



a. none of the above

b. all of the above

א. כל התשובות לא נכונות

ב. כל התשובות נכונות

for flute, clarinet in Bb, bassoon and tape

December 2018

Performance Notes

- a. none of the above
b. all of the above

All performers notations

Quarter tone notation:

quarter sharp
three quarter sharp
quarter flat
three quarter flat

Glissando: combine embachure and finger gliss. for a smooth as possible motion.

Different stems directions indicates using different fingering for the same note. *bisbig.* will be used for a trill between fingerings.

Legato will be played with one breath.
Tenuto will be played separately.

Staccato with legato will be played with one breath, as if it were a long note. Should be played in the indicated rythem

Long note Stac. will be played like staccato with legato, as fast as possible.

soft stac. will be played with the lightest possible touch of the tongue
hard stac. will be played with the heaviest possible touch of the tongue

'x' shaped noteheads indicates blowing air into the instrument.

n *p*
when followed by a regular note with a tie, gradually shift from air sound to the note sound.

Boxed notes will be played randomly, in the rythem indicated above the box.

order ad-lib., length > < 5
exact rythem indicated durations and conture but not the pitch.

Alto and C Flute notations

Diamond shaped noteheads indicates playing with 50% air and 50% note sound.

A syllable written above the note indicates blowing the air while making that syllable.

"tsh"
o.b. indicates over-blowing into the instrument, producing higher harmonics sounds.

w.t. indicates playing high "wistle tones" with the flute. try to hit the note written, wavy line stands for playing around the pitch

Bass Clarinet and Clarinet in Bb notations

s.t. indicates slap-tongue technique, a hard staccato without blowing.

Subtone indicates using embachure and tongue to block the sound and produce a "sotto voce" sound

subtone
End of effect

Multiphonics in bar 73, see suggested fingering.



Performance Notes

Cont'd

Contrabassoon and Bassoon notations

emb. indicates manipulating the sound using your embouchure, in changing speed

dashed tie over a rest indicates producing as little articulation as possible when breathing. use circular breathing if possible

Multiphonics are on the lower note's fingering, higher pitch is approximate. partials between the two pitches should be heard

when indicated, higher pitch may change gradually, using embouchure and pressure changes on the same fingering.

Tape Execution notes

Circled numbers above the flute part indicates a cue change. The number is the cue number that should be applied on the beat it is connected to

15

3

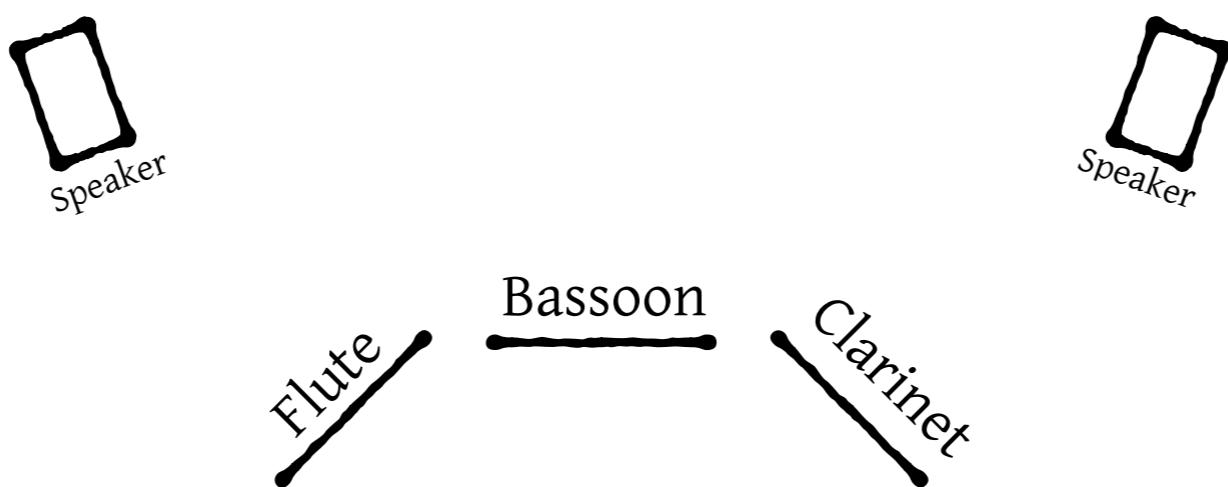
pp

Keys:

Space bar - proceed to the next cue
Up\Down keys + Enter - go to a specific cue
Left\Right keys - change master level

*Max 8 should be used to execute the electronics

Stage Layout:



Gur Shafirri
a. none of the above

Tense, $\text{♩} = 68$

Alto Flute: $\text{ff} > f$ (gliss.)

