dé/ployé

for piccolo

Chris Dench

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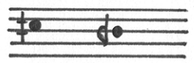
D é / p l o y é

for piccolo ('87)

I would like to thank Laura Chislett for supplying fingerings for all the quarter-tones and multiphonics, for constantly monitoring the practicality of the end product, for repeatedly testing it all out, and for her many performances of the piece.

1) Accidentals only apply to the notes they immediately precede, except in the case of immediate and rapid repetitions (of whatever number.)

2) There are no three quarter-tone notations in this piece;

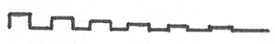


quarter-tone sharp, quarter-tone flat.

3) Quarter-tones are harmonic, not merely colouristic, and should be carefully observed; the multiphonics are specific and should be played as written.

4) Vibrato should only be used in the specified places, in combination with 'smorzato'. Elsewhere: no vibrato.

vibrato



smorzato

Amplitude of written wave indicates direction of gradient of degree of vibrato/smorzato.

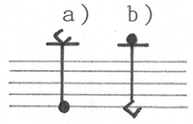
5) Gracenotes do not occupy elapsing metrical time: they are as if a secondary fabric 'folded' into the rhythmical material. They have been notated, and should be played as "as fast as possible", and mensurated time stretched to accomodate them.

6) Throughout the piece -and including gracenotes- 4cm represents 1 second (neglecting space left for time-signatures, etc.)

7) In the score, and fingering chart below:

lip up

lip down

8) Harmonic 

a) with fundamental partly audible, &
b) with fundamental inaudible.

9) Quarter-tone fingerings opposite render rather muted sonorities; these were very much in mind during the writing of the piece and those sections where they occur posess a melancholy quality and varying degrees of 'plaintiveness'. Do not attempt to fake more normal tone-colours for these pitches.

a Roberto Fabbriciani per il suo compleanno

♪=125

7:6♪ 3:2♪ 3:2♪

pp: p > pp < p — pp ppp — p poco mf > pp ppp — p — mf >

10:9♪ 13:12♪ 7:6♪ 5:4♪

ppp poco mf > ppp poco mf > ppp < p > ppp p > ppp Subito mf < f > pp <

10:9♪ 9:7♪ 11:9♪

mf/pp < mf > p > mf < mf ppp poco mf > p/mf > mf < mf > mf f pesante

senza tempo: gracenotes equally

staccatissimo!

