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Title

Enlightenment

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Publication Date

2020

Enlightenment

for flute, voice, violoncello, electronics and performer
(2018)

Jaime Belmonte Caparrós

*"Et sonus ille, ut vox multitudinis in laudibus
de supernis gradibus in harmonia symphonizans"*

Hildegard von Bingen

Flute
Voice (mezzo-soprano)
Violoncello (scordatura C-G#-D-A)
Electronics
Performer
Video (optional)

The piece has a variable duration, depending on the situational performativity. The writing of the score lets the ensemble play freely and independently throughout the whole piece (except rehearsal numbers 8 and 9, where the ensemble has to play together). Each musical gesture can be repeated and/or combined freely (except rehearsal number 9) according to the instructions, with the only restriction that all the performers have to progress simultaneously through the different sections.




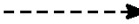

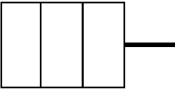

The text in the performer's stave is a proposed "libretto" or guidelines for performance. It should not be read aloud or reproduced in any way in English. If the text is to be reproduced, the composer encourages the use of the original version in Latin:

1. Et ego homo non calens in forma fortium leonum nec docta exspiratione illorum, sed manens in mollitie fragilis costae imbuta mystico spiramine.
2. Et ecce vidi in terra homines.
3. Forum erat, ubi divitiae hominum atque deliciae saeculares et mercatus diversarum rerum apparuerunt, ubi etiam quidam homines multa celeritate currentes nullum mercatum faciebant, quidam autem tepide euntes et venditioni et emptioni ibi insistebant.
4. Vidi maximam turbam hominum lucidiorem sole.
5. Velut lucidus splendor ex antiquo consilio. Vultus hominum quasi in pura aqua apparebant. Etiam imago Filii homini velut in speculo fulgebat.
6. Nam alii in corpore lucidi et in anima ignei erant, alii autem in corpore pallidi et in anima tenebrosi videbantur; quidam ero in corpore hirsuti et in anima multam immunditiam humanae pollutionis perfusi sordebant, quidam autem in corpore acutissimis spinis circumdabantur et in anima leprosi apparebant, alii vero in corpore sanguinei et in anima velut putridum cadaver foetidi videbantur. Alii velut igneo splendore perfundebantur, alii vero velut obscura nube obtenebrabantur.
7. Vidi inter caelum et terra, densissimas tenebras apparere, quae tantis horroris erant ultra quam humana lingua effari possit.
8. Et ipse respiciens in mundum maxima fortitudine vociferabatur da homines qui in eo erant.
9. Claritatem suam ad predictas tenebras effundens.
10. Ab eis reverberatus est quod in ruborem sanguinis et in albedinem palleris versus tanta fortitudine easdem tenebras reprecuteret, quod ille homo qui in eis iacebat per eum tactus apparens fulgeret atque ita erectus exiret. Et sic idem serenus homo qui de praedicta aurora egressus est in tanta claritate apparens ultra quam humana lingua effari possit, in acutissimam altitudinem innumerabilis gloriae tetendit, ubi in plenitudine magnificae fructuositatis et odoris mirifice radiabat.
11. Et ego homo sumpta ab aliis hominibus.







Scivias, Hildegard von Bingen.

The score is written in C, including the scordatura in the violoncello.

General performance instructions:

	Long fermata.		Normal fermata.
	Extend the given technique until the end of the sign.		Gradual change from one technique to the following.
	Repeat the musical gesture until the end of the thick line.		Play the elements in the different boxes in any order, freely and combining them until the end of the thick line.
	A rectangular notehead is used for sounds with a certain amount of noise, whereas the conventional notehead is reserved for ordinary sound.	/	A list of elements separated with the slash sign indicates the possibility to freely choose among all the given possibilities and repeat or combine them. It is identical to the boxes described above.

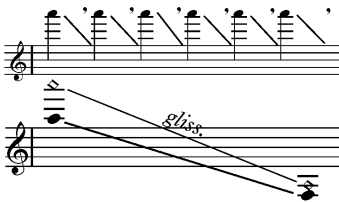
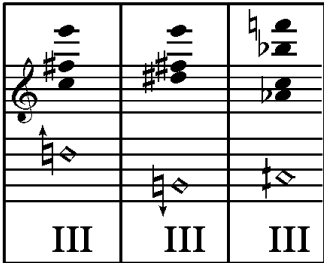

Flute:

	White circle: air sound (as less pitch as possible). Black and white circle: half air and half sound (both air and sound should be equally present). Black circle: full sound (ordinary playing).		
e/o/s/f/r	Play the flute with the given vocalized phoneme. All phonemes follow the IPA rules.	bisb.	Bisbigliando: colour trill. If there are not any colour trills available for that note, substitute by a quarter-tone trill.
V	An up-bow sign indicates ingressive airflow.		A down-bow sign indicates egressive airflow.
w.t.	Whistle tone.	b.t.	Bamboo tone. Fingering for C: 
	Tongue pizzicato/slap.		Tongue ram with the given fingering. Resulting sound in brackets.
	Multiphonics. See <i>The other flute</i> by Robert Dick.		

