

vier darmstädter aphorismen

(1986–89)

for solo flute player

Chris Dench

for solo flutist

Chris Dench

These four pieces for solo flute-player are all connected with the Darmstadt "Feriencurse für Neue Musik" by circumstance or design. The first, **Venezia**, and third, **A R T A U D**, were written during the courses in '86 and '88 respectively, while the second is an excerpted fragment from **Dark Neumes**, the guitar concerto intended for performance during the '90 courses. The final piece, **Gelb : Violett**, was specifically written to utilise the one remaining standard flute, the alto flute, and bring the group to a close. The pieces are therefore not a sequence, they are only connected by reasons of brevity, association with Darmstadt, and my intention that they provide Laura Chislett -whose playing prompted both the first piece and the idea of assembling the group- with a vehicle for her virtuoso musicality. There is no underpinning structural logic beyond that retrospectively derived when planning **Gelb : Violett**; accordingly, they can either be performed together, in any preferred order, or in any subgrouping -or singly. If all are performed, and in the order below, to my ear they have a Brucknerian-symphonic cast; whether justified or not it is nevertheless a happy accident.

1 Venezia ('86)
flute

2'

The incentive to write this piece came from two chance meetings; one on the steps of La Fenice in Venice, the other in Darmstadt.

2 piccolo fragment from D A R K N E U M E S ('88) 1'40"
piccolo

The original site of this brief lament is between the two main structural blocks of my guitar concerto, **Dark Neumes**. Although entirely derived from, and expressive of, the material of this latter -in the form of a "sens tremblant" between anxiety and lyricism- the perceived self-containedness of this little utterance would perhaps justify its extraction.

3 A R T A U D ('88)
bass flute

3'15"

Pierre-Yves Artaud is the single most significant flute-player in recent musical history; my own affection for him is expressed -and embodied- herein.

4 Gelb : Violett ('89)
alto flute

6'

"Yellow : violet = bright knowledge : dark, emotional piety"
-Johannes Itten, The Elements of Colour.

