

Vitor Santos

Duettini (2018)

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Compositions written for the Interfaces Call for Works, Project from the European University Cyprus

Duettini (2018) is a collection of short pieces written for the young violinist and his teacher. These compositions follow the idea of presenting the contemporary idiom to the student in a pedagogical manner. Since the *44 Duos for 2 Violins* composed by *Béla Bartók*, not many contemporary composers wrote introductory pieces for the violin duet - however, the violin duo still has expressive potential to satisfy the requirements of the New Music. We conceived our work based on the violin's contemporary palette, seeking for creativity and recreation on the pieces, but withholding its technical clarity. For example:

- the sounds of indeterminate pitch contribute to the pieces *I. Tuning*;
- the timbric approximation to determinate and indeterminate pitches rises *II. Sounds from Outside*;
- the new harmony, in the figure of quartal harmony, gives birth to the piece *III. The people's mutter*;
- the serial thought develops *IV. Edges*;
- the new scales, such as whole-tone scales, originate *V. Lampes*;
- and folk music germinates the piece *VI. Gallic song*.

We did our best so the violin student and his teacher may enjoy the landscape of contemporary music. I thank the Interfaces project and the European University Cyprus for this submission opportunity and I hope these duos prove some value for the young performers.

Lisbon, Portugal - March 14, 2018,
Vitor Santos

About the composer

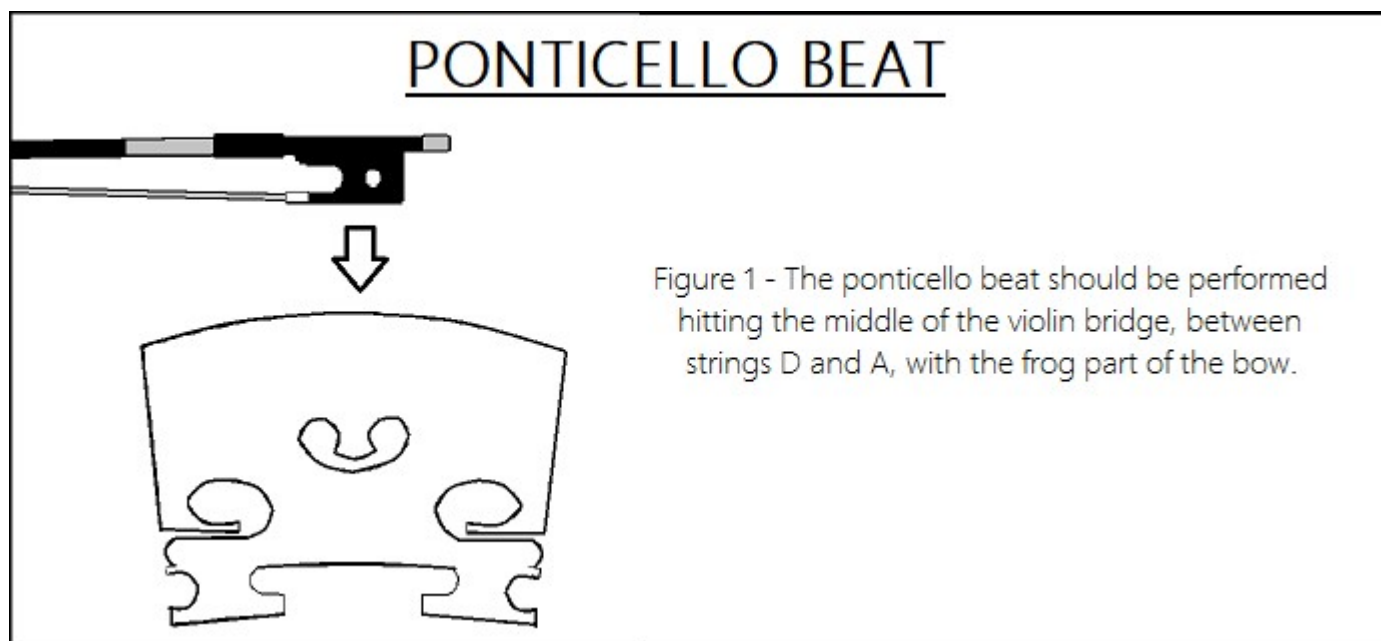
I'm Vitor Santos, 24 years old, and I work as a composer/arranger. I study Composition in the EMESP Institute and I'm in the last year of my degree in the São Paulo University (USP), Brazil. At present, I'm staying for one year in Lisbon, Portugal, thanks to a exchange program given by the São Paulo University. My instrument formation comes from the violin, but today I work mostly with the composition/arranging and the violin teaching.

