

Pierre Jodłowski

**Le dernier songe
de Samuel Beckett**

for Tenor Saxophone & electronics

*Commissioned by Proxima Centauri and éOLE
first performance in Novelum Festival 2013*

Le dernier songe de Samuel Beckett

Technical Requirements :

1. STAGE SETUP

- 2 music stands
- 1 small chair next to musician

2. SOUND SETUP

- 2 dpa microphones or 2 static microphones (type : Neumann KM84) for saxophone
 - 2 main front loudspeakers with 2 associated sub loudspeakers
 - optional 2 or 4 surround loudspeakers on stands for surround sound diffusion in the concert hall
 - optional 2 small loudspeakers on microphone stands on each side of the musician (in order to play the soundtrack sometimes only from this very frontal position)
 - 1 monitor loudspeaker for musician
- N.B. : global power of sound system must be adapted to size of the concert hall
- 1 mixer analog or digital [8 in / 4, 6 or 8 out / 2 to 6 aux.]
 - 1 internal reverb (if digital mixer) or one external professional reverb (setting of reverb must be discrete, just to warm saxophone sound a little bit)
 - 1 computer with Max program (or similar) + professional sound interface
 - one midi pedal for the musician

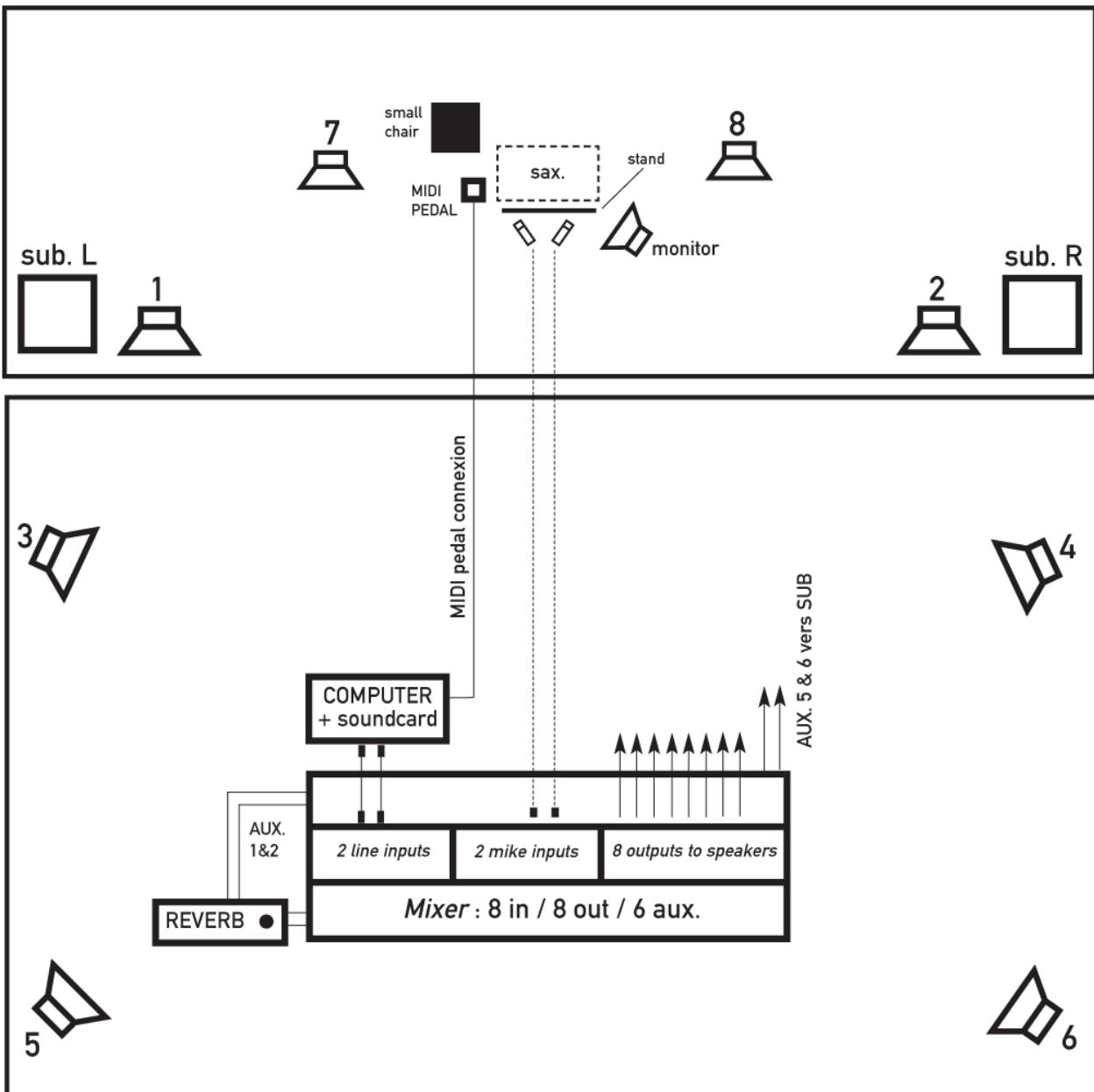
3. LIGHTS

- one profile focus on the music stand (cold white color)
- 2 profiles for the musician (front and above with cold white color)

In the score, there are few optional indications for lights mentioned with this sign :



