

Alastair White

THE SNAKE
THAT
EATS THE
WORLD

The Snake That Eats The World







First performance by Jenni Hogan
as part of *Vibrant Practices: Material Agency and Performative Ontologies*
16th-17th April, 2021 at the University of Leeds.

Multiphonics

by Jenni Hogan

The image shows five measures of musical notation on a treble clef staff. Each measure contains a chord of notes. Below each measure is a landscape score consisting of a vertical line of circles of varying sizes and fills (black, white, half-black). Arrows indicate transitions between measures.

Key

					(above stave)	(below stave)
						
tongue ram	key click	pizz.	vocal fry	air	whistle tone	move flute away from mouth while crescendoing

Instructions

Using the landscape score at the back of this book,
draw a snake through and across the different layers of material.

Copy this out onto the portrait part at the front.

Play the material that is being digested by the snake,
interpreting it as freely or as exactly as you wish.

The tempo is a guideline that can be increased or decreased.

However, it should not be changed rapidly, nor as you move between the different layers.

Other chords that appear in the piece (beyond those listed above)
may be realised in any way you can imagine.

You may change anything.

1

Fl. 1

p mp p mp p mp mf mp p f p mp f p f p

f mp pp p n. ff p

f

2

Fl. 1

f n. sffz 3 ppp

mf fff mp n. ff

f

4

Fl. 1

<mp p f mp ff pp ppp

fff f pp mf p mp p

p

7

Fl. 1

fff n. f sffz p fff mf ff pp

fff p ff mf p sffz p sffz mp

f

8

Fl. 1

p f ppp mf ff

p f ppp mf ppp

p f ppp mf ppp

Fl. 10

5
7:5
3

ppp mp p mp f mp ff mp p mf > ppp ff

fff pp 9 f mp f p 9:10 n. ff > pp mf < fff > ppp

10 16 7 16

Fl. 13 *rall.*

9 9:10 9 16 4+9+19 32

fff > p fff > p fff p

fff p

ff mp p

13 16 9 16 4+9+19 32

4+9+19 32

Fl. 15 $\text{♩} = 100$

19 19:18 7 16

ff < fff pp > f pp < fff > ppp f ppp

pp 3:2 ff 32:18 pp 32:18 32:19 32:19 ppp fff mp

15 16 7 16

tr.

mp

Fl. 16

15:14 32:30 16 16 16 16

ff p f p

f p

16 16 16 16

Fl. 20

3 9 3 3

ppp f n. ff mp pp > n. ppp

f p mp ppp < mp > n. ppp

20 23 3 3

24
Fl. $4+9:19$
 32
 $4+9:19$
 32
 $4+9:19$
 32

mp
mp *f* *tr* *ppp*

25 $\text{♩} = 120$
Fl. $4+9:19$
 32
 $4+9:19$
 32
 $4+9:19$
 32

n. *mf* *p* *mp*
f *ff* *mp* *f* *p* *f* *ff* *p*

27
Fl. $4+9:19$
 32
 $4+9:19$
 32
 $4+9:19$
 32

f *ff* *p* *ppp* *mf* *pp* *sfz* *p*
fff *mp* *tr* *mf* *fff* *p* *ff* *pp* *fff*

rall.

28
Fl. $4+9:19$
 32
 $4+9:19$
 32
 $4+9:19$
 32

fff *p* *mp* *fff*
f *ppp* *molto staccato* *f* *fff*

31
Fl. $4+9:19$
 32
 $4+9:19$
 32
 $4+9:19$
 32

n. *mp* *ppp* *fff* *p* *fff* *ppp* *f* *mp* *ff* *mp*
fff

Fl. $\text{♩} = 100$

32 $5+11+2$
16

mp *f* *mp* *f*

p *fff* *f*

p *fff poss.*

wildly

Fl. $5+11+2$
16

33 8

p *mf* *p* *mf* *p* *f*

very expressively

p *mp* *p* *mp*

Fl. $9+19+4$
32

34 7
 64

fff *mp* *f* *p* *f* *p* *f* *p* *f* *p* *f*

8:9 *32:19*

11:9 *11:19* *11*

Fl. *very expressively*

36 $3+7+1$
8

fff

$3+7+1$
8

$3+7+1$
8

6

37

Fl.

8:6 8:7 14:11 11:12 11:7 9 3 3 11

mp p f mp f p mp p f p mp

9 9 9 9

3/32

38

Fl.

10:4+9 10:4+9 10:4+9

3/32 3/32 3/32

n. mp

39

Fl.

32:19 32:18

p mp sffz p mp sffz p mp

very expressively

f mp f mp

11 11 11 11

10/32 10/32 10/32 10/32

40

Fl.

11:7 11:12

p sffz p mp p

p mp p

f mp f p

9 9 3

6/4 6/4 6/4

42

8:7

Fl. *tr* *mp*

f *sffz* *fff*

9 3 3

11:2+5/32

43

9:11 9 9:10

Fl. *sffz* *mp* *p* *fff* *p* *mp* *p*

fff *poss. f* *fff* *p*

9 9 9

11:2+5/32

45

accel.

Fl. *tr* *mp*

mp

4 4

47

tr *mp*

♩ = 160

