



# Lonh


for soprano voice and electronics


1996


## About the notation



 change very gradually from one specified phoneme or one way of singing (etc.) to another.



 whispered



 speaking voice with much air



 speaking voice



 singing voice with as much air as possible


 singing voice with air


 singing voice


 move as gradually as possible from breath tone to normal one


 diminuendo al niente


 crescendo dal niente

S.V.                      senza vibrato

molto vibr.            molto vibrato

vibr. ord.             the usual vibrato of the performer

When vibrato markings are not specified, singers can use their usual vibrato or a vibrato of their choice for a specific passage. Trills and mordents should always be sung a half tone up, unless otherwise specified.

The half tone *glissandi* should always be sung very evenly, without vibrato or accentuations, unless specially indicated. If there is no *sforzato* marking, the grace note at the end of the glissando should be without accent.

The voice part of *Lonh* is a setting of a text in old Provençal French which was sung long ago by the troubadour Jaufre Rudel. Nobody can know for sure how this language was pronounced. I have followed the pronunciation given by the French poet Jacques Roubaud, who is also a specialist of medieval French literature and Troubadour poetry. A recording of him reading the text is on track 10 of the Rehearsal CD.

## About the electronics

The electronic part of *Lonh* consists of nine quadrophonic sound files, which will be triggered and played through the piece. The starting points of the nine parts are marked on the score with numbers (1-9) surrounded by circles. Sometimes new soundfiles are started before the previous ones are finished. See below for the list of the files and corresponding starting measures in the score.

The soprano voice should be amplified, preferably with two different microphones.

One microphone should be placed further to give a light general amplification, on which one might want to add some reverberation (depending on the hall), so that the singing voice blends well with the electronic part.

A second, very directional microphone (or for ex. a small Sennheiser) should be placed near the singer, and used only to amplify her spoken passages. These passages are marked with M----- under the electronic part. The person taking care of the mixing should follow the singing part very carefully to be able to bring this second microphone up precisely only when the performer is speaking and whispering. This second microphone sound should be very close, and normally needs no reverberation.

In some parts of the piece the singing is sent through the general microphone to a longer reverberation effect. The beginning of these passages is marked in the score 'singing voice: long reverb'. 'long reverb: fade out' means that there should be a slow, natural fading out of this effect.

This effect should be a long (at least 6 seconds) and clean reverb, which continues smoothly the sung soprano tones. Here one could ideally use the Lexicon LXP-15 machine with the 'infinite' programme described below.

Materials available on sale:

Score: Order No. CH 61458

Electronics CD-ROM and Rehearsal CD: Order No. OM 24566

## About the equipment needed for the electronic part

### You need

- a Macintosh with a Digidesign card (Sound Tools or ProTools), OR a Macintosh with 16 bits dacs (Quadra AV or PPC only) using the Sound Manager with the Digidesign Sound Drivers.
- simple MIDI interface
- 2 digital reverberations (e.g. Lexicon PCM80 for general reverb, and Lexicon LXP15 for a special long reverb)
- a sustain pedal (for triggering) connected via a MIDI synthesizer or something like a Yamaha MCS2 (a device converting a voltage into MIDI).

The current version of Lonh uses the Aiffplayer Max object, so that it can play :

- with a Digidesign card (Sound Tools or ProTools),
  - or directly on the Macintosh 16 bits dacs (Quadra AV or PPC only) by using the Macintosh Sound Manager with the Digidesign Sound Drivers.
- You can choose one by selecting the Sound Output in the Sound Control Panel.

Make sure you have a Digidesign card installed and the Digidesign Sound Drivers extension installed in your system, if you want to play with the Digidesign card rather than with the Macintosh DAC's.

To run the 'Lonh-aiffplay.pat' version you need a Max 3.0 (or later) installed on your hard disk.

This patch uses public domain external objects by: Eric Singer (AiffPlayer) and James McCartney (listreg).

You should preferably use OMS 2 (or later). If you do not have OMS, install it and restart your computer.

This version of the piece is using two Macintosh computers in order to play 4 tracks (the front and the rear sounds). The Macintoshes should be of similar power. If you experience problems of synchronization, try digital audio delays to balance the front and the rear. The singer triggers the sounds from stage with a sustain pedal (connected to a MIDI synthesizer or other suitable device). The MIDI should feed simultaneously the two Macintoshes by going through a merge box. Do not go through one Macintosh to the other!

### Installation of the software

Before starting you should copy the entire contents of the CD-ROM on the top level of a hard disk.

