jonathan pontier

(de)fragmentations on bob dylan

for soprano voice, flute, bass clarinet, trombone,
cello, harp and multi-channel sound system.

no one editeur 0809IDH

De)fragmentations on Bob Dylan

words, music and sonic landscapes
by jonathan pontier (oct 2006 - march 2007)

world premiere by ensemble
InterContemporain, june 22th, 2007
Agora festival, Paris

Defragmentation #1

...broken
...broken
...everything is...bro...ken
...hey bro !
...everything...

...should have...
...broken

...should have done this before
nobody's gonna be dyin' in no hospital no more

...as I walk in ...the contemporary mud...
for you

I would'nt be allowed to do this nowadays
No time no time for initiatic ways
...no time...

---

seeking the blades and the cups of tea
The ring then the heart of the city
Ain't liberal when you're thirty
Ain't liberal when you're thirsty...

Got no heart left for me
for-given (it is)
but that's where it's at
mad driven
mad driven

Ain't got no brains too !
better for you better for you

Defragmentation #2

...broken...
broken chords...
broken music
...broken languages....

...swang it thru the rock of ages...

cummings was Der Dichter
Matisse Der Mahler
Blind Lemon Jefferson
living the blues and a taste of citrus
meeting Robert Johnson at a crossroaded soul
he's a tellin' Lord Byron that he's so far from "Howl"
but the poet feels the ruckus
and he knows about his fate
he's drinkin' a whola Petrus
and eating parrot cake...
he asks :
"Where's Pirate Jenny ?
Woody guthrie ?
...Woody...

Groucho ? Rimbaud ? Artaud ?
where are they ...now?"

And who is you Robert ?
(K)nowhere expected...
(excepted nowhere)

Defragmentation #3

Churchill Roosevelt Stalin Hitler hit'em !
Churchill Stalin Roosevelt
The homeboyz
Castro Malcom Harpo Chaplin Stalin Castro
again & again
the Big Cowboys
altogether

ChurchWelt Stalin Saloon Staloon
altogether bla bla bla
Celine and even Ezra
Hitler Stalin
The big Moustache
altogether bla bla bla

Mashed potatoes of the XXth skin
Gods of the dirty mother and the cash machines
Hittin' the road with three angels
whoever etc
don't give a damn to you dreams
but who saw St Augustin & Martin Luther's minds in a trunk
Kings of the kings and a bumpy trail
a sonic rail a freight train
Hitting the road for (K)nowhere in the rain
and then again the big Moustache
Hitting the road for the Appalaches

(De)fragmentation #4

Cyclisms / Cynicisms

you big Indian you traveller you screwer
always jewer always newer

who pretends to be original is a liar
there is no originality whatsoever
just OOOOriginatality...
...and the deaths of our fathers

could scream right now in a kazoo
no one would boo no one would boo
'n how does it feel ?
to pretend to be a fool
even me now dancin' by your whirlpool...?

Here come the amen...
...the song and dance men

I can see the waters rising
I can feel the fathers dying

welcome to this world of cynicism
this world of diatonism

well...
too much notes...

well...
come to the world of one...
SOUND

notes :

(de)fragmentations on Bob Dylan should be played as follows :

-Sonic Landscape 1 (electronic piece)

-(de)fragmentation #1 acoustic peice)

-Sonic landscape 2 (electronic piece)

-(de)fragmentation #2 (acoustic piece)

Sonic landscape #3 (electronic piece)

There are two electronic inserts into the acoustic pieces.
The first one should be launched at the end of (de)fragmentation #1, in the middle of the second fermata of the vocal cadenza.
The second one should be launched at bar 244 in (de)fragmentation #2.

The electroinc pieces can be played live by Jonathan Pontier with a laptop onstage,
or in a fixed version that should be otherwise launched by the sound engineer with the help of the score.

The soprano should sing with a dynamic microphone (Shure Sm 58 fo exemple). The piece indicates when she shall use it, almost using it as a dramatic element. She can use it in the blues or rather low pitched moments, and step back from it when using a lyrical voice.

The instruments should be sonorized only if needed. Reinforcing the harp and cello would certainly be the first thing to do.
Then the bass clarinet and the flute at last.

Duration is about 25 minutes.

technical issues

set up :

The sound set-up consists of two stereos :

-front (Ft LR)

-back (Bk LR)

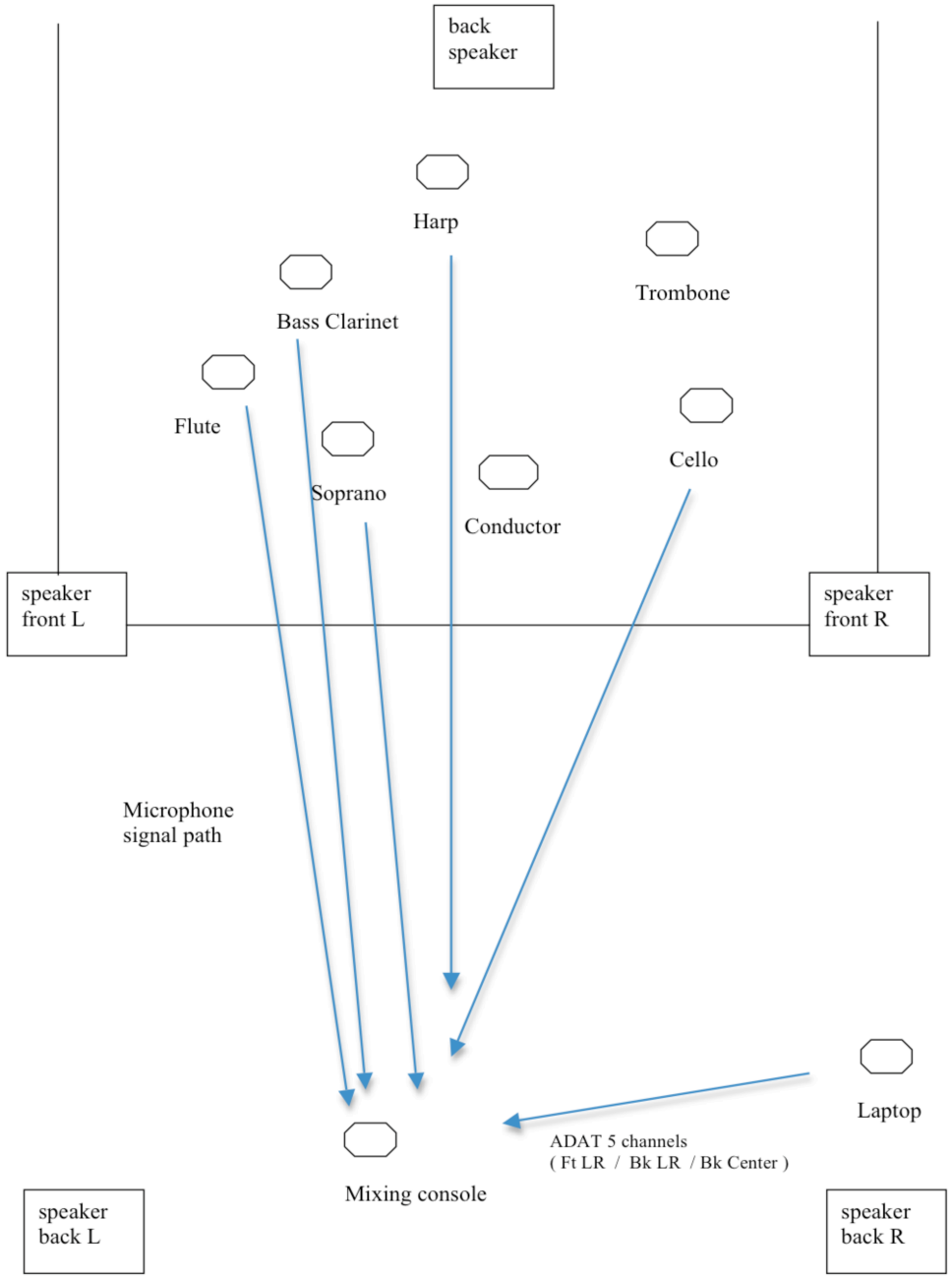
and a mono channel placed at the

back of the stage (Bk Center).

5 identical speakers should be used for this.

The mixing console should have 12 input channels

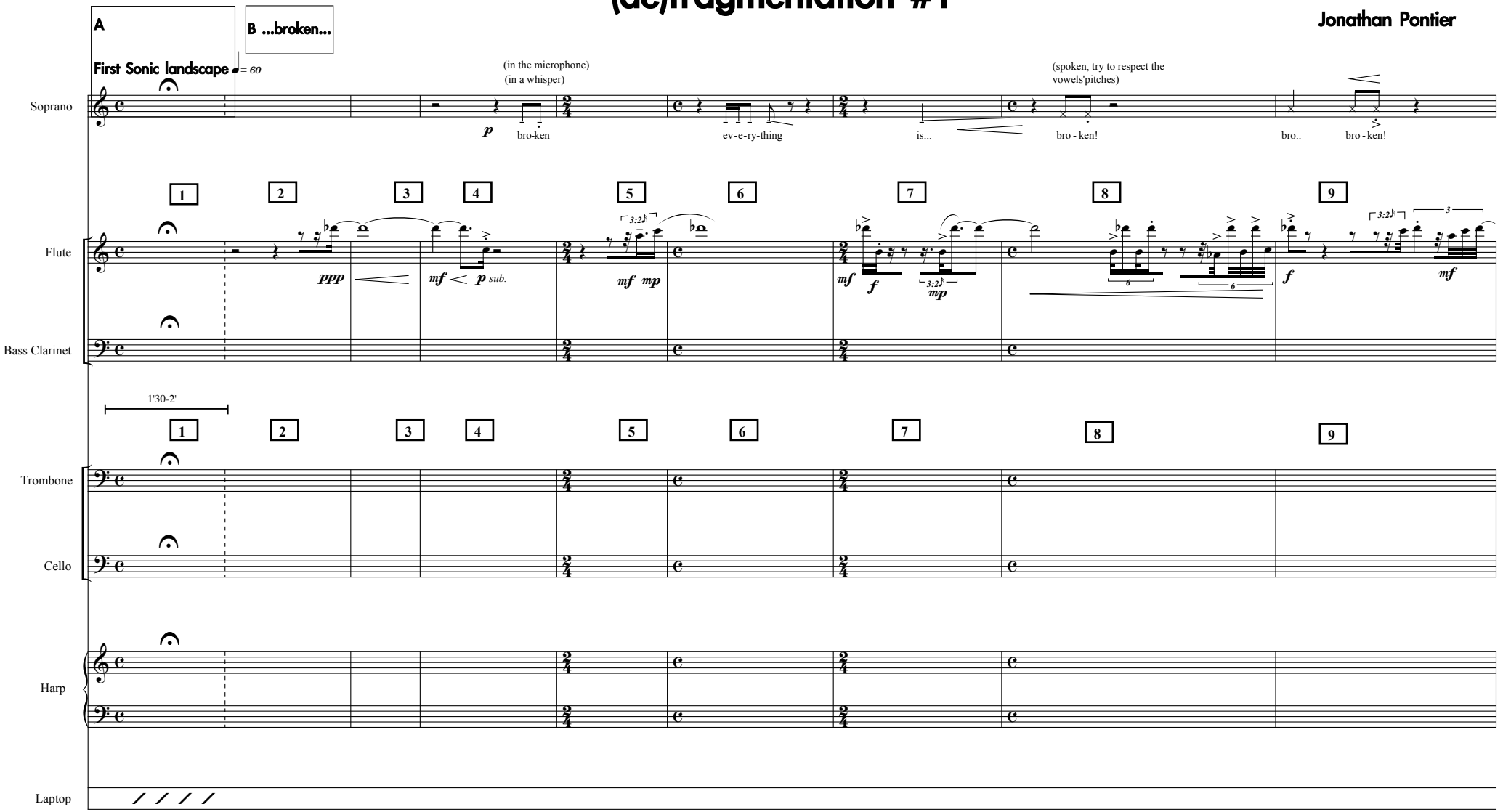
at least and 3 stereo output buses too.



Score in C

(de)fragmentation #1

Jonathan Pontier



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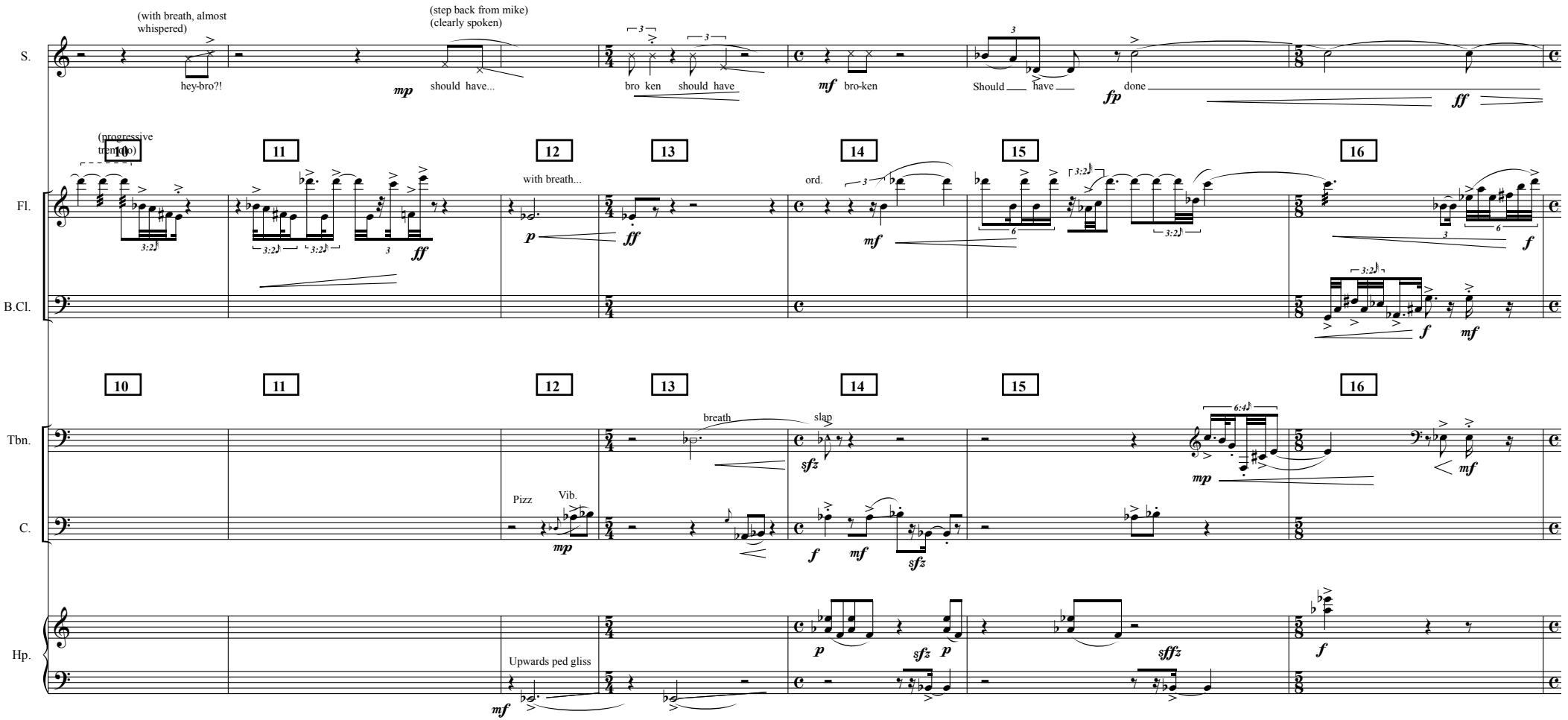
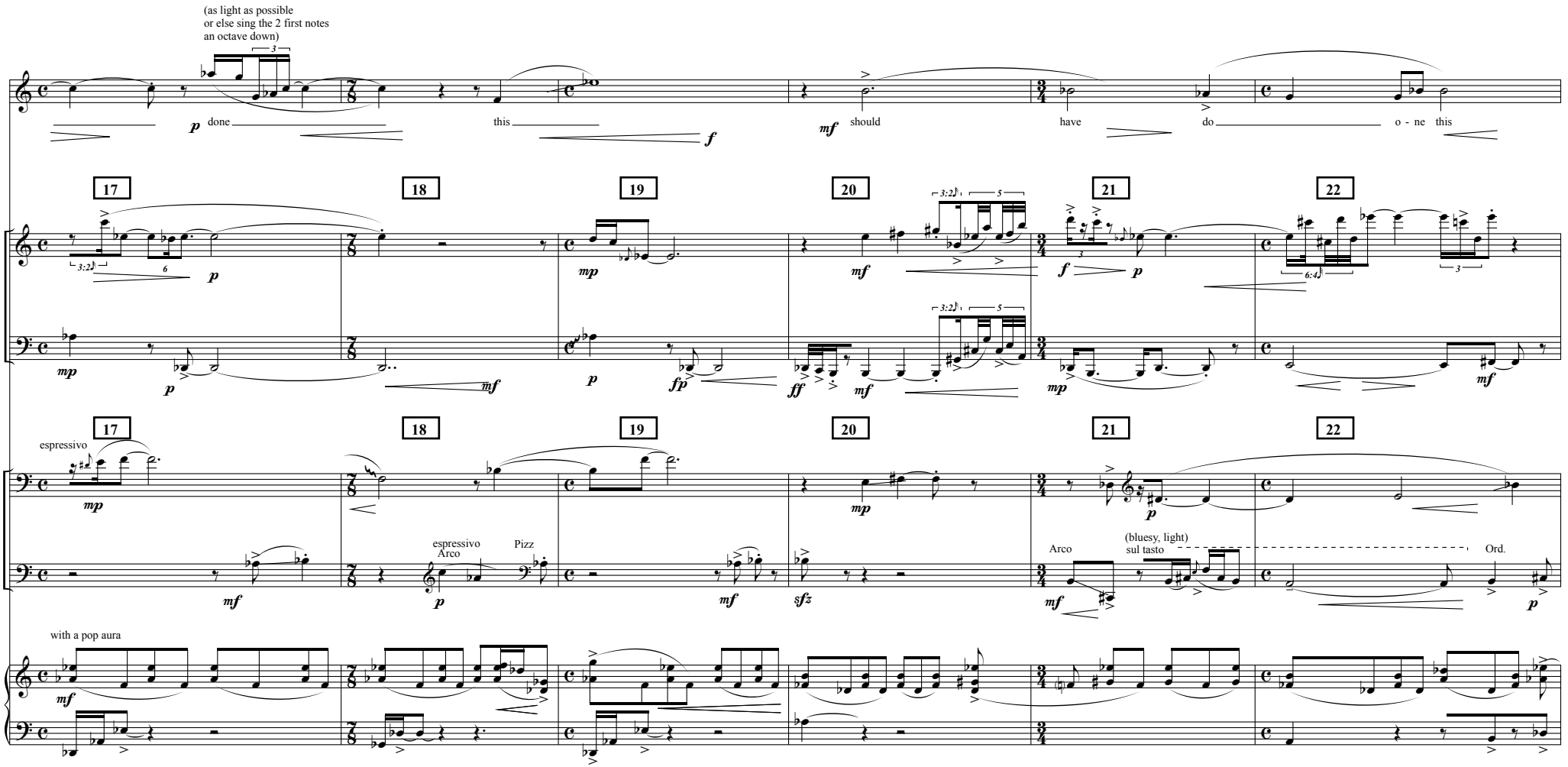
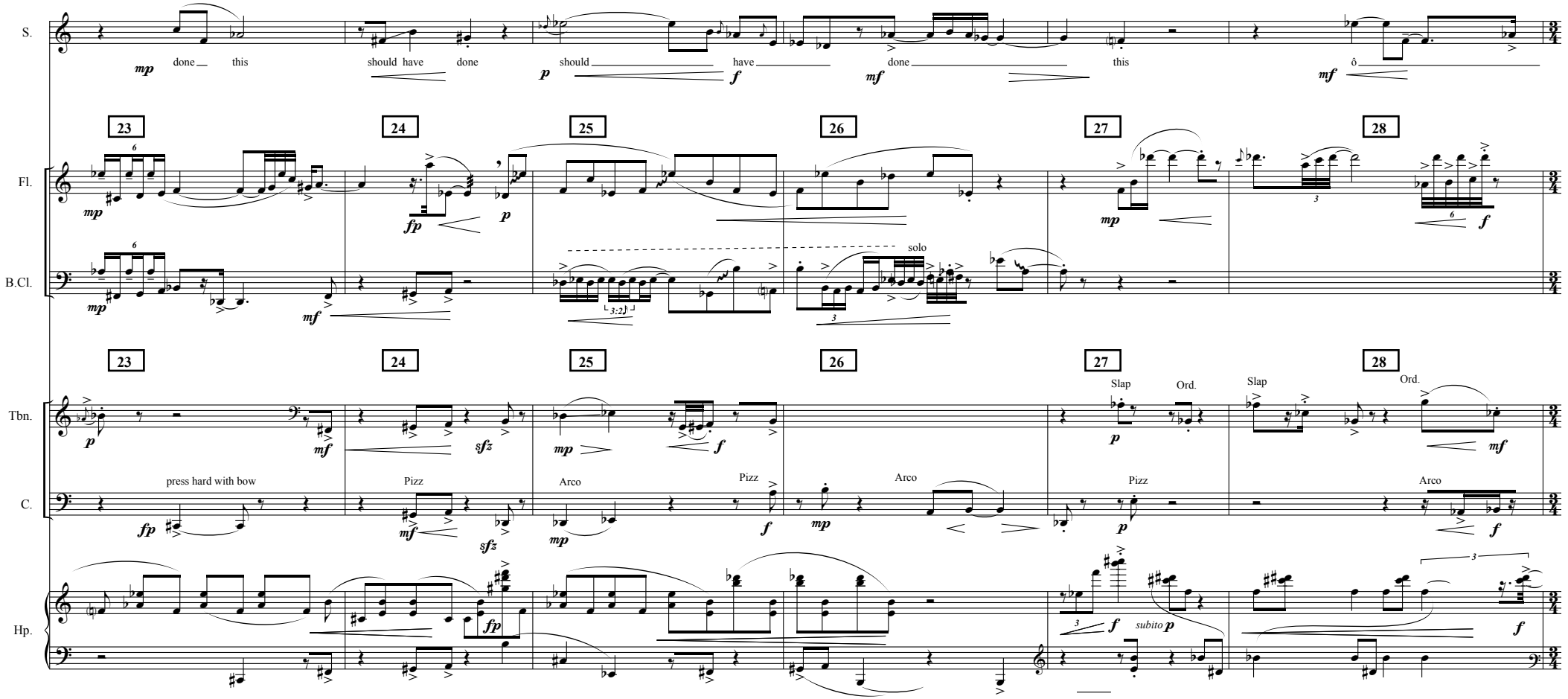
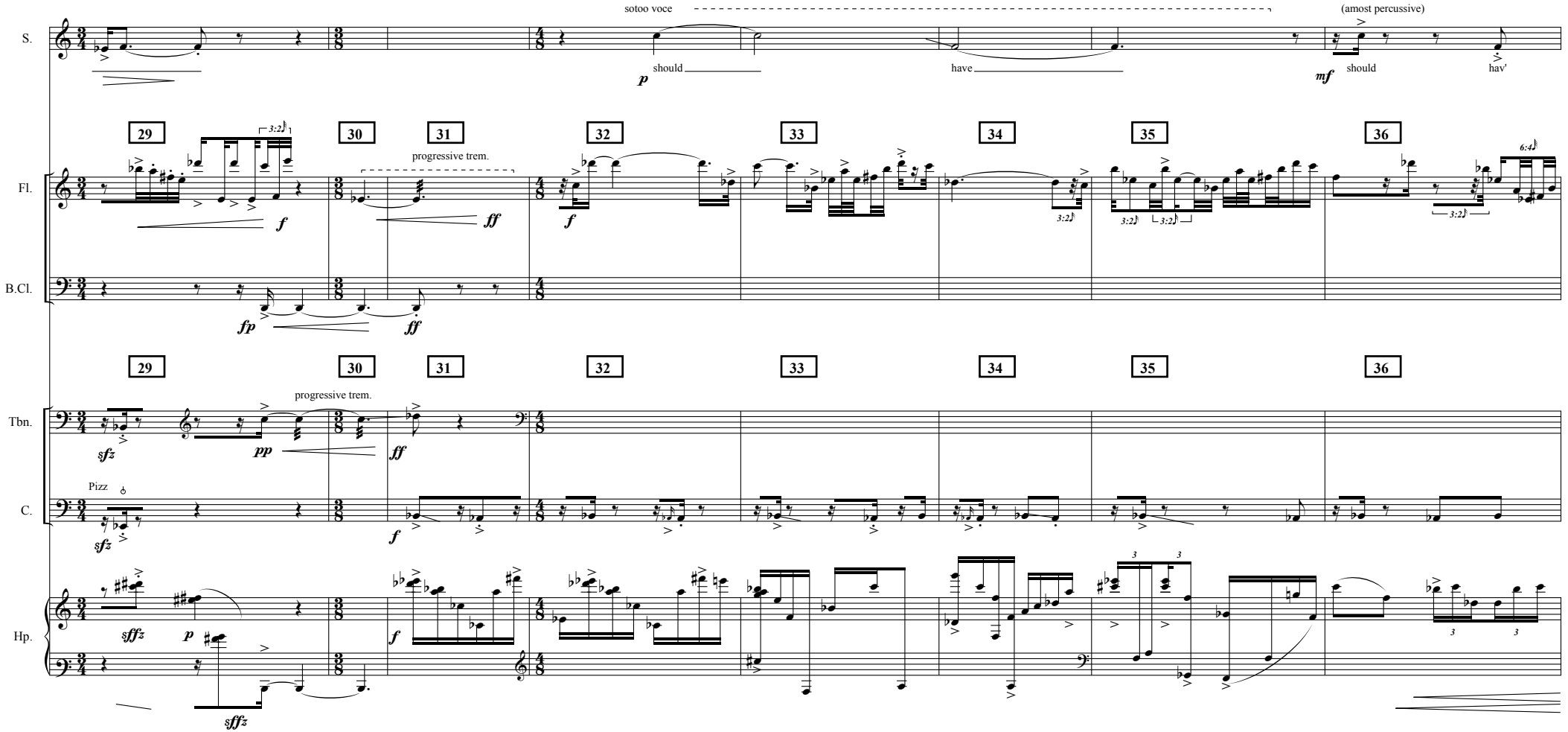
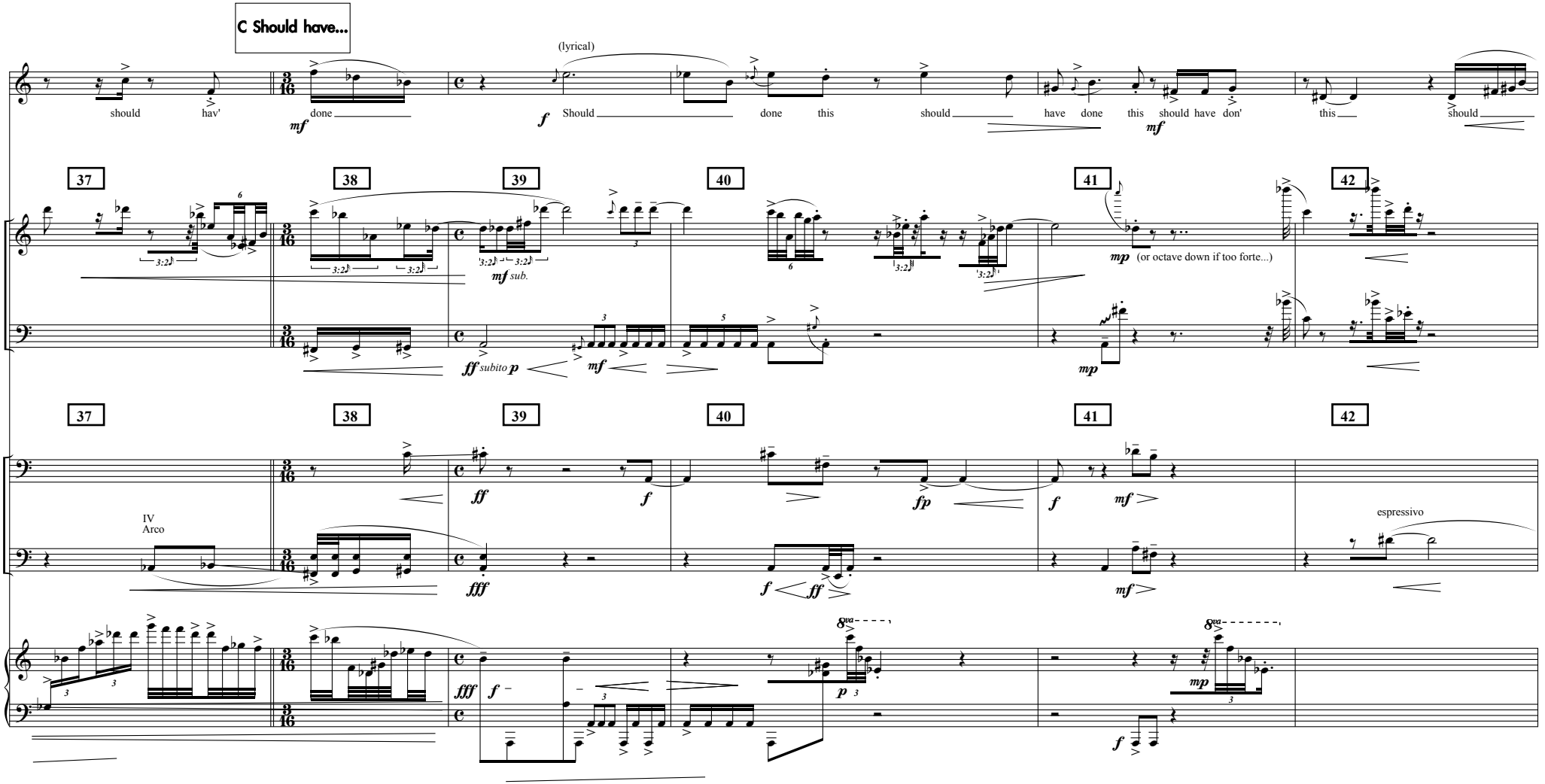
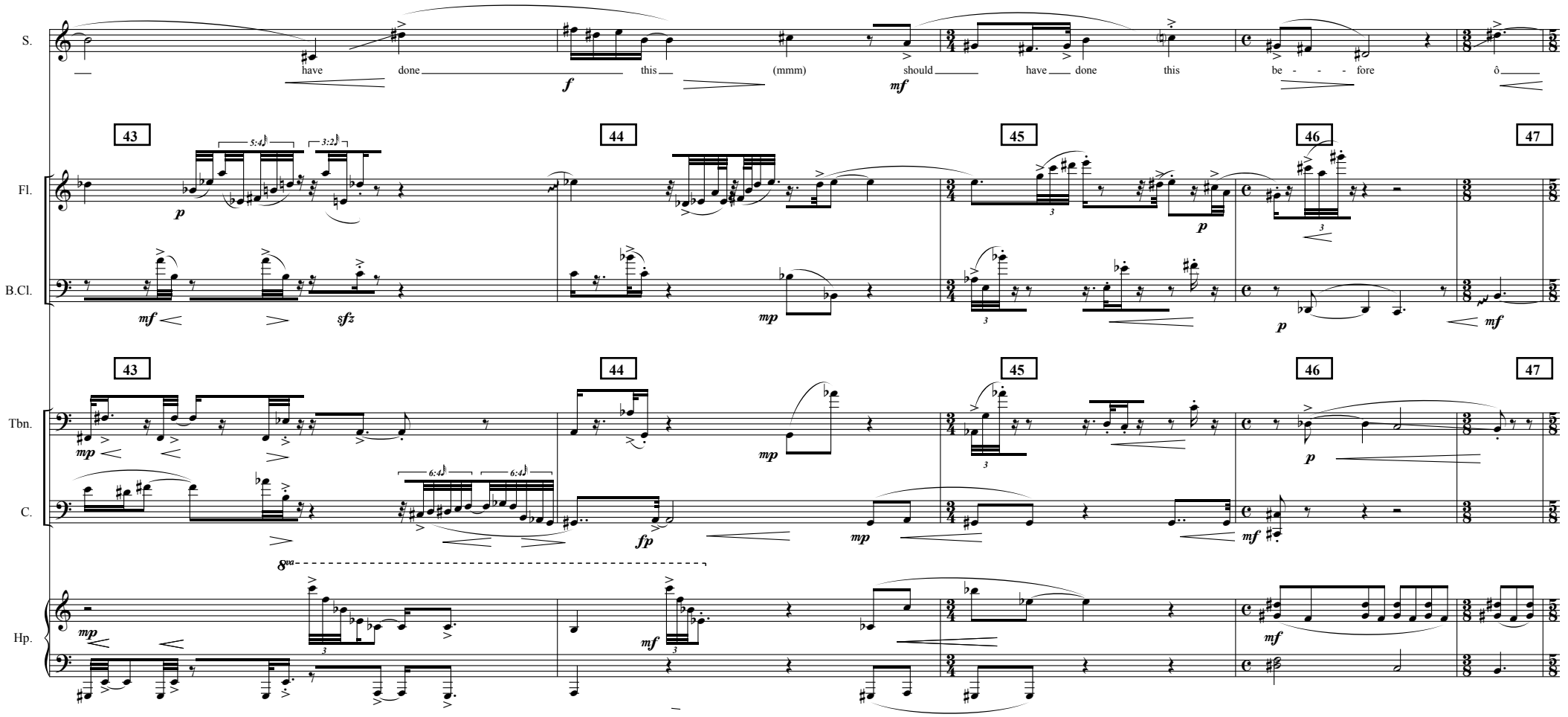

