ALMEIDA-RIBEIRO

Entressonho

2020 – rev. 2022

Alto flute, Bass clarinet, Harp or Folk Guitar, Percussion, and Live-Electronics
SCORE

Flauta alto, Clarinete baixo, Harpa ou Violão Folk, Percussão e Eletrônica em tempo real
PARTITURA

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www.AlmeidaRibeiro.com

Notation and Score

This piece is about resonance and time. I like to think of it as if each instrument's own material explores its own resonance – past time – as present time, much as a paradox. Or as in Milton Babbitt's words, "My Ends are My Beginnings".

Regarding the score, please interact with the given notation as much as possible. This score is more about a list of instructions to suggest an overall form and gestures (action score). The complete composition can only emerge after the ensemble's commitment to a creative collaboration and interaction. So please, feel encouraged to interpret the notation as organic and mobile sonorities.

Instrumentation

This piece exists in two versions:
a) alto flute, bass clarinet, harp, percussion + electronics
b) alto flute, bass clarinet, folk guitar, percussion + electronics

In both cases, electronics are optional, but highly recommended.

Duration

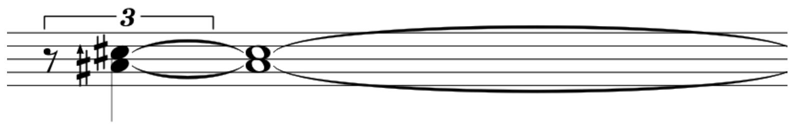
- Duration of the piece without electronics: approximately 10 minutes.
- Duration of the piece with electronics: approximately 12 minutes*.

*The version with electronics is the still the same score, but it will increase the duration because of all the interaction with the resonant electronics.

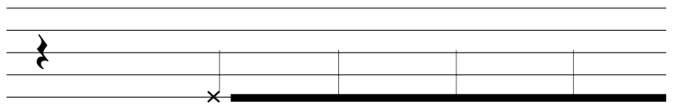
Each measure is approximately 15 seconds long (♩ = 40, then x10)

For the notation of sustained sound, we use two approaches:

a) normal slurs: they are applied in a contrapuntal context, with many note-to-note relation:



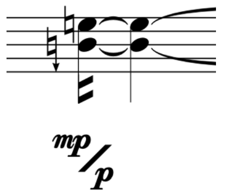
b) thick line: they are applied in a textural context, where timbre quality is more important than an isolated note. They are usually long duration sounds.



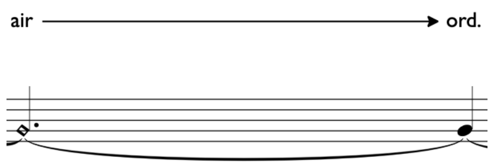
* * *

General Instructions

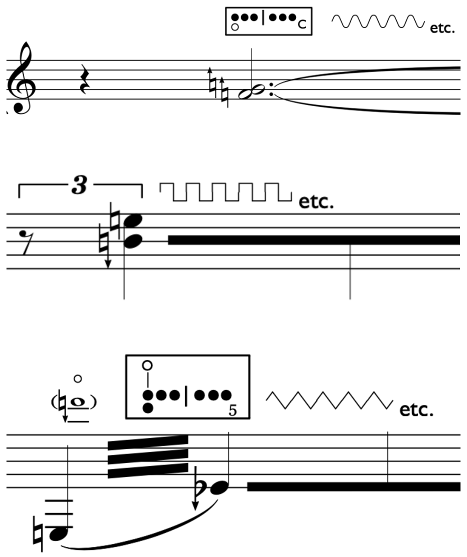
Transitions: in this piece there are two simple notation strategies to indicate some sort of flexibility. The first is with dynamics, which a given range of possibilities for the player's interaction. It is akin to Luigi Nono's *suono mobile*:

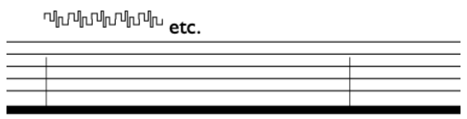


The second is gradual change between playing techniques:



Oscillation (tutti): some sounds are unstable and present an inner life. For this, there are some suggestions of oscillation within the given sound. There are 4 types: sinusoidal (smooth and extremely slow), square (abrupt), triangle (slow and gradual / fast and abrupt), and aleatoric.

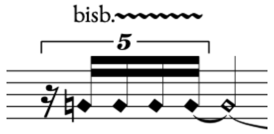




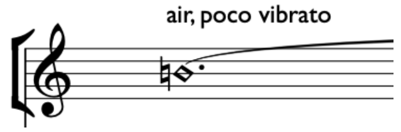
Hauptstimme and Nebenstimme: the traditional method of hierarchical division is used in this piece as a suggestion of foreground and background voices / textures. It should not be regarded as a stiff division.

Woodwinds

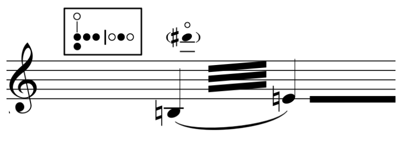
Bisbigliando: in some instances, alternate fingering is suggested.



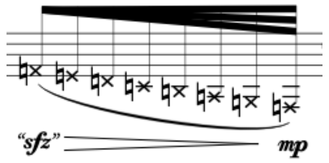
Air sound: usually notated with the diamond notehead, air sounds have always a hint of pitch. Please explore this feature.



Multiphonics: fingerings and other instructions are given. For flute, Pierre-Yves Artaud's book is used; for bass clarinet Harry Spaarnay's book was chosen.



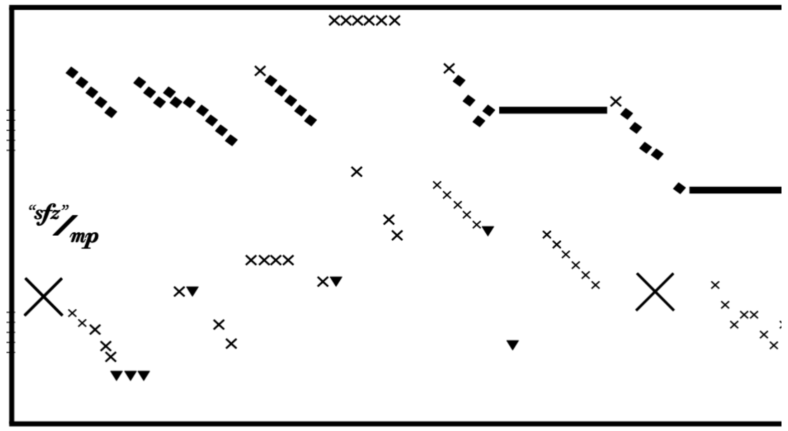
Key-click: key clicks are mostly used in what is called "granular improvisation" texture. In bass clarinet, when "without mouthpiece" is require, please turn the neck facing the audience, for better pitch projection.



Aleatoric texture / granular improvisation
Within these boxes, improvisation is required. For this improvisation, three sonorities are allowed:

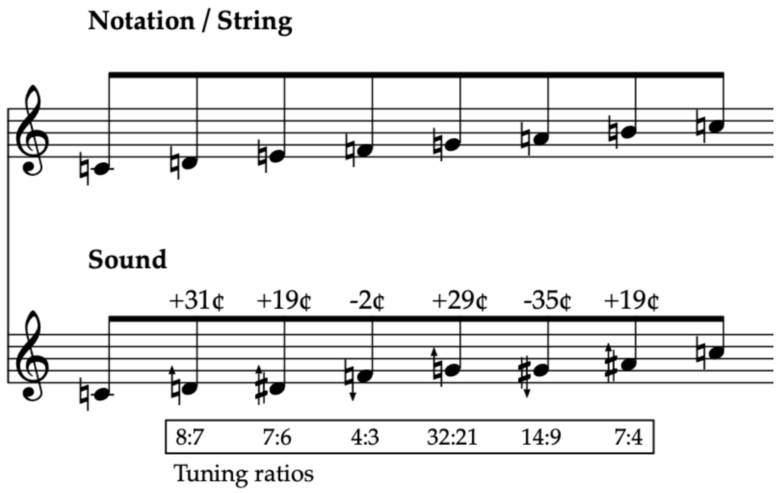
◆ aeolian sound
× key click
▼ slap tongue

All suggested sounds and techniques are intended to obtain a granular texture. Interaction between musicians is encouraged, specially to achieve an irregular texture. Also, the suggested gestures can be intertwined between instruments, i.e. bass clarinet can improvise on the given notation for the alto flute and vice versa. Finally, players are allowed to read the box forwards, backwards, repeat each box, play in different tempos / temporalities, even agree on densities for each box. Much is possible and allowed, as long as granular textures are achieved. This part of the piece can be enhanced and explored if performed with electronics, especially with delay processing.

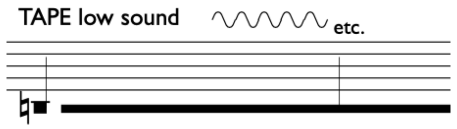


Harp (for the 'A' version)

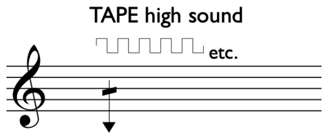
Scordatura: only for the range / strings bellow. The score will display the notation according to the tempered tuning that the harpist is used to. The resulting pitch of each string, however, will sound:



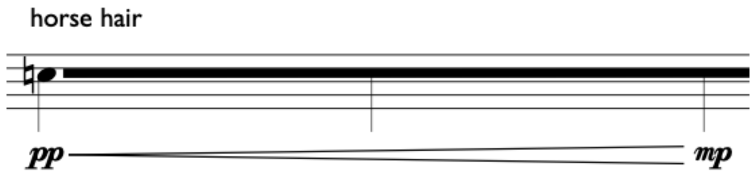
Tape sound: a tape from VHS attached to each string. Once stretched with fingers, it creates a drone-like sound.



When stretched and played with a second hand, it creates a high piece sound. Both sounds are used in this piece.



Horse hair: once attached to each required string, this allows a sustained sound such as in bowed strings.

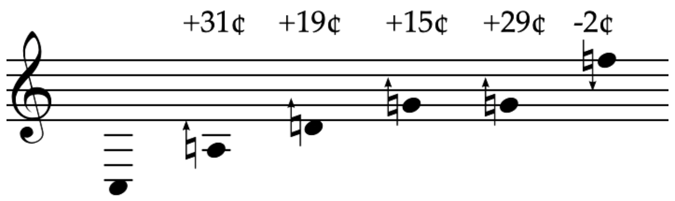


Guitar (for the 'B' version)

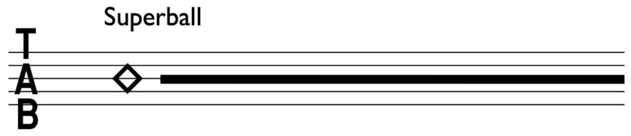
This piece can be performed with an acoustic steel (folk) guitar. Because of the ebow, steel strings are needed.

Position (r.h.): s.p. (sul ponticello) –––> normale –––> s.t. (sul tasto)

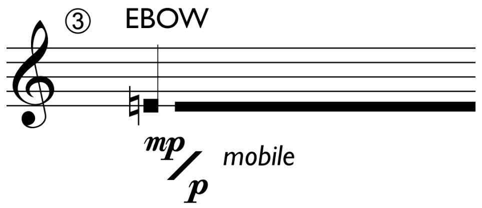
Scordatura: the score will display the notation according to the tempered tuning that the guitarist is used to. The resulting pitch of each string, however, will sound:



Superball: can be performed by pressing and scrubbing with a 'superball' mallet on the guitar wood top. The result is a low sustained tone:

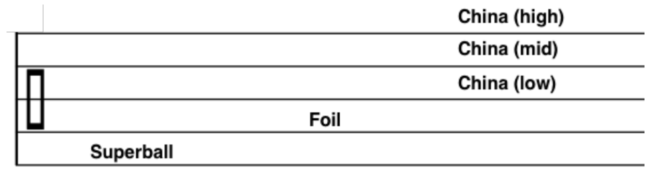


Ebow: once attached to each required string, this allows a sustained sound such as in bowed strings.



Percussion

Setup: the following stave is used to group all sounds in this piece.



- China on Bass Drum: the cymbal is placed on top of the bass drum in order to resonate through the skin.
- Superball: long drone effect achieved through a superball mallet.
- Aluminum foil on Bass drum: noise effect.

* * *

About the Concert Hall

This piece is quiet, so the concert hall needs to be slightly reverberant and free of external noise, much as possible. If the concert hall is somehow too dry, please perform the version with electronics (this piece can be performed with or without electronics).

Electronics (optional)

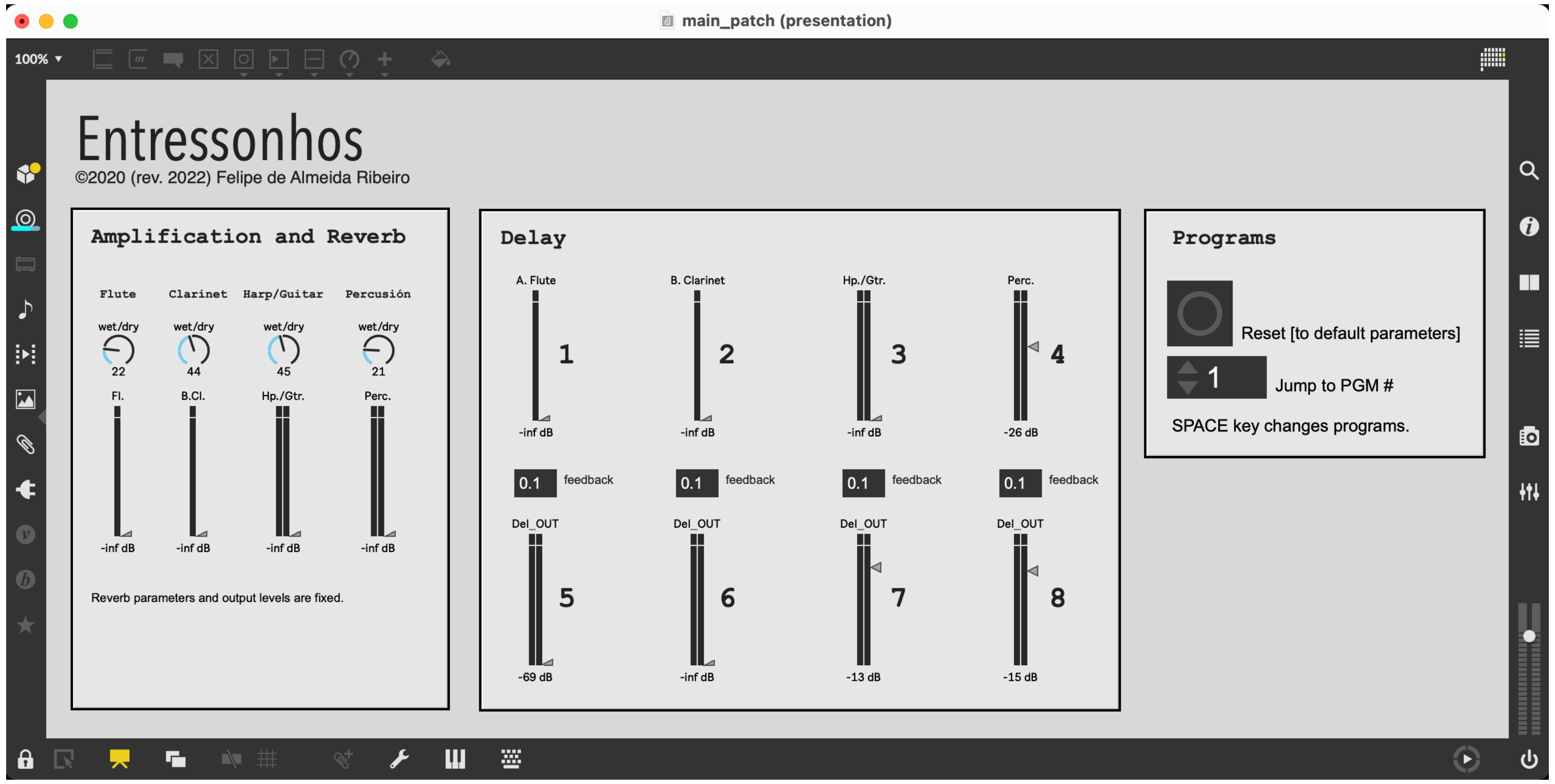
If possible and desired, this piece can also be performed with electronics. This version of the piece might reveal a different perception of the microsounds in the piece.

