

'1932'

SOST., STEADY

CON SORD. (STRINGS, HORN)

A

All Instruments

Piano

SLOW CRESC. *ppp* *mp*

TREM.

SLOW DIM. *ppp*

← up to -5° →

1. Individual wind instruments: occasional ad lib. trill (semitone or tone, up or down)
2. Individual strings: occasional ad lib. tremolo

B

Woodwind (except sax.)

CAPRICIOUS, $\text{♩} = c. 120 - 176$ (variable)
DYNAMICS WITHIN THE RANGE *mf - f* (EXCEPT FOR DIM. PASSAGES)

MOLTO RIT.

MOLTO RIT.

OSSIA

$\text{♩} = c. 120$ IMMEDIATE RIT.

$\text{♩} = c. 92$ IMMEDIATE ACCEL. THEN RIT. AT *

C

LAZILY. RUBATO (SENZA MIS.) SOTTO VOCE

1 $\text{♩} = c. 66$, 2 $\text{♩} = c. 78$, 3 $\text{♩} = c. 88$, 4 $\text{♩} = c. 72$, 5 $\text{♩} = c. 84$

- 1 HORN IN F (CON SORD.)
- 2 COR ANGLAIS
- 3 ALTO SAX IN E♭
- 4. BASS CLAR IN B♭
- 5. TENOR SAX IN B♭

ppp *p*

ppp

Performance Notes

A conductor/director controls the duration of the piece (typically not longer than five minutes).

All notes are written as sounded. Everyone plays from the score, transposed parts are available.

Whilst each part (A, B, C) was conceived for specific instrument groups, the instrumentation may be modified to accommodate specific situations.

Part A:

Ideally performed by all the instruments. Strings employ long slow bowing throughout with optional harmonics, wind instruments employ long steady breaths. This part is a constant background texture for the entire duration of the piece. The scored six note chord commences the piece, each player choosing a particular note within this chord. After the introduction, individual instruments may occasionally smoothly change to another note (or octave transposition) within this harmonic framework. Additionally, individual instruments may occasionally employ a brief ad lib. tremolo or trill as notated. These options are employed entirely at the individual performer's discretion, though they should be used sparingly. The conductor/director cues the coda (*slow dim.*) which is performed without parts B and C.

Part B:

Ideally performed by woodwind. Commencing at any point after the introduction each separate melodic fragment is played randomly at the individual performer's discretion, without any regard for other instruments. The only proviso is that some space (silence) is collectively preserved within this part – these are sporadic outbursts. These fragments may be freely transposed to any pitch. Dynamics too are employed freely, though they should be louder than the surface texture in Part A (apart from the *dim.* passages).

Part C:

Ideally performed by the solo instruments specified in the score (horn, cor anglais, alto sax, Bb bass clarinet, tenor sax) in the order defined. Choose a mute for the horn that will produce a soft quiet tone without any pitch modification. The conductor/director cues each repetition of this melodic line at any point after the introduction. At his direction, the entry points of each instrument may begin to overlap in two or three part canon at the unison or octave, the conductor/director deciding on any canonic entry points. Long pauses are desired after each iteration of this line as opposed to constant repetition. The commas (,) within this melodic line indicate a short pause. Note the main dynamic of this part (p) is quieter than the main dynamic of the background texture in Part A (mp), the desired effect being to produce a partly 'hidden' elusive melody here.