Had You Done So Before, Perhaps You Would Still Be Free

for quintet

Kier Hall

Had You Done So Before, Perhaps You Would Still Be Free

for flute, clarinet, vibraphone, violin and cello
Duration: c. 7 minutes

A songbird, confined in a cage and hung outside of a window, had a way of singing when all other birds were asleep. When a curious bat asked why, the bird explained "It was when I was singing in the daylight that I was caught and since then I have only sung at night". To which the bat replied "Had you done so before, perhaps you would still be free."
Aesop

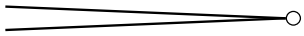
Aesop's fable provides the introduction to this work, within which the characters and events are developed.

Guidelines for Performance

General

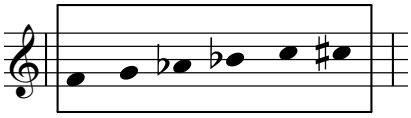
The loudest dynamic this piece reaches is ***fff***. This should be played as loud as possible.
A tuplet marked 5:4 indicates that 5 notes should be played in the time of 4.

Crescendo dal niente

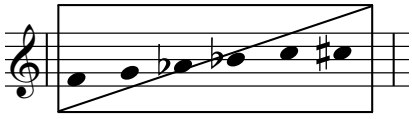

Diminuendo al niente

There are parts of this piece that require improvisation. The performer can choose how to approach these sections but the pitches defined within boxes must be used. When the box has a line through it, these pitches must be avoided. For example:

Use the pitches in this mode to improvise:



Do not use the pitches in this mode to improvise:



Flute

Trill speed should generally be proportional to the dynamic marking (louder=faster) unless otherwise stated.

Clarinet

Trill speed should generally be proportional to the dynamic marking (louder=faster) unless otherwise stated.
The slap tongue technique is notated with x noteheads.

Vibraphone

A vibraphone with a tremolo motor is required. The motor's speed is changed throughout the piece.
Dead strokes (marked with x noteheads) are to be played over the nodes.

Violin and Cello

m.s.p.	Molto sul ponticello
s.p.	Sul ponticello
p.s.p.	Poco sul ponticello

ord.	Ordinary bowing position
p.s.t.	Poco sul tasto
s.t.	Sul tasto
m.s.t.	Molto sul tasto

⏻ Bartók pizzicato

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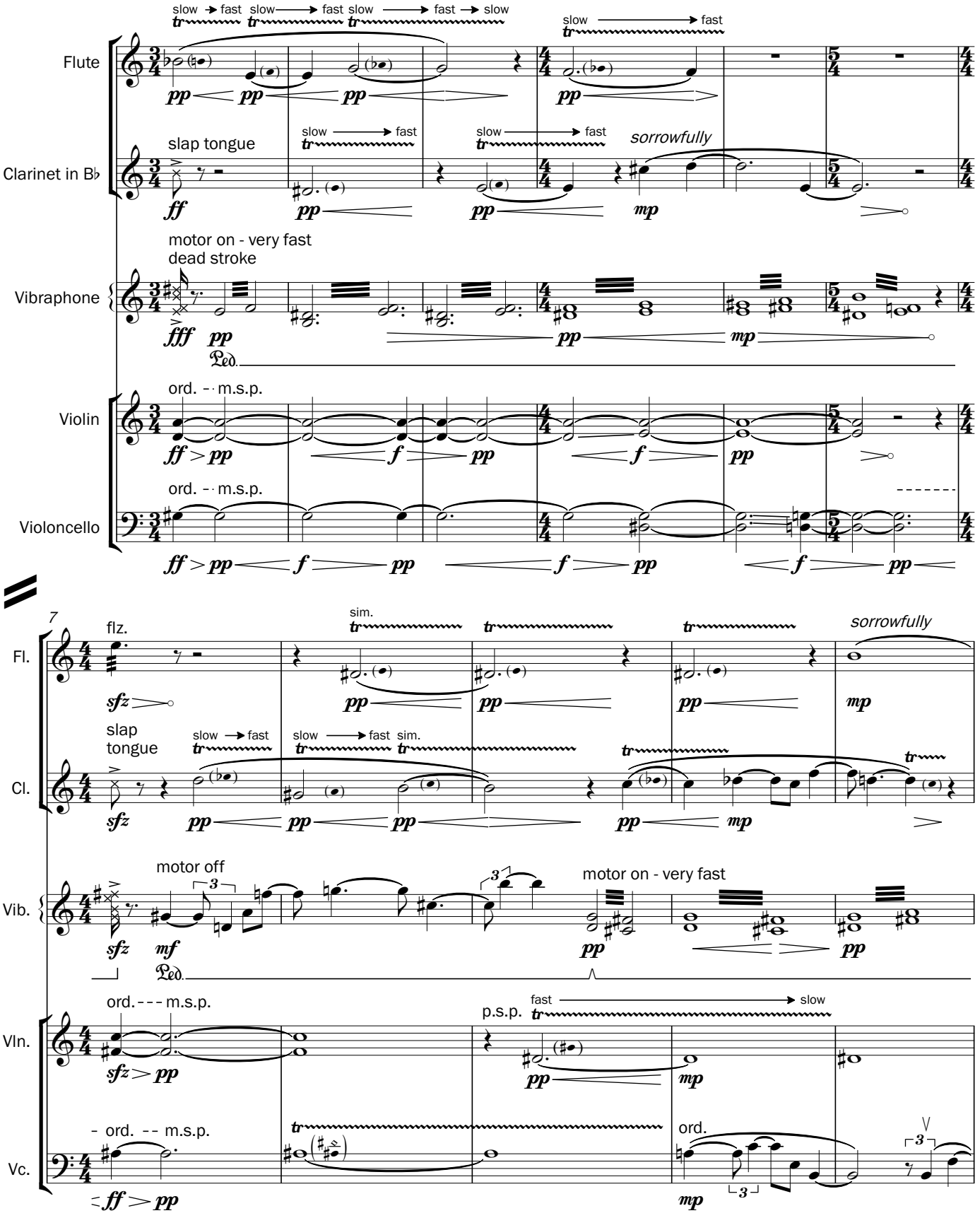
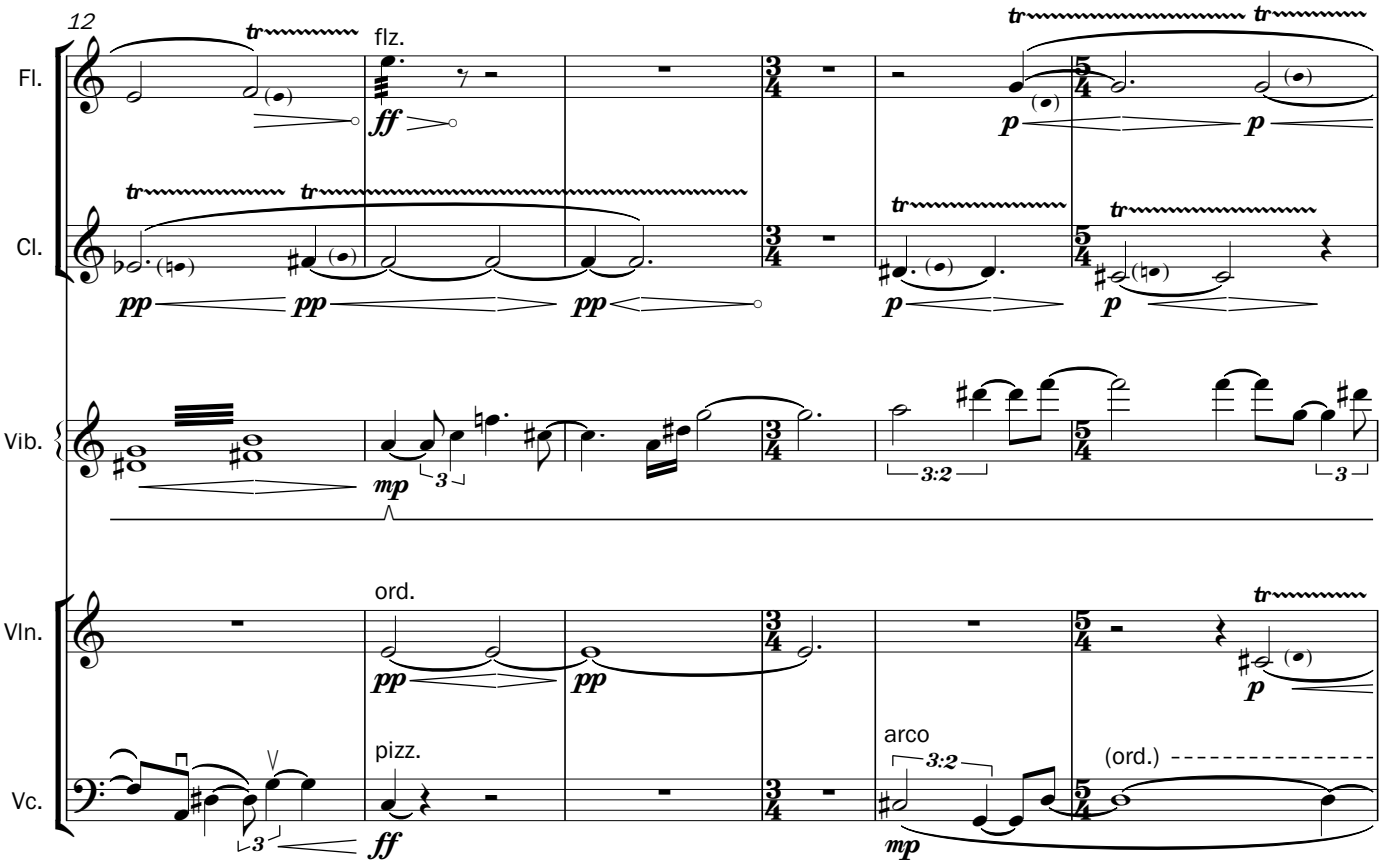
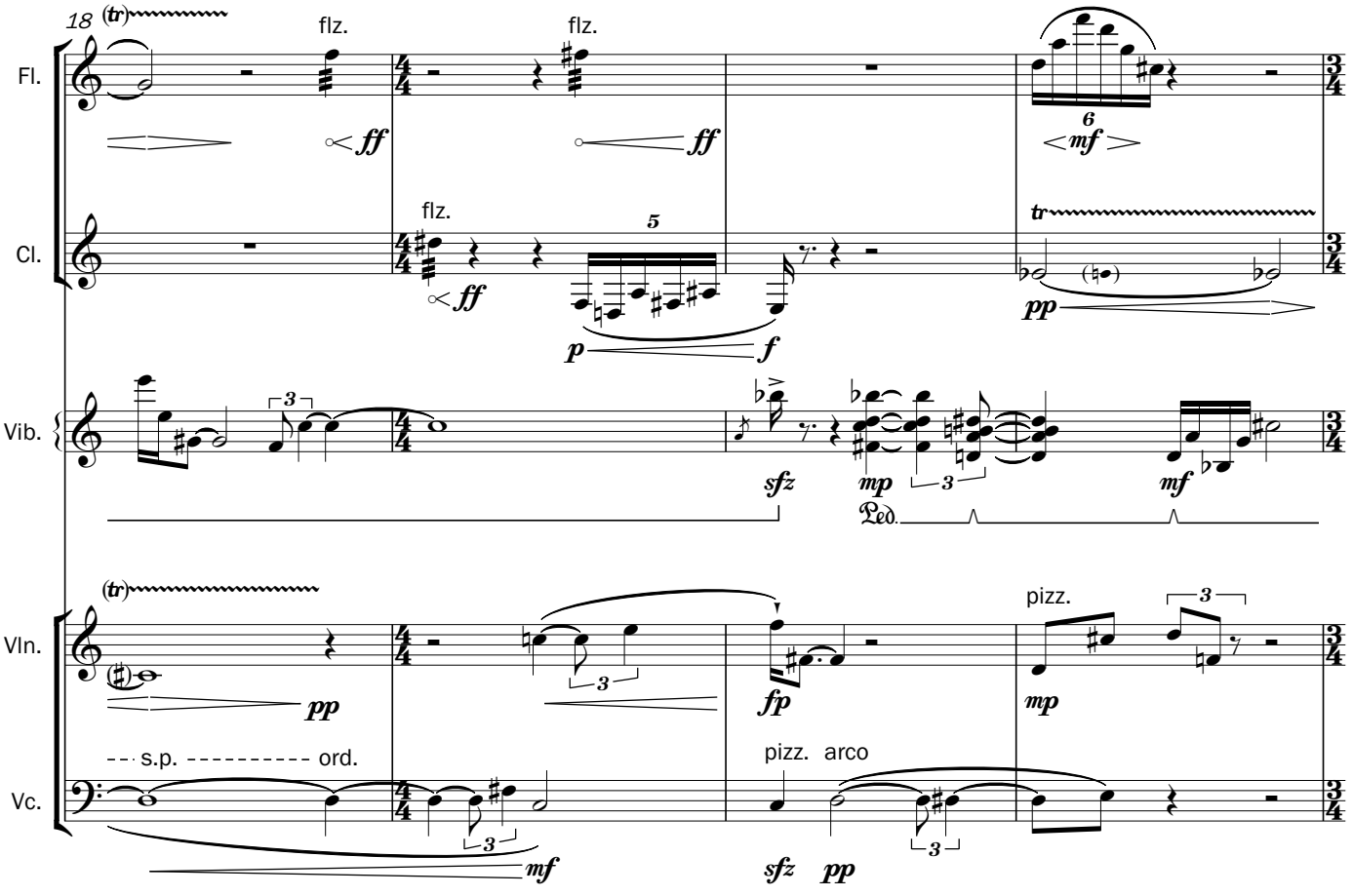
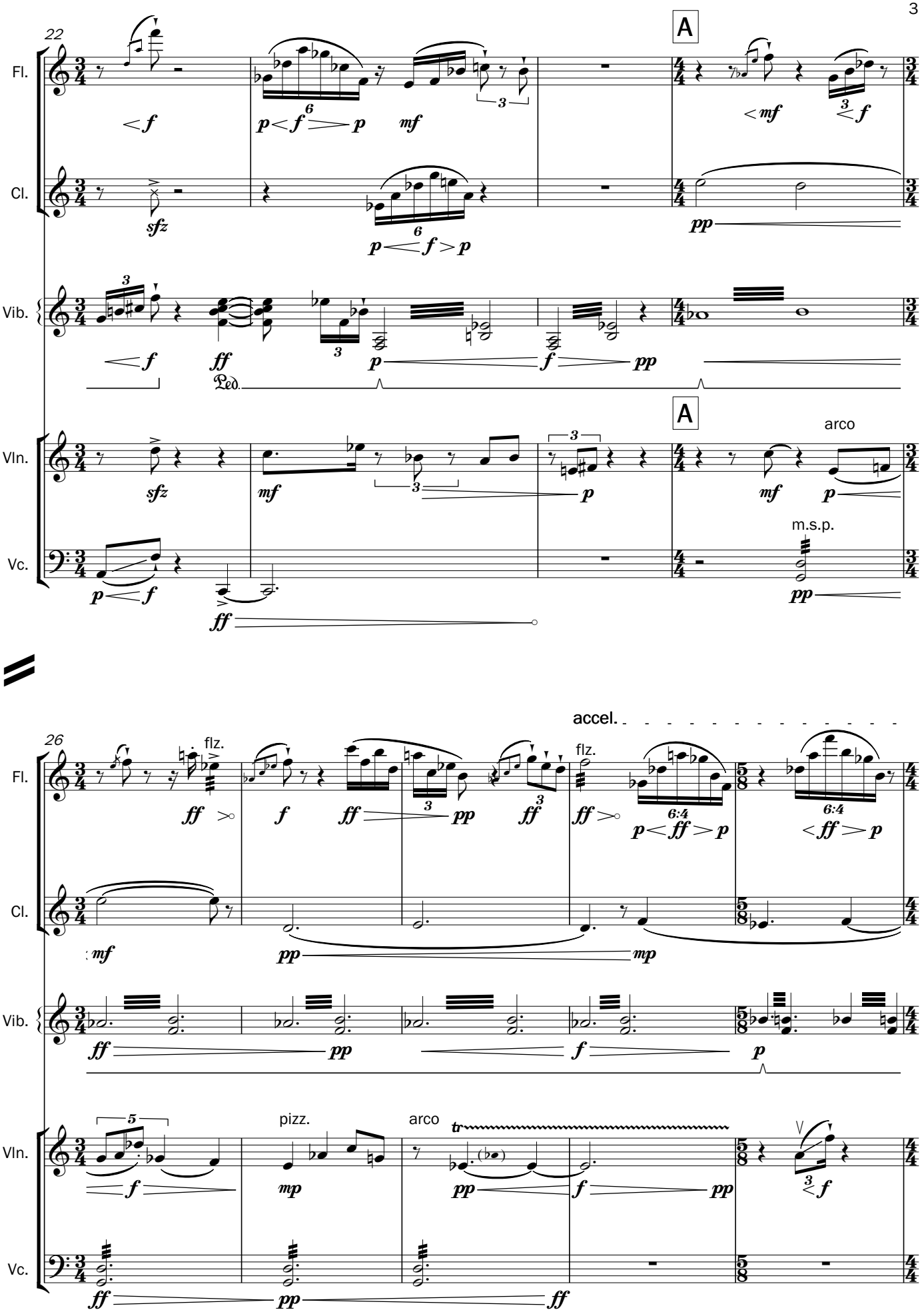
♩ = 80

