

Eli-Eri Moura

QUASSUS

para clarinete solo

2012

Nota de Programa

A palavra latina ‘quassus’ alude a ‘sacudir’, ‘agitá’, ‘estremecer’. Na peça, é uma referência ao frevo – dança/marchinha pernambucana, típica do período de carnaval, cujo termo vem de ‘ferver’ (por corruptela, *frever*), em alusão a ‘agitação’, ‘efervescência’, ‘rebulício’. Em homenagem a um dos ícones do frevo pernambucano, o Maestro Duda, todo o processo estrutural de *Quassus* para clarinete solo (em especial, o segundo movimento – o primeiro sendo um grande *upbeat* do segundo) converge para a materialização, no final, de um fragmento melódico de *Marquinhas no Frevo*, de autoria de Duda. *Quassus* é dedicada ao clarinetista Gueber Santos, que acompanhou todo o processo de criação e contribuiu com relevante orientação técnica sobre o instrumento.

Program Note

The Latin word ‘quassus’ alludes to ‘shaking’, ‘quaking’. In the piece, it is a reference to *frevo* – carnival march-like/dance from the Brazilian state Pernambuco, whose term comes from *ferver* (or *frever*, by means of language corruption), meaning ‘boiling’ in Portuguese, in allusion to ‘effervescence’, ‘excitement’. As homage to one of the icons of *frevo*, Maestro Duda, the whole structural process of *Quassus* for clarinet solo (in special the second movement – the first is a big upbeat to the second) converges to the materialization, in the very end, of a melodic fragment from *Marquinhas no Frevo*, by Duda. *Quassus* is dedicated to the clarinetist Gueber Santos, who accompanied the whole process of composition and contributed with relevant technical advising about the instrument.

para/to Gueber Santos

Quassus
Clarinete (Bb) Solo

Eli-Eri Moura

$\text{♩} = 60$

I

The sheet music consists of nine staves of musical notation for Clarinet (Bb) Solo. The tempo is indicated as $\text{♩} = 60$. The dynamic marking *pp* appears at the beginning of each staff. The first four staves are in common time (indicated by 'c'). The fifth staff begins in common time but transitions to 3/4 time, indicated by a '3' under the measure. The sixth staff returns to common time. The ninth staff ends with a dynamic marking *mf*.

Staff 1: *pp*, 9 measures.

Staff 2: *pp*, 9 measures.

Staff 3: *p*, 6 measures.

Staff 4: *mp*, 6 measures, followed by a 3-measure section, then 5 measures.

Staff 5: *mf*, 3 measures, followed by a 3-measure section, then 5 measures, ending with *mf*.

Staff 6: *p*, *mp*, 3 measures, followed by a 3-measure section, then 6 measures.

Staff 7: *p*, *mp*, 3 measures, followed by a 3-measure section, then 6 measures.

Staff 8: 3 measures, 3 measures, 6 measures, 3 measures.

Staff 9: 3 measures, 3 measures, 6 measures, 3 measures, ending with *mf*.

10

3 6 9

f

11

9 9 *ff* 9

12

9 9 *mf* 9

13

6 9 9

mp *pp*

14

9 9 *>p* 9 *pp*

1) Trinado ordinário: sempre com um semitom acima.
Ordinary trill: always with a semitone above

15

n

16

pp

17

18

p *p* *mp*

19

mf *mf*

21

p *pp* *mf* *f*

23

p *f* *p* *f* *p* *f* *p* *f* *mf* *p* *f* *f* *mf* *f*

25

mp *f* *mp* *f* *ff*

26

ff

27

p *pp* *pp*

29

pp

32

pp *ppp* 6

35

3 *mf* 3

38

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

attacca
Mov. II

II

43 $\text{♩} = 60$

2) *Frullato*

2) Setas determinam transição gradual entre dois tipos de execução.
Arrows indicate gradual transition between two manners of playing.

47 $\text{♩} = 80$

f sempre

49

51

53

55

ff \searrow *mf* \searrow *p*

6

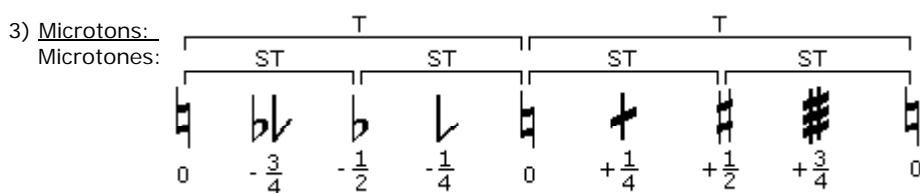
3)

62

64

66

67



Musical score pages 68, 70, and 72 illustrating trill techniques:

- Page 68:** Measures 68-70. The score shows two trills on the same note (G#) with different fingerings. Measure 68 uses a six-note trill (6). Measures 70-71 show a three-note trill (3) followed by a six-note trill (6). Measure 72 shows a six-note trill (6).
- Page 70:** Measures 70-71. The score shows a three-note trill (3) followed by a six-note trill (6). Measure 72 shows a six-note trill (6).
- Page 72:** Measures 72-73. The score shows a six-note trill (6) followed by a six-note trill (6).

4) Trinado timbrico (trinado na mesma nota com duas posições normais diferentes).
Timbral trill (trilling with the same pitch by applying two different normal fingerings).

Musical score pages 75, 76, 77, and 78 illustrating trill techniques:

- Page 75:** Measures 75-76. The score shows a six-note trill (6) followed by a six-note trill (6).
- Page 76:** Measures 76-77. The score shows a six-note trill (6) followed by a six-note trill (6).
- Page 77:** Measures 77-78. The score shows a six-note trill (6) followed by a six-note trill (6).
- Page 78:** Measures 78-79. The score shows a six-note trill (6) followed by a six-note trill (6).

79

80

Frullato

82

Frullato

f semper

ff

85

87

89

ff

91