

Portfolio of Compositions with Commentaries



NUI MAYNOOTH

Ollscoil na hÉireann Má Nuad

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Portfolio submitted in partial fulfilment of the requirements for

the degree of

Doctor of Philosophy

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Abstract

This portfolio consists of 10 original musical works in the form of scores. The musical forces range from solo instruments to large ensemble, with four of the works featuring electronics of some kind. The portfolio includes recordings for 9 of the instrumental works and supplementary material such as code and video documentation for live-electronic elements. The accompanying commentary situates these compositions locally, in terms of a personal practice, and also within the broader context of 20th/21st century musical composition.

mit-cap-68-kruff

for soprano, choir, strings & computer (2009/2011)

Piarras Hoban

Duration: circa 17 minutes

Stage Layout

Instrumentation:

Soprano

Choir (IV) (with cymbal and bow)

Strings (IV)

Electronics

Notes:

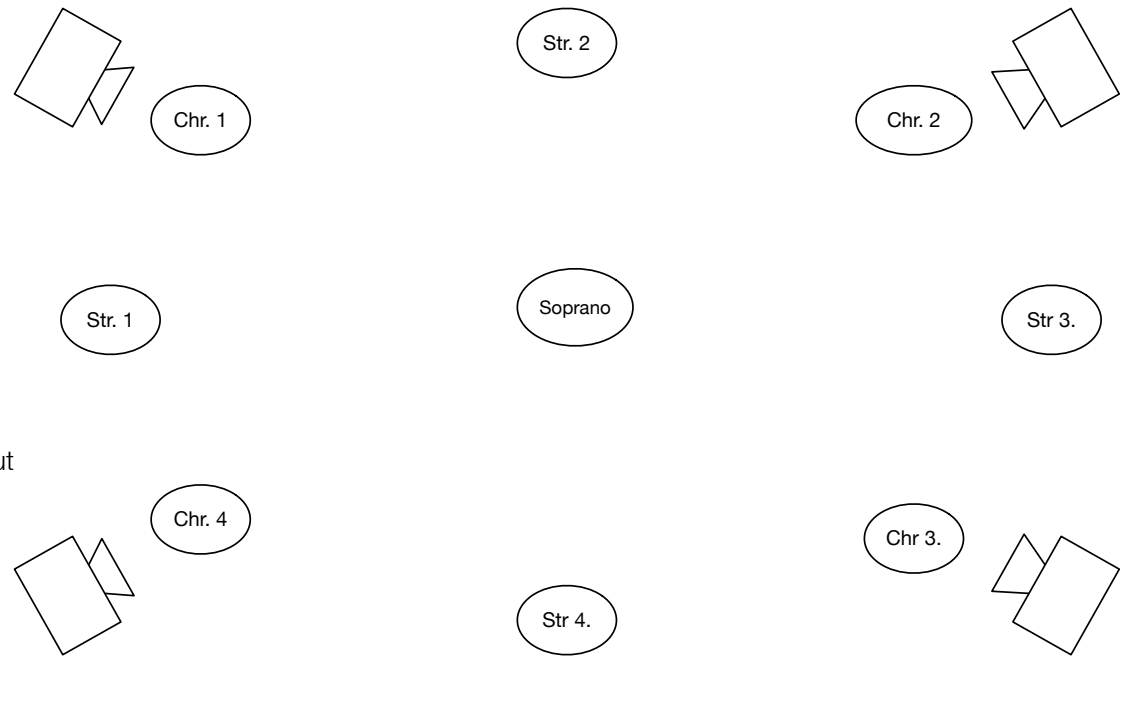
The opening twelve minutes or so of this work are a solo for soprano and electronics. After the synthetic explosion the choir and strings should enter (after a period ideally decided upon in rehearsal). It is desirable that both would enter as groups but that both groups enter independently of each other.

Strings should de-tune all strings by at least a minor-third. Each string should be de-tuned by a different interval, so that the standard tuning (or intervallic relationships) are no longer apparent.

Each member of the choir should have a cymbal (mounted upon a stand) and a bow. They should bow the cymbals regularly, attempting as much as possible a fusion of the bowed cymbal sonority with the sounds produced by the stringed instruments. The choir should begin bowing as soon as the strings begin to play.

The electronic component is written in SuperCollider. It requires one microphone input from the soprano and a midi-controller. An audio interface with four outputs is required. Great care must be taken over the position of the microphone in relation to the loudspeakers. The work makes use of extremely long delay times which, in certain acoustic situations, are highly prone to causing feedback.

The electronics performer should familiarise themselves with the synthesizers written (in SuperCollider) for this piece. The patch was developed through a process of improvisation with the performer and it is recommended that this should also be the case in preparation for performance. The electronics performer should aim to gradually increase the density and prominence of the electronics part up until the point at which the synthetic explosion occurs. From this point the electronic performer should aim to fuse the electronics with the live-performers and subsequently completely dissolve the electronic presence.

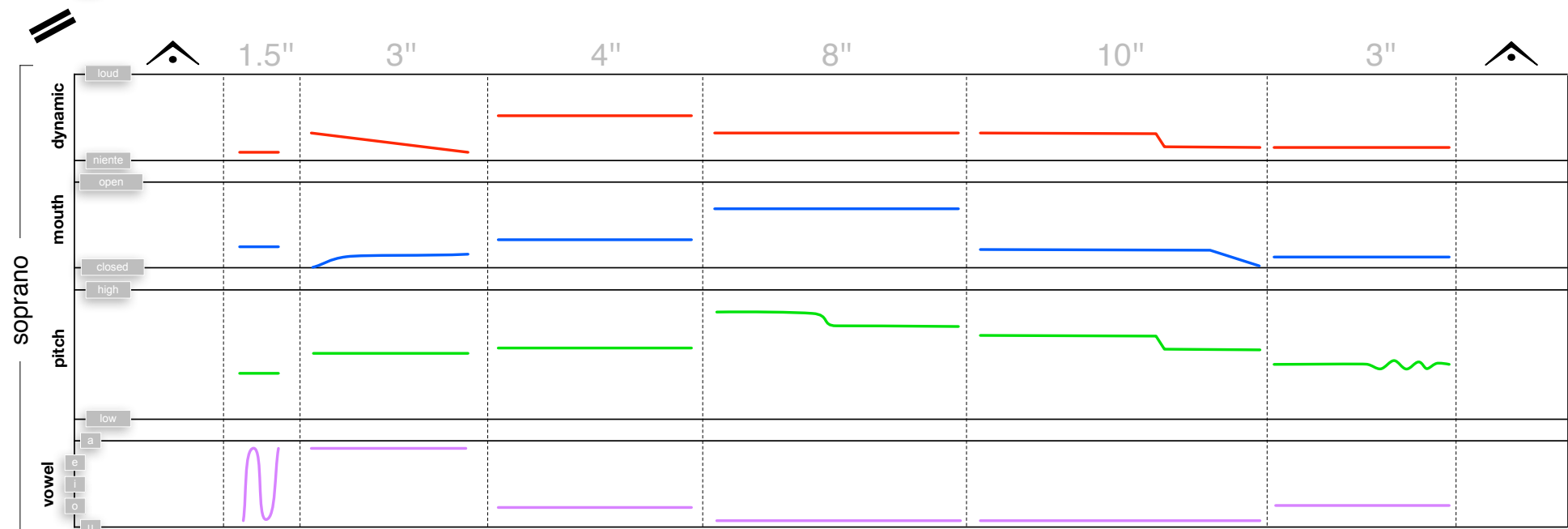
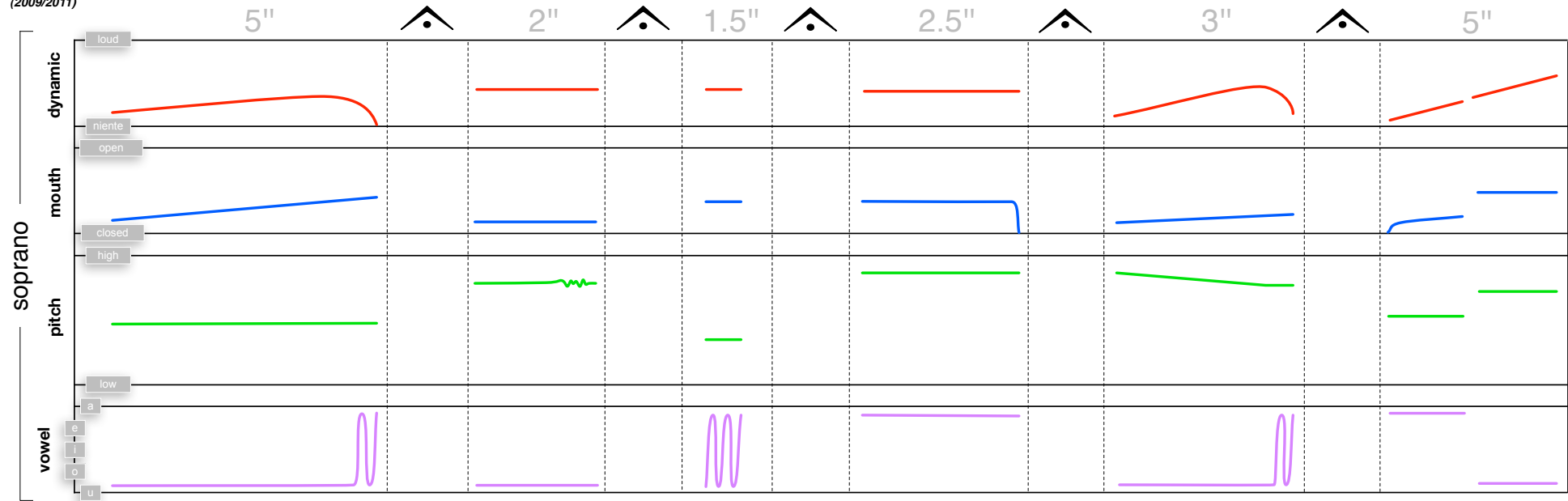


mit-cap-68-kruff

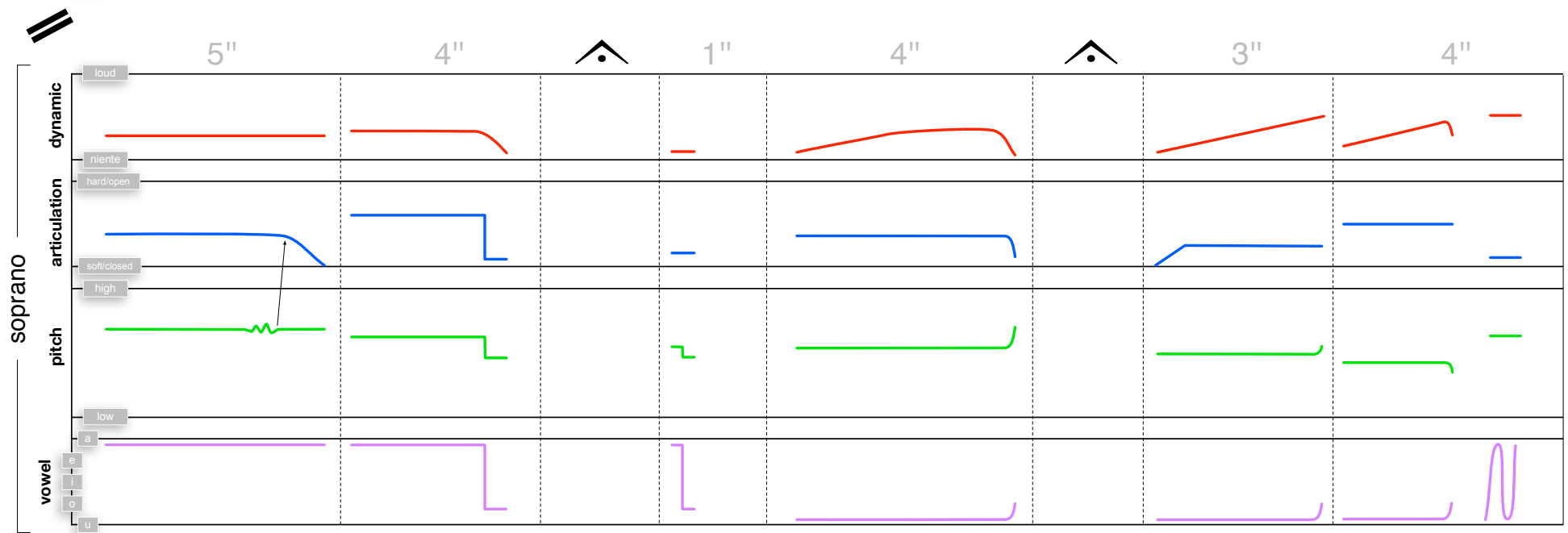
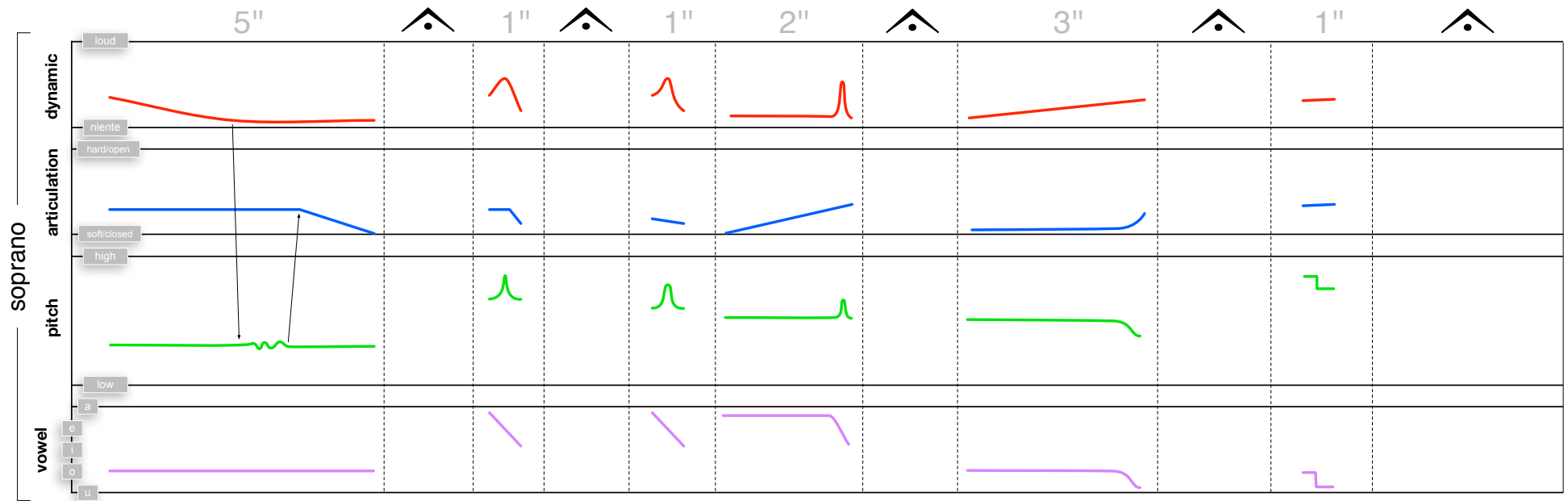
soprano, choir, strings & computer

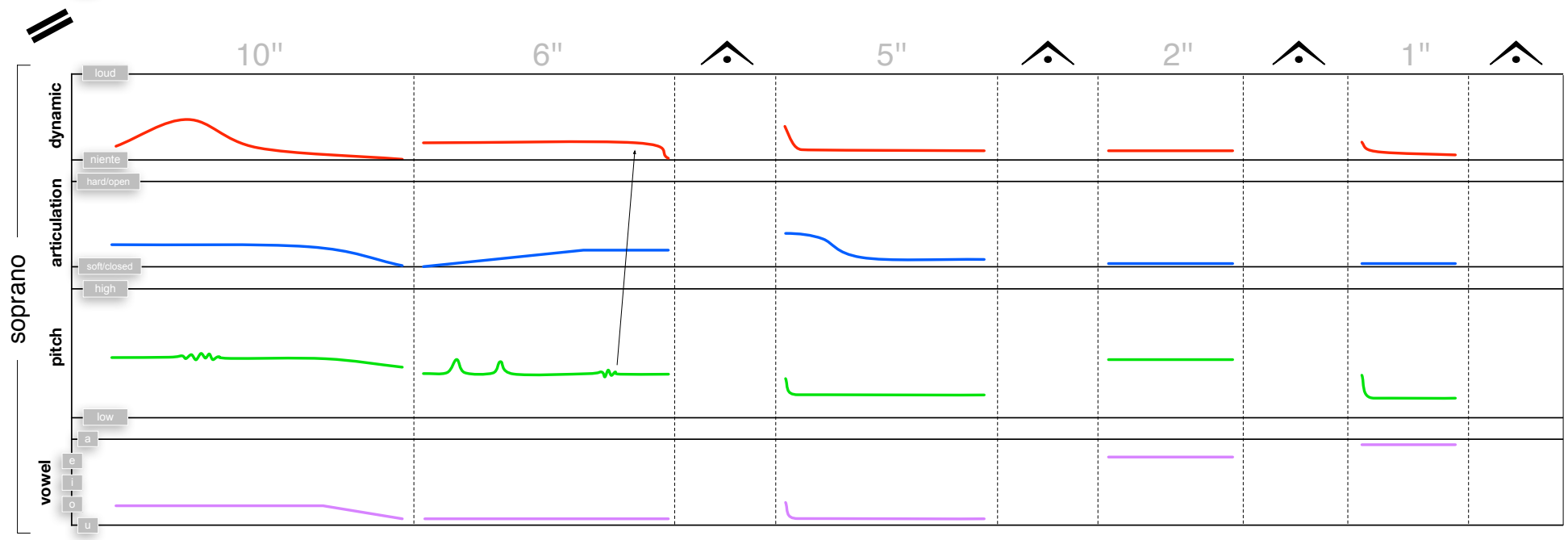
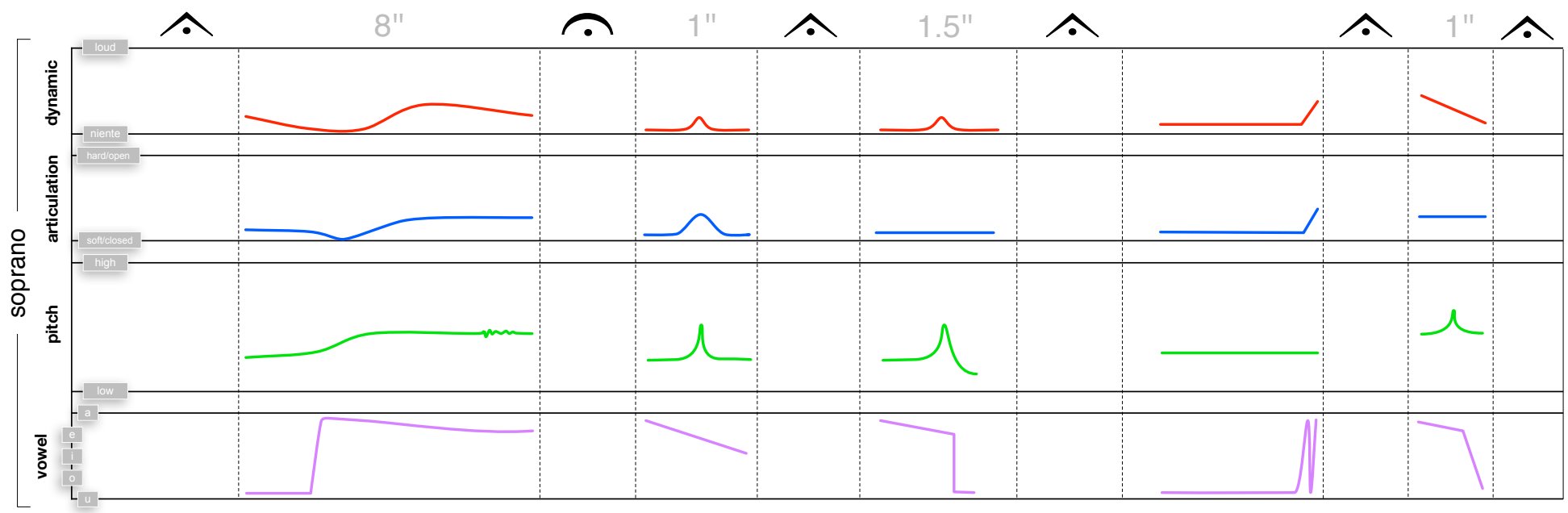
(2009/2011)

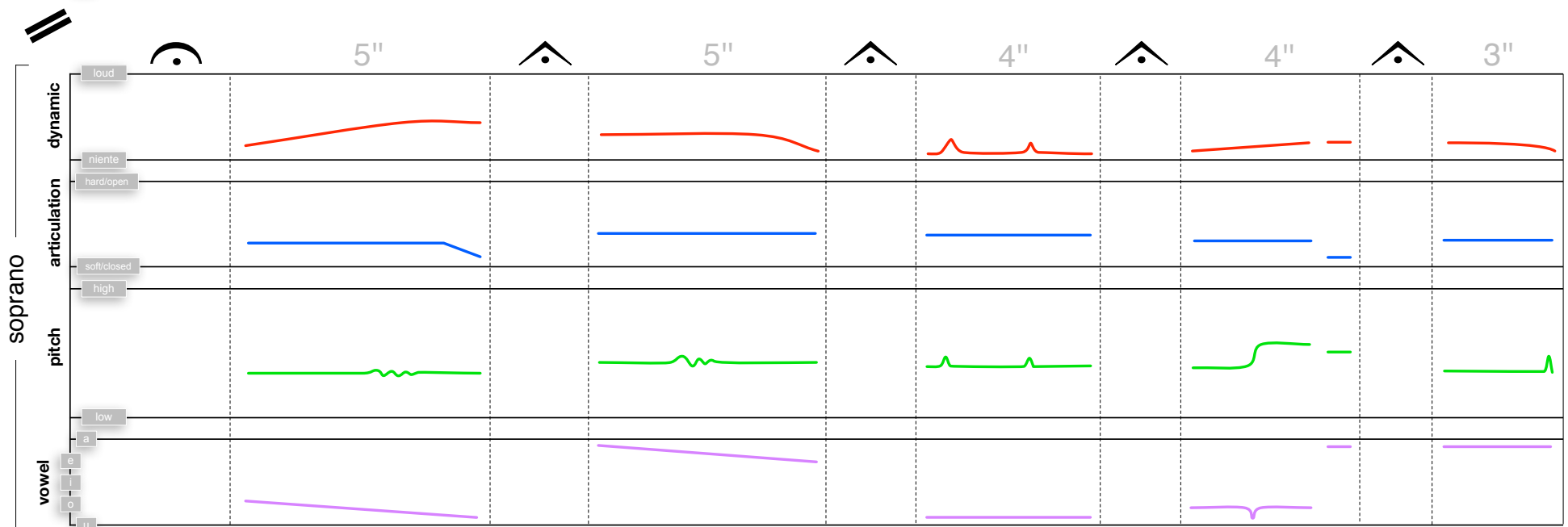
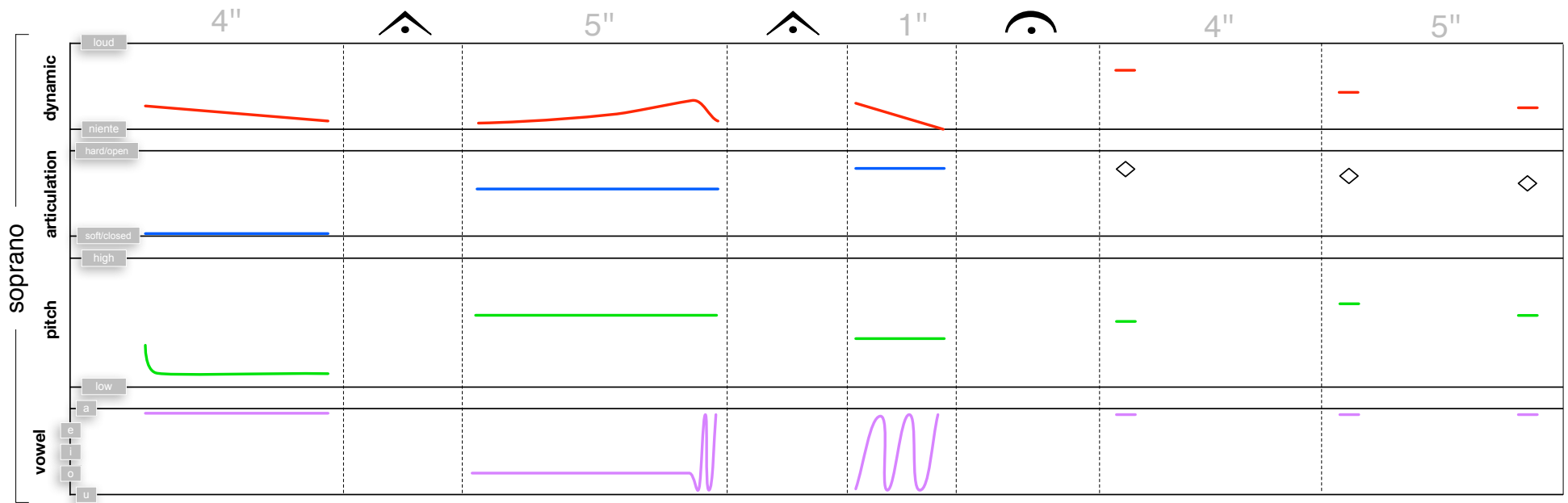
1



3







soprano


dynamic: loud, niente, hard/open

articulation: soft/closed, high

pitch: low, a

vowel: e, i, o, u

15" 180"

...improviso  al fine.

