

**Jean Hasse**

**Then again**  
for strings  
(and percussion)  
(2000)

Preview File Only

**Visible Music**  
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**Jean Hasse**  
**Then again**

This work was commissioned by Chard Festival of Women in Music with funds provided by South West Arts and the National Lottery (through the Arts Council of England) and was given its first performance by Solid Strings, conducted by the composer, at Holyrood Hall, Chard, Somerset, on 29 May 2000.

*Programme note:*

How to proceed in music once an idea has emerged? One path may seem obvious, but, then again, another idea may emerge and become the final choice. Hence the title: *Then again*. The piece evolves and unfolds at different rates within the varying sections, while throughout, the musical ideas change, transform, reappear and adjust.

*Note to performers:*

Subsequent to the premiere I have revised the work and this score reflects the changes. *Then again* can be played either with or without percussion. Without, the strings should omit measure 38, keeping the silent bar of measure 39. With percussion, the player should improvise, following and working with the score, on a drum set that includes 2-3 suspended cymbals.

- JH

# Then again

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Slow; Light texture, distinct, resonant ( $\text{♩} = \text{ca. } 60$ )

Violin I *no vibrato* *p*

Violin II *no vibrato* *p*

Violin III *no vibrato* *p* *o sim.*

Viola I *no vibrato* *p*

Viola II *no vibrato* *p* *o sim.*

Violoncello *no vibrato* *p*

Double bass *no vibrato* *p*

Percussion (Drum kit, multiple cym)

Vln I *mp p* *mp* *p* *mp p* *mf* *p*

Vln II *mp p* *mp* *p* *mp p* *mf* *p*

Vln III *mp p* *mp* *p* *mp p* *mf* *p*

Vla I *mp p* *mp* *p* *mp p* *mf* *p*

Vla II *mp p* *mp* *p* *mp p* *mf* *p*

Vc. *mp p* *mp* *p* *mp p* *mf* *p*

Db. *mp p* *mp* *p* *mp p* *mf* *p*

Perc.  $\text{H}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

A

11

Vln I *mf mp mf mp mf mp mf p mp*

Vln II *mf mp mf mp mf mp mf p mp*

Vln III *mf mp mf mp mf mp mf p mp*

Vla I *mf mp mf mp mf mp mf p mp*

Vla II *mf mp mf mp mf mp mf p mp*

Vc. *mf mp mf mp mf mp mf p mp*

Db. *mf mp mf mp mf mp mf p mp*

Perc.  $\text{H}$   $\frac{4}{4}$  |  $\frac{3}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$

16

Vln I *mp mp mf f mf f mf*

Vln II *mp mp mf f mf f mf*

Vln III *mp mp mf f mf f mf*

Vla I *mp mp mf f mf f mf*

Vla II *mp mp mf f mf f mf*

Vc. *mp mp mf f mf f mf*

Db. *mp mp mf f mf f mf*

Perc.  $\text{H}$   $\frac{3}{4}$  |  $\frac{1}{2}$  |  $\frac{3}{4}$  |  $\frac{1}{2}$  |  $\frac{3}{4}$

**B**

22

Vln I *mp p mf p mf mp f mf*

Vln II *mp p mf p mf mp f mf*

Vln III *mp p mf p mf p f mf*

Vla I *mp p mf p mf mp f mf*

Vla II *mp p mf p mf mp f mf*

Vc. *mp p mf p mf mp f mf*

Db. *mp p mf p mf mp f mf*

Perc.  $\text{H } \frac{4}{4} \quad \frac{3}{4} \quad \frac{4}{4} \quad \frac{3}{4} \quad \frac{4}{4} \quad \frac{3}{4}$

**C**

accel. - - - - -

27

Vln I *f mf f mf*

Vln II *f mf f mf*

Vln III *f mf f mf*

Vla I *f mf f mf*

Vla II *f mf f mf*

Vc. *f mf f mf*

Db. *f mf f mf*

Perc.  $\text{H } \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4}$

Resonant (♩ = ca.112)

32

Vln I *cresc.* *vib.* *ff > ff > f > mf > mp > p*

Vln II *cresc.* *vib.* *ff > ff > f > mf > mp > p*

Vln III *cresc.* *vib.* *ff > ff > f > mf > mp > p*

Vla I *cresc.* *vib.* *ff > ff > f > mf > mp > p*

Vla II *cresc.* *vib.* *ff > ff > f > mf > mp > p*

Vc. *cresc.* *vib.* *ff > ff > f > mf > mp > p*

Db. *cresc.* *vib.* *ff > ff > f > mf > mp > p*

Perc. *free rhythms, dense texture*  
*cym.* *p*

**D** Easy, not rushed (♩ = ca.112)

39

Vln I

Vln II

Vln III

Vla I

Vla II *mf*

Vc. *mf*

Db. *pizz.* *mf*

Perc. *drums* *(light)* *mp*

44

Vln I *p* *mf*

Vln II *p* *mp* *mf*

Vln III *p* *mp* *mf*

Vla I *p* *mp* *mf*

Vla II

Vc.

