HEX

for ensemble

1997

Julian Grant

Hex (1997)

programme note

Hex: a sorceress/shaman – to Hex: bewitch – to put a curse on.

The catalyst for this piece came from an unlikely source: a Central Asian rock concert. I had been lured there, like a virgin, intrigued by the promise of hearing "The Madonna of Uzbekistan". As it happens, she was eclipsed by another act on the bill, a group from Yakutsk, in Siberia. Their lead singer was a shaman, who apparently revived old songs and spells that had been largely stamped out by the Soviet regime. Her vocal style was intriguing, a declamatory and obsessive meandering on a few cracked notes, coloured by the local technique of "Kalykhan", a sort of fluttery yodel. But it was her presence that was mesmerizing. She was large, with waist length raven tresses; and her imprecating, yowling, baying and pleading cast quite a chill over an audience who I imagined had thought themselves in for a frivolous time. I sat well back in my seat, torn with conflicting emotions as the antics were sometimes risible, sometimes disturbing, wondering if her song was protecting me from evil spirits or conjuring them up. I found myself intrigued by the idea of a song as a charm or spell, and two contrasting examples came to mind: Orpheus wooing Charon to cross the Styx, particularly as realized by Monteverdi, and an obscure Georgian opera I had happened upon, "Abesalom and Eteri" by Paliashvili, in which a song causes the heroine to age prematurely and die.

This piece does homage to my Shaman-muse; a double-bass solo imitates her song, and an oscillating figure suggests the "Kalykhan", but my hex is cast far and wide.

This is a transposing score. Duration 11 minutes.

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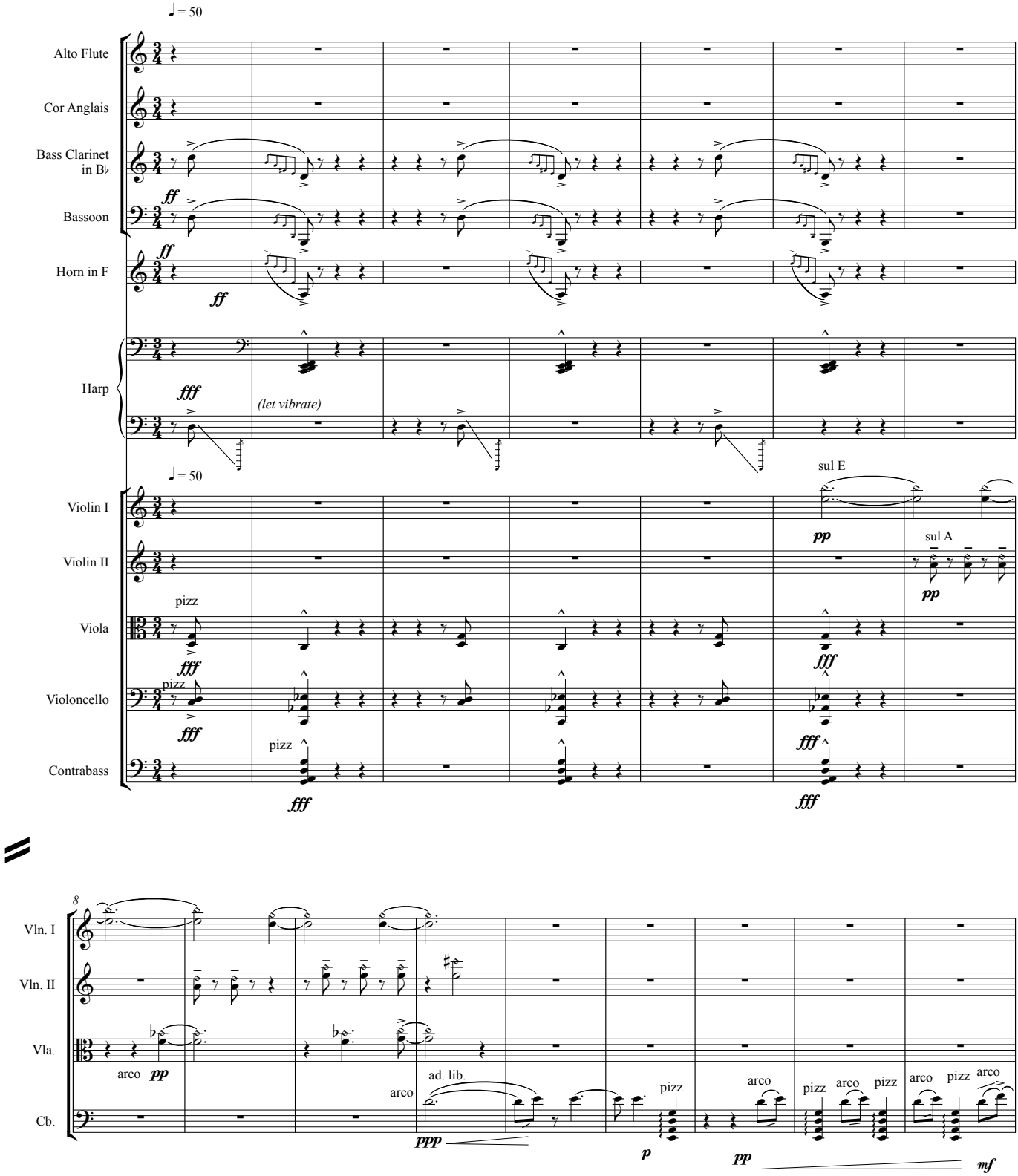
HEX

for ensemble

JULIAN GRANT (1997)



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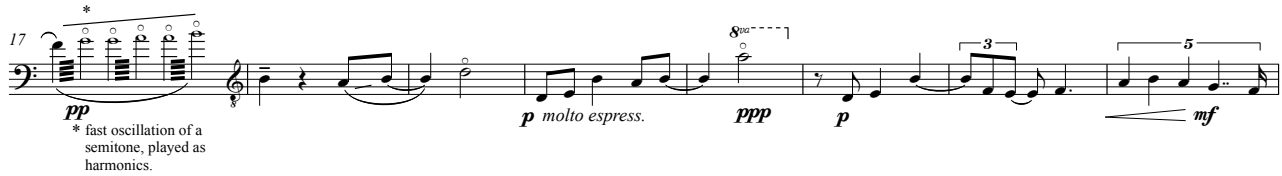
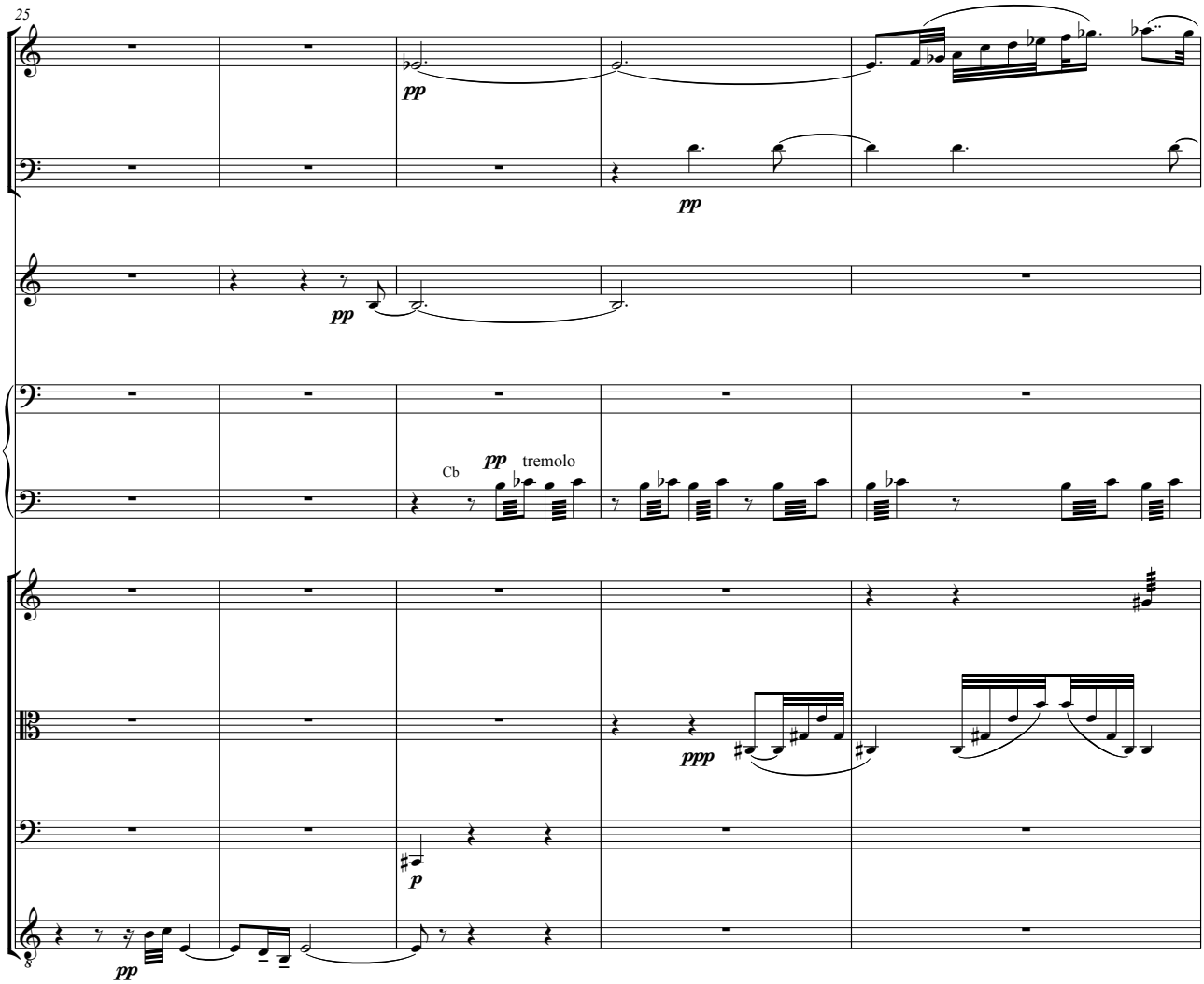
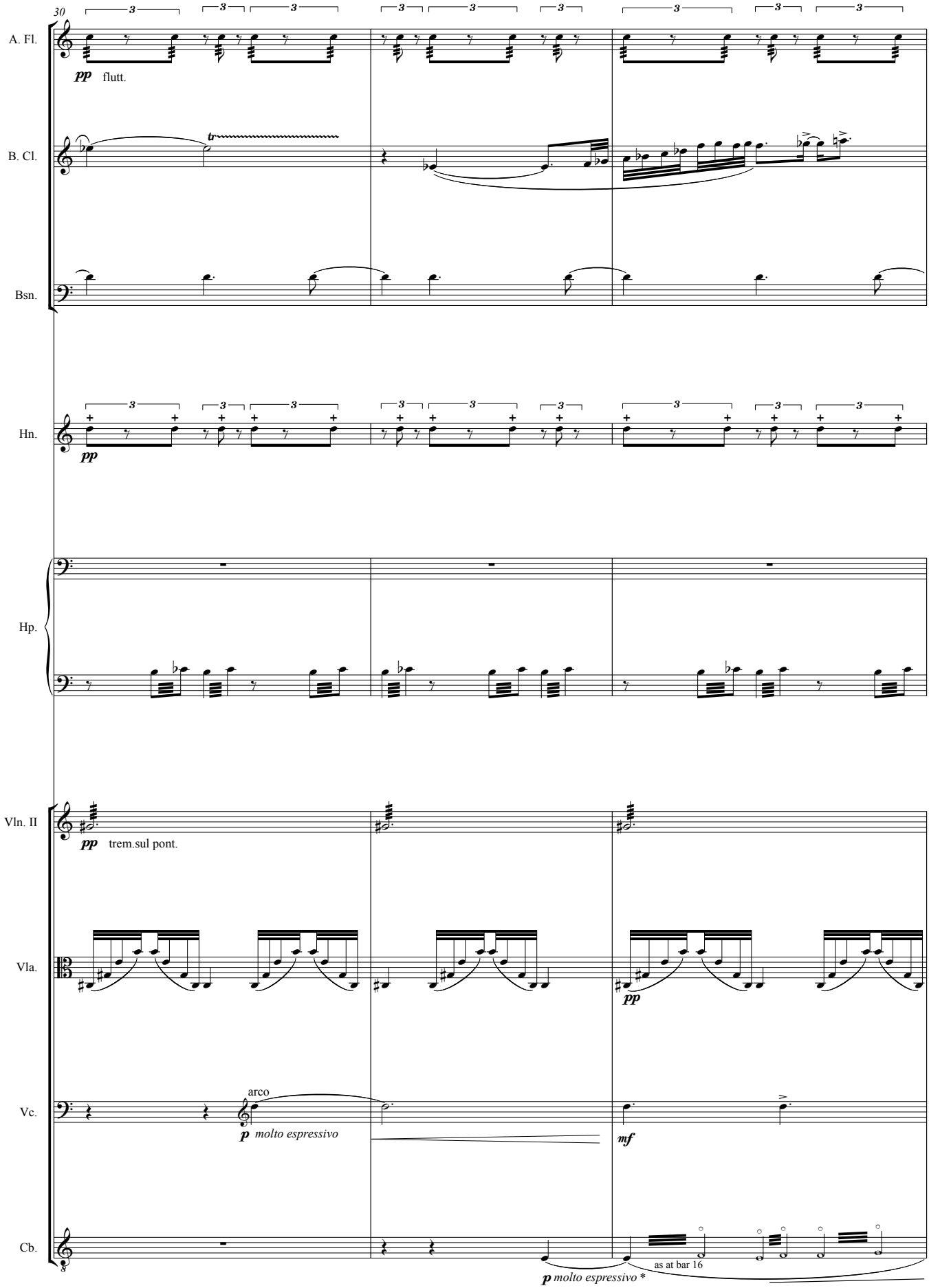
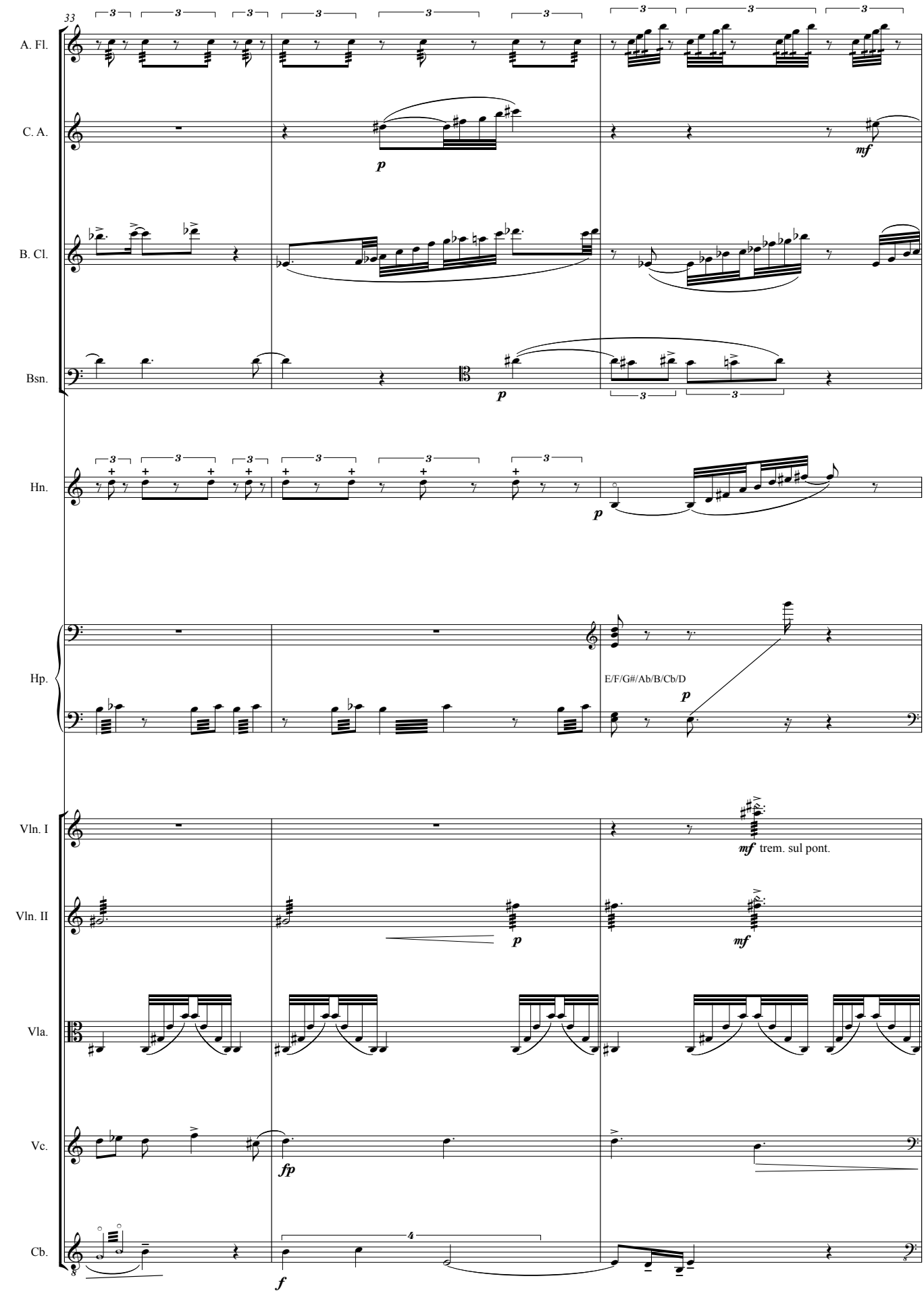
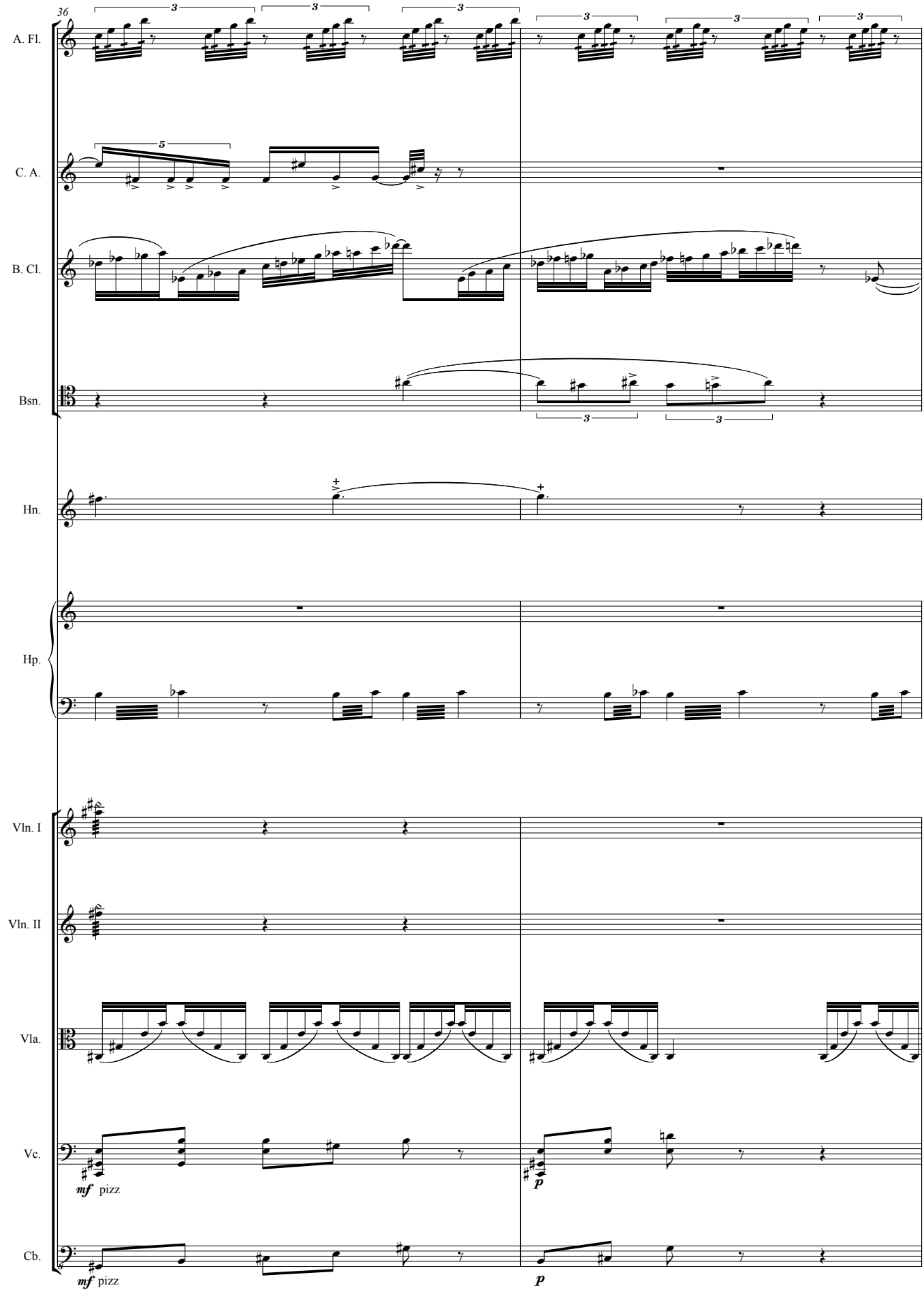
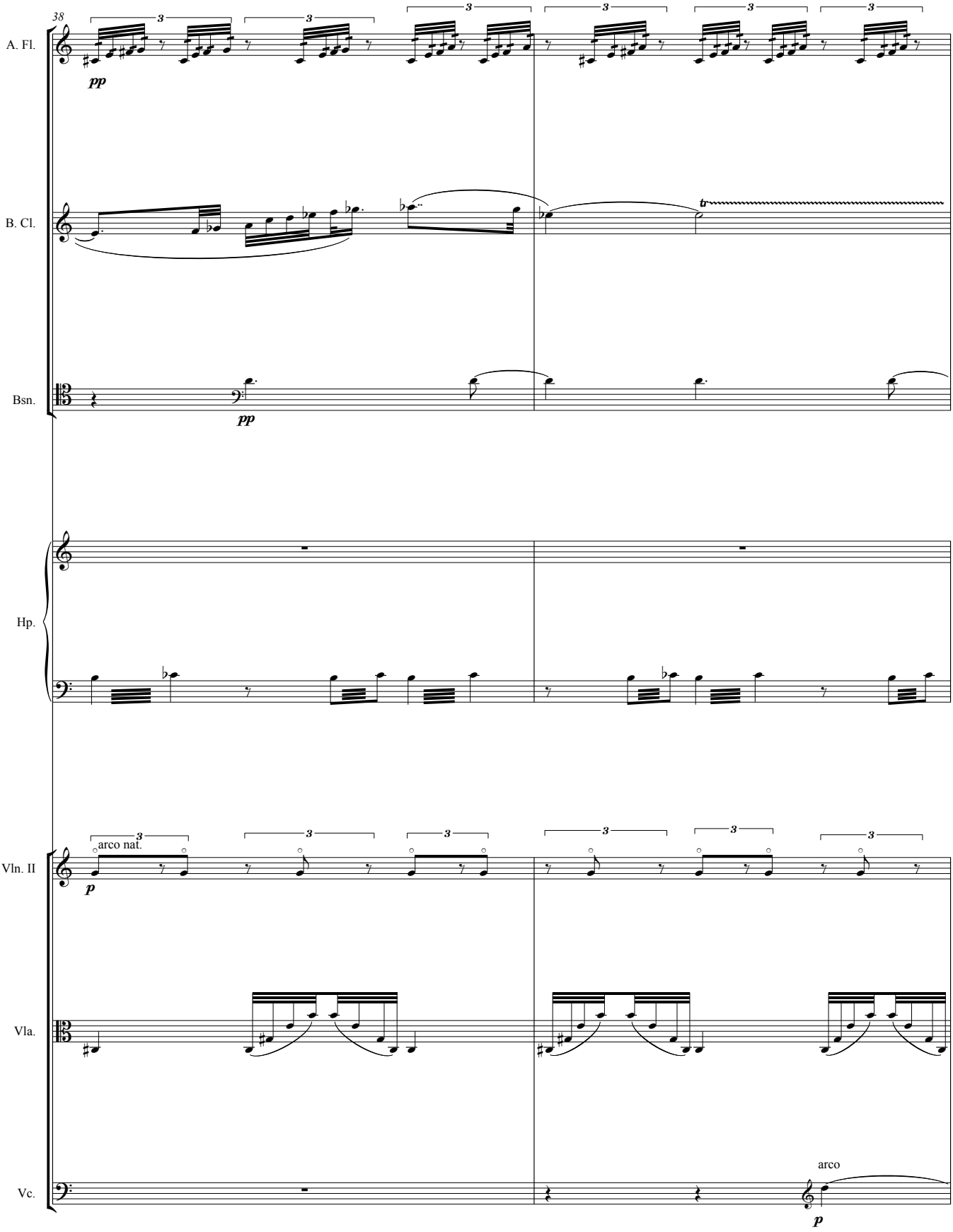

