

Richard Barrett

Island

2006

two improvising soloists and instrumental octet

full score

Island

(2006)

for two improvising soloists and instrumental octet

commissioned by Liverpool Cultural Capital as part of *CONSTRUCTION*
First performance 18 November 2006, Huddersfield, by ELISION

Duration 11' or more

Instrumentation: solo 1 & 2 – see below

alto recorder

alto flute

flugelhorn in Bb, with plunger mute

The tubing connected to the third valve is to be pulled out to the point where the resultant pitch is a quartertone flatter than normal.

trombone – tenor-bass, with plunger mute

violin

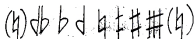
viola

cello

contrabass

The score is at **playing pitch**: alto flute sounds a perfect fourth lower, flugelhorn a major second lower, contrabass one octave lower.
No vibrato except where indicated.

All **transitions** including glissandi as smooth as possible
All **trills, tremoli and grace-notes** as fast as possible.

Quartertones:  Arrows attached to accidentals indicate smaller intervals, whose precise pitch, in the case of woodwinds, is to be inferred from the fingering.

Articulation:  indicate degrees of continuity of articulation: *staccatissimo* (as brief and dry as possible), *staccato*,

semi-staccato (still very brief but with a discernible duration), *marcato* (clearly articulated) and *legato* (no attack; may apply at the beginning of a phrase as well as within one).

Dynamics: The dynamics given in the score are absolute, ie. after amplification: where recorder and flugelhorn are both marked *p* what they might actually be *playing* relative to one another is *f* and *pp* respectively, brought into balance at the mixing desk. Where no dynamics are marked they are *ad lib*, according to context and whatever real-time shaping the conductor (and mixing engineer?) wishes to employ.

Amplification: All instruments should be amplified so as to bring their dynamic ranges as far as possible into line with one another – in other words, recorders and flutes should be given most reinforcement (changing according to the instruments played), strings somewhat less, brass only enough to give them a presence in the PA system and the soloists according to which instruments are used.

Duration: The more improvised sections of the piece have been given overall durations, but these are intended as a guide rather than as a specification, and may vary under numerous circumstances: the acoustic of the performing space, the choice of instruments for the two solo parts, on-the-spot decision-making by conductor and/or soloists, and so on



Solo parts:

- These may be taken by any acoustic/electronic instruments or voices, similar or dissimilar. There is no implied precedence between the two parts.
- Solo 2 must be able to play/sing sustained pitches; solo 1 may do so but doesn't need to.
- The solo parts are completely improvised. The score contains only directions as to where one or both parts enter and exit, and (sometimes) the briefest possible descriptions of what kind of activity might be appropriate. While the entry/exit indications should be closely adhered to, all other indications (eg. "quiet") may be understood as general pointers which don't need to be scrupulously followed all the time. The intention is that the soloists should be as far as possible unrestricted in their choice of musical material. However, the context of the ensemble and its material should always be borne in mind, so that a mutual "influence" between soloists and ensemble is constantly in evidence.
- No musical material should be ruled out *a priori* on the grounds of taste or consistency.

Ensemble and conductor:

- These parts vary between precise notation and improvisation. Again, improvisatory activity should both reflect the context of the notated music and embody spontaneous interaction between soloists and ensemble, and this applies to the conductor as much as to the instrumentalists. Any instructions may be departed from as long as the structure of the composition isn't thereby confused and disrupted. The eight sections A-H play continuously and should "flow" as naturally as possible into one another.
- The improvised elements should similarly "flow" from the notated ones so that the composition retains an overall coherence. The completely-notated sections thus function to "seed" the overall musical identity, as a context against which spontaneous musical decisions are made.
- The score contains a mixture of conventional and unconventional notation, and verbal indications. It is essential that the verbal indications be "learned" in rehearsal so that they don't need to be referred to at all during performance.





All instruments:] = abrupt cutoff of sound – cut off airstream with the tongue (winds) or stop bow on string.




Flute:  = "pizzicato"  = "breathy" sound (as opposed to ●)

Recorder dynamics:

Dynamic changes should be realised with a combination of breath-pressure (for relative intensity) and moving the instrument relative to the microphone (for volume). The notated pitches indicate *fingerings* (and therefore also timbres) rather than precise resultants. Dynamic profiles of phrases will accordingly be more complex than those notated. A wide range of timbral shades, rather than consistency of tone, is the intention. For multiphonic, very slight shading of some fingerings might be necessary to obtain optimal timbre and/or stability.

Strings:

Bow pressure:     = *flautando*, normal, exaggerated and pitchless scraping respectively

Fingerpressure:    = "harmonic", intermediate and normal respectively

Bow position: *msp, psp, pst, mst* = molto (!) sul ponticello, poco sul ponticello, poco sul tasto and molto (!) sul tasto respectively

clb = *col legno battuto*, *clt* = *col legno tratto* (both cancelled by *arco*)

(A)

5/8

♩ = 96

①

solo 1

tacet

solo 2

alto flute in G

alto recorder

flugelhorn in Bb

trombone

violin

viola

cello

contrabass

Handwritten musical score for a woodwind and string ensemble. The score is in 5/8 time with a tempo of 96. It features parts for solo 1 and solo 2 (tacet), alto flute in G, alto recorder, flugelhorn in Bb, trombone, violin, viola, cello, and contrabass. The music consists of a single melodic line with various dynamics (ppp, pp, p) and articulations (accents, slurs). The woodwinds and strings play a similar rhythmic pattern of eighth and sixteenth notes. The violin and viola parts include fingerings and bowings (pspl sempre). The flugelhorn part has a triplet of eighth notes marked with a '3' and a '23' above it. The cello and contrabass parts are marked 'nat ↓ sempre'.

