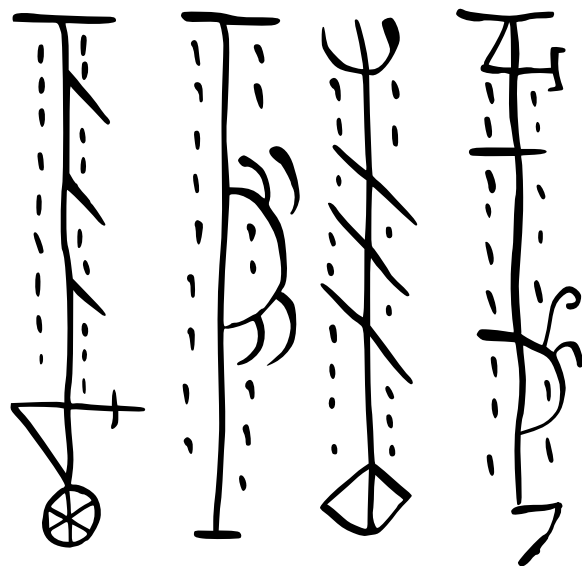
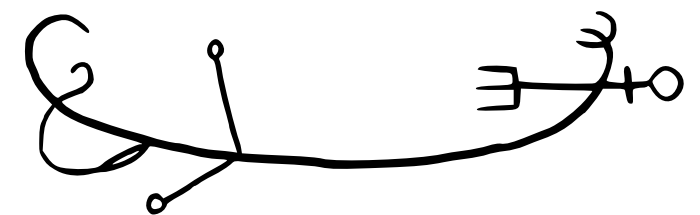


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NOTATION



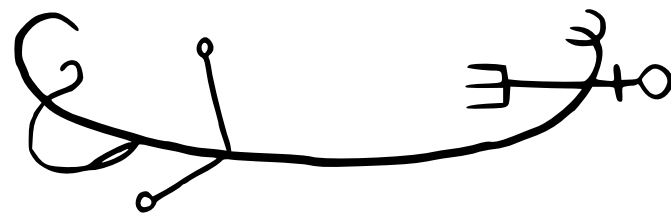
FOR PIANO AND AN AUTOMATED
ENSEMBLE OF ACOUSMATIC SOUNDS



MARCUS ALESSI BITTENCOURT

MALÉDICTION

FOR PIANO AND AN AUTOMATED
ENSEMBLE OF ACOUSMATIC SOUNDS



2001-2020

— 025 —

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MARCUS ALESSI BITTENCOURT

MALÉDICTION

FOR PIANO AND AN AUTOMATED ENSEMBLE OF ACOUSMATIC SOUNDS

Prefatory Remarks, General Explanations, and Performance Instructions

INTRODUCTION

Malédiction is a concerto for a piano soloist set against an automated ensemble of acousmatic electroacoustic sounds. All the electroacoustic operation is designed to be controlled solely by the pianist during performance, and that is accomplished by means of a computer program implemented by the composer with the free software Pure Data, a visual programming environment for real-time processing of data, audio, and video (<http://www.puredata.info>).

The automated ensemble plays electroacoustic events which are mostly sets of live computer-generated algorithmic improvisations on strict pre-programmed patterns and structures. Each event will bear more or less the same musical elements, although they will not occur in the exact same way twice.

THE SOFTWARE FOR PERFORMING THE WORK

General Description

The Malédiction Player, which is the piece of software responsible for the playing of the automated ensemble's electroacoustic parts, consists of a single PD (Pure Data) patch containing several subpatches of diverse complexity levels. The Pure Data version used to program the Malédiction Player was the version pd-0.51.0 *vanilla*, with the addition of the extra library *zexy*. The Player's patch contains a main graphical interface that hides from the musician all the complexity of its subpatches, and it presents in

a simple way important information to the piano player, while providing also all the controls and trigger buttons necessary for the musician to operate live the work's automated acousmatic part.

The Malédiction Player's Interface

The main patch of the Player (seen in figure 1) serves as interface between the musician and the algorithms of the audio processing machine. This interface contains elements that control the playing of the automated acousmatic sounds, and includes also audio-monitoring VU meters and faders that show and control the dynamic levels of the main audio output and of each of the seven different sound sources of the automated ensemble, namely: bells, bassoon multiphonics, clocks, female singing voices, a male poem reciter, berimbau (a bow-shaped Brazilian single-string percussion instrument), and a soundfile playback server (SFserver), which is responsible for the playing of some other assorted sounds, such as the *flatterzunge* bassoon chords, the synthetic gongs, the massive iron-wheel sounds of the beginning of the composition, and the accordion mid-piece solo.

Some of the Player's commands can be activated by simply pressing the computer's QWERTY keyboard, always without the need for pressing the "enter" key. To activate this feature, there is a toggle switch placed at the bottom right corner of the interface screen. The computer keys used for control and quick access are seen in figure 2.

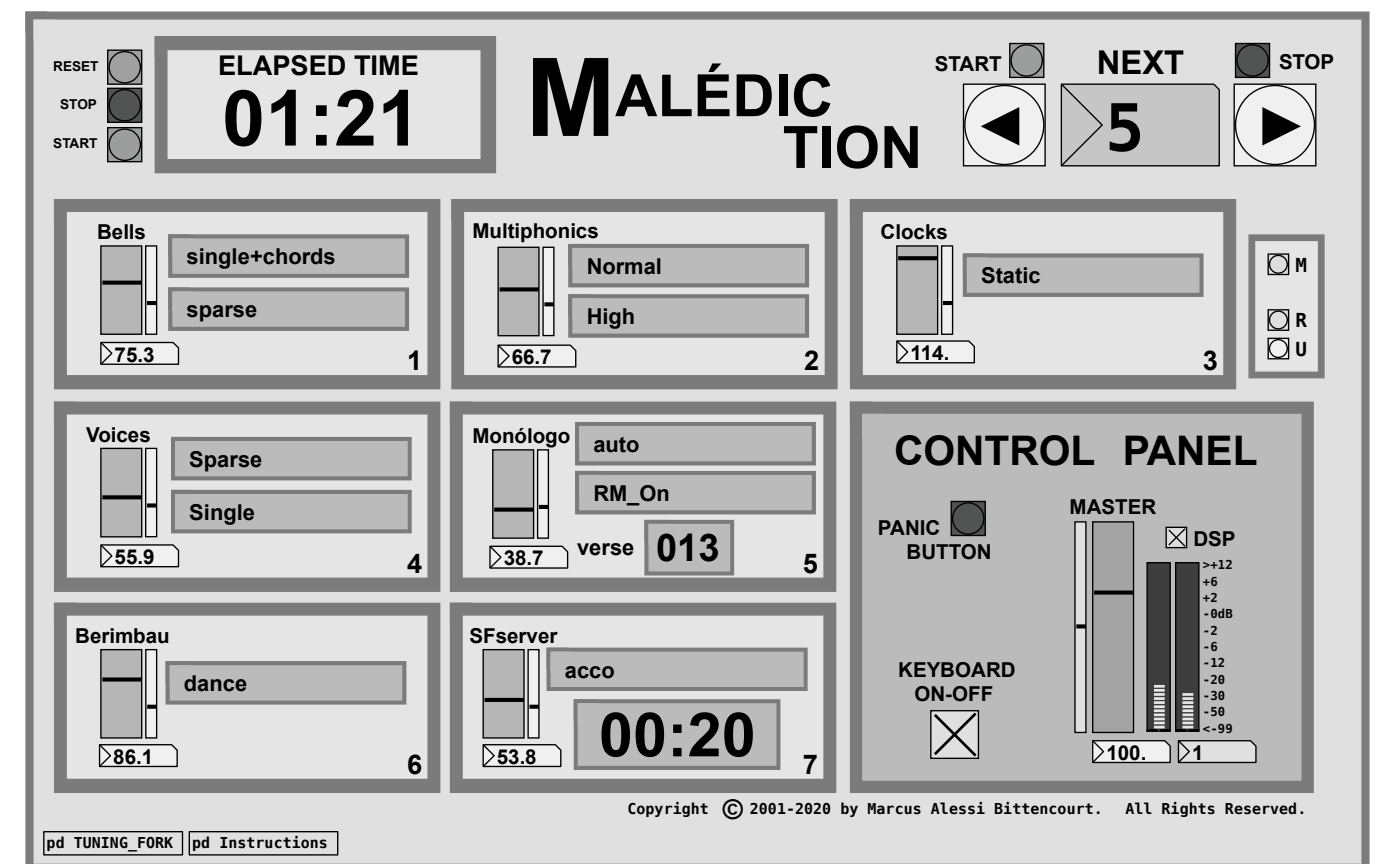


Figure 1.
Main interface for the Malédiction Player.

ON THE PERFORMANCE OF THE WORK

Gear Positioning and Configuration

Ideally, the piano must be played without amplification. If specially needed, the piano can be nonetheless amplified by the use of either dynamic or condenser microphones, according to the usual

stage sound-reinforcement methods, always taking care of protecting the audio system from microphone feedback. There must be always at least two loudspeakers (for achieving a proper stereophonic effect), and they should be mounted on appropriate stands and placed on the stage, around a couple of meters or so behind the piano, turned towards the audience. The distance

between the speakers should be as wide as it is possible without ruining the stereophonic effect. The idea here is to have the automated ensemble sound like an invisible orchestra somewhat placed onstage behind the piano. If desired, more than two loudspeakers can also be used to double the stereo tracks and spread them more effectively across the stage, surrounding the pianist. The output audio from the computer should be routed to the loudspeakers by means of the usual amplifiers and/or mixing consoles. The PD patch of the Malédiction Player runs in any modern standard personal computer under Linux, Windows or Mac OS X operating systems, preferably a system with at least a 2GHz dual-core processor and 1Gb of RAM, equipped with a proper sound card. The computer must have Pure Data installed in it, in its 0.51.0 version or newer, with the library zexy installed, which is freely distributed through the web (at the link <http://www.puredata.info>). The computer screen must be placed so that it is visible to the pianist, and its QWERTY keyboard must be positioned in the vicinity of the piano's music stand, allowing the pianist easy access to it while playing.

