

Diogo Novo Carvalho

Rudá
(2011)

Soprano, Tenor and Ensemble

Rudá, Rudá...

Cairé, cairé nú

*Manuára danú çanú
Eré ci erú
Piape amu
Omanuara ce recé
Quanhá pitúna pupé*

Catiti, catiti

*Imara notiá
Notiá imára
Espejú
Emú manuára
Ce recé
Cuçukui xa ikó
Ixé anhú i piá póra.*

Moraussuba

"Rudá! Come, O mother come tonight to make my heart the memory of me.
New Moon, O new moon! Blow memories of me to my passion,
Here I am, I am in your presence,
Let me occupy is heart. I love you."

NOTES

Tremolos are played as fast as possible (not measured).

Glissandi are always played proportionally to the duration of the note.

Appoggiaturas are done before the beat or division of the beat.

Other indications are written in the score

Instrumentation

Flute

Oboe

Clarinet in Bb

Bassoon

*3 Percussionists

Piano

Strings

*timpani, temple blocks, suspended cymbals, crotales,
tubular bells, marimba, vibraphone, tam-tam and bass drum

Score in C

Duration: approx. 14 minutes

Rudá

Diogo Novo Carvalho

5

4 Very Slow ($\text{♩}=52$)

Musical score for Flute, Oboe, Clarinet in B♭, Bassoon, Timpani (1.), Crotales (2.), Tam-tam (3.), and Piano. The score consists of two systems of music. The first system covers measures 1-8. The second system begins at measure 9 and continues through measure 16. Measure 9 starts with a piano dynamic. Measures 10-16 feature sustained notes with dynamics: *sempre p*, *sempre mp*, *sempre pp*, *sempre mp*, and *Ped. mf (low strings cluster)*.

5

4 Very Slow ($\text{♩}=52$)

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score consists of two systems of music. The first system covers measures 1-8. The second system begins at measure 9 and continues through measure 16. Measure 9 starts with a piano dynamic. Measures 10-16 feature sustained notes with dynamics: *gliss.*, *mp > pp*, *pp*, *mp > pp*, *N → S.P.*, *S.P. → N*, *gliss.*, *mp > pp*, *N → S.P.*, *N → S.P.*, *N → S.P.*, *gliss.*, *mp > pp*, *S.P. → N*, *fpp*, *gliss.*, *mp > pp*, *pp*, *mp > pp*, *S.P. → N*, and *S.P. → N*. The score also includes performance instructions: *N*, *S.P.*, *→*, and *gliss.*.

2

Fl. Ob. Cl. Bsn.

pp *sfz*

pp *sfz*

pp *sfz*

pp *sfz*

To T. Bl. Temple Blocks

Tim. (1.) *sempre p* *sfz* *pp*

Crot. (2.) *sempre mp* *ff* *sfz* *p*

T.-t. (3.) *sempre pp* *sfz* *pp*

Pno. *mp* *pp* *sfz* *

S. *f* Ru - - - dá

T. 8

Vln. I N → S.P. *fp* *ff* *p* *sfz* N → gliss.

Vln. II → N → S.P. *fp* *ff* *p* *sfz* N → S.P. *pp* *mp*

Vla. → N → S.P. *fp* *ff* *p* *sfz* N → S.P. *gliss.* *mp*

Vc. → S.P. *fp* *ff* *p* *sfz* N → S.P. *gliss.* *mp*

Cb. → S.P. *fp* *ff* *p* *sfz* pizz. *sempre pp*

Musical score page 23. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trombone 1 (T. Bl. (1.)), Trombone 2 (Crot. (2.)), Trombone 3 (T.-t. (3.)), Piano (Pno.), Soprano (S.), Tenor (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.).

