

L'érotisme sacré

trio for flute, cello and piano

Taylor Brook

Composed for the Electric Noise duo of Montréal, Quebec.

concert notes

L'érotisme sacré was composed for the Electric Noise duo of Montréal.

The title of this piece comes from the work of the philosopher Georges Bataille, who connected eroticism with the sublime, religious rituals and death. This work takes slowed-down moan samples as it's primary source, from which the melodic and harmonic material is derived. In my experience, these zoomed-in moans tap into an immediate physical reaction in the listener, as perhaps hearing someone scream or a child crying does. However, due to the extreme time stretching of the sound files, the nature of the reaction is somewhat ambiguous and estranged. In the end, these samples serve as a theme from which I develop the all aspects of the work, creating variations and broader forms that are, hopefully, palpably connected to the original source.

This work is roughly eleven minutes in length and is comprised of one continuous movement.

microtonality and just intonation

Although there are many microtones in this work, much of the harmony is quite consonant. The microtones are used to approximate just intervals, therefore small adjustments should be made by ear to play these intervals perfectly in tune. I advise the performers to listen for the root of the chord (when present) in order to understand their particular role in the harmony.

The following accidental nomenclature is also used to approximate exact pitches:

 -  approximately 1/4 tone flat or sharp

  approximately 1/6 tone flat or sharp

 -  -  -  -  -  approximately 1/12 tone flat or sharp

The accidentals showing the twelfth-tone (one sixth of a semitone) alterations should be thought of as extremely small inflections of the pitch. This minute alteration in pitch equals the difference between the just major third (the fourth harmonic, accessible on any string or brass instrument) and the equal temperament major third. Wind players need not use alternate fingerings for these pitches, instead they should inflect the pitch slightly as performers must do in tonal music performance practice when tuning the third of a chord. In other words, it is best to treat the notes with these accidentals as if they required a slight inflection for the sake of good tuning.

The sixth-tone (one third of a semitone) alteration equals the difference between the seventh harmonic and the equal temperament minor seventh. In other words, the seventh harmonic is a sixth-tone flat of the equal temperament minor seventh.

The quarter-tone alteration should be precisely halfway between the equal tempered pitches. The quarter-tone alteration can be heard at the 11th partial of the harmonic series, which is exactly halfway between the perfect fourth and the tritone.

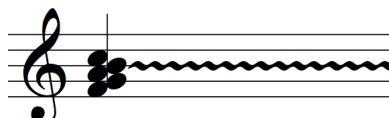
The most important thing to keep in mind is that the goal of these microtones is often to realize acoustically consonant harmonies; if the performer can recognize their role in the harmony, this will ensure optimal tuning of the microtones.

general notation

→ arrow - Signifies a gradual change from the marking at the beginning of the arrow to what is marked at the end. For example, if you find in your part an “ord” marked with an arrow leading to “alto sul tasto” then it should be executed as a gradual movement of the bow from the ordinary playing position to the alto sul tasto position for the duration between the beginning and end of the arrow.

Glissandi must be performed for the entire duration of the note.

 - unmeasured tremolo (fluttertongue)



Play randomly, in a trill-like manner, the given notes.

use of electronics

The electronics part of this work consists solely of premade soundfiles diffused through a stereo speaker setup. A surround sound version may be realized by mixing the stereo version live. The soundfiles are cued by a foot pedal, which may be used by the flutist or pianist. The score includes a staff for the foot pedal, showing precisely when it should be engaged. The content of the cues are notated on four staves in the score beneath the piano and flute. Some cues are of substantial length and require the performers to follow the electronics parts in terms of timing. Other cues are very short, often consisting of a single chord. A Max/MSP patch has been written in order to diffuse these cues with the foot pedal.

