

# Joyful and Bitter

2015

Music and Text : Carlo Estolano

student number : 108046236

First performed on 29 November 2015 in The Basement (York)  
by the author, Nikki Franklin and James Wood.

Duration: 18 minutes

Ensemble:

female voice

electric guitar (with a pedalboard interface to trigger the  
pre-recorded parts)

drums/percussion (full drum kit, shaker, hooves, congas, keys)

pre-recorded parts of voice, guitar and electronic effects.

Concert pitch score

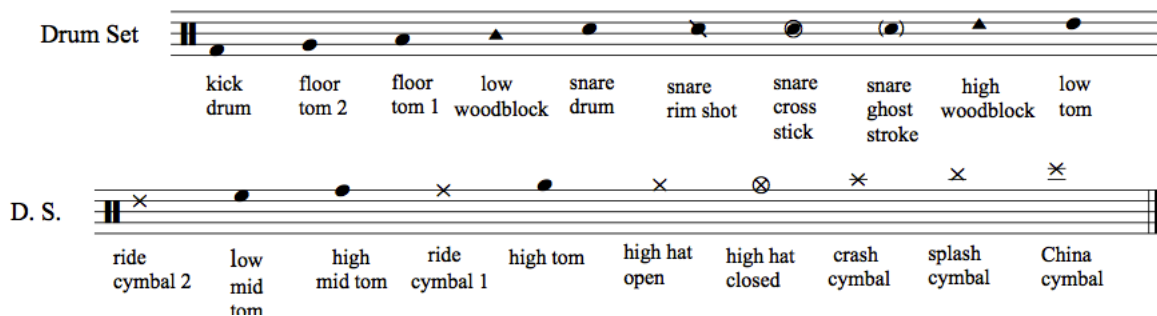
# Performance notes

The pre-recorded parts for guitar, voice and electronics should be stored in a midi interface capable of playback parts in a separate track, allowing the guitar to make use of effects and timbre alterations. Drums and percussion should take the samples (generally 4 bars), as a suggestion to create upon.

## Electronics

- 1: Distorted saw-tooth wave oscillator, with fractalize mode to add overtones to the original waveform
- 2: Triangle wave oscillator, with granular synthesis applied.

## Drum Map



## Text

It's not possible for the thin  
surface of the ice,  
to pretend there are no  
tumultuous waters  
right underneath itself.

Once the ice is cracked  
it is not possible to achieve  
a kind of cohesion  
with oh such fractured parts.

Music is not dead,  
merely its fibers are constricted  
That's why,  
from now onwards the Music  
is going to be at once  
as joyful bitter  
bitter-sweet.

There's nothing lost,  
nothing won  
time just makes Music  
joyful and bitter,

Bitter-sweet.

# Joyful and Bitter

Carlo Estolano


A

Score for "Joyful and Bitter" by Carlo Estolano, marked "A". The score is in 4/4 time and consists of 16 staves. The first section (measures 1-4) includes Voice 1, Electric Guitar 1, Live Percussion (textural cymbals no pulse gradually busier 1'), and Drum Set. The second section (measures 5-8) includes Voice 2, Electric Guitar 2, Voice 3 (Pre-recorded), Electric Guitar 3, Voice 4, and Voice 5. The third section (measures 9-12) includes Synth Brass, Effects (granulator), and Synth Brass. Dynamics range from *ppp* to *mf*.

**B**


3 textural cymbals filling more and more towards a groove

Perc. Live



E.Gtr. 2 Pre-recorded

fading in



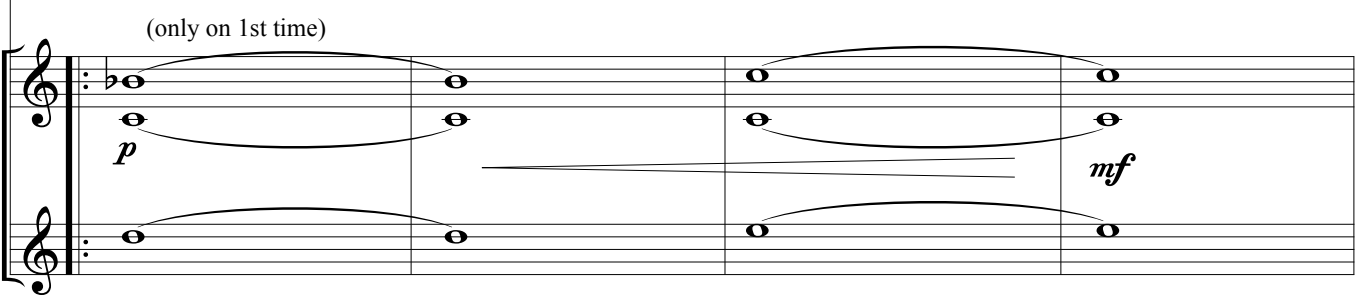
*ppp* *mf*

Synth

Effects

Synth

(only on 1st time)