Inside the 'Lonh-sounds' folder you will find the sounds for both the front and rear speakers: you may need (depending on the room on your hard disk) to install only the relevant sounds for each of the two Macintoshes. Sound with 'F' are for front, and with 'R' are for rear.

Make a back up of the 'Max preferences' file which is located in the preferences folder of your system folder. You can restore this back up of the original preferences after the concert.

Copy the 'Max preferences' file of the CD-ROM (see 'put in your preferences folder') in the preferences folder of your system folder (replace the original).

Make aliases of 'Lonh-resources' and 'Lonh-sounds' and put them in the 'aliases' folder which is located in your 'Max' folder. Note: first create the 'aliases' folder, if it doesn't exist yet.

### Testing the environment

Select your sound output in the Sound Control Panel.

Open 'Lonh.OMS.Setup' and make it current.

Before loading Max, be sure you have a sustain pedal connected to a midi synthesizer, itself connected to the Macintosh, or something like a Yamaha MCS2 (a device converting a voltage into MIDI).

For convenience, the MIDI synthesizer for the sustain pedal to go through is called 'synth/pedal' (or device for pedal) by default in the OMS and Max patches.

Open 'LonhA-aiffplay.pat' (front speakers sounds) or 'LonhB-aiffplay.pat' (rear speakers sounds).

Click on the 'init Preset' button at the left upper side of the patch.

You should be ready to play. If the patch doesn't work, verify what is just described above.

Usual problems are linked to wrong positioning of the 'Lonh-resources' and 'Lonh-sounds' folders : verify aliases and check defaults in the 'File preferences' item of the Max edit menu.

The audio-CD for rehearsing Lonh

Please note that the sounds are on this CD separately, one after another. In the concert situation they are occasionally superimposed (e.g. the two first sounds).

In the following list you see the corresponding sound tracks and sections of the music, as well as the bar in which the new sound tracks are to be started:

track	section	bar
1	prologue	1
2	I	40
3	II	93
4	III	179
5	IV	198
6	V	277
7	VI	326
8	VII	363
9	Tornado	408
10	The text read by Jaques Roubaud	

LEXICON LXP-15 programming/ Preset1 Large Hall

Glidelay	Gldfbk	Delay 2		
0us	0%	17.0 ms		
HiCut	LoCut			
3.21 kHz	19 Hz			
Decay	Treble	BassMpy	Size	
Diffus.				
Inf.	Full	1. 00x	71meter	
71%				
Inlevel	Mix	WetP	DryP	
Outlvl				
100%	100%	C	C	
100%				
LFORate	RvbMix			
0.10 Hz	100%			
Alghm				
Dly/Rvb				
SRC 1	Tresh	Dest 1	Scale 1	
Offset 1				
Inlvl	0	Decay	-176%	0
SRC 2				
off				
SRC 3				
off				
SRC 4				
off				

## Lonh

I.

Lanqand li jorn son lonc en mai  
m'es bels douz chans d'auzels de loing  
e qand me sui partitz de lai  
remembra-m d'un'amor de loing  
vauc de talan enbroncs e clis  
si que chans ni flors d'albispis  
no-m platz plus que l'inverns gelatz.

II.

Ja mais d'amor no-m gauzirai  
si no-m gau d'est'amor de loing  
que gensor ni meillor non sai  
vas nuilla part ni pres ni loing  
tant es sos pretz verais e fis  
que lai el renc dels sarrazis  
fos eu per lieis chaitius clamatz.

III.

Iratz e gauzens m'en partrai  
qan veirai cest'amor de loing  
mas non sai coras la-m veirai  
car trop son nostras terras loing  
assatz i a portz e camis  
e per aisso non sui devis  
mas tot sia cum a Dieu platz.

IV.

Be-m parra jois qan li qerrai  
per amor Dieu l'amor de loing  
e s'a lieis plai albergarai  
pres de lieis si be-m sui de loing  
adoncs parra-l parlamens fis  
qand drutz loindas er tant vezis  
c'ab bels digz jauzirai solatz.

V.

Ben tenc lo Seignor per verai  
per q'ieu veirai l'amor de loing  
mas per un ben que m'en eschai  
n'ai dos mals car tant m'es de loing  
ai car me fos lai peleris  
si que mos fustz e mos tapis  
fos pelz sieus bels huoills remiratz.

VI.

