

Full Score

Decongestion

Composed by
James Keirle

Composed for:

Flute in C

Percussion (3 staves, suspended cymbal at the top and 2 tom-toms below,
both tuned moderately high in their range approximately a 4th apart)

Double Bass and
Piano

Programme note:

Decongestion is an exploration of various differences between jazz and classically trained musicians. Stereotypically, concepts such as 'groove' and improvisation come naturally to jazz players, while interpreting complex notation systems and striving towards complete control of tone quality are often hallmarks of classically trained musicians. (perhaps an unfair generalisation but an interesting one none the less) 'Decongestion' exploits all of these factors, also incorporating an unstable harmonic middle ground between modern jazz harmony and abstract clusters, to create a commentary on the two musical traditions.

Performance Notes:

There are three levels of coordination for performers in this piece:

Measured material that should be coordinated in the standard fashion.

Proportional material is senza misura but coordinated approximately using vertical alignment in the score.

Uncoordinated material is also senza misura, however, performers are instructed to continue regardless of the other players while maintaining an approximate ♪=♪ tempo.

Small arrows denote transitions between degrees of a particular technique, vibrato for example.

Instrument specific:

Flute:

Small boxes above the staff - standard mouthpiece positions

Triangular noteheads - aeolian tone. Triangles on note stems mean a full tone with a prominent breath sound.

Double Bass:

non-standard noteheads pertain to specific strikes on the body or fretboard of the instrument.

Crossed noteheads suggest striking the body of the instrument with your hand. A cross at the top of the staff denotes a high pitched strike. One at the bottom means a low pitched strike.

Triangular noteheads mean striking the fingerboard and strings with the left hand (this also serves to dampen any resonance). This should always be done at the bottom of the fingerboard.

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Juddering, full of energy ♩=66

maintain approximate ♩=♩ tempo throughout uncoordinated sections.

Uncoordinated

The musical score is written in 4/4 time and consists of four staves. The Flute in C staff begins with a *fff* dynamic and includes a 'flutt.' (flutter) marking. The Percussion staff uses 'Snare Sticks' and features a *fff* dynamic. The Double Bass staff starts with a *fff* dynamic and includes a 'pizz.' (pizzicato) marking. The Piano staff is divided into two systems: the upper system has a *fff* dynamic, and the lower system has an *mp* dynamic. A 'sost. ped. as required for the top two staves' instruction is placed between the two systems of the piano. A large 'X' is placed over the end of the first system of the piano staff, indicating a section boundary. The tempo is marked as ♩=66.

2

Fl. *tongue ram* **2** *f* *p* *pp* *mp* *norm.* *slow wide vib full tone* *aeolian tone*

Perc. **H**

Db. *norm.* *pizz* *mp* *f* *p*

Pno. *p* *pp* *mp* *p* *5* *pp*

wait for piano paused chord and coordinate to continue

Fl. **3** *norm.* *p* *p* *mp* *f*

Perc. **H**

Db. *arco* *p* *mf* *f* *p*

Pno. *mf* *pp* *5* *5* *mp* *Slow arp.*

A Measured

Fl. *fff* flutt. norm. 5

Perc. Hot rods *ff* 5 *p* *fp*

Db. pizz bartok pizz norm arco 5 *fff* *f* *ff* *mp*

Pno. **A** *ff* 5 *mf* *mp* *p* *f* *mp*

Fl. 6 *p* *mp* *f* 5 *sf*

Perc. *pp* *p* *mp* *p*

Db. *ff* *mf* *p* *f* *mf* 5 *sf* *f*

Pno. *mf* *p* 5 *mf* *pp* *f* Ped.

