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

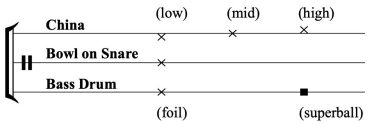
Aeolian sound: usually notated with the diamond notehead, air sounds have always a hint of pitch. Please explore this feature.

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:

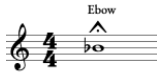
1. China (arco) resonating on top of Bass Drum;
2. Bowl (arco) on top of Snare Drum Wires;
3. Aluminum Foil on Bass Drum;
4. Superball on Bass Drum;



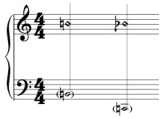
Piano

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).

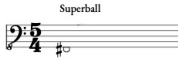
Ebow: with its own staff, the Ebow should rest on top of the strings. The pianist does not need to hold it. Since the vibration might change according to position and acoustics, the performer is allowed some flexibility with tempo and duration.



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

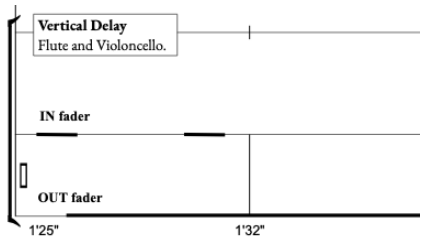
Although it can all be performed by one person, it is advised to have two musicians to run the electronics, just as it happens in the Nono tradition:

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.

