

Water Steps

Water Steps can be played straight through as written, or structured more flexibly:

The movement can be started either with Section A or B. Whichever section starts the piece, the other should be used to finish.

Sections 1, 2, and 3 can be played in any order; if desired, sections A and B can be interpolated between 1,2, or 3 to extend the movement.

Acer Glade

Acer Glade is divided between through-composed sections and improvised sections. Basic material to be improvised on is given, but with a great deal of freedom in realisation.

The divisions between the two styles are also spatialised (which should be reflected in either *in situ* or concert hall performances).

During the 'transfer' bar, the principal improviser moves from the main group to a separate station, and following the main improvisation section, back again. Improvisation using the transfer bar lasts as long as this physical transfer takes. On return, the improvising player communicates with the conductor to begin the new metered section.

For the main improvisatory sections between these transfer points, the conductor indicates to the players to move from one division to the next (as separated by dotted lines in the score). The conductor must allow enough time for primary and secondary sets to be played separately and then mixed, otherwise duration is at the conductor's discretion, given the material produced in improvisation, the mood of the audience and players, time restraints, weather, etc.

Lake Music

Performed *in situ*, the two flutes are facing each other over part of a small lake. In concert performances, a similar degree of spatialisation should be maintained (unless the space is extremely large, opposite ends of the performance space should be tried first).

The material is predominantly semi-improvisatory, but with full communication maintained at all times between the players.

The performers should work in rehearsal to establish how to move from section to section; parts of the movement also require exact synchronisation.

As visual contact must be maintained throughout, it may also be helpful to practise leading entries even around rests, as well as the more structural divisions.

Tempo is always slow; the feeling in performance should always be of something organic, almost weather-like, flowing, but not subject to chronological time.

Duration of sections is entirely at the discretion of the performers and the performance situation (how well the improvisation is shaping out; the general feel of what the audience will bear, atmospheric conditions, and the feelings of the players themselves).

Basic dynamics are given; players should feel free to add additional inflections as desired.

Spring Wood

In situ, Spring Wood is performed by the flute and viola within a small wood. The players may have several stations, each with a copy of either the flute or viola part.

The parts are sounded simultaneously, but are completely independent; no attempt needs to be made to synchronise. Each part comprises of several sections with different characteristics. The sections can be performed in any order; each section may be played through, or the material within each section may be mixed in any order. Finally, each performer can improvise freely using any material from any part of the movement.

In concert, several stands should be placed throughout the performance space for the players to move between.

Monument

This movement should feel flexible and open, with the beat given changing between crotchet and minim as appropriate. Commas indicate places where a little time should be taken to allow players and music to breathe.

The movement is likely to want to increase gradually in tempo; the slowest speed given is appropriate for the beginning; the fastest speed is reached by bar 80 or so.

Music for Thorp Perrow

General Notes

Music for Thorp Perrow was written for performance at the Thorp Perrow Arboretum in Yorkshire. Each movement was designed to be performed in a particular space, and reflects its particular characteristics.

The movements may also be performed in more conventional concert spaces. Care should be taken however to realise, where necessary, the particular spatial aspects of the movements.