

Megan Grace Beugger

Fragility

for bowed pno, fl headjoint, Bb clarinet headjoint, vln, vla, vc

In memory of Robert Ian Winstin

“To be a good human being is to have a kind of openness to the world, an ability to trust uncertain things beyond your own control, that can lead you to be shattered in very extreme circumstances for which you were not to blame. That says something very important about the condition of the ethical life: that it is based on a trust in the uncertain and on a willingness to be exposed; it’s based on being more like a plant than like a jewel, something rather fragile, but whose very particular beauty is inseparable from that fragility.”

Martha Nussbaum

Written in loving memory of my “music dad,” Robert Ian Winstin.
Thanks for the memories, the laughter, and most of all, the music.

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I. General

1. Time is not spatially represented in the score. The parts are broken into bars, each representing a physical movement. The amount of space a gesture takes up in the notation has no relation to its time. The piano should serve as the leader of the ensemble. All other ensemble members should fit their gestures within the piano gestures. When the piano is not playing, another player may lead. These bars dictate only a physical movement. Due to the physical nature of the piece, it is expected and encouraged that repetitive gestures are only a repetition of intention: not what is actually produced.
2. There are two kinds of time in this piece: resultant time, and dictated time.


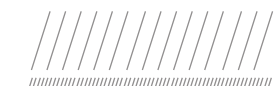



RESULTANT TIME-

FOR WINDS- Speed is dictated in the mouth staff. The top of the staff indicates a maximum amount of inhaled air. It should be impossible to inhale any additional amount of air. The bottom line indicates that every bit of air has been exhaled. EX: pg. 1 bar 3- exhale a complete breath at a constant rate. The vertical lines and shading underneath the breath line indicates the speed according to the scale listed below.

FOR STRINGS- Speed is dictated in the bow location and speed staff. The top line indicates the tip of the bow and the bottom line indicates the frog. EX: pg. 10 bar 6- one complete bow movement from frog to tip at an even rate. The vertical lines and shading underneath the breath line indicates the speed according to the scale listed below.

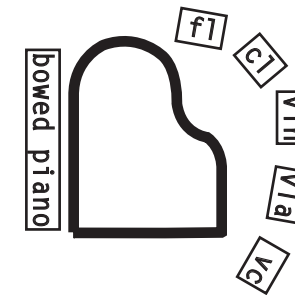
FOR BOWED PNO- The pressure and speed staff works similarly to the strings' bow location and speed staff, with the top line being the left end of the fishing line bow and the bottom line the right end of the bow.

SPEED SCALE:

	= slowest speed (about 30" for a complete breath or bow). Should be so slow that sound wavers between sounds and silence.
	= average speed (about 2" for a complete breath or bow).
	= fast speed (about .5" for a complete breath or bow).
	= speed afap (as fast as possible)- less than .5" for a complete breath or bow. Action should be frazzled and faster than what can be controlled.
	= no bow or air movement

Dictated Time- gestures that could theoretically last forever or do not suggest a relative duration are given either a specific duration or a metrical marking (ex. pg. 3 bar 4). These durations should be exact: a stop watch should be used. These durations are typically longer than what can be comfortably sustained. While the intension to create sound should remain the same throughout, the sound may naturally change to reflect changes in one's physical condition.

3. HPS= hold position still. Body should be motionless, and breath should be still.
4. $\overset{15}{\frown}$ = tutti HPS for 15" (written above the barline after the gesture preceding the HPS)
5. Dotted lines going through all staves indicates a tutti alignment. Dashed lines going through multiple staves indicates an alignment between 2 or more parts. Any given spot in between two dotted lines, two dashed lines, or a dotted line and a dashed line which does not contain a line does not necessarily align (even if it may appear to visually align on the page)
6. A dashed arrow mean to gradually move from the instruction preceding the dashed arrow to the instruction following the dashed arrow
7. No vib. unless otherwise noted.
8. SET-UP

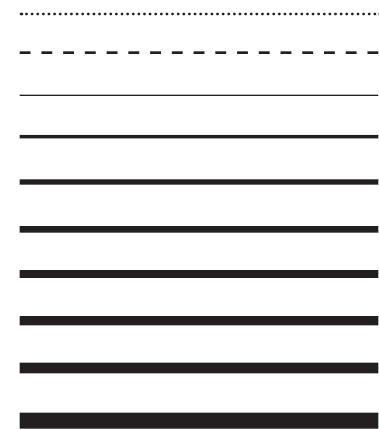


II. For Bowed Piano

9. The bowed piano is always played on the lowest G strings. They should be strung with a 29 inch rosined fishing line bow. Multiple bows should be strung and placed at the front of the piano so that when the rosin is worn off the original bow, the player only has to place the old bow at the back of the piano and grab a new bow from the front. One may find it helpful to use a marker to mark the bow into thirds.
10. The sostenuto pedal should be weighted down to remain depressed.
11. The piano is the leader of the ensemble and serves as a conductor of sorts. The piano should simply realize their part and the other parts should work to fit their line into that realization.
12. The top staff is the location staff. The outer limits of where the string can be played may be adjusted, favoring the part of the string towards the bridge, if a bar of the frame makes it impossible for one piano bow to utilize the entire string. The height of the gesture on this staff shows which part of the string should be played. Gestures near the bottom line should be played towards the bridge of the piano, and gestures near the top should be played in the section of the piano closest to the hammers that the construction of the piano allows.
13. Angles are notated in-between the two staves. The first angle notates the angle formed between the fishing line bow and the piano strings while looking at the piano from the top. The middle angle (L) indicates the angle formed between the left half of the bow and the strings while looking at the piano from the side. The last angle (R) indicates the angle formed between the right half of the bow and the strings while looking at the piano from the side. The latter two angles only affect vertical hand movement. When both of these angles are at 90°, the two hands should be placed together.

Angle tremolo= an alternation between two angles as fast as possible (afap). This is notated by two angles slurred together with a # on top of each angle.

14. The bottom staff is the pressure and speed clef. The speed is indicated according to the instructions in the general section. The two light horizontal lines in the staff are visual marks which divides the bow into thirds. Pressure is notated by the quality of the line that rides on top of the vertical speed lines or fill. The scale is as following: nearest the top is the lowest pressure (should waver between sound and silence), with pressure progressively being added towards the bottom, which should be an overpressured scratch sound.



15. BOW ON BOW- On page 11, it asks you to bow the fishing line bow. Both ends of the fishing line should be held in one hand tautly, forming a 90° angle with the strings. Then, use a slightly loosened vln, vla, vc, or bass bow to bow the fishing line. The clef here changes to resemble the string players' staff, where the top line represents the tip and the bottom represents the frog. Angle markings indicate the angles formed between the static fishing line bow and the bow.

jeté= throw bow onto the fishing line bow and let bounce naturally. This is represented by Xs. When a series of Xs is marked with a slur, let bow bounce until it comes completely to a stop. This may take more or less hits then the number of Xs printed.

16. Click= an attempt at one single coil click. In the metrical section it is expected that there is only an even beat of intension. Due to the difficulty of repeatedly making only one single coil click speak, what will result will be much more arrhythmic than one's intension to create sound. Do not slow down the tempo or play intensionally irregular to perfect the quality of the single clicks.
17. MT= Micro trem. A micro trem. is a tremolo in which the pressure is so high and the range of movement is so small that its result is colored silence.
18. Page 9 asks for harmonic bowing. This is achieved by lightly bowing on harmonic nodes to achieve the partial indicated.

III. For Winds

19. This piece is scored for a soprano flute headjoint, along with a Bb clarinet mouthpiece attached to the barrel. Occasionally the clarinet is asked to hold the bell onto the end of the barrel (which is indicated by a barrel clef in the right hand staff).
20. The right hand staff indicates the pitch, which is controlled by inserting a finger into the end of the headjoint or barrel. When this staff is empty it indicates that the headjoint or mouthpiece and barrel should be played open. Each space that is filled in (from top down), indicates that the finger should be inserted farther, to lower the pitch an additional semitone. The open flute headjoint is pitched at a G#, and the finger can be inserted to lower the pitch up to a fifth. The open clarinet mouthpiece and headjoint is pitched at a D and the finger can be inserted to lower the pitch up to a fourth.

▲———— = completely cover the end of the headjoint or barrel with hand so that no air can escape.

◐———— = cover the end of the headjoint or barrel with hand so that it blocks 99% of air from escaping through the end of the headjoint or barrel.

◐-----▶ = gradually remove hand from the end of the headjoint or barrel.

