

# Para Marielle

by José Ricardo

2018

for singer,

flute,

clarinet,

and percussion

## Para Marielle

by José Ricardo, 2018

for singer, flute, clarinet, and percussion (snare drum and tam-tam)

Audio at: <https://soundcloud.com/josezericardo/paramarielle?in=josezericardo/sets/porfolio>

This piece was inspired by the protest in homage to Marielle Franco on March 15, 2018 in Rio de Janeiro and in the anthem of MST. Marielle was a black woman, activist, and defender of the human rights. She was the first politician in history to be elected for the Rio de Janeiro city council who had been born and grown up at the Maré complex of favelas. Marielle was brutally killed in March the 14<sup>th</sup> of 2018. Until this date the case was not solved, and the criminals were not arrested.

### LYRICS TRANSLATION

Come on, let's fight. Raised fist

The Federal (Military) Intervention is a scam

The police kills the black people at the favela

One more child has died at the favela

The death squad. The death squad

### GENERAL INSTRUCTIONS FOR PERFORMANCE

Each musician performs his/her part at his/her own pace. Performers should choose their own entries in such a way to spread their musical materials over the total duration of 15 minutes. The idea is that they perform solos at the same time.

A chronometer should be used by everyone in order to monitor time throughout the piece.

## SPECIFIC INSTRUCTIONS FOR PERFORMANCE

### SINGER

The singer part consists of five phrases (A, B, C, D, E) sung, and five audio files (A, B, C, D, E) triggered by the performer. Phrases and audios should be sung and played only once each, at different times (no overlapping audio and singing), in order and moment defined by the performer.

### FLUTE AND CLARINET

The flautist will need a radio. The clarinetist will need one or two alarm clocks. The scores for flute and clarinet have a main part (A) and a secondary part (B). Part A is composed of long tones and pauses, read from the first to the last measure. Performers are encouraged to experiment with different emission techniques (for example, clean tone, noisy sound, uses of multiphonic, frullato, vibrato, glissando, trinado, etc). In two different moments throughout the piece, performers should play the part B, and then return to where they were in part A. In two different moments, the flautist should turn on a radio, play with it for a bit, then turn it off and go back to part A. In two different moments of the piece, the clarinetist should turn on one or two alarm clocks, go back to part A, and after some time, turn it/them off.

### PERCUSSION

The percussion part, for snare drum and tam-tam (cymbal), has four sections: snare drum A and B, and tam-tam A and B, which are played in order defined by the performer. Between sections are pauses. Snare drum A, tam-tam A, and tam-tam B are played straight from the first to last measure. The performer chooses when to start each section. Snare drum B is made of fragments. Those who have the ritornelo sign should be repeated 2 to 6 times. Those who do not have the ritornelo are loose phrases. Each fragment should be played only once, in order chosen by the performer. Between fragments are pauses.

