

Nguyen M. N.

sketch 3: grey gray

for flute, bass clarinet, piano & electronics

2020

Performance Notes

Duration: 15'14''

The piece is dedicated to the Apply Triangle ensemble for their unwavering support of new works from composers, their passion for collaboration and kindness. *sketch 3: grey gray* draws references from the group name, exploring the possibilities of white noise and the relationship of sound between speakers and performers placed in triangular formations.

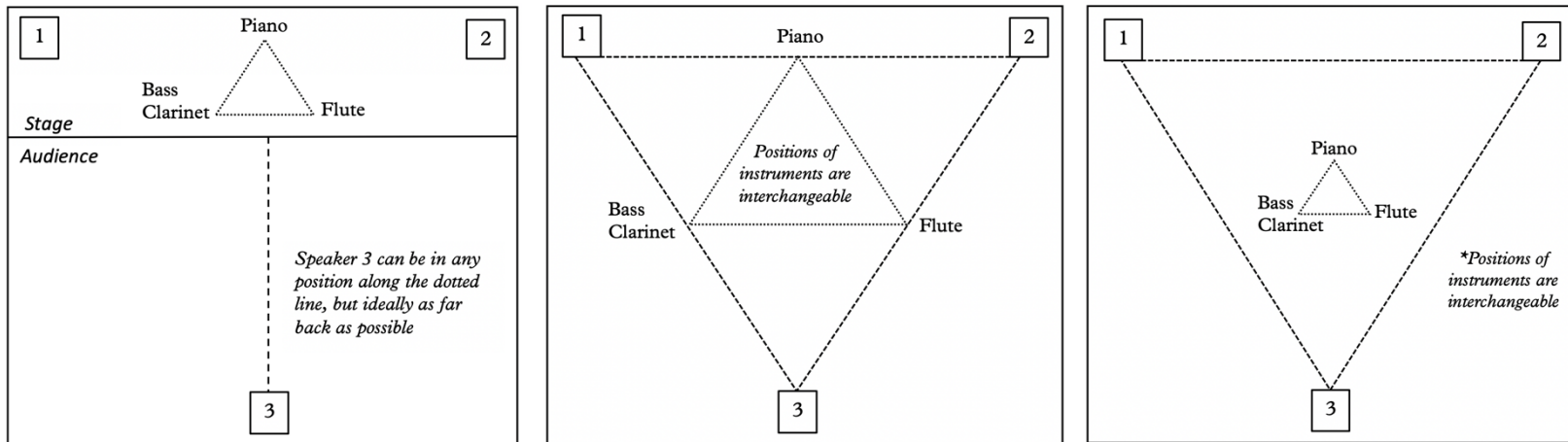
The piece employs both metered and “time-frame” notation. The measures with a given time frame contain boxes, in no particular order or hierarchy, of different musical materials and gestures. The performers are to freely and arbitrarily choose any box to start those measures and freely and arbitrarily jump to any other boxes afterwards and so on, until the given time frame has elapsed. The players are however, not allowed to play one box twice in succession. There is the possibility that some boxes won't be played due to limited time, especially bars 12, 24, 37, 49, 62.

To what extent is “freely” and “arbitrarily”? This ranges from the possibility of only bouncing back and forward between two same boxes constantly to playing every box at least once. Performers cannot prepare the order of which boxes to play in advance; instead, they should know the gestures well enough beforehand to make decisions freely and arbitrarily during the performance. iPads are also highly recommended as the score/part.

The sizes of the box on the score are not to scale with duration of measure and are not proportional to other boxes. All the boxes belonging to flute and clarinet are less or equal to 3 seconds and all the boxes belonging to the piano are less or equal to 5 seconds. The gesture inside a box is representative of the idea or sound, and does not determine a fixed length or a fixed speed or a fixed number of notes or a fixed number of iterations. The performer is not limited to 1 iteration of the gesture as long as the maximum box duration is not compromised. For example, the “...” following a set of dynamics like $P < f > P$ suggests that those set of dynamics can be repeated. Performers should transition boxes with as smooth and as fast as possible to maintain a constant flow of sound.

Possible Setups

Employ any of the following setups which best suit the concert hall.



General Key

⊙ = relating to the usage of the voice – *whistle, whisper, speak, mumble*

w/keynoise: with random, quick and loud key noise.

◆ / ◇ = freely and arbitrarily bleed between air and 1/2



Flute

◆ = half air or half tone (1/2)

◇ = air sound

⊗ = pizz. into air – 2 types: tongue pizz. and lip pizz.

“*whisper into flute*” and “*speak into flute*” should always be done at a very fast pace.

 jet whistle;  jet whistle with flutter tongue

Pitch D4 is the default representative of other notes when “keynoise” is indicated. This means that the resulting pitches are not necessarily D4.

“*whistle*” has 2 types: “*whistle into flute*” has the lip covering the entire embouchure hole and “*whistle onto flute*” has the flutist perform a whistle towards the mouthpiece.

“tong.” is short for tongue

The flutist should always trill the interval of the grace note and the main note.

