C l o s i n g L e m m a

f o r f l u t e

-edited by Laura Chislett

C h r i s D e n c h

Score Only
Sample Score

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C l o s i n g L e m m a

for flute
(open-hole, with B foot) edited by Laura Chislett

for Andrew Kurowski

This piece is, in essence, a partial expansion of the closing flute flourish of my large ensemble piece **Afterimages.** It is also the prototype of the solo flute part of **Holographic Projections**, the structural continuation of **Afterimages.** The section of the flourish on which this piece is based is completely contained within **Closing Lemma**, and the structural, registral, gestural, chronometric and pitch-behavioural features of the **O** material derive precisely from the character and detail of the flourish. That such a complicated line should arise from a consideration of the features of the apparently rather naive gesture that ends **Afterimages** is testimony to the richness of deeper meanings that musical utterances can be understood as embodying.

Cut into this basic meandering melodic texture (topologically correspondent to the tessitural expansion of the original flourish) are a second vein of materials, consisting of four separate skeins, which, although holographically identical, display quite different versions of their ur-gesture. The points of entry of these fourteen tropes are given by one of the several 'private names' that inhabit the musical text (forming a looking-glass world that the music conceals -rather as the once-posited 'anti-Earth', orbiting exactly opposite the Earth, would be invisible, concealed by the intervening sun) and the duration, content, and number of the tropes by another. Yet a third drives the angry, noise-rich, ending -itself intercut with the last two tropes- which draws the consequences of earlier, isolated, skeins of material woven into the topological melody. This multiple battery of formal closures gives the piece its name: the contiguous presentation of a series of complete propositions (lemmas) derived from several 'givens' which, although complete in themselves, imply a larger entity of which they are the central component (**Holographic Projections**).

Closing Lemma was written in sporadic bursts over a period of about five years. The different skeins of the piece emerge from differing periods of its genesis, so the piece carries its history, edited and re-edited, written on itself. I am reminded somewhat of the architecture of Gaudî, or Raymond Roussel's **Nouvelles Impressions d'Afrique** -not that I would compare my work with those extraordinary creations. Ironically, this intendedly most rigorously formalist of all my works has evolved into the most mysteriously wayward, a happy result. The tropic material which serves to punctuate the main line is a direct reference to the work's dedicatee, Andrew Kurowski.

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duration: about 10 minutes

In the score the roman numerals **I** to **XII** refer to the gradual stages of the expanding tessitural spiral, while the other, boxed, indicators show the structural allegiances of the various internal subdivisions. No bar or double-bar lines may be treated as suspending the momentum of the music: the only pauses should be those specifically indicated.

This work must be performed entirely without vibrato (excepting where specifically indicated)

1 The score is notated at 4 centimetres = 1 second throughout, irrespective of operating metronome values, excluding only space required at the beginning of bars for time-signatures. During the unmensurated **O** material flashes have been added indicating passing seconds. Should a slightly slower tempo be preferred, the flashes can be understood as representing meta-beats at metronome 56 or whatever, independent of the actual operating tempo (usually quaver = 134).

This work involves a spectrum of rhythmical notation, a gradient of rigidity. The **O** material is presented in a manner unique in my work, falling midway between the wholly proportional notation of **Burns**, and the imagistic, insinuatory, but framed, mode of **Driftglass.** This **O** material is to be understood as inhabiting a world dominated by interpretative rubato. The written detail is to be seen less as a 'philologically' exact notational equivalent of a precise executative outcome, than as a metaphorical representation of, indeed a symbolic trigger to, a particular expressive gesture. This understanding of the notation as a coded message from the composer expressed in brief paragraphs which I term 'cartouches', capsules of information which require reading (that is, decoding and digesting) rather than just reflex articulation, is central to the fluidity of the piece -therefore many personally divergent renderings are possible. Every one of these brief paragraphs are to be understood as related: thus the performer's role is, in part, to seek and reveal these correspondences. In consequence of this highly 'imagised' meaning ascribed to the notational detail, even simple rhythmical formulae should be read similarly empathically/ metaphorically and be allowed to be distorted where the player deems appropriate.

The other lettered material (**A** to **D**, and **E**) is much more orthodox in its notational character, and should be performed with the appropriate exactitude. The **A** material requires the most, and the **D** material the least, strictness of execution but always considerably less fluid than **O**. The final **E** material should be performed a shade mechanically.

2 Accidentals apply to the notes that they immediately precede.

3 Grace notes are to be performed outside of metrical time, as parentheses.

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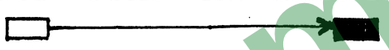
4 There are a second variety of gracenotes occasionally utilised: gracenotes with flagged tails. Where graces are hierarchialised by duration the ratios between quaver-like and semiquaver-like graces should not be 2 : 1 as normal, but more like 1.5 : 1. They too are 'outside of time'.

5 Yet a third type of unmetricated material occurs herein: walking pseudo-gracenotes. These are notated as even quavers, but are obviously not metricated material. They should be performed (exactly as they are notated) as smooth quavers at quaver = 240 (crotchet = 120); they too do not interfere with unfolding rhythmical time. At their first appearance they are indicated as '**senza misura**', but this is ommitted thereafter.

6 The closed diamond note-head, which appears both in the stave and above it, indicates <u>breathy</u> execution. The indication in the stave often requires more specific detail about how the sound transforms which is given above the stave. A half blanked-in note-head indicates a stage of breathiness midway between normal playing and maximum breathiness: ◆ ⟶ ◈ ⟶ ◇

7 The broken (three-quarter) diamond note-head indicates the fundamental pitch of a harmonic, and always appears with a proper note-head above indicating which harmonic is required. The harmonic sign ° does <u>not</u> appear, but a small square in the position normally occupied by this sign, and superposed above a notated octave, indicates a 'split octave' where the player aims the breath exactly halfway between the positions for the two pitches thereby sounding both simultaneously. This effect is characteristically out-of-tune, and murky. In all harmonics the fundamental should be as clearly audible as is possible: ◇

8 Not to be confused with the 'split octave' square is the <u>below the stave</u> notation for jaw movement. The jaw pulled right back, emphasising the odd harmonics, is notated as a black box, while the jaw fully forward, emphasising the even harmonics, is given by a white box. Movements between these two positions are indicated by:



9 The duration of pauses over <u>notes</u> are indicated approximately by the notated length of the sound (at 4cms = 1 second); the duration of pauses at barlines -structural rather than rhetorical pauses- is always very brief.

10 The sostenuto sign (-) above or below a note tied over from a previous identical pitch, or during a continuous glissando, is to be understood as a diaphragm pulse; not breaking the flow of the line, but adding emphasis.

