

ALMEIDA-RIBEIRO

« Furnas »

2012

alto flute and resonating piano
SCORE

flauta alto e piano ressoador
PARTITURA

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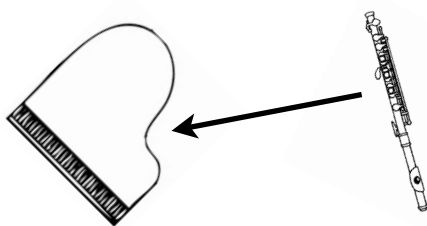
PERFORMANCE INSTRUCTIONS

Introduction

The notation used in this piece represents the action and instructions to achieve a certain sonic material. As a consequence, the sounding result is not notated. The notation does not fully represent the final timbral result. 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. The score is already transposed for alto flute (every written note sounds a P4 below).

Placement

The player should direct his/her instrument towards a grand piano with the lift full open in order to get resonance out of the instrument. The sustain pedal should always be down to let the strings ring by sympathy. It might help to place the score sheets on a flat music stand, at the same height of the piano.



audience

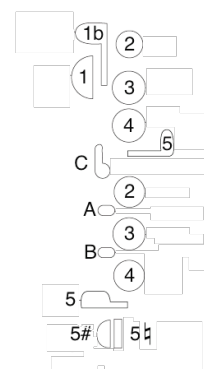
Mobile

Sound with a mobile characteristic, i.e. an inner life within the given instructions (micro-dynamics, microtonal inflection, timbre morphing, density, etc). However, one should avoid dramatic attacks

and changes when moving towards a different sound. Rather, make gradual changes between each event. This piece is not about triggering different sounds in space; it is about concentrating on a given sonic material and interacting and bringing different colors out of it. The word "mobile" follows every multiphonics and has also the connotation of aeolian sounds (50% pitch, 50% air). One is invited to oscillate *ad libitum* between the given pitches. The rhythmic notation should be regarded as a suggestion for the performer. In this way, irregularities in rhythm and embouchure are encouraged. Everything should be audible and at the same time fragile. Any dynamic instruction paired with the word "mobile" means that the player can oscillate within the given range of volume at his/her own will. As a general rule, the final result should always be audible, no matter how soft the dynamic is. The speed of change should be 1Hz maximum.

Multiphonics

Multiphonics are never static. The player needs to create an inner life, with micro changes in dynamics, embouchure, overtones, air/pitch, etc. One should also avoid holding the full multiphonic as notated in the score. It is there only as a set of rules for the sound to evolve. The player is welcome to alternate between the given notes and, in a few occasions, reach the full multiphonic. All fingerings are taken from Pierre-Yves Artaud's book.



The exact rhythmic notation for multiphonics is a suggestion to the performer. More than precision, one should attempt to perform in a similar way to the given notation, since the nature of multiphonics in general is fragile and inexact. It is expected to play in an irregular way and one should incorporate the irregularity of embouchure and sound production in the musical discourse.

Double Tonguing (d.t.)

Every instance of 'slurred dotted notes' indicates the use of double tonguing technique. Every instance of this technique is followed by d.t. (double tonguing). Triple tonguing is allowed if the player finds it suitable to achieve a musical phrase.

Overblowing

The word 'over' implies the use of overblowing embouchure, i.e. to over blow and get as many harmonics as possible within the given fundamental pitch.

Aeolian

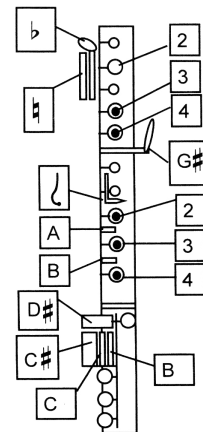
50% air + 50% pitch, it is indicated by the word 'aeolian' and with a slashed notehead.

Microtones

Microtones play a crucial role in this piece. The symbols are the following, in ascending pitch order:



All fingerings for microtones are placed in the score. They were taken from Carin Levine's book.



Fermata

Short fermatas are used throughout the entire piece. They don't have length indication, but they are short enough to break the implied pulsation. These fermatas can last enough to hear the resonance of certain passages (never reach silence). In the place of short fermatas, one will find the use of 'commas' (,) indicating a slight division between phrases or motives. This is used in order to make clear the musical discourse.

Gliss.

Every instance of glissandi is meant to be achieved through embouchure changes. All glissandi have the range of quarter-tones.

Bisbigliando

Use of alternate fingering for microtonal fluctuation within the given pitch. They are only notated with the word 'bisb', and no specific fingering is used.

