LEE WESTWOOD

VIGNETTES

FOR FLUTE & OBOE/COR ANGLAIS

2013-2014

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Vignettes For Flute & Oboe/Cor Anglais

(2013-2014)

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...prayer beads, ornaments, maquettes, vignettes, miniatures, haiku, poems, stanzas, chapters, scrapbook, outlines, fragments, sketches, impressions, imprints, colours, flavours, fleeting visions, windows, doors, openings, portals...

In our hands we hold a bag of marbles, which we remove, one by one, in order to examine them more closely in the light. Within each and every orb, although small, we see a unique blend of colours, of forms, of impressions which in themselves contain a world infinitely more vast than the marble itself.

Each movement deals with just one small idea, developed or reflected on within very limited confines. Some places we are left to dwell in for a short time, others we are whisked through just long enough to glimpse its nature. The movements strive to be visual, tactile, to take shape and form before the mind's eye. Structure and development remain inconclusive, fragmentary or loose throughout, continually subservient to the evocation of an impression.

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I – Perpetuum Immobile – *the humming of a current forever passes back and forth, sometimes swelling, letting off sparks that give an ever-shifting hue to its otherwise constant nature.*

II – Copycat – *in a flat, grey landscape, two voices echo one another closely in a steady, monotonous rhythm, singing a strange and hollow song.*

III – Sprites – *two tiny, winged creatures dance nimbly through the night air, tracing a path in the darkness with their luminescence.*

IV – Contours – *with words, there is always more than one way to say the same thing. The language of music is no exception. Slight variants in contour allow the two voices in this piece to talk excitedly about the same melody, yet each in their own way.*

V – Colloquies: Repartee – *sometimes talking nonsense can lead to the most surprisingly colourful and spontaneous conversations.*

VI – Colloquies: Chinese Whispers – *other times, during an exchange of words, you may find yourself simply repeating things you heard elsewhere, the message becoming more and more distorted as it gets relayed.*

VII – Pulsations – *different waves within the air solidify into sounds, their out-of-phase frequencies beating against one another in a gentle hum.*

VIII – Winter – A Monody – *the slumbering body of winter lies heavy upon the land, its laboured breathing punctuating the phrases of a static, frozen melody. Slight variants between the two voices create a gentle sustain.*

IX – Rounds – *two lively, staccato voices spell out reams of broad and cyclical arpeggios, continually sidestepping and chromatically shifting, transforming their sonic space with fresh harmonic colours. Patterns of accents borrow their initial relationships from the nested sequences of the silver mean, before folding them over and over in ever-morphing lattices of tumbling rhythms.*

X – A Man Offguard – *a suggestion of those moments of mental absence when you are alone and your mind wanders... and so, the man offguard: his ambling thoughts as he potters alone in his house; his train of thought becoming distracted, drifting off; the outlines of a tune mumbled to himself; the banal workings of his subconscious; his quirky habits when no-one else is around; momentarily he loses the flow of the melody, and fumbles about crudely, searching for the correct pitch; then, all of a sudden, an intrusion from the outside world, breaking abruptly through the privacy of his solitude: the phone rings...*

XI – Machine – *a hoard of extended techniques are employed to imitate the whirring, heaving rhythms of industry in this miniature study of the voice of the machine.*

XII – The Boundary – *microtonal inflections colour a melody shared between the two voices. Towers of notes reach up in ever smaller intervals before tumbling back down again into the general flow, drawing the outlines of soaring harmonic spikes in the air.*

XIII – Perpetuum Mobile – *a whirling dirvish of continuous, cyclical harmonics, passed from voice to voice. The kinetic antithesis to the opening movement, and a final return to the very first pitch of the suite.*

For my Nan, Doreen Joan Gavrielides

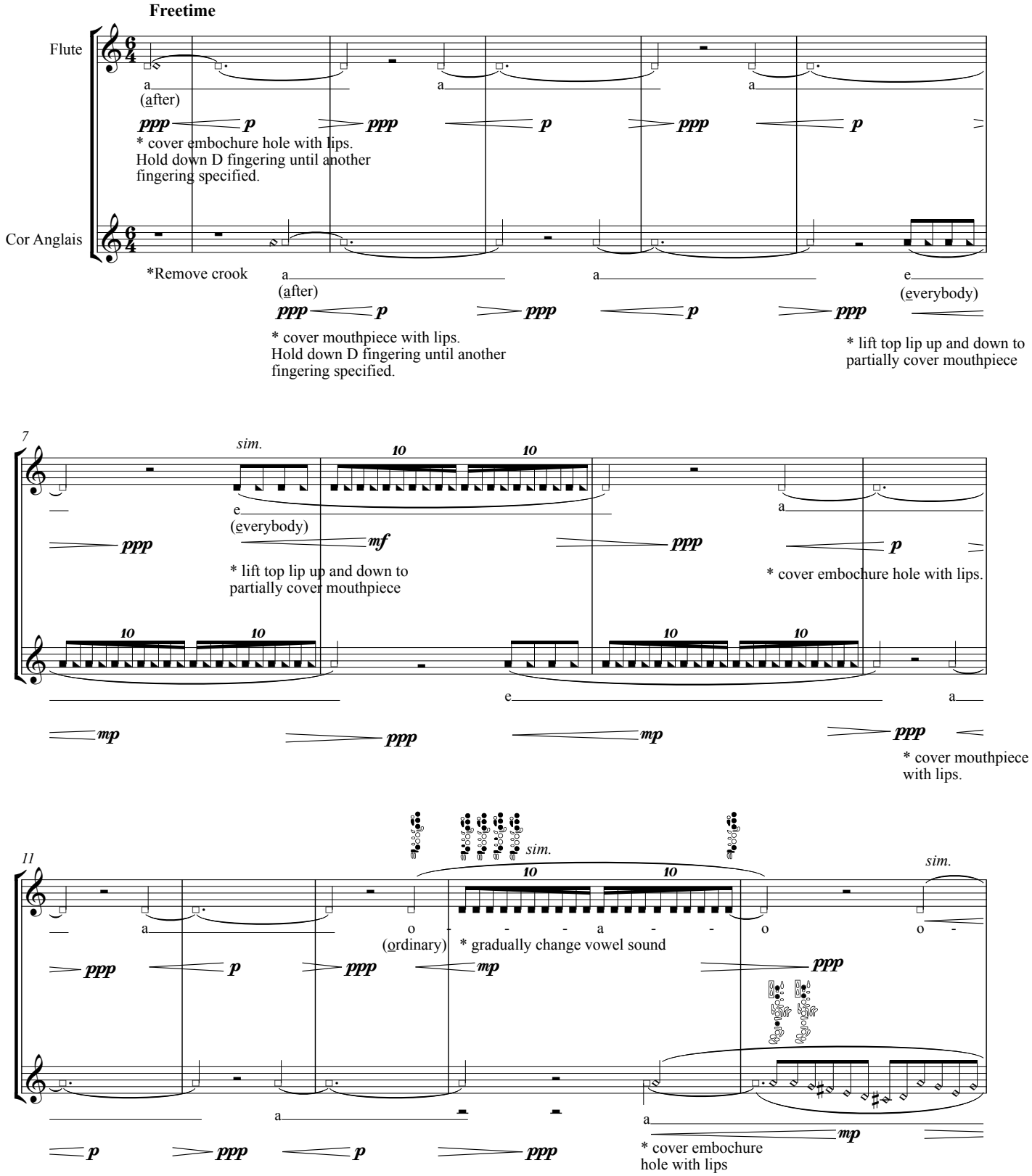
Vignettes For Flute & Oboe/Cor Anglais

- I -

'Perpetuum Immobile'

Lee Westwood
(Brighton, August 2013)

□ = sung pitch
◇ = fingering, not sounding



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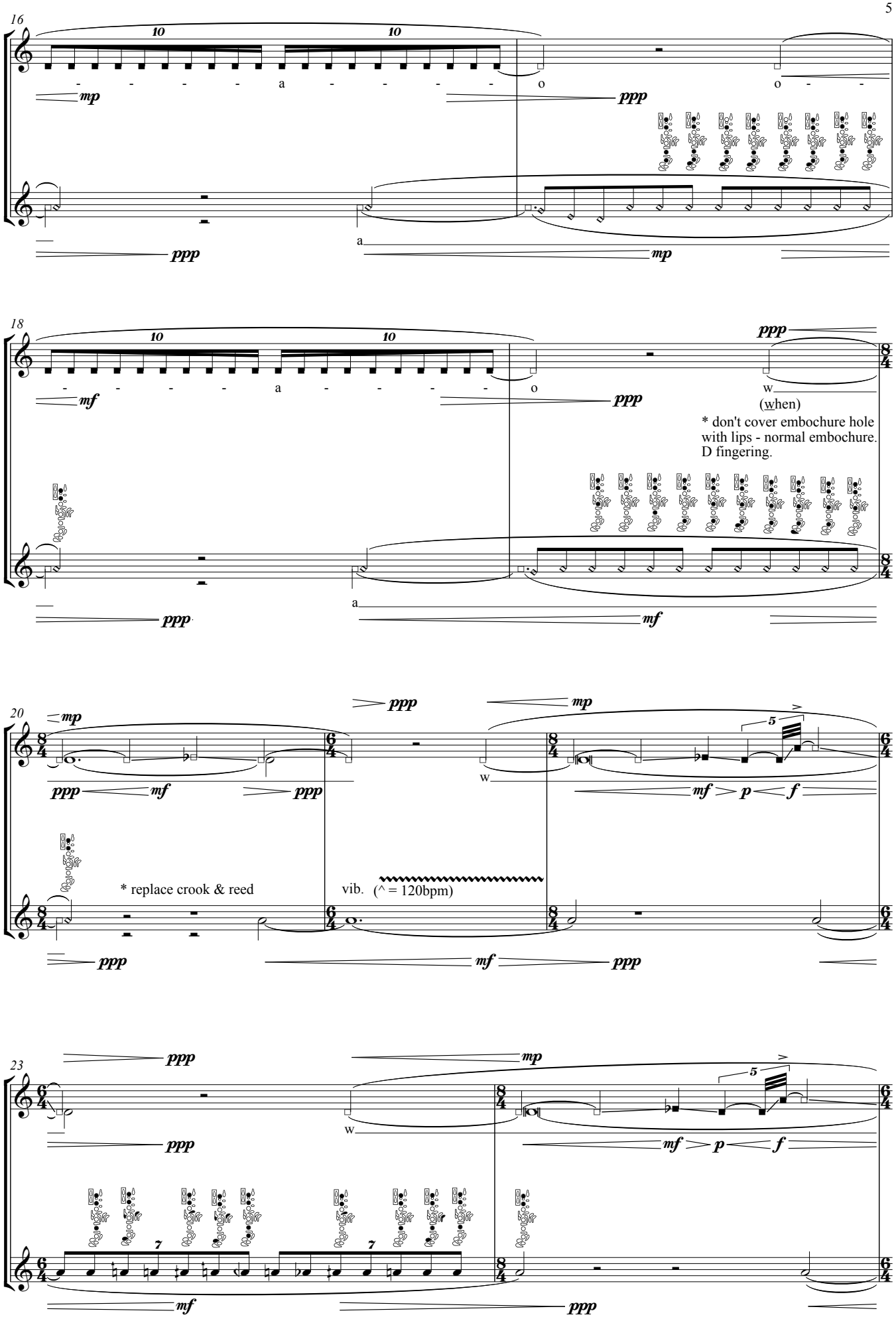
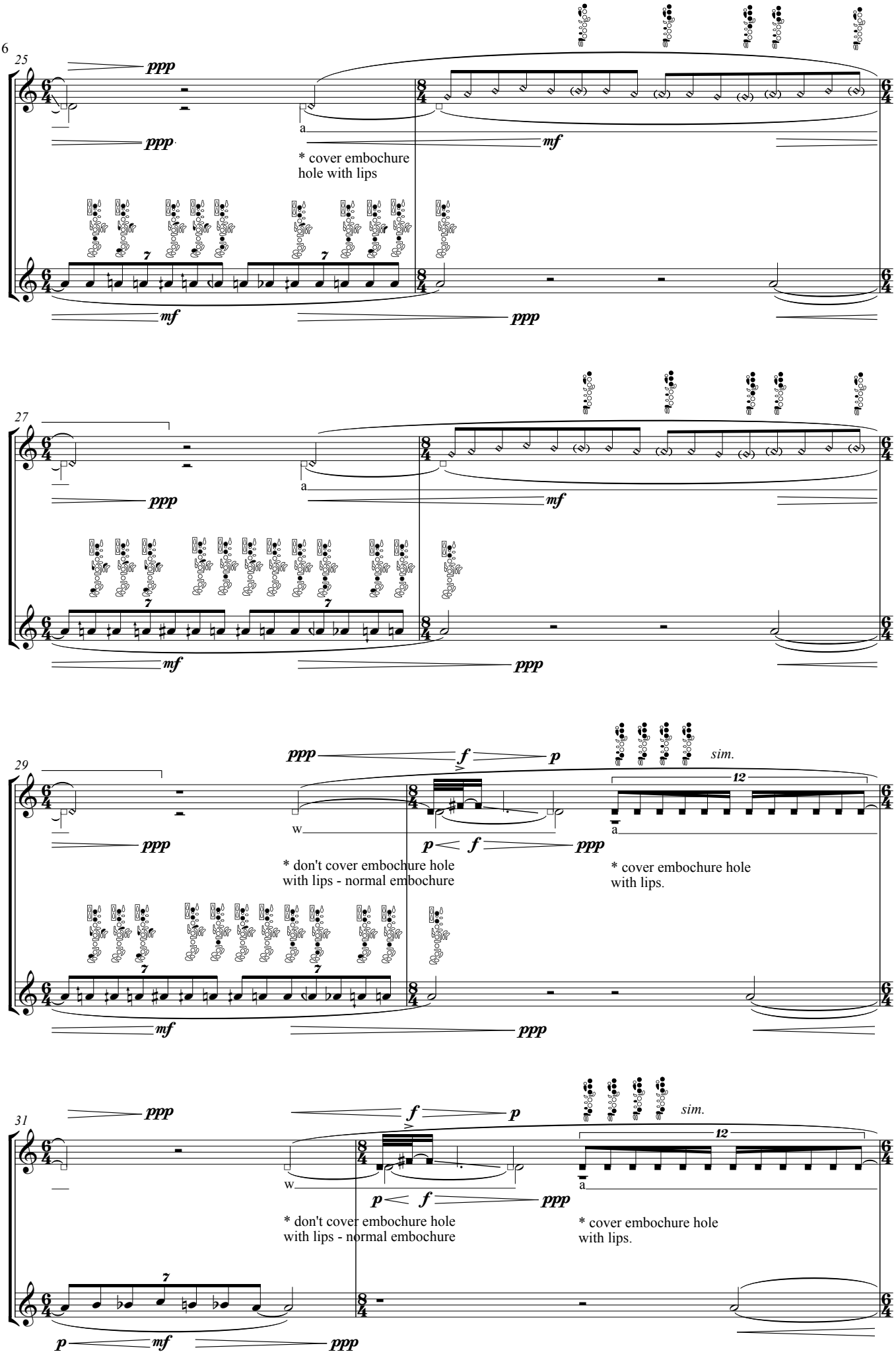
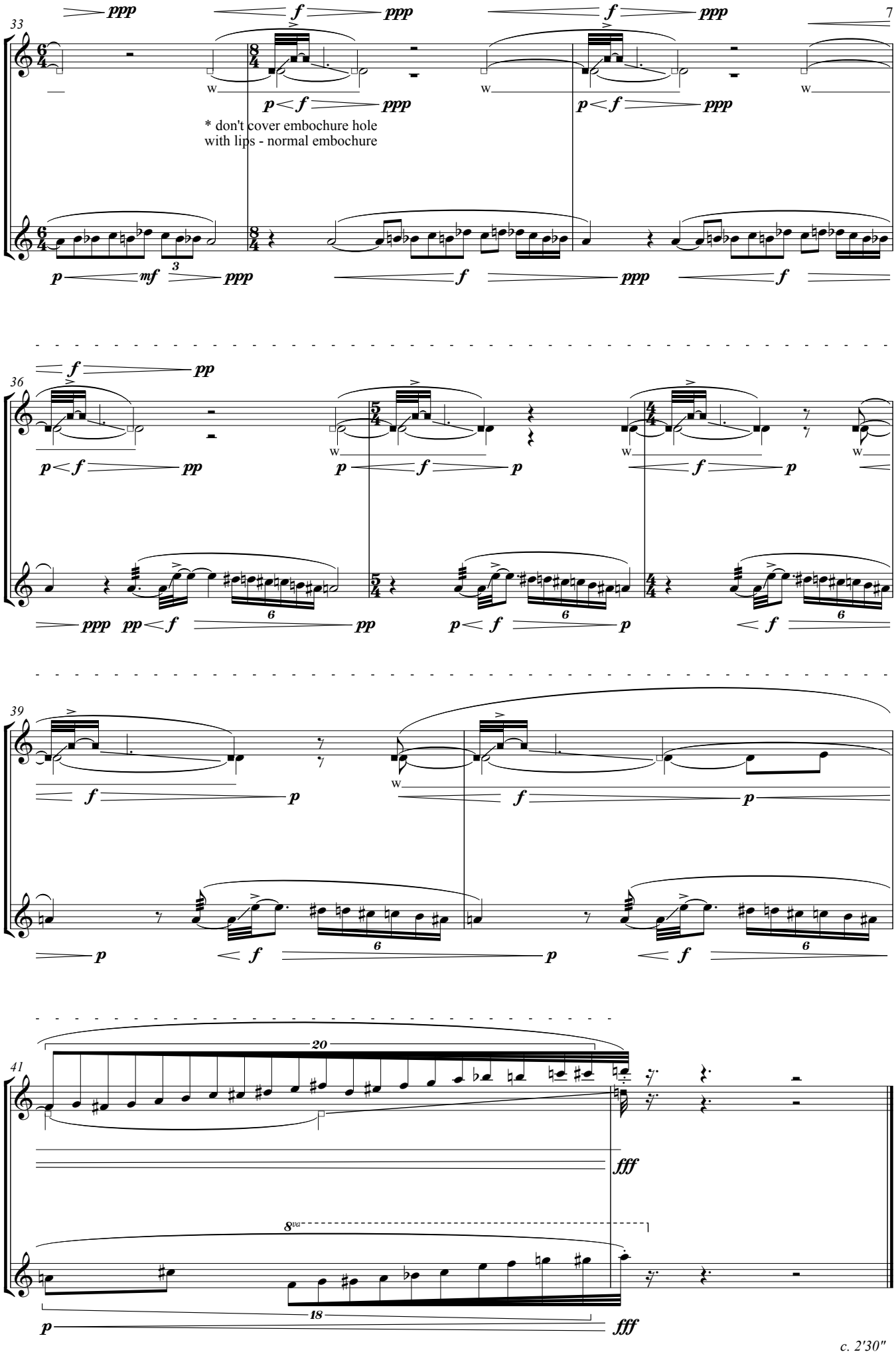

