

F r é d é r i c L E B E L

T h e G h o s t o f C h e l s e a

for violin and fixed media

Work done in collaboration with Takao Hyakutome.

Duration: 8 minutes

B A R C E L O N A - N O V E M B R E 2 0 1 8

PERFORMANCE NOTES

- ❖ Accidentals are indicated before each notes excluding repeated ones.

Molto sul tasto (m.s.t.)

Play extremely high on the fingerboard, very close to the left hand fingers, in order to produce a warm and wooden sound by heavily filtering the high partials.

- **Sul tasto (s.t), Ordinario (ord.), Sul ponticello (s.p)**

Molto sul ponticello (m.s.p.)

Play extremely close to the bridge, almost on it, in order to produce a cold and metal like sound by heavily amplifying the high partials.



Fig.1 Gradual shift of the bow position from the bridge to the fingerboard.

White note heads,

In conjunction with ‘m.s.p’, these notes should sound very noisy, similar to a breath sound, accordingly with the indicated dynamics. When loud, the sound should be harsh. When soft, the sound should be ghost like.

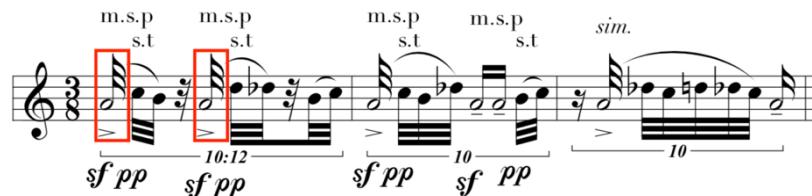


Fig.2 White note heads in alternation with regular note heads.

Squared note heads (m.203 al fine),

This notation does not alter the playing technique. It simply indicates rhythmical doublings with the percussion sounds (percs) in the fixed media part. When the ‘percs’ appear elsewhere, they always follow the rhythm sequence of the violin part. In this sense, it is important to play along as precisely as possible...

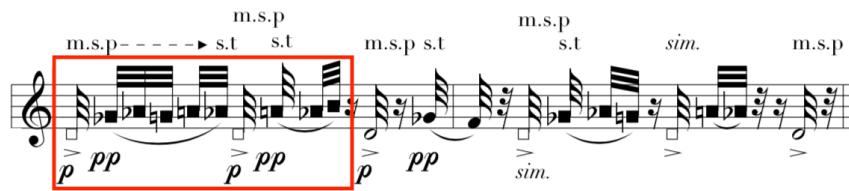


Fig.3 Squared note heads in alternation with regular note heads.

Left hand (L.H) / Right hand (R.H),

Some passages separate the notation of the left hand and the right hand in order to slightly desynchronise them and produce a polyphonic sound. In this sense, it is important to play these in a way to hear both lines as clearly as possible. One line is produced by the bowing (articulations and dynamics) and the other one is produced by exaggerating the finger tapping on the board (melodic patterns). The ‘R.H’ using the bow is always notated on top of the staff with squared note heads. The ‘L.H’ on the fingerboard is always notated below using standard note heads but slightly smaller.

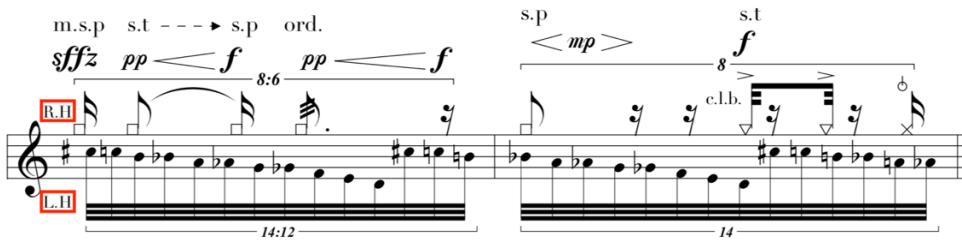


Fig.4 Polyphonic notation of the 'R.H.' and the 'L.H.'

