

# ALMEIDA-RIBEIRO

Litania

2020

*Piano & Live-Electronics*  
SCORE

*Piano & Eletrônica em Tempo Real*  
PARTITURA

The creation of this work was kindly supported by

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**CAPES**

Litania is a work inspired by the figure of a hermit. It is a work that focuses on one's intimate, on one's private and inner expressions. Its title comes from Fernando Pessoa's *Book of Disquiet*:

“Litany. We never know self-realization. We are two abysses – a well staring at the sky.  
 (...) its restlessness keeps growing and is forever the same. Everything interests me, but nothing holds me.  
 (...) I indifferently narrate my factless auto-biography, my lifeless history.  
 (...)  
 The inventor of the mirror poisoned the human heart.”

“Litania. Nós nunca nos realizamos. Somos dois abismos – um poço fitando o céu.  
 (...) um desassossego sempre crescente e sempre igual. Tudo me interessa e nada me prende.  
 (...) narro indiferentemente a minha autobiografia sem factos, a minha história sem vida.  
 (...)  
 O criador do espelho envenenou a alma humana.”

## General Instructions

Performers are invited to actively participate in the construction of this performance, to explore the complexity of sound production in her/his instrument in order to obtain a broad sonority.

Important to mention that this piece is structured as a duo; therefore, it is crucial to understand that both parts are important in order to construct this piece. To better illustrate, please access the following example of section “I”: <http://www.almeida-ribeiro.com/sketch1.mov>

It is advised to use a stopwatch to guarantee the length of each section.

## Instructions for piano

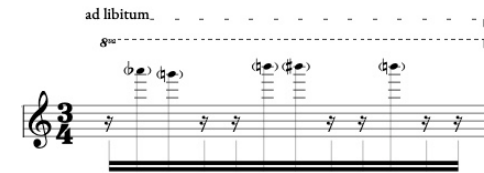
**Instrument:** this piece was composed for a full-size grand piano. Nevertheless, it can be performed on smaller pianos, including upright pianos. In case there are incompatibilities between the techniques and the built structure of your piano, please contact the composer for an ossia version.

**Extended techniques:** we suggest to map the piano strings with stickers – or similar material – for better localization inside the instrument. All procedures below were tested in a Steinway baby grand piano.

@PIN: always *ad libitum*, pointillistic texture, with random rhythm attacks. Notation is simplified to illustration purposes. It can be performed with fingernails or a guitar plectrum.



**Ad libitum:** means literally “at will”. In this context, one has freedom to choose number of attacks, pitch material, density, dynamics etc. So, the notated material is only a suggestion, or most importantly, an idea of the intended resulting sound. Important, however, is to respect the duration of the events.



**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).



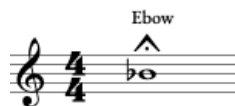
**Dynamics “mobile”** allows the performer to improvise with the given material. E.g. p-mf-f mean that a random shift is allowed between these dynamic marks.



Dynamics in quotation marks – such as “sfz” – are meant to be performed not as loud or explosive sounds, rather as a figurative understanding of inner force. Therefore, one should not expect a normal sforzando, but instead a strong physical action to generate a quieter sound, possibly damped by the play technique.



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).



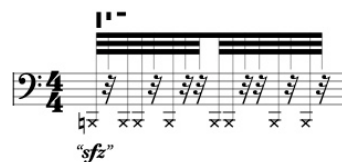
Palm Cluster: always chromatic. The notation represents approximate register, with a suggestion of high and lowest notes.



Pizzicato: directly on the instruments’ strings; notated with “X” noteheads.



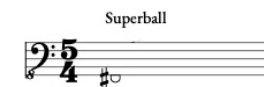
Scape (with plectrum): although precisely notated, it is a granular sound between the friction of an object (plectrum) and the piano string’s coil. So, one should expect short silences between attacks. The sforzando marks should be interpreted as “resistance” from the hand’s pressure against the string’s coil.



Scratch (with nails): the curved arrow is a rapid nails gesture along a cluster of strings (fingers 2-3-4-5, left hand). It has less pressure as the scratch, and the resulting sound is of a cluster of overtones.



