

Steve Antosca

threads

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flute/alto flute, clarinet/bass clarinet, percussion, piano, computer, violin, viola, cello

world premiere
June in Buffalo
University at Buffalo, State University of New York
June 4, 2009

VERGE ensemble
Robert Pound, conductor
David Whiteside, alto flute/flute
E. Michael Richards, bass clarinet/clarinet
Lura Johnson, piano
Steve Antosca, computer
Barry Dove, percussion
Lina Bahn, violin
John Pickford Richards, viola
Tobias Werner, violoncello

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the American Composers Forum
funded by the Argosy Foundation Contemporary Music Fund

chamber set - threads - Steve Antosca

performance notes

alto flute/flute

the alto flute must use a microphone or instrument pick-up. this gets turned on at ms. 195 of the alto flute solo and is turned off after the alto flute solo at ms. 250. be careful not to set the alto flute down for the flute until after the mic has been turned off. it is possible, if necessary, to turn the mic on at the beginning of the piece for added flute signal in the hall. if this is done, only a minimal amount of signal is needed. a windscreen for the mic is advisable.

a number of extended performance techniques are called for on the alto flute.

wide vibrato

quarter tone sharp or flat

play the note, then bend the pitch up and/or down by rolling the flute

multiphonics

soffiata – alternate tone-color

key click with pitch

closed key click (sounds M7 lower)

slap tongue with key click

slap tongue with key click

multiphonic tremolo

slow → fast

multiphonic tremolo

calm, soothing

p sing!

sing a sustained pitch while playing

bass clarinet/clarinet

bend tone

Cl.

n f n

start a quarter-tone sharp, then bend to the pitch above

chromatic gliss.

a descending chromatic scale, as smoothly as possible

percussion

5 octave marimba
 vibraphone (ord. & bowed)
 bongos
 wind gong (struck & bowed)
 timpani (Db) – 32" with cymbal resting on the drum head
 temple blocks
 thunder tube (spring drum), 4" X 10" – suspended



indicates shaking the thunder tube and opening and closing the opening with the hand to create a wa-wa effect.



fingered cymbals (tingsha bells) - 1 pair, suspended. these should be dissonant.

crotales
 crotales (bowed)

piano

+ mute with r. h.

notes with a + above them indicate muting the string. groups of notes may be muted with the hand or a felt piano cloth.

+ mute B/C with r. h.,
 F# played ord.

play the muted notes immediately before the ord. notes.

Pno. { sweep with thumb 4

sweep with fingernail 4

sweep with either thumb or fingernail as indicated. ranges are approximate and will vary on different pianos.

p

to produce the harmonics on the piano, the pianist must touch the string at the node that will produce the requested harmonic (indicated by the diamond notehead). the lower ord. note is the key that is struck.

general score notation

there are a few issues in the score notation that require some description.

time/space notation sections at A – E and V – W

during these sections the pulse is equivalent to $\text{♩} = 60$.

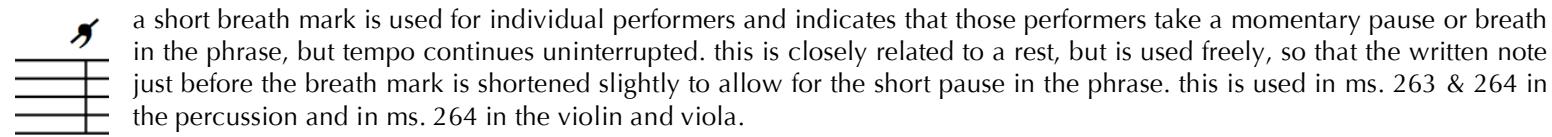
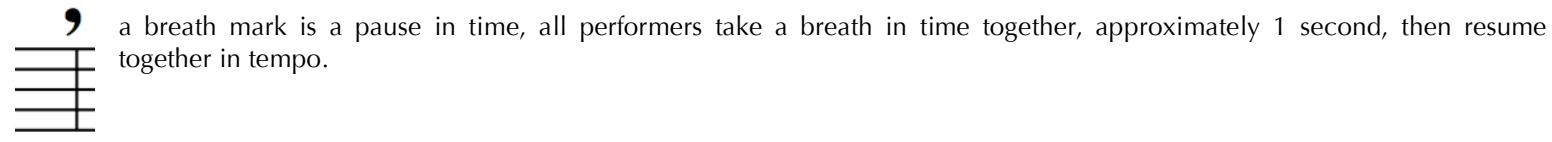
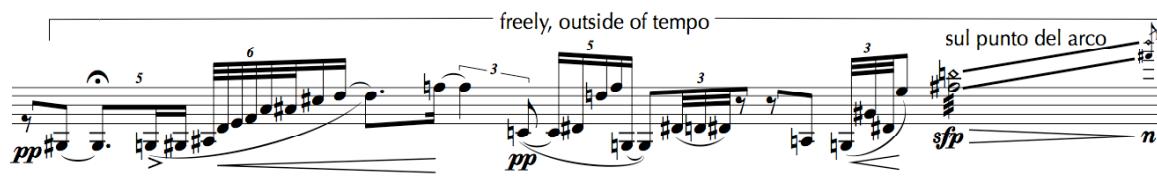
approximate durations of each section are indicated in the score. these can be taken freely, but the tempo should not drag. instruments entrances are cued by the conductor.

bent arrows are used to indicate approximate following another instrument's entry.

