Buoyant Charm (2001 version)

For small ensemble and computer

Duration 16`30

Original version 1997

Natasha Barrett

Buoyant Charm (2001 version)

For bass flute, doubling Eb-alto saxophone, (two separate parts are available is necessary), bass clarinet, percussion, piano, violin, double bass, and computer.

Technical requirements:

1. G3 Mactintosh computer
2. MAX/MSP patch and audio materials (see enclosed CD).
3. 2 GB unfragmented harddisk space
4. Stereo sound card (do not use the computer's built-in sound outputs).
5. MIDI interface for the computer, foot switch pedal, and hardware to covert the switch input into MIDI (e.g. use the foot switch input of an effects module, or hardware such as the NoTAM MIDI-box).
6. At least four loudspeakers powerful enough to fill the concert space (8 loudspeakers are recommended), and a suitable mixing desk.
7. Microphones to amplify the ensemble.

External reverberation effects module.

See figure 1 for an overview of the performance set-up.

General notes:

Always used balanced signals where possible. One person who can read music and who knows the piece should be sitting at the mixing desk balancing the sound. Throughout the performance the electroacoustic material should be of equal level to the amplified live instruments. A small amount of reverberation effect should be used on the amplified sound, unless the concert space is very large.

The computer part consists of sound files that are triggered via the foot switch during the performance. A separate part is available for the performer triggering the sound files. Alternatively, the conductor can be responsible for this, (reading from the master score).

Copies of the audio CD of the complete computer part is enclosed. Both conductor and performers should rehearse by listening several times to this CD while reading the music. A CDr of computer materials is also enclosed for performance.

Buoyant charm was composed in 1997 for a group of improvisers (Chris Burns- piano, Phil Durrant — violin, Alexander Frauenheim — double bass, Ben Harlan — clarinet, Jim Denly — Saxophone and flute, Steve Nobel - percussion). The 2001 version is rewritten for a more conventional contemporary performance group, and has been reduced from 25`30 to 16'00 in duration. I would like to thank the original group for their work providing the source sounds for the computer part. They also provided much inspiration through their expansive sound and gestural palette. Their individual performance styles have inevitably coloured the revision of this piece.

Notation - Percussion

Percussion instrumentation is split into three groups: metal, skin, and wood. Changes of instruments within these groups are indicated with text in the score. The instruments are:

Metal

1. Three items of *heavy scrap metal*. The objects should have clearly different pitches, and give a clear loud sound when hit with a rubber beater.

2. *Crotales*: C, C#, D#, E, F, G# Bb (pitches specified in the score span two octaves, but if two octaves are not available, any octave is suitable).

3. *Cymbals*: large, medium, small.

4. *Buffalo Bells* (or almaglocken bells, named 'bell' in the score): mid Eb, low C mid C#. (NOTE: the pitch is important. If there is a problem obtaining the correct pitches, use bowls to supplement the buffollo bells).

5. *Cow bells*: two different pitches.

6. *Tam*: any size tam (from medium to large) that gives a loud lengthy resonance when scraped. The larger the better.

Notation: the 'metal' staff consists on four lines. The lower three lines are for the 'heavy scrap metals' and cymbals, where the lowest pitch is the bottom line of the staff. The top line is for the buffalo bells, the cow bells and the tam. The crotales are notated on a normal five line staff.

Skin

1. Toms: large floor tom, medium tom, high tom.
2. 25 inch timpani (range Bb-F)

Notation: the 'skin' staff consists of three lines. The floor tom is notated on the bottom line, and the medium and high toms above. The timpani is also notated on this staff. The bottom line is for a pitch about 1/4 of the range up from the lowest pitch, the middle line for a pitch in the middle of the range, and the top line for a pitch 1/4 from the top note. The exact pitch is not specified apart from in two locations.

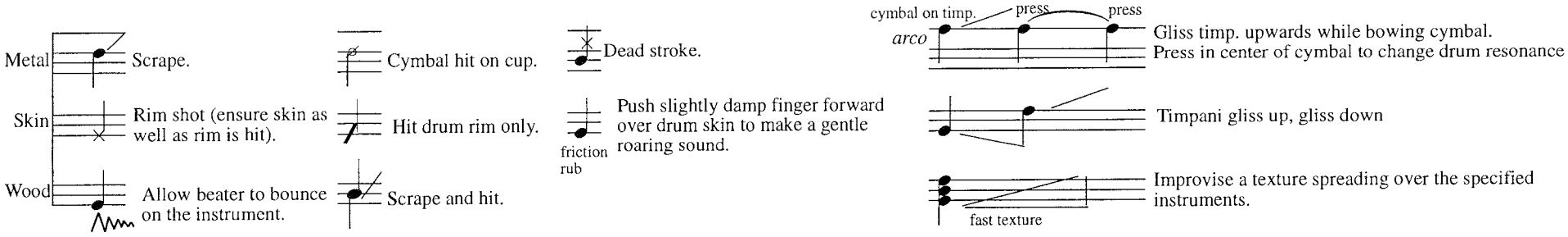
Wood

1. Three wood blocks of different pitches.
2. Three temple blocks of lower pitch than the woodblocks.

Notation: The 'wood' staff consists of three lines, where instruments are ina ascending order.

Sticks

The following sticks and beaters are required:
1. Wood sticks
2. Yarn covered beaters (hard)
3. Rubber beaters
4. Metal stick



Information for all instruments

1. Accel-decel markings: short units of acceleration and deceleration are specified. Freedom can be exercised within these groups, but the overall tempo and timing must remain strict.

2. Accidentals: accidentals are always cancelled by the bar line unless a note is tied over into the next bar. In some instances cautionary accidentals and naturals have been indicated.

3. In many places the performers are required to improvise a texture based on a central pitch and a text description. These textures should be continuous and dense. They should be mastered so that the performer can change effortlessly from a texture to a normal note.

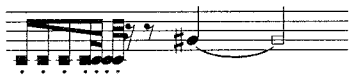
4. The computer part consists of layers of sound that are conducted and triggered during the performance. This method allows easier synchronisation than a continuous tape part. Nevertheless, it is important that the tempo markings are strictly adhered to. A number of copies of a CD version of the computer part, as it will sound in the performance, is available from the conductor. All performers should hear this CD and understand how their part fits into the computer part.

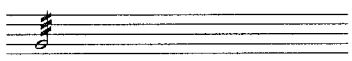
5. Parts which have meandering glissandi can be played with extra rubato in the rhythm, but the overall tempo and timing must remain strict.