# Para Marielle singer

play audio A

play audio D

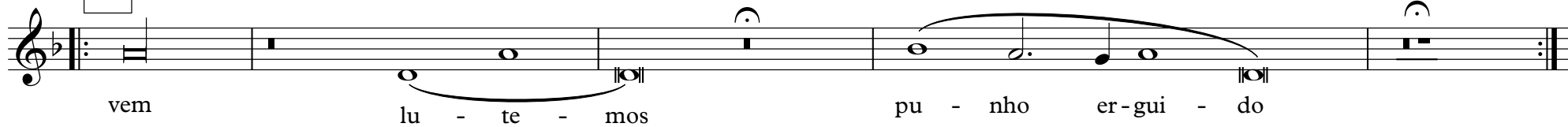
play audio B

play audio E

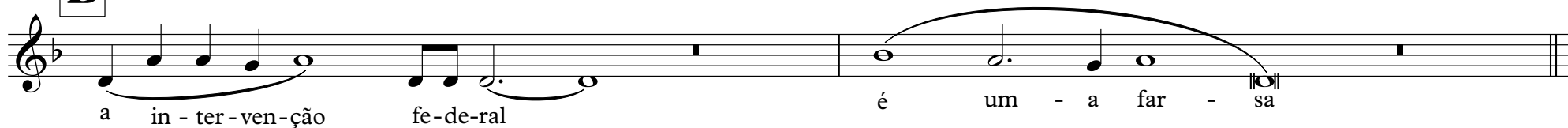
play audio C

♩ = 110

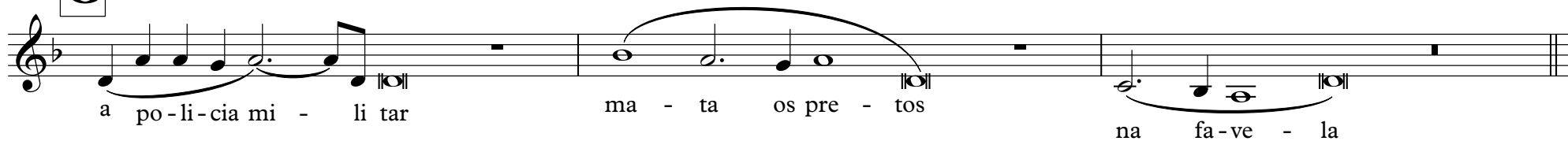
**A**



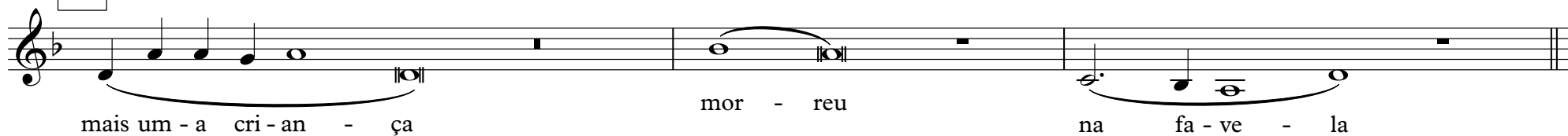
**B**



**C**

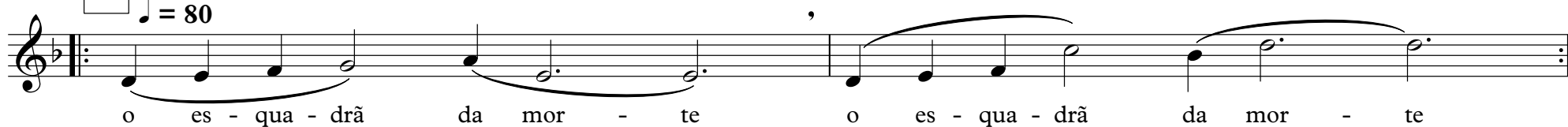


**D**



**E**

♩ = 80



# Para Marielle

## flute A

2

3

4

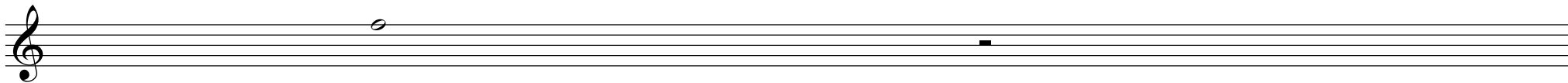
5

6

