

terminal\_SOFT\_CORE

(2<sup>nd</sup> based/minimum wave)

for ensemble and electronics

Jocelyn Campbell

## Instrumentation:

Flute (Bass Flute)

Clarinet B $\flat$  (Bass Clarinet in B $\flat$ )

Percussion: Glockenspiel, Vibraphone

Piano

Female Voice (Soprano, Mezzo or Alto)

Violin

Cello

Double Bass

Electronics: Laptop with Digital Audio Workstation and Four Track Mixer

The score is written in C with the usual octave transpositions

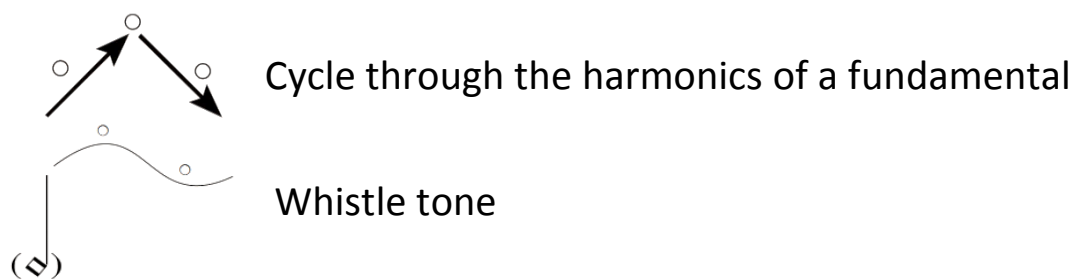
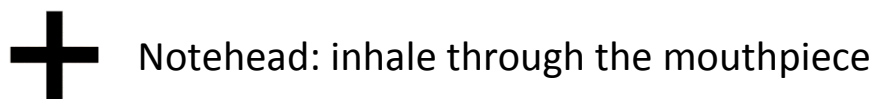
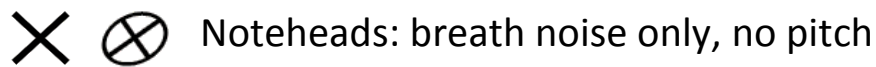
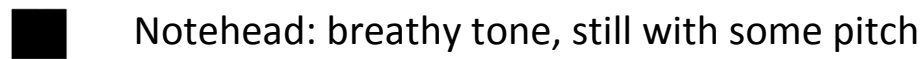
Duration: c. 13'-15'

## Performance notes:

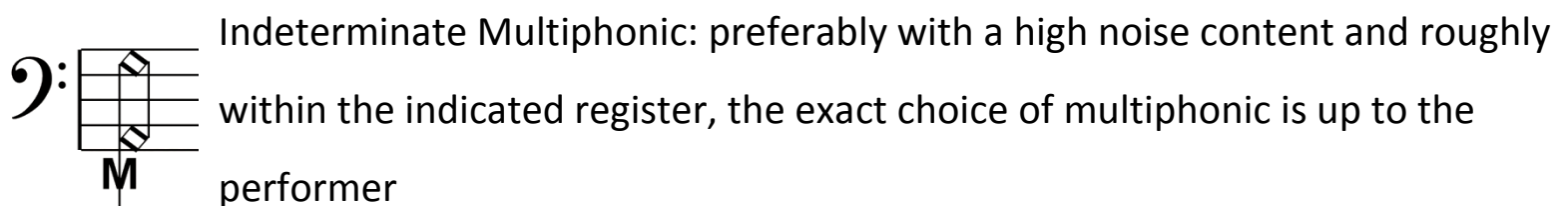
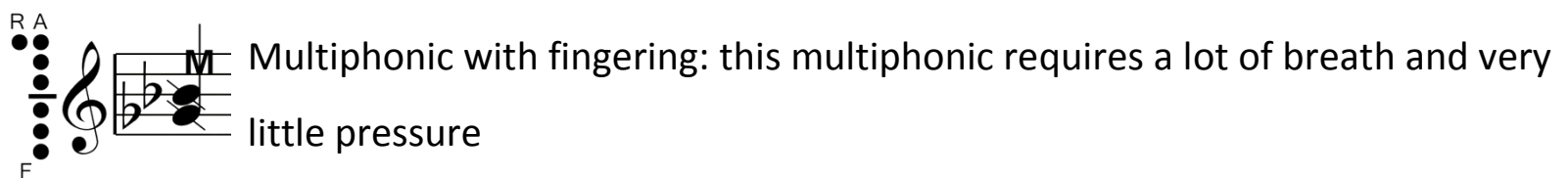
### General