2
5
8

solo 1

(tacet)

solo 2

alto flute in G

alto recorder

flugelhorn in Bb

trombone

violin

viola

cello

contrabass

Handwritten musical score for a symphony orchestra. The score is written in a common time signature and features dynamic markings such as ppp, p, and (nat). The instruments listed are: solo 1, solo 2 (tacet), alto flute in G, alto recorder, flugelhorn in Bb, trombone, violin, viola, cello, and contrabass. The score includes various musical notations such as notes, rests, and slurs. There are also some numerical markings above the flugelhorn part: 234, 23, 23, 3, and 13. The violin and viola parts have (p sp) markings above them. The cello and contrabass parts have (nat) markings above them. The woodwind parts (alto flute, alto recorder, flugelhorn, trombone) have ppp and p markings. The string parts (violin, viola, cello, contrabass) have ppp and p markings. The solo parts are marked with a circled plus sign.

4
⑩ 85

solo 1
(tacet)
solo 2

alto flute in G

ppp mp ppp mp ppp mp>ppp

This staff contains a melodic line for the alto flute in G. It features a series of eighth-note patterns with dynamic markings of ppp and mp. The dynamics alternate between ppp and mp, with a final phrase marked mp>ppp.

alto recorder

mf ppp mf ppp mf ppp mf ppp

This staff contains a melodic line for the alto recorder. It features a series of eighth-note patterns with dynamic markings of mf and ppp. The dynamics alternate between mf and ppp throughout the staff.

flugelhorn in Bb

mf ppp mf ppp mf ppp mf ppp

13 234

This staff contains a melodic line for the flugelhorn in Bb. It features a series of eighth-note patterns with dynamic markings of mf and ppp. The dynamics alternate between mf and ppp. There are rehearsal marks 13 and 234.

trombone

ppp mp ppp mp ppp mp>ppp

This staff contains a melodic line for the trombone. It features a series of eighth-note patterns with dynamic markings of ppp and mp. The dynamics alternate between ppp and mp, with a final phrase marked mp>ppp.

violin

(psp) III (h) I (h) (h) (h)

mf ppp mf ppp mf ppp mf ppp

This staff contains a melodic line for the violin. It features a series of eighth-note patterns with dynamic markings of mf and ppp. The dynamics alternate between mf and ppp. There are performance instructions (psp), III, and (h) above the staff.

viola

(psp)

ppp mf ppp mf ppp mf ppp

This staff contains a melodic line for the viola. It features a series of eighth-note patterns with dynamic markings of ppp and mf. The dynamics alternate between ppp and mf.

cello

(nat)

mf ppp mf ppp mf ppp mf ppp

This staff contains a melodic line for the cello. It features a series of eighth-note patterns with dynamic markings of mf and ppp. The dynamics alternate between mf and ppp.

contrabass

(nat.)

ppp mf ppp mf ppp mf ppp

This staff contains a melodic line for the contrabass. It features a series of eighth-note patterns with dynamic markings of ppp and mf. The dynamics alternate between ppp and mf.

5
8

(12)

solo 1

solo 2

start here (or very soon afterwards)
low-pitched/unpitched; brief/sparse sounds; quiet
then beginning to move in the direction of section B
remaining mostly in the background until the end of section A

alto flute in G

alto recorder

flugelhorn in Bb

trombone

(psp) I violin

(psp) viola

(nat.) cello

(nat.) contrabass

The musical score is written for a woodwind and string ensemble. It consists of nine staves, each representing a different instrument. The instruments are: solo 1, solo 2, alto flute in G, alto recorder, flugelhorn in Bb, trombone, violin (psp) I, viola (psp), cello (nat.), and contrabass (nat.). The music is written in 4/4 time with a key signature of one sharp (F#). The score includes various dynamics (p, mp, pp, f, PPP) and articulations (accents, slurs, triplets). Performance instructions are provided for the solo parts, and fingerings are indicated throughout.

6

5
8

16

solo 1

solo 2

>(sim.)

alto
flute
in G

alto
recorder

flugelhorn
in Bb

trumpet

violin

viola

'cello

contrabass

Handwritten musical score for measures 6, 7, and 8. The score is arranged in a system with ten staves. The instruments and their parts are as follows:

- solo 1**: A single note in measure 6, marked with a dynamic of *ppp*.
- solo 2**: A single note in measure 6, marked with a dynamic of *ppp*.
- alto flute in G**: A melodic line starting in measure 6, marked with *ppp* and *ff*. Includes a *(sim.)* instruction.
- alto recorder**: A melodic line starting in measure 6, marked with *ppp* and *ff*.
- flugelhorn in Bb**: A melodic line starting in measure 6, marked with *ppp* and *ff*. Includes fingerings 134 and 23.
- trumpet**: A melodic line starting in measure 6, marked with *ppp* and *ff*.
- violin**: A melodic line starting in measure 6, marked with *ppp* and *ff*. Includes fingerings I and II.
- viola**: A melodic line starting in measure 6, marked with *ppp* and *ff*. Includes a *(fsp)* instruction.
- 'cello**: A melodic line starting in measure 6, marked with *ppp* and *ff*. Includes a *(nat)* instruction.
- contrabass**: A melodic line starting in measure 6, marked with *ppp* and *ff*. Includes a *(nat)* instruction.

The score features various dynamics including *ppp* (pianissimo), *ff* (fortissimo), and *ppp* *ff* (pianissimo fortissimo). Performance instructions include *(sim.)* (simile), *(fsp)* (for *flauto solo*), and *(nat)* (natural).