OR straight arrows indicate precise entry points, or points, one instrument alignment of the entry of two or more instruments.



At **W**, the flute and violin are instructed to play "freely, outside of tempo." while the other performers play at the conducted tempo, the flute and violin play *rubato* at these points. the pianist has similar instructions at ms. 260.



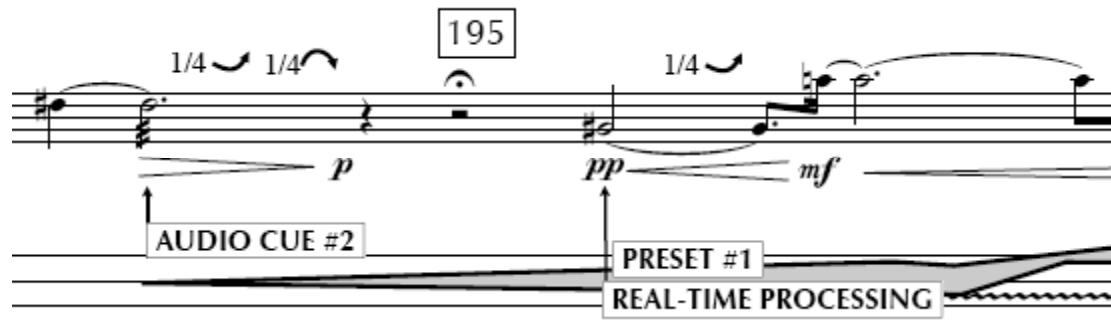
all grace notes occur before the beat.

computer

the computer is used at two points in *threads*, at the end of **B**, after the piano's "fast and light" entrance and is marked "AUDIO CUE #1", then at the opening of the long alto flute solo at **U**, marked "AUDIO CUE #2".

the first entry at **B** continues until the end of **E** where the alto flute sustains its last note as the audio fades out.

the second entry of the computer is after **U**, prior to measure 195, at the beginning of the long alto flute solo, where the audio playback begins, crossfading in with the diminuendo of the D# of the alto flute. the audio playback continues until the end of ms. 265. the Max/MSP real-time processing (R-TP) starts as the alto flute re-enters with a G# after ms. 195. the real-time processing ends at the end of the alto flute solo just after **V**, as the ensemble re-enters.



CUES for audio playback

AUDIO CUE #1 – near the end of **B**, after the piano plays through the "very fast and light" figure 1 time.
audio continues to play until the end of **E**, fading out with the C# fluttertongue
diminuendo of the alto flute.

AUDIO CUE #2 – after **U**, just before ms. 195, at the entry of the alto flute D# fluttertongue.

AUDIO CUE #3 – after measure 210 in the alto flute solo

AUDIO CUE #4 – at measure 235 in the alto flute solo

CUES for real-time computer processing

Max/MSP PRESET #1 – at measure 195
Max/MSP PRESET #2 – at measure 210
Max/MSP PRESET #3 – at measure 220
Max/MSP PRESET #4 – after measure 225
Max/MSP PRESET #5 – before measure 230
Max/MSP PRESET #6 – before measure 235
Max/MSP PRESET #7 – at measure 235
Max/MSP PRESET #8 – after measure 240

technical requirement

performance of *threads* requires a computer that runs Max/MSP as well as any multitrack computer audio playback software. a digital interface is required which receives audio input from the alto flute on input 1 and sends 4 outputs to a mixer, then to 4 powered speakers.

during the performance of *threads* there are two types of use of the computer: for playback of pre-recorded audio on 4 channels and for real-time computer processing through Max/MSP. the playback of pre-recorded audio involves the output of the audio signals to 4 channels, either outputs 1 - 4 of the digital interface, along with the processed alto flute audio or separately on channels 5 - 8.

the real-time processing involves input on channel 1 of the digital interface from the alto flute mic and the output of that processed signal to 4 channels, outputs 1 - 4 of the digital interface.