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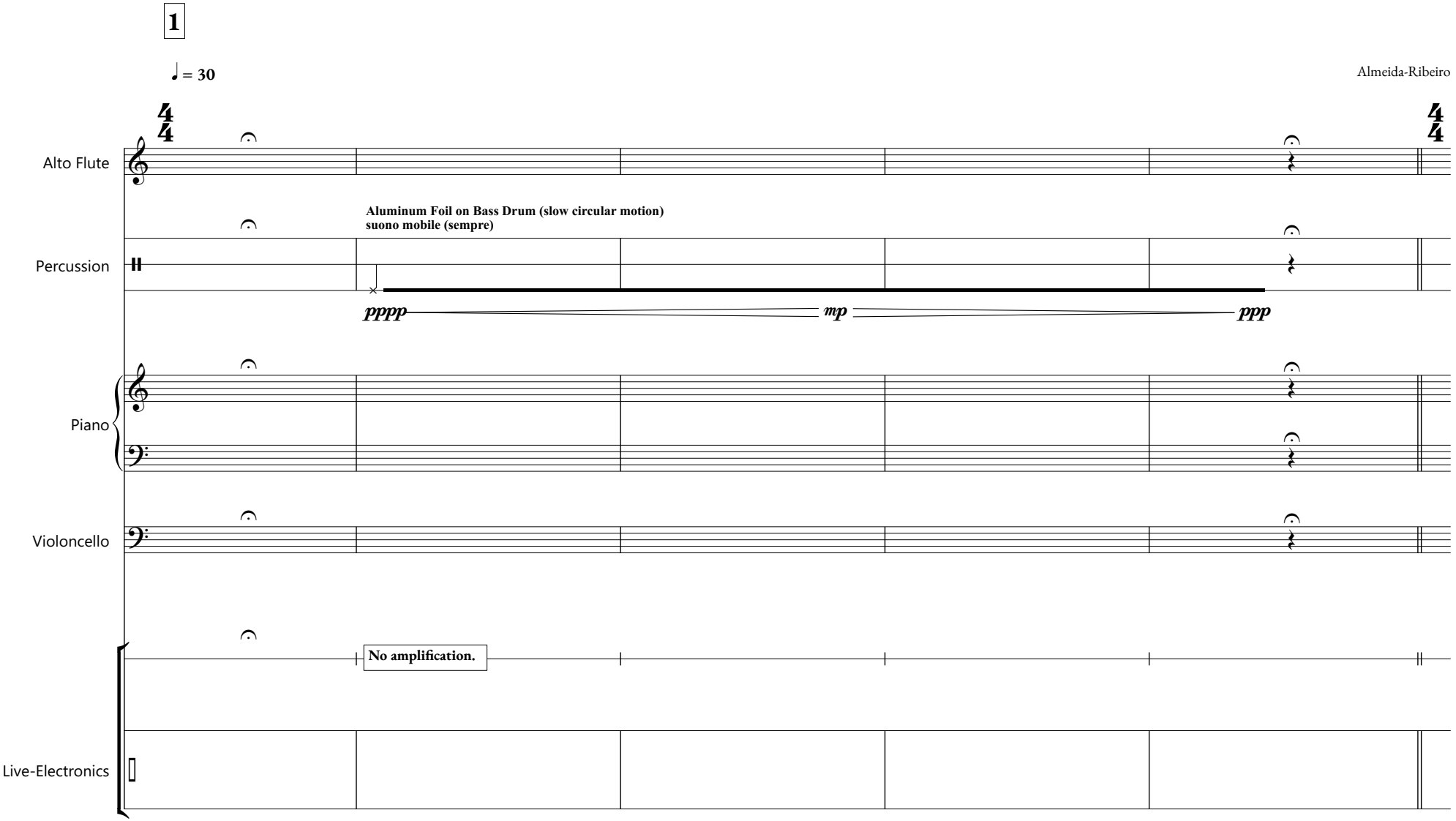