Dieus qe fetz tot qant ve ni vai  
e fermet cest'amor de loing  
me don poder qe-l cor eu n'ai  
q'en breu veia l'amor de loing  
veraiamen en locs aizis  
si qe la cambra e-l jardis  
mi resembles totz temps palatz.

VII.

Ver ditz qui m'apella lechai  
ni desiran d'amor de loing  
car nuills autre jois tant no-m plai  
cum jauzimens d'amor de loing  
mas so q'eu vuoill m'es tant ahis  
q'enaissi-m fadet mos pairis  
q'ieu ames e non fos amatz.

Mas so q'ieu vuoill m'es tant ahis  
totez sia mauditz lo pairis  
qe-m fadet q'ieu non fos amatz.

## De loin

Lorsque les jours sont longs en mai  
m'est beau doux chant d'oiseaux de loin  
et quand je me suis séparé de là  
je me souviens d'un amour de loin  
je vais de désir courbé et incliné  
si bien que chant ni fleur d'aubépine  
ne me plaisent plus que l'hiver gelé.

Jamais d'amour je ne jouirai  
si je ne jouis de cet amour de loin  
car plus noble ni meilleure je ne sais  
en aucun lieu ni près ni loin  
tant est son prix véritable et sûr  
que là-bas au royaume des Sarrasins  
je voudrais pour elle être captif proclamé.

Triste et joyeux je m'en séparerai  
quand je verrai cet amour de loin  
mais je ne sais quelle heure je la verrai  
car trop sont nos terres loin  
il y a tant de passages de chemins  
et pour cela je ne suis pas devin  
mais que tout soit comme à Dieu plaît.

Bien m'apparaîtra la joie quand je lui demanderai  
pour l'amour de Dieu l'amour de loin  
et s'il lui plaît j'hébergerai  
près d'elle même si je suis de loin  
alors viendra l'entretien fidèle  
quand amant lointain je serai si proche  
que de ses belles paroles je jouirai consolé.

Je tiens vraiment le Seigneur pour vrai  
par qui je verrai l'amour de loin  
mais pour un bien qui m'en échoit  
j'en ai deux maux car elle est si loin  
ah si j'étais là-bas pèlerin  
pour que mon bâton et mon esclavine  
fussent par ses beaux yeux contemplés.

Dieu qui fit tout ce qui vient et va  
et forma cet amour de loin  
me donne pouvoir le cœur je l'ai  
de bientôt voir l'amour de loin  
véritablement en lieu propice  
et que la chambre et le jardin  
me paraissent toujours palais.

Il dit vrai qui me dit avide  
et désirant l'amour de loin  
car aucune joie ne me plaît  
comme jouir de l'amour de loin  
mais ce que je veux m'est tant interdit  
ainsi m'a doté mon parrain  
qu'aimant je n'aurai pas été aimé.

Mais ce que je veux m'est interdit  
qu'il soit donc maudit mon parrain  
qui fit que je n'ai pas été aimé.

## From afar

When the days are long in May  
The sweet song of birds from afar Seems lovely to me  
And when I have left there  
I remember a distant love  
I walk bent and bowed with desire  
So much so that neither song nor Hawthorn flower  
Please me more than the icy winter.

Never will I enjoy love  
If I do not enjoy this distant love  
For a nobler or better one I do not know  
Anywhere, neither near nor far  
So high is its true, real price  
That there, in the kingdom of the Saracens  
I wish to be proclaimed her captive.

Sad and joyous, I will separate from her  
When I see that distant love  
But I know not when I will see her  
For our lands are too far away  
There are so many passages and paths  
And in this I am no seer  
But let everything be according to God's will.

I will feel joy for sure when I ask her  
For the love of God the distant love  
And if it pleases her I will live  
Near her even if I am from far away  
Then will come our faithful meeting  
When I, the faraway lover,  
Will be so near  
That I will console myself  
With her beautiful words.

I really trust in the Lord  
Through whom I will see  
The distant love  
But for something that fails me  
I have two sorrows for she is  
So far away  
Ah, if only I were a pilgrim there  
So that my stick and my bundle  
Could be seen by her lovely eyes.

God who made everything  
That comes and goes  
And formed this distant love  
Grant me the power of my heart  
Soon to see the distant love

Truly in a propitious place  
And that the room and garden  
Always appear as palaces to me.

He speaks true who says I am avid  
And longing for the distant love  
For no joy gives me pleasure  
Like the pleasure of the distant love  
But what I want is forbidden to me  
So my godfather endowed me  
That though loving  
I will not have been loved  
But what I want is forbidden to me  
So may my godfather be cursed  
Who made me not to be loved.

