

Flo Menezes

Colores

(Phila: In Praesentia)

(August/September 2000)

Electroacoustic Requiem in memoriam of Philadelpho Menezes
for 1 clarinetist (clarinet in B \flat , bass clarinet in B \flat), 1 percussion player,
quadraphonic electroacoustic sounds and live-electronics (*ad libitum*)

Realization: *Studio PANaroma de Música Eletroacústica da Unesp*, São Paulo

Duration: ca. 18'36"

Dedicated to Joaquim Abreu (percussion) and Paulo Passos (clarinet)

In memoriam of the great Poet Philadelpho Menezes (1960-2000), my brother

Preface to “Colores (Phila: In Praesentia)”

Introduction

Recently I read a book about Perotinus Magnus and the music of the Middle Ages and I found interesting the consideration of Fritz Reckow in which he says that three are the characteristic elements of the music of this period: *diversitas* (i.e. diversities), *varietas* (varieties) and *colores* (that is: colors). Diversity and variety are indeed common things throughout the music history, but saying that **colors** are significant for this period makes the ancient music very near to the music of our time.

When I was conceiving this command for the percussion player Joaquim Abreu, my dear brother, the great poet Philadelpho Menezes, dead suddenly on July 23 2000. The only work we could make together was a piece of my first attempts on composition titled “**Quarteto para o Advento de Novos Tempos**” (1985), in which I worked on a poetry of him about Beaudelaire named “**Grafias**”. The last three words were curiously: “...cor, ...cor, ...cor”; that is: “...color; ...color; ...color”. I decided then to conceive a kind of “electroacoustic requiem” under the title “**Colores (Phila: In Praesentia)**”.

Instead of make something merely in honor of his memory, I would like to preserve his effective presence through the energy of his work, centered in the course of his 40 years of life greatly on the poetry. In this way my piece ends with three radical expansion of the word *poesia* pronounced by Phila himself (as I called him) — respectively of 18.6”, 30” and 2'54.2” of duration, which process I've called *pronunciation-form* since the end of the 80ties.

But the work is also a kind of tribute of his memory in the sense that it is reminiscent of our common past life. This is lightened through the reminiscences of several works of mine. There are many common aspects between “**Colores**” and several other compositions, besides the fact that its material derives directly from some recent works such as “**Pulsares**” (1998-2000) or “**TransFormantes IV**” (1998). In the case of this last mentioned piece “**Colores**” integrates fully its 13 Formants, developing them in a new context.

“**Colores (Phila: In Praesentia)**” concludes a cycle of mixed electroacoustic compositions in which I planned to interact the three most common woodwind instruments (i.e. flute, clarinet and oboe) and percussion instruments with electroacoustic sounds. This “cycle” begins with “**Parcours de l’Entité**” (1994) for 1 flutist (paying flute in C, flute in G and bass flute in C), 1 percussionist (**metal** percussion instruments) and stereophonic electroacoustic sounds. Then I composed “**ATLAS FOLISIPELIS**” (1996-1997) for 1 oboe player (oboe, oboe d’amore and English horn), 1 percussion player (**membrane** instruments), quadraphonic electroacoustic sounds and live-electronics (*ad libitum*). I planned to write now for 1 clarinetist (playing clarinet in Bb and bass clarinet in B \flat) and **wood** percussion instruments. The reminiscences of older works transformed my original intentions.

“**Colores**” is thus for 1 clarinetist (playing clarinet in B \flat and bass clarinet in B \flat), 1 percussion player (playing metal, membrane and wood percussion instruments, although centered on wood instruments such as marimba and xylophone), quadraphonic electroacoustic sounds and live-electronics (*ad libitum*).

General Instructions

The score is written in the normal transposition for the clarinetist. That means that **clarinet in B♭ sounds a Major Second, bass clarinet in B♭ a Major Ninth lower than written**. An accident applies only to the note, which it precedes; natural sign serves only as aids to reading.

The electroacoustic sounds are not graphically represented on the score, but their main events are described and clearly indicated in time. The time indications from page 4 on are measured according to the absolute time of the second take of the electroacoustic sounds, which should be played by the sound director only from that point on of the score. Both musicians on stage may use chronometers in order to keep their parts in accordance with the events projected on space through the 4 loudspeakers.

The score makes use both of normal metric notation and proportional notation, even sometimes together.

For the description of the pitches I made use of the German notation system, in which **B** means **B♭**; the **A 440 Hz = A 1**; **A 880 Hz = A 2**; **A 220 Hz = A 0**; **A 110 Hz = A -1**; and so on.

Spatial Displacement of the Clarinetist and Special Symbols

The Formants of “**TransFormantes IV**” for solo clarinet are played exactly as the original score (with exception of **Formante 12**, slightly transformed), and all the conditions of displacement for the clarinetist as well as for the movement of the *campana* in the air may be observed in “**Colores**”. In “**TransFormantes IV**” each Formant is separated from the one that immediately follows it: the 13 Formants should be played “among” the other pieces of the concert in which they are inserted (which process I’ve called *environment-work*). This situation is preserved in “**Colores**”, and between each new intervention of the Formants the clarinetist may stay at a stationary position on stage. At the end of each Formant the instrumentalist may stay at the achieved position until the next Formant. In general, he never plays looking to the public, with exception of the two last Formants (**Formantes 12** and **13**). After the last one he stays looking to the audience for at least 7 seconds. In each Formant from 1 to 11 he should make a cross movement of the *campana* from one lateral side to the opposite one, observing the position and specific trajectory of the *campana* in the air. Generally the cross movements are made at the moment of the trills, which are arranged in time so that they divide each Formant according to a Fibonacci proportion of time. The spatial displacement of the clarinetist in the Formants 11, 12 and 13 makes use of all their respective duration because of their brevity.