TECHNICAL RIDER



NOTE

- Loudspeakers 3 / 4 / 5 / 6 / 7 / 8 are optional ; sound diffusion can be achieve with minimum of loudspeakers 1 & 2 + sub

ROUTING :

- the main outputs of sound interface are connected to 2 line inputs (stereo full panning)
- these 2 lines are sent to all loudspeakers as stereo pairs (sound ingeneer achieves diffusion)
- these 2 lines are summed via aux 3 to send mono signal to stage monitor
- the 2 mikes for saxophone are connected to 2 mike inputs without panning (center) and send only to loudspeakers 1 & 2
- these 2 mikes are also send to aux. 1 & 2 for reverb
- the Midi pedal is used to trigger different sound towards MIDI interface linked with computer (Max MSP program or similar)

Le dernier songe de Samuel Beckett

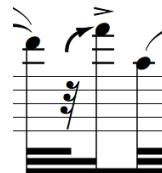
Duration : 13 min 40 sec.

Special notation

N.B. : most of the special sound effects are generally precised directly into the score ; the following effects are the most employed.



combination of blow and key noises with strong attack



Portamento : small arrow before note indicates to perform a short gliss. from below the written note.

TR



ff
Tongue Ram
(without mouthpiece)
flute Tongue Ram
technique



CUT gesture. This sign indicates to cut very precisely the previous sound or action.

Cutting means to stop to play but also to make a gesture (body short blocking) to improve this "cut" perception for the audience. This sign is also used to indicate cuts in soundtracks.

General color of sound : this piece has to be performed with a "heavy" sound, always with some soft distortion, achieved with different techniques (some blow, growl, voicing). It is important to avoid a "classical" clean sound in order to mix properly with electronics. Apart of this global indication, follow the indications in the score.

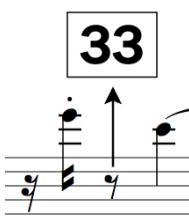
MULTIPHONICS :

8 mutiphonics fingerings are used in this score. They have been pre-recorded and it is important to match these recordings (which have echoes in the soundtrack or which are defining some harmonical context).

The image shows a sequence of eight musical staves, each labeled M1 through M8. Each staff features a unique set of fingerings (numbered 1-5) and pitch markings (like c2, c#2, c1, etc.) to indicate specific multiphonics sounds. The staves are set against a background of musical notes and rests.

ELECTRONIC PART

The electronic part consist of soundtrack divided into 50 events which are triggered by the musician. The fact that there are quite a lot of events to trigger enable to keep more easily synchronization. Nevertheless, most of the electronic parts are precisely notated, especially when there are some important pitches or rythm to be synchronized with. The electronic part has to be considered as a "musician" like in chamber music situation.



The arrow indicates where to trigger precisely the sound (can be done by the musician or sound ingeneer).

192



This sign (big arrow) used in the electronic part indicates that there is no special sounds to be synchronized with. The musician can play here more freely.

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Pierre Jodlowski



When musician enter on stage,
lights must be soft (20 to 30%).
After beginning of soundtrack 1, slowly fade in light level up to full power.

à Maribé

A $\text{♩} = 60$

18"

Soundtrack **4** → Church ambiance, people praying... 4 5 6 CUT SOUND **2** 4

MIDI PEDAL EVENTS **1**

Tenor Saxophone **4** *Don't move, silent...* 2 4 3 **fff** slightly dirty sound with buzz, growl, voice and air ad. libitum

Snd **4** 7 8 9 3

T. Sax. **f fff**

Snd **3** 10 11 12 14 3

T. Sax. **f fff** Church ambiance... **3** 16 4

Snd **CUT SOUND** 15 16 2

T. Sax. **fff (idem)** **f** **3** **fff** **f** **3** **ff** **3**

3

Musical score for page 17. The top staff is labeled "Snd" and the bottom staff is labeled "T. Sax.". Both staves begin in 2/4 time. The "Snd" staff has a dynamic of *f*. The "T. Sax." staff has dynamics of *v*, *#*, *b*, *2*, *8*, and *fff*. Measure 17 ends with a fermata. Measure 18 begins with a dynamic of *fff* followed by a scissored note. The "T. Sax." staff ends with a dynamic of *scissors*. Measure 18 ends with a dynamic of *7,5"* and a box containing "high synth tenuto". The "T. Sax." staff continues with a dynamic of *Church ambiance...*.

2

21

Snd

T. Sax.

ff clear but intense sound

CUT SOUND

6

12 12 12 12

2

Musical score for T. Sax. on page 22. The score consists of four measures of music. Each measure begins with a dynamic instruction '12' below the staff. The first measure features a treble clef and a key signature of one sharp. It contains a series of eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a pair of eighth-note pairs followed by a single eighth note. Measures two through four follow a similar pattern, each starting with a different dynamic instruction: '12' (measure 2), '12' (measure 3), and '12' (measure 4). Measures three and four include grace notes indicated by small vertical strokes before the main notes.

