

Pierre Jodlowski

# **Hyperspeed Disconnected Motions**

for contrabass flute (& C-flute)  
contrabass Paetzold Recorder  
video & electronics

# Hyperspeed Disconnected Motions

## Technicall Requirements :

### 1. STAGE SETUP

- 2 chairs for musicians
- 2 stands (one per musician) with stands lights
- 2 small tables for accessories

### 2. SOUND SETUP

- 2 dpa microphones or 2 static microphones (type : Neumann KM84) on stands for flute and contrabass flute in C (if dpa : 4 microphones)
- 2 dpa microphones or 2 static microphones (type : Neumann KM84) on stands for contrabas paetzold recorder
- 2 dynamic mircophones on adjustable stand (type : Shure SM57) above each small accessories table

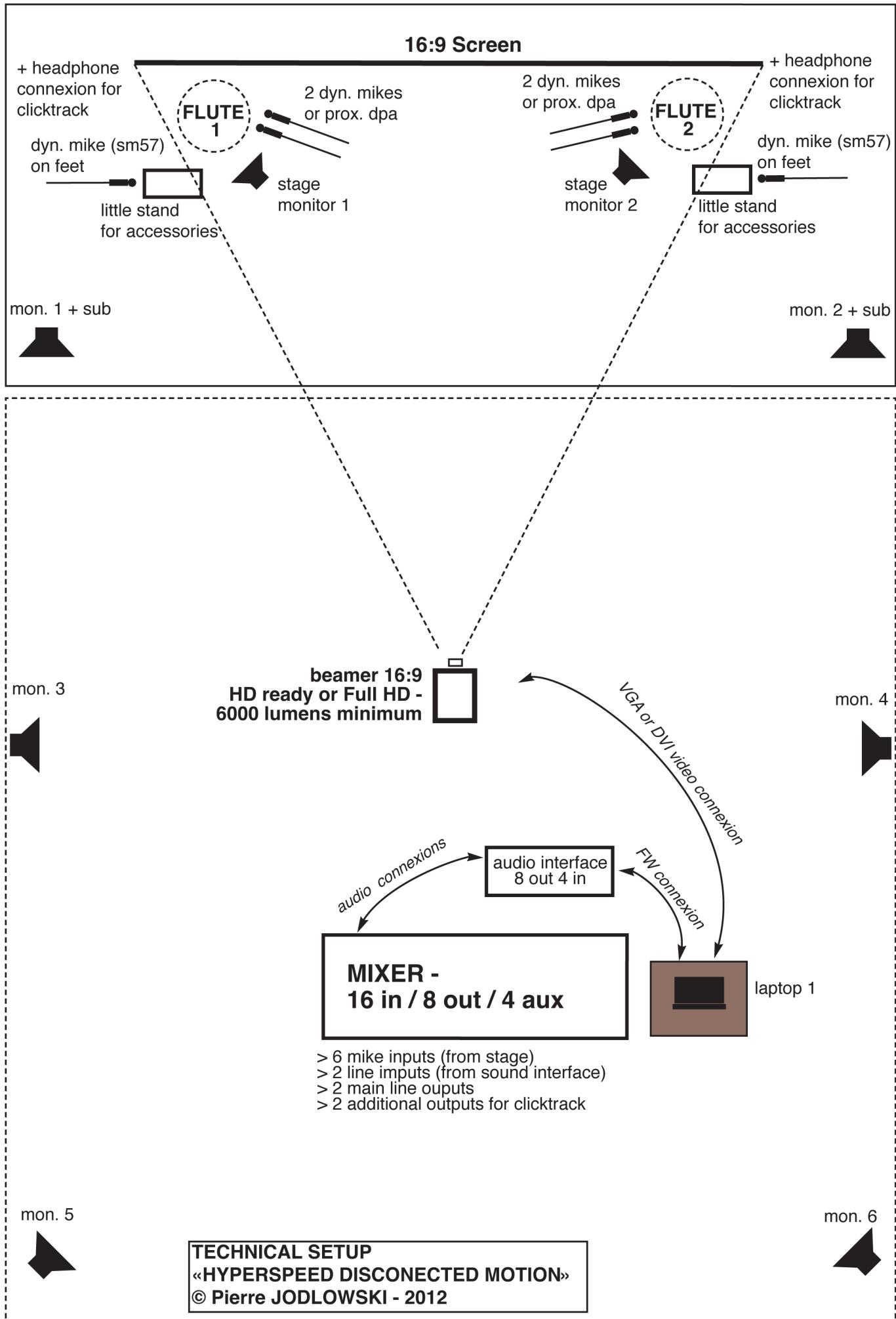
- 2 main front loudspeakers with 2 associated sub loudspeakers
- optional 2 or 4 surround loudspeakers on stands for surround sound diffusion in the concert hall
- 2 monitors loudspeakers for musicians

