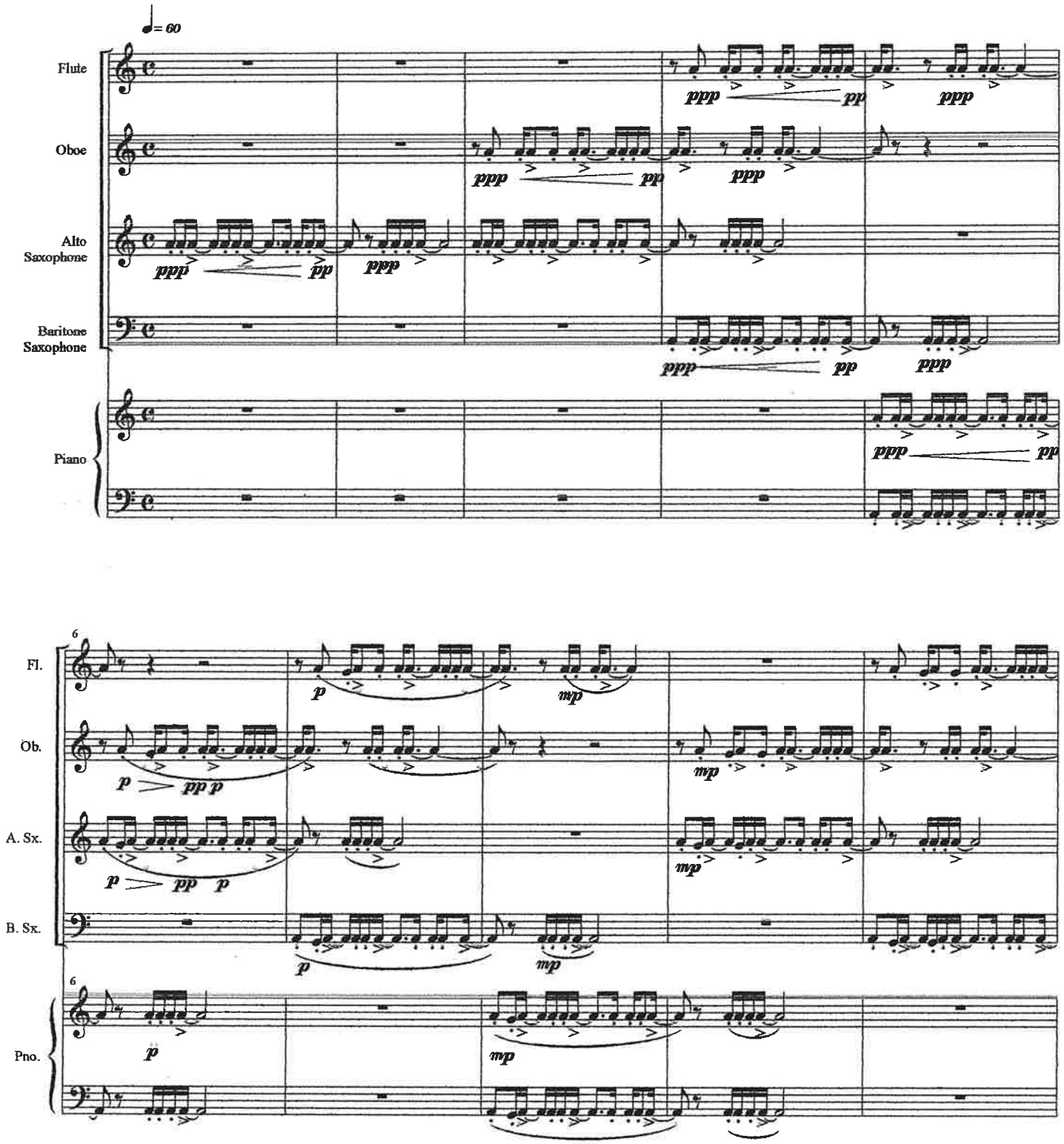
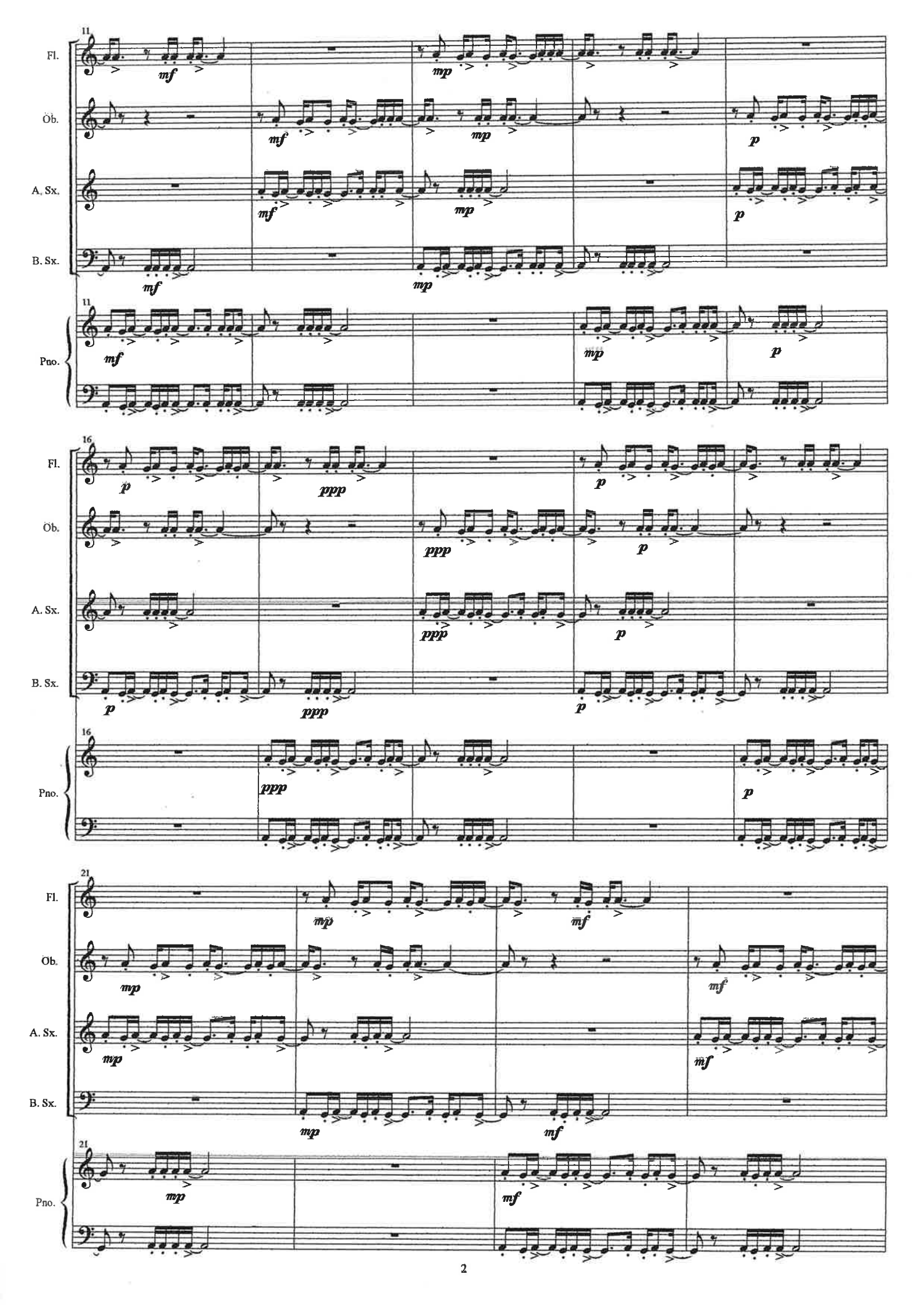
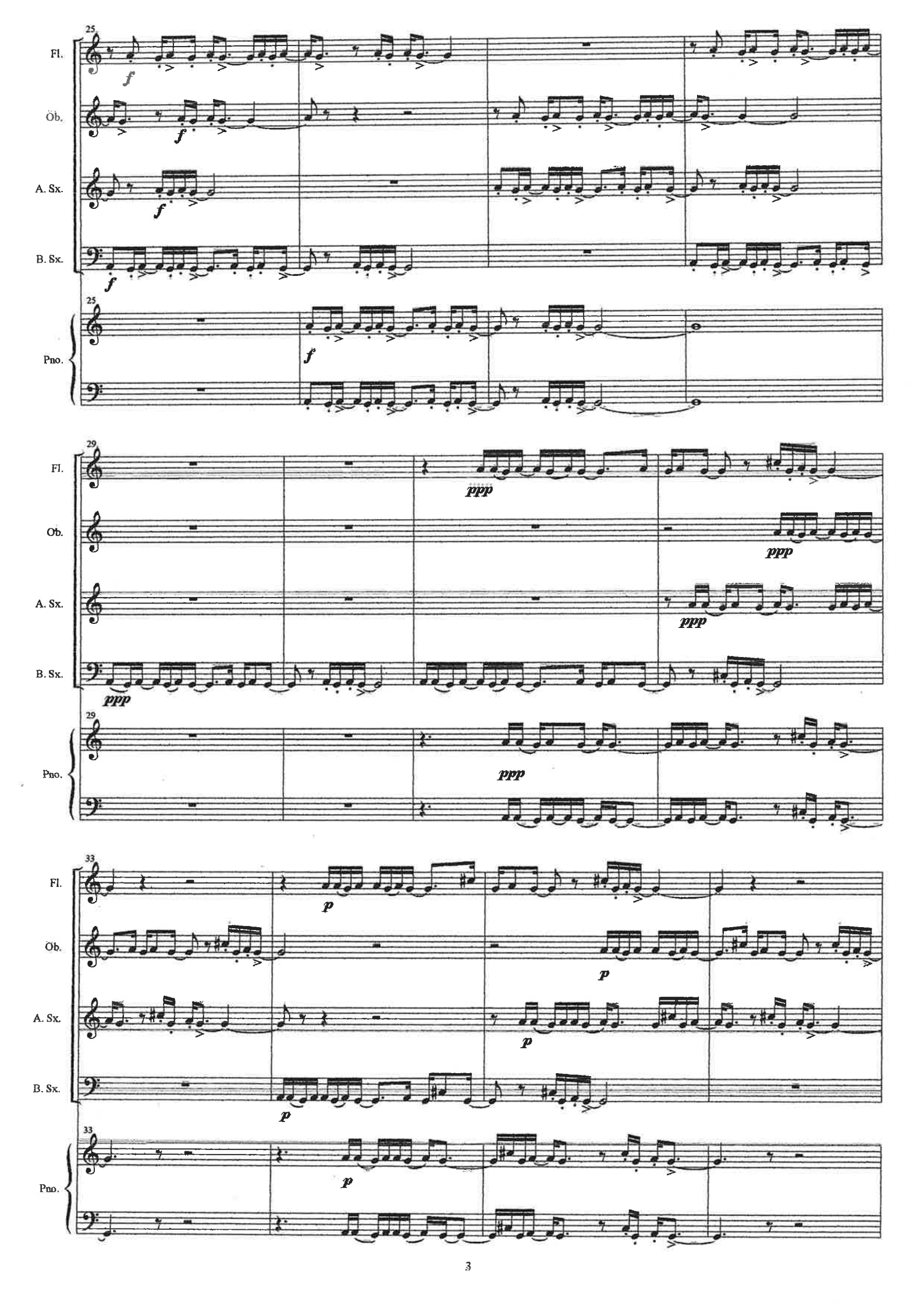
C Score

