

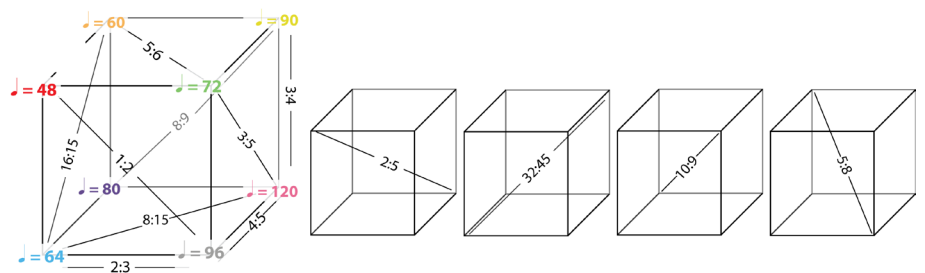
# Augenmusik IV: Paperwork

(2014)

for flute, clarinet in B $\flat$ ,  
piano & violoncello

written for Distractfold

David Pocknee



## About

“Augenmusik IV: Paperwork” is the fourth in a series of works exploring virtuosity, quantization & notational difficulty.

In this piece, the same block of music, consisting of all 88 keys of the piano, arranged in 8 different tempi, is repeated 48 times.

In each repetition, the base tempo, rhythmic subdivisions of the beat and instrumental distribution of notes undergo changes.

Musical development arises from the notation.

## General Notes

The piece is in 3 sections. (A-P, Q-AF, AG-AV)

In the first, each block of music is bookended by a metronomic count-in and count-out, occurring in a different instrument each time.

In the second, the count-out is removed.

In the third, there are neither count-ins, nor count-outs.

Count-ins & count-outs should be performed as metronomically as possible.

Accented notes (>) should jump out of the texture they are part of. Where only one note of a chord is to be accented, it is placed in brackets (). These increase as the piece goes on and eventually highlight the hidden scales the work is made from.

There are no expression markings in the piece, the idea being that the changes in pitch, tempo, rhythmic complexity, speed, pitch ambitus, physical difficulty, dynamics etc. that occur in each repetition, combine to imply (and sometimes impose) the expressive approach to be applied for each passage.  
- if unsure, as aseptic approach as possible should be used.

Dynamics range from **ppp** - **fff** and refer to the amount of force, not necessarily the sounding result.

The piano pedal should be used as little as possible <sup>(if at all)</sup> and when it is, should never obscure the rhythmic endings of notes.

Cello: SP - sul ponticello N - normale ST - sul tasto

## Program Note

There is no program note for this piece, however, I will be hanging around after the performance and would be delighted to talk about the piece with anyone who wants to know more about it. Maybe over 2 beer?  
dp

## Info:

Notation of piece started: 10 December 2013

Notation of piece finished: 17 January 2014 (rev. 29 November 2016)

# Additional Notes In Relation To 2016 Revisions

Whilst the use of the sustain pedal in the piano is discouraged for most of the piece, a selection of sections from **AD** onwards now have "pedalling allowed" indications, meaning that pedalling may be minimally employed to cover the changes between chords. This only applies to the section in which this instruction is found.

In each section, details are now given as to the instrument(s) that should be most prominent. Above each part, at the start of each section, an instrumental group is indicated. e.g. "Quartet", "Trio (fl-cl-pno)", "Duet with 'cello", "Clarinet Solo" etc. These groupings show which set of instruments should be most prominent in that section. Within this group, all instruments should be balanced in terms of loudness. All instruments not included in the group should be slightly quieter and taking on a supporting role.

Due to the high level of detail in the piece, it will sound best in acoustically dry environments i.e. venues without much reverb.

There are no expressive instructions in this score but it may be helpful to imagine a scale running from the hyperactive and explosive energy of Brian Ferneyhough's early works to the dry, mechanical regularity of Peter Ablinger's "Quadraturen" series with this piece starting in the middle of this imaginary scale and gradually moving to the two extremes...

## FORM

	Intro																vcl solo								fl solo								pno solo							
Section:	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	AA	AB	AC	AD	AE	AF								
Tempo:	80	120	96	64	48	72	90	60	80	60	90	120	96	72		48	64	80	120	90	72	96	64	48	60	80	120	96	72	120	60	48	64							
Instrumentation:	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl						fl	fl	fl	fl	fl	fl	fl	fl	fl	fl							fl	fl						
	cl	cl	cl	cl	cl	cl	cl	cl								cl	cl	cl	cl	cl	cl																			
	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno											pno	pno	pno	pno	pno	pno	pno	pno	pno						
	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl					vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl						
Tuplet Ratios Used:	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1							
	3:2	1:2	1:2	3:2	2:1	2:3	2:3	2:1	3:2	2:1	2:3	1:2	1:2	2:3	2:1	3:2	3:2	1:2	2:3	2:1	3:2	3:2	3:4	3:4	3:4	3:4	3:4	3:4	3:4	3:4	3:4	3:4	3:4	3:4						
	3:4	2:3	3:4	3:4	3:2	4:3	4:3	3:2	3:4	3:2	4:3	2:3	3:4	4:3	3:2	3:4																								
	4:5	3:4	2:3	5:4	5:4	5:4	4:5	4:3																																
Count-In Pitch:	C3	E3	F#3	C#3	Eb3	B2	D3	A2	E2	F3	F#2	C2	Bb2	G3	G2	A3	G#1	C4	Bb1	Eb4	D4	A1	G4	C#2	E4	G#2	D2	B4	E5	F1	D#1	C#5								
Accents:												X				X	X		X			X	X	X		X	X	X	X	X	X	X	X							

