

for the International Contemporary Ensemble

MAUVAISE FOI

for soprano, ensemble, electronics, and reactive lighting

LOUIS GOLDFORD (2022)

Version 24/10/2022

Partition et matériel disponibles sur:



www.babelscores.com

// INSTRUMENTATION

PICCOLO
BASSOON
SOPRANO SAXOPHONE

HORN IN F
TRUMPET IN C

ELECTRIC GUITAR

PERCUSSION

crotolas
bell plates (E^b4, E4, B^b4)
vibraphone
sampler (keyboard or percussion controller*)

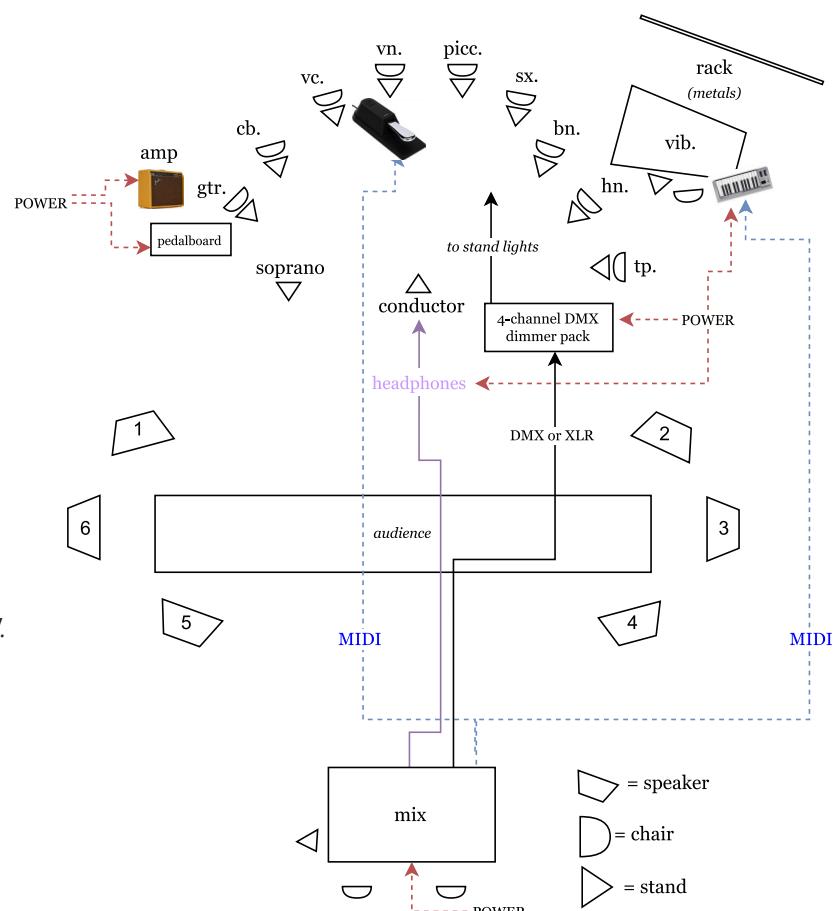
*e.g. A Keith McMillen BopPad may be used in place of a MIDI keyboard.

SOPRANO

VIOLIN
CELLO
BASS

ELECTRONICS

STAGE PLOT //



// GENERAL NOTATION



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.

with TRUMPET

immediately blend with TAPE morph

"With" 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.

Beat with BASSOON.

behind GUITAR + WINDS

"Beat with" indicates a closely detuned relationship among pairs of instruments that should work to produce audible beating or sidebands. For rehearsal efficiency, these precise relationships are not given (i.e. precision in Hz); it is enough if each pair "listens in" and achieves beating of any kind. Time permitting, more specific intonation goals may be assessed in rehearsal depending on practicalities. *Flz.* and *tremolo* often assist with this effect.

"Behind" or **"shadow"** describes a background layer assignment.

→ **linear transitions** e.g. vertical string bowing, guitar pedal, or brass mute positions

→ **complex transitions** e.g. timbral "morphing" glissando algorithm (in electronics)

→ **glissando** (freely fingered or a continuous portamento)

→ **steady state** single pitch or cluster

→ **unstable, erratic** but otherwise repetitive

→ **stable, wide vibrato**

→ **unstable, erratic vibrato**

→ **circular bowing** (stable, regular)

Broadband cluster of white noise



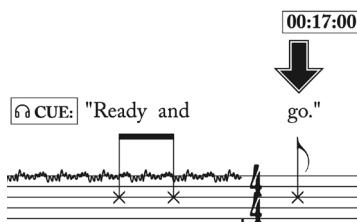
The **Hauptstimme** is employed even within globally fused aggregates to indicate the most salient components of an overall timbre, especially as it evolves over the duration of an orchestrated chord. Its use is especially pertinent where the instrumental writing coincides with the GLOSSY algorithm (in the electronics). Here, certain frequency components are foregrounded but quickly recede into a background layer as partials fade in and out of the texture. In such moments these salient components should emerge naturally. The use of the *Hauptstimme*, therefore, provides visual confirmation and a focus for shaping these complex, moving, aggregate sonorities.



Fermatas are always short, extremely temporary and fleeting, sometimes optional events, typically lasting between 0.5–1.0 second. These are always used to synchronize the written music with the events of longer recording sequences in the electronics. Specific information about each cue appears in score. Some fermatas will be **unnecessary in performance when the conductor maintains a strict pulse**. Fermatas mark temporary resting points in cases where the ensemble moves slightly ahead of the longer cues.



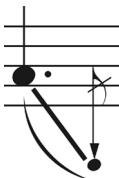
Large black arrows indicate cue points in the electronics, appearing with a boxed **time point** that refers to a moment of synchronization prepared with a "Ready—and—go" cue in the in-ear (IEM) monitor worn by the conductor.



Timings are always relative to a previously launched event number, e.g. at m. 56 the arrow is placed 17 seconds into the current pedal event (30, which launches in m. 52), and the cue begins 1 second before this arrow.



Large white arrows indicate periodic ensemble synchronization points in a complex texture; e.g. beats on which all instruments play (or a majority).



Arrows pointing to a notehead indicate an **approximate, extreme** pitch goal, e.g. m. 95 of the guitar part. Here, the arrow indicates an approximate low position relative to the guitar bridge clef. At other times, this arrow is used to indicate a pitch as high or low as possible.

ord.

Ordinario cancels (1) in **WINDS & BRASS**, a play mode such as flutter tongue and not a mute position, (2) in **GUITAR**, a play mode and not a pedal setting or an octave designation (e.g. *loco*), (3) in **SOPRANO**, fry or any timbral deviation from pure tone, and (4) in **STRINGS**, any play mode or bowing position.

SECTIONAL INSTRUCTIONS //

These texts appear in score using a smaller typeface. Reprinted here for convenience using larger text.

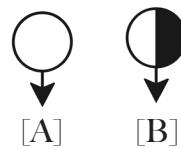
Mm. 60–77: Instruments are paired and slightly detuned to exploit specific **beating patterns** in the synthetic sound. **Notated dynamics may need to be adjusted** in order to achieve this beating, depending on numerous factors that may only become apparent once ensemble work begins in the concert environment. **Flutter and tremolo** are added to enhance this effect, but **may be revoked** if beating persists without it. **Please focus on this emergent quality:** at the level of each pair of players listening to one another and at the level of ensemble balance.

Mm. 78–107 ("Continuous Change"): Cues are longer (often many measures) and include morphing synthesis between timbral objects (voice and instrumental prototypes, e.g. trumpet or guitar). Instruments discretize the continuously moving pitches always in flux between these timbral objects, and should **strive to blend** with synchronous **TAPE**. Instruments should not mask the voice when it emerges in the tape part. **WINDS** should **stagger breathe freely** and use any combination of microtonal fingerings or lipping up/down to best approximate the shapes outlined by notated glissandi. **STRINGS** should freely break glissandi for necessary string crossings but should strive to hide or taper them as best as possible.

Mm. 116–178 ("Continuous Change [Come sopra]"): Overall this material is just as it was in mm. 78–107, but some cues are even longer and include **more distorted, noisy** elements. In mm. 116–117 hairpin dynamics in these first 2 bars should be emphasized (potentially overemphasized) to produce the impression of **doppler shift**.

Mm. 178–end ("Risset Arpeggios"): Duration appx. 1:30. Instruments respond to synthesis by **improvising** similarly quiet, occasional resonances of partials as they sound **cascading downward** in the texture. *Players should not strive to play "all" notated partials, but only those that they hear, when they hear them.* At 3 successive entry points (cued in the **TAPE** and by the **CONDUCTOR**), a new spectrum enters: players may choose to incorporate these new partials in their improvisation. Note that the previous spectrum sustains; do not omit the partials that came before. Use any combination of **mutes, air, harmonics (natural or artificial), bow or pedaling techniques** that favors a **veiled timbre** as needed to enhance blend throughout. Texture thins out and fades at its end. **No scordatura** of any string instruments: these partials refer to the virtual fundamentals notated in **TAPE**.

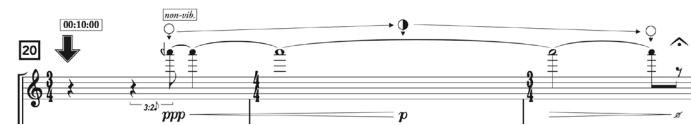
// WINDS + BRASS



souffle sounds: [A] exhaled air noise without resonance, and [B] exhaled "half-air" noise with some amount of pitch

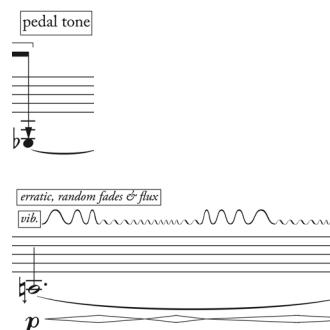
[A] [B]

PICCOLO + souffle sounds: Throughout the piece these indications are used to clarify moments where the piccolo should blend into the airy, resonant filters of the electronics. They are also used to clarify moments in the high tessitura of the piccolo at low dynamic levels, where the noise residual speaks louder than pitch. Only some pitch is desired. In passages like this (e.g. bar 20), please do not increase the dynamic to favor the purity of pitch.



