

[xəja:l]

Xayāl

خیال

for Due East
by Alex Ness

Epigraph

1.

phir hu 'ā vaqt kih ho bāl-kushā mauj-e sharāb
de bat-e mai ko dil-o-dast-e shinā mauj-e sharāb

پھر ہوا وقت کہ ہوا بال کشا موجِ شراب
دے بطِ مے کو دل و دستِ شینا موجِ شراب

—Mirza Ghalib ([ghazal 49.1](#))

2.

Khayāl (Persian: ‘thought, fancy’). A type of vocal composition in North Indian art music and the style in which such compositions are performed. The song comprises two rhyming lines of verse, in Hindi, usually on secular themes.

—Richard Widdess, from Grove Music Online

Instrumentation

Flute

The flautist plays bass flute and five bottles (12 oz. longnecks—I've been using Smuttynose) tuned to the following *blown* pitches:



(The F-sharp bottle is empty; the C-natural bottle is almost full.)

Percussion

The percussionist plays:

1. Vibraphone, with pedal held down throughout.
2. Seven bottles. Five are tuned to the following *struck* pitches:



(The empty bottle produces the highest struck pitch.) These should be arranged in a row, and stabilized so that they can be hit and blown without grabbing them.

The other two are tuned to the blown pitches



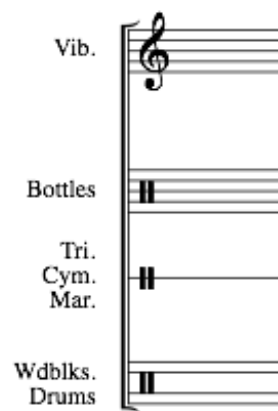
These are used only in the last part of the piece (sections F and G), and they are never struck; it may be easiest to pick them up individually.

3. Five tuned woodblocks and five tuned drums:



4. Triangle, suspended cymbal, and maracas.

The entire setup is notated on four staves:



(Most of the time I leave out the vibraphone staff, and sometimes I cut out others to facilitate page turns, but if this is irritating I can make the layout consistent.)

This entire setup needs to be compact to allow for very quick changes between instruments.

As written, many of the changes are probably impossible unless you MacGyver some mallets with threaded-rod shafts. Let me know what's reasonable and what I should change.

The bottle and percussion tuning should be *approximate*: the idea is to create a haze of pitches as a background for the flute and vibraphone's pitch material.

Notation

General

1. The "<>" is a swell. For example:



means crescendo to *f* and then fade out.

2. I often write a dotted line (e.g. *ff*) as a shorthand for *subito*.

3. For measures starting with dotted lines (see rehearsal F in particular), the players coordinate the downbeat, then follow their own part without worrying about how things line up.

Flute

Diamond noteheads for harmonics, e.g:



A triangle notehead means the highest (and generally loudest) overblown note possible:



Tongue ram (sounding a major seventh lower than notated):



Percussion

Bottle notation: stems up for blowing, stems down for tapping and scraping; e.g:



is a sustained blown note with tapping on the same bottle.

Duration: 6 minutes

Fast and electric ♩ = 96

Bass Flute

ff *pp* *ff* *p* *ff*

pick up F# and G bottles

Bottles

Triangle
Sus. Cymbal
Maracas

Woodblocks
Drums

ff *p* *f* *sfz* *f* *<ff>p* *f*

blow *pp* (blow)

roll with mallets *pp*

overblow

△ □

A

Unstable ♩ = 60

clear tone

B. Fl.

pp *f* *f* *sim.* *ff* *p < f*

breathy

clear 5 T whistle 8va

Bottles

pp scrape with threaded rod *ff*

Tri.
Cym.
Mar.

f *pp < f*

scrape

Wdbls.
Drums

9

B. Fl.

p *f* *pp* *f* *sh* *f* *ff* *ff* *ff* *p*

whistle 5 spoken 8va breathy

coordinate the downbeat

Bottles

pp blow *p < f*

Tri.
Cym.
Mar.

f *pp* *f* *f* *< f*

Wdbls.
Drums

f *p*

△ □

23

B. Fl.

breathy

3 clear

whistle 3 T bend sharp

f

f < *fff* marcato

f

△

□

□

Vib.

f

Bottles

3

f

pp

sfz

Tri.
Cym.
Mar.

ff

Wdblks.
Drums

f

3

f



25

B. Fl.

bend flat

no bend

pp

ff

△

□

Bottles

spoken

ff marcato

sh

Tri.
Cym.
Mar.

