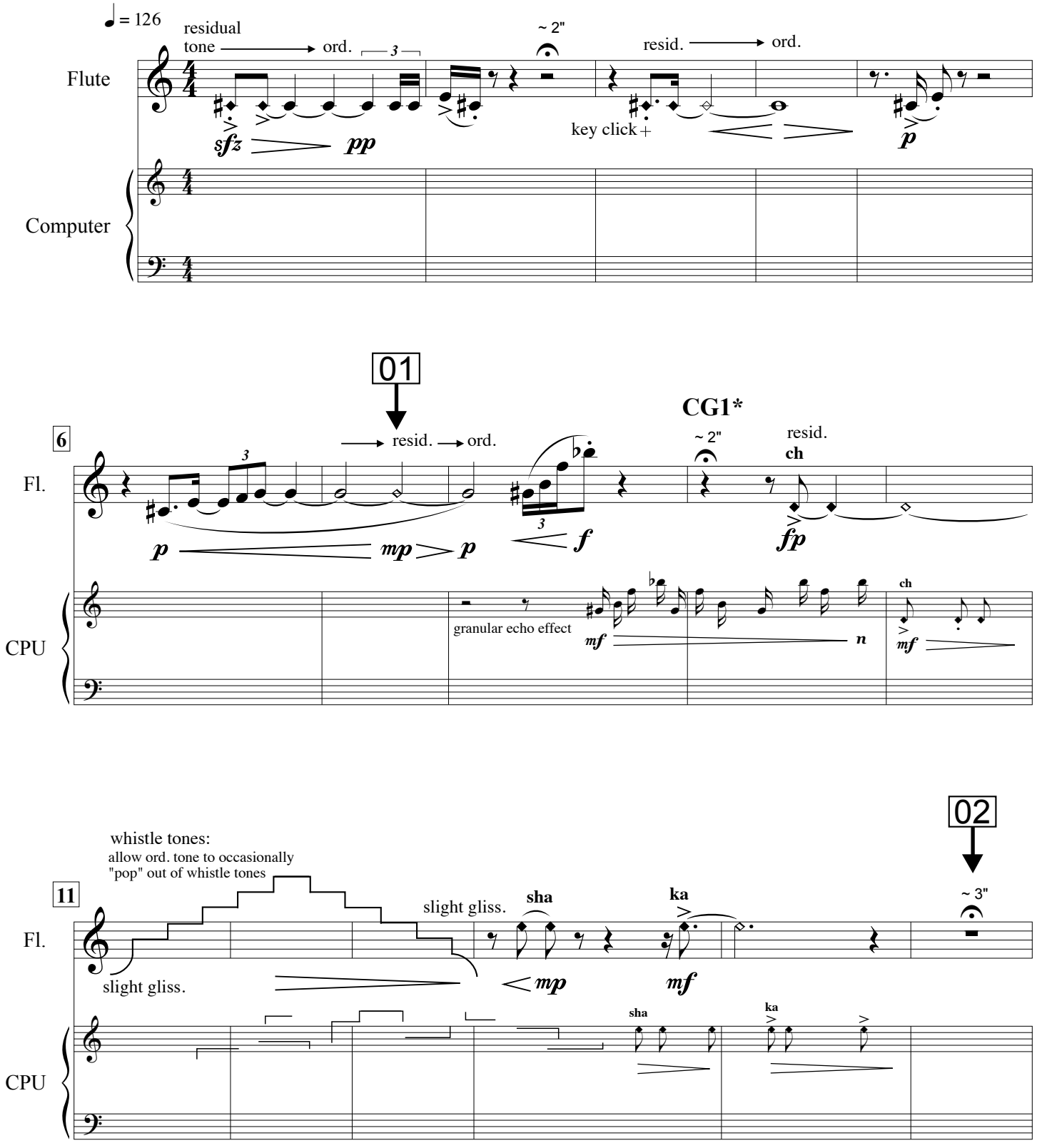
Full Score/Study Score

Fractus III: Aerophoneme

Eli Fieldsteel
2011, rev. 2012



*CG#'s refer to numbered discussion points that aim to clarify aspects of the score. These points can be found in Section V of the Composer's Guide, which accompanies this score.