	cl solo								Outro																												
Section:	AG	AH	AI	AJ	AK	AL	AM	AN	AO	AP	AQ	AR	AS	AT	AU	AV																					
Tempo:	80	60	90	120	96	72	48	64	80	60	90	120	96	72	48	64																					
Instrumentation:	fl	fl							fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl	fl		
	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl	cl		
	pno	pno	pno	pno					pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno	pno		
	vcl	vcl	vcl	vcl					vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl	vcl		
Tuplet Ratios Used:	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1	1:1			
	2:1			1:2	1:2	1:2	2:1	2:1	3:2	3:2	3:4	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3	4:3		
	4:3			2:3	2:3	2:3	5:4	4:3	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	4:5	
	4:5			5:4	5:4	5:4	4:3	3:5	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9	8:9
	8:5			5:8	5:8	5:8	5:3	6:5	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	8:15	
	6:5			5:6	5:6	5:6	5:2	9:8	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	16:15	
	16:15			15:16	15:16	15:16	15:8	9:10	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	32:45	
Accents:	X	X		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	

### Tempo Relationships

	48	60	64	72	80	90	96	120
48		4:5	3:4	2:3	3:5	8:15	1:2	2:5
60	5:4		15:16	5:6	3:4	2:3	5:8	1:2
64	4:3	16:15		8:9	4:5	32:45	2:3	8:15
72	3:2	6:5	9:8		9:10	4:5	3:4	3:5
80	5:3	4:3	5:4	10:9		8:9	5:6	2:3
90	15:8	3:2	45:32	5:4	9:8		15:16	3:4
96	2:1	8:5	3:2	4:3	6:5	16:15		4:5
120	5:2	2:1	15:8	5:3	3:2	4:3	5:4	

# Augenmusik IV: Paperwork

David Pocknee

**Flute**

$\text{♩} = 80$

Cl. count-in (cl)

5 Quartet - balance dynamics with other players (until **I**)

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

**Clarinet in Bb**

$\text{♩} = 80$

Cl. count-in

5 Quartet - balance dynamics with other players (until **I**)

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

**Piano**

$\text{♩} = 80$

No Pedal

Cl. count-in (cl)

5 Quartet - balance dynamics with other players (until **I**)

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

8vb

**Violoncello**

$\text{♩} = 80$

Cl. count-in (cl)

5 Quartet - balance dynamics with other players (until **I**)

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

**Cl.**

$\text{♩} = 120$  ( $\text{♩} = \text{♩}$ )

count-out (cl) count-in (cl)

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

**New Tempo!**

$\text{♩} = 120$  ( $\text{♩} = \text{♩}$ )

count-out count-in

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

**Cl.**

$\text{♩} = 120$  ( $\text{♩} = \text{♩}$ )

count-out (cl) count-in (cl)

15ma

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

8vb

**Cl.**

$\text{♩} = 120$  ( $\text{♩} = \text{♩}$ )

count-out (cl) count-in (cl)

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





17  $\text{D}$   $\text{♩} = 64$   $(\text{♩} = \text{♩})$   $4/4$   
count-out (cl) count-in (cl)  $mf$   $p$   $mf$   $f$   
3:2  $\text{♩}$  5:4  $\text{♩}$  5:4  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$  3:2  $\text{♩}$

17 New tempo: 1.  $\text{D}$   $\text{♩} = 64$   $(\text{♩} = \text{♩})$   $4/4$   
count-out count-in  $mf$   $f$   
3:2  $\text{♩}$  5:4  $\text{♩}$  5:4  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$  5:4  $\text{♩}$  5:4  $\text{♩}$  5:4  $\text{♩}$

17 (15ma)  $\text{D}$   $\text{♩} = 64$   $(\text{♩} = \text{♩})$   $4/4$   
count-out (cl) count-in (cl)  $p$   $mf$   $p$   $f$   
3:2  $\text{♩}$  3:2  $\text{♩}$  3:2  $\text{♩}$  3:2  $\text{♩}$  3:2  $\text{♩}$  3:2  $\text{♩}$  3:2  $\text{♩}$  3:2  $\text{♩}$   
8vb

17  $\text{D}$   $\text{♩} = 64$   $(\text{♩} = \text{♩})$   $4/4$   
count-out (cl) count-in (cl)  $mf$   $f$   $mf$   
3:2  $\text{♩}$  3:2  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$  3:2  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$

22  $\text{E}$   $\text{♩} = 48$   $(\text{♩} = \text{♩})$   $3/4$   
count-out (cl) count-in (cl)  $mf$   $p$   $f$   $p$   
3:2  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$

22 New tempo:  $\text{E}$   $\text{♩} = 48$   $(\text{♩} = \text{♩})$   $3/4$   
count-out count-in  $mf$   $f$   $p$   $mf$   
3:2  $\text{♩}$  3:4  $\text{♩}$  3:2  $\text{♩}$  5:4  $\text{♩}$  5:4  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$