S.
(with breath, almost whispered)
hey-bro?!
(step back from mike)
(clearly spoken)
mp
should have...
bro ken should have
mf bro-ken
Should have
fp
done
ff
Fl.
B.Cl.
(progressive tremolo)
with breath...
ord.
p
ff
mf
f
mf
Tbn.
C.
breath
slap
sfz
mp
Pizz
Vib.
mp
f
mf
sfz
Hp.
Upwards ped gliss
mf
p
sfz p
sffz
f
10
11
12
13
14
15
16

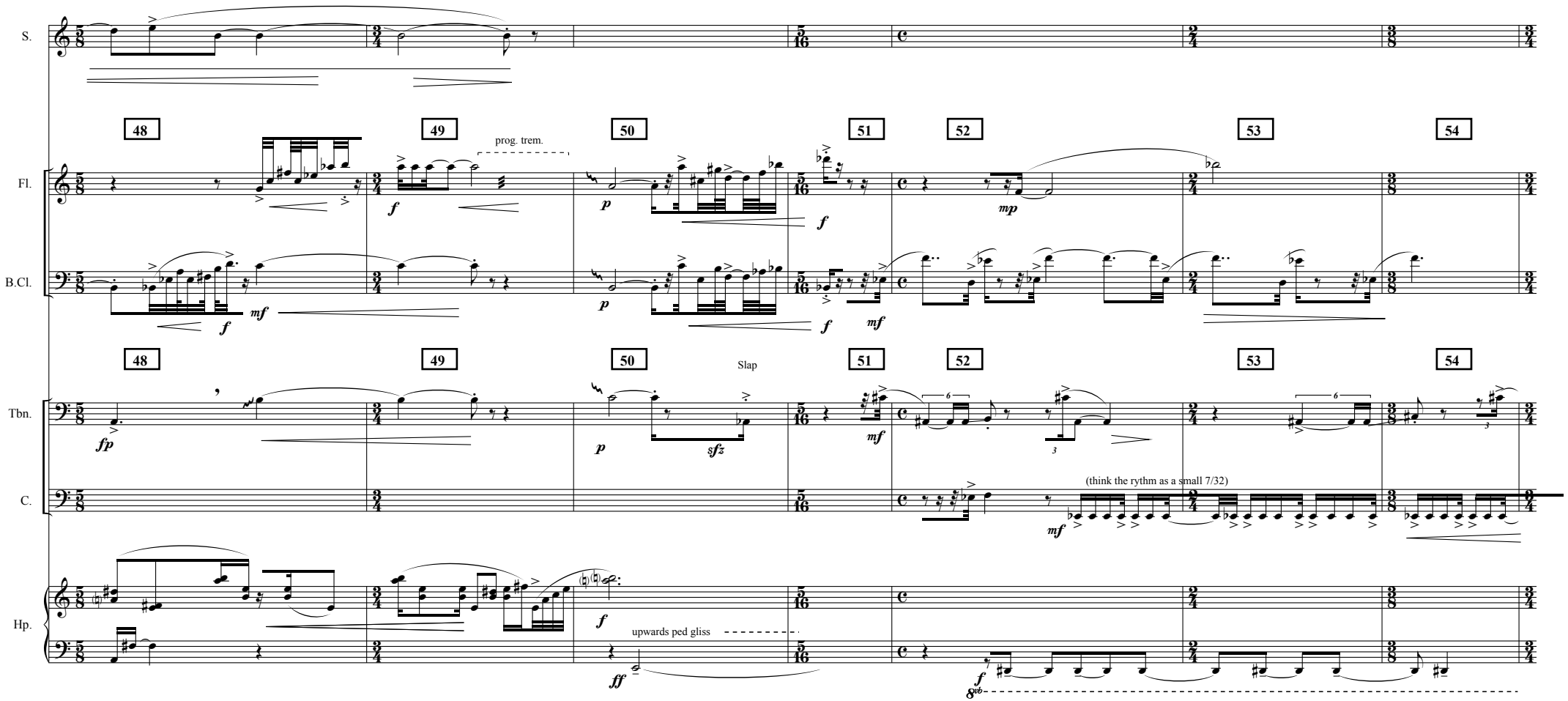

(as light as possible
or else sing the 2 first notes
an octave down)
S.
p done this
f
mf should have do o - ne this
17
18
19
20
21
22
Fl.
B.Cl.
Tbn.
C.
Hp.
espressivo
Arco
Pizz
(bluesy, light)
sul tasto
Ord.
with a pop aura

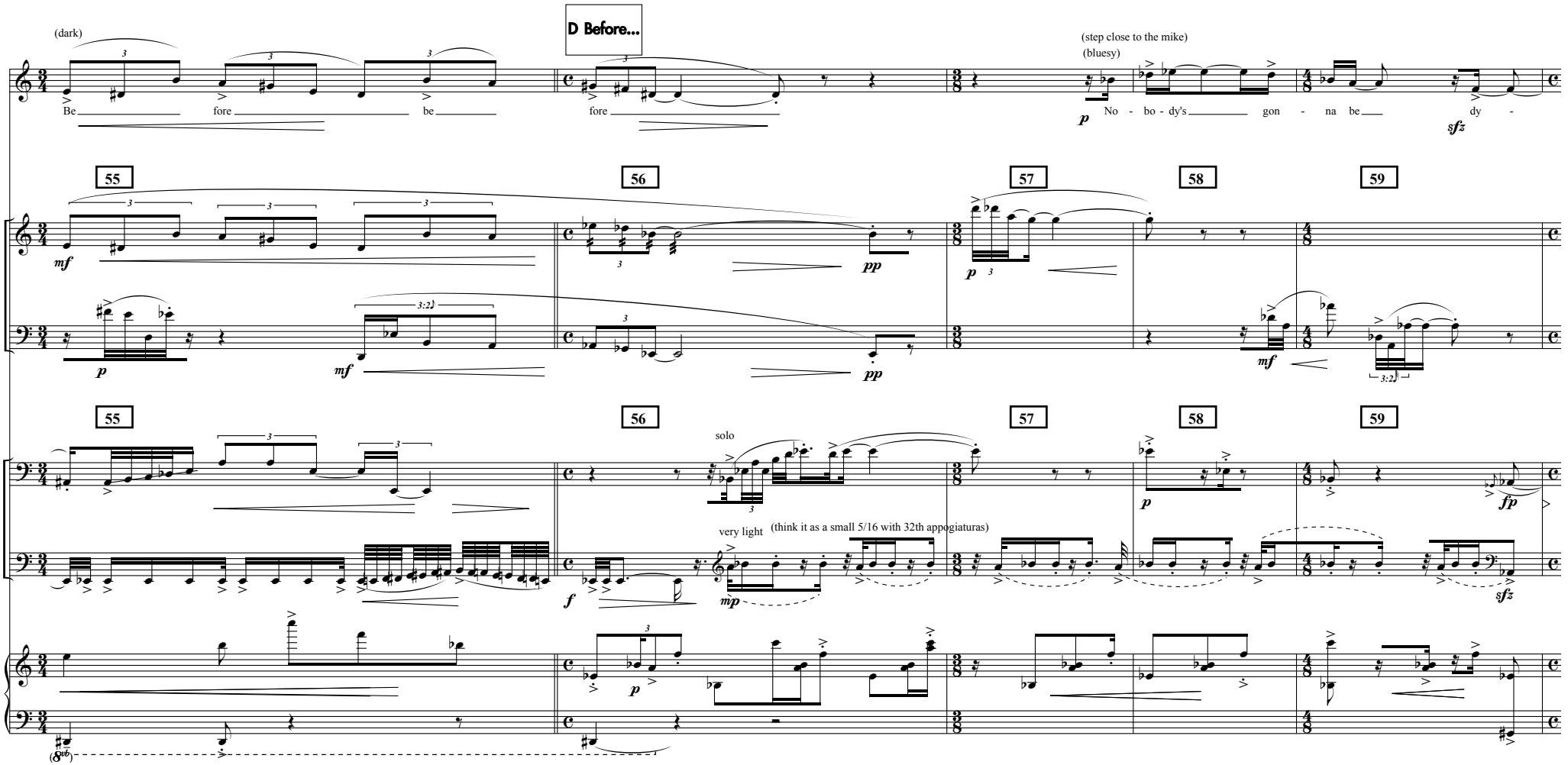

S.
mp done this
should have done
p should have
f
mf done this
mf
Fl.
B.Cl.
23
24
25
26
27
28
mp
fp
p
mf
solo
3:2
Tbn.
C.
press hard with bow
Pizz
Arco
sfz
Slap
Ord.
Hp.
subito p

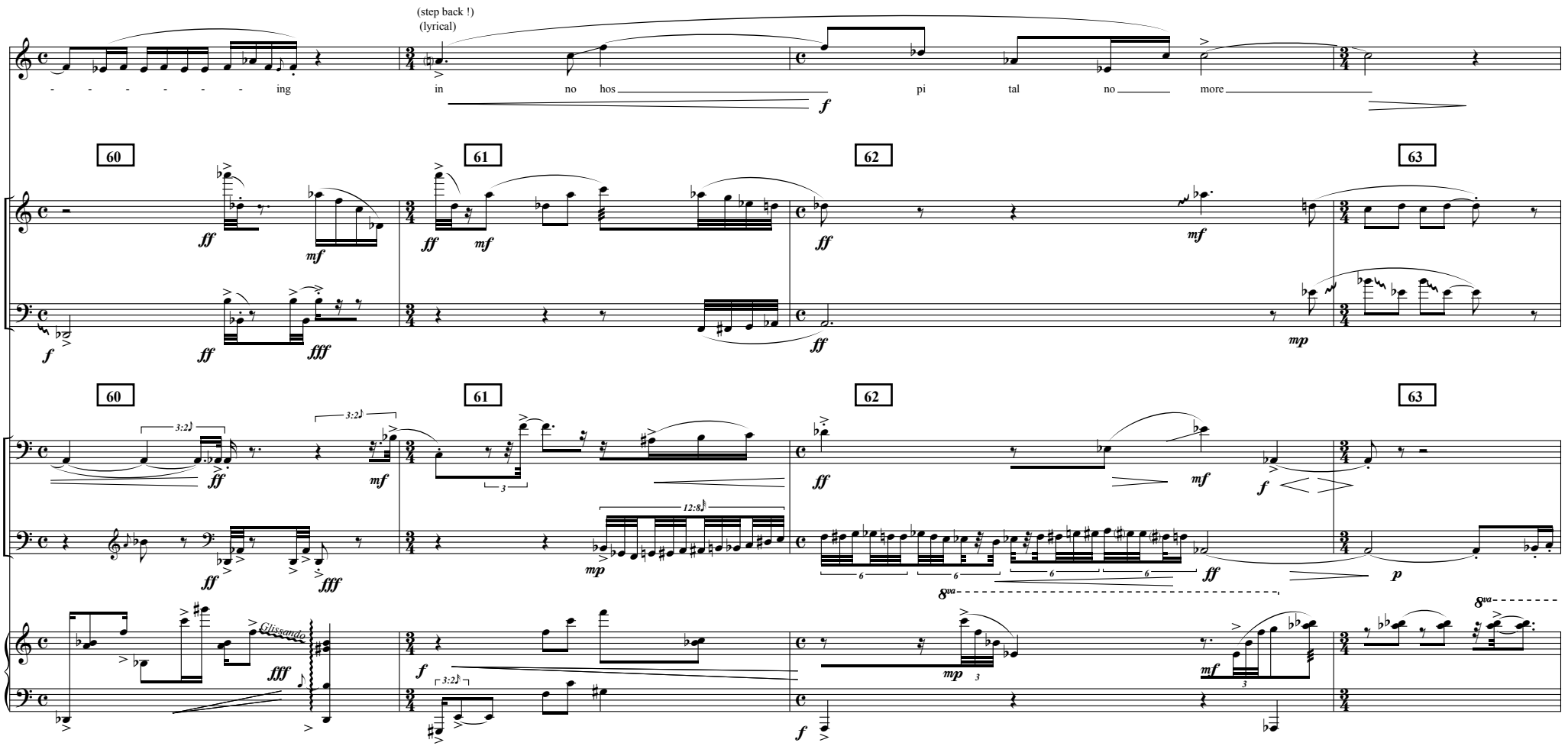

S.
sotoo voce
(amost percussive)
p
should
have
mf
should
hav'
29
30
31
32
33
34
35
36
Fl.
progressive trem.
f
ff
3:2
6:4
B.Cl.
fp
ff
Tbn.
sfz
pp
progressive trem.
ff
C.
Pizz
sfz
f
Hp.
sfffz
p
f
sfffz

