

# *Sextet*

*Written for Ensemble Musik Fabrik*

Flute (dbl. piccolo)

Horn ( F )

Tuba

Violin

Viola

Violoncello

Duration c. 5'

A. Keegan-Bole

20.02.14



### **Programme Note:**

This piece was written for Ensemble MusikFabrik as part of their commitment to Bristol New Music Festival 2014. Asked explicitly to write for an unusual ensemble and to exploit the incredible range of sounds the players of this ensemble can produce, this was a challenging and incredibly rewarding writing process, my thanks goes to Musik Fabrik whose patience and insight in the workshop environment changed this score dramatically.

The music relies on juxtaposed thematic gestures, which are constantly in a state of flux. The soundworld is constantly shifting focus; either from idiomatic instrumental sounds to unusual sounds born of extended techniques, or from a leading solo instrument that has its idiomatic sound manipulated by minor interventions of the other instruments or other evolving genuinely ‘tutti’ gestures. Paced over three sections (fast – slow – fast) the piece unfolds as a kind of breakdown and putting back together of the ensemble. Ensemble textures dominate at first – exploiting the unusual soundworld offered by both the instrumentation itself and an ensemble so adept at extending their instrumental sound. In the slower section more delicate gestures produced by fragments of the ensemble take over. The flute has a prominent role, playing lyrical lines that gently dissolve into the ensemble. Finally, through some steadily resolving tutti chords and textural interplay, the ensemble coalesces and quite violently forces a unification to middle C.

**AKB**



## Sextet

A. Keegan-Bole

5

Picc. *f* *mf* - - - *pp* — *mp* *p*

Hn. *f* *f > pp* *mp* >

Tba. *f* *p* — *mf* *f* *pp* — *mp* >

Vln. *f* > *mp* *p* — *f (pos)* *p*

Vla. *3* *nat.* → *molto vib* → *nat.*

Vc. *mp*

breath sound

Flute pizz. *gliss.*

Hn. solo *express.*

Tba. *molto vib. sul pont.*

Vln. *ric...*

Vla. *arco*

Vc. *scratch tone* *molto vib.*

*(very fast & wide)* molto vib. → nat. → molto vib. sul pont. ric...

*ff* > *mp* *f* = *pp*

trill (s.t.) & gliss through the upper partials of the fingered pitches (hollow notes in brackets) vary which pitch is fingered, move through harmonics slowly, free time within the duration indicated, avoid consistent rhythm

**A**

Fl. *ad lib.* etc.

Hn. *3*

Tba. *ff pp* *ff p* *p (pos)*

Vln. *nat.* *pp*

Vla.

Vc. *pizz* *arco* *gliss.* *gliss.* *pizz* *arco* *0* *pp*

*ff* *f* *ffff > p* *mf* *3* *pp*

16

Fl.

Hn. *p*

Tba. *mf* *p* *mf* *p* *ppp*

Vln. *f* *pp* arco  
pizz

Vla. *pp* *f* *f* *p* *ric....* II I

Vc. *pp* *ff*

18

Fl. pizz 3 flz. *gliss.*  
*f (pos)* *mp*

Hn. flutter tongue air sounds for bright sound blow across mouthpiece (not through instrument)  
change vowel shape to follow pitch contour (O - E - O)

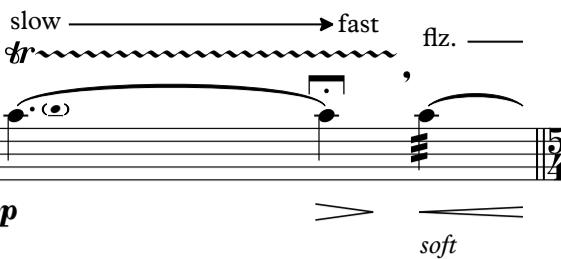
Tba. rapidly trill valves & blow (no definite pitch)  
breath noise follows pitch contour (vowel O - E - O)

Vln. pizz *mp* 3 arco  
arco

Vla. *mf* *gliss.* I  
gliss.

Vc. *mp* *ff* *p* *gliss.* *mf*

key clicks, ad lib pitches (follow contour)  
use most effective fingerings



Hn. valve noise flz.  
Tba. p pp

Vln. col legno battuto (with some hair)  
move striking position of bow toward  
and away from bridge to follow pitch curve  
bowing: alternate I & II I nat.  
Vla. col legno battuto (with some hair); move striking position of bow toward  
and away from bridge to follow pitch curve II nat.  
Vc. pizz arco pp

$\text{♩} = 42$   
half tempo → nat. → breath tone **B**  
Fl. mp > < mp

breath tone → nat. lip down slightly nat. breath only

Hn. Tba. Vln. Vla. Vc.

pizz ppp pizz  
gliss. pizz  
pp pp  
finger the pitches  
3:2 3:2  
"f" to match vla./vln.