2

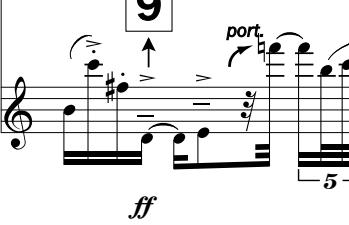
Musical score for T. Sax. (Tenor Saxophone). The score consists of two measures, 23 and 24, separated by a vertical bar line. Measure 23 starts with a dynamic of $\frac{2}{4}$ time signature. The first measure contains six groups of eighth-note patterns, each ending with a fermata. Measure 24 begins with a dynamic of $\frac{3}{8}$ time signature. The second measure continues with similar eighth-note patterns, ending with a dynamic of $\frac{3}{4}$ time signature. The vocal line includes several grace notes and slurs. The vocal part ends with a dynamic of \textit{fff} .

2

Musical score for Snd and T. Sax. The score shows two staves. The top staff, labeled "Snd", starts with a dynamic of *ff* and a instruction "strong noise". It features a wavy line pattern. Measure 26 begins with a 3/4 time signature, followed by 2/16. Measure 27 ends with a fermata. Measure 28 starts with a 4/4 time signature and an instruction "electric bass.". The bottom staff, labeled "T. Sax.", starts with a dynamic of *ff* and a instruction "port.". It features a series of eighth-note patterns with grace notes and slurs. Measures 26 and 27 end with a fermata. Measure 28 ends with a dynamic of *mf*.

29

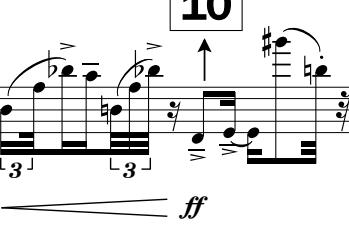
Snd. 

T. Sax. 

9

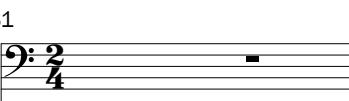
30

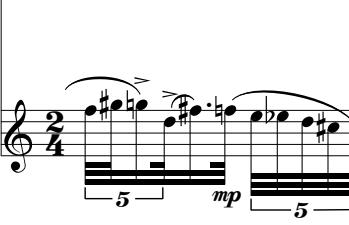
Snd. 

T. Sax. 

10

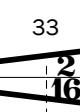
31

Snd. 

T. Sax. 

11

32 *intense noise*

33 

34 *electric bass. distortion*

35

Snd. 

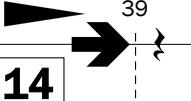
T. Sax. 

12

36 *vox gliss*

37 

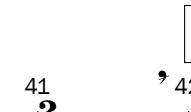
38 

39 

13

14

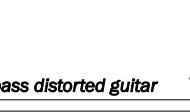
40 *random noise*

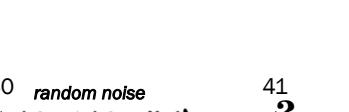
41 

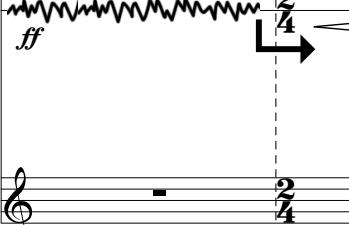
42 *fff intense noise*

B

43 *bass distorted guitar*

44 

Snd. 

T. Sax. 

15

M3

5

45 46 47 48 49 50

Snd. 45-46: Notes on bass clef staff. 46: Dynamic *p*. 47: Dynamic *ff*. 48-49: Notes on bass clef staff. 49: Dynamic *p*. 50: Dynamic *f*.

T. Sax. 45-46: Notes on treble clef staff. 46: Dynamic *p*. 47: Dynamic *ff*. 48-49: Notes on treble clef staff. 49: Dynamic *ppp*.

C = 80 OPTIONAL : From letter C to D, lights can be lower (50%) / soft changes

51 52 53 56 57 58 59 60

Snd. 51-52: Notes on bass clef staff. 52: Dynamic *p*. 53: *radio voices*. 56: Dynamic *pp*.

T. Sax. 51-52: Notes on treble clef staff. 52: Dynamic *p*. 53: *radio voices*. 56: Notes on treble clef staff. 57: Notes on treble clef staff. 58: Notes on treble clef staff. 59: Notes on treble clef staff. 60: Notes on treble clef staff.

TAKE OUT MOUTHPIECE *mf* blow straight (tube sound)

61 62 63 64 65 66 67 68 69 70

Snd. 61: *radio voices*. 62-70: Wavy lines indicating sustained notes.

T. Sax. 61-70: Notes on treble clef staff.

71 72 73 74 75 76 77 78 79 80

Snd. 71: *radio voices*. 72-80: Wavy lines indicating sustained notes.

