

schulen wexe derk

for ensemble

flute, e-flat clarinet, violin, violoncello, contrabass, pianoforte, percussion (two)

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On Notation and Related Concerns.

written with gratitude for the Callithumpian Consort

General

- The score shows what the performers will see in their parts (i.e. it is a “transposing” score).
- A wavy line above a notehead indicates vibrato.
- Dynamic indications to and from “nothing” should be exaggerated, even at the expense of the audience’s ability to perceive details at the threshold of audibility.

Flute:

- A diamond-shaped notehead indicates whistle tone. The desired sounding pitch is indicated, but the method of production is left up to the preference of the performer. The whistle tones should always be relatively stable.
- A square-shaped notehead indicates breath tone.
- All notated durations should be played in one breath.

E-flat Clarinet:

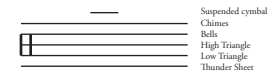
- A square-shaped notehead indicates breath tone.
- An X-shaped notehead (or an open notehead filled with an X) indicates that the note should be played with the teeth on the reed.
- The indications “sharpen” and “flatten” should be approached in the following way: one should raise or lower the pitch gradually and tentatively over the indicated duration a maximum of three-quarters of a whole step. The pace at which the pitch is altered and the destination of the shift are not determined. If the dotted line ends before a note changes, one should remain on the pitch that has been reached for the remainder of the note's duration.

Percussion (all):

- Once struck, any instrument may be allowed to resonate freely, but ideally no sound should bleed into a rest notated on the unpitched staff.
- An X-shaped notehead (or an open notehead filled with an X) indicates that the instrument, once struck, should be slowly damped with the hand over the notated duration.
- The triangles should be struck using an ordinary triangle beater.
- The chimes should be activated in any way convenient to the performer.

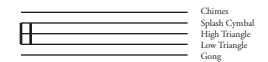
Percussion I:

- Instrumentation (high to low) – upper staff: glockenspiel; lower staff: suspended cymbal 20-22” (line above staff), metal (wind) chimes, small bells, high triangle, low triangle, very large thunder sheet
- The “small bells” should consist of three small bells tied together in a manner similar to the chimes. This instrument is available from the composer upon request.
- The glockenspiel should be struck with the softest implement that will produce a clear tone.
- The cymbal should be struck with a soft, wound mallet.
- The thunder sheet must be as large as possible (at least 3' x 4') so as to resonate between attacks. It should be struck with a timpani mallet or similar implement.



Percussion II:

- Instrumentation (high to low) – upper staff: tubular bells; lower staff: glass (wind) chimes, splash cymbal, high triangle, low triangle, gong with nipple tuned (approximately) to A3
- The cymbal and the gong should be struck with a soft, wound mallet.
- The tubular bells should be allowed to resonate using the sustain pedal, but the pedal should be lifted at every rest. They should be struck with an ordinary chime hammer with a felt-covered head.



Strings (all):

- A diamond-shaped notehead indicates harmonic finger pressure.
- A triangle-shaped notehead indicates half-harmonic finger pressure.
- An ordinary (round) notehead indicates full finger pressure.
- A “double square fermata” indicates overpressure. Overpressure never contradicts the indicated dynamic level.

Violin:

- The violin plays natural harmonics throughout. The fingered pitch, string, and sounding partial are marked.

Violoncello:

- A small circle over a notehead indicates that an open string should be used.
- Every note and slur, regardless of length, should be taken in $\frac{3}{4}$ of a bow. This will cause some notes to be played with a very fast or very slow bow. The prevailing dynamic should be respected at all bow speeds, though fluctuations are permitted (and possibly encouraged).

Contrabass:

- A small circle over a notehead indicates that an open string should be used.
- No bow changes should occur during an individual note or during a slur. Bow speed should accommodate this indication.

To the conductor:

I would like to name the following points explicitly in the score in order to begin to clarify certain idiosyncrasies of notation. These ambiguities or apparent conflicts are not, in all cases, supposed to be challenges or hurdles.