*p* *mf*

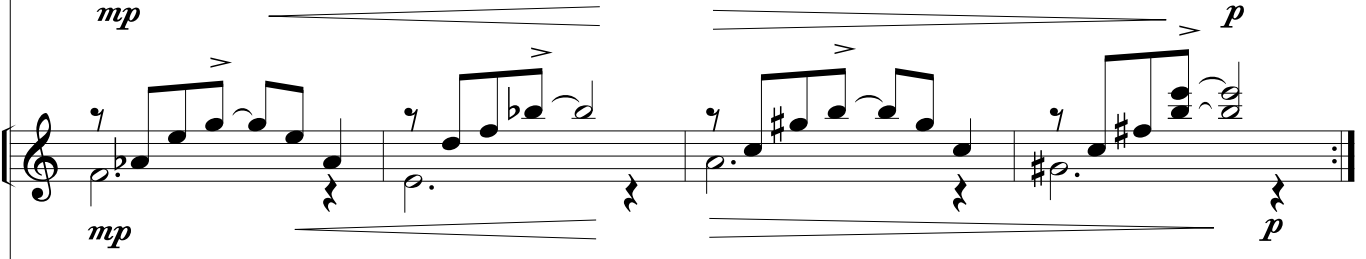


7 hooves, keys, no pulse (last)

Perc. Live



E.Gtr. 2 Pre-recorded



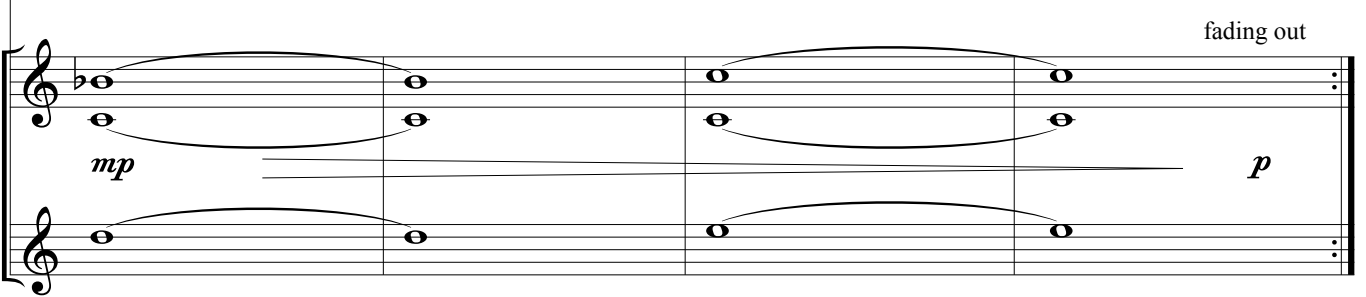
*mp* *p*

Synth

Effects

Synth

fading out



*mp* *p*

vocalise with any syllables

*II* *calm*

Voice 1  
*p*  
*f*

E.Gtr. 1  
 Live  
*p*  
*f*  
 Cymbals gradually joinning pulse

Perc.

E.Gtr. 2  
 Pre-recorded  
*calm*  
*f*

Synth  
 Effects  
 Synth  
*p*  
*f*  
*p*

15

Voice 1

E.Gtr. 1 Live

Perc.

cymbals in time, no explicit groove

E.Gtr. 2 Pre-recorded

Synth

Effects

Synth



19 **C** improvising Fm(maj9) Bb/E Gm(maj9) F#/C

Voice 1

E.Gtr. 1 Live

D. S.

simile with variations

E.Gtr. 2 Pre-recorded

23 Fm(maj9) Bb/E Am(maj9) G#7(#9,b13)

Voice 1

E.Gtr. 1 Live

D. S.

hooves, keys, no pulse (last)

E.Gtr. 2 Pre-recorded

Synth

Effects

Synth

**D**

vocalise with any syllables

straight 8s

27

Voice 1

E.Gtr. 1

Live

Perc.

