

PORTRFOLIO

CONTENTS

Encore

Image

3 Dreams

à jamais 1

à jamais 2

tessitura a tratteggio (Cambridge: 2016), p. 7.

STEPHANE CRAYTON

ENCORE

Stephane Crayton

Encore

for orchestra

(2020)

Transposing score

Duration: 4'

This composition is commissioned by the City of Birmingham Symphony Orchestra as part of its Centenary celebrations,
with support from the John Feeney Charitable Trust.

Flute
Alto flute
Oboe
Cor anglais
Clarinet in B♭
Bass clarinet in B♭
2 Bassoons
2 Horns in F
Trumpet in B♭
2 Trombones
Tuba
Harp
Strings (6.6.6.6.4)

NOTE

This is a very simple piece for orchestra, written to follow a standard programme. It is a kind of "anti-encore", *sempre piano*, slow and reflective. The music grows from a single note, A, almost as if the orchestra were "tuning down". At the midway point the music encores itself, on repetition elaborating harmony and timbre, but with a memory of the fundamental counterpoint. Instruments rarely play more than one or two notes at a time, so the music relies on this memory to phrase. *Encore* is essentially an attempt to give musical meaning to a disembodied notational aesthetic.

ENCORE

Stephane Crayton

Musical score for orchestra and piano, page 10. The score consists of two systems of music.

System 1 (Measures 1-2): The score includes parts for Clarinet (Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Horn 2 (Hn. 2). The tempo is $\frac{6}{4}$ at $= 52$. Dynamics are marked p . The instruments play sustained notes with grace marks.

System 2 (Measures 3-4): The score includes parts for Viola, Cello (Vc.) front desk, and Cello (Vc.) div. The tempo is $\frac{4}{4}$ at $= 52$. Dynamics are marked p . The viola and cello parts are divided into "front desk" and "div." sections. The viola part features eighth-note patterns, while the cellos play sustained notes with grace marks.

6

più mosso *a tempo*

A. Fl.

13

A. Fl.

C. A.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Tbn. 1

Hp.

Vln. 2

Vla.

Vc.

Db.

encore!

III

0

This page contains musical staves for ten different instruments. From top to bottom, the instruments are: Alto Flute (A. Fl.), Clarinet (C. A.), Clarinet (Cl.), Bassoon (B. Cl.), Bassoon (Bsn. 1), Bassoon (Bsn. 2), Horn (Hn. 1), Trombone (Tbn. 1), Bassoon (Hp.), Violin (Vln. 2), Bassoon (Vla.), and Cello/Bassoon (Vc./Db.). The score includes dynamic markings such as accents and slurs, and performance instructions like "encore!" and "III". Measure 13 begins with a dynamic of 3. Measures 14 through 16 show various melodic and harmonic patterns for each instrument. Measure 17 starts with a dynamic of 3, followed by a section labeled "encore!". Measure 18 concludes with a dynamic of 3 and a section labeled "III". Measure 19 begins with a dynamic of 0.

20

Ob. *p*

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2 *cuvré*

Tbn. 1

Tbn. 2

Tba.

Hp.

Vln. 1 *p*

Vln. 2

Vla.

Vc. front desk

Vc. second desk

Vc. tutti div.

Vc. tutti

D. b.

4

+ -----

sub p

cuvré

4

III

0

solo

espressivo

sola

espressivo

second desk

back two desks

Vc. front desk

second desk

tutti div.

tutti

p

25

Fl. *p* 3
A. Fl. 4
Ob. *p*

C. A.

Cl.

B. Cl.

Bsn. 1

Bsn. 2 *p*

Hn. 1

Hn. 2 *p* con sord.

Tpt. *p*

Tbn. 1

Tbn. 2 con sord.

Tba.

Hp.

Vln. 1 0 3
tutti 4 con sord.
Vln. 2 senza sord.

Vla. *p* con sord.
con sord.
con sord.

Vc. div. 0 3
con sord.

Db.

Measure 25: Flute (p), Alto Flute, Oboe (p). Measure 26: Clarinet, Bassoon 1, Bassoon 2 (p). Measure 27: Horn 1, Horn 2 (p), Trombone (con sord.), Trombone 2 (con sord.), Tuba (senza sord.). Measure 28: Bassoon 1, Bassoon 2 (con sord.), Trombone 2 (senza sord.), Tuba. Measure 29: Violin 1 (0), Violin 2 (tutti), Viola (p), Cello (div.). Measure 30: Double Bass (p).

31

A. Fl.

Ob.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Tbn. 1

Tbn. 2

Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

non div.

senza sord.

tutti senza sord.

0

senza sord.

IMAGE

Stephane Crayton

||: expose develop fix :||

An exposure is captured: a moment in time—movement of light
latent
safety lights
Chemical agents reveal and preserve.
Negative.
Repeat, exposing negative to negative paper.
latent, chemicals, image.

Image

for chamber ensemble and photographer

Performers

Percussion

Suspended cymbal (18" preferred)

Vibraphone

Snare drum

Bass clarinet

Double bass

Photographer

Camera (tripod likely necessary)

Film and paper

Enlarger

Chemistry for development of film and print

On the structure

Exp.

a(r)

Dev.

rd + b1

STOP

rd

Recap.

d(r)

ra + b2

STOP

ra

This structure accommodates the entire analogue photographic process within a musical form.

“a” and “b” represent the basic composed sections.

“(r)” signifies the material is to be recorded live.

“r[-]” signifies the amplified playback of the recorded material.

Underlining signifies the recording is manipulated in reverse.

For example, “rd + b1” is the live performance of “b1” alongside the recorded “a” which has been manipulated to sound in reverse.

During the exposition the photographer captures an exposure on film; during the development the film is developed; during the recapitulation a print is made from the film.

The exposure is taken during “a(r)”;

The film is developed during “rd + b1”, with the second chemicals (the “stop” bath) added at the conclusion of this passage, and “fixed” with the third chemicals during the playback of the recorded “d”;

The negative is exposed onto photographic paper in “d(r)”;

During “ra + b2” the print is developed, to be “stopped” at its conclusion, and “fixed” during “ra”.

On the photography

The exposure captured by the photographer should consider the space of the room, dynamic of performance, and role of the audience. “a(r)” lasts about seven minutes so there is plenty of time to shoot, with the option of long exposures (ie. several minutes) as well as multiple shorter exposures. The only stipulation is that the film stock be black-and-white. Though I generally shoot 35mm, for *Image I* I have a general preference for square format which usually means 120 film at 6x6 (that is why the score is also in square format).

Once fixed the print should be displayed to the audience. How this is done is at the discretion of the photographer, whether it is hung to dry, for instance, or displayed floating in the fixative, which may be convenient if fibre-based paper is used.

It is worth mentioning that the photography will require rehearsal since most will be accustomed to taking several hours longer than will be possible in *Image*. The more the photographer is familiar with the music the less they will have to worry about timing; if well rehearsed the photographer will be able to map the various chemical stages onto certain musical structures enabling them to work without a conventional timer, instead to the time of the event. It is further recommended to anticipate the exposure time with regards to printing as it is likely there will be time for one reattempt at most.

