

*for Bobby Kakouris and Andrew Herrington*

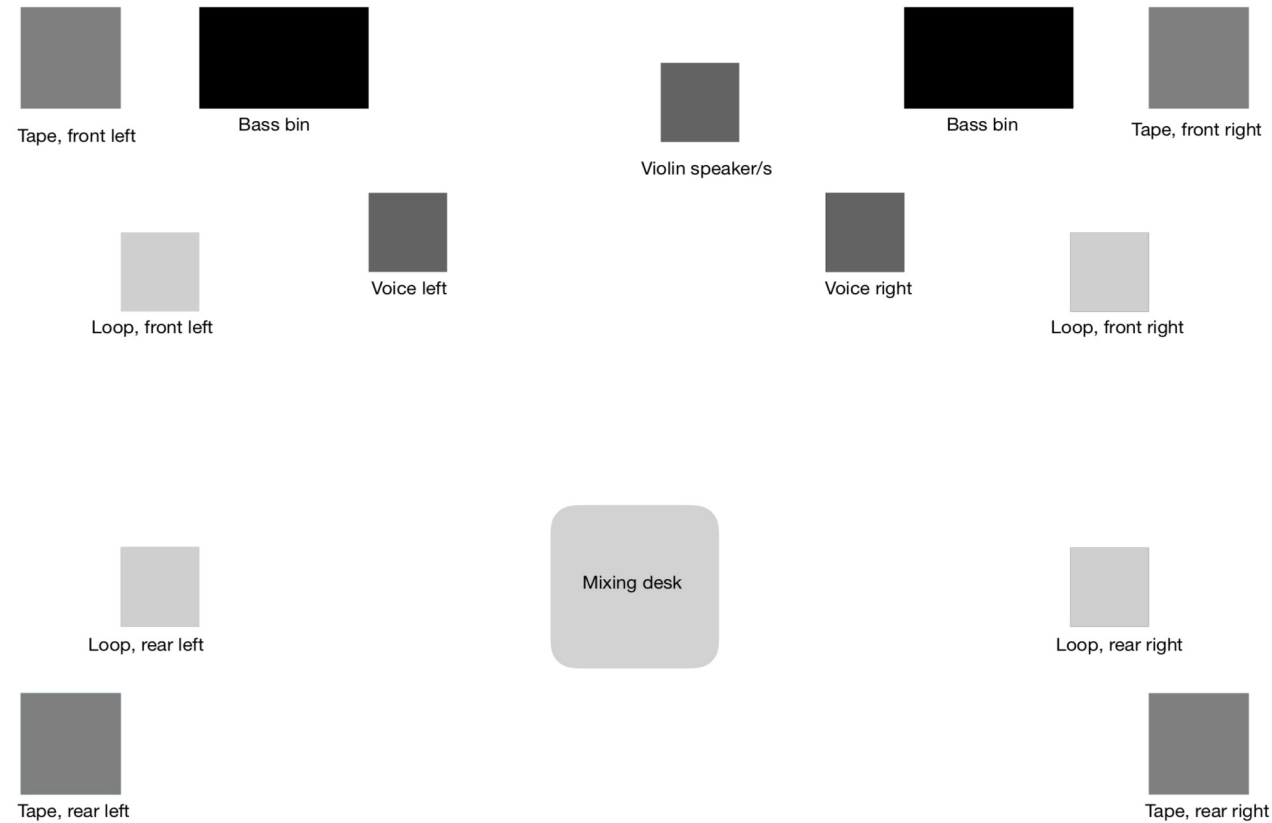
Harry Gorski-Brown

relentlessly callous, turning

for pop/folk singer, bass synth, violin, loops, tape and sound diffusion

*This piece is written for performance by Glasgow-based musicians Bobby Kakouris (pop/folk singer, bass synth), Andrew Herrington (sound diffusion, tape) and myself (violin, loops).*

The set-up of this piece should include separate speakers for the voice, violin, loops and tape parts. An example of a set-up is shown here. Sound from the tape and loops should be diffused across the room from the central mixing desk:



The violin has the option of having more than one speaker, however it is only used to amplify the live parts of playing, whilst anything looped is sent to the four surrounding speakers. These speakers, as well as the four surrounding tape speakers, should be leveled and diffused tastefully from the mixing desk. The bass bins should take most of the bass from all speakers, whilst also being the primary sound source of the bass synth. Bobby will be audible from the two front speakers, and again, this alongside the live violin should be mixed appropriately according to the room and levels of all parts/speakers.

