

::: full score :::

The Fiction of Time Destroyed

Desbaratada la Ficción del Tiempo

[for alto flute, bass clarinet, cello, and electronics]

Louis Goldford (2015)

[*dur. ca. 8:25*]

[instrumentation]

alto flute in G
bass clarinet in B♭
cello
electronics

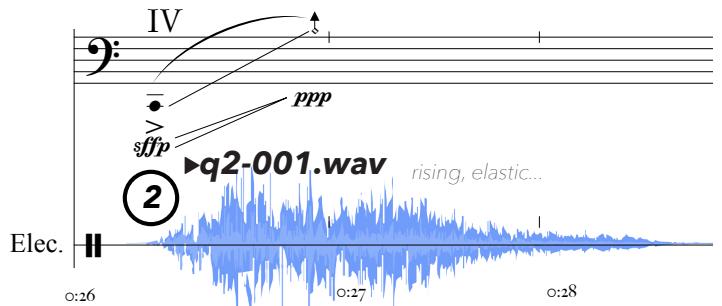
[dur. ca. 8:25]

[setup]

The piece requires an Electronics Assistant to launch cues and operate the patch during performance. A complete guide for installing and running the software, including screenshots of the user interface, is provided in the download. A performance will need —

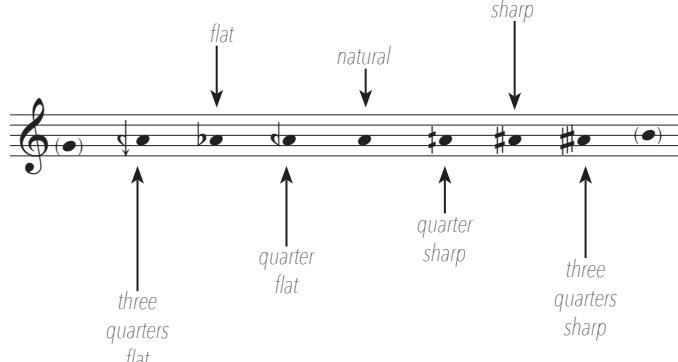
1. a computer running Max v6.1+ at mix position;
2. a DAW / audio interface connected to the laptop (recommended: MOTO 828 mk. III)
 - > *The piece runs in either stereo or 4-channel surround;*
3. 2 condenser microphones placed appropriately between & overhead of the 3 performers;
 - > *preferably the mics should be set to a cardioid polar pattern;*
4. a mixing console, amplification, and loudspeakers.
 - > *Digital reverb and effects are all implemented in the performance patch.*

Cues for the Electronics part appear in the lowermost staff as circled, italicized numbers (right). The Electronics Assistant executes these events by pressing the computer's spacebar to advance the sequence, number-by-number. Most of the time these cues occur at the nearest second, though occasionally they may align with instrumental events between second marks, as in the example.



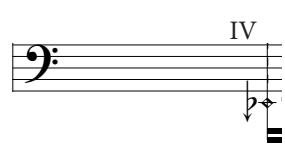
[performance notes]

[Tuning]



Tuning is primarily at the resolution of quarter tones (left).

Additional accidentals are used to denote 8th-tone (i.e. up to appx. 25¢) alterations from notated pitch. This only occurs in the cello part to indicate slight deviations from nodal points on the string necessary to produce multiphonics —



In this example from 5:03 (p. 14), the accidental is used to indicate up to an 8th tone lower than the normal position for an E♭2 on the C-string.

[Proportional Notation]

Each horizontal space marked by a tick mark or a dotted barline indicates one second of time.

These are treated as measures; the normal rule applying to accidentals carrying through the bar applies here.

In place of time signatures, large cardinal numbers are used to collect seconds into larger duration groups that form phrases. These groupings are also marked by the dotted barlines, forming a kind of synthetic macrometrical grouping, though no ictus should be felt or achieved in performance.

In place of measure numbers, time is always indicated second-by-second below the lowest staff: the Electronics cue staff. However, time is more flexible than it may appear. Individual seconds may be “stretched” in performance at the discretion of the performers or conductor, though the overall shape of phrases should be preserved. The Electronics part includes both and elements, and while precise timing is not desired, it is sometimes more-or-less necessary in order to sync with certain elements in the Electronics part.

[*performance notes* (cont.)]

The image shows five musical examples labeled A through E. Example A shows a single note with a long horizontal beam and a short notehead at the end. Example B shows a series of notes connected by slurs. Example C shows a group of notes under a single slur with a short final notehead. Example D shows a series of notes with a long horizontal beam and a short notehead at the end. Example E shows a series of notes with small, irregularly sized noteheads.

All notes should be executed as extremely short pitch events, unless their durations are extended by any of the means demonstrated above. Duration is indicated with the combined effects of beams (A), extension bars, and slurs (B). It should be understood that in a series of notes grouped under a single slur (C), the final pitch should always be extremely short as in un-slurred notes, unless of course this final note's duration is also extended (D).

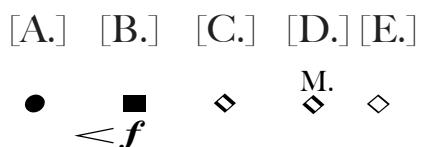
Notehead size does indicate duration, dynamics, or the relative prominence of pitched events. Smaller noteheads are used purely to facilitate horizontal proportions between notes. In the example above (E), about 10 pitches should occur in the space of one second, and it would be nearly impossible to represent this using regularly-sized noteheads. Their size should not affect the relative dynamics or duration.

Performance parts are printed on 11" x 14" — Ideally performers should not read from smaller printings, such as 9" x 12", precisely because of the need to use smaller noteheads. The examples above are already smaller than the actual size of the parts / score, and might suggest what it would look like reading from a smaller printing.