(flute is prominent voice until bar 33)

Fl. 25 *p* 7.8

Hn. con sord.

Tba. valve noise *p* *pp*

Vln. finger the pitches I 0 \* II 0 "f" to match brass

Vla. sul pont. arpeggiation very fast → very slow 0

Vc. pizz 0 finger the pitches sul pont. + 0 "f" pp to match ensemble

Fl. 27 *p* *f* *mf* *mp*

Hn. valves & breath (as before) *pp*

Tba. *p* *pp*

Vln. arco *f p* finger the pitches

Vla. finger the pitches *pp* *mf* *arco II* *sul pont.*

Vc. finger the pitches *pizz* *poco* *gliss.* *gliss.* *gliss.*

30

Fl. senza sord.

Hn.

Tba.

Vln. *p* nat.

Vla. IV p gliss. V f mp

Vc. I gliss. mp

*p* mp

33 nat.

Fl. *p*

Hn. *mf* *mp* *mf* *pp* *mf*

Tba. *mp* *mf*

Vln. molto vib *f* *pp* arco

Vla. molto vib *pizz* *mp* molto vib *f* *mf*

Vc. *pizz* *molto vib* *arco* *f* *mp* *p*

C

37 pizz flz. lip down slightly  
f p mf

Hn. + pp

Tba. f p mf dirty tone > pp

Vln. p pizz IV III II I arco  
Vla. pp pizz  
Vc. pp pizz

42 mp < mf >

Hn. p

Tba.

Vln. pp senza vib. → molto vib.  
Vla. pp senza vib. → molto vib.  
Vc. pp senza vib. → molto vib.

48

F1. *pizz.*

Hn. *key clicks follow pitch curve*

Tba. *air flutter*

Vln. *valves & breath*

Vla. *nat.*

Vc. *nat.*

*p*

*bend slightly flat  
(sound should 'beat')*

*hum:*

*p* *mf*

*p*

*p*

*mf*

*express.*

D

 $\text{♩} = 84$ *lip down slightly**flz.*

52

F1. *f*

Hn. *mf*

Tba. *pp*

Vln. *f*

Vla. *mp*

Vc. *f*

*pp*

*f*

*mf*

*pp*

Hn. *p (pos)*

Tba. *f*

Vln. *ff* *mp*

Vla. *ff* *mp*

Vc. *f* *ff* *mp*

*gliss.*

*I II 0*

*trill (s.t.) & gliss.*

*sfz*

*mf*

56

Fl. *f*

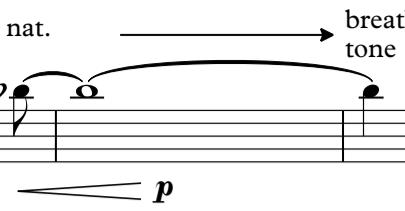
Hn. *f*  
(staccatissimo, not TR)

Tba. *f*

Vln. *f p ff*

Vla. *gliss.* *f p ff pp ff pp*

Vc. *gliss.* *ff pp ff ff pp*

nat.  breath tone

sul pont. *mp*

61

Fl. *ff pp <ff*

Hn. *pp ff pp <ff*

Tba. *p ff 8va molto vib. sul tasto pp <ff 8va*

Vln. *ff mp pp <ff*

Vla. *ff pp <ff*

Vc. *p ff pp <ff*

slow, wide vib.

warm

nat.

Musical score page E, page 10, measures 66-71.

**Fl.**: Playing eighth-note patterns. Measure 66: eighth-note pairs. Measures 67-70: eighth-note pairs grouped by a brace. Measure 71: eighth-note pairs grouped by a brace, dynamic *f*.

**Hn.**: Playing eighth-note patterns. Measure 66: eighth-note pairs. Measures 67-70: eighth-note pairs grouped by a brace. Measure 71: eighth-note pairs grouped by a brace, dynamic *f*.

**Tba.**: Playing eighth-note patterns. Measure 66: eighth-note pairs. Measures 67-70: eighth-note pairs grouped by a brace. Measure 71: eighth-note pairs grouped by a brace, dynamic *f*.