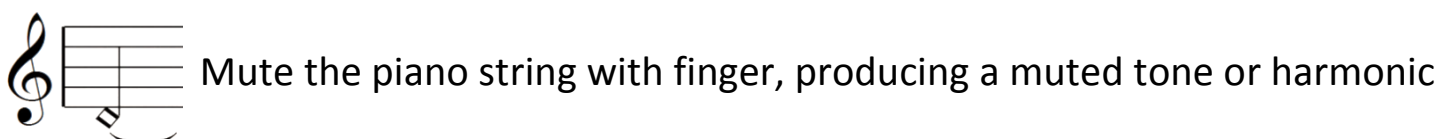
### Flute (Bass Flute)



### Clarinet (Bass Clarinet)



### Piano



## Voice

The part should be sung with minimal vibrato throughout

Pronunciation of the 'text' should be vague

✕ Notehead: breath or syllabic noise

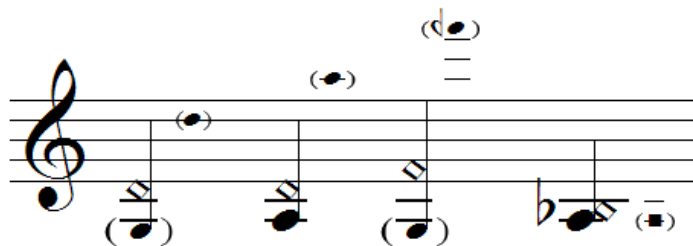
✚ Notehead: inhale

○ ✚ Above note: Open/Closed Mouth

## Strings

⊖ — — ⊏ Mute all strings with the palm of the left hand

Harmonics: both natural and artificial harmonics are used in the piece. In addition to the commonly used natural harmonic touchpoints (M3<sup>rd</sup>, P4<sup>th</sup>, P5<sup>th</sup>, 8va) more tonally unstable harmonic touchpoints are used (m2<sup>nd</sup>, m7<sup>th</sup> etc.) these 'harmonics' are notated as natural harmonics but vary in degrees of noise content. Similarly, artificial harmonics with a touchpoint of a m2<sup>nd</sup> are used at several points in the piece, this technique will produce mostly 'white noise' but with a faintly audible pitch of the fingered fundamental.



Double harmonic touchpoint: this technique is performed by touching the indicated open string at both of the points indicated by the diamond noteheads, and should produce a volatile blend of harmonic partials and muted string noise

## **Electronics**

The electronic part requires four .wav audio files to be played back through any Digital Audio Workstation (DAW), preferably controlled by a four track mixer (although it should also be possible using just the controls of a laptop or computer). The audio files (labelled 1-4) are all 17'00" long, accommodating more than the length of a full performance. They should all be synchronised in four separate tracks in the DAW and all set initially to an individual volume level of 0 (leaving an audible master level). The four channels containing the audio files should be assigned to the four channels of the external mixer and the faders of the mixer should be used to control the volume of the audio tracks throughout the piece. Care should be taken to balance the overall playback levels of the electronics with the level of the ensemble before a performance. Playback of the tracks should begin just before the opening beat of the piece (in silence).

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$\frac{3}{4}$  ♩ = 60

A

Fl. *pp* < *mf* > *pp* senza vib.

Cl. *ppp poss* *mf* *pp*

Glock.

Pno. *f* mute with finger

Voice *pp* < *mf* inhale

Ped.  $\rightarrow$  sempre (until end.)

$\frac{3}{4}$  ♩ = 60

A

Vln. *pp* < *mf*

Vc. *pp* < *mf*

Cb. *pp* < *mf*

Elec. track 1. granular noise *mp* *f* *mp*

7

Fl.

Cl.

Glock.

Pno.

Voice

Vln.

Vc.

Cb.

Elec.

senza vib.  
(sempre) *pp*  
+

mm ah mm

Detailed description of the musical score: The score is for page 2, measures 7 through 12. The instruments are arranged vertically: Flute (Fl.), Clarinet (Cl.), Glockenspiel (Glock.), Piano (Pno.), Voice, Violin (Vln.), Viola (Vc.), Cello (Cb.), and Electric Bass (Elec.). The Flute and Clarinet parts are in treble clef and play a melodic line with a slur over measures 7-12. The Glockenspiel, Piano, Violin, Viola, Cello, and Electric Bass parts are in their respective clefs and contain rests for all measures. The Voice part is in treble clef and contains a melodic line with lyrics 'mm ah mm' under the notes. Above the voice part, there are performance instructions: 'senza vib. (sempre) pp' and '++' with arrows pointing to the notes. The piano part is silent.

