

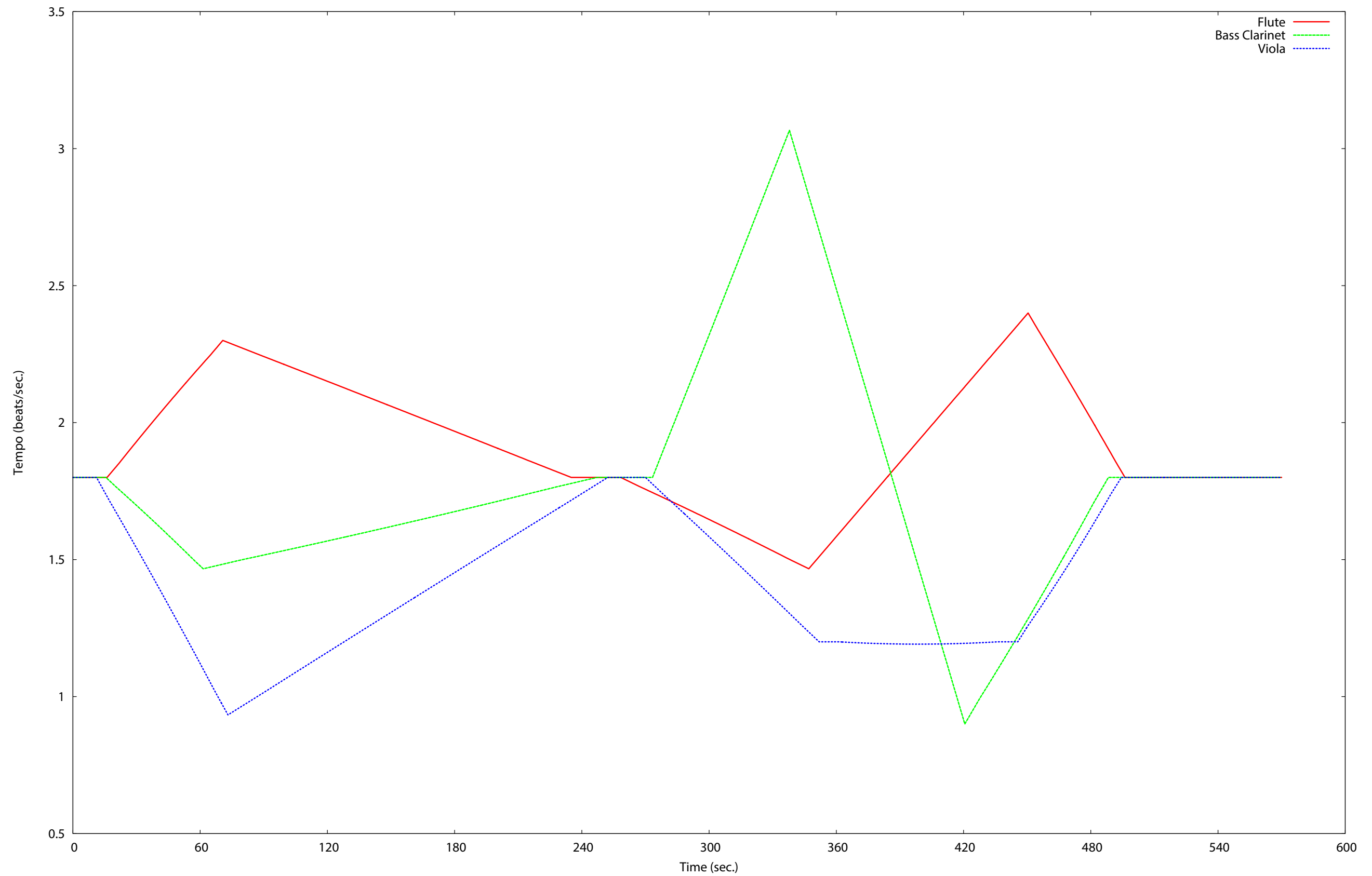
**Hyphos**

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 decisions 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](http://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

## 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.

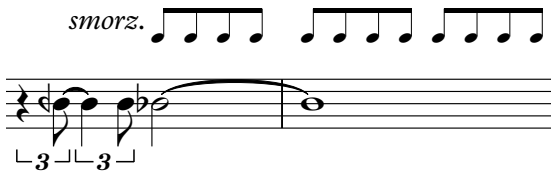
Notation

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).



