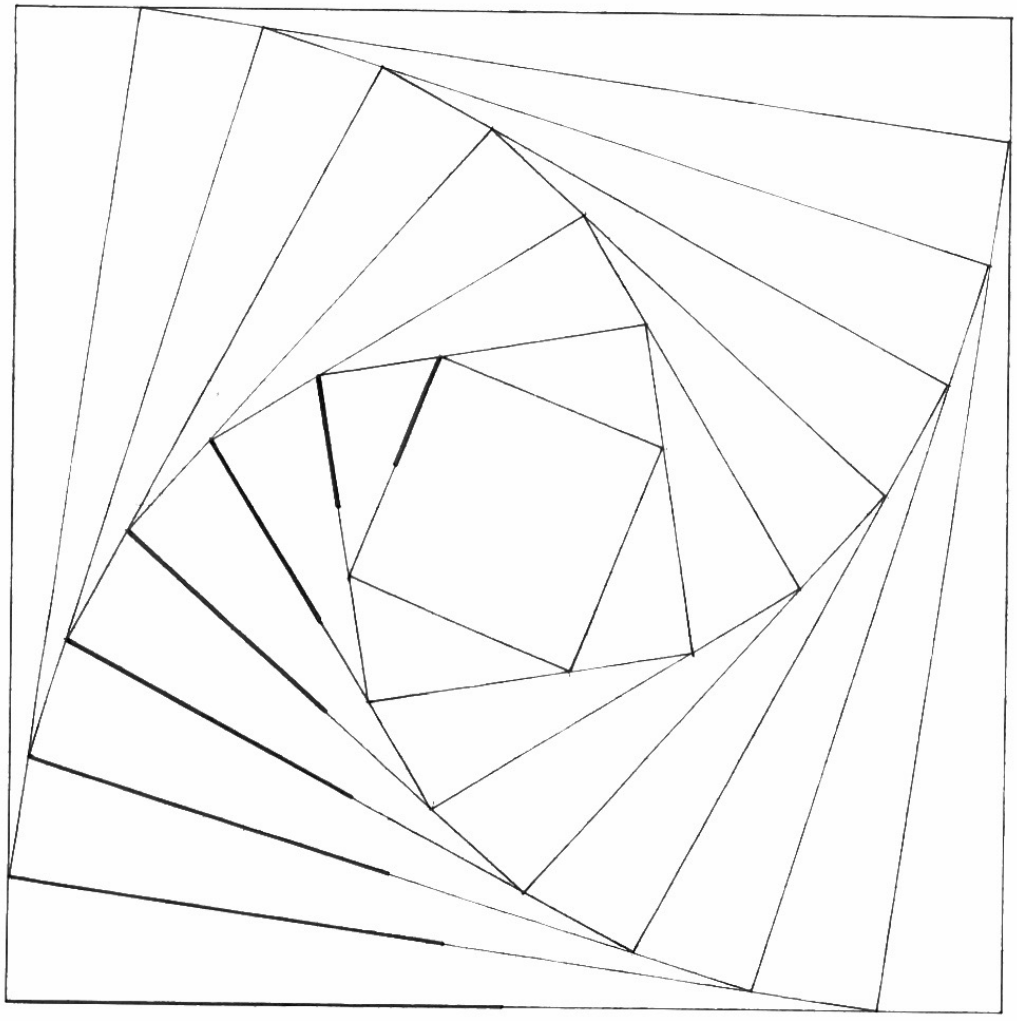
Simon Hellewell

Parabolæ



For Orchestra

Parabolæ

All players should be provided with a single piece of resonant percussion, such as a triangle, a bell, or a single crotale on a string. If this will be difficult to achieve with conventional percussion, found alternatives are allowed, such as wine glasses. The key being that the sound should have a long decay rather than dying off immediately after the attack. Ideally, these instruments should have a clear (but unspecified) pitch.

RULE BOOK

1. This piece utilises a game mechanic, in which each player is solo rather than synchronised with the rest of their section. Each player's goal is to progress through the nine segments of music in turn from shortest to longest.
2. In order to play a segment, a player must first sound their percussion instrument, always allowing the sound to die away naturally.
3. If this does not coincide with any other players' percussion sound, the player may proceed to play their written segment.
4. If their sound closely coincides with the percussion sound of another player*, both players must re-attempt sounding their percussion until their percussion sound does not coincide with that of another player.
5. After playing a segment, the player should rest and listen for several seconds before attempting to repeat this process for the next segment.
6. The piece is over when all players have reached the end of their part.

* The required space between notes for the players to be allowed to continue is at the discretion of the rehearsing conductor and then the performers. I would recommend that the sounds be far enough apart to seem like separate sound events. If the juxtaposition resembles a grace note, this is too close.

While performers should actively endeavour to play their part, this is not a race. Once the performer's own instrument is being played it should not be rushed, nor should the pause after playing be rushed. Take some time, listen and look before moving.

The suggested tempo is a wide range of ♩ = 55-80. Players may vary their tempo from one segment to the next. As the piece progresses, many parts move from standard notation into proportional notation, at which point even more temporal license is given.

For performance, I recommend that the piece run without a conductor. Instead, after the orchestra has tuned, the violinist cues the beginning by sitting down.

Game variations:
There and Back Again: If the piece is proving particularly short for the available time in rehearsal, you may wish to extend it by having the players move down the page then back up it to where they began.

Performance directions:

Strings:

A line curving away from a note (as in segment 2) is a pitch bend in the direction shown. It should be performed as a fast gliss and reach as high as possible before the sound dies away.

A wavy line extending from a notehead is a glissando up and down centered on the given note. While the range of pitch is at the discretion of the player, the frequency and size of curve dictate relative speed and range of this motion.