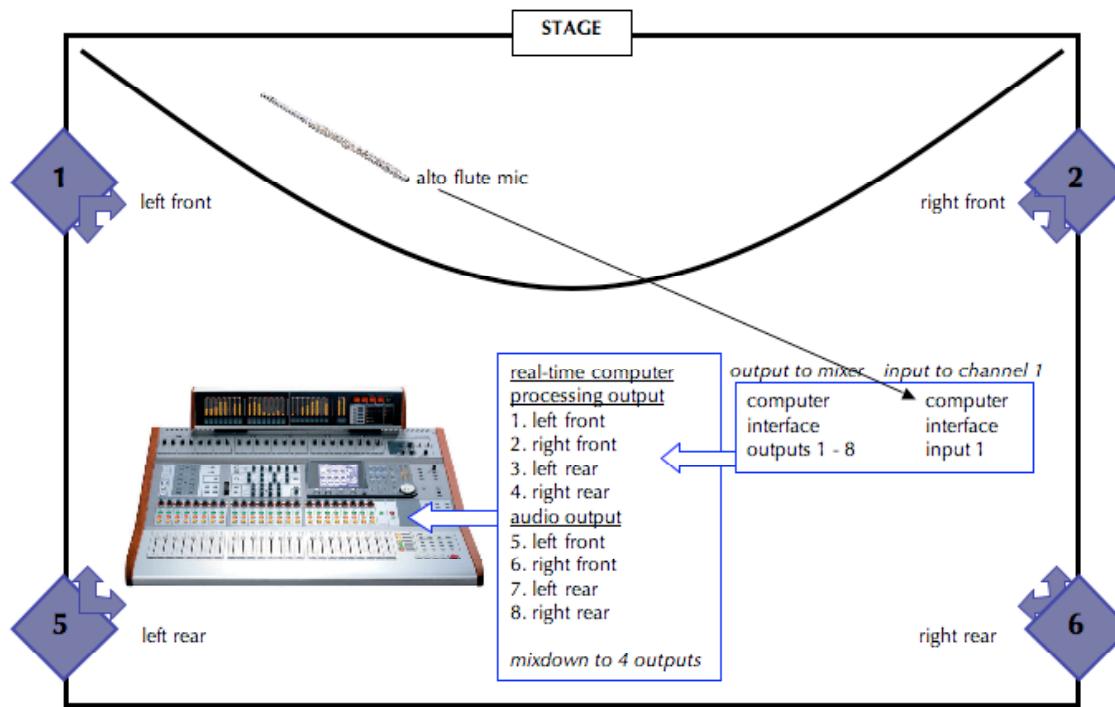
the Max/MSP patch for *threads* and the 4 channel digital audio files are available from the composer's website at www.steveantosca.com/chamber_set_~_threads.html.

alto flute tech

the alto flute will need a microphone or a pick-up that will be connected to input 1 on the digital interface. an appropriate length M/XLR to F/XLR cable to reach the computer interface will also be necessary. it is possible, if necessary, to turn the mic on at the beginning of the piece for added flute signal in the hall. if this is done, only a minimal amount of signal is needed. a windscreens for the mic is advisable.

audio

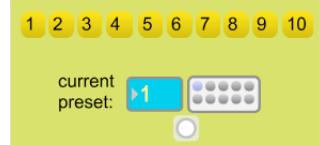
a mixing console that receives the 4 channel or 8 channel output from the digital interface and sends 4 channel output to 4 speakers is required.



Max/MSP performance instructions for *threads*

for alto flute real-time computer processing

The Max/MSP patch for *threads* is a relatively simple patch to operate. It consists of presets which are triggered at indicated points in the score by clicking on the yellow preset buttons.



These will set the patch to the appropriate starting point for that section of the performance.

In *threads* the computer operator is actively involved with the performance of the piece. This means that after the beginning of each preset, the computer operator should make adjustments to any of the parameters of the patch, as seem appropriate to the performance, the interaction with the flutists and the acoustic properties of the performance space. This interaction continues until the next patch preset indicator where you begin the manipulation again. Patch selection moves through the numbered sequence as you move through the alto flute solo.

The parameters that are available for adjustment include:

Left and right delay time

Flange rate and depth

Feedback control L&R

individually

Dry/Wet mix

a few notes:

1. patch 10 is normal/OFF
2. patch 9 is mic/OFF
2. the alto flute solo starts with patch 1 and there is a minimum of processing at the start, just enough for the audience to know that there is an effect present. This increases through the first section of the solo to measure 210. At that point, a less restrained use of processing is appropriate.
3. there are a number of performance indications in the score for manipulation of patch parameters. These are to be adjusted at the discretion of the computer operator.
4. PB in the score indicates pitch bend through the flange controls. Pitch bend may be used at other points in the alto solo as well, but with discretion.
5. there is an "emergency feedback control" in the middle section of the patch, don't hesitate to use it as needed.
6. faders are provided for delay and flange controls, however, scrolling through the number boxes for each parameter will provide more fine tune control, especially when scrolling to the right of the decimal point.

C SCORE

chamber set ~ threads

dedicated to my dear friend Jacques Baldassari

C

alto flute *flz.* *sffp* $\overline{\sigma}$

Fl. ord. 45 seconds *f* *sub p* *f* *p*

Cl. *growl* *3*

Perc. *together* *p* *mf* *sub p* *3* *drift apart*

Pno. *C* 15 *ma--* *ff* *loco* + *p* *mf* *sub p* *ff* *pp* a low, fast rumble start and end together, but play freely, repeat any notes from this set as needed + mute with l. h. or piece of felt

Cptr. *l. v.* *** *l. v.* *

Vln. *sul G, D* *n* *p* *pp* *n* *p* *pp* *n* *p* *pp*

Vla. *sul C, G* *n* *p* *pp* *n* *p* *pp* *n* *p* *pp*

Vc. *ff* *l. v.* *pp* *ff*

a low, fast rumble start and end together, but play freely, repeat any notes from this set as needed

Musical score for orchestra and piano, page 10, measures 5-7.