**Bobby :**

The bass synth is run through Ableton using the Element 2 Synth plugin from Waves - preset available from composer and a MIDI keyboard such as an M-Audio Oxygen 25 is suggested.

Live snaps in the section between *dove* and *tail* should be kept away from the microphone, but should still be audible.

The voice should have a single microphone.

An auto-tuner may also be added to the voice if need be, for running through Ableton and then into the mixing desk. Reverb may also be added.

**Harry :**

The violin should have two separate mics that lead to the mixing desk; one for going into the loop station and one for the live speaker.

The loop station used should be a BOSS RC-300. The loop length settings should be programmed to free and the tempo should not be set before beginning. The expression pedal should be set to volume control for all loops, and should range from 0-100.

Reverb may also be added if live is being sent through Ableton before reaching the mixing desk.

**Andrew :**

The mixing desk must level and control all separate factors of the performance, meaning maintaining a balanced level of sound over a broad output as there will be the voice, bass synth, live violin, loops and tape parts to consider across a spectrum of separated speakers.

The tape part should be triggered through Ableton, alongside any controlling of reverb/auto-tune and the bass synth.

In the score, the tape part triggers are indicated: there are three separate triggers. The chords outlined in the score are only guides of the basic harmony used in each portion of the tape part.

**Ableton :**

If Ableton is used for playing tape, bass synth and both voice and violin with plugins for reverb and/or auto-tune, it will require configuration to 6 channel output; 2 for tape, 2 for bass synth, 1 for voice and 1 for live violin.

*A click from a metronome may be used and split into separate headphones for Bobby and Harry to keep time together. However it is inevitable and a considered factor of the piece that time will be lost/clipped at moments and due to the nature of looping, and there will be slight differences/misaligning of musical material.*

Duration circa. 15 minutes

# relentlessly callous, turning

♩ = 40

Harry Gorski-Brown

## SECTION 1 - staple

Voice

Synth Bass

Violin

LOOP 1 START  
No vibrato  
sul tasto

*ppp*  
*timid, but growing less so over time*

Loop 1

Loop 2

Loop 3

♩ = 40

Tape Trigger

6

Voice *timid, but growing less so over time*  
 Re - lent - less - ly call - ous, turn -

S. Bass

Vln. *pp* LOOP RENEWS Add subtle vibrato Sustain harmonics →

L1

L2

L3

TT.

11

Voice

ing on a bro - ken sta - ple. Re - lent - less - ly call - ous, turn -

S. Bass

Vln.

*ppp* *pp* increase vib. gradually no vib. increase vib. gradually *p*

LOOP AUTOMATICALLY BEGINS

L1

L2

L3

TT.

16

Voice

ing on a bro - ken dove. Re - lent - less - ly call - ous, turn - ing on a bro -

S. Bass

Vln.

L1 R.END

nat. *with conviction and beauty*

L3 REC - VOLUME LEVEL ZERO (EXPRESSION PEDAL DOWN)

*ppp* *mp* *sfz* *p* *mp* *p*

L1

L2

L3

TT.

21

Voice

- ken tail. Re - lent - less - ly turn - ing on a bro - - ken

S. Bass

Vln.

L3 R.END

L1 REC

*mf*

L1

L2

L3

(L3 VOLUME ZERO UNTIL SECTION 3 (EXPRESSION PEDAL ASSIGN))

TT.