Col legno battuto (c.l.b.),

When playing 'c.l.b.' with loud dynamics ($>=f$), in conjunction with 's.t.' or 'm.s.t.' position, the bow should strike the fingerboard in a way to produce a clear percussive sound similar to a 'pizz. Bartok'. In the example below, the sound produced by the shifting bow (R.H.) should be of an upward discrete glissando.



Fig.5 Gradual shift of the bow position from the fingerboard to the bridge.

Col crini (crini),

Play back to normal position of the bow. This indication always follows an indication of playing 'c.l.b.'

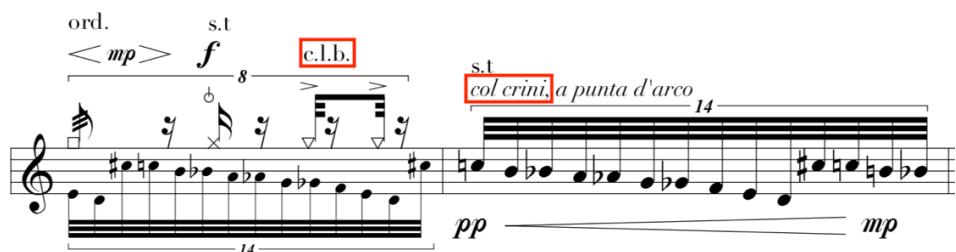


Fig.6 Indication of playing col 'crini' after playing 'c.l.b.'

Flautato,

Play the bow with the very maximum lightness of pressure with the fastest stroke that can be done without sacrificing the tone. The resulting sound should be very soft, breezy and veiled for all dynamics.



Fig.8 Indication of playing 'flautato'.

Pizzicato (pizz.), Pizz. Bartok (○), Arco (arco),

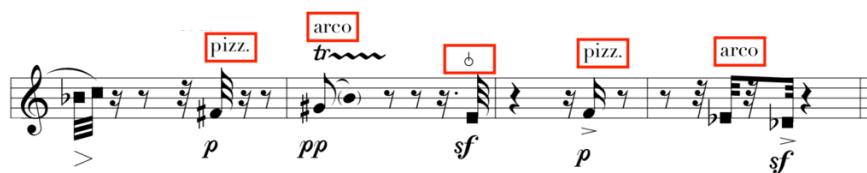


Fig.7 Indications of playing 'pizz.', 'pizz. Bartok' and 'arco' in alternation.

ELECTRONIC SETUP

The fixed media part consists of a stereo audio track (tape) to be played synchronously with the violin part as indicated in the score. For that, the provided click track may be used via an earphone to allow the performer to play along more precisely. Indications on the click track subdivisions are notated below the ‘tape’ staff (E). In general, the violin should be amplified through the sound system in order to blend better with the playback track. A little bit of artificial reverb, light filtering as well as slight compression may be added, either on the violin, the playback track or both, in order to ease the mix and enhance the room acoustics. That is up to the sound engineer’s sensibility to optimise the audio quality in a way or another.

HARDWARE

- 1 DPA 4099,
- 1 audio interface,
- 1 laptop,
- 1 MIDI mixer,
- 1 audio mixing board,
- 1 earphone (click track),
- 2 loudspeakers (or more...).

SOFTWARE

- Any multichannel playback system such as Ableton Live or Max/MSP...

DOCUMENTATION

All files required to play the fixed media part are included in the folder:

- “LEBEL_theghostofchelsea-ConcertMaterial”.

Inside, you will find:

- The score and the violin part in ‘pdf’ format,
- The click track,
- The fixed media part (stereo audio track),
- A mix down combining the click track and the fixed media part,
- An annotated workspace for Ableton Live 10,
- A studio recording of the piece.