17
Cb.
pp
* fast oscillation of a semitone, played as harmonics.
p molto espress.
ppp
p
3
5
mf

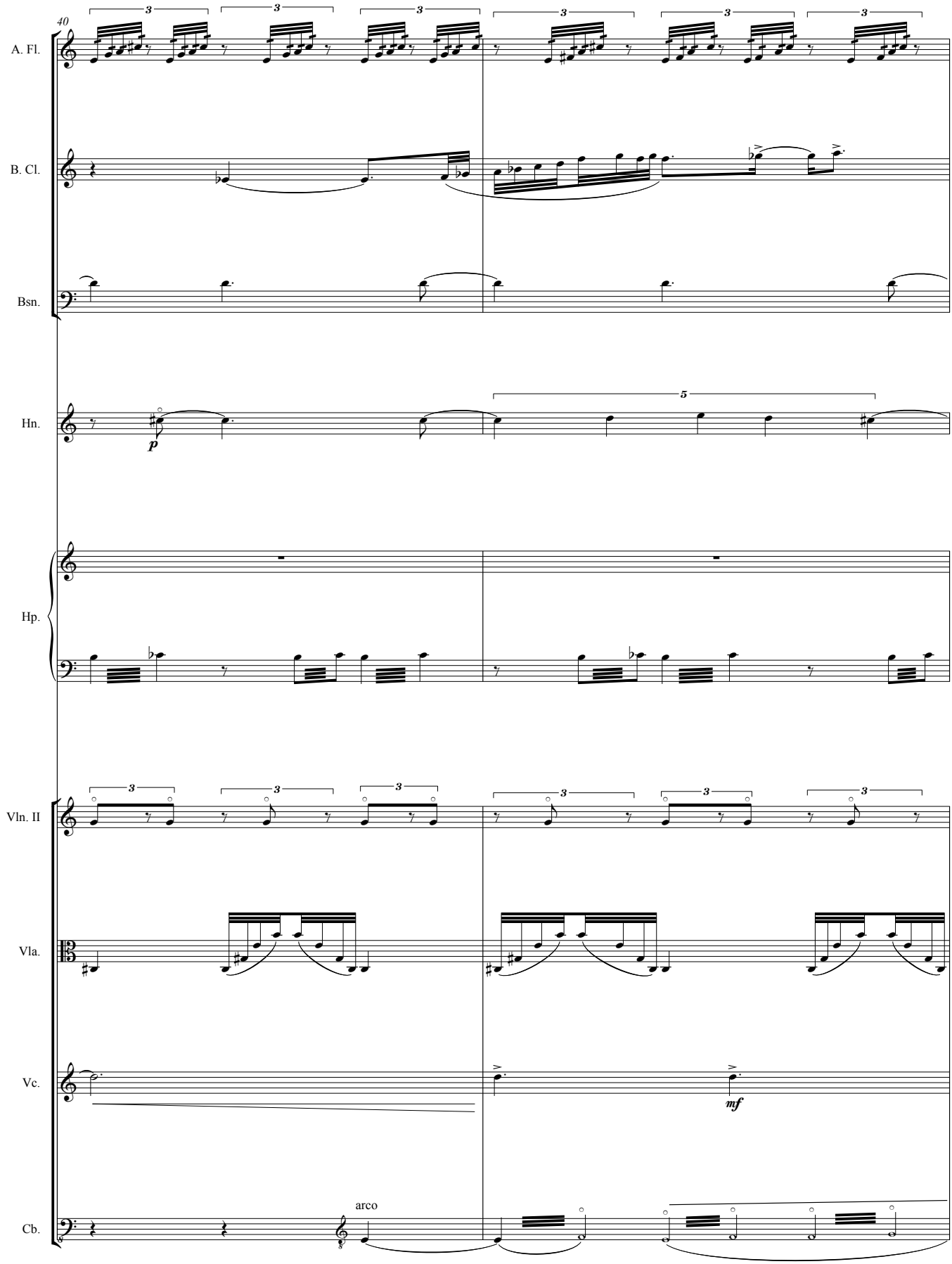

25
B. Cl.
Bsn.
Hn.
Hp.
Vln. II
Vla.
Vc.
Cb.
pp
Cb
tremolo
ppp
p

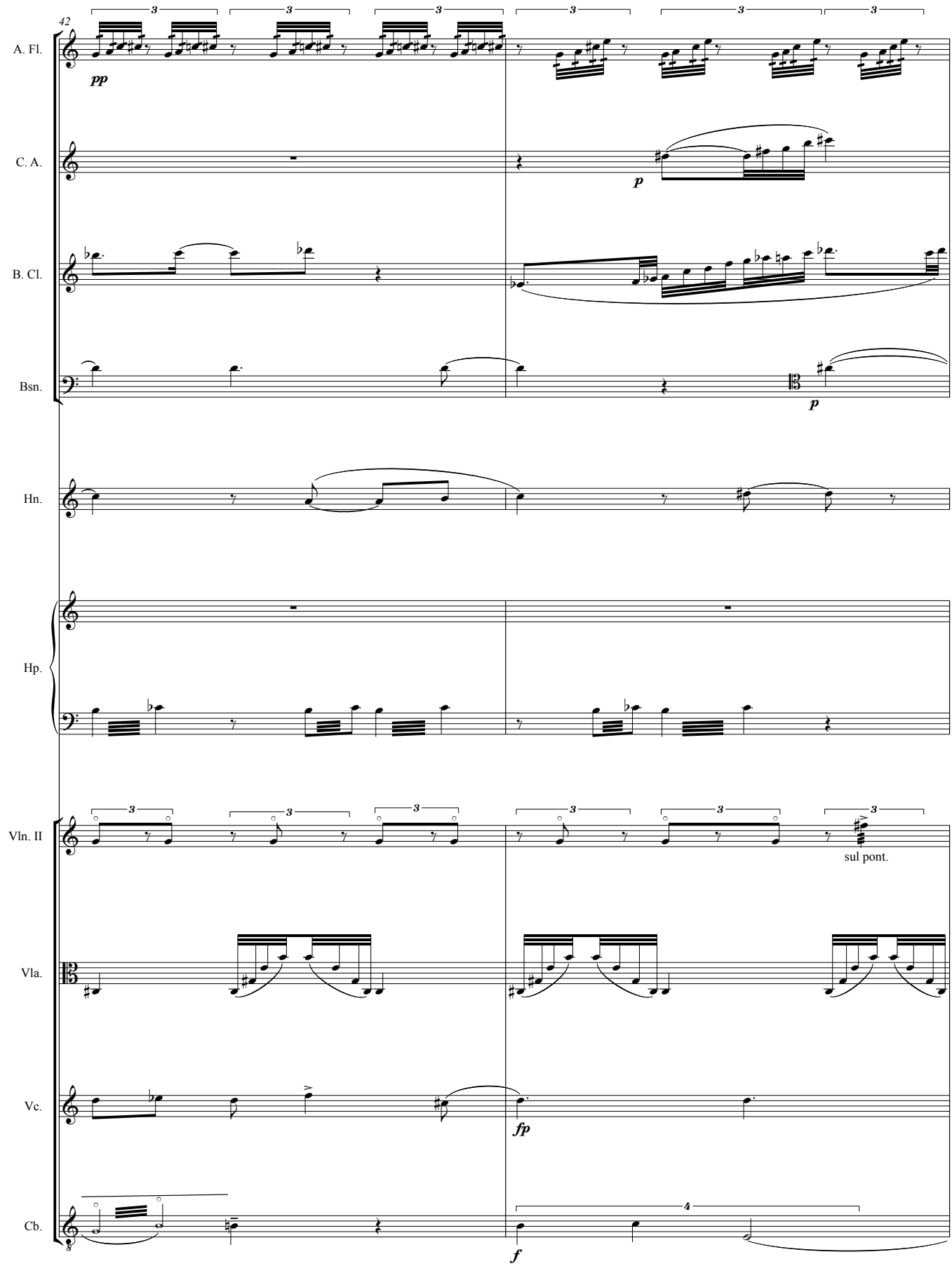

30
A. Fl.
pp flutt.
B. Cl.
tr
Bsn.
Hn.
pp
Hp.
Vln. II
pp trem.sul pont.
Vla.
pp
Vc.
arco
p molto espressivo
mf
Cb.
8
p molto espressivo *
as at bar 16