Voice:

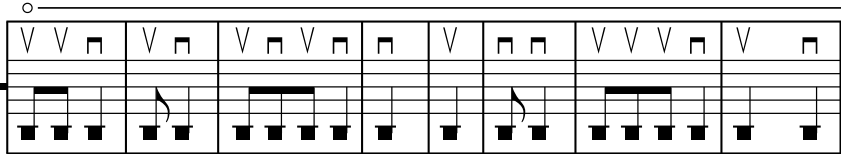

ASMR voice	Autonomous sensory meridian response (ASMR) is a term used for an experience characterized by a static-like or tingling sensation on the skin that typically begins on the scalp and moves down the back of the neck and upper spine. It is most commonly triggered by specific auditory or visual stimuli, in this case by whispers.		
"..."	The texts written between quotation marks is a speech that has to be read with a steady declamatory pace. Any other text written without quotation marks should not be read aloud or reproduced in any way.		
○ ●	White circle: whisper (no pitch). Black and white circle: half whispered (both air and pitch/voice should be equally present). Black circle: full sound (ordinary speaking or singing).		
e/o/s/z/f/v/r/t'/k'	Play with the given vocalized phoneme. All phonemes follow the IPA rules, except t' and k' which indicate aspirated sounds (like letters "t" and "k" in German).		
V	An up-bow sign indicates ingressive airflow.	∩	A down-bow sign indicates egressive airflow.

Violoncello:

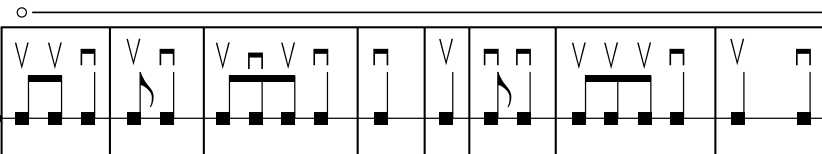

○ ●	White circle: bow on the bridge parallel to the strings, so that they do not produce any vibration. The result should be similar to white noise with no defined pitch. Black and white circle: bow on the bridge oblique to the strings, so that they vibrate to some extent (both noise and pitch should be equally present). Adjust the angle of the bow to get different percentages of pitch and noise. Black circle: ordinary bowing, perpendicular to the strings (full sound).		
	Seagull effect: stopped harmonic beginning in a very high position with an octave span between the fingers. Glissando down the length of the fingerboard, without adjusting the space between the fingers (which thereby diminishes the interval). The fixed finger spacing causes higher partials of lower fundamentals to be activated as the left-hand motion continues towards the scroll, which repeatedly restarts the glissando.		
	Multiphonics: the lower stave indicates the left hand position on the third string and the higher stave shows the resulting pitches. Both notations are in concert pitch regardless of the scordatura. See www.cellomap.com for more information		
	Rising degree of bow overpressure.		

3 Narcissistically, egotistically

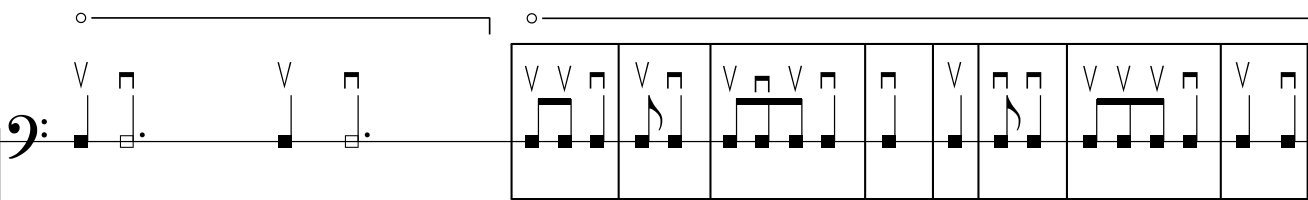

4 Otherworldly

Fl.  

