

♩ = 126

residual tone → ord. 3 ~ 2" resid. → ord.

Flute

Computer

key click +

01

6

Fl.

CG1*

resid. ch

granular echo effect

CPU

whistle tones:
allow ord. tone to occasionally "pop" out of whistle tones

11

Fl.

slight gliss. sha ka

slight gliss. mp mf

CPU

sha ka

02

*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.

17

Fl. *mp* *mf* *p*

CPU *mp* echo effect fades over 10-15 sec.

21

03

Fl. *mf* *flz.*

CPU machine-like drone *pp* *p* recorded D6 is granulated *mp*

26

Fl. *p* *mp* ht ch

CPU *D5 added*

random fingerings,
maintain register

29

Fl.

CPU

mf

32

Fl.

CPU

p *f*

5 6

abstract gestural shape

periodic noisy swells
(approximate occurrences)

04

36

Fl.

CPU

mp

5 3

F6 and F5 added

40

Fl. *mf*

recorded tones are pitch-shifted downward

CPU

machine-like drone is pitch-shifted upward

decrescendo

43

Fl. *p* *pp* *f*

resid. ord. resid. ka

pitch-shifting continues

CPU

decrescendo

noisy swells stop

05

50

Fl. *f* *pp* *p*

whistle tones: allow ord. tone to occasionally "pop" out of whistle tones

CG2 sha slap tongue key click ~ 2"

slight gliss.

CPU

percussive gesture

bubbly texture

06

57

Fl.

key click *mf*

breathy 16th note pulse (occasional 16ths omitted)

CG3

sh ka

CPU

p

f 8th bass drone

61

Fl.

5

16th notes become arrhythmic

mp

CPU

65

Fl.

3

5

6

mf

3

mp

6

mf

CPU

decrescendo

07

suddenly calmer and more lyrical

68

Fl.

3

3

mp

CPU

n

percussive gesture

f

08

CG4

73

Fl.

ch

s.t.

lip bend

5

6

f

p

mf

bubbly texture

CG4

CPU

[silent]

f

breathy 16th note pulse (occasional 16ths omitted)

random fingerings, register follows shape

77

Fl.

f

mp

3

6

mf

3

CPU

09

CG5

82

Fl.

CPU

recorded G# is granulated and harmonized to C and F#

86

Fl.

CPU

s.t.

crescendo

granular sweeps (timing of occurrences is approximate)

key click +

89

Fl.

CPU

jet whistle

key click

jet whistle

92

10

Fl. *mp*

CPU *ff* [silent] *pp*

94

CG7
CG8
repeat as needed to
synchronize with pulse

Fl. *ff* *mf*

CPU *ff* *mp*

16th note pulse on A begins

8ve transposition is randomized,
but downbeats are usually accented
and should be perceptible

98

12

Fl. *mf*

CPU *mf*

G fades in

3

101

Fl.

CPU

mp

Musical score for measures 101-104. The Flute (Fl.) part begins with a melodic line, followed by a triplet and a long note. The CPU part has a rhythmic pulse. Dynamics include *mp*.

105

Fl.

CPU

overblow

13

sh a

p *f*

G crossfades to F#

Musical score for measures 105-108. The Flute (Fl.) part includes an overblow, a triplet, and a long note with "sh a" text. The CPU part has a rhythmic pulse with "G crossfades to F#" text. Dynamics include *p* and *f*.

111

Fl.

CPU

subtle echo effect begins

pulse becomes unpitched

mf

recorded E_b joins pulse

Musical score for measures 111-114. The Flute (Fl.) part has a melodic line with "subtle echo effect begins" text. The CPU part has a rhythmic pulse with "pulse becomes unpitched" and "recorded E_b joins pulse" text. Dynamics include *mf*.

115

Fl.

lip bend

CPU

Musical score for measures 115-117. The Flute (Fl.) part is in treble clef, showing a melodic line with slurs and a 'lip bend' instruction at the end. The CPU part consists of a rhythmic pattern of eighth notes with 'x' marks, followed by a sustained line.

118

Fl.

resynchronize with pulse if necessary

playfully

mp *mf*

3 6

CPU

E emerges from pseudo-pitched pulse

Musical score for measures 118-120. The Flute (Fl.) part includes dynamic markings (*mp*, *mf*), articulation (>), and performance instructions like 'resynchronize with pulse if necessary' and 'playfully'. The CPU part has a rhythmic pattern and the instruction 'E emerges from pseudo-pitched pulse'. Measure numbers 3 and 6 are indicated below the flute staff.

121

Fl.

3 6 6

CPU

E3 added

Musical score for measures 121-123. The Flute (Fl.) part features slurs and measure numbers 3, 6, and 6. The CPU part includes the instruction 'E3 added' and a rhythmic pattern.