Clarinet

◆ = half air or half tone (1/2)

◇ = air sound

+

◇ = pitched slap tongue immediately followed by air sound

+

◇ = unpitched slap tongue immediately by air sound

Pitch C3 is the default representative of other notes when “keynoise” is indicated. This means that the resulting pitches are not necessarily C3.

“*whisper into b.cl.*” and “*speak into b.cl.*” should always be done at a very fast pace.

Piano

Equipment needed:

- 2 plastic objects with a flat surface to comfortably perform circular motion on all four regions of strings in the piano
- 2 paper clips: always played on the section between the hammers and tuning pins unless otherwise indicated
- 2 sheets of paper towel or used printing paper (has to be at least thicker than tissue paper) and some backup paper
- 2 pencils: hold the pencil up and use the flat end to rub/massage the piano strings
- 2 new sheets of foil
- Prepared foils wrapped around the following strings: A0, B0_b, B0, B1, A5, C8. These foil pieces should be just cover enough of the strings for the hand to use comfortably.

◇ = silently pressing/holding down keys of the piano

□ = rub paper on the keyboard

× = crumple paper with hand

○ Looping: replay or extend a voice line from the current box to buy time to transition to the next box, without breaking the constant flow of sound. The performer can also loop either the right hand or left hand part if it is more convenient.

Beams that run up and down means to rub paper in the according motion along the fallboard edge: these are not as specific as rubbing paper on the keyboard where the pitch or key is indicated.

When there is only one dynamic indication for the piano not including the pianist's voice, the dynamic applies to both the right and left hand parts. When both hands have different dynamic indications at the same time, the specific dynamics will be written for both hands.

For piano voice lines, the vowels are written in bracket to determine the shape of mouth while the primary sound type is still controlled by the consonants, for example, "sh(i)". Consonant "z" should not be similar to "s": imagine performing "z" like the sound of a buzzing bee. Slash (/) and dash (-) between words like s(i)/sh(u-i...) shows a rapid alternation between the words.

Electronics

Panning between speakers are controlled by Max MSP spat automations.

Equipment

- Macbook Pro or equivalent laptop DAW (either Logic Pro X or Ableton Live 10)
- Audio interface with at least 6 outputs (3 speakers, 3 headphone outs)
- 3 monitor speakers with TRS inputs
- 3 TRS cables
- 3 earbuds for click track
- 3 1/4M-1/8F headphone cables

sketch 3: grey gray

a piece for Apply Triangle

Nguyen M. Nhat
(2020)

0:00

1'43"

1:43

Box ≤ 3": start with any, then continue to choose freely and arbitrarily, no same box in succession

Flute

pitch bend up & down
w/keynoise into flute
w/keynoise
w/keynoise vocal fry into flute
w/keynoise (jet whistle)
timbral
whisper fast into flute
highest random pitches
chromatic as fast as possible
chromatic
exhale-inhale into flute

f *f* *<f>* *f* *f* *f* *f* *ff* *f* *f* *ff* *mf* *mf < ff* *f > p*

"The piece employs both metered and "time-frame" notation."

Box ≤ 3": start with any, then continue to choose freely and arbitrarily, no same box in succession

Bass Clarinet in Bb

w/keynoise
w/keynoise
8va 1/2 → air
spectral multiphonic bleed in/out air
whisper fast into b.cl.
highest random pitches
timbral
exhale-inhale into b.cl.

ff *p* *p* *ff* *<f>* *p* *f* *f* *f* *ff* *f* *<f>* *f* *ff* *p* *f*

"The piece employs both metered and "time-frame" notation."

Box ≤ 5": start with any, then continue to choose freely and arbitrarily, no same box in succession, loop voice lines as needed to transition smoothly

Piano

paper: rub on keyboard
paper: rub on edge of fallboard
X = crumple / uncrumple paper
paper: slide on fallboard edge
paper: slide on fallboard edge
paper: slide on fallboard edge
plastic object: rub in circular motion region 1

ff *mf* *f* *sempr* *f* *f* *f* *f* *f* *f*

paper clip: slide on strings before hammer
pencil: slide between 2 strings
foil: scratch/rub

f *f* *f* *f* *f* *f*

8vb

hold keys down silently
b
8vb
n

Voice

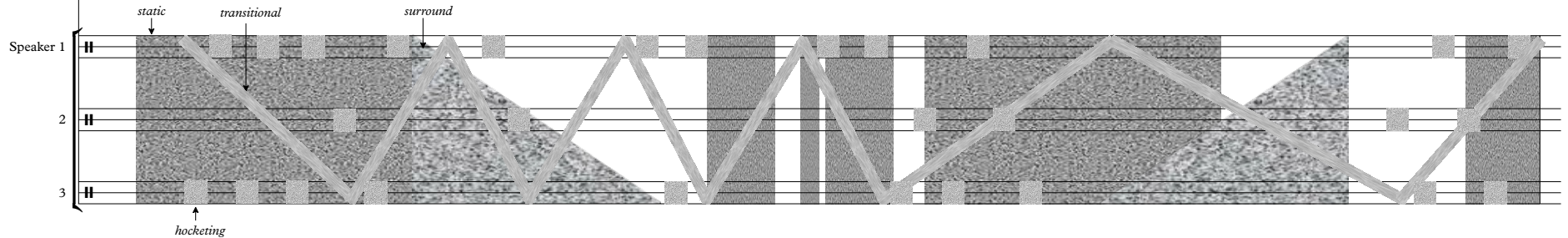
sh(i) sh(ac) sh(u) s(i) s(u) s(i u i u...)