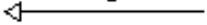
Now follows the explanation of the **special symbols**:

campana

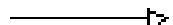


means that the clarinetist plays turned on the right of the public

campana



means that the clarinetist plays turned on the left of the public



means that the *campana* of the instrument is placed on the middle level of the body of the clarinetist, turned to the right of the public [See Figure 1]



means that the *campana* of the instrument is placed on the middle level of the body of the clarinetist, turned to the left of the public [See Figure 2]



means that the *campana* of the instrument is turned up and to the right of the public [See Figure 3]



means that the *campana* of the instrument is turned up and to the left of the public [See Figure 4]



means that the *campana* of the instrument is turned down and to the right of the public [See Figure 5]



means that the clarinetist plays in front of the public (in passages from one side to another or just looking to the public as in the normal way) [See Figure 6]



means that the clarinetist plays in front of the public with the *campana* turned down to the ground of stage [See Figure 7]



means that the clarinetist plays in front of the public with the *campana* turned up [See Figure 8]



Figures: 1

2

3

4

5

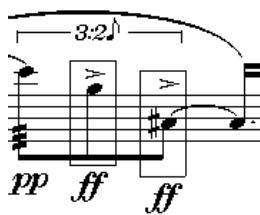
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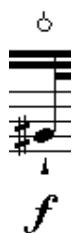
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[Photos: Toni Faria; Murilo Johas Menezes (son of the composer) playing clarinet on 30 September 2000]

Other symbols:



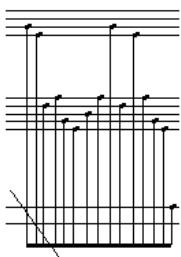
the pointed notes within a square indicate the 13 notes – in the Formants which have **more** than 13 notes (that is Formants 1, 2 and 3) – which constitute the main profile and which may be played with outstanding intensity (***fff*** or ***ff***). In the development of the Formants this sign indicates the coincidence between original notes and new harmonic material, and the intensity is gradually reduced to ***f***.



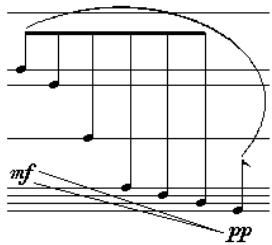
means “slap tongue” for the clarinetist: a very hard and dry attack with the tongue in which the percussive effect is over the clear perception of pitch.



or



means as fast as possible



means fast, but not so much

3'59,9"



means in absolute synchronicity with the event at the indicated time

3'52"



means that the figure may be played at the indicated time without absolute synchronicity with other events

RMod.

means that the live-electronics may be turned ON (= Fade-In on the mixer). In general it deals with **ringmodulation** and stereophonic **panning** if realized with Max/MSP. Anyway the live-electronics is abbreviated in the score as "Rmod."

means that the live-electronics may be turned OFF (= Fade-Out on the mixer).

"Dead stroke" = means that the percussion player strike the note at the marimba and sustain the stick over it in order to avoid the natural resonance of the instrument.

Percussion Instruments

Metal, membrane and wood instruments are used. Under the line "*Avulsos*" one may understand individual small instruments . The instruments used by the percussion player are:

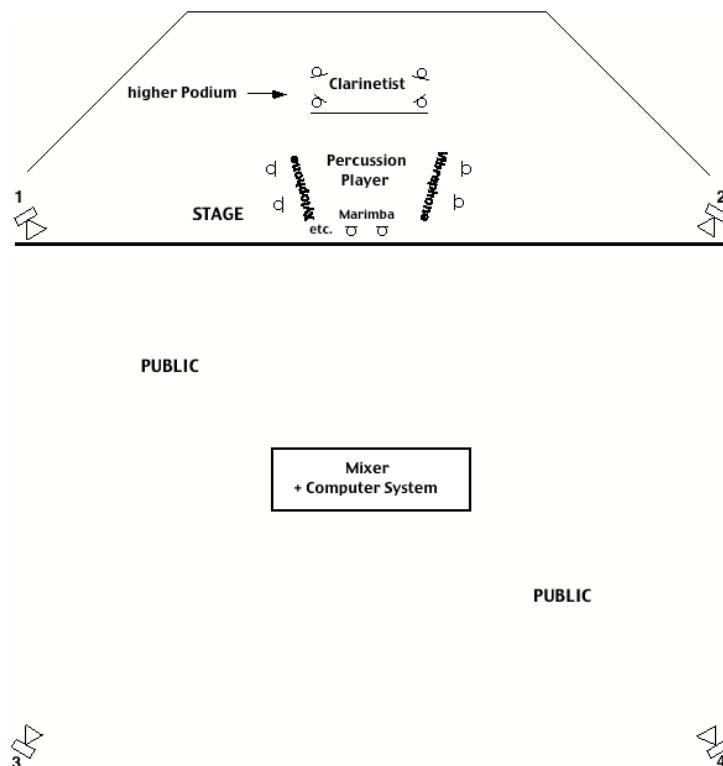
- Marimba of 5 Octaves (from C -1 to C 4 in German pitch notation system)
- Xylophone = Port. *Xilofone*
- Vibraphone = Port. *Vibrafone*
- 4 Wood Blocks (2 of them very high)
- 5 Hard Temple Blocks (for higher dynamics)
- 5 Soft (Korean) Temple Blocks (for softer dynamics) = Port. *5 Temple Blocks Coreanos*
- Log Drum (with 2 undefined pitches)
- 2 Suspended Cymbals = Port. *2 Pratos Suspensos*
- Suspended Low Chinese Cymbal = Port. *Prato Chinês (grave, suspenso)*
- Suspended Low Thaigong = Port. *Gongo Tailandês (grave, suspenso)*
- Low Tamtam = Port. *Tamtam Grave*
- 3 Thaigongs placed over a table = Port. *3 Gongos Tailandeses (sobre mesa)*
- 3 Chineses Gongs placed over a table = Port. *3 Gongos Chineses (sobre mesa)*
- Suspended *Pandereta Brasileña* = Port. *Tamborim (suspenso)*
- 2 Bongos
- Snare Drum (with snare; without snare) = Port. *Caixa Clara (com esteira; sem esteira)*
- 4 Tomtoms
- Individual small instruments:
 - Suspended Bamboo Chimes
 - 2 Maracas
 - Sleigh-bells = Port. *Guizos*
 - Suspended Quijada (Jowbone) = Port. *Queixada (Suspensa)*
 - Low Roe-Roe = Port. *Berra-boi grave*
 - Sandpaper = Port. *Lixas*