For any inquiries you can contact me directly via email: freric.lebel@gmail.com

STAGE SETUP (*modular...*)

Violin

LS-monitor

LS -1L (0dB)

LS -2R (0dB)

LS -3L (-6dB)

LS -4R (-6dB)

LS -5L (-12dB)

LS -6R (-12dB)

The Ghost of Chelsea

for violin and fixed media

Frédéric LEBEL

$\text{♪} = 120$; the click track starts one 3/8 measure before.

m.s.p m.s.p m.s.p m.s.p sim.
s.t. s.t. s.t. s.t.

Violin

Tape

click: ♩ p

3sec.
2sec.

(6)

Vln.

Tape

Isec.
0sec.

(11)

Vln.

Tape

(16)

m.s.p s.t. - - - → s.p ord.
sffz pp <f> 8:6 pp <f>

s.p
<mp>
8 f
c.l.b.

ord.
pp <f> 8 pp <f>

R.H.
L.H.

Vln.

Tape

14:12 14 14

(19)

ord.
<mp> f 8 c.l.b.

s.t.
col crini, a punta d'arco 14

ord.
metà dell'arco 14

Vln.

Tape

14 pp mp p mf

22 s.p
al tallone

Vln. *mp* *f* *sffz pp* *pp* *sf pp* *sf pp* *pp*

Tape *p*

synth + percs 7.6 7

25 m.s.p ord.

Vln. *sffz pp* *sf pp* *sf pp* *sf pp* *sf*

Tape 7 7 7 7

28 m.s.p s.t. → s.p s.t. → s.p s.t. → s.p

Vln. *sffz pp* *f* *pp* *f* *pp*

Tape *ppp*

synth

14:12 14 14

31 → s.p s.t. → m.s.p

Vln. *f pp* *f pp*

Tape *f* *mp* 5 5 5 5

synth + noise + percs *sffz pp* *sffz pp* *sffz pp*

sim.

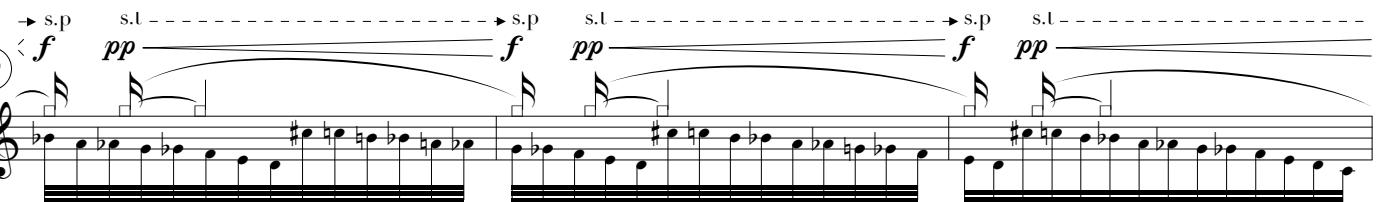
35 m.s.p s.t. → s.p s.t. → s.p s.t. → s.p