f *mf* *f* *sempr* *f* *f* *f* *f* *f* *f*

f rapidly alternating vowels

approx. representation of electronics sound source

9 independent different tracks of white noise operating in 4 types of speaker-speaker interactions



1'41"

1:43

3:24

2

Fl.

pizz. tongue lip
fp fp

whistle into flute
mf

ca. ♩ = 60-66
f sempre

lip tong.
fp < fp <

f sempre

tongue
fp < fp <

f

f < f >

lip
fp < fp <

f sempre

ca. ♩ = 60-66

tong. lip
fp < fp <

< f

alternate harmonics
f

lip tong.
fp < fp <

f < ff >

B. Cl.

ca. ♩ = 60-66
f sempre

slap into air unpitched
f sempre

pitched
p *ff*
f sempre

ff
f sempre

diatonic
mf

f sempre

whistle into b.c.l.
f sempre

diatonic
ff *mf*

exhale-inhale into b.c.l.
ff *p*

ca. ♩ = 60-66
f sempre

Pno.

paper: slide on keyboard
Sva
f

♩ = 80
sustain Ped.
f

soft Ped.

plastic objects: rub
region 2
mf *f*

region 3

♩ = 80
sus. Ped.
f

soft Ped.

paper clip: circular motion on strings
region 4 w/Pedal
f

paper: fallboard edge
f

♩ = 80
sus. Ped.
f

soft Ped.

paper: fallboard edge
f

foil: scratch/rub
8vb
f sempre

♩ = 80
sus. Ped.
f

soft Ped.

Voice

sh(i)

s(i u i u i)

sh(u)

s(u i u i)

sh(i)

s(i u i u)

shu

s(u i u i u)

Speaker 1

2

3

3:24

1'13"

4:37

3

Fl.

w/keynoise
f < *f* >
f > < *f* >
f sempre
< *ff* >
whisper into flute
f *The measures with a given time frame contain boxes, in no particular order or hierarchy*
whistle onto flute
mf
ff
f > < *f* >
chromatic
ff > *mf*
chromatic
mf
exhale-inhale into flute
p < *f* >

B. Cl.

w/keynoise
p < *f* >
f < *p* >
f sempre
f sempre
diatonic
mf
diatonic
mf < *ff* >
whisper fast into b.c.
f of different musical materials and gestures.*
exhale-inhale into b.c.
p < *f* >
ff
tr
ff

Pno.

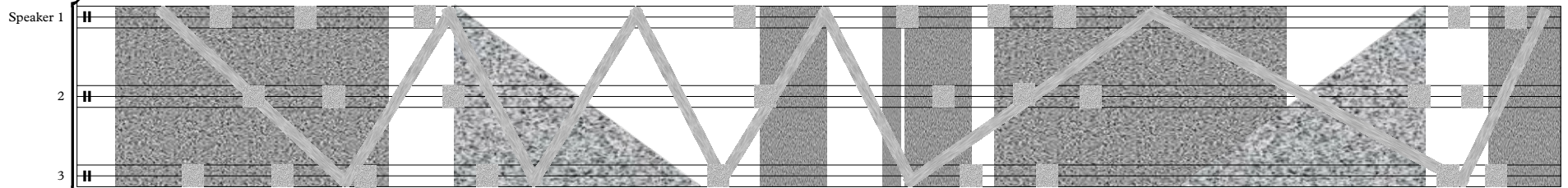
paper: keyboard
f < *p* >
paper: fallboard edge
f
paper: fallboard edge
mf < *f* >
paper: fallboard edge
f < *mf* >
paper: fallboard edge
f > *mf* < *f* >
region 3
< *f* > ...

paper clip: slide on strings before hammer
pencil: between 2 strings
foil: scratch/rub
hold keys down
8vb
n

Voice

f < *p* >
f
mf < *f* >
< *f* > ...
< *f* > ...
< *f* > ...

sh(u)
sh(ae)
sh(i)
s(u)
s(ae)
s(i)



1'11"

4

Fl.

tongue *fp fp<*

w/keynoise whistle into flute *mf*

ca. ♩ = 60-66 *f sempre*

lip *fp< fp<* *f sempre*

tong. lip *fp fp* *f*

timbral *ff > p*

lip tong. *fp fp*

1/2 air *< f*

tongue *fp fp*

alternate harmonics *f*

B. Cl.

ca. ♩ = 60-66 *f sempre*

timbral *ff > p*

whistle into b.cl. *mf*

8va *< f*

ca. ♩ = 60-66 *f sempre*

Pno.

paper: keyboard *p > f*

paper clip region 2 *f*

♩ = 80 *sus. Ped.* *f*

soft Ped.