E.Gtr. 2

Pre-recorded

straight 8s

*f*

baião straight 8s

*f*

straight 8s

*f*

*f*



29

Voice 1

E.Gtr. 1

Live

Perc.

E.Gtr. 2

Pre-recorded

31

Voice 1

E.Gtr. 1 Live

Perc.

Detailed description: This block contains the first three staves of the musical score. The top staff is for Voice 1, the middle for E.Gtr. 1 Live, and the bottom for Percussion. The music is in 4/4 time. The first measure of the voice part is a whole rest. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The fourth measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The guitar part in the second measure consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The percussion part consists of a steady eighth-note pattern.

E.Gtr. 2 Pre-recorded

Detailed description: This block contains the fourth staff of the musical score, for E.Gtr. 2 Pre-recorded. The music is in 4/4 time. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fifth measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The sixth measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The seventh measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The eighth measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The ninth measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The tenth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The guitar part consists of a steady eighth-note pattern.

Joyful and Bitter

33

Voice 1

E.Gtr. 1  
Live

Perc.

E.Gtr. 2  
Pre-recorded

Synth

Effects

Synth

E.Gtr. 1

Live

D. S.

**E** *rubato*

random cymbals, keys, hooves

40

E.Gtr. 1

Live

D. S.

*rit.*



44

E.Gtr. 1

Live

D. S.

E.Gtr. 2

Pre-recorded

**F** overdriven aggressive

*ff*

hard bop double time

*ff*

C#m7 Dmaj#11 Dbmaj#11 G#m7(b5)

48

E.Gtr. 1

Live

D. S.

E.Gtr. 2

Pre-recorded

G9(#11)      B<sup>b</sup><sub>sus</sub>9      F<sup>#</sup>/B      Dm9

52

E.Gtr. 1

Live

D. S.

E.Gtr. 2

Pre-recorded

swung      F<sup>#</sup>m7      B/A      B<sup>b</sup>m7(b6)      A/G<sup>#</sup>

*p*

56

E.Gtr. 1

Live

D. S.

E.Gtr. 2

Pre-recorded

*simile*

*f*

*f*

Gmaj#11 Dm(maj7) C#m11 Bsus9



60

E.Gtr. 1

Live

D. S.

E.Gtr. 2

Pre-recorded

*mp*

*f*

*mp*

*f*

*mp*

*f*

Dbmaj7/Ab C7(#9) G#m7(b5) Emaj9

64

E.Gtr. 1

Live

D. S.

E.Gtr. 2

Pre-recorded

*p*

*p*

Cm7(b6)      G $\flat$ maj(#5)      B $\flat$ maj#11      F $\sharp$ m7(b5)

68

E.Gtr. 1

Live

D. S.

E.Gtr. 2

Pre-recorded

*mf*      *p*      *mf*

*mf*      *p*      *mf*

Fmaj#11      Fm9      Bm7(b6)      Dm7(b6)



E.Gtr. 1

Live

D. S.

E.Gtr. 2

Pre-recorded

72

*f*

*Abmaj#11*

*Bmaj9*

*Ebm9*

*Am9*

E.Gtr. 1

Live

D. S.

E.Gtr. 2

Pre-recorded

Synth

Effects

Synth

76

*p*

*Gbmaj7/Bb*

*Db7(#9)*

*Cmaj#11*

*Abmaj7(#5)*

*p*

*p*

*p*

**G**

80

*dolce*

**Voice 1**  
It's not pos - si - ble for the thin sur - face of the

**E.Gtr. 1 Live**  
*mf*  
swung  
C#m7 (commenting) Dmaj#11 Dbmaj#11

**D. S.**  
*mf*  
3 3 3  
simile

**E.Gtr. 2 Pre-recorded**  
*mf*  
swung  
C#m7 Dmaj#11 Dbmaj#11

**Synth**  
*mf*

**Effects**  
*mf*

**Synth**  
*mf*

84

Voice 1

Musical notation for Voice 1 in treble clef. The lyrics are: "ice to pre - tend there are no tu - mul - tuous wa - ters \_\_\_\_ right". The melody consists of quarter and eighth notes with some slurs.

E.Gtr. 1  
Live

Musical notation for E.Gtr. 1 Live. It shows a series of diagonal slashes representing a rhythmic pattern. Chord symbols are placed above the staff: G#m7(b5), G9(#11), Bb<sub>sus</sub>9, and F#/B. A dynamic marking *f* is present in the fourth measure.