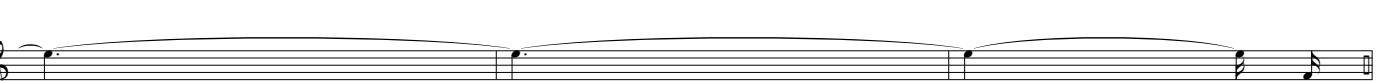
Vln. *sffz pp* *f pp* *f pp* *f pp*

Tape 5 5 5 5

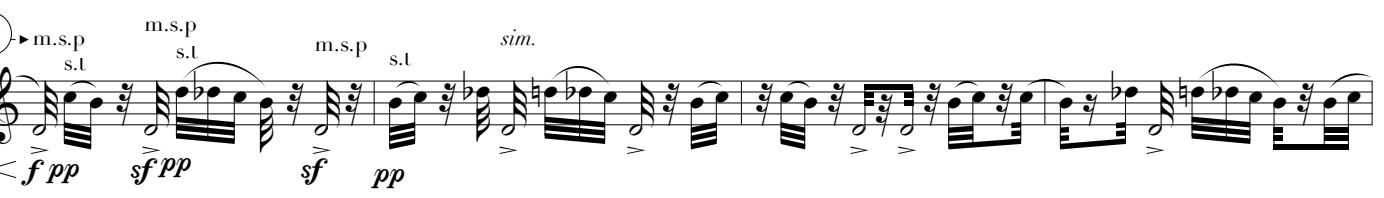
synth *ppp*

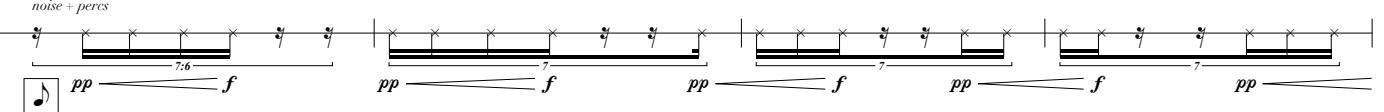
39

Vln. 

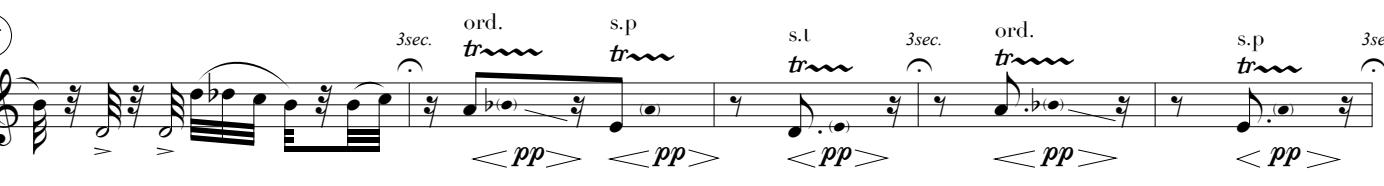
Tape 

42

Vln. 

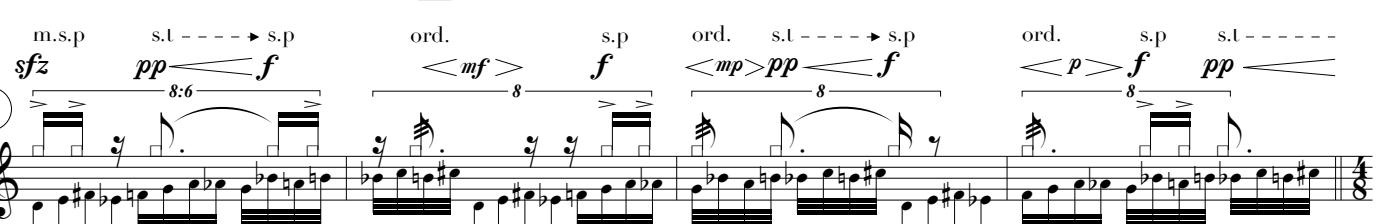
Tape 

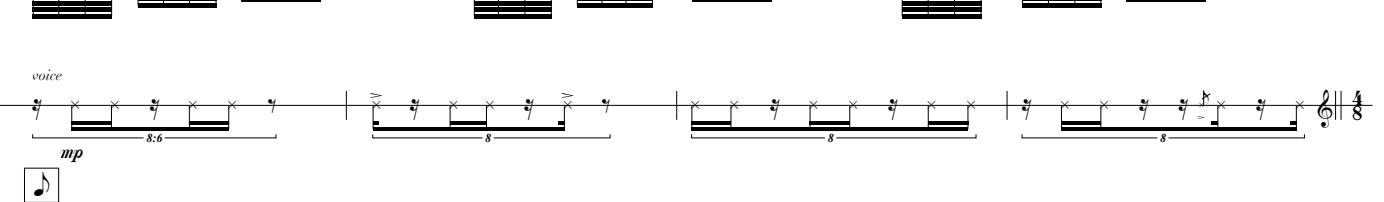
46

Vln. 

Tape 

51

Vln. 

Tape 

55

Vln. 

Tape 

(59)

Vln. s.t. s.p. → s.t. pizz. arco s.t. s.p.

