FELIPE DE ALMEIDA RIBEIRO

« Fast Nichts »

(2017)

Bass Flute, Baritone Saxophone, Percussion, Guitar, Violin, Violoncello, Electronics

SCORE

Flauta Baixo, Saxofone Barítono, Percussão, Violão, Violino, Violoncelo, Eletrônica

PARTITURA

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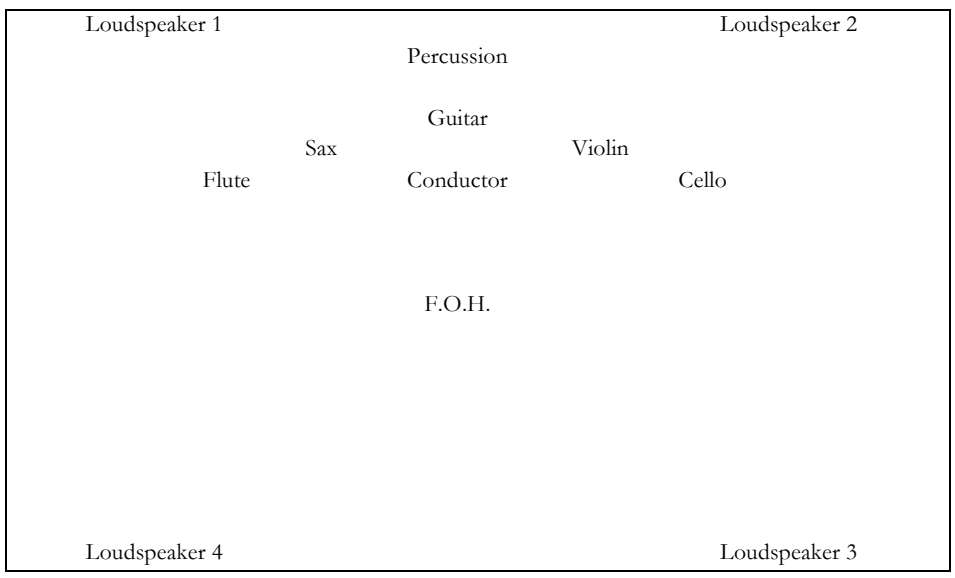
General

The notation used in this piece does not fully represent the final sonic result. In this sense, the performers are invited to explore the complexity of sound production in his/her instrument in order to obtain a broad sonority, even within the boundaries implied by the notation. The players are encouraged to engage in a creative process of performance construction.

- **Instrumentation**: bass flute, baritone saxophone, percussion (bass drum, hi-hat, and tam-tam), guitar, violin, and violoncello.

- **Placement**

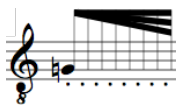


- **senza vibrato**: use no vibrato during the entire piece.

- **Microtones**: from left-to-right, top-to-bottom: quarter-tone higher, three quarter-tones higher, flat slightly higher, natural slightly higher, sharp slightly higher, quarter-tone lower, flat slightly lower, natural slightly lower, sharp slightly lower.

- **l.v.**: let vibrate / resonate

- **Headless noteheads** are graphic notation for approximate number of notes to be played/repeated.

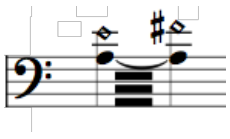


- **Fermatas**: short (break pulsation), medium (explore resonance), long (let sound reach nearly silence).

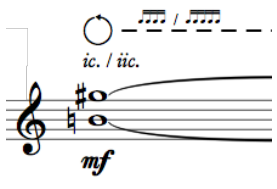
- **Tremolos** must be played as a texture; i.e. as regular and mechanic as possible.

Strings

- Harmonics: notation indicates the stop position in normal notehead and the harmonic finger placement as diamond notehead.