21. The mouth staff indicates air direction and speed (as indicated in the general section), and air quality. When the line above the vertical air speed lines or fill is solid, breath quality should be normal. When the line is a serrated railroad track, the diaphragm should be constricted. This is done by shrugging your shoulders and sucking in your stomach.

22. Formants that should be articulated into the instrument are written below the mouth staff.

ah- as in **daughter**

u- as in **hood**

eI- as in **elevator**

le- as in **lay**

oo- as in **off**

pa- as in **papa**

|:ut tu:| = alternate between two syllabus as fast as possible for the duration of the bar.

23. = flutter tongue for duration of slur

24. FOR FLUTE:

Embouchures are notated between the two staves

○,● = regular embouchure size: regular and with the lips completely covering the embouchure hole respectively

◦,• = tiny embouchure size: open and with the lips completely covering the embouchure hole respectively. When open, sound should be a tiny, high, buzzy air sound. When closed and played with a lot of air pressure, the instrument should resonate.

○,● = very large embouchure size: open and with the lips completely covering the embouchure hole respectively. When open, the timbre should range from an air sound to a very airy tone.

|:○:| = alternate between embouchures as fast as possible

● — — —▶○ = gradually change from a closed embouchure to an open one



Ab — — —▶G = bend pitch with embouchure


Specific harmonics are indicated in the section starting on page 9. They should be achieved by over blowing.

25. FOR CLARINET:

Embouchures are notated between the two staves

 = air sound. Breathing outside the instrument

  = regular embouchure, and regular embouchure placement with teeth biting on reed respectively

 = Put entire mouthpiece in mouth and bite on reed

 = put very tip of mouthpiece in mouth, and put tip of mouthpiece in mouth and bite on reed respectively

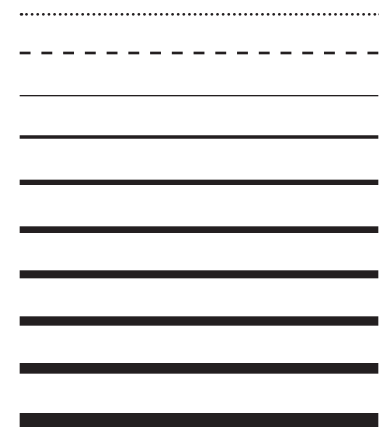
IV. For Strings

26. All strings should be retuned as indicated at the beginning of the score. All gestures should be played on the open second string. Other strings will be hit as the bow moves towards the scroll. Strings I, III, and IV should not be attempted to be hit nor avoided. All gestures should be focused towards the second string.

27. Slightly loosen bow hairs.

28. The vln. and vla. should be played between the legs (like the cello) so that each string player's instrument is parallel to the body.

29. The top staff is the bow location, pressure, and speed staff. The speed and bow location is indicated as explained in the general section. The two light horizontal lines in the staff are visual marks which divides the bow into thirds. Pressure is notated by the quality of the line that rides on top of the vertical speed lines or fill. The scale is as following: nearest the top is the lowest pressure (should waver between sound and silence), with pressure progressively being added towards the bottom, which should be an overpressured scratch sound.




Additionally,

NP= no pressure. Bow should be bowed in the air just above the strings.


30. The string location staff indicates the place on the string that should be played. The height of each gesture on the staff indicates its placement on the instrument, which corresponds to the picture of the instrument at the start of the staff.

31. Angles are notated between the bow location, pressure, and speed staff and the bow location staff.

 = bow should be perpendicular to the strings

 = bow should form a 45° with the strings so that the tip is pointed towards the ceiling

 = bow should form a 45° with the strings so that the tip is pointed towards the floor

 = angle tremolo. Alternate between the two given angles as fast as possible for the duration of the slur.

32. String II should be retuned throughout the piece within a sixth as indicated in the tension staff. When this staff is empty, the string should be tuned at its highest tension in the given gamut (D for vla, and vc; A for vln). As the staff gets filled in (from top down) the string should be loosened. When the staff is completely filled, the string should be tuned at its lowest tension (F for vla, and vc; C for vln). These tensions are only approximate, and it is expected that due to the large amount of retuning, the peg might slip out of place when trying to sustain tension. This is an indeterminate feature of the piece. Only when a specific pitch is indicated is a specific tuning of string II required.

33. An X indicates some type of battuto. When jeté is written, the bow should be thrown on the string and allowed to bounce naturally. A slurred jeté gesture is a complete jeté. Bow should be allowed to bounce until it comes to a complete stop. This may take more or less bounces than the number of Xs indicated on the score. A jeté without a slur is an incomplete jeté. The number of Xs should be exact, after which, the bow should be stopped from further motion.

34. A click is a single pulse of an overpressured stroke.

35. DS= dead stroke. The bow should be placed on string to attack the gesture, but not released, dampening the string from resonating.

36. MT= Micro trem. A micro trem. is a tremolo in which the pressure is so high and the range of movement is so small that its result is colored silence.

37. Starting on page 10, there are bow harmonic indications. To achieve a bow harmonic, one should lightly bow over a harmonic node to achieve the partial indicated.

38. FOR CELLO:

Towards the end of the piece there is a bow vibrato indication. Bow vibrato is a baroque technique in which a fast alternation of dynamics creates a vibrato effect on an open string.

Towards the end of the piece, the cello gradually takes over the role of leadership from the piano, and utilizes a fishing line bow. The fishing line bow should be roughly the same length as a regular cello bow. It should be strung onto string II prior to the start of the piece. It should simply hang down off the string. Wooden sticks may be added to the ends of the fishing line to serve as a better grip and to weight the fishing line bow down. When you are ready to use the fishing line bow, simply put down your regular bow and pick up the fishing line bow.

V. Examples- The following are specific examples from the score that help to further explain the previously stated points. The number at the beginning of an example or group of examples correlates to the point previously stated in the performance notes that the example is attempting to help clarify.

2. Pg. 1, bar 3, bowed piano- at a constant rate, bow an entire bow from right to left over the course of 2"
Pg. 1, bar 3, winds- at a constant rate, fully exhale over the course of 2"
Pg. 2, bar 1, strings- at a constant rate, bow an entire bow from tip to frog as fast as possible
Pg. 13, bar 4, cello- start in middle of the bow and pull towards the tip at a medium fast speed (ca .5-1")
Pg. 15, bar 9, viola- gradually accelerate
Pg. 17, bar 9, winds- exhale remaining air at slowest possible speed
12. Pg. 1, bar 1- bow near the hammers (or as close to the hammers as the construction of the piano allows).
Pg. 3, bar 8-9- coil scratch across the entire playable length of the string, starting towards the hammer and moving towards the bridge, then move back towards the hammers: repeat
Pg. 8, bar 4- start tremolo near the hammers and gradually move towards the bridge, then back towards the hammers
14. Pg. 1, bar 2- highest/ overpressure
Pg. 2, bar 1- lightest pressure. Tone should be inconsistent.
Pg. 8, bar 5- start at lightest pressure and gradually increase to highest pressure
Pg. 18, bar 3- regular pressure
20. Pg. 1, bar 1, clarinet- cover the end of the headjoint or barrel with hand so that it blocks 99% of air from escaping through the end of the headjoint or barrel.

Pg. 1, bar 11, flute- start with the open headjoint. Over the course of the motion, gradually insert the finger into the end of the headjoint to lower the pitch a fifth.
Pg. 4, bar 1, winds- fully insert finger into end of headjoint or barrel. Afap, repeatedly move finger slightly out and back in the end of the headjoint or barrel. This should produce rapid glissandi in the range of a semitone.
Pg. 9, bar 6, winds- insert finger slightly into the end of the headjoint or barrel to lower the pitch a semitone.
29. Pg. 15, bar 8, viola- no pressure. Retake bow.
30. Pg. 1, bar 3, strings- play on the bridge
Pg. 2, bar 9, strings- sul tasto
Pg. 10, bar 1, cello- start in regular playing location and move bow to the center of the fingerboard (over the harmonic node).
32. Pg. 1, bar 1, strings- lowest tension on string II
Pg. 7, bar 1, strings- afap, turn peg slightly back and forth to create fast glissandi in the range of about a semitone.
33. Pg. 9, bar 9, viola- complete jeté. Allow bow to bounce until it loses all momentum.

