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Sharpened, Mute

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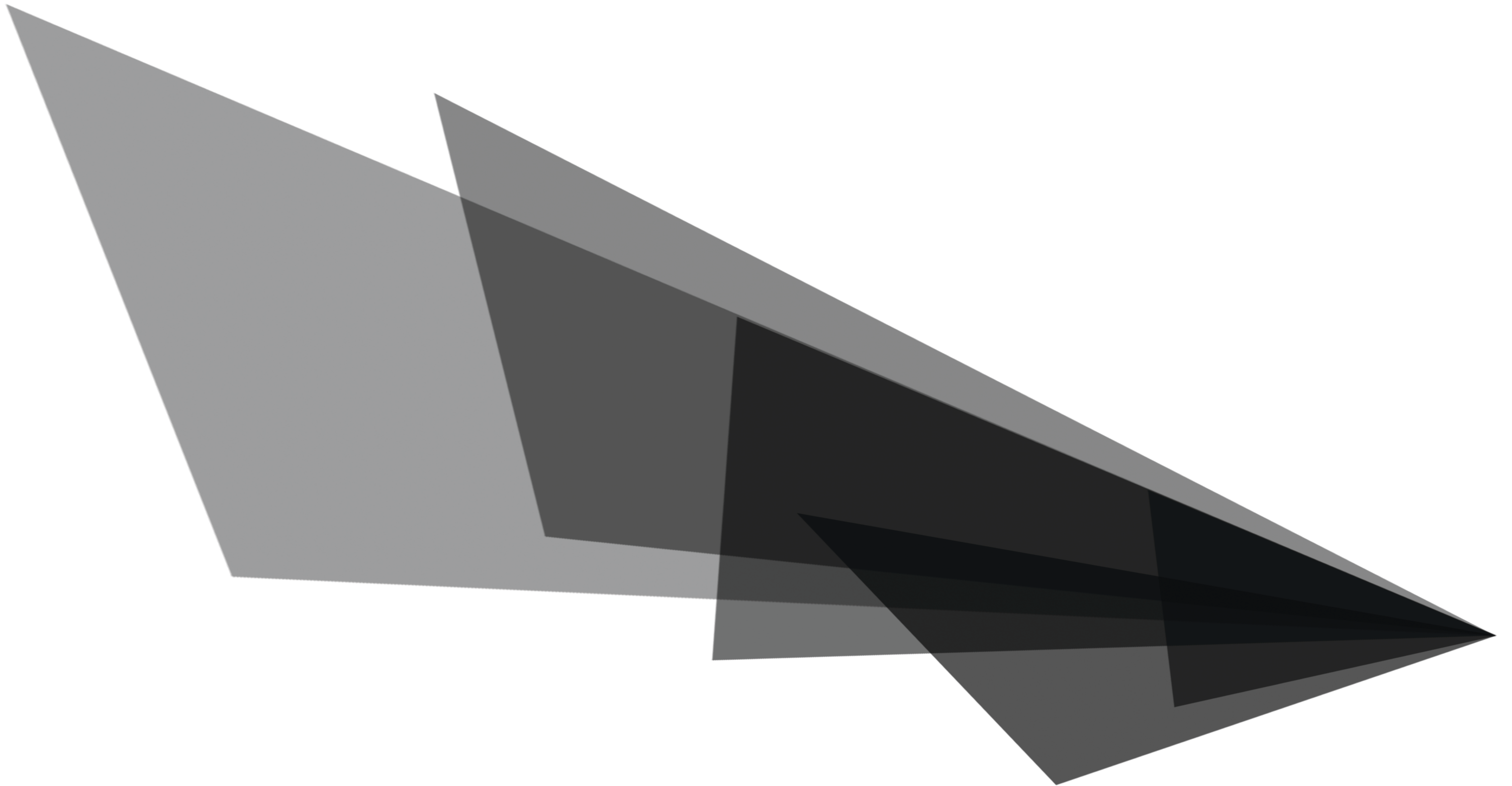
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Sharpened, mute.