Duettini (2018)

I. Tuning

This piece explores the percussive possibilities of the violin, as well its open strings. Many percussive sounds in the violin face problems because violins are primarily melodic instruments, not percussive instruments. Violins also have a delicate construction and some effects called for may harm the instrument. That is not the case with the present effects: *ponticello beat* and *fingerboard slap*.

Both effects use natural gestures for the violin and fit the idiom of the instrument. The *ponticello beat* was conceived to be played as a normal note on the violin, however, using the bow to produce an indefinite pitch. The same applies to the *fingerboard slap*, which uses a comfortable left-hand gesture on the fingerboard to produce a percussive sound. Sounds of indefinite pitch for the strings started to be researched with the *Bartók pizzicato*, however, it still is a field for new discoveries gathering new sound possibilities with the idiom of the strings.



Duettini (2018)

I. Tuning

Lively ♩ = 70-80

Vitor Santos

Violin 1 (Student)

mf

ponticello beat

fingerboard slap

Violin 2 (Teacher)

mp

9

ponticello beat

mp

mf

17

f

mf

25

mf

f

33

f

f

Duettini (2018)

I. Tuning

Lively ♩ = 70-80

Vitor Santos

mf

9 ponticello
beat

mp

17

f

25

mf

33

f

Duettini (2018)

I. Tuning

Lively ♩ = 70-80

Vitor Santos

mp

ponticello beat

fingerboard slap

9

mf

17

mf

25

f

33

f

Duettini (2018)

II. Sounds from outside

This piece dives both into the percussive possibilities of the violin, but also its open strings and its harmonics. The combination of definite and indefinite pitches in the piece is designed to resemble the sounds of daily life, in which we interact with a sonic landscape. There are many examples of our relation with our sound landscape: we recognize our cellphones by their sounds, we know the malfunctioning of cars by their noises, we control the frying of our foods by the sizzle they make.

One of the great achievements of the 20th-century music and the contemporary music was to break the distinction between musical sounds and non-musical sounds. Many of the music we listen to today would not have been possible if it were not the *sounds from outside*. Still, these sounds have their musical potential, and are greatly explored in contemporary music.