Choir

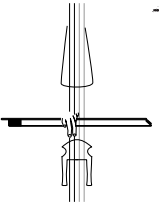
1 Choose a pitch from electronics and sustain; occasionally mimic the fluctuations used by soprano earlier in the piece. Electronics will gradually fade. Continue for a minute or so after electronics finish then stop abruptly. *pp* *mf*

2 Choose a pitch from electronics and sustain; occasionally mimic the fluctuations used by soprano earlier in the piece. Electronics will gradually fade. Continue for a minute or so after electronics finish then stop abruptly. *pp* *mf*

3 Choose a pitch from electronics and sustain; occasionally mimic the fluctuations used by soprano earlier in the piece. Electronics will gradually fade. Continue for a minute or so after electronics finish then stop abruptly. *pp* *mf*

4 Choose a pitch from electronics and sustain; occasionally mimic the fluctuations used by soprano earlier in the piece. Electronics will gradually fade. Continue for a minute or so after electronics finish then stop abruptly. *pp* *mf*

Strings

1 

2

3

4

Fischer Panda Generator

for harpsichord & computer *(2009)*

Piarras Hoban

Fischer Panda Generator

Performance Notes

Wedge Clef



Indicates playing (directly) the strings on the side of the nut closest to the keyboard. The strings should be played with the tips of the fingers (not nails!), creating a very light sound. The wedge shape of the clef is a graphic abstraction of the playing space. The top of the clef refers to the strings which would be sounded by playing the topmost keys of the instrument. Due to this wedge shape the length of the string which is sounded gets shorter as one moves towards the bottom of the clef. Therefore, the glissandi gestures, when performed, sound inverted; i.e. a glissando moving from top of staff to bottom, sounds as an ascending glissando.

Muting



Diamond noteheads indicate muting of the string. Only two muted strings are used in the entire piece. The high A should be muted with a piece of blue-tack (or some suitable alternative) so that the string still sounds but with a very dull, percussive character. The low G# should be muted with the pad of the finger to achieve a similar effect. The string may have difficulty being re-sounded if the mechanism becomes slightly stuck and the key may need to be depressed again in order to sound the note. This "inadequacy" is considered an integral part of the sound. It follows that there may be a difficulty in performing certain rhythms as notated, without re-attempts, but all rhythmic figures be completed.




At certain points the low G# is sounded and then gradually muted as it decays. This is indicated by a spanner underneath the note(s) in question. Mutings with both the finger-pad and fingernail are called for. Again this technique has a certain inbuilt irregularity. The performer should attempt to achieve the notated duration of the muting gesture. Strings should be muted after the nut.

Tremolo

The tremolo gesture at bar 80 should be performed by executing a rapid tremolo with the finger-pads of a finger from both the left and right hand.

Percussion Clef



This clef again indicates playing directly on the strings after the nut, using the flat of the hand in a brushing motion. The area to be played is from roughly 

downwards. The full extent determined by the width of the hand. The hand should move in a moderately fast, circling movement. The sound created should be continuous, rough in character and very distant.

Technical Considerations

The computer part for this piece consists of synthetic sounds which mesh, fuse and interfere with the harpsichord timbres. Therefore, it is crucially important that in performance a dynamic equilibrium is established.

Due to the nature of the sounds involved the harpsichord must to be amplified. The electronics should then aim to match the level of the amplified harpsichord.

The computer performer triggers processes and control dynamic levels.

The computer part is written in SuperCollider and requires a reasonably powerful Macintosh computer. The computer part contains any further technical requirements and instructions.

At present the computer part is designed for stereo presentation. However, an N-channel version is in preparation.

Duration: approx 6'

Fischer Panda Generator

for harpsichord & computer (2009)

Piars Hoban

Harpichord

Free (♩ = 80)

Right Hand

Left Hand

Computer

TRIG 0: STRINGS

TRIG 1: ACTIVITY++

TRIG 2: ACTIVITY++

Effusive (♩ = 100)

A tempo

RH

LH

Comp.

RH

LH

Comp.

TRIG 3: ACTIVITY++

35 △ Effusive (♩ = 100)

RH *mp* *p* *mf* *sfz* *sfz* *sfz* *p* *mf* *p* *sfz*

LH *mf* *sfz* *p* *mf* *pp* *mf* *pp* *mf*

Comp.

45 A tempo

RH *mp* *pp* *mf* *p* *ppp* *p* *ppp* *pp* *mp* *ppp* *ppp*

LH *sfz* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Comp.

54 △

RH *ppp* *mp* *ppp*

LH *ppp* *mp* *ppp*

Comp. TRIG 4: ACTIVITY++

66

RH

LH

Comp.

TRIG 5: GHISSANDO

c. 5'' - 8''

80

RH LH

Comp.

TRIG 6: DISINTEGRATE

30''

Beginning unison, gradually expand interval as indicated.

4

86

RH / LH

Comp.

TRIG 7: STRING CLUSTER

Regular (♩ = 60)

Fingernail pizzicato on single string. Let ring.

4

91

Hp.

Comp.

TRIG 8: PERC. GLISS

A little pushy (♩ = 66)

Muted

100

Hp.

Comp.



108

Hp.

Comp.



115

Hp.

Comp.



accel. poco a poco - - - - -

122

Hp.

Comp.



Rushing, irritated (♩ = 130)

129

Hp.

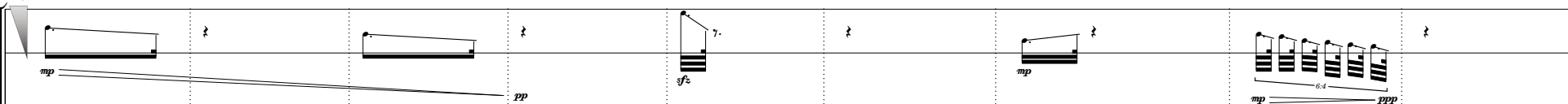
Comp.

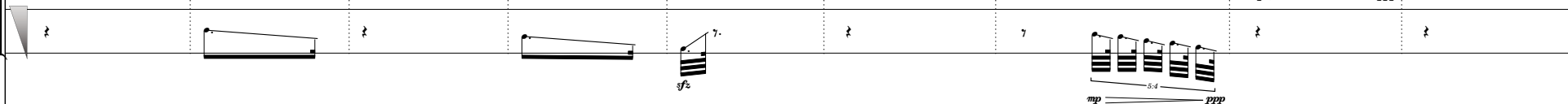
136


Hp. 

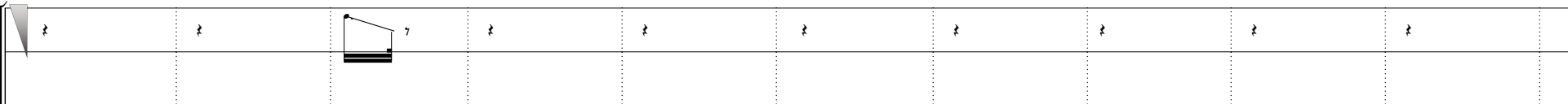
Comp. 

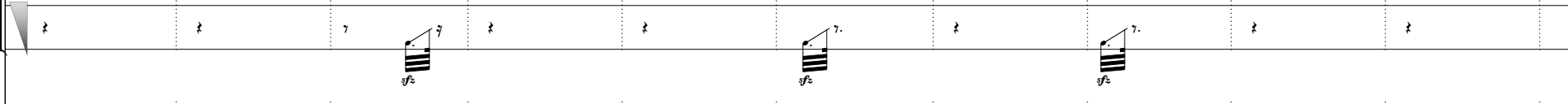
Free, languid (♩ = 72)


RH 

LH 

Comp. 

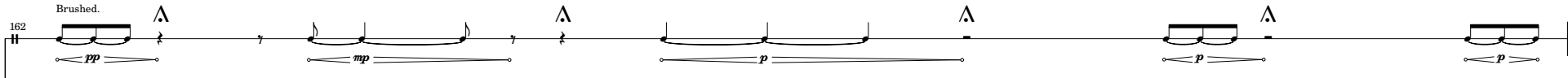
RH 


LH 

Comp. 

Slow, broken (♩ = 40)

Brushed.

RH / LH 

Comp. 

now faint now clear

string quartet (2009/2010)

Piarras Hoban


now faint now clear
string quartet (2009/2010)

Piaras Hoban





Duration: ca. 6 minutes

Scordatura: Both viola and cello should tune IVc down a tritone to F# (pitches correspond to regular finger positions not resultant sound).


 Circular bowing


 Ordinario bowing


Circular bowing should use long, full strokes.

 heavy bow pressure
 normal bow pressure
 erratic bow pressure (fluctate between light and heavy pressure)
 light bow pressure

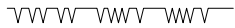
P pont
VP verso pont (towards/near the bridge)
O ordinario
VT verso tasto (towards/near tasto)
T tasto

 Very brief increase in bow pressure (then returning to indicated pressure)

 Chaotic vibrato: very fast, wide and unstable vibrato.

 Periodic vibrato: very stable and smooth vibrato. Should be reasonably wide.

Diamond noteheads indicate flageolet finger pressure.

 Quick alternation between flageolet finger pressure and regular finger pressure. Interpret quite freely the rhythmic outline.

A ritardando indication above a trill marking indicates that the speed of the trill should slow.

"The strokes now faint now clear as if carried by the wind but not a breath and the cries now faint now clear."

now faint now clear

string quartet (2009/2010)

Piars Hoban

The image displays a musical score for a string quartet, titled "now faint now clear" by Piars Hoban. The score is presented in two systems. The first system includes parts for Violin 1, Violin 2, Viola, and Cello, with Sordatura markings for the latter two. The second system includes parts for Violin 1, Violin 2, Viola, and Cello. The score features dynamic markings such as *sf*, *f*, *p*, *mp*, *pp*, and *ppass*, along with performance instructions like "V" and "VP". A double bar line is present on the left side of the first system.

2

Vln. 1 $\text{♩} = 72$ $\text{♩} = 56-60$

Vln. 2 $\text{♩} = 72$ $\text{♩} = 56-60$

Vla. $\text{♩} = 72$ Solo $\text{♩} = 56-60$

Vcl. $\text{♩} = 72$ $\text{♩} = 56-60$

Vln. 1

Vln. 2

Vla. $\text{♩} = 56-60$

Vcl. $\text{♩} = 56-60$

Vln. 1 $\text{♩} = 56-60$

Vln. 2 $\text{♩} = 56-60$

Vla. $\text{♩} = 56-60$

Vcl. $\text{♩} = 56-60$

Violin I and Violin II staves (measures 82-86) featuring dynamic markings (*pp*, *mf*, *f*, *p*), hairpins, and performance instructions such as *arco* and *arco vib.*. The Violin I part includes a *ppp* marking and a *mf* marking. The Violin II part includes a *ppp* marking and a *mf* marking. The Viola and Violoncello parts are mostly blank with some initial notes and dynamics like *pp*.

Violin I and Violin II staves (measures 87-91) featuring dynamic markings (*p*, *mf*, *pp*) and performance instructions such as *arco* and *arco vib.*. The Violin I part includes a *p* marking and a *pp* marking. The Violin II part is mostly blank.

Violin I and Violin II staves (measures 92-96) featuring dynamic markings (*ppp*, *p*, *pp*) and performance instructions such as *arco* and *arco ordinario*. The Violin I part includes a *ppp* marking and a *p* marking. The Violin II part includes a *ppp* marking and a *pp* marking. The Viola and Violoncello parts include a *ppp* marking and a *p* marking.

Violin 1: *mf* *pp*, *senza vib.*, *legno*

Violin 2: *f* *p*, *senza vib.*, *legno*

Viola: *f* *p*, *senza vib.*, *legno*

Violoncello: *mf* *p*, *senza vib.*, *legno*

Violin 1: *mp* *p* *mf > p*, *ritmo*, *tr.*

Violin 2: *mf > p*, *ritmo*, *tr.*

Viola: *mp* *f* *pp*, *ritmo*, *tr.*

Violoncello: *mf > p*, *ritmo*, *tr.*

Violin 1: *ppp* *p* *ppp*, *senza vib.*

Violin 2: *p* *pp*, *senza vib.*

Viola: *mf > ppp* *mp* *pp*, *senza vib.*

Violoncello: *mf* *ppp*, *senza vib.*

Vln. 1
Vln. 2
Vla.
Vcl.

Measures 60-72. Vln. 1 and 2 have a tremolo in the right hand and a sustained note in the left hand. Vla. has a tremolo in the right hand and a sustained note in the left hand. Vcl. has a sustained note in the left hand. Dynamics range from *pp* to *mp*. A box labeled 'I' is present in the Vln. 1 staff.

Vln. 1
Vln. 2
Vla.
Vcl.

Measures 72-84. Vln. 1 and 2 have a tremolo in the right hand and a sustained note in the left hand. Vla. has a tremolo in the right hand and a sustained note in the left hand. Vcl. has a sustained note in the left hand. Dynamics range from *pp* to *mp*. A box labeled 'III' is present in the Vln. 1 staff.

Vln. 1
Vln. 2
Vla.
Vcl.

Measures 84-96. Vln. 1 and 2 have a tremolo in the right hand and a sustained note in the left hand. Vla. has a tremolo in the right hand and a sustained note in the left hand. Vcl. has a sustained note in the left hand. Dynamics range from *pp* to *mp*. A box labeled 'IV' is present in the Vln. 1 staff.

6

Vln. I
 Vln. II
 Vla.
 Vcl.

Rehearsal marks: III, IV, V

Performance instructions: *Begin to de-tune II. De-tune by roughly a major third...*

Vln. I
 Vln. II
 Vla.
 Vcl.

Rehearsal marks: III, IV, V

Vln. I
 Vln. II
 Vla.
 Vcl.

*IIc should be de-tuned by this point. The sound required here has a very rich spectrum. Some experimentation may be needed to find the correct position just before the bridge with the correct amount of bow pressure. A scratch tone is not the intended result; rather, a sound similar to radio interference.

pluck

lever harp (2010)

piaras hoban

Tuning:

The levers for the bottom octave should all be placed in the half-way position. When care is taken with positioning of the levers this will cause the strings to buzz.

All other lever changes have been left at the performer's discretion.

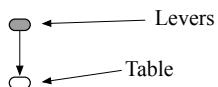
Non-standard notational devices:



Indicates playing the strings with the backs of the fingers, a kind of rough arpeggio.



Indicates playing the strings with the palm of the hand, following the indicated rhythm. This technique is intended to create a mass of sound so the strings should not be dampened.



This clef indicates the position on which string should be stopped, between the levers and the table. The plucking hand should always pluck the *long* portion of the string.

A diamond notehead indicates that the string should be gripped between the thumb and index finger (or middle finger). The glissandi notated with this technique are somewhat quiet, the grip should be of the correct pressure to let the glissando sound clearly.

A square notehead indicates muting of the string at the indicated position with the tip of the finger.

In medium to large rooms the harp may need to be amplified. This should always be done in as natural a manner as is possible.

Duration: circa 5 min

Instrumentation: Lever harp

*Please print score A3 for best clarity.

Pluck

level harp (2010)

piaras hoban

$\text{♩} = 84$ *Free, but straining*

Harp

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

Harp

mf *mp* *f* *f* *ff* *mf* *f* *mf* *f* *f*

$\text{♩} = 96 - 100$ *Taut...*

Harp

mf *mp* *f*

$\text{♩} = 66 - 68$ *Free, spacious*

Harp

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

13

Hp.

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

15

Hp.

f *p* *f* *f* *mp* *f*

17

Hp.

mp *f* *mp* *f* *mp* *f* *mp* *f* *f* *mp*

19

Hp.

f *mp* *f* *mp* *f* *mp*

♩ = 80 - 84 *Violent!* ♩ = 66 - 68 *Recovering, tiring...*

Hp. 21 *mp* *f* *mp* *fff* *p* *f* *mp* *f*

Hp. 24 *f* *f* *mp* *mp* *f* *mp* *f* *p* *f*

Hp. 26 *mp* *f* *mf* *mp* *mf* *p* *f* *mf* *mp* *ff* *f* *>*

Hp. 28 *mp* *f* *mp* *f* *p* *f* *mp* *ff* *mf* *mp*

3

Hp.

f *mf* *f* *ff* *mf* *ff* *mp* *f* *f* *mp* *ff* *mp* *f* *mp*

(Bartok pizz.)

Hp.

ff *ppp*

$\text{♩} = 80 - 84$ *Slightly blurry, hint of pulse*

(with palm)

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

Hp.

mf *mp* *f* *mp*

Hp.

f *p* *ff* *f* *mp*

$\text{♩} = 72$ *Violent!*

$\text{♩} = 98 - 102$ *Taut*

♩ = 66 - 68 *Very free, almost sweet*

Hp.

44

45

46

47

48

f

||

Hp.

49

50

51

52

mp *f* *mp* *f* *mf* *f* *ff* *mp* *mf* *f*

||

♩ = 80 - 84

Hp.

53

(with palm) *pp* *p* *p* *p*

54

55

56

f

ord

||

Hp.

57

58

59

60

rit.

ff

all pennies are the same
guitar orchestra

Piarras Hoban

All Pennies Are The Same. (2009)

Guitar Orchestra

Duration: circa. 14"

Performance Notes:

All *sfz* markings should be interpreted as Bartok pizzicati.

This is required by the diminuendo passages; sforzando (Bartok pizz.) is to be understood as one limit of a continuum -with niente as the other.

Scordatura:

There are two possible tuning systems for this piece. The first, and most desirable, is that each player shall alter each string by up to a minor second either side of standard tuning. This ensures that all the passages which appear as unison in the score become dense clusters.

The second tuning system involves adjusting only the low E string (in the same manner described above) and NOT tuning the ensemble before the piece. This would go somewhat towards achieving the intended ensemble sound.

The following players require a slide:

Soprano: I & II
Guitar 1: I & III
Guitar 2: II & III
Guitar 3: I
Guitar 4: I

The slide should be of any material that provides a strong, clear tone.



Diminuendo to nothing.



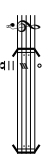
Crescendo from nothing.



Indicates that this cell should be repeated rubato.



Indicates that this cell should be repeated non-rubato.



Denotes a harmonic fingered immediately after the nut on the sixth string.

Cue ad lib. indicates that the conductor should cue all the players within the duration given.

Dynamics in the sections which require players to barre with one hand and play behind the barre with the other hand are relative.

Contrabass sounds an octave lower than written.

all pennies are the same
guitar orchestra

piaras hoban
(2009)

1

60"

2

15"

∇ \downarrow = 88

Sempre laissez vibrer

The score is divided into five sections: Soprano, Guitar 1, Guitar 2, Guitar 3, and Contrabass. Each section contains two staves of music, labeled U through V. The Soprano part (measures A-B) starts with a *mf mp* dynamic and a *sfz* accent. The guitar parts (measures C-V) feature various dynamics including *sfz*, *f*, *mp*, *mf*, *fz*, and *p*. The Contrabass part (measures U-V) includes *sul tasto* markings and dynamics like *mp* and *ppp*. The score concludes with a *dim...* marking and a *ppp* dynamic. A large number '1' is placed at the bottom left of the page.

1) Continue until end of current repeat then stop.

Sop. I

Guitar 1

Guitar 2

Gtr. II 2

Gtr. III 2

Gtr. II 3

Gtr. III 3

Guitar 4

Gtr. II 4

Gtr. IV 4

Contrabass

4

$\text{♩} = 60$

20"

40"

5

Cue AD, LIB.

Soprano

A ♩ p

B ♩ p

Guitar 1

C ♩ ppp

D ♩ p

E ♩ ppp

F ♩ ppp

Guitar 2

G ♩ pp

H ♩ ppp

I ♩ p

J ♩ pp

Guitar 3

K ♩ pp

L ♩ ppp

M ♩ ppp

N ♩ p

Guitar 4

O ♩ p

P ♩ pp

Q ♩ ppp

R ♩ ppp

Gtr. 4 ♩ p

Gtr. 4 ♩ pp

Bare fourth fret and play behind. Pick contour is purely a guide.

Bare fourth fret and play behind. Pick contour is purely a guide.

dim...

Contrabass

S ♩ p

T ♩ pp

U ♩ p

[58]

3

1) Play until end of repeat and move onto next cell.

Soprano

mp

Guitar 1

Gtr. 1
1) *pp*
2) *p*
Cresc. *mf*

Guitar 2

Gtr. 2
1) *pp*
2) *p*
Cresc. *mf*

Guitar 3

Gtr. 3
1) *pp*
2) *p*
Cresc. *mf*

Guitar 4

Gtr. 4
1) *pp*
2) *p*
Cresc. *mf*

Contrabass

pp
p
Cresc. *mf*

Empty musical staff with wavy lines.

1) Bare fourth fret and play behind. Pitch contour is purely a guide.
2) Play until end of repeat and move onto next cell.