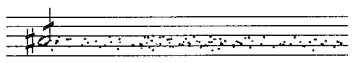
6. Notes tied over rests should be allowed to resonate through the rest.

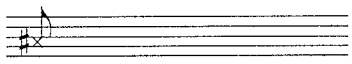
Notation - wind

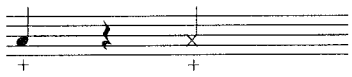

Air sound with slight pitch content of specified note.


1. Move continuously from air sound to normal note,
2. move continuously from normal note to air sound.

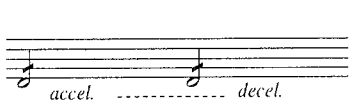

Flutter tongue.


Textural improvisation, centre on given pitch
and add microtones and changes of fingering.


Vocal 't' or 'k' attack to note. Clarinet can
articulate with tongue slap.


1. Loud key click,
2. vocal attack or tongue slap with key click.

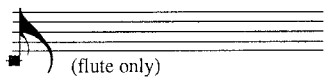

Move from air sound to vocal articulation and
decelerate on normal notes, all in one phrase.



Double tonguing, accelerate and decelerate
within given tempo.

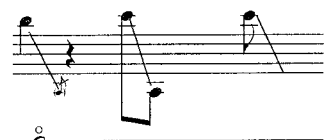

Tremolo key clicks and fast vocal articulations.

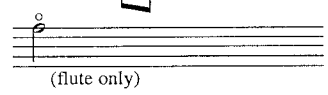

Trill using given pitches.



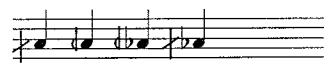
Jet whistle.

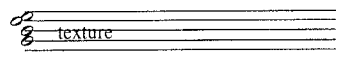
Wide slow vibrato.


1. Gliss downwards to specified pitch,
2. gliss downwards to specified pitch and then play that note,
3. gliss downwards to lowest practical pitch.
NOTE: on all glissandi, stop if the sound continuity begins to break.



Harmonic (thin overblown sound).

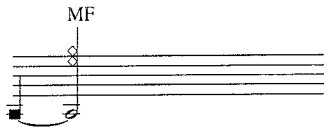

Quarter tone sharp, quarter tone flat, quarter tone flatter
than Ab, quarter tone sharper than Ab.



Improvise rapid texture using specified pitches.


1. Heavily textured rolling on air noise, then on normal note.
2. Either blow directly into flute, or roll at back of throat.

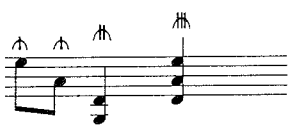
Wandering glissandi (or bent notes)

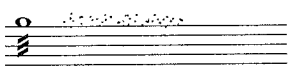


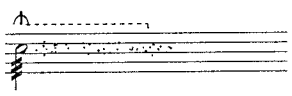
Multiphonic based on the normal note (A), with overtones
added on the diamond pitches. NOTE: no fingerings have been
provided, and if the multiphonic is problematic, find one that
is similar but reliable on your instrument. If the multiphonic
needs changing, *always* keep the normal note, in this instance the 'A'.

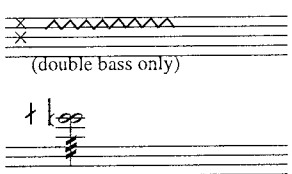

Meandering-pitch upward glissandi.

Notation - strings

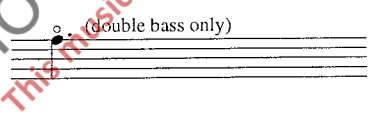

1. Bow behind the bridge, on single strings,
2. across two strings, 3. across three strings.


Rapid texture made from microtones around specified pitch.
If the dotted graphic slopes downwards, gliss the texture downwards.
NOTE: in general, with a two-dashed tremolo mark relax the speed of the texture.

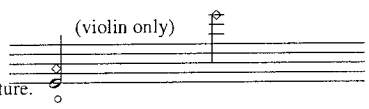

Rapid texture behind the bridge varying bow pressure
and distance from tail/bridge.



Use the nut of the bow to rapidly vibrate between strings
on the specified pitches.

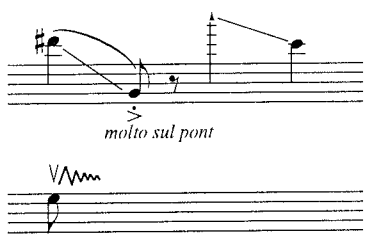


Natural harmonic.

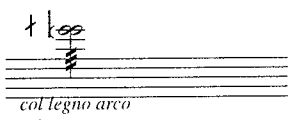


Artificial harmonic, natural harmonic.

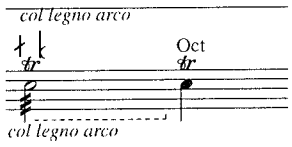

Gliss downwards to the note in parenthesis, but do not
replay the note moved to.



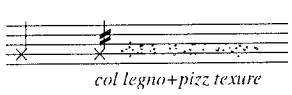
1. Gliss downwards to the lower note and play that note.
2. Gliss downwards from the highest note possible without crossing strings.



Arco tremolo with the wood of the bow.



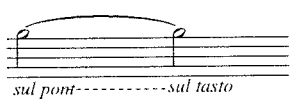
1. Arco tremolo and trill with the wood of the bow,
2. quarter tone sharp and flat with normal bow.



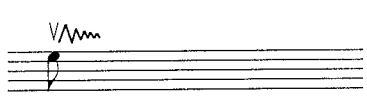
1. Single col legno attack.
2. Texture made from col legno attacks and pizz. (Two-dashed tremolo mark is
more relaxed in speed than the three-dashed mark).

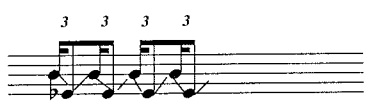

Natural harmonic, then gliss downwards with finger touching the string
(not pressing the string down fully).

Crushed notes (high pressure on a slower moving bow to produce a
grating sound).

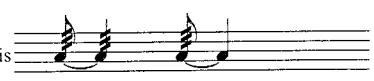


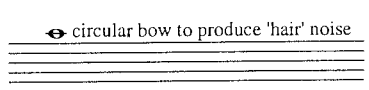
Move continuously from sul pont to sul tasto.


Let the bow bounce across the string.

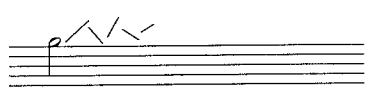


Rapid, repetitive gliss.


1. Tremolo on both notes,
2. tremolo on first note but not on second note in one bow.
NOTE: observe all articulations where only one note out of a pair is specified
with that articulation.