Measure 23:

- Flute (Fl.):** Rests throughout.
- Oboe (Ob.):** Rests throughout.
- Clarinet (Cl.):** Rests throughout.
- Bassoon (Bsn.):** Rests throughout.
- Trombone 1 (T. Bl. (1.)):** Playing eighth-note patterns. Dynamics: *pp*, *mf*, *pp*, *pp*.
- Trombone 2 (Crot. (2.)):** Rests throughout.
- Trombone 3 (T.-t. (3.)):** Playing eighth-note patterns. Dynamics: *pp*, *p*, *pp*.
- Piano (Pno.):** Playing eighth-note chords. Dynamics: *sempref*, **Ped.*, **Ped.*
- Soprano (S.):** Playing eighth-note patterns. Dynamics: *f*. Vocal part: "Cai - ré _____".
- Tenor (T.):** Rests throughout.
- Violin I (Vln. I):** Rests throughout.
- Violin II (Vln. II):** Rests throughout.
- Viola (Vla.):** Rests throughout.
- Cello (Vc.):** Rests throughout.
- Double Bass (Cb.):** Playing eighth-note patterns.

30

Fl.

Ob.

Cl.

Bsn.

T. Bl. (1.)

Crot. (2.)

T.-t. (3.)

Tubular Bells

Marimba
soft mallets

mf — *pp*

pp

p

pp

pp

pp

Pno.

pp

* *Ped.*

S.

mp

sffz

mf

sffz

Cai — — — ré — — — ré

T.

Vln. I

pp — ○
pizz.

N — → S.P.

sfz

p

pizz.

p

Vln. II

p

pizz.

arco
N — → S.P.

sfz

p

pizz.

Vla.

p

pizz.

arco
N — → S.P.

sfz

pp — ○
pizz.

p

Vc.

p

pizz.

arco
N — → S.P.

sfz

p

p

Cb.

arco
N

fp

f

p

fp

**3
4**

Fl.

Ob.

Cl.

Bsn. B_3 *mp*

Tub. B. (1) *pp*

Mar. (2) *sempre p*

T.-t. (3) *pp* *pp* *pp* To Vib.

Pno. *pp* *pp* *pp*

**Rédo.*

S. *mf* *sffz* *mp* *sffz*
Cai - - - ré Cai - - - ré

T. $\frac{8}{8}$

**3
4**

Vln. I arco N → S.P. *sffz* *p* pizz. *fp* arco S.P. *f*

Vln. II arco N → S.P. *sffz* *p* pizz. *fp* arco S.P.

Vla. arco N → S.P. *sffz* *p* arco S.P. *fp*

Vc. arco N → S.P. *sffz* *pp* *fp*

Cb. *fp*

4

Fl.

Ob.

Cl.

Bsn.

Tub. B. (1.)

Mar. (2.)

Vib. (3.)

Pno.

S.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

mp *mp*

mp

mp *mp*

To T. Bl.

pp

sempr p

Vibrphone soft mallets

To Crot.

Temple Blocks

pp *mf* *pp*

To T.-t.

pp

**ped.*

mf *fp* *f* *pp*

Cai - ré nú - u-a-u-a-u - a - u - a - u - a - u-a-u-a mm - (hum)

5**4****5****4**

Fl.

Ob.

Cl.

Bsn.

Flute, Oboe, Clarinet, Bassoon, Trombone (1), Crotalines (2), Tam-tam (3), and Piano parts. Measures 51-52 show sustained notes from Flute, Oboe, Clarinet, and Bassoon. Trombone (1) has a short note. Crotalines (2) play eighth-note patterns. Tam-tam (3) play eighth-note patterns. Piano has sustained notes with dynamics p, ff, pp, and fff.

T. Bl. (1.)

Crot. (2.)

T.-t. (3.)

Crotales

pp

Tam-tam

pp

pp

pp

pp

Pno.

(+ = mute string)

**Péd.*

Piano part. Measures 51-52 show eighth-note patterns with muting (+). Dynamics include p, ff, pp, and fff. Pedal marking (*Péd.) is shown.

S.

mm

f

Ca-i-nú

ré

T.

Soprano (S.) and Tenor (T.) parts. Soprano has sustained notes with dynamic mm. Tenor has sustained notes with dynamic f. Vocal parts include Ca-i-nú and ré.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

4

5

4

Violin I, Violin II, Cello, Double Bass, and Trombone parts. Measures 51-52 show sustained notes. Measures 53-54 show sustained notes.

9

Fl.

Ob.

Cl.

Bsn.

T. Bl. (1.)

Crot. (2.) *pp*

T.-t. (3.) *pp*

Pno.