# Lonh

for Dawn Upshaw

## Prologue

♩ 60 calmo, dolce

Soprano solo

Electronics

Recorded Voices

Recorded Percussions

Nature sounds

non pitched percussions

1 wind / mix of wind and whispering voices

recite freely in French or English:

Sopr.

Electr.

Perc

mp sempre

Lorsque les jours sont longs en mai  
when the days are long in May

m'est beau doux chant d'oiseaux de loin  
I like the sweet song of birds from afar

M

Sopr.

Electr.

Pitched Perc. and Voices

Perc

15

percussion filtered in d1

recorded singing

et quand je me suis séparé de là  
and when I have gone away from there

M

Sopr.

Electr.

Perc

je me souviens d'un amour de loin  
they bring to mind a love from afar

je vais de désir courbé et incliné  
I go bent and bowed with desire

M

Sopr.

Electr.

Pitched Perc. and Voices

Perc

29

forest

processed singing voice

si bien que chant ni fleur d'aubépine ne me plaisent plus que  
so that song nor hawthorn flower pleases me more than

a

M

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I sempre calmo, intimo

36

Sopr. *l'hiver gelé*  
*frozen green*

Electr. *recorded singing voices*

Pitched Perc. and Voices Perc

M

s.v.  $\text{♩} = 72$   $\text{⊙}$  *p*

m

2

42

Sopr. *mp* *3*  
*Lan - qand li jom son lonc*

Electr.

Pitched Perc. and Voices Perc

48

Sopr. *en m - mai*

Electr.

Pitched Perc. and Voices

*p*

54

Sopr. *tr* *3*  
*m'es bels douz chans d'au - zels de loing*

Electr.

Pitched Perc. and Voices

60

Sopr. *p* *mp* *3* *5*  
*e qand me s - sui par-titz de lai*

Electr.

Pitched Perc. and Voices

*mf* *p*

66

Sopr. re - mem - bra - m d'un a-mor de loing

Electr. Pitched Perc. and Voices

72

Sopr. vau - de ta-lan en - broncs e

Electr. Pitched Perc. and Voices

78

Sopr. clis. si que chans - s ni flors

Electr. Pitched Perc. and Voices

*mf*

84

Sopr. d'al - bes pis no - m platz plus que l'in - verns

Electr. Pitched Perc. and Voices

*p*

90

Sopr. ge - latz - z

Electr. Pitched Perc. and Voices

II più energico,  $\text{♩} = 72$   
poco inquieto, ma dolce

singing voices and pitched bells

M..... (3)

97

Sopr.

Electr. Pitched Perc. and Voices

bells and choir



103

Sopr.

Electr.

Pitched Perc. and Voices

metal percussions

(choir)

109

Sopr.

Electr.

Pitched Perc. and Voices

*mp* *sempre dolce* *tr*

a

(voices)

114

Sopr.

Electr.

Pitched Perc. and Voices  
Nature  
etc

*p* *s.v.* *5*

d'a - mor

*mf* *vibr. ord.* *3*

d'a - mor

spoken: jamais

whispered: de loing

filtered percussions

processed forest sounds

120

Sopr.

Electr.

Pitched Perc. and Voices  
Nature  
etc

*mf* *mp*

no - m

no - m

continuously in background processed forest...birds....

126

Sopr.

Electr.

Pitched Perc. and Voices

*mf* *tr*

gau - zi - rai

si no

M

132

Sopr.

Electr.

Pitched Perc. and Voices

*mp* *mf* *più passionato* *3*

m

m

d'est

spoken no-m gau

138 *pp*

Sopr. a - mor de loing

Electr. Pitched Perc. and Voices

144 *mp* *tr*

Sopr. gen- sor non non sai

Electr. Pitched Perc. and Voices spoken: de loing M spoken: que

150 *mf* *sfz* *f*

Sopr. vas nuil - la pres - s ni

Electr. Pitched Perc. and Voices spoken: mas spoken: part ni

157 *mp* *mf*

Sopr. loing tant tant es

Electr. Pitched Perc. and Voices

163 *mp* *poco sfz* *mp* *poco sfz* *mp*

Sopr. sos pretz ve - rais - e que - lai

Electr. Pitched Perc. and Voices M spoken: fis

169 *mf* *tr* *p* *mp* *tr*

Sopr. lai el m m fos

Electr. Pitched Perc. and Voices Nature etc continuously in background forest....birds..... spoken: renc dels sarrazis

174 *pp*

Sopr. per lieis chai - ti - us cla - matz

Electr. spoken: fos eu

Pitched Perc. and Voices

Nature etc M

III *leggiero*

179 ♩ = 60 *sempre mp*

Sopr. part - rai

Electr. pitched bells

Pitched Perc. and Voices rain

Nature etc 4

185

Sopr. vei - rai mas non

Electr.