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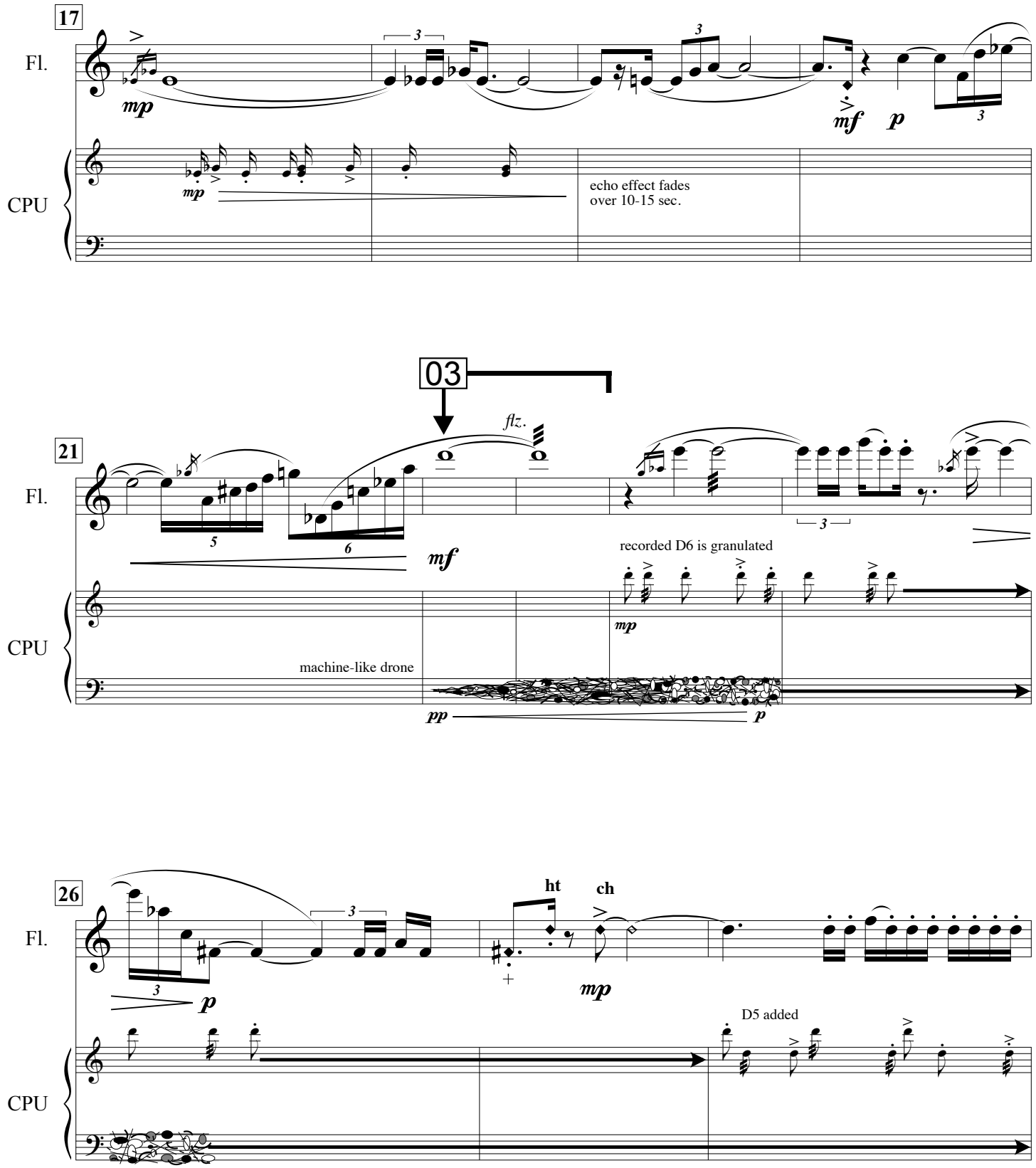
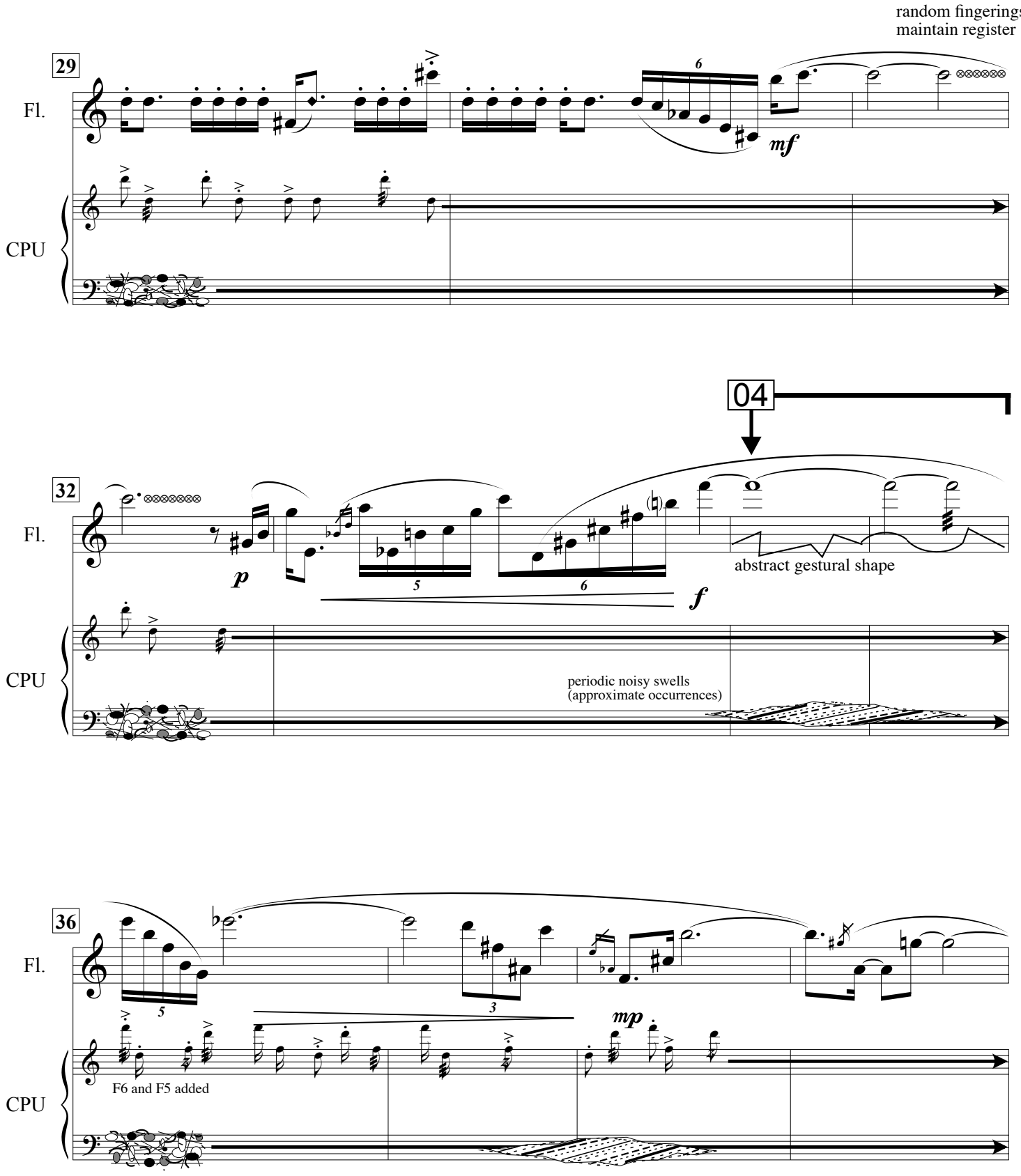
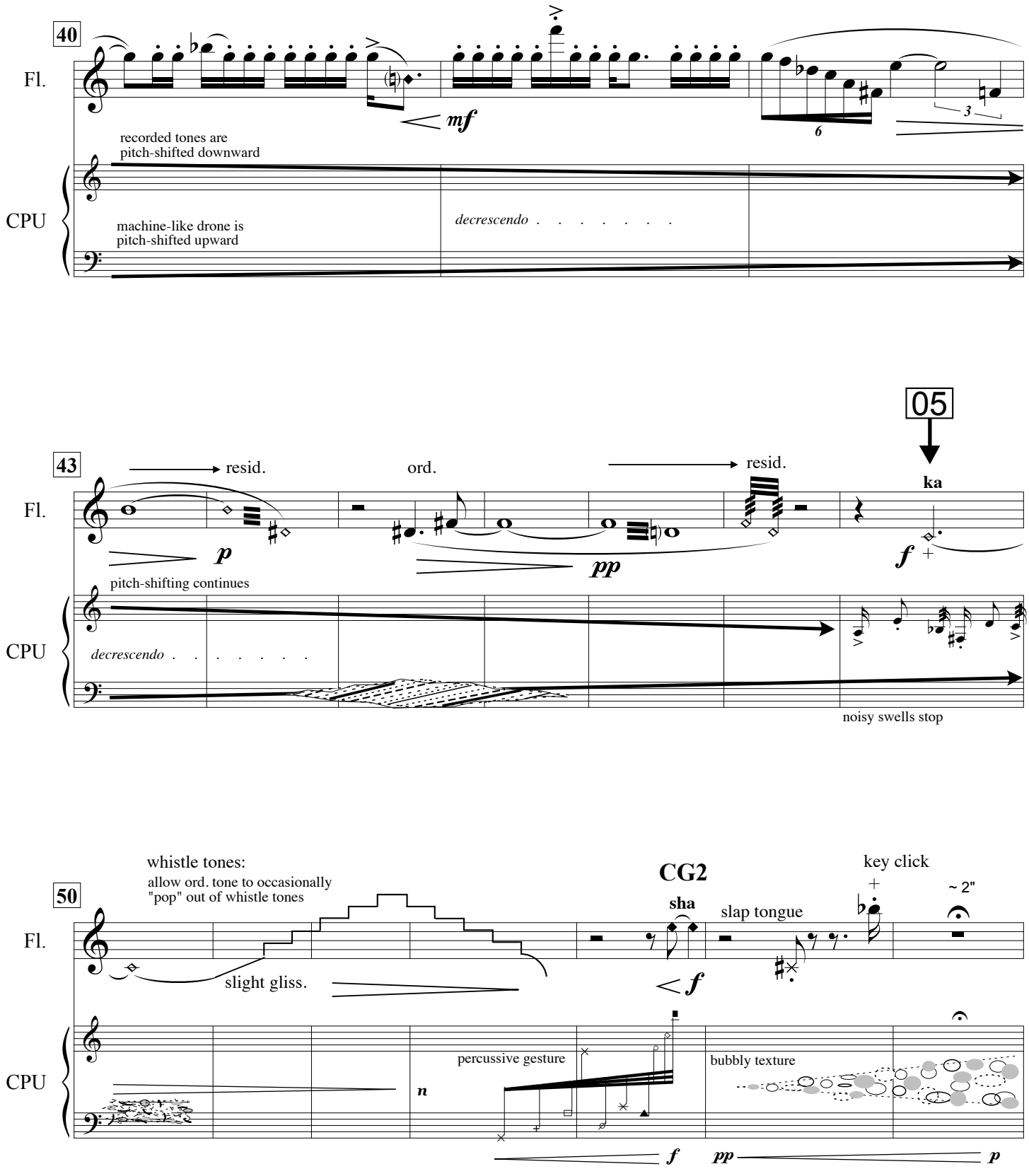
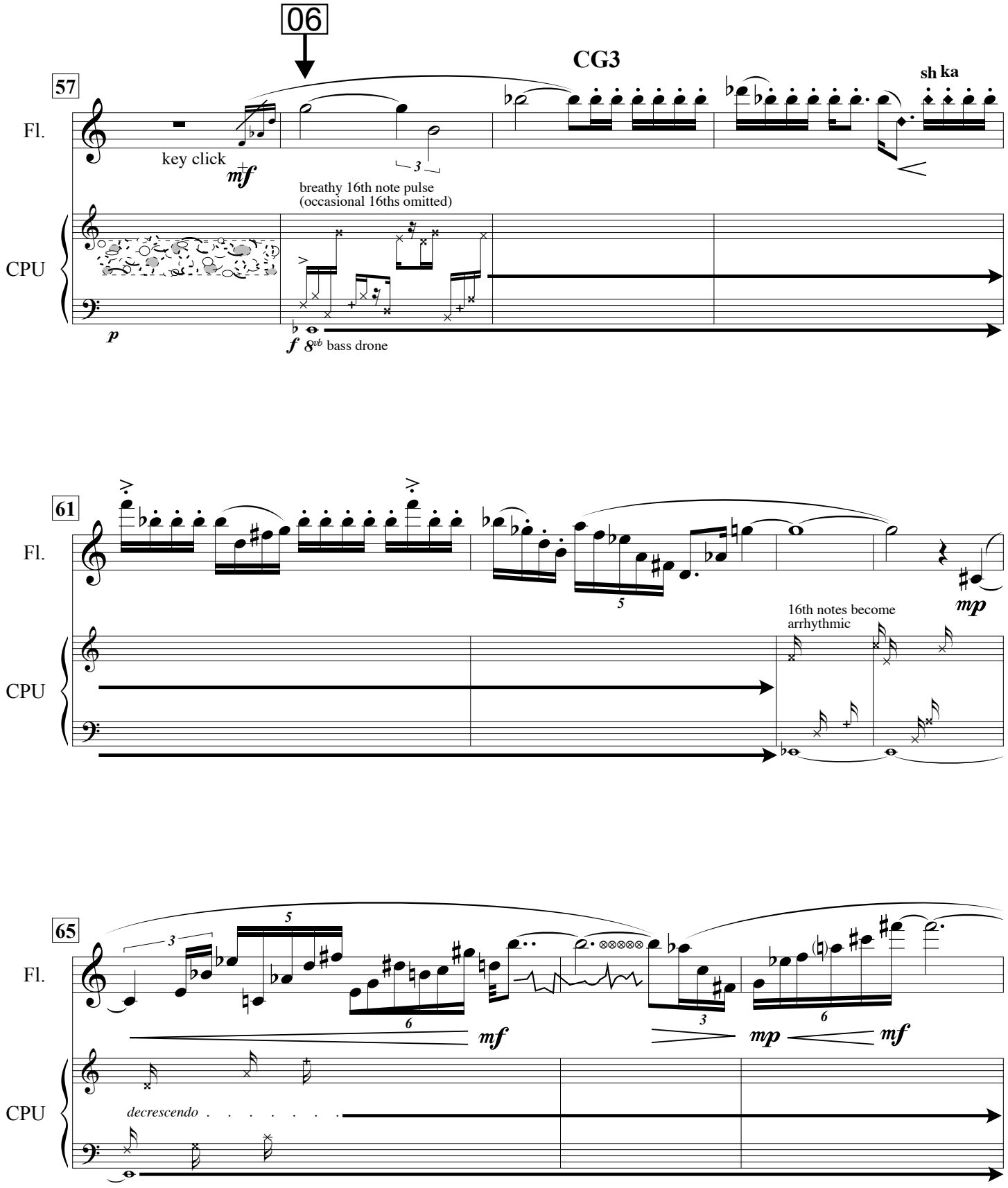
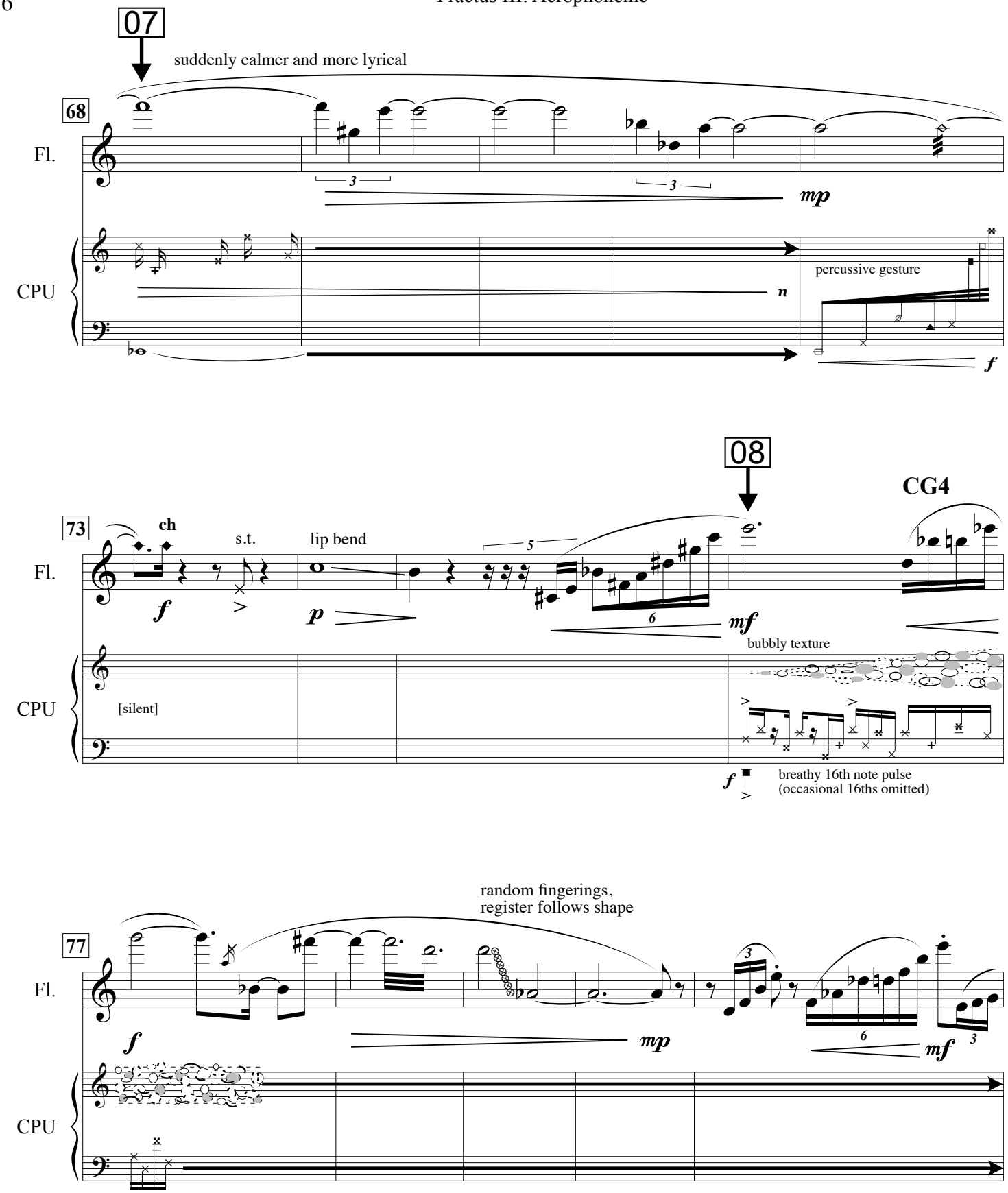
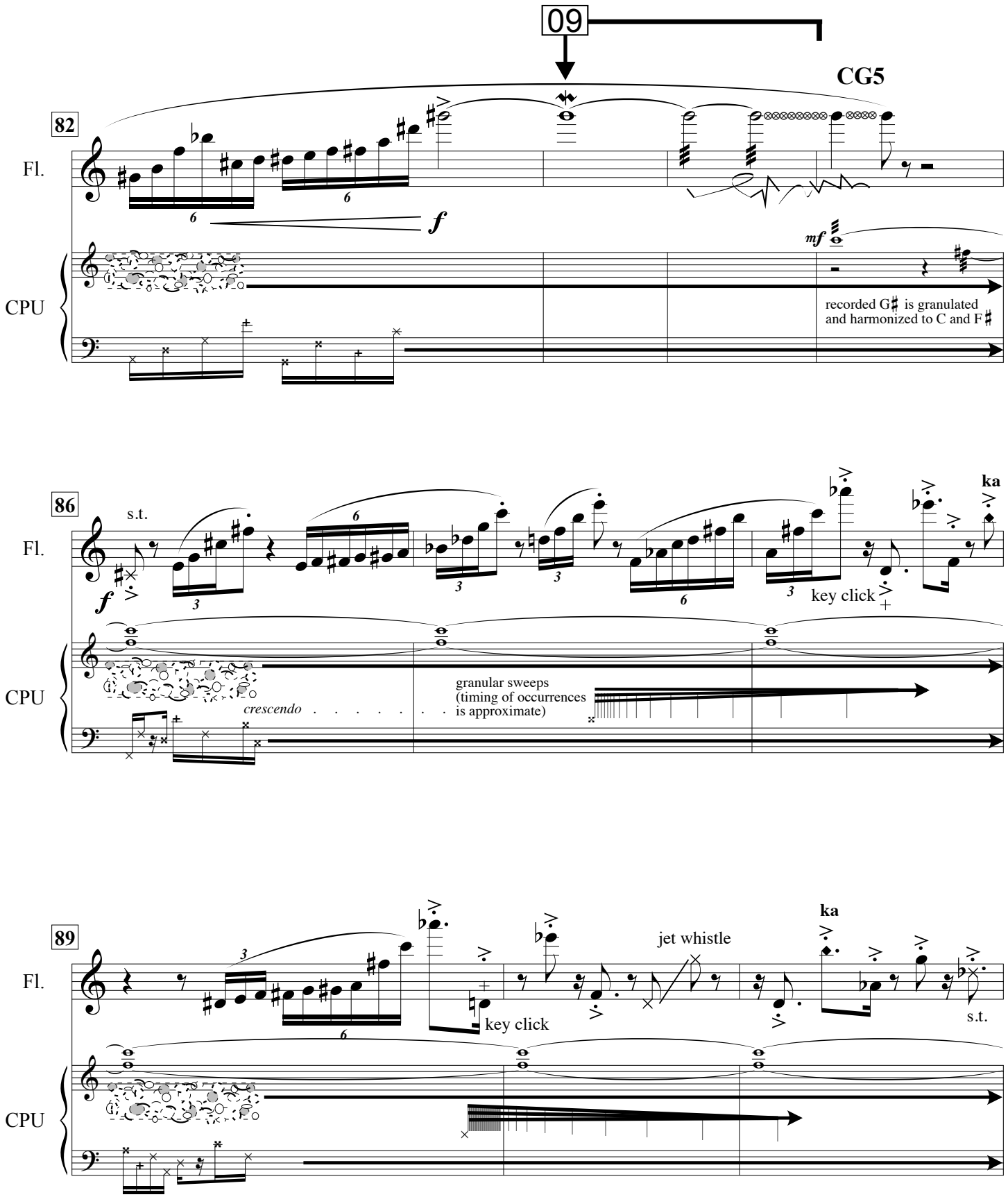