5
8

19

solo 1



(sim.)

solo 2

alto flute in G

alto recorder

flugelhorn in Bb

trombone

violin

viola

cello

contrabass

8

5
8

(2)

solo 1

solo 2

(sim.)

alto flute
in G

alto recorder

flugelhorn
in Bb

trombone

violin

viola

cello

contrabass

Handwritten musical score for a woodwind and string ensemble. The score consists of ten staves: two for solo parts (solo 1 and solo 2) and eight for instruments: alto flute in G, alto recorder, flugelhorn in Bb, trombone, violin, viola, cello, and contrabass. The music is written in treble clef with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as ppp, fff, and accents. Performance instructions like '(sim.)', '(nat.)', and '(psp)' are present. Measure numbers 34, 35, and 234 are indicated above the flugelhorn staff. The bottom left corner shows a time signature of 8/8.

B

≈ 75"

conductor

cue section C at the end of this section

judge the right moment, during a sustained sound by solo 2, around 75" after end of section A

solo 1 & 2

continue from section A, with increasing variety in pitch/register, speed/density, dynamic

solo 1 & 2 (but especially 2) develop towards:

sustained sounds (pitches/textures/multiphonics) separated by other kinds of activity (or silences)
which link (or contrast with) the sustains

in other words introducing the kind of material played by the ensemble (and solo 2) in section C

which begins at the conductor's next cue

ensemble *tacet*

10  ≈ 90"

conductor

cue any instrument to start (one which can reproduce the sustained sound being played by solo 2)

thereafter cue the instrumental segments *ad lib*

any instrument not currently playing may be cued at any time

each instrument has 8 segments, making 64 in all (their durations between 1 and 8 seconds apart from the last in each part)

implying an average duration between cues of a little less than 1.5"

but the entries shouldn't be at all regular – sometimes perhaps bring two instruments in simultaneously, sometimes leave a silence or only one player alongside solo 2

sometimes respond clearly to solo 2, sometimes not

when ensemble instruments are all playing their final segment (of indefinite length) and solo 2 has faded to silence,
wait a few moments and cue solo 1 to begin section D

solo 1 *tacet*

fade out quickly or cut off, then wait until conductor's cue for section D to begin

solo 2

continue with alternation between sustains and other activity

sustains mostly clearly pitched (but with trills etc.?) and over entire range of instrument

sometimes lead, sometimes be led by, the ensemble

make sure there are enough audible and clear sustains for the instruments of the ensemble to pick up on

fade slowly when ensemble instruments have all reached their final state

ensemble

each instrument has 8 segments (numbered I-VIII), all with precise durations except the last, plus a sequence of 9 "optional" pitches at the foot of the page
each instrument is cued individually by the conductor, sometimes perhaps simultaneously with another instrument

where an unspecified sustained pitch is shown, play a pitch you can hear solo 2 playing, or which solo 2 has just ended

if solo 2 isn't playing a sustained pitch or hasn't played one in the last few moments, or if the sustained pitch is out of the range of your instrument,

play instead the next pitch from your "optional" sequence

if necessary the 9 unspecified pitches can just be taken from this sequence but the more taken from the soloist the better

if a segment contains more than one unspecified pitch these should generally (but not necessarily) be different pitches

the commas before sustained sounds indicate the briefest "pause for thought" before deciding on the pitch

each segment except the last has a "prevailing" dynamic (in a circle at the beginning of the segment),

in relation to which the *crescendi* and *diminuendi* may be more or less extreme according to circumstances

for example how loudly solo 2 is playing

in general, the shorter a segment is the higher its prevailing dynamic level

when cued, play the next segment in your sequence

when each segment is finished, look up so the conductor knows you are ready to begin the next one

the last segment is of indefinite duration – continue repeating the indicated sound or group of sounds

after a few repetitions begin to vary the pitches, durations between individual sounds, timbres, tempo to an increasing extent

but remaining *ppp* with the same staccatissimo articulation

until the conductor cues solo 1 to begin section D

at which point cut off abruptly

© ALTO FLUTE

I $\sqrt{72}$
prevailing dynamic (mp)

II $\sqrt{100}$
PPP

III $\sqrt{96}$
##

IV $\sqrt{82}$
#

V $\sqrt{90}$
p

VI $\sqrt{104}$
mf

VII $\sqrt{60}$
f

VIII $\sqrt{108}$
pp

optional pitches

(C) ALTO RECORDER

12

$\sqrt{=108}$

I
prevailing dynamic

$\sqrt{=82}$

II

$\sqrt{=100}$

III

$\sqrt{=96}$

IV

$\sqrt{=72}$

V

$\sqrt{=90}$

VI

$\sqrt{=104}$

VII

$\sqrt{=60}$

VIII

optional pitches

© FLUGELHORN

I $\sqrt{=82}$
prevailing dynamic
 pp

II $\sqrt{=96}$
 mf

III $\sqrt{=72}$
 mp
 (same pitch always)
 (always slightly different dynamic but one sfz)

IV $\sqrt{=90}$
 ppp

V $\sqrt{=108}$
 p

VI $\sqrt{=60}$
 f

VII $\sqrt{=100}$
 ff

VIII $\sqrt{=104}$
 ppp

optional pitches

(C) TROMBONE

14

I $\sqrt{=60}$ *legatissimo!* (F valve) (Ff)

prevailing dynamic (mf)

II $\sqrt{=72}$ (f)

9:8 F, 6:5 F

FV - FIV - FII $\frac{1}{2}$ - FIII $\frac{1}{2}$ - FV $\frac{1}{2}$ - FI $\frac{1}{2}$ III - IV $\frac{1}{2}$ - II - III - FIII - FI

III $\sqrt{=104}$

IV $\sqrt{=100}$ (mp)

7:6 F, 5 (slide vibr.)

