

ALMEIDA-RIBEIRO

Earthshine

2020

Alto Flute, Percussion, Piano, Violoncello & Live-Electronics
SCORE

Flauta Alto, Percussão, Piano, Violoncelo & Eletrônica em Tempo Real
PARTITURA

www.almeidaribeiro.com

Conductor

This piece is about improvisation and interaction among players, especially with the electronics. Although the notation focuses on the overall structure and organization, the players are encouraged to perform in the *suono mobile* tradition, which considers the score as an action score. In other words, the score does not represent the final sonority.

Most tempo indications are flexible. They are notated to give an overall shape of the piece, but it is up to the conductor to decide based on the acoustic result (and with the live-electronics interaction).

Flute

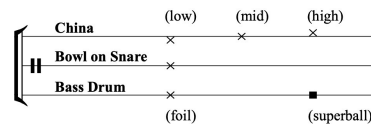
Acolian sound: usually notated with the diamond notehead, air sounds have always a hint of pitch. Please explore this feature.

Reverse Envelope: crescendo kind of sound, from *niente* to *forte* followed by a *subito* silence. This technique comes from electronic music, when reverse sound.

Percussion

The notation of the percussion setup is based on a 3-line system, with different noteheads, and on a fixed instrumental combination:

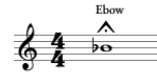
1. China (arco) resonating on top of Bass Drum;
2. Bowl (arco) on top of Snare Drum Wires;
3. Aluminum Foil on Bass Drum;
4. Superball on Bass Drum;



Piano

Damped pitch: usually played with one hand/finger dampening the selected pitch, directly on the string, and triggered by the keyboard with the other hand. The resulting sound is a percussive attack, with a slight perception of the pitch, followed by the piano's resonance (when used with the sustain pedal).

Ebow: with its own staff, the Ebow should rest on top of the strings. The pianist does not need to hold it. Since the vibration might change according to position and acoustics, the performer is allowed some flexibility with tempo and duration.



Harmonics: are obtained within the string. Noteheads in parenthesis indicate string/key to be played, and diamond noteheads for resulting pitch (by slightly touching the string in a harmonic point).



Superball: all uses of superball have *ad libitum* duration in order to work with the instrument's acoustics and achieve the desired sound.



Violoncello

Col legno tratto: bowed with the wood of the bow, this technique gives a thin quality to the sound, and explores less pitch (and more noise) than the traditional bowing technique.

Noise on bridge: bow technique, on top of bridge, bowed diagonally. The result sound is close to white noise, without pitch.

Live-Electronics

Although it can all be performed by one person, it is advised to have two musicians to run the electronics, just as it happens in the Nono tradition:

Musician #1: Delay In.

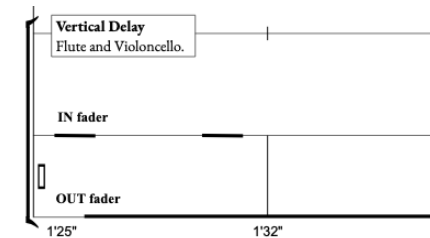
Musician #2: Amplification, Reverb, Delay Out

In this piece, the sound diffusion musicians have great responsibilities with the aesthetic result. It is up to them to select specific samples to feed inside the computer, and later to send them back to the loudspeakers. They also have creative

responsibilities, since they perform sometimes as live mixing engineer, sometimes as electronic music composers, shaping the gestures and textures of the piece. So, it is important that these musicians understand the intended aesthetic result of the piece.

Amplification and Reverb: throughout the piece, amplification and reverb are mostly fixed parameters. The actual electronic performance happens with the delay process.

Vertical Delay: functions always as a resonator to the ensemble. The idea is to enhance the textural quality of the piece. Regarding the notation, there is no fixed representation for the delay snapshot, since it depends on the acoustic context, choices, and performance. The musician needs to interact with the incoming signal and decide what and when to capture. It is advised to listen carefully, in order to capture spectrally rich content. However, some symbols are used to suggest a performance:



That been said, please follow these overall instructions:

1. Avoid sudden gestures with the faders.
2. Capture only stable / gradual sounds; avoid attacks / sharp gestures.

There are two fader controls for the vertical delay: input (IN) and output (OUT), for each instrument. The IN is perhaps the most interactive fader, since will be responsible to catch short snapshots. The open/close gesture for the faders needs to be gradual. In some cases, closing the fader does not mean to reach zero. It is possible to allow around 20-30% of the patch open and still characterize as a closed position. This strategy actually works better in order to avoid sudden changes in the overall level.