All electronics is done with software Max. The patch is quite simple, since all processing is done only with amplification, delay, and reverb. To perform this version of the piece, some equipment is needed, such as:

- 2 small diaphragms for harp or 1 piezo + 1 small diaphragm for guitar.
- 2 small diaphragms for percussion.
- 2 clip-ons for flute and clarinet.
- 1 audio interface with 6 microphone preamps.
- 1 computer with MaxMSP (Macintosh / Windows).
- 1 mixer for sound diffusion (optional, but highly recommended).
- 1 MIDI controller (optional, but highly recommended).
- 2 loudspeakers.
- 1 electronic music performer for sound diffusion.

It's important to state that the electronic sounds should not exceed nor overwhelm the acoustic level of the instruments. The idea is not so much about amplification, but more towards emerging microsounds. Please aim for a natural sound diffusion, as if everything is still emerging from the instruments / stage.

To perform this version, please contact the composer to get access to the most updated version of the patch: http://almeidaribeiro.com/



Entressonhos

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Reverb parameters and output levels are fixed.

Reset [to default parameters]

Jump to PGM #

SPACE key changes programs.

main_patch (presentation)
100%
Amplification and Reverb
Flute
Clarinet
Harp/Guitar
Percusión
wet/dry
22
44
45
21
Fl.
B.Cl.
Hp./Gtr.
Perc.
-inf dB
Delay
A. Flute
B. Clarinet
Hp./Gtr.
Perc.
1
2
3
4
-26 dB
0.1
feedback
Del_OUT
5
6
7
8
-69 dB
-13 dB
-15 dB
Programs
1

The creation of this work was kindly supported by

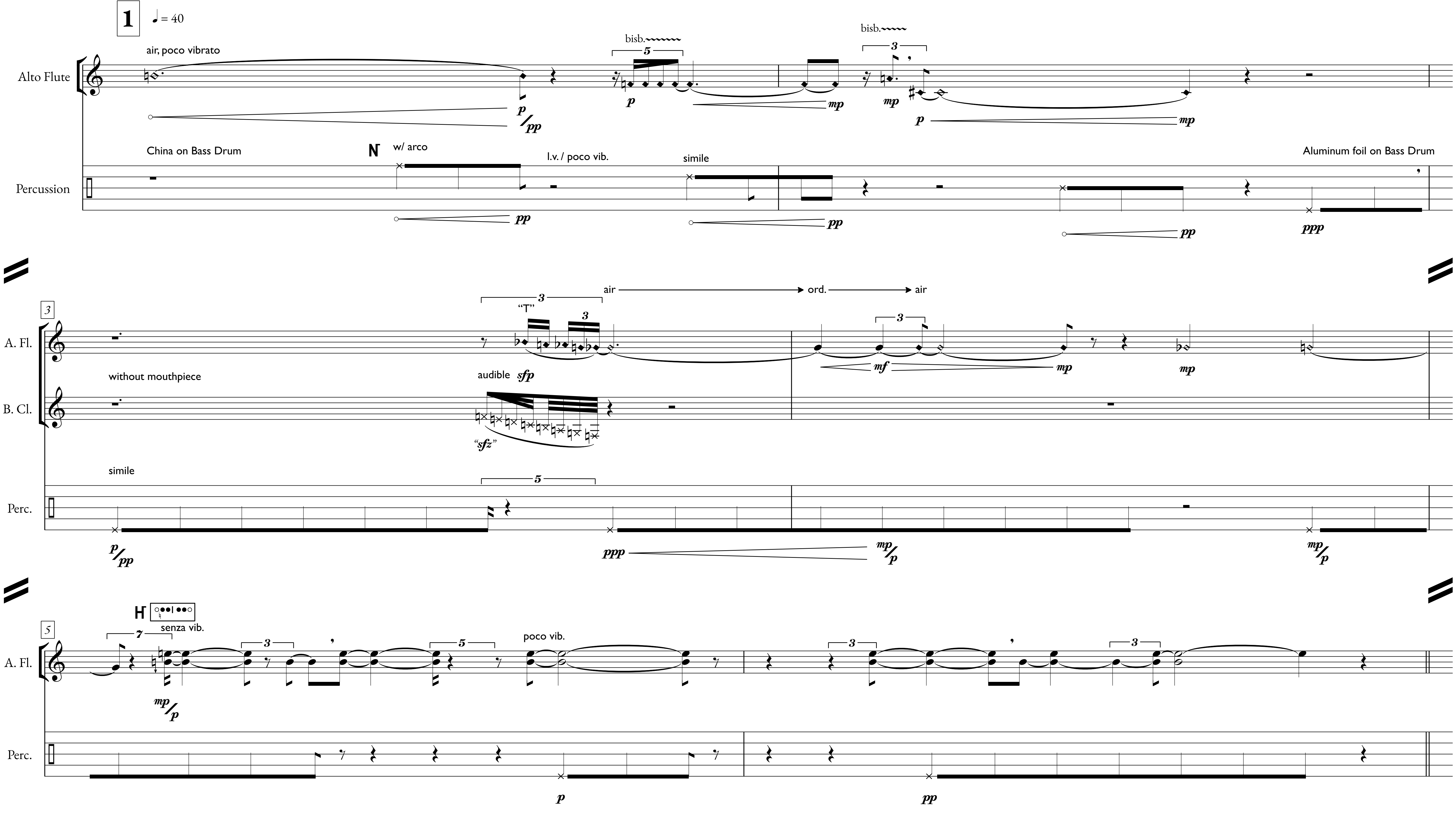
Unterstützt von / Supported by
Alexander von Humboldt
Stiftung/Foundation
250 Humboldt
CAPES

Transposed Score

Entressonho

für Adapter Ensemble
Altflöte, Bassklarinette, Harfe und Schlagzeug (optionale Elektronik)

Almeida-Ribeiro


1
♩ = 40
Alto Flute
air, poco vibrato
p
pp
bisb.
5
p
mp
bisb.
3
mp
p
mp
Percussion
China on Bass Drum
w/ arco
pp
l.v. / poco vib.
simile
pp
pp
Aluminum foil on Bass Drum
ppp
3
A. Fl.
3
"T"
3
air
ord.
air
3
mf
mp
mp
audible
sfp
B. Cl.
without mouthpiece
"sfz"
Perc.
simile
5
p
pp
ppp
mp
p
mp
p
5
A. Fl.
7
senza vib.
mp
p
3
5
poco vib.
3
3
Perc.
p
pp