**B**

13

Fl.

Cl.

Glock.

Pno.

Voice

Vln.

Vc.

Cb.

Elec.

mm ee ee ee ee ee ee ee ee

*p* *p* *p* *p* *p* *p* *p* *p* *p*

**B**

poco sul pont.

*pp* legato

*pp* legato

*pp* legato

T.1

0. *p* 0.





D

25

Fl.

Cl.

Glock.

Pno.

Voice

small, hard rubber sticks

*pp* *p* *pp*

*pp* *p* *pp*

8va

(Led.)

+  $\rightarrow \circ \langle p \rangle \langle p \rangle \langle p \rangle \langle p \rangle \langle p \rangle \langle p \rangle \langle p \rangle$  *pp*

mm uh uh uh uh uh uh uh ah

D

Vln.

Vc.

Cb.

Elec.

poco sul pont.

*pp legato*

*pp legato*

ord. *ppp*

poco sul pont. *pp legato*

E

31

Fl.

Cl.

Glock.

Pno.

Voice

mm mm mm mm mm

$\rightarrow + \langle p \rangle \langle p \rangle \langle p \rangle \langle p \rangle \langle p \rangle$

*pp* *p*

*pp* *p*

8va

8va

(Ped.)

E

Vln.

Vc.

Cb.

Elec.

*p* *pp*

*p* *pp*

*p* *pp*

T.1

0.

37

Fl. *pp*

Cl. *pp*

Glock. *pp*

Pno. *pp*

Voice *pp*  
+  
mm ah

Vln. *ppp* ord.

Vc. *ppp* ord.

Cb.

Elec. *p* 0. T.1. 0.



48

Fl.

Cl.

Glock.

Pno.

Voice

Vln.

Vc.

Cb.

Elec.

*pp legato*

*p*

*<p>* *<p>*

uh uh

*p*

*pp legato*

*p*

*3*

*3*

*3*

*3*

*3*

*3*



60

Fl.

Cl.

Glock.

Pno.

Voice

Vln.

Vc.

Cb.

Elec.

uh mm uh mm uh mm

uh mm\_ uh mm uh\_ mm uh mm\_ uh mm uh\_

track 2.  
synthesized & filtered pitches

0. *mp* *pp* 0.



H

65

Fl.

Cl.

Glock.

Pno.

Voice

Vln.

Vc.

Cb.

Elec.

pp

pp

p

pp

3<sup>+</sup> 3<sup>+</sup> 3<sup>+</sup>

uh mm uh mm uh

uh mm uh mm uh mm uh mm uh mm uh mm uh mm uh mm uh mm uh mm

poco sul pont.

pp legato

T.2.

0. mf pp



74

Fl.

Cl.

Glock.

Pno.

Voice

Vln.

Vc.

Cb.

Elec.

ppp

mf

ppp

mp

ppp

pp

p

pp

pp

mf

(Ped.)

pp

mf

inhale

3

3

3

T.1.

0.

pp

77 (tr) I

Fl. *ppp* *pp legato*

Cl. *pp legato*

Glock. *pp*

Pno. *pp* (8va) (Ped.)

Voice *pp*  
mm ah

Vln. I

Vc. (.)

Cb. (.)

Elec. (T.1.)  
*mf pp* 0.  
track 3. hi-pass trills  
0. *mp*

Detailed description of the musical score: The score is for page 15, starting at measure 77. It features eight staves: Flute (Fl.), Clarinet (Cl.), Glockenspiel (Glock.), Piano (Pno.), Voice, Violin (Vln.), Viola (Vc.), Cello (Cb.), and Electric Percussion (Elec.). The Flute part begins with a trill (tr) and a *ppp* dynamic, followed by a *pp legato* section. The Clarinet part has a triplet and *pp legato* markings. The Glockenspiel has a *pp* dynamic. The Piano part has an 8va marking and *pp* dynamic, with a pedal (Ped.) marking. The Voice part has a *pp* dynamic and vocalizations 'mm' and 'ah'. The Violin part has a triplet and a first ending (I) marking. The Viola and Cello parts have a first ending (I) marking. The Electric Percussion part has a first ending (T.1.) marking and dynamic markings *mf*, *pp*, and *mp*, with a note about 'track 3. hi-pass trills'.

80

Fl.

Cl.

Glock.

