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Dans les Noirceurs

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Dans les Noirceurs

three stages of black

a multidisciplinary work for orchestra, contrabass clarinet, baritone, bass and video

2019

Video by Èlia Navarro Valverde

Words by Georgi Gill

Music by Isabel Benito Gutiérrez

Poem 1 (Darkness)

Black

Turkish olives – such salty gloss!
Little black dress
sweet necrotic flesh

Black

Chimney soot,
Lampblack,
Smoker's lungs

Black black

Man-u-scripts smudged by typesetters' inky prints

The gloss-y oily snakebird
wings hung up to dry

Black

Hot wet tar,
Black is around us
like a Michelin tyre

Black

The nap of velvet, brushed wrong
and fold-ed,
shut in the dark,
the back of the drawer,
the heart of the abyss

Black black black

Poem 2 (A Black Object)

Let me define you, delineate you.
Meet your edge – know yourself.
Know what you are – who you are –
by the boundary with what you are not.
Risk the abyss
and together we can eclipse the sun.

Apply me with a thick scrape of spatula,
trace you in me - a fine, knife-edged line,
curve me along your contours,
continuous then broken
this play of dots, strokes, dots.

We can do this on the cheap:
grind burnt roots to powder,
collect some sooty lampblack.
Or stretch to fired ivory?
To oak apples dried all summer long?

I can capture you naïf in a grotto,
or bawdy in a Hogarth.
Glossy in a Brassai photograph,

arms stretched –
a snakebird's wings hung up to dry.
Noir in a Renoir,
the nap of your velvet brushed wrong.

Trust me, trust you – explore:
let's get horizontal, vertical,
parallel, perpendicular.
Let's overlap. Let's cross-hatch.

Poem 3 (Shadows)

Eclipse

Light hits the waves (- is waves)
a Morse code message tapped
on the sea -
 bright dots, strokes, dots
- overwritten as waves overlap,
cross-hatch, ripples
of hot wet tar that slaps
the foul black hull
of the ship and we watch
the glossy oily snakebird,
the nap of its velvet, brushed wrong.
It absorbs the light.
we risk the abyss,
we are shut in the dark,

just sooty scrapes of lampblack,

we are shut in the dark,
we risk the abyss.
It absorbs the light,
the nap of its velvet, brushed wrong.
The glossy oily snakebird
of our ship and we watch
the foul black hull
of hot wet tar that slaps
cross-hatches, ripples
- overwritten as waves overlap,
 bright dots, strokes, dots
on the sea -
a Morse code message tapped;
light hits the waves (- is waves).

Instrumentation

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
1 Bass Clarinet
2 Bassoons
1 Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trombones
1 Tuba

2 Percussionists:
Timpani
Clash Cymbal, Bass Drum, Marimba

1 Harp

1 Piano

Violin I
Violin II
Viola
Cello
Contrabass

Soloist:

Baritone
Bass (off stage always)
Contrabass Clarinet

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three stages of black

Visual by Élia Navarro Valderde
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I. Darkness

A
Occult $\text{♩} = 60$

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Piccolo, Flute 1, 2, Oboe 1, 2, Clarinet in Bb 1, 2, Bass Clarinet, Bassoon 1, 2, Contrabassoon, Horn in F (1, 3) 1, Horn in F (2, 4) 2, Trumpet in C 1, Trumpet in C 2, Trombone 1, Trombone 2, Tuba, Timpani, Percussion (Bass Drum / Soft Mallet), Harp, Piano, Baritone, Bass, Contrabass Clarinet, Violin I, Violin II, Viola, Cello, and Contrabass. The score is divided into two systems. The first system covers measures 1 through 100, and the second system covers measures 101 through 150. The Baritone part includes lyrics: "coal hole e-bo-ny dots strokes dots Foul an-ti-fouled hull of a ship". The score includes various dynamic markings such as *pp*, *p*, *ff*, *fp*, *mp*, *mf*, and *ppp*. Performance instructions like "aggressive" and "whispering" are placed above the Baritone line. The score concludes with a first ending (ord. FT) marked *ff*.

92 E

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

B♭ Cl. 1, 2 *pp*

B. Cl. *pp*

Bsn. 1, 2 *pp*

C. Bn. *pp*

Hn. (1, 3) 1

Hn. (2, 4) 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. *ppp*

Perc. Bass Drum *p* *ppp*

Hp.

Pno. *pp*

B. *mf* E
The gloss-y oil-y snake-bird wings hung up to dry

B.