11 When a pulse as specified in **10** is to be tongued a small circled Ⓣ appears below the note-head. Where an inverted Ⓣ appears similarly circled beneath an otherwise normal attack it is to be rendered <u>without tonguing</u>.

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12 Specific non-standard attack types are:

1 lip-pizzicato

2 tongue-ram, unvoiced

Where any of these, or any other indication, applies to a harmonic, only the upper notehead is adjusted, while the lower remains as a three-quarter diamond.

13 Gradual transformations are indicated by an unbroken line with an arrowhead at its termination: ⟶
Steady-state conditions (eg in **Flz**) are indicated by a broken line with a boxed-in termination: – — – – – – – – – –┐

14 **Flz:** fluttertonguing
Flzt: throat flutter
Flgr: a throat flutter that has the intensity of a growl.

15 The voice part in the **E** sections is crucial to their effectiveness. The sonic result of the sustained vocal drones is a rich wall of resultant and difference tones which are 'chaotic' in the sense that only a minute change in the vocal intonation will produce wildly varying results. Thus the sustained pitches must be sung with as much accuracy as possible, although it is understood that this is never totally perfect -nor would one want it to be. The male performer will, unfortunately, have to sing these notes at written pitch; octave transpositions are not acceptable, as they change the intervallic character of the 'harmony'. Similarly, complete ommission of the vocal material is totally outlawed: such a performance will be regarded as a breach oif copyright.

Vocal pitches are notated with a square notehead: . The brief grace-notes that the flute plays preparatory to the vocal pitches do not have to be sung: they assist with finding the correct intonation. Breaths should be taken just before grace-notes; under no circumstances may breaths be taken during phrases, only between vocal entries.

16 It will be necessary, in order to obtain many of the microtuned pitches, to roll the flute embouchure in and out. On other occasions this effect is specifically called for and the notation is as follows:
flute in normal position preparatory to rolling: (followed by arrows illustrating required action)
flute already rolled in: , and rolled out:

17 With all the instructions superscribed above the stave, the notation in the stave

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describes the consequences of the designated action, but usually with less detail than appears above. The superscribed instruction is rarely in addition to in-stave information; where this is so, it is clearly marked.

18 There are ten steps of dynamic in this piece:

pppp-ppp-pp-p-mf-f-ff-fff-ffff

and the tenth, which is **o**, and represents the final emergence/vanishing from audibility of the sound. At the front of a dynamic envelope it means in effect, unvoiced, and at the end it means no longer audible. This is why note-heads associated with this dynamic are bracketed.

19 The score carries no indications of breathing spaces. These should be furtively interposed at structurally and phraseologically appropriate moments. It is expected that these breaths will intrude into the rhythm, so brief pauses for breath are desirable, but should, wherever possible, be very short. Circular breathing is indicated by the sign: . Those unable to circularly breathe should continue the furtive indrawing of breath at appropriate moments, but concealing it as much as possible; however, the effect is more than merely the causing of especially long phrases, the curious sound of circular breathing is just as important, and those eschewing such breathing should attempt to create the same sound artificially. Possible breathing points are indicated in these sections. The approximate duration of each circular breath (and therefore the frequency of the inadvertent 'pulse' or change of timbre accompanying each breath) will vary from player to player, but nevertheless gives the effective tempo of the section. Each breath change-point is indicated by an arrow over the stave. The sign is cancelled by the onset of normal phrasing.

20 Quarter-tones are tempered, and wherever possible fingerings should be found for them. Eighth-tones by contrast, although they were treated compositionally as "tempered", should be achieved either by colour fingerings or embouchure adjustments. There are no three-quarter tone notations in this piece.

The 'normal' quarter-tone fingerings render sonorities variously coloured; these were very much in mind during the writing of the piece. Their melancholy, slightly plaintive quality is characteristic: do not attempt to fake more normal tone-colours for them.

The notation of multiphonics is, of necessity, inaccurate. Pitches at top and bottom (excluding resultants of fringe audibility) should, however be fairly exact, as they are functional in the melodic and harmonic contour. Should they sound different to those specified, please check the fingering carefully, and, if there is a major discrepancy between pitches written and heard, contact the composer.

The fingering for B half-flat is, as always, problematic. In this piece the same

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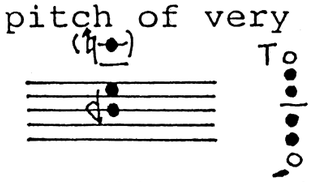
fingering (given below) is treated in two ways: firstly, as a single pitch of very low dynamic, and secondly as a multiphonic with the following two pitches:



The bracketed C that appears at the top of the resultant multiphonic will sometimes make itself heard accidentally. This is an inevitable consequence of the fingering and is not catastrophic. However, in those places where it is specifically included in the required sound it should be emphasised.

Where a B half-flat that is of normal sound is required, it should be performed as a 'lipped-down' B flat. This is unambiguously indicated above the stave on all occasions. The 'lipped-down' version may also be used where it is not indicated, except where the multiphonic is specifically required.

21 The only exception to the notated 4 centimetres = 1 second standard is during rallentandi/accellerandi, where, for reasons of simplicity the whole duration is notated at the initial tempo. Although the over-gridded modification change will constantly distort the rate of change of such sections, I have not attempted to reflect this attenuation/contraction in the distance between note-heads. The notation is adjusted appropriately every time a new metronomic value is given, or at the end of the fluctuation.

22 In sections **B** to **D** the bracketed rests are subtended to gestures of an unspecified duration. These gestures will be of a subjectively decided length, and the rests occupy all of the available space for the gestures, which will in fact only occupy some of the 'silence'.

