

Positive/Negative Space

for flute, clarinet, alto saxophone & cello

Samantha Fernando

2013

Positive/Negative Space

In architecture, space is considered positive if it has a definite shape and a sense of boundary between in and out. The unshaped space that results after the placement of objects is defined as negative space. People tend to dwell in positive spaces whereas negative space promotes movement.

Performance notes

Quarter tones are indicated using accidentals with the addition of arrows:

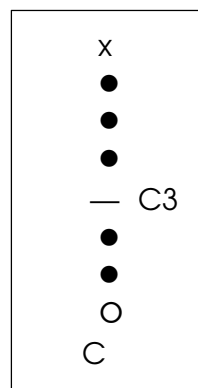
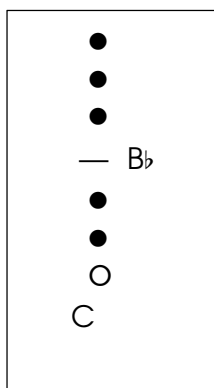


↓ = flatten by a ¼ tone

↑ = sharpen by a ¼ tone

- Diamond noteheads denote breathy tone.
- Square noteheads denote microtonal changes in pitch.
- mst = molto sul tast.
- msp = molto sul ponticello.
- ⊗ denotes half harmonics. For example, at figure B the cello should play a rapid succession of half harmonics down the length of the A string, ad lib.
- The amount of vibrato is indicated by: *vib.*, *poco vib.*, *molto vib.*, *senza vib.*

Fingering for saxophone multiphonics (bar 8 and bar 54):



Duration: circa 5 minutes

Score in C

This piece was commissioned by the London Sinfonietta as part of the

'Writing the Future' project

Positive/Negative Space

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♩ = c.60

6/4

Flute

B♭ Clarinet

E♭ Alto Saxophone

Violoncello

flz. nat. flz. nat. flz. nat. sul pont. nat.

f ff mf pp



4/4 **6/4**

Fl.

Cl.

Alto Sax.

Vc.

(pulsing) *pp* *p* *p dolce*

p dolce

p dolce

sul tasto *p dolce*

5 **4/4**

Fl. *mp* *p* *mf* *bright* poco vib.

Cl. *mf* *bright* poco vib.

Alto Sax. *mf* *bright* poco vib.

Vc. nat. poco vib. *mf* *bright*



A

7 **6/4**

Fl. *pp* *p* *sim.* *sotto voce* vib.

Cl. *pp* *p* *pp* *p* *pp* *p* *sotto voce* vib. 3 3

Alto Sax. *p* *sotto voce* vib.

Vc. *pp* *p* *pp* *sotto voce* vib., flautando, gliss.

8

Fl.

Cl.

Alto Sax.

Vc.

pp *p* *pp* *p* *pp*

mf

p *pp* *p* *pp* *p*



9

4/4

Fl.

Cl.

Alto Sax.

Vc.

p *pp*

pp

10 **6/4** *tr* **4/4** *tr*

Fl. *pp* *p*

Cl. *pp* *p*

Alto Sax. *< p* *pp* *p*

Vc. *p*

12 *tr* flz. (see performance notes) **6**

Fl. *p* *p*

Cl. *p* *3* *tr* *p* *mp*

Alto Sax. *pp* *p* *pp* *p*

Vc. *mp* *molto sul tasto (non vib.)* *pp* *mf(poco)* *non. vib. sul tasto* *3* *p*

B

18 **3**/**4** **4**/**4**

Fl. *p* **6** *scuttling* *p* **6** *pp* *p* *tr*

Cl. *p* *tr* *pp* *p* **6** *scuttling* *p* **6** *pp* *p* **6** *pp*

Alto Sax. *p* **6** *scuttling* *p* *tr* *pp* *p* **6** *pp*

Vc. *pp* *scuttling* *ppp*

I ⊕ half harmonics
ad lib. as fast as possible



20 (tr) **3**/**4**

Fl. *p* **6** *pp* *p* **6** *pp* *p* *tr*

Cl. *p* *tr* *p* **6** *pp* *p* **6** *pp* *p* **6** *pp*

Alto Sax. *p* *tr* *pp* *p* **6** *pp*

Vc. *pp* *ppp*

I ⊕

accel.

22

Fl. *mp* 6 6 6

Cl. *p* *tr* *pp*

Alto Sax.

Vc. $I \oplus$ *mp*



23

Fl. *p* 6 *tr*

Cl. *mp* 6 6 6

Alto Sax.

Vc.

