

pete stollery

myth

(1986)

for four amplified voices and live electronics

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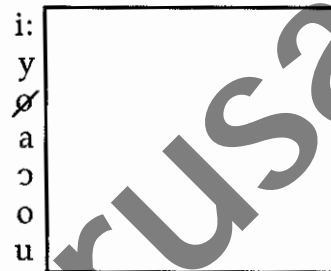
(text by Albert Camus from *Le Mythe de Sisyphe* and *L'Envers et l'Endroit*)

four voices (SATB)

two signal processing devices (reverberation, multiple delay, pitch change)

The score is in both proportional and metered notation (♩ = 72 from 3'48 to 4'54). All consonants and vowels are pronounced as in Trevor Wishart's *The Book of Lost Voices* and according to the *International Phonetic Alphabet*. The following clefs are assumed throughout: soprano, alto - treble clef; tenor - treble clef written an octave higher; bass - bass clef.

Groups of unvoiced consonants, both lunged and unlunged, are written in boxes (e.g., soprano at 0'00). The harmonic character of a consonant is dependent on its vertical position in the box as follows:



Unvoiced consonants are unlunged unless marked otherwise (e.g., bass at 0'43). Where unvoiced consonants are mixed with voiced sounds, notation is on a five-line staff and the position within the harmonic spectrum is determined in a similar fashion to that described above, where "i:" corresponds to the top line of the staff and "u" to the bottom line; voiced consonants are written at pitch on a normal five-line staff (e.g., alto at 1'34). All vowel harmonics are notated in similar boxes positioned after the fundamental pitch required to produce the harmonics (e.g., all voices at 1'57). Whispered text is notated either in boxes (e.g., soprano at 2'57) or on a five-line staff with approximate pitching (e.g., soprano at 3'14).

Where consonants and notated material occur at the same time, dynamic markings are placed in boxes to avoid confusion (e.g., all voices at 0'24).

The two lower staves on each page contain information for the realisation of the live electronics. As the work was originally conceived for performance using two Yamaha SPX90 multi-effects units, the settings for this unit are given. If other makes of signal processors are being used, they should be programmed as closely as possible to the parameter values listed below. Assuming that, like the SPX 90, the input to the signal processing device is mono and the output stereo, it is suggested that the individual outputs of each vocalist's microphone are sent to the signal processors via two auxiliary channels (one for each signal processor) set to pre-fade on the mixing desk and that the treated signal is brought back into the desk via two pairs of channels (one pair for each signal processor), each pair panned left and right. The settings for each signal processor are given below. Programs can be stored in "user locations" and called up during the performance when required as shown in the bottom staff marked **fx1/fx2**. Levels are controlled on the staff marked **fader ctrl**. The four individual channel faders assigned to each voice's microphone are normally at their highest position (indicated by a horizontal arrow above the relevant voice line) but sometimes the original signal is required to be cut, leaving only the treated sound to be heard; this is indicated by the line moving to a position below the relevant voice line (e.g., soprano at 2'46). The amount of signal to be sent to the signal processors is also shown on this staff. Levels are between 1 and 10 where 10 is the maximum level to be sent to the unit. **A1** refers to the signal being sent via auxiliary output 1 to the first signal processor and **A2** refers to the signal being sent via auxiliary output 2 to the second signal processor.

The programs used on the SPX90s are as follows:

Program No 1	REV 1 HALL	fx2	long reverberation (10 secs)
Program No 7	DELAY L/R	fx1 fx2	long delay, many repeats at distance of 100ms, both channels long delay, many repeats with right channel at distance of 85ms and left channel at 100ms
Program No 21	PITCH CHANGE A	fx1	one pitch - one octave below original pitch
Program No 22	PITCH CHANGE B	fx1	two pitches - minor seventh either side of original pitch
Program No 23	PITCH CHANGE C	fx2	two pitches - 1/4 tone either side of original pitch
Program No 24	PITCH CHANGE D	fx1	one pitch - 1/4 above original pitch

