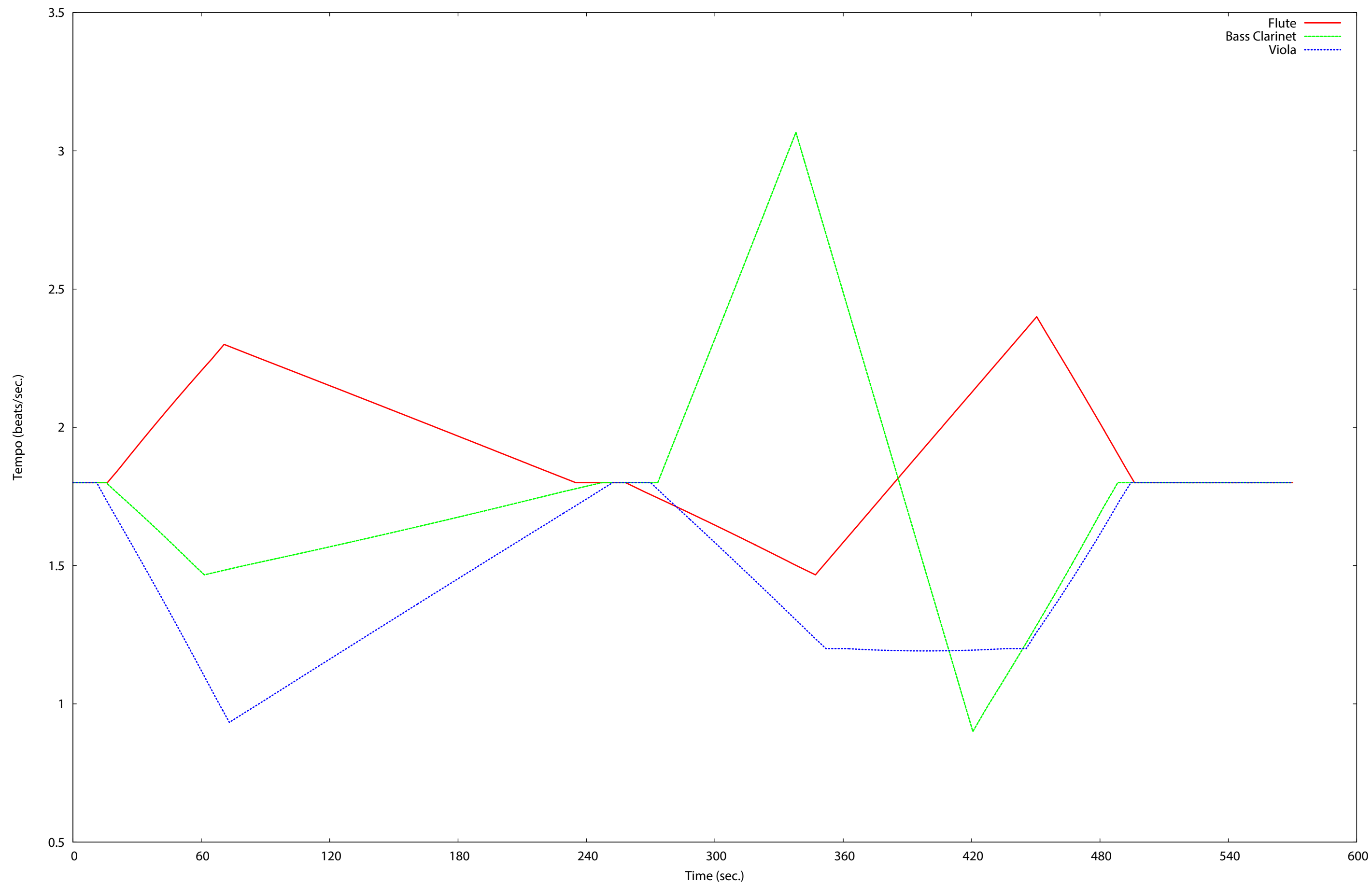


Hyphos

for alto flute, bass clarinet, and viola

JOHN MacCALLUM

2014



Rehearsal / Performance

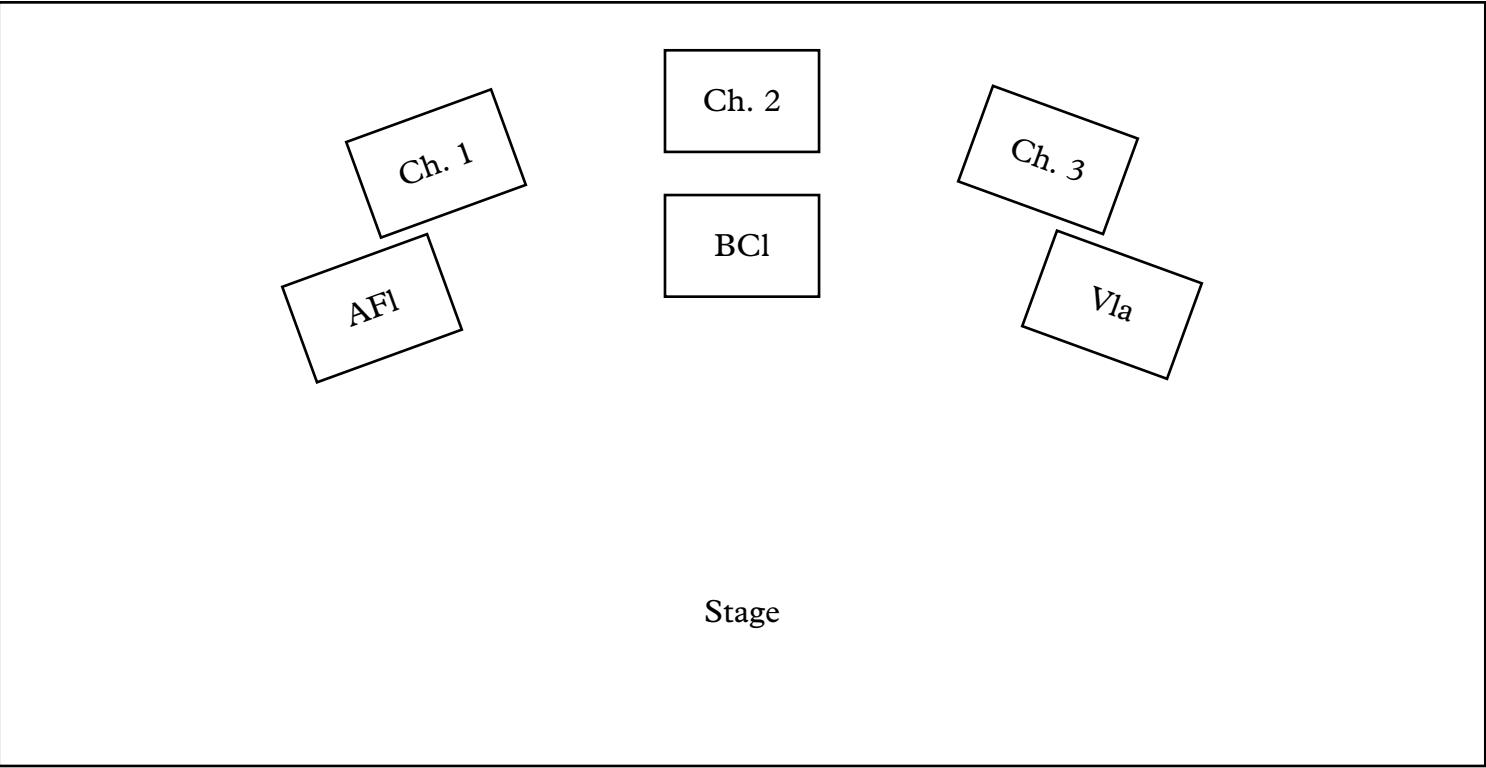
Hyphos is intended to be rehearsed with the aid of click-tracks, and performed without them. Each musician’s click-track speeds up and slows down continuously and gradually, independent of the other two. In performance, each musician must make situated musical decisons as the shifting relationships of the different parts unfold in unfamiliar ways. The click-tracks are managed by a Max/MSP patch available at john-maccallum.com.