N.B. : global power of sound system must be adapted to size of the concert hall

- 1 mixer analog or digital [16 in / 4 or 6 out / 2 aux]
- 1 internal reverb (if digital mixer) + one external professionnal reverb (for special long reverb effect)
- 1 computer with ProTools, Max or Live program to perform video and soundtrack + professionnal sound interface / or DVD with 5+1 output
- 2 ear monitorings (one for each musician) for metronome output

### 3. VIDEO SETUP

- 1 SCREEN 16:9 format at the backstage. Minimum width : 4 meters [size of the screen must be adapted according to size of stage]
- 1 VIDEO PROJECTOR with minimum of 1280X720 px. native resolution and minimum of 5000 lumens power



# Hyperspeed Disconnected Motions

Duration : 18 min 24 sec.

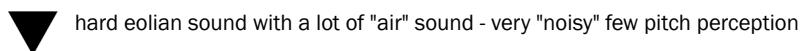
## Instrumentation :

- flute & contrabass flute in C
- accessories (on a small table) : 1 small djembe (or small percussion instrument with natural skin) / 1 paper bag / 1 tea cup
- contrabass paetzold recorder
- accessories (on a small table) : 1 diatonic harmonica in A / 1 chinese bowl G note with one metal stick and one big wooden stick / 1 small chinese cymbal / 1 ethnic wood block. One hard metal or wooden stick, one big wooden stick fro bowl

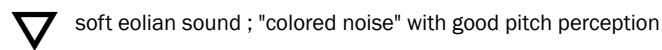
N.B. : when playing accessories, adjust the microphone in order to be as close as it is possible to the performed instrument

## Special notation

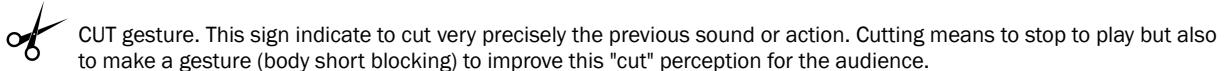
N.B. : most of the special sound effects are generally precised directly into the score ; the following effects are the most employed.



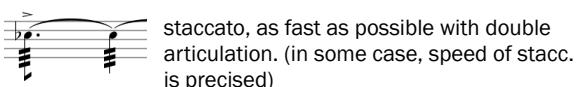
hard eolian sound with a lot of "air" sound - very "noisy" few pitch perception



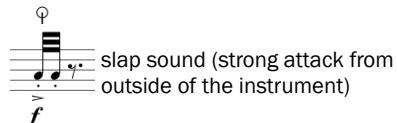
soft eolian sound ; "colored noise" with good pitch perception



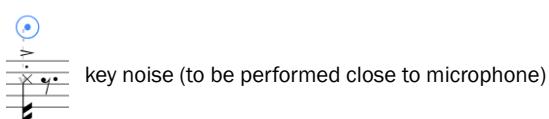
CUT gesture. This sign indicate to cut very precisely the previous sound or action. Cutting means to stop to play but also to make a gesture (body short blocking) to improve this "cut" perception for the audience.



staccato, as fast as possible with double articulation. (in some case, speed of stacc. is precised)



slap sound (strong attack from outside of the instrument)



key noise (to be performed close to microphone)



key noise with normal blowing (specific attack)



harmonics control ; linked with dynamics, this line indicate approximatively to produce higher or lower harmonics on the notated pitch



try to reach the highest possible harmonics

## For contrabass flûte part only



T.R.  
Tongue Ram (in this exemple with hard eolian sound before)



Multiphonic fingering (press only the fingers corresponding to the standard pitch fingering)

p

J.W.

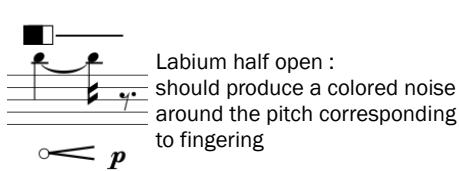


Jet Whistle ; very quick harmonics up & down gesture

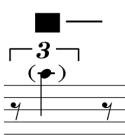
fff

## For contrabass recorder part only

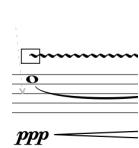
Pitch consideration : the pitch of the recorder is changing according to dynamic. In this score, the pitches are always to be considered as a fingering not as a result (exception for glissando with notes which are notated with parenthesis and should be pitch result from dynamic).



Labium half open :  
should produce a colored noise  
around the pitch corresponding  
to fingering



Labium close :  
white noise (slight differences  
according to notated fingering)



Labium open (with trilla) :  
creat a kind of pitch tremolo  
around the notated pitch

ppp

# Hyperspeed Disconnected Motions

Pierre Jodlowski

to Anna Petrini and Fabrice Jünger

**INTRODUCTION :** before entrance of musicians, start introduction film and let it alone from minimum 2 minutes up to 8 minutes ; when musicians enter on stage, switch on stand lights and the 2 profiles with slow fade in ; start the Film.