Parameter settings for each program are as follows:

fx1		
PROGRAM	PARAMETER	VALUE
DELAY L,R	LCH DLY	100.0
	LCH FB	+57
	RCH DLY	100.0
	RCH FB	+57
	HIGH	1.0
PITCH CHANGE A	PITCH	+12
	FINE	0
	DELAY	0.1
	FB GAIN	0%
	BASE KEY	C3
PITCH CHANGE B	1 PITCH	+10
	1 FINE	0
	1 DLY	0.1
	2 PITCH	-10
	2 FINE	0
	2 DLY	0.1
PITCH CHANGE D	PITCH	0
	FINE	-50
	DELAY	0.1
	FB GAIN	0%
	BASE KEY	C3

fx2		
PROGRAM	PARAMETER	VALUE
REV 1 HALL	REV TIME	18
	HIGH	0.6
	DELAY	30.0
	HPF	THRU
	LPF	8.0
DELAY L,R	LCH DLY	100.0
	LCH FB	+57
	RCH DLY	85.0
	RCH FB	+57
	HIGH	1.0
PITCH CHANGE C	L PITCH	-7
	L FINE	0
	L DLY	0.1
	R PITCH	+1
	R FINE	0
	R DLY	0.1

(0.25) 0.30 0.35 0.40 0.45 0.50

s

Musical staff for 's' starting at 0.25. It contains a quarter note on G4. A box from 0.40 to 0.45 contains a sixteenth-note triplet on G4. Dynamics markings include *mf* and *pp*.

a

Musical staff for 'a' starting at 0.25. It contains a quarter note on A4. A box from 0.35 to 0.37 contains a quarter note on G4. A box from 0.45 to 0.50 contains a sixteenth-note triplet on A4. Dynamics markings include *mf* and *pp*.

t

Musical staff for 't' starting at 0.25. It contains a quarter note on G4. A box from 0.40 to 0.45 contains a sixteenth-note triplet on G4. Dynamics markings include *pp*.

b

Musical staff for 'b' starting at 0.25. It contains a quarter note on B4. A box from 0.35 to 0.37 contains a quarter note on G4. A box from 0.40 to 0.45 contains a sixteenth-note triplet on B4. Dynamics markings include *pp*.

fader
ctrl
b

Control panel with four horizontal lines. The top line has an arrow pointing right. The second line has a button labeled (A1:10) with an arrow pointing right. The third line has an arrow pointing right. The bottom line has a button labeled (A2:10) with an arrow pointing right. Vertical lines divide the panel into four columns corresponding to the time markers 0.25, 0.35, 0.45, and 0.50.

fx1

FX1 control panel with a button labeled (PC/B) and a vertical line at 0.35.

fx2

FX2 control panel with a button labeled (PC/C) and a vertical line at 0.35.

Perusal Score Only

(0.50) 0.55 1.00 1.05 1.10 1.15

s
a
t
b

Handwritten musical score for SATB voices and piano accompaniment. The score includes vocal lines for Soprano (s), Alto (a), Tenor (t), and Bass (b), and piano accompaniment. Dynamics range from pp to ff. The lyrics are "da-E-o niente", "da-oe-o niente", "da-a-o niente", and "da-y-o niente". There are handwritten annotations like "sub [pp]" and "dsf".

s
a
t
b
fader
ctrl

Fader control section with four horizontal lines for SATB voices. It includes handwritten annotations "A2:10" and "A1:10" with arrows pointing to the lines.

fx1
fx2

FX section with two rows labeled fx1 and fx2. The first row contains "(pc/b)" and the second row contains "(rc/c)". The rest of the section is empty.

(1.40) 1.45 1.50 1.55 2.00 2.05

s
a
t
b

Musical score for SATB voices. The score includes dynamic markings such as *pp*, *mf*, *mp*, *f*, and *ff*. Performance instructions include "(lunged)" and "da: ~". The score is divided into measures corresponding to the time markers 1.40, 1.45, 1.50, 1.55, 2.00, and 2.05. There are also some handwritten notes and symbols like "5" and "X" above notes.

