Nicholas Peters
(student ID: 0622483)

Just Prevaricating

For Piano, Piccolo,
Bass Clarinet in B-flat and Violoncello
(2006)

Piano
Just Prevaricating

A composition as part of a portfolio submitted for the degree of Doctor of Philosophy

By

Nicholas Rayfield Peters

School of Arts, Brunel University

September 2009
Performance Notes
Duration of ensemble piece: c. 15 minutes

There is no full score as the piece involves four parts that are also solo pieces in their own right. Below are the details of how each part overlaps to form the ensemble piece, which can only be performed with all four instruments. There are only ever two instruments playing at any one time. The existing instrument should cue the new instrument’s entry at each of the relevant rehearsal markings, so as follows:

Bar 1 The Piano begins.
Bar 11 (rehearsal mark A) The Piano cues the Piccolo to begin.
Bar 62 (rehearsal mark B) The Piccolo cues the Bass Clarinet to begin.
Bar 113 (rehearsal mark C) The Bass Clarinet cues the Violoncello to begin.

Nicholas Peters, October 2006

Programme Text

**Just Prevaricating** is as much focused upon the individual identities of the instruments in the quartet as it is of the ensemble as a whole. It explores the constant evolution of material through the contrasting sound worlds of the individual instruments. The music moves freely between a variety of sounds, and the length of time spent in each area varies markedly throughout the piece. Each instrument has independent musical concerns and use material from the previous instruments part as a starting point for development. This is reinforced by the fact that each part is a separate piece in its own right and when combined, they form this ensemble piece.
Just Prevaricating

Nicholas Peters

\[ \dot{q} = 110 \text{ tentatively} \]

\( \begin{align*}
\text{Piano} & \\
& \begin{array}{c}
\text{non ped.}
\end{array}
\end{align*} \)
Cue the Piccolo to begin.

\[ q = 60 \]

\[ j = 90 \]

\[ j = 60 \]

\[ j = 90 \]

\[ A \]

\[ pppp \]

\[ pppp \]

\[ non \ ped. \]
non ped.
\[
\begin{align*}
39 & \quad p - \text{pppp} \\
42 & \quad j = 110 \quad \text{mf} \\
43 & \quad 8:6 \\
44 & \quad \text{PPP} \quad \text{non ped.}
\end{align*}
\]
* The performer is free to decide the number of repeats to do within the specified range.
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For Piano, Piccolo,  
Bass Clarinet in B♭ and Violoncello  
(2006)

Piccolo
Just Prevaricating

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By
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September 2009
Performance Notes
Duration of ensemble piece: c. 15 minutes

The Piccolo sounds an octave higher than written.

A diamond notehead indicates a pitch that should not sound. The relevant key fingerings and therefore the key clicks (as well as any ‘mechanical’ sound) that are produced when moving from one to another should be the only audible sound. The volume of the key clicks should be to the relevant dynamic markings (where possible).

A bracket beneath a diamond notehead indicates that air should be blown through the instrument whilst pressing the key fingerings (as explained above). Care should be taken to avoid producing any pitched sound. The volume of the air being blown along with the key clicks should be to the relevant dynamic markings.

A triangular notehead (with a pointed tip as its base) indicates a ‘tongue ram’, where the resulting sound is a thump at the relevant dynamic marking.

A triangular notehead (with a flat side as its base) indicates a note that should have a sound, which is half air and half pitch. The volume of the note should be to the relevant dynamic markings.

A black oval notehead indicates normal sounding pitches played in the conventional manner.

Bar 47 witnesses the only point in the piece when harmonics are employed, these should be played in the conventional manner.

Flutter tonguing is used in bar 18 and 68 and should be performed in the conventional manner.

Continuous transition (from one state to another)
There is no full score as the piece involves four parts that are also solo pieces in their own right. Below are the details of how each part overlaps to form the ensemble piece, which can only be performed with all four instruments. There are only ever two instruments playing at any one time.

Bar 1 Piano begins.
Bar 11 (rehearsal mark A) Piccolo begins.
Bar 62 (rehearsal mark B) Bass Clarinet begins.
Bar 113 (rehearsal mark C) Violoncello begins.

Nicholas Peters, October 2006

Programme Text

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Cue the Bass Clarinet to begin

[Flutter tongue]}
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For Piano, Piccolo,
Bass Clarinet in Bflat and Violoncello
(2006)

Bass Clarinet in Bflat
Just Prevaricating

A composition as part of a portfolio submitted for the degree of Doctor of Philosophy

By
Nicholas Rayfield Peters

School of Arts, Brunel University

September 2009
Performance Notes
Duration of ensemble piece: c. 15 minutes

The Bass Clarinet sounds a major 9th lower than written.

A diamond notehead indicates a pitch that should not sound. The relevant key fingerings and therefore the key clicks (as well as any ‘mechanical’ sound) that are produced when moving from one to another should be the only audible sound. The volume of the key clicks should be to the relevant dynamic markings.