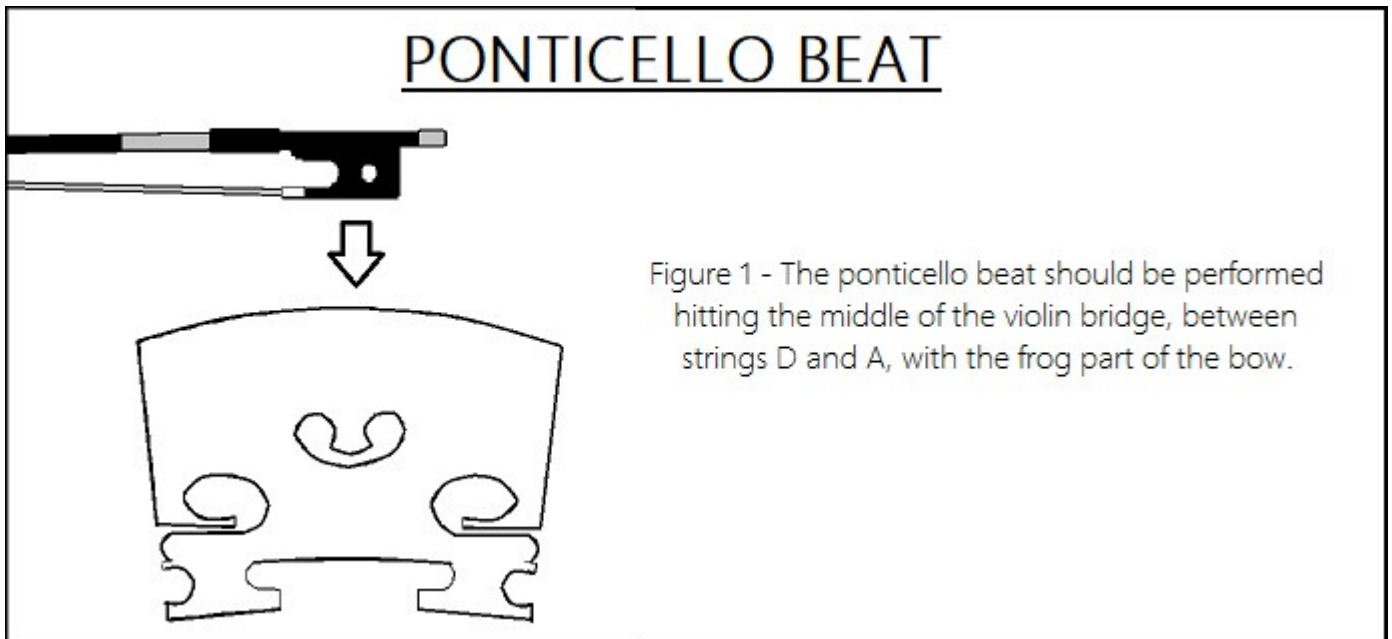


Figure 1 - The ponticello beat should be performed hitting the middle of the violin bridge, between strings D and A, with the frog part of the bow.



Figure 1 - The index finger muffles the four strings to avoid definite pitches and the remaining fingers rise to prepare the fingerboard slap.

Figure 2 - The middle finger, ring finger and little finger hit the strings and the fingerboard, producing a sound with no definite pitch, a percussive sound.

Duettini (2018)

II. Sounds from outside

Andantino ♩ = 80-90

Vitor Santos

Violin 1 (Student)

Violin 2 (Teacher)

P molto sul ponticello

P

ponticello beat

ponticello beat

fingerboard slap

6

P molto sul ponticello

P

fingerboard slap

10

mf molto sul ponticello

mf molto sul ponticello

arco simile

Transition

cresc.

gliss.

The **Transition** between harmonics should be performed slowly sliding the finger in the string, between one harmonic and other. There are other partials between the pure harmonics, and these partials are intended to be listened.

14

Stabilization

Transition

Stabilization

Transition

gliss.

gliss.

The **Stabilization** is simply to play the pure written harmonics. Our purpose here is to contrast: (A) pure harmonics and (B) harmonics with complex partials, located between pure harmonics. This line is only played by the teacher, due to its difficulty.

18

ff

ff

overpressure: the pressure bow should be increased, so that the tone is scratched, distorted.

22

mf poco sul ponticello

mf poco sul ponticello

Transition

cresc.

gliss.

26

Stabilization

Transition

Stabilization

Transition

gliss.

gliss.

30

ff

ff

Violin 1 (Student)

Duettini (2018)
II. Sounds from outside

Vitor Santos

Andantino ♩ = 80-90

Musical staff 1-5. The staff is in 4/4 time. It begins with a whole rest. At measure 2, there are two notes with a 'p' dynamic. At measure 3, there are two notes with a 'p' dynamic and a 'V' hairpin. At measure 4, there are two notes with a 'p' dynamic. At measure 5, there are four notes marked with 'x' and labeled 'ponticello beat'. The dynamic is 'p molto sul ponticello'.

Musical staff 6-9. Measure 6 has a fermata and a '2' above it. Measure 7 has a 'fingerboard slap' box. Measures 8-9 have notes with a 'p' dynamic.

Musical staff 10-13. Measure 10 has a 'V' hairpin. Measure 11 has a 'V' hairpin and 'arco simile'. Measure 12 has a 'cresc.' hairpin. Measure 13 has a 'cresc.' hairpin. The dynamic is 'mf molto sul ponticello'.

Musical staff 14-17. Measures 14-17 show a sequence of notes with a dashed line above them.

Musical staff 18-21. Measure 18 has a 'ff' dynamic. Measure 19 has a box: 'overpressure: the pressure bow should be increased, so that the tone is scratched, distorted.' Measures 20-21 have notes with triangles above them.

Musical staff 22-25. Measure 22 has a 'V' hairpin. Measure 23 has a 'V' hairpin. Measure 24 has a 'cresc.' hairpin. Measure 25 has a 'cresc.' hairpin. The dynamic is 'mf poco sul ponticello'.

Musical staff 26-29. Measures 26-29 show a sequence of notes with a dashed line above them.

Musical staff 30-33. Measure 30 has a 'ff' dynamic. Measure 31 has notes with triangles above them. Measure 32 has notes with triangles above them. Measure 33 has notes with triangles above them and a fermata.