Disposition of the Musicians and Amplification of the Instruments

According to the theatre, all the instruments should be amplified in order to be clearly perceived and balanced with the electroacoustic sounds, **with exception of bass clarinet**, which the clarinetist will play while walking. **Clarinet, marimba, vibraphone and xylophone will be amplified anyway.** The amplification of the instruments should always be frontal, i.e. on the channels 1 and 2 (see the observations for the quadraphonic system below). A small amount of **reverb** can be done for the clarinet, marimba and xylophone.

In the case of the clarinet, at least 2 microphones may be disposed on each side. For the keyboards, at least 2 microphones must be placed respectively in the lower and higher register of the instruments.

Both musicians may play in the middle position on stage. Nevertheless **the clarinetist should play in a higher podium behind the percussion player**, provided by stairs in order to begin his walking at the end of the work. Considering the keyboards, the marimba should be placed in front of the public, the xylophone on the left and the vibraphone on the right from the public view. The other instruments are distributed according to the passages of the score. The following graphics may illustrate the general disposition of the instruments and loudspeakers.



Electroacoustic Sounds and Live-Electronics

The electroacoustic sounds were originally recorded on a digital ADAT-tape and may be acquired at *Studio PANaroma*. The sounds must be clearly audible and the amplification of the instruments may establish a good balance between acoustic and electroacoustic sounds.

There are **2 takes** of the electroacoustic sounds. **Take 1** is stereophonic (channels 1 and 2) and may be played on the very beginning of the piece together with the first note of the Formant 1 by the clarinetist. **It lasts only 16,7"**. **Take 2** may be played from the page 4 on together with the *rallentando*-figure of the marimba. **It lasts 15'54,7"** and determines the whole development of the piece. All its sounds are quadraphonic and must be diffused on a 4-channel system around the public.

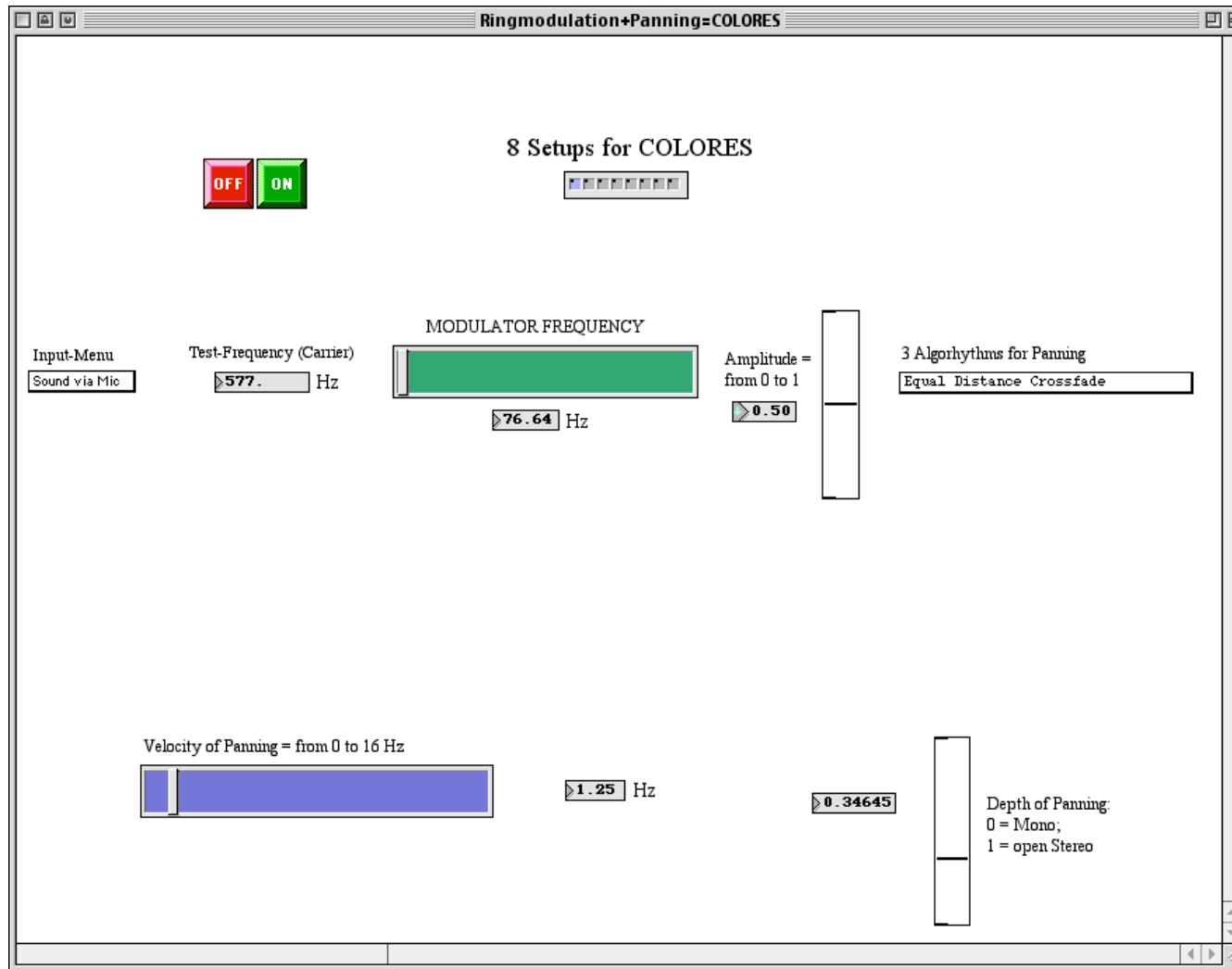
The **live-electronics** are optional, although they are very important and highly recommendable to be used. Originally the effects were elaborated on a TDM-Plug-In "Hyperprism" by the firma Arboretum for the Pro-Tools System of Digidesign for a Macintosh computer (at least G3). It has concerned mostly with **ringmodulation** but also **panning** in **Setup 8**. Afterwards the live-electronics was conceived definitively through a patch running on Max/MSP (at least Version 3.6.2), which were conceived by me and may be acquired separately at *Studio PANaroma*. With Max/MSP the live-electronics deals with both **ringmodulation** and **panning** in all the **8 Setups** used. The sounds of the clarinet (playing both right and left from the public view) as well as the sounds of the xylophone may be amplified but also sent mono either to one of the soundcard inputs or to the sound built-in input of the Macintosh computer. The stereo outputs of the transformed sounds may be sent to the channels 1 and 2 in front of the audience.

