

Commissioned by Ensemble Dal Niente

TRANSOM

for ensemble and electronics

LOUIS GOLDFORD (2024)



[duration ca. 18']

Version 11/03/2024

Partition et matériel disponibles sur:



www.babelscores.com

// INSTRUMENTATION

FLUTE - PICCOLO, C

OBOE

CLARINET - B^b, BASS

HARP

+2 soft yarn mallets

PERCUSSION

vibraphone

crotal

3 log drums (small, medium, large)

bongos (small, medium)

temple block (small, tuned to appx. A^b)

tiles or metal plate (+ small screw shaft)

bass drum

PIANO

+2 soft yarn mallets

VIOLIN

VIOLA

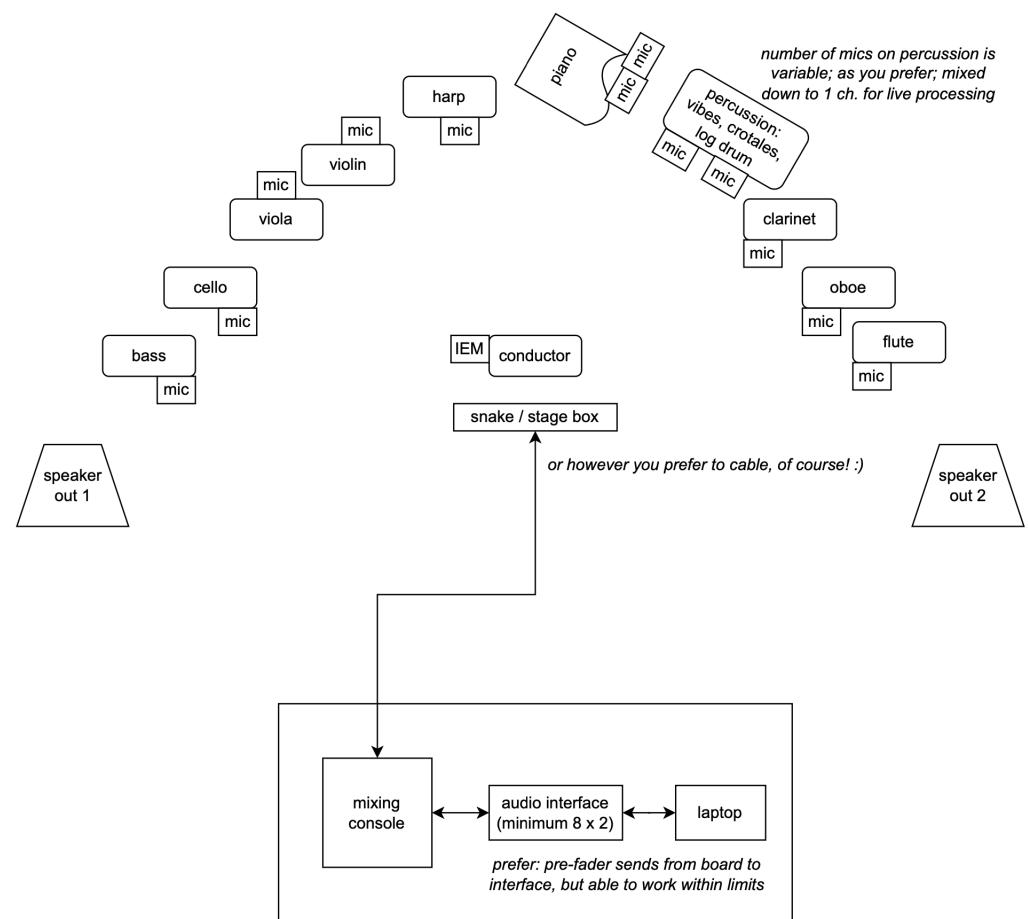
CELLO

BASS

ELECTRONICS*

*See description below. For a detailed technical rider, email louis.goldford@columbia.edu.

STAGE PLOT //



This stage setup is a flexible suggestion, and instruments should be positioned according to the ensemble's discretion.

// GENERAL NOTATION

Accumulation and **Shattering** Passages: the first of which begins in m. 30, include odd groupings and rhythmic sequences. **Rhythms between parts are largely independent of one another.** In Accumulation, slower durations are far out of synchronization from one another but eventually merge into similar groupings (e.g., septuplets and 32nd notes), while Shattering is its opposite: fast and regular, statistically isorhythmic groupings quickly fall out of sync and regularity. Odd + unnatural groupings (e.g., three durations grouped under a single beat but subdivided into 7 rather than 3) are often necessary **to better approximate global elongation or compression** of durations, and **may be treated as proportional or approximate by the performer** in order to efficiently bridge the gap between beats comprised of regular and conventional groupings. Each time a collective ascending or descending passage appears in this piece, articulation should always remain legato. When durations are fastest (e.g., septuplets and 32nd notes), we should still perceive **light legato articulation between each note** wherever possible. Slurring and bowing should remain independent in each part.

Pitch degradation occurs on the **eighth-tone scale**.



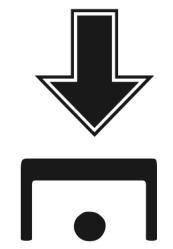
Hairpin swells without a notated maximal dynamic should generally **rise one dynamic level higher** than the origin dynamic at the start of the event.



"Hocket" and **"Blend with"** indications specify perceptual layers in which to seek timbral uniformity. They may be accompanied by a dynamic level which is subordinant to the most forcefully foregrounded material.

hocket with VIOLIN

blend with TAPE



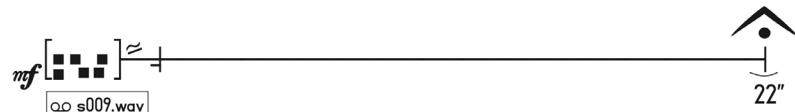
Suggested **left hand cue** points for conductor



Long fermata (3-5 seconds): Only used in m. 155. Hold for a dramatic shift between sections of music.

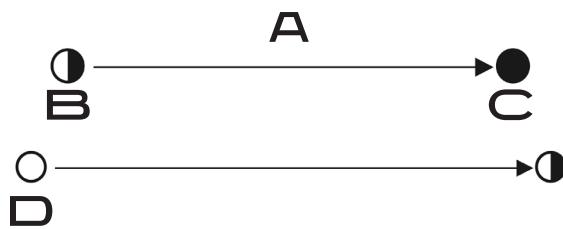
Short fermata (1-2 seconds): Primarily used to synchronize **TAPE** playback with score. **CONDUCTOR** is asked to wait until the *decaying* portion of a sound file in progress, for example during a reverb tail. The timing of each sound file has been calculated in the measures leading up to a short fermata.

For example, the activity of the sound file **s009.wav** occurs from m. 36–41, at which point its decaying resonance begins. **CONDUCTOR** holds m. 41 until the activity of the sound stops and its decaying resonance portion begins (at 22" into sound file), especially when **TAPE** becomes desynchronized from score:



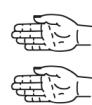
CONDUCTOR may ignore a short fermata if **TAPE** and score are synchronized; that is, if a sound's decaying resonance arrives on time in score.

// FLUTE



Linear transitions [A] between half-pitched, colored air [B] and ordinario, fully-pitched tone [C], or from air tone, without pitch [D].

// HARP



strike wire strings in appx. region with **inner palm** or **side** of hand closest to pinky



Tympanic strike using inner palm or side of hand

Thunder

// PERCUSSION

Special thanks to Kyle Flens for his guidance, expertise, and support.



2 bows for bowing actions on vibraphone and crotales in close proximity to one another. The *Incredibow* (<https://www.incredibow.com/>) or similar, is highly recommended.

Improvisation with **HARP** in mm. 36–41 and mm. 57–63 should mimic the basic qualities of rumbling, low, metallic resonances heard in **TAPE**. For your convenience, a QR code for each sound file (**s009.wav** and **s011.wav**) has been included in the part. Seek to **blend** with **TAPE**. In these two scenarios, the performer should seek to mimic the the rumble of low air filtered through large corridor — as one component of the resonance heard on **TAPE**.

Improvisation starting in m. 206 should also mimic **TAPE** in this final section of the piece, accompanied by **HARP** and **PIANO**. The exact point at which the piece ends is determined by these musicians: gradually *decrescendo* until a stopping point is reached. Stop playing when you no longer hear the sound from **TAPE**. The specific instruments involved in this final section have been carefully selected for their timbral properties with some flexibility: for example, a resonant tile may be replaced with a short steel beam so long as it sounds closer to the granular scraping of **s033.wav**.