Flute: *freely*, dynamic **f**. Measure 5: 3/4 time, 5 strokes. Measure 6: 6 strokes. Measure 7: 3 strokes.

Clarinet: *growl*, dynamic **mp**. Measure 5: 3/4 time, 5 strokes. Measure 6: 3/4 time, 6 strokes. Measure 7: 3/4 time, 7 strokes.

Percussion: Measures 5-7: 3/4 time, 5 strokes. Measure 7: **mf**, dynamic **pp**.

Piano: Measures 5-7: 3/4 time, 5 strokes. Measure 7: **ff**, dynamic **ff**, + mute with l. h., dynamic **pp**.

Cello: Measures 5-7: 3/4 time, 5 strokes.

Violin: Measures 5-7: 3/4 time, 5 strokes.

Viola: Measures 5-7: 3/4 time, 5 strokes.

Bassoon: Measures 5-7: 3/4 time, 5 strokes.

Score: Measures 5-7: 3/4 time, 5 strokes. Measure 7: **ff**, dynamic **ff**, + mute with l. h., dynamic **pp**.

E

Fl. *f* *sfp* 25 seconds

Cl. *sfp* *f* *ff* *p* *sub ff*

Perc. *ff* *pp* *ff* *ff*

Pno. *n* *ff* *mf* *f* *ff*

Cptr. *n* *ff* *ff* *ff*

Vln. *ff* *pp* *ff* *ff*

Vla. *ff* *pp* *ff* *ff*

Vc. *n* *ff* *mf* *f* *ff*

*a low, very fast rumble
start and end together, but play freely, repeat any notes from this set as needed
+ mute with l. h. or piece of felt*

AUDIO FADE OUT

wait for audio to fade out

F 1 energetic, $\text{♩} = 144$

Fl. *ff* *mf* *f* *sub p* *mf* *ff* *mf*

Cl. *ff* *mf* *f* *sub p* *ff* *mf* *ff*

Perc. *ff* *mf* *f* *ff* *mf* *ff*

Pno. *f* *p* *mf* *n* *ff* *mf* *f*

Cptr. *ff* *mf* *f* *ff* *mf* *f*

wide vibrato

F 1 energetic, $\text{♩} = 144$

vibraphone marimba

AUDIO SILENCE until alto flute solo at U

Vln. *ff* *f* *sub p* *mf* *ff* *mf* *ff*

Vla. *ff* *f* *sub p* *mf* *ff* *mf* *ff*

Vc. *ff* *f* *sub p* *mf* *ff* *mf* *ff*

F 1 energetic, $\text{♩} = 144$

5 *sul pont.* *sfmf* *sul pont.* *sfmf* *sub p* *f*

Fl. chromatic gliss.
Cl. p <#> mf f sub p
Perc. l. v. vibraphone l. v.
Pno. leggiero
Cptr.
Vln. gliss. l. v. sul G, D # ord. sfp
Vla. gliss. l. v. sul C, G # ord. sfp
Vc. mf p 3 mf 3 p 3 mf 3 p 3 mf

Fl. f ff mf f
Cl. mf f
Perc. marimba ff > vibraphone p
Pno. ff
Cptr.
Vln. pizz p
Vla. pizz p
Vc. pizz arco 3 pizz 3

Fl.

Cl.

Perc.

vibraphone

I. v.

marimba

Pno.

Cptr.

Vln.

Vla.

Vc.

ff

arco

pizz

20

Fl.

Cl.

sub p

vibraphone with bow

mf

marimba

vibraphone with bow

Perc.

Pno.

pp

mf

f

3

Reo.

*

Cptr.

sul pont., a punto del arco
lightly, shimmering
arco

ord.

ppp

sul pont., a punto del arco
lightly, shimmering
arco

Vln.

Vla.

Vc.

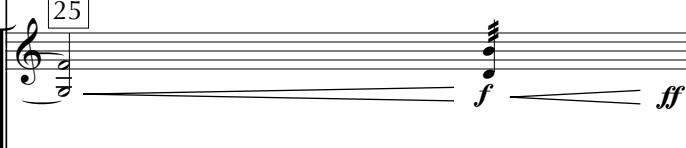
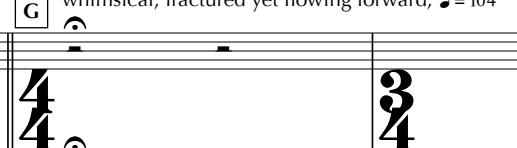
p