The click-tracks consist of 4 tones:

- Tone 1: on the downbeat of each measure
- Tone 2: on each subsequent beat
- Tone 3: on each subdivision
- Tone 4: on each tempo mark that appears in bold in the score

Speakers

The three speakers should be placed near each of the three musicians, for example:



Program Note

Text means Tissue; but whereas hitherto we have always taken this tissue as a product, a ready-made veil, behind which lies, more or less hidden, meaning (truth), we are now emphasizing, in the tissue, the generative idea that the text is made, is worked out in a perpetual interweaving; lost in this tissue—this texture—the subject unmakes himself, like a spider dissolving in the constructive secretions of its web. Were we fond of neologisms, we might define the theory of the text as an hyphology (hyphos is the tissue and the spider’s web). —Roland Barthes, The Pleasure of the Text

Hyphos is a texture, a textile, consisting of many threads of time woven together in a counterpoint of continuously fluctuating tempos. Although the musicians begin together, they quickly diverge from the tempo they share. This tempo, however, remains latent throughout the piece becoming manifest for brief and fleeting moments when the threads of the different musical parts intertwine in just the right way to reveal its rhythms. The musicians may choose to use click-tracks to help them remain situated in time with respect to the other performers and computer, however, the piece may also be played without the aid of click-tracks. In the latter case, the way in which the various musical threads become entangled is, to a certain extent, variable and the resulting web gradually unmakes its creator.

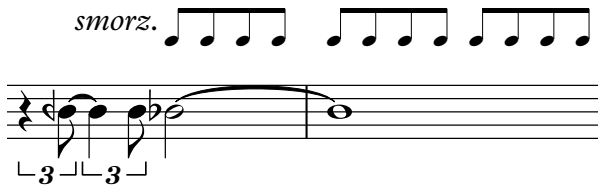
Notation

Flute / Bass Clarinet

Alternate between two (or more) fingerings of the same pitch



Smorzato: Wide, exaggerated vibrato in the rhythm notated above the staff



Microtones



Pizzicato: Short, percussive “tah” sound (flute)



Slap tongue: If unable to slap tongue, make as short and percussive (although not necessarily pitchless) sound as possible trying to match the pizzicato sounds in the flute and viola (bass clarinet).



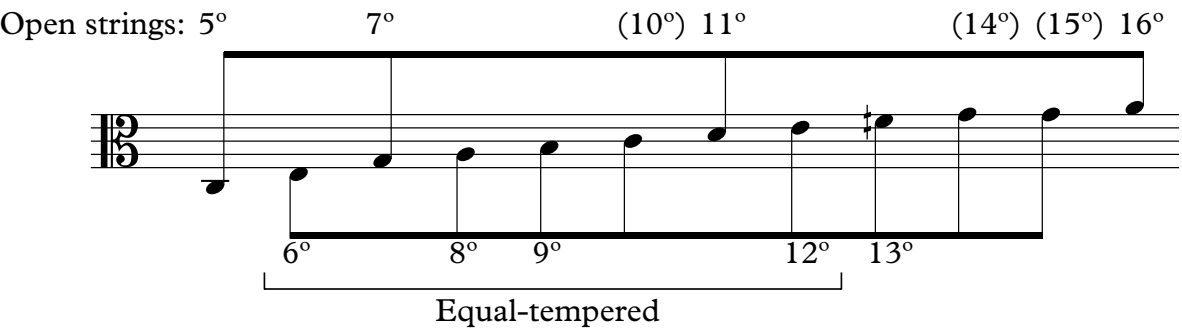
Tongue stop (tongue ram)



Viola

Scordatura: The strings of the viola should be tuned to the 5th, 7th, 11th, and 16th partials of the low A of the piano (27.5 Hz). Relative to the normal tuning of the viola’s strings, the C string is tuned almost a semitone sharp, the G is slightly flat, the D is almost exactly a quarter tone sharp, and the A is normal.