for flute, soprano and cello

composed by Lucas Quínamo

text by Amanda Palazzo



Amoladas, mudas

Texto de Amanda Palazzo

Eu acordei
Eu acordei
Cortado por sonhos
Sangrando o real
Cicatrices oníricas
Diretrizes empíricas
Empilhadas, líricas
Em pele mortal
Eis a única questão
Devo estancar ou não?
A verdade em vazão
Vazia vaidade
Vestida de veias
A realidade
Desnuda em teias
De vermelho no chão
Devo estancar ou não?
A verdade, a razão
A pedra que levo
Lavada de arte
Carrego no ego
Risada escarlate
É de novo em vão
Devo estancar ou não?
Afinal, qual razão?
Todas são tão agudas
Amoladas, mas mudas
Diretrizes oníricas
Cicatrices empíricas
Empilhadas, papel
Uma grande Babel
No final, há razão?
Pouco importa que não
Eis a única questão
Devo estancar ou não?





Sharpened, mute

Literal translation

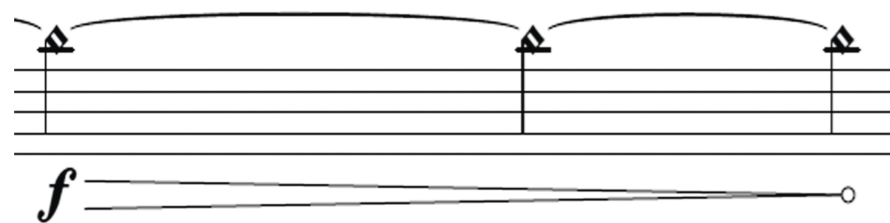
I woke up
I woke up
Slashed by dreams
Bleeding the real
Oniric scars
Empiric guides
Stacked, lyrical
In mortal skin
It's the only question
Should I stop or not?
The flowing truth
Empty vais
Wearing veins
Reality
Naked in webs
In red on the floor
Should I stop or not?
The truth, reason
The stone I bring
In art washed
I bring in the ego
Scarlet laugh
And again, in vain
Should I stop or not?
After all, what's reason?
All too sharp
Sharpened, but mute
Oniric guides
Empiric scars
Stacked, paper
A gret Babel
After all, what's reason?
Little matter if no
It's the only question
Should I stop or not?

Performance Notes

Quarter tone accidents




-  Quarter tone sharp
-  Three quarter tone sharp
-  Quarter tone flat
-  Three quarter tone flat

Dynamic - *al/dal niente*



Crescendi and diminuendi to silence

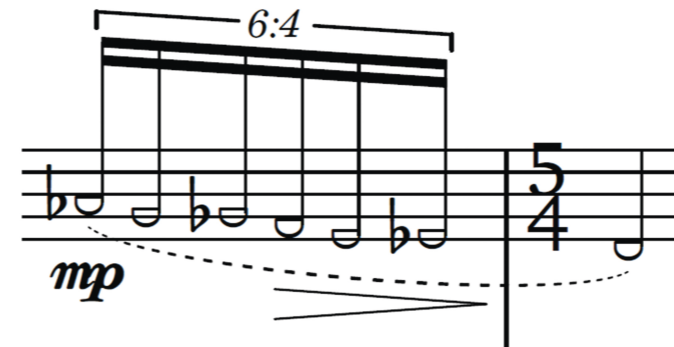
Fermatas

-  Short Fermata
-  Normal Fermata
-  Long Fermata

Performance Notes - Flute



Tongue rams are notated as left. The rectangular note is the fingering, the small note in parenthesis is the sounding one.



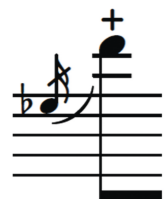
The notes should be played with a sound between normal and aeolin soun.



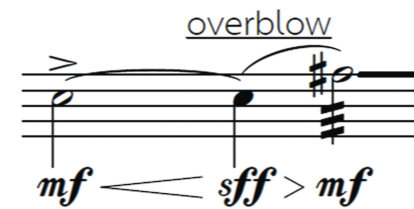
Glissandi are indicated as left, they're all possible to be made with lip glissando technique.