1/2 (1/2) VI $\frac{1}{2}$ 1/2 VI $\frac{1}{2}$ FI $\frac{1}{2}$ - FVII - FI - FII - FVI

(staying as close as possible to Bf)

V $\sqrt{=82}$ (p)

(always begin on same pitch & gliss. ad lib.)

VI $\sqrt{=96}$ (pp)

V FII $\frac{1}{2}$ - FI $\frac{1}{2}$ (microtonal fluctuations)

VII $\sqrt{=108}$ (PPP)

16:11 F, 6:7 F

(each sound with a slightly different dynamic)

VIII $\sqrt{=90}$ (PPP)

optional pitches

© VIOLIN

I $\sqrt{=90}$ psp f *prevailing dynamic* $4:5F$ *mst* *mst* *(msp)* $4:3F$

II $\sqrt{=60}$ *nat. b* 2 1 4 2 4 3 II 1 IV

III $\sqrt{=82}$ $\frac{1}{2}$ *clb* *nat* *mst* \leftrightarrow *mst* *clt* (rapid and irregular shifts of bow position)

IV $\sqrt{=108}$ *nat* $19:14F$ *(nat)* *mst* 1 2 3 4 III II I

V $\sqrt{=104}$ *pst* $5:6F$ *mst* $>$ $>>$ $>$ $>>>$ *etc. (irregular bowed accents)*

VI $\sqrt{=100}$ *mst* \downarrow I

VII $\sqrt{=96}$ *arco* *msp* $6:7F$ 3 *(msp) - constant variation in harmonic content by movements within "msp"*

VIII $\sqrt{=72}$ *nat. poco vibr* $10:7F$ *(nat)* *(LH pizz.)* *(RH finger-perc.)* *mst* *molto vibr.* $\frac{1}{2}$ *clb* *nat* *vary bow position* *pizz. mst* *mf* *ppp*

optional pitches

© VIOLA

16

$\sqrt{=96}$

I

prevailing dynamic *mp*

1 2 3 4 3 2 1 2 3 2 3 4... etc. (changing fingering on same pitch)

etc. (irregular dynamic swells)

$\sqrt{=90}$

II

7:6 F (1/4 tone)

$\sqrt{=108}$

III

nat

mf

4:2 F

7:6 F

pst

mst

pizz.

$\sqrt{=104}$

IV

arco psp

pp

pizz.

arco psp

(pitch gradually disintegrates into isolated "clicks")

mst

$\sqrt{=60}$

V

f

pizz.

arco nat

(nat)

mst

$\sqrt{=72}$

VI

nat

p

7:5 F

8:9 F

3-3-3-3-3

$\sqrt{=82}$

VII

pp

5

$\sqrt{=100}$

VIII

nat

mst

ppp sempre

9:7 F

mst

1/2 cdb nat

vary bow position

optional pitches

(C) CELLO

I $\sqrt{f} = 100$
 prevailing dynamic (P) mst msp
 16:12 F 8:7 F 3 5 8:6 F msp

II $\sqrt{f} = 104$
 nat (vibrato varying irregularly in width and speed)
 ppp

III $\sqrt{f} = 90$
 mp psp (v) (same or different pitch) (psp) ↓

IV $\sqrt{f} = 60$
 nat
 ff

V $\sqrt{f} = 96$
 f pizz arco msp nat 5:6 F 7:8 F → psp → nat

VI $\sqrt{f} = 108$
 pp pst sempre (br/ql. sub III) (rem. III/II) 4:3 F (1/4 tone) (gl. 1 tone)

VII $\sqrt{f} = 72$
 # msp nat mst nat 4:3 F

VIII $\sqrt{f} = 82$
 1/2 clt msp mst c/o (mst) 1/2 c/o nat vary bow position 10:11 F ppp

optional pitches (1/2) III (1/2)

(C) CONTRABASS

18

$\sqrt{=104}$

I *msp* (♯) *(with one LH finger!)* *(msp)* (♯) *(widening vibrato & reducing finger pressure)*

$\sqrt{=108}$

II *nat* 4 3 2 1 3 3 *(nat)* *msp*

$\sqrt{=60}$

III *ppp* *(microtonal fluctuations)* 7:6 *F*

$\sqrt{=72}$

IV *nat*

$\sqrt{=100}$

V *clb* (always same pitch, always different striking position *mst* ↔ *msp*) *ppp* *pizz. mst*

$\sqrt{=82}$

VI *pizz. msp* *arco* *nat* *msp* *pizz. msp* *arco* *msp* *mst*

$\sqrt{=90}$

VII *ppp* *mst* *(mst)* *(vary speed of bowed tremolo)* *> > > > > etc. (irregular bowed accents)* *pst* *(pst)* *nat*

$\sqrt{=96}$

VIII *pp* *nat* *(as high as possible)* *msp* *(msp)* *(msp)* *nat* *1/2 clb* *nat* *10:9 F* *vary bow position* *ppp*

optional pitches

D ≈ 120"

conductor

(once the final state of section C has been established)

with left hand, cue solo 1 for brief improvised solo *and cut off solo 2.*

then each left-hand cue alternates between solo 1 (freely improvised) and strings (rotating between their various modes of activity and taking a new one at each cue)

simultaneously with the second left-hand cue (strings) cue solo 2 (freely improvised), after which each right-hand cue alternates between solo 2 and wind quartet (rotating in the same way as the strings)

thereafter continue these two independent sequences of cues simultaneously

typically cueing the two halves of the group at different times but also sometimes simultaneously, creating various combinations, contrasting more rapid changes on one side with slower ones on the other, giving durational emphasis now to the soloist, now to the respective quartet, and so on

each cue for each group should be between 2 and 16 seconds after the previous one

to conclude this section, leave solo 1 playing while giving a double downbeat to stop solo 2 and for recorder and trombone to begin section E, which is "normally" notated and conducted

