
The Mind is its Own Beautiful Prisoner

For Wind Quintet and Electronics

Jon Fielder

Program Note

The Mind is its Own Beautiful Prisoner is a work for wind quintet and fixed electronics. The title is taken from a poem by e.e. cummings by the same name. Cummings' poem involves themes of lost love, the dichotomy of nostalgic euphoria paired against a current state of depression, and the idea that our own thoughts are often what keep us from overcoming certain depressive states. My piece primarily explores the theme of the self-imprisonment of the mind through the development of gestural and melodic material in a way that is in constant flux, but always looking back, preventing any real development or removal from the initial conditions presented at the start of the piece.

The Mind is its Own Beautiful Prisoner was composed between November 2015 and April 2016 and was commissioned by the Tetractys New Music Series (Austin, TX) for their 2015-16 concert season, and was premiered in June 2016.

Performance Notes

Trills

All trills are half-step trills, unless notated otherwise. Timbre trills are not conceived with any particular trill key and are used primarily for timbral variation during sustained tones. Any fingering may be used (whether ascending or descending) as long as it produces a variation in instrumental timbre without trilling to a full semi-tone or whole-tone.

Quarter-Tones

The following symbols are used to denote quarter-tones

♭ ♮ ♮[♭] ♮[♯] ♯ From lowest to highest (semi-tone flat, quarter-tone flat, natural, quarter-tone sharp, semi-tone sharp)

Quarter-tones should be played as accurately as possible. Due to variation in instrument construction and acoustics, no specific fingering has been provided for quarter-tones. Specific fingerings are left to the performer's discretion for easiest finger combination in the context of the passage

Performing with the Electronics

This piece should be performed without a conductor if possible

The electronics are composed in a way that the ensemble should perform with as much rhythmic accuracy as possible. Cues from the electronics (and other members of the ensemble) are included in the parts and score to assist with the accuracy of synchronizing the ensemble with the electronic component.

The electronics can be played back using one of three methods

1. A single audio file played from Reaper or other DAW. A Reaper session with markers and measure divisions is available from the composer
2. Playback of a single audio file in a Max/MSP patch, available from the composer
3. Playback of the electronics as triggered audio files from a Max/MSP patch, available from the composer

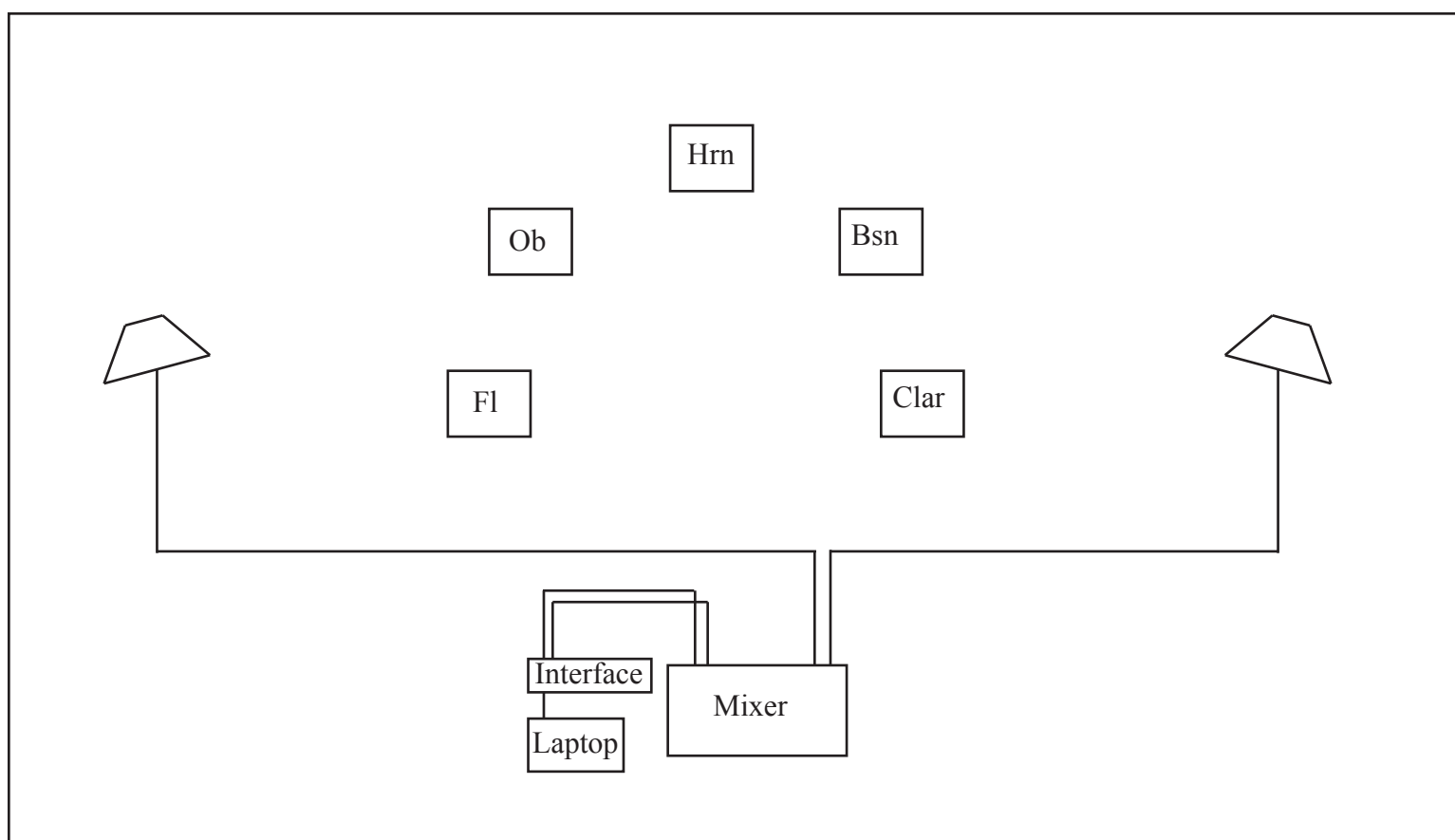
If the electronics are played back using the Max/MSP application, the cues should be handled by someone following the score at a mixing desk, or by a member of the ensemble using a USB foot pedal.