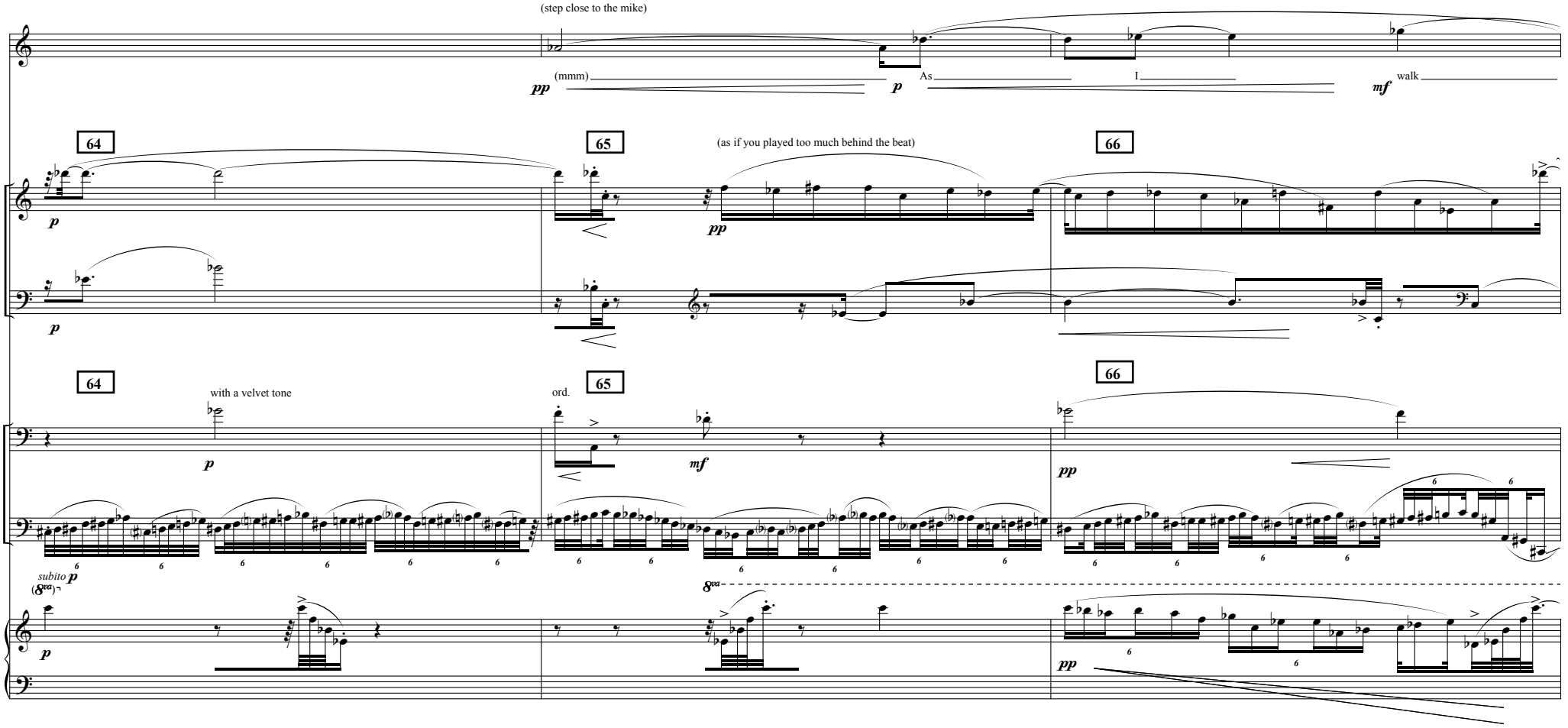

C Should have...
(lyrical)
S.
should hav' done Should done this should have done this should have don' this should
mf f mf
37 38 39 40 41 42
Fl.
mf sub.
mp (or octave down if too forte...)
B.Cl.
ff subito p mf mp
37 38 39 40 41 42
Tbn.
IV
Arco
espressivo
C.
fff f ff mf
Hp.
fff f p mp f

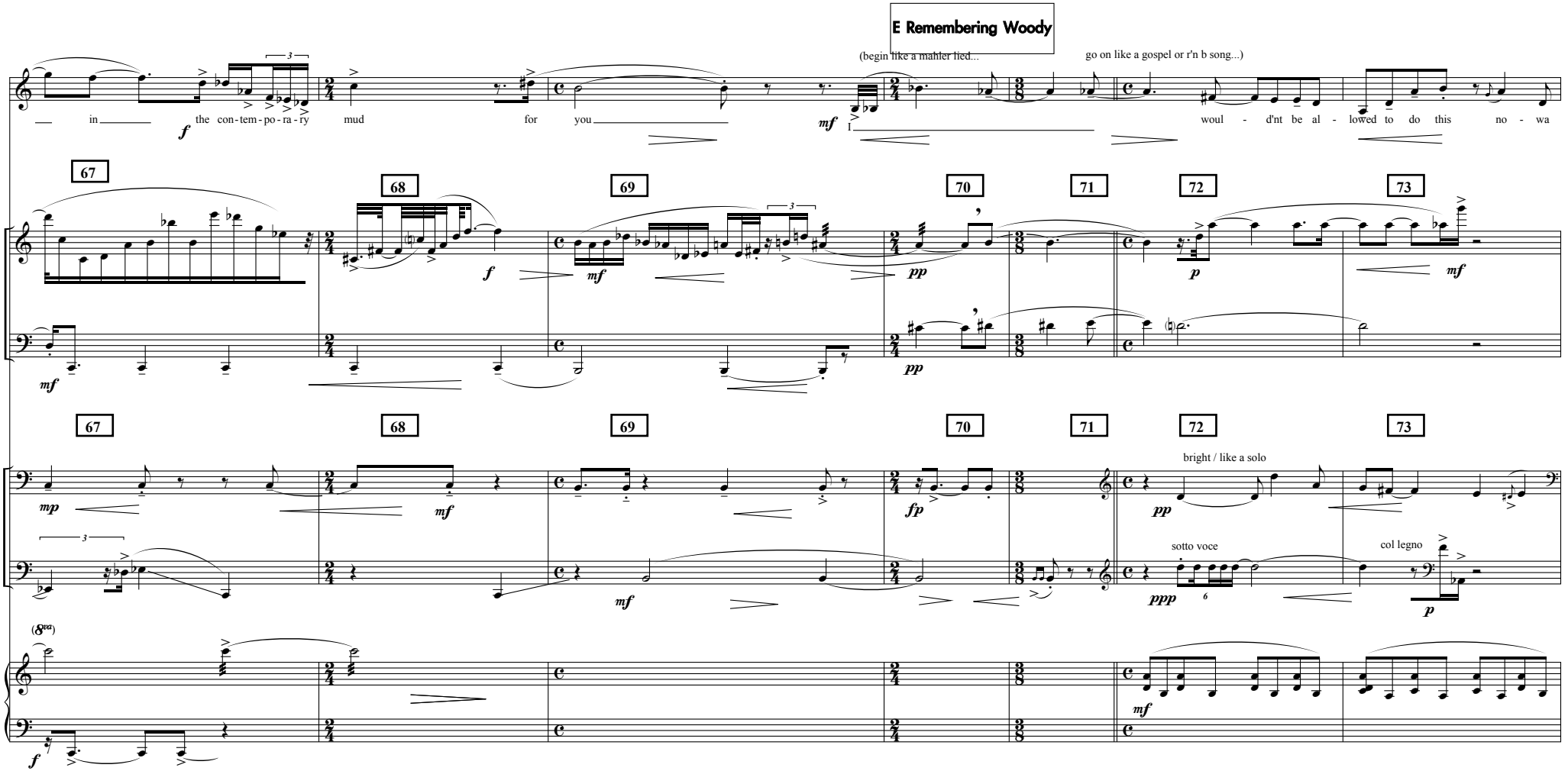

S.
have done this (mmm) should have done this be - - - fore
Fl.
B.Cl.
Tbn.
C.
Hp.
43
44
45
46
47

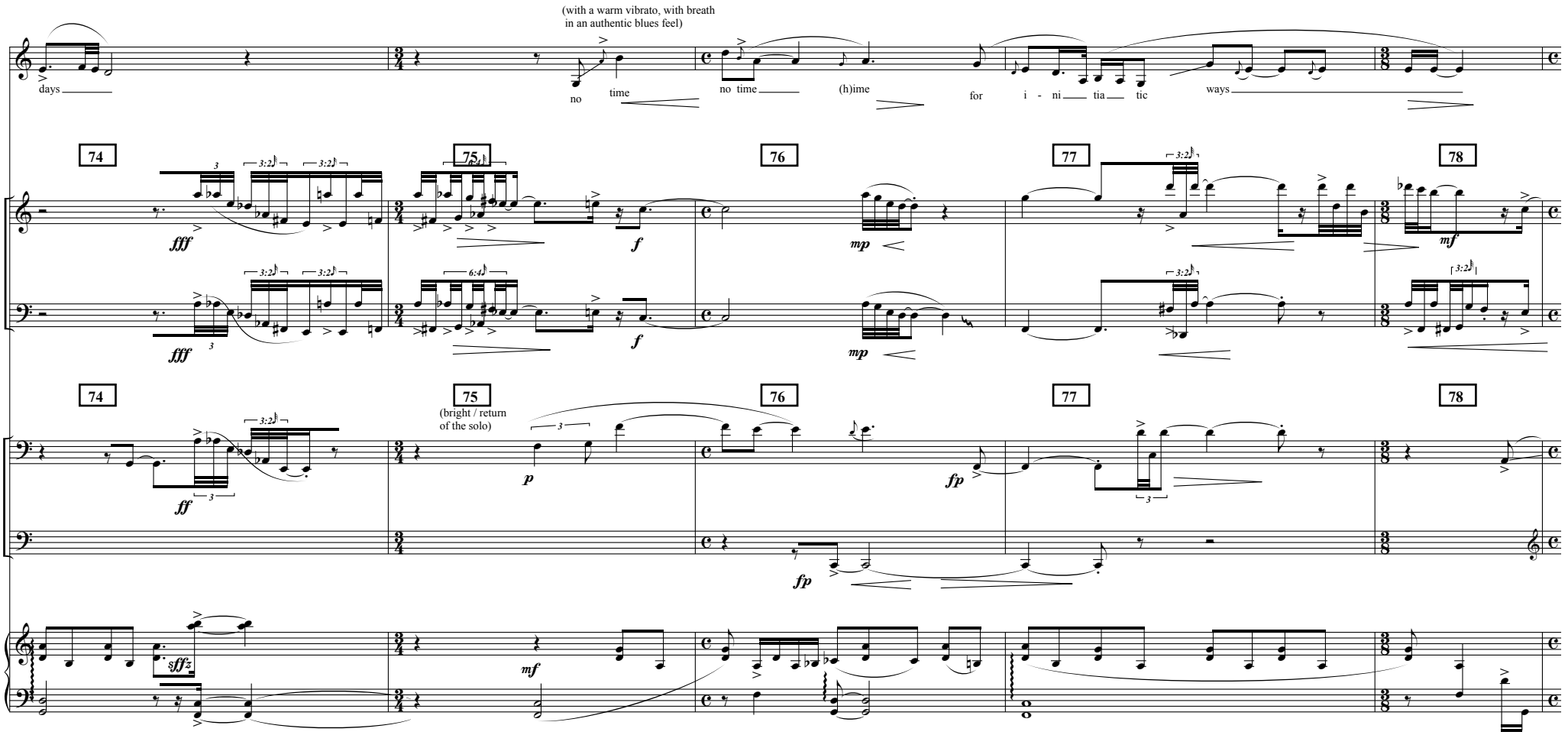

S.
Fl.
B.Cl.
Tbn.
C.
Hp.
48
49
50
51
52
53
54
prog. trem.
Slap
(think the rythm as a small 7/32)
upwards ped gliss

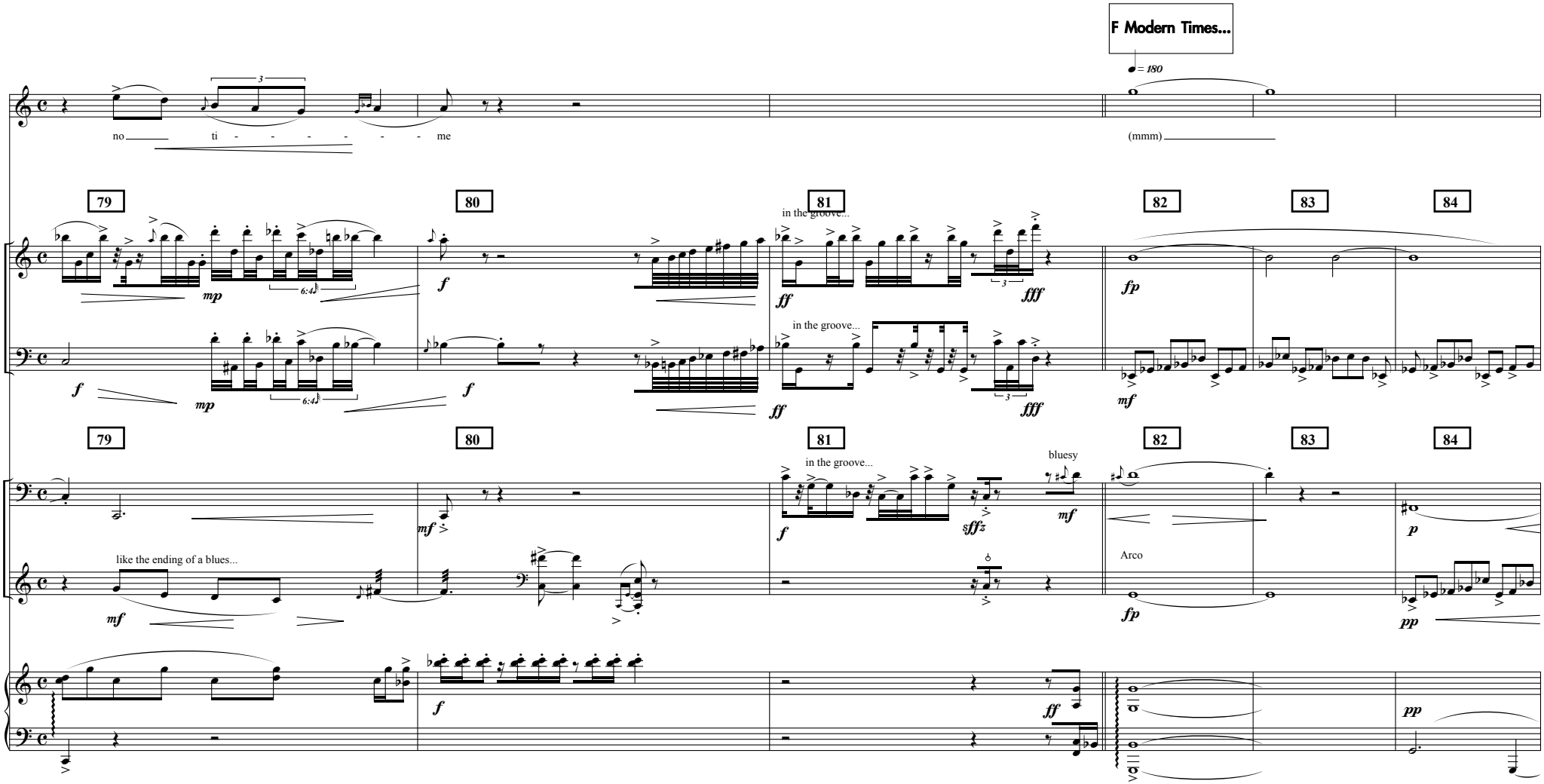

D Before...
(dark)
(step close to the mike)
(bluesy)
S.
Be fore be
fore
No - bo - dy's gon - na be dy -
55
56
57
58
59
Fl.
B.Cl.
Tbn.
C.
Hp.
solo
very light
(think it as a small 5/16 with 32th appogiaturas)

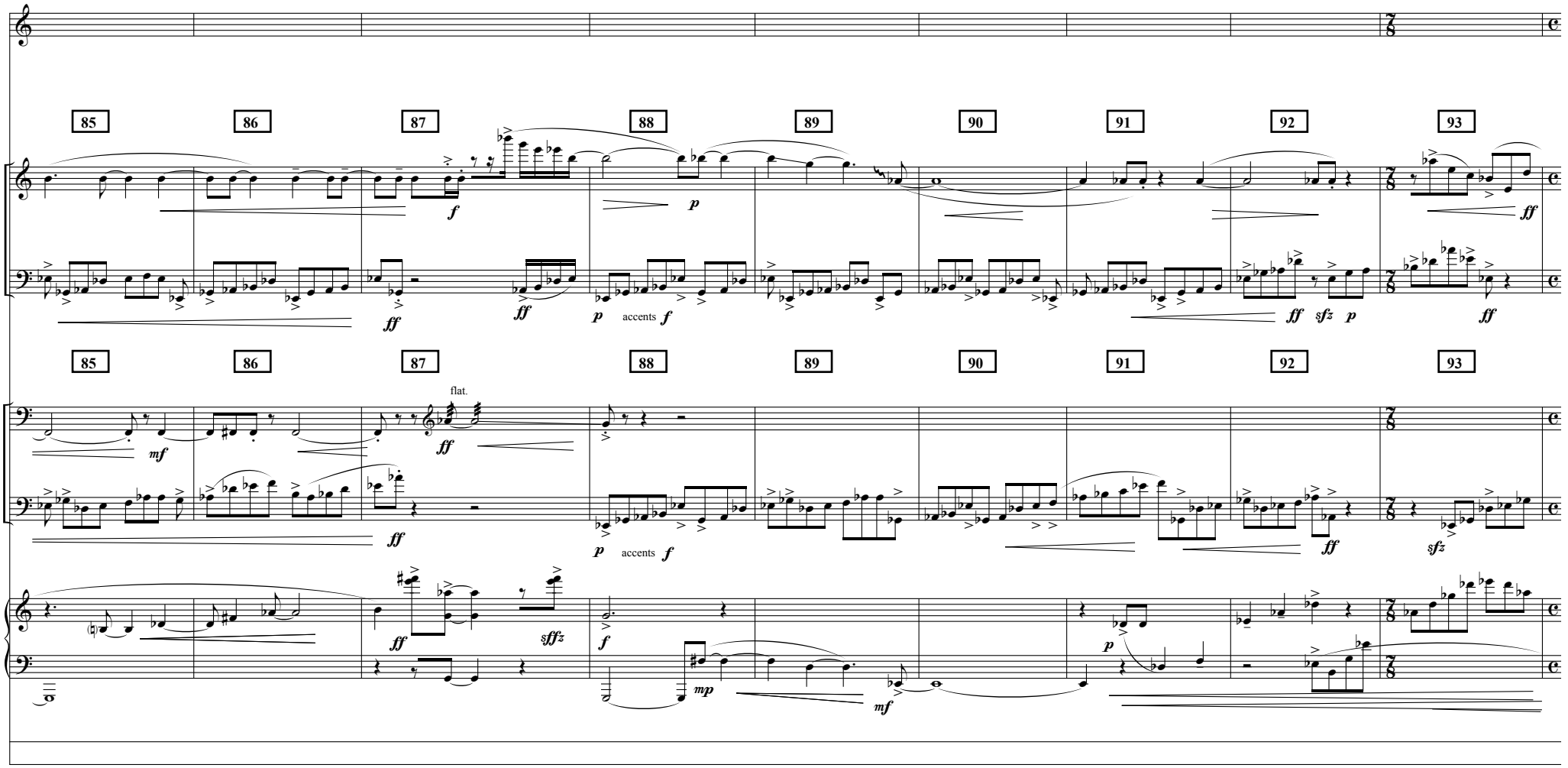

(step back !)
(lyrical)
S.
- - - - - - - ing
in no hos pi tal no more
60
61
62
63
Fl.
B.Cl.
Tbn.
C.
Hp.
Glissando
3:2
12:8
8va

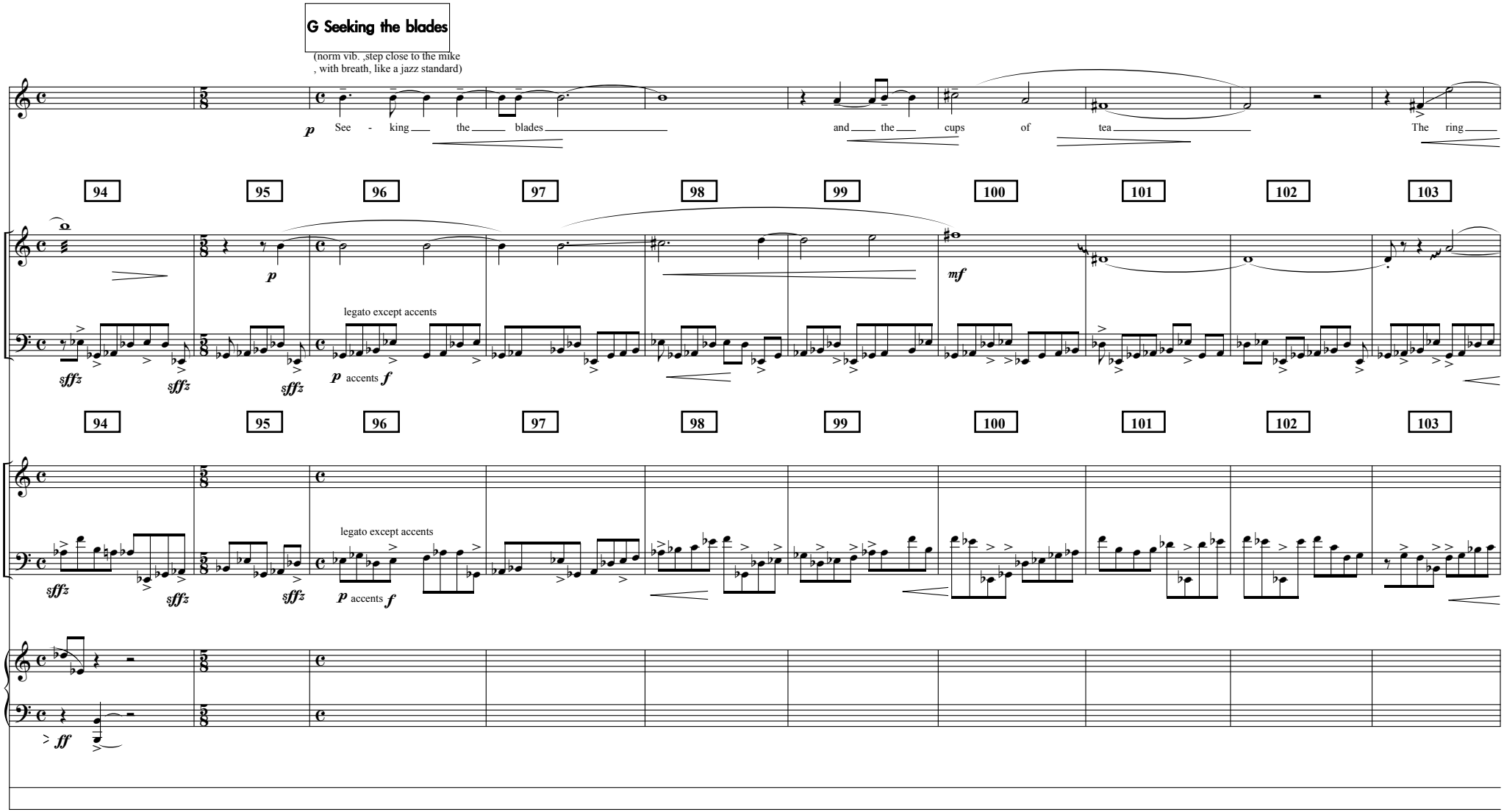

(step close to the mike)
S.
(mmm)
As
I
walk
pp
p
mf
64
65
66
(as if you played too much behind the beat)
Fl.
B.Cl.
with a velvet tone
ord.
Tbn.
C.
subito p
Hp.

