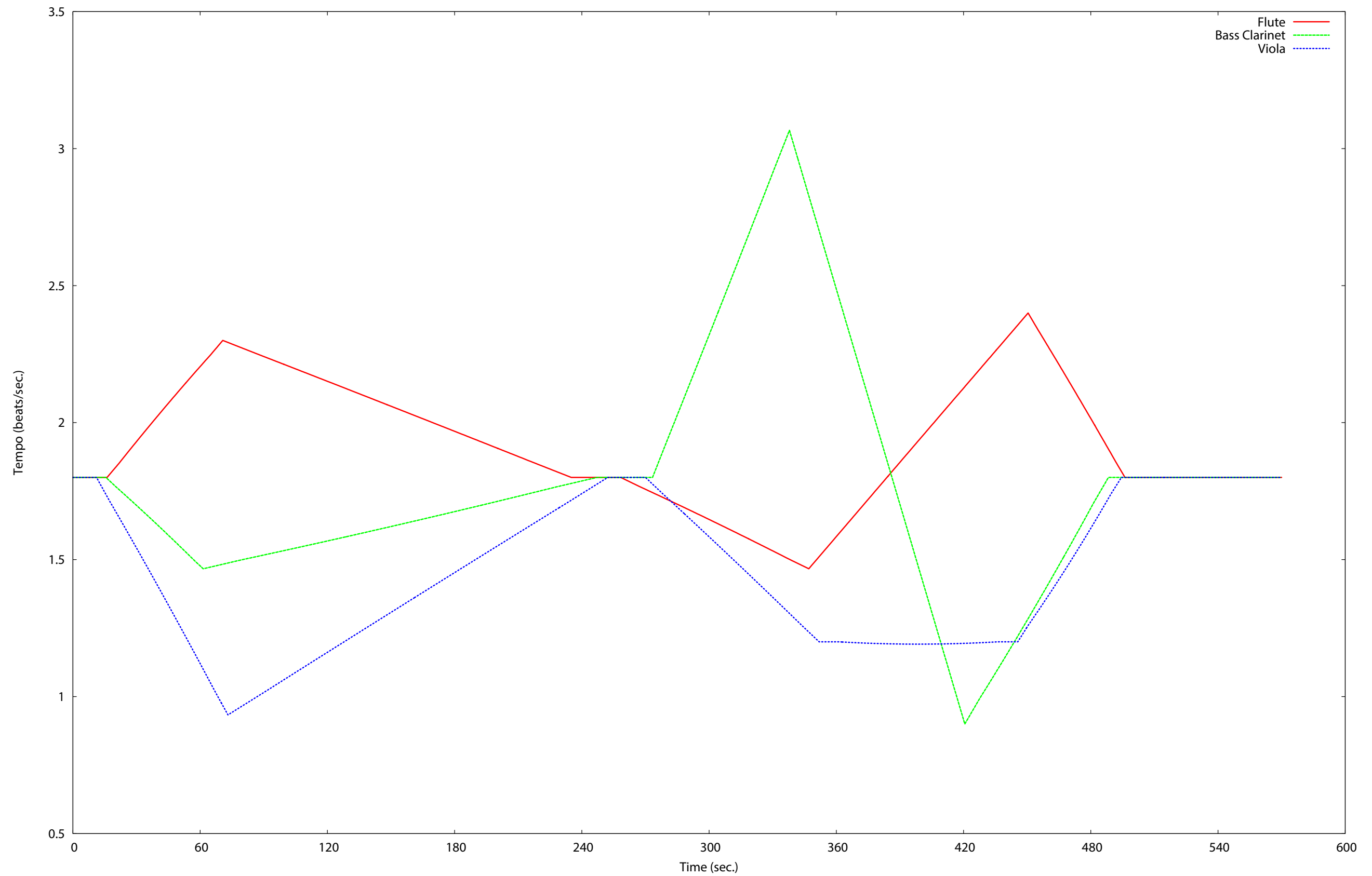


Hyphos

for alto flute, bass clarinet, and viola

JOHN MacCALLUM

2014



Rehearsal / Performance

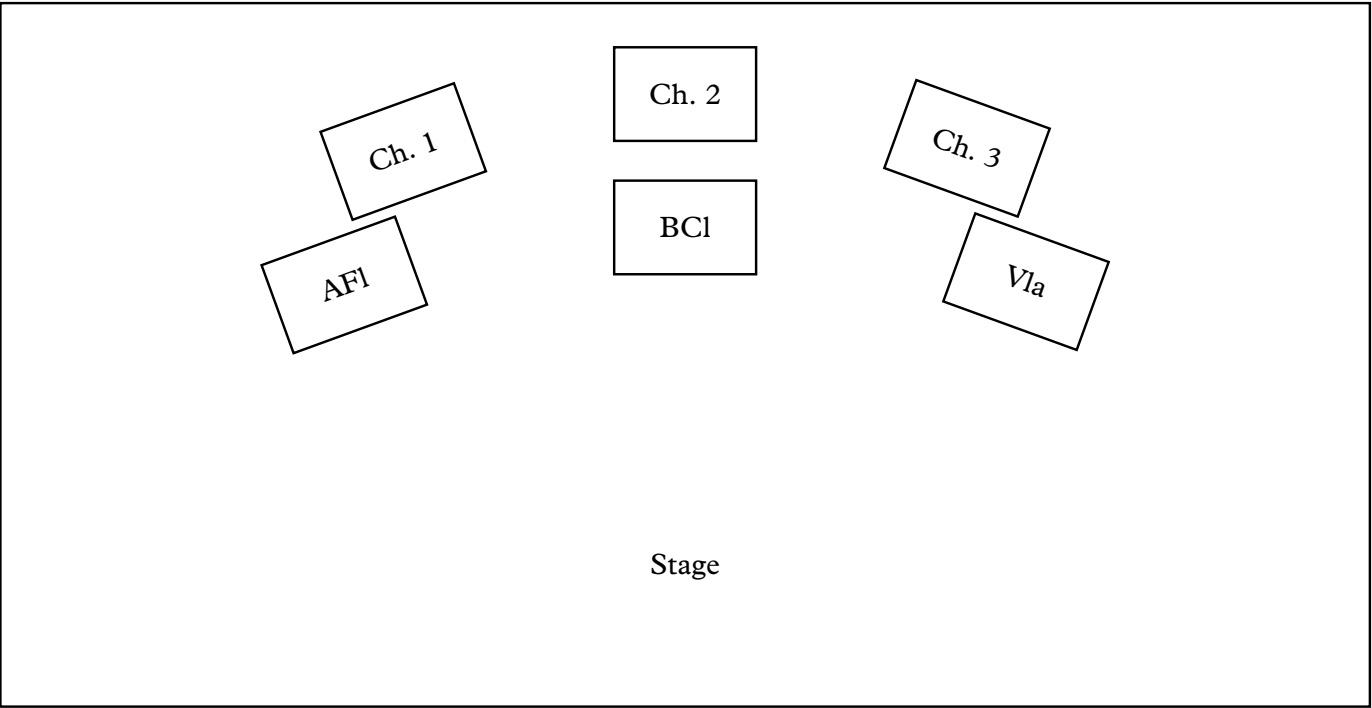
Hyphos is intended to be rehearsed with the aid of click-tracks, and performed without them. Each musician’s click-track speeds up and slows down continuously and gradually, independent of the other two. In performance, each musician must make situated musical decisons as the shifting relationships of 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.

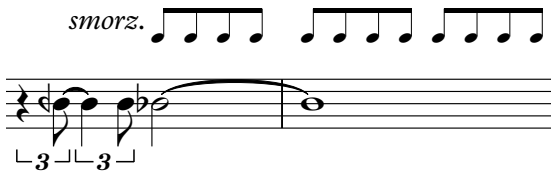
Notation