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## → START FILM, soundtrack and metronome track

### Chapter 1. Peoples motion and whipped cream

0'00"

J = 90

Soundtrack { URBAN NOISES

Jazz drum loop -----  
bass guitar

2 2 4 5

2 2 4 5

J = 90

Enter on stage, without salute, sit down, put headphone for metronome and prepare instruments

Contrabass Flute

Contrabass Recorder

2 2

Enter on stage, without salute, sit down, put headphone for metronome and prepare instruments

==

Snd. {

6 7 8 9 10 11 (extra metronome sound for sync.)

> take small djembe in left hand and get close to accessories microphone

Cb. Fl.

Cb. Rec.

> take out mouthpiece from recorder and get close to accessories microphone

二

15

Snd.

16

17

Perc.

**f**

straight noise sound, only in mouthpiece, close to microphone ; start with "ffff" and close sound with tongue perc. ; proportional notation, random effect like morse sound in the soundtrack

Cb. Rec.

**f**

N.B. : choose only one type of noise sound and keep it for all this part.

2

18

Snd.

19

20

Perc.

*f*

*extremely nervous and speed tremolo, with a lot of tension in arms at the extremities of fingers*

Br.D.

Musical score for measures 21-23:

- Snd.**: Treble and bass staves. Measure 21: Rest. Measure 22: Repeated eighth-note patterns (F#-G#-A#-B#). Measure 23: Repeated eighth-note patterns (F#-G#-A#-B#).
- Perc.**: Measure 21: Two vertical dashes. Measure 22: Four *sfp* marks. Measure 23: One *sffz* mark. A box contains the instruction: "TAKE C-FLUTE and don't move up to mes. 30".
- Br.D.**: Bass staff. Measure 21: Six  $\odot^+$  marks. Measure 22: Six  $\odot^+$  marks followed by a sixteenth-note cluster. Measure 23: A long horizontal bar ending with a double bar line.

Text annotations: "extra metronome sound for sync." above measure 23, and "flatt. noisy sound, very 'straight'" below the Br.D. staff.

2

**1'01"**

24 Snd. organ cluster 25 29 (extra metronome sound for sync.)

Cb. Fl. - 4 2 8 - 4

Cb. Rec. - 4 2 8 - 4

**cut sound**

**TAKE RECORDER and don't move up to mes. 30**

**1'15"**  **$\text{♩} = 150$**  **Long Reverb on flute 1**

Snd. { snare drum loop

**J.W.**  **$\text{♩} = 150$**  very precise, mecanical behaviour

Fl. **fff** **ff**

Cb. Rec. **ff** **fff** **mf** **ff**

lab. noise

||

Snd. { noise **fff**

Fl. **noise**

Cb. Rec. **f** **pp** **chrom. gliss.** **f** **p** **mf** **mf**

key noise + sound **stacc.** **bisb. (slow)**

||

Snd. { noise

Fl. **noise**

Cb. Rec. **ff** **p** **chrom. gliss.** **f** **ff** **mf**

lab. noise

Snd. { noise

Fl.

Cb. Rec. (different random fingerings for trilla) tr tr

*f* p sfz sfz sfz sfz fff-ppp

≡

Snd. { noise

Fl.

Cb. Rec. (accents very loud and lateral noise) mf

≡

Snd. { noise

Fl. VOICE tfllrrrr

Cb. Rec. (page turn) VOICE tfllrrrr (page turn)

61

Snd.

62

63

64

Fl.

*8va*

Cb. Rec.

*p*

*mf*

This section shows three staves. The top staff (Snd.) has two systems of four measures each, indicated by vertical dashed lines. The middle staff (Fl.) has six measures per system, with measure 64 ending on a forte dynamic. The bottom staff (Cb. Rec.) has six measures per system, with measure 64 ending on a decrescendo. Measure 61 starts with a sustained note on the first measure of the first system. Measures 62-63 show eighth-note patterns. Measure 64 begins with a forte dynamic. Measure 65 starts with a sustained note on the first measure of the second system. Measures 66-67 show eighth-note patterns. Measure 68 begins with a forte dynamic. Measure 69 starts with a sustained note on the first measure of the third system. Measures 70-71 show eighth-note patterns. Measure 72 begins with a forte dynamic.

65

Snd.

66

67

68

Fl.

*8va*

Cb. Rec.

*chrom. gliss.*

*fff*

This section shows three staves. The top staff (Snd.) has three systems of four measures each, indicated by vertical dashed lines. The middle staff (Fl.) has six measures per system, with measure 68 ending on a forte dynamic. The bottom staff (Cb. Rec.) has six measures per system, with measure 68 ending on a decrescendo. Measure 65 starts with a sustained note on the first measure of the first system. Measures 66-67 show eighth-note patterns. Measure 68 begins with a forte dynamic. Measure 69 starts with a sustained note on the first measure of the second system. Measures 70-71 show eighth-note patterns. Measure 72 begins with a forte dynamic.

