

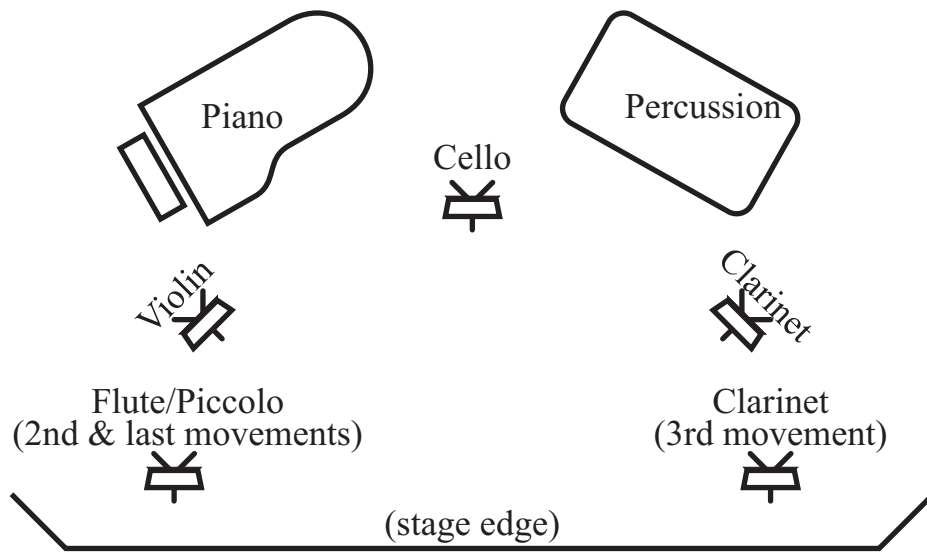
FULL SCORE

Peter Hatch

Five Memos
for Chamber Ensemble

December 2005

Five Memos - Layout



Percussion Notation

wood block	_____
_____	_____
snare drum	_____ cowbell _____
_____	_____ tin can 1 _____
_____	_____ tin can 2 _____
duck call	_____
bass drum	_____ brake drum _____

Peter Hatch

Five Memos for Chamber Ensemble

Duration: ca. 18 minutes

INSTRUMENTATION

Flute/Alto Flute/Piccolo

Clarinet in B \flat

Violin

Violoncello

Piano

Percussion: vibraphone cow bell
 kick bass drum two tin cans
 snare drum wood block
 temple blocks duck call
 brake drum

TECHNICAL NOTES

Each movement begins with a 3" fade up from black. Playing begins immediately when the lights are up. Each movement ends with a 3" fade to black, except the last movement which ends with a snap to black. The person controlling the lighting board should be able to follow the musical score or be cued by someone that is.

Movement IV - This movement is compromised of three simultaneous performances - a work for solo piano, a work for solo percussion and a trio for clarinet, violin and piano. Each begins, proceeds and ends independently, the beginning of the 5th movement indicated by the last of these three groups (which should all end within a minute of each other) finishing.

In the piano part a vacuum cleaner sounds offstage beginning approximately 10" after letter D (where the slow two part counterpoint is introduced). The vacuum should be audible but not seen from the audience. The vacuum is turned off shortly after the pianist goes backstage.

Movement V - The stage hand should start taking stands and chairs off the stage as they become free of players. This should continue until the piccolo player and violinist begin to make their way back stage.

PERFORMANCE INSTRUCTIONS

Instruction #1 Clarinetist, violinist and flautist perform from beside and behind audience (see 'Layout'). Cellist, pianist and percussionist enter stage normally. When lights have faded to black, the pianist and percussionist (who is sitting) lay their heads on their respective keyboards (the piano lid is closed) and remain this way for the first movement.

Instruction #2 Pianist and percussionist prepare to play when lights are black and begin playing immediately upon the lights coming up. The entrances of the clarinetist and violinist should be made unhurriedly but timed so that they have just enough time to sit down before playing.

