

Paul Archbold

Recoil

**for piano and tape
(2003)**

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Recoil

piano and tape

Recoil examines my personal experiences in recovering from a car accident. The word 'recoil' is used in two senses: to change speed and direction as a result of a collision; to shrink in fear. The work represents a labyrinth of memory, where the fragmented self confronts distorted realities and fearful illusions.

Recoil builds upon the harmonic explorations of my string quartet *Impacts and Fractures* (1999): a 'dominant seventh' chord, partials 4-7 of the harmonic series, is tempered to the quarter-tone scale and elaborated to create a series of complex modes. These modes regulate all the melodic and harmonic material for both the soloist and the tape part. The tape part is derived entirely from the processed recording of an acoustic piano, and takes the role of a superinstrument that confronts, encompasses and absorbs the soloist.

The work is a result of the extensive analysis and processing of melodic fragments, performed on the piano by myself, employing the recent IRCAM program 'Audiosculpt'. These fragments are: transposed by microintervals to produce a harmonically rich chorus of arabesques; independently modified in pitch and tempo to realise rhythmically complex dialogues with the soloist; filtered and transposed to create a continuum of sounds ranging from a recognisable piano towards noise; greatly expanded in length to reveal a gradually unfolding, haunting soundworld. Spatialisation is central to the concept of the work: sounds are carefully positioned and moved in space to produce an unreal acoustic labyrinth surrounding the soloist.

Recoil was commissioned by Peter Hill with funds from Yorkshire Arts for the Electric Spring Festival in Huddersfield, 27 March 2004

Recoil has been recorded by Peter Hill for release on the Metier label in 2008.

Performance notes

Diffusion over eight speakers, surrounding the audience and piano, is preferred

A stereo CD is available for rehearsal purposes. The CD cues correspond to the numbered sections in the score.

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Recoil

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1 $\text{♩} = 144$

tape

voice 1

voice 2

Piano

ff

voice 3

voice 5

voice 1

voice 4

tape

mf

p

Pno

(8)

2

tape

p

2

Pno

mf

tape

mf

Pno

f

tape

3 $\text{♩} = 120$

p

Pno

f

mp cantabile

(with pedal)

tape

Pno

tape

Pno

20

tape

Pno

5:4

22

tape

Pno

5:4

24

tape

Pno

5:4

25

tape

Pno

5:4

26

tape

Pno

5:4

27

tape

Pno

28

tape

Pno

29

tape

Pno

4 ♩ = 60

4 ♩ = 60

tape

cantabile

p

p

Pno

mf *p* *mf > p* *mf > p* *p quixotic*

tape

Pno

tape

Pno

5 ♩ = 96

5 ♩ = 96

tape

mf

mf

Pno

f

f

43

tape

Pno

4:3 4:3 4:3 4:3 4:3 4:3 4:3 4:3 4:3 4:3 4:3 4:3

47

tape

Pno

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

4:3 4:3 4:3

50

tape

Pno

6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4

5:4

54

tape

Pno

6:4 6:4

The musical score is divided into four systems, each containing parts for Tape and Piano (Pno).
- **System 1 (Measures 59-62):** The Tape part features a complex rhythmic pattern with slurs and accents. The Pno part consists of chords with a '5' fingering. Dynamics are marked *mp*.
- **System 2 (Measures 62-64):** The Tape part continues with similar patterns, including slurs marked '5:4' and '7:6'. The Pno part has chords with a '5' fingering. Dynamics are marked *mp*.
- **System 3 (Measures 64-66):** The Tape part shows a change in dynamics to *f* and includes slurs marked '5:4' and '7:6'. The Pno part features chords with a '6:4' fingering and a dynamic marking of *f*.
- **System 4 (Measures 66-68):** The Tape part has slurs marked '6:4' and '3'. The Pno part continues with '6:4' slurs and a '3' fingering. Dynamics are marked *f*.