Pno.

Voice

Vln.

Vc.

Cb.

Elec.

ah

(Ped.)

(T.3.)

0.

J

84

Fl.

Cl.

Glock.

Pno.

Voice

pp 3 p pp

6 6 3

pp p pp

(Ped.) 3 3 3

ah

J

Vln.

Vc.

Cb.

Elec.

ppp mp

ppp

87 *b.e.*

Fl.

Cl.

Glock.

Pno.

Voice

Vln.

Vc.

Cb.

Elec.

*ppp* *mp* *ppp* *mp* *ppp*

*gloss.* *poco vib.* *senza vib.*

ah

*(Ped.)*

8va

8va

*tr*

Diagram of a trill: a vertical line with two columns of notes. The left column has notes G, A, B, C, D, E, F, G. The right column has notes G, A, B, C, D, E, F, G. A wavy line indicates the trill oscillation between these two columns.

91

Fl. *tr*

Cl. *(tr)* 3 *tr* 3 *tr* 3 To Bass Cl.

Glock.

Pno. (8) (8)

Voice *gliss.* ah mm

Vln.

Vc. *ppp* *mp* *ppp* *mp* *ppp* *mp*

Cb. *mp* *ppp* *mp* *ppp* *mp* *ppp*

Elec.



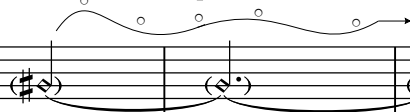
7<sup>K</sup>  
8



4  
4

3  
4

wistle tone



97

Fl.

Cl.

Bass Clarinet in B $\flat$

*ppp*

breath when necessary

*ppp* *mp* *ppp*

Glock.

*pp* *p* *pp*

Pno.

*pp* *p* *pp*

*8va*

(Ped.)

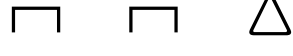
Voice

*pp* < *p* > *pp*

gliss.

ss oo ah

7<sup>K</sup>  
8



4  
4

3  
4

pizz.

arco

Vln.

*ppp* *p* *ppp*

*pp*

Vc.

*ppp* *mp*

*ppp* *mp* *ppp*

Cb.

*mp*

*ppp* *mp* *ppp* *mp*

Elec.

T.1.

0.

*pp*

L

102

Fl.

B. Cl.

Glock.

Pno.

Voice

L

Vln.

Vc.

Cb.

Elec.

106

Fl. *pp* *ppp*

B. Cl. *mp*

Glock. *pp*

Pno. *pp*

Voice

Vln. *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vc. *mp* *ppp* *mp* *ppp* *mp* *ppp*

Cb. *ppp* *mp* *ppp* *mp* *ppp* *mp*

Elec. 0.

4/4      3/4      5/8

breath only → ord. → breath only

wistle tone

△ □ 3/4

M

112

Fl.

B. Cl.

Glock.

Pno.

(Ped.)

Voice

uh mm

△ □ 3/4

M

Vln.

Vc.

Cb.

Elec.

7 8 □ □ △ □ □ △ 4 4 3 4

116

Fl.

B. Cl.

Glock.

Pno.

Voice

uh mm uh mm uh mm uh mm

Vln.

Vc.

Cb.

Elec. (T.1)









134

B. Fl.

Cl.

Glock.

Pno.

Voice

Vln.

Vc.

Cb.

Elec.

*pp*

*p*

*pp*

ah

mm

(Led.)

8va-

8va-

double touch point

partial scratch tone

(T.1)

track. 4: song

0.

O

Bass Flute

breath only: in - out

137

B. Fl. 8

*p*

this multiphonic requires lots of breath and almost no pressure

Glock. To Vib.

Pno.

Voice

O

Vln.

Vc.

Cb.

Elec.

(T.4)

*mp*

0.

142

B. Fl.

Cl.

Vib.

Pno.

Voice

Vln.

Vc.

Cb.

Elec.

8

ppp

pp

ppp

3

3

3

3

3

RA

F

M

p

motor on: slow bow

mp

mf

sempre (until end)

p

(Led.)

mf

mp

mf

inhale

T.4

T.4

0. p 0.

0. mf 0.

rit. . . . . ♩=46

148

B. Fl. *ppp* *p* *ppp*

Cl. To Bass Cl. *p*

Vib. *mf*

Pno. *mf* (Ped.)