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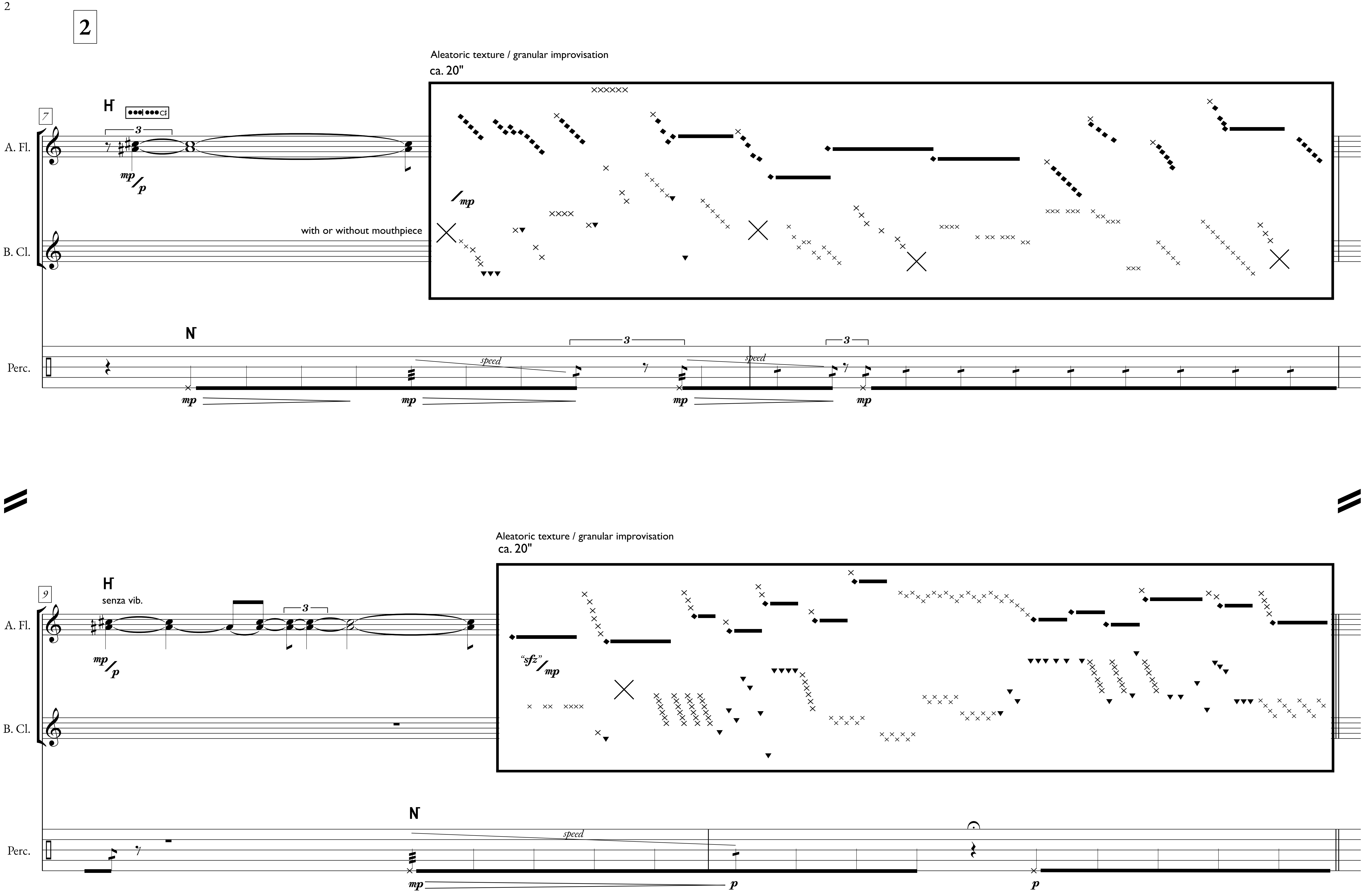
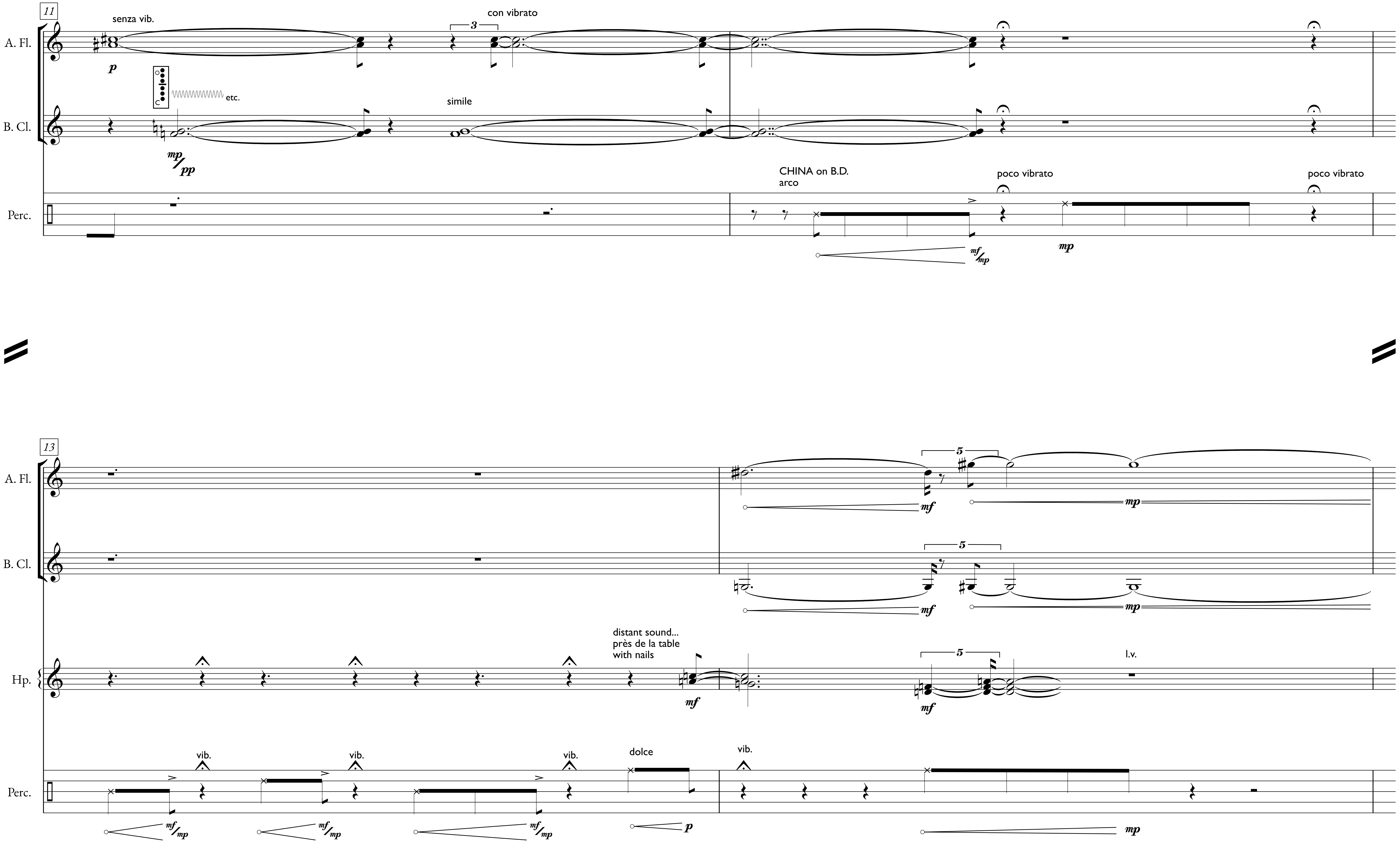
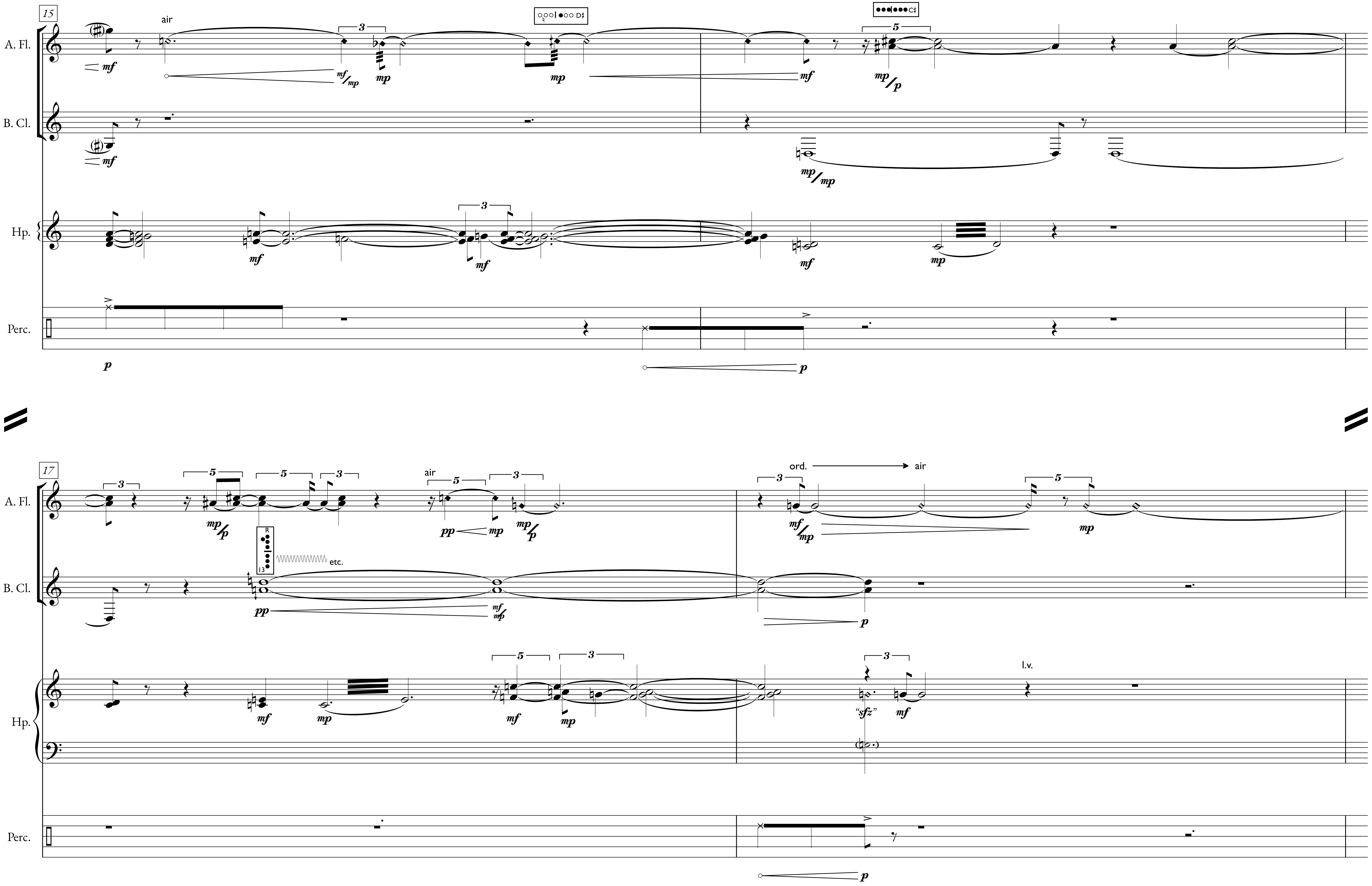
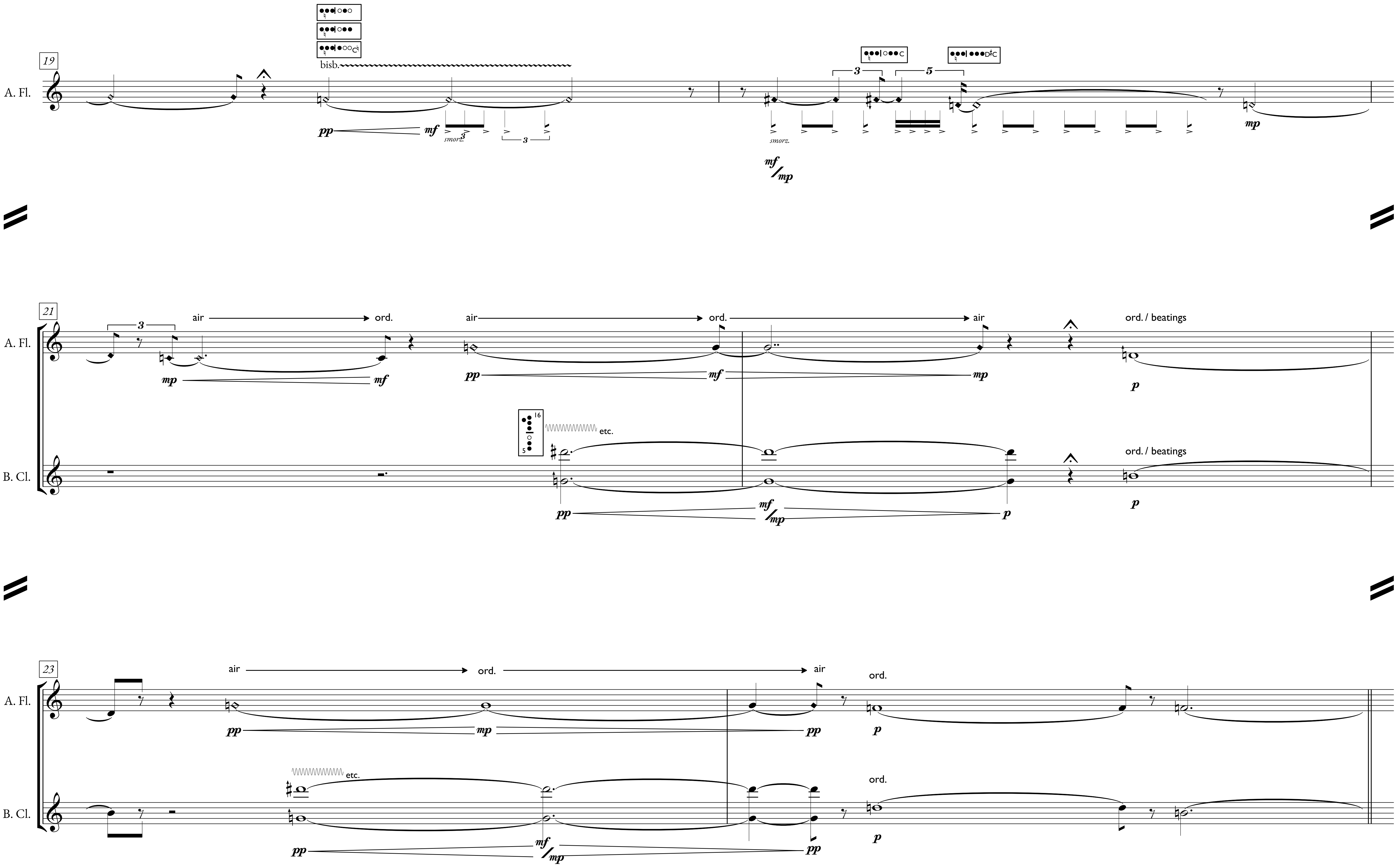
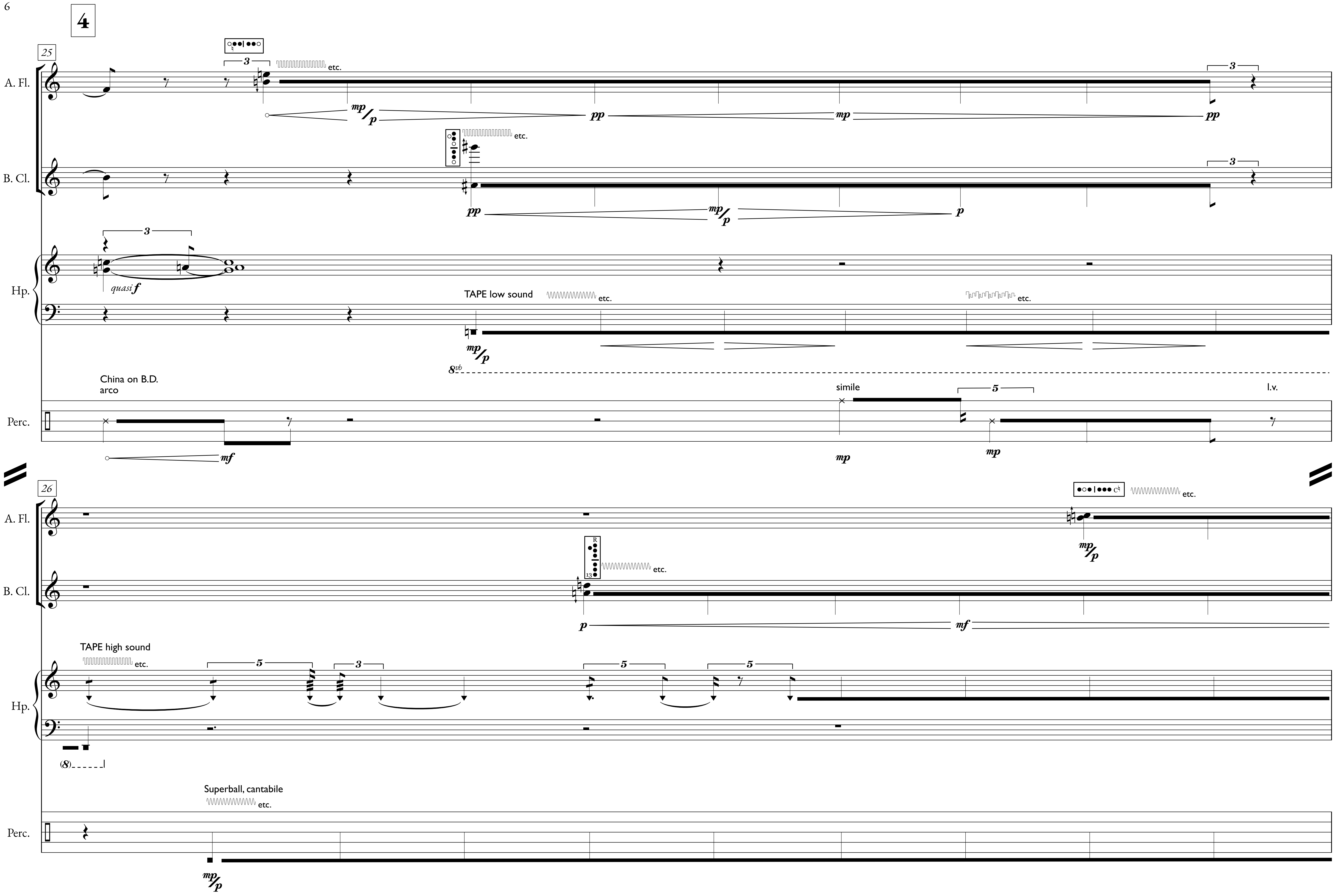

2
Aleatoric texture / granular improvisation
ca. 20"
7
A. Fl.
B. Cl.
Perc.
3
mp/p
/mp
with or without mouthpiece
speed
3
speed
3
mp
mp
mp
mp
Aleatoric texture / granular improvisation
ca. 20"
9
senza vib.
3
mp/p
"sfz"/mp
speed
mp
p
p