Duettini (2018)

II. Sounds from outside

Andantino ♩ = 80-90

Vitor Santos

2 *p*

ponticello beat fingerboard slap

6 *p* molto sul ponticello

10 *mf* molto sul ponticello

Transition

The **Transition** between harmonics should be performed slowly sliding the finger in the string, between one harmonic and other. There are other partials between the pure harmonics, and these partials are intended to be listened.

cresc.

14

Stabilization Transition Stabilization Transition

The **Stabilization** is simply to play the pure written harmonics. Our purpose here is to contrast: (A) pure harmonics and (B) harmonics with complex partials, located between pure harmonics. This line is only played by the teacher, due to its difficulty.

18 *ff*

overpressure: the pressure bow should be increased, so that the tone is scratched.

22 *mf* poco sul ponticello

Transition

26

Stabilization Transition Stabilization Transition

30 *ff*

Duettini (2018)

III. The people's mutter

The idea for *The people's mutter* was to present the student new harmonies, as it is in the case, the quartal harmony. The main line is a melody written in D Major for the student; a simple line. However, this melody is surrounded by quartal intervals, more ambiguous and open-sounding than thirds. The association between the quartal sounds and the people's mutter lies on the ambiguity of muttering - one can't guess the reasons of someone muttering because the individual is arguing with himself.

Quartal harmony differs from normal harmony in its basic units: normal western harmony is based on thirds intervals, but quartal harmony is based on fourths. Quartal harmony is used in contemporary music since its debut with *Schoenberg's Chamber Symphony Op. 9*. Many of the smooth jazz sounds come from quartal voicings. Although fourths may appear slightly unstable intervals, they can deliver their taste to the attentive listener.

Duettini (2018)

III. The people's mutter

Andante ♩ = 62-70

Vitor Santos

Violin 1 (Student)

Violin 2 (Teacher)

4

12

21

29

37

p

p

Detailed description: This system contains measures 37, 38, and 39. The treble clef staff features a melodic line with eighth and quarter notes, some with accents. The bass clef staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *p* (piano) is present in both staves.

40

mf

mf

Detailed description: This system contains measures 40 through 47. The treble clef staff has a more active melodic line with slurs and accents. The bass clef staff continues with harmonic support. The dynamic marking *mf* (mezzo-forte) is indicated in both staves.

48

p cresc.

p *mp* *mf* *f*

Detailed description: This system contains measures 48 through 56. The treble clef staff shows a melodic line that gradually increases in volume, marked with *p cresc.* and *f*. The bass clef staff has a steady accompaniment. Dynamic markings *p*, *mp*, *mf*, and *f* are placed below the bass staff to indicate the progression.

57

mf

mf

Detailed description: This system contains measures 57 through 64. The treble clef staff features a melodic line with slurs and accents. The bass clef staff provides harmonic accompaniment. The dynamic marking *mf* (mezzo-forte) is present in both staves.

65

mf *mp* *p*

mf *decresc.* *p*

Detailed description: This system contains measures 65 through 72. The treble clef staff has a melodic line that ends with a fermata. The bass clef staff has a harmonic accompaniment. Dynamic markings *mf*, *mp*, and *p* are placed above the treble staff, while *mf*, *decresc.*, and *p* are placed below the bass staff.

Violin 1 (Student)

Duettini (2018)

III. The people's mutter

Andante ♩ = 62-70

Vitor Santos

Musical staff 1: Treble clef, 3/4 time signature. Measures 1-4. Dynamics: *p*, *mf*.

8
Musical staff 2: Treble clef, 3/4 time signature. Measures 5-8. Dynamics: *p cresc.*

16
Musical staff 3: Treble clef, 3/4 time signature. Measures 9-16. Dynamics: *f*, *mf*.

25
Musical staff 4: Treble clef, 3/4 time signature. Measures 17-25. Dynamics: *mf*.

33
Musical staff 5: Treble clef, 3/4 time signature. Measures 26-33. Dynamics: *mp*, *p*.

40
Musical staff 6: Treble clef, 3/4 time signature. Measures 34-40. Dynamics: *mf*, *p cresc.*

49
Musical staff 7: Treble clef, 3/4 time signature. Measures 41-49. Dynamics: *f*, *mf*.

58
Musical staff 8: Treble clef, 3/4 time signature. Measures 50-58. Dynamics: *mf*.

66
Musical staff 9: Treble clef, 3/4 time signature. Measures 59-66. Dynamics: *mf*, *mp*, *p*.

Duettini (2018)

III. The people's mutter

Andante ♩ = 62-70

Vitor Santos

Musical notation for measures 1-7. The piece is in 3/4 time. Measures 1-3 feature a rhythmic pattern of eighth notes with accents. Measure 4 has a dynamic marking of *mf*. Measures 5-7 consist of sustained chords.