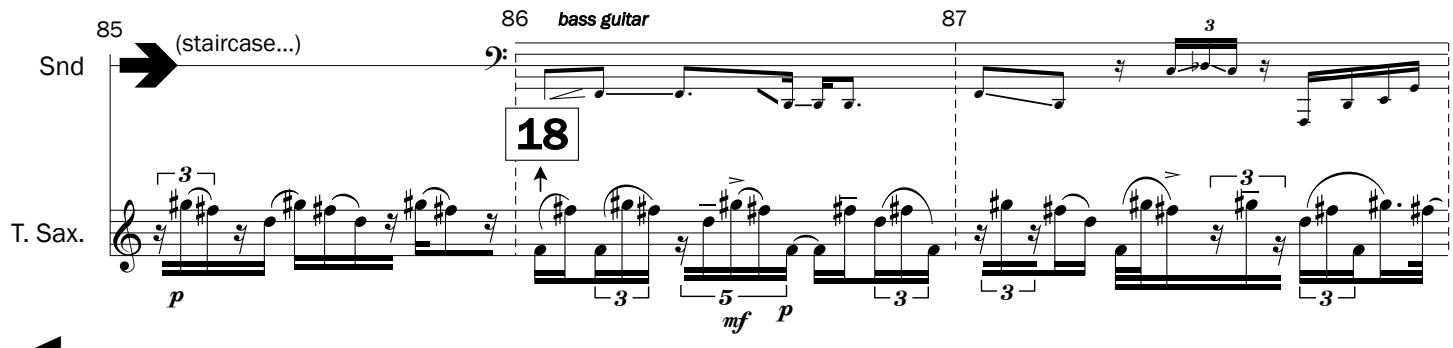
T. Sax. 71: Scissors icon. 72-80: Notes on treble clef staff. 80: PUT MOUTH-PIECE

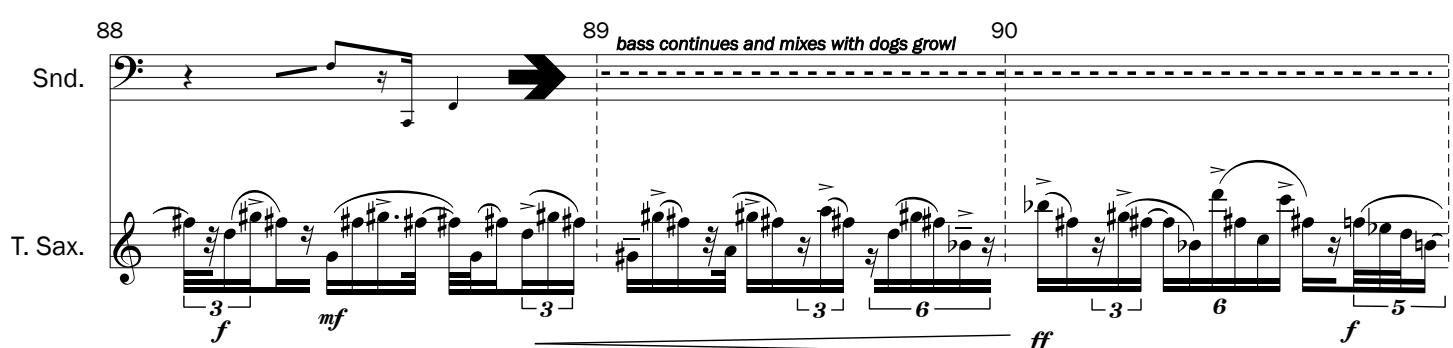
D = 60

81 83 84

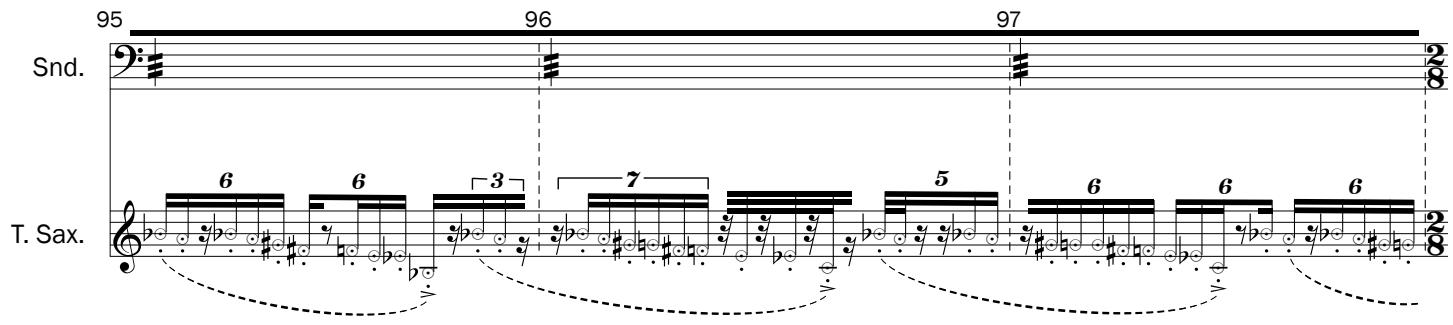
Snd. 81: Footsteps in a staircase... 83: *warm sound, very jazzy (with blow on side of the mouthpiece)*. 84:

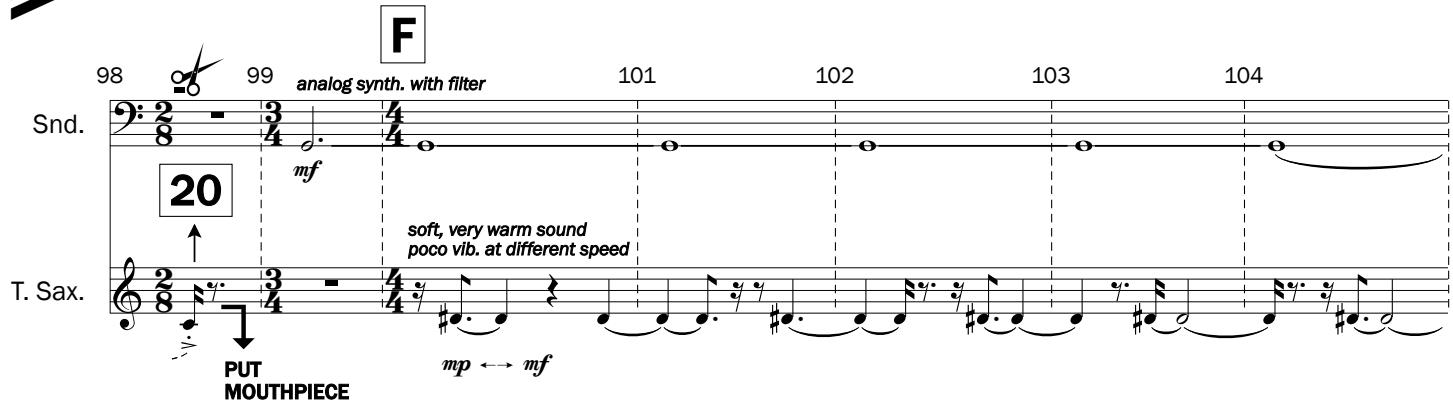
T. Sax. 81: Notes on treble clef staff. 81: 17. 81: *f*. 83: *mp*. 84: *f*. 84: *mp*.

85 Snd (staircase...) 86 bass guitar 87 3


88 Snd 89 bass continues and mixes with dogs growl 90


91 Snd 92 93 guitar cluster + tremolo


95 Snd 96 97 28


98 99 analog synth. with filter 101 102 103 104


OPTIONAL : From letter I to J, lights can be lower (50%) / soft changes

130 **I**  *telephone line (broken)*

Snd. *f*  

T. Sax.  **23**     

TAKE OUT MOUTHPIECE *blow straight and tongue-ram*     

135 *telephone line (broken)* 136 137

Snd.

T. Sax.   *special blow with air going out on the side of mouthpiece (pan-flute effect)*     

138 139

Snd. 

T. Sax.      **DON'T MOVE QUITE LONG** 

PUT MOUTHPIECE

140 **J** *rhythmic guitar with Ring mod. pulsed synth.* 141 142

Snd.            

T. Sax.   *soft, mysterious, some poco vib. from time to time on long notes*     

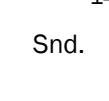
143 144 145

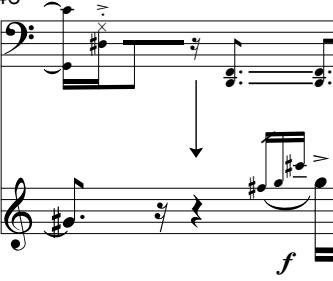
Snd.            

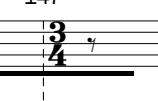
T. Sax.       

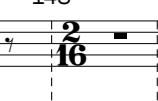
26

146 *sax blow (real pitch)*

Snd. 

T. Sax. 

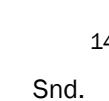
147 

148 

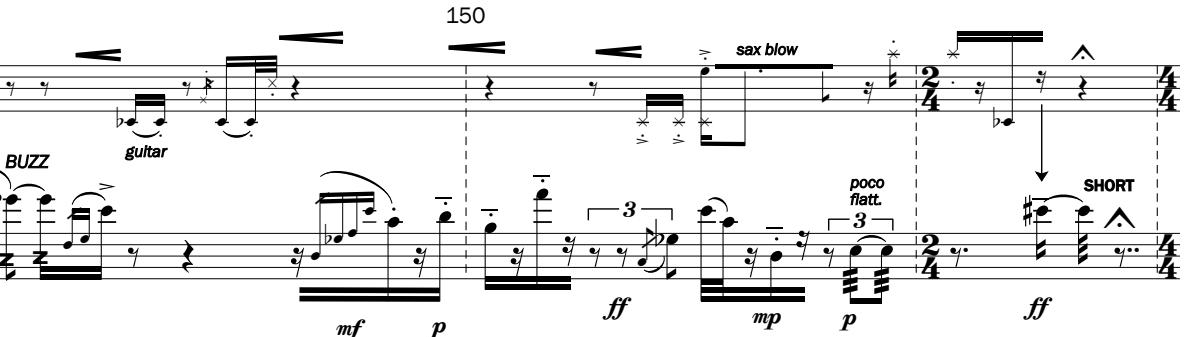
sax blow

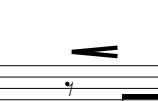
fff

K

149 *percs.* 

Snd. 

T. Sax. 

150 

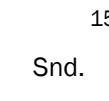
sax blow

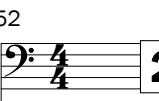
poco flatt.

