Illuminations

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Emerson Sudbury

Illuminations
For Mezzo-Soprano & Electronics

Poems by Arthur Rimbaud
Duration: Approx. 4 minutes
**Illuminations Instructions**

A folder of the patches and audio files are available by request.

**Equipment:**  
Computer  
Mixer  
Optional vocal mic  
Optional subwoofer

Electronic sounds should only come out of the house speakers if feedback can be avoided. Otherwise two monitors should be placed on each end of the stage, facing outwards towards the audience.

If an engineer is not available, the singer can operate a laptop on-stage to run patches / toggle audio.

**Explanation of notation:**

- *Enfance III* - The jagged lines appearing next to and above noteheads are indicative of FM fluctuations in the tape. In the bottom staff labeled Tape, there are randomized fluctuations of the carrier frequency (anywhere between Bb2 and Bb3) and the modulating frequency (anywhere between Db3 and G3).

  ![Jagged lines](image)

  In the staff labeled “Live Electronics”, spacebar is written to indicate that the notes above are to be triggered with the spacebar.

  ![Spacebar trigger](image)

- *Veillees I* - The metronome toggled in m. 9 only needs to be activated once. The noteheads in the staff labeled “synth harmony” indicate approx. timing of consequent, recurring moments.

**Notes to the engineer:**
Patches should be loaded prior to the start of the performance with gain at 0. The audio files that correspond to each patch (found in the *illuminations* folder) should also be pre-loaded.

- *Enfance III* - Gain level for the FM section of the patch should be slightly above the halfway point. Gain for the triggered audio file should be as high as possible before it starts to clip or distort. Neither should overpower the singer. The drone should play on its own for at least 5" before the singer begins.

- *Veillées I* - Audio should be toggled as the singer begins the piece. Gain for the drone should be raised as high as possible without clipping or distortion. The metronome for the harmony should be toggled no more than 1" before the gain is raised. Gain can be adjusted as needed throughout the piece but at no point should the audio clip or distort, excluding any clicking in the “ping” sound. The tape and harmony should continue to run after the vocals have faded for the amount of time designated in the score at minimum but longer is acceptable.

Notes to the singer:

- All microtones are a quarter tone (approx. 50-60 cents). They do not have to be consistent but should remain in this range.
- The voice should never be in dynamic competition with the electronic sounds. The voice and electronics should exist in tandem, occupying the same dynamic space, excluding instances of *pp* and *f* dynamics.
Enfance III

In the wood, there is a bird, its song makes you stop and blush.
There is a clock which never strikes.
There is a hollow in the ground with a nest of white animals.
There is a cathedral which goes down and a lake that rises.
There is a little vehicle abandoned in the copse, or running down the lane, covered in ribbons.
There is a troupe of little costumed actors, glimpsed on the road through the limits of the wood.
And finally, when you are hungry or thirsty, there is someone who chases you off.

---

Veillés I

C’est le repos éclairé, ni fièvre ni languer, sur le lit ou sur le pré.
C’est l’ami, ni ardent ni faible. L’ami.
C’est l’aimée, ni tourmentante ni tourmentée. L’aimée.
L’air et le monde point cherchés. La vie.
-Était-ce donc ceci ?
-Et le rêve fraichît.

This is enlightened repose, neither fever nor languor, on the bed or in the meadow.
This is the friend, neither urgent nor lukewarm. The friend.
This is the loved one, neither tormentor nor tormented. The loved one.
The air and world not looked for. Life.
-So, was it this?
-And the dream grows cold.
Enfance III

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$\overline{\text{J = 60}}$

wistful and dissociative; as though you're recounting a dream

sempre legato; senza vib; as pure tone as possible

Mezzo-soprano

Live Electronics

Tape

4

M-S.

eau son chant vous arrête et vous fait

Live Electronics

Tape

$\overline{\text{16}}$
M-S.

subito $\geq$ dissociative

subito rit.

subito pp

Live Electronics

rou - gir il y a une hor - loge qui ne

Tape

Live Electronics

12

a tempo

non espr.

so - nne pas il y a une fon - dri - ère av - ec un

spacebar trigger

Tape

15

sub. dolce $p$

with reverence accel.

M-S.

ni - d de betes blanches il y a une cath

Live Electronics

Tape
edra le qui descends et un la

c qui monte il y a une voiture

abandonee dans le tailis ou qui de

spacebar trigger
lescend le sentier en courant enrubannée

bewildered accel.
a tempo p—f

il y a une troupe de petits comédiens en co-

stumes à percus sur la route à
M-S.

tra-vers la li-siere du bois il y a en-fin

Live Electronics

Tape

M-S.

con tenerezza triste

quand l'on a faim et soif quel-

Live Electronics

Tape

M-S.

morendo

qu'un qui vous chasse

Live Electronics

Tape
Veillées I

\[ \text{Mezzo-soprano} \]
\[ \text{Live Electronics / Synth Harmony} \]
\[ \text{Tape} \]

\[ \text{C'est le} \]

\[ \text{Live Electronics / Synth Harmony} \]

\[ \text{Tape} \]

\[ \text{M-S.} \]

\[ \text{Live Electronics / Synth Harmony} \]

\[ \text{Tape} \]

\[ \text{M-S.} \]

\[ \text{Live Electronics / Synth Harmony} \]

\[ \text{Tape} \]
M-S.

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\begin{align*}
\text{la vie} \\
\text{et le reve}
\end{align*}

Live Electronics / Synth Harmony

Tape

\begin{align*}
\text{tait donc ce ci}
\end{align*}

21

M-S.

\begin{align*}
\text{frai chir}
\end{align*}

Live Electronics / Synth Harmony

Tape

\begin{align*}
\text{p}
\end{align*}

22

M-S.

\begin{align*}
\text{p}
\end{align*}

Live Electronics / Synth Harmony

Tape

\begin{align*}
\text{= 60}
\end{align*}

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