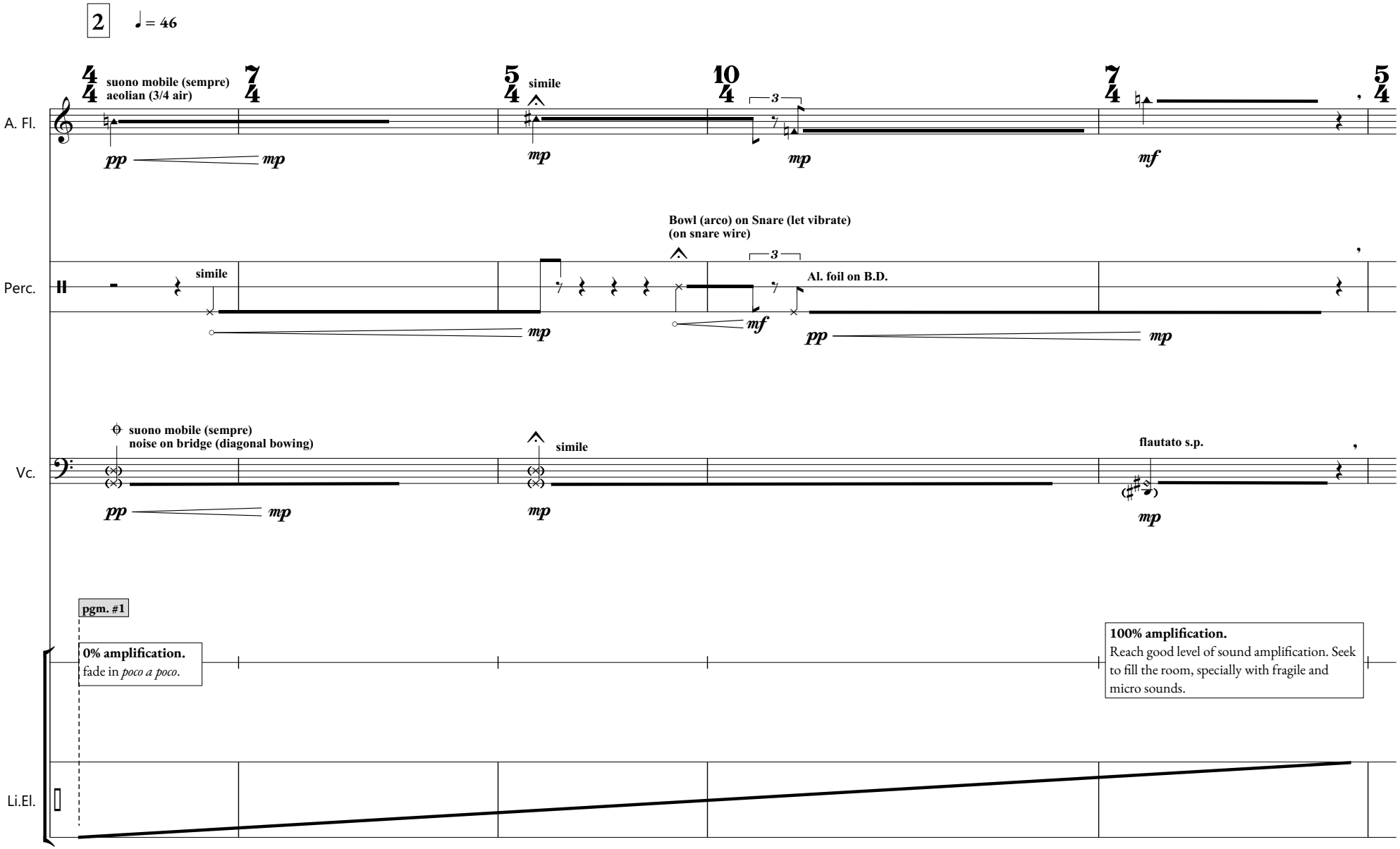
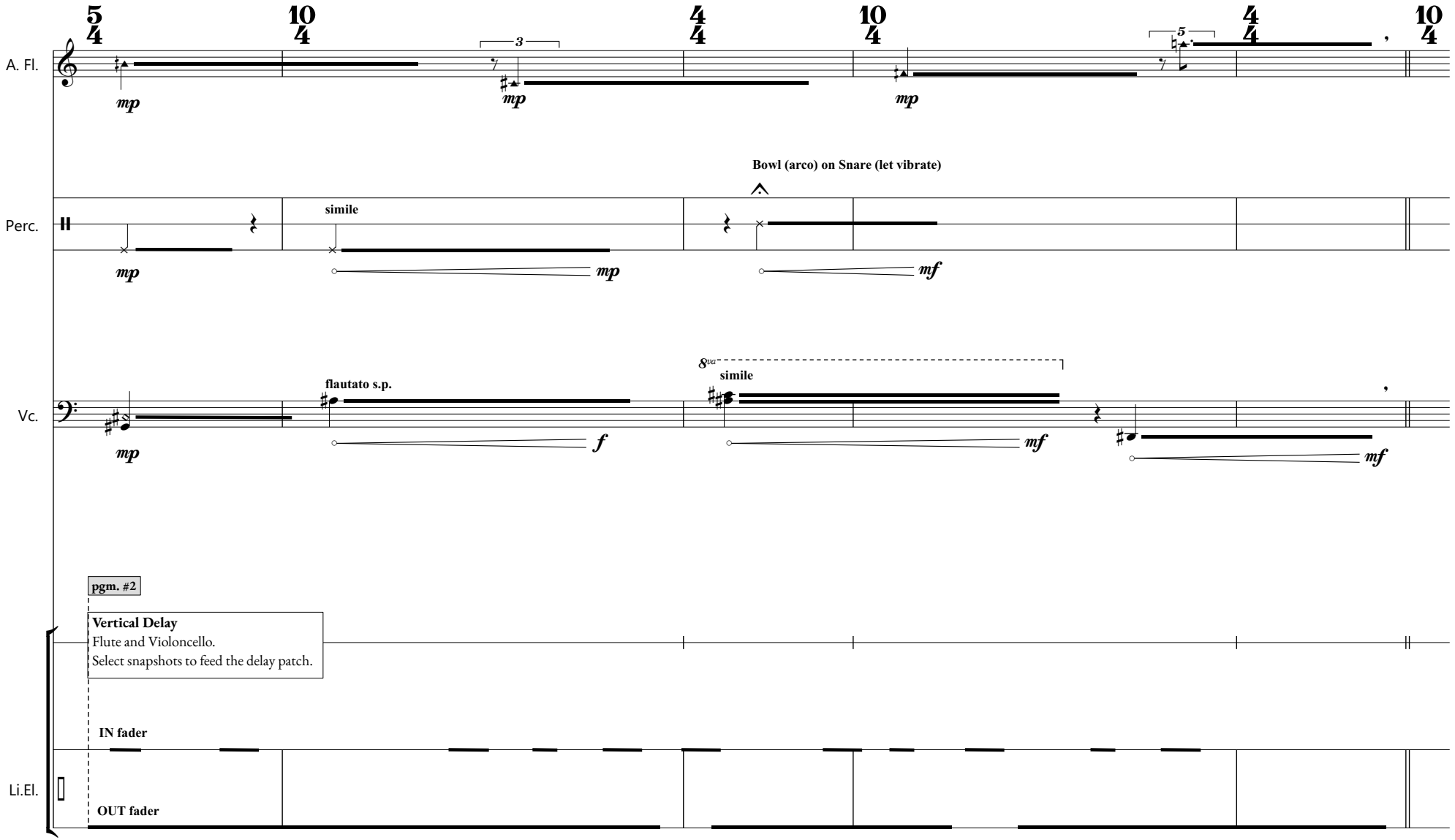
