

# In Flux

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*~ for Quartet ~*

Chris Zacharias

## Instrumentation:

Flute  
Viola  
Cello

Piano (with 1 superball mallet (cut in half), 1 soft yarn mallet)

**Duration:** ca. 5 1/2 - 7 minutes

## Program Notes:

**In Flux** was written as an exploration of perpetual transformation, capturing the essence of change through unconventional styles and structures. Within its inception, came an influx of different ideas that ultimately made their way into the final product, creating a level of intentional gaudiness in condensing disparate fragments, focused in a way that would be thematically effective.

## Performance Notes:

### Flute



Flute Pizzicati

### Cello

- Cello multiphonics are indicated by a diamond notehead at the touch point and sounding pitches displayed on the adjacent treble clef



III

### For sections E, F, G, H and I

- Transitions between sections are dictated by the conductor's discretion with approximate times indicated at the start of each section
- Sections are in free time, with instruments coming in roughly when they're notated
- Sections should blend into each other (smooth transitions)

### Notation/misc

- Thin arrows indicate gradual change from one technique to another



- Filled hairpins indicate gradual overpressure technique on bows



or



or



- Feathered beams indicate an unmeasured increase or decrease in rhythmic value. the precise number of notes is less critical



Gradually slower



Gradually faster

- Repeat signs are to be repeated for the duration indicated by the arrow



Or



\* repeat until next section

- Boxed noteheads indicate a wind effect, whether that be breathing into the instrument or bowing the body

- Single line staves are for the wind effect with no pitch

\* Duration follows standard notation practice



Or



\*Mainly for flute, finger note and play for ghostly/wind sound

- Extended box noteheads are used for clusters



### Accidentals



\*Quarter tone accidental gradient

- All accidentals only effect the note they refer to (not other octaves)
- Quarter tones can be played inexact (general out of tune effect)

### Glissandos

- All Glissandos should start from the beginning of the note and last until the beginning of the target note

### Harmonics

- Natural Harmonics are shown by a diamond head on the touch point
- Artificial Harmonics are shown by a regular notehead on the stopped point and a diamond notehead at the touch point

### Vibrato

- Play without vibrato by default
- A wavy line placed above the staff indicates the use of vibrato until the line stops



Normal Vibrato



Fast and Wide Vibrato



Moving from normal to fast and wide

## In Flux

Chris Zacharias

Allegro ♩ = 112

Flute

Viola

Cello

Piano

col legno III  
II *p* cresc. *mf* Ricochet  
ord. II *mp* col legno I  
III *p* II *mf*  
sul pont. I *p* III *mf*

Fl.

Vla.

Vc.

Pno.

(mp) cresc. *mf* ord. sul pont.  
dim. *p* L.H Pizz. pizz. arco II  
III *p* *mf* III *mp* Natural harmonic gliss.  
*p* *pp* *mf* *p* cresc. *mf* *p* IV  
Silently depress key  
Hold down note

Fl.

Vla.

Vc.

Pno.

*p* *mf* *p* *mp* ord. V pizz.  
III *p* *mf* *pp*  
Use soft yarn mallet on piano string  
Gliss superball mallet on piano string  
for whale call-like effect  
*mf* dim. *p* Ped.

Fl.

Vla.

Vc.

Pno.

col legno III  
II *p* cresc. *mf* Ricochet  
ord. II *mp* cnt. col legno *mf*  
col legno IV  
III *p* cresc. *mf* Ricochet  
II *mp* Ricochet  
Hold note down before ricochet  
for muted sound  
Ricochet mallet off of string  
Mute String w/Hand  
*mf* *mp* *mf*