

# Kenneth Hesketh

## Forms entangled, shapes collided

for five players

to Arlene my wife  
and my dear son, Elliott.

### I Languido e misterioso $\text{♩} = 66$

Alto Flute (= Picc.)

Bass Clarinet in Bb

Percussion

Violin

Violoncello

Marimba (medium hard sticks)

Tam-tam regular mallet (see performance notes)

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

*mp* *mf*

*p* *sonore* *f* *p* *sub.*

*f* *pp*

*gliss.* *gl.* *gl.* *gl.*

*f* (full length, no space between notes)

Detailed description: This system of music is for five players. The Alto Flute (Piccolo) part starts with a sixteenth-note triplet (mf), followed by a sixteenth-note quintuplet (ff), a sixteenth-note triplet (f), a sixteenth-note quintuplet (mf), and ends with a sixteenth-note triplet (pp). The Bass Clarinet in Bb has a sixteenth-note quintuplet (mp) followed by a sixteenth-note triplet (mf). The Percussion part features a Tam-tam with a regular mallet, starting with a *p sonore* note, followed by a *f* note, a *p* note with a triplet, and four *p* notes with triplets. The Marimba part has a *f* note, a *p* note with a triplet, and four *p* notes with triplets. The Violin part has a *f* note followed by a *pp* note. The Violoncello part has a *f* note with a glissando, followed by a *gl.* note, and two more *gl.* notes with glissandos.

A. Fl.

Perc.

Vln.

Vc.

*mf*

*poco*

*mf* *meccanico*

*gliss.* *gliss.*

Detailed description: This system continues the music for five players. The Alto Flute part has a sixteenth-note triplet (mf). The Percussion part has a *poco* marking and a sixteenth-note triplet. The Violin part has a *pizz.* marking and a *mf* *meccanico* marking, with a sixteenth-note quintuplet (5), a sixteenth-note triplet (3), and another sixteenth-note quintuplet (5). The Violoncello part has a *gliss.* marking and a sixteenth-note triplet.

Musical score for measures 6-7. The score includes parts for A. Fl., B. Cl., Perc., Vln., and Vc. The key signature is one flat (B-flat), and the time signature is 5/4. Measure 6 features a 3-measure triplet in the A. Fl. and Perc. parts. Measure 7 includes a 5-measure triplet in the Vln. part and glissando markings in the Vc. part. Dynamics include *mp* and *f*.



Musical score for measures 8-9. The score includes parts for A. Fl., B. Cl., Perc., Vln., and Vc. The key signature is one flat (B-flat), and the time signature is 5/4. Measure 8 features a 3-measure triplet in the A. Fl. part with dynamics *p*, *f*, and *p*, and markings for *lip bend* and *gliss.*. Measure 9 includes a 3-measure triplet in the Vln. part and glissando markings in the Vc. part. Dynamics include *mf*, *pp*, *f*, and *mp*.

A

A. Fl. *mf* *f* *mf* *f*

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

Perc. (mba.)

Vln. *mf* *ff* *p* *f*

Vc. *mp* *mf* (sempre) *gliss.*

A. Fl. *mp* *ff* *mf ritmico* *f*

B. Cl. *mp* *f* *mp* *pp*

Perc. (mba.) *mf* *p*

Vln. *p* *mf ritmico*

Vc. *gliss.* *gliss.*

15

A. Fl. *pp*

B. Cl. *f sub.*

Perc. *mp* sonore Tan-tam *mp* Marimba

Vc. *f* chiaro (dolce)

18 B

A. Fl. *pp*

B. Cl. *pp*

Perc. (mba.) *pp* *p*

Vln. *f* *mf* pizz.

Vc. *f* *mp* *f* *mp*

20

A. Fl. *p* *mf*

B. Cl. *p* *mf*

Perc. Tam-tam (mba mallet) *mp* Two temple blocks *p*  
Marimba *ff*

Vln. arco

Vc. *mf* *più.f* Sul G Sul D *mf*

22

A. Fl. *p*

B. Cl.

(T. Blocks)

Perc.

