

Henri ALGADAFE

Des traces de Ré
(2007-2016)

pour harpe, guitare électrique et électronique

Technical requirements

Guitar : Electric guitar with a vibrato bar, a bottleneck, a little wood stick that allows to play bouncing effects on a string.

From the beginning up to section D the distorted guitar sound should ideally come from the external preamp, manually switched on off by the guitar player. From D to the end, the distorted guitar sounds are generated internally in MAX/MSP.

The guitar player ltriggers the electronic events using the MIDI foot pedal.

Harp : A superball stick (used in section E), a small wood stick (used in section D).

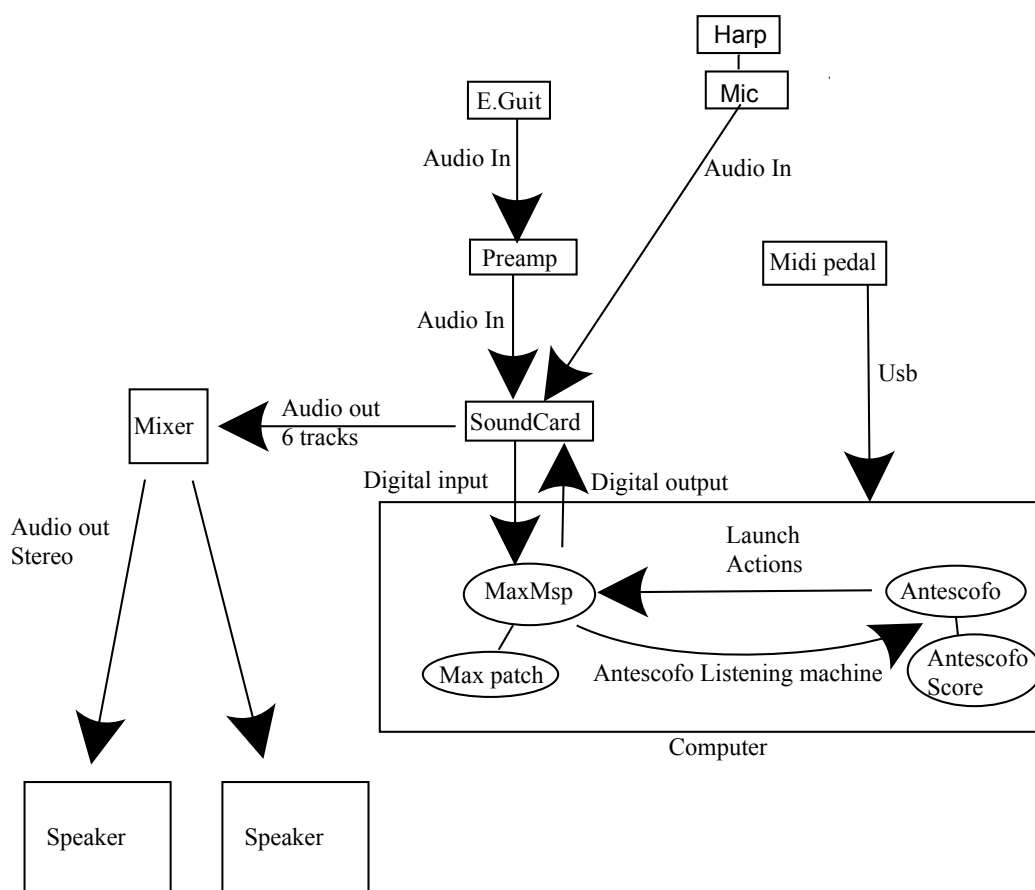
At section E the square noteheads indicate which strings are to be affected by the strip of paper.
A microphone.

Electronic : The piece must be performed using the MAX/MSP patch provided by the composer.

The system generates pre-recorded sound files, synthesized sounds, midi sequence and real-time audio processing as well.

In a concise manner the score provides a graphic representations of the electronic events.

The team should provide a Macintosh computer with MAX/MSP, a sound card, a midi pedal and a professional sound system.



Guitar Notation

The notation shows a treble clef staff with a glissando line from C to D, labeled 'm.d seule' and 'Gliss'. A second D is marked 'm.g seule'. A vibrato bar is shown with a wavy line and labeled 'Vib /w bar'.

