

Musicografias

Meetings: Três obras para
Quarteto de Clarinetes

Marcus Mota
Universidade de Brasília
E-mail: marcusmotaunb@gmail.com

Resumo

São disponibilizadas as partituras de três composições musicais quarteto de clarinetes. As composições exploram diálogos, texturas e timbres.

Palavras-chave: Composição musical, Timbre, Quarteto de Clarinetes.

Abstract

The scores of three clarinet quartet musical compositions are made available. The compositions explore dialogues, textures and timbres.

Keywords: Musical composition, Timbre, Clarinet Quartet.

As músicas foram compostas no mês de fevereiro de 2024, a partir de conversações com o professor, pesquisador e clarinetista Ricardo Dourado Freire, do Departamento de Música da Universidade de Brasília.

Em nossas conversas, temas como afinação, timbre, harmônicos, foram aos poucos me motivando para trazer para a composição tais provocações dos sons.

A forma de um quarteto é, desde o início, um diagrama que orientar os limites para onde se ir, em virtude da extensão dos instrumentos. Já se parte de um mapeamento, de uma distribuição na qual os agentes sonoros são posicionados. Para mim, este palco ideal e geometrizado é o plano visual sobre o qual vou elaborar as movimentações, o que eu chamo de diálogos. Essa espacialização da composição eu já havia me utilizado em outras obras, como “Eixão e Chuva”, que compus para um coral de trombones¹.

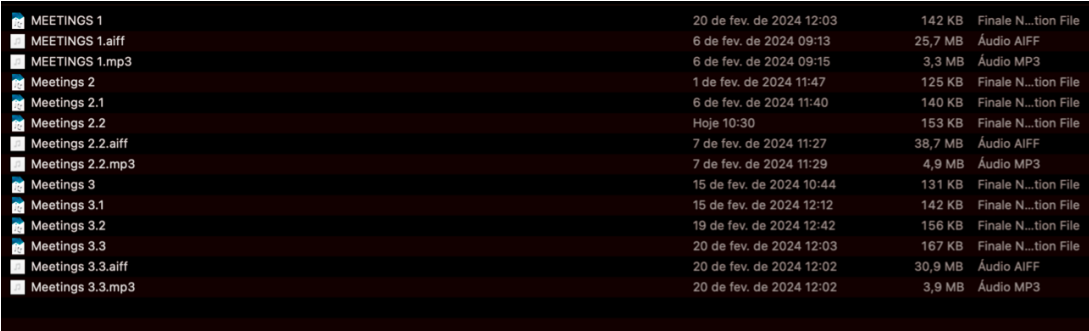
Para mim, o que tem me guiado é o elemento comum entre a página da partitura, a espacialização das alturas e a espacialização de contracenções. Mesmo que, como por exemplo em “Eixão e Chuva” tenha se partida de um elemento

1 V. Peças de ocasião: Cenas e(m) músicas I. Dramaturgias, (12), 267–308, 2019. Link: <https://periodicos.unb.br/index.php/dramaturgias/article/view/28698>

referencial – no caso “o desabamento real de parte da via central do plano piloto de Brasília, em pleno meio-dia”, os índices de movimento de eventos visualmente perceptíveis são redefinidos em função da materialidade sonora. Daí o uso de combinações timbrísticas e camadas como forma de representar, explorar, as simultaneidades de trajetórias que vão além de sua geometria.

Disso, creio que advém a ambiguidade das peças: elas parecem simples, como identificáveis deslocamentos no macroespaço visível, mas aos poucos, em sucessão vão apresentando outras ordens sobrepostas. Talvez o modo como elas foram elaboradas torne tal efeito multilateral compreensível.

O método de composição adotado aqui é o de sessões: gerenciando o tempo que tenho disponível, componho ininterruptamente, interrompo e fecho o arquivo. Na sessão seguinte, retomo o arquivo anterior, renomeando-o, formando uma sucessão numerizada. Nessa segunda sessão intervenho naquilo que foi registrado, ampliando materiais, cortando, realocando. As sessões subsequentes são efetivadas do mesmo jeito: retomadas, modificações e novas proposições. A sessão final é o fechamento do arquivo para produzir seu arquivo sonoro². Aqui há uma revisão detalhada da escrita, especialmente das dinâmicas. Eis a tabela das sessões de *Meetings*:



Nome do Arquivo	Data	Tamanho	Formato
MEETINGS 1	20 de fev. de 2024 12:03	142 KB	Finale N...tion File
MEETINGS 1.aiff	6 de fev. de 2024 09:13	25,7 MB	Áudio AIFF
MEETINGS 1.mp3	6 de fev. de 2024 09:15	3,3 MB	Áudio MP3
Meetings 2	1 de fev. de 2024 11:47	125 KB	Finale N...tion File
Meetings 2.1	6 de fev. de 2024 11:40	140 KB	Finale N...tion File
Meetings 2.2	Hoje 10:30	153 KB	Finale N...tion File
Meetings 2.2.aiff	7 de fev. de 2024 11:27	38,7 MB	Áudio AIFF
Meetings 2.2.mp3	7 de fev. de 2024 11:29	4,9 MB	Áudio MP3
Meetings 3	15 de fev. de 2024 10:44	131 KB	Finale N...tion File
Meetings 3.1	15 de fev. de 2024 12:12	142 KB	Finale N...tion File
Meetings 3.2	19 de fev. de 2024 12:42	156 KB	Finale N...tion File
Meetings 3.3	20 de fev. de 2024 12:03	167 KB	Finale N...tion File
Meetings 3.3.aiff	20 de fev. de 2024 12:02	30,9 MB	Áudio AIFF
Meetings 3.3.mp3	20 de fev. de 2024 12:02	3,9 MB	Áudio MP3

Agradeço e muito a pareceria com o amigo e colega Ricardo Dourado Freire, que, com seu profissionalismo e sensibilidade, em muito tem me motivado a continuar com as composições. Ao receber a terceira e mais trabalhosa das composições desse ciclo, iniciamos o seguinte diálogo por WhatsApp:

[9:26 PM, 20/02/2024] Ricardo Unb: Esta terceira peça ficou incrível. Me senti em um labirinto de consonâncias, onde os caminhos são imprevisíveis e ao mesmo tempo confortáveis de ouvir. Um banquete de timbres e texturas. Parabéns!!!!

[9:27 PM, 20/02/2024] Ricardo Unb: Já ouvi quatro vezes e não cansei.

[9:27 PM, 20/02/2024] Marcus Mota: me deu muito trabalho !!!

[9:27 PM, 20/02/2024] Marcus Mota: legal !

2 Comento tal processo na conclusão do livro *Teatro e música para todos - o Laboratório de Dramaturgia da Universidade de Brasília (1998-2021)*, Editora Universidade de Brasília, 2022. Link: <https://livros.unb.br/index.php/portal/catalog/book/306> .

[9:27 PM, 20/02/2024] Ricardo Unb: Um trabalho bom, hein!!!
[9:28 PM, 20/02/2024] Marcus Mota: fui evoluindo
[9:28 PM, 20/02/2024] Marcus Mota: foi importante escrever essa série
[9:28 PM, 20/02/2024] Ricardo Unb: Encontrando novos caminhos, muito bom.
[9:28 PM, 20/02/2024] Ricardo Unb: Cada peça descobre novas sonoridades.
[9:28 PM, 20/02/2024] Marcus Mota: fui usando uma como impulso pra outra
[9:29 PM, 20/02/2024] Ricardo Unb: Ficou muito orgânico, gostei.
[9:29 PM, 20/02/2024] Marcus Mota: acho que esse método de não escrever uma mais várias obras é melhor pra mim
[9:30 PM, 20/02/2024] Marcus Mota: obrigado. vindo de você é tudo de bom
[9:30 PM, 20/02/2024] Marcus Mota: eu ouvi as 3 em ordem
[9:30 PM, 20/02/2024] Marcus Mota: formam um conjunto
[9:30 PM, 20/02/2024] Ricardo Unb: Sim, pois permite descobrir o material e encontrar opções estéticas.
[9:30 PM, 20/02/2024] Ricardo Unb: Vou ouvir o conjunto e te digo o que achei. Vou preparar o material para ensaiar nesta semana também.

No diálogo, temos a informação de que as obras estão sendo ensaiada pelo quarteto de clarinetes que Ricardo Dourado Freire orienta da UnB. Foi para eles que escrevi a obra.

Meetings 1

Marcus Mota

♩ = 80

INTRO

Musical score for the first system of the 'Meetings 1' introduction. The score is in 3/4 time and features four staves: Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, and Bass Clarinet. The tempo is marked as ♩ = 80. The key signature has one flat (B♭). The first system consists of four measures. Clarinet in B♭ 1 plays a melodic line starting in the second measure with a *p* dynamic. Clarinet in B♭ 2 and Clarinet in B♭ 3 play supporting parts, with Clarinet in B♭ 3 starting in the first measure. The Bass Clarinet part is mostly silent in this system.

