Instrumentation

Flute (Piccolo)
Oboe (English Horn/Triangle 2)
Clarinet (E♭ Clarinet)
Bass Clarinet
Bassoon (Contrabassoon)

Horn (Triangle 1)
Trumpet (Triangle 3)
Tenor/Bass Trombone
Tenor Tuba (Euphonium) in B♭/F

Percussion (1 player):
  Glockenspiel
  5 Woodblocks
  5 Drums (2 Timbales, 3 Tom-toms)
  Large Bass Drum

Pianoforte

2 Violins
Viola
Cello
Double Bass

A conventional seating layout is preferred: strings in front, woodwind behind, brass disposed so that the trumpet and trombone are angled slightly inwards, on opposite sides of the stage; the horn and tuba in the centre, near the trumpet and trombone respectively. Piano without lid. Percussion not too far to the rear.

All instruments are notated in C. Piccolo transposes one octave higher, glockenspiel two octaves higher, whilst contrabassoon and double bass both transpose one octave lower.

Performance Notes

Special Symbols   ✛ = key click (flute)

↓ = lip pizzicato

≢ = (wind) flutter-tongue
    (strings) rapid, irregular tremolo

↓ = breathy sound

N.V. = non vibrato

V.M. = vibrato molto

Microtones are generally to be understood as fingered rather than lip-produced, except in a limited number of specific instances. Although referred to as quarter-tones, such intervals are understood as inflectional approximations.

↑ = quarter-tone higher   ♯♯ = three-quarters of a tone higher
↓ = quarter-tone lower   ♯♭ = three-quarters of a tone lower

Grace-note conventions. Apart from the usual grace-note usage, three derived forms are employed in this work:

(1)   Begin on the main (large) note. Play the grace-note group as rapidly as possible. Return immediately, with no perceptible break, to the main note.

(2)   Begin with the first notated grace (small)-note, but at the precise point of commencement of the main (large, bracketed) note. Move imperceptibly to the main note at the end of the grace-note group.

(3)   Hold the main note until the precise point indicated by the rhythmic notation. Perform, as rapidly as possible, the grace-note group. Return imperceptibly to the main note as soon as the grace-note group is completed.

In all the above types of action the effect desired is that of a long note continuing whilst the subsidiary actions are executed. At no time should the spatial relationship obtaining between grace-notes and main notes be understood as relating to temporal placement; grace-notes are always as fast as possible.

Special Conventions

(1) *Double Bass*, bar 93. The stave-system above indicates fingered pitches, whilst the lower specifies the action and the string(s) on which the action is to be executed.

(2) *Piccolo, Oboe, Clarinet*, bar 98. Continuous lip-glissando between indicated extremes. Simultaneously, microtonal or alternative fingerings are introduced at indicated points (shown by rhythms allied to an accent in brackets). These fingerings may be slightly higher and/or lower than the pitch sounding at the moment of their insertion, thus producing, within the continuous glissando, unpredictable fluctuations of pitch activity.

(3) *Drums*, bar 151 to the end. The two systems employed apply to one and the same set of five drums. The material is laid out thus in order to clarify the dual rhythmic structuring. Each hand holds two sticks, one hard(er), one relatively soft, i.e. four different sticks in all. The stick positions for the lower system are exactly specified, whilst those for the more rapid material in the upper stave are left to the discretion of the performer. The distribution of the material between the hands is likewise free. The notation of sticks is as follows:

      O = soft stick only   ● = hard stick only   O● = both sticks (of one hand)

The legato ties indicate how many notes are allowed to sound on before an instrument is damped by leaving the stick(s) on the head after striking.

Subsidiary Percussion. Three triangles of clearly differing timbres are required and are played by the horn (1), oboe (2) and trumpet (3) respectively. The instruments should be hand-held to ensure accuracy of striking and damping. The exact length of every impulse should be adhered to as notated.

Conductor's Notes

Unconventional bar-lengths (2/10, 5/12, 9/24 etc.) occur throughout. In each case, the principle applicable to the derivation of more conventional metres (understood as subdivisions of a breve) is maintained. For example, 2/10 signifies a bar composed of two beats, each of which is equal to one-tenth of a breve. All such *irrational* metres employed in this piece stand in either triplet or quintuplet relationship to the *basic* metre, and are thus invariably faster than the latter $(1/10 = 1/8 \times 0.8)$. The new beat may be found by working out what proportion of the current beat must be subtracted in each instance. Whilst overall tempi remain relative (and thus relatively flexible) such relationships as described above are to be regarded as metre-changes and must be interpreted exactly.

At the end of the work (bars 146-165) the following notation for what may be termed a *metric rallentando* combines these two aspects:
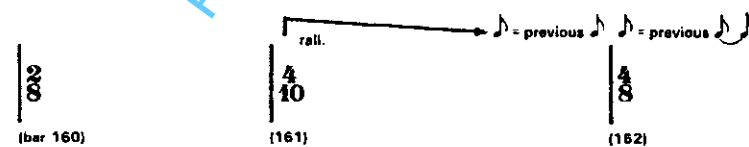
This means that the initial quaver beat of the 4/10 should slow down at such a rate that, at the very end of the bar, it has reached an absolute tempo equal to that of the quaver beat in the previous bar (2/8). It follows that, in order to maintain the necessary proportion between the 4/10 and the following 4/8, the latter will be 1.25 times as long as the former. With each successive rallentando of this type the *basic* tempo (from which all other values are calculated) becomes slower to an extent proportional to the type of *irrational* bar preceding it. Each time the process repeats exactly, with the exception that a new, slower *basic* tempo is used as a point of reference for all proportions.

Duration: 12-13 minutes

Brian Ferneyhough

Carceri d'Invenzione I

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