22 (15ma)  $\text{E}$   $\text{♩} = 48$   $(\text{♩} = \text{♩})$   $3/4$   
count-out (cl) count-in (cl)  $p$   $mf$   $p$   $f$   
3:2  $\text{♩}$  5:4  $\text{♩}$  5:4  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$  5:4  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$   
8vb

22 ST  $\text{E}$   $\text{♩} = 48$   $(\text{♩} = \text{♩})$   $3/4$   
count-out (cl) count-in (cl)  $mf$   $p$   $mf$   $p$   
5:4  $\text{♩}$  3:2  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$  5:4  $\text{♩}$  3:2  $\text{♩}$  5:4  $\text{♩}$

27  $\text{F}$   $\frac{3}{4}$   $\text{♩} = 72$   $(\text{♩}^{\text{♯}} = \text{♩})$   
 count-out (cl) count-in (cl) *mf* *p* *mf* *f* *mf* *p*

New Tempo:  $\text{F}$   $\frac{3}{4}$   $\text{♩} = 72$   $(\text{♩}^{\text{♯}} = \text{♩})$   
 count-out count-in *p* *mf* *f* *p*

27  $\text{F}$   $\frac{3}{4}$   $\text{♩} = 72$   $(\text{♩}^{\text{♯}} = \text{♩})$   
 count-out (cl) count-in (cl) *p* *mf* *f* *mf* *f*

27  $\text{F}$   $\frac{3}{4}$   $\text{♩} = 72$   $(\text{♩}^{\text{♯}} = \text{♩})$   
 count-out (cl) count-in (cl) *mf* *p* *mf* *p* *f*



32  $\text{G}$   $\frac{5}{4}$   $\text{♩} = 90$   $(\text{♩}^{\text{♯}} = \text{♩})$   
 count-out (cl) count-in (cl) *mf* *p* *mf* *p*

New tempo:  $\text{G}$   $\frac{5}{4}$   $\text{♩} = 90$   $(\text{♩}^{\text{♯}} = \text{♩})$   
*p* count-out count-in *mf* *f* *p* *mf*

32  $\text{G}$   $\frac{5}{4}$   $\text{♩} = 90$   $(\text{♩}^{\text{♯}} = \text{♩})$  15ma  
 count-out (cl) count-in (cl) *mf* *p* *f*

32  $\text{G}$   $\frac{5}{4}$   $\text{♩} = 90$   $(\text{♩}^{\text{♯}} = \text{♩})$   
 count-out (cl) count-in (cl) *mf* *f* *p* *f* *f*

36 *f* *mf* *p*

3 4  $\text{H}$  2  $\text{H}$  5

$\text{♩} = 60 (\text{♩} = \text{♩})$

count-out (d) count-in (cl)

36 *f* *p* *mf*

3 4 *New tempo* 2  $\text{H}$  5

$\text{♩} = 60 (\text{♩} = \text{♩})$

count-out count-in

36 (15ma) *mf* *p* *p* *f* *mf*

3 4  $\text{H}$  2  $\text{H}$  5 15ma

$\text{♩} = 60 (\text{♩} = \text{♩})$

count-out (cl) count-in (cl)

(8vb) (8vb)

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

3 4  $\text{H}$  2  $\text{H}$  5

$\text{♩} = 60 (\text{♩} = \text{♩})$

count-out (cl) count-in (cl)



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

3 4  $\text{H}$  5

$\text{♩} = 80 (\text{♩} = \text{♩})$

(Like a Medieval Dance) Trio (fl-pno-vcl)

count-out (cl) count-in (cl)

40 *f* *p* *mf*

3 4 *New Tempo* 5

$\text{♩} = 80 (\text{♩} = \text{♩})$

(Like a Medieval Dance) Trio (fl-pno-vcl)

count-out count-in

40 (15ma) *f* *p* *p* *mf*

3 4  $\text{H}$  5 15ma

$\text{♩} = 80 (\text{♩} = \text{♩})$

(Like a Medieval Dance) Trio (fl-pno-vcl)

count-out (cl) count-in (cl)

(8vb) (8vb)

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

3 4  $\text{H}$  5

$\text{♩} = 80 (\text{♩} = \text{♩})$

(Like a Medieval Dance) Trio (fl-pno-vcl)

count-out (cl) count-in (cl)



52 Duet (pno-vcl)

Musical notation for Duet (pno-vcl) starting at measure 52. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a rest, followed by a piano (p) dynamic marking and a melodic line.

52 Duet (pno-vcl)

Musical notation for Duet (pno-vcl) starting at measure 52. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a rest, followed by a piano (p) dynamic marking and a melodic line.

Duet with 'cello - balance with their dynamics

Musical notation for Duet with 'cello. It features two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece is marked with 15ma (15th measure above) and 15ma2 (15th measure above 2). Dynamics include pp (pianissimo) and p (piano). A double bar line is present at the end of the system.

Duet with piano

Musical notation for Duet with piano. It features two staves: a bass clef staff and a treble clef staff. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include f (forte), mf (mezzo-forte), and ff (fortissimo). Roman numerals I, II, and III are used to indicate fingerings. A double bar line is present at the end of the system.

