

Contraries

(resonances)

for alto flute, quadraphonic tape and live-electronics

[2nd Version of **Gegensätze** (*gegenseitig*)]

© Javier Alejandro Garavaglia (1996)

Indications for the performance

Schaltplan für die Aufführung

- 4 Channels for the **Output of the Tape** (Routing matrix to the OUTPUT CHANNELS 1 - 4)
- 4 Kanäle für den **Output des Tonbandes** (geroutet jeweils zu den OUTPUTKANÄLEN 1 - 4)

- 2 Channels for the **Input of the Stereo Echoes** (live-electronics).
- 2 Kanäle für den **Input des STEREOHALLGERÄTES** (live-electronics).

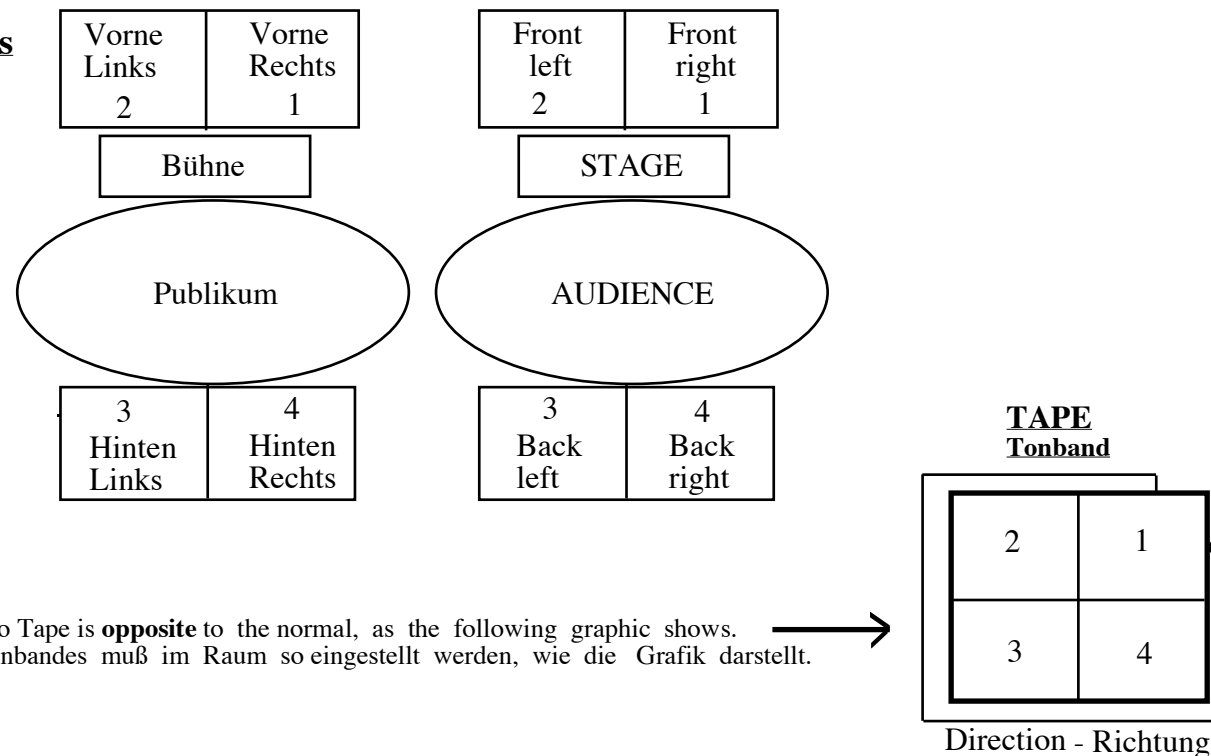
- 2 Channels for the **Output of the Stereo Echoes (live-electronics)** (Routing matrix to the OUTPUT CHANNELS 3 - 4).
- 2 Kanäle für den **Output des STEREOHALLGERÄTES** (geroutet jeweils zu den OUTPUTKANÄLEN 3 - 4).

- 1 Channel for the **Flute-Microphon** (routing to the INPUT of the Stereo Echoes).
- 1 Kanal für das **Flöten-Mikrofon** (geroutet zum Eingang des STEREOHALLGERÄTES).

Total = 9 Channels + 4 OUTPUT Channels (1 - 4)
 Insgesamt = 9 Kanäle + 4 OUTPUTKANÄLE (1 - 4)

Disposition of the 4 Speakers

Disposition aller 4 Lautsprecher



The distribution of the Quadro Tape is **opposite** to the normal, as the following graphic shows.
 Die Kanalverteilung des Tonbandes muß im Raum so eingestellt werden, wie die Grafik darstellt.

Indications for the player

- 1- The player must be dressed in black
- 2- "Light on" or "Light off" refers always to one spot, which illuminates only the player.
- 3- Before every "Light on" indication, the player must adopt the playing position.
- 4- The stage should be totally dark.
- 5- EXPLANATION of the notation signs:



A bit higher



A bit lower



One quarter-tone higher



One quarter-tone lower



3 quarter-tones higher



3 quarter-tones lower



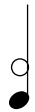
or



Frullato



Key-noise + Slaptone



Singing + playing



or



Only Breath noise

Multiphonic 1



Multiphonic 2

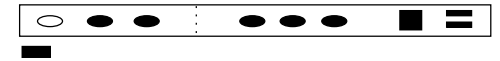


Multiphonic 3

(Written . Sounds a fourth lower)

(Written . Sounds a fourth lower)

(Written . Sounds a fourth lower)









The Score is written transposed (sounds a fourth lower than written)

Duration = ca. 33 Min.

Anmerkungen für den Ausführenden

- 1- Der Interpret soll schwarze Kleidung tragen.
- 2- "Licht an" bzw. "Licht aus" bezieht sich immer auf einen Lichtspot, der auf den Interpret gerichtet ist.
- 3- Der Interpret soll vor allen "Licht an" Anmerkungen in der Spielhaltung verharren.
- 4- Die Bühne soll dunkel sein.
- 5- ERLÄUTERUNGEN zur NOTATION:


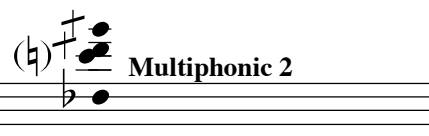

					
Etwas höher	Etwas tiefer	Ein Viertelton höher	Ein Viertelton tiefer	Drei Viertelton höher	Drei Viertelton tiefer

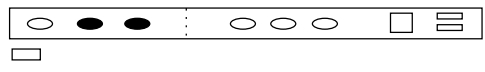
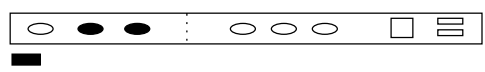
 bzw.  Flatterzunge

 Klappengeräusch + Slaptone

 Gesungen + gespielt

 bzw.  Nur Luftgeräusch

		
Multiphonic 1	Multiphonic 2	Multiphonic 3
(Notiert . Klingt eine Quarte tiefer)	(Notiert . Klingt eine Quarte tiefer)	(Notiert . Klingt eine Quarte tiefer)

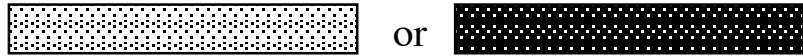


Die Partitur ist transponierend notiert (klingt eine Quarte tiefer), außer bei den 4-Kanal Tonbandstimmen ab Takt 273, die klingend notiert sind.

Gesamtdauer = ca. 33 Min.

Explanation of the signs on the tape part of the score.

The tape was mainly composed with 9 different TAKES, which are shown on the score with different grey graduations, for example:



Explanation of some signs

A.M. = Amplitude modulation

F.M = Frequency modulation

S.&H. = Sample & Hold

Tr.rt = Transposition-ratio (zb. 2:1 meaning one octave higher, 3:2 meaning one fifth over the octave, etc)

General information

There are two different versions of the piece:

- 1- Alto flute, quadro tape and live-electronics, the latter produced with the AUDIACsystem of the ICEM Folkwang-Hochschule in Essen (Germany). This Version is called "Gegensätze (gegenseitig)"

- 2 - Alto flute, quadro tape and live-electronics, which are produced with a reverberation device (or a MAXMSP Patch). In this case the live-electronics of the first version are already recorded on the quadro tape. This is the version of the present score.