object: rub strings region 3 *f > p*

region 2 *f*

♩ = 80 *sus. Ped.* *f*

soft Ped.

paper: fallboard edge *p > f*

region 4 *f*

♩ = 80 *sus. Ped.* *f*

soft Ped.

paper clip: strings before hammer region 4 *f > p*

foil: scratch/rub

Voice

p > f *f sempre* *p > f* *f sempre* *p > f* *f sempre* *f > p*

sh(u i u i u i) s(t u i u i u i u i) sh(u i u i u i) s(t u i u i u i u i) sh(i u i u i u) s(t u i u i u i u i) sh(u i u i u i)

Speaker 1

2

3

1'01"

5:48

6:49

5

Fl.

w/keynoise
fry: rising pitch
f sempre

w/keynoise
f sempre

< *f* >

whisper fast into flute
The performers are to freely and arbitrarily choose any box to start those measures
f

whistle onto flute
mf

ff

f

chromatic 1/2
f *pp*

$\text{♩} = 84$
f *p* *f sub.* *f sub.*

exhale-inhale into flute
p *f*

B. Cl.

f sempre

w/keynoise
f sempre

w/keynoise
< *f* > ...

diatonic
mp *pp*

diatonic
mp *f*

whisper fast into b.cl.
The performers are to freely and arbitrarily choose any box to start those measures
f

exhale-inhale into b.cl.
f *p*

ff

f *p*

Pno.

paper: keyboard
p *f*

paper: fallboard edge
f

paper: fallboard edge
f *p*

paper: fallboard edge
f > *f* > *f* > *f*

region 1
f sempre

paper clip: slide on strings before hammer

foil: scratch/rub
8vb
f > *f* > *f* > *f*

hold keys down
8vb
n
 $\text{♩} = 76$
f sempre

Voice

sh(ae) *f* *p*

sh(i) *f* *p*

s(u) *mf* < *f* > *mp* < *mf* > *p* < *mp* > *pp*

s(u) *f* > *f* > *f* > *f*

s(i u i u) ...

Speaker 1

2

3

59"

6:49

7:48

6

Fl. *lip* *w/keynoise whistle onto flute* *ca. ♩ = 60-66* *tong. lip* *lip tong.* *1/2 → air* *tongue* *alternate harmonics*
fp fp *mf* *f sempre* *fp fp* *f* *fp fp <* *< f* *fp < fp* *f*

B. Cl. *ca. ♩ = 60-66* *Sva* *timbral*
f sempre *f > f <* *f > p* *f > f <* *< f* *f < f <* *f > p* *f < f <* *f* *f < f <*

Pno. *paper: keyboard* *♩ = 80 sus. Ped.* *paper: region 3* *♩ = 80 sus. Ped.* *foil: scratch/rub* *♩ = 80 sus. Ped.*
p > f *f* *f sempre* *f* *f sempre* *f*
paper: rub strings region 2 *soft Ped.* *object: region 1* *soft Ped.* *paper clip: strings region 4* *soft Ped.*
f > *p f p f p f p f* *into region 2* *f p f p f p f p f p f p f* *f sempre* *p f p f p f p f p f*

Voice *f(u → i)* *s(u i u i u i u i)* *f(u)* *s(i u i u i u i u i u i u i)* *f(i)* *f(u i u i u i u i u i)*

Speaker 1
2
3

43"

7:48

8:31

7

Fl.

w/keynoise
f sempre

w/keynoise
fry into flute
f sempre

f >>

whisper fast
into flute
f
"and freely and arbitrarily
jump to any other boxes
afterwards and so on,
until the given time
frame has elapsed."

ff > *f* < *f*

f >> *f* >>...

chromatic → air
pp ————— *f*

exhale-inhale
into flute
f sempre

B. Cl.

f ————— *p* ————— *f*

f sempre

diatonic → 1/2
f ————— *mp*

whisper fast
into b.cl.
f
"and freely and arbitrarily
jump to any other boxes
afterwards and so on,
until the given time
frame has elapsed."

exhale-inhale
into b.cl.
f sempre

f sempre

f sempre

Pno.

paper: on keyboard
8va
p ————— *f*

paper: fallboard edge
f sempre

paper: fallboard edge
f ————— *f*

object: region 1
f sempre

8vb
f ————— *p*

pencil: slide between 2 strings
pp < *mp* > *p* < *mf* > *mp* < *f* > *mf*

foil: scratch/rub
8vb
f ————— *f*

hold keys down
n

whistle
f ————— *mf*

sh(ac)
f ————— *p*

s(l)
f ————— *f*

s(u)
f ————— *f*

f(u)
f ————— *mf*
(any
tone)

Speaker 1

2

3

41"

8:31

9:12

8

Fl. *lip* *w/keynoise whistle onto flute* *ca. ♩ = 60-66* *tong. lip* *timbral* *lip tong.* *→ 1/2 air* *tongue* *alternate harmonics*
fp fp *mf* *f sempre* *fp=fp* *mf* *f* *fp fp>* *<f* *fp> fp>* *f*