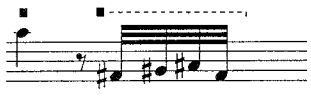
Instead of bowing across the string, move the bow in a circular motion.
The sound should contain noise from the hair of the bow as well as the fingered pitch.


Rapid small gliss up and down around specified pitch. The effect is a 'squiggly' sound.

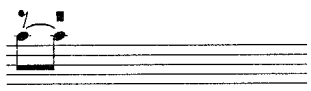

Rapid small gliss up and down around main upwards gliss.

'nat.' is used to cancel *sul pont* and *sul tasto* indications.

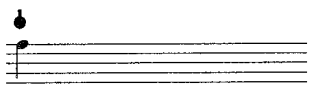
Notation - Piano



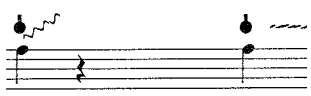
Dampen piano string by pressing heavily with a wide, solid piece of rubber. The rubber needs to span approximately four notes. Suggested rubber items are a piece of wood with a layer of rubber stuck to one side, or a solid rubber strip. Once string is dampened, play note via the keyboard.



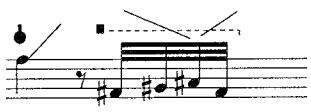
Play a normal note and then dampen part of the resonance with the rubber (keep note depressed on the keyboard to stop piano dampers).



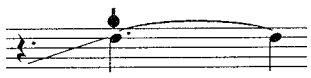
Touch a plastic ball or curved piece of wood on the string. When the note is played on the keyboard, a bright buzzing resonance should be heard. Suggested item is a hollow plastic child's ball, about 7 cm in diameter with holes to provide a means to hold it. Alternatively, any rounded hard surface that can be easily gripped.



1. Play note on keyboard and then wobble the ball along the string.
2. Play note on keyboard and then wobble the ball in one position.

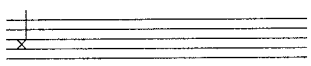


1. Play note on keyboard and then scrape the ball along the string,
2. run the rubber along the string in two different directions while playing.

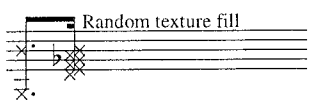


Scrape along the string with the ball, and then play the note via the keyboard.

Gently depressed note on keyboard to raise the piano dampers, then drop ball onto the string and allow it to bounce.

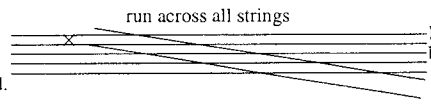


Raise piano dampers and then hit the note inside the piano with a stick. The sound should be clear and bright.

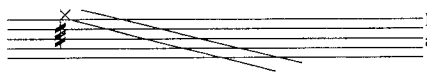


Raise piano dampers and play a rapid texture on specified notes with sticks inside piano.

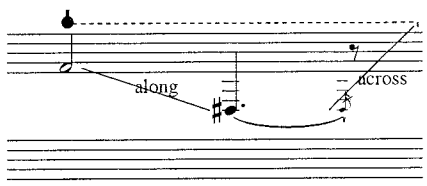
Raise piano dampers and tremolo along the string.



Raise piano dampers and run sticks across all piano strings (a loud, bright and resonant sound).



Raise piano dampers and run sticks across all strings with tremolo articulation.



Touch string with ball, play note on keyboard and run ball along the string. Play the second note, raise the dampers, and then run the ball across all strings.

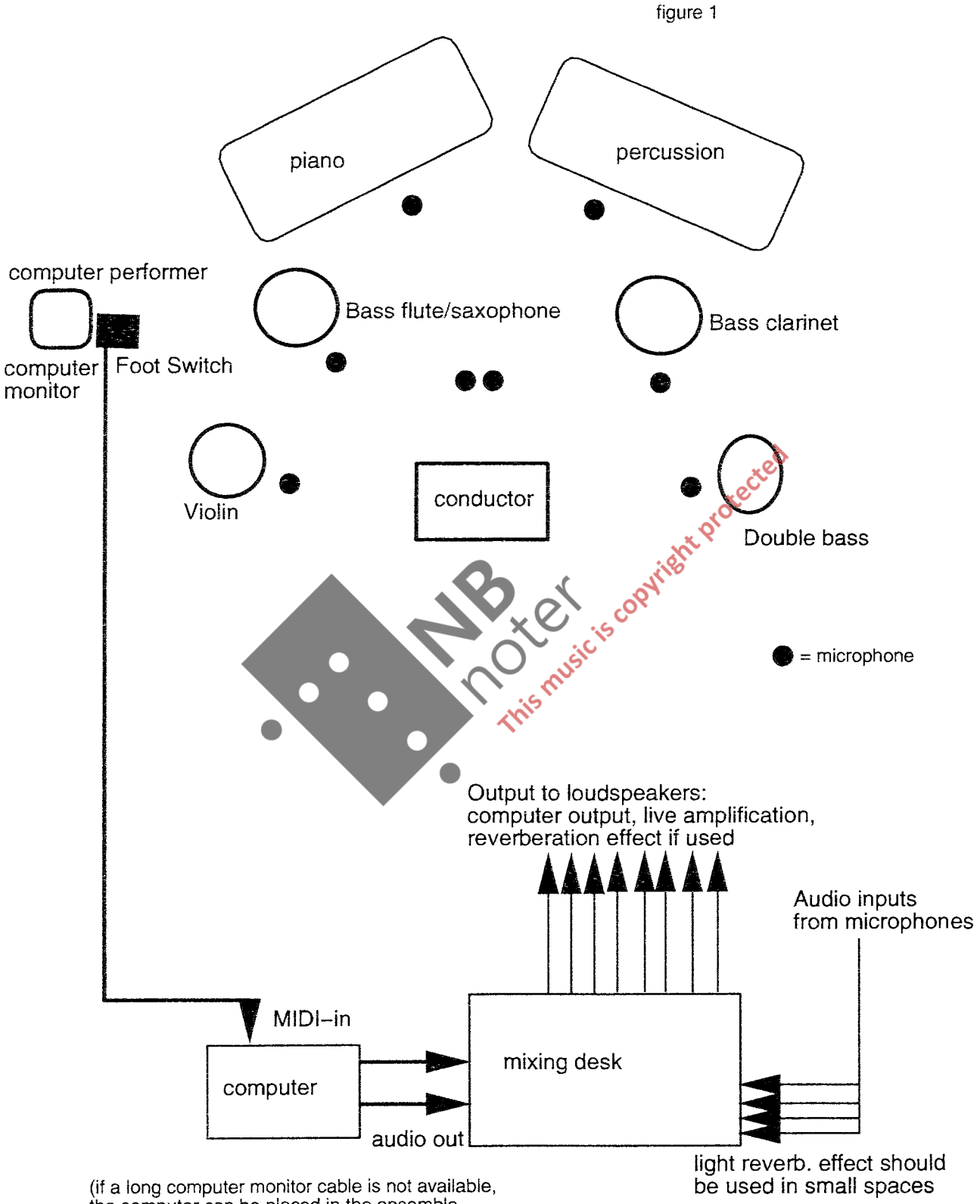
Information specific to the piano.

