

in medias res: a brief commentary on tradition

joan arnau pàmies  
(2014)



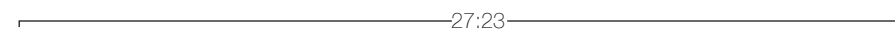
**in medias res: a brief commentary on tradition** (2014)

instrumentation: bass flute, acoustic guitar (slightly amplified), and tenor trombone

duration: ca. 5 minutes

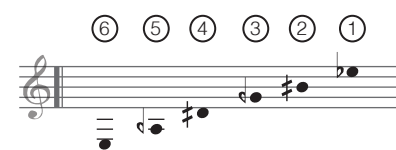
note on interrupted tuplets

Some tuplet lengths in this piece are greater than the measure area which they belong to. This is indicated with 'open brackets', as opposed to traditional ones (notice the very end of the example bracket, to its very right):



In such cases, the denominator of the tuplet ratio will be greater than the space provided by the measure length. Consequentially, the end of the measure at stake will interrupt the tuplet, thus impeding its completion.

guitar scordatura\*



*When we ask "why?" concerning an event, we may mean either of two things. We may mean: "What purpose did this event serve?" or we may mean: "What earlier circumstances caused this event?" The answer to the former question is a teleological explanation, or an explanation by final causes; the answer to the latter question is a mechanistic explanation. I do not see how it could have been known in advance which of these two questions science ought to ask, or whether it ought to ask both. But experience has shown that the mechanistic question leads to scientific knowledge, while the teleological question does not.*

Bertrand Russell

symbols et al.

- ord. ordinario
- st sul tasto
- mst molto sul tasto
- sp sul ponticello
- msp molto sul ponticello

quarter-tone notation ♭ ♮ ♯ #

different types of vibrato



full tone ●

half tone; half air ◆

(flt.) flutter tongue

*Tradition is the illusion of permanence.*

Woody Allen

\*The score is transposed. The resultant pitches on the guitar will be different than those notated due to the applied scordatura.

\*\*Guitar and bass flute sound an octave lower than written.

\*\*\*The aforementioned quotes may be used as a program note.

written for and dedicated to William Lang, Laura Cocks, and Jordan Dodson

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$\text{♩} = 52$

13 4  
8 8

bass flute *Remain expressionless; do not move.*

guitar *Remain expressionless; do not move.*

trombone **PRACTICE MUTE ON** *Remain expressionless; do not move.*

4 10  
8 8  
2

b.fl.

1 2 3 4  
mst st

ord. 11:8 2 3 msp 4 sp ord. 13:8 3 4 msp 3 st

gt. *pppp pp ppp sempre pp quasi mf ppp mp pp ppp p ppp p sempre pp subito ppp*

tb.

10  
8

27:23

b.fl. 4 #

gt.

tb.

7  
8

*pppp* possibile sempre

*ppp*

*pp*

*pppp*

subito *pp* (non vibrato)

*ppppp* *pppp* possibile

*ppp*

(non vibrato)

(non vibrato)

(non vibrato)

(non vibrato)

7  
8

19:14 (fit.) staccatissimo, barely audible

20:14 20:14

b.fl. 5

gt.

tb.

3  
8

*pppp*

quasi *mp*

*pp*

*p* dolce (non vibrato)

quasi *mp*

subito *pppp*

*ppppp* sempre

*ppp*

*pp*

*pppp* sempre, inespessivo

*ppppp*

subito *ppp*

subito *pp*

subito *ppp*

subito *ppp*

subito *pp*

subito *ppp*

subito *pp*

subito quasi *mp*

(non vibrato)

(non vibrato)

3 5 4 3 5  
8 8 8 16 8

20:16 20:16 (flt.)----- 13:11 13:11

b.fl. *non vibrato sempre* *pppp sempre* *ppp* *ppppp ppp sempre* *pp sempre* *pppp* *ppppp* *pp* *pppp sempre* *subito quasi p* *p* *pp* *ppp sempre* *quasi mp*

4 st 6 5 msp 5 ord. 3 msp 2 mst 4 5 3 ord. 3 st 1 3 5 6 msp 3 st 6 5 ord. 6 sp 5 mst

13:6 13:6 19:10 20:11 20:11

gt. *mp* *quasi mf* *pp* *mf* *subito* *mf* *mp* *p* *pppp pp* *ppp* *pppp sempre* *subito ff* *subito quasi mp* *p* *mp* *ppp sempre* *pp* *p* *quasi mp*

tb. *delicate* *pppp possibile e sempre* *even more delicate* *pppp*

17:10

5 1 1 2 1 7  
8 16 8 8 8 10

b.fl. *pochissimo vibrato* *ppppp* *non vibrato sempre* *ppp sempre, non diminuendo* *ppp* *quasi p*

gt. *pochissimo vibrato* *ppppp* *non vibrato* *ppp* *pp*

tb. *pochissimo vibrato* *ppppp* *non vibrato sempre* *ppp sempre, non diminuendo* *ppp* *quasi p*