// STRINGS

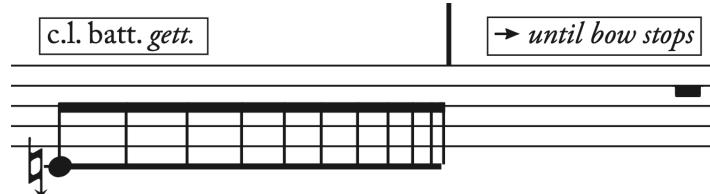
Standard markings apply to vertical bowing positions:

S.T. *sul tasto*
S.P. *sul ponticello*
ord. *ordinario*

Use of the stick:

c.l. tratto *col legno tratto*
 $\frac{1}{2}$ c.l. tratto $\frac{1}{2}$ *col legno tratto + $\frac{1}{2}$ crini*
c.l. batt. *col legno battuto*

Gettato on a single pitch until the bow stops or is sufficiently quiet and no longer moves, up until the next action following the rest(s).



// ELECTRONICS

To operate the Max patch:

spacebar = tempo tap (following **CONDUCTOR***)
Q or **q** = launch event
arrow right = next event (without launching)
arrow left = previous event (without launching)

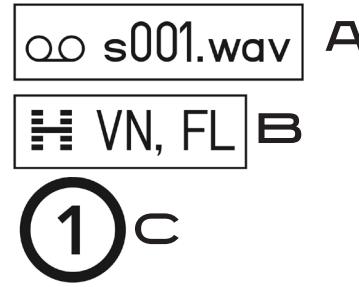


<https://www.vecteezy.com/>

*In general, the tempo tap function (spacebar) should be used every once in awhile, or if **CONDUCTOR** is taking an irregular tempo, in order to prevent *tempo drift*. This keeps sound files and real-time processes (harmoziers) in synchronization with one another.

Basic notational components:

- [A] sound file (**TAPE**) playback
- [B] real-time harmonizer on the indicated instruments
- [C] event number

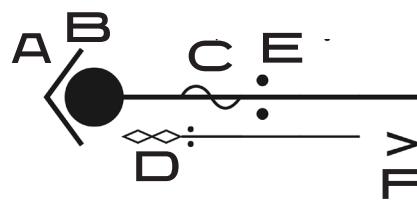


// AURAL SONOLOGY

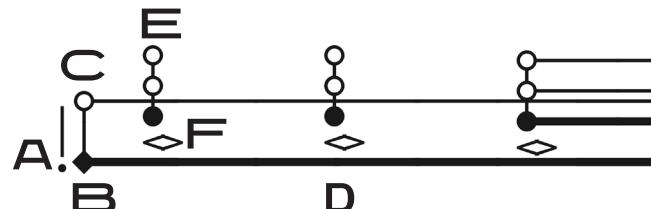
The system of musical representation chosen to describe the sounds generated by the electronics is borrowed from Aural Sonology.

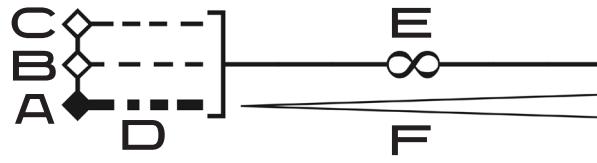
Visit <https://www.auralsonology.com/> to become familiar with the signs.

- [A] no onset of event
- [B] a single pitched sound
- [C] with slow, narrow vibrato
- [D] slow, narrow dynamic swell
- [E] a repeating pattern
- [F] until a decrescendo

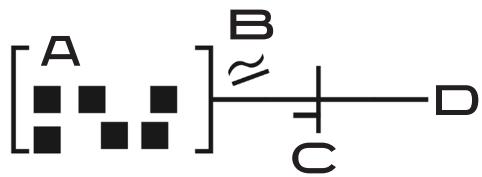


- [A] a sharp onset
- [B] **dystonic** sound (ambiguous spectra, clusters, etc.)
- [C] with a spectral envelope
- [D] sustaining (solid lines)
- [E] a chord emerges 3 times
- [F] via a dynamic swell

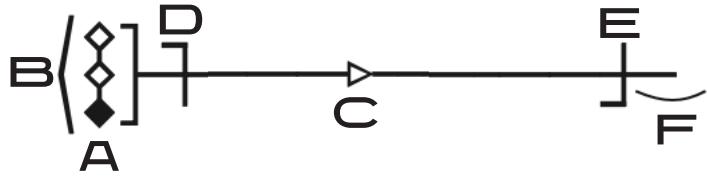




[A] a dystonic fundamental percept
with dystonic spectral components [B] and [C]
[D] appearing and disappearing
[E] in a chord that sustains in abient time
[F] taking the indicated dynamic shape



[A] an **accumulation** of complex pitched sounds
(square dark noteheads)
[B] in ripple-time (200-500 bpm)
[C] occupying a medium-low spectral brightness
[D] sustaining until the line ends



[A] a chord of dystonic sounds
[B] with no apparent onset
[C] transitions from....
[D] high spectral brightness to
[E] low spectral brightness
[F] and sustains (i.e., reverb tail)

For an explanation of other signs, please visit <https://www.auralsonology.com/>

// PROGRAM NOTE

TRANSOM (2024) for ensemble and electronics contemplates the site of the Pruitt-Igoe housing projects in St. Louis, my birth city. Now a vacant lot where 33 large apartment buildings once stood from 1954 until their widely televised demolition in 1972, Pruitt-Igoe's demise was famously hailed by the architectural critic Charles Jencks as the so-called death of modern architecture.

Formerly home to low-income and primarily Black inner city residents who were vilified and blamed for Pruitt-Igoe's failure, it is now understood that the project's rapid deterioration throughout the 1960s had been due to racist policies within local government. Pruitt-Igoe was also the site of Cold War-era military testing, and is where zinc cadmium sulfide had been sprayed throughout the premises to measure toxicity on residents. Unsurprisingly, no one mentioned this awful stain on our city's history when I grew up in St. Louis years later: not in our civics classes, nor any of the times I went to hear music in clubs like Spruill's, nearby the former Pruitt-Igoe site. My generation was left to discover our city's deep-seated racism in other ways.

In 2020, inspired by Catherine Liu's contrast between Pruitt-Igoe's modernism and postmodern bourgeois decadence, I set out to create a piece of music whose structure grew directly out of the Pruitt-Igoe blueprints and those of the Frank Gehry Residence in Los Angeles, a hallmark of postmodern architecture and its many excesses, including gentrification. Using virtual models to treat these buildings as large resonators, their geometry can be heard in the instrumental parts generated from synthesized textures. The Gehry House, constructed from asymmetrical plates of glass, framing wood, and various other materials, yield richly nuanced harmonic fields, while the larger window panes, long walls of brick cladding, and slabs of concrete several stories high that characterize the Pruitt-Igoe buildings, forge deep, dark resonances and low, broadband filtered noise bands.

—Louis Goldford
February 2024
Berlin

This piece was made possible by a commission from the
FROMM MUSIC FOUNDATION.

// PREMIERED BY

Ensemble Dal Niente

Michael Lewanski, conductor

24 February 2024

Frequency Festival

Constellation Chicago

Chicago, IL

// CONTACT INFO

Louis Goldford

louis.goldford@columbia.edu

www.louisgoldford.com

TRANSOM

ensemble + electronics

Louis GOLDFORD (2024)

Reverberant ♩ = ca. 60

blend with TAPE
FLUTE

FLUTE + piccolo
OBOE
CLARINET + bass clarinet
HARP + 2 soft yarn mallets
PERCUSSION vibraphone crotales
log drums (sm., med., lg.)
bongos (small, medium)
small temple block (-A)
tile or metal plate
bass drum

hard rubber

PPP

PIANO + 2 soft yarn mallets

VIOLIN
VIOLA
CELLO
BASS
ELECTRONICS

All fixed media sound files can be accessed at
any time for tuning purposes at this QR code.



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FL.

OB.

CL.

HP.

PERC.
CROTALES

PNO.

VN.

VLA.

VC.

CB.

ELEX.