1. Sounds produced by playing inside the piano are spread over the range of the instrument. It is therefore recommended that the pianist 'prepare' the inside of the piano with reminders. For example, small pieces of paper with note letters can be laid under the strings inside the piano'.

2. Most sounds using the sticks, the ball, and the rubber, should be clear and resonant. Observe the dynamics carefully in these passages.

Buoyant Charm – performance set–up

figure 1



(if a long computer monitor cable is not available,
the computer can be placed in the ensemble.
If the computer makes any significant noise it should
be placed in a sound–proof box. (e.g. the new G4 and
B&WG3 macs are quiet, while the older beige G3 macs are noisey.)

NOTE: full score in concert pitch.

TAPE

T1

T2

MOVEMENT I

♩= 60

Bass Flute

Bass Clarinet

Percussion
metal
skin
wood

Crotales

arco

Piano

Violin

without vibrato until specified

sul pont

col legno + col legno arco

Double Bass

TAPE

Fl.

Cl.

perc.
metal
skin
wood

Cymbals

Pn.

Vln.

Dlb.

TAPE

Fl.

Cl.

perc.
metal
skin
wood

Sticks

Temple Blocks

Pn.

Vln.

Dlb.

TAPE

Fl.

Cl.

perc.
metal
skin
wood

rubber beaters

Buff. bell mid Eb

Yarn beaters

Toms

Pn.

Vln.

Dlb.

TAPE

(SILENCE)

Fl.

Cl.

perc.
metal
skin
wood

heavy metal

toms

temple blocks

Pn.

Vln.

Dlb.

nat.

TAPE

(SILENCE)

Fl.

Cl.

perc.
metal
skin
wood

sticks

Pn.

Vln.

Dlb.

col legno arco

arco

col legno arco
molto sul pont

arco

col legno ---- arco ---------- col legno

arco

TAPE

T4 T5 T6 T7 T8

Fl.

SAX (alto Eb)

Cl.

perc.
metal
skin
wood

yarn beaters

buff. bell low C

sticks

dampen with hand

Pn.

8vbasso

Ped.

Vln.

arco

Dlb.

high 'squiggly' sound

nat.

molto sul pont

TAPE

T9 T10 T11

Sax

Cl.

perc.
metal
skin
wood

nat.

Pn.

Ped.

Vln.

molto sul pont

sul pont
crushed

molto sul pont

nat.

Dlb.

sul pont

pizz.

arco

nat.

TAPE

T12

T13

Sax

Cl.

perc.
metal
skin
wood

sticks

heavy metal

toms

woob blks

Pn.

(leave ball inside)

Vln.

molto sul pont

sul pont

Dlb.

sul pont ------ sul tasto

molto sul pont

sul pont

nat.

T14

TAPE

TEXTURE

Sax

Cl.

perc.
metal
skin
wood

rubber beaters

Pn.

random texture fill

Vln.

col legno+pizz texure

molto sul tasto

arco

circular bow to produce 'hair' noise

Dlb.

col legno+pizz texure

col legno arco

arco

circular bow to produce 'hair' noise

TAPE

T15

(flute-like)

Sax

MF

54

f

f

tr

mf

Cl.

54

tr

f

perc.

metal

skin

wood

54

sticks

high cym

heavy metal

f

Pn.

54

f

Ped.

sfz

Vln.

54

III

IV

crushed

f

molto sul pont

nat.

Dlb.

54

crushed

f

molto sul pont

nat.

TAPE

Sax

58

Bass Flute

p

Cl.

58

mf

mp

perc.

metal

skin

wood

58

with hand

mp

Pn.

58

mf

Vln.

58

sul pont arco

lh pizz on G

mf

Dlb.

58

Tape

T16

T17

T18

MOVEMENT 2

♩= 120

63

Fl.

mp

Cl.

mp

perc.

metal

rubber beaters

C# buff bell

mp

skin

wood

Pn.

p

Vln.

non vibrato

mp pizz.

arco

pizz

arco

sfz p

Dlb.

mp

arco

p

Tape

T19

69

Fl.

Cl.

MF

sfz

perc.

metal

Crotale

mp arco

toms

brushes

friction rub

p f

normal cowbell x 2

3 3 3

mf

skin

wood

Pn.

sfz

Vln.

f

Dlb.

sfz

f pizz

Tape

T20

T21

T22

Fl.

Cl.

perc.
metal
skin
wood

Pn.

Vln.

Dlb.

74

♩= 76

mp mf

mp mf

rubber beaters

C# buff. bell

friction rub

mf

pizz

arco

pizz

p

mf

Tape

TEXTURE

tr

Fl.

Cl.

80

mf

f (overblow to octave MF)

mf

f

perc.
metal
skin
wood

cymbal on timp

press

press

press

sticks

toms

wood blks

f arco

aceel.

Pn.

sim.

p f

mp

Vln.

8va

arco f

mf

Dlb.

arco p f

mf

f

arco mf

(keep touched string, not full depressed note)

Tape

(TEXTURE)

85

Fl.

mf *f*

Cl.

mp < *f* *mp* < *f* *mp* < *f* *mf* *f*

perc.
metal
skin
wood

cow bells

trem. and scrape texture

timp.

decel.