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



Sustain pedal: many sonorities in this work rely on resonance. Therefore, resonance is implied with generic pedal notation “Ped. sempre”. However, the pianist is welcome to used half-pedal to clean the harmonies and avoid excess reverberation.

## Instructions for electronics

It is expected that this piece is performed with at least one person responsible for sound diffusion. As a live work, one must follow the pianist’s cues, as well as the score, to better interpret.

### List of equipment:

- 2 Small diaphragm condenser microphones for piano;
- 1 Computer with Cycling 74’ Max version 8;
- 1 Audio Interface (2 XLR IN; 2 OUT);

- 1 Mixer (optional; better for diffusion);
- 2 loudspeakers.

Loudspeaker placement:

The position of the loudspeakers should be decided according to the concert hall's acoustic characteristics. It could be placed, for instance:

- [1] on stage as a spaced stereo pair, in line with the piano, around 2 meters high (6.5 feet);
- [2] with two studio monitors near the piano, to create a better illusion / blend;
- [3] underneath the piano, with angled (45°) monitor cabinets.

The final decision to where the loudspeakers should be placed need to take into consideration the concert hall's acoustics.

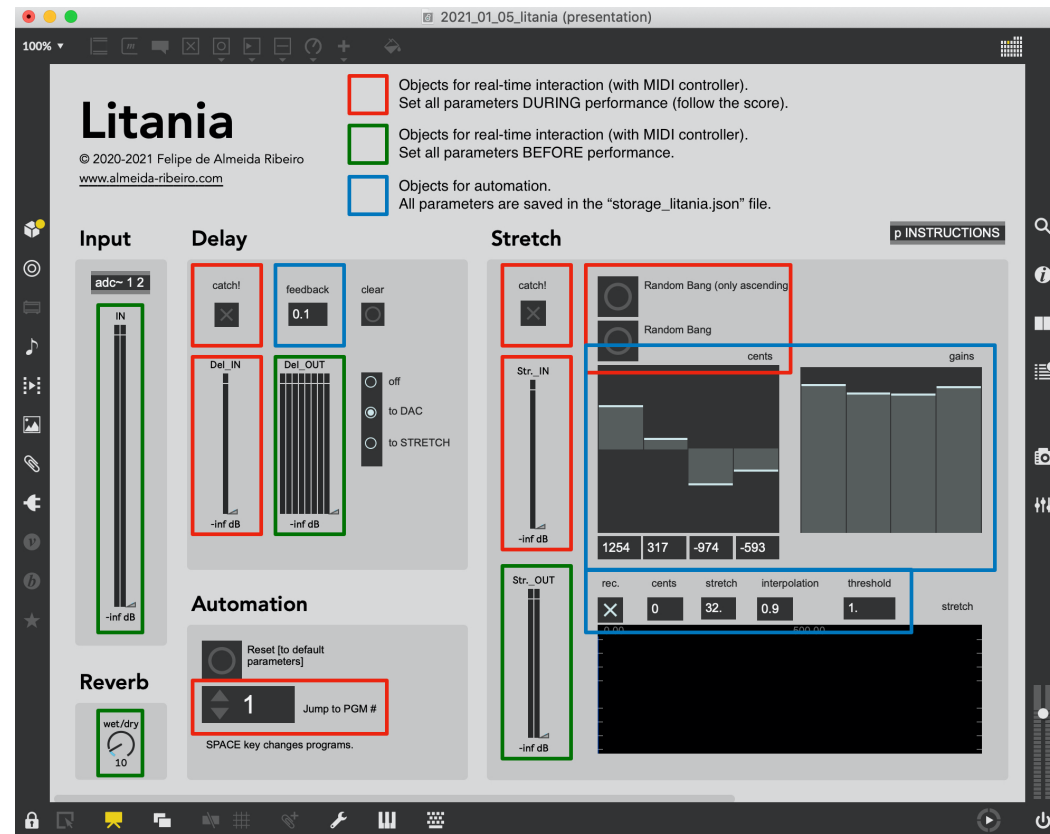
Patch:

Please visit <http://www.almeida-ribeiro.com/> to get the most updated version of the patch.