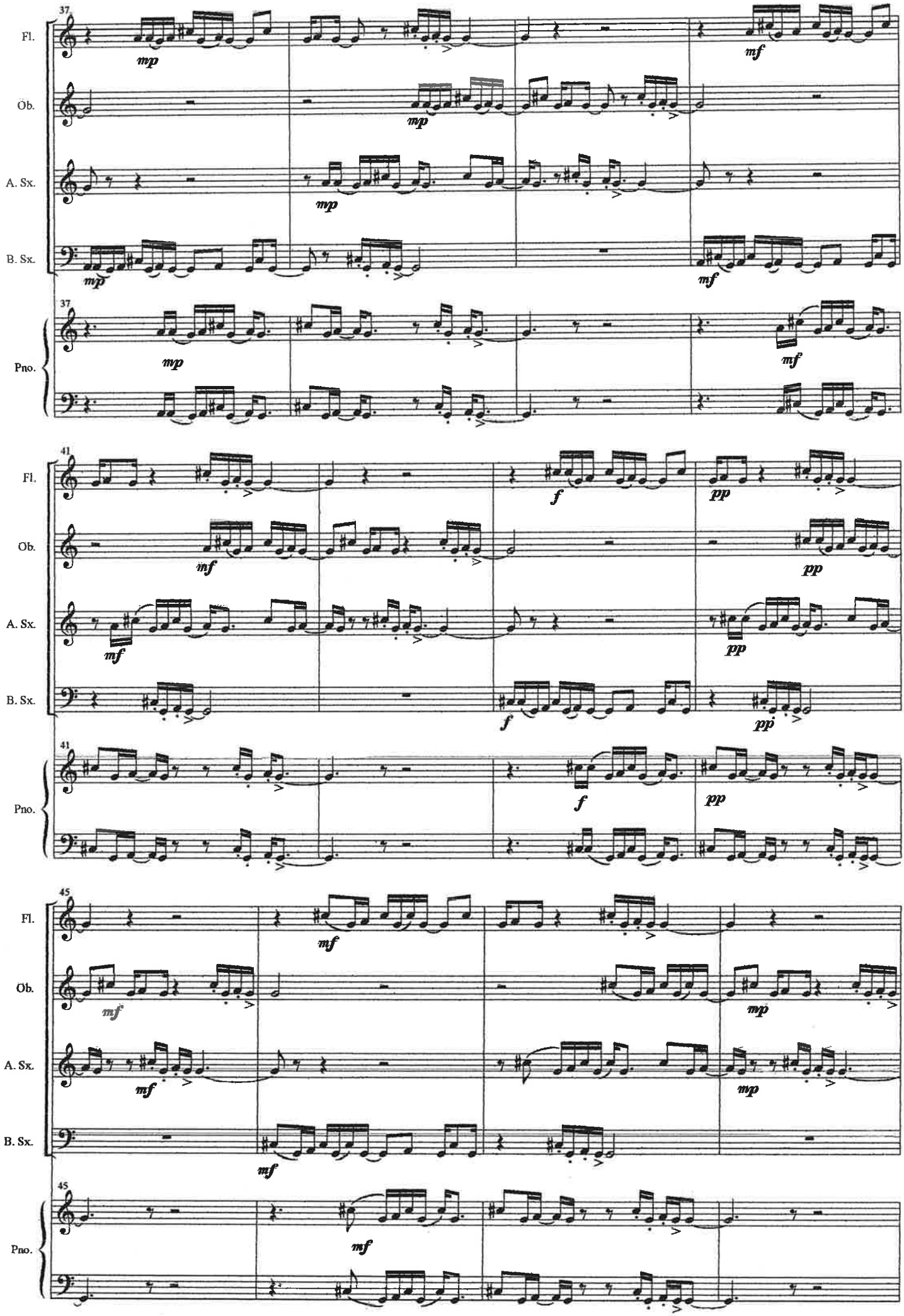
Transpiration

Fiona Pennisi




11
Fl.
Ob.
A. Sx.
B. Sx.
Pno.
mf
mp
p
16
ppp
21


25
Fl.
Ob.
A. Sx.
B. Sx.
Pno.
f
29