B. Cl. *ca. ♩ = 60-66* *f sempre* *f < f <* *f > p* *fp fp* *<f* *fp fp* *f* *fp fp*

Pno. *paper: keyboard* *8va* *f > pf > p* *♩ = 80* *sus. Ped.* *f* *object: region 3* *♩ = 80* *sus. Ped.* *f*
foil: scratch/rub *soft Ped.* *paper clip: strings before* *hammer: region 4* *sos. Ped.*
8vb *p f p f p f p f p f p f p f* *p < f > p* *into region 3*
mf < f > mf *f(t)* *f(u)*

Voice *sh(ac)* *s(i u i u i u i u i u i u)* *f(t)* *f(u)*

Speaker 1
2
3

9:12

31"

9:43

9

Fl.

f sempre

w/keynoise

f >

whisper fast into flute

f

"The players are however, not allowed to play one box twice in succession."

f sempre

f sempre

chromatic

→ 1/2 → air

f sempre

B. Cl.

molto vib. → 1/2 → air

f sempre

diatonic

→ air → 1/2

f sempre

whisper fast into b.cl.

f

"The players are however, not allowed to play one box twice in succession."

f sempre

→ 1/2

f sempre

Pno.

paper: on keyboard
15ma

f sempre

paper: fallboard edge

f sempre

object: region 1

f sempre

foil: scratch/rub

8vb

8vb

hold keys down

8vb

n → whistle

mf sempre

Voice

f sempre

sh(ae)

f sempre

s(u)

f(u) (any B)

Speaker 1

2

3

9:43

29"

10:12

2"

10:14

Fl.
10
♩ = 72 lip 5 *fp* *fp*
w/keynoise whistle onto flute *mf*
♩ = 72 tong. 5 lip *fp* *fp*
ca. ♩ = 60-66 *f* *sempre*
♩ = 72 lip tong. *fp* *fp*
alternate harmonics *mf*
⊕ -silence-

B. Cl.
ca. ♩ = 60-66 *f* *sempre*
♩ = 72 *f* *fp*
f *sempre*
♩ = 72 molto vib. *f* < *fp*
mf *sempre*
♩ = 72 molto vib. *fp* *fp*
⊕ -silence-

Pno.
paper: fallboard edge 8va *f* *sempre*
♩ = 80 sus. Ped. *mf*
paper: fallboard edge *f* *sempre*
foil: scratch/rub *f* *sempre*
sos. Ped. *f* *sempre*
pencil between 2 strings *f* *sempre*
⊕ -silence-

Voice
f *sempre* sh(u)
into region 3 *f* *sempre* f(u)
into region 4 *f* *sempre* s(i)
⊕ -silence-

Speaker 1
⊕ -silence-

2
⊕ -silence-

3
⊕ -silence-

31"

10:14

10:45

Fl. *f sempre* *flutter jet whistle* *whisper fast into flute* *f sempre* *f sempre* *chromatic* *air* *1/2* **-silence- (≤ 3")**

B. Cl. *f sempre* *molto vib.* *air* *1/2* *diatonic* *1/2* *air* *speaks fast into b.c.l.* *f sempre* *f sempre* *air* **-silence- (≤ 3")**

Pno. *paper: on keyboard* *f sempre* *paper: fallboard edge* *f sempre* *object: region 2* *f sempre* **-silence- (≤ 5")** *hold down* *n* *mute all sounds* **PREPARE FOR NEXT MEASURE**

Voice *f sempre* *f(i → u)* *foil: 1 up motion* *f sempre* *mf* *z(ae)* *f sempre* *s(u)* **LOOP AS NEEDED WHICHEVER VOICE LINE**

2 sound sources only

13"

2"

11"

2"

3"

Speaker 1 **-silence-**

2 **-silence-**

3

29"

10:45

11:14

♩ = 60 follow clicktrack mechanically

13 *vocal fry into flute*
(s)

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

B. Cl. *f* *f* *p sub.* *f* *mf* *f* *f sub.* *p sub.* *f sub.*

Pno. RH: PREPARE PENCIL *pencil: 1 up motion* *f* *f sempre* *p sub.* *mf = f*
LH: PREPARE PAPER *paper: fallboard edge* *f sub.*

8vb *f sempre* *f sempre* *f sempre* *p sub.*

Voice *f sempre* *f sempre* *f sempre* *f* *f* *p sub.* *f sub.*
z(u) z(u) z(ae) z(i) f(u) → i) f(i) f(ae)

Speaker 1 *2"* *-silence-*

2 *-silence-*

3

11:14

31"

11:45

24

Fl.

w/air

w/keynoise vocal fry

w/keynoise mumble nonsense during jet whistle

speaking fast into flute

whistle into flute

loud keynoise

-silence- (≤ 3")

B. Cl.

1/2 air

w/keynoise

diatonic

1/2 air

speaking fast into b.c.l.

exhale-inhale... into b.c.l.