S. *pp* *mf* *p* *sffz* (scream) *f* (whisper) *p* gliss. mm (hum)

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Lod.

mm nú cai-ré cai-ré nú Ru - dá

Fl. Ob. Cl. Bsn. T. Bl. (1.) Crot. (2.) T.-t. (3.) Pno. S. T. Vln. I Vln. II Vla. Vc. Cb.

2

4

4

3

10

4

Fl.

Ob.

Cl.

Bsn.

This section shows four staves for Flute, Oboe, Clarinet, and Bassoon. All four instruments play eighth-note patterns throughout the measures. The bassoon staff includes a bass clef and a C-clef.

T. Bl. (1.)

Crot. (2.)

T.-t. (3.)

pp

pp

pp

This section shows three staves: Trombone 1, Bassoon, and Trombone 2. The first two measure each have a dynamic of *pp*. The third measure has dynamics *pp*, *mf*, and *pp*. The bassoon staff includes a bass clef and a C-clef.

Pno.

This section shows a single staff for the Piano, which remains silent throughout the measures.

*

S.

Ru - dá nú ca - i - ré nú u-a-u-a-u - a - u - a - u - a - u-a-u-a-mm

mf

sffz

mf

mf

p

f

pp

This section shows a single staff for the Soprano. The lyrics are: Ru - dá nú ca - i - ré nú u-a-u-a-u - a - u - a - u - a - u-a-u-a-mm. The vocal line features various dynamics and performance techniques like *mf*, *sffz*, *mf*, *mf*, *p*, *f*, and *pp*.

T.

This section shows a single staff for the Tenor, which remains silent throughout the measures.

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows four staves for Violin I, Violin II, Cello, and Double Bass. All four instruments play eighth-note patterns throughout the measures. The cello and double bass staves include a bass clef and a C-clef.

67

3 **4**

Fl.

Ob.

Cl.

Bsn.

T. Bl. (1.)

Crot. (2.)

T.-t. (3.)

Pno.

S.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

11

Rédo.

u-a-u-a-u-a-u-a-u-a-u-a-u-a cai-re

3 **4**

N → S.P.

5**4****3**

Fl.

Ob.

Cl.

Bsn.

T. Bl. (1.)

Crot. (2.)

To Tub. B.

T.-t. (3.)

To Sus. Cym.

pp *mf* *pp*

pp

pp

Pno.

*

S.

f

Ma-nu-á-ra da-nú ça-nú

e-ré ci

e-rú pi-a-pe a mu

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

4

3

Fl. 80

Ob.

Cl.

Bsn.

T. Bl. (1.)

Sus.Cymbals

Cym. (2.)

scrape

scrape

To Crot.

Crotales

Tubular Bells

semre ff

T.-t. (3.)

scrape with brushes
in a circle way

To Vib.

Vibraphone
hard mallets

semre ff

Pno.

Ped. **mf** (low strings cluster)

mf

S.

f (whisper)

O-ma-nu - á - ra ce re - cé Qua-nhá pi - tú - na pu - pé

T.

f (whisper)

Qua - nhá pi - tú - na pu - pé

sfz

Vln. I

pizz.

mf

pizz.

Vln. II

mf

pizz.

Vla.

mf

pizz.

Vc.

mf

pizz.

Cb.

mf

85

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Tub. B. (1.) *sempre ff*

Crot. (2.) *sempre ff*

Vib. (3.) *sempre ff*

Pno.

S.

T.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

arco N → S.P.

**3
4**

Fl. 90

Ob.

Cl.

Bsn.

Tub. B. (1.) *sempre ff*

Crot. (2.) *sempre ff*

Vib. (3.) *sempre ff*

To Mar.

Pno. *bG: sempre p*

* *Led.*

S.

T. $\frac{8}{8}$

**3
4**

Vln. I *tr..... tr..... tr..... tr..... tr.....*

sempre pp

Vln. II *tr..... tr..... tr..... tr..... tr.....*

sempre pp

Vla. *tr..... tr..... tr..... tr..... tr.....*

sempre pp

Vc. *tr..... tr..... tr..... tr..... tr.....*

sempre pp

Cb. *pizz.* *sempre pp*

4
4

102

Fl. Ob. Cl. Bsn.

Tub. B. (1.) Mar. (2.) Vib. (3.) Pno.