Come sia lo stesso tempo

♩.=125 5:6♬ 6:7♪

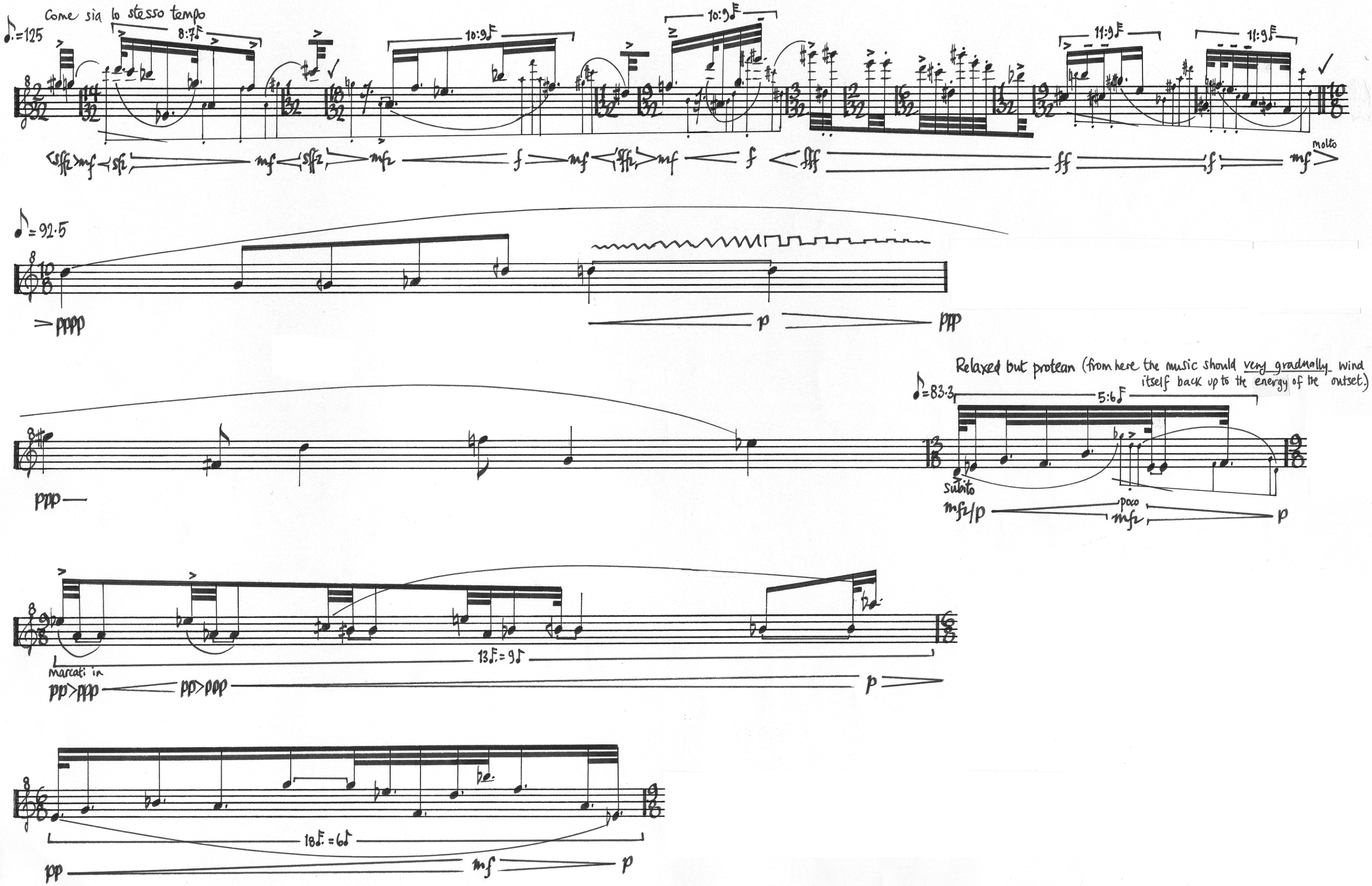
<mf > pp — <mf> pp — <mf> pp — <mf> pp <mf> pp <mf> pp <mf> <f> <f > mf < sf mf < f > mf < sf f > mf <

7:6♬

senza tempo

non staccato ma détaché

sf > mf < sf > mf < sf <sff> f <sff> p <sff> p <sff> <sff> <sff> <sff> <sff> X <sff> <sff> X <sff>


Come sia lo stesso tempo
♪=125
8:7♪
10:9♪
10:9♪
11:9♪
11:9♪
molto
♪=92.5
Relaxed but protean (from here the music should very gradually wind itself back up to the energy of the outset.)
♪=83.3
5:6♪
subito
poco
marcati in
13♪=9♪
18♪=6♪

(legato molto)

