# November

Richard Harding

2009

Each player chooses from amongst the cells in each section and may juxtapose and repeat these as they choose. The pitch material in each cell may be freely transposed into other octaves, as desired. Players are encouraged to come in and out as the piece progresses, in order to create varying combinations of timbre.

At the start section A (Ionian mode) is played. The opening bar is common to all of the sections and runs continuously throughout the performance. This may be played by one or more players, or fed into a looping sample. It is from this repeating figure that the players are to derive the quaver pulse for the piece, with which the other note groupings are coordinated.

At a chosen cue from the ensemble leader, the players move into section B, which features cells common to the ionian and lydian modes. Section B thus forms a bridge betwen sections A and C.

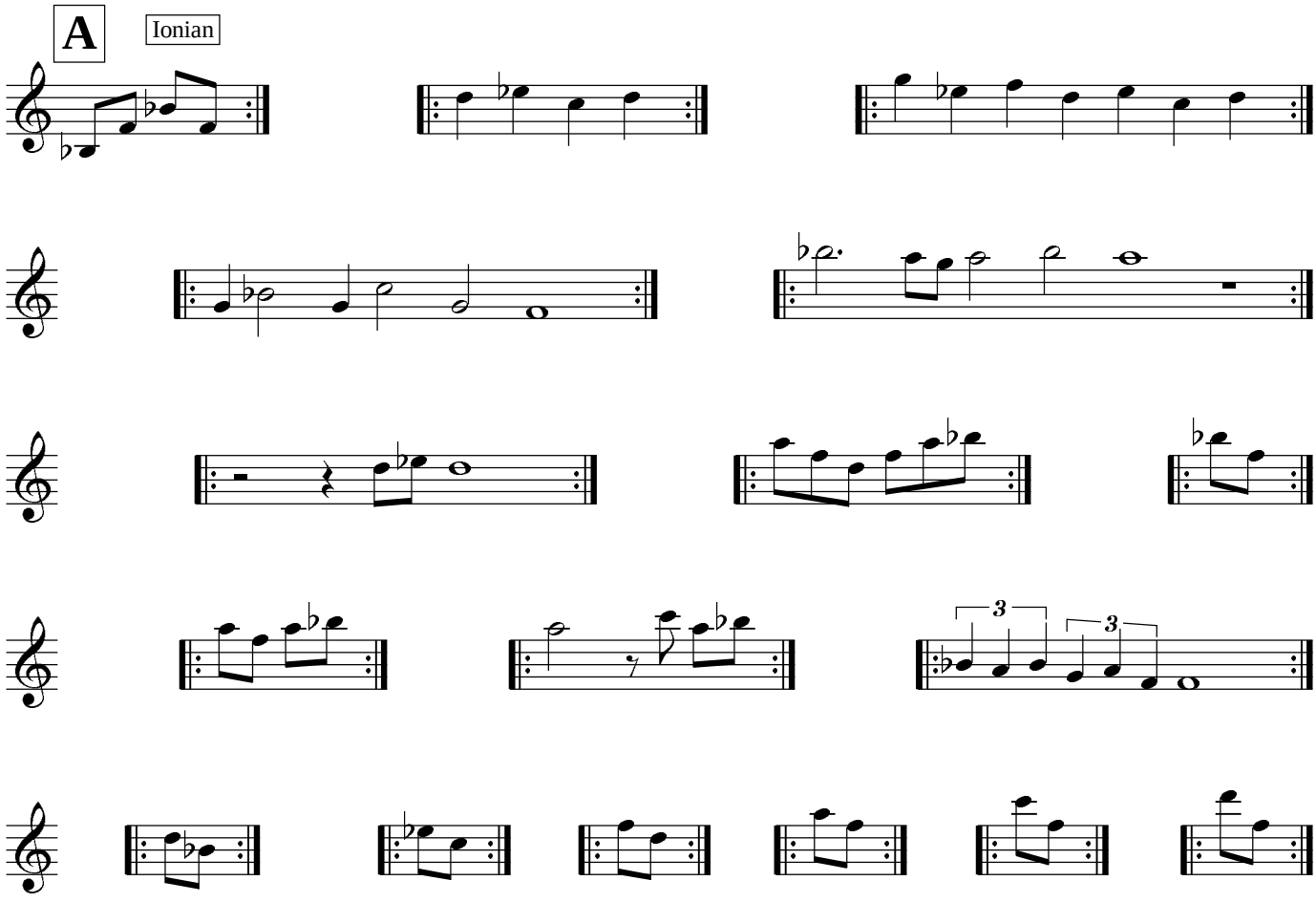
The piece proceeds in like manner, with the performers playing freely around the cells in each section, moving from section to section as cued.

