

# on revient toujours

for Oboe and Live Electronics

[2018]

Christopher LaRosa

[www.chrislarosa.com](http://www.chrislarosa.com)

Perusal

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duration: ca. 8"30'

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# Technical Information

A high quality condenser microphone should be used to capture the sound of the oboe. The signal should be sent to a laptop or computer with Max (7.1 or later) installed. (To download Max, go to <https://cycling74.com/downloads>. The free demo version will open and use the patch to its full capacity.) To acquire the patch for *on revient toujours*, please contact Christopher LaRosa: [clarosa16@gmail.com](mailto:clarosa16@gmail.com)

The patch itself contains instructions for use. The patch takes one signal in (the oboist's microphone signal) and sends four signals out:

Channel 1 = Front Left Speaker  
Channel 2 = Front Right Speaker  
Channel 3 = Back Left Speaker  
Channel 4 = Back Right Speaker

All channels should be sent to the subwoofer. While quadrophonic playback is strongly preferred, a stereo patch is available if necessary. The electronic diffusion is completely reactive to the oboist's performance; therefore, the oboist should not concern themselves with aligning to events in the electronics. The stochastic nature of the electronics means each performance will be slightly different—which is desired.

## Program Note

*on revient toujours* receives its title from one of Arnold Schoenberg's final essays, penned in 1948. Schoenberg's essay addresses his occasional desire to return to tonality in some of his later works. He explained, "a longing to return to the older style was always vigorous in me; and from time to time I had to yield to that urge."

*on revient toujours* ("one always returns") takes on triple meaning in my piece. (1) Coming off of a compositional stint of virtuosic and intricate writing, I return to a simpler instrumental style in this piece. (2) The electronic sounds in the piece consist only of live-processing of the oboe—there is no fixed media. The live-processing modules I created use parallel variable-delay lines to harmonize the solo instrument with itself. Thus, the piece's harmonies emanate by a confluence of delayed returns of the oboe's acoustic sound. Further, the variable-delay times recycle, which causes a recurrence of harmonies in a cyclical manner. (3) The music's form continually turns back onto itself.

# on revient toujours

for Jake Gunnar Walsh

Christopher LaRosa

1

♩ = 60  
rapid

slow →  
timb.

Musical score for player 1, measure 1. It consists of two staves. The top staff has a wavy line dynamic symbol above it. The bottom staff has a treble clef, a key signature of one sharp, and a tempo marking of ♩ = 60. The dynamics include **p**, <*f*>**p**, <*f*>**p**, **f** 3 **p sub.**, and a wavy line dynamic symbol at the end.

rapid

Musical score for player 2, measure 2. It consists of two staves. The top staff has a wavy line dynamic symbol above it. The bottom staff has a treble clef, a key signature of one sharp, and a dynamic of **mf**. The dynamics include **p**, **pp**, and a wavy line dynamic symbol at the end.

2

rapid

rapid  
timb.

slow  
timb.

→ rapid → slow

Musical score for player 2, measure 3. It consists of two staves. The top staff has a wavy line dynamic symbol above it. The bottom staff has a treble clef, a key signature of one sharp, and a dynamic of **p**. The dynamics include <*f*>**p**, <*f*>**p**, <*f*>**p**, **mf** 3 **p**, and **mf**.

slow → rapid → slow → mod. → slow

timb.

Musical score for player 4, measure 4. It consists of two staves. The top staff has a wavy line dynamic symbol above it. The bottom staff has a treble clef, a key signature of one sharp, and a dynamic of **p**. The dynamics include <*f*>**p**, <*f*>**f**, **f**, **pp**, and **poco**.

3

very slow

rapid

→ very slow

Musical score for player 5, measure 5. It consists of two staves. The top staff has a wavy line dynamic symbol above it. The bottom staff has a treble clef, a key signature of one sharp, and a dynamic of **pp**. The dynamics include **f** and **pp**.

very slow → rapid → very slow → rapid → very slow

Musical score for player 6, measure 6. It consists of two staves. The top staff has a wavy line dynamic symbol above it. The bottom staff has a treble clef, a key signature of one sharp, and a dynamic of **pp**. The dynamics include **f**, **pp**, **f**, and **pp**.

Musical score for piano, page 8, measures 1-4. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 1 starts with a dynamic of *f*, followed by a piano dynamic (*p*). Measures 2 and 3 start with *mf*, followed by *p*. Measures 4 and 5 start with *f*, followed by *p*. Measures 6 and 7 start with *f*, followed by *f*. Measures 8 and 9 start with *p*, followed by *f*. Measures 10 and 11 start with *f*.

9

slow → rapid

*timb. tr.*

5

→ slow

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

(Move between the two multiphonic states ad lib.)

11

108: ;

*f*

*p*

*mp*

*p*

*pp*

2;

Musical score page 12, measures 7-8. The page begins with a dynamic instruction "rapid" over a trill symbol. Measure 7 starts with a sixteenth-note trill on the first note. Measure 8 begins with a sixteenth-note trill on the first note, followed by a sustained note. The score includes a hexagonal rehearsal mark "8". The dynamic markings "*f*" and "p" are repeated three times. Measure 8 concludes with a dynamic marking "7".

13

9  
espress.

*f*      *p*      *molto*      *p sub.*      *mf*      *>p*      *molto*      *p sub.*      *mf*

10

14

*p sub.*      <*f*>*p*      <*f*>*p*      <*f*>*p*      3      7      *f*

*tr*      *sim.*

11

15

*poco accel.*      - - - - -

*p*      3      *molto*      *p sub.*      3      *mf*

12      13  
*più mosso*      *ca. 66*

*floating*

17

*p sub.*      *mf*

14

*suspended*

*p sub.*      *mp*      *p*      *pp*

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15

19 sim.

**p sub.** <**f**>**p** <**f**>**p** <**f**>**p** 3 7 **f**

16 espress.

20 poco accel. - - - - - più mosso  $\text{♩} = \text{ca. } 66$

**p** **molto** **p sub.** **mf**

**floating**

22

**p sub.** **mf** **p sub.**

19 slow → rapid

20

**p sub.** **mf**

accel. - - - - -  $\text{♩} = \text{ca. } 88$

24

**p sub.** **f**

21  $\text{♩} = 60 \text{ sub.}$   
suspended

25

**p sub.** **poco**

**pp**

26

**mf** **p** **mf** **p** **mp** **pp**

23

27

*p sub.*    <*f*>*p*    <*f*>*p*    <*f*>*p*    3    7    ,

*sim.*

*f*

24

28

*espress.*

*p*    3    *p sub.*    3    *mf*    3    *p*    3    *mf*

*molto*

25

29

*p*    3    7    *mf*    7    *p*

30

6    *mf*    3    *p*    *mf*    *p*

26

very slow → rapid

*timb.*

*timb.*

31

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

più mosso ♩ = ca. 80

32

*mp*

33

34

$\ll ff \ mp$

35

$\ll ff \ mp$

$\ll ff \ mp$

36

$\ll ff \ mp$

27

38

$\ll ff \ mf$

$\ll ff \ mf$

40

$\ll ff \ mf$

42

28

$ff$

$mf$

44

$\ll ff$

$ff$

46

48 (29)

49

(30) meno mosso  $\text{♩} = \text{ca. } 60$

50

51

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