Mm. 7: TRUMPET pedal tone: The arrow down on a notehead again indicates an approximate pitch. Ideally it is the E-flat, but an unstable, timbrally complex solution is also acceptable.

Mm. 137: improvisation on unstable vibrato + dynamics. These curves and hairpins suggest the kind of shapes that should be sought freely.



mute positions	○ open*	
	⊕ half-closed	*With a stop mute, the "open" position remains just far enough outside the bell to color the sound. In all other cases, open indicates an entire removal of the mute without coloration of the sound.
	● closed	

Hand mute (attacks) Attack the note in open (o) position but rapidly close (+) to produce an "ow" vowel; or the reverse, which produces a "wah."



The **TRUMPET cup mute** must be *adjustable*, allowing the cup to slide away from, and towards, the bell for a variably tight seal, e.g. Wallace cup mute.

The **HORN Silent Brass mute** may be replaced with an ordinary practice mute if absolutely necessary, e.g. if the Silent Brass is unaffordable. The timbre of the Silent Brass mute is preferred and strongly encouraged.

Brass mutes may be positioned on a small table within arm's reach to make some of the transitions more comfortable.

// ELECTRIC GUITAR

Special thanks to guitarist Nicola Hein for his guidance, expertise, and support.

Mm. 34 + throughout: Rapid exponential crescendos often appear slightly before the notated beat. Using an expression or volume pedal, start rapidly increasing gain slightly before the indicated duration to correctly place the "weight" of the note just at the culminating dynamic and/or rhythmic value.

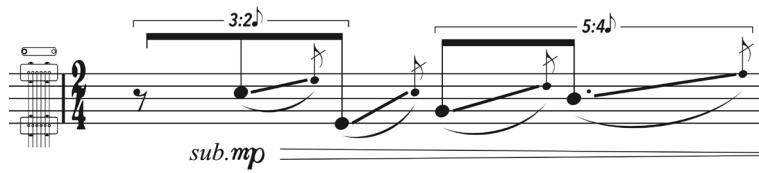


PEDALBOARDS. Ideal pedal settings are provided in score as a suggestion for desired timbres, effects, and distortion profiles. Since pedals differ from player to player, combinations of different pedals and reconfigured signal paths may be used to better approximate these ideal settings, which include use of the following:

- **2 expression pedals:** 1 for volume, another for pitch shifting. Depending on the pitch shifter chosen below, one of these may need to be a TRS pedal, e.g. the EHX Expression Pedal, M-Audio EX-P, Moog Ep-2 or EP3, Roland EV-5, Boss FV500L, etc.
- **pitch shifter:** e.g. electro-harmonix *Pitch Fork*
- **freeze:** with layers, e.g. electro-harmonix *Freeze* in **latch mode**
- **chorus delay, flanger, or tremolo:** in combination, but may be used interchangably if absolutely necessary
- **wah:** e.g. Dunlop *Cry Baby Std.*
- **distortion:** ideally with expressive tone-shaping parameters, e.g. Ibanez *Tube Screamer* series
- **parametric EQ:** to help shape the distortion colors, especially when these pedals aren't as flexible, e.g. m. 158.

Where possible, **QR codes linked to audio samples** in the score provide context for what some of these ideal settings should sound like.

Additionally, a guitar **glass slide/bottleneck** and a **steel wool sponge** are used to excite the strings as indicated in score. Steel wool is used in a slow, delicate, circular motion rocking back and forth (*no rubbing or abrasion of strings*) to create bands of noise and short, crackling impulsive grains.



A **guitar bridge clef** indicates vertical activation of the strings by the glass slide and steel wool sponge, for which exact pitches are not given, occupying a space relative to the normal strum/pluck region on a guitar with 2 pickups. Vertical movement is executed on a cluster of strings, its size proportional to the slide length or sponge diameter. For glass slide passages, glissandi occur with right-hand vertical motion alone; no left-hand stopped pitches are indicated.

High harmonics. As indicated in m. 4, rather than touch-4 artificial harmonics, an extended range pitch shifter may be used with the guitarist instead playing the lower note alone, *loco*, pitch shifting 3-octaves up. This solution may be used throughout the piece, in place of artificial harmonics, when this pedal is available.

PERCUSSION //

Wherever possible, *laissez vibrer* notation is used in cases where all sounding pitches can be damped simultaneously (e.g. upper staff crotales in mm. 93-94). Here, the attacks were notated on the previous page. But in cases where the damping of individual pitches is crucial, individual sustains remain in the score (e.g. lower staff vibraphone, same measures).

SOPRANO //

IPA format is used where individual vowels and consonants are sung in isolation from other consonants, syllables, and words, e.g. when these components are time-stretched. In most cases, the IPA is intended to resemble the French vowels and consonants of the text, or those in a slow transition:

- [i] as in "fille" or "free" — IPA #301 — close front unrounded
- [ø] as in "not" — IPA #313 — open back rounded
- [ɛ] as in "or" "bed" — IPA #326 — open-mid central unrounded
- [ɛ] as in "fête" — IPA #303 — open-mid front unrounded

bla(gues)

(p)arle

(m)ais

Omit the consonants in (parentheses). Sing only the part of the word that appears outside of the parentheses.

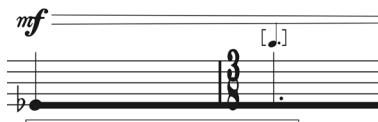
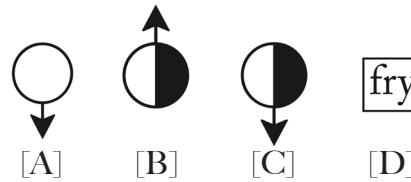
souffle sounds: [A] egressive air noise without resonance, "off the voice", [B] ingressive "half-air" noise with some amount of pitch, [C] egressive version of B, and [D] fry indication regardless of register, coloration, or direction of air.

◆ **The half-diamond** if often coupled with the half-air marking above to further convey a similar kind of "souffle" sound; as opposed to "full voice" events using traditional noteheads.

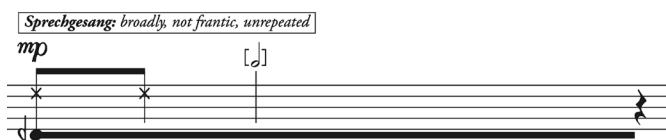
Boxed text underlay indicates a frantically-repeated, semi-improvisational iteration of the text on given pitch(es) for sustained duration. This occurs quickly but should be comfortable and not straining. Towards the end of the piece, another marking overrides this and explicitly directs the performer to fragment the text and perform it slowly, often without repeating. In this way, the box always indicates generalizable ad lib. activity for a given set of pitches and texts.

For example, in m. 173 this slower, unrepeated marking is combined with an indication to perform the material **Sprechgesang**:

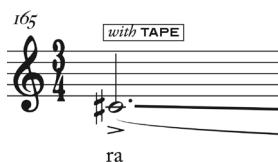
"**With tape**" appearing in the voice part indicates a strong coupling between the live and synthetic voice. The singer should blend as best as possible with this virtual voice. Usually the live part decrescendos and terminates *niente* as the synthetic voice morphs or "melts" into another timbral object. It is crucial to maintain this illusion, where possible, that both voices are one and the same.



C'est tout pour vous, salauds :
Toutes les petites sœurs
Tous les petits frères
dans la garrigue et dans l'eau



dans ... la garrigue ... et dans ... l'eau



II STRINGS

◆ **half-harmonic** stopping pressure (distorted sound)

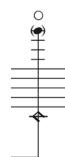
© **circular** or **oscillating** motion of the bow

Standard markings apply in cases of vertical bowing positions (**S.T. sul tasto**, **S.P. sul ponticello**, **E.S.P. extreme sul ponticello**, and **E.S.T. extreme sul tasto**).

N. normale cancels a deviation from standard bow pressure (e.g. from *flautando*), while **ord. ordinario** cancels a deviation from the traditionally centered lateral/vertical bow position.

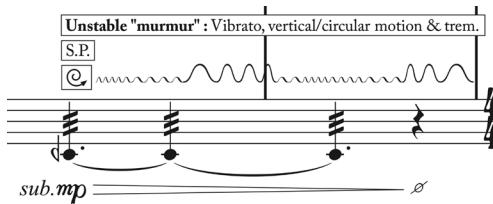
Unmeasured tremolos: 3 strokes are always employed. On a series of extremely short durations the effect of rapid change in fingering at a rate that varies from the tremolo should produce unexpected chaotic timbral results.

At **m. 17**, vary the rate of vibrato and circular motion of the bow at sometimes extreme vertical positions while also in a tremolo to produce a destabilized murmuring of the central pitch and timbre.

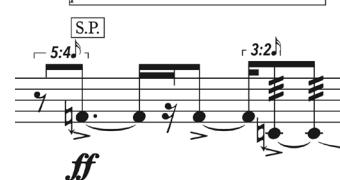


natural harmonic on a fundamental targetting a given partial

At **mm. 163 and 173 BASS** should slow the bow down slightly to introduce audible "grains" and harmonic distortion into the sound, which will blend with the metallic sounds in the **TAPE**.