Musical score for the second system of the 'Meetings 1' introduction, starting at measure 5. The score features four staves: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. The tempo and key signature remain the same. B♭ Cl. 1 continues its melodic line from the first system. B♭ Cl. 2 and B♭ Cl. 3 play supporting parts. The B. Cl. part is mostly silent in this system.

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2

Meetings 1

Musical score for measures 2-5. The score is for four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. The key signature has one flat (B♭). The time signature is 4/4. Measure 2 starts with a dynamic marking of *p*. The B♭ Cl. 1 part has a slur over measures 2-5. The B♭ Cl. 2 part has a slur over measures 2-5. The B♭ Cl. 3 part has a slur over measures 2-5. The B. Cl. part has a whole rest in each measure.

Musical score for measures 13-16. The score is for four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. The key signature has one flat (B♭). The time signature is 4/4. Measure 13 starts with a dynamic marking of *p*. The B♭ Cl. 1 part has a slur over measures 13-16. The B♭ Cl. 2 part has a slur over measures 13-16. The B♭ Cl. 3 part has a slur over measures 13-16. The B. Cl. part has a slur over measures 13-16. The B. Cl. part has a dynamic marking of *pp* in measure 14.

①

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

mf

f

21

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

mf

3/4

3/4

3/4

3/4

25

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

29

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

mf

mf

p

mf

mf

2

33

Musical score for measures 33-36. The score is for four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. Measures 33 and 34 show rests for the first two parts. In measure 35, B♭ Cl. 3 begins with a *mf* dynamic and a slur over a quarter note and eighth note. B. Cl. plays a quarter note. In measure 36, B♭ Cl. 3 continues with a quarter note and eighth note, while B. Cl. plays a quarter note.

37

Musical score for measures 37-40. The score is for four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. Measures 37 and 38 show rests for the first two parts. In measure 39, B♭ Cl. 3 has a *p* dynamic and a slur over a quarter note and eighth note. B. Cl. plays a quarter note. In measure 40, the time signature changes to 2/4. B♭ Cl. 1 has a *mf* dynamic and a triplet of eighth notes. B♭ Cl. 3 has a slur over a quarter note and eighth note. B. Cl. plays a quarter note.

The musical score is divided into two systems. The first system covers measures 41 to 44, and the second system covers measures 45 to 48. The score is written for four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. The time signature changes from 3/4 to 2/4 between measures 44 and 45. The key signature is one flat (B♭ major). The score includes various musical notations such as triplets, dynamics (mf, p, pp), and articulation marks (tr, accents).

System 1 (Measures 41-44):

- B♭ Cl. 1:** Measures 41-44. Features triplets in measures 41-43. Measure 44 is a whole rest.
- B♭ Cl. 2:** Measures 41-44. Starts with a *mf* dynamic. Features triplets in measures 41-43. Measure 44 is a whole rest.
- B♭ Cl. 3:** Measures 41-44. Measure 41 is a whole rest. Measure 42 starts with a *p* dynamic. Measure 43 has a *p* dynamic. Measure 44 has a *mf* dynamic.
- B. Cl.:** Measures 41-44. Measure 41 is a whole rest. Measure 42 is a whole rest. Measure 43 is a whole rest. Measure 44 has a *mf* dynamic.

System 2 (Measures 45-48):

- B♭ Cl. 1:** Measures 45-48. Measure 45 starts with a *mf* dynamic. Measure 46 has a *p* dynamic. Measure 47 has a *pp* dynamic. Measure 48 has a *p* dynamic. Includes a trill (*tr*) in measure 47.
- B♭ Cl. 2:** Measures 45-48. Measure 45 has a *p* dynamic. Measure 46 has a *mf* dynamic. Measure 47 has a *p* dynamic. Measure 48 has a *mf* dynamic.
- B♭ Cl. 3:** Measures 45-48. Measure 45 has a *p* dynamic. Measure 46 has a *mf* dynamic. Measure 47 has a *p* dynamic. Measure 48 has a *mf* dynamic.
- B. Cl.:** Measures 45-48. Measure 45 is a whole rest. Measure 46 is a whole rest. Measure 47 is a whole rest. Measure 48 has a *mf* dynamic.