- 1) These four pieces are all notated at 4 centimetres = 1 second, including gracenotes.
- 2) Accidentals only apply to the notes they immediately precede, except in **Gelb : Violett** where they apply not only to the note they precede, but also to any immediate repetitions, or continuations of the note, in the form of pulsings, sustains or other internal changes. Immediately a recognisably new pitch is introduced the accidental is cancelled.
- 3) Quarter-tones are tempered, and wherever possible fingerings should be found for them. Eighth-tones by contrast, although they were treated compositionally (in the composer's ear) as "tempered", should be achieved either by colour fingerings or embouchure adjustments.
- 4) In all four pieces gracenotes are "outside of time", that is, all notated durations should be respected, and gracenotes added into unfolding time. The exception is when a bracketed rest indicates a specific duration that the gracenotes should fill -often they will overfill and the rhythm be stretched.
- 5) In **piccolo fragment from DARK NEUMES** the "legato e tranquillo" material should be played evenly and unhurriedly (but not slowly). It should contrast strongly with the nervous metrical exactitude of the mensurated material.
- 6) The changing between 'vibrato' and 'no vibrato' in **A R T A U D** is crucial; contrast of the long pitches and the strange bell-like intrusions, with their insistent diminuendi, is the basis of the piece's expressivity. All the other pieces must be played 'no vibrato'.
- 7) In **ARTAUD** the gracenotes have 'mass', and hence, rhythm. The sliding scale from "semidemiquaver-type" gracenote to "quaver-type" should not, however, be the normal 1:2:4, but a much subtler incremental gradient, (for instance 1:1:¹:²₁:³₂:⁴₃:⁵₄:⁶₅:⁷₆:⁸₇:⁹₈:¹⁰₉:¹¹₁₀:¹²₁₁:¹³₁₂:¹⁴₁₃:¹⁵₁₄:¹⁶₁₅:¹⁷₁₆:¹⁸₁₇:¹⁹₁₈:²⁰₁₉:²¹₂₀:²²₂₁:²³₂₂:²⁴₂₃:²⁵₂₄:²⁶₂₅:²⁷₂₆:²⁸₂₇:²⁹₂₈:³⁰₂₉:³¹₃₀:³²₃₁:³³₃₂:³⁴₃₃:³⁵₃₄:³⁶₃₅:³⁷₃₆:³⁸₃₇:³⁹₃₈:⁴⁰₃₉:⁴¹₄₀:⁴²₄₁:⁴³₄₂:⁴⁴₄₃:⁴⁵₄₄:⁴⁶₄₅:⁴⁷₄₆:⁴⁸₄₇:⁴⁹₄₈:⁵⁰₄₉:⁵¹₅₀:⁵²₅₁:⁵³₅₂:⁵⁴₅₃:⁵⁵₅₄:⁵⁶₅₅:⁵⁷₅₆:⁵⁸₅₇:⁵⁹₅₈:⁶⁰₅₉:⁶¹₆₀:⁶²₆₁:⁶³₆₂:⁶⁴₆₃:⁶⁵₆₄:⁶⁶₆₅:⁶⁷₆₆:⁶⁸₆₇:⁶⁹₆₈:⁷⁰₆₉:⁷¹₇₀:⁷²₇₁:⁷³₇₂:⁷⁴₇₃:⁷⁵₇₄:⁷⁶₇₅:⁷⁷₇₆:⁷⁸₇₇:⁷⁹₇₈:⁸⁰₇₉:⁸¹₈₀:⁸²₈₁:⁸³₈₂:⁸⁴₈₃:⁸⁵₈₄:⁸⁶₈₅:⁸⁷₈₆:⁸⁸₈₇:⁸⁹₈₈:⁹⁰₈₉:⁹¹₉₀:⁹²₉₁:⁹³₉₂:⁹⁴₉₃:⁹⁵₉₄:⁹⁶₉₅:⁹⁷₉₆:⁹⁸₉₇:⁹⁹₉₈:¹⁰⁰₉₉:¹⁰¹₁₀₀:¹⁰²₁₀₁:¹⁰³₁₀₂:¹⁰⁴₁₀₃:¹⁰⁵₁₀₄:¹⁰⁶₁₀₅:¹⁰⁷₁₀₆:¹⁰⁸₁₀₇:¹⁰⁹₁₀₈:¹¹⁰₁₀₉:¹¹¹₁₁₀:¹¹²₁₁₁:¹¹³₁₁₂:¹¹⁴₁₁₃:¹¹⁵₁₁₄:¹¹⁶₁₁₅:¹¹⁷₁₁₆:¹¹⁸₁₁₇:¹¹⁹₁₁₈:¹²⁰₁₁₉:¹²¹₁₂₀:¹²²₁₂₁:¹²³₁₂₂:¹²⁴₁₂₃:¹²⁵₁₂₄:¹²⁶₁₂₅:¹²⁷₁₂₆:¹²⁸₁₂₇:¹²⁹₁₂₈:¹³⁰₁₂₉:¹³¹₁₃₀:¹³²₁₃₁:¹³³₁₃₂:¹³⁴₁₃₃:¹³⁵₁₃₄:¹³⁶₁₃₅:¹³⁷₁₃₆:¹³⁸₁₃₇:¹³⁹₁₃₈:¹⁴⁰₁₃₉:¹⁴¹₁₄₀:¹⁴²₁₄₁:¹⁴³₁₄₂:¹⁴⁴₁₄₃:¹⁴⁵₁₄₄:¹⁴⁶₁₄₅:¹⁴⁷₁₄₆:¹⁴⁸₁₄₇:¹⁴⁹₁₄₈:¹⁵⁰₁₄₉:¹⁵¹₁₅₀:¹⁵²₁₅₁:¹⁵³₁₅₂:¹⁵⁴₁₅₃:¹⁵⁵₁₅₄:¹⁵⁶₁₅₅:¹⁵⁷₁₅₆:¹⁵⁸₁₅₇:¹⁵⁹₁₅₈:¹⁶⁰₁₅₉:¹⁶¹₁₆₀:¹⁶²₁₆₁:¹⁶³₁₆₂:¹⁶⁴₁₆₃:¹⁶⁵₁₆₄:¹⁶⁶₁₆₅:¹⁶⁷₁₆₆:¹⁶⁸₁₆₇:¹⁶⁹₁₆₈:¹⁷⁰₁₆₉:¹⁷¹₁₇₀:¹⁷²₁₇₁:¹⁷³₁₇₂:¹⁷⁴₁₇₃:¹⁷⁵₁₇₄:¹⁷⁶₁₇₅:¹⁷⁷₁₇₆:¹⁷⁸₁₇₇:¹⁷⁹₁₇₈:¹⁸⁰₁₇₉:¹⁸¹₁₈₀:¹⁸²₁₈₁:¹⁸³₁₈₂:¹⁸⁴₁₈₃:¹⁸⁵₁₈₄:¹⁸⁶₁₈₅:¹⁸⁷₁₈₆:¹⁸⁸₁₈₇:¹⁸⁹₁₈₈:¹⁹⁰₁₈₉:¹⁹¹₁₉₀:¹⁹²₁₉₁:¹⁹³₁₉₂:¹⁹⁴₁₉₃:¹⁹⁵₁₉₄:¹⁹⁶₁₉₅:¹⁹⁷₁₉₆:¹⁹⁸₁₉₇:¹⁹⁹₁₉₈:²⁰⁰₁₉₉:²⁰¹₂₀₀:²⁰²₂₀₁:²⁰³₂₀₂:²⁰⁴₂₀₃:²⁰⁵₂₀₄:²⁰⁶₂₀₅:²⁰⁷₂₀₆:²⁰⁸₂₀₇:²⁰⁹₂₀₈:²¹⁰₂₀₉:²¹¹₂₁₀:²¹²₂₁₁:²¹³₂₁₂:²¹⁴₂₁₃:²¹⁵₂₁₄:²¹⁶₂₁₅:²¹⁷₂₁₆:²¹⁸₂₁₇:²¹⁹₂₁₈:²²⁰₂₁₉:²²¹₂₂₀:²²²₂₂₁:²²³₂₂₂:²²⁴₂₂₃:²²⁵₂₂₄:²²⁶₂₂₅:²²⁷₂₂₆:²²⁸₂₂₇:²²⁹₂₂₈:²³⁰₂₂₉:²³¹₂₃₀:²³²₂₃₁:²³³₂₃₂:²³⁴₂₃₃:²³⁵₂₃₄:²³⁶₂₃₅:²³⁷₂₃₆:²³⁸₂₃₇:²³⁹₂₃₈:²⁴⁰₂₃₉:²⁴¹₂₄₀:²⁴²₂₄₁:²⁴³₂₄₂:²⁴⁴₂₄₃:²⁴⁵₂₄₄:²⁴⁶₂₄₅:²⁴⁷₂₄₆:²⁴⁸₂₄₇:²⁴⁹₂₄₈:²⁵⁰₂₄₉:²⁵¹₂₅₀:²⁵²₂₅₁:²⁵³₂₅₂:²⁵⁴₂₅₃:²⁵⁵₂₅₄:²⁵⁶₂₅₅:²⁵⁷₂₅₆:²⁵⁸₂₅₇:²⁵⁹₂₅₈:²⁶⁰₂₅₉:²⁶¹₂₆₀:²⁶²₂₆₁:²⁶³₂₆₂:²⁶⁴₂₆₃:²⁶⁵₂₆₄:²⁶⁶₂₆₅:²⁶⁷₂₆₆:²⁶⁸₂₆₇:²⁶⁹₂₆₈:²⁷⁰₂₆₉:²⁷¹₂₇₀:²⁷²₂₇₁:²⁷³₂₇₂:²⁷⁴₂₇₃:²⁷⁵₂₇₄:²⁷⁶₂₇₅:²⁷⁷₂₇₆:²⁷⁸₂₇₇:²⁷⁹₂₇₈:²⁸⁰₂₇₉:²⁸¹₂₈₀:²⁸²₂₈₁:²⁸³₂₈₂:²⁸⁴₂₈₃:²⁸⁵₂₈₄:²⁸⁶₂₈₅:²⁸⁷₂₈₆:²⁸⁸₂₈₇:²⁸⁹₂₈₈:²⁹⁰₂₈₉:²⁹¹₂₉₀:²⁹²₂₉₁:²⁹³₂₉₂:²⁹⁴₂₉₃:²⁹⁵₂₉₄:²⁹⁶₂₉₅:²⁹⁷₂₉₆:²⁹⁸₂₉₇:²⁹⁹₂₉₈:³⁰⁰₂₉₉:³⁰¹₃₀₀:³⁰²₃₀₁:³⁰³₃₀₂:³⁰⁴₃₀₃:³⁰⁵₃₀₄:³⁰⁶₃₀₅:³⁰⁷₃₀₆:³⁰⁸₃₀₇:³⁰⁹₃₀₈:³¹⁰₃₀₉:³¹¹₃₁₀:³¹²₃₁₁:³¹³₃₁₂:³¹⁴₃₁₃:³¹⁵₃₁₄:³¹⁶₃₁₅:³¹⁷₃₁₆:³¹⁸₃₁₇:³¹⁹₃₁₈:³²⁰₃₁₉:³²¹₃₂₀:³²²₃₂₁:³²³₃₂₂:³²⁴₃₂₃:³²⁵₃₂₄:³²⁶₃₂₅:³²⁷₃₂₆:³²⁸₃₂₇:³²⁹₃₂₈:³³⁰₃₂₉:³³¹₃₃₀:³³²₃₃₁:³³³₃₃₂:³³⁴₃₃₃:³³⁵₃₃₄:³³⁶₃₃₅:³³⁷₃₃₆:³³⁸₃₃₇:³³⁹₃₃₈:³⁴⁰₃₃₉:³⁴¹₃₄₀:³⁴²₃₄₁:³⁴³₃₄₂:³⁴⁴₃₄₃:³⁴⁵₃₄₄:³⁴⁶₃₄₅:³⁴⁷₃₄₆:³⁴⁸₃₄₇:³⁴⁹₃₄₈:³⁵⁰₃₄₉:³⁵¹₃₅₀:³⁵²₃₅₁:³⁵³₃₅₂:³⁵⁴₃₅₃:³⁵⁵₃₅₄:³⁵⁶₃₅₅:³⁵⁷₃₅₆:³⁵⁸₃₅₇:³⁵⁹₃₅₈:³⁶⁰₃₅₉:³⁶¹₃₆₀:³⁶²₃₆₁:³⁶³₃₆₂:³⁶⁴₃₆₃:³⁶⁵₃₆₄:³⁶⁶₃₆₅:³⁶⁷₃₆₆:³⁶⁸₃₆₇:³⁶⁹₃₆₈:³⁷⁰₃₆₉:³⁷¹₃₇₀:³⁷²₃₇₁:³⁷³₃₇₂:³⁷⁴₃₇₃:³⁷⁵₃₇₄:³⁷⁶₃₇₅:³⁷⁷₃₇₆:³⁷⁸₃₇₇:³⁷⁹₃₇₈:³⁸⁰₃₇₉:³⁸¹<