Musical notation for Duet (pno-vcl) starting at measure 54. The key signature has one sharp (F#) and the time signature is 4/4. It includes a 3/4 time signature change and a tempo marking of quarter note = 120. The text 'count-out (Vcl)' and 'count-in (Vcl)' is written below the staff. A double bar line is present at the end of the system.

Musical notation for Duet (pno-vcl) starting at measure 54. The key signature has one sharp (F#) and the time signature is 4/4. It includes a 3/4 time signature change and a tempo marking of quarter note = 120. The text 'count-out (Vcl)' and 'count-in (Vcl)' is written below the staff. A double bar line is present at the end of the system.

Musical notation for Duet with 'cello starting at measure 54. It features two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. It includes a 3/4 time signature change and a tempo marking of quarter note = 120. The text 'count-out (Vcl)' and 'count-in (Vcl)' is written below the staff. A double bar line is present at the end of the system.

Musical notation for Duet with piano starting at measure 54. The key signature has one sharp (F#) and the time signature is 4/4. It includes a 3/4 time signature change and a tempo marking of quarter note = 120. The text 'count-out' and 'count-in' is written below the staff. A double bar line is present at the end of the system.

58  $p$

58  $p$

58  $pp$   $p$   
 (8vb) 8vb

58  $I$   $II$   $N$   $SP$   $N$   $SP$   $N$   $I$   $II$   $III$   $2-IV$   $SP$



62  $M$   $\text{♩} = 96$  ( $\text{♩} = \text{♩}$ )  $pp$  Cello Solo - you are background

62  $M$   $\text{♩} = 96$  ( $\text{♩} = \text{♩}$ )  $pp$  Cello Solo - you are background

62  $pp$   $ppp$   $pp$   $ppp$   
 15ma 3:2 4 8vb

62  $M$   $\text{♩} = 96$  ( $\text{♩} = \text{♩}$ )  $p$   $ff$   $mf$   $ff$   $mf$   
 New tempo: Cello Solo - loud & proud!  $N$   $SP$   $N$   $SP$

66  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\text{N}$   $\frac{3}{4}$   $\text{Cello Solo}$   
 count-out (cl) count-in (cl) *p*  
 $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   
*mf*  $\rightarrow$  *p*

66  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\text{N}$   $\frac{3}{4}$   $\text{Cello Solo}$   
*p* count-out count-in *mf*  
 New tempo:  $\frac{4}{4}$   $\frac{3}{2}$   $\frac{5}{4}$

66  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\text{N}$   $\frac{3}{4}$   $\text{Cello Solo}$   
 count-out (cl) count-in (cl) *p*  
 15ma  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   
 L8vb  $\frac{5}{3}$   $\frac{5}{4}$   $\frac{5}{4}$

66 SP  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\text{N}$   $\frac{3}{4}$   $\text{Cello Solo}$   
 count-out (cl) count-in (cl) *f*  
 $\frac{5}{4}$   $\frac{4}{3}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   
*ff*  $\rightarrow$  *ff*  $\rightarrow$  *fff*  $\rightarrow$  *f*  $\rightarrow$  *ff*  $\rightarrow$  *ff*  $\rightarrow$  *ff*



71  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  Duet (cl-vcl)  
 count-out (cl) count-in (cl) *p*

71  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  Duet with cello  
*pp* count-out count-in *mf*  $\rightarrow$  *p*  $\rightarrow$  *f*  $\rightarrow$  *p*

71 (15ma)  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  15ma Duet (cl-vcl)  
 count-out (cl) count-in (cl) *p*  
 $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   
 L8vb  $\frac{5}{3}$   $\frac{5}{4}$

71  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  Duet with clarinet  
 count-out (cl) count-in (cl) *f*  
 $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$   
*ff*  $\rightarrow$  *f*  $\rightarrow$  *fff*  $\rightarrow$  *ff*  $\rightarrow$  *ff*  $\rightarrow$  *ff*  $\rightarrow$  *ff*





84

*f* *mf* *count-in (cl)* *p*

Trio with clarinet & cello

$\text{R} 3 \text{ } \text{♩} = 120$   
( $\text{r} \frac{3}{2} = \text{♩}$ )

84

*f* *mf* *f* *mf* *f* *mf* *f*

*p* *count-in* *p*

Trio with flute & cello

$\text{R} 3 \text{ } \text{♩} = 120$   
( $\text{r} \frac{3}{2} = \text{♩}$ )

84

(15ma) *f* *count-in (cl)* *p* *mf*

Trio (fl-cl-vel)

15ma

*p* *mf*

(8vb)

$\text{R} 3 \text{ } \text{♩} = 120$   
( $\text{r} \frac{3}{2} = \text{♩}$ )

84

SP *ff* *f* *ff* *mf* *count-in (cl)* *p*

Trio with flute & clarinet

$\text{R} 3 \text{ } \text{♩} = 120$   
( $\text{r} \frac{3}{2} = \text{♩}$ )

88

*p* *mf* *p*

88

*mp* *p*

88

(15ma) *p* *mf* *p*

(8vb)