S. T.

Vln. I Vln. II Vla. Vc. Cb.

pp

p To Crot. *p* Crotales *p* *p* *p*

mp *soft mallets* *mp*

f *sempre p*

pp *f* *pp* *f*

Ru - - - dá

tr *fp* *tr* *fp* *tr* *fp* *tr* *fp*

tr *fp* *tr* *fp* *tr* *fp* *tr* *fp*

tr *fp* *tr* *tr* *tr* *tr* *tr* *tr*

fp *tr* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr*

mf *fp* *tr* *tr* *tr* *tr* *tr*

fp *tr* *tr* *tr* *tr* *tr*

fp *tr* *tr* *tr* *tr*

17

18

(8)

Fl. 107 *sfp*

Ob. *sfp*

Cl. *sfp*

Bsn. *sfp*

Tub. B. (1.) *sempre f*

Crot. (2.) *sempre f*

Tam-tam

T.t. (3.) *sempre f*

Pno. *ff pp*

S.

T.

Vln. I *sfp* N → S.P. *sfp* N → S.P. *sfp* N → S.P. *ff*

Vln. II *sfp* N → S.P. *sfp* N → S.P. *sfp* N → S.P. *ff*

Vla. *sfp* N → S.P. *sfp* N → S.P. *sfp* N → S.P. *ff*

Vc. *sfp* N → S.P. *sfp* N → S.P. *sfp* N → S.P. *ff*

Cb. *ff pp ff pp ff pp ff pp ff*

8va

To Mar. Marimba soft mallets

3
4⁹

111 (8) 49

F1. Ob. Cl. Bsn. Tub. B. (1.) Mar. (2.) T-t. (3.)

sempre p

To Vib.

Vibraphone arco

To Crot.

3
4

Musical score for strings and basso continuo. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The time signature is 3/4. The strings play sustained notes with open circles at their ends, while the basso continuo (Cb.) provides harmonic support with sustained notes and vertical strokes.

$\frac{3}{4}$ **$\frac{7}{4}$** **$\frac{2}{4}$** **$\frac{5}{4}$** **$\frac{7}{4}$** **$\frac{5}{4}$**

Fl.

Ob.

Cl.

Bsn.

Tub. B. (1.)

Mar. (2.)

Vib. (3.)

Pno.

S.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

II7

sempre fff

Crotales

hard mallets

sempre fff

Susp. Cymb.

To T.t.

sempre fff

8va

f (*whisper*)

Ca - ti - ti

Ped.

*

$\frac{3}{4}$ **$\frac{7}{4}$** **$\frac{2}{4}$** **$\frac{5}{4}$** **$\frac{7}{4}$** **$\frac{5}{4}$**

123

5 **7** **5** **4** **5**

Fl. Ob. Cl. Bsn.

Tub. B. (1.) Cym. (2.) Vib. (3.)

Pno.

S. T.

5 **7** **5** **4** **5**

Vln. I Vln. II Vla. Vc. Cb.

Fl. Ob. Cl. Bsn.

Tub. B. (1.) Cym. (2.) Vib. (3.)

Pno.

S. T.

Vln. I Vln. II Vla. Vc. Cb.

130

4 **3** **4** **7**

Fl.

Ob.

Cl.

Bsn.

Tub. B. (1.)

Cym. (2.)

T.-t. (3.)

Pno.

S.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

libero *gliss.*

pp *p* *pp* *sfz*

I - ma - ra no - tiá No - ti-á____ i - má-ra Es - pe - jú

* Leo. *

4 **3** **4** **7**

Musical score page 136, measures 7-13. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Tub. B. (1.), Cym. (2.), T-t. (3.), Piano (Pno.), Soprano (S.), Tenor (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The tempo is 136. Measure 7: Flute, Oboe, Clarinet play eighth-note patterns. Bassoon rests. Measures 8-9: Oboe, Clarinet play eighth-note patterns. Bassoon rests. Measures 10-11: Oboe, Clarinet play eighth-note patterns. Bassoon rests. Measure 12: Cym. (2.) plays a sixteenth-note pattern labeled "To Crot.", T-t. (3.) plays a sustained note labeled "Tam-tam". Measure 13: Pno. plays eighth-note patterns. Measures 14-15: Vln. I, Vln. II, Vla., Vc., Cb. play eighth-note patterns. Bassoon rests.