16
10
10
- - - - - a - - - - -
o
o - - -
mp
ppp
ppp
a
mp
18
10
10
- - - - - a - - - - -
o
mf
ppp
ppp
w
(when)
* don't cover embochure hole with lips - normal embochure. D fingering.
ppp
a
mf
20
mp
ppp
mf
ppp
ppp
mp
w
5
mf
p
f
* replace crook & reed
vib. (^ = 120bpm)
ppp
mf
ppp
23
ppp
ppp
mp
w
5
mf
p
f
7
7
mf
ppp


25
ppp
ppp
a
mf
* cover embochure hole with lips
mf
ppp
27
ppp
a
mf
mf
ppp
29
ppp
f
p
sim.
12
ppp
w
a
p
f
ppp
* don't cover embochure hole with lips - normal embochure
* cover embochure hole with lips.
mf
ppp
31
ppp
f
p
sim.
12
w
a
p
f
ppp
* don't cover embochure hole with lips - normal embochure
* cover embochure hole with lips.
p
mf
ppp

poco accel.



c. 2'30"

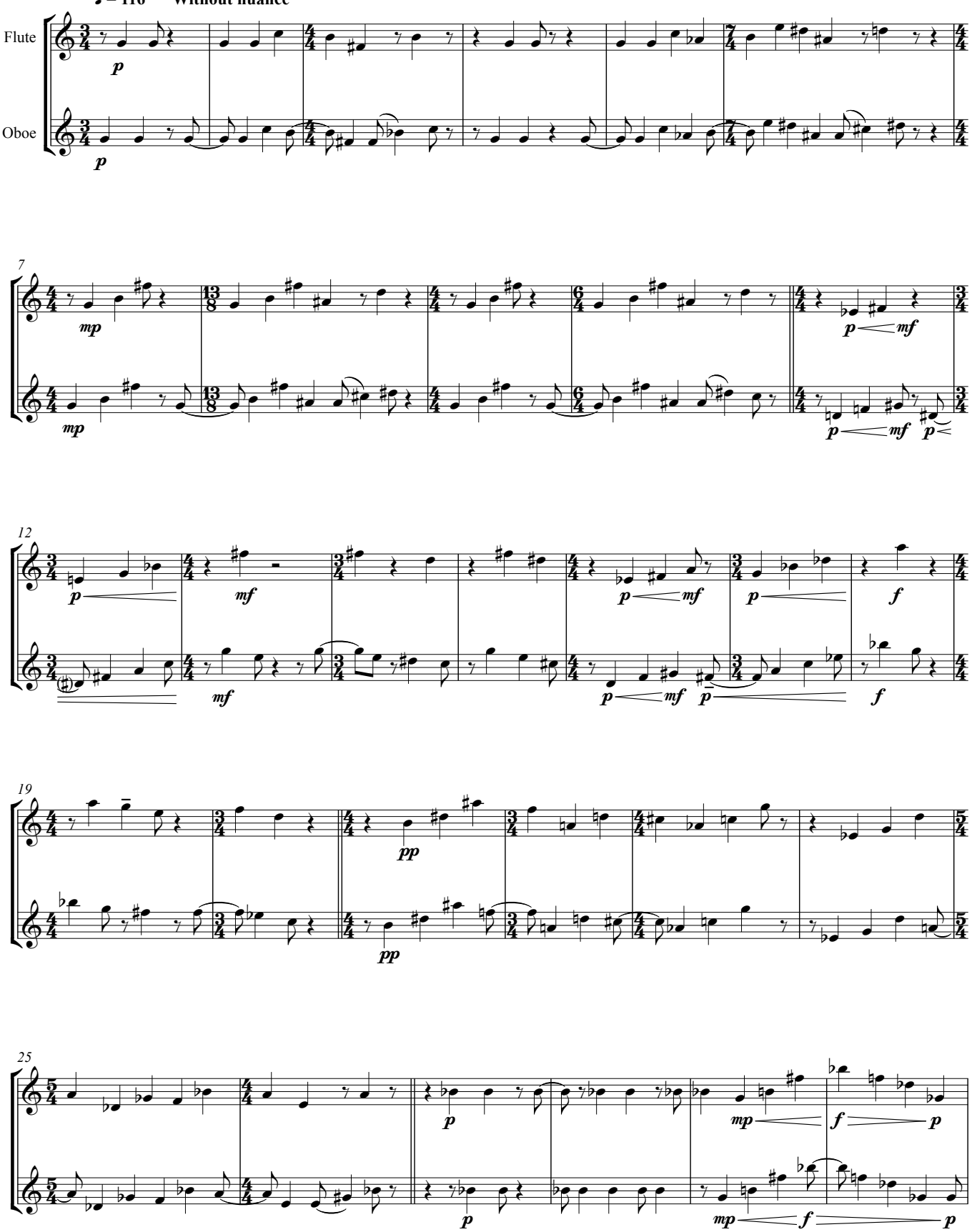
- II -
'Copycat'

Lee Westwood
(Brighton, August 2013)

♩ = 116 **Without nuance**

Flute

Oboe



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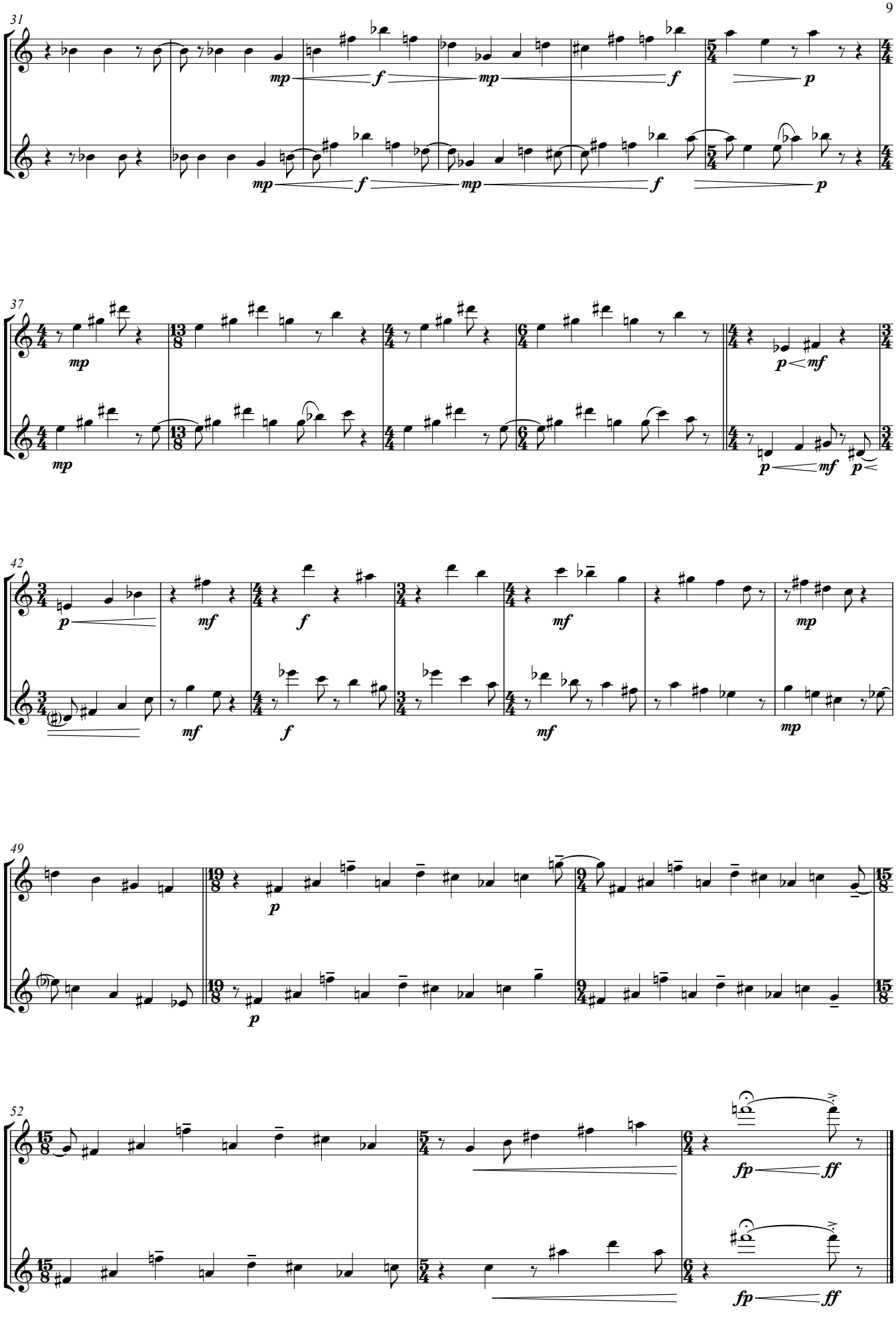
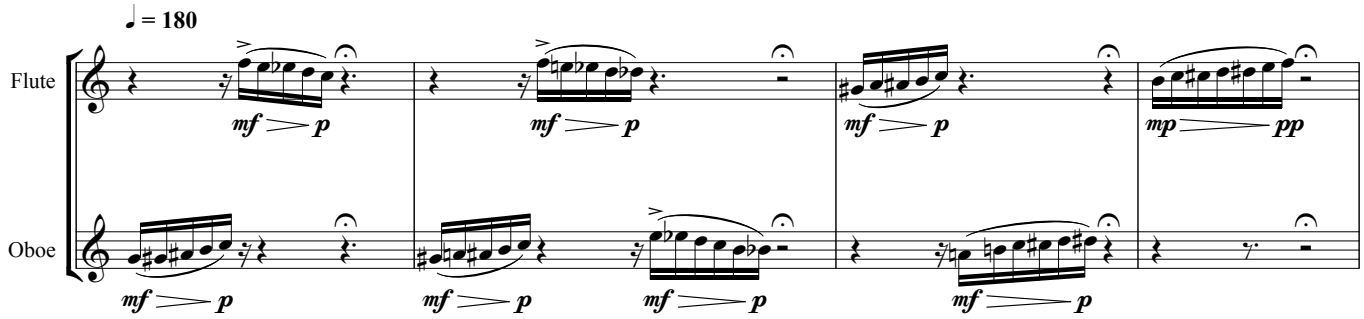


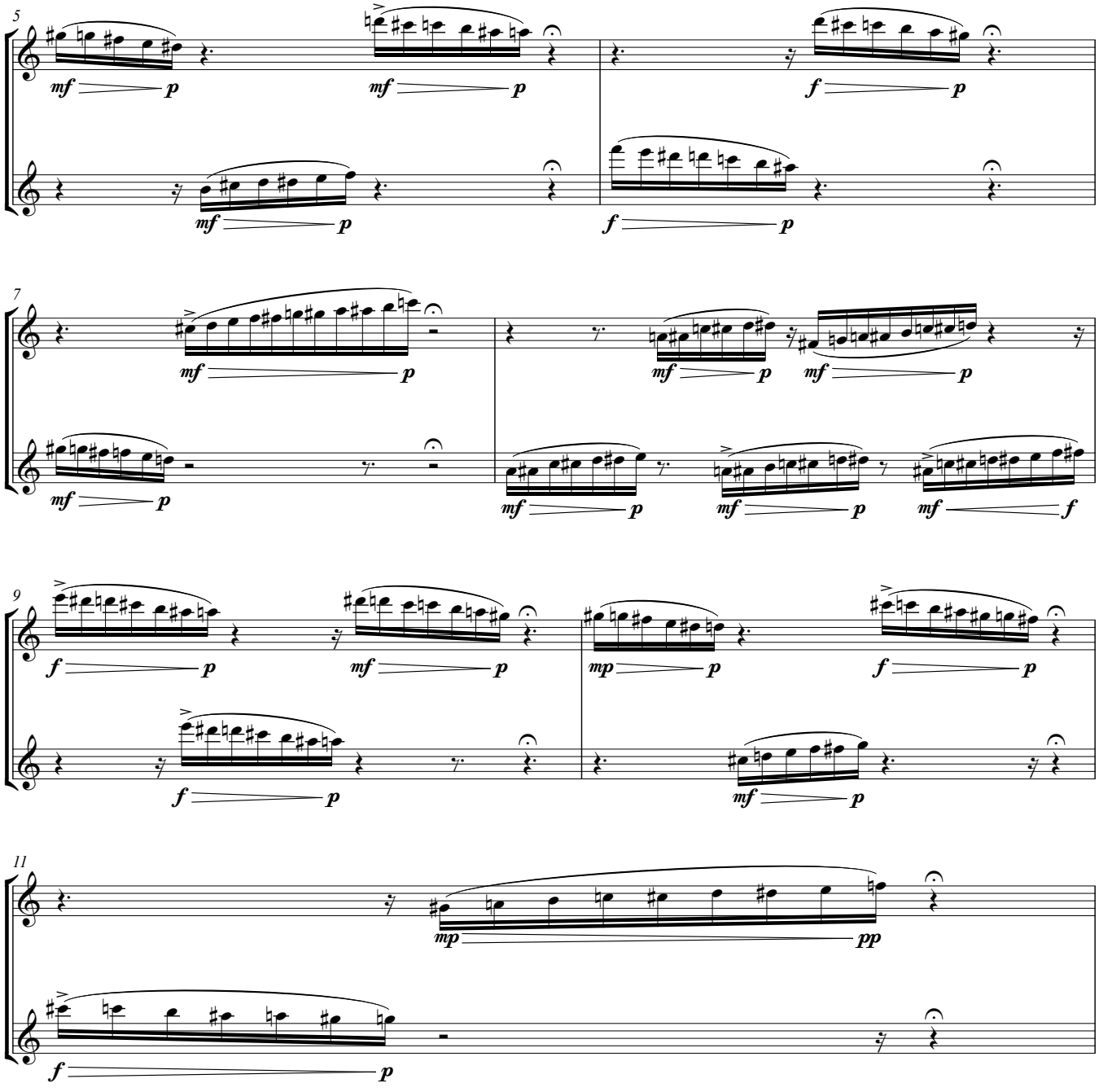
c. 2'02"

- III -
'Sprites'

Lee Westwood
(Brighton, October 2013)



* Time signatures have been excluded as the score should be used as more of a visual cue to know when to begin each phrase.
Pauses at the end of bars are approximate in length, and their duration should be judged in relation to each other.



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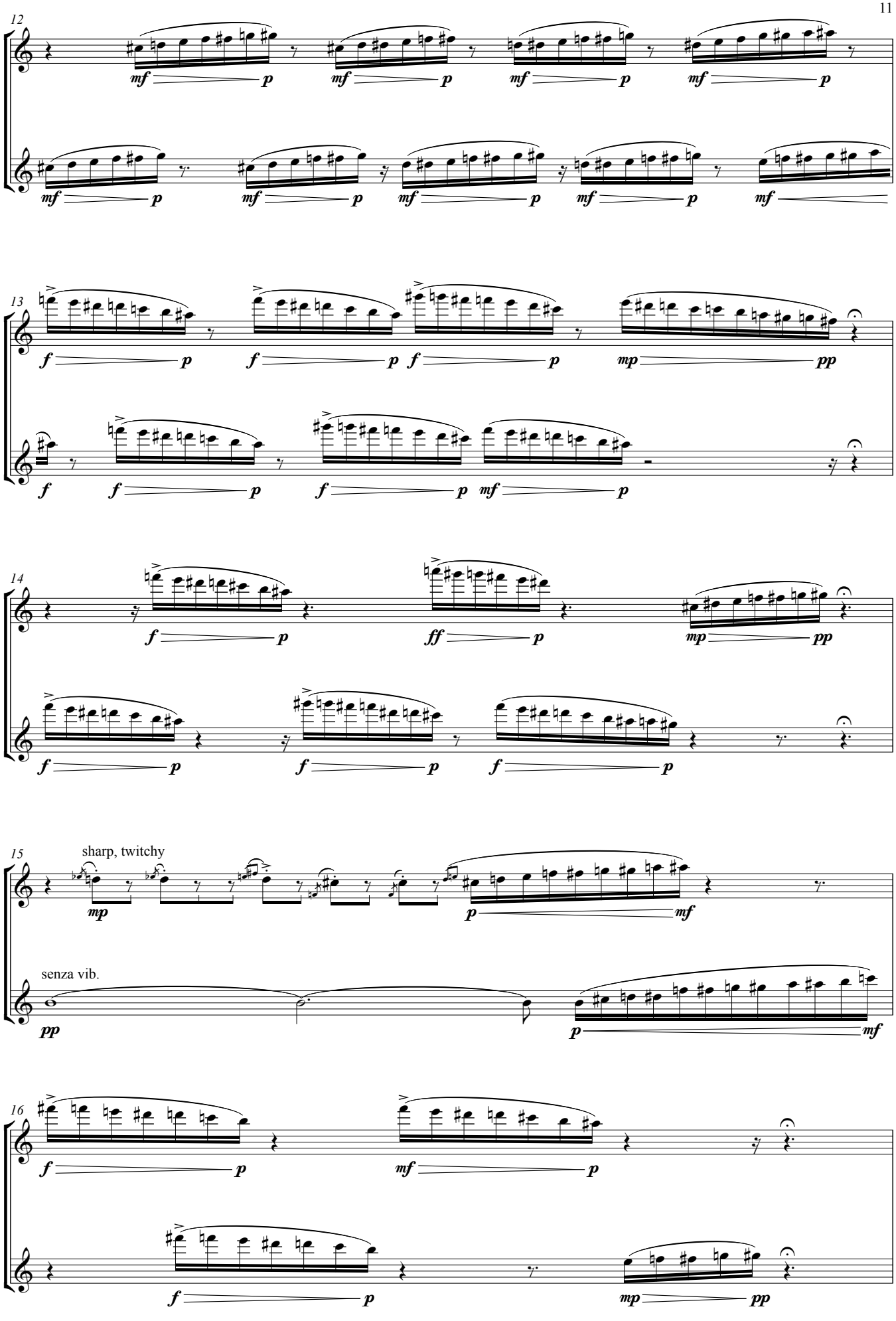
12
13
14
15
sharp, twitchy
senza vib.
16

17

* rapidly-stopped vowel ('u', as in up) at back of throat - a sharp smorzato

18

20

22

24

c. 1'00"

- IV -
'Contours'

Lee Westwood
(Brighton, December 2013)