Wdblks.
Drums

ff



27

B. Fl.

Faster ♩ = 72

pick up bass flute

sfz

Bottles

measured

f cadenza

body → neck body

Tri.
Cym.
Mar.

pp < *f*

Wdblks.
Drums

3

hold as long as possible
on one breath

29

B. Fl.

ff *sostenuto*

T

3

f

ff

bend flat

3

9/16

Bottles

Tri.
Cym.
Mar.

3

f

9/16

Wdblks.
Drums

3

f *sempre*

9/16

32

B. Fl.

no bend

p

ff

sfz *p*

flz. breathy

clear

p

f

6

p *< f*

5/16

Bottles

f

5/16

Tri.
Cym.
Mar.

sfz *pp*

ff

5/16

Wdblks.
Drums

f

5/16

35

B. Fl.

pp *< f > pp*

f *< ff*

T

3

7

pp

f

5

f

p *< f*

sfz

4/4

Bottles

5/16

3/4

4/4

Tri.
Cym.
Mar.

5/16

3/4

4/4

Wdblks.
Drums

5/16

3/4

3

ff

f

p *< f*

sfz

4/4

38

B. Fl.

flz.

3

ff

pp *f*

5/4

Bottles

4/4

2/4

5/4

Tri.
Cym.
Mar.

ff

4/4

2/4

5/4

Wdblks.
Drums

4/4

2/4

5/4

5

E

40

B. Fl.

ff

staccato

f rubato

mp

Bottles

f

body —————> neck

Tri.
Cym.
Mar.

Wdbls.
Drums

measured

42

B. Fl.

f cadenza *fff* molto sostenuto

bowed slow motor

Vib.

Bottles

Tri.
Cym.
Mar.

Wdblks.
Drums

long

long

long

2/4

2/4

2/4

2/4

2/4

Faster ♩ = 96

43

B. Fl.

short

f

flz.

3

ff

Bottles

short

f

3

ff marcato

6

Tri.
Cym.
Mar.

6

Wdblks.
Drums

f

F

Slow and fluid ♩ = 52

46

Slow and fluid ♩ = 52

B. Fl.

f *mp*

6 5 3

Vib.

mallets

f *mp*

3 3

10 sec.

48

B. Fl.

Vib.

Bottles

Tri.
Cym.
Mar.
Wdblks.
Drums

f *mp* 5 sec. blow *p* *f*

50

B. Fl.

Vib.

Bottles

Tri.
Cym.
Mar.
Wdblks.
Drums

f *mp* *marcato* breathe, but continue without pause *p* *p* hold as long as possible on one breath

G

Slower, gently fluctuating ♩ = 48

51

B. Fl.

Vib.

Bottles

Tri.
Cym.
Mar.

Wdblks.
Drums

pp *p* *pp* *mf* bowed

52

B. Fl.

p *pp* *mf* *marcato*

7

53

B. Fl.

flz.

ord.

flz.

p

pp

5

5

6

p

<> <> <> <>

pp

Bottles

(blow)

p sostenuto

Tri.
Cym.
Mar.

pp

mf

pp

Wdblks.
Drums

54

B. Fl.

ord.

flz.

ord.

p

pp

6

5

p

55

B. Fl.

flz.

3

7

5

ord.

mf marcato

p

pp

p

mf marcato

5

6

Bottles

p sostenuto

Tri.
Cym.
Mar.

pp

Wdblks.
Drums

56

B. Fl.

flz.

ord.

pp

3

5

3

5

5

spoken

p legato

3

3

f

sh

s

Bottles

p

Tri.
Cym.
Mar.

p

Wdblks.
Drums

H

57

B. Fl.

pick up F# bottle

long

pp

< *mf* >

pp

< *mf* >

<>

pp

sim.

p

f

5

mf

> *pp*

< *mf* >

pp

< *mf* >

pp

< *mf* >

pp

< *ff* >

niente

Bottles

p

pp

Tri.
Cym.
Mar.

p

pp

Wdblks.
Drums

p delicate

pp