Instruction #3 Where indicated, the pianist and percussionist raise alternating arms in a relaxed, slow 'Ta'i Ch'i' manner. (The part is played with the other arm.) Raise the arms high above and in front of you, but in as relaxed a manner as possible.

Instruction #4 Where indicated the clarinetist rises and slowly makes his way to the front stand near to him. Where indicated he/she begins slow bowing (where indicated) while playing (in as relaxed a manner as possible.)

Instruction #5 The fourth movement consists of three simultaneous pieces - a trio for clarinet, violin and cello; a solo piano piece and a solo percussion piece. They begin and end independently, the cue for the next movement being the completion of the trio and piano pieces, with only the snare drum roll present. At this point, the light fade and come up again to begin the fifth movement.

Instruction #6 A vacuum cleaner is heard backstage. Where indicated, the pianist looks back to it (it may begin earlier - do not look back until this point.) After approximately 10" the pianist leaves the stage. The vacuum cleaner stops approximately 5" after this. The pianist then returns and resumes playing. The absence from the stage should be no more than 20".

Instruction #7 The clarinetist suddenly stops playing and packs up his/her instrument. He/she then goes back and begins chatting quietly to the percussionist (about the weather, but not necessarily heard by the audience.) Where indicated, he/she leaves the stage chatting with the percussionist.

Instruction #8 The cellist stops playing at letter B and immediately begins tuning his her low C string to a low G. The other strings are tuned as well. When the piccolo player and violinist have left the stage (ie it is empty) he/she slumps over his instrument, as if asleep.

Instruction #9 The piccolo player and violinist leave the stage while playing (from memory.)

Five Memos

for chamber ensemble

I - In Which an Image is Formed

INSTRUCTION #1

Legato ♩ = 60
G.P.

Peter Hatch (2005)

The musical score is for a chamber ensemble and consists of six staves. The time signature is 3/4, with a key signature of one flat (Bb). The score is divided into two systems of three staves each. The first system includes the Alto Flute, Clarinet in Bb, and Violin. The second system includes the Violoncello, Piano, and Percussion. The Alto Flute, Clarinet in Bb, and Violin parts are marked with a fermata and a half note in the first measure, followed by rests. The Violoncello part features a solo in the second measure, marked *pp*, with a crescendo to *mf* in the third measure. The Piano and Percussion parts are marked TACET throughout the piece. The score includes dynamic markings (*pp*, *mf*) and articulation marks (fermata, crescendo).

8 A

A. Fl. *pp*

Cl. *pppp* *pp* *pppp*

Vln

Vc. *pp*

Detailed description: This system contains measures 8 through 13. The music is in 3/4 time, with measures 9, 10, and 11 being rests. Measures 8, 12, and 13 contain melodic lines. The flute (A. Fl.) has a *pp* dynamic. The clarinet (Cl.) has *pppp* dynamics in measures 8, 10, and 12, and *pp* in measure 11. The violin (Vln) is silent. The cello (Vc.) has a *pp* dynamic. A box labeled 'A' is above measure 8.



14

A. Fl. *pp* *mf*

Cl. *ppp* *ppp*

Vln *ppp*

Vc. *pp* *mf* *pp*

Detailed description: This system contains measures 14 through 17. The music is in 4/4 time, with measures 15 and 16 being rests. Measures 14, 17, and 18 contain melodic lines. The flute (A. Fl.) has *pp* dynamics in measures 14 and 17, and *mf* in measure 18. The clarinet (Cl.) has *ppp* dynamics in measures 14 and 17. The violin (Vln) has a *ppp* dynamic in measure 18. The cello (Vc.) has *pp* dynamics in measures 14 and 17, and *mf* in measure 18.



18

A. Fl. *pp* *p*

Cl. *pppp* *ppp* *pp*

Vln *p* *ppp*

Vc. *pp* *mp* *mf*

Detailed description: This system contains measures 18 through 21. The music is in 5/4 time, with measures 19 and 20 being rests. Measures 18, 21, and 22 contain melodic lines. The flute (A. Fl.) has *pp* dynamics in measures 18 and 21, and *p* in measure 22. The clarinet (Cl.) has *pppp* dynamics in measures 18 and 21, and *pp* in measure 22. The violin (Vln) has a *p* dynamic in measure 18 and *ppp* in measure 22. The cello (Vc.) has *pp* dynamics in measures 18 and 21, and *mp* in measure 22.