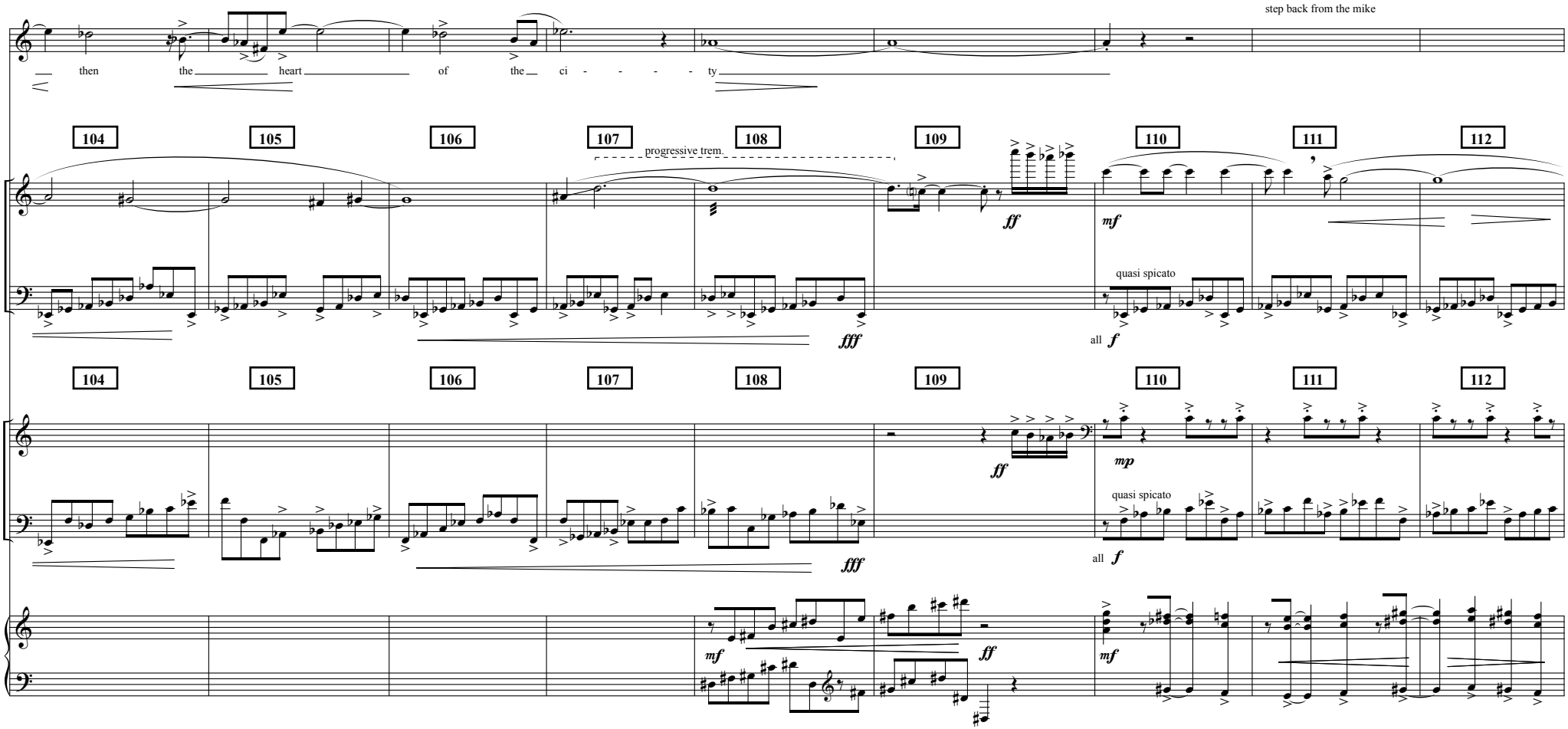

E Remembering Woody
(begin like a mahler lied...
go on like a gospel or r'n b song...)
S.
in the con-tem-po-ra-ry mud for you I woul - d'nt be al - lowed to do this no - wa
Fl.
B.Cl.
Tbn.
bright / like a solo
C.
sotto voce
col legno
Hp.
67
68
69
70
71
72
73

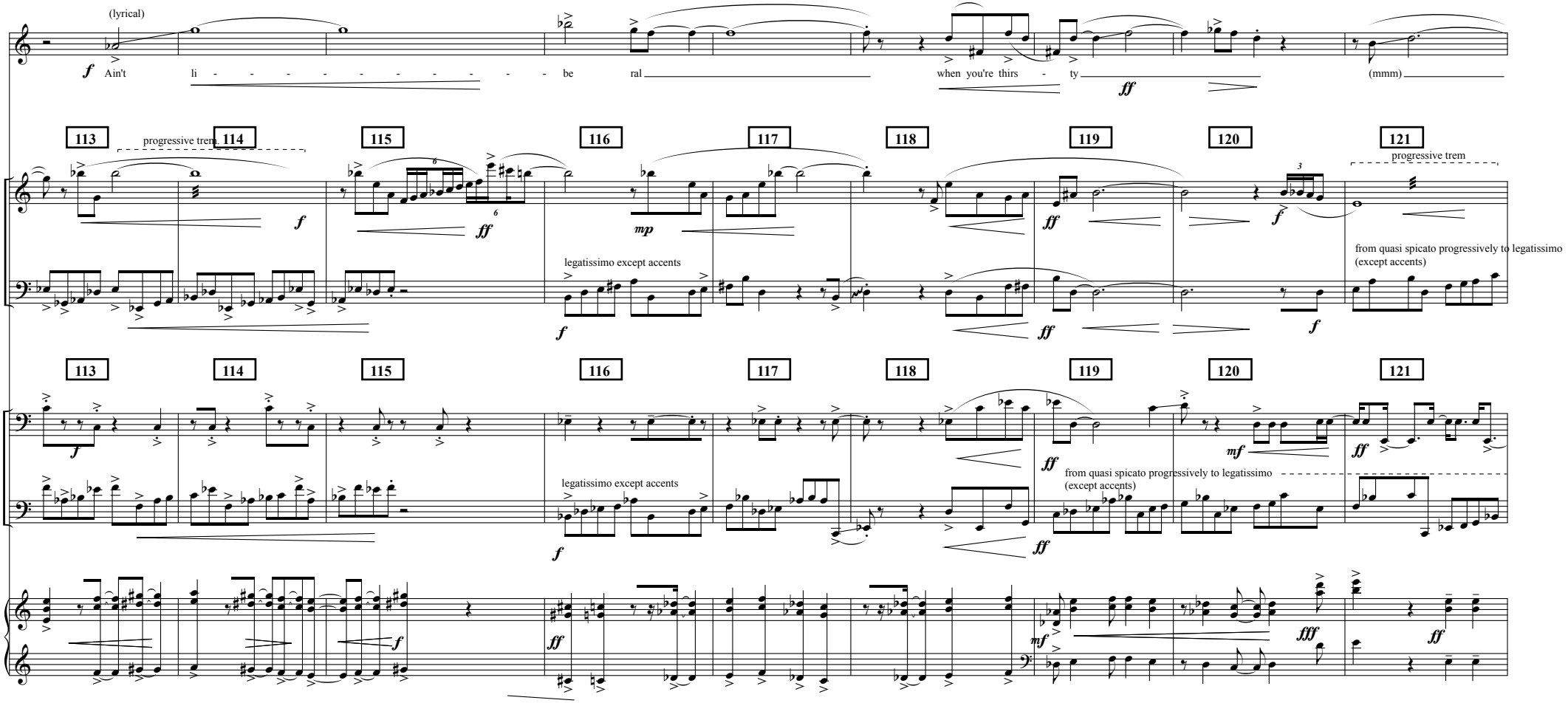

(with a warm vibrato, with breath in an authentic blues feel)
S.
days
no time
no time
(h)ime
for i - ni tia tic
ways
Fl.
B.Cl.
Tbn.
C.
Hp.
74
75
76
77
78
(bright / return of the solo)
fff
f
mp
mf
ff
p
fp
sffz

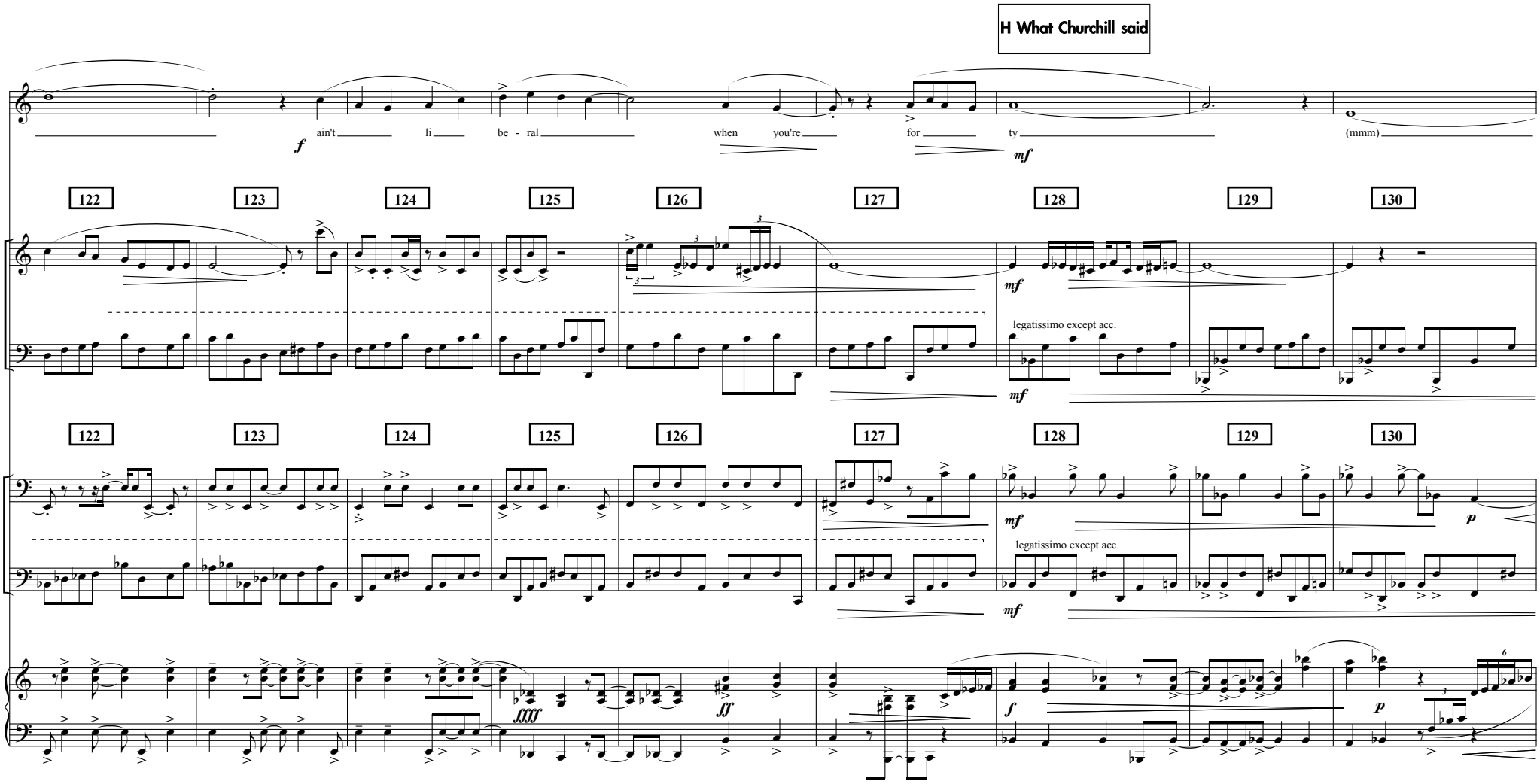

F Modern Times...
♩= 180
S.
no ti - - - - - - me
(mmm)
79
80
81
82
83
84
Fl.
mp
6:4
f
in the groove...
ff
fff
fp
B.Cl.
f
mp
6:4
f
in the groove...
ff
fff
mf
Tbn.
mf
in the groove...
f
sffz
bluesy
mf
p
C.
like the ending of a blues...
mf
Arco
fp
pp
Hp.
f
ff
pp

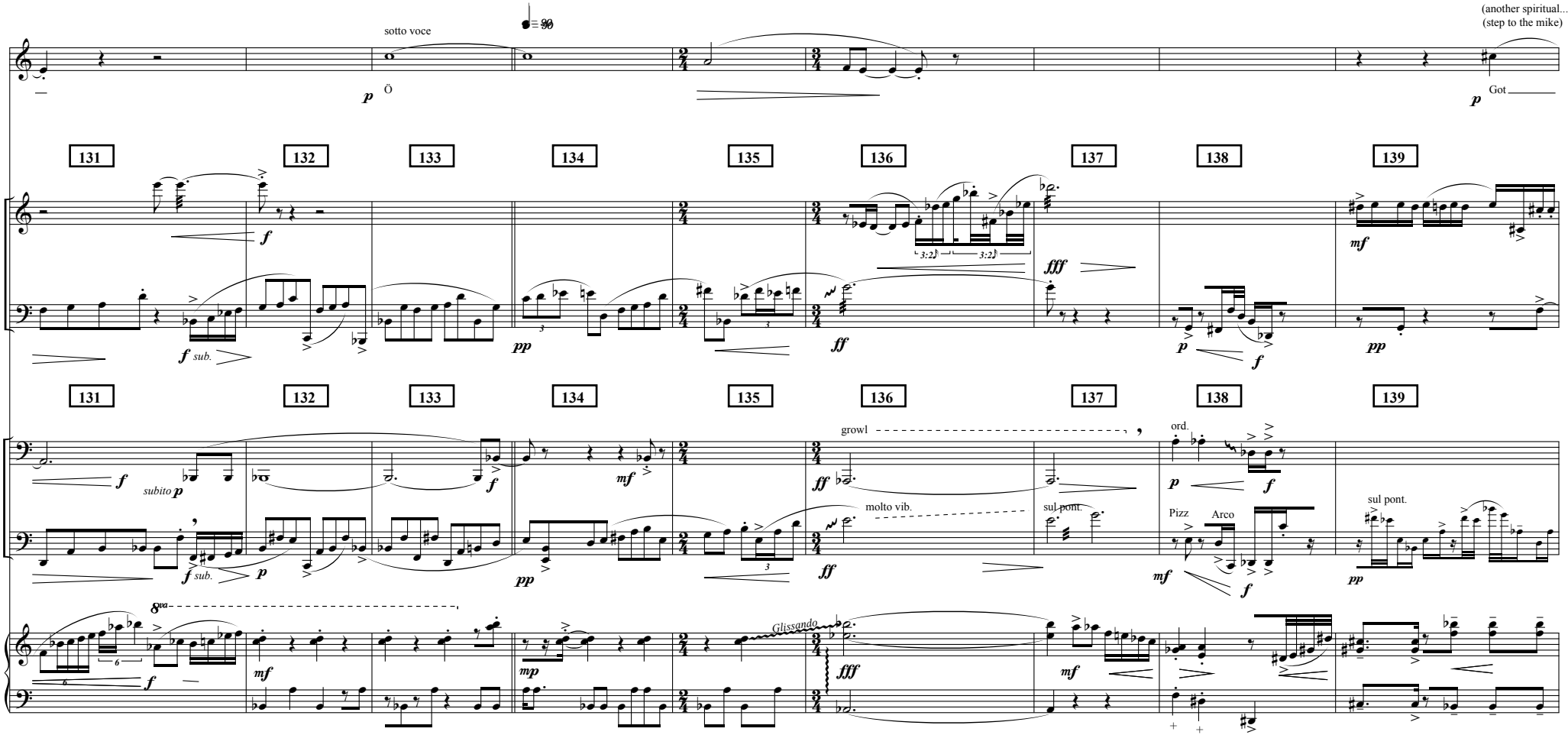

S.
Fl.
B.Cl.
Tbn.
C.
Hp.
Lpt.
85
86
87
88
89
90
91
92
93
flat.
accents

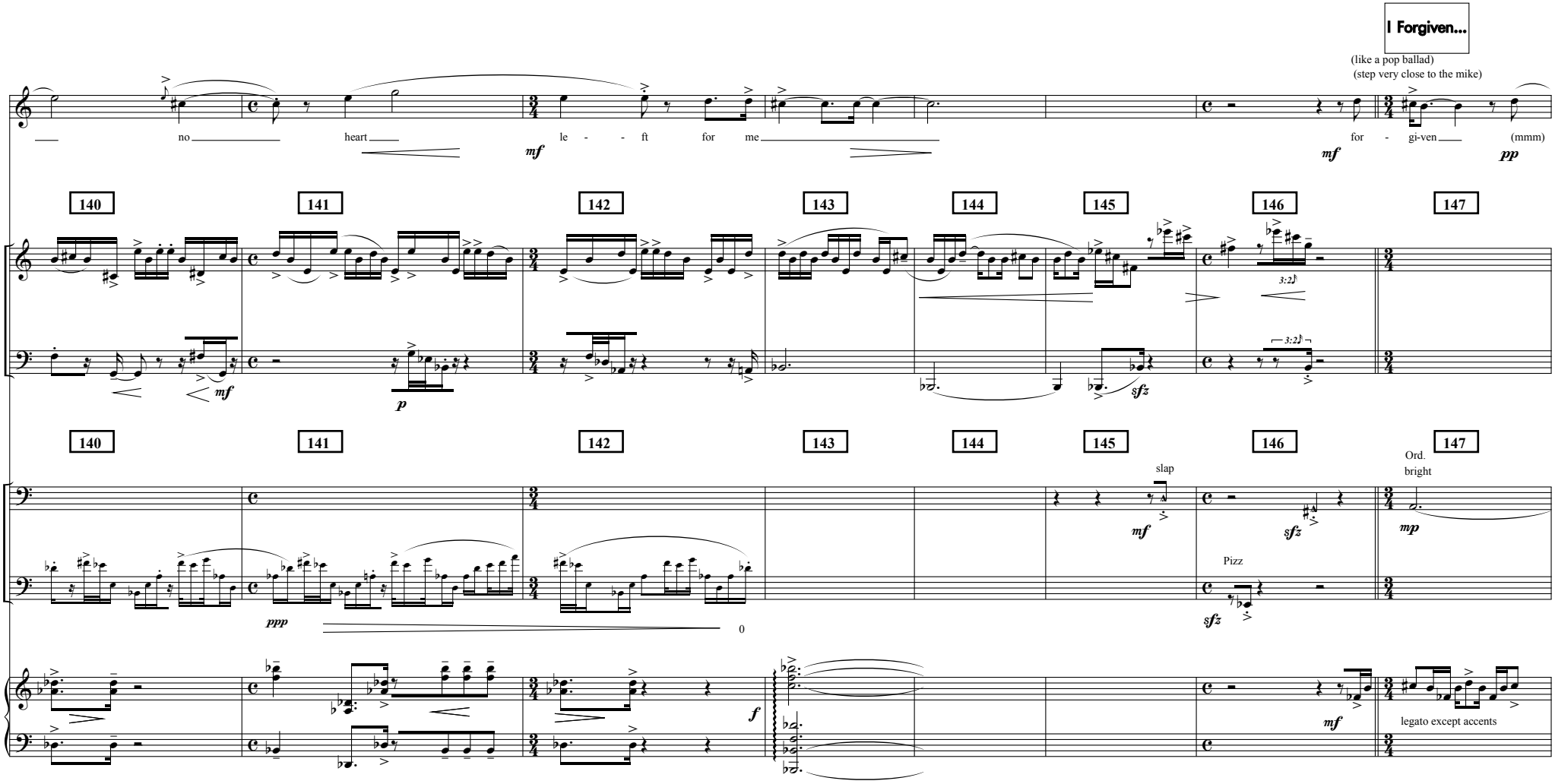

G Seeking the blades
(norm vib. ,step close to the mike
, with breath, like a jazz standard)
S.
p See - king the blades
and the cups of tea
The ring
94 95 96 97 98 99 100 101 102 103
Fl.
p
mf
B.Cl.
sfffz
p accents f
legato except accents
Tbn.
C.
Hp.
ff
Lpt.

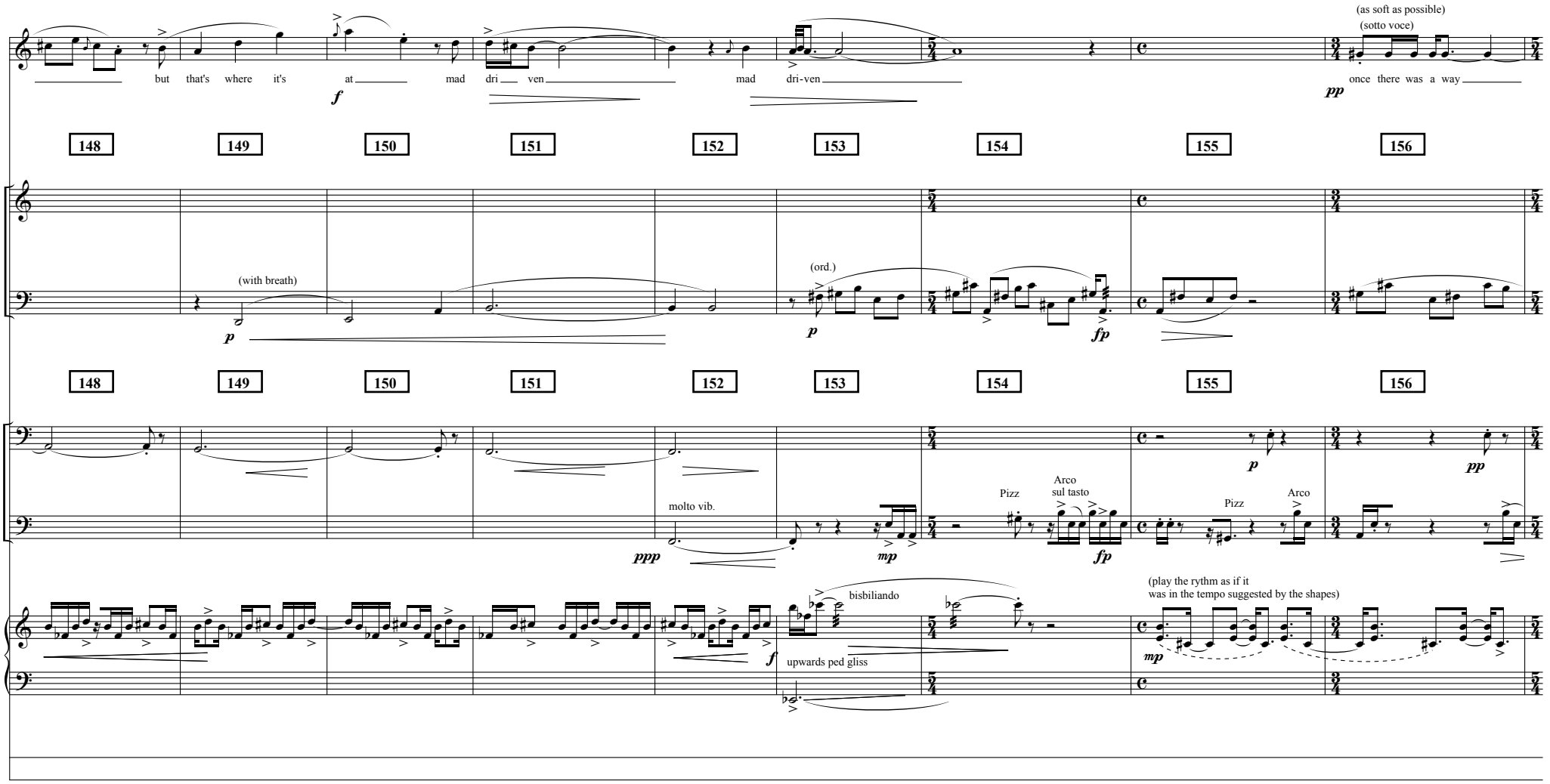

S.
then the heart of the ci - - - - - ty
step back from the mike
104 105 106 107 108 109 110 111 112
progressive trem.
Fl.
B.Cl.
ff
mf
fff
quasi spicato
all f
Tbn.
C.
mp
Hp.
mf