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oh along this road
are no other travellers
at autumn nightfall

- Bashō Matsuo

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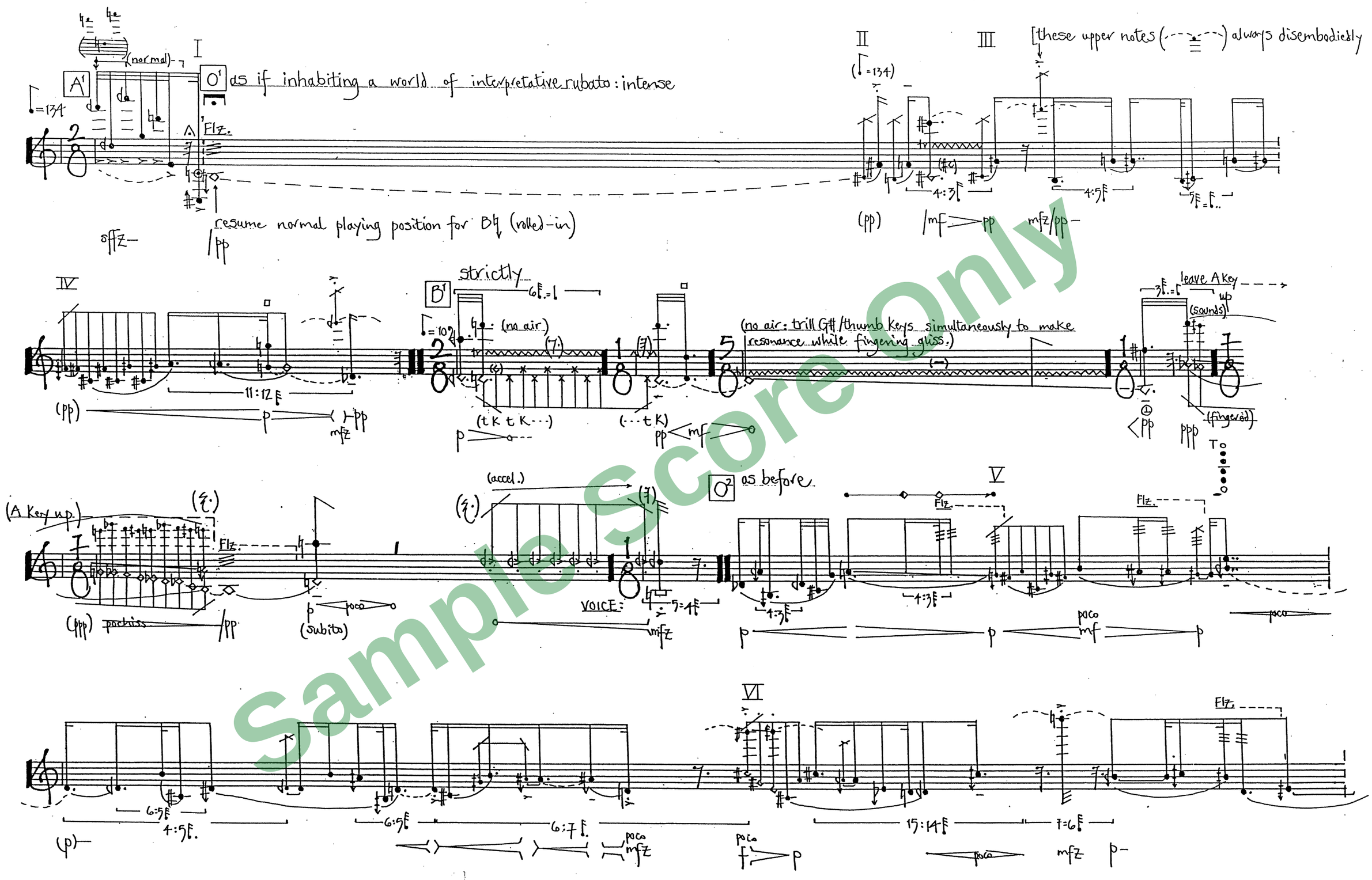

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Flz.

poco

poco

(poco rit.)

(a tempo)

(echo)

Flz.*

Flz.

as before

Flz.

senza misura

senza misura, e.sim.

*Gradual introduction of fluttertongue.

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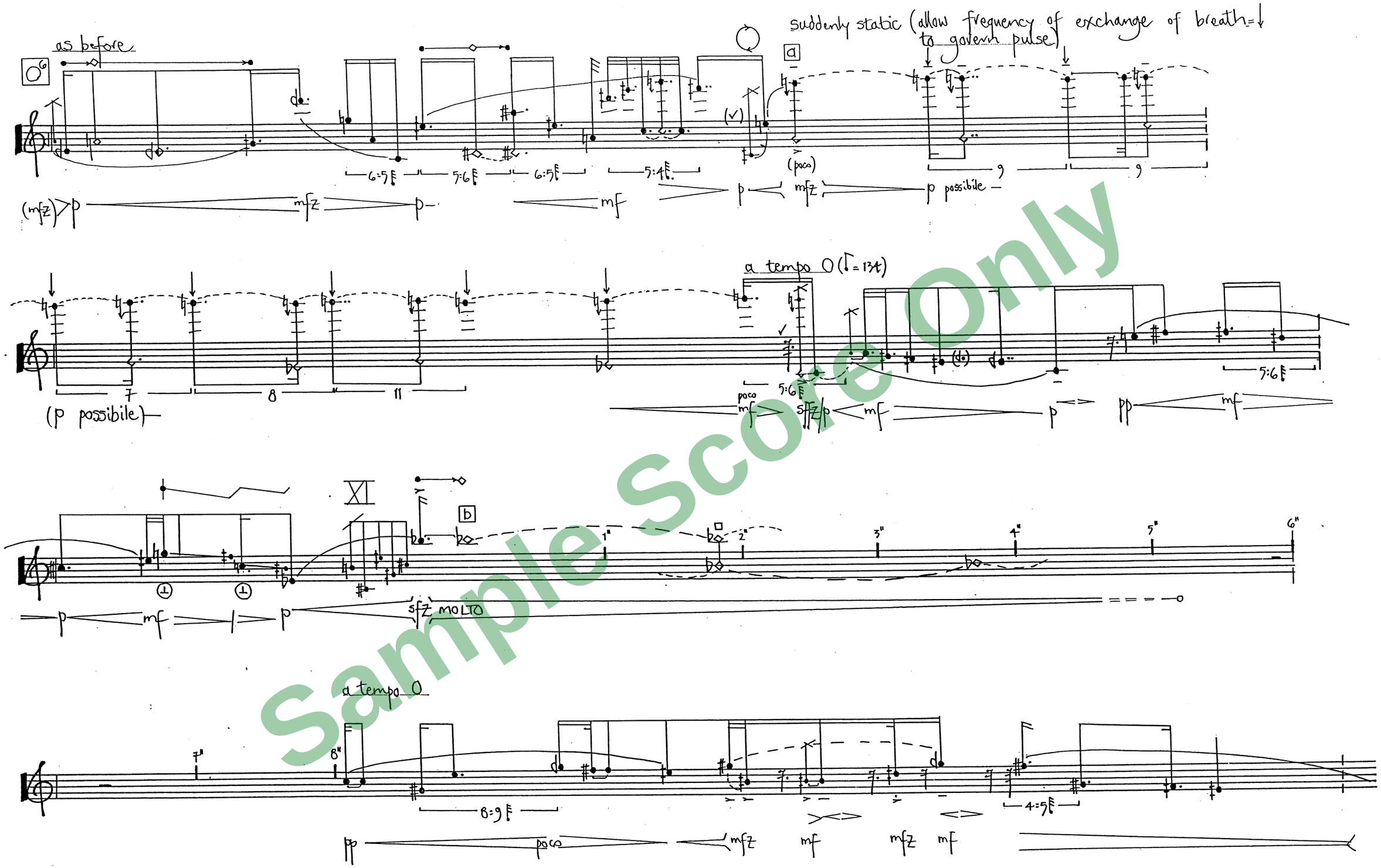