The Patch for Live-Electronics on Max/MSP

In the patch running on Max/MSP there are already on the top **8 Setups** as **Presets** for each one of the 8 moments in which the piece requires live-electronics. First of all, the person who is responsible for the live-electronics may press on the **ON**-button and certify that the option "**Sound via Mic**" is selected in the menu on the left of the patch. (An option with "**Sinewave**" is also available for tests). An **Algorhythm** for the spatial movement in the frontal stereophony may be chosen according to the theater architecture (the option "**Equal Distance Crossfade**" being the default). In each Setup he/she can vary the general **Amplitude** as well as both **Velocity** and **Depth** of the Panning. In the green fade named **Modulator Frequency** he/she can change with the mouse the base frequency for the ringmodulation according to each moment following these general guidelines:

- Setup 1** ⇒ Page 1, from the **first system** to the **end of the second system** ⇒ varying from 76.64 Hz to 117.9 Hz
- Setup 2** ⇒ Pages 5-6, from 3'29" to 3'38,3" ⇒ staying at 117.9 Hz without variation of the base frequency
- Setup 3** ⇒ Pages 6-7, from 3'59,9" to 4'06,9" ⇒ varying from 8.389 Hz to 52.18 Hz
- Setup 4** ⇒ Page 7, from 4'22,7" to 4'28,2" ⇒ staying at 353.5 Hz without variation of the base frequency
- Setup 5** ⇒ Page 8, from 5'24,5" to 5'29,2" ⇒ staying at 29.13 Hz without variation of the base frequency
- Setup 6** ⇒ Page 10, from 7'11,4" to 8'13,6" ⇒ staying at 458.3 Hz without variation of the base frequency
- Setup 7** ⇒ Page 11, from 8'47,6" to 8'56,3" ⇒ staying at 466 Hz without variation of the base frequency
- Setup 8** ⇒ Page 12, from 9'52,9" to 10'56,4" ⇒ varying from 9 Hz to 20.58 Hz.

Patch running on Max/MSP for "Colores"



Translation of the Portuguese Expressions

Portuguese	English
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On page 1:

Sons Eletroacústicos: Take 1 (Sol # 3 de clarinete com modulação em anel)	Electroacoustic Sounds: Take 1 (G# 3 of clarinet with ringmodulation)
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On page 3:

[Notação Proporcional]	[Proportional Notation System]
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On page 4:

ao início, sons de marimba	at the beginning, marimba sounds
as mesmas notas de marimba nos sons eletroacústicos	the same marimba notes in the electroacoustic sounds
sons eletroacústicos (sons de marimba) continuam a acelerar	electroacoustic sounds (marimba sounds) continue to accelerate
“grãos de notas”	“grain of notes”

Portuguese	English
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Formante 1 (de TransFormantes IV)	Formant 1 (from TransFormantes IV)
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Iniciar a figura prestissimo e desacelerar progressivamente até a sincronia absoluta com as notas de marimba dos sons eletroacústicos a 38,9" do Take 2	begin with a prestissimo figure and make gradually a rallentando until the total synchronicity with the marimba notes of the electroacoustic sounds at 38,9" of Take 2
sincronia absoluta	total synchronicity
primeira figura ascendente da entidade harmônica	first upwards figure of the harmonic entity
* Até aqui transcorreram cerca de 2'20". A partir daqui, as marcações de tempo (durações) correspondem, até o final da obra, ao tempo absoluto do Take 2 dos sons eletroacústicos, a partir de 0'00".	* From the beginning until this point we have ca. 2'20". From this point on all the time indications (duration) correspond until the end of the piece to the absolute time from Take 2 of the electroacoustic sounds, beginning at 0'00".

On page 5:

“grãos de notas”	“grain of notes”
sincronia absoluta	total synchronicity
acrescentar 2 wood blocks agudos e iniciar uma filtragem progressiva dos instrumentos mais graves ao mais agudo	join 2 high wood blocks and begin a gradual filtering of the lower instruments towards the higher one
aos poucos variar tremolo com a Oitava inferior	alternate gradually the tremolo with the lower Octave

On page 6:

último Fá 3 nos sons eletroacústicos	last F 3 in the electroacoustic sounds
Dó 4 de clarinete com modulação em anel = 5” + segunda figura de marimba transformada	C 4 of clarinet with ringmodulation = 5” + second figure of transformed marimba
Setup 3 (o mesmo do clarinete)	Setup 3 (the same of the clarinet)