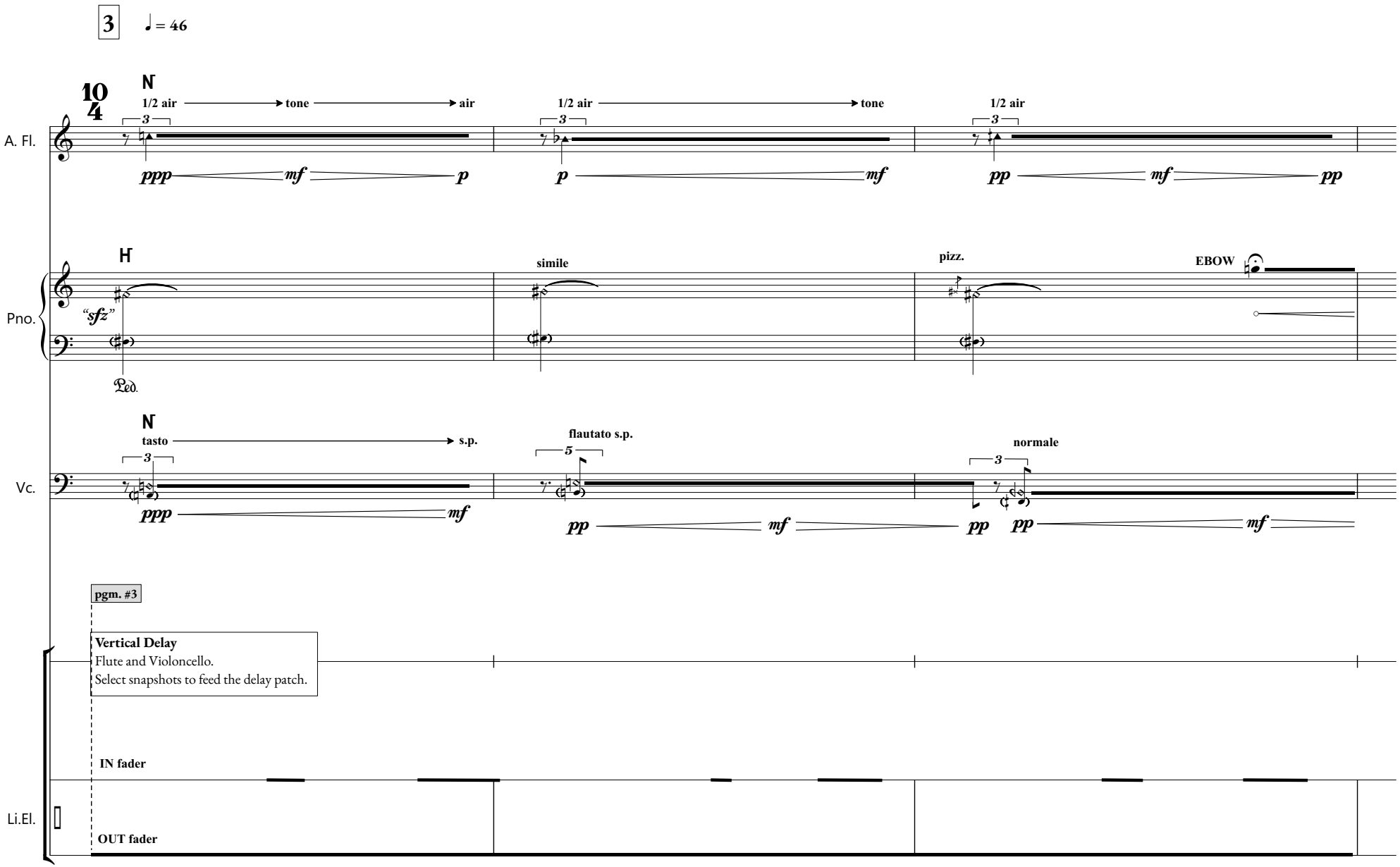
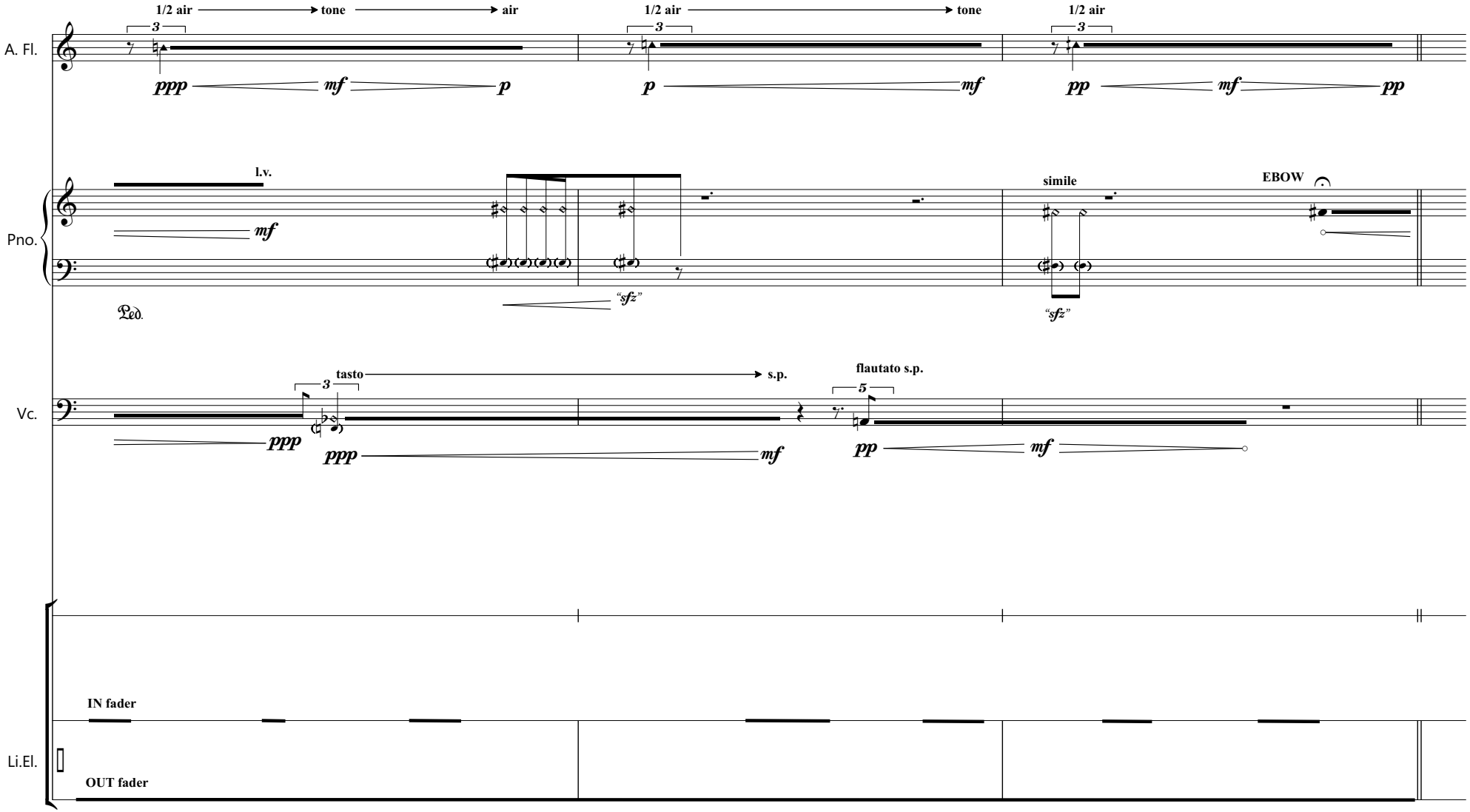



