

“ between silence and the word ”

“ a breath hovering, in the realm of dusk, at the threshold between silence and the word.” (Hermann Broch)

JENNIFER FOWLER



f1, ob, c1, dsn, horn

1987

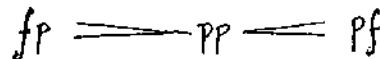
Duration : 13 mins.

NOTES on ".....between silence and the word"

The words: All instrumentalists are required to recite the words of the poem in rhythm. Unless otherwise marked, all spoken sections are quiet, with emphasis on consonants and clarity rather than volume of the vowels. Where there is a syllable with long duration, the consonants will be emphatic and will outline the exact duration, but the vowel sound may die away. e.g.:


would be


k



Exactness in rhythm is required in the spoken sections.

The mood: The players should be aware throughout the piece, of the words implied by any musical phrase, so that they "speak" the words (or mood) through the music.

Singing: There are occasional notes or small phrases which are to be sung. Bearing in mind that the instrumentalists may be either men or women, and also that some players may be more reluctant to take on a singing role than others, alternative arrangements to swap these parts with other players are always given. However it is hoped that all players will take part in a spot of singing wherever possible! The sung bits are always notated at sounding pitch. Men can use falsetto if necessary. The only impossibility might be the bass note in bar 4, p.14, if the oboist, clarinetist, and bassoonist are all women. In this case the note should be sung an octave higher.

Woodblock: An occasional short rhythm is to be struck on a woodblock, or similar instrument. It should be placed centrally so it can be reached by any player as required.


Micro-intervals: The piece is based on a special scale in which the intervals expand and contract. The intervals used are 1/3 tones, 1/2 tones, 2/3 tones and whole tones.

For instance the tone between  is divided into

1/3 tones written:



and meant to be approximately

equal intervals. $F \flat$ would be about 1/6 tone below $F \natural$ and $F \sharp$ would be 1/6 tone above $F \natural$. Similarly the maj. 3rd between  is divided into 2/3 tones of approximately equal steps:

$A \sharp$ would be about 1/6 tone above $A \natural$ and $C \flat$ would be about 1/6 tone below $C \natural$.

The symbols used are: \flat , \sharp , \natural , \sharp .
They always mean a very small interval away from the "normal" note.

If the tone colour of the micro-interval does not "match" the rest of the scale, this does not matter, indeed, could be an asset.

An individual player may prefer to think of a note being flat rather than sharp (or vice versa). For instance the note:



in the horn part may be easier to play as a flat F#. If the player mentally translates in this way the sound should still be closer to F \flat than the F# i.e. it will be 1/6 tone sharper than F \flat and 1/3 tone flatter than F#.

Timbre trill: a trill between two different fingerings of the same note. Notated:



Bassoon buzz: When playing the lowest note on the bassoon fairly loudly, if a sheet of paper is held over the bell (by another player) the paper makes a buzz which joins in the sound. On the two occasions this is asked for, the clarinet player is free to hold the paper, so should be seated next to the bassoonist.

"Rolling tone": a long note with a rhythmically regular succession of crescendos and decrescendos.

Preview File Only

On the wall shadows perform
Quietly displaying dark motions
Of a group so dim
Yet with expiring visions.

Gliding smoothly figures unwind
While others continuously whisper
Rising waves of stories which bind
Together a legion, born only out of disaster.

Predictions spelled out for a lingering fate
Only they know: secrets, dangers.
Enveloped in arrival of each date.
For they are your astrologers.

Silently shadows perform
Shimmering in welcome moonlight.
Silently shadows perform
Throughout the sleeping night

Jennifer Gibbons, 1982.

(from "The Silent Twins" by Marjorie Wallace, Chatto & Windus)

(♩ = 72-76)

JENNIFER FOWLER

Flute ⁷/₁₆ On the wall sha-dows per- form

[Spoken]

Oboe sha- dows per- form

Clarinet in B \flat [Spoken]

Bassoon On the wall [Spoken]

Horn in F On the wall [Spoken]

BRITISH MUSIC INFORMATION CENTRE.