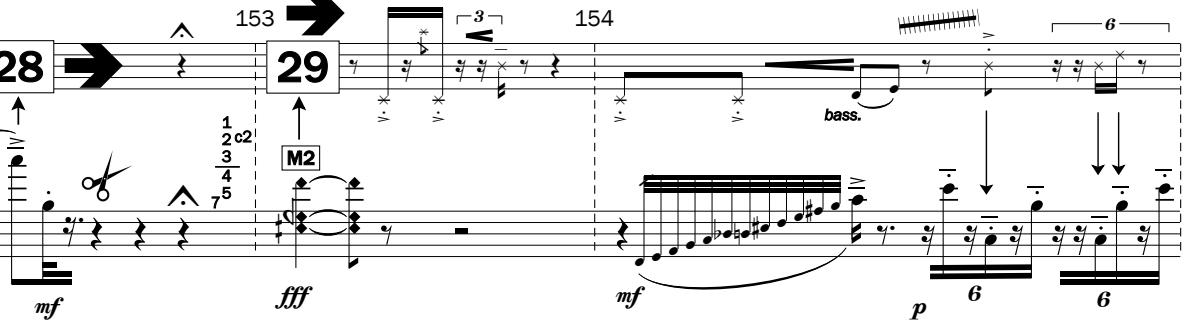
ff *mf* *p* *ff* *mp* *p* *ff* *ff*

27 *BZZZ* *guitar*

SHORT

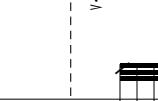
152 

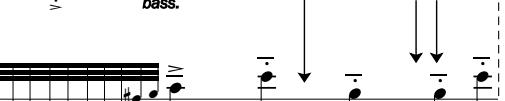
Snd. 

T. Sax. 

153 

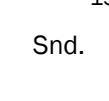
1 c2 *3* *M2* 

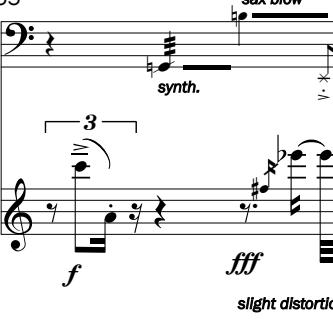
154 

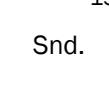
bass. 

6 *6* *6*

155 *sax blow*

Snd. 

T. Sax. 

156 

sax blow

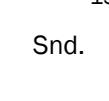
pp *ff*

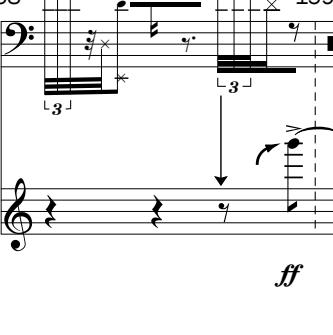
30

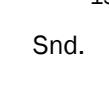
slight distortion with Buzz, Browl, voice and blow ad. lib.

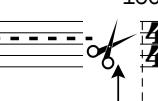
(N.B. : This multiphonic generates a strong vibration)

158 *sax blow*

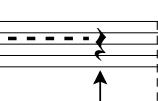
Snd. 

T. Sax. 

159 

160 

M7

161 

pp *mp* *mf* *p* *mf* *pp*

f

the upper note of multiphonic appear from time to time according to dynamic (smooth but unstable effect)

L

162 163 *granulated synth.*

Snd. **32**

T. Sax. *add. blow, warm sound* →

p 12 12 12 *f* 12

164 165 *sax blow*

Snd. *mf*

T. Sax. *(ord.) 6* *hard beat...*

p *f* *p* *f* *ff* *3*

166 169 *synth.*

Snd. *guitar* *resonance and noise*

T. Sax. **33** *M6* *1 c1* *2 c2* *3 c#* *4 Eb* *5* *pp* *ppp* *ff > mf*

170 171 *trash perc*

172

Snd. **34**

T. Sax. *mysterious, saucy*

ppp *ff* *mf* *3* *6* *5* *mp*

173 174 175

Snd. *sax blow*

T. Sax. *f* *fff* *f* *10* *ff*

=f *f* *16* *16*

11

M

176 trash perc

bass slight distortion

177

Snd.

35

(8va) **ff**

p

3

all triangle notes with a lot of air

5

3

fsub

3

p

ffsub. p

178

Snd

The image shows two staves of musical notation. The top staff is for the bassoon (Bassoon 1) and the bottom staff is for the bassoon (Bassoon 2). Measure 36 begins with a dynamic of p , followed by f . Measure 37 begins with p , followed by f . Both staves feature complex rhythmic patterns with various note heads and stems. Measure 37 includes a dynamic of ff and a tempo marking of mf . Measure numbers 36 and 37 are enclosed in boxes above the staves.

180

N

Snd.

38 ➡

TR

ff ff ff ff

TAKE OUT MOUTHPIECE

183

Snd.

PUT MOUTHPIECE

186

Snd

Musical score for piano, page 10, measures 39-40. The score consists of two staves. Measure 39 starts with a dynamic of *p*. The right hand plays eighth-note patterns with grace notes, while the left hand provides harmonic support. Measure 40 begins with a dynamic of *f*, followed by *mf* and *ff*. The right hand continues its rhythmic pattern, and the left hand provides harmonic support. Measure numbers 39 and 40 are indicated in boxes at the top of their respective measures.