88

SP *pp* *mf* *p* *pp* *p*

5 J=90 Duet with clarinet  
 92 (3<sup>rd</sup>=♯) count-in (Vcl) p

5 J=90 Duet with flute  
 92 (3<sup>rd</sup>=♯) count-in (Vcl) p

5 J=90 Duet (fl-cl)  
 92 (3<sup>rd</sup>=♯) count-in (Vcl) pp  
 8vb

5 J=90 Duet (fl-cl)  
 92 N (3<sup>rd</sup>=♯) count-in SP  
 pp

Duet with clarinet  
 97 J=72 (♯=♯) 3 4:3 5:4  
 p count-in p pp 5 5 5

Duet with flute  
 97 J=72 (♯=♯) 3 5:4 5:3 5:4 5:4 5:4 5:3 5:4  
 count-in (fl) p pp pp p

Duet (fl-cl)  
 97 (15ma) J=72 (♯=♯) 3 15ma 5:4 5:4 5:4 5:4 5:6 3:2 5:4  
 count-in (fl) ppp pp 5 5:4 5:4

Duet (fl-cl)  
 97 J=72 (♯=♯) 3 SP 5:4 5:3 5:4 5:4  
 count-in (fl) ppp p ppp pp ppp

102  $\frac{4}{4}$   $\text{♩} = 96 (\text{♩} = \text{♩})$  Flute Solo  
 ppp count-in (cl)  $f$   $ff$   $f$   $ff$   $fff$   $f$

102  $\frac{4}{4}$   $\text{♩} = 96 (\text{♩} = \text{♩})$  Flute Solo  
 p count-in  $mf$

(15ma) 102  $\frac{4}{4}$   $\text{♩} = 96 (\text{♩} = \text{♩})$  15ma Flute Solo  
 p count-in (cl)  $mf$   $f$

102  $\frac{4}{4}$   $\text{♩} = 96 (\text{♩} = \text{♩})$  N Flute Solo  
 p count-in (cl)  $mf$   $f$   $ff$   $f$

106  $\frac{2}{4}$   $\text{♩} = 64 (\text{♩} = \text{♩})$  Flute Solo  
 count-in (Vcl)  $f$   $ff$   $f$   $fff$

106  $\frac{2}{4}$   $\text{♩} = 64 (\text{♩} = \text{♩})$  4 Flute Solo  
 count-in (Vcl)  $ff$   $mf$

(15ma) 106  $\frac{2}{4}$   $\text{♩} = 64 (\text{♩} = \text{♩})$  15ma Flute Solo  
 count-in (Vcl)  $mf$   $mf$

106  $\frac{2}{4}$   $\text{♩} = 64 (\text{♩} = \text{♩})$  4 Flute Solo  
 p count-in  $mf$   $f$   $mf$

110  $\text{W} \frac{3}{4} \text{♩} = 48 (\frac{3}{4} \text{♩} = \text{♩})$  *Duet with cello*  
 count-in (cl) *mf* *p* *mf* *p*  
*ff* *mf*

110  $\text{W} \frac{3}{4} \text{♩} = 48 (\frac{3}{4} \text{♩} = \text{♩})$  *Duet (fl-vcl)*  
*p* count-in *ff* *mf*

110 (15ma)  $\text{W} \frac{3}{4} \text{♩} = 48 (\frac{3}{4} \text{♩} = \text{♩})$  *Duet (fl-vcl)*  
 count-in (cl) *pp*  
 (8vb)

110  $\text{W} \frac{3}{4} \text{♩} = 48 (\frac{3}{4} \text{♩} = \text{♩})$  *Duet with flute*  
 count-in (cl) *sp* *p* *f* *mf* *f* *p*



114  $\text{X} \frac{5}{4} \text{♩} = 60 (\frac{5}{4} \text{♩} = \text{♩})$  *Duet with cello*  
 count-in (Vcl) *p* *mf*

114  $\text{X} \frac{5}{4} \text{♩} = 60 (\frac{5}{4} \text{♩} = \text{♩})$  *Duet (fl-vcl)*  
 count-in (Vcl) *mf* *p* *p*

114 (15ma)  $\text{X} \frac{5}{4} \text{♩} = 60 (\frac{5}{4} \text{♩} = \text{♩})$  *Duet (fl-vcl)*  
 count-in (Vcl) *pp*  
 (8vb)

114  $\text{X} \frac{5}{4} \text{♩} = 60 (\frac{5}{4} \text{♩} = \text{♩})$  *Duet with flute*  
 count-in *sp* *p* *ff* *p* *ff* *p* *sp*

117  $\text{♩} = 80$  ( $\text{♩} = \text{♩}$ ) 5 Trio with piano & cello  
*pp* count-in (cl) *p*

117  $\text{♩} = 80$  ( $\text{♩} = \text{♩}$ ) 5 Trio (fl-pno-vcl)  
*pp* count-in

117 (15ma)  $\text{♩} = 80$  ( $\text{♩} = \text{♩}$ ) 5 15ma Trio with flute & cello  
 count-in (cl) *p* *mf* *p*

8vb

117  $\text{♩} = 80$  ( $\text{♩} = \text{♩}$ ) 5 SP Trio with flute & piano  
 count-in (cl) *p* *fff*

120  $\text{♩} = 120$  ( $\text{♩} = \text{♩}$ ) 4 Trio with piano & cello  
 count-in (cl) *p*