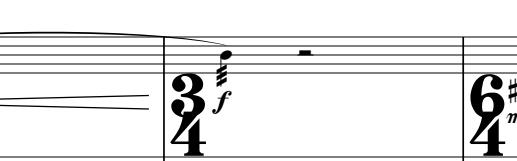
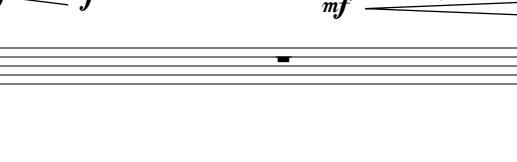
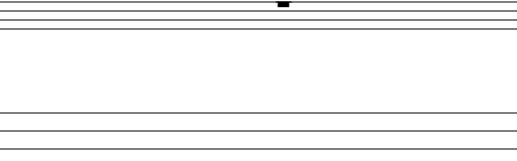
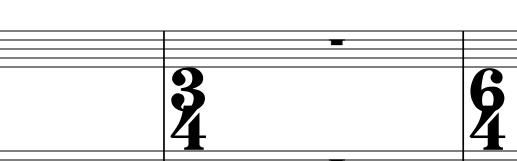
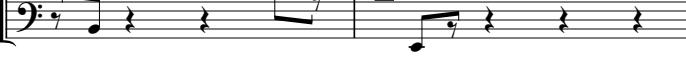
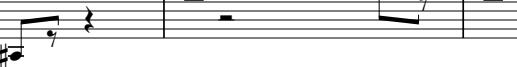
sfp

f

sfp

3

Fl. 25 
G whimsical, fractured yet flowing forward, $\text{♩} = 104$
 Cl. 25 
 Perc. 
 Pno. 25 
G whimsical, fractured yet flowing forward $\text{♩} = 104$
 Cptr.
 Vln. 25 
G whimsical, fractured yet flowing forward, $\text{♩} = 104$
 Vla. 
 Vc. 

Fl. 30 
6 4 
3 4 
 Cl. 
6 4 
3 4 
 Perc. 
6 4 
3 4 
 Pno. 
6 4 
3 4 
 Cptr.
 Vln. 30 
6 4 
3 4 
 Vla. 
6 4 
3 4 
 Vc. 
6 4 
3 4

Musical score for orchestra and piano, page 35. The score includes parts for Flute, Clarinet, Percussion, Piano, Cpt., Violin, Viola, and Cello. The score shows various time signatures (3/4, 2/4, 4/4) and dynamic markings (p, mf, f, pp). The piano part features complex chords and sustained notes. The strings provide harmonic support with sustained notes and rhythmic patterns.

Fl.

Cl.

Perc.

Pno.

Cptr.

Vln.

Vla.

Vc.

45

45 marimba

45

45

45

45

Fl.

Cl.

Perc.

Pno.

Cptr.

Vln.

Vla.

Vc.

50

4

4

4

4

4

50

50

50

50

50

Fl. 4/4 f 3/4 55

Cl. 4/4 f 3/4 m^f f bongos 55

Perc. 4/4 3/4 p pp

Pno. 4/4 3/4 55

Cptr.

Vln. 4/4 3/4 p <> p sul pont. 55

Vla. 4/4 3/4 p <> p sul pont.

Vc. arco 3/4 pizz. arco 3/4 jeté mf f jeté mf f

Fl. 6/4 3/4 60

Cl. 6/4 3/4 4/4

Perc. vibraphone l.v. 6/4 3/4 60

Pno. delicately, shimmering 6/4 3/4 60

Cptr.

Vln. ord. 6/4 3/4 60

Vla. ppp ord. 6/4 3/4 4/4

Vc. ppp 6/4 3/4 4/4

Fl.

Cl.

Perc.

Pno.

Cptr.

Vln.

Vla.

Vc.

Fl.

Cl.

Perc.

Pno.

Cptr.

Vln.

Vla.

Vc.

Fl. 70 1/4 ↗ 1/4 ↗

Cl. 5 4 f p

Perc. 5 4 with soft mallet l.v. marimba rapid, get faster and quieter to the end

Pno. 5 4 sweep with thumb 4 sweep with fingernail + mute with l.h.

Cptr. 5 4

Vln. 70 harmonic gliss., lightly & shimmering wait for marimba to fade out

Vla. harmonic gliss., lightly & shimmering

Vc. 75 + mute loco with l.h.

I quickly, ♩ = 136 poco a poco accel.

Fl. pp

Cl. p sub pp f 5

Perc. I quickly, ♩ = 136 marimba poco a poco accel.

Pno. 80

Cptr. 80

Vln. I quickly, ♩ = 136 poco a poco accel. marcato >>>>> 80 ord. 3 p

Vla. f 3

Vc. mf 3

Vln. > pp

J furiously, $\text{♩} = 148$
 Fl.
 Cl.
J furiously, $\text{♩} = 148$
 Perc.
J furiously, $\text{♩} = 148$
 Pno.
 Cptr.
J furiously, $\text{♩} = 148$
 Vln.
 Vla.
 Vc.

