

*para Matias de Oliveira Pinto*

# Festança

Violoncello

sobre um poema de Paulo Leminski

$\text{♩} = 100$

(2 Clips Prateados Cordas D e A)

Silvia Ocougne

9 Hinter dem Steg  
Tirar os Clips e colocar o Pauzinho

11

13

16

19

22

V.S.

## Violoncello

24 PAUZINHO

27 Poco Desafinado  
accel.

30 Desafinado

33 Molto Desafinado  
accel.

35

37 molto accel.  
ff

39 molto accel.

41

42 ff  
3 3 3

43 3 6

molto accel.

The sheet music consists of ten staves of musical notation for the cello. Staff 1 (measures 24-26) starts with a 'PAUZINHO' instruction, followed by 'Poco Desafinado' and 'accel.'. Staff 2 (measures 27-30) continues with 'Desafinado'. Staff 3 (measures 33-35) starts with 'Molto Desafinado' and 'accel.'. Staff 4 (measures 37-39) has 'molto accel.' and 'ff' dynamics. Staff 5 (measures 41-42) shows a pattern of eighth-note pairs with '3' over some notes. Staff 6 (measures 43-44) shows a pattern of eighth-note pairs with '6' over some notes. The music includes various rests, slurs, and dynamic markings like 'ff' and 'molto accel.'

3

45 Violoncello

46

47 *s.f.* meno desafinado  
Saita C       $\text{♩} = 92$       afinação normal

49

51

53       $\text{♩} = 120$   
Saita D      TIRAR O PAUZINHO

55      a - cor - dei - be - mol es - ta - va tu - do sus - te -  
*ff*

58 ni - do      sol      fa - zia só não fa - zia      sen - ti - do      a - cor - dei be -  
*p*      < *ff*

61 mol es - ta - va tu - do sus - te - ni - do      sol      fa - zia só não fa - zia      sen - ti - do      a - cor - dei  
*p*      *fff*      *fff*

65 be - mol es - ta - va tu - do sus - te - ni - do      sol      fa - zia só não fa - zia      sen -  
*p*      *fff*

This musical score consists of ten staves of music for Cello and Bass. The Cello part starts with six eighth-note chords at measure 45, followed by six eighth-note chords at measure 46. At measure 47, the Cello begins a rhythmic pattern of eighth-note pairs with grace notes, indicated by 'sf' dynamics and downward arrows above the staff. The Bass part follows with a similar eighth-note pattern. Measures 49 and 51 show the continuation of this pattern. Measures 53 and 55 introduce lyrics in Portuguese: 'meno desafinado' (less out of tune) and 'afinação normal' (normal tuning) for the Cello, and 'TIRAR O PAUZINHO' (pull the worm) for the Bass. The lyrics continue through measures 58, 61, and 65, with dynamic markings like 'ff', '*ff*', and '*fff*' indicating increasing intensity. Measure 65 concludes with a melodic line for the Bass.

## Violoncello

68 ti- do a- cor- dei be- mol es- ta va tu do sus- te

71 ni- do sol fa- zia sen- ti do a- cor-  
p fff p i a L. H.

R.H.  
mf dei be Col Leg. am steg leicht va- tu- do sus- te ni- do  
mol es- ta-  
a i a i a i a i a i a i a

75 [1.]  
sol fa--- zia, só não fa- zi --- -a sen- ti - do a- cor-  
a i a i a i a a i a

76 [2.]  
sol fa--- zia, só não fa- zi ---- a sen- ti - do  
a i

77  
a- cor- dei be- Col Leg. am steg leicht mol es- ta- va tu- do sus- te ni- do  
a i a i a i a i a i a i a i a i a i

sol fazia, só não fa- zi --- -a sen- ti - do  
ia a

hinter dem Steg  
Colocar Metal Buzz G  
Colocar Clips Pequenos DA

Violoncello

5

80

Musical notation for measures 80-82. The bass clef is used. Measure 80: (pé) R. (X) X X > X X X > X X X > X X X >. Measure 81: ff L. R. R. L. R. L. Measure 82: ff L. R. R. L. R.

84

Musical notation for measure 84. The bass clef is used. The pattern continues with alternating R. and L. strokes.

86

Musical notation for measure 86. The bass clef is used. The pattern continues with alternating R. and L. strokes.

87

Musical notation for measure 87. The bass clef is used. The pattern continues with alternating R. and L. strokes.

♩ = 132

89

Metall Buzz G  
Clips pequenos DA

Musical notation for measure 89. The bass clef is used. The pattern continues with alternating R. and L. strokes.

91

Musical notation for measure 91. The treble clef is used. The pattern consists of eighth-note pairs connected by vertical stems.

93

Musical notation for measure 93. The treble clef is used. The pattern consists of eighth-note pairs connected by vertical stems.

95

Musical notation for measure 95. The treble clef is used. The pattern consists of eighth-note pairs connected by vertical stems.

97

Musical notation for measure 97. The treble clef is used. The pattern consists of eighth-note pairs connected by vertical stems.

V.S.

## Violoncello

99

$\text{♩} = 90$

101

103

106

accel.

