

LEE WESTWOOD

VIGNETTES

FOR FLUTE & OBOE/COR ANGLAIS

2013-2014

Vignettes For Flute & Oboe/Cor Anglais

(2013-2014)

<i>I – Perpetuum Immobile</i>	–	<i>p. 4</i>
<i>II – Copycat</i>	–	<i>p. 8</i>
<i>III – Sprites</i>	–	<i>p. 10</i>
<i>IV – Contours</i>	–	<i>p. 13</i>
<i>V – Colloquies: Repartee</i>	–	<i>p. 17</i>
<i>VI – Colloquies: Chinese Whispers</i>	–	<i>p. 19</i>
<i>VII – Pulsations</i>	–	<i>p. 20</i>
<i>VIII – Winter – A Monody</i>	–	<i>p. 22</i>
<i>IX – Rounds</i>	–	<i>p. 24</i>
<i>X – A Man Offguard</i>	–	<i>p. 29</i>
<i>XI – Machine</i>	–	<i>p. 31</i>
<i>XII – The Boundary</i>	–	<i>p. 34</i>
<i>XIII – Perpetuum Mobile</i>	–	<i>p. 37</i>

...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.

Copyright © Lee Westwood 2014

07504 033641

lee-westwood@hotmail.com

www.lee-westwood.com

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 board 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

Freetime

Flute

a (after) *ppp* *p* *ppp* *p* *ppp* *p*

* cover embouchure hole with lips.
Hold down D fingering until another fingering specified.

Cor Anglais

*Remove crook a (after) *ppp* *p* *ppp* *p* *ppp* e (everybody)

* cover mouthpiece with lips.
Hold down D fingering until another fingering specified. * lift top lip up and down to partially cover mouthpiece

7 *sim.* 10 10

e (everybody) *ppp* *mf* *ppp* *p*

* lift top lip up and down to partially cover mouthpiece * cover embouchure hole with lips.

10 10 10 10

e a

mp *ppp* *mp* *ppp*

* cover mouthpiece with lips.

11 *sim.* 10 10 *sim.*

a (ordinary) *ppp* *p* *ppp* *mp* *ppp* o a o

* gradually change vowel sound

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

* cover embouchure hole with lips

16

10 10

mp *ppp*

a o

ppp *mp*

18

10 10

mf *ppp*

a o w

ppp *mf*

ppp

(when)

* don't cover embouchure hole with lips - normal embouchure. D fingering.

20

mp *ppp* *mf* *ppp* *mp* *mf* *p* *f*

ppp *mf* *ppp*

w

* replace crook & reed

vib. (^ = 120bpm)

ppp *mf* *ppp*

23

ppp *mp* *mf* *p* *f*

ppp

w

ppp *mf* *ppp*

6 25

ppp *mf*

ppp *mf*

* cover embouchure hole with lips

mf *ppp*

27

ppp *mf*

ppp *mf*

mf *ppp*

29

ppp *f* *p* *sim.*

ppp *p* *f* *ppp*

* don't cover embouchure hole with lips - normal embouchure

* cover embouchure hole with lips.

mf *ppp*

31

ppp *f* *p* *sim.*

ppp *p* *f* *ppp*

* don't cover embouchure hole with lips - normal embouchure

* cover embouchure hole with lips.

p *mf* *ppp*

poco accel.

33

ppp *f* *ppp* *f* *ppp*

p *mf* *3* *ppp* *f* *ppp* *f*

* don't cover embouchure hole with lips - normal embouchure

36

f *pp*

p < f *pp* *p* *f* *p* *f* *p*

ppp *pp < f* *ppp* *p < f* *p* *p < f* *p* *p* *f* *p*

39

f *p* *f* *p*

p *p < f* *p* *p < f* *p*

41

fff

p *fff*

- II -
'Copycat'

Lee Westwood
(Brighton, August 2013)

$\text{♩} = 116$ Without nuance

Flute *p*

Oboe *p*

7

mp

p \leftarrow *mf*

mp

p \leftarrow *mf* *p* \leftarrow

12

p *mf* *p* \leftarrow *mf* *p* *f*

mf *p* \leftarrow *mf* *p* *f*

19

pp

pp

25

p *mp* *f* *p*

p *mp* *f* *p*

31

mp f mp f p

mp f mp f p

Detailed description: This system contains measures 31 through 36. It features two staves of music. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and the same key signature. The music consists of eighth and sixteenth notes with various dynamics. Slurs connect notes across measures, and dynamic markings (mp, f, p) are placed below the staves.