[*Glissandi*]

The image shows two musical examples of glissandi notation. Example A shows a thin line connecting several notes on a staff, with a dynamic marking 'ppp' below it. Example B shows a thicker line connecting notes, with a dynamic marking 'S.P.' above it and 'v.s.t.' below it. Text next to Example B reads: "A glissando of harmonics is indicated with a thin line. In this case, to the highest possible harmonic (A). All other glissandi are indicated using thicker lines akin to the duration extenders. (Duration lines, however, are always horizontal.)"

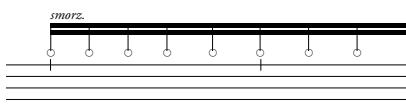
[*Noteheads + Articulations*]



Normal notehead indicating pure pitch and rhythm (A).
Tongue ram, always preceded by a slight crescendo of pure air (B).
Diamond notehead indicating harmonic sound (C).
Diamond notehead with "M" indicating a multiphonic sound (D).
A larger, thinner diamond indicating aeolian sounds on the flute (E).

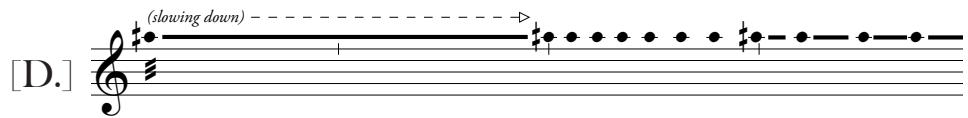
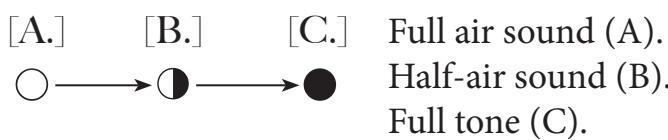


Fluttertongue — alveolar and uvular methods may be used interchangeably where appropriate, depending on the tessitura of the instrument, etc.



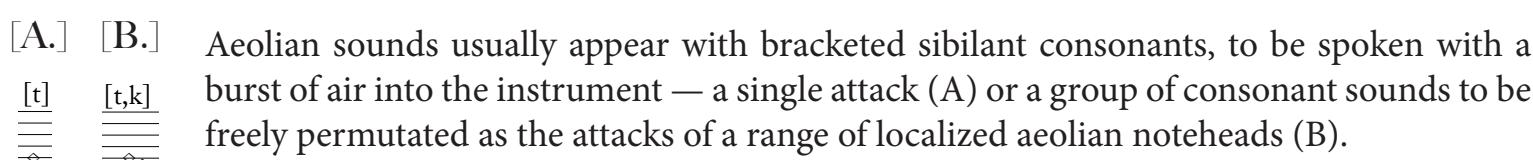
Smorzato — produced either with the jaw or the diaphragm. The lower beam indicates the duration of the note event; the upper beam indicates the length of the smorzato.

[*Gradual transitions*]



Full air sound (A).
Half-air sound (B).
Full tone (C).
A dotted line indicates gradual rearticulation and is usually accompanied by the note "speeding up" or "slowing down," following the transition between an unmeasured fluttertongue or tremolo to a rapid rearticulation of the tongue or bow (D). The exact point of transition between the rapid, unmeasured tremolo and the tongue / bow is left to the discretion of the performer.

[*Alto flute*]



The particular consonant sounds used are —

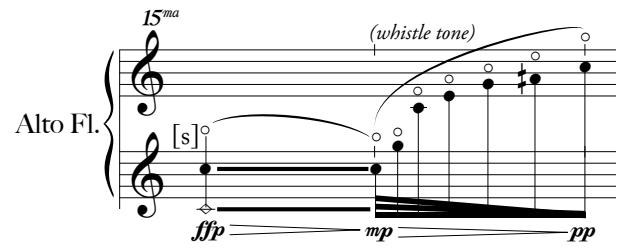
[t] as in "toy"
[s] as in "sit"
[sah] a longer version, as in "Samedi"
[k] as in "kite"

[sh] as in "shout"
[ch] as in "chew"
[f] as in "follow"

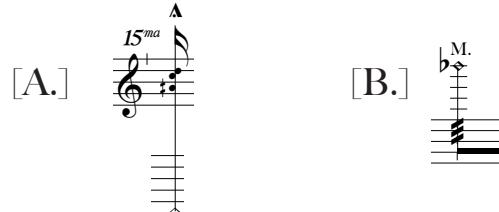
[p] as in "paw"
[ps] as in "Psst! Are you there?"

[*performance notes (cont.)*]

- ≡ A notehead with a diamond articulation indicates a sharp breath attack — without tongue.
- ≡ This might be considered a semi-pitched sound; as one attacks notes on the Japanese Nohkan (能管) flute.



Balayage d'harmonie — Whistle tone sweep of partials on a given fundamental.
Indicated partials may be approximate.



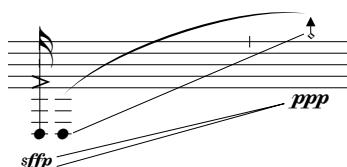
[*Alto flute multiphonics*]

Two types are employed — The first involves a sharp articulation on a low fingering, producing audible spectra above it, such as the example above (A). Bands of partials to focus on are notated above the diamond fundamental. The second type of multiphonic involves underblowing fingerings in the 3rd octave of the instrument (B). Underblowing in this way easily produces multiphonics such as the following (the pitches contained in the multiphonics below are approximate) —

[*Bass clarinet*]