-silence- (≤ 3")

Pno.

paper: keyboard

paper: fallboard edge

paper: fallboard edge

object: region 2

-silence- (≤ 5")

RH: PREPARE PENCIL

LH: PREPARE PAPER

mute all sounds

Voice

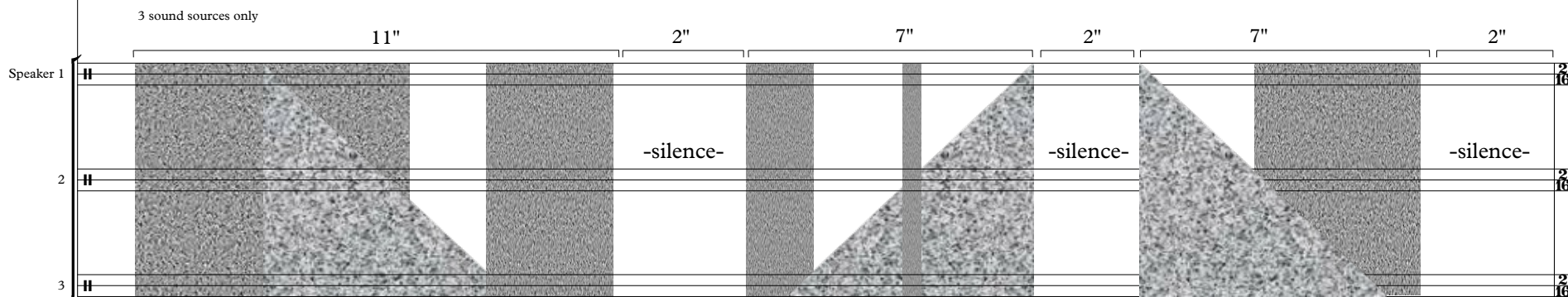
f(u) sh(u)

f sh/s/z/v(u)

f(u) z(i)

f(u) sh(i)

LOOP AS NEEDED WHICHEVER VOICE LINE



11:45

25

Fl.

mumble nonsense

ff *p sub.* *ff* *p sub.* *ff sub.* *p sub.*

tr

B. Cl.

f *ff* *p sub.* *ff sub.* *p sub.*

pencil: 1 up motion

< f *p sub.*

Pno.

paper: fallboard edge

f *p sub.* *f sub.* *p sub.* *hold down key* *n*

object: region 4

f sempre *p sub.*

Voice

f *p sub.* *f sub.* *p sub.* *f sub.* *p sub.*

f(ae) s(i-u-i-u...) h(i-u-i-u...)

Speaker 1

2

3

31

Fl.

ff sub. *p sub.* *f* *p sub.* *p*

tongue

B. Cl.

ff sub. *p sub.* *fp* *fp* *fp* *fp* *p sempre*

dampen

Pno.

f sub. *p sub.* *f*

hold down key

object: region 4

sus. Ped.

into region 3

Voice

f sub. *p sub.*

sh(ae-u-ae-u...) sh(ae-u-ae-u...) f(ae)

Speaker 1

2

3

2" -silence- 1" -silence-

37

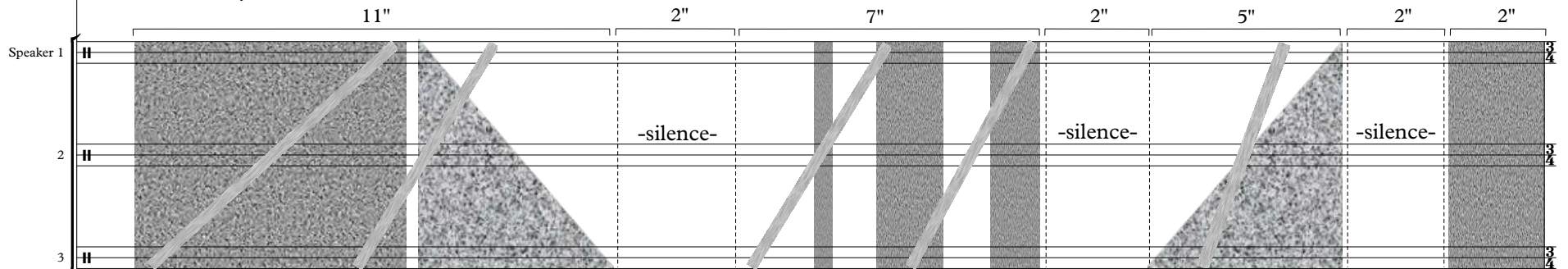
Fl. *f sempre* w/keynoise fry into flute <f>><f> f x f speak fast into flute *f* "The restriction is that lightened in measures 37, 49 and 52" mf whistle onto flute ff mumble nonsense tr *f* mumble nonsense chromatic *f* = 84 mf ff sub. f sub. exhale-inhale... into flute *f* mf -silence- (≤ 3")

B. Cl. *f sempre* w/keynoise *f* -silence- (≤ 3") mumble nonsense diatonic fp f speak fast into b.c. *f* "requiring performers to play every box at least once." exhale-inhale... into b.c. p f ff mumble nonsense tr *f sempre* -silence- (≤ 3")

Pno. paper: keyboard p f paper: fallboard edge mf ff rub papers from both hands paper clip: region 3 p f paper: fallboard edge p f object: region 3 f sempre hold down -silence- (≤ 5") 8vb foil: 1 down motion mute all sounds

Voice f(u) → sh(i) p f s(u) → sh(i-u...) p f z(i-u...) p f v(i → u) f mf h(a) p <f> p <f>... LOOP AS NEEDED WHICHEVER VOICE LINE

5 sound sources only



12:45

38

Fl.

lip

f *f*

f sempre

p sub.