Use and Operation of the PD Patch

The software components for the work Malédiction come inside a single folder containing all the software parts necessary for the operation of the PD patch. The folder includes in its first level an executable script which automatically starts PD, loading it with all the needed libraries and flags, and opening the Malédiction Player patch. Alternatively, one can open directly in PD the patch *MaledictionPlayer.pd*, making sure to have the library zexy loaded and to include the folder *libs* in PD's search path. Once the patch has been started in PD and the internal audio outputs of the computer have been routed to the onstage speakers, one must start the QWERTY keyboard monitoring (by clicking on the "KEYBOARD ON-OFF" toggle switch of the main patch), turn on PD's general digital signal processing, or DSP (by clicking on the "DSP" toggle switch of the main interface or by pressing the [Page Up] key), and then regulate the master audio output level, according to the particular conditions presented by the performance hall, which the pianist should investigate and experiment with during the rehearsals. The wider faders show the state of the

automatic sound engineering done by the algorithms and SHOULD NOT be tampered with by the user. The narrower faders are the only ones that should be adjusted manually by the user during performance. The user-adjusted volume settings can be memorized by the Player by clicking on the "M" button at the top-right corner of the interface and then saving the patch. The "R" and "U" buttons serve to recall the memorized volume settings and to set all volumes to unity (a value of 1), respectively. These last two buttons can also be accessed by QWERTY keyboard shortcuts, as seen in figure 2.

On the Tuning of the Reference Pitch

It is of the utmost importance that the electroacoustic sounds and the live acoustic piano are in the same tuning level. The Malédiction Player defaults automatically to working with a piano tuned exactly to a reference pitch of A4 = 440 Hz. In case the piano at hand is tuned to a different reference pitch, the patch is equipped with a subpatch device (seen in figure 3) to adjust the tuning level of the electroacoustic sounds. To do this, the pianist should click open the "TUNING_FORK" sub-patch located at the lower left corner of the main interface, and then turn on that device and raise its volume. A sine tone will be heard, initially at 440 Hz, and one should compare it to the piano's A4. One should move the device's "PITCHBEND" fader to the right or left to adjust the pitch of the sine tone up or down, respectively, until it matches in unison the specific A4 of the piano. After that, click on the "SET" button and the playing of all the electroacoustic sounds will be readjusted to the specific tuning level of the piano used. After the tuning procedure is done, do turn off the tuning device, lower its volume all the way down, and close its subpatch window.

The Performance of the Work

Once all the needed gear is assembled, well-tuned, calibrated in regards to the main volume level (remember: for this, you should only use the narrower main fader), and the QWERTY keyboard and software DSP are switched on, to perform the work one must simply follow the instructions provided in its score, triggering the Malédiction Player at the prescribed times by pressing the [n] or [z] keys whenever indicated. The computer will automatically queue the score events forward and take care of its own agenda of sound engineering. The pianist should only have to adjust the individual volume levels in order to overcome uneven sound responses from the concert hall or if needed during an emergency, in the case of unforeseen mid-performance mishaps (and again, do remember: only the narrower faders should be used for this).

During rehearsals, the interface is provided with controls for selecting and performing only specific sections of the score (the so-called "numbered events"). The "PANIC" button can be used to gently halt the algorithmic processing of the events, so that a specific event can be reset and restarted in a somewhat musical way, either in the context of rehearsals or to fix a mid-performance emergency. At the end of the work, it is convenient to turn off the audio processing of the Player (using the [Page Up] key) prior to the pianist leaving his/her post. An on-screen stopwatch is also provided to help the pianist keep track of the flow of time.

ON THE WORK'S MUSIC SCORE AND DRAMATIC CHARACTER

On Malédiction's Musical Score

Aside from the notated piano parts, the score for this piece includes a graphical representation of the electroacoustic sounds to help and guide the pianist in the performance of the work. The piano and the automated ensemble parts are notated by means of a combination of extended traditional music notation – extended in the sense that it includes the usual extra add-ons, perks and complexities (specially rhythmical ones) which are common staple to the late 20th-century musical repertoire – with some rather less common symbology, such as microtone accidentals, proportional rhythmic notation, and flowchart-style diagrams. For the automated ensemble parts, all elements were designed so that the pianist can

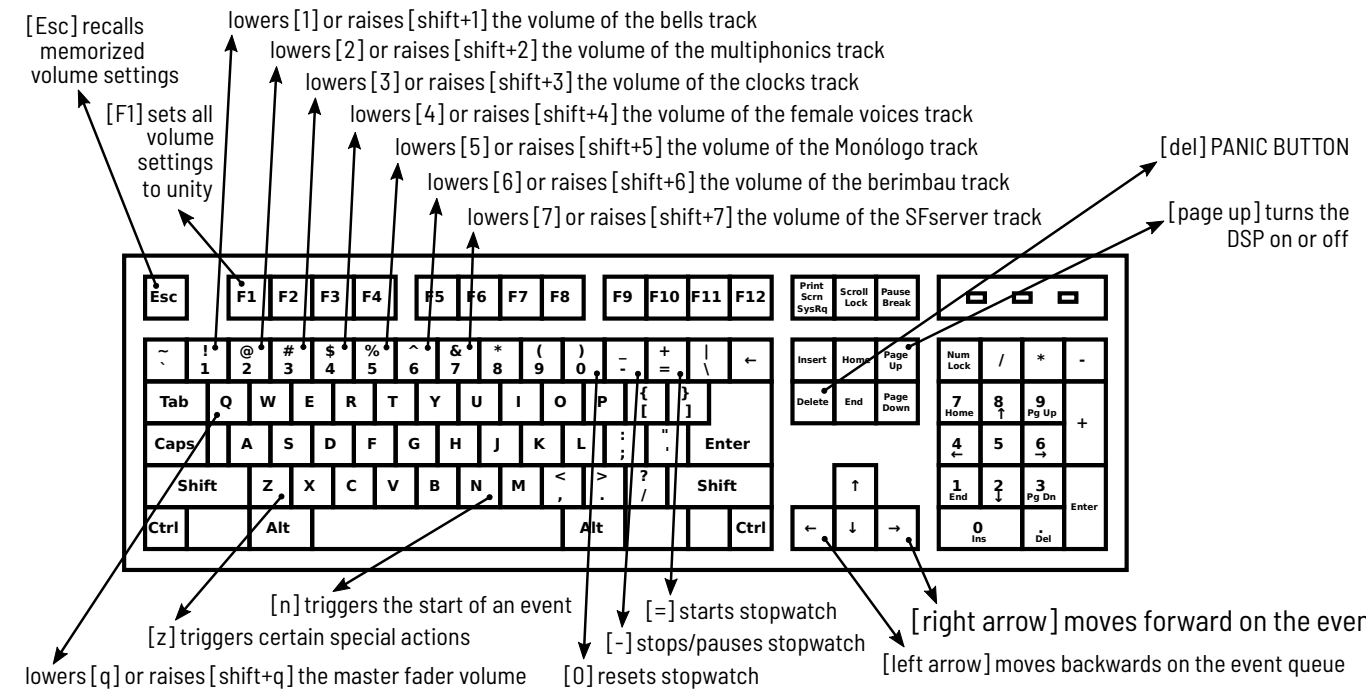


Figure 2.
QWERTY keyboard keys used
for control and quick access.

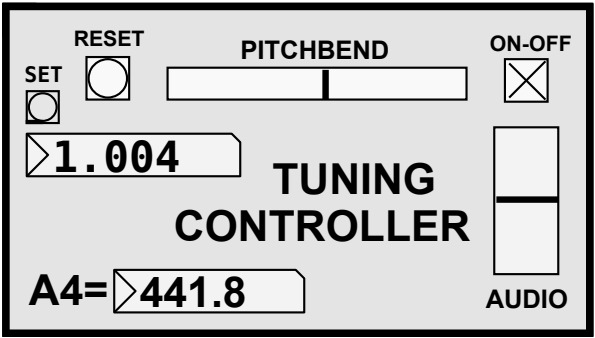


Figure 3.
Interface for the tuning device subpatch.

understand what sort of musical objects and live algorithmic procedures the computer is supposed to be operating at all given points in time.

In the electroacoustic part, some of its musical objects have their basic definite-pitch note structure written in proportional notation in relation to a temporal ruler measured in minutes and seconds. In this notation, each definite-pitch note has its beginning represented by a black stemless notehead, and its duration is indicated by means of a horizontal gray rectangular shape which prolongs itself until the respective ending of that note. In some of the notation, the differences in amplitude of the sounds are indicated by the use of noteheads of different sizes, so that the bigger the notehead is, the louder its respective sound is. The definite pitches of the electroacoustic acousmatic sounds – which are microtonal – are indicated in the score approximated to the nearest equal-temperament eighth-tone, considering A4 = 440 Hz. Figure 4 shows the symbols adopted in the score for the microtonal accidentals.