3:2

10 = 9

13 = ♩

mf<>p mfz p mf mfz pp sffz/fff! subito mf mfz p

poco mf p poco f p

7:8

7:8

♪=102 subito

7:8

p fz p mfz<f>mf<f>mf<f mf

♪=83·3

7:8

3:2

f sfz/mf p<mf>p/sfz/f ff>mf

♪=102 subito esitante

subito ppp e détaché pp ppp<p

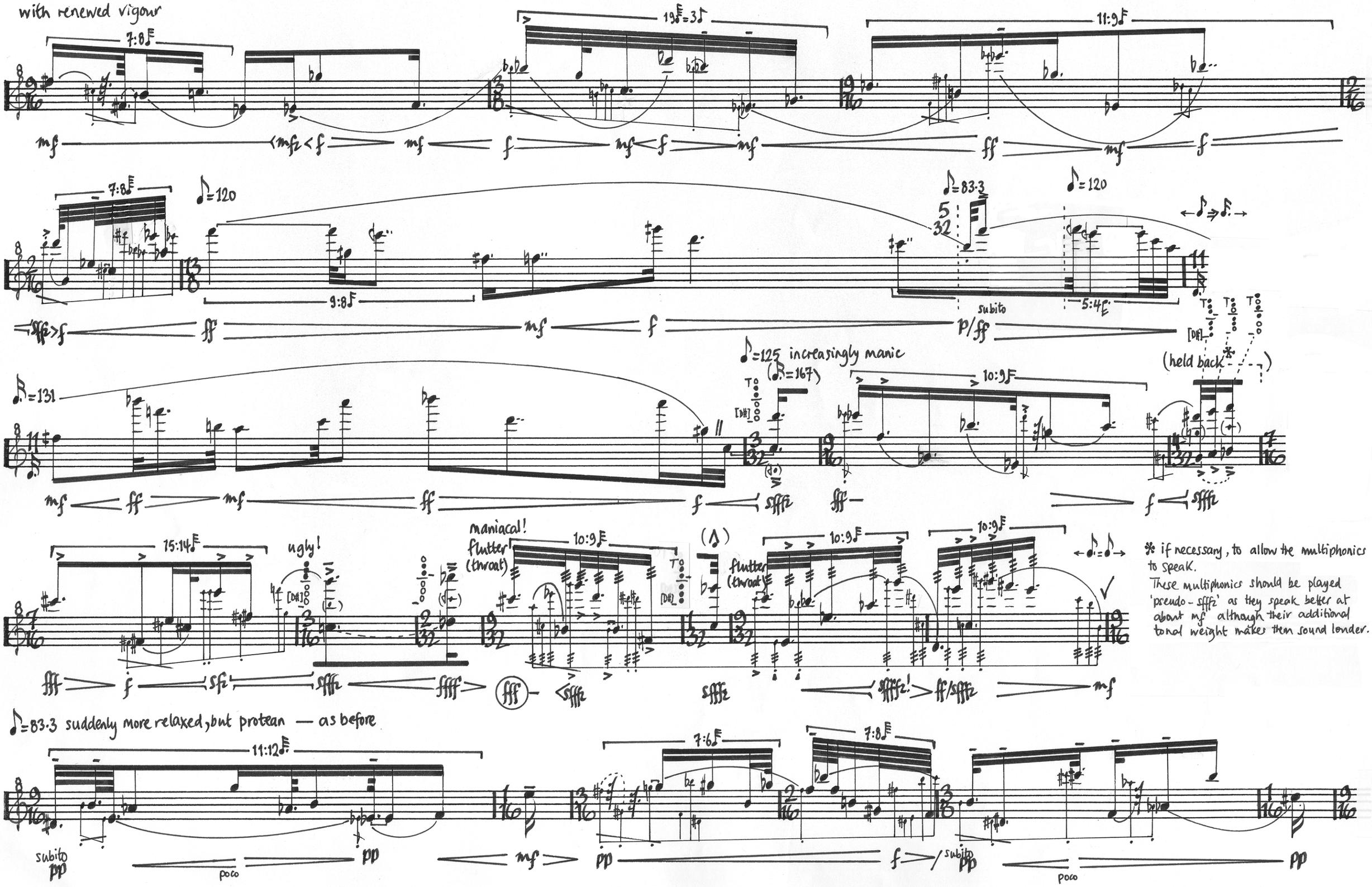
♪=83·3 nervously

3:2

more confident

11:12

pp<p>pp<mf>pp mfz/pp mfz/pp<>p>pp<p<f



* if necessary, to allow the multiphonics to speak.
These multiphonics should be played 'pseudo-sfffz' as they speak better at about mf although their additional tonal weight makes them sound louder.