s
a
t
b
fader
ctrl

5	A2:6	10	(sub.)A2
(A2:a)	~ 6	10	(sub.)A2
(A2:s)	~ 6	10	(sub.)A2
(A2:s)	~ 6	10	(sub.)A2

(GRADUALLY INCREASE ALL 4 A2 LEVELS TO REACH 10 AT 1'50")

fx1
fx2

(PC/B)			
(D/LR)		PREPARE	REV 1 MAIL

(2.05) 2.10 2.15 2.20 2.25 2.30

s
a
t
b

Musical score for SATB voices. The score includes vocal lines for Soprano (s), Alto (a), Tenor (t), and Bass (b). The lyrics are: "di: a: — di: a di: a { di: ~ d }".
 Performance markings include: *(lunged)*, *pp*, *mp*, and *pp*.
 The bass line includes a key signature change to two sharps (F# and C#) at 2.10.

s
a
t
b
fader
ctrl

Fader control grid for SATB voices. The grid has four rows corresponding to Soprano (s), Alto (a), Tenor (t), and Bass (b). Each row has a horizontal line with an arrow pointing right, indicating the fader position.

fx1
fx2

fx1	(PC/B)			
fx2	(R/H)	REV HALL		

↑

(2.30) 2.35 2.40 2.45 2.50 2.55

s

a

t

b

Musical score for strings (s, a, t, b) with vocalizations. The score includes musical notation for vocal lines and envelopes for string sections. Key features include:

- 2.30 - 2.40:** Vocal lines with lyrics "ka:ou: - ka:ou: - ka:ou: - w w w (sin.)". Dynamics range from *F* to *pp*.
- 2.40 - 2.45:** String envelopes with dynamics *pp*, *mp*, and *pp*. Includes a "glissando" marking.
- 2.45 - 2.50:** String envelopes with dynamics *pp*, *mp*, and *pp*. Includes a "glissando" marking.
- 2.50 - 2.55:** String envelopes with dynamics *pp*, *mp*, and *pp*. Includes a "glissando" marking.

fader
ctrl

Automation lanes for fader and control. Each lane is labeled with "(A2:10)".

- fader:** Shows a ramp up from 2.30 to 2.40, a hold, and a ramp down from 2.45 to 2.50.
- ctrl:** Shows a ramp up from 2.30 to 2.40, a hold, and a ramp down from 2.45 to 2.50.

fx1

fx2

PREPARE	PITCH CHANGA				PITCH CHANGA	PREPARE	PITCH CHANGD
(R/H)							

(2.55) 3.00 3.05 3.10 3.15 3.20

s (whispered) demain sera semblable (whispered) après demain (whispered) tous les jours (whispered) SEM-bla-ble

a P di: a di: a di: ~ d] P koi:ou: koi:ou: w w (sin)→ (whispered) SEM-bla-ble

t (lunged) (lunged) (lunged)

b (lunged) (lunged)

Detailed description: This section contains the musical score for the saxophone part. It features five staves. The top staff shows lyrics in French: "demain sera semblable", "après demain", "tous les jours", and "SEM-bla-ble". The second staff contains musical notation with notes, rests, and dynamic markings like 'P' and 'ppp'. The third and fourth staves show waveforms for the instrument, with labels like '(lunged)' indicating specific performance techniques. The fifth staff shows a parameter graph with a '0' at the start.

s (A2:10)

a fader (A2:10) A1:10

t ctrl (A2:10)

b (A2:10)