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).



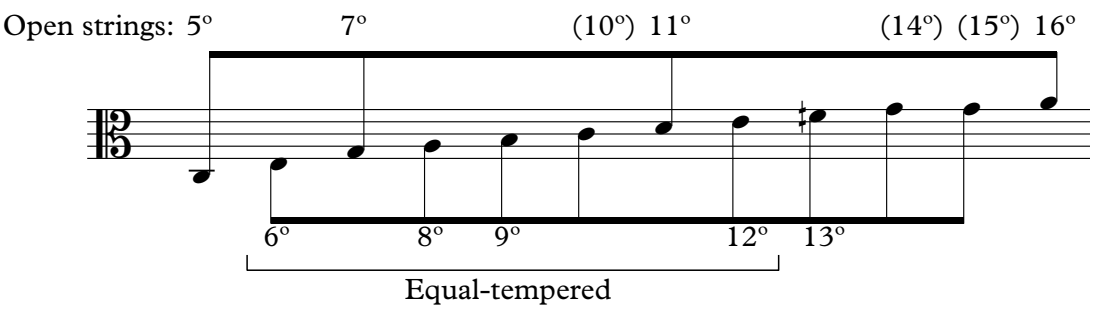
Tongue stop (tongue ram)



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 above 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



Hyphos

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

John MacCallum

Fl

♩=108

ppp

2 3 4 5

B♭Cl

♩=108

ppp

2 3 4 5

Vla

♩=108

IV

ppp

2 3 4 5

0 1 2 3 4 5 6 7 8 9

Fl

6 7 8 9 10

accel.
(pizz.)

p sub.

B♭Cl

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

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. (♩=126 accel.)

BCl

19 20 21 22

mf sub. (♩=96 decel.)