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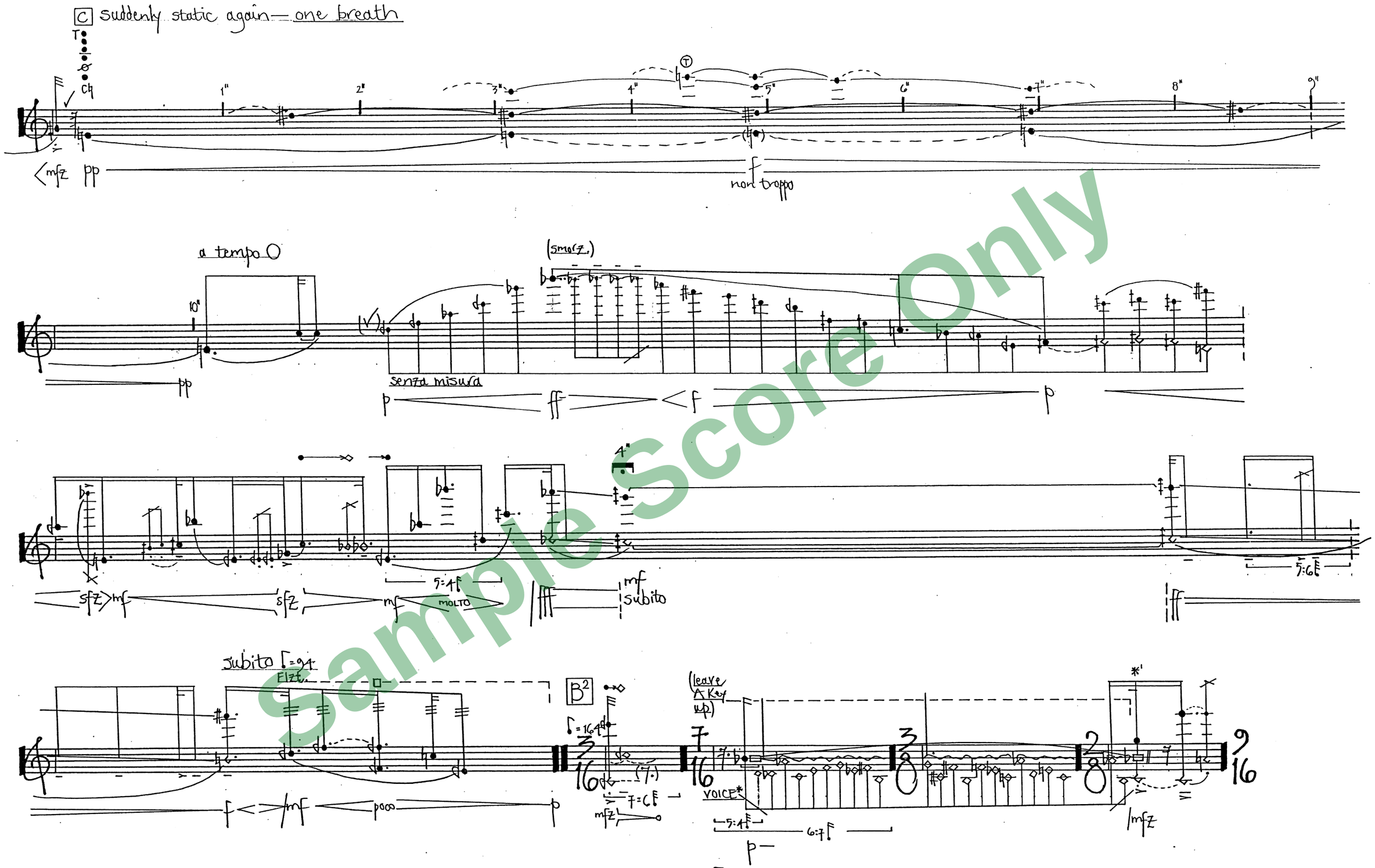

(* VOICE: sustain an even, unchanging B♭ while flute pitch wanders microtonally)

(** = 15:14 ♯)

(*' OSSIA: G NOT a harmonic)

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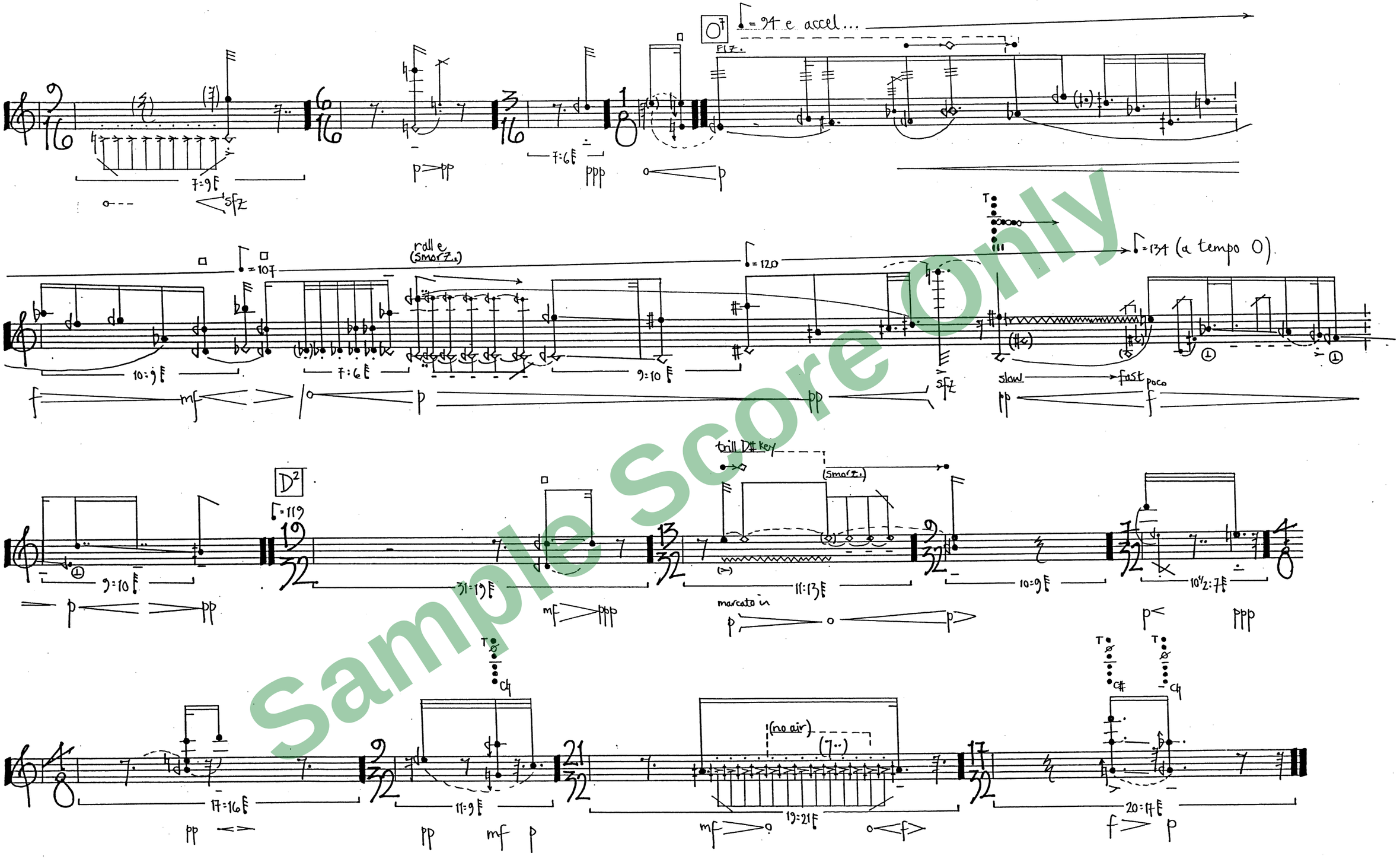