37

mp p < mf p < mf p <

mp p < mf p <

Detailed description: This system contains measures 37 through 41. The top staff starts with a treble clef and a key signature of one flat. The bottom staff starts with a bass clef and the same key signature. The music includes complex rhythmic patterns with triplets and changing time signatures (4/4, 3/8, 6/4, 3/4). Dynamic markings (mp, p, mf) are used throughout.

42

p mf f mf mp

mf f mf mp

Detailed description: This system contains measures 42 through 48. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and the same key signature. The music features a variety of time signatures (3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4). Dynamic markings (p, mf, f, mp) are clearly indicated.

49

p p

Detailed description: This system contains measures 49 through 51. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and the same key signature. The music is primarily composed of quarter and eighth notes. Dynamic markings (p) are present.

52

fp ff

fp ff

Detailed description: This system contains measures 52 through 54. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and the same key signature. The music features a mix of eighth and sixteenth notes. Dynamic markings (fp, ff) are used.

- III - 'Sprites'

Lee Westwood
(Brighton, October 2015)

$\text{♩} = 180$

Flute

Oboe

mf > *p* *mf* > *p* *mf* > *p* *mp* > *pp*

mf > *p* *mf* > *p* *mf* > *p* *mf* > *p*

* 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.

5

mf > *p* *mf* > *p* *f* > *p*

mf > *p* *f* > *p*

7

mf > *p* *mf* > *p* *mf* > *p* *mf* > *p*

mf > *p* *mf* > *p* *mf* > *p* *mf* > *f*

9

f > *p* *mf* > *p* *mp* > *p* *f* > *p*

f > *p* *mf* > *p*

11

mp > *pp*

f > *p*

12

mf p mf p mf p mf p

mf p mf p mf p mf p mf

Detailed description: This system contains measures 12 and 13. The top staff has four measures of music, each with a dynamic marking of *mf* followed by *p*. The bottom staff has five measures of music, each with a dynamic marking of *mf* followed by *p*. The music consists of sixteenth-note patterns with slurs and accents.

13

f p f p f p mp pp

f f p f p mf p

Detailed description: This system contains measures 13 and 14. The top staff has four measures with dynamics *f* *p*, *f* *p*, *f* *p*, and *mp* *pp*. The bottom staff has four measures with dynamics *f*, *f* *p*, *f* *p*, and *mf* *p*. The music features sixteenth-note patterns with slurs and accents.

14

f p ff p mp pp

f p f p f p

Detailed description: This system contains measures 14 and 15. The top staff has three measures with dynamics *f* *p*, *ff* *p*, and *mp* *pp*. The bottom staff has three measures with dynamics *f* *p*, *f* *p*, and *f* *p*. The music features sixteenth-note patterns with slurs and accents.

15

sharp, twitchy

mp p mf

pp senza vib. p mf

Detailed description: This system contains measures 15 and 16. The top staff has two measures with dynamics *mp* and *p* *mf*. The bottom staff has two measures with dynamics *pp* *senza vib.* and *p* *mf*. The music features sixteenth-note patterns with slurs and accents.

16

f p mf p

f p mp pp

Detailed description: This system contains measures 16 and 17. The top staff has two measures with dynamics *f* *p* and *mf* *p*. The bottom staff has two measures with dynamics *f* *p* and *mp* *pp*. The music features sixteenth-note patterns with slurs and accents.

12 17

mp *p* *mf*

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

pp *p* *mf*

18

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

f *p* *mf* *p* *mf* *p*

20

fp *mf* *p* *mf* *mp* *f* *ff* *p*

fp *mf* *mp* *f* *ff* *p* *mp* *pp*

22

mf *p* *mf* *p* *mf* *p*

mf *p* *mf* *p*

24

mp *p* *p* *ppp*

mp *p*

- IV -
'Contours'

Lee Westwood
(Brighton, December 2013)

$\text{♩} = 80$ Peaceful, expressive

Flute

Cor Anglais

5

tr. G key

tr. C# key

6

tr. high C key

tr. D key

7

tr. F# key

14

tr. G key

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

13

tr. D key

tr. F# key

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

16

tr. D# key

tr. G key

f *mp* *ppp* *mp* *ppp*

19

tr. D# key

tr. G key

tr. D key

p *mp* *p* *mf* *mp* *mf* *mp* *mf* *p* *mp* *p*

20

p *mf* *p* *mf* *p* *mp* *p*

24

mf

mf

25

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

tr. D key

27

pp *p* *mp* *5* *9*

29

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

tr. D key

tr. E & F# keys together

tr. D key

31

mp *mf* *f*

tr. D key

mp *mf* *f*

16 32

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

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

34

tr. E key

tr. C key

p *mp* *p* *mf* *p* *mp* *p* *mf*

p *mp* *p* *mf* *p* *mp* *p* *mf*

37

molto rit. *Lento*

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

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

c. 4'01"