Pn.

mf Ped.

f

Vln.

f Sul G

II III *molto sul pont*

Dlb.

nat. nat. *mp*

Tape

T23

(piano-like)

overblow

89

Fl.

mp *mp* *f*

Cl.

mp *mf*

perc.
metal
skin
wood

rubber beater high crot

(cym on timp.)

mf

mp *sfz*

Pn.

mf freely

in tempo

scrape

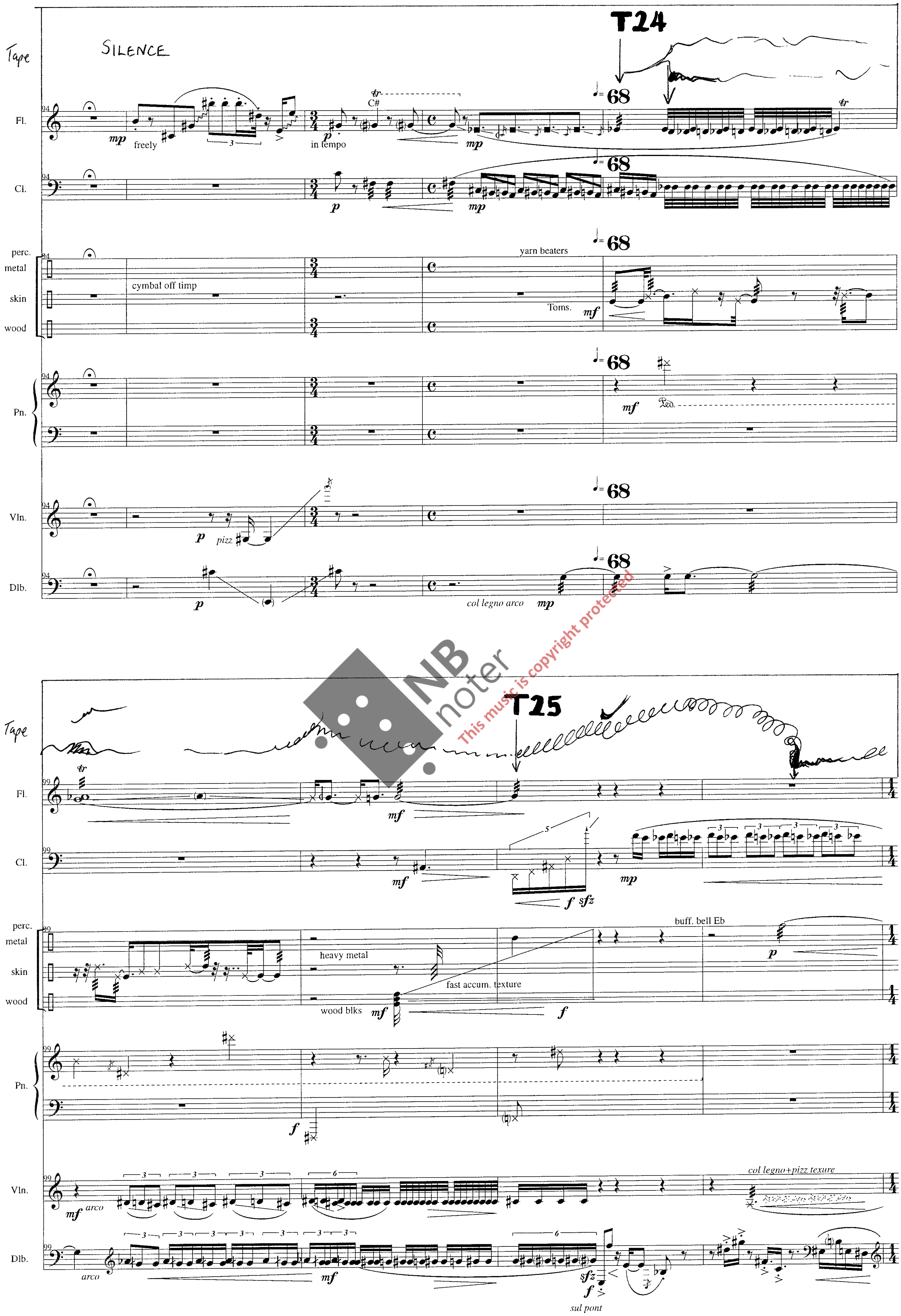
ff *f*

Vln.

ff *molto sul pont* *mp* nat. *pizz* *arco* *molto sul pont* *f*

Dlb.

ff *molto sul pont* *mp* nat. *mf* *f*



Tape

T26

T27

♩= 76

irregular trill to F

Fl.

mf

overblow on crescs

Cl.

f

freely

mf

in tempo

perc.

metal

skin

wood

sticks

heavy metal

toms

wood blks

Improvise a light trem. and scarpe texture

Pn.

mp

Vln.

f

mp

col legno+pizz texure

Dlb.

nat.

ff

mp

Tape

♩= 48

Fl.

f

mf

Cl.

f

p

mp

p

perc.

metal

skin

wood

crotale

arco

mf

arco

Pn.

f

Vln.

