

Deniz Aslan

New Nature  
for Baritone and Fixed Media

written for Tyler J. Bouque

2021

*Dedicated to Mişkin.*

*You made everything brighter when you came,  
and much darker when you were gone.*

# THE LIBRETTO

## Live

Five minutes  
Seemed the most interminable  
period

Living  
So many lives

Himself

Enormous wealth  
of time

Moment  
Time

Last

He would decide  
Once for all  
Last  
Five

Remembered  
Recollected

Man

Living

There stood a church

Sun

Staring

Rays  
Stubbornly  
of light

His eyes  
these rays

New nature

Amalgamated

## Pre-recorded

Companions  
Goodbye

Looking into  
himself

Here was he

Think  
Wished

Himself

What  
Where

Something  
Somebody

Its gilded spire  
Glittered in the sun

Stubbornly  
at the spire

Rays  
Sparkling

Could not tear  
from  
light

Become one of them

One

Dostoyevsky, *The Idiot*

Translation by Eva Green







# PERFORMANCE NOTES

## General

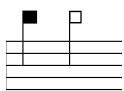
The amount and the shape of vibrato is to be decided by the performer regarding the expressivity and phrasing.

## Accidentals

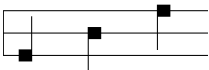
Accidentals apply to whole measure but occasionally some are written for convenience.

	Quarter sharp.
	Quarter flat.
	Three-quarters sharp.
	Three-quarters flat.
	8th tone (25 cents) higher.
	8th tone (25 cents) lower..

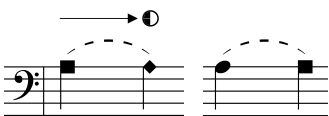
## Noteheads and Indicators



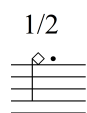
Whisper: full air sound. The expression and the technique is to be decided by the performer with respect to the given dynamics, articulations and words.



Whisper: full air sound. When a particular consonant is sung, a three-line staff is used to indicate three approximate registers.



When changing between air sounds and full tone, the air sounds are indicated as in the same position of normal notes to avoid confusion - unlike above.



Airy tone (half whisper). Indicated with tone-breath ratio (respectively so; 1/3 means 1/3 tone, 2/3 air).



Full tone.



Falsetto. Always cancelled out with *ord.* afterwards.

## PERFORMANCE NOTES (cont.)

—————▶● Gradually go to full tone.

—————▶◐ Gradually go to half tone.

—————▶◦ Gradually go to air sound.

### IPA Symbols



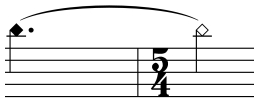
[m]

IPA (The International Phonetic Alphabet) symbols are used when there is no certain word to be sung.



men(t) [n] ——— [t]

They are also used occasionally to indicate which letter of the word is to be held or emphasized.



Time ———▶ [ʌ-m]

They sometimes indicate a gradual change of embouchure towards the given symbols.

### Electronics (Fixed Media)

The electronic part only consists of a pre-recorded part by the same singer. At least two (stereo) loudspeakers must be used. There also must be some minor spatial treatments on the electronic part:

There are four distances from which the electronic part must be heard. Distance 3 is the farthest and while being clearly heard and differentiated, it must feel quite distant. Distances 2 and 1 can be arranged as having more or less equal distance between them. Distance 0 means no distance; ideally indistinguishable from the live voice.

There is a panning parameter as well. It is simply indicated on the score with a scale of 10, separately of two channels. The scale is as such: L10 - C - R10. C (center) means both L0 and R0.

While it is strongly advised to use a more sophisticated panning/spatialization algorithm both for the distance and the panning parameter, it is also completely okay if the sonic treatment is done manually (with a built-in panner of a DAW, some eq etc.).

# New Nature

for Tyler J. Bouque

Deniz Aslan  
1997\*

$\text{♩} = 46$  very intimate and fragile

Baritone

Electronics

*pp*  $\frac{1}{2}$

*mf*

Five min-utes Five min[i] - [n]utes

*pp*

Com -

Distance 3

C

B

E

*p* *mp* *pp*  $\frac{1}{2}$  *mp*

Seemed the most in -

*mf* *sub. p* *n* *pp*

pa - nions Com - pa - nions Good - bye

L2

B

E

*sub. pp* *mp* *sub. p* *ppp*

- ter - min[i] - - - - [n]able [U]

*ppp* *mf* *p* *n*

Com - pa - nions [s]

R3 R1

12 *pp* *p* *ppp* 1/3

B pe - - - - ri - od

E *pp* *n* *ppp*

Good - bye [a]