7
4

Fl.

Ob.

Cl.

Bsn.

142

Musical score for Flute, Oboe, Clarinet, Bassoon, Trombone B (1), Cymbal (2), Timpani (3), Piano, Soprano, and Tenor. Measure 74 starts with rests for most instruments. The Clarinet has a short melodic line. The Bassoon plays a single note. The Trombone B (1) and Cymbal (2) play eighth-note patterns. The Timpani (3) play eighth-note patterns with dynamic markings ***pp*** and ***sempre p***. The Piano has sustained notes with dynamic ***pp*** and a grace note with dynamic ***8vb***. The Soprano and Tenor sing lyrics in measure 75.

Tub. B. (1.)

Cym. (2.)

Vibraphone soft mallets

T.-t. (3.)

pp ***sempre p***

Pno.

S.

T.

Measure 75 continues with the Vibraphone playing eighth-note patterns. The Timpani (3) play eighth-note patterns with dynamic ***pp***. The Piano has sustained notes with dynamic ***pp*** and a grace note with dynamic ***8vb***. The Soprano and Tenor sing lyrics in measure 76. The Tenor has a dynamic marking ***f***.

Vln. I

Vln. II

Vla.

Vc.

Cb.

N —————→ S.P.

tr arco

sempre pp

N arco ***tr***

sempre pp

N arco ***tr***

sempre pp

N ***tr*** arco

sempre pp

N arco ***tr***

sempre pp

N arco ***tr***

Measure 76 continues with sustained notes for Violin I, Violin II, Viola, Cello, and Double Bass. The dynamic ***sempre pp*** is indicated. The ***tr*** arco technique is used. The ***sempre pp*** dynamic is also indicated. The section ends with a dynamic marking ***N —————→ S.P.***

147

Fl.

Ob.

Cl.

Bsn.

Tub. B. (1.) *sempre pp*

Crot. (2.) *sempre pp*

Vib. (3.) *sempre p*

Pno. *sempre pp*

S. *sffz*

T.

N
(tr)

Vln. I *sempre pp*

Vln. II *sempre pp*

Vla. *sempre pp*
S.P.
(tr)

Vc. *sempre pp*

Cb. *sempre pp*

151

3 **4** **5** **4**

Fl.

Ob.

Cl.

Bsn.

Tub. B. (1.) *tutta forza*
Bass Drum **fff** *sffz*

Crot. (2.) **fff** *hard mallets* *tutta forza* Tam-tam

Vib. (3.) **fff** *sffz* **mp**

Pno. *8va* **fff** *rapid gliss. on strings* *tutta forza* **mp** *8vb* ** Led.* *sffz* **f** *I - xé a- nhú i pi-á pó - ra-*

S. Cu-çu-ku - i xa i-kó

T. *8*

3 **4** **5** **4** pizz.

Vln. I S.P. **ffp** **pizz.**

Vln. II S.P. **ffp** **pizz.**

Vla. S.P. **ffp** **pizz.**

Vc. S.P. **ffp** **pizz.**

Cb. S.P. **ffp** **pizz.**

158 **4**

Fl.

Ob.

Cl.

Bsn.

B. D. (1.)

Crot. (2.)

T.-t. (3.)

Pno.

S.

T.

f

Mo - ra - us - su - ba

f

Mo - ra - us - su - ba

4

Vln. I

arco N → S.P. gliss. N → S.P. N → S.P. N → S.P. N → S.P. N → S.P.

Vln. II

arco N → S.P. gliss. N → S.P. N → S.P. N → S.P. N → S.P. N → S.P.

Vla.

arco N → S.P. gliss. N → S.P. N → S.P. N → S.P. N → S.P. N → S.P.

Vc.

arco N → S.P. gliss. N → S.P. N → S.P. N → S.P. N → S.P. N → S.P.

Cb.

sempre pp

165

Fl.

Ob.

Cl.

Bsn.

B. D. (1.)

Crot. (2.)

T.-t. (3.)

Pno.

S.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mo - ra - us - su - ba

mp

f

p

S.P.

f

S.P.

f

S.P.

fp

S.P. → N

fp