

Caravan of despair

Farangis Nurulla-Khoja

for contraalto, chamber ensemble
and live electronics

Score

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for Contralto, chamber Ensemble and Live electronics

Farangis Nurulla-Khoja
Freiburg-Montréal, 2010-2011

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Caravan of despair

for Contralto, Chamber Ensemble and Live electronics

Farangis Nurulla-Khoja

Instrumentation:

Contralto

Flute (doubles Piccolo, Basso)

Clarinet in B $\flat$ (doubles Basso)

Guitar

Percussion : *Vibraphone, Crotales, Tubular bells, Tam-tam, Tamburo basco, Spring coil*

Viola

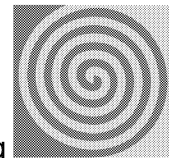
Cello

Live electronics

Durata 12'

Freiburg-Montréal, 2010-2011

Commissioned by the EXPERIMENTALSTUDIO des SWR, Freiburg in cooperation with Allianz Kulturstiftung



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Notation

General

Trills one tone higher unless indicated.

Notated pitches at the beginning and ending of *gliss.* should not be emphasized.

✦ whisper

Voice:

🗣️🗣️ - speech (approximate pitch)

- - singing with breathy voice

Winds:

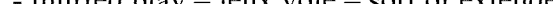
 breathy tone with pitch

- • breathy tone almost no pitch

key clicks (clicks always have some tone, like a faint shadow of the tone)

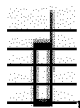
 - key click plus a tome

 - owerblow

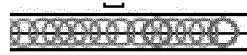


- muffed play – jeux volé – sort of extended *gliss*, rapid aleatory sequence of sounds without any precise pitches.

Strings (bowed and plucked):



block strings with left hand.



circular play

B.B. – behind the bridge

S.P. - sul pont.

S.T. – sul tasto

Ord. – ordinario

Percussion:



cluster of three last notes for Crotales



Tubular bell Prepare a backed of water for Tubular bell.



- *gliss.* on Spring coil with the metallic beater.

Durata: ca 12'

The score is written in C.

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Montréal-Freiburg, 2010-2011

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Caravan of despair

Farangis Nurulla-Khoja

♩ = c.84-86

Farangis Nurulla-Khoja

Contralto

Flute/Fl. alto/Fl.basso

Clarinet in B♭/Cl. basso

Guitar

Perc.

Viola

Cello

Live El.

Fl. quasi pizz. whisper into fl.

ff quasi pizz.

5

k stshf

t w - - t s k t k

f

f

Cr.

voice

f

Cr.

f

mp

pizz. B.B.

arco

pizz. B.B.

arco

3

convolution of tam-tam

convolution of Berio's viola small fragment

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[illegible]

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11 $\text{♩} = \text{c.84-86}$ $\text{♩} = \text{c.74-76}$

Contralto

Fl. *quasi pizz.* whisper into fl.
k stshf

B♭ Cl.

Gtr.

Perc. 11 *Spring c.* *Vibr. (soft mallets)*
f *pp* *p* *mp*

Vla.

Vlc. *pizz. B.B.* *arco*
f *pp* *p*

Live El. 11
convolution of piano overtones
convolution of piano overtones and voice
convolution of tam tam

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14 **B**

Contralto *mp* *n* *e*

Fl. *breath through flute*

B $\flat$ Cl. *ff* *pp*

Gtr. *pp* *p*

Perc. 14 *Cr.* *Vibr.* *ff* *pp* *1/2* *Sea.* *mp*

Vla. *pp* *pizz.* *mp* *S.P.* *Ord.*

Vlc. *p* *arco*

Live El. 14 *convoluton of overtone*

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18

Contralto

Fl.

B♭ Cl.

Gtr.

Perc.

Vla.

Vlc.

Live El.

convolution of tam-tam

convolution of tam-tam

18

18

1/2 ↓

1/2 ↑

1/2 ↓

ppp

p < mp

ppp

p < mp

gliss.

mf

f

Cr.