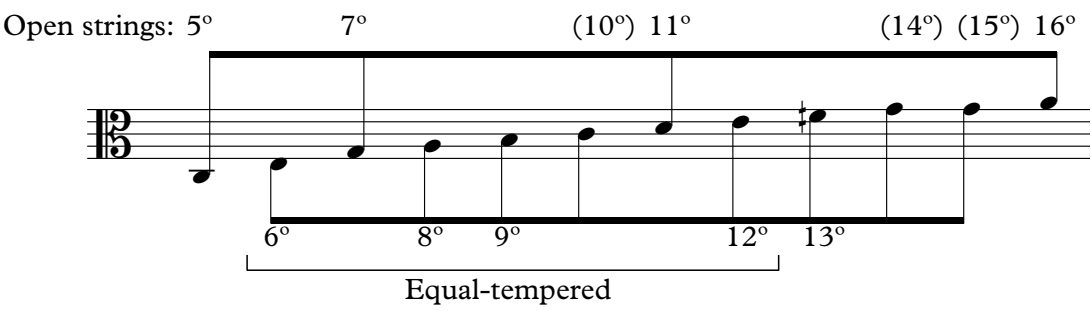
Tongue stop (tongue ram)



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°: theThe 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 Earplugs*

John MacCallum

Fl

6 7 8 9 10

*accel.*  
(pizz.)

*p sub.*

BCI

6 7 8 9

*decel.*

*p*

Vla

*decel.*

6 7 8 9

*p*

(♩=104 *decel.*)

*ppp*

10 11 12 13 14 15 16 17 18 19

Fl

*ppp sub.*

11 (♩=112 *accel.*) 12 13 14

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

(♩=116 *accel.*) 15 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. (♩=126 accel.)

BCl

19 20 21 22

*mf* sub. (♩=96 decel.)

Vla

(♩=84 decel.) 18 19 20 (♩=80 decel.) (♩=76 decel.)

*mp* *mf* sub.

40 41 42 43 44 45 46 47 48 49

Fl

25 26 27 28 29 30

*poco* (♩=132 accel.)

BCl

23 24 25 26

(♩=92 decel.) *poco* *p*

Vla

21 22 23 (♩=69 decel.)

(♩=72 decel.) *poco*

50 51 52 53 54 55 56 57 58 59

Fl

31 32 33 34 35

*mf* *mf*

BCl

*mf* *p* *p* *mf* *p* *mf*

*♩*=88 *accel.*

27 28 29

Vla

24 25 26

(*♩*=66 *decel.*) (*♩*=63 *decel.*) (*♩*=60 *decel.*) (*♩*=58 *decel.*)

*mf*

60 61 62 63 64 65 66 67 68 69

Fl

36 37 38 39 40 41

*♩*=138 *decel.* *smorz.*

*mf* *mf* *mp*

BCl

30 31 32 33

*mf*

Vla

27 28

*♩*=56 *accel.*

*mf*

70 71 72 73 74 75 76 77 78 79

Fl

42 43 44 45 46 47

mf

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

(♩=92 accel.)

Vla

32 33 (♩=63 accel.)

mf

90 91 92 93 94 95 96 97 98 99

Fl

53 54 55 (♩=132 *decel.*) 56 57 58

BCl

42 43 44 45

Vla

34 35 36 *mp*

100 101 102 103 104 105 106 107 108 109

Fl

59 60 61 62 63 *mf* (m3) *mp*

BCl

46 47 48 *mf* *mp*

Vla

37 38 39 *mp* *mp*

110 111 112 113 114 115 116 117 118 119

Fl 64 65 66 67 68 69

BCl 49 *smorz.* 50 51 52

Vla 40 IV III 41 42 ( $\text{♩}=72 \text{ accel.}$ )

*mp*

120 121 122 123 124 125 126 127 128 129

Fl 70 71 72 ( $\text{♩}=126 \text{ decel.}$ ) 73 74

BCl 53 *mp* 54 55 56 ( $\text{♩}=96 \text{ accel.}$ )