(d+♩) timbral tr

(d+♩)

B. Cl.

bend
dotw

p sempre

f sempre

p sub.

(d+♩) timbral tr

(d+♩)

RH: PREPARE OBJECT

object: region 4

dampen

dampen

(♩+♩) (♩) (♩+♩+♩)

sus. Ped.

f sempre

p sub.

soft Ped.

hold down

n

Voice

f sempre

p sub.

f(u) f(u)

1"

-silence-

Speaker 1

2

3

43

Fl.

B. Cl.

Pno.

Voice

Speaker 1

2

3

(s+♭) timbral

(♭+♭)

(♭+♭)

8va

dampen

object: region 3

hold down

n

z(i-u..)

z(i-u..)

v(u-i...)

s(i-u)

f sempre

p sub.

f sempre

p sub.

f sempre

p sub.

f sempre

p sub.

f

f

p

1.25"

2"

-silence-

-silence-

7 17 5 19 1

16 16 16 16 16

31"

13:14

13:45

49

Fl.

f sempre

w/keynoise fry into flute as low as possible

p < *f* > *p*

silence (≤ 3")

w/keynoise inhale

ff > *mf*

whisper fast into flute

f

whistle onto flute

mf

ff

mumble nonsense tr

f

chromatic

f > *p* < *f*

mumble nonsense chromatic

f

exhale-inhale into flute

f > *f* > ...

silence (≤ 3")

B. Cl.

f sempre

correspond dynamics with pitch bend

f >>> *f*

silence (≤ 3")

8va → 1/2 → air

mumble nonsense diatonic

f

(slap-air) +

f

whisper fast into b.c.l.

f

exhale-inhale into b.c.l.

f > *p*

ff

silence (≤ 3")

Pno.

paper: keyboard

f sempre

paper against paper on fallboard edge (both hands)

f sempre

paper clip: region 4

p ————— *f*

paper: fallboard edge

p ————— *f*

crumple into ball (both hands)

new foil →

f sempre

object: region 4

< *f* > < *f* > ...

15ma

hold down

n

in sync with object dynamics

< *f* > < *f* > ...

silence (≤ 5")

mute all sounds

PREPARE HOLDING DOWN

Voice

p < *f* > *p*

sh(u-ae-i-ae-u)

f sempre

sh(i-u)

f > *f* > ...

z(i), z(i)...

p ————— *f*

s(u → i)

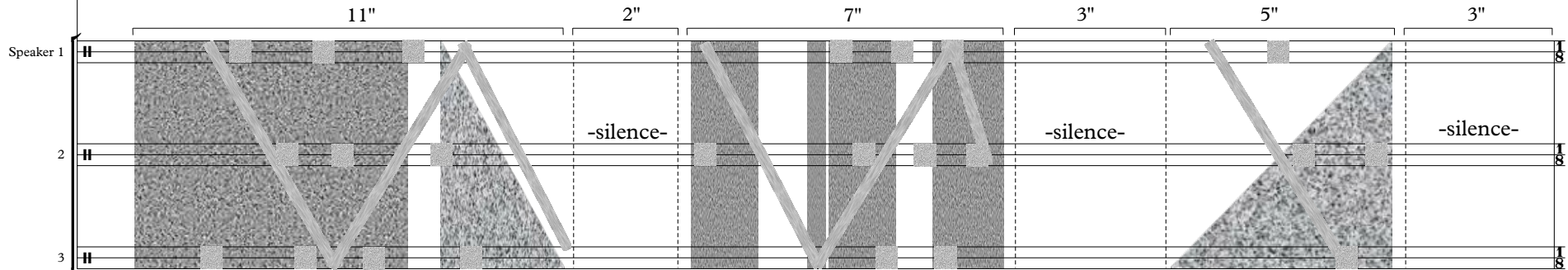
f

z(i)/sh(u)...

h(i)

LOOP AS NEEDED WHICHEVER VOICE LINE

7 sound sources only



29"

13:45

14:14

Fl. *p sub.* *f* *< f* *p sub.* *f* *f* *exhale-inhale into flute* *p sempre* *f sub.*

B. Cl. *f* *< f > mf < f* *p sub.* *p* *f sempre* *p sub.* *exhale-inhale into b.c.*

Pno. *object: region 3* *p* *f sub.* *f sempre* *p sub.* *f sub.* *f sempre* *p sub.* *RH: PREPARE PAPER* *paper: keyboard* *15ma* *p sempre* *f sempre* *paper: keyboard*