8

11

ord.

p

pppp — p

bow(s)

ppp

pp

S.T.

p

pppp

p pp ppp

S.P.

p p pp ppp

S.P.

pppp

p pp ppp

S.P.

pppp

p pp ppp

mf

s002.wav

(3)

(4)

(5)

FL. *pp*  *p* *pp* *pp* *p* *pp*

OB. *pp*

CL. *p* *pp* *ord.* *ord.* *16 BASS CLARINET* *BASS CLARINET* *p*

HP. *pppp* *pp* *8a*

PERC. *VIBRAPHONE* *med. yarn* *motor OFF* *pppp* *bow(s)* *PPP* *CROTALES* *pp* *pp*

PNO. *pp* *ppp* *pppp*

VN. *S.P.* *pp* *p* *pp* *pp* *S.T.*

VLA. *S.T.* *pp* *p* *pp* *p* *pp* *S.T.*

VC. *c.l. tratto* *p* *pp* *arco* *ord.* *pp* *pp* *S.T.*

CB. *c.l. batt. gett.* *until bow stops* *mp* *p* *pp* *pp* *S.T.*

ELEX. *mp* *s003.wav* *VN* *p* *s004.wav* *WWs, perc., str.* *WWs, perc., str.* *s005.wav* *WWs, str.*

(6) (7) (8) (9) (10)

FIRST DRAFT

[4]

21 Turbulent

(left-hand cue)

FL. *pp*

OB. *ord.* *pp* *sub. mp*

CL. *p* *pp* *sub. mp*

HP. *sub. mp* *strike wire strings in appx. region with inner palm or side of hand closest to pinky*

PERC. *med. timpani mallets* *BASS DRUM* *fff* *sf*

PNO. *(frequent 1/2-pedal shifts until m. 25)* *solo: in character with TAPE* *low metallic sounds* *sub. mp* *Sf*

VN. *sub. mp*

VLA. *sub. mp*

VC. *S.T.*

CB. *pp* *mp* *s006.wav* *WWs. str.*

ELEX. *WWs. str.* *WWs. str.*

11 **12**

FIRST DRAFT

22

FL.

OB.

CL.

22

HP.

PERC.

VIBRAPHONE

BASS DRUM

med. yarn

PP

SF

MP

PP

PNO.

8b

5:4

3:2

5:4

5:4

loco

p

5:4

3:2

VN.

VLA.

VC.

CB.

ELEX.

WWs, slr.

(13)

FL.

OB.

CL.

HP.

VIBRAPHONE

PERC. [B.D.]

PNO.

VN.

VLA.

VC.

CB.

ELEX.

25

28

ord.

3:2

ffz

hard yarn

motor ON

5:4

end solo

VIBRAHORN

S.P.

ST.

mp

5:4

ppp

p

sf

S.P.

mp

S.T.

c.l. batt. gett.

until bow stops

S.P.

ppp

p

sf

c.l. batt. gett.

until bow stops

mp

3:2

∞

s007.wav

WWs. str.

CL

s008.wav

VN. VA

14

15

16

17

FIRST DRAFT

30 Accumulation* $\text{♩} = \text{ca. } 56 - 60$

32

FL. ord.
7:4
5:4
3:2
3:2

OB.

CL. ord.
7:4
5:4
7:4
5:4
7:4

HP. ord. **pppp cresc. legato**
3:2
7:4
5:4
3:2
5:4
5:4

PERC. **motor OFF**
VIB.

PNO. **pppp cresc. legato**
5:4
3:2
7:4
7:4

VN. ord.
7:4
6:4
7:4
7:4
3:2
3:2
5:4

VLA. ord.
7:4
7:4
7:4
7:4
3:2
3:2
5:4

VC. arco
ord.
pppp cresc. legato
5:4
7:4
7:4
6:4
7:4
7:4
3:2
3:2
3:2

CB. arco
ord.
pppp cresc. legato
3:2
7:4
7:4
3:2
3:2
7:4
7:4
3:2
3:2

ELEX. **harmonizers off**

*Accumulation and Shattering passages include odd groupings and rhythmic sequences. Rhythms between parts are largely independent of one another. In Accumulation, slower durations are far out of synchronization from one another but eventually merge into similar groupings (e.g., septuplets and 32nd notes), while Shattering is its opposite: fast and regular, statistically isorhythmic groupings quickly fall out of sync and regularity. Odd + unnatural groupings (e.g., three durations grouped under a single beat but subdivided into 7 rather than 3) are often necessary to better approximate global elongation or compression of durations, and may be treated as proportional or approximate by the performer in order to efficiently bridge the gap between beats comprised of regular and conventional groupings. Each time a collective ascending or descending passage appears in this piece, articulation should always remain legato. When durations are fastest (e.g., septuplets and 32nd notes), we should still perceive light legato articulation between each note wherever possible. Slurring and bowing should remain independent in each part.

Musical score for TRANSOM by Louis Goldford, page 8, showing parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BASSOON), Vibraphone (PERC. [VIB.]), Piano (PNO.), Violin (VN.), Viola (VLA.), Cello (VC.), Double Bass (CB.), and Electronics (ELEX.). The score is in 33 time. Measures 33 through 37 are shown. Various rhythmic patterns and dynamics (e.g., 3:2, 5:4, 7:4, 6:4, 5:2, 6:2, 7:2, 8:2, 9:2, 10:2, 11:2, 12:2, 13:2, 14:2, 15:2, 16:2, 17:2, 18:2, 19:2, 20:2, 21:2, 22:2, 23:2, 24:2, 25:2, 26:2, 27:2, 28:2, 29:2, 30:2, 31:2, 32:2, 33:2, 34:2, 35:2, 36:2, 37:2) are indicated by brackets above the staves. The score includes a large watermark reading "Get the full score".

36 Elevator Shaft; Deep, Dark Corridors

FL. *mf*

OB. *mf*

CL. *mf*

HP. *mf*  *improvise short, rumbling, "attackless" tremolos on lowest strings, in character with TAPE*

PERC. *mf*  *improvise rapid, short, rumbling, "attackless" BASS DRUM tremolos in character with TAPE rolled towards edge of the drum head using timpani mallets or medium bass drum mallets*

VIB.

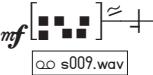
PNO. *mf*

VN. *mf*

VLA. *mf*

VC. *mf*

CB. *mf*

ELEX. *mf*  *s009.wav*  22"

18

FIRST DRAFT

42 A tempo

PICCOLO

FL. *mp decresc.* 7:4 3:2 5:4 7:4

OB. *ord.* 3:2 5:4 5:4 7:4

BASS CLARINET

CL.

HP. *pp* 3:2 3:2 6:4

PERC. *med. yarn* **VIBRAPHONE** *pp* 7:4 7:4 6:4

PNO. *p* 6:4 5:4 3:2 3:2

VN. *S.P.* 5:4 *mp decresc.* 3:2 3:2 3:2

VLA. *mp decresc.* 3:2 3:2 3:2

VC. *S.P.* *mp decresc.* 3:2 3:2

CB. *S.T.* *c.l. tratto* *p* *pp sub.* *mp* *arco* *S.P.*

ELEX. *f* *QD s010.wav* **FL, OB, VN, VA** **VN, VA** **VN, VA**

45

FL.

OB.

CL.

HP.

PERC.
VIB.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

(22)

(23)

(24)

Beginning here, m. 45, harmonizers will only be identified by their shorthand directive **H**. They will no longer be identified using Aural Sonology signs, though all are assumed to be:

[12]

[50] Accumulation (\downarrow = ca. 56 – 60)

48

FL. OB. CL.

HP. PERC. VIB.

PNO.

VN. VLA. VC. CB.

ELEX.

lo FLUTE

pppp cresc.(bottom staff) *p* *pppp cresc.*

loco *p* *3:2* *7:4* *5:4* *7:4*

pppp cresc.(bottom staff) *8b* *2o*

3:2 *p* *3:2* *5:4* *3:2*

legato (come sopra) *pppp cresc.* *ord.*

pppp cresc. legato (come sopra) *ord.* *3:2*

legato (come sopra) *pppp cresc.* *ord.*

7:4 *7:4* *p* *6:4* *ord.* *3:2* *r 7:4*

VN, VA *VN, VA*

(25) (26)

51

52

FL.

OB.

CLARINET

CL.

pppp cresc. [legato (come sopra)]

HP.

PERC.

VIB.

hard yarn

PNO.

(8b)

VN.

VLA.

VC.

CB.

ELEX.

harmonizers off

53

FL.

OB.

CL.

HP.

PERC.

PNO.

(8t)

VN.

VLA.

VC.

CB.

ELEX.

loco

mp

FL.

OB.

CL.

HP.

PERC.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

[57] Elevator Shaft (*come sopra*)

tremolos come sopra (m. 36)

BASS DRUM rolls come sopra (m. 36)

s011.wav

(27)

FIRST DRAFT

Get in touch! www.babelscores.com

60

64 A tempo

FL. (Flz.)

OB.

CL.

HP. (p.d.t.t.)

PERC. (hard rubber CROTALES)

PNO.