Bass Clarinet in B \flat : $\text{ff} > mf$

Bassoon: $\text{ff} > mf$ (5th measure), $ff = mf > p$ (5th measure)

Measure 3: $\text{ff} > f$ (3rd measure)

Measure 4: $\text{ff} > f$ (3rd measure)

Measure 5: $\text{ff} > f$ (3rd measure)

Measure 6: $\text{ff} > f$ (3rd measure)

4

A. Fl. (Alto Flute): ff , flz , $ord.$, sfz

B. Cl. (Bass Clarinet): $ff > mp$, mf , flz , $ord.$, $bisbig.$, ff , $f > p$

Bsn. (Bassoon): $ff > mp$, flz , $ord.$, f , p , mf , p , ff

8

A. Fl. *mf* *ff* *flz* *ord.* *sfz* *ff* *3* *4*

B. Cl. *p* *mf* *ff* *flz* *p* *ff* *ff* *mf* *ff* *ff* *s.t.*

Bsn. *ff* *p* *ppp* *ff* *mf* *ff* *p* *ff*

4 4 "tsh" 4 4

12

A. Fl. *f* *p* *mf* *p* *4* *3* *8* *f* *4* *5* *fff* *4* *3* *mf*

B. Cl. *mf* *f* *molto vib.* *molto vib.* *5* *5* *gliss.* *mf*

Bsn. *mf* *f* *fff* *f* *5* *fff* *mf*

16 $\frac{4}{4}$

A. Fl. p n p sfs n mp n mp p 3 3

B. Cl. p $gliss.$ n p 3 n mp $sfs > pp$

Bsn. $ord.$ n mp $gliss.$ 5 n

20 $\frac{3}{4}$ $\frac{4}{4}$

A. Fl. mf pp mf f 5 $fff > f$ p f

B. Cl. mf mp $spp < mp$ mf p mf mp $gliss.$ 5 mf pp

Bsn. mp mf 3 $spp < mp$ mf p mf mp 5 $bisbig.$

Musical score for Flute (A. Fl.), Clarinet (B. Cl.), and Bassoon (Bsn.) in 24/4 time. The score is divided into three measures. Measure 1: A. Fl. plays a sixteenth-note pattern with a dynamic of *mp*. B. Cl. and Bsn. play sustained notes. Measure 2: A. Fl. plays a sixteenth-note pattern with a dynamic of *f*. B. Cl. and Bsn. play sustained notes. Measure 3: A. Fl. plays a sixteenth-note pattern with a dynamic of *ff*. B. Cl. and Bsn. play sustained notes. Measure 4: A. Fl. plays a sixteenth-note pattern with a dynamic of *ff*. B. Cl. and Bsn. play sustained notes.

Musical score for Flute (A. Fl.), Clarinet (B. Cl.), and Bassoon (Bsn.) in 3/4 time (measures 27-28) and 4/4 time (measures 29-30). The score includes dynamic markings (e.g., *fff*, *f*, *p*, *f > p <*, *f*, *n*, *f*, *p*, *f*, *f*, *n*) and performance instructions (e.g., 5-measure groups, 3-measure groups, grace notes, slurs, and slurs with dots).

A. Fl.

B. Cl.

Bsn.

34

ff *f > mf*

f 5 5

subtone *ord.*

tr

vib. -----

Breathe as if you are going to play in the next beat

ff *f > mf*

p *fff* *f*

tr

ff *fp*

pp

p

bisbig. -----

pp *n* *mp* *n < pp*

To Cbsn.

ff *f > mf*

f 5 5

ff

Attacca

b. all of the above

Fl. 70 *molto vib.* *pp* *w.t.* *#e* *#e* *#o* *wavy line* *#e*
Cl. *f* *pp* *p* *mf* *pp* *p* *pp* *n* *mf* *pp*
Cbsn. *f* *pp* *n* *mf* *pp*

9 (reverbed clarinet sound)

(10) (reverbed clarinet & bassoon sound)

82

Fl. 8^{va} vib.

Cl. ff mf mp f n vib.

Cbsn. pp mf p pp mp mf pp pp f p

(Homofonic with inst.) (11)

12 13 14 15

87

Fl. mp mf mp mf pp

Cl. mp mf mp p mf mf pp

Cbsn. mp mf mp p mp mp pp

Cbsn. approx. highest pitch (C4) filled with the spectrum

Musical score for Flute (F1.), Clarinet (Cl.), and Bassoon (Bsn.). The score is divided into measures 98 and 99. Measure 98 (Tempo primo) starts with a dynamic of *mp* for the Flute and *pp* for the Clarinet. The Bassoon enters with a dynamic of *mf*. Measure 99 begins with a dynamic of *p* for the Bassoon. The Flute and Clarinet play eighth-note patterns with dynamics of *p* and *pp*. The Bassoon continues its eighth-note pattern with a dynamic of *p*. The score includes performance instructions like *bisbig.*, *emb.*, and *To Bsn.*. Measure 99 ends with a dynamic of *p* for the Bassoon. Measure 100 (Tempo primo) begins with a dynamic of *mp* for the Bassoon. The Flute and Clarinet play eighth-note patterns with dynamics of *p* and *pp*. The Bassoon continues its eighth-note pattern with a dynamic of *p*.