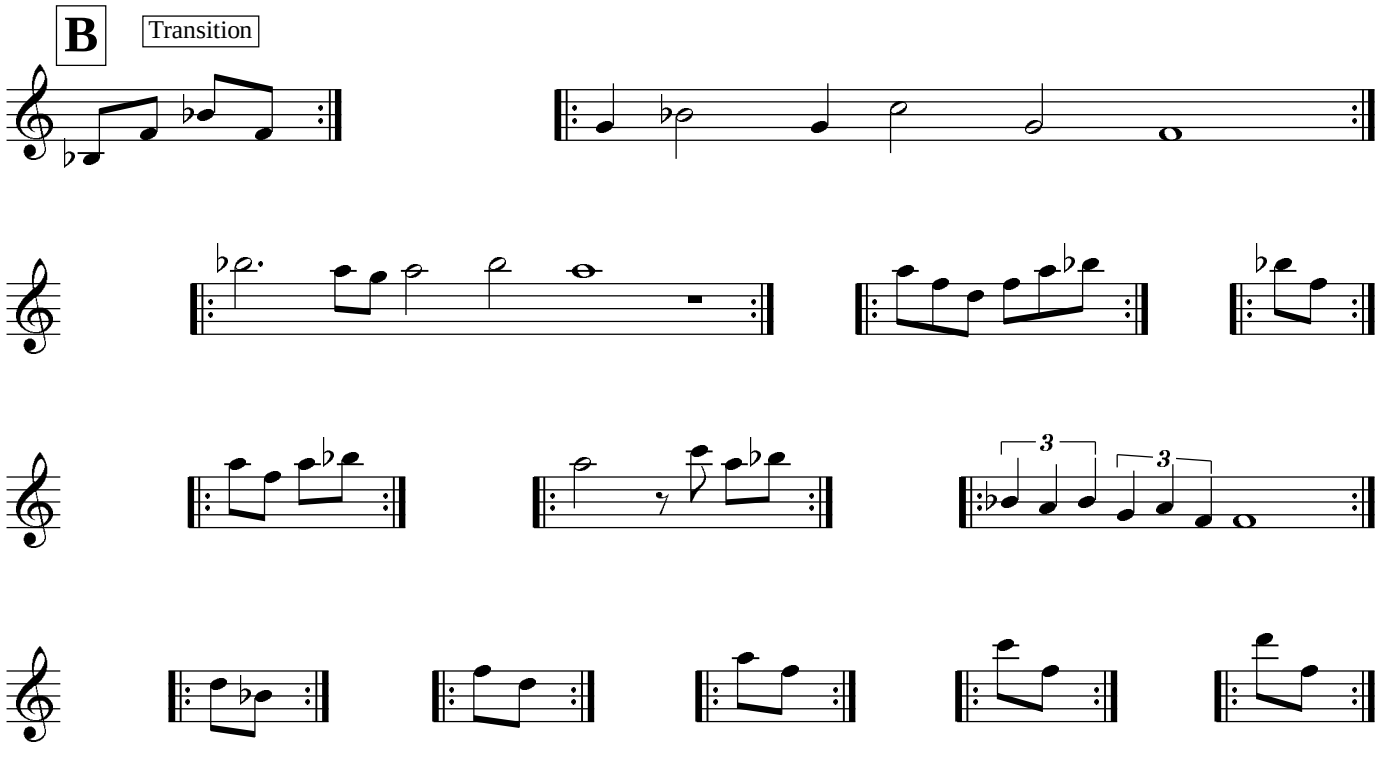
When, at section M, the piece returns to the Ionian mode the players should begin to fade, on cue, to gradual silence.