Vibr.

f

p

mf

pp

p

mf

pp

p

mf

pp

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20

Contralto

Fl.

B♭ Cl.

Gtr.

Perc.

Vla.

Vlc.

Live El.

convolution of overtones

convolution of piano hammer

C

pp

f

ppp

mf

f

pp

mp

S.P. — Ord. — S.P.

5

5

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23 accel. ----- ♩ = 90

Contralto

Fl.

B♭ Cl.

Gtr.

Perc.

Vla.

Vlc.

23

Live El.

The musical score for rehearsal mark 23 spans measures 23 to 25. The tempo is 90 beats per minute, with an acceleration instruction. The score includes parts for Contralto, Flute, B♭ Clarinet, Guitar, Percussion, Viola, and Violoncello. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *mf*, *f*, *p*, *mp*, and *ff*. Fingerings and slurs are indicated throughout the staves.

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D **E**

26 ♩ = 80

Contralto

Fl.

B♭ Cl.

Gtr.

Perc.

Vla.

Vlc.

Live El.

convolution of piano hammer

whisper inside of instr.

whisper inside of instr.

kh

ff

f

mf

gliss.

1/2

pp

ff

Cr.

Vibr.

Spring c.

pp

ff

p

ppp

arco

pp

3

1/2

3

p

mf

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[illegible]

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G

33

Contralto

ff whisper into fl. k stshf e - ei so - o or

Fl.

mf *f* muta in Cl. basso *p*

B♭ Cl.

ff t *mp* *n*

Gtr.

f *f*

Perc.

33 Spring c. Vibr. *f* *pp sub.* Spring c. Tam-tam *ff* *pp* scraping effect

Vla.

p *f* *p* *n* *f* pizz. B.B. arco 1/2

Vlc.

f *n* *f* *n* *mp*

Live El.

mp convolution of metallic chimes convolution of flexaton freezer *ff*

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H

36 *mp* *mf* *mp* *ff*

Contralto

Fl. *mf* *pp* *muta in Fl.* *mf* *6*

B♭ Cl. *mp* *n* *ff* *p*

Gtr.

Perc. 36 *Cr. hard mallets* *ff*

Vla. *mf* *n* *f* *n*

Vlc. *mf* *n* *f* *n*

Live El. 36 *hala* *convolution of flex. dlm-pitch shifter*

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41

Contralto

o - ho o - os - ta a

mp mf pp

Fl.

B♭ Cl.

muta in Cl.

mp n

Gtr.

Perc.

41

Spring c.

f

Vla.

n mf

n f

Vlc.

n f

41

Live El.

convolution of flex.

(drunken rhythm)

attaque

f

3

6

3

6

S.P.

3

n

S.P.

3

n

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45 ad lib. I

Contralto

Fl.

B♭ Cl.

Gtr.

45

Perc.

Cr. (bow)

mf

Vla.

mf

Ord. murmuring (drunken rythm)

Vlc.

p

45

Live El.

dhm-feed back

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K

53

Contralto

Fl.

B♭ Cl.

Gtr.

53

Perc.

Vla.

Vlc.

53

Live El.

The musical score for rehearsal mark 53 spans measures 53 to 56. The parts are as follows:

- Contralto:** Measures 53-54 are whole rests. Measure 55 is a whole rest. Measure 56 is a whole rest.
- Flute:** Measure 53: whole rest. Measure 54: eighth rest, followed by a half note G4 (natural), half note F#4 (natural), half note E4 (natural). Measure 55: whole rest. Measure 56: eighth rest, followed by a quarter note G4 (natural), quarter note F#4 (natural), quarter note E4 (natural), quarter note D4 (natural). Dynamics: *n* (measures 53-54), *p* (measure 54), *n* (measure 55), *mf* (measure 56).
- B♭ Clarinet:** Measure 53: half note B♭3 (natural), half note A♭3 (natural). Measure 54: half note G♭3 (natural), half note F♭3 (natural). Measure 55: eighth rest, followed by a quarter note G♭3 (natural), quarter note F♭3 (natural), quarter note E♭3 (natural), quarter note D♭3 (natural). Measure 56: whole rest. Dynamics: *n* (measures 53-54), *p* (measure 54), *n* (measure 55).
- Guitar:** Measures 53-54 are whole rests. Measure 55 is a whole rest. Measure 56 is a whole rest.
- Percussion:** Measures 53-54 are whole rests. Measure 55 is a whole rest. Measure 56 is a whole rest.
- Viola:** Measure 53: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note A♭4 (natural), sixteenth note B♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural), sixteenth note F♭4 (natural). Measure 54: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note F♭4 (natural), sixteenth note E♭4 (natural), sixteenth note D♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural). Measure 55: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note F♭4 (natural), sixteenth note E♭4 (natural), sixteenth note D♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural). Measure 56: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note F♭4 (natural), sixteenth note E♭4 (natural), sixteenth note D♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural). Dynamics: *mf* (measures 53-54), *f* (measure 54), *p* (measure 55), *mf* (measure 56). Fingerings: 6 (measures 53-54), 6 (measure 54), 6 (measure 55), 5 (measure 56).
- Violoncello:** Measure 53: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note A♭4 (natural), sixteenth note B♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural), sixteenth note F♭4 (natural). Measure 54: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note F♭4 (natural), sixteenth note E♭4 (natural), sixteenth note D♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural). Measure 55: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note F♭4 (natural), sixteenth note E♭4 (natural), sixteenth note D♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural). Measure 56: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note F♭4 (natural), sixteenth note E♭4 (natural), sixteenth note D♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural). Dynamics: *mf* (measures 53-54), *f* (measure 54), *n* (measure 55), *n* (measure 56). Fingerings: 4 (measures 53-54), 3 (measure 54), 5 (measure 54), 3 (measure 55), 4 (measure 56).
- Live Electronics:** Measure 53: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note A♭4 (natural), sixteenth note B♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural), sixteenth note F♭4 (natural). Measure 54: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note F♭4 (natural), sixteenth note E♭4 (natural), sixteenth note D♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural). Measure 55: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note F♭4 (natural), sixteenth note E♭4 (natural), sixteenth note D♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural). Measure 56: eighth rest, followed by a sixteenth note G♭4 (natural), sixteenth note F♭4 (natural), sixteenth note E♭4 (natural), sixteenth note D♭4 (natural), sixteenth note C5 (natural), sixteenth note B♭4 (natural), sixteenth note A♭4 (natural), sixteenth note G♭4 (natural). Dynamics: *mf* (measures 53-54), *f* (measure 54), *n* (measure 55), *n* (measure 56). Fingerings: 4 (measures 53-54), 3 (measure 54), 5 (measure 54), 3 (measure 55), 4 (measure 56).

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64 ca 12"-14'

Contralto

Fl.

B♭ Cl.

Gtr.

64 ca 12"-14'

Perc.

Vla.

Vlc.

64 ca 12"-14"

Live El.

p *n*

molto S.P.

f *n*

f *n*

f

3 1 2 4 3 2 5

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[illegible]

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rallentando $\text{♩} = \text{c.78-80}$ $\text{♩} = 60$

74

Contralto

mp *mf* *f* *mp* *p*

ko ro mi jon a m z ha ad k ho ho ho ho

Fl.

ff sub. *pp* *n*

B♭ Cl.

ff sub. *pp* *n*

Gtr.

ff sub. *p* *ppp* *n*

74

Perc.

pp *ppp* *n* Tam-tam

Vla.

ff sub. *p* *ppp* *n*

Vlc.

ff sub. *p* *ppp* *n* molto S.P. *n* *pp*

74

Live El.

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N

79

Contralto

Fl.