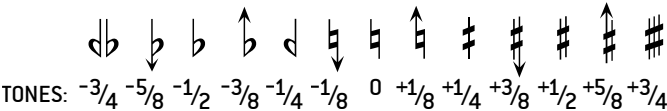


Figure 4.
Table of symbols for the microtonal accidentals
adopted, in equal-tempered eighth-tones.

To further depict the electroacoustic sounds, the score also makes use of a modified version of the graphic symbols and notation methodology created by Norwegian composer Lasse Thoresen for his 2007 adaptation of Pierre Schaeffer's typomorphology of the sound objects [1]. The non-standard music notation symbols used in the score, including those which were adapted from Thoresen's symbology, are all explained in the table of symbols shown on pages IV and V of this preface.

The piano part is meant to be synchronized to the electroacoustic parts of the automated ensemble just about as indicated in the score, always considering that, since the electroacoustic part is mostly generated in real-time, it will always happen somewhat differently every time. The

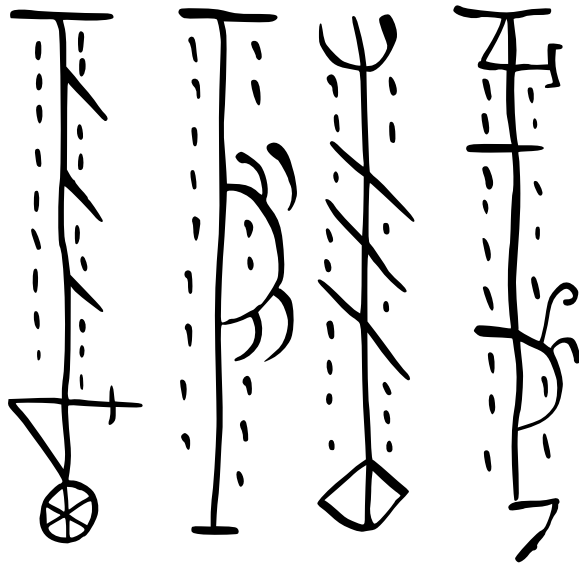
score is reasonably accurate in its indications of the approximate and probable durations of the musical fragments, and the pianist is indeed allowed leeway in the synchronization with the electroacoustic part, provided that the performance choices made do remain within the constraints established by the score. The only place which requires a more strict synchronization is the section with the accordion mid-piece solo, which is the only instance in the piece of a simple playback of a pre-recorded track. At that point, the Malédiction Player's main interface will display the time evolution of the solo (at the SFserver rectangular display) to help the pianist's navigation in time. Nonetheless, as long as the playing speed indicated is respected, there is no need for an obsessive millimetric synchronization between the pianist and the pre-recorded accordion part. Above all, when interpreting the entire written score, the pianist should exercise his/her inner listening, always reacting and adjusting the performance to the whole ensemble of acousmatic sounds.

The Dramatic Character of the Work

Malédiction is the French word for "curse", "execration", a word used for those utterances performed to wish misfortune upon someone. The term is also used to name the condition in which one believes to be eternally condemned to misfortune, perhaps by the imposition of otherworldly superior powers, a situation in which one has the impression of being horribly doomed to an inevitable course towards hostile misadventure. Throughout the course of the work, the soloist, as the musical protagonist, is called upon to attempt several stages of getting to grips with such pervasive atmosphere of impending doom.

Suiting this dramatic character, the automated ensemble also contains a recorded recitation of the poem "Monólogo de uma Sombra", published in 1912 by Brazilian poet Augusto dos Anjos (1884-1914). This poem is a wild soliloquy which is perhaps the maddest and greatest curse ever committed to writing. The verse entries of this monologue mark important structural points of the piece and serve as the main organizing thread for its evolution through time.

Total length of the work: ± 18'00"



[1] Thoresen, Lasse, and Hedman, A. "Spectromorphological analysis of sound objects: an adaptation of Pierre Schaeffer's typomorphology." *Organised Sound*, v. 12, issue 02 (August 2007): 129-141.

TABLE OF SYMBOLS FOR THE NOTATION OF ELECTROACOUSTIC SOUNDS

TYPES OF OCCUPANCY OF FREQUENCY SPECTRAL SPACE (*critère typologique de masse* [Th: 133][GOS: 145])

- sinusoidal pitched sound of unvarying mass (*son pur* [Th: 133][GOS: 120])
- pitched sound of unvarying mass with multiple harmonic partials (*son tonique* [Th: 133][GOS: 119])
- ◆ dystonic sound of unvarying mass (ambiguous sound whose frequency spectrum is formed by a mixture of pitched elements and clusters of inharmonic partials; *son cannelé* [Th: 133][GOS: 146-8])
- unpitched sound of large unvarying mass (*son complexe* [Th: 133][GOS: 120])
- unpitched aggregate of nearby sinusoidal partials (*son nodal* [Th: 134][GOS: 148])
- ◇ whisper-like, quasi-pitched sounds [Th: 134]

TYPES OF ENERGETIC SUSTAINMENT (*critère typologique de facture* [Th: 133][GOS: 122-3])

- continuous
- - - iterative
- instantaneous (impulsion)

TYPES OF ONSET (*attaques* [Th: 138][GOS: 156-8])