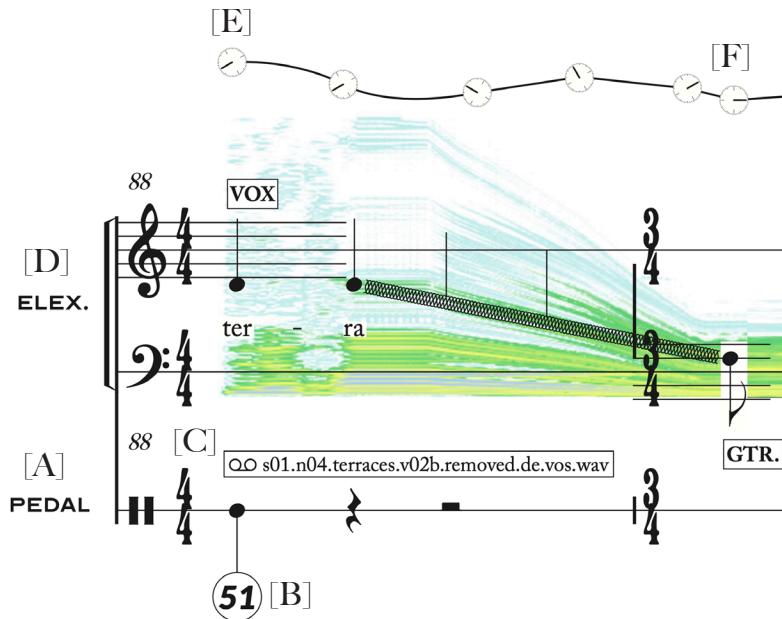


Mm. 163-164: Slow down bow drag.
grain, harmonic distortion, some over-pressure scratchiness, blend with TAPE



ELECTRONICS //

Email louis.goldford@columbia.edu for a complete technical rider on the electronics setup, including a detailed stage plot with audio connection and lighting diagrams, and instructions for operating the Max patch.



Throughout the piece, the launching of cues is shared by a **PEDAL** part [A] that can be operated by any musician in the ensemble and a **SAMPLER** (or other percussion controller) noted in the **PERCUSSION** (for precise execution of faster-moving events). The event number [B] is always circled, appearing with a boxed sound file name (QO) above it [C]. The **ELECTRONICS** staff [D] provides a simple morphology describing the sounds and includes rough descriptions of synthesis routines (e.g. filtering, metallic percussion sounds from Modalys, evolving sine wave chords, timbral morphing), all intended for synchronization with the live musicians. For example, in **m. 88**, the synthesis "morphs" from a vocal timbre ("VOX") to a guitar timbre ("GTR").

Above the electronics staff is a **simple spatial notation** describing how the sounds move in the multichannel speaker system. It consists of nodal points that resemble a clockface and connecting line segments. Here, the **vertical axis represents relative distance from the listener**, while the **nodes indicate an approximate angle around the listener**, imagining an "ideal listening position" at the center of these nodes (and hence, in the "sweet spot" at the center of the speaker array).

For example, at position [E] the sound is located far away at appx. 120° left of center and somewhat behind the listener. At position [F] the sound is now at 90° to the right and is somewhat closer. By reading the nodes between these points, one can easily trace a clockwise motion around the front of the listener with varying distance.

Not all of the sounds notated in the piece include explicit spatial details; only those in which a single sound source can be heard distinctly traveling among the speakers. The other sounds are still spatialized, however, but according to general principles. Mostly these sounds are random distributions that do not move, or those that move slowly in a circular trajectory along the circumference of the speaker array.

This spatial notation is based on a solution given by Daniele Ghisi and Andrea Agostini as part of their bach library for computer-assisted composition in MaxMSP.

A layer of **colored spectrograms** is superimposed on top of the electronics notation during passages where a visual reference for the harmonic content of synthesized sounds proves useful — providing a simple morphology for complex sequences alongside textual descriptions and allowing the conductor to better understand the interaction between ensemble and synthesis. M. 178 includes a spectrogram of harmonic cascades that concludes the piece (about 1:30 in duration): on page 55 only frequencies up to about 700 Hz are shown, and on page 56 the higher components of the signal up through about 24kHz are visible.

DMX markings in the electronics refer to a reactive lighting component of the Max patch. The DMX presets cause a series of light bulbs to flicker in synchronization with the music (i.e. blinks occur on transient peaks with varying brightness and other parameters that result in changing "granular" patterns of intensity). Lights should be placed around the performance space but, crucially, should not cross the musicians' lines of sight. For the premiere, light bulbs were placed near the ground and attached to music stands. Additional PAR lights were used to illuminate the stage around these bulbs. See the technical rider for specifics.

The Max patch includes a simple **mobile interface** (left) that can be loaded on any phone or tablet with a web browser for easy control of the cueing system: skip or rewind to any event in rehearsals, monitor progress of the sound file playback, etc.

// TEXT

LE GRAND SOLEIL

C'est une fille ou un garçon
C'est un bateau -
Pardon -
Une vie entière enceinte des poissons
Qui entre dans le port et aussitôt
accouche
C'est beau
C'est tout pour vous, salauds :
Toutes les petites sœurs
Tous les petits frères
dans la garrigue et dans l'eau
salée des yeux
qui piquent

mais parle bateau
mais non
quoi que je dise
toujours pareil :
mort et ennui
blagues et bêtises
sur les terrasses de vos cafés
quand à la barre fixe
de l'horizon je fais
le grand soleil

—Katia Bouchoueva

// PREMIERED BY

The International Contemporary Ensemble

Alice Teyssier, soprano
Nicholas DeMaison, conductor

16 April 2022
DiMenna Center for Classical Music
New York City

// CONTACT INFO

Louis Goldford
louis.goldford@columbia.edu
www.louisgoldford.com

MAUVAISE FOI

Katia BOUCHOUEVA

ensemble + electronics | Draft #2

Louis GOLDFORD (2022)

Molten Bells — Fusion/Melting Timbres $\text{♩} = 60$

PICCOLO

BASSOON

SOPRANO SAXOPHONE

HORN IN F
+stop
+straight
+silent brass*
*or practice m.

TRUMPET IN C
+cup
+whisper
+harmon

ELECTRIC GUITAR
+glass slide
+steel wool
+pedals*
*see preface

PERCUSSION
crotolas
bell plates
vibraphone
sampler

SOPRANO

VIOLIN

CELLO

BASS

ELECTRONICS (morphologies)

PEDAL

Half-Air: Blend w/resonant filters.

Clean/jazz tone: Use VOLUME PEDAL to soften attacks.

Dampen single pitches.

Hard rubber on crotolas.

CROTALES

VIBRAPHONE

Dampen single pitches.

ord.

pp [BELL PLATES]

ord.

pp

ord.

pp

7:4: [RESON. FILT] (sustained, airy, semi-pitched resonances)

f

MODALYS (metal plates)

QD q01.mlys.8ch.aif

QD q01.reson.8ch.aif

4

Come sopra.

3:2↓ *pp* 3:2↓ *mp*

3:2↓ *pp* 3:2↓ *pp*

3:2↓ *pp* 3:2↓ *pp*

3:2↓ *pp* 3:2↓ *pp*

3:2↓ *cup* 3:2↓ *pp*

3:2↓ *pp* 3:2↓ *pp*

Mm. 5–15 High harmonics: Dynamics + volume pedal must be adjusted to ensure these high components remain blended into the global timbre, which never exceeds an ensemble *mp*. Please use caution; they very easily can mask the lower frequencies throughout the ensemble, and instead should **color the overall timbre** as if they were soft, pure sine tones. Rather than touch-4 artificial harmonics, an **extended range pitch shifter** may be used with the guitarist instead playing the lower note alone, *loco*, pitch shifting 3-octaves up. This solution may be used **throughout the piece**, in place of artificial harmonics, if this pedal is available.

8^a OCTAVE PED.

double bass *p* **8^a** *vib.* (motor: slow 1-4 Hz)

3:2↓ *pp* 3:2↓ *pp*

RESON. FILT.

MODALYS

q02.mlys.8ch.aif *q02.reson.8ch.aif*

PEDAL

(2)

7

PICC.

BSN.

s. SX.

HN.

c TPT.

E. GT.

PERCO.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

MODALYS

q03.mlys.8ch.aif

q04.mlys.8ch.aif

q05.mlys.8ch.aif

3

4

5

[4]

12

*Loosen / slide cup mute to appx. $\frac{1}{2}$ — open.
Sustaining pedal tone can be unstable, if necessary.*

to silent brass mute (or practice mute, if necessary)

(cup) brighter + air tone, in a WHISPER mute timbre; dynamics may need to be reduced

8th OCTAVE PED.

RESON. FILT.

MODALYS

q06.reson.8ch.aif
q06.mlys.8ch.aif

6

PICC.

BSN.

s. SX.

HN. [remove mute (open)]

C TPT.

E. GT.

PERC. **BELL PLATES**

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

15 Slower $\text{d} = 50 \leftarrow \text{d} + \frac{5}{3} = \text{d} \rightarrow$
ord. vib.

16 mp vib.

17 mp vib.