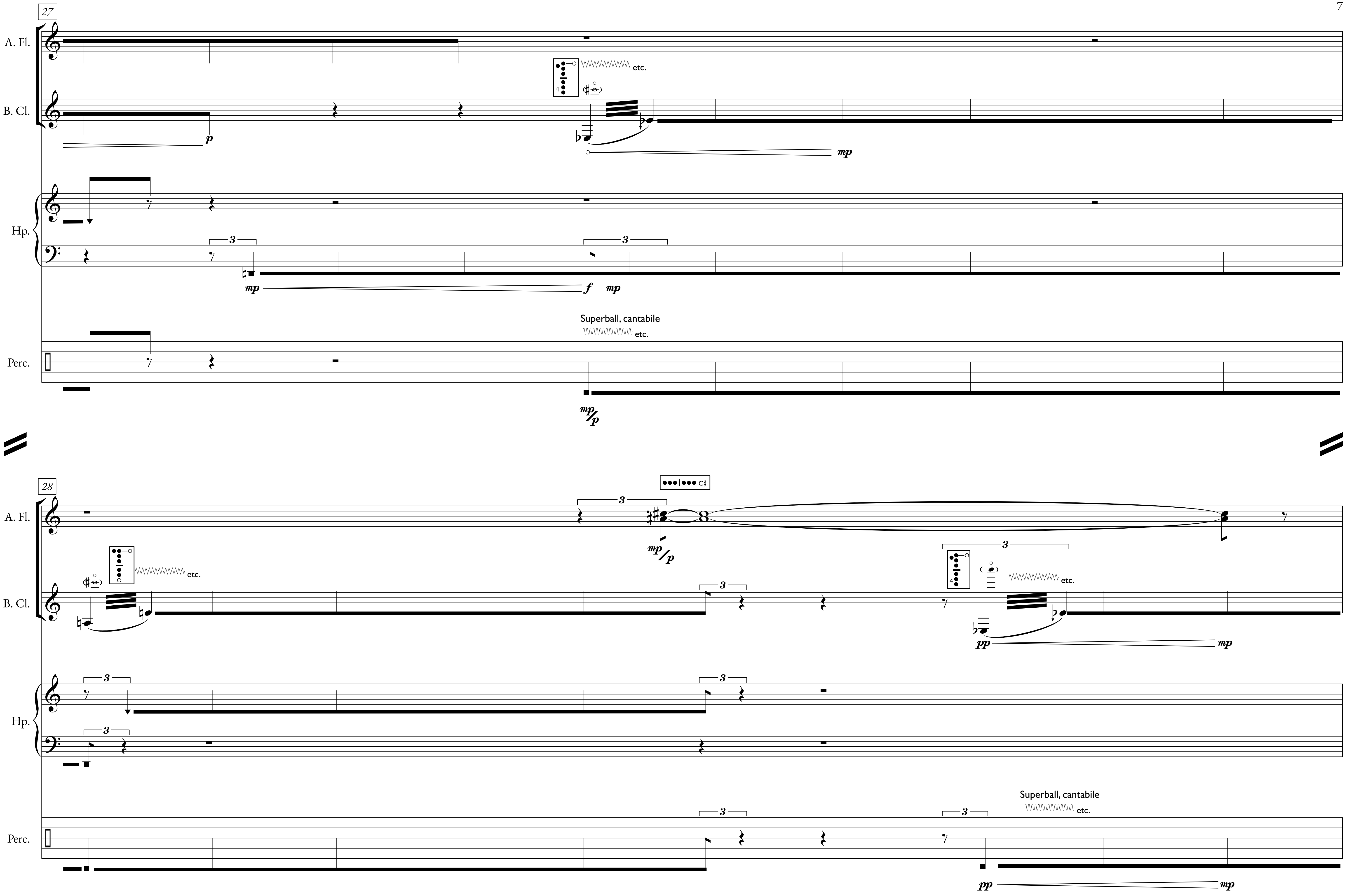
3

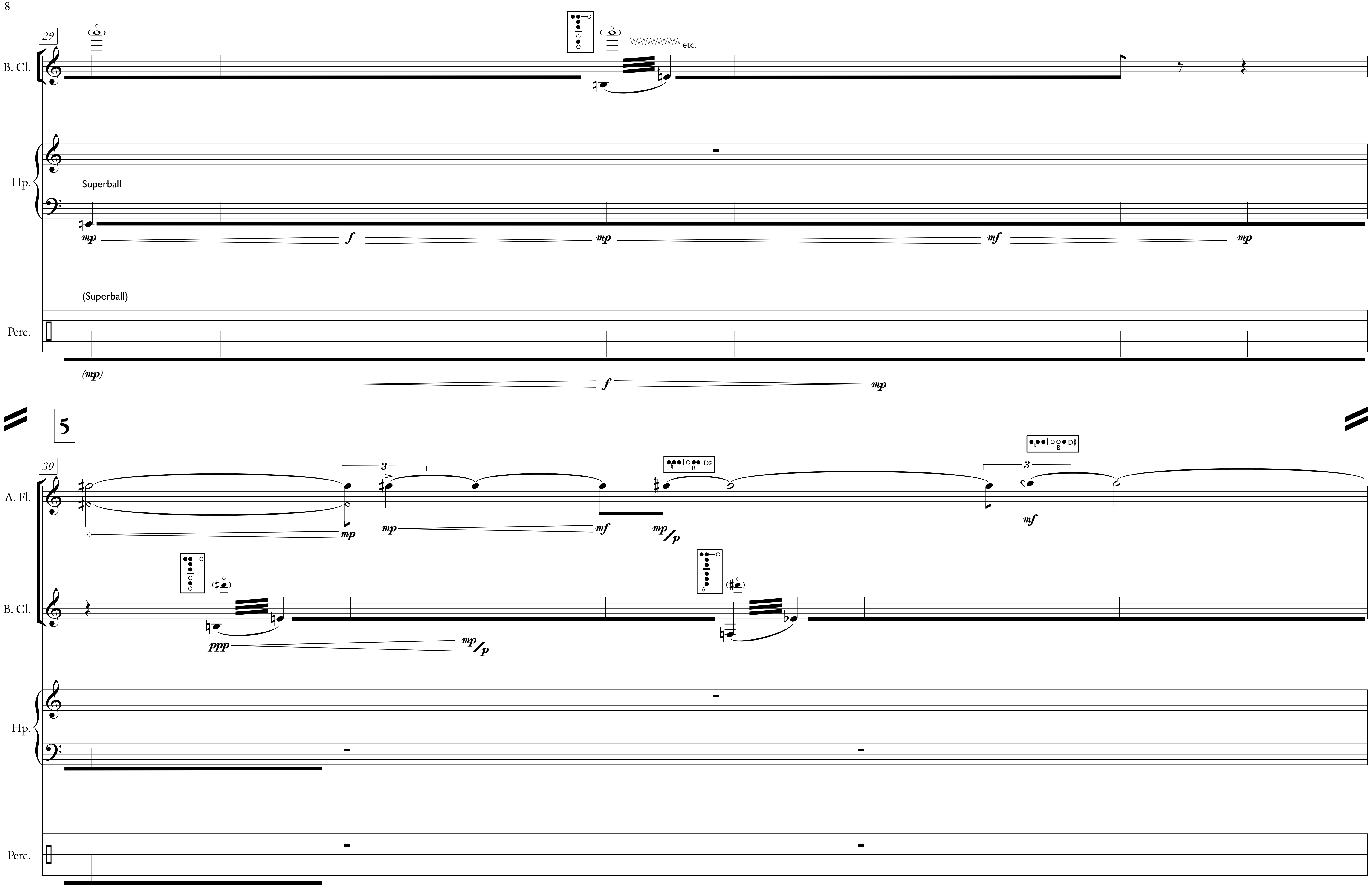

11
A. Fl.
B. Cl.
Perc.
senza vib.
p
etc.
mp/pp
con vibrato
3
simile
CHINA on B.D.
arco
mf/mp
poco vibrato
mp
poco vibrato
13
Hp.
distant sound...
près de la table
with nails
mf
vib.
vib.
vib.
dolce
mf/mp
mf/mp
mf/mp
p
vib.
5
mf
mp
5
mf
mp
5
mf
l.v.
mp

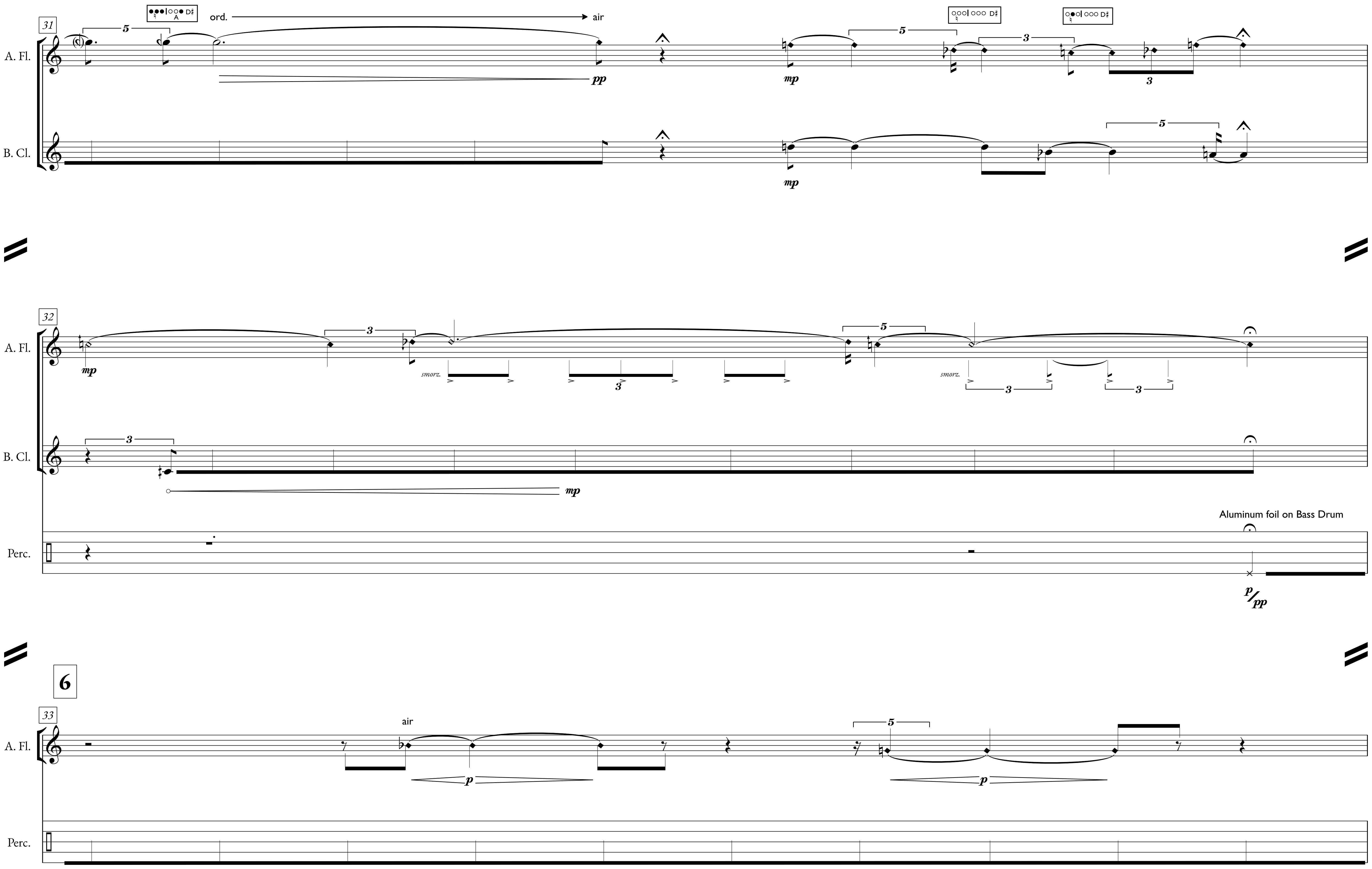

15
A. Fl.
B. Cl.
Hp.
Perc.
air
3
5
D♯
C♯
mf
mf/mp
mp
mp/p
mp/mp
p
17
air
ord. → air
R
13
etc.
pp
mf/mp
mp/p
l.v.
"sfz"


19
A. Fl.
bisb.
pp
mf
smorz.
3
mf
mp
5
smorz.
mp
21
B. Cl.
air
ord.
air
ord.
air
ord. / beatings
mp
mf
pp
mf
mp
p
16
5
etc.
pp
mf
mp
p
ord. / beatings
p
23
air
ord.
air
ord.
pp
mp
pp
p
etc.
ord.
pp
mf
mp
pp
p

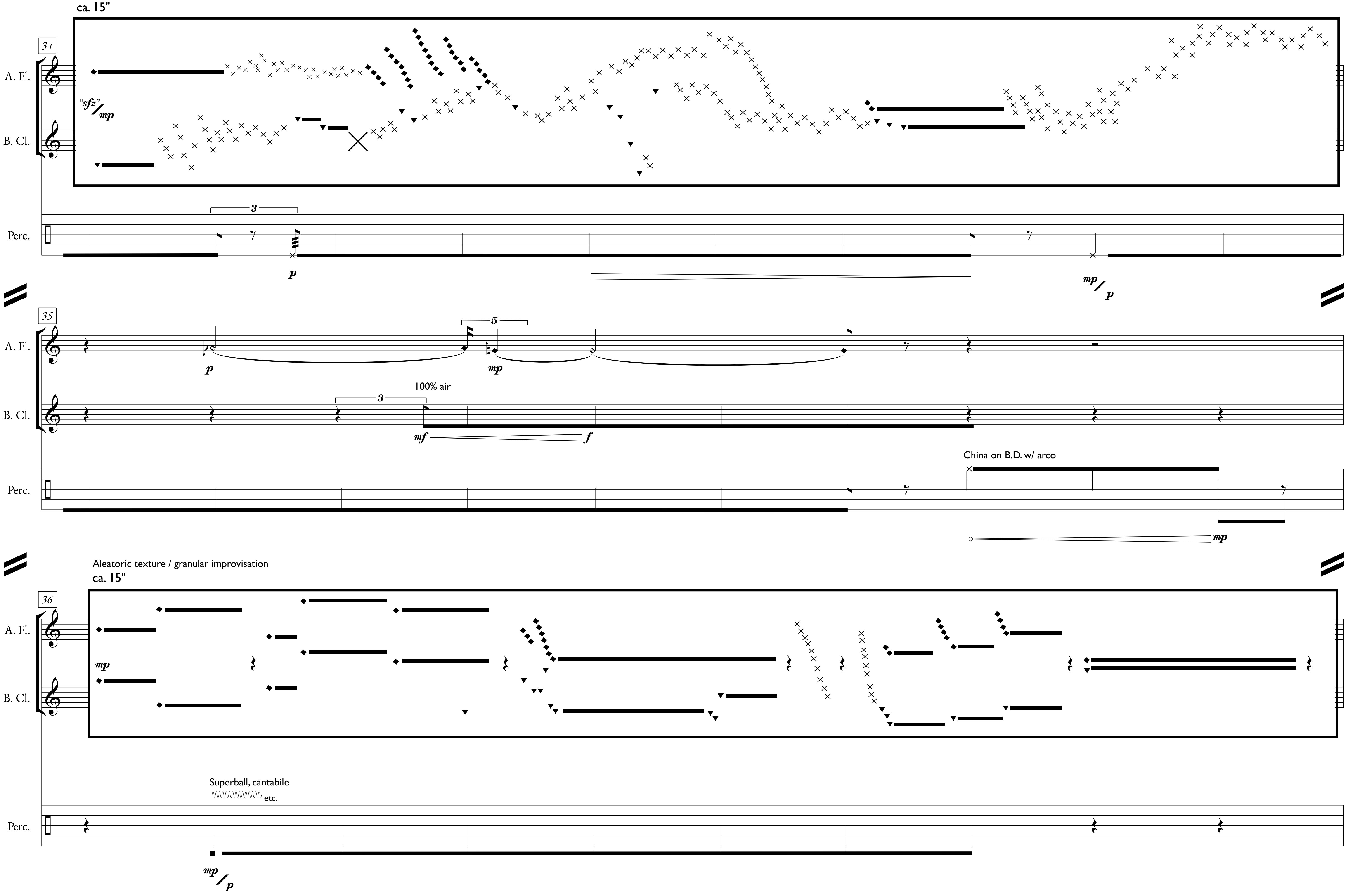

4
25
A. Fl.
B. Cl.
Hp.
Perc.
3
etc.
mp/p
pp
mp
quasi f
TAPE low sound
8vb
China on B.D.
arco
mf
simile
5
l.v.
26
TAPE high sound
(8)
Superball, cantabile
p
R
13