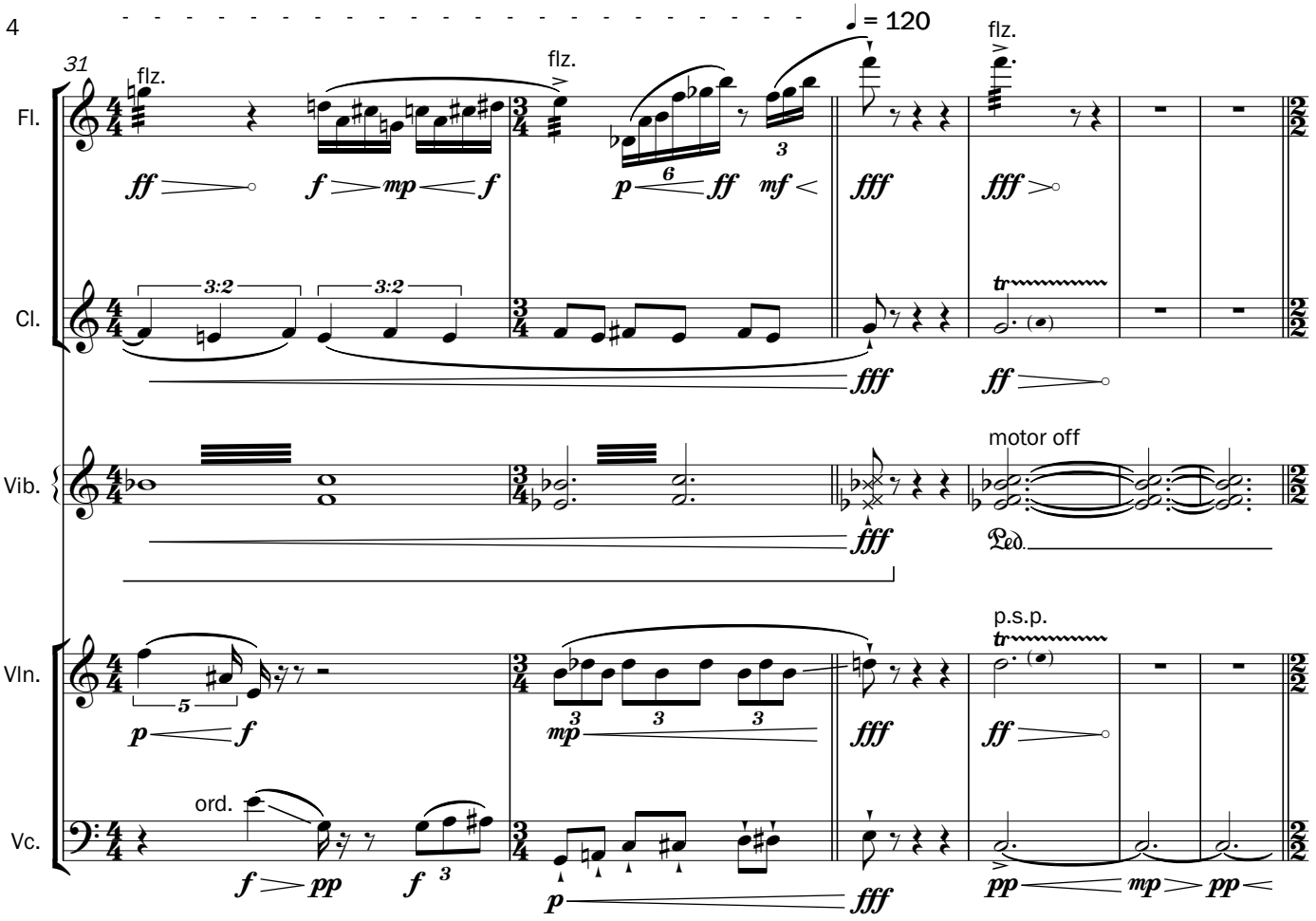
Part I - Confinement

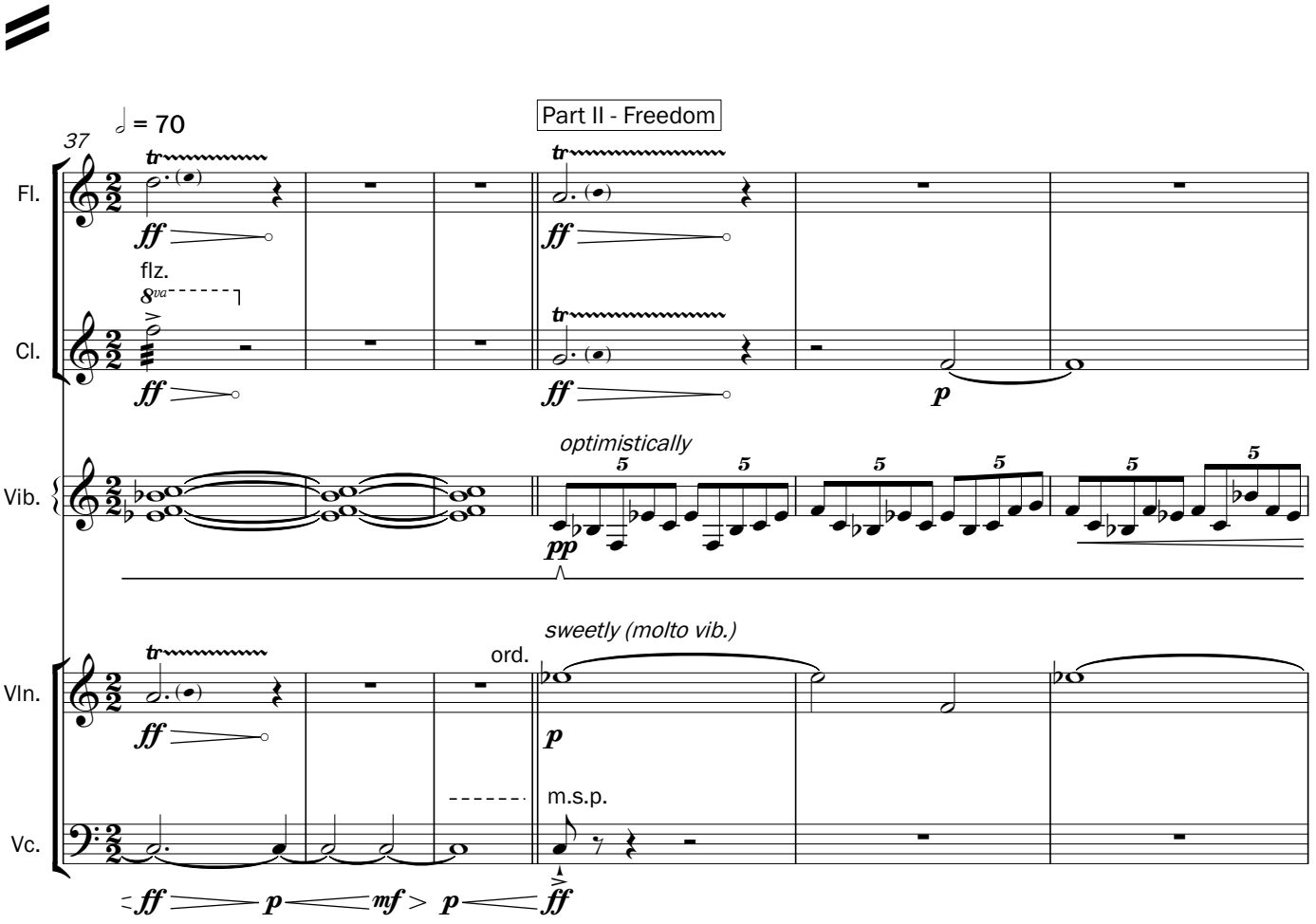


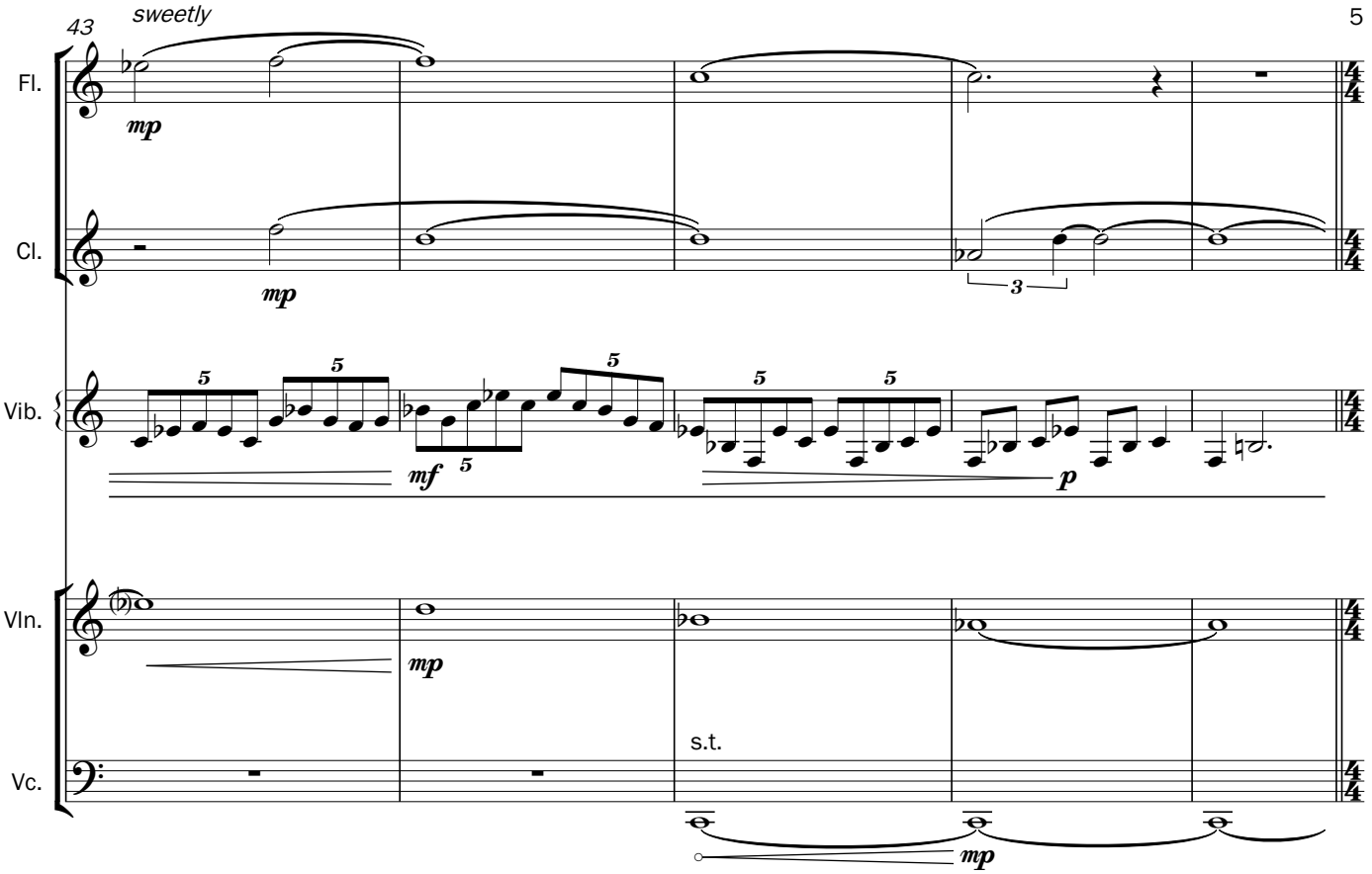

12
Fl.
Cl.
Vib.
Vln.
Vc.
flz.
ord.
pizz.
arco
(ord.)
3:2

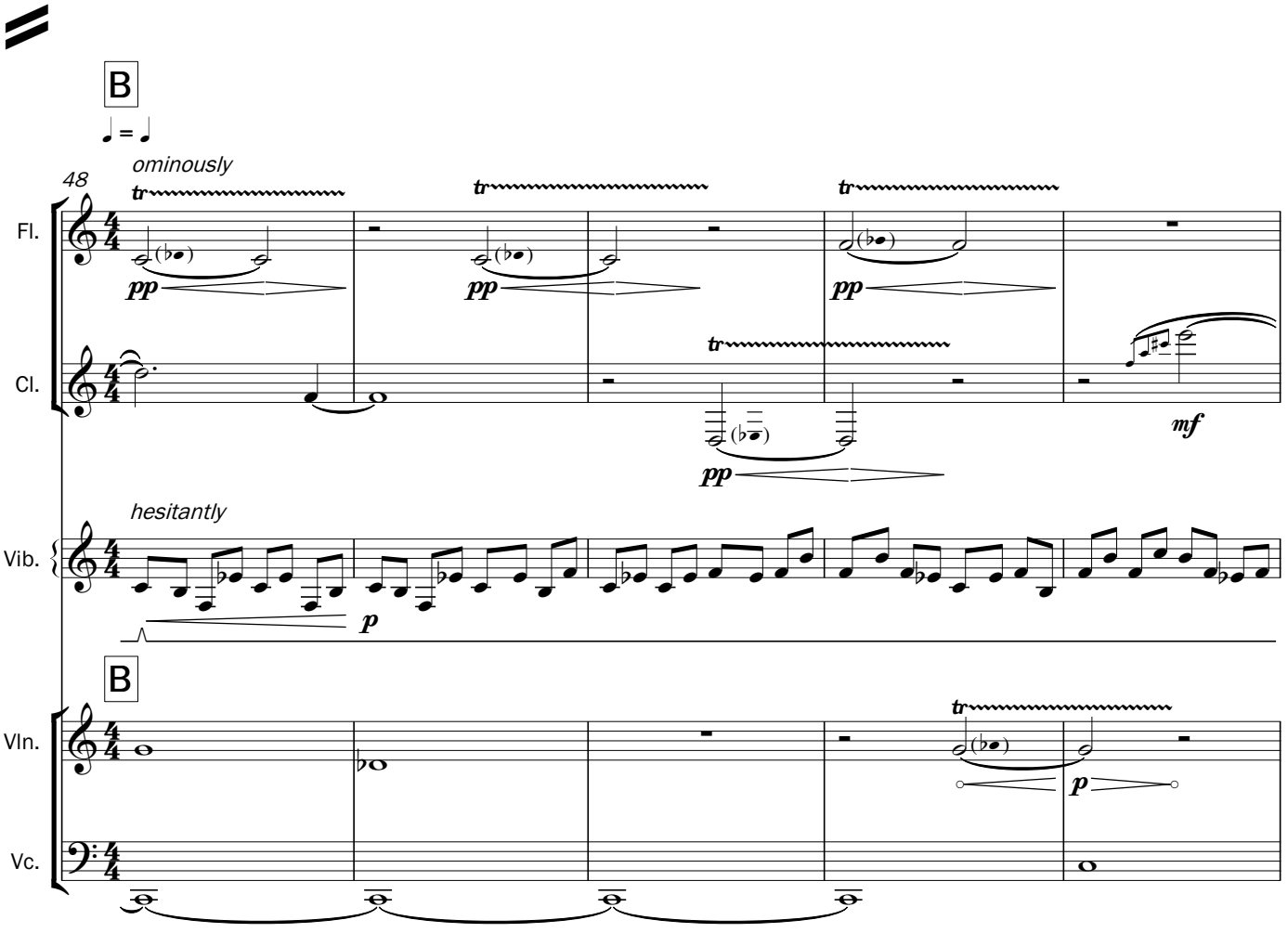

18
Fl.
Cl.
Vib.
Vln.
Vc.
flz.
s.p.
ord.
pizz.
arco
Ped.

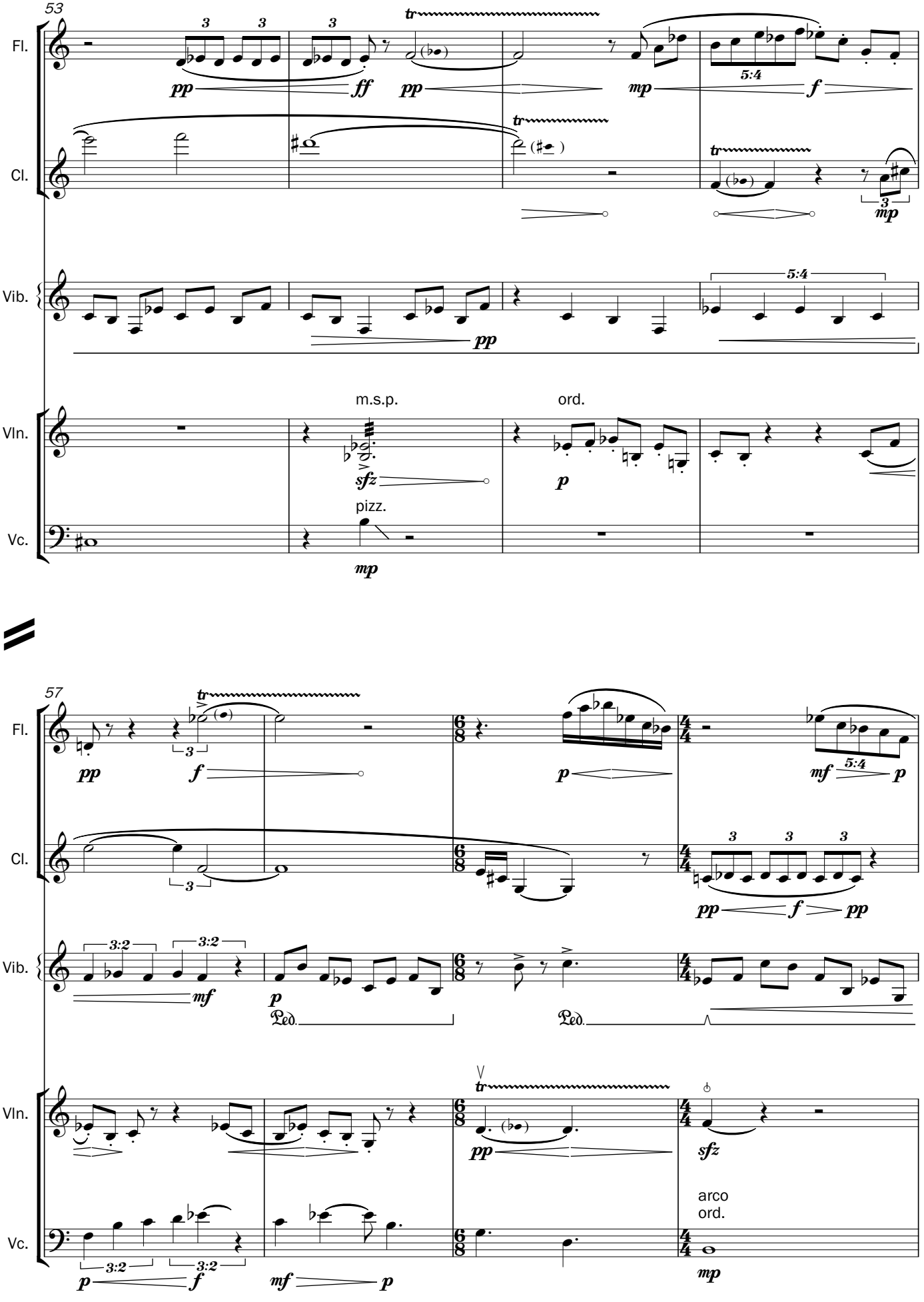