Erläuterungen zum Tonbandteil

Der Tonbandteil besteht aus 9 verschiedenen 4-Kanal Takes, die in der Partitur mit verschiedenen Graustufen dargestellt sind. zB.



Erläuterungen zum Live-elektronikteil

A.M. = Amplitudenmodulation

F.M = Frequenzmodulation

S.&H. = Sample & Hold

Tr.rt = Transpositionsratio (zb. 2:1 bedeutet eine Oktave höher, 3:2 bedeutet eine Quinte über die Oktave, usw)

Allgemeines

Das Stück existiert in 2 Aufführungsmöglichkeiten:

- 1- Altflöte, 4-Kanal-band und Live-elektronik, wobei die Live-elektronik vom AUDIACsystem der Folkwang-Hochschule in Essen (Deutschland) gesteuert wird. Diese Aufführungsmöglichkeit trägt der Namen *Gegensätze* (*gegenseitig*).
- 2- Altflöte, 4-Kanalband und Stereohallgerät bzw. a MAXMSP patch, wobei die vom Audioprozessor AUDIAC in der ersten Version erzeugten Klängehierbei auf dem 4-Kanalband gespeichert sind. Diese Partitur stellt diese letzte Aufführungsmöglichkeit dar.

Live-electronics: Digital Hall Echoes - Set 1

The following example is based on a LEXICON digital effects 480L. The most important data inputs (which should be so accurate as possible with the values shown here) are that of the **RTM** (Reverb time), of the **PDL** (Pre-delays) and of the **SIZE**, whereas not every equipment has got all the other parameters described here. When not using a Lexicon 480L, these values are only meant to be used as a guide. There is also a MAXMSP Patch (obtainable by the composer) for this purpose.

Program: **LARGE CHURCH** (could also be **LARGE HALL**)

Page 1

RTM	SHAPE	SPREAD	SIZE	HFC (High Freq. Cut-Off)	PDL
10:46s	255	25	38m	Full Range	0ms

Page 2

Bass Mult	XOVER (Crossover)	RTC (High Freq. Cut-Off)	DIFFUSION	DCYOPT	MIX
x 1.5	1.020Hz	26.91	99	9	All effects (wet 100%)

Page 3

Echo level	1	2	3	4	5	6
Full up	L>L	R>R	R>L	L>R	L>L	R>R

Page 4

Echo dlys	1	2	3	4	5	6
	206ms	214ms	226ms	242ms	236ms	270ms

Live-electronics: Digital Hall Echoes - Set 2

The following example is based on a LEXICON digital effects 480L. The most important data inputs (which should be so accurate as possible with the values shown here) are that of the **RTM** (Reverb time), of the **PDL** (Pre-delays) and of the **SIZE**, whereas not every equipment has got all the other parameters described here. When not using a Lexicon 480L, these values are only meant to be used as a guide. There is also a MAXMSP Patch (obtainable by the composer) for this purpose.

Program: **LARGE CHURCH** (could also be **LARGE HALL**)

Page 1

RTM	SHAPE	SPREAD	SIZE	HFC <small>(High Freq. Cut-Off)</small>	PDL
32:44s	255	25	38m	Full Range	510ms

Page 2

Bass Mult	XOVER <small>(Crossover)</small>	RTC <small>(High Freq. Cut-Off)</small>	DIFFUSION	DCYOPT	MIX
x1.5	1.020Hz	26.91	99	9	All effects (wet 100%)

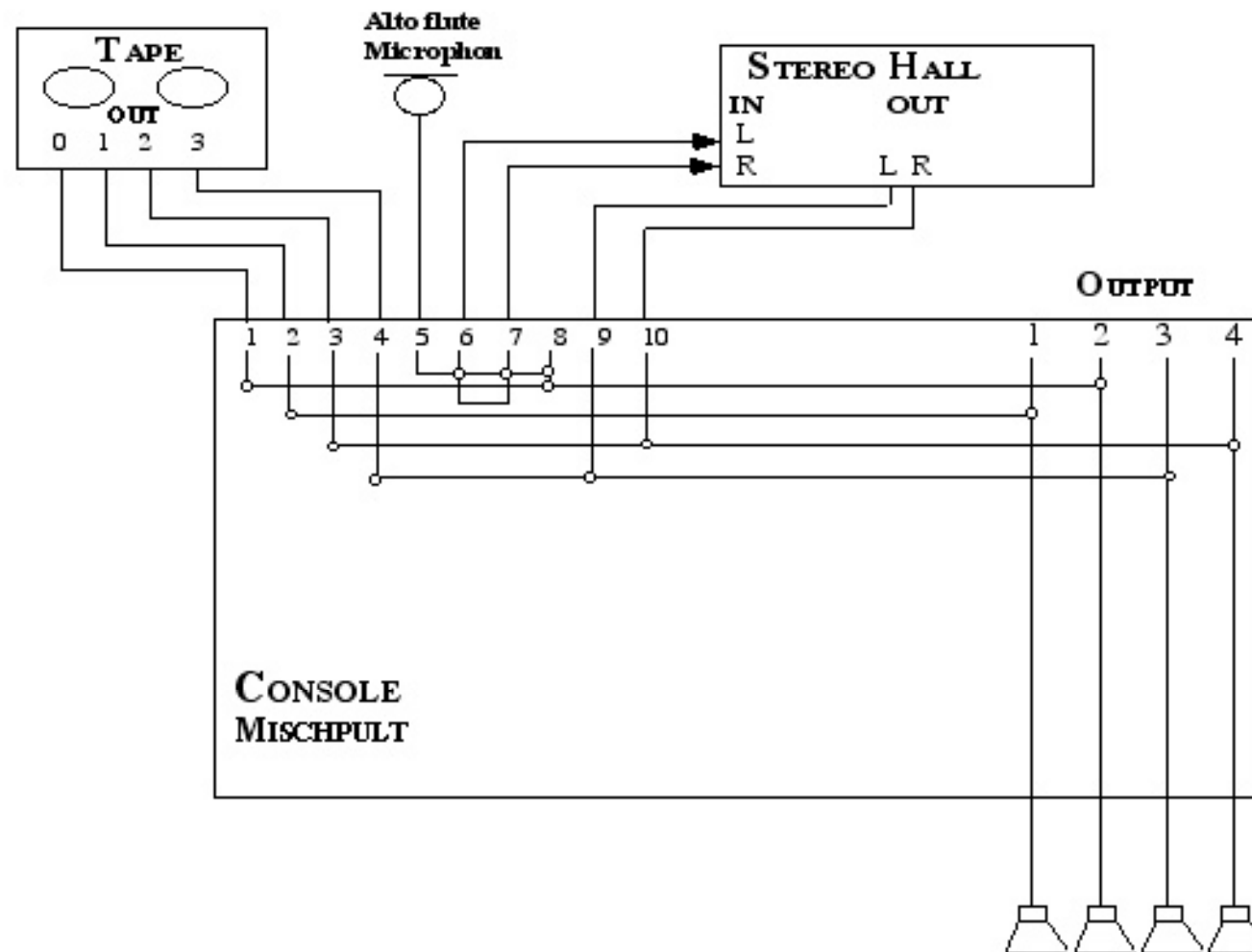
Page 3

Echo level	1	2	3	4	5	6
Full up	L>L	R>R	R>L	L>R	L>L	R>R

Page 4

Echo dlys	1	2	3	4	5	6
	206ms	214ms	226ms	242ms	236ms	270ms

Console configurations for the performance
Schaltplan für die Aufführung



Contraries (*resonances*)

for Alto flute, quadraphonic Tape and live - electronics.
(2nd. version of "Gegensätze (*gegenseitig*)")

Javier Alejandro Garavaglia (1996)

PART 1
Molto lento e tranquillo
(un poco libero)
♩ = 10 (♩ = 40)

Light on

Alto Flute

Alto Flute (Reverb)
(Flute with contact microphone for live electronics)

VCA-Flute Input

Reverb - Set 1

Channel 1

Channel 2

Channel 3

Channel 4

Frullato (rústico)

ppp

pp

p

mp

mf

molto fff

fff

al niente

1

3''

*1

*2

*3

*1 The player takes his position in the darkness.
Der Interpret nimmt schon im Dunkeln die Spielhaltung ein.