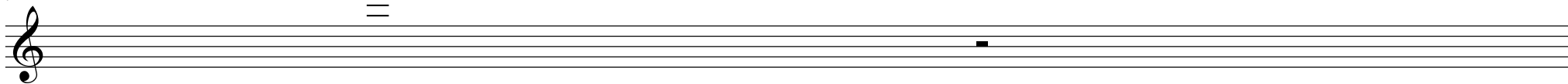
7

2

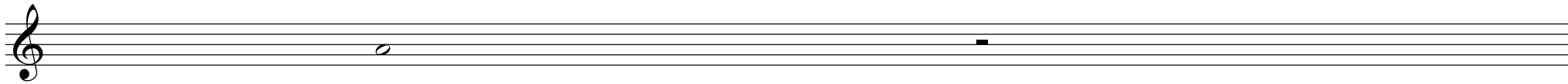
8



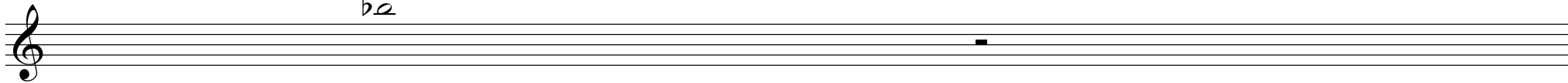
9



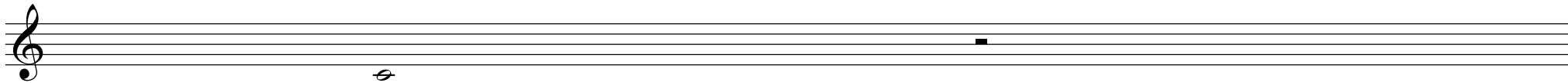
10



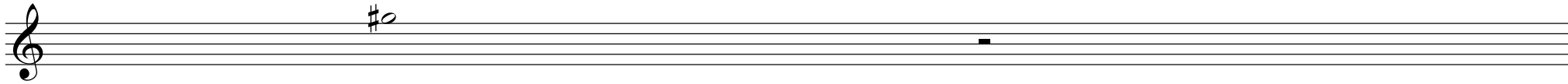
11



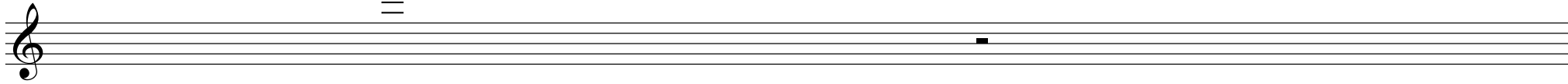
12



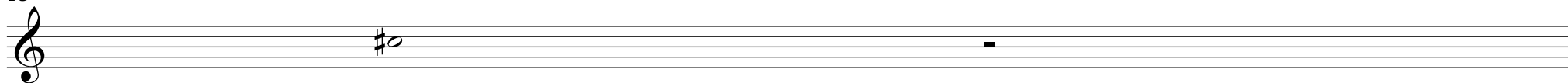
13



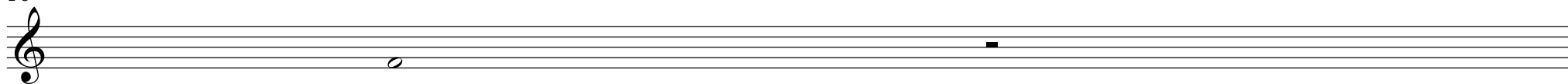
14



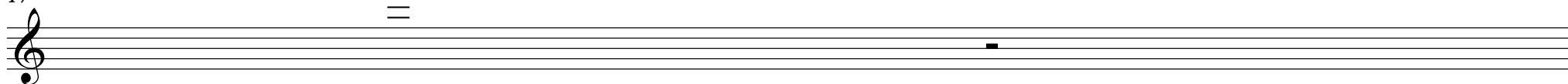
15



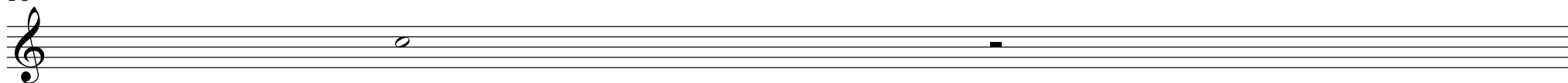