A bracket beneath a diamond notehead indicates that air should be blown through the instrument whilst pressing the key fingerings (as explained above). Care should be taken to avoid producing any pitched sound. The volume of the air being blown along with the key clicks should be to the relevant dynamic markings.

A triangular notehead (with a flat side as its base) indicates a note that should have a weaker sound than a normal note by using alternative fingerings to achieve this. The volume of the note should be to the relevant dynamic markings.

A black oval notehead indicates normal sounding pitches played in the conventional manner.

The letter ‘N’ beneath a note indicates that a niente attack should be used.

Continuous transition (from one state to another)
There is no full score as the piece involves four parts that are also solo pieces in their own right. Below are the details of how each part overlaps to form the ensemble piece, which can only be performed with all four instruments. There are only ever two instruments playing at any one time.

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Bass Clarinet in Bb

BPM: 90 tentatively

pp

mp

mf

ff

N p ppp pppp f f N p

mp ppp mp pp mp pp

N p mp mf mp

pp mp pp p mp

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C Cue the Violoncello to begin.

As Fast and Loud as possible x6 (minimum) as many as possible until physically can't do anymore!
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Just Prevaricating

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Bass Clarinet in Bflat and Violoncello
(2006)

Violoncello
Just Prevaricating

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School of Arts, Brunel University

September 2009
Performance Notes

Duration of ensemble piece: c. 15 minutes

\begin{itemize}
  \item \textit{normale} \hspace{1cm} \textit{arco} or \textit{pizzicato} on the normal position of the strings
  \item \textit{sul pont.} \hspace{1cm} very near the bridge
\end{itemize}

\begin{equation}
\begin{aligned}
\text{\begin{tikzpicture}[thick, baseline=(current bounding box.center)]
  \draw[->] (0,0) -- (1,0);
\end{tikzpicture}} & \hspace{1cm} \text{Wavy upward and downward lines indicate a glissando with no destination note.}
\end{aligned}
\end{equation}

\begin{equation}
\begin{aligned}
\text{\begin{tikzpicture}[thick, baseline=(current bounding box.center)]
  \draw[->] (0,0) -- (1,0);
\end{tikzpicture}} & \hspace{1cm} \text{A diamond notehead indicates a pitch that should be played using flautando bowing, producing a hollow and airy sound.}
\end{aligned}
\end{equation}

\begin{equation}
\begin{aligned}
\text{\begin{tikzpicture}[thick, baseline=(current bounding box.center)]
  \draw[->] (0,0) -- (1,0);
\end{tikzpicture}} & \hspace{1cm} \text{A black oval notehead indicates normal sounding pitches played in the conventional manner.}
\end{aligned}
\end{equation}

\begin{equation}
\begin{aligned}
\text{\begin{tikzpicture}[thick, baseline=(current bounding box.center)]
  \draw[->] (0,0) -- (1,0);
\end{tikzpicture}} & \hspace{1cm} \text{A triangular notehead (with a flat side as its base) indicates a deformed tone produced by increased bow pressure. This is combined with degrees of pressure outlined below:}
\end{aligned}
\end{equation}

\begin{itemize}
  \item \textit{H} \hspace{1cm} \text{High pressure (no pitch should sound, just bow pressure)}
  \item \textit{M} \hspace{1cm} \text{Medium pressure (pitch and increased bow pressure should sound equally)}
  \item \textit{L} \hspace{1cm} \text{Low pressure (pitch should be the prominent sound, with a slight hint of increased bow pressure)}
\end{itemize}

\begin{equation}
\begin{aligned}
\text{\begin{tikzpicture}[thick, baseline=(current bounding box.center)]
  \draw[->] (0,0) -- (1,0);
\end{tikzpicture}} & \hspace{1cm} \text{Continuous transition (from one state to another)}
\end{aligned}
\end{equation}
There is no full score as the piece involves four parts that are also solo pieces in their own right. Below are the details of how each part overlaps to form the ensemble piece, which can only be performed with all four instruments. There are only ever two instruments playing at any one time.

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\( \text{\textbf{\textit{\( d = 60 \)}}} \)

142

\( \text{\textbf{\textit{arco H}}} \)

\( \text{\textbf{\textit{fff}}} \)

146

\( \text{\textbf{\textit{M \rightarrow H}}} \)

150

\( \text{\textbf{\textit{M \rightarrow H}}} \)

154

\( \text{\textbf{\textit{L \rightarrow H \rightarrow M}}} \)

\( \text{\textbf{\textit{f \rightarrow ffffffff \rightarrow ff}}} \)

158

\( \text{\textbf{\textit{H \rightarrow H}}} \)

\( \text{\textbf{\textit{fff}}} \)

162

\( \text{\textbf{\textit{L \rightarrow H}}} \)

\( \text{\textbf{\textit{ff \rightarrow ffffffff}}} \)

166

\( \text{\textbf{\textit{L}}} \)

\( \text{\textbf{\textit{f}}} \)

170

\( \text{\textbf{\textit{H \rightarrow sul pont.}}} \)

\( \text{\textbf{\textit{fff \rightarrow ffffffff}}} \)