

neither from nor towards (ballade)
for the Thelema Trio

Eric Honour

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Performance notes

1. Meter changes are provided simply for ease of synchronization and are not meant to impose any sort of accent structure on the piece. The principal impression of the piece should be one of smoothly, freely evolving ideas.
2. The clarinet and saxophone parts make extensive use of the microtonal capabilities of the instruments. An explanation of notational conventions is provided below.
3. Accidentals follow standard practice and last throughout the measure, in the given octave only. In some cases, courtesy accidentals are given within the measure as an aid to the player.

Microtonal notation

♭₄ = 1/4 tone lowered

♭₃ = 3/4 tone lowered

♯₄ = 1/4 tone raised

♯₃ = 3/4 tone raised

Program notes

neither from nor towards (ballade) explores motion within stasis, and the intersection of process with intuition. Its quick flurries of notes tend only gradually toward large-scale movement, and fall back time and again to the unchanging center. The piece is based on my early work, *Ballade*, for soprano saxophone and marimba, and takes its title from a line of T. S. Eliot's *Four Quartets I: Burnt Norton*. Like Eliot's paradoxical "still point of the turning world" – itself clearly linked to contemporaneous ideas emerging from early quantum mechanics – the pitch center of *neither from nor towards* is always crucial, yet never in the foreground. Instead, the instruments dance around that center, sometimes trading glances at each other across it, sometimes joining in furious consort to stray away from it (and yet always falling back).

ERIC HONOUR (b. 1970) is an award-winning composer, saxophonist, and audio engineer based in the Kansas City area. His music has been described as "fast, frenetic, and fiendishly difficult." He is dedicated to exploring the interstices between the avant-garde and contemporary popular music, composing post-serial works for rock band and Latin-jazz inspired music for woodwind quintet, for example. He is an associate professor of music and director of the Center for Music Technology at University of Central Missouri. He holds degrees in saxophone and composition from the University of Florida and Northwestern University. He studied composition with Stephen Syverud, M. William Karlins, Jay Alan Yim, and Budd Udell. His music has been heard throughout the United States and in Europe, including performances on national and international conferences and festivals. His work as an audio engineer is in demand, with credits on albums released by artists based in London, New York, Kansas City, and Chicago. He welcomes contact via email at eric@erichonour.com.

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14

B \flat Cl. *ppp* n *sffz* *f* *fp* *pp*

B. Sx. *ppp* *sffz* *f* *fp* *pp*

Pno. *ff* *pp* *ff* *pp*

20

B \flat Cl. *sempre pp*

B. Sx.

Pno. *pp* *ff* *pp*

25

B \flat Cl. *mf* *pp* *mf* *pp*

B. Sx. *mf* *f* *mf* *f* *slap tongue*

Pno. *pp* *pp* *ff* *pp* *pp* *pp*

ff *mp* *mp* *ff*

30

B \flat Cl. *mf* *pp* *mf* *pp* *mf* *pp*

B. Sx. *mf* *f* *mf* *p* *f* *mf* *pp*

Pno. *pp* *ff* *pp* *pp* *pp* *pp* *ff* *pp*

mp *mp* *ff* *mp*

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35

B \flat Cl. *mf* *pp* *mf* *pp* *mf* *pp*

B. Sx. *f* *mf* *pp* *f* *mf* *f* *mf* *f*

Pno. *pp* *pp* *pp* *ff* *pp* *mp* *mp*

mp *ff* >

39

B \flat Cl. *mf* *pp* *mf* *pp* *mf* *pp*

B. Sx. *mf* *f* *mf* *f* *mf* *f*

Pno. *pp* *pp* *ff* *pp* *pp* *pp* *pp* *ff*

ff > *mp* *mp* *ff* > *mp*

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52

B \flat Cl. *mp* *mf* *f*

B. Sx. *f* *mf* *f*

Pno. *mp* *ff* *mf* *mf* *ff* *f* *ff*

56

B \flat Cl. *ff* *no breath!* *fff* **Somewhat faster, ca. $\text{♩} = 72$**

B. Sx. *ff* *fff*

Pno. *mf* *fff* **Somewhat faster, ca. $\text{♩} = 72$** *Red.*

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69

B \flat Cl.

B. Sx.

Pno.

mp *mf* *mf* *mf*

3 3 4:3

* *Ped.*

73

B \flat Cl.

B. Sx.

Pno.

mf *mf* (no dim.)

5:6 5:4 3

* *Ped.*

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77

B \flat Cl. *mf*

B. Sx.

Pno.

* *Red.*

81

B \flat Cl. *mf*

B. Sx.

Pno. *mf*

* > > > > >

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84

B \flat Cl.

B. Sx.

Pno.

mf

mf

Driving!

> > > > > >

87

B \flat Cl.

B. Sx.

Pno.

mf

cresc.

cresc.

f

f

> > > > > >

91

B \flat Cl.

B. Sx.

Pno.

95

B \flat Cl.

B. Sx.

Pno.

sim.

cresc.

cresc.

f

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98

B \flat Cl.

B. Sx.

Pno.

mf \leftarrow *f*

mf \leftarrow *f*

(no accent)

101

B \flat Cl.

B. Sx.

Pno.

mf \leftarrow *ff*

f \leftarrow *ff*

ff

f \leftarrow *ff*

104

B \flat Cl. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

B. Sx. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Pno. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

108

B \flat Cl. *cresc.*

B. Sx. *cresc.*

Pno. *cresc.*

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112

B \flat Cl.

B. Sx.

Pno.

fff

115

B \flat Cl.

B. Sx.

Pno.

cresc.

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125 Slightly Faster, ca. ♩ = 80

B♭ Cl.

B. Sx.

Pno.

p

mf

p

mf

Leo. * Leo. * Leo. * Leo. * Leo. * Leo. * Leo. * Leo. * Leo. (slight lift each measure)

7:8

136

B♭ Cl.

B. Sx.

Pno.

mf

(slap tongue)

pp

sempre mf

145

B♭ Cl.

B. Sx.

Pno.

p *mf* *mp*

3 6 3 3 5:4

sub. *p* smooth (no pedal)

7:8

11:10 *f*

150

B♭ Cl.

B. Sx.

Pno.

mp *mf* *f*

3 5 3 5 3 3 3

5:4

f

Leo.

175 *ff* *cresc.*

B \flat Cl.

B. Sx.

Pno. *ff* *cresc.*

179

B \flat Cl.

B. Sx.

Pno.

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The musical score consists of three staves: B♭ Clarinet (B♭ Cl.), Bass Saxophone (B. Sx.), and Piano (Pno.).

- B♭ Cl. Staff:** Starts at measure 184 with a melodic line. It includes a "slight rit." marking and a "5" fingering. The piece concludes with a *fff* dynamic marking.
- B. Sx. Staff:** Mirrors the B♭ Cl. staff with a similar melodic line, also featuring a "slight rit." marking and a "5" fingering. It concludes with a *fff* dynamic marking.
- Pno. Staff:** Features a complex accompaniment. It begins with a sixteenth-note pattern marked with a "6" and includes several accents (>). The right hand has triplet markings ("3") and the left hand has triplet markings ("3"). The piece concludes with a *fff* dynamic marking.