On the theatre

I have always tried to maintain *Image* as a kind of social event, encouraging chatter and serving drinks (red wine matches the red light). Red light is probably a good idea but how it is arranged will obviously determine how the audience move so this should be considered. I have never seen a performance without ambient red light (ie. sufficient that the audience can move safely) but there is no reason why this would not be possible providing an alternate theatre were considered.

The photographer should arrange their set-up to be as transparent as possible for the audience, and to allow them as close as possible to the process. If a dark bag is used then this allows for greater levels of light during the exposure and development but at the same time will obscure part of the process behind canvas.

Consider the inherent performativity of transitions of light. For instance, is it necessary to close shutters?; in what way are the red lights turned on?

In the past I have set up a simple exhibition on the walls, which can provide respite from obligations of small talk.

On the music

The musicians should be seated together, ideally with the double bass centrally.

The recorded material is notated in the score for ease of performance (no attempt has been made to accommodate the characteristic inflections of reversal in the notation of the recording).

On occasion there is playback without live performance.

There is space for improvisation. This is entirely left to the musician, though it is sometimes introduced, and should conclude where rests are notated once more.

On the recorded material

Exactly how the music is recorded live is to the discretion of the performers. Digital is fine and convenient, but you may also consider experimenting with reel-to-reel which would match the material of the photographer as well as offer further avenues for expression.

The speakers (stereo is preferable) should be positioned apart from the musicians and such that they give the impression of a separate, balanced ensemble. Decibel levels should match live performance which should, in general, be sensitive to low levels of speech, excepting at those moments of delicacy such as the bass clarinet multiphonics or those moments of greater animation.

Image

a

$\text{♩} = 92$

Bass Clarinet in B♭

Suspended Cymbal
Snare

sempre p

Double Bass

*
Sus. cym.

Regular noteheads signify soft sticks.
Where durations exceed the natural resonance of the cymbal,
the gesture should be maintained by the addition of impreceptible strokes.
Diamond noteheads signify hard sticks.

Snare

Regular noteheads signify hard sticks.
Diamond noteheads signify brush.
Crossed noteheads signify the rim of the drum is to be struck with hard sticks.

$\text{♩} = 92$

9

pizz.
sempre **p**

17

II

24

sempre p

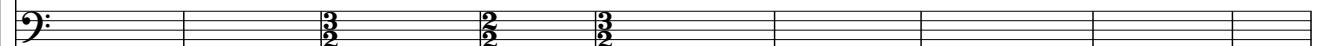
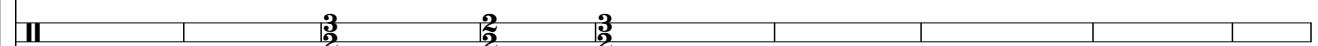
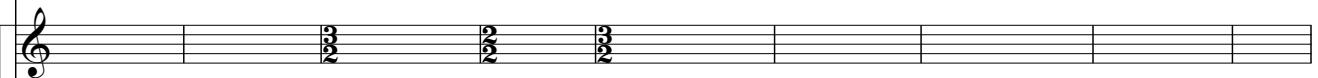
Musical score page 5, featuring three staves of music:

- Staff 1 (Treble Clef):** Measures 30-31. Dynamics: forte (f), piano (p), forte (f). Articulations: slurs, grace notes. Measure 31 includes a dynamic bracket labeled "3".
- Staff 2 (Bass Clef):** Measures 30-31. Dynamics: piano (p), forte (f). Articulations: grace notes, trills (tr). Measure 31 includes a dynamic bracket labeled "tr".
- Staff 3 (Bass Clef):** Measures 30-31. Dynamics: forte (f), piano (p), forte (f). Articulations: slurs, grace notes, arco (arco) over a measure. Measure 31 includes a dynamic bracket labeled "3".

The score continues with three blank staves below the first three.

37

tr



54

Tempo I

3

3

3

pizz.

arco

Tempo I

64

cres.

f

decreas.

cres.

f

cres.

f

72  press keys quickly

p

p

II

III

Bass Clef



81

5

p

tr~~~

tr~~~~~

pizz.

p

88

II

II

94

3

tr~~~~~

tr~~~~~

100

II

II

106

II

II

113

$\text{J} = \text{J}$

I

II

III

IV

V

Tempo I

121

121

3

1 2 3 4 5 6

1

A blank musical staff consisting of five horizontal lines. Above the staff, the key signature is indicated by two sharps (F# and C#) and the time signature is common time (indicated by a 'C'). The measure number '3' is positioned at the beginning of the staff.

3

Musical score for orchestra, page 10, measures 11-12. The score consists of two systems. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It also contains six measures of music. The score includes various dynamic markings such as piano (p), forte (f), and sforzando (sf). Measure 12 concludes with a repeat sign and a measure number 3.

3

A blank musical staff consisting of five horizontal lines. At the beginning is a treble clef, followed by a key signature of two sharps, and a common time signature.

132

A blank horizontal staff line with a key signature of three sharps and a common time signature.

9:3

A blank musical staff with a bass clef, a 2:3 time signature, and a key signature of two sharps.

131

This musical score page contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Measure 131 begins with a dynamic of *cres.* (crescendo). Measure 132 continues with a dynamic of *cres.* (crescendo) and includes a measure repeat sign. The music features various note heads, stems, and rests, with some notes having slurs and grace notes. Measure 132 concludes with a dynamic of *+3*.

Measures 131-132

cres.

cres.

+ *3*

139      

f *decreas.* *p*

f *decreas.*

II

b1

147

p

pizz.

arco

r D

p

p

Musical score page 21, measures 157-160.

Measure 157 (top staff): Treble clef, key signature changes from C major to A minor (two sharps) at the beginning of the measure, then to E major (one sharp) in the middle, and back to A minor at the end. The tempo is indicated by a '157' above the staff.

Measure 158: Treble clef, key signature changes to D major (one sharp) at the beginning, then to G major (one sharp) in the middle, and back to D major at the end. The dynamic is *f*.

Measure 159: Treble clef, key signature changes to A major (no sharps or flats) at the beginning, then to E major (one sharp) in the middle, and back to A major at the end. The dynamic is *cres.*

Measure 160 (bottom staff): Bass clef, dynamic *f*, key signature changes to B-flat major (two flats) at the beginning, then to G major (one sharp) in the middle, and back to B-flat major at the end. The dynamic is *decreas.*

Measure 161 (bottom staff): Bass clef, dynamic *p cres.*, key signature changes to F major (one sharp) at the beginning, then to C major (no sharps or flats) in the middle, and back to F major at the end. The dynamic is *f*, followed by a repeat sign, then *decreas.*

165

dolce

dolce

dolce

p

f

3

13

p

$+$

13

13

A musical score page numbered 174, featuring six staves of music. The top staff is for a treble clef instrument in 3/2 time, starting with a whole note followed by a rest. The second staff is for a treble clef instrument in 3/2 time, starting with a whole note followed by a rest. The third staff is for a bass clef instrument in 3/2 time, starting with a whole note followed by a rest. The fourth staff is for a treble clef instrument in 3/2 time, starting with a whole note followed by a rest. The fifth staff is for a treble clef instrument in 3/2 time, starting with a whole note followed by a rest. The bottom staff is for a bass clef instrument in 3/2 time, starting with a whole note followed by a rest.