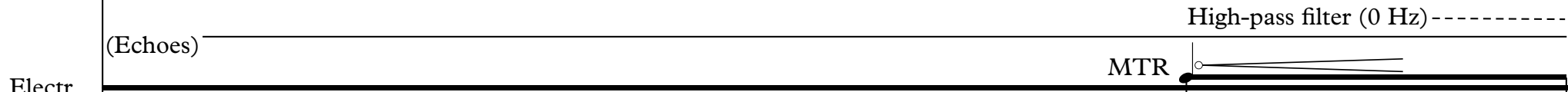
pp *sempre pp* *e/o* *e/o/s* *e/s/f*

Voice  

pp *sempre pp* *e/i* *e/i/s* *e/s/f*

Vc.  

pp *pp* *sempre pp*

Electr. 

(Echoes) *High-pass filter (0 Hz)* *MTR*

Market

3 Narcissistically, egotistically

4 Otherworldly

Perf.

There was an open market square where the riches of people and various worldly delights appeared. In this square, some people were running swiftly, but doing no business. Some others, however, going lukewarmly, were standing still as they sold and bought things there.

I saw a large crowd of people. They were all brighter than the sun.

5

6 Ethereally

Fl. *s/f/r* *pp* b.t. b.t. b.t. b.t.

Voice *s/z/f/v/r* *pp*

Vc. extremely low bow pressure

Electr. → 4500 Hz (Echoes) High-pass filter (4500 Hz)

Perf. 5 6 Ethereally

"Nam alii in corpore lucidi et in anima ignei erant, alii autem in corpore pallidi et in anima tenebrosi videbantur; quidam ero in corpore hirsuti et in anima multam immunditiam humanae pollutionis perfusi sordebant, ..."

ppp whispered ASMR voice

Shining as brightly as the wisdom which came out of an ancient council. The looks on their faces appeared as if they were pure water. The looks on their faces appeared as if they were the image of the Word of God shining in a mirror.

Some had brightness in their bodies and burning in their souls. Others, however, were pale in their bodies and dark in their souls. Still others were filthy-covered with hair on their bodies and the

4

Gloomily

7 Ominously

Fl.

Musical notation for Flute (Fl.) in G major. The score is divided into three sections. The first section (measures 1-3) is marked 'bisb.' and features a descending melodic line. The second section (measures 4-5) is marked 'p' and continues the descending line. The third section (measures 6-10) is marked 'ff' and features a more active, rhythmic melodic line. A dashed line above the staff indicates a pitch contour that starts high and gradually descends.

Voice

gradually lowering speech's pitch -----> vocalized around low B

"... quidam autem in corpore acutissimis spinis circumdabantur et in anima leprosi apparebant, alii vero in corpore sanguinei et in anima velut putridum cadaver foetidi videbantur. Alii velut igneo splendore perfundebantur, alii vero velut obscura nube obtenebrabantur."

ppp ----- *ff*

r/s/z/f/v/k'/t'

Vocal line with lyrics. The melody is a recitation of the Latin text. A dashed line above the staff shows the pitch contour, which starts high and gradually descends. The final part of the text is vocalized around a low B. A bracket above the final notes is labeled 'r/s/z/f/v/k'/t''.

Vc.

-----> normal bow pressure -----> overpressure

Musical notation for Violin (Vc.) in G major. The score is divided into three sections. The first section (measures 1-3) is marked 'III III III' and features a sustained chord. The second section (measures 4-5) is marked 'p' and features a sustained chord. The third section (measures 6-10) is marked 'ff' and features a sustained chord. A thick black bar above the staff indicates a transition from 'normal bow pressure' to 'overpressure'.

Electr.

(Echoes) -----> 0 Hz

(Market and MTR) ----->

Electronics section with two horizontal lines. The top line is labeled '(Echoes)' and has a dashed line pointing to '0 Hz'. The bottom line is labeled '(Market and MTR)' and has a solid line pointing to the right.

Perf.

Gloomily

7 Ominously

uncleanness of human defilement in their souls. Certain others had sharp thorns surrounding their bodies and leprosy in their soul. Finally, others had their bodies covered with blood, and their souls stunk as decayed death. Some were steeped with burning brightness; others were darkened with a gloomy cloud.

I saw a darkness that was as dark as that between heaven and earth. This darkness was so horrible that human language cannot even describe it.