124 \sharp lip bend

Fl. *f*

CPU

127

Fl. *mp* overblow

key click

CPU

14

132

Fl. random fingerings, register follows shape

thp sha foo

mf *f*

resynchronize with pulse if necessary

wait for E-flat to fade in ~6"

CPU texture fades in pulse becomes unpitched texture fades

E \flat 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

142

Fl. *mp* *f* *mf* *p* *f* *mf*

trill

CPU

147

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

6

CPU

153

Fl.

mf

s.t.

mp

ch

CPU

Detailed description: This system covers measures 153 to 157. The flute part begins with a whole rest in measure 153. In measure 154, it plays a quarter note G4 with an accent and *mf* dynamic. In measure 155, it plays a quarter rest followed by a quarter note G4 with an accent and *s.t.* dynamic. In measure 156, it plays a quarter note G4 with an accent and *mp* dynamic. In measure 157, it plays a quarter note G4 with an accent and *ch* dynamic. The CPU part consists of a bass line with eighth notes in the left hand, starting in measure 153 and continuing through measure 157.

158

Fl.

mf

lip bend

CPU

Detailed description: This system covers measures 158 to 161. The flute part starts in measure 158 with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. In measure 159, it plays a quarter note D4 with an accent and *mf* dynamic. In measure 160, it plays a quarter note C4. In measure 161, it plays a quarter note B3 with a lip bend. The CPU part consists of a bass line with eighth notes in the left hand, starting in measure 158 and continuing through measure 161.

162

Fl.

f

fp

pp

let pitch change with dynamics

CPU

Detailed description: This system covers measures 162 to 165. The flute part starts in measure 162 with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. In measure 163, it plays a quarter note D4 with an accent and *f* dynamic. In measure 164, it plays a quarter note C4 with an accent and *fp* dynamic. In measure 165, it plays a quarter note B3 with an accent and *pp* dynamic. A bracket above the notes in measures 163 and 164 is labeled "let pitch change with dynamics". The CPU part consists of a bass line with eighth notes in the left hand, starting in measure 162 and continuing through measure 165.

165

Fl.

f *p* *f*

CPU

168

16

ch

CG9

sh k t k t k sh k

ff *mp*

airy swells (timing approximate)

pulse thins, becomes pseudo-pitched, downbeats still perceptible

Fl.

CPU

171

sh k ch sh k

let pitch change with dynamics

fp < *mf*

6

Fl.

CPU

175

Fl. *mf*

Fl.

mf

CPU

178

Fl. sh k sh k ch sh k *sim.*

Fl.

sh k sh k ch sh k *sim.*

CPU

180

Fl. sh k ch sh k *sim. ad-lib syllables*

Fl.

sh k ch sh k *sim. ad-lib syllables*

CPU

183

Fl. *pp* repeat as desired

6

6

pp

186

Fl. *f* ad-lib syllables

f

ad-lib syllables

189

Fl. *p* *mf* hold fermata as needed to synchronize with pulse

s.t.

s.t.

p

mf

hold fermata as needed to synchronize with pulse

193

Fl. *ad-lib syllables* *let pitch change with dynamics*

fp *f* 6

CPU

196

Fl. *f* 6 *p* 3 6

17

CPU noise builds to m. 213 *pp*

198

Fl. *f* 3

CPU pulse gradually fades into background

200 ad-lib syllables

Fl.

CPU

202

Fl.

6

3

sing (approx. pitch): *ff*

CPU

206

Fl.

6

6

sing:

CPU

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

key clicks and other random percussive noises

t.r.

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 use 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 instrument. 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.

resid. ← → ord.

→ 4/4

ad-lib syllables

→ 4/4

any multiphonic w. residual tone and opt. flutter tongue

→ 4/4

♩ = 60 19

215 fragile, exposed

Fl. *ppp* *p* *pp*

3 3 3

CPU noise fades over ca. 15 sec.

CG10

220 ~ 3" 20 21

Fl. *mp* *mf*

3 3

tenderly, very freely

CPU faintly shimmering timbre

n *mp*

226

Fl.

3

CPU

CG11 ~5" 22 blissful, overflowing with emotion, *molto rubato*

232

Fl.

CPU

237

Fl.

CPU

espress.

CG12 23

241

Fl.

CPU

ff *gliss*

tonality begins to dissipate, like waking from a dream

gliss sim. (timing approximate, subsequent pitches are random)

257

Fl.

3

3

CPU

258

Fl.

CPU

24

259

Fl.

slur gestures together

repeat gesture as fast as possible, ca. 16x

fff

electronic sound begins to spin violently

CPU

263

Fl.

CPU

last note of each gliss is lower than the last gliss note in the preceding measure

264

Fl.

quarter-tone

chromatic

quarter-tone

chromatic

CPU

267

Fl.

quarter-tone

chromatic

CPU

270

Fl.

quarter-tone

chromatic

25

improvised upward gesture with air, syllables, overblowing, and/or residual tone

CPU