- ▲●—— brusque onset (attack transient is abrupt and perceived as separate in character to the main sound)
- sharp onset (attack transient is abrupt but similar in character to the main sound)
- marked onset (normal, *non legato* onset like the one of a wind or bowed string instrument note)
- flat onset (common, unmarked *legato*-type onset)
- gradual onset (sound begins with a swelling *crescendo*)
- ◀●—— *dal niente* onset
- ~~~~~●—— arpeggiated attack of a stratified object

TYPES OF ENDING [Th: 138-9]

- ◆——< reinforced abrupt ending (accentuated ending phase, containing elements extraneous in character to the main sound, reinforced by a marked *crescendo*)
- | marked ending (sound stops suddenly)
- flat ending (common, unmarked sound release)
- ~ resonating ending (*laissez vibrer*; sound resonates until it dies out)
- > soft ending (ending is rounded off by a *diminuendo*)

REFERENCES

- [Th:] Thoresen, Lasse, and Hedman, Andreas. "Spectromorphological analysis of sound objects: an adaptation of Pierre Schaeffer's typomorphology." *Organised Sound*, v. 12, issue 02 (August 2007): 129-141.
- [GOS:] Chion, Michel. *Guide des objets sonores*. Paris: Éditions Buchet-Chastel, 1983.

TYPES OF EXCENTRIC SOUND OBJECTS (*objets sonores excentriques* [Th: 133][GOS: 132])

- accumulation (*accumulation* [Th: 133-4][GOS: 137-8]); in this case, one comprised of pitched sounds of unvarying mass
- ◆◆◆◆—— accumulation; in this case, one comprised of dystonic sounds of unvarying mass
- vacillating sound object (*échantillon* [Th: 133-4][GOS: 136-7]); in this case, one comprised of pitched, unpitched, and dystonic components
- *échantillon*; in this case, one comprised of mostly unpitched components
- [■■]÷ ostinato; cyclical repetition of a cell of smaller sound objects (*pédale* [Th: 135-6][GOS: 136])

TYPES OF STRATIFIED SOUND OBJECTS (*objets composés*, or chords [Th: 134][GOS: 140])

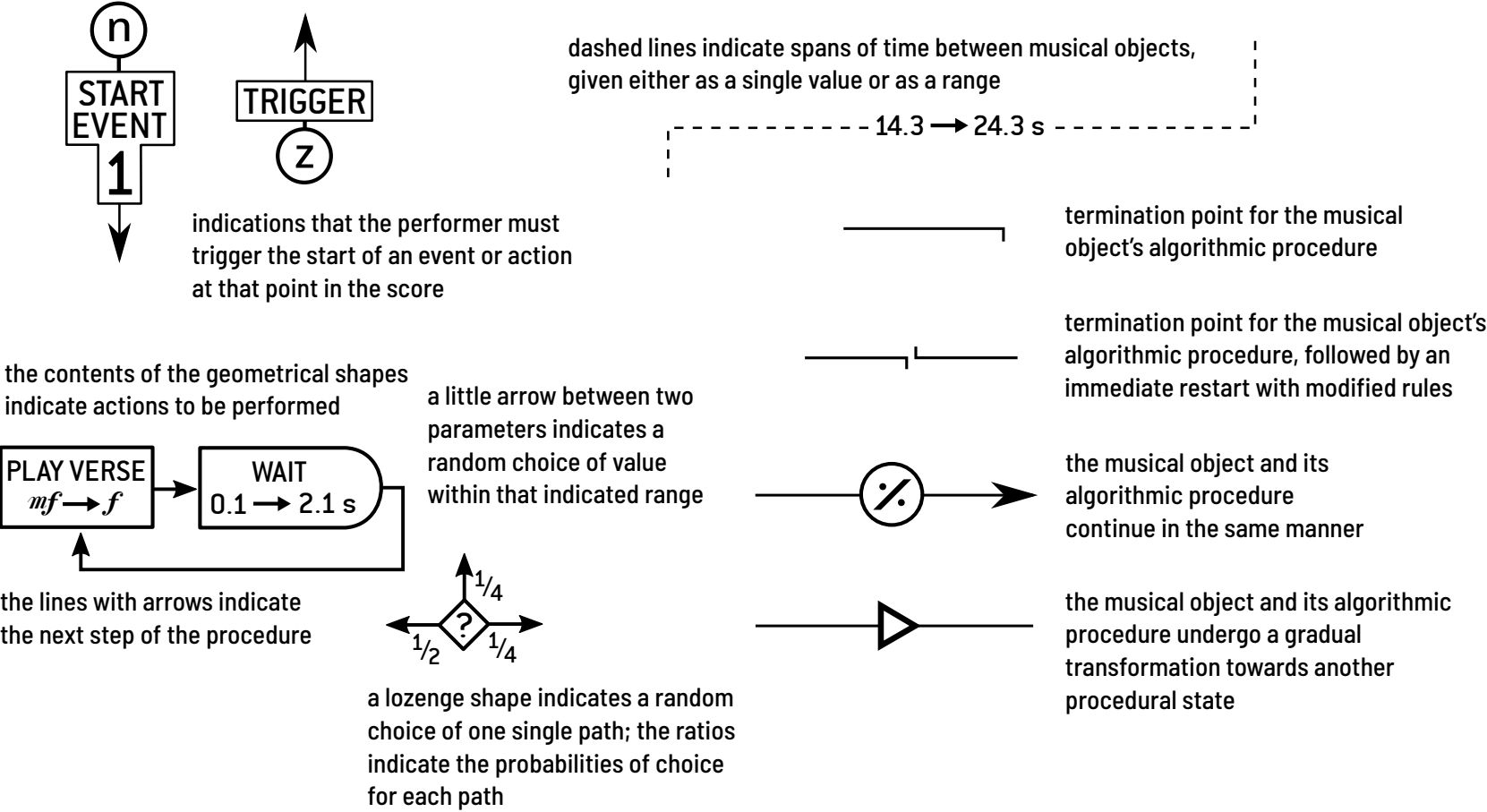
- *objet composé*; in this case, a chord of pitched objects of unvarying mass, with a continuous energetic sustainment
- *objet composé*; in this case, a dystonic sound comprised of a chord of *sons purs*; the horizontal lines of different lengths indicate receding changes in the width of the spectrum [Th: 137]

ENVELOPE INDICATIONS

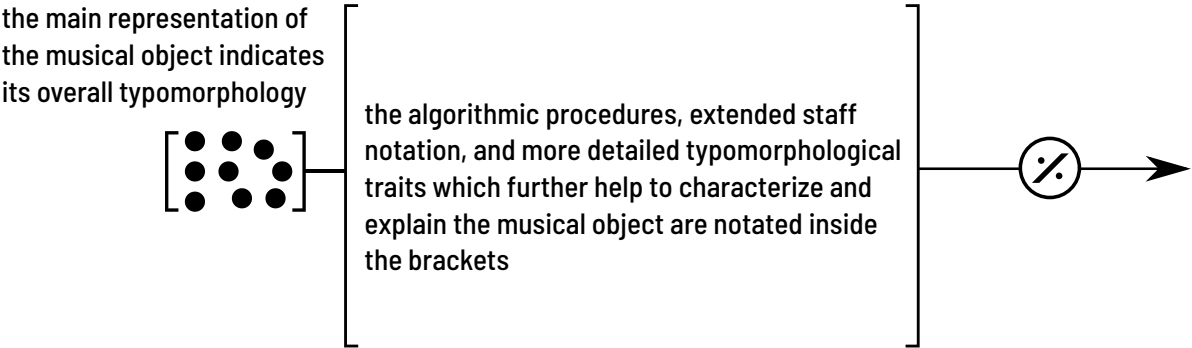
- ▲—— bell-like envelope, with an abrupt attack and an ensuing resonance
- ▼—— reversed bell-like envelope, with a *dal niente* onset and an abrupt ending
- ⚡—— fast fluctuation of amplitude (*allure* [Th: 139][GOS: 158])

TABLE OF SYMBOLS FOR THE NOTATION OF ELECTROACOUSTIC SOUNDS (continued)

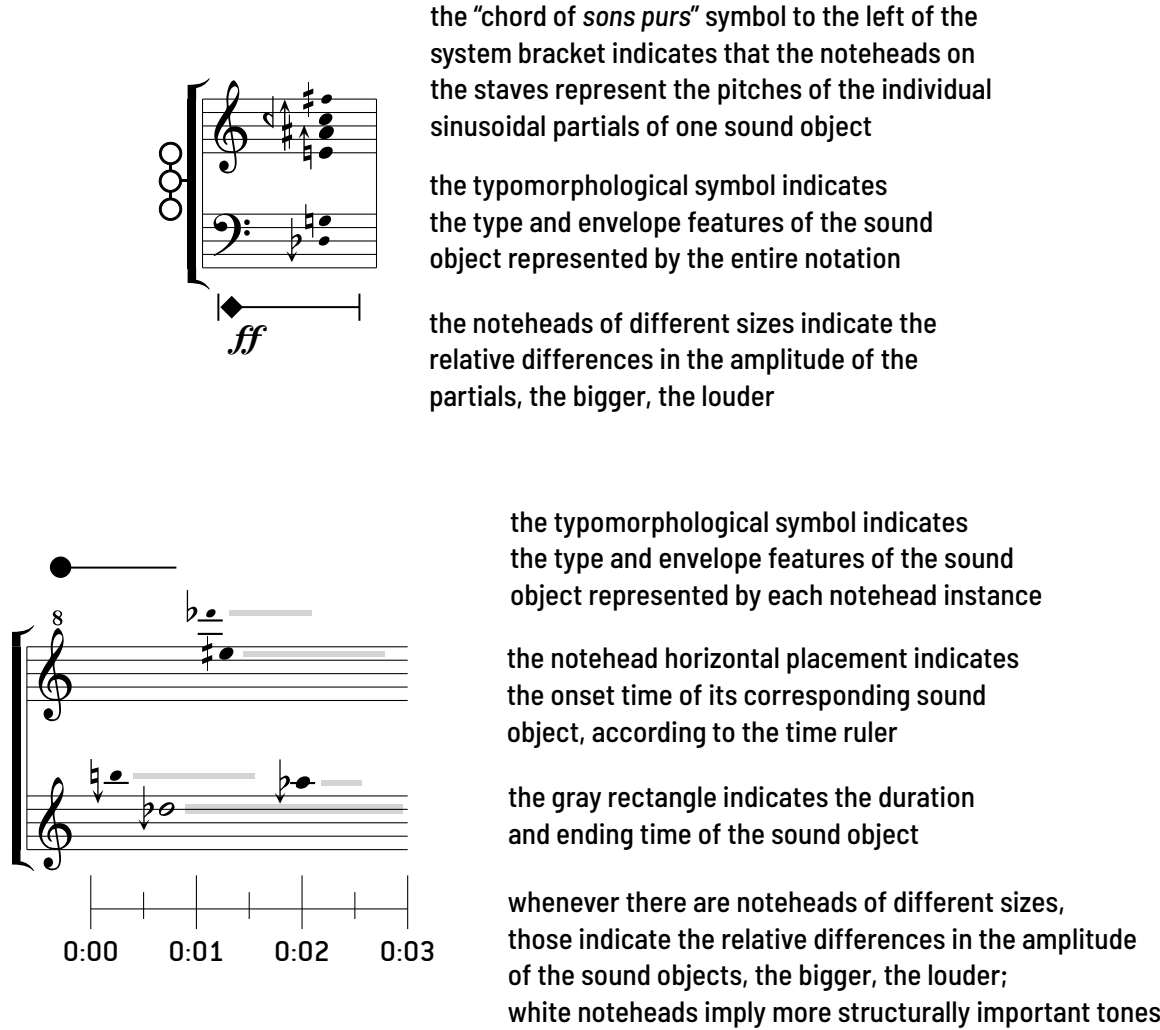
FLOWCHART-STYLE SYMBOLS FOR THE INDICATION OF ALGORITHMIC PROCEDURES, USER INPUTS, AND INTERCONNECTION BETWEEN MUSICAL OBJECTS



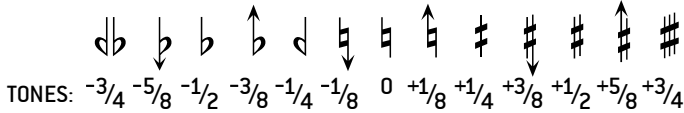
NOTATION OF MUSICAL OBJECTS



SPECIAL FEATURES OF THE EXTENDED STAFF NOTATION



MICROTONAL ACCIDENTALS USED



microtonal pitches are indicated in the score approximated to the nearest equal-temperament eighth-tone

AUGUSTO DOS ANJOS

MONÓLOGO DE UMA SOMBRA

MONOLOGUE OF A SHADOW

"Sou uma Sombra! Venho de outras eras,
Do cosmopolitismo das moneras...
Pólipo de recônditas reentrâncias,
Larva de caos telúrico, procedo
Da escuridão do cósmico segredo,
Da substância de todas as substâncias!

A simbiose das coisas me equilibra.
Em minha ignota mônada, ampla, vibra
A alma dos movimentos rotatórios...
E é de mim que decorrem, simultâneas,
A saúde das forças subterrâneas
E a morbidez dos seres ilusórios!

Pairando acima dos mundanos tetos,
Não conheço o acidente da *Senectus*
– Esta universitária sanguessuga
Que produz, sem dispêndio algum de vírus,
O amarelecimento do papyrus
E a miséria anatômica da ruga!

Na existência social, possuo uma arma
– O metafisicismo de Abhidharma –
E trago, sem brahmânicas tesouras,
Como um dorso de azêmola passiva,
A solidariedade subjetiva
De todas as espécies sofredoras.

Com um pouco de saliva cotidiana
Mostro meu nojo à Natureza Humana.
A podridão me serve de Evangelho...
Amo o esterco, os resíduos ruins dos quiosques
E o animal inferior que urra nos bosques
É com certeza meu irmão mais velho!

"I am a Shadow! I come from another era,
From the cosmopolitanism of the monera...
A polyp of secluded cavities,
A larva of telluric chaos, I proceed
From the darkness of the cosmic secret,
From the substance of all substance!

The symbiosis of all things balances me.
Inside my hidden monad pulsates, widely,
The soul of rotatory movements...
And it is through me that flow, simultaneously,
The health of subterranean forces
And the morbidity of illusory beings!

Hovering above mundane roofs,
I am ignorant of the accident of *Senectus*
– This universal leech
That produces, without any waste of virus,
The oxidation of papyrus,
And the anatomical misery of the wrinkle!

On social existence, I carry a weapon
– The metaphysics of Abhidharma –
And I bring, with no Brahmanic scissors,
As the back of a resigned mule,
The subjective solidarity
Of all suffering species.

With some quotidian saliva
I show my loathing for Human Nature.
Putrescence serves me as Scripture...
I love excrement, the foul residues of kiosks,
And the inferior beast who howls in the woods
Is certainly one of my elder brethren!

Tal qual quem para o próprio túmulo olha,
Amarguradamente se me antolha,
À luz do americano plenilúnio,
Na alma crepuscular de minha raça
Como uma vocação para a Desgraça
E um tropismo ancestral para o Infortúnio.

Aí vem sujo, a coçar chagas plebéias,