The patch is built for a quasi-improvisatorial approach to the piece. More than following all written instructions, the musician needs to listen to the pianist and interact with her/him. As a result, 4 programs are saved as a starting point for the performance. A few remarks:

Blue selection (figure below): all objects highlighted in blue don't need interaction. The patch will change all parameters by triggering each PGM# at the bottom of the box.

Red selection: is the part that requires most interaction. Because of that, we strongly suggest to use a MIDI controller. Additionally, all instructions written on the score are for these objects.



Green selection: these are parameters that need attention during sound check. They are mainly gain levels to ensure that all signals are being feed to the patch.

# litania

for piano and live-electronics

written for *Luciane Cardassi*

ALMEIDA-RIBEIRO

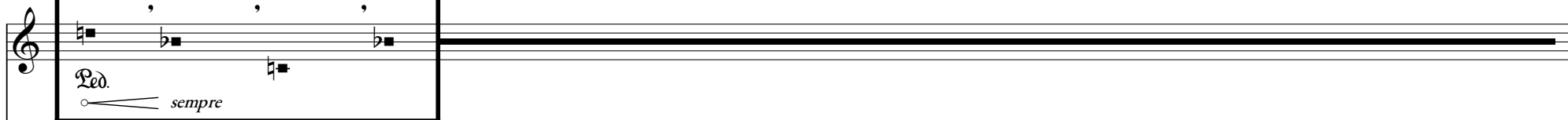
I

ca. 1'00"

♩ = 30 internal pulse

slow changes... loop and permutations

Ebow



Musical notation for Ebow section, featuring a treble clef and a series of notes with accents. A box highlights the first few notes, with a circled 'Ped.' and the word 'sempre' below it.

Delay

pgm. #1

Electronics gradually emerging...  
Slow and with long gestures...  
Alternate between gradual and sudden changes in the **harmonizer**.  
Interact and explore microtonal beatings...

interpol.: 0.90

continue...

Stretch

in:

out:

IIa

♩ = 46

IIb

4/4

Ebow

Piano

*mf*

*sfz*

*sfz*

*mp*

*ord.*

*5*

*3*

*ped. (sempre)*

pgm. #2

Create layers...

**Delay** for long sounds, such as the Ebow...

**Stretch** for percussive sounds, such as harmonics, damped, pizz.

Delay

in:

out:

Stretch

in:

out:

interpol.: 0.4

continue...

IIc

6

Ebow

Pno.

*sfz*

IIId

11

Ebow

Pno.

*sfz*

pizz.

*mp*

*sfz*

ord. 5

*mp*

ord.

*sfz*

*p* *sfz*

*mf* *sfz*

ord.

*p*

8<sup>vb</sup>.....



IIe

IIf

16

Ebow

Staff for Ebow, measures 16-20. Measure 16 starts with a treble clef and a whole rest. Measures 17-18 have a whole rest with a hairpin crescendo. Measure 19 has a whole rest with a hairpin decrescendo. Measure 20 has a whole rest with a hairpin crescendo.

Pno.

Staff for Piano, measures 16-20. Measure 16 has a whole rest. Measure 17 has a pizzicato (pizz.) chord marked *f*. Measures 18-19 have chords marked *"sfz"*. Measure 20 has a chord marked *mp* with an *ord.* (ordained) symbol above it.



IIg



21

Ebow

Staff for Ebow, measures 21-25. Measure 21 has a whole rest. Measure 22 has a whole rest with a hairpin decrescendo. Measure 23 has a whole rest with a hairpin crescendo. Measure 24 has a whole rest with a hairpin decrescendo. Measure 25 has a whole rest with a hairpin decrescendo.

Pno.

Staff for Piano, measures 21-25. Measure 21 has a pizzicato (pizz.) chord marked *mf* with a triplet of eighth notes and a *5* fingering. Measure 22 has a chord marked *mp* with an *ord.* (ordained) symbol and a *5* fingering. Measure 23 has a chord marked *"sfz"*. Measure 24 has a chord marked *"sfz"*. Measure 25 has a chord marked *"sfz"*.

