The Film Sextet

percussion, double bass, violin,
oboe, clarinet B*b*, piccolo flute

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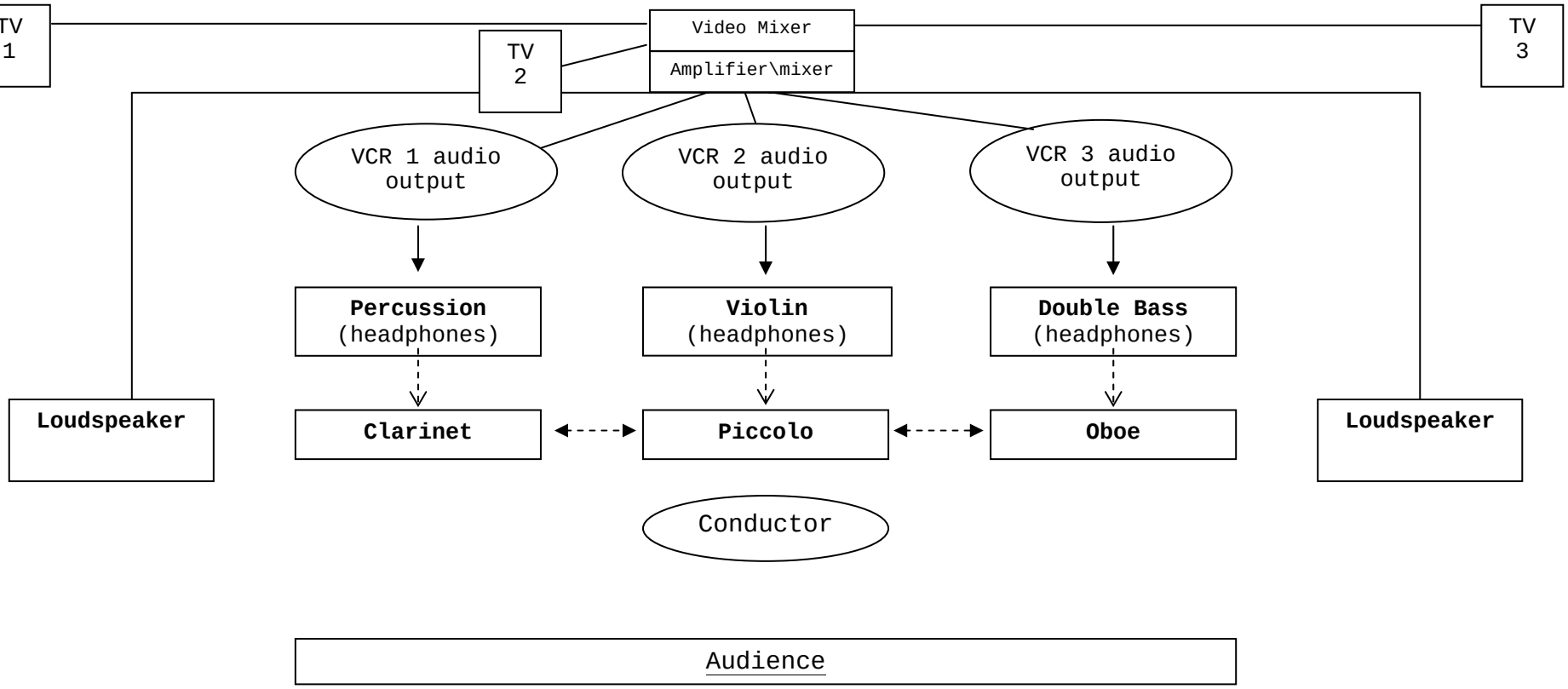
‘The Film Sextet’- GENERAL INSTRUCTIONS

Instrumentation: Double bass, violin, clarinet b-flat, oboe, piccolo flute, percussion (*timpani, vibraphone, kick drum, snare, large tuning fork, crash cymbal*)
Equipment: Three VCR players with separate audio output and three sets of headphones. Ten predefined VCR tapes of commercially released films. A mixing desk, an amplifier, a three channel video switch and three small television sets.

Stage Set-up plan



General description:

- **[*headphone trio*]** - The three players with headphones listen to the sound coming out of their individual VCR, which is actually the *sound band* of one of the ten films, randomly inserted in the VCR. The nature of this sound (dialogue, silence, music, intensity, etc) is an indication of when, which and how to perform their given *mobile* musical material, according to a set of instructions. For example, silence or dialogue coming from the headphones can be an indication for the performer to start or stop performing; variation of sonic intensity coming from the headphones can affect the dynamic result of the performed material. These players follow the instructions and sonic indications from the headphones, essentially behaving as soloists, unaffected by the actions of the others in the ensemble.
- **[*wind trio*] -** The three players NOT wearing headphones follow the same actions as the above but their input is not the headphones but the sound of the player behind them, as can be seen in the above plan.
- The conductor uses a timer to indicate actions that overrule every other action in the performance. For example, he can instruct the *wind trio* to switch to playing their vertically synchronized 'trio' material and the *headphone trio* to switch to another independent, but specific material, unaffected by the headphone sound.

Effectively, the structure of the piece is defined by a combination of the three 'randomly' chosen *sound bands,* the performer's intuitive response and the time-specific interruption of the conductor. The six players are soloists who interact as part of an information chain, which moves vertically from the VCRs to the front trio and horizontally across the trio (see plan above).

The Film Sextet

[conductor and audiovisual technician] - instructions

The **conductor** uses coloured sheets of paper to give instructions, according to an event timeline which follows the 'absolute' time of a stopwatch. There are two types of instructions:

- The *White and Black* instruction, which applies to the whole sextet. *White* indicates the start of a 'trio material' section and *Black* the end of it.

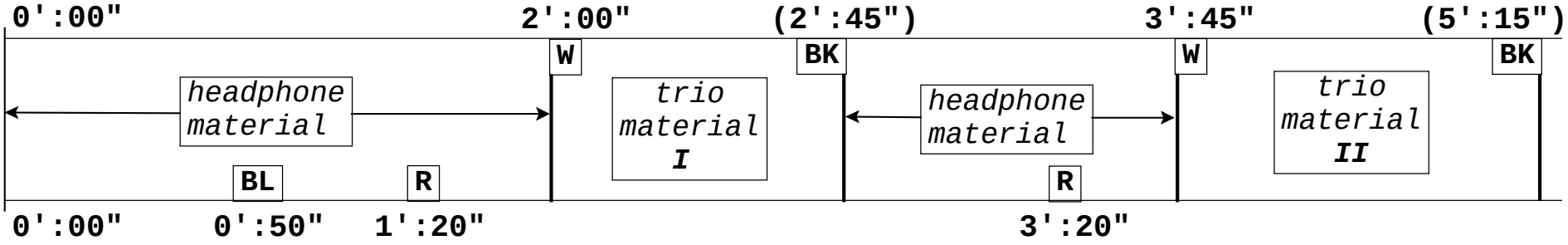
- The *Blue* and the *Red* instruction, each of which apply exclusively to different groups within the sextet:
  a) *Blue* instructs the ***Headphone Trio*** to reverse their listening mode i.e. the way the sound coming from their headphones determines their actions. For example, if the percussionist has started on the mode 'dialogue - play / music - silence', a blue sheet will mean they have to switch to the mode 'dialogue – silence / music - play'.
  b) *Red* instructs the ***Wind Trio*** to reverse their listening mode i.e. the way the sound coming from the performer behind them determines their actions. For example, if the clarinettist has started on the mode 'percussion sound – play / percussion silence - silence', a red sheet will mean they have to switch to the mode 'percussion silence - silence / music - perform'.

The **audiovisual technician** uses the audio and video mixers to switch on/off the signal going to the speakers and the television sets, according to an event timeline which follows the 'absolute time' of a stopwatch. The audio output is an equal mix of all three outputs from the videos. The three visual signals are not mixed but sent to their corresponding TV sets (see stage set-up plan).

Conductor - Timeplan

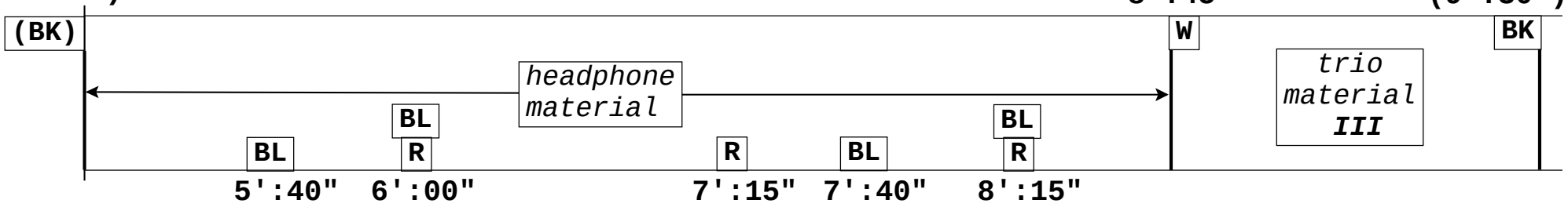
Note: The times given in brackets indicate approximate times for the wind trio endings. The conductor must always follow the trio score and, immediatelly, show the black card as soon as it ends.
(W = white, BK = black, BL = blue, R = red)

LEFT HAND ----->



RIGHT HAND ----->

cont.
(5':15")



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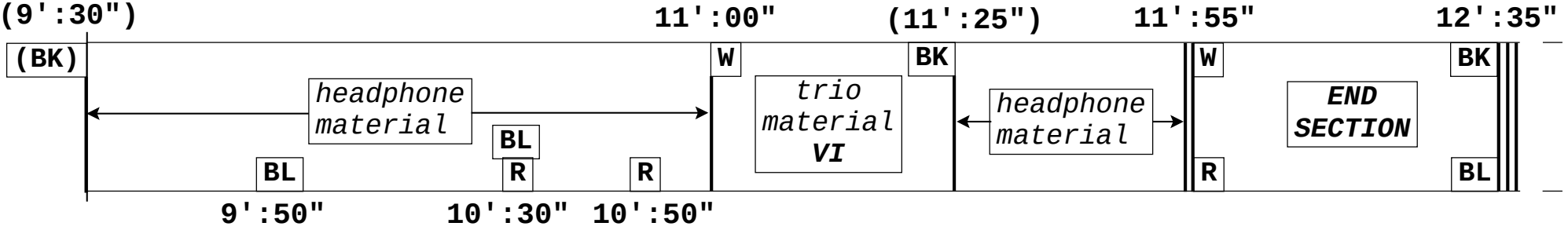
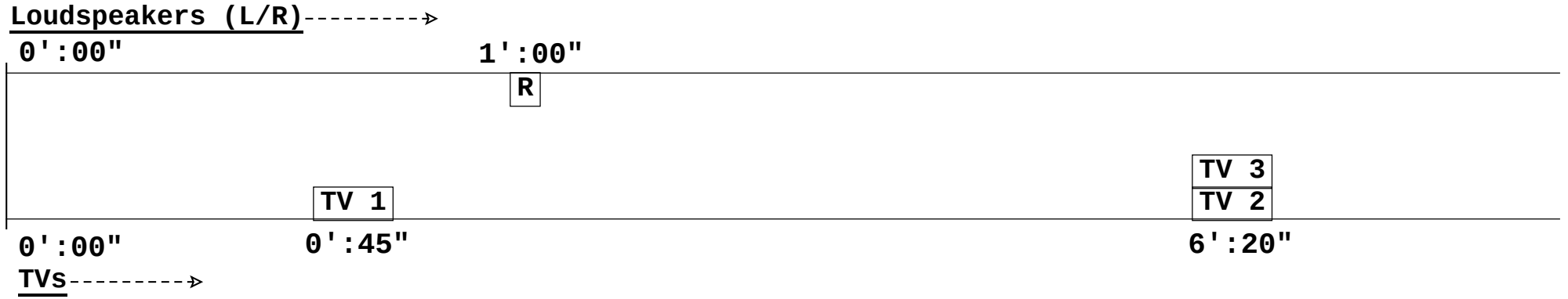
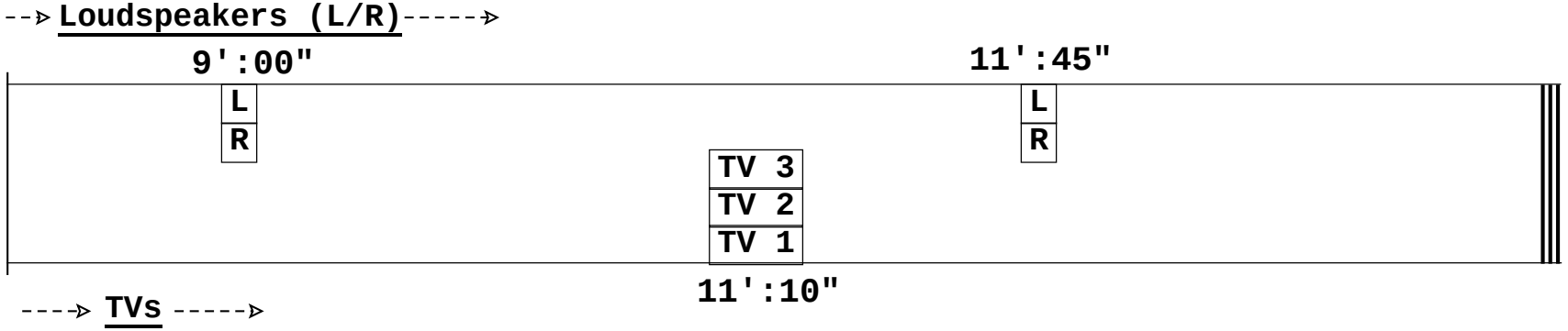
(9':30")



audio/video - Timeplan

Note: At the times given bellow the Loudspeakers and the TVs should be switched ON and OFF, VERY RAPIDLY, producing the shortest possible sound and image.





The Film Sextet

[headphone trio] – percussion, double bass, violin

The ‘headphone trio’ performs mobile material of the following 3 types:

1. **VCR I**, which is one very long, linear gesture.

2. **VCR II,** of which
   a) VCR II **a** consists of isolated, long **static** gestures, confined within specific temporal and dynamic ranges.
   b) VCR II **b** consists of long, **gradually changing** textures, confined only within specific dynamic ranges.
   c) VCR III **c** consists of very short and **dynamic** gestures, confined within specific temporal ranges but with absolute indications for articulations and dynamic intensity.

3. **AUDIO SCORE,** which consists of four audio tracks on a CD-R for each performer. All four tracks have been created purely by electronic means. They are to be imitated as closely as possible using all available instrumental techniques and then memorized to be performed in any order during the performance.

Each performer from the ‘headphone trio’ wears headphones during the whole piece. (It is best if they use only one earpiece, so they can also hear their own sound). As seen on the stage set-up plan, the percussionist, the double bassist and the violinist listen to the audio outputs correspondingly from VCR 1, VCR 2 and VCR 3. Each VCR plays back a commercially released film, which has been forwarded to a random time on the cue indicator.

The sound coming from each VCR can be subjectively classified in three categories:

a. **Music** (including Sound design)
b. **Dialogue**
c. **Background sound** (including silence and sound on set)

The ‘headphone trio’ performers have to instantly classify what they hear on their headphones and choose material to play according to the following rules:

1. **Dialogue --------> Perform VCR II material**. Choose one of the boxes in the three given pages (VCR II a/b/c). Follow the exact instructions concerning the given dynamic and temporal ranges. Never play two boxes from the same page consecutively. All boxes in VCR II a and VCR c can be played up to two times.

2. **Music ----------> Perform VCR I material**. Play through until being interrupted. When returning to it, play from the point of interruption. If the end of material is reached, start again from the top of the second page.

3. **Background sound -----> Remain STILL and SILENT**.

⇨ During the performers’ classification of the headphone sound, an instant decision will have to be made, about which category is in the foreground of films’ activity. If all three categories seem to be equally as prominent, then their choice will have to be purely impulsive.

⇨ Rules 2 and 3 are interchangeable (see bellow).

⇨ Allow the headphone sound to affect the choice of dynamics and expression. IMPORTANT: NOTATED DYNAMICS AND ARTICULATION OVERRIDE THE PERFORMERS’ CHOICE.

The **conductor's** role is to instruct structural changes according to a given time plan. The conductor uses 4 cards to indicate these changes, which **OVERRIDE every other action** taking place at the time.

- The **Blue** card indicates an interchange of **rules 2 and 3**, which means:
  2. Music -----------> Remain STILL and SILENT and
  3. Background sound -----> Perform VCR I material
  Another blue card reverts rules 2 and 3 back to their original correspondences.

- The **White** and the **Black** cards instruct the beginning and end for each of the four 'trio material' sections in the piece. The performers have to choose one of their four memorized **Audio scores** for each section. The choices of duration, intensity and speed are left to the performers, who can also be influenced by the headphone sound.

- The **White** and **Red** cards, **simultaneously,** indicate the end section of whole the piece. The performer chooses one of the four **Audio scores** and performs it as quietly as possible, on the threshold of audibility.

- The **Black** and **Blue** cards, **simultaneously,** indicate the end of the piece.

The Film Sextet

[wind trio] – clarinet Bb, piccolo, oboe

The ‘headphone trio’ performs material of the following 3 types:

1. **VCR II,** of which
   a) VCR II **a** consists of isolated, long **static** gestures, confined within specific temporal and dynamic ranges.
   b) **(only for the Oboe)** VCR II **b** consists of long, **gradually changing** textures, confined only within specific dynamic ranges.
   c) VCR III **c** consists of very short and **dynamic** gestures, confined within specific temporal ranges but with absolute indications for articulations and dynamic intensity.

2. **AUDIO SCORE,** which consists of four audio tracks on a CD-R for each performer (only two tracks for the Oboe). All tracks have been created purely by electronic means. They are to be imitated as closely as possible using all available instrumental techniques and then memorized to be performed in any order during the performance.

3. **WIND TRIO**, which consists of four synchronized wind trio episodes/sections.

Apart from when the ‘wind trio’ is instructed to perform the **WIND TRIO** material, each performer listens to their corresponding ‘headphone trio’ performer. As seen on the stage set-up plan, the clarinettist listens to the percussionist; the piccolo player to the double bassist; the oboist to the violinist.

The sound coming from each ‘headphone trio’ performer can either be:

a. **Sound** or
b. **Silence**

The ‘wind trio’ performers have to choose what material to play according to the following rules:

1. **Sound --------> Perform VCR II material**. Choose one of the boxes in the two (three for the oboe) given pages (VCR II a/(b)/c). Follow the exact instructions concerning the given dynamic and temporal ranges. Never play two boxes from the same page consecutively. All boxes in VCR II a and VCR c can be played up to three times.

2. **Silence ----->**
   a. **Remain STILL and SILENT** or
   b. **Perform one Audio score track**. Play through until being interrupted. When returning to it, play from the point of interruption. Each audio track can be performed only once (apart from the end section – see bellow).

⇨ Rules 1 and 2 are interchangeable (see bellow).

⇨ Allow the headphone performers’ sound to affect the choice of dynamics and expression, within the specified dynamic and temporal ranges.

The **conductor's** role is to instruct structural changes according to a given time plan. The conductor uses 4 cards to indicate these changes, which **OVERRIDE every other action** taking place at the time.

- The **Red** card indicates an interchange of **rules 1 and 2**, which means:
    1. **Sound ----->**
        a. **Remain STILL and SILENT** or
        b. **Perform one Audio score track**

    2. **Silence-----> Perform VCR II material**

Another red card reverts rules 1 and 2 back to their original correspondences.

- The **White** and the **Black** cards instruct the beginning and end for each of the four 'trio material' sections in the piece.

- The **White** and **Red** cards, **simultaneously,** indicate the end section of whole the piece. The performer chooses one of the **Audio scores** and performs it as quietly as possible, on the threshold of audibility.

- The **Black** and **Blue** cards, **simultaneously,** indicate the end of the piece.