Voice *mf*

rit. . . . . ♩=46

Vln. *ppp*

Vc. *ppp*

Cb. *ppp*

Elec. T.3 T.4 *mf* *mf*



160

B. Fl. *ppp*

B. Cl. *pp* *pp (poss)*  
 multiphonic with high noise content  
 roughly in the given register  
 choice of multiphonic is up to the performer

Vib. soft sticks *pp*

Pno. *pp* *pppp*

Voice *pp*  
 uh nn uh nn uh nn uh nn

Vln. Vc. Cb.

Elec. (T.1) *mp* *ppp* (T.4)

0.

Q

165

B. Fl. *p* *ppp* *pp* *mp* *pp* *ppp*

B. Cl. *p* *pp* *p*

Vib.

Pno. *pp* *pppp*

Voice *pp* *p*  
*poco portamento*  
 nn ah mm eh mm

Q

Vln. *mp* *ppp*

Vc. *mp* *ppp*

Cb. *mp* *ppp*

Elec. (T.1) *mp* *ppp*  
 (T.2) *mp* *ppp*

171

B. Fl. *mp* *pp* *pp*

B. Cl. *pp* *pp (poss)* *pp*

Vib.

Pno. *pppp*

Voice *pp < p >* *pp* *p*  
en tra mm

Vln. *sul pont.*

Vc. *sul pont.*

Cb. *sul pont.*

Elec. (T.1) *mp* *ppp*  
T.2  
T.4 0. *mp* 0.



R

176

B. Fl. *p* *pp* *ppp* *p* *ppp*

B. Cl. *p* *pp* *ppp* *p* *ppp*

Vib.

Pno. *pp* *p* *pppp*

Voice  
*p* *p* *p* *pp*  
 huh \_\_\_\_\_ uh \_\_\_\_\_ **R** sh \_\_\_\_\_ ah mm ah  
 inhale

Vln. *ppp*

Vc. *ppp*

Cb. *ppp*

Elec. (T.1) T.3 T.4 0. *ppp* 0.

change bow when necessary as imperceptibly as possible

ord.

182

B. Fl. *p*

B. Cl. *p* *ppp* *p*

Vib.

Pno. *pp* *pppp* *pppp*

Voice *pp*  
 mm ah mm ah mm ah mm ah mm

Vln.

Vc.

Cb. *p* *ppp*

Elec. (T.1) (T.3) *p* 0.

Detailed description of the musical score: The score is for measures 182-185. The B. Fl. part features a melodic line with triplets and a dynamic of *p*. The B. Cl. part has a low register line with triplets and dynamics of *p*, *ppp*, and *p*. The Vib. part has a few notes with a triplet. The Pno. part has a right-hand melody with *pp* dynamics and an *8va* marking, and a left-hand accompaniment with triplets and *pppp* dynamics. The Voice part has a vocal line with lyrics 'mm ah mm ah mm ah mm ah mm' and dynamics *pp*. The Vln., Vc., and Cb. parts have sustained notes with dynamics *p* and *ppp*. The Elec. part has two staves, (T.1) and (T.3), with a dynamic of *p* and a '0.' marking at the end.



190

B. Fl. *ppp* *p* *ppp* *p* breath only → ord.

B. Cl. *ppp* *ppp* *p* 3

Vib. *mp* *mp* *p*

Pno. *p* *pp* *pp* *pppp* *pppp*

Voice *pp* mm uh

Vln. *gliss.*

Vc.

Cb. *ppp*

Elec. (T.1) T.4 0. *pp*



194

B. Fl. *ppp*

B. Cl. *ppp*  
*pp (poss)*

Vib. *p*

Pno. *p*  
*pp*  
*pppp*  
*p*  
*pp*

Voice *pp*  
mm ah



Vln. *pizz. o*

Vc. *p*

Cb. *pizz.*  
*p*

(T.1)

Elec. T.3  
0. *p* 0.

(T.4)

0.

199

B. Fl.

B. Cl.

Vib.

Pno.

Voice

Vln.

Vc.

Cb.

Elec.

(T.1)

8va

ppp

ppp

p

ppp

ppp

p

p

pp

p

pppp

mm ah mm ah mm ah mm

mm ah

T.3

0.



long  
c. 30''-45''

210

B. Fl. *breath only*

B. Cl.

Vib. *p*

Pno. *mp* *p* *pp*

Voice

Vln. *long*  
*c. 30''-45''*

Vc. *(pizz.)* *arco.* *pp*

Cb. *(pizz.)* *(p)* *arco.* *pp*

Elec. (T.1) *mp* very gradually fade to nothing

(T.4)

*mp* very gradually fade to nothing