Ordinario

The term 'ord.' (ordinario) is used in this piece in order to indicate standard playing, i.e. without aeolian sounds, multiphonics, microtones, overblowing etc.

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« Furnas »

for alto flute and resonating piano

written for Fabrício Ribeiro

Felipe de Almeida Ribeiro

1 ca. 46

Alto Flute

8/4

Mobile
●●●●●C#

simile

2

●●●●●

3

bisb.....

Mobile
○●●●●○

simile

p

<mp>

mf

4

Mobile
○●●●●○

simile

<mp>

over

p

sfz

5

Mobile
●○●●●●C#

simile

<mp>

mf

mf

6

mf

7 **Mobile** $\text{C}_2 \bullet \bullet \bullet \bullet \text{C}_2$ **Mobile** $\text{C}_2 \bullet \bullet \bullet \bullet \text{C}_2$ simile **Mobile** $\text{C}_2 \bullet \bullet \bullet \bullet \text{C}_2$ **2/4**

quasi *sfz* $\langle \text{mp} \rangle$ quasi *sfz* $\langle \text{mp} \rangle$

d.t. *d.t.*

2 \downarrow ca. 60

9 **2/4** **3/4** **4/4**

f *f* *p* $\langle \text{sfz} \rangle$ *f* *mp*

d.t. *d.t.* *over*

7 6

11 **4/4** **3/4** **4/4**

mp *mp* *mf* *f* *sfz*

gliss. *gliss.* *d.t.* *over*

5

13 **4/4** **3/4** **3/4** **4+1/16**

mp *pp* $\langle \text{sfp} \rangle$ *p* *f* *mf*

ord. *ord.* *ord.* *bisb.*

gliss. *over* *d.t.* *over*

6 5 3

\downarrow ca. 72

16 **5/4+1/16** **4/4** **4/4**

p *mf*

d.t. *gliss.* *gliss.*

3 \downarrow ca. 46

17 **4/4** **4/4** **3/4** **1/8+2/4**

sfp *sfp* *sfp* *mp*

over *d.t.* *over* *d.t.* *rall.* *over*

Mobile $\text{C}_2 \bullet \bullet \bullet \bullet$

19 $\frac{1}{16} + \frac{2}{4}$ *sfp* d.t. gliss. Mobile $\frac{3}{4}$ *mp*

21 $\frac{1}{16} + \frac{2}{4}$ *mf* *f* *mf* *f* rall. d.t. gliss. Mobile $\frac{4}{4}$ *f*

23 $\frac{4}{4} + \frac{1}{8}$ *mp* *sfz* *sfz* d.t. $\frac{1}{8} + \frac{2}{4}$ $\frac{4}{4}$

25 $\frac{4}{4}$ *mp* *p* *sfz* *mp* *mf* Mobile $\frac{5}{4} + \frac{1}{8}$ *ord.* $\frac{2}{4}$ gliss.

27 $\frac{2}{4}$ *f* d.t. $\frac{4}{4}$ *mp* $\frac{3}{4}$ *mf* $\frac{5}{4}$

29 $\frac{3}{8} + \frac{2}{4}$ *sfz* *mp* $\frac{2}{4}$ *mp* *mf* $\frac{3}{4}$ $\frac{2}{4}$ Mobile *aeolian* *gliss.*

32 $\frac{2}{4}$ d.t. $\frac{3}{4} + \frac{1}{16}$ $\frac{2}{4}$

Mobile $\bullet \circ \bullet \bullet \bullet \circ \text{C}\sharp$

f *f* *mp*

34 $\frac{2}{4}$ bisb. $\frac{3}{4} + \frac{1}{8}$ $\frac{4}{4}$

Mobile $\circ \bullet \bullet \bullet \bullet \circ$

mf *mp*

4 \downarrow ca. 60

36 $\frac{4}{4}$ $\frac{4}{4} + \frac{1}{8}$ $\frac{6}{4}$

Mobile $\bullet \bullet \bullet \bullet \bullet \text{C}\sharp$

mp *f* *mp* *mf*

38 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ aeolian molto vib.

Mobile $\bullet \bullet \bullet \bullet \bullet \text{C}\sharp$

mp *f* *mp* *f* *mp*

41 $\frac{3}{4} + \frac{1}{16}$ poco vib. $\frac{1}{4}$ $\frac{4}{4} + \frac{1}{8}$ senza vib. $\frac{1}{4}$

mf *p* *mf* *p*

45 $\frac{8}{4} + \frac{1}{16}$ poco vib.

mp *pp*