B

22

A. Fl. *p*

Cl. *ppp* *pp*

Vln *ppp* *ppp*

Vc. *f* *f* *f* *f*

Detailed description: This system contains measures 22 through 25. The music is in a key with two flats and features a complex time signature change from 5/4 to 3/4 to 6/4. The flute part begins with a rest in measure 22 and then plays a melodic line with dynamics *p* and *pp*. The clarinet part plays a rhythmic accompaniment with dynamics *ppp* and *pp*. The violin part has a melodic line with dynamics *ppp*. The bassoon part plays a rhythmic accompaniment with dynamics *f*.



26

A. Fl. *mp* *mf*

Cl.

Vln *ppp*

Vc. *f* *f* *ppp*

Detailed description: This system contains measures 26 through 28. The time signature changes from 5/4 to 4/4. The flute part has dynamics *mp* and *mf*. The clarinet part continues its accompaniment. The violin part has dynamics *ppp*. The bassoon part has dynamics *f* and *ppp*.



29

A. Fl. *mf*

Cl. *pp* *pp*

Vln *f* *mf*

Vc. *f* *p* *f*

Detailed description: This system contains measures 29 through 32. The time signature changes from 3/4 to 4/4 to 5/4. The flute part has dynamics *mf*. The clarinet part has dynamics *pp*. The violin part has dynamics *f* and *mf*. The bassoon part has dynamics *f*, *p*, and *f*.

32

A. Fl. *mf* *f* *ff* flz

Cl. *f* *p* *f* *mf*

Vln

Vc. *f* *mf* *f* *mf*



35

A. Fl. *ff*

Cl.

Vln *f*

Vc. *f* *p* *f*



39

A. Fl. *f*

Cl. *pp* *pp* *f*

Vln *pp*

Vc. *f*

C

43

A. Fl.

Cl.

Vln

Vc.

pp *f* *p*

f *f* *f*



D

46

A. Fl.

Cl.

Vln

Vc.



48

A. Fl.

Cl.

Vln

Vc.

G.P. *Attacca*

II- In Which Things Happen Quickly

♩ = 120

G.P.

Flute
TACET

Clarinet in Bb

Violin

Violoncello

Piano
INSTRUCTION #2
f

Percussion
INSTRUCTION #2
f

Piano
simile

Percussion
simile

Piano

Percussion

E

14

Vc. *f*

Piano

Percussion



18

Enter stage; see *INSTRUCTION #2*

Vln

Vc.

Piano

Percussion



21

Vc.

Piano

Percussion

25 **F**

Vln

Vc.

Piano

Percussion



28 Enter Stage; see *INSTRUCTION #2*

Cl.

Vln

Vc.

Piano

Percussion

To temple blocks, brake drum, bass drum

32

Vln

Vc.

Piano



35

Cl.

Vln

Vc.

Piano

Percussion

temple blocks

brake drum

bass drum

G

f

p

39

Cl.

Vln

Vc.

Piano

Percussion

42

Cl.

Vln

Vc.

Piano

Percussion

44

Cl.

Vln

Vc.

Piano

Percussion

Detailed description: This block contains the musical notation for measures 44 and 45. It features five staves: Clarinet (Cl.), Violin (Vln), Viola (Vc.), Piano, and Percussion. The key signature is one sharp (F#) and the time signature is 6/4. The Clarinet part has a melodic line with slurs. The Violin and Viola parts have similar melodic lines. The Piano part consists of two staves with chords and arpeggiated figures. The Percussion part has a rhythmic pattern with accents and rests.

46

Cl.

Vln

Vc.