109

$\text{♩} = 112$

112

molto accel..

114

116

$\text{♩} = 146$

(Pedaço de METAL G)

118

$\text{♩} = 92$  Arco

122

gezupft

## Violoncello

7

125

128

132

$\text{♩} = 120$

accel.

Durante IMPRO

$p \quad f$

136 colocar preparações: Klammern grandes e pequenos, e Metall Buzz.

$\text{♩} = 132$

$p \quad f$

141

$p \quad f$

146

$p \quad f$

150

153

## Violoncello

 $\text{♩} = 92$ 

156

Klammer grandes

159 Klammern pequenos, peca de metal

accel.

162

165

(hinter dem steg)

R. L. R. R. L. R.

167

R. L. R. L. R. L. R.

169

L. R. L. R. R. L. R. L.

171

R. L. R. L. R. L. R. L. R.

173

R. L. R. L. R. L. R.

174 (G D)

L.H.

176

nat.  $\text{♩} = 92$

178

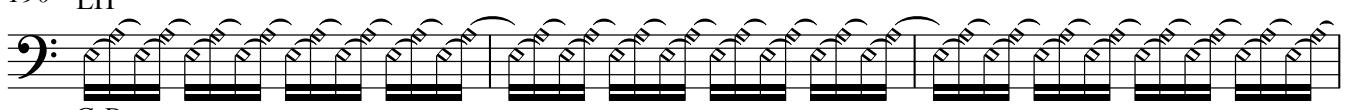
## Violoncello

9

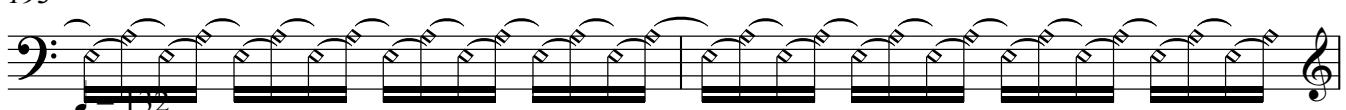
179 (G) ♩ = 56

181 ♩ = 72  
nat.184 ♩ = 82  
alem harmonicosdos  
(G D)

187 ♩ = 96

190 ♩ = 120  
tremulo de arco  
LH

193 G D



195 s.Pont.



197



199



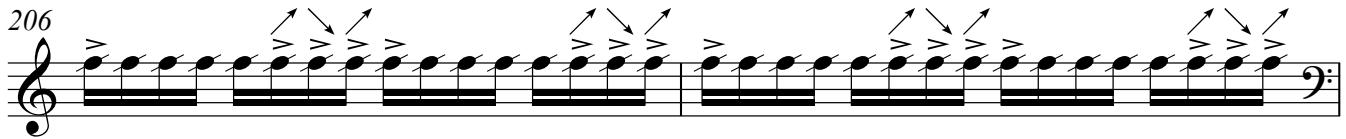
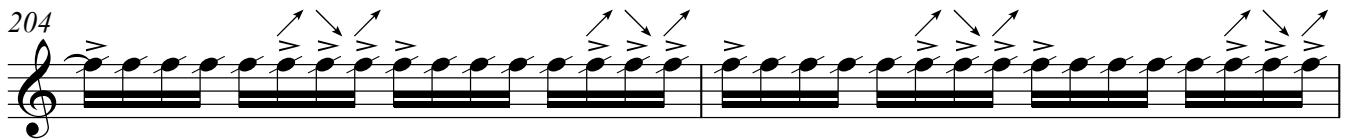
201