120  $\text{♩} = 120$  ( $\text{♩} = \text{♩}$ ) 4 Trio (fl-pno-vcl)  
*p* *mf* *p* count-in

120 (15ma)  $\text{♩} = 120$  ( $\text{♩} = \text{♩}$ ) 4 15ma Trio with flute & cello  
 count-in (cl) *p* *ff* *p*

8vb

120  $\text{♩} = 120$  ( $\text{♩} = \text{♩}$ ) 4 N SP Trio with flute & piano  
 count-in (cl) *p* *ff* *p* *f*







138  $\text{♩} = 120$

*fff*

\* A note on the notes:

Normally I try to avoid "unplayable" or "impossible" passages, but I have made an exception here. I feel slightly embarrassed about this, so let me try and explain...

There were three main reasons which led to me writing the following passage:

1. The pre-compositional formal plan dictated there should be a piano-heavy section here.
2. The piano is the only instrument in the ensemble with a large enough range to play all of the foundation material the piece is built on.
3. By coincidence, we have reached the "Golden Section", which implies to me something special should happen...

34b

This passage attempts to lay bare the material of the piece but chokes on its own over-abundance.

My advice for playing it is:

- Spread/arppeggiate the attacks of large chords
  - Prioritize attacks over sustaining the note.
  - Attempt to play the attack of every note, accepting that a natural "rubato" will occur, due to the physiological difficulty of hitting all notes at the times specified - embrace this, it's a sort of cadenza...
- Apologies in advance for the inconvenience...  
*dp*

34c

**AD**  $\text{♩} = 60$  (♩ = ♩) 5 Piano Solo  
 142  $\text{♩} = 48$  (♩ = ♩) AE  
 count-in (Vcl) *p* count-in (Vcl)

**AD**  $\text{♩} = 60$  (♩ = ♩) 5 Piano Solo  
 142  $\text{♩} = 48$  (♩ = ♩) AE  
 count-in (Vcl) *p* count-in (Vcl)

**AD**  $\text{♩} = 60$  (♩ = ♩) 5 Piano Solo (Pedalling allowed in this section)  
 142  $\text{♩} = 48$  (♩ = ♩) AE  
 count-in (Vcl) *mf* count-in (Vcl)  
 15ma 15ma 15ma

**AD**  $\text{♩} = 60$  (♩ = ♩) 5 Piano Solo  
 142  $\text{♩} = 48$  (♩ = ♩) AE  
 count-in *p* count-in

146 Duet with piano *f*  $\text{♩} = 64$  (♩ = ♩) AE  
 count-in (cl) *mf* Duet with piano 15:8

146 Duet (fl-pno) *mf*  $\text{♩} = 64$  (♩ = ♩) AE  
*p* count-in Duet (fl-pno)

146 *Bve* Duet with flute (Pedalling allowed) *f*  $\text{♩} = 64$  (♩ = ♩) AE  
 count-in (cl) *mf* Duet with flute 15:16 15ma  
 3 3:2 3:2 3

146 Duet (fl-pno) *mf*  $\text{♩} = 64$  (♩ = ♩) AE  
 count-in (cl) *mf* Duet (fl-pno) 5:4 15:16  
 9:8

150  $\frac{2}{4}$  **AG**  $\text{♩} = 80$  ( $\overset{\circ}{3}^{\flat} = \text{♩}$ ) Trio with clarinet & piano

150  $\frac{2}{4}$  **AG**  $\text{♩} = 80$  ( $\overset{\circ}{3}^{\flat} = \text{♩}$ ) Trio with flute & piano

150  $\frac{2}{4}$  **AG**  $\text{♩} = 80$  ( $\overset{\circ}{3}^{\flat} = \text{♩}$ ) Trio with flute & clarinet (Pedalling allowed)

150  $\frac{2}{4}$  **AG**  $\text{♩} = 80$  ( $\overset{\circ}{3}^{\flat} = \text{♩}$ ) Trio (fl-cl-pno)



154  $\frac{4}{4}$  **AH**  $\text{♩} = 60$  ( $\overset{\circ}{3}^{\flat} = \text{♩}$ ) Trio with clarinet & piano

154  $\frac{4}{4}$  **AH**  $\text{♩} = 60$  ( $\overset{\circ}{3}^{\flat} = \text{♩}$ ) Trio with flute & piano

154  $\frac{4}{4}$  **AH**  $\text{♩} = 60$  ( $\overset{\circ}{3}^{\flat} = \text{♩}$ ) Trio with flute & clarinet

154  $\frac{4}{4}$  **AH**  $\text{♩} = 60$  ( $\overset{\circ}{3}^{\flat} = \text{♩}$ ) Trio (fl-cl-pno)

**AI**  $\text{♩} = 90$  ( $\text{♩} = \text{♩}$ ) Duet (cl-pno)

Musical notation for AI Duet (cl-pno). Treble clef, 4/4 time signature. Starts at measure 157. Key signature: one sharp (F#). Dynamics: *p*. The melody consists of quarter notes and rests.

**AI**  $\text{♩} = 90$  ( $\text{♩} = \text{♩}$ ) Duet with piano

Musical notation for AI Duet with piano. Treble clef, 4/4 time signature. Starts at measure 157. Key signature: one sharp (F#). Dynamics: *p*. The piano accompaniment features chords and moving lines.