L3 R4

14 *p* 1/2 *mf*

B Liv - - - - i(ng) [n-g]

E *mf* *p* ord. *f* *n* *p*

Good - bye [i]

Distance 2

18 *mf* *sub. p* *f* *ffp* *f* *mp*

B So man - y live(s) [s]

E *n* *p*

L3 [s] L6

22 *pp* 1/3 *mf* *f*

B Him-self Hi(m)[i] [m]se(lf)[ε] [l-f]

E *mp* *pp* *mp* *mf* *pp*

[s] [f]

L3 R3 L3 R7

26 *ppp* *pp* *p* *mf* *ppp*

B [m] E \_\_\_\_\_ nor - mous Wealth \_\_\_\_\_

E Look - ing \_\_\_\_\_ in - to \_\_\_\_\_

R5 L8 → C L2

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

B \_\_\_\_\_ of [o] [f] time \_\_\_\_\_

E him - self \_\_\_\_\_

R8 → R3 → L5

33 *p* *ppp* *mp*

B Mo - men(t)[n] [t]

E Here was he \_\_\_\_\_

R2 → R6

36 *p* *mf* *pp*

B Time - Time Time → [λ-m] Time → [λ-m]

E Think Wished

Distance 1 R2

L4



41

B *pp* *f* *pp*

[s] [f]

E *ppp* *mf* *pp* 1/3

Him - - - self \_\_\_\_\_  
 C \_\_\_\_\_ L3 R6 \_\_\_\_\_ R10

44

B *p* *pp*

1/3 [st] [st]

E *ppp* *pp* ord. 1/2 *mf*

[m] What \_\_\_\_\_ Where \_\_\_\_\_  
 C L4 R5

47

B *f* *mp* *p* *pp* *p*

3 He \_\_\_\_\_ would \_\_\_\_\_ de - cide \_\_\_\_\_ De - cide \_\_\_\_\_

E *f* *mp* *pp*

3 Some - thing \_\_\_\_\_ Some -  
 L2 L8 R3

50

B *mf* *n* *p* 1/3

3 Once for \_\_\_\_\_ all \_\_\_\_\_ Last \_\_\_\_\_

E *ppp* *mf* *n* *mp*

3 - bo - dy \_\_\_\_\_ [i] [θ]  
 C

54 *p* *mf* *sub. p* *mp*

B Five Re - mem[ε] - - [m] - bered Rec - ol - lect - ed

E *n* *pp* *mf*

[a] What

C → (until the end)

59 *mf* *sub. p* *f* *sub. pp* *f*

B Man Li - ving - Li - ving

E *f* *p*

Where Li - ving Li - ving

Distance 0

63 *mp* *p* *mf*

B There stood a church Sun

E *p* *mf*

Its gil - ded spire Glittered in the sun

accel. ----- ♩ = 66 confident yet agile

66 *p* *mp* *mf*

B Sun Star - ing Rays

E *p* *pp*

Stub - born - ly at the spire

New Nature

70 *f* *ff* *sub. p* *mp*

B Stub-born - ly \_\_\_\_\_ of \_\_\_\_\_ light \_\_\_\_\_

E *mp* *mf* *p*

Rays \_\_\_\_\_ Spark - - - - - ling \_\_\_\_\_

73 *p* ord. *mp* *Gliss.*

B \_\_\_\_\_ His eyes these \_\_\_\_\_ rays \_\_\_\_\_

E *mf* *sub. p*

\_\_\_\_\_ Could - - - - - not tear \_\_\_\_\_ from \_\_\_\_\_ light \_\_\_\_\_

76 *f* *mf* *p*

B \_\_\_\_\_ New na - ture \_\_\_\_\_ New na - ture New \_\_\_\_\_

E *f* *mf* *p*

\_\_\_\_\_ New na - ture \_\_\_\_\_ New na - ture \_\_\_\_\_ Be -

79 *f* *mp* *mf*

B \_\_\_\_\_ New na - ture \_\_\_\_\_ A -

E *f*

- come \_\_\_\_\_ one \_\_\_\_\_ of \_\_\_\_\_ them \_\_\_\_\_

81 *p* *pp* *mf* ord.

B *mal* *ga* *ma* *te(d)*

E *Amal* *ga* *ma* *te(d)*

84 *ff* *n* *ppp*

B *[d]* *[m]*

E *[d]* *One*

87 *pppp* so subtle, with almost no pitch, morendo

B *[a]* *[a]*

E *n*

89 *poco rall.* *n*

B *[a]* *[a]*

E