

Heart of the Diameter

for flute, soprano saxophone, baritone saxophone, percussion, violin, and electronics

Christopher Luna-Mega (2024)

Performance Notes

Time cues and synchronization

The temporal organization of the piece is based on seconds/minutes, indicated every 5 seconds in each measure throughout the score. A stopwatch is needed for each performer. At the beginning of the piece, performers should activate stopwatches simultaneously. Players read a full score.

Proportional Notation / Durations

The entire piece is 5/4 at 60 BPM. With the exception of the traditional notation used for the baritone saxophone and the violin from ms. 1 to 41, the piece uses proportional notation. Beat one is represented by the bold bar line; beats 2, 3, 4, and 5 are marked with a stem as spatial reference. Sounds must be played according to the note head position relative to each beat. The purpose of this notation is to avoid symmetrical subdivision, making rhythmic performance more intuitive than arithmetic.

Note: smaller noteheads (grace notes) should be played the same way as regular note heads. Only in dense sections, they may be omitted.

Durations / Articulations

Durations and articulations—stems, beams, slurs, staccato dots, tenuto lines, etc.—are not written on the noteheads, but specified as boxed text above the instruments' staves. The specific directions for articulation throughout the score are the following (performers decide at a micro-level which specific notes will be slurred, etc.):

Mostly legato	Play generally legato, with occasional non-legato, ad. lib. Note heads may be extended ad. lib.
Non legato ad. lib.	Play generally non legato, with occasional legato, ad. lib. Note heads may be extended up to 1 quarter note (1 sec.)
Legato	Play strictly legato. Note heads may be extended ad. lib.
Non legato	Play strictly non legato. Note heads may be extended up to 1 quarter note (1 sec.)
Non legato, tenuto	Play strictly non legato, tenuto. Note heads may be extended ad. lib, articulating each attack
Staccato	Play strictly staccato

Tutti / Single player markings

Tutti markings are placed above the system in larger boxed text, in blue
Single player markings are placed above the player's staff in smaller boxed text, in dark magenta

Microtonal Tuning

This piece is all derived from the first 40 harmonics of Bb 0 (four octaves below middle C). Therefore, there are a number of quarter-tone sharp and flat accidentals. The smallest microtones have been rounded for performability.

Harmonic Spectra

Each instrumental part contains pitch sets extracted from three different harmonic spectra, include in the following page. It is recommended that each performer reviews them prior to studying the piece, given that the entire pitch content of the piece is limited to these three main harmonic materials.

Percussion

Pitched Percussion: crotales; Unpitched percussion: combination of at least one drum and one cymbal

This part is to be improvised using text instructions, including cues to start/stop playing: Start: “| (***) Percussion...”; Stop: “Percussion (***)|”

Spectral Regions by Section (in C)

Section 1/6—Set 1

Musical notation for Section 1/6—Set 1. The notation is presented on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is C major. The melody in the treble clef consists of the following notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass line consists of the following notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4. A bar line is placed after the first note in the bass line.

Section 2/3—Set 2

Musical notation for Section 2/3—Set 2. The notation is presented on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is C major. The melody in the treble clef consists of the following notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass line consists of the following notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4. A bar line is placed after the first note in the bass line. A text annotation reads: * Baritone Sax (transposed down an 8ve).

Section 4/5—Set 3

Musical notation for Section 4/5—Set 3. The notation is presented on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is C major. The melody in the treble clef consists of the following notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass line consists of the following notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4. A bar line is placed after the first note in the bass line.

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For flute, soprano saxophone, baritone saxophone, percussion, violin, and electronics

1.

00:00

00:05

00:10

00:15

♩ = 60

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The musical score is written for five instruments: Flute, Soprano Saxophone, Violin, Baritone Saxophone, and Electronics. The time signature is 5/4. The tempo is marked as ♩ = 60. The Baritone Saxophone part begins with a dynamic marking of *f* and a performance instruction of *tenuto, non legato* (highlighted in a pink box). The Violin part includes a *simile* marking. The Electronics part features a *Bb Spectrum Sequencer Fade In* starting at the 00:10 mark. The score is divided into four measures, with vertical bar lines at 00:05, 00:10, and 00:15.

00:20

00:25

Musical score for the first system, measures 5-6. The score is written for five instruments: Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute, Soprano Saxophone, and Violin parts are represented by whole rests. The Baritone Saxophone part begins with a quarter note G4, followed by a quarter note A4, a quarter rest, a quarter note G4, and a quarter rest. The Electronics part is indicated by a double bar line and the number 5, with a rectangular box spanning the duration of the system. A vertical line at the 00:25 mark is labeled "Bb Spectrum Sequencer Fade In".

