

Richard Harding

In Memoriam, Anon

for mixed ensemble

In Memoriam, Anon is presented as an open score consisting of staff notation and written instructions.

The notated elements may be transposed into any octave ad lib. Octave transpositions may be applied to any number of pitches, from individual notes to whole phrases.

The process of performing the piece is one of guided improvisation around the given material. As such, it is expected that any information not fully specified in the score at any given point (rhythms, dynamics etc...) will be extemporised.

The piece unfolds in a series of seamlessly linked and overlapping sections. Each player is to move through the material at their own pace until called upon to coordinate with the ensemble.

Players of polyphonic instruments may adapt the instructions accordingly. In general, use the material in the way that is best suited to your instrument and your skills.

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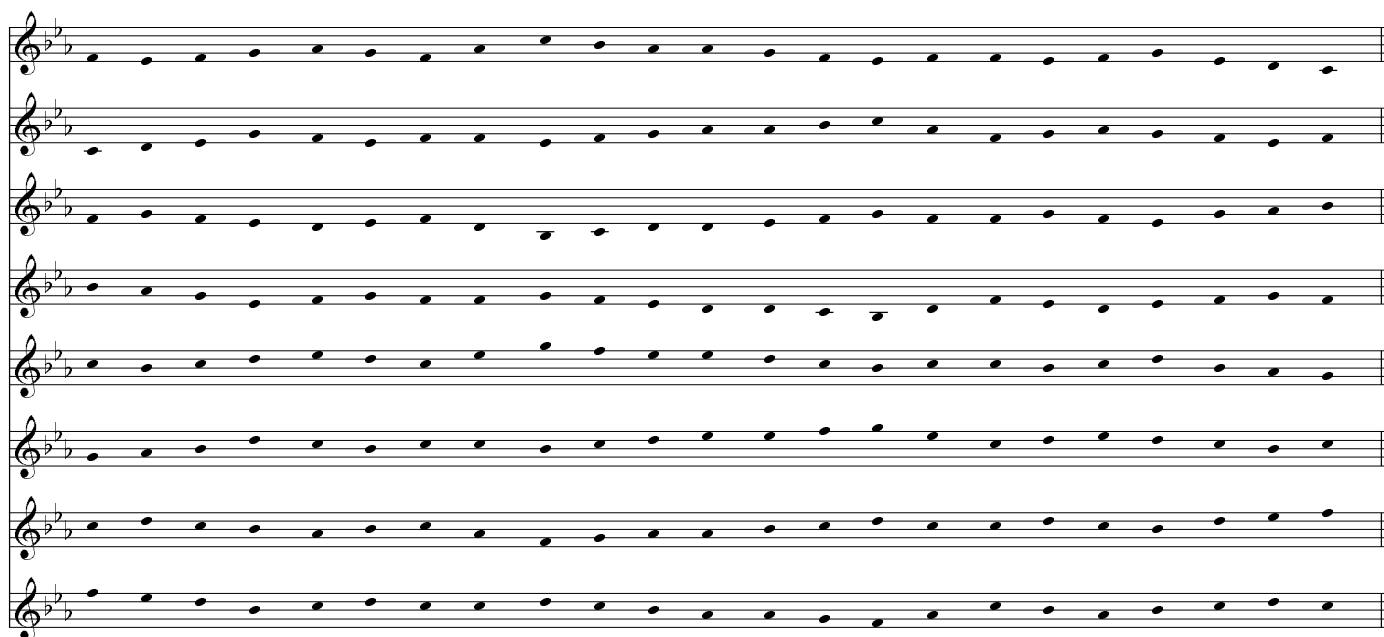
1. Solo, any instrument.



2. Tutti. Play through the following row in long, quiet notes, separated by silences. Make no attempt to coordinate your attacks with the rest of the ensemble but, rather, let the various tones overlap freely.



3. Continuing in similar manner, play any one of the following rows.



4. Still freely alternating between long tones and silence, select notes at random from any of the above rows.

5. Gradually establish a tacet pulse of ♩ circa 60 within the ensemble. Still playing long notes, place them against this pulse.

6. When the pulse is firmly established, begin to coordinate the entries of your notes with the rest of the ensemble, until the texture becomes a series of block chords in semibreves at ♩ circa 60. At this stage, players may begin to improvise melodic phrases against this harmonic background. These phrases may be based on the given note rows or drawn more freely from the F dorian mode.

7. Gradually adjust the balance between long tones and improvised phrases, until the whole ensemble is playing contapuntal melodic lines improvised in the F dorian mode. Any note values, or combinations thereof, may be used in the creation of these melodic lines, which continue to be coordinated against a pulse of ♩ circa 60.

8. Continuing to maintain the pulse, select any one of the above rows and play through it in a series of repeating loops, of any length, to create a quasi-minimalist musical texture.

9. Upon reaching the end of your chosen row, begin to play through a free choice of the following lines, repeating or switching ad lib. Stagger your entries with respect to the other players to create a series of variously overlapping canons.

♩ circa 100

10. Continue to play through the above rows in canon (it might be easier, at this stage, for each player to settle on and repeat just one row). As you proceed, begin, gradually, to replace notes with corresponding silences. As you continue to play, replace ever more notes with silences. As this process spreads throughout the ensemble, the texture will dissolve into one of increasingly sparse pointilism. The piece ends after the last note is sounded and all the notes have been replaced by silence.