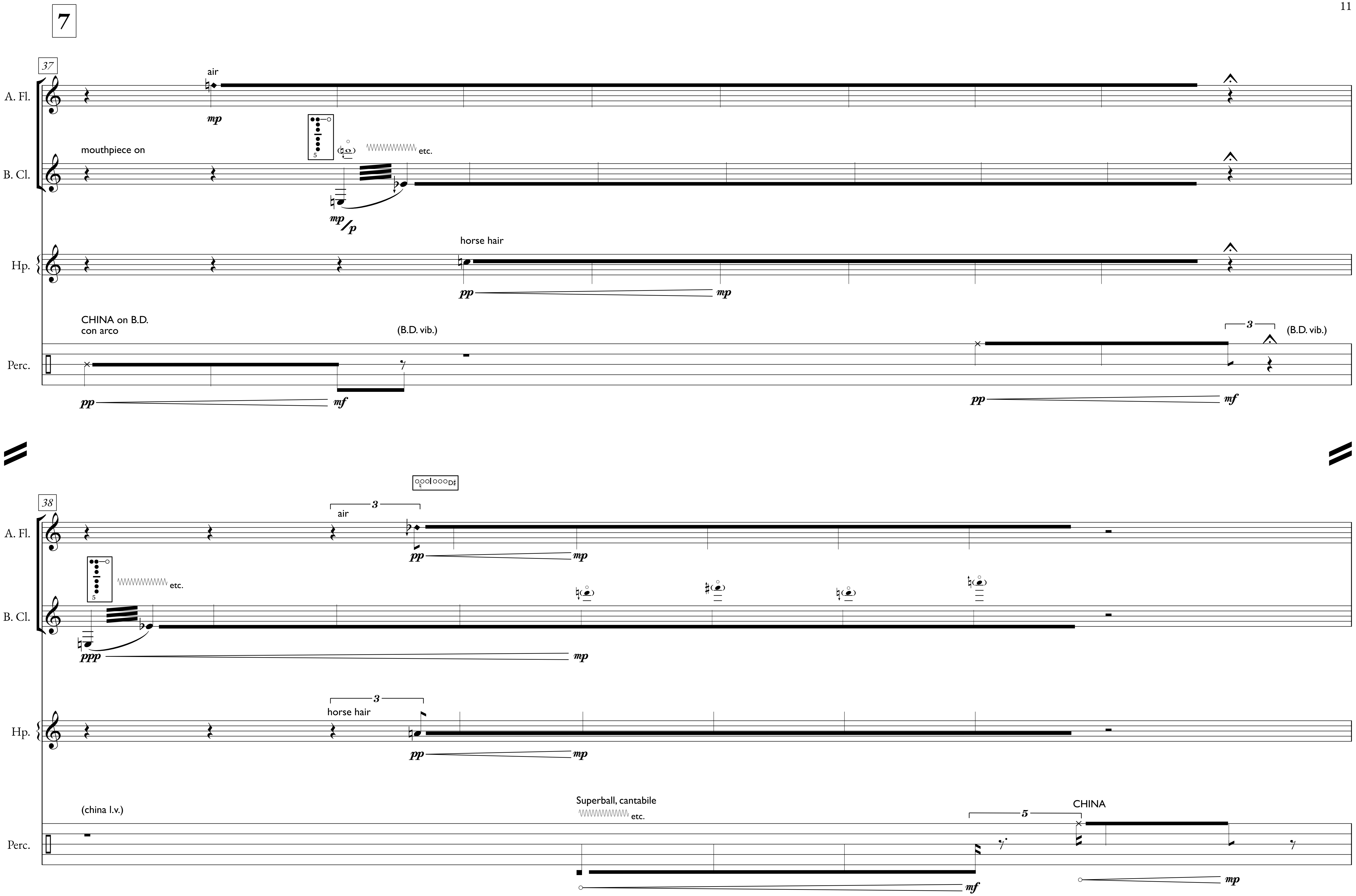

27
A. Fl.
B. Cl.
Hp.
Perc.
etc.
p
mp
3
mp
f
mp
Superball, cantabile
etc.
mp/p
28
A. Fl.
B. Cl.
Hp.
Perc.
C♯
3
mp/p
etc.
3
3
etc.
pp
mp
3
3
3
3
Superball, cantabile
etc.
pp
mp

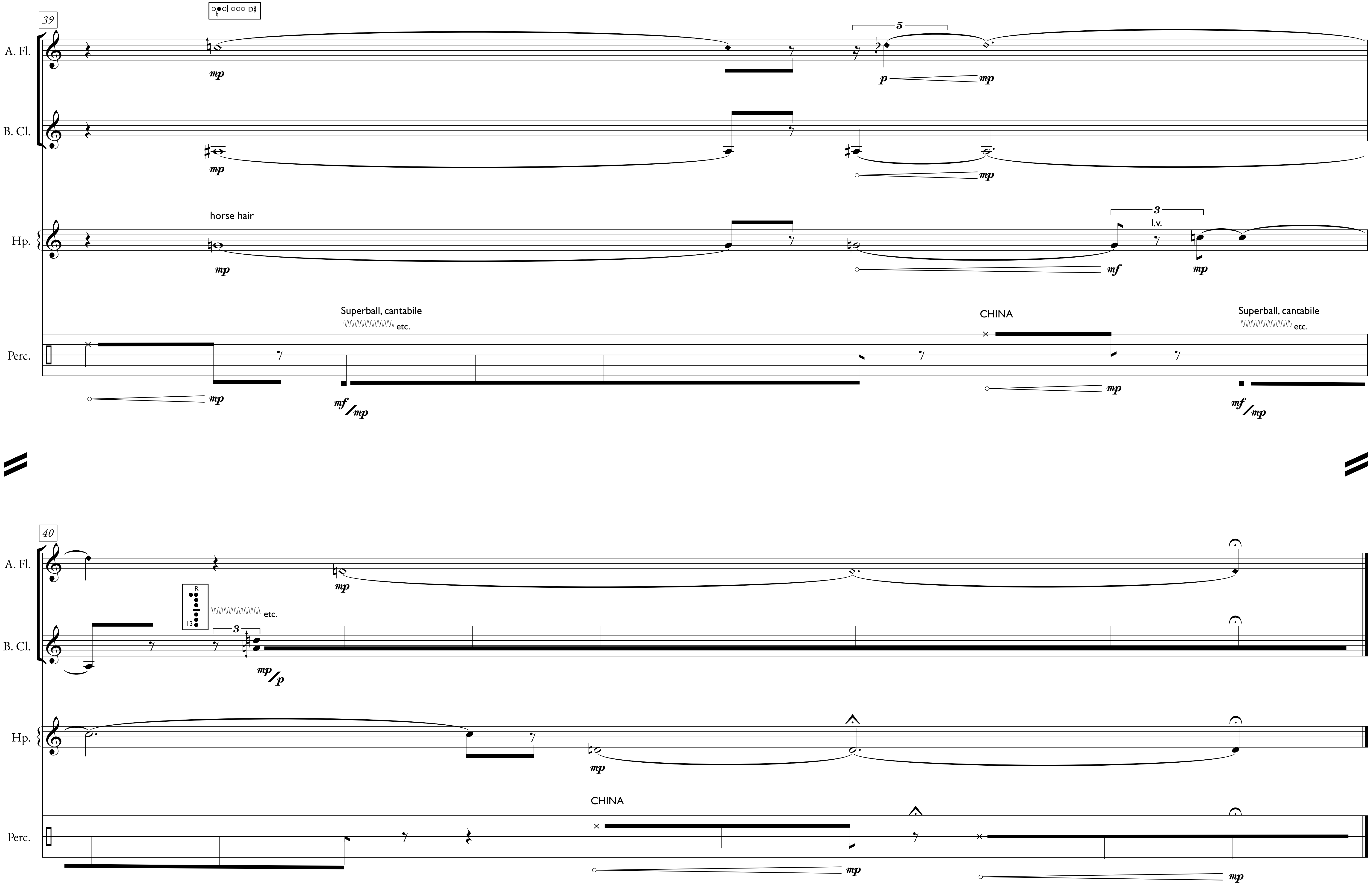

29
B. Cl.
etc.
Hp.
Superball
mp
f
mp
mf
mp
(Superball)
Perc.
(mp)
f
mp
5
30
A. Fl.
3
mp
mp
mf
mp/p
B
D♯
3
B
D♯
mf
B. Cl.
ppp
mp/p
6
Hp.
Perc.


31
A. Fl.
B. Cl.
A D♯
ord.
air
5
3
pp
mp
D♯
D♯
32
smorz.
smorz.
Perc.
Aluminum foil on Bass Drum
p/pp
6
33
air
p
p

Aleatoric texture / granular improvisation


ca. 15"
34
A. Fl.
B. Cl.
"sfz"/mp
Perc.
3
p
mp/p
35
A. Fl.
B. Cl.
Perc.
5
p
mp
100% air
3
mf
f
China on B.D. w/ arco
mp
Aleatoric texture / granular improvisation
ca. 15"
36
A. Fl.
B. Cl.
Perc.
mp
Superball, cantabile
etc.
mp/p


7
37
A. Fl.
air
mp
B. Cl.
mouthpiece on
5
etc.
mp/p
Hp.
horse hair
pp
mp
Perc.
CHINA on B.D.
con arco
(B.D. vib.)
pp
mf
3
(B.D. vib.)
pp
mf
38
A. Fl.
3
air
D♯
pp
mp
B. Cl.
5
etc.
ppp
mp
Hp.
3
horse hair
pp
mp
Perc.
(china l.v.)
Superball, cantabile
etc.
mf
5
CHINA
mp

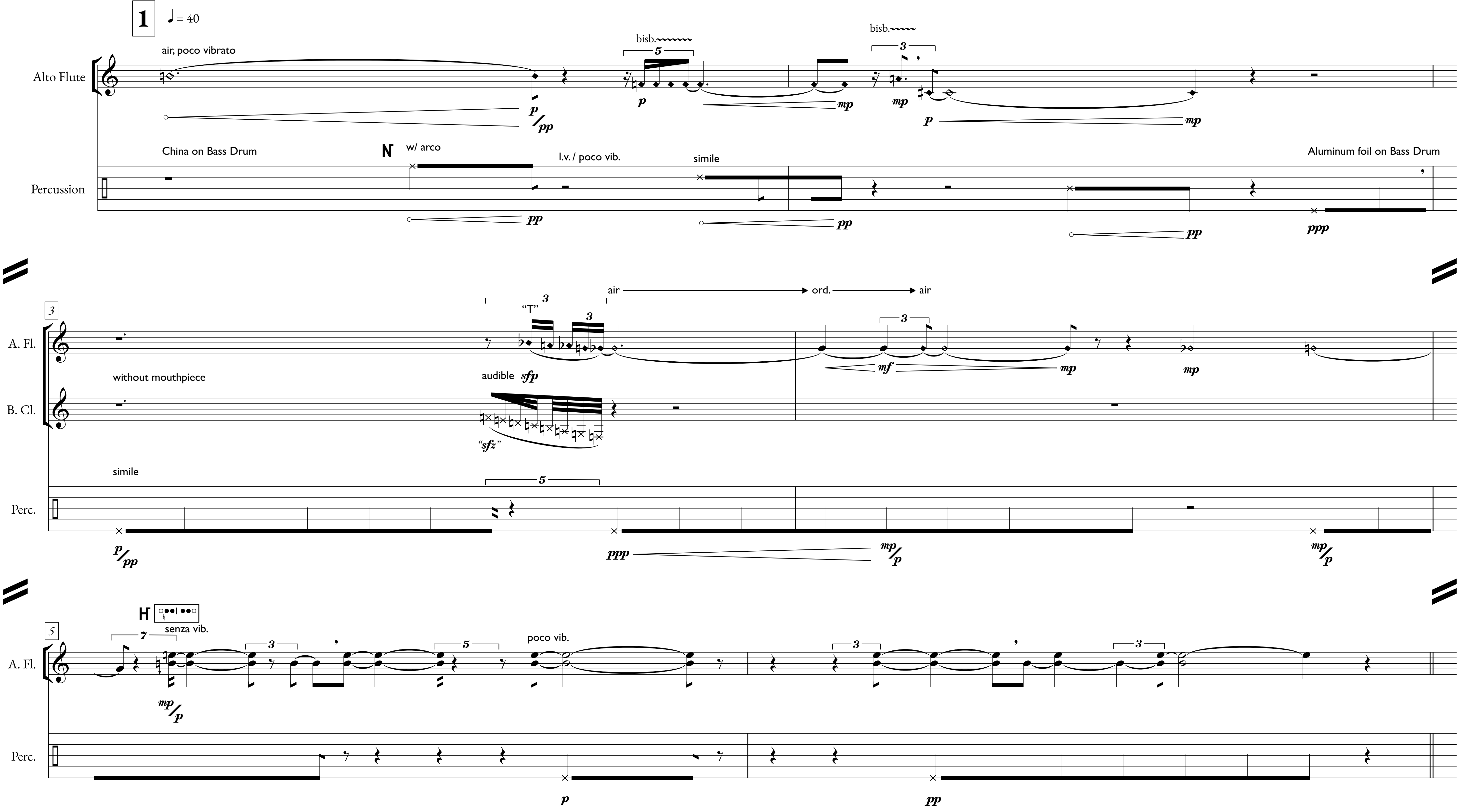

39
A. Fl.
B. Cl.
Hp.
Perc.
D♯
mp
5
p
mp
mp
mp
horse hair
mp
3
l.v.
mf
mp
Superball, cantabile
etc.
CHINA
mp
mf/mp
Superball, cantabile
etc.
mf/mp
40
A. Fl.
B. Cl.
Hp.
Perc.
mp
R
13
etc.
3
mp/p
mp
CHINA
mp
mp

Transposed Score

Entressonho

Versión B para Ensamble CG, Bogotá, Colombia
Flauta alto, clarinete bajo, guitarra folk, percusión y electrónica en tiempo real

Almeida-Ribeiro


1
♩ = 40
Alto Flute
Percussion
air, poco vibrato
China on Bass Drum
w/ arco
l.v. / poco vib.
simile
bisb.
5
3
p
pp
mp
Aluminum foil on Bass Drum
ppp
3
A. Fl.
B. Cl.
Perc.
"T"
air
ord.
air
without mouthpiece
audible
sfp
"sfz"
mf
simile
5
5
senza vib.
poco vib.
7

