Repetitions in Extended Time
Bryn Harrison
Commissioned by the 2008 Huddersfield Contemporary Music Festival.

written for and dedicated to ensemble plus minus

First performed by Ensemble PlusMinus, conducted by Mark Volpato

St. Paul’s Hall, Huddersfield, 25th November 2008

Duration: approx. 43 minutes

Score in transcription.
Performance Notes

Repeats:

- \( \times 5 \) means play five times in total.
- \( \times 4 \rightarrow \times 3 \rightarrow \times 2 \) means play five times, then four, then three, then two.

Total number of bars per rehearsal letter is indicated at the top, right-hand side of the page.

Variations on individual modules (e.g., e.g. f, f, etc.):

Slight (but perceptible) changes may be made by the individual performer when repeating modules.

Variables may include slight alterations in timbre, dynamics or the omission/addition of trills, tremolando etc., where appropriate. Variations may also be made upon the rhythmic placement of notes except where the indication of ‘non-variable rhythm’ is given. Variations should be applied sparingly and cautiously ensuring that an overall balance and sense of continuity is maintained. Occasionally omit notes/phrases entirely.

Variations to the piano and keyboard parts are indicated below.

**Piano:** pedal held throughout, lid raised.

- **dynamics:** maintain an even but very quiet volume throughout
- **sempre legato**
- **variations:** Rhythmic accuracy and continuity should be maintained throughout but notes may occasionally be omitted or stressed by the player. Occasional octave transposition is also permissible.

**Keyboards:** There should be the same wherever possible and positioned at opposite sides of the stage.

- Specific choices of sounds are left to the players, conductor and ensemble but should blend with the overall sound of the given instrumentation.
- Since several of the chords require both hands to play, volume pedals are needed to control the overall volume.

**variations:** Keyboards play throughout but slight changes may be made in dynamic contour during repeats. Similarly, slight timbral changes may be made between each rehearsal letter.

Chords may be occasionally revoiced using octave transposition.
Bass Clarinet; Rest where needed. Notes, phrases or indeed whole modules may be omitted where necessary.

Care should be taken however to avoid disturbing the overall texture of the music.

Flutter tonguing (fff): this may begin ahead of the note or slightly after the note has begun. At times, alternate between the two to create subtle variations.

trills: always to the semi-tone above. Occasionally omit where indicated.

push note right at the end. Aim to establish a balance with the electric guitar.

Electric Guitar; Preferably solid-body. Tone should be warm and reasonably bright. Chorus and reverb throughout.

Changes in dynamic always to be executed using a volume pedal.

trills: to be played across strings where possible. 

trills always to the semi-tone above.

push note right at the end. Aim to establish a balance with the bass clarinet.

non-vib unless otherwise indicated.

Violin/cello; con sordini throughout.

flautando bowing throughout.

non-vibrato unless otherwise indicated.

variations: vary bowing position from sul tasto, to ordinario, to sul pont.

- Quasi-improvisatory. Player to find/explore different individual trajectories, in approximate accordance to those given. Player may choose different trajectories with each repeat or omit lines altogether. Passages indicated in this way are to be executed in artificial harmonics throughout. i.e. the indicated notes represent the fundamental with actual notes sounding two octaves above. Tremolando may be added to glissandi passages and dynamics approached freely within the confines of ppppp to mmp.
28 bars