B♭ Cl.

Gtr.

79

Perc.

Vla.

Vlc.

79

Live El.

comfilter: gliss

mf *ff*

o - hi - i - sta

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

soft mysterious multiph.

ppp *f* *pp* *mp*

mp

mf *n* *mp*

molto S.P. *pp* *n* *n* *pp* *n*

n *pp* *n*

f *O.B.*

O

85

Contralto

mp *mf*

ko ro m j n m me rad

Fl.

mf *f*

B♭ Cl.

muta in Cl.

mf

Gtr.

mf

Perc.

85

Vla.

f *p* *pp*

Vlc.

pp *f* *n*

Live El.

85

comfilter

vertical - microtransposition

mp *mf* *f* *mf*

ko ro

mp *mf* *mp* *pp*

n *ff*

n *ff*

n *ff*

n *ff*

n *ff*

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89 accel. ----- ♩ = c.107-109 ♩ = c.86-88

Contralto

Fl.

B♭ Cl.

Gtr.

Cr.

Perc.

Vla.

Vlc.

Live El.

shī na kr ro mi

mf *p* *<mf>p* *f*

mf *f* *mf* *p* *sfz* *mf*

mf *mf* *f* *pizz.* *f*

ff

mf *f* *mf* *f*

pp

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92 O1 *mf*

Contralto

Jo on e ei s o o r o - - a hi -

Fl. *f*

B♭ Cl. *f*

Gtr. *mf* *f*

Perc. 92 *Vibr. > (hard mallets)* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

Live El. 92 frequency modul.

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95 ff $\text{♩} = \text{c.88-90}$

Contralto

Fl.

B $\flat$ Cl.

Gtr.

Perc.

Vla.

Vlc.

Live El.

95

dhmr

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98 P

Contralto

Fl.

B♭ Cl.

Gtr.

Perc.

Vla.

Vlc.

Live El.

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101 ca 4" ♩ = c.72-74 ♩ = 60

Contralto

Fl.

B♭ Cl.

Gtr.

Perc.

Vla.

Vlc.

Live El.

101

101

101

off!

8^{vb}

ppp *mp* *ff*

hr a i

ff *mf* *n* *n*

ff *f* *mf* *p*

Tam-tam (hard mallet)

Tub. bells (into water)

with bottle neck

n *mf* *n*

mf *mf* *mf*

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Q

105

Contralto

p *f* *ff* *mf*

ei sor bon

Fl.

mf

soft mysterious multiph.

n *n* *f* *n*

B♭ Cl.

p *n*

Gtr.

n

105

Perc.

n *fff*

Vla.

mf *n* *3* *n* *f* *n* *fff*

Vlc.

f *p* *n* *f* *n* *fff*

S.P.
irregular gliss. around the note

105

Live El.

convolution of tam tam

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♩ = c.86-88

111

R

Contralto

Fl.

B♭ Cl.

Gtr.

111 Cr.

Perc.

Vla.

Vlc.

111

Live El.

ff

convolution of hexaton

ppp *pp* *mf*

3 flaut. 5

vib. rapido *pp* *p*

vib. rapido *pp* *p*

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115

Contralto

mf *p* *mf* *p* *mf* *p* *mf* *f*

e e ei ei i so ri i bo o o n o hi sta r o ni

Fl.

mf *p* *ppp* *p* *pp* *mf* *pppp*

B♭ Cl.

pp *pp* *mf* *mp*

Gtr.

115 *pp*

Perc.

f

Vla.

mp *p* *ff* *mf*

Vlc.

pp *p* *f* *p*

Live El.

rec.

S

muta in Fl.

muta in Cl.

muta in Bass Cl.

vib. rapido

vib. rapido

118 $\text{♩} = 60$ T

Contralto *mp* *mf* *pp* *mf* *mp* *f* *ca 4"*

so - o - - or - bo o - hi - is - ta a ro - on

Fl.