11:12

13:9

15:14

5:4

marcato

3:2

Subito

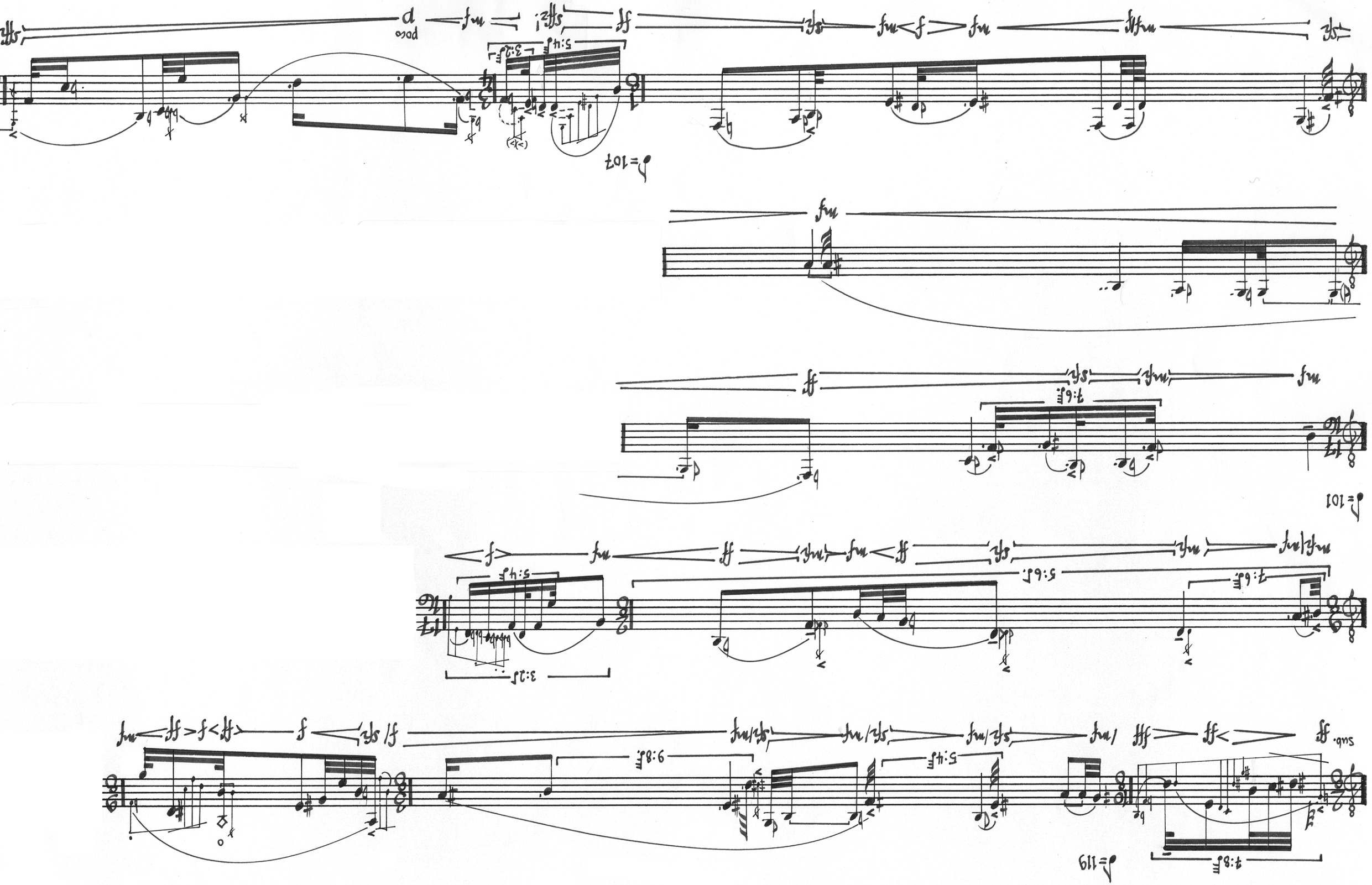
17:18

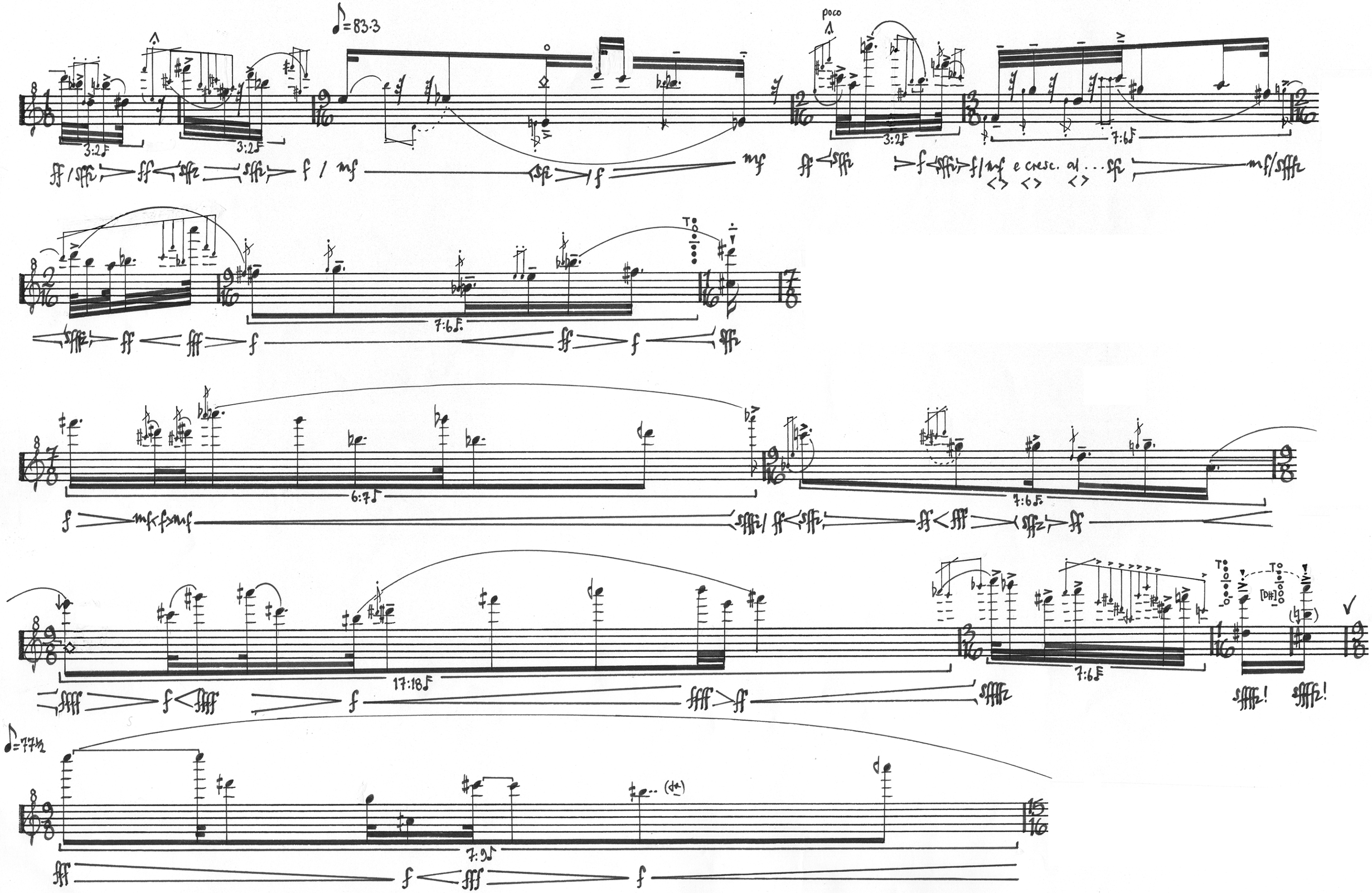
Subito

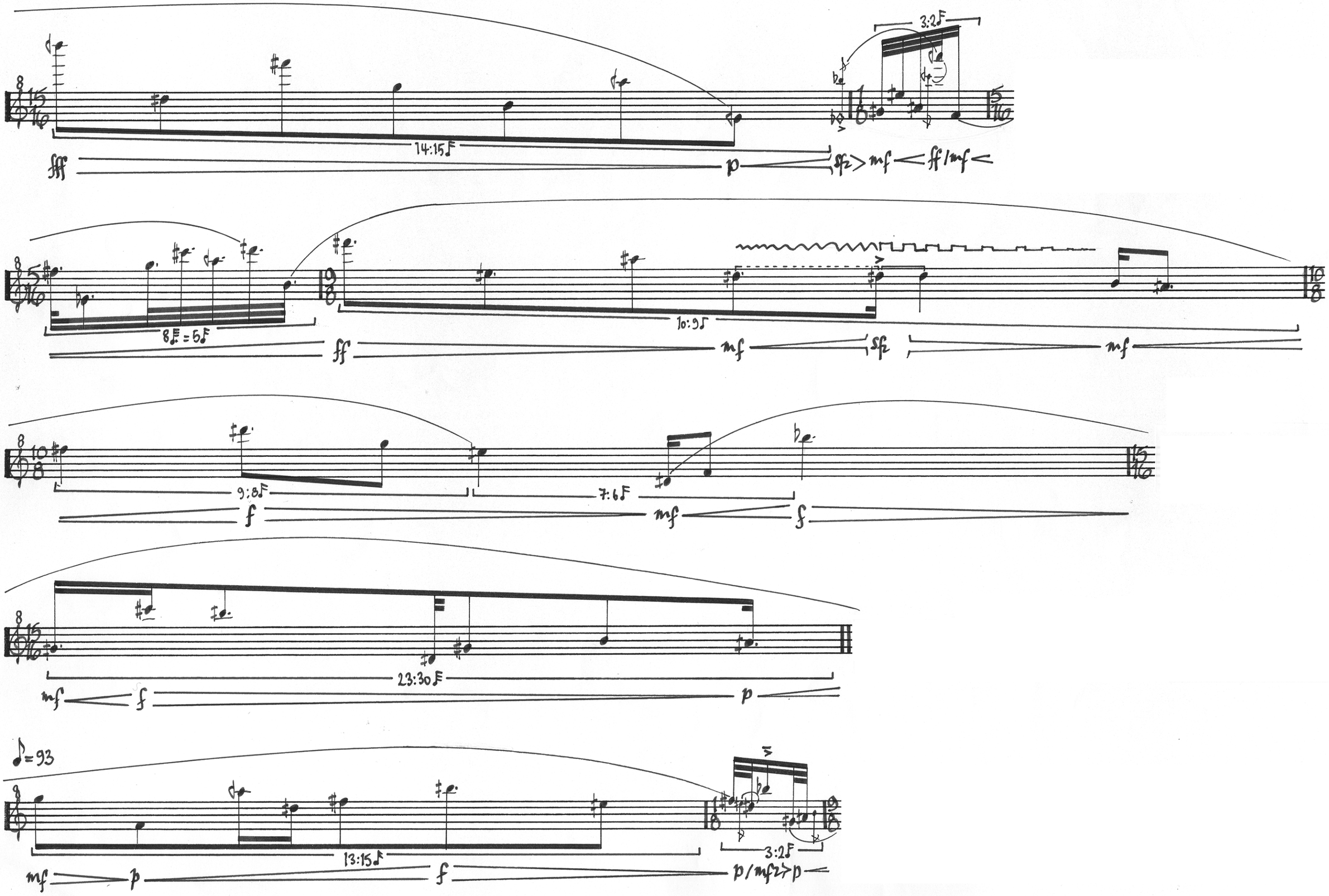
senza tempo

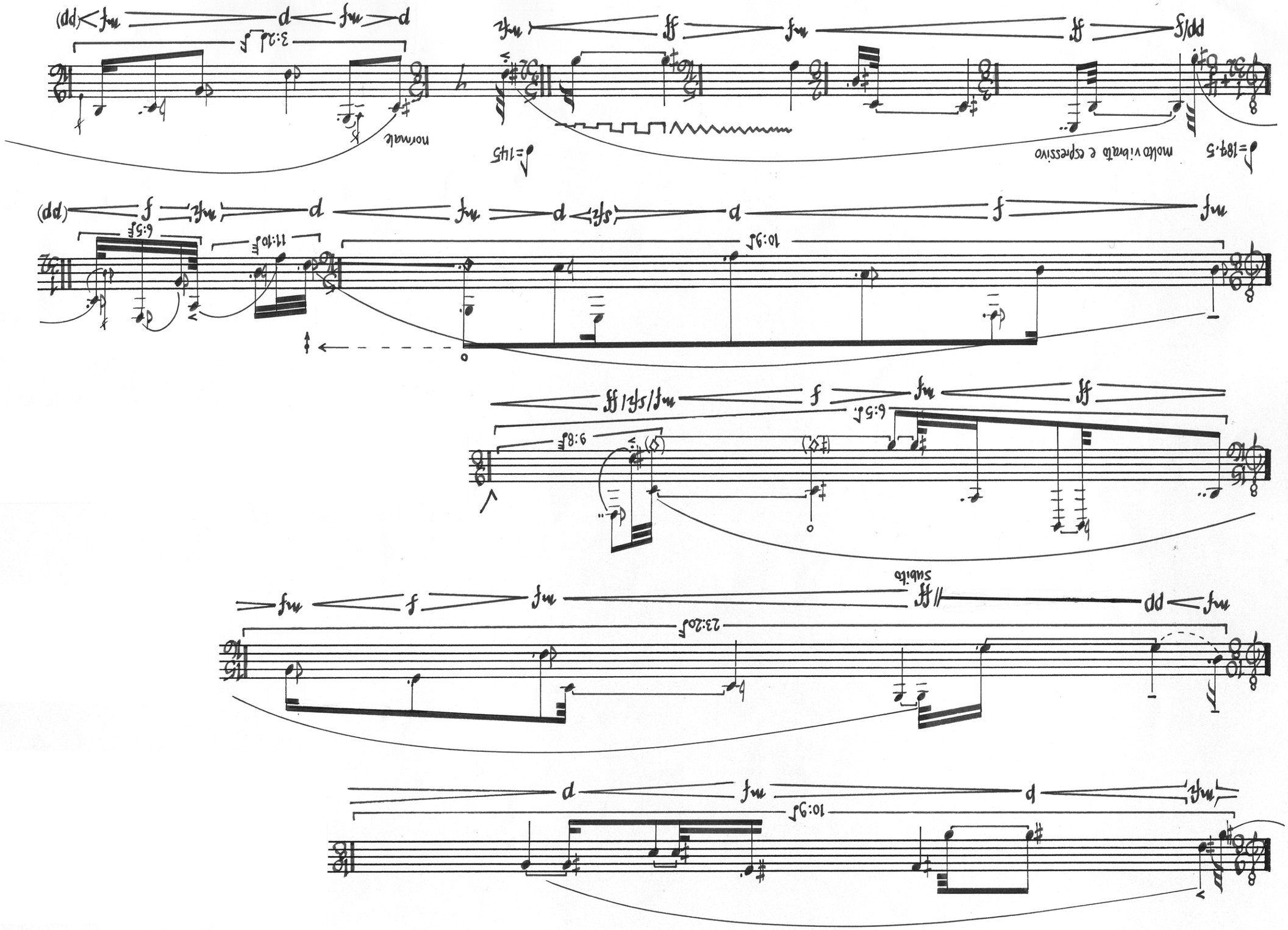
grupetti legato

as if uninterrupted


poco
5:4
3:2
♩=107
7:6
♩=101
9:8
5:4
9:8
♩=119


♪=83.3
poco
3:2
3:2
3:2
7:6
7:6
6:7
7:6
17:18
7:6
♪=77½
7:9


3:2
14:15
fff
p
sfz
mf
ff/mf
8 = 5
10:9
ff
mf
sfz
mf
9:8
7:6
f
mf
f
23:30
mf
f
p
♪=93
13:15
3:2
mf
p
f
p/mf
p


molto vibrato e espressivo
normale
subito

3:2 pp < mf > pp < mf > p poco f 5:4 p ppp

♪=77½ come prima

5:4 pp p pp 5:4 p

much less dramatic; subdued

pp poco ppp/ f subito 6:5 p f molto pp

mf > p/mf pp poco f pp mf

7:5 p mf p poco f 5:4 pp < mf poco f

13:12

13:12

mf

♪=70

pp

subito

mf

9:10

p

10:8

7:6

7/10 : 8

3/10 : 8

pp

mf

pp

poco

p

ppp

morendo

4:3

pp

poco marcato

ppp

p

14:15

pp

poco

p

(ppp)

