

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

What Will Sound (was already sound)

### **Permalink**

<https://escholarship.org/uc/item/0ph732jj>

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2020

# What Will Sound (was already sound)

*for Violin and Live Electronics*

Jeffrey Bowen

(2016)

## Performance Notes



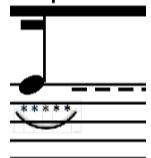
This piece makes use of a second stave, indicating bow position. The highest of the three lines indicates *molto sul tasto*. The lowest line indicates *alto sul ponticello*—as far towards the bridge as possible without actually touching the bridge.



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.

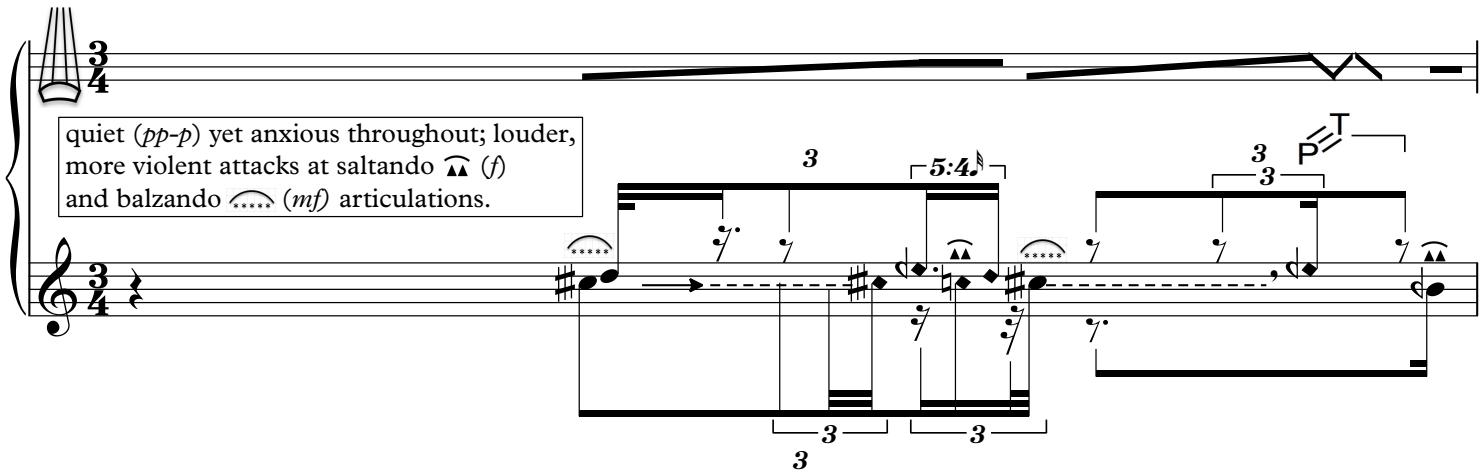
Duration: ca. 12 minutes

# What Will Sound (was already sound)

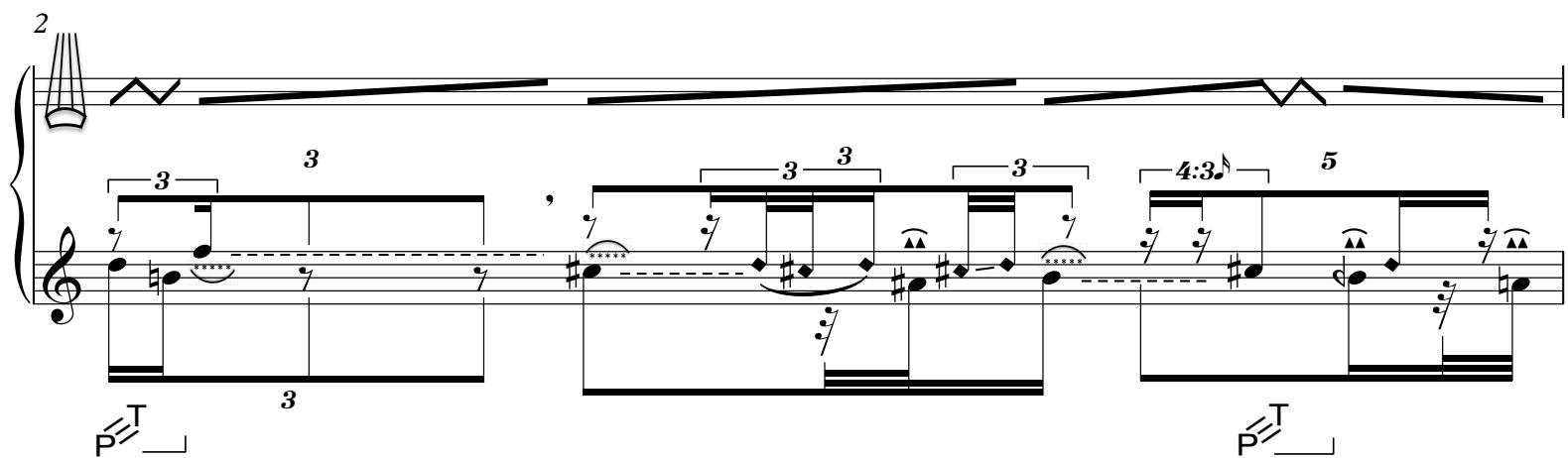
for Luke Fitzpatrick

Jeffrey Bowen

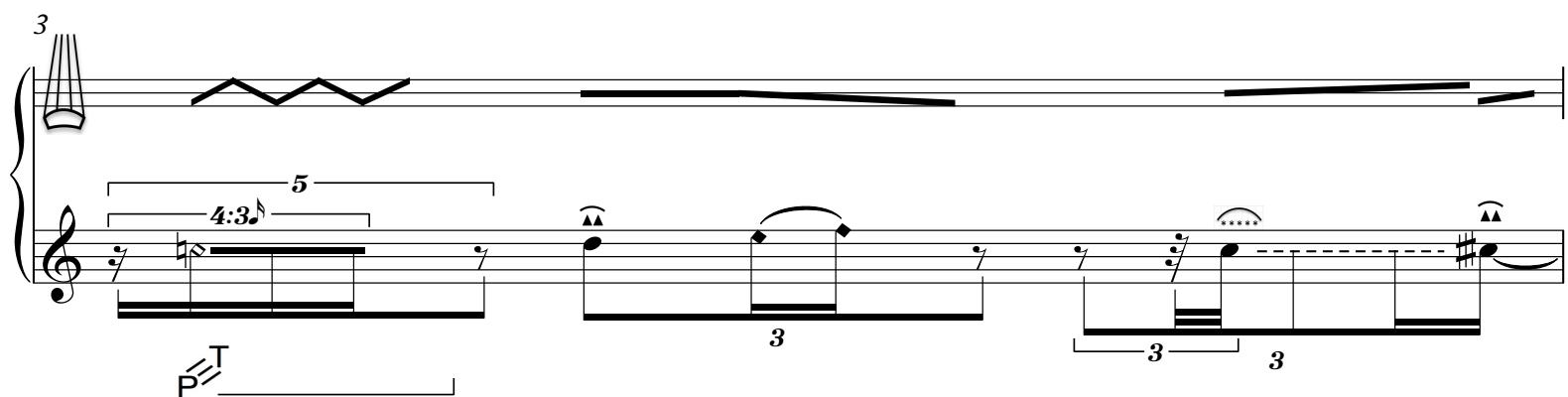
$\text{♩} = 22$



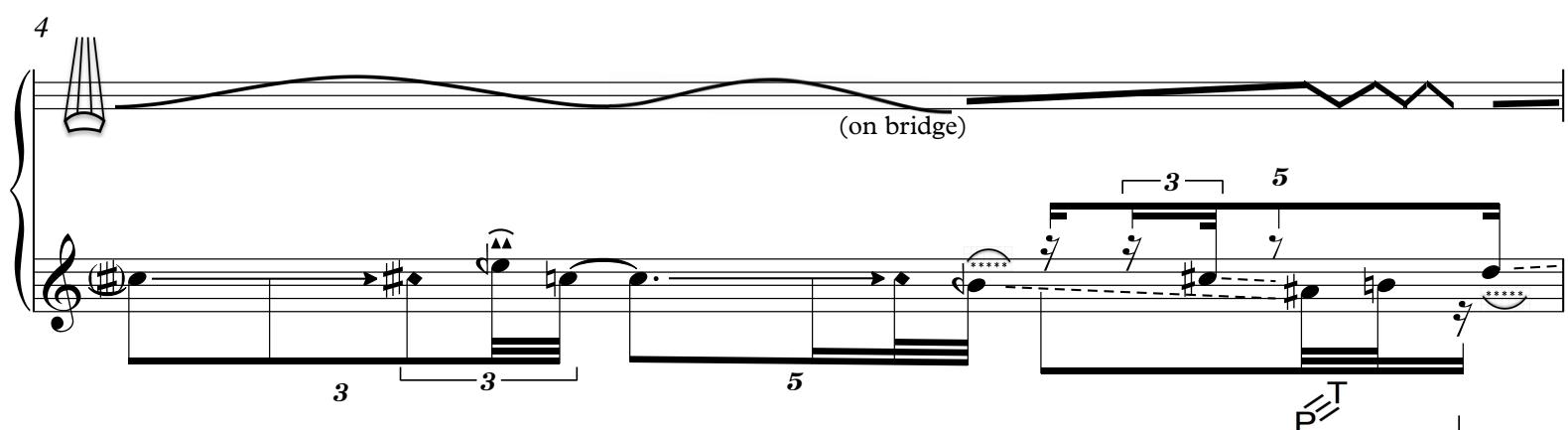
Musical score page 1. The score consists of two staves. The top staff is for a bowed instrument (indicated by a bow icon) and the bottom staff is for a piano (indicated by a piano icon). The key signature is A major (no sharps or flats). The time signature starts at 3/4. The first measure shows a sustained note