00:30

00:35

00:40

00:45

Musical score for the second system, measures 7-10. The score is written for five instruments: Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute, Soprano Saxophone, and Violin parts are represented by whole rests. The Baritone Saxophone part begins with a quarter note G4, followed by a quarter note A4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The Electronics part is indicated by a double bar line and the number 7, with a rectangular box spanning the duration of the system. A vertical line at the 00:40 mark is labeled "Bb Spectrum Sequencer".

00:50

00:55

01:00

01:05

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

tenuto, molto legato
marcato, quasi senza vibrato

f

tenuto, non legato sempre

(f)

Bb Spectrum Sequencer

01:10

01:15

01:20

01:25

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

sff

f

Bb Spectrum Sequencer

01:30

01:35

01:40

01:45

Fl.

Sop. Sax.

Vln. *sf* *sfp* *f*

Bari. Sax. *sempre marcato*

Electronics *Bb Spectrum Sequencer*

19

01:50

01:55

02:00

02:05

Fl.

Sop. Sax.

Vln. *sempre molto legato* *sempre f* *sf*

Bari. Sax. *sempre tenuto, non legato* *sempre f*

Electronics *Bb Spectrum Sequencer*

23

02:10

02:15

02:20

02:25

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bb Spectrum Sequencer

02:30

02:35

02:40

02:45

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Bb Spectrum Sequencer

ff

ff

02:50

02:55

Musical score for measures 35-36. The score includes parts for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute part has a pink annotation box containing the text "mostly legato until 4:20". The Soprano Saxophone part starts with a dynamic marking of *f*. The Violin part has pink annotations "sempre molto legato" and "sempre marcato". The Baritone Saxophone part has a pink annotation box containing "sempre tenuto, non legato" and a dynamic marking of *sempre f*. The Electronics part includes a bar labeled "Synthesizer Doubling: Soprano Sax." and a measure number "35" at the beginning.

03:00

03:05

03:10

Musical score for measures 37-39. The score includes parts for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Soprano Saxophone part continues with a melodic line. The Violin part features more complex phrasing with slurs. The Baritone Saxophone part has a dynamic marking of *f*. The Electronics part includes a bar labeled "Synthesizer Doubling: Soprano Sax." and a measure number "37" at the beginning.

03:15

03:20

03:25

Fl.

Sop. Sax.

sempre f

Vln.

Bari. Sax.

Electronics

40

Synthesizer Doubling: Soprano Sax.

03:30

03:35

03:40

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

43

Synthesizer Doubling: Soprano Sax.

03:45

03:50

03:55

04:00

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

46

F, A, Bb, Db

(**) Percussion: Crotales: ~~G, B, Eb~~ (with soprano sax)

Synthesizer Doubling: Soprano Sax.

04:05

04:10

04:15

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

50

Percussion (***)

Synthesizer Doubling: Soprano Sax.

2.

04:20

04:25

04:30

mostly legato

espressivo

Fl. *mf* *f* *mf* *f* *mf* *f* *p* *mf*

Sop. Sax.

Vln.

Bari. Sax.

Electronics 53 Synthesizer Doubling: Flute

04:35

04:40

04:45

Fl. *f* *mf* *f* *mf* *f*

Sop. Sax.

Vln.

Bari. Sax.

Electronics 56 Synthesizer Doubling: Flute

04:50

04:55

05:00

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

59

Synthesizer Doubling: Flute / Baritone Saxophone

p *f* *mf* *p*

05:05

05:10

05:15

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

62

Synthesizer Doubling: Flute / Baritone Saxophone

f *p* *f* *p* *mf*

mp *f* *mp* *f* *mp*

mostly legato

05:20

05:25

05:30

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

65

Synthesizer Doubling: Flute / Baritone Saxophone

f *mf*

05:35

05:40

05:45

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

68

Synthesizer Doubling: Flute / Violin

sempre mp

mostly legato

sfp \leftarrow *f*

mf

05:50

05:55

06:00

Musical score for measures 71-73. The score includes staves for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute part is marked *sempre mp* and features a pink box with the instruction *mostly legato*. The Soprano Saxophone part is marked *mp*. The Violin part is marked *mf* and includes a dynamic marking *f* with a hairpin. The Electronics part includes a box labeled "Synthesizer Doubling: Flute / Violin / Soprano Saxophone" starting at measure 71.