fx1 (PC/D) P1000 Clear/D

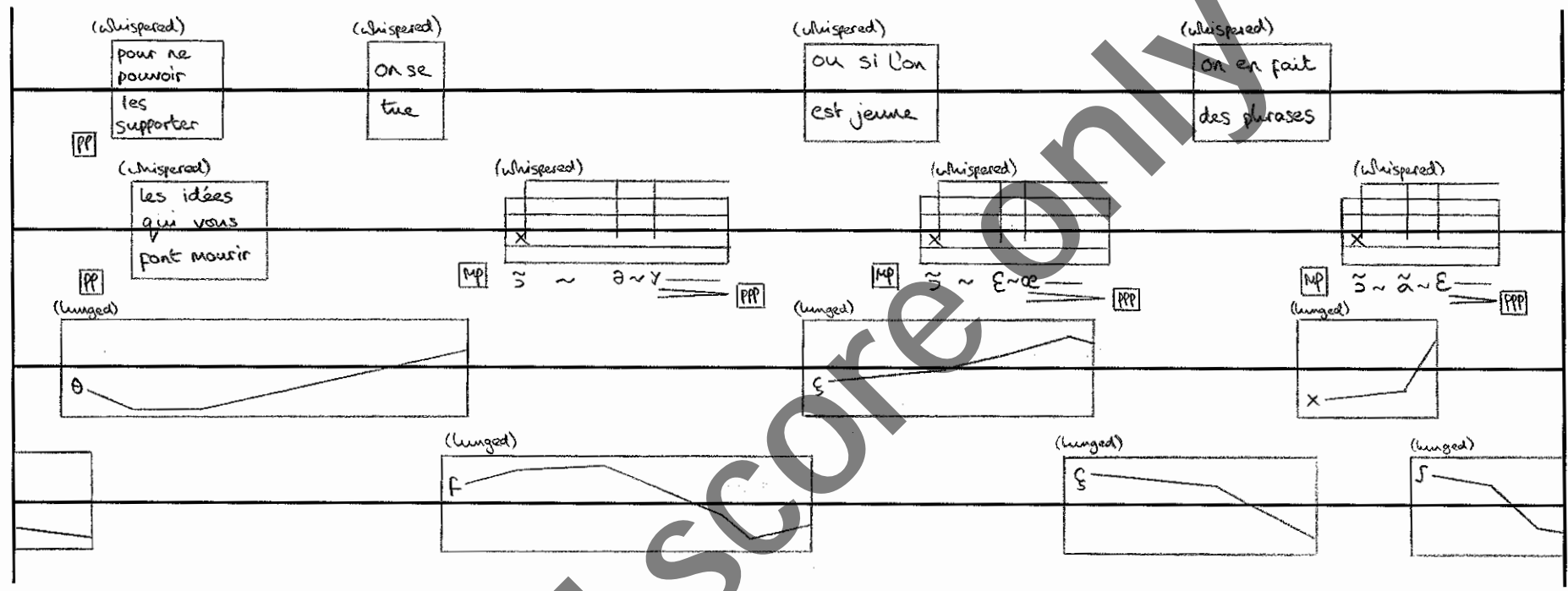
fx2 (R1/H)

Detailed description: This section shows the automation and effects for the saxophone part. It consists of five rows of automation lanes labeled 's', 'a', 't', 'b', 'fx1', and 'fx2'. The 's' lane has a parameter '(A2:10)'. The 'a' lane is labeled 'fader' and contains a parameter '(A2:10)' with a line graph showing a decrease over time, and another parameter 'A1:10'. The 't' lane is labeled 'ctrl' and contains '(A2:10)'. The 'b' lane contains '(A2:10)'. The 'fx1' lane contains '(PC/D)' and 'P1000 Clear/D'. The 'fx2' lane contains '(R1/H)'. The bottom part of this section is a table with four columns corresponding to the time markers 3.00, 3.05, 3.10, and 3.15.

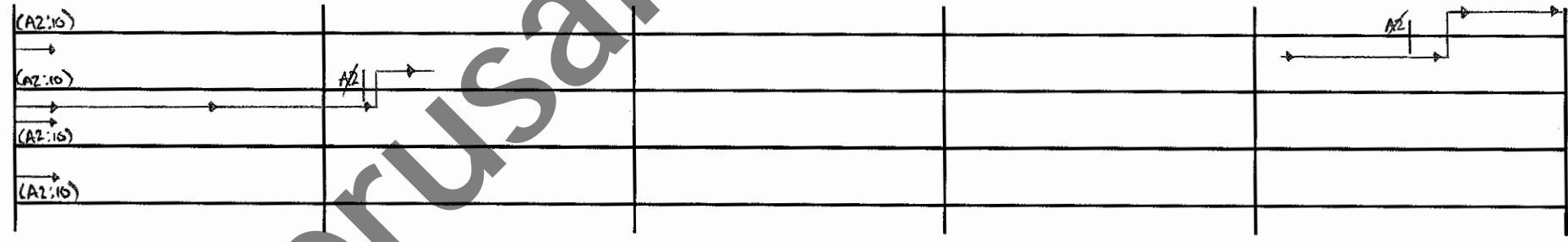
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(3.20) 3.25 3.30 3.35 3.40 3.45

s
a
t
b



s
fader
a
ctrl
t
b



fx1
fx2

fx1	(PC/D)			
fx2	(R1/H)			