The live instruments should also be amplified slightly and with some reverb added. This should create a convincing blend between the live instruments and electronics.

flute notation

At times, the flute is given an indication to “trill D and D-sharp trill keys”. This should not be realized as a clean, diligent trill, but rather a quasi-random constant light palpitation between these two keys. This is a technique that has been used extensively by Salvatore Sciarrino in his works. Furthermore, the intensity (speed/level of obscuration of the notated pitch) of the trill may be indicated by crescendi markings.

Λ - tongue accent

>- breath accent

aeolian - Pitched air. The dynamics indicated while using this technique do not refer to absolute volume, but more to the amount of effort on the part of the flute player.

alternate fingerings - Alternate between two different fingerings for the same pitch.

bisb. - bisbigliando - Use multiple alternate fingerings for the same pitch.

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harmonics trill - a bisbigliando trill, played by fingering the diamond noteheads while producing the appropriate harmonic. The result will be a quiet and fragile gesture.

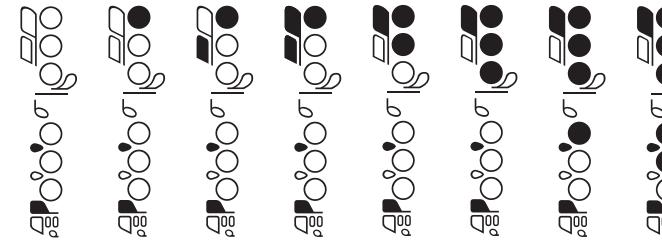
p pppp p pppp

overblowing harmonics - flute only. Forcefully blow fundamental note to produce overtone.

microtonal segments

The flute performs rapid microtonal passages in this piece. These passages only use microtones that are easy to finger, usually requiring the performer to play a normal fingering pattern while leaving out one key high up on the instrument. The segments descending from G4 to C-sharp5 this method of fingering is true, whereas from the D5, a more complex fingering is required:

flute microtonal segment on D:



multiphonics

The multiphonics provided below should be possible on any flute in the dynamic ranges written in the score. If any of the multiphonics prove to be impossible, the performer should find an alternate multiphonic that corresponds as closely as possible with the pitches and dynamics of the notated multiphonic.



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$\text{♩} = 60$

as fast as possible, repeating gradually bend up a quartertone C bend back down U

Flute: pp

Pedal: $\text{H} \frac{5}{4}$

Piano: mp , ppp , ped.

Electronics: vocal timbre, flute harmonics trill, aeolian D-D#

6 bis.

Fl.: pppp , mp , pppp , pp , mp , pppp

Pd.

Pno.: pppp , mp , pppp , pp , mp , pppp

El.: p , flute harmonics trill, vocal timbre with random bending, flute singing and playing, flute multiphonic, flute harmonics trill

Musical score for Flute (Fl.), Piano (Pno.), and Electronics (El.). The score consists of two systems of music. The first system (measures 1-7) features the Flute in half-aeolian mode, playing quarter-tone bends or microtonal segments ad lib. The piano part consists of sustained notes with dynamic markings *mp*. The second system (measures 8-15) features piano timbre with vocal samples, indicated by open circles on the piano staff. The electronics part is represented by a blank staff.

Musical score for orchestra and piano, page 24, measures 42-56. The score includes parts for Flute (Fl.), Pedal (Pd.), Piano (Pno.), and Bassoon (El.). The tempo changes from $\text{♩} = 42$ to $\text{♩} = 56$. The flute part features sustained notes with dynamic markings pp , mp , and p . The piano part includes dynamic markings p , mp , p , pp , p , 6 , mp , pp , p , pp , p , and p . The bassoon part uses dynamic markings pp , mp , p , pp , p , mp , p , pp , p , pp , p , and p . The piano part also includes a pedal marking "ped. →". The flute part has a dynamic marking "flute timbre". The score is marked with "aeolian → norm." and "poco accel.".