3+3+3 always=

9

Fl. *mf* 3 *sf*

Perc. *sfp* *mf*

Db. *mp* *f* *ff* pizz

Pno. *f* *mf* *ff*

Upon reaching the end of bar 13,
Flute continues to C1 (page 5),
others continue coordinated to C2 (page 6)

11 **B**

Fl. *fff* 5 *p*

Perc. *ff* *mf* *ff* *mf* *p*

Db. *fff* *f* *f* *mp*

Pno. *ff* *mp* *f* *mf* *f*

(Flute only)

C1

Easily, in your own time.
continue regardless of other players

overblow to harmonics



14

Fl. *mp* *mf* *f* *mp* *fff* *p* *mp* 6

Fl. *f* 5 *ff* *ppp* *f* *pp* *f* 3 *ff*

mumbling: any notes around approx. tessitura

Fl. *p* *mf* 3 *f* *pp* *f* *p*

mumbling for approx. 1.5'

approx. 2'

approx. 3'

Fl. *mf* *f* *pp* *f* *p*

1234
345#

approx. 2

approx. 4'

Fl. *mf* *f* *fff* *mp*

1234
345#

approx. 2.5'

(D1)

Fl. *ff* *ppp* *mp* *mf* *p* *mf*

approx. .5'

slow wide vib

Fl. *mp*

Very expressive

Continues uncoordinated onto letter E (page 8)
until cued to change at letter F on piano cue

Fl. *p*

repeat boxed material until cued.

C2

Measured apart from flute

(Tutti apart from Flute)

14

Fl.

Perc.

Db.

Pno.

16

Perc.

Db.

Pno.

19

Perc. *ff* *p* *mf*

Db. *f* *f*

Pno. *mf* *mp* *mf* *mp*

pizz.

D₂ All Uncoordinated

22

Perc. *pp* *mf* *pp* Mechanically

Db. *mf* *p* *pp* *mp* *p* *mf*

Pno. *p* *pp*

pizz. cont. repeat boxed material until cued.

Perc. *mf* *pp*

Db.

Pno. *f* *mp* *f* *mp* *mf*

25

Perc. *mp* *f* 3 *mf* 3 *pp*

Db.

Pno. *mf* *ff* *f* *p* *8va* *8vb* *mp* *pp*

Mixed cluster

Mixed gliss.

E

26

Fl.

Perc. *p* *mp* *pp* *mp*

repeat boxed material until cued.

Db.

E

Pno. *ff* *f* *mf* *pp* *mp*

simmering. accel and rit trem ad lib

27

Fl.

Perc.

Db.

Pno.

as fast as possible.

f

pp

ff

mp

pp

28

Fl.

Perc.

Db.

Pno.

10

F

Continue with boxed material but match the piano's increasing agitation and allow tone and rhythmic consistency to warp with crescendo.

slow wide vib.

Fl.

Perc.

Db.

F

short irregular gaps between stabs

Pno.

G

relax tempo to approx. ♩=54

Proportional

23

11'

Fl.

Perc.

Db.

G

relax tempo to approx. ♩=54

Pno.

Fl. *pp* *f* *f*

slow wide vib
full tone → aeolian tone

3

Db. *mp* *pp* *mp*

sul tasto
slow wide vib on the A

small fast vib on harmonic

3'-4'

Fl.

Db. *sfp*

still, extreme sul tasto

no vib → fast wide vib

10'-12'

Fl. *p* *pp* *mp*

norm.

Expressive. moderate wide vib

Db. *mp* *f* *p* *mp* *p* *mp* *pp*

pizz

arco II/III

Pno. *mp* *mf*

Red.

Fl. *p* *mp* *mf*

no vib

fast small vib

24 ♩ = 60

Db. *mf* *p* *mp* *mf*

4'-5'

♩ = 60

Pno.

H Measured

H

metric ♩=60
quavers

Proportional

Fl. *p* *mp* *pp* *mf* *p*

overblow slightly sharp → return to norm → fast trill

6'-7'

Db. *p* pizz

Pno. *pp*

Fl. Db. and Piano continue to J1 immediately (page 14)

I1

slow wide vib full tone → aeolian tone

Fl. *sfp* *f*

3 4'-5'

Perc. * (See I2)

arco sul tasto II/III

Db. *mf* *pp* 3'-4'

J1 page 14

I2 (Percussion only)

After coordinated entry, continue here uncoordinated with others

♩=92, contained energy

hotrods right at the top of the cymbal

on the edge of the head

4'-5'

5 times. 1st time *ppp*. then a notch up in dynamic each time reaching *mp* on the 5th repetition.

5

J2 approx.

Continue straight to the next box after 5 repetitions

Perc.

K₂

♩=92, contained energy
right at the top of the cymbal
on the edge of the head

3'-'4'

4 times. 1st time *pp*, growing on each repetition to *mf* the 4th time.

