

Preview File Only

...on reflection

for violin and harpsichord

**Mike Vaughan (1998)**

*...on reflection* was written in the summer of 1998 for Jane Chapman and Mieko Kanno. It forms part of a larger group of works which includes solos, pieces for solo instruments and live electronics or tape and duets, all of which use certain common approaches to manipulating musical material. This is the fourth in a group which includes the harpsichord: *Crosscurrents* (for harpsichord and tape), *Tiento* (solo harpsichord) and *Darkening Horizons* (version for harpsichord and shakuhachi).

The title refers to aspects of local(technical) and global(cultural) concerns relating to the instrumentation of the duet and its idioms. The combination of harpsichord and violin is very evocative of a particular repertoire and references to this soundworld is often inescapable. Ornamentation of certain melodic archetypes, along with an underlying (though hidden) reference to the opening section of a fugue from one of the Bach violin sonatas, is used to shape the underlying phrase structure of the piece. The detail of the Bach extract is 'reflected' in the form of an alternation between relative stasis (or cyclic sequences) and more goal-orientated sections corresponding to the unfolding of the original. However, although the original is only some eight bars in length, the duration of *... on reflection* is something approaching nine minutes.

Other 'reflections' include certain characteristic mirror forms, used in the elaboration of the ornamentation, and a continual process whereby the opening violin solo is 'remapped' throughout the work, using the open strings as points of reference. There is a final layer of reflection (as contemplation) of some of the material and processes developed in my earlier works for harpsichord, and, in many ways, *...on reflection* represents a conclusion to the exploration of these concerns.

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A handwritten musical score for piano, page 17, showing measures 16 and 17. The score consists of two staves. Measure 16 starts with a forte dynamic (f) and includes performance instructions like 'K' and '5'. It features a complex harmonic progression with various chords and bass notes. Measure 17 begins with a dynamic of ff and includes a performance instruction 'Acel.'. The score concludes with a final dynamic of ff.

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117) (118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131) (132) (133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145) (146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164) (165) (166) (167) (168) (169) (170) (171) (172) (173) (174) (175) (176) (177) (178) (179) (180) (181) (182) (183) (184) (185) (186) (187) (188) (189) (190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201) (202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213) (214) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224) (225) (226) (227) (228) (229) (230) (231) (232) (233) (234) (235) (236) (237) (238) (239) (240) (241) (242) (243) (244) (245) (246) (247) (248) (249) (250) (251) (252) (253) (254) (255) (256) (257) (258) (259) (260) (261) (262) (263) (264) (265) (266) (267) (268) (269) (270) (271) (272) (273) (274) (275) (276) (277) (278) (279) (280) (281) (282) (283) (284) (285) (286) (287) (288) (289) (290) (291) (292) (293) (294) (295) (296) (297) (298) (299) (300) (301) (302) (303) (304) (305) (306) (307) (308) (309) (310) (311) (312) (313) (314) (315) (316) (317) (318) (319) (320) (321) (322) (323) (324) (325) (326) (327) (328) (329) (330) (331) (332) (333) (334) (335) (336) (337) (338) (339) (340) (341) (342) (343) (344) (345) (346) (347) (348) (349) (350) (351) (352) (353) (354) (355) (356) (357) (358) (359) (360) (361) (362) (363) (364) (365) (366) (367) (368) (369) (370) (371) (372) (373) (374) (375) (376) (377) (378) (379) (380) (381) (382) (383) (384) (385) (386) (387) (388) (389) (380) (381) (382) (383) (384) (385) (386) (387) (388) (389) (390) (391) (392) (393) (394) (395) (396) (397) (398) (399) (400) (401) (402) (403) (404) (405) (406) (407) (408) (409) (410) (411) (412) (413) (414) (415) (416) (417) (418) (419) (420) (421) (422) (423) (424) (425) (426) (427) (428) (429) (430) (431) (432) (433) (434) (435) (436) (437) (438) (439) (440) (441) (442) (443) (444) (445) (446) (447) (448) (449) (450) (451) (452) (453) (454) (455) (456) (457) (458) (459) (460) (461) (462) (463) (464) (465) (466) (467) (468) (469) (470) (471) (472) (473) (474) (475) (476) (477) (478) (479) (480) (481) (482) (483) (484) (485) (486) (487) (488) (489) (490) (491) (4



10:8      3:2      5      p.m. 3      3

12 2# 12 2# 12 2# 12 2# 12 2#

58 Sf2 58 Sff 58 Sfp 58 f 58 b 58 7 58 7 58 b 58

7:8 3:2 3:2 16 16 16 16

(arco) a tempo ( $\lambda = 92$ )

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

58 Sfp 58 Sf2 58 pp 58 Sf2

I (15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15)

II (15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15)

sp. 3 > s.t. > > ap.

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58 f p 58 sf Rocca R.R. 58 -4 58 (I) 58 pp mp

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

58 58 58 58 58 58 58 58 58 58 58 58 58 58 58 58 58 58

7:6 4 (I)

PREVIEW ONLY

*A<sub>4</sub>*  $\text{♩} = \text{c.} 108$

Measure 1: Dynamics:  $\text{mp}$ ,  $\text{sfz}$ ,  $\text{mp}$ ,  $\text{p}$ . Fingerings: 3, 3, 3. Articulations:  $\times$ ,  $\text{pm}$ ,  $\times$ .

Measure 2: Dynamics:  $\text{f}$ . Fingerings: 8, 7. Articulations:  $\times$ ,  $\text{*}$ ,  $\text{pm}$ .

