

Notes on *Roses Don't Need Perfume*:

This work is set out in three movements plus a CODA, each attacca 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 acoutraments, 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 voicelss people of the village, literally those whose cannot afford a town bell and instead make a wooden silhouette in the village tower.

Roses Don't Need Perfume

I. O viole elastique

♩ = 60 Contemplative

Begin after "...heard"

Guitar: *with flesh of the fingers*

Electronics: Galeano: "Reality is a great poet...and so I'm trying to hear the voices of reality and be able to make them being heard. Roses don't need perfume."

EVENT 0: (Place foot on pedal)

EVENT 1

EVENT 2

EVENT 3

EVENT 4

EVENT 5

EVENT 6

EVENT 7

EVENT 8

attacca

Gently, freely

EVENT 6

EVENT 7

EVENT 8

attacca

* Keep string III fingering (D#) held; catch F# by rolling finger onto string II

** Pluck III and II with p and m; play artificial harmonic with i and a.

II. La casa de las flores (The house of flowers)

$\text{♩} = 54$ Nostalgic

wait for near silence, with freedom

③ ⑦ ⑤ ⑦ ⑤ ⑦ ⑦ ⑦ ⑦ ⑥ ⑦ ⑨ ⑦ ⑫ ⑩ ⑫ Ⅴ ⑨ ⑦ ⑦ ⑫ ⑫ ⑫ ⑦ ⑦ ① Ⅱ ⑦ ③ ⑤ ⑦ Ⅴ ⑤ ③ Ⅲ Ⅵ Ⅷ ⑦ ⑫ Ⅳ ⑦ ⑦ ① Ⅳ ③ ① Ⅳ ③

harmonics, simile

p f p p p f

EVENT 9

ppp

p EVENT 10

poco rall. mf A tempo

EVENT 11

$\text{♩} = 60$

poco rall. A tempo *poco rall.* X

slow \rightarrow *fast* *tr* p *dolce, rubato ad libitum* p *sempre*

p

p *poco*

Musical score for the first system, featuring guitar and piano parts. The guitar part includes chords such as $IV^{12} V^9 IV^7$, $VI^7 V^{12}$, VI^7 , $IV^{12} V^9 IV^7 VI^5$, $II^7 IV^7$, $IV^{12} V^9 IV^7 VI^5$, $VI^7 V^{12}$, VI^7 , VI^7 , $IV^{12} V^9 IV^7 VI^5$, $II^{12} IV^{12}$, $IV^5 V^4 VI^5$, and $II^7 III^7 IV^7$. The piano part includes dynamics like *mf* and *p*, and performance instructions such as *molto rubato*, *thumb-tap harm.*, *simile*, and *n.h.*. A box labeled "EVENT 12, 14" is present. The bottom staff is labeled "granular texture, static harmony, Neruda's voice".

Musical score for the second system, labeled "EVENT 13". It features a guitar part with a *mf* dynamic and a piano part with a *mf* dynamic. Performance instructions include *dying away* and *from sustained chord*. The bottom staff shows a granular texture.

Musical score for the third system, labeled "EVENT 15" and "EVENT 16". It features a guitar part with a *pp* dynamic and a piano part with a *pp* dynamic. Performance instructions include *dying away*. The bottom staff shows a granular texture.

* Event 9 first time;
Event 11 upon repeat

*** Pluck string "sul tasto", on
the octave harmonic node

III. Campana de palo (Wooden bells)

♩ = 54

(EVENT 13 HANDLES NEXT CROSSFADE TOO)

morendo

mf

EVENT 17

3 **4** **3** **4** **3** **X**

f (...NO NEW EVENT HERE!) *f* *ff*

(let ring)

thumb-tap harm. *simile* *n.h.* *granular texture. etc*

EVENT 18

simile *wait for silence* *pp*

EVENT 19

mf

EVENT 20

EVENT 21

p

Musical score for the first system. The treble staff contains a series of triplets of eighth notes. The bass staff contains a bass line with a wavy line indicating a tremolo effect. The tempo is marked as $\text{♩} = 60$. The system is divided into measures 3, 4, and 5. Chord diagrams are provided for measures 4 and 5.

Chord diagrams for measure 4:
 III[⊙]
 VI[⊙]
 V[⊙]

Chord diagrams for measure 5:
 V[⊙]
 VI[⊙]
 III[⊙]

Dynamics: *ff* (fortissimo) and *simile*.

Other markings: ("B", sempre)

Musical score for the second system. The treble staff contains a series of chords with fingerings 2, 3, 2, 3, 4, 5, and 2. The bass staff contains a bass line with a wavy line indicating a tremolo effect. The system is divided into measures 2, 3, 4, 5, and 6. Chord diagrams are provided for measures 4, 5, and 6.

Chord diagrams for measure 4:
 III[⊙]
 VI[⊙]
 V[⊙]

Chord diagrams for measure 5:
 V[⊙]
 VI[⊙]
 III[⊙]

Chord diagrams for measure 6:
 I[⊙]
 III[⊙]
 IV[⊙]
 VI[⊙]

Dynamics: *ff* (fortissimo) and *fff* (fortississimo).

Musical score for the third system. The treble staff contains a tremolo effect on a single note. The bass staff contains a bass line with a wavy line indicating a tremolo effect. The system is divided into measures 6 and 7.

Performance instructions:
 with flesh of fingers
 Slide fingers up fretboard, maintaining hand position and shape of previous chord

Dynamics: *pp* (pianissimo) and *fading away*.

Other markings: continue..., *