

hoquet perpétuel

for orchestra

Alexander Kolassa

(2012)

The first impetus for this piece was a short passage of music I had written originally for the combination of piano and marimba. For me, *hoquet perpétuel* began as an experiment in orchestration, in which I explored different ways to distribute the material (originally written for two instruments)—constructed using recursive techniques and integer sequences—across an entire orchestra. The intended result was that the material should be entirely unrecognisable when compared alongside the original instrumental source material. The ‘hocket’ technique—processes of this kind are found throughout many musical cultures, see particularly the Kotekan in Indonesian gamelan—involves the alternation of sound materials across multiple voices, and this became my primary preoccupation here.

I have attempted to explore the various ways in which a hocket-like effect can be treated within an orchestral context. Melodies are constructed through the exchange of pitches on both the micro and macro level (i.e. through a duet between two clarinets, or across the entire string section) and seek to exploit in various ways the spatial and geographical possibilities inherent within the orchestra –that is to say, the physical space and configurations between different instruments or combinations of instruments.

Despite all this academic and conceptual discussion, I hope that what really comes across to the listener for much of the piece is a Stravinsky-esque sense of rhythmic immediacy and interplay (and fun, too). For a slower middle section the lively hockets disintegrate briefly into more slowly changing textures made of *klangfarbenmelodie* figures which struggle, languishing behind contrasting chorale-like passages that emphasise dissonant minor 2nds (the piquancy of which forms the harmonic basis of the whole work). The piece is rounded off with an even more overt – and overtly enthusiastic – return to the opening hocket material. This is designed to give the orchestra a real work-out before an abrupt and striking, though with luck also satisfying, end.

(programme note: November 2012)

2 flutes

2 oboes

2 clarinets in Bb (2 doubling on bass clarinet)

2 bassoons

2 horns in F

2 trumpets

percussion (2 players)

(1) timpani, suspended cymbals, woodblocks, triangle, tam-tam, 3 tom-toms

vibraphone

strings

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slow, crawling (c. ♩ = 65)

getting slightly faster

The score is for an orchestra and includes the following parts and markings:

- Flute 1:** *mp* (mezzo-piano)
- Flute 2:** (no notes)
- Oboe 1:** (no notes)
- Oboe 2:** (no notes)
- Clarinet in B♭ 1:** *mp* (mezzo-piano)
- Clarinet in B♭ 2:** *mf* (mezzo-forte)
- Bassoon 1:** *mf* (mezzo-forte) → *p* (piano)
- Bassoon 2:** (no notes)
- Horn in F 1:** *mf* → *p* (piano) with *con sord.* (con sordina) and *senza sord.* (senza sordina) markings.
- Horn in F 2:** *p* (piano) → *mf* (mezzo-forte) → *f* (forte) → *p* (piano)
- Trumpet in B♭ 1:** *mf* (mezzo-forte) → *p* (piano) with *con sord.* (con sordina) marking.
- Trumpet in B♭ 2:** *p* (piano) → *f* (forte) → *pp* (pianissimo) → *f* (forte)
- Timpani:** (no notes)
- Percussion 1:** *pp* (pianissimo) → *mp* (mezzo-piano) with *susp. cymbal* marking.
- Vibraphone:** *mf* (mezzo-forte) → *p* (piano)
- Violin I:** *p* (piano) → *mp* (mezzo-piano) → *pp* (pianissimo)
- Violin II:** *p* (piano) → *mf* (mezzo-forte) → *pp* (pianissimo) with *sul pont.* (sul ponticello) marking. Ends with *arco. (nat.)* (arco naturale) and *pizz.* (pizzicato) markings.
- Viola:** *mf* (mezzo-forte) → *mp* (mezzo-piano) → *pp* (pianissimo)
- Violoncello:** *pp* (pianissimo) → *mf* (mezzo-forte) → *p* (piano) with a *tr* (trill) marking.
- Contrabass:** *p* (piano) → *mf* (mezzo-forte) → *p* (piano)

8

to Piccolo energetic (c. ♩=74)

Fl. 1 *pp* *f* *p* *f*

Fl. 2 *mp*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *p* *f*

B. Cl. *f*

Bsn. 1 *f* *p*

Bsn. 2 *f*

Hn. 1 *fp* *f*

Hn. 2 *fp* *f*

Tpt. 1 *f* *fp* *f* senza sord.