Vln. (pizz.) *mp* 3

Vc.

23

A. Fl.

B. Cl.

(T. Blocks)

Perc. *mf* 3 *f*

Vln. *mp* 5 *mf* arco *mp* 5 *f* *mf*

Vc.

24

A. Fl. *f* *mf* *mp* *f* *mp*

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

(mba.)

Perc. *f* *p*

Vln. *più f* *mf* *f*

Vc. *gliss.* *mf* *gliss.* *gliss.*

\* - see footnote

26

A. Fl. *mf* *mp* *mf*

B. Cl. *mf* *mp* *mf*

(mba.)

Perc. *mf* *f*

Vln. *mf* *f* *gliss.*

Vc. *gliss.* *gliss.* *gliss.*

arco sul pont.

\* - lower octave may be played only if absolutely necessary

28

A. Fl.

B. Cl.

Perc. (mba.)

Vln.

Vc.

*mf*

*mf*

*p*

*mp*

*f*

*mf*

*arco*

*gliss.*

30

A. Fl.

B. Cl.

Perc. (mba.)

Vln.

Vc.

*poco*

*f*

*gliss.*

*gliss.*

*gliss.*

C

32 **H**  
A. Fl. *f* *energico*  
B. Cl.  
Perc. (mba.) *mf*  
Vln. *p* sul pont. arco, sul pont. *f*  
Vc. *f* *mf*  
pizz. 3 gl. 3

Musical score for measures 32-34. The score features five staves: A. Fl., B. Cl., Perc. (mba.), Vln., and Vc. The A. Fl. part begins with a fermata over a chord and is marked *f* *energico*. The B. Cl. part has a similar fermata. The Perc. part (mba.) consists of a steady eighth-note pattern marked *mf*. The Vln. part features a triplet pattern, starting *p* (pizzicato) and transitioning to *f* (arco, sul ponticello). The Vc. part has a triplet pattern with glissando markings, starting *f* and transitioning to *mf*.



34  
A. Fl. *ff* *pp*  
B. Cl. *f* *mf* *mp*  
Perc. *f* *mp*  
Vln. *più f* *mp*  
Vc. *più f* *ff* *mp*  
3 gl. 3 gl. 3 gl. 3 gl. 3 gl. 3 gl. 3 gl. 3 gl. 3

Musical score for measures 34-36. The A. Fl. part features a complex, rapid passage marked *ff* (fortissimo) that ends with a *pp* (pianissimo) chord. The B. Cl. part has a triplet pattern marked *f*, *mf*, and *mp*. The Perc. part (mba.) features a triplet pattern marked *f* and *mp*. The Vln. part has a complex passage marked *più f* and *mp*. The Vc. part features a triplet pattern with glissando markings, marked *più f*, *ff*, and *mp*.



36

A. Fl.

B. Cl.

Perc. (mba.)

Vln.

Vc.

*mp*

*pp*

*mf*

*p*

39

A. Fl.

B. Cl.

Perc. (mba.)

Vln.

Vc.