Trigger tape 1



26 *with conviction, and beauty*

Voice  
sta - a - a - ple. Re - lent - less - ly turn - ing\_ on a\_ bro - ken

S. Bass

Vln.  
*p mp mf f ff*  
L1 R.END L3 REC L3 R.END L1 REC

L1

L2

L3

TT.

31

Voice

dove. Re - lent - - less - - - - - ly turn - ing

S. Bass

Vln.

sustain - let G ring and cut

L1

L2

L3

TT.

L1 R.END

3

6

6

6

6

6

3

5

move to sul pont

sul pont.

34

rit. . . . .

Voice

on a bro - ken tail.

S. Bass

gradually become scratch

nat.

ff

f

mf

ALL LOOPS OFF

V

LHpizz. & arco

arco

f

L1

L2

L3

TT.

rit. . . . .

37 Rubato (with pause in bar 41 allowing for tape to finish)

Voice

Re -

S. Bass

Vln.

vibrato  
*fp*

*lagging*  
pizz.  
*f*

let G ring  
 $\phi$   
arco  
*mf*

pizz.  
*f*

arco  
*mp*

L1

L2

L3

Rubato (with pause in bar 41 allowing for tape to finish)

TT.

SECTION 2 - dove

42 **A tempo** *pulling, verging on straining*

Voice

S. Bass

Vln.

L1

L2

L3

TT.

L2 REC  
explore sul tasto and sul pont, approximation of rhythms and timing is appropriate

*mp*  
*light moving*

3

3

lent

43

Voice

less - - - - - ly

S. Bass

Vln.

L1

L2

L3

TT.

Detailed description of the musical score: The score is for measures 43 and 44. The key signature has one sharp (F#). The time signature is 4/4. The Voice part (treble clef) has a half note in measure 43 with the lyrics 'less' and a long note in measure 44 with the lyrics 'ly'. The S. Bass part (bass clef) has a whole rest in measure 43 and a half rest in measure 44. The Vln. part (treble clef) has a triplet of eighth notes in measure 43 and a triplet of eighth notes in measure 44. The L1, L2, and L3 parts (treble clef) have whole rests in both measures. The TT. part (grand staff) has whole rests in both measures.

44

Voice

S. Bass

Vln.

L1

L2

L3

TT.

call - - - - - ous\_

3

3

3

45

Voice

turn - - - - -

S. Bass

Vln.

L1

L2

L3

TT.

Detailed description of the musical score: The score is for measures 45, 46, and 47. The key signature has one sharp (F#). The Voice part starts with a quarter note on G4 (F#5 line) in measure 45, followed by a dotted quarter note on G4 in measure 46, and a dotted quarter note on G4 in measure 47. The word 'turn' is written below the dotted quarter note in measure 46, followed by a horizontal dotted line. The S. Bass part has a whole rest in measure 46. The Vln. part has a whole rest in measure 45, followed by three triplet patterns in measures 46 and 47. Each triplet consists of eighth notes. The first triplet in measure 46 starts on G4 (F#5 line). The second triplet in measure 46 starts on A4 (F#6 line). The third triplet in measure 47 starts on G4 (F#5 line). The L1, L2, L3, and TT. parts have whole rests in measures 46 and 47.



46

Voice

ing on

The voice staff shows a melodic line starting with a dotted quarter note on a middle line, followed by a whole rest, a quarter rest, and a quarter note on a lower line. The lyrics "ing" and "on" are positioned below the notes.

S. Bass

The S. Bass staff contains a whole rest, indicating the instrument is silent for this measure.

Vln.

The Vln. staff features a continuous eighth-note triplet pattern. Each triplet is marked with a bracket and the number '3'. The notes are G4, A4, and B4, with a sharp sign on the G. The pattern repeats across the measure with some slurs and ties.

L1

The L1 staff contains a whole rest, indicating the instrument is silent for this measure.

L2

The L2 staff contains a whole rest, indicating the instrument is silent for this measure.

L3

The L3 staff contains a whole rest, indicating the instrument is silent for this measure.

TT.

The TT. (Tutti) staff consists of two staves (treble and bass clef) with whole rests in both, indicating the instrument is silent for this measure.