Db.

Perc. *mf*

F

49

Vln I *gliss.* *mf*

Vln II *gliss.* *mf*

Vln III *gliss.* *mp*

Vla I *gliss.* *mp*

Vla II

Vc.

Db.

Perc.

54

Musical score for measures 54-58. The score includes staves for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello (Vc.), Double Bass (Db.), and Percussion (Perc.). The Percussion part features a steady eighth-note pattern. Dynamic markings include *mf* and *mp*. Fingerings are indicated by numbers 0, 1, 2, 3, 4, and 5 above notes.

59

**G**

Musical score for measures 59-63. The score includes staves for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello (Vc.), Double Bass (Db.), and Percussion (Perc.). A double bar line with repeat dots precedes measure 59. A box containing the letter 'G' is placed above the first measure. Dynamic markings include *p* and *mp*. The Percussion part continues with the eighth-note pattern.



64

Musical score for measures 64-68. The score includes staves for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello (Vc.), Double Bass (Db.), and Percussion (Perc.).

- Vln I:** Starts with *f*, then *f > mf* at the end.
- Vln II:** Starts with *f*, then *f > mf* at the end.
- Vln III:** Starts with *mf*, then *mp* at the end.
- Vla I:** Starts with *f*, then *mf*, then *mp* at the end.
- Vla II:** Starts with *f*, then *mf* at the end.
- Vc.:** Starts with *f*, then *mf* at the end.
- Db.:** Starts with *f*, then *mf* at the end.
- Perc.:** *mf*

Dynamic markings: *f*, *mf*, *mp*, *f > mf*.

69

Musical score for measures 69-73. The score includes staves for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello (Vc.), Double Bass (Db.), and Percussion (Perc.).

- Vln I:** Starts with *mf poco cresc.*, then *mf* at the end.
- Vln II:** *mf*
- Vln III:** *mf*
- Vla I:** *mf*
- Vla II:** *mf*
- Vc.:** *mf*
- Db.:** *mf*
- Perc.:** *mf*

Dynamic markings: *mf*, *mf poco cresc.*, *mf*.

**I** A little faster

74

Vln I pizz.; accented, clear and resonant *mf*

Vln II pizz.; accented, clear and resonant *mf*

Vln III pizz.; accented, clear and resonant *mf*

Vla I pizz.; accented, clear and resonant *mf*

Vla II let last note of groupings ring *mf*

Vc. pizz., let last note of groupings ring *mf*

Db. let last note of groupings ring *mf*

Perc.

79

Vln I *mp* *mf* *cresc.*

Vln II *mp* *mf* *cresc.*

Vln III *mp* *mf* *cresc.*

Vla I *mp* *mf* *cresc.*

Vla II *mp* *mf* *cresc.*

Vc. *mp* *mf* *cresc.*

Db. *mp* *mf* *cresc.*

Perc.

84

Vln I *f* arco *f*

Vln II *f* arco *f*

Vln III *f* arco *f*

Vla I *f* arco *f*

Vla II *f* arco *f*

Vc. *f*

Db. *f*

Perc. *mp* cym.

**J** Faster, aggressive (♩ = ca.132)

91

Vln I *f*

Vln II *f*

Vln III *f*

Vla I *mf* *f*

Vla II *mf* *f*

Vc. *arco* *mf* *f*

Db. *arco* *mf* *f*

Perc. *mp* cym.

\* Accent beginning of ♩ and ♩. groupings

96

Vln I

Vln II

Vln III

Vla I

Vla II

Vc.

Db.

Perc.

K

101

Vln I

Vln II

Vln III

Vla I

Vla II

Vc.

Db.

Perc.

*mf cresc. poco a poco*

*mf cresc. poco a poco*

*mf cresc. poco a poco*

*mf cresc. poco a poco*

*mf cresc. poco a poco*

*mf cresc. poco a poco*

*mf cresc. poco a poco*

poco accel.

Musical score for measures 105-108. The score includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Cello, Double Bass, and Percussion. The percussion part features cymbals with soft mallets and sticks. Dynamics range from *mp* to *ff*. The key signature changes from one sharp to two sharps, and the time signature changes from 7/8 to 5/4.

Musical score for measures 109-112. The score includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Cello, Double Bass, and Percussion. The percussion part features cymbals with sticks. Dynamics range from *mf* to *(damp)*. The key signature changes from two sharps to one sharp, and the time signature changes from 5/4 to 4/4.

**M** Light, energetic ( $\text{♩} = \text{ca. } 112$ )

113

Vln I *f*

Vln II *f*

Vln III *f*

Vla I *f*

Vla II

Vc.

Db.

Perc.  $\frac{4}{4}$

116

Vln I

Vln II

Vln III

Vla I

Vla II *mf*

Vc.

Db.

Perc.  $\frac{4}{4}$

120

Vln I

Vln II

Vln III

Vla I

Vla II

Vc.