Tempo I

183

Musical score for measures 183-185. The score consists of three staves. The top staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains seven measures of rests. The middle staff starts with a bass clef, a key signature of one flat, and a 2/2 time signature. It contains notes and rests: a half note, and a half note. The bottom staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains seven measures of rests.

Tempo I

Musical score for measures 186-188. The score consists of three staves. The top staff starts with a treble clef, a key signature of one flat, and a 3/2 time signature. It contains notes and rests: a half note, and a half note. The middle staff starts with a bass clef, a key signature of one flat, and a 4/4 time signature. It contains measures of rests. The bottom staff starts with a treble clef, a key signature of one flat, and a 3/2 time signature. It contains notes and rests: a half note, and a half note. The final measure ends with a fermata over the last note.

191

4

198

tr

<>

p

3

204

ad lib. vib. solo

pizz.

211

5

<>

tr

218

A musical score page featuring five staves of music. The top three staves are soprano voices, each starting with a treble clef and a common time signature. The fourth staff is a bassoon part, indicated by a bass clef. The fifth staff is a basso continuo part, indicated by a bass clef and a 'C' bass staff symbol.

The music consists of ten measures. Measures 1-3 are mostly rests. Measure 4 begins with a single eighth note followed by a rest. Measures 5-7 are mostly rests. Measure 8 features a melodic line in the soprano voices with a trill instruction ('tr~') above the notes. Measure 9 contains eighth-note patterns in the soprano voices. Measure 10 concludes with eighth-note patterns in the soprano voices.

227

arco ord.

pizz. arco

decrec. *f*

f 3

arco

f

235

pizz. arco

decres.

p

pizz.

242

♩ = ♪

3

pizz. arco

3

3

♩ = ♪

3

arco

3

3

252

sul E
arco
pizz. #○

259

ad lib. unpitched solo

266

The musical score consists of four staves. The top two staves are blank. The third staff begins with a treble clef, a dynamic of f , and a key signature of one sharp. It contains a single note followed by a fermata. The fourth staff begins with a bass clef, a dynamic of f , and a key signature of one sharp. It contains a single note followed by a fermata. The third staff resumes with a treble clef, a dynamic of f , and a key signature of one sharp. It features a melodic line with grace notes and a measure ending with a fermata. A bracket below the staff indicates a three-measure grouping. The fourth staff resumes with a bass clef, a dynamic of tr , and a key signature of one sharp. It shows a melodic line with grace notes and a measure ending with a fermata. The third staff resumes with a treble clef, a dynamic of tr , and a key signature of one sharp. It shows a melodic line with grace notes and a measure ending with a fermata. The fourth staff resumes with a bass clef, a dynamic of pizz. , and a key signature of one sharp. It shows a melodic line with grace notes and a measure ending with a fermata. A bracket below the staff indicates a three-measure grouping.

ad lib. bass solo (with perc.)

273

II

b

arco

280

The musical score page contains four staves. The top two staves are blank. The third staff (Bass) has a single note on the first beat. The bottom staff (Treble) starts with a rest, followed by a series of eighth notes with various dynamics and articulations. The score is numbered 280.

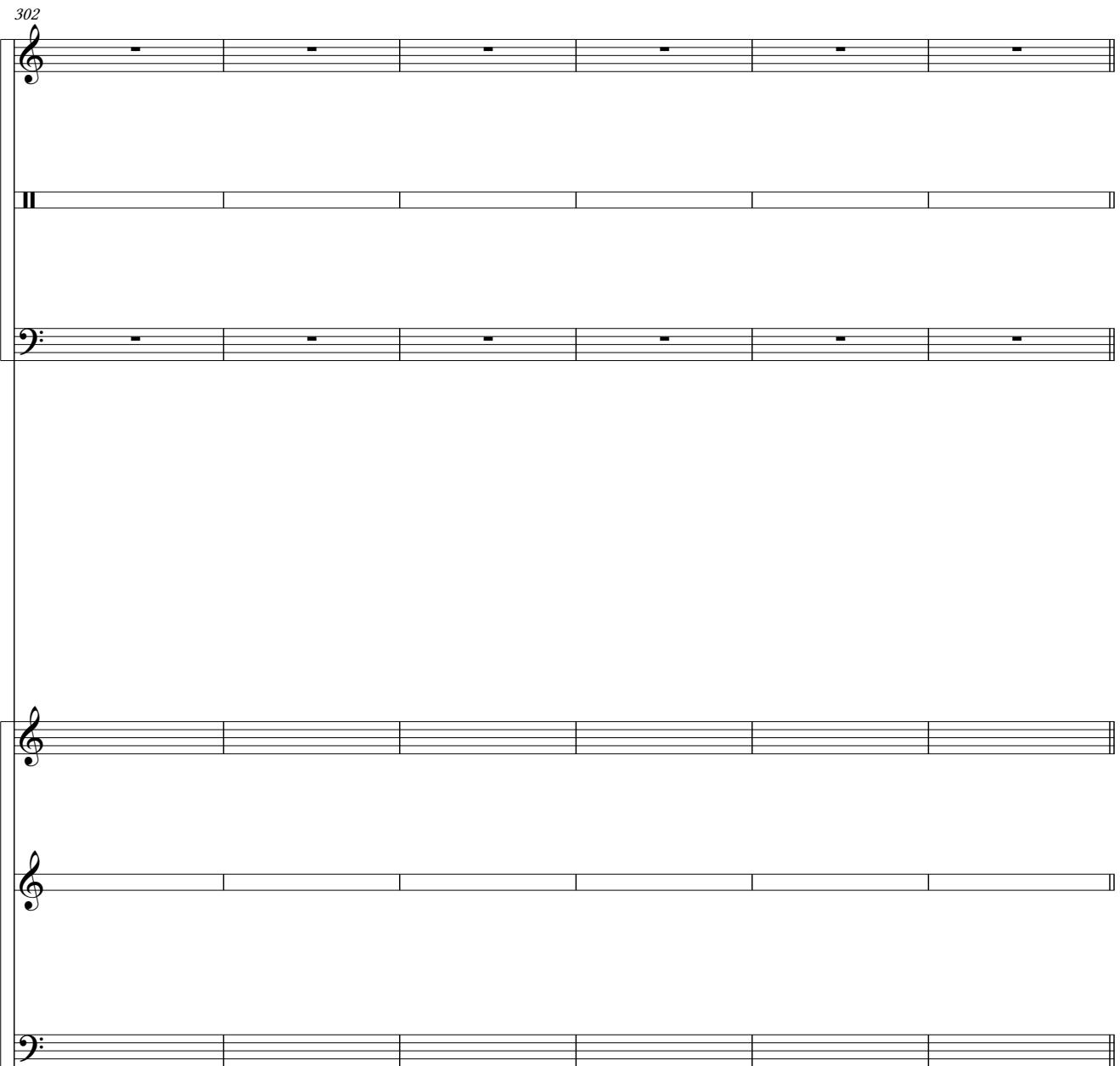
287

II

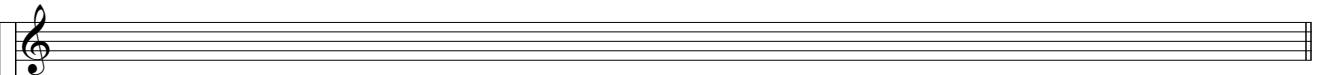
294

Musical score page 39, measure 294. The score consists of five staves:

- Top staff: Blank staff with a treble clef.
- Second staff: Blank staff with a bass clef.
- Third staff: Blank staff with a treble clef.
- Fourth staff: Treble clef, one sharp key signature, bassoon dynamic. Contains a melody starting with a quarter note followed by a series of eighth notes with slurs and grace marks.
- Fifth staff: Bass clef, piano dynamic. Contains rests.



