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‘Flow de Ereprijs’

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Doctor of Philosophy in Composition

Applications of Natural Physical Phenomena as Models in Compositional Practice.

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Flow de Ereprijs

Full Score in C

2008

PREPARATORY NOTES

This score contains a number of original conventions that are explained on the next page.

In general it may be seen that the piece makes explicit use of the instruments' and players' performance limits, particularly with regard to pitch and duration. These limits are not always clear cut and playing near them will cause potentially dramatic changes of tone quality. The conductor and players should ensure that a reasonable balance of dynamics and tone is achieved across the ensemble at all times. Extremes of dynamic and tone should be avoided

A certain amount of indeterminacy is built into the structure, which has certain notational implications:

A. Rests: Both entirely blank staves and bars of un-numbered multi-measure rest marks (in instrumentalists' parts only) indicate rests of unfixed duration. All measured rests should be observed as such.

B. Parts should be considered as being independent of each other apart from at specified points outlined here:

i) The breaths at the start of the piece should be performed in unison

ii) Each rehearsal mark (I - VII) indicates a coming together of parts

iii) Rehearsal marks III - VI should be performed with a momentary pause after the last sounding instrument in the preceding phrase has finished

iv) At rehearsal marks I & VII the conductor should wait until all instruments have arrived at the immediately preceding repeating measure. Several repetitions may be allowed to occur. These repetitions should be performed in each players own time. Once the conductor indicates the start of the next section, each player should complete the current phrase before moving on.

Other points of synchronisation occur within the two groups (A & B) of wind players, with designated players within each group indicating phrase starts with cues as shown on the next page.

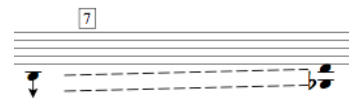
A clear tempo should be indicated throughout the piece.

Instruments:

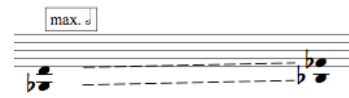
2 Flute/Piccolo, Clarinet/Bass Clarinet, Alto Saxophone, Baritone Saxophone, Flugelhorn, Horn in F, 2 Trombone, Tuba,
1 percussion (Suspended Cymbal & Vibraphone), Piano, Electric Guitar, Bass Guitar (fretless).

Key to symbols original conventions

The use of stemless noteheads indicates pitches that are of non-specific duration and are governed by two further rules:



Where stemless notes are connected by dashed lines and accompanied by a boxed number the player should perform the given number of notes (between 1 and 11) within one breath. Notes may be of any duration, and should be played without gaps. Notes should be pitched within the range indicated by the dashed lines - this will usually indicate either a static or uni-directional change. Solid lines are used where only one duration should be played



As above, but each note must be of a maximum duration as indicated in the box (instead of a specified number of pitches per breath). Durations may be shorter than the maximum duration and may also be mixed.

This score also makes use of breath tones as indicated below. Each breath should be a comfortably slow pace (think yoga exercises!)



Indicates an audible inhalation of breath (through the instrument)



Indicates an audible exhalation of breath (through the instrument)



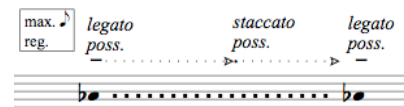
Inclusion of a fraction denotes that the stated fraction of a full breath be taken



A comma indicates that a short breath be taken



An arrow pointing down (or up) from a note indicates a range of anywhere between the this pitch and the bottom (or top) of the instruments/players possible range



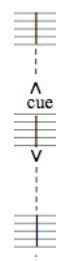
Dotted lines also indicate an indeterminate number of pitches. This time, the rhythm should be entirely even. Phrase duration is determined by the articulation - In this example players should start playing as legato as possible, transforming AS SLOWLY AS POSSIBLE the articulation of each successive note to become as staccato as possible and likewise transforming back to legato. Note that other orders of change are also used. Changes in pitch need not match the points of articulation nearest to them although all of the pitches and articulations indicated should be completed

Dynamics

Whilst the overall shape of dynamic changes should be followed, the precise timing of each marking may be quite freely interpreted. Care should be taken however to ensure that all dynamic transitions are smooth.