Piano

Percussion

Detailed description: This block contains the musical notation for measures 46 and 47, separated from the previous block by a double bar line. It features the same five staves: Clarinet (Cl.), Violin (Vln), Viola (Vc.), Piano, and Percussion. The key signature changes to one flat (Bb) and the time signature changes to 4/4. The Clarinet part has a melodic line with slurs. The Violin and Viola parts have similar melodic lines. The Piano part consists of two staves with chords and arpeggiated figures. The Percussion part has a rhythmic pattern with accents and rests.

48

Cl.

Vln

Vc.

Piano

Percussion

50

H

Cl.

Vln

Vc.

Piano

Percussion

53

Cl.

Vln

Vc.

Piano

Percussion

56

Cl.

Vln

Vc.

Piano

Percussion

fff

ff

fff

fff

ff

G.P.

III - The Removal of Weight

Flute $\text{♩} = 82$ Walking on *p* *mf*

Clarinet in Bb

Violin

Violoncello

Piano

Percussion (duck call) To Vibraphone



Fl. ⁹ ₃ *f*

Piano *pp* molto legato

Silently depress the following keys and sustain with middle pedal until letter L

14

Fl.

Vln

Piano

Vib/pc.

pppp

pp

Red. ad lib - molto legato



I

18

5

Fl.

Cl.

Vln

Piano

Vib/pc.

pppp

pp

pp

p

pp

Raise arm;
see INSTRUCTION #3

lower

raise right arm

lower

raise left arm

23

Fl. *ff* 3 6

Cl.

Vln

Piano

Vib/pc.

lower raise right arm lower

26

Fl. *f* pitch bend

Cl. *p* *pp* breathe ad lib

Vln *mp* *mp*

Vc. put down cello and calmly leave stage

Piano

Vib/pc.

raise left arm lower raise right arm lower raise left arm

Raise right arm (INSTRUCTION #3) lower 5 raise left arm lower 5 raise right arm

Fl. ³¹ *ff* **J** *fff*

Cl.

Vln *pp*

Piano
 Treble: lower, raise right arm, lower
 Bass: *pppp*

Vib/pc. lower, raise left arm, lower



Fl. ³⁴ *f*

Cl.

Vln *f*

Piano
 Treble: *pp*
 Bass: *pp*

Vib/pc. To brake drum, cow bell, tin cans, wood block and duck call

Fl. *f* 37 *flz* 3 *8va* 3 *ff* alternate fingerings 3 3

Cl.

Vln *mp* *f*

Piano 3 5 5 3 3 3 5

Vib/pc.

Fl. *fff* 41 *slap* 3 **K** *f* *tr* *pitch bend*

Cl.

Vln *ff*

Piano 5 5 3 5

Vib/pc.

Slowly get up and move to front stand; see INSTRUCTION #4)

Musical score for measures 44-47. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano, and Vibraphone (Vib/pc.).

- Fl.:** Measure 44 starts with a *ff* dynamic and a trill. Measure 45 has a *flz* marking and a triplet. Measure 46 has a *ff* dynamic. Measure 47 has a *ff* dynamic. A box labeled "(at front stand)" is present in measure 47.
- Cl.:** Measures 44-47 are mostly rests.
- Vln.:** Measure 44 has a *fp* dynamic. Measure 45 has a *f* dynamic. Measure 46 has a *f* dynamic. Measure 47 has a *f* dynamic. A box labeled "return to stage" is present in measure 45.
- Vc.:** Measures 44-47 are mostly rests.
- Piano:** Measures 44-47 feature complex rhythmic patterns with triplets and quintuplets.
- Vib/pc.:** Measures 44-47 feature a rhythmic pattern of eighth notes.



Musical score for measures 48-51. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Piano, and Vibraphone (Vib/pc.).

- Fl.:** Measure 48 has a *f* dynamic. Measure 49 has a *ff* dynamic. Measure 50 has a *ff* dynamic. Measure 51 has a *ff* dynamic.
- Cl.:** Measures 48-51 are mostly rests.
- Vln.:** Measure 48 has a *f* dynamic. Measure 49 has a *pppp* dynamic. Measure 50 has a *f* dynamic. Measure 51 has a *f* dynamic.
- Piano:** Measures 48-51 feature complex rhythmic patterns with sextuplets and quintuplets.
- Vib/pc.:** Measures 48-51 feature a rhythmic pattern of eighth notes.