17
Fl.
CPU
mp
mf
p
echo effect fades
over 10-15 sec.
03
21
flz.
mf
recorded D6 is granulated
mp
machine-like drone
pp
p
26
ht
ch
mp
p
D5 added

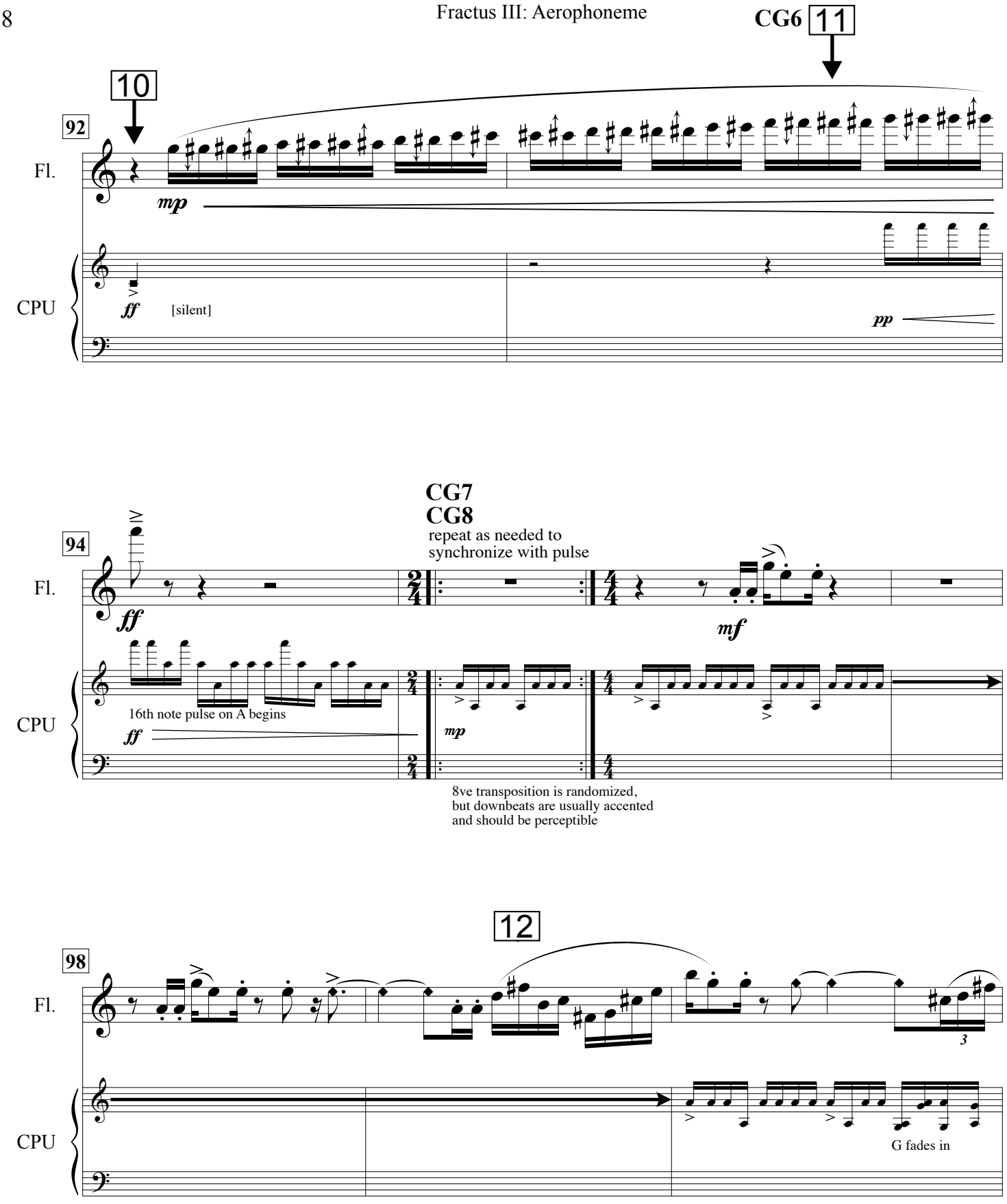

random fingerings,
maintain register
29
Fl.
CPU
mf
04
32
p
f
abstract gestural shape
periodic noisy swells
(approximate occurrences)
36
mp
F6 and F5 added

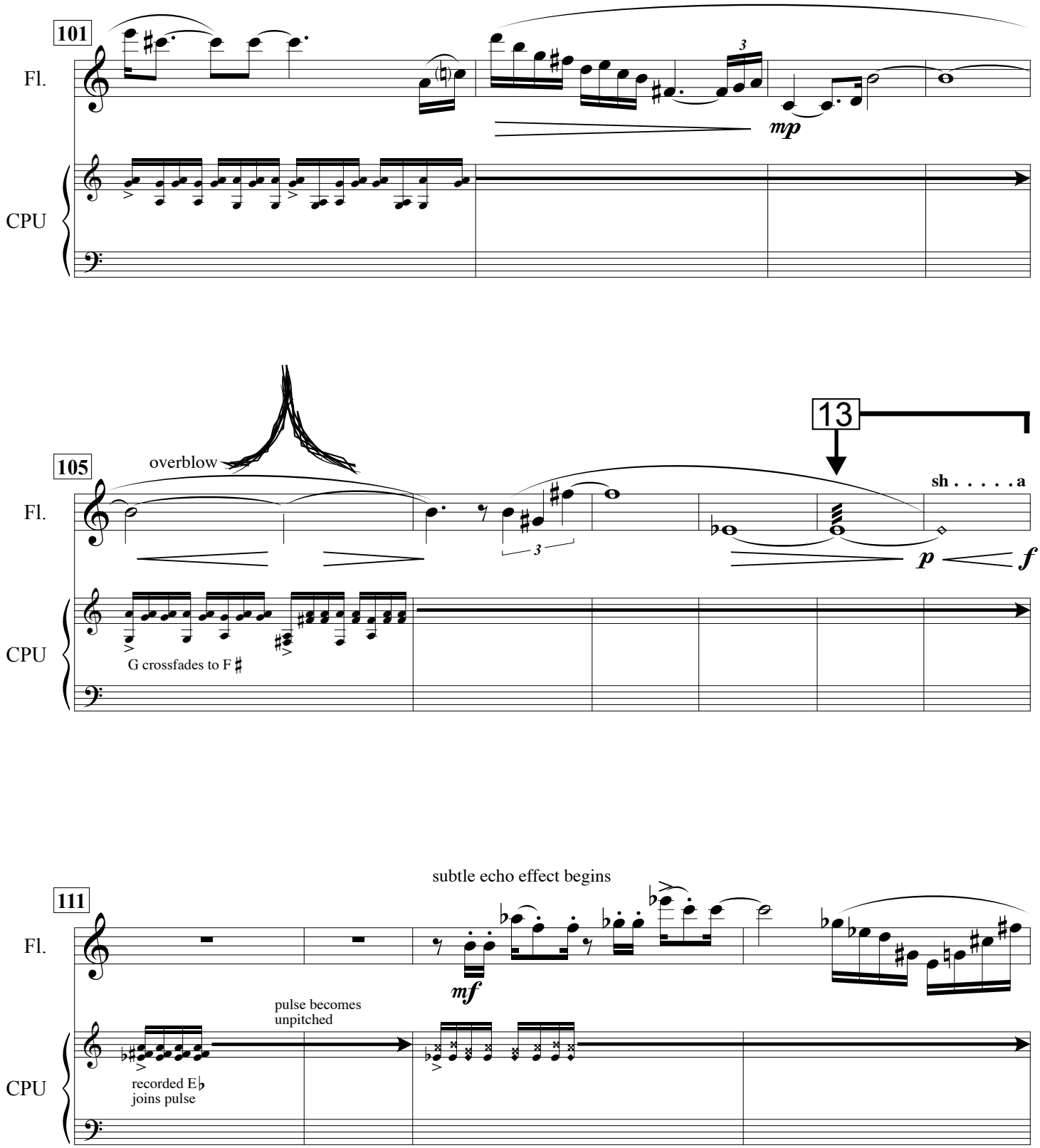

40
Fl.
mf
recorded tones are
pitch-shifted downward
CPU
machine-like drone is
pitch-shifted upward
decrescendo
43
resid.
ord.
resid.
05
ka
p
pp
f
pitch-shifting continues
decrescendo
noisy swells stop
50
whistle tones:
allow ord. tone to occasionally
"pop" out of whistle tones
CG2
sha
key click
~ 2"
slap tongue
slight gliss.
f
percussive gesture
bubbly texture
n
f
pp
p

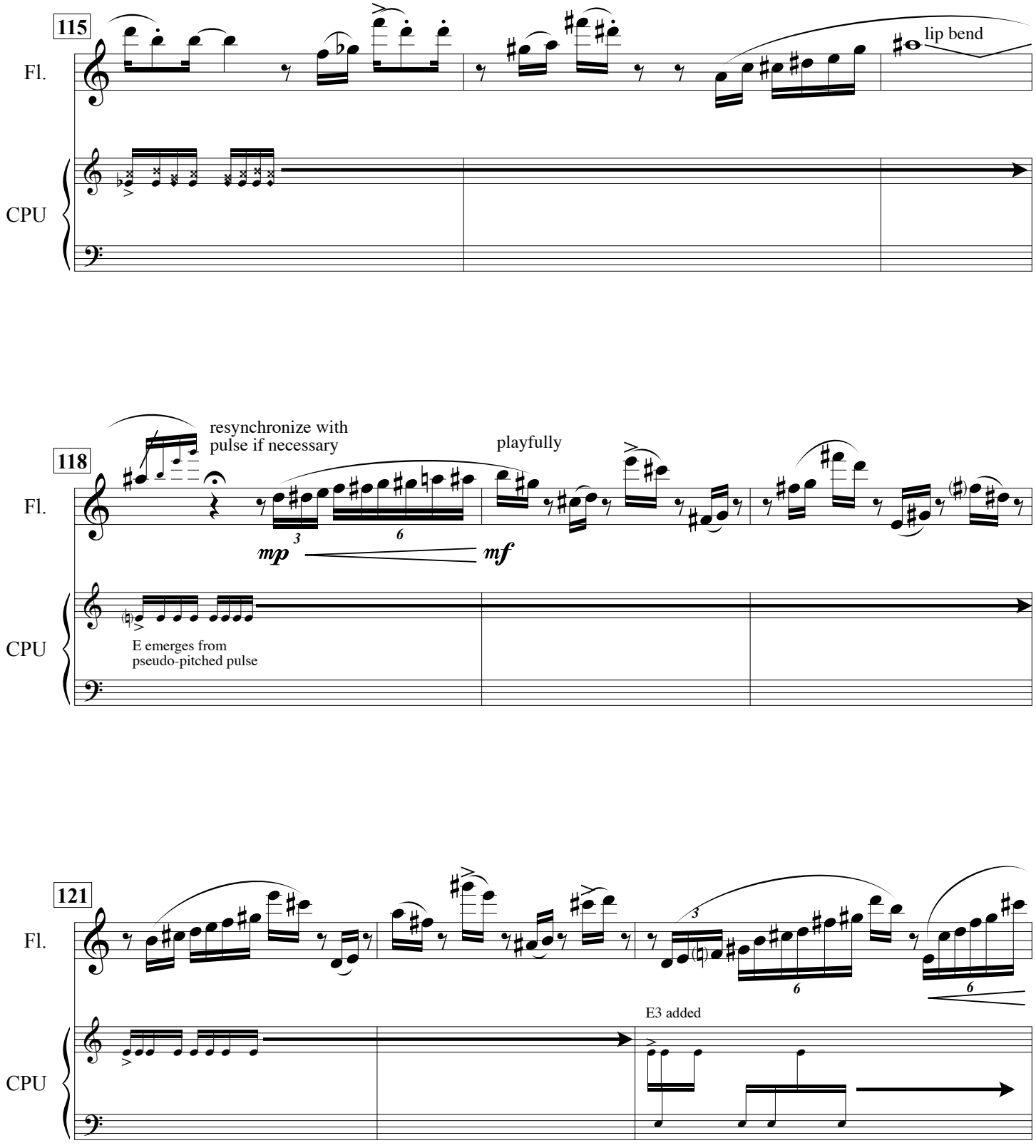

06
CG3
57
Fl.
key click
mf
3
sh ka
breathy 16th note pulse
(occasional 16ths omitted)
CPU
p
f 8vb bass drone
61
Fl.
5
mp
16th notes become
arrhythmic
CPU
65
Fl.
3
5
6
mf
3
mp
6
mf
CPU
decrescendo