5
 4
 5
 4
 5
 4
 5
 4

Fl.
 Cl.
 Perc.
 Pno.
 Cptr.
 Vln.
 Vla.
 Vc.

5
 4
 marimba
 5
 4
 5
 4
 5
 4

85

6
 4
 6
 4
 6
 4
 6
 4

85

jeté
 ord.
 ff
 f

Fl. 90

Cl.

Perc.

Pno. 90 *lyrical*

Cptr.

Vln. 90

Vla. 64 *freely and passionate*

Vc. *sfp* *f*

Fl. *freely*

Cl.

Perc.

Pno.

Cptr.

Vln. 95

Vla.

Vc. 95

Musical score for orchestra and piano, page 64, measures 100-104.

Flute: *a tempo*, 3 groups of 3 notes, **ff**. Measure 100: **p**, **mf**. Measure 101: **f**, **gliss.**

Clarinet: *a tempo marimba*, 3 groups of 3 notes, **f p**. Measure 100: **f p**. Measure 101: **f**.

Percussion: *a tempo*, 3 groups of 3 notes, **f p**. Measure 100: **f**. Measure 101: **f**.

Piano: Measures 100-101: Rests. Measure 102: **ff**.

Cello: Measures 100-101: Rests. Measure 102: Rests.

Violin: *a tempo*, 3 groups of 3 notes, **f p**. Measure 100: **f p**. Measure 101: **f**. Measure 102: **f**. Measure 103: **mf**, 3 groups of 3 notes. Measure 104: **f**.

Bassoon: Measures 100-101: Rests. Measure 102: Rests.

Cello: Measures 100-101: Rests. Measure 102: Rests.

Double Bass: Measures 100-101: Rests. Measure 102: **f**, *furiously*, **p**. Measure 103: **f**.

Musical score for orchestra and piano, page 105. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Cello (Cptr.), Violin (Vln.), Viola (Vla.), and Bass (Vc.). The score is set in 6/4 time with a key signature of one sharp. The piano part features sixteenth-note patterns with dynamic markings like ff, mf, and p. The violin part includes sul pont. and jeté techniques. The score is set in 6/4 time with a key signature of one sharp.

Fl.

Cl.

Perc.

Pno.

Cptr.

Vln.

Vla.

Vc.

Musical score for orchestra and piano, page 110. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Cello (Cptr.), Violin (Vln.), Viola (Vla.), and Bassoon (Vc.). The piano part is shown with two staves. The score features complex rhythmic patterns, including measures with 3/4, 5/4, and 6/4 time signatures. Dynamics range from *p* (pianissimo) to *ff* (fortissimo). Performance instructions include "sul pont." (on the bridge) and "furiously". Measure numbers 110 are indicated in several places.

M slowly, with passion, a subtle murmur, $\text{♩} = 92$

Fl. *ord.* *n* *f* *3* *5* *3* *3* *3* *3* *p* *breathy* *3* *3* *pp* *wispy* *3* *3* *3* *3* *7* *ord.*

Cl.

Perc.

Pno.

Cptr.

Vln.

Vla.

Vc.

Fl. 125

Cl.

Perc.

Pno.

Cptr.

Vln. 125

Vla.

Vc.

1/4 ↗ 6/4 6/4 6/4 6/4 6/4

Fl. 6/4 ff a tempo 130

Cl. 6/4 p 3 6 6 7 5 2/4 pp

Perc. 6/4 a tempo vibraphone 130

Pno. 6/4 f + mute C# with r. h., other notes played ord. 130

6/4 + mute D/G# with r. h., other notes played ord. 130

Cptr. 130

Vln. 6/4 a tempo sul pont. 3 6 6 7 5 2/4 ff harmonic gliss., uneven and undulating

Vla. 6/4 pp 2/4 mf harmonic gliss., uneven and undulating

Vc. 6/4 pp 2/4 p sfp harmonic gliss., uneven and undulating

130

soft, breathy harmonic-like whispers

Fl. $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ - \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ - \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ - \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ - \end{smallmatrix}$ **N**

Cl. f

Perc. *with bow* mf f mf f f $ord.$ f **3** $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ $f' p$

Pno. $+ \text{mute with r. h.}$ $\begin{smallmatrix} 8^{\text{th}} \\ \text{Reo.} \end{smallmatrix}$ $+ \text{mute B/C with r. h.,}$ $F\# \text{ played ord.}$ $\begin{smallmatrix} 8^{\text{th}} \\ \text{Reo.} \end{smallmatrix}$ **3** $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ p $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ $+ \text{Reo.}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$

Cptr. $*$ $\begin{smallmatrix} 8^{\text{th}} \\ \text{Reo.} \end{smallmatrix}$ $*$

Vln. *harmonic gliss.* $p sff$ p **N** $-$ p *a soft murmur* $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$

Vla. *harmonic gliss.* $p sfp$ p **3** mf

Vc. $p f p$ mf p f p pp

O

Fl. 3
Cl. 3
O 3
Perc. 3
Pno. 3
Cptr.

