Notes on Roses Don't Need Perfume:

This work is set out in three movements plus a CODA, each attaca one to the next.

I. O viole elastique ("The toy guitar")
II. La Casa de las Flores ("The House of Flowers")
III. Campana de palo ("Wooden bells")

The electronic part is triggered with a foot pedal at the designated "Event" moments labeled in the score. All electronic activity, including the playback of sound files, the recording of input via the microphone, and the live processing of input is done automatically requiring no real-time adjustments on the part of the performer.

The performance patch is written to work with Miller Puckette's PureData (PD) software which is freely downloadable for all platforms. Please visit the website at:

http://puredata.info/download

Or search for "Pd-extended" on any search engine. Audio equipment required is as follows:

1. Computer capable of audio playback and input
2. Audio D/A hardware (internal audio may be used optionally)
3. A microphone (small diaphragm condenser is best)
4. An analog, MIDI, or USB footpedal (a one-button mouse may be used optionally)

---> the electronic part may also be triggered by an operator where preferred. "Space-bar" acts the same as the foot pedal

Program Note:

Roses Don't Need Perfume takes its title from a quotation by latino writer/philosopher/journalist/historian Eduardo Galeano. In a 2006 interview Galeano was asked about truth: truth in history, truth in journalism, and truth in our social and political discourse. How, in a world of spin and relativism does a writer tell the truth and how does one recognise the difference? His response, "roses don't need perfume" suggests that truth needs no accoutrements, it simply is. I wanted to translated this to the guitar, leaving the instrument to "speak for itself". The piece, therefore, has almost no stopped notes, it is not manipulated it simply sounds.

The individual movements reference the following:

I. O viole elastique ("The toy guitar") - Reference to a photograph of the same title. In it a boy carry's a bowl of laundry atop his head. A toy guitar tied over his shoulder waits to be played.

II. La Casa de las Flores ("The House of Flowers") - A phrase from a Pablo Neruda poem title "Explico algunas cosas" ("I explain a few things"), the name of his childhood home in Madrid that was destroyed by bombs during the Spanish Civil War.

III. Campana de Palo ("Wooden Bells") - Galeano's metaphor for the voiceless people of the village, literally those whose cannot afford a town bell and instead make a wooden silhouette in the village tower.
I. O viole elastique

\[
\text{\#} = 60 \quad \text{Contemplative}
\]

\begin{itemize}
  \item \textit{Begin after \"..heard\"} with flesh of the fingers
  \item \textit{Galec}ne: \textit{\textquoteleftReality is a great poet... and so I'm trying
to hear the voices of reality and he able to make them
being heard. Roses don't need perfume.\textquoteright} with flesh
\end{itemize}

Gently, freely

\begin{itemize}
  \item \textit{\#} Keep string III fingering (16\textsuperscript{th} half);
  \item \textit{\#\#} pluck III and IV with p and m;
  \item \textit{\#\#} play artificial harmonic with i and a.
\end{itemize}
II. La casa de las flores (The house of flowers)

\[ \textit{p} \] = 54 Nostalgic

wait for near silence, with freedom

harmonics, similar

\[ \text{p} \] = 60

dolce, rubato ad libitum

\[ \text{pp} \]
molto rubato

EVENT 12, 14

granular texture, static harmony, Neruda's voice

dying away

EVENT 13

from sustained chord

dying away

EVENT 15

EVENT 16

* Event 9 first time;
Event 11 upon repeat

*** Pluck string "sad lasso", on the octave harmonic node
III. Campana de palo (Wooden bells)

\[ \text{\textit{\( j = 54 \)}} \]

(Event 13 handles next crossfade too)

morendo

\( \text{\textit{\( \text{\( f \)}} \)} \)

(fade out amplification)

thumb-up harm.

similar

granular texture, etc.

wait for silence

EVENT 20

EVENT 21

(Vo V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0 V0)

EVENT 17