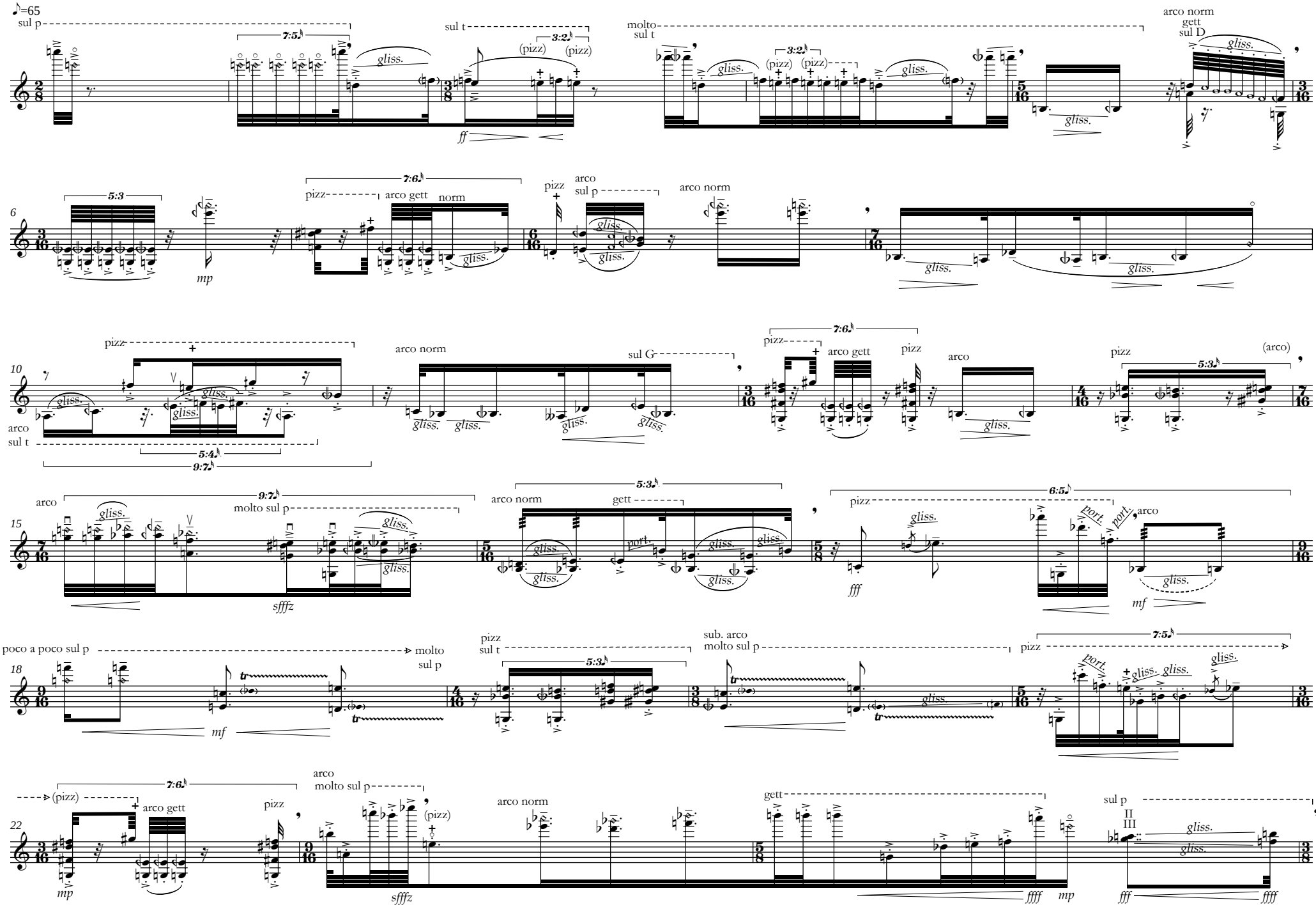
The Film Sextet AUDIO SCORES CD Track listing

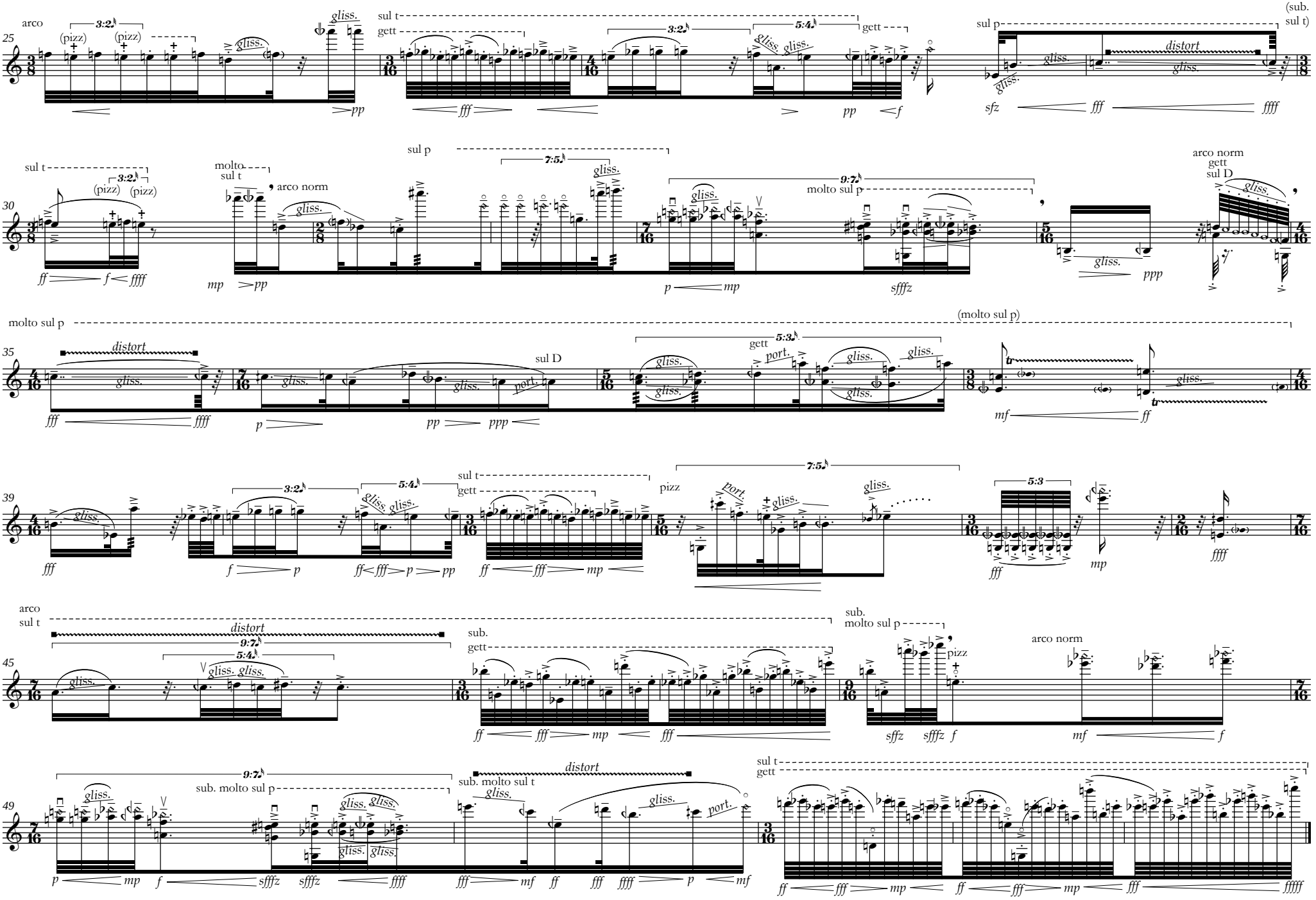
The CD can be found attached on the back cover

1. clarinet i
2. clarinet ii
3. clarinet iii
4. clarinet iv
5. oboe i
6. oboe ii
7. piccolo i
8. piccolo ii
9. piccolo iii
10. piccolo iv
11. violin i
12. violin ii
13. violin iii
14. violin iv
15. double bass i
16. double bass ii
17. double bass iii
18. double bass iv
19. percussion i
20. percussion ii
21. percussion iii
22. percussion iv

‘The Film Sextet’- violin material

violin VCR I

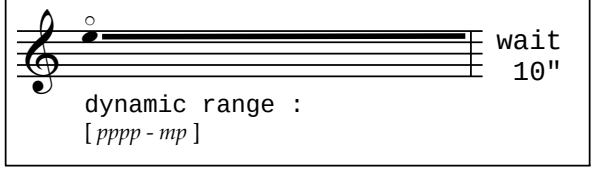

♪=65
sul p
7:5
gliss.
sul t
3:2
(pizz)
(pizz)
ff
molto
sul t
3:2
(pizz)
(pizz)
gliss.
gliss.
arco norm
gett
sul D
gliss.
5:3
mp
7:6
pizz
arco gett
norm
gliss.
pizz
arco
sul p
gliss.
gliss.
arco norm
gliss.
gliss.
pizz
arco
sul t
5:4
9:7
gliss.
gliss.
arco norm
sul G
gliss.
gliss.
gliss.
gliss.
7:6
pizz
arco gett
pizz
arco
gliss.
pizz
5:3
(arco)
arco
9:7
molto sul p
gliss.
gliss.
sffz
arco norm
5:3
gett
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
port.
port.
fff
pizz
6:5
gliss.
port.
port.
arco
gliss.
mf
poco a poco sul p
molto
sul p
mf
pizz
sul t
5:3
sub. arco
molto sul p
gliss.
pizz
7:5
port.
gliss.
gliss.
gliss.
(pizz)
7:6
arco gett
pizz
mp
arco
molto sul p
(pizz)
sffz
arco norm
gett
fffff
mp
sul p
II
III
gliss.
gliss.
fff
ffff


25
arco
(pizz)
(pizz)
gliss.
sul t
gett
gett
sul p
(sub. sul t)
distort
30
sul t
(pizz)
(pizz)
molto sul t
arco norm
sul p
molto sul p
arco norm
gett
sul D
35
molto sul p
distort
sul D
gett
(molto sul p)
39
sul t
gett
pizz
arco
sul t
distort
sub.
gett
sub. molto sul p
pizz
arco norm
45
49
sub. molto sul p
sub. molto sul t
distort
sul t
gett

violin VCR IIa

Long notes/sounds:
1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
3. The dynamic level and generaly the timbre should remain unaltered during the whole duration.
4. Wait for the time given until the next action.

arco
senza vib.
duration range:
[10" - 30"]

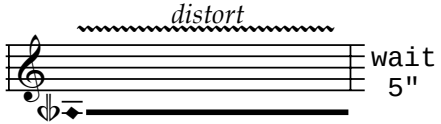


dynamic range :
[*pppp - mp*]

arco
senza vib.
[10" - 20"]

[*pp - mf*]

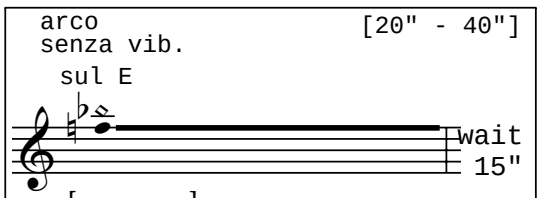
arco molto sul t.
senza vib.
[5" - 15"]



* black diamond note:
press down lightly

[*p - ff*]

arco
senza vib.
[20" - 40"]
sul E

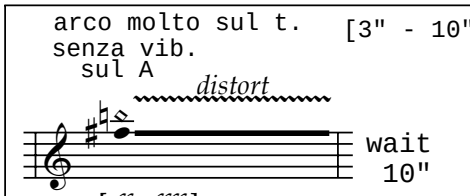


[*ppp - mp*]

arco
senza vib.
[15" - 30"]
sul G

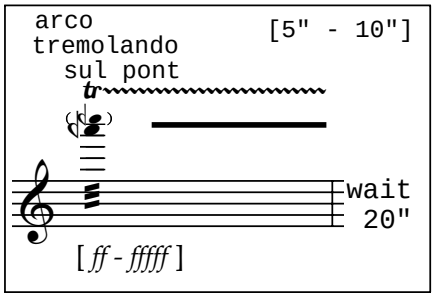
[*pppp - pp*]

arco molto sul t.
senza vib.
sul A
[3" - 10"]



[*ff - ffff*]

arco
tremolando
sul pont
[5" - 10"]

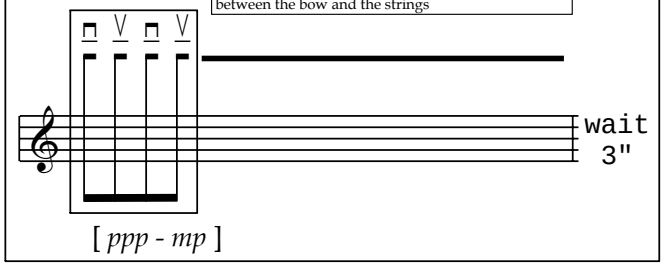


[*ff - fffff*]

[20" - 35"]

arco

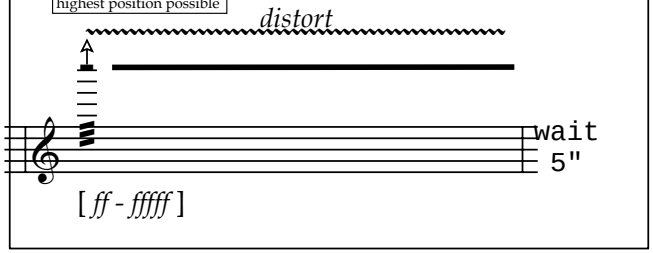
*dash note: muffle all strings with the left hand.
no pitch should be audible, only the sound of friction between the bow and the strings



[*ppp - mp*]

arco tremolando
[5" - 15"]

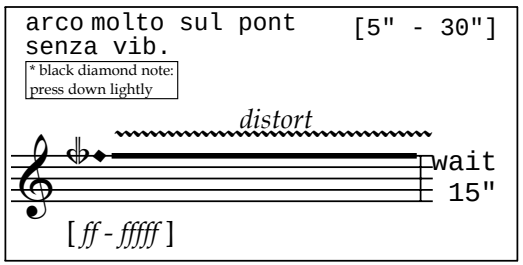
*arrow: place hand at highest position possible



[*ff - fffff*]

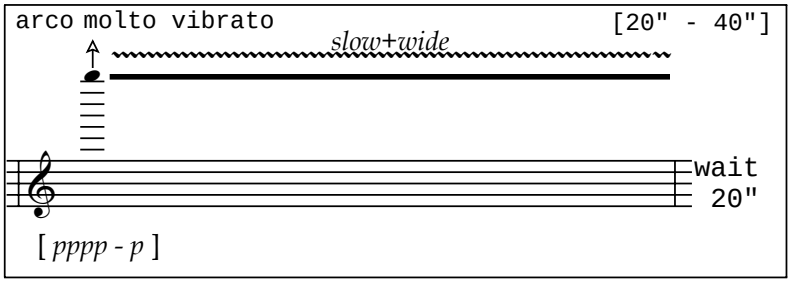
arco molto sul pont
senza vib.
[5" - 30"]

* black diamond note:
press down lightly



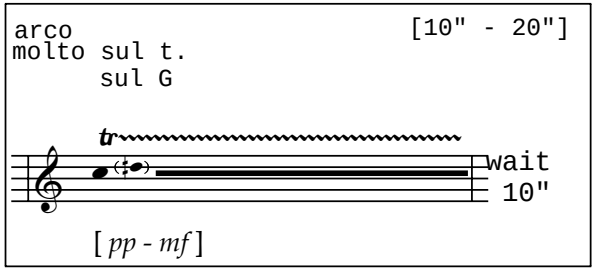
[*ff - fffff*]

arco molto vibrato
[20" - 40"]



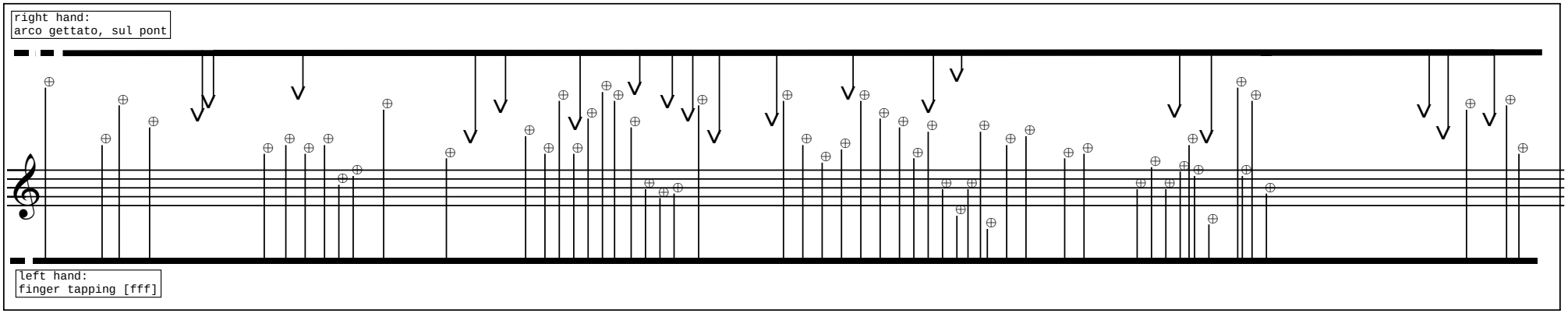
[*pppp - p*]

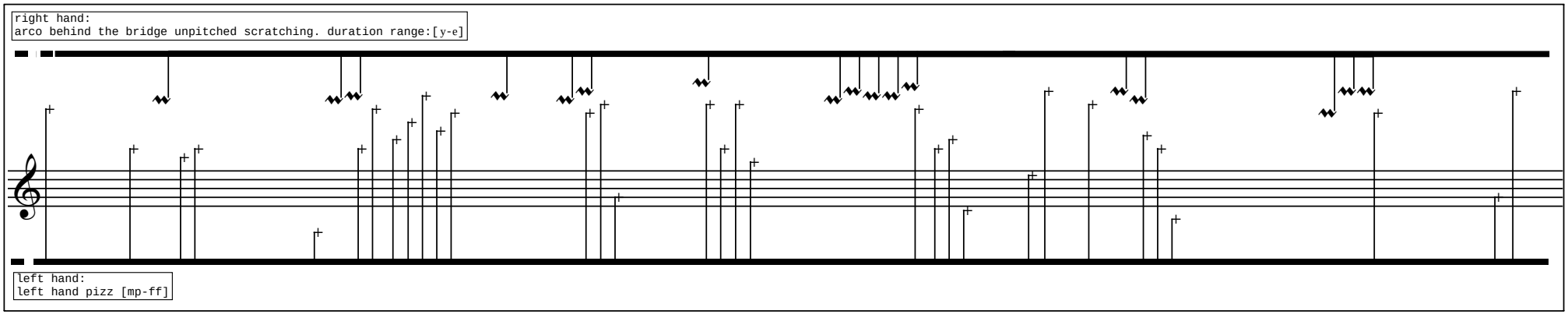
arco
molto sul t.
sul G
[10" - 20"]

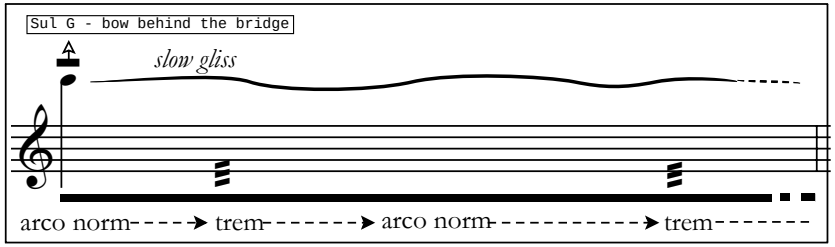


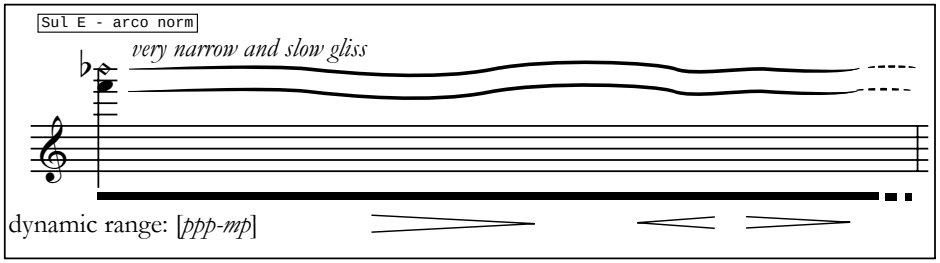
[*pp - mf*]