♩ = 80 **Peaceful, expressive**

Flute

Cor Anglais

ppp < *mp* *ppp* *p* *ppp* *p*

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

5

tr. G key

mp *mf* *p*

tr. C♯ key

mp *mf* *p*

6

tr

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

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

7

tr. high C key

mp *f* *pp*

tr. D key

mp *f* *pp*

8

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

tr. F♯ key

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

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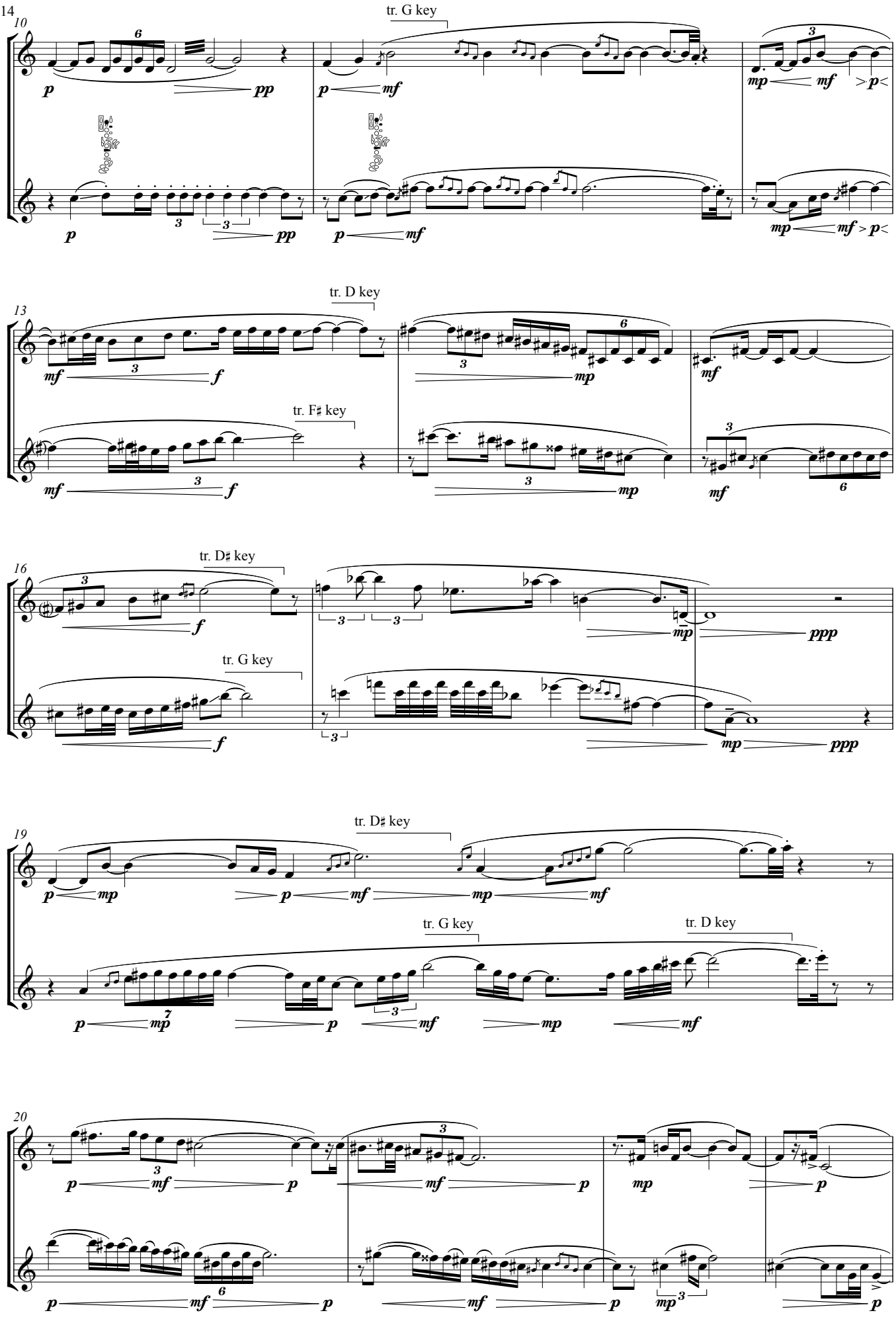
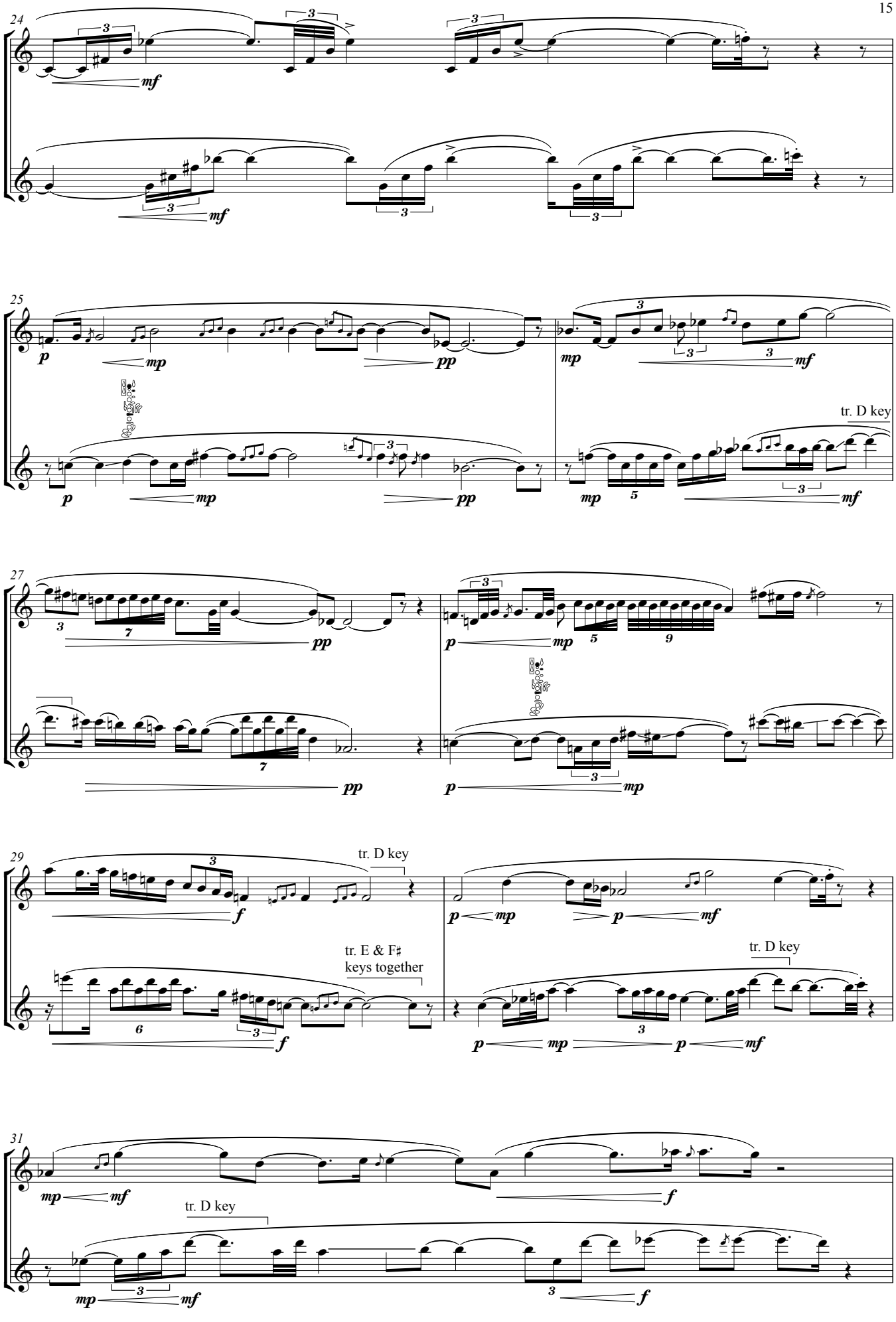
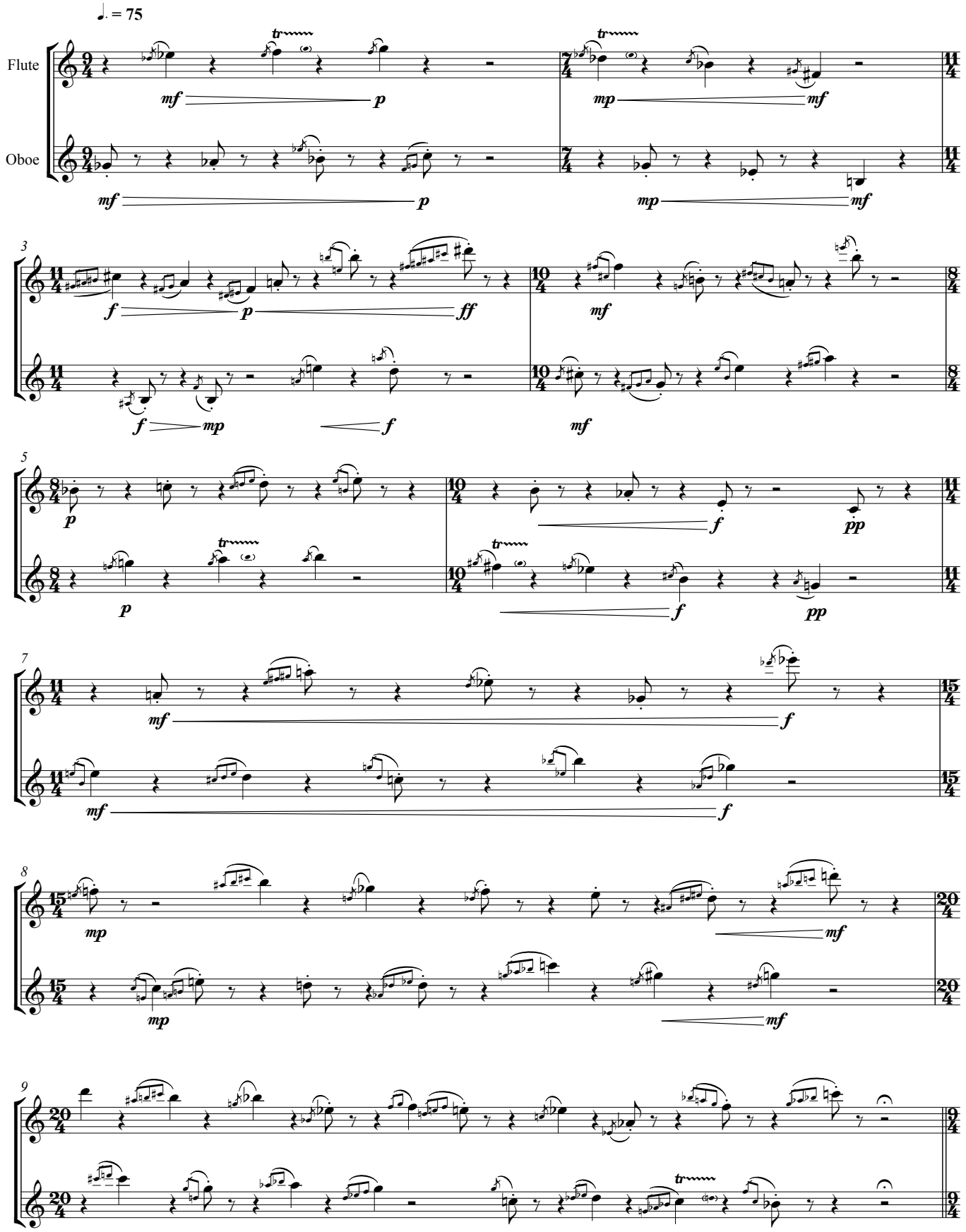

10
tr. G key
13
tr. D key
tr. F♯ key
16
tr. D♯ key
tr. G key
19
tr. D♯ key
tr. G key
tr. D key
20


24
25
tr. D key
27
29
tr. D key
tr. E & F♯
keys together
tr. D key
31
tr. D key

c. 4'01"

- V -
'Colloquies: Repartee'

Lee Westwood
(Brighton, December 2013)



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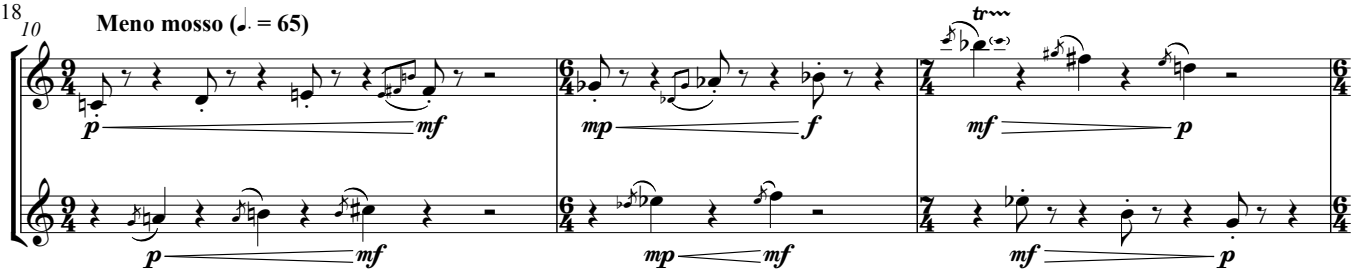
18

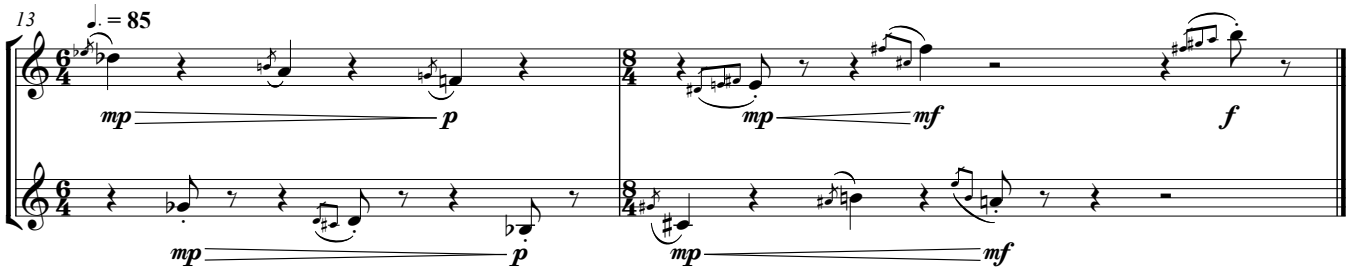
10

Meno mosso (♩. = 65)



13

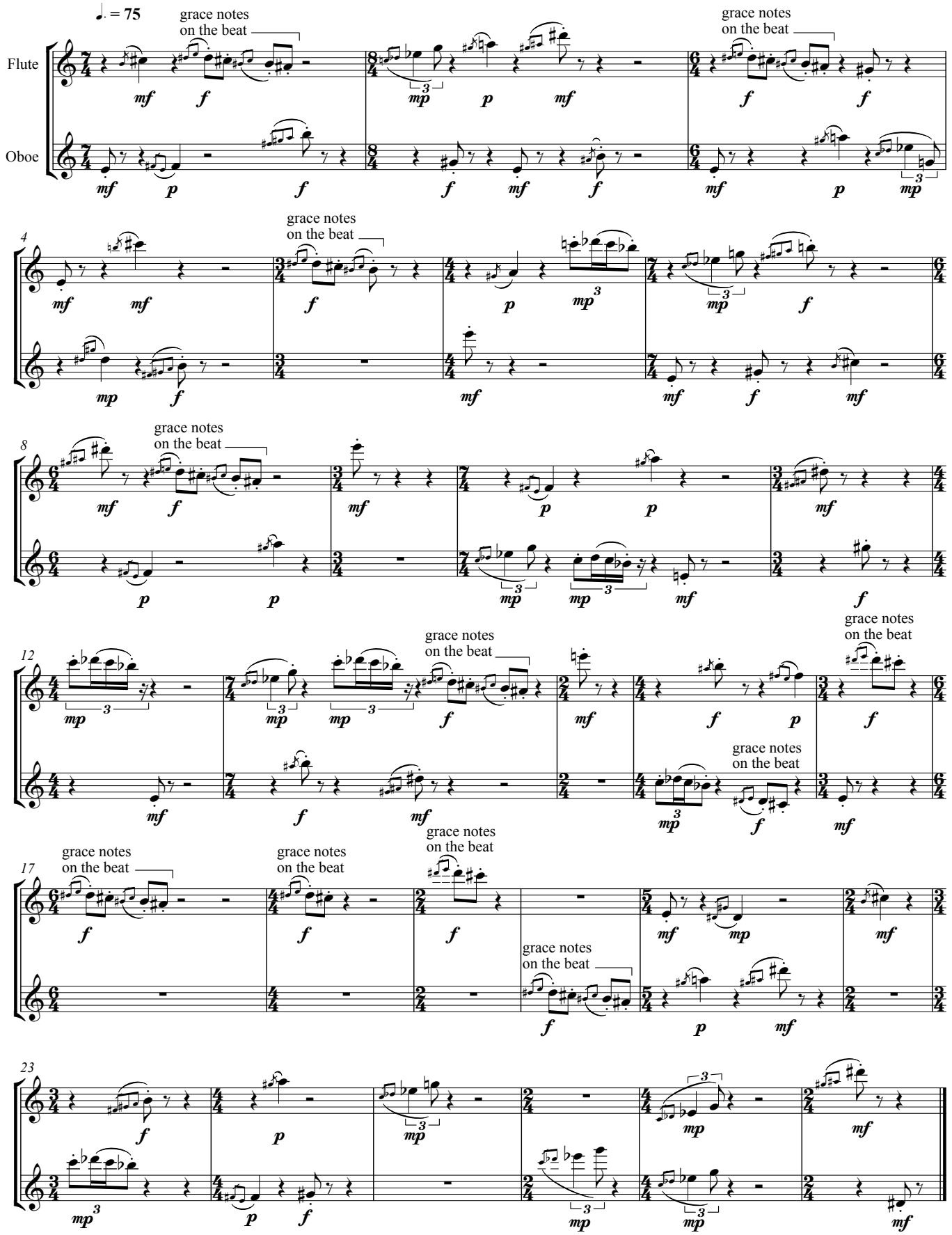
♩. = 85



c. 1'14"

- VI -
'Colloquies: Chinese Whispers'

Lee Westwood
(Brighton, December 2013)



c. 1'04"