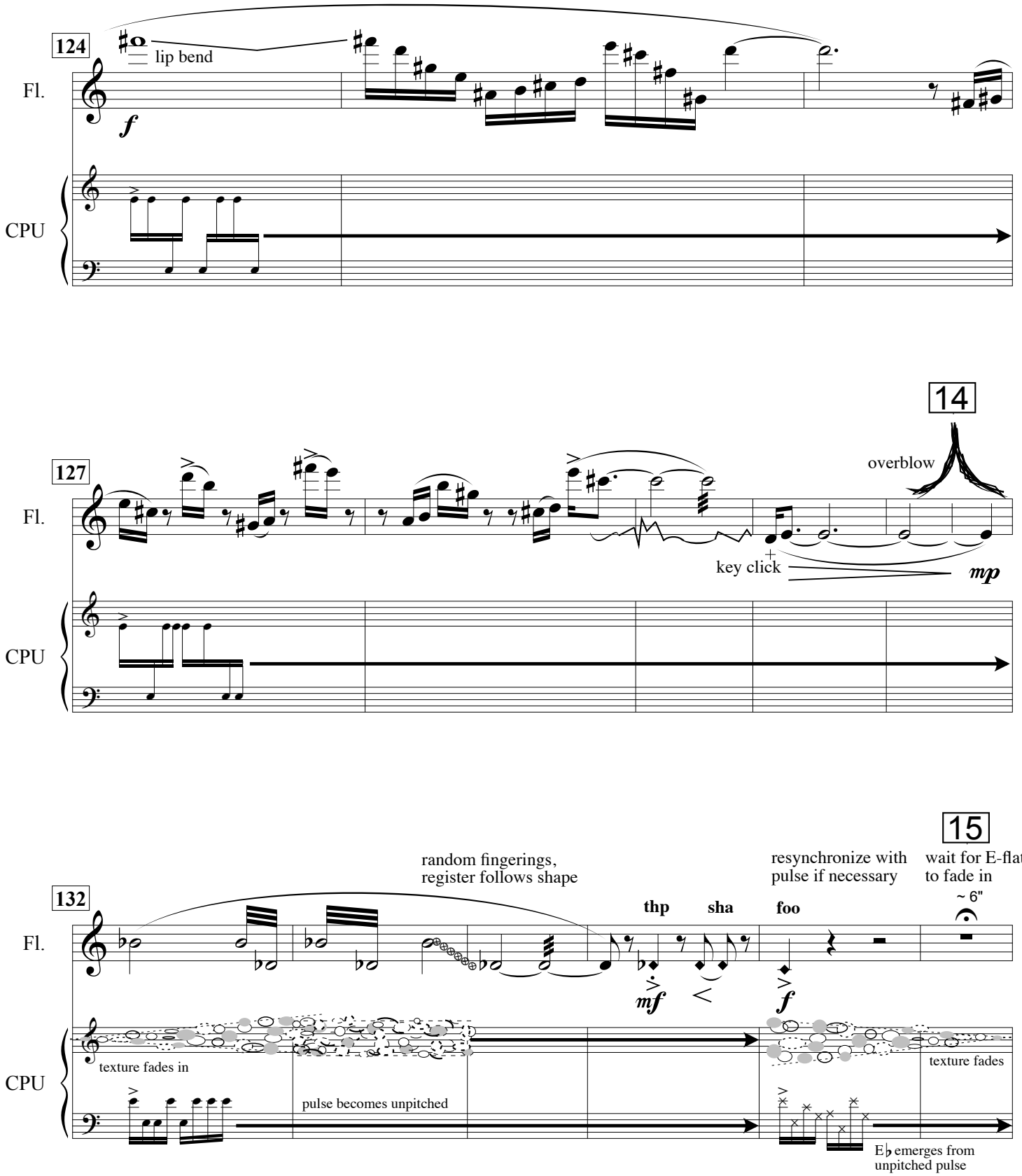

07
suddenly calmer and more lyrical
68
Fl.
mp
CPU
n
percussive gesture
f
08
CG4
73
ch
s.t.
lip bend
f
p
mf
bubbly texture
[silent]
f
breathy 16th note pulse
(occasional 16ths omitted)
random fingerings,
register follows shape
77
Fl.
f
mp
mf
CPU

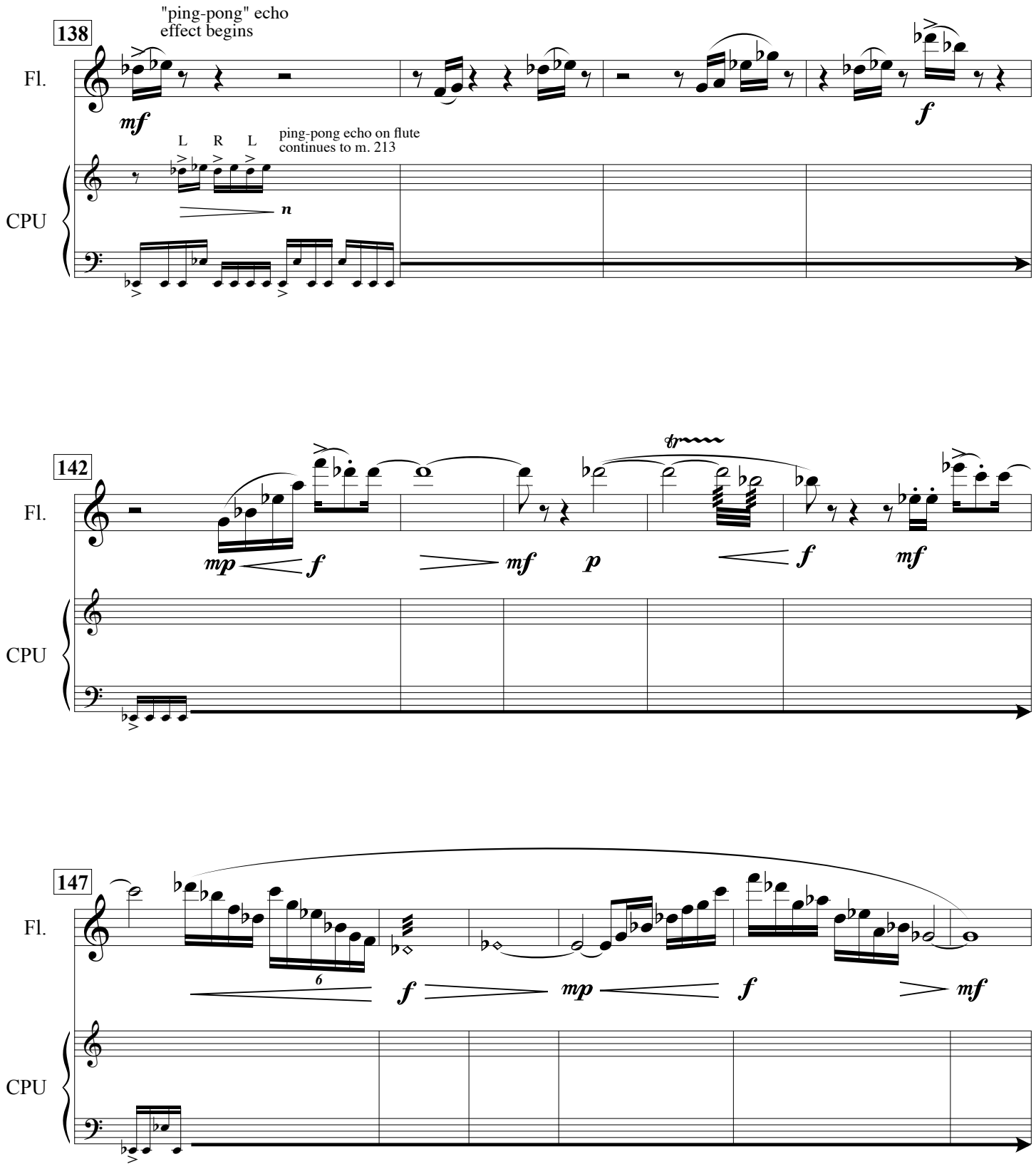

09
CG5
82
Fl.
CPU
f
mf
recorded G♯ is granulated
and harmonized to C and F♯
86
s.t.
ka
key click
crescendo
granular sweeps
(timing of occurrences
is approximate)
89
jet whistle
key click
ka
s.t.

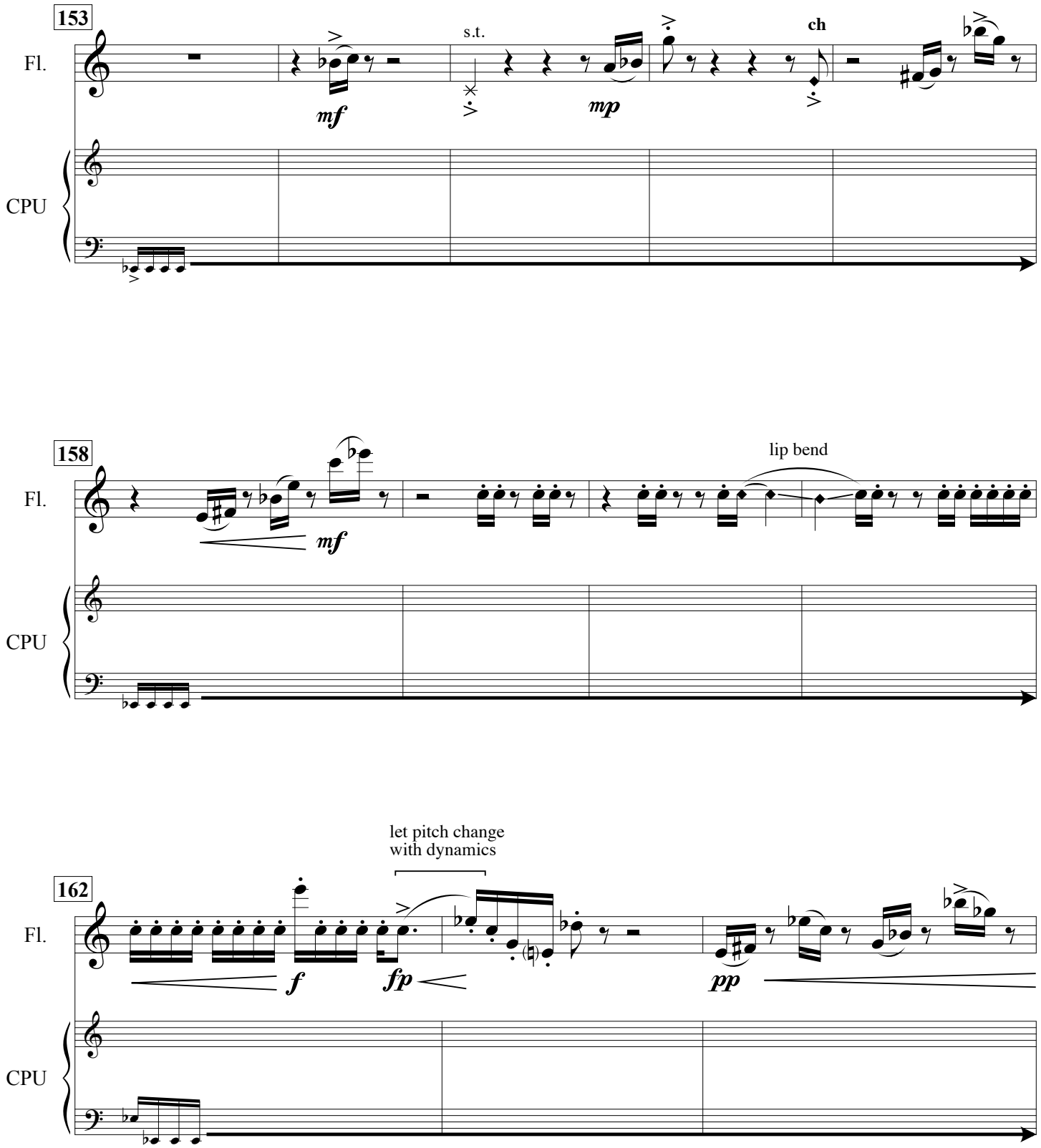

CG6
11
10
92
Fl.
mp
CPU
ff
[silent]
pp
CG7
CG8
repeat as needed to
synchronize with pulse
94
Fl.
ff
mf
CPU
16th note pulse on A begins
ff
mp
8ve transposition is randomized,
but downbeats are usually accented
and should be perceptible
12
98
Fl.
3
CPU
G fades in

