 88-92}$ $\text{♩} = \text{ca. 112-116}$ $\text{♩} = \text{ca. 88-92}$

Fl. *f* *f* *fff* *f*

Cl. *f* *f* *fff* *f*

Perc. *ppp* *f l.v.* Crotales

Hp. *f* *fff* F

Pno. R.H. (black notes)
L.H. (white notes) *p* *gliss.* *fff*

M-S. *ff*
Não

Vln. $\text{♩} = \text{ca. 88-92}$ $\text{♩} = \text{ca. 112-116}$ $\text{♩} = \text{ca. 88-92}$
f *fff* *ppp*

Vla. *f* *fff* *ppp*

Vc. *f* *fff* *ppp*

122

Fl. *f* *f* *fff* *f*

Cl. *f* *f* *fff* *f*

Perc. *f* *l.v.* Tam-tam Scrape on the edge with quick motion

Hp. *f* *fff*

Pno. *f*

M-S. *f* *ff*
ve jo

Vln. *f* *fff* *ppp*

Vla. *f* *fff* *ppp*

Vc. *f* *fff* *ppp*

ca. 112-116 *ca.* 88-92

al talone *m.s.p.*

126

Fl. *f* *f* *fff* *f*

Cl. *f* *f* *fff* *f*

Perc. *f* *l.v.* *fff*

Hp. *f*

Pno. *f*

M-S. *f*
na da

Vln. *f* *fff* *f*

Vla. *f* *fff* *f*

Vc. *f* *fff* *f*

ca. 112-116 *ca. 88-92*

al talone

Gong
Scrape on the edge

m.s.p.

130

Fl. *f* *fff* *pp* *fff*

Cl. *f* *fff* *pp* *fff*

Perc. *fl.v.* Crotales

Hp. *f* *p* *fff* 8/liss.

Pno. *f* *p* *fff* R.H. (black notes) L.H. (white notes) gliss.

M.S. *f* me lhor

Vln. *f* *fff* *pp* *fff* *m.s.p.* *ca. 112-116* *al talone* *ca. 88-92*

Vla. *f* *fff* *pp* *fff* *m.s.p.* *ca. 112-116* *al talone* *ca. 88-92*

Vc. *f* *fff* *pp* *fff* *m.s.p.* *ca. 112-116* *al talone* *ca. 88-92*

134 $\text{♩} = \text{ca. } 76-80$ *rall.*

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

l.v.

mf

f

ae

rall.

Cymbal Scrape on the edge

138

Fl.

Cl.

Perc.

Hp.

Pno.

M-S.

Vln.

Vla.

Vc.

Gong
Scrape on the edge

p *mp*

mf *p* *mp* *pp* *p*

ae ae

ca. 88-92

fff

fff

p *gliss.* *fff*

p *gliss.* *fff*

R.H. (black notes)
L.H. (white notes)

fff

fff

fff