with a dynamic of  $pp-p$ . The second measure begins with a dynamic of  $p$ . The third measure contains a melodic line with various attacks and rests. The fourth measure features a complex rhythmic pattern with a 5:4 ratio. The fifth measure includes a dynamic of  $f$  and a melodic line. The sixth measure ends with a dynamic of  $p$ . A text box in the middle of the page specifies: "quiet ( $pp-p$ ) yet anxious throughout; louder, more violent attacks at saltando  $\hat{\wedge}$  ( $f$ ) and balzando  $\sim$  ( $mf$ ) articulations." Measure numbers 3, 5, and 6 are indicated below the staff.



Musical score page 2. The score continues with two staves. The top staff is for bowed instrument and the bottom staff is for piano. The key signature changes to E major (one sharp). The time signature changes to 2/4. The first measure shows a sustained note with a dynamic of  $p$ . The second measure begins with a dynamic of  $p$ . The third measure contains a melodic line with various attacks and rests. The fourth measure features a complex rhythmic pattern with a 4:3 ratio. The fifth measure ends with a dynamic of  $p$ . Measure numbers 3, 4, and 5 are indicated below the staff.



Musical score page 3. The score continues with two staves. The top staff is for bowed instrument and the bottom staff is for piano. The key signature changes to C major (no sharps or flats). The time signature changes to 3/4. The first measure shows a sustained note with a dynamic of  $p$ . The second measure begins with a dynamic of  $p$ . The third measure contains a melodic line with various attacks and rests. The fourth measure features a complex rhythmic pattern with a 4:3 ratio. The fifth measure ends with a dynamic of  $p$ . Measure numbers 4 and 5 are indicated below the staff.



Musical score page 4. The score continues with two staves. The top staff is for bowed instrument and the bottom staff is for piano. The key signature changes to G major (one sharp). The time signature changes to 4/4. The first measure shows a sustained note with a dynamic of  $p$ . The second measure begins with a dynamic of  $p$ . The third measure contains a melodic line with various attacks and rests. The fourth measure features a complex rhythmic pattern with a 3:5 ratio. The fifth measure ends with a dynamic of  $p$ . Measure numbers 3, 4, and 5 are indicated below the staff. A note in parentheses says "(on bridge)".

5

*arco*

I (gliss.)

II III

*3* *3* *3*

*P= T*

6

*3*

*arco*

*3* *3* *3*

*4:3* *5* *arco*

*P= T*

7

*4:3* *5*

c.l.tratto

*3*

c.l.batt.