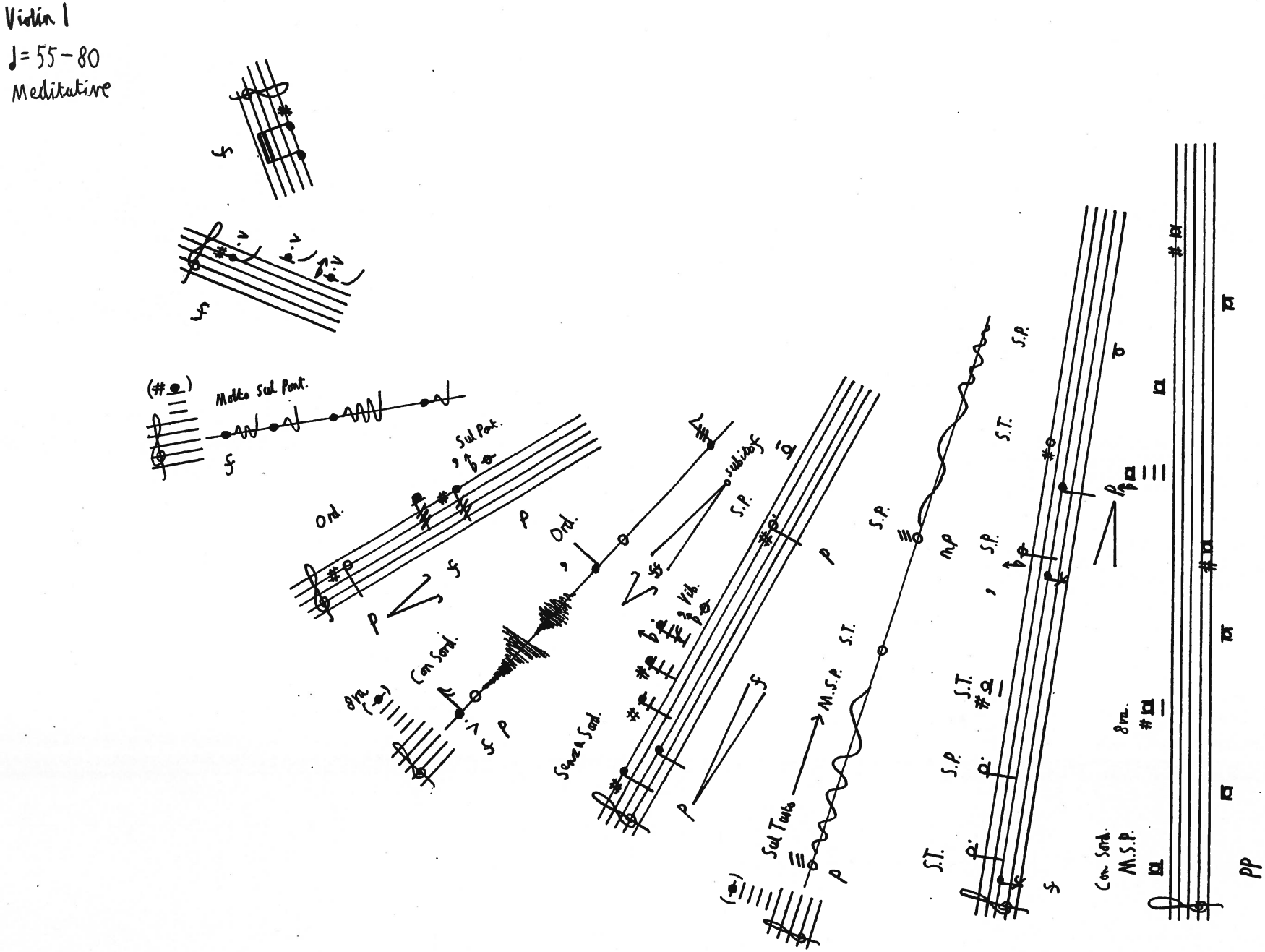
A more jagged wavy marking extending from a note is to be performed as a varied tremolo. The wider this mark is, the faster the bowing should be, and vice versa.

Bow positions (M.S.P., S.P., Ord, S.T.) continue one segment to the next unless otherwise specified.

Woodwind:

fl. = Flutter Tonguing.

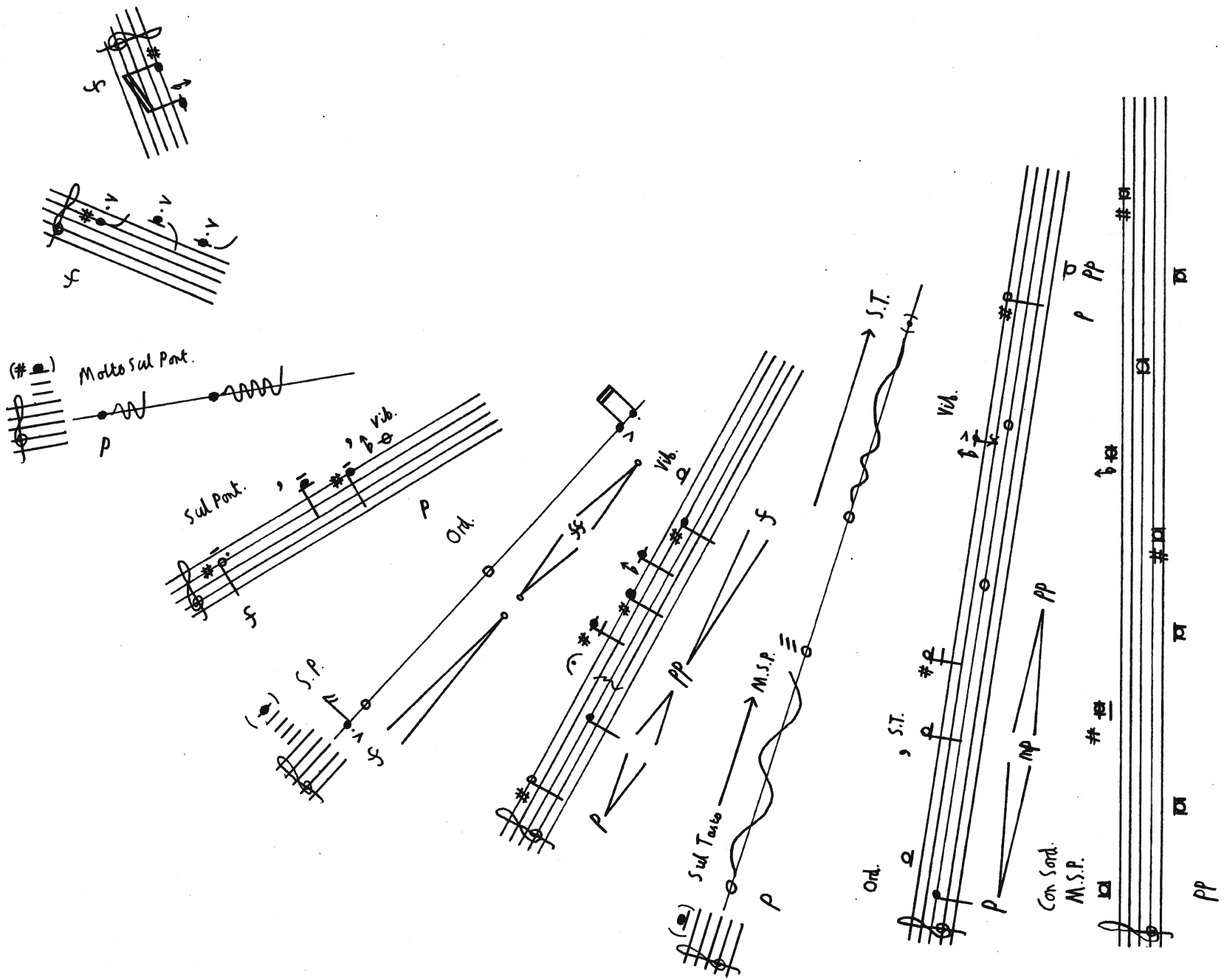
Trills are to the note above. A trill on a quarter tone should be to the nearest semitone.