L
50

Fl. *mf*

Cl. **bow down** **come up**

Vln. *f*

Vc.

Piano (release middle pedal) 5 5

Vib/pc.

52

Fl. *f* *ff*

Cl. **bow down** **come up**

Vln. *detached*

Piano 5

Vib/pc.

54

Fl. *mf* **bow down** **come up** **bow down**

Cl. *tr*

Vln *8va* *ff*

Piano *5* *6* *5* *5*

Vib/pc.



M **Leave stage**

57

Fl.

Cl. *(tr)* **come up**

Vln *ppp*

Piano *6* *5* *5*

Vib/pc.

60 return to seat calmly

Cl. *ppp*

Vln *ppp*

Vc. *ppp*

Piano



62

Switch to piccolo
(next movement TACET) **Attaca**

Fl.

Cl.

Vln

Vc.

Piano

IV - Which Gives Speech to that Which Has No Language
(Clarinet, violin & cello trio, piano solo and percussion solo to be performed simultaneously)

INSTRUCTION #7

Clarinet in Bb

Violin

Violoncello

$\text{♩} = 50$

N

pp mp



Cl.

Vln

Vc.

O

p mp



Cl.

Vln

Vc.

P

15

mp mf

Q **R**

22

Cl. *mf* *mf* *mp* *mp*

Vln *mp* *mf* *p* *mp*

Vc. *mf* *mp* *mf* *p* *mp*



S

29

Cl. *mp* *mf* *mp* *mf*

Vln *mp* *mf* *mp* *mf*

Vc. *p* *mp* *mf* *mp* *mf*



T **G.P.**

36

Cl. *mf* *mf* *mf*

Vln *mp* *mf* *mp* *mf*

Vc. *mf* *mf*

IV - Which Gives Speech to that Which Has No Language

INSTRUCTION #5

Piano part

$\text{♩} = 82$

cl., vln, vc.

Piano



Piano



Piano



Piano



Piano



Piano

22

Piano

simile

25

Piano

mf *mp* *simile*

30

Piano

mf

34

Piano

mp

36

Piano

mp *mp*

42

Piano

mp

47
Piano
mp
6

51
Piano
P

56
Piano
mp

62
Piano
mp
6
mp

67
Piano

Q
70
Piano
mp

Piano

75

mp



Piano

79

Look to the back;
see *INSTRUCTION # 6*

mp



Piano

R

Leave stage

Return to stage

S

6

2

mp



Piano



Piano

98

simile

99

Piano



100

Piano



102

Piano



104

Piano

T Stop abruptly, wait for cue to next movement

8

G.P.

IV - Which Gives Speech to that Which Has No Language

INSTRUCTION #5

Percussion Part

Percussion

$\text{♩} = 132$

cl., vln., vc.

Temple Blocks

Bass Drum

f



Perc.

5



Perc.

10

$\text{♩} = \text{♩}$

2

2



Perc.

N 14

2

2

2

2

2

2

2



Perc.

18

$\text{♩} = \text{♩}$

2

mp



Perc.

22

6/4

4/4

6/4



Perc.

25

O

6/4

12/8

f

27 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

Perc. H $\frac{12}{8}$ $\frac{4}{4}$ $\frac{12}{8}$

mf *mp* *mf* 3

30

Perc. H

p

(Speak in a normal voice):
 "Not and now, now and not, not and now, by and by not and now, as not as soon
 as not not and now, now as soon now now as soon, now as soon as soon as now."

34 **6**

Perc. H $\frac{6}{4}$

40 **P** $\text{♩} = \text{♩}$

Perc. H $\frac{6}{4}$

mf

43

Perc. H

(Speak): "And in that, as and in that, in that and and in that, so that,
 so that and in that, and in that and so that and as for that and as for that and that."