16



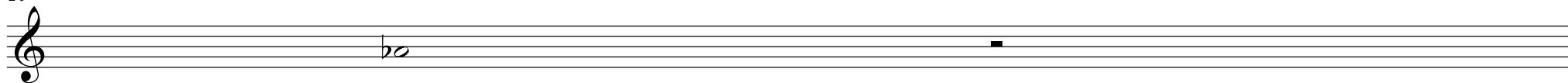
17



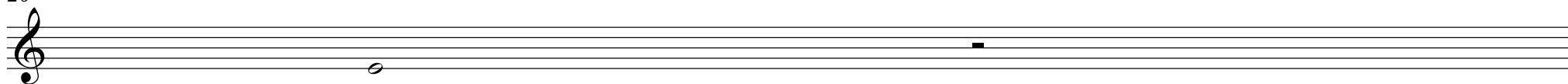
18



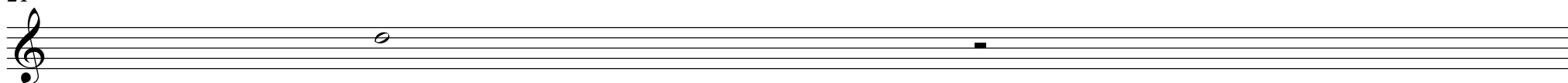
19



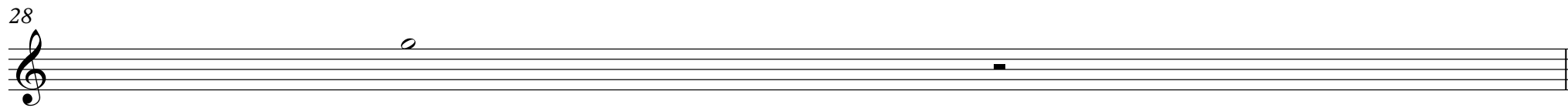
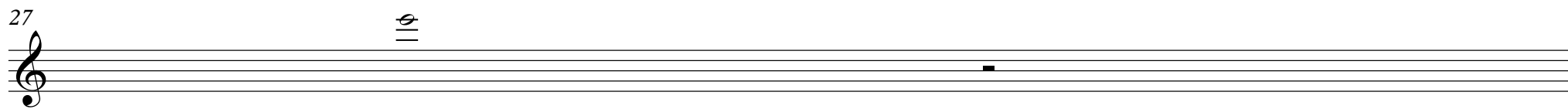
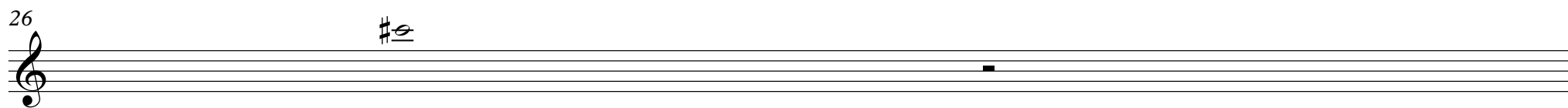
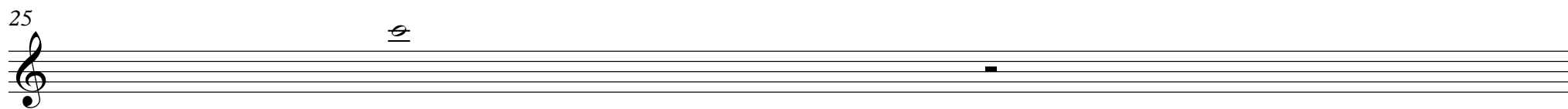
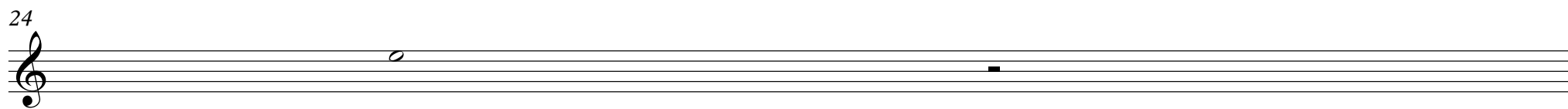
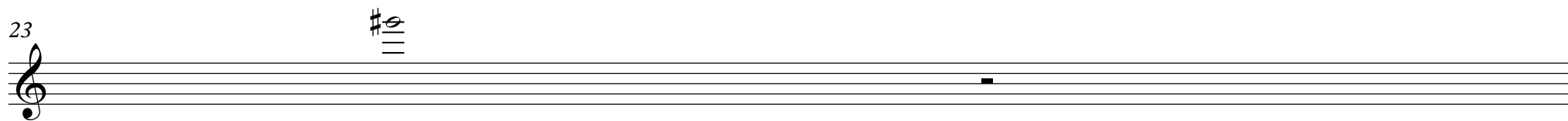
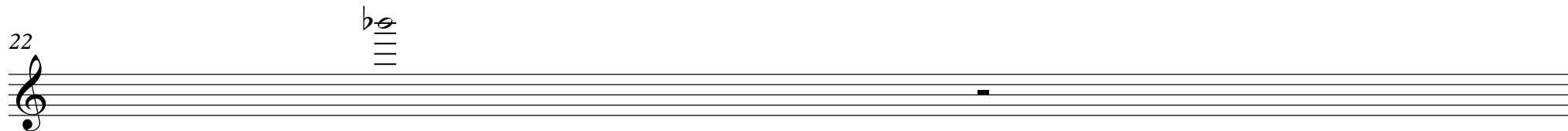
20