308



||

Bass clef staff



r v



309

A musical score page featuring three staves of music. The top staff uses a treble clef and has a dynamic marking of **p**. It includes several grace notes and a crescendo dynamic (**cres.**). The middle staff uses a treble clef and has a dynamic marking of **f**. It features a bassoon-like sound with grace notes and a decrescendo dynamic (**decreas.**). The bottom staff uses a bass clef and has a dynamic marking of **p cres.**. It shows a rhythmic pattern of eighth and sixteenth notes. The page number 309 is at the top left, and the page number 42 is at the top center.

p *cres.* **f** *decreas.*

f *decreas.*

p cres. **f** *decreas.*

318

p

p

p

327 $\text{J} = \text{J}$

3

ff

p

3

ff

p

3

ff

p

3

ff

p

$\text{J} = \text{J}$

3

ff

p

3

ff

p

3

ff

p

336

The musical score consists of six staves, each with a different clef and time signature. The first staff (G clef, 3/4 time) starts with a melodic line. The second staff (G clef, 3/4 time) has a single note followed by a trill. The third staff (G clef, 3/2 time) features a rhythmic pattern with eighth and sixteenth notes. The fourth staff (G clef, 3/2 time) is mostly blank. The fifth staff (Bass clef, 3/2 time) is also mostly blank. The sixth staff (Bass clef, 3/2 time) is mostly blank.

A musical score page numbered 343 at the top left. The page contains five staves of music. The top staff is in G minor (two flats) and features a melodic line with various note heads and stems. The second staff is also in G minor and shows a continuation of the melodic line. The third staff is in A major (one sharp) and begins with a bass note followed by a series of eighth-note patterns. The fourth staff is in C major (no sharps or flats) and consists of six empty measures. The fifth staff is in F major (one flat) and also consists of six empty measures.

350

<>

— 3 —

356

pizz.

363

<>

5

tr.

371

tr~~~

The musical score consists of five systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Measure 371 begins with a single note in the treble staff, followed by a fermata. The bass staff contains a melodic line with eighth and sixteenth notes, several rests, and a trill instruction (tr~~~) above the staff. Measures 372 through 375 are blank, showing only the staff lines.

379

decres. **f**

Musical score page 52, featuring three staves of music:

- Staff 1 (Treble Clef):** Dynamics include 386 , $\#$, f , p , and *decrec.* Articulations include slurs and grace notes.
- Staff 2 (Treble Clef):** Dynamics include f , *decrec.*, and p . Articulations include slurs and grace notes.
- Staff 3 (Bass Clef):** Dynamics include f , *decrec.*, and p . Articulations include slurs and grace notes. The first measure is marked *arco*.

Below the staff lines, there are four blank staves for continuation.

402

2 3

2 3

Musical score page 408, featuring five staves of music:

- Staff 1 (Top):** Treble clef, 3/2 time, key signature of one flat. The first measure starts with a whole note followed by a half note. The second measure begins with a quarter note, followed by a half note, a quarter note, and a half note. The third measure starts with a quarter note, followed by a half note, a quarter note, and a half note. The fourth measure starts with a quarter note, followed by a half note, a quarter note, and a half note. The fifth measure starts with a quarter note, followed by a half note, a quarter note, and a half note.
- Staff 2:** Treble clef, 3/2 time, key signature of one flat. The first measure starts with a half note. The second measure starts with a half note. The third measure starts with a half note. The fourth measure starts with a half note. The fifth measure starts with a half note.
- Staff 3:** Treble clef, 3/2 time, key signature of one flat. The first measure starts with a half note. The second measure starts with a half note. The third measure starts with a half note. The fourth measure starts with a half note. The fifth measure starts with a half note.
- Staff 4:** Treble clef, 3/2 time, key signature of one flat. The first measure starts with a half note. The second measure starts with a half note. The third measure starts with a half note. The fourth measure starts with a half note. The fifth measure starts with a half note.
- Staff 5 (Bottom):** Bass clef, 3/2 time, key signature of one flat. The first measure starts with a half note. The second measure starts with a half note. The third measure starts with a half note. The fourth measure starts with a half note. The fifth measure starts with a half note.

415

tr

Musical score page 421 featuring three staves of music for strings. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. Measure 1 consists of six measures of continuous eighth-note patterns. Measure 2 begins with a dynamic *tr* (trill) over two measures. Measure 3 starts with a dynamic *pizz.* (pizzicato). Measure 4 ends with a dynamic *arco* (bowing). Measures 5 and 6 are blank. The bass staff at the bottom is also blank.

428

Musical score page 58, measure 428. The score consists of two staves. The top staff is in treble clef and has six measures of rests. The bottom staff is in bass clef and has six measures of music. Measures 1-3 show eighth-note patterns with various slurs and grace notes. Measures 4-6 show eighth-note patterns with different note heads and rests. Vertical dashed lines are present between the first three measures and between the last three measures.

435

The musical score page 59, system 435, contains three staves. The top staff is in treble clef and has several short horizontal dashes. The middle staff is in treble clef and shows a melodic line with various note heads (solid dots, stems, and stems with dots) and vertical bar lines. A dynamic marking "tr" with three wavy lines above it is placed above the eighth note from the start. The bottom staff is in bass clef and consists of two groups of five horizontal lines each.

A musical score page featuring four staves of music. The top staff uses a soprano C-clef, the second staff uses a soprano F-clef, the third staff uses a bass G-clef, and the bottom staff uses a bass F-clef. The time signature is common time (indicated by 'C'). The key signature is A major (indicated by a single sharp sign). The vocal parts are written in a minimalist style with short notes and rests. The soprano part includes dynamic markings 'tr' (trill) over a note and a fermata over a note. The bass part includes a dynamic marking 'v' under a note. The page number '442' is located at the top left.

449

1 2 3 4 5 6 7

b2

455

ad lib. bass cl. solo

Three staves of musical notation for bass clarinet solo. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. All staves consist of ten empty horizontal lines.

r a

Musical notation for bass clarinet solo. The top staff consists of ten empty horizontal lines. The middle staff begins with a measure of rests, followed by a series of eighth-note patterns. The first two patterns are marked *sempre p*. The bottom staff consists of ten empty horizontal lines.