Pitched Perc. and Voices

190

Sopr. car trop portz e ca - mis

Electr.

Pitched Perc. and Voices

193 *tr*

Sopr. e per Dieu platz

Electr.

Pitched Perc. and Voices

**IV** *sempre passionato*  
198 ♩ = 90

**Sopr.** *mf* *sfz* *f* *mf*  
Be - m par - ra Par-ra jois qan

**Electr.**  
Rec. Voices processed singing voices

**Pitched Perc.** metal percussion

5 M----- M-----

**Sopr.** *f* *mf* *poco più calmo*  
203 jois par - ra Be - m

**Electr.** Voices

**Pitched Perc.**

**Nature etc** continuous background: filtered waves

**Sopr.** *mp* *passionato* *f* *sfz*  
208 par-ra jois s li jois

**Electr.** Voices

**Pitched Perc.**

**Sopr.** *mf* *p* *mf* *sfz*  
214 qer - rai m a per amor Dieu

**Electr.** Voices

**Pitched Perc.**

M----- M-----

219 *sf*

Sopr. *a* *a* be - m par - ra jois

Electr. Voices

Pitched Perc.

224 *tr*

Sopr. l'a - mor de loing

Electr. Voices

Pitched Perc.

230 *più dolce mp* *passionato mf*

Sopr. m pres - de li - eis si

Electr. Voices

Pitched Perc.

235 *sfz* *p* *mp*

Sopr. be - m sui pres - s de li - eis si be - m sui de loing

Electr. Voices

Pitched Perc.

M.....

241

Sopr. loing qand

Electr. Voices

Pitched Perc.

246

Sopr. *mp* più dolce a *mf* par - ra *f* par-ra jois *passionato*

Electr. Voices

Pitched Perc.

252

Sopr. *> mp* pres de lieis pres - s *mf* qand-drutz loin - das er tant

Electr. Voices

Pitched Perc.

258

Sopr. *p* tant ve- zis *più dolce mp* be- m par ra *mf* l'a - mor de

Electr. Voices

Pitched Perc.

264

Sopr. *p* loing *passionato f* par-ra jois l'a - mor de

Electr. Voices

Pitched Perc.

270 *sfz* *f* *mp* *mp* *più dolce*

Sopr. loing par - ra jois par - ra

Electr. Voices

Pitched Perc.

V poco agitato  
ma dolce

276

Sopr. jois

Electr. Pitched Perc.

⑥ continuous background: processed girl's voices

282 *mp* *tr*

Sopr. fos

Electr. Pitched Perc.

288 *mf* *tr*

Sopr. fos

Electr. Pitched Perc.

294

Sopr.

Electr. Pitched Perc.



*mf* 300 *tr* *sfz*

Sopr. *pel* 2

Electr. Pitched Perc. 3 3 3 3 3 3 3 3 5 5

306 *mp* 3

Sopr. *sie us bels*

Electr. Pitched Perc. 3 3 3 3 3 3 3 3 5 5 5 5 5

312 *poco sfz* *dolce p* 3 *tr*

Sopr. *s* *bels*

Electr. Pitched Perc. 5 5 5 5 5

318 *mp* *tr*

Sopr. *huoi* *ill - s*

Electr. Pitched Perc. 3 3 3 3 3 3 3 3 5 5 5 5 M

**VI molto calmo, espressivo**

324 *libero* 3 *p.s.v.* *mf* *molto vibr.*

Sopr. *re - mi - ratz* *Dieus* *fetz*

Electr. Pitched Perc. *processed bell sound*

Nature etc. *continuous background: spoken voices processed through resonant filters*

*singing voice: long reverb*



330 *pp* *S.V.* *mf vibr. ord.*  
 Sopr. tot  
 Electr. Pitched Perc.

336 *pp* *S.V.* *mf* *molto vibr. vibr. ord.*  
 Sopr. fer met  
 Electr. Pitched Perc.

342 *p* *mp* *mf* *f*  
 Sopr. cest a a mor cest a  
 Electr. Pitched Perc.