46 **8**

Perc. H

54 **Q**

Perc. H

58

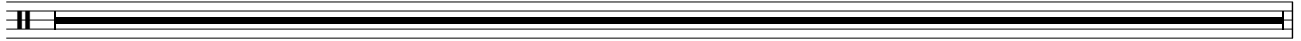
Perc. H

(Speak): " Even now, now and even now and now and even now. Not as even now, therefor, even now and therefor, therefor and even now and even now and therefor now even now.

62

9

Perc.



71

R

Perc.



75

Perc.



79

(Speak): "Do as they do so. And do they do so." **S**

3

Perc.



84

Perc.



86

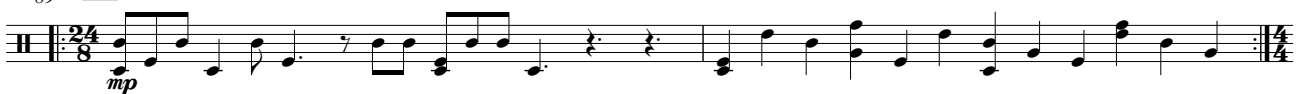
Perc.



89

T Repeat the passage below as needed while reading the text below (approx. 50")

Perc.

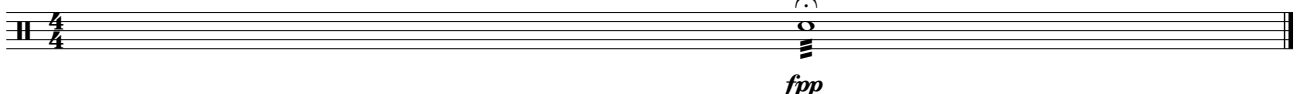


"On the fiftieth of October as they say, said anyway, what is it as they expect, as they expect it or as they expected of it, as they expect it and as they expected it, expect it or for it, expected it and it is expected of it. As they say said anyway. What is it as they expect for it, what is it and it is as they expect of it. What is it. What is the fiftieth of October as they say as they expect or as they expected as they expect for it. What is it as they say the fiftieth of October as they say and aas expected of it, the fiftieth of October as they say, what is it as expected of it. What is it and the fiftieth of October as they say and expected of it."

91

When finished the text, begin this roll and continue until lights go down and come up again.

Perc.



$\text{♩} = 120$

Piccolo
Clarinet in Bb
Violin
Violoncello
Piano
Percussion

pp *f* *mp* *f* *mp*

Snare: To Vibraphone

Picc.
Cl.
Vln
Vc.
Piano

f *simile* *f* *simile* *f* *simile*

7

Picc.

Cl.

Vln

Vc.

Piano



10

Picc.

Cl.

Vln

Vc.

Piano

Vibraphone *stacc.*

Vib.

mp *f*

13 U

Picc. Cl. Vln. Vc. Piano Vib.



16

Picc. Cl. Vln. Vc. Piano Vib.

Begin packing up instrument;
see *INSTRUCTION #7*

19

Picc. 

Cl. 

Vln 

Vc. 

Piano 

Vib. 



22

Picc. 

Cl. 

Vln 

Vc. 

Piano 

Vib. 

25

Picc. V

Cl. Walk back to percussionist

Vln. Tune low C string to G;
see *INSTRUCTION* #8

Vc.

Piano

Vib.

Detailed description: This system of musical notation covers measures 25 to 27. The Piccolo part (Picc.) features a melodic line with a fermata over the final measure, marked with a circled 'V'. The Clarinet (Cl.) part is marked with a box indicating the player should 'Walk back to percussionist'. The Violin (Vln.) part has a box instruction to 'Tune low C string to G; see INSTRUCTION #8'. The Viola (Vc.) part is marked with a box containing a diagonal slash. The Piano and Vibraphone parts have complex, flowing melodic lines with various articulations and dynamics.



28

Picc.

Cl.

Vln.

Vc.

Piano

Vib.