10, Stratford Place, London, W.1

Fl ⁴/₈ mo- tions of a group so dim

Oboe

Clarinet sha- dows per- form, Qui-et-ly dis-play-ing dark mo- tions of a

Bassoon sha- dows dark mo- tions

Horn sha- dows [spoken]

© FOWLER, 1987.

7/16 9/16

On the wall sha- dows per- form

On the wall per- form

group so dim ex- pir- ing

of a group so dim

mo- tions of a group Yet with ex- pir- ing vi-

7/16 4/8 9/16

dark mo- tions Yet

Quiet-ly dis-play-ing dark mo- tions of a group so dim

Sha- dows Quiet-ly dis-play-ing

pp *ppp* *pp* *ppp*

- ions

85 11 6 8 3

with ex- pir- ing Sha- dows

ex- pir- ing vis- ions. Sha- dows

pp *p*

so dim, Yet with ex- pir- ing

dis- play- ing dark mo- tions

7 7 9

16 8 16

per- form

dark

p

On the wall sha- dows per- form

p

11 16 6 8

Qui-et-ly dis- *p*

yet with ex-pir-ing

slow gliss. (#°)

(sotto voce) *pp* *pp*

4 8 5 8 6 8

Sha-dows

wall

p *pp* *p* *pp*

4/8 6/8 4/8 5

p *p* Voice: (Hum) *gras.*

Sha- *p* *p*

dark *p*

Qui-et-ly

* Either cl or bsn do a subtle throat flz. on this note.

6/8

p 3

Yet with ex- pir-
(pitch of speaking voice rises & falls)

pp *pp* *pp*

Bsn or horn sings:

* *pp*

If bsn sings, then horn takes bsn part for 3 bars.

11 16 4 8

p

p

Sha - dows

p

p

p

7 16 4 8 flz.

pp

pp

p [WOODBLOCK]

mp

mp

mp

Increase of husky, windy sound

On the

11 16 3 8 7 16 7

mp *mp* *mf* *mp* *mp* *p* *p* *pp*

wall

9 16 6 8 11 16

mp *mp* *p* *p* *p* *p*

Yet with ex-

chord (fingering of FH) Some chord

8 $\frac{3}{8}$ 11 16 5 8

-pir-
(whispered)

[wind noise-]
flz. or sing Db

On the wall

mp *p* *pp*

3

11 16 5 8

fi- gures un-

Sha- dow

pp *p*

3

6 8 5 8 3 7 16 5 8 3 9

wind *pp* While o-thers con-tin-uously whisper

pp *p* (crisply)

pp *p* *p* (crisply)

p (crisply)

p con-tin-uously whisper

6 8 11 16 6 8 3

Gli- ding While o-thers con-tin-uously whisper

Gli- ding smooth- ly fi-gures un-wind While o-thers con-tin-uously whisper

pp *pp*

fi-gures un-wind con-tin-uously

7
16

6
8

9
16

5
8

Ri- sing waves of bind to-gether a le- gion
[+ WOODBLOCK]

Gli- ding which bind to-gether born

Gli- ding smooth-ly while others con-tinuously

pp pp 3 p 3

whisper pp continuously

11
16

6
8

5
8

on- ly of dis- as- ter

on- ly out of dis-as-ter

pp pp 3 pp 3

whis- per pp p 3

fi- gures

5 8 6 8 11

Ri- sing waves of born on- ly out of dis-

un- p pp

pp ppp

3 11 16 9 16

as- ter which bind to- geth- born on- ly

pp p pp

pp

12 $\frac{9}{16}$

$\frac{4}{8}$ b

out of waves of stor-ies

Ris-ing waves

p *mp* *p* *mp* *p* *mp*

Preview File Only

$\frac{11}{16}$ $\frac{5}{8}$ $\frac{11}{16}$

p *mp* *p* *mp*

85 9 16

p

mp (crisply)