(3.45) 3.50 3.55 4.00 4.05 4.10

(♩ = 72)

s (lungad) **s** **pp** **ff** di: dfa ko si tE **mp** si-zi fa: psy-re **f** dfa ko tE dfa si a

a (lungad) **pp** **ff** di: dfa ko si tE **mp** si-zi fa: psy-re-dfa ko tE dfa si

t (lungad) **pp** **ff** di: dfa ko si tE si-zi fa: psy-re dfa ko tE dfa

b (lungad) **pp** **ff** di: dfa ko si tE si **mp** zi fa: psy re-dfa ko tE dfa si **ff** a psy

s → \sim | A2:5

fader a → \sim | A2:5

ctrl t (A2:10) \sim | A2:5

b (A2:16) \sim | A2:5

fx1	(PC/D)			
fx2	(R1/H)			

⊗ METRICAL NOTATION

(4.10) 4.15 4.20 4.25 4.30 4.35

s
a
t
b

Musical score for SATB voices. The score is divided into two systems. The first system covers the time range 4.10 to 4.15, and the second system covers 4.25 to 4.35. The lyrics are: (a) psy re si do EE si ko dfa di: re a psy re si do si dfa EE kb djø do si re (a) si a psy re si do si dfa EE ko djø TE si ko dfa di:.

Dynamic markings include **ff** (fortissimo) and **mf** (mezzo-forte). The score includes various musical notations such as notes, rests, and slurs.

fader
ctrl
b

(A2:5)			(A2:5)	
(A2:5)			(A2:5)	
(A2:5)			(A2:5)	
(A2:5)			(A2:5)	

fx1
fx2

(PC/D)				
(R1/H)				



(4.35) 4.40 4.45 4.50 4.55 5.00

s

Handwritten musical notation for the Soprano part. It includes notes, rests, and lyrics: (re) psy fa: zi si, a-psy-re-dø a-psy-re-dø a-psy ~ re? dø, ka (a) ~.

a

Handwritten musical notation for the Alto part. It includes notes, rests, and lyrics: (re) psy a, a- dø, ka (a) ~.

t

Handwritten musical notation for the Tenor part. It includes notes, rests, and lyrics: (d)ø psy- dø, dš dš dš k s dš s, k ø x 5.

b

Handwritten musical notation for the Bass part. It includes notes, rests, and lyrics: (d:) re- dø, dš dš s dš dš s, dš k g k x 7 x.