VN. (c.l. tratto)

VLA. (c.l. tratto)

VC. (c.l. tratto)

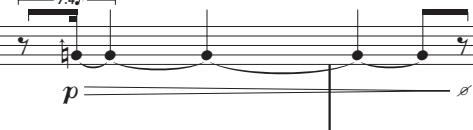
CB. (loco c.l. batt. gett.) (until bow stops)

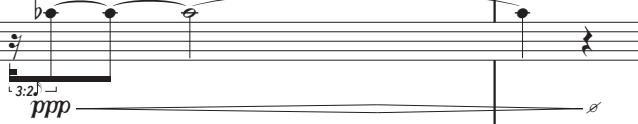
ELEX. (s012.wav) (crot. VN, VA)

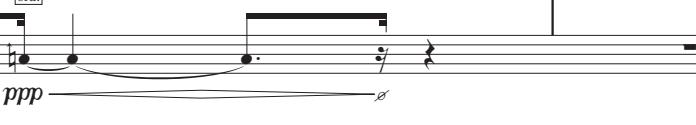
22"

(28) FIRST DRAFT

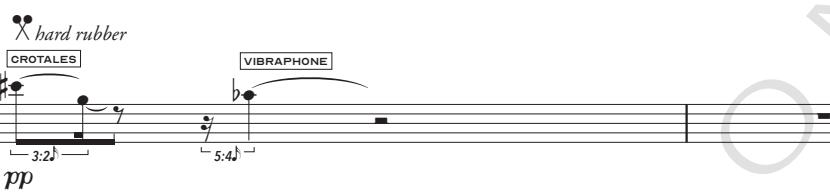
66

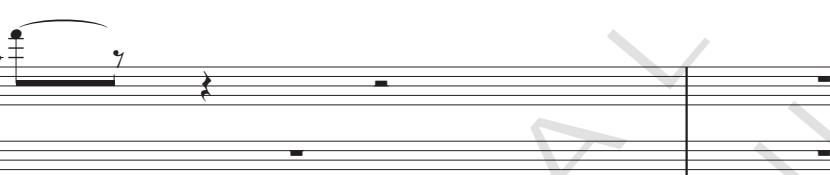
FL. 

OB. 

CL. 

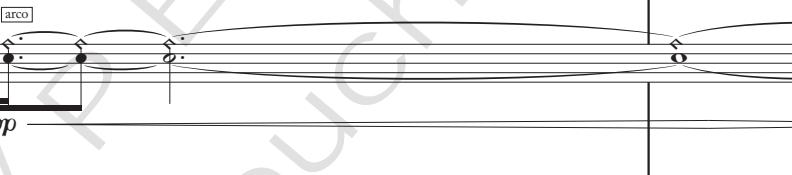
HP. 

PERC. 

PNO. 

VN. 

VLA. 

VC. 

CB. 

ELEX. 

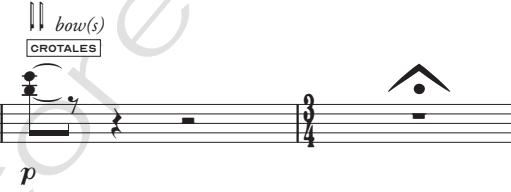
67

FL. 

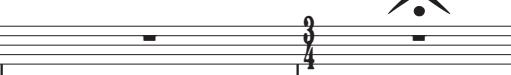
OB. 

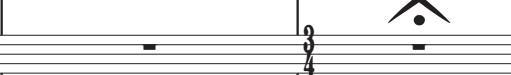
CL. 

HP. 

PERC. 

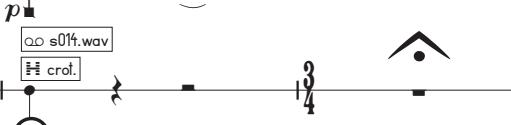
PNO. 

VN. 

VLA. 

VC. 

CB. 

ELEX. 

(29)

(30)

70 A tempo; Rising Arpeggios

FL. *p* 3:2↓ hocket with OBOE pp mp 5:4↓

OB. mp 3:2↓ hocket with FLUTE 7:4↓ 3:2↓

CL. 8a- mp hocket with CELLO 5:4↓ 6:4↓

HP. mp

PERC. CROTALES bow(s)

PNO. 70 3:2↓

VN. hocket with VIOLA S.P. arco 3:2↓ mp 5:4↓ 3:2↓ 5:4↓ 7:4↓

VLA. 70 7:4↓ mp hocket with VIOLIN S.P. arco 5:4↓ 7:4↓ 5:4↓

VC. 70 5:4↓ hocket with BASS S.P. 6:4↓ hocket with CLARINET S.P. 5:4↓ hocket with VIOLA

CB. 70 mp 7:4↓ stop hocket 7:4↓ 3:2↓ 3:2↓ 3:2↓

ELEX. p s015.wav FL harmonizers off

73 A tempo

FL.

OB.

CL.

HP.

PERC.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

hocket with CLARINET

hocket with OBOE

⊕⊕

⊖ damp VIB. and CROTALES

VIBRAPHONE

med. yarn

mp

5:4

3:2

S.T. hocket with VIOLA

S.T. hocket with CELLO

S.T. hocket with VIOLIN

S.T. hocket with BASS

S.T. hocket with CELLO

mf

s016.wav

(32)

FIRST DRAFT

75

FL.

OB.

CL.

HP.

PERC.
VIB.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

hocket with VIOLIN [ord.]
mp

[dampen upper strings]

hocket with FLUTE
mp

Get into the full score.

78

FL.

OB.

CL.

HP.

PERC.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

79

hocket with CELLO

hard rubber
CROTALES

pp

hocket with CLARINET

S.P.

mp

QO s017.wav

33

82

FL. *[to PICCOLO]*
OB.
CL.
HP.
loco
sub. mp

PERC.
CROTALES

PNO.
sub. mp
s_a
s_b
ped.

VN.
pp
sub. mp
S.P.
7:4 *5:4*

VLA.
pp
sub. mp
S.P.
7:4 *5:4*

VC.
pp
sub. mp
S.P.
3:2 *7:4*

CB.
c.l. batt. gett.
7:4 *5:4*
ppp *sf*

ELEX.
mf
mf *mf*
s017.wav

FL. 83

OB.

CL.

HP. 83

PERC. CROTALES

PNO. 83

VN. 83

VLA. 83

VC. 83

CB. 83

ELEX. 83

Get into the Score! Full Score Parts.

PICCOLO

FL. *mf decresc.* 7:4 \downarrow 3:2 \downarrow 7:4 \downarrow 5:4 \downarrow 3:2 \downarrow

OB. *mf decresc.* 6:4 \downarrow 7:4 \downarrow 7:4 \downarrow 7:4 \downarrow

BASS CLARINET 6:4 \downarrow 7:4 \downarrow

CL. 8^a *p.d.l.t.* 8^a *loco* 6:4 \downarrow 8^a *loco*

HP. *mf decresc.* 7:4 \downarrow 3:2 \downarrow

PERC. CROTALES 5:4 \downarrow *mf decresc.* *loco*

PNO. 7:4 \downarrow 5:4 \downarrow *mf decresc.* 7:4 \downarrow

(upper staff: 15^a here until m. 91)

VN. *mf decresc.* 5:4 \downarrow 7:4 \downarrow 5:4 \downarrow

VLA. *mf decresc.* 5:4 \downarrow 6:4 \downarrow 5:4 \downarrow

VC. *mf decresc.* 5:4 \downarrow

CB. *c.b. batt. gett.* *ff* *mf decresc.* *arco* *S.T.* 7:4 \downarrow *mf decresc.*

ELEX. *p* *s018.wav* *crol. + c.b.* (35)

Fl.

Ob.

Cl.

HP.

Perc.
CROTALES

Pno.

Vn.

Vla.

Vc.

Cb.

Elex.

90 Cascading Breath Resonances

FL.

OB.

CL.

BSN.

HP.

PERC.
CROTALES

PNO.

VN.

VLA.

VC.

CB.

ELEX.

loco

(lo)

bow(s)

[S.P.]

mp

loco

6:4

[S.P.]

3:2

5:4

7:4

pp

p

s019.wav

FL, OB, crot., str.

(36)

(37)

92

FL. *p*

OB.

CL. *mp*

92

HP.

PERC. *CROTALES* *pppp* *pp* *pp* *p* *pppp*

PNO.

92

VN. *pp*

VLA. *pp* *ppp* *ppp* *p*

VC. *pp*

CB. *mf* *ppp* *p*

ELEX. *FL, OB, crot., str.* (38) *FL, OB, crot., str.* (39) *FL, OB, crot., str.* (40)

94

pp

pp

pp

bow(s) *VIBRAPHONE* *CROTALES*

Musical score for TRANSOM by Louis Goldford, page 28, showing staves for various instruments. The score is in 2/4 time and measures 95.

FL.: Measures 95-96. Dynamics: *pppp*, *pp*, *pp*, *ppp*.

OB.: Measures 95-96. Dynamics: *p*, *ppp*.

CL.: Measures 95-96. Dynamics: *ppp*, *p*.

HP.: Measure 95.

PERC. (VIB.): Measures 95-96. Dynamics: *ppp*, *pp*.

PNO.: Measure 95.

VN.: Measures 95-96. Dynamics: *S.P.*, *pp*, *ppp*.

VLA.: Measures 95-96. Dynamics: *S.T.*, *pp*.

VC.: Measures 95-96. Dynamics: *ppp*.

CB.: Measures 95-96. Dynamics: *pp*, *ppp*.