22
A
Fl.
Cl.
Vib.
Vln.
Vc.
arco
m.s.p.
26
accel.
flz.
pizz.
arco

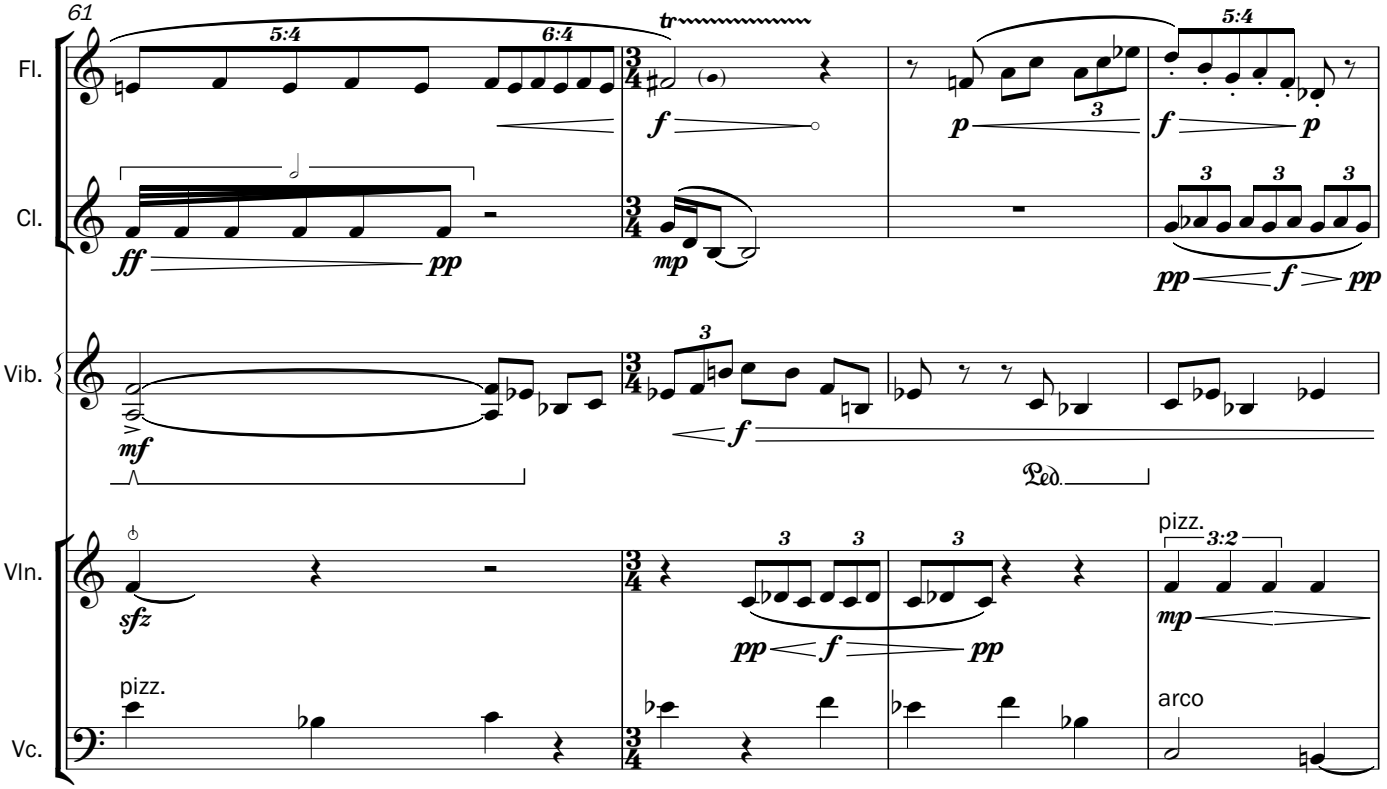

♩ = 120
31
Fl.
Cl.
Vib.
Vln.
Vc.
flz.
3:2
motor off
Ped.
p.s.p.
ord.

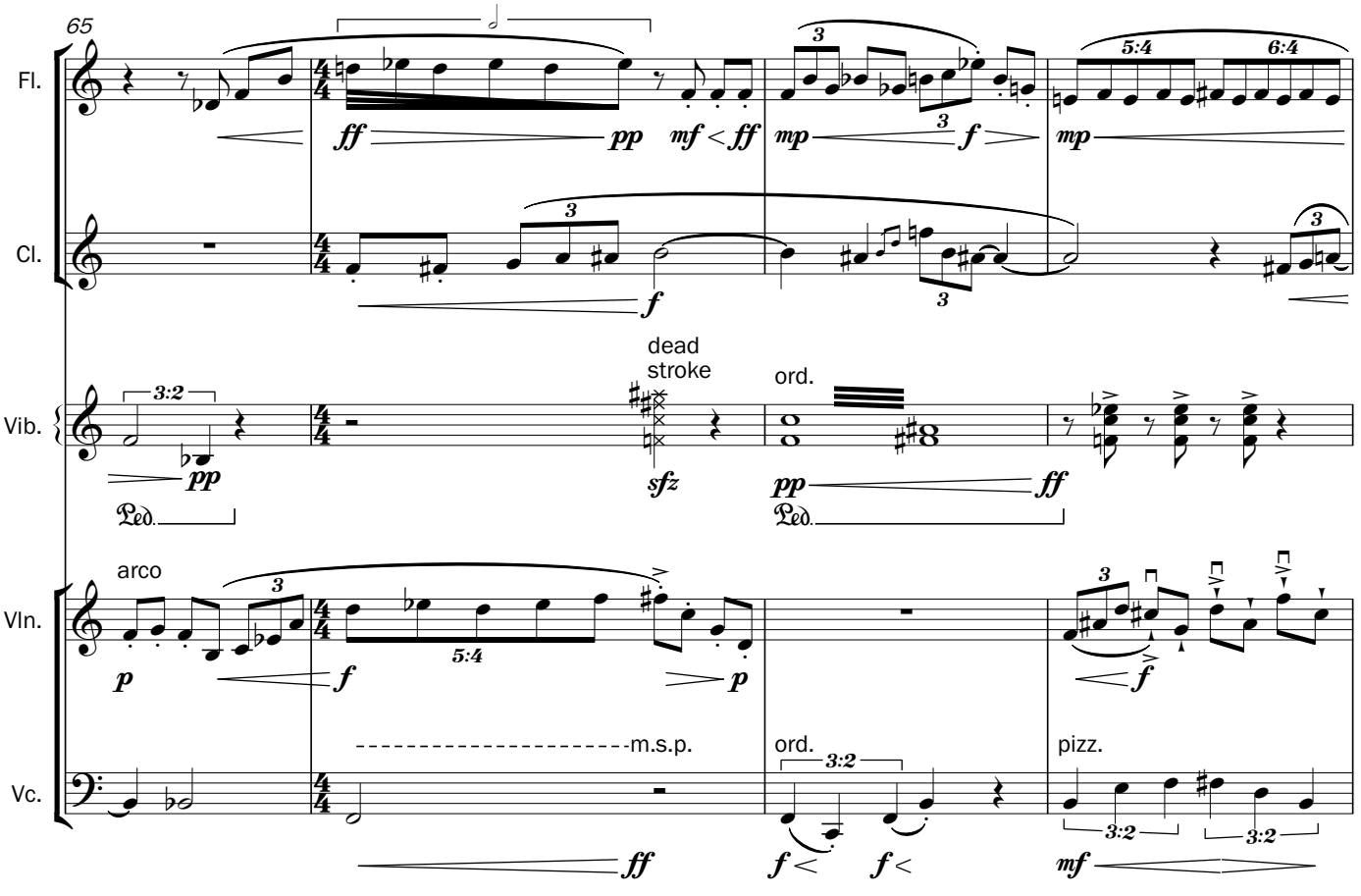

♩ = 70
37
Part II - Freedom
Fl.
Cl.
Vib.
Vln.
Vc.
flz.
8va
optimistically
sweetly (molto vib.)
ord.
m.s.p.