8 Violently

attacks of the previous material played together
variable amount of repetitions
variable duration of attacks and rests

9 Trustingly

10 Arduously

Fl.

sfz sfz sfz sfz sfz sfz fff

jet whistle

ff

Voice

attacks of the previous material played together
variable amount of repetitions
variable duration of attacks and rests

sfz sfz sfz sfz sfz sfz fff

sung vibrato

ff

Vc.

attacks of the previous material played together
variable amount of repetitions
variable duration of attacks and rests

sfz sfz sfz sfz sfz sfz f

normal bow pressure

gliss.

ff

Electr.

(Echoes)

(People and Low drone)

Low drone

People

8 Violently

9 Trustingly

10 Arduously

Perf.

He looked out into the world, and he cried aloud with great strength to the people who were by him.

This person poured light into the darkness.

With the redness of blood and in the whiteness of paleness, this person drove this darkness upwards with great strength.

Expectantly

Fl.

Flute part with three measures of music. The first measure contains two notes with a sharp sign and the instruction "bisb. bisb.". The second and third measures each contain a single note with a sharp sign and the instruction "bisb.". A dynamic marking *p* is placed below the second measure. A dashed line with an arrow points from the first measure to the second.

Voice

Voice part with three measures of music. The first measure contains two notes with a sharp sign and the instruction "bisb. bisb.". The second and third measures each contain a single note with a sharp sign and the instruction "bisb.". A dynamic marking *pp* is placed below the first measure. Below the notes are the phonetic syllables "r/s/z/f/v", "e/s/f", and "e/i/s".

Vc.

Violin part with three measures of music. Each measure contains a chord of four notes. A dynamic marking *p* is placed below the first measure. Below the notes are the fingering indications "III III III".

Electr.

Electric part with three measures of music. The first measure contains a single note with a sharp sign. Below the notes are the phonetic syllables "(Echoes)", "(Market and MTR)", and "Expectantly".

Perf.

This person -- having been hurled through the darkness and having touched it -- became visible, was bright, was lifted up, and went forth.

11 Transcendentally

Fl.

perdendosi

Detailed description: This block shows the musical notation for the Flute part. It begins with a four-measure introduction in a box containing a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), and B4 (quarter), with the instruction 'w.t.' (with tongue) above the final measure. This is followed by a two-measure rest, then another boxed two-measure introduction with a treble clef, a key signature of one flat (Bb), and a common time signature. The notes are: Bb4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter), also with 'w.t.' above the final measure. The main staff then continues with a long note, a dynamic marking of *perdendosi* (decrescendo hairpins), and a dotted line with an arrow indicating a breath mark. The staff ends with a fermata and a repeat sign.

Voice

e/i

e e i i e e

pp *pp* *pp*

ppp whispered ASMR voice

"Et ego homo sumpta ab aliis hominibus."

Detailed description: This block shows the vocal line. It starts with a long note on a high pitch, followed by a series of notes on a lower pitch. The notes are: e (quarter), e (quarter), i (quarter), i (quarter), e (quarter), and e (quarter). Below the notes are dynamic markings: *pp* under the first 'e', *pp* under the first 'i', and *pp* under the second 'e'. A bracket above the notes is labeled 'extremely low bow pressure'. The text of the vocal line is: "Et ego homo sumpta ab aliis hominibus." The staff ends with a fermata and a repeat sign.

Vc.

perdendosi

Detailed description: This block shows the musical notation for the Violin part. It begins with a four-measure introduction in a box containing a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), and B4 (quarter), with the instruction 'III' below the final measure. This is followed by a two-measure rest, then another boxed two-measure introduction with a treble clef, a key signature of one flat (Bb), and a common time signature. The notes are: Bb4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter), also with 'III' below the final measure. The main staff then continues with a long note, a dynamic marking of *perdendosi* (decrescendo hairpins), and a dotted line with an arrow indicating a breath mark. The staff ends with a fermata and a repeat sign.

Electr.

(Echoes)

(People) (Market) (Low drone) (MTR)

Detailed description: This block shows the electronic accompaniment. It features several horizontal lines representing different sound elements. The top line is labeled '(Echoes)'. Below it are four lines representing '(People)', '(Market)', '(Low drone)', and '(MTR)'. Each line has a dynamic marking (decrescendo hairpin) that tapers towards the end of the piece. The staff ends with a fermata and a repeat sign.

11 Transcendentally

Perf.

This person brought forth endless glory on high and sent forth a wondrous fruitfulness and odor.

I am a person born from other persons.

Detailed description: This block shows the performance text. The text is written in italics and is centered below the staff. The staff ends with a fermata and a repeat sign.