06:05

06:10

06:15

Musical score for measures 74-76. The score includes staves for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute part has a dynamic marking *f*. The Soprano Saxophone part has a dynamic marking *f*. The Violin part has a dynamic marking *f*. The Electronics part includes a box labeled "Synthesizer Doubling: Flute / Violin / Soprano Saxophone" starting at measure 74.

06:20

06:25

06:30

non-legato Tutti

Musical score for measures 77-79. The score includes staves for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute, Soprano Saxophone, and Violin parts are marked *sempre mp*. The Electronics part includes a box labeled "Synthesizer Doubling: Flute / Violin / Soprano Saxophone" starting at measure 77. The Flute part has a *b* marking above the staff at measure 79.

06:35

06:40

06:45

Musical score for measures 80-82. The score includes staves for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute, Soprano Saxophone, and Violin parts are marked *sempre mp*. The Electronics part includes a box labeled "Synthesizer Doubling: Flute / Violin / Soprano Saxophone" starting at measure 80. The Flute part has a *b* marking above the staff at measure 82.

06:50

06:55

07:00

non-legato Tutti

legato Tutti

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics 83

Synthesizer Doubling: Flute / Violin / Soprano Saxophone

07:05

07:10

07:15

legato Tutti

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics 86

Synthesizer Doubling: Flute / Violin / Soprano Saxophone / Baritone Saxophone

mp

07:20

07:25

07:30

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

89

Synthesizer Doubling: Violin / Soprano Saxophone / Baritone Saxophone

07:35

07:40

07:45

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

92

5-10" low vibrations using tremolo or rubbing the skin of the tom; p—mf

(**) Percussion: Cymbals—Tremolos; Toms—Intermittently responding to electronics until 10:20

Field Recording: Stop Sign (harmonics)

07:50

07:55

08:00

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

95

Field Recording: Stop Sign (harmonics)

5-10" low vibrations using tremolo or rubbing the skin of the tom; p—mf
 (~~Cymbals—Tremolos; Toms—Intermittently responding to electronics until 10:20~~)

f

f

f

08:05

08:10

08:15

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

98

Field Recording: Stop Sign (harmonics)

5-10" low vibrations using tremolo or rubbing the skin of the tom; p—mf
 (~~Cymbals—Tremolos; Toms—Intermittently responding to electronics until 10:20~~)

08:20

08:25

08:30

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

f

f

5-10" low vibrations using tremolo or rubbing the skin of the tom; p—mf
 (~~Cymbals—Tremolos~~; Toms—Intermittently responding to electronics until 10:20)

Field Recording: Stop Sign (harmonics)

101

08:35

08:40

08:45

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

mf

Field Recording: Stop Sign (harmonics)

104

08:50

08:55

09:00

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

107

mf

mf

legato

5-10" low vibrations using tremolo or rubbing the skin of the tom; p—mf
(~~Cymbals—Tremolos~~; Toms—Intermittently responding to electronics until 10:20)

Field Recording: Stop Sign (harmonics)

09:05

09:10

09:15

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

110

Tutti

f

Field Recording: Stop Sign (harmonics)

Interlude 1

09:20

Bowed / 5-10" low vibrations using tremolo or rubbing the skin of the tom; p—mf

(Cymbals—Tremolos; Toms—Intermittently responding to electronics until 10:20)

Electronics *113* Field Recording: Stop Sign (harmonics)

Fl.	→	Stays
Sopr. Sax	→	Vl.
Vl.	→	Bari. Sax
Bari Sax.	→	Sopr. Sax

3.

10:15

10:20

10:25

mostly legato

Fl. *mf*

Sopr. Sax.

Vln.

Bari. Sax.

Percussion (*)** |

Electronics *124* Field Recording: Stop Sign (harmonics)

10:30

10:35

10:40

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

127

mostly legato

mf

Field Recording: Stop Sign (harmonics)

10:45

10:50

10:55

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

130

mostly legato

mf

Field Recording: Stop Sign (harmonics)

11:00

11:05

11:10

Fl.

Sop. Sax.

Vln. *mf sempre*

Bari. Sax. *mf*

Electronics 133 Field Recording: Stop Sign (harmonics)

mostly legato

11:15

11:20

11:25

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics 136 Field Recording: Stop Sign (harmonics) Fade Out

11:30

11:35

11:40

Musical score for measures 139-141. The score includes staves for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute and Soprano Saxophone parts are silent, indicated by a horizontal line with a dash. The Violin and Baritone Saxophone parts feature a melodic line with various intervals and accidentals. The Electronics part is marked with a double bar line and the number 139, and includes a text annotation: "Synthesizer Doubling: Violin / Baritone Saxophone" with a horizontal line extending across the measures.