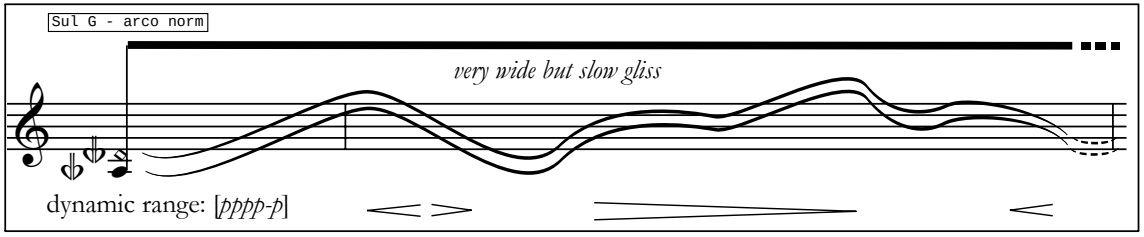
violin VCR II b



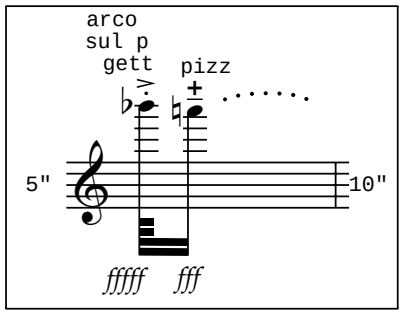


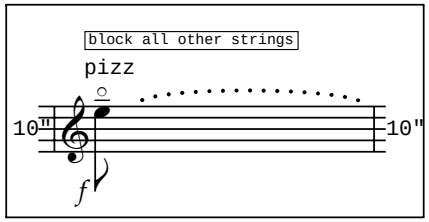


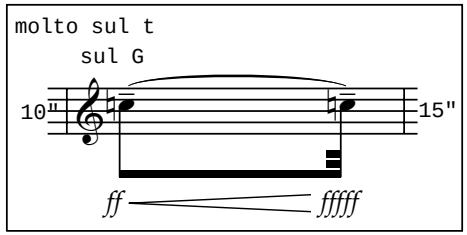


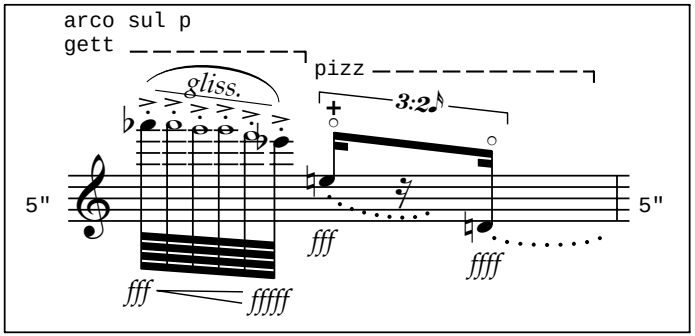


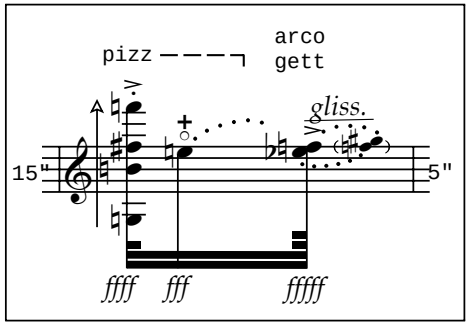
violin VCR II c

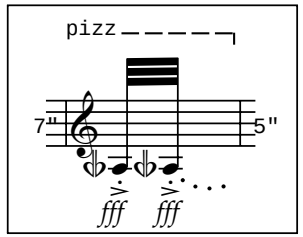


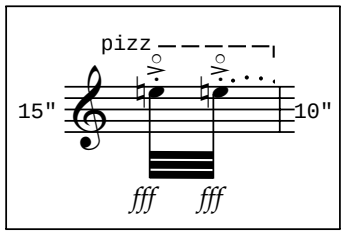


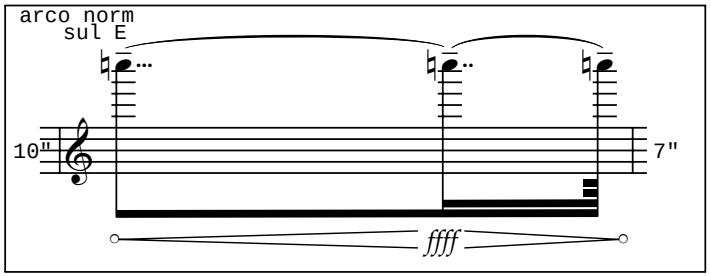


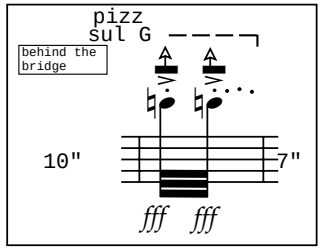


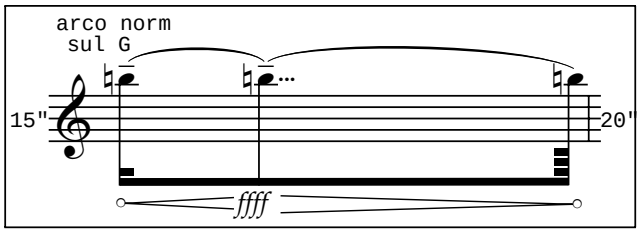


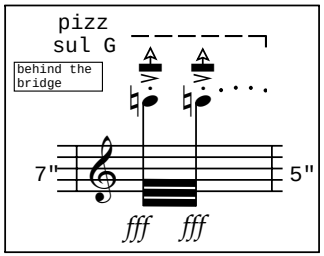


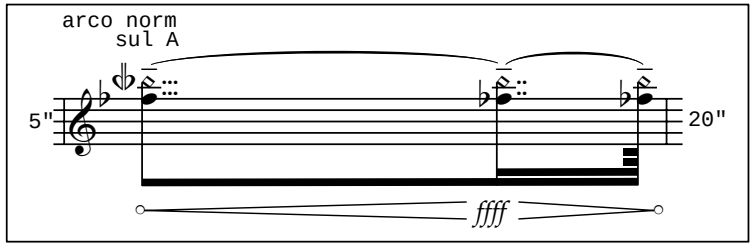








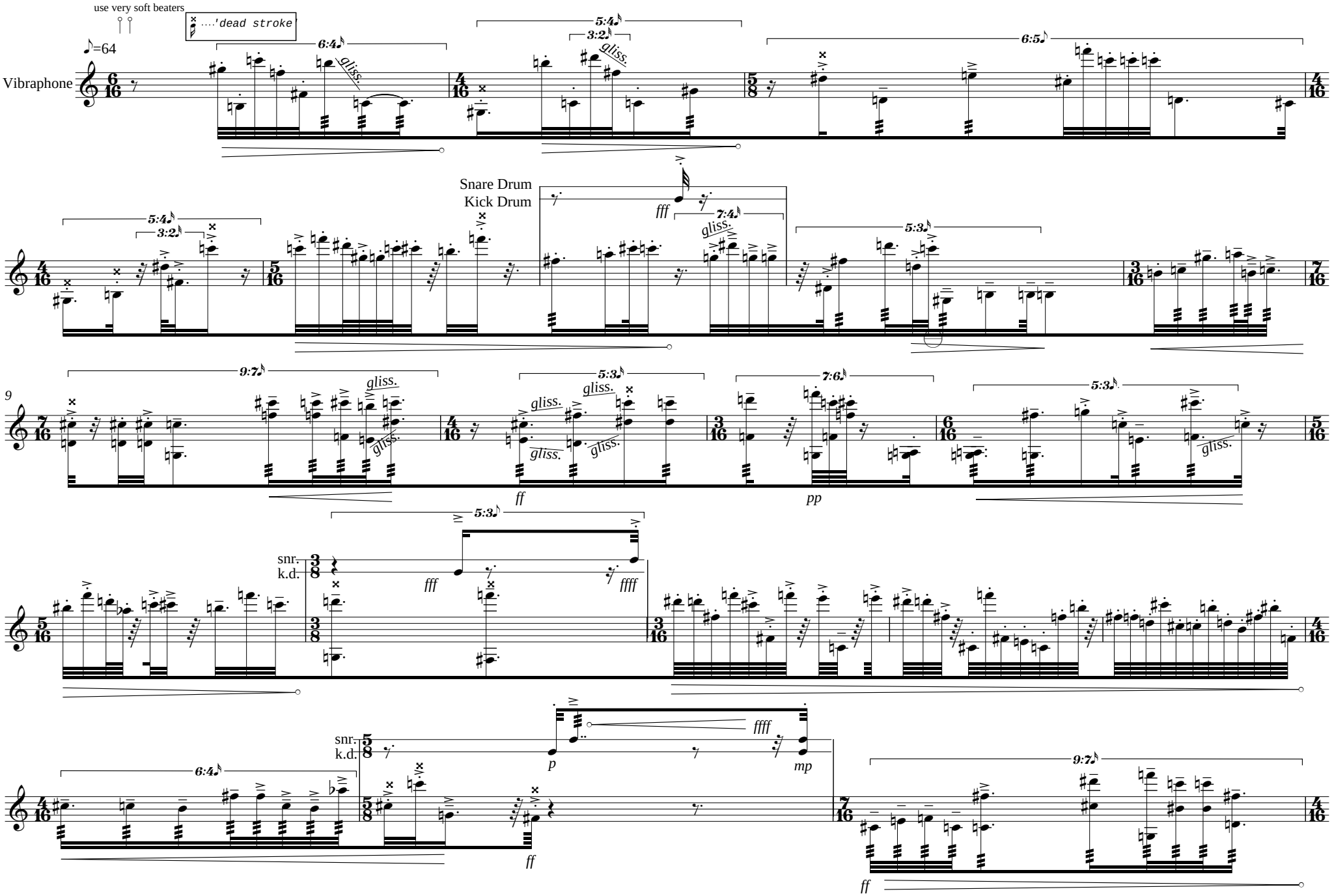


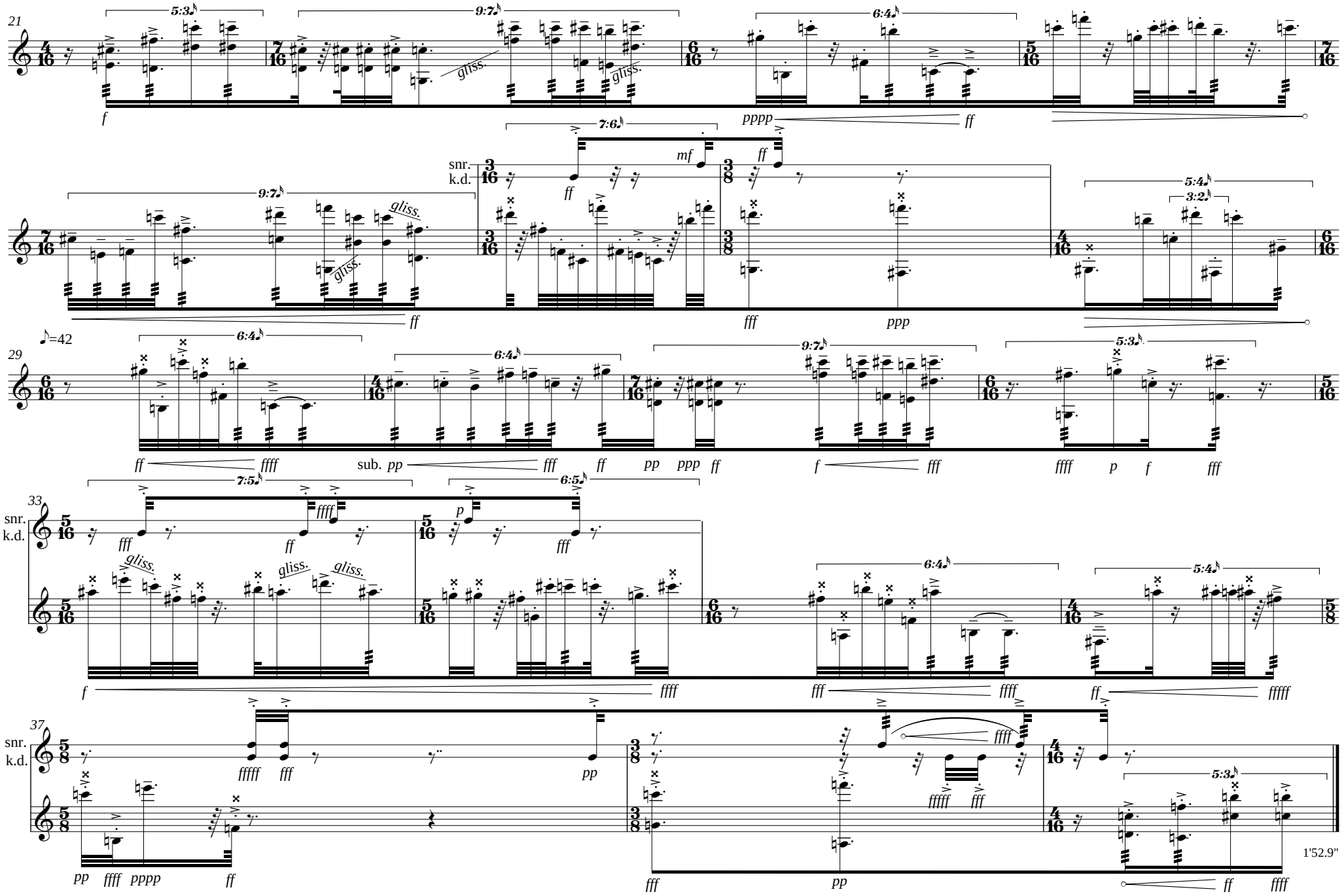


‘The Film Sextet’- percussion material

percussion VCR I

vibraphone, kick drum, snare drum



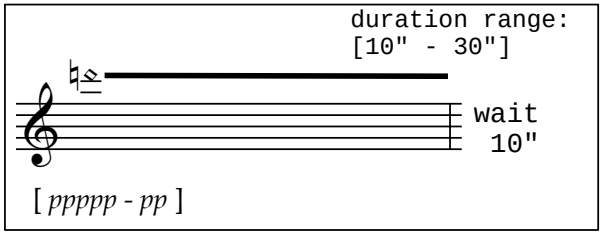

21
5:3
9:7
6:4
gliss.
f
pppp
ff
7:6
mf
snr.
k.d.
9:7
5:4
3:2
fff
ppp
♪=42
29
6:4
9:7
5:3
ff
ffff
sub. pp
fff
pp
ppp
f
p
33
7:5
6:5
fff
ffff
p
37
fffff
pp
1'52.9"

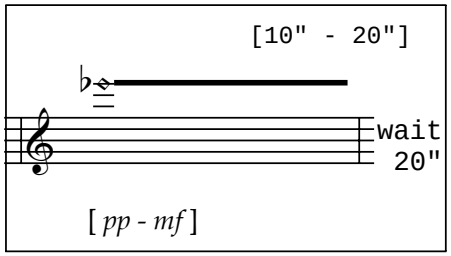
percussion VCR II a

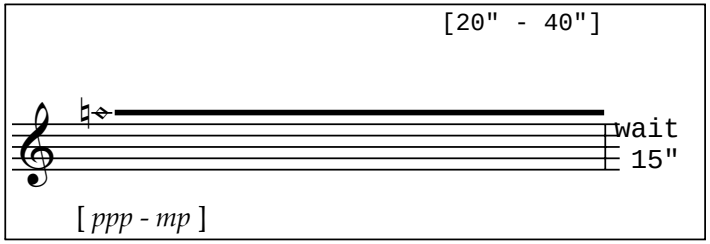
Long notes/sounds:
1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
3. The dynamic level and generaly the timbre should remain unaltered during the whole duration.
4. Wait for the time given until the next action.

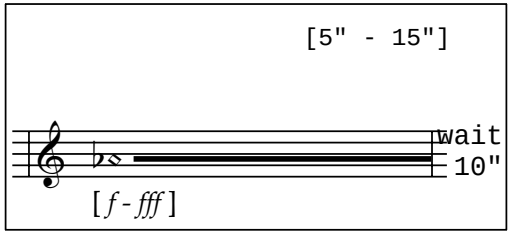
Vib

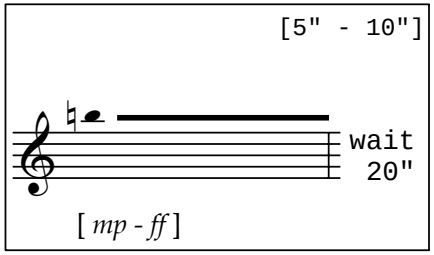
-for this section,
only bowed vibraphone
-diamond note:
harmonic, sounding 2 octaves higher

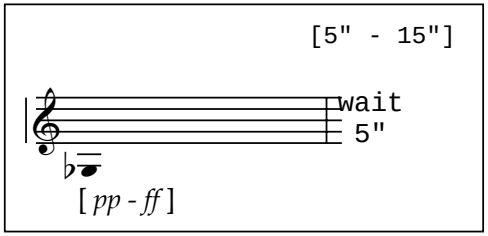


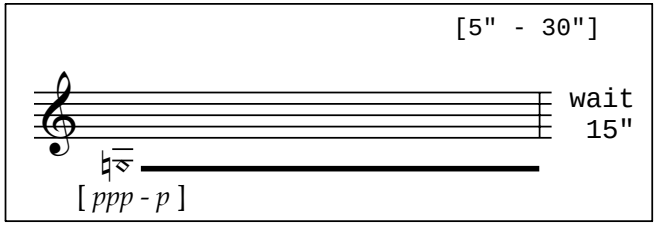


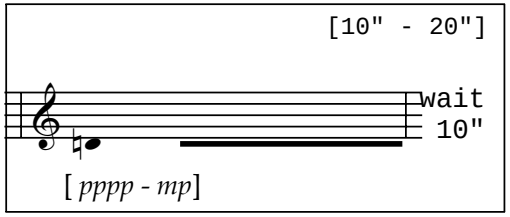




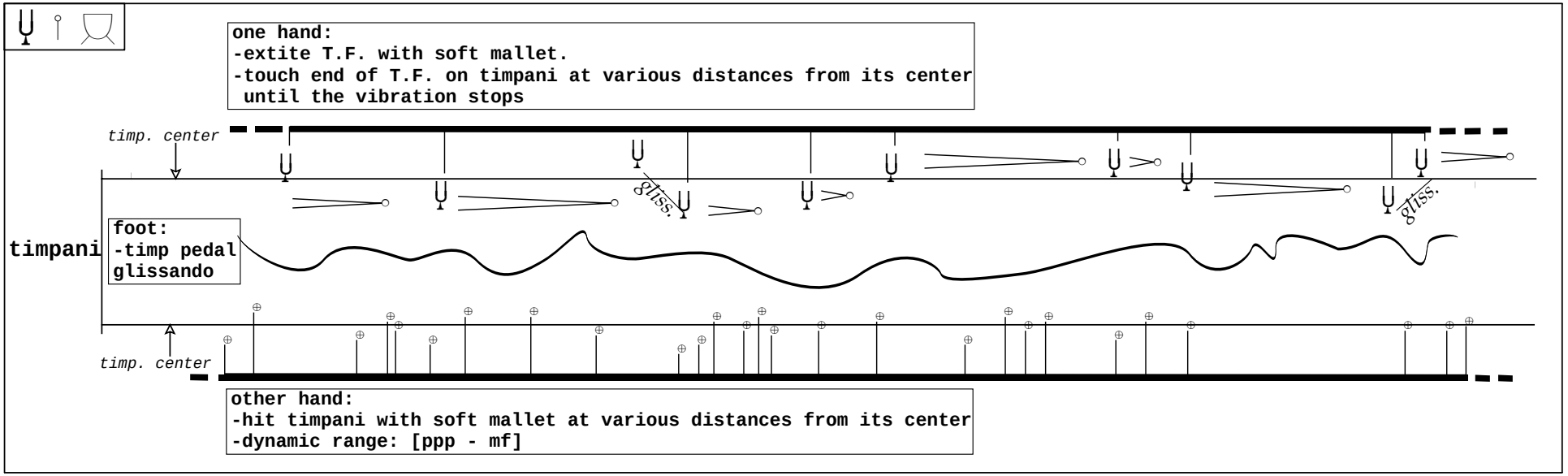


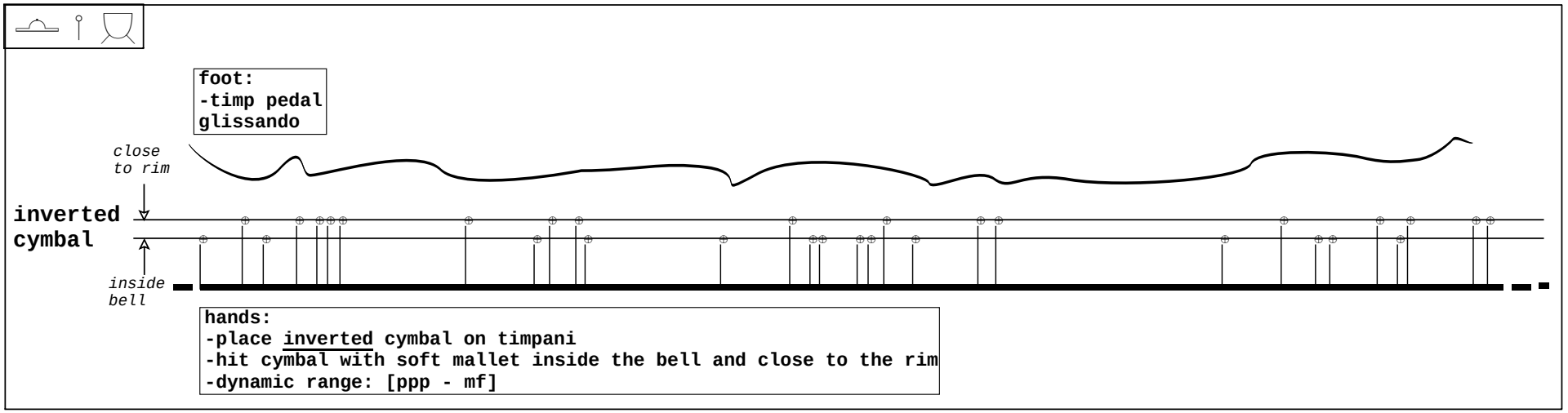






percussion VCR II b

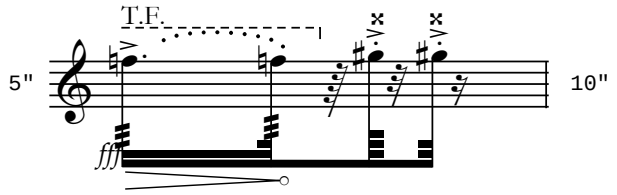




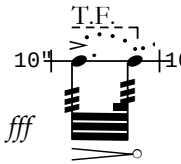
percussion VCR II c

Vib

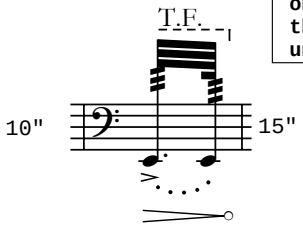
-excite T.F. with hand
-slide T.F. on side of vibraphone bar, like a bow.