> pp mp pp sf pp mp

Tape

(62)

Vln. s.t. pizz. arco 2sec. flautato

> pp sf pp pp

Tape synth
synth + noise + percs 7:6 7:6 7:6

(65)

Vln. 1sec.
0sec. ord.

pp

Tape synth + percs 7:6 7:6 7:6

(69)

Vln. s.t. → s.p. c.l.b.

1sec. ppp f pp f 8:6

Tape voice 7:4 7:4 8:6

(72)

Vln. m.s.p. m.s.t. crini m.s.p. ord. s.t. → s.p. c.l.b. m.s.p. m.s.t.

f sfz p < mf > pp f p 8 8

Tape pp f 8 8 8

75 crini
ord.

Vln. *pp* ————— *f* m.s.p. s.t. ————— → s.p. *sfp* *pp* ————— *f* m.s.p. s.t. ————— → s.p. *sfp* *pp* ————— *f*

Tape *f* *mp* ————— *p* *f* *mp* ————— *mp*

78 flautato

Vln. *f* ————— *pp* *mf* —————

Tape *synth + percs* *pp* ————— *mf* *ppp* —————

81 ord. [clearly articulated]
1sec. s.t.

Vln. *ppp* *pp* *synth + percs* *pp*

Tape *mp* *pp* 7:6 *synth + noise + percs* 9:6 *pp*

85 m.s.p. —→ s.t. s.p. s.t. m.s.p. —→ s.t.

Vln. *sf pp*

Tape *pp* ————— *mf*

88 —→ m.s.p. —→ s.t. m.s.p. —→ s.t. m.s.p. —→ s.t.

Vln. <*mf pp*

Tape *pp* —————

91

Vln. m.s.p → s.t s.p s.t s.p s.t m.s.p → s.t s.p s.t

Tape sim.

95

Vln. s.p s.t s.p ord. s.p ord. s.p s.t s.p s.t

Tape

99

Vln. m.s.p s.t → s.p s.t → s.p s.t → s.p

Tape voice 16 16 16 16 16 16 16 16

102

Vln. s.p s.t → s.p s.t → s.p flautato

Tape synth + percs

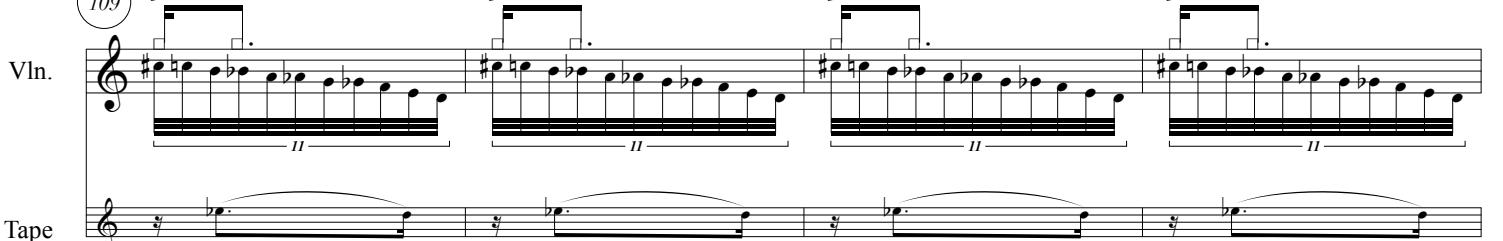
106

Vln. m.s.p s.t → s.p m.s.p s.t → s.p

Tape synth + noise + voice

109

m.s.p → s.t → s.p
sfp *pp* *f* *sfp* *pp* *f* *sfp* *pp* *f* *sfp* *pp* *f*

Vln. 