2
♩ = 46
A. Fl.
suono mobile (sempre)
aeolian (3/4 air)
simile
pp
mp
mf
Perc.
Bowl (arco) on Snare (let vibrate)
(on snare wire)
Al. foil on B.D.
Vc.
suono mobile (sempre)
noise on bridge (diagonal bowing)
flautato s.p.
pgm. #1
0% amplification.
fade in poco a poco.
100% amplification.
Reach good level of sound amplification. Seek to fill the room, specially with fragile and micro sounds.
Li.El.


A. Fl.
Perc.
Vc.
Li.El.
mp
simile
Bowl (arco) on Snare (let vibrate)
mf
flautato s.p.
f
8va
pgm. #2
Vertical Delay
Flute and Violoncello.
Select snapshots to feed the delay patch.
IN fader
OUT fader


3
♩ = 46
10/4
N
1/2 air
tone
air
1/2 air
tone
1/2 air
A. Fl.
ppp
mf
p
p
mf
pp
mf
pp
H
simile
pizz.
EBOW
Pno.
"sfz"
Ped.
N
tasto
s.p.
flautato s.p.
normale
Vc.
ppp
mf
pp
mf
pp
pp
mf
pgm. #3
Vertical Delay
Flute and Violoncello.
Select snapshots to feed the delay patch.
IN fader
Li.El.
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.
l.v.
mf
"sfz"
simile
EBOW
"sfz"
Ped.
Vc.
tasto
s.p.
flautato s.p.
ppp
ppp
mf
pp
mf
Li.El.
IN fader
OUT fader

4

♩ = 60

between 30″ and 1′00″

EBOW, slowly alternating and/or permutating

Pno.