*For Phil*

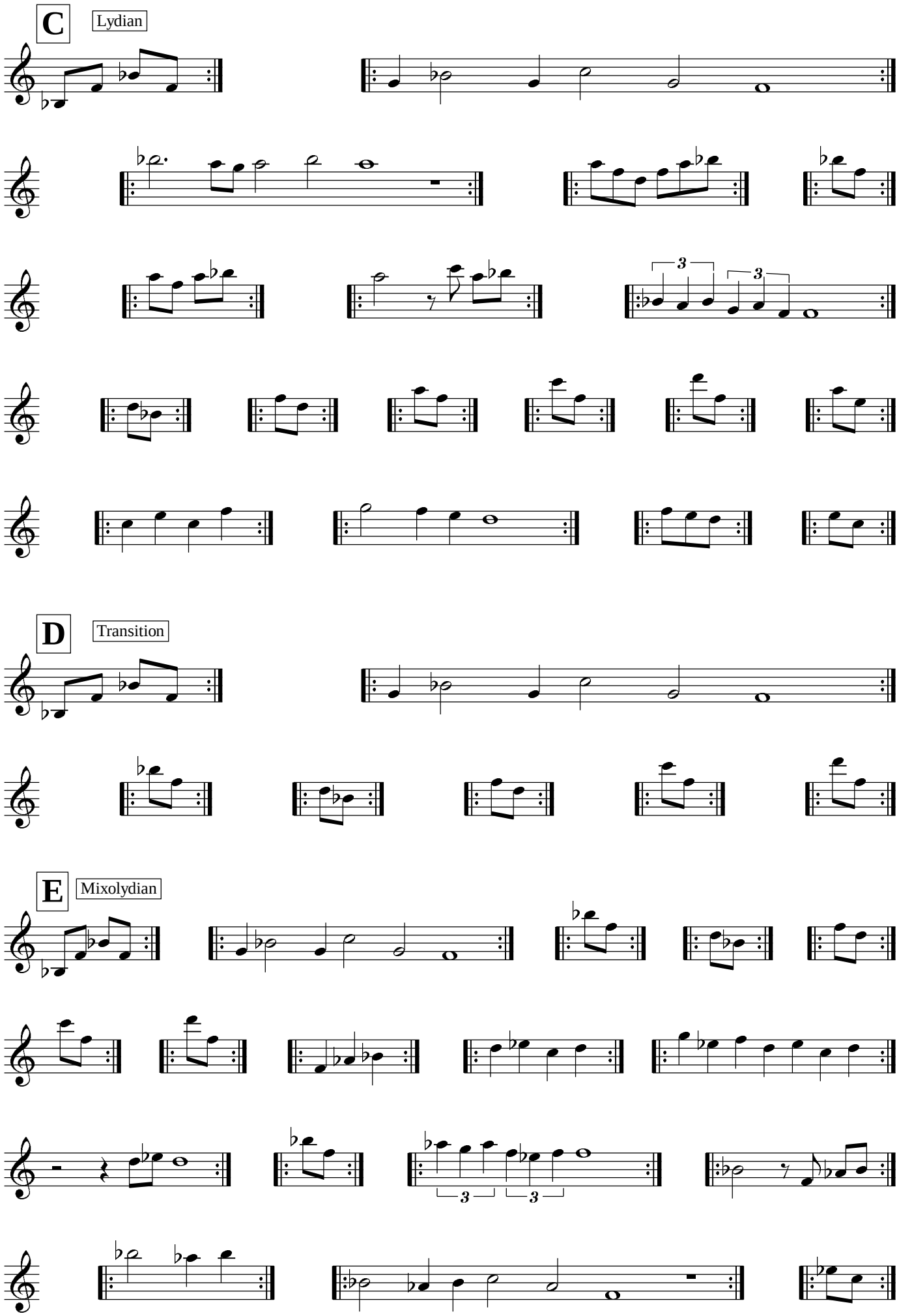
# November

Richard Harding