Partials 5-16 are notated as follows:



- 5°: Open C string
- 6°: Equal-tempered E
- 7°: Open G string
- 8°: Equal-tempered A (1 octave below the open A string)
- 9°: Equal-tempered B (minor 7th below the open A string)
- 10°: 1 octave above the open C string
- 11°: Open D string
- 12°: Equal-tempered E (perfect 4th below the open A string)
- 13°: Almost exactly an equal tempered E quarter-tone-sharp (slightly flat). This can be found a slightly flat minor third above the open D string.
- 14°: 1 octave about the open G string
- 15°: the third partial above the open C string
- 16°: Open A string

The partials notated above should always sound the same no matter which string they may be played on. For example, the D in bar 11 should be the sounding pitch of the open 2nd string, even though it will likely be played as a stopped note on the 3rd string.

The 14th and 15th partials will be distinguished by notating which string the note should be played on (IV or III).

Mute the strings with the left hand



For Tod Brody, Peter Josheff, and Ellen Ruth Rose of Earplay

F1

BCI

Vla

F1

BCI

Vla

0

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

Fl

11 (♩=112 accel.) 12 13 14

ppp sub.

BCl

10 11 12 (♩=104 decel.) 13 14

ppp

Vla

10 (♩=100 decel.) 11 12 (♩=96 decel.) 13

p ppp

20 21 22 23 24 25 26 27 28 29

Fl

15 (♩=116 accel.) 16 17 18 (♩=118 accel.) 19

mp p

BCl

15 16 (♩=100 decel.) 17 18

p

Vla

14 (♩=92 decel.) 15 16 (♩=88 decel.) 17

30 31 32 33 34 35 36 37 38 39

Fl

20 21 22 23 24

mf sub. ($\text{♩}=126 \text{ accel.}$)

BCl

19 20 21 22

mf sub. ($\text{♩}=96 \text{ decel.}$)

Vla

18 19 20

mp ($\text{♩}=84 \text{ decel.}$) ($\text{♩}=80 \text{ decel.}$) ($\text{♩}=76 \text{ decel.}$)

40 41 42 43 44 45 46 47 48 49

Fl

25 26 27 28 29 30

poco ($\text{♩}=132 \text{ accel.}$)

BCl

23 24 25 26

poco ($\text{♩}=92 \text{ decel.}$) *p*

Vla

21 22 23

poco ($\text{♩}=72 \text{ decel.}$) ($\text{♩}=69 \text{ decel.}$)

50 51 52 53 54 55 56 57 58 59

[illegible]

Fl

36 $\text{♩} = 138$ *decel.* 37 38 *smorz.* 39 40 41

mf *mf* *mp*

BCl

30 31 32 33

mf

Vla

27 $\text{♩} = 56$ *accel.* 28

mf

70 71 72 73 74 75 76 77 78 79

Fl

42 43 44 45 46 47

BCl

34 35 36 37

Vla

(♩=58 accel.)
29

pizz.

(mute strings with l.h.)

30

II
arco

(♩=60 accel.)

31

80 81 82 83 84 85 86 87 88 89

Fl

48 49 50 51 52

BCl

38 39 40 41

Vla

32 33

(♩=63 accel.)

mf

(♩=92 accel.)
41

90 91 92 93 94 95 96 97 98 99

Fl

BCl

Vla

53 54 55 (=132 decel.) 56 57 58

42 43 44 45

34 35 36

mp

100 101 102 103 104 105 106 107 108 109

Fl

BCl

Vla

59 60 61 62 63 (m3) *mp*

46 47 48

37 38 39

mf *mp* *mp*

110 111 112 113 114 115 116 117 118 119

Fl

64 65 66 67 68 69

BCl

49 50 51 52

smorz.

Vla

40 41 42

mp

IV
III

(♩=72 *accel.*)

120 121 122 123 124 125 126 127 128 129

Fl

70 71 72 73 74

(♩=126 *decel.*)

BCl

53 54 55 56

mp

Vla

43 44 45

mp

130 131 132 133 134 135 136 137 138 139

Fl

75 76 77 78 79

mf *mp*

BCl

57 58 59 60

smorz. *mp*

Vla

46
(♩=76 *accel.*) 47 48

mp

140 141 142 143 144 145 146 147 148 149

Fl

80 81 82 83 84

p

BCl

61 62 63 64 65

Vla

49 50 51 52

(♩=80 *accel.*) II III

150 151 152 153 154 155 156 157 158 159

85 86 87 88 89 (♩=120 *decel.*)

Fl

BCl

Vla

53 54 55 (♩=84 *accel.*)

Wide/slow vib. No vib.