mp (crisply)

mp (crisply)

mp

p chord

6 4 7 9 16

mp

p

mp

chord

single note

ppp

Shadows

p

mp

gliss

14 $\frac{9}{16}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{9}{16}$

flz. gently, with throat
or wide vibrato getting wider

p *mp*

out of dis- as-

p *mp* chord single note *[SUNG] dim mp*

mp

* alternately, could
be sung by ob. or cl.

$\frac{4}{8}$ $\frac{5}{8}$ $\frac{9}{16}$ $\frac{4}{8}$

vib. *mf*

mp

fi- gures un-

mf

m-m

* [SUNG OR
SPOKEN LOUDLY] *mp* Pre-

dic- tions spelled *mf*

mp gliss halfway

* Could swap obs & bsn parts
for 3 bars.

9 16 7 16 9 16 15

for a ling-er-ing fate

* This bar could be taken by oboist or cl. & fl. lines could be swapped.

11 16 5 8 3

* Ris-ing waves of stor-ies

se-crets (breathy)

* These 2 bars could be swapped between ob. & cl.

11 16

9 16

[SUNG] *mp* on-ly they know

* [SUNG] *mf* dan-gers

mf *mp*

p *mf* *mp*

pp *mf* *p* *mf*

* These 2 notes could be taken by fl.

© The rest of this bar, & all of next could be swapped between fl & ob.

11 16

9 16

5 8

f *mf* *p* *mf*

mf *f* *p* *mf*

gliss

13

9
16

5
8

17

Musical score for measures 9-17. The score consists of five staves. The first two staves are in treble clef and contain melodic lines with dynamics *mf* (*crisply*) and *mf*. The third staff is in bass clef with a dynamic of *mf*. The fourth and fifth staves are in treble clef, with dynamics *mf* and *mp* respectively. A *gliss* marking is present in the bottom staff. A triplet of eighth notes is marked with a '3' in the second measure of the first two staves.

Musical score for measures 11-17. The score consists of five staves. The first two staves are in treble clef with dynamics *mf* and *f*. The third staff is in bass clef with a dynamic of *f*. The fourth and fifth staves are in treble clef, with dynamics *mf* and *[WOODBLOCK]* respectively. A '9' and '16' are written above the top two staves in the third measure, likely indicating fingerings or positions. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

6/8 3/8

mf

f

mp glz. with throat

gliss.

mf

mp

mf

4/8 9/16 6/8 glz.

mp

pp

mf

mp

mp

glz. gliss.

mp

mf

p

4/4 5/8 7/16

cresc. *f* *gliss* *pp* *f* *p*

mf (crisply) *f* *p*

Buzz made by sheet of paper held over the bell (by c.t. player)

f *mf* *p* *mf* *p*

mf *f* *pp* *f* *p*

Rapid staccato *f* *p*

4/8 5/8 11/16 flz. 3

ppp *p* *gliss* *flz.* *gliss* *p*

f *pp* *f* *pp*

f *pp* *p* *3* *3*

flz. *p* *3* *3*

niente *mf* *mp* *ppp*

9 16 flz. 6 8 11 16

PIZZ: Strong tonguing while fingering the notes without allowing the notes to "speak" normally.

© Whistle the A, using resonance of the flute, while fingering the PIZZ. notes.