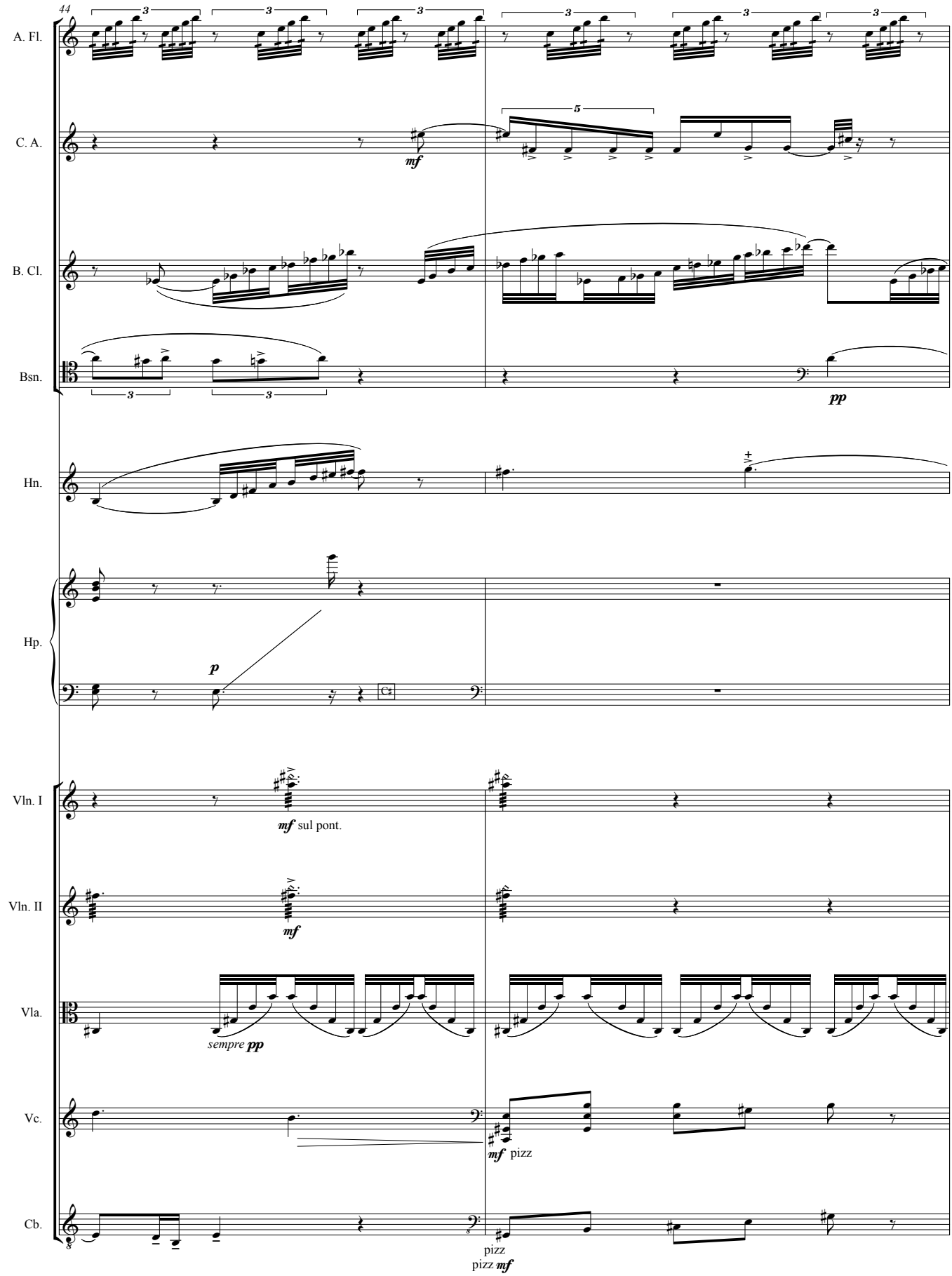

33
A. Fl.
C. A.
B. Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
fp
f
E/F/G#/Ab/B/Cb/D
mf trem. sul pont.

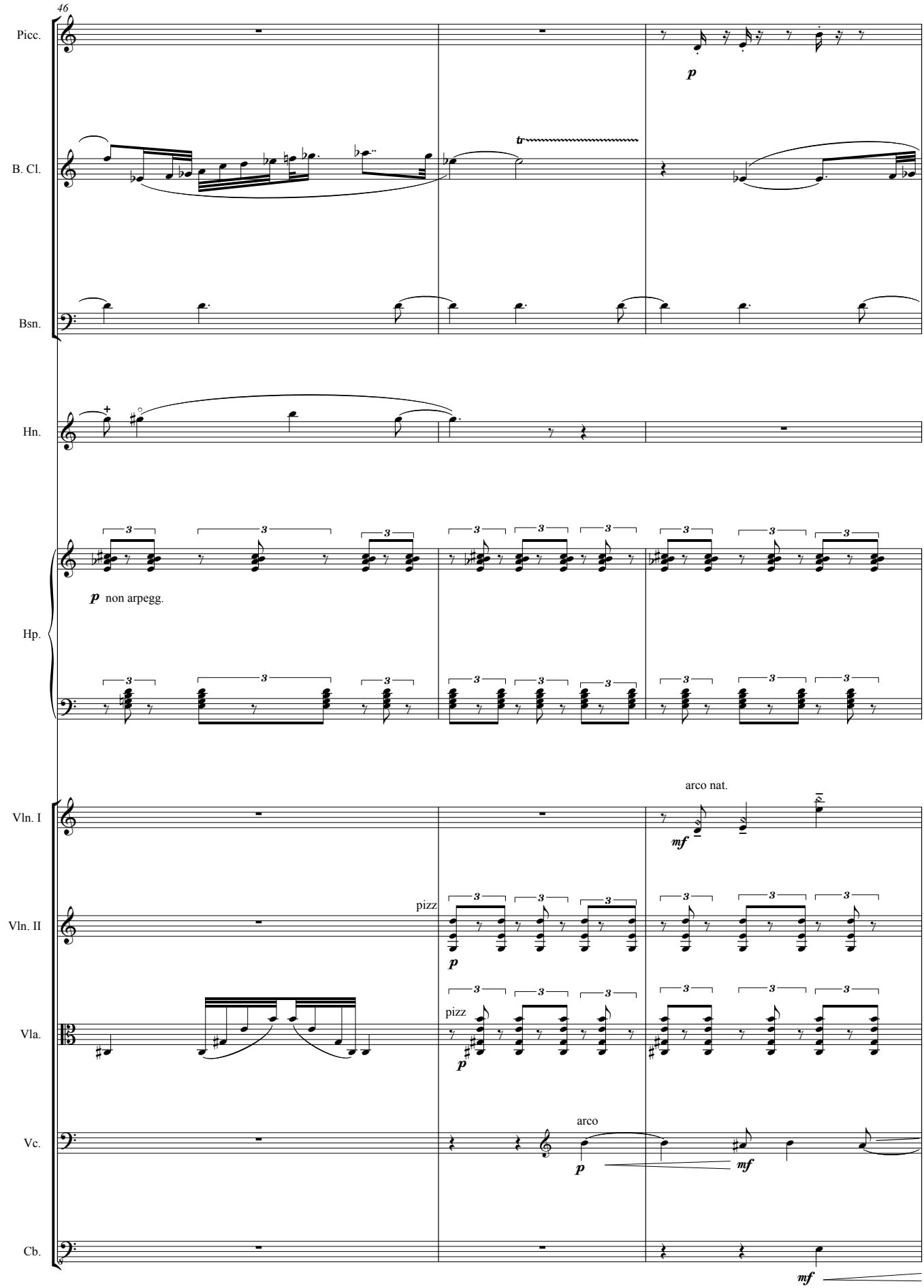

36
A. Fl.
C. A.
B. Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
mf pizz
p
Cb.
mf pizz
p

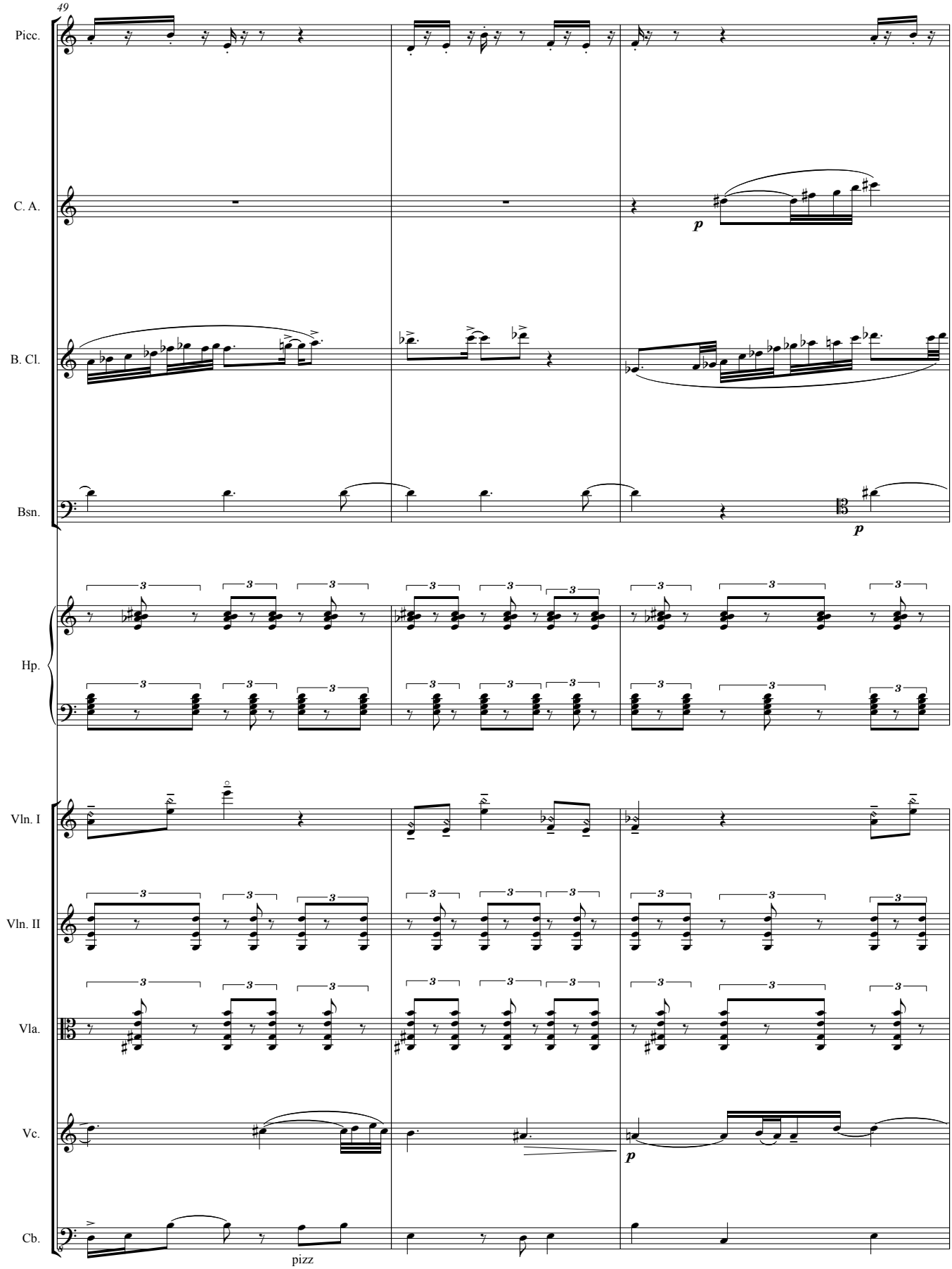

38
A. Fl.
pp
B. Cl.
tr
Bsn.
pp
Hp.
Vln. II
arco nat.
p
Vla.
Vc.
arco
p

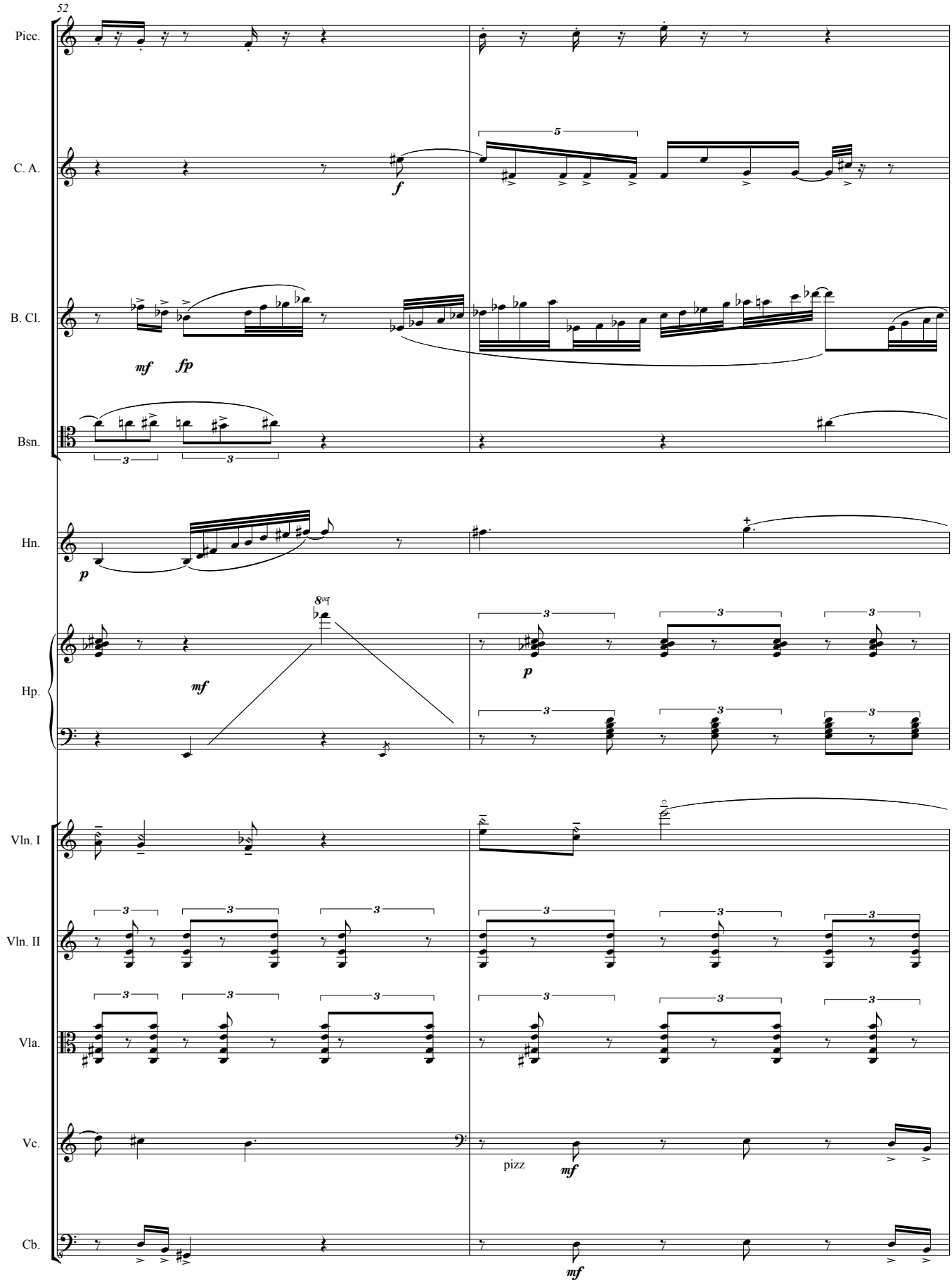

40
A. Fl.
B. Cl.
Bsn.
Hn.
p
Hp.
Vln. II
Vla.
Vc.
mf
Cb.
arco

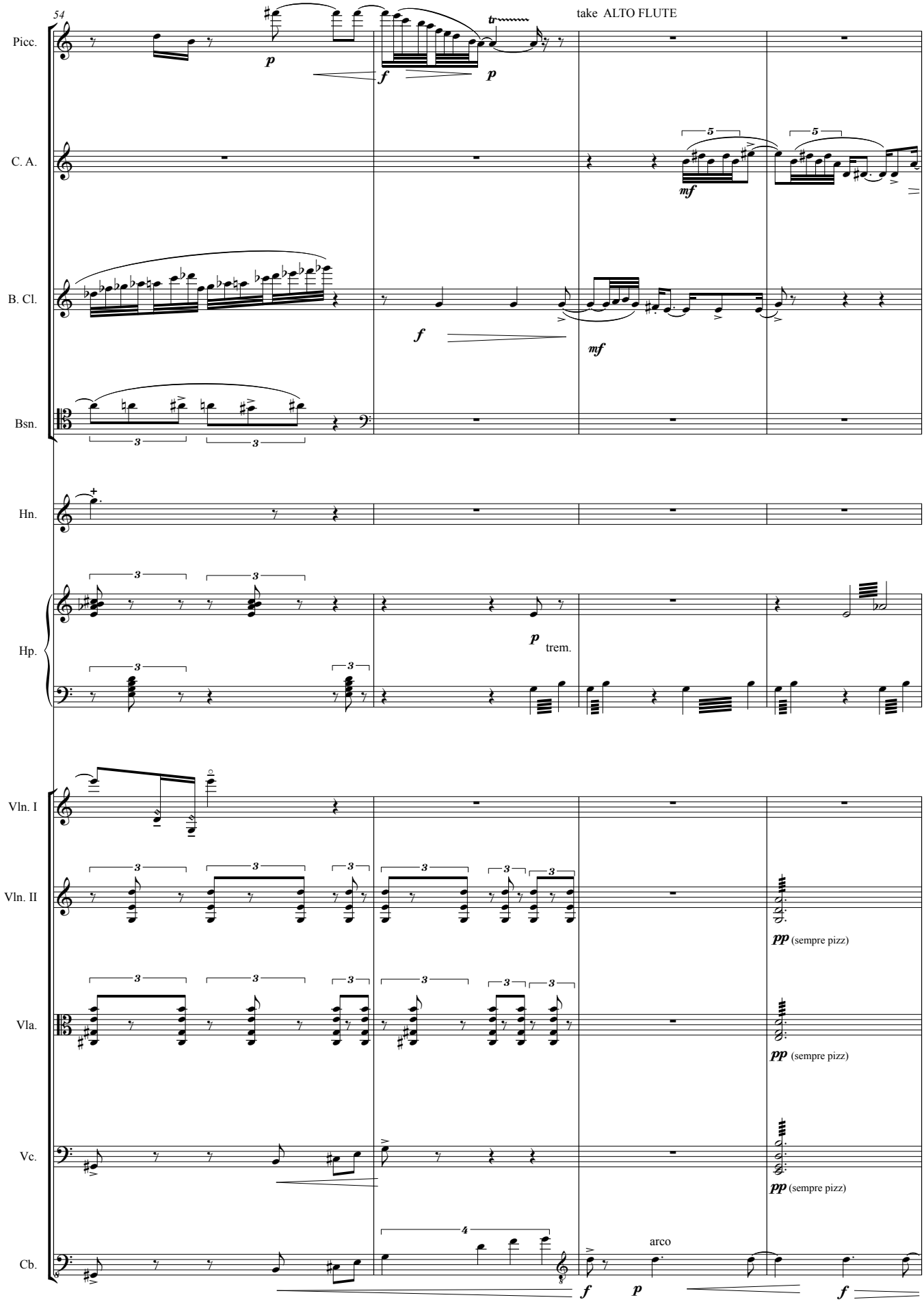

42
A. Fl.
pp
C. A.
p
B. Cl.
Bsn.
p
Hn.
Hp.
Vln. II
sul pont.
Vla.
Vc.
fp
Cb.
f

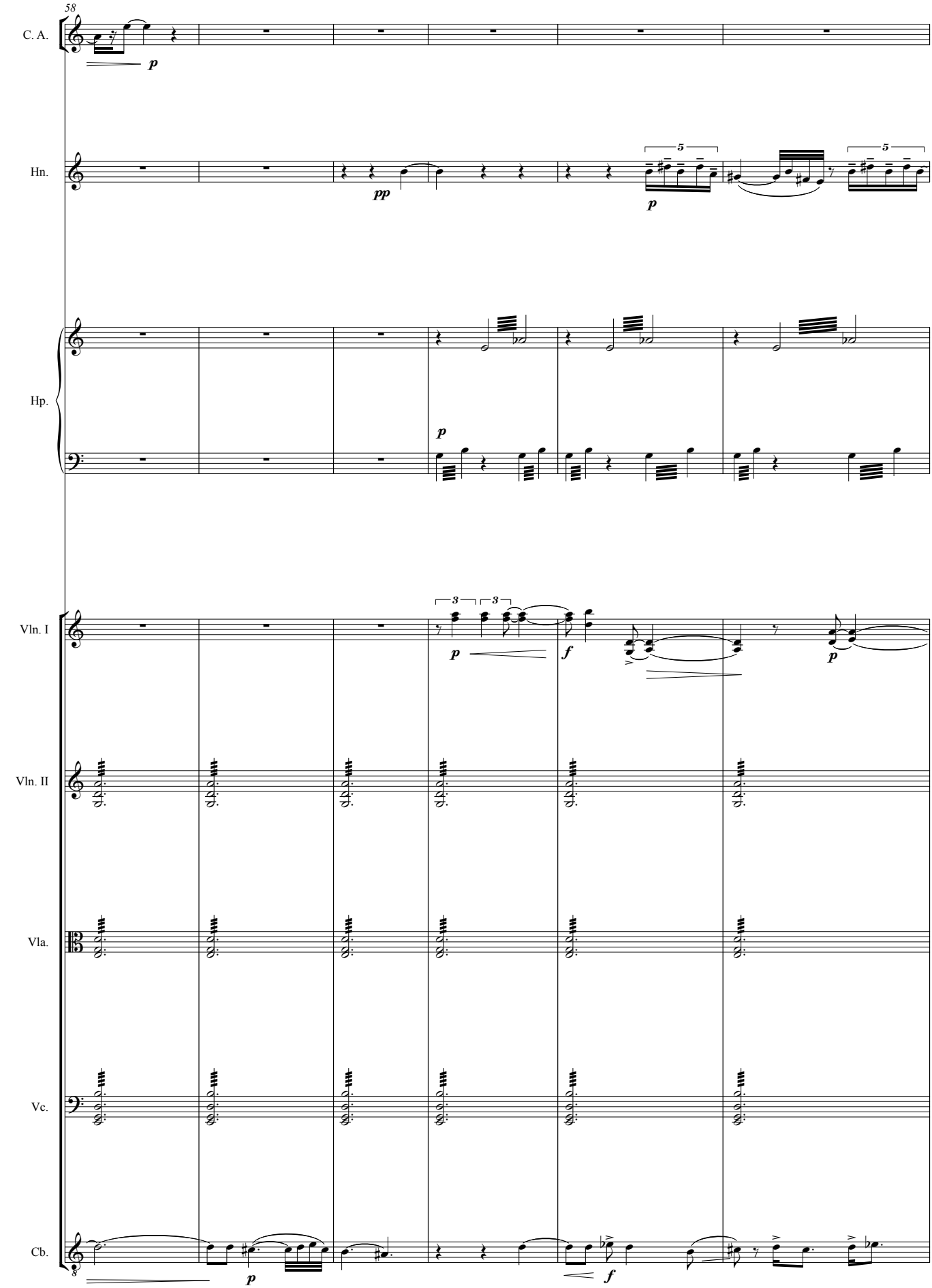

44
A. Fl.
C. A.
B. Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
pp
p
mf sul pont.
sempre pp
mf pizz
pizz
pizz mf

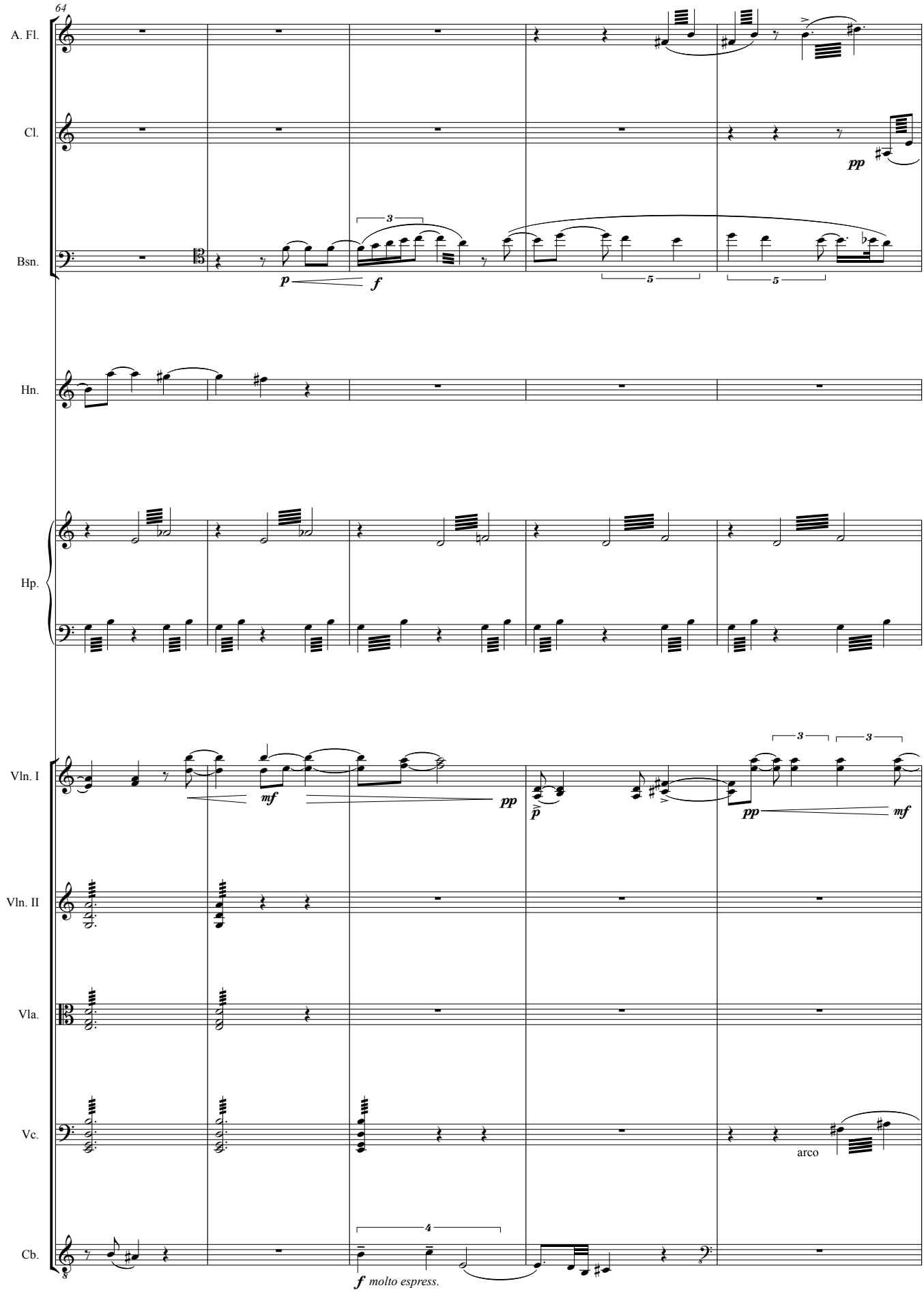

46
Picc.
B. Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
tr
p non arpegg.
arco nat.
mf
pizz
p
pizz
p
arco
p
mf
mf