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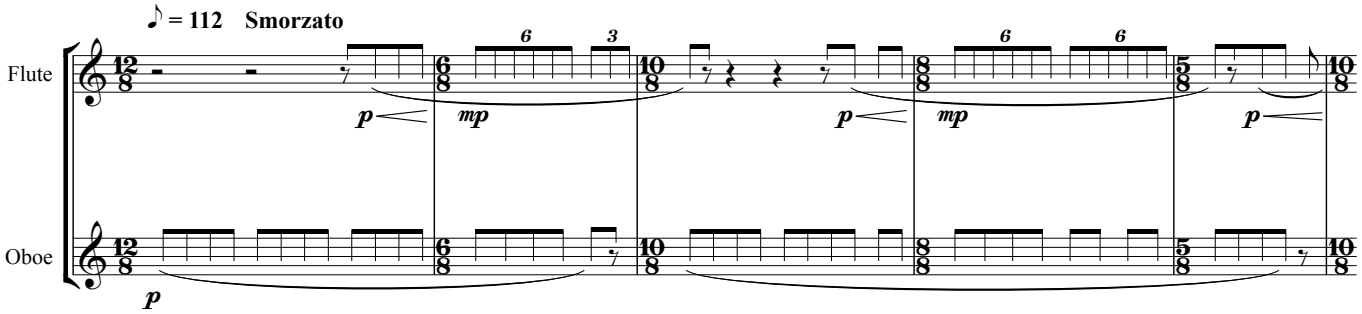
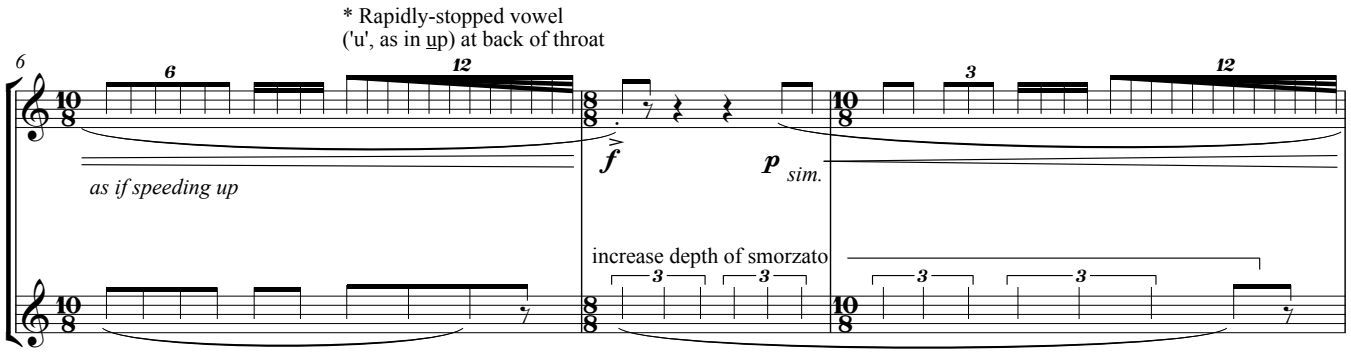
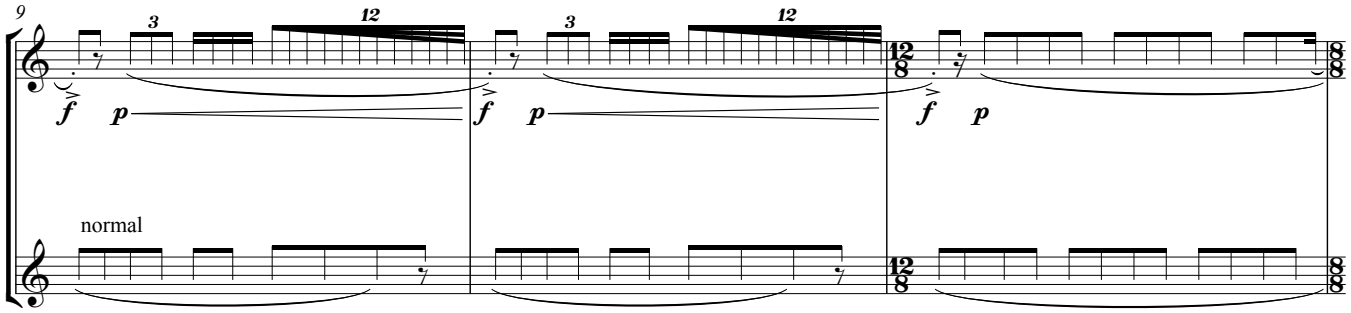
- VII -
'Pulsations'

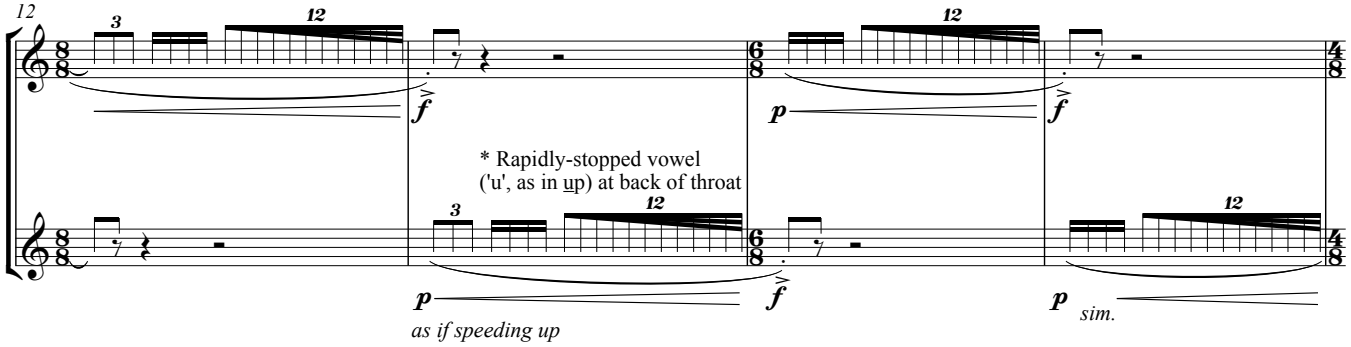
Lee Westwood
(Brighton, February 2014)



* All notes are the same pitch (A♭5 scientific pitch notation). Smorzato is executed along the parameter of volume - every new stem indicates a spike in the frequency of the smorzato. Notes are unbroken within each phrase mark.







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accel.

16

A tempo (♪ = 112)

21

* Unmeasured, as fast as possible

as if slowing down

* Time signatures do not apply to these three bars.
See written indication of note lengths.

25

sim.

* Beginning of each tied note group marks a sudden spike in volume. Otherwise notes are steadily soft.

29

as if slowing down

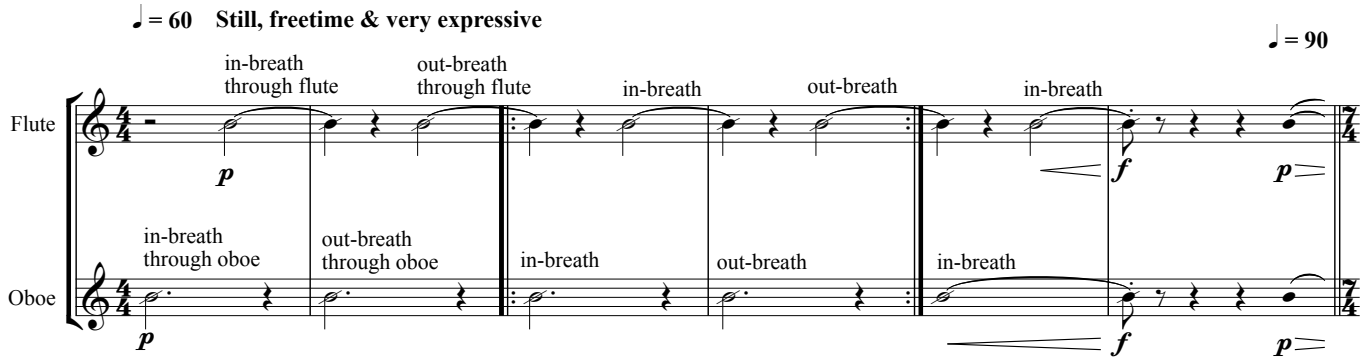
molto rit.

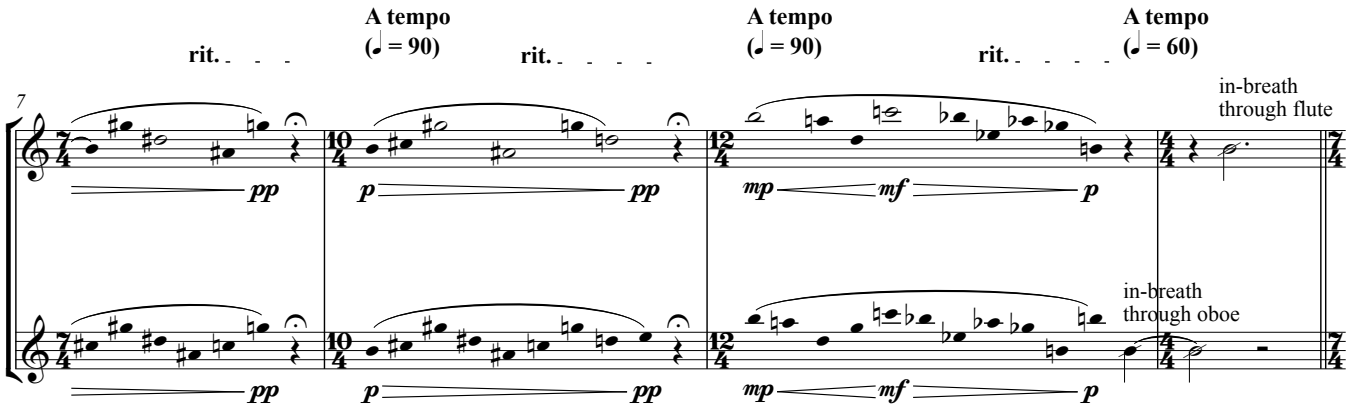
32

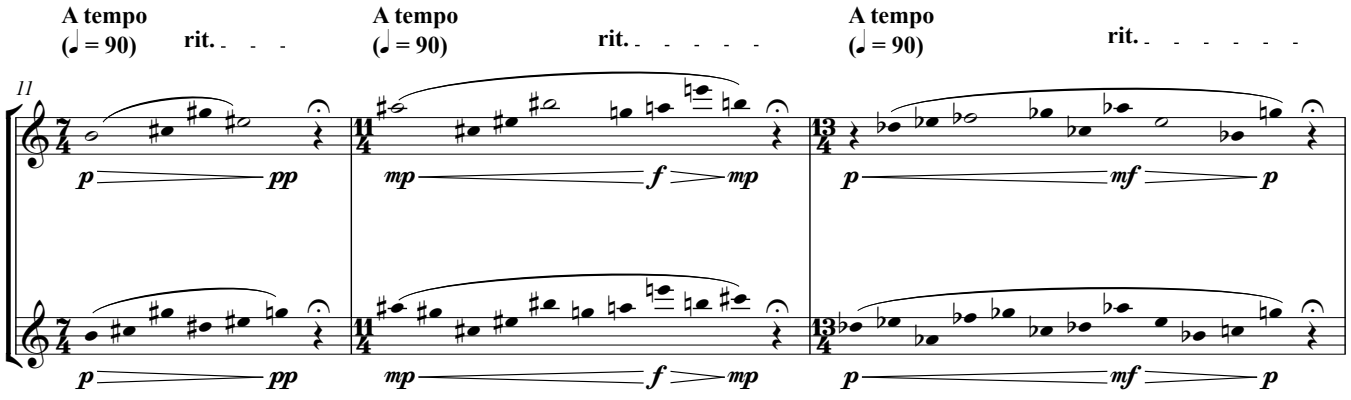
c. 2'30"

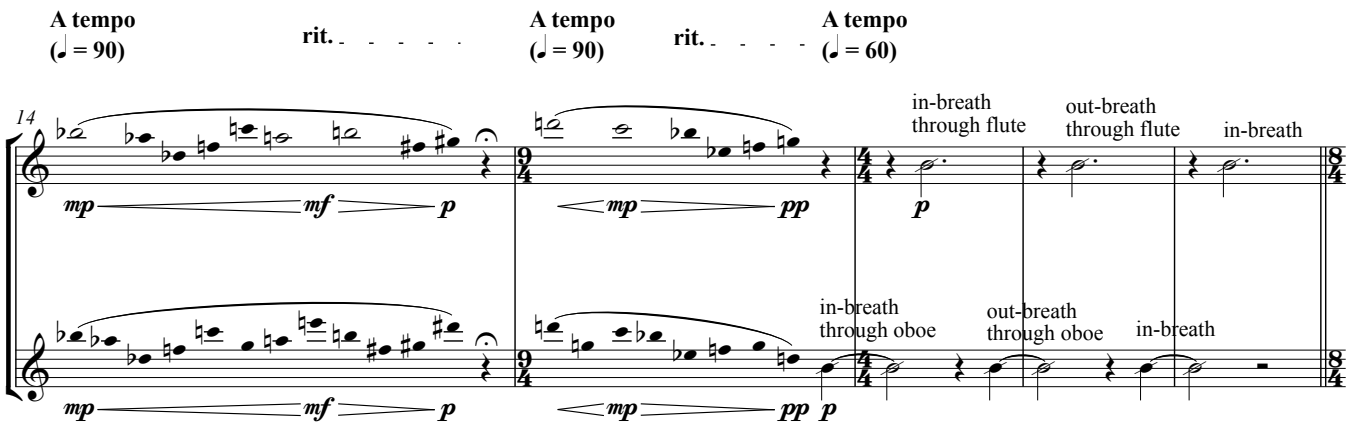
- VIII -
'Winter - A Monody'

Lee Westwood
(Brighton, December 2013)









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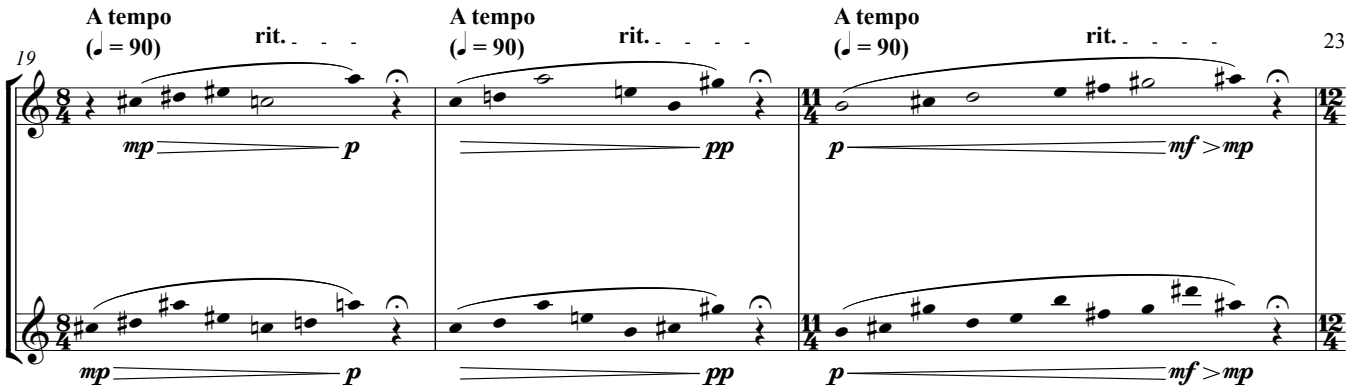
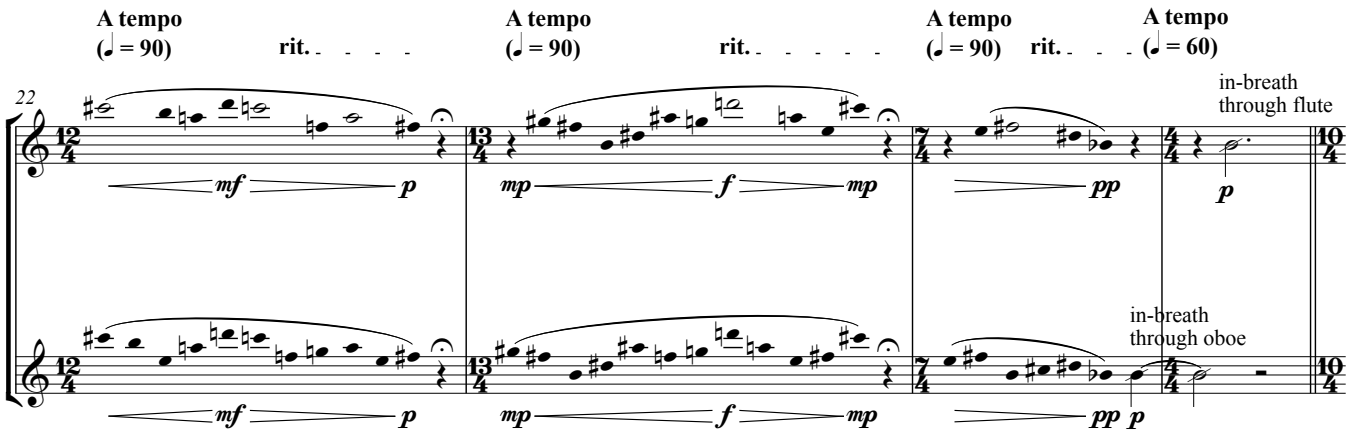
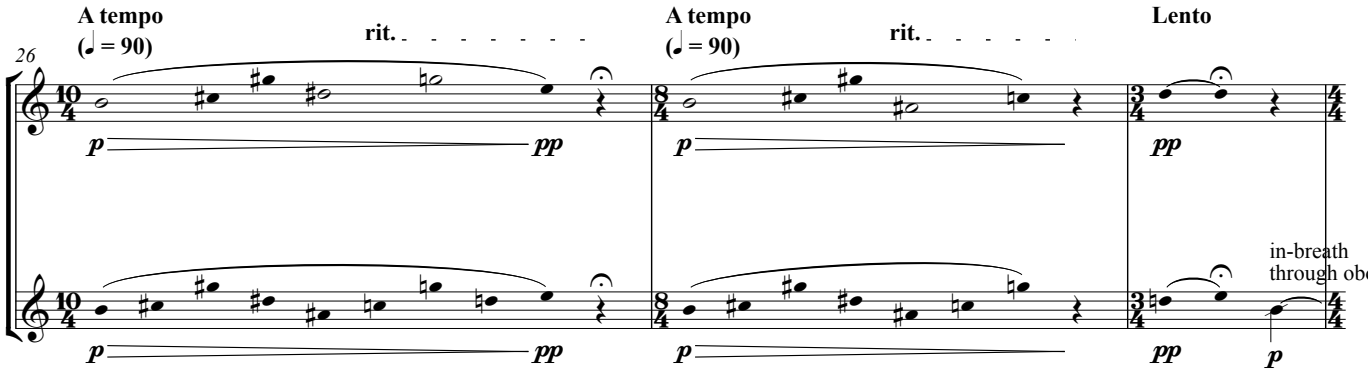
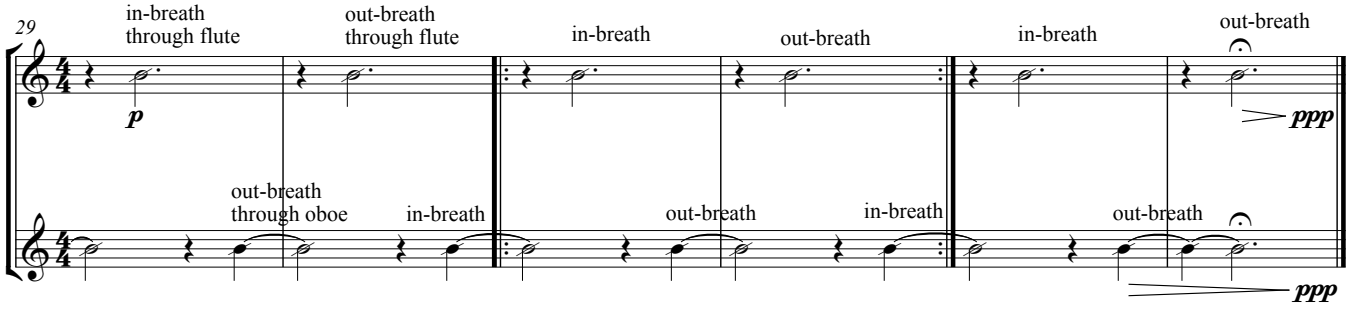