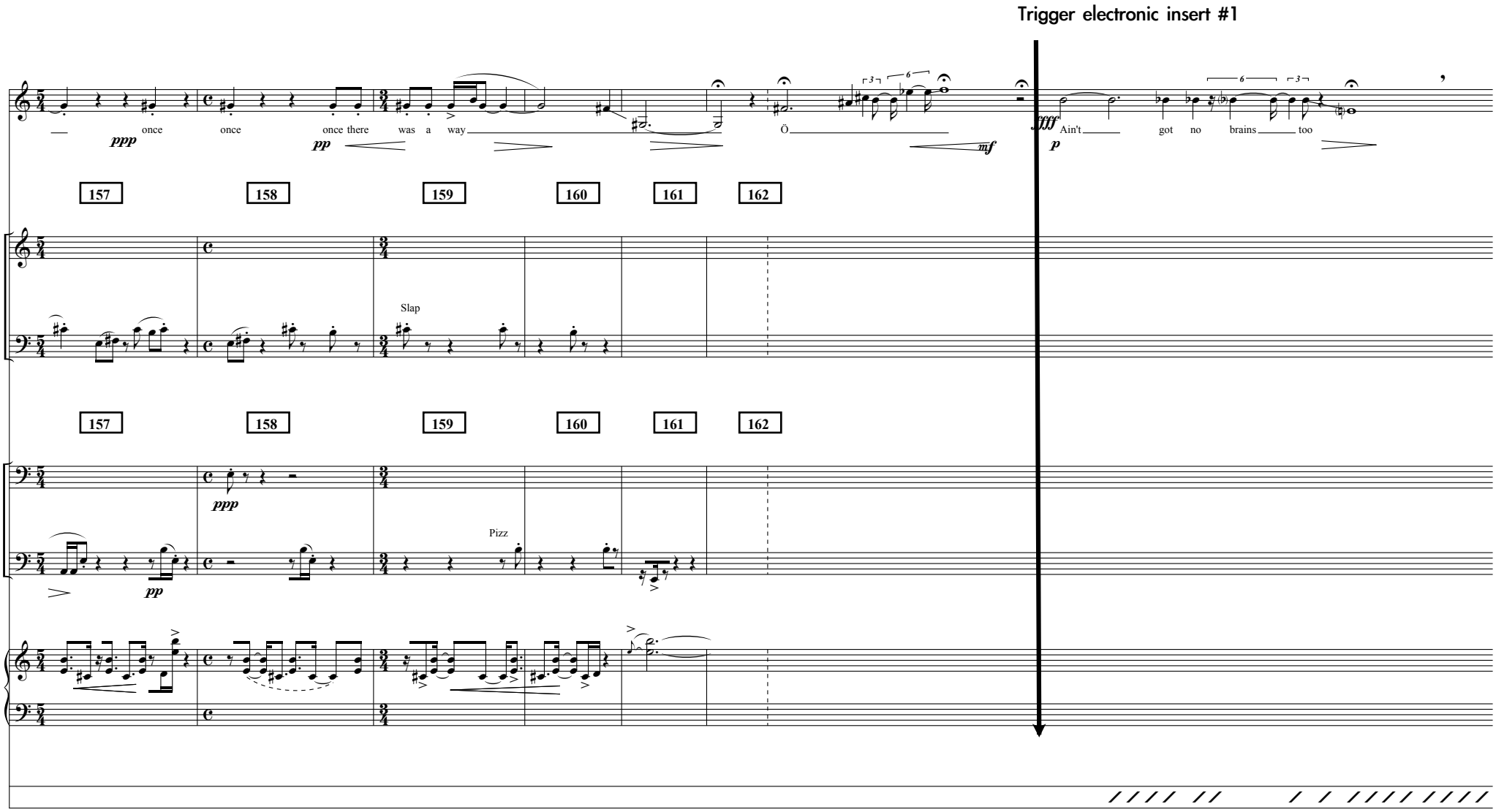

(lyrical)
S.
f
Ain't
li - - - - - - - - - be
ral
when you're thirs - ty
ff
(mmm)
113
114
115
116
117
118
119
120
121
progressive trem
Fl.
B.Cl.
mp
legatissimo except accents
from quasi spicato progressively to legatissimo
(except accents)
Tbn.
C.
mf
fff
Hp.

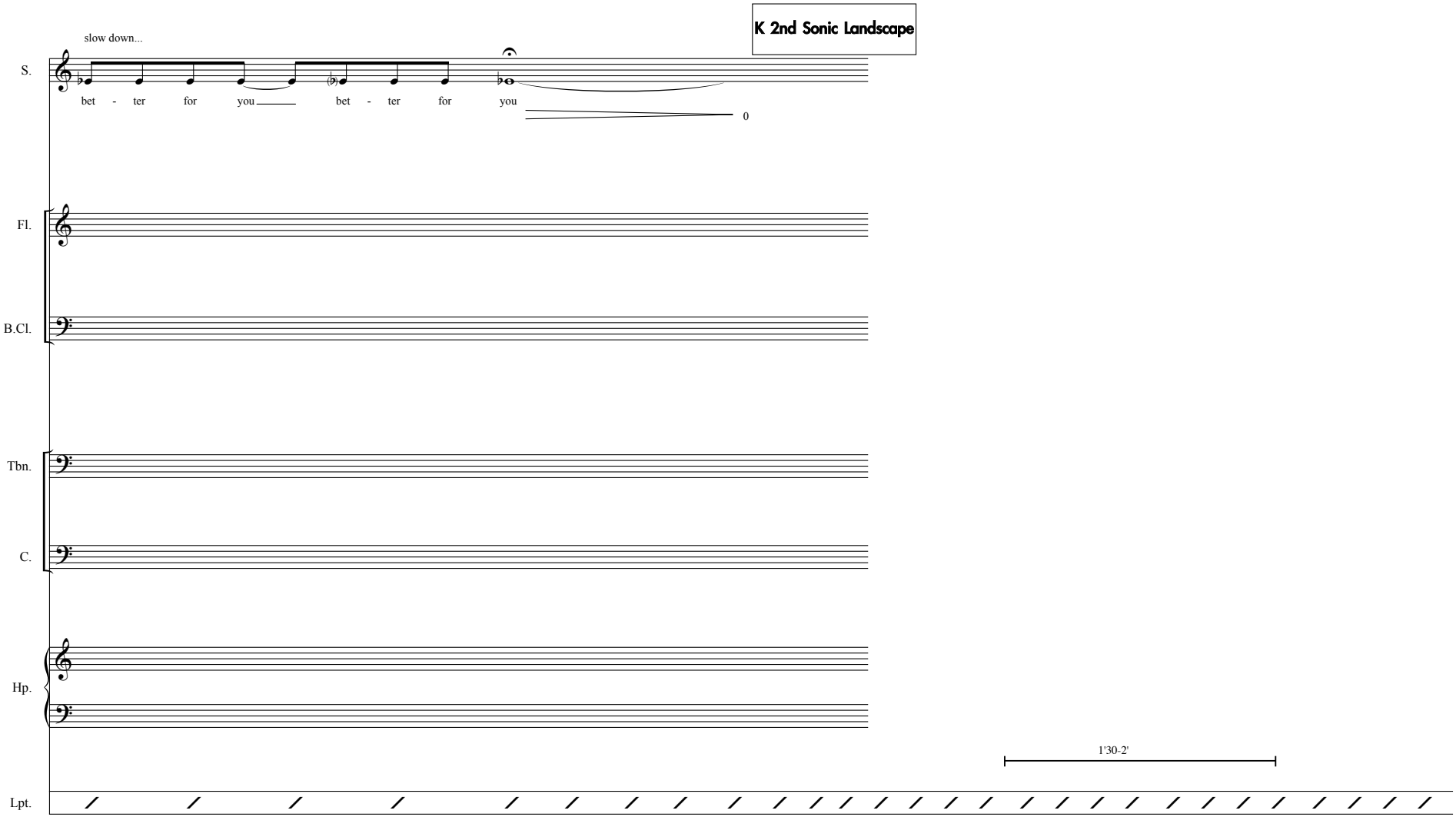

H What Churchill said
S.
ain't li be - ral when you're for ty (mmm)
Fl.
B.Cl.
legatissimo except acc.
Tbn.
C.
legatissimo except acc.
Hp.
122
123
124
125
126
127
128
129
130


S.
sotto voce
Ö
(another spiritual...)
(step to the mike)
Got
Fl.
B.Cl.
Tbn.
C.
Hp.
131
132
133
134
135
136
137
138
139
growl
molto vib.
sul pont.
ord.
Pizz
Arco
Glissando
8va


I Forgiven...
(like a pop ballad)
(step very close to the mike)
S.
no heart le - - ft for me for - gi-ven (mmm)
mf
mf
pp
140
141
142
143
144
145
146
147
Fl.
B.Cl.
3:2
mf
p
sfz
Tbn.
C.
slap
Ord.
bright
mf
sfz
mp
Pizz
ppp
0
sfz
Hp.
f
mf
legato except accents


S.
but that's where it's at mad dri ven mad dri-ven
f
(as soft as possible)
(sotto voce)
once there was a way
pp
148 149 150 151 152 153 154 155 156
Fl.
B.Cl.
(with breath)
p
(ord.)
p
fp
Tbn.
C.
molto vib.
ppp
mp
Pizz
Arco
sul tasto
fp
p
Pizz
Arco
pp
Hp.
bisbiliando
f
upwards ped gliss
(play the rythm as if it
was in the tempo suggested by the shapes)
mp
Lpt.


Trigger electronic insert #1
S.
once
once
once there was a way
Ö
Ain't got no brains too
Fl.
B.Cl.
Slap
Tbn.
C.
Pizz
Hp.
Lpt.
157
158
159
160
161
162


K 2nd Sonic Landscape
slow down...
S.
bet - ter for you bet - ter for you
0
Fl.
B.Cl.
Tbn.
C.
Hp.
1'30-2'
Lpt.

Score in C

(de)fragmentation #2

Jonathan Pontier

L End of 2nd

Sonic Landscape

M Planet of the

beat-box women

L End of 2nd ♩ = 152

Sonic Landscape Onomatopea schemes (keep the rythm as a basic mold from which you can vary with all kinds of sounds) keep the lowest notes as "mouth big drums" Low range / Very close to the mike, almost whispered, no note pitch / (NB pronounce 'ti" tee !)

(don't repeat the same formula twice !)

Soprano

ppp poom tchin' ka ta da ta poom twee da da poom t' wa da

2

pp poom tchi ka ti ka ta ta da poom tchi ka ta ta

2

p poom ka ti ka ti ta n'da da da da pi bo dee bo dee bo da d' wee

162 163 164 165 166 167 168 169 170 171 172

Flute

Bass Clarinet

(with breath)

pp

162 163 164 165 166 167 168 169 170 171 172

Bass Trombone

Cello

Harp

Laptop

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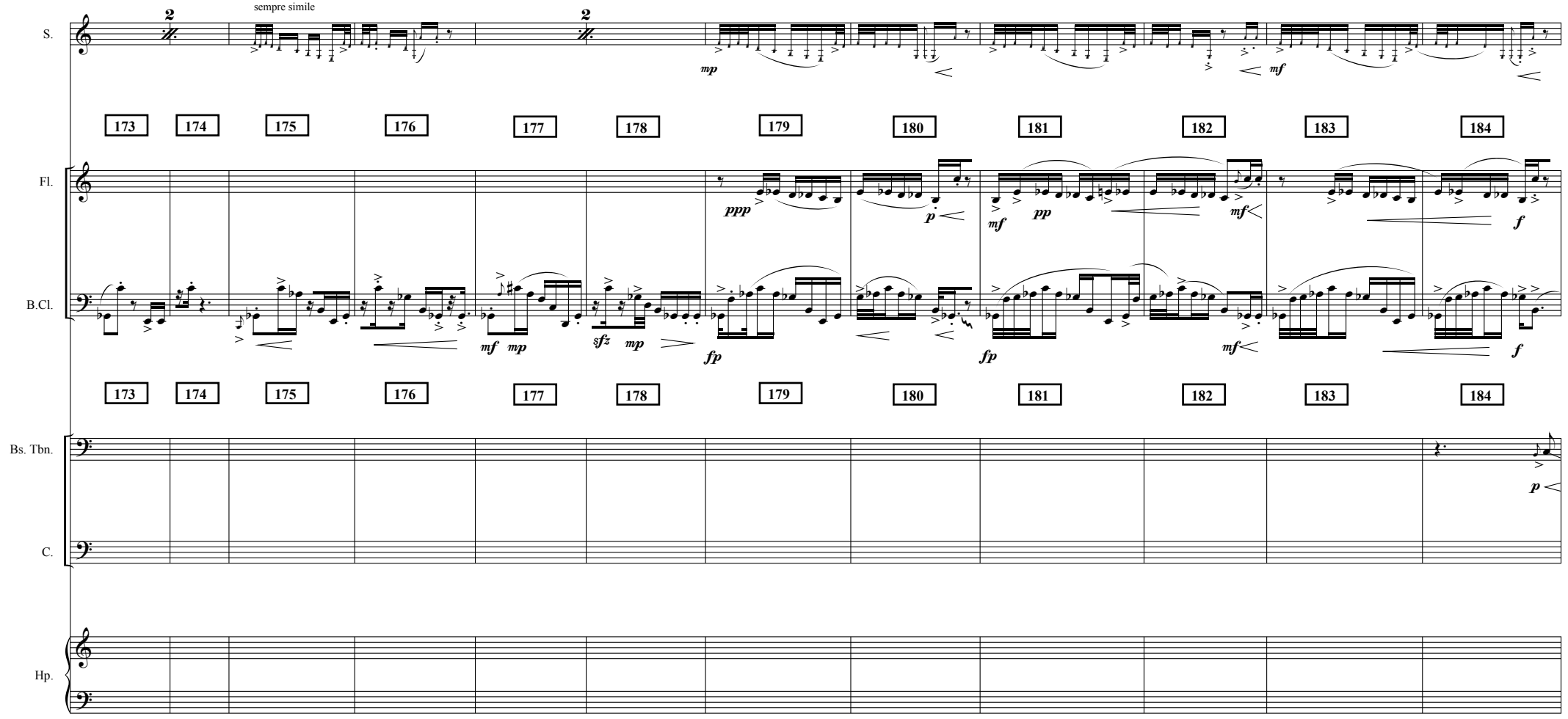
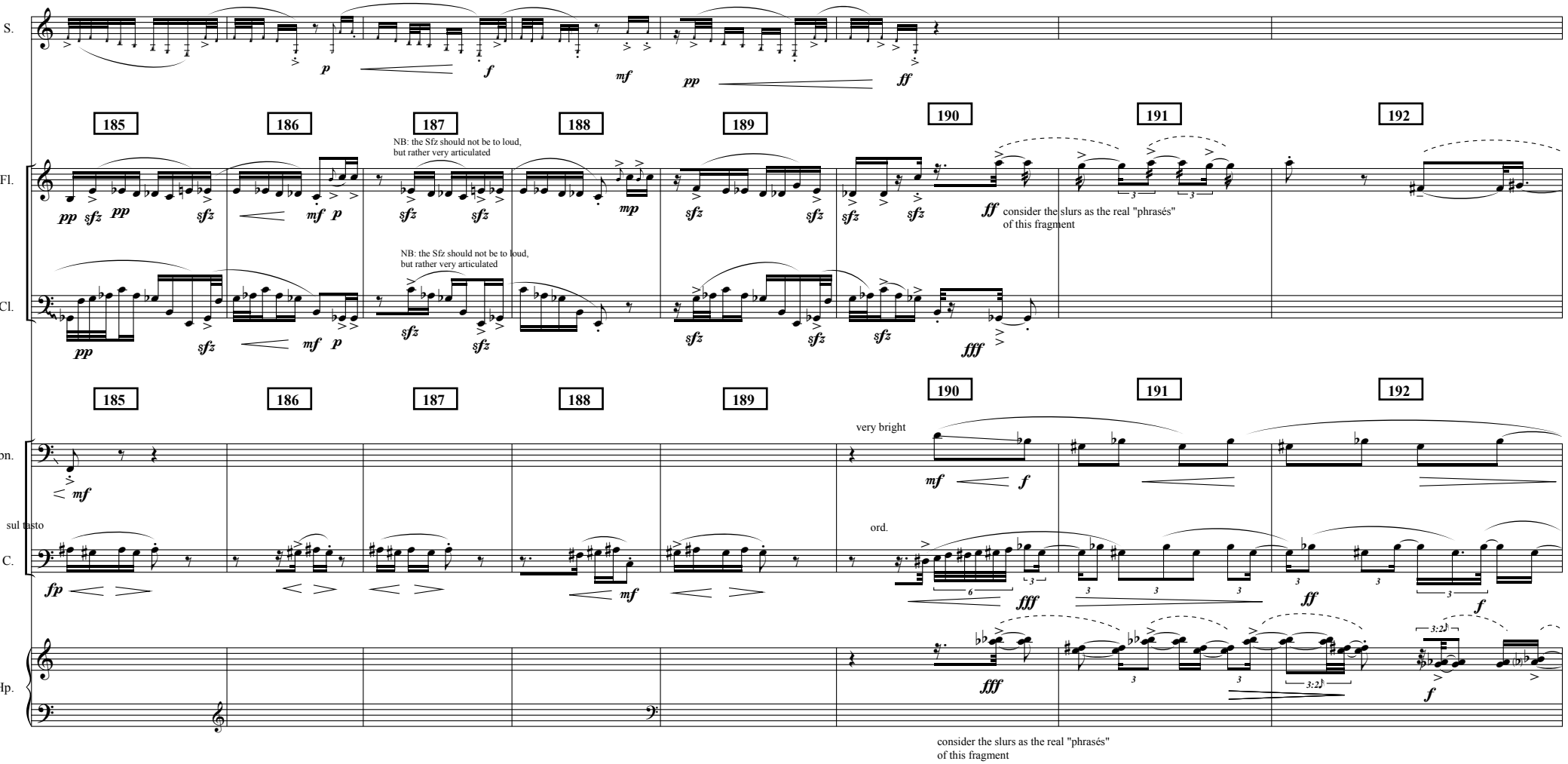
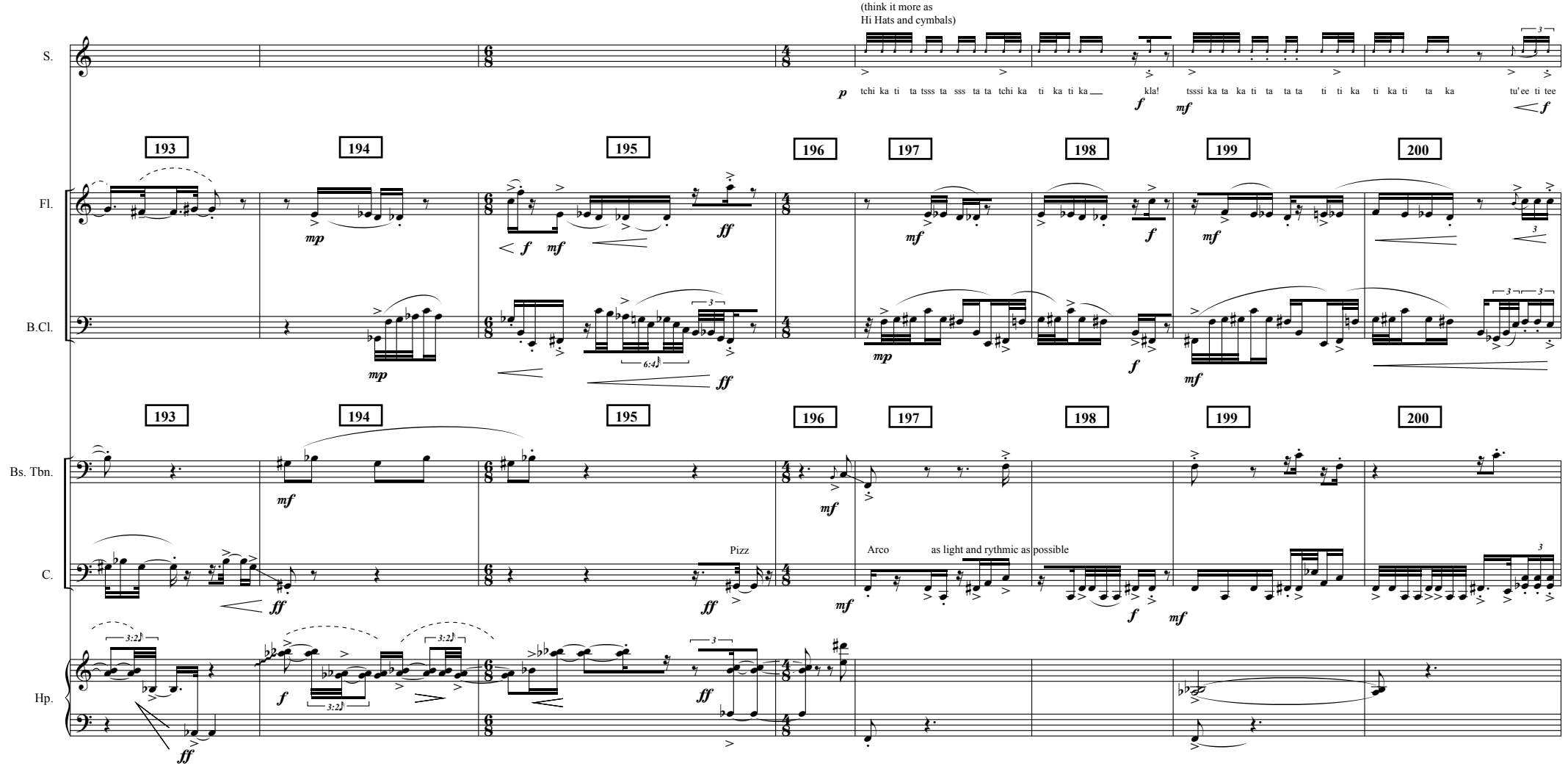
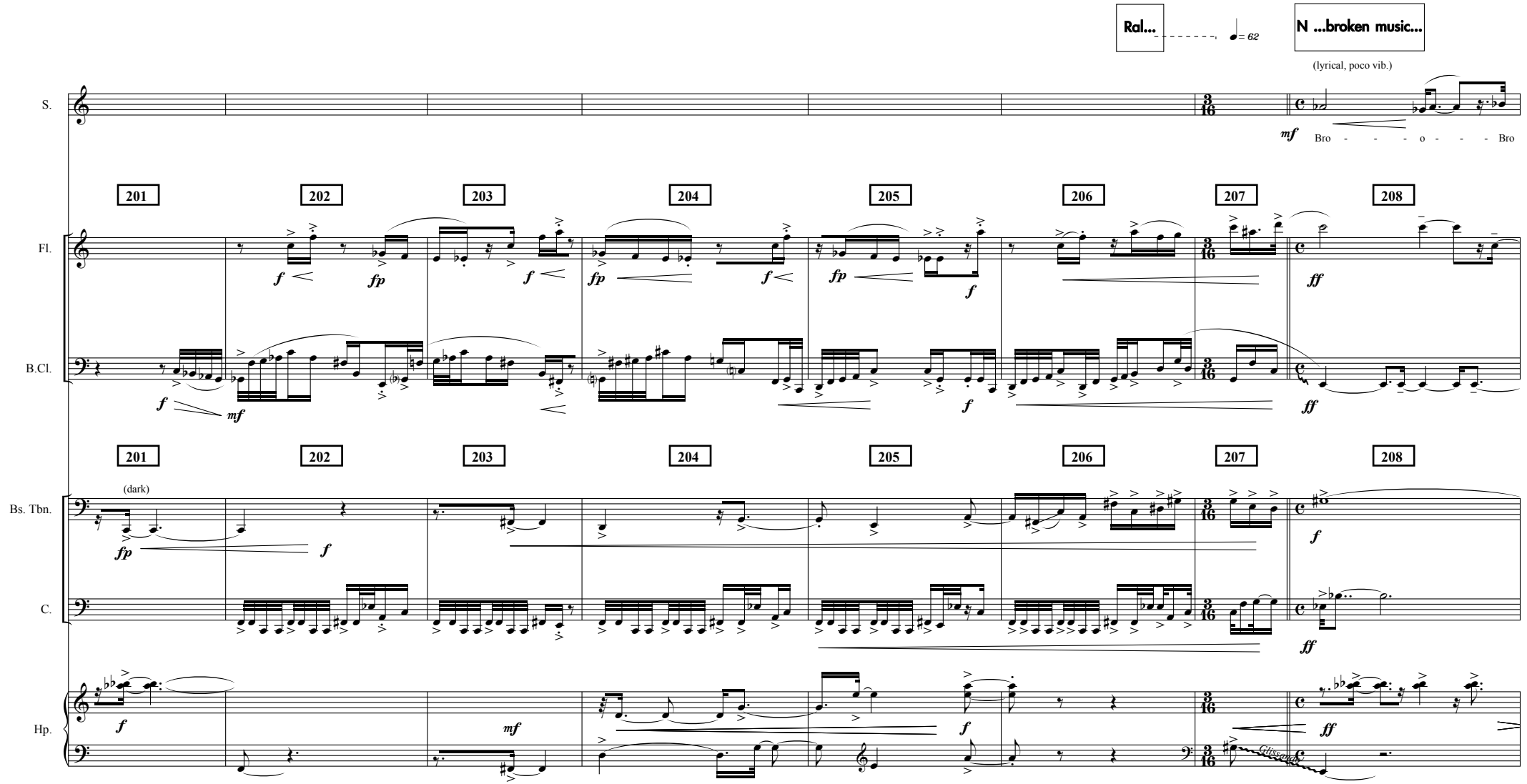
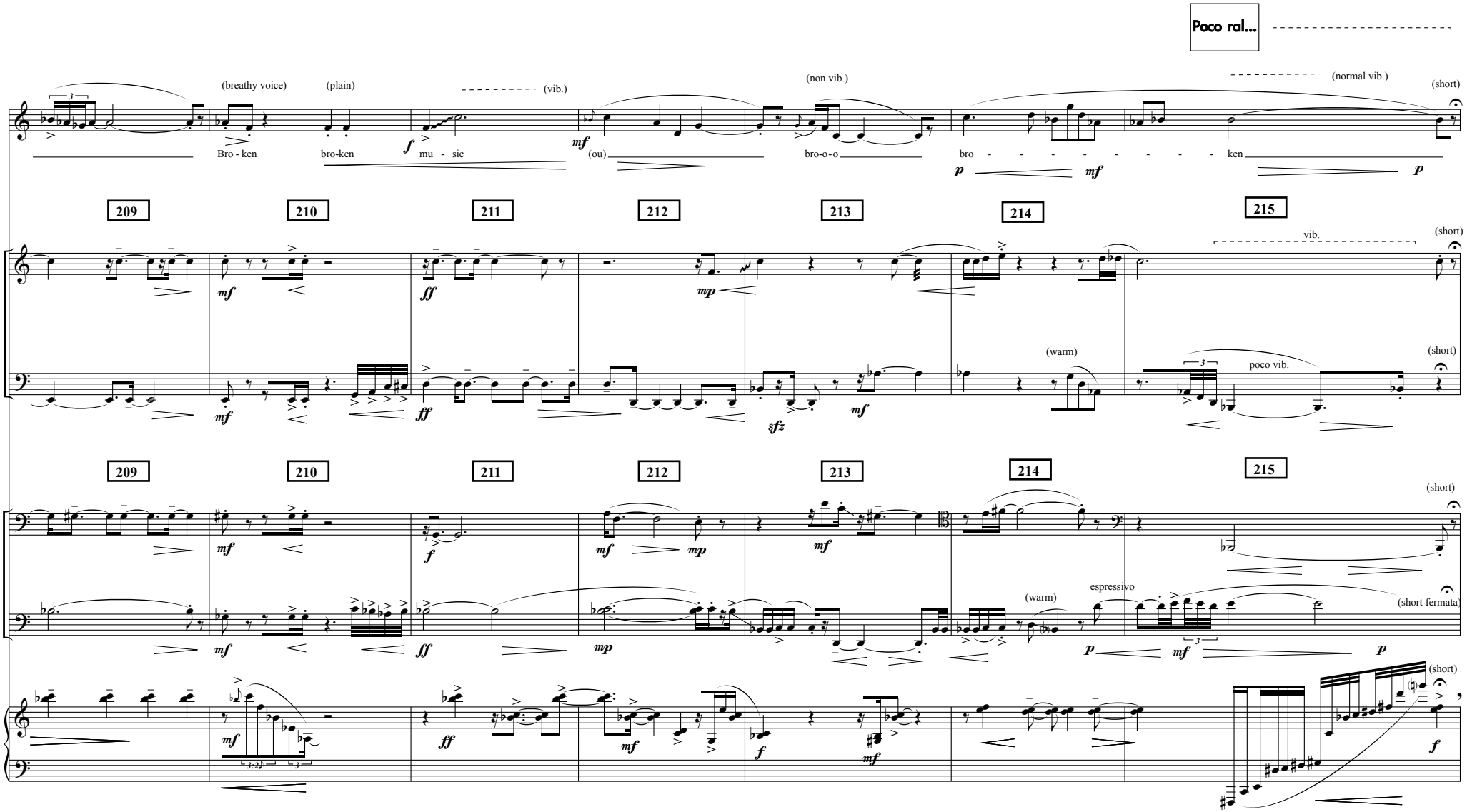
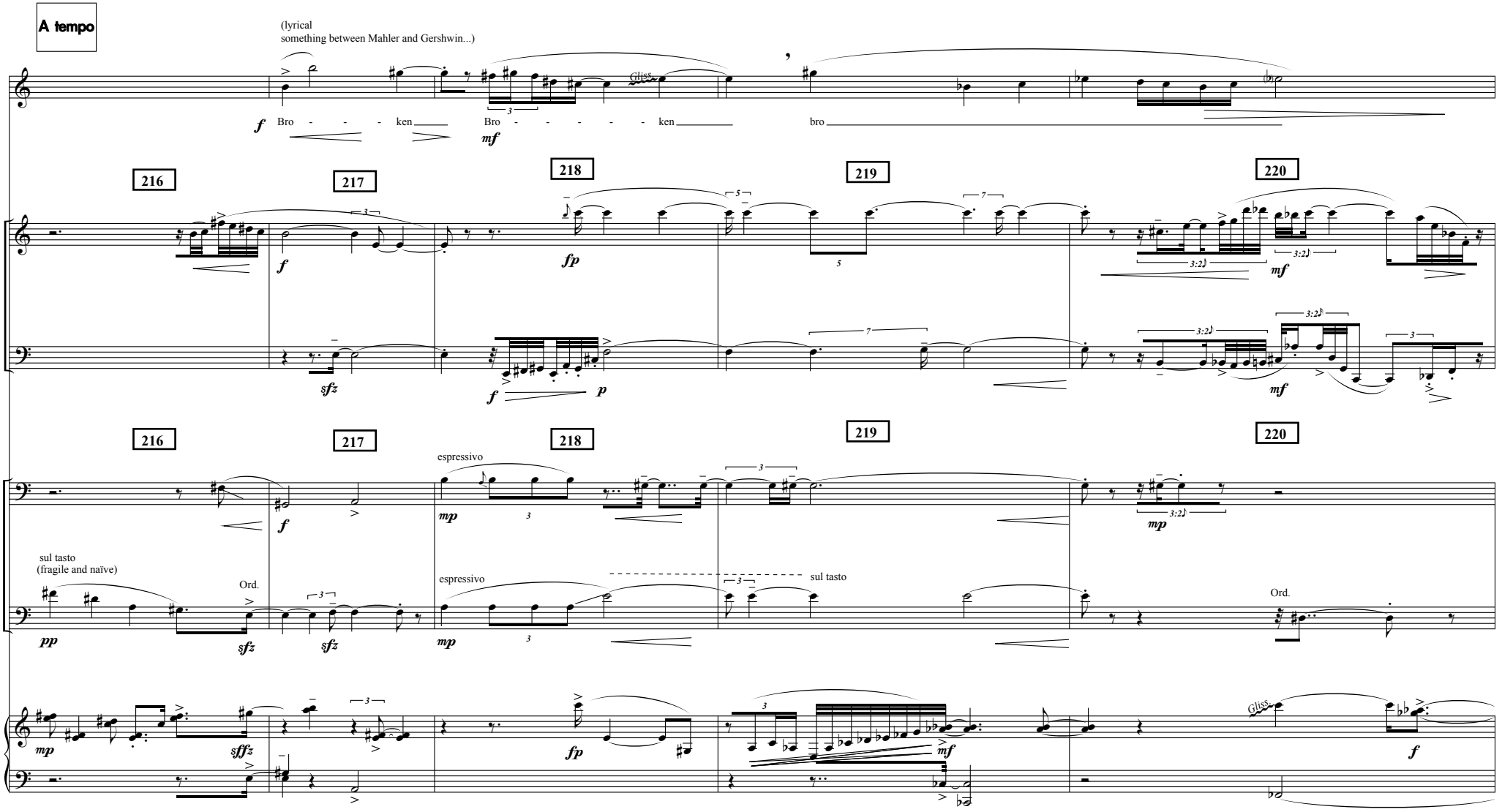