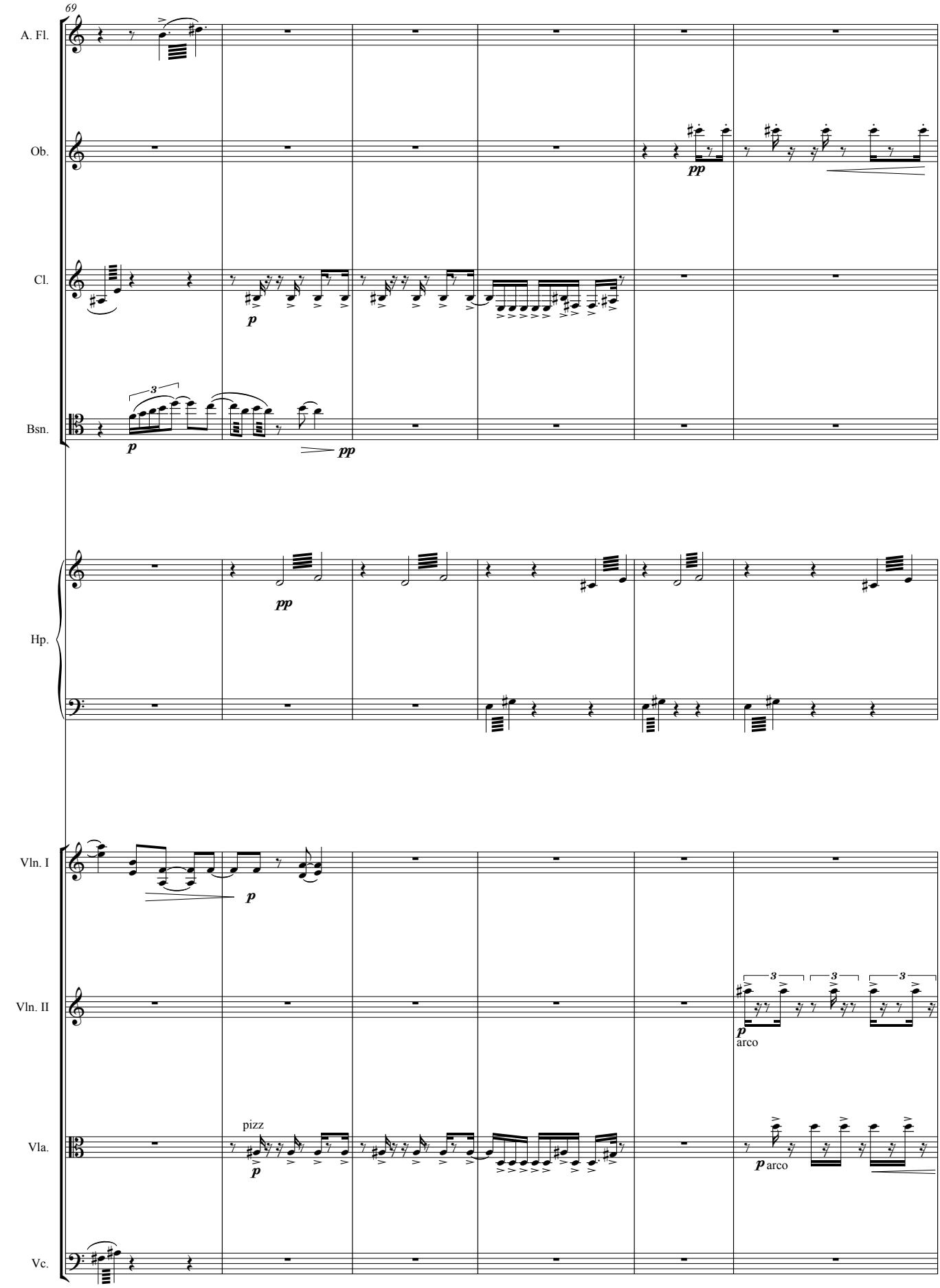

49
Picc.
C. A.
B. Cl.
Bsn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p
pizz

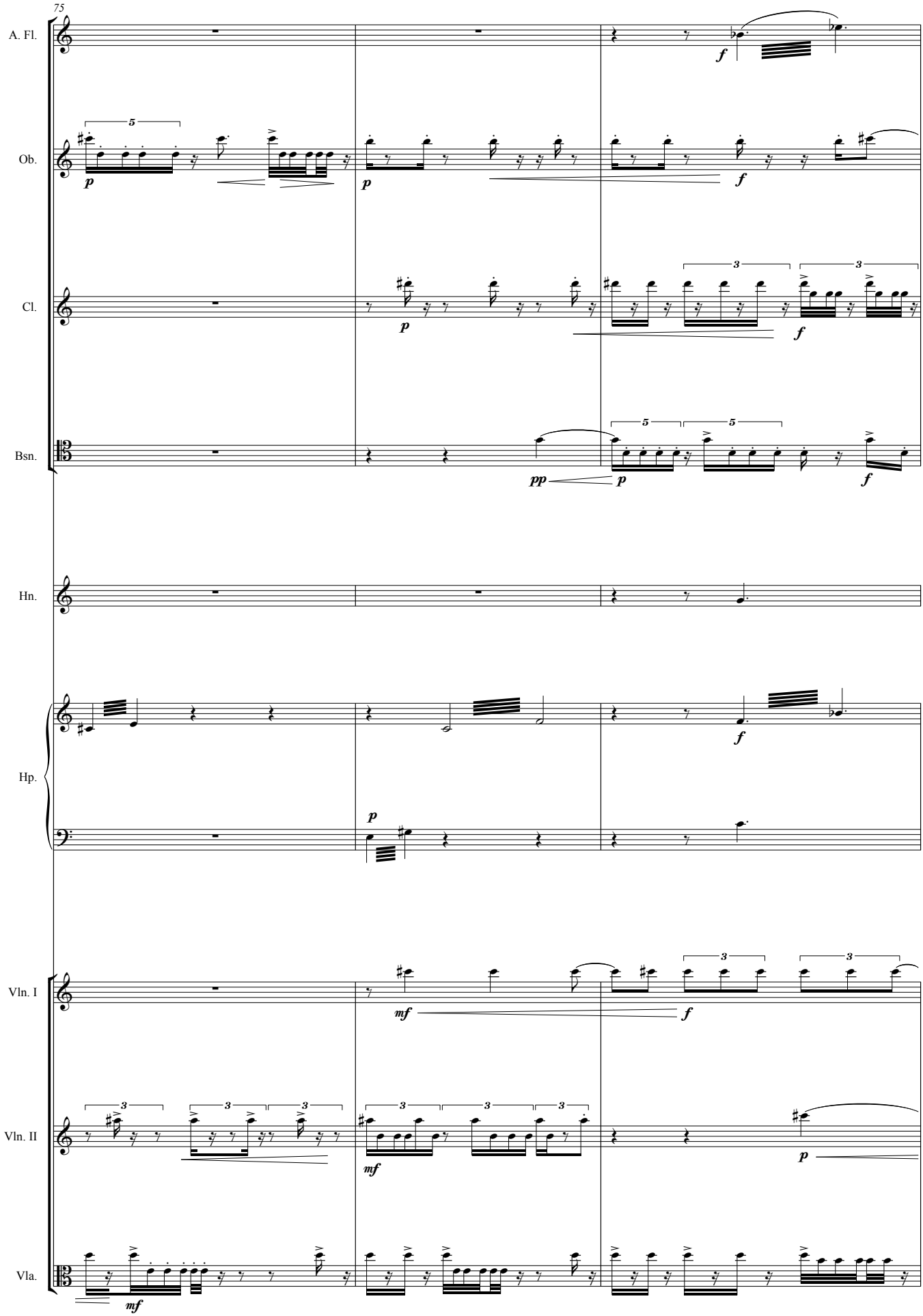

52
Picc.
C. A.
B. Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
fp
p
pizz

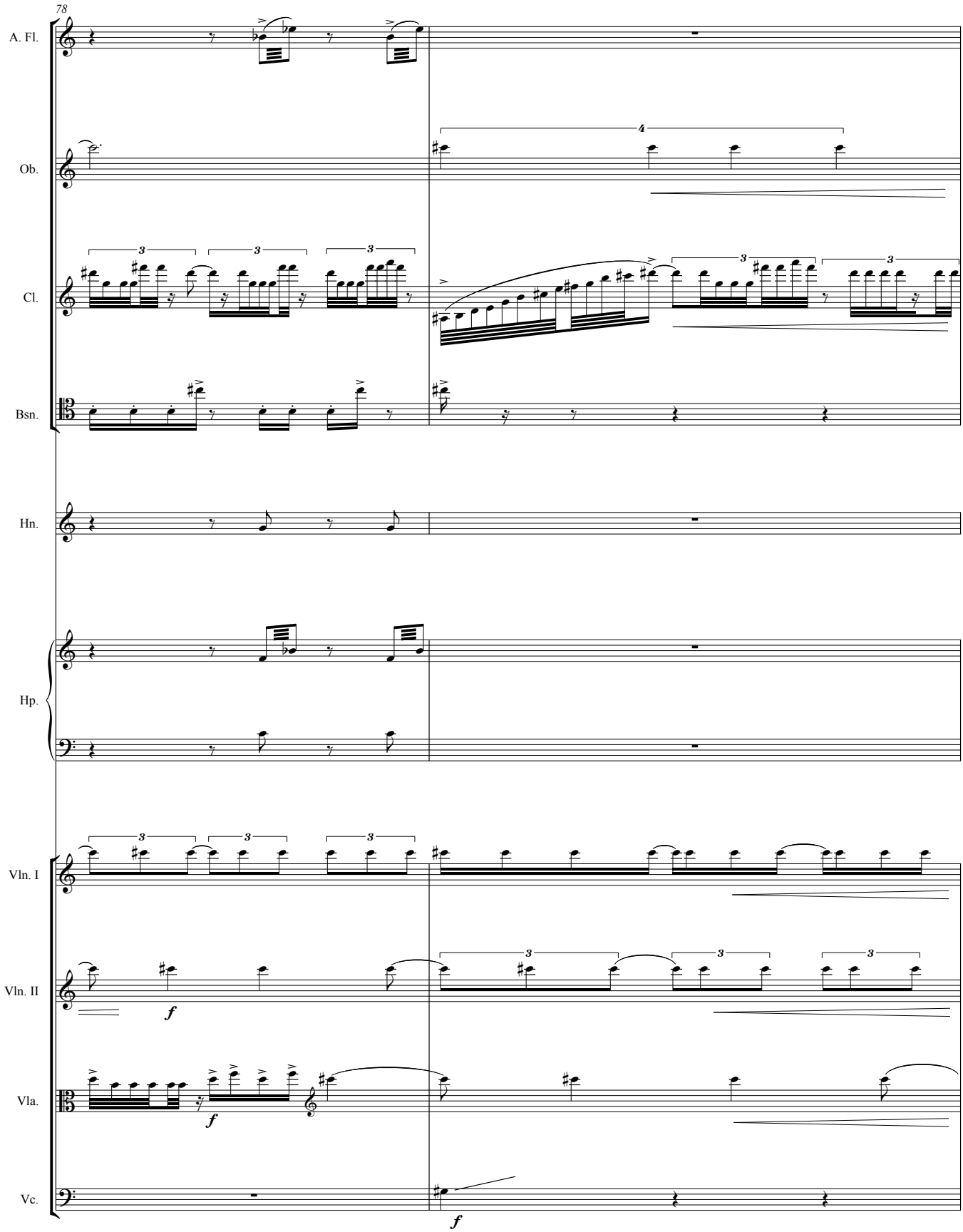

54
take ALTO FLUTE
Picc.
C. A.
B. Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
trem.
arco
(sempre pizz)