Meetings 1

CODA

49

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

55

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

p

p

p

p

p

mf

pp

Meetings 2

Marcus Mota

INTRO

Adagio ♩ = 56

The musical score is divided into two systems. The first system (measures 1-4) is in 4/4 time and features four parts: Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, and Bass Clarinet. Clarinet in B♭ 1 plays a sequence of notes with dynamics *p*, *pp*, *mf*, and *p*. Clarinet in B♭ 2 plays notes with dynamics *p*, *mf*, *p*, and *p*. Clarinet in B♭ 3 plays notes with dynamics *p*, *p*, *mf*, and *p*. Bass Clarinet plays notes with dynamics *f* and *f*. The second system (measures 5-8) is in 2/4 time and features four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. B♭ Cl. 1 plays notes with dynamics *f*, *pp*, and *ppp*. B♭ Cl. 2 plays notes with dynamics *p*, *mf*, and *ppp*. B♭ Cl. 3 plays notes with dynamics *p* and *ppp*. B. Cl. plays notes with dynamics *mf* and *f*. The score includes various musical notations such as slurs, accents, and triplets.

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Musical score for Meetings 2, measures 9-13. The score is for four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. The first system (measures 9-12) is in 4/4 time. Measure 9 starts with a *p* dynamic. Measure 10 has a *f* dynamic. Measure 11 has a *fff* dynamic. Measure 12 has a *fff* dynamic. The second system (measures 13-16) starts with a *p* dynamic and includes trills (*tr*). Measure 14 has a *mf* dynamic. Measure 15 has a *pp* dynamic. Measure 16 has a *mf* dynamic. The score includes various dynamics such as *p*, *f*, *fff*, *mf*, *pp*, and *mp*. There are also trills (*tr*) and triplets (*3*) indicated. A circled number 1 is present above the first system.

17

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

fff

21

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

4/4

4/4

4/4

4/4

Meetings 2

4
②

Musical score for Meetings 2, measures 4-7. The score is for four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. The time signature is 4/4. The key signature has one flat (B♭). The dynamics for each part are as follows:

Part	Measure 4	Measure 5	Measure 6	Measure 7
B♭ Cl. 1	<i>p</i>	<i>pp</i>	<i>mf</i>	<i>fff</i>
B♭ Cl. 2	<i>p</i>	<i>mf</i>	<i>p</i>	<i>fff</i>
B♭ Cl. 3	<i>p</i>	<i>p</i>	<i>mf</i>	<i>fff</i>
B. Cl.	-	-	-	-

29

Musical score for Meetings 2, measures 29-32. The score is for four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. The time signature is 4/4. The key signature has one flat (B♭). The dynamics for each part are as follows:

Part	Measure 29	Measure 30	Measure 31	Measure 32
B♭ Cl. 1	<i>pp</i>	<i>mf</i>	<i>fff</i>	<i>ppp</i>
B♭ Cl. 2	<i>pp</i>	<i>f</i>	<i>fff</i>	<i>ppp</i>
B♭ Cl. 3	<i>pp</i>	<i>f</i>	<i>fff</i>	<i>ppp</i>
B. Cl.	-	<i>fff</i>	<i>mf</i>	-

3

Musical score for measures 1-34. The score is for four parts: Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, and B. Cl. The key signature has one sharp (F#). The first system shows Bb Cl. 1 playing a melody starting on G4 with a *p* dynamic. Bb Cl. 2 has a rest. Bb Cl. 3 plays a melody starting on G3 with a *mf* dynamic. B. Cl. has a rest. In the second system, Bb Cl. 1 continues its melody. Bb Cl. 2 enters with a triplet of eighth notes starting on G4, marked *f*. Bb Cl. 3 continues its melody. B. Cl. has a rest.

35

Musical score for measures 35-48. The score is for four parts: Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, and B. Cl. In the first system, Bb Cl. 1 continues its melody with a *p* dynamic. Bb Cl. 2 plays a melody starting on G3 with a *mf* dynamic. Bb Cl. 3 continues its melody with a *mf* dynamic. B. Cl. plays a melody starting on G2 with a *p* dynamic. In the second system, Bb Cl. 1 continues its melody. Bb Cl. 2 continues its melody. Bb Cl. 3 continues its melody. B. Cl. continues its melody. Bb Cl. 1 has a triplet of eighth notes starting on G4, marked *f*.

Musical score for Meetings 2, measures 37-41. The score is arranged in two systems. The first system (measures 37-40) features four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. The second system (measures 41-42) features B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. The B. Cl. part in measure 41 includes six triplet markings.