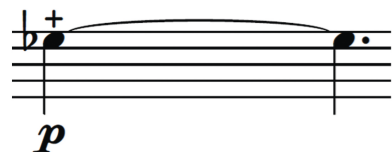
Frullates can be played with the tongue or with the throat - what suits best the performer.



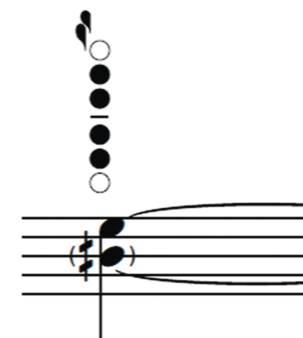
Pizzicato technique is indicated as left, with a cross above the note.



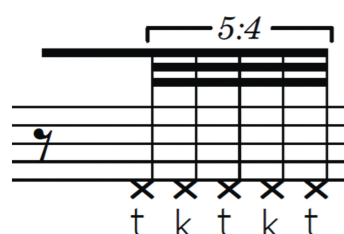
Overblows is indicated as left. Harmonics will probably come up, sometimes they'll be noted, this mean the player should freely play these harmonics if wanted.



A pizzicato note followed with a slur is to be played with a strong pizzicato attack with a kind of resonance made by the flute.

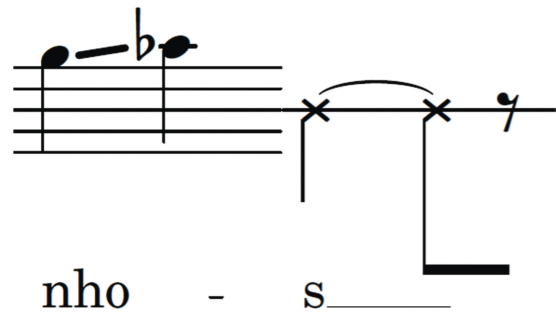


Multiphonics are noted as left.

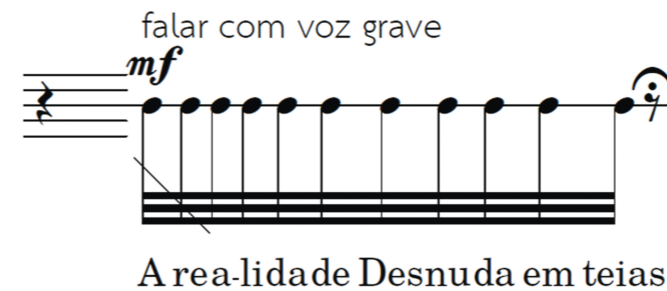


The notation left means the notes should be played with the below consonant's attack, but with less resonance as possible. It's a really percussive sound.

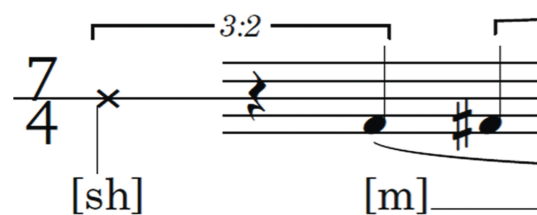
Performance Notes - Soprano



X shaped notes on one line staff are pitchless sounds, produced by the sound written below (as text or as phonetic alphabet).



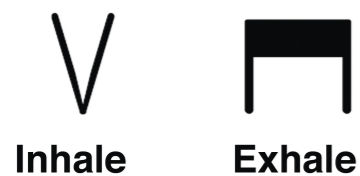
A one line staff with normal shaped notes means to be spoken, like shown left.



Some sounds are written in phonetic alphabet because they are just lyric-less sound. Those sounds are indicated between brackets.

The sung text is in portuguese, there's no poetic english translation so by no means the music should be sung with the translation provided in this sheet.

A phonetic alphabetic soprano part is available if preferred (it can be sent by the composer).