18 vib. O

19 vib. mp cup (resume mellow cup timbre)

20 vib. loca ord. mf

21 mp

22 mf

23 pp

24 pp

25 pp

26 pp

27 pp

28 pp

29 pp

30 pp

31 pp

32 pp

33 pp

34 pp

35 pp

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660 pp

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662 pp

663 pp

664 pp

665 pp

666 pp

667 pp

668 pp

669 pp

670 pp

671 pp

672 pp

673 pp

674 pp

675 pp

676 pp

677 pp

678 pp

679 pp

680 pp

681 pp</p

A tempo ♩ = 60 ← 5 = ♩ →

PICC. *pp* — *mf* — *f*

BSN. *p* — *pp* — *f* *sub.pppp*

S. SX. *p* — *pp* — *f* *sub.pppp* — *ø*

HN. *p* — *ppp* — *f* *sub.fff* — *ø*

C TPT. *p* — *f''* — *ff* *sub.fff* — *ø*

E. GT. *mf* — *f* *sub.fff* — *ø*

PERC. *mp* — **VIBRAPHONE** *3:2* — *9:8* — *ff* *motor OFF*

(12) (13)

SOP.

VN. *mf* — *f* — *ff*

VC. *mf* — *f* — *ff*

CB.

ELEX. *f* — *ff* — *12:8* — *mp* — *RESON. FILT.*

PEDAL

17

non-vib. — *3:2* — *ø*

non-vib. — *ø*

non-vib. *Bell-like*: Like a split tone, with multiple frequencies. Can growl to produce the effect.

Flz. *ord.*

cup

Flz. *cup*

ø

Unstable "murmur": Vibrato, vertical/circular motion & trem.

S.P. *ø*

Unstable "murmur": Vibrato, vertical/circular motion & trem.

S.P. *ø*

ø

q14.mlys.8ch.aif

q14.reson.8ch.aif *fades after m. 24*

SECOND DRAFT

(14)

20 00:10:00

non-vib.

23 Senza misura 00:21:00

CONDUCTOR hold for electronics cue into m. 23

PICC. down arrow

BSN.

S. SX.

HN. ord.

C TPT.

E. GT. **8^a OCTAVE PED.**

PERC.

SOP.

VN. **double bass bow (l.u.)**

VC.

CB.

ELEX. **00:10:00**

RESON. FILT.

PEDAL

go."

CONDUCTOR hold for electronics cue into m. 23

to stop mute

fry

ord.

Vowel [i] ("ee") emerges from synthesis, providing a cue to the soprano. First sung "fille" should emerge from synthetic vowel.

[f] - [i] - lle

00:21:00

CUE: "Ready and

x

x go."

24

PICC. BSN. S. SX. HN. C TPT. E. GT. PERC.

SOP. VN. VC. CB.

ELEX. PEDAL

Q14: Sustain/Fade appx. 11 seconds.

SECOND DRAFT

29 Duet—Soprano, Electronics

27

PICC.

BSN.

S. SX.

HN.

C TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

Get in touch for a full score

SAMPLER
begins on MIDI note 60

(16)

gar-[r] - [s] - [p] - [n] C'est un ba-teau— Par-don— Une vie en-tière en- cœin - tedes pois-sons Qui en - tre dans le port et aus - si - tôt

RESON. FILT.

mp

15a

QD q15.reson.8ch.aif

SAMPLER cue above.
QD q16.reson.8ch.aif

QD q17.reson.8ch.aif

(15) (17)

SECOND DRAFT

34 Trio — Soprano, Guitar, Electronics

PICC.

BSN.

S. SX.

HN.

C TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

Mm. 34–42: Trio with soprano and tape.
No longer seek to blend, instead respond to voice
and electronics cues.

Ideal Pedal Settings:
CHORUS/DELAY: 3ms + 7ms; highpass cutoff 1 kHz
FLANGER OR TREMOLO: rate 0.58 Hz; amount 2.44 ms
DISTORTION: 70s bright blues profile; gain 8 dB; bass 70%; mid 60%; treble 0%
WAH: cutoff or resonant frequency controlled by expression ped.

[loco] [u] → [wah]

sfp

p

pp

fry *Sprechgesang* 4:3

p *mf*

5:4

ac - couche C'est beau [s] - [ɛ] tout pour vous, sal-auds : Toutes les petites soeurs

RESON.FILT.

GT. FEEDBACK RESONANCES

loc

p

(QD q18.reson.8ch.aif)

(QD q19.gtr.fb.8ch.aif)

(QD q20.gtr.fb.8ch.aif)

18 19 20

37

PICC. BSN. S. SX. HN. C TPT.

E. GT. PERC. SOP. VN. VC. CB. ELEX. PEDAL

37 37 37 37 37 37 37 37 37 37 37 37 37 37 37 37 37

Tous les petits frères dans la gar - rigue et dans l'eau sal - ée des yeux qui piquent

GT. FEEDBACK RESONANCES

RESON. FILT.

q21.reson.8ch.aif q21.grt.fb.8ch.aif q22.reson.8ch.aif q22.grt.fb.8ch.aif q23.reson.8ch.aif

sfp mp <>

Crunchier distortion

5:4 3:2 5:4

5:4 6:4

(21) (22) (23)

42 Global Sound, in Time $\downarrow = 60$ [*come sopra*]

Get It Together full score

PICC.

BSN.

S. SX.

HN.

C TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

ord. $\frac{6}{4}$

pp $\frac{6}{4}$

pp $\frac{5}{4}$

pp $\frac{5}{4}$

pp $\frac{3}{2}$

p

[O stop (out)]

[remove mute (open)]
(poss.)

[O stop (out)]

[cup]

[cup]

FREEZE Each attack / entry adds a layer to internal buffer. Clear layers when marked.
Clean/jazz tone: Come sopra. $\frac{8}{4}$ OCTAVE PED.

FREEZE: Clear layers from internal memory.

CROTALES
double bass bow (l.v.)

$\frac{5}{4}$

ppp

f

ppp

mp

non-vib.

p $\frac{5}{4}$

mf

pp

non-vib.

p $\frac{5}{4}$

mf

non-vib. S.T. $\frac{5}{4}$

pp

mp

pp

SPAT (spatialization; see preface)

Hard Drive Scanning: Noisy, irregular granulation. appx. 13 seconds.

GLOSSY: Bright, additive sonorities.
Complex sounds, variable roughness.

GLOSSY: Fade indiv. partials.

DMX Preset 1: Low-light glitch / fade.
(Blinks in sync with peaks in sound.)

qO_gc-med-v04-dist.spat.v01a.8ch1.aiff

qO q25.hardDriveScan.low.1ch.wav

until m. 46

24

25

SECOND DRAFT

PICC.

BSN.

S. SX.

HN.

C TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

45

ord.

3:2↓

pp

3:2↓

mp

Beat with VIBRAPHONE D-natural.

6:4↓

ppp

p

3:2↓

H

⊕ stop

3:2↓

ppp

cup

5:4↓

ppp

mp

- 8^a OCTAVE PED.

FREEZE: Clear layers from internal memory.

double bass bow (l.v.)

8^a -

VIBRAPHONE

3:2↓

p

3:2↓

5:4↓

mp

5:4↓

f

6:4↓

8^a -

ord.

5:4↓

p

5:4↓

f

5:4↓

ord.

3:2↓

mp

8^a -

Hard Drive Scanning: HIGHPASS FILTER appx. 21 seconds.

Hard Drive Scanning: cont. + fade

DMX Preset 1: cont.

QO_gc-med-v04-dist.spat.v01a.8ch2.aiff

QO q27.hardDriveScan.hiPass.1ch.wav until m. 51

26

27

PICC.

BSN.

S. SX.

HN. [O stop] [O remove mute (open)]
[FREEZE: Clear layers from internal memory.]

C TPT.

E. GT. [8^a OCTAVE PED.]
[FREEZE: Clear layers from internal memory.]

PERC.

SOP.

VN.

VC.

CB.

ELEX. Hard Drive Scanning: cont.
DMX Preset 1: cont.
GLOSSY: Fade indiv. partials.

PEDAL

PICC.

BSN.

S. SX.

HN.

C TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

FREEZE: Clear layers from internal memory.

Detune: C extension IV down $\frac{1}{2}$ step to B \flat .

Hard Drive Scanning: cont.

Hard Drive Scanning: approx. 17 seconds.

GLOSSY: Fade indiv. partials.

DMX Preset 2: Steadily brighter / longer blink times.

DMX Preset 1: cont.

q0_gc-medLong-v05-parDist.spat.v01a.8ch.aiff

q0_q30.n01.hardDriveScan.moltoCresc.1ch.wav

until m. 60

54

PICC. *8^a* - *H* - *mp* *mf* *6:4* *00:17:00* **56**

BSN. *p* *3:2* *6:4* *mp*

S. SX. *p* *mp*

HN. *cup* *mp* *5:4* *to straight mute*

C TPT. *● cup* *6:4* *mf* *5:4* *to whisper mute*

- *8^a OCTAVE PED.*

E. GT. *pp* *mf* *6:4* **FREEZE: Clear layers from internal memory.**

PERC. *p* *5:4* *mp* *6:4*

SOP. *5:4*

VN. *loco* *3:2* *mp* *f*

VC. *mp* *5:4* *f* *5:4*

CB. *I* *5:4* *mp* *f* *6:4* *3:2* *mp* *sub pp* *f* *ppp* *IV* *00:17:00*

ELEX. *Hard Drive Scanning: cont.* *Q30 Continued...* *GLOSSY: Fade indv. partials.* *f* *CUE: "Ready and go."*

PEDAL *QD gc-medLong-v05-parDist.spat.v01a.8ch1.aiff* *QD q30.n02.lascoFan.low.2ch.wav* *8b*

31

SECOND DRAFT

[17]

60 Mn. 60–77: Instruments are paired and slightly detuned to exploit specific **beating patterns** present in the synthetic sound. Notated dynamics may need to be adjusted in order to achieve beating, depending on numerous factors that may only become apparent once ensemble work begins in the concert environment. Flutter and tremolo are added to enhance this effect, but may be revoked if beating persists without it. Please focus on this emergent quality: at the level of each pair of players listening to one another and at the level of ensemble balance.