7

accel. poco a poco ----- (♩ = 90) ----- (♩ = 120)

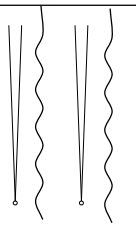
8

Rapid rit. ----- (♩ = 55)

5"

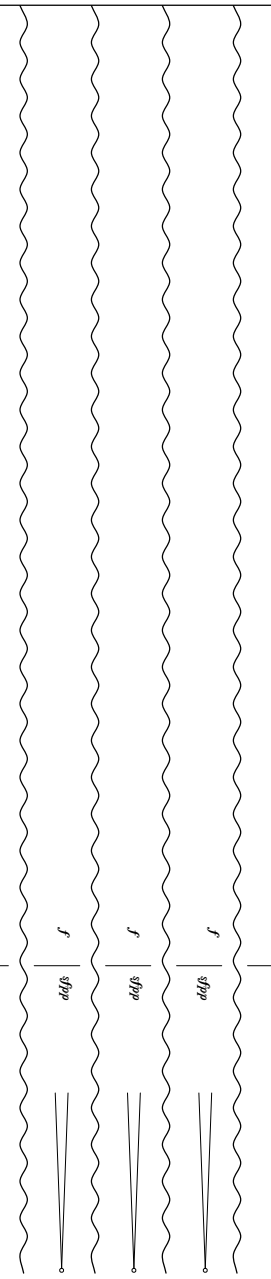
Soprano

A
B



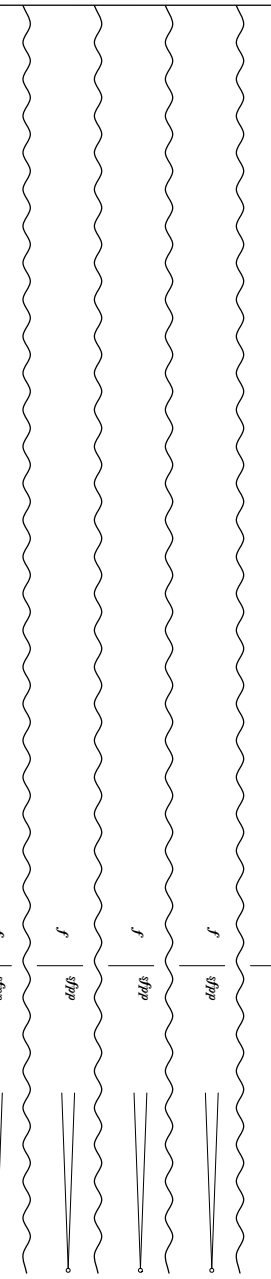
Guitar 1

C
D
E
F



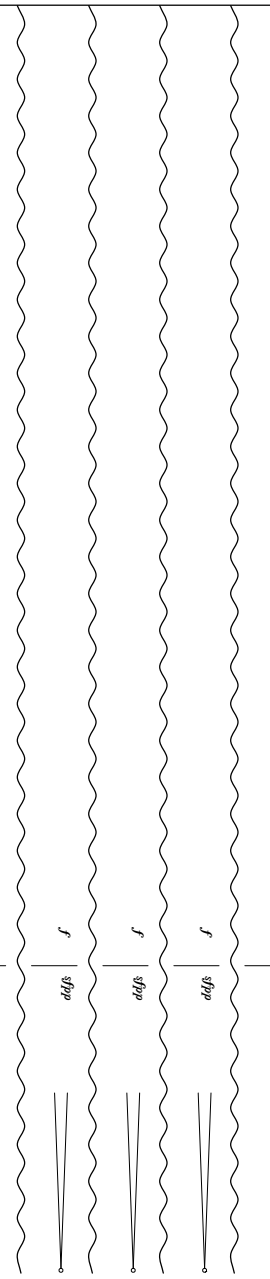
Guitar 2

G
H
I
J



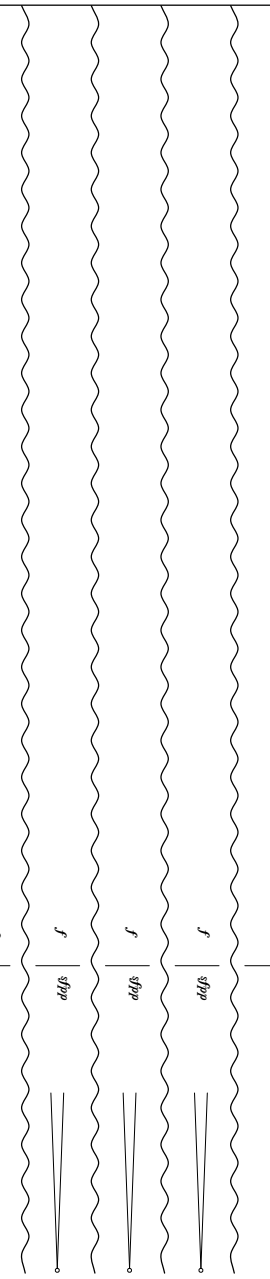
Guitar 3

K
L
M
N



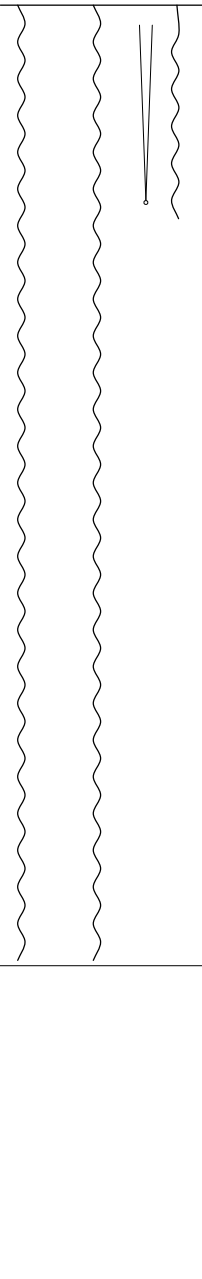
Guitar 4

O
P
Q
R



Contrabass

S
T
U



5

[28]

9

4"

10

3"

♩ = 130) - - - *Rapid rit.* - - - ♩ = 55) ▽

Soprano

A *Slap top shoulder of guitar with hand.*
f

B *Slap top shoulder of guitar with hand.*
f

Guitar 1

C *f*

D *f*

E *f*

F *f*

Guitar 2

G *f*

H *f*

I *f*

J *f*

Guitar 3

K *f*

L *f*

M *f*

N *f*

Guitar 4

O *f*

P *f*

Q *f*

R *f*

Contrabass

S *Slap top shoulder of guitar with hand.*
f

T *Slap top shoulder of guitar with hand.*
f

U *f*

[88]

6

⌋

⌋

⌋

⌋

⌋

⌋

11 ----- 3" ----- 12 ----- 7" ----- 13 ----- 14 ----- 3" -----

$(\downarrow = 105)$ ----- Rapid rit. ----- $(\downarrow = 40)$

Soprano

A

f

B

f

Sop. II

p

Guitar 1

C

D

E

F

(C)

(C)

Guitar 2

G

H

I

J

(C)

(C)

Guitar 3

K

L

M

N

(C)

(C)

Guitar 4

O

P

Q

R

(C)

(C)

Contrabass

S

T

U

(C)

(C)

[6E] ----- 7 ----- p

1) Mute for sound to decay before proceeding

Contrabass Guitar 4 Guitar 3 Guitar 2 Guitar 1 Soprano

Measure 15: Contrabass (T, S), Guitars 1-4 (J, I, H, G, F, E, D, C), Soprano (A, B). Measure 15 includes a tempo marking of 100.

Measure 16: Contrabass (U), Guitars 1-4 (pp), Soprano II (p, Back slide). Measure 16 includes a tempo marking of 0.5".

Measure 17: Contrabass (U), Guitars 1-4 (ppp, Back slide), Soprano (p). Measure 17 includes a tempo marking of 3".

Measure 18: Contrabass (U), Guitars 1-4 (ppp, Back slide), Soprano (p). Measure 18 includes a tempo marking of 3".

8

1) Wait for sound to decay before proceeding

[17]

Contrabass Guitar 4 Guitar 3 Guitar 2 Guitar 1 Soprano

U T S R Q P O N M L K J I H G F E D C B A

• = 100

3" 1" 1" 5"

Gtr. II $\frac{2}{4}$ *brisa side* *pp*

Sop. II $\frac{2}{4}$ *brisa side* *mf*

Gtr. I $\frac{2}{4}$ *brisa side* *p*

9

1) Muft for sound to decay before proceeding



26

$\text{♩} = 72$

5"

15"

27

3"

2"

3"

Soprano

A B

p *mf* *p*

Slide

Guitar 1

C D E F

p *mf* *p*

Slide

Guitar 2

G H I J

p *mf* *p*

Slide

Guitar 3

K L M N

p *mf* *p*

Slide

Guitar 4

O P Q R

p *mf* *p*

Slide

Contrabass

S T U

p *mf* *p*

Slide

[43]

Soprano



A

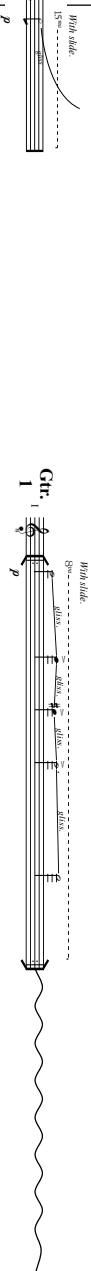


B



15th *mp* *slide*

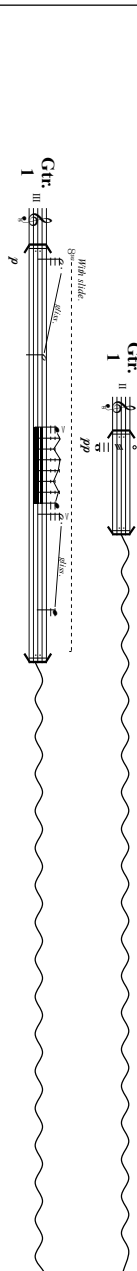
mp *slide*



Guitar 1

Gtr. II *pp*

Gtr. III *p*



C



D



E

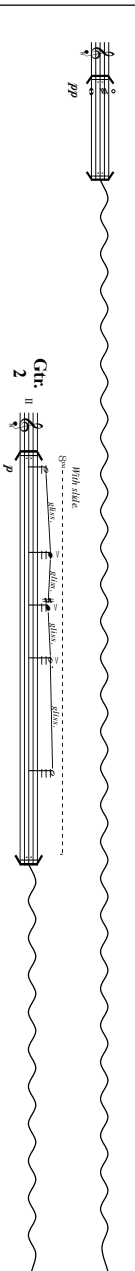


F



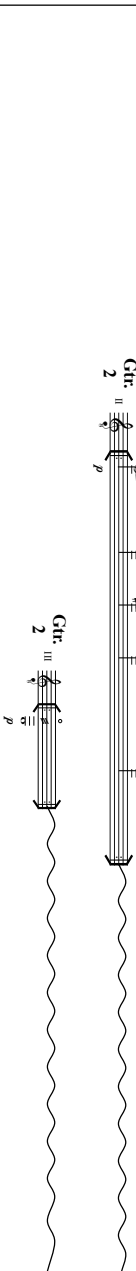
pp

Gtr. II *p*



Guitar 2

Gtr. III *p*



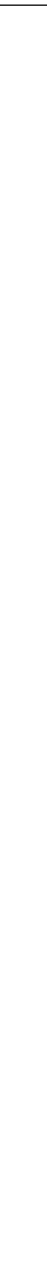
G



H



I

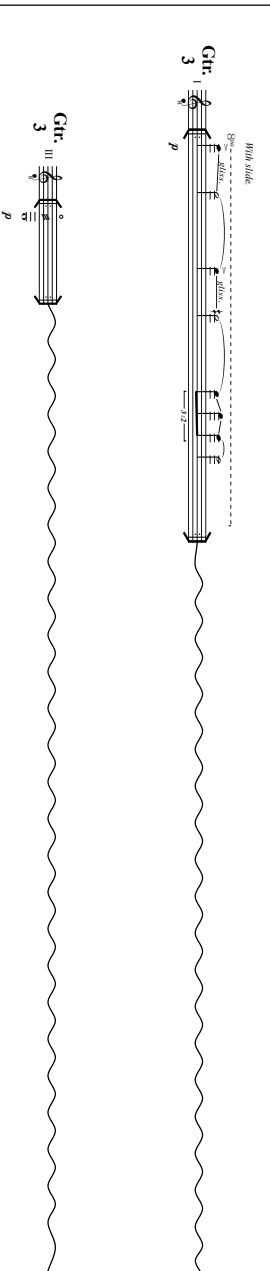


J



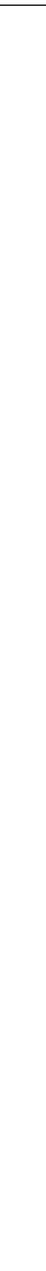
mp *slide*

Gtr. II *p*



Guitar 3

K



L



M



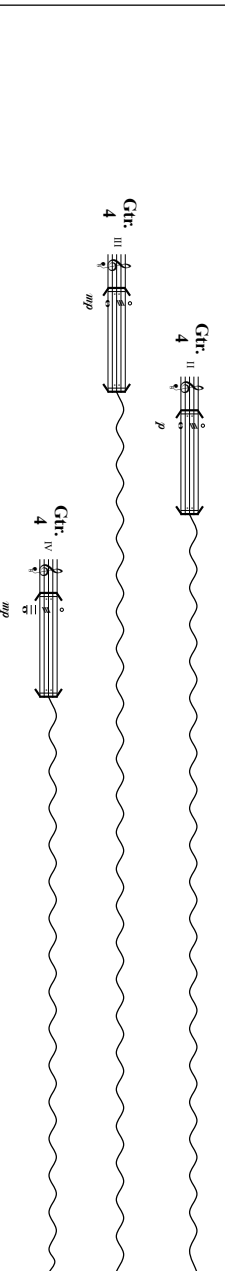
N



Gtr. II *p*

Gtr. III *mp*

Gtr. IV *mp*



Guitar 4

O



P



Q



R



Contrabass



S



T



Soprano

A
B

Guitar 1

C
D
E
F

Slow, free
Sempre fatisce vibrare
molto ritard
pp

Gtr. I V $\frac{4}{4}$

Guitar 2

G
H
I
J

Slow, free
Sempre fatisce vibrare
molto ritard
p

Gtr. II V $\frac{4}{4}$

Guitar 3

K
L
M
N

Slow, free
Sempre fatisce vibrare
molto ritard
p

Gtr. III V $\frac{4}{4}$

Slow, free
Sempre fatisce vibrare
molto ritard
p

Gtr. IV V $\frac{4}{4}$

Guitar 4

O
P
Q
R

Slow, free
Sempre fatisce vibrare
molto ritard
pp

Gtr. V V $\frac{4}{4}$

Slow, free
Sempre fatisce vibrare
molto ritard
p

Gtr. I V $\frac{4}{4}$

Contrabass

S
T
U

Contrabass [U T S]
 Guitar 4 [R Q P O]
 Guitar 3 [N M L K]
 Guitar 2 [J I H G]
 Guitar 1 [F E D C]
 Soprano [B A]

30

5"

3"

2"

2"

31

12"

Soprano
A
B

Slow, free
Sempre lussuoso, vibrato
molto lento

Guitar 1
D
C
E
F

Slow, free
Sempre lussuoso, vibrato
molto lento

pp

Gtr. I
III

p

Gtr. I
IV

ppp

Guitar 2
G
H
I
J

Slow, free
Sempre lussuoso, vibrato
molto lento

mp

Guitar 3
K
L
M
N

Slow, free
Sempre lussuoso, vibrato
molto lento

mp

pp

ppp

pp

pp

pp

Guitar 4
O
P
Q
R

Contrabass
S
T
U

pp

pp

pp

33

Cue AD. LIB.

10"

34

16"

♩ = 88

Do not synchronize!

Mis ácid: Mátó vidozó.

Sz =

The page contains musical notation for measures 33 and 34. Measure 33 is a whole rest for all instruments. Measure 34 begins with a tempo marking of quarter note = 88. The Soprano part has a melodic line with accents. The Guitars (I, II, and III) play chords with accents. The Contrabass part has a tremolo. Dynamics include *pp* and *mf*. A rehearsal mark '34' is shown in a triangle.

Soprano

A

B

Guitar 1

C

D

E

F

Guitar 2

G

H

I

J

Guitar 3

K

L

M

Guitar 4

O

P

Q

R

Contrabass

S

T

U

[8]

35

7"

36

Cue AD. LIB.

15"

Soprano

A
B

Do not synchronize!
Sp - With slide. Molto vibrato.

pp *mp* *mp*

Guitar 1

C
D
E
F

Guitar 2

G
H
I
J

Guitar 3

K
L
M
N

pp = 96

Guitar 4

O
P
Q
R

pp *pp* *pp* *pp*

Contrabass

S
T
U

C. Bass I
p

C. Bass II
pp

C. Bass III
pp

Slow, free
Sempere flautica: vibrato
Solo: tutto

[67]

Cue AD. LIB. 1)

Soprano

A
B

Guitar 1

C
D
E
F

Guitar 2

G
H
I
J

Guitar 3

K
L
M
N

Guitar 4

O
P
Q
R

Contrabass

S
T
U

The musical score is a single line of music with a wavy, rhythmic pattern. It is divided into sections for different instruments, each with a unique staff symbol:

- Soprano:** Indicated by a triangle staff symbol. It has two staves, A and B.
- Guitar 1:** Indicated by a triangle staff symbol. It has four staves, C, D, E, and F.
- Guitar 2:** Indicated by a triangle staff symbol. It has four staves, G, H, I, and J.
- Guitar 3:** Indicated by a triangle staff symbol. It has four staves, K, L, M, and N.
- Guitar 4:** Indicated by a triangle staff symbol. It has four staves, O, P, Q, and R.
- Contrabass:** Indicated by a triangle staff symbol. It has three staves, S, T, and U.

Each staff contains a wavy line representing a rhythmic pattern, with a pair of diagonal lines indicating a specific musical gesture or cue.

1) On receiving cue players should begin fade.

beggarinner

for accordion, soprano saxophone and computer
(2011)

Piarras Hoban

Performance Notes:

:: The structure of this piece consists of a number of distinct sections labelled S (start) A1, A2, A3, A4, B1, B2 and C.

:: The chronology of sections is shown on each page of the score, with an arrow indicating the position of the current section in the overall scheme (when a section appears twice, two forms of arrow are used to indicate first and second appearance).

:: Section A1, A2, A3, A4 are to be played without co-ordination between the players. Section B1 and B2 are points where the two parts coalesce. At the beginning of each of these sections a pause is marked, indicating that both players should wait until the other joins them.

:: Each section consists of a varying number of cells and a total duration indication. Players should use a stopwatch so as to follow the duration of each section but it is not necessary (or desirable) to adhere strictly to the given duration.

:: Each cell is connected to a number of other cells, these are the only cells to which one may proceed from the current cell.

:: A cell which has a dashed border may be repeated or the direction of movement may be reversed; otherwise one must not repeat or retreat.

:: Durations have not been indicated for the cells, so it is left to the performer to decide at what rate they move through the material (rate should be variable and not constant); however, the cells have been notated proportionally and players should aim to maintain these proportions (at whatever speed they choose).

:: Each section should be printed on an A3 sheet of paper and given its own music stand. The music stands should be arranged around the player in a manner which allows easy passage through sections, whilst also changing the direction in which the instrument is projecting. This subtle spatial movement is important.

:: This piece also features live computer sound. The computer generates an extremely quiet ambience within/above which the acoustic instruments explore their own material.

Instrumental Notes:

Saxophone:

:: Teeth tones: Placing the lower teeth instead of the lower lip against the reed. The pressure of teeth on the reed should be weak. Blowing up the cheeks during playing helps with this technique. Moving forward and backwards allows different harmonic areas to be played.

:: In section A1 all sounds are partials of the multiphonic fingering given. The timbral characteristics of these partials is important so the supplied fingerings should be used rather than the standard fingering for the pitch.

Accordion:

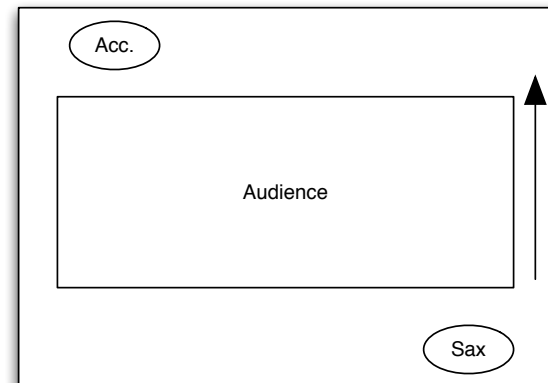
:: Glissandi are produced when the reed is actuated by too little air and therefore vibrates slower. To accomplish this the tone hole should only be opened a little and the button pressed only lightly. The line between sound and no sound is very fine. Once the correct button position is found the bellows should be increased with the button half depressed.

Accidentals:



Duration: circa 10 minutes

Spatial Layout




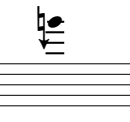
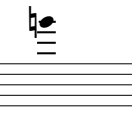
Soprano Saxophone Multiphonic Fingerings.

(all fingerings taken from Weiss/Netti: Die Spieltechnik des Saxophones, Barenreiter Verlag 2010)

31	42	44	45	46	53	54	55
● ● ● ● ● ●	● ○ ○ ● ● ●	○ ● ● ● ● ●	○ ● ● ● ● ●	○ ● ● ● ● ●	● ● ● ● ○ ●	● ● ● ● ○ ●	● ● ● ● ○ ●
Ta Eb	Bb Eb	Bb	B	B	Bb C	B C	C

56	57	59
● ● ● ● ○ ●	● ● ○ ● ● ●	● ○ ● ● ● ●
Tc C	C# B C	C

Micro-tone fingerings (for section A3)

8 ● ● ○ Ta ● C5 ○ ○	8 ● ○ ● Ta ● C5 ○ ○	8 ● ○ ○ C5 ● ○ ○
		

Instructions for live-electronics:

This work features a live-electronic component which has been written in SuperCollider.

The following equipment is required:

1x Laptop Computer

1x Audio Interface with 4 outputs.

No inputs are required.

The primary role of the electronics in this work is to create an "electronic-aura", by means of extremely quiet and high-pitched synthesis. The parameters of these synthesizers should be slowly varied over the course of the work.

The second function of the electronics is to create ambiguity as regards the providence of saxophone and accordion sounds.

It is recommended that the electronics performer should first of all familiarise themselves with the synthesizers written for this piece by means of improvisation. Once familiar they should rehearse the work with the performers. There is no score for the electronics, nor is there one specific interpretation desired apart from those aspects already mentioned.

Soprano Sax.

A1

The image displays a musical score for Soprano Saxophone, section A1, with a 60-second duration. The score is organized into several measures, each with a measure number in a box:

- Measure 55: Treble clef, key signature of one sharp (F#), quarter note on G4, dynamic *p* (piano).
- Measure 55: Treble clef, key signature of one sharp (F#), quarter note on G4, dynamic *p* (piano).
- Measure 54: Treble clef, key signature of one sharp (F#), quarter note on G4, dynamic *ppp* (pianississimo).
- Measure 53: Treble clef, key signature of one flat (Bb), quarter note on G4, dynamic *p* (piano).
- Measure 42: Treble clef, key signature of one sharp (F#), quarter note on G4, dynamic *pp* (pianissimo).
- Measure 55: Treble clef, key signature of one sharp (F#), quarter note on G4, dynamic *pp* (pianissimo).
- Measure 42: Treble clef, key signature of one sharp (F#), quarter note on G4, dynamic *mp* (mezzo-piano).
- Measure 55: Treble clef, key signature of one sharp (F#), quarter note on G4, dynamic *p* (piano).

Two fermatas are positioned above the score, each with a dashed vertical line extending to a measure: one above measure 53 and one above measure 55. The text "60''" is written in large font in the center of the page. At the bottom left, a sequence of letters and numbers is provided: S|A1|A2|B1|A3|A4|A1|A3|B2|C||. Two downward-pointing arrows are placed above the first and fifth elements of this sequence, corresponding to the first and fifth measures of the score.

Soprano Sax.