Trazendo no deserto das idéias
O desespero endêmico do inferno,
Com a cara hirta, tatuada de fuligens
Esse mineiro doido das origens,
Que se chama o Filósofo Moderno!

Quis compreender, quebrando estéreis normas,
A vida fenomênica das Formas,
Que, iguais a fogos passageiros, luzem...
E apenas encontrou na idéia gasta,
O horror dessa mecânica nefasta,
A que todas as cousas se reduzem!

E hão de achá-lo, amanhã, bestas agrestes,
Sobre a esteira sarcófaga das pestes
A mostrar, já nos últimos momentos,
Como quem se submete a uma charqueada,
Ao clarão tropical da luz danada,
O espólio dos seus dedos peçonhentos.

Tal a finalidade dos estames!
Mas ele viverá, rotos os liames
Dessa estranguladora lei que aperta
Todos os agregados perecíveis,
Nas eterizações indefiníveis
Da energia intra-atômica liberta!

Like those staring at their own crypts,
Sourly I yearn,
Bathed by the light of the American full moon,
Amidst the crepuscular soul of my race,
As a vocation for Disgrace
And an ancestral tropism towards Misfortune.

And dirty he comes, scratching plebeian rashes,
Bringing inside a mind deserted of ideas
The endemic desperation of hell,
With a strained soot-tattooed face,
He, that deranged miner of the origins
That we call the Modern Philosopher!

To comprehend he sought, breaking sterile norms,
The phenomenological life of Forms
Which, like fleeting fires, incandesce...
But in his worn out cerebration he only found
The horrifying nefarious mechanics
Towards which all things at the end recede!

And they will find him, tomorrow, the wild beasts,
Over the sarchophagy of the carpet of disease
Revealing, at the very last moments,
Like one who submits to a slaughter,
Under the radiance of damnation's light,
All the plunderage on his poisonous fingers.

That's the purpose of the stamen!
But he will live, after the putrefaction of all links
Of this choking law which constricts
all perishable aggregates,
During the unfathomable etherization
Of freed intra-atomic energy!

Será calor, causa úbiqua de gozo, Raio X, magnetismo misterioso, Quimiotaxia, ondulação aérea, Fonte de repulsões e de prazeres, Sonoridade potencial dos seres, Estrangulada dentro da matéria!	It shall be heat, ubiquitous cause for joy, X-rays, mysterious magnetism, Chemotaxis, aerial undulations, Sources of repulsion and pleasure, The potential sonority of all beings, Strangled inside matter!	No horror de sua anômala nevrose, Toda a sensualidade da simbiose, Uivando, à noite, em lúbricos arroubos, Como no babilônico <i>sansara</i> , Lembra a fome incoercível que escancara A mucosa carnívora dos lobos.	Horrified at his aberrant neurosis, All such symbiotic sensuousness, Howling, at night, in lewd assaults, Like in the Babylonian <i>Samsara</i> , Resembles the unstoppable yearning that unlocks The carnivorous mucosae of wolves.
E o que ele foi: clavículas, abdômen, O coração, a boca, em síntese, o Homem, – Engrenagem de vísceras vulgares – Os dedos carregados de peçonha, Tudo coube na lógica medonha Dos apodrecimentos musculares!	And all the things he was: clavicles, abdomen, A heart, a mouth, in short, a Man, – Cogwheels of vulgar entrails – His fingers dripping with venom, All worked according to the ghastly logic Of muscular putrefaction!	Sôfrego, o monstro as vítimas aguarda. Negra paixão congênita, bastarda, Do seu zooplasma ofídico resulta... E explode, igual à luz que o ar acomete, Com a veemência mavórtica do ariete E os arremessos de uma catapulta.	Thirstily, the monster stalks his victims. A dark, mongrel congenital passion Surges from his ophidian zooplasm... And it bursts ablaze through the air, With the impetuous belligerence of a ram, Alike the launches of a catapult.
A desarrumação dos intestinos Assombra! Vede-a! Os vermes assassinos Dentro daquela massa que o húmus come, Numa glotoneria hedionda, brincam, Como as cadelas que as dentuças trincam No espasmo fisiológico da fome.	The intestinal disarrangement is Enthralling! Behold! The murderous worms, Inside that humus-devoured gob, With hedious gluttony they frolic Like teeth-clenching canines Physiologically convulsing from hunger.	Mas muitas vezes, quando a noite avança, Hirto, observa através a tênue trança Dos filamentos fluídicos de um halo A destra descarnada de um duende, Que, Tateando nas tenebras, se estende Dentro da noite má, para agarrá-lo!	But sometimes, as the night marches on, Petrified, he observes, through tenuous braids Of impalpable filaments of a halo, The gory claws of a goblin That, groping in the darkness, extends Through the night to snatch him!
É uma trágica festa emocionante! A bacteriologia inventariante Toma conta do corpo que apodrece... E até os membros da família engulham, Vendo as larvas malignas que se embrulham No cadáver malsão, fazendo um S.	Such a tragic, exhilarating festival! The bacteriological wardens Vanquish the rotting body... Nauseating even the family members Who glance at the malignant larvae as they coil Through the infected corpse, drawing an S.	Cresce-lhe a intracefálica tortura, E de su'alma na caverna escura, Fazendo ultra-epilépticos esforços, Acorda, com os candieiros apagados, Numa coreografia de danados, A família alarmada dos remorsos.	In him, grows an intracephalic torture, And from his soul, as if out of a deep cavern, Sustaining ultra-epileptic strifes, He awakes, with all candles extinguished, Jigging the coreography of the damned, With the family left distressed by the remorse.
