

# Music is a Beautiful Disease

Peter Hatch  
(1999)

Commissioned by the Standing Wave ensemble  
through the assistance of the Canada Council



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## Instrumentation

Clarinet in A

Violin

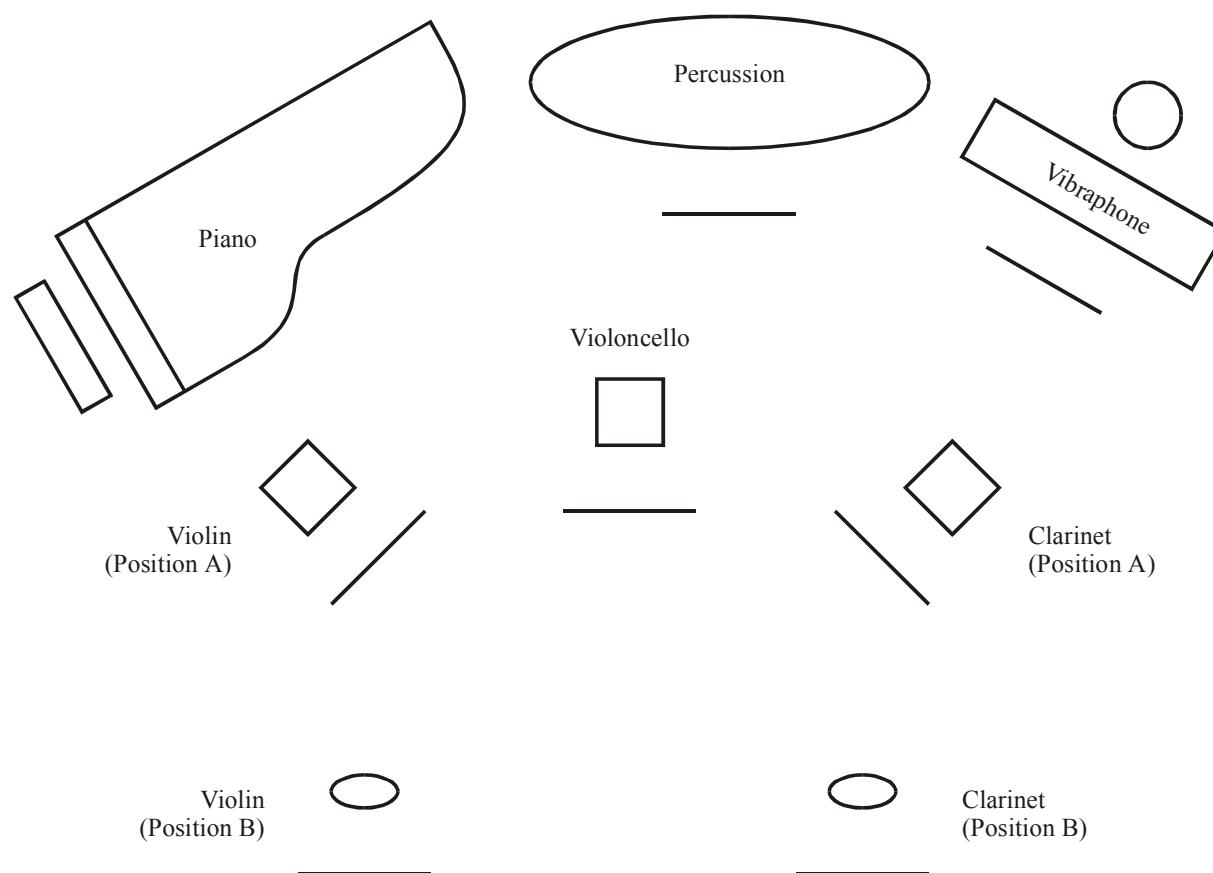
Violoncello

Piano

Percussion:

*Temple Blocks, Wood Block,  
Two Tin Cans, Set of Two Bongos,  
Brake Drum, Snare Drum,  
Bass Drum, Vibraphone*

## Stage Set-up



Duration: Approximately 16 minutes

# Theatrical Instructions

Music is a Beautiful Disease is not a piece of music theatre. It does, however, contain theatrical elements whose intention is simply to highlight the already theatrical nature of 'normal' chamber music playing. All actions should be done in as completely natural way as possible - ie they should never be 'acted'. There are a number of theatrical directions given (marked as *Instr. X* and described below) which are all intended to be subtle extensions of performance. For the rest of the piece, performers should be carefully conscious of the theatrical implications of their movements (this includes cueing, pulling out loose bow hairs, etc and just 'resting'), concentrating on slow, natural movements throughout.

**Instruction A** - The already seated (position A) clarinetist and violinist (while playing) slowly and simultaneously arise from their chairs and move to the front standing positions (B). They walk slowly and rhythmically, in sync with each other's steps and looking straight ahead into the audience. Percussion: from rehearsal [12] to [15] play with slow, exaggerated (tai-chi-like) motions.