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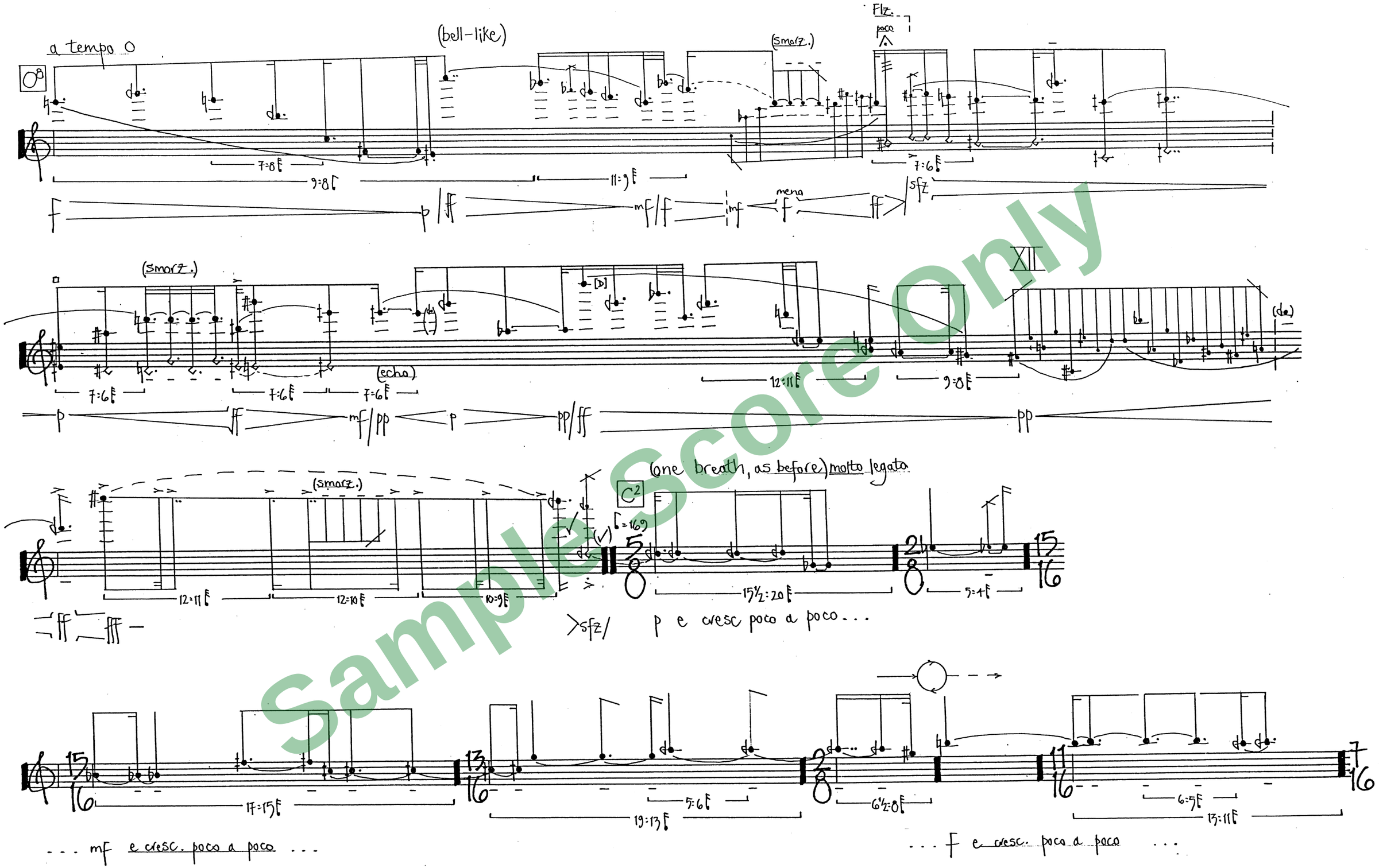