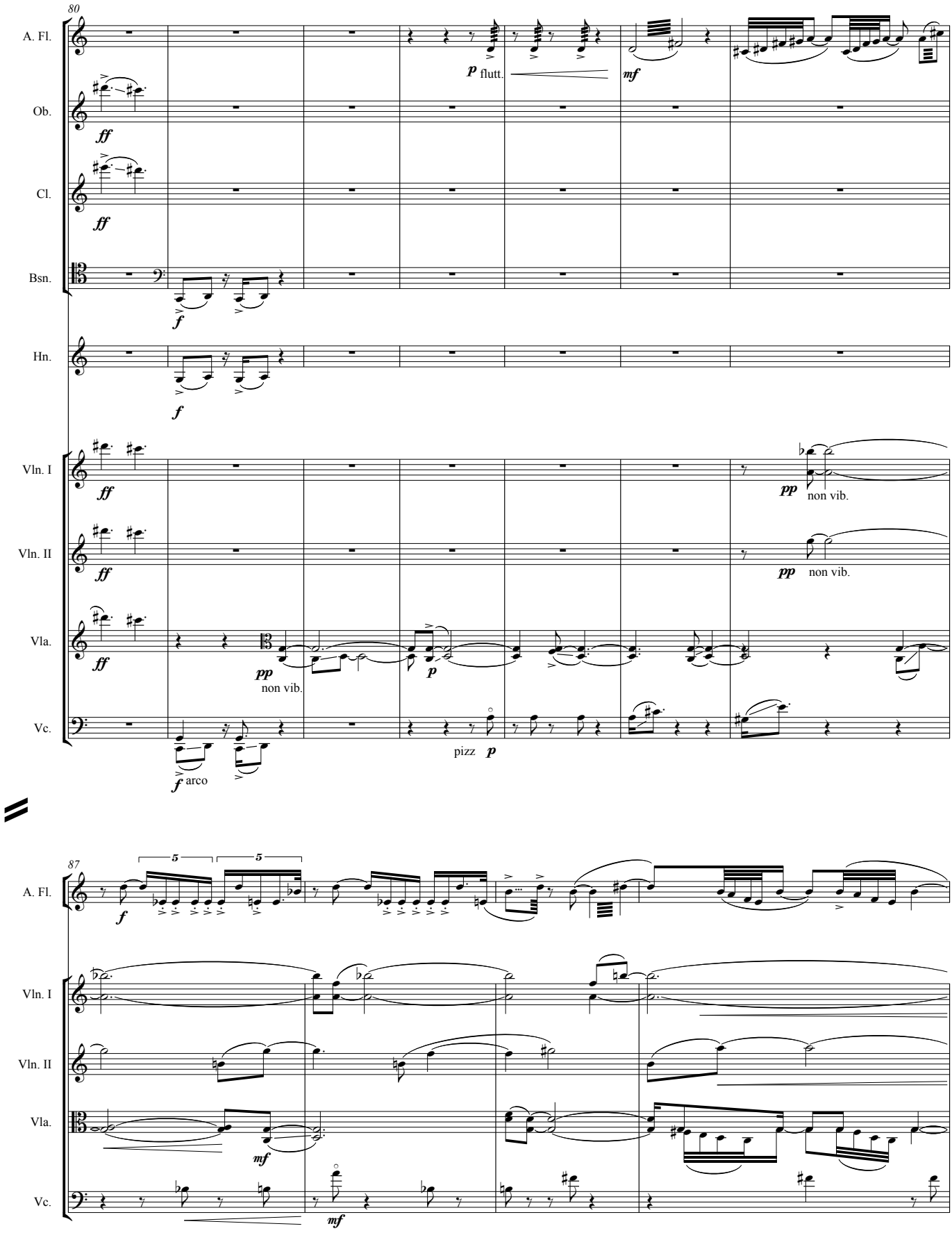

58
C. A.
p
Hn.
pp
5
p
5
Hp.
p
Vln. I
3
3
p
f
p
Vln. II
Vla.
Vc.
Cb.
8
p
f

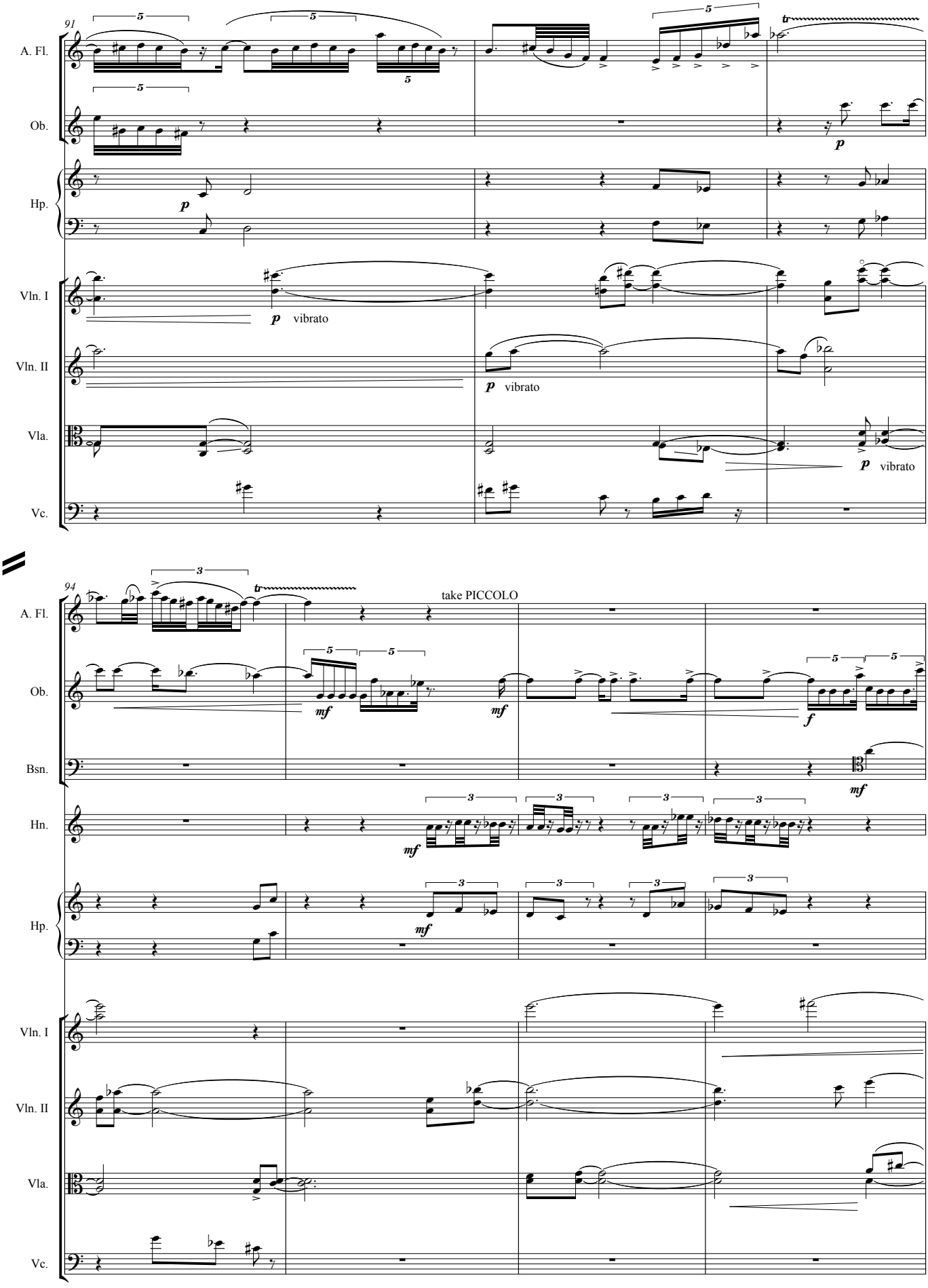

64
A. Fl.
Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
pp
mf
arco
f molto espress.

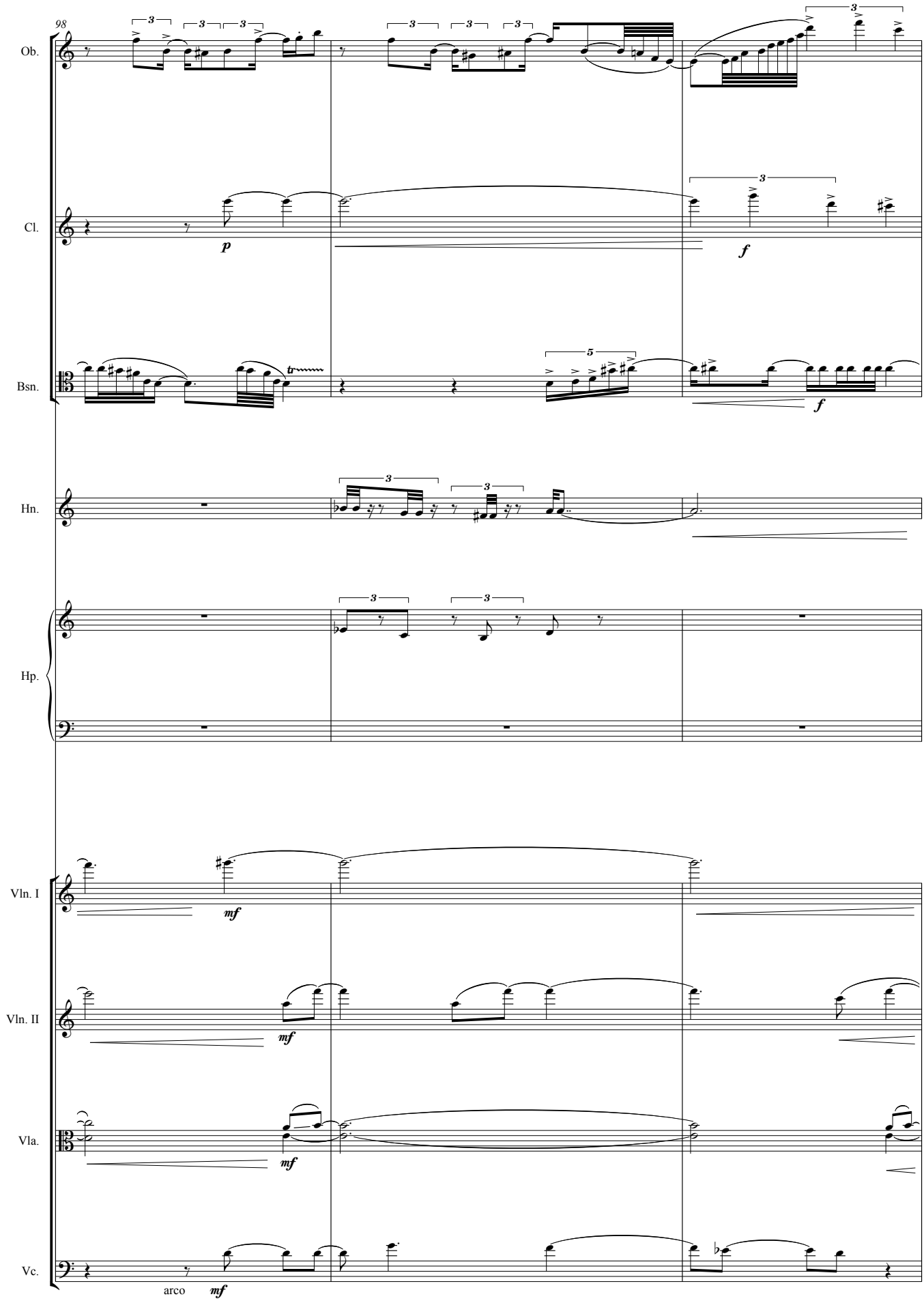

69
A. Fl.
Ob.
Cl.
Bsn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
pp
p
3
pizz
arco

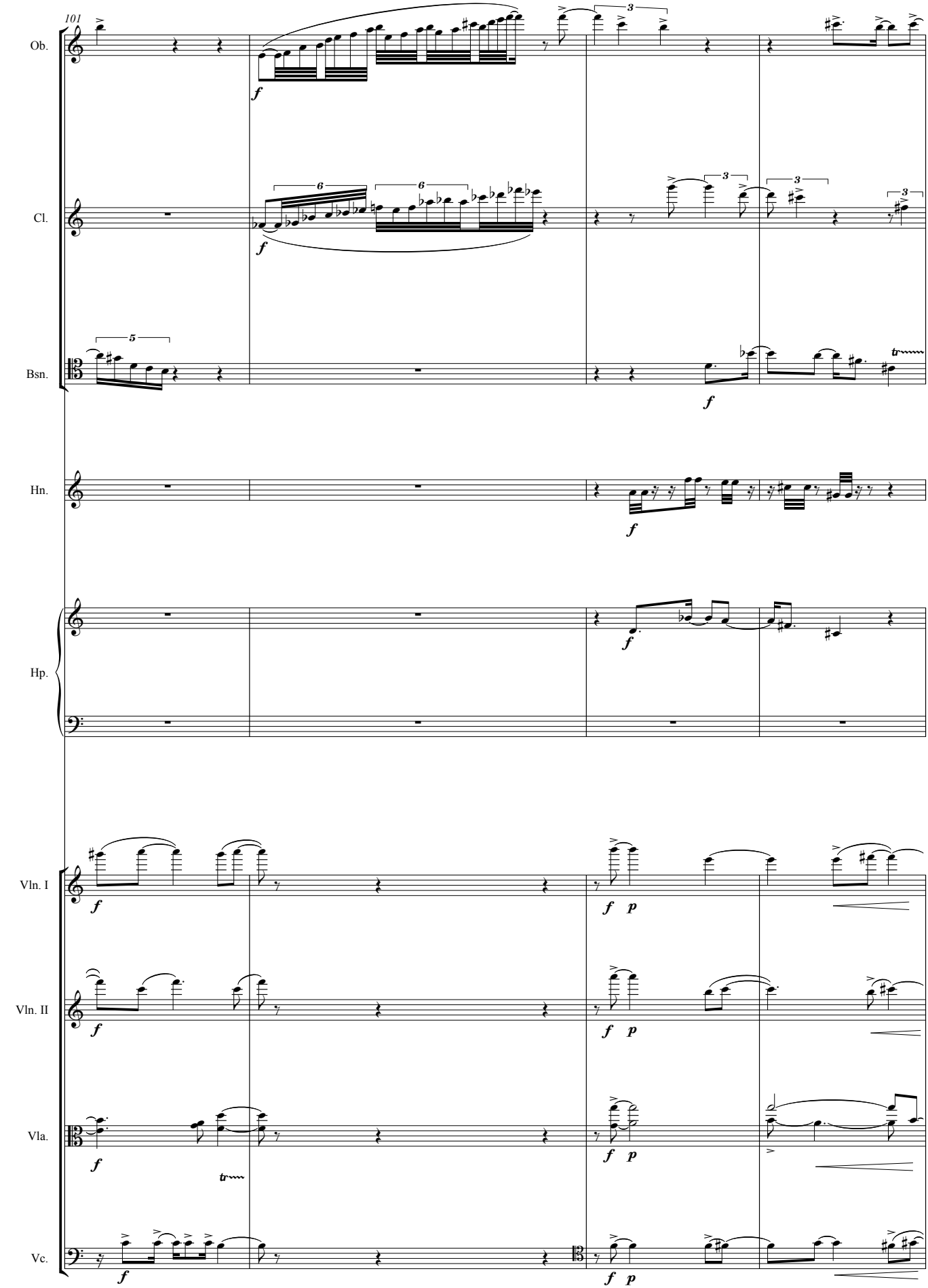

75
A. Fl.
Ob.
Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.

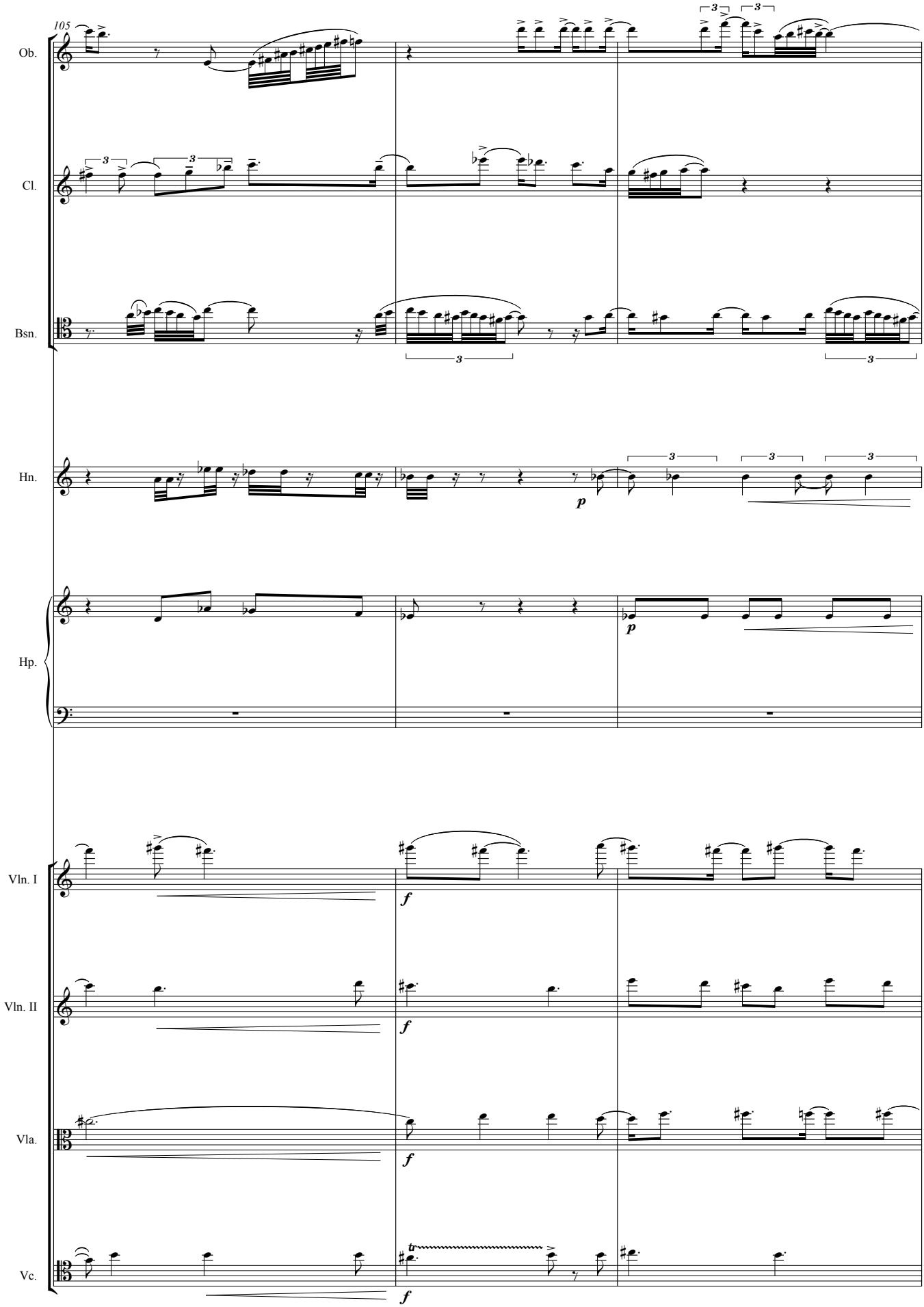

78
A. Fl.
Ob.
Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
f
f
f
f

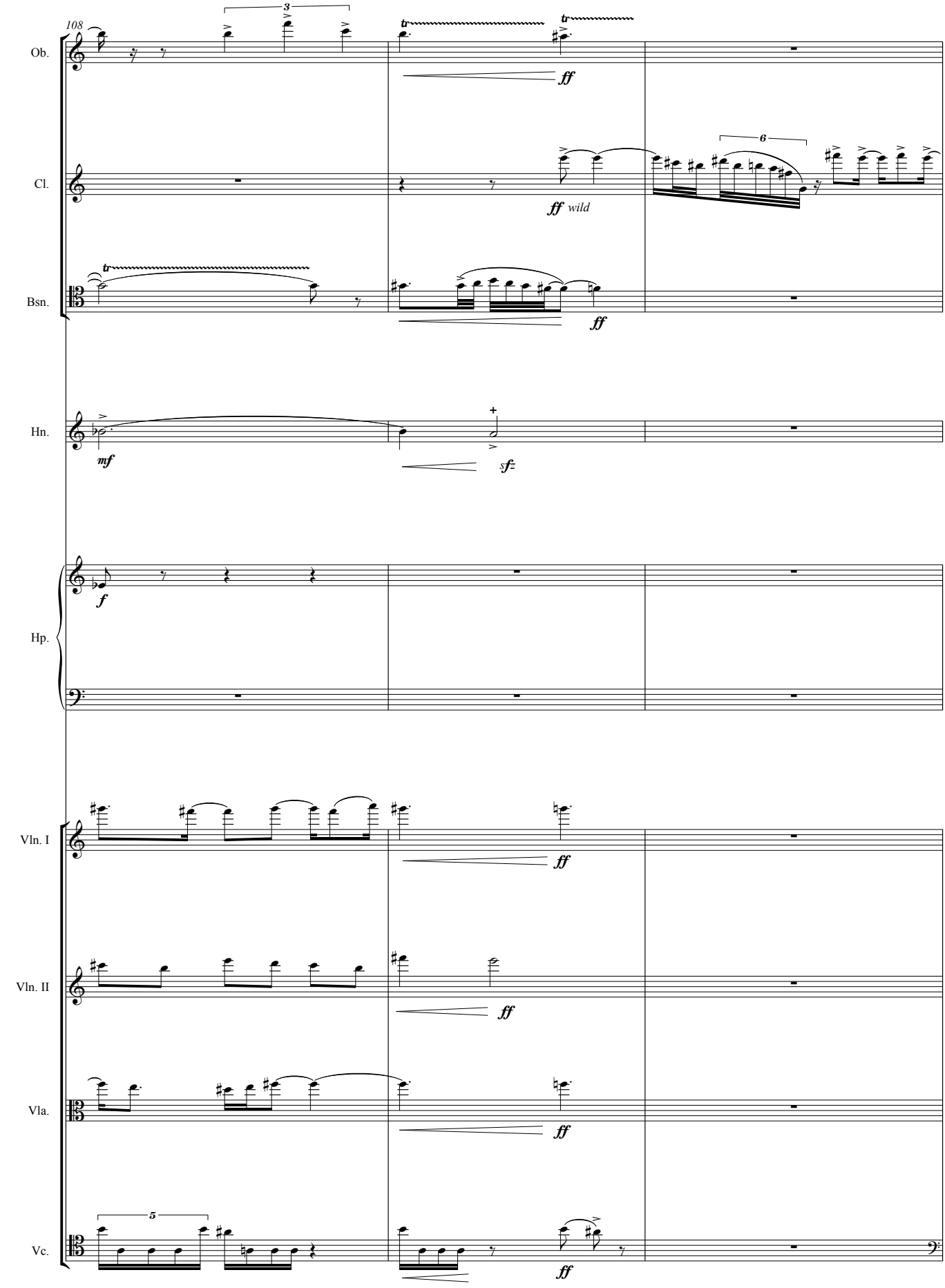

80
A. Fl.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
ff
p flutt.
mf
f
pp non vib.
f arco
pizz p
87
5