*2 At the beginning only air-noise, giving very slowly more tone,
up to the next measure (breath - in - and - out not noticeable)
Am Anfang nur Luft. Allmählich mehr Ton bis zum nächsten
Takt. (ggf. Unhörbar Ein - und - Ausatmen)

*3 This voice will be returned by Channel 3 & 4 (rear).
Dieses System wird durch die Lautsprecher 3 und 4 wiedergegeben (hinten).

6

A. F. (Rvb)

f < *sfz* *ff* < *fff* *mf* <> *mf* *mp* <> *mp* *fff* *fff*

VCA-FI. Input

Output of this in-line always on Channel 3 and 4.
Output dieser in-line immer auf Kanäle 3 und 4.

Slap + key-noise
Slap + Klappen

5''

10

A. F. (Rvb)

f < *p* > *ff* < *pp* *f* < *ff* < *fff* *ppp* subito *mp* *pp* > *ppp* >

VCA-FI. Input

dolce deciso dolce deciso dolce Frullato Flageolet

5:4 3:2 6:4 3:2

13

A. F. (Rvb)

f *p* *f* *mf* *mp* *p* (sempre)

VCA-FI. Input

Slap 3:2 12:8 5:4 5:4 5:4

9''

PART 2 Piú Mosso

15 $\text{♩} = 30$ ($\text{♪} = 120$)

A. F. (Rvb) *ppp* (non cresc.) *pp mf* *p* *mp* Frullato

VCA-FI. Input

TAPE <PLAY>

Entire duration / TAPE SMPTE
04:00 / 00:00:00:00

Ch. 1 TAKE 1 -> CommonMusic Algorithm / Crescendo structure + Glissandi groups (up to measure 85)

Ch. 2 TAKE 1 -> CommonMusic Algorithm / Crescendo structure + Glissandi groups (up to measure 85)

Ch. 3 TAKE 1 -> CommonMusic Algorithm / Crescendo structure + Glissandi groups (up to measure 85)

Ch. 4 TAKE 1 -> CommonMusic Algorithm / Crescendo structure + Glissandi groups (up to measure 85)

18

A. F. (Rvb) *mf* *mp* *mf* *p* *p* *mp* *pp* *ppp* *mf* dolce *p*

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

21

A. F. (Rvb)

ppp *mf* 9:4 *p* *mp* *p* *mf* (cantabile) 3:2 3:2 3:2 *p* *mf* *p* *ppp*

VCA-FI. Input

Ch. 1 Glissando 1

Ch. 2 Glissando 1

Ch. 3 Glissando 1

Ch. 4 Glissando 1

24

A. F. (Rvb)

p 3:2 5:4 3:2 *mf* (marcatissimo) *f* 5:4 *f* 5:4 *f* 5:4 *f* *f* *f* *mp* *p*

VCA-FI. Input

Ch. 1 Glissando 1

Ch. 2 Glissando 1

Ch. 3 Glissando 1

Ch. 4 Glissando 1

27

A. F. (Rvb)

mf *pp* (dolcissimo) *p* *mp* *f*

Frullato

5:4 5:4 5:4 6:4

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

32

A. F. (Rvb)

f *pp* *mp* *p* cresc. *pp* *mp* *f* *mp*

6:4 5:4 5:4

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

38

A. F. (Rvb)

f 5:4 5:4 5:4 *mf* *mp* 3:2 *f* 5:4 *f* *p* 3:2 *mf* *mf* 3:2

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Glissando 2

Glissando 2

Glissando 2

Glissando 2

42

A. F. (Rvb)

ff *p* (Quasi Echo) *mp* (poco) *mf* *f*

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

46

A. F. (Rvb)

ff *p* *mp* *molto* *mf* *ff* *mf* *p* *mp* *f* *ff* *p* *ff*

3:2 5:4 3:2 5:4 5:4 5:4

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

49

A. F. (Rvb)

p *ff* *mf* *f* *ff* *mp* *p* *f* *p* *mp* *p*

5:4 5:4 5:4 6:4

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

54

Frullato

A. F. (Rvb)

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

mf *molto* *fff* *mf* *mp* *f* *f* *5:4* *5:4* *5:4* *mp*

6.4

5:4

5:4

5:4

Glissando 3

Glissando 3

Glissando 3

Glissando 3

59

A. F. (Rvb)

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

mf *f* *f* *f* *mp* *mf* *fff* *mp* *fff* *mp* *f* *ff*

5:4

5:4

5:4

3:2

5:4

3:2

06:54 / 00:02:54:000

63

A. F. (Rvb)

< *fff*

fff 3:2 3:2 3:2 *mp f*

ff *f* *ff*

Frullato 9:4

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Glissando 4

Glissando 4

Glissando 4

Glissando 4

65

A. F. (Rvb)

mf 5:4 *f* 5:4 *ff* 5:4 *fff* 5:4 *fff*

sfz *sfz* *ff* *ff* *ff* *mf* < *ff* *mf* < *f*

7:8 7:8

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

07:23 / 00:03:23:000

66

A. F. (Rvb)

ff *f* *ff* *mf* *ff* *ff*

VCA-FI. Input

Ch. 1 Glissando 5

Ch. 2 Glissando 5

Ch. 3 Glissando 5

Ch. 4 Glissando 5

5:4 5:4 5:4 5:4

69

A. F. (Rvb)

fff *f* *fff* *f* *fff*

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

3:2 3:2 3:2 9:4

71

A. F. (Rvb)

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Glissando 6

Glissando 6

Glissando 6

Glissando 6

74

A. F. (Rvb)

VCA-FI. Input

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Frullato

08:22 / 00:04:22:000

77

A. F. (Rvb)

Frullato

fff < *molto* *ff fff* < *molto* *fff* < *molto* *sfz fff* *ffff* *fff* < *sfz* *fff* < *sfz*