Musical notation for measures 8-14. Measure 8 starts with a dynamic marking of *p*. The passage includes various chordal textures and melodic lines.

Musical notation for measures 15-21. Measure 15 has a dynamic marking of *mp*. Measure 17 has *mf*. Measure 19 has *f*. Measure 21 has *mf*. The passage features a crescendo leading to the *f* dynamic.

Musical notation for measures 22-28. Measure 22 has a dynamic marking of *mf*. The passage includes a crescendo and a decrescendo.

Musical notation for measures 29-36. Measure 29 has a dynamic marking of *mf decresc.*. Measure 36 has a dynamic marking of *p*. The passage features a decrescendo.

Musical notation for measures 37-43. Measure 37 has a dynamic marking of *p*. Measure 40 has a dynamic marking of *mf*. The passage includes a crescendo.

Musical notation for measures 44-50. The passage consists of sustained chords and melodic fragments.

49

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

57

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

65

mf *decresc.* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p*

Duettini (2018)

IV. Edges

Edges is a piece inspired by the serial method of composition. The very own material for the piece comes from the letters of the title: E D G E., adapted to Eb D G E. The original serie is transformed through process of inversion, retrograde, giving birth to new melodic lines that derive from the first motif.

Others procedures such as serie transposition, use of incomplete sets, are used in the course of the composition. In some sense, the piece goes back to its title when strict compositional proceedings creates intricate musical lines, as if it were a geometrical demonstration. The piece also was designed to work the *staccato* in contrast to *tenuto* bow movements.

Duettini (2018)

IV. Edges

Vitor Santos

Lento ♩ = 40-55

Violin 1 (Student)

Violin 2 (Teacher)

5

9

16

23

Musical score for measures 23-28. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and a fermata at the end of measure 28. The lower staff provides a harmonic accompaniment with chords and eighth-note figures. The key signature has one flat, and the time signature is 4/4.

29

Musical score for measures 29-34. The system consists of two staves. The upper staff begins with a forte (*f*) dynamic and contains mostly whole notes. The lower staff features a piano (*p*) dynamic accompaniment with eighth-note patterns. The key signature has one flat, and the time signature is 4/4.

35

Musical score for measures 35-40. The system consists of two staves. The upper staff starts with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic in measure 39. The lower staff starts with a forte (*f*) dynamic and includes a decrescendo leading to a pianissimo (*pp*) dynamic in measure 39. The key signature has one flat, and the time signature is 4/4.

41

Musical score for measures 41-46. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and a mezzo-forte (*mf*) dynamic. The lower staff provides a rhythmic accompaniment with eighth-note patterns and a mezzo-forte (*mf*) dynamic. The key signature has one flat, and the time signature is 4/4.

49

Musical score for measures 49-56. The score is written for two staves, Treble and Bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of eighth-note patterns. Dynamic markings include *p* (piano) and *f* (forte).

57

Musical score for measures 57-63. The score is written for two staves, Treble and Bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The music consists of eighth-note patterns. Dynamic markings include *f* (forte) and *pp* (pianissimo).

64

Musical score for measures 64-71. The score is written for two staves, Treble and Bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The music consists of eighth-note patterns. Dynamic markings include *p* (piano), *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte).

Duettini (2018)

IV. Edges

Vitor Santos

Lento ♩ = 40-55

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-8. Dynamics: *p*, *f*. Includes accents and breath marks.

Musical staff 2: Treble clef. Measures 9-17. Dynamics: *p*, *f*. Includes a hairpin.

Musical staff 3: Treble clef. Measures 18-25. Dynamics: *p*.

Musical staff 4: Treble clef. Measures 26-35. Dynamics: *f*, *p*. Includes a hairpin.

Musical staff 5: Treble clef. Measures 36-44. Dynamics: *f*, *mf*.

Musical staff 6: Treble clef. Measures 45-52. Dynamics: *mf*.

Musical staff 7: Treble clef. Measures 53-61. Dynamics: *p*, *f*. Includes a hairpin.

Musical staff 8: Treble clef. Measures 62-66. Dynamics: *p*.

Musical staff 9: Treble clef. Measures 67-70. Dynamics: *f*, *mf*.