69

Snd.

70

71

72

Fl.

*8va*

Cb. Rec.

*pp*

*f*

*pp*

*ff*

*pp*

This section shows three staves. The top staff (Snd.) has three systems of four measures each, indicated by vertical dashed lines. The middle staff (Fl.) has six measures per system, with measure 72 ending on a forte dynamic. The bottom staff (Cb. Rec.) has six measures per system, with measure 72 ending on a decrescendo. Measure 69 starts with a sustained note on the first measure of the first system. Measures 70-71 show eighth-note patterns. Measure 72 begins with a forte dynamic. Measure 69 starts with a sustained note on the first measure of the second system. Measures 70-71 show eighth-note patterns. Measure 72 begins with a forte dynamic.

2'21"

75 

76

organ cluster 74 (extra metronome sound for sync.)

Snd.

Fl.

Cb. Rec.



**Chapter 2. Trains**



TAKE PAPER BAG

TAKE HARMONICA



stop long Reverb on flute 1

Snd.

Perc.

Cb. Rec.

**PAPER BAG**

crumple bag softly, close to microphone, than put it down on the floor

**Harmonica**

(poco vib.  
close to microphone)



Snd.

**TAKE SMALL DJEMBE**

Perc.

Harm.

rub the skin of djembe with fingers ;  
slow rotation (control dynamic with pressure)



p







*(mouth shape for filter effect)*

O—U—I—U—O

O—U—I—U—O

p

*sfp*

*sfp (poco)*

*sfp*

*sfp*

*sfp*



Snd. { 86 - 87 - 88 - harmonica 89 - 90 -

bass guitar

Perc. acc. poco a poco... very speed tremolo  
sfz

Harm. straight, like an additional harmonic of the harmonica sound in the soundtrack  
mouth, slight bending  
sfz

=

Snd. { 91 - 92 - 93 - 94 - 96 (extra metronome sound for sync.) 97 -

2 16 2 16 - 4

Perc. TAKE Cb. FLUTE f

Harm. TAKE RECORDER 2 16 - 4

**3'30"**  $\text{J} = 93,75$

Snd. { 98 - 99 - 100 - 101 - 102 - 103 - 104 - 105 -

f snare drum, military pattern

Cb. Fl.  $\text{J} = 93,75$  mp f p f

Cb. Rec. mp labium right hand oscillation (speed) ppp f f

106 107 108 109 110

Snd. (Measure 106) - (Measure 107) - (Measure 108) - (Measure 109) - (Measure 110)

Cb. Fl. (Measure 106): *f*, *ppp* → *mf*. (Measure 107): *tr.* (Measure 108): *3* - *8*. (Measure 109): *4* - *5* (Measure 110): *5* - *5* - *5* - *5* - *5* - *p*

Cb. Rec. (Measure 106): *f*. (Measure 107): (labium almost close) (flrrr.) *mp*. (Measure 108): *3* - *8*. (Measure 109): *4* - *5*. (Measure 110): *3* - *5* - *5* - *5* - *5* - *f*

○ key noise, with some blow (little slap)

△ inspire with tongue perc

111 112 113 114 115 116 117

Snd. (Measure 111) - (Measure 112) - (Measure 113) - (Measure 114) - (Measure 115) - (Measure 116) - (Measure 117)

Cb. Fl. (Measure 111): *p*. (Measure 112): *ff*. (Measure 113): *p*. (Measure 114): *whistle tone* (Measure 115): *ord.* (Measure 116): *ord.* (Measure 117): *mf*

Cb. Rec. (Measure 111): *5* - *3*. (Measure 112): *4* - *5*. (Measure 113): *4* - *5*. (Measure 114): *5* - *8*. (Measure 115): *4* - *5*. (Measure 116): *4* - *5*. (Measure 117): *4* - *5*

○ distortion texture

○ labium right hand oscillation (slow)

118 119 120 121 122 123

Snd. (Measure 118) - (Measure 119) - (Measure 120) - (Measure 121) - (Measure 122) - (Measure 123)

Cb. Fl. (Measure 118): *oo* - *oo*. (Measure 119): *oo* - *-*. (Measure 120): *-*. (Measure 121): *T.R.* (Measure 122): *T.R.* (Measure 123): *T.R.* (Measure 124): *oo* - *oo*

Cb. Rec. (Measure 118): *ooo*. (Measure 119): *ooo*. (Measure 120): *ooo*. (Measure 121): *5* - *3*. (Measure 122): *labium noise* (Measure 123): *5* - *3*

○ completely irregular with some dirt sound

○ inspire with tongue perc

○ (page turn)

○ (page turn)



Musical score for orchestra and piano, measures 130-135:

- Snd.**: Sustained note at measure 130. Dynamics: 130, f, p, ff, -.
- Cb. Fl.**: Dynamics: f, p, f, ff, ppp, pp. Performance instruction: J.W. (Jedermann) with a bracket over measures 131-132. Measure 133 starts with ff. Measure 134 ends with pp.
- Cb. Rec.**: Dynamics: stacc., 3, ff. Measure 135 ends with ff.