11:45

11:50

11:55

Musical score for measures 142-144. The score includes staves for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute and Soprano Saxophone parts are silent. The Violin part begins with a dynamic marking of *mf* and transitions to *f* and *ff* through the measures. The Baritone Saxophone part continues with a melodic line. The Electronics part is marked with a double bar line and the number 142.

12:00

12:05

12:10

Musical score for measures 145-147. The score includes staves for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute, Soprano Saxophone, and Violin parts are marked with a flat line, indicating they are silent. The Baritone Saxophone part features a melodic line with eighth and sixteenth notes, including accidentals. The Electronics part is marked with a double bar line and the number 145.

12:15

12:20

12:25

Musical score for measures 148-150. The score includes staves for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute, Soprano Saxophone, and Violin parts are marked with a flat line, indicating they are silent. The Baritone Saxophone part continues with a melodic line. A dynamic marking of *f* (forte) is present at the end of the Baritone Saxophone line in measure 150. The Electronics part is marked with a double bar line and the number 148.

12:30

12:35

12:40

12:45

12:50

Interlude 2

12:55

Fl. —————> Sopr. Sax
 Sopr. Sax —————> Vl.
 Vl. —————> Bari. Sax
 Bari Sax. —————> Fl.

|| (***) 13:15: Percussion: Crotales Eb Major/minor pentachord, Bowed)

Percussion Fade Out (***)

4.

14:20

14:25

14:30

14:35

Musical score for measures 173-176. The score includes staves for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Violin part features a melodic line with a *non vibrato* instruction and a *p* dynamic marking. The Electronics part is marked "Electronic Interlude: Tremolo".

14:40

14:45

14:50

14:55

Musical score for measures 177-180. The score includes staves for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute part features a melodic line with a *non vibrato* instruction and a *p* dynamic marking. The Violin part continues with a melodic line. The Electronics part is marked "Electronic Interlude: Tremolo".

15:00

15:05

15:10

15:15

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

181

Electronic Interlude: Tremolo

15:20

15:25

15:30

15:35

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

185

simile

non vibrato

p

simile

Electronic Interlude: Tremolo Fade Out

Stop Sign Harmonics Fade In

15:40

15:45

15:50

15:55

p sempre Tutti

16:00

16:05

16:10

16:15

imitate electronics rhythm^p, ~ eighth notes at 60bpm

(*) Percussion: Two lowest toms: 3 to 6-beat ostinatos in eighth notes, fading in and out, sparse (one gesture every 25 sec. until Interlude 3)**

16:20

16:25

16:30

16:35

p sempre Tutti

(Percussion: Two lowest toms: 3 to 6-beat ostinatos in eighth notes, fading in and out, sparse (one gesture every 25 sec. until Interlude 3))

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

197

Stop Sign Harmonics

16:40

16:45

16:50

16:55

flz. ad. lib.

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

201

Stop Sign Harmonics

17:00

17:05

17:10

17:15

Tutti

mf

Fl.

Sop. Sax.

Vln.

Bari. Sax.

(Percussion: Two lowest toms: 3 to 6-beat ostinatos in eighth notes, fading in and out, sparse (one gesture every 25 sec. until Interlude 3))

Stop Sign Harmonics

Electronics

205

17:20

17:25

17:30

17:35

mf sempre *Tutti*

Fl.

Sop. Sax.

Vln.

Bari. Sax.

bisbigliando. ad. lib.

2-pitch tremolo ad. lib.

Stop Sign Harmonics

Electronics

209

17:40

17:45

17:50

17:55

flz. / 2-pitch tremolo ad. lib.

bisbigliando / 2-pitch tremolo ad. lib.

double stops ORD / tremolo SP ad. lib.

(Percussion: Two lowest toms: 3 to 6-beat ostinatos in eighth notes, fading in and out, sparse (one gesture every 25 sec. until Interlude 3))

Electronics 213 Stop Sign Harmonics

18:00

18:05

18:10

18:15

2-pitch tremolo / bisbigliando ad. lib.

Electronics 217 Stop Sign Harmonics

18:20

18:25

18:30

18:35

mf **Tutti**

flz. / molto legato / 2-pitch tremolo ad. lib.

legato / bisbigliando / 2-pitch tremolo ad. lib.

legato ORD / tremolo SP ad. lib.

legato / staccato / 2-pitch tremolo / bisbigliando ad. lib.