Db.

Perc.

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**N**

125

Vln I

Vln II

Vln III

Vla I

Vla II

Vc.

Db.

Perc.

**O** A little slower ( $\text{♩} = \text{ca. } 104$ )

129

Vln I

Vln II *mp*

Vln III *mp* (h)

Vla I *mp*

Vla II *f*

Vc. *f*

Db.

Perc.  $\frac{4}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$

*f*

*f*

*mf* 3

*pizz.*

*mf, accented, resonant*

*mf, accented, resonant*

133

Vln I

Vln II *5:4*

Vln III *5:4*

Vla I *pizz.* *mf, accented* 3 *arco* *mf* 3

Vla II

Vc.

Db.

Perc.  $\frac{4}{4}$  |  $\frac{4}{4}$  |  $\frac{4}{4}$  |  $\frac{4}{4}$

*poco accel.*

*detached*



Musical score for measures 137-141. The score includes staves for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello (Vc.), Double Bass (Db.), and Percussion (Perc.). The key signature is one sharp (F#) and the time signature is 2/4. The music features various dynamics such as *f*, *mp*, and *mf*, and includes triplets and slurs. The Percussion part shows a change in the time signature from 2/4 to 4/4.

Musical score for measures 142-146. The score includes staves for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello (Vc.), Double Bass (Db.), and Percussion (Perc.). The key signature is one flat (Bb) and the time signature is 2/4. The music features various dynamics such as *f* and *mf*, and includes triplets and slurs. The Percussion part shows a change in the time signature from 2/4 to 4/4.

**Q** Calmer

147

Vln I *mp, accented*

Vln II *mp, accented*

Vln III *mp, accented*

Vla I *mp, accented*

Vla II

Vc. *f mp*

Db. *f mp*

Perc. **||**

152

Vln I

Vln II

Vln III

Vla I

Vla II *mp*

Vc.

Db.

Perc. **||**

157

Vln I  
Vln II  
Vln III  
Vla I  
Vla II  
Vc.  
Db.  
Perc.

This musical score covers measures 157 to 162. It features six staves: Violin I, Violin II, Violin III, Viola I, Viola II, and Violoncello/Double Bass. The percussion part is shown as a simple bar line. The music consists of eighth and sixteenth notes with various articulations and dynamics.

**R** Accented, rich sound

163

Vln I  
Vln II  
Vln III  
Vla I  
Vla II  
Vc.  
Db.  
Perc.

This musical score covers measures 163 to 168. It features six staves: Violin I, Violin II, Violin III, Viola I, Viola II, and Violoncello/Double Bass. The percussion part is shown as a simple bar line. The music includes triplets and accents. Dynamics include *f*, *mf*, and *mp*. The Cello and Double Bass parts are marked *mf, accented, detached*.

168

Vln I *mf* *f* 3

Vln II *mf* *f* 3

Vln III *mf* *mp*

Vla I *mf* *mp*

Vla II *mf*

Vc.

Db.

Perc.

173

Vln I *mf* *mf cresc. poco a poco*

Vln II *mf* *mf cresc. poco a poco*

Vln III *f*

Vla I *f* *mf* *accented, detached*

Vla II *f* *mf cresc. poco a poco*

Vc. *mf cresc. poco a poco*

Db. *mf cresc. poco a poco*

Perc.

poco accel. - - -

**T**

A little faster

178

Vln I *f* *ff*

Vln II *f* *ff*

Vln III *mf cresc.* *f* *ff*

Vla I *mf cresc. poco a poco* *f* *ff*

Vla II *f* *ff*

Vc. *cresc.* *f* *ff*

Db. *cresc.* *f* *ff*

Perc. *cym.* *mp* *f* (drum set)

183

Vln I *f* *mf*

Vln II *f* *mf*

Vln III *f* *mf*

Vla I *f* *mf*

Vla II *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

Perc. *mf*

A little faster

188

Vln I *f/mf* *mf/imp*

Vln II *f/mf* *mf/imp*

Vln III *f/mf* *mf/imp*

Vla I *f/mf* *mf/imp*

Vla II *f/mf* *mf/imp*

Vc. *f/mf* *mf/imp*

Db. *f/mf* *mf/imp*

Perc. *Continue drum set, improvising* *f/mf*

192

Vln I *f/mf*

Vln II *f/mf*

Vln III *f/mf*

Vla I *f/mf*

Vla II *f/mf*

Vc. *f/mf*

Db. *f/mf*

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

196

mf cresc. - - - - - mf mf cresc. - - - - - accel. - - - - -

Vln I

Vln II

Vln III

Vla I

Vla II

Vc.

Db.

Perc. II

3/4 1/4

A little slower, resonant

201

ff → ff → f → f → mf → mp → p → pp

Vln I

Vln II

Vln III

Vla I

Vla II

Vc.

Db.

Perc.  $\frac{4}{4}$

cym., soft sticks

mf poco a poco dim.