136 137 138 139 140 141 142

Snd. (Measures 136-142)

Cb. Fl. (Measures 136-142)

Cb. Rec. (Measures 136-142)

**Cb. Fl.**

- Measure 136: Measures 136-142 are grouped by a brace under the Cb. Fl. part.
- Measure 137: Measures 136-142 are grouped by a brace under the Cb. Fl. part.
- Measure 138: Measures 136-142 are grouped by a brace under the Cb. Fl. part.
- Measure 139: Measures 136-142 are grouped by a brace under the Cb. Fl. part.
- Measure 140: Measures 136-142 are grouped by a brace under the Cb. Fl. part.
- Measure 141: Measures 136-142 are grouped by a brace under the Cb. Fl. part.
- Measure 142: Measures 136-142 are grouped by a brace under the Cb. Fl. part.

**Cb. Rec.**

**Cb. Fl.**

**Snd.**

Snd.

143 144 145 146

Cb. Fl. key noise, with some blow (little slap) 5 3  
mp mf

Cb. Rec. sfz sfz sfz sfz mp < ffp sfz

||

Snd.

147 148 149 150 151 152 153

Cb. Fl. f ff fff ppp

Cb. Rec. fff pp sfz ff 5 tr b sfz sfz sfz fff labium, just a little bit open mf

||

Snd.

154 155 156 157 158 (extra metronome sound for sync.) 159 160 161

5'41"  $\text{♩} = 75$

Cb. Fl. continuous gliss. with overtones, noise, and mixed in soundtrack texture

Cb. Rec. labium, just a little bit open (sound slightly different) labium, just a little bit open (sound slightly different) TAKE SMALL CUP

TAKE OUT MOUTHPIECE

mf

Chapter 3.  
Crash & Parkings

||

162                    163                    164                    165                    166                    167                    168

Snd.                      harmonica

Slow rotation of the cup on the table ;  
slow down with decrescendo

Cup

Mouth piece

*pp* ← → *mp*

free sequence, following more or less proposed notation. Combine straight noises, little tongue percs.  
reverse slap on 3 different "outputs" of the mouthpiece (with fingerings).

⊗— = straight noise  
× = little tongue perc  
→ = reverse slap

169            170            171            172            173            174            175

Snd.

Cup

Mouth piece

*flatt.*

*pppp*

a little bit densefull for 2 measures  
but very tiny sound

**6'56"**

Snd. { texture with little percussive sounds! no sync.

Cb. Fl. keynoise + few sound (multiphonic fingering) *stacc.*  
*mp* keynoise only *inspire with tongue perc* *f-t-t-t-t-t* *p* *mf*

Cb. Rec. *mp*

||=

Snd. { 192 193 194 195 196 197

Cb. Fl. *stacc.* *mf* *f* *mp* *mf* *stacc.*

Cb. Rec. *p* *f* *f-t-t-t-t-t* *3* *5* *p* *f* *f-t-t-t-t-t*

||=

Snd. { 198 199 200 201 202 203

Cb. Fl. *mf* *f* *mf* *f* *mf* *f* *fff*

Cb. Rec. *p* *f* *f-t-t-t-t-t* *3* *5* *p* *f* *f-t-t-t-t-t*

||=

204 205 206 207 208 209 210

Snd. low noise, dark ambience texture

Cb. Fl. flat. soft  
(labium noise)

Cb. Rec.   
○—mp ○—mp ○—mp ○—mp

211 212 213 214 215 216

Snd. low noise, dark ambience texture

Cb. Fl. DON'T MOVE f 5 - 4 mp 5 - 4 mp 5 - 4 f

Cb. Rec. f DON'T MOVE mp mp mp mp

217 218 219 2 221

Snd. low noise, dark ambience

Cb. Fl. DON'T MOVE f 2 p 5 2

Cb. Rec. insp. tongue DON'T MOVE 3 f-t-t-t-t-t 5 pp mp

Possible random delay on both flutes up to mes. 231

222                    223                    224                    225

Snd. { texture

Cb. Fl. flat. soft      stacc.

Cb. Rec. *mf*      *f*      *p*

slap, with some noise and harmonics

226                    227                    228

Snd. {

progressive transformation of sound with more and more noise...

Cb. Fl. (ord.)      (ord.)