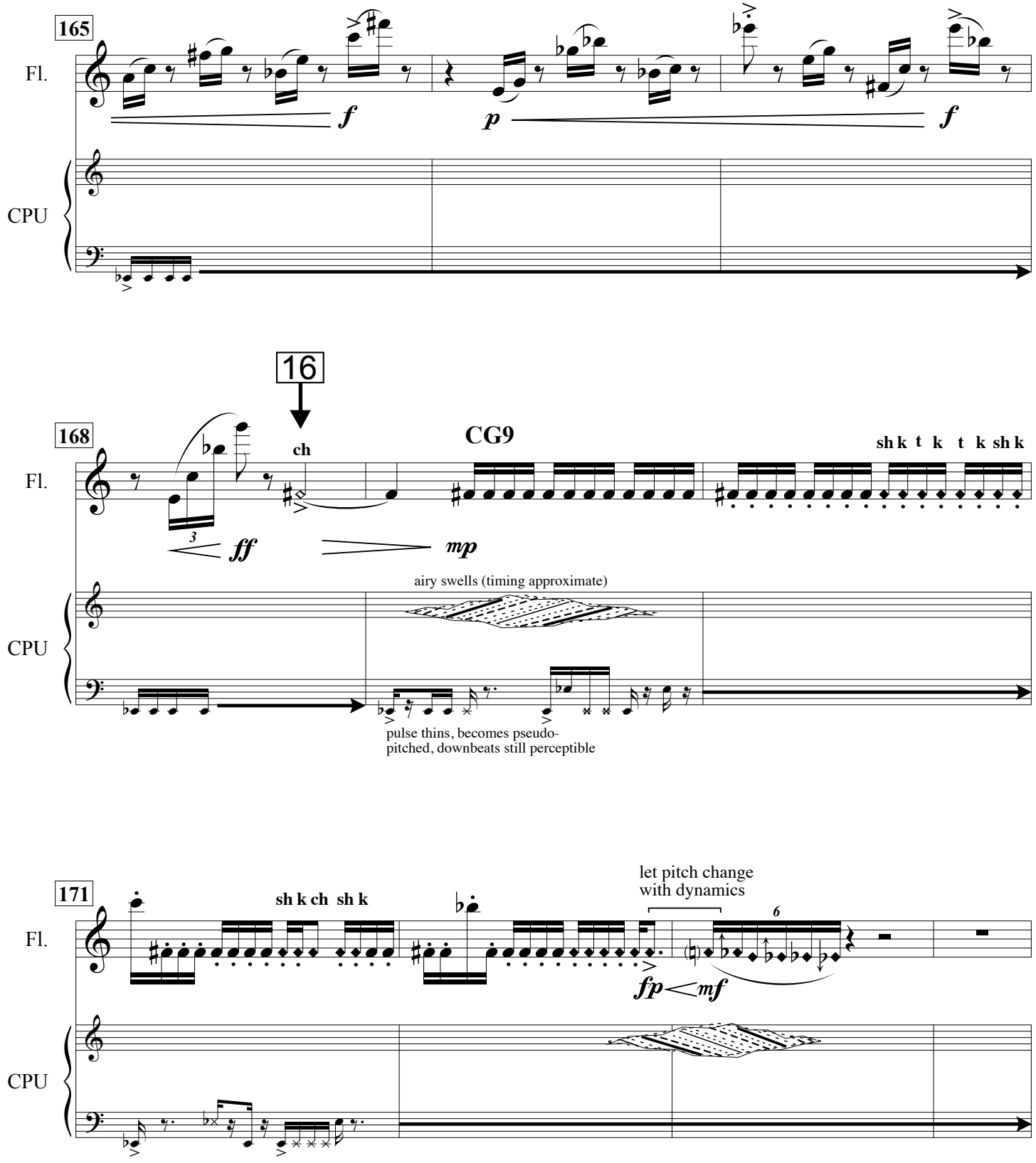

101
Fl.
CPU
mp
105
overblow
13
sh . . . . . a
p
f
G crossfades to F ♯
111
subtle echo effect begins
mf
pulse becomes
unpitched
recorded E♭
joins pulse

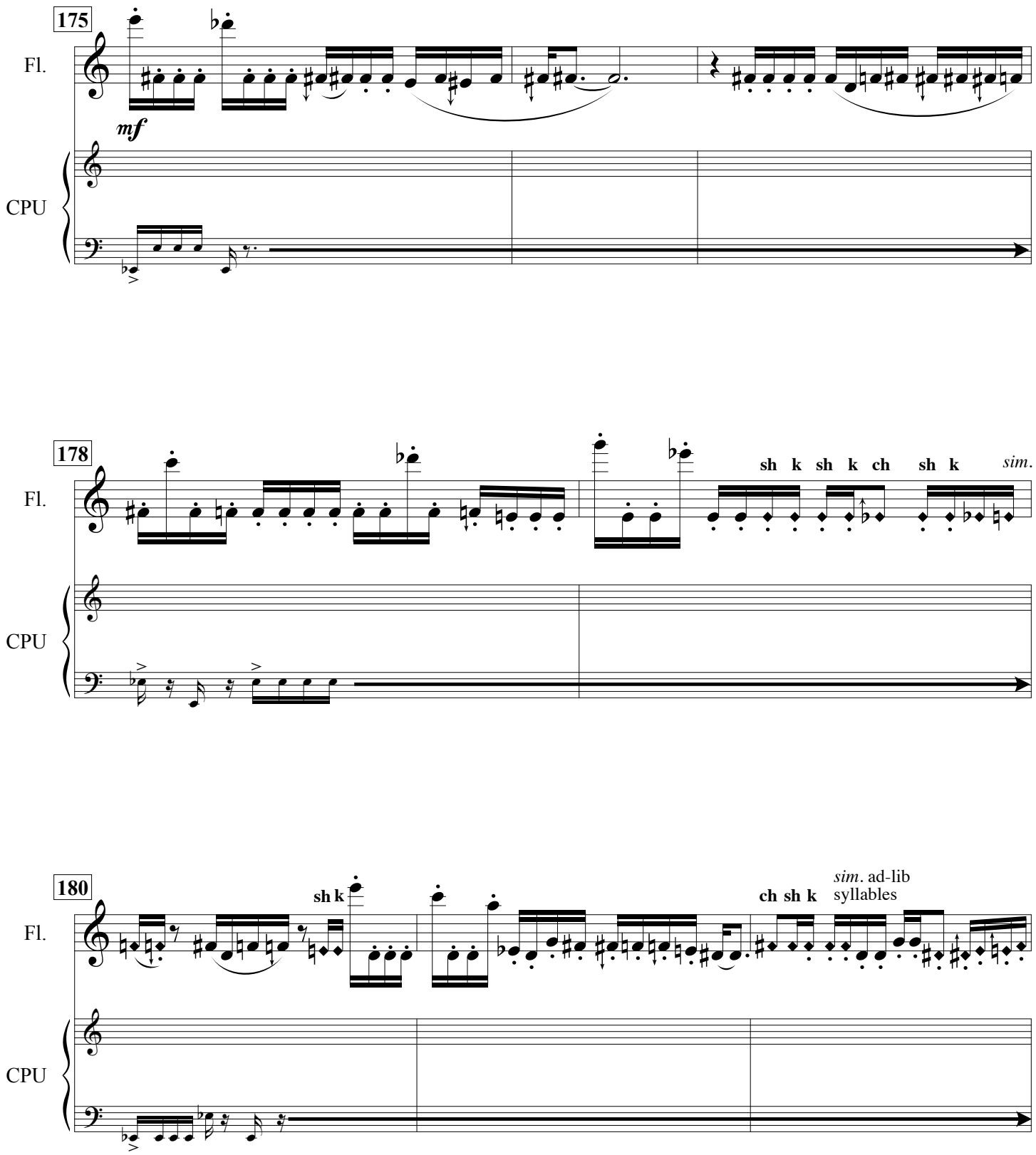

115
Fl.
lip bend
CPU
118
resynchronize with
pulse if necessary
playfully
mp
mf
E emerges from
pseudo-pitched pulse
121
E3 added

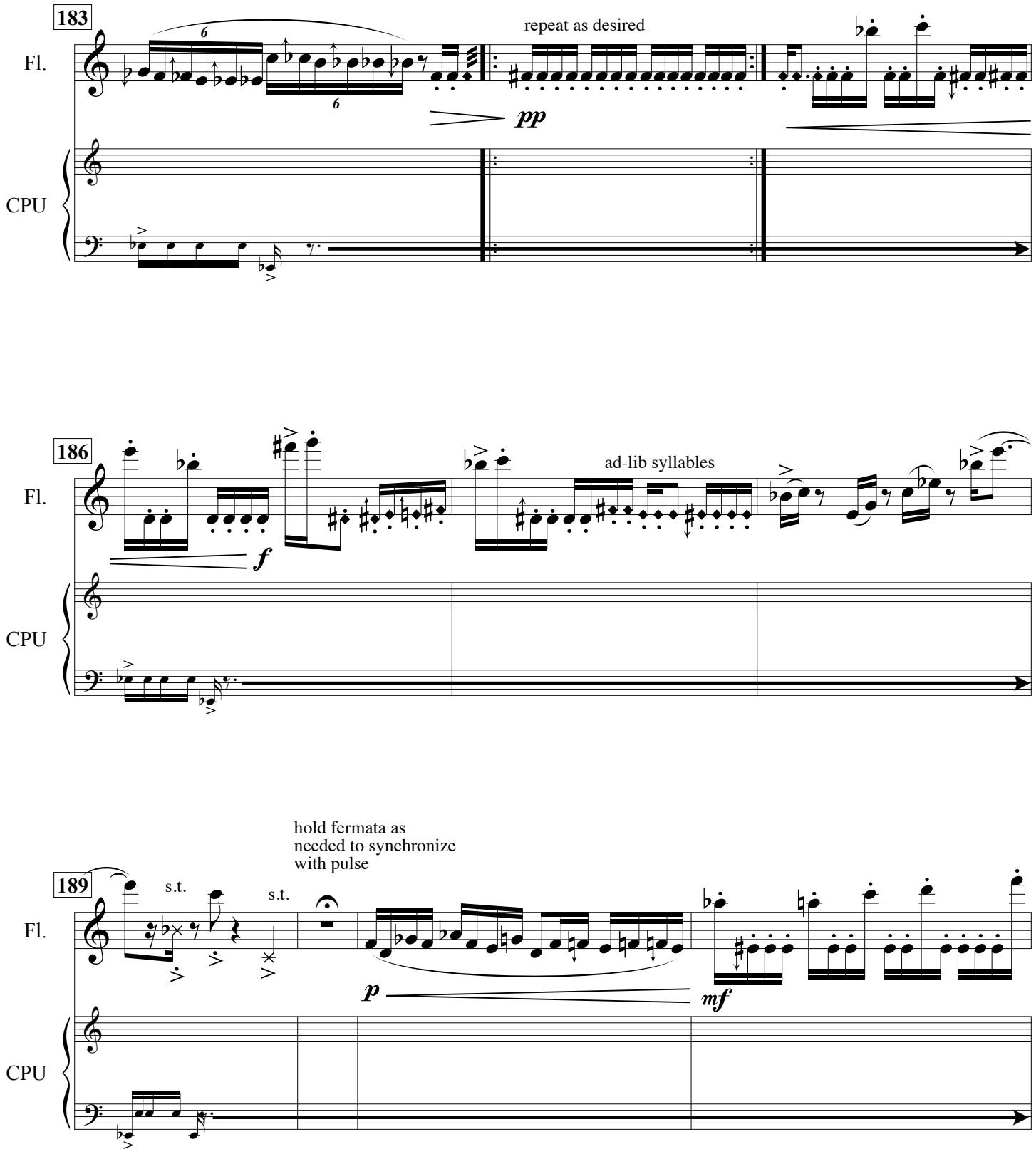

124
lip bend
Fl.
f
CPU
127
14
overblow
Fl.
key click
mp
CPU
132
15
random fingerings,
register follows shape
resynchronize with
pulse if necessary
wait for E-flat
to fade in
~ 6"
thp
sha
foo
Fl.
mf
f
texture fades in
pulse becomes unpitched
texture fades
CPU
E♭ emerges from
unpitched pulse