D. S.

Musical notation for D. S. (Da Capo). It shows a series of diagonal slashes. A dynamic marking *f* is present in the fourth measure.

E.Gtr. 2  
Pre-recorded

Musical notation for E.Gtr. 2 Pre-recorded. It shows a series of diagonal slashes. Chord symbols are placed above the staff: G#m7(b5), G9(#11), Bb<sub>sus</sub>9, and F#/B. A dynamic marking *f* is present in the fourth measure.

Synth

Musical notation for Synth. It shows a series of horizontal lines with small dashes, indicating a sustained or silent synth part.

Effects

Musical notation for Effects. It shows a series of horizontal lines with curved lines underneath, representing an effects pedal or similar processing.

Synth

Musical notation for Synth. It shows a series of horizontal lines with circles and curved lines underneath, representing a synth part with effects. A dynamic marking *f* is present in the fourth measure.

88

Voice 1

un - der - neath it - self

Once the ice is cracked

*mp*

E.Gtr. 1 Live

D. S.

E.Gtr. 2 Pre-recorded

Dm9

F#m7

B/A

Bbm7(b6)

Synth

Effects Synth

92

Score for Voice 1, E.Gtr. 1 Live, D. S., E.Gtr. 2 Pre-recorded, Synth, and Effects.

**Voice 1:** *it is not possible to achieve a kind of co-*

**E.Gtr. 1 Live:** Chords: A/G#, Gmaj#11, Dm(maj7), C#m11. Includes a *f* dynamic marking.

**D. S.:** Drum part with a slash indicating a pre-recorded track.

**E.Gtr. 2 Pre-recorded:** Chords: A/G#, Gmaj#11, Dm(maj7), C#m11. Includes a *f* dynamic marking.

**Synth:** Two synth parts with rests in the first two measures and notes in the last two measures. The bottom synth part includes a *f* dynamic marking.

**Effects:** Effects part with rests in the first two measures and notes in the last two measures.

96

Voice 1

he - sion with oh such frac - tured parts Mu - sic is not dead

*mp* *f*

Live E.Gtr. 1

Bsus9 Dbmaj7/Ab C7(#9) G#m7(b5)

*mp* *f*

D. S.

*mp* *f*

E.Gtr. 2 Pre-recorded

Bsus9 Dbmaj7/Ab C7(#9) G#m7(b5)

*mp* *f*

Synth

Effects

Synth

*f*

100

Voice 1

— mere-ly its fi-bers are cons-tric-ted That's why from now

*mp*

E.Gtr. 1  
Live

*mp*

D. S.

*mp*

E.Gtr. 2  
Pre-recorded

*mp*

Synth

Effects

Synth

104

Voice 1

on- wards the Mu- sic is going to be at once as joy ful as bit

*p* *f*

E.Gtr. 1  
Live

*p* *f*

D. S.

*p* *f*

E.Gtr. 2  
Pre-recorded

*p* *f*

Synth

*p*

Effects

*p*



108

Voice 1	
E.Gtr. 1 Live	
D. S.	
E.Gtr. 2	
Pre-recorded E.Gtr. 3	
Synth	
Effects	
Synth	

112

Voice 1

makes Mu - sic e - qual - ly joy - ful and bit - ter bit - ter sweet

E.Gtr. 1

Am9 Gbmaj7/Bb Db7(#9) Cmaj#11 Abmaj#11 fill

Live

Perc.

D. S.

E.Gtr. 2

Am9 Gbmaj7/Bb Db7(#9) Cmaj#11 Abmaj#11

Pre-recorded

E.Gtr. 3

Synth

Effects

Synth

*p*

*p*

*p*

*p*

*p*

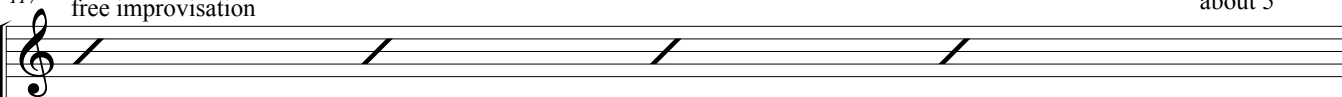
*p*

**H**

117

Voice 1

free improvisation



about 5'

E.Gtr. 1  
Live

free improvisation



about 5'