'Colloquies: Repartee'

Lee Westwood
(Brighton, December 2013)

♩. = 75

Flute
mf ————— *p* *mp* ————— *mf*

Oboe
mf ————— *p* *mp* ————— *mf*

3
f ————— *p* ————— *ff* *mf*

f ————— *mp* ————— *f* *mf*

5
p ————— *f* *pp*

p ————— *f* *pp*

7
mf ————— *f*

mf ————— *f*

8
mp ————— *mf*

mp ————— *mf*

9
tr

18 ¹⁰ **Meno mosso** (♩ = 65)

Musical score for measures 18-20. The score is written for two staves. Measure 18 is in 2/4 time, measure 19 is in 6/4 time, and measure 20 is in 7/4 time. The key signature has one flat. Dynamics include *p*, *mf*, *mp*, and *f*. A trill is marked above the first note of measure 20.

13 ♩ = 85

Musical score for measures 13-14. The score is written for two staves. Measure 13 is in 6/4 time and measure 14 is in 8/4 time. The key signature has one flat. Dynamics include *mp*, *p*, *f*, and *mf*.

c. 1'14"

'Colloquies: Chinese Whispers'

Lee Westwood
(Brighton, December 2013)

♩. = 75

Flute

Oboe

grace notes on the beat

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

4

grace notes on the beat

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

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

8

grace notes on the beat

mf *f* *mf* *p* *p* *mf*

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

12

grace notes on the beat

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

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

17

grace notes on the beat

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

f *p* *mf*

23

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

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

- VII - 'Pulsations'

Lee Westwood
(Brighton, February 2014)

♩ = 112 Smorzato

Flute

Oboe

p *mp* *p* *mp* *p*

p

* All notes are the same pitch (A_{b5} 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.

* Rapidly-stopped vowel ('u', as in up) at back of throat

as if speeding up

increase depth of smorzato

f *p sim.* *p*

normal

f *p* *f* *p* *f* *p*

* Rapidly-stopped vowel ('u', as in up) at back of throat

as if speeding up

p *f* *p sim.*

accel. 21

A tempo (♩ = 112)

* Unmeasured, as fast as possible

as if slowing down

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

sim.

(p) sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz

ppp p (p) sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz

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

as if slowing down

molto rit.

- VIII - 'Winter - A Monody'

Lee Westwood
(Brighton, December 2013)

♩ = 60 Still, freetime & very expressive

♩ = 90

Flute

Oboe

in-breath through flute

out-breath through flute

in-breath

out-breath

in-breath

p

f

p

in-breath through oboe

out-breath through oboe

in-breath

out-breath

in-breath

p

f

p

* note lengths are flexible, although voices should remain in synchrony.

rit.

A tempo (♩ = 90)

rit.

A tempo (♩ = 90)

rit.

A tempo (♩ = 60)

7

10

12

in-breath through flute

pp

p

pp

mp

mf

p

in-breath through oboe

pp

p

pp

mp

mf

p

A tempo (♩ = 90)

rit.

A tempo (♩ = 90)

rit.

A tempo (♩ = 90)

rit.

11

p

pp

mp

f

mp

p

mf

p

p

pp

mp

f

mp

p

mf

p

A tempo (♩ = 90)

rit.

A tempo (♩ = 90)

rit.

A tempo (♩ = 60)

14

mp

mf

p

mp

pp

p

in-breath through flute

out-breath through flute

in-breath

p

p

p

in-breath through oboe

out-breath through oboe

in-breath

mp

mf

p

mp

pp

p

19 **A tempo** (♩ = 90) rit. . . . **A tempo** (♩ = 90) rit. . . . **A tempo** (♩ = 90) rit. . . . 23

mp *p* *pp* *p* *mf > mp*

22 **A tempo** (♩ = 90) rit. . . . **A tempo** (♩ = 90) rit. . . . **A tempo** (♩ = 90) rit. . . . **A tempo** (♩ = 60)