464

pizz.

sempre **p**

472

The musical score page contains six staves. The top four staves are blank, showing only horizontal bar lines. The bottom two staves contain musical notation. The bass staff (C-clef) has a continuous eighth-note pattern. The soprano staff (G-clef) starts with a rest, followed by a dotted half note, a rest, and then a series of eighth notes. A vertical dashed line appears at the end of the first measure of the soprano staff, indicating a repeat or section change.

479

479

sempre **p**

486

Treble staff: Measure 486 is mostly silent. Measure 487 begins with a sustained note (approx. A4) followed by a melodic line with grace notes and slurs. Dynamic: tr.

Alto staff: Measure 486 is mostly silent. Measure 487 begins with a sustained note (approx. C5) followed by a melodic line with grace notes and slurs. Dynamic: tr.

Bass staff: Measure 486 is mostly silent. Measure 487 begins with a sustained note (approx. E4) followed by a melodic line with grace notes and slurs. Dynamic: tr.

Lower Treble staff: Measure 486 is mostly silent. Measure 487 begins with a sustained note (approx. A4) followed by a melodic line with grace notes and slurs. Dynamic: tr.

Musical score page 493, featuring six staves of music. The top three staves are soprano, alto, and bass clef, with a key signature of one sharp (F#) and a time signature of 3/2. The bottom three staves are soprano, alto, and bass clef, with a key signature of one sharp (F#) and a time signature of 3/2. The music includes various note heads, stems, and rests. The first staff has a grace note and a fermata. The second staff has a grace note and a fermata. The third staff has a grace note and a fermata. The fourth staff has a grace note and a fermata. The fifth staff has a grace note and a fermata. The sixth staff has a grace note and a fermata.

501 $\text{d} = \text{j}$

$\text{d} = \text{j}$

$\text{d} = \text{j}$

$\text{d} = \text{j}$

508

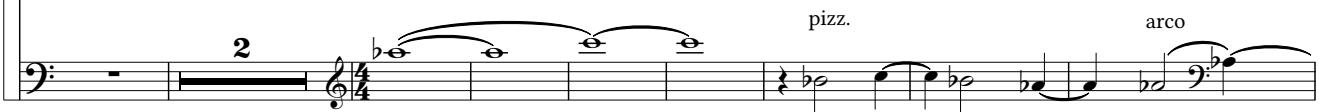
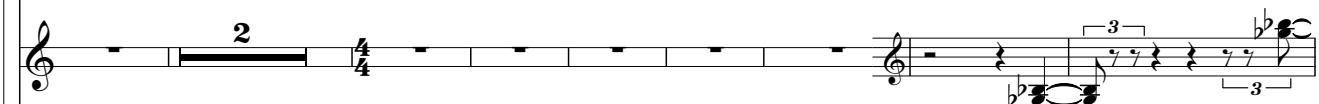
Tempo I

2

8:

2**2**

Tempo I

2**2**

pizz.

arco

518

f *decres.* **p**

f

8va

f

cres.

f

cres.

f

cres.

f

525

p

p

534

5

p

pizz.

p

542

Musical score page 73, measure 542. The score consists of four staves:

- The first three staves are blank, showing only vertical bar lines.
- The fourth staff starts with a rest, followed by a melodic line. The melody includes a grace note (indicated by a small circle) before a sharp note, another grace note before a natural note, and a grace note before a sharp note. These grace notes are connected by slurs. The melody continues with a sharp note, a rest, another sharp note, a rest, and a sharp note. The final note is a grace note (indicated by a small circle) before a sharp note, connected by a slur.
- The bass staff at the bottom has one note with a grace note, indicated by a small circle.

549

3

tr

Musical score page 555, measures 1-10. The score consists of five staves. The top four staves are blank (measures 1-4). The bottom staff begins at measure 5 with a treble clef, a key signature of one sharp, and a common time signature. Measure 5: A single eighth note followed by a fermata. Measure 6: An eighth note followed by a sixteenth note. Measure 7: An eighth note followed by a sixteenth note. Measure 8: An eighth note followed by a sixteenth note. Measure 9: An eighth note followed by a sixteenth note. Measure 10: An eighth note followed by a sixteenth note. Measures 11-12: Treble clef, key signature of one sharp, common time. Measure 11: A sixteenth note followed by a sixteenth note. Measure 12: A sixteenth note followed by a sixteenth note. Measures 13-14: Treble clef, key signature of one sharp, common time. Measure 13: A sixteenth note followed by a sixteenth note. Measure 14: A sixteenth note followed by a sixteenth note. Measures 15-16: Treble clef, key signature of one sharp, common time. Measure 15: A sixteenth note followed by a sixteenth note. Measure 16: A sixteenth note followed by a sixteenth note.

561

pizz. arco

569

1 = 1

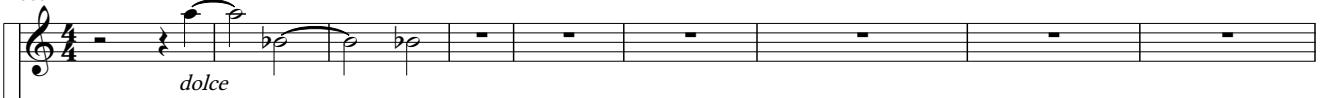
575

arco ord

dolce

dolce

583



ord.