189 Snd. T. Sax.

190 → 41 buzz distortion 5 ff organ cluster

191 Snd. T. Sax.

192 → 42 SLAP SLAP

193 Snd. T. Sax.

P → Synth Arpeggios, speed of arp. is more or less the same as sax. tuplets
194 43 strong distortion (growl and voice) ord. 9 9 mp

195 Snd. T. Sax.

196 → organ cluster

197 Snd. T. Sax.

197 → 10 10 11 6 f p

13

199 Snd. → **44** 200
sax. resonance

T. Sax. *f* > *p* *f* 5 10 10 10
mf

201 T. Sax. 10 10 10 10 *mp*

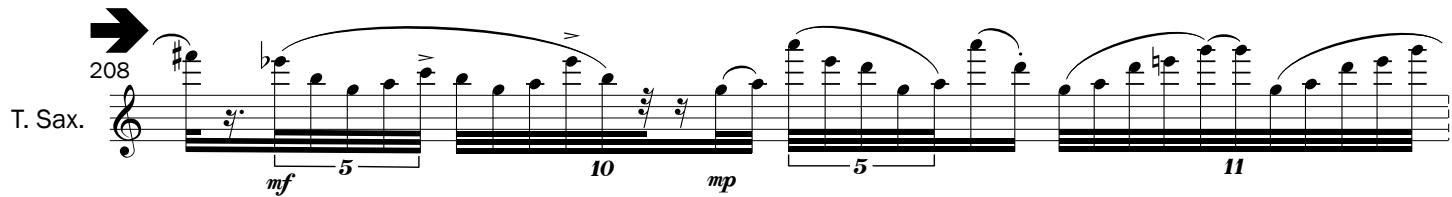
202 Snd. → **45** 203 *sax. resonance*
T. Sax. 10 *f* *ff* 3 10 10 10 10 *mf*