Musical score for Flute (F1.), Piano (Pno.), and Bassoon (Bd.). The score consists of three systems of music. The first system (measures 1-4) features the Flute and Bassoon playing sustained notes in an Aeolian mode, with dynamic markings *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, and *pp*. The second system (measures 5-8) features the Piano playing eighth-note patterns with dynamics *pp*, *mp*, *pp*, *pp*, *mp*, and *ppp*. The third system (measures 9-12) features the Bassoon playing sustained notes in an Aeolian mode, with dynamics *pp*, *pp*, *pp*, and *pp*. The piano part includes a dynamic instruction "not too loud (maintain a calm affect)" and a key signature change from D major to D# major. The bassoon part includes a dynamic instruction "not too loud (maintain a calm affect)". Measure numbers 6, 7, 8, 9, 10, and 11 are indicated above the piano staff.

(quarter-tone bends or microtonal segments ad lib.)

5"

34 calmly

F1. *pp* *mp* *pp* *mp* *pp* *mp*

Pd. ♫

Pno. ♫ *pp* *mp* *mp* *mp*

ped. depress gradually

moan samples from the opening flute timbre

El. ♫ *mp* *mp* *mp*

5"

5"

5"

37 F1. ♫ *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp*

Pd. ♫

Pno. ♫ *mp* *mp* *mp* *mp*

ped. depress gradually

El. ♫ *mp* *mp* *mp*

$\bullet = 80$

bis.

40 F1. ♫ *fp* *mp* *fp* *mf* *fp* *mf* *fp* *mf* *fp* *f*

Pd. ♫

Pno. ♫ *f* *pp* *D - D#* *D - D#* *D - D#* *D - D#* *D - D#*

ped. fast as possible

take med-hard wool mallets

press silently

sost. ped. →

piano timbre

El. ♫ *mf* *pp* *pp* *pp*

vocal timbre

Fl. 45 ♩ = 60
 aeolian → norm. → aeolian 12:8 → norm. → aeolian (aeolian) (norm.)
 Pd.
 Pno. strum with the flesh of finger in piano pizz. (pluck inside piano)
 with mallets in piano
 pppp → p → pppp
 sost. ped. →
 El.
 piano attacks with flute resonance mp
 mp
 drone of wind timbres

Fl. 51 n → aeolian 12:8 aeolian → norm. → aeolian 12:8 flz. (norm.)
 Pd.
 Pno. with mallets in piano ppp → mp → ppp pp pp
 sost. ped. UNA CORDA on keys
 El.

57

Fl. *mp* → *p* → *mp* → *pp* → *f*

Pd.

aeolian → flz. → aeolian 12:8

aeolian → norm. → aeolian

ppp → mf → ppp → ppp → mf → pp

release UNA CORDA
take mallets
press silently
sost. ped. →

with mallets (rub for gliss)
with mallets, randomly striking the strings in the given range

Pno.

El.

63

D - D# → norm. → aeolian

Fl. *fp* → *f* → *ppp*

Pd.

aeolian → norm. → aeolian

fp → *mf* → *p* → *mf* → *pp* → *mf* → *pppp*

Pno.

sost. ped. →

El.

D - D# → norm. → aeolian

Fl. aeolian → norm. → aeolian 10:8 D - D# → norm.

Pd. $\frac{2}{4}$

Pno. { on keys $\sharp\circ$ $\sharp\circ$ \circ press silently
sost. ped. →

El.

Fl. → norm. → aeolian 12:8 flz. aeolian

Pd. $\frac{2}{4}$

Pno. { with mallets in piano $\sharp\circ$ \circ \circ
sost. ped. → $\sharp\circ$ \circ \circ

El.

79 norm.

Fl. *mf* → *p* → *f* → *aeolian*

Pd. ♪

Pno. { (mallets) → *on keys* → *12:8* → *norm.*

Pno. { (mallets) → *sost. ped.* → *ped. →*

El. → *pizz.* → *3* → *pp*

85 → *aeolian* → *flz.*

Fl. *f* → *12* → *half-aeolian* → *D - D#* → *flz.*

Pd. ♪

Pno. { with mallets → *on keys* → *3* → *p* → *mf* → *p* → *mp* → *mf*

Pno. { with mallets → *ped.* → *ppp* → *mf* → *ppp* → *mf* → *p* → *mf*

El. → *3* → *3* → *3* → *3* → *3* → *3*

quarter-tone bends

Fl. 90 *bisb.* *D - D#*

Pd.