Detailed description: This system of musical notation covers measures 28 to 30. The Piccolo part (Picc.) continues with a melodic line. The Clarinet (Cl.) part is marked with a box containing a diagonal slash. The Violin (Vln.) part features a rhythmic pattern of chords. The Viola (Vc.) part is marked with a box containing a diagonal slash. The Piano and Vibraphone parts continue with their respective melodic lines.

37

Picc.

Cl.

Vln

Vc.

Piano

Vib.



34

Picc.

Cl.

Vln

Vc.

Piano

Vib.

W

37

Picc. Musical notation for Piccolo, starting at measure 37 with a melodic line.

Cl. Musical notation for Clarinet, showing rests for the duration of this system.

Vln Musical notation for Violin, showing a rhythmic accompaniment.

Vc. Musical notation for Violoncello, showing rests for the duration of this system.

Piano Musical notation for Piano, showing a complex accompaniment with arpeggiated figures.

Vib. Musical notation for Vibraphone, showing a melodic line.



40

Picc. Musical notation for Piccolo, starting at measure 40 with a melodic line.

Cl. Musical notation for Clarinet, showing rests. Includes instruction: Begin chatting with percussionist

Vln Musical notation for Violin, showing a rhythmic accompaniment.

Vc. Musical notation for Violoncello, showing rests for the duration of this system.

Piano Musical notation for Piano, showing rests. Includes instruction: Close piano lid

Vib. Musical notation for Vibraphone, showing rests. Includes instruction: Begin chatting with clarinetist; see INSTRUCTION #7

43

Picc. 

Cl. 

Vln 


Vc. 

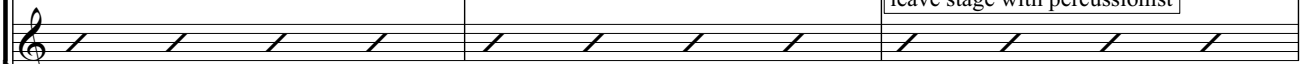
Piano 


Vib. 

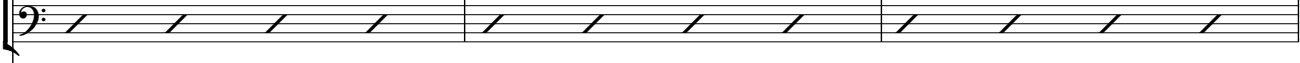


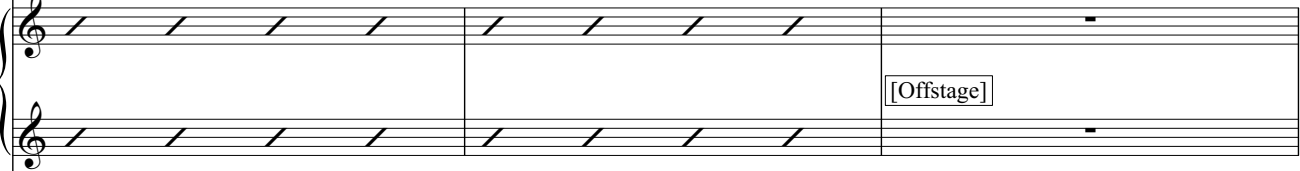
46

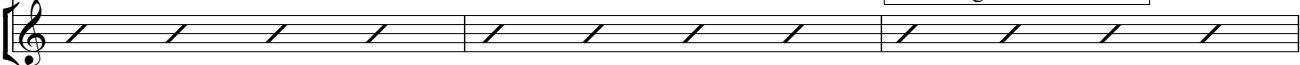
Picc. 

Cl. 

Vln 

Vc. 

Piano 

Vib. 

49

Picc.

Cl.

Vln.

Vc.

Vib.



X
52

leave stage while repeating last 5 bars two more times; see *INSTRUCTION #9*

Picc.

[Offstage]

Cl.

leave stage while repeating last 3 bars three more times; see *INSTRUCTION #9*

[Finish tuning]

Vln.

[Offstage]

Vc.

[Offstage]

Vib.

55

Picc.

Vln

Vc.



58

Picc.

Vln

Vc.

'slump' over cello as if asleep



60

Picc.

Vln

Vc.