non vibrato

f

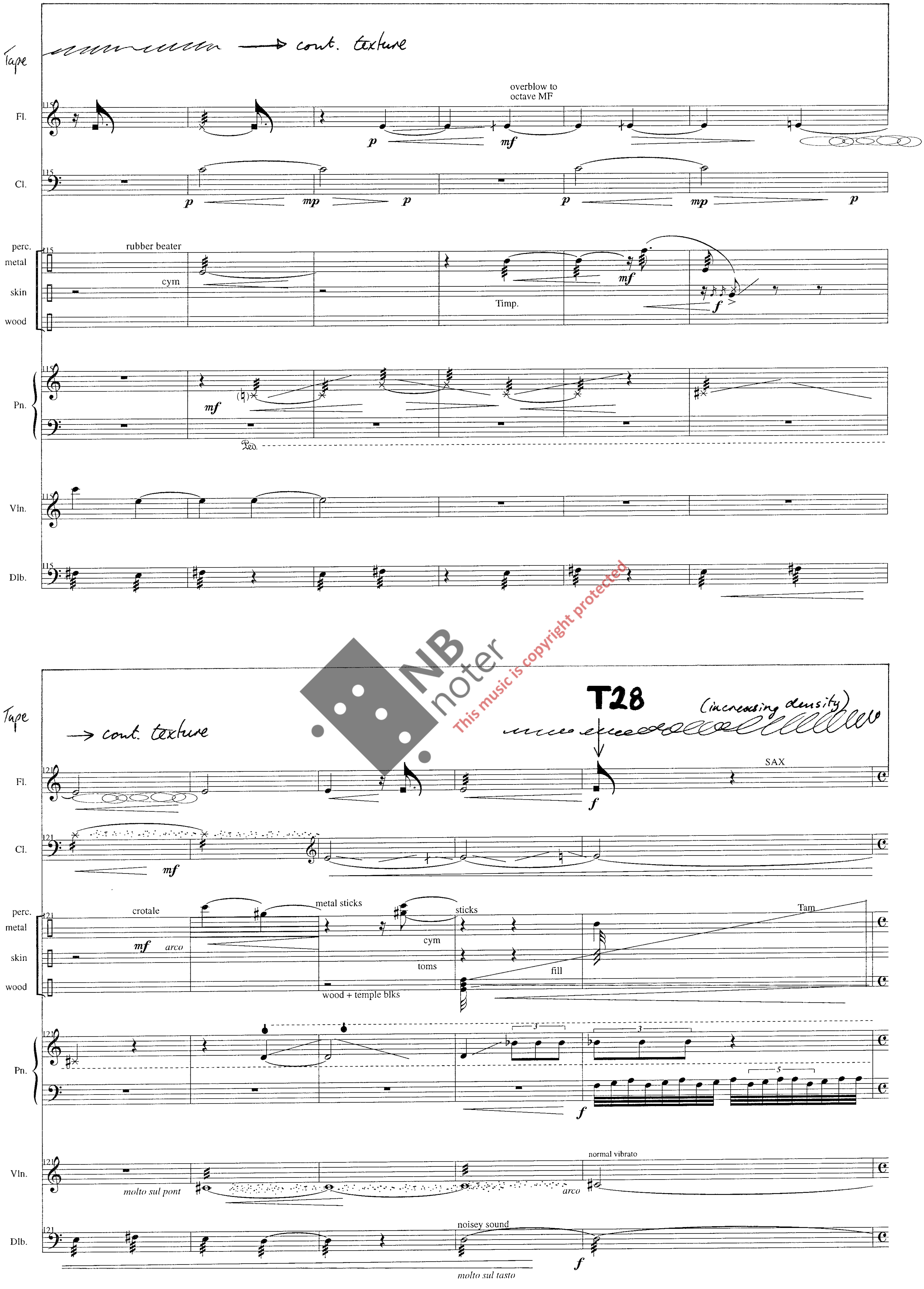
mp

Dlb.

surging

f

mp



Tape

Improvise fast mixture of slap tongue, short flutter tongue, trills, and air noise

126 ♩= 90

Sax — *ff* — *mf*

Cl. — MF — *f* — *ff* — *mf*

perc. — metal — skin — wood — metal stick — sticks — *f* — *mf*

Pn. — 3 3 3 3 3 3 3 3 3

Vln. — *tr* — Oct — *tr* — Oct — *tr* — D — Oct — *tr* — crushed *molto sul pont* — *mp* — *f*

Dlb. — col legno+pizz texure *molto sul pont* — *mp* — *f* — irregular trem. — *molto sul pont*

Tape

131

Sax — texture — *f* — MF — *mp* — *f*

Cl. — MF — MF — *f*

perc. — metal — skin — wood — tam — *mf* — temple blk

Pn.

Vln. — *mf* — *col legno+pizz texure* — *f* — *mp* — *pizz.*

Dlb. — *sul pont* — *mf* — *f* — *mp* — nat.

Tape

137

Sax

MF

Cl.

mp *mf*

perc.
metal
skin
wood

(cym)

mf

Pn.

Vln.

arco *sfz*

crushed
sul tasto

mf

normal vibrato

mp

col legno arco

Dlb.

mp

Tape

T29

143

Sax

B G# B G# B
tr *tr* *tr* *tr* *tr*

Cl.

mp

accel. *decel.*

perc.
metal
skin
wood

Pn.

Vln.

arco *col legno arco* *arco*

col legno arco *arco*

p

Dlb.

p

Tape

T30

149

Sax

mp

Cl.

accel. decel. accel. decel.

p

perc.
metal
skin
wood

arco

p

Pn.

Vln.

mf mp p

Dlb.

mf mp

Tape

(High clarinet)
Short notes

T31

(bass)

156

Sax

FLUTE

Cl.

perc.
metal
skin
wood

Pn.

