

FELIPE DE ALMEIDA RIBEIRO

« ...das ilusões que nunca nos enganam ao nos mentirem sempre... »

for violoncello and live-electronics

SCORE

para violoncelo e processamento em tempo real

PARTITURA

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PERFORMANCE INSTRUCTIONS

Introduction: it is important to approach the score as an 'action score', i.e. it does not fully represent the final timbral result, only the action for the player (rhythm and placement). The performer is invited to explore the complexity of sound production in his/her instrument to obtain a broad sonority, even within the boundaries implied by the notation.

Bow placement: *mst*, *st*, *normale*, *sp*, and *mst* stand for, respectively, *molto sul tasto* (on the fingerboard), *sul tasto* (near fingerboard), *normale*, *sul ponticello* (near bridge), and *molto sul ponticello* (as close as possible to the bridge).

Bowing on the bridge: 100% noise achieved by bowing diagonally on the bridge. Represented by an 'x' notehead (Figure 1).

Bowing behind bridge (♯): high (random, undefined) pitch sound. The notation used for this technique is the respective 'open' string (fundamental) and a diamond-shape notehead (Figure 1).

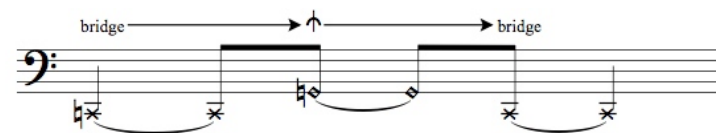


Figure 1

Tailpiece clef: special clef used to indicate two sonorities, 1) noise, obtained by bowing in the upper part, and 2) nasal-like pitch sound, by bowing at the bottom part. This technique will only work on instruments with plastic/resin tailpieces (not on wood ones). It also requires extreme bow pressure in order to obtain the pitched sound (Figure 2).

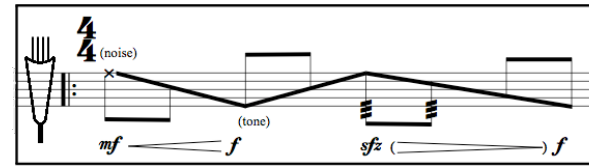


Figure 2

Flautato: type of sound occurred when extremely light bowing is applied, independently of bow placement (*sp*, *st*, etc). It is used to get overtones. As a consequence, the notated pitch (fundamental) acts only as an action instruction, i.e. the real sound (overtones) is not represented through the notation.

Over-pressing (□): 100% granular-like noise sonority obtained by over-pressing the string with the bow against the fingerboard (*mst*). Irregularities in sound production are expected (Figure 3).

Damping strings with L.H. (⊕): used with over-pressing, damping the strings with the left-hand will guaranty that the strings won't produce any pitched sound (Figure 3).

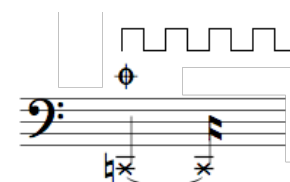


Figure 3

Seagull: hybrid technique that uses glissandi and harmonics. The effect involves using a fixed perfect 4th interval (the one that produces a harmonic two octaves higher). By glissing, the cellist naturally changes the distance between fingers in order to accomplish a P4 along the entire intended range. The seagull effect will happen when the cellist does not change this physical distance of his/her fingers,

producing then not only a P4 but also other types of harmonics, sometimes even 'silence' (Figure 4).

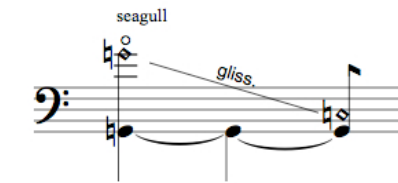


Figure 4

Harmonics: achieved by the use of open strings, i.e. natural harmonics (Figure 5).