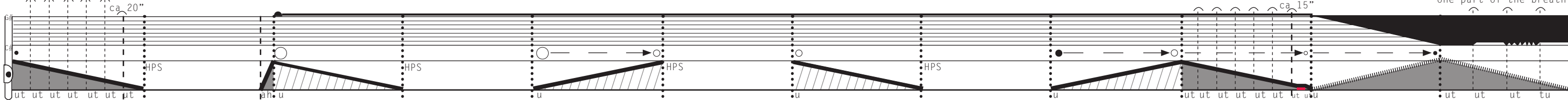
divide breath into 7 parts:
each of the first 6 parts
should occur immediately after
each part of the piano gesture.
Hold breath for 20" then release
remaining air w/ cl.

divide breath into 7 parts:
each of the first 6 parts
should occur immediately after
each part of the piano gesture.
Hold breath for 15" then release
remaining air in 2 pulses w/ cl.

divide breath into 4
parts. React to each
sound of the pno. w/
one part of the breath

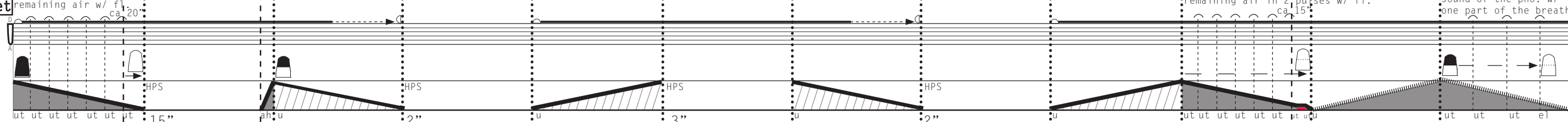
flute

right hand
mouth



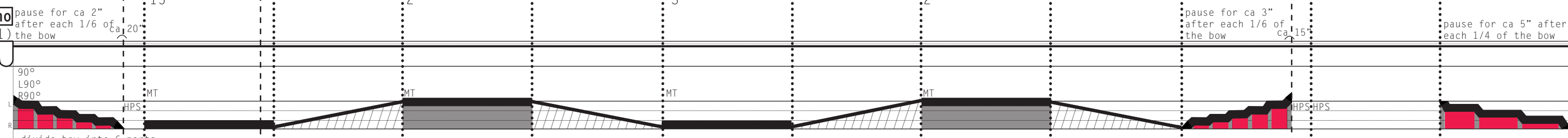
clarinet

right hand
mouth



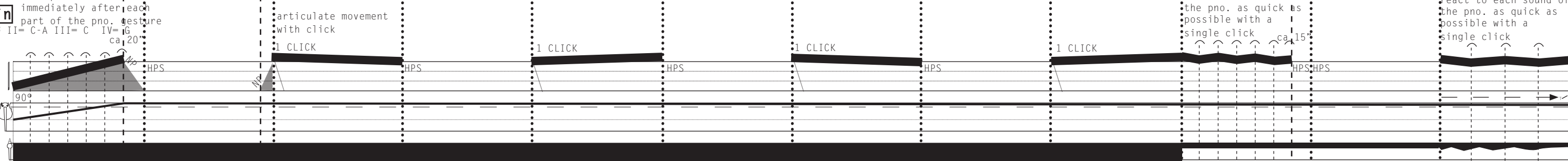
bowed piano
(G1)

location
angle
pressure and speed



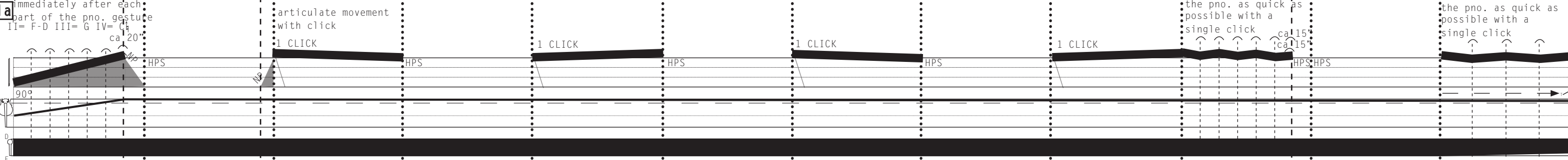
violin

bow location, pressure, and speed
string location
tension (II)



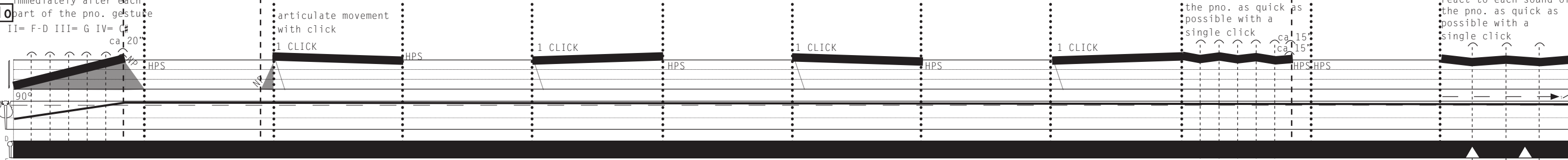
viola

bow location, pressure, and speed
string location
tension (II)



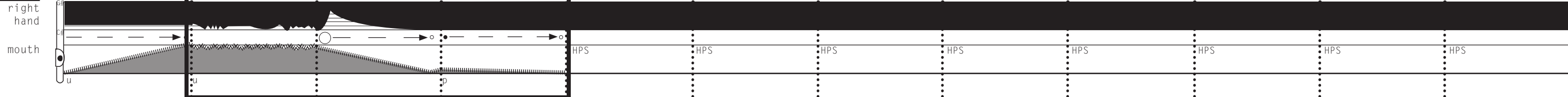
cello

bow location, pressure, and speed
string location
tension (II)

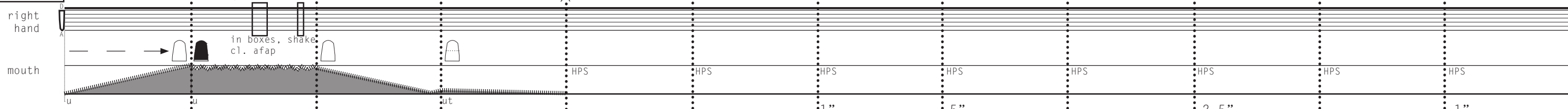


exhale and inhale
small amounts of air afap-
gesture should fall
apart due to its physically
challenging nature

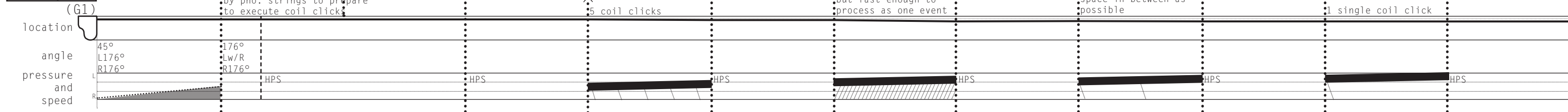
flute



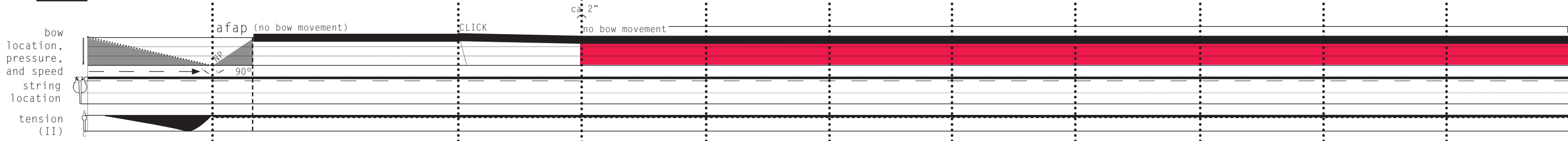
clarinet



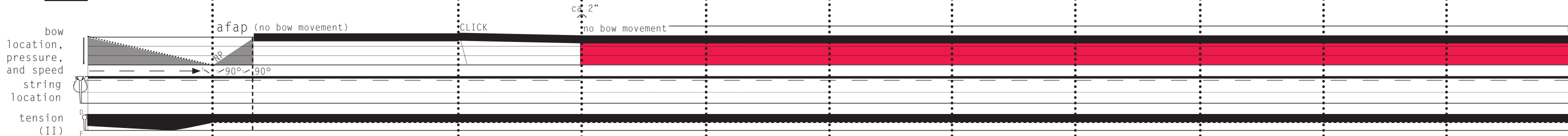
bowed piano



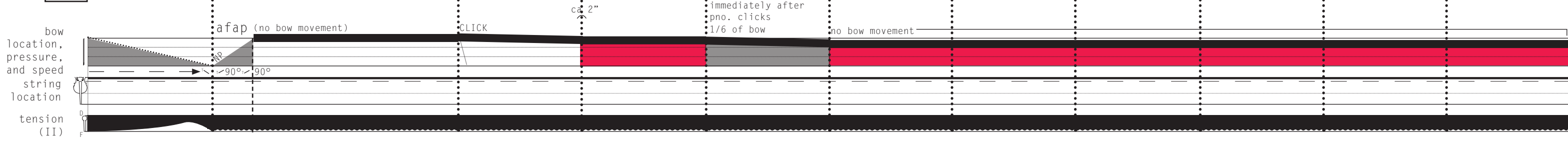
violin



viola



cello



1" coil scratch slow enough to hear individual clicks, but fast enough to process as one event