160 161 162 163 164 165 166 167 168 169

90 91 92 93 94

Fl

BCl

Vla

70 71 72 73

IV 56 57 58 59

170 171 172 173 174 175 176 177 178 179

Fl

95 96 97 98 99

mf *mf* *mf*

BCl

74 75 76 77

mp

Vla

60 61 62

(♩=88 *accel.*)

mf

180 181 182 183 184 185 186 187 188 189

Fl

100 101 102 103 104

(♩=116 *decel.*)

mf *p*

BCl

78 79 80 81

mp

Vla

63 64 65 66

III (stem up)
IV (stem down)

(♩=92 *accel.*)

mp

190 191 192 193 194 195 196 197 198 199

Fl

BCl

Vla

200 201 202 203 204 205 206 207 208 209

Fl

BCl

Vla

210 211 212 213 214 215 216 217 218 219

Fl

114 115 116 117 118

3 3 3 3 3 3

p

BCI

91 92 93 94

p

Vla

75 76 77 78

(♩=100 accel.)

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

p

220 221 222 223 224 225 226 227 228 229

Fl

95 96 97 98 99

119 120 121 122

(timbre trill)

tr

Bcl

79 80 81 82 83

III (timbre trill)

tr

p

Vla

230 231 232 233 234 235 236 237 238 239

(♩=104 accel.)

Fl

123

124

gradually slow trill speed

125

126

127

BCl

100
(timbre trill)

101

102

♩=108 (hold)

gradually slow trill speed

103

Vla

84
gradually slow trill speed

85

86

87

240

241

242

243

244

245

246

247

248

249

Fl

128

129

130

131
decel.

BCl

104

105

106

107

108

Vla

88

♩=108 (hold)

89

90

91

250

251

252

253

254

255

256

257

258

259

Fl 132 133 134 135 136

BCl 109 110 111 112

Vla 92 (ord.) 93 94 95 96

260 261 262 263 264 265 266 267 268 269

Fl 137 138 139 (♩=104 decel.) 140

BCl 113 114 accel. 115 (♩=112 accel.) 116 117

Vla decel. sul tasto 97 98 (st) ord. 99 100 (♩=104 decel.)

270 271 272 273 274 275 276 277 278 279

Fl

BCl

Vla

141

142

143

144

118

119

120

121

122

101

102

103

104

105 pizz.

280

281

282

283

284

285

286

287

288

289

Fl

BCl

Vla

145

146

147

148

123

124

125

126

127

106

107

108

109

arco

290

291

292

293

294

295

296

297

298

299

Fl 149 150 151 152 153

mp 5 3

BCl 128 129 130 131 132 133 134

mp 5 5 5 5 5 3

(♩=144 accel.)

Vla 110 pizz. 111 112 113

mp 5 III arco IV (♩=92 decel.) III pizz. arco

300 301 302 303 304 305 306 307 308 309

Fl 154 155 156

3 5 3

BCl 135 136 137 138 139 140

(♩=152 accel.) 5 3 5

(♩=160 accel.)

Vla 114 115 116

pizz. arco pizz. arco (♩=88 decel.) pizz.