ELEX.: Measures 95-96. Dynamics: *pp*.

Measure numbers: (41), (42), (43).

98

FL.  *p*

OB.

CL. *pppp* *pp*

HP.

PERC. *pp* **CROTales** *pp*

PNO.

VN. *mp* *3:2* *5:4* *pp*

VLA. *pp* *5:4* *p* *mp* *pp*

VC. *pp* *5:4* *7:4* *p* *5:4* *7:4* *pp*

CB. *mp* *5:4* *7:4*

ELEX. *mp* *s020.wav* FL, OB, crot., str. FL, OB, crot., str. FL, OB, crot., str.

44 45 46

102

FL. *IOI* $\text{3:2}\downarrow$ $\text{7:4}\downarrow$ *pp* $\text{5:4}\downarrow$ *pp* $\text{3:2}\downarrow$ *ppp*

OB.

CL. *IOI* $\text{3:2}\downarrow$ $\text{7:4}\downarrow$ *p* $\text{3:2}\downarrow$ *ppp*

HP.

IOI *VIBRAPHONE* $\text{7:4}\downarrow$ *bow(s)* $\text{7:4}\downarrow$ *pp* $\text{7:4}\downarrow$ *p* $\text{7:4}\downarrow$ *ppp*

PERC.

PNO.

IOI *VN.* $\text{3:2}\downarrow$ *p*

IOI *VLA.* $\text{7:4}\downarrow$ *pp* $\text{5:4}\downarrow$ *p*

IOI *VC.* $\text{5:4}\downarrow$ *pp* $\text{3:2}\downarrow$ *p* $\text{7:4}\downarrow$ *p*

IOI *CB.* $\text{7:4}\downarrow$ *ppp*

ELEX. $\text{FL, OB, crot., str.}$ (47) $\text{FL, OB, crot., str.}$ (48) $\text{FL, OB, crot., str.}$ (49)

FL. 104

OB.

CL.

HP.

PERC. **VIB.**

PNO.

VN.

VLA.

VC.

CB.

ELEX.

104

5:4

3:2

6:4

7:4

pp

p

ppp

S.P.

S.T.

pp

ppp

S.P.

S.T.

pp

ppp

S.T.

pp

ppp

S.P.

5:4

7:4

pp

S.P. loco

7:4

7:4

ppp

ppp

pp

pp

pp

pp

ppp

5:4

7:4

pp

S.T.

pp

ppp

50

51

52

107

FL.

OB.

CL.

HP.

PERC. [VIB.]

PNO.

VN.

VLA.

VC.

CB.

ELEX.

109



b 5:4 7:4 *mp*

5:4 6:4 *pppp*

7:4 6:4 *pppp*

107

5:4 7:4 *p* *bow(s)* *CROTales* 7:4 *pp*

107

5:4 3:2 *pp* 3:2 *p*

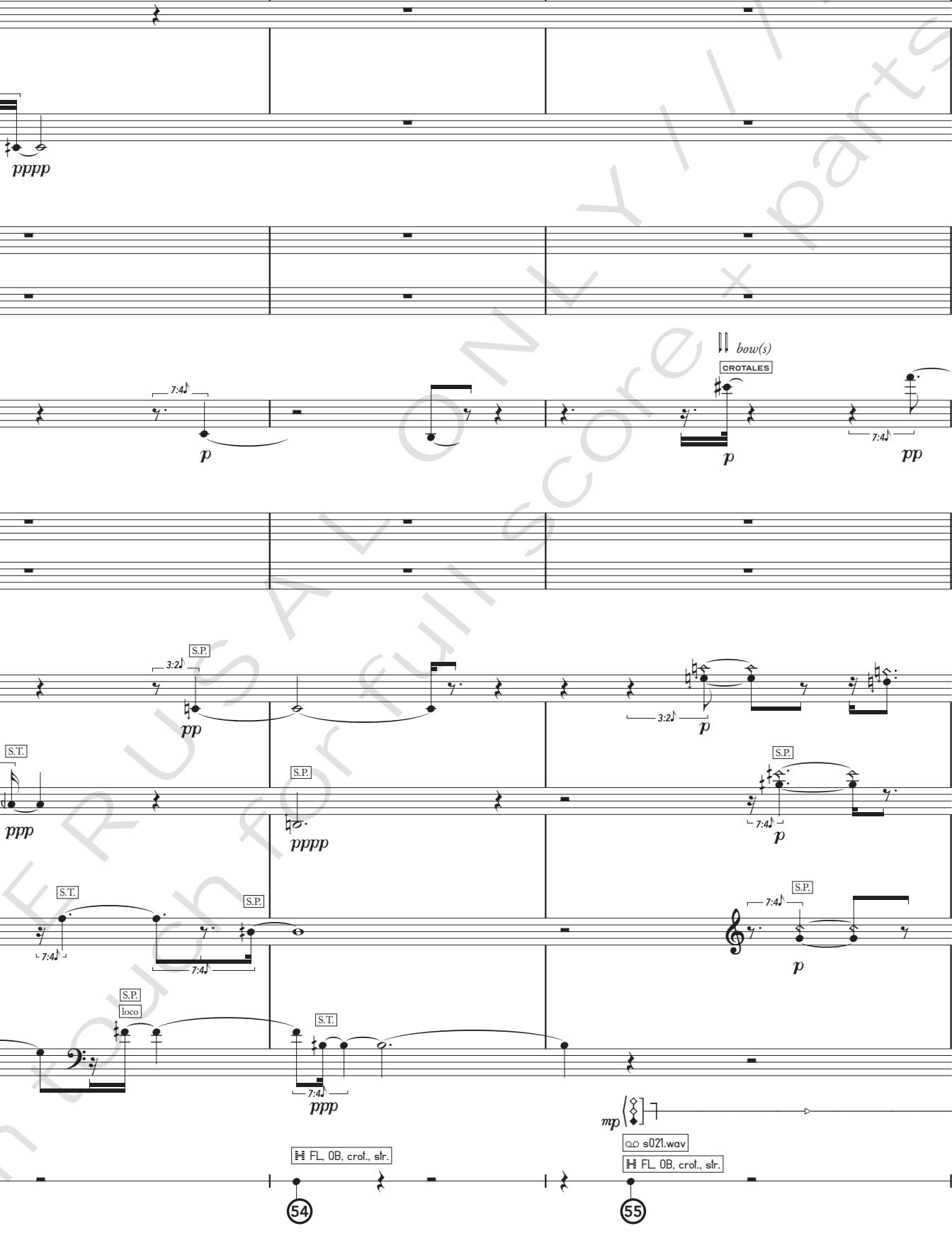
5:4 *S.T.* *pppp* 7:4 *p*

5:4 *S.P.* *S.T.* *S.P.* 7:4 *p*

5:4 *pppp* 7:4 *ppp* 7:4 *p*

5:4 *S.T.* *loco* *S.T.* 7:4 *mp* *s021.wav*

53 54 55



112

FL.

OB.

CL.

HP.

PERC.
CROTALES

PNO.

VN.

VLA.

VC.

CB.

ELEX.

56

57

58

FL. I_3 5:4 pp

OB. I_3

CL. I_3

HP. I_3

PERC. CROTALES pp

PNO. I_3

VN. I_3 3:2 pp

VLA. I_3 pp

VC. I_3 6:4 mp

CB. I_3 5:4

ELEX. FL, OB, crot., str. (59)

FL, OB, crot., str. (60)

116 A tempo

FLUTE ord.

FL. *mf sub.* *pp*

OB. *mf sub.* *5:4* *3:2* *pp*

CL. *mf sub.* *7:4* *5:4* *pp*

HP.

VIBRAPHONE *bow(s)*

PERC. *mf sub.* *bow(s)* *CROTALES* *3:2* *mf sub.*

PNO. *mf sub.*

VN. *mf sub.* *pp*

VLA. *mf sub.* *5:4* *5:4*

VC. *mf sub.* *5:4*

CB. *mf sub.*

ELEX. *f* *s022.wav* *FL, OB, crol., str.* *61*

119 Shattering $\text{♩} = \text{ca. } 56 - 60$

FL. OB. CL. HP. PERC. PNO. VN. VLA. VC. CB./ELEX.

mp decresc. 6:4 6:4 5:4 5:4 7:4 3:2 7:4

mp decresc. 6:4 6:4 5:4 5:4 7:4 5:4 6:4

mp decresc. 6:4 6:4 5:4 5:4 5:4 6:4

ord. 8^a loco

mp decresc. 6:4 6:4 5:4 5:4 5:4 7:4

hard yarn
VIBRAPHONE

ord. 8^a loco

mp decresc. 6:4 6:4 6:4 5:4 5:4 7:4

ord.

mp decresc. 6:4 6:4 5:4 5:4 7:4 5:4

pp mp decresc.

ord.

mp decresc. 6:4 5:4 3:2 5:4

ord.

pp mp decresc.

ord.

pp 3:2 mp decresc. harmonizers off

FIRST DRAFT

123 Accumulation ($\text{♩} = \text{ca. } 56 - 60$)

FL. 121 pp pp cresc.