6 $\text{♩} = 72$

tape

pp

Pno

p cantabile

73

tape

Pno

76

tape

Pno

79

tape

Pno

82

tape

Pno

85

tape

Pno

88

tape

Pno

90

tape

Pno

7 $\text{♩} = 96$

tape

mf

Pno

94

tape

f

Pno

f

98

tape

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Pno

101

tape

6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4

Pno

105

tape

Pno

109

tape

Pno

112

tape

Pno

114

tape

Pno

116

tape

Pno

f

121

tape

p

cantabile

$\text{♩} = 96$

126

Pno

ppp

(much pedal)

$\text{♩} = 96$

126 (8)

tape

Pno

130

tape

mf

9

Pno

mf

9

132 $\text{♩} = 60$

tape

Pno

p *mf* *p* *mf* *p*

p quixotic

137

tape

Pno

140

tape

Pno

cresc. poco a poco

142

tape

Pno

(mp)

144

tape

Pno

(mf)

146

tape

Pno

148

tape

Pno

f

150

tape

Pno

f

8^{va}

152

tape

Pno

155

tape

Pno

ff

8va

Ped

159

tape

Pno

8va

Ped

161

tape

Pno

fff

8va

Ped

10 ♩ = 120

171

tape

p

Pno

fff

10 ♩ = 120

172

tape

Pno

(8)

173

tape

Pno

(8)

174

tape

Pno

175

tape

Pno

ff

176

tape

Pno

f

177

tape

Pno

178

tape

Pno

mf

179

tape

Pno

180

tape

Pno

181

tape

Pno

mp

183

tape

Pno

p

11 ♩ = 108

tape

11 ♩ = 108

Pno

tape

Pno

tape

Pno

tape

Pno

199

tape

Pno

5:4 5:4 5:4 5:4 5:4 5:4

5:4 5:4 5:4 5:4 5:4 5:4

p

202

tape

Pno

5:4 5:4 5:4 5:4 5:4 5:4

5:4 5:4 5:4 5:4 5:4 5:4

p

205

tape

Pno

5:4 5:4 5:4 5:4 5:4 5:4

5:4 5:4 5:4 5:4 5:4 5:4

p

207

tape

Pno

5:4 5:4 5:4 5:4 5:4 5:4

5:4 5:4 5:4 5:4 5:4 5:4

mf

The image displays a musical score for a piece, spanning measures 209 to 212. The score is divided into two main parts: 'tape' and 'Pno' (Piano). Each part consists of two staves (treble and bass clef).

- Measure 209:** The 'tape' part features a complex rhythmic pattern with notes beamed together. The 'Pno' part consists of block chords, with a circled '8' above the first measure. Rhythmic markings of 5:3 are present below the piano staves.
- Measure 210:** The 'tape' part continues with similar rhythmic patterns. The 'Pno' part features block chords with rhythmic markings of 5:3.
- Measure 211:** The 'tape' part has a more melodic line. The 'Pno' part continues with block chords and rhythmic markings of 5:3.
- Measure 212:** The 'tape' part has a melodic line. The 'Pno' part features block chords, with a circled '8' above the first measure. Rhythmic markings of 5:3 are present. A dynamic marking of *f* (forte) is placed above the piano staves, and '8va' markings indicate an octave shift for the piano part.

213

tape

(8)

7:6

7:6

7:6

7:6

Pno

214

tape

(8)

7:6

7:6

7:6

7:6

Pno

12 ♩ = 216

215

tape

f

8^{va}

8^{va}

ff

8^{va}

Pno

220

tape

Pno

(8)

225

tape

Pno

(8)

230

tape

Pno

(8)

235

tape

Pno

(8)

tape

Pno

f cresc. molto

8^{va}

tape

Pno

fff

8^{va}

13

tape

voice 1

voice 2

f

Pno

13

tape

voice 3

voice 5

voice 1

voice 4

mf

p

Pno