-The overall tempo, especially the gradual acceleration, is an important element of the piece and should be controlled carefully. Relatedly, it is important that the piece does not exceed 26 minutes in duration.

-The pianoforte part should be played at eighth=72 without accelerating. The pianist will eventually become uncoordinated with the rest of the ensemble and should remain independent. The approximate duration of the pianist's only passage in the piece is noted in the score with a dotted line.

-Individual coordination of rhythm is not as important as the consistency of the music's pace as stated above. That being said, the written rhythms are not arbitrary or optional.

-Admittedly, many different kinds of tuning (just intonation, 24TET, more or less inharmonic tuned percussion) are employed in this piece. The overlap of these systems is intentional and I acknowledge that they will not necessarily tune compatibly. That being said, simple intervals in 24TET should be played in tune to the greatest possible extent, including intervals spelled in quarter steps.

-The flute must be potentially audible at all times. It is less important that it is heard *prominently* for any particular duration in which it plays than that it is heard *frequently* in the constantly shifting global texture.

This paradigm might be applied to any instrument, but the issue is magnified in the the case of the flute's material.

-In general, dynamics articulate paradigms (and deviations) for the individual performers to explore and articulate a perceptual hierarchy for the conductor to shape. I want to stress that, while textural transparency and a certain clarity are certainly desirable traits in this piece, it is more important that the full range of performative subtleties below a real dynamic of *piano* be explored at the expense of consistent audibility. The performers are hereby empowered to explore the implications of sound production on their instruments given the notational boundary conditions that are stated in the score.

Program note:

This piece imagines an eschatology as filtered through repeated reading and reinscribing of Ecclesiastes.

♩ = 60

Flute
pp
w.t.
(sim.)

Clarinet in Eb
pp
sempre tenuto except for notes under a slur
(pp) *pp* *pp*

Percussion 1
p
dolce ma tenuto e sempre quasi l.v.
sempre l.v.

Percussion 2
p
dolce ma tenuto e sempre quasi l.v.
never l.v.

Pianoforte

Violin
pp *Insure clear production of harmonics (except when playing overpressure)*
 Sul I: 7 I: 7 I: 7 I: 7 I: 7 I: 7 II: 10 II: 10 II: 10 II: 10

Violoncello
ppp dolce
(ppp) *p* *ppp*
molto sul ponticello

Contrabass
pp *(pp)* *mp* *pp* *pp* *pp sub.* *mf*
Sul II molto sul ponticello e sempre poco flautando
Sul III

♩ = 63 3

11
Fl. *pp*

E♭ Cl. *pp* *mp* slowly flatten.

Perc. 1

Perc. 2

Vln. II: 8 I: 7 *pp*

Vc. *(ppp)* *mp* *ppp* *ppp* *mp ppp sub.* *ppp*

Cb. *pp* *(pp)* *mp* *pp* *pp* Sul IV *pp* Sul II *pp*

4

22

Fl.

Flute staff with melodic lines, slurs, and dynamic markings.

E♭ Cl.

E♭ Clarinet staff with melodic lines, slurs, and dynamic markings: *pp*, *mf*, *pp sub.*

Perc. 1

Percussion 1 staff with rhythmic patterns and notes.

Perc. 2

Percussion 2 staff with rhythmic patterns and notes.

Vln.

Violin staff with chords, slurs, and dynamic markings: *I: 7*, *II: 10*.

Vc.

Violoncello staff with melodic lines, slurs, and dynamic markings: *ppp*, *mf*.

Cb.

Cello staff with melodic lines, slurs, and dynamic markings: *pp*, *mp*, *pp*, *Sul III*, *poco sul ponticello*.

♩ = 66 5

33

Fl.

