

Performance Score



FORK

composed by
James Keirle

Programme Note:

A short work that explores both choice and improvisation. In each of the many possible paths through the score I relinquish different amounts of control over the music, ranging from dynamics and articulation, to graphic scores and even free improvisation. Each choice the performer makes will determine the amount of improvising they do and thus, has enormous implications on the trajectory and character of the work.

Performance notes:

Tempi:

There are three approximate tempi notated in the score, each with a distinct character. Thus, whenever notated, ♩≈56 should always be played mechanically, ♩≈96 easily, and ♩≈144 with excitement. This is unless there is an additional note, such as ♩=56 becoming more expressive on the first system of page three.

General Notation:



A comma is a random rest between 0.2 seconds and 2 seconds to be determined by the performer. Try to vary these as randomly as possible

Headless stems, such as those on page 7, are merely a rough tessitura guide and the exact notes can be determined by the performer.



This denotes an audible tongue stop in the sound. It is to sound like an interruption. Push a little extra air at the end of each note to bring this out a little more. If it is accompanied with 'oht!' underneath enunciate this as a projected whisper.

Key for mouthpiece positions:



Normal



Mouthpiece blocked by lips



Tongue in the mouthpiece

Choices:

Performers are free to choose their path through the piece by following the arrows to different systems or pages. There is a permanent split at the bottom of page 3 where the performer must move to different pages to continue - as per the instructions below.

The sheet music should be displayed on three stands using card and blue tack. The first stand should have the first two pages, the second should have pages 3-5 and the last pages 6-9. This ensures no page turns are needed in the performance.

Improvisation and Graphic Score sections:

When stated that you should improvise/interpret 'reflecting' on previous material feel free to consider any aesthetic avenue. This is not a request to continue in the exact style of preceding material, although this may be what you decide to do, rather merely to reflect on the previous music's implications on what you are going to play.

FORK

James Keirle

Alto Flute

enunciated syllables

♩ ≈ 96 Easily
no vib

♩ ≈ 56 mechanically
fast wide vib -----> static no vib

small slow vib

4'-5'

♩ ≈ 96

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

oht!
(tongue stop)

♩ ≈ 56

tongue ram

big inhale sweeping up in pitch (fingering downwards to hear key clicks)

♩ ≈ 96

aeolian -----> full tone -----> aeolian full tone

6'-7'

ff *Violently* *mp* *oht!* *p* *mf* *p*

♩ ≈ 56

fast small vib -----> static no vib -----> slow small vib

overblow harmonics

♩ ≈ 96

3'-4'

mp *pp* *mp* *ff* *mf* *oht!* *mf* *p* *mp*

A1 ♩ ≈ 56

full tone ----- aeolian tone norm.

A2

♩ ≈ 144 with excitement

♩ ≈ 56

blow sharp

full tone ----- aeolian tone

8'-9'

7'-8'

♩ ≈ 144 with excitement

♩ ≈ 56

no vib

----- flt ----- norm

♩ ≈ 96

♩ ≈ 56

slow wide vib

full tone ----- aeolian tone

norm.

flt

repeat as many times as you want whilst moving to your chosen music stand

To choose the upper path go to page 3 of the score (next stand) and continue straight after the previous boxed material.

To choose the lower path go to page 6 of the score (two stands over) and continue straight after the previous boxed material

♩ ≈ 144

oht!

mf

pp

Upper Path (For adjacent music stand)

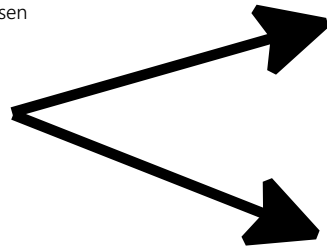
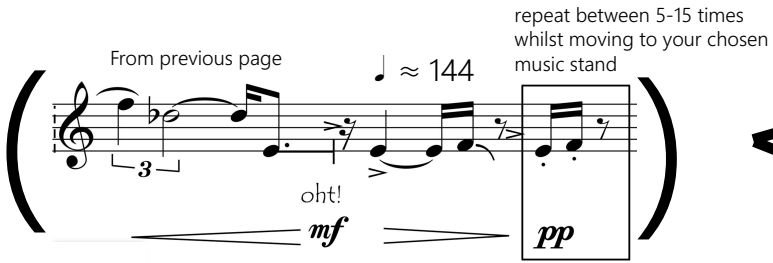
B1 $\text{♩} \approx 56$ Becoming more expressive