(Percussion: Two lowest toms: 3 to 6-beat ostinatos in eighth notes, fading in and out, sparse (one gesture every 25 sec. until Interlude 3))

Stop Sign Harmonics Foreign Spectrum Fade In

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

18:40

18:45

18:50

18:55

Tutti *f*

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Stop Sign Harmonics Foreign Spectrum

19:00

19:05

f **Tutti**

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics 229

Bowed

Stop Sign Harmonics | Foreign Spectrum

(*) Percussion: Crotales—C, C#, D (placing the attacks according to an ad. lib. reading of the noteheads of the ensemble) / Toms continue**

Interlude 3

19:10

Bowed

(Percussion: Crotales—C, C#, D / Bowed Cymbals intermittently) / Toms continue

Electronics 231

Stop Sign Harmonics | Foreign Spectrum

Bowed

Crotales Continue / Toms Fade Out (*)**

Fl. —————> Sopr. Sax
 Sopr. Sax —————> Bari Sax.
 Vl. —————> Stays
 Bari Sax. —————> Fl.

5.

20:05

20:10

20:15

20:20

Tutti legato

Fl. *mf*

Sop. Sax.

Vln. *mf*

Bari. Sax.

Bowed
(Percussion: Crotales—C, C#, D)

Electronics 242 Stop Sign Harmonics | Foreign Spectrum

20:25

20:30

20:35

20:40

Tutti legato sempre

Fl. *mf*

Sop. Sax.

Vln.

Bari. Sax.

Electronics 246 Fade Out Stop Sign Harmonics | Foreign Spectrum

Crotales Fade Out (*)**

20:45

20:50

20:55

21:00

simile

Fl.

simile

Sop. Sax.

simile

Vln.

simile

Bari. Sax.

Electronics

Foreign Spectrum

21:05

21:10

21:15

21:20

mf

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

Heterophonic Canon Synthesizer Doubling

(*) Percussion: Toms and Cymbals: same density and dynamics as the rest of the ensemble until 22:55**

21:25

21:30

21:35

21:40

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

258

(Percussion: Toms and Cymbals: same density and dynamics as the rest of the ensemble until 22:55)

Heterophonic Canon Synthesizer Doubling

21:45

21:50

21:55

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

262

Heterophonic Canon Synthesizer Doubling

22:00

22:05

Tutti legato sempre
mf

f

Musical score for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), and Baritone Saxophone (Bari. Sax.) from 22:00 to 22:05. The score is written in treble clef with a key signature of one flat. The Flute part features a melodic line with slurs and accents, starting at a mezzo-forte (*mf*) dynamic and increasing to forte (*f*) by 22:05. The other instruments provide harmonic support with various rhythmic patterns.

(Percussion: Toms and Cymbals: same density and dynamics as the rest of the ensemble, as in free jazz, until 22:55)

Heterophonic Canon Synthesizer Doubling

Electronics
265

22:10

22:15

Tutti f

Musical score for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), and Baritone Saxophone (Bari. Sax.) from 22:10 to 22:15. The score is written in treble clef with a key signature of one flat. The Flute part is marked *Tutti f* and features a more complex melodic line with many slurs and accents. The other instruments continue their harmonic and rhythmic roles.

Bay Area Rapid Transit Fade In

Electronics
267

22:20

Tutti legato sempre

22:25

Tutti

ff

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

269

Bay Area Rapid Transit

(Percussion: Toms and Cymbals: same density and dynamics as the rest of the ensemble, as in free jazz, until 22:55)

22:30

22:35

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

271

Bay Area Rapid Transit

22:40

22:45

ff

Tutti legato sempre

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics 273

(Percussion: Toms and Cymbals: same density and dynamics as the rest of the ensemble, as in free jazz, until 22:55)

Bay Area Rapid Transit

22:50

22:55

Tutti f

Fl. *molto legato*
subito mp

Sop. Sax. *molto legato*
subito mp

Vln. *molto legato*
subito mp

Bari. Sax. *staccato*
subito mp

Electronics **Subito stop (***)**
Bay Area Rapid Transit

275

23:00

23:05

Tutti molto legato sempre
Tutti f sempre

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

277

Bay Area Rapid Transit

23:10

23:15

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

279

Bay Area Rapid Transit

23:20

23:25

23:30

Tutti f

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics 281 Bay Area Rapid Transit

23:35

23:40

23:45

Tutti Diminuendo — — — — — mp

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics 284 Bay Area Rapid Transit

23:50

23:55

24:00

Tutti mp sempre

molto legato

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

287

Bay Area Rapid Transit

Detailed description: This block contains the musical score for measures 287 through 290. It features five staves: Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. The Flute, Soprano Saxophone, and Violin parts are marked with 'molto legato'. The Baritone Saxophone part is marked with 'legato / non legato ad. lib.'. The Electronics part is marked with '287' and 'Bay Area Rapid Transit'. The score is divided into three measures by vertical bar lines.