21



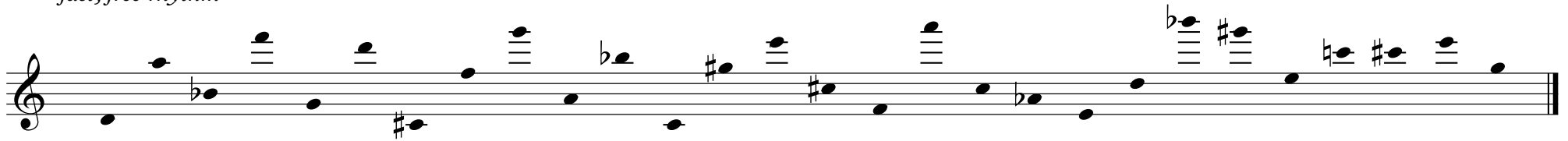
4





Para Marielle  
flute B

*fast; free rhythm*



In two moments of the piece play flute B.

At two different moments of the piece turn on a radio, play with it for a bit, then turn it off and go back to part A.

# Para Marielle

## clarinet A

1

2

3

4

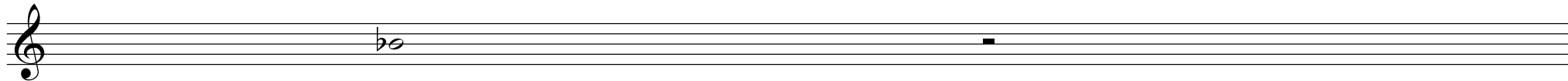
5

6

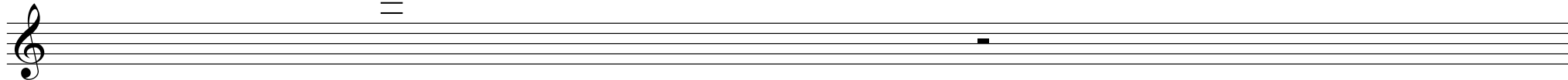
7

2

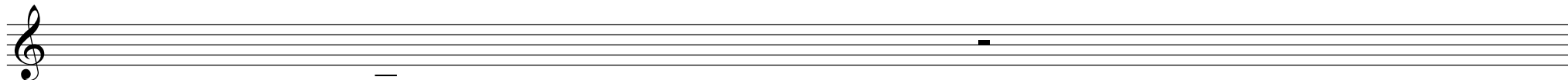
8



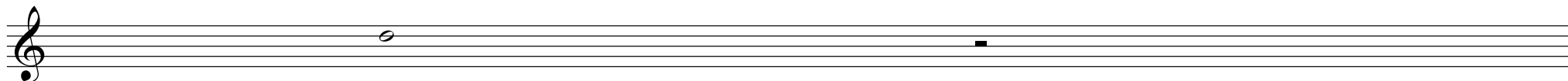
9