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

in-breath through flute
in-breath through oboe

26 **A tempo** (♩ = 90) rit. . . . **A tempo** (♩ = 90) rit. . . . **Lento**

p *pp* *p* *pp*

in-breath through oboe

29 in-breath through flute out-breath through flute in-breath out-breath in-breath out-breath

p *ppp*

in-breath through flute out-breath through flute in-breath out-breath in-breath out-breath

out-breath through oboe in-breath out-breath in-breath out-breath

ppp

- IX -
'Rounds'

Lee Westwood
(Brighton, January 2014)

♩ = 110 Crisp, rhythmical
wind tones

Flute *mp*
wind tones
Oboe *mp*

9 normal
p
normal
p

17
mf p
mf p

25
mf p mf
mf p mf

33
p ff mp ff mp ff mp
p ff mp ff mp ff mp

39
ff mp ff p ff p
ff mp ff mp

46

ff p ff mp ff mp ff mp ff mp ff p

ff p ff mp ff mp ff mp ff mp ff p

This system contains measures 46 through 52. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The bottom staff begins with a bass clef and the same key signature and time signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes. Dynamic markings are placed below the notes: *ff* and *p* for measures 46-47, *ff mp* for measures 48-51, and *ff p* for measure 52.

53

f mf

f mf

This system contains measures 53 through 60. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The bottom staff begins with a bass clef and the same key signature and time signature. The music continues with a complex rhythmic pattern. Dynamic markings are placed below the notes: *f* for measures 53-54 and *mf* for measures 55-60.

61

mp p ff mp ff mp ff mp f

mp p ff mp ff mp ff mp f

This system contains measures 61 through 66. The top staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The bottom staff begins with a bass clef and the same key signature and time signature. The music features a complex rhythmic pattern. Dynamic markings are placed below the notes: *mp* and *p* for measures 61-62, *ff mp* for measures 63-65, and *f* for measure 66.

67

This system contains measures 67 through 74. The top staff begins with a treble clef, a key signature of one flat (Bb), and a 7/8 time signature. The bottom staff begins with a bass clef and the same key signature and time signature. The music continues with a complex rhythmic pattern.

75

p ff mp ff mp ff mp ff mp

p ff mp ff mp ff mp ff mp

This system contains measures 75 through 80. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The bottom staff begins with a bass clef and the same key signature and time signature. The music features a complex rhythmic pattern. Dynamic markings are placed below the notes: *p* for measures 75-76 and *ff mp* for measures 77-80.

81

ff p ff p ff p

ff mp ff mp ff p

This system contains measures 81 through 86. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The bottom staff begins with a bass clef and the same key signature and time signature. The music features a complex rhythmic pattern. Dynamic markings are placed below the notes: *ff p* for measures 81-82, *ff p* for measures 83-84, and *ff p* for measure 85. The bottom staff has *ff mp* for measures 81-84 and *ff p* for measure 85.

26

ff mp ff mp ff mp ff mp ff mp

pp

ff mp ff mp ff mp ff mp ff mp

pp

93

101

108

115

ff p

ff p

ff mp

ff mp

122

ff p

f p

ff p

ff p

ff mp

f p

ff mp

ff mp

129

ff p ff p ff p ff mp ff mp ff mp ff mp

ff mp ff p ff p ff mp ff mp ff mp ff mp

135

ff mp ff mp ff mp ff mp mp ff mp ff mp mp ff mp ff mp ff mp ff mp

ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp

142

ff mp ff p p ff p

ff mp ff mp ff mp ff mp ff mp ff p ff p

149

ff p ff p ff p

ff p ff p ff p

155

ff p ff p ff p

ff p ff p ff p

161

ff mp ff mp ff mp ff mp ff p

ff mp ff mp ff mp ff mp ff p

28
167

Musical score for measures 167-172. The score is written for two staves. The top staff contains a melodic line with various rhythmic values and dynamic markings. The bottom staff contains a bass line with similar rhythmic values. The dynamic markings are: *ff p*, *ff p*, *ff mp ff mp ff mp*, and *ff mp ff mp ff mp*.

173

Musical score for measures 173-178. The score is written for two staves. The top staff contains a melodic line with various rhythmic values and dynamic markings. The bottom staff contains a bass line with similar rhythmic values. The dynamic markings are: *ff p*, *ff p*, *ff p*, and *ff p*.

181

Musical score for measures 181-184. The score is written for two staves. The top staff contains a melodic line with various rhythmic values and dynamic markings. The bottom staff contains a bass line with similar rhythmic values. The dynamic markings are: *ff p* and *ff p*.