Cb. Rec. *mp*      *pp*

229                    230                    231                    232                    233

Snd. {

...up to key noise only

Cb. Fl. *f*      *pp*

Cb. Rec. *mp*

PAGE TURN      TAKE Flute

Soft round sound

PAGE TURN

## Long Reverb on flute 1

**Chapter 4. Insects**

The musical score consists of three staves. The top staff is for 'Snd.' (percussion), the middle for 'Fl.' (flute), and the bottom for 'Cb. Rec.' (double bassoon). The score is divided into measures by vertical dashed lines. Measure 234 starts with a single note on the Snd. staff. Measures 235-236 show rhythmic patterns of eighth and sixteenth notes on the Snd. staff, with corresponding rests on the Fl. and Cb. Rec. staves. Measure 237 begins with a sixteenth-note pattern on the Snd. staff, followed by eighth-note patterns on the Fl. and Cb. Rec. staves. Measure 238 continues with eighth-note patterns on all staves. Measure 239 concludes with eighth-note patterns on the Snd. staff, with rests on the Fl. and Cb. Rec. staves. Measure 240 starts with a sixteenth-note pattern on the Snd. staff, followed by eighth-note patterns on the Fl. and Cb. Rec. staves. Measure 241 ends with eighth-note patterns on the Snd. staff, with rests on the Fl. and Cb. Rec. staves.

**Snd.**

**Fl.**

**Cb. Rec.**

**9'29"**  
(extra metronome sound for sync.)

labium half close (colored noise)

*ppp*

*cresc. with strong and irregular vibrato*

*f*

*ff*

"white noise"  
very straight

240

Snd.

241 x x x

242 >

243 >

244 > >

245 3

Fl.

Cb. Rec.

ff

sffz

fp

ff

Musical score for orchestra and piano. The score includes three staves: Snd. (percussion), Fl. (flute), and Cb. Rec. (double bass). The piano part is indicated by a brace on the left. Measure 246: Snd. plays eighth-note patterns. Fl. and Cb. Rec. play sustained notes. Measure 247: Snd. rests. Fl. and Cb. Rec. play eighth-note patterns. Measure 248: Snd. rests. Fl. and Cb. Rec. play eighth-note patterns. Measure 249: Snd. rests. Fl. and Cb. Rec. play eighth-note patterns. Measure 250: Snd. rests. Fl. and Cb. Rec. play eighth-note patterns. Dynamic markings: *ff* at the beginning of measure 246, and *sfz* at the end of measure 250.

= 93,75

(Long Reverb on flute 1)

= 93,75

251 252 253 (extra metronome sound for sync.) 254 255 256

Snd. p

Fl. ff ff f

Cb. Rec. ff

TAKE metal stick

line 1 : chinese bowl  
line 2 : little cymbal  
line 3 : temple block  
line 4 : table

N.B. : line 4 can be different locations on table  
(should produce slightly different sounds)

257 258 259 260 261

Snd. progressive densification of the texture

Fl. ff ff

Perc. > f > f

262 263 264 265

Snd.

Fl. f ff f ff PAGE TURN

Perc. > p fff > f PAGE TURN

266 267 268 269

Snd. (pizz.)

Fl.

Perc. > > > > > randomistic rub with hand or stick

*p* << *ff* *ff* *f* *mp* *f*

11'22"

(Long Reverb on flute 1)

270 271 272 273

(extra metronome sound for sync.)

Snd. (pizz.)

Fl. *ff* *f* *ff* *f*

Perc. > > > > > (crazy, in a way... but stop at right place !) TAKE RECORDER

*f* *p* << *ff* *f* *ff* *mf* *f* *fff*

**Chapter 5. Fast food**

274 275 276 277

Snd. (pizz.)

Fl. > > > > >

Cb. Rec. inspire with tongue perc 5 5 5 5 5

*mf* *mf* *mf* *mf* *mf*

278 Snd. -

279 Fl. f -

Fl. ppp subito very nervous

with harmonics to "blur" pitch perception

Cb. Rec. 5 mfp

Fl. f -

Fl. ppp subito very nervous

Cb. Rec. 6 6 6 6 6 6 7

Fl. 6 6 6 7

**11'58"**

287 288 289 290 291 292

Snd. multiple sync. sounds

Fl. VERY PRECISE (metronome)

ff f ff f PAGE TURN

Cb. Rec. PAGE TURN

VERY PRECISE (metronome)

293

Snd.

294

295

296

297

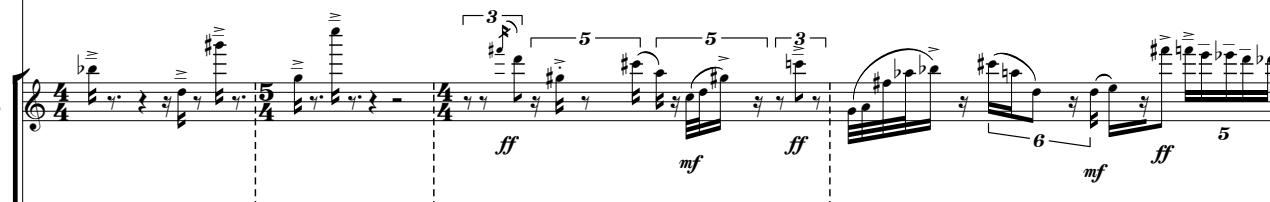
Fl.

