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:

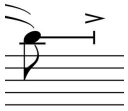
Tempi:

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 aditional 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 deterined by the performer.



This denotes an audible tongue stop in the sound. It is to sound like an interuption. 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 mustmove to different pages to continue - as per the instructions below.

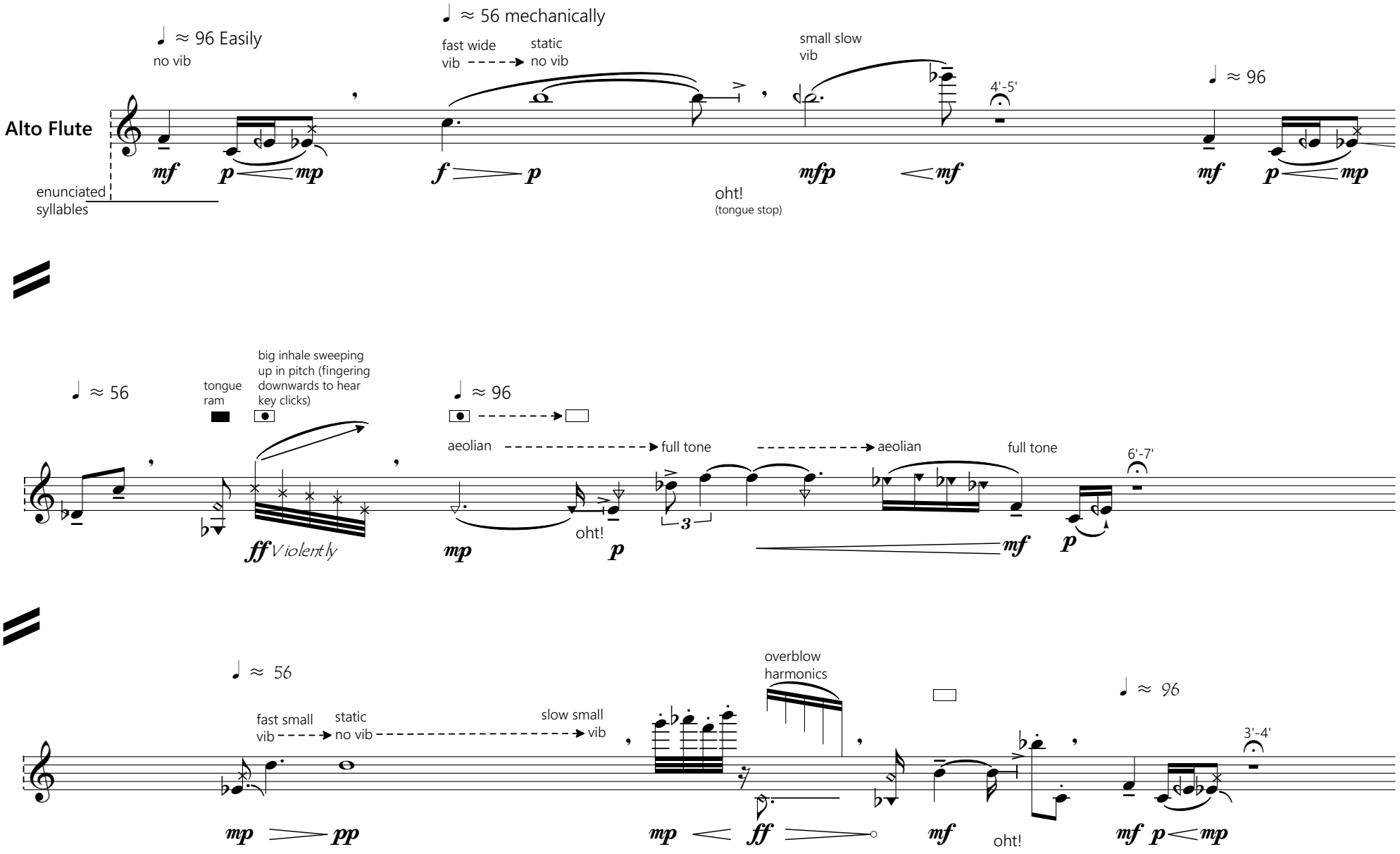
The sheet music should be displayed on three stands using card and blue tack. The first stand should have the first two pages, the second should have pages 3-5 and the last pages 6-9. This ensures no page turns are needed in the performance.