2 individual coil clicks w/ as little space in between as possible

1 single coil click

flute

right hand

mouth

HPS

.5" 16" 16"

BREATHE FREELY

ah ut

breath for subsequent action

clarinet

right hand

mouth

HPS

.5" 16" 16"

BREATHE FREELY

ah ut

breath for subsequent action

bowed piano

(G1)

location

angle

pressure and speed

HPS

1 single coil click

CLICK CLICK CLICK CLICK

COIL SCRATCH COIL SCRATCH

violin

bow location, pressure, and speed

string location

tension (II)

no bow movement

HPS

CLICK

each repeated click should continue in an upwards direction, making each subsequent click closer to the tip

gradually move from sul pont. to sul tasto over the course of all repeats (first scratch may need to compensate for bow's location at the start)

viola

bow location, pressure, and speed

string location

tension (II)

no bow movement

HPS

CLICK

each repeated click should continue in an upwards direction, making each subsequent click closer to the tip

gradually move from sul pont. to sul tasto over the course of all repeats (first scratch may need to compensate for bow's location at the start)

cello

bow location, pressure, and speed

string location

tension (II)

scratch----->tone (no bow movement)

HPS

CLICK

each repeated click should continue in an upwards direction, making each subsequent click closer to the tip

gradually move from sul pont. to sul tasto over the course of all repeats (first scratch may need to compensate for bow's location at the start)

PLAY 22Xs 1 box= .5"
grab bow near string and use thumb and forefinger to help control single coil clicks each box is one click (move away from hammers)

PLAY 5Xs 1 box= 3"
(first scratch will occur in less space to compensate bow's location at the start)

repeat short pulses until air has completely run out 3" (fl. lead) 1" hold breath and rapidly shake fl. REPEAT enough times to fill pno./strings repeated section REPEAT enough times to fill pno./strings repeated section REPEAT enough times to fill pno./strings repeated section

flute
right hand
mouth
:ut tu:| oo
hold breath

clarinet
right hand
mouth
:el le:| oo
hold breath

PLAY 13Xs 1 box= .5" PLAY 4Xs 1 box= 3" PLAY 10Xs 1 box= .5" PLAY 3Xs 1 box= 3"

single coil clicks (first scratch will occur in less space to compensate bow's location at the start)

bowed piano
(G1)
location
angle
pressure and speed
CLICK COIL SCRATCH COIL SCRATCH CLICK CLICK CLICK CLICK COIL SCRATCH COIL SCRATCH

violin
bow location, pressure, and speed
string location
tension (II)
CLICK
HPS
slight separation in between each bow movement
[*gradually move bow to scroll, arriving at the scroll at the printed *]
light, fast trem.

viola
bow location, pressure, and speed
string location
tension (II)
CLICK
HPS

cello
bow location, pressure, and speed
string location
tension (II)
CLICK
HPS

REPEAT enough times to fill pno./strings repeated section

REPEAT enough times to fill pno./strings repeated section

REPEAT enough times to fill pno./strings repeated section

flute

repeat pulses until air runs out (ca 7")

repeat pulses until air runs out (ca 7")

right hand

mouth

|:ut tu:|

REPEAT enough times to fill pno./strings repeated section

REPEAT enough times to fill pno./strings repeated section

REPEAT enough times to fill pno./strings repeated section

clarinet

repeat pulses until air runs out (ca 7")

repeat pulses until air runs out (ca 7")

right hand

mouth

|:el le:|

PLAY 8Xs 1 box= .5"

PLAY 4Xs 1 box= .5"

single coil clicks

single coil clicks

bowed piano

(G1)

CLICK CLICK CLICK CLICK

COIL SCRATCH COIL SCRATCH COIL SCRATCH COIL SCRATCH

CLICK CLICK CLICK CLICK

location

angle

pressure and speed

violin

bow location, pressure, and speed

string location

tension (II)

RANDOM PEG MOVEMENT WITHIN A HALF STEP

RANDOM PEG MOVEMENT WITHIN A HALF STEP

viola

bow location, pressure, and speed

string location

tension (II)

HPS CLICK HPS CLICK

HPS CLICK HPS CLICK

cello

bow location, pressure, and speed

string location

tension (II)

slight separation in between each bow movement

very light, fast trem.

~ double pulse then retake bow the fourth time through only (single pulsation 1,2, and 3)

*gradually move bow to scroll, arriving at the scroll at the printed *

RANDOM PEG MOVEMENT WITHIN A HALF STEP

flutter tongue)

flutter tongue)

3" 3" 3" 3"

(first scratch will occur in less space to compensate bow's location at the start)

3" 3" 3" 3"

trem.

3" 3" 3" 3"

3" 3" 3" 3"

~ retake bow and double pulse on the third time through only (single pulsation 1,2, and 4)

~ double pulse then retake bow the fourth time through only (single pulsation 1,2, and 3)

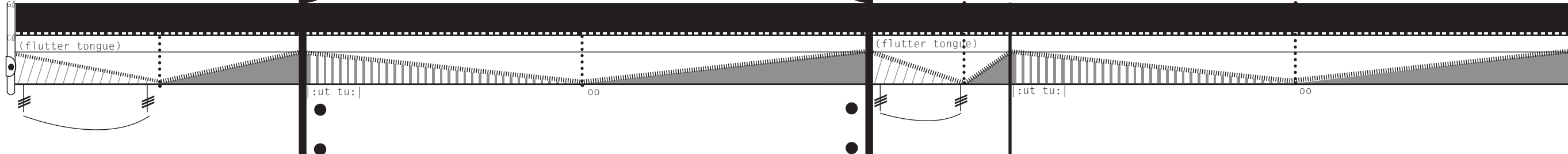
REPEAT enough times to fill pno./strings repeated section

repeat pulses until air runs out (ca 7")

repeat pulses until air runs out (ca 7")

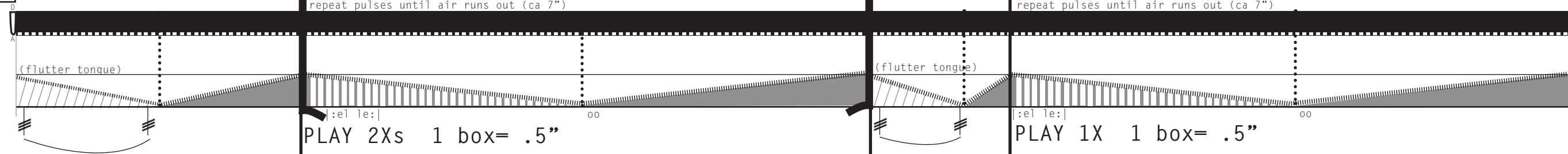
flute

right hand
mouth



clarinet

right hand
mouth

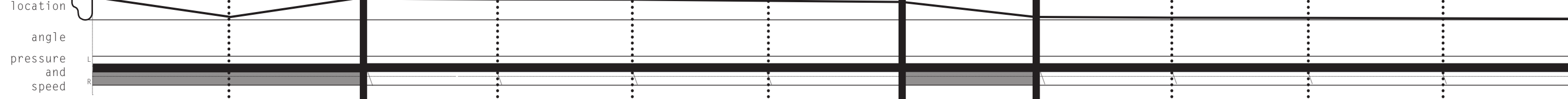


bowed piano

location
angle
pressure and speed

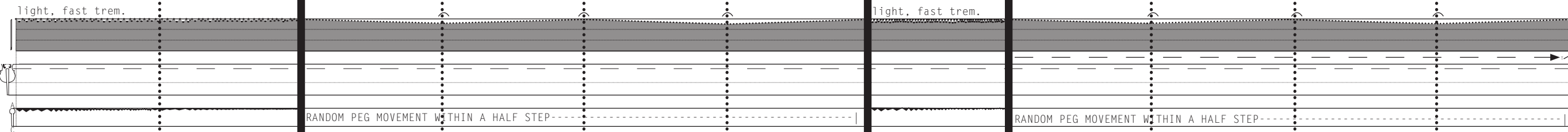
PLAY 2Xs 1 box= .5"
single coil clicks

PLAY 1X 1 box= .5"
single coil clicks



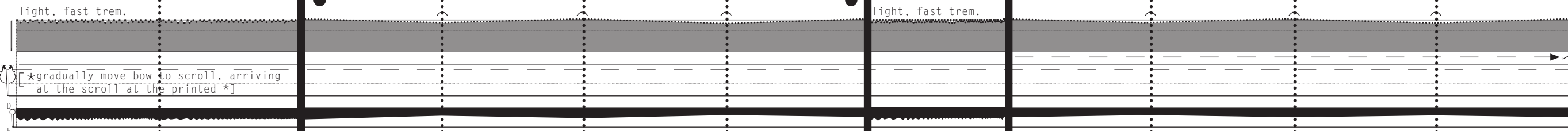
violin

bow location, pressure, and speed
string location
tension (II)



