

Parts and Poems of the Body

Peter Nagle

(2019)

Parts and Poems of the Body

for cor anglais and bass clarinet

Duration ca. 5'+ (variable)

Parts and Poems of the Body is an array of small modules or fragments of sound. These are intended to be selected and combined in any order that the players feel best articulates the space and context in which they are presented. The title is taken from Walt Whitman's poem "I sing the body electric."

Parts and Poems of the Body was commissioned by and is dedicated to Catherine Underhill and Hannah Shilvock. They gave the first performance in the Old Royal Naval College Chapel, Greenwich, on 30 April 2019.

SCORE

The score is presented as a series of modular elements. These are grouped into three parts (1, 2, 3). This implies the possibility of a three-movement structure, and it may certainly be realised this way, but the intention is that for any particular performance the performers may select any modules and present them in any order or combination. They may be performed as a single piece or spread through a programme as punctuations or interludes. The decision as to exactly how to present them should be decided according to circumstance – the performance space, the rest of the programme, etc. Performers are encouraged to consider these in terms of space – the space in which they are performed, possible spatial distribution of the players (which may involve moving to different places for different modules), but not simply geographical space: the psychological space of the concert environment and the context of the performance should also be taken into account.

All repeats may be taken as many times as the players deem necessary/ desirable. The intention of these repeats (as well as the modular construction) is to move away from a progressive/ temporal focus to a perception of the music as a physical presence. The music is intended to articulate this sense of space rather than a sense of time passing. Modules 3.1-3.4 give a general indication of relative durations of individual notes (in a generally slow context) but all precise rhythms and speeds are free and to be executed in whatever manner suits the players' own lung capacity and breath control.

Stemless notes: Where notes are written without stems, the rhythm is entirely free, with noteheads indicating only an approximate relative duration (black shorter than white which in turn is shorter than "semibreve" head).

The current score (April 2019) is the first realisation of this concept. It is intended that more modules will be added over time to produce a continually evolving, expanding and adaptable work.

Parts and Poems of the Body

for Catherine Underhill and Hannah Shilcock

Peter Nagle

1.1

♩. = 56-60

Cor Anglais

Bass Clarinet

C. A.

B. Cl.

C. A.

B. Cl.

C. A.

B. Cl.

ff

ff

ff

gliss.

slow gliss if poss.

Detailed description: This page contains the musical score for measures 1 through 12 of the piece 'Parts and Poems of the Body'. The score is arranged in four systems, each with two staves. The first system includes parts for Cor Anglais and Bass Clarinet. The second system includes parts for C. A. (Corno Alto) and B. Cl. (Bass Clarinet). The third system also includes parts for C. A. and B. Cl. The fourth system includes parts for C. A. and B. Cl. The tempo is marked as quarter note = 56-60. The dynamic marking *ff* (fortissimo) is used throughout. The Cor Anglais part features a melodic line with slurs and accents. The Bass Clarinet part has a similar melodic line, often in a lower register. The C. A. and B. Cl. parts provide harmonic support with sustained notes and slurs. A glissando is indicated in the final system for the C. A. part, with the instruction 'slow gliss if poss.' below it.

C. A.

B. Cl.

C. A.

B. Cl.

1.2

(vary rhythm, speed on repeat)

(multiphonic)