113

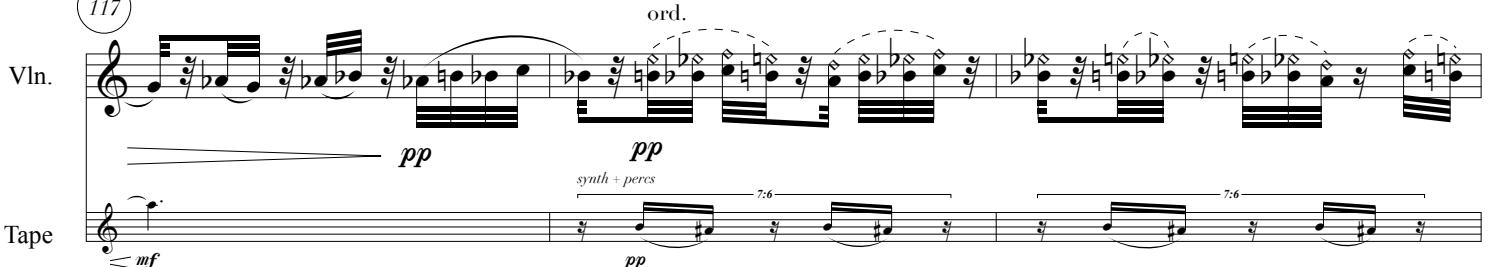
m.s.p → s.t → s.p m.s.p → s.t → s.p
sfp *pp* *f* *sfp* *pp* *f*

Vln. 

Tape 

117

ord.
pp *pp*
synth + percs 7:6 7:6

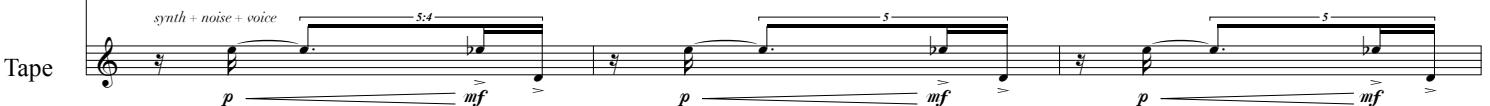
Vln. 

Tape 

120

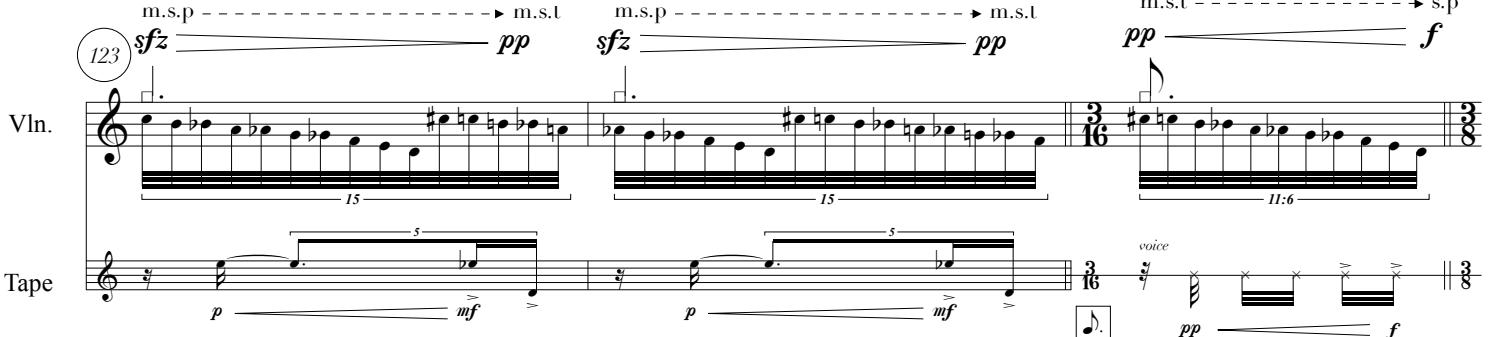
m.s.p → m.s.t m.s.p → m.s.t m.s.p → m.s.t
sfp *pp* *sfp* *pp* *sfp* *pp*

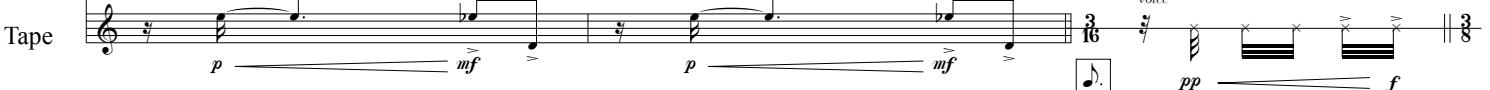
Vln. 