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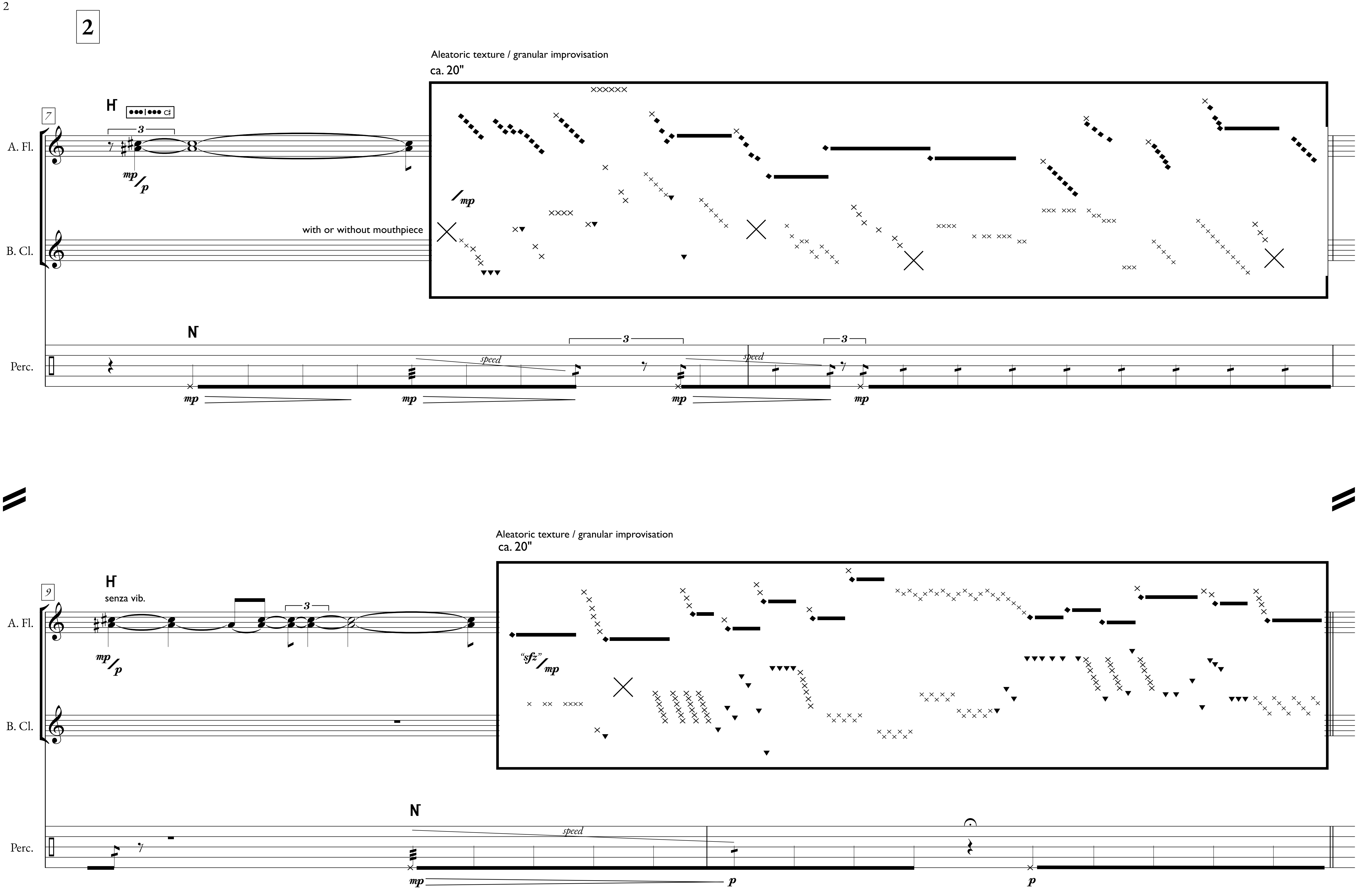
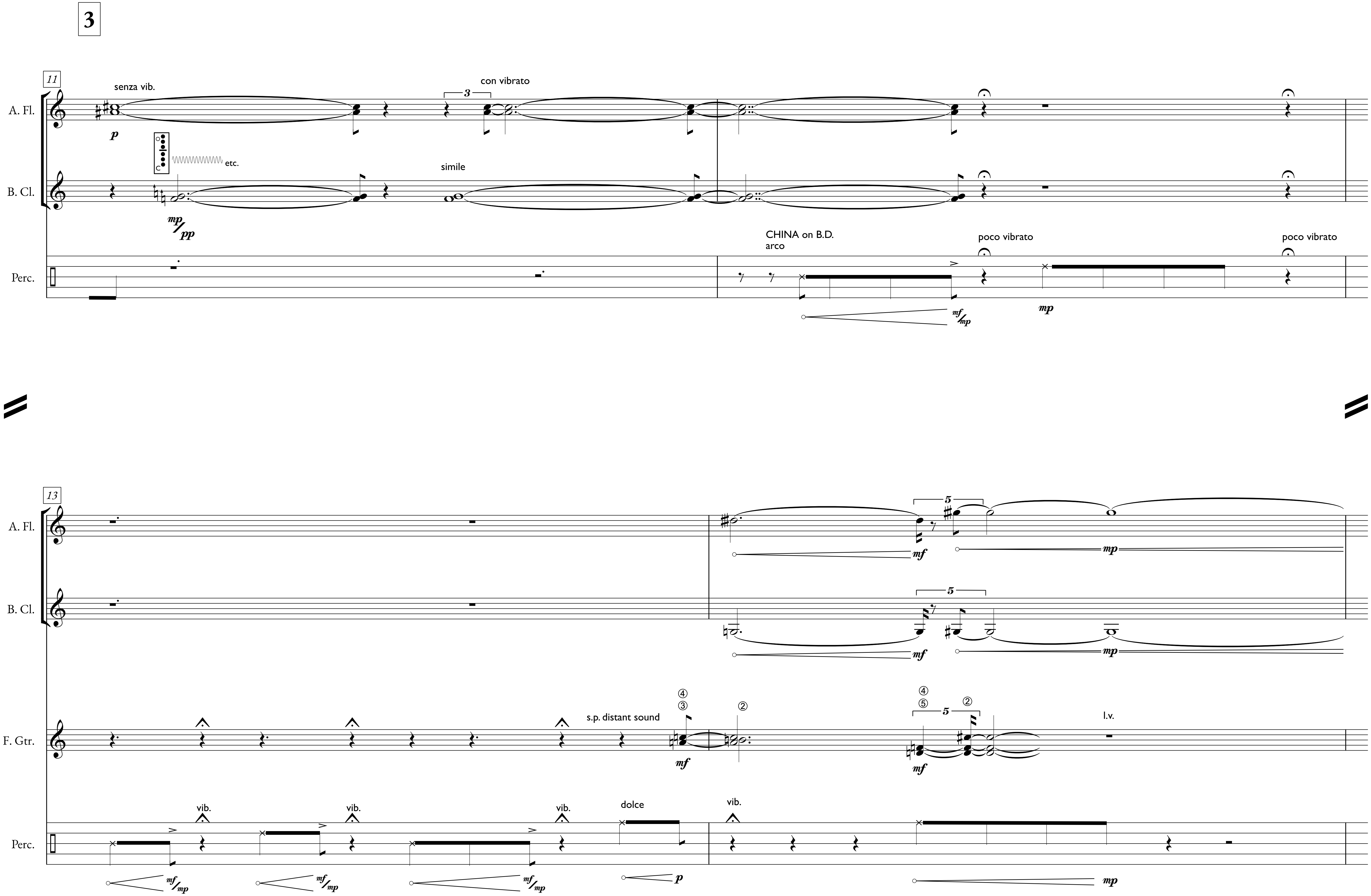
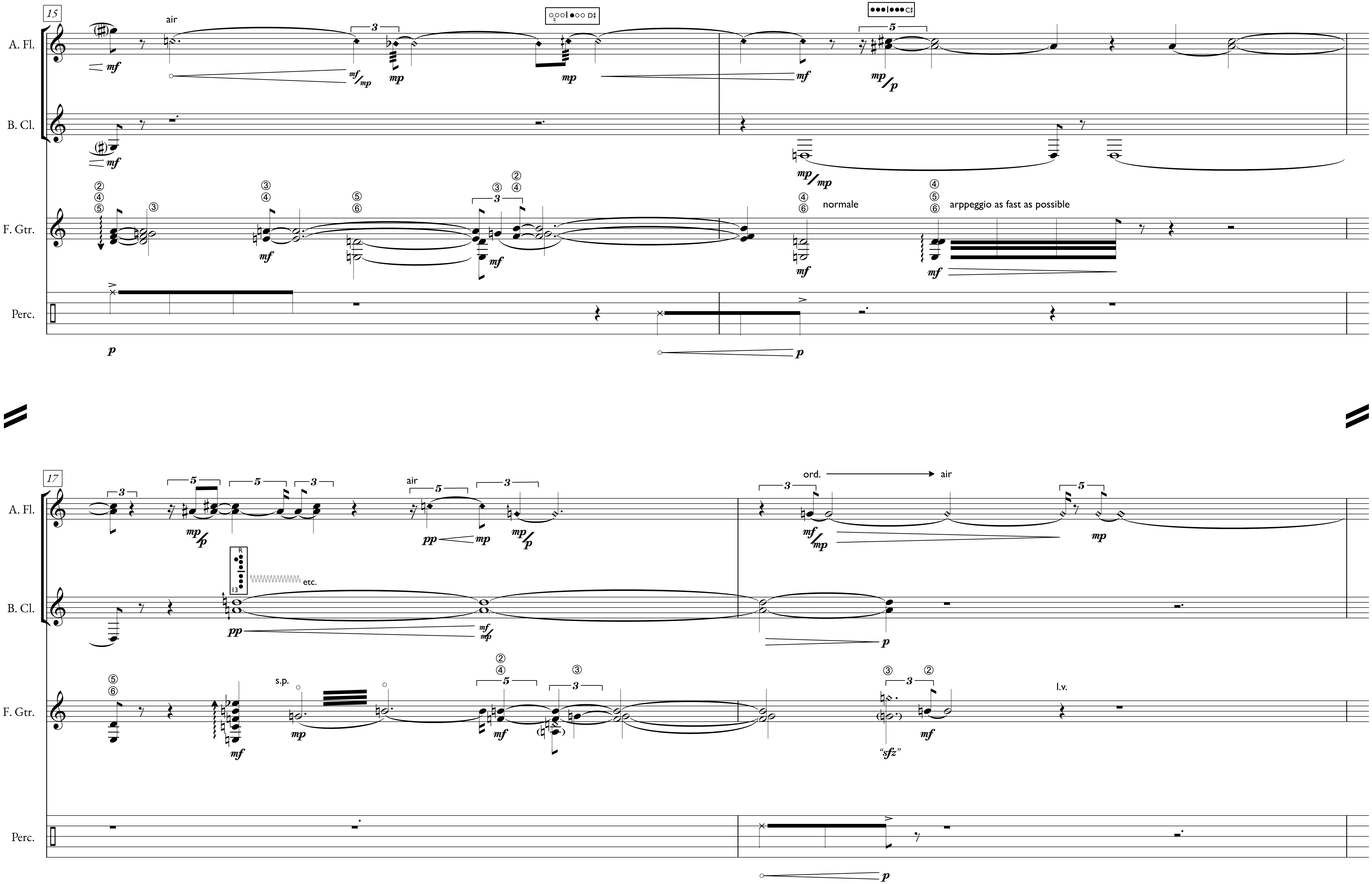
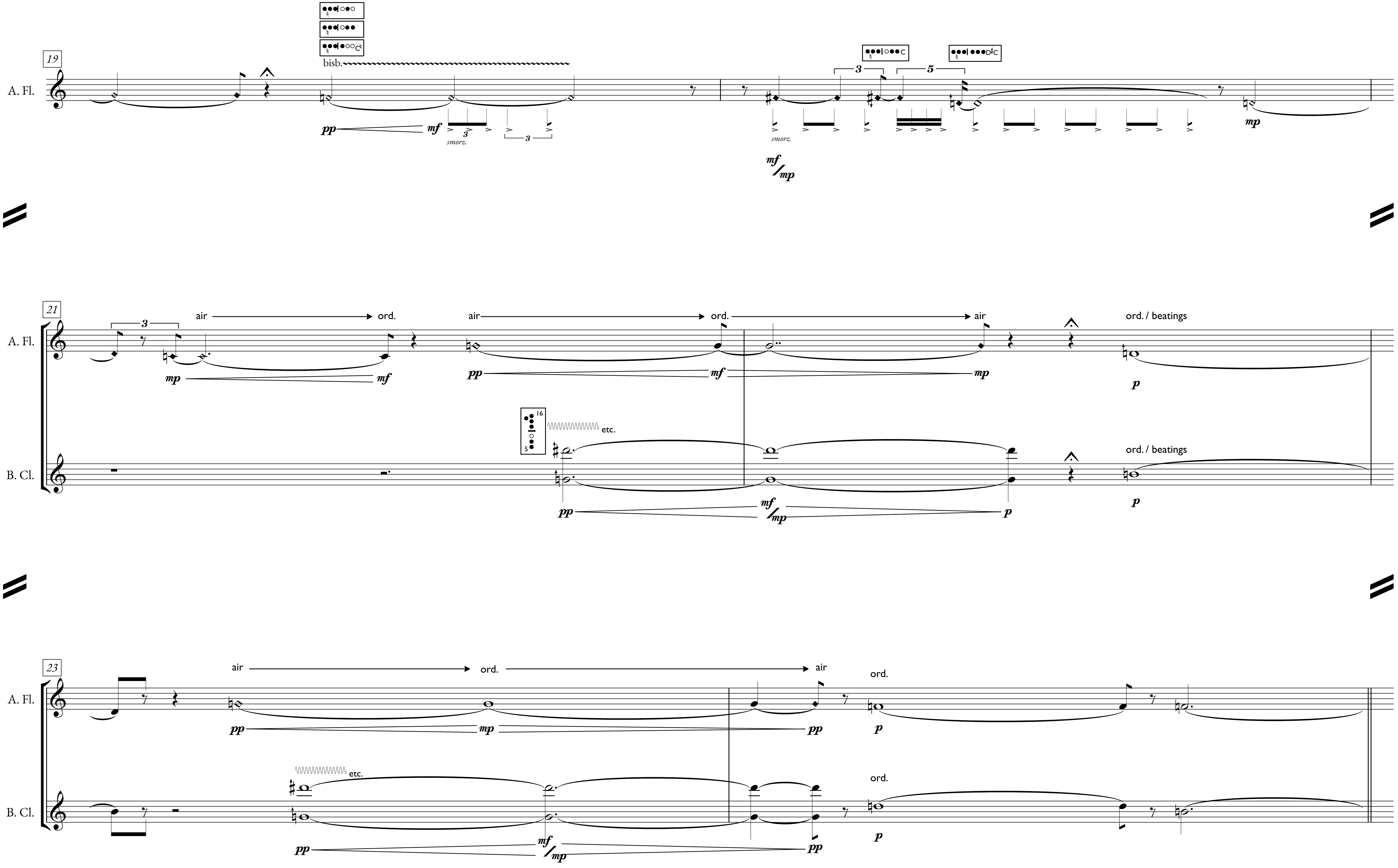
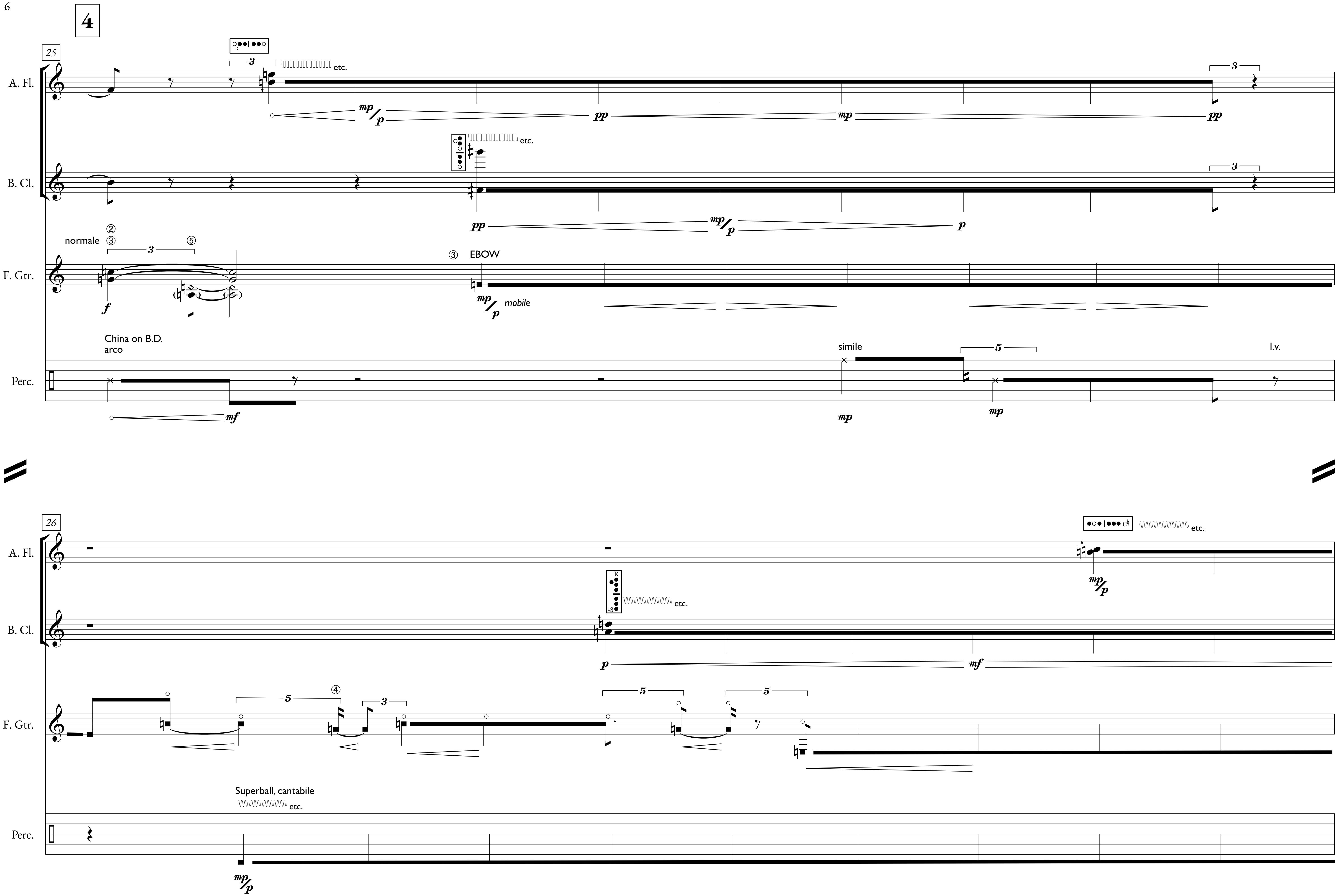
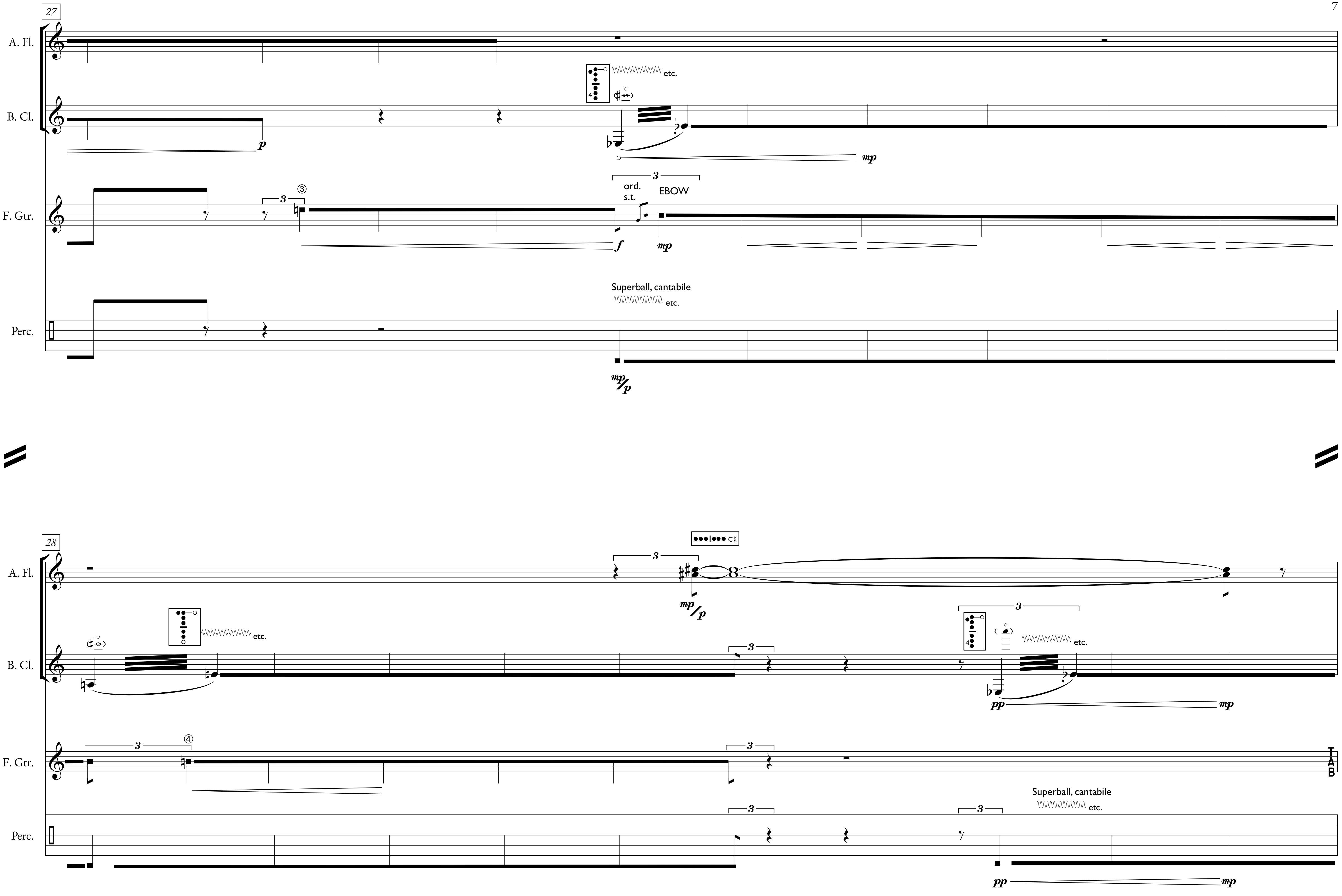