On page 7:

quarta figura de marimba transformada	fourth figure of transformed marimba
Fá 3	F 3
Mi 3 de clarinete com modulação em anel = 14,2”	E 3 of clarinet with ringmodulation = 14,2”
variar Vibrato e Frullato	vary Vibrato and Frullato

perfil nos sons eletroacústicos	pitch profile in the electroacoustic sounds
variar livremente a figuração, sempre o mais rápido possível	diversify ad libitum the figures, but always as fast as possible
Fá 3 de clarinete com modulação em anel = 8,6”	F 3 of clarinet with ringmodulation = 8,6”

aos poucos somente o Fá 2 escrito	gradually only the written F 2
marimba transformada	transformed marimba
terceira figura de marimba transformada	third figure of transformed marimba

quinta figura de marimba transformada	fifth figure of transformed marimba
Sol 2	G 2
reminiscência de ataque com modulação em anel	reminiscence of attack with ringmodulation
Ré # 1	D # 1

On page 8:

reminiscência de ataque com RMod.	reminiscence of attack with ringmodulation
ruído fricativo metálico	fricative metallic noise
“inseto”	“insect”
pico do ruído metálico	loudest point of the metallic noise
Si ↩ 3 de clarinete com modulação em anel (2,3'') + sons agudos com ataque e paning	B ↩ 3 of clarinet with ringmodulation (2,3'') + high sounds with attack and paning

On page 9:

início dos sons agudos e longos	beginning of the high and long sounds
(il possibile)	(the possible)
rulo lento	slow roll
som agudo com modulação de amplitude	high sound with amplitude modulation
com esteira	with snare
rulo molto rall.	roll molto rall.

sem esteira	without snare
golpe seco abafando com ambas as mãos	dry attack with damping with both hands
percutir e deixar ressoando	strike and let resonate
rulo com as mãos	roll with hands

do ponto onde está, inicia um giro em torno de si mesmo e pára de costas para o público	from the place where he is, begins a cycle in the space around himself and stops backwards to the public
de costas para o público, faz um gesto com a campana em direção ao alto (ao céu)	backwards to the public, makes a gesture with the campana of the instrument towards the sky
rulo com as unhas	roll with nails
início dos sons tipo “vocoder” em glissando descendente e ascendente	beginning of the “vocoder”-like sounds with downwards and upwards glissandi
rulo não muito rápido, procurando sincronizar com a mesma periodicidade dos sons electroacústicos similares	not so fast roll, trying to get synchronicity with the same periodicity of the similar electroacoustic sounds
entidade harmônica em ressonância (1)	harmonic entity in resonance (1)

On page 10:

Si ♭ 3 de clarinete com modulação em anel = 3"	B ♭ 3 of clarinet with ringmodulation = 3"
entidade harmônica em ressonância (2)	harmonic entity in resonance (2)
entidade harmônica em ressonância (3)	harmonic entity in resonance (3)
rotações cada vez mais lentas	even slower rotations
(ainda Setup 6)	(Setup 6 yet)
movimentos rotativos variáveis em velocidade e dinâmica	rotation movements, variable in speed and dynamics

On page 11:

sem esteira	without snare
Ré o de clarinete com modulação em anel (4,7") + entidade harmônica em ressonância (4)	D 0 of clarinet with ringmodulation (4,7") + harmonic entity in resonance (4)
variar livremente raspagens e dinâmicas	vary freely rub and dynamics
sons "quase falados"	"almost spoken" sounds

Setup 6 (permanece até a Formante 7 inclusive)	Setup 6 (lasts until Formant 7 including it)
rulo poco rall.	roll poco rall.
som grave com modul. em anel	low sound with ringmodulation
Fá ♯ 3 de clarinete com modulação em anel = 14,7"	F♯ 3 of clarinet with ringmodulation = 14,7"
explosão aguda	high explosion

sons graves	low sounds
sons "esfregados" com modulação de amplitude	"rubbed" sounds with amplitude modulation
permanecer absolutamente imóvel, perplexo, até 9'46"	stay absolutely motionless and puzzled until 9'46"
Dó 4 de clarinete com modulação em anel (lembrança da Formante 3)	C 4 of clarinet with ringmodulation (memory of Formant 3)

virar-se para o público, inusitadamente, ergue rapidamente a campana em direção ao céu e simula tocar o som agudo de clarinete que ressoa nos sons electroacústicos a 9'46", olhando para o alto, imóvel. Em seguida, prepara-se para tocar a Formante 9.	turns unexpectedly towards the public, raises suddenly the campana of the instrument upside towards the sky and simulates to play the high clarinet sound which resonates over the electroacoustic sounds at 9'46", looking to the sky, motionless. Straight away get ready to play the Formant 9.
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caminha em direção ao Xilofone	goes to the Xylophone
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On page 12:

Lá 1 de clarinete com modulação em anel = 3,8"	A 1 of clarinet with ringmodulation = 3,8"
Setup 8 (o mesmo do clarinete)	Setup 8 (the same of the clarinet)
variar entre Frullato, Bisbigliando, tipos de Vibrato e Trinado com Dó # e natural escritos, com respiração circular se necessário. Dinâmica entre p e mf .	vary between Frullato, Bisbigliando, types of Vibrato and Trills with written C # and natural, making use of circular breath if necessary. Intensities between p and mf .
ataque grave com modulação em anel	low attack with ringmodulation
entidade harmônica de ATLAS FOLISIPELIS	harmonic entity of ATLAS FOLISIPELIS
Sol # 3 de clarinete com modulação em anel = 2,3"	G# 3 of clarinet with ringmodulation = 2,3"
Modulação em anel TACET	Ringmodulation TACET

Setup 8 (permanece até a Formante 11 inclusive)	Setup 8 (lasts until Formant 11 including it)
variar figuras com as notas disponíveis, em periodicidade gradualmente decrescente	vary figures with the available notes in gradually slower periodicity
Sol # 3 de clarinete com modulação em anel = 3,9"	G# 3 of clarinet with ringmodulation = 3,9"
entidade harmônica de Parcours de l'Entité	harmonic entity of Parcours de l'Entité
(ainda Setup 8)	(Setup 8 yet)
entidade harmônica de Pulsares	harmonic entity of Pulsares