Equipment for Electronics

The following equipment is needed for the playback of the electronics

1. A laptop with Max/MSP, Max Runtime, Reaper (or similar DAW)
2. An audio interface
3. A mixer
4. Adequate speaker setup for outputting stereo output (subs not required, but encouraged)
5. Necessary cables for connecting the interface to the laptop, the interface to the mixer and the mixer to the audio system

The following diagram shows how the ensemble should be oriented on stage and provides a schematic for setting up the electronics:



I would like to thank Tetractys for commissioning *The Mind is its Own Beautiful Prisoner*, for their ongoing work in supporting contemporary music, and for championing new exciting works by living composers.

The Mind is its Own Beautiful Prisoner

Transposed Score
All trills are half-step
unless notated otherwise

For Wind Quintet and Electronics

Jon Fielder (b. 1986)

Mysteriously (♩ = c. 60)

The score is divided into two systems. The first system (measures 1-5) features the Flute, Oboe, Clarinet in Bb, Horn in F, Bassoon, and Electronics. The Flute part is highly active with trills, slurs, and dynamic markings ranging from *pp* to *mp*. The Electronics part includes a 'Piano string scrape' and dynamic markings from *mf* to *fp*. The second system (measures 6-10) features the Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Bb Cl.), Horn (Hn.), Bassoon (Bsn.), and Electronics (El.). The Flute part includes 'Air only' markings and dynamic markings from *pp* to *f*. The Bassoon part includes a 'Timbre trill' and dynamic markings from *mf* to *pp*. The Electronics part continues with dynamic markings from *mp* to *p*.

Musical score for measures 10-14. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Bassoon (Bsn.), and Electric Bass (El.).

- Fl.:** Starts with a tremolo and a 5-measure slur, then a 6-measure slur. Dynamics include *p*, *sfz*, *fp*, *sfz*, *f*, and *mf*.
- Ob.:** Features a 7-measure slur. Dynamics include *mp* and *sfz*.
- B. Cl.:** Dynamics include *mf*.
- Hn.:** Dynamics include *fp*, *mp*, and *fp*.
- Bsn.:** Dynamics include *mf* and *mp*.
- El.:** No notation for this instrument in this section.

Musical score for measures 15-19. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Bassoon (Bsn.), and Electric Bass (El.).

