Flute

- the fundamental of a harmonic
- **x** a sound produced with the tongue only (no breath)

Piano

From pages 1 to 9 the upper stave of the piano part indicates activity directly on the strings, the lower stave on the keyboard.

- (upper stave) mute string with finger
- (lower stave) depress key silently
- (upper stave) pluck string with flesh of finger or thumb; wherever possible avoid using finger- or thumbnails
- brush across the strings with the flesh (not the nail!) of finger or thumb; only those notes depressed on the keyboard will sound
- (lower stave) play on the keyboard

Dynamics are absolute throughout the piece; quieter sounds, such as plucked strings, need to be played with sufficient force to balance more readily produced sounds.

The following notes are 'bowed' during the final section and need to be prepared before the beginning of the piece:



Strands of cello bow-hair are passed under the appropriate strings and the string sounded by pulling on the 'bow' in one long continuous stroke; the nearer the 'bow' is to the middle of the string, the more readily and sonorously the string will speak.

Programme text

About ten years ago I got to know Patrick Eyres, presiding genius of the New Arcadian Press, whose publications deal with the relationship between people and landscape and particularly with the poetic and political metaphors that architects, artists, cartographers and gardeners have constructed, both now and (Patrick's favourite period) in the 18th century. **Pastoral** is an attempt at a New Arcadian project in music and, as such, is dedicated to Patrick. The music grows out of a reflection on the Baroque tradition of the 'pastoral' in music in general and is a paraphrase of the 'Pastoral Symphony' from Handel's **Messiah** in particular.

For 18th century sensibilities the world of the 'pastoral' was characterised by an arcadian simplicity and in Pastoral both flute and piano have undergone a process of simplification which has converted them into archaic, more 'natural' versions of themselves. The piano is played variously as a zither, a lyre, a cimbalom and a monochord; the flute is a different one octave instrument in each section. All this is framed within that most neo-classically symmetrical of Baroque designs, the da capo aria, although the 'head' here is temporally unbalanced and subject to amnesia...

Pastoral was written between January and May 1996 for Ann LaBerge and Michael Blake, who gave the first performance in the Church of St Giles, Cripplegate, London on May 24 1996; it lasts about ten minutes.









