185

Musical score for measures 185-188. The score is written for two staves. The top staff contains a melodic line with various rhythmic values and dynamic markings. The bottom staff contains a bass line with similar rhythmic values. The dynamic markings are: *ff p*, *ff p*, and *ff*.

'A Man Offguard'

Lee Westwood
(Brighton, October 2015)

♩ = 121 Absent-mindedly

Flute *mf* ³ * All grace notes sound before the beat

Oboe *mf* ³ * All grace notes sound before the beat

6 *p* *mp* *mf* *mp* *mf* *f*

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

13 *pp* *mf* *mf*

pp *mf* *mf*

19 *p* *mf* *mp*

p *mf* *mp*

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

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

rit. A tempo (♩ = 121)

30 ♩ = 100

31

p *mf*

35

p *mf*

37

rit. A tempo (♩ = 110)

f *mp* *f* *p*

41 ♩ = 121

ppp *mf* *mp*

46

p *mf* *pp* *f*

51

molto rit.

mf *pp* *ff*

32

13

f *p* *mp* *f* *p*

mf *ff* *mf* *ff*

T S+

15

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

f *mf* *f* *mp*

cover embouchure hole with lips

norm. K chk *mf* T *f* cover embouchure hole with lips norm. K+ d

S 3 S 3 3 3

20

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

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

cover embouchure hole with lips

norm. T K chk *mf* T K chk *f* cover embouchure hole with lips norm. K+ d A

3 3 S 3 3 3 3

22

ff

J J

* jet whistle - cover embouchure hole with mouth.
Unstop and then stop embouchure hole with tongue
for sharp attack and decay, and strong, clear harmonics

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

cover embouchure hole with lips

25 *mf* *f* *mp* *ff* *f* *p* *mf* *mp* *p*

J J T

norm. chuff w. attack

33

* chuff - a puff of air, raising and sinking through the harmonics. No sharp attack or decay with tongue.

A

S+

28 *f* *mf* *mp* *f* *ff* *f* *p* *f* *p*

chuff w. attack

J T T

A A A A

sim.

34 *f* *p* *f* *p* *mp*

T T tr

C# key

36 *f* *p* *f* *ff* *f* *ff*

cover embouchure hole with lips

T

A A A

- XII -
'The Boundary'

Lee Westwood
(Brighton, February 2014)

♩ = 115 Clear and glassy, like blowing bottles

The musical score is written for Flute and Oboe. It consists of four systems of music, each with a Flute staff on top and an Oboe staff on the bottom. The music is in 3/8 time and features a variety of dynamic markings and articulations.

- System 1 (Measures 1-11):** Flute starts with *mp*, followed by *p*, *mp*, and *mf*. Oboe starts with *mp*, followed by *p*, *mp*, and *mf*. Both parts have numerous fingerings and breath marks.
- System 2 (Measures 12-18):** Flute has *mp* at measure 14. Oboe has *mp* at measure 15. Both parts continue with melodic lines and fingerings.
- System 3 (Measures 19-24):** Flute has *f* at measure 20 and *mp* at measure 21. Oboe has *p* at measure 24. The Flute part features a complex, rapid passage in measures 19-21.
- System 4 (Measures 25-30):** Flute has *mf* at measure 25, *p* at measure 26, *f* at measure 27, *mp* at measure 28, and *f* at measure 29. Oboe has *mf* at measure 25, *p* at measure 26, *f* at measure 27, *mp* at measure 28, and *f* at measure 29. The Flute part has a long, sustained note in measure 25.

31

mf mp p

mf mp p p

35

Detailed description: This system contains measures 31 through 35. The top staff features a melodic line with dynamic markings of *mf*, *mp*, and *p*. The bottom staff provides harmonic accompaniment with corresponding dynamics. Measure 35 is the final measure of this system.

40

f mp p mf p

f mp mf p

Detailed description: This system contains measures 40 through 46. The top staff begins with a *f* dynamic, followed by *mp*, *p*, *mf*, and *p*. The bottom staff has dynamics of *f*, *mp*, *mf*, and *p*. Measure 46 is the final measure of this system.

47

p mp f mp

mf p mp p mp

Detailed description: This system contains measures 47 through 52. The top staff starts with *p*, then *mp*, followed by a phrase marked *f* and *mp*. The bottom staff has dynamics of *mf*, *p*, *mp*, *p*, and *mp*. Measure 52 is the final measure of this system.