solo 1 & 2

freely improvised "solos" cued and cut off by the conductor (see above), alternating with and reacting to (or not) the respective quartet: solo 1/strings (cued by the conductor's left hand), solo 2/winds (cued by the conductor's right hand), while at the same time weaving through and complementing the overall texture

solo 2 stops for the last time when the conductor begins section E, solo 1 fades into section E, ending at or before all instruments have entered

ensemble

play and stop playing at the conductor's cues, alternating with solo 1 (strings, cued by the conductor's left hand) and solo 2 (winds, cued by the conductor's right hand)

on each cue, each instrument moves clockwise around its "circle of activities" (see p.20) and plays the next one, each instrument beginning from the top ("12 o'clock") of its respective circle - when a circle is completed, begin another rotation but from a different (freely-chosen) starting point from the previous one, and so on, always complete circles but each time beginning from a different point

until the conductor gives the double downbeat for section E

— = silence

C = play a variation on a segment from your part in section **C**, altering any or all of tempo, durations, pitches, timbres, dynamics etc.

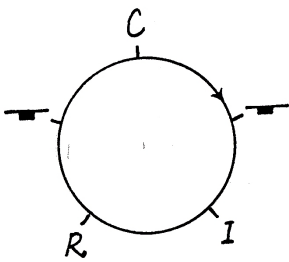
I = **imitate** (in any or all parameters) and vary "your" alternating soloist's last entry (solo 1 for strings, solo 2 for winds)

L = repeat and vary (in tempo, duration, pitch, timbre, dynamic, insertion of silences etc.) a short "loop" taken from "your" soloist's last entry

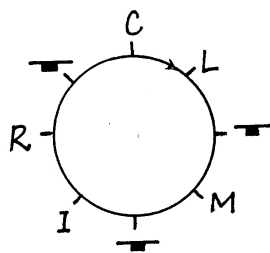
M = sustained **multiphonic** (recorder and contrabass only: contrabass multiphonic involves high bow pressure, slow bowing, *poco sul ponticello*, slightly more than "harmonic" left-hand fingerpressure, on any string at these intervals above the open string: augmented 4th, minor 6th, slightly flat minor 7th, octave + neutral 3rd, etc.)

R = **recall** and vary what *you* played in *your* previous entry

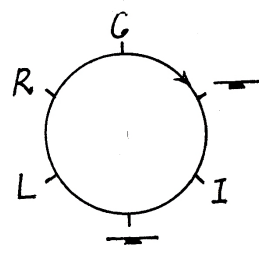
ALTO FLUTE



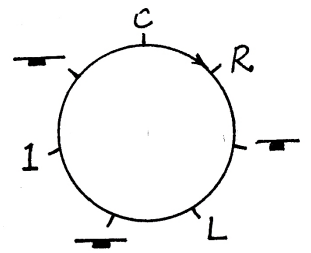
ALTO RECORDER



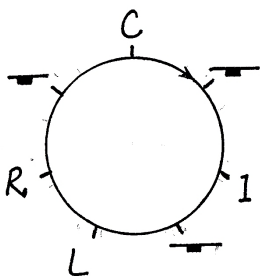
FLUGELHORN



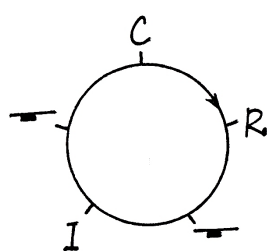
TROMBONE



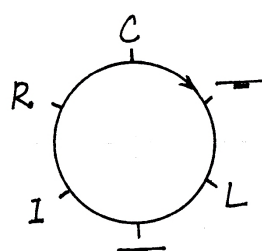
VIOLIN



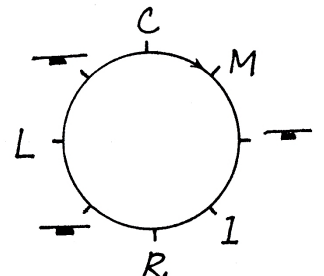
VIOLA



CELLO



CONTRABASS



(E)

①

solo 1
(continue & fade out)

solo 2
tacet
2/8 $\sqrt{=40}$

6+1
8+32

5
8

flute
ppp — pp ppp — p

recorder
ppp — pp ppp — p

flugelhorn in Bb
ppp — pp ppp — p

trombone
ppp — pp ppp — p

violin
psp sempre
ppp — pp ppp — p

viola
psp sempre
ppp — pp ppp — p

cello
psp sempre
ppp — pp ppp — p

contrabass
psp sempre
ppp — pp ppp — p

©

solo 1

solo 2

(tacet)

5
8

3 3
8+ 32

2 3
8+ 32

2 1
8+ 32

2
8

flute

ppp — mp ppp — mf ppp — f ppp — ff ppp — fff

recorder

ppp — mp ppp — mf ppp — f ppp — ff ppp — fff

flugelhorn
in Bb

ppp — mp ppp — mf ppp — f ppp — ff ppp — fff

trombone

ppp — mp ppp — mf ppp — f ppp — ff ppp — fff

violin

(psp) ppp — mp ppp — mf ppp — f ppp — ff ppp — fff

viola

(psp) ppp — mp ppp — mf ppp — f ppp — ff ppp — fff

'cello

(psp) ppp — mp ppp — mf ppp — f ppp — ff ppp — fff

contrabass

ppp — mp ppp — mf ppp — f ppp — ff ppp — fff

F ≈ 90"

conductor

(continue without any break from section E)

cue every 1-8 seconds (mostly), constantly varying – at each cue, solo 1 and 2 alternate (beginning with solo 2) and the ensemble players rotate through their material as in section D

and shape the ensemble music dynamically *ad lib* in response to the soloists, perhaps sometimes even cutting one or more ensemble players off before the following cue, etc.