VCA-FI. Input

Ch. 1 Glissando 7

Ch. 2 Glissando 7

Ch. 3 Glissando 7

Ch. 4 Glissando 7

08:50 / 00:04:50:000

82

A. F. (Rev)

fff < *sfz* *ffff* *ffff* *ffff* *ffff* *7''* *molto*

VCA-FI. Input

Ch. 1 Glissando 8

Ch. 2 Glissando 8

Ch. 3 Glissando 8

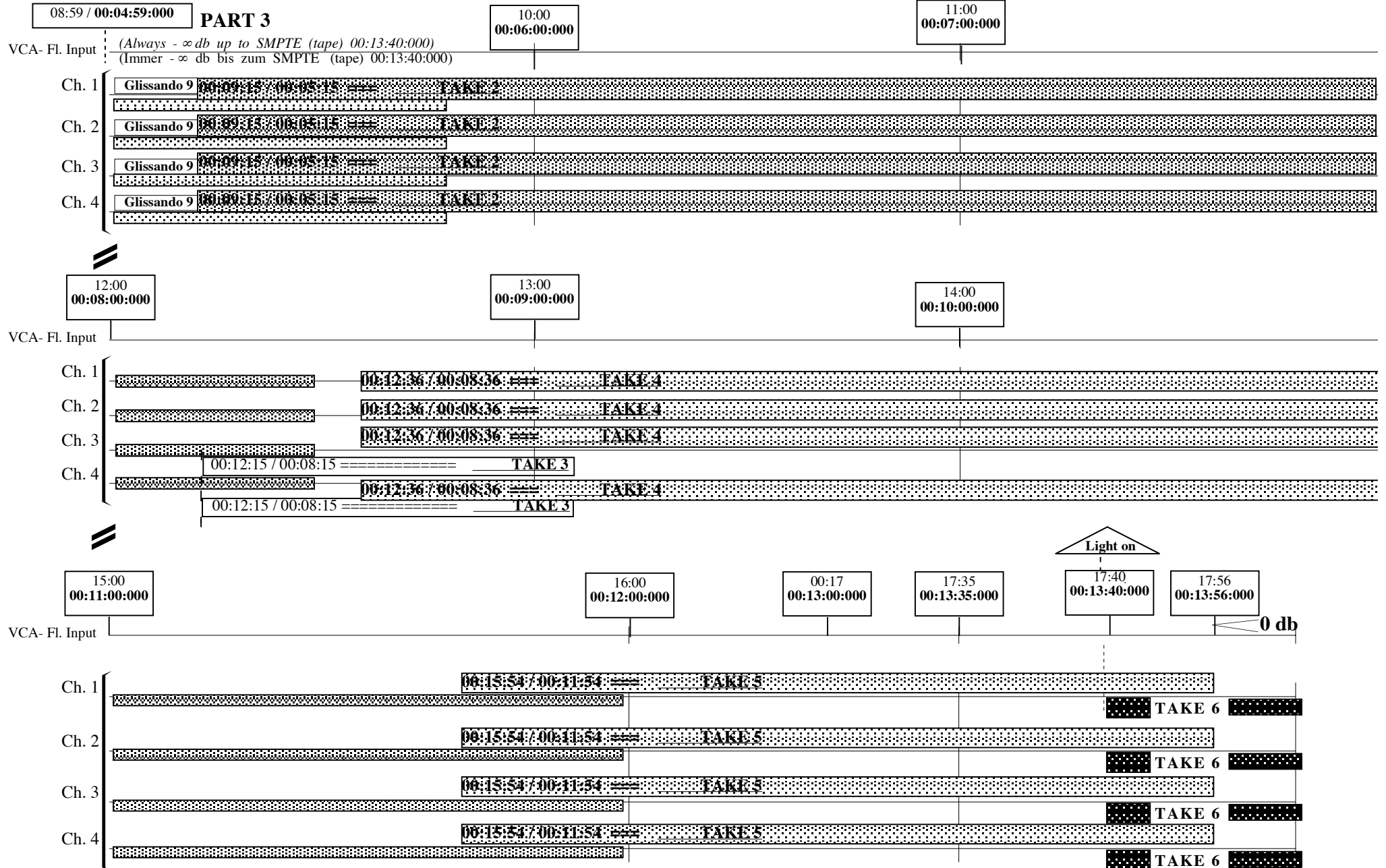
Ch. 4 Glissando 8

Light off

(Unnoticeable breathi.
(but no more
than twice))
(ggf. unhörbar
atmen aber AUF
KEINEN FALL
mehr als zweimal)

***3** The light must go off very slowly (around 7 secs.)
Das Licht soll ganz allmählich (mind. 7 Sek.) ausgehen

Stage complete in darkness (The player should not move while the Solo-tape runs, although he needn't keep the play-posture)
Bühne im Dunkeln. (Während der Tonbandsabspielung sollte sich der Interpret kaum bewegen; er braucht aber nicht in der Spielhaltung zu verharren)



PART 4 "A"

Entire duration 18:06
TAPE SMPTE 00:14:06:800

Entire duration 17:56
TAPE SMPTE 00:13:56:000

85

$\text{♩} = 50$

A. F.

A. F. (Rvb)

(Nur Luft)
(Only breath-out)

mf \triangleleft *fff*

VCA- Flute Input

0 db \triangleright - ∞ db

Reverb - Set 2

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

"A-1" (Luft/breath-out)

The notes that AREN'T bound with a dashed line are already recorded on the TAPE.
Die Noten, die NICHT mit einer punktierter Linie verbunden sind, sind auf dem Band gespeichert.

Ch. 4 (a)

Ch. 4 (b)

"A-1" (Luft/breath-out)

(*5) Live - electronics over the third line. The sounds recorded on the tape are under the first line.
Live - electronics auf der dritten Linie. Auf dem Band gespeicherten Klängen unten der ersten Linien.

Entire duration 18:23
TAPE SMPTE 00:14:23:600

91

A.F.

MULTIPHONIC 2

MULTIPHONIC 3

MULTIPHONIC 1

A. F. (Rvb)

0 db

VCA- Flute Input

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

Ch. 4 (b)

mat."A-2" (Multiphonic 2)

mat."A-2"

mat."A-2" (Multiphonic 2)

mat."A-2"

Entire duration 18:53:600
TAPE SMPTE 00:14:53:600

Entire duration 19:04
TAPE SMPTE 00:15:04:000

99

A.F.

A. F. (Rvb)

VCA- Flute Input

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

Ch. 4 (b)

The image shows a musical score for a flute part and its recording channels. The top staff is the flute part (A.F.) in treble clef, starting at measure 99. It features various dynamics: *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), *sfz* (sforzando), *ff* (fortissimo), *mf* (mezzo-forte), and *fff* (fortississimo). There are also markings for *Molto staccato* and *fff (sempre)*. The score includes articulation marks like accents and slurs, and performance instructions such as *V* (vibrato) and *b* (bend). Below the flute part is a recording channel (A. F. (Rvb)) with a *pp* dynamic marking. The VCA- Flute Input section shows a gain setting of $-\infty$ db. The bottom section contains eight recording channels (Ch. 1 to Ch. 4) with (a) and (b) sub-channels. Channels 1 and 3 show some initial signal activity, while channels 2 and 4 are mostly silent.

Entire duration 19:13:800
 TAPE SMPTE 00:15:13:800

Entire duration 19:29
 TAPE SMPTE 00:15:29:000

105

A.F.

A. F. (Rvb)

VCA- Flute Input

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

Ch. 4 (b)

Slap + key-noise
 Slap + Klappen

sffz

0 db

∞ db

AM "1"

mat."A-3" (Slaps)

mf dolce

f súbito

mf

3:2

5:4

5:4

*5 A.M "1" Description: Mat. "A-1" (Breath-out) ----> Carrier
 Mat. "A-2" (Multiphonic)----> Modulator

Entire duration 19:40:400
TAPE SMPTE 00:15:40:400

113

A.F.

A. F. (Rvb)

VCA- Flute Input

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

Ch. 4 (b)

9:3

Frullato

5:4

5:4

5:4

5:4

5:4

5:4

ff

meno f

ff

f

sfz >

sfz >

sfz >

sfz >

sfz >

sfz

0 db

*6 AM "2"

The image shows a musical score for a flute part, starting at measure 113. The score is written on a grand staff with two staves: A.F. (top) and A. F. (Rvb) (bottom). The A.F. staff contains a melodic line with various dynamics and articulations. A bracket above the first few notes indicates a 9:3 ratio. The word 'Frullato' is written above the notes starting at measure 115. Several notes are marked with a 5:4 ratio. The dynamics range from fortissimo (ff) to piano (p), with accents (sfz) and accents greater (>). The A. F. (Rvb) staff contains a series of rests. Below the grand staff are four pairs of channels, labeled Ch. 1 (a), Ch. 1 (b), Ch. 2 (a), Ch. 2 (b), Ch. 3 (a), Ch. 3 (b), Ch. 4 (a), and Ch. 4 (b). Each channel pair consists of a dotted line (a) and a solid line (b). Channel 2 (b) contains a circled annotation '*6 AM "2"' with a musical staff showing a waveform and notes. A VCA- Flute Input section is shown with a 0 db gain setting. A box at the top right contains the text 'Entire duration 19:40:400' and 'TAPE SMPTE 00:15:40:400'.

*6 A.M "2" Description: Mat. "A-2" (Multiphonic)----> Carrier
Mat. "A-3" (Slaps) ----> Modulator

Entire duration 20:12:800
TAPE SMPTE 00:16:12:800

Entire duration 20:00
TAPE SMPTE 00:16:00:000

119

Frullato

ff \rightarrow *mf*

9:3

3:2

r 3:2:1

ff (sempre)

Slap + key-noise
Slap + Klappen

fff \rightarrow $-\infty$ db

The image shows a musical score for a flute part. The top staff is labeled 'A.F.' and contains a melodic line with various dynamics and articulations. Below it is the 'VCA- Flute Input' staff, which shows a very loud initial attack (*fff*) that decays to $-\infty$ db. The score is divided into four channels (Ch. 1-4), each with two sub-staves (a) and (b). Channel 1 (a) is a solid black bar. Channel 1 (b) shows a diagram of a flute with a coil and a key mechanism. Channel 2 (a) is a solid black bar. Channel 2 (b) shows a circular diagram with a shaded area and the label 'AM "1"'. Channel 3 (a) is a solid black bar. Channel 3 (b) shows a diagram of a flute with a coil and a key mechanism, and the label 'mat."A-3" (Slaps)'. Channel 4 (a) is a solid black bar. Channel 4 (b) shows a diagram of a flute with a coil and a key mechanism, and the label 'mat."A-3" (Slaps)'. A circled area in Channel 4 (b) is labeled 'AM "2"'. The score includes various musical notations such as slurs, accents, and dynamic markings.