s
fader
ctrl
t
b

(A2:7)	(A2) 5 10			(A1:10) (A2:10)
(A2:7)	(A2) 5 10			(A1:10) (A2:10)
(A2:7)	(A2) 5 10			
(A2:7)	(A2) 5 10			

fx1
fx2

PREPARE	PITCH CHANG			PITCH CHANG
(PREPARE)	DELAY L,R			DELAY L,R

(5.00) 5.05 5.10 5.15 5.20 5.25

s
a
t
b

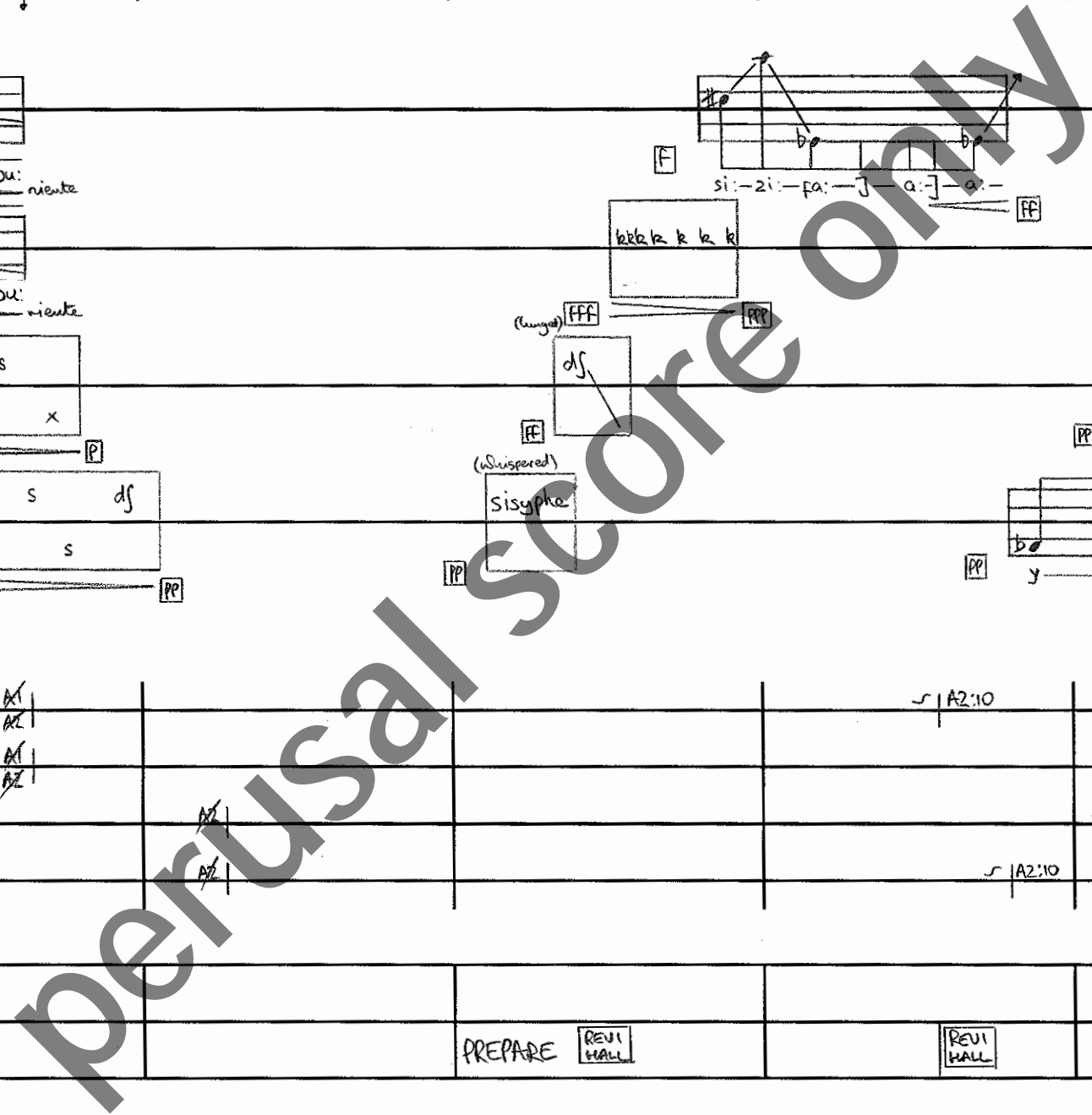
Handwritten musical score for SATB. The score includes notes, rests, and dynamic markings such as *pp*, *ppp*, *ff*, and *f*. Annotations include "ou: niente" for the vocal lines, "k k k k k k k k" for the tenor line, "ds" for the alto line, and "(whispered) Sisypha" for the bass line. There are also dynamic markings like *pp* and *ppp* for the bass line. The score is divided into measures by vertical lines corresponding to the time markers above.

fader
ctrl
b

(A1:10)	AT								
(A2:10)	AZ								
(A1:10)	AT								
(A2:10)	AZ								
(A2:10)									
(A2:10)									

fx1
fx2

(PC/B)									
(O/LR)									



(5.25) 5.30 5.35 5.40 5.45 5.50

s
a
t
b

Musical score for SATB voices. The score is divided into two systems. The first system covers the time from 5.25 to 5.35, and the second system covers 5.40 to 5.50. The lyrics are: "ae: niente", "da si: (si) ~ yde niente", "ae: niente", "da zi: niente", "ae: niente", "da pa: niente", "ae: niente", "da psy: niente". Dynamic markings include *pp*, *ff*, and *pp*. There are also handwritten annotations like "()" and "~".