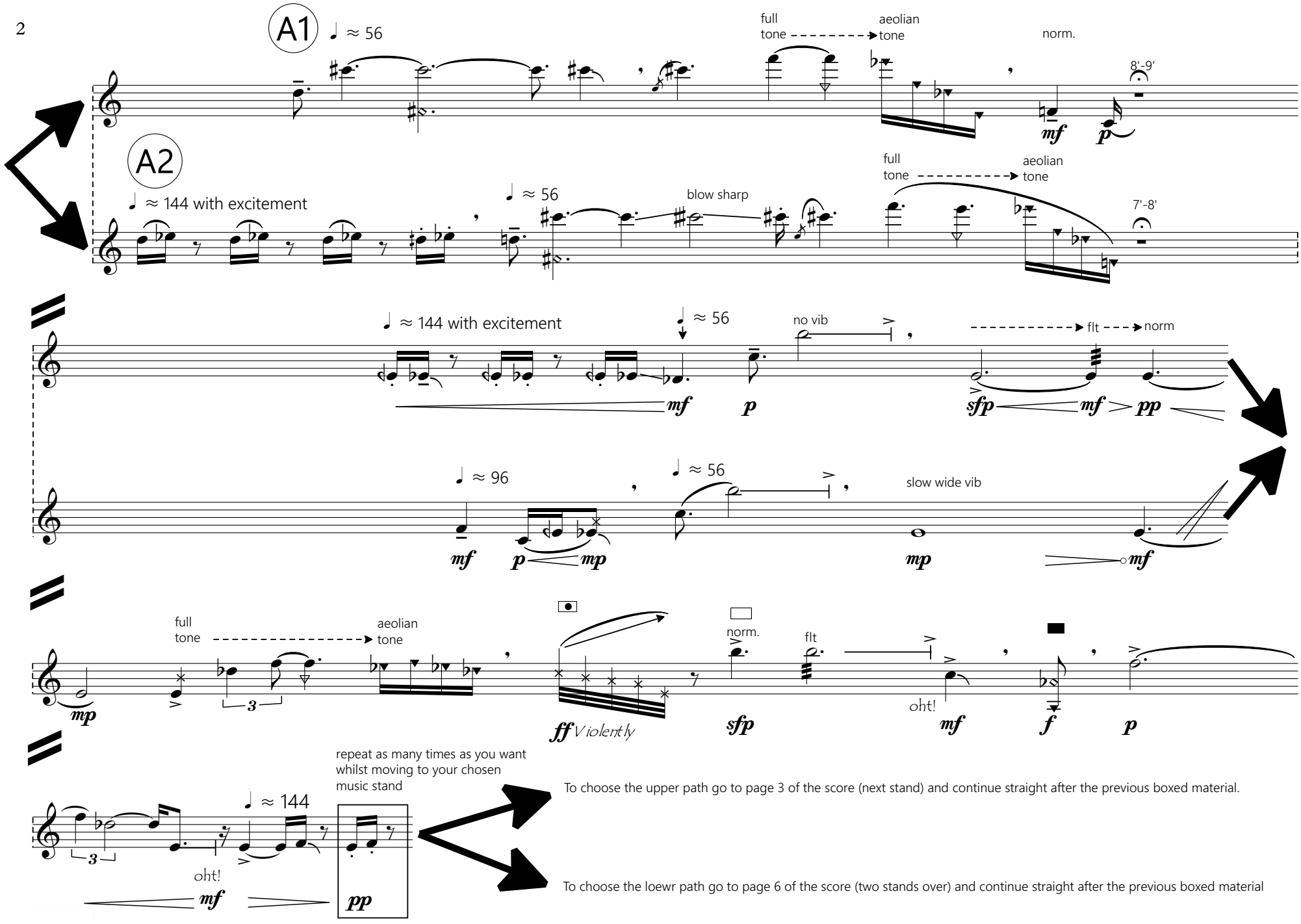
Improvisation and Graphic Score sections:

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 musics' implications on what you are going to play.