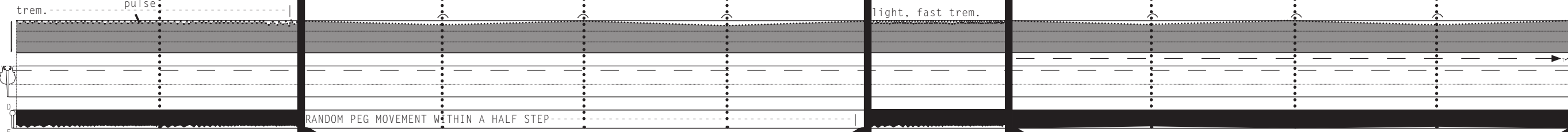
viola

bow location, pressure, and speed
string location
tension (II)



cello

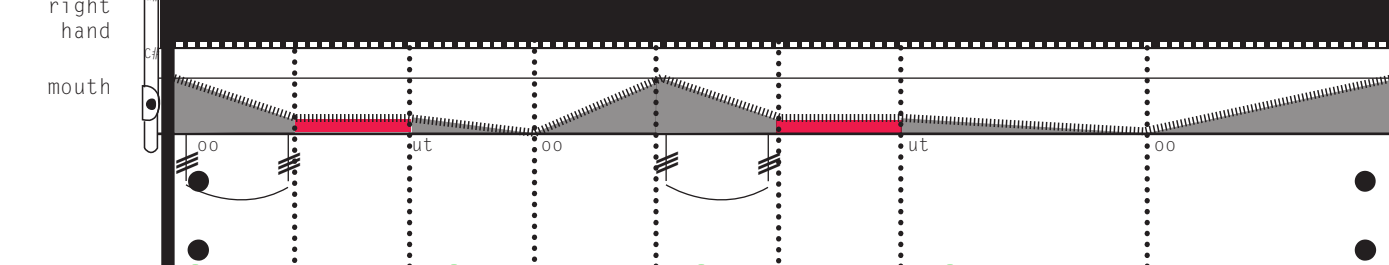
bow location, pressure, and speed
string location
tension (II)



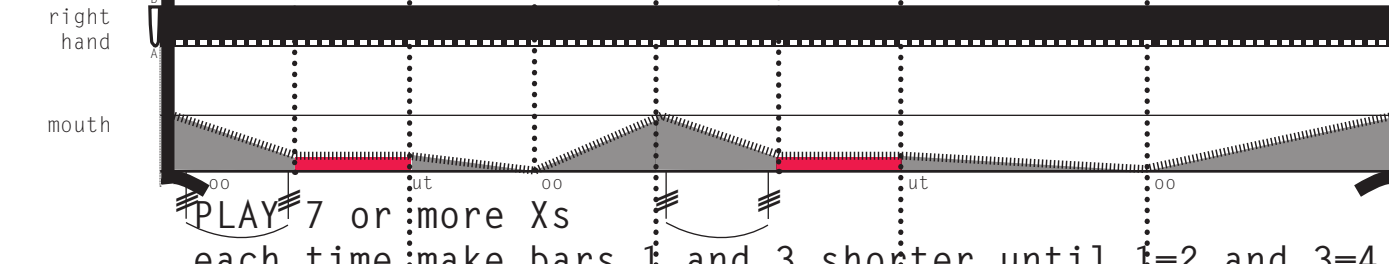
PLAY 7 or more Xs
each time make bars 1 and 3 shorter until 1=2 and 3=4

tiny exhales and inhales as fast as possible

flute ① .1" ② .1" ③ .1" ④ .2"

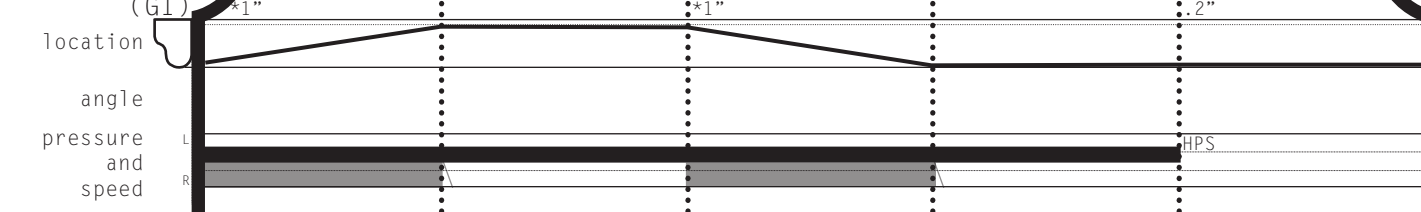


clarinet ① ② ③ ④

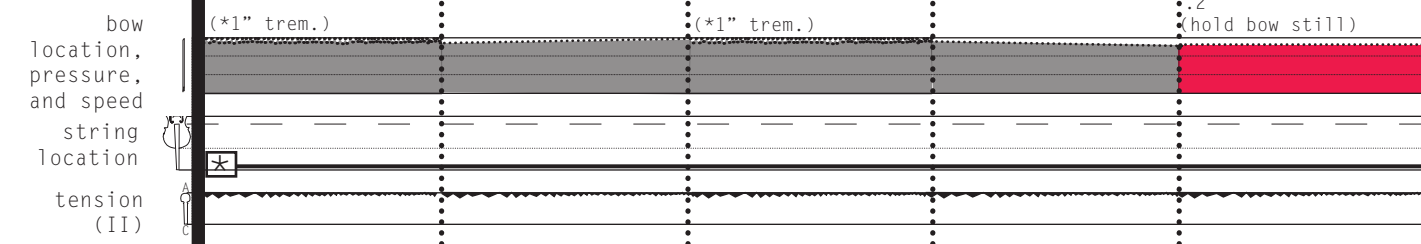


PLAY 7 or more Xs
each time make bars 1 and 3 shorter until 1=2 and 3=4

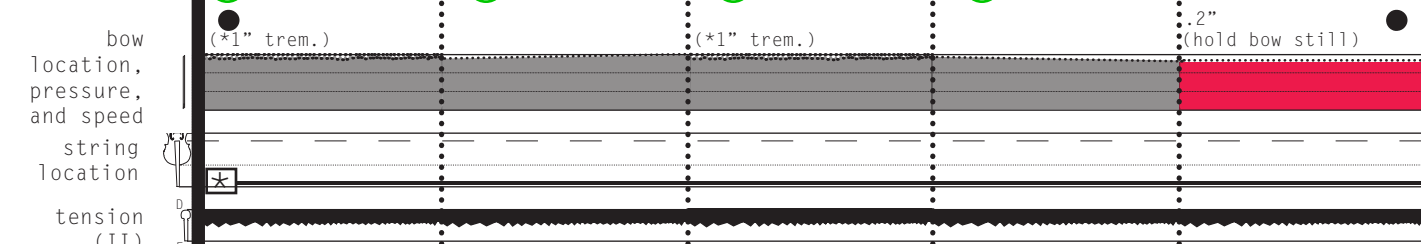
bowed piano (G1) ① .1" ② ③ .1" ④ .2"



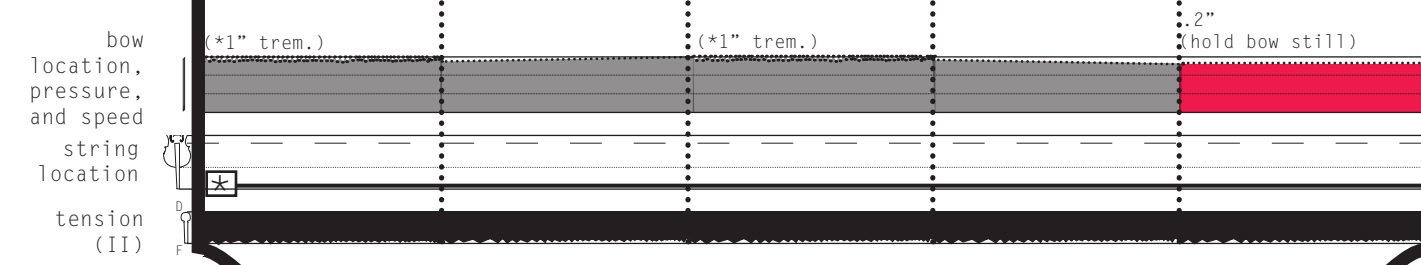
violin ① (*1" trem.) ② ③ (*1" trem.) ④ .2" (hold bow still)