E foi então para isto que esse doudo Estragou o vibrátil plasma todo, À guisa de um faquir, pelos cenóbios?!... Num suicídio graduado, consumir-se, E após tantas vigílias, reduzir-se À herança miserável de micróbios!	Is this the reason why that maniac Ruined the entire vibratile plasma, Roaming, as a fakir, through the coenobia?!... Seeking consummation by progressive suicide, And after countless vigils, reduce oneself To the paltry inheritance of microbes!	É o despertar de um povo subterrâneo! É a fauna cavernícola do crânio – Macbeths da patológica vigília, Mostrando, em rembrandtescas telas várias, As incestuosidades sanguinárias Que ele tem praticado na família.	It is the rise of a subterranean nation! It is the skull's cavernicle fauna – Macbeths of pathological vigils, Depicting, in stacks of rembrandtesque portraits, The gruesome, sanguinary incestuosities He has practiced to the family.
Estoutro agora é o sátiro peralta Que o sensualismo sodomista exalta, Nutrindo sua infâmia a leite e a trigo... Como que, em suas células vilíssimas, Há estratificações requintadíssimas De uma animalidade sem castigo.	Now comes the foppish satyr Lauding all sodomic sensualism, Nourishing his infamy with milk and wheat... As if in his most vile cellular structures Assemble the most elegant stratifications Of a bestiality gone unpunished.	As alucinações tácteis tactis pululam. Sente que megatérios o estrangulam... A asa negra das moscas o horroriza; E autopsiando a amaríssima existência Encontra um cancro assíduo na consciência E três manchas de sangue na camisa!	Tactile hallucinations pullulate. He feels as if strangled by megatheria... The black wings of flies horrify him; And autopsying his amaroidal existence, He finds a stubborn cancer in his conscience And three blots of blood on his shirt!
Branças bacantes bêbedas o beijam. Suas artérias hírcicas latejam, Sentindo o odor das carnações abstêmias, E à noite, vai gozar, ébrio de vício, No sombrio bazar do meretrício, O cuspo afrodisíaco das fêmeas.	Flushed white harlots kiss him. His hircine arteries throb, Sniffing the odor of abstemious flesh, And at night he savors, inebriated with vice, At the bleak whoring bazaar, The aphrodisiac drool of females.	Míngua-se o combustível da lanterna E a consciência do sátiro se inferna, Reconhecendo, bêbedo de sono, Na própria ânsia dionísica do gozo, Essa necessidade de <i>horroroso</i> , Que é talvez propriedade do carbono!	The lamp oil is at its lowest And the satyr's conscience bedevils him further, Recognizing, drunken with slumber, With the proper Dionysian orgasmic fervor, Such a drive towards <i>abomination</i> , Which is perchance one of carbon's properties!

Ah! Dentro de toda a alma existe a prova
De que a dor como um darto se renova,
Quando o prazer barbaramente a ataca...
Assim também, observa a ciência crua,
Dentro da elipse ignívoma da lua
A realidade de uma esfera opaca.

Somente a Arte, esculpindo a humana mágoa,
Abranda as rochas rígidas, torna água
Todo o fogo telúrico profundo
E reduz, sem que, entanto, a desintegre,
À condição de uma planície alegre,
A aspereza orográfica do mundo!

Provo desta maneira ao mundo odiento
Pelas grandes razões do sentimento,
Sem os métodos da abstrusa ciência fria
E os trovões gritadores da dialética,
Que a mais alta expressão da dor estética
Consiste essencialmente na alegria.

Alack! Every soul includes the proof
That pain reaffirms itself as pustules
Whenever barbarously attacked by pleasure...
Raw science also thus observes,
Under the moon's ignivomous elipse,
The reality of an opaque sphere.

Only Art, sculpting away humanity's sorrows,
Can soften the rigid rocks, can turn into water
All the telluric fire from the abyss,
And it reduces, although with no disintegration,
To the condition of a happy prairie,
The orographic raggedness of the world!

I hereby thus prove to the loathsome world
By the great reasons of sentiment,
Without the abstruse cold methods of science
And the rambunctious thunders of dialectics,
That the crowning expression of aesthetic pain
Consists essentially in glee.

Continua o martírio das criaturas:
– O homicídio nas vielas mais escuras,
– O ferido que a hostil gleba atra escarva,
– O último solilóquio dos suicidas –
E eu sinto a dor de todas essas vidas
Em minha vida anônima de larva!”

Disse isto a Sombra. E, ouvindo estes vocábulos,
Da luz da lua aos pálidos venábulos,
Na ânsia de um nervosíssimo entusiasmo,
julgava ouvir monótonas corujas,
Executando, entre caveiras sujas,
A orquestra arrepiadora do sarcasmo!

Era a elegia panteísta do Universo,
Na podridão do sangue humano imerso,
Prostituído talvez, em suas bases...
Era a canção da Natureza exausta,
Chorando e rindo na ironia infausta
Da incoerência infernal daquelas frases.

E o turbilhão de tais fonemas acres
Trovejando grandíloquos massacres,
Há-de ferir-me as auditivas portas,
Até que minha efêmera cabeça
Reverta à quietação da treva espessa
E à palidez das fotosferas mortas!

And the martyrdom of all creatures continues:
– The homicide in the darkest alleys,
– The injured that burrows a hostile lugubrious plot,
– The final soliloquy of a suicide –
And I feel the distress of all those lives
In my anonymous existence as larva!”

And thus spoke the Shadow. And, upon hearing
These vocables, beneath the moonlight's pale spears,
Anxious for some frenzied enthusiasm,
I thought I heard monotonous owls,
Playing, alongside filth-incrusted skulls,
The shivering orchestra of sarcasm!

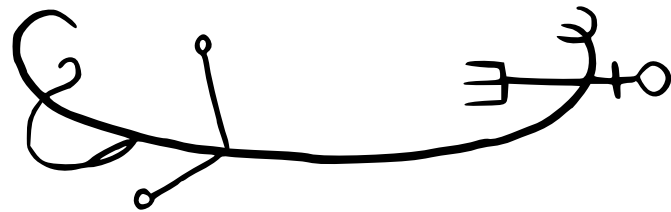
It was the pantheist elegy of the Universe,
Immersed in the putrescence of human blood,
