

for Richard Craig

diverse tremblings

for contrabass flute and digital sound

pete stollery

contrabass flute

$\text{♩} = 60$
1 [...OPENING]

digital sound

sf1-in (0'00")

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

11

aeolian → *1) ord.

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

23 sim.

[BRIDGE 1] *2) *3)

(123/234 C#)

ord. → multi

8va

ord. → ord.

ff *mf* *mf*

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

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

mf mp mf mp f pp

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

f pp ff f mf f p mp

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

aeol. → ord. 3
5
check *6)
check

f sffz pp mp pp sfz

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 ^{*7)} acolian → ord. (134/34) [BRIDGE 2] REV-A 8" OFF REV-B 3" ON ord. → aeol. ord. → flz. ^{*8)}

<sfz> 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)} check aeol. → ord. check aeol. → flz. → aeol.

p sub. <f> mp <ff> pp <mf> o <f> mp <f> o <f> mp <sfz> o <f> o <f> mp <mf> o <f> mp <ff> pp <f> o <ff> o

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

75 [STUMBLE DANCE] REV-B 3" OFF rigid/stiff check check check 3 4 ^{lurching slightly}

= f o <ff> p <ff> p <ff> mp <ff> o <sfz> f > mp sfz sfz f sub. ff 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

80

rigid again - a tempo

check

ord.

aeol.

check

ord.

check

check

check

check

check

check

check

check

mf

sfz

pp

sfz

sim.

f

mf

pp

mf

sim.

5'16"

5'20"

5'24"

5'28"

5'32"

	sf3-out (5'24")
	sf4-in (5'26")

85

rigid again - a tempo

*10

check

lurching even more

ppp

sfz

sfz

3

5

sfz

sfz

ff

6

5'36"

5'40"

5'44"

5'48"

sf4-out (5'40")	
	sf5-in (5'48")

89

a tempo

7

5

3

9

6

mp

pp

5'52"

5'56"

6'00"

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

rigid again - a tempo

[BRIDGE 3]

92

sempre *ff*

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

ch. *fff* *mp* *sim.* *11) [...CLOSING] check *f* *mf* *f*

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

98

check *mp* *pp* *f* *< sffz* *mp* *sub. ff* *urgently* *pp* *bend up*

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

ord. ch. *ord.* *3*

104

melt into digital sound part

freeish

map digital sound part for bend

104

ff *ff* *mf sfz* *< f* *f* *mp* *pp* *sffz poss.*

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

*12)

*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