P 140 furiously, $\text{♩} = 148$

7 4

timpani pedal gliss. 7 4 P 140 furiously, $\text{♩} = 148$ wind gong with mallet l. v. marimba l. v.

ff 140 P furiously, $\text{♩} = 148$

7 4 ff 7 4 f

O

Vln. 3
Vla. 3
Vc.

P 140 furiously, $\text{♩} = 148$

7 4 7 4 f

sul pont. ff sul pont., a punto del arco f

Musical score for orchestra and piano, measures 5-7. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Cello (Cptr.), Violin (Vln.), Viola (Vla.), and Bassoon (Vc.). The piano part is bracketed under 'Pno.'. Measure 5: Flute and Clarinet play eighth-note patterns. Percussion plays eighth-note patterns. Piano has eighth-note chords. Measure 6: Flute and Clarinet play sixteenth-note patterns. Percussion and Piano play eighth-note patterns. Measure 7: Flute and Clarinet play sixteenth-note patterns. Percussion and Piano play eighth-note patterns. Dynamics: *f*, *p*, *mf*, *f*, *ff*. Articulation: *v.* (Viola), *col legno battuto* (Violin), *arco* (Bassoon). Measure 8: Flute and Clarinet play eighth-note patterns. Percussion and Piano play eighth-note patterns. Dynamics: *f*, *p*.

Fl.

Cl.

Perc.

Pno.

Cptr.

Vln.

Vla.

Vc.

Fl. T

Cl. T

Perc.

Pno.

Cptr.

Vln. col legno battuto arco col legno battuto 160

Vla. pp col legno battuto arco col legno battuto

Vc. pizz 160

Fl. 165

Cl. 165

Perc. 165

Pno. 165

Cptr.

Vln. 165

Vla. 165

Vc. 165

170
 U freely, with passion, $\text{♩} = 60$
 Fl.
 Cptr.
AUDIO CUE #2
Max/MSP PRESET #1 PB

175
 1/4 \curvearrowleft 1/4 \curvearrowright
 1/4 \curvearrowleft 1/4 \curvearrowright
 f
 mf³
Cptr.

Fl.
Cptr.
AUDIO OUT
AUDIO IN

180
 6
 6
 6
 ff
 pp
 ff
 pp
 ppp
AUDIO SWELL
AUDIO BURST
AUDIO SILENCE
AUDIO SWELL
Cptr.

multiphonic
185
 soffita
 3
 5
 6
 ff
 pp
 mf
 f
 mf
AUDIO BURST
AUDIO VOX SWELL
AUDIO OUT
Max/MSP PRESET #2 PB

190
 ord.
 pp
 p
 f
 mf
 f
 p < f
AUDIO CUE #3 PB
AUDIO - FLUTEBELLS

Fl.
Cptr.
AUDIO FADE OUT
PB

195
 ord.
 sim.
 f
 p
 pp
AUDIO FADE OUT
PB

Fl.
Cptr.
R-TP
Max/MSP PRESET #3 PB

slap tongue with key click
ord.
 f
 ff
 ff
Max/MSP PRESET #4 PB

with more urgency
 3
 5
205
 6
 3
Fl.
Cptr.

Fl. *freely, wildly*
Cptr. **AUDIO OUT** **Max/MSP PRESET #5**

Fl. *multiphonic tremolo*
Cptr. **Max/MSP PRESET #6** **PB**

Fl. *calm, soothing*
Cptr. **AUDIO CUE #4** **Max/MSP PRESET #7** **PB**

Fl. *breathy*
Cptr. **Max/MSP PRESET #7** **PB**

Fl. *freely, wildly*
Cptr. **Max/MSP PRESET #8**

V **225** **35 seconds** to flute (wait for alto flute mic to be turned off)

Fl. *pp*
Cl. *gliss.*
Perc. *vibrphone with bow*
Pno. *mf*
Cptr. **Max/MSP OFF**
Vln. *sul pont., secco*
Vla. *sul pont., secco*
Vc. *p* *pp* *loco*

230 5 seconds

W

flute *playful* *p*³ *mf* *pp* *p* *pp* *mf*

Cl. *mf* *pp* *p* *mf* *pp* *mf* *pp* *mf*

230 vibraphone with bow *p* *mf*

Perc. *p* *mf* *p* *pp* *p* *mf* *f* *mf*

230 W

Pno. *pp* + mute with r. h. *fp* + mute with r. h. *p* *f* *p* *mf* *f* *mf*

sweep with thumb

Cptr.

Vln. *pp* *louré* *portamento* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Vc. *pp* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

35 seconds freely, outside of tempo

235 tingsha bells

235

235

235

235

freely, outside of tempo

sul punto del arco

sul punto del arco

sul pont., secco

sul pont., secco

235

235

235

235

X calm, $\text{♩} = 60$

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

Cl. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Perc. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Pno. *p* *pp* + mute with r. h. *p* *pp* + mute with r. h. *p* *pp* + mute with r. h. *ord.*

Cptr.

Vln. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vla. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vc. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

poco a poco rit.