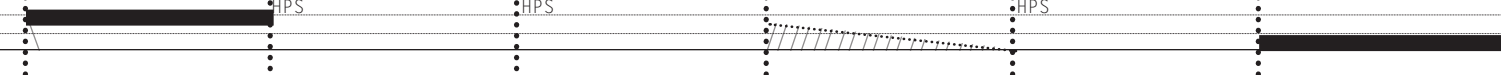
viola ① (*1" trem.) ② ③ (*1" trem.) ④ .2" (hold bow still)



cello ① (*1" trem.) ② ③ (*1" trem.) ④ .2" (hold bow still)



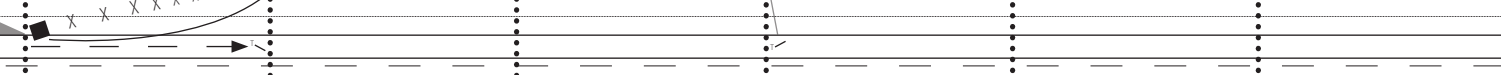
tiny exhales and inhales as fast as possible
in boxes, rapidly shake cl.



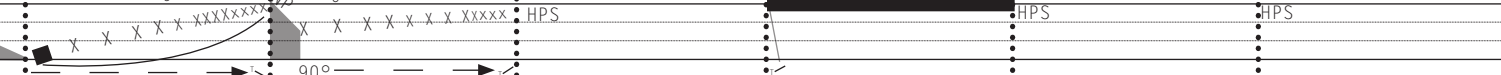
2" articulate w/ click then jeté



2" articulate w/ click then jeté



2" articulate w/ click then jeté



Begin shaking fl. as fast as possible and gradually slow down over 40" until fl. is still

flute
right hand
mouth

clarinet
right hand
mouth

bowed piano
location
angle
pressure and speed

violin
bow location, pressure, and speed
string location
tension (II)

viola
bow location, pressure, and speed
string location
tension (II)

cello
bow location, pressure, and speed
string location
tension (II)

in box, rapidly shake cl.

DS= dead stroke hit string and do not release bow from string after

jeté

angle trem.

col legno battuto half wood/half hair

5 soft pizz.+ 1 medium loud snap pizz. (cont. on next page)

jeté to D (5th of pno. note)

2 light battuto pulses

4 nail pizz. start loud and get softer

2" (bend pitch) 1" .5"