Duettini (2018)

IV. Edges

Lento ♩ = 40-55

Vitor Santos

Staff 1: Treble clef, 2/4 time signature. Measures 1-8. Dynamics: *p*, *f*. Includes accents and breath marks.

Staff 2: Treble clef. Measures 9-18. Dynamics: *f*, *pp*. Includes a fermata over measure 10.

Staff 3: Treble clef. Measures 19-26. Dynamics: *f*. Includes a hairpin crescendo.

Staff 4: Treble clef. Measures 27-34. Dynamics: *p*. Includes a hairpin decrescendo.

Staff 5: Treble clef. Measures 35-43. Dynamics: *f*, *pp*, *mf*. Includes a hairpin crescendo.

Staff 6: Treble clef. Measures 44-51. Dynamics: none. Includes a hairpin decrescendo.

Staff 7: Treble clef. Measures 52-60. Dynamics: *f*, *pp*. Includes a hairpin decrescendo.

Staff 8: Treble clef. Measures 61-66. Dynamics: *f*. Includes a hairpin decrescendo.

Staff 9: Treble clef. Measures 67-74. Dynamics: *pp*, *mf*. Includes a fermata over measure 74.

Duettini (2018)

V. Lampes

Lampes is one piece written in homage to contemporary flavored scales, in particular the whole-tone scales. The ostinato played by the student is an incomplete whole-tone set, completed only by the melodic line played by the teacher. The whole-tone scale was much used by French composers in the 20th century, such as Debussy, Ravel, Messiaen. but the scale still is a musical color available for the composer.

The middle section was composed using the pentatonic scale. It is written in D pentatonic, which contains the notes D E F# A B, and has no G and C# notes. Considering the D pentatonic misses its tritone G-C#, it is hard to use the pentatonic functionally, because there is tonic, but no dominant. In despite of this fact, we used the resourcefulness of the pentatonic to emulate a property it does not have: the harmonic tension. As a result, one hear suggestions of harmonic movement in a scale that is conceived to have no harmonic movement.

The last section reminds the first section, but with vectorial changes. The melodies change their direction, as if they were a *mobile*, a musical object. The concept of musical object has been explored in many ways by the contemporary music.

Duettini (2018)

V. Lampes

Mobile et tenue ♩ = 120-130

Vitor Santos

Violin 1 (Student)

Violin 2 (Teacher)

p dolce

arco simile

mp

5

mf

9

mp

13

p cresc.

p cresc.

Nostalgic ♩ = 50-56

17

f *mp* pizzicato *mf* dolce
simile arpejo

23

0 3 1 1
3 3 1 1
4 3 1 1

31

0 0 0 4
0 0 0 3

39

accel. allo tempo nuovo
mf
accel. allo tempo nuovo

46

Mobile et énergique ♩ = 130-140

f arco

51

mf *mp*
2 1
mf

56

p cresc.
4 3 2 1 2 1 4 3
p cresc.

60

f
f

Duettini (2018)

V. Lampes

Mobile et tenue ♩ = 120-130

Vitor Santos

arco simile

p dolce

6

11

p cresc.