Perc.

L₂

Perc.

Continue straight to the next box as before →

apply pressure to head using elbow to sharpen play in centre

5

3

3

1'-2'

3 times. 1st time *mf*
2nd time *ff*
3rd time *pp*

Perc.

Perc.

Once material is complete pause until letter M is cued. Rejoin others as cued (page 16)

Perc.

J₁ Expressive. moderate wide vib (Tutti apart from Double Bass)

Fl. *p* *mf* *p* *mp* *pp*
 small fast vib on harm

Db. *sfp* *f* *fff* > *p*
 still, extreme sul tasto
 ricochet 3'-4'

K₁ Measured apart from percussion

Fl. *p* *5* *slow small vib*

Db. *p* *5* *slow small vib* *very relaxed*

Pno. *p* *p*

♩ = 54
 very relaxed

L₁

Fl. *mf* *p* *no vib* *moderate wide vib*

Db. *mf* *p* *no vib*

Pno. *mf* *p*

♩ = 54

34 *no vib*

Fl. *p* *p* *p* *pp* *mf* *p*

Db. *p* *p* *p* *pp* *mf*

Pno. *p* *pp* *mp* *p*

Più mosso ♩=66

37

Fl. *p* *mp* *f*

Db. *mp* *mf* *f* *mp* *pizz*

Pno. *p* *mp* *f* *p* *mp*

p *mp* *pp* *p* *mp*

M Proportional

slow wide vib

off on percussion entry

Fl. *p mp pp*

Perc. Perc. rejoins at M *p mf f*

Db. pizz *f mp p mf f* arco *p mf f*

If percussion is still playing pause here. continue as soon as they stop.

M

Pno. *p mp*

off on percussion entry

Perc. *f pp f pp ff mf ff p*

fast small vib

Db. *sffp mp ff f p mf f*

pizz bartok pizz norm

43

Perc. *p ff mp ff f p*

coordinate to continue N2

Db. arco *ff 3 ff 3 p ff p*

as fast as possible. continue straight to N1

Double Bass continues uncoordinated to N1 (page 17) Others proceed coordinated to N2 (bottom of page 17)

*

N1

(Double Bass Only)

continue regardless of the tutti entry

arco

f *pp* *ff* pizz.

Musical notation for Double Bass (Db.) in bass clef, 4/4 time. It consists of three measures. The first measure starts with a forte (*f*) dynamic and an 'arco' instruction. The second measure starts with a pianissimo (*pp*) dynamic. The third measure starts with a fortissimo (*ff*) dynamic and a 'pizz.' instruction. A slur covers the first two measures, and another slur covers the second and third measures.

Wait until Silence then coordinate for last note (page 19)

arco

mp *f* *ff*

Musical notation for Double Bass (Db.) in bass clef, 4/4 time. It consists of four measures. The first measure starts with a mezzo-piano (*mp*) dynamic and an 'arco' instruction. The second measure starts with a forte (*f*) dynamic. The third measure starts with a fortissimo (*ff*) dynamic. The fourth measure has a fermata over the final note. A slur covers the first two measures, another slur covers the second and third measures, and a final slur covers the third and fourth measures.

(Tutti apart from Double Bass)

N2

Measured apart from Double Bass

42

Fl. *pp* *mp*

Perc. *pp*

Pno. *pp* *p*

Musical notation for Flute (Fl.), Percussion (Perc.), and Piano (Pno.) in 4/4 time. The Flute part starts at measure 42 with a pianissimo (*pp*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The Percussion part starts with a pianissimo (*pp*) dynamic. The Piano part starts with a pianissimo (*pp*) dynamic and includes a triplet of eighth notes marked with a piano (*p*) dynamic. A slur covers the first two measures of the Flute part, and another slur covers the first two measures of the Piano part.

43

Improvise mimicking piano stabs. Any pitches, tessitura or techniques.

Fl. *ppp*

Perc. *ppp*

Pno. *pp* *mf*

Irregular gaps between stabs, accelerating (shorter gaps) and growing in agitation to the end

Coordinate for final note

Fl. *ff* *fff*

Perc. *ff* *fff*

Db. *fff* pizz

Pno. *f* *etc.* *ff* *fff*

Now shorter irregular gaps

8^{va}

3'-4'