Cb. Rec.

Musical score for measures 304 through 307. The score includes three parts: Snd. (top), Fl. (middle), and Cb. Rec. (bottom). The Snd. part has a continuous dotted line. The Fl. part features vertical strokes and dynamic markings (ff, f, ff) with slurs. The Cb. Rec. part includes various rests, dynamics (f, mf), and unique note heads like circles and triangles.

308                    309                    310                    311

Snd. {

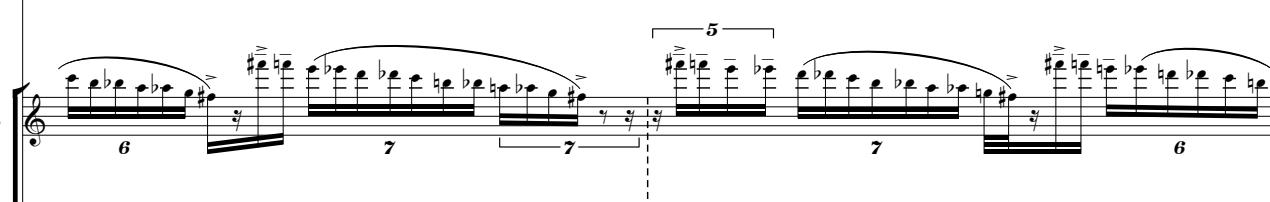
Fl. 

Cb. Rec. 

=

312                    313

Snd. {

Fl. 

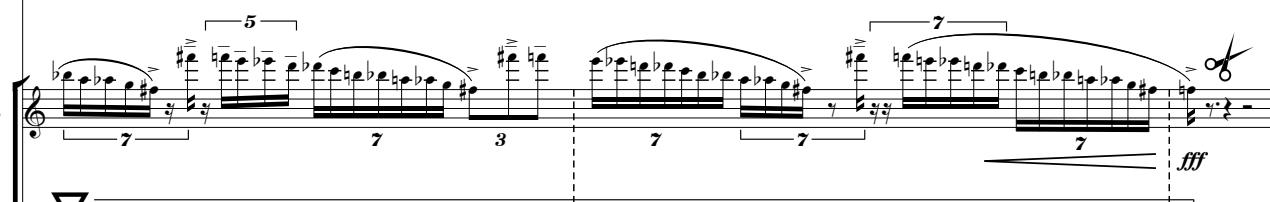
Cb. Rec. 

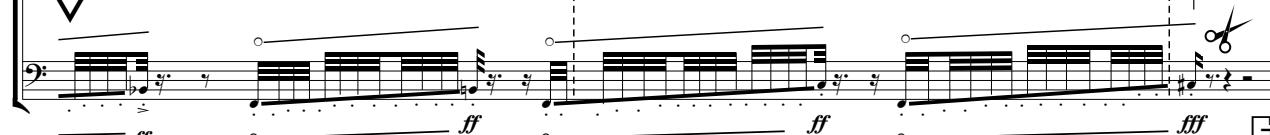
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314                    315                    316

Snd. {

(extra metronome sound for sync.)

Fl. 

Cb. Rec. 

**13'10"** **Mute Long Reverb on flute 1**

**Snd.** (measures 317-323)

**J = 75**

**J = 75** **Chapter 6. Subway's elevators**

**TAKE CUP**

**Fl.** (measures 324-331)

**TAKE HARMONICA**

**Cb. Rec.** (measures 324-331)

little perc. with nail, on the side of the cup  
completely mechanical, like a sample loop

very slow filter modulation effect with hand

add. slowly pitch oscillation with mouth

come slowly closer to mike

move slowly away from mike

**J = 75**

**Snd.** (measures 324-331)

progressive sound transformation

**Perc.** (measures 324-331)

**Chinese bowl with big wooden stick**

**Cb. Rec.** (measures 324-331)

**pppp**  
circular movement inside of the bowl / sound slowly comes out and mixes with soundtrack

**Snd.** (measures 332-339)

(extra metronome sound for sync.)

**Perc.** (measures 332-339)

**Take Cb. flute**

**Cb. Rec.** (measures 332-339)

**Take Recorder**



Snd.

360                    361                    362                    363                    364                    365                    366

with some air added

Cb. Fl.

361                    362                    363                    364                    365                    366

*f*

Cb. Rec.

361                    362                    363                    364                    365                    366

*mf*                 *mf*                 *mf*                 *mf*                 *mf*                 *mf*

≡

Snd.