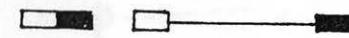
G E L B : V I O L E T T

Gelb : Violett = lichtvolles Wissen : dunkle, gefühlbetonte Frömmigkeit. -Johannes Itten

specific exaggerated timbres:

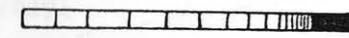
1- tone colour*

- light (emphatic 3rd harmonic) forward
- achieved by movement of lower jaw:
- dark (emphatic 2nd harmonic) back



or

- #♦ previously indicated state continues -abrupt change to new state;



or

- ♦ gradual change from previously indicated state to new state.

* where no specific tone colour is indicated adopt regular playing position.

2- breathiness of tone

- 0 normal (no additional breathiness)...
- ◆ 1
- ◆ 2
- ◊ 3 ...almost no normal tone (very breathy);
at no stage should the normal tone entirely disappear.

These two local timbral modifications are also used in combination -not necessarily in parallel.

3- pulsations within sustained tone

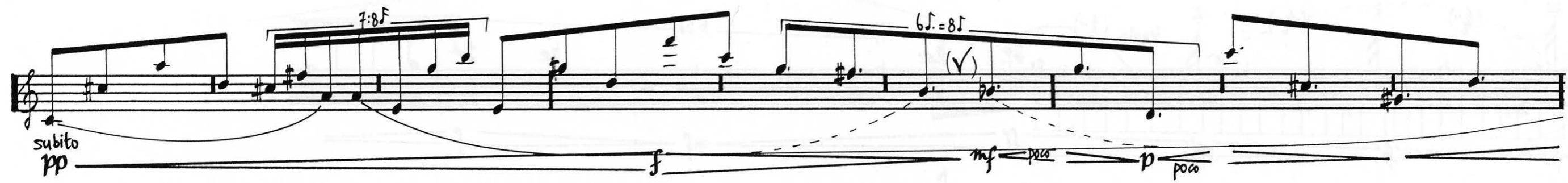
- #•#♦ sustain pitch as if tied, but respect inner behaviours, emphases, breathiness, timbral change. Try to make core-pitch sound like an interrupted pedal-point, with a sub-atomic structure.

for dear Laura

Venez

CHRIS DENCH

$\text{♩} = 180$



Continuation of the handwritten musical score. The tempo changes to $\text{♩} = 202$. The score features two staves. The top staff includes a dynamic mf and a instruction "subito $P/ffff -$ ". The bottom staff shows a dynamic pp followed by $molto sffz$. The music includes a section in 6:5 time, indicated by a bracket above the notes. The dynamics transition through ppp , $mpz-fz$, and pp .

Continuation of the handwritten musical score. The tempo is $\text{♩} = 189$. The score consists of two staves. The top staff includes a dynamic $d..=d..$ and a tempo marking $\text{♩} = 189$. The bottom staff shows a dynamic $/pp$. The music includes a section in 6:5 time, indicated by a bracket above the notes. The dynamics transition through pp , $sffz$, and mf .

Continuation of the handwritten musical score. The tempo is $\text{♩} = 231$ and includes a dynamic $(veloce!)$. The score consists of two staves. The top staff includes a dynamic $...legato$ and a tempo marking $\text{♩} = 231$. The bottom staff shows a dynamic mf followed by p . The music includes sections in 6:5, 7:8, 5:4, and 3:2 time, indicated by brackets above the notes. The dynamics transition through ff , f/ff , p , p , p , pp , and p .

D. = 135 (♩ = 90)
8F = 6F. *6F = 5F.*
poco *molto ff > f ff mf*

D. = 108
f/p *mf p mfz mfz sffz/f*
p ff 7:8F *mf poco p ff! 7:6F*

D. = 180
mf f mf ff! f < fff > <> <> sffz sffz ff f/sffz
[lip gliss. while gradually closing F] *5:6F*
molto ff! (♩ = 220) (gliss. down through harmonics)
LIP GLISS! *molto pppp al niente*

Darmstadt
 (Parkhouse Hotel)
 '86

Score created by JOHN JAMES

for Michael Finnissy

piccolo fragment from Dark Neumes

CHRIS DENCH

$\text{♩} = 132.5$ alternately anxious and lyrical - with a solemn levity!

The score consists of six staves of neume notation for piccolo. The neumes are groups of short vertical strokes. The score includes the following elements:

- Staff 1:** Dynamics include sff_2 e dim..., ... p , f , p , ff , sf_2 , mf , p , and ff . Time signatures include 5:4 F, 7:8 F, 5:4 F, 7:8 F, and 7:5 F.
- Staff 2:** Dynamics include p . Time signatures include 5:6 F, 5:6 F, and 6:7 F.
- Staff 3:** Dynamics include f , p , sf_2/f , sf_2 , mf , and p . Time signatures include 5:4 F, 7:8 F, 12:11 F, 5:4 F, and 7:8 F.
- Staff 4:** Dynamics include sf_2/mf , pp , mf , mf_2/mf , and f . Time signatures include 7:8 F, 9:10 F, 7:8 F, 9:10 F, and 7:5 F.
- Staff 5:** Dynamics include p , mf , pp , sf_2/sff_2 , pp , (gliss.), (plaintively), pp , sf_2 , f , and p . Time signatures include 7:8 F and 7:5 F.