Beat with VIOLIN.
Flz.

PICC. BSN. S. SX. HN. C TPT. E. GT. PERC. SOP. VN. VC. CB. ELEX. PEDAL.

Beat with GUITAR.
Flz. 3:2 ↓ mp

Beat with HORN.
Flz. 3:2 ↓ mp

Beat with SAX.
● straight
Flz. 60 3:2 ↓ mp

On this note only, mimic timbre of harmon mute (stem in): brightly buzzed, with more presence.
Beat with CELLO.
● whisper
Flz. 60 3:2 ↓ mp+

Ideal Pedal Settings:
PITCH SHIFTER: 50% wet. Arm's reach to reset directional switch.
TRS EXPRESSION: or other CV source for precise continuous control.
FREEZE: layers cleared, not used in this section.

PLAY larger noteheads. Small notes represent appx. interval of transposition.
↓1170c beat appx. 9 Hz

hard rubber on CROTALES

↓150c beat appx. 9 Hz

Mais parle ba - teau mais non quoi que

Beat with PICCOLO.
S.T. 60 3:2 ↓ mf

Beat with CELLO.
S.P. 60 3:2 ↓ mf

Beat with TRUMPET.
S.T. 60 3:2 ↓ mf

Beat with VIOLIN.
S.P. 60 3:2 ↓ mf

Beat with BASSOON.
S.T. 60 3:2 ↓ mf

MODALYS 60 3:2 ↓ mf

OVERDR. REVERB DMX Preset 3: Sync lights w/ feedback.

OVERDR. REVERB DMX Preset 3

QD q32.mlys.8ch.aif QD q33.overdrivenReverb.2ch.wav QD q34.mlys.8ch.aif QD q35.overdrivenReverb.2ch.wav

SECOND DRAFT

63

66

PICC. BSN. s. SX. HN. c TPT. E. GT. PERC. SOP. VN. VC. CB. ELEX. PEDAL

Beat with GUITAR.

Beat with TRUMPET.

Beat with TRUMPET.

Beat with HORN.

Beat with SAX.

$\downarrow 150\text{c}$ beat appx. 8.5 Hz

$5:4\text{j}$

SAMPLER

(37)

je dise tou - jours par-eil : mort

Beat with PICCOLO.

Beat with GUITAR.

Beat with BASS.

Beat with CELLO.

OVERDR. REVERB
DMX Preset 3

SAMPLER cue above.

$\text{Q} q36.mlys.8ch.aif$

$\text{Q} q37.overdrivenReverb.2ch.wav$

$\text{Q} q38.mlys.8ch.aif$

$\text{Q} q39.overdrivenReverb.longer.2ch.wav$

36 38 39

70

PICC.

BSN.

S. SX.

HN.

C TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

Beat with GUITAR.

Beat with BASS.

Beat with TRUMPET.

Beat with CELLO.

Beat with SAX.

Beat with SAX.

VIBRAPHONE

Beat with GUITAR + PICC.

Beat with HORN.

Beat with CELLO.

Beat with BASSOON.

OVERDR. REVERB

DMX Preset 3

et en - nui

blagues et bêtises
mort et ennui

sur les ter - races de

→ [S.T.] → [S.P.] → [S.T.]

15b

[QD q40.mlys.8ch.aif]

[QD q41.overdrivenReverb.longer.2ch.wav]

[QD q42.mlys.8ch.aif]

40 41 42

74

PICC.

BSN.

S. SX.

HN.

C TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

74

Beat with BASS.

Beat with TRUMPET.

Beat with GUITAR.

Beat with SAX.

Beat with CELLO.

Beat with SAX.

↓150¢ beat appx. 9 Hz

vos cafés sur les terrasses de blagues et bêtises quand à la barre fixe quand à la barre fixe de l'horizon je fais sur les ter - races de vos

Beat with PICCOLO.

S.T.

Beat with CELLO.

Beat with HORN + VLN.

Beat with VIOLIN.

S.T.

Beat with BASSOON.

S.P.

OVERDR. REVERB DMX Preset 3

q43.overdrivenReverb.longer.2ch.wav

q44.mlys.8ch.aif

q45.overdrivenReverb.longer.2ch.wav

q46.mlys.8ch.aif

q47.overdrivenReverb.longer.2ch.wav

43 **44** **45** **46** **47**

PICC.

BSN.

S. SX.

HN.

c TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

Beat with HORN.

Beat with VIOLIN.

Beat with BASSOON.

Beat with CELLO.

O remove mute (open)

to cup mute

$\downarrow 50\text{c}$ beat appx. 8.4 Hz

f

cafés sur les terrasses de l'horizon je fais à la barre fixe

Beat with SAX + PICC.

S.T.

mf

Beat with TRUMPET.

S.T.

mf

Beat with GUITAR.

S.T.

mf

QO q48.mlys.8ch.aif

78 Continuous Change

Mm. 78–107: Cues are longer (often many measures) and include morphing synthesis between timbral objects (voice and instrumental prototypes, e.g. trumpet or guitar). Instruments discretize the continuously moving pitches always in flux between these timbral objects, and should **strive to blend** with synchronous tape. Instruments **should not mask the voice** when it emerges in the tape part (notated in the tape part below). Winds should **stagger breathe** freely and use any combination of microtonal fingerings or lipping up/down to best approximate the shapes outlined by notated glissandi. Strings should freely break glissandi for necessary string crossings but should strive to hide or taper them as best as possible.

80

PICC.

BSN.

s. SX.

HN.

c. TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

49

50

SECOND DRAFT

PICC. *8^a* *p* *3:2J* *p* *5:4J*

BSN. *p*

S. SX. *p* *6:4J* *ppp* *3:2J* *mf*

H.N. *3:2J* *mp*

C TPT. *p* *ppp* *6:4J* *mf* *3:2J*

E. GT. *8^a* *mp* Mm. 84 onwards: GUITAR is more prominent.
Blends mostly with TAPE, creating a new, separate layer apart from the other instrumental forces.

PERC. *mp* *5:4J*

SOP. *pp*

VN. *3:2J* *mf* *S.T.* *3:2J* *mp* *f* *5:4J* *S.P.*

VC. *mf* *S.T.* *mp* *f* *3:2J* *5:4J* *S.P.*

CB. *ord.* *mf* *3:2J* *S.T.*

ELEX. *ORCH.* Amorphous metallic textures *ORCH.*

PEDAL

SECOND DRAFT

84

PICC. *ord.* *loco*

Mm. 84–85: Unstable vibrato. *ad. lib.* Growl, timbral trill, pitch bend, key work, and vibrato taking the appx. shape of the melodic curve below.

BSN. *f*

S. SX. *p*

HN.

C TPT.

E. GT. Ideal Pedal + Other Settings:
DISTORTION: Metal profile, light overdrive
FEEDBACK: enhance higher partials
WHAMMY: fast vibrato

PERC. *ffff* *mf* *ffff* *ffff*

SOP.

VN. *S.P.* *f* *mp*

VC. *ff*

CB. *f* *ff*

ELEX. *ff* *ff* *ff*

PEDAL

84

PERC. *ffff* *ffff* *ffff*

SOP. *pp* *sf* *5:4:1* *p*

VN. *S.T.* *ff*

VC. *p*

CB. *ff*

ELEX. *ff* *ff* *ff*

PEDAL

bateau
mais non (p)ar-le, par - le ba - teau

ord.

VOX (p)arle

ORCH.

88

PICC. BSN. S. SX. HN. c TPT. E. GT. PERC. SOP. VN. VC. CB. ELEX. PEDAL.

Guitar bridge clef: Glass slide + steel wool sponge passages are represented with vertical motion and are executed on a **cluster of strings**, its size proportional to the slide length or sponge diameter. For glass slide passages, glissandi occur with right-hand vertical motion alone; no left-hand stopped pitches are indicated.

Clean/jazz tone: *Come sopra.*
VOLUME PED.: Soften attacks.

GLASS SLIDE

fry rapid shifts from full voice, semi-pitched air, fry, ingressive/egressive

à la barre fixe de l'horizon je fais

S.P.

ord.

S.T.

ord.

VOX

QD s01.n04.terraces.v02b.removed.de.vos.wav

GTR. *Gtr. feedback + distortion*

Shifting AM radio frequencies

51

SECOND DRAFT

93 → 95

PICC. *ord.*

BSN. *mf*

S. SX. *ppp* *mf* *pp* *Sneak in: like AM tuning frequencies*

HN. *p**ppp* *mp* *O remove mute (open)*

C TPT. *ppp* *mf* *O remove mute (open)*

E. GT. *mp*

PERC.

SOP. *grand soleil à la barre fixe de l'horizon* *mf* *f* *sub.mp* *immediately blend with TAPE morph*

VN. *6:4* *3:2* *mf*

VC. *5:4* *3:2*

CB. *f*

ELEX. *VOX* *aces* *VOX* *GTR.* *fés* *s01.n05.cafe.v02b.removed.ca.wav*

PEDAL

SECOND DRAFT 52

PICC. *p*

BSN. *mf*

s. SX. *mp* *mf*

HN.

c TPT.

E. GT. *mf*

PERC. *p* *6.4j* *mf* *3.2j*

SOP.

VN. *pp* *mp* *f* *S.P.* *S.T.*

VC. *pp* *mp* *f* *ord.* *S.P.* *S.T.* *p*

CB. *mp* *f* *sub.mp* *p* *ord.* *S.T.* *5.4j* *3.2j* *5.4j*

ELEX. *Stretched gtr. glissandos* *Gtr. feedback + distortion*

PEDAL

SECOND DRAFT

Bell-like attacks

100

PICC. BSN. s. SX. HN. C TPT. E. GT.