Inhale

Exhale

The notation left indicates that the singer must inhale or exhale loudly. Sometimes a expressive indication, as "gasp", will be above. Below the note a phonetic syllabe as those left.

[ħa] [ħe]



A squared not below the staff means the lowest note possible, something like a vocal fry.

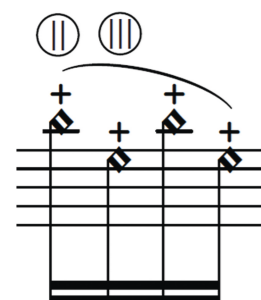
Performance Notes - Cello

- s.t.** - sul tasto bowing
- ord.** - ordinario bowing
- s.p.** - sul ponticello bowing

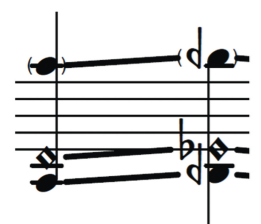
The notation below indicates the bowing pressure.

- Flaut.** - flautando, light bow pressure
- N.p.** - Normal pressure
- H.p.** - High pressure, noisy

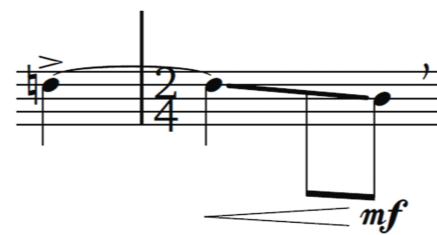
The circles with roman numerals below indicates in wich strings it should be played.



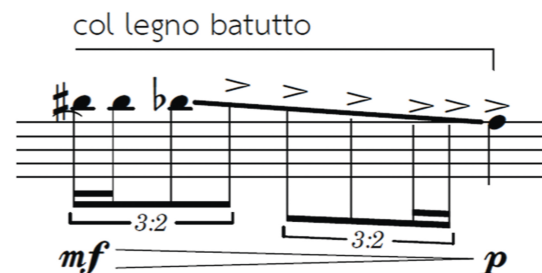
Harmonics are noted as left, with diamond shaped notes. The indicated note is where performer's finger must touch the string indicated above to produce the right harmonic.



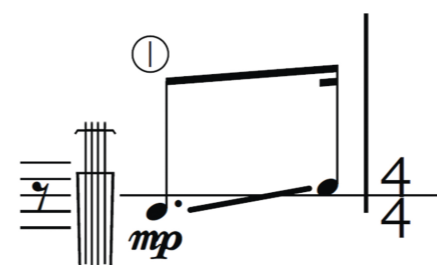
Artificial harmonics are noted as left, with a diamond shaped note where the finger must touch the string without pressing and a normal shaped note below where the string must be pressed. Sometimes a note in parenthesis will show the resulting sound.



Glissandi must be played in a legato way, without articulation the last note unless indicated.



When accents are above or below glissandi the player must play those rhythms while making the glissando.



A one line staff with a cello arm and strings shape indicates vertical bowing. The line indicates ordinario position, below indicates upper arm and above indicates next to the bridge. The string wich it must be played is indicated above.



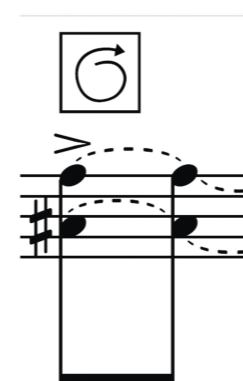
Tremolos must be played as fast as possible.



Pizzicato



Bartok Pizzicato



The symbol above the staff indicates circular bowing. This technique must be played always with light bow pressure. A slur turned upside means a half circular bow up and a slur turned downside means a half circular bow down.