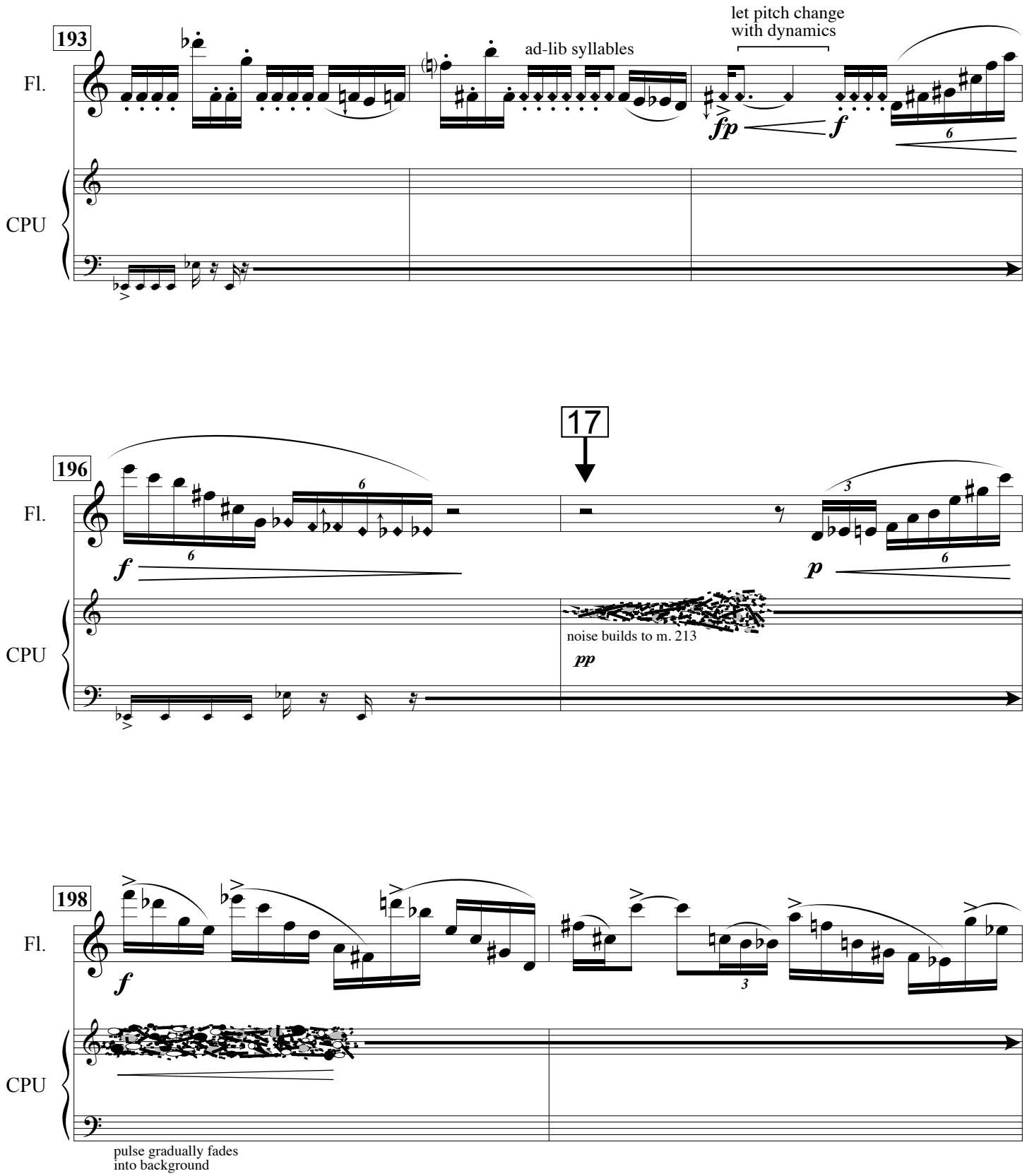

138
"ping-pong" echo effect begins
Fl.
mf
f
L R L
ping-pong echo on flute continues to m. 213
CPU
n
142
Fl.
mp
f
mf
p
f
mf
CPU
147
Fl.
6
f
mp
f
mf
CPU

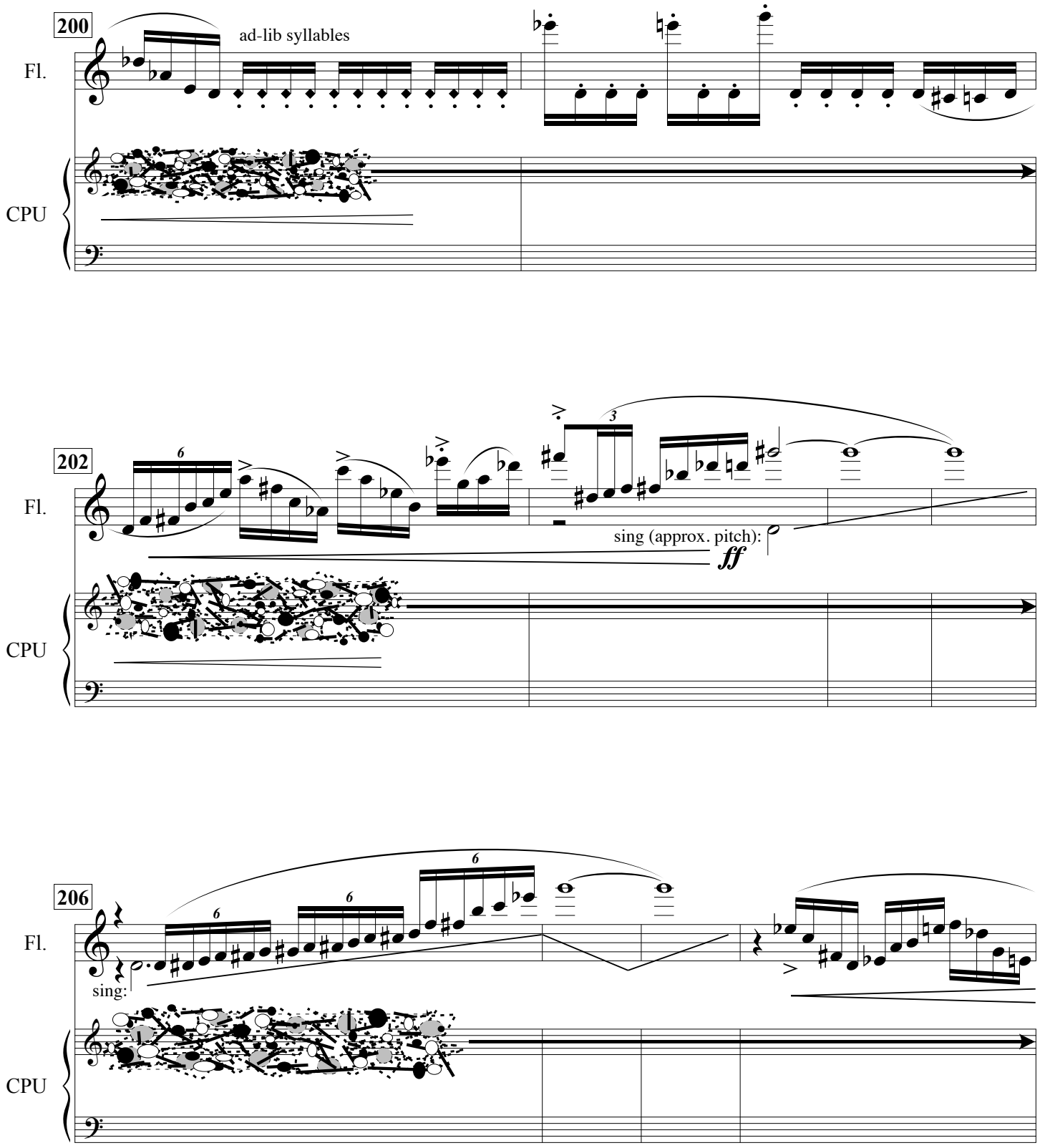

153
Fl.
CPU
mf
s.t.
mp
ch
158
Fl.
CPU
mf
lip bend
162
Fl.
CPU
let pitch change
with dynamics
f
fp
pp


165
Fl.
CPU
f
p
f
16
168
ch
CG9
sh k t k t k sh k
ff
mp
airy swells (timing approximate)
pulse thins, becomes pseudo-
pitched, downbeats still perceptible
171
sh k ch sh k
let pitch change
with dynamics
6
fp
mf

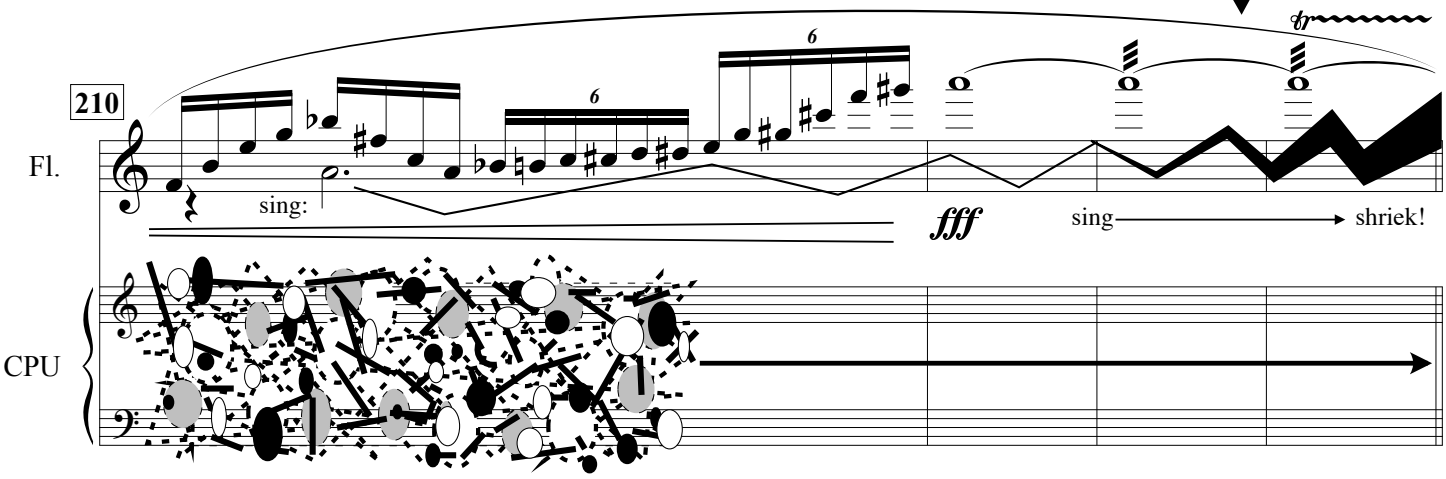

175
Fl.
mf
CPU
178
Fl.
sh k sh k ch sh k
sim.
CPU
180
Fl.
sh k
ch sh k
sim. ad-lib syllables
CPU


183
repeat as desired
Fl.
pp
CPU
186
ad-lib syllables
Fl.
f
CPU
hold fermata as
needed to synchronize
with pulse
189
s.t.
s.t.
Fl.
p
mf
CPU

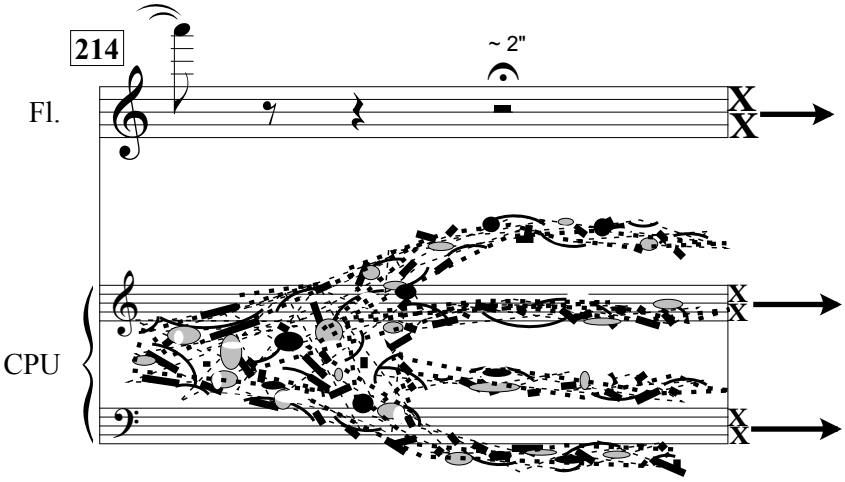

193
Fl.
CPU
ad-lib syllables
let pitch change
with dynamics
fp
f
196
17
f
p
noise builds to m. 213
pp
198
f
pulse gradually fades
into background

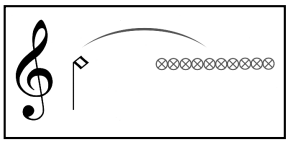

200
ad-lib syllables
Fl.
CPU
202
sing (approx. pitch):
ff
206
sing:

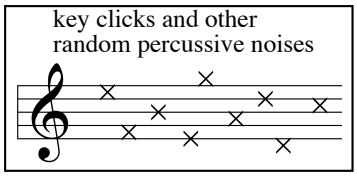
18

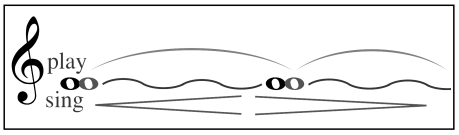


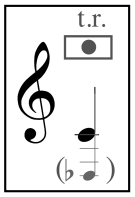
The electronic sounds violently spread to all four channels, like a pot of water boiling over.







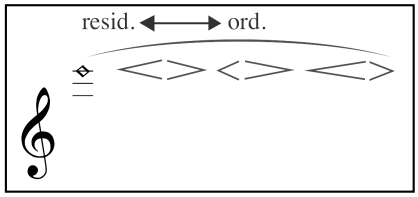


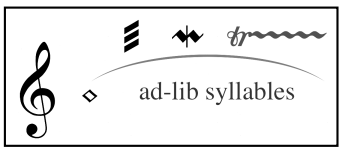


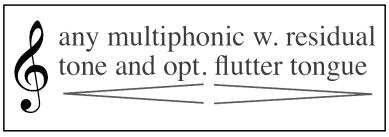
ca. 1:15 — Improvise wildly. You are strongly encouraged to generate new and unique material for this section. As a less desirable alternative, you may using the following gestures (in any order and using any combinations thereof) as a basis or improvise on material from previous sections.