LH: PREPARE PAPER *paper: keyboard* *8vb* *f sempre* *paper: keyboard*

Voice *p* *f sub.* *f sempre* *p sub.* *f sub.* *f sempre* *p sub.* *p* *f sempre* *sh(i)-u-... sh(i)-z(i)... sh(u) sh(ae) sh(ae)*

Speaker 1 1 8 23 16 2 19 16 3 17 16 5 16 13 16 7 16 11 16 3 16

2 -silence- 2 19 16 3 17 16 5 16 13 16 7 16 11 16 -silence- 3 16

3 1 8 23 16 2 19 16 3 17 16 5 16 13 16 7 16 11 16 3 16

1.25" 1.5" 1" 1"

Fl. 62

Fl. 62 musical score with annotations: *f sempre*, w/keynoise fry into flute, -silence- (≤ 3"), *fff sempre*, w/keynoise, *f sempre* whisper fast into flute chromatic, whistle into flute chromatic, *ff*, timbral *f > p f*, mumble nonsense *f > p < f*, tongue pizz. into air, lip pizz. into mumbling nonsense, -silence- (≤ 3")

B. Cl.

B. Cl. musical score with annotations: *f sempre*, -silence- (≤ 3"), w/keynoise fry into b.c.l., *p < f > p*, 8va, 1/2 → air, *f > p*, *f*, *f*, whisper fast into b.c.l., exhale-inhale into b.c.l., *f*, mumble nonsense *f*, timbral *ff*, -silence- (≤ 3")

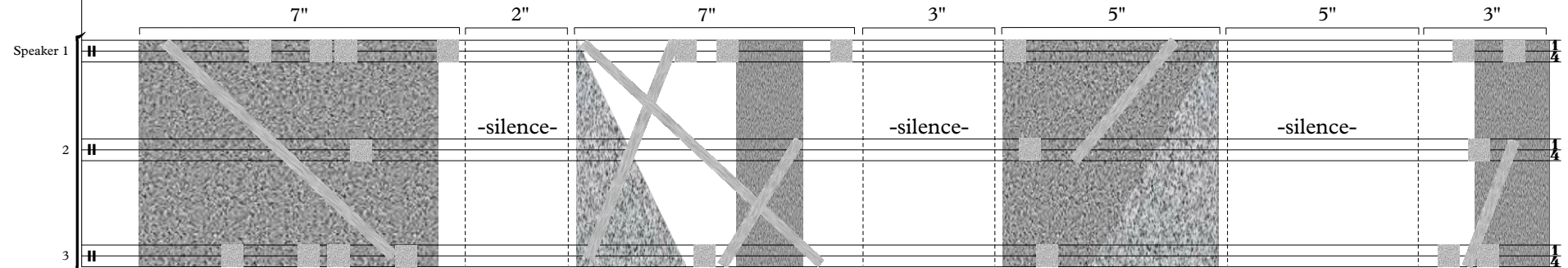
Pno.

Pno. musical score with annotations: paper: keyboard, (on keyboard), *mf* → *f*, -silence- (≤ 5"), mute all sounds, *f* soft Ped., paper clip: region 1, *p* → *f*, paper: fallboard edge, *f* → *p*, pencil: between 2 strings 1 down motion, foil ball: region 2, *f sempre*, foil: rub/scratch, 8vb, object: region 1 to 4, *f sempre*, hold down, -silence- (≤ 5"), mute all sounds

Voice

Voice musical score with annotations: *p* → *f*, f(i) → sh(u-i), *p* → *f*, f(u), v(u), *f sempre*, s(i)/z(i), sh(u) → f(i)

9 sound sources



29"

14:45

15:14

Fl. *f sempre* *p sub.* *f sub.* *p sempre* *f sub.* *p sub.* *p* *p* *p sempre* *w/keynoise* *p* *whistle into flute*

B. Cl. *p sempre* *f sub.* *p sub.* *p* *whisper into b.c.l.* *whisper into b.c.l.* *p sempre* *f sub.* *w/keynoise* *p sub.* *mumble nonsense into b.c.l.*

*and are not proportional to other boxes. All the boxes belonging to flute and clarinet are less or equal to 3 seconds

RH: PREPARE PAPER *p* *f sub.* *p sub.* *p sempre* *p sempre* *f sub.* *p sub.*

LH: PREPARE PAPER *p* *f sub.* *p sub.* *p sempre* *p sempre* *f sub.* *p sub.*

Voice *p* *p* *f sub.* *f sempre* *p* *p* *p* *p sempre* *f sub.* *p sub.*

mumble nonsense *mumble nonsense* *sh(u)* *sh(u)_* *mumble nonsense* *mumble nonsense* *mumble nonsense* *sh(i)_* *mumble nonsense*

paper: fallboard edge crumple at X *paper against paper on fallboard edge (both hands)* *paper: fallboard edge* *paper: fallboard edge*

foil: rub against strings: region 3

Speaker 1 *1"* *1"* *2"* *1.25"* *1.5"* *1.75"*

2 *-silence-* *-silence-* *-silence-* *-silence-* *-silence-*

3 *1"* *1"* *2"* *1.25"* *1.5"* *1.75"*