



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.

gliss.

Pitch bend should be played in a range of +- 1 tone. Prefer using embachure over finger gliss.

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 litest 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.

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 > <

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.

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

w.t. indicates playing hige "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

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

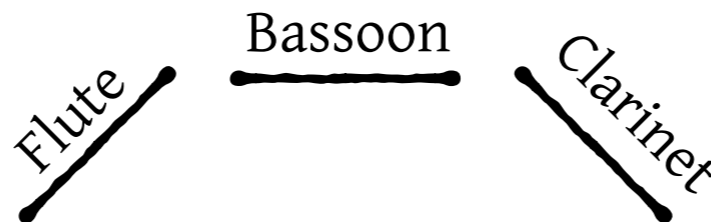
Circled numbers above the flute part indicates a cue change. The number is the cue number that should be applied on the beat it is connected to

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 Shafriri

a. none of the above

Tense, ♩=68

Tense, ♩=68

The score consists of three staves:

- Alto Flute:** Treble clef. Measures 1-2 show a triplet of eighth notes (B♭, A, G) with dynamics *ff* > *f*, followed by a glissando. Measure 3 shows another triplet (B♭, A, G) with dynamics *ff* > *f*. Measure 4 is a whole rest. Measure 5 shows a triplet (B♭, A, G) with dynamics *ff* > *f*.
- Bass Clarinet in B♭:** Treble clef. Measures 1-2 show a triplet of eighth notes (B♭, A, G) with dynamics *ff* > *mf*. Measure 3 shows a triplet (B♭, A, G) with dynamics *ff* > *mf*. Measure 4 is a whole rest. Measure 5 shows a triplet (B♭, A, G) with dynamics *ff* > *mf*.
- Bassoon:** Bass clef. Measures 1-2 show a triplet of eighth notes (G, F, E) with dynamics *ff* > *mf*. Measure 3 shows a triplet (G, F, E) with dynamics *ff* > *mf*. Measure 4 shows a quintuplet of eighth notes (G, F, E, D, C) with dynamics *ff* > *mf* > *p*. Measure 5 shows a quintuplet of eighth notes (G, F, E, D, C) with dynamics *ff* > *mf*.

Time signatures are indicated at the top right: 3/8 and 2/4.

[illegible]

8 *gliss.* *flz* *ord.* **3** **4** **4** *"fff"* *"tsh"* **4** **4**

A. Fl. *mf* *ff* *sfz* *ff* *ff* *sfz* *ff* *mf* *ff*

B. Cl. *p* *3* *mf* *p* *ff* *ff* *mf* *ff* *mf* *ff* *s.t*

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

12 **4** **4** **3** **8** **4** **4** **3** **4**

A. Fl. *f* *p* *mf* *p* *f* *fff* *mf*

B. Cl. *mf* *f* *molto vib.* *gliss.* *flz* *ord.* *gliss.* *mf*

Bsn. *mf* *f* *molto vib.* *fff* *f* *fff* *mf*

16 $\frac{4}{4}$

A. Fl.

B. Cl.

Bsn.

p *n* *p* *sfz* *n* *mp* *n* *mp* *p* *gliss.* *gliss.*

p *gliss.* *n* *p* *n* *mp* *sfz* *pp*

ord. *gliss.* *gliss.* *n* *mp*

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

A. Fl.

B. Cl.

Bsn.

mf *pp* *mf* *f* *fff* *f* *p* *f*

mf *mp* *spp < mp* *mf* *p* *mf* *mp* *gliss.* *mf* *pp*

mp *mf* *spp < mp* *mf* *p* *mf* *mp* *bisbig.*

24

A. Fl.

B. Cl.

Bsn.

mp

f

ff

mf *p* *mf*

soft stac.

ord.

gliss.

ff

27

A. Fl.

B. Cl.

Bsn.

fff

f

f

f

n

f *p* *f*

f

n

f

n

A. Fl.

B. Cl.

Bsn.