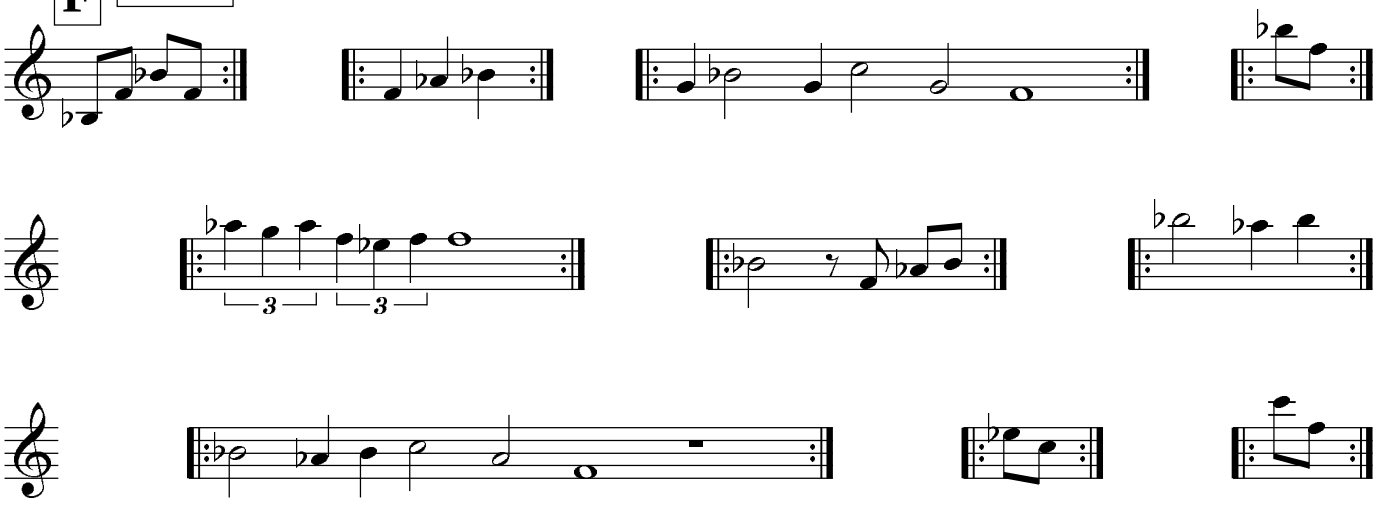


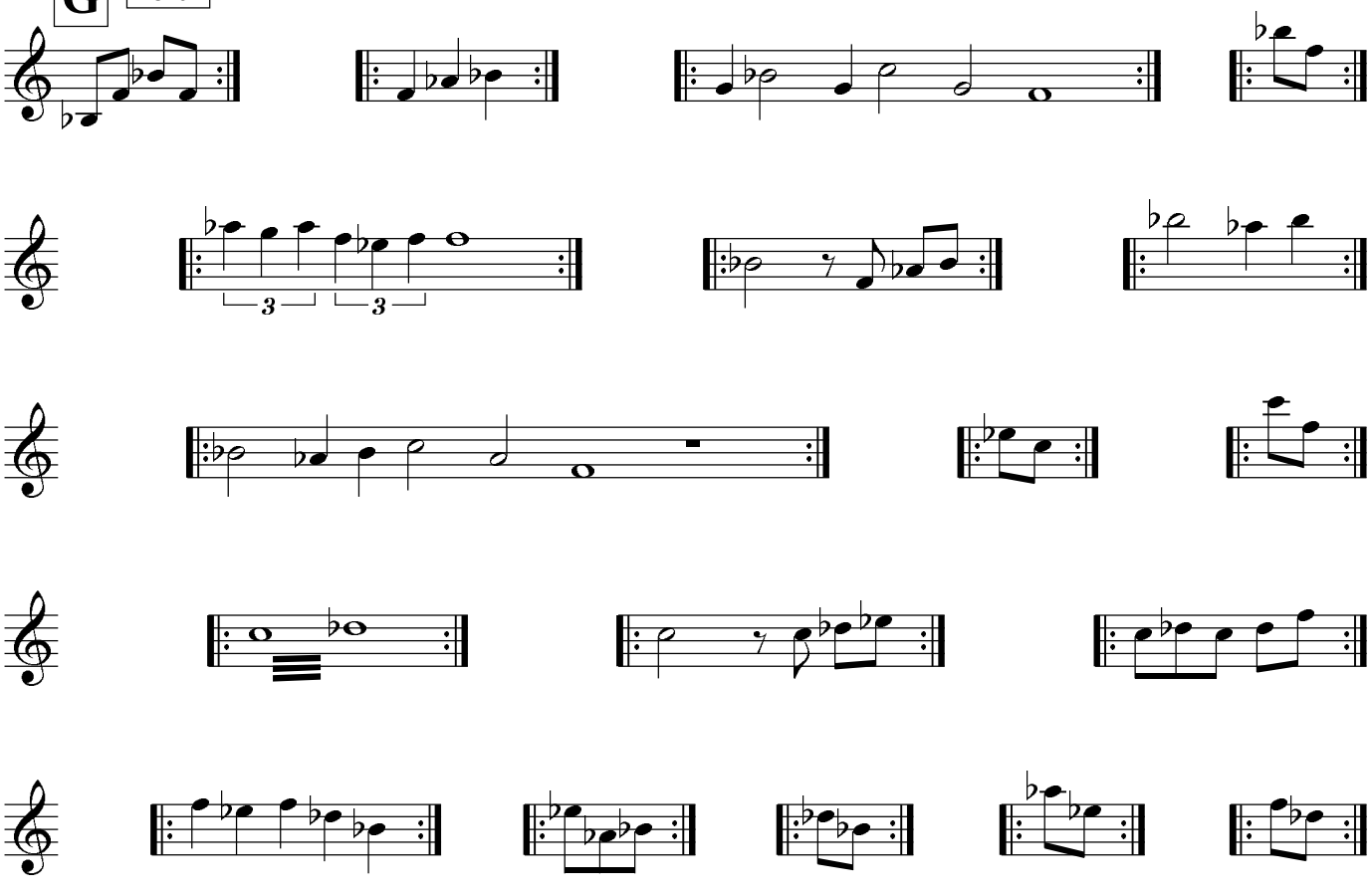

Copyright © 2009


C