- Fl.:** Starts with a tremolo and a 6-measure slur. Dynamics include *fp*, *f*, *mp*, and *pp*. An *accel.* marking is present above the staff.
- Ob.:** Features a 6-measure slur and a 5-measure slur. Dynamics include *pp*, *fp*, *f*, *mp*, *sfz*, *mf*, and *pp*.
- B. Cl.:** Dynamics include *pp*, *f*, *fp*, *f*, *mp*, *pp*, and *mf*.
- Hn.:** Dynamics include *sfz*, *mf*, *pp sub*, and *pp*.
- Bsn.:** Dynamics include *pp*, *f*, *fp*, *sfz*, *pp*, and *sfz*.
- El.:** Percussive attacks slowing to m. 17.

20

Fl. *mp* *pp* *mf* *sfz*

Ob. *p* *mf* *pp* *mf* *fp*

B♭ Cl. *sfz* *pp* *mp*

Hn. *mf* *pp* *mf* Open 3

Bsn. *mf* *secco* *p sub.* *mf*

El. 20

24

Fl. *f* *sfz* *mf* *f* *violently*

Ob. *mp* *mf* *f* *violently*

B♭ Cl. *p* *sfz* *f* *mp* *sfz* *pp* *f*

Hn. *pp* *Flz.* *sfz* *pp* *f*

Bsn. *pp* *Flz.* *sfz* *pp* *f*

El. 24

27

Fl. *pp* < *mf* *sfz* *p* < *mp*

Ob. *pp* < *mf* *mp* < *sfz* *pp* < *mp* < *pp mp*

B♭ Cl. *pp* < *mf* *pp* < *mp*

Hn. *fp* < *ff* *pp*

Bsn. *sfz* *f* < *ff* *pp* < *mp*

El.

Moderately Fast (♩ = c. 86)

32

Fl. *mf* *p* < *pp*

Ob. *mf* *p* < *pp* *mf* *pp*

B♭ Cl. *mf* *p* < *pp* < *mf* *pp* < *p* < *pp*

Hn. *fp* *mf* *pp* *pp* < *mp*

Bsn. *mf* < *f* < *mf*³

El.

38

Fl. *p* *mp* *pp* *p* *mp* *pp* *pp* *pp* *mf*

Ob. *pp* *mp* *pp* *mf*

B♭ Cl. *pp* *mp* *p* *pp* *mf*

Hn. *p* *mp* *p* *pp* *mf*

Bsn. *pp* *mp* *pp* *p senza vibrato, very dry* *mf* *pp* *mf*

El.

45

Fl. *sfz* *mp*

Ob. *mf* *p* *sfz* *p*

B♭ Cl. *p* *mf* *pp* *mf*

Hn. *pp* *mf* *pp*

Bsn. *pp* *pp* *mf* *pp*

El.

Musical score for measures 49-52. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), and Electric Bass (El.).

- Flute:** Starts with a triplet of eighth notes (f), followed by a dynamic shift to pp, then sfz, mp, pp, mf, and sfz mp.
- Oboe:** Starts with a triplet of eighth notes (f), followed by mp, sfz, mp, and f.
- Bass Clarinet:** Starts with pp, then mfp, sfz, and mf.
- Horn:** Starts with sfz, then pp, and mfp.
- Bassoon:** Starts with pp, then mf, p, and mf.
- Electric Bass:** Provides harmonic support with sustained chords.

Musical score for measures 53-56. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), and Electric Bass (El.).

- Flute:** Starts with <f>, then mp, f, ff, and mp. Includes an *accel.* marking and a **Meno mosso** tempo change (♩ = c. 64).
- Oboe:** Starts with f, then fp, f, sfz, mp, f, ff, and pp senza vibrato. Includes a *cold, lontano* marking.
- Bass Clarinet:** Starts with f, then pp, mp, f, and ff.
- Horn:** Starts with mf, then f, and ff.
- Bassoon:** Starts with f, then f, and ff.
- Electric Bass:** Provides harmonic support with sustained chords.

58

Fl. *pp* *mf* *p* *mp* *pp*

Ob. *mp* *pp*

B♭ Cl. *sfz* *mp* *pp*

Hn. *mf* *pp*

Bsn. *mf* *fp* *mp* *pp*

El. 58

Electronic Interlude (c. 20")

Aggressively (♩ = c. 64)

64

Fl. *f*

Ob. *p* *sfz* *f*

B♭ Cl. *p* *fp* *f*

Hn. *f*

Bsn. *f* *sfz* *f*

El. 64

68

Fl. *sfz* *f* *mp* *mf* *sfz* *mf*

Ob. *mp* *f* *mp* *f* *mf* *sfz* *mf* *mf* *fp*

B♭ Cl. *mp* *f* *sfz* *mf* *mf* *sfz* *f*

Hn. *mf* *fp* *f* *pp* *mf*

Bsn. *mf* *f*

El.