47

Voice

a bro - - - ken. bro - - - ken

S. Bass

Vln.

sul tasto

LH pizz open A at random

arco (drone)

*p*

L1

L2

LOOP AUTOMATICALLY BEGINS

L3

TT.

50

Voice

bro - - - - ken a

S. Bass

Vln.

L1

L2

L3

TT.

Detailed description of the musical score: The score is for page 19, starting at measure 50. It features seven staves. The Voice staff (treble clef) contains the lyrics 'bro - - - - ken a' with a long note for 'ken' and a quarter note for 'a'. The S. Bass staff (bass clef) is empty. The Vln. staff (treble clef) has a long note with a slur and a fermata. The L1 staff (treble clef) is empty. The L2 staff (treble clef) contains a sequence of eighth notes with triplets. The L3 staff (treble clef) is empty. The TT. staff (grand staff) is empty.

52

Voice

bro - - - - - ken      bro - - - ken

S. Bass

light left hand, allowing wolf notes and nuanced mistakes, being out of time is appropriate

sul pont.

Vln.

arco

L1

L2

L3

TT.

54

Voice

bro - - - ken bro - - - ken sta -

S. Bass

Vln.

L1

L2

L3

TT.

SNAP FINGERS EVERY CROTCHET (AWAY FROM THE MICROPHONE)

57 *more freedom of time available*

Voice

a - a - ple sta - ple dove tail sta - ple do - ve ta - il sta - ple

S. Bass

Vln.

*f with depth*

*more freedom of time available*

L1

L2

L3

TT.

Trigger tape 2

FINAL SNAP

63

Voice

do - ve ta - il sta - ple dove tail sta - ple sta - ple dove tail

S. Bass

Vln.

*growing intensity*

L1

L2

L3

TT.

68 *tailing away*

Voice  
sta - ple sta - ple Re - lent - less - ly ca - l - l - ous turn - ing

S. Bass

Vln. *ff*

L1

L2

L3

TT.

Trigger tape 3



SECTION 3 - tail

74 *full intensity*

Voice

Re - - - lent - less - ly call - ous, turn - - ing on

S. Bass

*full intensity*

Vln.

Re - - - lent - less - ly call - ous, turn - - ing on

*fff*

L1

L2

L3

GRADULLY RAISE EXPRESSION PEDAL BEGINNING FROM LEVEL 0

TT.

77

Voice

a bro - - - ken sta - - - - - ple.

S. Bass

Vln.

a bro - - - ken sta - - - - - ple.

L1

L2

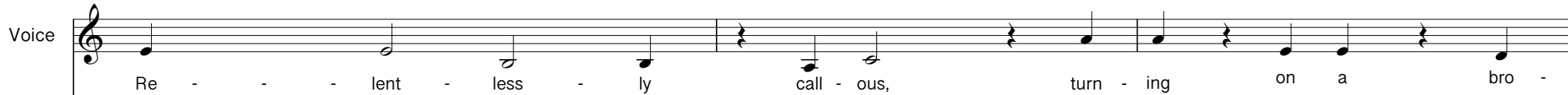
L3

TT.

VOLUME LEVEL 100

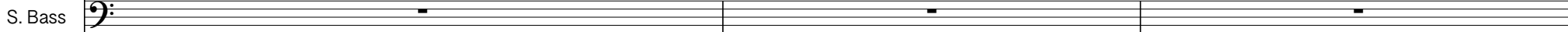
79

Voice



Re - - - lent - less - ly call - ous, turn - ing on a bro -

S. Bass



Vln.