Prostituted, perhaps at its very core...
It was the anthem of an exhausted Nature,
Weeping and laughing at the infelicitous irony
Of the hellish incoherence of those phrases.

And the whirlwind of such harsh phonems,
Thundering magnificent massacres,
Shall make bleed my auditory gates,
Until the day my ephemeral skull
Reverts to the stillness of pervasive darkness
And to the dull hue of lifeless photospheres!

1912

Augusto dos Anjos (1884–1914)

(English translation by the composer)



Malédiction, malheur, fatalité.

At a certain point we all doubt Godot will ever show up.

One can try to remain calm even though
sometimes

that ... is just not an option.

Until something else can be devised,

until a second order,

Maiakovsky's old prescription
will have to do:

"I shall forget the year, the day, the date.

I shall lock myself up with a sheaf of paper."

anyway,

"You think malaria makes me delirious?"

MALÉDICTION

FOR PIANO AND AN AUTOMATED ENSEMBLE OF ACOUSMATIC SOUNDS

NOTE: accidentals apply to the measure, just as according to tradition.
In spite of this, a great number of courtesy accidentals were placed
throughout the score to facilitate reading.
Pedal markings are to be executed accordingly. Pedalization of places
without pedal markings is *ad libitum*.

2001-2020

MARCUS ALESSI BITTENCOURT

FLUTTER-TONGUE BASSOONS

± 6.4 s
± 6.8 s
± 6.7 s

fff

2 → 4 s

6 → 9 s

Vynil Record Scratch *p*

FEMALE VOICES

± 3.5 s

PLAY ONE NOTE *p* → *mf* EVERY 3 → 10 s

15 → 30 s

0.5 → 1.5 s

Vynil Record Scratch *p*

FEMALE VOICES

± 3.5 s

PLAY SUBSET CHORD of 3 → 5 notes *p* → *mf* EVERY 3 → 10 s

7.5 → 15 s

BELLS

PLAY EVERY 0.4 → 3.4 s
75% 25%
ONE bell CHORD of 2 → 4 bells
pp → *mp*

PIANO

TACET

AUTOMATED ENSEMBLE

START EVENT 1

MASSIVE IRON WHEEL

AUTOMATED ENSEMBLE

PIANO

f → *ff*

0:39 0:40 0:41 0:42 0:43 0:44 0:45 0:46 0:47 0:48 0:49 0:50 0:51 0:52 0:53 0:54 0:55 0:56 0:57 0:58 0:59 1:00 1:01 1:02 1:03 1:04 1:05 1:06 1:07 1:08

3:2

ff *sfz* *f* *ff* *fffz* *f* *f* *ff* *sfz* *f* *mp* *ff* *f*

3:2

3:2

3:2

3:2

3:2

MASSIVE IRON WHEEL

AUTOMATED ENSEMBLE

PIANO

f → *ff*

1:08 1:09 1:10 1:11 1:12 1:13 1:14 1:15 1:16 1:17 1:18 1:19 1:20 1:21 1:22 1:23 1:24 1:25 1:26 1:27 1:28 1:29 1:30 1:31 1:32 1:33

3:2

f *ff* *f* *ff* *fffz* *f* *f* *sfz* *ff* *sfz*

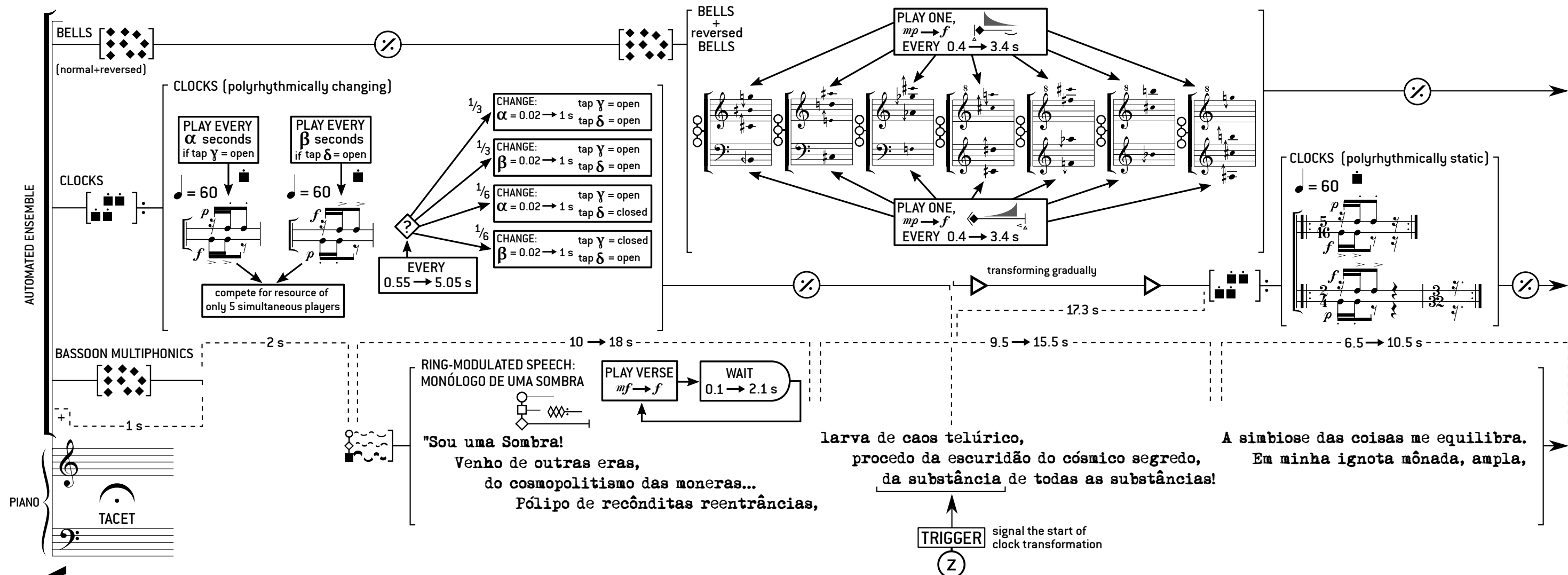
3:2

3:2

3:2

3:2

3:2



PLAY ONE, EVERY
pp → *mf* 0.4 → 3.4 s

reversed BELLS
±4 → 9 s

AUTOMATED ENSEMBLE

PIANO

DELICATO
♩ = 69

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

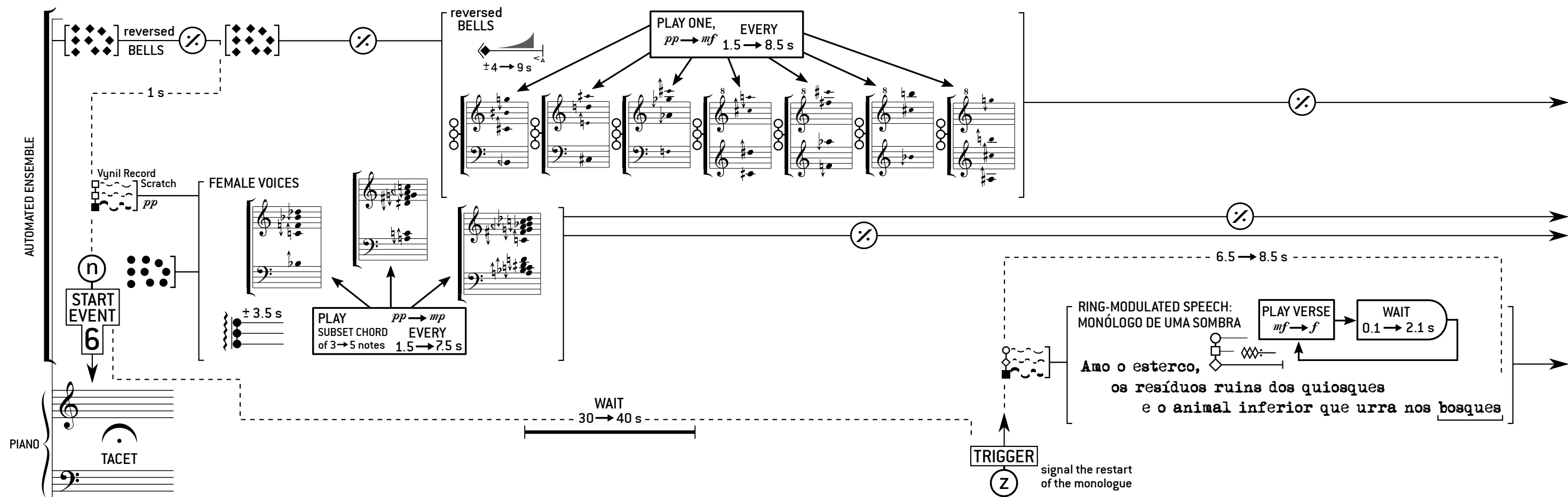
reversed BELLS

pp *mf* *sfz* *p* *mf* *mp* *p* *pp* *f* *mp*

reversed BELLS

mp *p* *pp* *f* *p* *sfz* *f* *mp* *mf* *mp* *p* *pp* *p* *pp*

— 8 —



PIANO

4:3 3:2 5:6

pp mp ff sffz fff sfz sfz p mf p f ff

3:5 4:3 5:4 7:8 3:2 3:2

PIANO

3:5 4:3 5:4

p mf p sffz fff ff p p fff pp

SYNTHETIC GONG

± 31.4 s

ff

10 s

BERIMBAUS

notes are queued according to the chord row order, with chord notes being dispensed one at a time, once, and in a random order.

± 1.8 s

request ONE DYAD and PLAY -12.5 € → +12.5 € *mf* → *fff* mistuned

1/3 1/3 1/3

request ONE NOTE and PLAY -12.5 € → +12.5 € *mf* → *fff* mistuned

± 1.8 s

repeating row of incommensurate pulses

0" 1" 2" 3" 4" 5" 6" 7" 8"

8.422 s

BASSOON MULTIPHONICS

FOR EVERY PULSE

do nothing

13 s

CLOCKS (polyrhythmically changing)

PLAY EVERY α seconds if tap γ = open

$\alpha = 0.02 \rightarrow 1$ s

tap γ = open

tap δ = open

PLAY EVERY β seconds if tap δ = open

$\beta = 0.02 \rightarrow 1$ s

tap γ = open

tap δ = open

CHANGE: $\alpha = 0.02 \rightarrow 1$ s tap γ = open tap δ = open

CHANGE: $\alpha = 0.02 \rightarrow 1$ s tap γ = open tap δ = closed

CHANGE: $\beta = 0.02 \rightarrow 1$ s tap γ = closed tap δ = open

complete for resource of only 5 simultaneous players

EVERY 0.55 → 5.05 s

2.5 s

START EVENT 8

PIANO

11:12

FEROCE *ff*

TREMOLANDO *pp*

SOTTO VOCE

108

4 s

SPEECH CASCADE: MONÓLOGO DE UMA SOMBRA

EVERY 0.2 → 3.2 s

PLAY 3 → 8 simultaneous verses separated by 0.05 → 0.45 s *mf* → *ff*

Suas altíssimas bêbedas o beijam.
no sombrio bazar, brancas e pretas e a trigo...
Como é o satírico, a infame e a odiosa carnal
Estoutro agora, sua infame e a odiosa carnal
nutrindo sua infame e a odiosa carnal
e à noite, vai gozar, lulas e cuspo afrodisiaco
que o sensualismo sodomista exalta,

AUTOMATED ENSEMBLE

BASSOON MULTIPHONICS

4.3 s, 7.8 s, 6.9 s, 4.8 s, 6.9 s, 8.1 s, 11.3 s, 4.5 s, 6.5 s

8.3 s, 6.3 s, 5.7 s, 5.8 s, 2.1 s, 4.1 s, 7.0 s, 4.9 s, 8.1 s

PLAY ONE, *mf* → *ff* EVERY 0.3 → 2.3 s

BERIMBAUS

CLOCKS

SPEECH CASCADE

PIANO

ffz *f* *mp* *f* *ff* *ffz* *ff* MARTELLATO

$\text{♩} = 96$

3:5, 3:2, 3:2, 3:2, 3:2, 5:4, 5:4, 5:6

AUTOMATED ENSEMBLE

BASSOON MULTIPHONICS

BERIMBAUS

CLOCKS

SPEECH CASCADE

PIANO

ff

5:4, 3, 5:4, 4:3, 4:3

AUTOMATED ENSEMBLE

BASSOON MULTIPHONICS

BERIMBAUS

CLOCKS

SPEECH CASCADE

PIANO

SEMPRE *ff* INFERNALE

AUTOMATED ENSEMBLE

BASSOON MULTIPHONICS

BERIMBAUS

CLOCKS

SPEECH CASCADE

PIANO

ff

AUTOMATED ENSEMBLE

BASSOON MULTIPHONICS

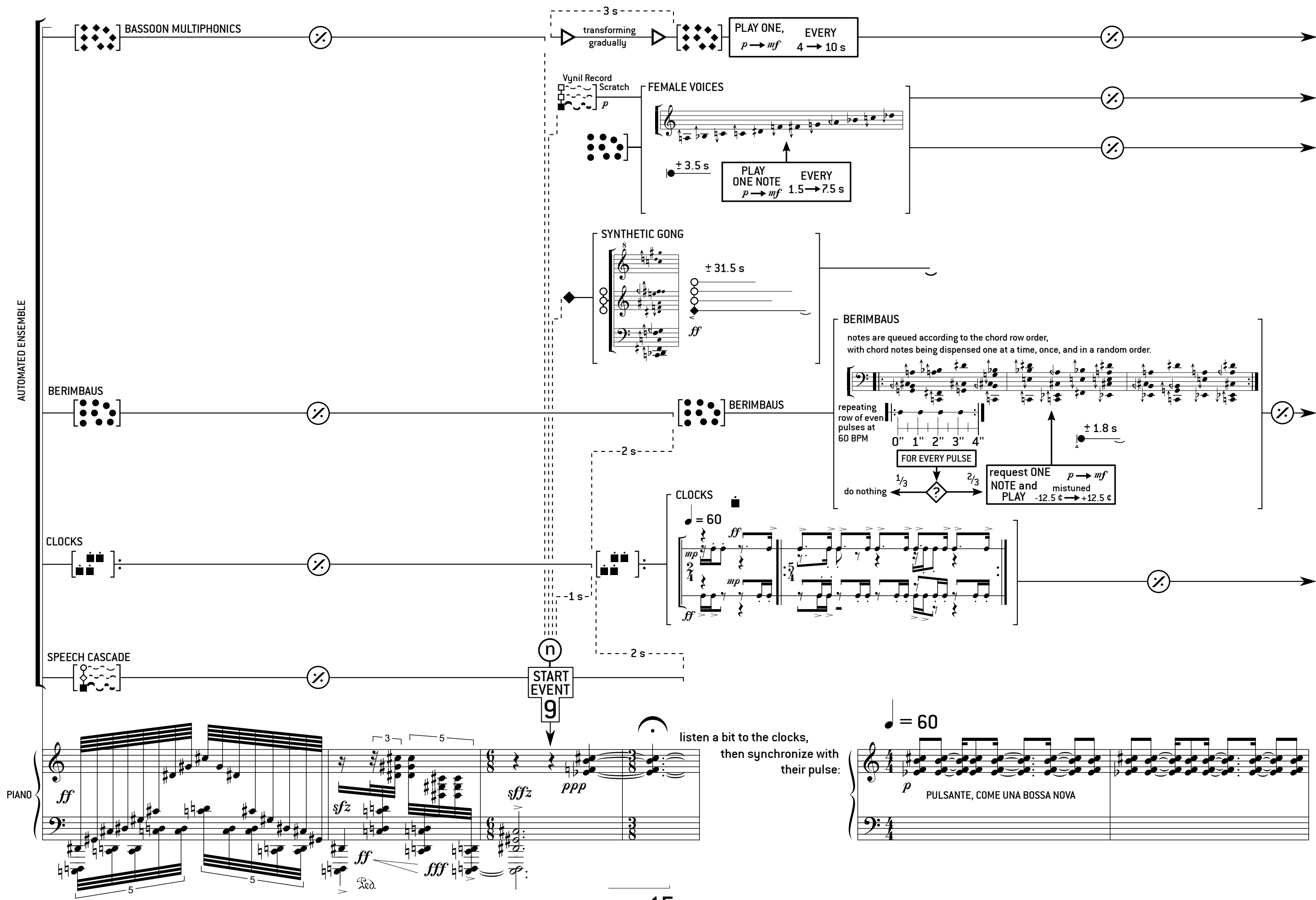
BERIMBAUS

CLOCKS

SPEECH CASCADE

PIANO

ff SELVAGGIO



AUTOMATED ENSEMBLE

- BASSOON MULTIPHONICS
- Vynil Record Scratch
- FEMALE VOICES
- BERIMBAUS
- CLOCKS

always synchronized with the clocks

PIANO

mp *p* *mp* *p* *mp* *p*

AUTOMATED ENSEMBLE

- BASSOON MULTIPHONICS
- Vynil Record Scratch
- FEMALE VOICES
- BERIMBAUS
- CLOCKS

11 → 19 s

RING-MODULATED SPEECH:
MONÓLOGO DE UMA SOMBRA

PLAY VERSE
mf → *f*

WAIT
0.1 → 2.1 s