FORK

James Keirle

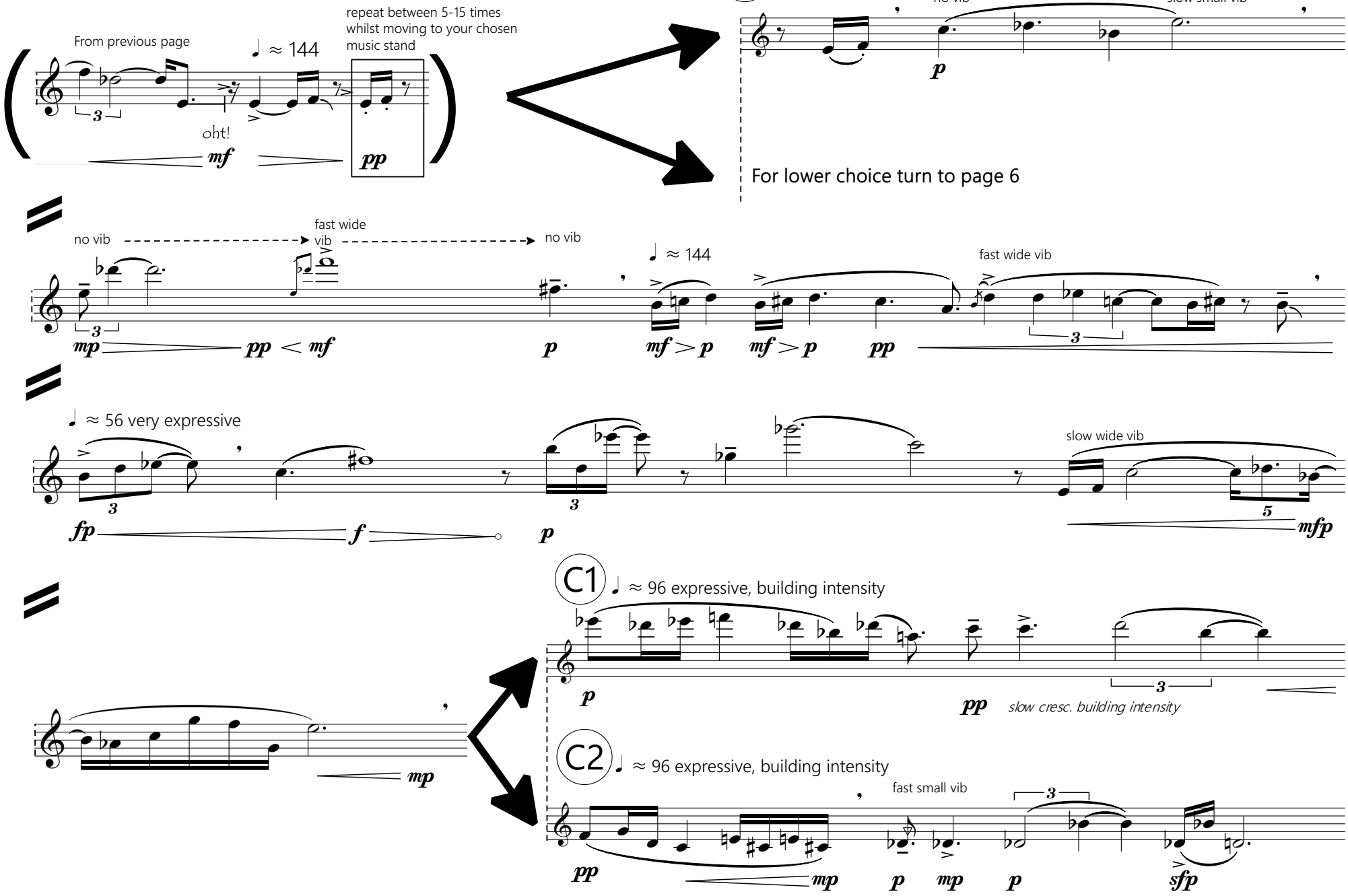




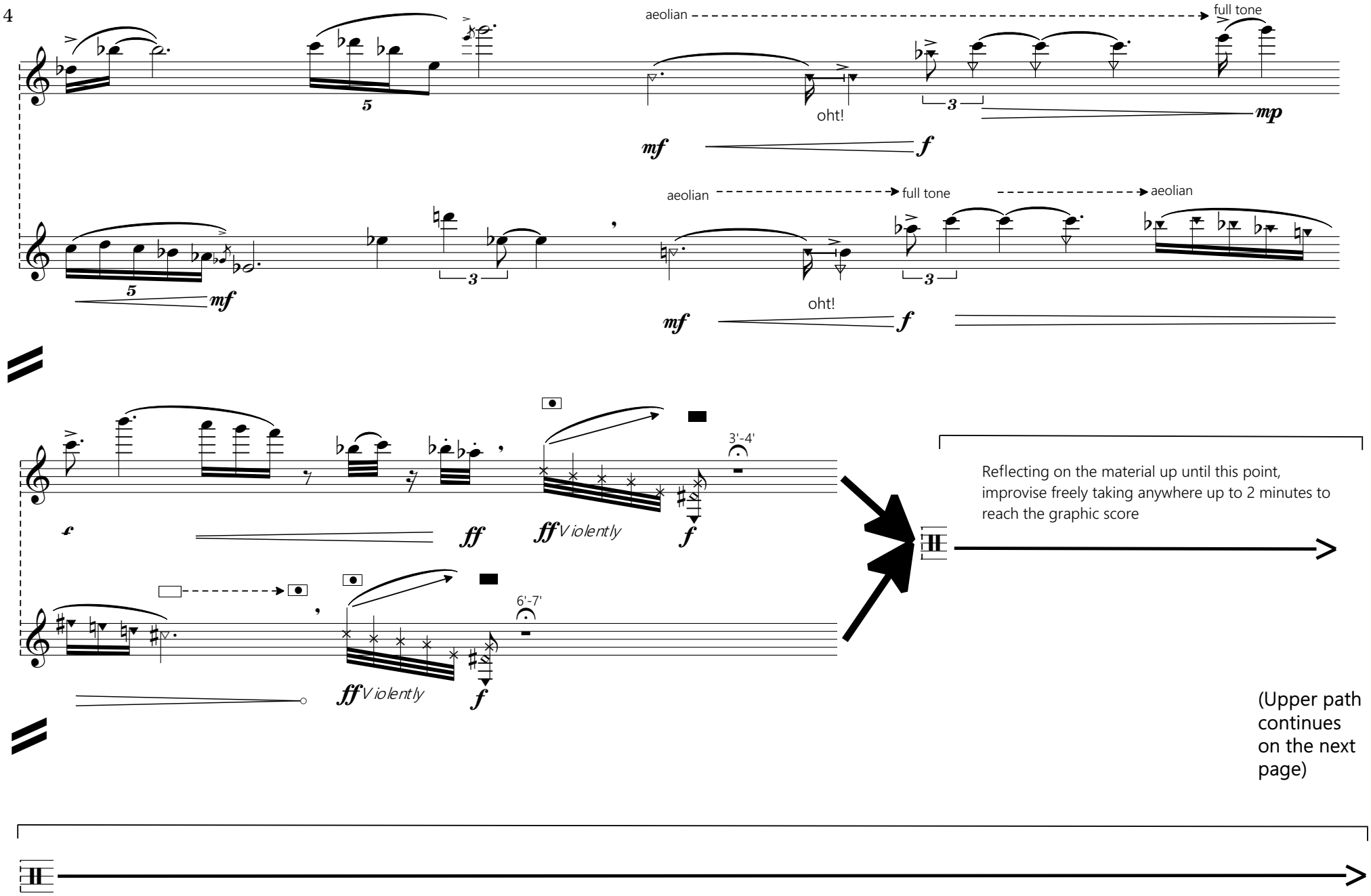
To choose the upper path go to page 3 of the score (next stand) and continue straight after the previous boxed material.

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

Upper Path (For adjacent music stand)