OB. 121 pp pp cresc.

CL. 121 pp pp cresc.

HP. 121 5:4:8 7:4:8 7:4:8 7:4:8 pp cresc.

PERC. 121 5:4:8 7:4:8 7:4:8 7:4:8 pp cresc.

PNO. 121 5:4:8 6:4:8 3:2:8 5:4:8 7:4:8 7:4:8 7:4:8 pp cresc.

VN. 121 5:4:8 7:4:8 7:4:8 7:4:8 pp cresc.

VLA. 121 7:4:8 7:4:8 7:4:8 6:4:8 6:4:8 pp cresc.

VC. 121 6:4:8 7:4:8 7:4:8 3:2:8 3:2:8 5:4:8 3:2:8 pp cresc.

CB. 121 7:4:8 5:4:8 7:4:8 3:2:8 7:4:8 7:4:8 3:2:8 pp cresc.

ELEX. 121 8b -

Musical score for TRANSOM by Louis Goldford, page 38, featuring ten staves of musical notation for various instruments. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BCL.), Horn (HP.), Percussion/Vibraphone (PERC./VIB.), Piano (PNO.), Violin (VN.), Cello (VLA.), Double Bass (VC.), and Electronics (ELEX.). The music is set in common time (indicated by '124') and consists of two systems separated by a vertical bar line. Measure times are indicated above the staff for each measure. The score uses a mix of standard musical notation and rhythmic patterns represented by vertical bars and dots. Dynamics such as *mp* (mezzo-forte) and *loco* (locally) are also present. The piano part includes a section labeled '(8b)'.

126

FL. *to PICCOLO*

PICCOLO

OB.

CL.

HP. *8a-*

p

PERC.

VIB.

PNO. *sfz*

p *loco*

VN.

VLA.

VC.

CB.

ELEX.

129

FL. 128

OB.

CL.

HP. 128 8^a-

PERC. VIB. 128

PNO. 128 loco 8^a-

VN. 128

VLA. 128

VC. 128

CB. 128

ELEX. 128

FIRST DRAFT

FL. 7:4 *p cresc.*

OB. 5:4 5:4

CL. 3:2 5:4 5:4 7:4

HP. 5:4 3:2 3:2 7:4 5:4 5:4 7:4

PERC. 5:4 3:2 3:2 7:4 5:4 5:4 7:4

PNO. 7:4 5:4 7:4 5:4 7:4 5:4 7:4

VN. 7:4 3:2 3:2 7:4

VLA. 7:4 5:4 5:4 7:4 5:4 7:4 6:4

VC. 7:4 5:4 5:4 7:4 5:4 7:4 6:4

CB. 7:4 5:4 5:4 3:2 3:2 5:4 6:4 5:4

ELEX.

134

FL.

OB.

CL.

HP.

PERC.

VIB.

PNO.

(8b)

loco

VN.

VLA.

VC.

CB.

ELEX.

FIRST DRAFT

FL. 136

OB.

CL.

HP. 136 8^a-

PERC. 136

VIB.

PNO. 136 8^a-

VN. 136 mf

VLA. 136 mf

VC. 136 mf

CB. 136 mf

ELEX.

138 Steady Pulses + Loops (in Eightths) ♩ = ca. 120

FL. *f*

OB. *f*

CL. *f*

HP. (15^a here until m. 153) *f*

PERC. (VIB.) *f*

PNO. (15^a here until m. 153) *f*

VN. (verso S.P.) [avoiding a "scratchy" sound] *mp* [light articulation; inside the sound of PIANO & HARP]

VLA. (verso S.P.) [avoiding a "scratchy" sound] *mp* [light articulation; inside the sound of PIANO & HARP]

VC.

CB.

ELEX. *mp* [s023.wav] (62)

FL.

OB. *mp [light articulation; inside the sound of PIANO & HARP]*

CL. *[light articulation; inside the sound of PIANO & HARP]*

HP.

PERC.

PNO.

VN.

VLA. *[light articulation; inside the sound of PIANO & HARP]*

VC. *[verso S.P.] [avoiding a "scratchy" sound]*
mp [light articulation; inside the sound of PIANO & HARP]

CB. *[verso S.P.] [avoiding a "scratchy" sound]*
mp [light articulation; inside the sound of PIANO & HARP]

ELEX.

142

FL.

OB.

CL.

HP.

PERC.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

f

s024.wav

(63)

Get in touch for full score

FL.

OB.

CL.

HP.

PERC.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

146

FL.

OB.

CL.

HP. *hocket with PIANO (until m. 152)*

PERC.

PNO. *hocket with HARP (until m. 152)*

VN.

VLA.

VC.

CB.

ELEX. *mp* *s025.wav*

64

A musical score page for the composition "TRANSOM" by Louis Goldford. The page is numbered [48]. At the top right, it says "TRANSOM | Louis GOLDFORD (2024) | full score | Draft #1 | page 48 of 73". The score consists of ten staves, each representing a different instrument or electronic source. From top to bottom, the instruments are: Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (HP.), Percussion (PERC.), Piano/Harp (PNO.), Violin (VN.), Viola (VLA.), Cello (VC.), and Double Bass (CB.). Below these staves is an "ELEX." (Electronics) staff. Measure numbers 146 and 152 are indicated above certain staves. Dynamics such as "ff" (fortissimo) and "mp" (mezzo-forte) are marked. A large, bold arrow points downwards from the top of the page towards the ELEX. staff at measure 64. A watermark reading "Get in touch for full score" is repeated diagonally across the page. In the bottom right corner of the score area, there is a small circular mark containing the number "64".

FL.
OB.
CL.
BASSOON
HP.
PERC.
PNO.
VN.
VLA.
VC.
CB.
ELEX.

148
149
150
151
152
153
154
155

151

hocket with VIOLIN + VIOLA (until m. 155)

FL.

OB.

CL.

HP.

PERC.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

Get in touch for full score parts.

FL.

OB.

CL.

HP. $\oplus\oplus$

PERC.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

FL.

OB.

CL.

HP.

PERC.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

156 Waves of Accumulation + Shattering (*legato*) ♩ = ca. 56 – 60

FL. Ob. Cl. HP. PERC. PNO. VN. VLA. VC. CB. ELEX.

bow(s) *VIBRAPHONE* *hard rubber* *loco* *lococo* *S.T.* *pppp* *mp* *7:4J* *6:4J* *5:4J* *3:2J* *p* *ppp* *5:4J* *8b* *pppp* *mp* *7:4J* *6:4J* *5:4J* *3:2J* *pp* *pppp* *mp* *7:4J* *6:4J* *5:4J* *3:2J* *7:4J* *6:4J* *5:4J* *3:2J* *pp* *pppp* *mp* *7:4J* *6:4J* *5:4J* *3:2J* *7:4J* *6:4J* *5:4J* *3:2J* *pp*

QD s005.wav FL, VA

159

FL. *pp* *mp*

OB. *pp* *mp*

CL. *pp* *mp*

HP. *pp* *mp*

PERC. *bow(s)* *pp* *mp*

PNO. *pp* *mp*

(Sb)-----

VN. *c.l. tratto* *pp* *mp*

VLA. *pp* *mp*

VC. *ord.* *pp* *mp*

CB. *ord.* *pp* *mp*

ELEX. *s007.wav* *WWs* (67)

FIRST DRAFT

162

FL.

OB.

CL.

162

HP.

162

PERC. VIB.

162

PNO.

VN.

VLA.

162

VC.

162

CB.

162

ELEX.

pppp

167

FL. *pp* *mp*

OB. *pp*

CL. *pp* *mp* *7:4* *mp*

HP. *pp* *⊕⊕* *3:2* *mp*

PERC. *VIB.*

PNO. *pp* *3:2* *mp* *Re..*

VN. *pp* *5:4* *6:4* *mp*

VLA. *pp* *7:4* *6:4* *7:4* *6:4* *mp*

VC. *pp* *7:4* *3:2* *mp*

CB. *pp* *3:2* *3:2* *5:4* *mp*

ELEX. *pp* *3:2* *5:4* *mp*

s027.wav
WWs

(68)

FL. *170* *5:4* *5:4* *3:2* *ord.* *pp*

OB. *170* *5:4* *3:2* *pp*

CL. *170* *5:4* *7:4* *7:4* *pp*

HP. *170* *6:4* *5:4* *7:4* *5:4* *5:4* *pp*

PERC. *VIB.*

PNO. *170* *7:4* *5:4* *3:2* *3:2* *5:4* *5:4* *pp* *loco*

VN. *170*

VLA. *170*

VC. *170*

CB. *170*

ELEX. *170*

173

FL.