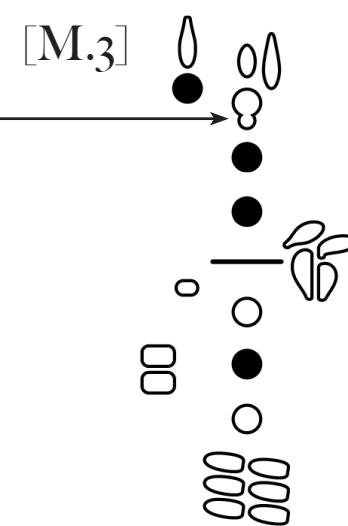
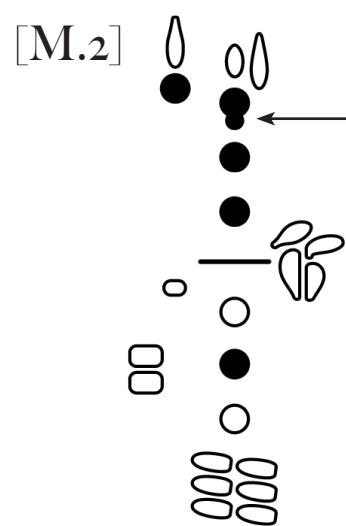
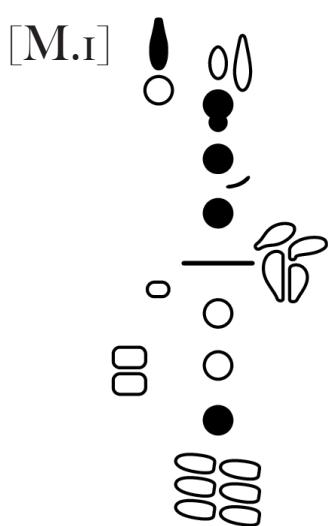
Semi-pitched slap tongue.



Harmonic glissando produced by lowering the jaw.

[*Bass clarinet multiphonics*]

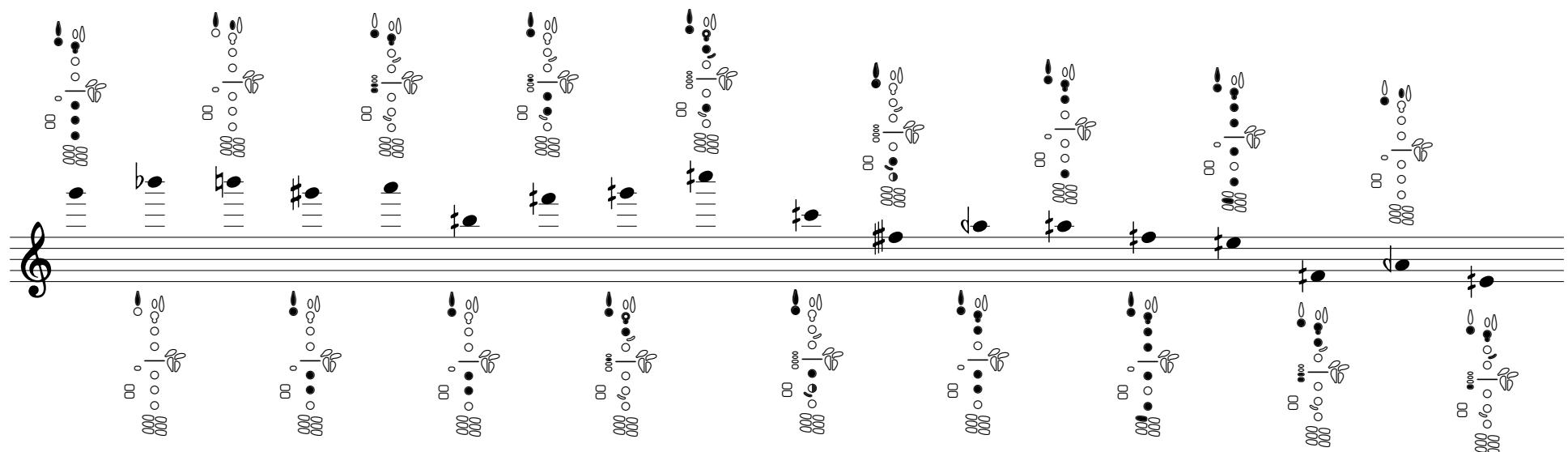
Multiphonics in the bass clarinet part are taken from Harry Sjöstrand's *The Bass Clarinet: A Personal History*. Those chosen are known to be quite stable, but if any of these cannot be executed as intended, the performer is encouraged to find similar multiphonics that approach the tone quality and character of those in the score. They have been notated as: M.1, M.2, and M.3. The fingerings used are —



Since M.2 and M.3 are separated by only one change of finger, this makes it possible to trill between them, as in this example from 5:26 —

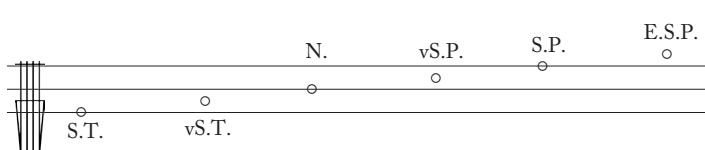
[Bass clarinet — Altissimo + Quarter Tone fingerings]

Though not an exhaustive list, here are many of the suggested non-standard fingerings called for, in approximate order of their appearance.



[Cello bowing]

The bowing clef indicates movement between the following positions —



S.T. — sul tasto
vS.T. — verso sul tasto
N. — normale (ordinato)

vS.P. — verso sul ponticello
S.P. — sul ponticello
E.S.P. — estremamente (extreme) sul ponticello

Movement between these positions may be —

linear; consistent

circular (small, frequent)

circular (larger, wider, less frequent)

random, irregular

Suggested cello fingerings are printed in the score and cello part.

[Cello multiphonics]

Multiphonics in the cello part are taken from www.cellomap.com. Those chosen are known to be quite stable — they are from the collection of eight “pure” multiphonics available on each string — but if any of these cannot be executed as intended, the performer is encouraged to find similar multiphonics that approach the tone quality and character of those in the score. They are notated like so (example taken from 5:03 in the score) —

IV[7+13+16] identifies the string and the component partials contained in the multiphonic. There are two positions available for each multiphonic — one on the upper half and the other on the lower half of the string — indicated by the diamond noteheads. The lower of the two (A) is always larger and recommended, but the upper position (B) could be just as useful. It is possible that varying amounts of pressure (touch, half-press, etc.) need to be explored in order to achieve stability and reliability.