Figure 5

1/2 pressed: are notes played with the same intentionality as the harmonics, except that 1/2 pressed notes are not within the open strings nodes. It will not produce a harmonic, instead it will sound as a damped pitch, with less upper partials (Figure 6).

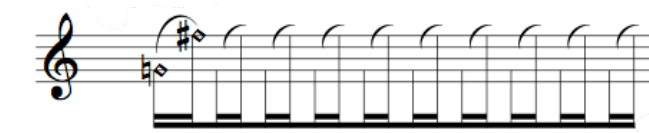


Figure 6

Punta d'arco: tip of the bow. Sometimes used with bow tremolo.

Static: plain sound, without any drastic change in velocity, and/or dynamic (bow).

Fermata: Short (no length indication, short enough to break the implied pulsation), medium (lasts until the processed sounds decreases enough that the new material won't be masked. Never reach silence), and long (lasts until reaching total decay) (Figure 7).



Figure 7

Mute: wood mute is preferred.

String designation: Ic. (1st string, A3), IIc. (2nd string, D3), IIIc. (3rd string, G2), IVc. (4th string, C2)

Ricochet: hit the strings with bow and let it bounce until reach a uniform sound (normal bowing). It is sometimes used with 'bow arpeggio' (R.M. #2).

Bow arpeggio: gesture achieved by hitting the bow on the strings, usually following this sequence: IVc., IIIc., IIc., Ic., IIc., IIIc., IVc. (Figure 8).

w/ Bar (pestana): use index finger as a bar/pestana, as in guitar techniques. Used along with open-string harmonics (Figure 8).

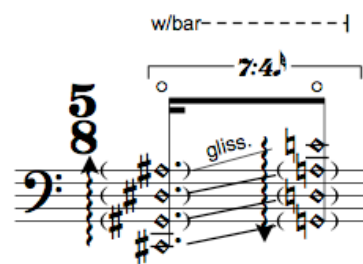


Figure 8

Ordinario: term used to nullify any of the previous techniques. The term also implies to play with the bow on a *normale* position.

ca. 80

Delay in = 0

mf sfz mf sfz mf sfz mf

pgm#5 ca. 46

pgm#6

ricochet 4th → 8th 8th → 5th

Delay in = 80

Delay in = 0

sp punta d'arco

mf p

sfz sfz mp sfz p mf p

pgm#7 ca. 60

B

pgm#8 ca. 40

msp ricochet 8th → 5th

seagull

gliss.

mute off

Delay in = 80

mf f sfz f

pp sfz mp p mf pp mf f sfz f

pgm#9

ordinario

gliss.

5

mf sfz mp

ordinario st → sp


punta d'arco msp

gliss.

mp sfpp pp mp mf

pp f p p f sfz p f p mf sfz mp mp sfpp pp mp mf

C

pgm#14  ca. 90

msp flautato
1/2 pressed

mp *f* *p*

p *f* *pp*

pgm#15  ca. 46

pgm#16

msp *mf* *f* *mp*

gliss.

3

Delay in = 80

4/4 bridge *mp*

msp flautato

3/4 *mp* *f* *mp*

4/4 bridge *mp*

overpress near tailpiece

5/4 *mp*

Delay in = 0

Delay in = 80

5/4 *p* *mf* *p* *mf*

bridge

4/4 *p* *sfz*

1/4 *mf*

Delay in = 0

1/4

pgm#17 (ca. 46)

pgm#18

1/4 **1** *mp* *ricochet* *9:8*

2/4 **2** *p* *mf* *mp* *p* **7** **8**

Delay in = 80

bridge sp flautato *2/4+1/16* *5* *gliss.*

pgm#19 ca. 90

7 *f* *sp flautato* **8** **9** **10** **8** *pp*

10 *mp* *mf* **12** *mf* **14** *p*

pgm#20 ca. 46

1 **4** *mp* *static, plain normale* **7** *sp* *msp (overtone)* **4** **4** **1** *pp* *Delay in = 0*