Seating

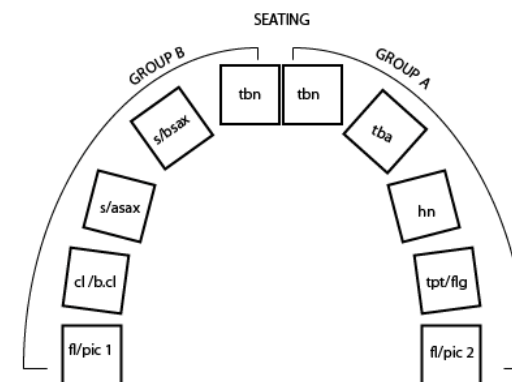
The wind players should be seated as indicated in order to facilitate the two subgroups (GROUP A and GROUP B) in the central section of the piece may play independently of each other. The remaining instruments may be placed anywhere behind these subgroups



Cues such as this are used to indicate that the next phrase for each subgroup should start when the cueing player reaches the end of their phrase

All dashed vertical lines indicate where instruments should start in sync.

General Pauses and tutti repeating bars should be controlled by the conductor.



♩ = 60 **Breathe in unison (conducted)**

GROUP B

Flute 1

Bass Clarinet in B \flat

Alto Saxophone

Baritone Saxophone

Trombone 1

GROUP A

Flute 2

Flugelhorn

Horn in F

Trombone 2

Tuba

Sus Cym

Vibraphone

Piano

Electric Guitar

4-string Bass Guitar

x 3

repeat until indicated

x 9

x 3

repeat until indicated

x 9

x 3

repeat until indicated

x 4

x 3

repeat until indicated

x 3

repeat until indicated

x 9

x 3

x 4

x 3

1

pp

2

0

(repeat until indicated)

Fl.1 (repeat until indicated)

B. Cl. (repeat until...)

Alto Sax. (repeat until indicated)

Bari. Sax. (repeat until...)

Tbn.1 (repeat until...)

Fl.2 (repeat until indicated)

Flg.Hn. (repeat until indicated)

Hn. (repeat until...)

Tbn.2 (repeat until...)

Tba.

Musical notation details for Tbn.1, Tbn.2, and Tba.:

- Tbn.1:** Dynamics include *pp*, *p*, and *pp*. Includes a slur over the final measure.
- Tbn.2:** Dynamics include *pp*, *p*, and *pp*. Includes a slur over the final measure.
- Tba.:** Dynamics include *p*, *pp*, *mp*, and *mf*. Includes a slur over the final measure.

(repeat until indicated)

Fl.1

B. Cl.

(repeat until indicated)

Alto Sax.

Bari. Sax.

Tbn.1

(repeat until indicated)

Fl.2

(repeat until indicated)

Flg.Hn.

Hn.

Tbn.2

Tba.

The image displays a page of a musical score for a brass section. It features ten staves, each representing a different instrument: Fl.1, B. Cl., Alto Sax., Bari. Sax., Tbn.1, Fl.2, Flg.Hn., Hn., Tbn.2, and Tba. The notation includes various dynamics such as *pp*, *p*, *mp*, *mf*, and *max.*, along with articulation marks like accents and slurs. Rehearsal marks are present, with some numbered in boxes (7 and 11). The instruction "(repeat until indicated)" appears above several staves. The score is written in a standard musical notation with treble and bass clefs.