AM "2"

Entire duration	20:29:600
TAPE SMPTE	00:16:29:600

Frullato

125

A.F.

A. F. (Rvb)

VCA- Flute Input

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

Ch. 4 (b)

f

ff

fff

0 db

- ∞ db

Slap + key-noise

Slap + Klappen

3:2

mat."A-3" (Slaps)

mat."A-3" (Slaps)

5:4

5:4

5:4

3:2

3:2

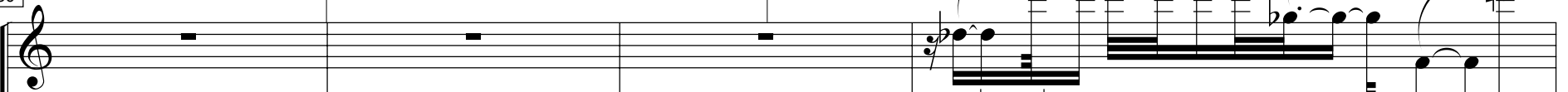
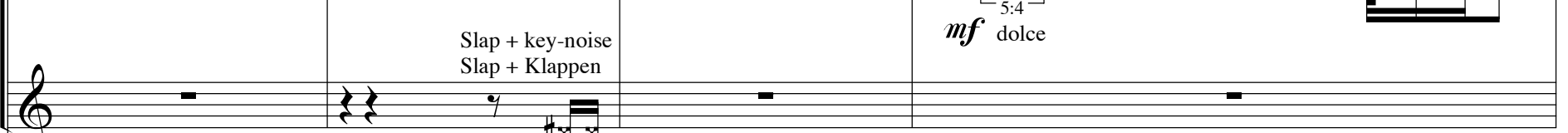
3:2

The image shows a musical score for a flute part, divided into several channels. The top two channels, 'A.F.' and 'A. F. (Rvb)', contain melodic lines with dynamic markings *f* and *ff*. The 'A.F.' channel includes a 'Frullato' section and a '5:4' triplet. The 'A. F. (Rvb)' channel features a 'fff' dynamic marking and a '3:2' triplet. Below these are four stereo channels (Ch. 1-4) with various musical notations, including slaps and key noises. A VCA- Flute Input section shows a dynamic curve from 0 db to -∞ db. A box at the top right provides timing information: 'Entire duration 20:29:600' and 'TAPE SMPTE 00:16:29:600'. A vertical dashed line marks a specific point in the score.

Entire duration 20:48:600
TAPE SMPTE 00:16:48:600

Entire duration 20:44:400
TAPE SMPTE 00:16:34:400

130

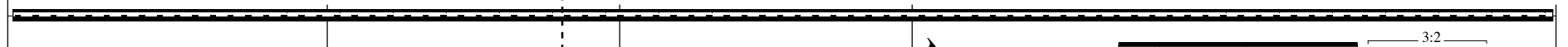







A.F. 
A. F. (Rvb) 

Slap + key-noise
Slap + Klappen

mf dolce

fff

VCA- Flute Input 0 db -∞ db

Ch. 1 (a) 
Ch. 1 (b) 
Ch. 2 (a) 
Ch. 2 (b) 
Ch. 3 (a) 
Ch. 3 (b) 
Ch. 4 (a) 
Ch. 4 (b) 

mat."A-3" (Slaps)

mat."A-3" (Slaps)

134

A.F.

A. F. (Rvb)

VCA- Flute Input

ff súbito stacatto

mf súbito

mf \triangleleft *f*

Frullato

9:3

5:4

5:4

5:4

3:2

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

Ch. 4 (b)

TAKE 7

TAKE 7

TAKE 7

TAKE 7

AM "2"

3:2

3:2

Entire duration 20:59:600
TAPE SMPTE 00:16:59:600

Entire duration 21:06:800
TAPE SMPTE 00:17:06:800

136

A.F.

A. F. (Rvb)

VCA- Flute Input

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

Ch. 4 (b)



Entire duration 21:17:000
TAPE SMPTE 00:17:17:000

139

A.F. *fff* 3:2

A. F. (Rvb) Slap + key-noise
Slap + Klappen 3:2
Frullato *p* ord. *mf*

VCA- Flute Input 0 db

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b) mat."A-3" (Slaps) 3:2

Ch. 4 (a)

Ch. 4 (b) mat."A-3" (Slaps) 3:2

Detailed description: This is a musical score page for a flute and slaps. It features two main staves at the top: 'A.F.' (Acoustic Flute) and 'A. F. (Rvb)' (Acoustic Flute with Reverb). The 'A.F.' staff starts with a treble clef, a key signature of one flat, and a 3/2 time signature. It contains a triplet of eighth notes marked *fff*. The 'A. F. (Rvb)' staff contains a series of slaps and key noises, with a *fff* dynamic marking, followed by a 'Frullato' section marked *p*, and an 'ord.' (ordered) section marked *mf*. Below these are four channels (Ch. 1-4), each with two sub-staves (a and b). Channels 1 and 2 have a dense, dotted texture in their (a) sub-staves. Channels 3 and 4 have musical notation in their (b) sub-staves, including slaps and triplets, with a label 'mat."A-3" (Slaps)'. A VCA- Flute Input section is shown with a 0 db gain setting. A box at the top right contains SMPTE timecode information.

Entire duration 21:35:600
TAPE SMPTE 00:17:35:600

144

A.F.

A. F. (Rvb)

f < *ff* < *fff*

VCA- Flute Input

- ∞ db

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

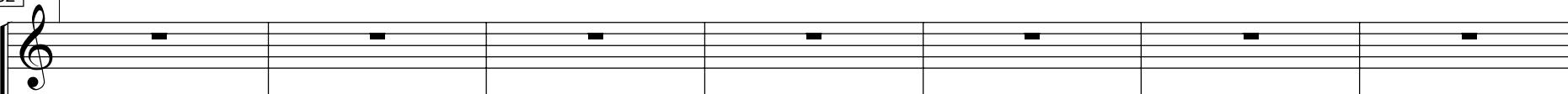
Ch. 4 (b)

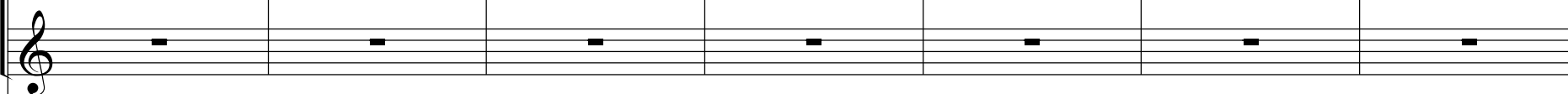
AM "2"

AM "1"

Entire duration 21:57:200
TAPE SMPTE 00:17:57:200

152

A.F. 