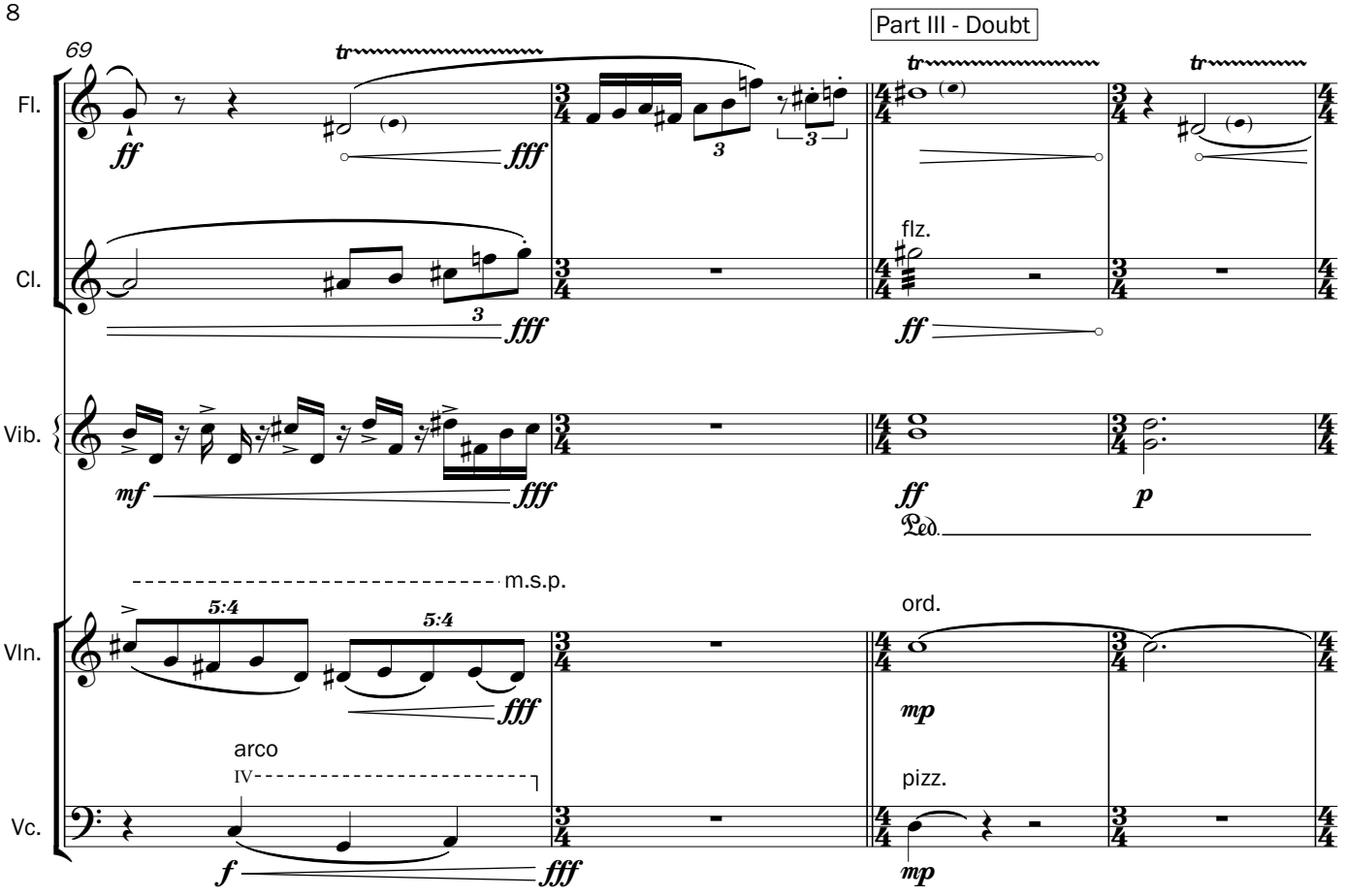

43
sweetly
Fl.
Cl.
Vib.
Vln.
Vc.
mp
mf
p
s.t.