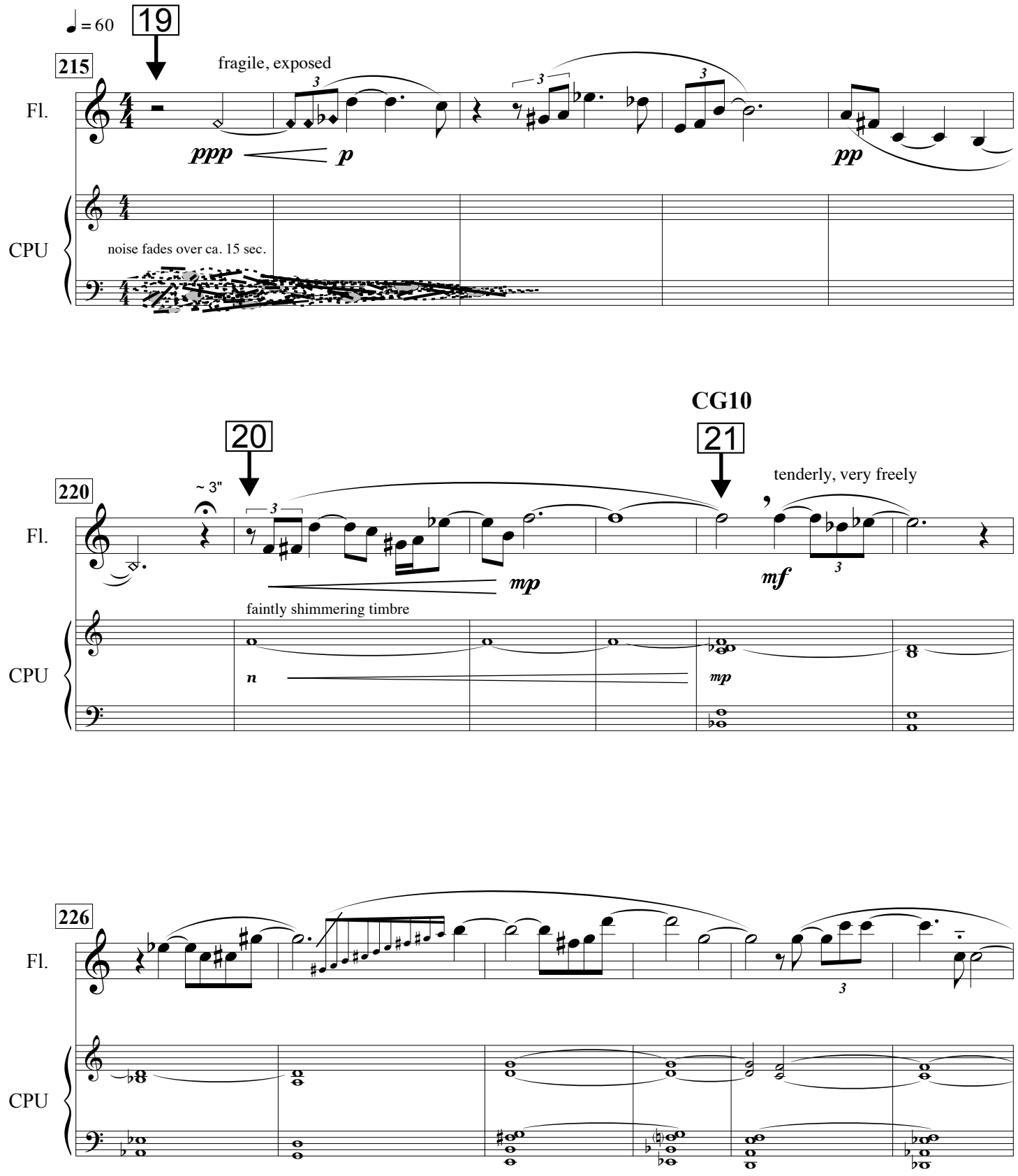
Explore the aural capabilities of the inustrument. Maintain a high intensity level at first, but both the electronic sounds and the acoustic sounds will gradually lose energy over the course of this section.

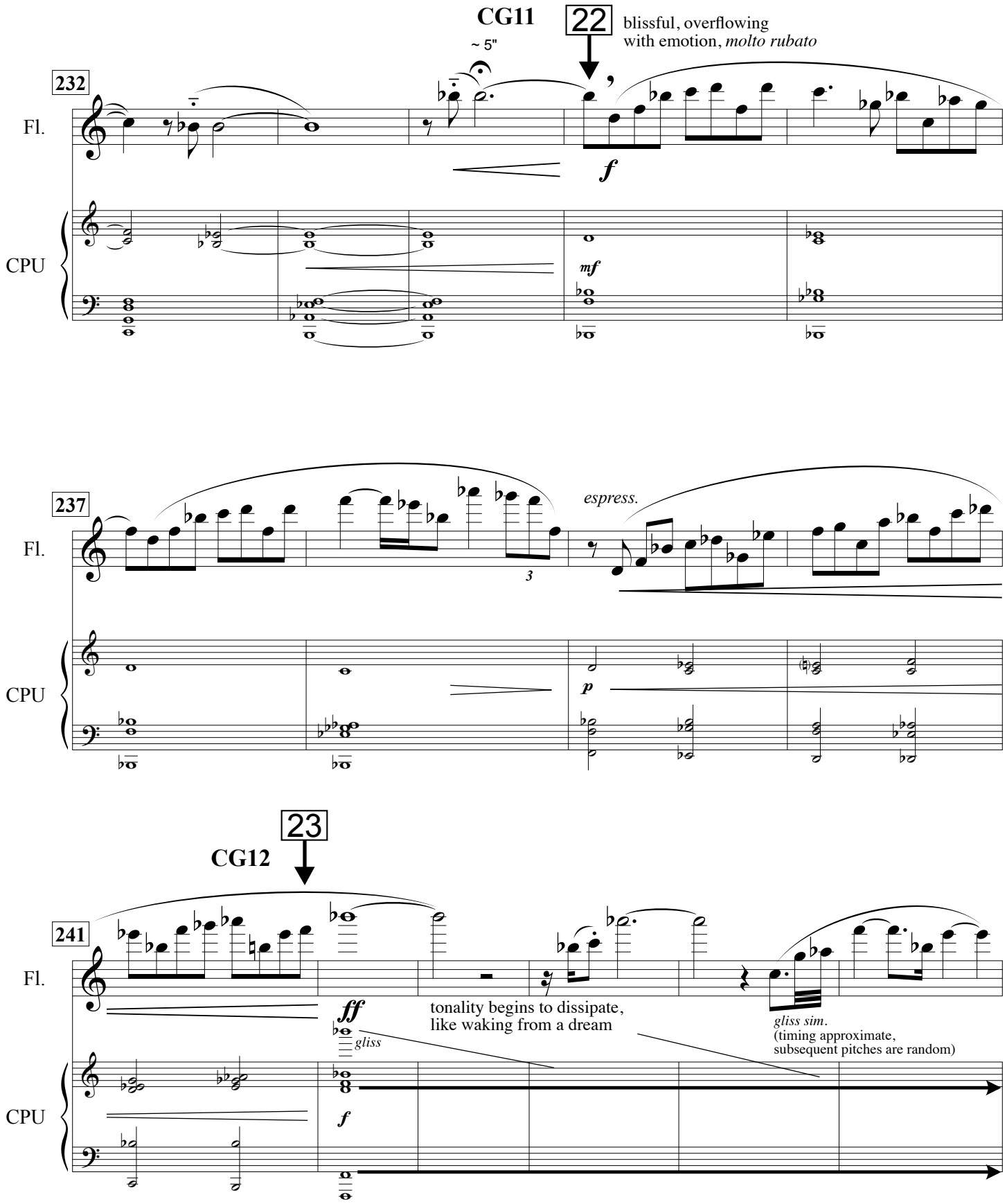
The end of the improvisation should converge on a low F in order to create a convincing transition to m. 216.