The OUT is more static.

Note: The Vertical Delay Max patch was developed by the EXPERIMENTALSTUDIO des SWR in Freiburg, Germany.

Earthshine

for alto flute, percussion, piano, violoncello and live-electronics

Almeida-Ribeiro

1

♩ = 30

4/4

Alto Flute

Percussion

Aluminum Foil on Bass Drum (slow circular motion)
suono mobile (sempre)

pppp ————— *mp* ————— *ppp*

Piano

Violoncello

No amplification.

Live-Electronics

2 ♩ = 46

A. Fl. $\frac{4}{4}$ suono mobile (sempre) aeolian (3/4 air) $\frac{7}{4}$ $\frac{5}{4}$ simile $\frac{10}{4}$ $\frac{7}{4}$ $\frac{5}{4}$
pp *mp* *mp* *mp* *mf*

Perc. simile Bowl (arco) on Snare (let vibrate) (on snare wire) Al. foil on B.D.
mp *mf* *pp* *mp*

Vc. ϕ suono mobile (sempre) noise on bridge (diagonal bowing) simile flautato s.p.
pp *mp* *mp*

pgm. #1

0% amplification. fade in *poco a poco*.

100% amplification. Reach good level of sound amplification. Seek to fill the room, specially with fragile and micro sounds.

Li.El.

The musical score is divided into four staves. The first staff is for A. Fl. (Alto Flute) in treble clef, with time signatures 4/4, 7/4, 5/4, 10/4, 7/4, and 5/4. It features dynamic markings from *pp* to *mf* and performance instructions like 'suono mobile (sempre) aeolian (3/4 air)', 'simile', and a triplet. The second staff is for Percussion (Perc.) in common time, with dynamic markings *mp*, *mf*, *pp*, and *mp*, and instructions for 'Bowl (arco) on Snare (let vibrate) (on snare wire)' and 'Al. foil on B.D.'. The third staff is for Violoncello (Vc.) in bass clef, with dynamic markings *pp*, *mp*, and *mp*, and instructions for 'suono mobile (sempre) noise on bridge (diagonal bowing)' and 'flautato s.p.'. The fourth staff is for Live Electronics (Li.El.), showing a volume ramp from 0% to 100% amplification over the course of the piece, with a 'poco a poco' fade-in at the beginning.

A. Fl. $\frac{5}{4}$ $\frac{10}{4}$ $\frac{4}{4}$ $\frac{10}{4}$ $\frac{4}{4}$ $\frac{10}{4}$

mp *mp* *mp*

Perc. H

mp simile *mf*

Bowl (arco) on Snare (let vibrate)

Vc.

mp flautato s.p. *f* *mf* *mf*

Li.El. **pgm. #2**

Vertical Delay
Flute and Violoncello.
Select snapshots to feed the delay patch.

IN fader

OUT fader

3 ♩ = 46

10
4

A. Fl.

N
1/2 air → tone → air
1/2 air → tone
1/2 air

ppp → *mf* → *p* *p* → *mf* *pp* → *mf* → *pp*

Pno.

H
"sfz"
Ped.
simile
pizz.
EBOW

Vc.

N
tasto → s.p.
flautato s.p.
normale

ppp → *mf* *pp* → *mf* → *pp* *pp* → *mf*

Li.El.

pgm. #3

Vertical Delay
Flute and Violoncello.
Select snapshots to feed the delay patch.

IN fader

OUT fader

A. Fl. *1/2 air* → *tone* → *air* *1/2 air* → *tone* *1/2 air*

ppp → *mf* → *p* *p* → *mf* *pp* → *mf* → *pp*

Pno. *mf* *sfz* *sfz* *simile* *EBOW*

Vc. *ppp* *ppp* *mf* *pp* → *mf* *flautato s.p.*

Li.El. *IN fader* *OUT fader*

The score consists of four staves. The A. Fl. staff has three measures, each starting with a triplet of eighth notes. The first measure is marked with dynamics *ppp*, *mf*, and *p*. The second measure is marked with *p* and *mf*. The third measure is marked with *pp*, *mf*, and *pp*. The Pno. staff has three measures. The first measure is marked *mf* and has a *lv.* (livelid) instruction. The second measure has a *sfz* instruction. The third measure has a *sfz* instruction, a *simile* instruction, and an *EBOW* instruction. The Vc. staff has three measures. The first measure is marked *ppp* and has a *ppp* instruction. The second measure is marked *ppp* and *mf*. The third measure is marked *pp* and *mf*. The Li.El. staff has three measures, with *IN fader* and *OUT fader* instructions.

