



Prelude and Interlude

for digital assembly

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*Dedicated lovingly to Susan Millar Boldissar
whose playing has been a constant source of inspiration*

These works utilize recording as a means of orchestration and require assembly using a DAW.

I. Standing in the Flood Plains

CoCodrie, South Hauma.

as if suspended.
distant, expressive.

Cello
tuning

Solo:

[A] III Norm. → S.P. norm. II II/III

(Harm.) (non Harm.)

airly glis.

(III) Norm. S.P. (S.P.) Norm. [B]

(P5) (P4) III IV

glis. b 5

p < P > p < PP > p P PP PPP p < mp > PPP

marsh:

cello harmonics on open strings

III

IV

5

ppp

Sustain each harmonic for as long as possible w/ one bow.
distant & calmly flowing — like water from afar. Fade out by [D].

Cello & Piano doubled

mp

Sustain each pitch for ≈ 6". piano doubles.
Create a frozen effect via time-stretch. Fade to end.

Solo:

Norm → M.S.P

Pochiss.

I Norm.

3

glis.

3

p < mp > p

Rfz

II (II)

0

p < PP > mf Subito p

(entrance cue 1)

Very free.
Vary each length

Cd 3 M.S.P. < PP >

Cd 5 M.S.P. < PP >

Cd 4 M.S.P. < PP >

Cd 6 M.S.P. < PP >

Cd 1 M.S.P. con Sord

Cd 7 Sul tasto (overlap) Cd 8 S.T. < PP >

Cd 9 S.T. < PP >

(loop through interlude 1)
keep each in unique track for rhythmic variation

(entrance cue 2)

extremely airy.
almost fundamental.
M.S.P.

Cd 10

Entrance 2

Cd 11

Solo: *extremely distant*
m.s.p. → *s.t.*
Vib. → *senza Vib.*

(S.t.) (II)
 S.t. → norm. 0 increasingly desperate

glis. *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.*

p *p* *pp* *mp* *f* *piu f* *Sfz*

Cresc, but trail off on glis.'s.

Cd 10 *Con Sord di Plumbo. Cor Sord*
Sul tasto

pp

extremely airy. almost no fundamental. m.s.p.

pp *ppp*

pp

extremely airy. almost no fundamental. m.s.p.

ppp

(touch 4) as long as possible

Cd 15

(Loop as before)

Entrance 3

Cd 14

pp

36 (digitally transposed)

(enter with A double stop)

pp

Solo:

(P5 of III)

III *3* *5* *II* *(II)* *3* *glis* *glis* *II* *I* *II* *I* *II* *(I)* *II* *III* *II* *I* *II*

mp *Sfz* *subito p* *(I)(III)* *(0)(0)* *Rfz* *f* *subito mp* *piu 3* *p*

(Entrance 3)

Cd 16 *Con Sord*

pp

(overlap) *Cd 17*

36 *43 (digitally transposed)* *pp*

Handwritten musical score for a solo and ensemble section. The top staff is a solo line, and the bottom staff is an ensemble line. The solo line includes dynamic markings (sfz, f, cresc., pif) and a crescendo instruction. The ensemble line includes a dynamic marking (p) and a crescendo instruction. The score is written in 4/4 time and features various musical notations including triplets, slurs, and accidentals.

Solo:

norm. → m.s.p.

accel. trem.

Cresc overall. — — — — — ff

Solo:

(norm) III II I II norm. → m.s.p.

accel. trem.

(norm) → m.s.p. (m.s.p.) → norm.

f p ff p ppp ff

long

glis.

Secondary Solo

mp

(cd 1-20)

Material Present.
from MVM.I.

*(Material present throughout the movement,
discourse “begins” on following page)*

(very gradually bring to silence by 1/3 through MVM II)

≈ 30"
♩ = 30

Più mosso
(♩ ≈ 45) very free & loose
Baroque!
Flute
(as written)

Half tone
Fb.2
pp

norm.
b
C.D.2
mp

m.s.t.
C.D.1
pp

Half air
F.D.
pp

ad. lib.
Fl. digi. 1
p
(finger Sim.)
p
meno p
Subito

A

♩ = 30
air --
FI.
ppp
m.s.t.
Senza Vib.
VIC.
pp
m.v. → s.v. m.v. → s.v.
p

2cm = 30bpm
Bell tone
Pho.2
f attack, pp via levels. [gradual cresc via levels through 0]
Subito p f
rapid
Subito pp

♩ = 30
Pho.1
ffff attack
pp via levels.

Handwritten musical score for multiple instruments, including CD.2, F.D.4, F.D.5, FI, VIC, Phn. 1, and Phn. 2. The score includes various musical notations, dynamics, and performance instructions.

CD.2: $\approx 30^\circ$, $\text{♩} = 30$, [B] (Don't loop). (each one recording. bounce down. Piercing)

F.D.4: mp attack, Via levels, (Don't loop)

F.D.5: norm. air → FIZ, mf, (Don't loop), f attack, mp, Via levels, (Don't loop)

FI: (5) FIZ half tone, Slow the flutter → norm. tone, rubato, Half tone, tone, Half tone, indistinct overtone flute, tone → half tone, air, mf

VIC: m.s.p., mp, norm., m.v. → s.v., s.v. → m.v(s.v.), rall. trem., glis., mp

Phn. 1: (≡), RfZ, mp

Phn. 2: PPP Churning, distant, pp, mp, this sonority becomes distant, (mp), mp, PPP, P

Handwritten musical score for a string quartet, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is annotated with performance instructions and technical details.

Annotations and Performance Instructions:

- CD.2** (Don't loop)
- CD.3** (Don't loop)
- CD.4** (Don't loop)
- CD.5** (Don't loop)
- FD.9** (Don't loop)
- FD.8** (Don't loop)
- FD.7** (Don't loop)
- FD.6** (Don't loop)
- FD.5** (Don't loop)
- FD.4** (Don't loop)
- FD.3** (Don't loop)
- FD.2** (Don't loop)
- FD.1** (Don't loop)
- FD.0** (Don't loop)
- FD.-1** (Don't loop)
- FD.-2** (Don't loop)
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- FD.-99** (Don't loop)
- FD.-100** (Don't loop)

Technical Details:

- over-bow** (C.D.4)
- groaning, Churning** (C.D.3)
- P, Con Sord di Plumba.** (C.D.4)
- air** (FD.9)
- Half tone** (FD.9)
- Spacing issue** (FD.9)
- Enters on B.11** (FD.9)
- norm.** (FD.9)
- over-bow** (C.D.5)
- Hold as long as possible in one down-bow** (C.D.5)
- P, Con Sord di Plumba** (C.D.5)
- lyrical, but sotto voce** (FD.1)
- Poco a poco cresc.** (FD.1)

$\approx 30''$

D

Sim.

Via levels

ff (p) continue into MVM. II

C.D. 6. Hold double stop as long as possible. Mix tacks down to feel continues.

Via levels

ff (p)

(2/4) (5/8) (2/4) (5/8) (2/4)

FIZ air norm tone

f p, cresc. Cantabile

mp norm I II I S.V. → m.v. (S.V.) II III II

mp p

accel. trem.

f p cresc. molto. ff

S.V. → m.v. S.V. → m.v.

mp mf f ff

(Free trem.)

(Free trem.)

mp

8 - - - (loco) 8 - - - (loco) 8 - - - (loco) 8 - - - (loco) 8 - - - (loco) 8 - - - (loco) 8 - - - (loco) 8 - - - (loco)

p mf p f p p(p) mf f

! → (non 8vb)

Fb Db Cb Bb Ab