Lydian
D
Transition
E
Mixolydian

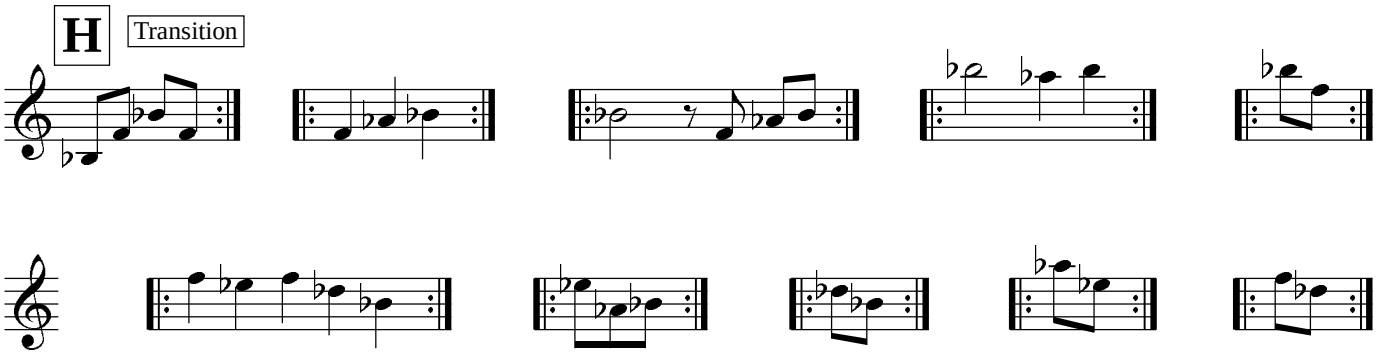
**F** Transition