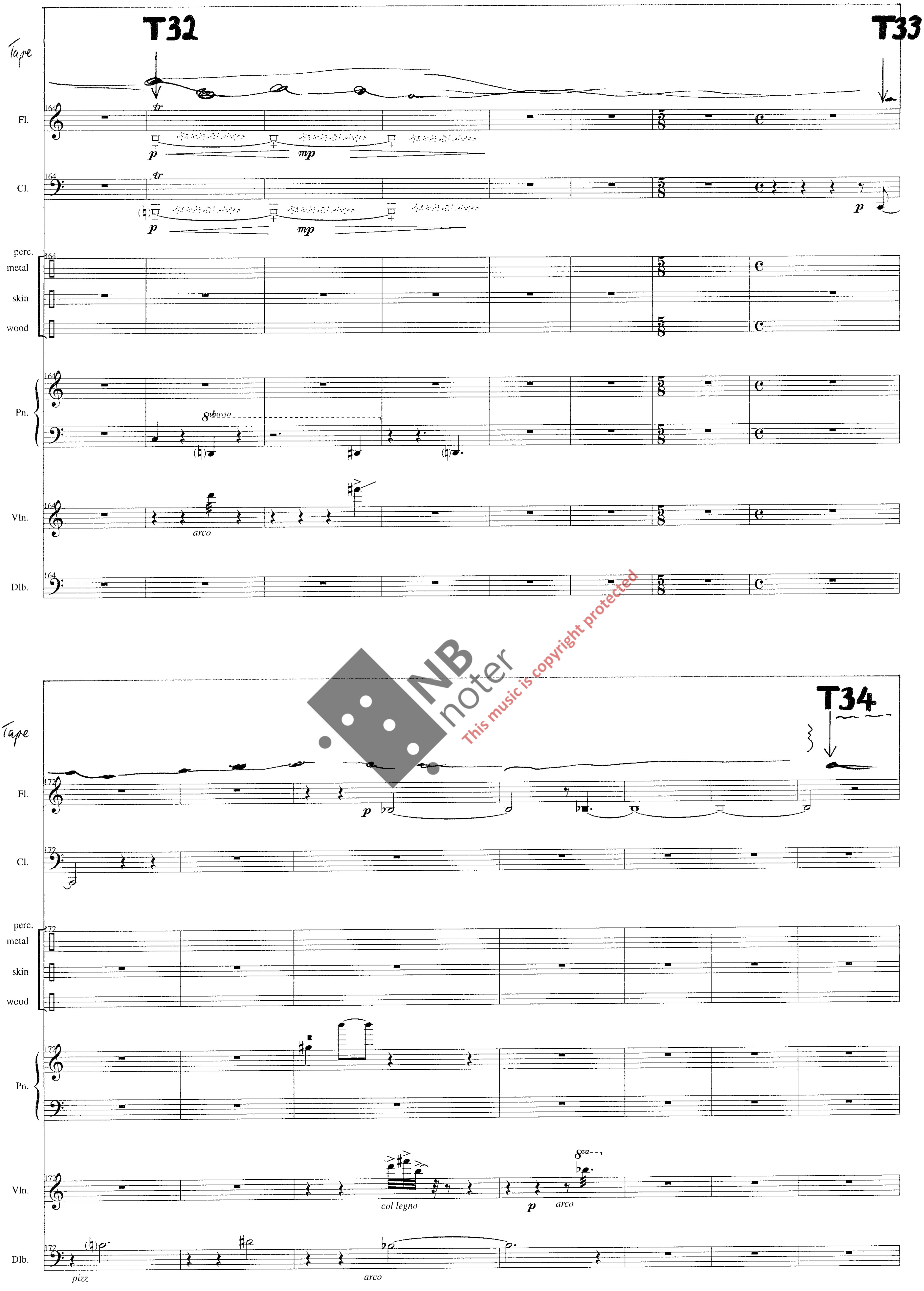
8vbasso 8vbasso

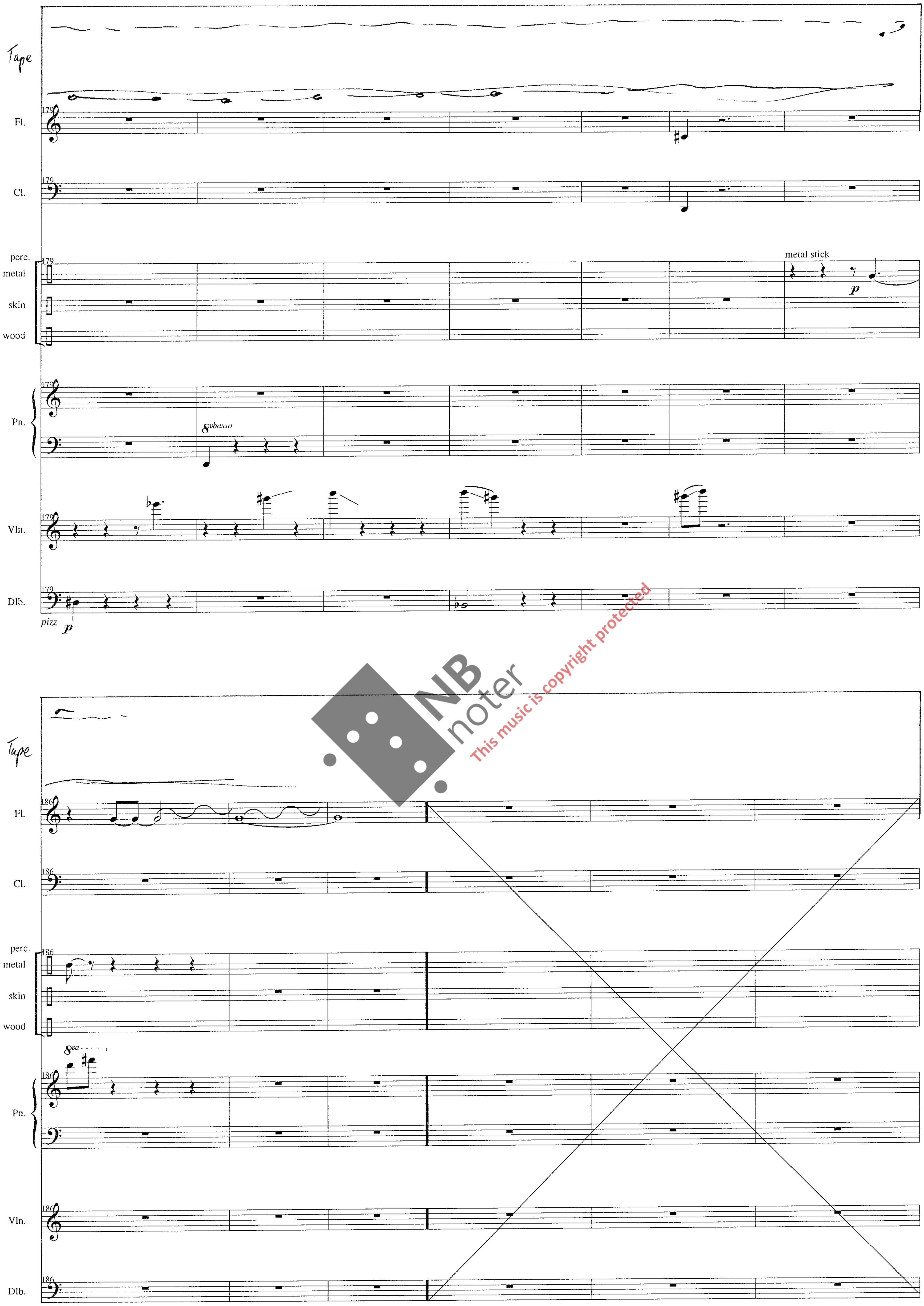
p

Vln.

mp col legno trem. pizz

Dlb.





Tape

MOVEMENT 3

SILENCE

♩= 76

189

Fl.

surging *p*

p

Cl.

p

p

perc.
metal
skin
wood

crotales

mp *arco*

arco

Pn.

p

Vln.

non vibrato

p

col legno arco

col legno arco
(nat. - no trem)

col legno+pizz texure

Dlb.

p

p

Tape

SILENCE

194

Fl.

p

G
tr

Cl.

C
tr

tr
E

3

mp

perc.
metal
skin
wood

sticks

temple blks

mp

mf

cym

wood blks

mf

Pn.

Vln.

mp

Dlb.

mp

Tape

T35

Fl.

G# tr

overblow

Cl.

perc.
metal
skin
wood

rubber beaters

timp.

gliss Eb-Bb

toms

Pn.

Vln.

col legno+pizz texure

(nat.)

Dlb.

col legno+pizz texure

(nat.)

Tape

T36

SILENCE

Sax

SAX

Cl.

D

perc.
metal
skin
wood

sticks

timp.

small C# gliss at leisure

cymbal

(nat.)

heavy metal

light

Pn.

Vln.

crushed

Dlb.

Tape

T37

211

Sax

tr

mp

mp

f

3

Cl.

mp

perc.

metal

skin

wood

toms

timp.

mp

f

Pn.

Vln.

Dlb.

f

mp

Tape

T38

TEXTURE

216

Sax

pp

ff

Cl.

mf

tr

tr

tr

p

f

p

perc.

metal

skin

wood

Pn.

f

Ped.

mf

crushed

Vln.

f

nat

crushed

Dlb.

f

nat

mf

pizz

Tape

(RAPID TEXTURE)

Sax

222

mp

Cl.

