

Alastair White

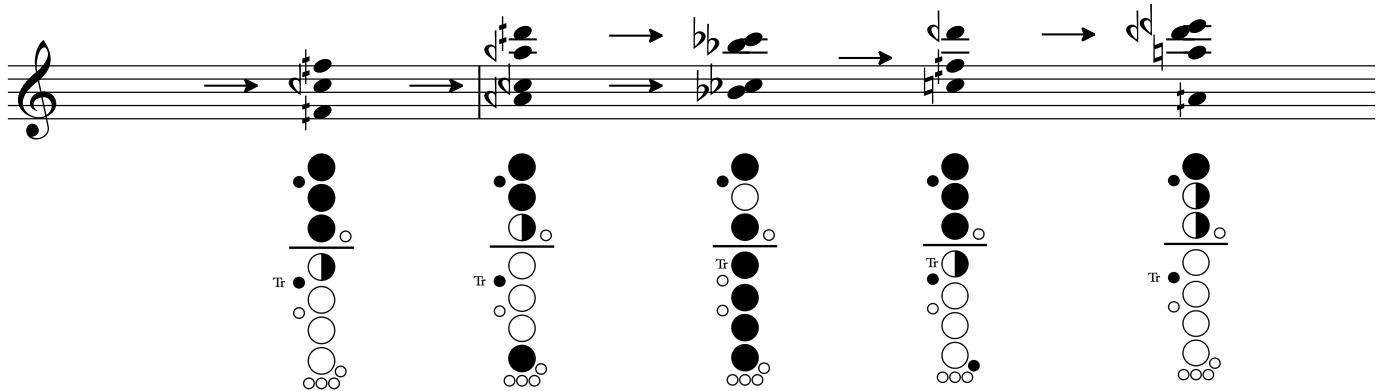
THE SNAKE
THAT
EATS THE
WORLD

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



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.

Fl.

1 $\text{♩} = 160$

3 7:6 15:14

$p \text{— } mp \text{— } mp \text{— } mp \text{— } mf \text{— } mp \text{— } p \text{— } f \text{— } p \text{— } mp \text{— } f \text{— } p \text{— } f \text{— } p$

11 11:12 11:7 11:12

$f \text{— } mp \text{— } pp \text{— } p \text{— } n. \text{— } ff \text{— } p$

f

2 39:32 "f" n. sffz 3 ppp

11:12 11 11:7 11 11:12

$mf \text{— } fff \text{— } mp \text{— } n. \text{— } ff$

4 $\text{♩} = 160$

$\leq mp \text{— } p \text{— } f \text{— } mp \text{— } ff \text{— } pp \text{— } ppp \text{— } >$

11 11:12 11 11:7 9:7 tr~~~~~ tr~~~~~

$fff \text{— } f \text{— } pp \text{— } mf \text{— } p \text{— } mp \text{— } mp \text{— } p \text{— } mp$

p

7 11 10:11

$fff \text{— } n. \text{— } f \text{— } sffffz \text{— } p \text{— } fff \text{— } mf \text{— } ff \text{— } pp$

9 10:11 9:10 9:11

$fff \text{— } p \text{— } ff \text{— } mf \text{— } 3 \text{— } p \text{— } sffffz \text{— } p \text{— } sffffz \text{— } mp$

f

8 5 10:8 9:11 9:10 9:10

$p \text{— } f \text{— } ppp \text{— } mf \text{— } ff \text{— } 3 \text{— } p \text{— } f \text{— } ppp \text{— } mf \text{— } pp$

Fl.

10 5 10 7:5 10 3 8

> *ppp* — *n.* *ppp mp* *p mp* *f mp ff mp* — *p* *mf* — *ppp* *ff*

fff *pp* 9 *f mp f* *p* — *n.* *ff > pp mf* — *fff > ppp*

rall. 13 9:19 4:9:19

fff = p *fff > p* *fff* — *p*

fff 9:10 9:19 4:9:19

ff *mp* *p*

15 ♩ = 100 19 19:18

ff *< fff pp* *f pp* *< fff* — *ppp* *f — ppp*

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

(*tr*) *mp*

16 15:14 32:30

ff — *p*

f *p* *tr* *f*

20 3 9 3 9

ppp f n. — ff mp *tr* *pp — n. ppp*

f p — mp > ppp *tr* *< mp — n. ppp*

Musical score for Flute (Fl.) part, pages 24 through 32. The score consists of six staves of music, each with a key signature of $\frac{3}{4}$ or $\frac{4}{4}$, time signature changes indicated by '16' or '32', and various dynamics like *mp*, *f*, *fff*, *p*, *ppp*, *tr*, and *rall.*. The score includes performance instructions such as 'molto staccato' and '16:9'. Measure numbers 24, 25, 27, 28, and 31 are explicitly labeled at the top of their respective staves.