OB.

CL.

HP.

PERC.
VIB.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

bow(s)

pp

c.l. batt.

p

c.l. batt.

p

c.l. batt.

p

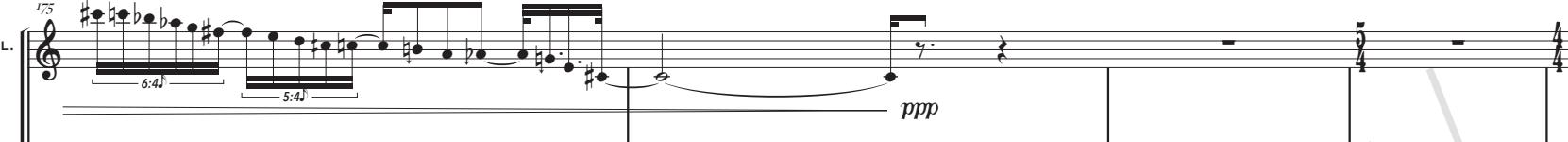
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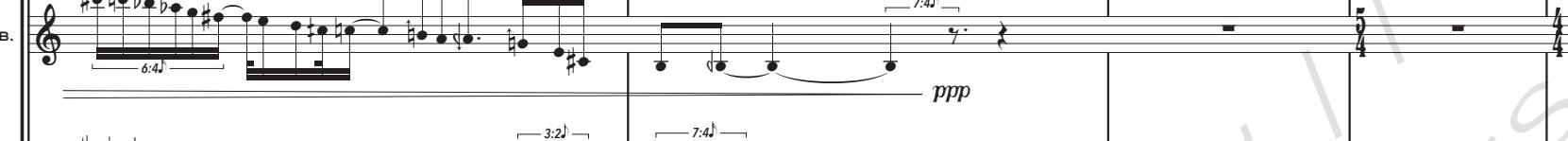
s028.wav

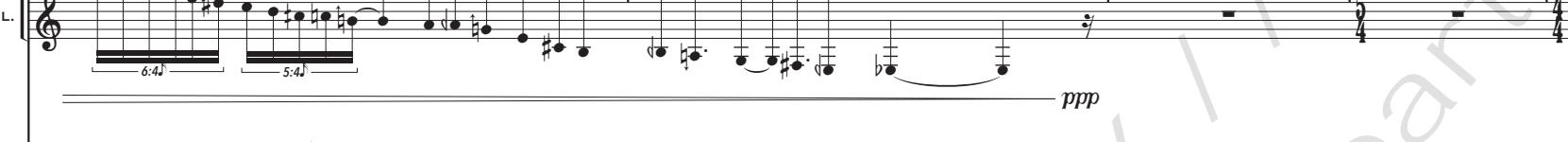
WWs. vib.