**This piece is dedicated to my long time childhood friend and writer Amanda Pallazo.
Thank you for all the support you gave me when I was bullied in school.
Thank you for the philosophical talks while eating ice-cream on those nice summers nights.**

Sharpened, mute

text by Amanda Palazzo

Lucas Quinamo

Introduction

Flute

Soprano

Cello

acc. $\text{♩} = 50$

ord. flaut. ④

[s]

[ha]

bisb.

pp

pp

mp

p

fp

p

mf

pp

p

pp

mp

10

acc. $\text{♩} = 80$

[ha]

till the air is over

[tss]

flaut. s.p. ②

ord.

p

ppp

f

p

mf

f

pp

f

bisb.

17

overblow

agonizing *mf*

[ha]

s.p. flaut.

mp

p

f

flaut. s.p.

7:8

n.p. ord.

p

f

24

gasping *mf*

[ha] [ha] [he] [ha]

flaut s.p.

pp

5:4

6:4

p

mf

[he] [ha]

Lament *mp*

[a...] [a...]

N.p.

H.p.

flaut.

pp

f

pp

mp

29

6:4

mp

pp

p

[sss]

mp

p

N.p. ord.

mf

s.p.

f

ppp

let harmonics surface

Section 1

34

$\text{♩} = 50$

p

mf

mp

pp

mf

mp

mf

Eu a-cor - dei eu a-cor - de - - i

[s]

Eu acor - dei Eu acor - de - - i

flaut. s.p.

p

mf

sfz

ff

flaut.

pp

mp

39

N.p.
ord.

fp < *mp*

p 3:2 3:2

Cor - ta - do por so - nho - s

s.t

f

s.p.

mp

mf

pp p t k t k t

45

ff *mp* *f*

f *ff* *mp*

Sangrando o re - a - - - - l

almost spoken

Cica-trizes o - ní-ri-ca - s

Dire-trizes em - pí-ri-cas

ord.

s.p.

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

s.p.

4:3 3:2

51

mf ppp mp p mp pp mf

mf f mf

Em-pi - lhadas lí-ri-cas Em pe - le mor - ta - - - - - 1 E - is'a ú - ni-ca questão

ord. mf mp mf mp f mp

N.p. L.H.

56

mp ff mf

De - vo es - tancar ou não

ord. s.p. mf 3:2 f mp s.p. mf p 5:4 3:2 ff

ord. jeté s.p.

60

mf sfz p mf p mp mp

t k t k #

5:4 p

3:2 5:4

mp

pp mp

3:2 3:2

ver - da - de em va - zã - - - 0

Flaut. ord.

N.p. ord.

mf f mp pp mf pp < p

3:2 5:4 7:8

3:2 3:2

p ppp

65

freely alternate between harmonics

ppp mf ppp mf

p mf p mf

p mf > p

mf

v - - a - - z - - i - a v - a - i - da - de

Flaut. pp

Flaut. pp

N.p. H.p.

f > p

3:2 5:4

3:2

3:2

71

pp *p* *f* *p*

mf

A re - a - li - da - de

mf speak in a low voice

A rea-lidade Desnuda em teias

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

De verme - lho no chã - - - o

Flaut. ord.

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

mf *mp* *mf* *mp* *mf* *mp* *mf*

L.H.

Interlude

77

mp *f*

ff

De - vo e - stancar ou nã - - o

mp *f* *pp* *mp* *pp* *mp*

mf *p* *f*

f *mp* *f* *mf* *mf* *mp* *pp* *pp*

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

s.p. ord. N.p. Molto s.p. ord.

Musical score for measures 82-83. The system consists of three staves: two treble clefs and one bass clef. The time signature is 12/4, which changes to 4/4 at the end of measure 83. The first treble staff contains a melodic line with triplets and accents, starting with a piano (*p*) dynamic. The second treble staff is mostly empty. The bass staff contains a bass line with triplets and accents, starting with a piano (*p*) dynamic. At the end of measure 83, there is a section marked *ff* with a wavy line above it, and the bass staff has a note marked *N.p.* (no pedaling) and *ff*, followed by a dynamic change to *mf*.