7:8

ppp pp ppp fff molto mf

19:18

f p mf pp poco mf

♪=93

pp poco f pp mf p f p

9:8

mf ppp p poco p ppp p ppp

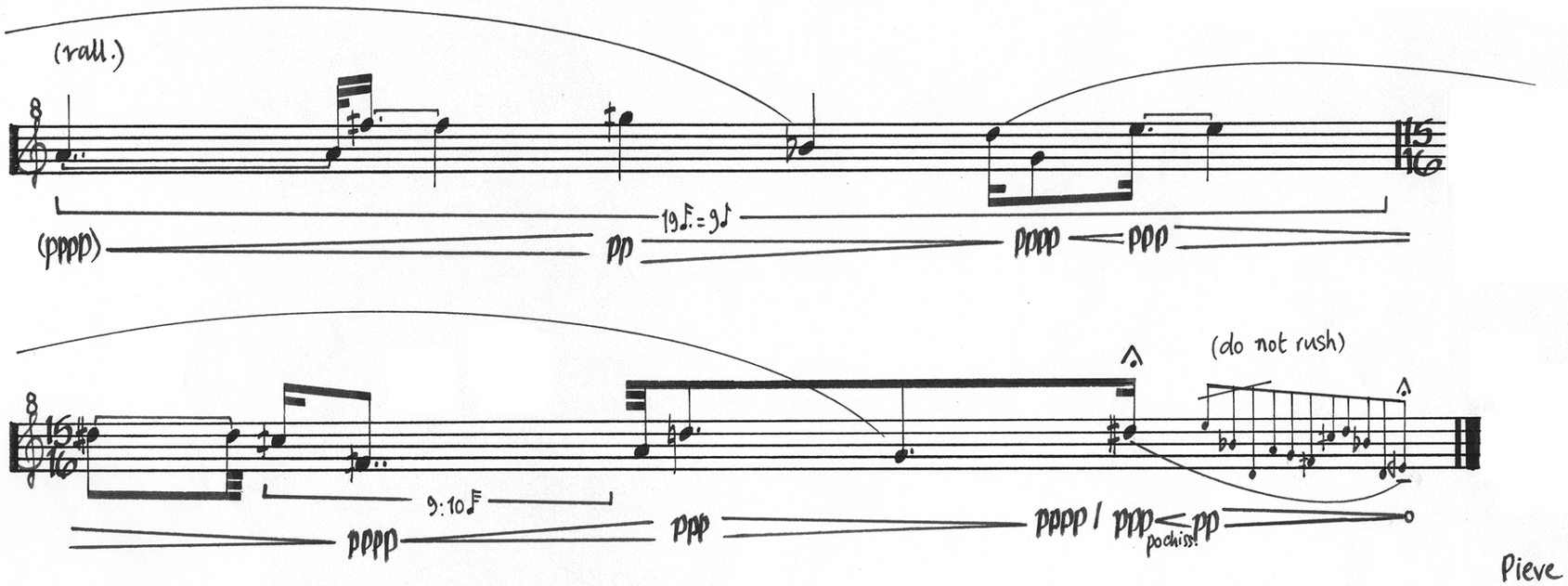
5:4

3:2

poco rall. al fine

7:6

p ppp pp pppp



Pieve a Bozzone, SIENA 15th July 1987

"The highest meaning is in the non-unfolded as well as in the fully unfolded; both reach up to the Divinity."

–ERICH JANTSCH: The Self-organising Universe (p.311)