Put the bottleneck hold by the right hand on the bridge then play the C (XIIIth fret) and simultaneously raise the note to D sliding the bottleneck to the left (left hand stays on the C). The second D is played by a left hand hammer-on

Harmonic sounds :
Hold Bb with left hand and lightly touch Eb with the right hand index

Bouncing effect played with a wood stick. Try to imitate the fall of a ball.

Freely modulate the resonance with the vibrato bar

The notation shows a treble clef staff with a sliding line from Ab to G to F#, labeled '8va - - - -'. Below the staff, it says 'Repeat motive while sliding w/bottleneck'. To the right, a bracketed section is labeled 'Repeat motive'.

The left hand always plays F,E, Eb but the bottleneck, held by the right hand and set on the first string approximately at 5 cm from the bridge, raises the pitch to Ab, G, F#. Repeat the motive freely and slide slowly the bottleneck to the bridge.

The notation shows a treble clef staff with a sequence of notes: F, E, Eb, G, F#. Below the staff, it says 'Repeat motive'.

Repeat the motive freely, the notes can be played in any order

Ped. : A important part of the electronic events are launched by ANTESCOFO, but some events have to be launched manually. The PED symbol indicates when the guitarist has to press the midi pedal.

Harp Notation

The notation shows a treble clef staff with four techniques: 1) 'Xylophonic sound played on the string between brackets producing the pitch indicated by the normal note head a whole ton above due to the applied pressure.' 2) 'Xylophonic sounds' with a '3' below. 3) 'The palm of the hand hits the written cluster' with a palm symbol. 4) 'Cluster glissando played quickly from low to high' with a cluster of notes and an upward arrow.

Xylophonic sound played on the string between brackets producing the pitch indicated by the normal note head a whole ton above due to the applied pressure.

Xylophonic sounds

The palm of the hand hits the written cluster

Cluster glissando played quickly from low to high

The notation shows a bass clef staff with square head notes on the strings.

The square head notes are played with a strip of paper between the strings. Arriving at letter E put the strip of paper between D3 to Ab3



Scrape the soundboard with a superball. It should produce a low dense sound



Bouncing effect with the superball on the soundboard. Try to imitate the fall of a ball.

The notation shows a treble clef staff with a sequence of notes and a 'PDLT' label. Below the staff, it says 'Repeat motive'.

Bouncing effect with a wood stick on the D string, moving slowly from the middle of the string to the soundboard

Repeat freely the motive

Des traces de Ré

(2007-2016)

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Distorsion ON

♩ = 137

Guitare

Harpe

Sons Fixés

Gt

Hp.

SF

T.R

Gt

Hp.

SF

T.R

Des traces de Ré

Gt

Hp.

SF

T.R

3 3 3

B[#] G^b B^b A^b G^b

3

Gt

Hp.

SF

T.R

A

A

B^b F^b F[#] F[#] E[#]

F[#] A^b B[#]

Grisando

Filtrage paramétrique

Gt

Hp.

SF

A^b A^b

Reverb inf

Gt

Hp.

SF

T.R

B

B

Vib / w bar

Filtrage paramétrique stop

Reverb inf

Gt *Vib /w bar*

Hp. *B^b*

SF

Gt *Vib /w bar*

Hp. *E^b*

SF

Gt *Vib /w bar*

Hp. *B^b*

SF

Gt *C*

Hp. *C[#]*

SF

Gt

Hp.

SF

This system contains the first three staves of music. The guitar staff (Gt) is in treble clef and contains a melodic line with various ornaments and accents. The piano staff (Hp.) is in bass clef and contains a bass line with several chords labeled A^b, C^b, and C[#]. The snare drum staff (SF) shows a rhythmic pattern of eighth notes marked with 'x'.

Gt

Hp.

SF

This system contains the next three staves. The guitar staff (Gt) continues the melodic line with a triplet and a 'W/V.B' (with vibrato) marking. The piano staff (Hp.) has chords labeled D[#], C^b, and C[#]. The snare drum staff (SF) continues the rhythmic pattern.

Gt

Hp.

