

O Ritual Da Sombra

for solo recorder and live electronics

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(2015)

General Information

O Ritual Da Sombra is an algorithmic work for solo recorder and live electronics. Since it is generated by a computer program that uses random numbers, a different version of this work is output at each execution. Thus, it is recommended that the performer generate a new version for each concert. Also, the performers may play more than one single version on a same concert.

Durata: averagely 12'

General Performance Notes

Although this work is written for a tenor recorder, it may be performed on other recorders. The used range is C4-B5, and therefore needs to be transposed according to the instrument size.

Since this work makes use of live electronics, the recorder must be amplified with a single microphone (possibly positioned in the body of the instrument) and this signal has to be received by the Pure Data patch.

The live electronics should be controlled by the player himself using a MIDI pedal. The moment of activation are always during the half-note rests with fermati.

The live electronics should be output by two speakers in the stage, one to the left and one to the right of the performer. Care should be taken that the microphone in the recorder does not pick up the music coming from these two speakers.

Although this work contains no markings for dynamics, the performer may create small volume nuances according to his/hers interpretation of the musical phrases (i.e. *espressivo*).

All accidentals in this score are notated as sharp.

Generating a unique version

In order to generate a unique version of this work, it is necessary to have the four following programs installed on a Linux or Windows computer:

- The programs `ritual.out` (for Linux) or `ritual.EXE` (for Windows), which can be freely obtained by sending a request message to the address gilberto.agostinho.f@gmail.com
- LilyPond, which can be downloaded at www.lilypond.org

To generate a score, simply execute the file `ritual.out` or `ritual.EXE` (depending on your OS) and wait until a score is automatically generated as a pdf file, together with a LilyPond file (`.ly`), a MIDI file (`.midi`) and a file named `datafile.txt` which has to be used by the Pure Data patch in order to produce the live electronic part. To generate a new score, simply run the executable file once again.

IMPORTANT NOTE: after generating a score, another execution of `ritual.out` or `ritual.EXE` will result in the loss of all previously generated files (they will all be overwritten)! If you wish to keep a particular version of this composition, please copy all its files to a safe location.

Using the Pure Data patch

Every generated version of this work will have a file named `datafile.txt` (which is unique to each version). Below are the actions (in order) that have to be taken in order for the Pure Data patch to work:

- Make sure that the microphone input and the two stereo loudspeakers output are properly configured
- Turn on the DSP toggle
- Set the Master Volume slider to a reasonable level
- Test that the recorder is now being amplified
- Click on the button “Load datafile” and select the file `datafile.txt` of the version you intend to perform
- Configure the MIDI pedal by setting its controller and channel numbers
- Test the MIDI pedal: stepping on it should now move the “Event No.” counter forwards
- Click on the “Reset” button to bring the counter back to the initial value

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$\text{♩} = 216$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

This page contains ten staves of musical notation, likely for guitar, featuring various musical notations and numbered fret markers (16-29) indicating specific fret positions. The notation includes chords, scales, and fingerings (e.g., 5, 3, 5).

The staves are numbered 16 through 29, indicating specific fret positions or measures. The notation includes various musical symbols such as notes, rests, and accidentals, along with fingerings (e.g., 5, 3, 5) and slurs.

Staff 16: Features a series of notes and rests, with a 5-finger fingering indicated above the staff.

Staff 17: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

Staff 18: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

Staff 19: Features a series of notes and rests, with a 3-finger fingering indicated above the staff and a 5-finger fingering indicated below the staff.

Staff 20: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

Staff 21: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

Staff 22: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

Staff 23: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

Staff 24: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

Staff 25: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

Staff 26: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

Staff 27: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

Staff 28: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

Staff 29: Features a series of notes and rests, with a 5-finger fingering indicated below the staff.

This page of musical notation for guitar consists of ten staves, each containing a sequence of notes and rests. The notation is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notes are primarily eighth and quarter notes, often beamed together in groups. Fingering numbers (1-5) are placed above or below notes to indicate finger placement. The staves are numbered 30 through 51, with each number enclosed in a circle and an arrow pointing to the corresponding fret on the staff. The notation includes various musical symbols such as accidentals (sharps and flats), ties, and slurs. The overall structure is a continuous sequence of musical phrases across the ten staves.

30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

This page contains ten staves of musical notation, likely for guitar, in the key of G major (one sharp). The measures are numbered 52 through 71, with some numbers circled and placed below the staff. The notation includes various rhythmic values and fingerings.

Staff 1: Measures 52, 53, 54. Measure 53 has a circled number 52 below it. Measure 54 has a circled number 53 below it. Measure 55 has a circled number 54 below it.

Staff 2: Measures 55, 56. Measure 56 has a circled number 55 below it. Measure 57 has a circled number 56 below it.

Staff 3: Measures 57, 58. Measure 58 has a circled number 57 below it. Measure 59 has a circled number 58 below it.

Staff 4: Measures 59, 60. Measure 60 has a circled number 59 below it. Measure 61 has a circled number 60 below it.

Staff 5: Measures 61, 62. Measure 62 has a circled number 61 below it. Measure 63 has a circled number 62 below it.

Staff 6: Measures 63, 64, 65. Measure 64 has a circled number 63 below it. Measure 65 has a circled number 64 below it. Measure 66 has a circled number 65 below it.

Staff 7: Measures 66, 67. Measure 67 has a circled number 66 below it. Measure 68 has a circled number 67 below it.

Staff 8: Measures 68, 69. Measure 69 has a circled number 68 below it. Measure 70 has a circled number 69 below it.

Staff 9: Measures 70, 71. Measure 71 has a circled number 70 below it. Measure 72 has a circled number 71 below it.

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Musical score for guitar, measures 88-100. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and articulation marks. Measures 88 and 89 feature a circled number 88 and 89 respectively, with an upward arrow pointing to the first note. Measures 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, and 100 are marked with circled numbers and upward arrows. Measure 100 ends with a double bar line and an asterisk (*). Fingerings 3 and 5 are indicated above certain notes in measures 88, 90, 94, 95, 97, 98, 99, and 100.

*) Wait until the electronic sounds completely fade out.