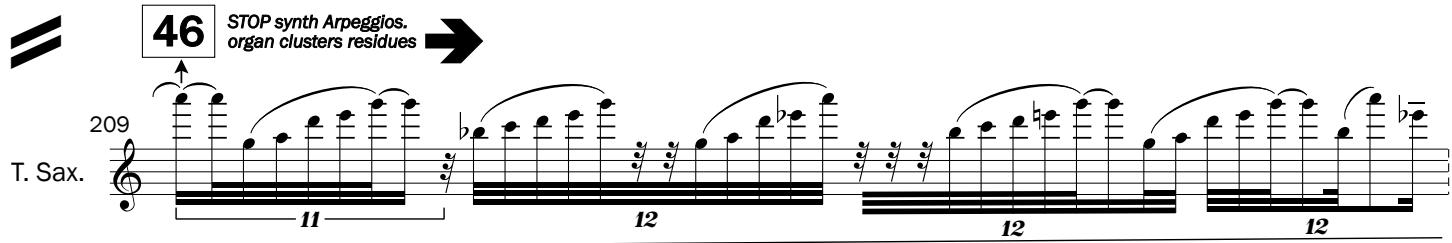
204 T. Sax. 11 *mp* 11 12 12 12 *ff*

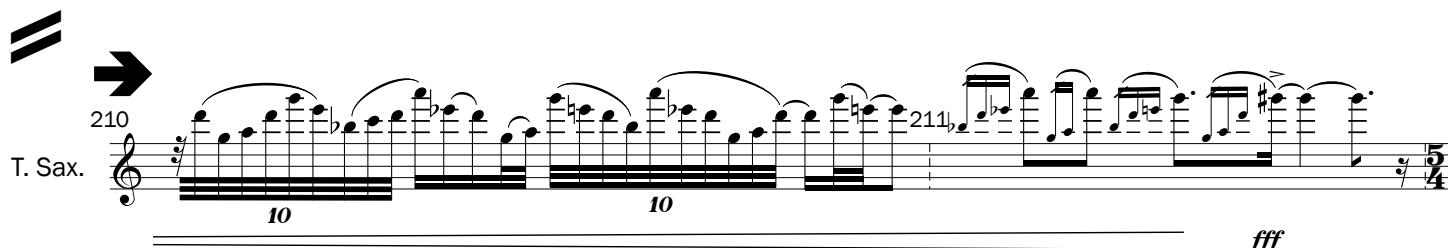
205 T. Sax. 6 12 12 6 *mf*

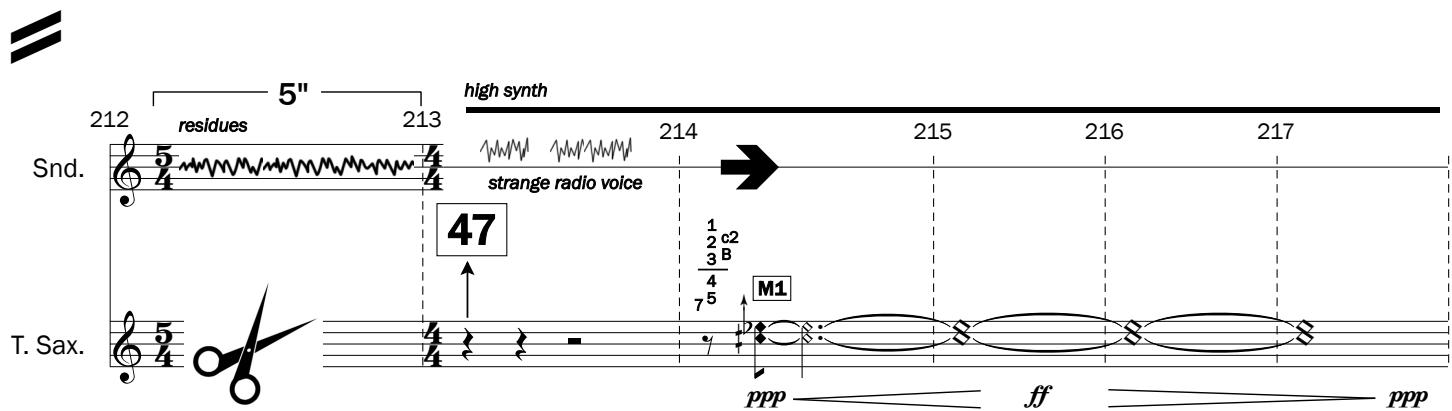
206 T. Sax. 6 11 11

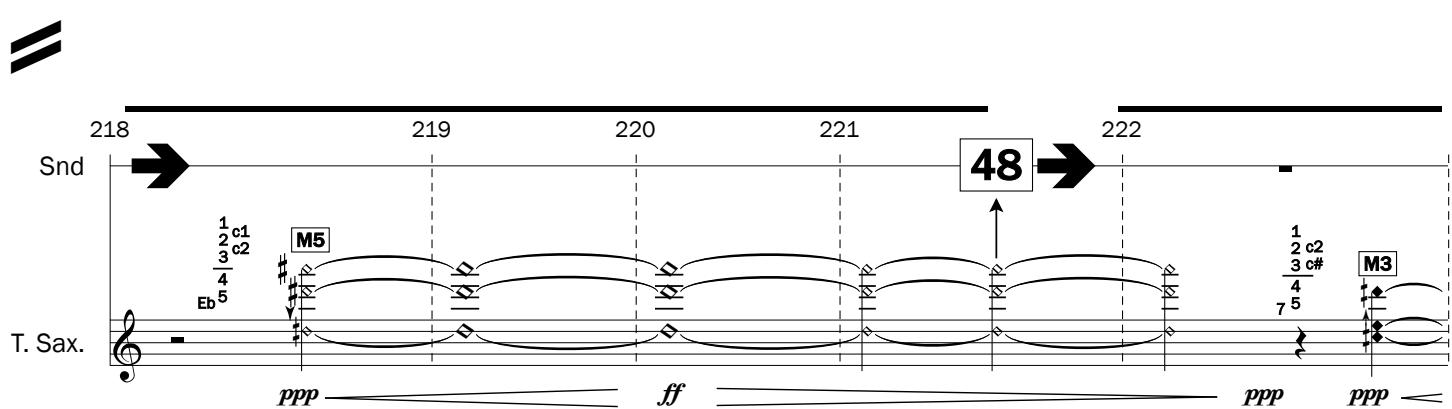
207 T. Sax. 3 3 5 10 11 *f*

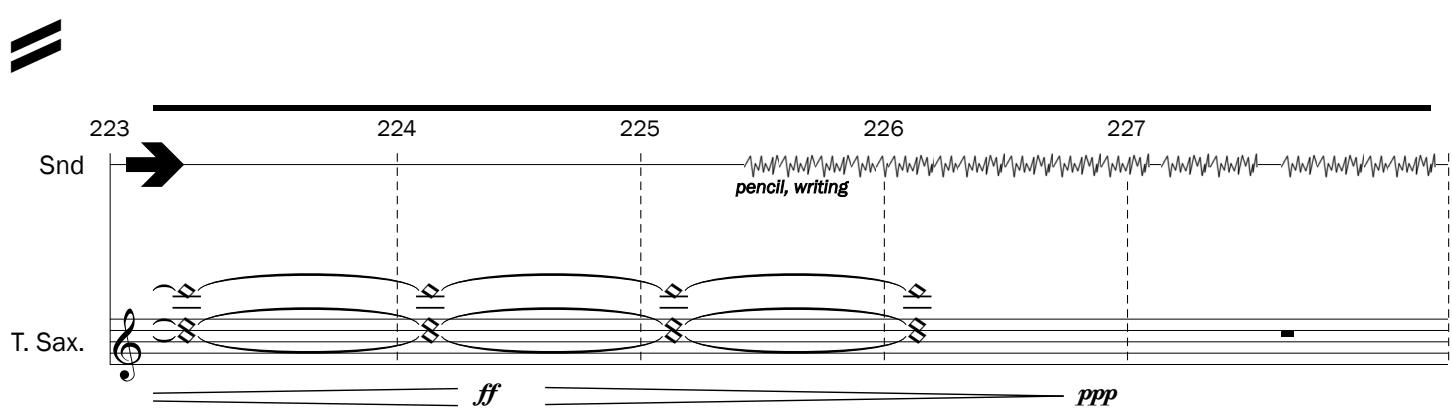
208 →
T. Sax. 

≡ 46 STOP synth Arpeggios.
organ clusters residues →
209
T. Sax. 

≡ →
210
T. Sax. 

≡
212 residues 5" 213 high synth
Snd. 

≡
218 → 219 220 221 222 → 48 →
Snd 

≡
223 → 224 225 226 227
Snd 

228 Snd **49** 229 230 231 232

T. Sax. *morse code*

1 2 c2
c3 4 5 **M4**

1 2 3
c5 4 6 **M8**

ppp — f — ppp — ppp —

==

233 234 235 236

Snd *pencil, writing*

T. Sax. *f — ppp —*

==

237 238 239

T. Sax. *grace notes; not too quick*

mp — 3 — 3 — p —

==

240 241 242

Snd **50** *dirty chaotic synth.* *p*

T. Sax. *mechanical* *mp*

==

243 244 245

Snd *CUT lights with music*

T. Sax. *scissors*