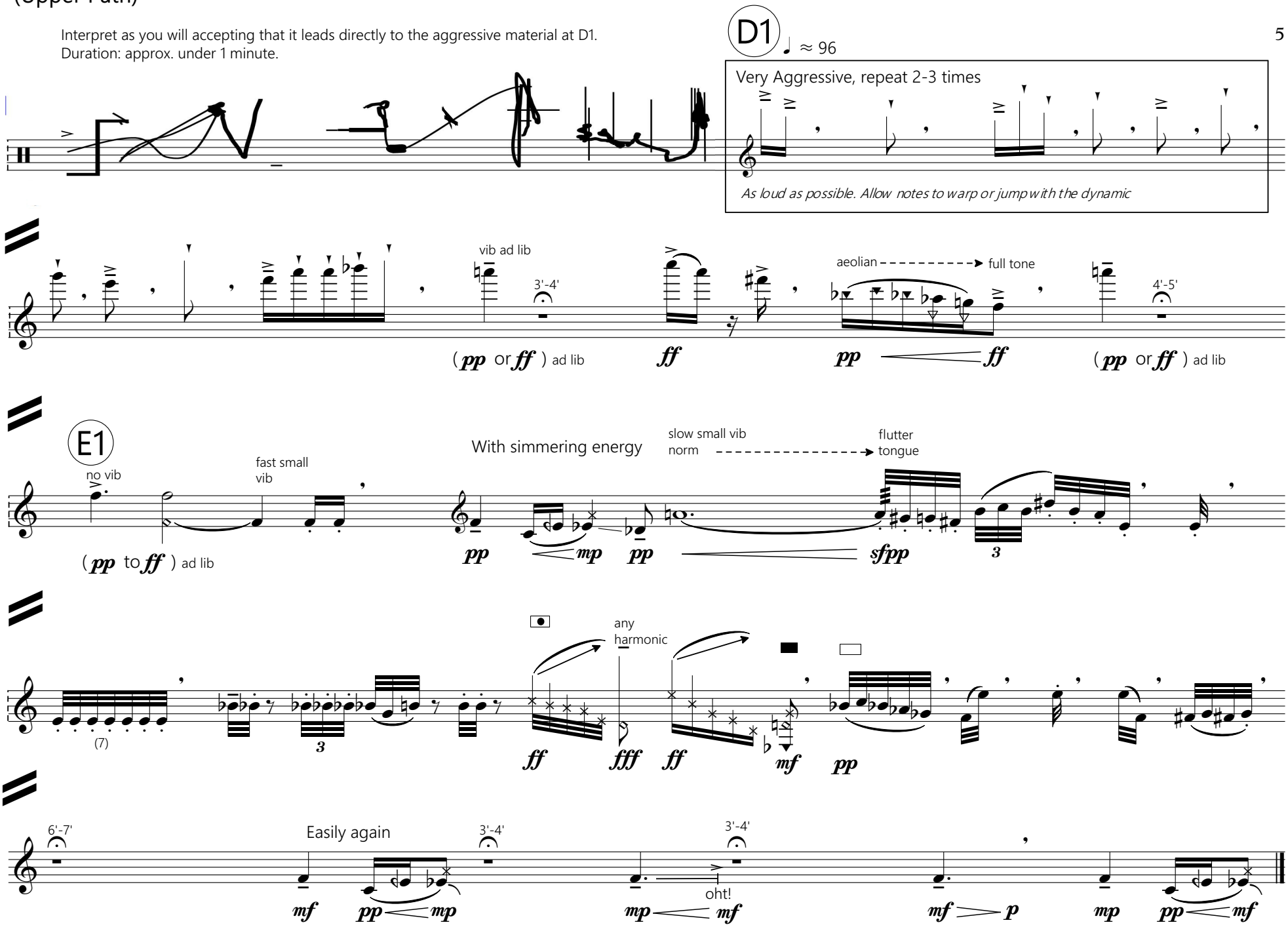
(Upper Path)