Allow players of three pitched parts to repeat at least until all have reached this bar - then move on

(repeat until indicated) end breath sound

Fl.1

B. Cl. *pp* *p* *mf* *p* *max.* repeat until indicated, completing current iteration before moving on. *p* *mf* *p* (continue independent breathing pattern) *max.* $\frac{3}{4}$

Alto Sax. (repeat until indicated) end breath sound (join in time with own current breathing pattern) *max.* $\frac{3}{4}$

Bari. Sax. *pp* *p* *mf* *p* *max.* repeat until indicated, completing current iteration before moving on. *p* *mf* *p* (continue independent breathing pattern) *max.* $\frac{3}{4}$

Tbn.1 *mf* *o*

Fl.2 (repeat until indicated) end breath sound

Flg. Hn. (repeat until indicated) end breath sound

Hn. *pp* *p* *mf* *p* *max.* repeat until indicated, completing current iteration before moving on. *p* *mf* *p* *max.*

B. Cl.

Alto Sax.

Bari. Sax.

Fl.2

max. $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ max. max. max. max. reg. legato poss. p

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

max. $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ max. max. max. max. reg. legato poss. p

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

max. $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ max. max. max. max. reg. legato poss. p

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

max. reg. legato poss. staccato poss. legato poss. p

B

Fl.1 *max. reg.* *legato poss.* *staccato poss.* *legato poss.* *p*

B. Cl. (Clarinet in B \flat) *max. reg.* *legato poss.* *staccato poss.* *legato poss.* *p*

Alto Sax. *staccato poss.* *legato poss.*

Bari. Sax. *staccato poss.* *legato poss.*

Fl.2 *legato poss.* *staccato poss.* *legato poss.* *p*

Flg.Hn. *max. reg.* *legato poss.* *staccato poss.* *legato poss.* *p*

Perc. *pp* *mf* *let vibrate*

Vib. *accel. as gradually as possible until can play no faster or you reach start of next phrase (play through pause if necessary)* *p* (sim...)

Pno. *accel. as gradually as possible until can play no faster or you reach start of next phrase* *p* (sim...)

Fl.1 *sim.* *sim.* **E** *sim.* *sim.*
 Cl. *sim.* *sim.* *sim.* *sim.*
 Alto Sax. *sim.* *sim.* *sim.* *sim.*
 Fl.2 *sim.* *sim.* *sim.* *sim.*
 Flg.Hn. *sim.* *sim.* *sim.* *sim.*
 Hn. *legato poss.* *staccato poss.* *legato poss.* *sim.*
 Perc. *let vibrate* *pp* *mf*
 Vib. *(sim...)* *accel. as gradually as possible until can play no faster or you reach start of next phrase* *p* *play any one octave each time* *(sim...)*
 Pno. *accel. as gradually as possible until can play no faster or you reach start of next phrase* *p* *play any one octave each time* *(sim...)*
 E. Gtr. *piu vibrato.....* *accel. as gradually as possible until can play no faster then...* *gliss* *piu vibrato.....* *accel. as gradually as possible until can play no faster then...*
 Bass *piu vibrato.....* *accel. as gradually as possible until can play no faster then...* *gliss* *piu vibrato.....* *accel. as gradually as possible until can play no faster then...*

F

Fl.1 *sim.* *mp* *sim.* *mp* *sim.* *mp* *sim.*

Cl. *sim.* *mp* *sim.* *p* *sim.* *mp* *sim.* *mp* *sim.*

Alto Sax. *sim.* *mp* *sim.* *p* *sim.* *mp* *sim.* *mp* *sim.*

Bari. Sax. *sim.* *mp* *sim.* *p* *sim.* *mp* *sim.* *mp* *sim.*

Fl.2 *sim.* *p* *sim.* *mp* *sim.* *mp* *sim.* *mp* *sim.*

Flg.Hn. *sim.* *mp* *sim.* *p* *sim.* *mp* *sim.* *mp* *sim.*

Hn. *sim.* *mp* *sim.* *p* *sim.* *mp* *sim.* *mp* *sim.*

Tba. *sim.* *p* *sim.* *mp* *sim.* *mp* *sim.* *mp* *sim.*

Perc. *pp* *let vibrate*

Vib.

Pno.