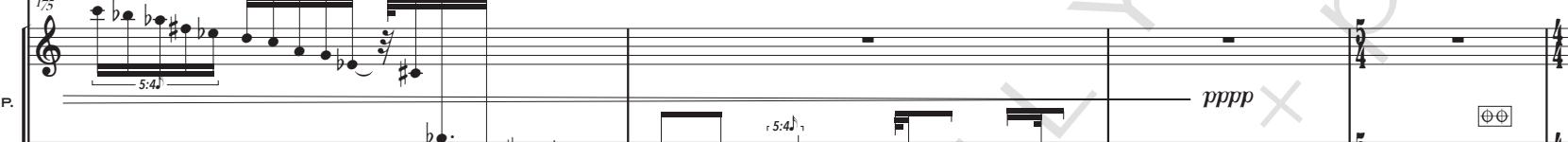
69

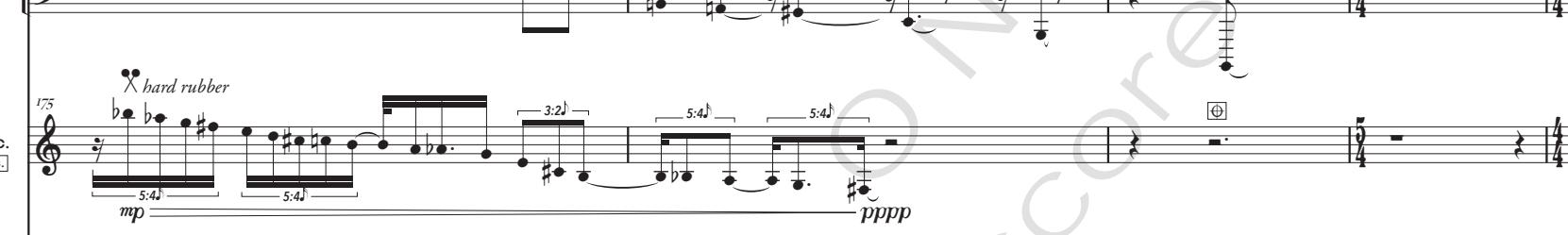
FIRST DRAFT

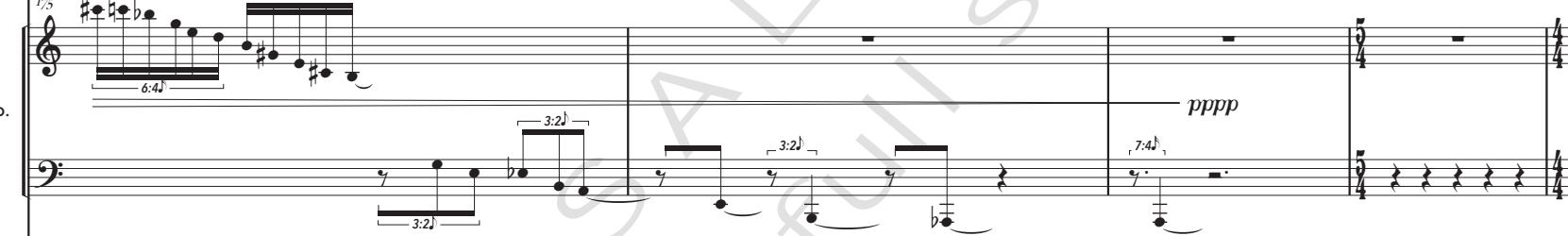
FL. 175 

OB. 175 

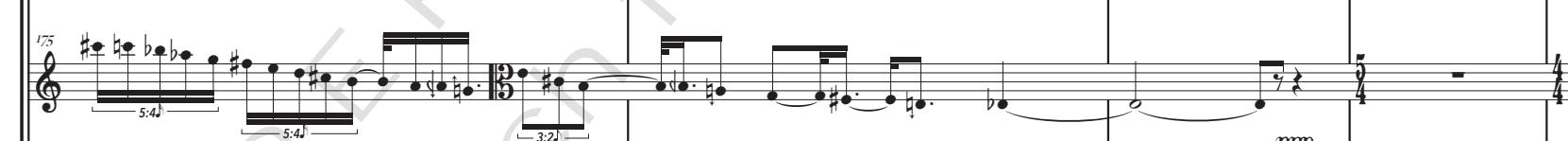
CL. 175 

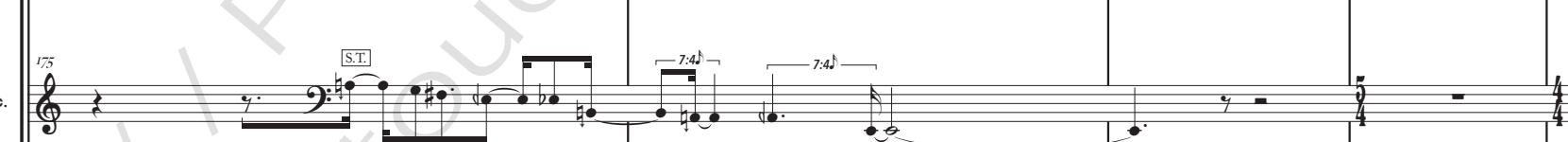
HP. 175 

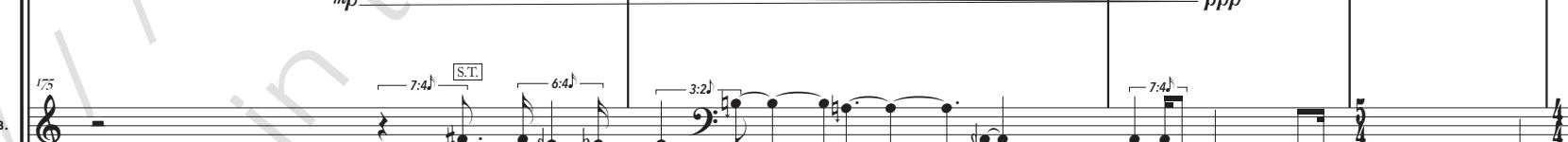
PERC. [VIB.] 175 

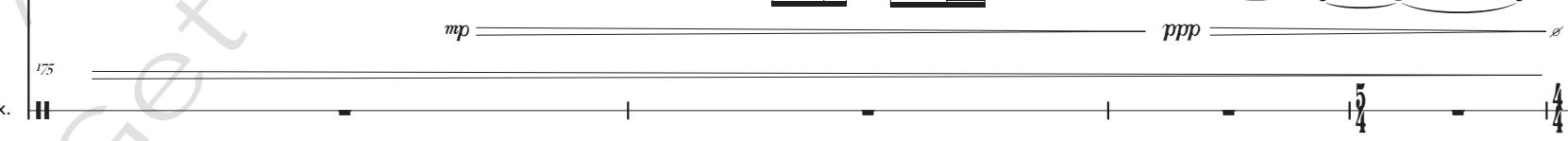
PNO. 175 

VN. 175 

VLA. 175 

VC. 175 

CB. 175 

ELEX. 175 

179

FL. *p* *mf decresc.* 3:2J

OB. *p* *mf decresc.* 3:2J

CL. *p* *mf decresc.* 3:2J

HP. *mf decresc.* 3:2J

PERC. *mf decresc.* 3:2J

PNO. *mf decresc.* 3:2J

VN. *mp* *mf decresc.* S.T. 6:4J

VLA. *mp* *mf decresc.* S.T. 6:4J

VC. *c.l. batt.* *mp* *mf decresc.* 5:4J 7:4J 7:4J

CB. *c.l. batt.* *mp* *mf decresc.* 5:4J 5:4J 5:4J 7:4J 7:4J 7:4J 7:4J

ELEX. *s029.wav* *WWs* 70

181

FL.

OB.

CL.

HP.

PERC.
VIB.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

pppp

S.T.

Musical score for TRANSOM by Louis Goldford, page 62, showing parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BASSOON), Percussion (PERC.), Piano (PNO.), Violin (VN.), Viola (VLA.), Cello (VC.), Double Bass (CB.), and Electronics (ELEX.). The score is in 183 time. The parts are arranged vertically, with each instrument having its own staff. The score includes dynamic markings such as *pppp*, *fff*, and *p*. Measure numbers 183 are indicated at the beginning of several staves. The score is divided into measures by vertical bar lines.

186

FL. *p* *mf decresc.*

OB. *p* *mf decresc.*

CL. *p* *mf decresc.*

HP. *p* *mf decresc.*

PERC. *vib.* *mf decresc.*

PNO. *mf decresc.*

VN. *mp* *f pp sub.* *1/2 c.l. tratto*

VLA. *mp* *f pp sub.* *1/2 c.l. tratto*

VC. *mp* *f pp sub.* *1/2 c.l. tratto*

CB. *mp* *f pp sub.* *1/2 c.l. tratto*

ELEX. *s030.wav* *WWs* *slr.*

(71) (72)

[64]

TRANSOM | Louis GOLDFORD (2024) | full score | Draft #1 | page 64 of 73

188

FL.

OB.

CL.

HP.

PERC.
VIB.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

pppp

pppp

pppp

pppp

Breath-like, grainy; irregular shades of pitch and noise.
Harmonizers create hazy, cloud-like clusters.

Breath-like, grainy; irregular shades of pitch and noise.
Harmonizers create hazy, cloud-like clusters.

Breath-like, grainy; irregular shades of pitch and noise.
Harmonizers create hazy, cloud-like clusters.

FIRST DRAFT

192

FL.

OB.

CL. *pppp*

HP. *pppp*

PERC. *pppp*

PNO. *no pedal*

VN.

VLA.

VC.

CB.

ELEX.

FIRST DRAFT

[66]

196

FL. 194 196

OB.

CL.

HP. 194

PERC. (VIB.) 194

PNO. 194

VN. 194

VLA. 194

VC. 194

CB. 194

ELEX. 194

∞ s031.wav WWs (73)

197

FL.

OB.

CL.

HP.

PERC.
VIB.

PNO.

VN.

VLA.

VC.

CB.

ELEX.

gradually to S.P...

gradually to S.P...

gradually to S.P...

gradually to S.P...

FIRST DRAFT

199

FL.

OB.

CL.

199

HP.

PERC.
VIB.

199

PNO.

VN.

VLA.

VC.

CB.

ELEX.

199

FIRST DRAFT

This is a first-draft musical score for the composition 'TRANSOM' by Louis Goldford. The score is for a full orchestra and includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (HP.), Percussion/Vibraphone (PERC./VIB.), Piano (PNO.), Violin (VN.), Viola (VLA.), Cello/Bass (VC./CB.), and Electronics (ELEX.). The score is dated 2024 and is page 68 of 73. The music is in 4/4 time and consists of several measures. Measure 199 begins with a rest for most instruments. The strings (VN., VLA., VC.) play eighth-note patterns with dynamic markings like 7:4, 3:2, 5:4, and 6:4. The piano has a sustained note. The bassoon has a sustained note with a dynamic marking of 6:4. The percussion/vibraphone part includes a dynamic marking of mp. The electronics part has a dynamic marking of mp. The score is labeled 'FIRST DRAFT' at the bottom.

201 Bright (exaggerated hairpins) $\text{♩} = 60$

PICCOLO

FL. $\text{♩} = 5:4$ $\text{♩} = 5:4$ $\text{♩} = 5:4$ $\text{♩} = 3:2$

OB. $\text{♩} = 7:4$ $\text{♩} = 5:4$

CL. $\text{♩} = \text{ord.}$ $\text{♩} = mp$

HP. $\text{♩} = 8^{\text{a}}$ $\text{♩} = \text{⊕⊕}$

PERC. **CROTALES** $\text{♩} = 7:4$ $\text{♩} = 7:4$ $\text{♩} = \text{⊕}$ $\text{♩} = \text{hard rubber}$ $\text{♩} = \text{CROTALES}$

PNO. $\text{♩} = mp$ $\text{♩} = 7:4$

VN. $\text{♩} = 7:4$ $\text{♩} = mp$ $\text{♩} = 7:4$

VLA. $\text{♩} = 7:4$ $\text{♩} = 5:4$ $\text{♩} = 3:2$

VC. $\text{♩} = 7:4$ $\text{♩} = mp$ $\text{♩} = 5:4$

CB.

ELEX. [irregular, gestural time] $\text{♩} = \text{dur. } 1'1"$ $\text{♩} = \text{harmonizers off}$

203

FL.

OB.

CL.

HP.

PERC.
CROTALES

PNO.

VN.

VLA.

VC.

CB.

ELEX.

206

RESONANT TILE or SHORT STEEL BEAM or PLATE

improvise scrapes on a RESONANT TILE or a SHORT STEEL BEAM or PLATE using the shaft of a screw or a reibestock or a friction mallet, matching the character of recorded sound s033.wav. Blend with PIANO & HARP tremolos (until end).

[diamond diamond] ≈ mm mmm mmm :

s033.wav dur. 0'23"

(75)

208

211

FL.

OB.

CL.

208

HP.

PERC.

PNO.

VN.

VLA.

VC.

OB.

ELEX.

Get in touch for a full score.

208

improvise waves of soft, intermittent tremolos on lowest strings inside piano, listening for similarities + correspondences in HARP (until end)

soft yarn

ppp

8b -

208

add LOG DRUMS, TEMPLE BLOCK, BONGOS, and BASS DRUM.

improvise scrapes + rapidly rearticulated patterns on 3 sizes of LOG DRUMS, TEMPLE BLOCK, BONGOS and a BASS DRUM using felt mallets + reibstock, matching character of recorded sound s034.wav. Blend with PIANO & HARP tremolos, added to texture of metallic scraping sounds (until end).

208

s034.wav dur. 115"

WWs

76

77



215

217 Approximate Measure Count* (here until end)

FL. 213

OB.

CL.

HP. 213 loco 5:4 \downarrow

improvise waves of soft, intermittent, unmeasured tremolos on lowest strings of the harp, listening for similarities + correspondences in PIANO (until end)

soft yarn (or if no mallets available, tremolo éolian on lowest strings)
ppp

PERC.

PNO.

VN. 213 7:4 \downarrow

VLA. 213 6:4 \downarrow

S.T.

VC. 213 7:4 \downarrow

S.T.

CB. 213 7:4 \downarrow 5:4 \downarrow

ELEX. 213 mp

*Measures provided roughly correspond to length of final sound file event.
Precise ending point after collective fade may be determined by ensemble.

222

FL.

OB.

CL.

222

HP.

PERC.

222

PNO.

222

VN.

222

VLA.

222

VC.

222

CB.

222

ELEX.

Duration ca. 18:00.
29 January 2024
Berlin

ISMN 979-0-2325-7575-9



9 790232 575759 >



Get in touch for full score + parts.
PERUSAŁ ONLY - - - - -