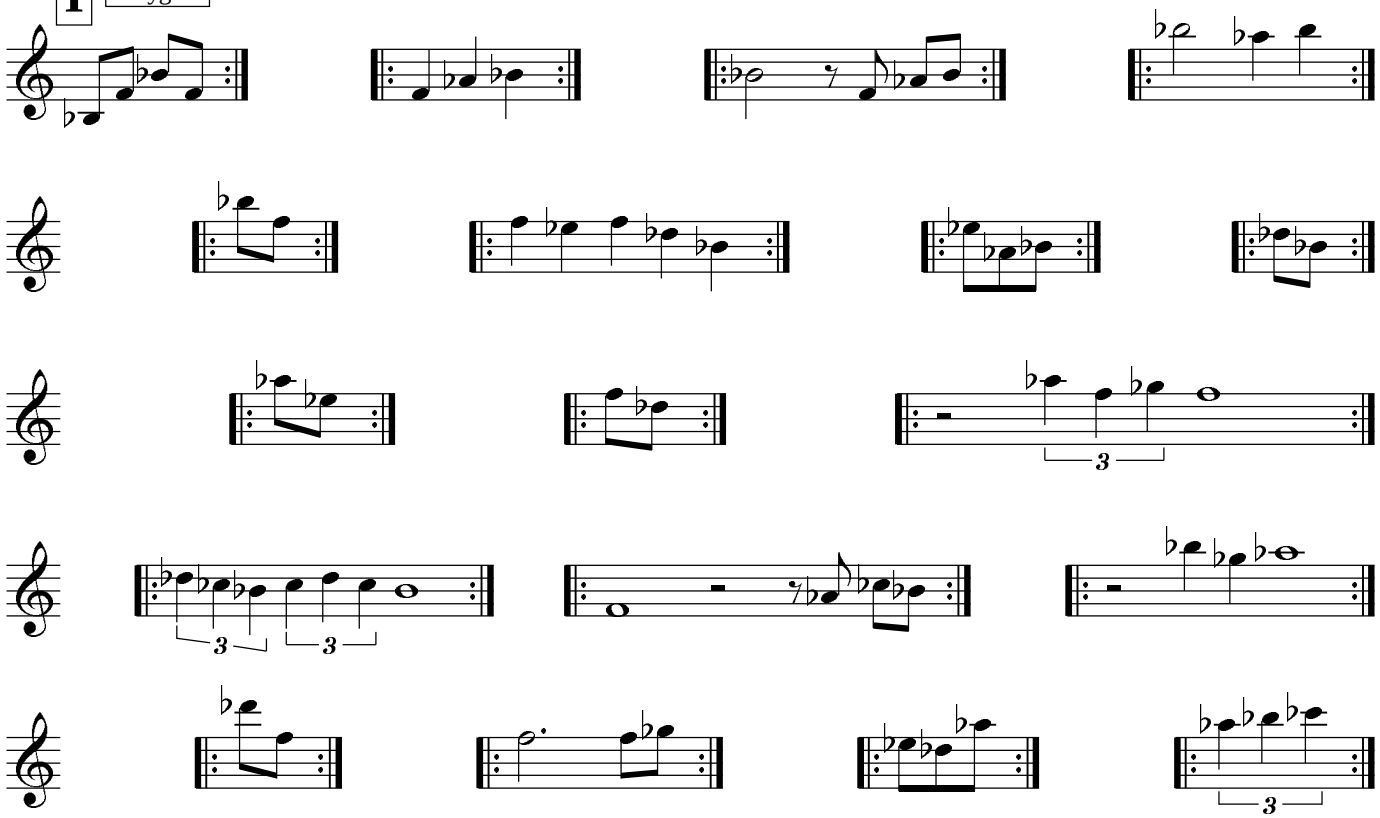
**G** Dorian



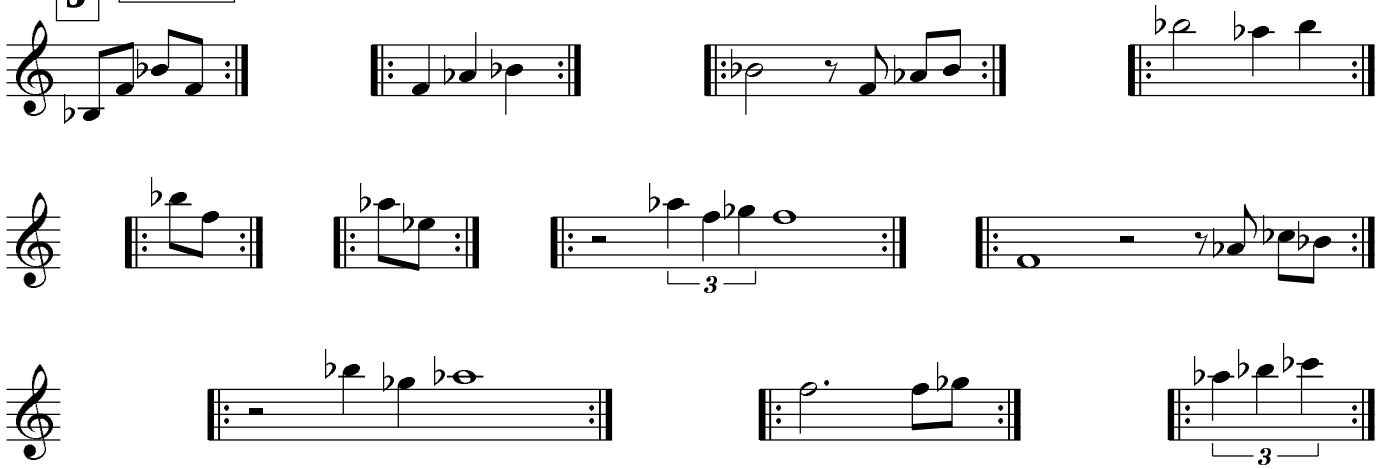