A2

120"

S|A₁|A₂|B₁|A₃|A₄|A₁|A₃|B₂|C||

54

Musical staff 54, enclosed in a dashed box. It features a treble clef, a key signature of one sharp (F#), and a single quarter note on the staff. A dynamic marking of *p* is positioned below the staff.

55

Musical staff 55, enclosed in a solid box. It features a treble clef, a key signature of one sharp (F#), and a melodic line with a slur and a dynamic marking of *mp* below the staff.

53

Musical staff 53, enclosed in a solid box. It features a treble clef, a key signature of one sharp (F#), and a melodic line with a slur and a dynamic marking of *p* below the staff.

53

Musical staff 53, enclosed in a solid box. It features a treble clef, a key signature of one sharp (F#), and a melodic line with a slur and a dynamic marking of *mf* below the staff.

55

Musical staff 55, enclosed in a dashed box. It features a treble clef, a key signature of one sharp (F#), and a single quarter note on the staff. A dynamic marking of *p* is positioned below the staff.

54

Musical staff 54, enclosed in a solid box. It features a treble clef, a key signature of one sharp (F#), and a melodic line with a slur and a dynamic marking of *p* below the staff.

56

Musical staff 56, enclosed in a solid box. It features a treble clef, a key signature of one sharp (F#), and a melodic line with a slur and a dynamic marking of *p* below the staff.


53

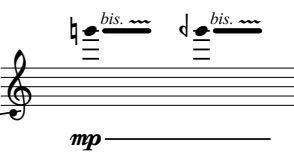
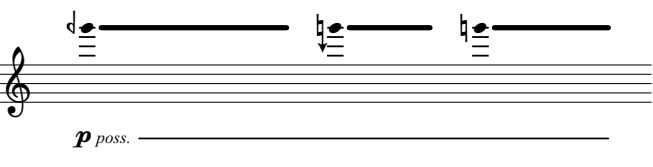
Musical staff 53, enclosed in a solid box. It features a treble clef, a key signature of one sharp (F#), and a melodic line with a slur and a dynamic marking of *pp* below the staff.


55

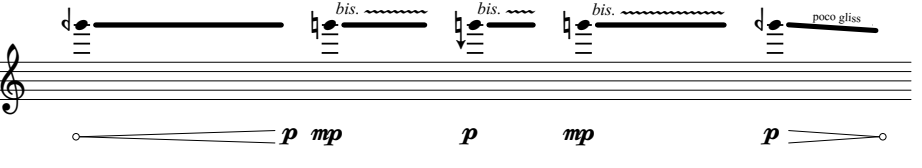
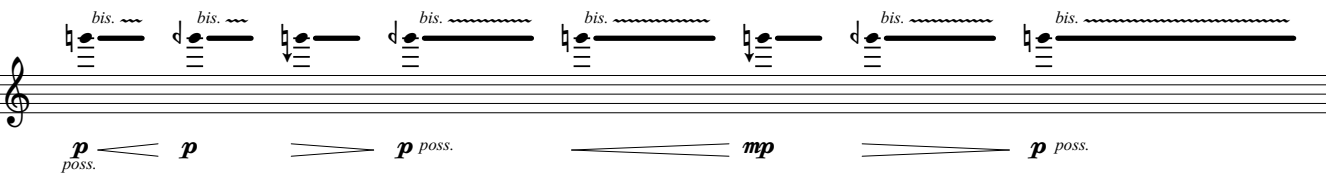
Musical staff 55, enclosed in a solid box. It features a treble clef, a key signature of one sharp (F#), and a melodic line with a slur and a dynamic marking of *ppp* below the staff.


SIA1|A2|B1|A3|A4|A1|A3|B2|CII

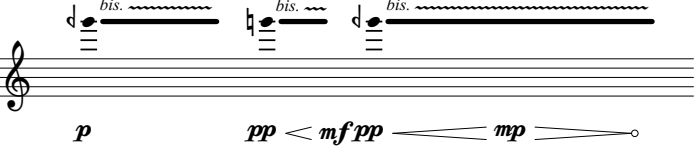
(only played on repeat of A3)
ton/air fluctuating slightly

pp


mp

p poss.

(only played on repeat of A3)
ton/air fluctuating slightly

pp


p mp p mp p

p poss. p p poss. mp p poss.

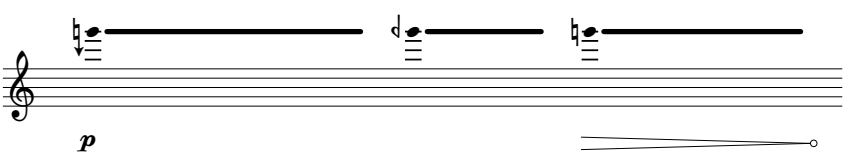
(only played on repeat of A3)
ton/air fluctuating slightly

ppp


p pp < mf pp mp

Soprano Sax.

A3
sempre legatissimo

60"


p

57 55 57

55 56 54

59 57

60"

Soprano Sax.
A4

54 56

53

SIA1|A2|B1|A3|A4|A1|A3|B2|CII

C

Saxophone

Accordion

Teeth on reed

pp

(double tonguing)

15-

pp

45"

Sax

Acc

Teeth on reed

p

(double tonguing)

15-

ppp

ppp < p

10"

circa 3"

Teeth on reed

pp

15-

p

20"

circa 5"

circa 10"

Sax

Acc

Teeth on reed

pp

p

15-

ppp

10"

Begin here

50"

Saxophone

wait for other 45 46 44 45 31



Accordion

wait for other

B1

S|A1|A2|B1|A3|A4|A1|A3|B2|C||

S|A1|A2|A3|B1|A4|A3|A1|B2|C||

35"

Saxophone

wait for other, allow trill speed to fluctuate

tr bis. tr bis. tr



Accordion

wait for other, allow trill speed to fluctuate

tr poco vib. tr

B2

S|A1|A2|A3|B1|A4|A3|A1|B2|C||

Accordion A1

60"

Musical notation for the first system, featuring a treble and bass staff with a dynamic marking of *p poss.* and a fermata over the treble staff.

Musical notation for the second system, featuring a treble and bass staff with a dynamic marking of *p poss.* and a fermata over the treble staff.

Musical notation for the third system, featuring a treble and bass staff with a dynamic marking of *pp* and a fermata over the treble staff.

Musical notation for the fourth system, featuring a treble and bass staff with a dynamic marking of *pp* and a fermata over the treble staff.

Musical notation for the fifth system, featuring a treble and bass staff with a dynamic marking of *ppp* and a fermata over the treble staff.

Musical notation for the sixth system, featuring a treble and bass staff with a dynamic marking of *p* and a fermata over the treble staff.

Musical notation for the seventh system, featuring a treble and bass staff with dynamic markings of *pp* and *p*, and a fermata over the treble staff.

Musical notation for the eighth system, featuring a treble and bass staff with dynamic markings of *pp* and *ppp*, and a *gliss.* marking.

Musical notation for the ninth system, featuring a treble and bass staff with dynamic markings of *p poss.* and *p*, and a fermata over the treble staff.

gliss.
p

8va
gliss.
p

gliss.
pp

Accordion
A2

8va
pp

ppp

pp

60"

SIA1|A2|A3|B1|A4|A3|A1|B2|CII

pp

pp

pp ppp

pp

Accordion

A3

p

legatissimo

p

8va

pp

60"

SIA₁|A₂|A₃|B₁|A₄|A₃|A₁|B₂|CII

pp

mfpp mp

60"

Accordion
A4

S|A₁|A₂|A₃|B₁|A₄|A₃|A₁|B₂|C||

Very freely, delicate

Saxophone

8va

Accordion

molto legato poss.

pp *p* *mf*

p *ppp* *mf*

30"

Begin here

= 60-66

poco allargando

↓ SIA₁|A₂|A₃|B₁|A₄|A₃|A₁|B₂|C||
(acc)

Saxophone

Accordion

f

↓ SIA₁|A₂|B₁|A₃|A₄|A₁|A₃|B₂|C||
(sax)

S

this becomes other this

for ensemble and electronics (2011)

Piarras Hoban

Performance Notes:

General Directions

This work features two different kinds of materials. One of which is improvisatory whilst the other is conventionally composed.

The improvisatory materials are numbered using arabic numerals (1,2,3 etc...). They take the form of graphic descriptions of the action to be performed and suggest the general character of the sounds.

A computer screen is used to display information to the performer during improvised passages. The screen will display the current section number, the next section number and the duration until the next section.

There is also an indicator for the level of activity, which should be applied to the current material. Activity should not relate exclusively to speed but rather activity across all parameters. As such there should be variety in the manner in which increases in activity level manifest themselves and this is left to the performer's preference and discretion.

As each performer will have independent directions regarding activity and section order, group co-ordination is not required or to be sought after.

During the improvised sections a *light* may also flash on the screen indicating that the performer should play one of the figures from the *accents* chart and then return to what they were doing. It is intended that these *accent* materials would be internalised and should not require sight-reading during performance.

The other materials in the work require do require some level of global co-ordination within the ensemble. These sections are labelled A, B and C. These will be indicated on each performers information screen so that all performers know when the section will begin.

In Section A the harp and electric guitar play together and the other instruments play shadowing material around the harp and guitar.

In Section B the harp and electric guitar play similar material but this time it does not need to be too precisely co-ordinated. The other instruments play glissando figures.

Section C is the most unorthodox of the "fixed" materials, making use of a programming metaphor. The bowed strings each have a "loop" which consists of a number of options and a basic gesture. For example, the double bass first of all chooses a pitch from the bank of pitches provided; this pitch may then be modified by an octave up or down (instrument permitting); the modified (or unmodified) pitch is then input to the musical gesture which consists of a sustained note, followed by a glissando upwards with both the beginning and the end of the glissando marked with accents; this is followed by a pause before the action repeats.

For the harp, guitar and piccolo, section C involves co-ordination. Once more, the harp and guitar play together. Their muted notes book-end a piccolo multiphonic. The first harp and guitar note triggers the multiphonic, which lasts for a variable duration, and the second harp/guitar note ends the multiphonic (this will require co-ordination between all three players).

The work also features a live-electronic element; which takes the form of ambient materials intended to further and re-inforce the delicate, soundscape-like quality of the work.

Piarras Hoban :: July 2011

phoban01@gmail.com



Duration: circa 15 minutes

Instrumentation:

Harp
Flute (Piccolo/Bass Flute)
Electric Guitar
Violin
Viola
Bass
Electronics

Bowed Strings

All bowed strings should de-tune the fourth string by roughly a perfect fifth.

It is recommended that a second or third choice (non-valuable) bow is used, as the work calls for col-legno with extreme pressure. The wood of the bow should be heavily rosined.

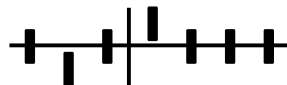
Electric Guitar

A small mallet is required for this part

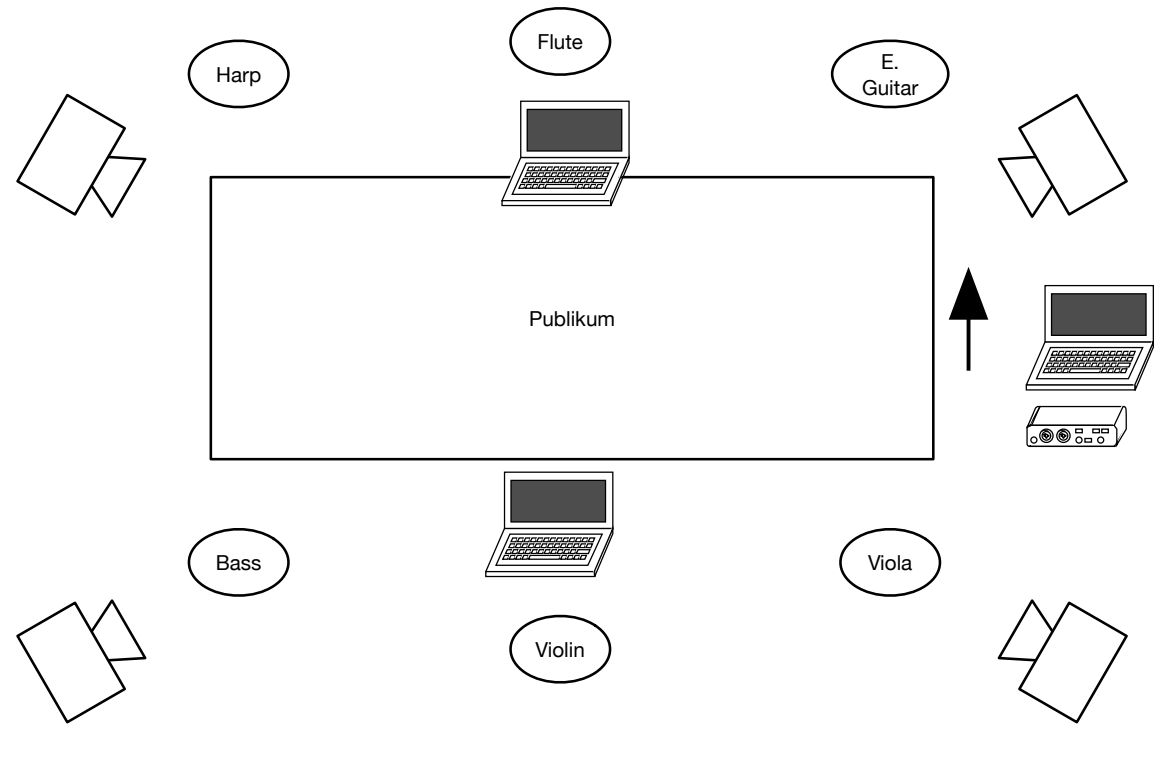
The lower three strings (IV V VI) should all be de-tuned until they are extremely slack.

Harp

The harp should be amplified.
The following pedalling should be applied throughout the improvised sections.



Stage Layout



Miscellanea:

Actions of the stopping hand are generally colour-coded blue.

Actions of the bowing/plucking hand are in general colour-coded green.

Items related to string or pitch choice are colour-coded red.

Instructions for live-electronics:

This work features a live-electronic component which has been written in SuperCollider.

The following equipment is required:

3x Laptop Computers

1x Audio Interface with 4 outputs.

Two of the computers are used to display information to the performers and should be positioned on music-stands or some such other device in order to facilitate this.

The third computer should be positioned off-stage.

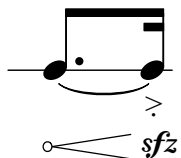
A local wireless network should be setup and broadcast from one of the computers. All three computers should then connect to this network. Once this has been done SuperCollider should be started on all machines.

Once the performance patch has been initialised on the performers' laptops there is nothing further required (it is recommend to use the Caffeine application in order to prevent the screen from going dark during performance).

The third machine contains the control patch. The electronics performer should start the patch and improvise a soundscape using the various sonic tools included. It is advised that the electronics performer should familiarise themselves with the synthesizers well in advance of the performance. The intention is that the electronics should both fuse with the surrounding soundscape and give it a vaguely electronic aura.

Accents

Bowed Strings



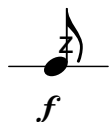
Use this figure with one of given pitches.
Variants such as harmonics and unisons should be made use of also

Flute



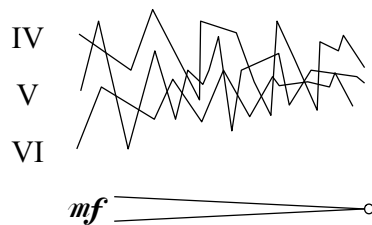
Jet Whistle using one of given pitches in an appropriate octave.

Harp

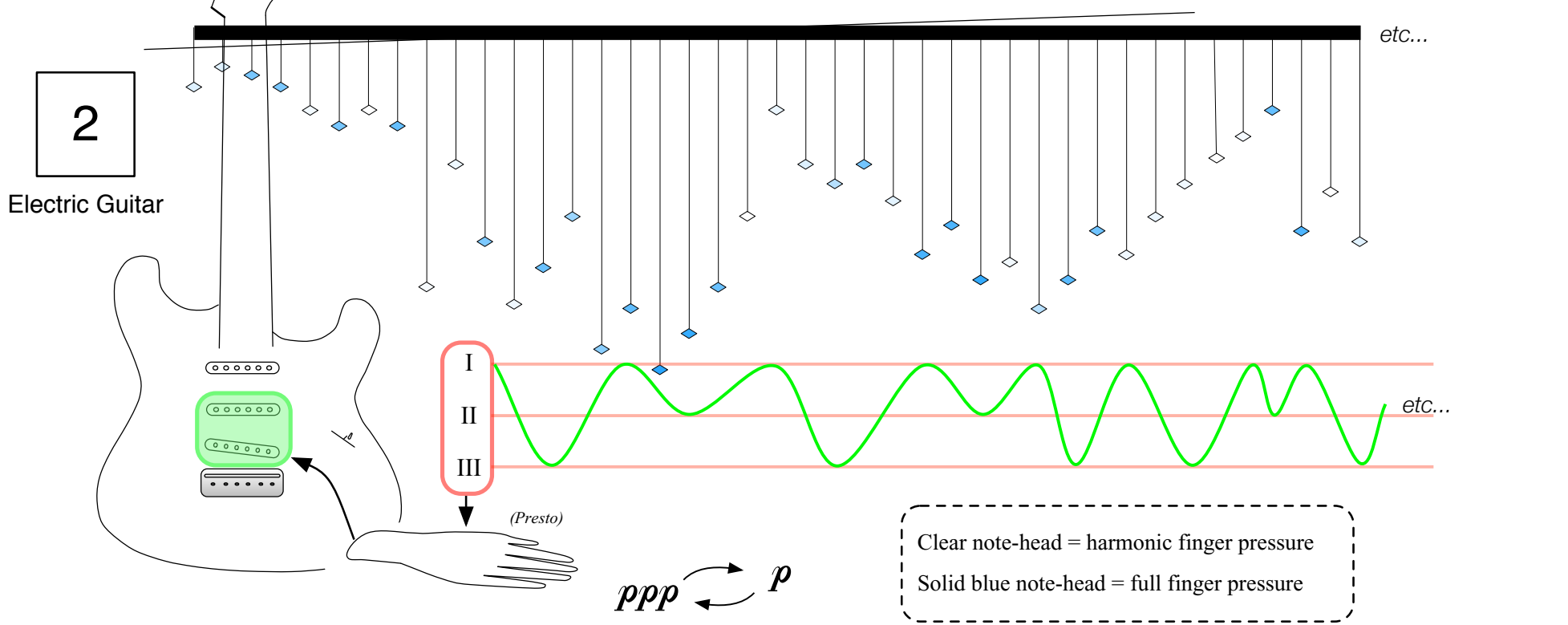
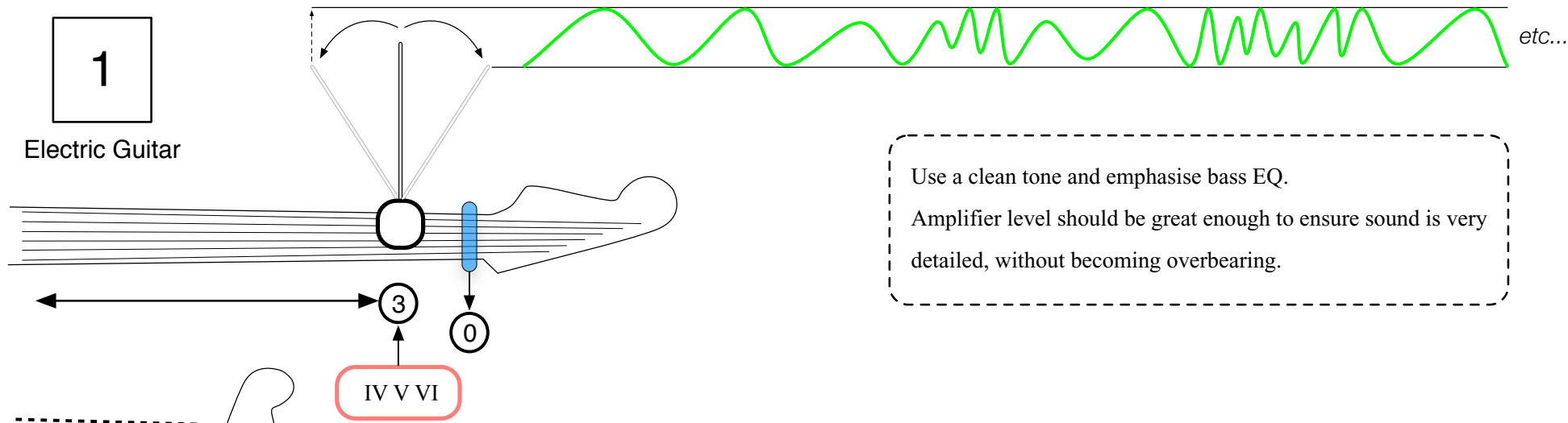


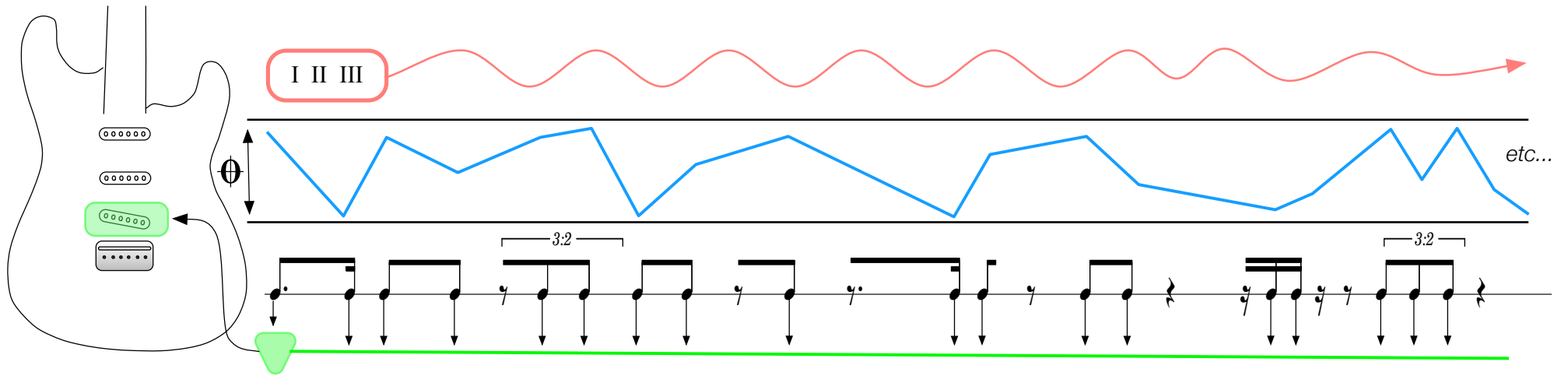
Buzz string in lower octaves by placing pedal in half-way position. Use one of given pitches.

Electric Guitar



Strike the three lowest -detuned- strings and allow them to rattle against the fingerboard.