2
Aleatoric texture / granular improvisation
ca. 20"
7
A. Fl.
B. Cl.
Perc.
3
mp/p
/mp
with or without mouthpiece
3
speed
speed
3
mp
mp
mp
mp
Aleatoric texture / granular improvisation
ca. 20"
9
senza vib.
3
mp/p
"sfz"/mp
A. Fl.
B. Cl.
Perc.
speed
mp
p
p

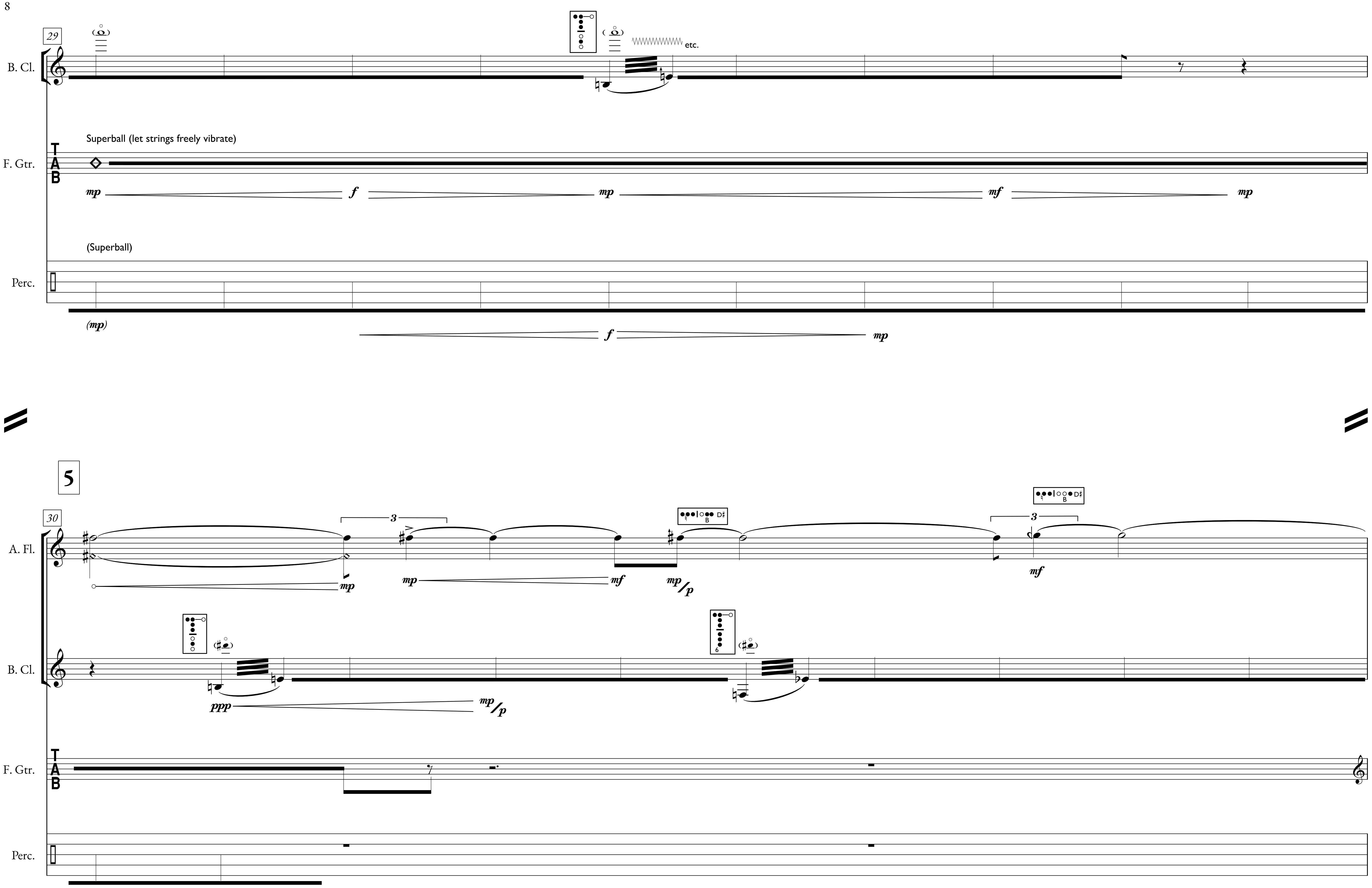

3
11
A. Fl.
senza vib.
p
con vibrato
3
B. Cl.
etc.
mp/pp
simile
Perc.
CHINA on B.D.
arco
mf/mp
poco vibrato
mp
poco vibrato
13
A. Fl.
5
mf
mp
B. Cl.
5
mf
mp
F. Gtr.
s.p. distant sound
④
③
②
mf
④
⑤
5
②
mf
l.v.
Perc.
vib.
vib.
vib.
dolce
vib.
mf/mp
mf/mp
mf/mp
p
mp

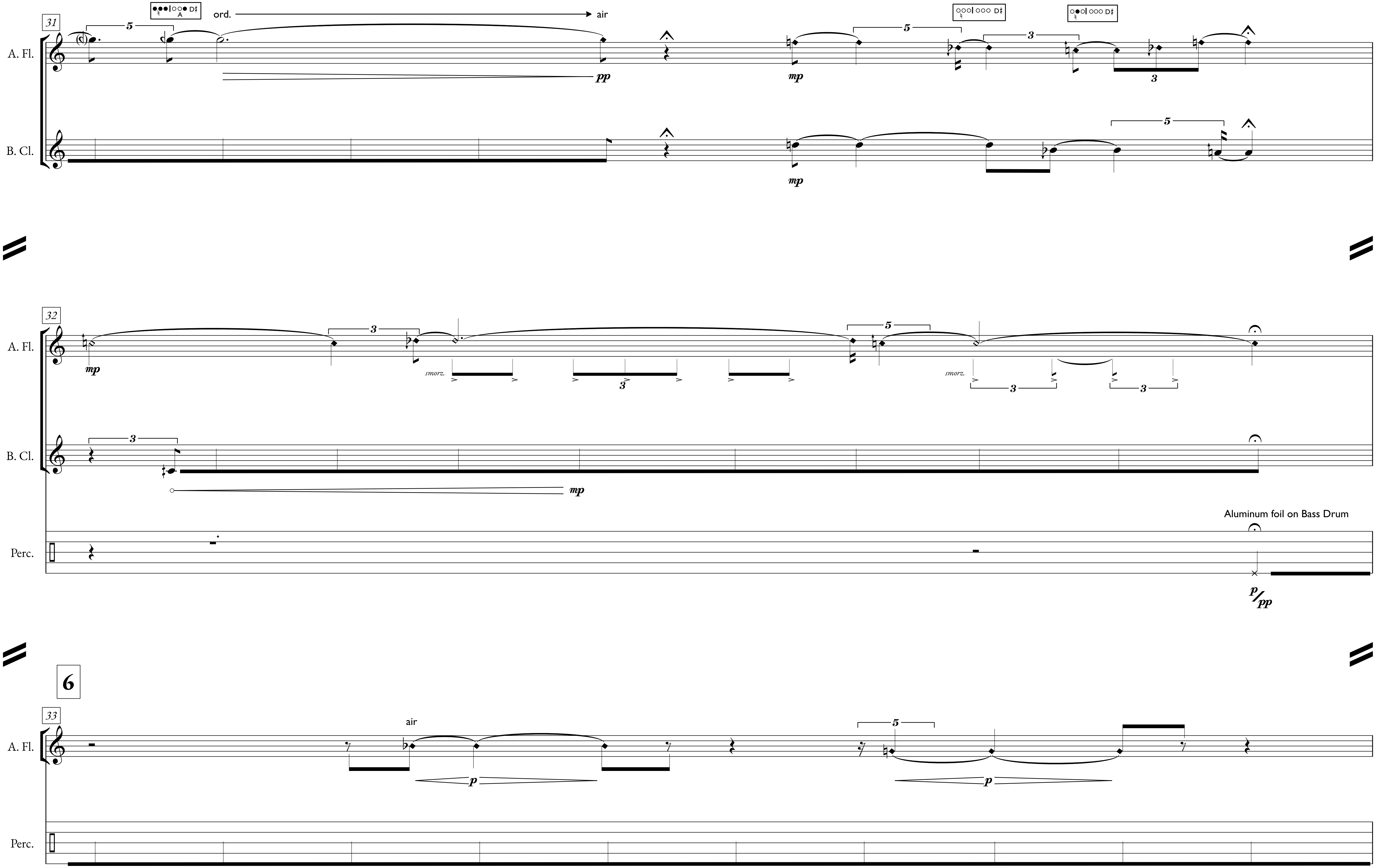

15
A. Fl.
B. Cl.
F. Gtr.
Perc.
air
3
5
mf
mf/mp
mp
mp/p
ord.
normale
arppeggio as fast as possible
p
17
R
13
etc.
s.p.
l.v.
pp
"sfz"