Violin I
♩= 55 – 80
Meditative
Molto Sul Pont.
Sul Pont.
Ord.
Con Sord.
Senza Sord.
Sul Tasto
M.S.P.
S.T.
S.P.
8va
Con Sord.
M.S.P.

Violin II

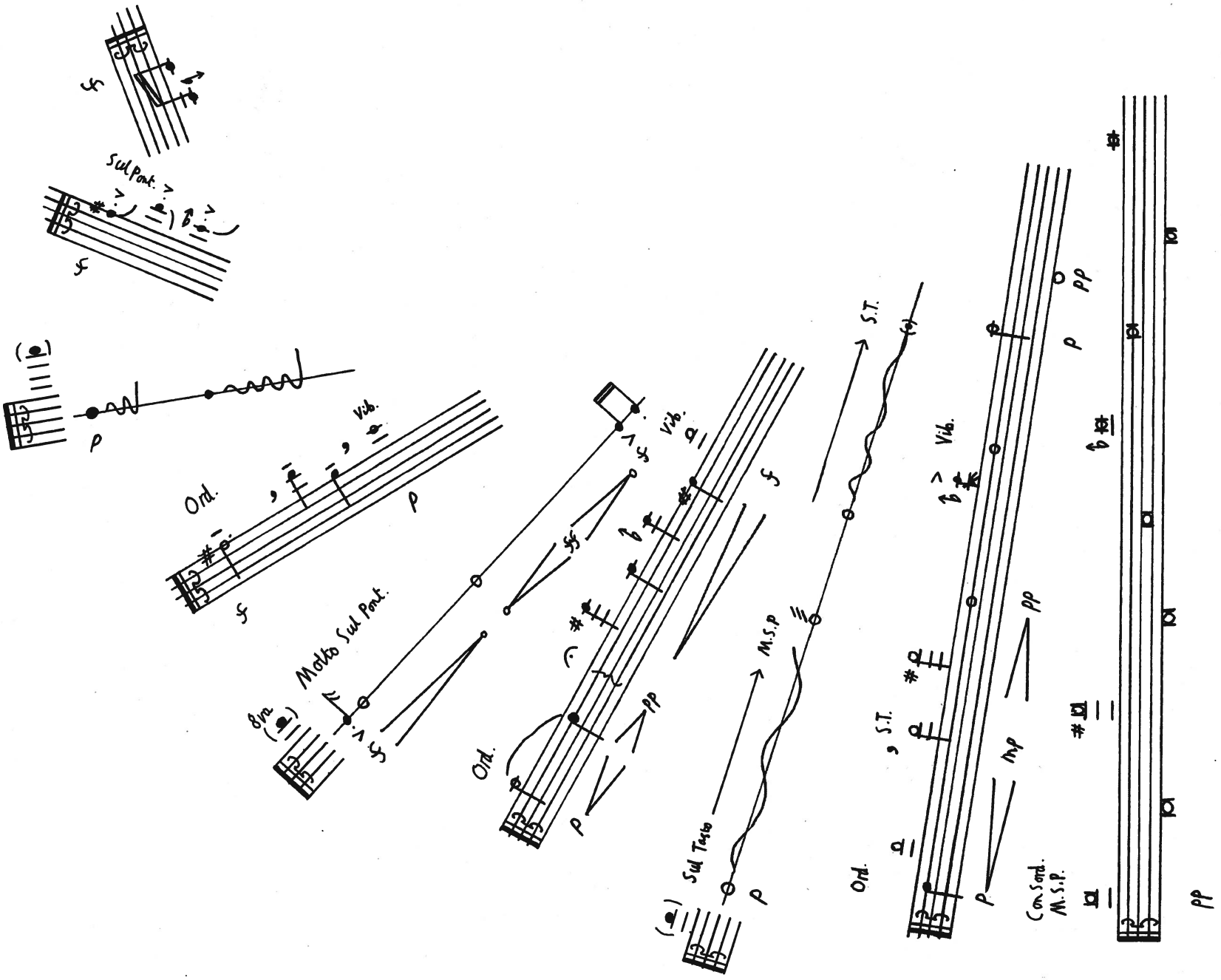
Meditative

♩=55-80



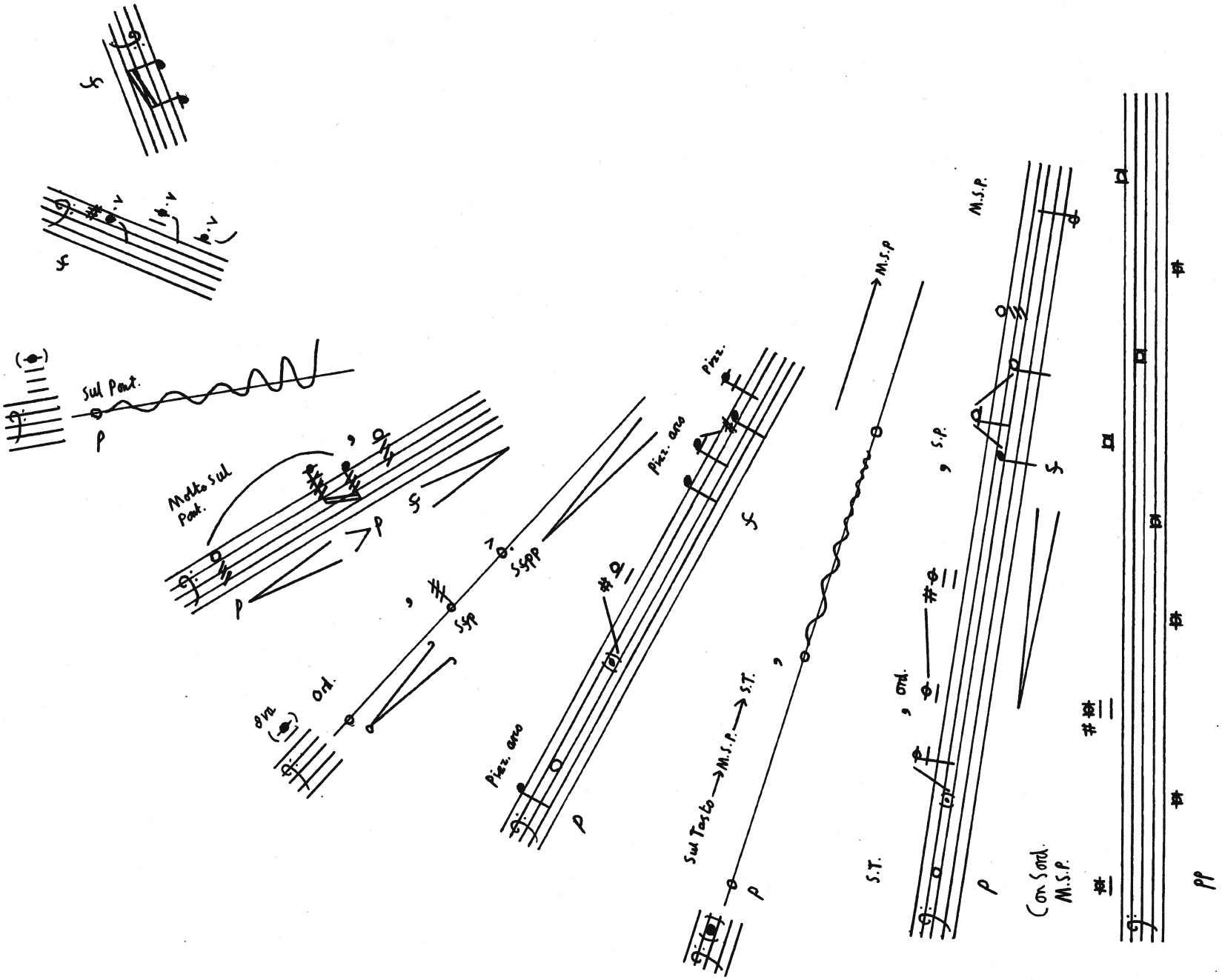
Viola

Meditative
♩=55-80



Cello

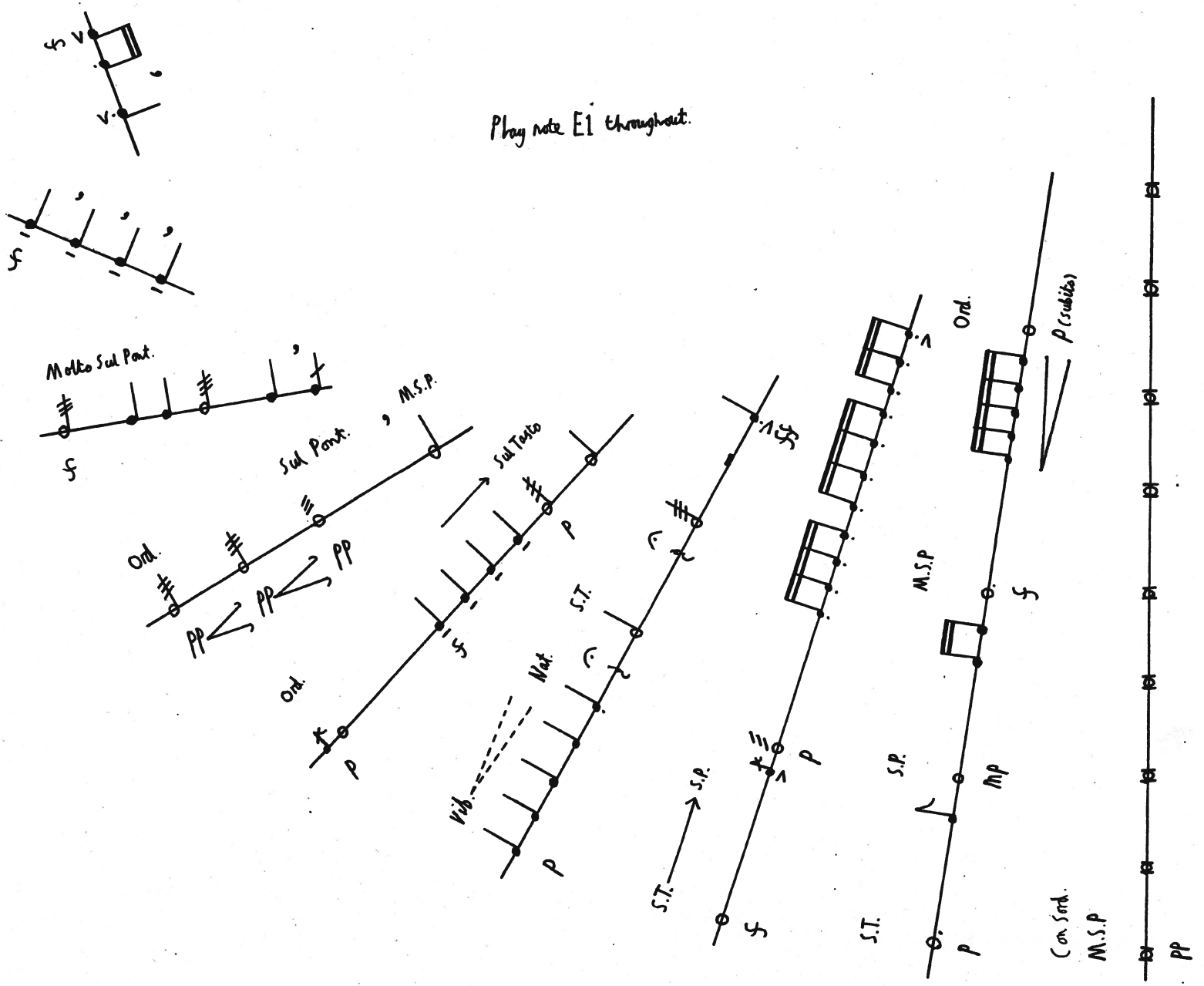
