

‘..it will pass..’

for Eb clarinet, cor anglais, viola and harp

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'..it will pass..'
(Migozorad)

for
Eb clarinet, cor anglais
viola and harp

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(2003)

'...it will pass...' (Migozorad)

This work was influenced by the writing of Jason Elliott, whose book *'An Unexpected Light, Travels in Afghanistan'* profoundly moved me, and the commentaries of Mark Durden, whose theoretical work questions the purpose of war photography when packaged in limited edition, coffee-table art volumes. References are made to the Star Spangled Banner and folk music from Khodaman in Northern Afghanistan, Khojent in Sart (now Ferghana) and Western Iraq. The ambiguous title comes from graffiti on a teahouse door in Faizabad.





The work was written for the members of
OKEANOS
who commissioned the work for its first performance at
The Warehouse, London (*BMIC Cutting Edge Series*)
on 16 October 2003

Key

Score is transposed

Accidentals apply only to the notes they precede

Quarter-tones:

 1/4 tone flat  3/4 tone flat  1/4 tone sharp  3/4 tone sharp



Pitch bends to notes indicated in brackets. Where final notes are not indicated, at performer's discretion.




a niente


grace note groups approximately within these overall durations

• subito



accel/rall through group

extreme bow pressure, grating  normal to hard

multiphonic  pitch as high as possible

pedal buzz

sffzk! (*sforzandkissimo!*) staccato multiphonics produced by forcefully smacking the lips apart like a kiss

s.p. sul pont *s.t.* sul tastò *norm.* normal bowing position



snap pizz



pauses - where the length of these is not indicated, at performer's discretion

'..it will pass..'

(Migozorad)

E♭ clarinet, cor anglais
viola and harp

for
Michael Finnissey

♩ = c. 60-64 *Gentle, very spacious, long pauses*

The score is written for four instruments: E♭ Clarinet, Cor Anglais, Viola, and Harp. The E♭ Clarinet and Cor Anglais parts are in G major (one sharp) and 4/4 time. The Viola part is in G major and 4/4 time. The Harp part is in G major and 4/4 time. The score is divided into two systems. The first system contains the first two measures. The second system contains the next two measures. The E♭ Clarinet and Cor Anglais parts are identical in the first two measures, with a long note in the first measure and a shorter note in the second. The Viola part is identical to the Clarinet and Cor Anglais parts. The Harp part consists of a series of chords in the first measure and a series of chords in the second measure. The score includes various performance instructions such as 'Sweet tone, poco vib', 'pp', 'p', 'poco', '(non asp.)', and '(intempo)'. The page number '2' is written at the bottom center.

Eb Clnt
 CA
 Vla
 hrp

pp poco vib mp pp
 pp poco vib mp pp poco
 [-> C#/D#] [-> Bb/C1/D4]
 mp p mp p 1.v.

Eb Clnt
 CA
 Vla
 hrp

poco a poco cresc
 mp pp mf pp
 mp pp mf pp
 mp mp 1.v. 1.v.

clnt: Angular, distressed, dramatic contrasts

E♭ CLARINET
mf *molto* *sfz* [no vibrato] *ff* *pp* *ff* *pp* *ff*

COR ANGLAIS
ghosts of the harp *pp* *ff* *p* *ff*

VIOLA
mf *pp* *p*

HARP
(non arp.) *hrp: gentle, unobtrusive*
p *pp* *p* *1.v.* *p* *1.v.*

E♭ Clnt
ff *pp* *ff* *pp* *molto cresc*

CA
pp *poco* *p* *pp*

vla
pp *poco* *p* *pp*

hrp
(in tempo) *p* *1.v.* *mp* *1.v.* *p* *1.v.*

Eb Clnt
 CA
 vla
 hrp

ff *pp* *sempre poco vib* *mp* *fff!*

pp *sempre poco vib* *mp* *pp*

P *1.v.* *P* *pp* *1.v.*

[→ C# / D#]

* echo, resonance of clarinet, *molto leg.*

Eb Clnt
 CA
 vla
 hrp

ff *sfz* *pp* *ff* *fff*

P *pp* *mp* *pp* *mp*

[→ Bb / C# / D#]

1.v.

[VS.]

hard, granite sound as before

Handwritten musical score for Eb Clarinet, CA, Vla, and hrp. The score includes dynamic markings such as *sfpp*, *ff*, *pp*, *molto cresc*, *fff*, *ff*, and *sfz*. Performance instructions include *c.*, *poco*, and *hark!*. A **Tutti** section is marked with a box. The harp part includes *mp*, *1.v.*, and a chord change $[\rightarrow C\#/D\#]$.