ppp
33
p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Fl.
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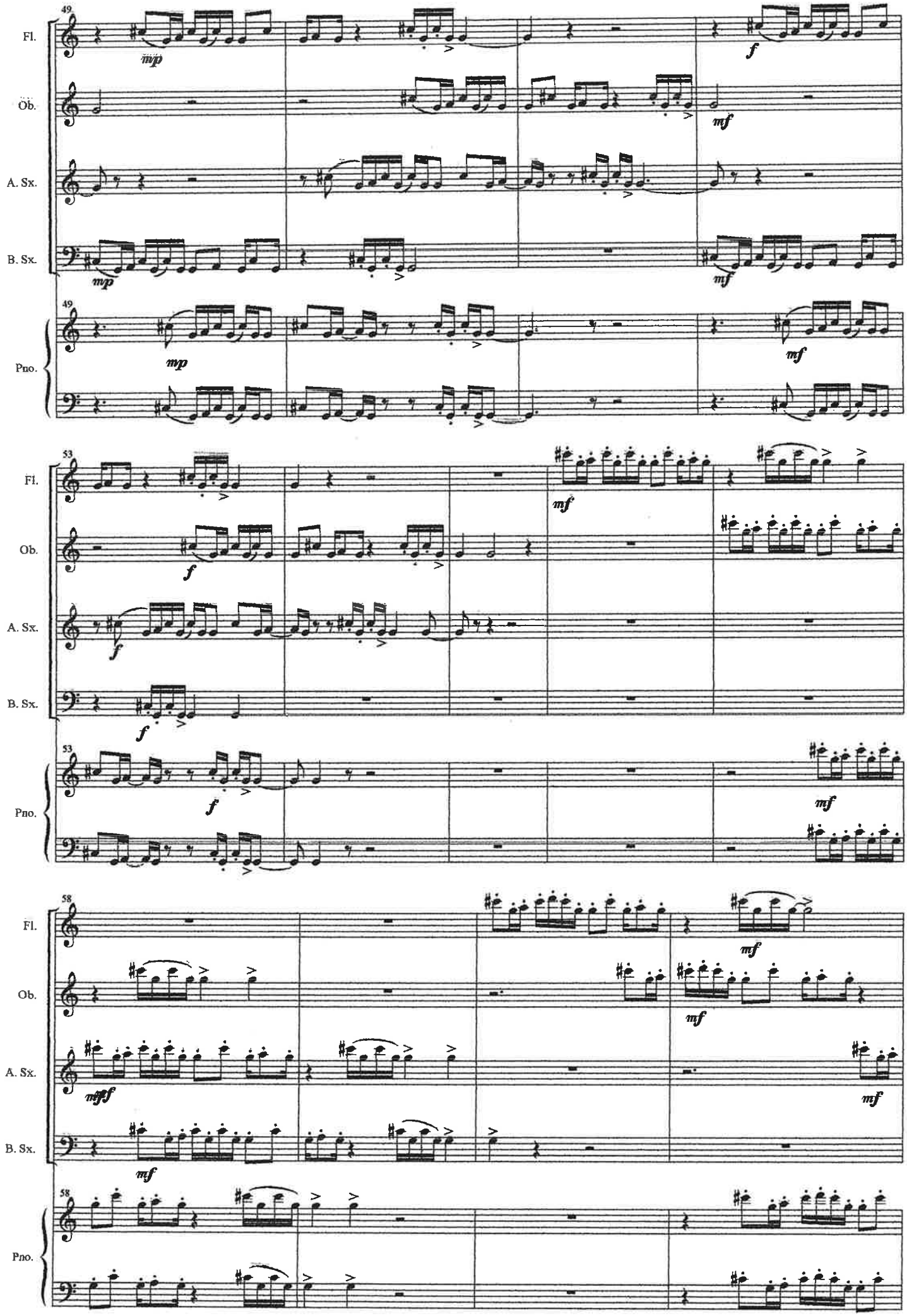