348 *molto vibr.* *S.V.* *p* *vibr. ord.* *mp* *vibr. ord.* *f* *molto vibr.* *mf vibr. ord.*  
 Sopr. mor Dieus fetz tot qant  
 Electr. Pitched Perc.

354 *f* *molto vibr.* *S.V.* *mf* *vibr. ord.*  
 Sopr. ve ni vai e fer met a  
 Electr. Pitched Perc.

VII *resoluto, poco dolente* *mp*  
 360 *tr* *pp* *mf* *f* *mf*  
 Sopr. mor nuills au - tre jois no - m plai  
 Electr. Voices Pitched Perc.  
 long reverb: fade out 8 M

366

*mf* *p*

Sopr. nuills au - tre jois nuills au - tre jois

Electr. Voices

Pitched Perc.

372

*mf* *p* *mf*

Sopr. nuillsau - tre jois no - m plai nuillsau - tre jois

Electr. Voices

Pitched Perc.

M-----

378

*mp* *mp* *mp*

Sopr. no - om plai car nuills au - tre nuills au - tre

Electr. Voices

Pitched Perc.

M-----

384

*f* *mp*

Sopr. jois tant tant no - m plai

Electr. Voices

Pitched Perc.

M-----

390

*mf* *mp* *f*

Sopr. au - tre jois au - tre jois tant

Electr. Voices

Pitched Perc.

singing voice: long reverb

396

Sopr. tant

Electr. Voices

Pitched Perc.

402

*mf* *pp*

Sopr. no - m plai no - m plai no - m plai no - m plai

Electr. Voices

Pitched Perc.

long reverb: fade out

M.....

Tornado calmo, dolce libero 408 ♩ = 60

*whisper slowly* *mp*

Sopr. Mas so q'ieu vuoi [h] a

Electr. Voices

Nature etc 3 birds, filtered girl's voice

9

M.....

414

*pp* *mf* *mp*

Sopr. m'es tant [h] a [h]

Electr. Voices

M-----

420

*poco sfz* *pp* *mf* *p*

Sopr. a-his - s [h] a [h] - a [h]

Electr. Voices

M-----

426

*whisper as before* *mp* *tr*

Sopr. Mas so q'ieu vuoill [h] a

Electr. Voices

M-----

432

*mp* *dolcissimo* *tr*

Sopr. non fos - s a a matz - z

Electr. Voices

Nature etc continuous background: filtered birds, forest

M-----

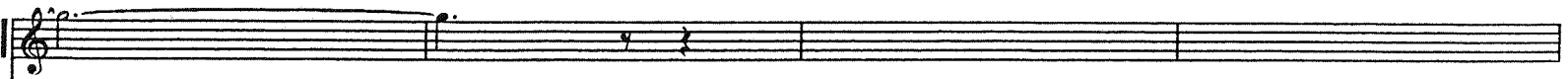
438


Sopr. a a

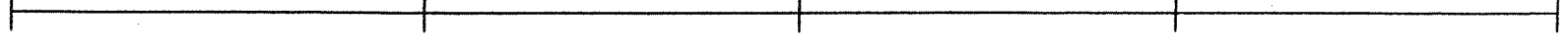
Electr. Voices

Nature etc processed voice: amatz amatz singing voice: long reverb

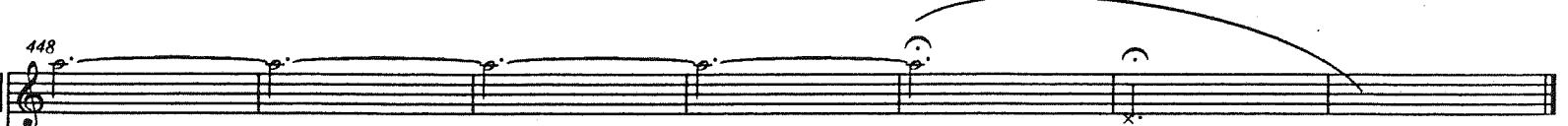
444


Sopr. 

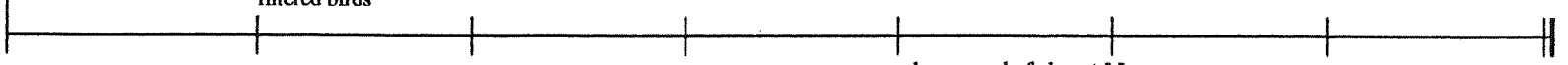
Electr.  processed voice: amatz amatz

Nature etc 

448

Sopr. 

Electr.  filtered birds

Nature etc 

long reverb: fade out M-----