

RODRIGO AREDES

Quarteto de Cordas no. 1

(2017)

Score Preview

Approximate length: 15 minutes

Performance notes:

Forró: A popular dance from the Northeastern region of Brazil, traditionally accompanied by triangle, zabumba, tambourine, and accordion. It was popularized by musicians such as Luiz Gonzaga, Dominguinhos, Sivuca, and Hermeto Pascoal.

like a rabeca and *like a berimbau*: The performer should imitate the sound and expressive intention of these two Brazilian instruments. The rabeca is a type of fiddle commonly used in forró. Notable players include Nelson da Rabeca, Mestre Luiz Paixão, and Claudio Rabeca. The berimbau is a single-string percussion instrument closely associated with the martial art and dance *capoeira*. Important *capoeiristas* include Mestre Bimba, Mestre Pastinha, and Mestre Moa do Katendê.

Program notes:

This string quartet is an exaltation of Brazilian culture. Its three movements complement each other in portraying some of the many layers of richness found in the country's musical and cultural traditions.

The first movement is built around a folk melody collected by Mário de Andrade during his *Missão de Pesquisas Folclóricas* in 1938. Short, accented lines in the other strings create a deconstructed rhythmic pattern, built from an activated chord in seconds, generating a percussive effect.

The second movement presents a set of variations on a theme inspired by the second movement of Camargo Guarnieri's *Choro for Piano and Orchestra*. These variations are grouped into larger sections that form progressions of texture and intensity.

The third movement draws inspiration from the Tucandeira ritual of the Sateré-Mawé people. In this ceremony, young members of the community place several *Paraponera clavata* ants—known as tucandeira—inside woven gloves and dance with them for about fifteen minutes as part of their initiation into adulthood. This movement holds personal significance for the composer: just as pain is understood as a necessary step toward growth in Sateré-Mawé culture, learning to work with dissonance became an essential step in the development of his own creative voice.

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(2025)

Rodrigo Aredes (b. 2004)

1. Eu Sou Sereia

Dancing $\text{♩} = 104$

Violin 1

Violin 2

Viola

Violoncello

5

Vln 1

Vln 2

Vla

Vc.

sim.
pizz.

f

arco

mp espressivo

A

63

Vln 1

Vln 2

Vla

Vc.

mf

mp

pp

pp

pizz.

pp

sul tasto

tasto

68

Vln 1

Vln 2

Vla

Vc.

pp

pp *espressivo*

sul tasto

arco

98

Vln 1

sim.

Vln 2

f p f p f

Vla

p f p f p f p

Vc.

p sf p

129

Vln 1

Vln 2

Vla

Vc.

H

sf *p*

sf *p*

sf *p*

p

p

134

Vln 1

Vln 2

Vla

Vc.

mf cresc.

mf cresc.

mf *cresc.*

mf cresc.

75

Vln 1

Vln 2

Vla

Vc.

pp *arco* *mf* *p* *sfz* *ff*

pp *mf* *p* *sfz* *ff*

pp *sul tasto* *ord.* *sfz* *ff*

pp *mf* *sfz* *ff*

79

Vln 1

Vln 2

Vla

Vc.

p *pp* *sul tasto* *p* *pp* *sul tasto* *ord.* *p*

p *pp* *sul tasto* *ord.* *p*

p *pp* *sul tasto* *ord.* *p*

p *pp* *sul tasto* *ord.* *p*

D

Tempo di valsa ♩ = 136

107

Vln 1

Vln 2

Vla

Vc.

E

Andante ♩ = 80

111

Vln 1

Vln 2

Vla

Vc.

p

pizz.

p

pizz.

p

114

Vln 1

Vln 2

Vla

Vc.

sul tasto

pp

ord.

p

181

Vln 1

Vln 2

Vla

Vc.

186

Vln 1

Vln 2

Vla

Vc.

192

Vln 1

Vln 2

Vla

Vc.

espressivo

p dolce

cresc.

cresc.

sf

p

pp

sf

p

sf

p

43

Vln 1

Vln 2

Vla

Vc.

E

p sub.

sul pont. —→ ord.

f

p sub. *f* *p sub.*

p sub.

p sub.

s.p. —→ ord.

47

Vln 1

Vln 2

Vla

Vc.

sf sf p

sf sf *p*

sf sf sf p

f sf sf sf p

ord.

ad lib. **Tempo primo**

Vln 1 *fff*

Vln 2

Vla *fff*

Vc.

94 **H**

Vln 1 *sff p sub.*

Vln 2 *sff p sub.*

Vla *sff p*

Vc. *fff* *sff* *p like a berimbau*

molto rall......

120

Vln 1 *p* *ff dim.*

Vln 2 *ff*

Vla *ff dim.*

Vc. *ff dim.*

a tempo

124

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Vc. *mp* *pp*