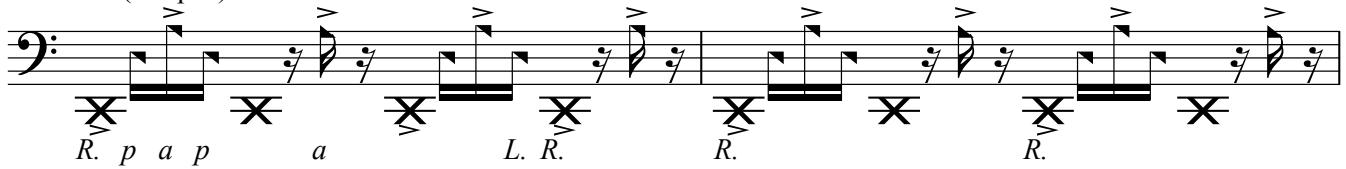
10

 $\text{♩} = 92$ 

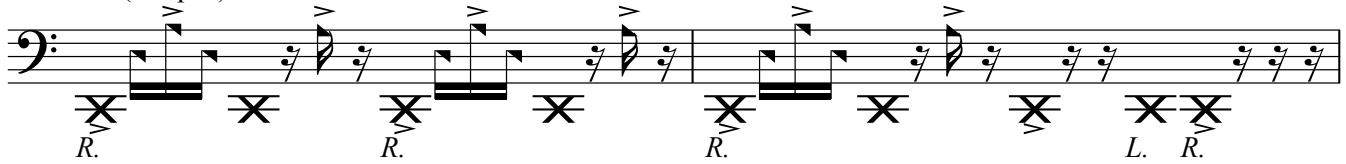
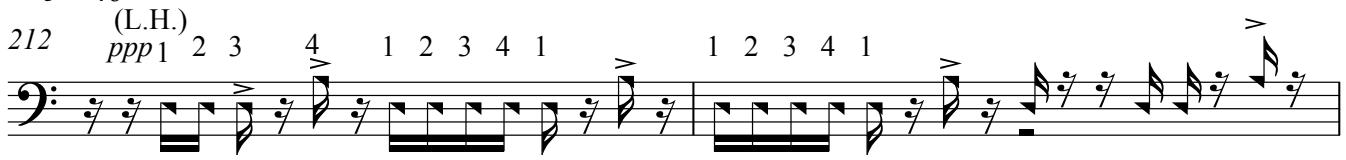
Violoncello

 $\text{♩} = 60$ 

(Korpus)



(Korpus)

 $\text{♩} = 46$ 

216

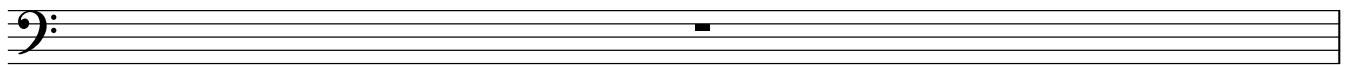
FINE



217



218



219

## FESTANÇA - ERLÄUTERUNGEN



220



1) TAKT 9 bis 22:

spielen mit Präparation hinter dem Steg.

221



223



2) Ab Takt 72 - Text sprechen, mit dem linken Hand spielen. Dazu mit dem rechten Hand der Bogen im ricochet klingen lassen. Die Länge müssen nicht so genau sein wie der Text.

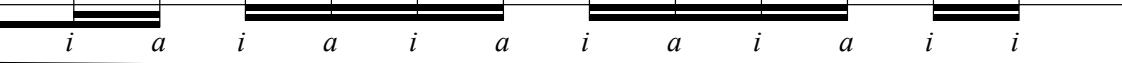
224 Der Rhythmus von der Linken Hand muss aber stimmen.



Col Leg. am steg leicht

mf

225 dei be mol es- ta- va- tu- do sus- te- ni- do



226

a= Ringfinger; i= Zeigefinger (kann auch mit dem mittel Finger statt dem Ringfinger gespielt werden).



228



3) Takt 78 bis 87 ; 165 bis 172 und Takt 2014

229 mit dem Fuss auf  
dem Boden tretenmit dem rechten Fuß  
auf dem Boden tretenmit dem linken Fuß  
auf dem Boden treten

R.

L.

232 spielen hinter dem Steg



233



4) Takt 134 bis Takt 157

werden die Töne improvisiert. So verrückt wie möglich. Zwischen Free Jazz und No Sense.

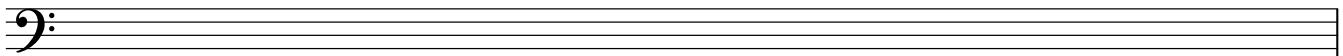
Der Rhythmus bleibt aber so wie bei der Ostinato vom Text.

Auch dieses Teul soll sehr rhythmisch gespielt werden.

Der Text wird nicht gesprochen, nur bei dem Wort SOL (Fermaten) soll ein beliebiges Flageolet gespielt werden.

Es kann ein G sein oder ein anderes beliebiges Flageolet.

234



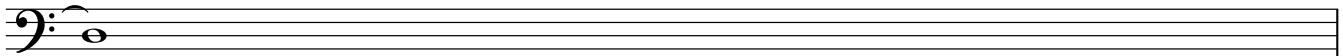
5) Spielweise für alle Flageolets ab dem Takt 173:

Mit der L Hand sechzehn (oder schneller) die geschriebenen Flageolets und Rhythmen spielen.

Der Bogen dabei durchstreichen, mit ganz wenig Gewicht,

236 L.H.  
(G)

237 (Bogen leicht)

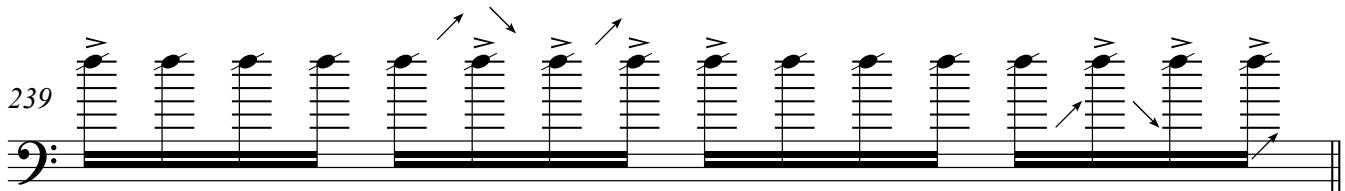


R.H.

238



6) Takt - von 203 bis 206 - Zwischen Ton und Geräusch Druck variieren. Mit dem Druck vom Bogen spielen. Pfeilen nach oben: mit dem Nagel Slide nach oben. File nach unten: Mit dem Nagel Slide nach unten.



240

71