Performance instructions include "senza misura" and "legato e tranquillo". The score is signed "CHRIS DENCH" at the top right.

(subito: sim.) poco a poco rallentando

pauses on grace notes should be the briefest possible pause.

legato e tranquillo

(plaintively)

(simile - ma meno mosso)

(simile: ma morendo)

poco marcato in p

pppp

Rassina (AR)
November '88

for Pierre-Yves

ARTAUD

CHRIS DENCH

$\text{♩} = 60$

9:10 F 9:10 F

$\text{mf} \rightarrow \text{f} \rightarrow \text{mf}/\text{f} \rightarrow \text{mf} \rightarrow \text{f} \rightarrow$

for bass flute

$\text{♩} = 72$ CON VIBRATO

$13:12 \text{♩}$

$\text{p} \rightarrow$

Poco mf e cresc...

$9:13:12 \text{F}$

(detaché, bell-like) - - - - -

NO VIBRATO

$\dots \text{f e dim.}$

CON VIB.

$4:13:12 \text{F}$

$\text{pp} \rightarrow \text{f con marcato}$

$5:4 \text{F}$

$\text{♩} = 101$

$\text{(f)} \rightarrow \text{p} \rightarrow$

(as before)

NO VIB.

f e dim...

$(\text{mf}) \rightarrow (\text{e sim.})$

$6:5 \text{♩}$

pp

$\text{♩} = 72$

CON VIB.

$7:8 \text{ F}$

$7:8 \text{ E}$

pp

mfz/

$\text{♩} = 84$

$^{\circ}$

NO VIB.

$9:8 \text{ J}$

(e sim.)

(CON VIB.) [henceforth, all ascending / descending figures NO VIB, returning to CON VIB.]

p e cresc...

$\dots \text{mf} \rightarrow \text{p}$

$6:5 \text{ J}$

$f \text{ e dim...}$

$\dots \text{mf} \rightarrow \text{p}$

$\text{♩} = 75$

pp

$\text{ff e poco cresc...}$

$6:5 \text{ J}$

$\dots \text{fff e dim...}$

(e sim.)