5
mf

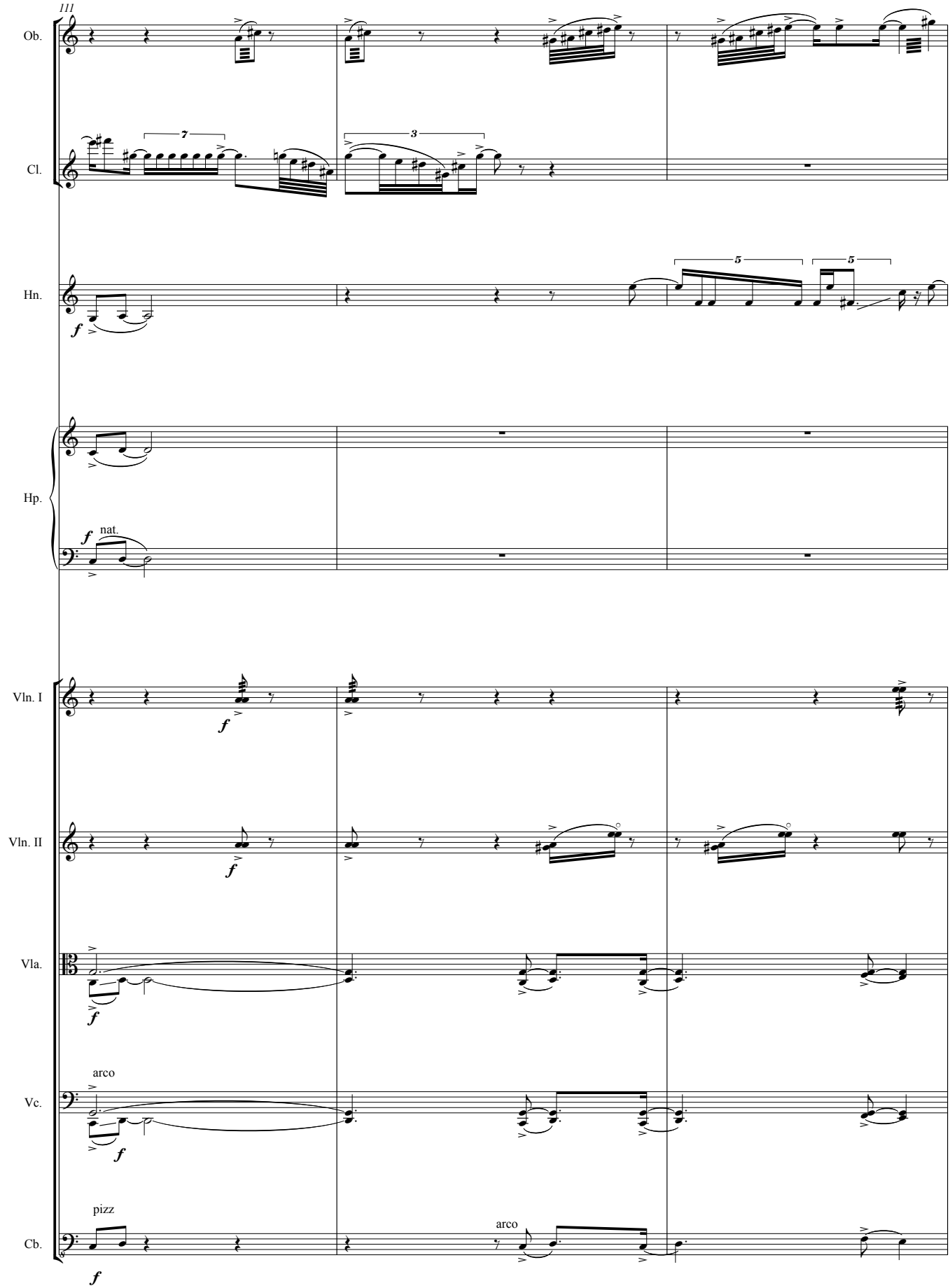

91
A. Fl.
Ob.
Hp.
Vln. I
Vln. II
Vla.
Vc.
p vibrato
p vibrato
p vibrato
94
take PICCOLO
Bsn.
mf
f

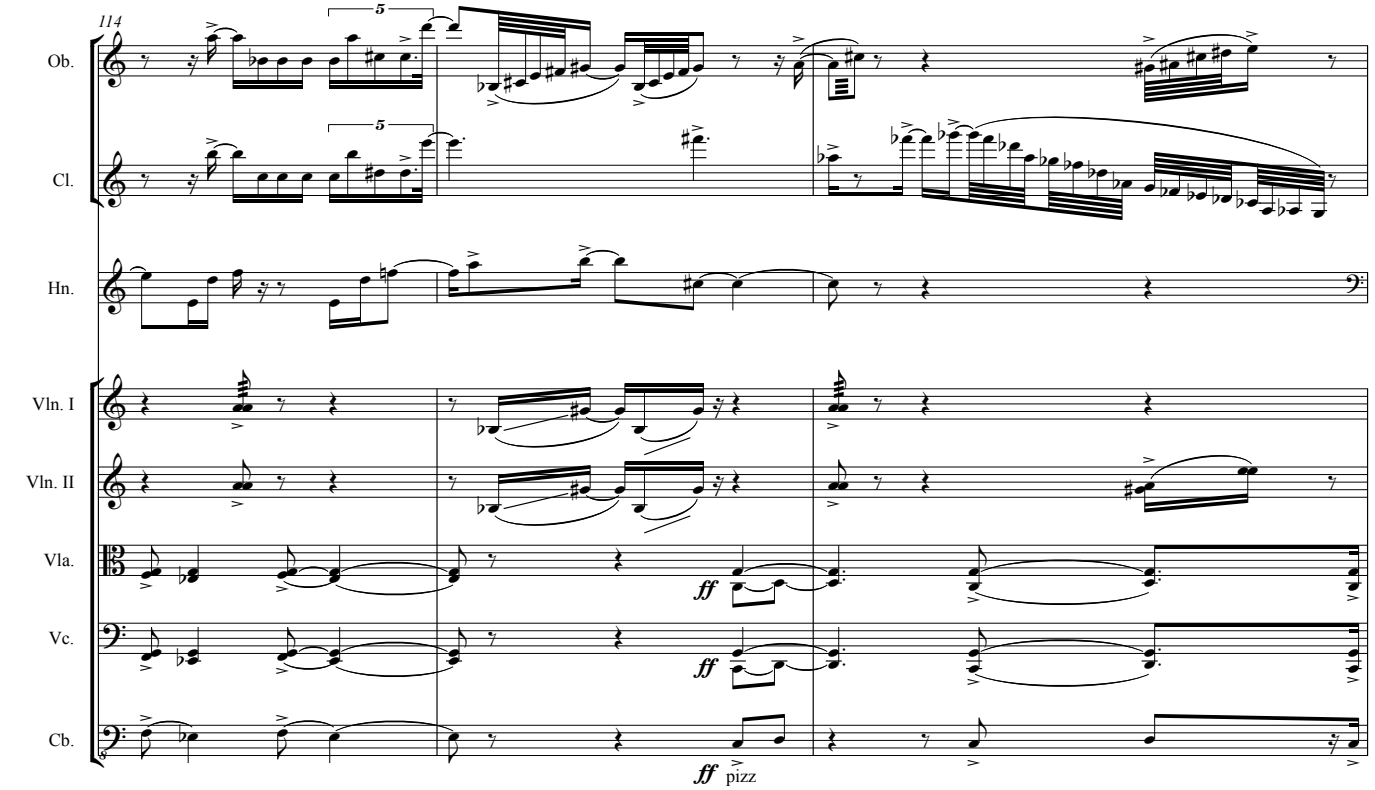

98
Ob.
Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
p
f
mf
arco

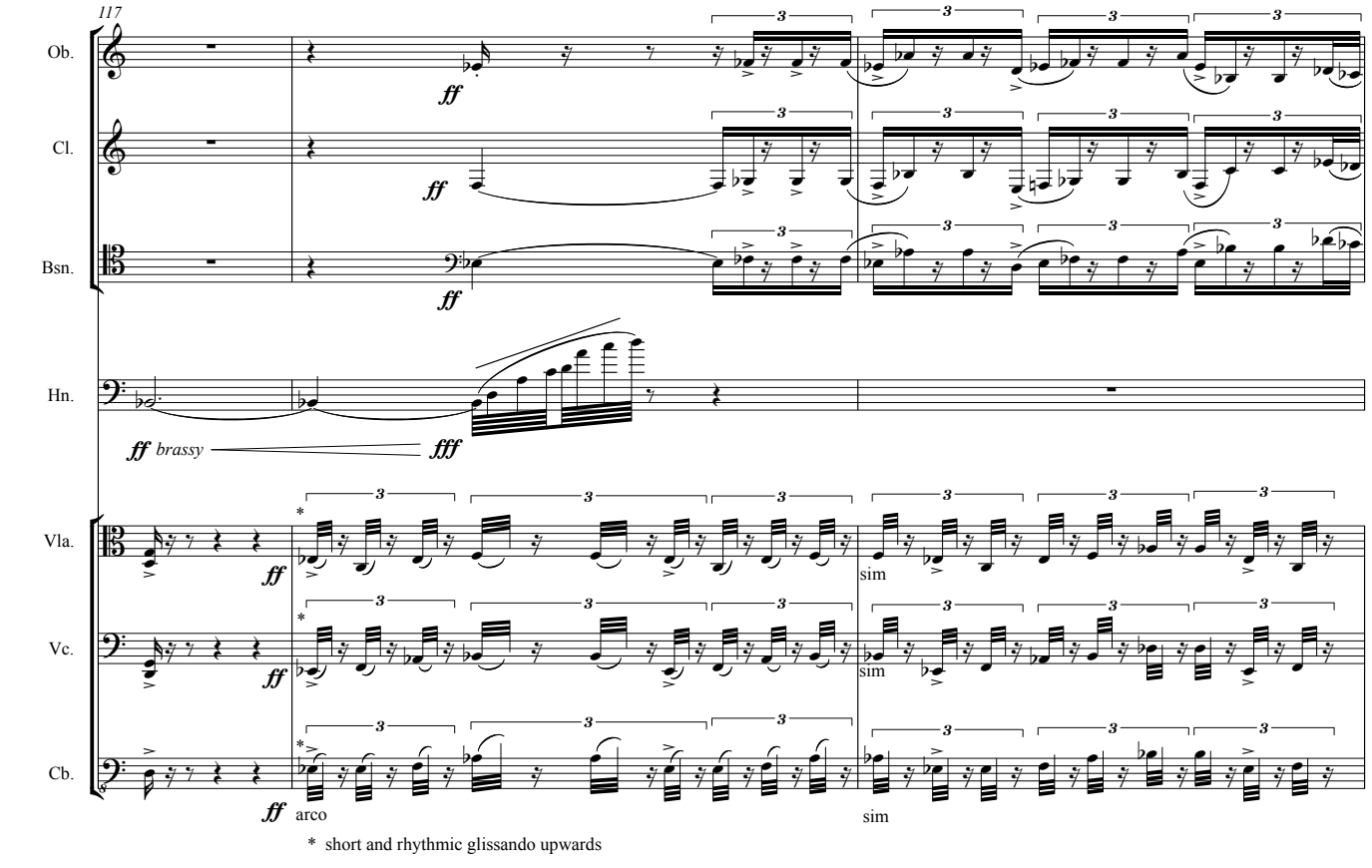

101
Ob.
Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
f
p
tr

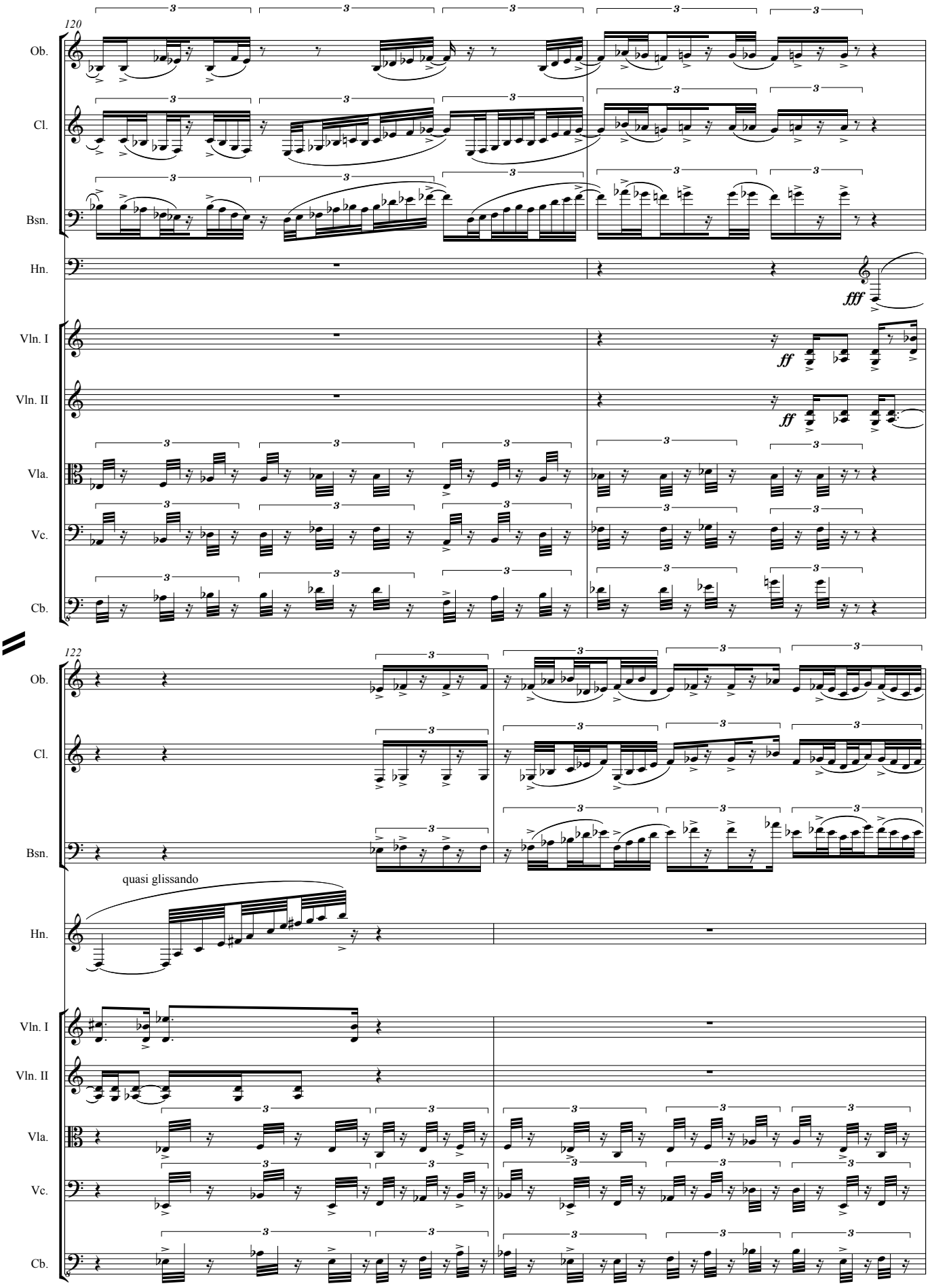

105
Ob.
Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
p
f
tr

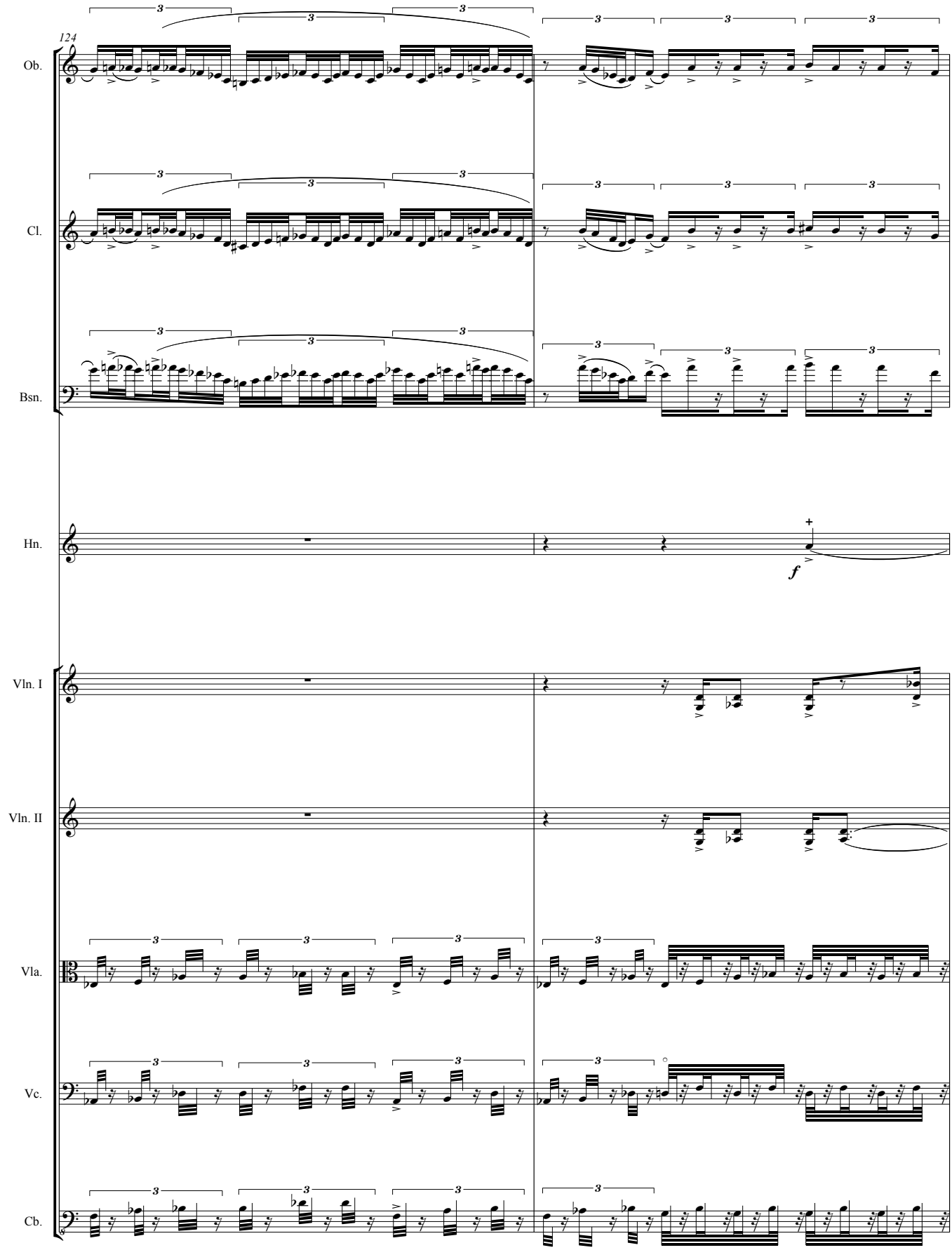

108
Ob.
Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
ff
ff wild
mf
sfz
f

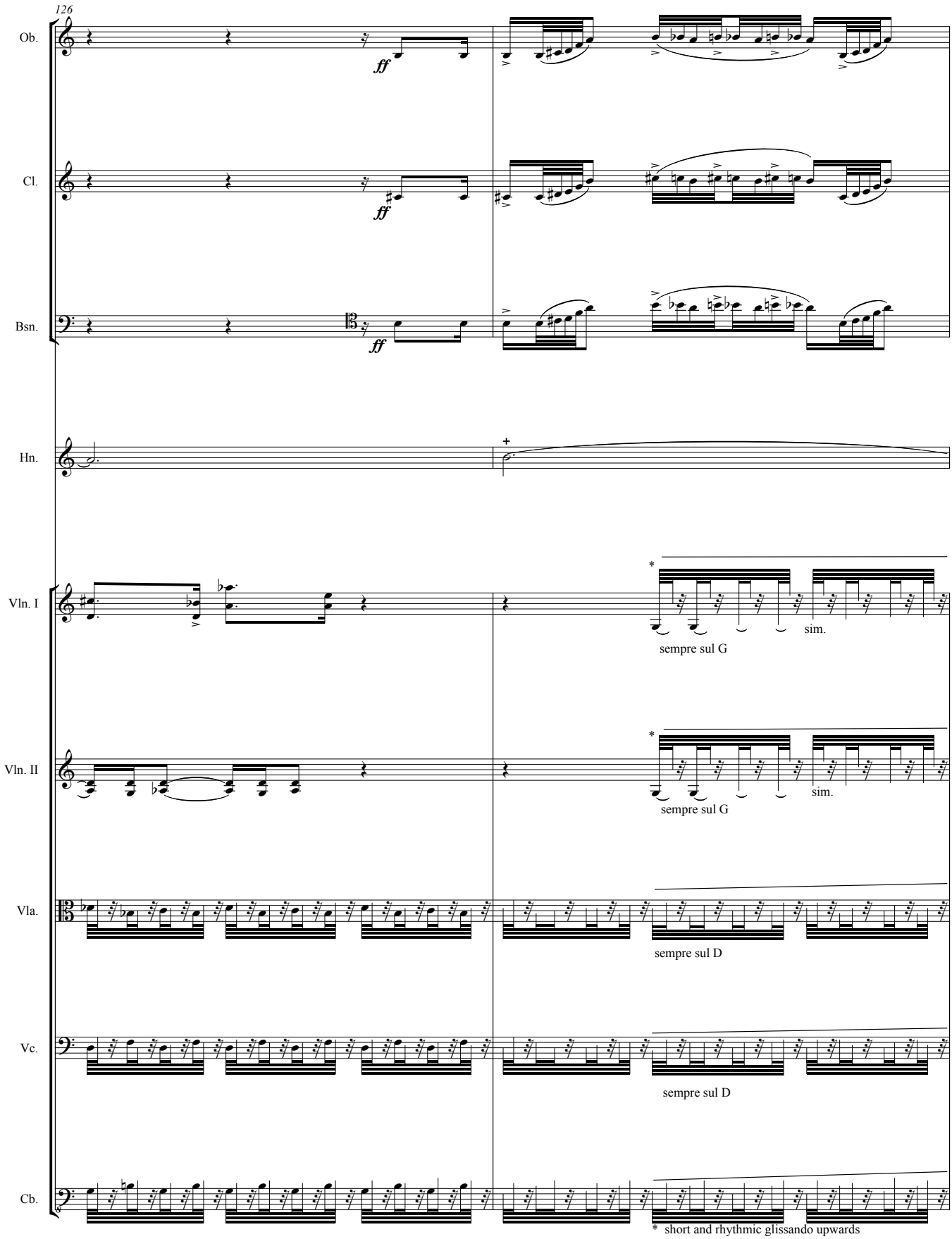

111
Ob.
Cl.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
nat.
arco
pizz
arco

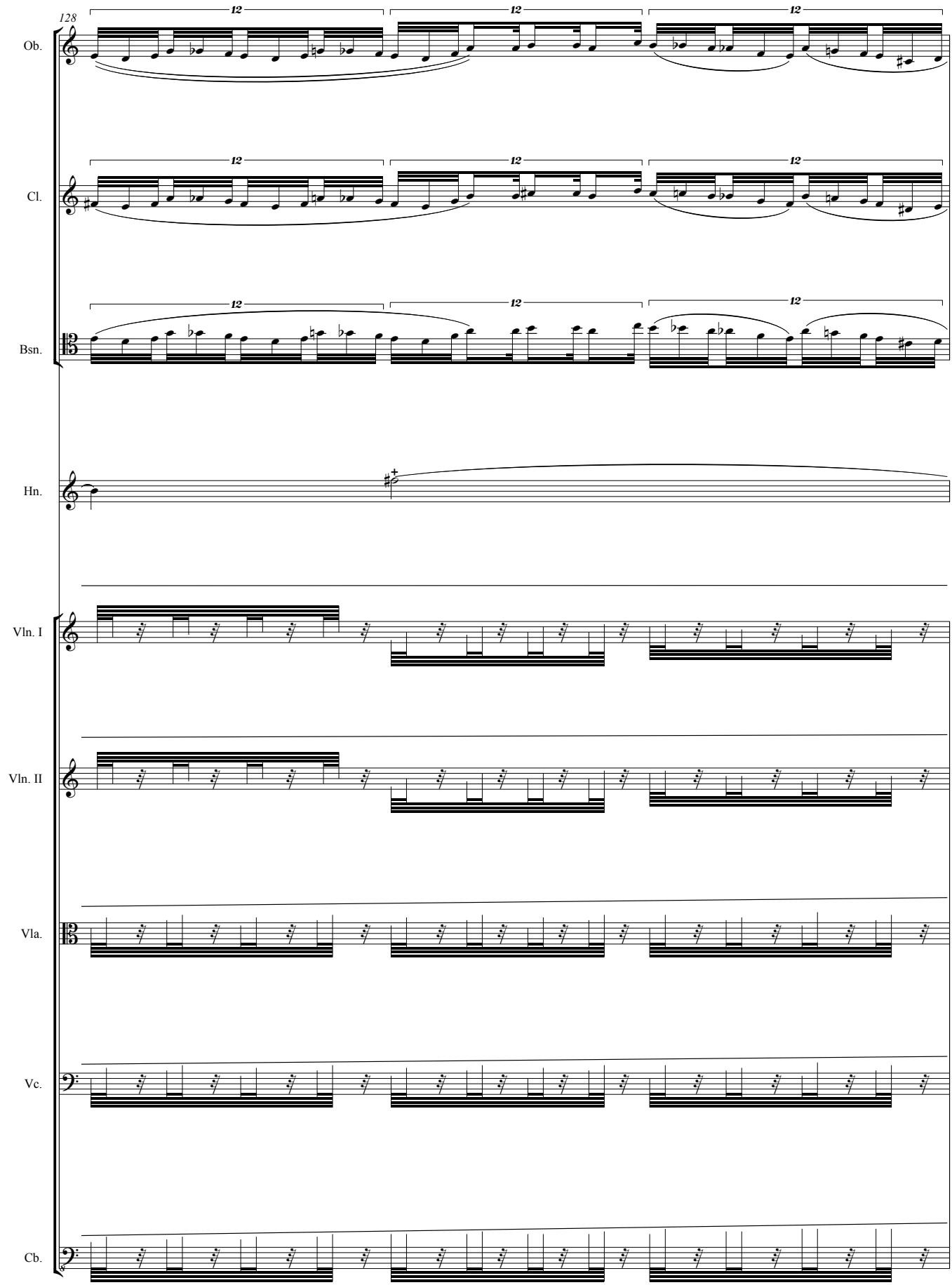