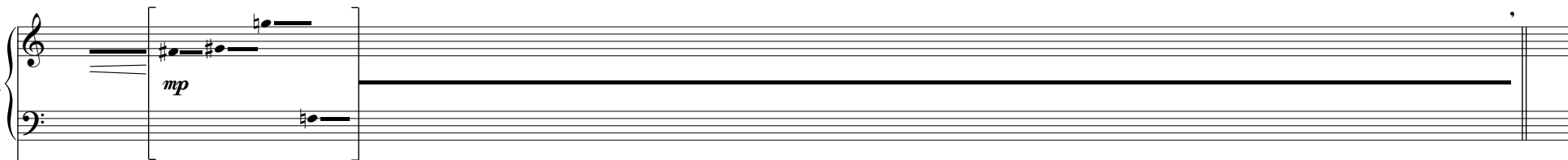
4

♩ = 60

between 30" and 1'00"

EBOV, slowly alternating and/or permutating

Pno.



mp

The piano part consists of two staves. The first measure contains a melodic line in the treble clef and a bass line in the bass clef. The treble line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by quarter notes F2, E2, and D2. The dynamic marking *mp* is placed below the first measure. The rest of the staff is a solid black line, indicating a sustained or delayed sound.

pgm. #4

Vertical Delay

Piano.

Select 20-30% at least (constatly) to feed the delay patch.

IN fader (20-30% open)

Li.El.

OUT fader

5

1'30" (repeat if necessary)

Reverse envelope simile bisb.

A. Fl. *f/mf/mp suono mobile*

Perc. China (arco) on Bass Drum vib. simile

mf *mf* *mf*

Pno. let vibrate (sempre) pizz. *mf* "sfz" "sfz" "sfz" "sfz"

Vc. normale col legno tratto *mf/mp suono mobile* *mf/f* *8va* simile gliss.

pgm. #5

Vertical Delay
Flute, Percussion, and Violoncello.
Select snapshots to feed the delay patch.

IN fader (faster interaction with snapshots)

Li.El. OUT fader

6

1'00" (repeat if necessary)

A. Fl. *suono mobile mp simile*

Perc. *Superball on Bass Drum* *China (arco) on Bass Drum* *mf* *mf* *mf* *mf* *simile*

Pno. *let vibrate (sempre)* *"sfz"* *"sfz"* *"sfz"* *"sfz"* *"sfz"* *8^{vb}*

Vc. *senza vibrato suono mobile* *mp / mf* *simile*

Li.El. **pgm. #6**
Vertical Delay
 Flute, Percussion, and Violoncello.
 Select snapshots to feed the delay patch.
IN fader (faster interaction with snapshots)
OUT fader

7

♩ = 46

repeat *ad libitum* until reach 1'00" of duration

A. Fl. *aeolian 3/4 air*
ppp *p*

Perc. Bowl (arco) on Snare Drum (wires)
mp l.v.

Pno. *EBOW* *similar*
mf *mf* *mf* l.v.

Vc. *"sfz"* *col legno tratto*
ppp *mp*

Li.El. **pgm. #7**
Vertical Delay
 Flute, Piano, and Violoncello.
 Select snapshots to feed the delay patch.
IN fader (faster interaction with snapshots)
OUT fader

8

♩ = 30

1'00"

Perc. **Bowl (arco) on Snare Drum (wires)** **let vibrate**

Pno. **Superball** **8^{va}** **mf**

Li.El. **just resonance...**

The score consists of three staves. The top staff is for Percussion (Perc.) with a snare drum icon. It features a rest followed by a long horizontal line with a bow-like symbol above it, labeled 'Bowl (arco) on Snare Drum (wires)'. A 'let vibrate' instruction with a fermata symbol is placed above the end of this line. The middle staff is for Piano (Pno.) with a grand staff (treble and bass clefs). It starts with a rest, then has a note on the bass clef staff labeled 'Superball' and '8^{va}'. A long horizontal line with a bow-like symbol above it follows, labeled 'mf'. The bottom staff is for Li.El. (Lithium Element) with a small rectangular icon. It has a rest followed by a long horizontal line with a bow-like symbol above it, labeled 'just resonance...'. A large bracket spans the top of all three staves.