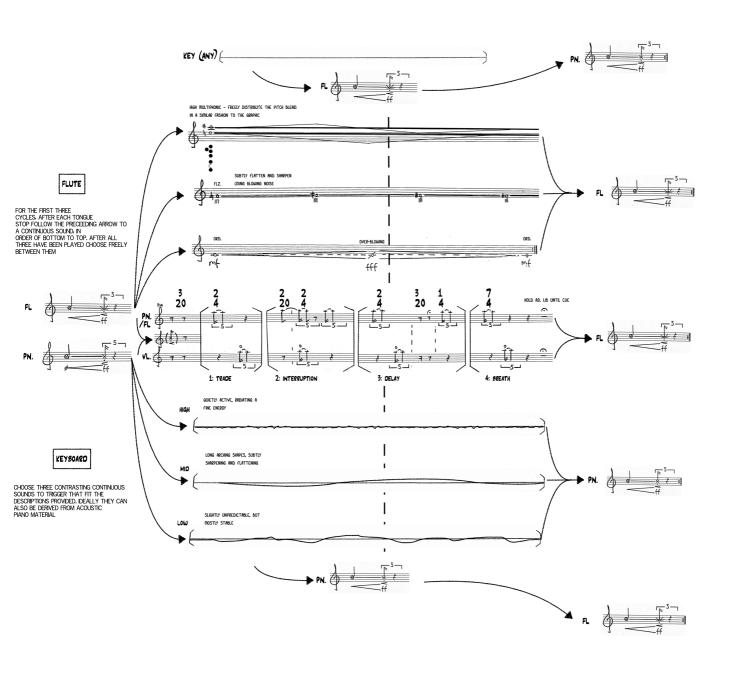
CONFLUENCE

FOR VIOLIN, FLUTE, PIANO AND KEYBOARD



INSTRUCTIONS

COMPOSER'S NOTES

A CONFLUENCE IS A JUNCTION BETWEEN ADJACENT RIVERS OF OFTEN THE SAME WIDTH THINN OF THE STRICTURE OF THE PECE IN A SMILAR WAY - THE MIDGLE SYSTEM IS THE SENDENT BEING TRANSPORTED THROUGH VARIOUS WISCOSTIES OF SOUND CLIRRENIS (ON ETHER SIDE AND COLLIDING, THE AUTHOR ALONS THE WAY. THE NATURE OF THE MATERIAL IS LINEAR BUT CAN BE QUICKLY AND ABRUTTLY PILINELLED INTO A NEW SYSTEM AND HAS MANY MORD NETERACHING AND HAS MANY MORD NETERACHING AND HAS MANY MORD WATER WILL ALWAYS TROKLE DOWN A HILL BUT ITS EXACT COURSE CANNOT BE ANTICPATED.

DIRECTIONALITY

THE SCORE SHOULD BE READ LEFT-RIGHT CENTRE-OUT, BEGINNING WITH THE TOP FLUTE TONGUE-STOP. THS WILL CLE THE PIANO AND VIOLIN INTO THE MIDDLE SYSTEM AND THE FLUTE INTO THE CLOSEST SYSTEM ABOVE, REPEAT THE SYSTEM LINE, A CLE IS PRESENTED TO PROGRESS TO THE CORRESPONDING ARROWED FIGURE WHICH ACTS THE SAME AS THE FRIST RIGHE WITH A MATCHING INSTRUMENT NAME. REPEAT THE PROCESS F A FLUTE CONTINUES TO GIVE THE PROVEGRANNING CLE BUT IF THE PROMO TAKES THE PREPAT THE CYCLE IN AN INVERSION, WITH THE FLUTE AND VIOLIN TAKING THE MIDDLE SYSTEM AND THE PIANO DEVIATING BELOW TO ANY PRECEDING ARROW.

MIDDLE SYSTEM

THE PIANO AND VIOLIN INTERACT WITHIN THE FOUR GIVEN MODILLES, JOINTLY CONSTRUCTING PHRASES OUT OF THEM IN ANY ORDER (APART FROM 4), EACH MODILLE SHOWS THE FIRST NOTE OF AND A RESPONSE IN THE VIOLIN THE VERY PIEST NOTE OF EACH CYCLE SHOULD BE PIANOY, FUTURE HOWEVER AFTERWARDS EACH MODILLE CAN BE LED BY HE WOULN THE MODILLES SHOULD BE STRUNG TOGETHER SEAMLESSLY, WITH EACH INSTRUMENT PLAYING NOTES IN A 1-1 RATIO - THIS MAKES IT CLEARED WEEN A PLAYER RESISTS A RESPONSE LONGET HAN THE 3/20 BAR AS IT CAN ONLY BE THE 4TH MODILLE WHEN THE 4TH MODILLE SHAVED. THIS DOESN'T HAVE A REPEAT AND SIGNALS THE END OF THE MODILE SYSTEM UNIT. THE CYCLE STRAFTS AGAIN, AS THE CYCLE REPEATS MORE AND MORE, FELL FREE TO INTRODUCE DIFFERENT ARTICULATIONS AND PITCHES (WITHIN A TONE OF A, INCLIDING MICROTONES).

OUTER SYSTEMS

BEGIN ON THE CHOSEN SYSTEM SLIGHTLY LATER THAN THE OTHER PLAYERS AND CONTINUE BEYOND THE ENTIRE DURATION OF THE MIDDLE SYSTEM (IT SHOULD ALWAYS SURPASS THIS UNLESS EXTERNALLY TRUNCATED) WITH AN AD LIB. DURATION TAGGED ON THE END. THE ENDING FIGURE WILL END THE CONTINUOUS SOUND, AND SHOULD BE BLENDED AS SEAMLESSLY AS POSSIBLE REPEAT THE PROCESS UNLESS A TRUNCATION CUE IS NITRODUCED. THE TWO OUTER SYSTEMS ARE MOSTLY INDEPENDENT OF EACH-OTHER, BUT THE KEYBOARD MAY OPTIONALLY JOIN WITH THE FLUTE AFTER THE FIRST THREE CYCLES.

TRUNCATION CUE

A TRUNCATION CLE CAN BE NTRODUCED BY THE CURRENT OUTER-SYSTEM PLAYER WHICH WILL IMMEDIATELY END THE MODILE SYSTEM REGARDLESS OF IT'S ACTIVITY. THE CONTINUOUS SOUND WILL PERSISTS, SO THERE WONT BE SELENCE BUT THIS MEANS THAT THE TOP SYSTEM FILLIPED CAN ONLY USE A TRUNCATION CLE WHILE THE KEYBOARD IS ALSO SOUNDING, AS IT CANNOT CONTINUE ONCE GWING THE CUE ONCE THE CUE IS GIVEN CONTINUE ON OWNIAL BUT NOW THE CYCLE FIDE/TOP WILL BE CUED BY THE OTHER PLAYER FOLLOW THE SCORE FROM THIS POINT ON AS SPECIFIED.