

PREFACE

PAPILLON was composed in seven days, September 1-6, 2007. While it contains extensive quotations from two traditional Irish tunes, “The Swallowtail Jig” and “The Butterfly” (a slip jig), it is in no sense an arrangement of these tunes. It is an independent work for which these tunes serve as raw material.

Much of the work contains more than one time signature running concurrently. This was necessary to maintain the native characteristics of the jig ($\frac{6}{8}$) and slip jig ($\frac{9}{8}$) rhythms. Though the bar lines do not always line up, the beat and the tempo remain consistent across all parts at all times.

PERFORMANCE NOTES In the above-mentioned multi-meter sections which appear between rehearsal letters F and G, and also between H and I, measure numbers are impossible to assign because each part is divided into a unique number of measures with its own varying meter combinations. Lower-case Roman numerals have been used in these sections as Signs of Congruence, to aid in rehearsing the piece. Each part has the markers on the same beat, which may or may not be at a barline. Bar numbering resumes when everyone is back in the same meter.

PARTS Each part consists of two double-sided pages. Begin with pages 1 and 2 side by side. A long rest or series of one-handed notes on page 2 provides time to flip page 1 over to reveal page 3; similarly, a rest on page 3 allows time to flip over page 2 to show page 4. In this way, only two pages need be on the music stand.

WILLIAM ASHWORTH holds both bachelor’s and master’s degrees in music theory and composition (Whitman College, 1965; Washington State University, 1967), and has continued to compose throughout his life. His music has been performed by the Philadelphia String Quartet, the Washington State University Concert Choir, cellists Ed Dixon (with pianist Eleanor Elkins James) and Lisa Truelove (with pianist Stephen Truelove), and the Oregon chamber ensemble SyZyGy. More information about the composer can be found at www.williamashworth.net.

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