mp

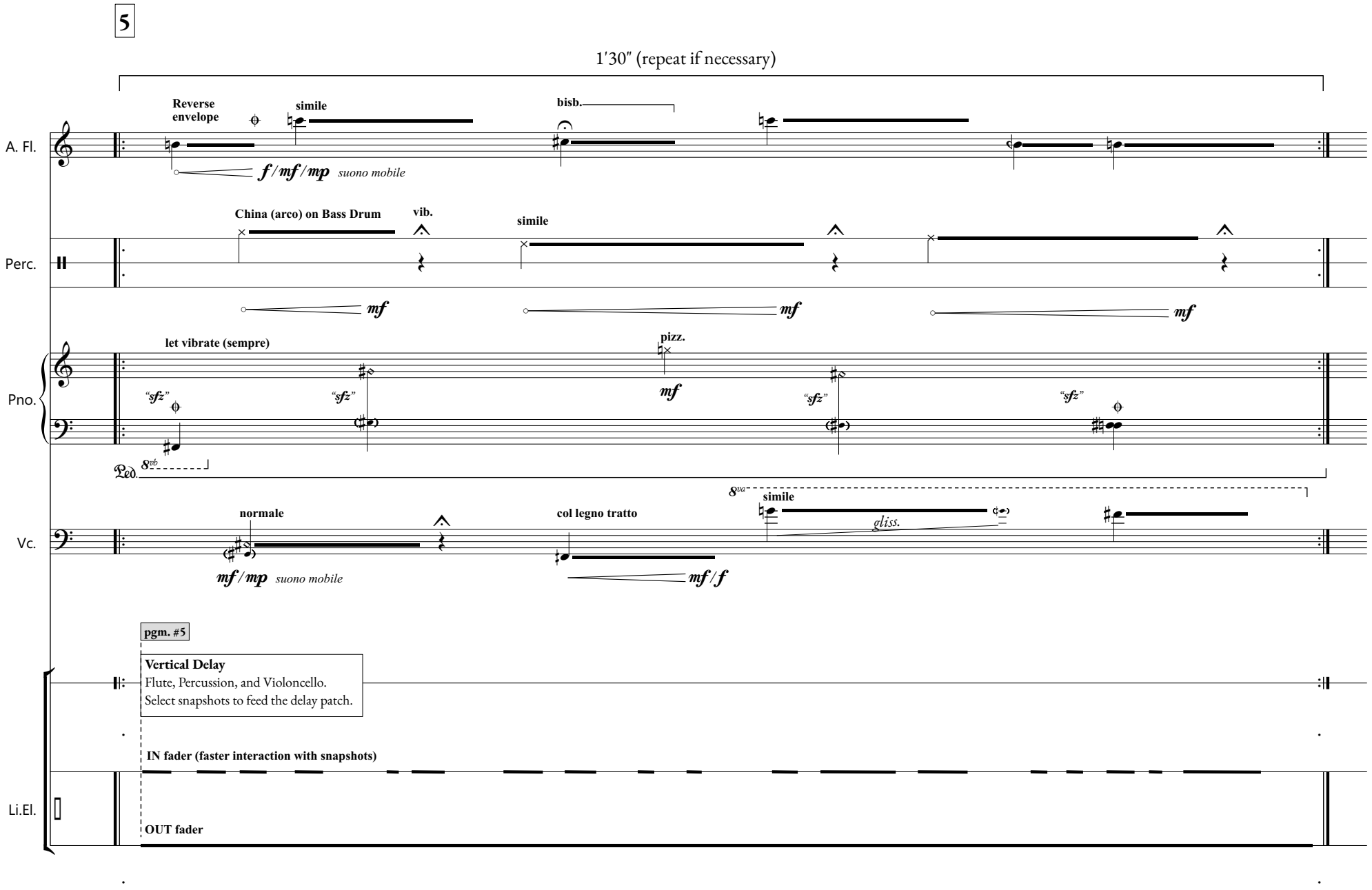
pgm. #4

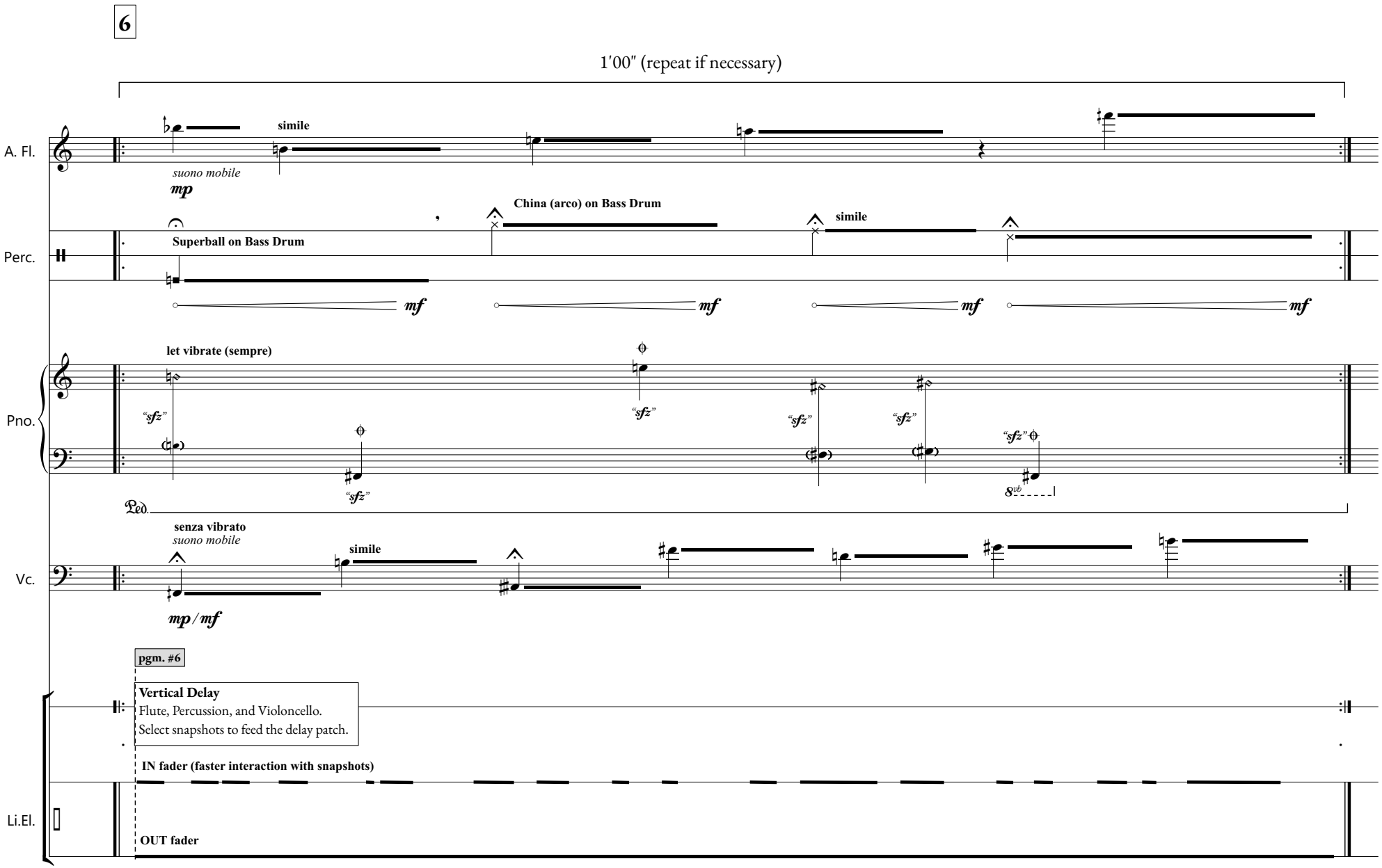
Vertical Delay
Piano.
Select 20-30% at least (constatly) to feed the delay patch.