*sf*

*cresc.*

*arco, sul pont.*

*pizz.*

*mp*

*mp marcato*

*cresc.*

41

A. Fl. *mf* *f* 6

B. Cl. *gliss.* 3

Perc. (mba.) *mf* 3 3 5 5 5 5

Vln. (mf) 3 *gliss.*

Vc. (mf) 3 3 3 3 3

43

A. Fl. *ff* 5 *sf* 3

B. Cl. *ff* \* - see footnote 5 *sf* 3

Perc. (mba.) *ff* 3 *mf sub.*

Vln. *ff* ord. 3 *sf*

Vc. *ff* arco 3 *sf*

\* - Bass Clarinet - each group may be slurred only if absolutely necessary

**D**

45

A. Fl. *sfz* *p* (veloce) 5 10 10 10

B. Cl. 10 10 10 10

Perc. (mba.) 3 *ff*

Vln. *sfz* *fff* (tutta forza) jeté *fff* *fff*

Vc. *sfz* *fff* (tutta forza) jeté *fff* *fff*

47

A. Fl. 10 10 *ff* *p* 3

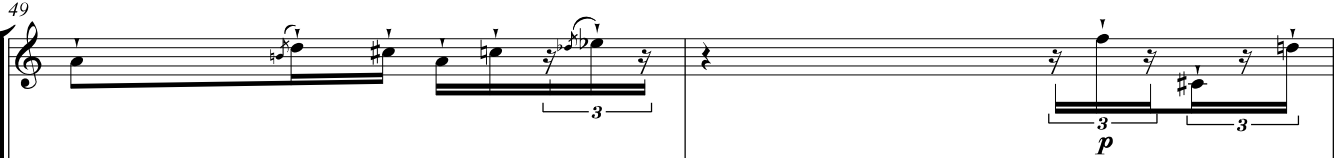
B. Cl. 10 10 *ff* (mba.)


Perc. (mba.) *ffp* veloce (accent first note only)

Vln. *fff* *fff* pizz. arco, sul pont. *pp* 3


Vc. *fff* *fff* pizz. arco, sul pont. *pp* 3

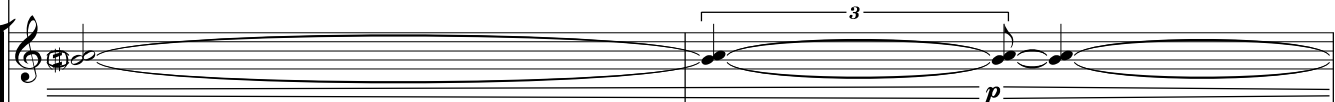
49

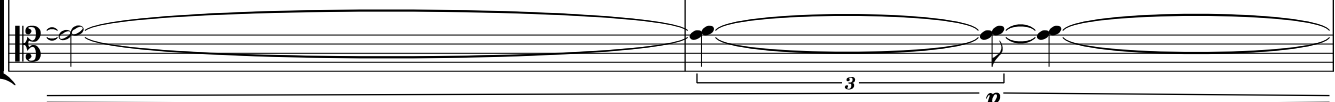
A. Fl. 

B. Cl. 

(mba.)

Perc. 

Vln. 

Vc. 

51

A. Fl. 

B. Cl. 

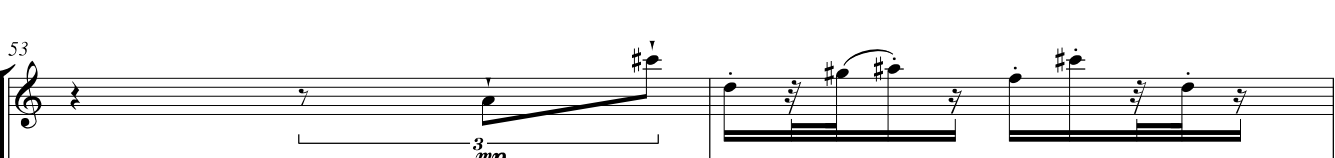
(mba.)

Perc. 

Vln. 

Vc. 


53

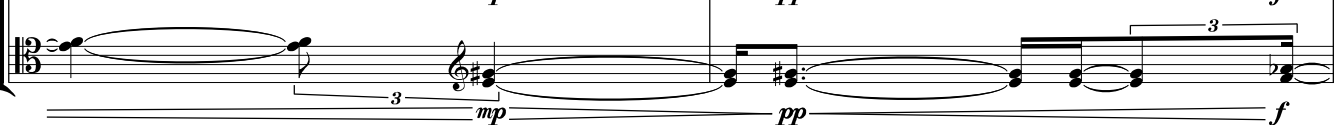
A. Fl. 