Handwritten musical score for Eb Clarinet, CA, Vla, and hrp. The score includes dynamic markings such as *fff*, *ff*, *pp*, *mp*, *pp*, *mp*, *pp*, and *molto*. Performance instructions include *c.*, *poco poco*, *light*, *light be*, and *molto*. The harp part includes *mp*, *pp*, *1.v.*, and chord changes $[\rightarrow D\#]$, $[\rightarrow E\#]$, and $[\rightarrow D\#]$, $[\rightarrow E\#]$, $[\rightarrow F\#]$. A note "(always in tempo)" is present.

* resonance as before

5/4

flz. tron. sfz flz. ffff!

E♭ Clnt

CA

Vla

hrp

ff sfz pp cresc sfz P

pp cresc f

sfz damp immediately mp fast and brilliant f ff

5/4

4/4

poco

flz. 'diaphragm push'

'bright'

'bright'

trm to trm

V.S.

E♭ Clnt

CA

Vla

hrp

ffp cresc sfz sfz ff

pp f

pp f

mp cresc sfz

3 4 3 4

3 4

3 4

3 4

4/4

3/4 **5/4** c. 15secs

E♭ Clnt
 (batt 2)
 sfz-pp ff

CA
 pp mp f sfz legato, 'a wail' f fff

vla
 pp f sfz legato f fff

hrp
 [→ G4/A4] (in tempo) mf brilliant as before f fff

3/4 **5/4**

free
 (solid) sfz c. d. sfz

E♭ Clnt
 fff PPP

CA
 'a ghost, breathy' ppp poco a poco cresc poco

vla
♩ = c. 126 II
 p ppp sim. II

hrp
 sfz P [→ A4] P [→ A♭]

Molto sul pont
 long bows, light, a distant folk dance
 (♩ = 60)

[3/4] TUTTI ♩ = c. 60-64

E♭ clint
CA
vla
hrp

mf [echo vla] *f* (pp) sempre poco vib *mp* *fff!* explode!
pp *mf* *mp* *fff!* explode!
p poco a poco cresc *f*
pedal glisses

[3/4]

E♭ clint
CA
vla
hrp

poco (?) *pp* *poco a poco cresc* (*mf*) (*f*)
(no vib) *sfpp* *mp* *fff* *mp* *p*
(no vib) *sfpp* *mp* *fff* *mp* molto sul port.
p (*f*) *f* *mp*

[3/4]

V.S.

clnt: like stone;
(with harp) no vibrato, no expression

E♭ Clnt
 ffff

CA
 ff no vib (no cresc) sffp

Vla
 ff no vib (no cresc) sffp

harp
 brittle, aggressive
 (with clnt) molto Sffz [damp immediately] (sim)

ff [quality of tone is unimportant]

ff molto sul pont (norm) f

Slightly slower ♩ = c. 52

* CA/Vla: emphasis, but without relaxing bow or breath; trills throughout; a nasty sound!

E♭ Clnt
 fltz.

CA
 [gliss. with trill bend] fff! honk!

Vla
 [approx. spacing] (ff) [bend with trill] fff!

harp
 [♩ = c. 52] gentle, oblivious

5/4

ppp no vib sul tasto

ppp no vib

3/4 10 5/4

[Vla: grating sound from bow pressure]

3
4

(with harp)

sffz c.d.

sffz *sffz* c.d.

E♭
Clnt

CA

Vla

hrp

*Poco
Espressivo*

*Poco
Espressivo*

p

pp

p

ffp (no cresc)

p

pp

ffp (no cresc)

pp

:sffz (with dnt)

:sffz

3
4

multiphonic - as nasty
but solid as poss.

as loud as possible!

sffz

c.d. (as before)

V.S.

E♭
Clnt

CA

Vla

hrp

p

mp

mf

fp

p

mp

mf

fp

[gentle]

pp

V.S.

sffz

sffz

[Pedal
buzz] *sffz*

free

CA: $\downarrow = c. 60$
Continue line regardless of placement, across double bar if necessary

2/4

E♭ Clnt

CA

vla

hrp

oblitrate everything else!

a wail, strident, battling!

v. fast, brittle, always v. loud

[noise from pedal changes is not problematic]

as loud and aggressive as possible

fff!

Sim.

fffz

Sim.

pizz.

UA pizz: bow pressure → HARD

ff Arco

molto cresc

2/4

Sim.

fffz

Sim.

E♭ Clnt

CA

vla

hrp

poco

as high as possible, but with body!