The overpressure indications (C) are used to distort the multiphonic, and indicate movements from little-to-no pressure (where the line is at its thinnest) to as much pressure as possible (where thickest). As the line thickens the bow should also slow down to enhance distortion.

Unlike the example provided, cello multiphonics in this piece usually begin from overpressure and move toward pure tone. This allows the performer more time to adjust her / his finger position and find the multiphonic through the event.

Duration lines suggest an approximate envelope for the other pitches in the multiphonic, but by no means are they definitive.

[Contact information]



Louis Goldford // composer
www.louisgoldford.com

[ljgoldford // ljgoldford@gmail.com](mailto:ljgoldford@gmail.com)

issuu.com/louisgoldford

facebook.com/louis.goldford

twitter.com/einbahnstrasse

instagram.com/einb0hnstrasse

soundcloud.com/louisgoldford

vimeo.com/louisgoldford

[Program note]

The Fiction of Time Destroyed was written in homage to a dear friend, whose time came too soon. Despite having only known him in recent years, having only met him on few but truly uplifting occasions, and despite his untimely death, I feel as though I must have known this person in a previous life — and can only hope we'll meet again in some future existence. In the aftermath, therefore, I'm left with a feeling of sudden loss and with plenty of questions relating to time. There are many unforgettable traits to remember him by, but my immediate feeling of urgency could only be absolved by taking seriously this question of time and its perceived linearity. This piece is simultaneously a remembrance and, for me, an expression of hope that I may find resolution in the mystery.

The piece's Spanish title ("Desbaratada la Ficción del Tiempo") is a line from one of my favorite poems by Jorge Luis Borges, *Amorosa anticipación*, calling to mind my friend's spouse, who I keep in my thoughts these days.

July 2015
Budapest

— premiere performance given by —

NOMOS

Carlos Amat, director & conductor

18 July 2015 — Centre del Carme — Valencia, Spain

— second performance given by —

Ensemble Dal Niente

[version for alto flute, baritone saxophone, violin, and electronics]

Michael Lewanski, conductor & artistic coordinator

7 November 2015 — Northwestern University — Chicago

— third performance given by —

Ensemble Modelo62

Ezequiel Menalled, conductor & musical director

12 September 2016 — The 42nd International Computer Music Conference (ICMC)

TivoliVredenburg — Utrecht, The Netherlands

composed for NOMOS

The Fiction of Time Destroyed

Desbaratada la Ficción del Tiempo

[for alto flute, bass clarinet, cello, and electronics[†]] Second draft – 13 August 2015

—for Tim —

Louis GOLDFORD (2015)

Luminous [MM. = ca. 60] ‡‡

Alto Flute in G

Bass Clarinet in B_b

Cello

Electronics

1 q1-001.wav low rumble eruption of slashing, amphibian-like swarm

All reverb to 0dB.

0:00 0:01 0:02 0:03 0:04 0:05 0:06 0:07 0:08 0:09

Alto Fl.

B. Cl.

Vc.

Elec.

0:10 0:11 0:12 0:13 0:14 0:15 0:16 0:17

[†] Electronics include *fixed* and *live* components. For more information or for software requests, contact ljgoldford@gmail.com.

^{‡‡} Time is flexible; not absolutely strict. Each "measure" may be stretched slightly, but phrase durations should be preserved as best as possible.

^{†††} ♦ denotes use of the thumb for cello fingerings. These suggested fingerings have been generously contributed by cellist Sonja Kraus.

The composer wishes to thank Sonja for her outstanding work on the part.

15^{ma}

Alto Fl. Flz. sim. [t,k] [t,k] [t,k] Flz. sim.

B. Cl. <ff sub mp sf <f sub mp ff sub. S.P.

bow

Vc. 1 2 1 2

Elec. (►q1-001.wav cont...) 0:18 0:19 0:20 0:21 0:22 0:23 0:24 0:25

A 3 2

15^{ma}

Alto Fl. (whistle tone) sim. [s] [t] sfp mp pp (lean into mic for whistle tones)

B. Cl. ff ppp sfp ppp

bow S.P. v.S.T. S.P. v.S.T.

Vc. IV ppp sfp ppp

Elec. 2 ►q2-001.wav rising, elastic... 3 ►q3-001.wav with thunderous attack... 4 ►q4-001.wav 0:26 0:27 0:28 0:29 0:30 0:31 0:32 0:33

4

B

Alto Fl. Flz. mp f f

B. Cl. Flz. mp f

bow N. ff

Vc. ff f

Elec. swirl of distorted flute 5 ►q5-6-verb-001.wav rain-like clatter against metal 0:34 0:35 0:36 0:37 0:38 0:39 0:40 0:41

15^{ma}

Alto Fl.

B. Cl.

Vc.

Elec.

(>q5-6-verb-001.wav cont...)

0:42 0:43 0:44 0:45 0:46 0:47 0:48 0:49

15^{ma}

Alto Fl.

B. Cl.

Vc.

Elec.

0:50 0:51 0:52 0:53 0:54 0:55 0:56 0:57

Alto Fl.

B. Cl.

Vc.

Elec.

0:58 0:59 1:00 1:01 1:02 1:03 1:04 1:05

M.

Alto Fl. *ff* *mp sub.* *f* *p* Flz.

B. Cl. *ff* *mp sub.* *f* *p*

bow Vc. *mp* *f* *p*

Elec. (q5-6-verb-001.wav cont...)

1:06 1:07 1:08 1:09 1:10 1:11 1:12 1:13

C

Alto Fl. *mf* *p*

B. Cl. Flz. *mf* *p*

Vc. *mf* *p*

Elec.

1:14 1:15 1:16 1:17 1:18 1:19 1:20 1:21

3 1

Alto Fl. *f* *pp*

B. Cl. *pp*

Vc. *pp*

Elec.