SF

This system contains the next three staves. The guitar staff (Gt) features a melodic line with a 3/4 time signature change. The piano staff (Hp.) has a treble clef and contains chords and a melodic line. The snare drum staff (SF) continues the rhythmic pattern with a 3/4 time signature change.

Gt

Hp.

SF

This system contains the final three staves. The guitar staff (Gt) starts with a *mp* dynamic marking. The piano staff (Hp.) has a treble clef and contains chords labeled A^bD^b, F^b, C^b, and F[#], along with a *f* dynamic marking. The snare drum staff (SF) features a rhythmic pattern with a 3/4 time signature and includes a large grey wedge-shaped graphic at the bottom.

Gt

Hp.

B[♯]

D^b Gliss

Glissando

Glissando

Detailed description: This system contains the first four measures of the piece. The guitar part (Gt) is written in a single treble clef staff, featuring a melodic line with various intervals and accidentals. The piano part (Hp.) consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic pattern of eighth notes. Annotations include 'B[♯]' and 'D^b Gliss' in the right-hand staff, and 'Glissando' in the left-hand staff. A double bar line with three horizontal lines is located below the first measure.

Gt

Hp.

Glissando

Gliss

frappé

Detailed description: This system contains measures 5 through 8. The guitar part continues its melodic line. The piano part features more complex textures, including triplets and a 'frappé' marking in the right-hand staff. 'Glissando' and 'Gliss' markings are present in the left-hand staff. A double bar line with three horizontal lines is located below the fifth measure. A triangular graphic element is positioned below the piano part in the fifth measure.

Gt

Hp.

3

3

Glissando

frappé

A^b 8^{vb}

Detailed description: This system contains measures 9 through 12. The piano part includes triplet markings ('3') in both hands. A 'Glissando' marking is in the right-hand staff, and a 'frappé' marking is in the left-hand staff. An annotation 'A^b 8^{vb}' is located in the left-hand staff. A double bar line with three horizontal lines is located below the ninth measure. A wavy line graphic is present below the piano part in the ninth and tenth measures. A triangular graphic element is at the end of the system.

Gt

Hp.

8^{vb}

G[♯]

3

3

3

8^{vb}

Detailed description: This system contains measures 13 through 16. The guitar part shows time signature changes from 5/4 to 4/4. The piano part features a 'G[♯]' chord in the right-hand staff and complex textures with triplet markings ('3') in both hands. '8^{vb}' markings are in the left-hand staff. A double bar line with three horizontal lines is located below the thirteenth measure. A triangular graphic element is at the end of the system.

Gt

Hp.

SF

Dynamic markings: *f*

Gt

Hp.

Dynamic markings: *G^b*

Gt

Hp.

Mer électronique

Annotations: *Free time W/Vib Bar*, *W/Vib Bar*, *Circa 30"*, *Mer électronique*

Gt

Hp.

Annotations: *D*, *♩ = 50*, *Saturé*, *D*, *ped.*, *Circa 30"*, *c*, *sifflet*

Gt

Hp.

mf C \sharp B \flat *mp*

Cluster scintillant

Expil

Gt

Hp.

C \flat *f*

Cluster scintillant

Harm = 0 Harm = -0.9 Harm = 0

Gt

Hp.

Saturé Nappes claires

G \sharp D \flat (pizz) C \sharp A \flat Glassmicho A \sharp P.T

Gt

Hp.

SF

sifflet

PDLT

Metallique

Gt

Hp.

W/V.B - H.VII

H.IV

H.VII

H.VII

H.XII

F#

B

A

He o He-He

Cigales électroniques

Gt

Hp.

W/V.B

Leo.

8va

disto légère

A^b

3

Put a strip of paper between the strings (D3 to Ab3)

Cluster scintillant

froissements rotatifs

He-he he hehe o hehe

aspiré

E Lisse, sans tempo

+/- 15" from E

Hp.

He o He-He

+/- 39" from E

Gt

36" from E

47" from E

Hp.

He o He-He

Brt. blanc filtré

Gt

60" from E

Hp.

He o He-He

Crépitements

Buzz Ped

1'15" from E

1'20" from E

Gt

Hp.