$\dots \text{mf}$

$\text{♩} = 65$

$mf \leftarrow ff$ mf $ff = f$ $mf = p < >$

$\text{♩} = 58$

$p \leftarrow ff$ $mf e dim...$

$\dots p \leftarrow f \leftarrow p \leftarrow mf =$

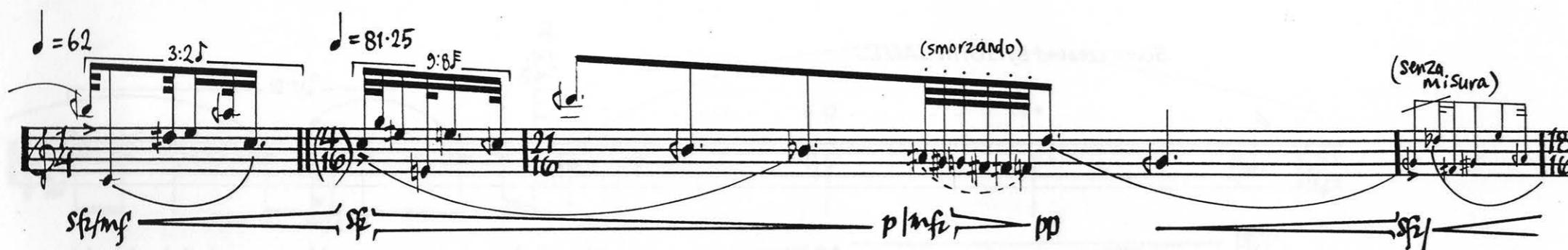
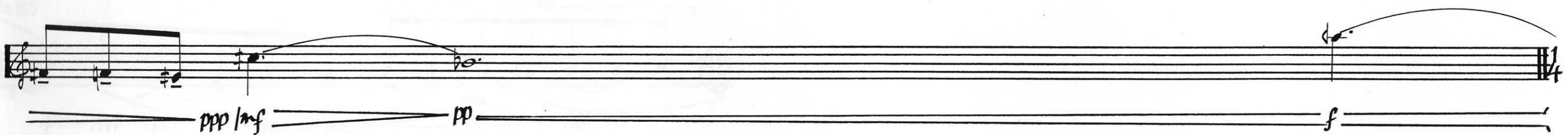
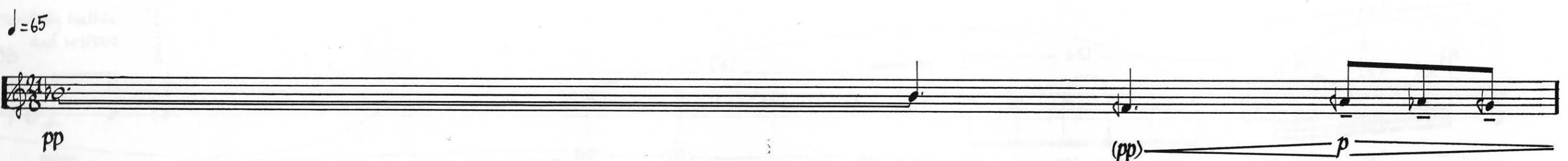
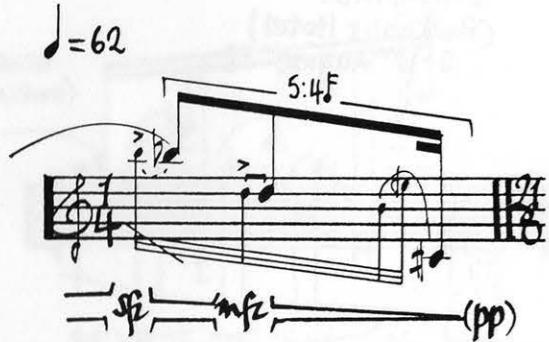
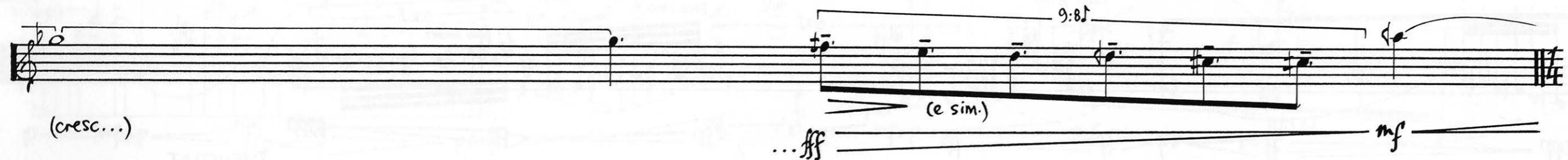
$\text{♩} = 60$

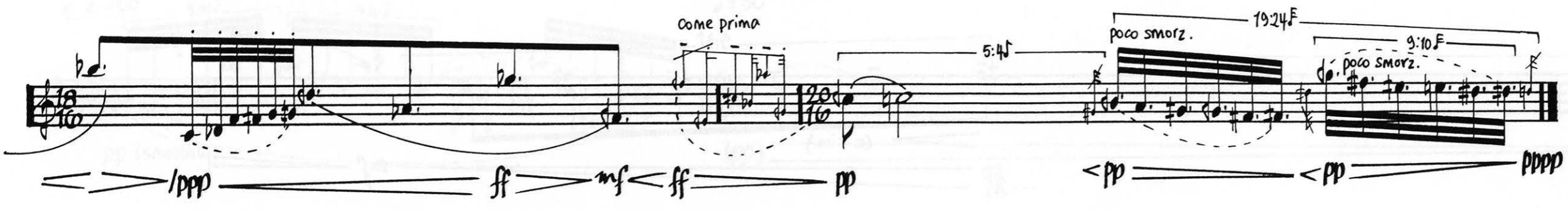
$ff \leftarrow (e sim.)$ $mf2 \leftarrow mf e dim...$

$\dots pp \leftarrow f \leftarrow mf =$

$\text{♩} = 65$

$ff \leftarrow p \leftarrow pp$





DARMSTADT
(Parkhaus Hotel)
8-10th August '88

Score created by JOHN JAMES

to Friedrich Hommel and Carmen Solé

Gelb : Viole
for alto flute

CHRIS DENCH

J = 110 confident, brightly

(senza misura) (7.) (senza misura)

p → mf → p poco f/p poco p/mf → mf → p poco mf > p → mf → p 11.F. = 8.5

quasi = 167 : senza misura

(senza misura) 11.F. = 8.5 meno f f mf → p / mf sfp meno f mf → p subito p

suddenly hushed and hesitant

= 88 6:5 6:5 9:10.F.

pppp → pp → <pp> pp → pppp → <pp> // p → mf →

J = 125

14.17.5

p → pppp → <pp> pp → pppp → <pp> poco p → pppp → <pp>

18.17.5 3:2

mf / pppp → mf / pppp → pp → pppp

$\text{♩} = 134$

(normal)

p

pppp <pp> <> <XX> <> pp> pppp <X> p>

(* light just before, and dark timbre with emphases)

$\text{♩} = 3:2$

poco

ppp <mf> / pppp <pp> / poco / mf / pppp (pp) <p>

$\text{♩} = 97$ confident

pp <mf> f > pp <mf> = f > p f > f

$\text{♩} = 119$ hesitant (and so on)

=p APPP pp> pppp <pp> poco

$\text{♩} = 97$ RALL.