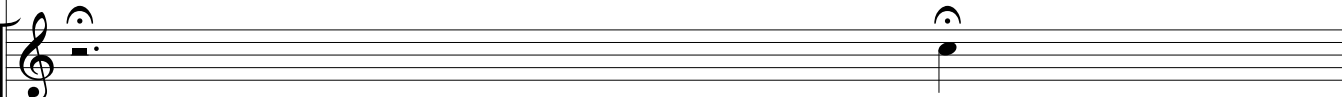
D. S.

free improvisation



about 5'

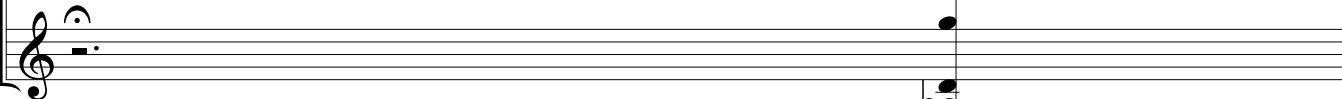
Synth



Effects

cue: "time just makes music"

Synth



**I** scat syllables  
*confident*

Voice 1 *mf*

E.Gtr. 1 Live

D. S. *mf* swung

E.Gtr. 2 Pre-recorded *mf*

C#m7 Dmaj#11 Dbmaj#11 G#m7(b5)



Voice 1 <sup>122</sup>

E.Gtr. 1 Live

D. S.

E.Gtr. 2 Pre-recorded

G9(#11) Bb<sub>sus</sub>9 F#/B Dm9

*p*

126

Voice 1

E.Gtr. 1 Live

D. S.

E.Gtr. 2 Pre-recorded

*mp cantabile*

*mf*

*mp*

*mf*

*mp*

*mf*

F#m7 B/A Bbm7(b6) A/G#

130

Voice 1

E.Gtr. 1 Live

D. S.

E.Gtr. 2 Pre-recorded

*mp*

*mp*

*mp*

*mp*

Gmaj#11 Dm(maj7) C#m11 Bsus9

134

Voice 1

E.Gtr. 1 Live

D. S.

E.Gtr. 2 Pre-recorded

*f* *mp* *f* *f*

$D^{\flat}maj7/A^{\flat}$   $C7(\#9)$   $G^{\#}m7(\flat5)$   $E^{maj}9$

138

Voice 1

E.Gtr. 1 Live

D. S.

E.Gtr. 2 Pre-recorded

*f* *mp* *f* *mp*

$Cm7(\flat6)$   $G^{\flat}maj7(\#5)$   $B^{\flat}maj\#11$   $F^{\#}m7(\flat5)$

142

Voice 1

E.Gtr. 1  
Live

D. S.

E.Gtr. 2  
Pre-recorded

Fmaj#11      Fm9      Bm7(b6)      Dm7(b6)

146

Voice 1

E.Gtr. 1  
Live

D. S.

E.Gtr. 2  
Pre-recorded

Abmaj#11      Bmaj9      Ebm9      Am9

150

Voice 1

E.Gtr. 1 Live

D. S.

E.Gtr. 2 Pre-recorded

*mp*

*mp*

*mp*

*mp*

G $\flat$ maj7/B $\flat$     D $\flat$ 7(#9)    Cmaj#11    A $\flat$ maj7(#5)

154

Voice 1

E.Gtr. 1 Live

D. S.

E.Gtr. 2 Pre-recorded

*p*

*p*

*p*

*p*

high pitch voicing

A $\flat$ maj#11    Bmaj9    E $\flat$ m9    Am9



158

Voice 1

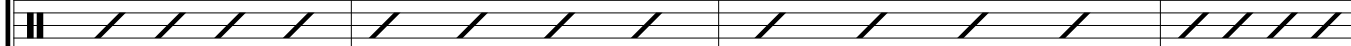


E.Gtr. 1

Live



D. S.



E.Gtr. 2

Pre-recorded

Chord progression:  $G\flat_{maj7}/B\flat$     $D\flat7(\#9)$     $C_{maj}\#11$     $A\flat_{maj7}(\#5)$



*f*

*f*

*f*

*f*

162

The musical score consists of six staves for measures 162 through 165. The staves are labeled as follows:

- Voice 1:** Treble clef. Measure 162 starts with a whole rest, followed by a half note G4 (p), a quarter note A4, a quarter note B4, and a quarter rest. Measure 163 has a half note C5, a quarter note B4, and a quarter rest. Measure 164 has a half note B4, a quarter note A4, and a quarter rest. Measure 165 has a quarter rest, followed by a triplet of eighth notes G4, A4, and B4.
- E.Gtr. 1 Live:** Treble clef. Measure 162 has a half note G4 (p), a quarter note A4, and a quarter note B4. Measure 163 has a half note C5, a quarter note B4, and a quarter note A4. Measure 164 has a half note B4, a quarter note A4, and a quarter note G4. Measure 165 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.
- D. S.:** Drum staff with a double bar line and a slash, indicating a drum solo. A dynamic marking of *p* is present at the start.
- E.Gtr. 2:** Treble clef. The staff contains diagonal slashes for all four measures. Chord symbols are placed above the staff: C#m7, Dmaj#11, Dbmaj#11, and G#m7(b5).
- Voice 3 Pre-recorded:** Treble clef. The staff contains whole rests for all four measures.
- E.Gtr. 3:** Treble clef. The staff contains diagonal slashes for all four measures. Chord symbols are placed above the staff: C#m7, Dmaj#11, Dbmaj#11, and G#m7(b5).

166

Voice 1  
*mf* *f*  
 E.Gtr. 1 Live  
*mf* *f*  
 D. S.  
*mf* *f*  
 E.Gtr. 2  
*mf* *f*  
 Pre-recorded E.Gtr. 3  
*mf* *f*  
 G9(#11) B $\flat$ sus9 F $\sharp$ /B Dm9  
 G9(#11) B $\flat$ sus9 F $\sharp$ /B Dm9



170

Voice 1  
*p*  
 E.Gtr. 1 Live  
*p*  
 D. S.  
*p*  
 E.Gtr. 2  
*p*  
 Pre-recorded E.Gtr. 3  
*p*  
 F $\sharp$ m7 B/A B $\flat$ m7(b6) A/G $\sharp$   
 F $\sharp$ m7 B/A B $\flat$ m7(b6) A/G $\sharp$

174

Voice 1

E.Gtr. 1 Live

D. S.

E.Gtr. 2

Pre-recorded E.Gtr. 3

*f*

*f*

*f*

Gmaj#11 Dm(maj7) C#m11 Bsus9

Gmaj#11 Dm(maj7) C#m11 Bsus9



178

Voice 1

E.Gtr. 1 Live

D. S.

E.Gtr. 2

Pre-recorded E.Gtr. 3

*mp*

*ff*

*mp*

*ff*

*ff*

*ff*

Dbmaj7/Ab C7(#9) G#m7(b5) Emaj9

Dbmaj7/Ab C7(#9) G#m7(b5) Emaj9

182

Voice 1

E.Gtr. 1 Live

D. S.

E.Gtr. 2

Pre-recorded E.Gtr. 3

Cm7(b6) Gbmaj7(#5) Bbmaj#11 F#m7(b5)

186

Voice 1

E.Gtr. 1 Live

D. S.

E.Gtr. 2

Pre-recorded E.Gtr. 3

*p* *mf*

*p* *mf*

*p* *mf*

Fmaj#11 Fm9 Bm7(b6) Dm7(b6)

190

190

Voice 1 *f*

E.Gtr. 1 Live *f*

D. S. *f*

E.Gtr. 2 *f*

Pre-recorded E.Gtr. 3 *f*

*Abmaj#11* *B maj9* *Ebm9* *A m9*

*Abmaj#11* *B maj9* *Ebm9* *A m9*

194

Voice 1 *mp*

E.Gtr. 1 Live *mp*

D. S. *mp*

E.Gtr. 2 *mp*

Pre-recorded E.Gtr. 3 *mp*

*Gbmaj7/Bb* *Db7(#9)* *Cmaj#11* *Abmaj7(#5)*

*Gbmaj7/Bb* *Db7(#9)* *Cmaj#11* *Abmaj7(#5)*

198

Score for Voice 1, E.Gtr. 1 Live, D. S., E.Gtr. 2, and Pre-recorded E.Gtr. 3. The score is divided into four measures. The first measure is marked with *f*. The second measure is marked with *f*. The third measure is marked with *f*. The fourth measure is marked with *f*. The E.Gtr. 2 and Pre-recorded E.Gtr. 3 parts are marked with *f* in the second measure. The E.Gtr. 2 part includes chord markings:  $A^{\flat}maj\#11$ ,  $B\ maj9$ ,  $E^{\flat}m9$ , and  $A\ m9$ . The Pre-recorded E.Gtr. 3 part includes chord markings:  $A^{\flat}maj\#11$ ,  $B\ maj9$ ,  $E^{\flat}m9$ , and  $A\ m9$ .

