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**Title**

What Will Sound (was already sound)

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# What Will Sound (was already sound)

*for Violin and Live Electronics*

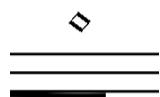
Jeffrey Bowen

(2016)

## Performance Notes



This piece makes use of a second staff, indicating bow position. The highest of the three lines indicates *molto sul tasto*. The lowest line indicates *alto sul ponticello*—as far towards the bridge as possible without actually touching the bridge.



When the line indicating bow position sinks below the bottom of this staff, the bow is to move onto the bridge; a diamond note head indicates for a (non-determined) *bowed harmonic* to emerge.



Square note heads with a jagged line across the stem call for a short *scratch tone* articulation, where an extreme amount of pressure crushes the bow hair against the string and produces a short sequence of noisy impulses.



*Balzando*: the bow is allowed to bounce against the string, coming to rest against it.

This articulation often leads into a sustained *lateral bow* (horizontal dashed line), where pressure is applied to the bow as it is drawn horizontally across the string ('like peeling carrots').



*Saltando*: The bow is thrown against the string with more force than the balzando articulation.

The following is required for the live electronics component:

Laptop running the SuperCollider programming environment.

Library of .wav files used in the Supercollider instrument.

Microphone sending live signal to the laptop through an audio interface.

Two speakers (stereo) placed in front of the performer and microphone.

Duration: ca. 12 minutes

# What Will Sound (was already sound)

for Luke Fitzpatrick

Jeffrey Bowen

♩ = 22

quiet (*pp-p*) yet anxious throughout; louder, more violent attacks at saltando  $\blacktriangle$  (*f*) and balzando  $\curvearrowright$  (*mf*) articulations.

3

3

5:4

3

3

*p*

2

3

3

3

3

4:3

5

*p*

*p/T*

3

4:3

5

3

3

3

3

*p*

*p/T*

4

(on bridge)

3

3

5

3

5

*p*

*p/T*

5

Violin part: Tremolo in measures 5-7.

Piano part: Measure 5: 4:3, 5, 5, P=T. Measure 6: arco, I, 3, 5:4, II (gliss.), 3, 3, 3, III. Measure 7: 3, 3, 3.

6

Violin part: Tremolo in measures 8-10.

Piano part: Measure 8: 3, 3, P=T. Measure 9: arco, 3, 3, 3. Measure 10: 4:3, 5, arco.

7

Violin part: Tremolo in measures 11-13.

Piano part: Measure 11: 4:3, 5, P=T. Measure 12: c.l.tratto, 3. Measure 13: c.l.batt., 3, 3, arco.

8

Violin part: Tremolo in measures 14-16.

Piano part: Measure 14: 3, 3, arco, 5, arco. Measure 15: arco, 3, 5, arco. Measure 16: P=T.

4

9

4:3 5

c.l.batt. 3 5:4 tratto 3 3 c.l.batt.

5 3 3 3

10

3 3

II tratto

c.l.batt. 3 3 3

III tratto

3

c.l.batt. 4:3 5 tratto

11

arco norm. 4:3 5

III II

c.l.batt. tratto c.l.batt.

3 3 3

12

c.l.batt. 3 3

5

3 5

c.l.batt.

(bowed harmonic emerging)

13

4:3 5  
II  
III  
5  
IV  
tratto  
3 5:4  
3 3  
3 3  
P=T

14

3 3 arco  
arco  
3 3  
III 4:3 5  
tratto  
IV IV  
P=T P=T

15

4:3 5  
III  
IV  
tratto  
III

16

3 3  
5  
3 5  
spicc.  
P=T

6

17

Violin part: Tremolos and slurs. Measure 17 has a slur over a triplet of eighth notes. Measure 18 has a slur over a triplet of eighth notes. Measure 19 has a slur over a triplet of eighth notes.

Piano part: Measure 17:  $4:3$  triplet, 5, spicc.,  $P=T$ . Measure 18: 3,  $5:4$ , 3, 3, 3,  $P=T$ . Measure 19: 3, 3, arco,  $P=T$ .

18

Violin part: Slurs and a triplet in measure 18. Measure 19 has a slur over a triplet of eighth notes.

Piano part: Measure 18: 3, 3, 3, irregular pitch contour, III,  $P=T$ . Measure 19:  $4:3$  triplet, 5, III,  $P=T$ .

\*irregular pitch contour

19

Violin part: Slurs and a triplet in measure 19. Measure 20 has a slur over a triplet of eighth notes.

Piano part: Measure 19:  $4:3$  triplet, 5, II, III, 3,  $P=T$ . Measure 20: 3, 3, 3, 5, (arco) 3, 5, III,  $P=T$ .

20

Violin part: Slurs and a triplet in measure 20. Measure 21 has a slur over a triplet of eighth notes.

Piano part: Measure 20: (irreg.), 3, 3, 3, f, III. Measure 21: 3, 3, 3, 5, (arco) 3, 5, III.



21

4:3 5 3 5:4 3 3 3 15<sup>ma</sup> 3 3 3

pp

22

(15) 3 3 3 3 4:3 5

mf p

23

4:3 5 3 3 8<sup>va</sup> 3 3

pp mf

24

(8) 3 3 2 5 3 3

ppp p f

8 [ca. 12"] → ||  
 26 flaut. → over-pressure → (flaut.)

*pp* → *mf*

[ca. 14"]  
 27 flaut. → over-pressure → (flaut.)

*pp* → *f*

[ca. 20"]  
 28 flaut. → over-pressure → heavy pressure (choked)

*pp* → *ff* → *mf*

*rall.* (molto)

29 [ca. 12"]

sul I (open)

heavy, slow pressure (sporadic impulses) continuous lateral bow quasi-spiccato

*(mf)*

3 3 5:4

30 [ca. 14"]

sul II

(attack once)

pressure: → + → - (poco)

31 [ca. 20"]

sul III

(balz.)

pressure: - → + → -

[ca. 12"]

32

mf p

[ca. 14"]

33

mf p

[ca. 20"]

34

(on bridge)

(flaut.) 15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup>

p mp

♩ = 26

35

(bridge)

pp sempre

37