A. F. (Rvb) 

VCA- Flute Input

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

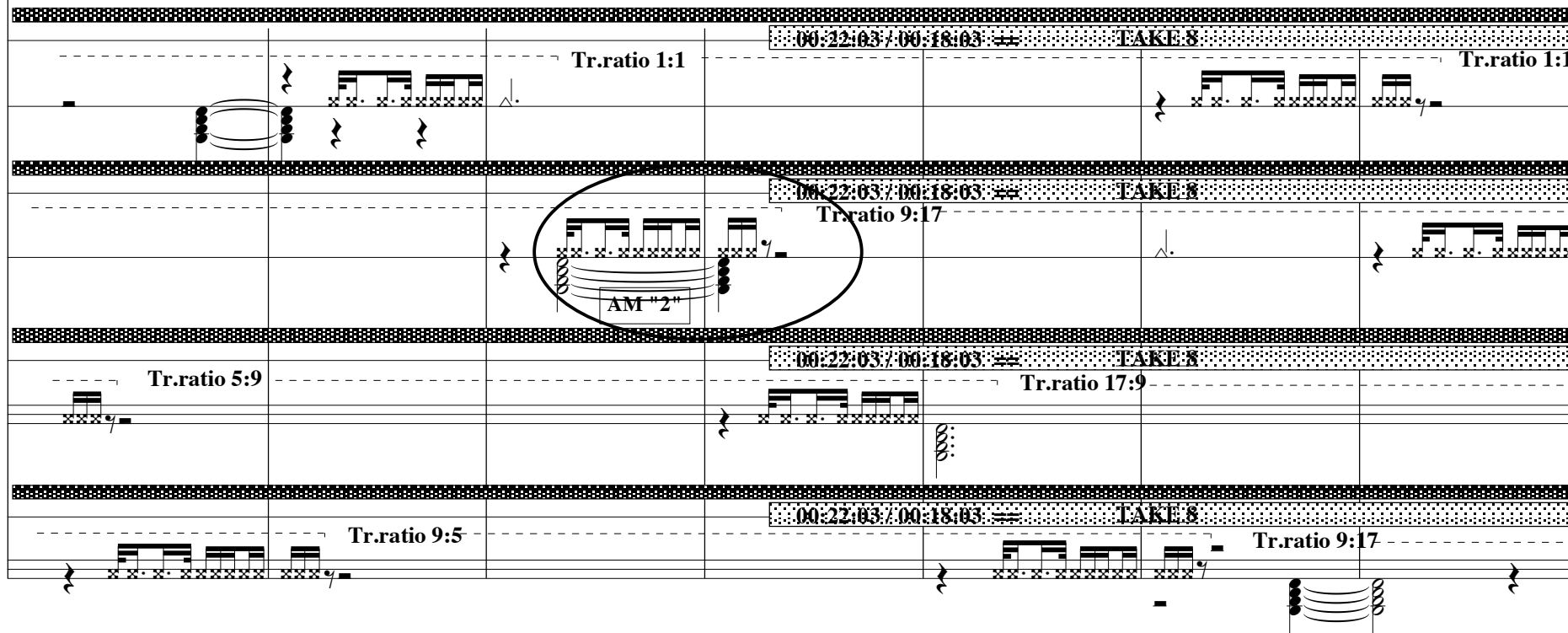
Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

Ch. 4 (b)



Tr.ratio 1:1

00:22:03 / 00:18:03

TAPE 8

Tr.ratio 1:1

Tr.ratio 9:17

AM "2"

Tr.ratio 5:9

00:22:03 / 00:18:03

TAPE 8

Tr.ratio 17:9

Tr.ratio 9:5

00:22:03 / 00:18:03

TAPE 8

Tr.ratio 9:17

159

A.F.

A. F. (Rvb)

VCA- Flute Input

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

Ch. 4 (b)

Tr.ratio 1:1

Tr.ratio 9:5

Tr.ratio 5:9

Tr.ratio 5:3

Tr.ratio 3:5

Tr.ratio 3:1

Tr.ratio 1:3

AM "1"

AM "2"

Detailed description: This musical score page, numbered 159, features two main staves at the top: 'A.F.' and 'A. F. (Rvb)', both in treble clef with a single flat. Below these are two empty staves for 'VCA- Flute Input'. The lower section contains eight channels, each with a patterned top staff and a musical staff below. Channel 1 (a) is empty; Channel 1 (b) contains a tritone ratio of 1:1 and a circled 'AM "1"' label. Channel 2 (a) is empty; Channel 2 (b) contains tritone ratios of 9:5 and 3:5. Channel 3 (a) is empty; Channel 3 (b) contains tritone ratios of 5:9 and 3:1. Channel 4 (a) is empty; Channel 4 (b) contains tritone ratios of 5:3 and 1:3, and a circled 'AM "2"' label. Various musical notations, including notes, rests, and tritone symbols, are present throughout the channels.

Entire duration 23:00:800
 TAPE SMPTE 00:19:00:800

167

PART 4 "B"

(l'istesso Tempo)

A.F. MULTIPHONIC 2

MULTIPHONIC 1 (Only breath-out)

A. F. (Rvb) (Nur Luft)

p sfz mf sfz molto fff ff

Slap + key-noise
Slap + Klappen

Slap + key-noise
Slap + Klappen

VCA- Flute Input 0 db

From here on, due to the complicated notation for the tape, no more signs for the live-electronics on the score, although everything written on the line A.F. (Rvb) has as usual its Output by Channels 3 & 4.

Ab dieser Stelle, werden die live-electronics nicht mehr auf der Kanäle 3 & 4 angezeigt, denn die Notation komplizierter wird. Das Output von A. F. (Rvb) klingt trotzdem wie üblich auf Kanälen 3 & 4.

Ch. 1 (a) Tr.ratio 1:1

Ch. 1 (b)

Ch. 2 (a) Tr.ratio 1:3

Ch. 2 (b)

Ch. 3 (a) Tr.ratio 3:1

Ch. 3 (b) Tr.ratio 5:9

Ch. 4 (a) Tr.ratio 3:5

Ch. 4 (b)

173

A.F.

MULTIPHONIC 2

MULTIPHONIC 3

Slap + key-noise
Slap + Klappen

Slap + key-noise
Slap + Klappen

Frullato

A. F. (Rvb)

mf *mf* *molto*

fff *ff* *molto*

fff *p* *fff*

VCA- Flute Input

Ch. 1 (a)

Ch. 1 (b)

Tr.ratio 1:1

Ch. 2 (a)

Ch. 2 (b)

Part 4 'B' Transposition-ratio 8:3

Ch. 3 (a)

Ch. 3 (b)

Part 4 'B' Transposition-ratio 7:3

Ch. 4 (a)

Ch. 4 (b)

Tr.ratio 9:5

Part 4 'B'
Tr.ratio 2:1

Entire duration 21:38:000
TAPE SMPTE 00:19:38:000

Entire duration 21:52:400
TAPE SMPTE 00:19:52:400

Entire duration 24:03:200
TAPE SMPTE 00:20:03:200

180

A.F.

A. F. (Rvb)

MULTIPHONIC 1 (Only breath-out) (Nur Luft)

MULTIPHONIC 3

Slap + key-noise
Slap + Klappen

MULTIPHONIC 1

VCA- Flute Input

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

Ch. 4 (b)

Entire duration 24:17:600
TAPE SMPTE 00:20:17:600

Entire duration 24:38:600
TAPE SMPTE 00:20:38:600

190

The score is divided into two systems. The first system (measures 190-200) includes:

- A.F.**: Treble clef staff with rests.
- A. F. (Rvb)**: Treble clef staff with notes and dynamics: *ff*, *fff*, *p*, *p*, *ff*, *mf*, *pp*, *fff*.
- VCA- Flute Input**: Staff with rests.
- Ch. 1 (a)**: Staff with rests.
- Ch. 1 (b)**: Staff with notes and dynamics: *Part 4 'B' Transposition-ratio 1:1*, *Part 4 'B' Tr.rt. 2:3*, *4 'B' Tr.rt 1:3*, *(1:3)*.
- Ch. 2 (a)**: Staff with rests.
- Ch. 2 (b)**: Staff with notes and dynamics: *Part 4 'B' Transposition-ratio 1:1*, *Part 4 'B' Tr.tr. 1:2*, *4 'B' Tr.rt 1:3*, *(1:3)*.
- Ch. 3 (a)**: Staff with rests.
- Ch. 3 (b)**: Staff with notes and dynamics: *Part 4 'B' Transposition-ratio 1:1*, *Part 4 'B' Transposition-ratio 1:1*, *4 'B' Tr.rt 1:3*, *(1:3)*, *(1:3)*.
- Ch. 4 (a)**: Staff with rests.
- Ch. 4 (b)**: Staff with notes and dynamics: *Part 4 'B' Transposition-ratio 1:1*, *Part 4 'B' Transposition-ratio 5:6*, *4 'B' Tr.rt 1:3*, *(1:3)*, *(1:3)*.