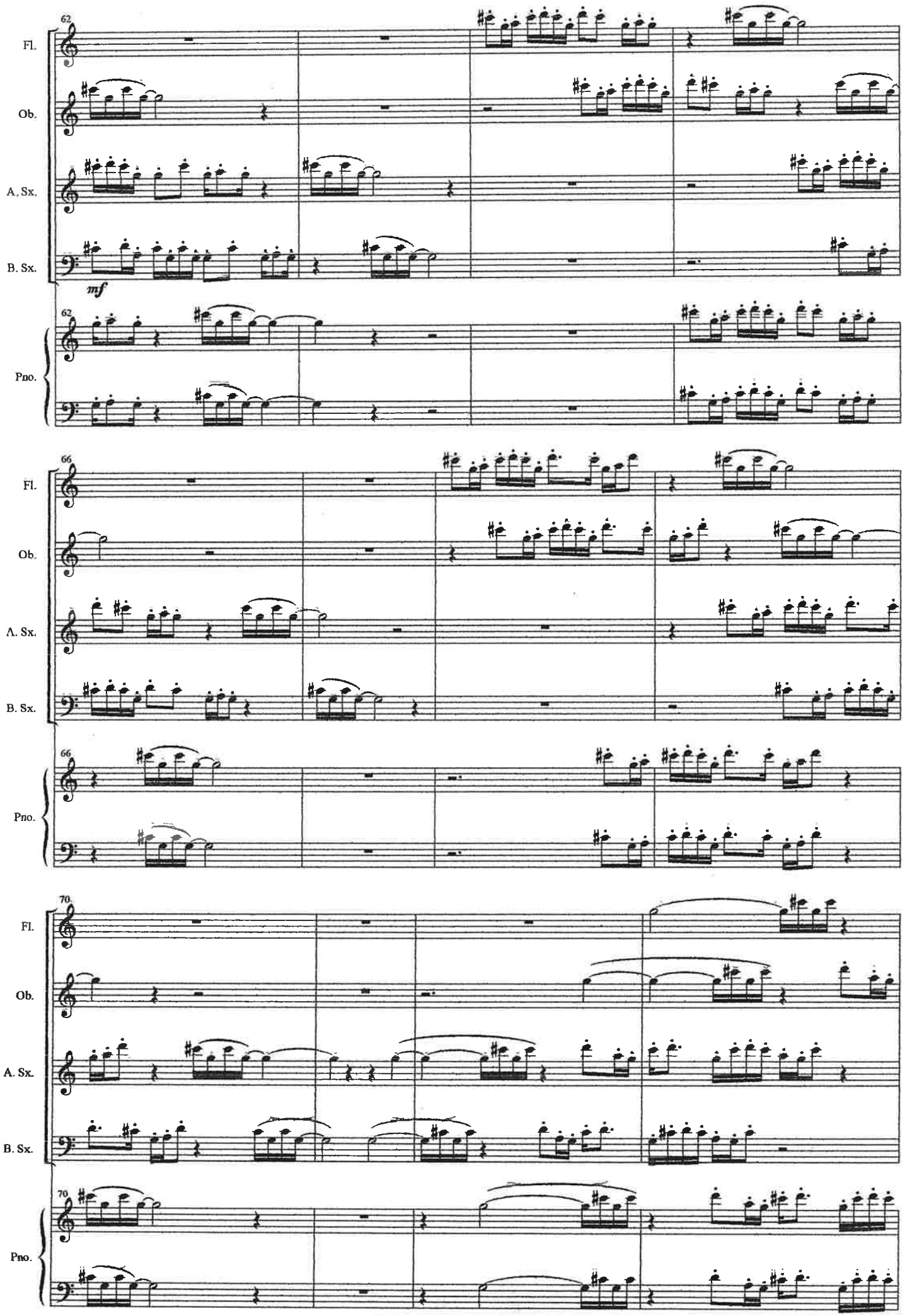
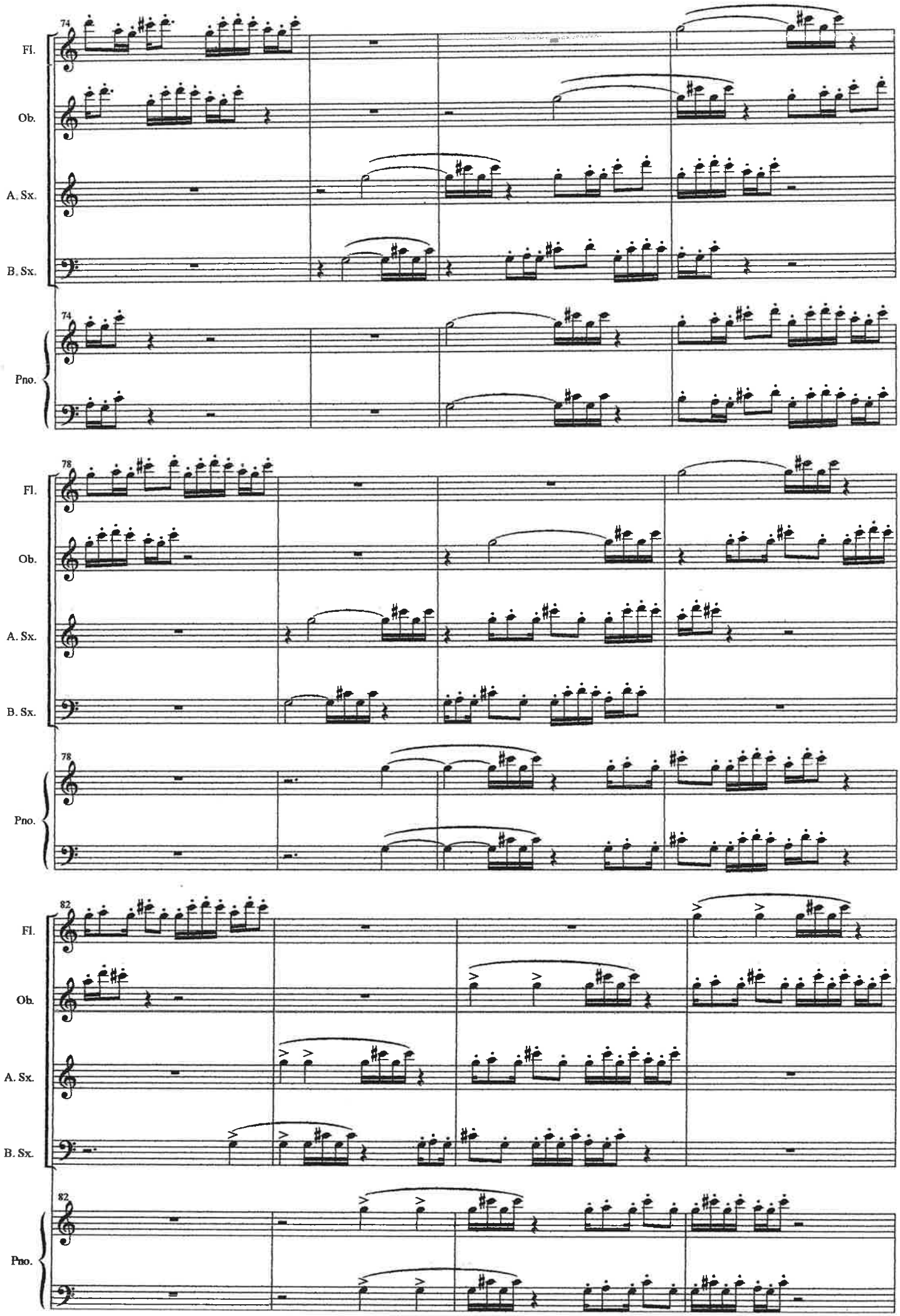
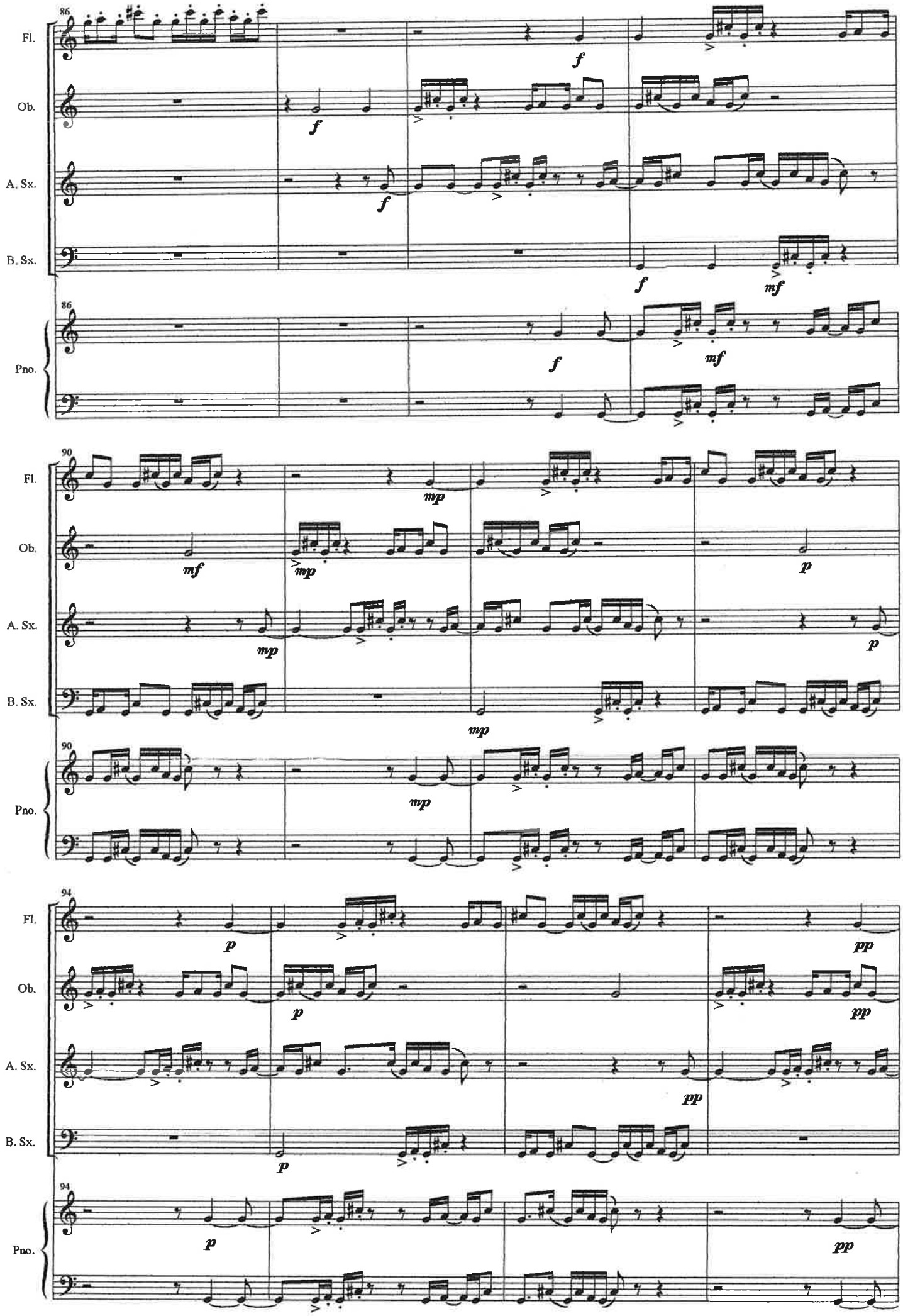
A. Sx.
B. Sx.
Pno.
mp
mf
41
f
pp
mf
45