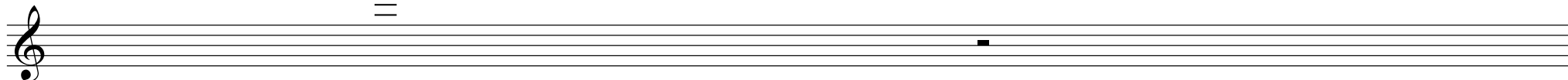
10



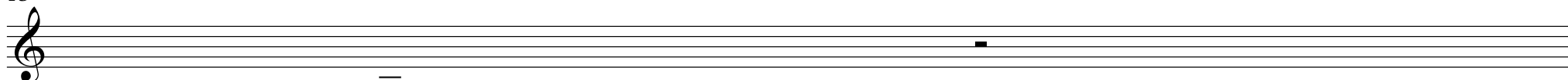
11



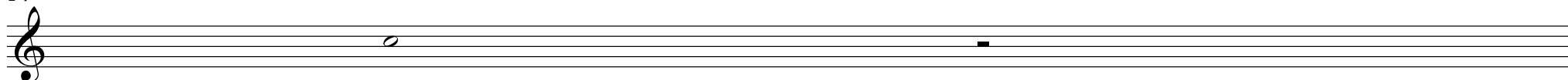
12



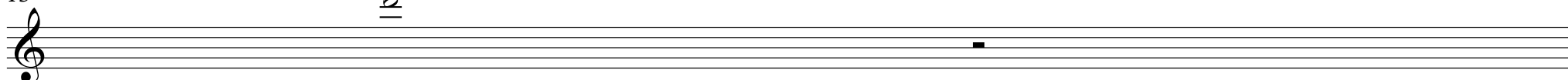
13



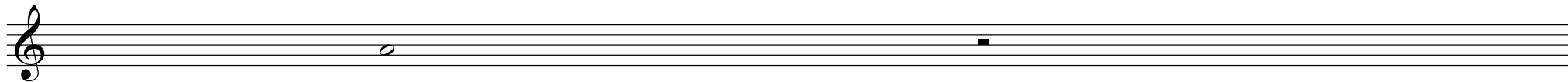
14



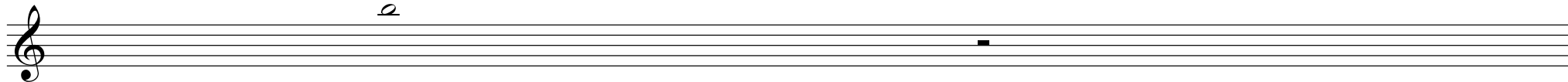
15



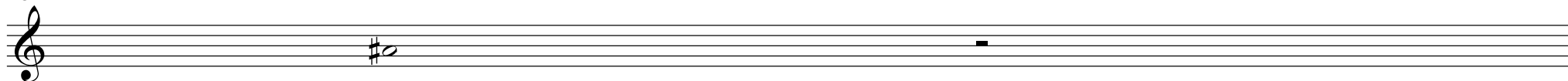
16



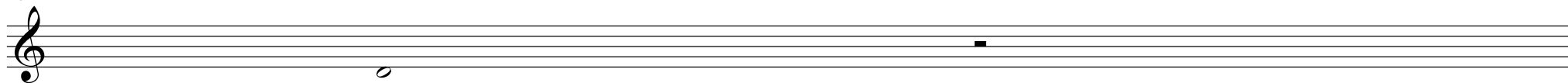
17



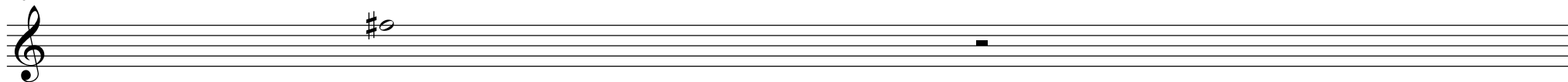
18



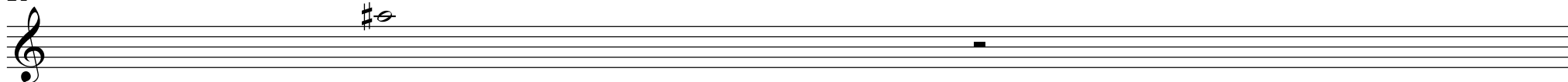
19



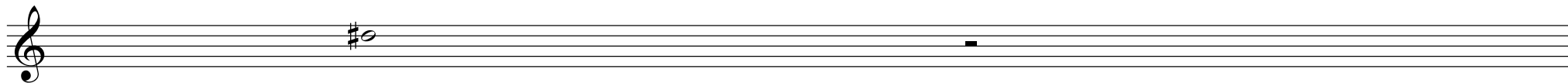
20