E♭ Cl. *clearly marked*

Perc. 1

Perc. 2

Vln. *II: 10 II: 10 II: 10 II: 8 II: 8 II: 8 II: 8 III: 5 II: 8 II: 8*

Vc. *p ppp ppp ppp* *poco sul ponticello*

Cb. *mp p* *Sul IV* *(p) ppp ppp* *Sull II* *Sul IV (except open strings)*

6

Fl.

Musical staff for Flute (Fl.). The staff begins at measure 44. It features a melodic line with several long, sweeping phrases connected by slurs. The notes are primarily in the upper register of the instrument.

E♭ Cl.

Musical staff for E♭ Clarinet (E♭ Cl.). The staff begins at measure 44. It features a melodic line with several long, sweeping phrases connected by slurs. The notes are primarily in the lower register of the instrument. Dynamic markings include *mf* and *pp*.

Perc. 1

Musical staff for Percussion 1 (Perc. 1). The staff is divided into two parts: a top part with a treble clef and a bottom part with a bass clef. The top part contains sparse melodic fragments, while the bottom part contains a rhythmic accompaniment of eighth and sixteenth notes.

Perc. 2

Musical staff for Percussion 2 (Perc. 2). The staff is divided into two parts: a top part with a treble clef and a bottom part with a bass clef. The top part contains sparse melodic fragments, while the bottom part contains a rhythmic accompaniment of eighth and sixteenth notes.

Vln.

Musical staff for Violin (Vln.). The staff features a melodic line with several long, sweeping phrases connected by slurs. Above the staff, there are markings for triplets: "III: 9" and "III: 8".

Vc.

Musical staff for Violoncello (Vc.). The staff features a melodic line with several long, sweeping phrases connected by slurs. Dynamic markings include *ppp*, *mp*, and *ppp*.

Cb.

Musical staff for Contrabass (Cb.). The staff features a melodic line with several long, sweeping phrases connected by slurs. Dynamic markings include *pp*, *mf*, *p*, *pp*, and *ppp espressivo*. A marking "Sul II" is present above the staff.

♩ = 69

55

Fl.

E♭ Cl. *mf* *pp* *flatten.* *flatten. . . .* *pp*

Perc. 1

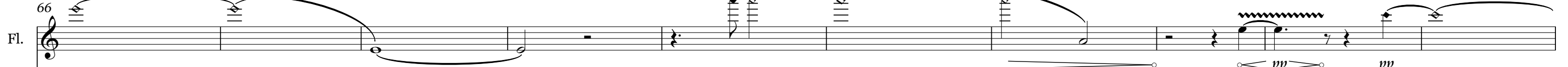
Perc. 2

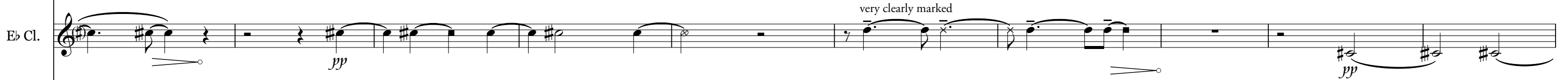
Vln. *III: 8* *III: 8* *III: 8* *III: 8* *III: 8* *III: 8* *III: 8* *III: 8* *III: 8* *III: 8* *III: 5* *mf*