Vla

18 19 20

mp *mf* sub. (♩=84 decel.) (♩=80 decel.) (♩=76 decel.)

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

poco (♩=92 decel.) *p*

Vla

21 22 23

poco (♩=72 decel.) (♩=69 decel.)

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

BCl

34 35 36 37

Vla

(♩=58 *accel.*) 29 pizz. (mute strings with l.h.) 30 31

II arco

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.*)

90 91 92 93 94 95 96 97 98 99

Fl

53 54 55 56 57 58

(♩=132 *decel.*)

BCl

42 43 44 45

Vla

34 35 36

mp

100 101 102 103 104 105 106 107 108 109

Detailed description: This system covers measures 100 to 109. The Flute (Fl) part features a rapid sixteenth-note run from measure 53 to 55, marked with a tempo of 132 and a deceleration instruction. The Clarinet in B (BCl) part plays a rhythmic pattern of eighth notes with rests, with measures 42-45. The Viola (Vla) part plays a series of half notes, with measures 34, 35, and 36. The dynamic *mp* is indicated for the Viola part.

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

Detailed description: This system covers measures 110 to 119. The Flute (Fl) part features a rapid sixteenth-note run from measure 59 to 61, marked with a dynamic of *mf*. The Clarinet in B (BCl) part plays a rhythmic pattern of eighth notes with rests, with measures 46-48. The Viola (Vla) part plays a series of half notes, with measures 37, 38, and 39. The dynamic *mp* is indicated for the Viola part.

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

(♩=96 *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

smorz.

58

59

60

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

(♩=80 *accel.*)

51

II
III

52

150 151 152 153 154 155 156 157 158 159

Fl 85 86 87 88 89 ($\text{♩}=120 \text{ decel.}$)

BCl 66 67 68 69

Vla 53 54 55 ($\text{♩}=84 \text{ accel.}$)

Wide/slow vib. No vib.

160 161 162 163 164 165 166 167 168 169

Fl 90 91 92 93 94

BCl 70 71 72 73 ($\text{♩}=100 \text{ accel.}$)

Vla 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)

mp

(♩=92 *accel.*)

190 191 192 193 194 195 196 197 198 199

Fl

BCl

Vla

200 201 202 203 204 205 206 207 208 209

105 106 107 108 109

82 83 84 85 86

67 68 69 70

smorz. *quasi echo*

mp *p* *p*

mf *p mp* *mf*

mf

Fl

BCl

Vla

210 211 212 213 214 215 216 217 218 219

110 111 112 113

87 88 89 90

71 72 73 74

(♩=104 accel.) *smorz.* *(♩=112 decel.)*

mp *pp* *mp*

<f *mp* *mp*

Fl

114 115 116 117 118

p

BCl

91 92 93 94

p

Vla

75 76 77 78

(♩=100 *accel.*)

p

220 221 222 223 224 225 226 227 228 229

Fl

119 120 121 122

♩=108 (*hold*)
(timbre trill)
tr

BCl

95 96 97 98 99

Vla

79 80 81 82 83

III (timbre trill)
tr

(♩=104 *accel.*)

p

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

270 271 272 273 274 275 276 277 278 279

Fl

141 142 143 144

BCl

(♩=116 accel.) 118 119 (♩=120 accel.) 120 121 (♩=126 accel.) 122

Vla

101 102 103 104 (♩=100 decel.) 105 pizz.

280 281 282 283 284 285 286 287 288 289

Fl

145 146 (♩=100 decel.) 147 148

BCl

123 124 (♩=132 accel.) 125 126 127 (♩=138 accel.)

Vla

arco 106 107 108 (♩=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

5

(♩=144 accel.)

5

5

3

Vla 110 pizz. III arco 111 (♩=92 decel.) IV III 112 pizz. arco 113

mp

5

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.)

3

310 311 312 313 314 315 316 317 318 319

Fl

157 *decresc.* 158 159 160 ($\text{♩}=92 \text{ decel.}$)

BCl

141 *decresc.* 142 143 144 145 146 147

Vla

117 *decresc.* ($\text{♩}=84 \text{ decel.}$) 118 119 120

320 321 322 323 324 325 326 327 328 329

Fl

161 162 163 164

BCl

148 ($\text{♩}=176 \text{ accel.}$) 149 150 151 152 153 $\text{♩}=184 \text{ (decel.)}$ 154 155

Vla

121 ($\text{♩}=80 \text{ decel.}$) 122 123

330 331 332 333 334 335 336 337 338 339

Fl

BCl

Vla

165

166

167

♩=88 *accel.*

168

156

157

(♩=176 *decel.*)

158

159

160

(♩=168 *decel.*)

161

162

124

(♩=76 *decel.*)

125

126

340

341

342

343

344

345

346

347

348

349

Fl

BCl

Vla

169

ppp

(♩=92 *accel.*)