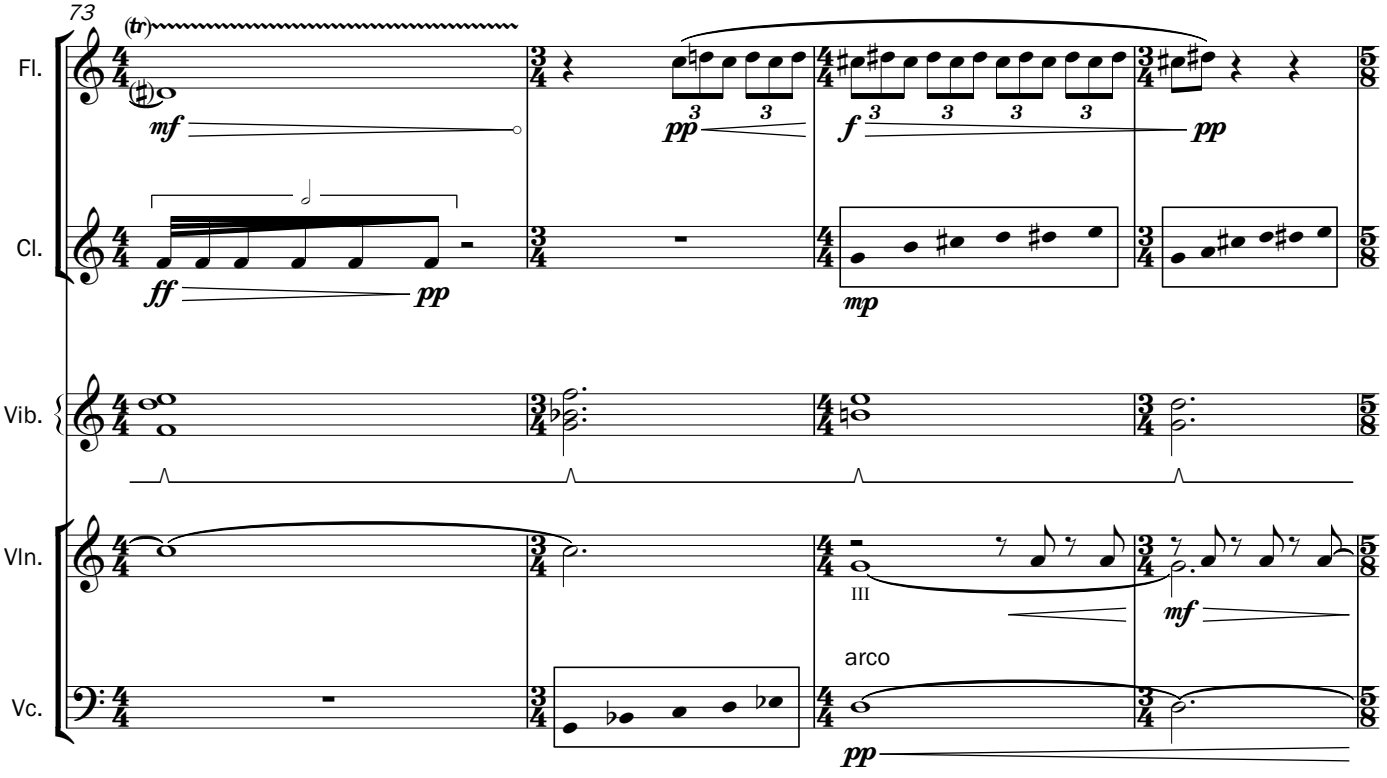

B
48
ominously
hesitantly
Fl.
Cl.
Vib.
Vln.
Vc.
pp
mf
p
tr

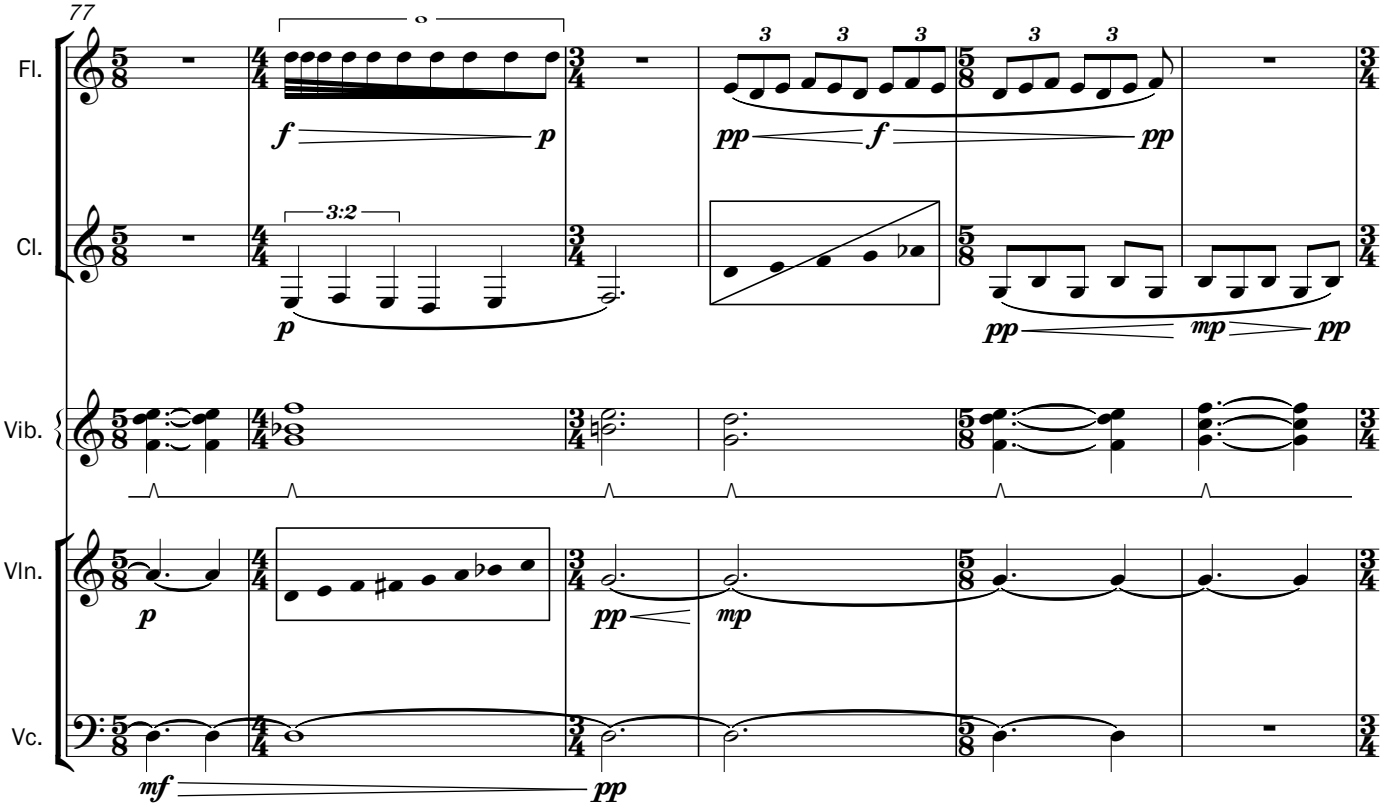

53
Fl.
Cl.
Vib.
Vln.
Vc.
m.s.p.
ord.
pizz.
57
arco
ord.

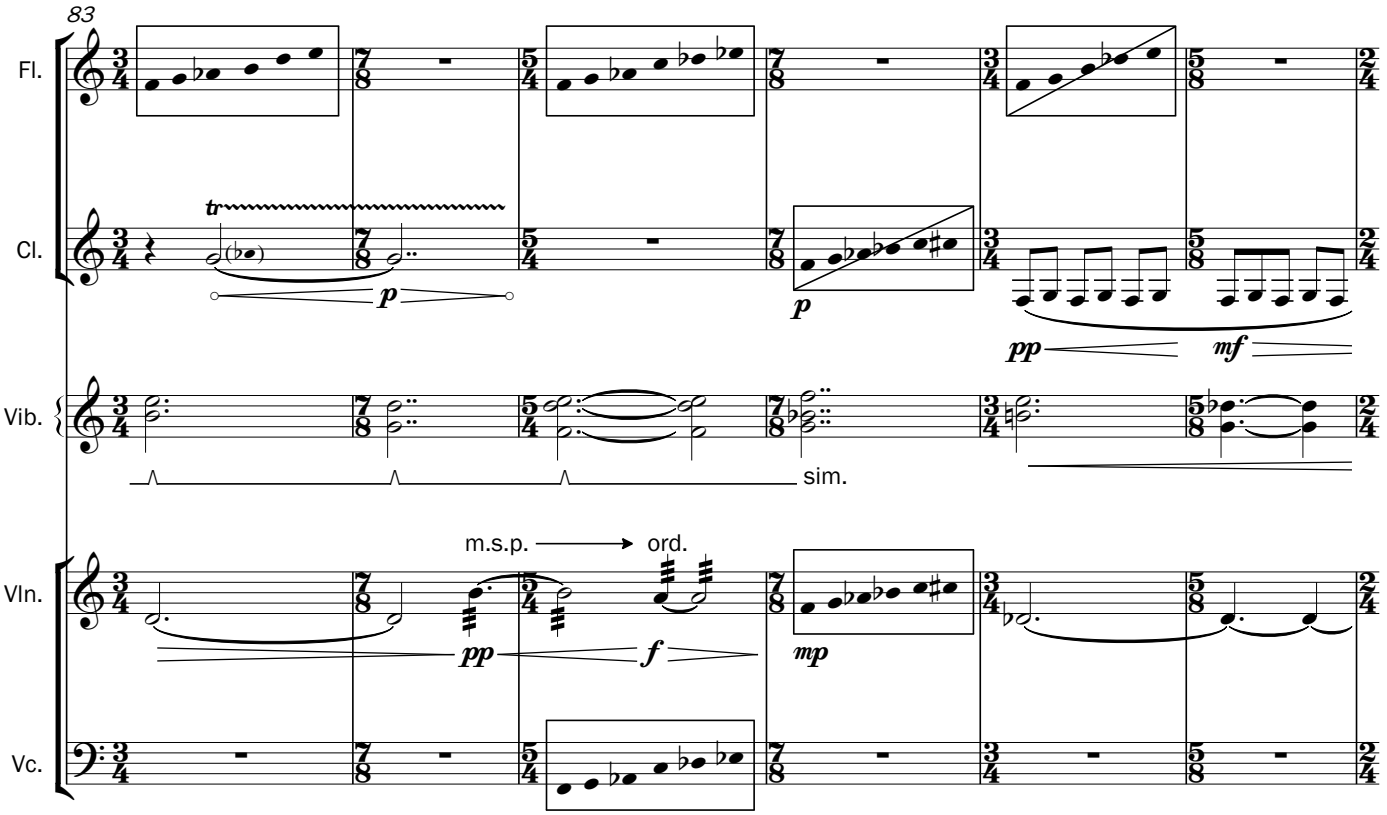

61
Fl.
Cl.
Vib.
Vln.
Vc.