E. Gtr. *gliss*

Bass *gliss*

Baritone Saxophone

max. reg. *legato poss.* *staccato poss.* *legato poss.* *cue*

sim. *p* *sim.* *p* *sim.* *p* *sim.* *mf* *sim.* *mf*

Fl.1 *p* *sim.* *p* *sim.* *mp* *sim.* *p* *sim.* *mf* *sim.* *mf*

Cl. *p* *sim.* *p* *sim.* *mp* *sim.* *p* *sim.* *mf* *sim.* *mf*

Alto Sax. *p* *sim.* *p* *sim.* *mp* *sim.* *p* *sim.* *mf*

Bari. Sax. *p* *sim.* *p* *sim.* *mp* *sim.* *p* *sim.* *mf*

Tbn.1 *p* *sim.* *p* *sim.* *mp* *sim.* *p* *sim.* *mf*

Fl.2 *p* *sim.* *p* *sim.* *mp* *sim.* *p* *sim.* *mf* *sim.* *mf* *f*

Flg. Hn. *p* *sim.* *p* *sim.* *mp* *sim.* *p* *sim.* *mf* *sim.* *mf*

Hn. *mp* *sim.* *mp* *sim.* *mp* *sim.* *mf* *sim.* *mf*

Tbn.2 *p* *sim.* *p* *sim.* *mp* *sim.* *p* *sim.* *mf* *sim.* *mf*

Tba. *p* *sim.* *p* *sim.* *mp* *sim.* *p* *sim.* *mf* *sim.* *mf*

Perc. *mf* *let vibrate*

Vib. *p* *accel. as gradually as possible until can play no faster THEN slow down as gradually as possible until*
play any one octave each time (sim...)

Pno. *p* *accel. as gradually as possible until can play no faster THEN slow down as gradually as possible until*
play any one octave each time (sim...)

E. Gtr. *p* *sul G piu vibrato...* *accel. as gradually as possible until can play no faster then...* *gliss*

Bass *p* *sul G piu vibrato..* *accel. as gradually as possible until can play no faster then...* *gliss*

max. reg. *legato poss.* *staccato poss.* *legato poss.* *cue*

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Fl.1 *sim.* *f* *mf* *f* *go straight on to*
 Cl. *sim.* *mf* *f* *go straight on to*
 Alto Sax. *sim.* *mf* *f* *go straight on to*
 Bari. Sax. *sim.* *f* *cue* *mf* *f* *go straight on to*
 Tbn.1 *molto vib.* *gliss. slow as poss.* *senza vib.* *mf* *p* *molto vib.* *gliss. slow as poss.* *senza vib.* *mf* *p*
 Fl.2 *sim.* *mf* *f* *go straight on to*
 Flg.Hn. *sim.* *mf* *f* *go straight on to*
 Hn. *molto vib.* *senza vib.* *f* *mf* *f* *molto vib.* *senza vib.* *molto vib.* *senza vib.* *go straight on to*
 Tbn.2 *p* *gliss. slow as poss.* *p* *mf* *p*
 Tba. *sim.* *f* *cue* *mf* *f* *go straight on to*

accel. poco a poco . . .

accel. poco a poco . . .

accel. poco a poco . . .

Picc. **max** continue rising chromatically until out of breath and/or range, then...

Cl. **max** continue rising chromatically until out of breath and/or range, then...

Alto Sax. **max** continue rising chromatically until out of breath and/or range, then...

Bari. Sax. **max** continue rising chromatically until out of breath and/or range, then...

Tbn.

Picc. **max** continue rising chromatically until out of breath and/or range, then...

Flg.Hn. **max** continue rising chromatically until out of breath and/or range, then...

Hn. **max** continue rising chromatically until out of breath and/or range, then...

Tbn.2 **max** continue rising chromatically until out of breath and/or range, then...

Tba. **max** continue rising chromatically until out of breath and/or range, then...

Perc.

Vib.

Pno.

E. Gtr.

Bass