s
fader a
ctrl t
b

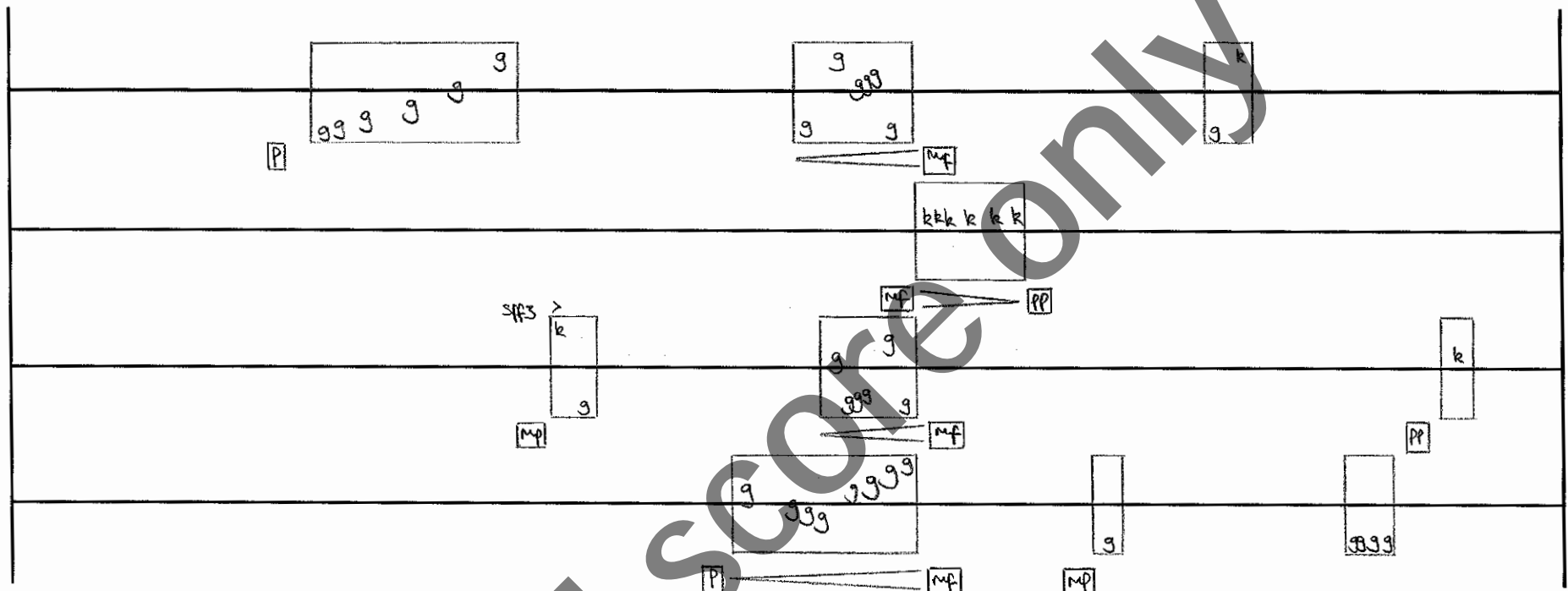
Automation lane for fader and control. It shows four tracks labeled s, a, t, and b. The 's' track has an automation line starting at 5.25 with a value of (A2:10) and ending at 5.35. The 'a' track has an automation line starting at 5.35 with a value of (A2:10) and ending at 5.40. The 't' track has an automation line starting at 5.40 with a value of (A2:10) and ending at 5.45. The 'b' track has an automation line starting at 5.45 with a value of (A2:10) and ending at 5.50. There are also some handwritten annotations like 's' and 'f'.