170

171

172

5

p

p

163

164

(♩=160 *decel.*)

165

166

167

(♩=152 *decel.*)

168

ppp

p

p

p

127

(♩=72 (*hold*))

arco

128

129

ppp

p

350

351

352

353

354

355

356

357

358

359

Fl

BCl

Vla

360 361 362 363 364 365 366 367 368 369

Fl

BCl

Vla

370 371 372 373 374 375 376 377 378 379

Fl

181

182

(♩=108 *accel.*)

183

184

185

BCl

180

(♩=116 *decel.*)

181

(♩=111 *decel.*)

182

(♩=108 *decel.*)

183

(♩=104 *decel.*)

184

p

Vla

136

137

mf

138

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

190 191 192 193 194

(♩=120 accel.)

(♩=84 decel.) 189

(♩=80 decel.) 190

(♩=76 decel.) 191

(♩=72 decel.)

arco

pizz.

arco

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

203 (♩=80 accel.) 204 205 (♩=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 III *p* (♩=92 *accel.*) 165 166 167 (♩=96 *accel.*)

470 471 472 473 474 475 476 477 478 479

Fl

BCl

Vla

I 15°, 16°

II

234

235

236

237

238

(♩=120 *decel.*)

(♩=104 *accel.*)

(♩=116 *decel.*)

(♩=100 *accel.*)

(♩=104 *accel.*)

214

215

216

217

♩=108 (*hold*)

480

481

482

483

484

485

486

487

488

489

Fl

BCl

Vla

II,III

239

240

241

242

(♩=112 *decel.*)

♩=108 (*hold*)

218

219

220

221

222

172

173

174

175

♩=108 (*hold*)

p

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

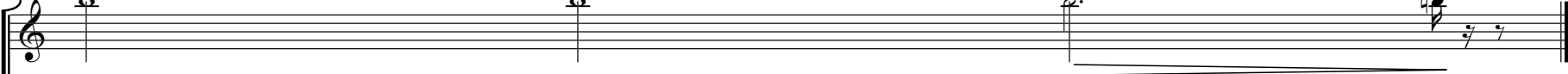
510 511 512 513 514 515 516 517 518 519

Fl

252

253

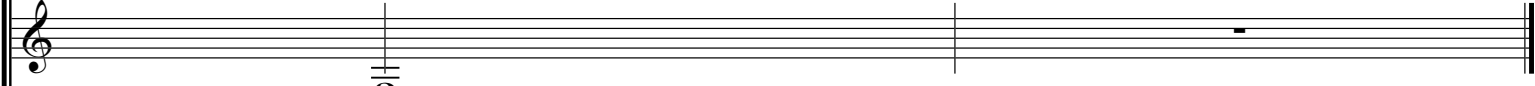
254



BCl

232

233

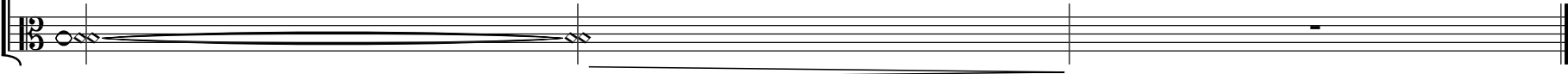


Vla

185

186

187



520

521

522

523

524

525

526

527

528

529

Fl 261 262 263 264 265 (T.S.)

BCl 241 242 remove mouthpiece 243 244 T.S.

Vla 194 195 196 197 198

540 541 542 543 544 545 546 547 548 549

Fl 266 267 268 269 (pizz.)

BCl 245 246 247 248 249

Vla 199 200 201 202

550 551 552 553 554 555 556 557 558 559

Fl

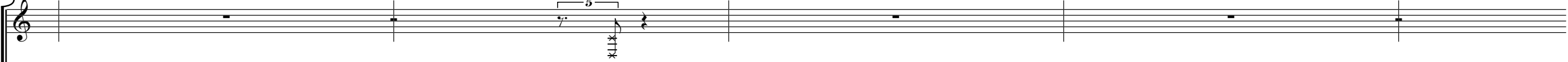
270

271

272

273

274



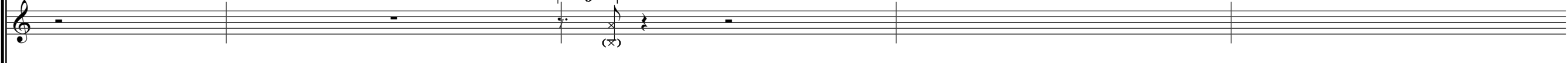
BCl

250

251

252

253



Vla

203

204

205

206

207



560

561

562

563

564

565


566

567

568


569

Fl



BCl

254



Vla

col legno bat.

5



570

571

572

573

574

575

576

577

578

579