49
Fl.
Ob.
A. Sx.
B. Sx.
Pno.
mp
f
mf
53
58
mfff


62
Fl.
Ob.
A. Sx.
B. Sx.
mf
62
Pno.
66
Fl.
Ob.
A. Sx.
B. Sx.
66
Pno.
70
Fl.
Ob.
A. Sx.
B. Sx.
70
Pno.


74
Fl.
Ob.
A. Sx.
B. Sx.
Pno.
78
82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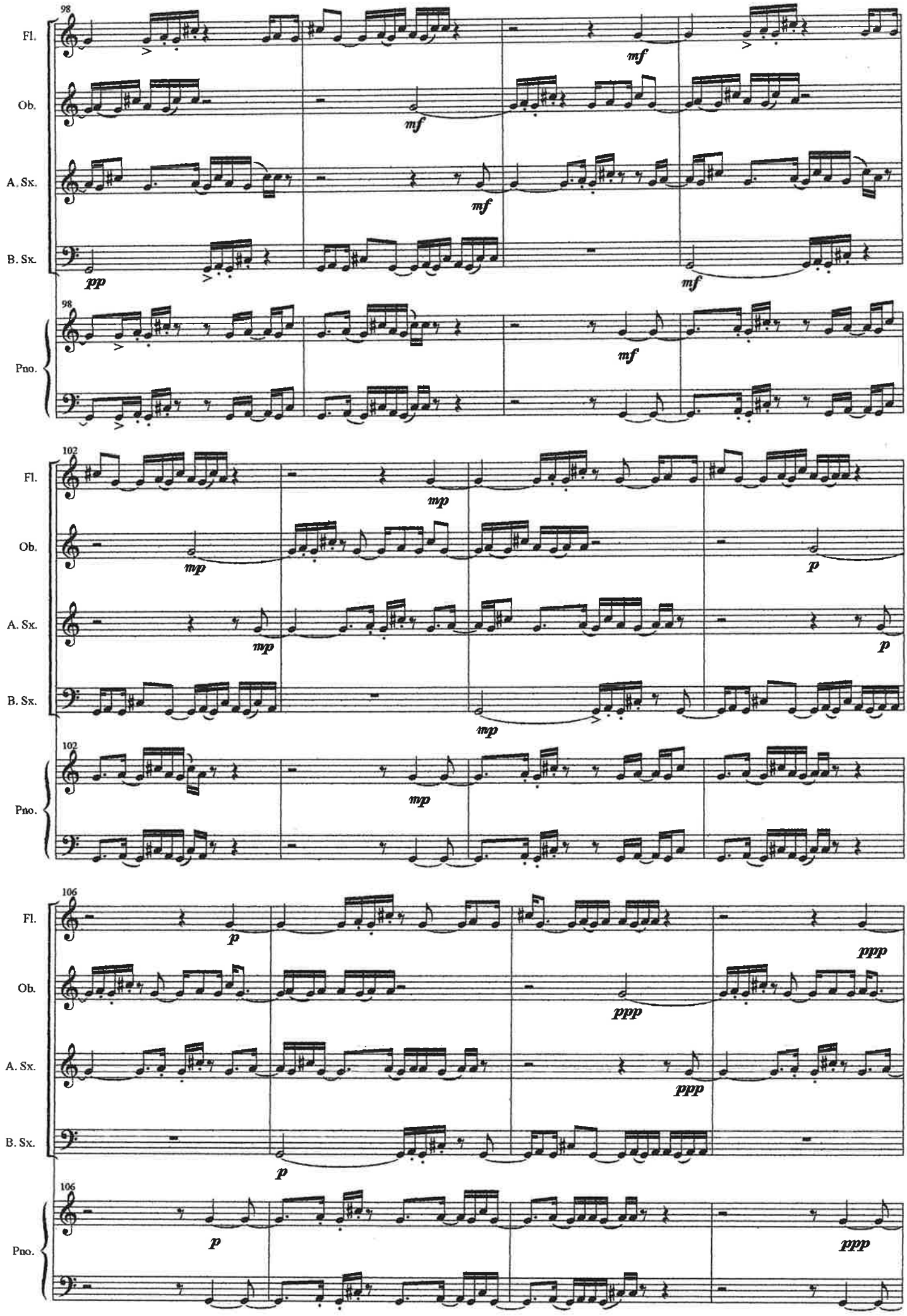
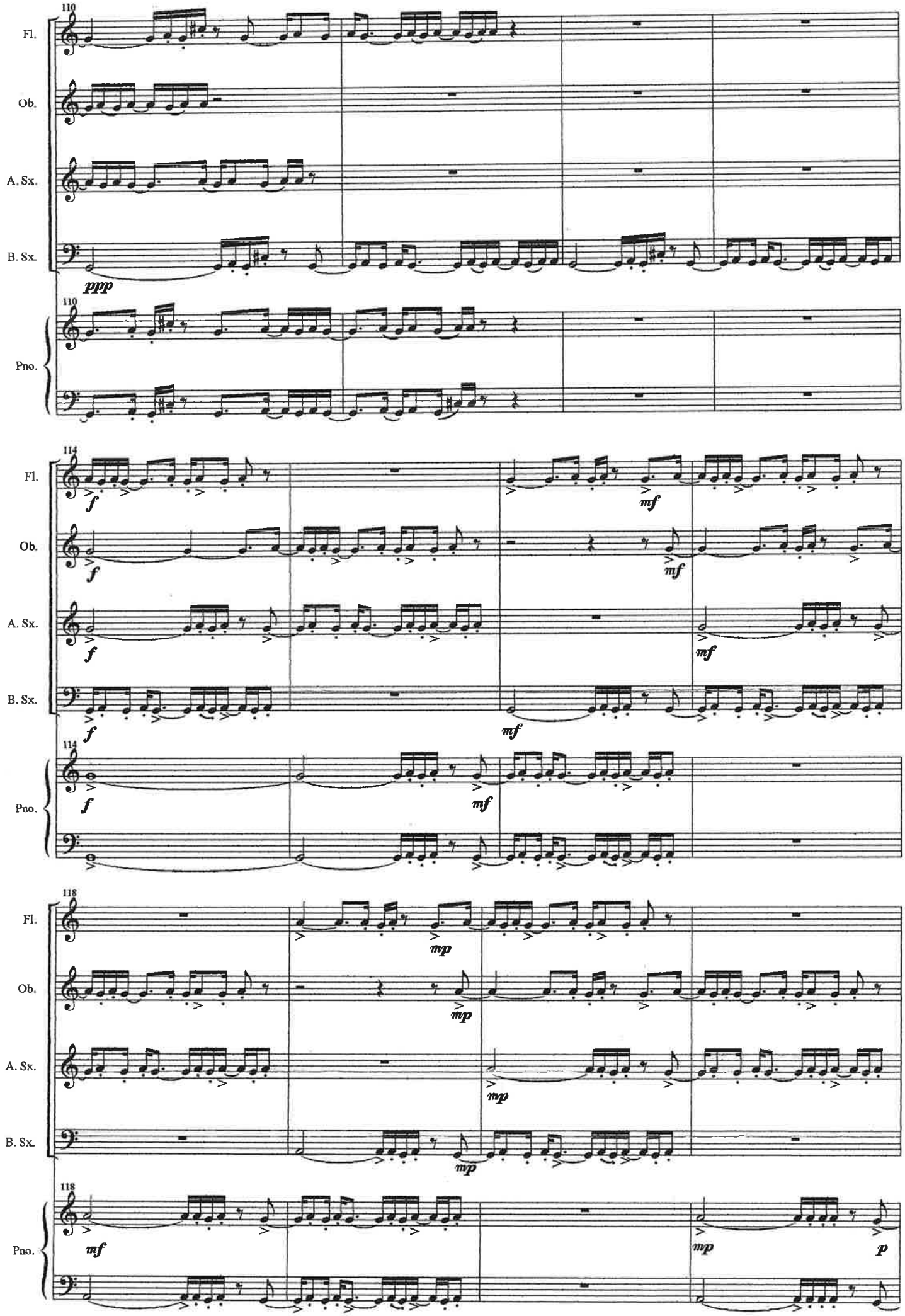