pizz.
arco
Ped.

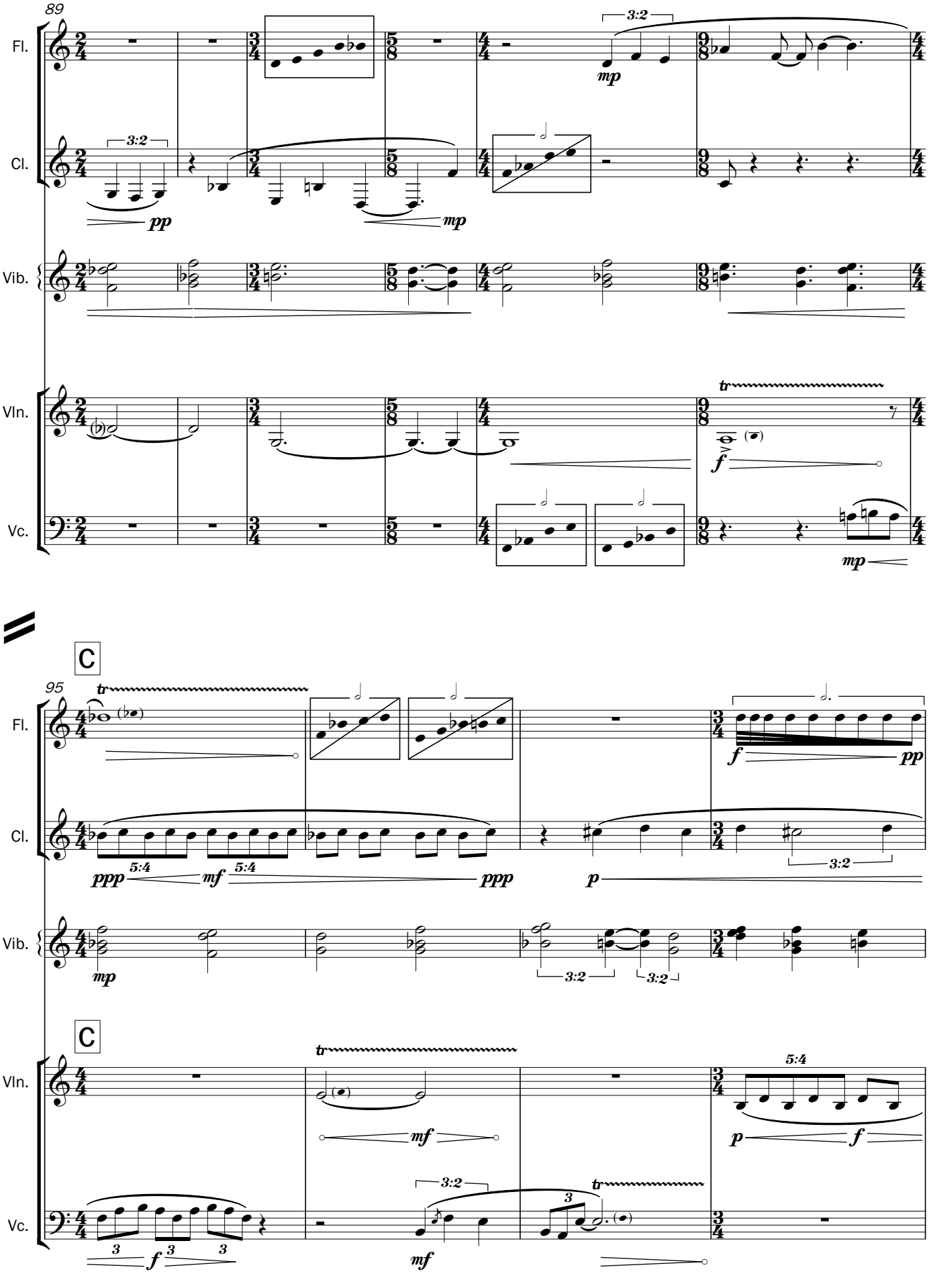

65
Fl.
Cl.
Vib.
Vln.
Vc.
dead
stroke
ord.
arco
m.s.p.
pizz.
Ped.

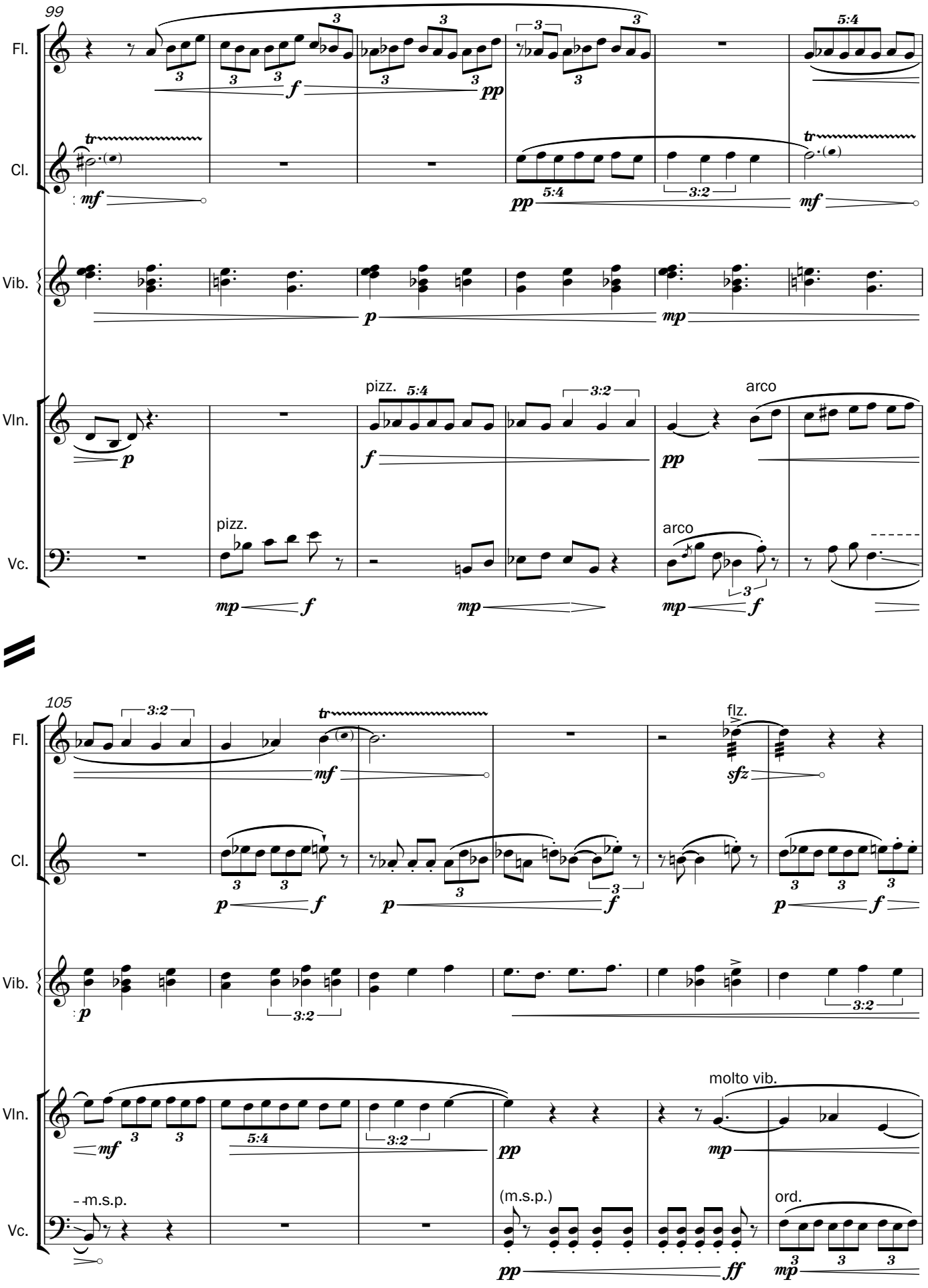

Part III - Doubt
69
Fl.
Cl.
Vib.
Vln.
Vc.
ff
fff
flz.
mf
Ped.
p
m.s.p.
5:4
ord.
mp
arco
IV
pizz.
f