Gt

Hp.

1'35" from E

Buzz Ped

Gt

Hp.

Bruité

Gt

Hp.

1'44" from E

bruité clair

Gt

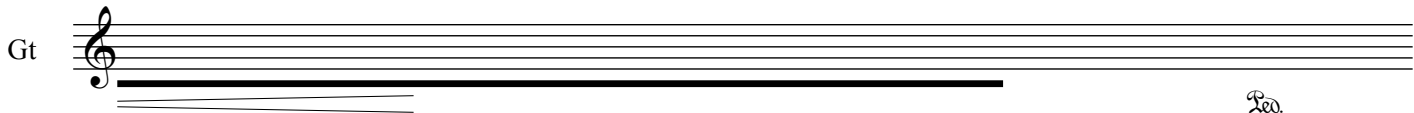
Hp.

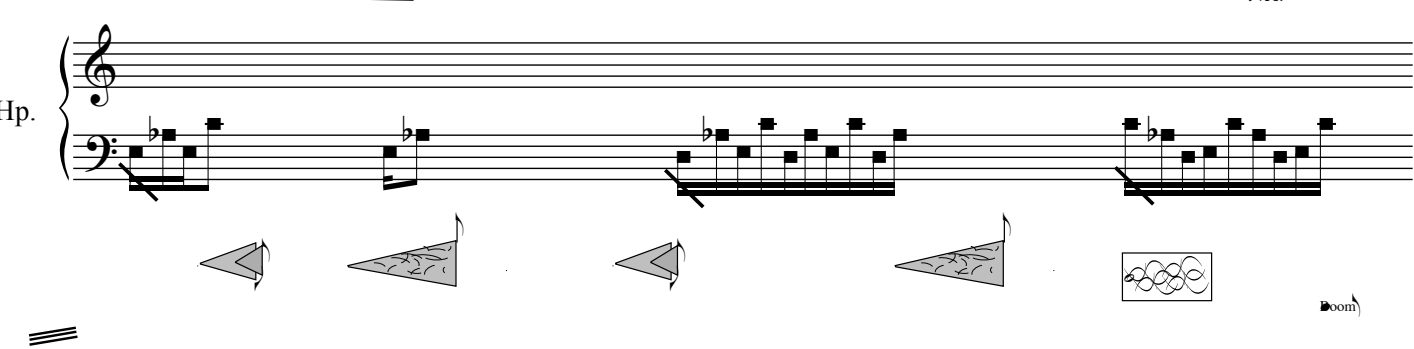
1'58" from E

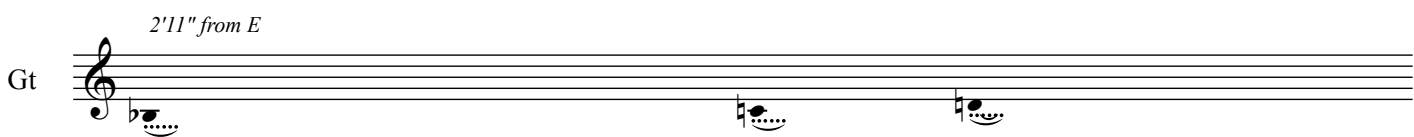
Bri. blanc lourd Filtré

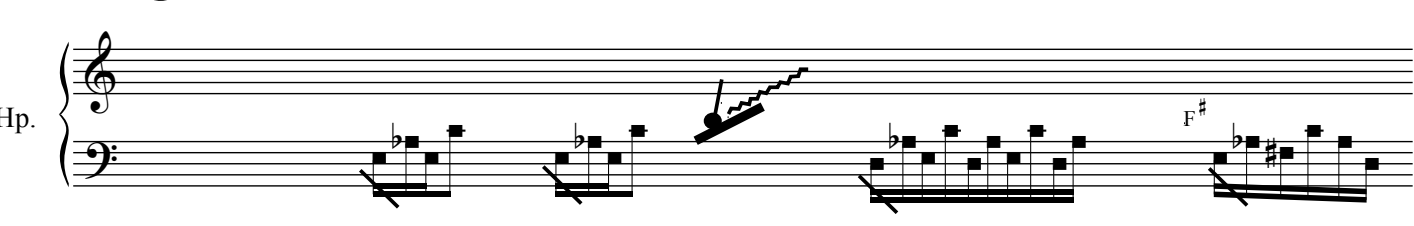