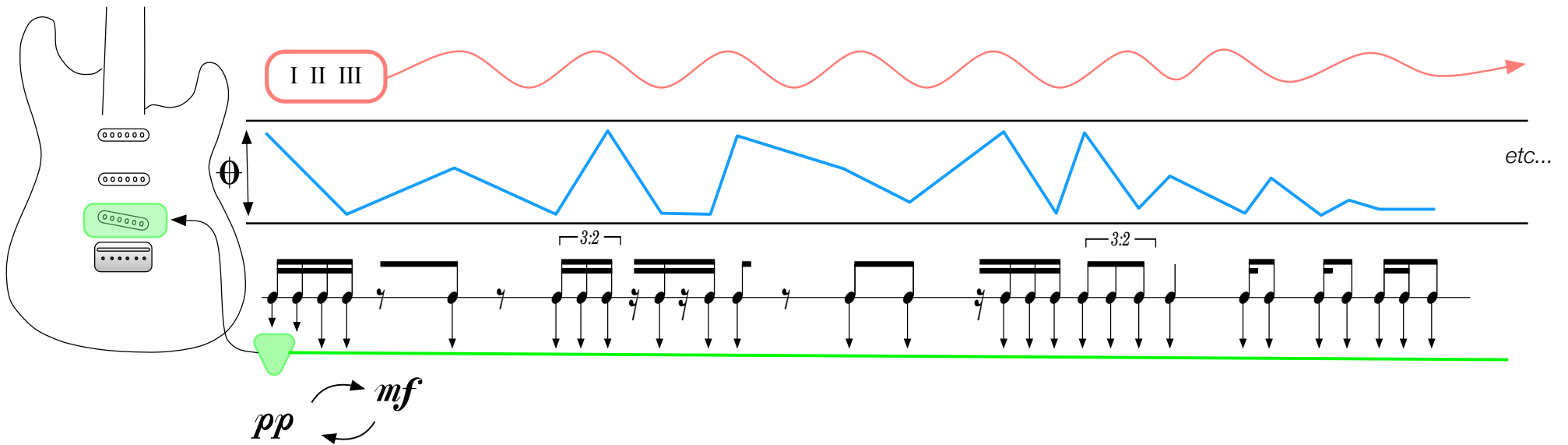


3

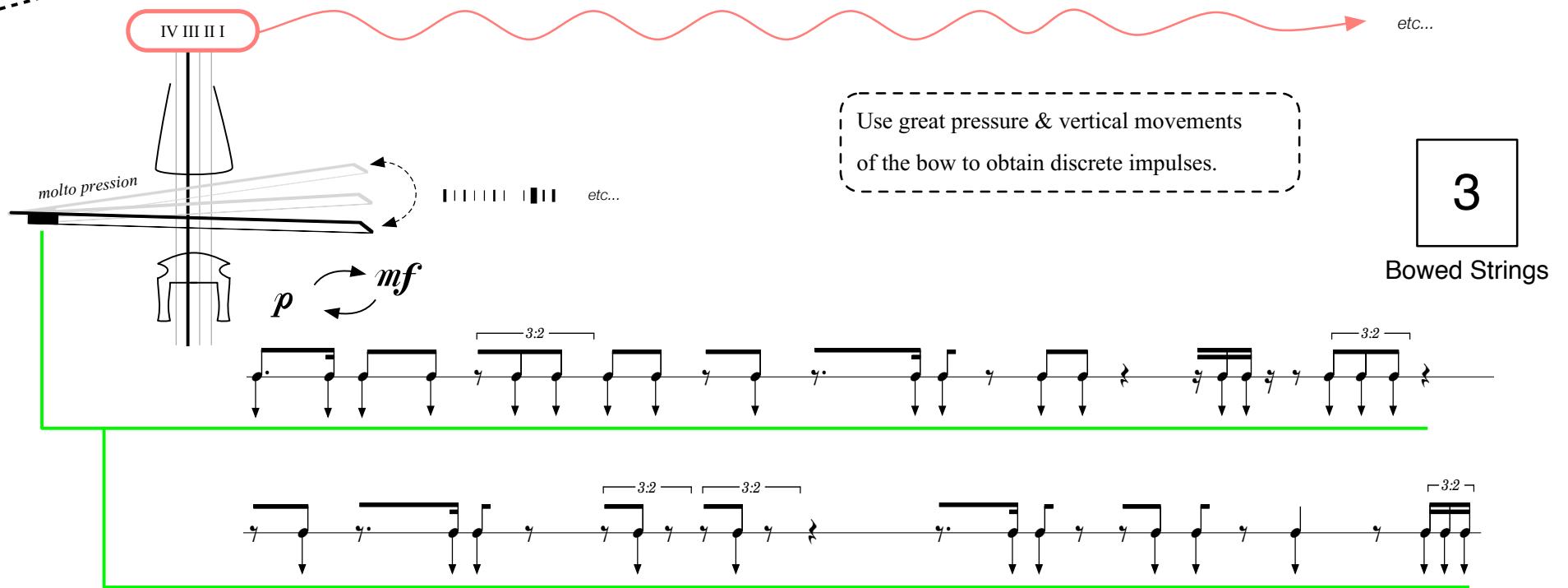
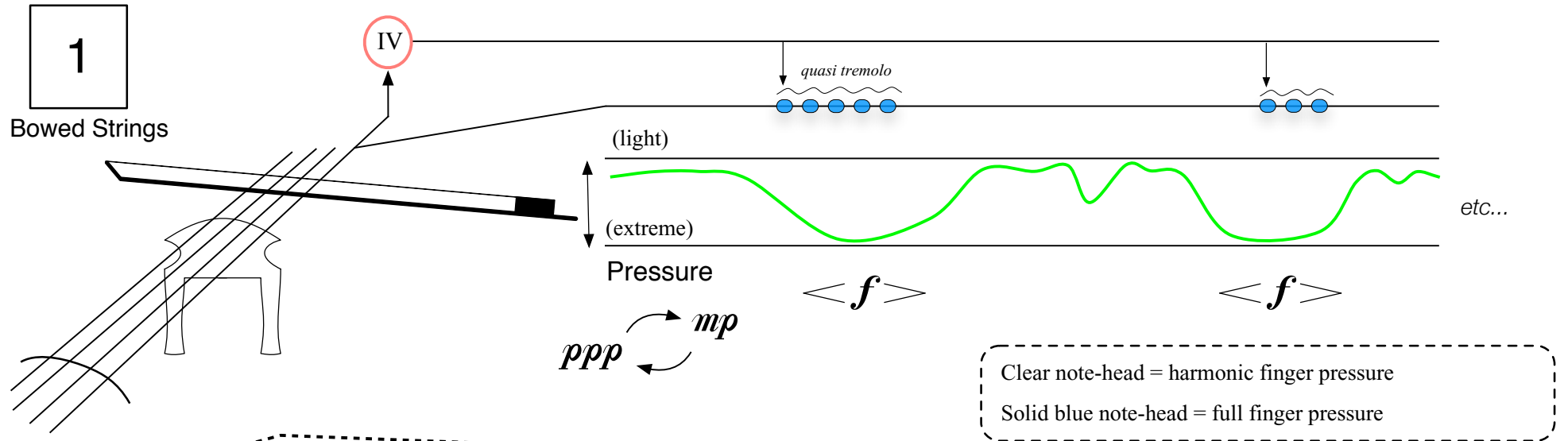
Electric Guitar

pp ↔ *mf*

Mute string beyond the fingerboard.
Vary finger pressure also.

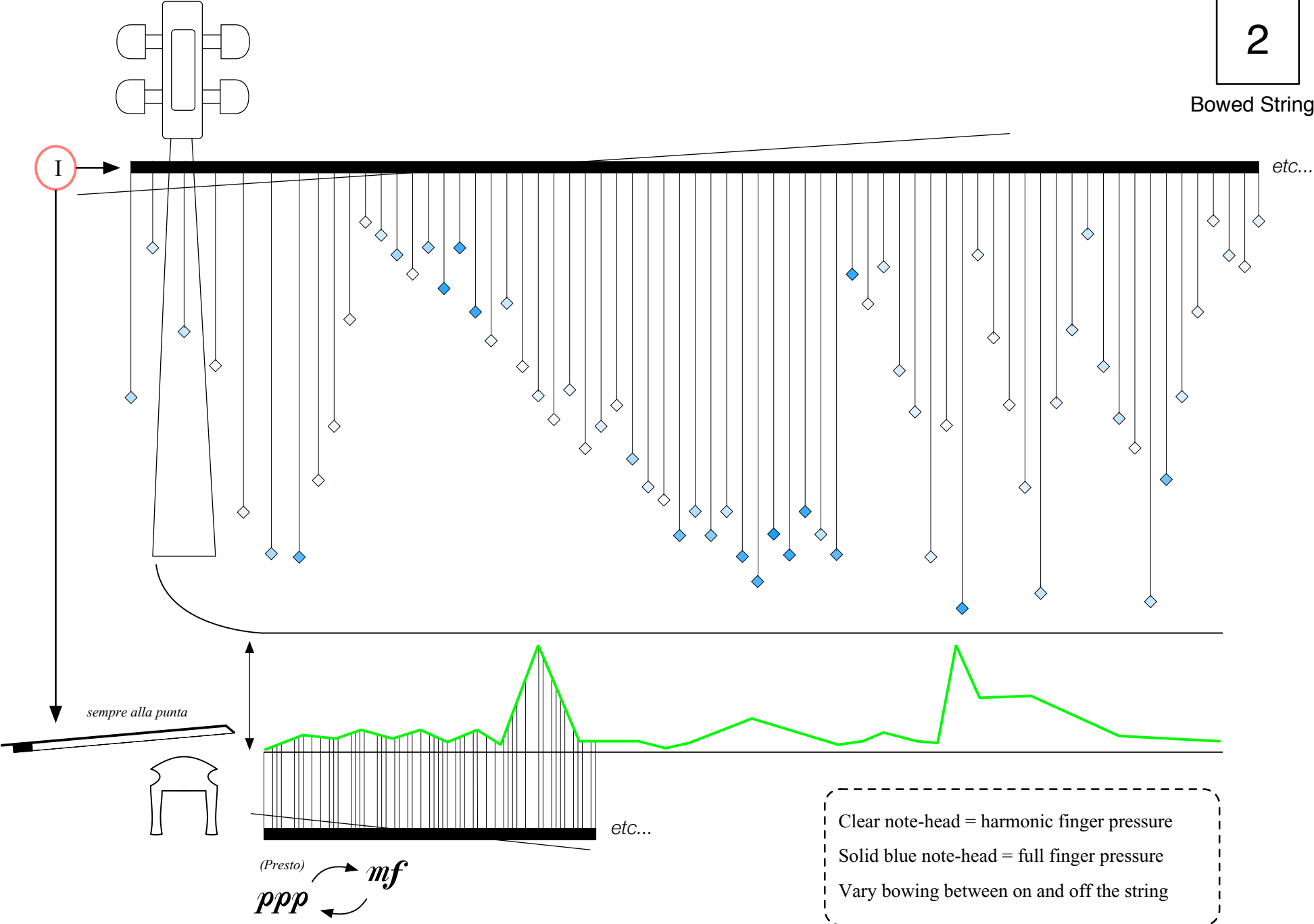


pp ↔ *mf*



2

Bowed Strings



Clear note-head = harmonic finger pressure
Solid blue note-head = full finger pressure
Vary bowing between on and off the string

2
Harp

ppp *p*

E \flat A C \sharp D etc...

Grip the string between thumb and index-finger, and execute a vertical glissando after plucking the string.

1
Harp

(palm)

ppp *pp* etc...

Pegs

E \flat A C \sharp D

Soundbox

θ

pp \leftrightarrow *mf*

3

Harp

etc...

Pegs

C D \sharp

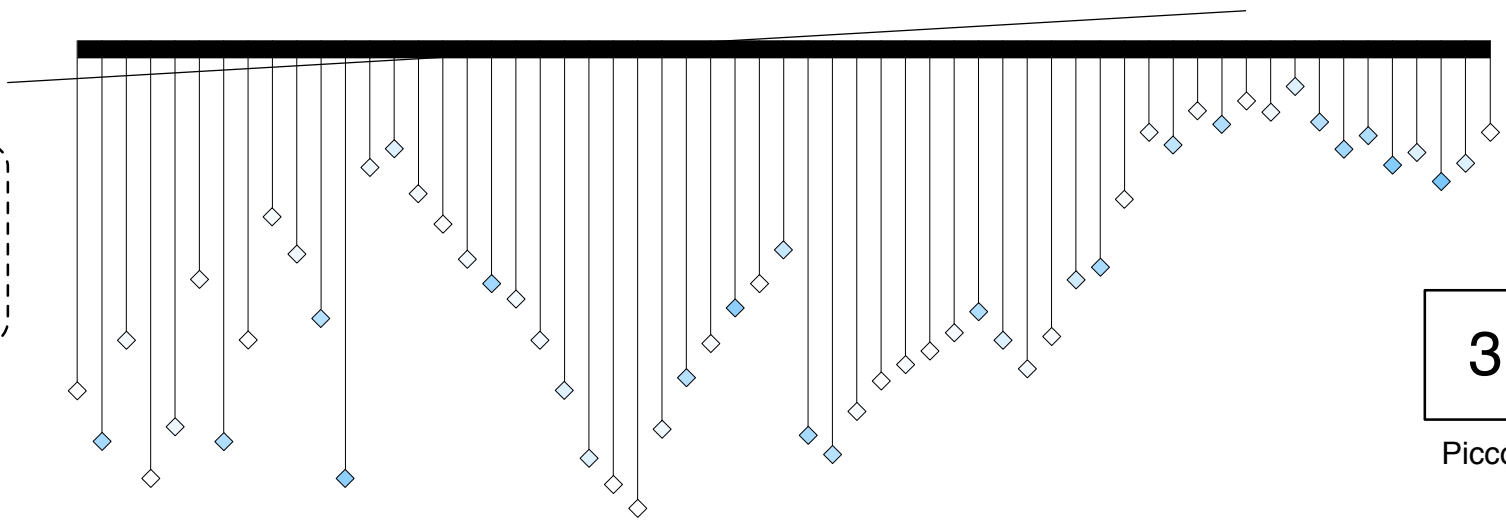
Soundbox

θ

pp \leftrightarrow *f*

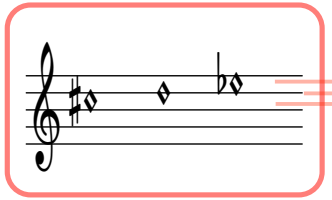
etc...

Sweep through harmonics of indicated pitches. Sound quality should vary, with a predominance of air at all times.

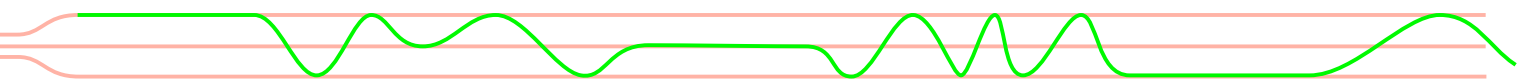


3

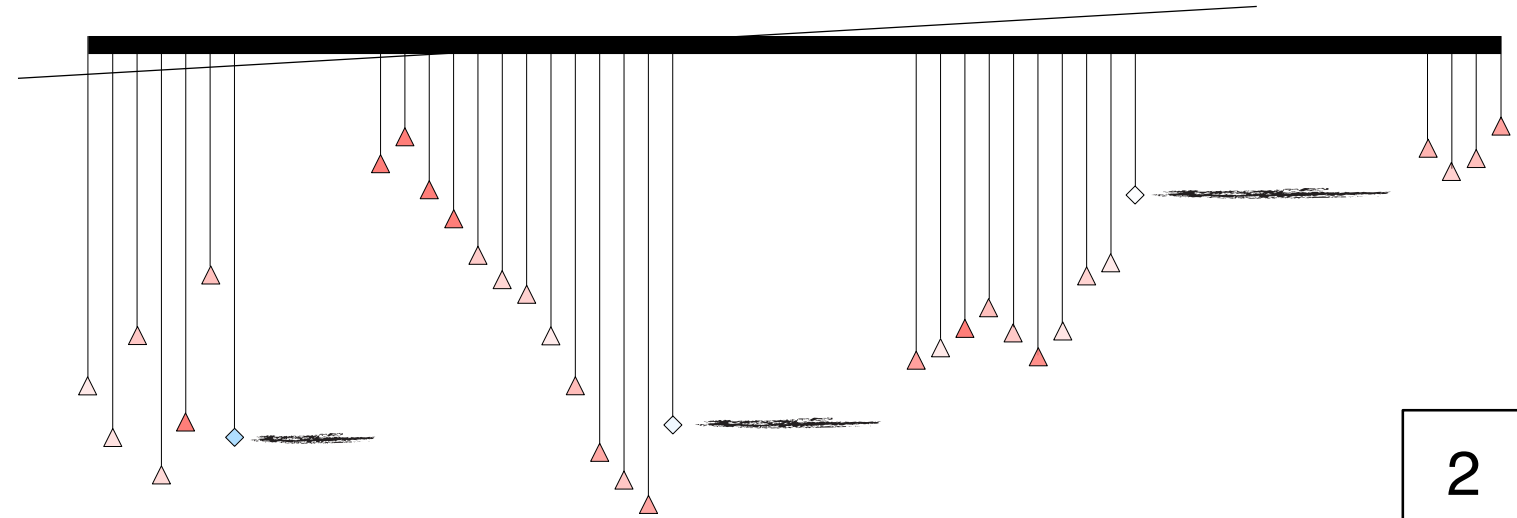
Piccolo



ppp \rightleftarrows *p*



Variety of short notes (extreme staccato, tongue pizzicato etc...) interspersed with sustained unstable air notes.



2

Piccolo

ppp \rightleftarrows *mf*

Vary the quality of pitches through changes in embouchure and/or fingering alterations.

1

Piccolo

Musical notation for the first exercise: treble clef, key signature of one sharp (F#), notes D#4, D#4, and B4.

Three staves showing pitch variations for the first exercise. The top staff shows a wavy line, the middle a straight line, and the bottom a wavy line. A blue wavy line below is labeled *p possible*.

Fingering charts for the second exercise. The first chart has fingers 3, 4, 2, 3, 4. The second chart has a flat sign, finger 2, and finger 4, with "D#" below. The third chart has fingers 3, 4, and "D#" below.

Three staves showing pitch variations for the second exercise. The top staff shows a wavy line, the middle a straight line, and the bottom a wavy line. A blue wavy line below is labeled *p possible*.

Musical notation for the third exercise: treble clef, key signature of one sharp (F#), notes D#4, D#4, and B4.

Three staves showing pitch variations for the third exercise. The top staff shows a wavy line, the middle a straight line, and the bottom a wavy line. A blue wavy line below is labeled *p possible*.

A

45"

Flute
Piccolo *Quite a bit of air...*
pp
Very airy tone
tr
ppp
Bass Flute
ppp

Guitar
p

Harp
p

Violin
tasto — *pont*
p
ppp
p
ppp
sfz

Viola
molto pont
molto tasto
sfz
p
tasto
II
pp
molto pont
sfz

Bass
tasto — *pont*
molto tasto
pp
p
ppp
pp
ppp
molto tasto

* Both harp & guitar should employ various methods of sound production: harmonics, muting, straight tones, etc...

B

90"

2 Bass Flute *continue in the manner of this figure;*
interpolating through different transpositions
pp

Gtr. *pp*

Hp. *pp*

Vln. *molto tasto* *p*

Vla. *molto tasto* *p*

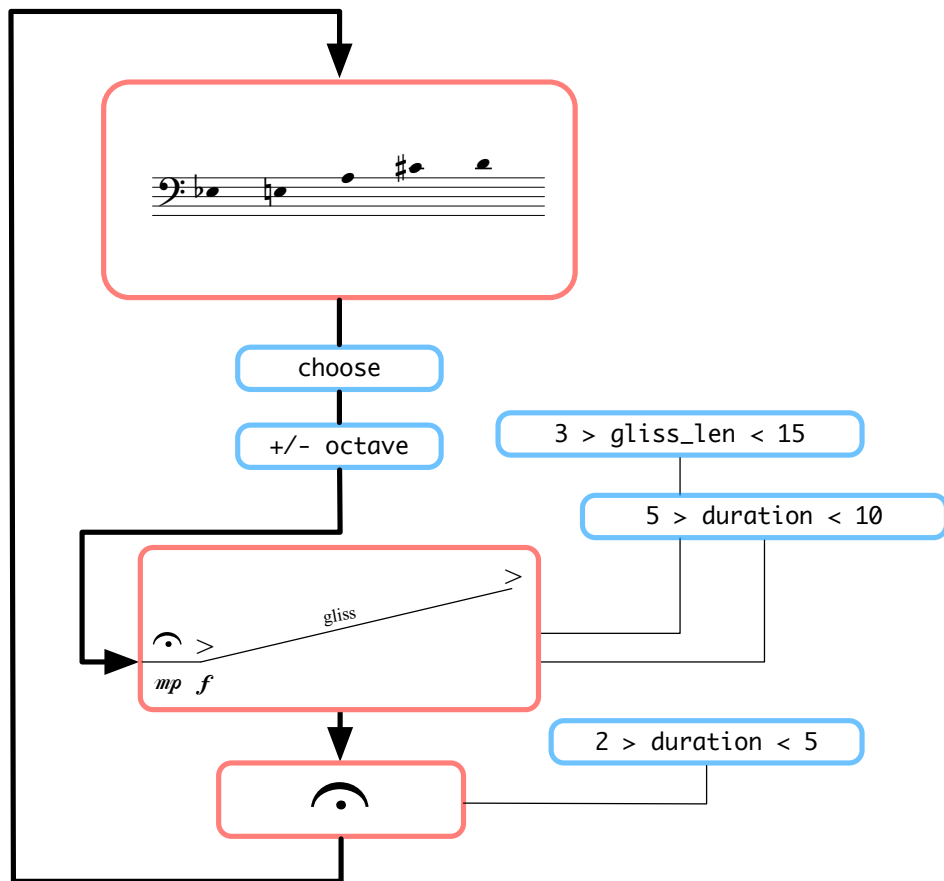
Cb. *molto tasto* *p*

*Allow notes to sustain and overlap as much as possible through the use of open strings and harmonics.