**H** Transition



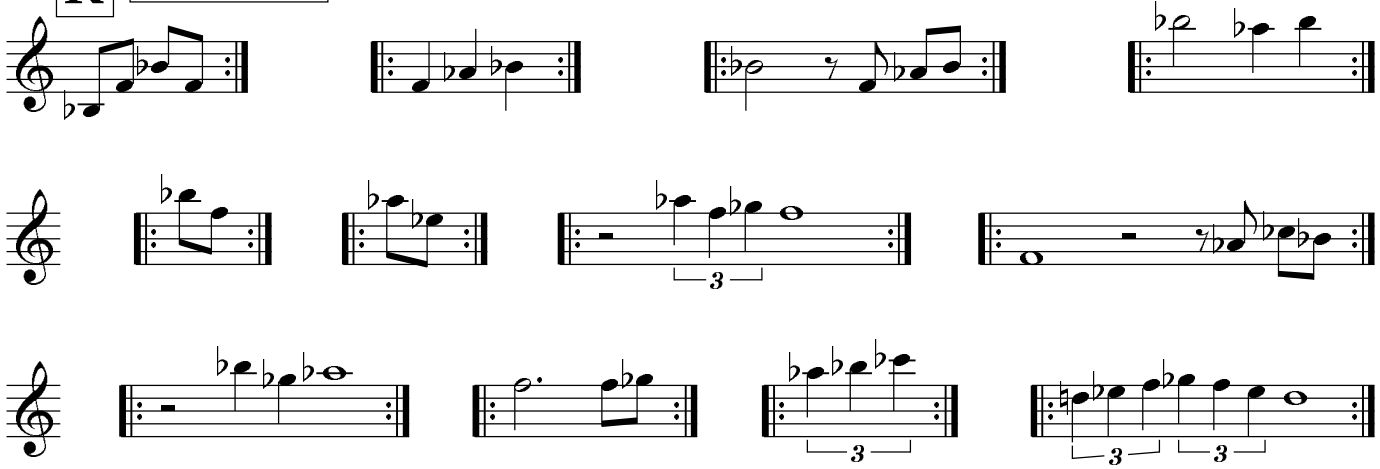
**I** Phrygian