S.
sempre simile
Fl.
B.Cl.
Bs. Tbn.
C.
Hp.
173
174
175
176
177
178
179
180
181
182
183
184

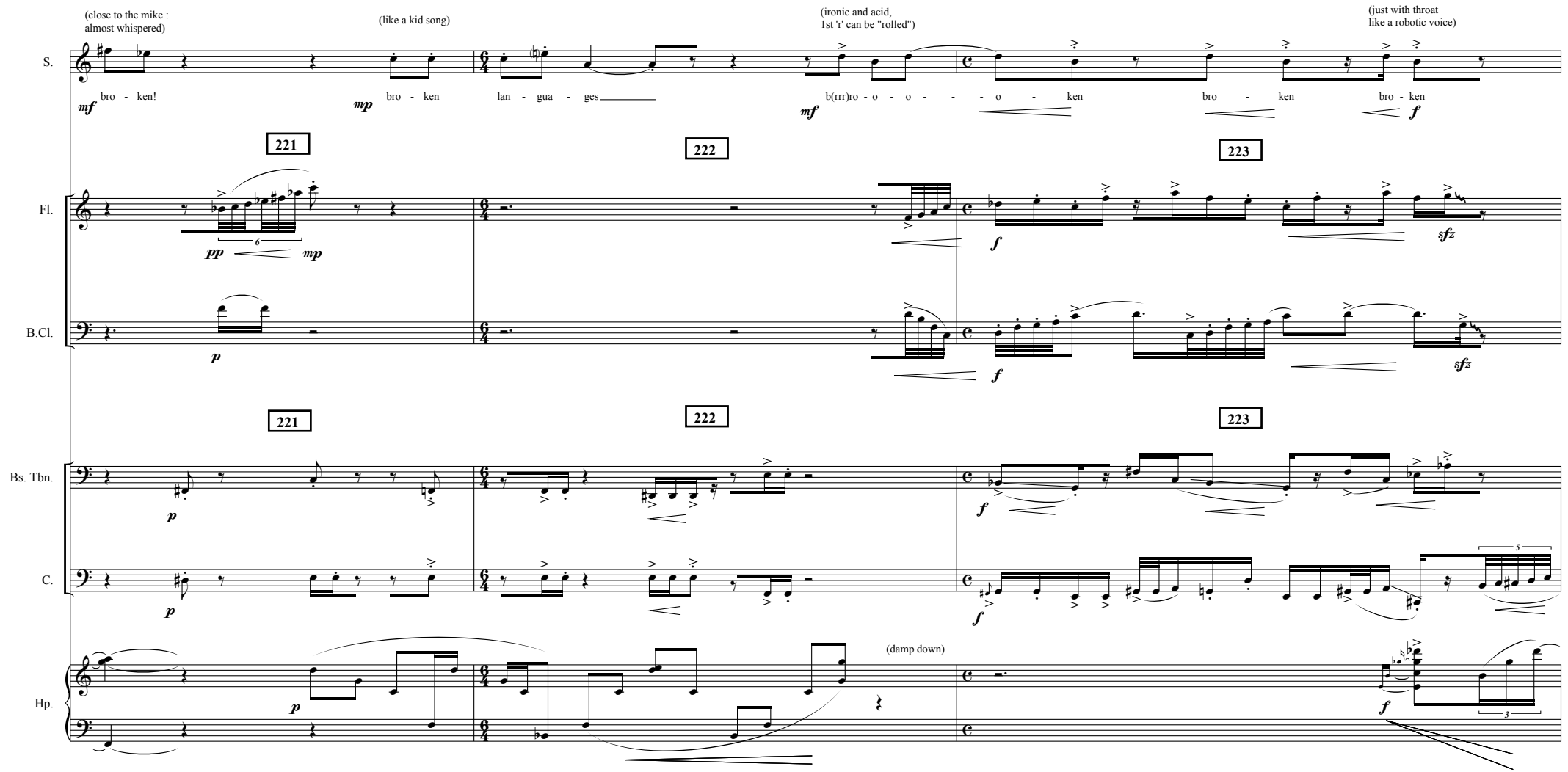

S.
Fl.
B.Cl.
Bs. Tbn.
C.
Hp.
185
186
187
188
189
190
191
192
NB: the Sfz should not be to loud, but rather very articulated
consider the slurs as the real "phrasés" of this fragment
very bright
sul tasto
ord.


(think it more as
Hi Hats and cymbals)
S.
p
tchi ka ti ta tsss ta sss ta ta tchi ka ti ka ti ka
kla!
tsssi ka ta ka ti ta ta ta ti ti ka ti ka ti ta ka
tu'ee ti tee
193
194
195
196
197
198
199
200
Fl.
B.Cl.
Bs. Tbn.
C.
Hp.
Pizz
Arco
as light and rythmic as possible

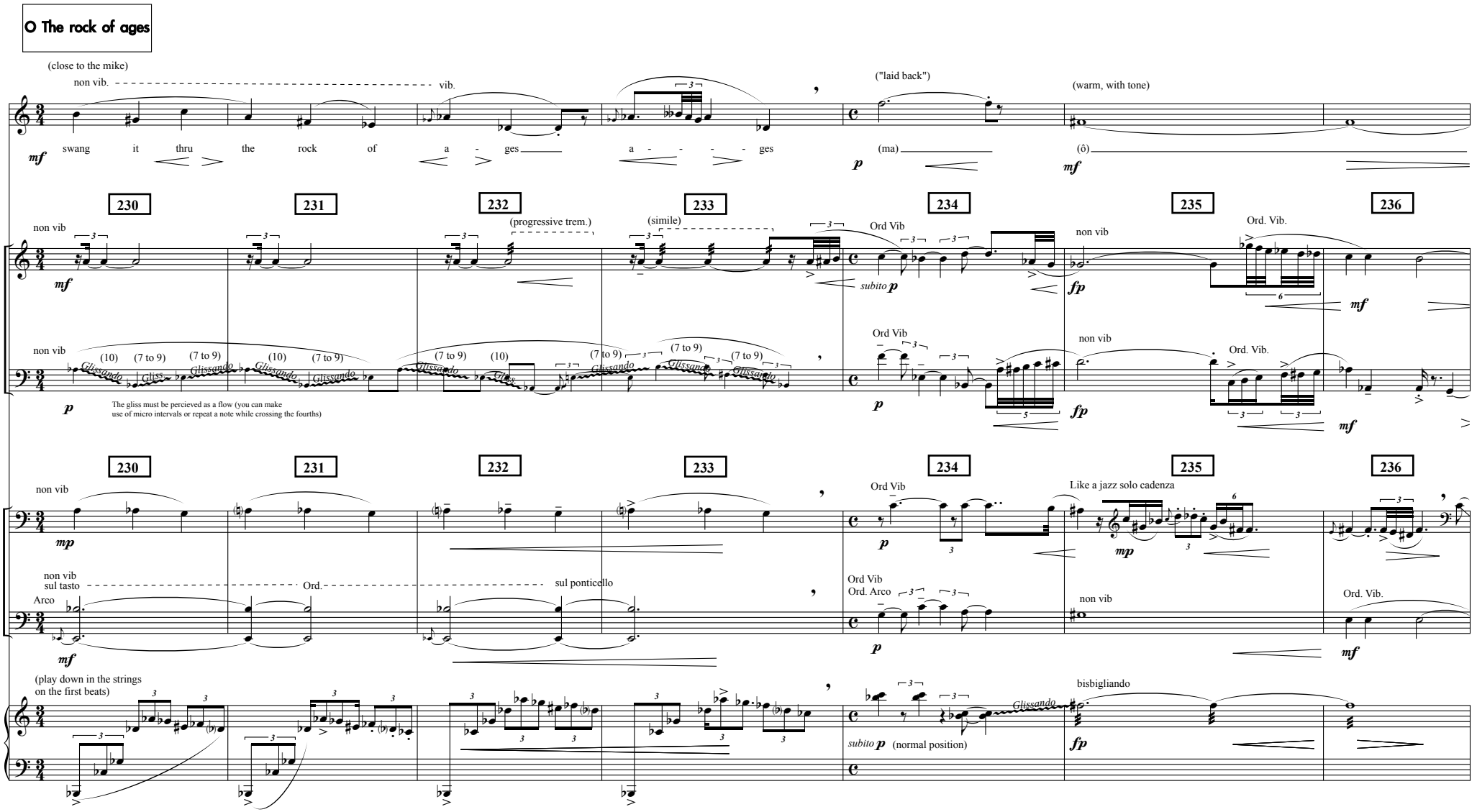

Ral...
= 62
N ...broken music...
(lyrical, poco vib.)
S.
mf
Bro - - - - o - - - Bro
201
202
203
204
205
206
207
208
Fl.
B.Cl.
(dark)
Bs. Tbn.
C.
Hp.

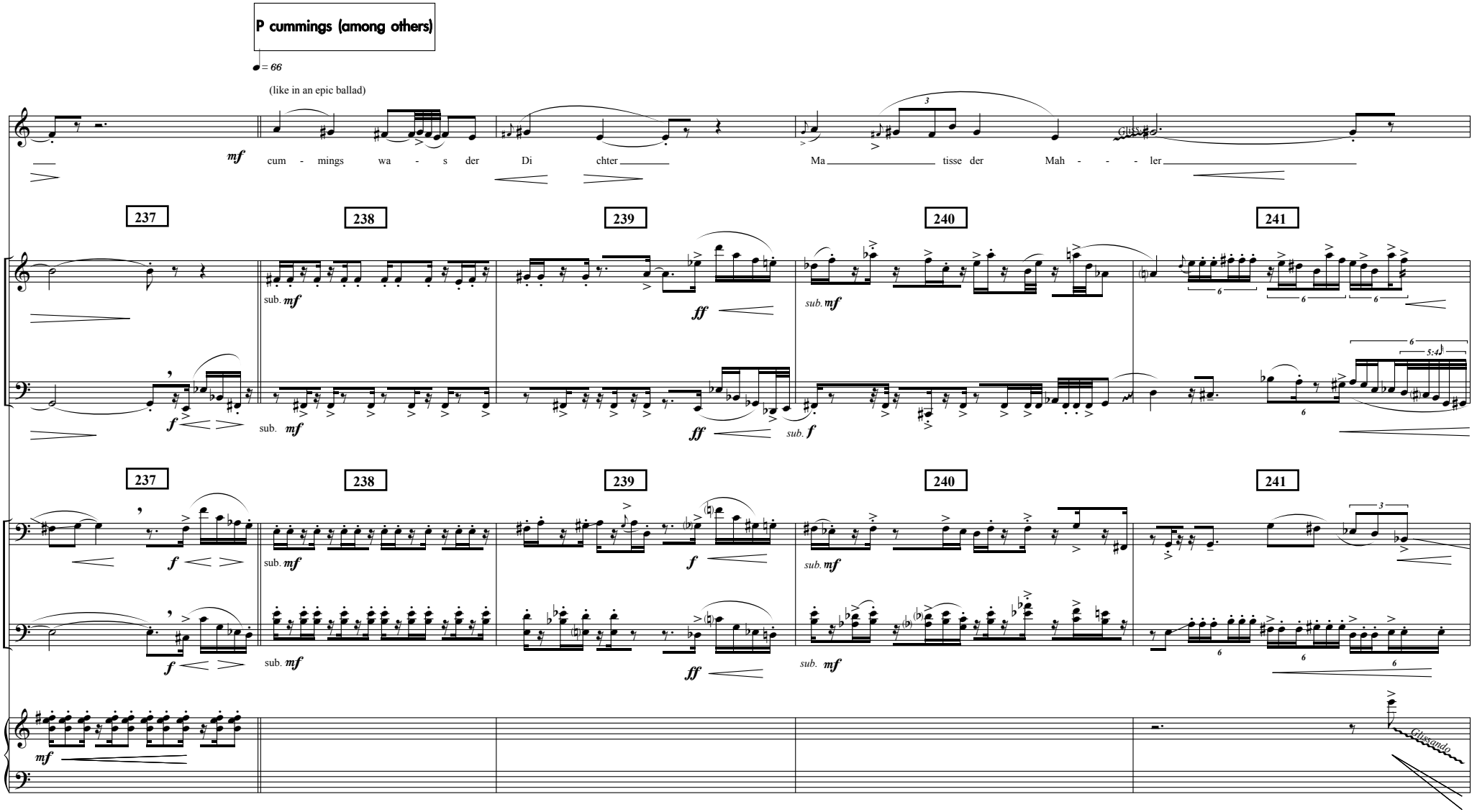

Poco ral...
S.
(breathy voice)
(plain)
(vib.)
(non vib.)
(normal vib.)
(short)
Bro - ken
bro-ken
mu - sic
(ou)
bro-o-o
bro - - - - - - - - - - ken
Fl.
B.Cl.
Bs. Tbn.
C.
Hp.
209
210
211
212
213
214
215
vib.
(warm)
poco vib.
espressivo
(short fermata)

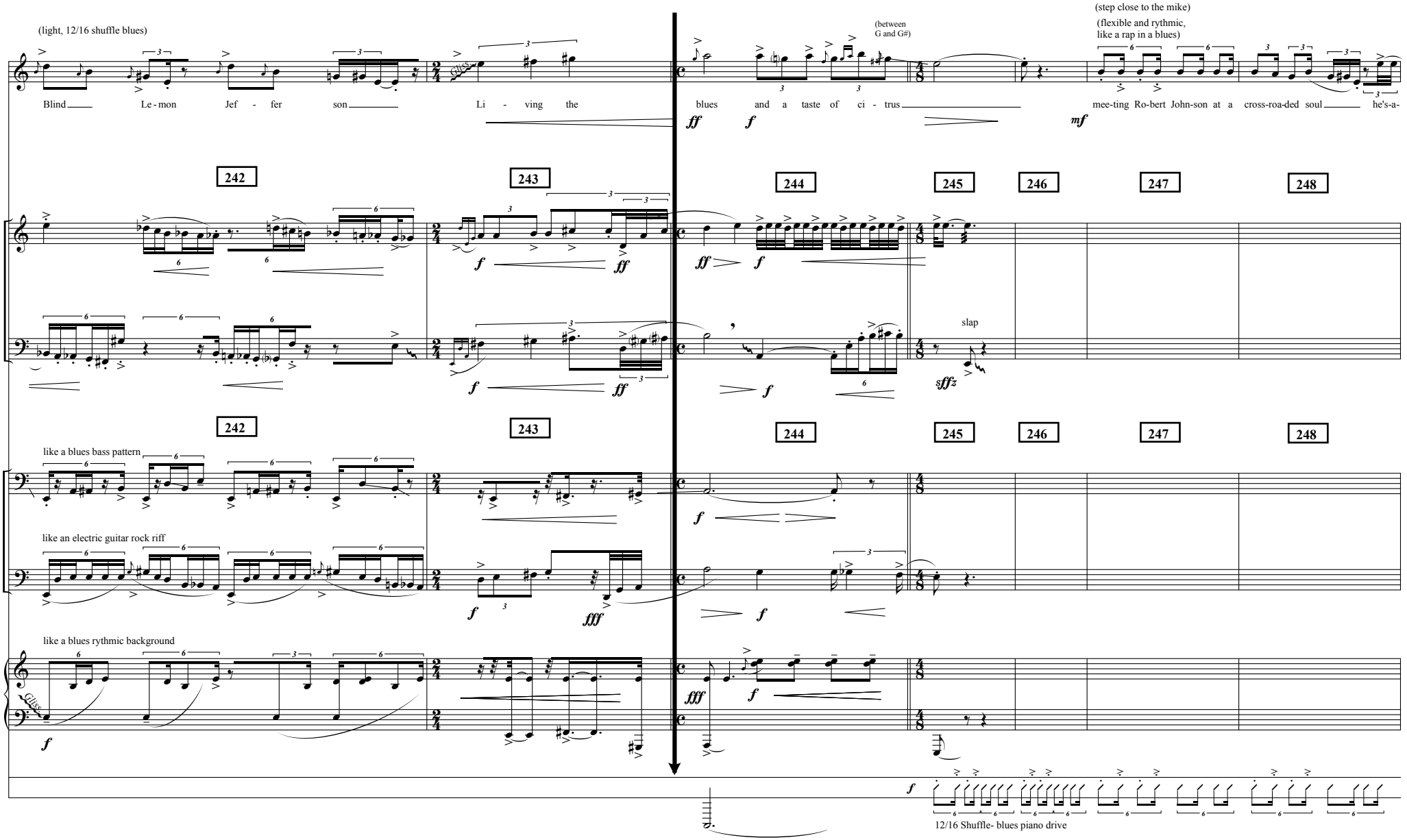

A tempo
(lyrical
something between Mahler and Gershwin...)
S.
Bro - - - - ken
Bro - - - - - - ken
bro
Gliss.
216
217
218
219
220
Fl.
B.Cl.
Bs. Tbn.
espressivo
C.
sul tasto
(fragile and naïve)
Ord.
sul tasto
Ord.
Hp.
Gliss.