From previous page $\text{♩} \approx 144$

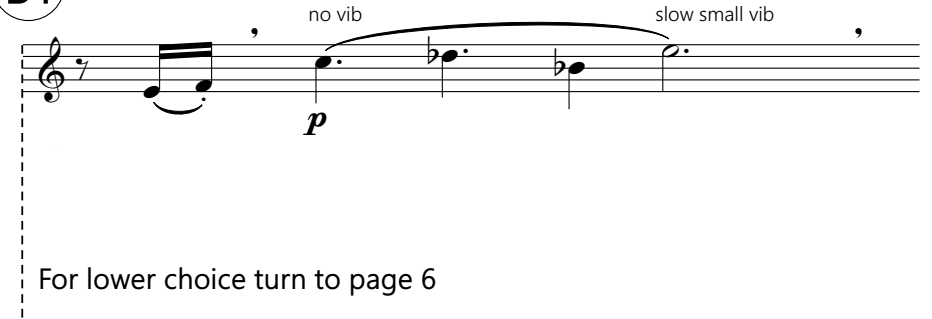
oht!

mf *pp*

repeat between 5-15 times whilst moving to your chosen music stand



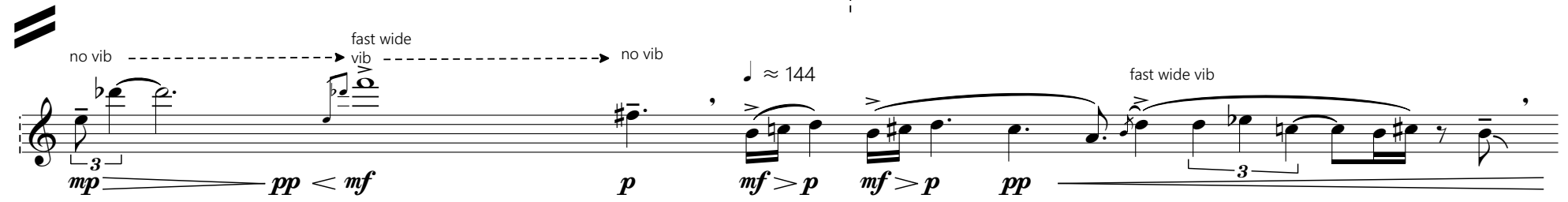
no vib *p* slow small vib



For lower choice turn to page 6

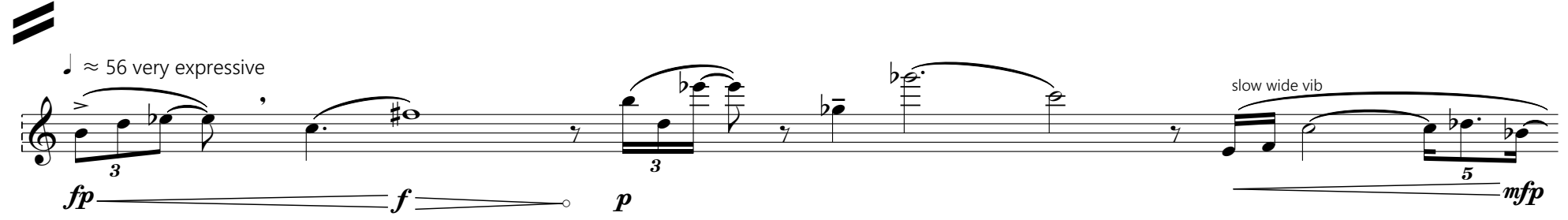
no vib $\text{♩} \approx 144$ fast wide vib no vib