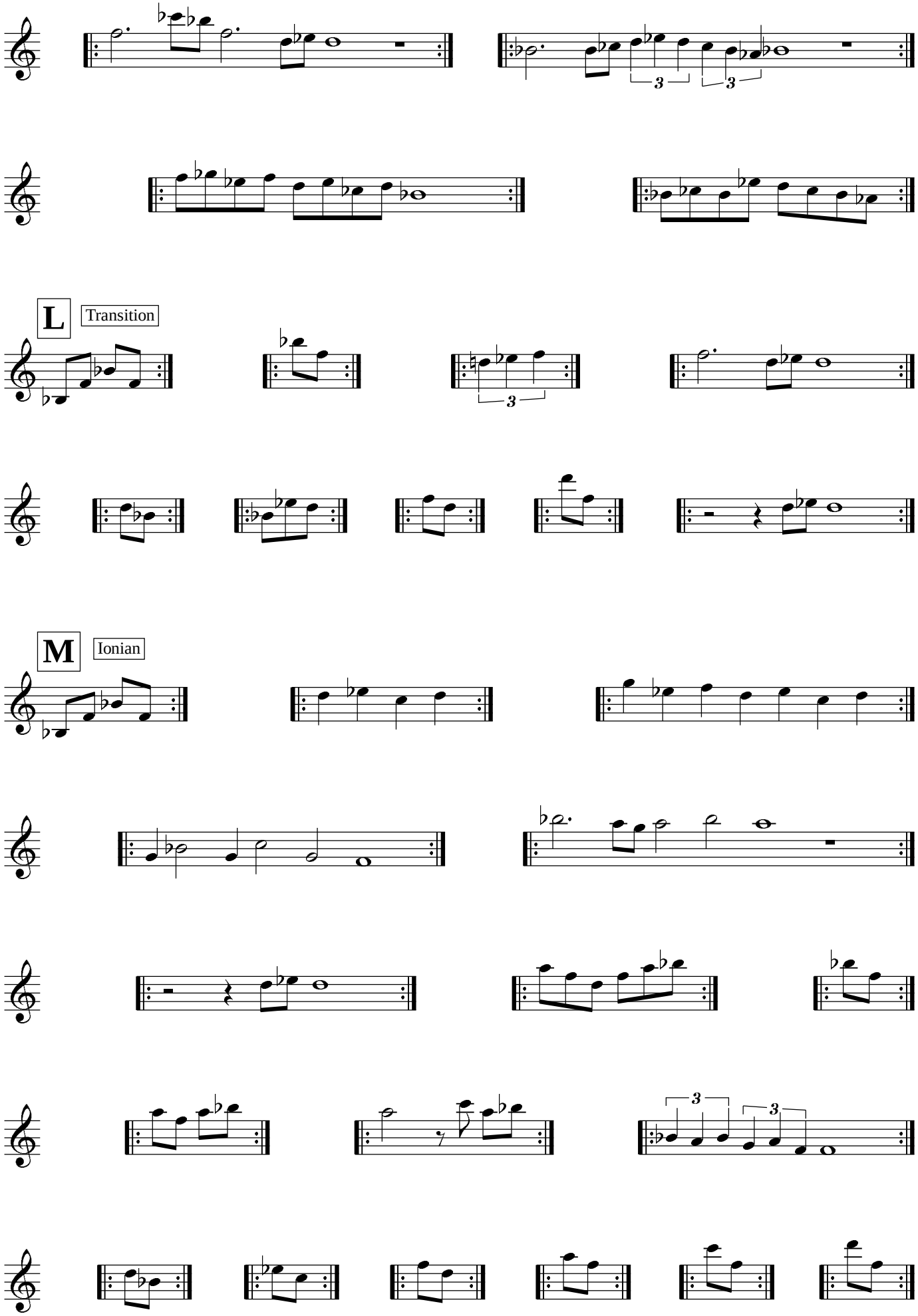


**J** Transition



**K** E♭ Melodic Minor




L
Transition
M
Ionian