367                    368                    369                    370                    371                    372                    373                    374

Cb. Fl.

368                    369                    370                    371                    372                    373                    374

*f*

Cb. Rec.

368                    369                    370                    371                    372                    373                    374

*mf*                 *mf*                 *mf*

≡

Snd.

375                    376                    377                    378                    379                    380

Cb. Fl.

376                    377                    378                    379                    380

*mp*                 *f*                    *mp*                 *f*                 *mp*                 *f*

Cb. Rec.

376                    377                    378                    379                    380

*mf*                 *f*                    *f*                 *sffz*                 *f*

Snd.

N.B. : this note can also be part of ad. lib. multiphonic  
(in this case, this is the highest pitch)

Cb. Fl.

Cb. Rec.

*8va*

*mf*

*labium  
gloss.*

*f*

*fff*

*p*

Snd.

Cb. Fl.

Cb. Rec.

*8va*

*mf*

*p*

*fff*

*p*

*fff*

Snd.

Cb. Fl.

Cb. Rec.

slight distortion with throat

*8va*

*f*

white noise

*f*

more distortion, quasi flatt

*8va*

*f*

*mf*



416            417            418            419            420            421            422            423

Snd. {

Cb. Fl.

Cb. Rec.



424 Snd. -

425 Cb. Fl.  $\frac{2}{8}$  -  $\frac{3}{16}$  -  $\frac{4}{4}$  -  $\frac{2}{4}$  -  $\frac{3}{8}$  -  $\frac{4}{4}$

426 Cb. Rec.  $\frac{2}{8}$  -  $\frac{3}{16}$  -  $\frac{4}{4}$  (f) -  $\frac{2}{4}$  -  $\frac{3}{8}$  -  $\frac{4}{4}$

427  $\nabla$   $\frac{2}{8}$  -  $\frac{3}{16}$  -  $\frac{4}{4}$  (f) -  $\frac{2}{4}$  -  $\frac{3}{8}$  -  $\frac{4}{4}$

428  $\nabla$   $\frac{2}{8}$  -  $\frac{3}{16}$  -  $\frac{4}{4}$  (f) -  $\frac{2}{4}$  -  $\frac{3}{8}$  -  $\frac{4}{4}$

429  $\nabla$   $\frac{2}{8}$  -  $\frac{3}{16}$  -  $\frac{4}{4}$  (f) -  $\frac{2}{4}$  -  $\frac{3}{8}$  -  $\frac{4}{4}$

430 431 432 433 434

Snd. {  
Cb. Fl. {  
Cb. Rec. {

*flatt.*

*mp*      *f*      *mf*      *f*

*ff*      *ffz*      *f*

435 436 437 438

Snd. {  
Cb. Fl. {  
Cb. Rec. {

*flatt.*

*mf*      *f*

*f*      *f*

439 440 441

Snd. {  
Cb. Fl. {  
Cb. Rec. {

*flatt.*

*mf*      *ff*

*ff*



2

444

Snd.

445

fragmentation

446

447

Cb. Fl.

Cb. Rec.

*p* ↔ *mf*  
stacc. as fast as possible, irregular dynamics

2

Musical score for orchestra and piano. The score includes parts for Snd. (percussion), Cb. Fl. (contra bassoon), and Cb. Rec. (contra bassoon reed). The piano part is indicated by a brace on the left. Measure 448: Snd. rests. Measure 449: Snd. rests. Measure 450: Snd. rests. Measure 451: Snd. rests. Measure 452: Snd. rests. The Cb. Fl. and Cb. Rec. parts show rhythmic patterns with slurs and grace notes. Dynamics include *sf*, *p*, *sffz*, and *sfz*. Measure 451 contains a note with a bracket labeled "3". Measure 452 contains a note with a bracket labeled "3". The piano part has a dynamic marking of *sfz*.

453

Snd.

454

455

456

Cb. Fl.

Cb. Rec.

*pp*  $\longleftrightarrow$  *mp* multiple trilla ad. libitum with windy sound

Musical score for orchestra and piano. The score includes parts for Snd. (percussion), Cb. Fl. (contra bassoon), and Cb. Rec. (contra bassoon). The piano part is indicated by a bracket labeled "Pno". Measure 457: Snd. plays sustained notes. Cb. Fl. and Cb. Rec. play eighth-note patterns. Measure 458: Snd. rests. Cb. Fl. and Cb. Rec. play eighth-note patterns. Measure 459: Snd. rests. Cb. Fl. and Cb. Rec. play eighth-note patterns. The piano part shows a dynamic change from *p* to *pp* followed by *mp*. A metronome mark of 458 is shown above the staff. A note with a slash through it and the text "(metronome stop)" is shown above the piano staff.

460

Snd.

461

462

463

VIDEO BLACK  
AND STAGE LIGHTS BLACK

Cb. Fl.

Cb. Rec.