**AI**  $\text{♩} = 90$  ( $\text{♩} = \text{♩}$ ) Duet with clarinet (Pedalling allowed)

Musical notation for AI Duet with clarinet. Treble and bass clefs, 4/4 time signature. Starts at measure 157. Key signature: one sharp (F#). Dynamics: *p*. Includes markings for 15ma (15th measure rest) and 8vb (8th octave below).

**AI**  $\text{♩} = 90$  ( $\text{♩} = \text{♩}$ ) Duet (cl-pno)

Musical notation for AI Duet (cl-pno). Treble clef, 4/4 time signature. Starts at measure 157. Key signature: one sharp (F#). Dynamics: *p*. The melody consists of quarter notes and rests.

**AJ**  $\text{♩} = 120$  ( $\text{♩} = \text{♩}$ ) Duet (cl-pno)

Musical notation for AJ Duet (cl-pno). Treble clef, 4/4 time signature. Starts at measure 161. Key signature: one sharp (F#). The melody consists of quarter notes and rests.

**AJ**  $\text{♩} = 120$  ( $\text{♩} = \text{♩}$ ) Duet with piano

Musical notation for AJ Duet with piano. Treble clef, 4/4 time signature. Starts at measure 161. Key signature: one sharp (F#). Dynamics: *mf*, *p*, *mf*. Includes triplets and slurs.

**AJ**  $\text{♩} = 120$  ( $\text{♩} = \text{♩}$ ) Duet with clarinet

Musical notation for AJ Duet with clarinet. Treble and bass clefs, 4/4 time signature. Starts at measure 161. Key signature: one sharp (F#). Dynamics: *mf*, *f*, *mf*. Includes markings for 15ma (15th measure rest) and 8vb (8th octave below).

**AJ**  $\text{♩} = 120$  ( $\text{♩} = \text{♩}$ ) Duet (cl-pno)

Musical notation for AJ Duet (cl-pno). Treble clef, 4/4 time signature. Starts at measure 161. Key signature: one sharp (F#). Dynamics: *mf*. The melody consists of quarter notes and rests.

4 AK  $\text{♩} = 96 (\text{♩} = \text{♩})$  Clarinet Solo



$\text{♩} = 72 (\text{♩}^{\flat} = \text{♩})$  Clarinet Solo

170 **AL**

**AL**  $\text{♩} = 72 (\text{♩}^{\flat} = \text{♩})$  Clarinet Solo

170 **f**

**AL**  $\text{♩} = 72 (\text{♩}^{\flat} = \text{♩})$  Clarinet Solo (Pedalling allowed)

170 **p** 15ma

**AL**  $\text{♩} = 72 (\text{♩}^{\flat} = \text{♩})$  Clarinet Solo

170 **p**



**AM**  $\text{♩} = 48 (\text{♩} = \text{♩})$  Trio (cl-pno-vcl)

170 **fff**

**AN**  $\text{♩} = 64 (\text{♩} = \text{♩})$

$\text{♩} = 48 (\text{♩} = \text{♩})$  Trio with piano and cello

170 **fff**

**AN**  $\text{♩} = 64 (\text{♩} = \text{♩})$

15ma Trio with clarinet & cello

**AM**  $\text{♩} = 48 (\text{♩} = \text{♩})$

170 **fff**

**AN**  $\text{♩} = 64 (\text{♩} = \text{♩})$  (Pedalling allowed)

15ma

**AM**  $\text{♩} = 48 (\text{♩} = \text{♩})$  Trio with clarinet & piano

170 **fff**

**AN**  $\text{♩} = 64 (\text{♩} = \text{♩})$



177  $\text{♩} = 80$  ( $\text{♩} = \text{♩}$ ) Quartet until end  
 $6:5 \text{♩}$   $5:4 \text{♩}$   $3:2 \text{♩}$   
 mf  $\text{AO}$

177  $\text{♩} = 80$  ( $\text{♩} = \text{♩}$ ) Quartet until end  
 $9:10 \text{♩}$   $3:2 \text{♩}$   $9:8 \text{♩}$   
 mf  $\text{AO}$

177  $\text{♩} = 80$  ( $\text{♩} = \text{♩}$ ) Quartet until end  
 $15\text{ma}$   $9:8 \text{♩}$   $3:2 \text{♩}$   
 $6:4 \text{♩}$   $6:4 \text{♩}$   $3:2 \text{♩}$   
 mf  $\text{AO}$   
 - (8vb) -

177  $\text{♩} = 80$  ( $\text{♩} = \text{♩}$ ) Quartet until end  
 $5:4 \text{♩}$   $9:10 \text{♩}$   $5:4 \text{♩}$   $9:8 \text{♩}$   
 mf  $\text{AO}$



179  $3:2 \text{♩}$   $3:2 \text{♩}$   $5:4 \text{♩}$   $9:10 \text{♩}$   $2$   $3:2 \text{♩}$   $3:2 \text{♩}$   $3:2 \text{♩}$   
 $\text{AP} \text{ } 3 \text{ } \text{♩} = 60$  ( $\text{♩} = \text{♩}$ )  $p$