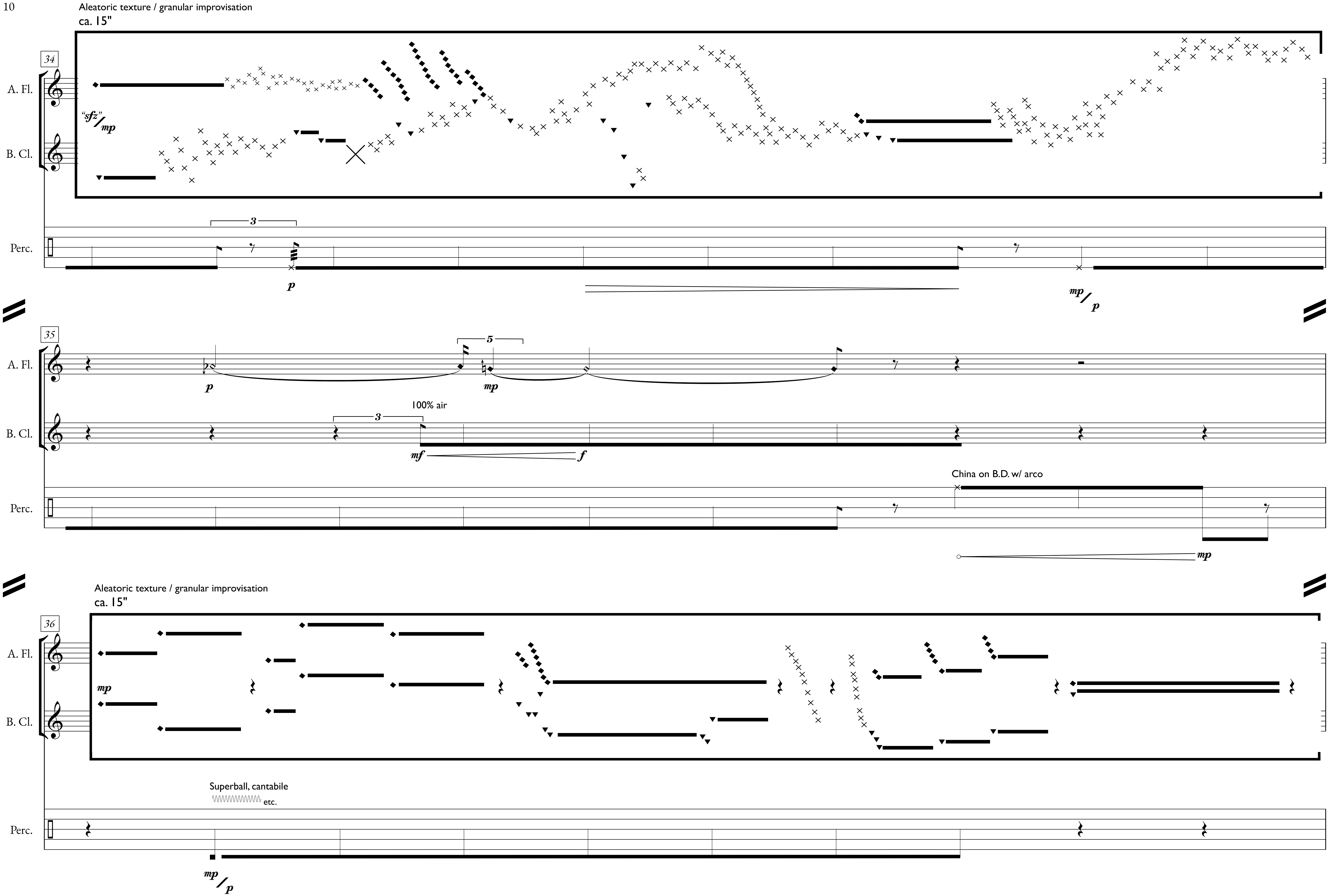

19
A. Fl.
bisb.
pp
mf
smorz.
3
5
mf/mp
mp
21
A. Fl.
B. Cl.
air
ord.
air
ord.
air
ord. / beatings
mp
mf
pp
mf
mp
p
16
5
etc.
ord. / beatings
pp
mf/mp
p
p
23
A. Fl.
B. Cl.
air
ord.
air
ord.
pp
mp
pp
p
etc.
ord.
pp
mf/mp
pp
p

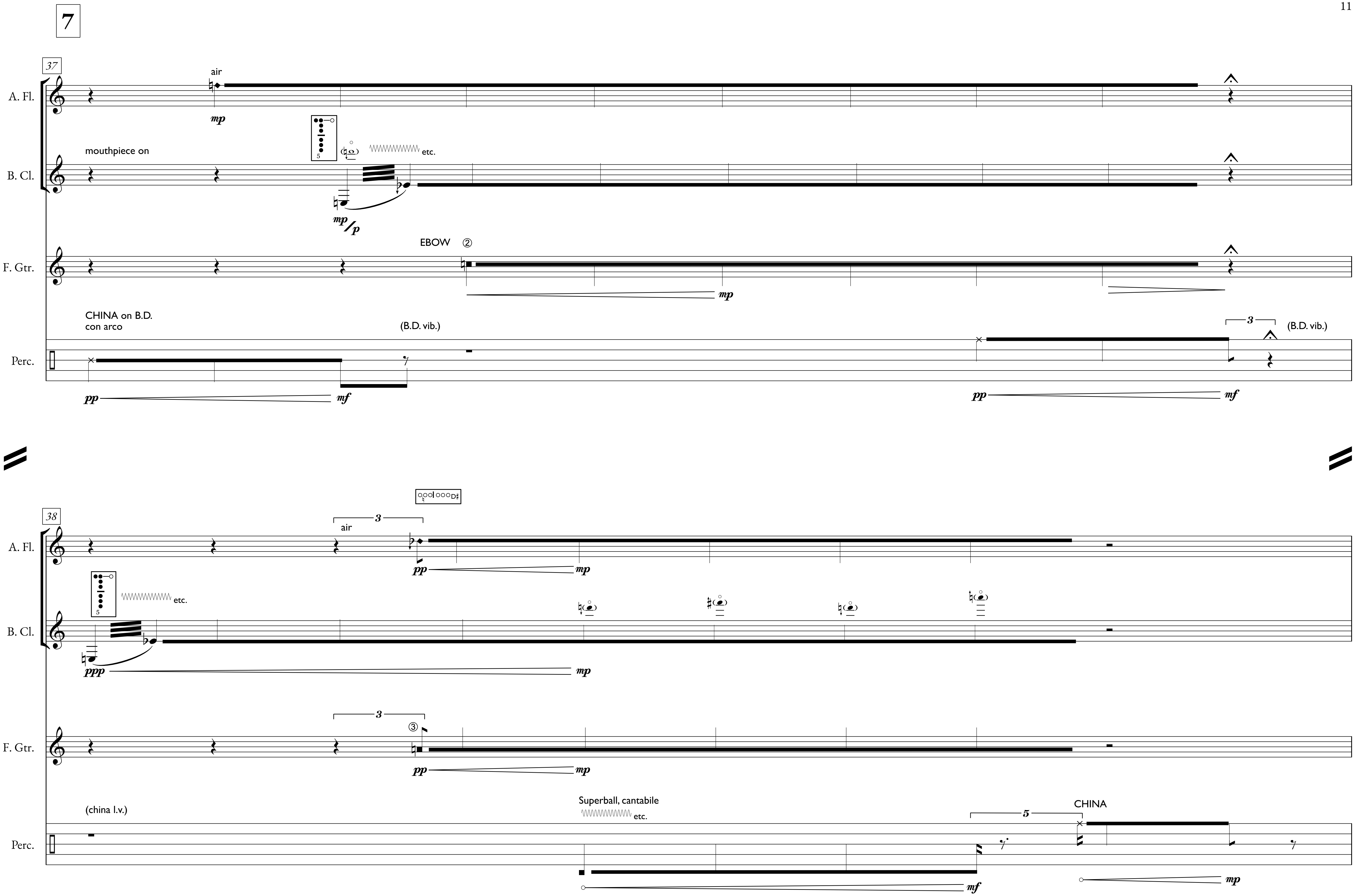

4
25
A. Fl.
B. Cl.
F. Gtr.
Perc.
3
etc.
mp/p
pp
mp
pp
3
etc.
3
pp
mp/p
p
normale
②
③
3
⑤
f
③
EBOW
mp/p
mobile
China on B.D.
arco
mf
simile
5
mp
mp
l.v.
26
etc.
mp/p
R
13
etc.
p
mf
5
④
3
5
5
Superball, cantabile
etc.
mp/p

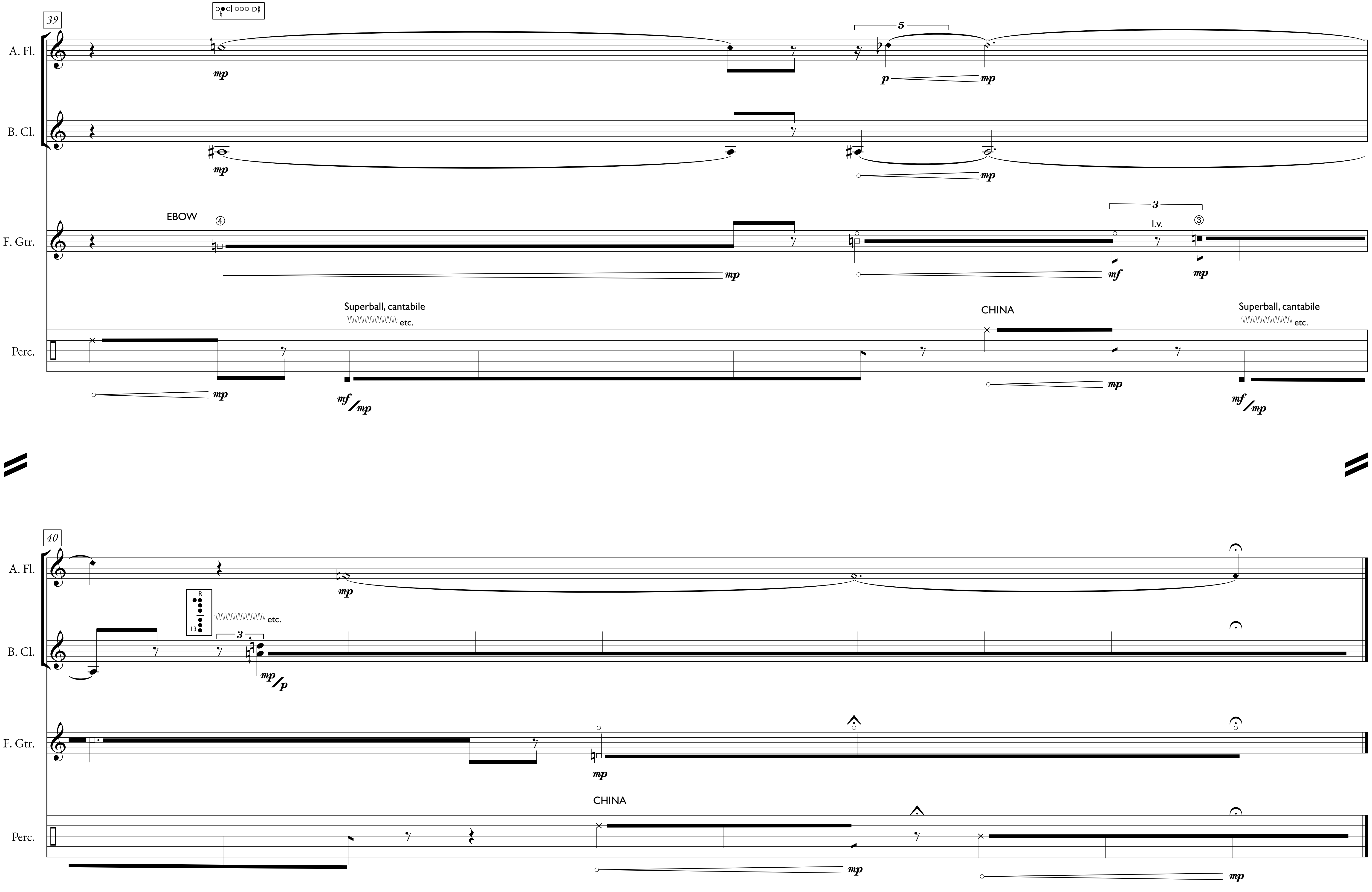

27
A. Fl.
B. Cl.
F. Gtr.
Perc.
etc.
p
mp
3
③
ord.
s.t.
EBOW
f
mp
Superball, cantabile
etc.
mp/p
28
3
C♯
mp/p
etc.
3
④
pp
mp
TAB
Superball, cantabile
etc.
pp
mp


29
B. Cl.
F. Gtr.
Perc.
etc.
Superball (let strings freely vibrate)
mp
f
mp
mf
mp
(Superball)
(mp)
f
mp
5
30
A. Fl.
B. Cl.
F. Gtr.
Perc.
3
mp
mp
mf
mp/p
D♯
B
3
mf
ppp
mp/p
6


31
A. Fl.
B. Cl.
ord.
air
A
D♯
5
3
pp
mp
32
smorz.
Perc.
Aluminum foil on Bass Drum
p/pp
6
33
air
p


Aleatoric texture / granular improvisation
ca. 15"
34
A. Fl.
B. Cl.
"sfz"/mp
Perc.
3
p
mp/p
35
A. Fl.
p
5
mp
B. Cl.
3
100% air
mf
f
Perc.
China on B.D. w/ arco
mp
Aleatoric texture / granular improvisation
ca. 15"
36
A. Fl.
mp
B. Cl.
Superball, cantabile
etc.
Perc.
mp/p


7
37
A. Fl.
air
mp
B. Cl.
mouthpiece on
etc.
mp/p
F. Gtr.
EBOW ②
mp
Perc.
CHINA on B.D.
con arco
(B.D. vib.)
pp
mf
3
(B.D. vib.)
pp
mf
38
A. Fl.
3
air
pp
mp
B. Cl.
etc.
ppp
mp
F. Gtr.
3
③
pp
mp
Perc.
(china l.v.)
Superball, cantabile
etc.
mf
5
CHINA
mp


39
A. Fl.
B. Cl.
F. Gtr.
Perc.
D♯
mp
5
p
mp
mp
mp
EBOW
④
mp
3
l.v.
③
mf
mp
Superball, cantabile
etc.
mp
mf/mp
CHINA
mp
Superball, cantabile
etc.
mf/mp
40
A. Fl.
B. Cl.
F. Gtr.
Perc.
mp
R
13
etc.
3
mp/p
mp
CHINA
mp
mp