Re - - - lent - less - ly call - ous, turn - ing on a bro -

L1



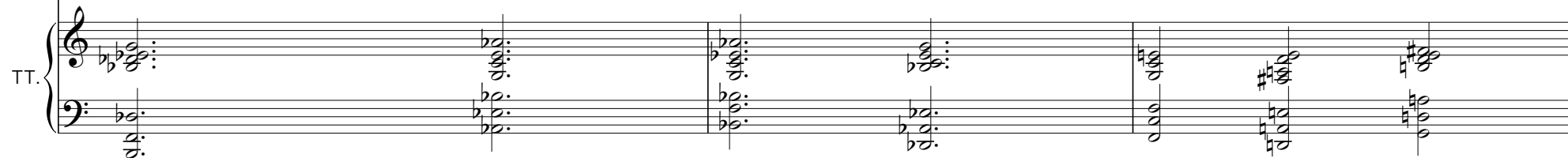
L2



L3

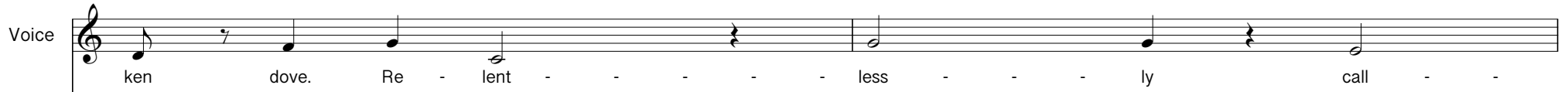


TT.



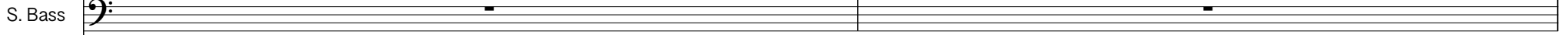
82

Voice



ken dove. Re - lent - - - - less - - - - ly call - -

S. Bass



Vln.

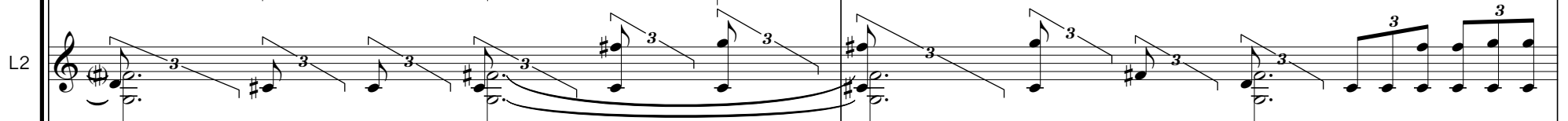


ken dove. Re - lent - - - - less - - - - ly call - -

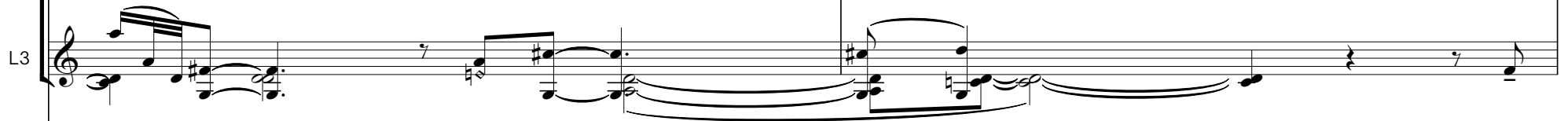
L1



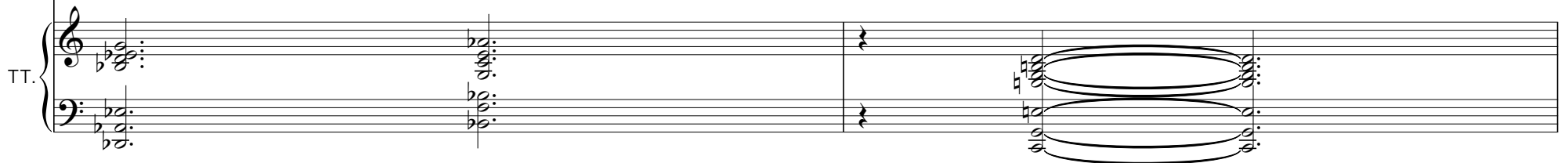
L2



L3



TT.