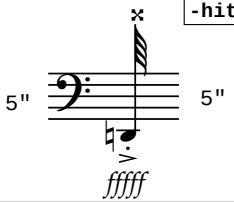
-place cymbal at centre of timpani
-excite T.F. with hand
-mute cymbal with hand
-slide T.F. on the bell of the cymbal, like a bow.



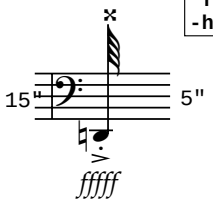
-excite T.F. with hand
-slide end of T.F. on the timpani, between the centre and the rim, until the vibration stops



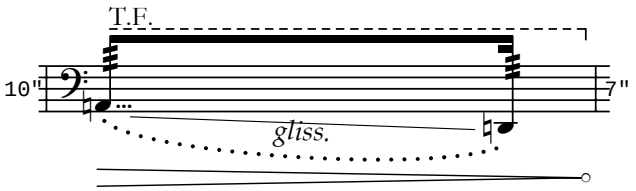
-use a medium mallet
-muffle timpani with forearm and palm
-hit the center of the timpani



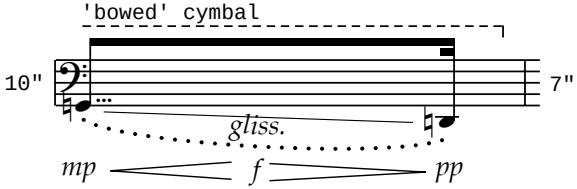
-use palm
-muffle timpani with other forearm and palm
-hit the center of the timpani



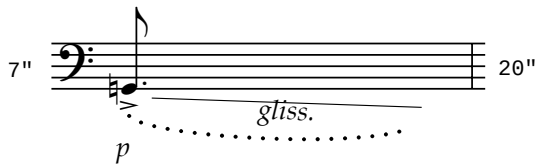
-excite T.F. with hand
-slide end of T.F. on the timpani, between the centre and the rim
-simultaneously perform gliss with timpani pedal



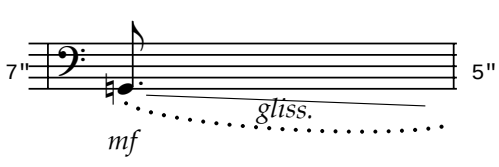
-place inverted cymbal between center and edge of timpani
-press down in the centre of cymbal's bell
-bow cymbal's rim
-simultaneously perform glissando with timpani pedal



-place inverted cymbal between center and edge of timpani
-press down in the centre of cymbal's bell
-hit inside bell with soft mallet
-simultaneously perform glissando with timpani pedal

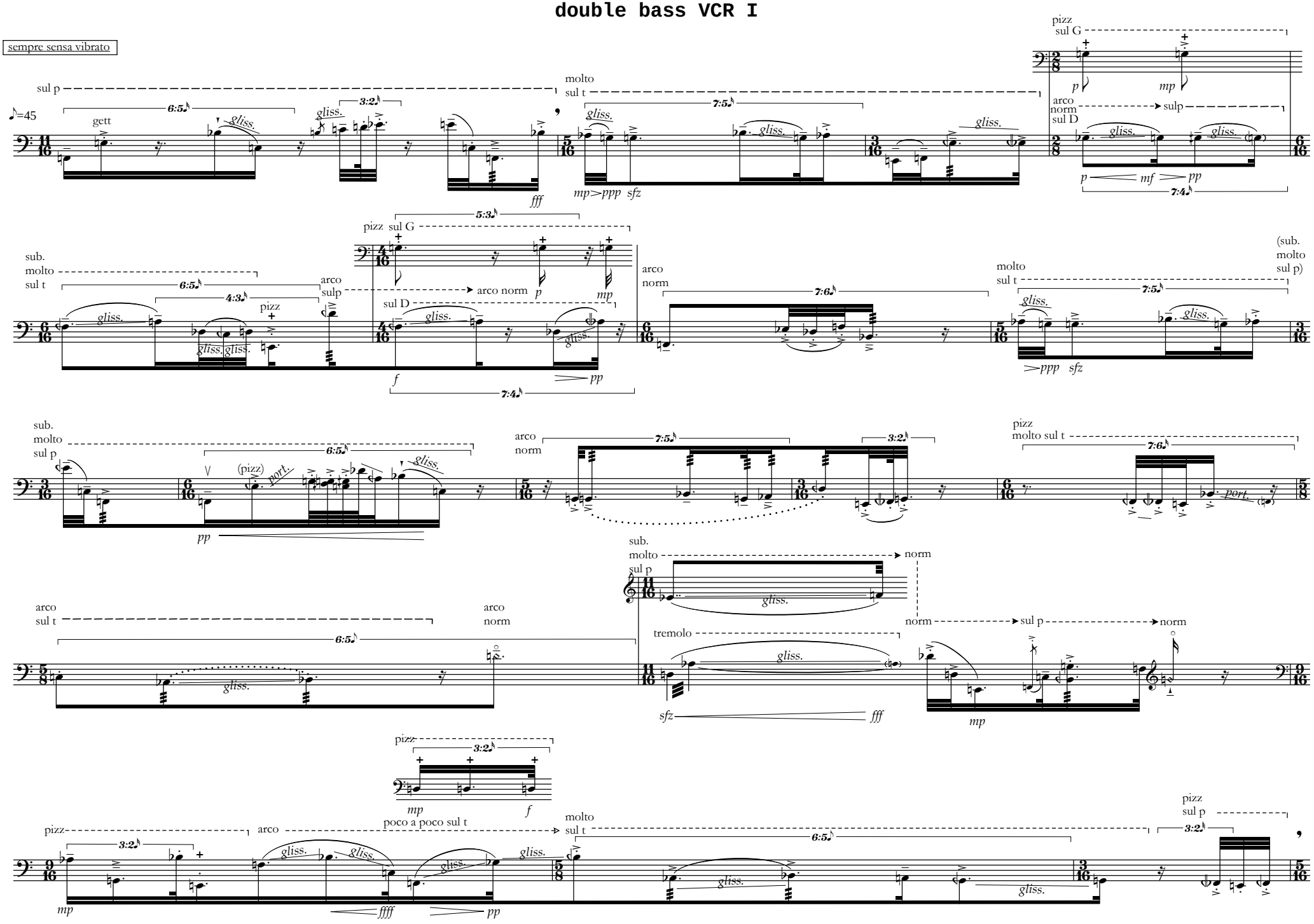


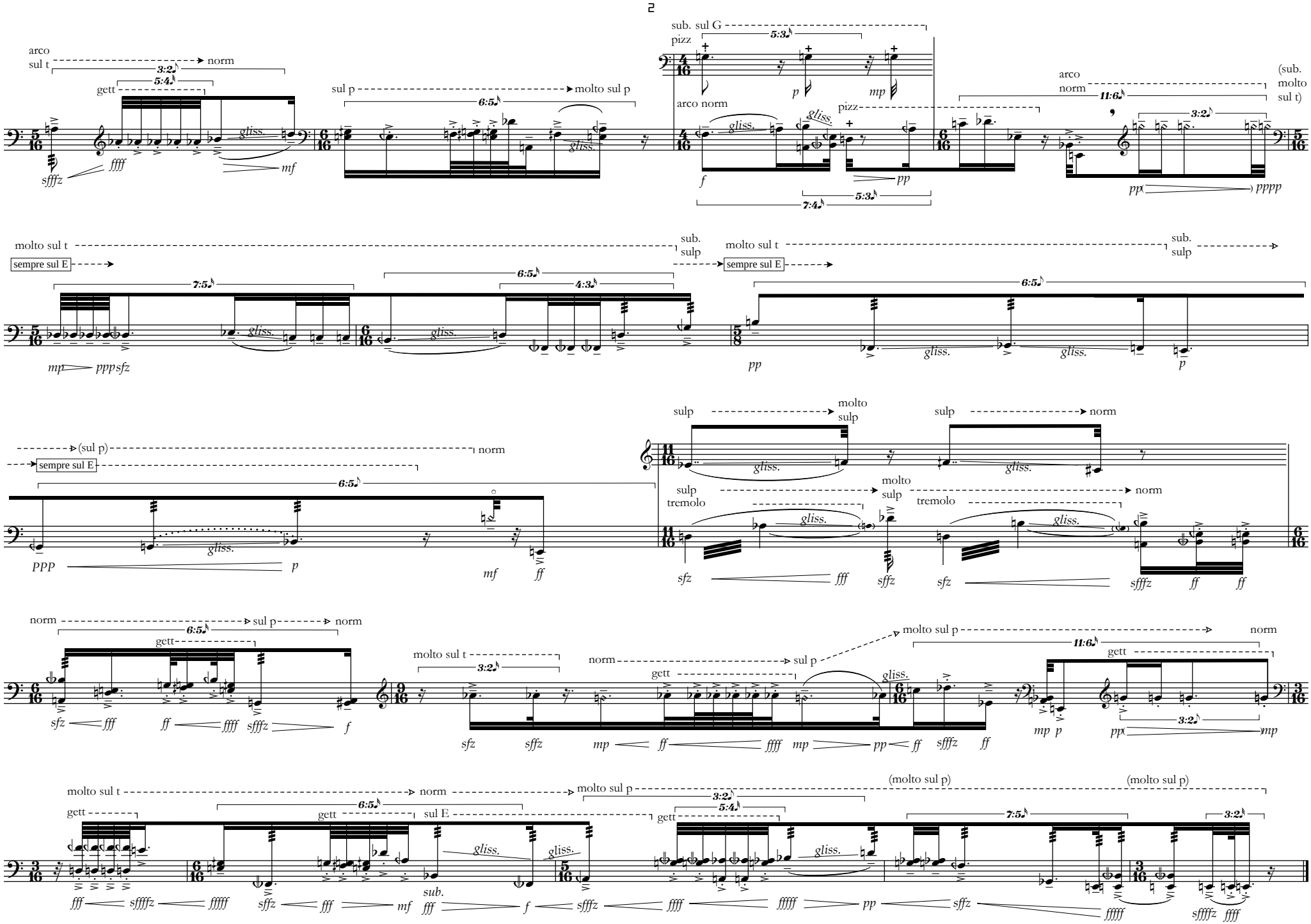
-place inverted cymbal between center and edge of timpani
-press down in the centre of cymbal's bell
-hit close to rim with soft mallet
-simultaneously perform glissando with timpani pedal



‘The Film Sextet’- double bass material

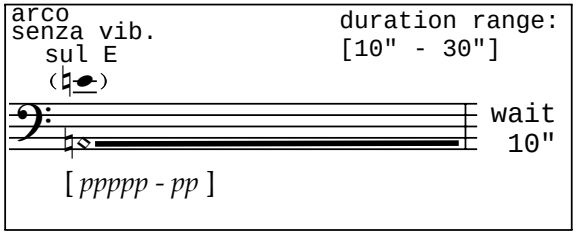
double bass VCR I

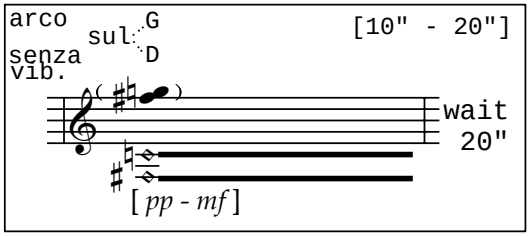


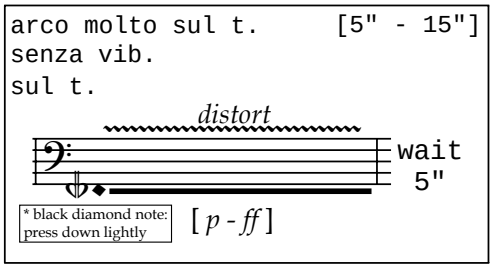

arco
sul t
norm
3:2
5:4
gett
sul p
molto sul p
6:5
sub. sul G
pizz
5:3
arco norm
pizz
7:4
arco
norm
11:6
(sub.
molto
sul t)
molto sul t
sempre sul E
sub.
sulp
7:5
4:3
(sul p)
sulp
molto
tremolo
gliss.

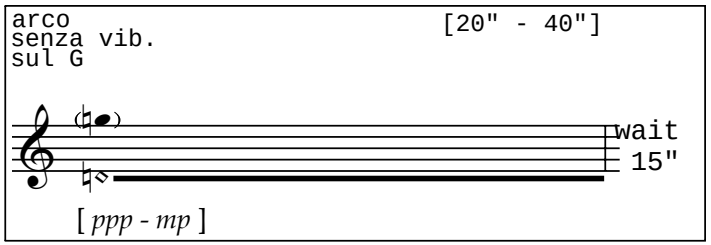
double bass VCR II a

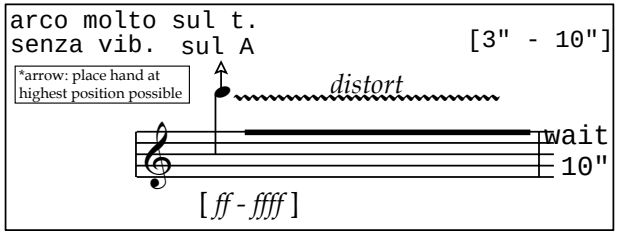
Long notes/sounds:
1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
3. The dynamic level and generaly the timbre should remain unaltered during the whole duration.
4. Wait for the time given until the next action.

