

Rael B. Gimenes Toffolo

# Motetos para o tempo presente

Para violino, violoncelo e piano

*às e aos estudantes que se aventuram na música do nosso tempo*

Maringá – 2023

# I

Violin

Violoncello

Piano

*mf* vary dynamics slowly (windy sounds)

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*ppp*

Pedal always open

very low cluster on strings with open palms connected by thumbs

Vln & vla ust enter playing from opposite sides of the stage

bow on bouts (white noise)

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Vln & vla: when the dynamics of the piano start to decrease, slowly switch between white noise and harmonics.

Vln & Vla: gradually return to white noise as soon as piano fades out.

piano enters when vln & vla reaches the stand.

L.V.

Vln.

Vc.

Pno.

*ppp*

*ppp*

very low cluster on strings with open palms connected by thumbs (vary slightly the cluster notes)

very low cluster on strings with open palms connected by thumbs (vary slightly the cluster notes)

finger pluck inside piano

L.V.

L.V.

Vln.

Vc.

Pno.

finger pluck inside piano

L.V.

finger pluck inside piano

L.V.

finger pluck inside piano

on keys

5

*ppp*

very low cluster on strings with open palms connected by thumbs (vary slightly the cluster notes)

*ppp*

very low cluster on strings with open palms connected by thumbs (vary slightly the cluster notes)

*mf*

*mf*

Vln.

Vc.

Pno.

con sordino

*p*

wait for the dynamics of the piano to decrease to match vln & vla dynamics.

non-proportional durations. Rhythmic figures only indicate longer or shorter notes (ad libitum)

con sordino

*p*

finger pluck inside piano

L.V.

finger pluck inside piano

L.V.

finger pluck inside piano

L.V.

*ppp*

*ppp*

*ppp*

very low cluster on strings with open palms connected by thumbs (vary slightly the cluster notes)

very low cluster on strings with open palms connected by thumbs (vary slightly the cluster notes)

very low cluster on strings with open palms connected by thumbs (vary slightly the cluster notes)

attaca subito

# II

Violin  $\text{♩} = 60$   $\text{♩} = 72$

Violoncello

Piano

*ff* *f* *fff* *fff*

G.P. G.P. G.P.

integrate the harmonics with the dynamics of the piano chord resonance.

Vln. 9

Vc.

Pno.

16

Vln.

Vc.

Pno.

22

Vln.

Vc.

Pno.

*mf*

*mf*

*ppp*

*pp molto lento. Non misurato.*

Vln & Vlc: continue the pattern with random rhythms.  
Gradually change to *col legno battuto*

**molto rall.**

attaca subito

8<sup>7</sup>

2<sup>1</sup> #<sup>2</sup> 2<sup>1</sup> #<sup>2</sup>

Red.

L.V.

# III

$\text{♩} = 52$

**Violin**  
p  
cantabile  
p  
p sub

**Violoncello**  
p  
p  
p sub

**Piano**  
mp  
p  
mp  
p  
mp

**Vln.**  
mp  
p sub  
mp  
p sub

**Vc.**  
mp  
p sub  
mp  
p sub

**Pno.**  
mp  
p sub  
mf  
p  
mf

8

## 6

14

Vln. *mp* *mf*

Vc. *mp* *mf*

Pno. *p* *mf*

19

Vln. *mf* *f*

Vc. *mf* *f* *gliss.*

Pno. *f*

23

Vln. *f* *ff*

Vc. *f* *ff*

Pno. *ff* *ff*

Measures 23-25. Violin and Viola parts feature triplets and a dynamic shift from *f* to *ff*. Piano part includes a five-note run and sustained chords.

26

Vln. *ff*

Vc. *ff*

Pno. *ff* L.V.

Measures 26-29. Violin and Viola parts continue with triplets and dynamics. Piano part features a trill, five-note runs, and a section for the left hand (L.V.).



31

Vln.

Vc.

Pno.

*ff*

*ff*

L.V.

*fff*

36

Vln.

Vc.

Pno.

*ff*

*ff*

L.V.

*fff*

attaca subito

# IV

Violin

Violoncello

Piano

$\text{♩} = 80$

*ff*

*ff*

*ff* *mp* *ff* *mp* *ff* *mp*

*p* *p* *p* *p* *p* *p*

8<sup>va</sup>

Vln.

Vc.

Pno.

*ff* *mp* *ff* *mp* *ff* *mp*

*p* *p* *p* *p* *p* *p*

8<sup>va</sup>

This system contains the first three staves of the score. The Violin (Vln.) and Viola (Vc.) parts are in 4/4 time and feature a melodic line with chromatic movement. The Piano (Pno.) part is in 4/4 time and includes dynamic markings of *ff*, *mp*, and *p*. It also features a triplet of eighth notes and a fermata over a whole note. The system concludes with a double bar line.

This system continues the musical score with the Violin, Viola, and Piano parts. The Violin and Viola parts show a *rit.* (ritardando) marking with a dashed line above the staff. The Piano part continues with *ff* dynamics and features a triplet of eighth notes. The system concludes with a double bar line.