16

f

Nostalgic ♩ = 50-56

20

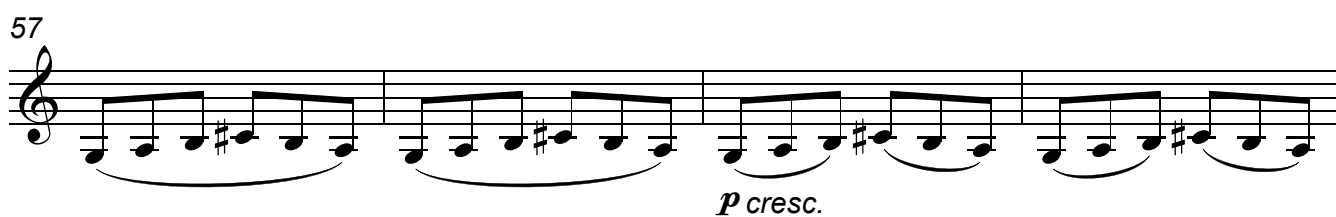
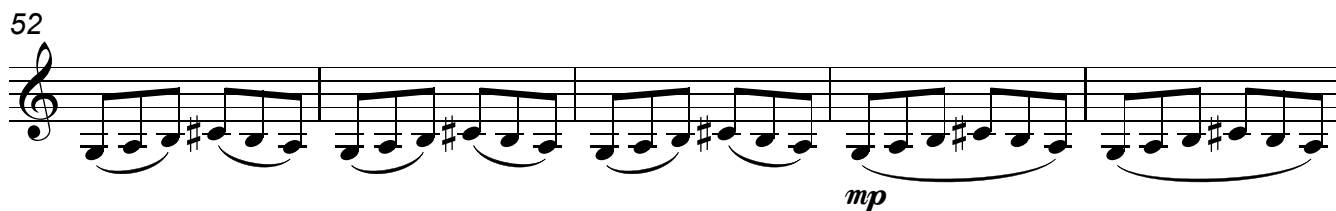
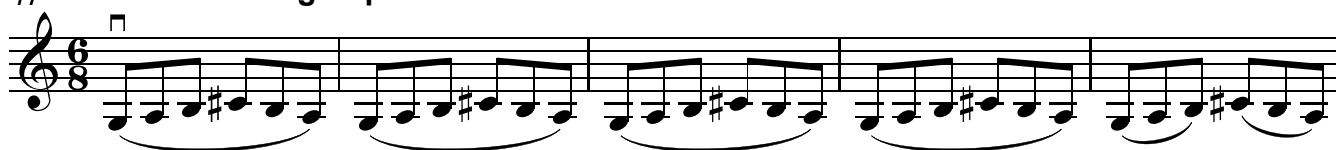
mf dolce

29

36

43 accel. allo tempo nuovo

mf

47 **Mobile et énergétique** ♩ = 130-140

Duettini (2018)

V. Lampes

Mobile et tenue ♩ = 120-130

Vitor Santos

Musical notation for measures 1-6. Measure 1 is a whole rest. Measures 2-6 contain a melodic line with fingerings: 2, 4 3, 2 1, 2 1, 4 3, 2 1. A *mp* dynamic marking is present below measure 2.

Musical notation for measures 7-10. Measures 7-10 contain a melodic line with slurs and a *mf* dynamic marking at the beginning.

Musical notation for measures 11-14. Measures 11-14 contain a melodic line with fingerings: 4 3, 2 1, 2 1, 4 3, 0 1. A *mp* dynamic marking is present below measure 11.

Musical notation for measures 15-19. Measures 15-19 contain a melodic line with slurs and a *p cresc.* dynamic marking at the beginning, leading to a *f* dynamic marking at the end of measure 19.

Musical notation for measures 20-26. Measures 20-26 contain a rhythmic pattern of chords with a *mp pizzicato* dynamic marking. A *simile arpejo* instruction is placed above the notation. Fingerings 0 3 1 1 and 3 3 1 1 are shown above the final two measures.

Musical notation for measures 27-34. Measures 27-34 contain a rhythmic pattern of chords with fingerings 4 3 1 1 above the first measure and 0 0 0 4 and 0 0 0 3 above the last two measures.

Musical notation for measures 35-42. Measures 35-42 contain a rhythmic pattern of chords.

