

Oded Ben-Tal

*Day After Day, Night After Night*

for flute, mezzo-soprano, cello, and electronics

Text by Virginia Woolf

To Trio Atem March 2012

Virginia woolf – Time Passes

Now, day after day, light turned, like a flower reflected in water, its sharp image on the wall opposite. Only the shadows of the trees, flourishing in the wind, made obeisance on the wall, and for a moment darkened the pool in which light reflected itself; the soft nose of the clammy sea airs, iterating, and reiterating their questions —"Will you fade? Will you perish?"— scarcely disturbed the peace, the indifference, the air of pure integrity. night after night, and sometimes in plain mid-day when the roses were bright and light turned on the wall its shape clearly there seemed to drop into this silence, this indifference, this integrity, the thud of something falling.

The live electronic element for this piece is implemented in supercollider. The computer identify note transients (based on Haisworthe-Foote method), saves 0.5 a second of sound at each transient point and granulates these. The granulation parameters try to match incoming pitch (when it is detected). This process is applied separately to each of the 3 performers. Therefore they should aim to emphasise timbral transitions, especially the singer who should aim towards over-enunciating the text slightly. The overall result should be a blended texture of the performers with the electronic reactions with the singer in the foreground but closely integrated with the rest.

The piece was written for Trio Atem and premiered by them in May 2012. My thanks to Gavin, Alice and Nina for their help and patience.

# day after day, night after night

♩ = 52 **Still and Taut**

(air only) (normal)

Flute *ppp* *p* *ppp*

Mezzo *pp* *mp*

Cello *ppp* *pp*

Now (w) day af-ter day light turn - ed like a flo -

*s.p.* *ord.*

6

*fff* *voiceless* *pp*

wer ref - lec - ted in wa - ter it' - s sha - rp i -

11

*ppp* *p*

ma - ge on the wall o-ppo-site.

16

*ppp*

*mf > pp*

*ppp*

*p < fp*

*s.p.* *ord.*

*vib.* *no vib.* (\*)

on-ly the sha-dows of the trees flou - ri-shing in the wi - n - - - d

(\*) player should find a multiphonic that allows as smooth a transition as possible from the preceding d and leading into the subsequent a.

21

*f* *mp* *p* *pp* *mp*

*wait till electronics begin to fade*

*jete c.l.*

made o - bei - san - ce on the wall and for a mo-ment dar - - -

*pp*

26

*p* *pp* *pp* *speech p*

*varying whistle tones*

kened the pool in which light light ref - lec - - - - ted it's-

*gentle overpressure varying amount to generate slightly distorted but not too loud*

31

wait till electronics begin to fade

se - lf. Now the so - ft no - se of the cla - mmy

*pp* *mf*

36

vib. normal vib.

sea airs i - te - ra - ted and re - i - te - ra - ted their ques -

*pp* *p*

41

Suddenly addressing the audience

tions will you fade? will you pe - rish

*p* *pp* *f* *mp*

46

*p*

*p*

*pp*

*pizz.*

*pp*

scarce - ly dis - tur - bed the peace the in - di - ffe - ren - ce the air

51

*pp*

*mf*

*mf > p*

*pp*

*vib.* → *normal vib.*

*arco*

*f > p*

*f > p*

of pure in - teg - ri - ty.

57

*f*

*pp*

*pp*

*mp >*

*pp*

*mf > p*

*pp*

night af - ter night af - ter and so - me - time

61 *vib.* *normal vib.* 7

*pp* *pp* *mp* *f*

in plain mid day and the ro - ses were bright and li - - ight tur - ned

66

*p* *f* *p* *p*

on the wall itssha - - - pe clear - ly there seem - ed to dro - - - p

71 *whistle tone*

*ppp* *pp*

in - to this si - lence this in - di - ffe - ren - ce this in - teg - ri -

*flaut.*

75

*p* *pp* *f* *f* *mp* *pppp*

ty the thud of some - thing fa - lling

wait till electronics begin to fade

*s.p.* *5* *c.l. battuto*