202

Voice 1

E.Gtr. 1  
Live

D. S.

E.Gtr. 2

Pre-recorded  
E.Gtr. 3

$G^b_{maj7/B^b}$   $D^b7(\#9)$   $C_{maj\#11}$

$G^b_{maj7/B^b}$   $D^b7(\#9)$   $C_{maj\#11}$

*p* *p* *p* *p*



206

**J** Dm11 solo

E.Gtr. 1

Live

D. S.

*f*

baião straight

*f*

Dm11

E.Gtr. 2

Pre-recorded

*f*

209

Bm7(b5) E7(b9) Fmaj7 F#m7

E.Gtr. 1

Live

D. S.

simile

Bm7(b5) E7(b9) Fmaj7 F#m7

E.Gtr. 2

Pre-recorded

211 Dm11

E.Gtr. 1

Live

D. S.

Voice 2

vocalise with any syllables

E.Gtr. 2

Dm11

Voice 3

Pre-recorded

vocalise with any syllables

Voice 4

vocalise with any syllables

Voice 5

vocalise with any syllables

213 Bm7(b5) E7(b9) Fmaj7 F#m7

E.Gtr. 1

Live

D. S.

Voice 2

E.Gtr. 2

Voice 3  
Pre-recorded

Voice 4

Voice 5

Dm11

215

E.Gtr. 1

Live

D. S.

Voice 2

E.Gtr. 2

Dm11

Voice 3

Pre-recorded

Voice 4

Voice 5

Detailed description of the musical score: The score is for page 44, measures 215 and 216. It features seven staves. The top three staves are for E.Gtr. 1, Live, and D. S., all of which are marked with diagonal slashes, indicating they are not to be played. The bottom four staves are for Voice 2, E.Gtr. 2, Voice 3, and Voice 5. Voice 2 and Voice 5 have melodic lines with eighth and quarter notes, some with accents. E.Gtr. 2 provides accompaniment with chords and eighth notes. Voice 3 and Voice 4 have sparse melodic lines, with Voice 4 starting in measure 216. The chord 'Dm11' is indicated above the first staff and above the E.Gtr. 2 staff.

217 Bm7(b5)

E7(b9)

F maj7

Abmaj7(#5)

E.Gtr. 1

Musical notation for E.Gtr. 1, Perc. Live, and D.S. tracks. E.Gtr. 1 features slash marks in the first two measures and notes in the last two. Perc. Live has a bar line in the first measure and a dot in the second. D.S. has slash marks throughout. A 'random cymbals' annotation is present in the third measure.

Voice 2

Musical notation for Voice 2 track, showing a melodic line with notes in the first two measures and rests in the last two.

E.Gtr. 2

Musical notation for E.Gtr. 2 track, featuring chordal accompaniment with notes and accidentals. Chords Bm7(b5), E7(b9), F maj7, and Abmaj7(#5) are indicated above the staff.

Voice 3

Musical notation for Voice 3 track, showing a melodic line with notes and rests.

Pre-recorded

Voice 4

Musical notation for Voice 4 track, showing a melodic line with notes and rests.

Voice 5

Musical notation for Voice 5 track, showing a melodic line with notes and rests.

Synth

Musical notation for Synth track, showing rests in the first two measures and notes in the last two.

Effects

Musical notation for Effects track, showing rests in the first two measures and notes in the last two.

Synth

Musical notation for Synth track, showing rests in the first two measures and notes in the last two.

**K** *dolce*  
*rubato*

Voice 1  
There's no - thing lost no - thing won time just makes Mu - sic

E.Gtr. 1  
Live  
*mp* *rubato* *mf*

Perc.  
*mp* *rubato cymbals* *mf*

Synth

Effects

Synth  
*mf*

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Voice 1 *mp* e-qual-ly joy-ful and bit-ter bit-ter sweet *pp*

E.Gtr. 1 *mp* *pp*

Live Perc. *mp* *pp*

D. S. *mp* *pp*

Voice 2

E.Gtr. 2

Voice 3

Pre-recorded E.Gtr. 3

Voice 4

Voice 5

Synth

Effects *pp*

Synth *mp* *pp*