Cor Anglais

Bass Clarinet

C. A.

B. Cl.

C. A.

B. Cl.

C. A.

B. Cl.

C. A.

B. Cl.

C. A.

B. Cl.



C. A.

B. Cl.



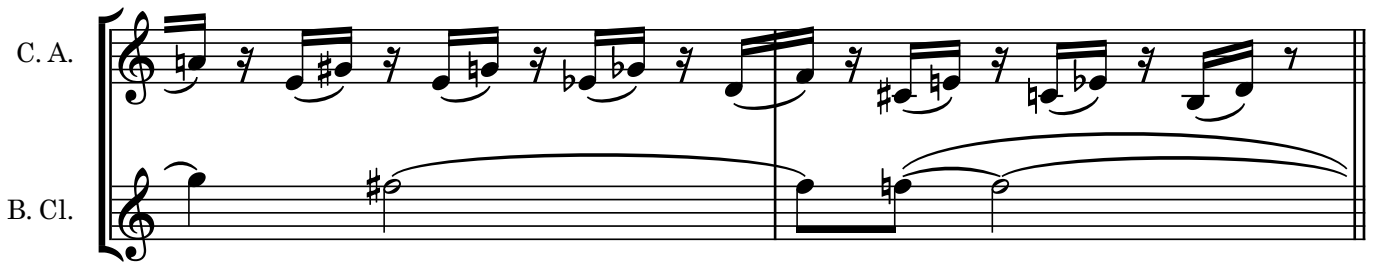
C. A.

B. Cl.



C. A.

B. Cl.



ossia

(at least 3 times)

C. A.

B. Cl.



1.3
Each repeat slower and quieter than the last,
Until *lentissimo pianissimo*

Cor Anglais

Bass Clarinet

f

f

each player repeats
this section independently

C. A.

B. Cl.

a tempo

ff

ff

a tempo

1.4

***Avanti!** ♩ = 144

The musical score is divided into two systems. The first system features two staves: Cor Anglais (top) and Bass Clarinet (bottom). Both staves are in 3/4 time and contain a series of eighth notes with accents. The Cor Anglais part starts on a G4 and moves up stepwise to a Bb4. The Bass Clarinet part starts on a G3 and moves up stepwise to a Bb3. The second system features two staves: C. A. (top) and B. Cl. (bottom). Both staves are in 3/4 time and contain a series of eighth notes with accents. The C. A. part starts on a Bb4 and moves up stepwise to a G5. The B. Cl. part starts on a G3 and moves up stepwise to a Bb3. The score concludes with a double bar line.

This module only to be played as a finale,
following a repeat of module 1.1

2.1

(breaths ad lib - when moving from one bar to the next do so without breath.)

Cor Anglais

Bass Clarinet

mp

mp

C. A.

B. Cl.

C. A.

B. Cl.

2.2

(repeat ad lib,
independently)

Cor Anglais

Molto rubato

mp dolce

B. Cl.

Molto rubato

(repeat ad lib,
independently)

⊕ Coda

Very slowly: at an agreed signal proceed from the above to the coda, having finished your own final repetition of the first part.

Approximately follow the coordination notated but not too much.

Keep a sense of two separate, individual parts

C. A.

pp

B. Cl.

pp

3.1

Cor Anglais

Bass Clarinet

p

This system shows the first two staves. The Cor Anglais staff (top) has a treble clef and contains a whole note chord in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. The Bass Clarinet staff (bottom) has a bass clef and contains a whole note chord in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. A dynamic marking of *p* is placed below the Bass Clarinet staff. The system concludes with a double bar line and repeat signs.

C. A.

B. Cl.

This system shows the next two staves. The Cor Anglais staff (top) has a treble clef and contains a whole note chord in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. The Bass Clarinet staff (bottom) has a bass clef and contains a whole note chord in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. The system concludes with a double bar line and repeat signs.

C. A.

B. Cl.

This system shows the next two staves. The Cor Anglais staff (top) has a treble clef and contains a whole note chord in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. The Bass Clarinet staff (bottom) has a bass clef and contains a whole note chord in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. The system concludes with a double bar line and repeat signs.

C. A.

B. Cl.

This system shows the final two staves. The Cor Anglais staff (top) has a treble clef and contains a whole note chord in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. The Bass Clarinet staff (bottom) has a bass clef and contains a whole note chord in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. The system concludes with a double bar line and repeat signs.

3.2

(allow microtonal inflections to arise from swell)

Cor Anglais

Bass Clarinet

p possibile

(allow microtonal inflections to arise from swell)

C. A.

B. Cl.

C. A.

B. Cl.

3.3

Cor Anglais

p

etc. (breathing ad lib
but staggered)

Bass Clarinet

p

Bass cl: hold pitch.