mp *pp* < *mf* *p* *mf* > *p* *mf* > *p* *pp*



$\text{♩} \approx 56$ very expressive

fp *f* *p* slow wide vib *mfp*



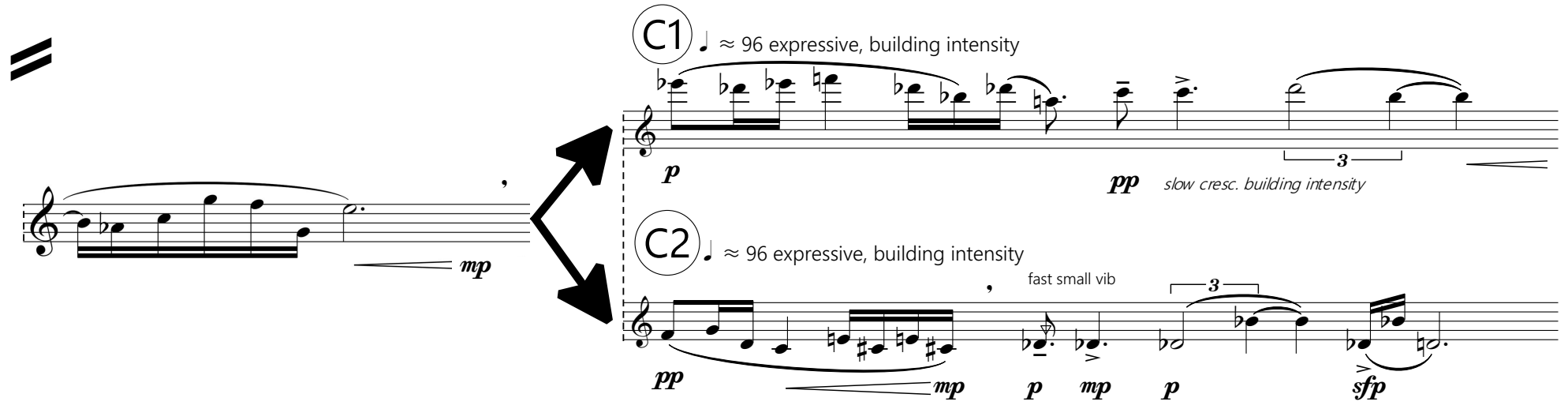
mp

C1 $\text{♩} \approx 96$ expressive, building intensity

p *pp* slow cresc. building intensity

C2 $\text{♩} \approx 96$ expressive, building intensity

fast small vib *pp* *mp* *p* *mp* *p* *sfp*



(Upper Path)

4

aeolian -----> full tone

mf -----> *f*

oht!

mp

5

3

3

aeolian -----> full tone -----> aeolian

mf -----> *f*

oht!

5

3

3

Detailed description: This system contains two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. It features a melodic line with a slur over the first three notes, a fermata over the fourth note, and a dynamic marking of *mf*. A dashed line labeled 'aeolian' spans the first two staves, and a dashed line labeled 'full tone' spans the first staff and the beginning of the second staff. A dynamic marking of *f* is placed below the first staff. The second staff continues the melodic line with a slur over the first three notes, a dynamic marking of *mf*, and a dynamic marking of *f*. A dynamic marking of *mp* is placed below the second staff. The word 'oht!' is written below the first staff. The number '5' is written below the first staff, and the number '3' is written below the first and second staves.

ff *ff Violently* *f*

3'-4'

6'-7'

Reflecting on the material up until this point, improvise freely taking anywhere up to 2 minutes to reach the graphic score

(Upper path continues on the next page)

Detailed description: This system contains two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. It features a melodic line with a slur over the first three notes, a dynamic marking of *ff*, a dynamic marking of *ff Violently*, and a dynamic marking of *f*. A dynamic marking of *f* is placed below the first staff. The second staff continues the melodic line with a slur over the first three notes, a dynamic marking of *ff Violently*, and a dynamic marking of *f*. A dynamic marking of *f* is placed below the second staff. The number '3'-4'' is written below the first staff, and the number '6'-7'' is written below the second staff. A large black arrow points from the end of the musical notation to a graphic score element consisting of a horizontal line with a double bar line and an arrowhead. A text box above this graphic score contains the instruction: 'Reflecting on the material up until this point, improvise freely taking anywhere up to 2 minutes to reach the graphic score'. Below the graphic score, the text '(Upper path continues on the next page)' is written.


Detailed description: This block contains a graphic score element consisting of a horizontal line with a double bar line and an arrowhead pointing to the right.