114
Ob.
Cl.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
ff
ff pizz

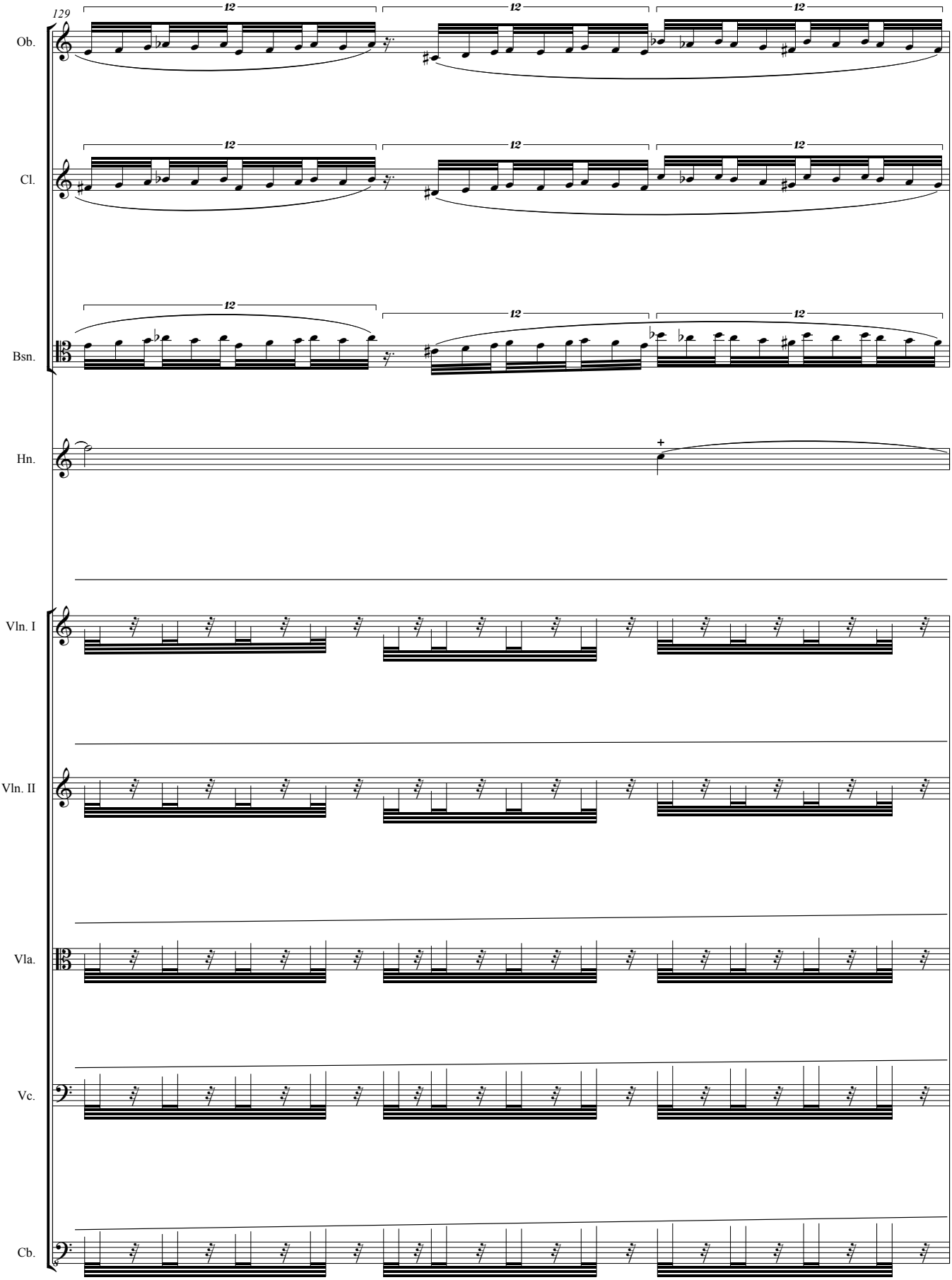

117
Ob.
Cl.
Bsn.
Hn.
Vla.
Vc.
Cb.
ff
ff
ff
ff brassy
fff
ff
ff
ff arco
sim
sim
sim
* short and rhythmic glissando upwards

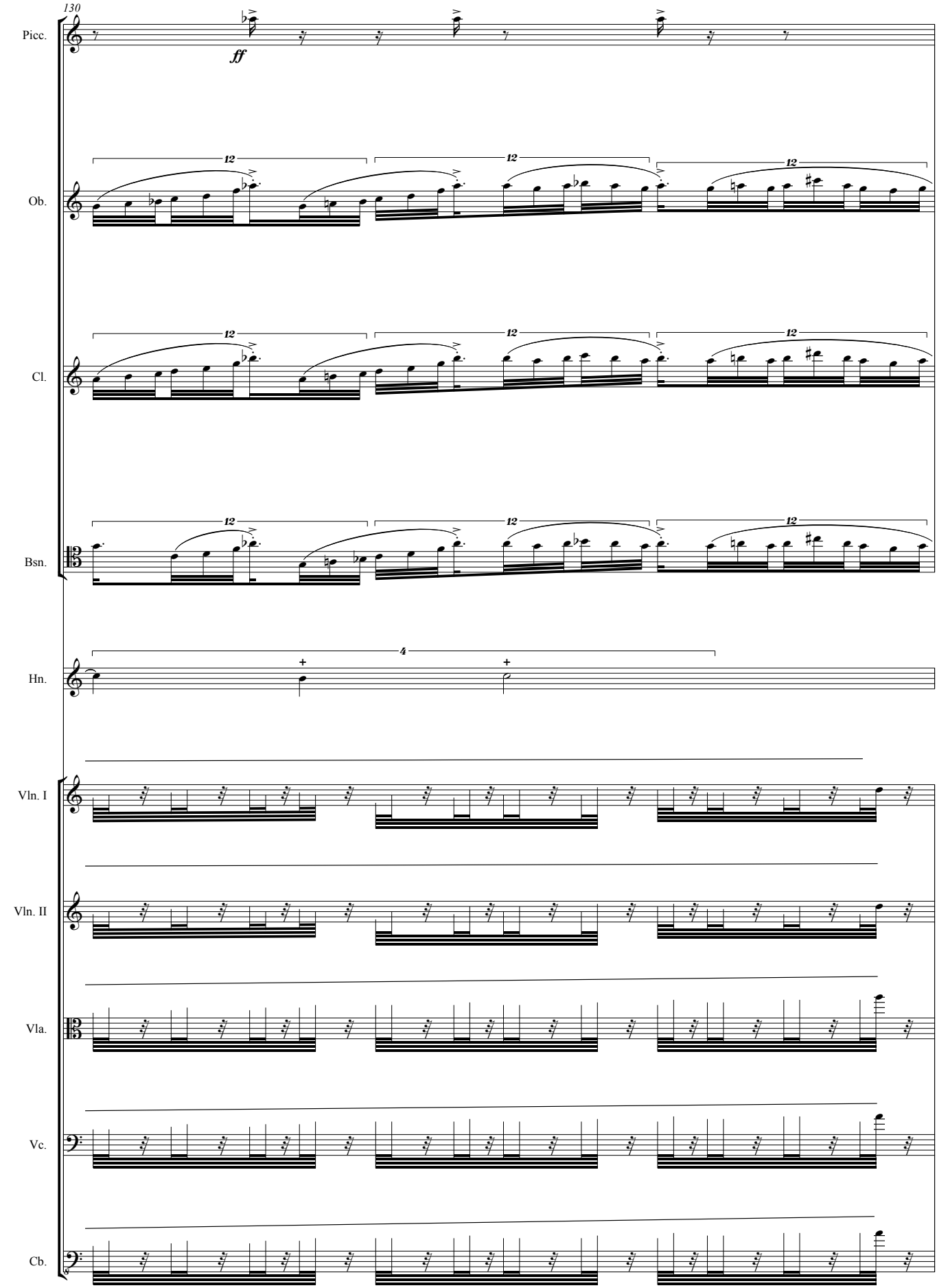

120
Ob.
Cl.
Bsn.
Hn.
fff
Vln. I
Vln. II
ff
Vla.
Vc.
Cb.
122
quasi glissando

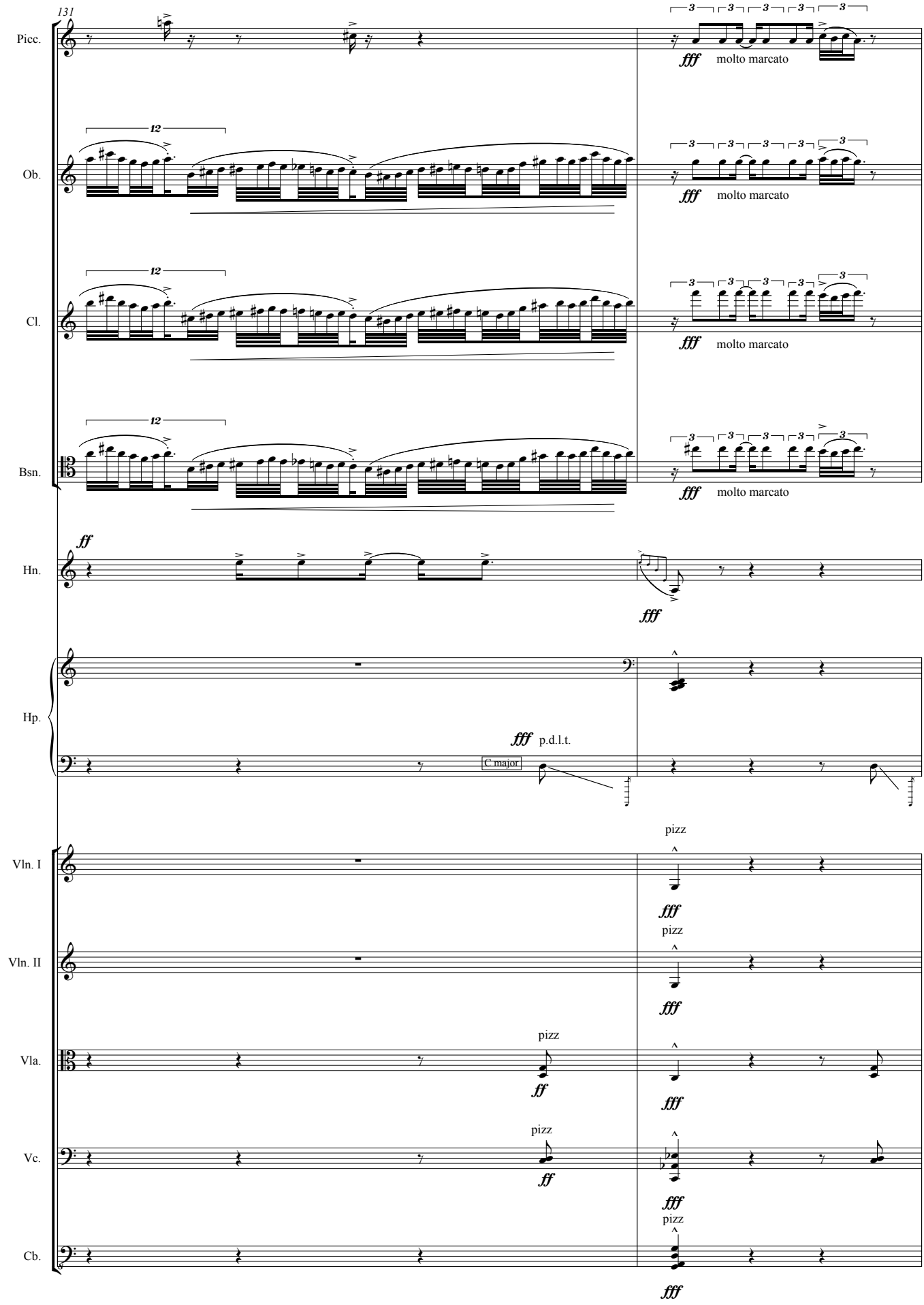

124
Ob.
Cl.
Bsn.
Hn.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.

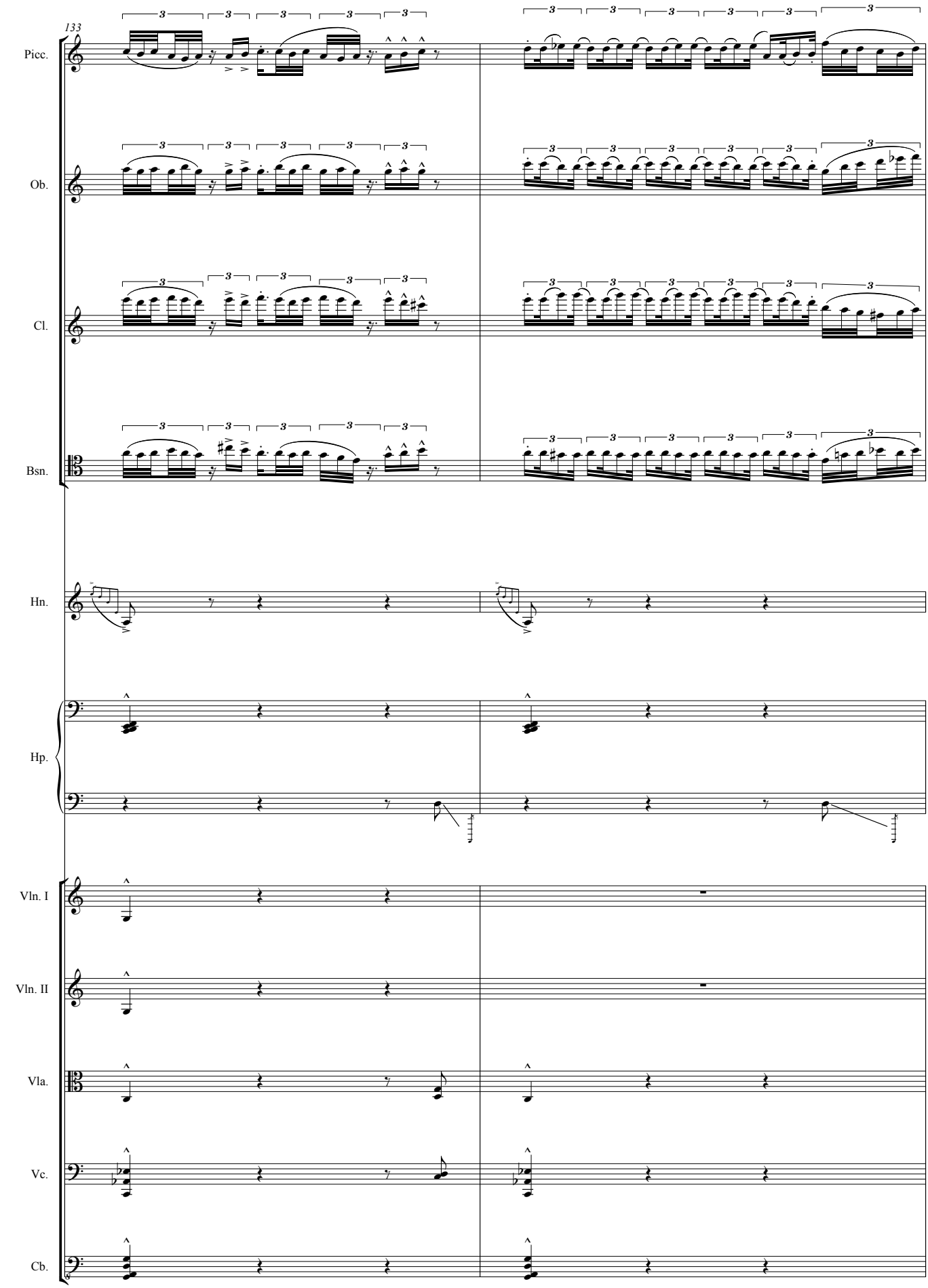

126
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
sempre sul G
sim.
sempre sul D
* short and rhythmic glissando upwards

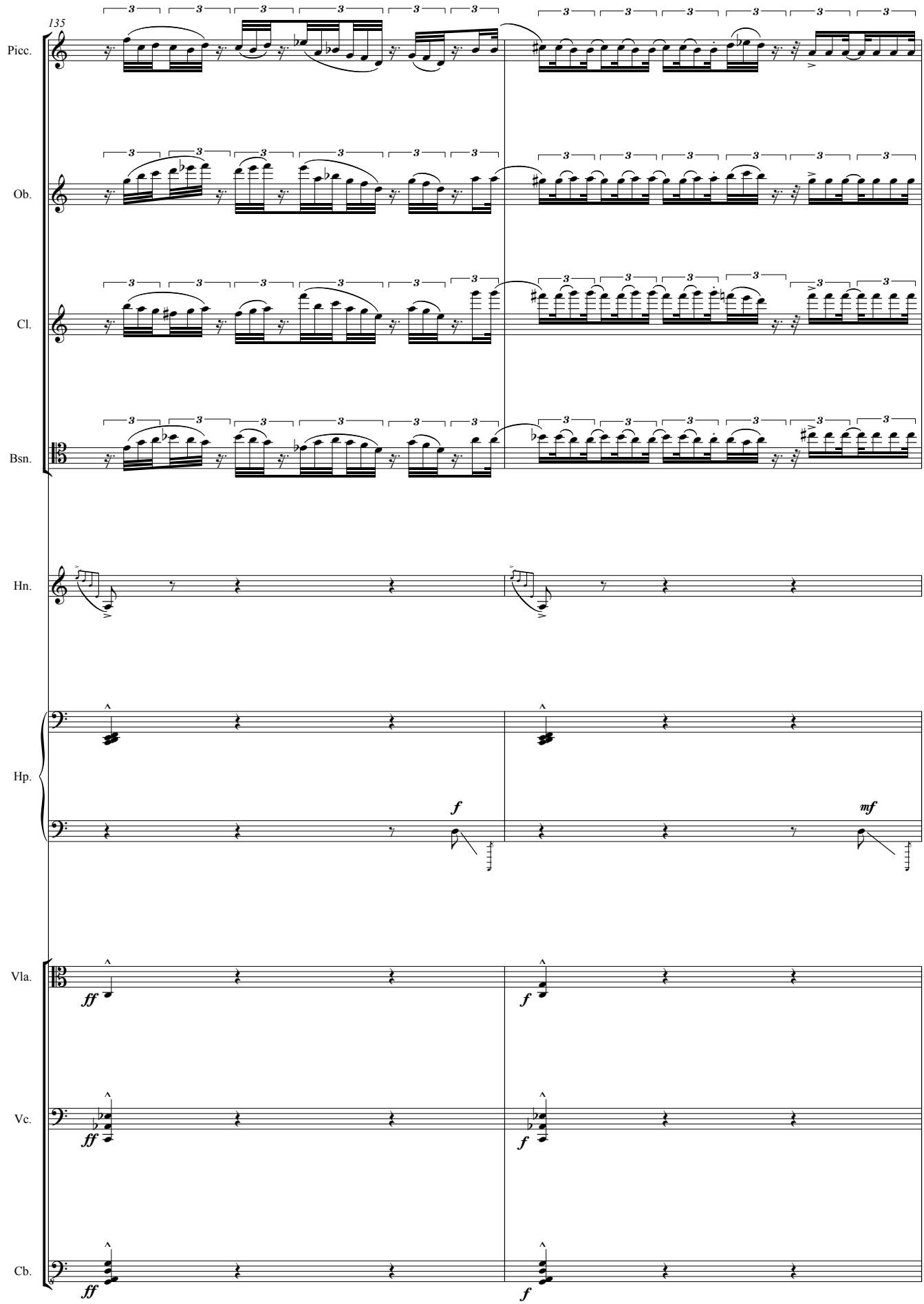

128
12
12
12
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.