19
A tempo
(♩ = 90)
rit.
A tempo
(♩ = 90)
rit.
A tempo
(♩ = 90)
rit.
mp
p
pp
p
mf > mp


22
A tempo
(♩ = 90)
rit.
A tempo
(♩ = 90)
rit.
A tempo
(♩ = 90)
rit.
A tempo
(♩ = 60)
in-breath
through flute
in-breath
through oboe
mf
p
mp
f
mp
pp
p


26
A tempo
(♩ = 90)
rit.
A tempo
(♩ = 90)
rit.
Lento
in-breath
through oboe
p
pp

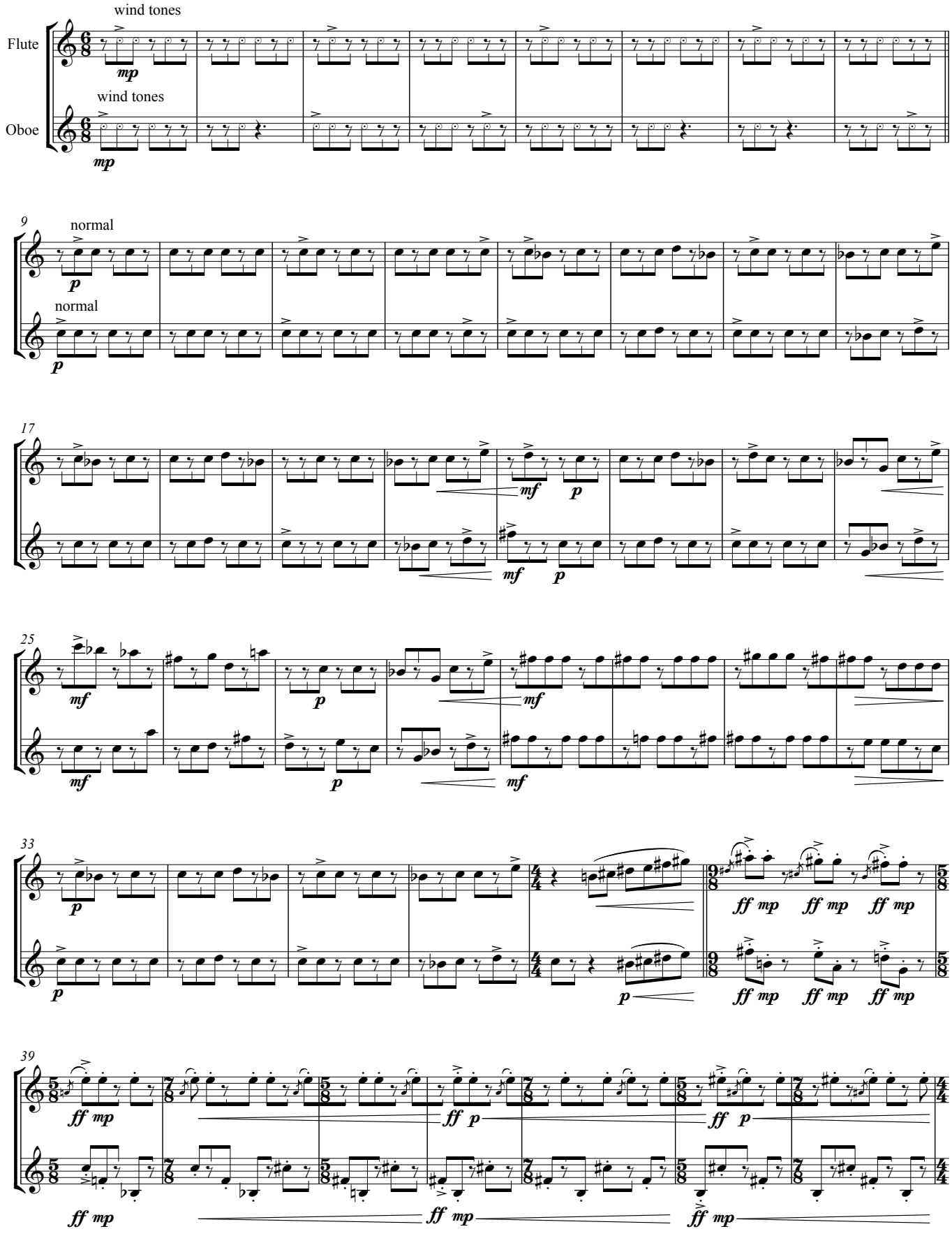

29
in-breath
through flute
out-breath
through flute
in-breath
out-breath
in-breath
out-breath
through oboe
in-breath
out-breath
in-breath
out-breath
p
ppp

c. 3'30"

- IX -
'Rounds'

Lee Westwood
(Brighton, January 2014)

♩. = 110 **Crisp, rhythmical**



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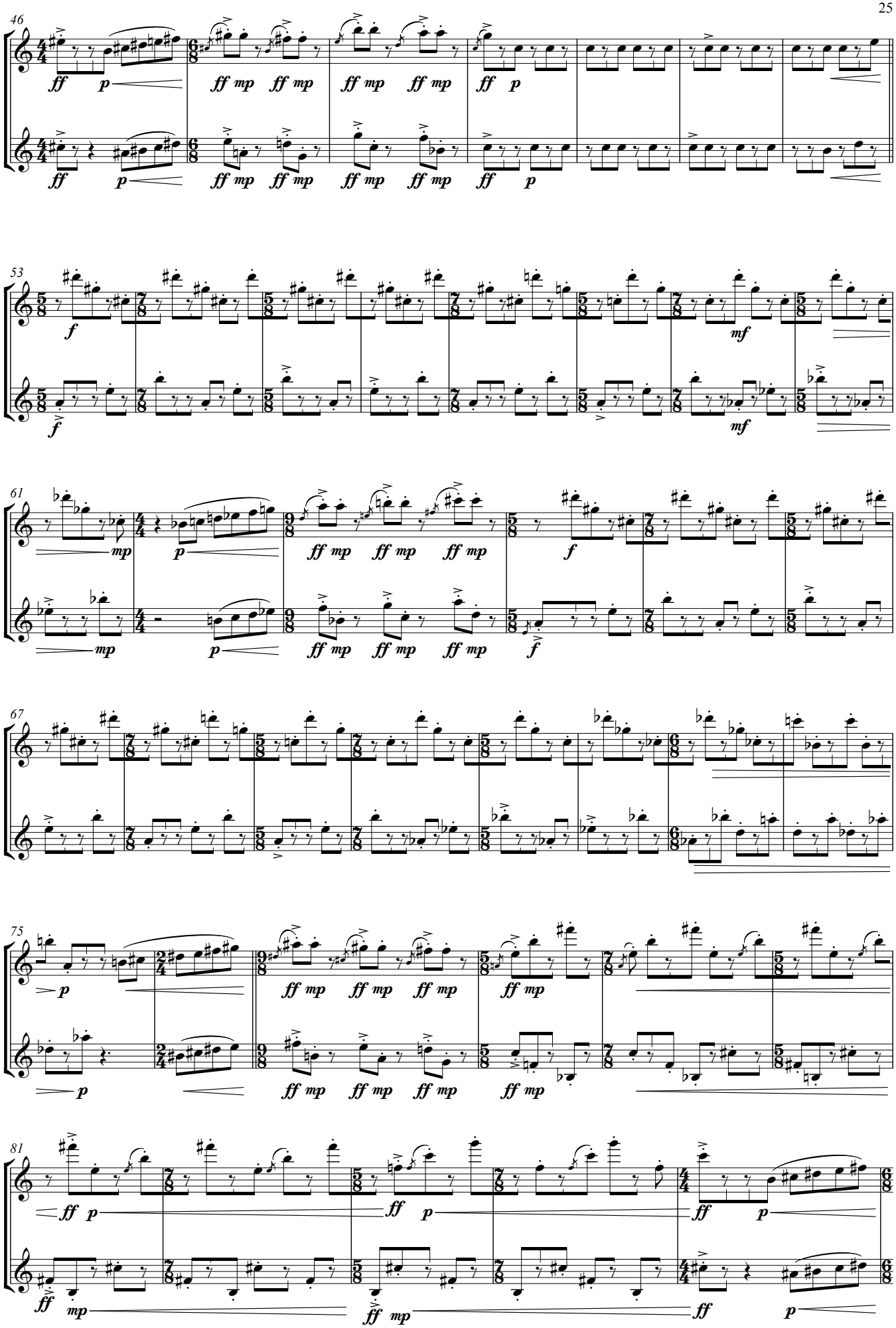
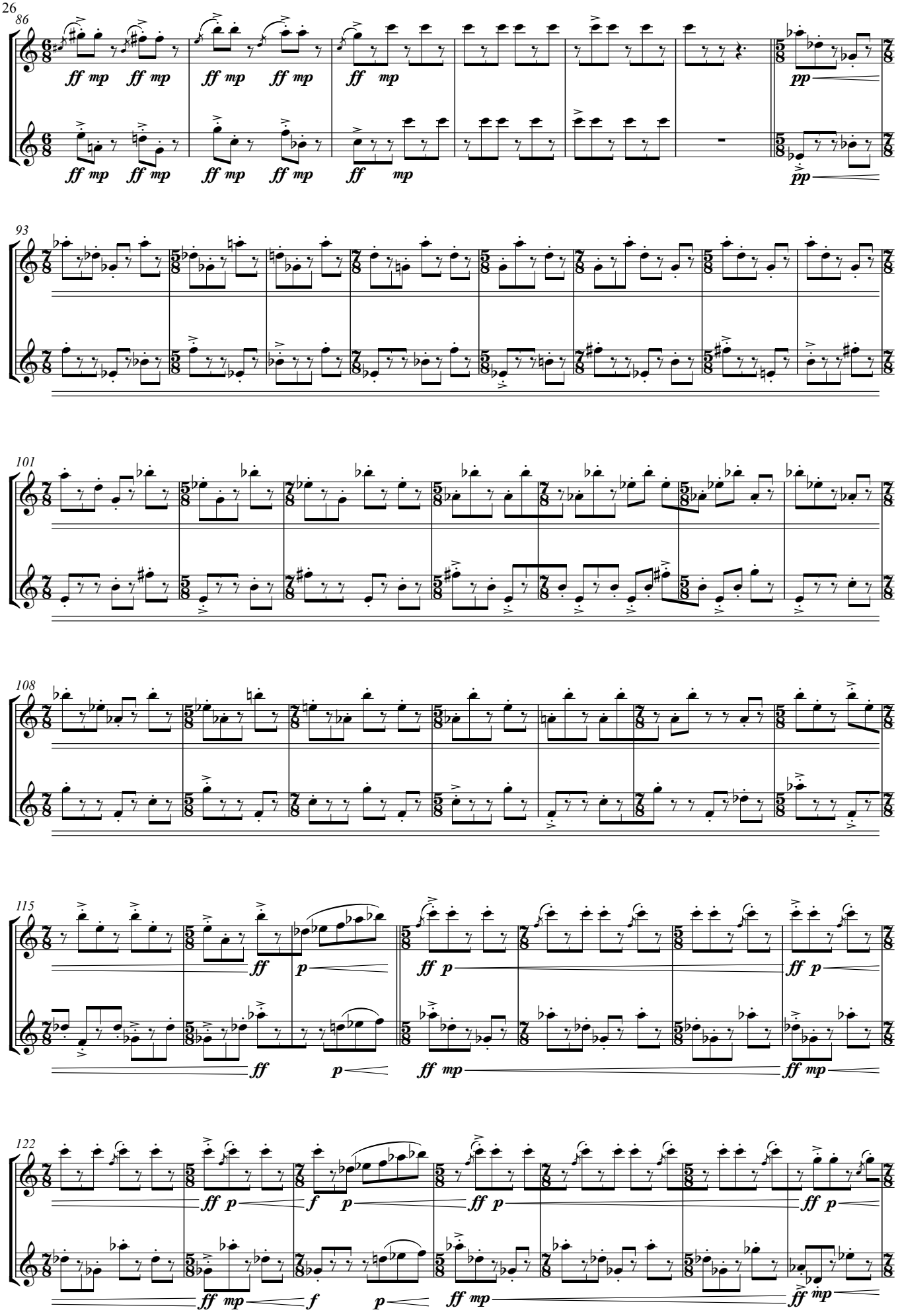
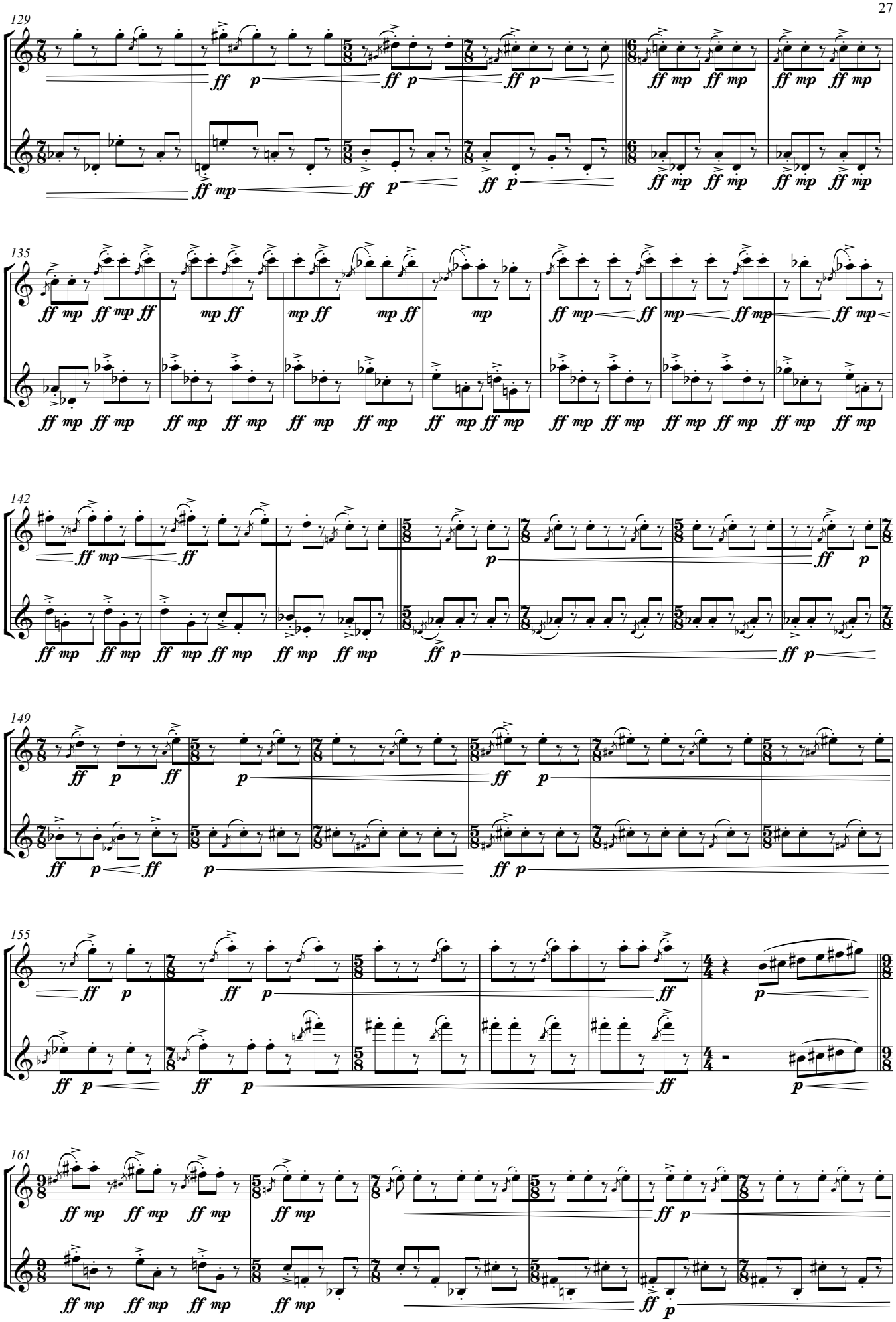
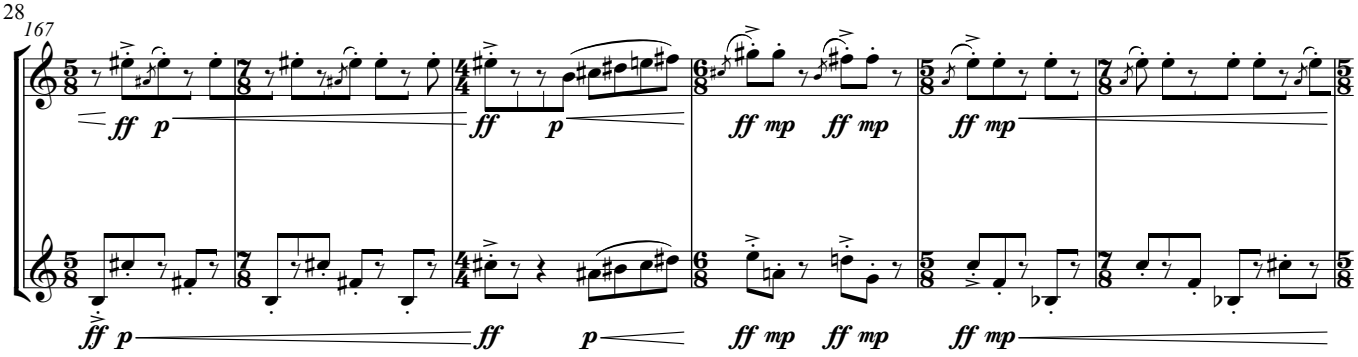
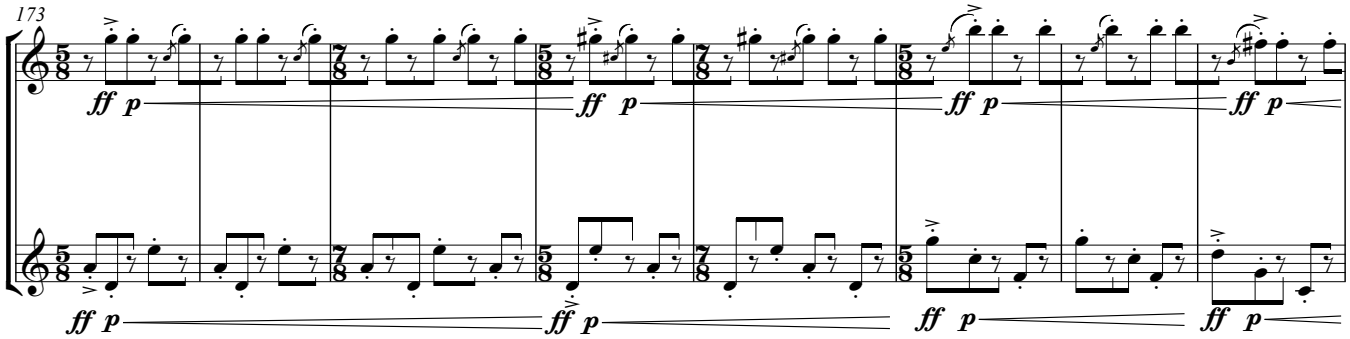
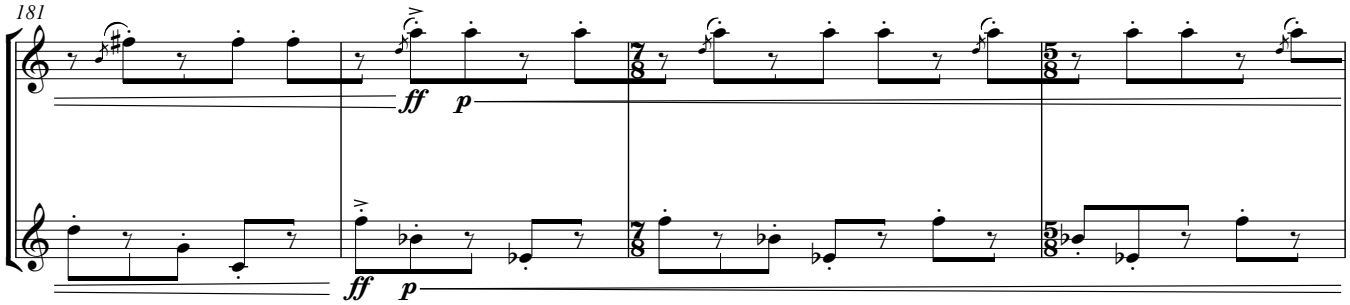