72

Fl. *mf* *f* *f* *sfz* *mf* *sfz* *mf* *sfz* *mp*

Ob. *pp* *mf* *pp* *mp* *p* *sfz* *mf* *pp*

B♭ Cl. *mp* *sfz* *mf* *sfz*

Hn. *f* *p* *mf* *f* *sfz*

Bsn. *mf* *f*

El.

Musical score for measures 76-80. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), and Euphonium (El.). The music is in 4/4 time and features various dynamics and articulations. The Flute part starts with a forte (*f*) dynamic and includes a fortissimo piano (*fp*) section. The Oboe part features a fortissimo (*f*) dynamic and a fortissimo (*f*) section. The Bass Clarinet part includes a mezzo-forte (*mf*) dynamic and a fortissimo piano (*fp*) section. The Horn part features a forte (*f*) dynamic. The Bassoon part includes a fortissimo piano (*fp*) dynamic and a fortissimo (*f*) section. The Euphonium part features a mezzo-piano (*mp*) dynamic. The score includes various articulations such as accents, slurs, and breath marks, as well as fingerings and slurs.

Musical score for measures 79-83. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), and Euphonium (El.). The music is in 4/4 time and features various dynamics and articulations. The Flute part features a fortissimo (*fff*) dynamic throughout, with the instruction "Throughout senza decrescendo". The Oboe part features a fortissimo (*fff*) dynamic throughout, with the instruction "Throughout senza decrescendo". The Bass Clarinet part features a fortissimo (*fff*) dynamic throughout, with the instruction "Throughout senza decrescendo". The Horn part features a fortissimo (*ff*) dynamic throughout, with the instruction "Throughout senza decrescendo". The Bassoon part features a fortissimo (*ff*) dynamic throughout, with the instruction "Throughout senza decrescendo". The Euphonium part features a fortissimo (*ff*) dynamic throughout, with the instruction "Throughout senza decrescendo". The score includes various articulations such as accents, slurs, and breath marks, as well as fingerings and slurs.

Calmly reflective (♩ = 80)

98

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

Ob. *pp* *mf* *pp* *mp*

B♭ Cl. *mf* *mp*

Hn. *p* *mp*

Bsn. *mp* *mp*

El. *mp*

Do not adjust pitch.
Result should be wavering A-B♭

107

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

Ob. *pp* *mp* *p* *mp* *pp sub.* *pp* *mp* *pp* *p*

B♭ Cl. *mf* *p* *p* *pp* *pp* *mp*

Hn. *p* *pp*

Bsn. *mp* *pp* *mp* *sfz* *pp* *mp* *3* *rhythmic vibrato*

El. *mp*

Ad lib trill with constant decrescendo to niente. Repeat last measure until final cutoff from electronics. Breathe as necessary. All sound should stop abruptly after initial attack following electronics swell.

The musical score is arranged in six staves, each with a label on the left: Fl., Ob., B♭ Cl., Hn., Bsn., and El. The score is divided into three measures by vertical bar lines. The first measure (measures 113-114) contains melodic lines for Flute, Oboe, B♭ Clarinet, Horn, and Bassoon. The Flute part starts with a *mf* dynamic and a trill, then moves to *pp* and *mp*. The Oboe part starts with a *mf* dynamic and a trill, then moves to *p*. The B♭ Clarinet part starts with a *p* dynamic and a trill, then moves to *mp*. The Horn part starts with a *mp* dynamic and a trill, then moves to *pp*. The Bassoon part starts with a *pp* dynamic and a trill, then moves to *mp*. The second measure (measure 115) contains sustained notes for Flute, Oboe, B♭ Clarinet, Horn, and Bassoon, all marked *pp*. The third measure (measure 116) contains trills for Flute, Oboe, B♭ Clarinet, Horn, and Bassoon, all marked *pp*. The Electric Piano (El.) part is shown in the bottom staff, starting at measure 113 with a sustained chord that decrescendos to *pp* by measure 116.