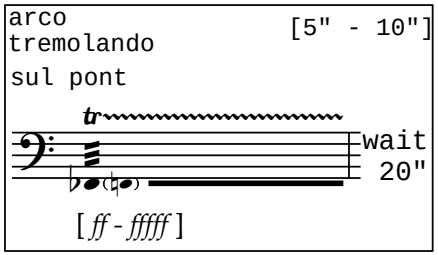


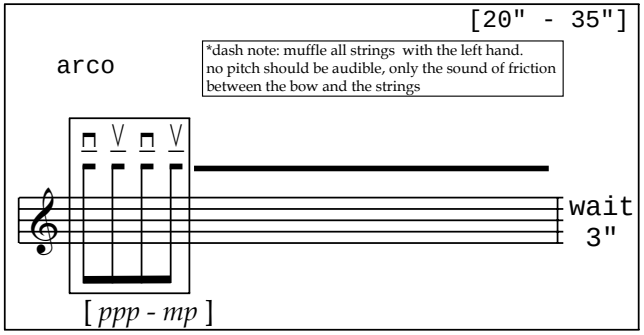


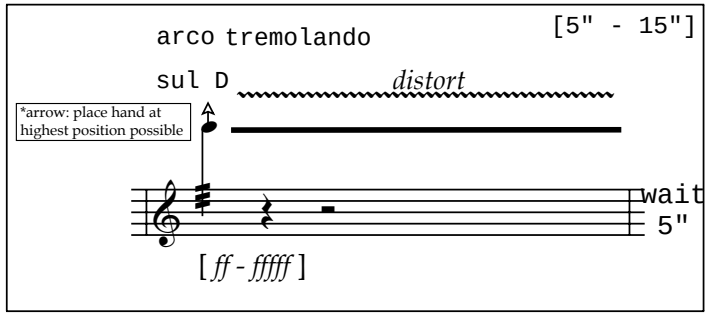


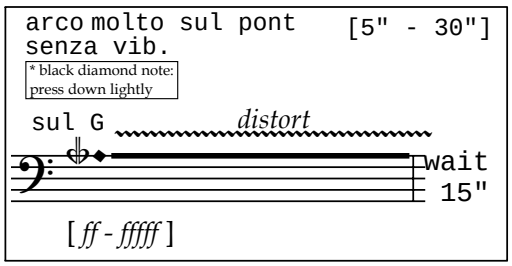


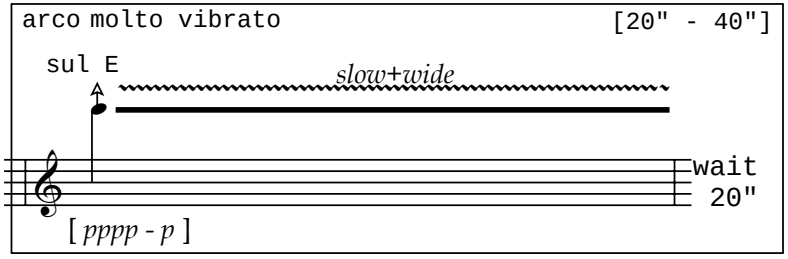


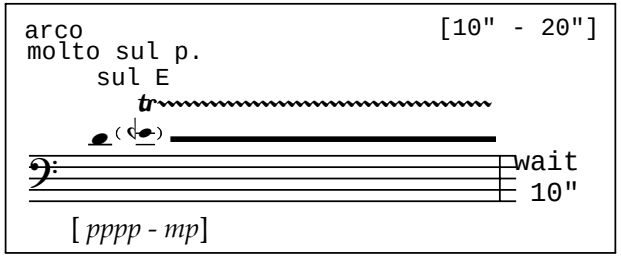




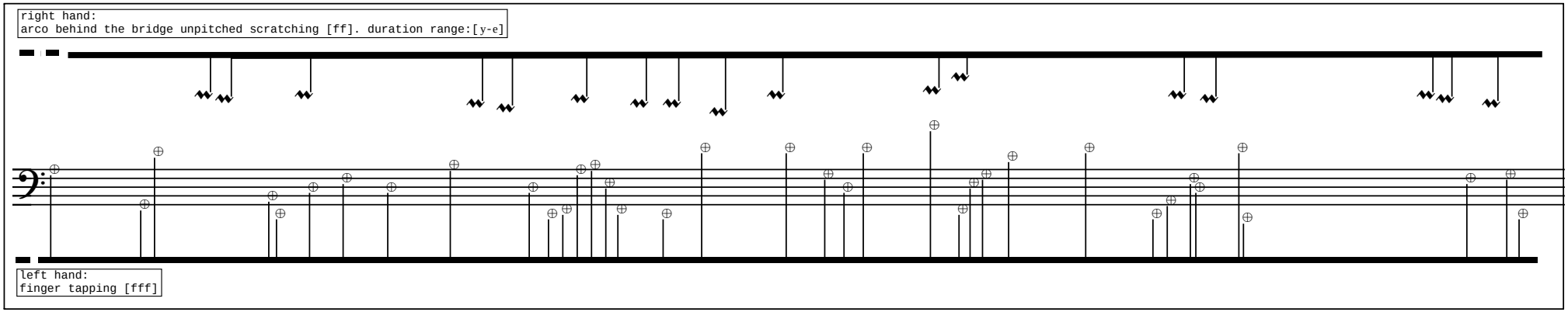


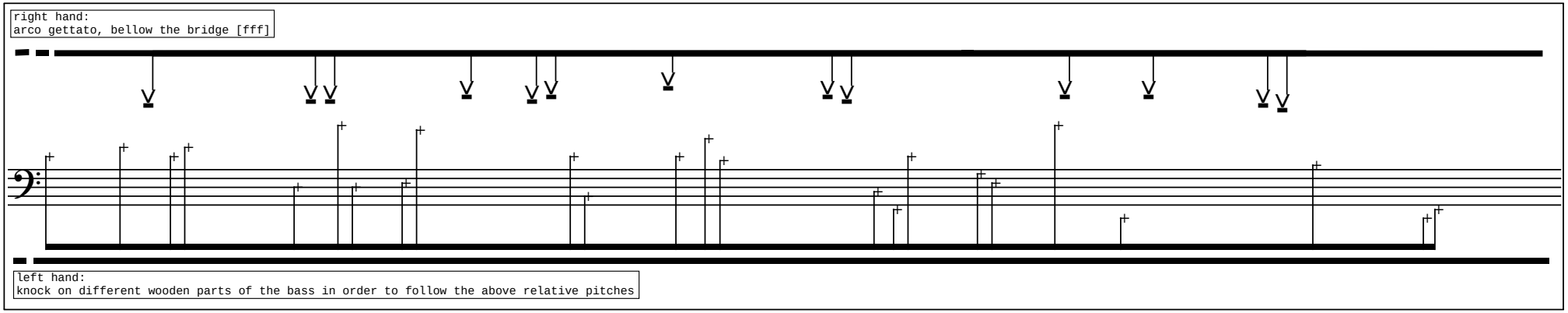


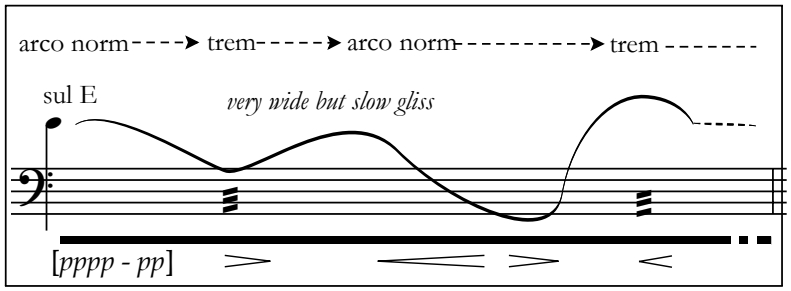


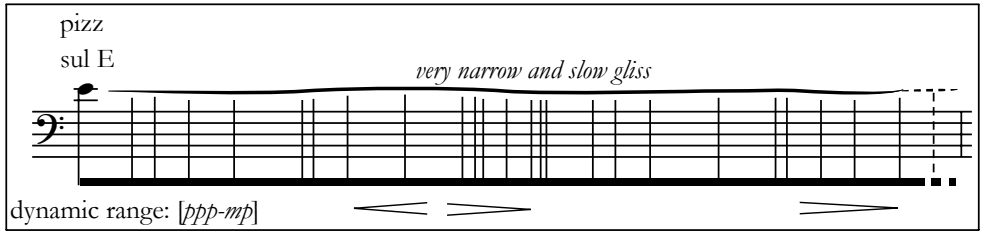


double bass VCR II b

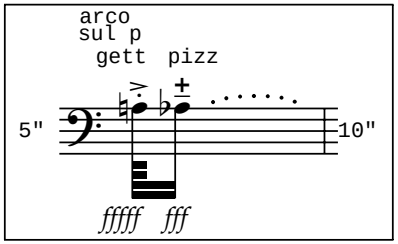


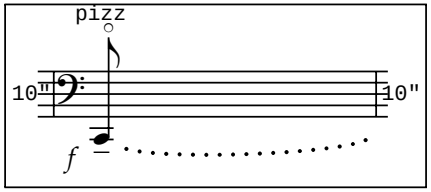


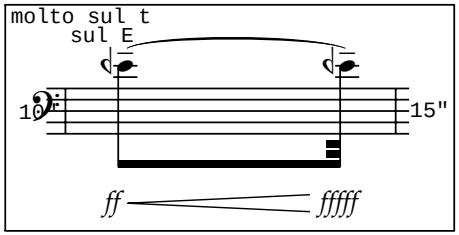


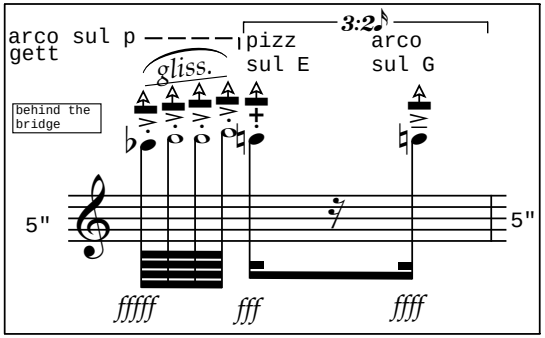


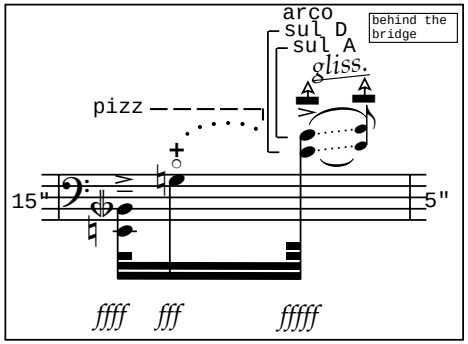
double bass VCR II c

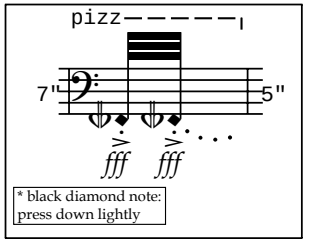


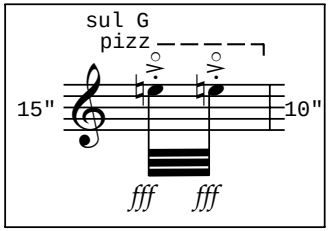


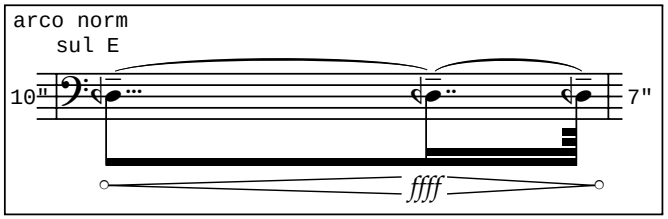


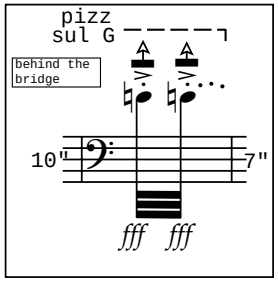


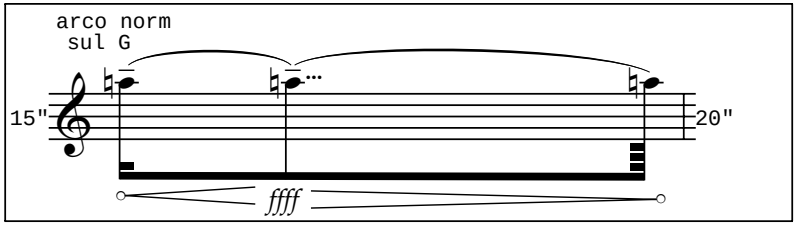


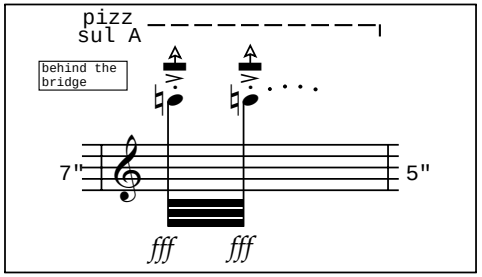








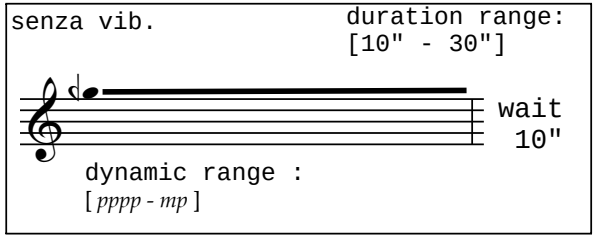


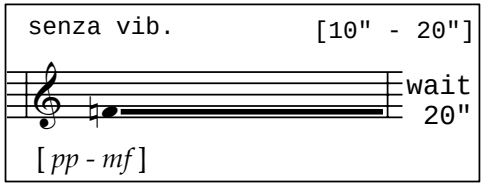


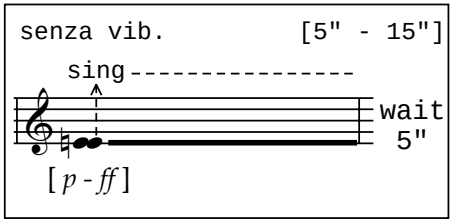
‘The Film Sextet’ - piccolo material

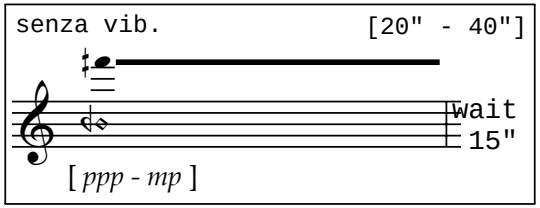
piccolo VCR II a

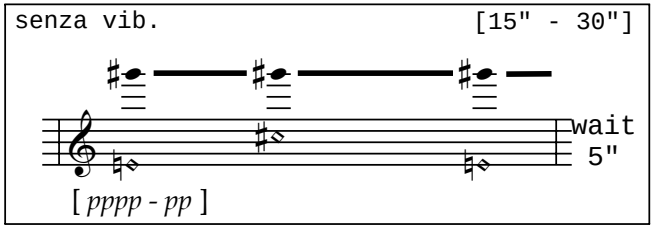
Long notes/sounds:
1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
3. The dynamic level and generaly the timbre should remain unaltered during the whole duration.
4. Wait for the time given until the next action.

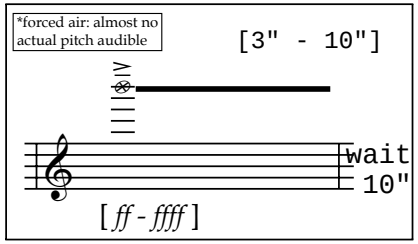


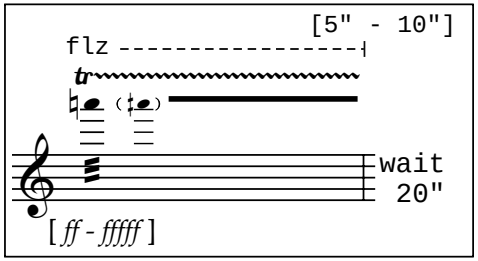


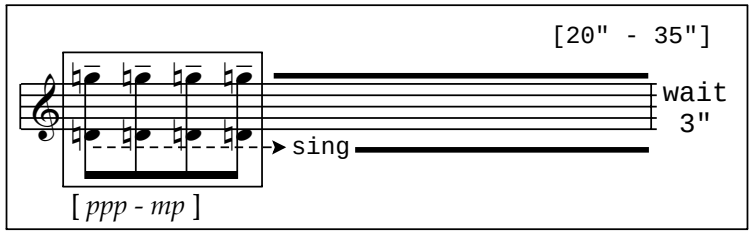


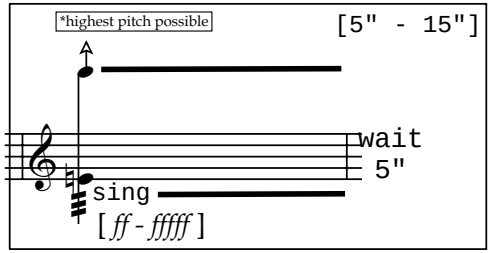


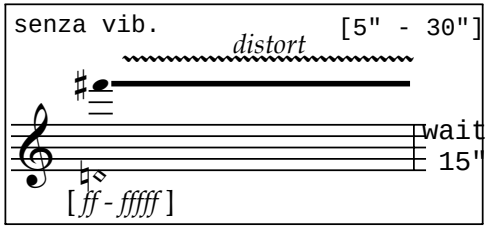


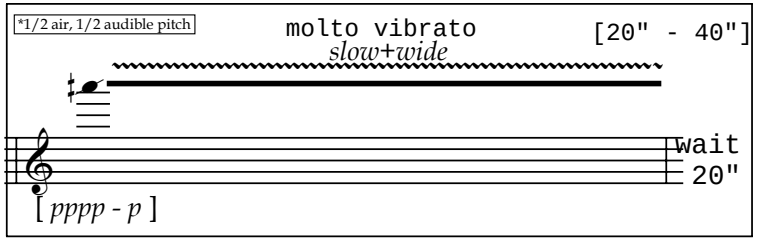


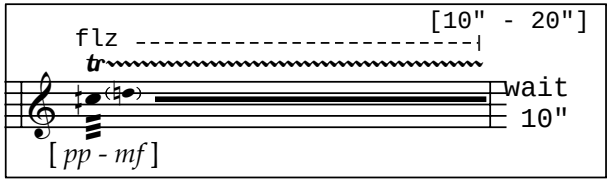




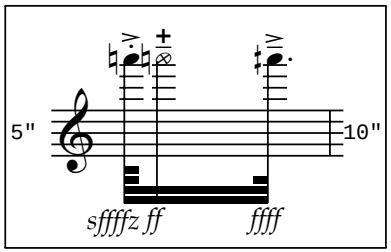


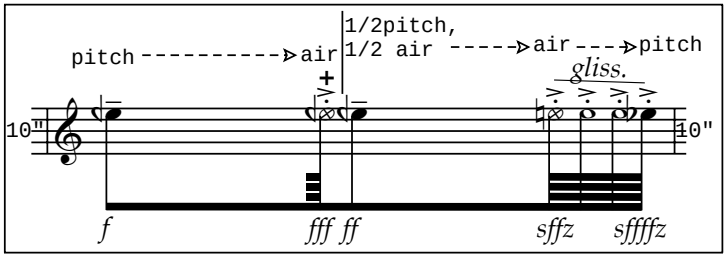


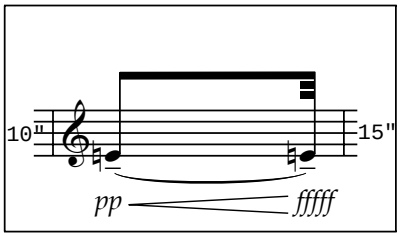


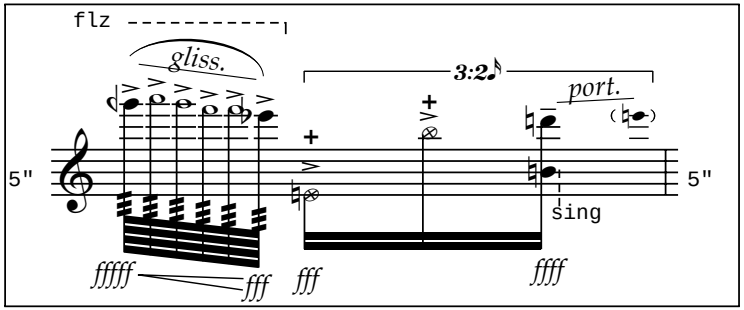


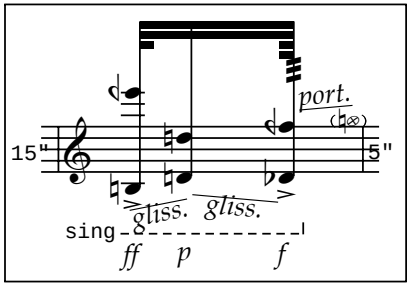
piccolo VCR II c

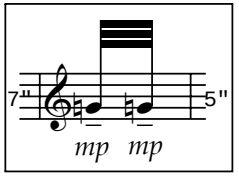


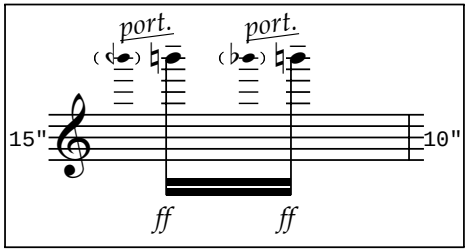


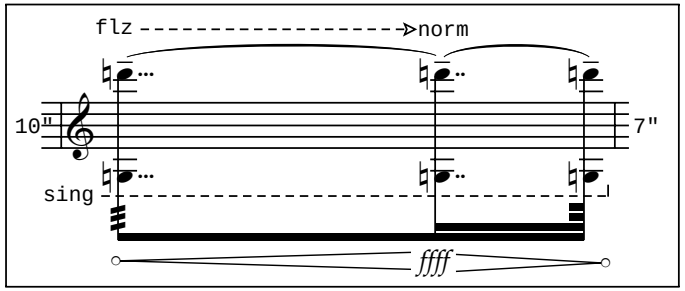


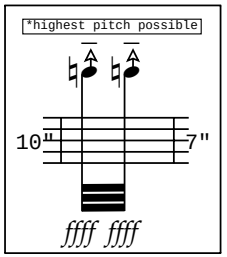


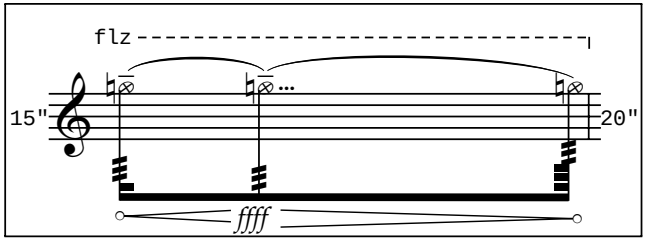


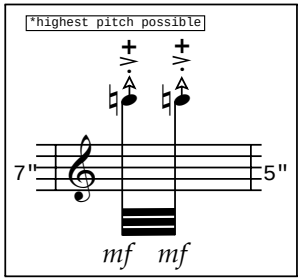


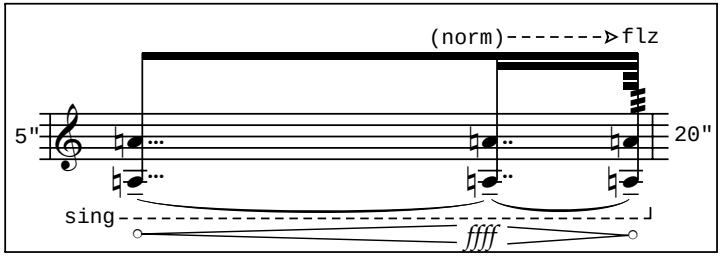












‘The Film Sextet’ - clarinet B♭ material

Clarinet VCR II a

Long notes/sounds:
1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
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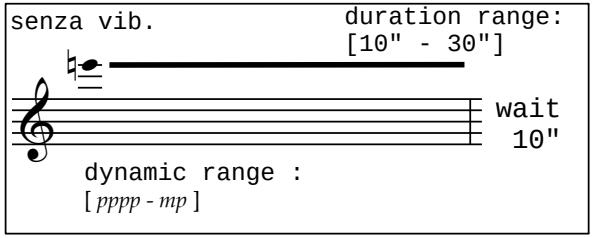
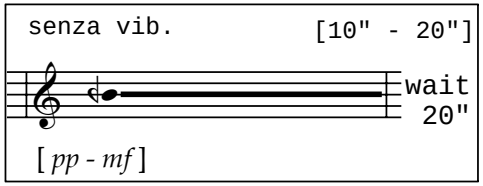
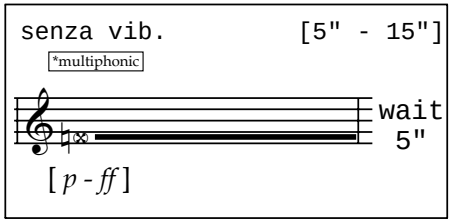
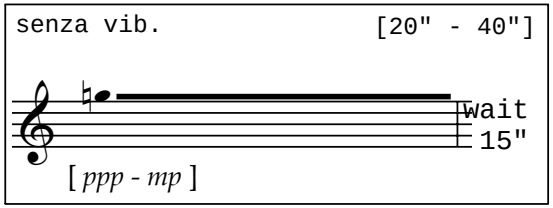
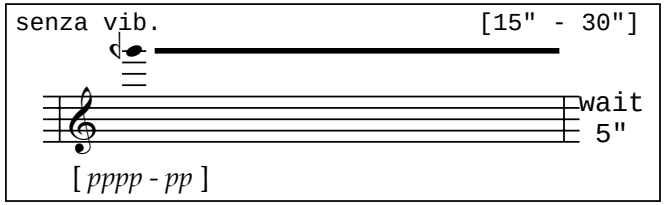
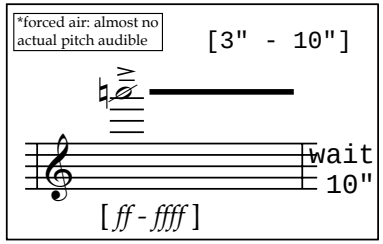