*3* *3*

*P= T*

8

*3* *3*

*arco*

*5*

*arco* *5* *arco*

*P= T*

4

9

4:3

5

c.l.batt.

3

5:4

tratto

3

3

c.l.batt.

5

3

3

10

3

3

c.l.batt.

3

3

c.l.batt.

5

II tratto

III tratto

4:3

tratto

3

11

arco norm.

4:3

5

c.l.batt.

tratto

c.l.batt.

III

II

3

3

12

c.l.batt.

3

3

5

3

5

c.l.batt.

13

(bowed harmonic emerging)

5

II 4:3 5  
III  
IV 3  
IV 5:4 tratto  
3 3  
3

P

14

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

15

3  
3  
3 3 tratto  
III  
IV

16

3 3  
5  
3 5  
spicc.  
P

6

17

$\frac{4:3}{5}$

$\frac{5}{3}$  spicc.

$\frac{5:4}{3}$

arco

$\text{P} \equiv \text{T}$

18

$\frac{3}{3}$

\* irregular pitch contour

$\frac{3}{3}$

$\frac{4:3}{5}$

III

$\text{P} \equiv \text{T}$

19

$\frac{3}{3}$

$\frac{4:3}{5}$

II

III

$\frac{3}{3}$

$\text{P} \equiv \text{T}$

20

$\frac{3}{3}$

$\frac{3}{3}$

$\frac{3}{3}$

$\frac{5}{5}$

(arco)

$\frac{3}{3}$

$\frac{5}{5}$

f

II

III

III

A detailed musical score page for orchestra or band. The top staff shows a woodwind instrument with a long melodic line. Below it, a string section plays a rhythmic pattern of eighth and sixteenth notes. Measure 5 starts with a 4:3 ratio followed by a 5-note group. Measures 6-7 show a transition with measure 6 starting with a 3-note group and measure 7 starting with a 5:4 ratio. Measures 8-9 show a return to a 3-note group. Measures 10-11 show a complex rhythmic pattern with a 15ma (15-measure anticipation) followed by a 3-note group. Measure 12 concludes with a dynamic marking of *pp*.

22

(15)

1

3 3

,

I

3

II

III

I

II

III

3

4:3♪ 5

II

mf

P T

T

Musical score page 23, measures 1-3. The score consists of two systems. The top system has a bassoon part with a dynamic of  $p$ , a piano part with a dynamic of  $f$ , and a cello part with a dynamic of  $mf$ . The bottom system has a treble clef, a key signature of one sharp, and a time signature of  $4:3$ . Measure 1 starts with a bassoon solo. Measure 2 begins with a piano entry. Measure 3 starts with a cello entry. Measure 4 concludes the section.

Musical score for page 24, measures 1-8. The score consists of two staves. The top staff features a bassoon part with a melodic line and dynamic markings *p*, *pp*, *f*, and *p*. The bottom staff features a piano part with dynamic markings *pp*, *T*, and *f*. Measure 1 starts with a bassoon solo. Measure 2 begins with a piano chord. Measures 3-4 show a bassoon line with eighth-note patterns. Measures 5-6 show a piano line with eighth-note patterns. Measures 7-8 show a bassoon line with eighth-note patterns. Measure 8 concludes with a piano dynamic *f*.

8 [ca. 12"] → ||

26 flaut. → over-pressure → (flaut.)

27 [ca. 14"]

flaut. → over-pressure → (flaut.)

28 [ca. 20"]

flaut. → over-pressure → heavy pressure (choked)

rall. (molto) ff mf

29 [ca. 12"]

sul I (open) heavy, slow pressure (sporadic impulses) continuous lateral bow quasi-spiccato 3 5:4 ,

(mf)

30 [ca. 14"]

sul II (attack once) 3 3 pressure: (poco) + - ,

31 [ca. 20"]

sul III (balz.) , pressure: - + - ,

[ca. 12"]

32

8va  
flaut.

, *mf* *p*

[ca. 14"]

33

, *mf* *p*

[ca. 20"]

34

(flaut.)  
*15ma*

*p* *mp*

(on bridge) **3/4**

**3/4**

[ca. 26"]

35

*J = 26*

(bridge)

*pp sempre*

**3/4**

**3/4**

[ca. 30"]

37

(diamond)

**3/4**