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

66 67 68 69

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

70 71 72 73 (♩=100 *accel.*)

BCl

56 57 58 59

IV

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

105 106 107 108 109

*smorz.* *quasi echo*

*mp* *p* *p*

BCl

82 83 84 85 86

*mf* *p mp* *mf*

Vla

67 68 69 70

*mf*

200 201 202 203 204 205 206 207 208 209

Fl

110 111 112 113

*(♩=112 decel.)*

BCl

87 88 89 90

*(♩=104 accel.)* *smorz.* *pp*

Vla

71 72 73 74

*(♩=96 accel.)* *< f* *mp* *mp*

210 211 212 213 214 215 216 217 218 219

Fl 114 115 116 117 118

BCl 91 92 93 94

Vla 75 76 77 78

(♩=100 accel.)

220 221 222 223 224 225 226 227 228 229

Fl 119 120 121 122

BCl 95 96 97 98 99

Vla 79 80 81 82 83

III (timbre trill)

(♩=108 hold) (timbre trill)

(♩=104 accel.)

230 231 232 233 234 235 236 237 238 239

Fl 123 124 gradually slow trill speed 125 126 127

BCl 100 (timbre trill) 101 102 ♩=108 (hold) 103 gradually slow trill speed

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

(♩=116 accel.)

118

119 (♩=120 accel.)

120

121

(♩=126 accel.) 122

101

102

103

104

(♩=100 decel.)

105 pizz.

280 281 282 283 284 285 286 287 288 289

Fl

BCl

Vla

145

146

(♩=100 decel.) 147

148

123

124

(♩=132 accel.)

125

126

127

(♩=138 accel.)

arco

106

107

5

108

(♩=96 decel.)

109

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

(♩=144 accel.)

5

5

3

Vla 110 111 112 113

mp

pizz.

5

III arco

IV

(♩=92 decel.)

III

pizz. arco

300 301 302 303 304 305 306 307 308 309

Fl 154 155 156

(♩=96 decel.)

3

5

BCl 135 136 137 138 139 140

(♩=152 accel.)

5

3

(♩=160 accel.)

5

Vla 114 115 116

pizz. arco

pizz. arco

(♩=88 decel.)

3 pizz.

310 311 312 313 314 315 316 317 318 319

Fl

157 *decresc.* 158 159 160 (♩=92 *decel.*)

BCl

141 *decresc.* 142 143 144 145 146 147

Vla

117 *decresc.* (♩=84 *decel.*) 118 119 120

320 321 322 323 324 325 326 327 328 329

Fl

161 162 163 164

BCl

148 (♩=176 *accel.*) 149 150 151 152 153 ♩=184 (*decel.*) 154 155

Vla

121 (♩=80 *decel.*) 122 123

330 331 332 333 334 335 336 337 338 339

Fl

165 166 167  $\text{♩}=88$  *accel.* 168

BCl

156 157  $(\text{♩}=176 \text{ decel.})$  158 159 160  $(\text{♩}=168 \text{ decel.})$  161 162

Vla

124  $(\text{♩}=76 \text{ decel.})$  125 126

340 341 342 343 344 345 346 347 348 349

Fl

169 *ppp* 170  $(\text{♩}=92 \text{ accel.})$  171 172 *p* 5

BCl

163 *ppp* 164  $(\text{♩}=160 \text{ decel.})$  165 166 167 *p* 168  $(\text{♩}=152 \text{ decel.})$  *p*

Vla

127 *ppp*  $\text{♩}=72$  (*hold*) arco 128 129 *p*

350 351 352 353 354 355 356 357 358 359



Fl

BCl

Vla

169 170 171 172 173 174 175 176

(♩=96 accel.) 173

(♩=144 decel.) 171

(♩=138 decel.) 173

(♩=100 accel.) 176

col legno bat.

*p*

360 361 362 363 364 365 366 367 368 369

Fl

BCl

Vla

177 178 179 180

(♩=132 decel.) 176

(♩=126 decel.) 177

(♩=104 accel.) 179

(♩=120 decel.) 179

133 134 135

(clb.) ----- ord.

pizz.