Tape 

123

m.s.p → m.s.t m.s.p → m.s.t m.s.t → s.p
sfp *pp* *sfp* *pp* *pp* *f*

Vln. 

Tape 

126

Vln. s.p. ord. s.t.

Tape *synth + percs*

129 ord.

Vln. pp *synth + percs*

Tape *voice + noise*

132 m.s.p s.t. → s.p ord. c.l.b. m.s.t. → m.s.p m.s.t. → m.s.p

sfz pp → *f pp* → *p pp* → *mf pp* → *pp*

Vln. 8:6 7:6 7:6 7:6

Tape 8:6 8:6 8:6 8:6

135 m.s.t. → m.s.p crini m.s.p [clearly articulated] → ord.

mp → *ppp* → *7* → *s.t. - - -> s.p - - -> s.t.* → *ord.*

Vln. *synth + percs*

Tape 8:6 8:6 7:6 7:6 7:6 7:6

138 → s.p. → m.s.p. → ord.

Vln. *sf > pp* → *sf > pp* → *sf pp* → *sf pp* → *sf pp*

Tape *synth + percs*

141

Vln. *s.u* → *s.p* → *m.s.p* *sfz*

Tape *synth + noise*

pp *mf* *pp* *synth + noise*

sim.

145

Vln. *9* *9* *9* *9* *9*

Tape *4:3* *4:3* *4:3* *4:3* *4:3*

3

150

Vln. *m.s.p* → *m.s.t* *m.s.p*

Tape *pp* *f* *synth + percs*

pp *f* *pp*

153

Vln. *pp* *sf p* *sf p* *sf p*

Tape *f* *p* *voice + noise* *voice + noise + percs*

[clearly articulated]

156

Vln. *s.u* → *m.s.p* *s.t* *s.t* → *m.s.p* *s.t* *m.s.p* *s.t* → *m.s.p* *s.t*

Tape *f p* *f p* *sf p* *f p*

voice + noise + percs

159

Vln. s.t. → m.s.p
s.t. → s.p. ord.
f p *f pp*

Tape *synth + noise + percs*
4:3 4 4 4 4 4

165

Vln. m.s.p
s.t. → s.p. ord. *tr*
sfz pp *f p <f>p* *f >*

Tape *voice + noise + percs*
3 4:6 4:6 4:6 4:6 4:6

170 [clearly articulated]

Vln. m.s.p → s.t. m.s.p ord. m.s.p → s.t. m.s.p ord. m.s.p →

Tape 8 8 8 8 8 8

173 m.s.p ord. s.t. m.s.p → s.t. m.s.p s.t. ord. ord. m.s.p ord.

Vln. *sf p* *sf p* *sf p* *sf p* *sf p* *sf p*

Tape 8 8 8 8 8 8

176 m.s.p s.t. m.s.p s.t. m.s.p s.t. sim. noise + percs

Vln. *sf p* *sf p* *sf p*

Tape 5:6 5 5 5 5

180

Vln. ord. *pp*

Tape *synth + percs* *ffff*

pppp *f*

184

Vln. m.s.p *f* *p* s.t. *tr* *s.p*

Tape *voice* *synth* *pp*

II:8 *II:8*

191

Vln. s.t. *tr* ord. *tr* *3sec.* *f* *pp* < *mp* >

Tape *voice* *pp* *p* *f* *p* *f*

II:8 *II:8*

197

Vln. ord. *tr* s.p *tr* s.t. *3sec.* *tr* ord. *tr* m.s.t. *3sec.* m.s.p *s.t.*

Tape *synth* *pp* *voice + noise + synth + percs* *pp* *s.f.*

204

Vln. ord. *pizz.* *tr* arco *pizz.* arco *s.t.* ord. *s.t.*

Tape *pp* *pp* *sf* *p* *sf pp* *p* *s.f.*

pp *p* *pp* *7:8* *7* *p* *s.f.*

209

Vln. m.s.p - - - -> s.t s.t m.s.p s.t m.s.p - - -> s.t m.s.p - - -> s.t

Tape noise + percs + voice

p pp p pp p pp sim.