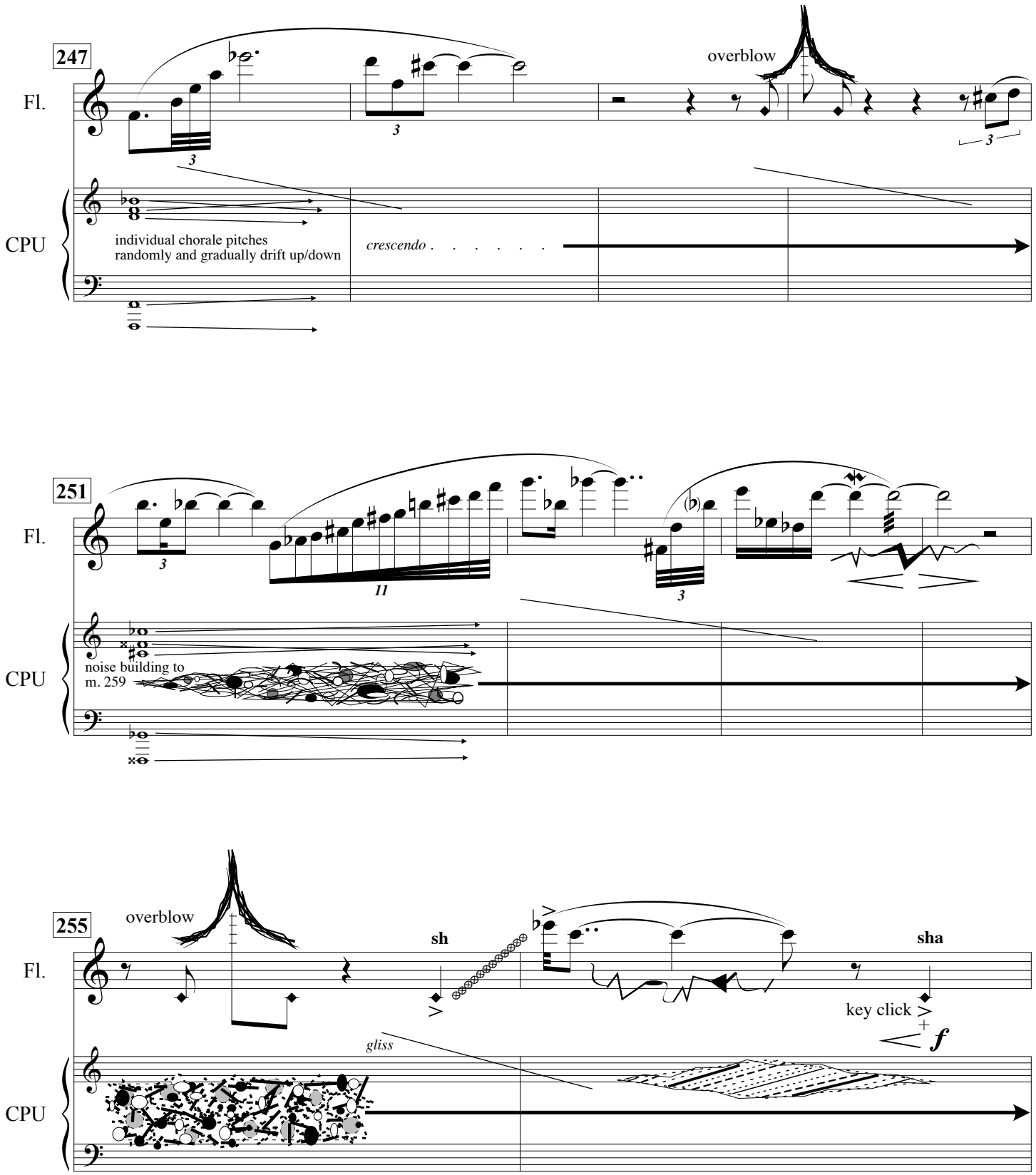


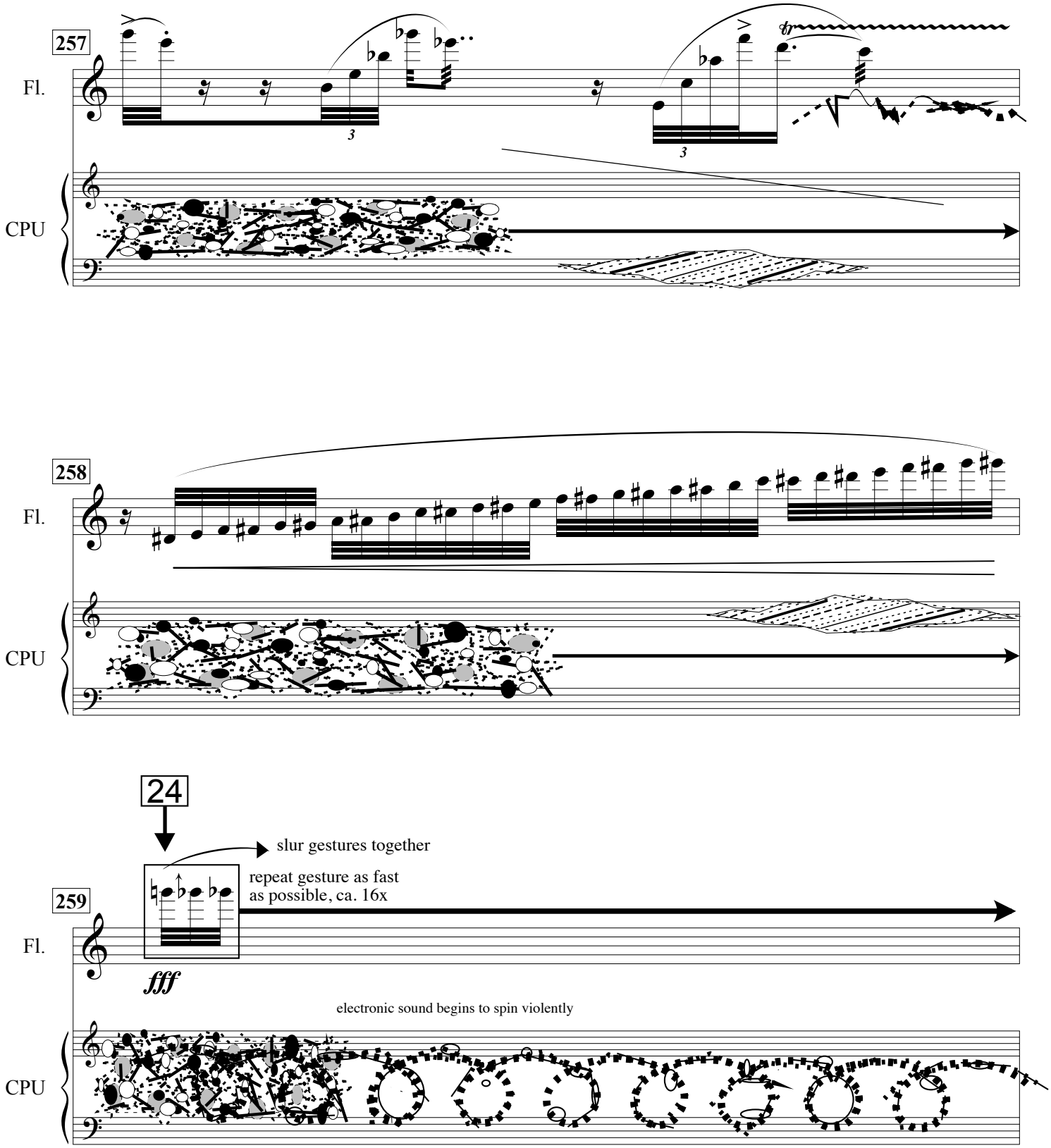





♩ = 60
19
215
fragile, exposed
Fl.
ppp
p
pp
CPU
noise fades over ca. 15 sec.
CG10
20
21
220
~ 3"
tenderly, very freely
Fl.
mp
mf
faintly shimmering timbre
CPU
n
mp
226
Fl.
CPU

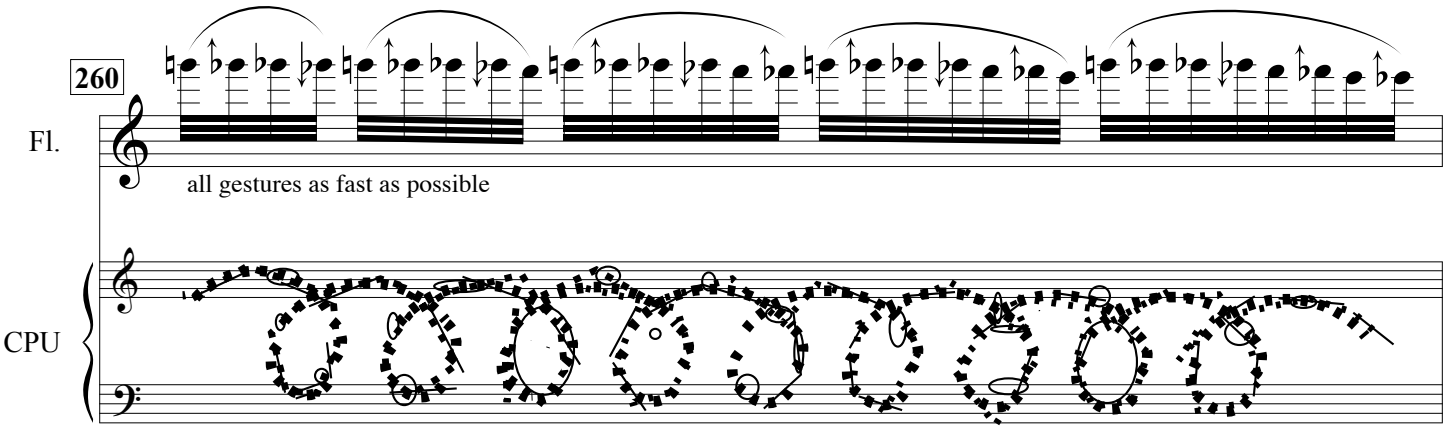

CG11
~ 5"
22
blissful, overflowing
with emotion, molto rubato
232
Fl.
CPU
f
mf
237
espress.
3
p
23
CG12
241
ff
gliss
tonality begins to dissipate,
like waking from a dream
gliss sim.
(timing approximate,
subsequent pitches are random)
f

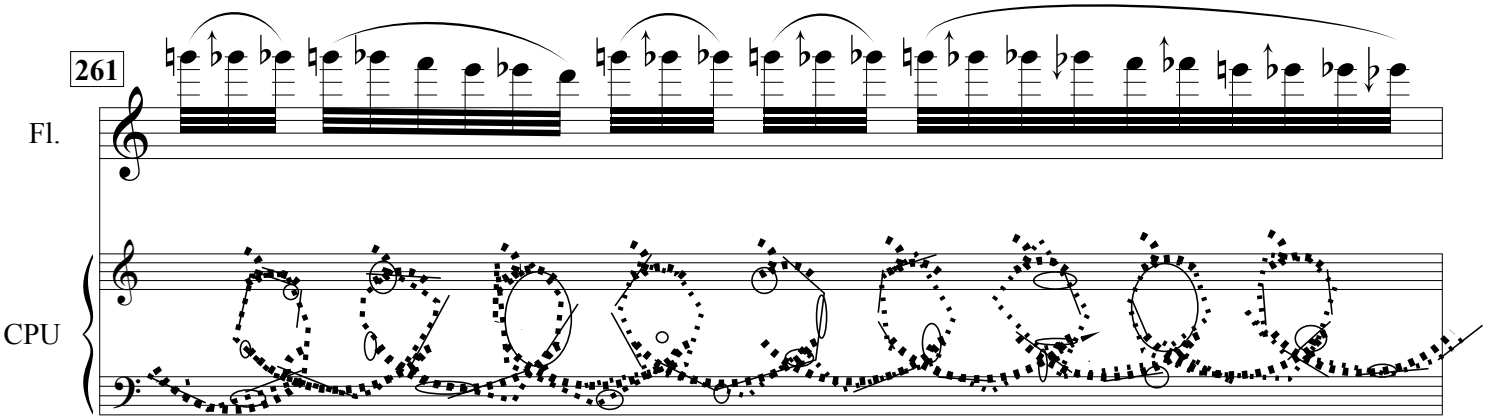

247
Fl.
overblow
CPU
individual chorale pitches
randomly and gradually drift up/down
crescendo
251
Fl.
CPU
noise building to
m. 259
255
overblow
sh
sha
Fl.
key click
gliss
CPU

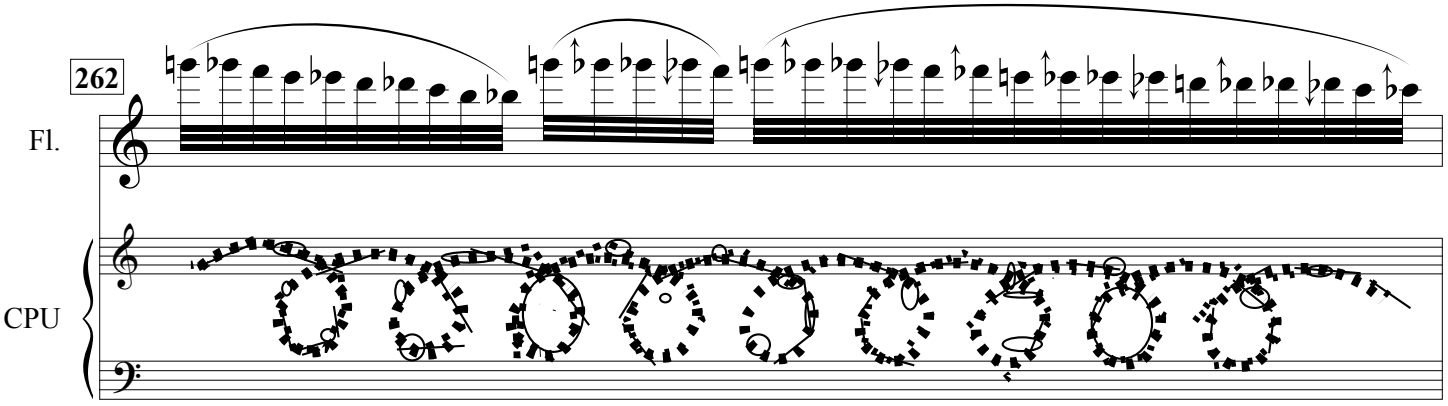

257
Fl.
CPU
tr
3
3
258
Fl.
CPU
24
slur gestures together
repeat gesture as fast
as possible, ca. 16x
259
Fl.
fff
electronic sound begins to spin violently
CPU

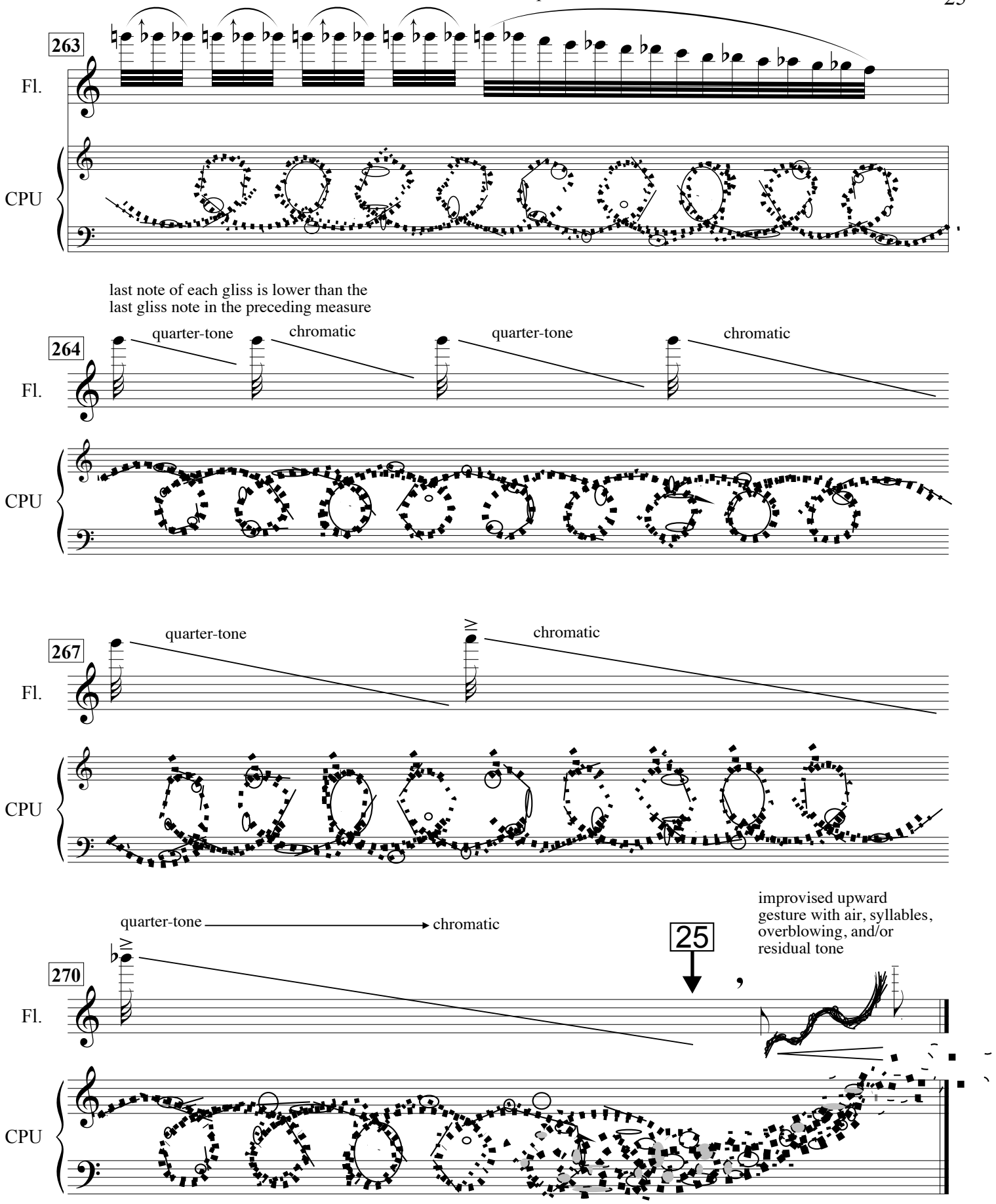
CG13

circular breathing, if possible








263
Fl.
CPU
last note of each gliss is lower than the
last gliss note in the preceding measure
264
quarter-tone
chromatic
quarter-tone
chromatic
Fl.
CPU
267
quarter-tone
chromatic
Fl.
CPU
quarter-tone
chromatic
25
improvised upward
gesture with air, syllables,
overblowing, and/or
residual tone
270
Fl.
CPU