*p*

370 371 372 373 374 375 376 377 378 379

Fl 181 (5) 182 (♩=108 accel.) 183 184 3 3 185 3

BCl 180 (♩=116 decel.) 181 (♩=111 decel.) 182 (♩=108 decel.) 183 (♩=104 decel.) 184 3

Vla 136 137 138 mf p 5

380 381 382 383 384 385 386 387 388 389

Fl (♩=112 accel.) 186 187 188 189 (♩=116 accel.) 3

BCl (♩=100 decel.) 185 (♩=96 decel.) 186 (♩=92 decel.) 187 (♩=88 decel.) 188 3 5

Vla 139 140 141 5 3 3 3 5

390 391 392 393 394 395 396 397 398 399

Fl

BCl

Vla

400 401 402 403 404 405 406 407 408 409

190 191 192 193 194

(♩=120 accel.)

(♩=84 decel.) 189

(♩=80 decel.) 190

(♩=76 decel.) 191

(♩=72 decel.)

arco

pizz.

Fl

BCl

Vla

410 411 412 413 414 415 416 417 418 419

195 196 197 198 199 200

(♩=126 accel.)

(♩=69 decel.) 192

(♩=66 decel.)

(♩=63 decel.) 193

(♩=60 decel.)

(♩=58 decel.) 194

ppp

Fl

201 202 203 204 (♩=132 *accel.*) 205

BCl

♩=54 (*accel.*) (♩=56 *accel.*) 195 (♩=58 *accel.*) 196 (♩=60 *accel.*)

Vla

148 149 150

*mp* *ppp*

420 421 422 423 424 425 426 427 428 429

Fl

206 207 208 209 210 (♩=138 *accel.*) 211

BCl

197 (♩=63 *accel.*) 198 (♩=66 *accel.*) 199

Vla

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

212 213 214 215 216

200 *smorz.* 201 202 ( $\text{♩}=76$  *accel.*)

154 155 *sul pont.* *accel.* 156 ord.

217 218 219 220 221 222 ( $\text{♩}=144$  *decel.*)

203 204 ( $\text{♩}=80$  *accel.*) 205 ( $\text{♩}=84$  *accel.*)

157 ( $\text{♩}=76$  *accel.*) 158 159 ( $\text{♩}=80$  *accel.*)

*mp* *pp*

450 451 452 453 454 455 456 457 458 459

The musical score is arranged in three systems, each with three staves (Flute, Basset Clarinet, and Viola). The first system covers measures 440 to 449. The Flute staff features a series of eighth notes with slurs and triplets, marked with measure numbers 212 through 216. The Basset Clarinet staff has a long note with a slur, marked with measure numbers 200, 201, and 202, and includes a tempo change to 76 bpm. The Viola staff has a long note with a slur, marked with measure numbers 154, 155, and 156, and includes a tempo change to 56 bpm. The second system covers measures 450 to 459. The Flute staff has a series of eighth notes with slurs and triplets, marked with measure numbers 217 through 222, and includes a tempo change to 144 bpm. The Basset Clarinet staff has a series of eighth notes with slurs, marked with measure numbers 203 through 205, and includes tempo changes to 80 bpm and 84 bpm. The Viola staff has a series of eighth notes with slurs, marked with measure numbers 157 through 159, and includes tempo changes to 76 bpm and 80 bpm. Dynamic markings of *mp* and *pp* are present in the Viola staff.

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

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

Vla (♩=84 *accel.*) 160 161 162 (♩=88 *accel.*) 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 (♩=96 *accel.*) 167

*p*

470 471 472 473 474 475 476 477 478 479

Fl

(♩=120 *decel.*)  
234

235

236

(♩=116 *decel.*)  
237

238

BCl

214

(♩=104 *accel.*)  
215

216

217

♩=108 (*hold*)

Vla

I 15°,16°  
II

168

(♩=100 *accel.*)  
169

170

171

(♩=104 *accel.*)

480 481 482 483 484 485 486 487 488 489

Fl

(♩=112 *decel.*)  
239

240

241

♩=108 (*hold*)

242

BCl

218

219

3

5

3

5

220

5

5

221

*p*

222

Vla

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

*pp*

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

*ppp*

Vla

181 182 183 184

510 511 512 513 514 515 516 517 518 519