Cluster scintillant


Buzz Ped


Gt 

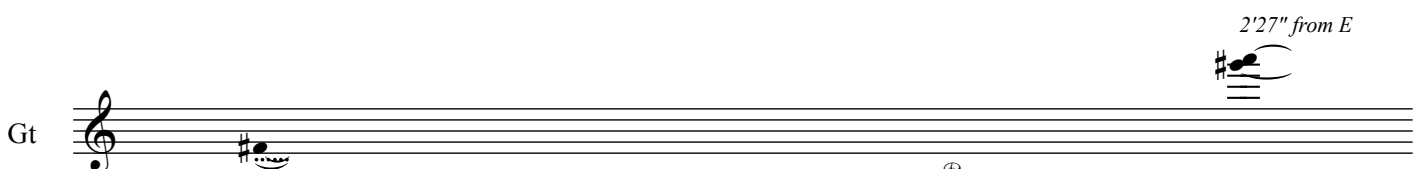
Hp. 

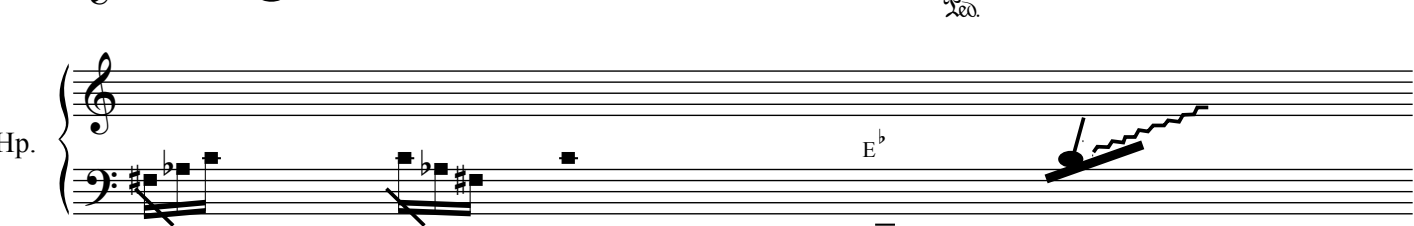
Gt *2'11" from E* 

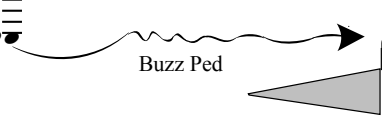
Hp. 


ssschhh.... 

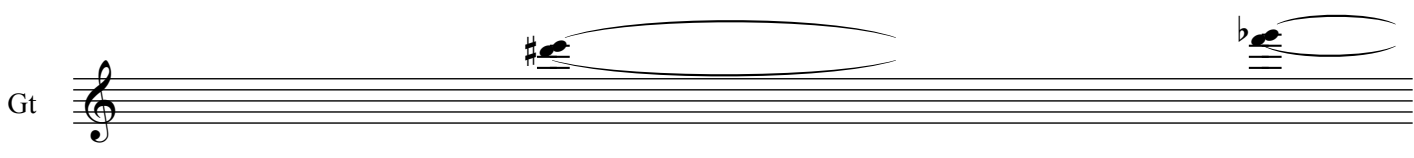
SSSSCCCHHHHHH *SCCCCHHHHHH* *SSSSCCCHHHHHH* 