fx1
fx2

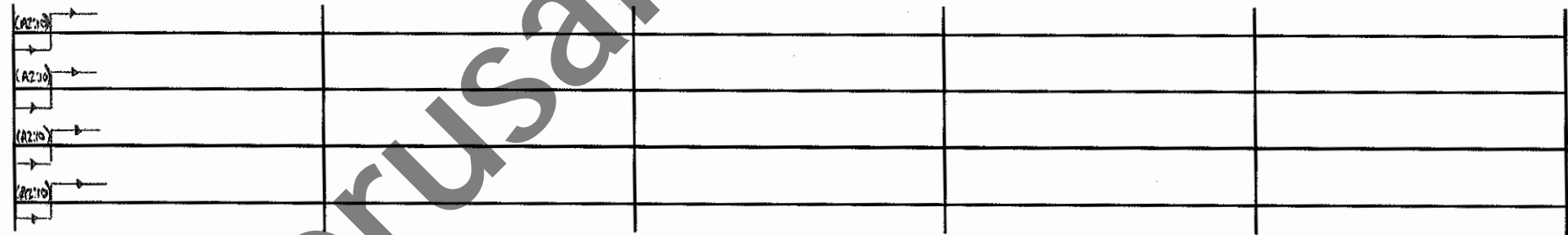
fx1	(PC/B)			
fx2	(R1/H)			

(5.50) 5.55 6.00 6.05 6.10 6.15

s
a
t
b



fader
ctrl
b



fx1
fx2

fx1	(R/B)		PREPARE	DELAY L,R	
fx2	(R/H)				

(6.15)

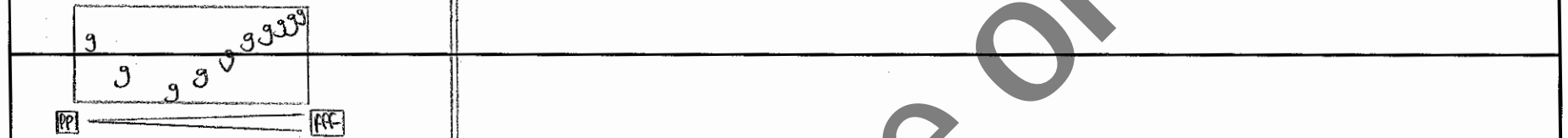
06.20



s



a



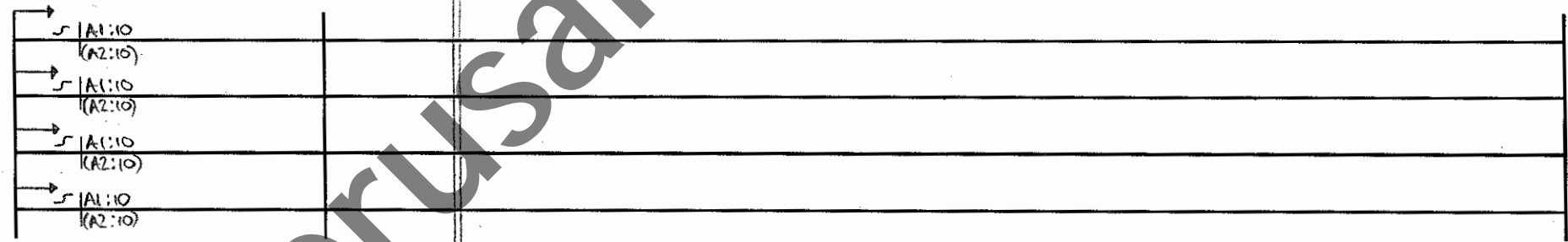
t



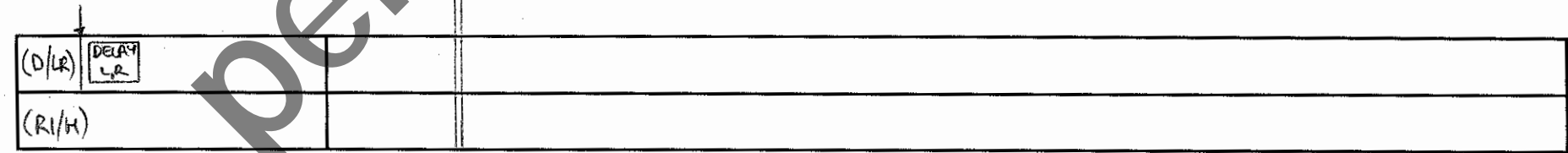
b



fader
ctrl
s
a
t
b



fx1
fx2



Perusal score only