Tpt. 2 *f* *fp* *f*

energetic (c. ♩=74)

Timp. *mf*

Perc. 1

Vib.

energetic (c. ♩=74)

Vln. I pizz. arco *f* *ff*

Vln. II *mf* pizz. arco *f*

Vla. pizz. arco *f*

Vc. pizz. arco *f*

Cb. pizz. arco *f*

17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

triangle (+ indicates held, o indicates open)

f *mf* *pp* *mp*

22

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

pp

f

senza sord.

26

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bass Clarinet in B \flat

pp *f* *pp* *ff* *f*

pp *f* *pp* *f* *f*

pp *mf* *f*

pp *mf* *f*

mf *f*

mf *f*

mf *f*

pp *mf* *f*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *pp* *f* *f* *ff*

f *pp* *f* *f* *ff*

f *pp* *f* *p* *f* *p* *f* *ff*

f *p* *f* *p* *f* *ff*

pp *ff* *ff*

33 *poco (!) meno mosso* to Piccolo

Fl. 1 *mf* *f*

Fl. 2 *mf* *f* *p*

Ob. 1 *pp* *mf* *p*

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 *mp* *senza sord.*

Hn. 2 *mp*

Tpt. 1 *con sord.*

Tpt. 2 *con sord.*

Timp. *poco (!) meno mosso* *mp*

Perc. 1

Vib.

Vln. I *poco (!) meno mosso* *div.* *p*

Vln. II *div.* *mp* *p* *unis.* *p* *mp*

Vla. *sul tasto.* *p* *mp* *p* *p*

Vc.

Cb.

40 **a tempo**

FL. 1 *f*

FL. 2 *mp* *f*

Ob. 1 *f*

Ob. 2

Cl. 1 *f*

B. Cl. *f* *f* *p*

Bsn. 1 *f* *p* *f*

Bsn. 2 *f* *p* *f*

Hn. 1 *f* *fp* *mf* *f*

Hn. 2 *f* *mp* *fp* *mf* *f*

Tpt. 1 *mf* *senza sord.* *fp* *mf* *f*

Tpt. 2 *mf* *fp* *f* *p* *mf*

a tempo

Timp. *f* *mp*

Perc. 1 *pp* *mf* (woodblocks)

Vib.

Vln. I *uni.* *ff* *mf* *pp*

Vln. II *pp*

Vla. *nat.* *pp*

Vc. *f*

Cb. *f*

meno mosso, steady, crawling, evolving

50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl. Clarinet in B \flat 2 *ff*

Bsn. 1

Bsn. 2 *f*

Hn. 1 *p* *f* *mf* *mp* *mf*

Hn. 2 *p* *f* *mf* *mp* *mf* *mp*

Tpt. 1 *p* *f* *mf*

Tpt. 2 (con sord) *pp* *p* *f* *pp* senza sord.

meno mosso, steady, crawling, evolving

Timp. *ff*

Perc. 1

Vib. *mf* *mf* *pp* *mp*

meno mosso, steady, crawling, evolving

Vln. I *gliss.*

Vln. II *f* *gliss.*

Vla. *f*

Vc. *f*

Cb. *f*

57 *poco rit.*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Perc. 1
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *f* *p* *mf* *p* *mf* *p*
mf *p* *mp*
mp *pp* *mp* *p* *mp* *p*
mf *p* *ff* *pp*
mp *pp* *mp* *p* *mp* *p*
mp *mf* *p* *ff* *pp*
p *ff* *ff*

tutti

desk 1. div. *desk 1. unis.* *3* *3* *3*

poco accel.