7 10 8 12 6 10 3 16

*as mechanical as possible; extremely inexpressive non vibrato*

b.fl. 17

21:18 (flt.)---1 20:17 (flt.)---1 19:16

*sfz sempre sfz sfz sfz sfz sfz sfz subito quasi mf mf sempre subito p f sempre sfz sfz*

ord. ① ④ ⑥ ② ③ ⑥ ⑤ ③ ② ③ ord. ⑥ sp ⑥ msp ⑥ st ③ ⑤ ord. ⑤ ④ ⑥

gt. 22:17 21:16 20:15

*persistent ff sempre mf f ff sempre subito mp subito f mp subito f mf ff fff*

tb. 19:16 18:16 17:14

*(flt.)---1 mf mp subito f quasi mp sempre mf sempre subito p subito f*

*non vibrato, inexpressive*

3 3 1 10 4

16 8 16 8 8

b.fl. 20

7:6 19:12 21:20 (flt.)---1 (flt.)---1

*staccatissimo ffff sempre fff fff subito mf mp subito f fff molto legato mp subito pp subito mp subito ppp sempre*

ord. ④ ⑤ ③ ④ ⑥ ⑥ ⑤ ⑤

gt. 7:6 17:12 23:20

*staccatissimo ffff sempre fff fff f fff quasi mf sempre molto legato, sempre non vibrato*

tb. 7:6 15:12 22:20

*staccatissimo ffff sempre f subito mp f mf sempre pp p sempre quasi mp sempre non vibrato subito pp*

4 2 5 7  
8 8 8 8

11:8 *staccatissimo* 19:16 *barely make any sound*

b.fl. *ff fff fff sempre* *ppppp sempre e possibile*

gt. 11:8 *staccatissimo* *sp* *mp* *barely make any sound* 19:16 *subito ppppp sempre*

tb. (fft.) 11:8 *staccatissimo* 19:14 *as stable as possible; very present yet extremely soft*

*mp* *ff fff sempre* *ppppp sempre e possibile*

7 3 8  
8 8 12

19:14 *as stable as possible; very present yet extremely soft*

b.fl. *ppppp sempre e possibile* *non vibrato, inexpressive*

gt. *non vibrato, inexpressive* *mst* *ppppp*

tb. *non vibrato, inexpressive* *ppppp*



8 12 7 10 6 10 12 8

b.fl. 30

18:16 (flt.) 19:16 17:14 (flt.)

ord. sp msp ord. ② ③ ⑥ ⑥ sp ⑥ st ③ ⑥ ③ msp ord. sp ③ ⑥ ③ ord. sp msp ord. sp msp

gt. 20:17 21:18 19:16

ff sempre (non vibrato) subito mf sempre f fff sempre (non vibrato) subito f sempre ff subito mp

tb. 21:16 22:17 (flt.) 20:15 (flt.)

mf f sempre ff subito quasi mf f sempre mp f sempre subito mp

12 8 7 8

b.fl. 33

gt. MUTE OFF

tb. 27:24 13:11 13:11 11:9

as dramatic and 'out-of-place' as possible (flt.)

subito fff fff sempre

♩ = 98

7 1 3 5 4  
8 8 8 8 8  
34

b.fl. *very mechanical; inexpressive  
sempre non vibrato*  
**ppppp** **ppp**

gt. *very mechanical; inexpressive  
sempre non vibrato*  
**ppp** **pppp** 4:3

tb. *ffff* *fff* *ffff possibile* (flt.) gliss. **PRACTICE MUTE ON**

20:14 20:14 19:14

4 5 5 1 1 3 11  
8 16 8 16 8 16 8  
38

b.fl. **ppppp** *sempre* 8:5

gt. 6:4 ⑥ **pp** 9:8 **pp** **p**

tb. *very mechanical; inexpressive  
sempre non vibrato* 7:5 **pppp possibile** **ppp** 10:6 **ppp** *sempre*

11 8 1 1 6  
8 16 10

44

b.fl. *pp* *ppppp* *p* *quasi mp*

gt. *pp* *pp* *p* *pp*

tb. *pppp* *ppp* *pppp* *ppp* *quasi mp*

5  
♩ = 65 = ♩ = 52

6 7 8  
10 10 12

20:15 22:17 (flt.)

b.fl. *molto espressivo; con forza* *ff* *fff* *fff* *fff* *ff* *f* *ff*

gt. *molto espressivo; con forza* *msp* *sp* *ord.* *st* *msp* *ord.* *sp* *ord.* *msp*

17:14 19:16

tb. *quasi mp* *gliss.* *gliss.*

8 4 2 10  
12 8 8 8

21:16 *morendo*

b.fl. 49 *ff* *f* *mf sempre* *mp* *pp* *ppp* *pppp* (fl.) *ppppp*

gt. ord. st 18:16 *morendo mst* *ff sempre* *f* *mf* *pp* *ppp* *pppp* *ppppp* *mist*

tb. 5:8 5:6 *gliss.* *gliss.* *quite lyrical* *dolce* *gliss.* *msfz* *mp sempre* *pp sempre*

10 12  
8 8

52

b.fl.

gt.

tb. *(quite lyrical)* 7:10 *(non vibrato)* *ppp*

12  
8

15  
8

53 *Remain expressionless; do not move (as in the very first measure).*

b.fl.

gt. *Remain expressionless; do not move (as in the very first measure).*

tb. *Remain expressionless; do not move (as in the very first measure).*



15  
8

54

b.fl. *sempre non vibrato*  
*pppp sempre* 13:14 13:9 19:10 27:30 *ppp* *quasi pp* *pppp* *ppppp*

⑥  
mst *sempre*

gt. *sempre non vibrato*  
*pppp sempre* 13:14 13:9 19:10 27:30 *ppp* *quasi pp* *pppp* *ppppp*

tb. *sempre non vibrato*  
*pppp sempre* 13:14 13:9 19:10 27:30 *ppp* *quasi pp* *pppp* *ppppp*

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