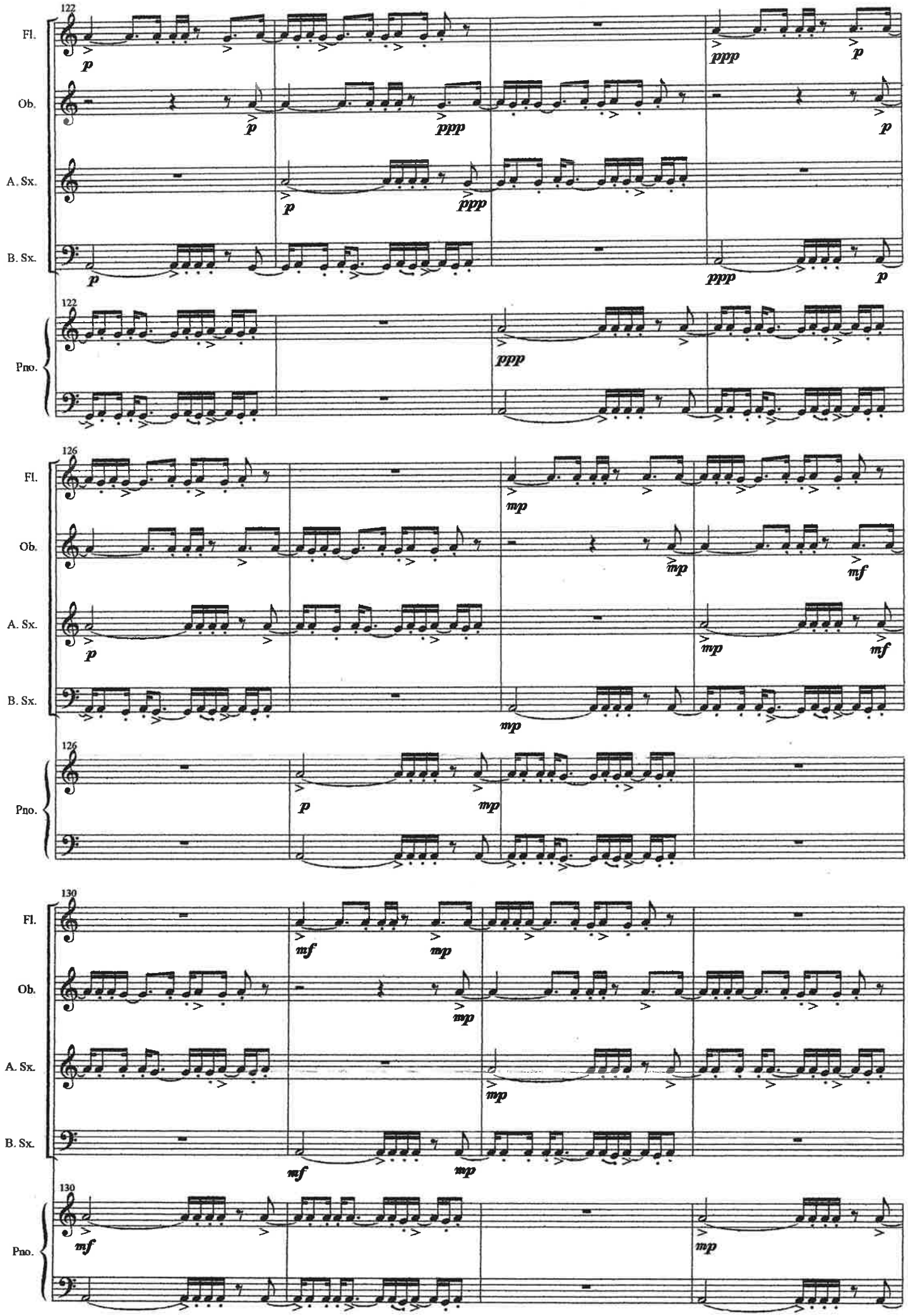
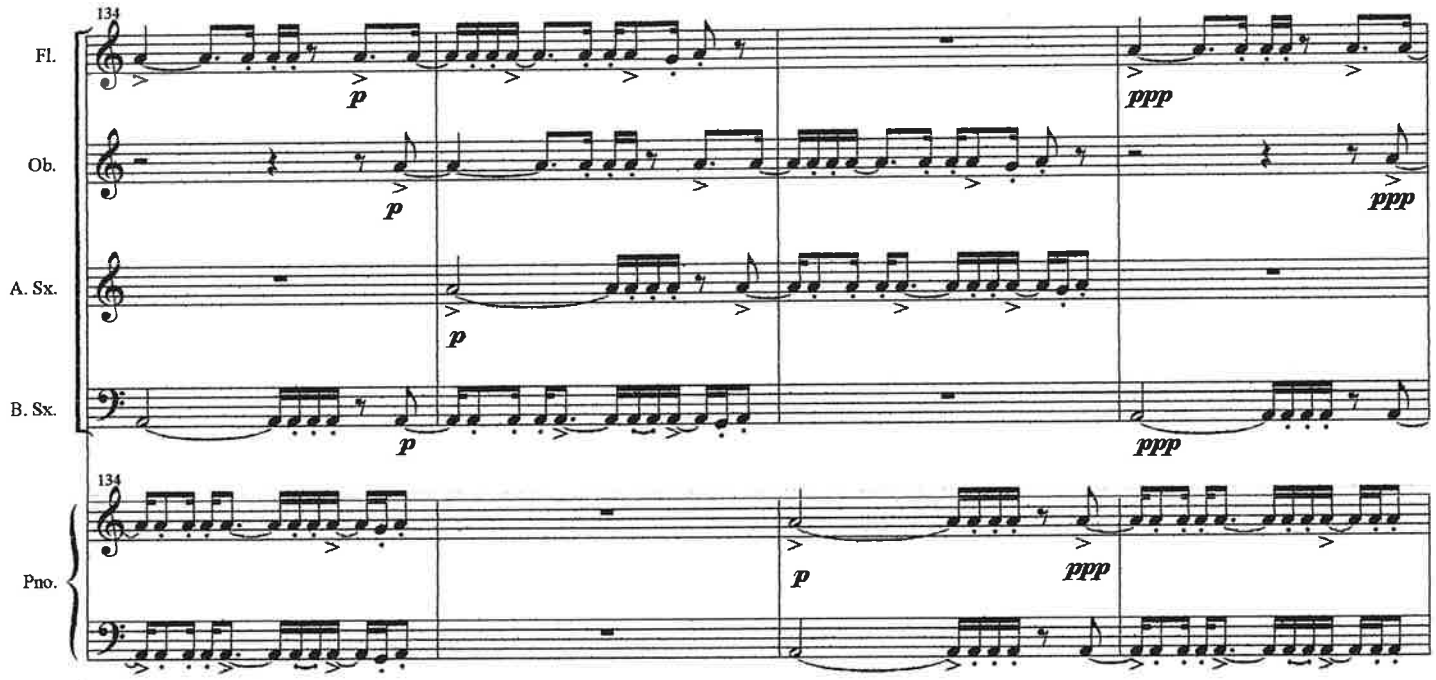
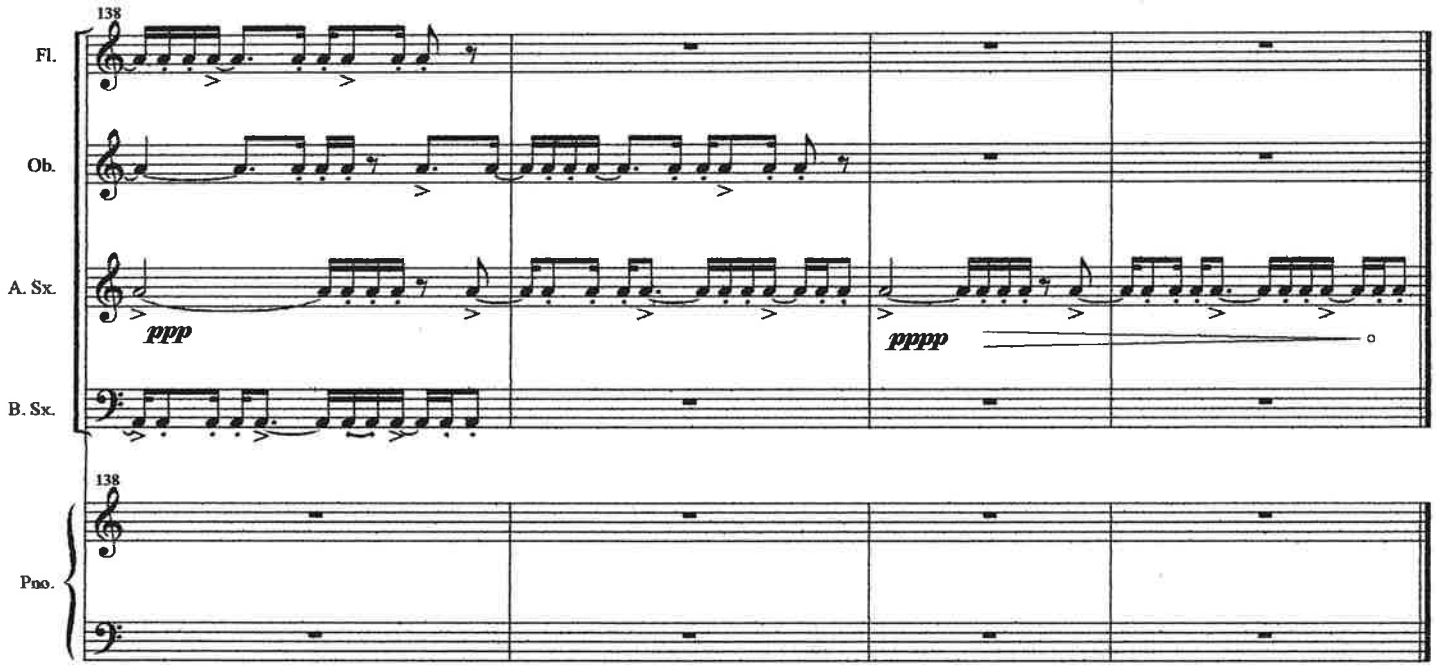
Fl.
Ob.
A. Sx.
B. Sx.
Pno.
f
mf
90
mp
p
94
pp


