

Instruments and voices

Patrick Harrex

named instruments are indicative only: any equivalents or similar may be used

transposed where appropriate

The score is divided into two main sections, A and B, indicated by brackets and letters. Section A covers measures 1 through 10, and Section B covers measures 11 through 16. The instruments and voices are listed on the left side of the score:

- Flute
- Oboe
- Clarinet in B \flat
- Horn in F
- Trumpet in B \flat
- Tenor Horn
- Trombone
- Euphonium
- Tuba
- Electric Bass
- Soprano
- Alto
- Tenor
- Bass
- Violin
- Viola
- Violoncello
- Double Bass

The notation includes various musical symbols such as clefs, key signatures, and note values. Some instruments have specific transpositions indicated by a 'b' or '#'. The score is presented in a standard musical notation format with a grand staff for each instrument or voice part.

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performance directions

Although the 'score' specifies certain instruments, any may be used, unspecified instruments using one of the other parts which is appropriate, e.g. bassoon might use cello or tuba part, and bass clarinet the euphonium part. Parts may be doubled.

The work may be performed without voices. It may also be performed with optional audience participation, as explained below. Singers should hum or sing 'ah', as each chooses – and changing from one to the other at will.

The performers should, ideally, be positioned around or even among the audience. It may be helpful for singers to be close to an instrument which plays all, or most, of the singers' notes to help the singers pitch notes correctly, but it would be better if singers are able to memorise their notes.

Performers begin, not necessarily together, after a sign from a leader/ director, who will also indicate the end of the performance.

Using the notes in the boxes at A, which are to be played in order but starting anywhere, each performer begins with short and very quiet sounds (*ppp*), leaving a rest/ gap between each note equal to between 6 and 10 times the length of the sounded note. A note may be repeated as many times as the performer wishes, including none, before moving on to the next note in the cycle. When the cycle is completed, go round again, repeating this until the performance is finished, but subject to the instructions, below, regarding the notes at B. If a performer is unable to play/sing a note in the box, it should be imagined as if it is being played/ sung as part of the cycle.

In the early part of each performance, particularly before all performers have begun, there are likely to be moments of complete silence. This is intended by the composer.

Each performer, independently, gradually lengthens the sounded notes and shortens the rest/ gap between them, continuing to repeat each note, or not, as each decides. Eventually all performers will be playing/ singing long sounds with no gaps between them, except to take a breath.

The dynamic level should always be low (never above *mp*), but may rise and fall either as each player decides alone or collectively as indicated by the leader/ director.

At any time during the cycle of notes at A, performers may, independently, use any one of the notes at B, some of which are also at A, but then returning to the cycle at A at the point where it was left.

The audience may be invited to join in, singing 'ah' or humming any pitch which they can hear, holding the note for a similar length of time as the performers around them, i.e. initially quite short sounds and eventually long, sustained sounds.

The performance ends on a sign from the leader/ director, which may be after a predetermined time (which should not be less than 10 minutes but could be much longer) or at any other point at which it seems appropriate. All performers, and audience, finish together, wherever they may be in the cycle of notes and cutting short a sound if necessary.

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