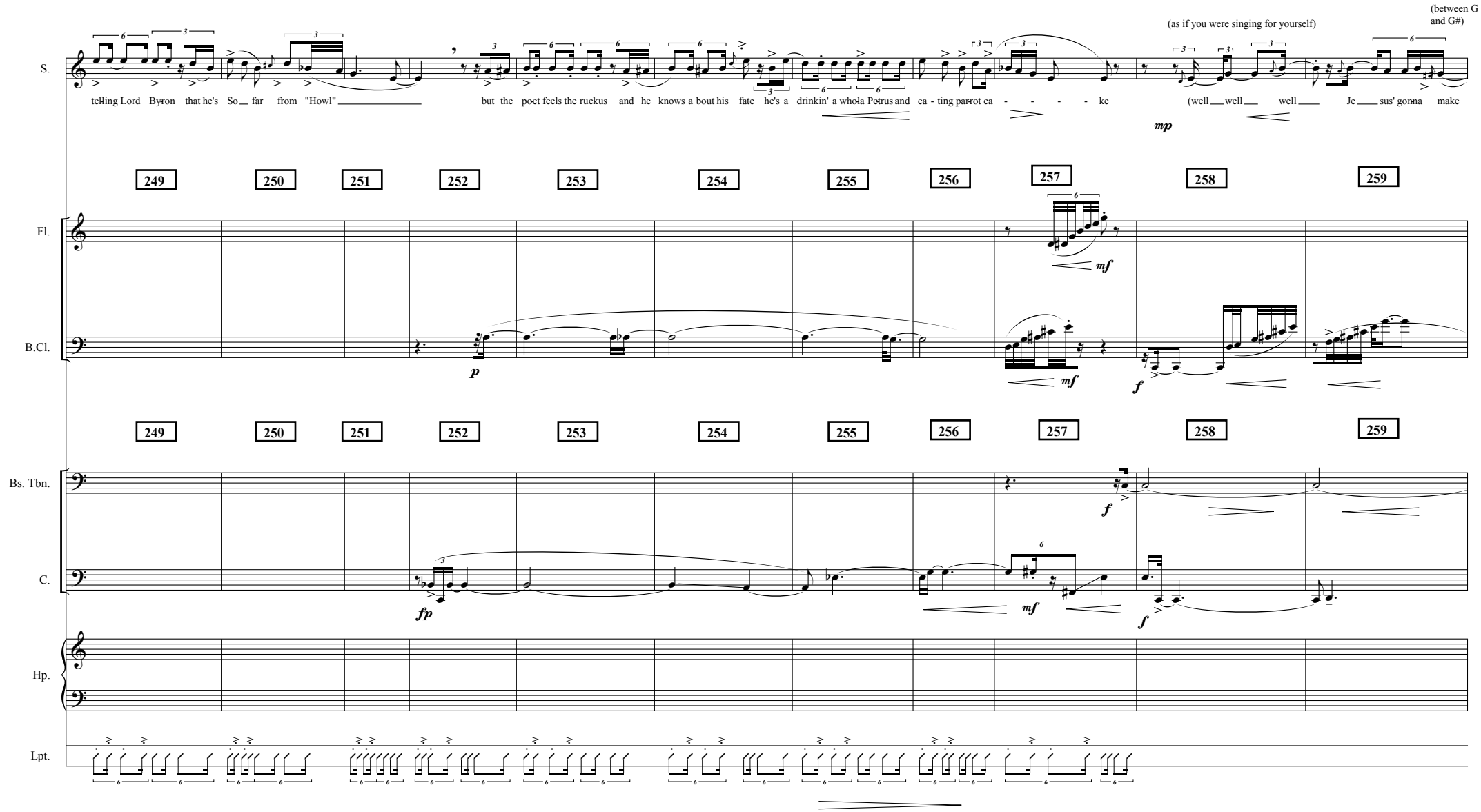

(close to the mike : almost whispered)
(like a kid song)
(ironic and acid, 1st 'r' can be "rolled")
(just with throat like a robotic voice)
S.
mf bro - ken!
mp bro - ken lan - gua - ges
mf b(rrr)ro - o - o - - - o - ken bro - ken bro - ken
f
221
222
223
Fl.
pp mp
f sfz
B.Cl.
p
f sfz
Bs. Tbn.
C.
Hp.
(damp down)

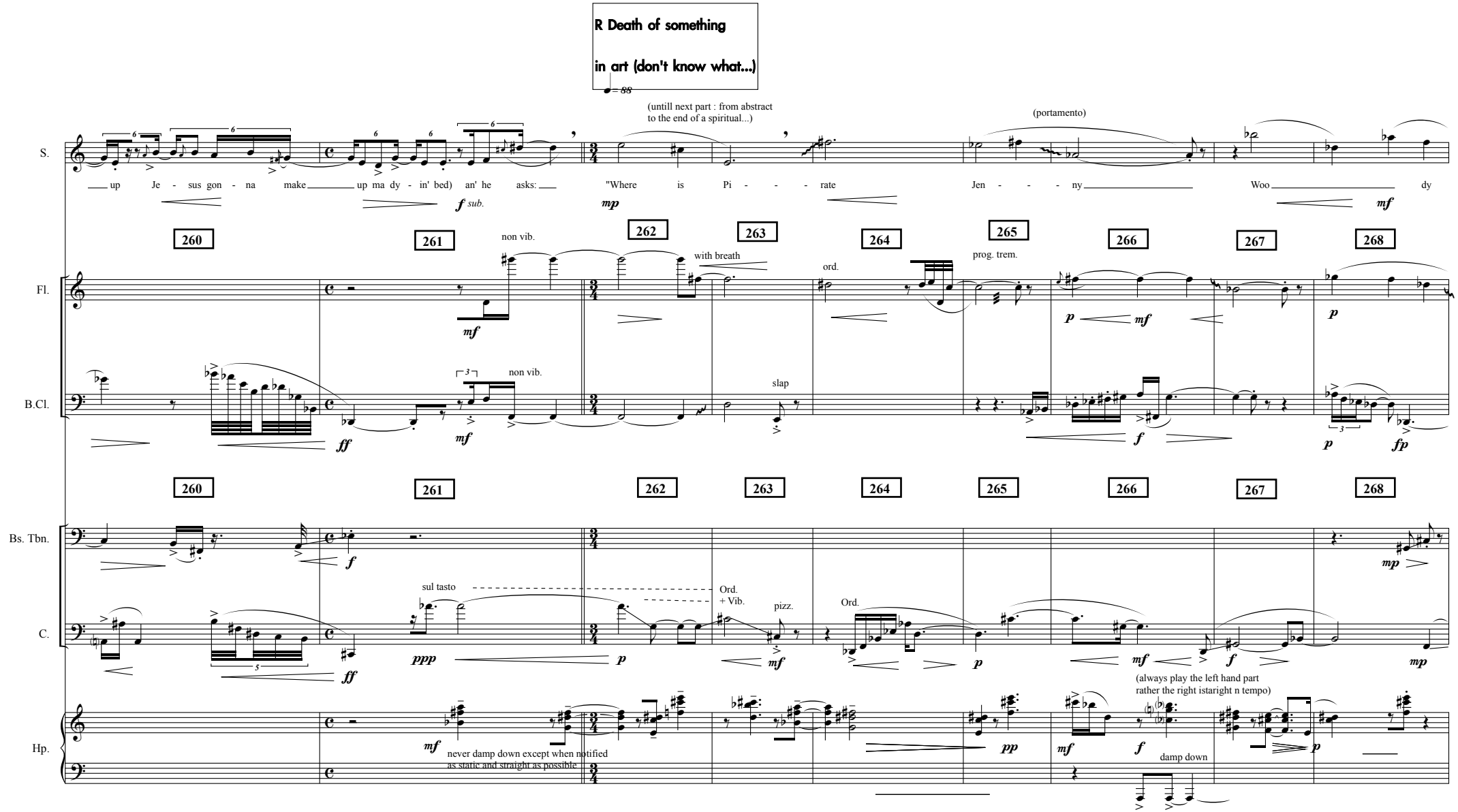
(to the mike)
(step back from the mike)
(with normal tone)
(bluesy)
(like the ending of a Billie Holiday tune)
S.
bro-ken lan-gua-ges bro-ken-mu-sic, bro-ken chords!
bro - ken bro - ken bro - ken chords!
bro - ken mu sic
bro - ken
Fl.
B.Cl.
Bs. Tbn.
C.
Hp.
224
225
226
227
228
229
just slap
(no sound)
Ord.
non vib
molto vib
ord.
progressive trem
Bartok Pizz
Pizz
damp down
subito p

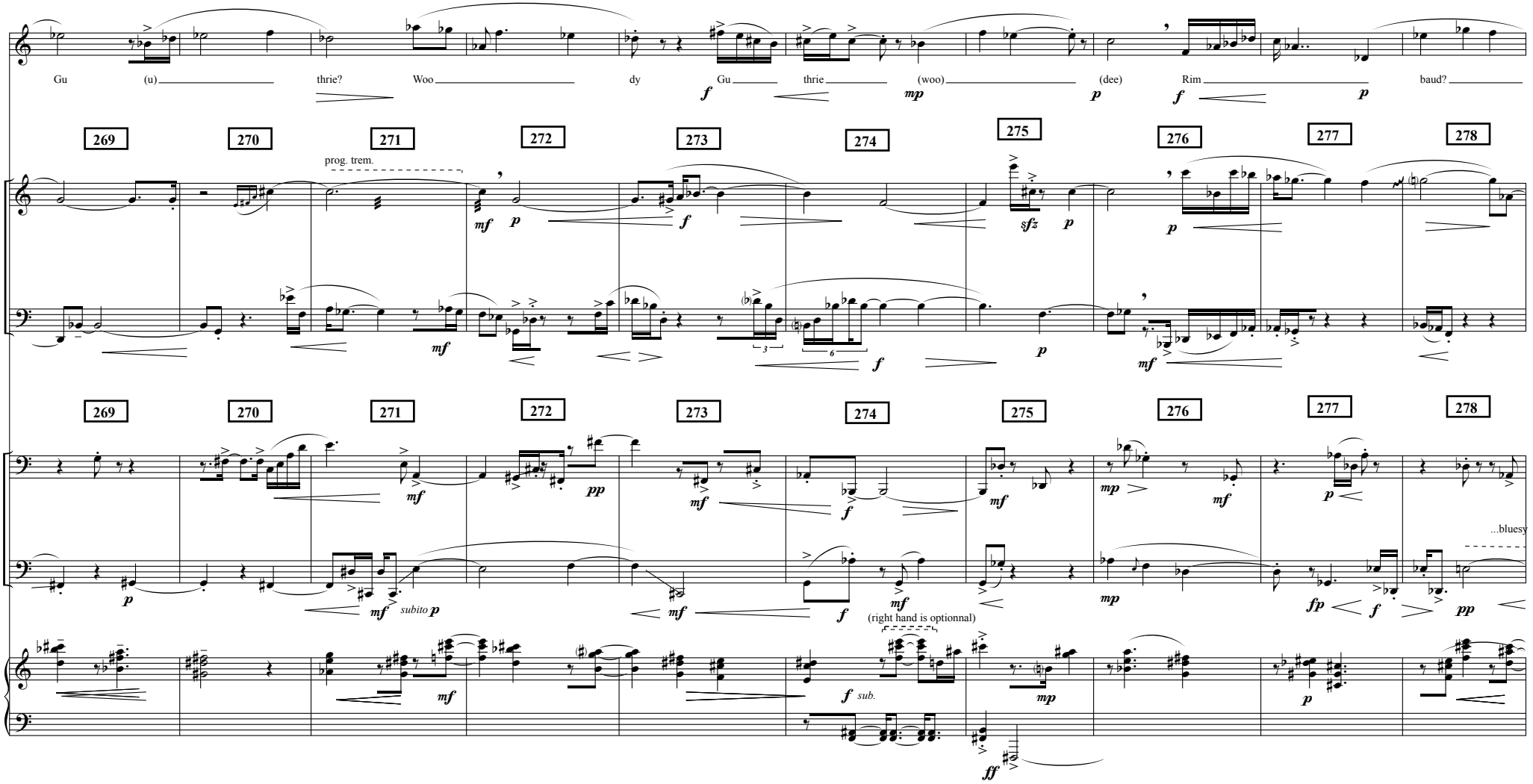

O The rock of ages
(close to the mike)
non vib.
vib.
("laid back")
(warm, with tone)
S.
mf
swang it thru the rock of a - ges
a - - - - ges
p
(ma)
(ô)
mf
230
231
232
233
234
235
236
(progressive trem.)
(simile)
Ord Vib
non vib
Ord. Vib.
Fl.
B.Cl.
(10) (7 to 9) (7 to 9) (10) (7 to 9) (7 to 9) (10)
Glissando
subito p
fp
mf
The gliss must be percieved as a flow (you can make
use of micro intervals or repeat a note while crossing the fourths)
Like a jazz solo cadenza
Bs. Tbn.
C.
mp
non vib
sul tasto
Ord.
sul ponticello
Arco
Ord Vib
Ord. Arco
(play down in the strings
on the first beats)
Hp.
bisbigliando
(normal position)

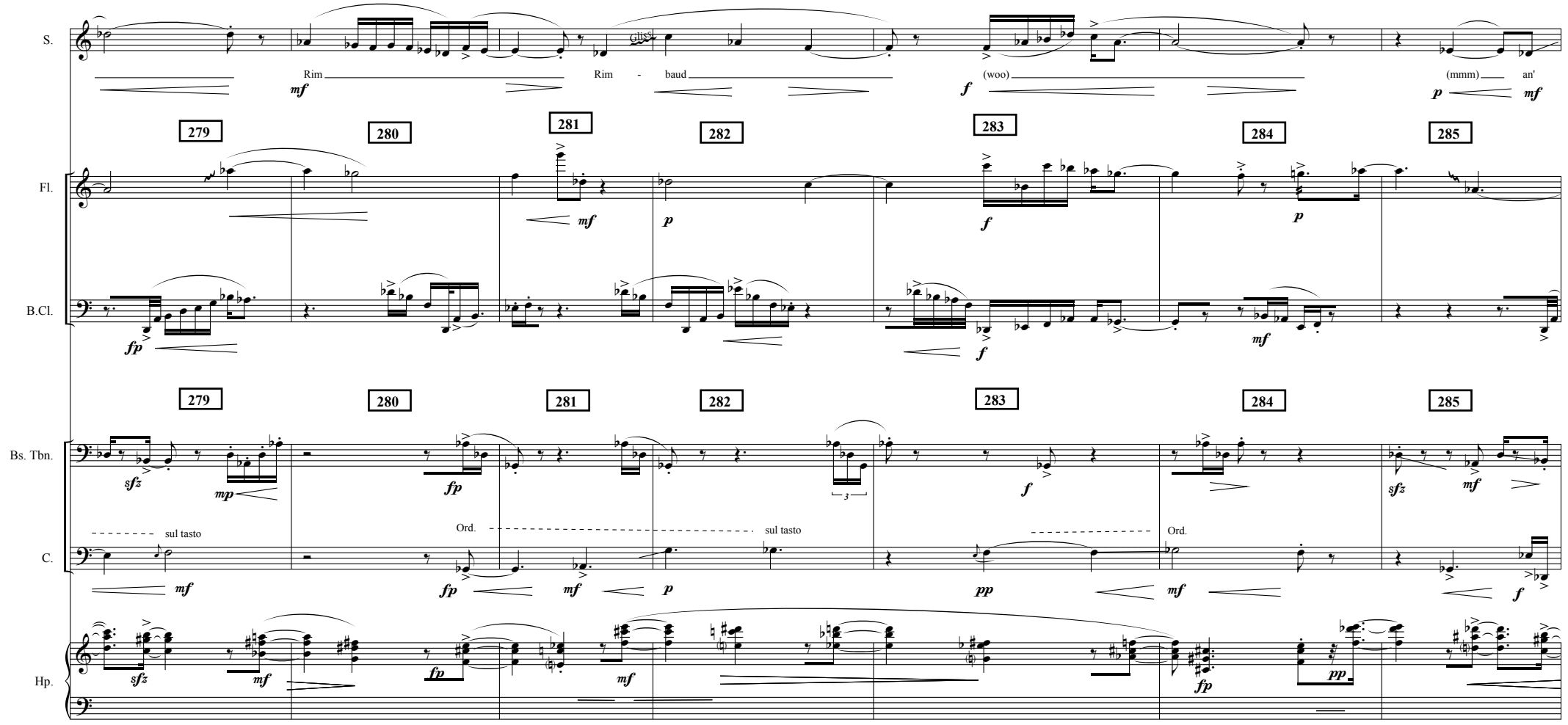

P cummings (among others)
♩= 66
(like in an epic ballad)
S.
mf
cum - mings wa - s der Di chter
Ma tisse der Mah - - - ler
Gliss.
237
238
239
240
241
Fl.
sub. mf
ff
sub. mf
B.Cl.
f
sub. mf
ff
sub. f
Bs. Tbn.
f
sub. mf
f
sub. mf
C.
f
sub. mf
ff
sub. mf
Hp.
mf
Glissando

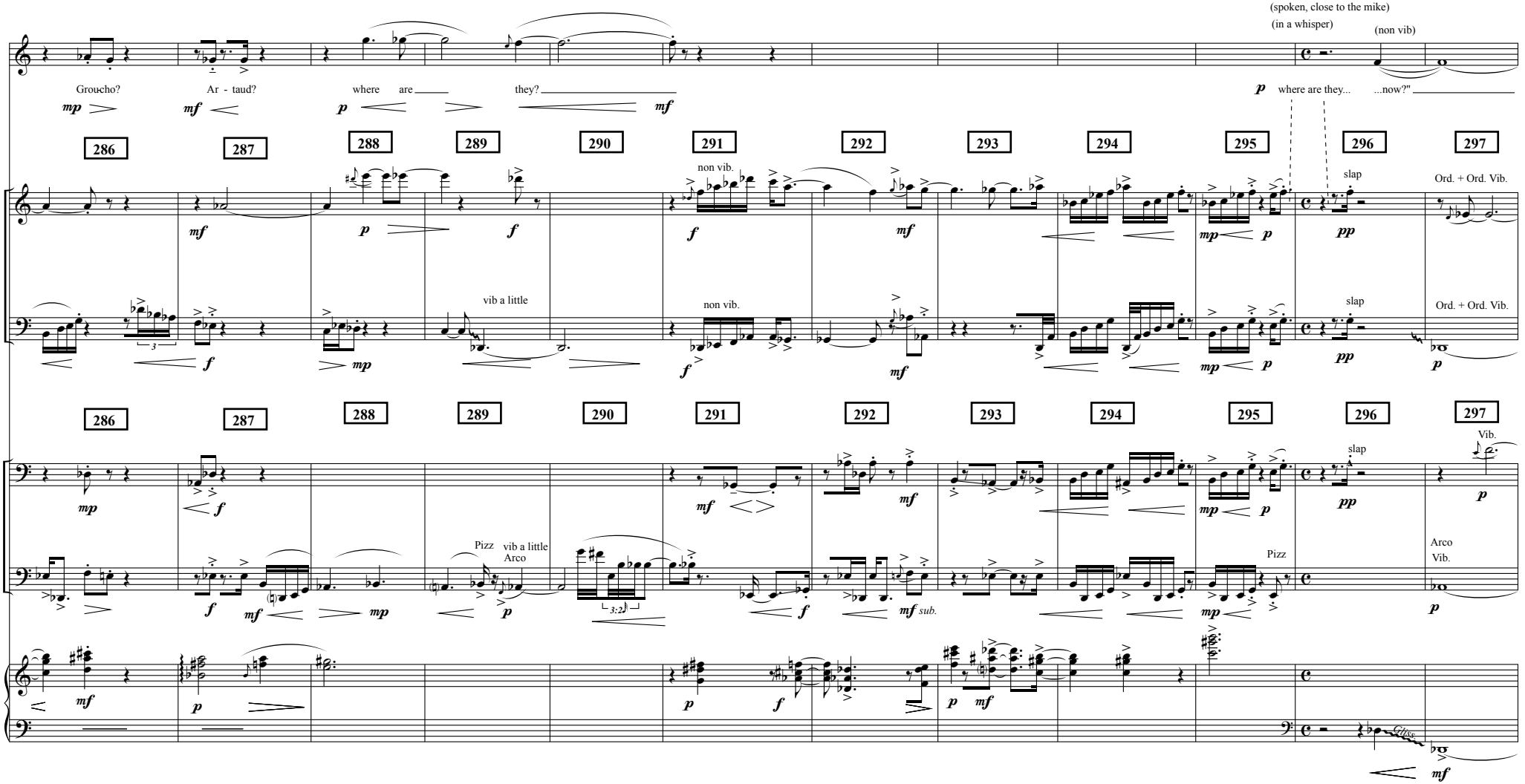

(light, 12/16 shuffle blues)
(between G and G#)
(step close to the mike)
(flexible and rythmic, like a rap in a blues)
S.
Blind Le-mon Jef-fer son Li-ving the blues and a taste of ci-trus mee-ting Ro-bert John-son at a cross-roa-ded soul he's-a-
242
243
244
245
246
247
248
Fl.
B.Cl.
slap
like a blues bass pattern
Bs. Tbn.
like an electric guitar rock riff
C.
like a blues rythmic background
Hp.
Lpt.
12/16 Shuffle- blues piano drive