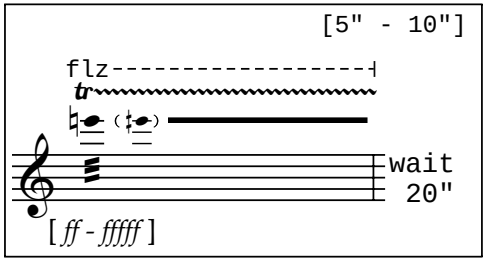


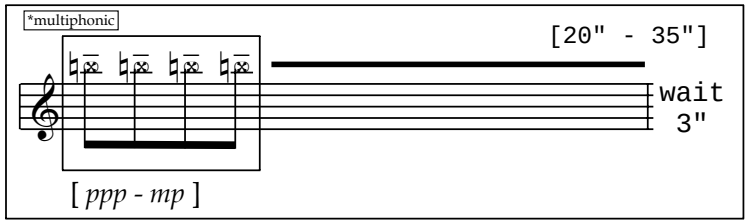


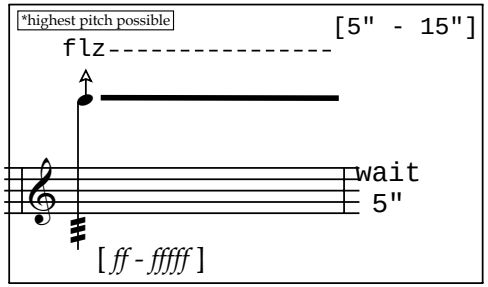


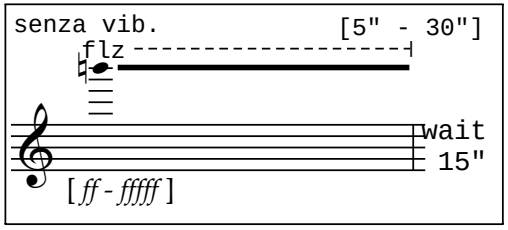


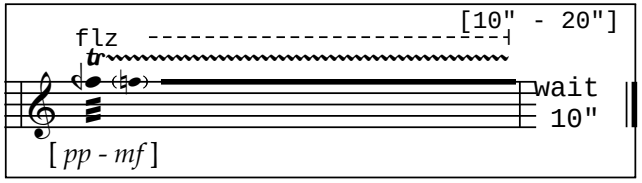




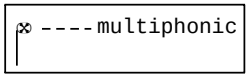


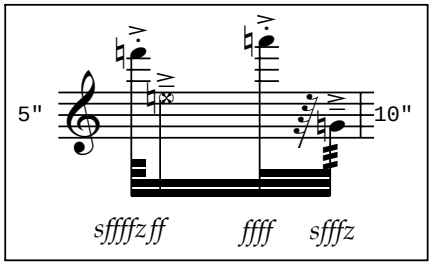


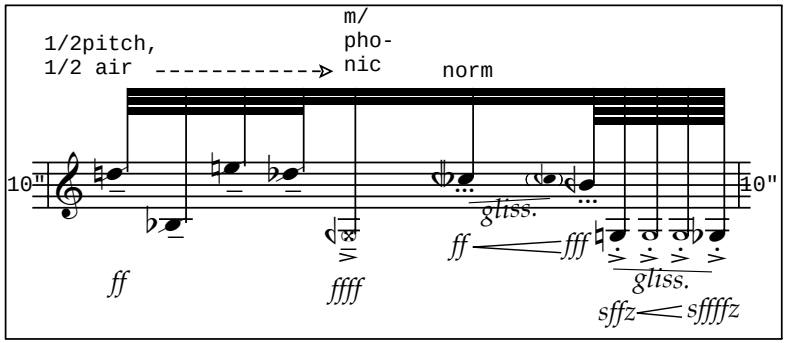


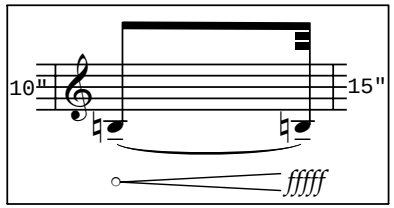


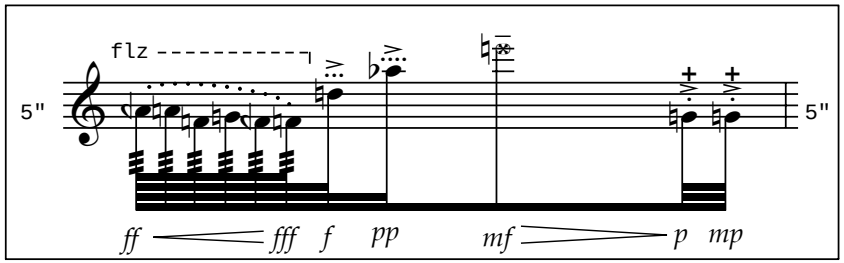
clarinet VCR II c

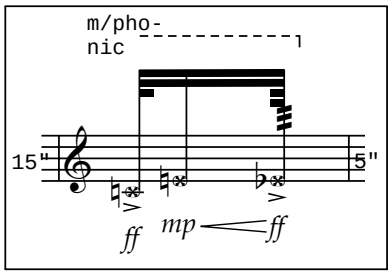


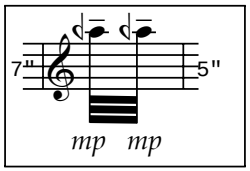


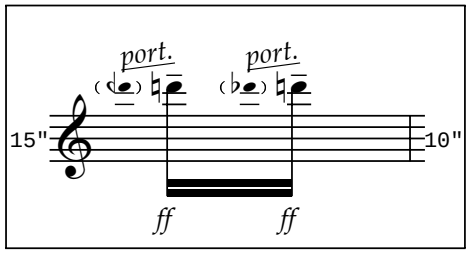


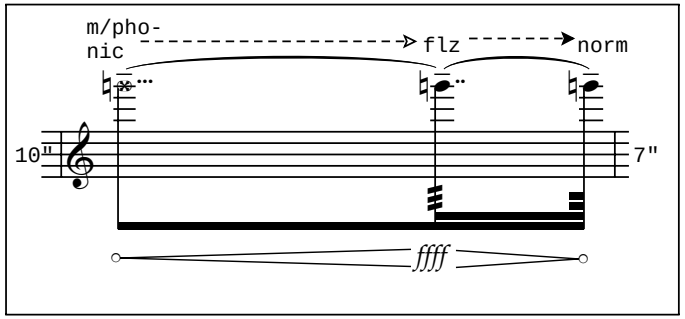


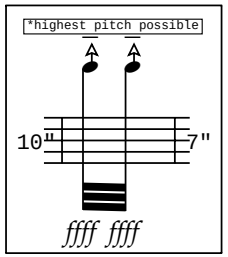


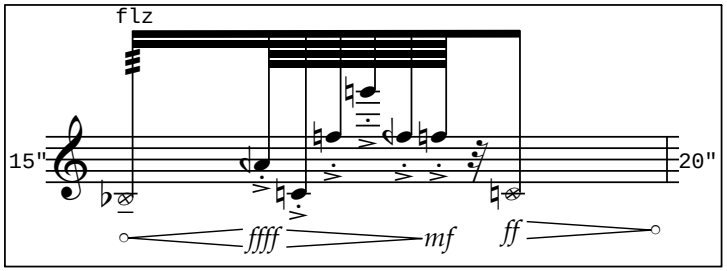


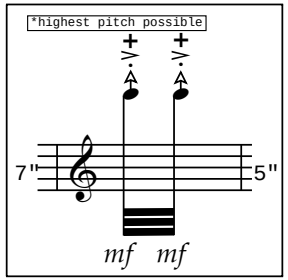


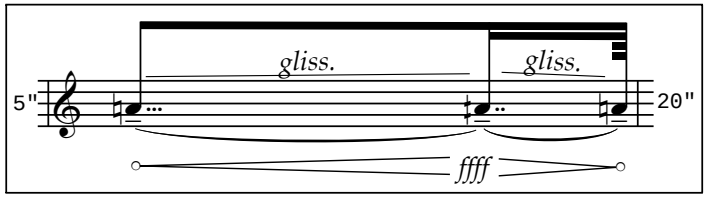










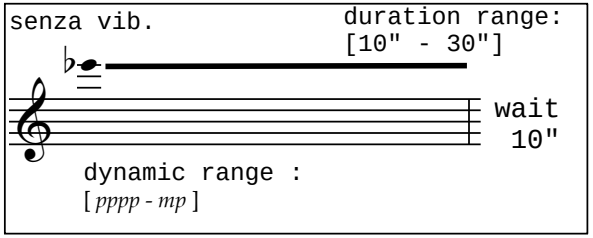


‘The Film Sextet’ - oboe material

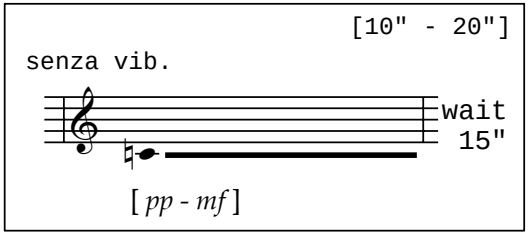
oboe VCR II a

Long notes/sounds:
1. Decide a duration within the given range.
2. Choose a dynamic level within the given range.
3. The dynamic level and generaly the timbre should remain unaltered during the whole duration.
4. Wait for the time given until the next action.

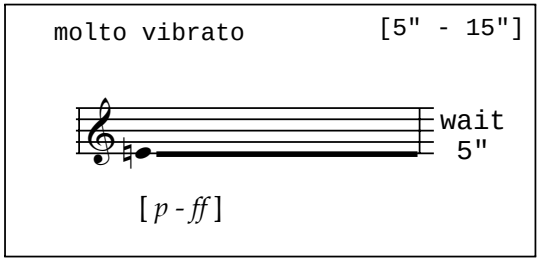
senza vib. duration range: [10" - 30"]



[10" - 20"]
senza vib.

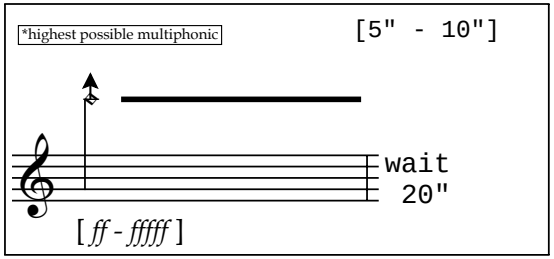


molto vibrato [5" - 15"]

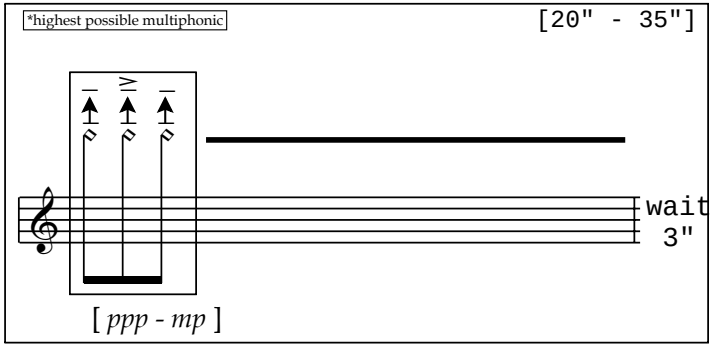


arco molto sul t. [3" - 10"]
senza vib.

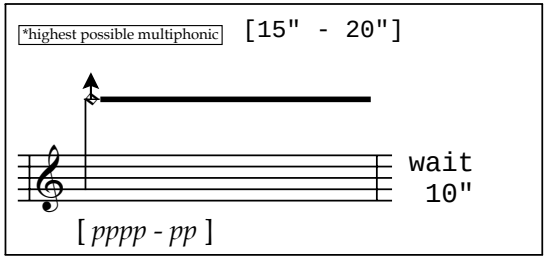
*highest possible multiphonic [5" - 10"]



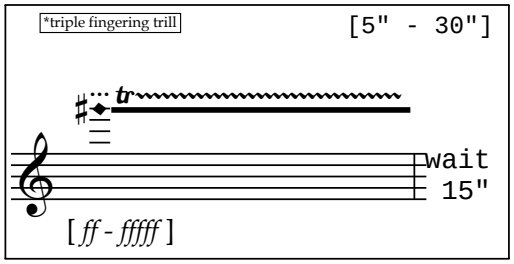
*highest possible multiphonic [20" - 35"]



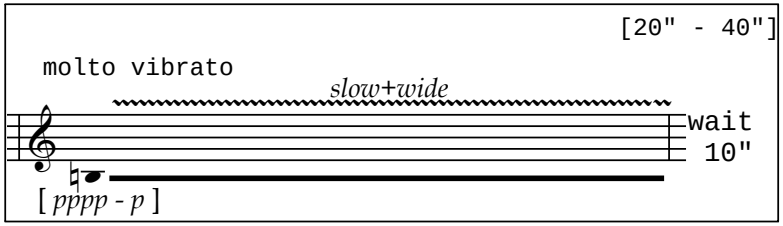
*highest possible multiphonic [15" - 20"]



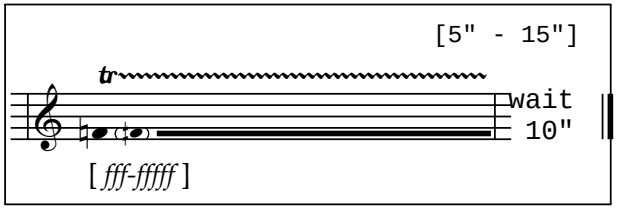
*triple fingering trill [5" - 30"]



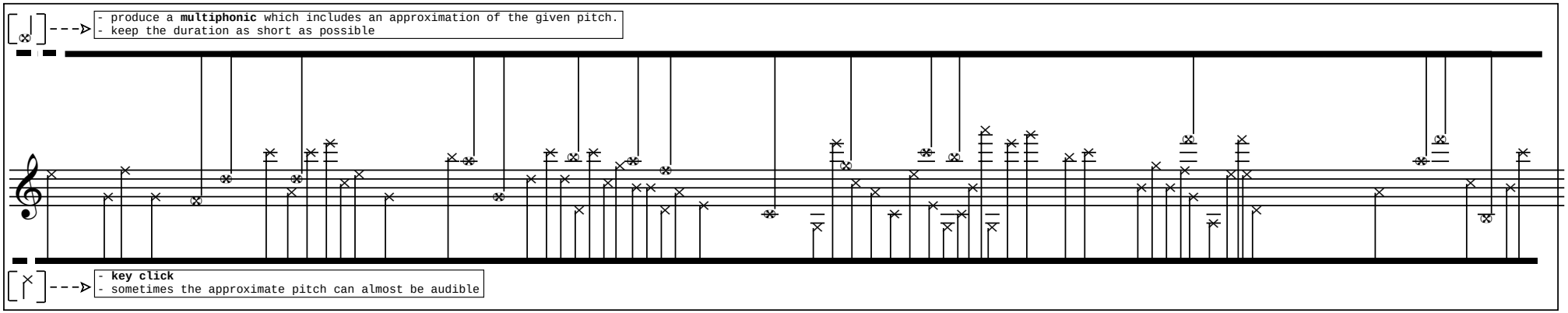
[20" - 40"]
molto vibrato
slow+wide

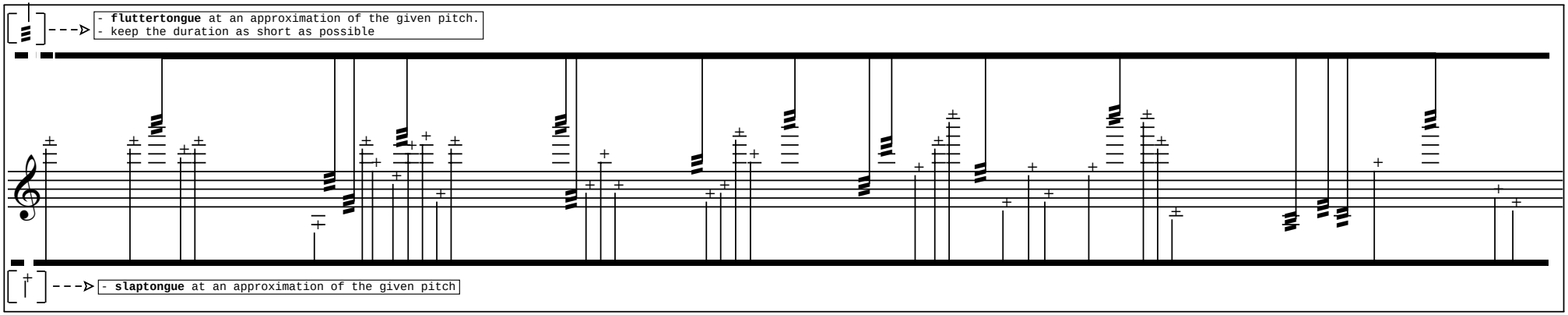


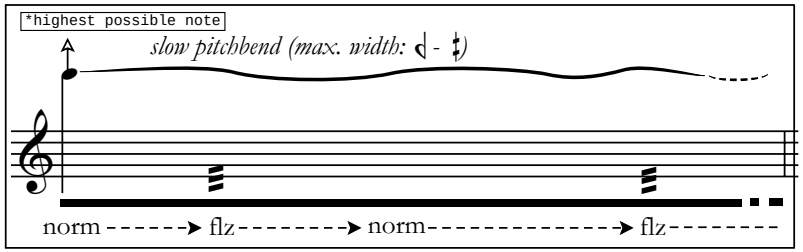
[5" - 15"]

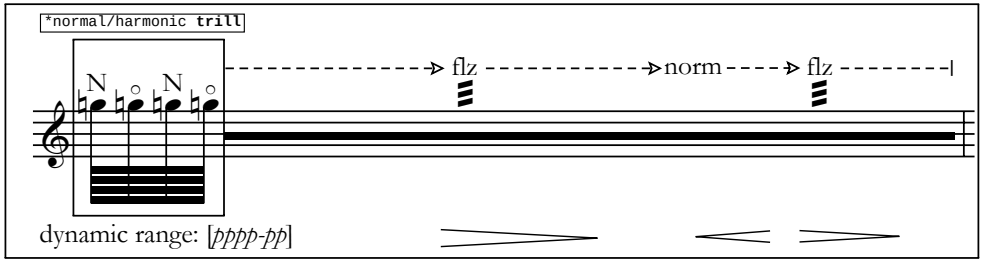


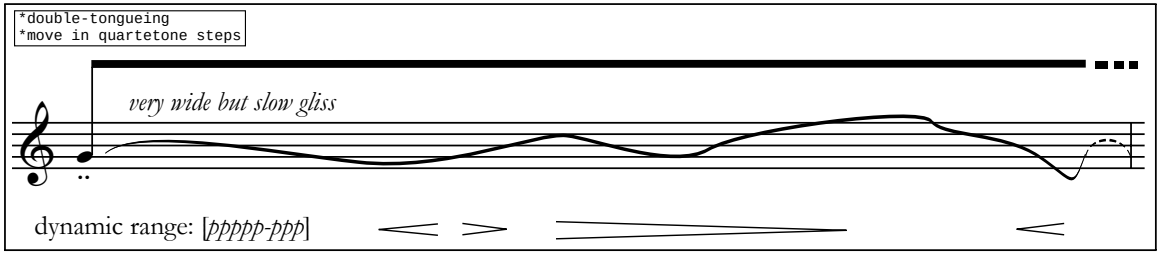
oboe VCR II b


- produce a **multiphonic** which includes an approximation of the given pitch.
- keep the duration as short as possible
- **key click**
- sometimes the approximate pitch can almost be audible

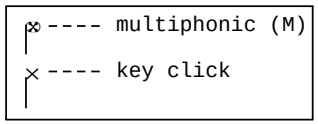

- **fluttertongue** at an approximation of the given pitch.
- keep the duration as short as possible
- **slaptongue** at an approximation of the given pitch