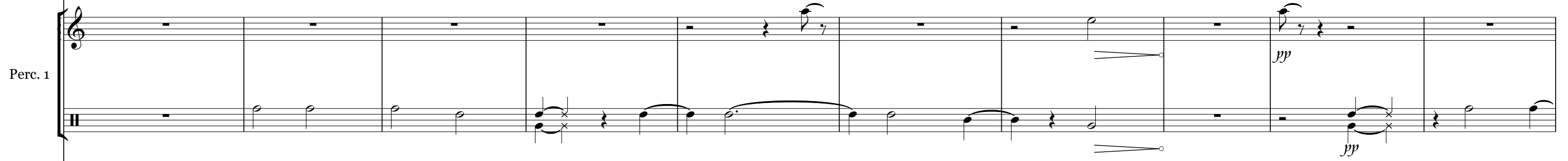
Vc. *mf* *ppp*

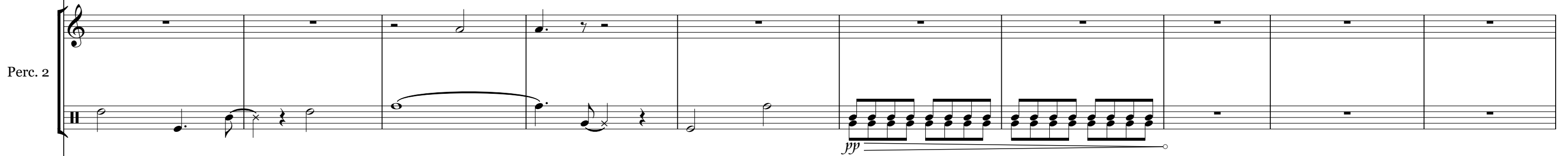
Cb. *pp* *mp < pp sub.* *mp < mf* *pp* *pp* *molto sul ponticello* *Sul III*

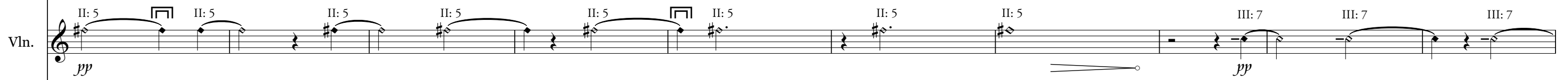
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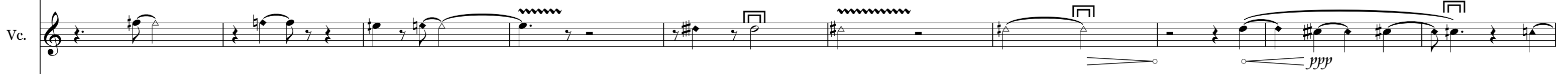
Fl. 

E♭ Cl. 

Perc. 1 

Perc. 2 

Vln. 

Vc. 

Cb. 

♩ = 72

9

76

Fl.

E♭ Cl.

Perc. 1

Vln.

Vc.

Cb.

III: 7 III: 7 III: 7 III: 7 III: 7 III: 7 III: 5 III: 7 III: 7 III: 7 III: 7 III: 7 III: 7

mf *pp*

mf *pppp*

(pp) *mp* *pp* *pp* *pp*

ordinario

87

Fl.

E♭ Cl.

Perc. 1

Pf.

Vln.

Vc.

Cb.

mf sub. *pp* *ppp dolcissimo* *Red.* *Sul II poco sul ponticello* *(pp) mp pp* *mp pp sub.* *mp pp* *pp*

III: 7 III: 7 III: 7 III: 7 III: 7 III: 6 III: 6 III: 6 III: 6

♩ = 76

96

Fl. *(n.b. non dim!)* *(pp)*

E♭ Cl.

Perc. 1
the cymbal always l.v.

Pf.
Do not change tempo. Continue at ♩ = 72 until m. 118
Red.

Vln. III: 6 III: 6 III: 6 III: 6 III: 5 *mf* III: 6 III: 6 II: 3 II: 3

Vc. *ppp*

Cb. *(pp)* *pp* Sul III *mf* *pp*

Fl.

Flute staff with notes and dynamics. The staff contains a series of notes with slurs and dynamics markings including *pp*.

E♭ Cl.

E♭ Clarinet staff with notes and slurs. The staff contains a series of notes with slurs and dynamics markings.

Perc. 1

Percussion 1 staff with notes and rests. The staff contains a series of notes and rests with slurs.

Pf.

Piano staff with chords and dynamics. The staff contains a series of chords with dynamics markings including *Red.*

Vln.

Violin staff with notes and dynamics. The staff contains a series of notes with slurs and dynamics markings including *II: 3*.