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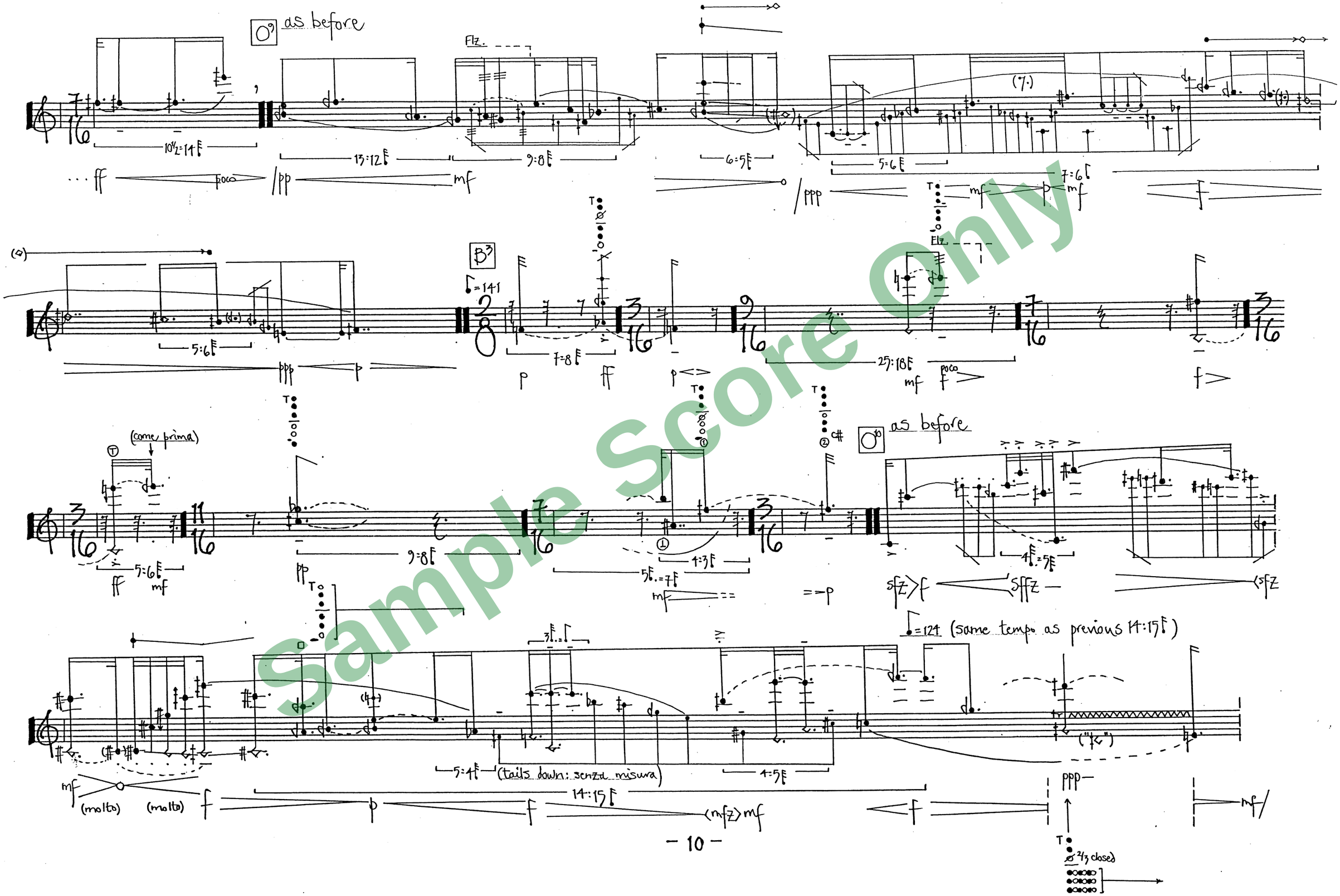

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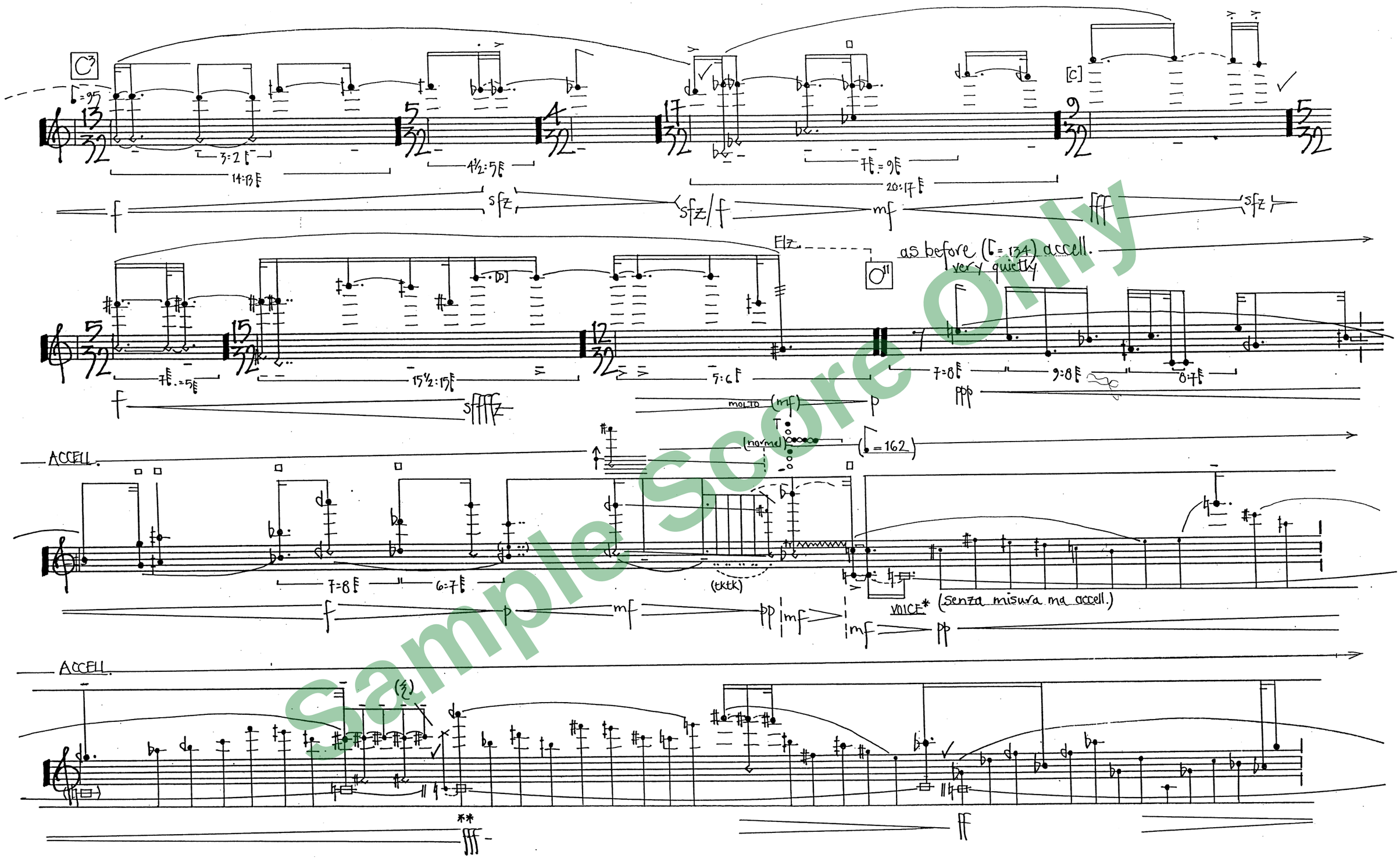

* gradually introduce voice as lower C♯ fades.