53

p f mp p f mp

f mp p f mp f

Detailed description: This system contains measures 53 through 58. The top staff has dynamics of *p*, *f*, *mp*, *p*, *f*, and *mp*. The bottom staff has dynamics of *f*, *mp*, *p*, *f*, and *mp f*. Measure 58 is the final measure of this system.

36

60

f *p* *f* *mp*

p *f*

65

f *p* *ff* *mf* *f* *p* *mp*

mp *f* *mf* *f* *p* *ff* *mf* *f* *p* *mp*

70

p *pp*

p *pp*

rit.

76

mp *p* *pp*

mp *p* *pp*

- XIII -
'Perpetuum Mobile'

Lee Westwood
(Brighton, December 2013)

$\text{♩} = 140$ Seamlessly C# key C# key

Flute

Cor Anglais

p *f* *pp* *p*

* Diamond noteheads represent fingering, and are not sounding.

sim. *sim.*

f p *f p* *f p* *f p*

* Diamond noteheads represent fingering, and are not sounding.

8 D# key

f *pp* *p* *f*

p *f p* *f p*

15 C# key D# key C# key

pp *p* *f* *pp* *p*

sim. *sim.*

f p *f p* *f p* *f p*

22 C# key C# key C# key

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

sim.

p *f p* *f p* *f p* *f p* *f p*



38 ²⁷ C# key

mf pp p mf pp p mf p mf p mf

p f p mf p f p mf p f p mf f p mf

34

p mf p mf f

f p mf mp mf f

40

45 C# key D# key...

mf p mf p mf p mf p

mf p mf p mf p mf p

50

pp p f

f p f p

sim.

57

pp p f pp p f

sim.

f p f p f p

Detailed description: This system contains measures 57 through 63. The top staff is in treble clef with a key signature of one flat and a 6/8 time signature. It features dynamic markings of *pp*, *p*, *f*, *pp*, *p*, and *f*. A *sim.* (sostenuto) pedal marking is present in measure 58. The bottom staff is in bass clef with the same key signature and time signature, featuring dynamic markings of *f p*, *f p*, *f p*, and *p*. Both staves show complex rhythmic patterns with slurs and accents.

64

p p f p f p

f p f p

Detailed description: This system contains measures 64 through 71. The top staff continues with dynamic markings of *p*, *p*, *f*, *p*, and *f*. The bottom staff features dynamic markings of *f p* and *f p*. The musical notation includes various rhythmic values and slurs.

72

f p f p

f p

Detailed description: This system contains measures 72 through 79. The top staff has dynamic markings of *f* and *p*. The bottom staff has dynamic markings of *f p* and *f p*. There are two *sim.* markings in the top staff at the beginning of measures 72 and 73.

80

f p f p f

f p f p

Detailed description: This system contains measures 80 through 86. The top staff has dynamic markings of *f* and *p*. The bottom staff has dynamic markings of *f p*, *f p*, and *f*. The notation includes slurs and accents.

87

f p f

f p f

Detailed description: This system contains measures 87 through 93. The top staff has dynamic markings of *f* and *p*. The bottom staff has dynamic markings of *f p* and *f*. The system concludes with a *sim.* marking in the top staff.

40
95

p *f*

This system contains measures 40 through 95. The music is written for two staves. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment. Dynamic markings include *p* (piano) and *f* (forte). There are several chord diagrams above the upper staff, indicating specific voicings for the piano.

102

p *ppp* *p* *f* *p*

p *f* *p* *f* *p*

This system contains measures 102 through 108. The upper staff has a melodic line with a *ppp* (pianissimo) marking in measure 103. The lower staff has a more active accompaniment with dynamic markings *p*, *f*, and *p*. Chord diagrams are present above the upper staff.

109

p *f* *p* *f* *p* *f*

This system contains measures 109 through 116. The music continues with alternating dynamics of *p* and *f* in both staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. Chord diagrams are shown above the upper staff.

117

p *f* *p* *f* *f* *p* *f*

This system contains measures 117 through 124. The dynamics fluctuate between *p* and *f*. The upper staff features a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. Chord diagrams are present above the upper staff.

125

p *f* *p* *f* *p* *f*

This system contains measures 125 through 132. The music concludes with alternating dynamics of *p* and *f*. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. Chord diagrams are shown above the upper staff.

132

f *pp* *ff* *sim.* *pp* *ff*

c. 2'04"