3 3

310 311 312 313 314 315 316 317 318 319

Fl

BCl

Vla

320 321 322 323 324 325 326 327 328 329

Fl

BCl

Vla

330 331 332 333 334 335 336 337 338 339

Fl

BCl

Vla

340

341

342

343

344

345

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347

348

349

Fl

BCl

Vla

350

351

352

353

354

355


356

357


358

359

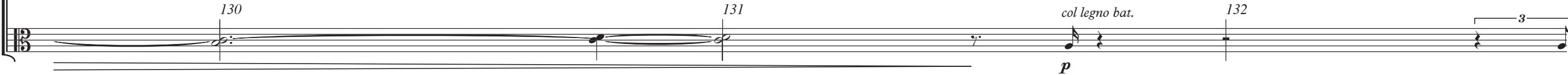
Fl

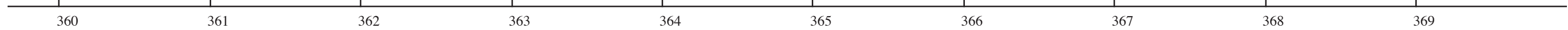


BCl



Vla





Fl



BCl



Vla





Fl

181

182

(♩=108 *accel.*)

183

184

185

BCl

180

(♩=116 *decel.*)

181

(♩=111 *decel.*)

182

(♩=108 *decel.*)

183

184

(♩=104 *decel.*)

Vla

136

137

138

mf

p

380 381 382 383 384 385 386 387 388 389

Fl

(♩=112 *accel.*)

186

187

188

189

(♩=116 *accel.*)

BCl

(♩=100 *decel.*)

185

(♩=96 *decel.*)

186

(♩=92 *decel.*)

187

(♩=88 *decel.*)

188

Vla

139

140

141

390 391 392 393 394 395 396 397 398 399

Fl

BCl

Vla

400

401

402

403

404

405

406

407

408

409

Fl

BCl

Vla

410

411

412

413

414

415

416

417

418

419

Fl

BCl

Vla

201

202

203

204

(♩=132 *accel.*)

205

♩=54 (*accel.*)

(♩=56 *accel.*)
195

(♩=58 *accel.*)

196

(♩=60 *accel.*)

148

149

150

mp

ppp

420 421 422 423 424 425 426 427 428 429

Fl

BCl

Vla

206

207

208

209

210

211

(♩=138 *accel.*)

197

(♩=63 *accel.*)

198

(♩=66 *accel.*)

199

151

152 (ord.)

153

430 431 432 433 434 435 436 437 438 439

Fl

BCl

Vla

440 441 442 443 444 445 446 447 448 449

212 3

213

214

215 3 5

216

200 smorz. 3 5 (♩=56 accel.) 201 (♩=76 accel.) 202

154 155 sul pont. 3 accel. 156 ord.

p

Fl

BCl

Vla

450 451 452 453 454 455 456 457 458 459

217 3 5 218 219 220 smorz. 221 (♩=144 decel.) 222

203 204 (♩=80 accel.) 205 (♩=84 accel.)

(♩=76 accel.) 157 158 159 (♩=80 accel.)

mp pp

Fl

223 224 225 226 (♩=132 *decel.*) 227 228

BCl

206 207 (♩=88 *accel.*) 208 209 (♩=92 *accel.*)

Vla

(♩=84 *accel.*) 160 161 162 163 *mp*

460 461 462 463 464 465 466 467 468 469

Fl

229 230 (♩=126 *decel.*) 231 232 233

BCl

210 211 (♩=96 *accel.*) 212 213 (♩=100 *accel.*)

Vla

II 164 (♩=92 *accel.*) 165 166 167 (♩=96 *accel.*) *p*

470 471 472 473 474 475 476 477 478 479

Fl

BCl

Vla

I 15°,16°
II

(♩=120 *decel.*)
234

235

236

(♩=116 *decel.*)
237

238

(♩=104 *accel.*)
215

214

216

217

♩=108 (*hold*)

(♩=100 *accel.*)
169

168

170

171

(♩=104 *accel.*)

480 481 482 483 484 485 486 487 488 489

Fl

BCl

Vla

(♩=112 *decel.*)
239

240

241

♩=108 (*hold*)

242

218

219

220

221

222

p

II,III 172

173

♩=108 (*hold*)

174

175

490 491 492 493 494 495 496 497 498 499

Fl

243 244 245 246 247

BCl

223 224 225 226

Vla

I,II 176 177 178 179 180

500 501 502 503 504 505 506 507 508 509

Fl

248 249 250 251

BCl

227 228 229 230 231

Vla

181 182 183 184

510 511 512 513 514 515 516 517 518 519

Fl