Pno. *mp* *f* *mf* *3* *f* *mp* *p* *f* *3* *f* *p* *fp* *f* *> mp* *mp* *f* *3* *pp*

ped. *^*

El. *mf* *f* *mf* *9* *mf* *3* *f* *mp* *mp* *mp* *piano timbre* *mp* *flute harmonics trill* *mp*

ppp

95 *flz.* *flz.* *D - D#* *trill speed* *bisb.*

Fl. *fp* *f* *> mp* *f* *mp* *f* *mp* *fp* *f* *fp* *f* *p* *f* *fp* *f* *> mp* *2* *3* *4*

Pd. *^*

Pno. *mp* *mf* *f* *mp* *3* *mf* *mp* *mf* *3* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

ped. *^*

El. *mp* *mf* *f* *mf* *f* *mp* *p* *f* *mp* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

mf

Musical score for Flute (Fl.), Piano (Pno.), and Bassoon (Bsn.). The score consists of four systems of music. The Flute part (top) features melodic lines with dynamic markings like *p*, *f*, and *fp*. The Piano part (middle) includes harmonic patterns and dynamic markings like *mp*, *mf*, and *f*. The Bassoon part (bottom) provides harmonic support with sustained notes. Various performance instructions are included, such as "piano timbre" over piano parts and "flute harmonics trill" over flute parts.

Musical score for Flute (Fl.), Piano (Pno.), and Double Bass (D. B.). The score consists of four systems of music. The first system shows the Flute playing eighth-note patterns with dynamics from *fp* to *f*, and the Piano providing harmonic support. The second system features the Flute's vocal timbre and the Piano's bass line. The third system includes the Flute's harmonics trill and the Piano's bass line. The fourth system concludes with the Flute's vocal timbre and the Piano's bass line.

121

Fl. *p* *ff* 10:8 *p* *f sub pp*

Pd.

Pno. *p* *ff* *mp* *p* *f* *pp* *ppp*

ped. *ff*

flute harmonics trill *#**E*

El. *vocal timbre* *ff* *mp* *mp* *piano timbre* *pp* *mf* *pppp*

ppp *resc. poco a poco*

mf decresc. poco a poco

126

Fl. *p* *mp > pp* *mp > ppp* *pp > mp* *pp > mp* *pp > ppp* *p > ffp* *mf > pp* *fp > mf*

Pd.

Pno. *mp* *pp* *p* *pp* *p* *pp* *mp* *p* *mp* *mf* *mp*

ped. →

El. *flute timbre* *mp* *mp* *mf* *p* *mp* *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

f decresc. poco a poco

134

Fl.

Pd.

Pno.

ped. →

piano timbre

ppp cresc. poco a poco

ppp piano with flute resonance

half-aeolian

aeolian

Musical score for orchestra and piano, page 138, 12/8 time.

Instruments: Flute (F1.), Bassoon (Pd.), Piano (Pno.), Double Bass (El.).

Piano (Pno.) Instructions:

- Measure 1: Dynamics: f , mp , f .
- Measure 2: Dynamics: pp , p .
- Measure 3: Dynamics: p .
- Measure 4: Dynamics: mp .
- Measure 5: Dynamics: mp .
- Measure 6: Dynamics: ff .
- Measure 7: Dynamics: ppp .
- Measure 8: Dynamics: f .
- Measure 9: Dynamics: pp .
- Measure 10: Dynamics: p .
- Measure 11: Dynamics: mf .
- Measure 12: Dynamics: p .

