

# CantifRACTUS Psalmodicus

for four berimbau players and audio track

**David M. Gordon**

# CantifRACTUS Psalmodicus

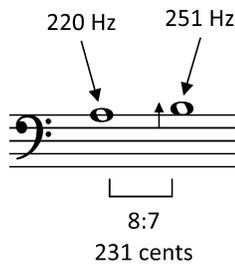
for Gregory Beyer and Arcomusical

**Duration: ca. 8'45"**

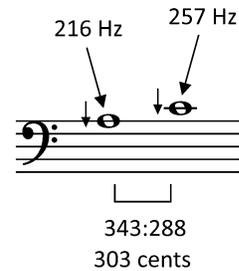
## Performance Notes

- The berimbaus must be tuned as follows. The nonstandard accidentals are explained in the "Special Notations" section below.

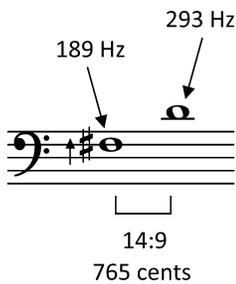
### Player 1



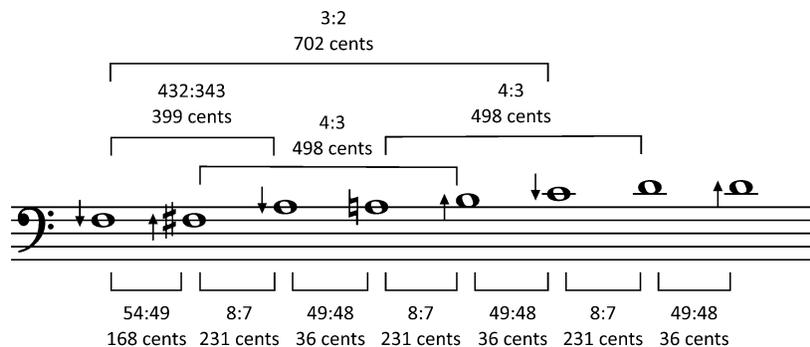
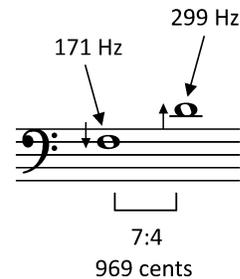
### Player 2



### Player 3



### Player 4



- All four berimbaus must be amplified to ensure proper balance with the audio track.
- The audio track is an MP3 file that can be played through any digital playback device. An amplifier and high-quality set of speakers are necessary to ensure that the audio is sufficiently clear and loud. The volume level should be set so that the various parts on the audio track sound like live (albeit invisible) instruments on stage with the berimbau players. The audio should *not* sound quiet or distant.
- One of the players other than 2 must be appointed to start the audio track on beat 2 of bar 8 and then stop it during the post-performance applause. The beginning of the track contains several seconds of silence to guarantee that the material in bar 9 begins in the correct location relative to the preceding fermata. Likewise, the end of the track contains a very long period of silence so that it can continue to play through the beginning of the applause. These start and stop locations were chosen to mask the appearance and disappearance of the inevitable—though hopefully very subtle—“hiss” of the audio playback.
- The berimbaus must always be allowed to ring. At no time should they be dampened.
- Each berimbau player needs two sticks, one of which must have an end wrapped in moleskin or rubber to produce a softer attack. The wrapped end of the stick is referred to in the music as the “soft end of stick,” while the other, non-wrapped end is referred to as the “normal end of stick.”

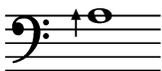
## **Special Notations**

**c** The staff marked “C” shows the composite formed by all four berimbau parts. This staff does *not* show unpitched berimbau parts (such as striking the staff) or dynamics.

**Track** The staves marked “Track” show the audio-track parts.



Long fermata.



Raise the pitch by about 33 cents (i.e., 1/6 tone).



Lower the pitch by about 33 cents (i.e., 1/6 tone).



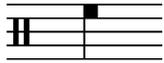
Raise the pitch by about 50 cents (i.e., 1/4 tone).



Raise the pitch by about 150 cents (i.e., 3/4 tone).



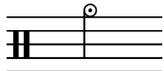
Strike the staff with the coin/stone while the gourd is closed.



Strike the staff with the coin/stone while the gourd is open.



Strike the staff with the stick while the gourd is closed.



Strike the gourd with the stick.

**vibr. speed**

This marking indicates the desired speed of the gourd-resonance vibrato. *Synchronized* means to precisely align the vibrato rhythm with the other players, while *unsynchronized* means the opposite.