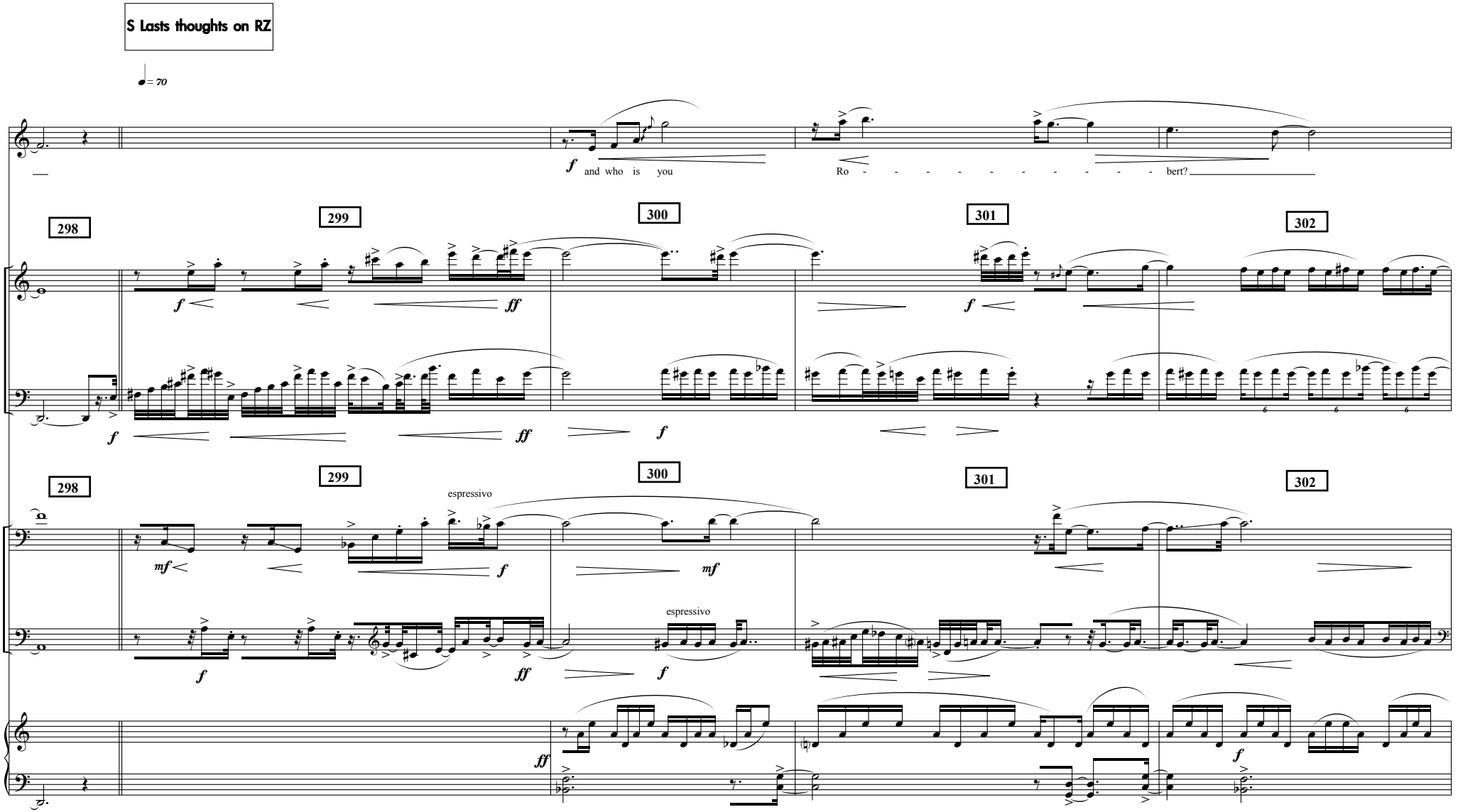

S.
telling Lord Byron that he's So far from "Howl"
but the poet feels the ruckus and he knows a bout his fate he's a drinkin' a whola Petrus and ea - ting parrot ca - - - - ke
(as if you were singing for yourself)
(between G and G#)
(well well well Je sus' gonna make
mp
249 250 251 252 253 254 255 256 257 258 259
Fl.
B.Cl.
mf
p
mf
f
Bs. Tbn.
C.
f
fp
mf
f
Hp.
Lpt.

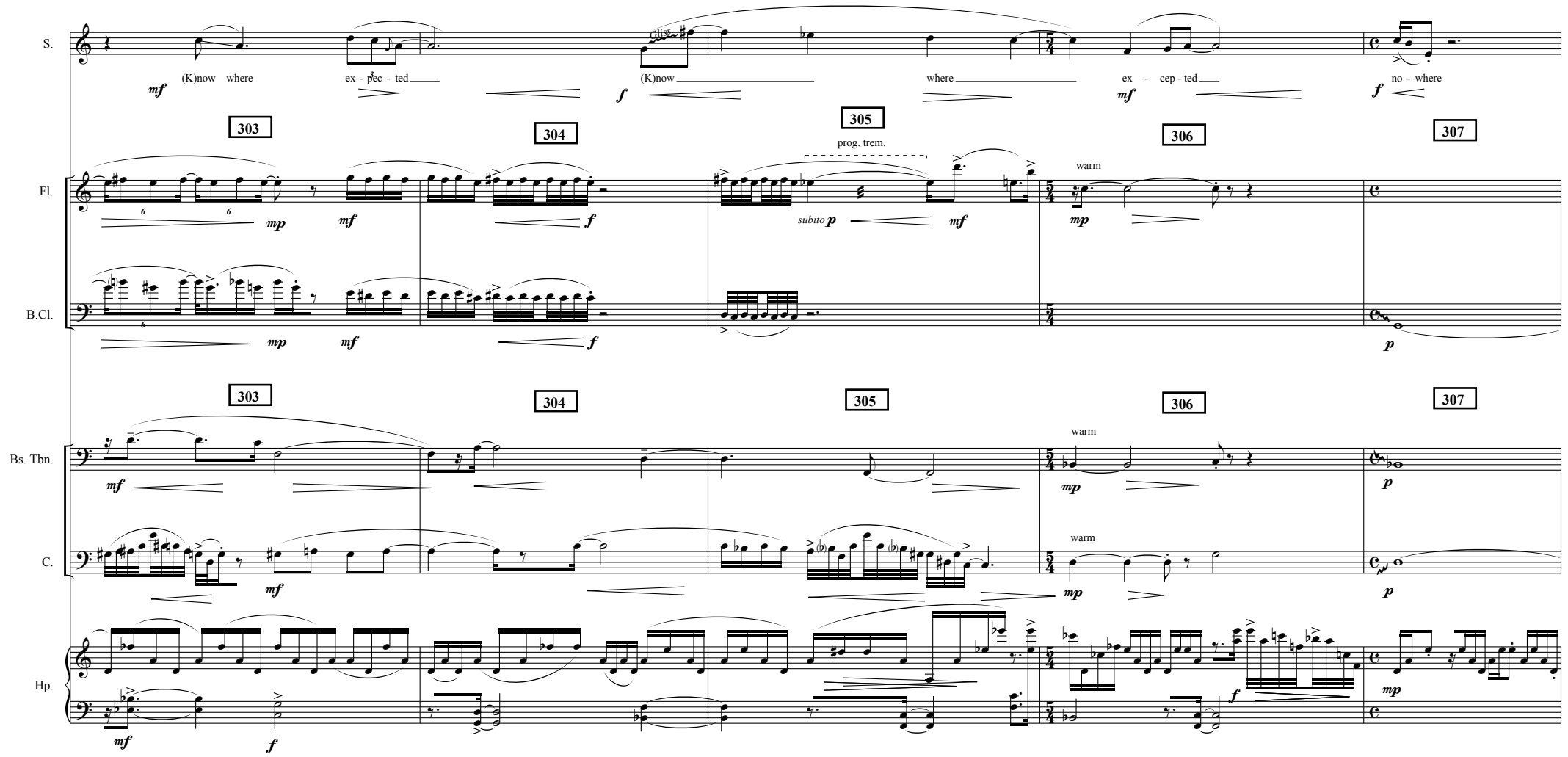

R Death of something
in art (don't know what...)
♩= 88
(untill next part : from abstract
to the end of a spiritual...)
(portamento)
S.
up Je - sus gon - na make up ma dy - in' bed) an' he asks: "Where is Pi - - - rate Jen - - - - ny Woo dy
f sub.
mp
mf
260
261
262
263
264
265
266
267
268
Fl.
non vib.
with breath
ord.
prog. trem.
mf
p
mf
p
B.Cl.
non vib.
slap
ff
mf
f
p
fp
Bs. Tbn.
f
mp
C.
sul tasto
Ord.
+ Vib.
pizz.
Ord.
ff
ppp
p
mf
p
mf
f
mp
Hp.
mf
never damp down except when notified
as static and straight as possible
pp
mf
f
damp down
p
(always play the left hand part
rather the right istaright n tempo)

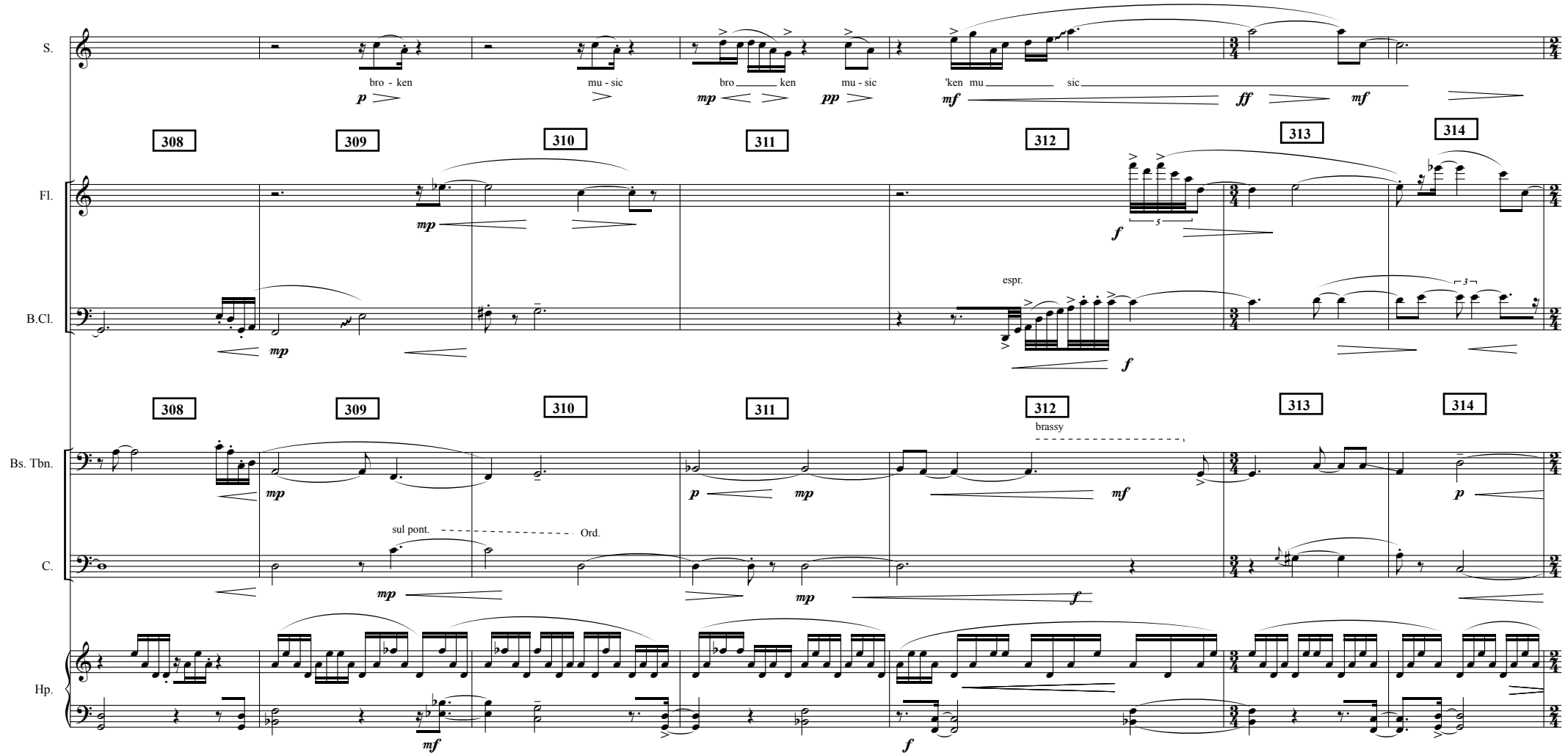

S.
Gu (u) thrie? Woo dy Gu thrie (woo) (dee) Rim baud?
Fl.
B.Cl.
Bs. Tbn.
C.
Hp.
269 270 271 272 273 274 275 276 277 278
prog. trem.
...bluesy
(right hand is optionnal)

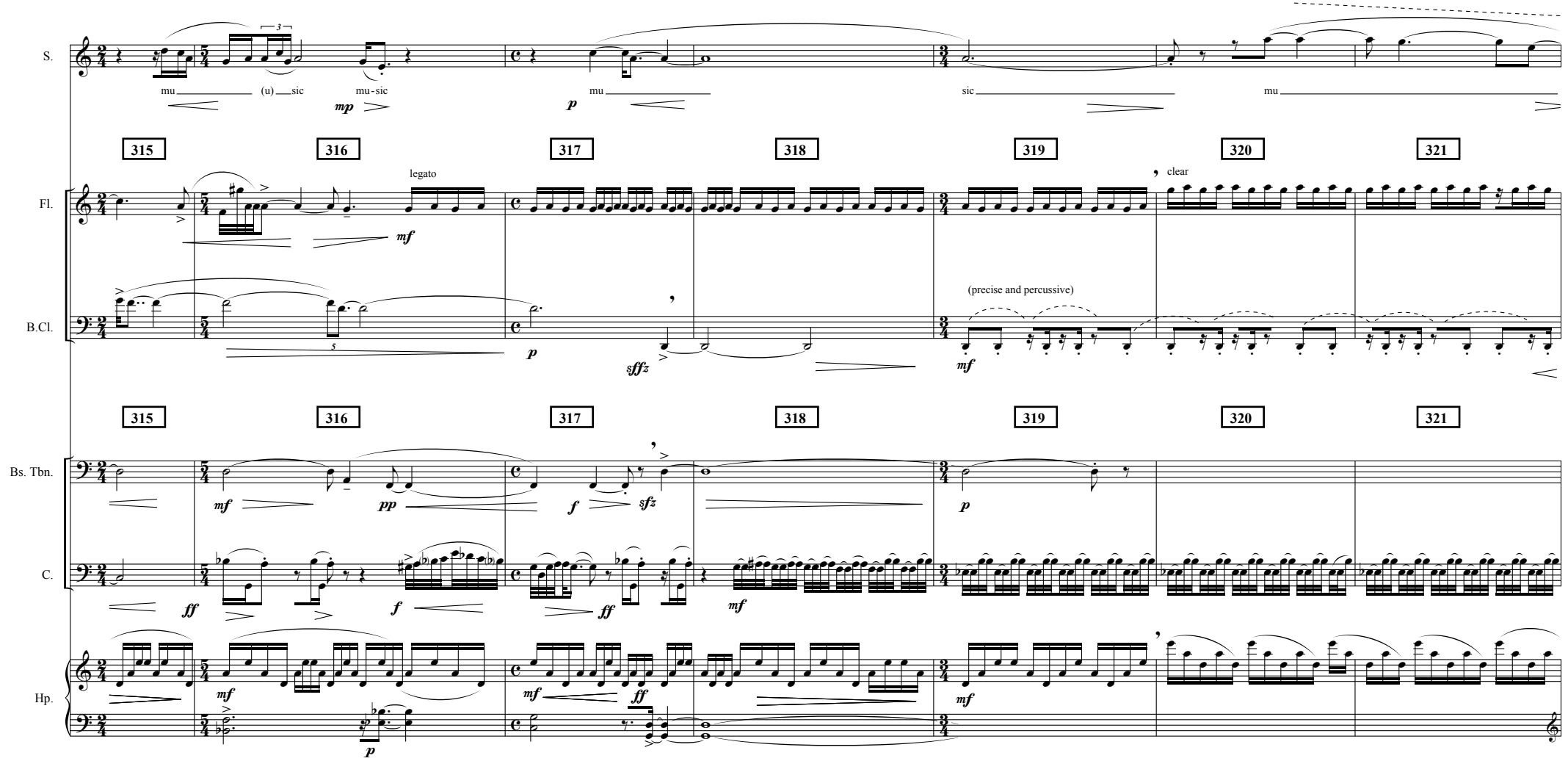

S.
Rim
mf
Rim - baud
gliss.
f
(woo)
(mmm)
an'
p
mf
279
280
281
282
283
284
285
Fl.
mf
p
f
p
B.Cl.
fp
f
mf
Bs. Tbn.
sfz
mp
fp
f
sfz
mf
C.
sul tasto
Ord.
sul tasto
Ord.
mf
fp
mf
p
pp
mf
f
Hp.
sfz
mf
fp
mf
fp
pp

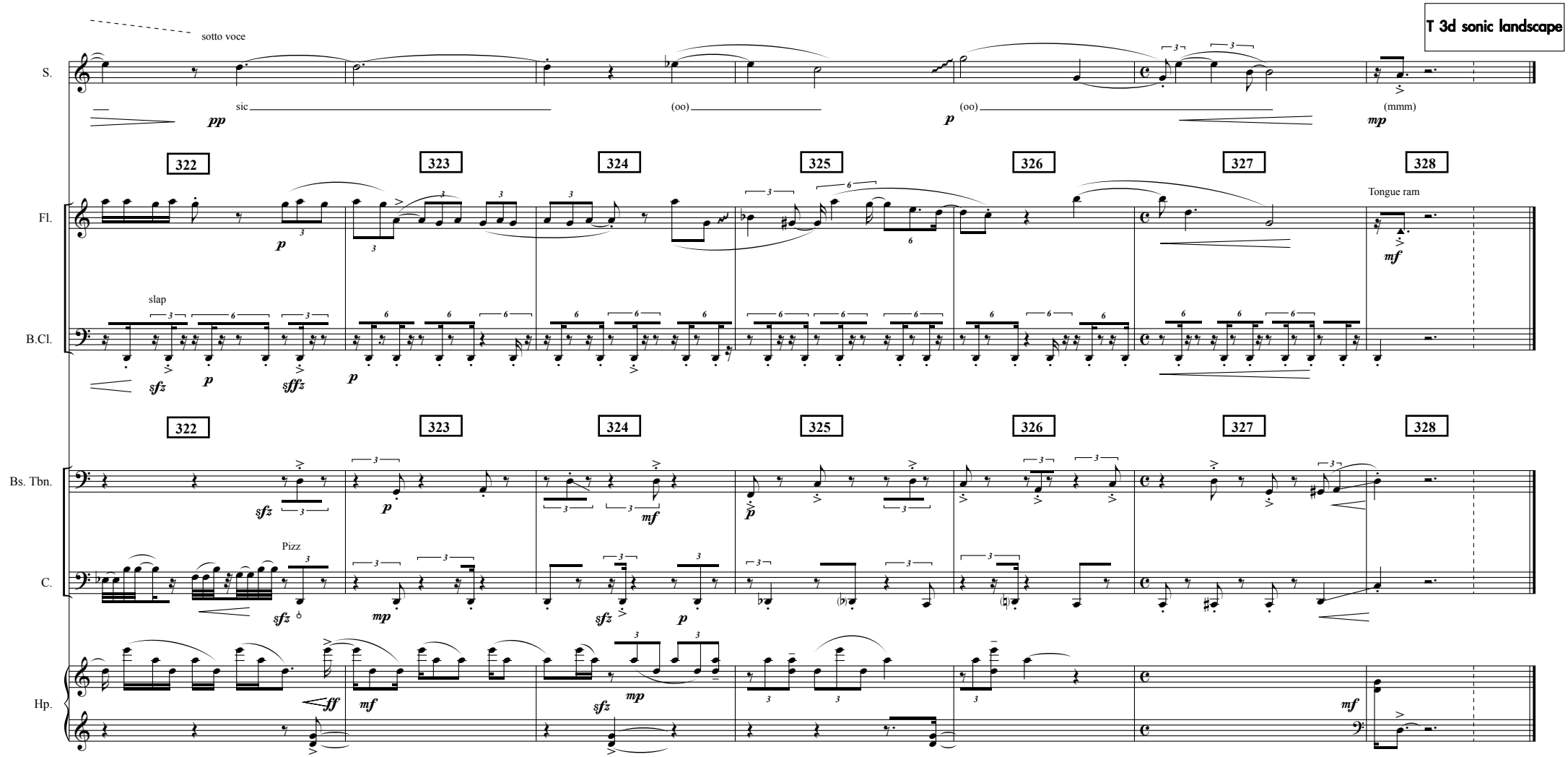

S.
Groucho?
Ar - taud?
where are they?
(spoken, close to the mike)
(in a whisper)
(non vib)
where are they...
...now?"
Fl.
B.Cl.
vib a little
non vib.
slap
Ord. + Ord. Vib.
Bs. Tbn.
C.
Pizz
Arco
Vib.
Hp.
Gliss.
286
287
288
289
290
291
292
293
294
295
296
297


S Lasts thoughts on RZ
♩= 70
S.
and who is you
Ro - - - - - - - - - - - bert?
298
299
300
301
302
Fl.
B.Cl.
Bs. Tbn.
espressivo
C.
Hp.


S.
(K)now where ex - pec - ted
Gliss.
(K)now where ex - cep - ted no - where
303
304
305
306
307
prog. trem.
warm
Fl.
B.Cl.
Bs. Tbn.
C.
Hp.


S.
bro - ken
mu - sic
bro ken
mu - sic
'ken mu sic
Fl.
B.Cl.
espr.
Bs. Tbn.
brassy
C.
sul pont.
Ord.
Hp.
308
309
310
311
312
313
314


S.
mu (u) sic
mu-sic
mp
p
mu
sic
mu
315
316
317
318
319
320
321
Fl.
legato
mf
clear
B.Cl.
(precise and percussive)
p
sfffz
mf
Bs. Tbn.
mf
pp
f
sfz
p
C.
ff
f
ff
mf
Hp.
mf
mf
ff
mf
p


T 3d sonic landscape
sotto voce
S.
sic
(oo)
(oo)
(mmm)
322
323
324
325
326
327
328
Fl.
Tongue ram
B.Cl.
slap
Bs. Tbn.
C.
Pizz
Hp.