$\text{♩} = 100$

Fl.

32

mp f mp f

p fff f

3 3 3 3

$5+11+2$ 16

$wildly$

p

tr

$fff poss.$

$5+11+2$ 16

Fl.

33

$11:10$ $23:22$ $5:4$

p mf p $19:18$ mf $p \ll f$

$very expressively$

$9:10$ $9:11$ $9:8$ $16:11$ $9:11$ $8:5$ 9

p mp p mp

$5+11+2$ 16

Fl.

34

fff mp f p f p f p f

$9:11$ 9 $9:10$

$9+19+4$ 32 33 9 9 $9:10$

$8:9$ $32:19$ $11:9$ $11:19$ 11

$9+19+4$ 32 7 $9+19+4$ 32 7 $9+19+4$ 32 7

64 7 64 7 64

Fl.

36

$very expressively$

fff

7 $3+7+1$ 8

64 $3+7+1$ 8

64 $3+7+1$ 8

6

37

Fl.

8:6

8:7

tr

mp *f* *mp* *f* *14:11* *p* *mp* *p* *f* *p* *mp*

II:12 *II:7* *II:12*

9:7 *II:7* *9:7* *3* *3* *II*

9 *9* *9* *9* *9* *9*

32 *32* *32* *32* *32* *32*

38

Fl.

32 *32* *32* *19:4+9* *32*

32 *32* *32* *19:4+9* *32*

39

Fl.

tr *tr* *32:19*

tr *tr* *32:18*

9 *9* *9* *9*

p *mp* *sffz* *p* *mp* *p* *mp* *sffz* *p* *mp*

very expressively

f *II* *II* *II* *<fff* *f* *II* *II* *p*

tr

40

Fl.

11:7

9

sffz

p *mp* *p*

II

11:12

tr

7+3 *16*

9

mp *p*

3 *7* *16*

(tr)

f *II* *<fff* *p*

Fl.

42

tr *tr* *tr* *tr*

mp

fffz

(tr) *tr* *tr* *tr*

f *fff*

$\text{H} \frac{2+5}{32}$ $\text{H} \frac{2+5}{32}$ $\text{H} \frac{2+5}{32}$ $\text{H} \frac{2+5}{32}$

Fl.

43

fffz *mp* *p* *fff* *p* *mp* *p*

9:11 *9* *9:10* *tr* *tr*

p *mp* *p* *mp* *p* *mp* *p*

(tr) *tr* *tr* *tr* *tr* *tr*

fff *fff* *p*

$\text{H} \frac{2+5}{32}$ $\text{H} \frac{2+5}{32}$ $\text{H} \frac{2+5}{32}$ $\text{H} \frac{2+5}{32}$ $\text{H} \frac{2+5}{32}$ $\text{H} \frac{2+5}{32}$ $\text{H} \frac{2+5}{32}$

Fl.

45

(tr) *tr* *tr* *tr* *tr*

mp

mp

mp

accel.

tr *tr* *tr* *tr* *tr*

$\text{J} = 160$

tr *tr* *tr* *tr* *tr*

Fl.

47

tr *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr*

The image shows a multi-page musical score for Flute (Fl.). The score consists of six staves of music, each with a unique key signature and time signature. The first staff starts with a key of A major (two sharps) and a common time (indicated by 'C'). The second staff begins with a key of D major (one sharp) and a common time. The third staff starts with a key of G major (no sharps or flats) and a common time. The fourth staff begins with a key of C major (no sharps or flats) and a common time. The fifth staff starts with a key of F major (one flat) and a common time. The sixth staff begins with a key of B-flat major (two flats) and a common time. The score includes numerous dynamic markings such as *p* (pianissimo), *f* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-pianissimo), *ff* (fortissimo), *fff* (fortississimo), and *ppp* (pianississimo). Articulation marks like staccato dots and slurs are also present. Performance instructions like 'wall.' and 'tr.' are scattered throughout the score. Measure numbers are visible at the top of each staff, ranging from 1 to 25. The score is set against a white background with black musical notation.

This image shows a page from a complex musical score for Flute (Fl.). The score consists of multiple staves of musical notation, each with a unique key signature and time signature. The music is highly rhythmic, featuring many sixteenth-note patterns and sustained notes. Dynamic markings are abundant, including forte (f), very forte (ff), mezzo-forte (mf), piano (p), and pianississimo (ppp). Several performance instructions are included, such as 'fff molto staccato' and 'very expressively'. The score is divided into measures by vertical bar lines, with measure numbers 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, and 39 marked along the left side. The notation is dense and technical, reflecting the complexity of the piece.