Vc.

Violoncello staff with notes and dynamics. The staff contains a series of notes with slurs and dynamics markings including *ppp* and *mf*.

Cb.

Contrabass staff with notes and dynamics. The staff contains a series of notes with slurs and dynamics markings including *pp* and *mp*.

112

Fl. *pp*

Perc. 1

Pf. *ped.*

Vln. II: 3 III: 3 III: 3 III: 3 III: 5 *mf*

Vc. *poco sul tasto*

Cb. *pp* *mp* *pp* *Sul IV* *pp* *mp* *pp*

piano ends

121

Fl.

Perc. 1

Vln. III: 3 III: 3 III: 3 III: 3 II: 2 II: 2 II: 2 II: 2

Vc. *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Cb. *ordinario* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

14

♩ = 84

132

Fl. *pp* *ppp*

Perc. 1 *p*

Vln. II: 2 IV: 7

Vc. *ppp* *mp* *ppp* *ppp* *ppp*

Cb. *mp* *pp* *pp*

≡

143

Fl. *pp* *pp*

Perc. 1

Vln. IV: 7 II: 3

Vc. *(pp) mf pp sub.* *ppp* *ppp* *ppp*

Cb. *mf* *pp* *pp* *pp* *poco sul tasto* *pp sub.* *mf*

Fl. *pp*

E♭ Cl. sharpen. *ppp* sharpen. sharpen. *ppp*

Perc. 1

Perc. 2 begin at functional inaudibility, and play with extreme tenderness and hesitation until m. 183
"ppppppp" *dolcissimo*

Vln. II: 3 III: 3 III: 3 III: 3 III: 3 III: 3 III: 3 III: 3 *pp*

Vc. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Cb. *pp* *mp* *pp* *mf pp sub.* *pp* *mf*

Sul IV

180

Fl.

Musical staff for Flute (Fl.) in treble clef. The staff contains a melodic line with slurs and dynamics. A *pp* dynamic marking is present.

E♭ Cl.

Musical staff for E♭ Clarinet (E♭ Cl.) in treble clef. The staff contains a melodic line with slurs and dynamics. A *pp* dynamic marking is present. An instruction "sharpen." with a dotted line points to a sharp sign above a note.

Perc. 1

Musical staff for Percussion 1 (Perc. 1) in a standard percussion clef. The staff contains a rhythmic line with slurs and accents.

Perc. 2

Musical staff for Percussion 2 (Perc. 2) in a standard percussion clef. The staff contains a rhythmic line with slurs and accents.

Vln.

Musical staff for Violin (Vln.) in treble clef. The staff contains a melodic line with slurs and dynamics. *III: 3* markings are placed above several notes. Dynamics include *pp*, *mf*, and *pp sub.*

Vc.

Musical staff for Violoncello (Vc.) in bass clef. The staff contains a melodic line with slurs and dynamics. *ppp* dynamic markings are present.

Cb.

Musical staff for Contrabass (Cb.) in bass clef. The staff contains a melodic line with slurs and dynamics. Dynamics include *mf*, *mp*, *p*, *pp*, and *ppp*.

20

$\text{♩} = 100$

198

Fl. *mf* (slow) *mf* (slow) *non dim.* *ppp*

E♭ Cl. *quiet and tense* *quiet and tense*

Perc. 1 *ca. ppp* *ca. pp* *ca. p* *mp*

Perc. 2 *pp*

Vln. *pp* *pp* *pp* *ppp barely heard above percussion* *completely static*

Cb. *ppp*

206

Fl. *ppp*

Perc. 1 *ca. ppp*

Perc. 2

Vln. *ppp*

213

Fl.

Perc. 1

Perc. 2

Vln.

21

220

Fl.

Perc. 1

Perc. 2

228

228

Perc. 1

Perc. 2

234

Perc. 1

Perc. 2

Permit the sound to die mostly away before gesturing the end of the piece.