129
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
12
12
12


130
Picc.
ff
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.


131
Picc.
Ob.
Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
12
3
fff molto marcato
ff
fff
fff p.d.l.t.
C major
pizz


133
Picc.
Ob.
Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


135
Picc.
Ob.
Cl.
Bsn.
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Vla.
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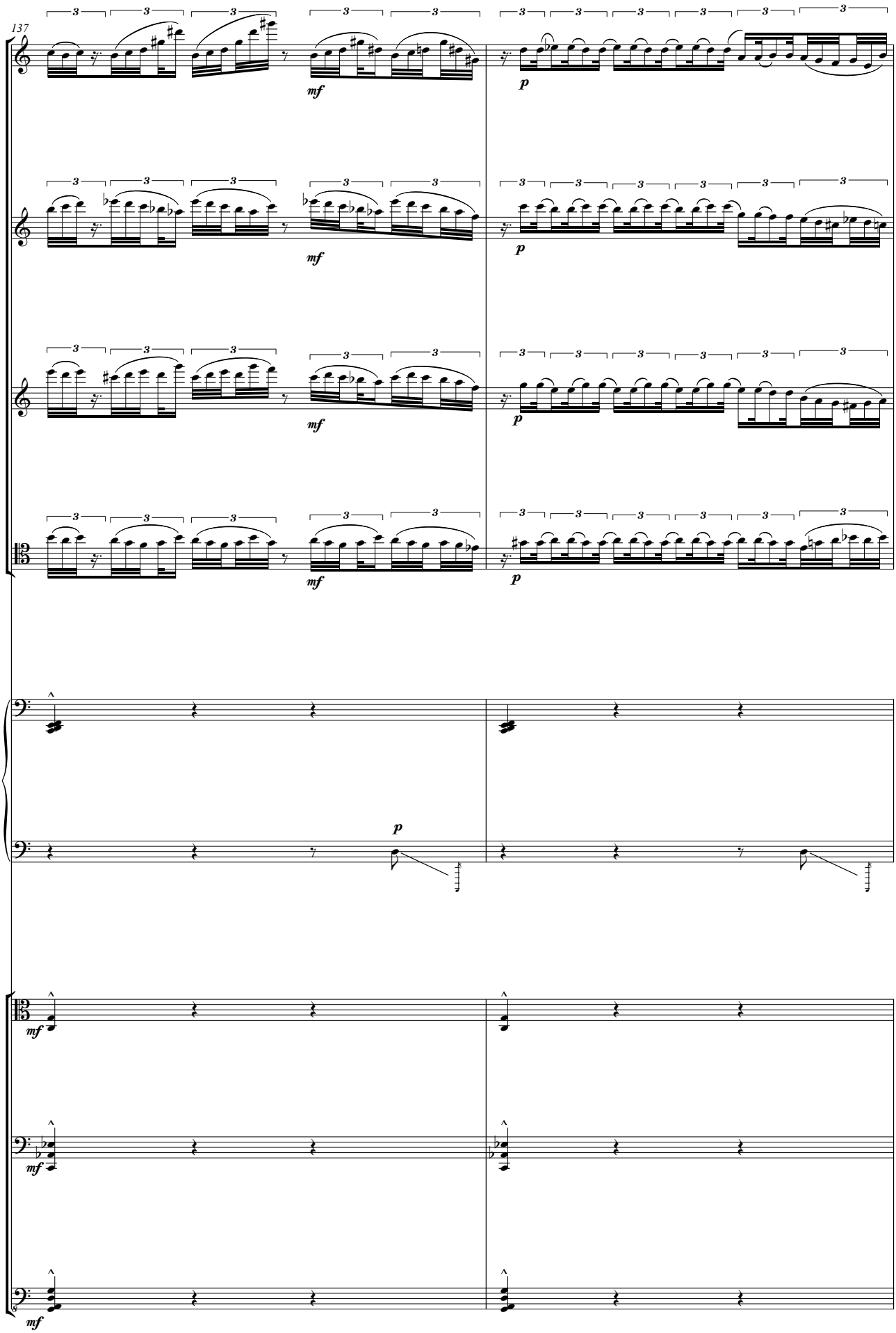
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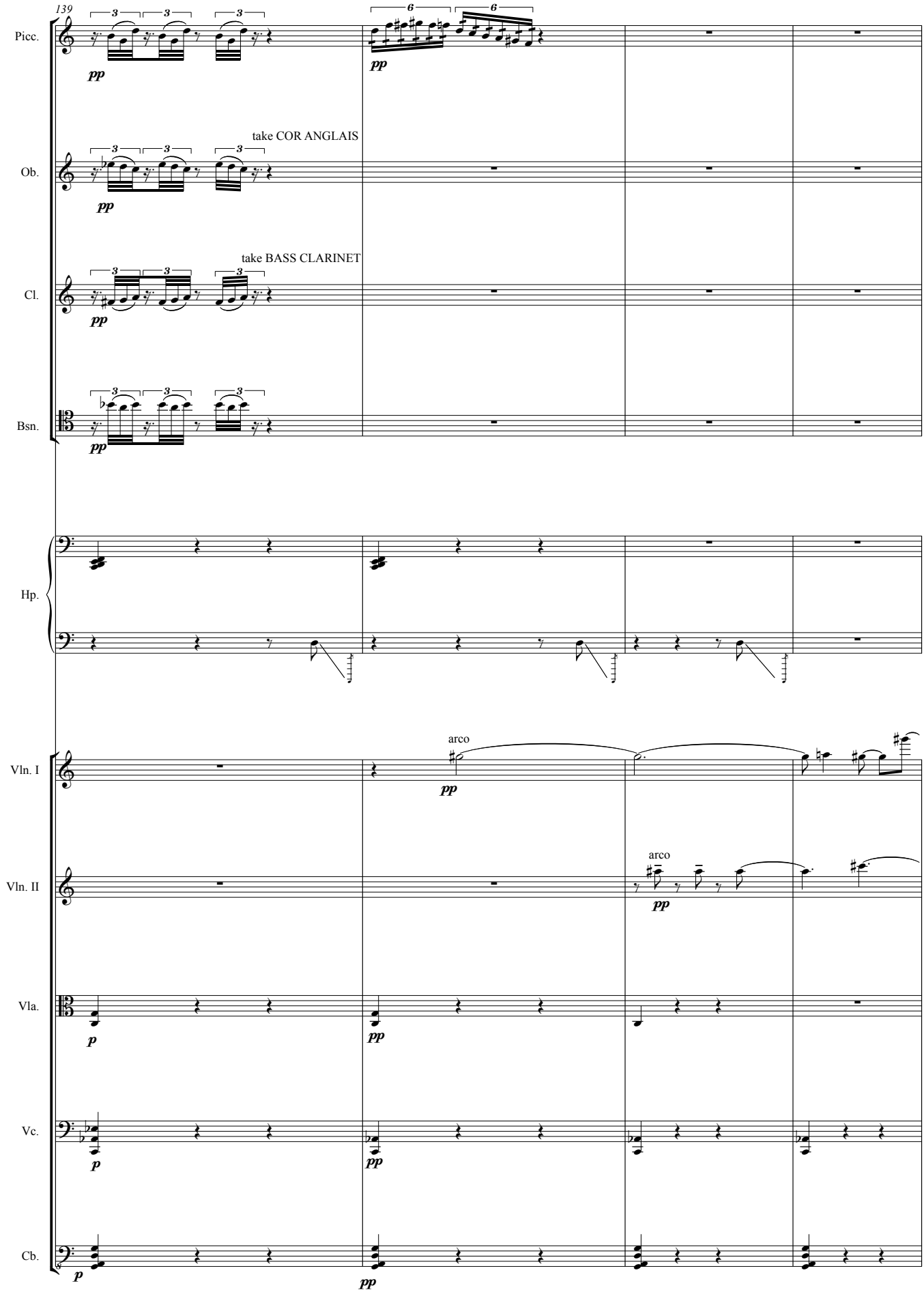
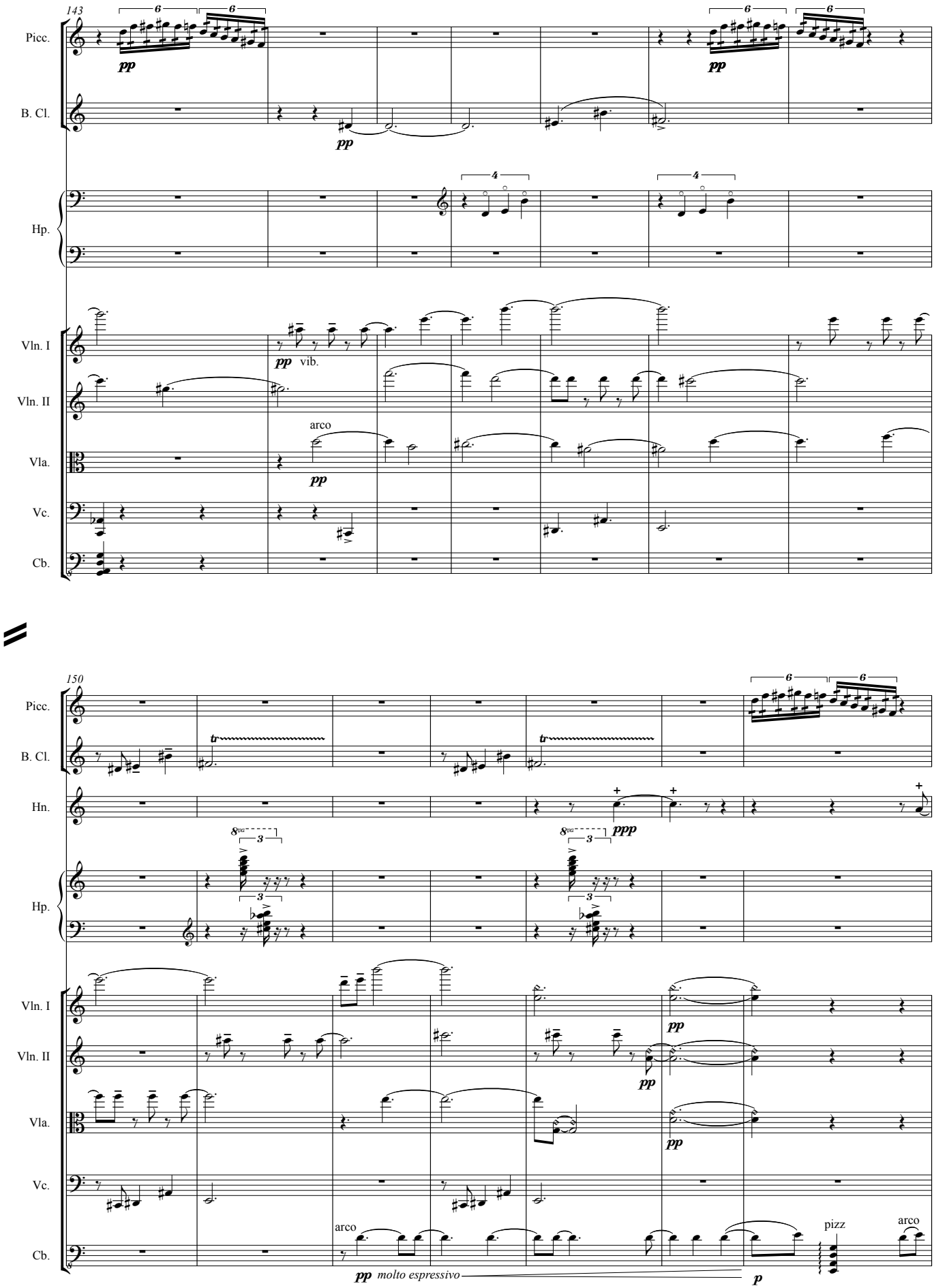
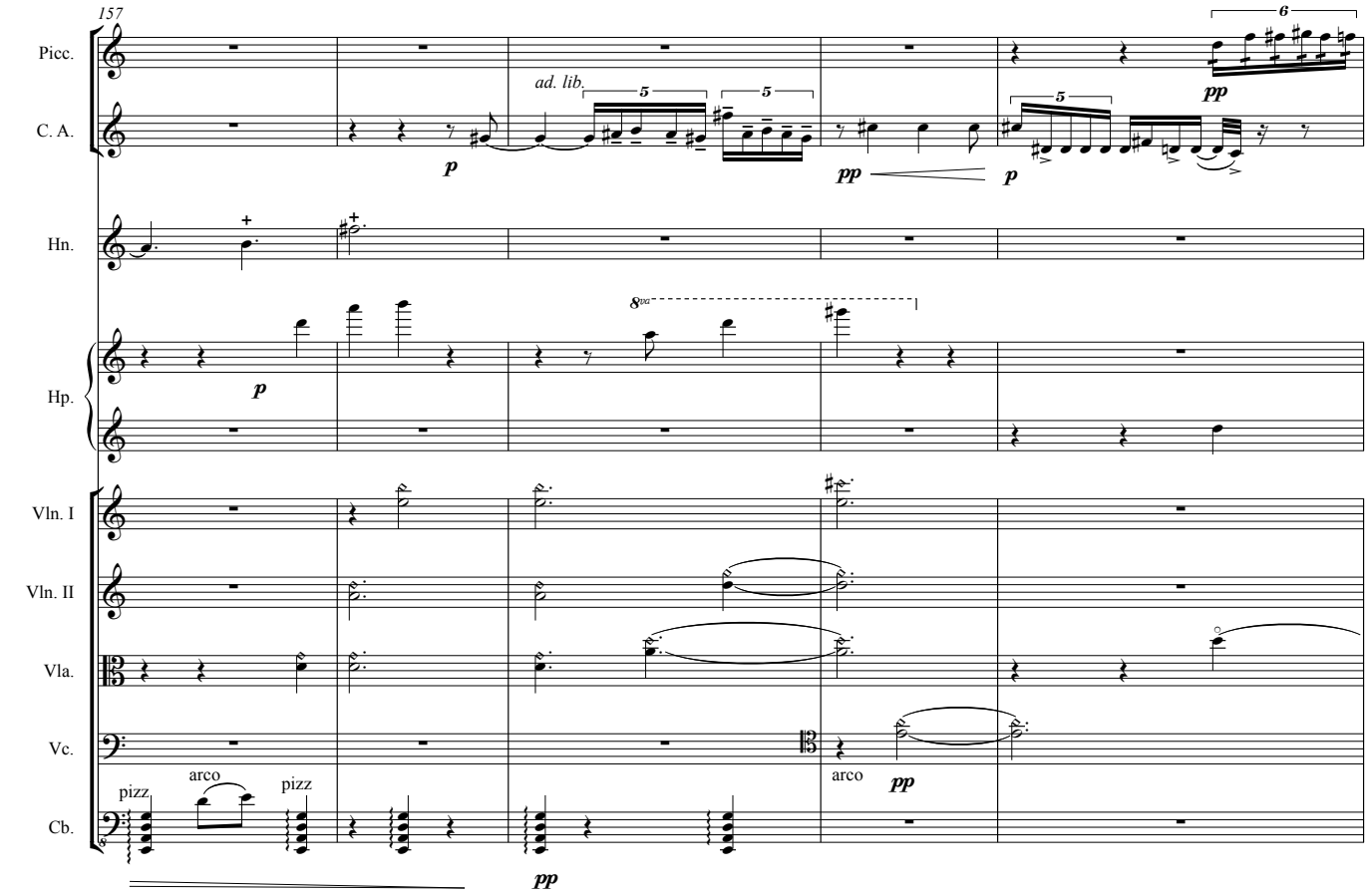
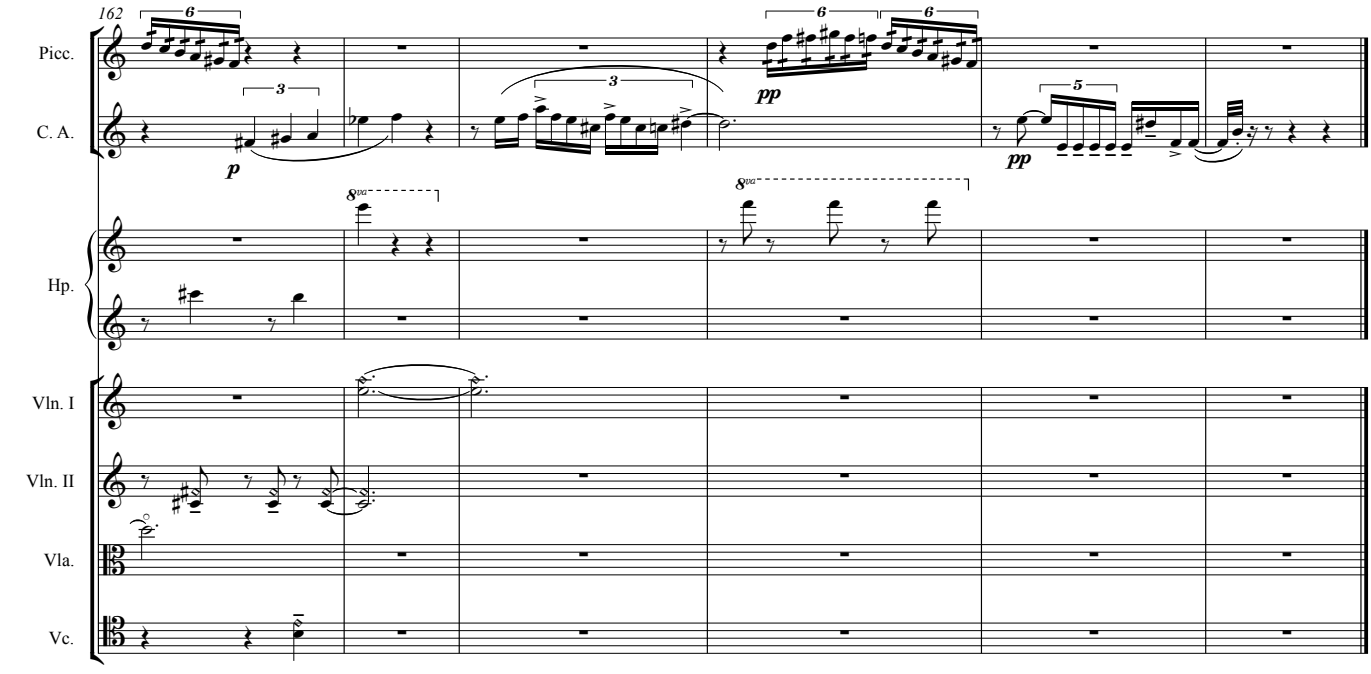

139
Picc.
Ob.
take COR ANGLAIS
Cl.
take BASS CLARINET
Bsn.
Hp.
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Cb.
pp
p


143
Picc.
B. Cl.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
vib.
arco
150
Hn.
ppp
molto espressivo
p
pizz





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FINE: Hong Kong 14 April 1997