592

f

arco f

f

f

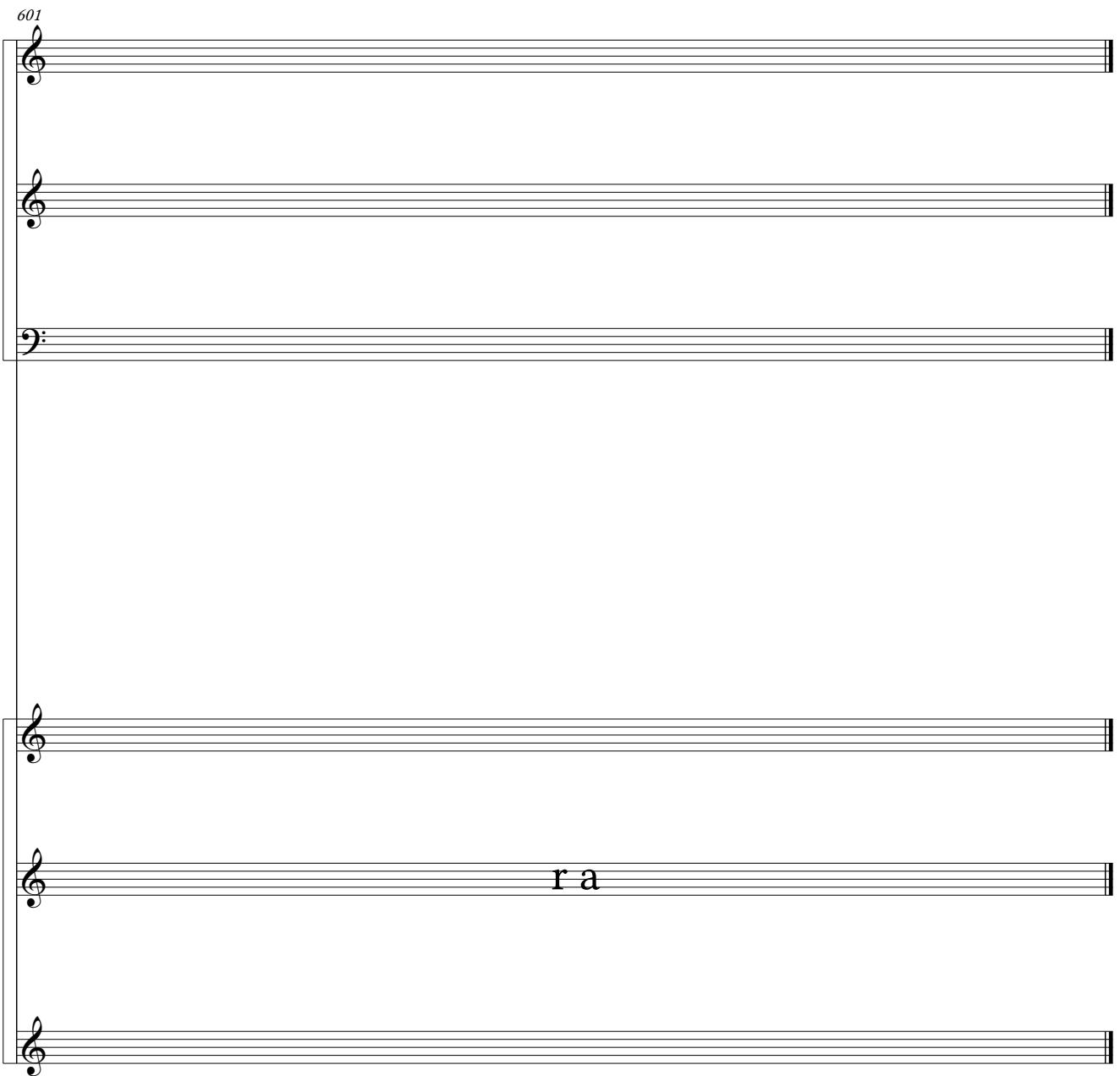
f

f

decres. *p*

f

decres.



3 DREAMS

Stephane Crayton

UNMEASURED CANON INVERTED AT THE UNISON

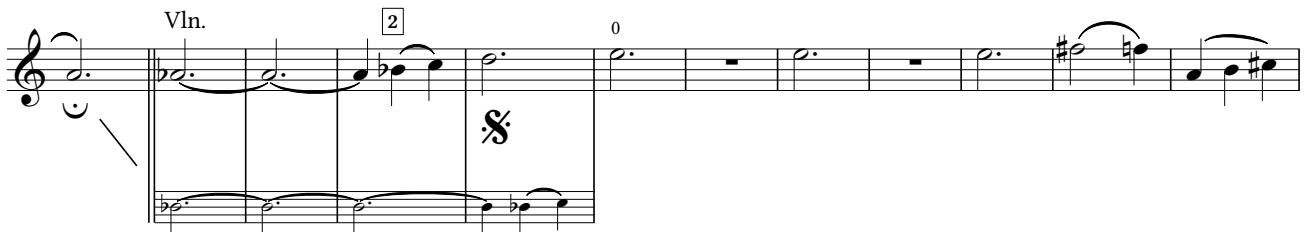
- 1a: baroque violin starts
1b: modern violin starts



3 DOUBLY SERIAL CANONS AT THE UNISON

Fast

Brq. vln.



- 2a: modern violin starts
2b: baroque violin starts

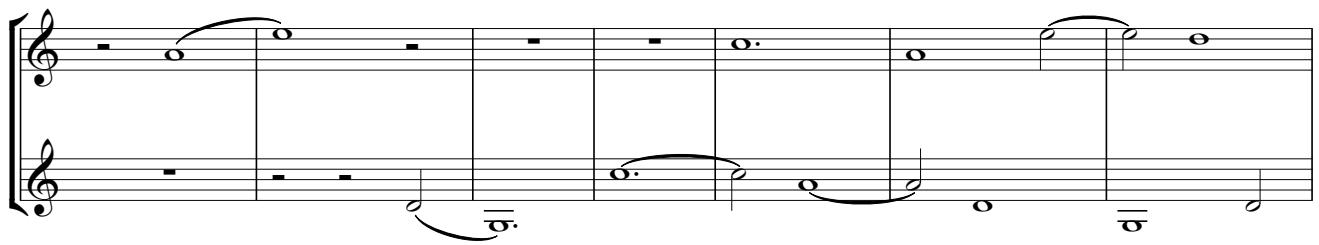


Tempo di dormire

Musical score for orchestra and piano, page 2. The score consists of six staves of music.

- Brq. vln.**: The first staff shows a single melodic line for the Brquartet violin. It consists of five measures, each starting with a note on the second beat. Measure 1: note on beat 2. Measure 2: note on beat 2. Measure 3: note on beat 2. Measure 4: note on beat 2. Measure 5: note on beat 2.
- Piano (right hand)**: The second staff shows the right hand of the piano playing eighth-note patterns. Measures 1-5: eighth-note pairs (e.g., B, A; G, F#; E, D; C, B; A, G). Measure 6: eighth-note pairs (e.g., D, C; B, A; G, F#; E, D).
- Piano (left hand)**: The third staff shows the left hand of the piano playing eighth-note patterns. Measures 1-5: eighth-note pairs (e.g., B, A; G, F#; E, D; C, B; A, G). Measure 6: eighth-note pairs (e.g., D, C; B, A; G, F#; E, D).
- Piano (right hand)**: The fourth staff shows the right hand of the piano playing eighth-note patterns. Measures 1-5: eighth-note pairs (e.g., B, A; G, F#; E, D; C, B; A, G). Measure 6: eighth-note pairs (e.g., D, C; B, A; G, F#; E, D).
- Piano (left hand)**: The fifth staff shows the left hand of the piano playing eighth-note patterns. Measures 1-5: eighth-note pairs (e.g., B, A; G, F#; E, D; C, B; A, G). Measure 6: eighth-note pairs (e.g., D, C; B, A; G, F#; E, D).
- Piano (right hand)**: The sixth staff shows the right hand of the piano playing eighth-note patterns. Measures 1-5: eighth-note pairs (e.g., B, A; G, F#; E, D; C, B; A, G). Measure 6: eighth-note pairs (e.g., D, C; B, A; G, F#; E, D).

The musical score consists of five staves, each with a treble clef and a bass clef. The top four staves are identical, featuring a continuous melody. The melody is composed of eighth notes, sixteenth notes, and quarter notes, represented by different shapes (circles, squares, triangles) and rests. Horizontal beams connect the notes. The bottom staff is a continuation of the melody from the top staves, using the same note heads and rests.



Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 3: Top staff has a dotted half note followed by a half note tied to a quarter note. Bottom staff has a half note followed by a half note. Measure 4: Both staves have a half note.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5: Top staff has a dotted half note followed by a half note tied to a quarter note. Bottom staff has a half note followed by a half note. Measure 6: Both staves have a half note.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 7: Top staff has a dotted half note followed by a half note tied to a quarter note. Bottom staff has a half note followed by a half note. Measure 8: Both staves have a half note.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 9: Top staff has a dotted half note followed by a half note tied to a quarter note. Bottom staff has a half note followed by a half note. Measure 10: Both staves have a half note.