Measure 37: B♭ Cl. 1 (*fff*), B♭ Cl. 2 (*ff*), B♭ Cl. 3 (*ff*), B. Cl. (*fff*).

Measure 38: B♭ Cl. 1 (*pp*), B♭ Cl. 2 (*p*), B♭ Cl. 3 (*p*), B. Cl. (*p*).

Measure 39: B♭ Cl. 1 (*p*), B♭ Cl. 2 (*p*), B♭ Cl. 3 (*f*), B. Cl. (*pp*).

Measure 40: B♭ Cl. 1 (*fff*), B♭ Cl. 2 (*ff*), B♭ Cl. 3 (*ff*), B. Cl. (*fff*).

Measure 41: B♭ Cl. 1 (*mf*), B♭ Cl. 2 (*mf*), B♭ Cl. 3 (rest), B. Cl. (*f*, triplets).

Measure 42: B♭ Cl. 1 (rest), B♭ Cl. 2 (rest), B♭ Cl. 3 (rest), B. Cl. (rest).

The musical score is divided into two systems. The first system covers measures 43 to 44, and the second system covers measures 45 to 46. The instrumentation includes four parts: B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, and Bass Clarinet. The score begins with a dynamic marking of *p* (piano) in measure 43. In measure 45, the B♭ Clarinet 3 and Bass Clarinet parts feature a complex rhythmic pattern of triplets, marked with a *f* (forte) dynamic. The B♭ Clarinet 1 part has a fermata in measure 46. The score concludes with a double bar line in measure 46.

Musical score for measures 47-50. The score is for four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. The key signature has one sharp (F#) and the time signature is 4/4. Measure 47 starts with a treble clef and a key signature of one sharp. Measures 48-50 are in a 2/4 time signature. Dynamics include *mf* and *fff*. There are triplets in measures 48 and 49.

Musical score for the CODA section, measures 49-52. The score is for four parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, and B. Cl. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *pp* and *ppp*. The section is marked CODA and begins at measure 49.

Meetings 3

Marcus Mota

INTRO
Moderato (♩ = 72)

The musical score is divided into four systems. The first system includes Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, and Bass Clarinet. The second system includes Clarinet 1, Clarinet 2, Clarinet 3, and Clarone. The third system includes Clarinet 1, Clarinet 2, Clarinet 3, and Clarone. The fourth system includes Clarinet 1, Clarinet 2, Clarinet 3, and Clarone. The score features various dynamics such as *ppp*, *fff*, *p*, *mf*, *f*, and *pp*. A first ending bracket is marked with a circled '1' at the beginning of the fourth system.

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Cl. 1

Cl. 2

Cl. 3

Clarone

Cl. 1

Cl. 2

Cl. 3

Clarone

②

Cl. 1

Cl. 2

Cl. 3

Clarone

a tempo

Cl. 1

Cl. 2

Cl. 3

Clarone

Meetings 3

33 *rit.* *ppp*

Cl. 1
Cl. 2
Cl. 3
Clarone

39 *a tempo* *pp*

Cl. 1
Cl. 2
Cl. 3
Clarone

41 *p* *mf* *p* *mf*

Cl. 1
Cl. 2
Cl. 3
Clarone

45 *p* *mf* *p* *mf*

Cl. 1
Cl. 2
Cl. 3
Clarone

The musical score is divided into four systems. The first system (measures 49-52) features four staves: Cl. 1, Cl. 2, Cl. 3, and Clarone. Dynamics include *p*, *mf*, *pp*, and *f*. The second system (measures 53-56) continues with the same instruments and dynamics, including *pp*, *mf*, and *f*. The third system (measures 57-60) is labeled 'CODA' and features Cl. 1, Cl. 2, Cl. 3, and Clarone. Dynamics are primarily *pp* and *p*. The fourth system (measures 61-64) continues the CODA section with Cl. 1, Cl. 2, Cl. 3, and Clarone. Dynamics include *pp* and *p*. The Clarone part in the final system includes triplet markings.

65

Cl. 1

Cl. 2

Cl. 3

Clarone

69

Cl. 1

Cl. 2

Cl. 3

Clarone

73

Cl. 1

Cl. 2

Cl. 3

Clarone

77

Cl. 1

Cl. 2

Cl. 3

Clarone

Dynamic markings: *pp*, *ppp*, *p*, *mf*, *rit.*, *a tempo*, *sub. p*, *fff*.