64

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

poco accel.

Timp.

Perc. 1

Vib.

poco accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

Fl. 1 *mf* *p* *mp*

Fl. 2 *mf* *pp*

Ob. 1 *p*

Ob. 2 *mf* *mp*

Cl. 1 *mf* *mp* *pp* *mp* *pp*

Cl. 2 *pp* *mp*

Bsn. 1

Bsn. 2 *pp* *mp* *pp*

Hn. 1 *pp* *p* *mf* *p*

Hn. 2 *pp* *senza sord.* *p* *mf* *p*

Tpt. 1 *pp* *mf* *p*

Tpt. 2 *pp* *p* *mp*

Timp.

Perc. 1 *susp. cymbal* *mp* *mf*

Vib. *mp*

Vln. I *mf* *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *mf* *p*

Vc. *pizz.* *arco.* *mf* *p*

Cb. *mp*

36

Fl. 1 *p* *f* *p* *pp*

Fl. 2 *p* *mf* *pp* *pp*

Ob. 1 *mp* *mf* *p* *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp* *mp*

Bsn. 1 *f* *p* *mf* *p* *pp* *pp*

Bsn. 2 *f* *p*

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Tpt. 1 *p*

Tpt. 2 *con sord.* *f* *p* *f*

Timp.

Perc. 1 *mf*

Vib. *mf* *f*

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *f* *pp* *f* *pp* *nat.* *pp* *mf*

Vc. *pp* *f* *pp* *f* *pp* *pp* *mf* *pp*

Cb. *pp*

93 Piccolo

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1 *mf* *mp* *mf* *pp* *p*

Ob. 2 *mf* *mf* *mp*

Cl. 1 *mf* *mf* *pp*

Cl. 2 *mf* *mp*

Bsn. 1 *mf*

Bsn. 2

Hn. 1 *mf* *p*

Hn. 2 *f* *p*

Tpt. 1 *p*

Tpt. 2 *mf* *senza sord.*

Timp.

Perc. 1

Vib. *f* *mp*

Vln. I *pp*

Vln. II *pp* *mp* *f* *pp* *f* *pp*

Vla. *pp* *mp* *f* *pp* *f* *pp*

Vc. *f*

Cb. *mf* *mp*

Additional markings: *sul pont.*, *norm.*, *3* (triplets), *mf*, *mp*, *f*, *pp*, *p*.

a tempo, energetic

101

to Flute

Picc. *ff* *mf*

Fl. 2

Ob. 1

Ob. 2 *f*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1

Bsn. 2 *f*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

a tempo, energetic

Timp.

Perc. 1

Vib.

Vln. I *f* pizz. arco pizz. arco

Vln. II *f* pizz. norm. arco > pizz. arco

Vla. nat. *f* pizz.

Vc. *mf* *f*

Cb. *mf* *f*

107

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

pp

mf

p

f

mf

mf

mp

f

f

f

mp

ff

arco.

pizz.

triangle

+ o + o +

112 To Piccolo

The score is for a full orchestra and includes the following parts:

- Fl. 1: *ff*
- Fl. 2: *f*
- Ob. 1
- Ob. 2: *f*
- Cl. 1
- Cl. 2: Bass Clarinet in B \flat
- Bsn. 1
- Bsn. 2: *f*
- Hn. 1
- Hn. 2
- Tpt. 1
- Tpt. 2
- Timp.: *ff*
- Perc. 1
- Vib.
- Vln. I: *pizz.*, *arco.*, *mf*
- Vln. II: *mf*
- Vla.: *mf*, *pizz.*
- Vc.: *mf*
- Cb.: *mf*