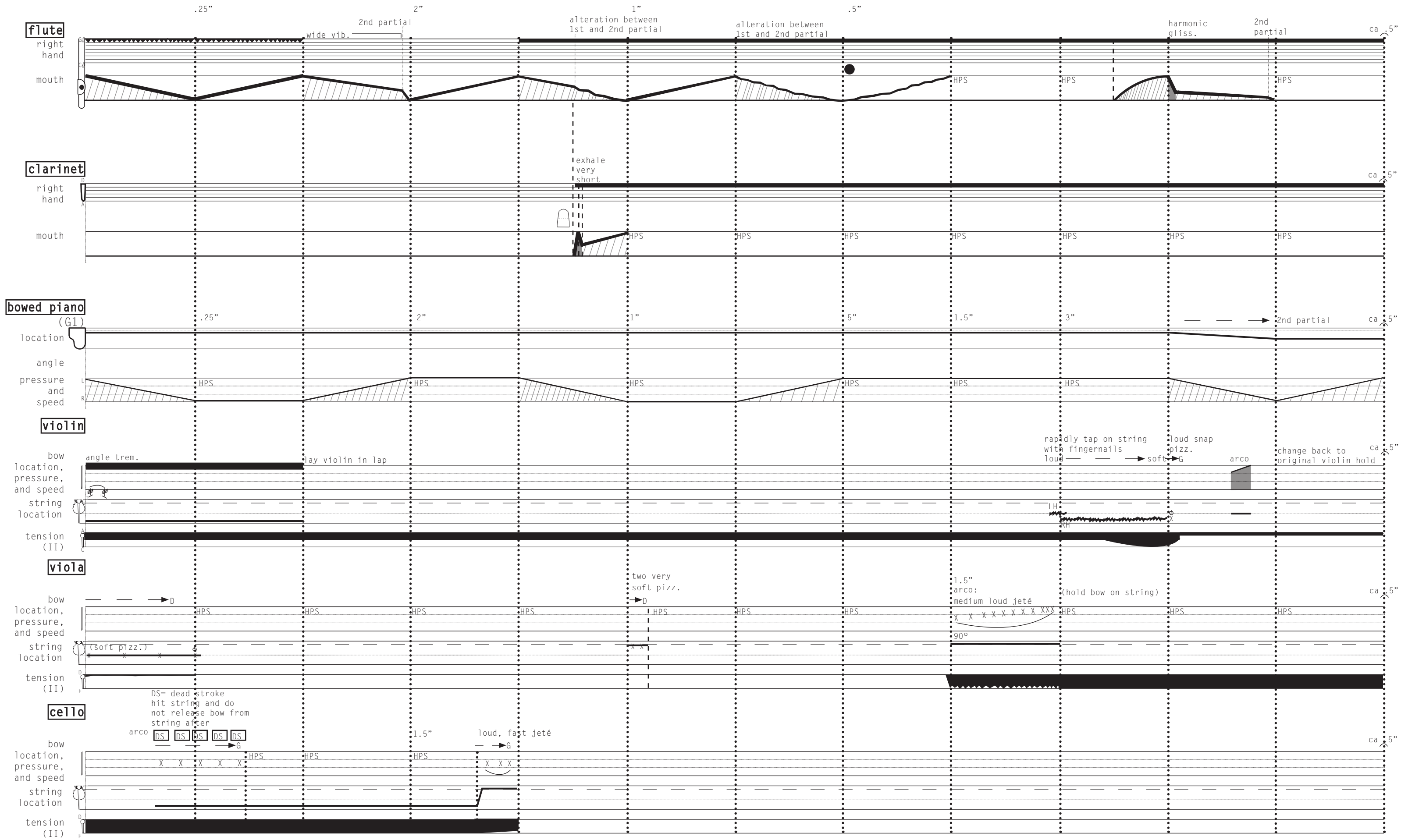
90° L90° R90° 90° L176° R176°

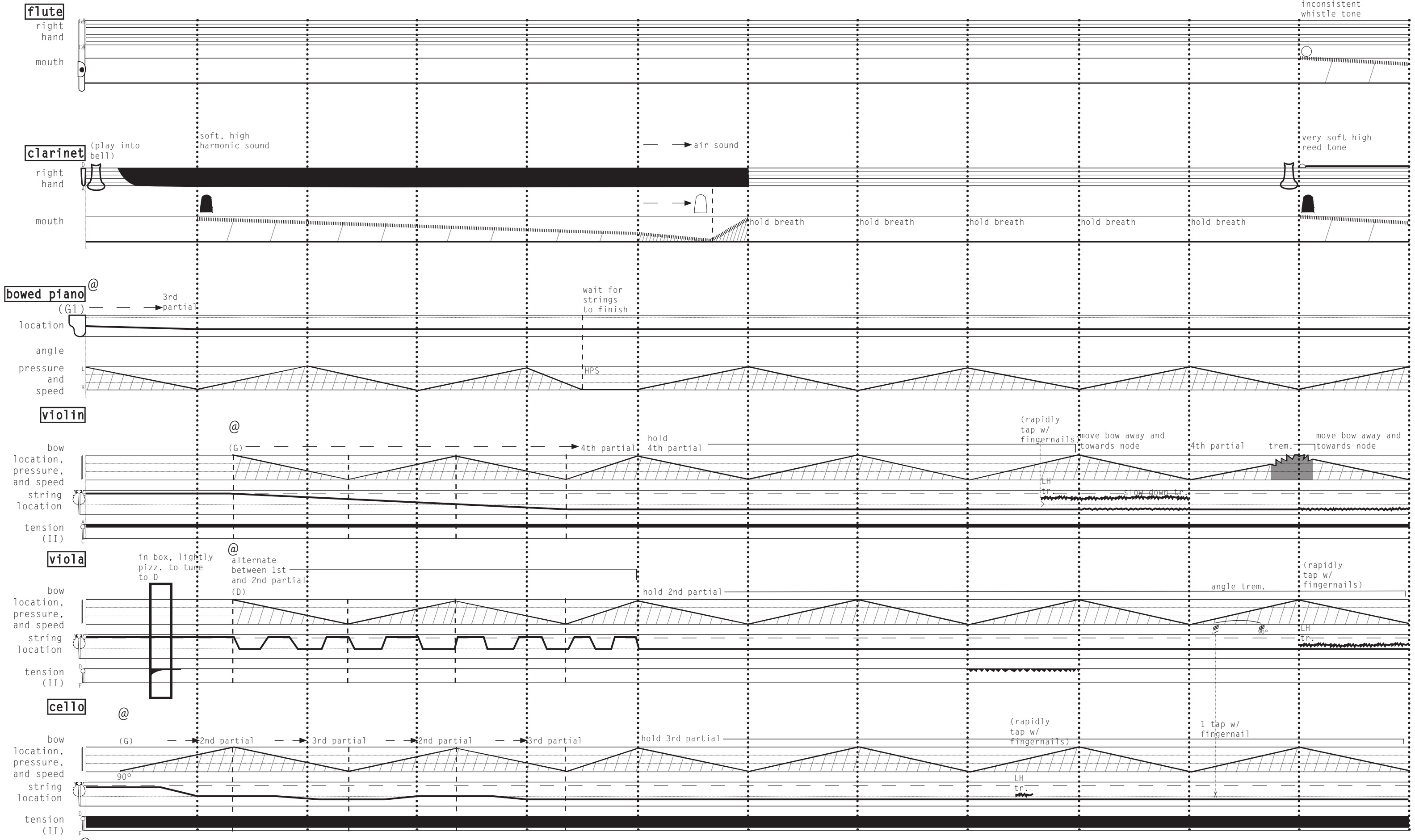
40" (trem.) 40" (trem.) 40" (trem.)

MT

HPS

(G1) .5" .5" .13" .5" .5" .5"





@ slightly adjusts speeds and pressures to produce harmonic tones

flute (continue whistle tone)
 right hand
 mouth
 percussive
 HPS
 pa
 60" aggressively hit end of headjoint afap
 1" 2"

clarinet (cont.)
 right hand
 mouth
 remove from bell
 HPS
 u:
 60"

bowed piano (G1)
 location
 angle
 pressure and speed
 move away from node
 angle trem.
 90° L180° R180°
 45° L180° R180°
 2" put pressure on right side of bow
 pick up wood/hair bow
 angle trem.
 angle trem.

violin
 bow location, pressure, and speed
 string location
 tension (II)
 4th partial
 1 tap w/ fingernail
 move away from node
 high pressure+ slow bow movement= sound is serrated
 HPS
 HPS
 HPS
 HPS
 angle trem.
 angle trem.

viola
 bow location, pressure, and speed
 string location
 tension (II)
 angle trem.
 move away from node
 high pressure+ slow bow movement= sound is serrated
 HPS
 angle trem.
 angle trem.
 angle trem.

cello
 bow location, pressure, and speed
 string location
 tension (II)
 move bow slightly away and toward 3rd partial
 move away from node
 high pressure+ slow bow movement= sound is serrated
 HPS
 HPS
 HPS
 HPS
 angle trem.
 angle trem.

flute
 right hand
 mouth
 rapidly tongue ram as loud and as fast as possible
 2 tongue rams (1 per sec.)
 exhale all left over air
 (breathe freely)
 constrict diaphragm respond to each of the 6 vc. notes with an inhal. afap (no exhale)

clarinet
 right hand
 mouth
 rapidly slap tongue as loud and as fast as possible
 2 slap tongues afap
 (breathe freely)
 constrict diaphragm respond to each of the 6 vc. notes with an inhal. afap (no exhale)

bowed piano
 (G1)
 location
 angle
 pressure and speed
 jeté ≈.5" stop bow before jeté has completed (at middle of bow)
 jeté ≈1"
 2"
 jeté ≈1"
 .5"
 jeté drop bow as hard as possible and let bounce naturally until bow stops
 15" trem.
 45" trem.
 scratch tone-> 2 clicks
 ≈6" jeté
 ≈3" jeté (cont. on next page)

violin
 bow location, pressure, and speed
 string location
 tension (II)
 jeté ≈3"
 jeté ≈3"
 very light trem. until cello clicks
 90°
 1" light trem.
 HPS

viola
 bow location, pressure, and speed
 string location
 tension (II)
 ≈1" 2 very light battuto pulses
 jeté ≈3"
 drop bow as hard as possible and let bounce naturally until bow stops
 90°
 jeté ≈2"
 HPS

cello
 bow location, pressure, and speed
 string location
 tension (II)
 jeté ≈3"
 tratto
 jeté ≈3"
 tratto
 DS= dead stroke hit string and do not release bow from string after
 5 CLICKS
 1 CLICK
 HPS
 over 6", perform 10 battuto dead stroke pulses for the wind players to react to
 DS DS DS DS DS DS

The score is divided into six instrument parts, each with multiple staves for different performance parameters:

- Flute:** right hand (musical staff), mouth (HPS), and a shaded area representing breath control. Annotations include "after pno. tratto begins", "whistle tone upwards gliss.", and "60'' little exhales and inhales afap".
- Clarinet:** right hand (musical staff), mouth (HPS), and a shaded area representing breath control. Annotations include "after pno. tratto begins" and "60'' little exhales and inhales afap".
- Bowed Piano:** location (G1), angle, pressure and speed, and a shaded area representing bow pressure. Annotations include "tratto (lightest pressure)", "jeté ≈ 2''", and "57'' angle trem. 1 CLICK".
- Violin:** bow location, pressure, and speed; string location; and tension (II). Annotations include "jeté ≈ 2''", "move bow to new position", "90°", and "57'' angle trem. 1 CLICK".
- Viola:** bow location, pressure, and speed; string location; and tension (II). Annotations include "jeté ≈ 2''", "move bow to new position", "90°", and "57'' angle trem. 1 CLICK".
- Cello:** bow location, pressure, and speed; string location; and tension (II). Annotations include "jeté ≈ 2''", "move bow to new position", "90°", and "57'' angle trem. 1 CLICK".

Vertical dashed lines mark key performance events across all instruments. The HPS (Head Position Scale) and shaded areas provide a visual representation of the physical effort and breath control required for each part.

flute

right hand

mouth

inhale and exhale extremely small amounts of air as fast as possible
<.1 20" 5" 5" 7" pause ≈.5"

clarinet

right hand

mouth

bowed piano

(G1)

location

angle

pressure and speed

violin

bow location, pressure, and speed

string location

tension (II)

viola

bow location, pressure, and speed

string location

tension (II)

cello

bow location, pressure, and speed

string location

tension (II)

peg movement only as fast as possible <.5"