PERC. *[with TAPE]* *8^a* *p* *mf* *mf* *damp D* *p*

SOP. *immediately blend with TAPE morph*

sur les terrasses de vos cafés ter - ra(ces)

VN. *Bell-like attacks* *S.P.* *f* *5:4* *p* *mp*

VC. *Bell-like attacks* *S.P.* *f* *5:4* *S.T.* *I* *mp* *f*

CB.

ELEX. *fés* *VOX* *ra* *with VOICE on "ra" of "ter-races"* *("ter" is squarely on beat 1)* *s01.n06a.races.v01.wav* *GTR.* *Gtr. feedback + distortion* *Shifting AM radio frequencies*

PEDAL

53

SECOND DRAFT

107 Interlude Slow, with tape $\text{d} = \text{ca. } 45$

PICC. $\text{b}\flat$ ord. vib.

BSN. $\text{b}\flat$ \sharp $5:4\downarrow$ $5:4\downarrow$

s. SX.

HN. $6:4\downarrow$ O mp pp to straight mute

C TPT. $\text{b}\flat$ \sharp vib. O sub. mp pp to cup mute

E. GT. sub. mf $\text{GLASS SLIDE: Come sopra.}$ $3:2\downarrow$ $5:4\downarrow$

PERC. p $8''$

SOP. mf $\text{blending with TAPE but quickly fading away}$

VN. vib. $6:4\downarrow$ $5:4\downarrow$ f

VC. S.P. $3:2\downarrow$ $6:4\downarrow$ $5:4\downarrow$ f

CB. ord. $5:4\downarrow$ $6:4\downarrow$ p

ELEX. $6:4\downarrow$ $\text{Amorphous metallic textures}$ HIGHPASS FILTER $\text{Cluster of high, shimmering resonances fades in.}$

PEDAL Q53 Cont. $\text{Q54 q54.n01.high.glistening.2ch.wav}$ until m. n6 ces de vos

54

SECOND DRAFT

A tempo ♩ = 60

PICC. *non-vib.* *with TRUMPET + ELECTRONICS*

BSN.

S. SX.

HN. *with BASS* *● straight* *pppp* *5:4♪* *remove mute (open)* *Mm. 110–116: to stop mute. Have stop mute ready to insert halfway by m. 116.*

C TPT. *non-vib.* *● cup* *pppp* *3:2♪* *remove mute (open)*

E. GT.

PERC. *loco* *3:2♪* *5:4♪* *to SAMPLER*

SOP. *Sprechgesang* *sal - ée des yeux qui piquent*

VN. *non-vib.* *3:2♪* *6:4♪* *5:4♪* *mp* *mf* *3:2♪* *mp*

VC. *non-vib.* *5:4♪* *mp* *mf* *6:4♪* *5:4♪* *mp*

CB. *with HORN* *S.T.* *5:4♪* *ppp*

ELEX. *Cluster, cont.* *DMX Preset 1: cont.* *GLOSSY: Bright, additive sonorities. Complex sounds, variable roughness.* *DMX Preset 1: cont.* *Q54 Cont.* *Low resonant swells: Focused pitch, cresc. + decresc. cycles* *Q54 n02.low.resonant.swells.2ch.wav* *Q54 n02.gc-medLong-v05-parDist.spat.v01a.8ch5.aiff*

PEDAL

55

SECOND DRAFT

111 Jagged / Angular

PICC. *ord.* *p* *mf* *5:4* *3:2* *mp* *3:2* *5:4* *p* *3:2* *3:2* *3:2* *3:2*

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

s. SX. *3:2* *p* *=mf* *6:4* *pp* *3:2*

HN. *3:2* *mp* *pp* *3:2* *p* *pp* *p* *3:2* *mp* *harmon (stem in)*

C TPT. *3:2* *p* *3:2* *mp*

E. GT. *8^{\prime}* OCTAVE PED. *ord.* *mp* *3:2* *sub.p* *3:2* *mp* *3:2* *5:4* *p* *3:2* *mp*

VIBRAPHONE *vib.* (motor: slow 1-4 Hz) *mp* *3:2* *6:4* *3:2* *p* *5:4* *p* *3:2* *8^{\prime}* *3:2*

SAMPLER begins on MIDI note 60 *56* *57* *58* *59* *60* *61* *62* *63*

PERC. *3:2* *mp* *3:2* *3:2* *p* *5:4* *p* *5:4* *3:2* *3:2* *3:2*

SOP. *3:2*

VN. *ord.* *f* *3:2* *sub.mp* *3:2* *mf* *f* *mp* *f* *sub.mp* *3:2* *3:2*

VC. *ord.* *f* *sub.mp* *5:4* *f* *3:2* *sub.mp* *3:2*

CB. *ord.* *f* *3:2* *5:4* *mp* *3:2* *f*

ELEX. *Cluster, cont.* *DMX Preset 1: cont.* *Low resonant swells: cont.* *Q54 Cont. Low resonance fades by m. 115. Higher band fades out until m. 116* *q56.midHum.2ch.wav* *gc-short-v01.spat.v01a.8ch.aiff* *q60.midHum.2ch.wav* *q63.midHum.2ch.wav*

PEDAL *Mm. III–IV. Cues are in SAMPLER above.*

SECOND DRAFT

PICC. *ord.*

BSN. *Flz.* *with HORN* *sub.mf* *f*

S. SX. *Flz.* *ord.* *Flz.* *f*

HN. *Flz.* *with BASSOON* *p* *sub.mf* *f*

C TPT. *sub.ppp* *ff"* *pp* *sub.mp*

E. GT. *8^a OCTAVE PED.*

VIBRAPHONE *loco*

CROTALES *8^a*

VIBRAPHONE *loco* *5:4*

PERC. (64) (65) (66) (67) (68) (69) (70) (71) (72)

SOP.

VN. *ord.* *8^a* *mf* *f* *mp* *3:2* *f* *ff* *mf* *3:2* *f* *6:4* *S.T.*

VC. *mf* *f* *3:2* *mp* *f* *ff* *3:2* *5:4* *f*

CB. *3:2* *3:2* *6:4* *mf* *5:4* *3:2* *ff* *mf*

ELEX. *Cluster, cont.* [DMX Preset 1: cont.]

PEDAL *gc-short-v02-F2.spat.v01a.8ch.aiff* *q66.midHum.2ch.wav* *q69.midHum.2ch.wav* *gc-short-v02-F2.spat.v01a.8ch4.aiff* *gc-short-v02-F2.spat.v01a.8ch7.aiff*

116 Continuous Change [*come sopra*]

Mm. 116–178: Overall this material is just as it was in mm. 78–107, but some cues are even longer and include more distorted, noisy elements. In mm. 116–117 hairpin dynamics in these first 2 bars should be emphasized (potentially overemphasized) to produce the impression of **doppler shift**.

PICC.

BSN.

S. SX.

HN.

C. TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

73

SECOND DRAFT

00:14:750

PICC.

BSN.

S. SX.

HN.

C TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

00:14:750

(O remove mute (open))

BELL PLATES

vib. (motor: fast 5-12 Hz)

coming out of TAPE morph

(m)ais

non mort et ennui blagues et bêtises

II

Ready and go

DMX Preset 1: cont.

mais non

Gtr. "fuzz"

ORCH.

VOX

SECOND DRAFT

123

PICC. BSN. S. SX. HN. C TPT. E. GT. PERC. SOP. VN. VC. CB. ELEX. PEDAL.

Stretched static: As before, but with stretched transitions between "chords."

QD s02.n04.mais.v01.wav

*toujours pareil
mort et ennui*

mais non mais non

VOX

mais

SECOND DRAFT

(75)

126

PICC. *p*

BSN. *mf* *p*

s. SX. *mf* *ppp*

HN. *mf*

c TPT. *p* *ppp*

E. GT. *8^a OCTAVE PED.* *to glass slide*

PERC. *mp*

CROTALES *8^a* *loco*

SOP. *pp* *sf* *as P5 of a consonant sonority* *vib.* *3:2*

VN. *mf* *p* *3:2* *6:4* *5:4* *3:2* *6:4* *5:4* *3:2* *f*

VC. *mf* *p* *5:4* *3:2* *6:4* *5:4* *3:2* *5:4* *3:2* *f*

CB. *mf* *p* *6:4* *5:4* *3:2* *mp* *mf* *ord.* *f*

ELEX. *non* *di(s)* *BSN.* *Bassoon timbre + white noise residual.*

PEDAL *QD s02.n05.dis.v02.stretched.wav*

129

130 b_{\flat}

PICC. pp

BSN. p

S. SX. pp

HN. pp mp Flz. $\text{to silent brass mute (or practice mute, if necessary)}$

C TPT. pp ppp mp

E. GT. mp $\text{GLASS SLIDE: Come sopra.}$

PERC. mp p $\text{vib. (motor: fast 5-12 Hz)}$ $6:4$ p

SOP. p $\text{blend into "wobbly" TAPE voice}$

VN. mp

VC. mp

CB. p S.P.