signal the restart of the monologue

TRIGGER

PIANO

mf *mf*

SECCO

E hão de achá-lo, amanhã, bestas agrestes,
sobre a esteira sarcófaga das pestes
a mostrar, já nos últimos momentos,
como quem se submete a uma charqueada,

AUTOMATED ENSEMBLE

BASSOON MULTIPHONICS

Vynil Record Scratch

FEMALE VOICES

BERIMBAUS

CLOCKS

19.4 → 29.4 s

10 → 12 s

RING-MODULATED SPEECH:
MONÓLOGO DE UMA SOMBRA

PLAY VERSE
mf → *f*

WAIT
0.1 → 2.1 s

ao clarão tropical da luz danada,
o espólio dos seus dedos peçonhentos.
Tal a finalidade dos estames!

Mas ele viverá, rotos os liames
dessa estranguladora lei que aperta
todos os agregados perecíveis,

nas eterizações indefiníveis
da energia intra-atômica liberta!

Será calor, causa ubiqua de gozo,
raio X, magnetismo misterioso,
quimiotaxia, ondulação aérea,
fonte de repulsões e de prazeres,

always synchronized with the clocks

mf *mp* *p* *pp*

TENUTO

TACET

p *mf* *pp* *f*

ANCORA COME UNA BOSSA NOVA

p *mf* *f*

AUTOMATED ENSEMBLE

BASSOON MULTIPHONICS

Vynil Record Scratch

FEMALE VOICES

BERIMBAUS

CLOCKS

26.3 → 36.3 s

RING-MODULATED SPEECH:
MONÓLOGO DE UMA SOMBRA

PLAY VERSE
mf → *f*

WAIT
0.1 → 2.1 s

sonoridade potencial dos seres,
estrangulada dentro da matéria!
E o que ele foi: clavículas, abdômen,

o coração, a boca, em síntese, o Homem,
— engrenagem de vísceras vulgares —
os dedos carregados de peçonha,

tudo coube na lógica medonha
dos apodrecimentos musculares!
A desarrumação dos intestinos

assombra! Vede-a! Os vermes assassinos
dentro daquela massa que o húmus come,
numa glotoneria hedionda, brincam,

mp *p* *mf* *sfz* *p* *mf* *f* *sfz* *p* *mf* *p* *mf*

f *sfz* *sfz* *p* *mf* *p* *mf*

17

AUTOMATED ENSEMBLE

BASSOON MULTIPHONICS

Vynil Record Scratch

FEMALE VOICES

BERIMBAUS

CLOCKS

20.7 → 28.7 s

RING-MODULATED SPEECH: MONÓLOGO DE UMA SOMBRA

PLAY VERSE $mf \rightarrow f$

WAIT 0.1 → 2.1 s

É uma trágica festa emocionante!
A bacteriologia inventariante
toma conta do corpo que apodrece...

E até os membros da família engulham,
vendo as larvas malignas que se embrulham
no cadáver malsão, fazendo um S.

PIANO

AUTOMATED ENSEMBLE

BASSOON MULTIPHONICS

Vynil Record Scratch

FEMALE VOICES

BERIMBAUS

CLOCKS

2 s

RING-MODULATED SPEECH: MONÓLOGO DE UMA SOMBRA

PLAY VERSE $mf \rightarrow f$

WAIT 0.1 → 2.1 s

E foi então para isto que esse doudo
estragou o vibrátil plasma todo,

à guisa de um faquir,
pelos cenóbios?!

15 → 21 s

START EVENT 10

Num suicídio graduado,
consumir-se,

5:4

5:4

3:2

4:3

only proceed after this verse has completed

BELLS

PLAY ONE, chosen only among the 9 items on the top of the chart, EVERY 1.5 → 7 s $p \rightarrow mf$

PLAY ONE NOTE $p \rightarrow mf$ EVERY 3 → 10 s

PLAY CHORD of 2 → 4 bells, EVERY $mp \rightarrow f$ 1.5 → 8.5 s

e após tantas vigílias, reduzir-se
à herança miserável de micróbios!

PIANO

The image displays a musical score for a piano and an automated ensemble. The piano part is written in 3/8 time, featuring a melody with various dynamics (pp, p, mf, f) and articulations (accents, slurs). The automated ensemble part includes a 'START EVENT 11' which triggers a sequence of notes. Above the piano part, there are control elements like 'BASSOON MULTIPHONICS', 'Vynil Record Scratch', 'FEMALE VOICES', and 'BELLS'. A 'PLAY ONE, EVERY 0.4 -> 3.4 s' box controls the repetition of a musical phrase. The score is marked with 'CON SENTIMENTO E NOBILTÀ' and 'MOLTO CANTABILE'.

[illegible]

The musical score is for a piece titled "Automated Ensemble" and "Piano". It features a complex arrangement of musical notation across two staves. The top staff is labeled "AUTOMATED ENSEMBLE" and includes a section for "BELLS" marked with a diamond symbol. The bottom staff is labeled "PIANO". The score is written in 11/16 time and includes various dynamic markings such as *p*, *pp*, *f*, *mf*, and *ff*. It also features a variety of rhythmic patterns, including 5:4 and 4:3 ratios, and a section marked "4:3". The score is divided into measures by bar lines, and there are several repeat signs (double bar lines with dots) throughout. The piece concludes with a final measure marked with a double bar line and a repeat sign.

AUTOMATED ENSEMBLE

BELLS []

PLAY EVERY 0.4 → 3.4 s
25% 25% mp → f
ONE bell CHORD of 2 → 4 bells

START EVENT 12

7 s

RING-MODULATED SPEECH: MONÓLOGO DE UMA SOMBRA

Disse isto a Sombra.

E, ouvindo estes vocábulos,

da luz da lua aos pálidos venábulos,
na ânsia de um nervosíssimo entusiasmo,
julgava ouvir monótonas corujas,
executando, entre caveiras sujas,

PIANO

$\text{♩} = 84$

pp *f* *pp* *pp* *pp* *f* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp*

(KEEP PEDAL ALWAYS DOWN UNTIL ✱ SIGN)

AUTOMATED ENSEMBLE

BELLS []

RING-MODULATED SPEECH: MONÓLOGO DE UMA SOMBRA

PLAY VERSE *mf* → *f* WAIT 0.1 → 2.1 s

a orquestra arrepiadora do sarcasmo!
Era a elegia panteísta do Universo,

na podridão do sangue humano imerso,
prostituído talvez, em suas bases...

Era a canção da Natureza exausta,

chorando e rindo na ironia infausta
da incoerência infernal daquelas frases.

PIANO

pp *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp*

AUTOMATED ENSEMBLE

BELLS []

RING-MODULATED SPEECH: MONÓLOGO DE UMA SOMBRA

PLAY VERSE *mf* → *f* WAIT 0.1 → 2.1 s

E o turbilhão de tais fonemas acres
trovejando grandiloquos massacres,

há de ferir-me as auditivas portas,
até que minha efêmera cabeça
reverta à quietação da treva espessa
e à palidez das fotosferas mortas!

PIANO

pp *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp*

(RELEASE PEDAL) ✱