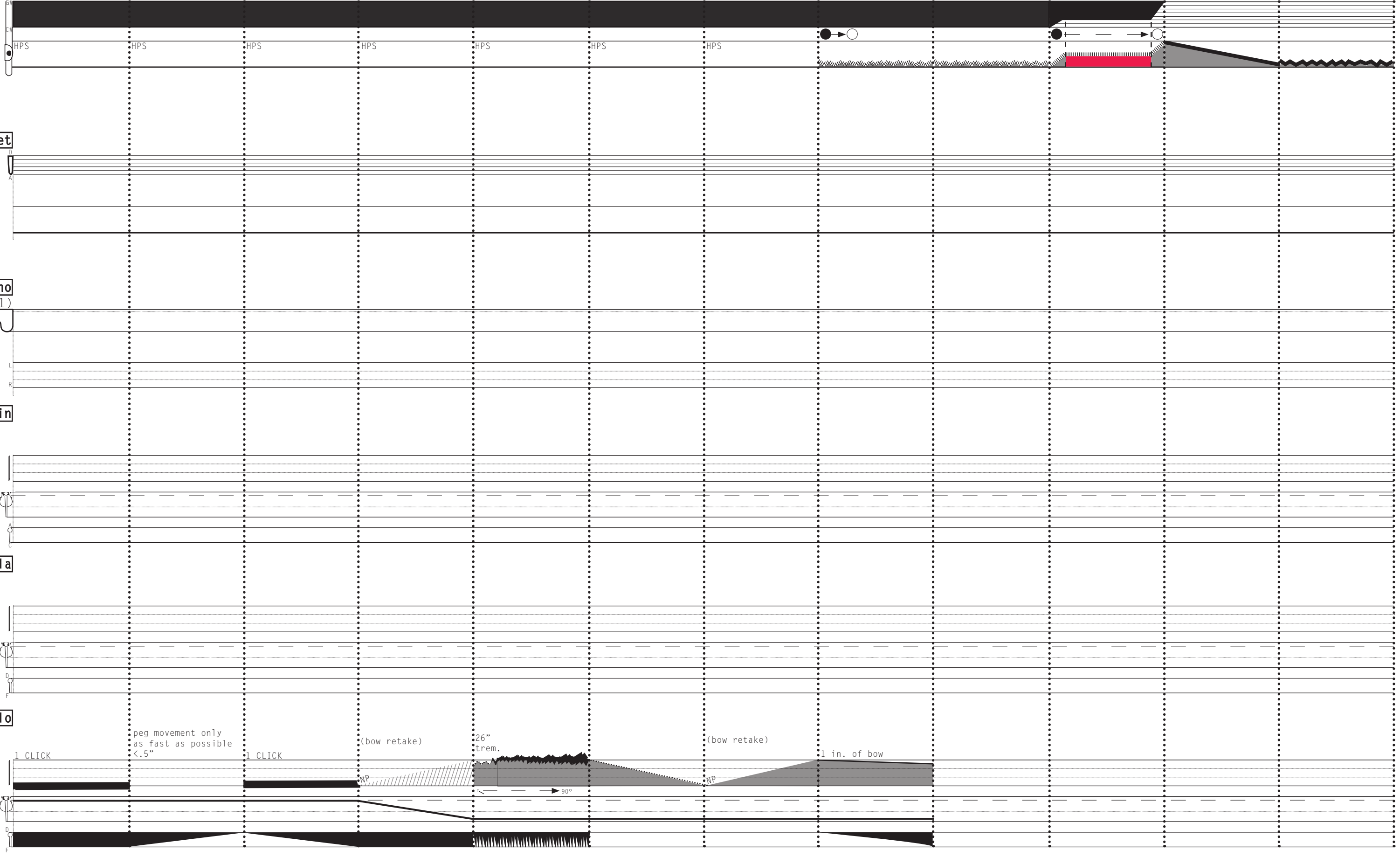
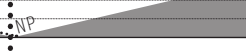
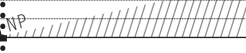
1 CLICK

(bow retake)

26" trem.

(bow retake)

1 in. of bow



flute
 right hand
 mouth
 PLAY 4Xs (cue vln. end)
 rapidly twist flute away and towards mouth
 HPS
 HPS
 HPS
 HPS
 12" w/ vib.

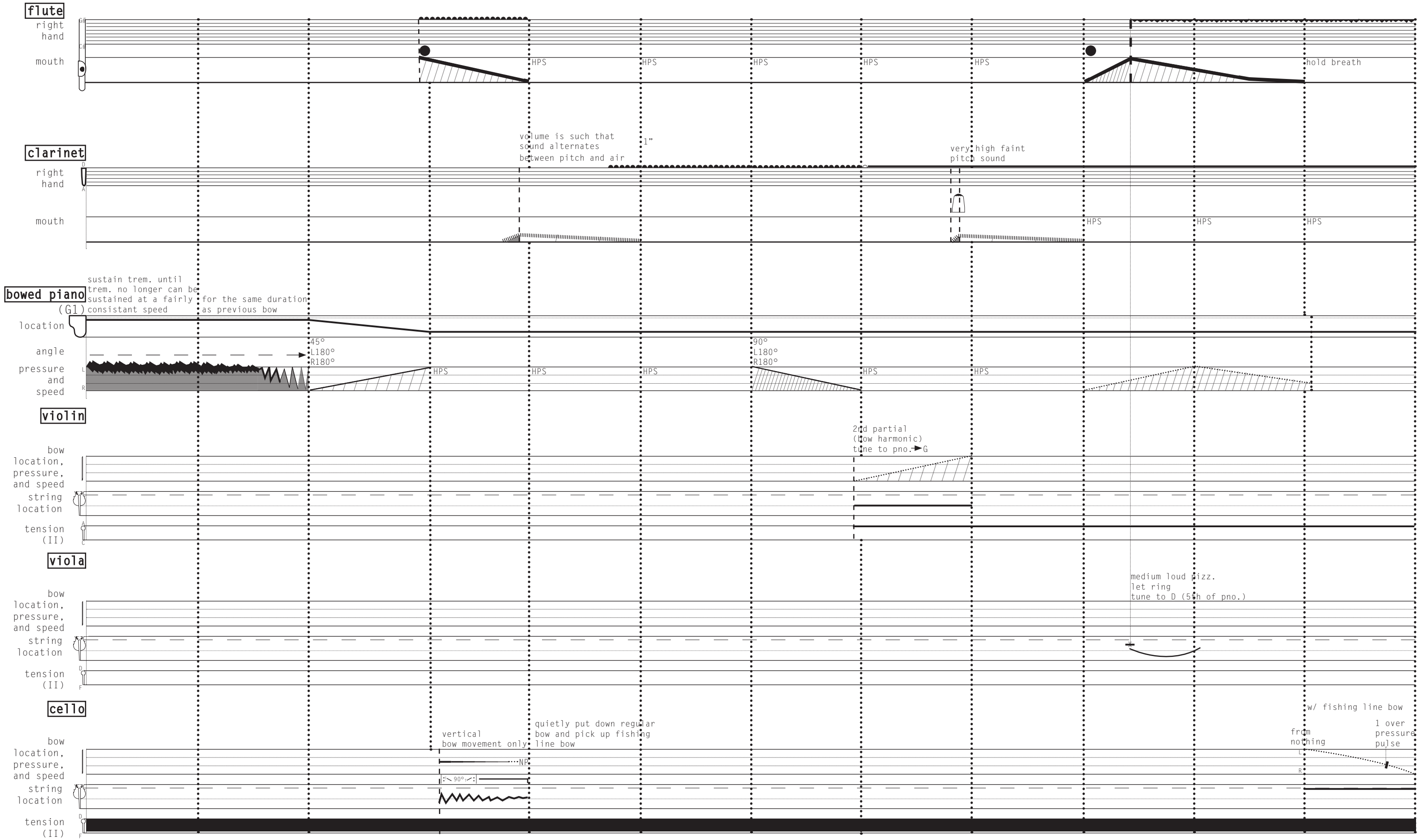
clarinet
 right hand
 mouth
 12" air pressure should be in between air sound and tone, resulting in an alternation between the two.

bowed piano
 (G1)
 location
 angle
 pressure and speed
 1 COIL CLICK
 90°
 L180°
 R180°
 HPS
 ca 1.5" rapidly alternate between 2 bow speeds to create bow vib.
 12" overpressure staccato strokes
 1 box = 96 bpm

violin
 bow location, pressure, and speed
 string location
 tension (II)
 for duration of all flute repeats
 90°
 12" 1 CLICK
 HPS
 HPS
 HPS

viola
 bow location, pressure, and speed
 string location
 tension (II)
 90°
 12" 1 CLICK
 HPS
 HPS
 1 CLICK

cello
 bow location, pressure, and speed
 string location
 tension (II)
 tune to pno. as fast as possible (G)
 bow vib.
 (bow retake)
 NP
 rapidly alternate between 2 bow speeds to create bow vib.
 12" bow vib.
 HPS
 HPS
 1 CLICK
 HPS



flute

right hand
mouth

hold breath hold breath

HOLD POSITION STILL, BUT BREATH WHEN NEEDED

clarinet

right hand
mouth

HPS HPS

HOLD POSITION STILL, BUT BREATH WHEN NEEDED

bowed piano

(G1)
location
angle
pressure and speed

1 CLICK OF BOW

90°
L90°
R90°

HOLD POSITION STILL, BUT BREATH WHEN NEEDED

violin

bow location, pressure, and speed
string location
tension (II)

NP

HOLD POSITION STILL, BUT BREATH WHEN NEEDED

viola

bow location, pressure, and speed
string location
tension (II)

NP

HOLD POSITION STILL, BUT BREATH WHEN NEEDED

cello

2"
movement is only parallel to the strings (vertical)

1 CLICK

60"
MICRO TREM. - extremely high pressure
space of bow used is extremely small
result is colored silence

MT

BUFFALO, NY- 2011
 ARLINGTON HEIGHTS, IL- 2011
 STUTTGART, GERMANY- 2011
 BUFFALO, NY- 2011-August, 2012

