the enigma machine 4: the historicity of cartography
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For:
Bass Clarinet
Piano
Percussion

Duration: c. 10'
Performance Notes

This piece is in 3 sections: Photograph, chorale, Remake, which must occur in that order.

Most peculiarities of notation are explained in the score:

- Long durations, of not necessarily equal length.
- Short durations, of not necessarily equal length.

Occurring simultaneously.

Cue aurally if possible. It is not desired that the notes sound exactly simultaneously, but that the cued note might occur slightly after the note which sounds first.
PART 1: PHOTOGRAPH

Piano cues throughout. Cues should be preferably vocal but may be visual. At each bar line the pianist should wait for silence.

Medium tempo, with space
More emphasis may be placed on visual cues from this point onwards.
No sense of stringness in the Bcl and Perc parts

Who are just as possible whilst maintaining an even rhythm. Timing of cues may be approximated.
Pause between sections
SECTION 2 CHORALE

Unhurried: Each section of not necessarily equal length and clearly separate.
SECTION 8: REMAKE

Time is arbitrary. Play all 10 fragments in any order, without recourse to the other performers.

Sing in the same pitch, increasing in intensity, even at the loss of pitch.
SECTION 8: Remake

Time is arbitrary. Play all 10 fragments, in any order, without recourse to the other performers. Cymbal in lowest/highest parts of the piano, on the strings.
SECTION 3: REMAKE

Time is arbitrary. Play all 10 fragments, in any order, without recourse to the other performers.

Perc

1: b.d. o tons sd(au) sd

2: b.d. tons sd tom

3: b.d. o tons sd(au) sd

4: o tons(au) sd(au) sd

5: o tons(au) b.d. tons(au)

6: s.d. tons b.d. tons(au)

7: tons metal crotales

8: i.v. tons(au) metal

9: crotales tons(au) tons

10: i.v. metal crotales