the whole section should have an overall *diminuendo-crescendo* shape, beginning powerfully, gradually dissipating, and then building up again...

until double downbeat to begin (suddenly!) section G

solo 1 & 2

alternating freely improvised (brief!) “solos” cued and cut off by the conductor (see above), beginning with solo 2 exploring different ways of relating/unrelating to the ensemble “chords”

ensemble

the entire octet plays on each of the conductor’s cues (while the soloists alternate)

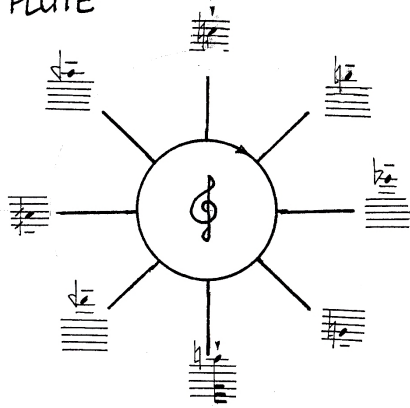
on each cue, each instrument moves clockwise around its “circle of activities” (see next page) and plays the next one, each instrument beginning from the top (“12 o’clock”) of its respective circle

when a circle is completed, begin another rotation but from a different (freely-chosen) starting point from the previous one, and so on, always complete circles but each time beginning from a different point

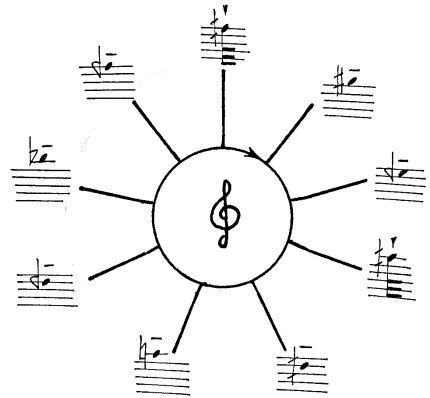
the material consists of *staccato* and sustained pitches – *staccato* pitches may occasionally be interpreted *ad lib* as a short group of gracenotes (with any articulation), beginning with the notated pitch; sustained pitches may occasionally be interpreted *ad lib* as trills/tremoli, glissandi (not too far away from the notated pitch!), multiphonics or more complex encrustations around the pitch (you can refer to section C for some more examples) up to and including moving the pitch in parallel with whichever soloist is playing, etc. while retaining the essentially accompanimental nature of the ensemble activity in this section.