**Vln.**: Playing eighth-note patterns. Measure 66: eighth-note pairs. Measures 67-70: eighth-note pairs grouped by a brace. Measure 71: eighth-note pairs grouped by a brace, dynamic *f*.

**Vla.**: Playing eighth-note patterns. Measure 66: eighth-note pairs. Measures 67-70: eighth-note pairs grouped by a brace. Measure 71: eighth-note pairs grouped by a brace, dynamic *f*. The section ends with a fermata over the last note and the instruction "ric..." above it.

**Vc.**: Playing eighth-note patterns. Measure 66: eighth-note pairs. Measures 67-70: eighth-note pairs grouped by a brace. Measure 71: eighth-note pairs grouped by a brace, dynamic *f*.

Musical score for orchestra, page 16, measures 69-75.

Fl. (Flute) plays eighth-note patterns.

Hn. (Horn) plays eighth-note patterns in groups of three, dynamic ***ff***, *bold, strident*.

Tba. (Double Bass) plays eighth-note patterns.

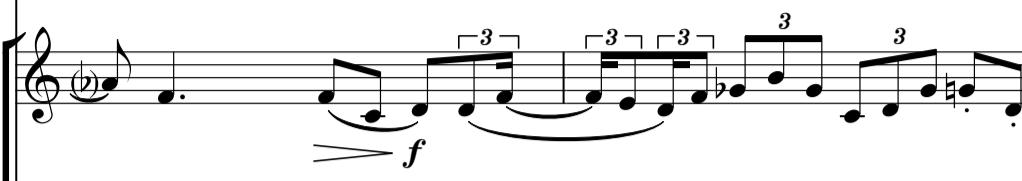
Vln. (Violin) plays sixteenth-note patterns, dynamic ***f***, measure 7.

Vla. (Cello) plays eighth-note patterns, dynamic ***f***, measure 5.

Vc. (Bassoon) plays eighth-note patterns in groups of three.

c. 10'

F1. ad. lib staccato lines, dense but rhythmically unstable, similar pitch content to previous material

Hn. 

Tba. 5 ad. lib staccato lines, dense but rhythmically unstable, similar pitch content to previous material

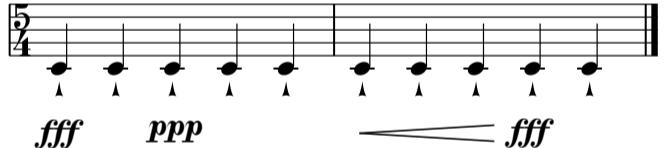
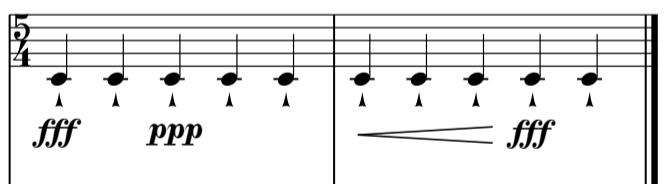
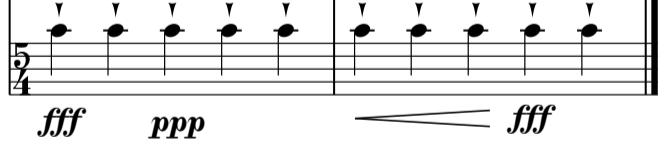
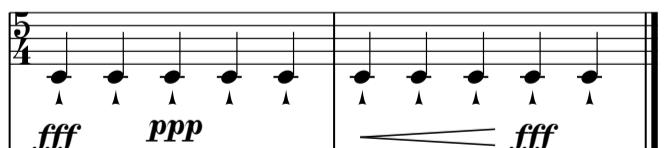
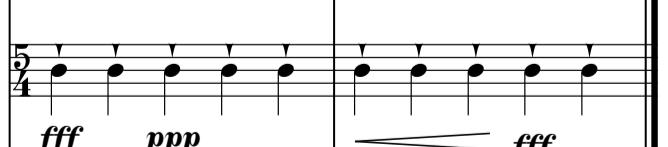
Vln. ad. lib staccato lines, dense but rhythmically unstable, similar pitch content to previous material

Vla. ad. lib staccato lines, dense but rhythmically unstable, similar pitch content to previous material

Vc. ad. lib staccato lines, dense but rhythmically unstable, similar pitch content to previous material

**F**a tempo  
(♩=84)

c. 6'

move pitch toward middle C  
change rhythms toward crotchets

move pitch toward middle C  
change rhythms toward crotchets

move pitch toward middle C  
change rhythms toward crotchets

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