

for Richard Craig
diverse tremblings
 for contrabass flute and digital sound

pete stollery

I $\text{♩} = 60$
 [...OPENING]

contrabass flute

0" 4" 8" 12" 16" 20" 24" 28" 32" 36"

digital
sound

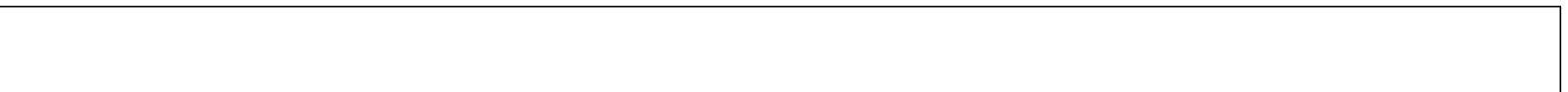
sf1-in
(0'00")

II

aeolian \longrightarrow *1) ord.

0" 4" 8" 12" 16" 20" 24" 28" 32" 36"

40" 44" 48" 52" 56" 1'00" 1'04" 1'08" 1'12" 1'16" 1'20" 1'24"



23 sim.

ord. \longrightarrow multi

[BRIDGE 1] (123/234 C#) *2) *3)

0" 4" 8" 12" 16" 20" 24" 28" 32" 36"

ff mf mf

ord. \longrightarrow ord.

8va

1'28" 1'32" 1'36" 1'40" 1'44" 1'48" 1'52" 1'56" 2'00" 2'04" 2'08"

*1) Slight accent/overblow to emphasise upper partials. Natural multiphonic?

*2) Move gradually from fundamental to multiphonic.

*3) Move gradually from fundamental/lower partials to upper partials, including as many partials as possible on the way up.

*4) sim. as for previous gesture at bars 28-29.

[TRUNKS AND PIPES]
REV-A 8" ON

34

aeolian
slow vib. → ord.
sim. (124/23 C#)
freely, yearning *5)
ord.
bend
sim. (134/23 D#)

2'12" 2'16" 2'20" 2'24" 2'28" 2'32" 2'36" 2'40" 2'44" 2'48" 2'52"

molto vib. + accel
sim. (1234/234)
lyrical

45

f pp ff f mf f p mp

2'56" 3'00" 3'04" 3'08" 3'12" 3'16" 3'20" 3'24"

53

aeol. → ord. 3
sffz pp <f
mp sffz
cheek *6)
cheek

3'28" 3'32" 3'36" 3'40" 3'44"

*5) Gradually overblow to produce harmonic one octave higher.

*6) Mixture of pizz., clicks, and vocal plosives such as k, t and p

58 [BRIDGE 2]

(134/34) REV-A 8" OFF

REV-B 3" ON ord. → aeol.

ord. → flz. *8)

*7) aeolian → ord.

sffz > *pp* <*f* *mp* >*o* *o* <*mp* >*o* *p* <*f* >*=* *pp* <*f* <*f*>*mp*

3'48" 3'52" 3'56" 4'00" 4'04" 4'08" 4'12" 4'16" 4'20" 4'24" 4'28"

sf1-out
(4'14")

sf2-in
(4'24")

69 *9) → cheek aeol. → ord. cheek aeol. → flz. → aeol.

p <*f* *mp* <*ff* >*pp* <*mf* <*f* *mp* <*f* <*f* *mp* <*sfz* <*f* <*f* *mp* <*mf* <*f* *mp* <*ff* <*o* <*ff* >*o* <*ff* >*o* <*ff* >*o*

4'32" 4'36" 4'40" 4'44" 4'48" 4'52"

[STUMBLE DANCE]

REV-B 3" OFF
rigid/stiff

cheek cheek *sffz* lurching slightly

<*f* <*ff* <*ff* <*ff* <*mp* <*ff* <*sffz* *f* >*mp* *sfz* *f* *f* >*sub. ff* <*f* >*** <*f* >*** <*f* >***

4'56" 5'00" 5'04" 5'08" 5'12"

sf2-out
(5'00")

sf3-in
(5'12")

*7) Sudden emphasised forcing of air

*8) The line in the box indicates a spectral sweep of the aeolian sound indicated. The position of the line in the box maps the frequency content of the sweep. There should be interaction with the digital sound part.

*9) Gradually more and more frenetic until double bar

rigid again - a tempo

5'16" 5'20" 5'24" 5'28" 5'32"

sf3-out
(5'24")

sf4-in
(5'26")

rigid again - a tempo

5'36" 5'40" 5'44" 5'48"

sf4-out
(5'40")

sf5-in
(5'48")

a tempo

5'52" 5'56" 6'00"

*10) gradual accel from demi-semi quavers through to cheek gliss

rigid again - a tempo

92

sempre ff

6'04" 6'08" 6'12" 6'16" 6'20" 6'24"

[BRIDGE 3]

fff *check* *sim.* *11) *cheek*

[...CLOSING]

sf5-out (6'10")	sf6-in (6'13")
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98

6'28" 6'32" 6'36" 6'40" 6'44" 6'48"

cheek *ord.* *ord.* *urgently* *bend up*

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104

melt into digital sound part

ff *freeish* *map digital sound part for bend*

mf sffz *○<f* *f>* *○<mp* *pp* *sfffz poss.* *12)

6'52" 6'56" 7'00" 7'04" 7'08" 7'12" 7'16" 7'20"

*11) sim. as for previous gesture at bars 28-29, but moving back to fundamental, having included all partials.

*12) kill audio with last pizz note from flute