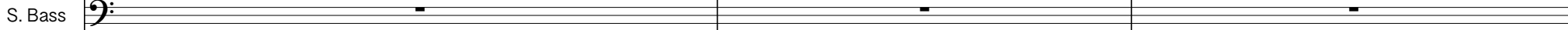
84

Voice

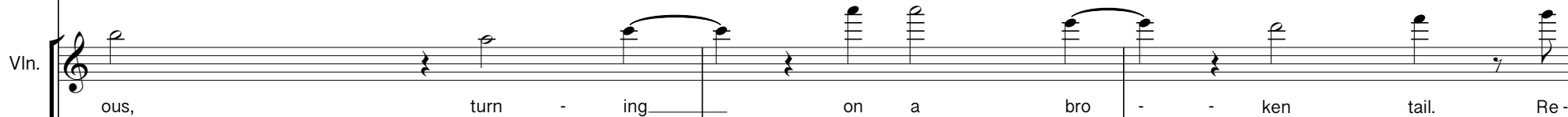


ous, turn - ing on a bro - - ken tail. Re -

S. Bass



Vln.



ous, turn - ing on a bro - - ken tail. Re -

L1



L2



L3



TT.



Voice

lent - - - less - ly                      turn - - - ing

S. Bass

Vln.

lent - - - less - ly                      turn - - - ing

L1

L2

L3

TT.

89

Voice

on a bro - - ken sta - a - a - ple.

S. Bass

Vln.

on a bro - - ken sta - a - a - ple.

L1

L2

L3

TT. *fff*

92 *growing timid*

Voice

Re - - - - lent - - - - - less - - - - - ly

Detailed description: A single musical staff in treble clef with a key signature of one sharp (F#). The melody consists of a dotted quarter note, followed by a half note, a quarter rest, a dotted quarter note, and a half note. The lyrics are aligned with the notes: 'Re' under the first note, 'lent' under the second, 'less' under the fourth, and 'ly' under the fifth.

S. Bass

Detailed description: A single musical staff in bass clef. The notes are: a dotted quarter note, a half note, a quarter rest, a dotted quarter note, and a half note. This staff is in perfect unison with the voice staff.

Vln.

Re - - - - lent - - - - - less - - - - - ly

Detailed description: A single musical staff in treble clef. The notes are: a dotted quarter note, a half note, a quarter rest, a dotted quarter note, and a half note. This staff is in perfect unison with the voice and S. Bass staves.

L1

Detailed description: A musical staff in treble clef. It features a complex accompaniment with a triplet of eighth notes in the first measure, followed by a series of chords and melodic lines. A large slur covers the first two measures, and another slur covers the last two measures.

L2

Detailed description: A musical staff in treble clef. It features a complex accompaniment with a triplet of eighth notes in the first measure, followed by a series of chords and melodic lines. A large slur covers the first two measures, and another slur covers the last two measures.

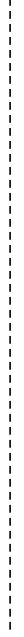
L3

Detailed description: A musical staff in treble clef. It features a complex accompaniment with a triplet of eighth notes in the first measure, followed by a series of chords and melodic lines. A large slur covers the first two measures, and another slur covers the last two measures.

TT.

Detailed description: A grand staff (treble and bass clefs) for a string ensemble. It features a complex accompaniment with a triplet of eighth notes in the first measure, followed by a series of chords and melodic lines. A large slur covers the first two measures, and another slur covers the last two measures.

ALL LOOPS  
OFF





94

Voice



turn - ing on a bro-ken dove. Re - lent - less - ly turn - ing on a bro-ken tail.

S. Bass



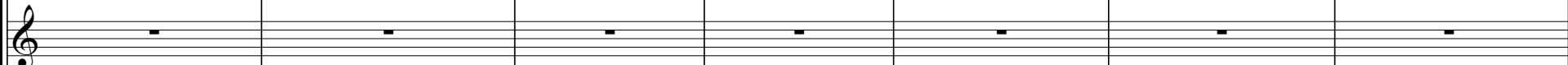
Reduce volume using MIDI controller and align with voice decrease

Vln.




*growing timid*


L1



L2



L3



TT.