46
53
61
67
75
81

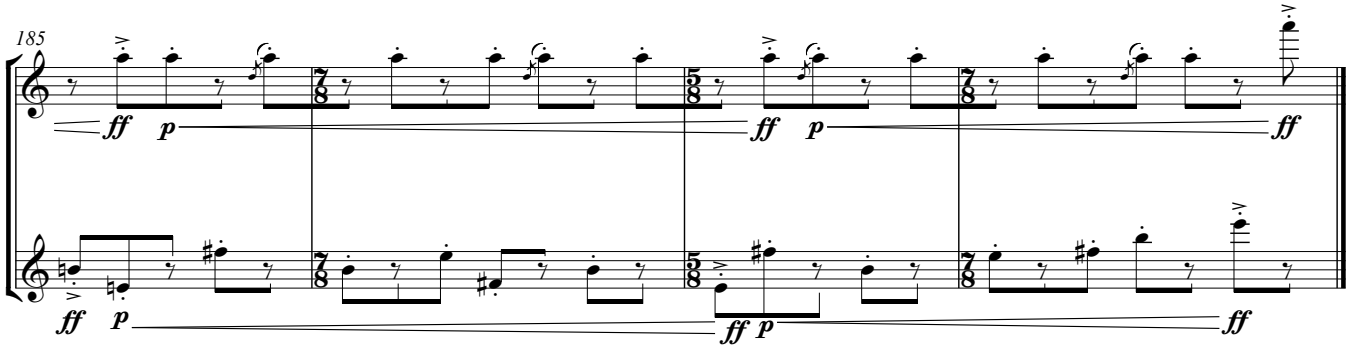

86
ff mp ff mp
ff mp ff mp
ff mp
pp
93
101
108
115
ff
p
ff p
ff mp
122
f
mp


129
135
142
149
155
161


167
ff p
ff p
ff mp ff mp
ff mp
ff p
ff p
ff
p
ff mp ff mp
ff mp


173
ff p
ff p
ff p
ff p
ff p
ff p
ff p
ff p

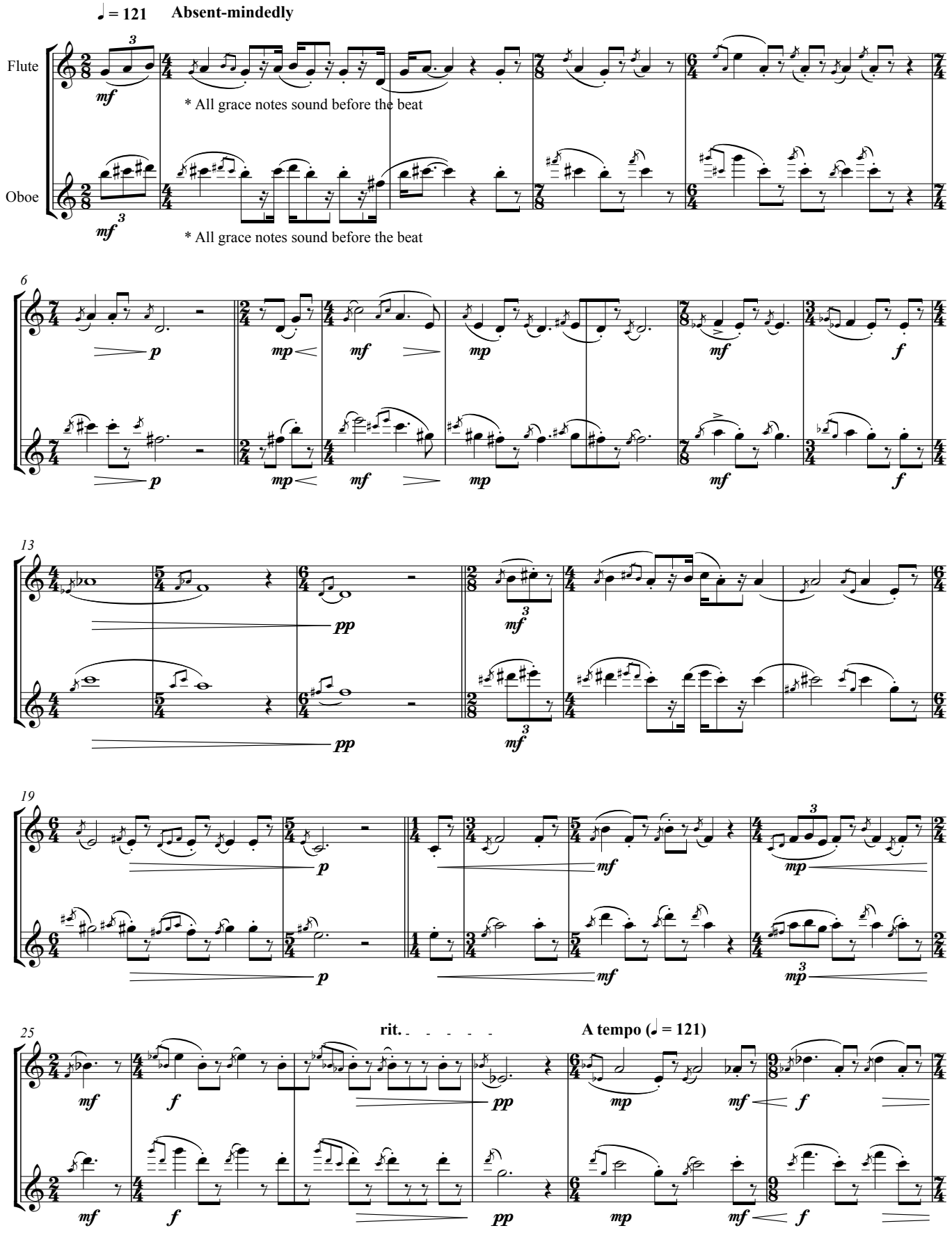

181
ff p
ff p


185
ff p
ff p
ff
ff p
ff p
ff
ff

c. 3'24"

- X -
'A Man Offguard'

Lee Westwood
(Brighton, October 2013)



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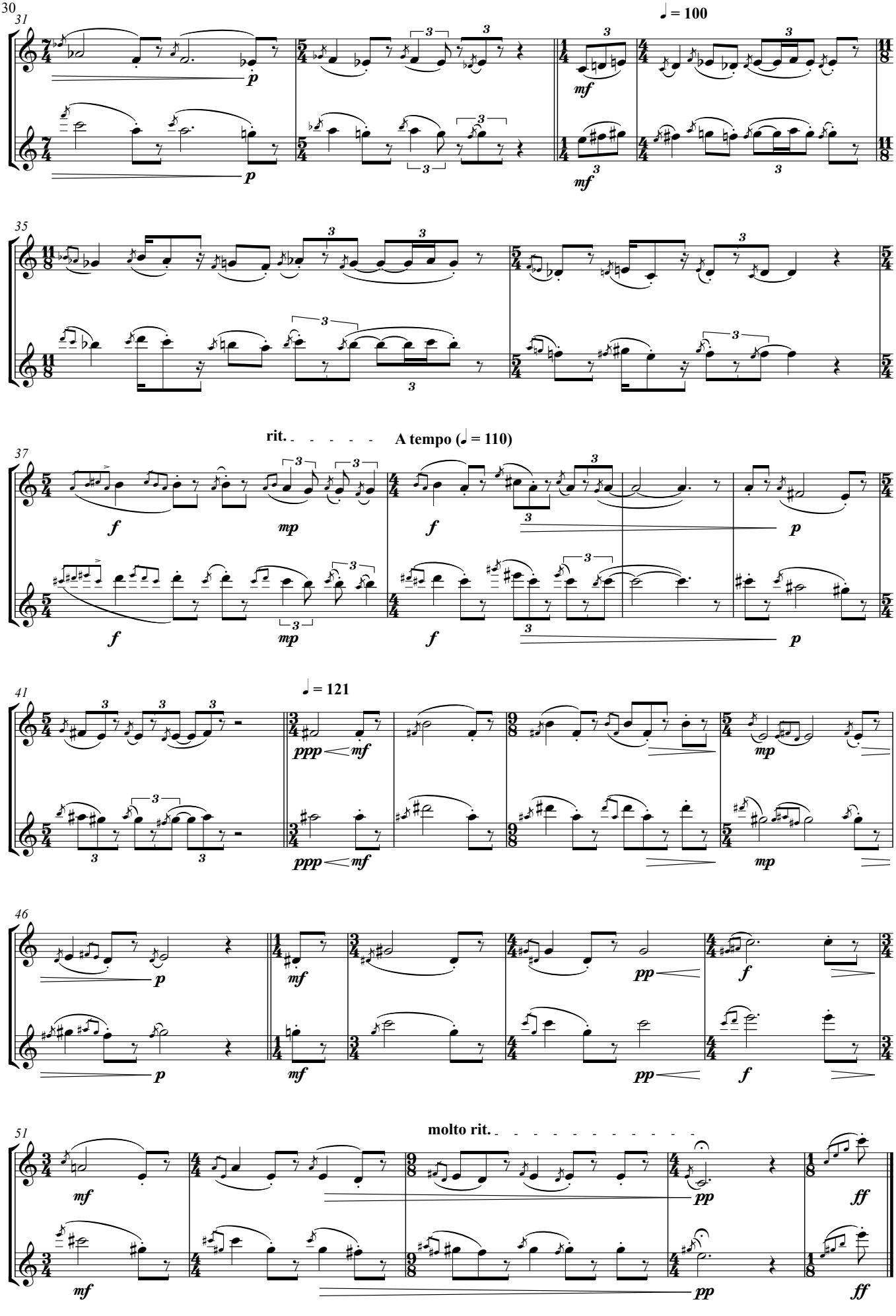


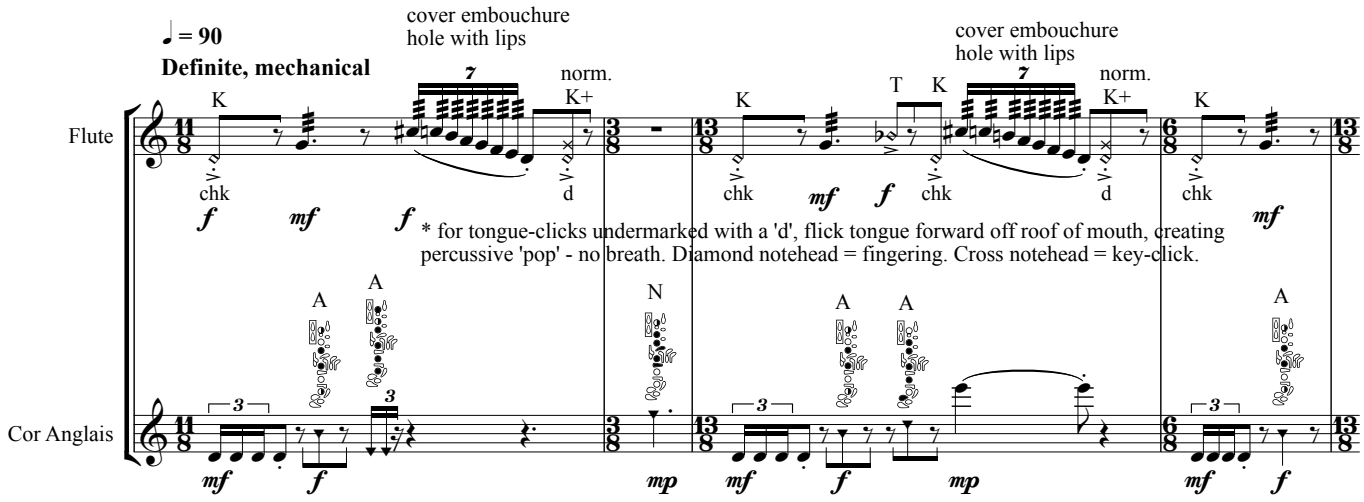
c. 1'53"

J = jet-whistle
K = tongue-click
K+ = simultaneous tongue-click & key-click
S = slap-tongue
S+ = simultaneous slap-tongue & key-click
T = tongue-stop
tremelo bars = flutter-tongue

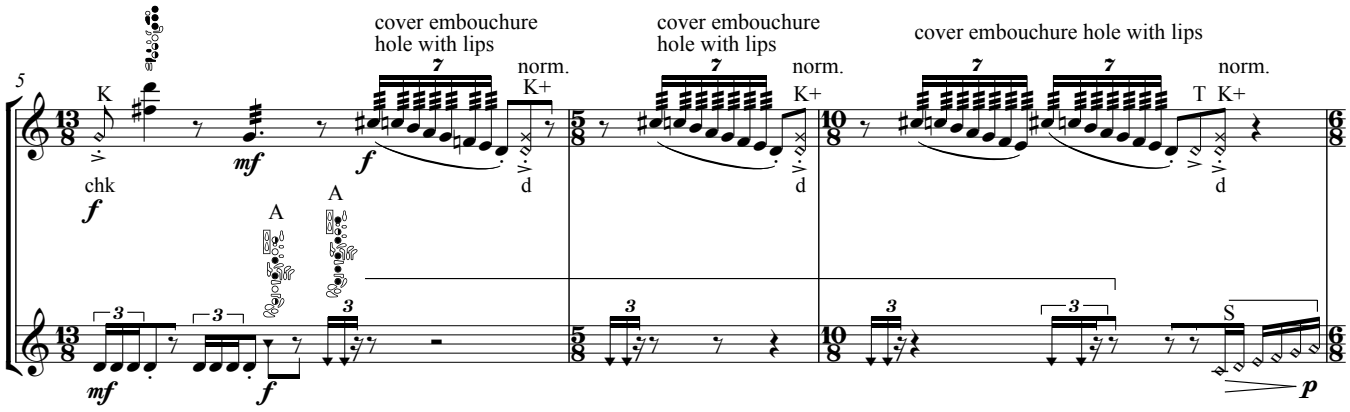
Cor Anglais key for amount of reed in mouth -
little = L; half = H; all = A

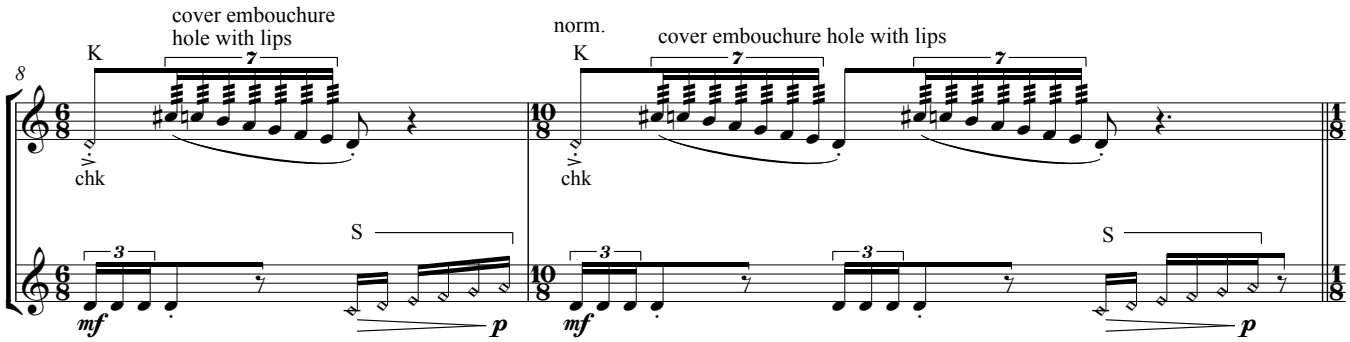
- XI -
'Machine'

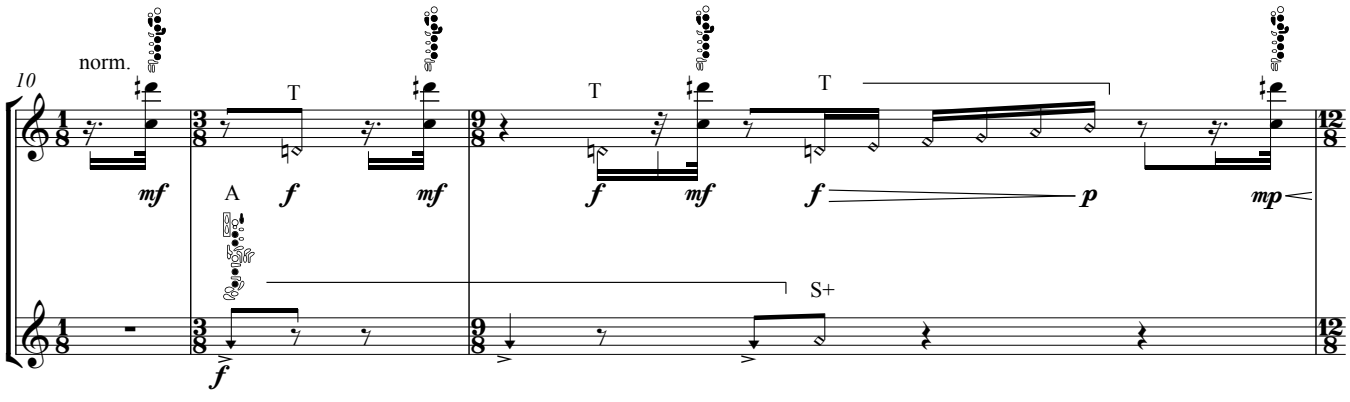
Lee Westwood
(Brighton, March 2014)



* the pitch content of multiphonics on the Cor Anglais have been omitted due to impracticalities in their notation. Multiphonics on this instrument are represented by triangular noteheads. Their position on the stave serve to distinguish one from another, rather than representing actual pitch.