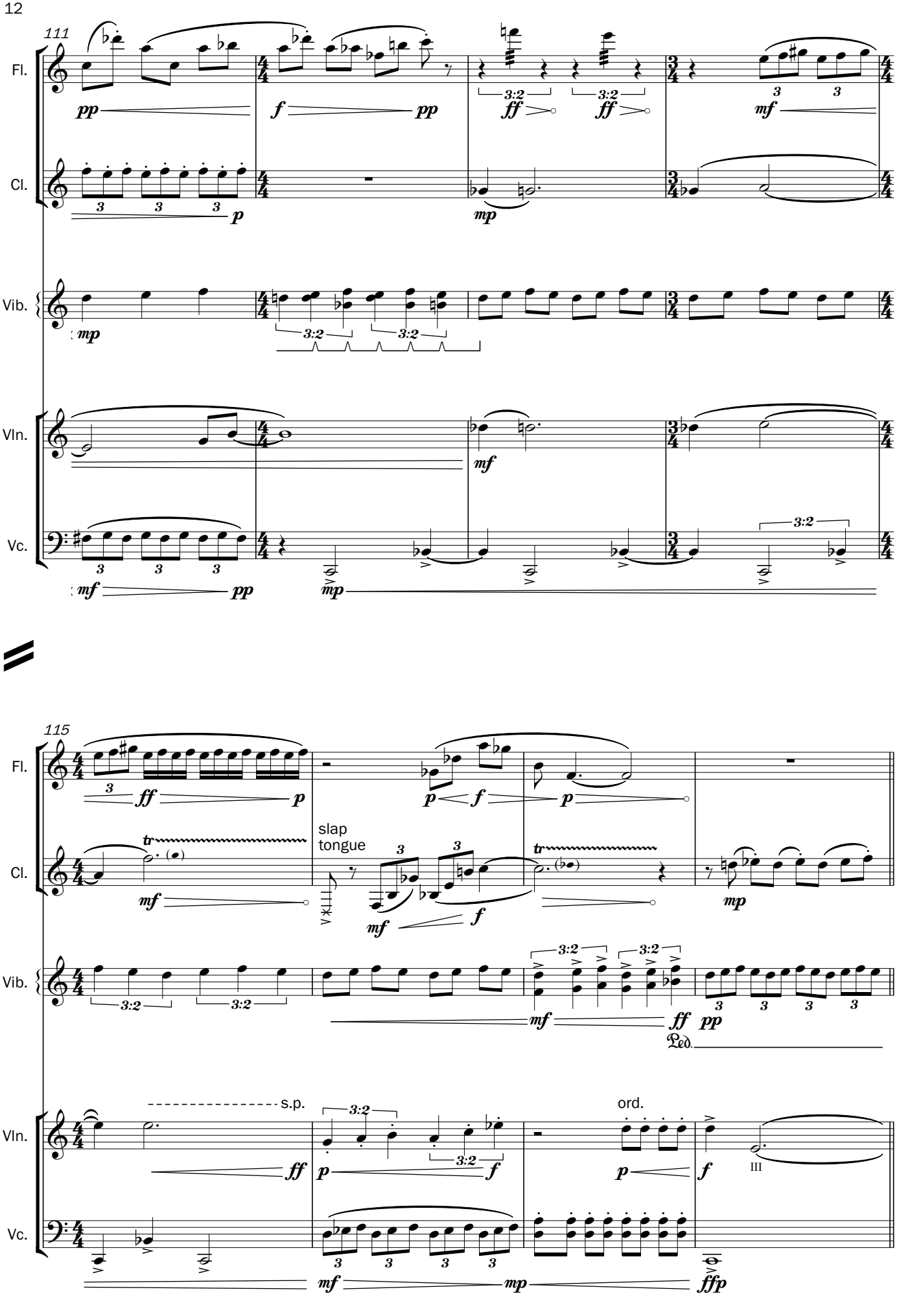

73
(tr)
Fl.
Cl.
Vib.
Vln.
Vc.
mf
pp
f
mp
III
arco

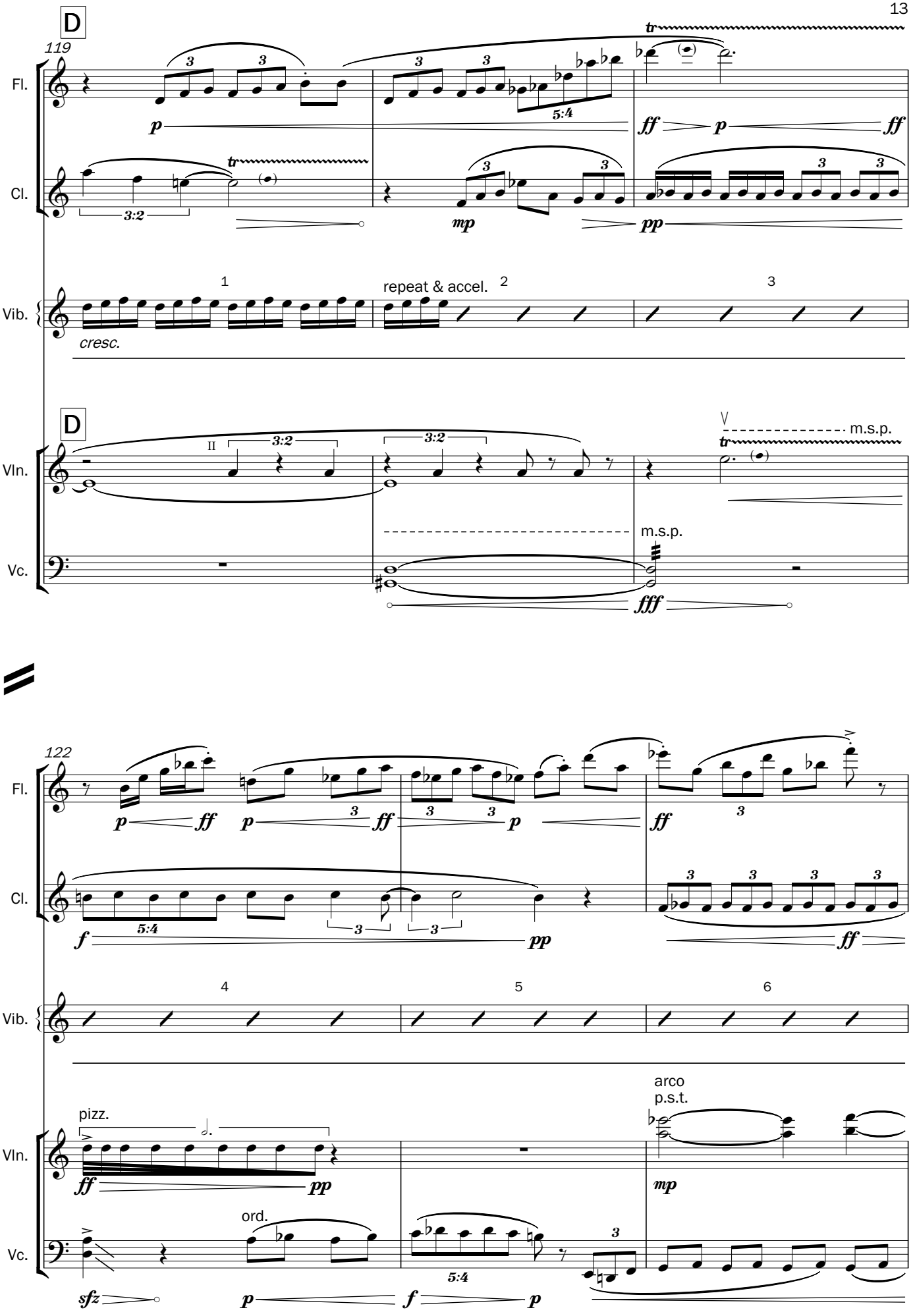

77
Fl.
Cl.
Vib.
Vln.
Vc.
3:2
f
p
pp
mp
mf

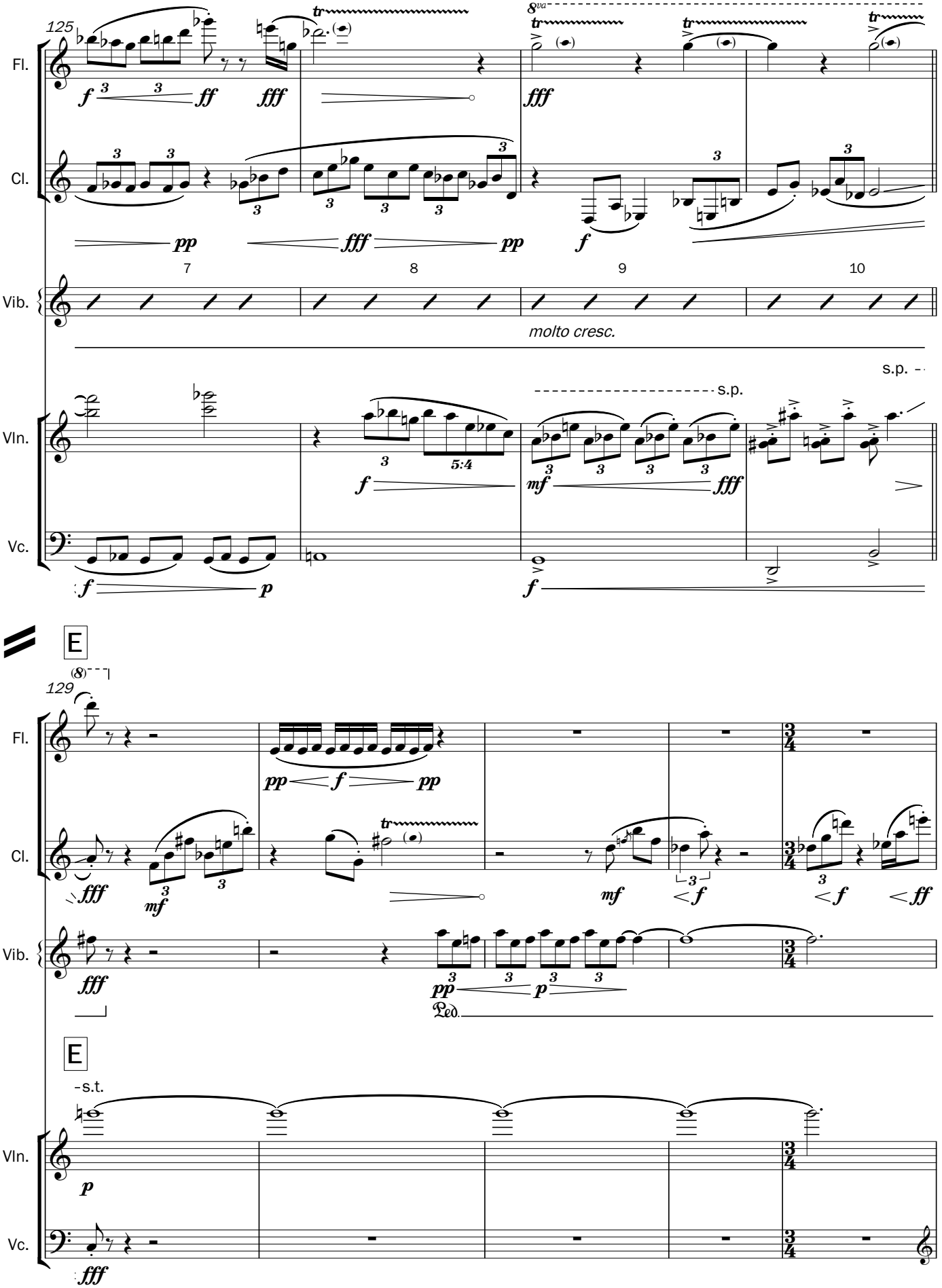

83
Fl.
Cl.
Vib.
Vln.
Vc.
tr
p
mf
sim.
m.s.p.
ord.

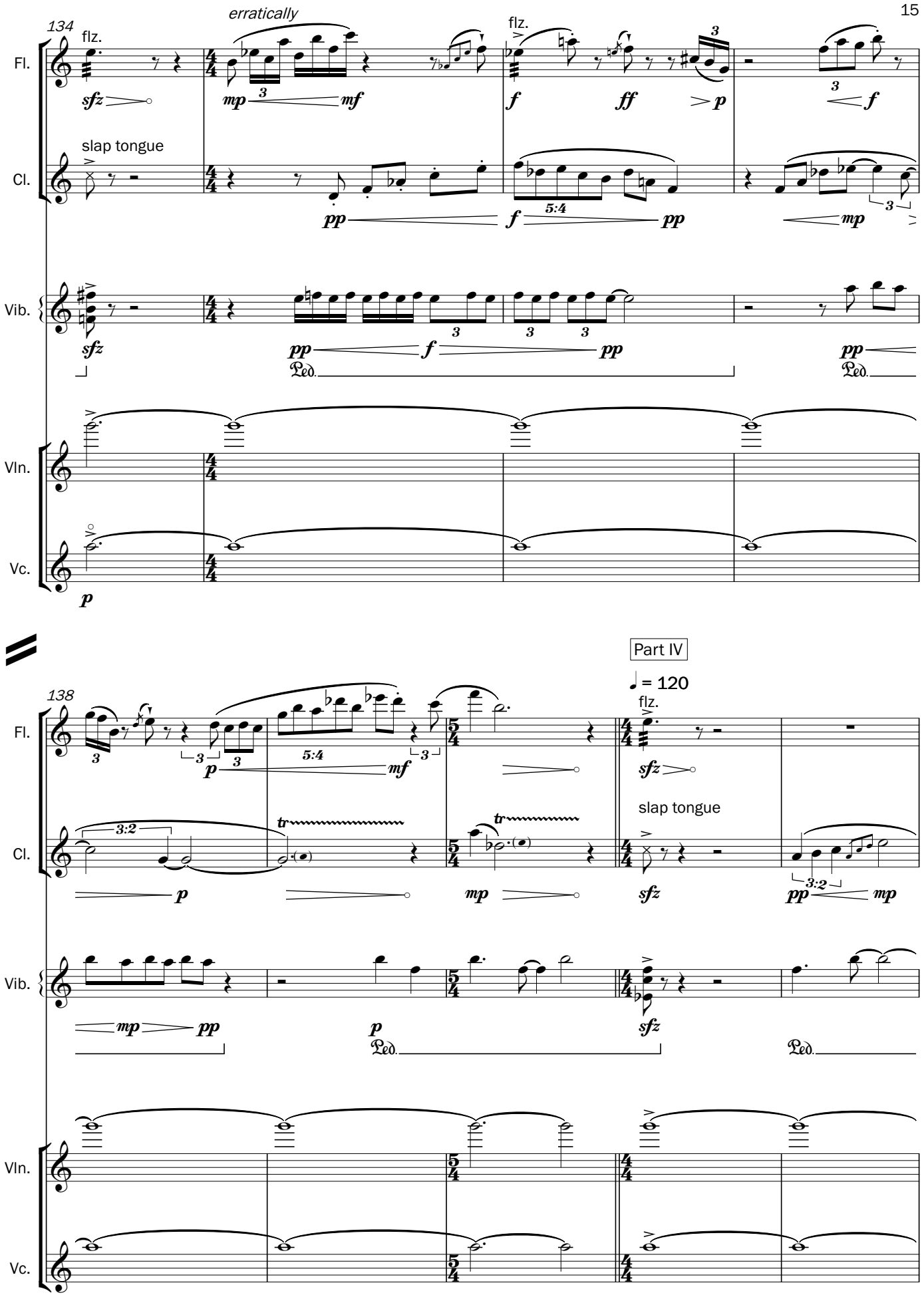

89
Fl.
Cl.
Vib.
Vln.
Vc.
3:2
mp
pp
mp
tr
f
mp
C
95
tr
ppp
5:4
mf
5:4
ppp
f
pp
p
3:2
mp
3:2
3:2
C
tr
mf
5:4
p
f
3:2
tr
3
f
3
3
mf

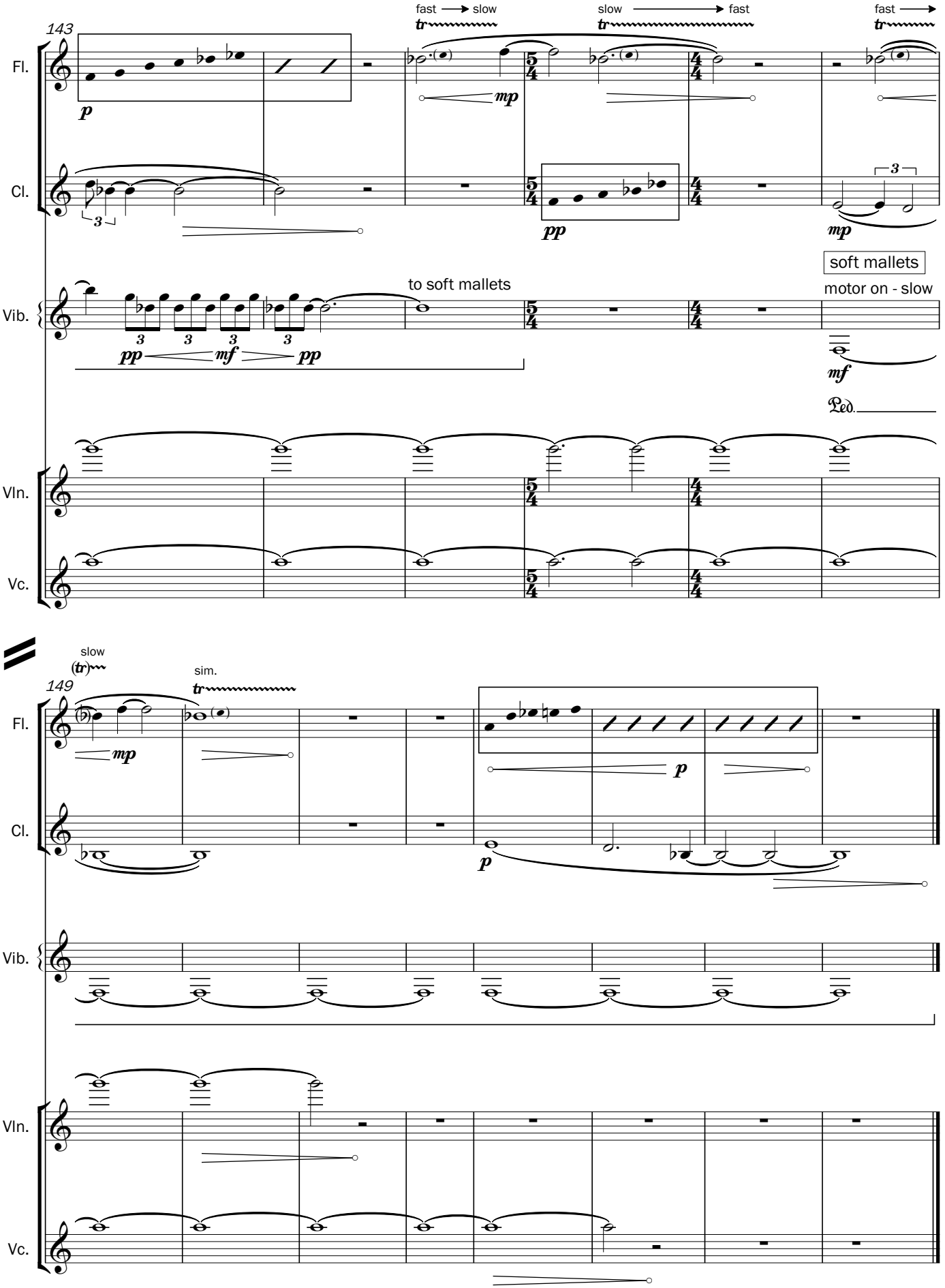

99
Fl.
Cl.
Vib.
Vln.
Vc.
pizz.
arco
105
flz.
molto vib.
m.s.p.
ord.


111
Fl.
Cl.
Vib.
Vln.
Vc.
115
slap tongue
s.p.
ord.
Ped.
III


D
119
Fl.
Cl.
Vib.
cresc.
repeat & accel.
D
Vln.
Vc.
m.s.p.
m.s.p.
122
Fl.
Cl.
Vib.
pizz.
arco
p.s.t.
Vln.
ord.
Vc.


125
Fl.
Cl.
Vib.
Vln.
Vc.
8va
tr
f
ff
fff
pp
7
8
9
10
molto cresc.
s.p.
5:4
mf
p
E
(8)
129
-s.t.
Ped.


134
erratically
flz.
Fl.
sfz
mp
mf
f
ff
p
f
slap tongue
Cl.
pp
f
5:4
pp
mp
Vib.
sfz
pp
f
pp
Ped.
pp
Ped.
Vln.
Vc.
p
Part IV
♩ = 120
138
Fl.
p
mf
flz.
sfz
slap tongue
Cl.
3:2
tr
p
tr
mp
sfz
pp
mp
Vib.
mp
pp
p
Ped.
sfz
Ped.
Vln.
Vc.


143
Fl.
Cl.
Vib.
Vln.
Vc.
fast → slow
slow → fast
fast →
tr
p
mp
pp
3
to soft mallets
mf
soft mallets
motor on - slow
Ped.
149
slow
sim.