On page 13:

“pulverização” granular das notas de marimba transformada	granular “pulverization” of the transformed marimba notes
“dead stroke” + abafar as 2 lâminas com as pernas	“dead stroke” + muffle the 2 wood pieces of the notes with the legs
segunda forma-pronúncia da palavra POESIA = 30”	second pronunciation-form of the word <i>POESIA</i> (<i>POETRY</i>) = 30”
Sol ♯ o de clarinete com modulação em anel, longamente transformado = 33,4”	G♯ 0 of stretched transformed clarinet with ringmodulation = 33,4”
respiração circular se necessário	circular breath if necessary
Si ♯ 3 de clarinete com modulação em anel e paning = 3,6”	B ♯ 3 of clarinet with ringmodulation and paning = 3,6”

primeira pronúncia expandida (<i>forma-pronúncia</i>) da palavra POESIA. (Voz de Philadelpho Menezes) = 18,6”	first expanded pronunciation (<i>pronunciation-form</i>) of the word <i>POESIA</i> (<i>POETRY</i>). (Voice of Philadelpho Menezes) = 18,6”
harmônicos em glissando descendente, depois perambulando pelo registro	harmonics in downwards glissando, thereafter “wandering” in the register
deixar vibrar	let resonate
Formante 12 (um pouco transformada em relação a TransFormantes IV)	Formant 12 (slightly transformed regarding TransFormantes IV)
já sem Modulação em Anel	already without ringmodulation
pega calmamente o clarone e inicia livre caminhada em direção ao público, até o fim da obra, percorrendo o teatro, passando pela platéia e executando o trecho seguinte	takes the bass clarinet, begins freely a wandering towards the public until the end of the composition, passing through the people in the theatre and playing the following passage

On page 14:

terceira forma-pronúncia da palavra POESIA = 2'54,2"	third pronunciation-form of the word <i>POESIA</i> (<i>POETRY</i>) = 2'54,2"	Improvisar, caminhando, a partir deste “reservatório de notas”, respeitando sempre tanto a exata seqüência das notas (ordem dos intervalos) quanto a disposição das mesmas no registro das alturas, repousando, ao final, na nota Ré # o grave (soando Dó # -1 = nota assinalada). Dinâmica geral: não mais forte que <i>mf</i> . Figurações calmas, sem notas muito rápidas, e em geral <i>legato</i> . Poco Vibrato.	Improvise while walking with this “field of notes”, always observing both the exact sequence of notes (interval sequence) and their disposition in the register. At the end the clarinetist rests on the written low D # (real C # -1 = note pointed out within a square). General dynamics: no more than <i>mf</i> . Calm figures without fast notes; generally <i>legato</i> . Poco Vibrato.
deixar vibrar até a total extinção do som	let resonate until the total absence of sound	Pedal até a total extinção dos sons	Pedal until the absolute end of any Vibraphone sound
última reminiscência de ataque grave com modulação em anel	last reminiscence of low attack with ringmodulation	rulo molto rallentando	roll molto rallentando
fins dos sons electroacústicos	the end of the electroacoustic sounds	11" de silêncio final	final 11" of silence
chegar e permanecer no Ré # o (escrito); aos poucos, Senza Vibrato; ao final, olhando para o percussionista, em sintonia	arrives and rests in the (written) D # 0; gradually Senza Vibrato; at the end looks at the percussion player “in perfect tuning” with him	ao final, olhando para o clarinetista, em sintonia	at the end looks at the clarinetist “in perfect tuning” with him
ca. 21" a mais que o final do Take 2 dos sons eletroacústicos	ca. 21" more than the end of Take 2 of the electroacoustic sounds		

Colores

(Phila: In Praesentia)

Flo Menezes

Sons Eletroacústicos: Take 1 (Sol ♯ 3 de clarinete com modulação em anel) = 16,7"

↑
Formante 1 (de *Transformantes IV*)
↓

[17] $\text{♩} = 80$

Clarinete in B

Vibrato Natural fff p fff p fff pp fff pp pp fff pp fff f ff pp

campana \longleftrightarrow 13"

RMod. $\circ \text{---} +$
 (= Ring-Modulation
 = modulação em anel)
Cl.

ff pp ff fff sempre pp subito ff pp ff pp fff pp fff

$\text{campana} \longleftrightarrow$

Cl.

ff mf f p f ff mf

2

Cl.

rallentando →

meno

p

ff *mf* *ff* *mf*

ff *mf* *p*

ff *mf* > *mf*

f *p*

ff *mf*

ff *mf* > *mf*

f *p*

Musical score for Clarinet (Cl.) and Marimba. The score consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Marimba. The tempo is indicated as $\text{♩} = 60$. The score features various time signatures: $2/4$, $4/4$, $5/8$, $6:4\delta$, $5/4$, $7:4\delta$, $9:8$, and $3/4$. Dynamics include pp , f , fp , p , mf , and pp . The Marimba part includes grace notes and a dynamic marking of pp at the end of the page.

Cl. { *poco*
mf — *pp* — *mf* — *p* — *mf* — *mf* — *pp* — *pp*

Marimba { *pp* — *p* — *pp* — *pp*

Cl. { *mf* — *p* — *f*

Marimba { *pp* — *mp* — *ppp* — *pp* — *p* — *pp*

[Notação Proporcional]

più lento

Marimba { *mp* — *mf* — *p* — *f* — *mf* — *f*

2" 2,5" 1" 1,6" 2,3" 6" attacca

ca.16"

Sons Eletroacústicos: Take 2 = 15'54,7"; ao início, sons de marimba

0'00"^{*}

Iniciar a figura prestissimo e desacelerar progressivamente até a **sincronia absoluta**
com as notas de marimba dos sons eletroacústicos a 38,9" do Take 2

Marimba

ff poco dim. —————→

Marimba

(dim.) —————→

Marimba

(dim.) —————→

as mesmas notas de marimba nos sons eletroacústicos

0'38,9"

sincronia absoluta
sons eletroacústicos
(sons de marimba)
continuam a acelerar

primeira figura ascendente

da entidade harmônica

0'46,9"

"grãos de notas"

1'06,7"

Marimba

mf —————→
ff accelerando mf —————→ ff

* Até aqui transcorreram cerca de 2'20". A partir daqui, as marcações de tempo (durações) correspondem, até o final da obra, ao **tempo absoluto** do Take 2 dos sons eletroacústicos, a partir de 0'00".