Measure 3: Dynamics:  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$ . Fingerings: 8, 7, 6, 5, 4, 3, 2, 1. Articulations:  $\times$ ,  $\text{pm}$ ,  $\text{sfz}$ ,  $\text{sp. s}$ ,  $\text{sp. s}$ ,  $\text{pm}$ .

Text: \* STRINGS DAMPED; SUR. POINTS; VIRTUALLY NOISE

(ad lib.)  $\text{♩} = \text{(a.p.)}$

Measure 1: Dynamics:  $\text{sfz}$ ,  $\text{pp}$ ,  $\text{f}$ . Fingerings: 6, 5, 4, 3, 2, 1.

Measure 2: Dynamics:  $\text{p}$ . Fingerings: 16, 16, 16, 16.

Measure 3: Dynamics:  $\text{f}$ . Fingerings: 8, 7, 6, 5, 4, 3, 2, 1.

RIT.

Measure 1: Dynamics:  $\text{p}$ ,  $\text{sfz}$ . Fingerings: 3, 3, 3, 3, 3, 3.

Measure 2: Dynamics:  $\text{p}$ . Fingerings: 8, 8, 8, 8.

*A<sub>5</sub>*  $\text{♩} = 84$

Measure 1: Dynamics:  $\text{ff}$ . Fingerings: 8, 8, 8, 8.

Text: (5) (+L)



poco meno mosso  
 $\text{♩} = \text{c.} 112$

pizz.

I

I

(accord de Riemann)

B.

(ad.lib.)

*a*

$J = 40$

$\text{3:2}$

$\text{I (+l)}$

$\text{sfp}$

$\text{b.p.}$

$\text{extrem.}$

$\text{b.p.}$

$\text{s.p.}$

$(\text{gp})$

$\text{n.}$

$\text{mp}$

$\text{mf}$

$\text{of ppp}$

$\text{ppp}$

$\text{sfp}$

$\text{ppp}$

$\text{s.p.} \rightarrow \text{mp.}$

$(\text{pesante})$

$\text{f}$

$\text{f}$

$\text{p}$

$\text{ppp}$

$\text{sfp}$

$\text{ppp}$

$\text{ad.lib.}$

This image shows a handwritten musical score for three staves (a, b, and c). The score includes dynamic markings like  $\text{ppp}$ ,  $\text{sfp}$ ,  $\text{b.p.}$ ,  $\text{extrem.}$ ,  $\text{s.p.}$ ,  $\text{gp.}$ ,  $\text{n.}$ ,  $\text{mp.}$ ,  $\text{mf}$ ,  $\text{of ppp}$ ,  $\text{f}$ ,  $\text{p}$ ,  $\text{ppp}$ ,  $\text{sfp}$ , and  $\text{ad.lib.}$ . Articulation marks include dots, dashes, and slurs. Performance instructions like  $\text{(pesante)}$  and  $\text{3:2}$  are also present. The tempo is marked as  $J = 40$ .

RIT. ( $\text{J} = 80$ )

$\text{J} = 60 (\frac{1}{2} \text{ speed})$

1

$\text{J} = 18$        $\text{J} = 16$        $\text{J} = 18$        $\text{J} = 16$

[I+II+4] (II)

$\text{J} = 108$

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(B<sub>2</sub>) poco meno mosso

N.B. APPROXIMATE SYNCHRONISATION  
IS OK

$\text{J} = 13$        $\text{J} = 8$        $\text{J} = 13$        $\text{J} = 8$

(pianissimo)  $\text{pm}$  — 3 — 6 —

$f$

$\text{J} = 13$        $\text{J} = 8$        $\text{J} = 13$        $\text{J} = 8$

[I]  $\text{J} = 13$       [I]  $\text{J} = 8$       [I]  $\text{J} = 13$       [I]  $\text{J} = 8$

$s$  — 5 — 5 — 5 — 9 — 5 — 5 —

8ve basso — — — — — — — —

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pizz.  
(sempre)

f  
ff (ad lib.)

(endo →)

s.p.

pp

ff

pp

s.p.

pp

RIT. TREM TO APPROX. RATE OF HARPSICHORD

GRADUAL CLESCENDO AND CRESCEDO  
LEADS TO OPEN 'G' AND 'D' ON CLEF ON PIZ

11

[ALLOW TIME FOR REGISTRATION CHANGE]

(C) (ad lib.)

$\text{R} = 60$

[slow]

(visual cue)

very slow (ad lib.)

1

2

sfp

(ad.lib.)

13 [I]

[I+II]

Handwritten musical score page 14, measures 7.6 through 9.8. The score consists of multiple staves with various dynamics (e.g., ff, pp, mp), articulations (e.g., pizz., sforz., n), and performance instructions (e.g., ante, c3'', +4). Measures 7.6 and 7.8 feature 7:6 time signatures. Measure 8.1 contains a 5:4 measure labeled [I+II-L]. Measure 9.8 concludes with a 5:4 measure. A large blue watermark 'Preview file ONLY' is diagonally across the page.

15 
 Preview File Only

(atempo)

f s ff

[I+II]

c. 3" (a tempo) c. 3"

slow  $\text{♩} = 60$  (flautando)  $\xrightarrow{\text{duration}}$

$\text{♩} = 108$

c.3"  $\xrightarrow{\text{duration}}$

I-II

$\text{♩} = 40$  R.T.  $\xrightarrow{\text{duration}}$

(I)

$\text{♩} = 40$  R.T.  $\xrightarrow{\text{duration}}$

DURATION c.11'30"