- ☐ Interruptions via the fingers [trills, rapid harmonic flourishes, whisper tones etc...]
- ☐ Interruptions via the bow [changes in bow pressure, speed, legno/crine etc...]
- ☐ Interruptions via both fingers & bow

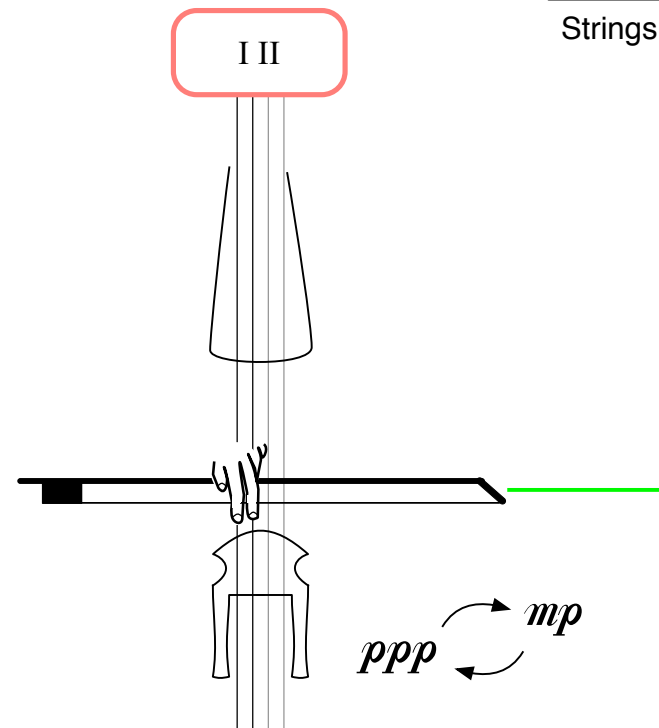
C ————— 30" —————>

Bass



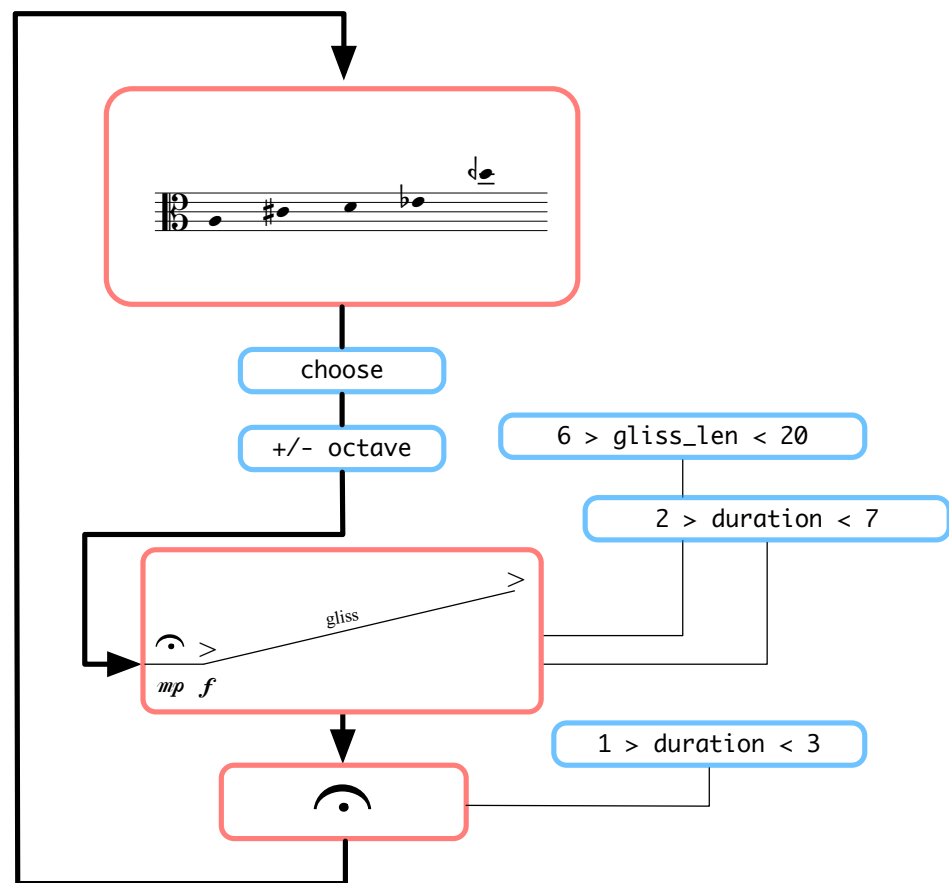
4

Strings



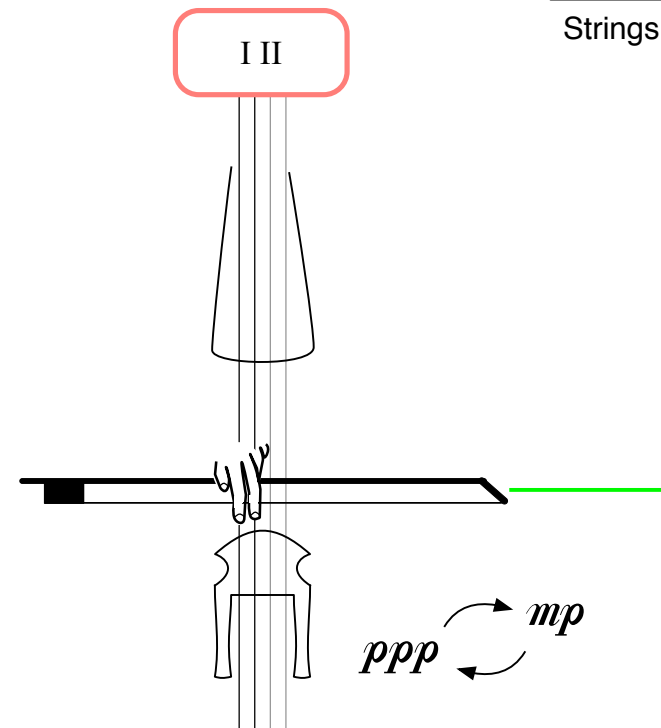
C ————— 30" —————>

Viola



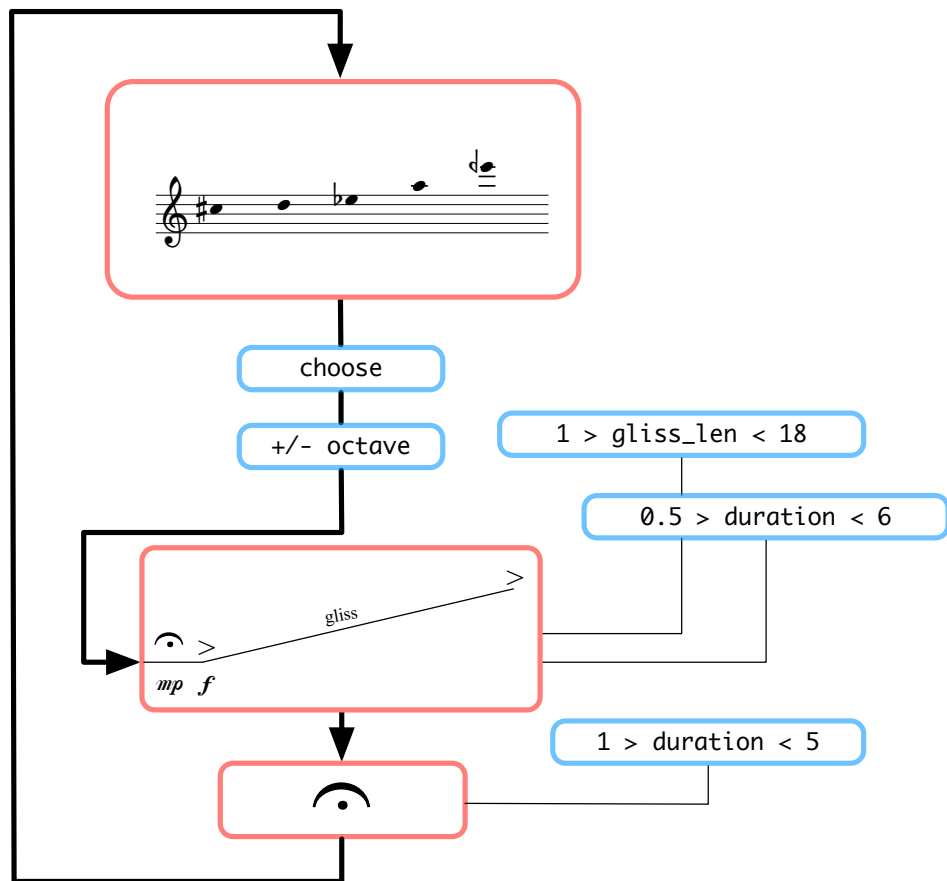
4

Strings



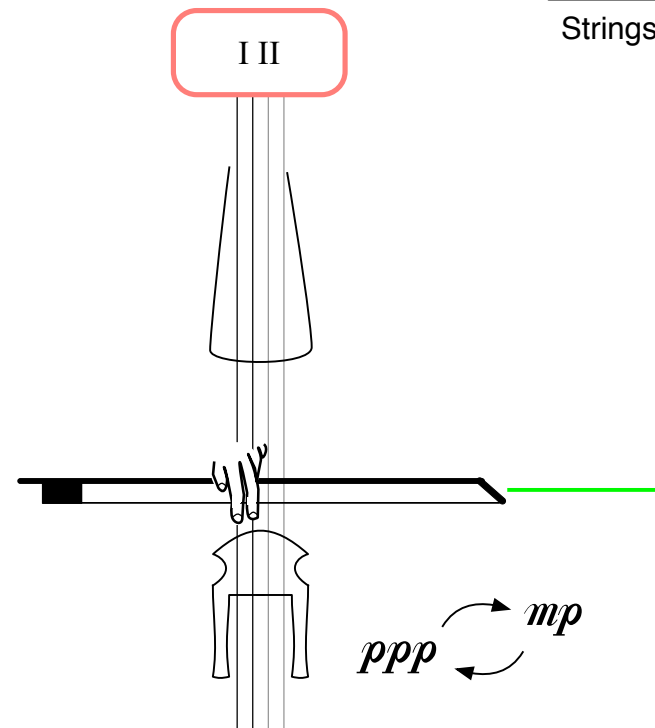
C ————— 30" —————>

Violin



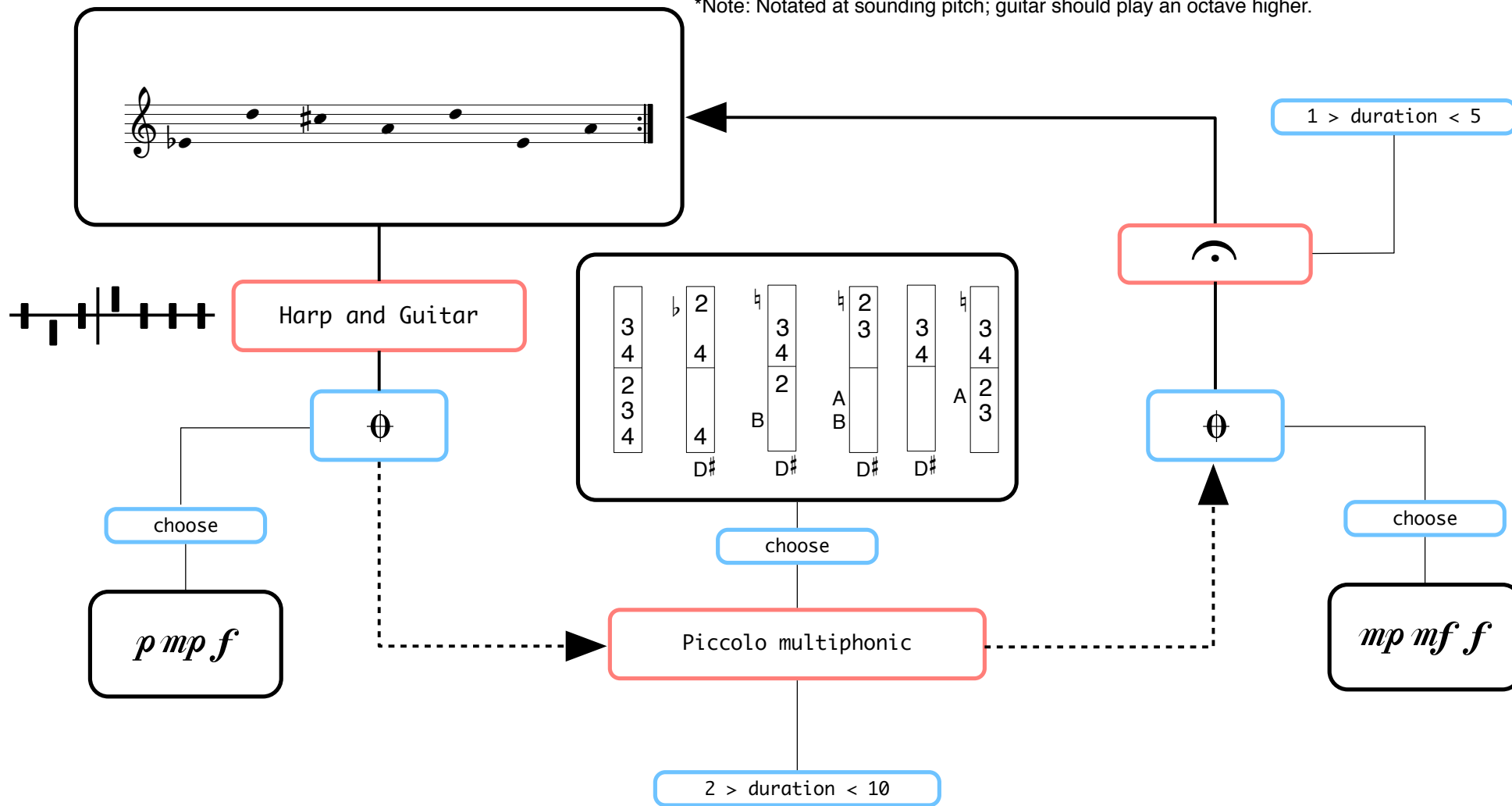
4

Strings



C ————— 30" —————>

*Note: Notated at sounding pitch; guitar should play an octave higher.

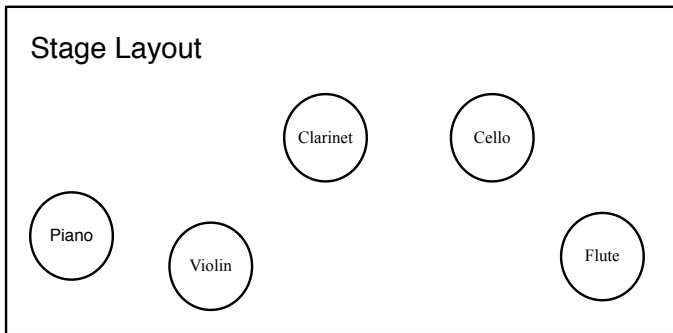




seam-sew

for ensemble (2010/2011)

Piarras Hoban



Performance Notes:

Winds:

General

Breath-tone mixtures:

Regular tone:

1/2 tone, 1/2 air:

Air-tone:

Clarinet

Diagram indicating clarinet fingering. The diagram has been included in the full score at points where fingerings are relevant to the musical discourse.

A black circle indicates a closed hole, a white circle is an open tone-hole.

A dashed line indicates the gradual closing of a tone-hole.

Indicates lip pressure:

Slap tongue:

Flute

Jet whistle: This is produced by blowing through the flute with the lips totally around the embouchure hole.

Flutter tongue: Should be performed using the uvula. This is required for the speed changes which are indicated.

Tongue Pizz: A sort of percussive "pop" that is done using the tongue and the lips. Make your lips very firm, stick your tongue out through them, then pull it back in rapidly. As the air rushes in to the mouth you get a little popping sound.



Strings:

General:

At certain points (m. 36) separate (parametric) staves have been used to specify bow and finger positions. The intention here is to produce sonic 'debris' as a result of the collision between these independent entities.

The wood of the bow should be heavily rosined, so as to allow the legno passages sound more forcefully (for this reason it may be advisable to use a non-precious bow).

Finger Pressure: A diamond notehead indicates flagolet finger pressure. It is important to note that a harmonic may not always sound at the position indicated. A dashed line between noteheads indicates a gradual transition from one state to the other.

Bow angle:

Crine C

Legno L

Legno/Crine L/C

Bow Position:

P -sul pont

O - ordinaire

T -sul tast

Bow: It is advisable to use a non-first-choice bow for this piece. The legno side of the bow should be heavily rosined to allow these passages to sound clearly.

This symbol indicates a very quick release (to open string) and then re-stopping of the fingered note. Bowing should be continuous. The effect desired is a very brief interruption of the tone.

Vibrato in tandem with extremely high pitches denotes an oscillation in finger pressure. A vertical movement as opposed to the regular horizontal one.

This staff indicates playing beyond the bridge (on the side nearest to the tailpiece).



Violin

Multiphonic: Fingering just beyond a harmonic node with moderate bow pressure produces a multiphonic. This sound is somewhat difficult to elicit and a certain amount of searching may be required to find the correct combination of bow pressure and finger position. This sound is inherently unstable and may 'break', in which case it should be resounded if time allows.

Cello

Scordatura: The 4th string should be tuned down a minor ninth to B, so that it rattles against fingerboard when bowed.

Piano

The piano part requires a pair of very soft mallets. At points where these are to be used the pianist should tremolo (at the indicated speed) directly on the strings of the piano. Roughly within the indicated range.

Slap: This action is to be performed by slapping the keys in an almost careless manner. The notation used is intended to be suggestive and not absolutely exact.

At m. 166 the strings of the top octave should be muted using sticky tape. The intended sonority is a brittle, dry, woodblock-type sound, with a hint of pitch still perceptible.

Miscellania

Combination Trills: Trills using more than one auxillary note. Should be performed in an irregular manner with no discernible patterning.

Trill Staff: At measure 70 a staff indicating the speed at which trills are to be performed is used. The line indicates gradual changes in trill speed from no trill to a fast trill.

Fingerings for multiphonics appear in parts.

Score is in C

Duration circa 14 min

Instrumentation:

Flute (doubling picc/alto)

Clarinet (doubling bass)

Violin

Cello

Piano



seam-sew

piaras hoban
(2010/2011)

for ensemble

A

♩ = 56 - 60 *Loose, unformed...*

The score is divided into three systems, each with a rehearsal mark (A, 8, 16) in a box. The instruments are Clarinet (Cl.), Cello, Piano (Pno.), and Violin (Vlc.).

- System 1 (Rehearsal Mark A):** Clarinet part starts with notes 7, 5, 3, 4, 5, 3. Performance instructions include "hovering above hole - not touching!" and "high above tone hole". Dynamics range from *ppp* to *pp*.
- System 2 (Rehearsal Mark 8):** Clarinet part continues with notes 2, 6, 3, 4, 2. Includes "erratic trill" and "a la whistle-tones". Dynamics range from *mf* to *ppp*. Cello part includes a tuning diagram and bow pressure instructions: "Bow Pressure light" and "heavy".
- System 3 (Rehearsal Mark 16):** Clarinet part continues with notes 3, 5, 4. Includes "erratic trill", "ring key", and "overtones fluctuating and intertwining... creating the impression of multiple lines". Violin part includes "5:4" and "3:2" ratios, and bow pressure instructions: "extreme pressure" (L), "light" (C), "heavy", and "light". Dynamics range from *mp* to *f*.

♩ = 96
...shattering...
♩ = 72 - 78

21
3
3
4
C
6

Flute
 Flute (Alto flute)
f, *pp*, *mp*, *p*, *mf*, *pp*, *mf*, *ppp*, *p*
tr, *flz*, *3:2*

Violin
pp, *mf*, *f*, *p*, *f*, *pp*, *mf*
5:4, *5:4*, *3:2*, *3:2*

Clarinet
pp, *f*, *pp*, *f*, *mp*, *p*
tr, *3:2*, *3:2*, *9:8*, *(ord)*

Cello
light, *heavy*, *heavy*, *mod*, *p*, *f*, *p*, *heavy*, *light*, *pp*
T, *3:2*

Piano
sfz, *3:2*, *p*, *mp*
'slap', *15th*

C

3 ♩ *slow* *fast* *flz* 3:2 *p* *mf* *pp*

25 *jet whistle* *p* *mf* *mp* *flz* 3:2 *slow* *fast* *mf* 6:5 *tr* *mf* *pp* *flz*

5 ♩ *mf* *pp* *mf* *pp* *p* *mf* *pp* *mf* *pp* *p*

6 ♩ *mf* *pp* *p*

T O P

T P T

8 *tr* *mf* *pp* *mf* *pp* *p*

5:4 6:4

5:4 *f* *pp*

to bass clarinet

L/C O L C

light heavy

III IV *pp* *f* *pp* *f* *mf* *mp* *p* *pp* *f* *mf* *pp*

3:2

Pno. *tr* *pp*

$\text{♩} = 102$

♩ = 72 - 78 ♩ = 60

Fl. 4 ♩ 7 ♩ 3 ♩
 29 3:2 p 3:2 mf p pp mf

Vln.
 mf p mf pp ppp p ppp $5:4$ $5:4$ mp p $3:2$ $p < mf < p < mp$ pp mf p mf pp

Cl.
 mf mp

Vlc.
 mf p mf p p ppp p $3:2$ $3:2$ f pp pp mp pp f

Pno.
 mf Tremolo Speed FAST SLOW mp pp

o T heavy bow pressure tr

(*scd*)

*

(*scd*)

D

$\text{♩} = 42 - 48$...disintegrating, close-up...

The score is divided into three measures. Measure 1 (measures 32-34) features a Flute part with dynamics *pp*, *mp*, *p*, and *pp*, and a *poco vib* instruction. The Bow Position part includes *p < f > p*, *p*, *mp*, and *p* dynamics, with *3:2* and *5:4* ratios. The Violin part has *5:4* and *3:2* ratios. The Clarinet part has *3:2* ratios and *pp*, *mp*, and *pp* dynamics. The Cello part has *3:2* ratios and *mf*, *pp*, *mf > p*, and *pp* dynamics. The Piano part has *3:2* ratios and *mp* dynamics. Measure 2 (measures 35-36) features a Flute part with *p* and *pp* dynamics, and a *flz* instruction. The Bow Position part has *pp* dynamics. The Violin part has *pp* dynamics. The Clarinet part has *pp* dynamics. The Cello part has *mf* and *p* dynamics, with *5:4* ratios. The Piano part has *pp* dynamics. Measure 3 (measures 37-38) features a Flute part with *pp*, *f*, and *pp* dynamics. The Bow Position part has *pp*, *f*, and *pp* dynamics, with a *7:4* ratio. The Violin part has *5:4* ratios. The Clarinet part has *mp* and *pp* dynamics. The Cello part has *mf* and *pp* dynamics, with *5:4* ratios. The Piano part has *pp* dynamics. The Tremolo Speed part shows a wavy line between FAST and SLOW. A dashed arrow points from the top right towards the right side of the page.

D

♩ = 72 - 78

6 4 7 3

Fl. *senza vib* *poco vib* *senza vib* *poco vib*

Bow Position *ppp* *p* *p < f* *pp < p* *p* *p* *p* *p* *mf* *p* *p* *mf* *pp* *mp > pp* *mf* *p*

Vln. *6:4* *5:4* *7:4* *tr*

Cl. *p* *mp* *pp* *5:4* *poco vib*

Bow Position *pp* *mf* *mf* *p* *p* *p* *f* *p* *p* *p* *mf* *pp* *mf* *pp* *mp > pp* *p* *mf* *p*

Vlc. *9:8* *3:2* *3:2* *tr* *3:2* *3:2* *3:2* *3:2*

Tremolo Speed FAST SLOW

Pno. *mp* *p*

4 2 E 5 6

39

Fl.

Bow Position

Vin.

Cl.

Bow Position

Vic.

Tremolo Speed

Pno.

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

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

pp *mf* *p* *mf*

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

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

p *mf* *ppp*

senza vib *mf* *p*

senza vib *f* *pp*

very heavy *mf* *f* *p* *mf*

f

E

♩ = 60 - 66 [F] ...restarting...

4 ♩ 7 ♩ 3 ♩ 4 ♩ 2 ♩ 5 ♩

43

Fl.
 3-2
mf > *p*
flz
mp
 6-4
p
mf
 jet whistle
sfz
 5-4
pp
mp
pp
 10-8
p
 9-8
pp
mp
pp

Vin.
mf
 5-4
pp < *mp* < *p* < *mp* >
p
mf
 5-4
mf < *f*
 9-8
ppp
mf > *p*
mf

Cl.
 embouchure gliss
 3-2
 < *mf* >
senza vib
mp

Vic.
 very light
 IV
mp > *p* > *pp* < *mf*
 (on tailpiece)
 (Bow pressure) heavy
 ord
 > *pp*
 II
f > *p*
 3-2
f > *p*
 8^{va} - - -
 heavy
 nat
 3-2
 < *mf* > *mp*
sfz
 tr

Pno.
mf
p < *f*
p < *mf*
sfz
 15^{mi} - - -
 'slap'
pp > *ppp* < *mp* > *p* < *pp*
pp
 5-4
pp
 5-4
 5-4
 5-4
 5-4
 5-4
p < *pp*
 5-4

[F]

G

...beginning to congeal...