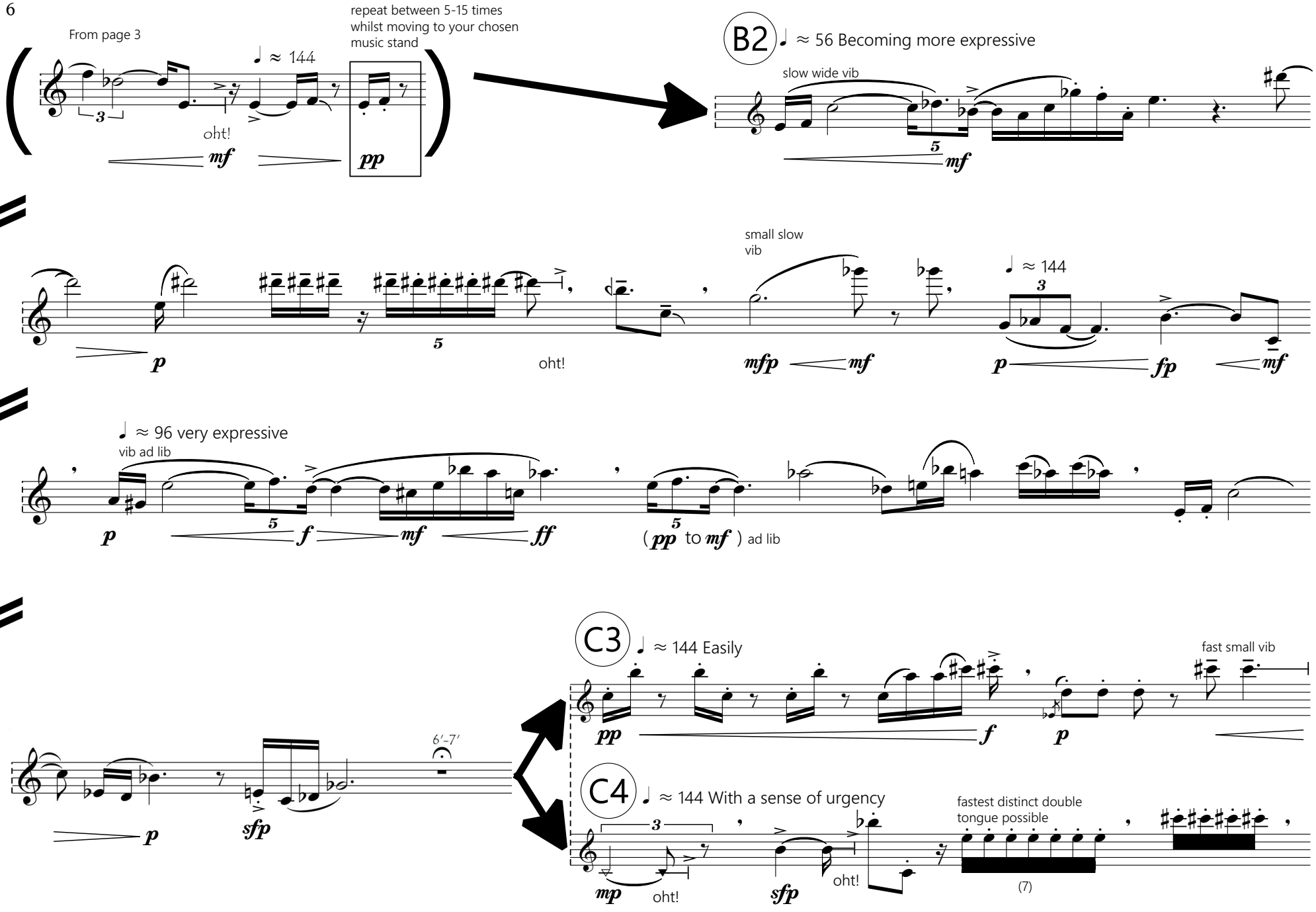


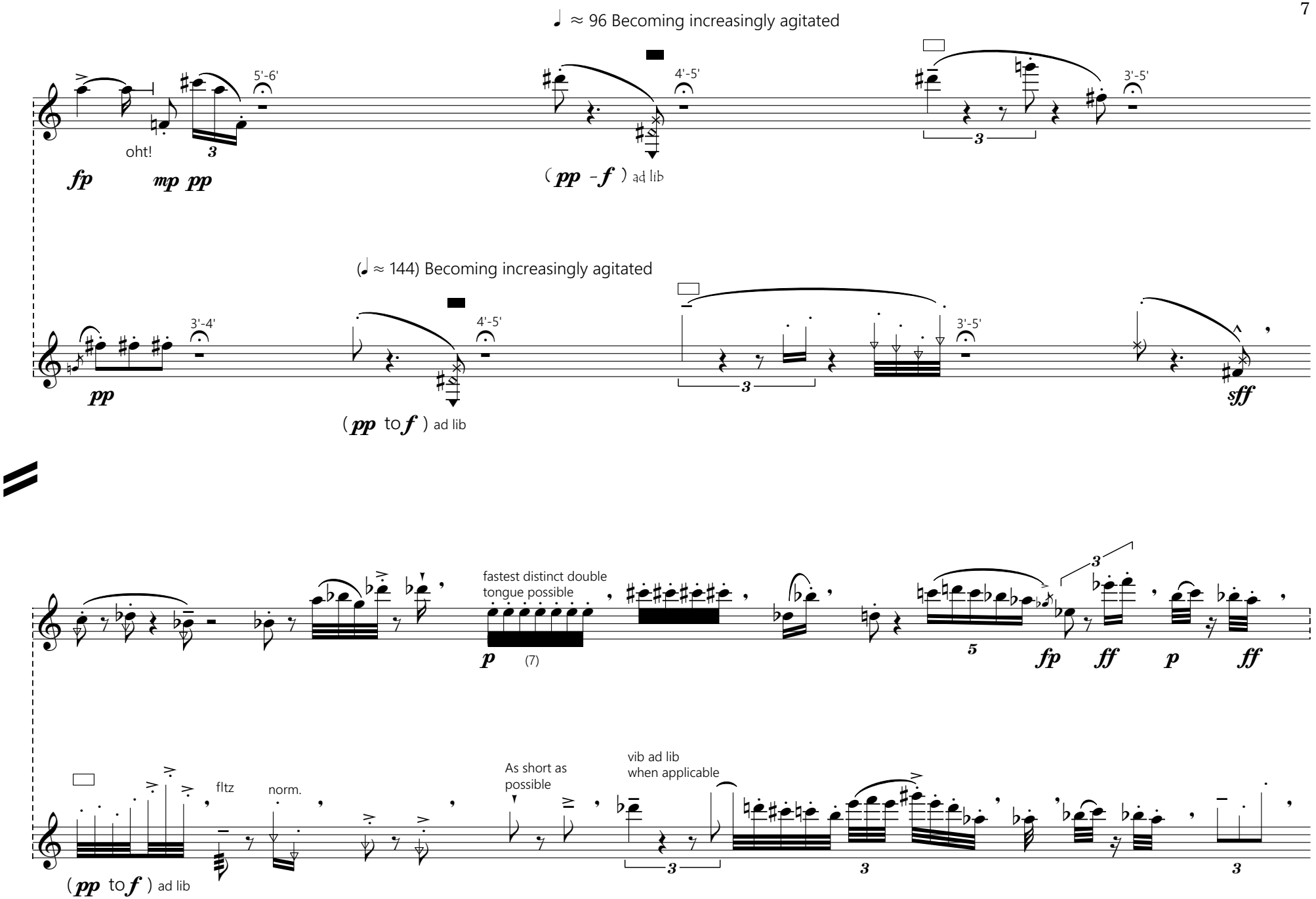
(Upper path continues on the next page)