24 (tr)~~~~~

Fl. *pp*

Cl. *6*

Alto Sax. *6* *6* *6* *mp*

Vc. $\oplus$



C A tempo (♩ = c.60)

6/4 **4+1/4 8**

25 vib. → molto vib. → senza vib.

Fl. *pp* *ff* *pp*

Cl. *pp* *ff* *p* *f*
molto espress. quasi vocalise

Alto Sax. vib. *6* → molto vib. → senza vib. *pp* *ff* *pp*

Vc. vib. → molto vib. → senza vib. *pp* *ff* *pp*

27 **6** tangled, enmeshed
4 poco vib.

Fl. *pp*

Cl. poco vib. *pp*

Alto Sax. poco vib. *pp* (subtone)

Vc. poco vib. *pp* flautando 5

28

Fl. *pp* ————— *p* ————— *pp*

Cl. *pp* ————— *p* ————— *pp*

Alto Sax. *p* ————— *pp*

Vc. 5 5 5 5 5 5 *p*

29

Fl. *p* *pp* *p* *pp* *p* *pp*

Cl. *pp* *p* *pp*

Alto Sax. *(pp)*

Vc. *pp*

30

Fl. *p* *pp* *p* *pp* *pp*

Cl. *p* *pp*

Alto Sax. *p* *pp*

Vc. *p* *pp* *p*

31

Fl. *3 3 3 3 3 3*

Cl. *p pp*

Alto Sax.

Vc. *5 5 5 5 5 5 pp*

32

Fl. *3 3*
p mp p p mf p

Cl. *tr*
p mp p p mf p

Alto Sax. *subtone tr*
p mp p p mf p

Vc. *5 5*
p mp p p mf p

D

33

Fl. *mp* *pp*

Cl. *tr* *mp* *pp* *pp espress.*

Alto Sax. *tr* *mp* *pp*

Vc. *gliss.* *mp* *pizz.*



34

Fl.

Cl. *p* *mp*

Alto Sax. *poco vib.* *pp* *p* *p* *mp*

Vc.

36

Fl.

Cl.

Alto Sax.

Vc.

mp *mf*

mp *mf*



38

Fl.

Cl.

Alto Sax.

Vc.

pp scuttling *p*

pp scuttling

pp scuttling

arco
IV ⊕
half harmonics
ad lib. as fast as possible

pp scuttling *ppp*

39 $\frac{4}{4}$ $\frac{3}{4}$

Fl. (tr) p pp p pp p tr

Cl. p p pp p pp p pp

Alto Sax. p p pp

Vc. $IV \oplus$ p ppp

41 $\frac{4}{4}$

Fl. mp p

Cl. p mp p

Alto Sax. p $espress.$

Vc. mp ppp

43 **E** **6/4**

Fl. poco vib. *p* ————— *pp*

Cl. poco vib. *p* ————— *mp*

Alto Sax. *p* ————— *mp*

Vc. bow very high up on the fingerboard, discrete bow changes, senza vib. *sempre ppp*

45

Fl. *p* ————— *pp* *p* *p* ————— *pp* *p*

Cl. *mp* ————— *mf*

Alto Sax. *mp* ————— *mf* *p*

Vc.

47 **5/4** **4/4**

Fl. *pp* *p* *pp* *p*

Cl. *p*

Alto Sax. *mf* *p* *mp* *mf*

Vc.



49 **6/4** *tangled, enmeshed* *poco vib.*

Fl. *pp*

Cl. *pp* *poco vib.* *pp*

Alto Sax. *p*

Vc. *pp* *pp*

50

Fl.

Cl.

Alto Sax.

Vc.

poco vib.

pp (subtone)

Double bar line

51

Fl.

Cl.

Alto Sax.

Vc.

p *mp* *p* *p* *mf* *p*

p *mp* *p* *p* *mf* *p*

p *mp* *p* *p* *mf* *p*

p *mp* *p* *p* *mf* *p*

IV ⊕

Double bar line

F

52 **4/4**

Fl. vib. overblow flz. **sf** **ff** **mf**

Cl. vib. flz. **sf** **ff** **mf**

Alto Sax. vib. flz. **sf** **ff** **mf** **p** **<mp>** **<** **>** **<** **115**