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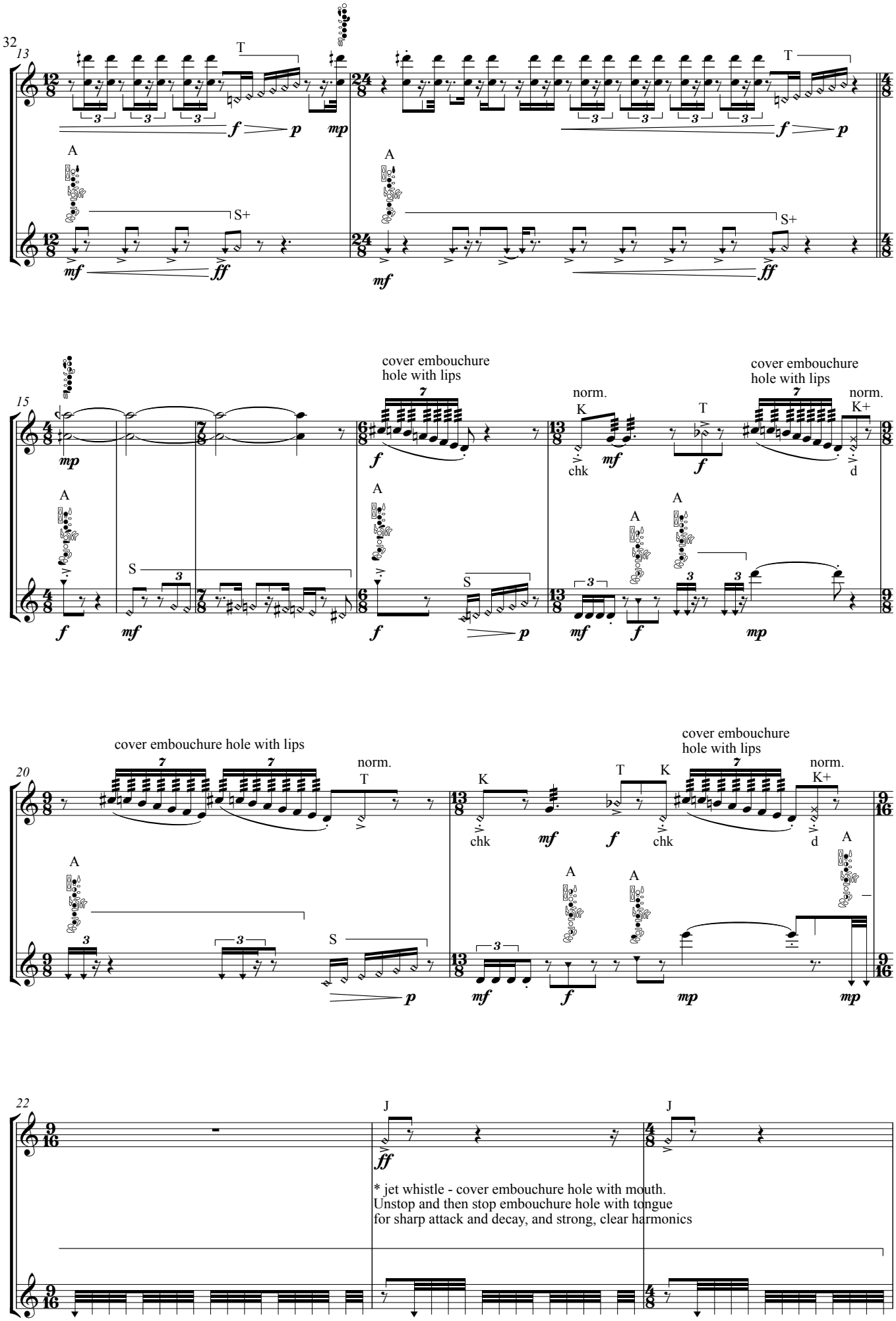
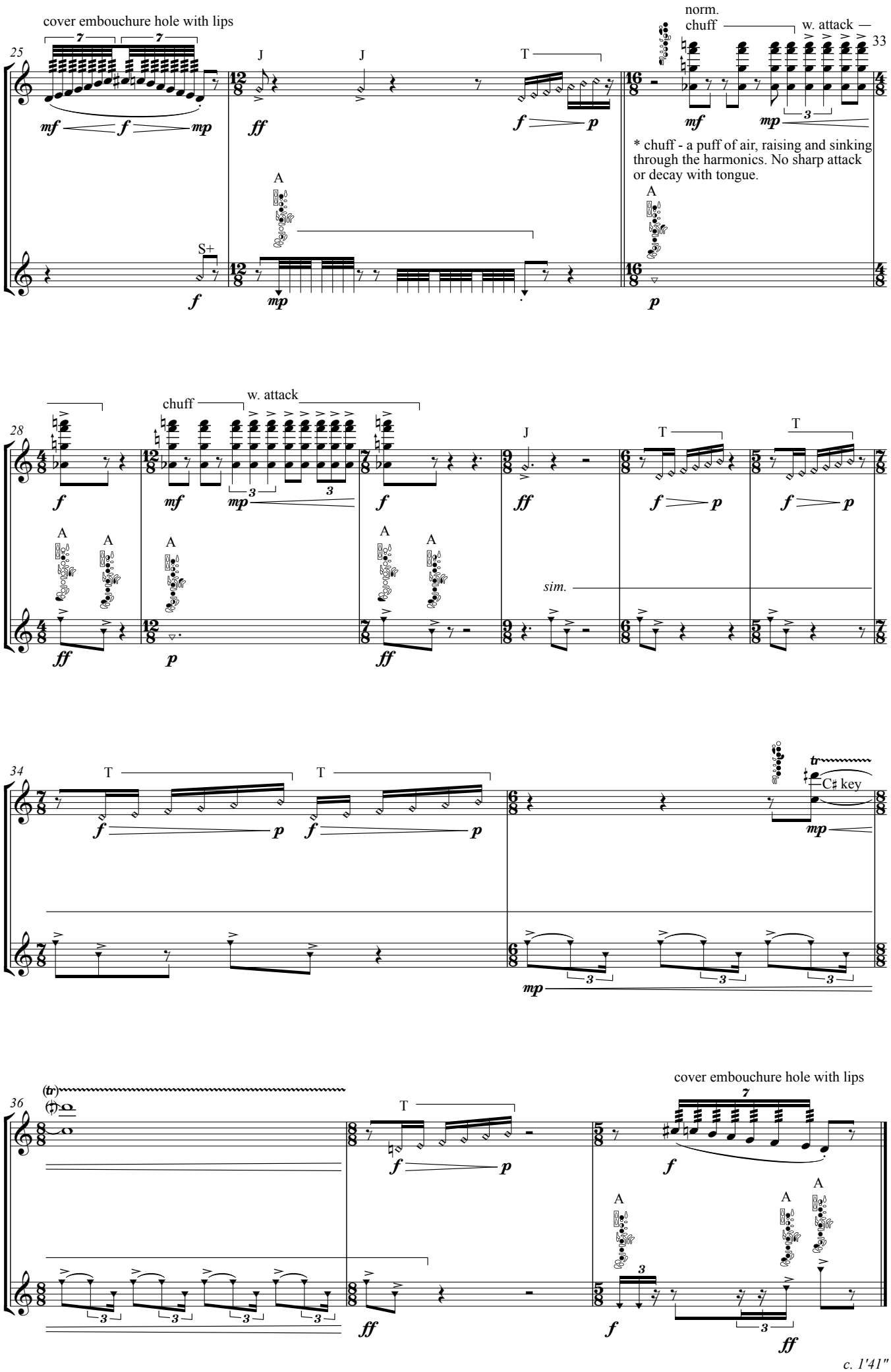


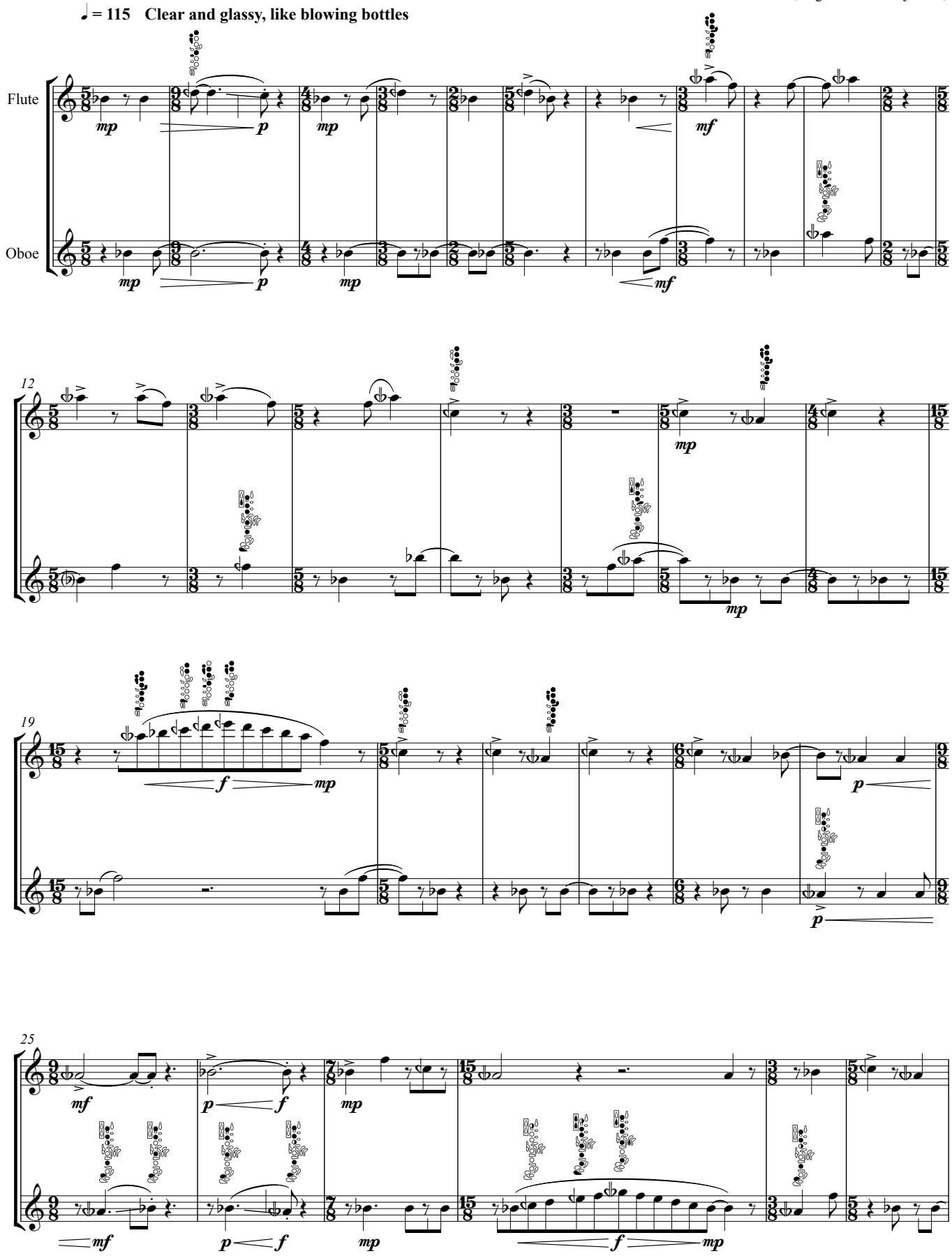
* rapidly-stopped vowel ('u', as in up) at back of throat - a sharp smorzato


cover embouchure hole with lips
norm.
chuff
w. attack
25
33
J
T
A
S+
* chuff - a puff of air, raising and sinking through the harmonics. No sharp attack or decay with tongue.
28
sim.
34
C♯ key
36
cover embouchure hole with lips
c. 1'41"

- XII -
'The Boundary'

Lee Westwood
(Brighton, February 2014)

♩ = 115 **Clear and glassy, like blowing bottles**



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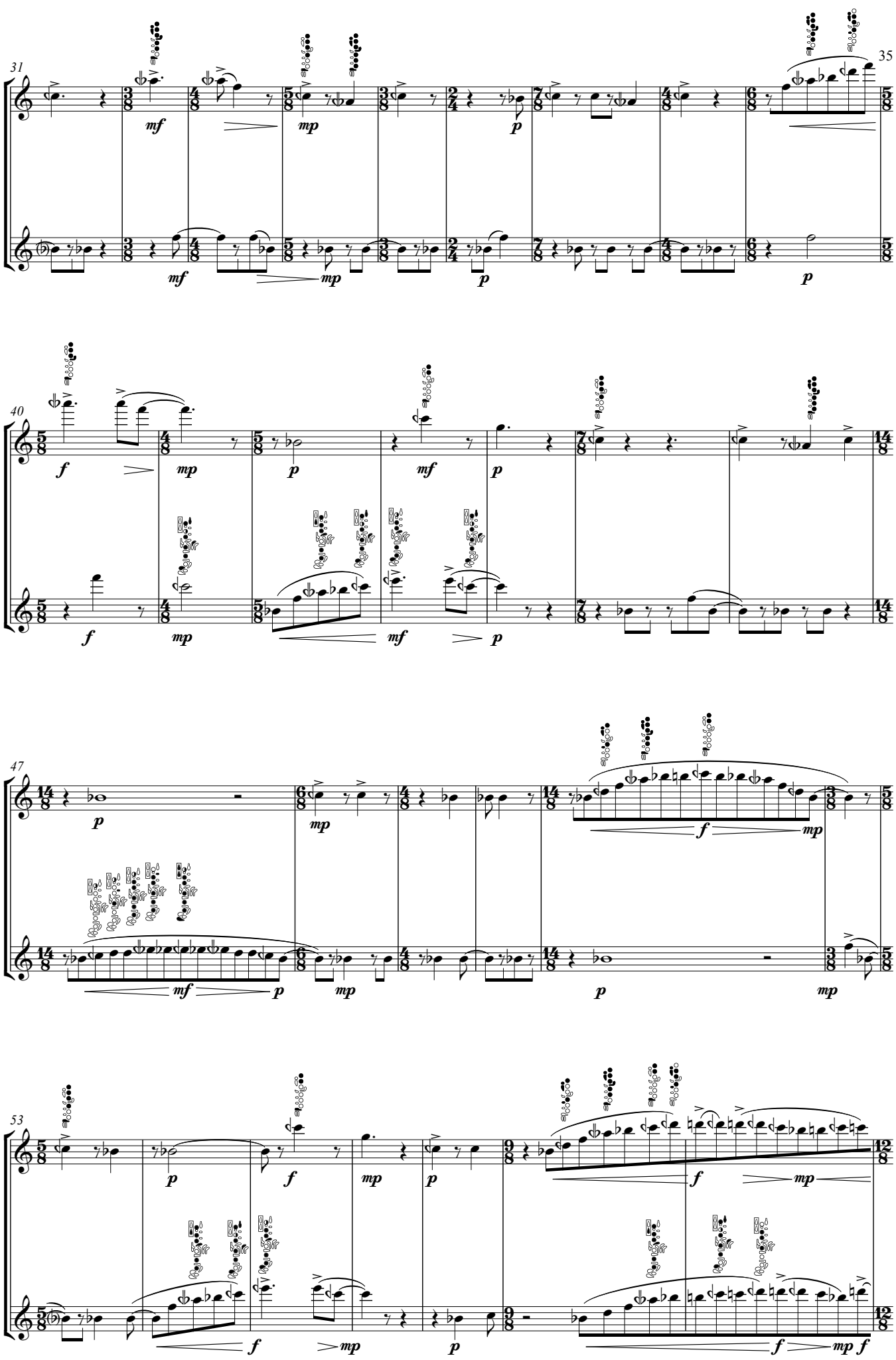
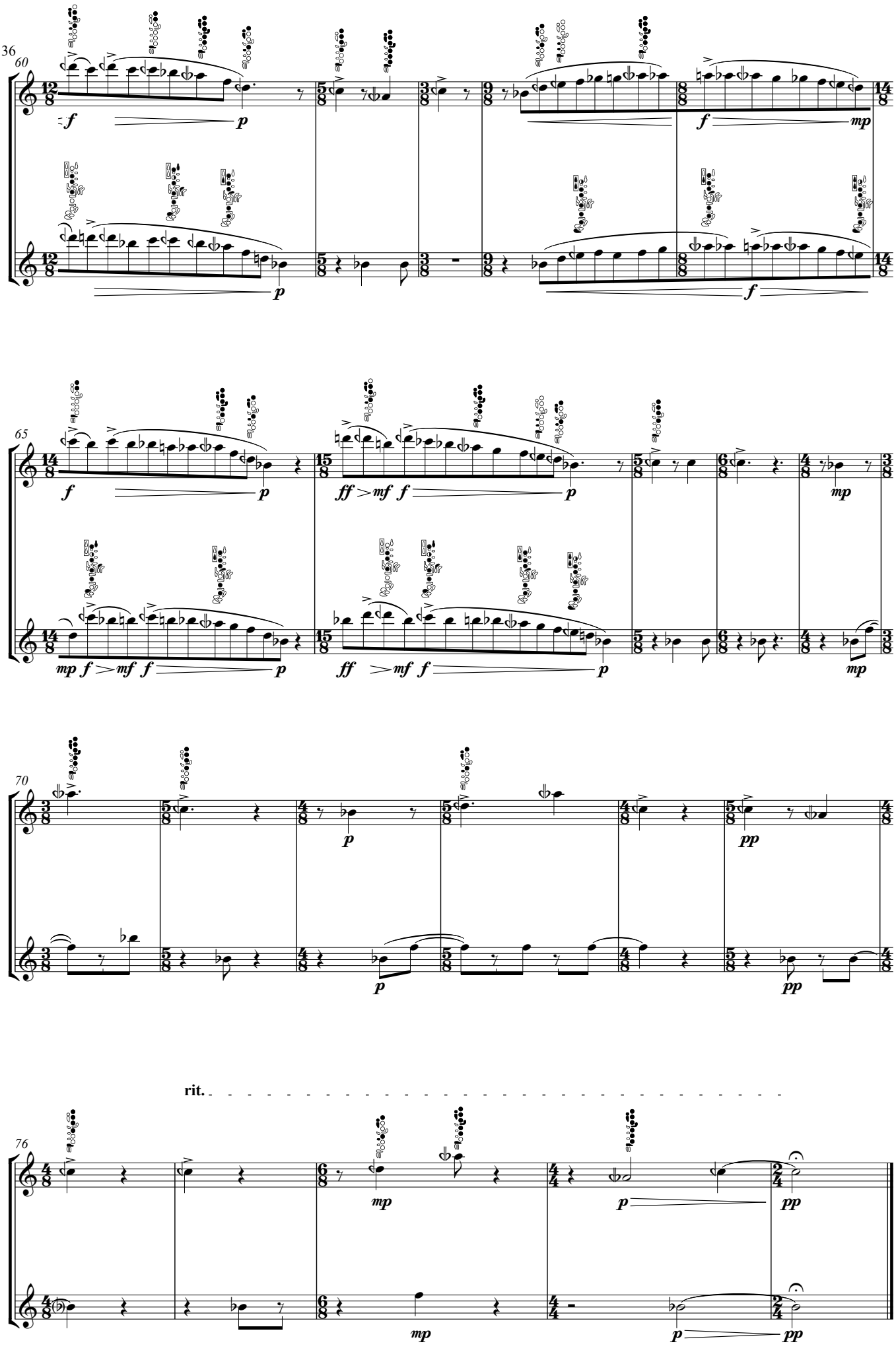
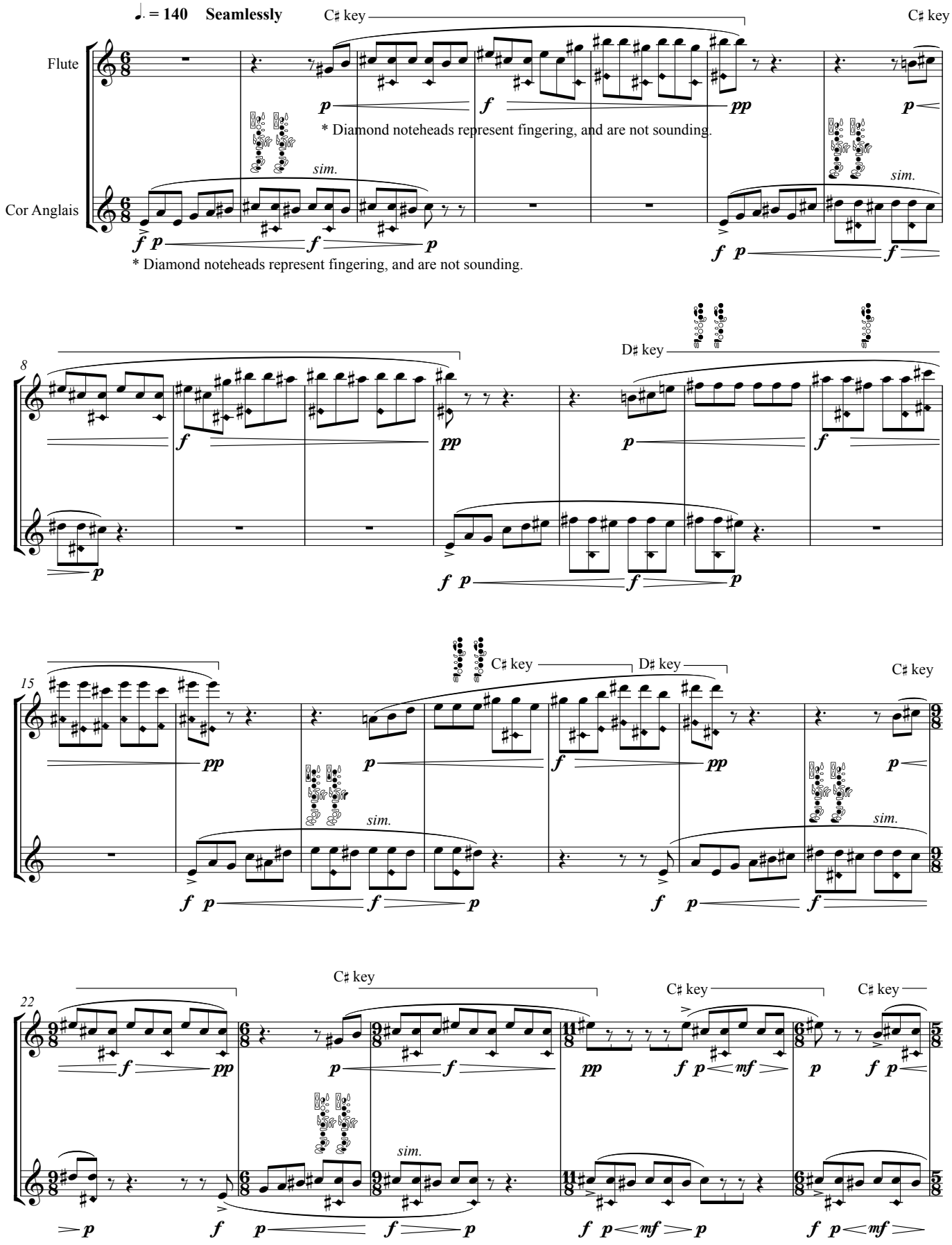