B. Cl. 

(mba.)

Perc. 

Vln. 

Vc. 

55

A. Fl. *mf* *f* *mp sub.*

B. Cl. *mf* *f* *mp sub.*

Perc. (mba.)

Vln. *mp < f* *mf* *ff*

Vc. *mp < f* *mf* *ff*

57

A. Fl. *cresc. sempre*

B. Cl. *cresc. sempre*

Perc. (mba.)

Vln. *mp* *più f*

Vc. *mp* *più f*

59

A. Fl. *più f*

B. Cl. *più f*

Perc. (mba.) *cresc.*

Vln. *cresc.*

Vc. *cresc.*

**E** **Giocoso**

61

A. Fl. *cresc.*

B. Cl. *cresc.*

Perc. (mba.) *ff*

Vln. *ff*

Vc. *ff*

63

A. Fl.

B. Cl.

Perc. (mba.) *ffz*

Vln.

Vc.

65

A. Fl.

B. Cl.

Perc.

Vln.

Vc.

*ff cant.*

(mba.)

*sfz*

*ff*

← ♩ = ♩ →

67

A. Fl.

B. Cl.

Perc.

Vln.

Vc.

*fff*

*mp*

(mba.)

*ffp* — *ff*

*f*

F

70

A. Fl. *mf* *p*

B. Cl. *pp* *mp*

Perc. *p* *mf* *mp* *p*

Vln. *f* *p*

Vc. *ff* *pp* *mp*

Tam-tam

Marimba

gl. *gliss.*

col legno (jeté)



73

A. Fl. *pp* *mp < ff*

B. Cl. *p* *f sub.* *p sub.* *f sub.* *mf < f*

Perc. *mp* *poco* *f sub.* *p sub.* *mf sub.*

Vln. *pp* *col legno (jeté)* *pizz.* *p* *mp < ff*

Vc. *poco* *f sub.* *p sub.* *pizz.* *mf sub.*



76

A. Fl. *f sub.* *p sub.* *f sub.*

B. Cl. *ff* *f sub.* *p sub.* *f sub.*

Perc. (mba.) *ff* *mf* *f sub.* *p sub.* *f sub.*

Vln. arco *ff* *f sub.* *p sub.* *f sub.* col legno (jeté)

Vc. arco *ff* *mf* *f sub.* *p sub.* *f sub.* pizz. 3



78

A. Fl. *f* *p* *f*

B. Cl. *f* *p* *f* *mf* *pp*

Perc. (mba.) *p* *f sub.* *p* *f* *mp* *pp*

Vln. *f* *p* *f*

Vc. *f* *p* *f* *mp* *ord.* *poco*

**G**

80

A. Fl. *p* *mp* *pp* *p*

B. Cl. *p* *fp*

Perc. *pp* *f* *p* *pp*

Vln. *f* *p* *pp* *p* ord.

Vc. *f* *p* *pp* *mf* *p* arco ord.

Tam-tam

Marimba

col legno, jeté

83

A. Fl. *ff* *p* *ff* *p* *f* *ff > mf*

B. Cl. *p* *ff* *mf*

Perc. (mba.) *p (non troppo)* *f sub.*

Vln. *fp* *fp*

Vc. *fpp* *fpp*

85

A. Fl. *p* *ppp ma distinto*

B. Cl. *gliss.* *pp*

Perc. (mba.) *mf* *mp* *pp*

Vln. *gliss.* *pp*

Vc. *pp* *col legno* *f sub.* *mf*

87

A. Fl. *p (sotto voce, molto misterioso)*

B. Cl. *p (sotto voce, molto misterioso)*

Perc. (mba.) *Tam-tam* *p sonore*

Vln. *\* see footnote arco, sul pont.*

Vc. *pp (icy!)* *poco* *sim.*

\* - this passage should be executed as an harmonic glissando tremolando, following the suggested contour above the notated pitch. The final note of this section should be higher than all others.