30

f *fff* *f* *mp* *ff* *p* *ppp*

f *mf* *ff* *mf* *p* *ff* *n* *ppp*

f *mf* *ff* *f* *fiz* *3* *pp*

3 *4* *4*

bisbig.

A. Fl.

B. Cl.

Bsn.

34

ff *f > mf* *f* *fff* *fp* *pp* *p* *vib.*

ff *f > mf* *p* *fff* *f* *fff* *fp* *pp* *n* *mp* *n < pp*

ff *f > mf* *f* *fff* *f* *fff* *To Cbsn.* *bisbig.*

subtone *ord.* *tr* *tr* *3*

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

Attacca

b. all of the above

① (low pitches of the contrabassoon)

(♩=68)

40 To Fl.

Fl.

To Cl.

Cl.

Contrabassoon

Cbsn.

emb.

mp < *mf* < *f* > *mf* > *p* < *mf* < *f* > *p* < *mf* < *f* > *p* < *mf*

③

49

Flute

Fl.

Clarinet in B \flat

Cl.

Cbsn.

vib.

vib.

emb.

n < *mp* > *n* < *pp* < *mf* > *p* < *mf* >

n < *mp* > *n* < *pp* < *mf* > *p* < *mf* >

< *f* > *mf* < *p* < *mf* < *f* > *mp* < *mf* > *p* < *ff* > *p* < *mp* < *ff* >

④ (low pitches of the contrabassoon,
broken flute)

⑤

59 $\frac{3}{4}$

Fl. *mp* *pp* *f* *p* *n* *f* *gliss.* *gliss.*

Cl. *mp* *p* *f* *p* *mp* *3* *5* *order ad-lib., length >*

Cbsn. *f* *p* *n* *f* *emb.*

⑥ (flute gliding)

⑦ (flute gliding,
filtered sound)

64 "fff" flz. *p* *mf* *ord.* *vib.*

Fl. *p* *mf* *n* *mp* *mf* *p* *mp* *f*

Cl. *f* *3* *p* *pp* *ppp* *n*

Cbsn. *p* *n* *mp* *n* *p* *n*

70

Fl.

mp

3

3

pp

p

ord. vib. -----|

8

2

4

3

pp

Cl.

molto vib. ----|

f

pp

p

mf

pp

n

mf

pp

Cbsn.

molto vib. ----|

f

pp

mp

n

n

mf

pp

w.t.

#2

76

4

4 order ad-lib., length >

Fl.

f

p

3

5

f

mf

3

p

mf

p

3

4

4

pp

mf

p

flz

ord.

Cl.

flz

ord.

gliss.

f

p

mf

f

3

3

n

mf

p

ord.

pp

mf

pp

mf

p

3

5

Cbsn.

mf

p

3

p

mf

p

mf

f

soft stac.-----|hard stac.-----|soft stac.-----|

pp

mf

p

82

Fl.

8^{va}

vib.

gliss.

pp

mf

p

mf

p

mf

p

p

Cl.

ff

mf

mp

f

n

f

p

Cbsn.

pp

mf

p

pp

mp

mf

pp

f

p

12

13

14

15

87

Fl.

mp

mf

mp

mf

mp

pp

Cl.

mp

mf

mp

p

mf

mf

pp

Cbsn.

mp

mf

mp

p

mf

mp

f

(C4)

Cbsn, appr. highest pitch

filled with the spectrum

93

Fl.

mf *p* *f*

Cl.

mf *p* *f*

soft stac.

molto riten. e accel.

Cbsn.

ff *mf* *p* *f* *p* *mf*

emb.

molto riten. e accel., espressivo

p *mf* *sempre mf*

16

17 (heavy reverbed sound)

3/4

4/4 *molto riten. e accel.*

8va

Fl. *bisbig.* *mp* *pp* *p* *mp* *pp* *p* *n* *gliss.* *mp* *n*

Cl. *bisbig.* *mp* *pp* *pp* *mp* *f* *p* *n* *mp* *pp* *n*

Bassoon *emb.* *mp* *mf* *p* *n* *To Bsn.* *Bassoon* *mp* *p* *n*

18 19