Double Bass (El.) Instructions:

- Measure 1: Dynamics: f .
- Measure 2: Dynamics: mp .
- Measure 3: Dynamics: mp .
- Measure 4: Dynamics: mp .
- Measure 5: Dynamics: mp .
- Measure 6: Dynamics: mp .
- Measure 7: Dynamics: pp .
- Measure 8: Dynamics: pp .
- Measure 9: Dynamics: pp .
- Measure 10: Dynamics: pp .
- Measure 11: Dynamics: pp .
- Measure 12: Dynamics: pp .

Flute (F1.) Instructions:

- Measure 1: Dynamics: f .
- Measure 2: Dynamics: mp .
- Measure 3: Dynamics: f .
- Measure 4: Dynamics: fp .
- Measure 5: Dynamics: f .
- Measure 6: Dynamics: p .
- Measure 7: Dynamics: fp .
- Measure 8: Dynamics: f .
- Measure 9: Dynamics: p .
- Measure 10: Dynamics: fp .
- Measure 11: Dynamics: f .
- Measure 12: Dynamics: p .

Bassoon (Pd.) Instructions:

- Measure 1: Dynamics: f .
- Measure 2: Dynamics: mp .
- Measure 3: Dynamics: f .
- Measure 4: Dynamics: p .
- Measure 5: Dynamics: fp .
- Measure 6: Dynamics: f .
- Measure 7: Dynamics: p .
- Measure 8: Dynamics: fp .
- Measure 9: Dynamics: f .
- Measure 10: Dynamics: p .
- Measure 11: Dynamics: fp .
- Measure 12: Dynamics: f .

Musical score for orchestra and piano, page 142, measures 126-127. The score includes parts for Flute (Fl.), Double Bass (Pd.), Piano (Pno.), Electric Bass (El.), and Vocals (vocal samples). The tempo is indicated as $\text{♩} = 126$. The piano part features dynamic markings *mf*, *f*, *mp*, *f*, *p*, *mp*, *f*, and *f*. The vocal samples part has dynamic markings *f* and *mf*. Measure 126 starts with a flute line and transitions to piano and vocal samples. Measure 127 begins with a piano timbre section.

149

Fl. *fff* *p* *f* *sub p* *f* *p*

Pd.

Pno. randomly play given notes in a trill-like fashion *fp* *ff* *mf*

ped. ^

El.

D - D#

152

Fl. *mp* *bend up quartetone* *fp* *ff*

Pd.

Pno. *mf* *ff* *p* *mf* *ff* *mf* *ff* randomly play given notes in a trill-like fashion *ff*

ped. ^

El.

D - D#

156

($\text{d} = 95$) **poco rit.** $\text{d} = 80$

Fl.

Pd.

Pno.

ped.

vocal samples

El.

161

calmly
aeolian → norm. → aeolian

Fl.

Pd.

Pno.

ped.

flute multiphonic

flute timbre

El.

Musical score page 16. The score includes parts for Flute (Fl.), Piano (Pno.), and Bassoon (Bsn.). The Flute part consists of two staves: the top staff has dynamic markings *ff*, *flz.*, *D - D#*, *norm.*, *mp*, and *ff*; the bottom staff has dynamic *ff*. The Piano part (Pno.) has a dynamic *ff* and a instruction to "ped. depress gradually". The Bassoon part (Bsn.) has dynamic *pp* and a instruction to "piano timbre piano resonance drone". The score also features a section titled "rough vocal samples begin" with a piano resonance drone indicated by a sustained note on the bassoon staff.

Musical score for Flute (Fl.), Piano (Pno.), and Bassoon (Bsn.). The score consists of four systems of music. The first system starts with the Flute playing a sustained note at **ff**, followed by a series of eighth-note pairs. The second system begins with the Flute at **flz.** and **D - D#**. The third system shows the Flute at **mp**, the Piano at **p**, and the Bassoon at **ff**. The fourth system concludes with the Flute at **norm.**. The second system of the piano part is labeled **15ma**. The piano part includes dynamic markings **fp**, **f**, **ff**, **p**, **ff**, **p**, and **fff**. Pedal marks are indicated for the piano in the second system. The bassoon part remains silent throughout the score.