1:22 1:23 1:24 1:25 1:26 1:27 1:28 1:29

D 2

Alto Fl.

B. Cl.

bow

Vc.

Elec.

3

N.

S.P.

IV [4+II+7+3]

ff

ff

ff

6 ►q7-8-001.wav resonant multiphonic / percussive thunder

1:30 1:31 1:32 1:33 1:34 1:35 1:36 1:37

5

Alto Fl.

B. Cl.

bow

Vc.

Elec.

M.

[t] [f]

f

f

f

N.

S.P.

S.T.

ff

1:38 1:39 1:40 1:41 1:42 1:43 1:44 1:45

3

5

Alto Fl.

B. Cl.

bow

S.T.

N.

S.P.

Vc.

III [4+11+7+3]

ff

mp

ff

(►q7-8-001.wav cont...) |

Elect.

1:46 1:47 1:48 1:49 1:50 1:51 1:52 1:53

This figure shows a musical score for measures 46 through 53. The score includes parts for Alto Flute, Bassoon Clarinet, Cello/Bass, and Electric Bass. The Alto Flute and Bassoon Clarinet parts are shown with empty staves. The Cello/Bass part starts with a dynamic of *ff*, followed by a measure of *mp*. The Electric Bass part is present from measure 46 onwards. Measure 46 starts with a dynamic of *ff* and ends with a measure of *mp*. Measures 47-53 show the Cello/Bass part continuing with a dynamic of *ff*. Various performance instructions are included: 'bow' and 'S.T.' above the Cello/Bass staff; 'N.' and 'S.P.' at the end of the staff; 'III [4+11+7+3]' above the staff; and a tempo marking '(►q7-8-001.wav cont...)'. Measure 53 ends with a dynamic of *ff*.

4 [Sempre marcato]

(slowing down) - - - - - ➤

Alto Fl. ff

B. Cl. ff

S.P. N.

bow Vc. (slowing down) - - - - - ➤ 3 3 Ⓛ 1

Vc. (ff)

Gradually increase reverb...

Elect. [Mute]

1:54 1:55 1:56 1:57 1:58 1:59 2:00 2:01

2:02

Alto Fl.

B. Cl.

bow

Vc.

Elec.

p

p

S.T.

p

2:03

2:04

2:05

2:06

2:07

2:08

2:09

F

Alto Fl.

B. Cl.

bow

Vc.

Elec.

poco **mp** poss.

...to appx. +4dB.

2:10 2:11 2:12 2:13 2:14 2:15 2:16 2:17

Alto Fl.

B. Cl.

bow

Vc.

Elec.

(poco **mp**)

II 3 2 1 (poco **mp**)

2:18 2:19 2:20 2:21 2:22 2:23 2:24 2:25

Alto Fl.

B. Cl.

bow

Vc.

Elec.

(poco **mp**)

(poco **mp**)

2:26 2:27 2:28 2:29 2:30 2:31 2:32 2:33

G

Alto Fl. (poco **mp** poss.)

B. Cl. (poco **mp** poss.)

Vc. bow { S.T. 2 3 (poco **mp** poss.)

Elec. ||

2:34 2:35 2:36 2:37 2:38 2:39 2:40 2:41

(speeding up) ——————>

Alto Fl.

B. Cl.

Vc. bow { N. S.P. (speeding up) ——————>

Elec. ||

2:42 2:43 2:44 2:45 2:46 2:47 2:48 2:49

3

2

3

Alto Fl.

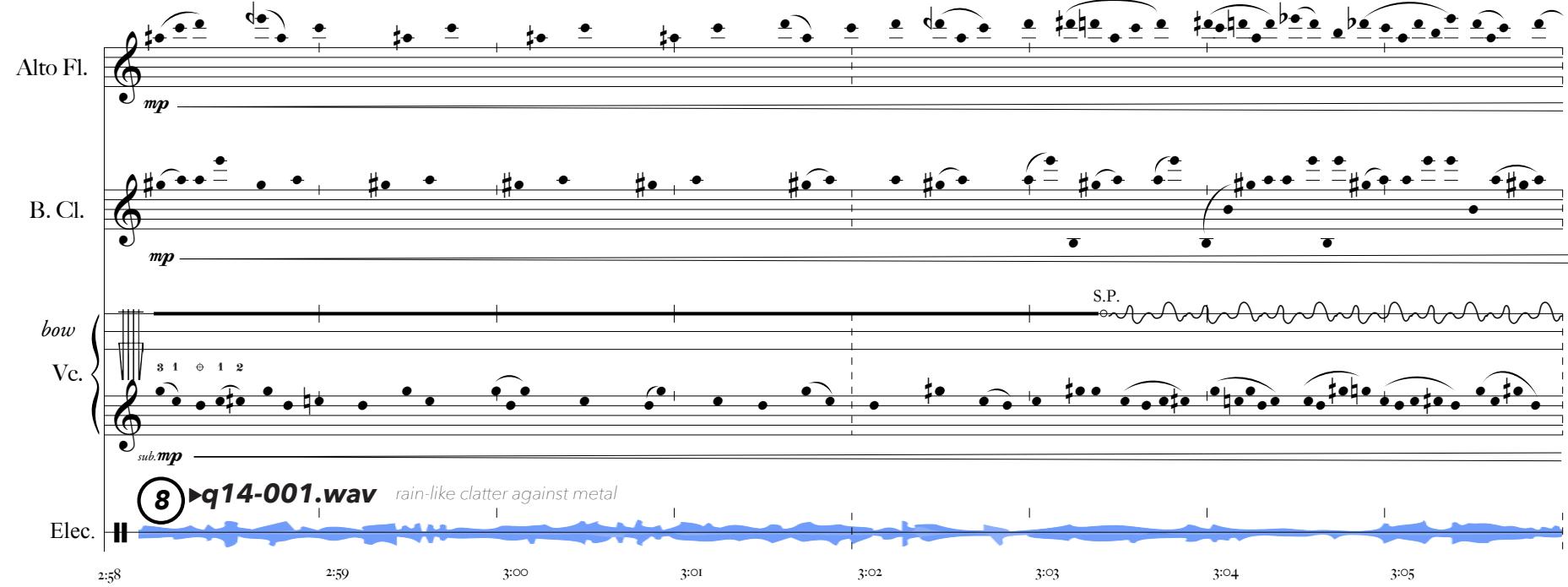
B. Cl.