**take up C♯ with voice immediately after grace-note on flute; see also second note (**) on page 13.

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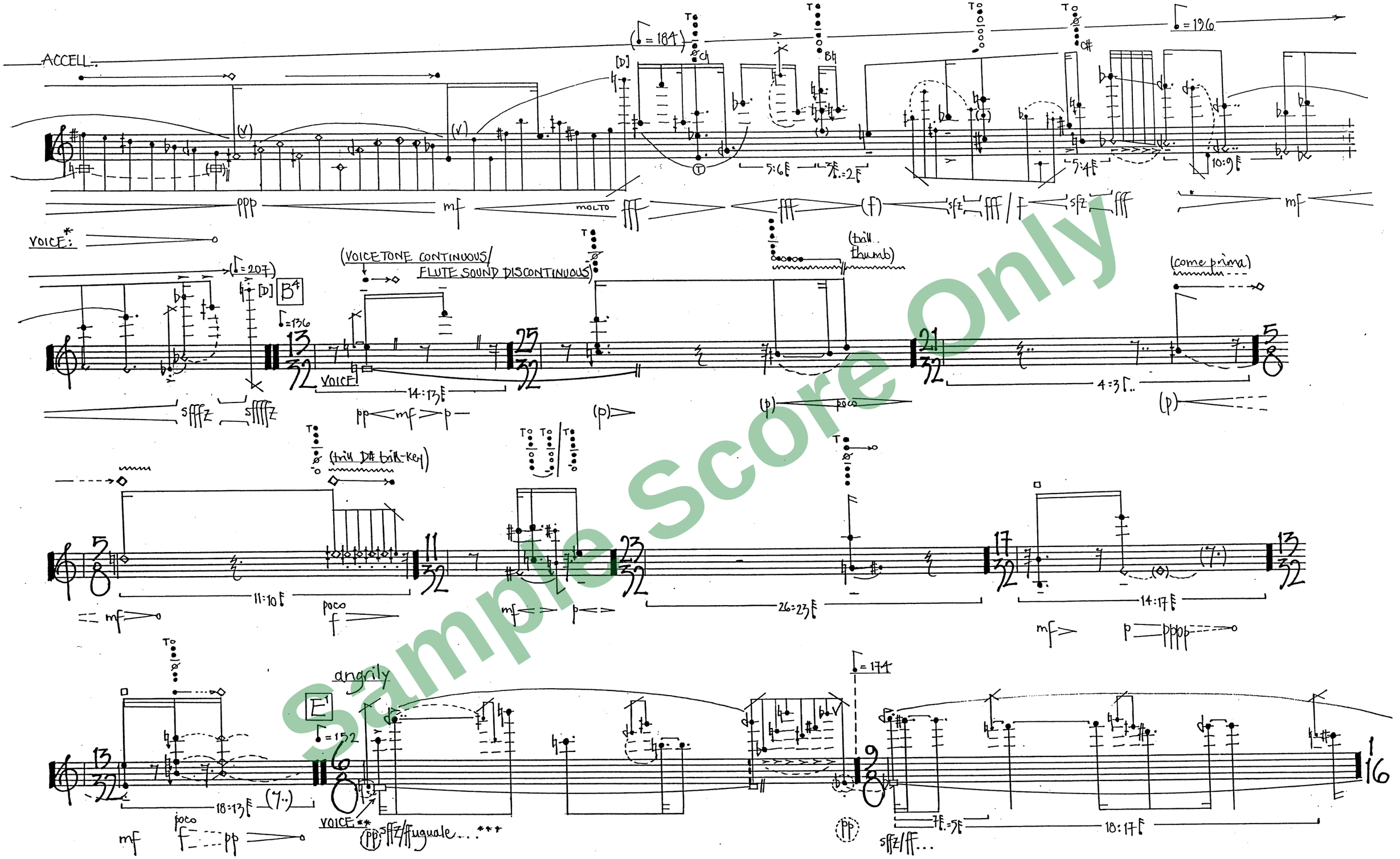

*reduce voice component to nil while transforming to breathy tone.

** voice retakes grace-note pitch as soon as instrument quits it. The difference tones will be radically ('chaotically') transformed by even very to a point — it should, nonetheless, be the performers aim to keep must use falsetto: NO OCTAVE TRANSPOSITIONS ARE ACCEPTABLE. // sign. ~~~~ slight crescendo with upward steps, and slight diminuendo with

resulting dense harmonic veil of constantly changing resultant/ small wanderings of the vocal pitch. While this is acceptable — up these pedal drones as constantly 'at pitch' as possible. Male players indicates cessation of vocal sound.
downward — but always obeying overall instruction.

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(VOICE)

(ff)

7:6

(PP)(ff)

21:20

(PP)(ff)

(ff)

(PP)(ff)

10:9

(PP)

♩= 140

ff e poco a poco cresc...

(PP) ...(ff+)...

15:14

(PP)

21:20

(ff) e poco a poco cresc...

(PP)(ff+)