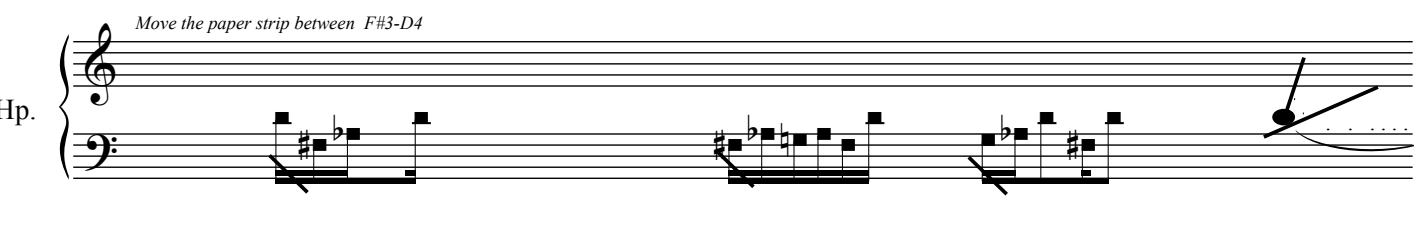
Gt 

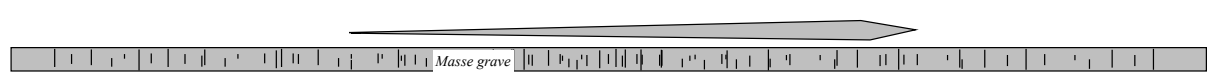
Hp. *2'27" from E* 

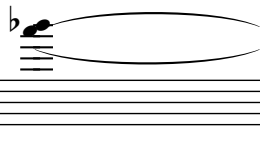
Buzz Ped 

SSSSCCCHHHHHH *SCCCCHHHHHH* *SSSSCCCHHHHHH* 

Gt 

Hp. *Move the paper strip between F#3-D4* 

Masse grave 



Gt

Hp. 2'40" from E 2'44" from E C^bA^b

Buzz Ped

granulation guitare

Gt

Hp. (8^{va}) Repeat motive 2'55" from E 8^{va} G^b F^b C^b

SF granulation guitare 2'50" from E Voix lointaines granulation guitare



Gt

Hp. 3'02" from E B^b Repeat motive

Buzz Ped

Gt 8^{va} Repeat motive while sliding w/bottleneck

Hp.



Gt *8va* *Repeat motive* *And.*

Hp. *3'18" from E* *D^b* *Buzz Ped*

SF *3'14" from E*

Gt *G*

Hp. *3'27" from E* *F[#]* *G* *G* *G* *Buzz Ped* *Glissando*

SF *Masse grave*

Gt

Hp. *G^b* *Buzz Ped*

SF *Masse grave*

Gt *And.*

Hp. *3'44" from E* *Buzz Ped*

SF *Lames tranchantes*

Des traces de Ré

Gt *Glissando*

Hp. *Reo.*
Buzz Ped

SF *Lames tranchantes*
Masse grave
Glissando

Gt *Gliss* *Reo.*

Hp. *Buzz Ped*
Masse medium brillante

SF *Masse grave*
Masse medium

Gt *Gliss* *Glissando* *Reo.*

Hp. *4'06" from E*

SF

Gt *Glissando* *bootleneck MG -----> MD*

Hp.

SF

Percuter les cordes 1 et 2 avec le bottleneck

Red.

Hp. *En écartant peu à peu les éléments* B \flat

SF

Masse crépitante

Gt

Hp.

A \flat D \sharp E \sharp

SF

Masse crépitante poco gliss Voix lointaines

Gt

Hp.

B \flat

SF

poco gliss

Gt

Hp.

SF

p Bruit blanc hachuré

Gt

Hp.

SF

He o He-He

Bruit blanc hachuré

Poursuivre ad lib avec les éléments précédents

Leo.

Gt

Hp.

SF

H $\text{♩} = 50$

filtrage résonant- wistle tones

H.XII H.art X

mp *Leo.* *Leo.*

Masse aigue

frottements légers/Aigus

Ricochets He o He-He

eau

Gt

Hp.

SF

m.d seule
gliss

S.P

Leo. *Leo.* *Leo.*

Balayage fréquentiel /vent

He o He-He

Ricochets

Gt

Hp.

SF

reverse

Red.

Masse scintillante

Nappes de Ré reverse

Bruitoux/aigu +voix filtrées

Gt

Hp.

reverb inf glissando

reverb inf glissando

Bruitoux/aigu +voix filtrées

Gt

Hp.

W/V.B H.VII

H.IV

H.V

H.XII

H.XII

gliss

Bruitoux/aigu +voix filtrées

balayage

reverb inf glissando

E-NA PA TA GE

10 sec

Durée 12'30" env.