pp *7:8* *7:8* *pp*

213

Vln. m.s.p - - -> s.t s.t - - - -> m.s.p II:6 3sec.

Tape *p* *7:8* *pp* *f*

217

Vln. m.s.p ord. m.s.p ord. m.s.p ord. m.s.p

Tape noise + percs + voice

pp mp p pp p ppp sf p sff p

222

Vln. ord. m.s.p ord. m.s.p ord. m.s.p

Tape *p* *ppp p* *pp p* *pp p* *ppp f p*

s.t - - - -> m.s.p II:8 m.s.p

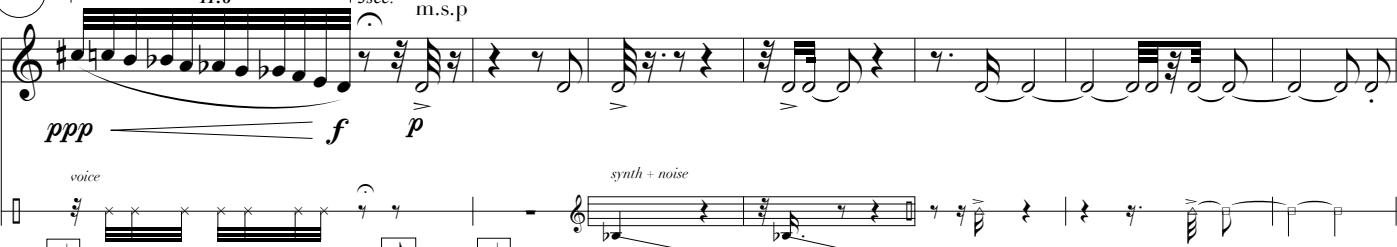
226

Vln. s.t - - - -> s.p m.s.p m.s.p

Tape *pp f pp* *mp < f*

231

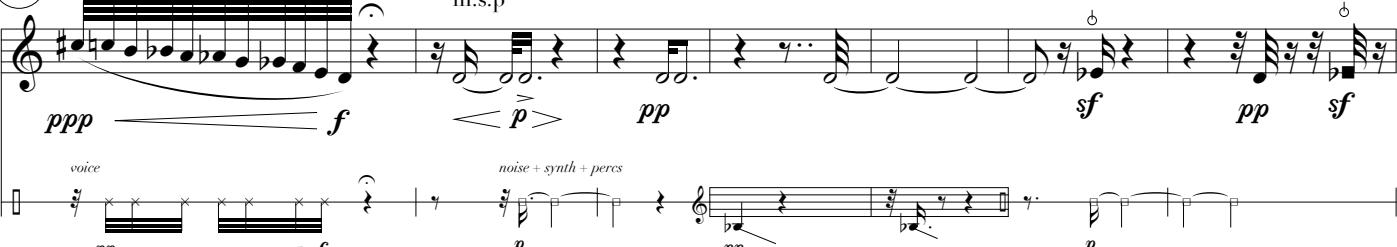
s.l. —————> m.s.p
 II:8 3sec. m.s.p

Vln. 

Tape voice *synth + noise*

238

s.l. —————> s.p
 II:8 3sec. m.s.p

Vln. 

Tape voice *noise + synth + perc*

245

s.l. —————> ord.
 II:8 3sec. s.l. 1sec. m.s.p. *tr* 2sec. m.s.p. s.l. 3sec. m.s.p. *tr* 5sec.

Vln. 

Tape voice *noise + voice* *sf*