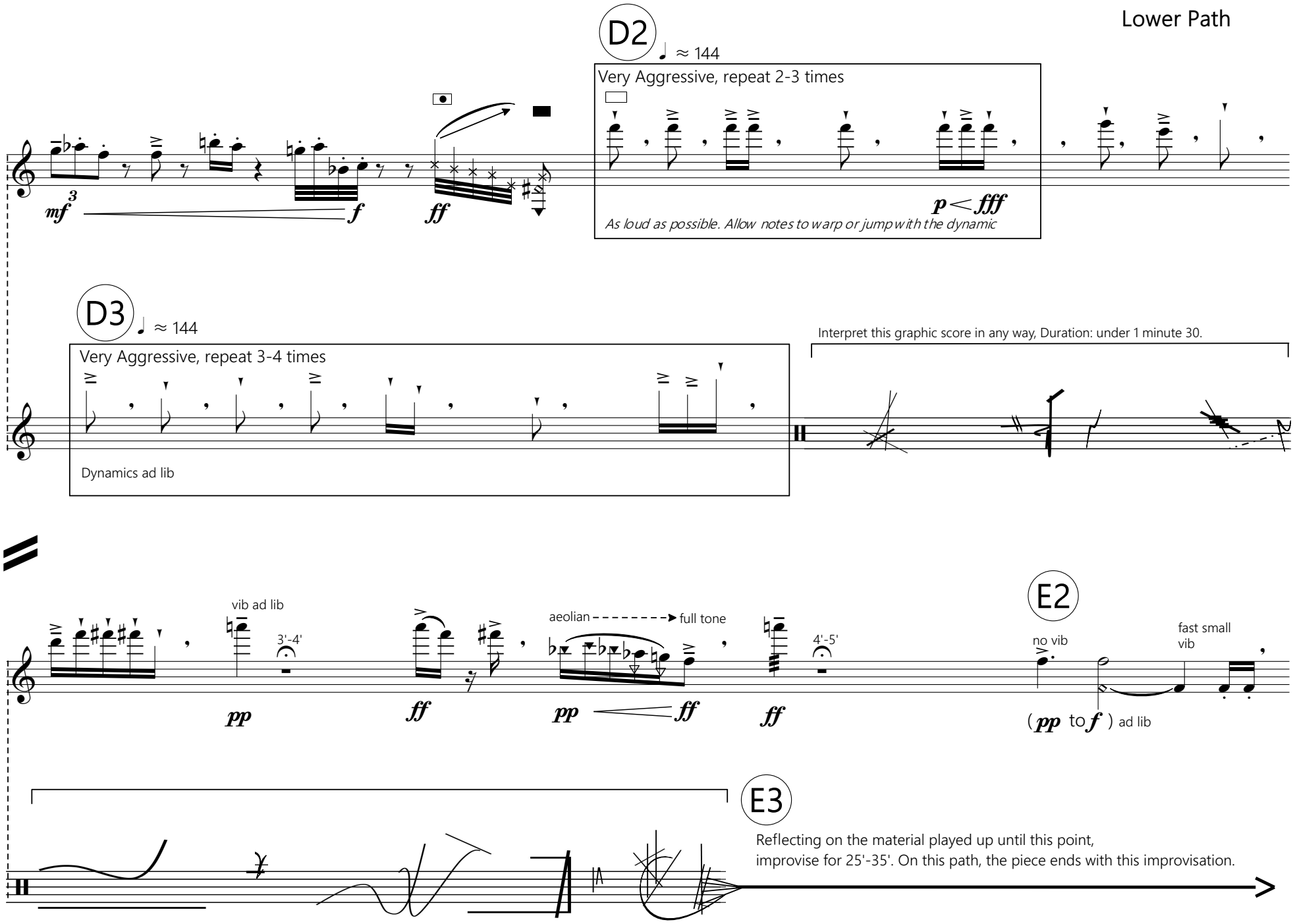
(Upper Path)