B♭ Cl. *f* *mp* *f* *mp* *pp* *p* *mp* *f*

Gtr. *n* *f*

Perc. 118

Vla. *mp* *n* *n* *f*

Vlc. *mp* *n* *n* *f*

Live El. 118 freezer *f*

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127

Contralto

ho ho

os - ta - ro - on - hr o i - i

on dil ki bo - - - - -

Fl.

B♭ Cl.

Gtr.

127

Perc.

Tam-tam (bow)

Vla.

col legno — Ord.

Vlc.

Live El.

V

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

pp *mf*

p *n* *p*

mp *mp* *mp*

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W

133 *mp* *mf* *ff* *mp* *f* *sfz*

Contralto
o - ho o - o s a a

Fl. *n* *f* *pp* *whistling* *ppp* *f* *muffed play* *ppp* *whistling*

B♭ Cl. *f* *pp* *n* *ppp* *n* *pp* *p*

Gtr. *mp* Vibr. *pp* *sub. 5* *5* *ff* *Cr.*

Perc. *pp* *sub. 5* *5* *f*

Vla. *n* *mp* *ff* *pp*

Vlc. *n* *mp* *ff* *pp*

133

Live El. convolution of overtone

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137 *ff* *n*
laughing

Contralto

Fl.

B♭ Cl.

Gtr.

Perc.

Vla.

Vlc.

Live El.

X

mf *f* *n*
muffed play

mf *ff* *p sub.*

pp

p (bow)

Vibr.

pp

p *mf* *f* *p*

comfilter with gliss.

137

138

139

140

[illegible]

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143

Contralto

Fl.

B $\flat$ Cl.

Gtr.

Perc.

Vla.

Vlc.

Live El.

vocoder

convolution of thunder sheet

$\text{♩} = 80$

This musical score page contains measures 143 through 145. The tempo is set at quarter note = 80. The score includes parts for Contralto, Flute, B-flat Clarinet, Guitar, Percussion, Viola, Violoncello, and Live Electronics. Measure 143 features complex rhythmic patterns in the flute and percussion, with dynamic markings like mf and p. Measure 144 shows a key change to D minor (three flats) and a time signature change to 3/4. It includes instructions such as 'muta in Picc.' for the flute and 'multiph.' for the clarinet. Measure 145 continues the orchestration with various dynamics and articulations. A vocal part is indicated by 't k stshf' in measure 144 and 't w - t s k t k' in measure 145. At the bottom, there are notes about 'vocoder' and 'convolution of thunder sheet' effects applied to the live electronics.

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Z

147

Contralto

Fl.

B♭ Cl.

Gtr.

Perc.

Vla.

Vlc.

Live El.

looped viola & cello

147

147

Cr.

Spring c.

multiph.

muta in Cl.

k stshf

t

t

ff

pp

f

pp

p

n

mf

n

n

ppp

mf

f

pp

f

f

mf

mp

ppp

pp

f

pp

mf

S.P.

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151

Contralto

Fl.

B♭ Cl.

Gtr.

Perc.

Vln.

Vcl.

Live El.

convolution of tam-tam

convolution of overtone

o - - - hi - sta

$\text{♩} = \text{c.90-92}$

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154 *ff*

Contralto

e 3 - - - - - 3 - - - - - he he

Fl.

ff 5 3 3

n *mp* *f* 6

B♭ Cl.

ff 5 3

n *mp*

Gtr.

fff 3

n *mf*

154 *ff*

Perc.

9

Vla.

fff

n *mf* *n*

Vlc.

n *gliss* *mf* *n*

154

Live El.

ff

dhm-feed back

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157 * combination of stacatto & legato

Contralto

Fl.

B♭ Cl.

Gtr.

Perc.

Vla.

Vlc.

Live El.

hala
dhm-pitch shift

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159

Contralto

Fl.

B♭ Cl.

Gtr.

159

Perc.

Vla.

Vlc.

159

Live El.

vertical-

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