IIh

26

Ebow

Pno.

*mf* *p* *mp*

dolce

*p*

"sfz"

IIi

31

Ebow

Pno.

*"sfz"* *"sfz"* *"sfz"* *"sfz"* *mp*

*8<sup>vb</sup>*

IIj

36

Ebow

Pno.

*sfz*

*sfz*

ord.

ord.

8<sup>vb</sup>-----|

8<sup>vb</sup>-----|

3'34"

IIIa

IIIb

4/4 ♩ = 46

Ebow

Piano

*sfz*

Superball

*p* *mf*

*sfz*

*ped.* (sempre)

*p* *mf*

8<sup>vb</sup>

**pgm. #3** Superball and Ebow = **delay** only... leave them resonating...  
**Stretch** = sounds with percussive gestures... more activity and wider harmonizer spectrum

Delay

in:

out:

interpol.: 0.65

continue...

Stretch

in:

out:

IIIc

6

Ebow

Piano

*sfz*

ord.

*p*

Superball

*p*

III d

11

Ebow

Piano

*sfz*

ord.

*mp*

*sfz*

*sfz*

*sfz*

IIIe

III f

16

Ebow

Piano

Superball

3

*f*

*mf*

"sfz"

"sfz"

(superball)



IIIg



21

Ebow

Piano

Superball

3

*mf*

*f*

IIIh

26

Ebow

Piano

*mf* *mf* *sfz* *mp* *sfz* *p* *sfz* *pp*

*f*

3 ord. 5 ord. 3 ord.

IIIi

31

Ebow

Piano

*mp* *sfz* *mp* *mp* *mp*

Superball

let vibrate

*f* *sfz*

3:2 ord. ord. ord. 5 ord.

8<sup>vb</sup> 8<sup>vb</sup>

IVa

♩ = 60 / 72

4/4

Ebow

@pin

Piano

Scr.

Delay

Stretch

Musical score for IVa, featuring Ebow, @pin, Piano, Scr., Delay, and Stretch tracks. The score includes dynamic markings like *sfz*, *mp*, *f*, and *mf*, as well as performance instructions like "Led. (sempre)" and "More activity... Fast gestures... Wide spectral sonority...". It also shows a "pgm. #4" box and an "interpol.: 0.1" box.



IVb

4 ♩ = 46

Ebow

ad libitum. *mf*

@pin

mobile *pp* / *sfz*

Piano

"*sfz*"

Scr.

Scape (bass strings)

"*sfz*"

5

5

5

7

Ebow

Piano

Scratch (bass strings)

8<sup>vb</sup> *sfz*

Scape (bass strings) (a tempo)

3

3

3

Scr.

"*sfz*"

*mp*

IVc

10 "sfz"

@pin

Piano

mobile *pp* / *mp* / *mf*

IVd

13

Ebow

Piano

Scr.

Scratch (bass strings)

palm cluster

15<sup>mb</sup>

*p*

3

"sfz"

15<sup>mb</sup>

*mp*

palm cluster

3

5

"sfz"

"sfz"

IVe

16

Ebow

@pin

Piano

palm cluster

mute

*sfz*

15<sup>mb</sup>

*mp*

15<sup>mb</sup>

"*sfz*"

"*sfz*"

IVf

IVg

19

Ebow

@pin

Piano

ad libitum.

ord.

ord.

8<sup>va</sup>

*mp*

*mp*

mobile *pp* / *mp* / *mf*

15<sup>mb</sup>

"*sfz*"

"*sfz*"

"*sfz*"

"*sfz*"

22

Ebow

@pin

Piano

Scr.

Scratch (bass strings)

5

"sfz"

The image shows a musical score for four parts: Ebow, @pin, Piano, and Scr. The score is divided into three measures. The Ebow part starts with a thick black bar in the first measure, followed by a single note in the second measure. The @pin part has rhythmic markings in the first measure. The Piano part has a dynamic marking of *g<sup>pp</sup>* and chordal figures in the first measure. The Scr. part has rhythmic markings and a dynamic marking of *"sfz"* in the first measure, with a bracket labeled "5" above it.