The second system (measures 201-210) includes:

- A.F.**: Treble clef staff with rests.
- A. F. (Rvb)**: Treble clef staff with notes and dynamics: *fff*, *(sempre)*.
- VCA- Flute Input**: Staff with rests.
- Ch. 1 (a)**: Staff with rests.
- Ch. 1 (b)**: Staff with notes and dynamics: *Part 4 'B' Tr.rt. 2:3*, *4 'B' Tr.rt 1:3*, *(1:3)*.
- Ch. 2 (a)**: Staff with rests.
- Ch. 2 (b)**: Staff with notes and dynamics: *Part 4 'B' Tr.tr. 1:2*, *4 'B' Tr.rt 1:3*, *(1:3)*.
- Ch. 3 (a)**: Staff with rests.
- Ch. 3 (b)**: Staff with notes and dynamics: *Part 4 'B' Transposition-ratio 1:1*, *4 'B' Tr.rt 1:3*, *(1:3)*, *(1:3)*.
- Ch. 4 (a)**: Staff with rests.
- Ch. 4 (b)**: Staff with notes and dynamics: *Part 4 'B' Transposition-ratio 5:6*, *4 'B' Tr.rt 1:3*, *(1:3)*, *(1:3)*.

Annotations in the first system:

- Slap + key-noise / Slap + Klappen / Frullato
- MULTIPHONIC 2
- (Only breath-out) (Nur Luft)
- (Only breath-out) (Nur Luft)

Entire duration 24:50:00
TAPE SMPTE 00:20:50:000

Entire duration 25:11:600
TAPE SMPTE 00:21:11:600

Entire duration 25:33:200
TAPE SMPTE 00:21:33:200

199

A.F.

A. F. (Rvb)

VCA- Flute Input

Ch. 1 (a)

Ch. 1 (b)

Ch. 2 (a)

Ch. 2 (b)

Ch. 3 (a)

Ch. 3 (b)

Ch. 4 (a)

Ch. 4 (b)

The musical score consists of several staves. The top two staves are for the flute: 'A.F.' (top) and 'A. F. (Rvb)' (middle). The 'A.F.' staff contains a series of rests. The 'A. F. (Rvb)' staff contains a melodic line starting with a grace note, followed by a series of notes with a trill (tr) and a fermata. The 'VCA- Flute Input' staff shows a dynamic curve starting at -∞ db and rising to 0 db. The bottom four staves are for transposition channels: 'Ch. 1 (a)', 'Ch. 1 (b)', 'Ch. 2 (a)', 'Ch. 2 (b)', 'Ch. 3 (a)', 'Ch. 3 (b)', 'Ch. 4 (a)', and 'Ch. 4 (b)'. Each channel (b) contains a dotted line representing a transposition ratio, with labels such as '(1:3)', 'Part 4 'B' Transposition-ratio 7:4', 'Part 4 'B' Transposition-ratio 19:12', 'Part 4 'B' Transposition-ratio 5:4', 'Part 4 'B' Transposition-ratio 3:4', and 'Part 4 'B' Tr.rt. 3:4'.

Entire duration 25:40:00
 TAPE SMPTE 00:21:40:00

Entire duration 26:50:00
 TAPE SMPTE 00:22:50:00

212 5''

Molto lento $\text{♩} = 10 (\text{♩} = 40)$

Part 4 'C'-1 $\text{♩} = 90$ (Moderato)

A. F.

A. F. (Rvb)

Unnoticeable change between thrill and Frullato (sempre ppp)

sfz sfz pp <molto *sfz pp sfz pp* <molto *ppp* *sfz pp sfz pp* <molto *p*

VCA-Flute Input ∞db

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

(TAPPE)
(Tonband)

***7** Because of the polyphonic density of Part "C", the notes on the (b) Channels (already recorded on the TAPE) should be only understood as a guide (from bar 218 on).
 (Wegen der polifonischen Schwierigkeiten des Teils "C", sind die Angaben von Kanäle 1-4 (b) (schon auf dem Tonband gespeichert) ab Takt 218 nur als Hilfe zu verstehen)

220

A.F.

Musical notation for two tracks: A.F. and A. F. (Rvb). Both tracks feature a melodic line starting at measure 220 with a half note G4, followed by a half note A4 with a sharp sign, and a half note B4. The notes are connected by a slur. In measures 221, 222, and 223, there are small black rectangular marks on the staff lines, indicating a specific audio signal or processing point.

VCA-Flute Input

0 db

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

Musical notation for eight tracks labeled Ch 1 (a), Ch 1 (b), Ch 2 (a), Ch 2 (b), Ch 3 (a), Ch 3 (b), Ch 4 (a), and Ch 4 (b). Each track contains a melodic line with notes and slurs, mirroring the structure of the A.F. track. The notes are half notes, and the tracks are arranged in pairs (a and b) for each channel.

Entire duration 27:06:000
TAPE SMPTE 00:23:06:000

(The 9 seconds is the duration
of the 3 3/4 measures + the 1/4 with ♩=90)
(Die 9" entsprechen den angegebenen

Entire duration 27:15:000
TAPE SMPTE 00:23:15:000

Improvisation 1. (Duration 9") Takten in 3/4 bzw. 1/4 mit ♩=90

Part 4 'C'- 2
Tempo giusto ♩=90

226

Free

A.F.

A. F. (Rvb)

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

f

ff

-∞ db

0 db

Improvisation 1

Improvisation 1

*8 (The articulation and duration of the notes are free, but they must be played in the time given. The same concerns the following Improvisations)
(Die Artikulation und Dauer der Noten sind frei, solange die in dem richtigen Zeitraum gespielt werden. Dasselbe gilt für die folgenden Improvisationen)

Entire duration 27:31:000
TAPE SMPTE 00:23:31:000

(The 17" seconds is the duration of the 3/4 measures and the 1/4 with ♩=90)

Improvisation 2. Duration 17"

(Die 17" entsprechen den angegebenen Takten in 3/4 bzw. 1/4 mit ♩=90)

Free

239

A.F.

Musical notation for two staves: A.F. (top) and A. F. (Rvb) (bottom). Both are in 3/4 time. The A. F. (Rvb) staff begins with a forte (ff) dynamic marking. The notation consists of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

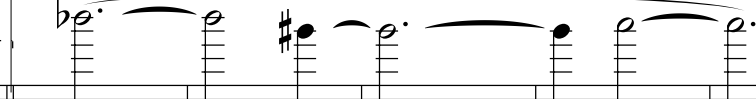
Ch 4 (b)

Improvisation 2

Improvisation 2

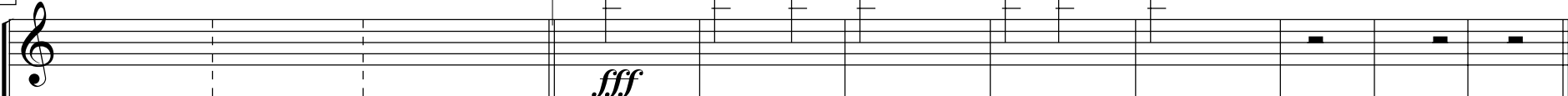
Entire duration 27:48:00
TAPE SMPTE 00:23:48:00

Part 4 'C'-3
Tempo giusto ♩=90



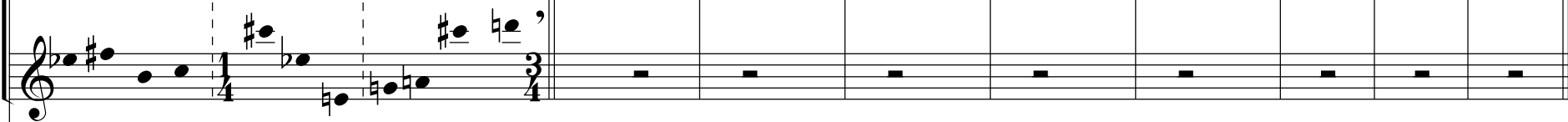
246

A.F.