116

Fl. 1 *mf* *f*

Fl. 2 *ff* *mf* *p*

Ob. 1 *f* *f*

Ob. 2 *mp* *f* *f*

Cl. 1 *mp* *f*

B. Cl. *mp* *f*

Bsn. 1 *f*

Bsn. 2

Hn. 1 *fp*

Hn. 2 *fp*

Tpt. 1 *f* senza sord. *fp*

Tpt. 2 *fp*

Timp. *mf*

Perc. *mp* *f* *mf* *mp* *f* *mf*

Vib. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

Vln. I *f* *ff* *p* *f*

Vln. II *f* *f*

Vla. *pizz.* *f* *pizz.* *f*

Vc. *f*

Cb. *f* *f*

119

Fl. 1 *f* to Flute

Fl. 2 *mp* *f*

Ob. 1

Ob. 2

Cl. 1

B. Cl. *f* to Clarinet in B \flat

Bsn. 1 *p* *f*

Bsn. 2 *f* *p* *f*

Hn. 1 *f* *ff* *f*

Hn. 2 *f* *ff* *f*

Tpt. 1 *f* *ff* *f*

Tpt. 2 *f* *ff* *f*

Timp.

woodblocks *pp* *mf*

Vib. *p* *mf* *p* *p* *mf* *p*

Vln. I *p* *f* *pp*

Vln. II *pp*

Vla. *pizz.* *arco* *pp*

Vc. *f*

Cb.

rit.

122

Fl. 1 *mf*

Fl. 2 *p* *mf*

Ob. 1 *f*

Ob. 2 *f* *p* *mf*

Cl. 1 *f* *p* *f*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp. *f*

Perc. 1 *triangle* *o + o*

Vib. *mf* *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp*

Cb.

rit.

poco accel. a tempo

128

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2

Detailed description: This block contains the musical notation for woodwind and brass instruments. The Flutes (Fl. 1 and 2) and Oboes (Ob. 1 and 2) have melodic lines with dynamics ranging from *pp* to *f*. The Clarinets (Cl. 1 and 2) and Bassoons (Bsn. 1 and 2) play more rhythmic and harmonic parts with dynamics from *f* to *mp*. Horns (Hn. 1 and 2) and Trumpets (Tpt. 1 and 2) provide harmonic support with dynamics from *pp* to *ff*. The score includes various articulations like accents and slurs, and dynamic markings such as *f*, *mf*, *mp*, *pp*, and *ff*.

poco accel. a tempo

Timp.
Perc. 1
Vib.

Detailed description: This block contains the musical notation for percussion instruments. The Timpani (Timp.) part is mostly rests. The Percussion 1 (Perc. 1) part features a triangle and two cymbals (indicated by 'o + o') with a rhythmic pattern. The Vibraphone (Vib.) part has a melodic line with dynamics from *f* to *mp*.

poco accel. a tempo

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical notation for string instruments. The Violins (Vln. I and II) play melodic lines with dynamics from *mf* to *f*. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with dynamics from *f* to *mp*. The Double Bass (Cb.) part has a rhythmic pattern. The score includes various articulations like accents and slurs, and dynamic markings such as *mf*, *f*, and *mp*.

133

Fl. 1 *mp* *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *mp* *f*

Cl. 1 *ff* *f*

Cl. 2 *mp* *f* *mp* *f*

Bsn. 1 *ff* *f*

Bsn. 2 *f*

Hn. 1 *f* *pp* *f*

Hn. 2 *f* *pp* *f*

Tpt. 1 *f* *pp* *f*
con sord. senza sord.

Tpt. 2 *f* *pp* *f*

Timp.

Perc. 1

Vib.

Vln. I *f* *mp* *pizz.* *arco.* *f*

Vln. II *mp* *pizz.* *arco.* *f*

Vla. *f* *mp* *pizz.* *arco.* *f*

Vc. *f* *mp* *pizz.* *arco.* *f*

Cb. *f*

136

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *f* *mf* *f* *ff* *mf* *f* *pp* *f* *ff* *p* *ff*