$\text{♩} = 91$

$\text{♩} = 82$

$\text{♩} = 65$

=mf =f > p mf > p f p <>

$\text{♩} = 65$

$\text{♩} = 115$ $\text{♩} = 8$ $\text{♩} = 11$ $\text{♩} = 4$

p app (p) $p > \text{ppp}$ mf/ppp p

(normal timbre) poco

$\text{♩} = 106$

$\text{♩} = 11$ $\text{♩} = 4$ $\text{♩} = 13$ $\text{♩} = 8$

ppp $(p) < (p)$ $p > \text{pp} < (p) <$

$\text{♩} = 78$

$\text{♩} = 18$ $\text{♩} = 8$ $\text{♩} = 12$

poco mf $\text{ppp} < (p) <$ $\text{mf} > \text{ppp} < (p) <$ poco poco

ppp $< (p) <$ $< (p) > \text{mf}$ f $\text{p} >$

$\text{♩} = 17:16$ $\text{♩} = 97.5$

$\text{♩} = 2$ $\text{♩} = 4$ $\text{♩} = 16$

mf poco f p f $\text{ppp} < (p) < \text{mf} > \text{mf} > \text{ppp} < \text{pXXX} > \text{ppp}$

f mf/f

$\text{♩} = 75.5$

$\text{♩} = 116$ $\text{♩} = 110$

$5:4$ $8:9$ $7:8$ $7:5 = 10$

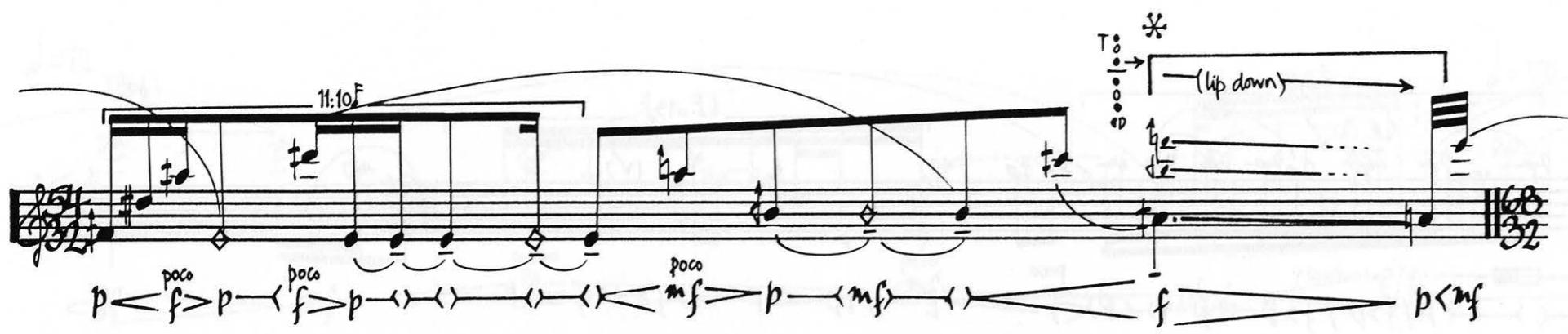
pp mf poco pp mf poco $\rightarrow (\text{normal})$

$f > \text{pp} < \text{X} > \text{sim}$ f pp $\text{mf} > \text{pp} < \text{mf}$ poco