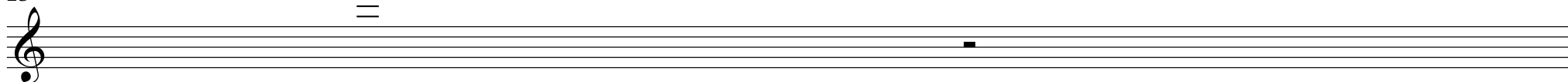
21



22

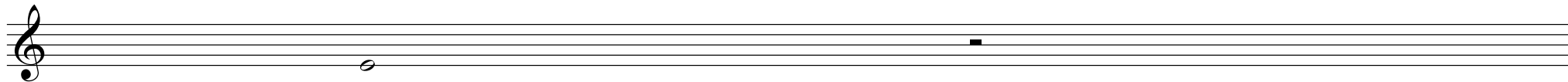


23

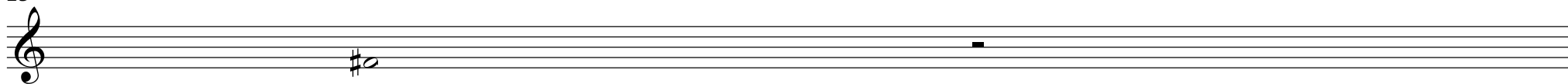


4

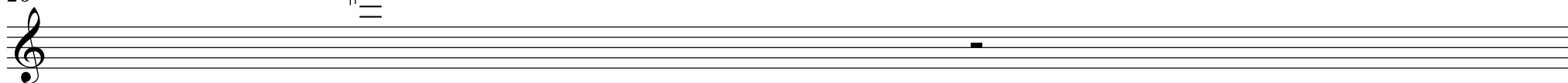
24



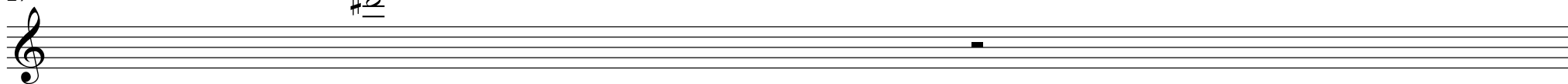
25



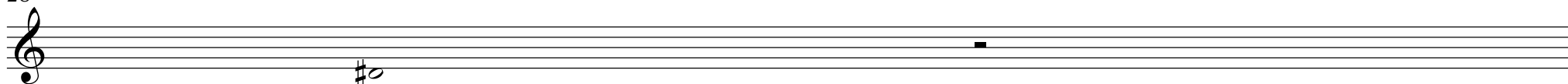
26



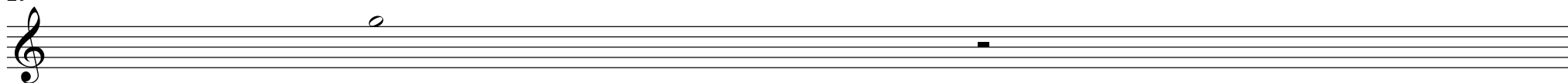
27



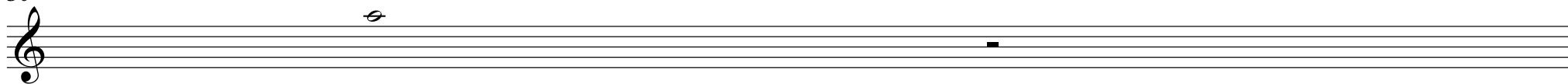
28



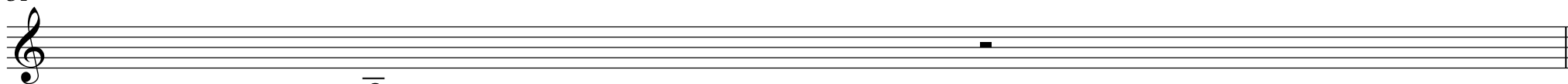
29



30



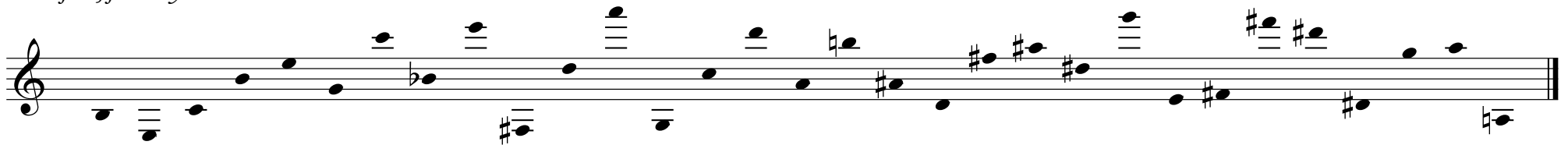
31



# Para Marielle

## clarinet B

*fast; free rhythm*