Vc. bow { vS.T. S.P.

Elec. 7 q12-13-001.wav resonant multiphonic / percussive thunder II [4+11+7+3] ff >—————> mp Reset all reverb levels to 0-1 dB.

2:50 2:51 2:52 2:53 2:54 2:55 2:56 2:57

4

Alto Fl. 

B. Cl. *mp*

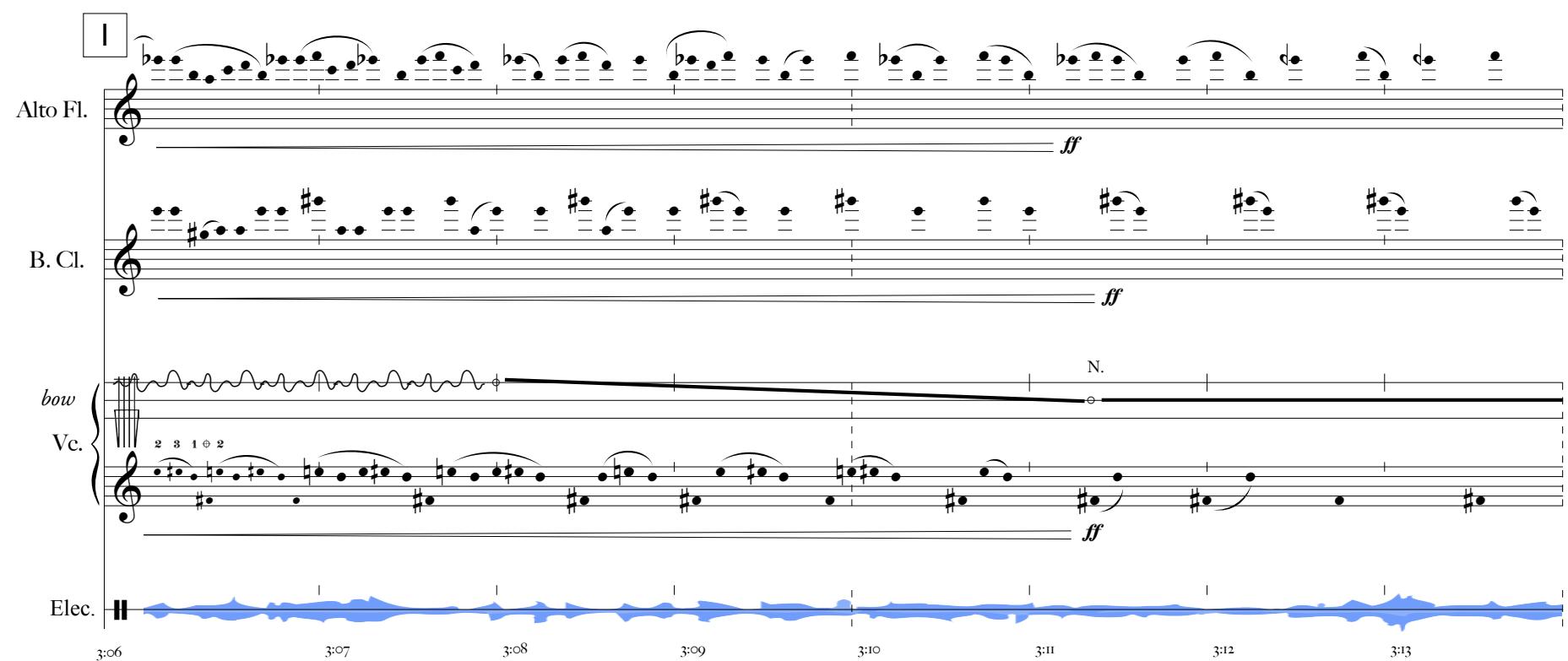
bow

Vc. *sub mp*

Elec. 

2:58 2:59 3:00 3:01 3:02 3:03 3:04 3:05

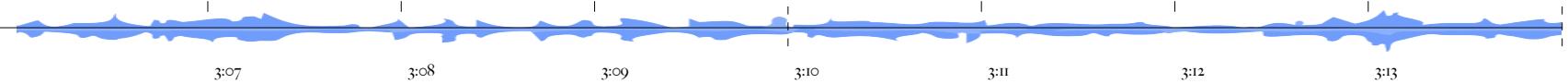
I

Alto Fl. 