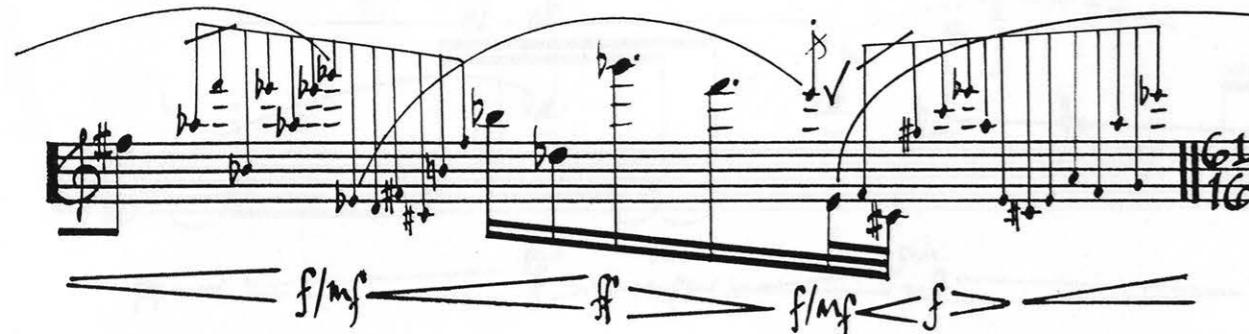
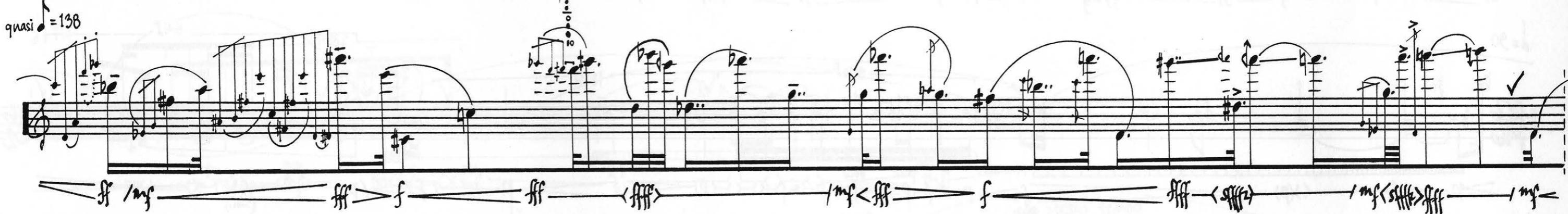
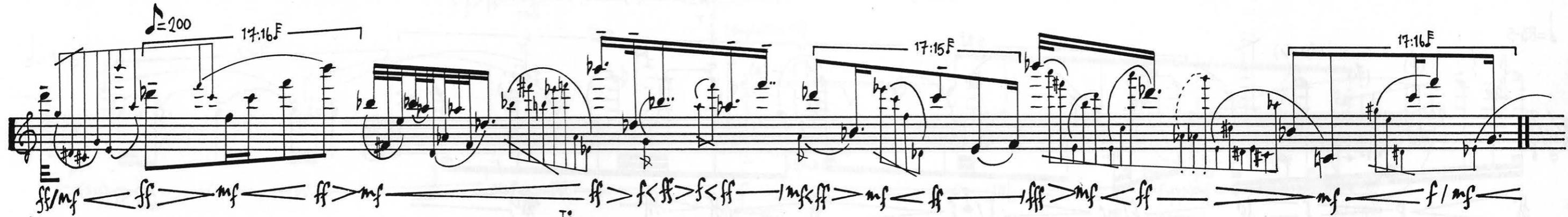
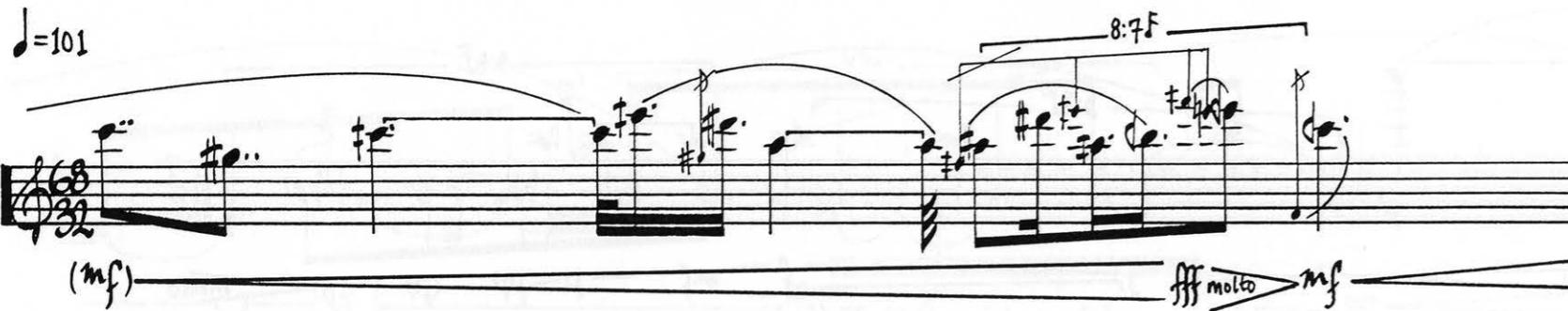
poco rall. $\text{f} > \text{pp} < \text{X} > \text{sim}$ f pp $\text{mf} > \text{pp} < \text{mf}$ poco

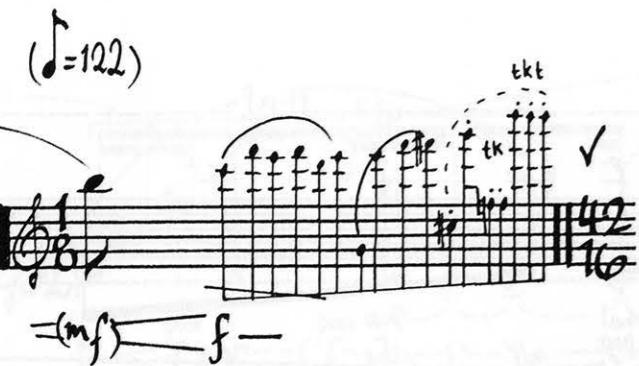
f pp mf poco

* inner detail of Multiphonic 'senza misura'
as rhythm is likely to vary unpredictably.



* inner detail of multiphonic 'senza misura'
as rhythm is likely to vary unpredictably.





♩=71

p < mf > p — mf > pp — (mf) > pp — (mf) — mf > pp — mf — ppp < p > — mf — ppp — p >

(diaphragm accent)
↓
— no tongue

BERLIN 12
(CHARLOTTENBURG)
13.4.89

Score created by JOHN JAMES