179  $3:2 \text{♩}$   $3:2 \text{♩}$   $9:8 \text{♩}$   $9:8 \text{♩}$   $6:4 \text{♩}$   $2$   
 $\text{AP} \text{ } 3 \text{ } \text{♩} = 60$  ( $\text{♩} = \text{♩}$ )  $p$

- (15ma) -  $\text{♩} = 60$  ( $\text{♩} = \text{♩}$ ) (Pedalling allowed)  
 $3:2 \text{♩}$   $3:2 \text{♩}$   $3:2 \text{♩}$   $7$   $3:2 \text{♩}$   $7$   $3:2 \text{♩}$   $15\text{ma}$   
 $9:10 \text{♩}$   $p$   
 $3:2 \text{♩}$   $6:5 \text{♩}$   $5:4 \text{♩}$   $3:2 \text{♩}$   $9:8 \text{♩}$   
 $6:5 \text{♩}$   $6:5 \text{♩}$   $6:5 \text{♩}$   $6:5 \text{♩}$   
 - (8ve) -

179  $6:5 \text{♩}$   $3:2 \text{♩}$   $3:2 \text{♩}$   $2$   $6:4 \text{♩}$   $3:2 \text{♩}$   $3:2 \text{♩}$   $3:2 \text{♩}$   
 $\text{AP} \text{ } 3 \text{ } \text{♩} = 60$  ( $\text{♩} = \text{♩}$ )  $p$

183  $\text{AQ } 5 \text{ } \mathcal{J}=90 (\mathcal{J}^{\#}=\mathcal{J})$   
6:4  $\mathcal{J}^{\#}$   $\mathcal{J}^{\#}$

183  $\text{AQ } 5 \text{ } \mathcal{J}=90 (\mathcal{J}^{\#}=\mathcal{J})$   
8:9  $\mathcal{J}^{\#}$  16:15  $\mathcal{J}^{\#}$  5:4  $\mathcal{J}^{\#}$  5:4  $\mathcal{J}^{\#}$  3:2  $\mathcal{J}^{\#}$

183  $\text{AQ } 5 \text{ } \mathcal{J}=90 (\mathcal{J}^{\#}=\mathcal{J})$   
15ma  
8vb

183  $\text{AQ } 5 \text{ } \mathcal{J}=90 (\mathcal{J}^{\#}=\mathcal{J})$   
32:45  $\mathcal{J}^{\#}$  (64bpm) 9:8  $\mathcal{J}^{\#}$  5:4  $\mathcal{J}^{\#}$  3:2  $\mathcal{J}^{\#}$  5:4  $\mathcal{J}^{\#}$  3:2  $\mathcal{J}^{\#}$  5:4  $\mathcal{J}^{\#}$

186  $\text{AR } 5 \text{ } \mathcal{J}=120 (\mathcal{J}=\mathcal{J})$   
mf pp

186  $\text{AR } 5 \text{ } \mathcal{J}=120 (\mathcal{J}=\mathcal{J})$   
pp

186 (15ma)  $\text{AR } 5 \text{ } \mathcal{J}=120 (\mathcal{J}=\mathcal{J})$  (Pedalling allowed)  
pp  
8vb

186  $\text{AR } 5 \text{ } \mathcal{J}=120 (\mathcal{J}=\mathcal{J})$   
pp

189  $\text{♩} = 96 (\text{♩} = \text{♩})$   
AS  $\text{ppp}$

189  $\text{♩} = 96 (\text{♩} = \text{♩})$   
AS  $\text{ppp}$

189 (15ma)  $\text{♩} = 96 (\text{♩} = \text{♩})$  (Pedalling allowed)  
AS  $\text{ppp}$   
8vb

189  $\text{♩} = 96 (\text{♩} = \text{♩})$   
AS  $\text{ppp}$



193  $\text{♩} = 72 (\text{♩} = \text{♩})$   
AT  $\text{pp}$   
9:8, 6:4, 8:9, 9:8

193  $\text{♩} = 72 (\text{♩} = \text{♩})$   
AT  $\text{pp}$   
9:8, 10:9, 3:3, 3

193 (15ma)  $\text{♩} = 72 (\text{♩} = \text{♩})$   
AT  $\text{pp}$   
8vb, 5:4, 5:3, 5:3

193  $\text{♩} = 72 (\text{♩} = \text{♩})$   
AT  $\text{pp}$   
9:8, 10:9, 5:4

196  $\text{AU}$   $\text{♩} = 48 (\text{♩} = \text{d})$

196  $\text{AU}$   $\text{♩} = 48 (\text{♩} = \text{d})$

196 (15ma)  $\text{AU}$   $\text{♩} = 48 (\text{♩} = \text{d})$  (Pedalling allowed)

196  $\text{AU}$   $\text{♩} = 48 (\text{♩} = \text{d})$

200  $\text{AV}$   $\text{♩} = 64 (\text{♩} = \text{d})$

200  $\text{AV}$   $\text{♩} = 64 (\text{♩} = \text{d})$

200  $\text{AV}$  (15ma)  $\text{♩} = 64 (\text{♩} = \text{d})$

200  $\text{AV}$   $\text{♩} = 64 (\text{♩} = \text{d})$