Meditative
♩=55 - 80



Double Bass

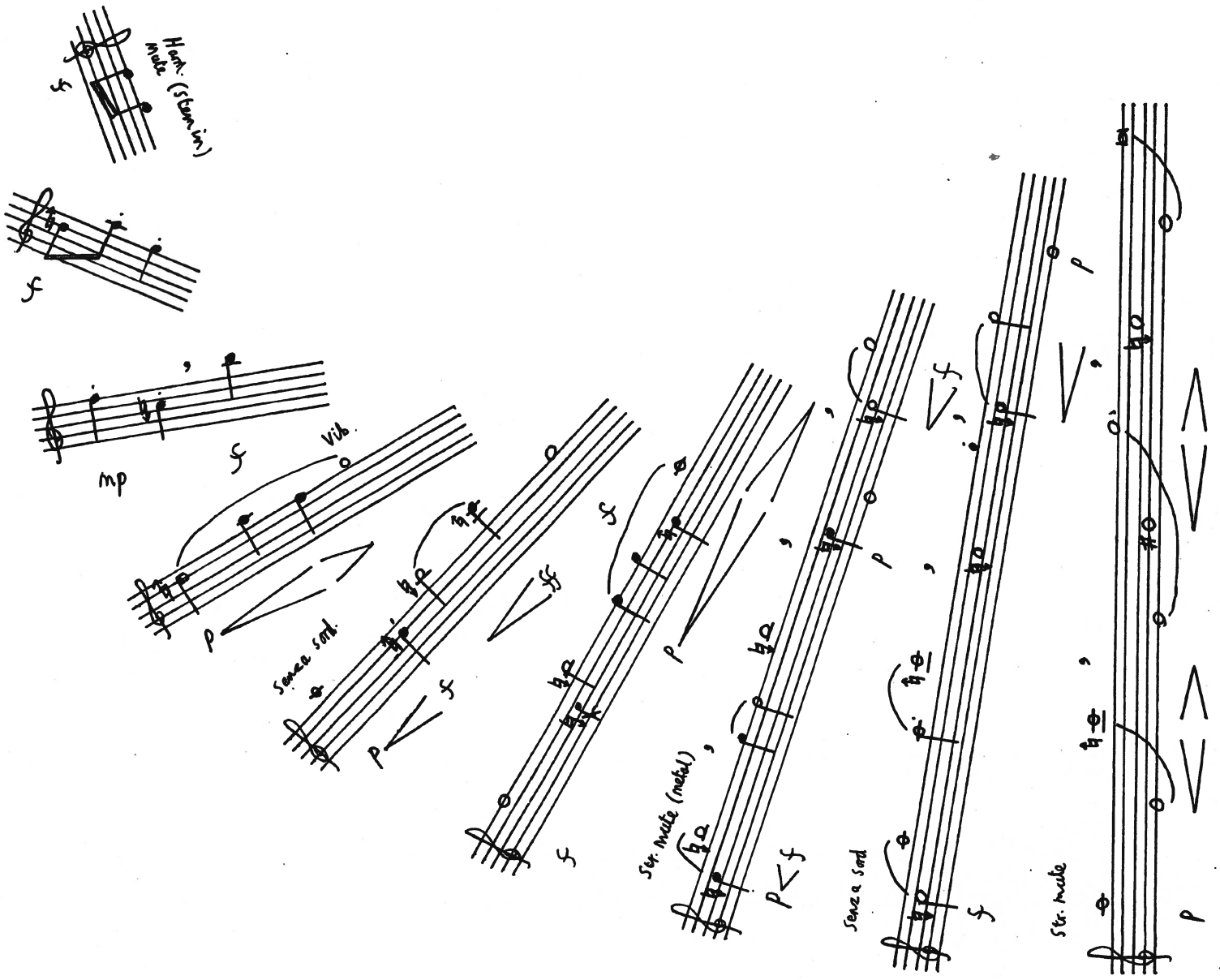
Meditative

♩= 55



Trumpet I

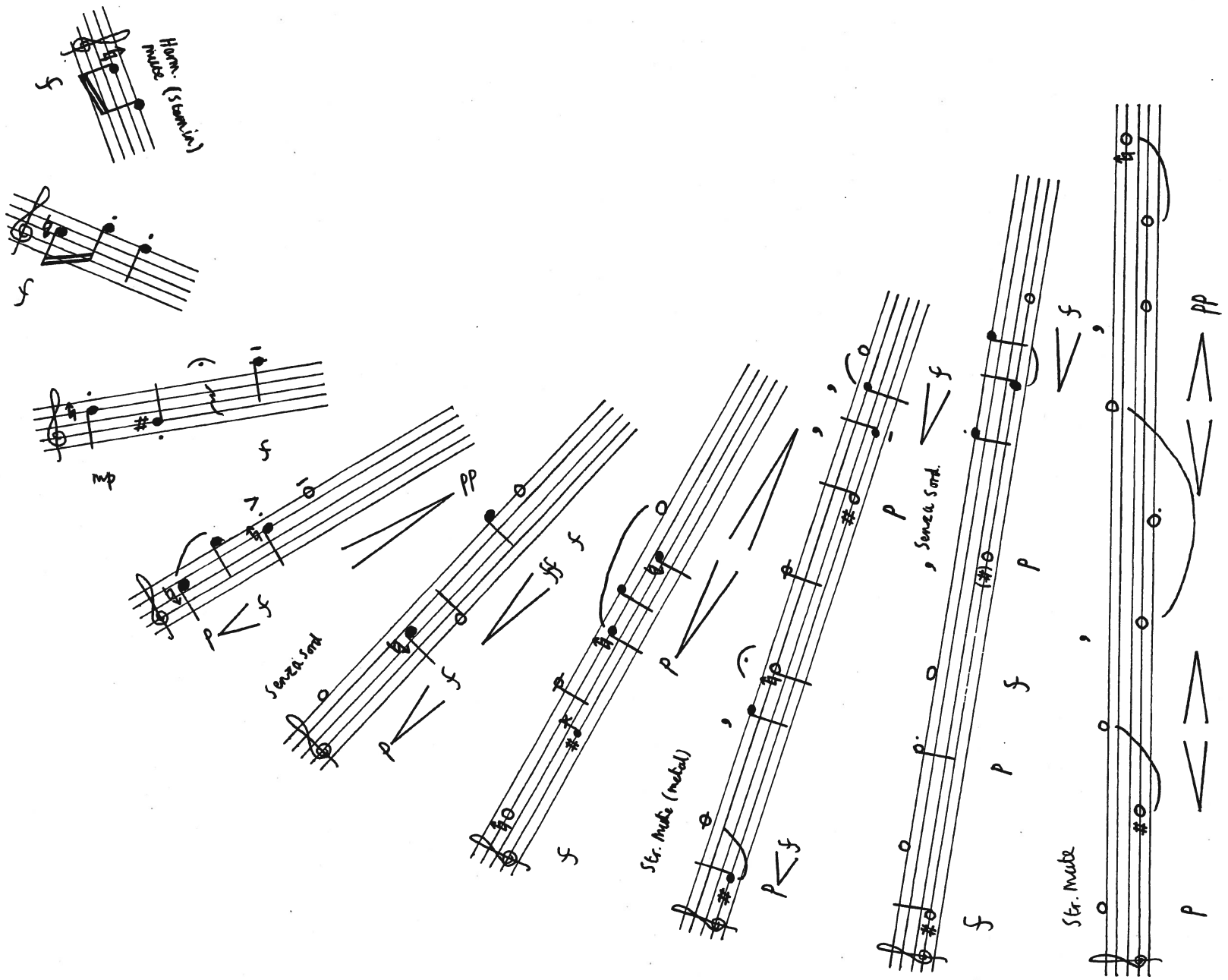