98
Fl.
Ob.
A. Sx.
B. Sx.
Pno.
mf
pp
102
mp
p
106
ppp


110
Fl.
Ob.
A. Sx.
B. Sx.
ppp
110
Pno.
114
Fl.
f
mf
Ob.
f
mf
A. Sx.
f
mf
B. Sx.
f
mf
114
Pno.
f
mf
118
Fl.
mp
Ob.
mp
A. Sx.
mp
B. Sx.
mp
118
Pno.
mf
mp
p


122
Fl.
Ob.
A. Sx.
B. Sx.
Pno.
p
ppp
126
mp
mf
130


134
Fl.
Ob.
A. Sx.
B. Sx.
Pno.
p
ppp


138
Fl.
Ob.
A. Sx.
B. Sx.
Pno.
ppp
pppp

TRANSPIRATION ANALYSIS

This piece for flute, oboe, alto and baritone saxophones, and pianoforte is written in a minimalistic style. The title *Transpiration* was chosen because the changes in minimalistic music can be likened to the process of transpiration in plants. That is, one of gradualism, where one knows that changes are occurring but cannot always see (or in this case hear) the material of these small changes or where they occur. Since the environment in this piece is so repetitive, however, one can most likely hear these changes individually even if it is not quite clear exactly where or what has been altered.

There are only four notes used in the entire piece: A, G, C# and D. These pitches were taken from Louis Andriessens' work *De Staat*. These pitches are progressively introduced, in the aforementioned order, with all being present by the third section (Section C). As there are five sections (A-E all approximately equal in duration) and five instruments, it was decided that each instrument would have a section in which it alone introduced the initial cell. The alto saxophone introduces the initial rhythmic cell at the opening of the piece, on the starting pitch of A:

Alto saxophone bars 1-2, *Transpiration*

The instrument designated for a certain section states the initial cell in its new form. Staggered entries by the other instruments follow, where the cell is repeated. Every instrument continues to repeat this cell (usually with one bar rest between the repetitions), but each repeat brings about a small change. In section A at each repetition alternative pitches are changed to G, until every second A has been changed to a G. When this process is complete section B begins (at bar 29) with the statement of the new cell with modified articulation (now the pitches consist of equal numbers of A and G but as yet the rhythm remains unchanged) by the baritone saxophone.

Baritone saxophone bars 29-30, *Transpiration*

The process begins as before, but this time each repetition brings simultaneous changes in pitch and rhythm. Every second A (working from right to left of the cell) is gradually changed to a C#, thus adding a new pitch to the amalgamation of sound, while the rhythm is changed from the left to the right. When all the alternate As have been changed (see example below), the process begins from left to right in changing every second A of those remaining to a C# (this time beginning with the first A and then alternating rather than beginning with the second pitch as previously done).

Baritone saxophone bars 40-41, *Transpiration*

Section C commences at bar 55 with the statement of the newly produced cell, with altered articulation and a shift of register, by the flute.

Flute bars 55-56, *Transpiration*

Every second G is gradually changed to a D (working left to right), adding the final pitch used in this piece, while continuing to vary the rhythm (right to left).

Flute bars 68-69, *Transpiration*

At the middle of this section (middle bar 71), which is also the middle of the entire piece, all previous material is retrograded, in effect creating an axis of symmetry (rhythmically and melodically) at this point. Section D is, therefore, section B played backwards, just as section E is the retrograde of section A. This means that the piece gradually develops only to degenerate back to what it originally was.