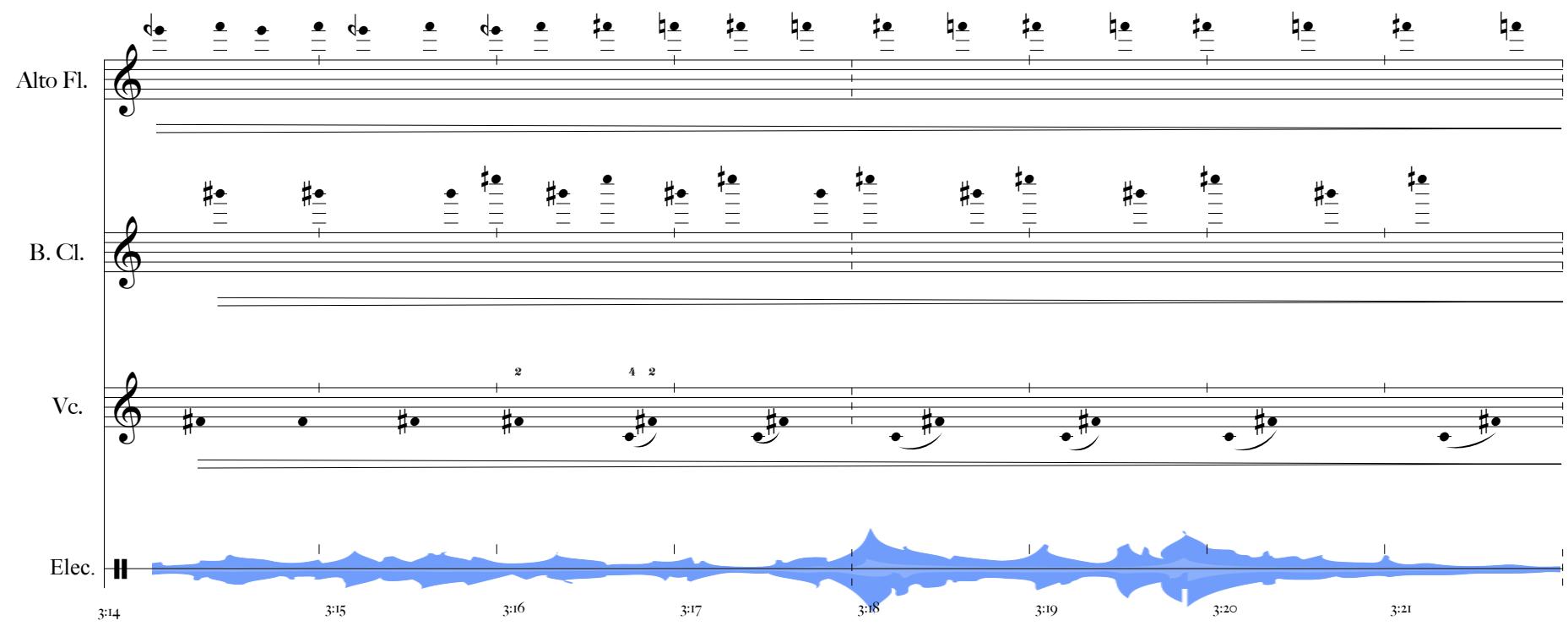
B. Cl. *ff*

bow

Vc. *N.* *ff*

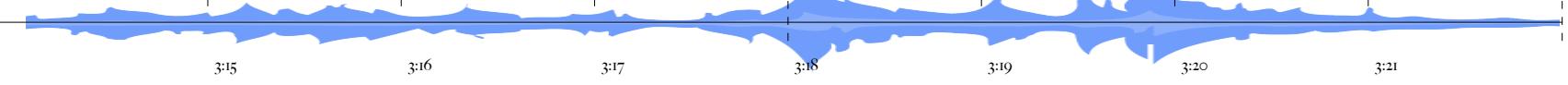
Elec. 

3:06 3:07 3:08 3:09 3:10 3:11 3:12 3:13

Alto Fl. 

B. Cl.

Vc. *2 4 2*

Elec. 

3:14 3:15 3:16 3:17 3:18 3:19 3:20 3:21

1 **4** **J 3**

Alto Fl.

B. Cl.

bow

Vc.

Elec.

9 ►**q15-16-001.wav** resonant multiphonic / percussive thunder

N. S.P.

I [4+11+7+3]

15^{ma}

3

3:22 3:23 3:24 3:25 3:26 3:27 3:28 3:29

5 **3**

Alto Fl.

B. Cl.

bow

Vc.

Elec.

10 ►**q17-18-001.wav** rain-like clatter against metal

S.P. N. sub. S.T.

15^{ma}

mp

3:30 3:31 3:32 3:33 3:34 3:35 3:36 3:37

4

Alto Fl.

B. Cl.

bow Vc.

Elec.

M.

N.

S.P.

N.

3:38 3:39 3:40 3:41 3:42 3:43 3:44 3:45

(bq17-18-001.wav cont...)

K

Alto Fl.

B. Cl.

Vc.

Elec.

pp

pp

pp

3:46 3:47 3:48 3:49 3:50 3:51 3:52 3:53

Alto Fl.

B. Cl.

bow Vc.

Elec.

[t]

[s]

S.P. sub.

3:54 3:55 3:56 3:57 3:58 3:59 4:00 4:01

Alto Fl.

B. Cl.

Vc. bow { S.T. S.P.

Elec. (►q17-18-001.wav cont...)

4:02 4:03 4:04 4:05 4:06 4:07 4:08 4:09

Alto Fl. [t,k]

B. Cl.

Vc. bow { S.P. E.S.P.

Elec. (11) ►q19-001.wav Intermezzo of granulated flute, clarinet, cello.

4:10 4:11 4:12 4:13 4:14 4:15 4:16 4:17

Elec.

4:18 4:19 4:20 4:21 4:22 4:23 4:24 4:25 4:26 4:27 4:28 4:29

5

3

Alto Fl.

B. Cl.

Vc. bow { N.

Elec. (12) ►q20-25-001.wav delayed battuto

4:30 4:31 4:32 4:33 4:34 4:35 4:36 4:37

2

4

3

Alto Fl.

B. Cl.

bow
Vc.

Elec.

ff ff ff

f mp f mp

N.
S.T. 2 3 4 0 4 4 4 1 2 4 1 3 0 1 1 S.T.

(>q19-001.wav cont...)

4:38 4:39 4:40 4:41 4:42 4:43 4:44 4:45

5

3

Alto Fl.

B. Cl.

bow
Vc.

Elec.

mp f mp

15^{ma} M.I. smorz. f f mp

S.P.
S.T. 2 3 4 0 3 4 1 4 1 4 0 1 2 S.T.

4:46 4:47 4:48 4:49 4:50 4:51 4:52 4:53

4

Alto Fl.

[t,k] *p* [t,k] *mf*

B. Cl. *15^{ma}* M.I. *smorz.* *<f* *mp* *sub.mp*

bow N. S.P.