240 *p* *f* *p* *pp* *5*

240 *p* *pp* *f* *p* *pp* *5*

240 *p* *pp* *f* *p* *pp* *5*

freely, outside of tempo

thunder tube *o/o* *o/o*

240 *p* *pp* *p* *pp* *p* *pp* *p* *pp* *5*

X calm, $\text{♩} = 60$

sul pont., secco

poco a poco rit.

sul pont., secco

sul pont., secco

240 *gliss.* *gliss.* *ppp* *pp* *pp* *pp* *pp* *pp* *5*

240 *gliss.* *gliss.* *ppp* *pp* *pp* *pp* *pp* *pp* *5*

Fl. *p* *pp* **4** **5** **4** **5** **4** **5** **4** **5**
 Cl. *p* *pp* **4** **5** **4** **5** **4** **5** **4** **5**
 Perc. *f* **5** **4** **5** **4** **5** **4** **5** **4** **5**
 Pno. *fp* *p* *f* **4** **5** **4** **5** **4** **5** **4** **5**
 Cptr. *sweep with thumb* **4** **5** **4** **5** **4** **5** **4** **5**
reco. **AUDIO FADE OUT**

245 **Y rapid, $\text{♩} = 152$** **mf** **ff** **4** **8** **4** **8** **4** **5**
245 **Y rapid, $\text{♩} = 152$** **marimba** **mf** **ff** **4** **8** **4** **8** **4** **5**
245 **Y rapid, $\text{♩} = 152$** **mf** **ff** **4** **8** **4** **8** **4** **5**
rush **4** **8** **4** **8** **4** **5** **4** **5** **4** **5**
rush **4** **8** **4** **8** **4** **5** **4** **5** **4** **5**

Vln. *p* *pp* **4** **5** **4** **5** **4** **5** **4** **5**
 Vla. *p* *pp* **4** **5** **4** **5** **4** **5** **4** **5**
 Vc. *mf* *pp* **4** **5** **4** **5** **4** **5** **4** **5**

245 **Y rapid, $\text{♩} = 152$** **sul G, D** **pizz** **ff** **4** **8** **4** **8** **4** **5**
245 **Y rapid, $\text{♩} = 152$** **mf** **ff** **4** **8** **4** **8** **4** **5**
245 **Y rapid, $\text{♩} = 152$** **mf** **ff** **4** **8** **4** **8** **4** **5**

Fl. **5** **4** **4** **5** **4** **4** **5** **4** **5** **4** **5**
 Cl. *mf* *f* **4** **5** **4** **5** **4** **5** **4** **5**
 Perc. **5** **4** **4** **5** **4** **4** **5** **4** **5** **4**
 Pno. *f* **4** **5** **4** **5** **4** **5** **4** **5** **4** **5**
 Cptr. *reco.* ***** *reco.* ***** *reco.* ***** *reco.* ***** *reco.*

250 **f** **6** **f** **6** **f** **6** **f** **6** **f** **6**
250 **f** **6** **f** **6** **f** **6** **f** **6** **f** **6**
250 **f** **6** **f** **6** **f** **6** **f** **6** **f** **6**
250 **f** **6** **f** **6** **f** **6** **f** **6** **f** **6**
250 **f** **6** **f** **6** **f** **6** **f** **6** **f** **6**

Vln. *sfp* *arc* **4** **5** **4** **5** **4** **5** **4** **5** **4** **5**
 Vla. *sfp* **4** **5** **4** **5** **4** **5** **4** **5** **4** **5**
 Vc. *f* **4** **5** **4** **5** **4** **5** **4** **5** **4** **5**

250 **f** **5** **f** **5** **f** **5** **f** **5** **f** **5**
250 **p** **f** **p** **f** **p** **f** **p** **f** **p**
250 **p** **f** **p** **f** **p** **f** **p** **f** **p**

Musical score for orchestra and piano, page 255. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Cptn., Violin (Vln.), Viola (Vla.), and Cello (Vc.). The piano part features a dynamic marking of *f*. The score shows various musical measures with dynamics and performance instructions like *mf*, *f*, and *p*.

Musical score for orchestra and piano, page 260. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Cptr., Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score features a complex rhythmic pattern with sixteenth-note figures and grace notes. Measure numbers 260 are indicated above several staves. Dynamics include *p*, *sub p*, and *f*. Articulation marks like --- and ---^3 are used. The piano part includes dynamic markings *f* and *(f)* with a fermata. The score concludes with a repeat sign and a double bar line.

Musical score for orchestra and piano, page 10, measures 11-12. The score includes parts for Flute, Clarinet, Percussion, Piano, Cptn., Violin, Viola, and Cello. The instrumentation features a combination of woodwind, brass, and percussion instruments. The piano part is prominent, with dynamic markings such as *ff*, *mf*, and *f*. The vocal parts (Cptn., Vln., Vla., Vc.) are indicated by stylized 'coo' and 'oo' symbols. The score is set against a background of vertical bars representing a traditional Chinese pattern.