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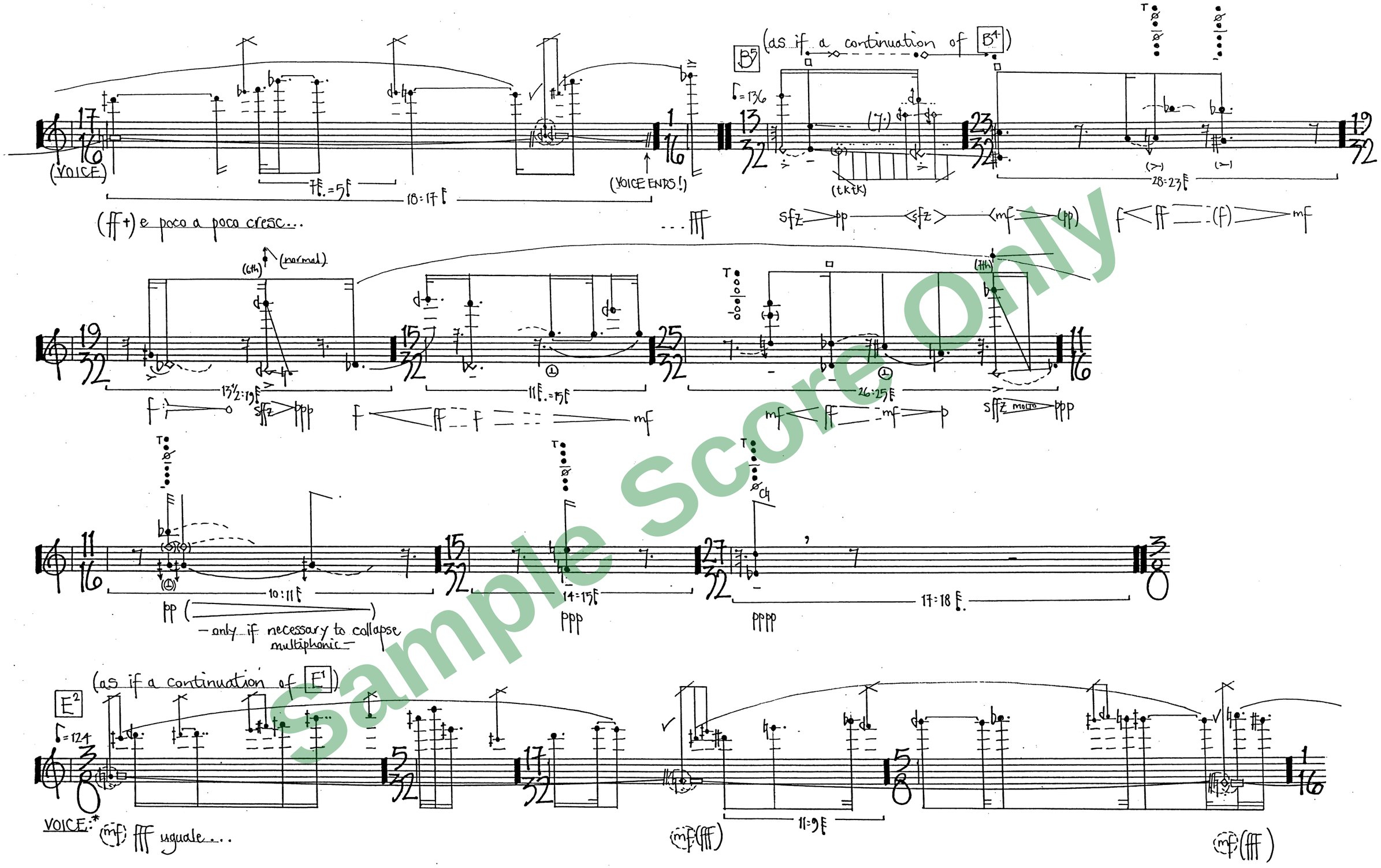

*through E2 gracenotes prior to vocal sustains become increasingly— —15— and then decreasingly— breathy.

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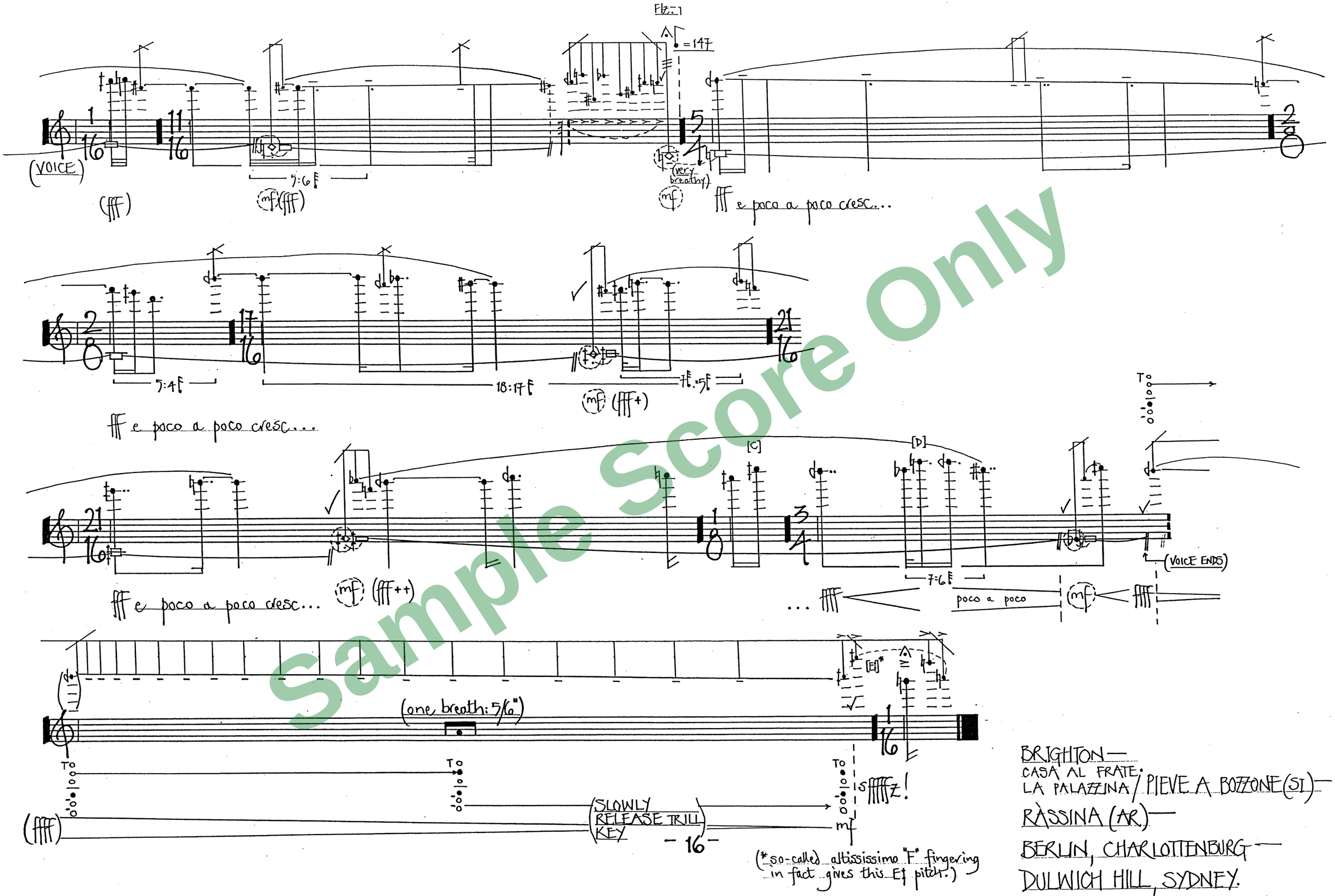

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