222

mp

perc.
metal
skin
wood

scrape on metal plus hit

222

mf

toms

Pn.

222

8vbasso

3

3

Vln.

222

Dlb.

222

Tape

T39

(REPEATING TEXTURE/RHYTHM)

Sax

228

sfz

f

mf

wandering microtonal line

Cl.

228

p

f

mf

perc.
metal
skin
wood

228

(sticks)

heavy metal

toms

wood blks

pp

f

Pn.

228

f

Ped.

run along all piano strings

Vln.

228

Dlb.

228

Tape

(SILENCE)

T40

MF

(or play B two octaves up)

234 Sax — *f* — *f* overblow

234 Cl. — *f*

234 perc. metal / skin / wood — timp Bb *sfz*

234 Pn. — *sfz* *sfz*

234 Vln. — *f* *pizz* — *arco* — *pizz* *sfz* — 5

234 Dlb. — *f* *pizz* — *arco* — *tr* *tr* — *pizz* *sfz* — 5

Tape

BIG TEXTURE

T41 (SAX-type)

multiphonics: add rough multiphonics with written pitch as main note

240 Sax — MF — *sfz* — ♩= 76 *ff*

240 Cl. — *f* — ♩= 76 *ff*

bell mid Eb

240 perc. metal / skin / wood — *ff* — ♩= 76

240 Pn. — tremollo version with two sticks — ♩= 76 — Ped.

240 Vln. — *arco* — ♩= 76

240 Dlb. — *arco* — ♩= 76 *mf* *pizz*

Tape

REPEATING SOUNDS WITH INJECTIONS. NATURAL SYNC.

246

Sax

mf *molto*

mf F#

Cl.

f

perc.
metal
skin
wood

f tam single scrape, cym, longer swish

mf

cym

f dampen

Eb bell

5:4

Pn.

f Ped.

mp

3

f

5

sfz

Vln.

molto sul pont

sfz *mf*

Dlb.

arco *mp* *pizz*

Tape

T42

252

Sax

MF

mp *p*

Cl.

mp *p*

perc.
metal
skin
wood

timp.

Eb bell

mp *mf*

Pn.

8vbasso

mf *mp*

8vbasso (nat.)

Vln.

arco *p*

Dlb.

p

Tape

SILENCE

MOVEMENT 4

♩= 50

259

Fl.

tr

mp

place carefully

p

♩= 50

Cl.

tr

mp

3 3

p

♩= 50

perc.

metal

rubber beater

crotale

sticks

skin

hand

tom

wood

mp

temple blk

mf

♩= 50

Pn.

♩= 50

Vln.

mf

pizz

normal vibrato

p arco sul tasto - ~~sul~~ pont

♩= 50

Dlb.

mf pizz

arco

mp col legno arco

Tape

T43 Sweep

263

Fl.

mf

p

mp p

mp

mp

Cl.

mf

mp

lazy

perc.

metal

metal stick

mp

skin

wood

Pn.

Vln.

nat.

mf p

mp

sul tasto ------ sul pont

nat.

Dlb.

arco

mp

Tape

(sway)

T44

Fl.

Cl.

perc.
metal
skin
wood

Pn.

Vln.

Dlb.

268

mp

3

6

sticks

heavy metal

mf

arco

tr

punctuated

f

sul tasto - - - - - sul pont

mp

sul tasto - - - - - sul pont

mf

col legno arco

nat.

arco

C

tr

Tape

(flute)

T45

over blow for C#

273

ff

p

5

60

mf

f

mp

tr

sticks

wood blks

pizz.

crushed

sul tasto

Tape

T46

278

Fl.

dynamic

overblow for F#, or transpose phrase down one octave

mp

f

♩= 57

Cl.

mp

perc.
metal
skin
wood

rubber beater

bell Eb

ff

Pn.

6

Ped.

across

along

sfz

mf

Vln.

nat.

molto vibrato

f subito

pizz.

Dlb.

mf

Tape

T47

283

Fl.

A

tr

mp

sfz

ff

Cl.

mf

MF

perc.
metal
skin
wood

toms

Bell G#

Pn.

Vln.

normal vibrato

arco

sul pont

Dlb.

(trem. pizz)

pizz.

III IV

Tape

overblow for C#

Fl.

Cl.

ME

perc.
metal
skin
wood

cym

rubber beaters

C# bell

arco

sticks

cym

wood blks

Pn.

Vln.

nat.

I
II

Dlb.

Tape

LIGHT TEXTURE

Fl.

Cl.

Oct

perc.
metal
skin
wood

tam scrape metal stick

sticks

timp gliss
low tom single hit

Pn.

8vbasso

Vln.

IV

sul tasto - - - - sul pont - - - - sul tasto - - - -

Dlb.

nat.

Tape

(LIGHT TEXTURE) → **T48** →

Fl.

Cl.

Oct *tr*

D *tr*

perc.
metal
skin
wood

(sticks)

toms

wood blks *mp*

bell Eb

cym

f

Pn.

Vln.

col legno and normal *arco tremollo* texture on F#,
random *pizz* and *col legno* on open D and G (release F#
to access open G)

3

sul pont nat.

mf

Bb *tr*

mp

Dlb.

mf

over bridge

molto sul pont

mp

col legno+pizz texure

Tape

(LIGHT TEXTURE) → (fade) →

T49

♩= 60

Fl.

mp

Cl.

mp

perc.
metal
skin
wood

mf

Pn.

mf

Vln.

crushed
sul tasto

nat.

B *tr*

Dlb.

C# *tr*

sul tasto *molto sul pont* *sul tasto* nat.

Tape

(Thin bell/metal texture)

♩= 82

Fl.

305

SAX

tr

p mf p mp p

♩= 82

Cl.

305

freely

p

tr

mp

♩= 82

perc.

metal

skin

wood

305

3 3

p

mp

♩= 82

Pn.

305

mf Ped.

♩= 82

Vln.

305

mf molto sul pont

col legno

arco mp

♩= 82

Dlb.

305

gliss touching string

mp mf mp mp

sul tasto sul pont sul tasto sul pont

nat.

T50

Tape

Sax

311

p

Cl.

311

tr

mp

3

perc.

metal

skin

wood

311

soft yarn beaters

crotale

mf

Pn.

311

8vbassa

Ped.

accel. decel.

mp

Vln.

311

molto sul pont

molto sul tasto

Dlb.

311

p

pizz.

Tape

(ppp)

317

Sax

FLUTE

p

317

Cl.

p

perc.
metal
skin
wood

317

317

Pn.

p

p

317

Vln.

nat.

p

317

Dlb.