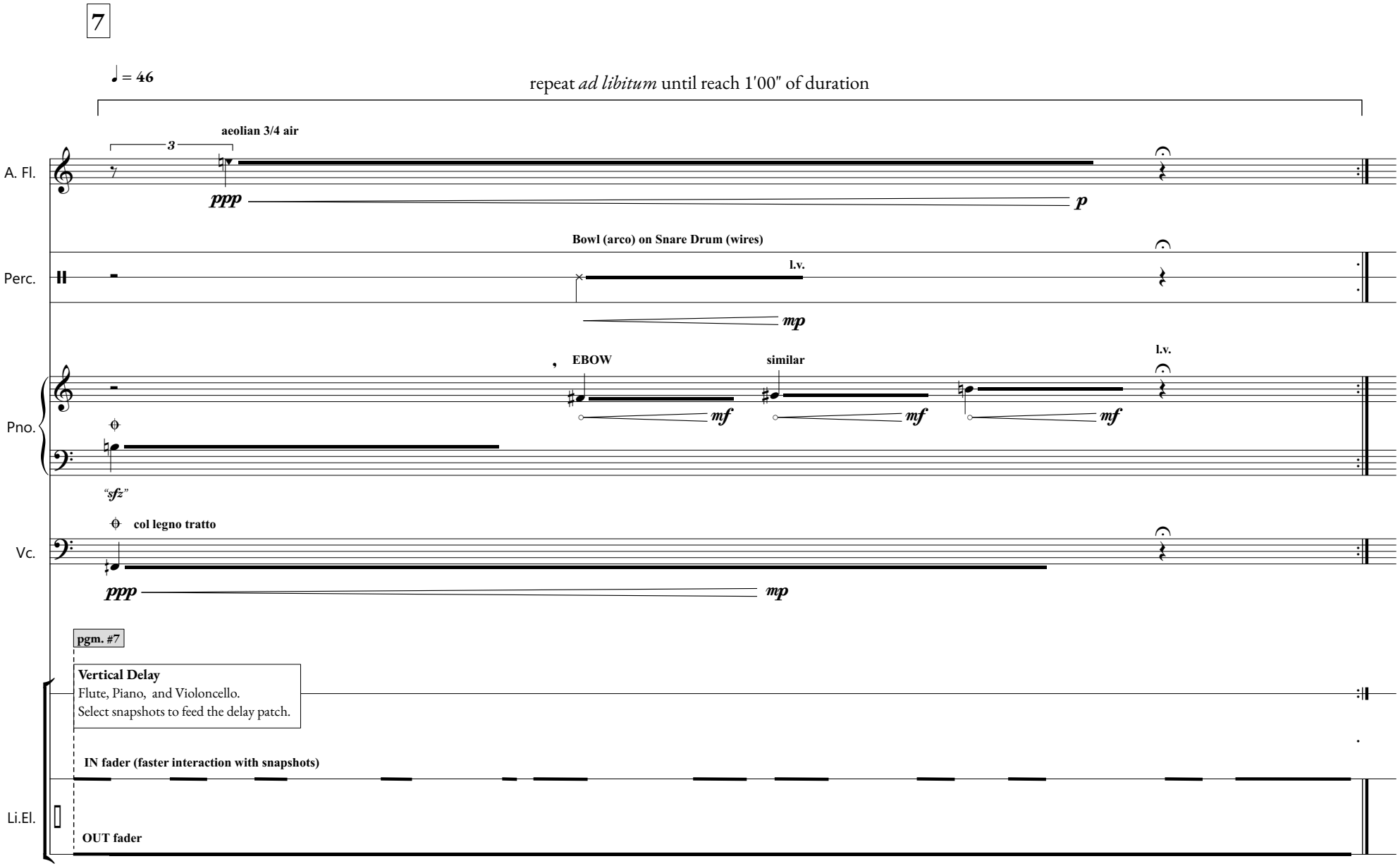
IN fader (20-30% open)