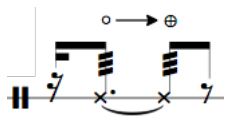


- Bow placement: st for sul tasto (near fingerboard), **sp** for sul ponticello (near bridge), and **norm.** for normale position.
- Ord. means ordinario and is used to stop the previous used playing technique.
- punta d'arco: tip of the bow, for more controlled tremolo dynamics.
- Flautato: type of sound occurred when extremely light bowing is applied, independently of bow placement (sp, st, etc.). It is used mostly 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.
- **Strings**: ic. (1st string, highest); iic. (2nd string); iiic. (3rd string); ivc. (4th string, lowest).
- Bow circular movement



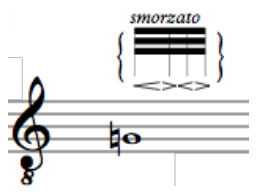
Percussion

Tam-tam uses metal stick and soft cotton mallet, while **hi-hat** uses drum sticks.
Hi-Hats use the following open and closed notation (white = open; cross = ½ open; black = closed)

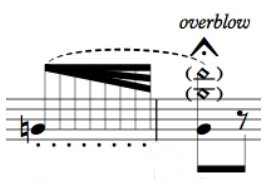


Woodwinds

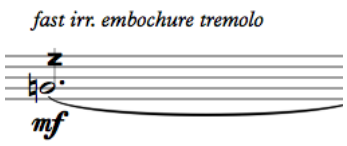
- smorzato: with constant flow of air, apply pressure on the upper lip with the lower lip in irregular duration/dynamics.



- Overblow effect – i.e. to reach overtones / quasi multiphonic – is notated with the harmonics in diamond heads and between parenthesis.

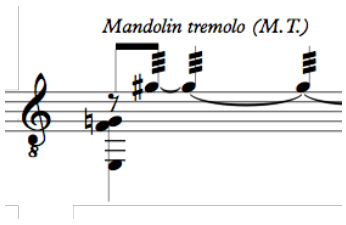


- Fast irregular embouchure tremolo: a tremolo, almost as a smorzato.



Guitar

- Mandolin tremolo: simulating with one finger a plectrum with fast picking, creating a texture rather than a trill (up and down, as fast as possible). Could be performed only with index finger.



Electronics

This work makes use of instrument **amplification** and a MaxMSP **patch**. It is recommended the use of clip on microphones for all instruments. Contact/Piezo microphones can also work, especially if used with a DI box such as the Behringer Ultra DI -20. A good contact microphone is the AKG C411. If dynamic microphones are used, a good suggestion is the Shure Beta 58. Condenser microphones can also be used, although extra care is needed in order to not allow feedback. For percussion, it is recommended to use 2 microphones.

The patch makes use of the following functions: 1) ambience reverb for all instrument (for amplification); 2) Ambisonics for spatialization; 3) Ring modulation for the guitar; 4) Spectrum freeze for woodwinds and strings.

SCORE IN C

Fast Nichts

written and dedicated to the Ensemble Móbile on the occasion of the 4th Bienal Música Hoje
for amplified sextet and electronics

Felipe de Almeida Ribeiro

1 **Largo** ♩ ca. 40 / 46

2

Bass Flute
Baritone Sax.
Violin
Violoncello
Percussion
Guitar
Tape

3

B. Fl.
B. Sax.
Vln.
Vc.
Perc.
Gtr.
Tape

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4

B. Fl.

as fast as possible
bisb.
mp
p *mf* *mp*
bisb.
p

B. Sax.

as fast as possible
bisb.
mp
p *mf* *mp*
bisb.
p

Vln.

molto s.p. flautato
sfp *(p)*
overtones
p *f* *(p)*
molto s.p. flautato

Vc.

molto s.p. flautato
sfp *(p)*
overtones
p *f* *(p)*
molto s.p. flautato

Perc.

Bass drum
l.v.
ppp *mf*

Gtr.

Tape

5

B. Fl.

mf *pp*
mp

B. Sax.

mf *pp*
mp

Vln.

overtones
p *f*
normale
punta d'arco *norm.* *s.p.*
mp
ord. *s.t.*
mp

Vc.

overtones
p *f*
normale
punta d'arco *norm.* *s.p.*
mp
ord. *s.t.*
mp

Perc.

ppp *mf*
p *l.v.*

Gtr.

f
M.T.
mf *f*
sfz *f* *mp*
M.T.
mf
mf *f*
f

Tape