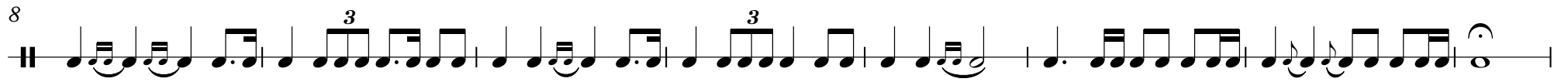
In two moments of the piece play clarinet B

In two moments of the piece turn on one or two alarm clocks, go back to part A, and after some time, turn it/them off.

# Para Marielle

## snare drum A

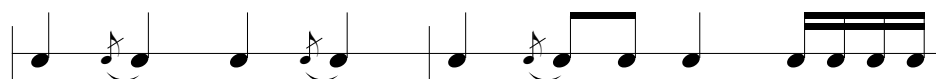
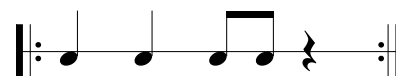
♩ = 110



# Para Marielle

snare drum B  
fragments

snare wires off

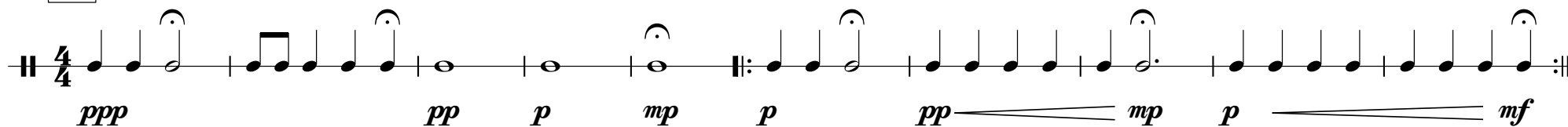




# Para Marielle tam-tam (cymbal)

**A**

*molto rubato*



**B**

