

Malcolm Dedman

Postscript

for Flute, Clarinet in B \flat , Violin, 'Cello and Piano

1998/99, revised 2007

Duration: 2 minutes

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Notes for Performance

- 1. Box notation:** The instructions below are guidelines for the type of effect required. The intention is to make the rhythmic element free from complex notation.
- a) *Flute and Clarinet:* The indicated notes in the boxes are to be played in a random order, as rapidly as possible, in a series of short phrases played *legato* and separated by rests. The number of notes in each phrase should be chosen at random from the range of numbers given inside the boxes, for example, for the first box, each phrase should contain between 3 and 5 notes (bars 2 and 3). The rest between each phrase is to be chosen at random from the range of rest values given alongside the box, for example, for the first box, separate each phrase by between one quarter second (semiquaver) to a second (crotchet). It is important that the player does not try to be too exact with each rest value or number of notes in a phrase - to play a six note phrase in the first box and a rest slightly longer than a second should not be thought of as an error. This notation is intended to indicate that the phrases will become more and more agitated from bar 2 to bar 10, with phrase lengths increasing and 'gaps' between the phrases decreasing.
- b) *Violin and 'Cello:* The indicated notes in the boxes are to be played in a random order in a series of short phrases, played with separate bows, and separated by rests. Follow the instructions by each box for an indication of the tempo of the notes in each phrase. The number of notes in each phrase should be chosen at random from the range of numbers given inside the boxes, for example, for the box at bar 14, each phrase should contain between 6 and 12 notes. The rest between each phrase is to be chosen at random from the range of rest values given alongside the box, for example, for the box at bar 14, separate each phrase by between one quarter second (semiquaver) to a half second (quaver). It is important that the player does not try to be too exact with each rest value or number of notes in a phrase - to play a 5 note phrase in the box at bar 14 and a rest slightly longer than half a second should not be thought of as an error. This notation is intended to indicate that the phrases will become less and less agitated from bar 14 to bar 18, with phrase lengths decreasing and 'gaps' between the phrases increasing.
- 2. Piano Preparation:** At various points from bar 14 to the end, two notes in the piano require some pre-preparation in order to modify the sound (lowest C# and D). The exact nature of the preparation is left to the performer's discretion and the type/make of piano, but one possibility would be to wrap some paper around the two strings at an appropriate point in order to produce an unexpected new sound.
- 3. Ensemble:** It is suggested that the pianist leads the ensemble.
- 4. Transposition:** The clarinet is written at concert pitch in the score, but is transposed in the part.

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Adagio $\text{♩} = 60$

5

Musical score for measures 5-9. The score is for Flute, Clarinet in B \flat , Violin, Violoncello, and Piano. The time signatures are 3/4, 4/4, 3/4, 5/4, and 3/4. The Flute and Clarinet parts feature fingerings such as 3 to 5, 3 to 6, and 4 to 7. Dynamics range from *ppp* to *p*. The Violin and Violoncello parts include instructions like "senza vibrato" and "poco vibrato". A note in the Violin part states: "Note: Vln & Vc, random changes of bow to be imperceptible". The Piano part includes a triplet of eighth notes in the final measure.

Red. $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$

Musical score for measures 10-14. The score is for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The time signatures are 3/4, 4/4, 3/4, 5/4, and 4/4. The Flute and Clarinet parts feature fingerings such as 4 to 9, 5 to 9, and 5 to 11. Dynamics range from *mp* to *f*. The Violin and Violoncello parts include instructions like "molto vibrato" and "Note: Vln & Vc, random changes of bow to be accented and becoming more agitated". The Piano part includes a triplet of eighth notes in the final measure.

4/4

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff* *mf* *ff* *p*

Cresc. *fff* *Free trem. with gradual rall.* *p*

Free trem. with gradual accel.

l.h. *r.h.* *8va*

Red.

15

3/4

4/4

Fl. *ff* *dim.* *f*

Cl. *ff* *dim.* *f*

Vln. *ff* *dim.* *f*

Vc. *ff* *dim.* *f*

Pno. *ff* *dim.* *f*

6 to 12 *7-7* *6 to 10* *7-7* *4 to 8* *7-7*

Note: Vln & Vc, play notes as rapidly as possible *Note: Vln & Vc, play notes less rapidly* *Note: Vln & Vc, play notes in a more relaxed tempo*

Red. *Sub.*

* See 'Performing Notes', paragraph 2 about prepared piano sound

20

Fl. $\frac{4}{4}$ $\frac{3}{4}$

Cl. $\frac{4}{4}$ $\frac{3}{4}$

Vln. $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$

Pno. $\frac{4}{4}$ $\frac{3}{4}$

8^o

Ped.

25

Fl. $\frac{3}{4}$ $\frac{4}{4}$

Cl. $\frac{3}{4}$ $\frac{4}{4}$

Vln. $\frac{3}{4}$ $\frac{4}{4}$

Vc. $\frac{3}{4}$ $\frac{4}{4}$

Pno. $\frac{3}{4}$ $\frac{4}{4}$

8^o

Ped.

30

Fl. *mf* *p* *pp*

Cl. *mp* *p* *pp*

Vln. *mp* *mf* *pp*

Vc. *mf* *pp*

Pno. *mp* *mf* *pp*

Inside piano, pizz.

8^{va} 8^{va}

7 3

Sub Red Sub

Detailed description: This is a page of a musical score, page 6, numbered 30 in a box at the top right. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Clarinet parts are in treble clef, while the Violin and Viola parts are in treble clef and the Piano part is in grand staff (treble and bass clefs). The score is divided into three measures. The first measure has dynamics *mf* for Flute, *mp* for Clarinet, *mp* for Violin, *mf* for Viola, and *mp* for Piano. The second measure has dynamics *p* for Flute, *p* for Clarinet, *mf* for Violin, *pp* for Viola, and *mf* for Piano. The third measure has dynamics *pp* for Flute, *pp* for Clarinet, *pp* for Violin, *pp* for Viola, and *pp* for Piano. The Piano part includes a triplet of eighth notes in the second measure and an 8^{va} marking in the third measure. The Viola part has an 8^{va} marking in the third measure. The bottom of the page has markings for 'Sub' and 'Red' with dashed lines, and the instruction 'Inside piano, pizz.' is written below the Piano staff.