180

Fl. flz.
D - D#
norm.

Pd.

Pno. 15^{ma}
ff
5 5 5
ped. depress gradually
p fff
release gradually
ppp
ped. depress gradually

El.

186

Fl. p
fff
p cresc.

Pd.

Pno. ffp
fff
ffp
ped.→

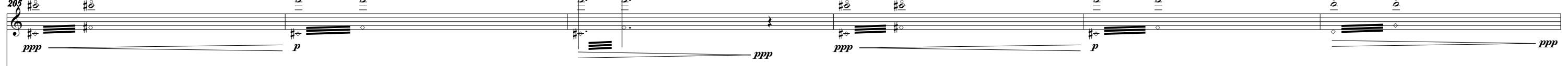
El.

Musical score for orchestra and electronics, page 10, measures 102-103. The score includes parts for Flute (Fl.), Piano (Pd.), Piano (Pno.), and Electronics (El.). Measure 102 starts with a dynamic of ff and includes performance instructions like "ped. →". Measure 103 begins with a dynamic of fff . Various performance techniques are indicated throughout the score, such as "flute harmonics trill", "aeolian trill", "soft moan sample throughout the electronics solo", "flute multiphonics", and "flute bisb. trill". The tempo is marked as $\text{♩} = 60$.

Musical score for orchestra and piano, page 199. The score includes parts for Flute (Fl.), Percussion (Pd.), Piano (Pno.), and Double Bass (El.). The piano part features sustained chords and dynamic markings *mp* and *ped.*. The double bass part shows rhythmic patterns with dynamic *mp*. The score includes performance instructions: "gradually bend up a quartertone" above the flute line, "bend back down" above the piano line, and "piano timbre" above the double bass line. Measure numbers 199 and 200 are indicated at the top.

J = 42

205

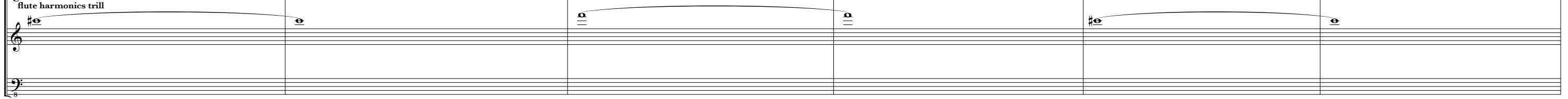
Fl. 

Pd. 

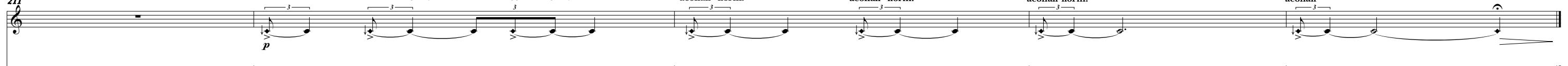
Pno. 

ped. 

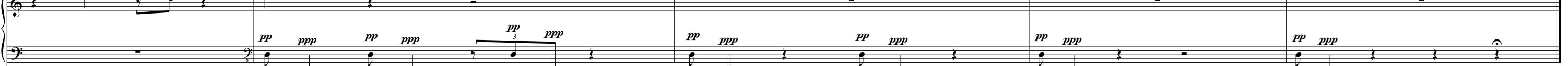
piano timbre 

El. flute harmonics trill 

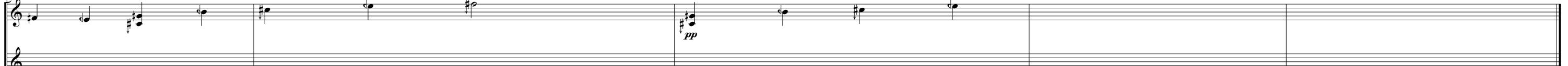
211

Fl. 

Pd. 

Pno. 

ped. 

El. 

piano resonance 