43 accel. allo tempo nuovo ----- 2

Mobile et énergétique ♩ = 130-140

47 *f* arco *mf*

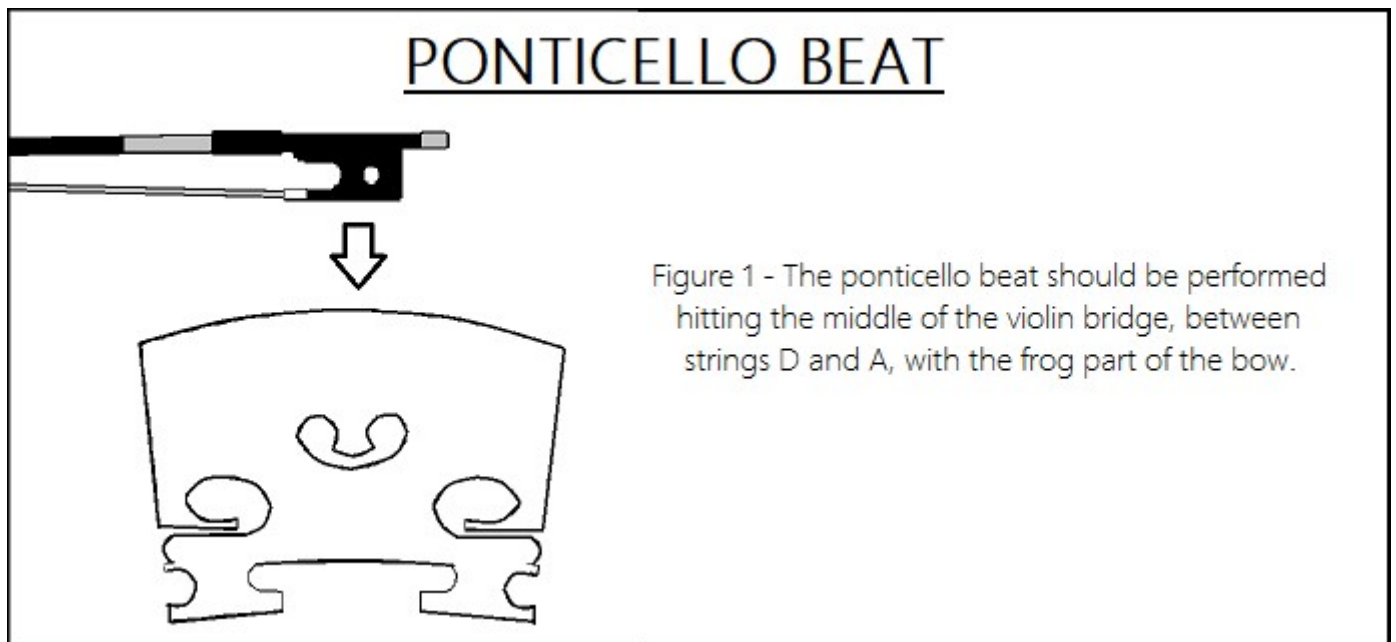
53 *mf*

59 *p cresc.* *f*

Duettini (2018)

VI. Gallic Dance

Gallic Dance is a piece that uses the open strings of the violin as an accompaniment resource, but also as a percussive effect. The pattern of repeated beats creates the atmosphere characteristic of folk music and its melodic inventiveness. Considering the G-string is always played, the constant vibration of that string resembles the continuous sound of bagpipes used in gallic music, such as the *galician gaita*.



Duettini (2018)

VI. Gallic Dance

Vitor Santos

Lively ♩ = 80-100

Violin 1 (Student)

Violin 2 (Teacher)

First system of the score, measures 1-8. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (Violin 1) contains a melodic line with eighth-note patterns. The second staff (Violin 2) contains rhythmic accompaniment with 'x' marks for Ponticello and slanted lines for Fingerboard slap. Dynamics include *prima volta f* and *seconda volta p*. A box labeled 'Ponticello beat' is positioned below the first staff, and a box labeled 'Fingerboard slap' is positioned below the second staff.

Second system of the score, measures 9-16. The first staff (Violin 1) continues the melodic line. The second staff (Violin 2) continues the rhythmic accompaniment. Dynamics include *prima volta f* and *seconda volta p*. Boxes labeled 'Ponticello beat' and 'Fingerboard slap' are positioned above the first staff.

Third system of the score, measures 17-24. The first staff (Violin 1) continues the melodic line. The second staff (Violin 2) continues the rhythmic accompaniment. Dynamics include *sempre f*. 'V' marks are present in the second staff.

Fourth system of the score, measures 25-32. The first staff (Violin 1) continues the melodic line. The second staff (Violin 2) continues the rhythmic accompaniment.

Duettini (2018)

VI. Gallic Dance

Vitor Santos

Lively ♩ = 80-100

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth-note pairs. The first four measures are marked *prima volta f* and the last four measures are marked *seconda volta p*. A repeat sign is at the end of the eighth measure.

Musical notation for measures 9-16. Measure 9 is marked with a box labeled "Ponticello beat". Measures 10-16 are marked with a box labeled "Fingerboard slap". The notation shows rests with 'x' marks on the staff. The first four measures are marked *prima volta f* and the last four measures are marked *seconda volta p*. A repeat sign is at the end of the sixteenth measure.

Musical notation for measures 17-24. The melody continues with eighth-note pairs. The entire section is marked *sempre f*. A repeat sign is at the end of the twenty-fourth measure.

Musical notation for measures 25-32. The melody continues with eighth-note pairs. A repeat sign is at the end of the thirty-second measure.

Duettini (2018)

VI. Gallic Dance

Lively ♩ = 80-100

Vitor Santos

Ponticello beat

Fingerboard slap

prima volta f *seconda volta p*

9

prima volta f *seconda volta p*

17

sempre f

25

f