**Instruction B** - The pianist (and later vibraphonist) prepares for playing each of these chords by slowly raising his/her hands (with bent elbows) to shoulder height. The chord is played keeping the hands, arms, shoulders and neck in the same position while bending at the waist. Some adjustments of the hands, arms and shoulders may be necessary (to find the right notes). Maintain this lower position until preparing for the next chord or section. Slowly raise head and shoulders, then arms, before playing the next chord.

**Instruction C** - The standing clarinetist and violinist begin a series of slow bows, bowing down over the first two beats of the bar and coming back up during the last two. The bowing should be done from the hips with a straight back and neck (as in a formal Japanese bow), bowing down only as far as is comfortable (and equal between the two players), looking straight ahead while up, then allowing gaze to go down when bowing.

**Instruction D** - The clarinetist and violinist stop bowing and prepare for the next section as smoothly as possible.

**Instruction E** - While playing, the clarinetist and violinist slowly turn and walk back to their seated positions. They walk slowly and rhythmically, in sync with each other's steps and looking straight ahead. When both near their chairs they should sit down simultaneously, as gracefully as possible.

**Instruction F** - The clarinetist only bows as per Instruction C.

**Instruction G** - The clarinetist stops bowing and both clarinetist and violinist (while playing) slowly turn and walk off stage, the violinist leaving behind the pianist, the clarinetist behind the percussionist. As before they walk slowly and rhythmically, in sync with each other's steps and looking straight ahead.

**Instruction H** - The indicated notes are 'prepared' by inserting a single felt strip woven between the strings, muting them enough so that the pitches are indistinct (a putty such as 'Funtak' can also be used). These preparations may be removed at rehearsal number [11].





5 4" 4" 4" 4"

6 G.P.

Cl. Continue but now use only the lower pitch series and include single accented notes every 2" - 3"; this time softly. *p*

Vln Continue but now use only the lower pitch series and include single accented notes every 2" - 3"; this time softly. *mf*

Vc. Continue but now use only the lower pitch series and include single accented notes every 2" - 3"; this time softly. *p*

Pno Continue but now use only the lower pitch series and include single accented notes every 2" - 3"; this time softly. *mf*

Perc. Continue but now use only the brake drum, bongos and snare; this time softly. *p*

G.P.

Continue using only the lower pitch series and include single accented notes every 2" - 3"; this time very sparsely and softly *ppp*

Continue using only the lower pitch series and include single accented notes every 2" - 3"; this time very sparsely and softly *p*

Continue using only the lower pitch series and include single accented notes every 2" - 3"; this time very sparsely and softly *ppp*

Continue using only the lower pitch series and include single accented notes every 2" - 3"; this time very sparsely and softly *p*

Continue using only the brake drum, bongos and snare; this time very sparsely and softly *ppp*

4" 6 20" 4/4

10 G.P.

Cl. Freeze as soon as you release the note, maintaining a statue-like position for the full 20". Maintain a completely still (but relaxed) position.

Vln arco Freeze as soon as you release the note, maintaining a statue-like position for the full 20". Maintain a completely still (but relaxed) position.

Vc. arco Freeze as soon as you release the note, maintaining a statue-like position for the full 20". Maintain a completely still (but relaxed) position.

Pno Freeze as soon as you release the note, maintaining a statue-like position for the full 20". Maintain a completely still (but relaxed) position.

Perc. [snare] Freeze as soon as you release the note, maintaining a statue-like position for the full 20". Maintain a completely still (but relaxed) position. [B.D.] *f*

7 ♩ = 66 - 72 12 4/4

Cl. *p*

Vln *p*

Vc. *p*

Pno *mf*

Perc. Ped. [Vibraphone] *mf* Ped. 3 \*

8

18

Cl. *f* *p* *f*

Vln *f* *p* *f*

Vc. *f*

Pno *f* *mf*

Perc. [snare] *f* [B.D.]

24

Cl. *pp*

Vln *p*

Vc. *p*

Pno *mf*

Perc. [Vibraphone] *mf* Led. \*

20"

9

30

Cl. *ppp* (subtones) Use the following rhythms in random order, alternating short and long groups and separating the groups by short pauses (1/4" - 1/2") *♩* = 66 - 72

Vln *mf* Use the following rhythms in random order, alternating short and long groups and separating the groups by short pauses (1/4" - 1/2") *♩* = 66 - 72 3

Vc. *mf* Use the following rhythms in random order, alternating short and long groups and separating the groups by short pauses (1/4" - 1/2") *♩* = 66 - 72 3

Pno *mf* Use the following rhythms in random order, alternating short and long groups and separating the groups by short pauses (1/4" - 1/2") *♩* = 66 - 72 3

Perc. Use the following rhythms in random order, alternating short and long groups and separating the groups by short pauses (1/4" - 1/2") *♩* = 66 - 72

10 ♩ = 66 - 72

31

Cl. *f* *p* *f*

Vln *f* *p* *f*

Vc. *f*

Pno *f* *f* *f* *mf*

Perc. [snare] [B.D.] *f*

11 ♩ = 66 - 72

37

Cl. *mf* (breathing where necessary)

Vln *mf* *simile*

Vc. *mf* *simile*

Pno

Perc.