until the conductor gives the double downbeat for ensemble to begin section G

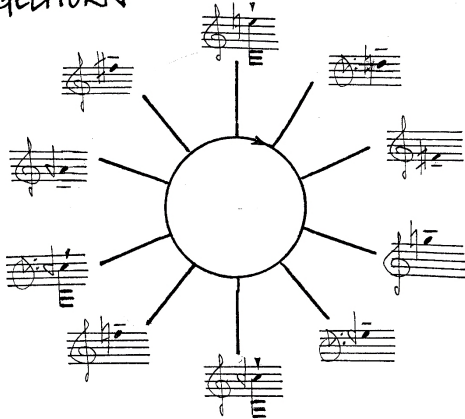
ALTO FLUTE



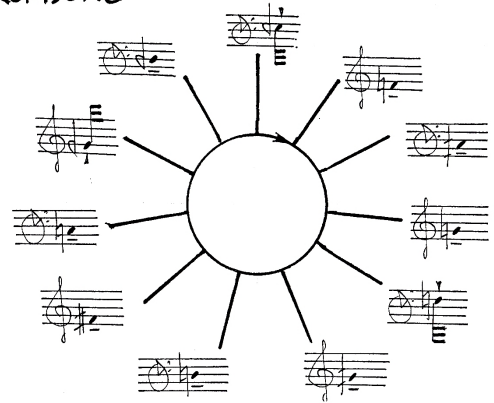
ALTO RECORDER



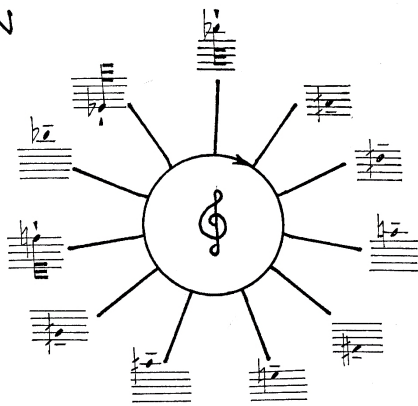
FLUGELHORN



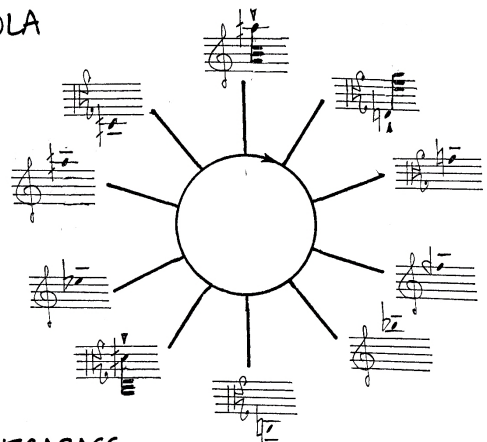
TROMBONE



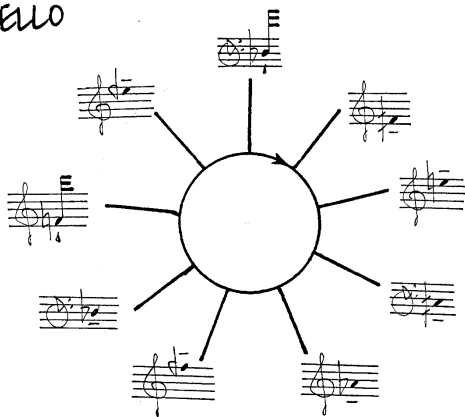
VIOLIN



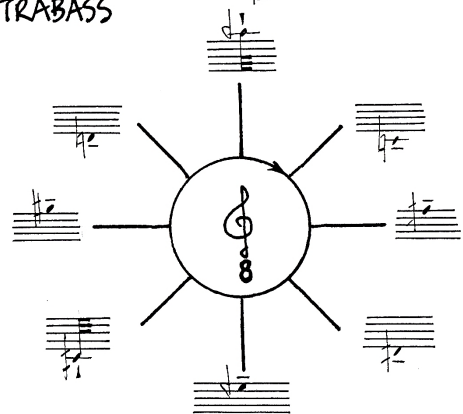
VIOLA



CELLO



CONTRABASS



G ≈ 45”

conductor

give double downbeat to begin, then interrupt the ensemble improvisation with the 8 conducted fragments
each involves a different selection of 4 instruments
and the durations of the eight fragments sum to about 21 seconds, that is somewhat less than half of the entire duration of G

solo 1

freely improvised, like ensemble consisting of “points” interrupted by less fleeting events
continuing into section H

solo 2 *tacet*

until first cue of section H, at which point fade gradually in

ensemble

on double downbeat, begin with a dense “explosion” of staccato points
each instrument playing a sound every 1-2 seconds
every sound with a different dynamic, timbre, articulation etc.
using pitches over the entire range of the instrument
and also unpitched sounds of every kind
sometimes altering density/dynamic in response to solo 1

brass take plunger mute as soon as you have an opportunity, use it *ad lib.* In section G and as specified in section H

continue this through the conducted fragments which do not involve you
and return to it after playing a conducted fragment

continue this material until your pair of instruments is cued to begin section H
so that the transition between sections G and H is a gradual rather than abrupt change

solo 1 "points" (see previous page)

solo 2 (tacet)

I

$$\frac{1}{16} \sqrt{=108}$$

II

$$\frac{4}{8} + \frac{1}{16} \sqrt{=82}$$

5
8

alto flute "points" (see previous page) *come prima*

alto recorder "points" (see previous page)

flugelhorn in Bb (plunger mute) "points" (o/+) *come prima*
mf pesante

trumpet (plunger mute) "points" (o/+) *come prima*
mf pesante

violin "points" (see previous page)

viola "points" (see previous page) *arco nat* *come prima*

'cello "points" (see previous page) *arco pst* *mf pesante* *come prima*

contrabass "points" (see previous page) *arco nat* *come prima* *arco pst* *come prima*

solo 1 (sim.)

solo 2 (tacet)

III $\frac{5}{8}$ $\sqrt{=60}$

3
8

IV $\frac{2}{8}$ $\sqrt{=96}$

alto flute (sim.)

alto recorder (sim.)

flugelhorn in Bb (plunger mute) (sim.)

trombone (plunger mute) (sim.)

violin *pst* \downarrow $\frac{6:5F}{3}$ *come prima* *spiccato* *mst* \downarrow *mst* \rightarrow *mst*

viola *pst* \downarrow $\frac{6:5F}{3}$ *come prima* *spiccato* *mst* \downarrow *mst* \rightarrow *mst*

'cello *pst* \downarrow $\frac{6:5F}{3}$ *come prima*

contrabass *pst* \downarrow $\frac{6:5F}{3}$ *come prima*

solo 1 (sim.)

solo 2 (tacet)

Ⓟ

Ⓟ

$\frac{1}{16}$ $\sqrt{=104}$

$\frac{6}{8}$ $\sqrt{=72}$

alto flute

alto recorder

flugelhorn in Bb (plunger mute)

trumpet (plunger mute)

violin

viola

cello

contrabass

The musical score is written in a single system with multiple staves. The top two staves are for solo 1 and solo 2. The middle staves are for woodwinds and brass: alto flute, alto recorder, flugelhorn in Bb, and trumpet. The bottom staves are for strings: violin, viola, cello, and contrabass. The score includes various musical notations such as dynamics (f, ppp), articulation (accents, slurs), and performance instructions like 'come prima' and 'sim.'. There are also tempo markings and circled Roman numerals (V and VI).

Handwritten musical score for a chamber ensemble. The score includes parts for solo 1, solo 2, alto flute, alto recorder, flugelhorn in Bb, trombone, violin, viola, cello, and contrabass. The tempo is 1/8 with a metronome marking of ♩=100, and the key signature has one sharp (F#). The score is divided into two sections, VII and VIII, with a tempo change to 3/8 and a metronome marking of ♩=90. Performance instructions include *come prima*, *ppp*, *pizz*, *arco msp*, and *microtonal fluctuations*.

Instrument List:
solo 1 (sim.)
solo 2 (tacet)
alto flute
alto recorder
flugelhorn in Bb
trombone
violin
viola
cello
contrabass

Section VII:
Tempo: 1/8, ♩=100
Key signature: F#

Section VIII:
Tempo: 3/8, ♩=90

Performance Instructions:
- *come prima*: Rehearsal marks for flute, recorder, flugelhorn, violin, viola, and cello.
- *ppp*: Pianissimo dynamic marking for recorder and flugelhorn in Section VIII.
- *pizz*: Pizzicato marking for violin and viola in Section VII.
- *arco msp*: *arco* marking with *msp* (mezzo-soprano) for violin, viola, and cello in Section VIII.
- *microtonal fluctuations*: Indicated by wavy lines and arrows for recorder and flugelhorn in Section VIII.