(Upper Path)

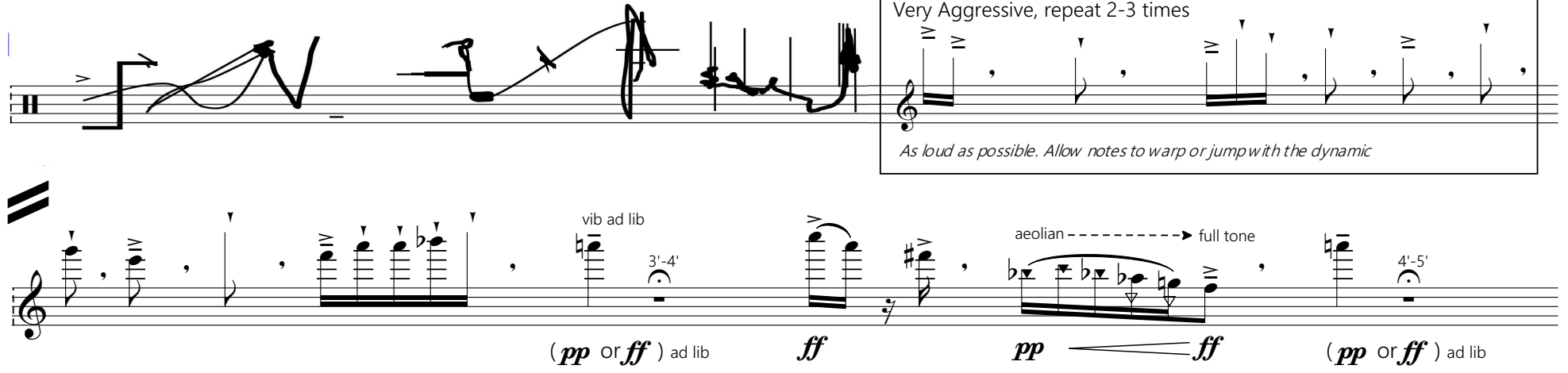
Interpret as you will accepting that it leads directly to the aggressive material at D1.
Duration: approx. under 1 minute.

D1 $\text{♩} \approx 96$

Very Aggressive, repeat 2-3 times



As loud as possible. Allow notes to warp or jump with the dynamic



vib ad lib 3'-4'

aeolian -----> full tone 4'-5'

(pp or ff) ad lib ff pp ----- ff (pp or ff) ad lib

E1

no vib fast small vib

With simmering energy slow small vib norm -----> flutter tongue

(pp to ff) ad lib pp mp pp sfpp 3

any harmonic

(7) 3

ff fff ff mf pp

Easily again 3'-4'

6'-7' oht!

mf pp mp mp mf p mp pp mf

Lower Path (For third music stand)

6

From page 3

repeat between 5-15 times whilst moving to your chosen music stand

B2 ♩ ≈ 56 Becoming more expressive

oht!
mf
pp
♩ ≈ 144

slow wide vib
mf

small slow vib
p *mfp* *mf* *p* *fp* *mf*
oht!
♩ ≈ 144

♩ ≈ 96 very expressive
vib ad lib
p *f* *mf* *ff*
(*pp* to *mf*) ad lib

C3 ♩ ≈ 144 Easily

fast small vib
pp *f* *p*

C4 ♩ ≈ 144 With a sense of urgency

fastest distinct double tongue possible
mp oht! *sfp* oht!
(7)

p *sfp*
6'-7'

♩ ≈ 96 Becoming increasingly agitated

oht!

fp *mp* *pp*

(*pp - f*) ad lib

5'-6'

4'-5'

3'-5'

3

♩ ≈ 144) Becoming increasingly agitated

pp

(*pp to f*) ad lib

3'-4'

4'-5'

3'-5'

3

ff



fastest distinct double tongue possible

p (7)

5

fp *ff* *p* *ff*

3

fltz

norm.

As short as possible

vib ad lib when applicable

(*pp to f*) ad lib

3

3

3

D2 $\text{♩} \approx 144$

Very Aggressive, repeat 2-3 times

$p < fff$

As loud as possible. Allow notes to warp or jump with the dynamic

mf^3 f ff

D3 $\text{♩} \approx 144$

Very Aggressive, repeat 3-4 times

Dynamics ad lib

Interpret this graphic score in any way, Duration: under 1 minute 30.



vib ad lib

3'-4'

aeolian ----- full tone

4'-5'

no vib

fast small vib

pp ff pp ff ff $(pp \text{ to } f)$ ad lib

E2

E3

Reflecting on the material played up until this point, improvise for 25'-35'. On this path, the piece ends with this improvisation.

rit.
 Slowly relaxing

fltz norm.

As short as possible

vib ad lib when applicable

♩ ≈ 56 ♩ ≈ 96 Easily

mf pp < mp (*ppp to mp*) ad lib

mp *pp* *f pp < mp*