CA: find several fingerings for the pitch -
some spot on, some up to 1/4-tone sharp/flat. Vary ad lib
to produce varying beats between the instruments.

air pressure/ lip can also be used to vary pitch.

Experiment with step movement between pitch variants
and portamento between them.

Create a flow between smooth unison and strong beats.

Notation is for concert A, but any pitch that is
reasonably comfortable for both players is fine.

You can agree this between you to suit both
your own techniques and strongest registers,
and what pitch area produces the most effective/
interesting result in the space where you are
performing.

Play as long as feels right.

This can be a long time.

Try to exist within the sound.

If you're feeling brave do this at as high a pitch
as you can both manage.

3.4

Cor Anglais

Bass Clarinet

C. A.

B. Cl.

C. A.

B. Cl.

This musical score consists of six staves. The top two staves are for Cor Anglais and Bass Clarinet. The middle two staves are for C. A. (Clarinete Alto) and B. Cl. (Clarinete Baixo). The bottom two staves are for C. A. and B. Cl. with a different melodic line. The music features dynamic markings such as *p*, *pp*, and *ppp*, along with various articulations like accents and breath marks. The notation includes treble clefs, key signatures with sharps and naturals, and various note values including half notes and quarter notes. There are also some unusual symbols like 'v' and 'd' with arrows, possibly indicating breath or dynamics.

4.1-5

CA: alternate ad lib. between rapid trills, no tone and held notes, no tone.
Or remain silent. Or play your solo simultaneously but independently.

Cor Anglais

Bass Clarinet

p

B. Cl.

B. Cl.

B. Cl.

B. Cl.

B. Cl.

B. Cl.

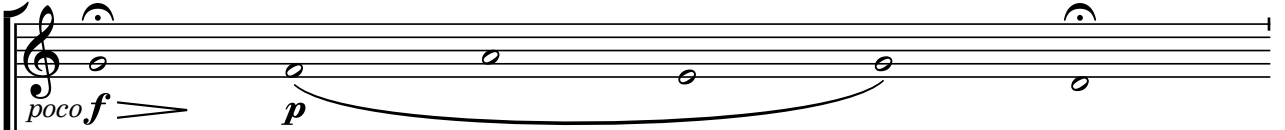
B. Cl.

B. Cl.

ppp echo

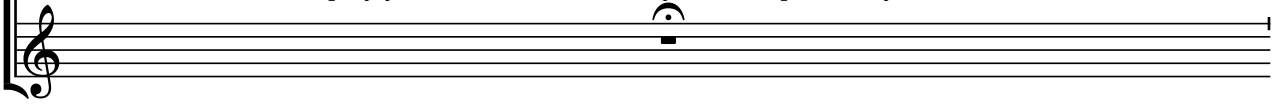
The musical score consists of ten staves. The top staff is for Cor Anglais, which has a whole rest. The second staff is for Bass Clarinet, starting with a piano (*p*) dynamic. It features a series of notes with slurs, including a dotted quarter note. The following eight staves are for Bass Clarinet (B. Cl.), each with its own melodic line. The final staff is for Bass Clarinet, ending with a *ppp* echo dynamic. The notes are primarily quarter and eighth notes, often grouped with slurs.

C. A.



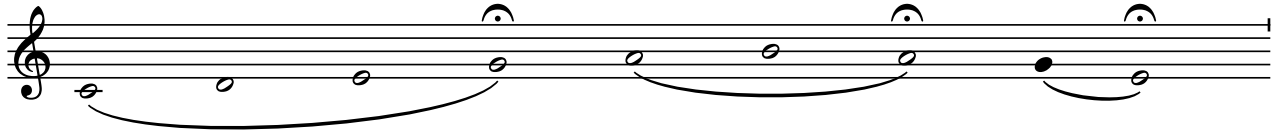
poco f \triangleright *p*

B. Cl.




B. Cl.: alternate ad lib. between rapid trills, no tone and held notes, no tone.
Or remain silent. Or play your solo simultaneously but independently.