Cb. Cl. *mp* *f* *ff* *fff* *mf* *mp* *p* *fff*

Vln. I *mf* *f* *mp* *p* *pp*

Vln. II *mf* *f* *mp* *p* *pp*

Vla. *mf* *f* *mp* *p* *pp*

Vc. *mf* *f* *mp* *p* *pp*

Cb. *mf* *f* *mp* *p* *pp*

151

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

151

Hn. (1, 3) 1

Hn. (2, 4) 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

151

Timp.

151

Perc. Marimba / Soft Mallet

151

Hp. C# two hands

151

Pno.

151

B. *mf* *p* *f* *ppp* *f* *ppp*

Know what you are who you are by the bound-a-ry with what you are not. Risk the a-bys- and to-ge-h-er we can e-clip-s the sun Ap-

151

B. *mf* *p* *f* *ppp* *f* *ppp*

151

Cb. Cl. *mp* *fff sfz* *mp* *mf* *fff sfz*

151

Vln. I *p*

Vln. II *p*

Vla.

Vc. *pp* *p*

Cb. *pp* *p*

170

Picc.

Fl. 1, 2

Ob. 1, 2

B. Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. (1, 3) 1

Hn. (2, 4) 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. Bass Drum / Soft Mallet

Hp.

Pno.

B. *ff* *p* *mp*

Gloss-ý in a Bras-sai pho-to-graph arms stretched — a snake-bird's wings hung up to dry Noir in a Re-noir the nap of your vel-vet brushed wrong Trust me — trust you — ex-plore let's get hor-i-zon-tal

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *ppp* *mp*

Cb. *ppp* *mp*

III. Shadows

K
Echoing $\text{♩} = \text{♩}$

180

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

180

Hn. (1, 3) 1

Hn. (2, 4) 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

180

Timp.

180

Perc.

180

Hp.

180

Pno.

180

B *mf* *f* *mp* *mf* *mp* **K** Echoing $\text{♩} = \text{♩}$ *mp* recitative
 — ver-ti-cal par-al-lel— per-pen-dic-u-lar Let's o-ver lap Let's cross-hatch Light hits the waves is waves

B *f* *mf* *p*
 Off stage
 Let's o-ver lap Let's cross-hatch we are shut in the dark

180

Cb. Cl. *f* *mp* *ff* *p*

180

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp
ppp
ppp
ppp

190 L

Picc. *pp* *p*

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2 *pp* *p* *p*

B. Cl. *pp* *pp* *p* *p*

Bsn. 1, 2 *pp* *pp* *p* *p*

C. Bn. *pp* *pp* *p* *p*

Hn. (1, 3) 1 *ppp*

Hn. (2, 4) 2 *ppp*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1 *pp* *p* *p*

Tbn. 2 *pp* *p* *p*

Tuba *pp* *p*

Timp. *pp* *p*

Perc. *p* Marimba / Soft Mallet *mp*

Hp.

Pno. *mp*

B. *mf* *pp* *whispering p* L *mp cantabile* *mp*

a Morse code mes-sage tapped on the sea bright dots, strokes, dots o - ver writ-ten as waves o - ver lap

B. *p* *p* *pp*

we risk the a - byss. It ab-sorbs the light, the nap of its vel-vet, brushed wrong.

Cb. Cl. *pp* *p* *ff* *mp* *pp* *p* *ppp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

206 N

Instrumentation: Picc., Fl. 1, 2, Ob. 1, 2, B♭ Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bn., Hn. (1, 3) 1, Hn. (2, 4) 2, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc., Hp., Pno., B., Cb. Cl., Vln. I, Vln. II, Vla., Vc., Cb.

Lyrics:

B. *pp* *p* *mp* *pp* N

the nap of its vel-vet, brushed wrong. It ab-sorbs the light, we risk the a-byss. _____ we are shut in the

B. *mp* *p* *whispering* *spoken*

cross-hatch, rip-ples_ o-ver writ-ten as waves o-ver lap_ bright dots, strokes, dots a Morse code mes-sage tapped on the sea air_

Dynamic markings: *pp*, *p*, *mp*, *pp*, *f*

214

Picc. *ppp*

Fl. 1, 2 *ppp*

Ob. 1, 2 *f*

B♭ Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

C. Bn. *f*

Hn. (1, 3) 1 *p*

Hn. (2, 4) 2 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

Timp. *p*

Perc. *p* Bass Drum / Soft Mallet *fff*

Hp. *p*

Pno. *p*

B. 214 *mp* spoken *mf* *ff* *p* *dim. a niente*
 dark, just soot - y scrapes of lamp - black

B. *mf* *f* spoken *mf* *ff* *p* *dim. a niente*
 Light hits the waves is waves just soot - y scrapes of lamp - black

Cb. Cl. 214 *p* *ff* *p*
 non pitched air

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