Meditative
♩=55-80



Trumpet II

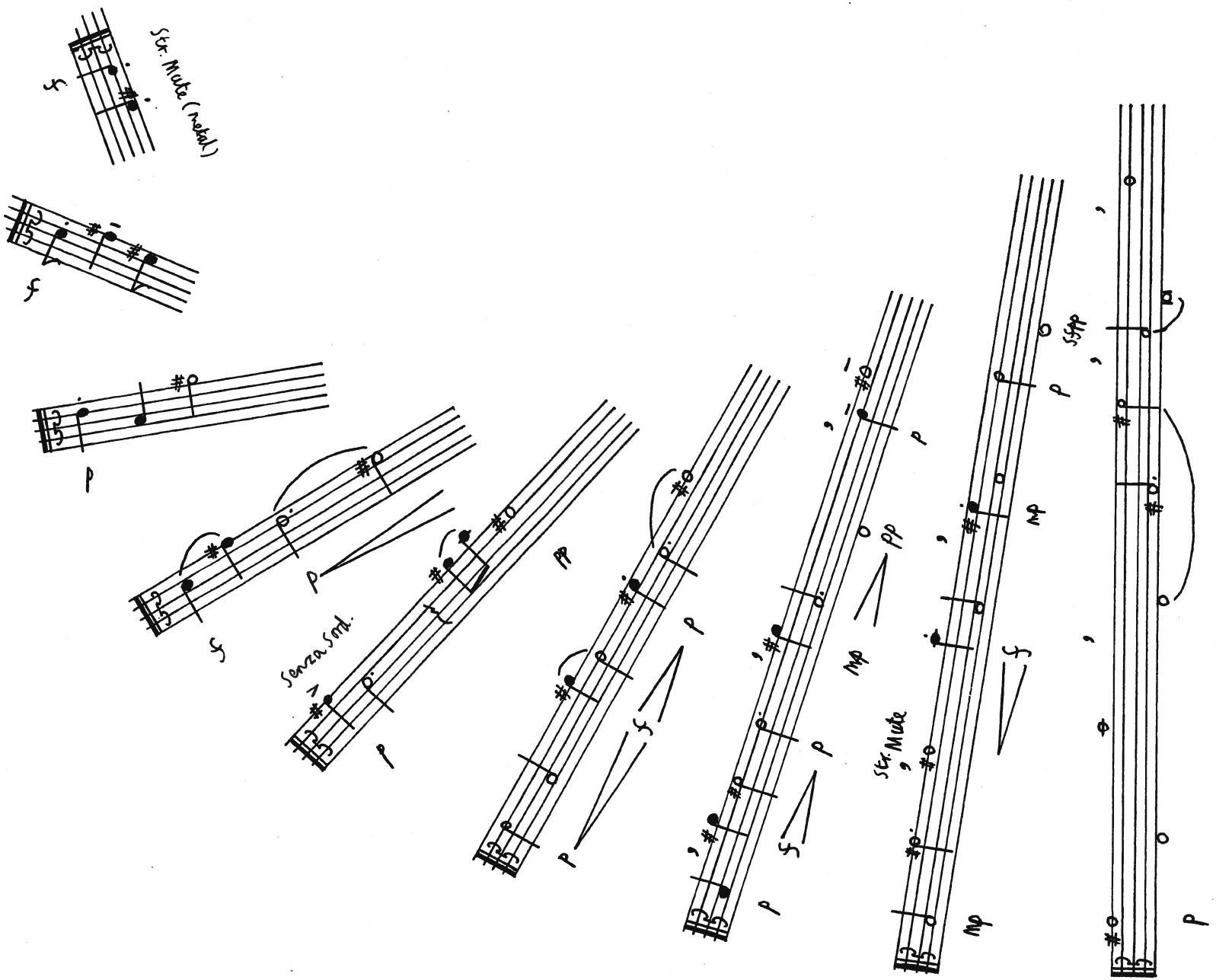
Meditative

♩= 55-80



Trombone

Meditative
♩=55-80



Horn in F