Musical score for measures 84-87. The system consists of three staves: two treble clefs and one bass clef. The time signature is 7/8. The first treble staff contains a melodic line with various dynamics including *fp*, *mp*, *p*, *mf*, *f*, *mp*, *fp*, and *ff*. It includes articulations like *ord.*, *tr*, and *Overblow*. The second treble staff is mostly empty. The bass staff contains a bass line with dynamics *mp* and *ff*, and includes the instruction *Molto H.P.* (Molto Harmonic Pedaling). The tempo marking $\text{♩} = 45$ is present at the beginning of measure 84.

88

Section 2

overblow

ff

mp

[s]

[ha]

A

93

mp

mf

sfz

fp

mp

mp

ver - da - de a ra - zã - - - - o

Aa - - pe - - dra - - que - -

flaut.

mf

p

95

le vo

La - va - da de ar - te Ca - rre - go no e - go

N.p. ord.

98

$\text{♩} = 73$

Ri - sa-da'es-car - la - te

É de no - vo em

6

100

7/4 3/4 8/8 + 5/4

pp *p* *f* *p*

f *pp* *ppp* *mf* *f*

vă - o [m] De - vo es - tan - car ou nă - o

Flaut.

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

5:4

H.p.

103

4/4 3/4 6/4 4/4

mf *p* *mf* *fp*

A - fi - nal qua - l r - a - z - ă - o

mf *fp*

mp *mf* *fp*

5:4

mp *mf* *fp*

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

107

mf *mp* *f* *mf* *mf*

To - da - s sã - o tã - o a - gu - da - s A - mo - la - da - s

110

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

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

m - - - ma - s m - - mu - da - s Dire - tri - zes o - ní - ri - cas

col legno batutto

114

col legno batutto

f *p* *mf* *mp* *f* *sfz* *mp* *mf* *f* *p* *3:2*

Cica-tri-zes em-pí-ri-cas

ord. 7:8 H.P. s.p.

117

col legno batutto

mf *mp* *mf* *mp* *f* *sfz* *mf* *f* *ff* *p* *f* *mf* *mf* *pp* *mf*

Em - pi - lha - das pa - pel U - ma gran - de Ba - bel

col legno batutto

s.t.

121

p *mf* *p* *sfz* *p* *f* *mf* *p* *pp* *mf* *sfz* *p* *mf* *p* *mf* *p*

No fi - nal há ra - zão? Pou - co impor - ta que não

col legno batutto *mp* *f* *mp* *p* *mf* *p* *mf* *mp* *p*

124

mf *p* *mf* *ppp*

Eis a ú - ni - ca questão... de - vo es - tan - car ou não?

mf *s.t.* *p* *pp*

Slowly recite in rubato with medium voice, as with a painful doubt

Epilogue

126 $\text{♩} = 65$

3:2 *pp* 3:2 *p* 3:2 *p* 3:2 *mp*

5/4 5/4 6/4 6/4

Relieved

[ʃ] [ʃ] [ha] [ʃ]

① s.t.

3:2 *p* 3:2 *p* 3:2 *p* 3:2 *p* 3:2 *mp*

130

3:2 *p* *mp* 3:2 *p* *mp* 3:2 *p* *mp* 3:2 *p* *mp*

6/4 6/4 7/4 7/4

[ha] [ʃ] [m] [ʃ] [m] [ʃ] [m]

sfz *pp* *sfz* *pp* *p* *sfz* *p* *mp*

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

p *mp* *p* *mp* *p* *mp* *p* *mp*

134

5:4 5:4 5:4

sfz 3:2 3:2 3:2 *sfz* 3:2 3:2 3:2 *sfz* 3:2 3:2 *sfz*

[s] [m] [s] [m] [s] [m] [s]

138

5:4 3:2 5:4 5:4 5:4

pp

3:2 3:2 3:2 3:2 3:2 3:2 3:2 *sfz* 3:2 3:2 *sfz* 3:2 3:2 *sfz*

[m] [s] [m] [s] [m] [s] [m]

pp

142

p

sfz

[s]

[m]

p

put your index finger
in front of your mouth
like someone who
asks for silence

mp

[s]

p

[s]

pp

[s]

p

p

Campinas - 2019