ELEX. $[i]$ $[s]$ VOX $\text{Wobbling } f_0 \text{, metallic, guitar-like texture}$ $\text{s02.n06.dis.v02.stretched.wav}$

PEDAL. 77

133

PICC. *Nasal poss.*

BSN. *mp*

S. SX. **MORPH: Vox, "j'" → Trp.**
CUE: Tacet! **PLAY: shadow TRUMPET**

HN. **MORPH: Vox, "j'" → Trp.**
CUE: Tacet! **PLAY: sneak in / soften attack**

c TPT. **mp**

E. GT. **loco**
ord. loco No octave ped. **pppp**

PERC. **motor OFF** **mp** **5:4↓** **ppp**

SOP. **sf** **3:2↓** **quoи**

VN. **ord.** **ppp** **5:4↓**

VC. **ord.** **6:4↓** **5:4↓** **pp**

CB.

ELEX. **GTR.** **VOX** **que j'** **que i'** **dis** **je** **Bright, sustained brass timbre**
TRP. **5:4↓** **5:4↓**
QD s02.n07.quoi.que.je.dis.v02.stretched.wav

PEDAL

78

[42]

MAUVAISE FOI | Louis GOLDFORD (2022) | full score in C | Draft #2 | page 42 of 56 | 6/20/22

00:11:000

ord.

00:11:000

remove mute (open)

WHAMMY

CROTALES

BELL PLATES

vib.

ord.

S.T.

QUI

CUE: "Ready and go."

reil

VOX

GTR. "Surf" guitar timbre

SECOND DRAFT

142

PICC.

BSN.

S. SX.

HN.

C TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

STEEL WOOL SPONGE: slow, delicate, circular motion rocking back and forth (**no rubbing or abrasion of strings**) to create bands of noise and short, crackling impulsive grains
WAH: filter and shape bands of noise

en - tre dans le port

C'est beau accouche une fille ou un garçon

reil

VOX

RADIO Rapidly changing station dial

ao s02.n10.pareil.v02b.pa.corrected.wav

SECOND DRAFT

PICC. B_{\flat} 5:4 p mf

BSN. mp

S. SX. mp 3:2

HN. f'' 3:2

C TPT. f'' 3:2

E. GT. [u] [wah] [u] [wah] [u] [wah] mp

PERC. mf f

SOP. mp f $vib.$ 5:4 $mais$ parle ba - teau mais non l'hor - i -

VN. mp ff mf mp mf 3:2

VC. mp ff nf mp pp

CB. mp ff nf mp nf

ELEX. s t x n l z $cue:$ "Ready and go."

VOX $reil$

GTR. mf

147

PICC. *b* *b* *b* *b* *b*

BSN.

S. SX.

HN. *[to straight mute]*

C TPT. *[to harmon mute]*

E. GT. *[e]* *[u]* → *[wah]* *[to glass slide]* *mf*

PERC.

SOP. *p* *zon* *en* *[n]*

VN. *6:4* *3:2* *5:4* *ff*

VC. *4:7* *[d]* → *S.P.*

CB. *ff*

ELEX. *reil* *en* *[n]* *ORCH. [Doppler-shifted instrumental timbres]*
[QO s02.n11.ennui.v03.stretched.wav]

PEDAL

148

FLZ. *f* *p* *f*

FLZ. *f* *mp* *f*

FLZ. *straight* *ff* *ff* *ff* *ff*

FLZ. *harmon (stem in)* *ord.* *Flz.* *ff* *ff*

GLASS SLIDE: *Come sopra.* *f* *pp* *mf*

bis. "grainy" rearticulation by left hand on strings while executing glissando with slide

81

SECOND DRAFT

PICC.

BSN. *f*

s. SX. *ff* *p*

HN. *ord.* *3:2↓* *5:4↓* *p*

c TPT. *ord.* *3:2↓* *5:4↓* *p*

E. GT. *Distortion ON* *loco* *6:4↓* *mp* *Distortion OFF* *to steel wool sponge*

PERC. *f*

SOP. *p* *mp* *with TAPE* *des* *yeux—[y]—[eux]* *slow transitions between component sounds, concentrating on shifting formant structures and blended into "[n]—[u]" of TAPE voice*

VN. *ff* *mp* *6:4↓* *5:4↓* *ff* *mp* *ord.* *S.P.* *6:4↓* *5:4↓* *ppp*

VC. *ff* *mp* *6:4↓* *5:4↓* *f* *mp* *ord.* *S.P.* *6:4↓* *5:4↓* *S.T.*

CB. *ff* *mp* *3:2↓* *5:4↓* *S.P.* *6:4↓* *3:2↓* *S.T.* *S.P.* *5:4↓* *S.T.* *ff*

ELEX. *en* *nu* *VOX* *GTR.* *High fuzz, static* *lower octave periodically emerges*

PEDAL

PICC.

BSN.

S. SX.

HN.

C TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

153

155

ord.

ord.

ord.

ord.

ord.

p

[STEEL WOOL SPONGE: Come sopra.]

[wah]

[u]

Distortion ON

bla(gues)

**quo que je dise
mort et ennui
blagues et bêtises**

S.P.

S.T.

E.S.T.

S.P.

S.T.

E.S.T.

S.P.

S.T.

E.S.T.

S.P.

S.T.

E.S.T.

ui

bla(gues)

VOX

QD s02.n15a.blagues.et.betises.v03.n1.wav

SECOND DRAFT

82

PICC. *with TRP. + SX. + VN.*

BSN.

S. SX. *with TRP. + PIC. + VN.*

HN. *Mm. 156–157: Uncanny, human "crying" gestures with BASSOON*

C TPT. *with SX. + PIC. + VN.*

E. GT. *8^a OCTAVE PED.*
ord. with distortion

PERC. *BELL PLATES*

SOP. *f* *mort et en - nui*

VN. *with SX. + PIC. + TRP.*

VC.

CB.

ELEX. *ORCH. Vowel-like "cries" from instrumental timbres*

PEDAL

CONDUCTOR If early, hold for "ga" in TAPE on beat 3

remove mute (open)

CROTALES *mf*

S.P. *mf* *p* *mf*

VOX *[a] ga*

159

PICC. ord.

BSN. sub.mf

S. SX. pp 5:4↓ ppp

HN. 5:4↓

C TPT. 6:4↓ mp sub.mf 5:4↓ f

E. GT. Heavy distortion! with TAPE Distortion OFF to steel wool sponge sf < ff p

PERC. loco ⊕

SOP. mf et be

VN. S.P. mf 6:4↓ 3:2↓ 6:4↓ ff

VC. mf S.P. 6:4↓ 6:4↓ p

CB. 3:2↓ = p

ELEX. GTR. Heavily-distorted, nasal quality Doppler feedback [ä] [g] VOX

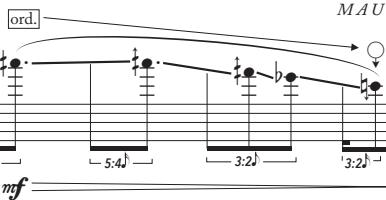
PEDAL QO s02.n15b.blagues.et.betises.v03.n2a.cut.et.be.wav

SECOND DRAFT

(83)

[50]

MAUVAISE FOI | Louis GOLDFORD (2022) | full score in C | Draft #2 | page 50 of 56 | 6/20/22



Slower ♩ = ca. 50

CONDUCTOR Slow down as necessary
to align end of bar with "dis" in TAPE.

PICC. BSN. S. SX. HN. C TPT.

E. GT. PERC. SOP. VN. VC. CB. ELEX. PEDAL

STEEL WOOL SPONGE: Come sopra. [wah] → [u] → [wah]

Distortion ON
Heavy distortion!
with TAPE
ord.

Distortion OFF
to glass slide

BELL PLATES p

towards airy fry on unfocused low pitch, blending with TAPE voice

Sprechgesang: broadly, not frantic, unrepeated

ti - [s] quand à la barre ... fixe ... et be - tises mort et en - nui sur les ter -

Mm. 163-164: Slow down bow drag,
grain, harmonic distortion, some over-pressure scratchiness, blend with TAPE

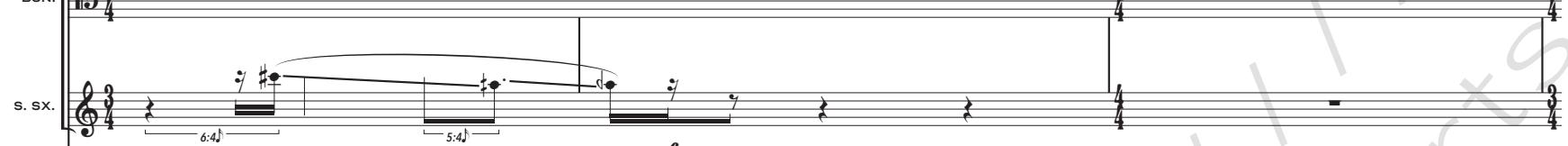
S.P. ff ord. S.T.