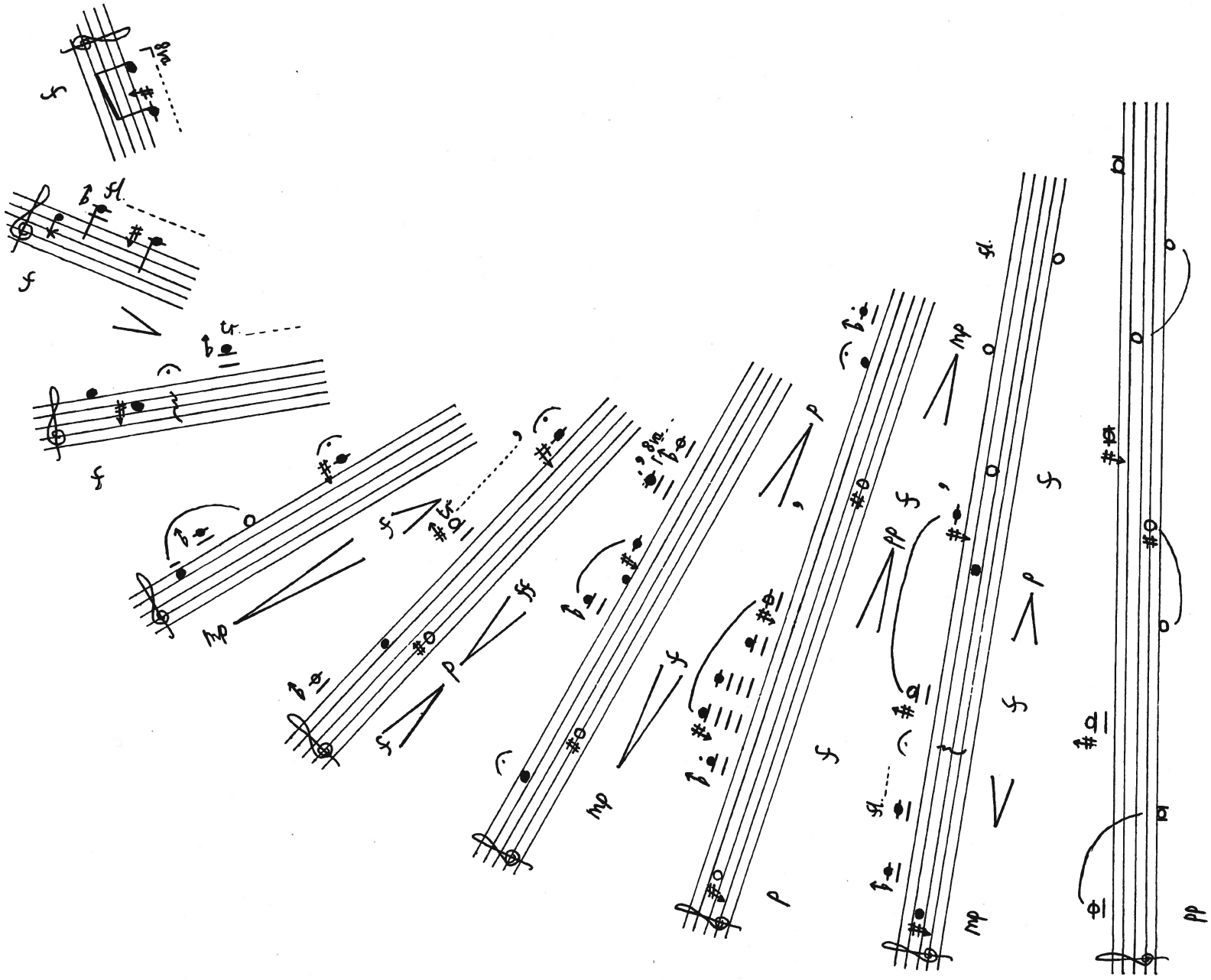
Meditative

♩=55 - 80

Flute

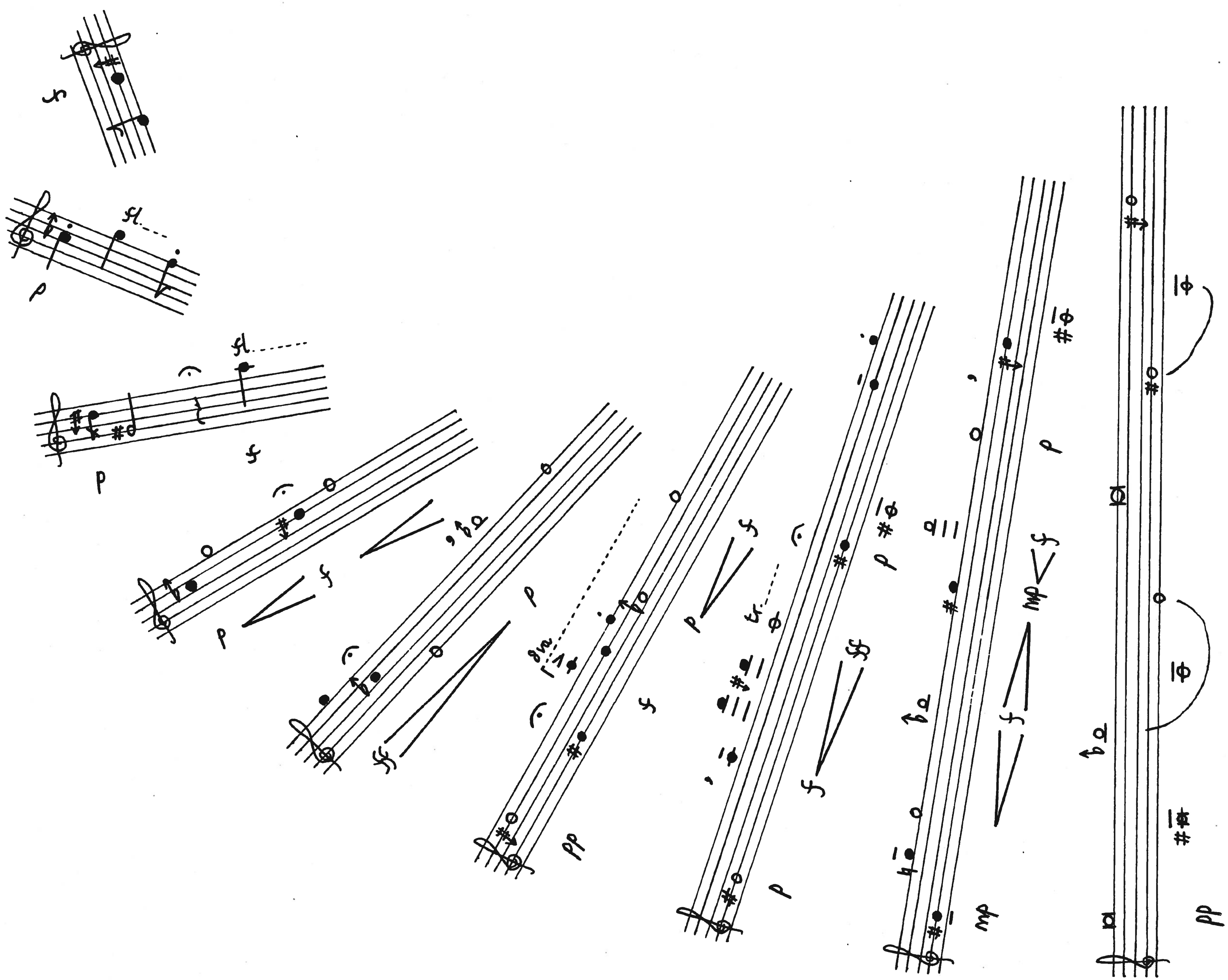
Meditative

♩=55-80



Clarinet in Bb