6

2

7

49

sfz

Fl. *sfz* *pp* *f* *jet whistle* *pp* *mp* *p* *mp* *pp* *mp* *p*

Vin. *sfz* *pp* *f* *jeté legno* *mf* *p* *flautando* *ppp* *mf* *p* *pp* *mf* *p* *p* *mf* *pp* *mf* *p*

Cl. *pp* *mp* *ppp* *mf* *pp* *mf* *p* *pp* *mf* *p*

Vlc. *sfz* *p* *mf* *jeté legno* *mp* *p* *f* *pp* *mf* *p* *ppp* *mf* *ppp*

Pno. *sfz* *p* *ppp* *pp* *p* *f* *p* *pp* *mp* *pp* *mf* *p* *f* *p* *pp* *mf* *p* *mf*

G

5 6 4

55

Fl.

Vin.

Cl.

Vic.

Pno.

p *mf* *p* *mp* *pp* *p* *fast* *flz.* *slow*

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

f *pp* *mp* *p* *mp* *pp* *mp* *p*

p *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pizz.* *mp*

f *pp* *mp* *pp* *mf* *pp* *f* *pp*

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

6-4 3-2 T P C T P flautando 6-4 5-4 5-4 6-4 5-4 6-4 5-4 6-4 5-4 3-2 3-2 3-2 3-2

7♭

3♭

58

Fl. *p* *ppp* *p* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

Vin. *mf* *pp* *mf* *p* *mf* *pp*

Cl. *> pp* *mp*

Vic. *pp* *mf* *p* *f* *sfz* *p* *mf* *p* *ppp* *pp* *ppp* *p*

Pno. *pp* *mf* *pp* *mp* *pp* *pp* *ppp* *pp* *pp*

IV *flautando* *p*

8

2

60

Fl.

Vin.

Cl.

Vic.

Pno.

p *ppp* *p* *pp* *pp* *pp*

p *pp* *mp* *pp* *p* *pp* *ppp*

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

ppp *p* *pp* *ppp* *pp* *pp* *pp* *p*

f *pp* *mp* *ppp* *ppp* *p* *ppp* *p* *ppp*

mp *pp* *ppp* *p*

T

tr

5 ♩ 6 ♩ 4 ♩

62

Fl. *pp* < *p* > *pp* *p* *p* *ppp* *pp* *p* *mp* *p* > *pp* *pp* *pp* *pp* < *p* > *mp* > *ppp*

Vin. *p* *pp* *p* *ppp* *p* *pp* *mp* *pp*

Cl. *pp* *p* *pp* *pp* *p* *p* *p* *pp* *pp* *p* *pp* *p* *pp* *p* > *ppp*

Vic. *p* > *pp* *p* *pp* *flautando* *p* *pp* *p* > *pp* *pp* *pp* *pp* *pp* *pp* *pp* *p* > *ppp* *p* > *pp* *p*

Pno. *p* *ppp* *ppp* *p* *ppp* *p* *p* *p*

H

65

7

7

3

The musical score consists of five staves: Flute (Fl.), Violin (Vln.), Clarinet (Cl.), Viola (Vlc.), and Piano (Pno.).

- Flute (Fl.):** Features sixteenth-note runs with dynamic markings including *pp*, *p*, *ppp*, and *pp*. Fingering includes 6:4, 5:4, and 6:4.
- Violin (Vln.):** Features sustained notes with dynamic markings *mp* and *pp*. Fingering includes 3:2. A *mf subito pp* marking is present in the third system.
- Clarinet (Cl.):** Features sixteenth-note runs with dynamic markings *pp*, *p*, and *ppp*. Fingering includes 5:4 and 6:4.
- Viola (Vlc.):** Features sixteenth-note runs with dynamic markings *p*, *pp*, *ppp*, and *mp*. Fingering includes 6:4 and 5:4.
- Piano (Pno.):** Features sixteenth-note runs with dynamic markings *pp*, *p*, *ppp*, *mf*, and *pp*. Fingering includes 6:4 and 5:4.

H

1 ♩ = 56 - 60 ...fluctuating, spatial...

4 ♩

4 ♩

attacca 7 ♩

68

Fl. *pp* *p* *ppp* *pp* *p* *pp* *p* *pp* *mp* *ff* *p*

Vin. *pp* *p* *p* *pp* *ppp* *p* *p* *pp* *pp* *ff* *p*

Cl. *p* *pp* *pp* *ppp* *p* *p* *pp* *pp* *pp* *p* *ff* *p*

Vic. *pp* *p* *p* *ppp* *p* *pp* *pp* *p* *pp* *pp* *p* *ff* *mp* *pp*

Pno. *ppp* *ppp* *pp* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *p*

Trill Speed FAST NONE

Trill Speed FAST NONE

(hold ped) *p*

3 8 2 5 6 4 7

Trill Speed FAST NONE

71

Fl. *con vib* *senza vib* *poco vib* *senza vib* *poco vib*

Vin. *p* *mp* *pp* *ppp* *p*

Cl. *mp* *pp* *p* *pp*

Vic. *p* *ppp* *mp* *p* *pp* *p* *ppp* *mp* *p* *ppp*

Pno. *p* *pp* *p*

3 8 2 5 6

Trill Speed FAST NONE

78

Fl. *senza vib* *poco vib*
mp > p *< f > pp* *pp* *mf > p* *mf > pp*

Trill Speed FAST NONE

Vin. *III* *poco vib*
f > p *mf > ppp* *< f > pp* *f > pp* *ppp* *< f > pp* *f > pp < f > p* *mf*

Trill Speed FAST NONE

Cl. *< mp > pp* *< mf > p* *ppp* *< f > pp* *mf* *> pp* *ppp* *< f > p* *< f > pp* *mf > p* *< mf > pp*

Trill Speed FAST NONE

Vic. *mp > p* *pp < mp* *pp* *mf > pp < f > p* *f > pp < f > p* *mf > p < mf > p*

Pno. *mf > pp* *< mp > ppp* *< f > pp* *< f > pp* *pp* *mf > p* *< f > pp*

J 2

5

6

4

Trill Speed FAST NONE

87

Fl.

mf > *pp*

sfz

sfz

Vin.

mf > *pp* < *mf* > *p*

IV *spiccato* *p*

mf > *p* < *mf* > *p*

pp < *mf* > *pp*

mf > *p* < *mp* > *pp*

Cl.

pp

mp < *pp* < *mp* > *pp*

mf > *pp*

f < *pp*

mp

p

Vic.

mf > *pp* < *mf* > *pp*

mf > *pp* < *mf* > *pp*

mf > *pp*

f > *pp*

mf > *pp* < *mf* > *p*

Pno.

15^{me}

sfz

mf < *pp* < *mf*

J

..poco accelerando...

K

7

3

9

8

91

Fl. *sfz* *sfp* *sfp* *sfz* *sfz* *3:2* *3:2* *3:2* *3:2*

Vln. *pizz.* *f* *3:2* *3:2* *3:2* *3:2*

Cl. *mf* *with sub-tones...* *vib* *3:2* *mf* *tr*

Vlc.

Pno. *sfz* *3:2* *3:2* *3:2* *3:2*

(15^{mo})

K

L

♩ = 108 - 112 explosive, disorientating, distorted (outta' control!)

8♩

5♩

2♩

4♩

95

Fl. *sfz* *mf* *to piccolo*

Vln. *f*

Cl. *pp* *mf*

Vlc. *mf* *p* *f* *mf*

Pno. *sfz*

8^{va}

7:4 *7:4* *7:4* *5:4* *7:4*

p *ff*

(This section should be performed using circular breathing. If that is not possible then the greatest effort should be made to allow this section to sound unencumbered by a discernible pattern of breathing.)

with sub-tones....

f^{poss} *mf* *f*

(This section should be performed using circular breathing. If that is not possible then the greatest effort should be made to allow this section to sound unencumbered by a discernible pattern of breathing.)

**gradually slowing bow-speed...*

IV T

tr

15^{va}

3:2 *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

5:4 *5:4* *5:4* *3:2* *5:4*

L

4

99

Fl.

Vln.

Cl.

Vlc.

Pno.

mf *ff* *mp* *ff*

f

p *f* *mp* *f*

f *poss* *mf*

sfz

flz. *bisbi.*

pizz. *V*

f *poss* *mf*

sfz *15^m*

101

Fl. *flz*

Cl. *mf* *f* *mp*

Vlc. *p* *f_{poss}* *p* *f_{poss}* *mp* *f_{poss}* *mp*

103

Fl. *mp* *ff* *p* *ff* *p* *f*

Cl. *p* *f_{poss}* *mf* *mp* *f_{poss}*

Vlc. *p* *f_{poss}* *p* *f_{poss}* *mp*

M

105

Fl.

Vin.

Cl.

Vic.

Pno.

M

Fl. *mp* *ff*

Vin. *p* *f* *sfz* *mf* *p* *ff*

Cl. *f_{poss}* *mp* *f_{poss}*

Vlc. *mp* *f* *mp* *f* *mp* *mf < sfz* *mf < sfz*

Pno. *mp* *mf* *f* *p* *f* *mp* *ff* *mf* *f* *p* *f*

15^{mo}

Detailed description: This page of a musical score, numbered 107, features five staves. The Flute (Fl.) staff has a melodic line with slurs and dynamic markings *mp* and *ff*. The Violin (Vin.) staff includes vibrato markings (*molto vib*, *senza vib*) and dynamics *p*, *f*, *sfz*, *mf*, and *ff*. The Clarinet (Cl.) staff has a melodic line with dynamics *f_{poss}*, *mp*, and *f_{poss}*. The Viola (Vlc.) staff features dynamics *mp*, *f*, *mp*, *f*, *mp*, and *mf < sfz*. The Piano (Pno.) staff has a rhythmic accompaniment with dynamics *mp*, *mf*, *f*, *p*, *f*, *mp*, *ff*, *mf*, *f*, *p*, and *f*. A dashed line labeled 15^{mo} is present between the Viola and Piano staves.

109

Fl. *diminuendo* *mp*

Vin. *diminuendo* *p*

Cl. *diminuendo*

Vlc. *mp* *diminuendo*

Pno. *p* *mp* *p* *f* *p* *f*

15^{mo}

Detailed description: This page of a musical score contains five staves. The Flute staff (Fl.) features a melodic line with various rhythmic groupings (14:8, 7:4, 7:4, 7:4, 5:4, 3:2, 7:4, 5:4, 7:4, 7:4) and a *diminuendo* dynamic marking. The Violin staff (Vin.) includes vibrato markings (*molto vib*, *senza vib*) and a *diminuendo* dynamic marking. The Clarinet staff (Cl.) has a complex melodic line with groupings (12:8, 3:2, 9:8, 5:4, 6:4, 6:4, 6:4, 3:2, 3:2, 5:4, 3:2, 3:2, 3:2) and a *diminuendo* dynamic marking. The Viola staff (Vlc.) shows a melodic line with vibrato markings (*molto vib*, *senza vib*, *molto vib*) and a *diminuendo* dynamic marking. The Piano staff (Pno.) provides a rhythmic accompaniment with dynamic markings *p*, *mp*, *p*, *f*, *p*, and *f*. A rehearsal mark '15^{mo}' is placed above the first measure of the piano part.

N

III

Musical score for Flute (Fl.), Violin (Vln.), Clarinet (Cl.), Viola (Vlc.), and Piano (Pno.). The score is divided into two systems by a vertical bar line. The Flute part features complex rhythmic patterns with slurs and accents, including markings such as 7:4, 6:4, 3:2, and 7:4. The Violin part consists of sustained chords with slurs and accents, marked with 3:2. The Clarinet part has a dense, rhythmic texture with slurs and accents, marked with 12:8, 5:4, 3:2, and 6:4. The Viola part features sustained chords with slurs and accents, marked with 3:2. The Piano part is mostly silent, indicated by a dash. Dynamics include *dim*, *mf*, and *p*. A box labeled 'N' is present at the top left and bottom left of the page.

N

P ♩ = 56 - 60

O

113

Fl. *very delicately...* *lunga 5"-7"* (8^{va}) *quasi Lv.* *5*

Vin. *very delicately...* *lunga 5"-7"* (8^{va}) *on tailpiece* *mf* *3* *5* *3*

Cl. *very delicately...* *lunga 5"-7"* *quasi Lv.*

Vic. *very delicately...* *lunga 5"-7"* *L/C* *brushing* *mf* *3-2* *3-2* *jeté legno* *L/C* *brushing* *mf* *5-4*

Pno. *very delicately...* *lunga 5"-7"*

...una sorta di silenzio...

O

P

Q ♩ = 72 - 78 ...trying to form, again...
(tempo undulating)

4 ♩

119 5 ♩

The musical score consists of six staves. The Flute staff (Fl.) begins with a 'flute' box and features dynamics from *pp* to *p*. The Violin staff (Vin.) includes a 'C' box, a 'T-O-T-P-T-O' sequence, and dynamics from *mf* to *ppp*. The Clarinet staff (Cl.) has a 'C' box and dynamics from *pp* to *p*. The Viola staff (Vic.) includes a 'C' box, a 'P-T-O-T-P-O-T-O' sequence, and dynamics from *p* to *mf*. The Tremolo Speed staff shows a transition from FAST to SLOW. The Piano staff (Pno.) includes a 'Q' box and dynamics from *mp* to *pp*. Various musical notations such as trills, triplets, and slurs are present throughout the score.

4

5

122

Fl. *tr* *3:2* *p* *pp* *tr* *3:2* *p* *ppp* *mp* *mp* *tr* *3:2* *pp* *pp* *mp* *pp* *pp*

Vin. *tr* *P* *T* *T* *mf* *mf* *pp* *ppp* *mf* *mf* *pp* *pp* *mf* *pp* *pp* *ppp* *p* *ppp*

Cl. *5:4* *p* *pp* *p* *p* *pp* *poco vib* *5:4* *ppp* *5:4* *p* *5:4* *p* *5:4* *p*

Vic. *pp* *mf* *p* *mf* *5:4* *ppp* *5:4* *pp* *molto vib* *mf* *(pressure) heavy* *mf* *nat* *5:4* *f* *mf* *5:4* *p* *ppp*

Tremolo Speed FAST SLOW

Pno. *3:2* *mf* *ppp* *p* *3:2* *mf* *p* *pp* *mp* *pp*

* *Red.*

4.

5.

127

Fl. *bisbi.* *poco vib*

Vin. *tr* *L/C* *T* *O* *T* (repeat this action ad lib.)

Cl. *to bass clarinet*

Vic. *tr* *L/C* *T* *O* *T* (repeat this action ad lib.)

Tremolo Speed FAST SLOW

Pno.

3. 2. 5. 4. 5.

131

Fl. *poco vib* *senza vib* *poco vib*

Vin. *mf* *pp* *p* *pp* *p poss*

Cl. *mp* *pp* *mp* *p* *mp* *p*

Vic. *mf* *pp* *p* *pp* *ppp* *p* *pp* *p poss*

Tremolo Speed FAST SLOW

Pno. *pp* *mf* *pp*

3

5

136

poco vib

senza vib

Fl. *p* *mp* *pp* *mp* *pp* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vin. *ppp* *pp* *p* *pp* *p* *p* *pp* *mp* *pp* *p* *pp* *mp* *p* *mp* *pp* *p* *mp* *pp* *p*

Cl. *mp* *pp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vic. *pp* *pp* *mp* *pp* *mp* *p* *ppp* *p* *pp* *ppp* *p* *ppp* *p* *p* *ppp* *p* *p* *ppp* *p*

Tremolo Speed: FAST, SLOW

Pno.

*

4.
139

2.

3.

poco vib

Fl. *< p* *< mp > pp < mp > pp < mp > p* *< p* *pp* *pp* *p* *pp*

Vln. *p* *ppp* *ppp*

Cl. *p* *< mp > p* *p* *pp* *p* *p*

Vlc. *p* *pp* *< mp > ppp* *pp* *ppp* *pp* *ppp* *ppp* *ppp* *p*

Pno.

Detailed description of the musical score: The score is divided into three measures. Measure 1 (labeled '4.') contains a Flute part with a 'poco vib' marking and dynamics ranging from *p* to *pp*. It features sixteenth-note runs and slurs. The Violin part has a trill and dynamics from *p* to *ppp*. The Clarinet part has sixteenth-note patterns with dynamics from *p* to *pp*. The Violoncello part has sixteenth-note patterns with dynamics from *p* to *ppp*. Measure 2 (labeled '2.') continues the Flute part with dynamics from *p* to *pp*. The Violin part has a trill and dynamics from *p* to *ppp*. The Clarinet part has sixteenth-note patterns with dynamics from *p* to *pp*. The Violoncello part has sixteenth-note patterns with dynamics from *p* to *ppp*. Measure 3 (labeled '3.') continues the Flute part with dynamics from *p* to *pp*. The Violin part has a trill and dynamics from *p* to *ppp*. The Clarinet part has sixteenth-note patterns with dynamics from *p* to *pp*. The Violoncello part has sixteenth-note patterns with dynamics from *p* to *ppp*. The Piano part is empty.

143

4♩

3♩ 5♩

4♩

Fl. *p* *mf* *pp* *mp* *pp* *p*

Vin. *p* *ppp* *p* *pp* *mp* *pp* *ppp* *p* *pp*

Cl. *p* *pp* *p* *mp* *pp* *p* *ppp*

Vic. *pp* *p* *p* *p* *pp* *mp* *pp* *mp* *p* *pp*

trill speed

hollow, fragile...

Tremolo Speed

Pno.

R 4

The musical score is divided into six systems. The Flute (Fl.) part begins at measure 149 with a *pp* dynamic and features a trill and a *poco vib* instruction. The Violin (Vin.) part has a *p* dynamic and includes a tremolo section. The Clarinet (Cl.) part starts with a *bisbigliando...* instruction and a *mp* dynamic, followed by various articulations and dynamics. The Viola (Vlc.) part includes a *heavy* and *light* dynamic marking and a tremolo section. The Tremolo Speed section shows a transition from FAST to SLOW. The Piano (Pno.) part provides harmonic support with a *p* dynamic.

R *rit.*

152

Fl.

4

4

ppp *p*

pp *p*

Viola

molto vib

p

tr

ppp

p

ppp

p

pp

Cl.

p

mf

pp

mp

p

mf

p

mf

p

mf

pp

mf

p

tr

unstable, erratic trill

tr

mf

p

Vic.

p

ppp

p

pp

ppp

p

pp

mp

pp

Tremolo Speed

FAST

SLOW

Pno.

p

pp

p

pp

4.

2.

155

Fl. *mp* *mp* *pp* *mf* *p* *pp* *senza vib* *p* *mf* *pp*

Vin. *flautando* *mp* *pp* *p* *pp* *mp* *pp* *ppp* *pp* *p* *ppp* *tr* *mp* *p* *pp* *molto vib*

Cl. *mf* *mp* *p* *mf* *pp* *mf* *p* *mf* *mp*

Vic. *fp* *pp* *p* *ppp* *p* *ppp* *mf* *subito p* *flautando* *mf* *ppp* *mf*

Tremolo Speed FAST SLOW

Pno. *mf* *pp*

poco vib

flz

tr

molto vib

III

4.

159

The musical score is divided into three measures. The Flute (Fl.) part begins with a whole note in the first measure, followed by a half note in the second and a quarter note in the third. The Violin (Vin.) part features a melodic line with dynamics ranging from *mp* to *pp*. The Clarinet (Cl.) part has a complex rhythmic pattern with dynamics from *p* to *mf*. The Viola (Vic.) part includes a tremolo section in the third measure. The Tremolo Speed part shows a transition from FAST to SLOW. The Piano (Pno.) part provides harmonic support with dynamics from *mp* to *pp*.

♩ = 56 - 60 ...farblos...

S

5

162

estremo 25"

4

estremo 25"

estremo 25"

estremo 25"

estremo 25"

S

Fl. *p* 6:4 6:4 6:4 3:2

Vin. *mp* 6:4 6:4 6:4 3:2 *molto vib* *pp*

Cl. *pp* *mf* *p* *mf* 6:4 6:4 6:4 6:4 *pp* *mf* *p* *mf* *p*

Vic. *mp* *pp* *mp* 6:4 6:4 6:4 3:2 *molto vib* *pp*

Tremolo Speed FAST SLOW

Pno. *mp* *pp* *mp* *pp*

to bass clarinet (remove reed)

breathe as necessary, discreetly...

flz 3:2 (...al fine)

moderate bow pressure *tr* 3:2 *mf*

*allow trilling fingers to clatter noisily on the fingerboard (should be intermittent rather than continuous)

4

♩ = 92

T

166

Fl.

flz

mp

(no dim)

mp

Vin.

3-2

(no dim)

mp

L

T

O

P

C

Bowing on the tuning peg

mp

Cl.

tr

(no dim)

mp

3-2

Vlc.

Bowing on tailpiece

(Bow pressure)

heavy

ord

heavy

ord

heavy

ord

heavy

ord

mf

p

mf

Mute these strings with tape. A hint of pitch should remain perceptible.

Pno.

p

T

176

The musical score consists of five staves: Flute (Fl.), Violin (Vln.), Clarinet (Cl.), Viola (Vlc.), and Piano (Pno.).

- Flute (Fl.):** Treble clef. Features several triplet markings (3:2) and a trill (tr) in the fifth measure.
- Violin (Vln.):** Treble clef. Features a long, sustained note in the first measure and a trill in the fifth measure.
- Clarinet (Cl.):** Bass clef. Features a trill (tr) in the fifth measure.
- Viola (Vlc.):** Treble clef. Includes dynamic markings: *p*, *mf*, *p*, *p*, *mf*, and *mp*. It also includes performance instructions: "ord" (order) and "heavy" (heavy) above the notes, and "pressure ord" above the notes in the sixth measure.
- Piano (Pno.):** Treble clef. Includes dynamic markings: *f*, *p*, *sfz*, *sfz*, *sfz*, and *mp*. It features a series of chords with a tremolo effect (indicated by a wavy line) and a fermata in the sixth measure.

PH 17/03/11

ná bac leis an seanfhuaim

violin & cello (2010)

Piaras Hoban



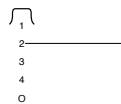
Interference: A sound produced by bowing with great force very close to the bridge on the second string (IIc). The sound should have an extremely rich and full spectrum, perhaps similar to the sound of radio interference. Bow pressure should be quite heavy but a scratch tone must be avoided. Indicated by blue shading. (cello)



Multiphonic: Fingering just beyond a harmonic node with moderate bow pressure produces a multiphonic. This sound is somewhat difficult to elicit and a certain amount of searching may be required to find the correct combination of bow pressure and finger position. This sound is inherently unstable and may 'break', in which case it should be resounded if time allows. (violin)



This staff indicates playing behind the bridge, bow position is indicated by the movement of the staff line itself. (cello)



This staff indicates playing extremely high, past the end of the fingerboard and close to the bridge. The clef divides up the space between the bridge and the ordinaire bow position into four segments. The player should find a harmonic node close to the indicated segment.

PTrill: This is a percussive trill performed by the thumb and pinky. The thumb should clatter somewhat noisily against the fingerboard. The percussive sound of the thumb should be uneven in both velocity and meter.

CTrill: Combination trill. A trill involving multiple notes, the order of which should not be fixed.

Flicker trill: An uneven trill where the top note is fingered and then occasionally released to allow the lower note 'flicker' through.



This symbol indicates a very quick release (to open string) and then re-stopping of the current note. Bowing should be continuous. The effect desired is a brief interruption of the initial tone.

"oscillate"

Oscillate: This term indicates that the string should rattle audibly against the fingerboard. This is a result of the extreme scordatura. Some care may need to be taken, when bowing, to ensure that the string oscillates freely enough to rattle against the fingerboard. (cello)

Cello Scordatura

The 2nd string should be tuned down a major third to Bb whilst the 4th string should be tuned extremely low until it is quite slack and capable of producing the "oscillate" sound. Pitches notated are not those which sound. Rather, pitches reflect the fingering as it would be on a conventionally tuned instrument.