C. A.




C. A.

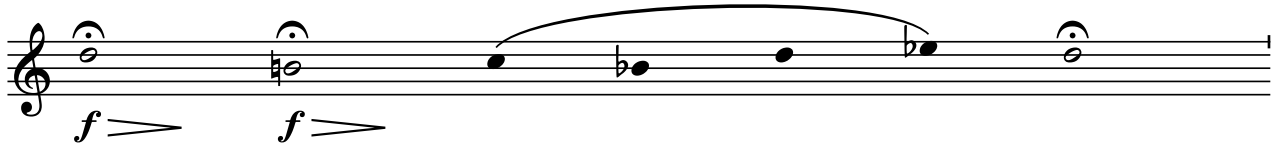


f \triangleright

C. A.



C. A.

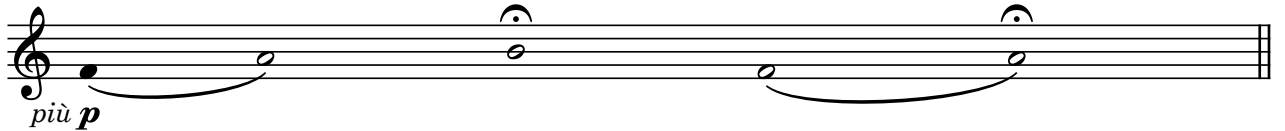


f \triangleright *f* \triangleright

C. A.



C. A.



più p

CA: alternate ad lib. between rapid trills, no tone and held notes, no tone.
Or remain silent. Or play your solo simultaneously but independently.

C. A.

B. Cl.

p

B. Cl.

B. Cl.

B. Cl.

B. Cl.

B. Cl.


B. Cl.

B. Cl.

B. Cl.


ppp echo

C. A.



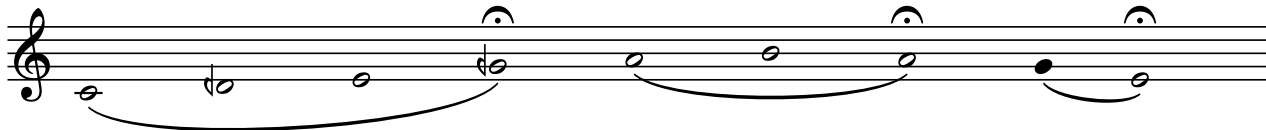
poco f *p*

B. Cl.



BCl: alternate ad lib. between rapid trills, no tone and held notes, no tone.
Or remain silent. Or play your solo simultaneously but independently.

C. A.

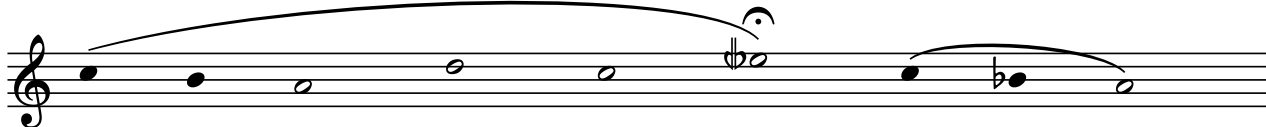


C. A.

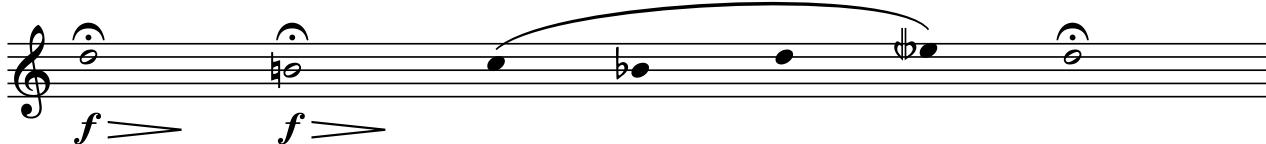


poco f

C. A.



C. A.




f *f*

C. A.



C. A.



più p