À JAMAIS 1

STEPHANE CRAYTON

à jamais 1

Stephane Crayton

for chamber ensemble

(2022)

Transposing score inc. instruments at A415 and A440 Hz

*Flute

*Violin

Violin

Soprano

Clarinet

*Viola

Cello

*Bassoon

* indicates a historical instrument tuned to A415Hz

Performers should sit as they like. A good place to start would be in a semi-circle high to low, or with historical instruments on the left and modern instruments on the right, violins facing and working down towards bassoon and cello in the centre

NOTE

à jamais 1 is a recomposition of Rameau's 'Tendre Amour' from *Les Indes galantes*. I describe it as a recomposition rather than an orchestration because it has essentially been written such that the expressions of the music sound as products of the physical realities of the instruments.

à jamais 1 was originally intended for the desk drawer, a kind of preparatory exercise before writing what would become *à jamais 2*, but in the end I decided to keep the work since it seemed to me to demand a fundamentally different expression to Rameau's 'Tendre Amour'.

à jamais 1 is written for a mixed ensemble of baroque and modern instruments, tuned respectively to A415 and 440 Hz. This encourages a number of notational games which are essentially restricted to the score and, therefore, the performers. Refer to my *3 Dreams* for a dense examination of these possibilities.

3
4

BAROQUE

Flute Violin Viola Bassoon

MODERN

Violin Soprano Clarinet in B♭ Violoncello

<img alt="Musical score comparing Baroque and Modern styles. The score is in common time (3/4). It features eight staves: Flute, Violin, Viola, Bassoon (Baroque section); Violin, Soprano, Clarinet in B-flat, and Violoncello (Modern section). Dynamics are marked with 'p' (piano). Measure 1: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 2: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 3: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 4: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 5: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 6: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 7: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 8: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 9: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 10: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 11: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 12: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 13: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 14: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 15: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 16: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 17: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 18: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 19: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 20: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 21: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 22: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 23: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 24: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 25: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 26: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 27: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 28: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 29: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 30: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 31: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 32: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 33: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 34: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 35: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 36: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 37: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 38: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 39: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 40: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 41: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 42: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 43: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 44: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 45: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 46: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 47: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 48: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 49: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 50: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 51: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 52: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 53: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 54: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 55: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 56: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 57: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 58: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 59: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 60: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 61: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 62: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 63: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 64: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 65: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 66: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 67: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 68: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 69: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 70: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 71: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 72: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 73: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 74: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 75: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 76: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 77: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 78: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 79: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 80: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 81: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 82: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 83: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 84: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 85: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 86: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 87: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 88: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 89: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 90: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 91: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 92: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 93: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 94: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 95: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 96: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 97: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 98: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 99: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes. Measure 100: Flute (F#), Violin (F), Viola (F), Bassoon (F) play eighth notes.</p>

11

Fl.

Vln.

Vla.

Bsn.

Vln.

S.

Cl.

Vc.

à ja - mais

Tendre a - mour

23

Fl.

Vln.

Vla.

Bsn.

Vln.

S.

Cl.

Vc.

à ja - mais à ja - mais

33

A musical score for orchestra and choir. The score consists of eight staves. From top to bottom: Flute (Fl.), Violin (Vln.), Viola (Vla.), Bassoon (Bsn.), Violin (Vln.), Soprano (S.), Clarinet (Cl.), and Cello/Bass (Vc.). The flute and violin play eighth-note patterns. The viola and bassoon play sixteenth-note patterns. The soprano sings "Que ta chaine" and "Que pour nous ta". The clarinet and cello provide harmonic support.

Fl.

Vln.

Vla.

Bsn.

Vln.

s. Que ta chaine Que pour nous ta

Cl.

Vc.

Musical score for orchestra and choir, page 42. The score includes parts for Flute (Fl.), Violin (Vln.), Viola (Vla.), Bassoon (Bsn.), Violin (Vln.), Soprano (S.), Clarinet (Cl.), and Bassoon (Vc.). The vocal part for soprano includes lyrics: "chain - ne dure à ja - mais" and "à ja - mais". The score shows various musical instruments playing chords and sustained notes, with dynamic markings like forte (f), piano (p), and accents. Measure numbers 42, 43, and 44 are indicated at the top of each staff.

À JAMAIS 1

STEPHANE CRAYTON

à jamais 1

Stephane Crayton

for chamber ensemble

(2022)

Transposing score inc. instruments at A415 and A440 Hz

*Flute

*Violin

Violin

Soprano

Clarinet

*Viola

Cello

*Bassoon

* indicates a historical instrument tuned to A415Hz

Performers should sit as they like. A good place to start would be in a semi-circle high to low, or with historical instruments on the left and modern instruments on the right, violins facing and working down towards bassoon and cello in the centre

NOTE

à jamais 1 is a recomposition of Rameau's 'Tendre Amour' from *Les Indes galantes*. I describe it as a recomposition rather than an orchestration because it has essentially been written such that the expressions of the music sound as products of the physical realities of the instruments.

à jamais 1 was originally intended for the desk drawer, a kind of preparatory exercise before writing what would become *à jamais 2*, but in the end I decided to keep the work since it seemed to me to demand a fundamentally different expression to Rameau's 'Tendre Amour'.

à jamais 1 is written for a mixed ensemble of baroque and modern instruments, tuned respectively to A415 and 440 Hz. This encourages a number of notational games which are essentially restricted to the score and, therefore, the performers. Refer to my *3 Dreams* for a dense examination of these possibilities.