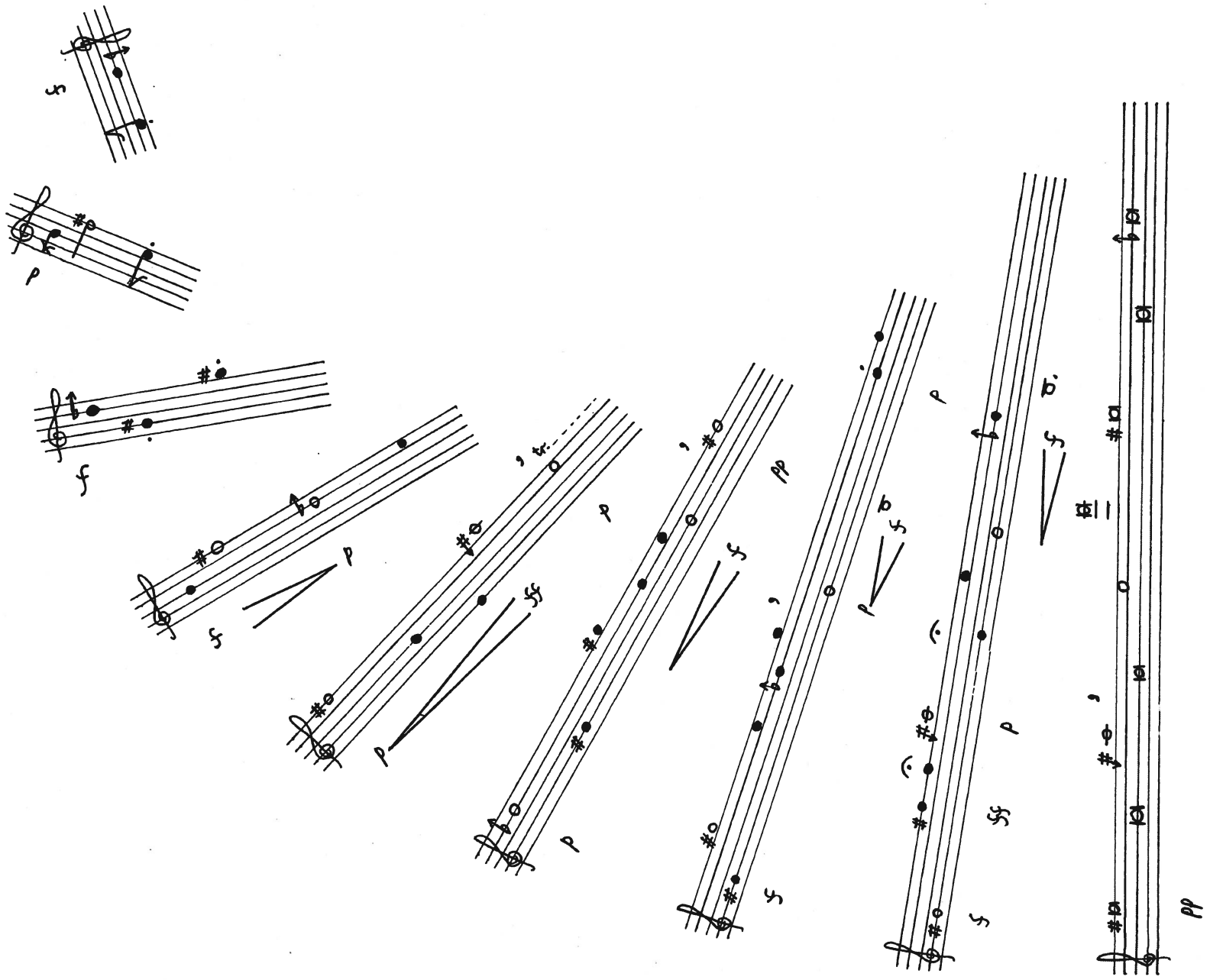
Meditative
♩=55-80



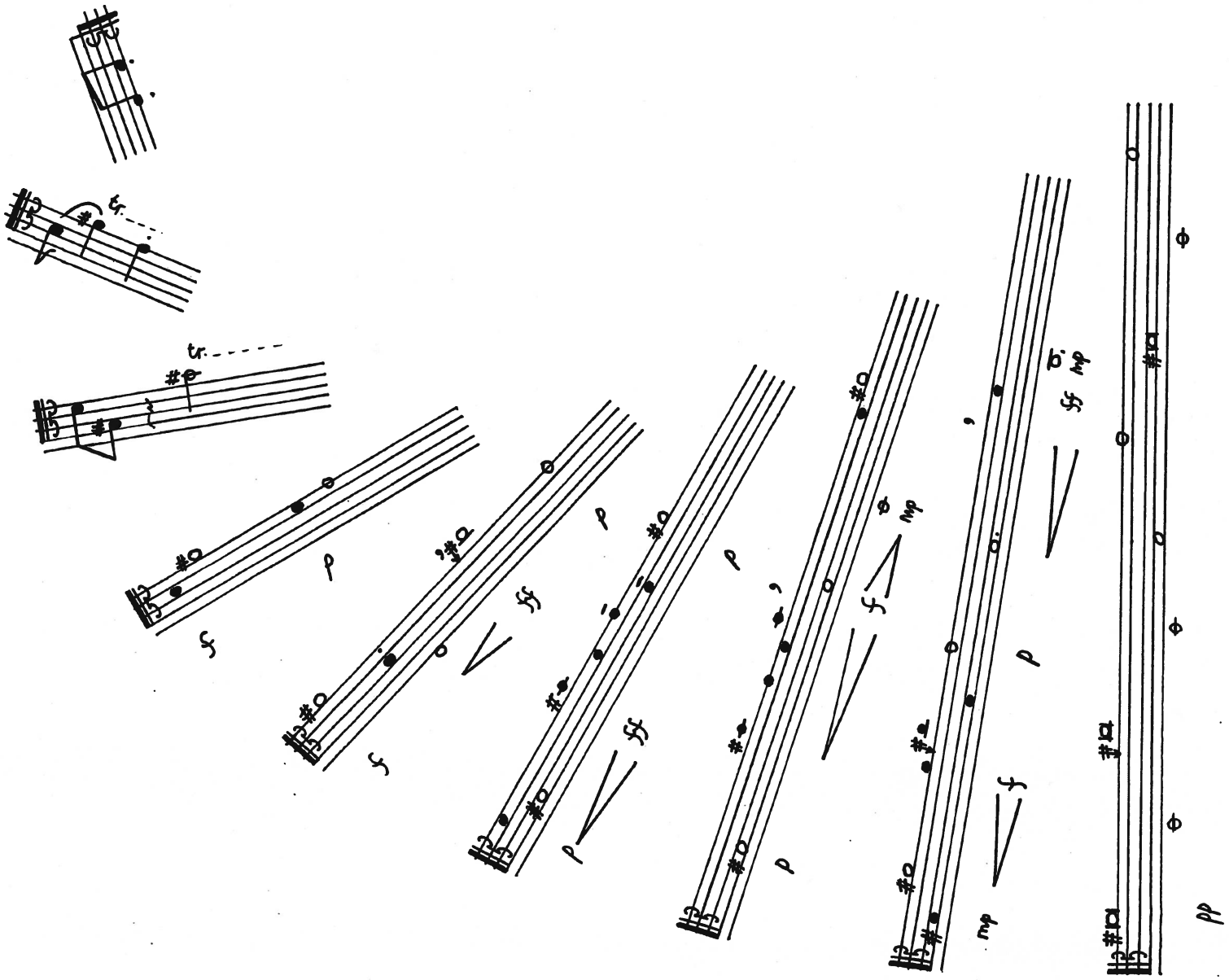
Oboe

Meditative

♩=55-80



Bassoon

Meditative

♩= 55-80