30
H ≈ 120"

conductor

cue beginning of each of the four pairs separately
order of entries and durations between them *ad lib.* but all pairs should have begun by 20" into the section
and then stop conducting

solo 1 & 2

solo 1 continues and transforms from section G, solo 2 fades in

freely improvised but oriented towards finding an end – the last sound however might not be from either of the soloists

(be aware that there will be silences in the ensemble)

ensemble

continue playing section G material until your pair is cued by the conductor

brass retain plunger mutes

after the first cue from the conductor, each segment is cued by one or other member of the pair *ad lib*
each pair plays a different number of segments increasing in duration
separated by silences which increase in duration
as does the range of duration each silence may take

prevailing dynamic levels are given as in section C

the amount of notated material decreases through the 8 segments
so that eventually the part for each pair consists only of unspecified brief improvisations (indicated by ∞) separated by silences
the improvised material may continue from or grow out of or contrast with the notated material immediately preceding it
the improvisations are given durations but this doesn't mean both players in the pair must fill out each duration

the piece may end with one of these improvisations or with one or both of the soloists

in the improvisations perhaps refer back to previous material but always as a vague memory

(H) ALTO FLUTE/TROMBONE

17 16 $\text{♩} = 100$

alto flute

trombone (plunger)

4 8 $\text{♩} = 60$ 31

1 8

alto flute

trombone (plunger)

6 8 $\text{♩} = 108$

alto flute

trombone (plunger)

3 8 $\text{♩} = 72$ (3/8)

alto flute

trombone (plunger)

3 8 $\text{♩} = 96$ 6 8

alto flute

trombone (plunger)

3 15 16 16 $\text{♩} = 82$

alto flute

trombone (plunger)

13 8 $\text{♩} = 104$

alto flute

trombone (plunger)

13 8

25-38"

32

$\frac{17}{16}$ $\text{♩} = 104$

(H) ALTO RECORDER / CELLO

alto recorder

Musical notation for alto recorder, measures 32-35. The staff shows a melodic line with slurs and accents. A dynamic marking of f is present.

cello

Musical notation for cello, measures 32-35. The staff shows a melodic line with slurs and accents. A dynamic marking of f is present.

$\frac{15}{16}$

5"

$\frac{15}{16}$ $\text{♩} = 82$

alto recorder

Musical notation for alto recorder, measures 36-40. The staff shows a melodic line with slurs and accents. A dynamic marking of mf is present.

cello

Musical notation for cello, measures 36-40. The staff shows a melodic line with slurs and accents. A dynamic marking of mf is present.

$\frac{5}{8}$ $\text{♩} = 72$

12-15"

Musical notation for alto recorder, measures 41-45. The staff shows a melodic line with slurs and accents. A dynamic marking of p is present.

Musical notation for cello, measures 41-45. The staff shows a melodic line with slurs and accents. A dynamic marking of p is present.

$\frac{7}{16}$ $\text{♩} = 90$

$\frac{21}{16}$

alto recorder

Musical notation for alto recorder, measures 46-50. The staff shows a melodic line with slurs and accents. A dynamic marking of p is present.

cello

Musical notation for cello, measures 46-50. The staff shows a melodic line with slurs and accents. A dynamic marking of p is present.

18-25"

Musical notation for cello, measures 46-50. The staff shows a melodic line with slurs and accents. A dynamic marking of pp is present.

alto recorder

Musical notation for alto recorder, measures 51-55. The staff shows a melodic line with slurs and accents. A dynamic marking of pp is present.

cello (sord.)

Musical notation for cello (sord.), measures 51-55. The staff shows a melodic line with slurs and accents. A dynamic marking of pp is present.

25-35"

$\frac{10}{8}$

$\frac{10}{8}$ $\text{♩} = 60$

alto recorder

Musical notation for alto recorder, measures 56-60. The staff shows a melodic line with slurs and accents. A dynamic marking of ppp is present.

cello (sord.)

Musical notation for cello (sord.), measures 56-60. The staff shows a melodic line with slurs and accents. A dynamic marking of ppp is present.

(H) FLUGELHORN/VIOLIN

8 $\text{♩} = 96$

flugelhorn (plunger) *nat* *msp* *nat* *msp* *nat* *msp* *nat*

violin *f*

15 $\text{♩} = 108$

16 $\text{♩} = 108$

5'' *nat* *msp* *mst* *nat*

2/8

2/8

flugelhorn (plunger) *(mf)*

violin *(mf)*

6''

7/16 $\text{♩} = 60$

3 23 3 5 16

nat *II* *(gliss. sempre)*

9 16

9-12''

9 $\text{♩} = 100$

16

flugelhorn (plunger) *(port.)* *p*

violin *msp* *p*

7/8

16-22''

2/8

2 $\text{♩} = 72$

8

flugelhorn (plunger) *pp*

violin *nat* *pp*

15 16

24-35''

Con sord.

27 16

27 $\text{♩} = 90$

16

flugelhorn (plunger) *ppp*

violin (sord.) *ppp*

(H) VIOLA / CONTRABASS

13
16

$\frac{6}{8}$ $\text{♩} = 72$

viola
p sp

contrabass
p sp

f

pst

f

19
16

nat

con. sord.

$\text{♩} = 90$

5" (mp) nat

msp

6:5 F

msp

p sp

(mp)

13
16

viola (sord.)
(mp)

contrabass
(mp)

$\frac{7}{8}$ $\text{♩} = 104$

27
16

24-33"

(p)

con sord.

pst

(p)

27
16

viola (sord.)
(p)

contrabass (sord.)
(p)

20
8

31-42"

20 $\text{♩} = 96$

viola (sord.)
(ppp)

contrabass (sord.)
(ppp)