3
4

BAROQUE

Flute Violin Viola Bassoon

MODERN

Violin Soprano Clarinet in B \flat Violoncello

The musical score illustrates a comparison between Baroque and Modern styles across eight instruments. The score is divided into two main sections: BAROQUE (top) and MODERN (bottom). Each section contains four instruments: Flute, Violin, Viola, and Bassoon in the Baroque section, and Violin, Soprano, Clarinet in B-flat, and Violoncello in the Modern section. The music is set in common time (indicated by '3' over '4'). The first measure shows the Flute and Violin playing eighth-note patterns. The second measure shows the Flute and Violin continuing their patterns. The third measure shows the Flute and Violin continuing their patterns. The fourth measure shows the Flute and Violin continuing their patterns. The fifth measure shows the Flute and Violin continuing their patterns. The sixth measure shows the Flute and Violin continuing their patterns. The seventh measure shows the Flute and Violin continuing their patterns. The eighth measure shows the Flute and Violin continuing their patterns. The ninth measure shows the Flute and Violin continuing their patterns. The tenth measure shows the Flute and Violin continuing their patterns. The eleventh measure shows the Flute and Violin continuing their patterns. The twelfth measure shows the Flute and Violin continuing their patterns. The thirteenth measure shows the Flute and Violin continuing their patterns. The fourteenth measure shows the Flute and Violin continuing their patterns. The fifteenth measure shows the Flute and Violin continuing their patterns. The sixteenth measure shows the Flute and Violin continuing their patterns. The seventeenth measure shows the Flute and Violin continuing their patterns. The eighteenth measure shows the Flute and Violin continuing their patterns. The nineteenth measure shows the Flute and Violin continuing their patterns. The twentieth measure shows the Flute and Violin continuing their patterns. The twenty-first measure shows the Flute and Violin continuing their patterns. The twenty-second measure shows the Flute and Violin continuing their patterns. The twenty-third measure shows the Flute and Violin continuing their patterns. The twenty-fourth measure shows the Flute and Violin continuing their patterns. The twenty-fifth measure shows the Flute and Violin continuing their patterns. The twenty-sixth measure shows the Flute and Violin continuing their patterns. The twenty-seventh measure shows the Flute and Violin continuing their patterns. The twenty-eighth measure shows the Flute and Violin continuing their patterns. The twenty-ninth measure shows the Flute and Violin continuing their patterns. The thirtieth measure shows the Flute and Violin continuing their patterns. The thirty-first measure shows the Flute and Violin continuing their patterns. The thirty-second measure shows the Flute and Violin continuing their patterns. The thirty-third measure shows the Flute and Violin continuing their patterns. The thirty-fourth measure shows the Flute and Violin continuing their patterns. The thirty-fifth measure shows the Flute and Violin continuing their patterns. The thirty-sixth measure shows the Flute and Violin continuing their patterns. The thirty-seventh measure shows the Flute and Violin continuing their patterns. The thirty-eighth measure shows the Flute and Violin continuing their patterns. The thirty-ninth measure shows the Flute and Violin continuing their patterns. The forty-first measure shows the Flute and Violin continuing their patterns. The forty-second measure shows the Flute and Violin continuing their patterns. The forty-third measure shows the Flute and Violin continuing their patterns. The forty-fourth measure shows the Flute and Violin continuing their patterns. The forty-fifth measure shows the Flute and Violin continuing their patterns. The forty-sixth measure shows the Flute and Violin continuing their patterns. The forty-seventh measure shows the Flute and Violin continuing their patterns. The forty-eighth measure shows the Flute and Violin continuing their patterns. The forty-ninth measure shows the Flute and Violin continuing their patterns. The五十th measure shows the Flute and Violin continuing their patterns.

11

Fl.

Vln.

Vla.

Bsn.

Vln.

S.

Cl.

Vc.

à ja - mais

Tendre a - mour

23

Fl.

Vln.

Vla.

Bsn.

Vln.

S.

à ja - mais à ja - mais

Cl.

Vc.

33

A musical score for orchestra and choir. The score consists of eight staves. From top to bottom: Flute (Fl.), Violin (Vln.), Viola (Vla.), Bassoon (Bsn.), Violin (Vln.), Soprano (S.), Clarinet (Cl.), and Bass (Vc.). The flute and violin play eighth-note patterns. The viola and bassoon play sixteenth-note patterns. The soprano sings "Que ta chaine" and "Que pour nous ta". The clarinet and bass provide harmonic support.

Fl.

Vln.

Vla.

Bsn.

Vln.

s. Que ta chaine Que pour nous ta

Cl.

Vc.

42

A musical score for orchestra and choir. The score consists of six staves. From top to bottom: Flute (Fl.), Violin (Vln.), Viola (Vla.), Bassoon (Bsn.), Violin (Vln.), and Cello/Bass (Cello/Vc.). The flute has a steady eighth-note pattern. The violin and viola play eighth-note patterns with some grace notes and slurs. The bassoon has a sustained note followed by eighth-note pairs. The violin in the middle has eighth-note pairs with slurs. The cello/bass provides harmonic support with sustained notes and eighth-note patterns.

Fl.

Vln.

Vla.

Bsn.

Vln.

S.

chai - ne dure à ja - mais à ja - mais

cl.

Vc.

À JAMAIS 2

STEPHANE CRAYTON

à jamais 2

Stephane Crayton

for chamber ensemble

(2022)

Score in C (not inc. instruments at A415 and A440 Hz)

*Flute
*Violin
Violin
Soprano
Clarinet
*Viola
Cello
*Bassoon

* indicates a historical instrument tuned to A415Hz

Performers should sit as they like. A good place to start would be in a semi-circle high to low, or with historical instruments on the left and modern instruments on the right, violins facing and working down towards bassoon and cello in the centre.

NOTE

à jamais 2 is written for a mixture of historical and modern instruments, tuned to A415 and 440 Hz. Most of the expression of a *à jamais 2* is a result of negotiations between the instruments, and particularly those that can be represented notationally.

There is not much needed to know to perform *à jamais 2* except that it is in two parts, the latter part taking the first expression and transforming it upwards.

Technically speaking, *à jamais 2* is a kind of fugue (in fact very strictly constructed), but this is crucially not crucial in performance since its composition deliberately betrays what we expect a fugue to be. But those analytically inclined may be entertained by the large number of notational games at play in this regard as well as more generally.

Stephane Crayon

à jamais 2

Flute



$\frac{4}{2}$ - $\#^{\circ}$.

p

Violin



$\frac{2}{2}$ - $\text{J} \frac{4}{2} \text{d} \frac{4}{2} \# \text{d}$

p

Viola



$\frac{2}{2} \theta$

p

Bassoon

$\frac{4}{2}$ -

p

Violin



$\#^{\circ}$

p

d o

:

d ba

:

Soprano



:

Clarinet



$\# \theta \frac{1}{2} \text{b}^{\circ}$

p

Cello



Fl. 1 2
Vln. 2 2
Vla. 2 2
Bsn. 2 2
Vln. 2 2
Sop. 2 2
CL 2 2
C. 2 2

This is a handwritten musical score for orchestra, consisting of eight staves. The staves are labeled on the left: Flute (Fl.), Violin (Vln.), Viola (Vla.), Bassoon (Bsn.), Violin (Vln.), Soprano (Sop.), Clarinet (CL), and Cello/Bass (C.). The score is divided into measures by vertical bar lines. Measure 1: Flute has a note on the first line. Violin has a note on the first line. Viola has a note on the second line. Bassoon has a note on the first line. Violin has a note on the first line. Soprano has a note on the first line. Clarinet has a note on the first line. Cello/Bass has a note on the first line. Measure 2: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 3: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 4: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 5: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 6: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 7: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 8: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 9: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 10: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 11: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 12: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 13: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 14: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 15: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 16: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 17: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 18: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 19: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests. Measure 20: Flute rests. Violin rests. Viola rests. Bassoon rests. Violin rests. Soprano rests. Clarinet rests. Cello/Bass rests.

Fl.

Vln.

Vla.

Bsn.

Vln.

Sop.

Cl.

Vc.

cres.

H.

F.
Vln.
Vla.
Bsn.
Vlh.
Sop.
C.
Vc.

Handwritten musical score for orchestra, page 6. The score consists of eight staves for Flute (F.), Violin (Vln.), Cello (C.), Bassoon (Bsn.), Viola (Vla.), Soprano (Sop.), Clarinet (C.), and Double Bass (Vc.). The music is in common time. The score includes various dynamics such as 'p', 'f', 'ff', and 'ff'. There are also several fermatas and grace notes. The notation is handwritten in black ink on five-line staves.