

Preview File Only

**Alwynne Pritchard**

# ***Decoy***

**For Ensemble and Live Electronics  
June 2004**

**Duration: 19 Minutes**

Commissioned by Ensemble Recherche with funds from Südwestrundfunk for performance at Donaueschingen  
Musiktage 2004

*Preview File Only*

With special thanks to Andre Richard, Thomas Hummel and everyone at the Experimentalstudio Heinrich-Strobel-Stiftung SWR

## Performance Instructions:

The score is in C

### General woodwind:

- Circled numbers over the same pitches indicate that different fingerings should be used for each number. The fingerings should be selected at the player's discretion to produce the maximum colouristic contrast.
- Crossed note heads (e.g. flute bar 147) indicate to produce a very breathy, pitched sound.

### Flute:

Double note heads (e.g. bar 128) indicate to both play and sing the pitch shown.

Multiphonic references:

Bar 35, see mph 6, version 2, *The Virtual Orchestra*, Thomas Hummel (Experimentalstudio Heinrich-Strobel-Stiftung)

Bar 36, see mph 3, v 3, Hummel

Bar 46, see mph 29, v 1, “

Bar 48, see mph 38, v 1, “

Bar 57, see mph 3, v 2, “

Bar 59, see mph 852, v 1, “

Bar 81, see mph 16, v 1, “

Bar 132, see 13A, page 56 *Flûtes Au Présent*, Pierre-Yves Artuad

### Oboe:

Multiphonic references:

Bar 51, see page 124, *The Techniques of Oboe Playing*, Peter Veale and Claus-Steffen Mahnkopf

Bar 55 (both multiphonics), see page 124, Veale and Mahnkopf

Bar 82, see 90, page 86, “

Bar 84, see page 124, “

Bar 84 (second multiphonic), see 6, page 84, “

Bar 113, see 307, page 113, “

Bar 123, see 39, page 79, “

Bar 124, see 23, page 77, “

Bar 133, see 43, page 80, “

### **Clarinet:**

Multiphonic references:

Bar 51, see mph 56, version 1, *The Virtual Orchestra*, Thomas Hummel (Experimentalstudio Heinrich-Strobel-Stiftung)

Bar 55, see mph 52, v 1, Hummel

Bar 61, see mph 59, v 1, “

Bar 79, see 7, category 1, page 52, *New Directions for Clarinet*, Phillip Rehfeldt

Bar 128, see 6th dyad, category 5, page 53, Rehfeldt

### **Percussion:**

- All percussion notes should always be left to resonate after articulation.
- Bell plates should always be struck towards the very top of the plate.
- Saw plates should always be struck towards the middle of the plate.
- Black mallet heads indicate hard plastic mallets to be used.
- Other mallet heads indicate medium soft, soft and very soft mallets to be used.
- The symbol first used in bar 23 (rin) indicates that the instrument should be bowed.
- All rin should be placed on timpani throughout, in preparation for use of the timpani pedal towards the end of the piece.
- Wavy lines below notes (e.g. bar 153) indicate the timpani pedals should be raised and lowered slowly (about once every second).
- Bracketed pitches in the bell plates (e.g. bar 79) indicate the pitch of the plate to be used, with the un-bracketed pitch above indicating the sounding note, several pitches being obtained from a single plate.

### **Strings:**

- String indications (I, II, III, IV) only apply to the note above which they are written.
- Square note heads (e.g. ‘cello bar 132) indicate bowing on the tailpiece wires.
- Semi-circular note heads (e.g. viola bar 135) indicate bowing on the tailpiece proper.
- Stems bisected by inverted crescents (e.g. viola bar 149) indicate excessive downward pressure on the string to produce distortion.
- Wavy lines above notes (e.g. violin bar 152) indicate a large, slow vibrato should be used. At all other times the strings should play without vibrato.