24:05

24:10

24:15

legato / non legato ad. lib.

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

290

Bay Area Rapid Transit

Detailed description: This block contains the musical score for measures 290 through 293. It features five staves: Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), Baritone Saxophone (Bari. Sax.), and Electronics. All parts are marked with 'legato / non legato ad. lib.'. The Electronics part is marked with '290' and 'Bay Area Rapid Transit'. The score is divided into three measures by vertical bar lines.

24:20

24:25

24:30

Tutti mp sempre

Tutti legato / non legato ad. lib.

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics 293

Bowed
| (***) Percussion: Cymbals / Crotales

Bay Area Rapid Transit

24:35

24:40

24:45

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics 301

Bay Area Rapid Transit

24:50

24:55

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

299

Bay Area Rapid Transit

(Crotales: C, D, F, Ab, Bb, sparse, bowed/struck ad. lib.)

25:00

25:05

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

301

Bay Area Rapid Transit

Interlude 4

25:10

27:45

Electronics

303

Bay Area Rapid Transit

Percussion Stop at 27:25 (*)**

Lower Partial (Harmony of the Spheres)

Fl. —————> Sopr. Sax
Sopr. Sax —————> Vl.

Vl. —————> Bari. Sax
Bari Sax. —————> Fl.

6.

28:15

28:20

28:25

28:30

Responsorial Alternation ad. lib.

Tutti p sempre

(Alternating/responding to each other, chose between the given noteheads to play long durations ($\text{♩} - \text{♩}$), extending them over noteheads in order to play longer values, occasionally overlapping with one another)

Simile Tutti

Musical score for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), and Baritone Saxophone (Bari. Sax.) from 28:15 to 28:30. The score is divided into four measures by vertical bar lines. The Flute part features a melodic line with some long notes. The Soprano Saxophone part has a similar melodic line. The Violin part plays a rhythmic accompaniment with eighth notes and some longer notes. The Baritone Saxophone part plays a rhythmic accompaniment with eighth notes and some longer notes. The key signature has one flat (Bb).

(*) Percussion: Crotales C, D, F, Bb (bowed), responsorial (see above)**

Electronics part of the score from 28:15 to 28:30. It features a continuous line of notes labeled "Lower Partial (Harmony of the Spheres)". The starting measure number is 340.

28:35

28:40

28:45

28:50

Musical score for Flute (Fl.), Soprano Saxophone (Sop. Sax.), Violin (Vln.), and Baritone Saxophone (Bari. Sax.) from 28:35 to 28:50. The score is divided into four measures by vertical bar lines. The Flute part features a melodic line with some long notes. The Soprano Saxophone part has a similar melodic line. The Violin part plays a rhythmic accompaniment with eighth notes and some longer notes. The Baritone Saxophone part plays a rhythmic accompaniment with eighth notes and some longer notes. The key signature has one flat (Bb).

Electronics part of the score from 28:35 to 28:50. It features a continuous line of notes labeled "Lower Partial (Harmony of the Spheres)". The starting measure number is 344.

28:55

29:00

29:05

29:10

Tutti p sempre

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics 348

Lower Partial (Harmony of the Spheres)

29:15

29:20

29:25

29:30

End Responsorial Alternation / Tutti molto legato

(playing all attacks)

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics 352

Lower Partial (Harmony of the Spheres)

(Crotales carry on long values C, D, F, Bb (bowed))

29:35

29:40

29:45

29:50

Tutti p sempre

Tutti molto legato sempre

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

356

Lower Partial (Harmony of the Spheres)

29:55

30:00

30:05

30:10

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

360

Lower Partial (Harmony of the Spheres)

30:15 30:20

Fl.

Sop. Sax.

Vln.

Bari. Sax.

Electronics

364

Postlude

30:25 32:15

| 30:30 Crotales: Eb, Gb, Ab, A natural, Bb (bowed) | | Percussion Stop at 31:45 (***) |

Electronics

366