5

"grãos de notas"

Marimba

1'14,5"

perfis nos sons electroacústicos

1'26,1"

sincronia absoluta

1'32,7"

1'35,7"

1'49,5"

1'52,9"

molto rall.

13,8"

attacca

ff

mf

p

fff

1'57,7"

4 Wood blocks

2'11"

5 Temple blocks

variar livremente a figuração,
sempre o mais rápido possível

acrescentar 2 wood blocks agudos e iniciar
uma filtragem progressiva dos instrumentos
mais graves ao mais agudo

2'46,5"

f

fff

Xilofone

8

28,5"

Fá 3 de clarinete com modulação em anel = 8,6"

3'29"

Clarinete in B

3'15"

Formante 2

[13] $\text{♩} = 84$

RMod. + Setup 2

Poco fff molto pp

Vibrato → 9,3" campana

6:4

7:4

9:8

7:4

9:8

7:4

9:8

tremolo molto rallentando

poco diminuendo

Xilofone

8

28"

(•)

(•)

Cl. *fff* **Xilofone** *(tremolo molto rall.)*

più lento $\text{♩} = 72$

último Fá 3 nos sons electroacusticos **[3'41,3"]**

Cl. *mf* **Xilofone** *(tremolo molto rall.)* *dim.* **[3'43"]**

Cl. *mf* **Xilofone** *ff* *f* *mp* *pp* **[3'51,6"]**

Cl. **Xilofone** *marimba transformada* **[3'59,9"]** = Dó 4 de clarinete com modulação em anel = **5"**
+ segunda figura de marimba transformada

Formante 3 $\text{♩} = 92$

RMod. ◯ + Setup 3 **Xilofone** *Non Vibrato* **ffff** *p* **campana** **[3'52"]**

terceira figura de marimba transformada **[4'02,9"]**

Cl. *ff* **Xilofone** *ffff* **[5,8"]** **ff** **[10,8"]** **3** **4**

RMod. ◯ + Setup 3 (o mesmo do Clarinete)

Clarinet (Cl.)

Xylophone (Xilofone)

Vibraphone (Vibrafone)

Clarinet (Cl.)

Vibraphone (Vibrafone)

Clarinet (Cl.)

Vibraphone (Vibrafone)

8

2
4

reminiscência de ataque com RMod.

sons graves

Bamboo Chimes

ruído fricativo metálico "inseto"

pico do ruído metálico

2 Maracas

Avulsos

2 Pratos Suspensos

3 Gongs Tailandeses

3 Gongs Chineses

Bongos

Caixa Clara

4 Tomtoms

sem esteira

golpe seco abafando com ambas as mãos

percutir e deixar ressoando

rulo com as mãos

non molto

attacca

10"

2/4

5'24,5" = Si ♯ 3 de clarinete com modulação em anel (2,3") + sons agudos com ataque e panning

Cl. inicio dos sons agudos e longos [5'35"]

Avulsos Guizos

4 Wood blocks

5 Temple blocks (coreanos) pppp

Log Drum

2 Pratos Suspensos

Prato Chinês (grave, suspenso)

Tamborim (suspenso)

Caixa Clara

Cl. t do ponto onde está, inicia um giro em torno de si mesmo e pára de costas para o público [5'41"]

Cl. ff = mf < ff > pp molto (il possibile) [6'00"]

de costas para o público, faz um gesto com a campana em direção ao alto (ao céu)

Avulsos pp [5'43"]

4 Wood blocks , [5'47"]

5 Temple blocks (coreanos) , [5'54"]

Log Drum poco [6'14,4"]

2 Pratos Suspensos rulo lento [6'15,9"]

Prato Chinês (grave, suspenso) poco mf [6'20"]

Tamborim (suspenso) rulo com as unhas , [6'21"]

Caixa Clara sffz [6'27,3"]

Cl. som agudo com modulação de amplitude [6'24,6"]

início dos sons tipo "vocoder" em glissando descendente e ascendente [6'29"]

Avulsos 6'29" 6'51"

4 Wood blocks 6'38,5"

5 Temple blocks (coreanos) 6'45"

Log Drum 6'50,5"

2 Pratos Suspensos 7'00"

Prato Chinês (grave, suspenso)

Tamborim (suspenso)

Caixa Clara rulo muito rall. rulo não muito rápido, procurando sincronizar com a mesma periodicidade dos sons eletroacústicos similares

entidade harmônica em ressonância (1) 6'54,5"

10

7'11,4" = Si♭ 3 de clarinete com modulação em anel = 3"

Formante 6
[7] ♪ = 104

Clarinete in B

Vibrato *mf* < *ff* *ff* > *pp*
Naturale → 4" campana

RMod. +
Setup 6 (permanece até a Formante 7 inclusive)

≡

8'10" = Fá♯ 3 de clarinete com modulação em anel = 14,7"

Formante 7
[3] ♪ = 50

Cl. {

entidade harmônica em ressonância (2) **7'27,3"**
entidade harmônica em ressonância (3) **7'41,2"**

som grave com modul. em anel
7'46,2" 7'48,7"

rotações cada vez mais lentas
7'37" 7'43"

Non *ff* Vibrato
3,6" campana

(ainda Setup 6) +

8'18,6" [8'25,6"]

8'11,6" = explosão aguda
movimentos rotativos variáveis em velocidade e dinâmica
Berra-boi grave

8'19"
rallentando -----

8'23"

Avulsos

2 Pratos Suspensos

Bongos

ff — *mf* — etc.
pp — *mf* — *pp*
mf — *più corto*

11
3
4

11

3
4

Tamborim

Bongos

Caixa Clara

4 Tomtoms

Measure 11 (8'27,7" to 8'36")

- Tamborim: sustained notes at 8'27,7", 8'30", 8'33", 8'36".
- Bongos: eighth-note patterns.
- Caixa Clara: eighth-note patterns with dynamics *poco*, *p*, *sem esteira*.
- 4 Tomtoms: eighth-note patterns with dynamics *mf*, *pp*, *poco*, *p*, *corto*, *mf*, *pp*, *p*, *mf*.