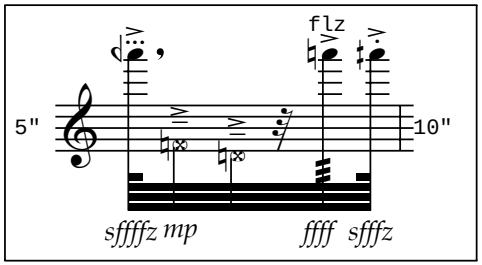

*highest possible note
slow pitchbend (max. width: ♭ - ♯)
norm
flz
norm
flz

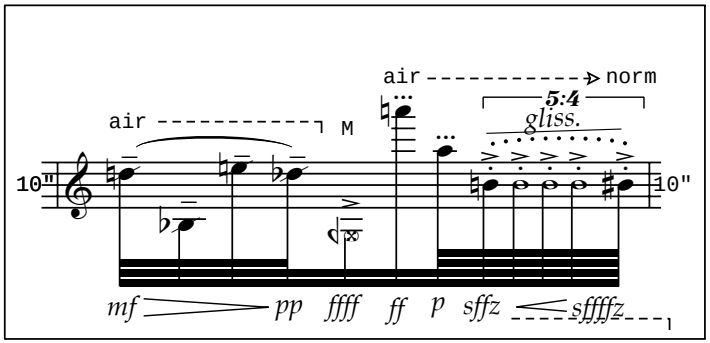

*normal/harmonic **trill**
N
N
flz
norm
flz
dynamic range: [*pppp-pp*]

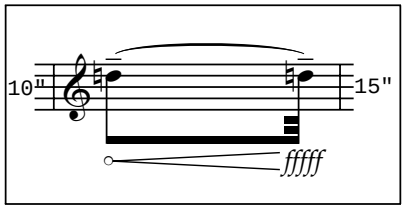

*double-tongueing
*move in quartetone steps
very wide but slow gliss
dynamic range: [*ppppp-ppp*]