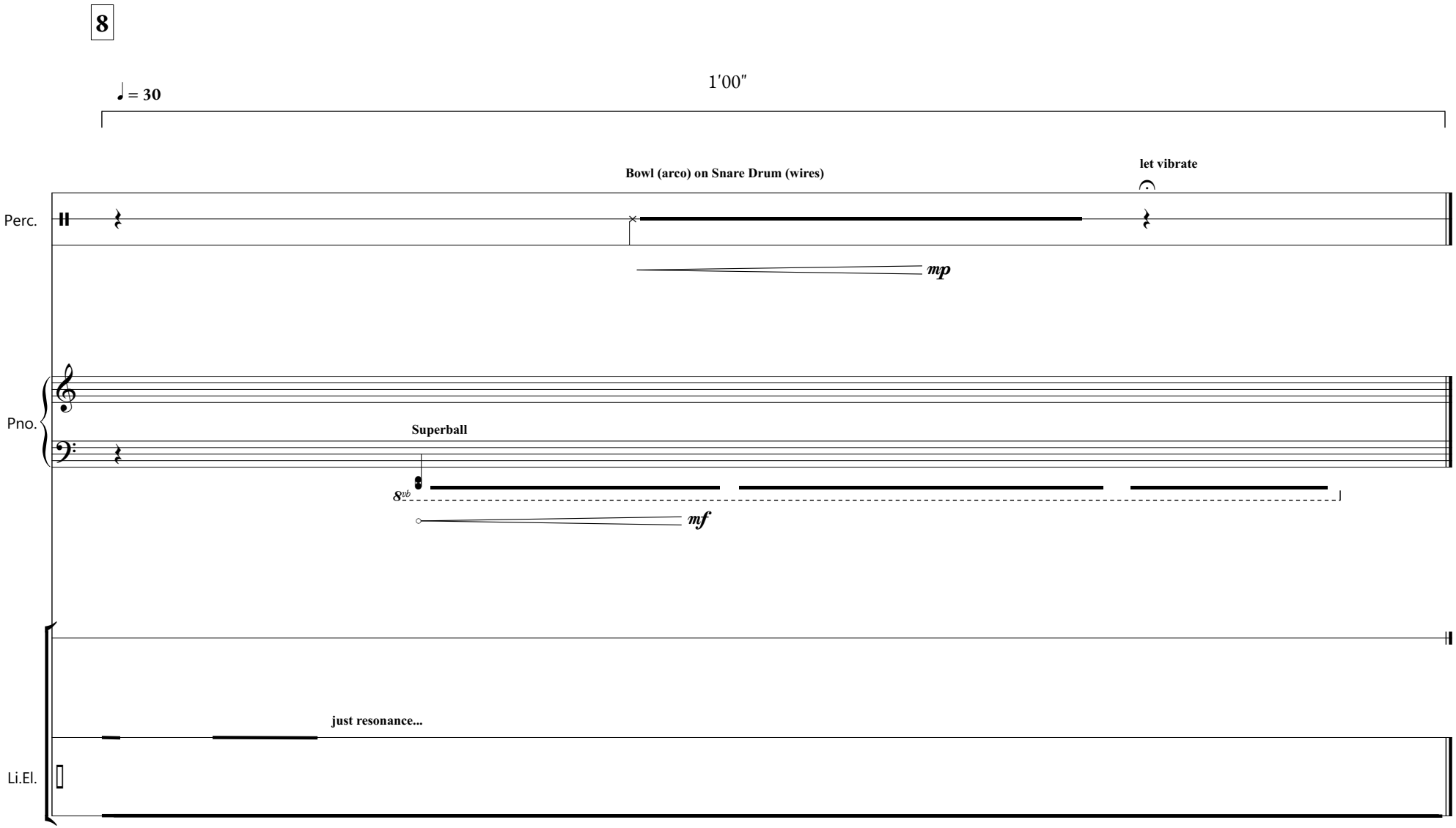
Li.El.

OUT fader


5
1'30" (repeat if necessary)
A. Fl.
Reverse envelope
simile
bisb.
f/mf/mp suono mobile
Perc.
China (arco) on Bass Drum
vib.
simile
mf
mf
mf
Pno.
let vibrate (sempre)
pizz.
"sfz"
"sfz"
mf
"sfz"
"sfz"
Ped.
8vb
Vc.
normale
col legno tratto
8va
simile
gliss.
mf/mp suono mobile
mf/f
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.
simile
suono mobile
mp
Perc.
China (arco) on Bass Drum
simile
Superball on Bass Drum
mf
Pno.
let vibrate (sempre)
"sfz"
Ped.
Vc.
senza vibrato
suono mobile
simile
mp / mf
pgm. #6
Vertical Delay
Flute, Percussion, and Violoncello.
Select snapshots to feed the delay patch.
IN fader (faster interaction with snapshots)
Li.El.
OUT fader


7
♩ = 46
repeat *ad libitum* until reach 1'00" of duration
aeolian 3/4 air
3
A. Fl.
ppp
p
Bowl (arco) on Snare Drum (wires)
l.v.
Perc.
mp
EBOW
similar
l.v.
mf
mf
mf
Pno.
"sfz"
col legno tratto
Vc.
ppp
mp
pgm. #7
Vertical Delay
Flute, Piano, and Violoncello.
Select snapshots to feed the delay patch.
IN fader (faster interaction with snapshots)
Li.El.
OUT fader


8
1′00″
♩ = 30
Bowl (arco) on Snare Drum (wires)
let vibrate
Perc.
mp
Pno.
Superball
8vb
mf
just resonance...
Li.El.