Vibrato: Indicates increasing pressure on the string to effect a moderate vibrato (only used in tandem with very high pitches).

Bow position is indicated using the following symbols:

P : Pont

VP : Verso Pont (towards/near bridge)

O : Ordinaire

VT : Verso Tasto (towards tasto)

T : Tasto

Bow pressure is indicated using the following colors.

 Very light pressure

 Light Pressure

 Moderate Pressure

 Heavy Pressure

Where the line is wavy, pressure should subtly fluctuate. Transitions between bow pressures should be quite even.

Pages 2 and 3 feature a staff which specifies the speed at which trills are to be performed.

Diamond noteheads indicate flagolet finger pressure. As with bowing, a certain degree of fluctuation is desirable.

Duration: circa 10 min.

2 $\text{♩} = 60$

Trill Speed: FAST, NONE

Vln. *IVc* CTrill

Vlc. *IIIc* CTrill

25 $\text{♩} = 60$

Trill Speed: FAST, NONE

Vlc. *IIIc* CTrill

IVc



Trill Speed: FAST, NONE

Vln. *IIIc*

27 $\text{♩} = 60$

Trill Speed: FAST, NONE

Vlc. *IIIc* CTrill

IVc

Trill Speed: FAST, NONE

Vln. *ppp* *mp* *pp*

Vlc. *mf* *ppp* *mp* *p* *pp* *f*

Annotations: Illc, IVc, VP, T, P, sim..., VT, CTrill, PTTrill, 3:2



Trill Speed: FAST, NONE

Vln. *mf* *pp* *mp* *pp* *mf* *p*

Vlc. *pp* *mf* *p* *pp* *mf* *pp*

Annotations: VP, T, O, P, sim..., VT, CTrill, PTTrill

Vln. *Illc* *p* *sim...*
mp *< f > p* *f > p* *pp* *15^{me}* *VP* *lc* *pp* *pp* *ff* *sim...*

35 Vlc. *(P)* *IVc* *mf* *pp* *< f > p* *pp* *ff* *"oscillate"* *ppp* *ff* *poss* *Illc* *"interference"*

(15^{me}) Vln. *Illc* *p* *ppp* *ff* *mf* *p* *pp*

46 Vlc. *IVc* *VT* *f* *"oscillate"* *p* *f* *"oscillate"* *mp*

(15^{me}) Vln. *Illc* *VP* *tr* *Illc* *mf* *p*

55 Vlc. *f* *"oscillate"* *mf* *p* *V* *Illc* *IVc* *Bowed behind the bridge* *mf* *p* *Illc* *mp* *ppp* *mf* *p*

62

Vln. *Ilc* *Ilc* *Ilc* *IVc* *Ilc*

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

3:2

Vlc. *ppp* *ppp* *mf* *ppp* *mf* *ppp* *mf* *p*

sim... *sim...* *sim...*

3:2

72

Vln. *Ilc* *Ilc* *Ilc* *Ilc* *IVc* *Ilc* *Ilc* *IVc* *Ilc*

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

tr *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker*

VP *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP*

O *T* *O* *T* *O* *T* *O* *T* *O* *T* *O* *T* *O* *T* *O* *T*

3:2

Vlc. *p* *mf* *p* *mf* *mf* *pp* *mf* *pp* *mp* *pp* *mf* *p* *p* *f*

sim... *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...*

tr *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker*

VP *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP* *VP*

O *O* *O* *O* *O* *O* *O* *O* *O* *O* *O* *O* *O* *O* *O* *O*

3:2

79

Vln. *IVc* *Ilc* *IVc* *IVc*

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

sim... *sim...* *sim...*

Vlc. *mp* *pp* *mp* *f* "quasi-oscillate" *mf*

sim... *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...* *sim...*

tr *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker* *tr* *flicker*

PTrill *sim...*

misha_ayre_ugh

piano (2010)

Piarras Hoban

Performance Directions:

Duration: ca. 25 min

Pedalling: A pedal marking in brackets indicates that the pedal should remain depressed.

A dotted line between pedal markings indicates a gradual release or depression of the pedal.

Glissandi: There are various types of glissandi called for in the performance of this work. Glissandi may be either chromatic or diatonic. As per clusters an accidental will be used to indicate any deviations from chromatic.

(1) Cluster-glissando: This glissando involves dragging the entire cluster around the keyboard. It requires a good deal of physicality on the part of the performer (m.157).

(2) Circular-glissando: This involves a continuous, circular movement upwards and downwards. It is indicated using the following symbol:

(3) Inflection-glissando: This involves beginning the glissandi chromatic and then morphing to diatonic (white-keys). A duration is not specified for this action, however it should happen towards the beginning of the glissando. It is indicated with the following symbol:

Disintegration: This action appears four times in the score (m.235). It can be thought of as a disintegration of the centrifugal-like motion which has been established.

Accent-tenuto: Notes marked with an accent-tenuto articulation and a dynamic marking placed above the note should sound above the texture in which they are placed. The desired result is not dissimilar to a kind of descant line, hinting at patterning which is hidden beneath the mass of notes (m. 61)

Clusters: Clusters are indicated by a solid black line extended between noteheads. All clusters are presumed to be chromatic unless an oversize accidental (placed before the cluster) indicates otherwise.

In m.21 and m.97 a curve has been used to indicate a special type of cluster. This cluster is performed by gradually lowering the extent of the arm onto the keyboard.

Slap: This action is to be performed by slapping the keys in an almost careless manner. The notation used is intended to be suggestive and not absolute (m. 247)

Crescendo Trills: Beginning on page 22, these trills feature extensively in the latter part of the work. They are to be performed by executing a trill between the given notes, always beginning at niente and growing to the dynamic indicated below the staff. The dynamics indicated below the staff outline a dynamic envelope. The performer should arrive at the appropriate dynamic based on the position of the trill within the dynamic envelope. The intended results are wisp like figures whose average dynamic is variable. The trill lasts for the duration of the written note, trill symbols have not been extended to preserve the clarity of the score. Indicated with the following symbol: *Cr*~

misha_ayre_ugh

piaras hoban

(2010)

♩ = 76

"Vorspiel"

gradually relaxing into next tempo...

Piano

This system of music is for the piano. It features a treble and bass clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 76. The music begins with a *p* dynamic and includes a *Sost. And.* instruction. The score is filled with trills and triplets, with dynamics ranging from *pp* to *ppp*. A *tr* marking is present at the start of the first measure. The system concludes with a *ppp* dynamic.



Pno.

This system of music is for the piano. It continues with the same key signature and tempo. It includes a *5:4* time signature change and an *accel.* instruction. The dynamics are marked as *pp*, *mp*, and *ppp*. The system includes several trills and triplets. It concludes with a *pp* dynamic and a *Sost. And.* instruction.



Pno.

This system of music is for the piano. It continues with the same key signature and tempo. It includes a *poco accel.* instruction. The dynamics are marked as *p*, *pp*, *mp*, and *mf*. The system includes several trills and triplets. It concludes with a *pp* dynamic and a *Sost. And.* instruction.

♩ = 106 - 112

poco accel

cupo, con moto

Pno.

sfz *sfz* *mf sempre legato* *subito pp* *p* *mf* *pp*

pppp *sfz* *f* *p* *f* *pp*

Pno.

f *p* *diminuendo*

f *p* *f* *pp*

360

Pno.

p poss

Pno.

mp *ppp* *f* *mf* *f* *pp* *f* *pp*

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

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

p

61 *mf* *mp* *mf* *f* *pp* *ff* *pp*

mf *f* *ff* *pp*

69 *f* *pp* *ff* *mf* *pp* *ff*

mf *pp* *ff*

77 *subito ppp* *p* *p* *mp* *p* *p* *mp* *mf* *mp*

ppp *p* *p* *mp* *p* *p* *mp* *mf* *mp*

85

Pno.

9:8 3:2 3:2 9:8

5:4 9:8 5:4 9:8

f *f_{oss}* *pp*

f

93

Pno.

9:8 5:4

9:8 5:4

sfz *pp* *ff* *sfz*

sfz *pp* *ff* *pp*

98

Pno.

3:2 3:2 9:8 9:8 7:4

p *f* *ff* *f*

9:8 9:8 5:4 9:8

f

105

Pno.

9:8 9:8 9:8 9:8 7:4

ff *f*

9:8 7:4

112

Pno.

3:2 9:8 9:8 9:8 9:8 7:4 9:8

p

121

Pno.

9:8 9:8 9:8 9:8 5:4 9:8

pp *mp* *pp*

127

Pno.

9:8 3:2 9:8 3:2 3:2

ff *ppp* *mp*

"quasi tremolo"

131

Pno.

3:2 3:2

(*And.*) ————— * (*Sost. And.*)

132

Pno.

3:2

3:2

3:2

3:2

(*)

Rea

(Sost. Red.)

Detailed description: This system covers measures 132 and 133. Measure 132 consists of two staves of piano accompaniment with a 3:2 ratio indicated. Measure 133 continues with two staves, featuring a 7:4 ratio in the upper staff and a 3:2 ratio in the lower staff. A dynamic marking of *f* is present in measure 133, followed by *subito pp*. A dashed line with an asterisk (*) indicates a repeat or continuation. The system ends with a *Rea* marking and a *(Sost. Red.)* instruction.

133

Pno.

7:4

5:4

9:8

9:8

9:8

3:2

f

subito pp

Detailed description: This system covers measures 133 and 134. Measure 133 has two staves with ratios of 7:4 and 5:4. Measure 134 has two staves with ratios of 9:8 and 3:2. Dynamic markings include *f* and *subito pp*. A *Rea* marking is at the end of the system.

140

Pno.

9:8

mf

pp

mf

9:8

Detailed description: This system covers measures 140 and 141. Measure 140 has two staves with a 9:8 ratio. Measure 141 has two staves with a 9:8 ratio. Dynamic markings include *mf* and *pp*. A *mf* marking is also present at the end of the system.

148

Pno.

mf

9:8

Rea

Detailed description: This system covers measures 148 and 149. Measure 148 has two staves with a *mf* dynamic. Measure 149 has two staves with a 9:8 ratio. A *Rea* marking is at the end of the system.

149

Pno.

f > *mp* *p* *f* *mp*

f > *mp* *p* *f* *mp*

7.4

150

Pno.

mf *mp* *f* *mp*

mf *mp* *f* *mp*

151

Pno.

f > *mp* *ppp* "quasi tremolo" *mp* *ppp*

f > *mp* *ppp* *mp* *ppp*

3.2

152

Pno.

mp *ppp* *mp* *ppp*

3.2

(*scd.*) -----> * (*Sost. scd.*)

153

Pno.

154

Pno.

155

Pno.

mf *p* *ppp*

poco rit.

mf *p*

ff *mf*

f *p* *ff* *mf*

157

Pno.

with tremendous aggression

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

158

Pno. *p*

f *mf* *ff* *f* *fff* *mf*

159

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

$\bullet = 80$ ritmico

161

Pno. *ff*

(*And.*) $\blacktriangleright 1/2 \text{ And.}$

164

Pno. *ff* (*sic*) $\blacktriangleright 1/2 \text{ And.}$

168

Pno.

♩ = 90 *piercing* (*) -----> *ff*

172

Pno.

fff *light, agile* *p* *mf* *p* *mf*

175

Pno.

ppp *mf* *mp* *p* *mf* *p* *f* *pp* *mf* *mf* *mf*

♩ = 80

177

Pno.

ff *pp* *ff*

(8^{va})-----

179

extremely fast...

15^{mo}-----

etc...

(quasi unison)

molto legato

fff

*-----> *f*o-----> *-----> *f*o

(15^{mo})-----

Pno.

f ----- *fff* ----- *f* ----- *fff* ----- *f* ----- *fff*

(*f*o)-----> *-----> *f*o

♩ = 60

181

very roughly, incessant...

[Musical notation]

6:4 7:4 5:4 8^{va}----- 8^{va}----- accel-----

f ----- *fff* ----- *f* ----- *ff* ----- *mp* ----- *f* ----- *f* ----- *fff* ----- *p*

*f*o

[Musical notation]

6:4 7:4 5:4 8^{va}----- 5:4 6:4

*-----> *f*o-----> *-----> *f*o

182

Pno.

fff *p* *f* *p* *mf* *f* *p* *ff* *p* *ff* *pp* *ff* *p* *ff* *mf*

f *mf* *f* *mp* *p* *ff* *p* *ff*

ff *ff*

183

Pno.

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

...accelerando...

$\text{♩} = 120$ *fluido*

185

Pno.

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

p *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

189

Pno.

mp ppp p ppp mf ppp mf mf p ppp

p mp ppp mp ppp mp ppp p ppp

192

Pno.

mp ppp p mp ppp mp ppp p ppp p ppp

p mf ppp p mp ppp mf mp ppp p mf ppp p mf

195

Pno.

p ppp p ppp p ppp p ppp

mp ppp p sfz sfz mp pp ppp p ppp p ppp

198

Pno.

p

mf

p

mf

sfz

ca. 8"

(hold pedal)

|| ♩ = 120 overlapping

202

Pno.

p

mf

p

f

p

f

p

ff

p

fff

pp

mf

ca.

*All glissandi from mm. 187 to mm. 205 are played on white keys unless an accidental is present.

206

Pno.

p

mf

pp

f

p

pp

f

pp

mf

p

pp

ff

pp

ff

ca.

Pno.

211

ppp *mf* *p < mf* *p < f* *p < f* *p < mf* *mf < f* *mf < ff* *mf < fff* *p* *mf* *pp* *p* *p*

pp *p* *p* *mp* *mf* *f* *mf* *ff* *mf* *fff* *p* *p*

3:2 3:2 3:2 5:4

Pno.

216

pp < mp *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *ppp* *p*

p < mf *p < f* *mp* *pp* *p*

-----> ♩ = 140 *meccanico*

Pno.

220

pp *p < f* *p* *p < ff* *ff* *f*

etc...

223

Pno.

(*) \rightarrow $\text{f}ff$

6"-8"

227

Pno.

$\text{♩} = 102$ *woozy, dazed*
con rubato

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

mp *pp* *ppp* *p* *pp* *ppp* *p* *pp* *pp*

Sost. *red.*

228

Pno.

p *p* *p* *ppp* *p* *ppp* *ppp* *p* *ppp* *p* *ppp*

mf *p* *ppp* *ppp* *p* *ppp* *p* *ppp*

229

Pno.

mf

pp

f

p

pp

p

ppp

mp

p

tr

3:2

p

tr

3:2

p

tr

p

p

tr

p

p

230

Pno.

pp

pp

ppp

p

ppp

p

pp

5:4

p

pp

mp

mf

mf

pp

pp

mp

p

p

p

p

pp

3:2

p

p

p

pp

231

Pno.

mp

p

p

p

p

p

mf

p

mf

p

ppp

ppp

p

p

p

p

ppp

p

pp

p

p

tr

5:4

p

ppp

p

tr

p

p

p

ppp

p

pp

p

p

3:2

p

quasi $\text{♩} = 60$

232

molto ritardando *disintegrate* *molto accel.*

Pno.

f *pp* *f* *p* *ff*

ppp *mf* *p* *ppp*

molto ritardando *disintegrate* *molto accel.*

congeal *congeal*

[♩ = 102]

233

Pno.

mf *p* *p* *pp* *p* *ppp* *p* *pp*

tr *p* *p* *ppp* *ppp* *p* *ppp* *ppp* *pp* *ppp* *p* *pp* *pp*

3:2 *5:4* *5:4*

234

Pno.

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

tr *p* *p* *ppp* *ppp* *p* *pp* *p* *ppp* *p* *ppp*

3:2 *6:4* *3:2* *5:4*

quasi $\text{♩} = 40$
 -disintegrate-
 molto ritardando
 molto accel.
 [♩ = 102]
 Pno. *tr* *f* *p* *mp* *p* *pp* *f* *pp* *ff*
ppp *p* *congeal* *congeal*

Pno. *pp* *mf* *p* *ppp* *mf* *mf* *pp* *mp* *p* *ppp*
p *pp* *p* *tr* *3:2* *3:2* *tr* *tr* *tr* *3:2* *ppp*

Pno. *pp* *p* *mf* *p* *pp* *p* *pp* *p* *pp* *ppp* *p* *pp* *ppp* *ppp* *p* *ppp*
pp *ppp* *5:4* *pp* *p* *pp* *pp* *3:2* *pp* *ppp* *7:6* *ppp* *p* *ppp*

238

Pno.

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

ppp *mp* *mp* *ppp* *p* *p* *mf*

239

Pno.

fff *mp* *f* *p* *p* *mf*

ppp *pp* *ppp*

quasi ♩ = 90 - disintegrate.

congeal

[♩ = 102]

congeal

240

Pno.

pp *p* *pp* *ppp* *p* *p* *ppp* *p*

pp *ppp* *p* *p* *ppp* *p*

241

Pno.

ppp *mp* *p* *p* *ppp* *ppp* *p* *ff* *p* *f*

tr

p *pp* *p* *ppp* *mf*

quasi ♩ = 40
disintegrate

molto ritardando *molto accel.*

congeal

molto ritardando *disintegrate* *molto accel.*

congeal

♩ = 80 *furioso*

242

Pno.

fff

(senza Sost. *And.*)

And.

(becoming disjointed)
poco rit.

245

Pno.

f *pp*

poco rit.

♩ = 60 *nervoso, instabile*

247 *tr* *tr* "slapped" 15^{mo} 3:2 15^{mo} 3:2 15^{mo} 3:2 15^{mo} 3:2 15^{mo} 3:2

Pno. *ppp* *f* *f* *ff* *f* *fff* *pp*

(*scd.*)

248 15^{mo} 3:2 15^{mo} 3:2 5:4 15^{mo} 3:2 3:2

Pno. *f* *pp* *ff* *ppp* *ff* *ppp* *tr* *tr*

♩ = 92 *ricevendo inquieto*

249 15^{mo} 3:2 "wisps" Ctr Ctr Ctr Ctr Ctr 6:4 15^{mo} 3:2 Ctr Ctr Ctr Ctr Ctr 5:4

Pno. *fff* *ppp* *p* *mf* *mf* *p* *mf*

mp

...gradual accelerando towards m.271...

Piano score for measures 250-270. The score consists of two staves. Measure numbers 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, and 270 are indicated. The music features complex rhythmic patterns with many beamed notes. Dynamic markings include *mf*, *p*, *mp*, *mf*, and *f*. There are several slurs and accents. Above the staves, there are markings like "Ctr" and "Ctr~" with lines connecting them to specific notes. Some measures have numbers like 7:4, 6:4, 5:4, 5:4, 3:2, 6:4, and 3:2 written above them.

(~~See~~)
hold until 273...

Piano score for measures 271-290. The score consists of two staves. Measure numbers 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, and 290 are indicated. The music continues with complex rhythmic patterns. Dynamic markings include *mp*, *p*, *pp*, *mf*, *p*, *ppp*, *f*, *p*, and *ppp*. There are several slurs and accents. Above the staves, there are markings like "Ctr" and "Ctr~" with lines connecting them to specific notes. Some measures have numbers like 7:4, 6:4, 3:2, 5:4, 9:8, 6:4, 5:4, and 5:4 written above them.

Piano score for measures 291-310. The score consists of two staves. Measure numbers 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, and 310 are indicated. The music continues with complex rhythmic patterns. Dynamic markings include *pp*, *p*, *mp*, *pp*, *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *mf*, *p*, *pp*, *mf*, *p*, and *mf*. There are several slurs and accents. Above the staves, there are markings like "Ctr" and "Ctr~" with lines connecting them to specific notes. Some measures have numbers like 5:4, 5:4, 11:8, 3:2, 7:4, 5:4, 3:2, and 12:8 written above them.

253

Pno.

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

mf *PPP* *p* *p* *mf* *p*

13:8 3:2 3:2 10:8 3:2

3:2 10:8 6:4 5:4

254

Pno.

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

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

6:4 5:4 3:2 5:4 7:4 6:4 6:4

255

Pno.

p *p* *p* *p* *p* *p* *p* *p*

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

3:2 3:2 5:4 7:4 6:4 6:4 3:2

256

Pno.

mf p p mp

3:2 5:4 6:4 7:4

3:2 p mp ppp 5:4 p

257

Pno.

mf mp mf ppp p mp pp f

5:4 15^{mo} 3:2 3:2 5:4 15^{mo}

6:4 mf 5:4 p p mp pp mp f

258

Pno.

mp pp mf f p fff p

5:4 10:8 3:2 3:2 5:4 15^{mo}

pp p mp pp mp f pp ff 6:4 p

259

Pno.

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

ppp *p* *p* *p* *ppp* *p* *pp* *p* *ppp*

260

Pno.

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

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

261

Pno.

mf *p* *p*

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

262

Pno.

pp *f* *pp* *mf* *pp* *mf* *pp* < *mf*

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

263

Pno.

f > *p* *f* < *p* *p* < *ppp* *p*

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

264

Pno.

p < *pp* *mp* *p* *p*

mp *pp* *p* *ppp* *mp* *p* *p*

265

Musical score for measures 265-270. The score is for piano (Pno.) and consists of two staves. Measure 265 starts with a *mf* dynamic. The right hand has a *Ctr* (Crescendo) marking over a 5:4 interval. The left hand has a *tr* (trill) marking over a 5:4 interval. Dynamics range from *ppp* to *mf*. Measure 266 has a *pp* dynamic. Measure 267 has a *ppp* dynamic. Measure 268 has a *p* dynamic. Measure 269 has a *p* dynamic. Measure 270 has a *mf* dynamic. The right hand has a *Ctr* marking over a 12:8 interval. The left hand has a *tr* marking over a 6:4 interval.

266

Musical score for measures 266-271. The score is for piano (Pno.) and consists of two staves. Measure 266 starts with a *pp* dynamic. The right hand has a *tr* (trill) marking over a 5:4 interval. The left hand has a *tr* marking over a 6:4 interval. Dynamics range from *pp* to *mf*. Measure 267 has a *mf pp* dynamic. Measure 268 has a *mf pp* dynamic. Measure 269 has a *mf pp* dynamic. Measure 270 has a *mf pp* dynamic. Measure 271 has a *pp* dynamic.

267

Musical score for measures 267-272. The score is for piano (Pno.) and consists of two staves. Measure 267 starts with a *ppp* dynamic. The right hand has a *Ctr* marking over a 6:4 interval. The left hand has a *Ctr* marking over a 5:4 interval. Dynamics range from *ppp* to *mf*. Measure 268 has a *mf* dynamic. Measure 269 has a *p* dynamic. Measure 270 has a *mp* dynamic. Measure 271 has a *pp* dynamic. Measure 272 has a *mf* dynamic. The right hand has a *Ctr* marking over a 6:4 interval. The left hand has a *tr* marking over an 8:4 interval.

268

Pno.

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

269

Pno.

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

270

Pno.

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

...dizzily quick (but remaining composed)...

Piano score for measures 271 and 272. Measure 271 starts with a treble clef and a dynamic of *mf > p*. It features complex rhythmic patterns with trills (*Ctr*) and slurs, with dynamics ranging from *pp* to *p*. Measure 272 continues with similar patterns, ending with a fermata and a dynamic of *8"*.

♩ = 40 - 56 *Ermattet*

Piano score for measure 273. It features a bass clef and a dynamic of *sotto voce*. The music consists of repeated rhythmic patterns with slurs and dynamics of *5:4*.

ph 18/08/10 Cork