Measure 12 (8'36" to 8'47")

- Tamborim: eighth-note patterns.
- Bongos: eighth-note patterns.
- Caixa Clara: eighth-note patterns.
- 4 Tomtoms: eighth-note patterns with dynamics *mf*, *f*, *mf*.

=

Ré 0 de clarinete com modulação em anel (4,7") + entidade harmônica em ressonância (4)

3
4

Clarinet in B

Avulsos

8'47,6"

Formante 8

$\text{♩} = 54$

Poco Vibrato

campana

RMod. o - + Setup 7

3,3" molto 5:4 3:2

sons "esfregados" com modulação de amplitude

8'50,9" 11" 8'56,3"

11"

9'02" 9'11"

Lixas

variar livremente raspagens e dinâmica

mf -- permanecer absolutamente imóvel, perplexo, até 9'46"

9'32,2"

9'46"

sons "quase falados"

vira-se para o público, inusitadamente, ergue rapidamente a campana em direção ao céu e simula tocar o som agudo de clarinete que ressoa nos sons eletroacústicos a 9'46", olhando para o alto, imóvel. Em seguida, prepara-se para tocar a Formante 9.

caminha em direção ao Xilofone

Lá 1 de clarinete com modulação em anel = 3,8"

Clarinete in B

9'52,9" Formante 9 = 58 9'56" 31,3" attaca 10'27,3" Formante 10 = 63 5:4: 10'30,1" 10'34" 10'39"

Non Vibrato Bisbigliando pp ff > f > mf 3,1" campana 2,8" campana ff poco campana f pp

RMod.o + Setup 8 (permanece até a Formante 11 inclusive)

Xilofone variar entre Frullato, Bisbigliando e tipos de Vibrato, com respiração circular se necessário. Dinâmica entre **p** e **mf**.

variar figuras com as notas disponíveis, em periodicidade gradualmente decrescente

Marimba

prestissimo **ppp** **rallentando poco a poco** **p** **molto rallentando** -----

RMod.o + Setup 8 (o mesmo do clarinete) 10'13" 10'48,4" = Sol ♯ 3 de clarinete com modulação em anel = 2,3" 8"

Formante 11 = 120 5:4: 7:4: 5:4: 6:4: 5:4: 10'56,4" rallentando 10'43,2" 10'46,2" 10'49,5" = entidade harmônica de *Pulsares* 10'54" 4" ff

entity harmônica de *Parcours de l'Entité* entity harmônica de *ATLAS FOLISIPELIS* ff

(ainda Setup 8)

Cl.

Marimba

Modulação em Anel TACET

"pulverização" granular das notas de marimba transformada

Marimba

11'04,8"

10'58"

"dead stroke"

11'10,2"

11'10,5"

"dead stroke"
+ abafar as 2 lâminas
com as pernas

11'28,8"

11'29,2"

primeira pronúncia expandida (*forma-pronúncia*)
da palavra POESIA. (Voz de Philadelpho Menezes) = 18,6"

harmônicos em glissando
descendente, depois
perambulando pelo registro



Sol ♯ 0 de clarinete com modulação em anel, longamente transformado = 33,4"

12'05,4"

11'43,4"

segunda *forma-pronúncia* da palavra POESIA = 30"

Formante 12
(um pouco transformada em relação a *Transformantes IV*)

12'13,4"

12'14,3"

12'15,5"

Formante 13

12'16,5"

1

3

4

1

4

Molto Vibrato

ppp

ff

pp

respiração circular se necessário

(1,2" + 8,9" = 10,1")

campana

já sem Modulação em Anel

Non Vibrato

fff

ff

ffff

attacca

9:8

5:4

9:8

1"

campana

campana

campana

campana

pega calmamente o clarone e inicia livre caminhada em direção ao público, até o fim da obra, percorrendo o teatro, passando pela platéia e executando o trecho seguinte

Gongo Tailandês (grave, suspenso)

f

deixar vibrar

terceira forma-pronúncia da palavra POESIA = 2'54,2"

Clarone in B

12'59,9"

improvisar, caminhando, a partir deste "reservatório de notas", respeitando sempre tanto a exata seqüência das notas (ordem dos intervalos) quanto a disposição das mesmas no registro das alturas, repousando, ao final, na nota Ré ♯ 0 grave (soando Dó ♯ -1= nota assinalada). Dinâmica geral: não mais forte que *mf*. Figurações calmas, sem notas muito rápidas, e em geral *legato*. **Poco Vibrato**.

fim dos sons eletroacústicos

15'54,7"

11" de silêncio final

ca. 21" a mais que o final do Take 2 dos sons eletroacústicos

Vibrafone

OFF 13'07"

mp poco 13'28"

Pedal até a total extinção dos sons

Tamtam Grave *mf* deixar vibrar até a total extinção do som

Marimba

última reminiscência de ataque grave com modulação em anel 13'36,4"

rulo molto rallentando ppp

ao final, olhando para o clarinetista, em sintonia

TT = ca. 18'35,7"

São Paulo, agosto/setembro de 2000