Vc. vib. **sf** **ff** **mf**

≡

55 **6/4** **4+1/4 8**

Fl. **pp** *molto espress. quasi vocalise* **ff** **p** **f**

Cl. vib. **pp** **ff** **pp** *senza vib.*

Alto Sax. vib. **pp** **ff** **pp** *senza vib.*

Vc. vib. **pp** **ff** **pp** *senza vib.*

57 **4/4**

Fl. **6/4** vib. *pp* *ff* *fff* 3

Cl. vib. *pp* *ff* *fff* 3

Alto Sax. *p* *mp* *pp* *ff* *fff* 3

Vc. vib. *pp* *ff* *fff* 3



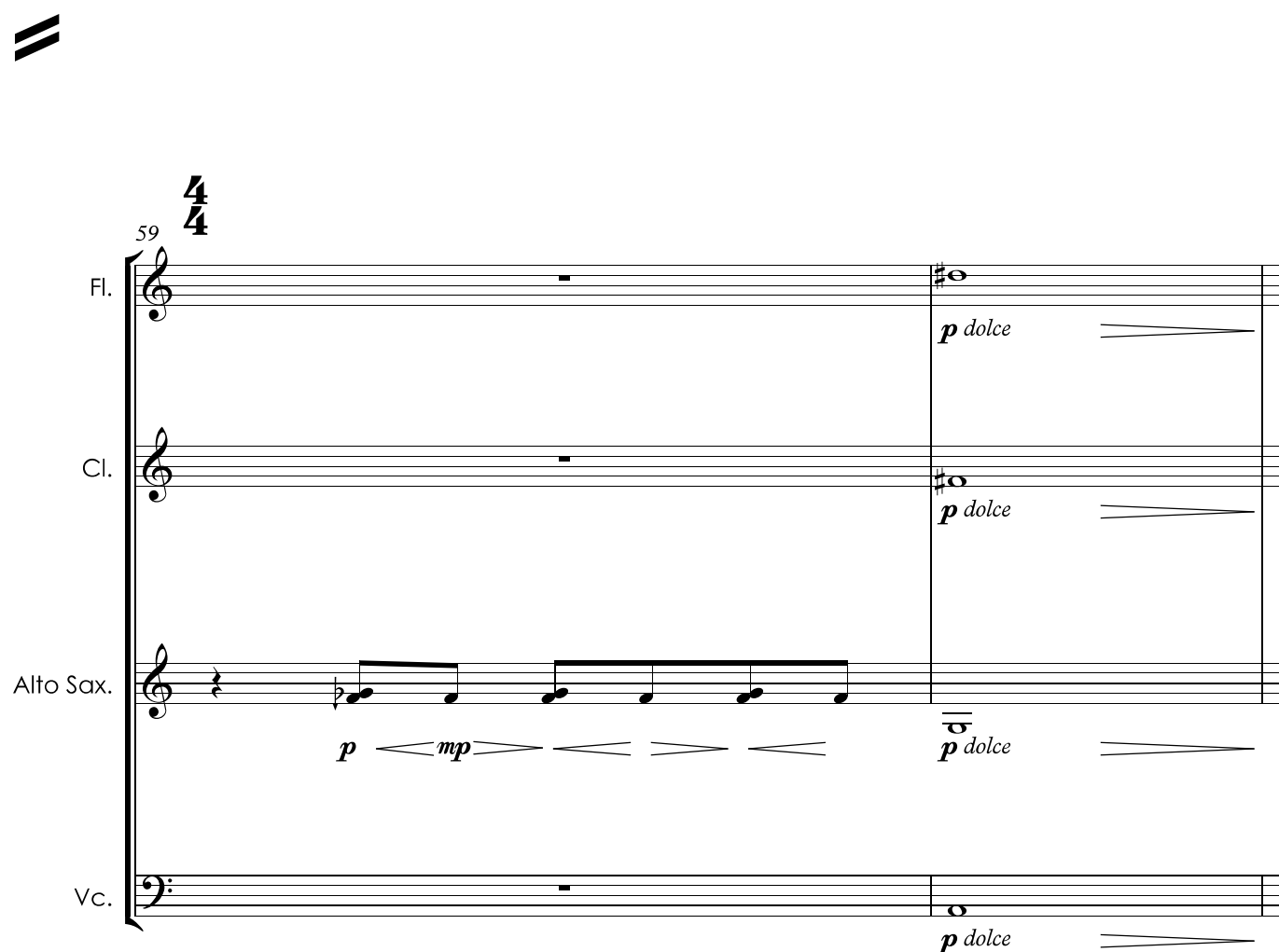
59 **4/4**

Fl. *p dolce*

Cl. *p dolce*

Alto Sax. *p* *mp* *p dolce*

Vc. *p dolce*



61 **3/4** **6/4**

Fl.

Cl.

Alto Sax.

Vc.

p *mp* *p*

pizz.

p

3 3 3 3



63

Fl.

Cl.

Alto Sax.

Vc.

pp *ppp*

3 3 3 3 l.v.