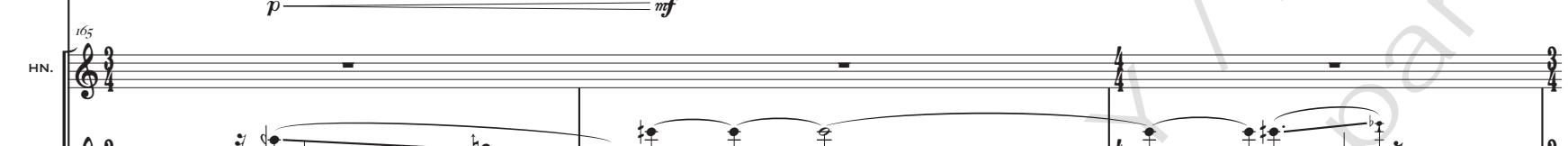
[t] - ises GTR. Heavily-distorted, nasal quality [i] - [s] VOX

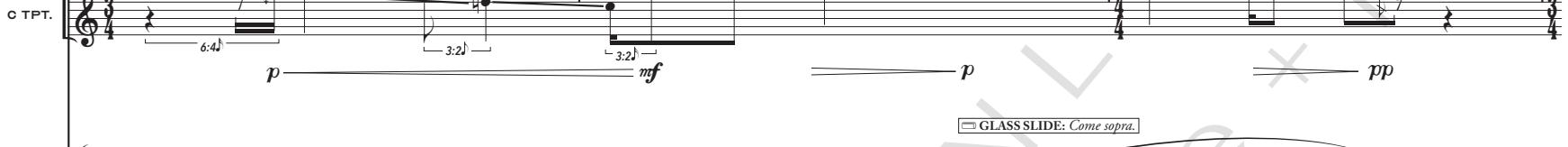
QD s02.n15c.blagues.et.betises.v03.n3.wav

165 A tempo ♩ = 60

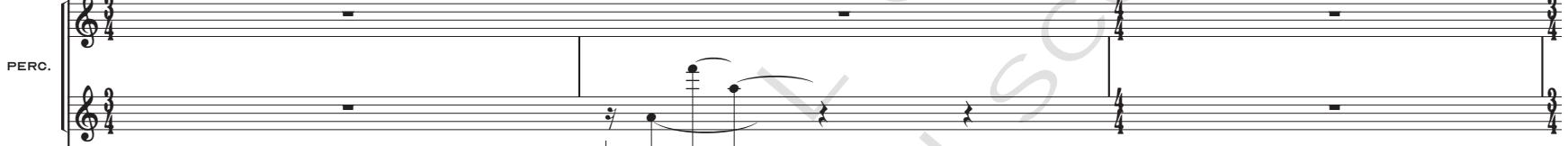
PICC. 

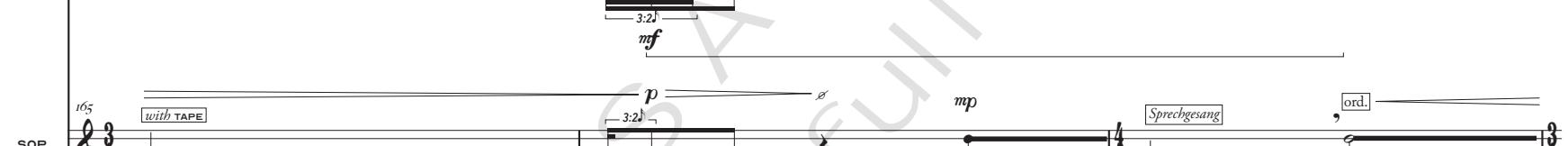
BSN. 

s. SX. 

HN. 

c TPT. 

E. GT. 

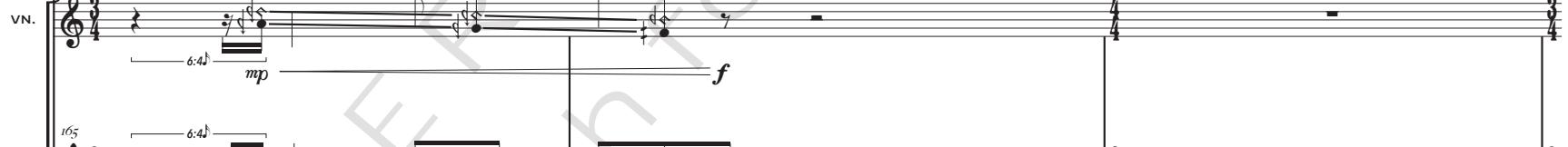
PERC. 

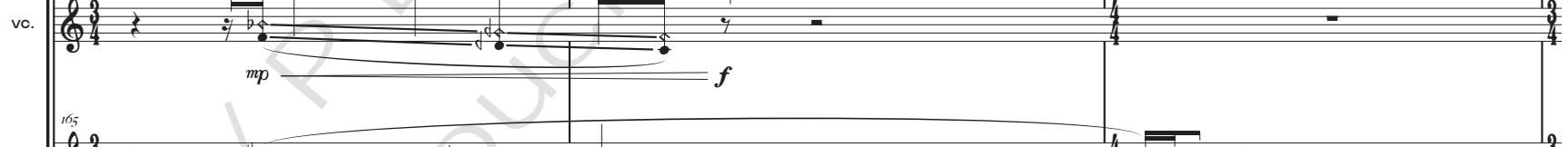
SOP. 

with TAPE

ra

*quoi que je dise
mort et ennui
blagues et bêtises*

VN. 

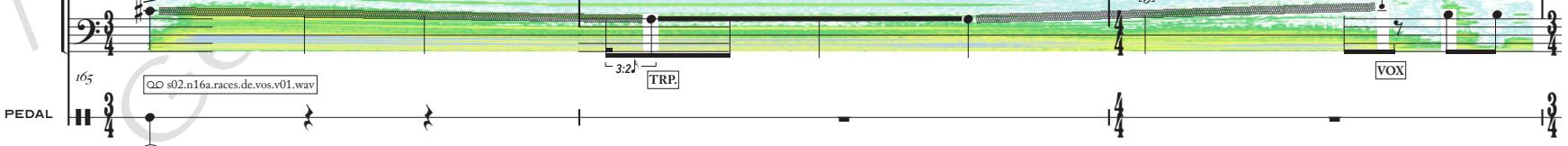
VC. 

CB. 

ELEX. 

ra

aces de vos

PEDAL 

VOX

QO s02.n16a.races.de.vos.v01.wav

168

PICC.

BSN.

S. SX.

HN.

c TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

begins with TAPE voice but moves contrary, quickly breaking any fusion

vib.

ter - ra

quo que je dise mort et ennui blagues et bêtises

GTR. Heavily-distorted, nasal quality

QO s02.n16b.terraces.de.vos.wav

86

SECOND DRAFT

172

PICC. BSN. S. SX. HN. C TPT. E. GT. PERC.

SOP. VN. VC. CB. ELEX. PEDAL

WHAMMY

Steel wool sponge ready in next bar.

Sprechgesang: broadly, not frantic, unrepeated

ca - [f] - és

dans la garrigue dans et dans l'eau la ... garrigue

Mm. 173: Slow down bow drag.
as described in mm. 163-164

S.P.

6.4♪

f

VOX

s02.n17a.fe.v01.wav

GTR.

SECOND DRAFT

174

PICC. BSN. S. SX. HN. C TPT. E. GT. PERC. SOP. VN. VC. CB. ELEX. PEDAL.

CONDUCTOR hold beat 4; anticipating synthetic voice "vos" on beat 5

Heavy distortion! with TAPE

STEEL WOOL SPONGE: Come sopra.

Distortion OFF **C** **Distortion ON** **ord.**

CONDUCTOR holds beat 4; finish gliss. before beat 5

Distortion OFF

p

Whispered: emphasizing sibilants

salée des yeux qui piquent mais parle bateau

salée des yeux sur les terrasses de vos cafés de l'horizon je fais

VOX **TRP.**

GTR. **Heavily-distorted, nasal quality**

VOX

TIME STRETCH: Vox, [f]

ca

s02.n17b.cafes.v01.wav

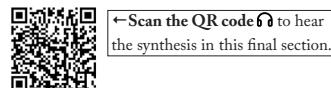
s02.n18.races.de.vos.v01.wav

s02.n19.fes.v01.wav

88 89 90

178

Risset Arpeggios: Duration appx. 1:30. Instruments respond to synthesis by improvising similarly quiet, occasional resonances of partials as they sound cascading downward in the texture. *Players should not strive to play "all" notated partials, but only those that they hear, when they hear them.* At 3 successive entry points (cued in the TAPE and by the CONDUCTOR), a new spectrum enters: players may choose to incorporate these new partials in their improvisation. Note that the previous spectrum sustains; do not omit the partials that came before. Use any combination of **mutes, air, harmonics (natural or artificial), bow or pedaling techniques** that favors a **veiled timbre** as needed to enhance blend throughout. Texture thins out and fades at its end. **No scordatura** of any string instruments: these partials refer to the virtual fundamentals noted in TAPE.



PICC. *p*

BSN. *p*

S. SX. *p*

HN. *p*

c TPT. *p*

E. GT. *p*

PERC. *p*

Sprechgesang: Spoken, recited broadly, often individual words, entering occasionally like the partials engulfing the voice in this musical texture. Special attention to the crispness of consonants. Not whispered. Add or replace text as new boxes appear. Fade with instruments at the end or tacet entirely.

SOP. *p*

VN. *p*

VC. *p*

CB. *p*

ELEX. *fé*

PEDAL

RISSET ARPEGGIOS: Slowly falling, cascading harmonics on multiple f0s. Carries through end of piece, fades out. Appx. 1:30 in total duration.
DMX Preset 5: Very bright / long blink times.

15b → 1st f0: G0, 12.25 Hz, 700 Mc

q91.risset.harmonicCascades.v02a.marker1.norm.wav

2nd f0: D2, 36.71 Hz, 2600 Mc

Scan the QR code to hear the synthesis in this final section.

00:09:471

CUE: Ready and go.

SECOND DRAFT

2 00:17:241

3 00:30:000

TUTTI gradually fade out
ca. 1:30, matching general
diminuendo and increasingly sparse texture of TAPE

PICC.

BSN.

S. SX.

HN.

C TPT.

E. GT.

PERC.

SOP.

VN.

VC.

CB.

ELEX.

PEDAL

3rd fo: E95, 339.29 Hz, 6450 Mc

4th fo: Ab6, 830.61 Hz, 8000 Mc

DMX Preset 4: Dim, fade to end

— / — / — / PERUSAHLONGLY — / — / — /
Get in touch for full score + parts.

ISMN 979-0-2325-6260-5



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