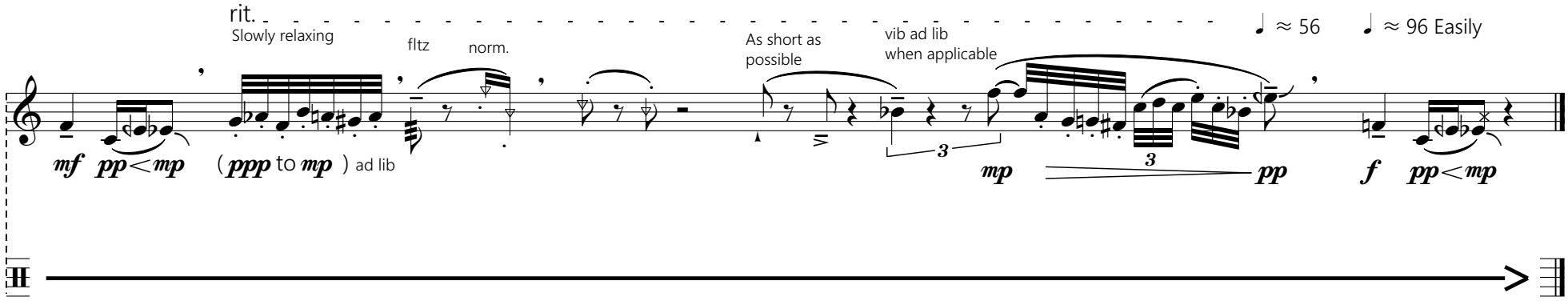
Interpret as you will accepting that it leads directly to the aggressive material at D1.
Duration: approx. under 1 minute.




From page 3
♩ ≈ 144
oht!
mf
pp
repeat between 5-15 times
whilst moving to your chosen
music stand
B2
♩ ≈ 56 Becoming more expressive
slow wide vib
mf
p
oht!
small slow
vib
mfp
mf
♩ ≈ 144
p
fp
mf
♩ ≈ 96 very expressive
vib ad lib
p
f
mf
ff
(pp to mf) ad lib
6'-7'
p
sfp
C3
♩ ≈ 144 Easily
pp
f
p
fast small vib
C4
♩ ≈ 144 With a sense of urgency
mp
oht!
sfp
oht!
fastest distinct double
tongue possible
(7)


♩ ≈ 96 Becoming increasingly agitated
5'-6'
4'-5'
3'-5'
oht!
fp
mp pp
(pp – f) ad lib
(♩ ≈ 144) Becoming increasingly agitated
3'-4'
4'-5'
3'-5'
pp
(pp to f) ad lib
sff
fastest distinct double tongue possible
p
(7)
fp
ff
p
ff
fltz
norm.
As short as possible
vib ad lib when applicable
(pp to f) ad lib


D2
♩ ≈ 144
Very Aggressive, repeat 2-3 times
mf 3
f
ff
p < fff
As loud as possible. Allow notes to warp or jump with the dynamic
D3
♩ ≈ 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'
pp
ff
aeolian
full tone
pp
ff
ff
4'-5'
E2
no vib
fast small vib
(pp to f) ad lib
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