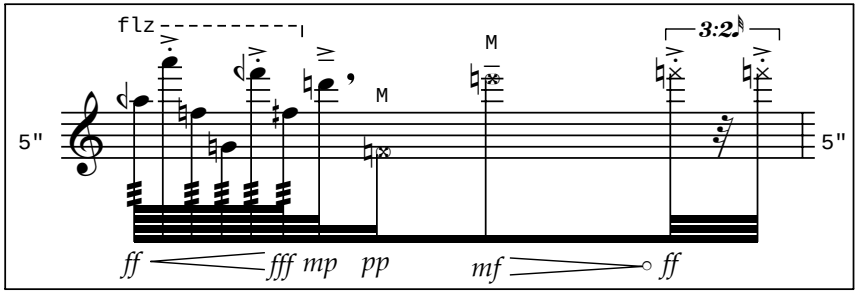
oboe VCR II c

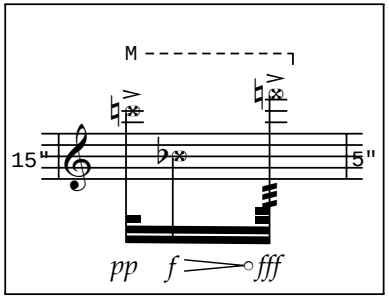

---- multiphonic (M)
---- key click

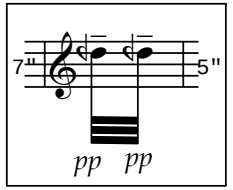

flz
5"
10"
sfffffz mp
ffff sfffz

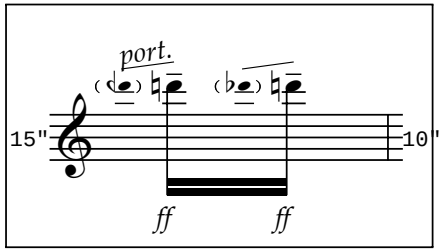

air
norm
air
M
5:4
gliss.
10"
10"
mf
pp
ffff
ff
p
sffz
sfffffz

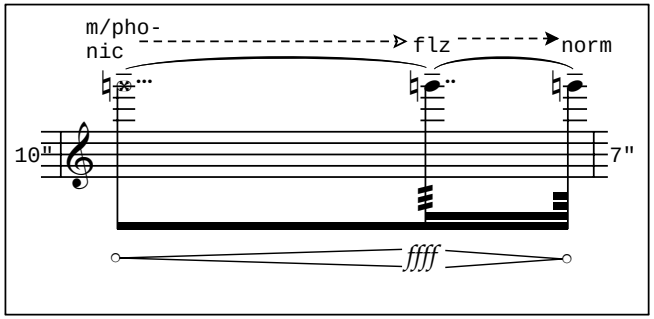

10"
15"
fffff

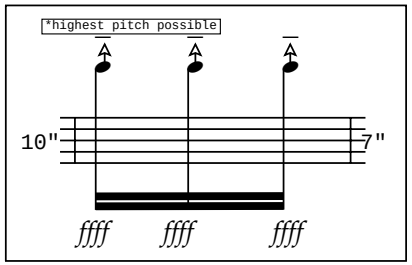

flz
M
M
3:2
5"
5"
ff
fff mp
pp
mf
ff

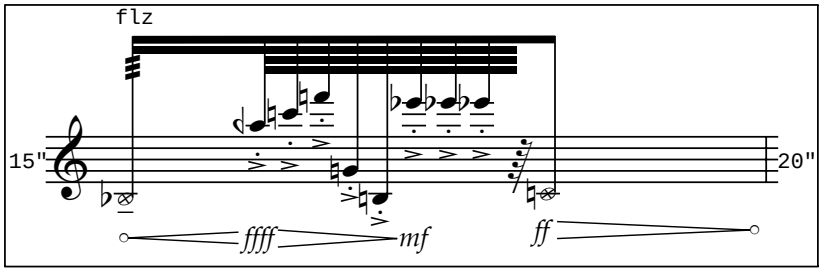

M
15"
5"
pp
f
fff

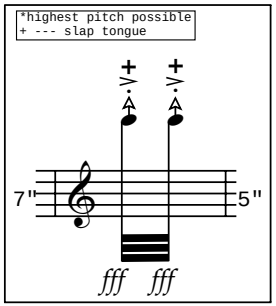

7"
5"
pp
pp

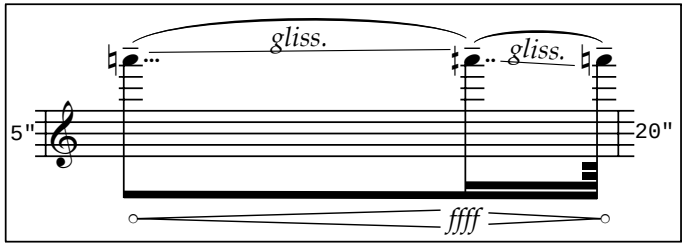

port.
15"
10"
ff
ff


m/pho-
nic
flz
norm
10"
7"
ffff


*highest pitch possible
10"
7"
ffff
ffff
ffff

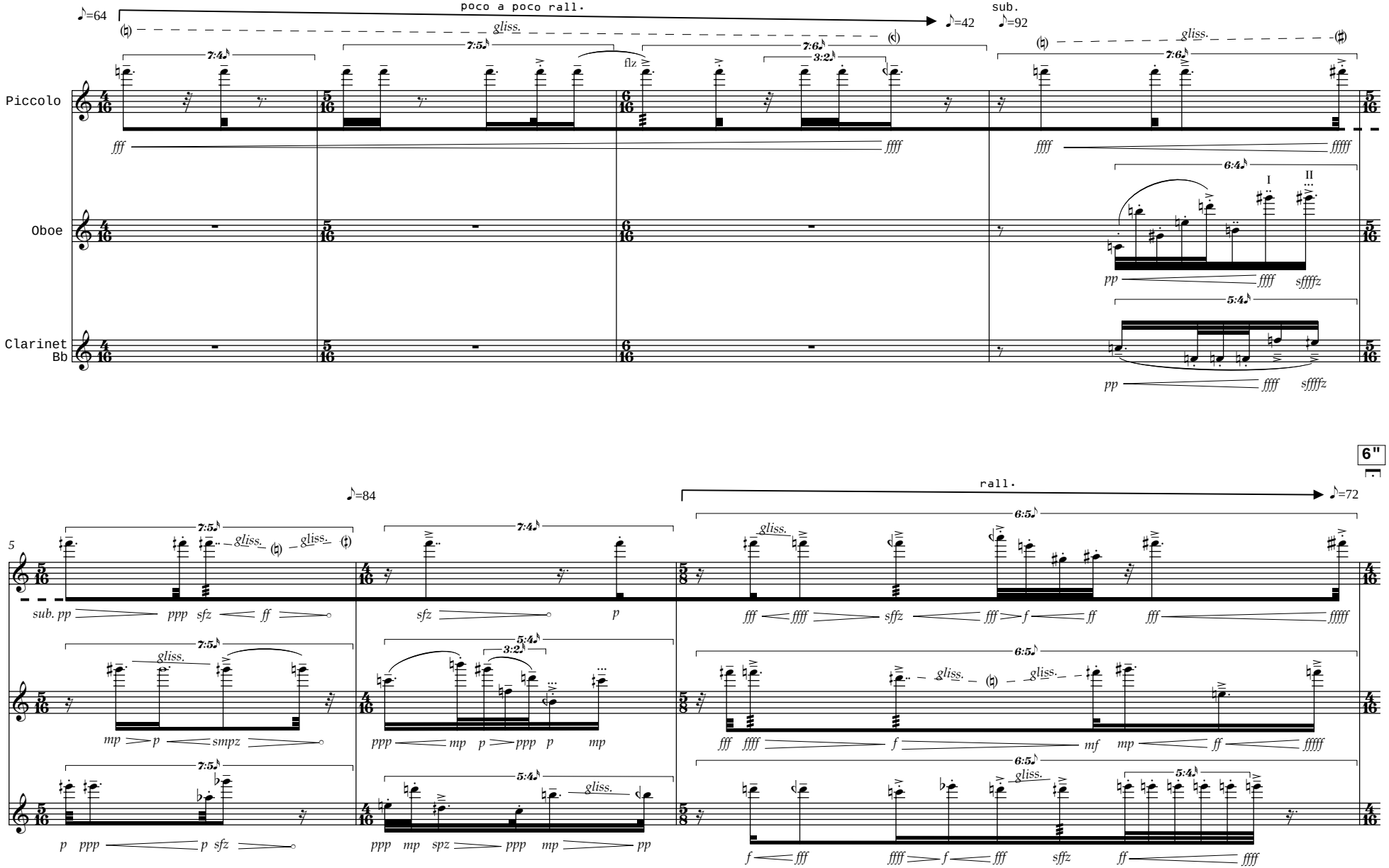

flz
15"
20"
ffff
mf
ff

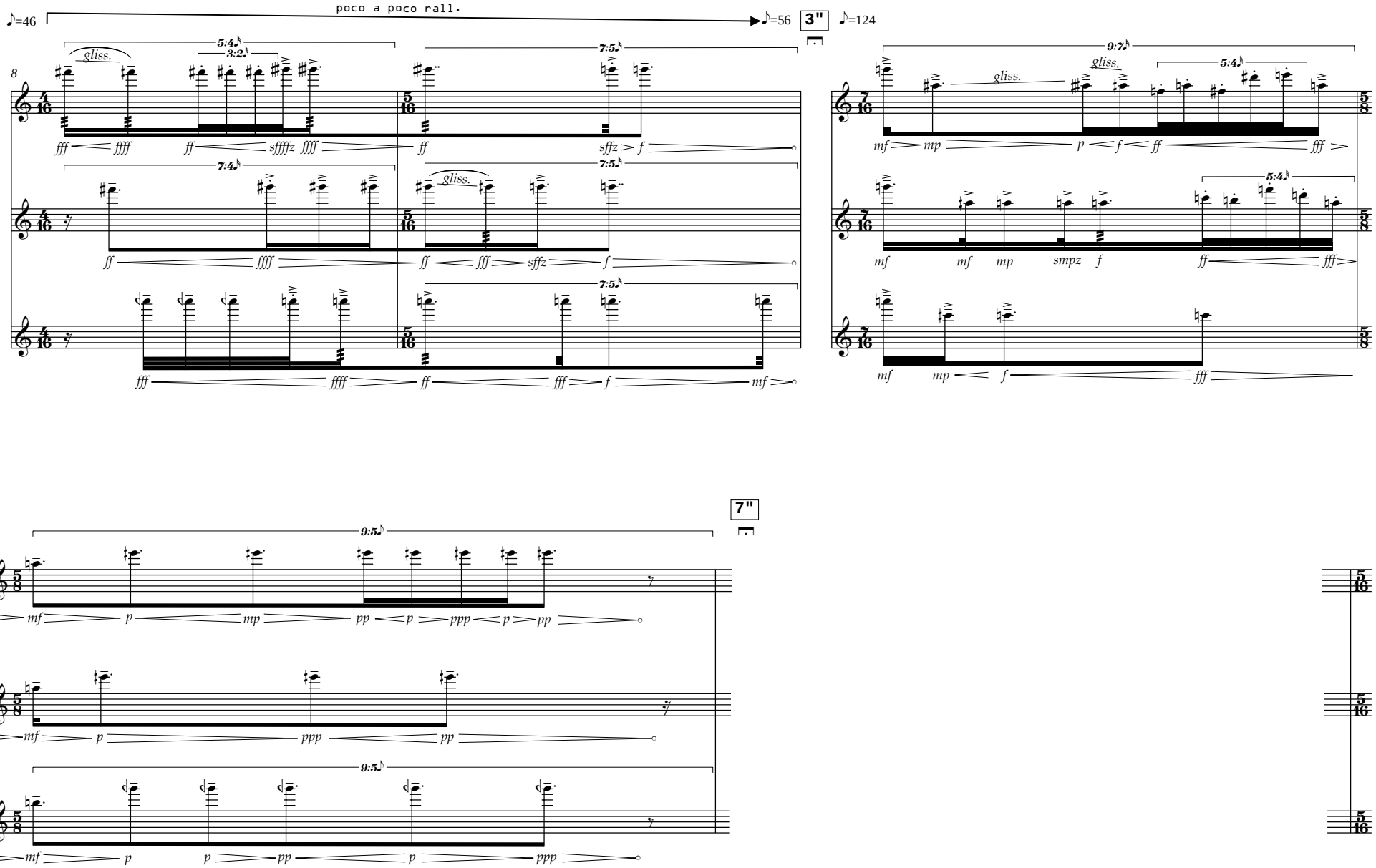

*highest pitch possible
+ --- slap tongue
7"
5"
fff
fff

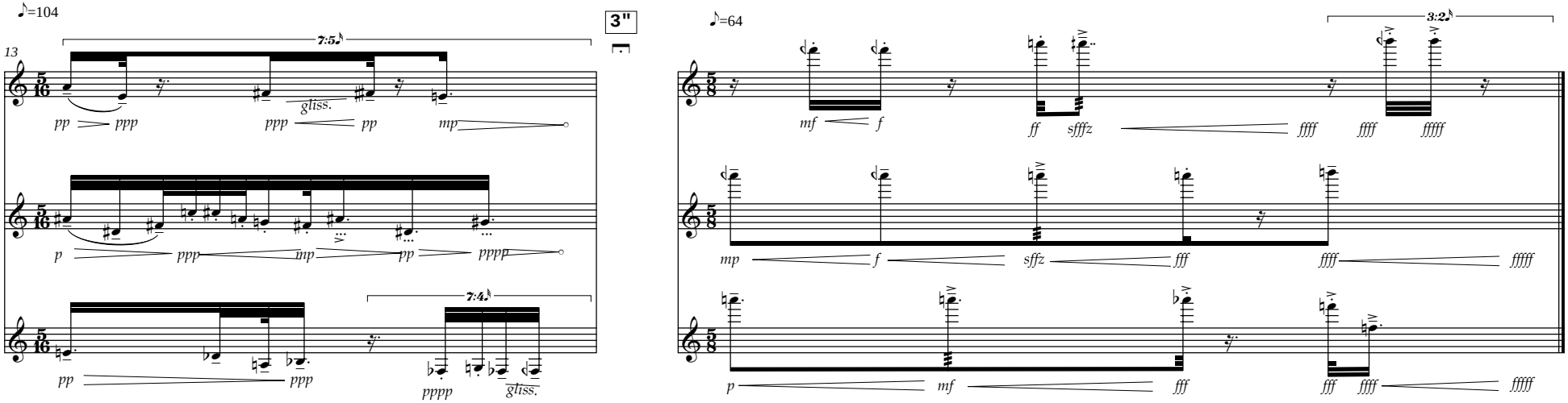

gliss.
gliss.
5"
20"
ffff

‘The Film Sextet’ - wind trio material

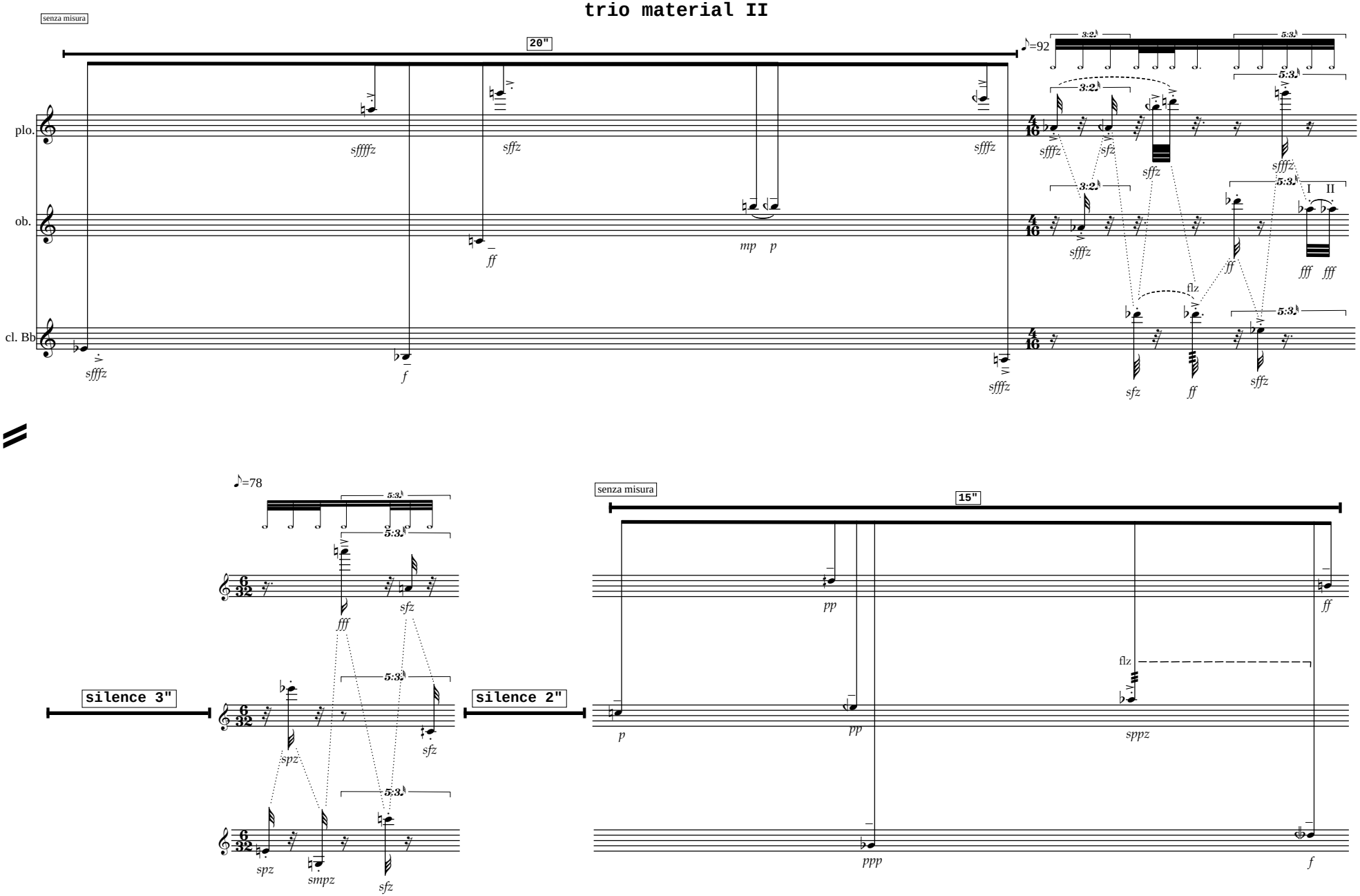
trio material I

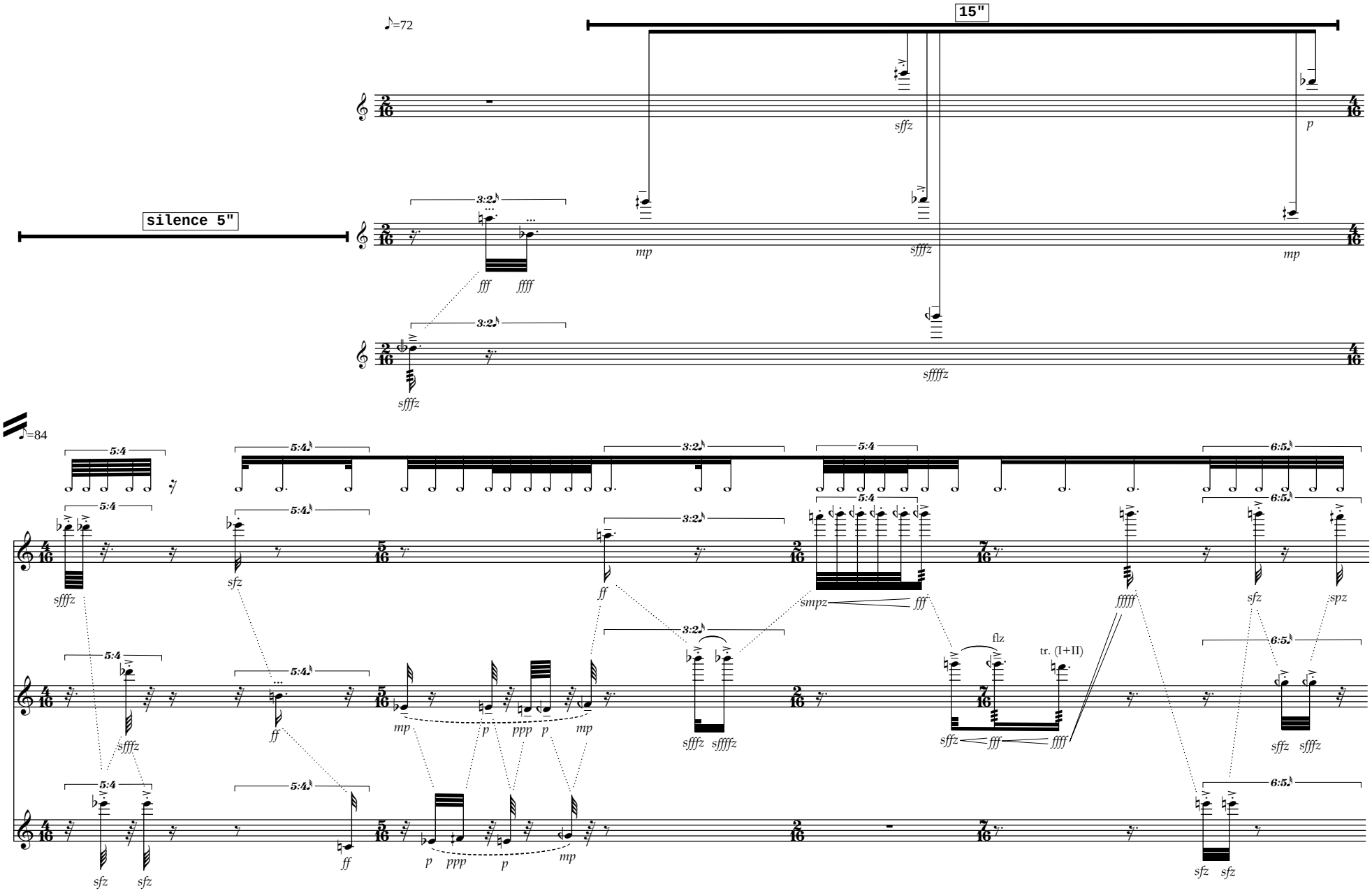


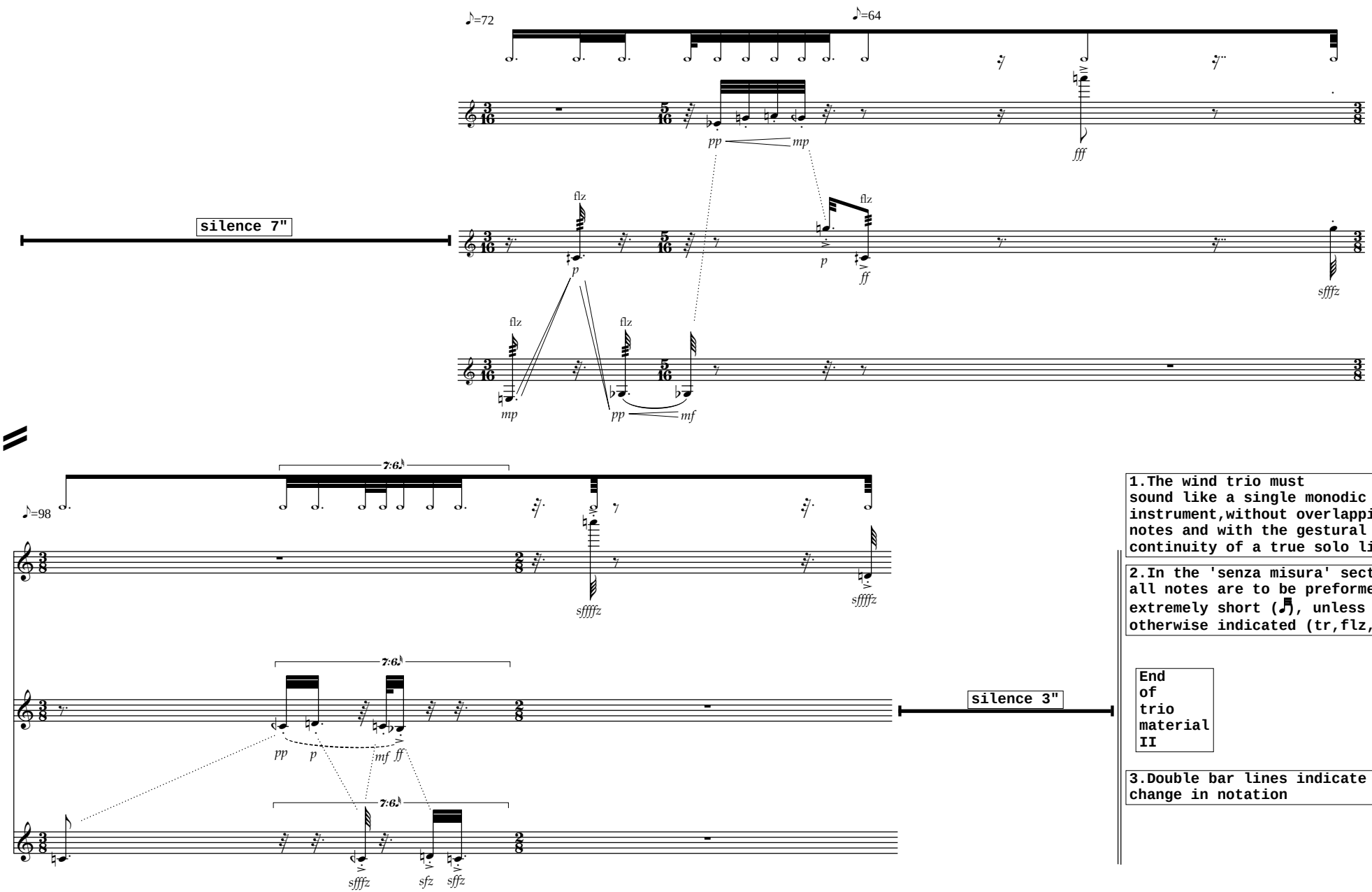

poco a poco rall.
♪=46
♪=56
3"
♪=124
7"
gliss.
5:4
3:2
7:5
7:4
9:7
9:5
8
11


♪=104
13
7:5
pp ppp
ppp pp
mp
gliss.
p ppp mp pp pppp
pp ppp
7:4
pppp
gliss.
3"
♪=64
3:2
mf f
ff sfffz
ffff fffff
mp f sffz fff ffff fffff
p mf fff
fff ffff fffff

trio material II




15"
silence 5"
tr. (I+II)



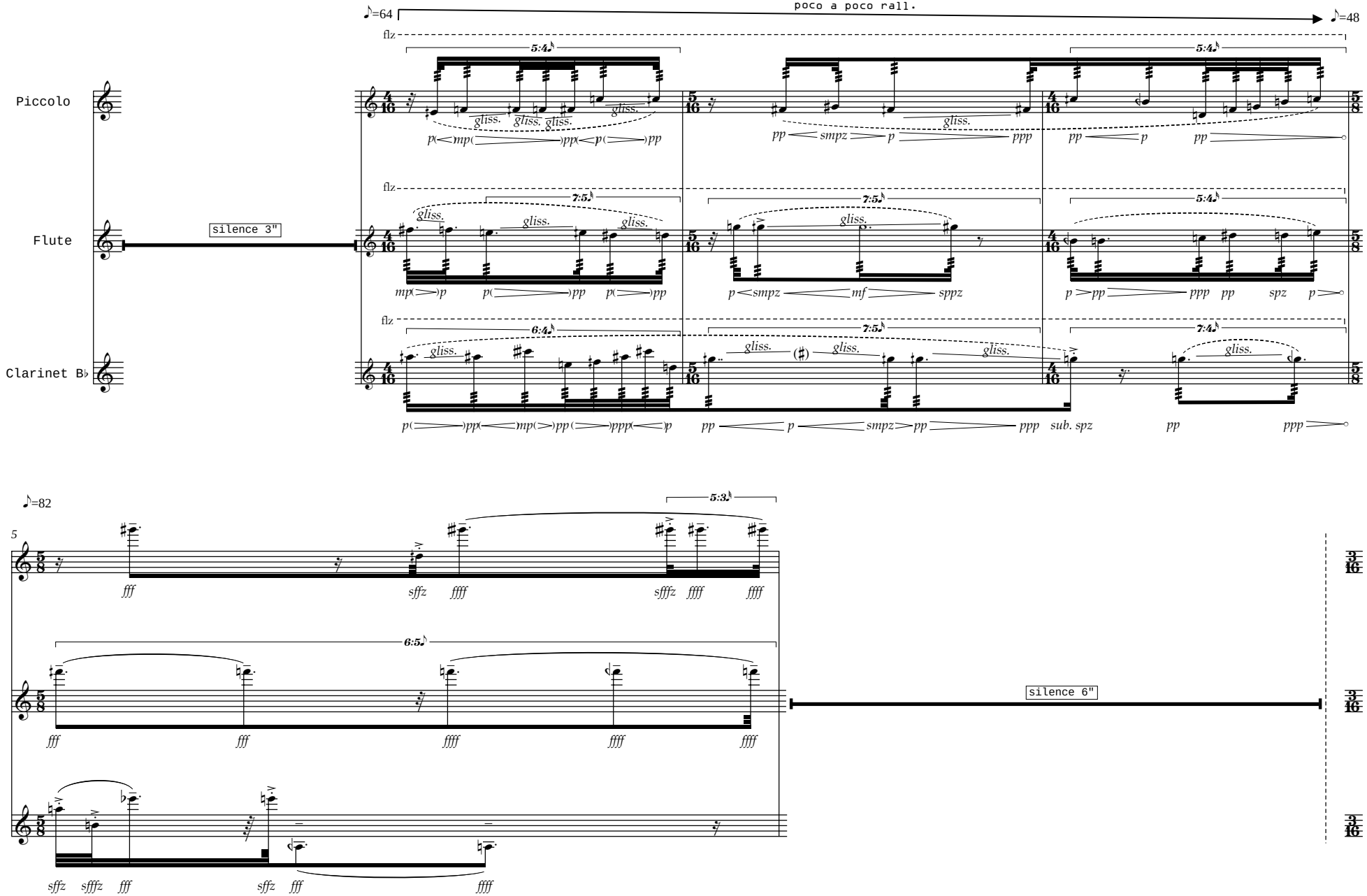
1.The wind trio must sound like a single monodic instrument,without overlapping notes and with the gestural continuity of a true solo line

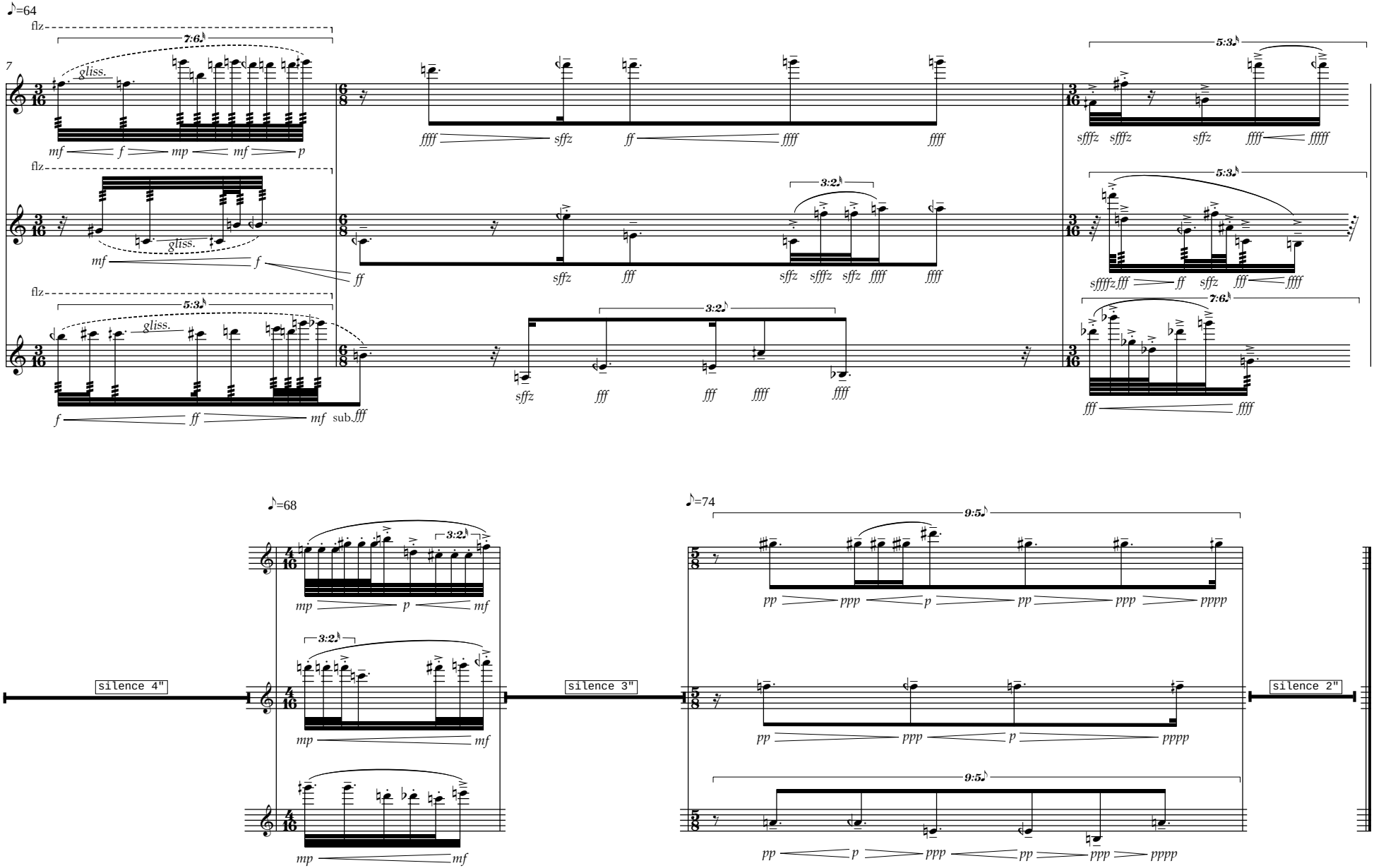
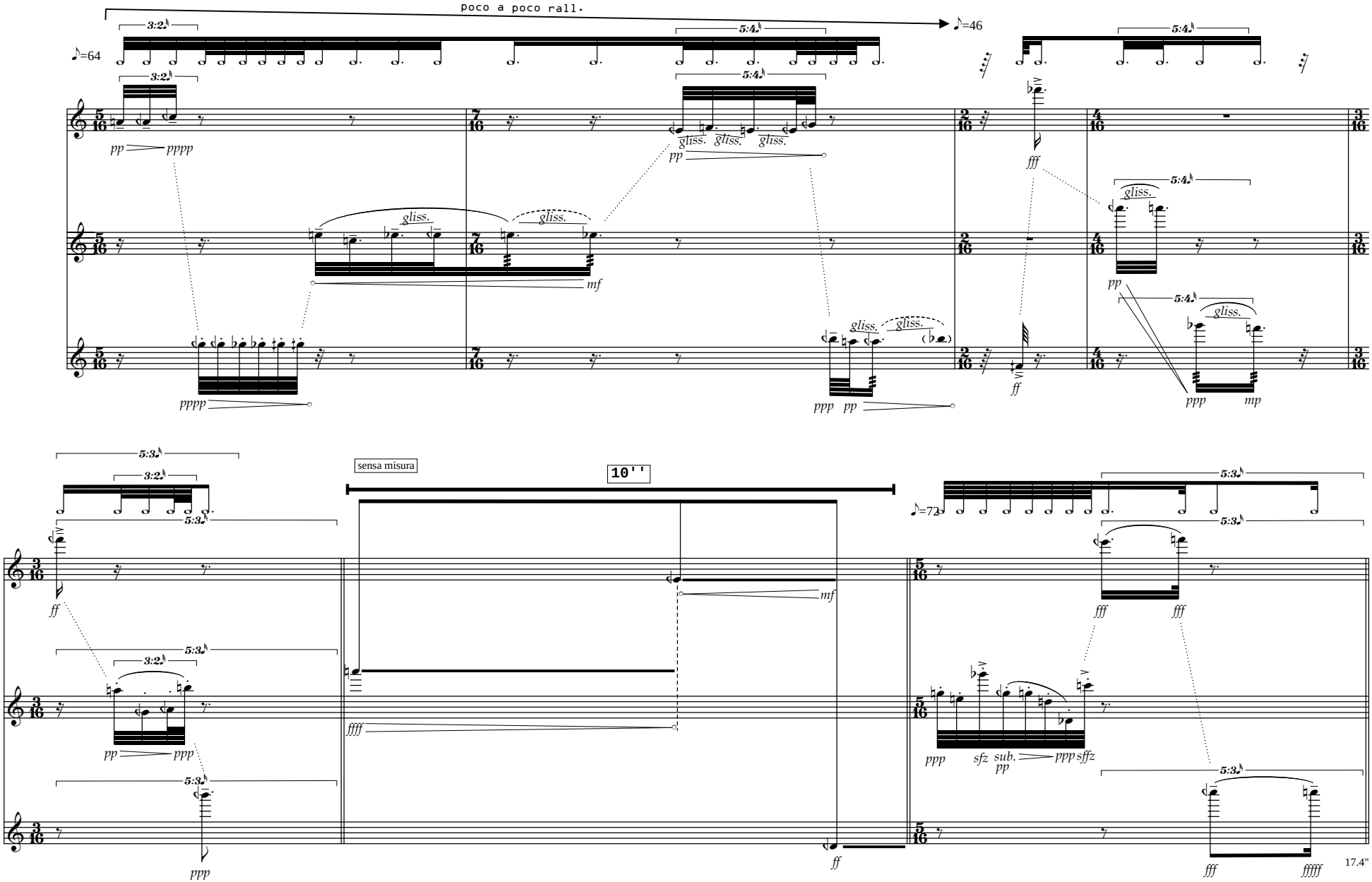
2.In the 'senza misura' sections all notes are to be preformed extremely short (𝅘𝅥𝅯), unless otherwise indicated (tr,flz,etc)

End of trio material II

3.Double bar lines indicate change in notation

trio material III




♪=64
flz
7:6
gliss.
mf f mp mf p
ffff sffz ff ffff ffff
5:3
sfffz sfffz sffz ffff ffff
flz
3:2
gliss.
mf f
ff sffz fff sffz sffz sffz ffff ffff
5:3
sffffz fff ff sffz fff ffff
flz
5:3
gliss.
f ff mf sub.fff
3:2
sffz fff fff ffff ffff
7:6
fff ffff
♪=68
3:2
mp p mf
3:2
mp mf
mp mf
silence 4"
silence 3"
♪=74
9:5
pp ppp p pp ppp pppp
pp ppp p pppp
9:5
pp p ppp pp ppp pppp
silence 2"

trio material IV