Blowing noise + hand rattle on the rim

7 8 3 8 4 8

normale mf — p

PIZZ.

normale mf

normale mp — p

PIZZ.

timbre trill

normale p — pp

normale pp (a touch of flz. at each climax of dynamics)

9 16 4 8 9 16

mf

* o- thers con- tin-uously whisper, secrets, dangers *mf normale*

* secrets, dangers se- crets, dangers, secrets, dangers, se- crets, dangers

mf

* o- thers con- tin-uously whisper, con- tin-uously whisper *mf*

* whisper vehemently (into cupped hands for extra resonance)

5 8

mf *mp*

mf

mf For [SPOKEN] they are your as- trolo- gers *mf* *mf*

mf

9
16

5
8

6
8

mp

p

pp

mp

(remove reed)

mp

mp

(remove reed)

mp

[hit mouthpiece with hand]

p

5
8

7
16

11 Slightly quicker
16

ppp

p

pp

Pizz.
(with reed removed)

Pizz.
(with reed removed)

[hit mouthpiece with hand]

5 8 7 16

while o-thers con-tin-uously whisper, for they are your as-trol-o-gers, while o-

(PIZZ.)

for they are your as-trol-o-gers, while o- thers con-tin-uously

(PIZZ.)

6 8 13 16 5A tempo 8

thers con-tin-uously whisper, for they are your as-trol-o-gers, while o- thers con-tin-uously whisper,

(replace reed)

whisper, for they are your as-trol-o-gers, while o- thers con-tin-uously whisper,

(replace reed)

p *gliss*

pp *gliss*

7/16 5/8 11/16

p
normale
gliss.
mf
p
mf
gliss.
normale
p
(soft staccato - stop with tongue.)
p

9/16 5/8 6/8

mf
p
3
gliss.
3
p
(soft staccato - stop with tongue.)
pp
p
(menacing)
mf
p
pp
(menacing)
pp
mp
pp

timbre trill (blowing down)
(menacing)

9 16 7 16 3 8 5 8

f \rightarrow *p*

mf *gliss.* *p* *timbre trill* \downarrow *(slowing down)* *mp*

mf *p* \rightarrow *pp*

p *mf* *mp*

mp

p

3 8 7 8

mf *p*

mf *p* *timbre trill* \downarrow *(speeding up)* *mp*

p *mf* *p* *mp*

mf *mp*

mp *p*

Musical score for the first system, measures 1-12. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. Dynamics include *mf* and *mp*. Performance instructions include *trem* (tremolo) and *timbre trill*. There are also triplets and slurs throughout the piece.

Musical score for the second system, measures 13-16. The score consists of five staves. Dynamics include *f*, *ff*, *p*, and *mp*. Performance instructions include *tremolo between 2 diff discordant chords* and *buzz with sheet of paper held over bell (by cl player)*. There are also notes about *(slower)* and *getting slower*. The system ends with a double bar line.

7 8 flz. 9 16 27

p

pp (absolutely "straight," in contrast to obscl.)

pp
"rolling tone" (out of synchronisation with c1.)

pp
"rolling tone"

p
[a succession of 4 different chords, hollow & ethereal, not harsh]

pp
[3 different chords, hollow & ethereal]

3 5 8 16 7 Slightly Slower

molto cresc.

cresc.

f

molto cresc.

f Tremolo between 2 discordant chords.

p

pp

p [WOOD BLOCK] *mf*

Si-lent-ly

sha-dows per-form

pp [chord]

pp [chord]

mf

mf

flz.

mf

timbre trill

p

p

pp

mp

p

pp

mp

p

pp

*flz **

gliss.

p

pp

pp

pp

Si-lent-ly

Shimmering in wel-come moon-light

* delicate flz. done with throat
OR throat vibrato

6 8 13 16

pp *pp* *p* 3 *pp*

pp [Chord] *pp* [Chord] *pp* [Chord] *pp* [Single note]

Throughout the sleep- ing night

Sha- dows per- form *pp* *pp*

4 9 4

8 16 8

p *p* *p* *pp* *pp* *pp*

p calmly *pp* *pp* calmly

[woodblock]

pp calmly

1/16 5/8 4/8 5/8

pp
p
calmly
gliss
pp
3
pp
gliss.

4/8 4/8

p
dying away
3