

Benjamin Lieberman

Telesphorus

for Viola and Electronics

(2019)

Duration:

c. 10-12 minutes

Notes:

The viola should be tuned scordatura, from lowest sounding string to highest, as follows:

C3 G3 +2c E4 -14c A₄ +41c

These pitches correspond to the 4th, 6th, 10th, and 13th partials of the C harmonic series, where C1 is the fundamental.

The following microtonal accidental symbols are used throughout the score:

♯ = ~1 quarter-tone sharp (+51 c)

♭ = ~1 quarter-tone flat (-49 c)

↑ = ~1 fifth-tone sharp (+41 c)

♮ = ~1 fifth-tone sharper than the flat (-59 c)

♭ = ~1 sixth-tone flatter than the flat (-131 c)

♯ = ~1 eighth-tone sharp (+28 c)

♭ = ~1 eighth-tone flat (-28 c)

↓ = ~1 sixteenth-tone flat (-12-14 c)

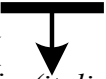
To perform *Telesphorus*, a player will need a laptop with MAX/MSP installed, a MIDI interface, and a MIDI controller, preferably a MIDI piano pedal or other foot controller. The MAX patch and sample files can be downloaded at the following link:

<https://www.dropbox.com/sh/62ijtdh5vcry1iy/AAAezL4Sg2aMdHqzqkMWpm6ka?dl=0>

After downloading the files, drag and drop the folder containing the sample files into the orange box in the MAX patch, as per the instructions in the patch.

When loaded, a press of the foot pedal will trigger a sample. If the player needs to restart or begin from a particular sample number during rehearsal, type in the corresponding sample number in the orange number box and press enter. Another press of the foot pedal will trigger that sample.

Optionally, a second person may trigger the samples. Pressing spacebar on the computer keyboard will also trigger the sample, in lieu of a foot controller.

The number + downward arrow symbols () throughout the score indicate the corresponding times for triggering the sample. Any text in *(italics and parentheses)* is a description of the electronics the player can expect to hear (and not a performance note).

It's recommended that the player use an iPad to manage page turns. At least four stands will be needed if playing from a paper copy. In this case, the stands should be arranged in a semicircle, so that the player does not need to move and can reach the foot pedal throughout the piece. If this proves unmanageable, it will be necessary to enlist a second person to trigger the electronics.

*This is Telesphorus,
who roams through the dark regions of this cosmos
and glows like a star out of the depths.
He points the way to the gates of the sun and to the land of dreams.*

-C.G. Jung

TELESPHORUS

As if you are peering into
a dark unknown space
with awe and wonder

for Lauren Siess

Benjamin Lieberman

♩ = 50

(breath) 1

pizz. 0

II III

Vla.

f *fff*

2

3

4

6-8"

Vla.

arco (♭) I

mp *p* *ppp* *mp* *mf*

5

6

Eerie

I (5th harm.)

pizz. 0

strike body with hand

12

Vla.

mf *fff*

p *pp* *mp* *mf*

7

8

II (5th harm.)

II (6th harm.)

(3rd harm.)

16

Vla.

mp *mf* *p* *ppp* *mf* *pp*

9

10

(3rd harm.)

II III

sprinkle in trill on G string.
vary speed/duration.

21

Vla.

p *pp*

11



Vla.

29

30

play the rhythm as slight pulsations. still *legato*.

Soupier

15

► s.p.

18

45

Vla.

tasto

s.p.

ffff

Improv with double stop glissandos.
Transition into Bflat of next measure.

47

Vla.

IV III II

II III IV

I

II III

19

49

Vla.

Faster; a chant ♩ = 75-90
espress.
ord.

ff

mp

51

Vla.

mf

52

Vla.

mf

20 (*crackles and crinkles*)

pizz.

Vla. 53 *p* *ff* *mp sub.* arco 0 0 II

Vla. 55 (arco) *f*

Vla. 56 0 0 0 3

Vla. 57 Arpeggiate freely 3

Vla. 59 II 0 0 0 I II III II *pp* *mp*

Vla. 60 3 *f* 0 III 0 0 0 0 0

Vla. 62

mp

Vla. 64

(arco)

p *f*

Vla. 66

pizz.

arco

poco decel.

mp *ppp*

Vla. 68

Almost wistful
quasi rubato

mf

Vla. 70

A Tempo II (♩ = 75-90)

p *f*

Vla. 72

Lift off and let ring (>)

Improvise with these two patterns. You can interchange, repeat, splice, stagger, and play with speed and dynamics. Ultimately decel until you are close to A tempo (50) and transition to m. 73.

Vla. 74

decel. → s.p.

Shimmering
A Tempo I (♩ = 50)

Vla. 75

21

(5th harm.) (5th harm.)

p *mp* *ppp*

Vla. 77

22

mp *ff*

molto accel.

Vla. 78

23

mf *mp* *pp* *f*

s.p. → *tasto*

Lively and rhythmic

24

Vla. 84 *f* 0 5 0 0 *mp* *f* arco 0 5 0 0 0 3 0 0 6 0 0

Vla. 86 5 0 0 6 0 0 6 0 0 6 0 0 *pp* *f*

25

Vla. 87 *p* *ff* I 3 2 *slow trem.* *fast*

Vla. 90 0 5 0 0 0 7 0 6 0 0 6 0 0

26

*molto accel.*loop for a while before
playing next aleatoric box

Vla. 91 5 5 5 5 5

A Tempo II (♩ = 75-90)

(3rd harm.)

II

94

Vla.

Slow II

harm. gliss

Very high (8th harm.)

8^{va}

loco

96

Vla.

pizz.

0 0 0 0

0 3 0

3

f *ppp* *fff*

A Tempo I (♩ = 50)

27

98

Vla.

(3rd harm.)

28

slow trem.

(louder breaths) → fast

f > *mp* improvise dynamics in range of *mp* to *f*

30

Begin to slip in harmonic on string II. Blend and interchange.

~10"

(More intense whispery rustling)

vary speed, bow position, pressure, and local dynamics

~15"

31

a gust of wind

103

Vla.

Seamlessly blend:

→ faster

fff

More intense with each strike

(L.H. pizz)

0 0 0 0

104

Vla.

s.p.

sfz *sfz*

(L.H. pizz)

0 0 0 0

32

(electric swell)

sfz *sfz*

(L.H. pizz)

0 0 0 0

Wild; Unhinged

109

Vla.

110

111

112

accel.

Vla.

114

(L.H. pizz)

III II 0

~10"

34

~3"

Play through until huge surge subsides

simile

ffff

A Revelatory Calm**A Tempo I** (♩ = 50)

35

Vla. 118

p sub.

let ring

f

Inquisitive; Suspicious

36

Vla. 122

legato

IV IV

Joyful

37

Vla. 125

Gliss on II, with I open

38

Soup freely

Trilled - similar to string/bowing combination in next system

~10"

Vla. 130

* ** ***

* = stopped on II, natural harmonic on I (both with index finger)
 ** = artificial harmonic on II
 *** = artificial harmonic on II, natural harmonic on I - does not need to be exact. soup!

39

Intersperse harmonics freely

Disintegrating...

(final breath)

40

Vla. 131