12 Instr. A (looking out at audience)

42

Cl. *mf* (looking out at audience)

Vln *mf* (looking out at audience)

Vc. *mf* (looking out at audience)

Pno

Perc. [Vibraphone] *mp* Led.



47

Cl. *1 2 3 4 5*

Vln *1 2 3 4 5*

Vc. *simile 1 2 3 4 5*

Pno *fff* *ped.*

Vibe.

13 *Instr. C*

52

Cl. *1 2 3 4 5*

Vln *1 2 3 4 5*

Vc. *1 2 3 4 5*

Pno

Vibe.

57

Cl. *1 2 3 4 5*

Vln *1 2 3 4 5*

Vc. *1 2 3 4 5*

Pno

Vibe.

**14** Instr. D (slowly bring eyes down)

62

Cl. *Instr. D* (slowly bring eyes down)

Vln *Instr. D* (slowly bring eyes down)

Vc.

Pno

Vibe.

66

Cl.

Vln

Vc.

Pno

Vibe.

**15** Cantabile

71

G.P.

Cl. *mp*

Vln *mp*

Vc. *mp*

Pno *mp*

Vibe. *mp*

\* *mp*  
(Pedalling only for resonance (legato))

76

Cl.

Vln

Vc.

Pno

Vibe.

82

Cl.

Vln

Vc.

Pno

Vibe.

88

Cl.

Vln

Vc.

Pno

Vibe.

16

*al niente*

*pppp*

**Instr. E**

93

Cl.

Vln

Vc.

Pno

Vibe.

98

Cl.

Vln

Vc.

Pno

Vibe.

103

Cl.

Vln

Vc.

Pno

Vibe.



19 Più mosso

122

Cl.

Vln

Vc.

Pno

Vibe.

*mp*

*ppp*

*mp*

*mf*

Ped.

\*

\*

\*

128

Cl.

Vln

Vc.

Pno

Vibe.

Ped.

\*

Ped.

132

Cl.

Vln

Vc.

Pno

Vibe.

*pp*

*pp*

*pp*

*mf*

*mf*

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

20 A tempo ♩ = 66 - 72

135

Cl.

Vln

Vc.

Pno

Vibe.

*pp n.v.*

*mp*

\*

\*

♩ = 80

♩ = 66 - 72

140

Cl.

Vln

Vc.

Pno

Vibe.

*p*

*mp*

*p n.v.*

*Ped.*

\*

21 Più mosso

rit.

145

Cl.

Vln

Vc.

Pno

Vibe.

*mp*

*mp*

*p*

*mp*

*Ped.*

plucked

normale

\*

♩ = 80

150

Cl. *p*

Vln

Vc. *p*

Pno *p* *mp* plucked

Vibe. *p* *ped.* \*

22 ♩ = 66 - 72

155

Cl.

Vln. *mp*

Vc. *f*

Pno

Vibe.

♩ = 80

♩ = 66 - 72

159

Cl.

Vln. *mp*

Vc.

Pno

Vibe.



♩ = 80

23 ♩ = 66 - 72

163

Cl. *mp*

Vln *mp*

Vc. *f*

Pno

Vibe.

♩ = 80

♩ = 66 - 72

167

Cl.

Vln

Vc. *f*

Pno

Vibe.

24 ♩ = 66 - 72

171

Cl.

Vln

Vc.

Pno *mf*

Vibe. *mp*

178

Cl. *mf*

Vln *mf*

Vc.

Pno *mf*  
Ped. \*

Vibe.

25

184

Cl. *mf*

Vln *mf*

Vc.

Pno *mf*  
Ped. \*

Vibe.

Più mosso

A tempo

190

Cl. *mf*

Vln *mf*

Vc.

Pno *mf*  
Ped. \*

Vibe. *f* vibrato  
Ped. \*

Più mosso

26 A tempo

195

Cl. *mf*

Vln *mf*

Vc.

Pno

Vibe. *f vibrato*

Ped. \*

201

Cl.

Vln

Vc.

Pno *f*

Vibe. *p (no vibrato)*

Ped. \*

207

Cl. G.P.

Vln *p*

Vc. *p*

Pno

Vibe.

G.P. G.P.

214 **27**

Cl. *mp* *Inst. A*

Vln *mp* *Inst. A*

Vc. *mp*

Pno

Vibe.

219 **28**

Cl. *mp* *Inst. F*

Vln *mp* (staring out)

Vc. *mp* (staring out)

Pno

Vibe.

226 **29** *Inst. G*

Cl. *mp* *Inst. G*

Vln *mp* *Inst. G*

Vc. *mp*

Pno *mf* *Inst. B*

Vibe. *mf* (no vibrato) *Inst. B*

30

231

Cl.

Vln

Vc.

Pno

Vibe.

31 ♩ = 60 - 66

237

Cl.

Vln

Vc.

Pno

Vibe.

242

Cl.

Vln

Vc.

Pno

Vibe.