31
35
40
47
53


60
65
70
76
rit.
c. 2'03"

- XIII -
'Perpetuum Mobile'

Lee Westwood
(Brighton, December 2013)



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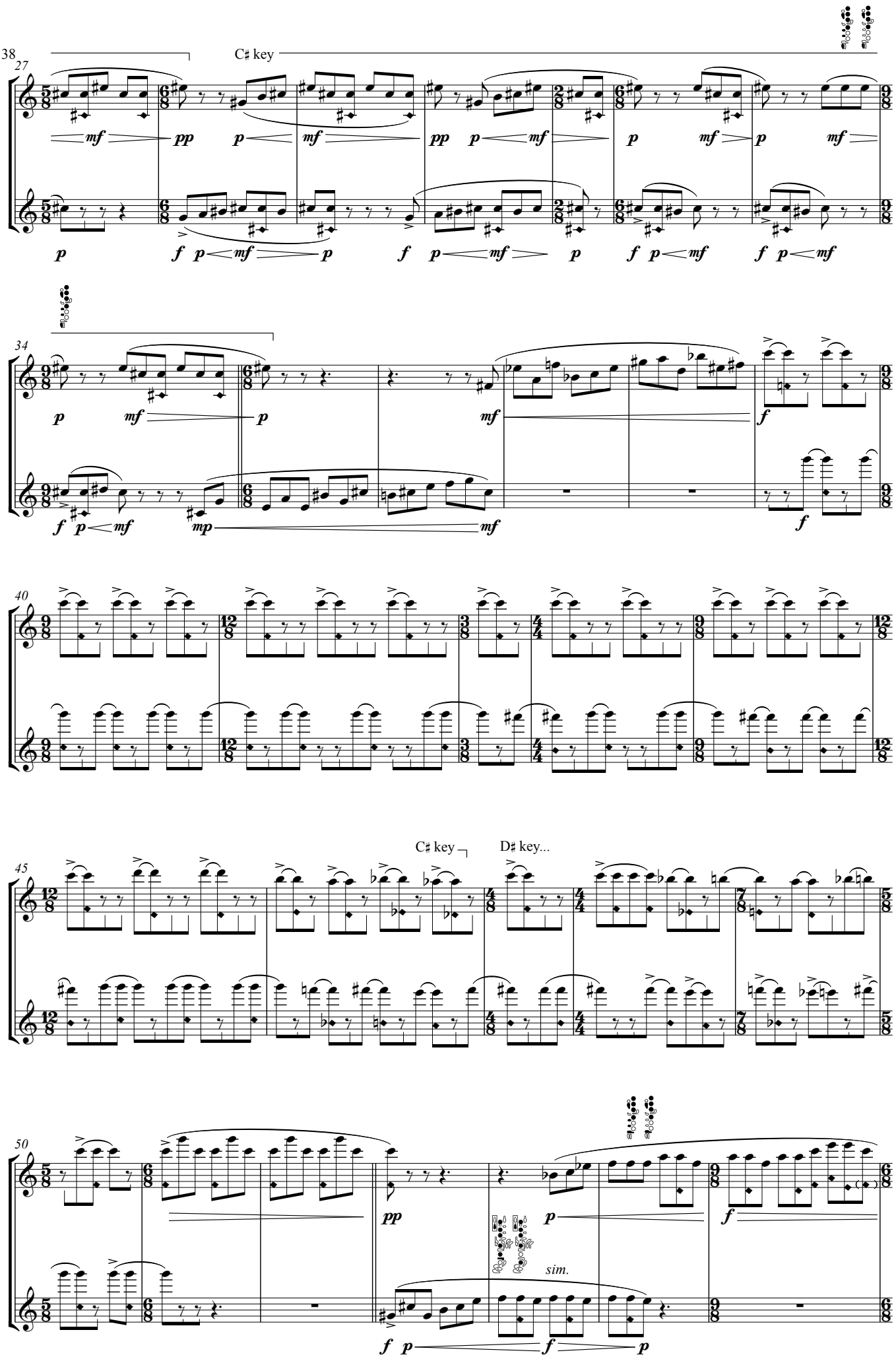
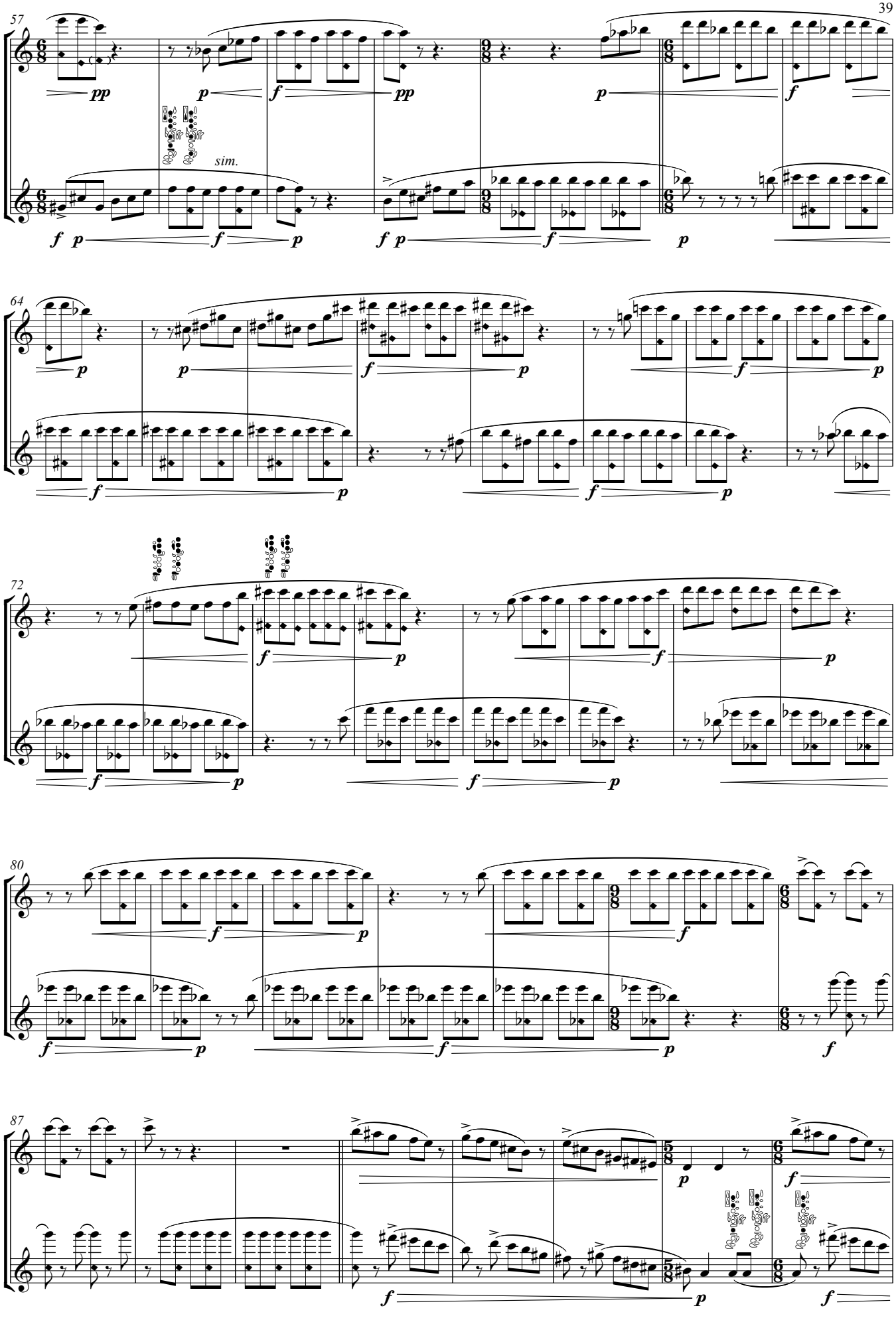
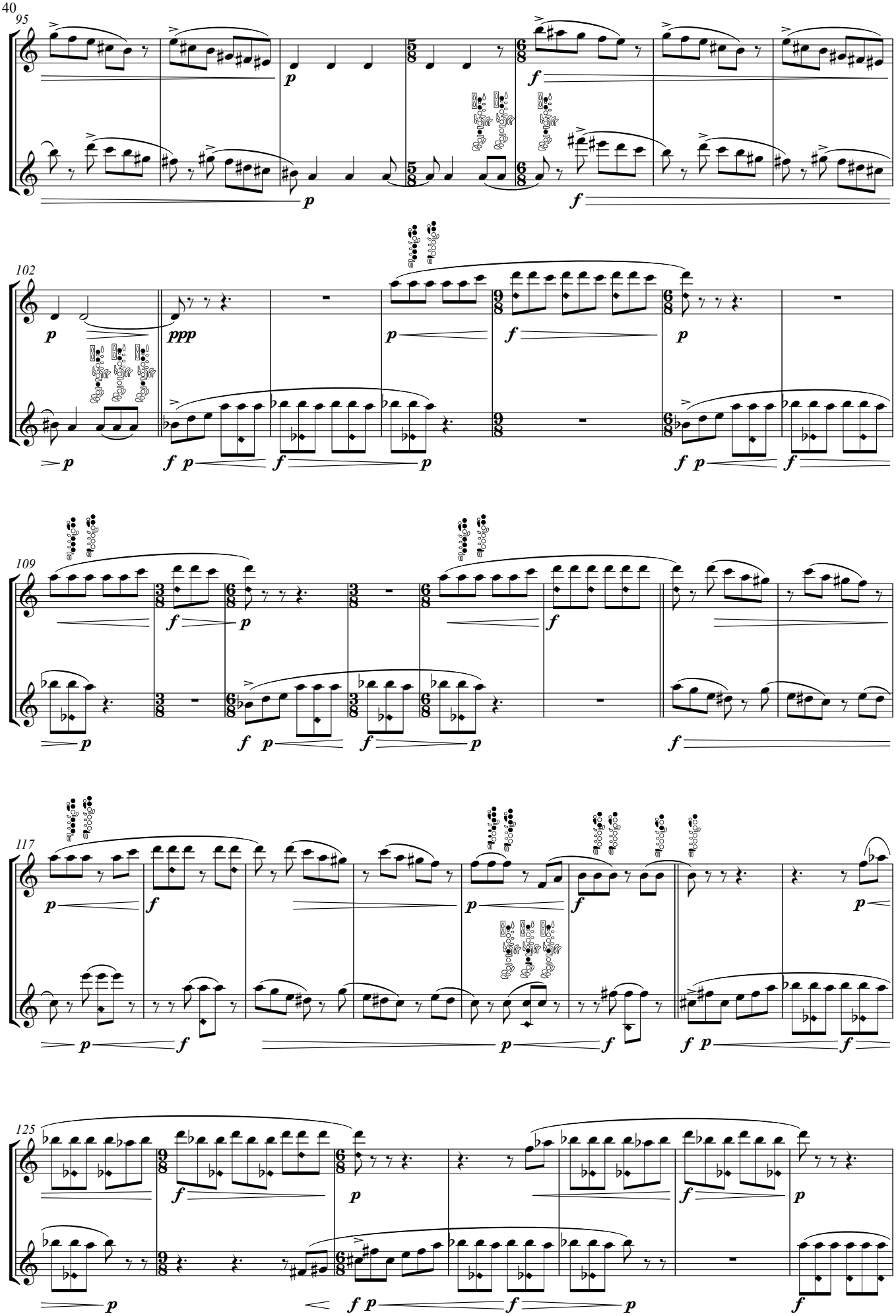
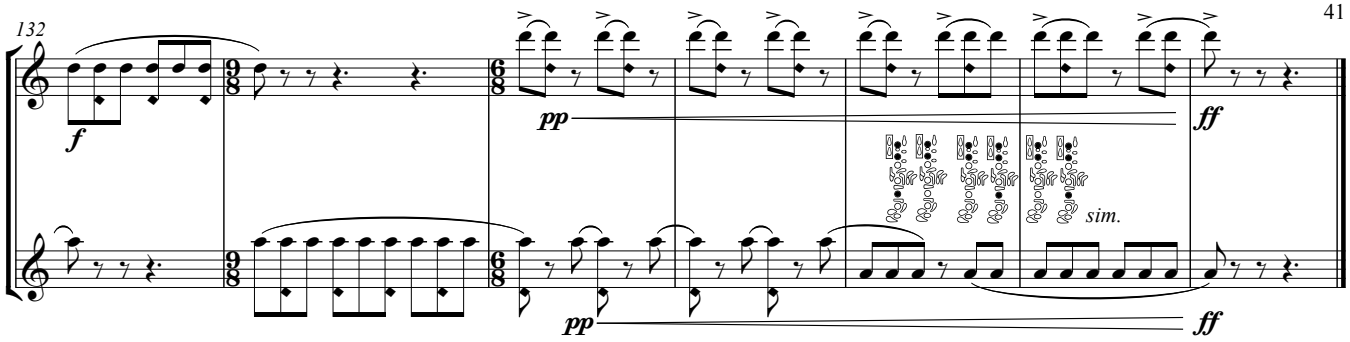

27
C♯ key
34
40
45
C♯ key
D♯ key...
50
sim.


57
sim.
64
72
80
87


95
102
109
117
125



c. 2'04"