Vc. *15^{ma}* III [4+11+7+3] (slowing down) *mf* *sub.mp* *f*

Elec. (loop 19-001.wav cont...)

4:54 4:55 4:56 4:57 4:58 4:59 5:00 5:01

3

5

Alto Fl. *M.* *p* *sub.mp* *f*

B. Cl. *f*

bow S.P. N. S.P.

Vc. *15^{ma}* IV [7+13+16] IV [6+11+5] *sub.mp* *f* *p*

Elec. (loop 19-001.wav cont...)

5:02 5:03 5:04 5:05 5:06 5:07 5:08 5:09

0 4

Alto Fl. (15^{ma})

[sah] (whistle tone) [t] sim.

(come sopra; lean into mic)

B. Cl. (mp) (sfp) ppp

Vc. (bow) (v.S.T.) IV S.P.

Elec. (q19-001.wav cont...) (13) ►q26-001.wav rising, elastic... (14) ►q27-002.wav more attack, faster...

5:10 5:11 5:12 5:13 5:14 5:15 5:16 5:17

5

Alto Fl. M. smorz.

B. Cl. M.2 smorz.

Vc. bow N. S.P.

I [3+11+8]

Elec. (15) ►q28-29-002.wav ring-modulated woodwind chord

5:18 5:19 5:20 5:21 5:22 5:23 5:24 5:25

P 5

Alto Fl. M. gliss. *sf* M.

B. Cl. M.2 M.3 *sf* *ppp* M.2 M.3 *mp*

bow Vc. N. I[3+11+8] (slowing down) *p*

Elec.

5:26 5:27 5:28 5:29 5:30 5:31 5:32 5:33

Q 6

Alto Fl. *smorz.* *ff*

B. Cl. *ff*

bow Vc. N. (speeding up) *ff*

Elec. 16

5:34 5:35 5:36 5:37 5:38 5:39 5:40 5:41

4

R

[p] [f] [k] [s] [t] [sah]

Alto Fl.

B. Cl.

Vc.

(N.)

bow

Elec. (►q30-001.wav cont...)

5:42 5:43 5:44 5:45 5:46 5:47 5:48 5:49

Alto Fl.

mf ff mf sub. ff

B. Cl.

mf ff (ff)

bow

Vc. S.P.

1 2 3 4 4 1 4

Elec. ff

5:50 5:51 5:52 5:53 5:54 5:55 5:56 5:57

Alto Fl.

B. Cl.

bow N.

Vc. 1 4 4 1 4 S.P.

Elec.

5:58 5:59 6:00 6:01 6:02 6:03 6:04 6:05

2

[p] [f] [ch] [s]

Alto Fl.

B. Cl.

bow { **Vc.**

Elec.

(►q30-001.wav cont...)

6:06 6:07 6:08 6:09 6:10 6:11 6:12 6:13

17 ►q31-001.wav
low amphibian-like swarm

4

T

Alto Fl.

B. Cl.

bow { **Vc.**

Elec.

rain-like clatter...

6:14 6:15 6:16 6:17 6:18 6:19 6:20 6:21

Alto Fl.

B. Cl.

bow { **Vc.**

Elec.

[sh] [ch] [k] [s] [f]

6:22 6:23 6:24 6:25 6:26 6:27 6:28 6:29

Alto Fl.

B. Cl.

bow

Vc.

Elec.

(►q31-001.wav cont...)

N.
N. sub.
S.T.
S.T.
vS.P.
N. sub.

pitched 'scrapes' become audible again...

6:30 6:31 6:32 6:33 6:34 6:35 6:36 6:37

Alto Fl.

B. Cl.

bow

Vc.

Elec.

U

[t]
[p]
ff

vS.T.
E.S.P.
N.

combined with low swarm...

6:38 6:39 6:40 6:41 6:42 6:43 6:44 6:45

Alto Fl.

B. Cl.

Vc.

Elec.

(ff)
(ff)
(ff)

[s]
[f]

6:46 6:47 6:48 6:49 6:50 6:51 6:52 6:53

Alto Fl. [ff] [ps] Flz. V Flz. [sh]

B. Cl. (ff) Flz.

Vc. (ff) (►q31-001.wav cont...)

Elec. [ff]

6:54 6:55 6:56 6:57 6:58 6:59 7:00 7:01

Alto Fl. [sah]

B. Cl. Flz.

Vc.

Elec. [ff]

7:02 7:03 7:04 7:05 7:06 7:07 7:08 7:09

Alto Fl.

B. Cl.

Vc.

Elec. [ff]

7:10 7:11 7:12 7:13 7:14 7:15 7:16 7:17

W

Alto Fl.

B. Cl.

bow
Vc.

Elec. (↳q31-001.wav cont...)

[t] [f] [s]

7:18 7:19 7:20 7:21 7:22 7:23 7:24 7:25

Alto Fl.

B. Cl.

bow
Vc.

Elec.

[ch] Flz. Flz.

7:26 7:27 7:28 7:29 7:30 7:31 7:32 7:33

X

Alto Fl.

B. Cl.

bow
Vc.

Elec.

N. sub. S.P. N. sub. S.P. N.

S.T. S.T.

7:34 7:35 7:36 7:37 7:38 7:39 7:40 7:41

Alto Fl.

B. Cl.

bow

Vc.

Elec. (►q31-001.wav cont...)

7:42 7:43 7:44 7:45 7:46 7:47 7:48 7:49

Y

Alto Fl.

B. Cl.

bow

Vc.

Elec.

7:50 7:51 7:52 7:53 7:54 7:55 7:56 7:57

Z

Alto Fl.

B. Cl.

bow

Vc.

Elec.

7:58 7:59 8:00 8:01 8:02 8:03 8:04 8:05

DAC off

19

Elec.

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8:06 8:07 8:08 8:09 8:10 8:11 8:12 8:13 8:14 8:15 8:16 8:17 8:18 8:19 8:20 8:21 8:22 8:23 8:24 8:25