(no accent, off with harp, cut dead)

'screaming', a block of pain!

fffz

fffz

ffff

fff

fff

Sim.

pizz

8

pizz

(Arco)

(maintain dynamic) (as clnt)

fffz

12

fffz

Handwritten musical score for the first system, featuring four staves: Eb Clnt, CA, Vla, and hrp.

- Eb Clnt:** Features a melodic line with a *fff* dynamic marking and a *hard, no vib* instruction.
- CA:** Contains a complex melodic passage with a *fff* dynamic and a *sim* (sustained) marking.
- Vla:** Shows a melodic line with a *fff* dynamic and a *(norm → hard)* instruction, along with a *(hard bow pressure)* note.
- hrp:** Provides a harmonic accompaniment with a *fff* dynamic and a *(Pizz)* (pizzicato) marking.

Handwritten musical score for the second system, featuring four staves: Eb Clnt, CA, Vla, and hrp.

- Eb Clnt:** Includes a *sffz* (sforzando) marking and a *(with harp)* instruction.
- CA:** Features a melodic line with a *fff* dynamic and a *v. fast and loud* instruction.
- Vla:** Shows a melodic line with a *fff* dynamic and a *(arco)* (arco) marking.
- hrp:** Provides a harmonic accompaniment with a *fff* dynamic and a *(with clnt)* instruction.

Additional annotations include:

- [Pedal buzz with changes as part of sound]*
- v. loud, hard, nasty*

sffz *Very long* *Spacious, long pauses, dialogue*
in the distance, simple, poco vib

E♭ Clnt

CA

vla

hrp

[do not rearticulate]
(sffz)
arco
v. long
molto sul pont, folk dance as before, poco vib only
long
sul tasto
v s.p.
st.

fff!
sempre l.v.

PPP
P
PPP
P
7
3
3
3

c. 126

E♭ Clnt

CA

Vla

harp

PPP
P
PPP
P
poco
mp
P
poco, vib

P light, point of bow (sempre s.p.)

c. 60

Eb Clnt
 CA
 vla
 hrp

p *mf* *poco* *p*

mp *mf* *p*

rit *poco* *poco* *rit*

a nasal, sung sound, free, improvised quality

in the distance *pp*

Vs.
 Eb Clnt
 CA
 vla
 hrp

pp *ppp* *with a breathy sound*

mf (point of bow) molto s.p. *p* *ppp almost not there, very whistly* *pp*

sul pont *molto s.p.* *V.S. sul pont*

c. 126 *c. 60*

pp *mp*

Vs.

(♩ = c. 60) light, folk-like

more breath than pitch

no vib

as quiet as possible, a ghost of the vla

norm. → s.p. → norm. → s.p. → molto s.p.

(indistinct, in and out of focus)

poco

poco

poco

TUTTI ♩ = 48-52

poco a poco dim a niente

sempre dim a niente

poco sf pp

mp

norm.

sempre dim

Molto rubato

mp more projected

16

5/4 6/4

E♭ Clnt

CA

Vla

harp

mp Sweet, always gentle, legato

pp

9:8 poco

normi

s.t.

(9)

(arp. before beat top G on beat)

5/4 6/4

(sempre l.v. but damp when sound becomes too loud)

(A Tempo)

E♭ Clnt

CA

Vla

harp

fff

sfz

c.d.

mp

mp

mp

poco rit

arco

lv.

(A) (mp)

pp

9:8

10:8

mp

Eb Clnt
 CA
 Vla *Pizz*
 hrp

fff *c.d.*
 pp (p)
 fff *c.d.*
 fff *s.p.* *norm.*
 fff *arco* *Sfp* *poco vib only* (p) *poco rit* (p) *poco*
 (AT^o) p *c.d.* *iv.*
 pp

* CA: continue to hold instrument as if more to come

Eb Clnt
 CA
 Vla
 hrp

TUTTI ♩ = c. 60 (free)

3/4
 pp
 poco *norm.*
 molto *s.p.* *c. 126*
 (m.s.p.)⁷ II IV
poco rit. mp (folk dance) p
 6:4 6:4
 3/4

Eb Clnt
 CA
 Vla
 PP (sempre 1.v)
 mp
 sim.
 sempre dim
 poco
 to breath
 sim.
 mf
 p
 long, quick bows
 poco
 a

15-20 secs
 ⊛ from pitch into even breathing, audible at first, dying away
 ⊛ breath only (into clarinet at first)
 Eb
 CA
 Vla
 ritardando to end
 long
 longer
 (dim)