fff

A. F. (Rvb)

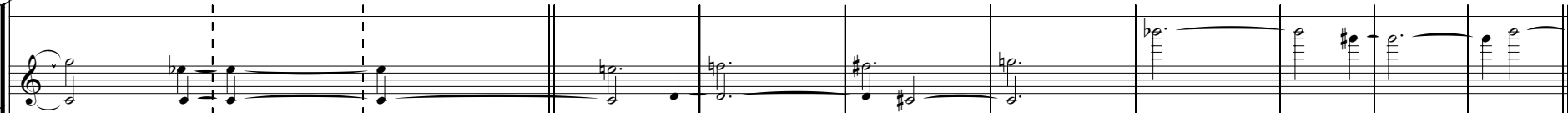


VCA-Flute Input

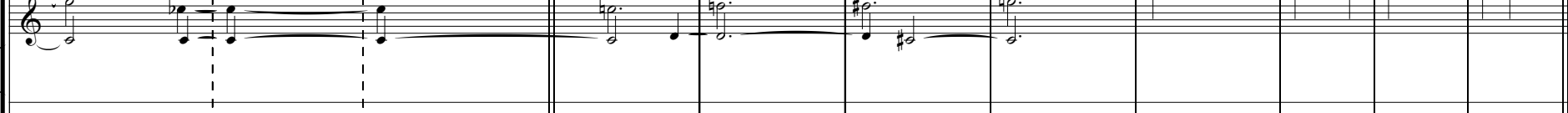
> -∞ db

0 db

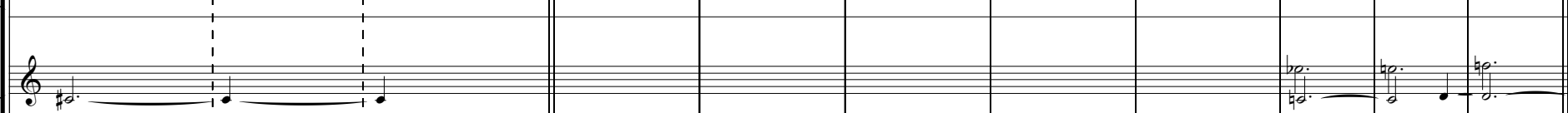
Ch 1 (a)



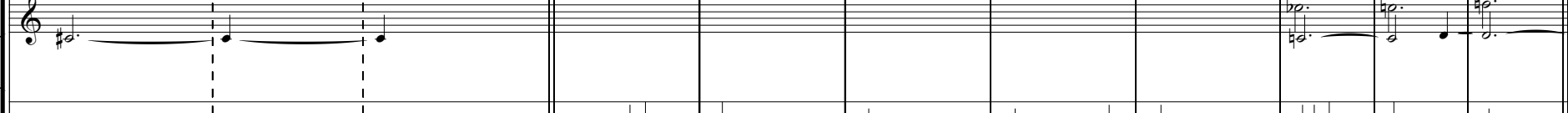
Ch 1 (b)



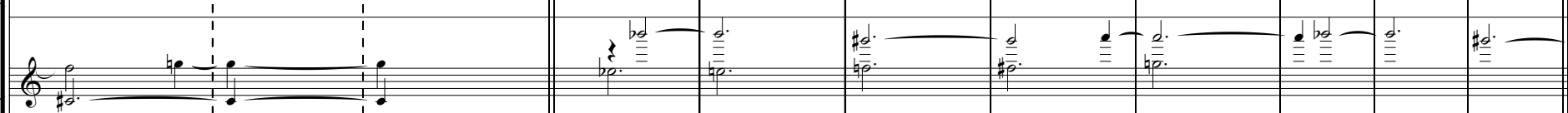
Ch 2 (a)



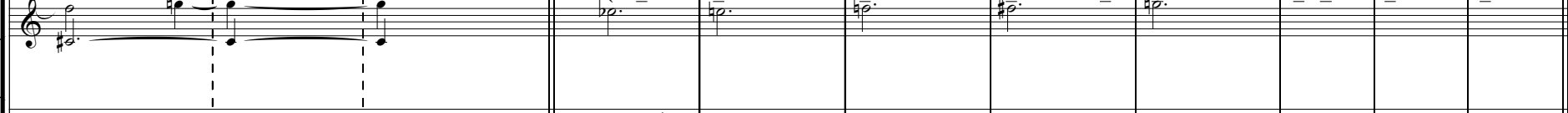
Ch 2 (b)



Ch 3 (a)



Ch 3 (b)



Ch 4 (a)



Ch 4 (b)



Entire duration	28:04:000
TAPE SMPTE	00:24:04:000

Improvisation 3. (Duration 31")

Free

(The 31" seconds is the duration of the 3/4 measures and the 1/4 with ♩=90), divided into 2 parts of 14" each and a pause of 3".)

(Die 31" entsprechen den angegebenen Takten in 3/4 bzw. 1/4 mit ♩=90), wobei diese Gesamtdauer in 2x 14" Teilen plus 1x 3" Pause untergeteilt ist)

257

A.F.

A. F. (Rvb)

fff sempre (always staccatissimo or Frullato !!!)

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

Improvisation 3

Improvisation 3

Description of the Tape from Measure 257 to 261 = "Flute FM-1" = Modulation of the addition of "C-1", "C-2" and "C-3".

Beschreibung des Tonbandes vom Takt 257 bis 261 = "Flute FM-1" = Modulation der Summe von "C-1", "C-2", und "C-3".

Entire duration 28:12:000
TAPE SMPTE 00:24:12:000

261

A.F.

Musical notation for two tracks: A.F. and A. F. (Rvb). The A.F. track is in treble clef with a key signature of one sharp (F#). The A. F. (Rvb) track is in treble clef with a key signature of one sharp (F#). The notation includes various note values and rests. A bracket spans the first four measures of the A.F. track, and a vertical dashed line is at the end of the fourth measure. A large '3"' is written in the right margin of the A.F. track. The A. F. (Rvb) track has a similar structure with a vertical dashed line at the end of the fourth measure.

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

Four pairs of tracks labeled Ch 1 (a), Ch 1 (b), Ch 2 (a), Ch 2 (b), Ch 3 (a), Ch 3 (b), Ch 4 (a), and Ch 4 (b). Each pair shows a continuous, high-frequency, sawtooth-like waveform, likely representing a VCA signal for a flute input. Vertical dashed lines are present at the same positions as in the musical notation above.

Entire duration 28:21:00
TAPE SMPTE 00:24:21:000

265

A.F.

14"

fff sempre (always staccatissimo or Frullato !!!)

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

Entire duration 28:29:00
TAPE SMPTE 00:24:29:000

269

A.F.

Musical notation for two tracks: A.F. (top) and A. F. (Rvb) (bottom). Both tracks use a treble clef and a key signature of one flat (B-flat). The A.F. track contains a melodic line with various intervals and accidentals. The A. F. (Rvb) track contains a rhythmic accompaniment with eighth and sixteenth notes. Vertical dashed lines indicate measure boundaries.

VCA-Flute Input

- ∞ db

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

Waveform displays for VCA channels. The VCA-Flute Input track shows a signal that is zero until the end of the clip, where it rises to a level labeled -∞ db. Below it are four pairs of channels (Ch 1, Ch 2, Ch 3, Ch 4), each with sub-channels (a) and (b). All these channels show a continuous, high-frequency, sawtooth-like waveform throughout the duration of the clip.

Entire duration 28:37:000
TAPE SMPTE 00:24:37:000

Entire duration 28:57:000
TAPE SMPTE 00:24:57:000

273

A.F.

A. F. (Hall)

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

AM "3": S & H = *Carrier* (All 4 Channels)
Live-Electr. "B" Material = *Modulator* (Channels 2 + 4 (b))

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

Entire duration 29:04:00
TAPE SMPTE 00:25:04:00

287

A.F.

A. F. (Hall)

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

Entire duration 29:35:000
TAPE SMPTE 00:25:35:000

Entire duration 29:47:000
TAPE SMPTE 00:25:47:000

301

PART 5

A.F.

A. F. (Hall)

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

Entire duration 29:57:000
TAPE SMPTE 00:25:57:000

Entire duration 30:16:000
TAPE SMPTE 00:26:16:000

311

A.F.

A. F. (Hall)

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

Entire duration 30:33:000
TAPE SMPTE 00:26:33:000

325

A.F.

A. F. (Hall)

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

The musical score consists of two staves: A.F. (top) and A. F. (Hall) (bottom). The A.F. staff contains a series of rests. The A. F. (Hall) staff contains a melodic line with various dynamics and articulations. The dynamics are: *f*, *mp*, *mf*, *fff*, *meno f*, *p*, *ff*, and *fff*. There are also markings for *gliss.* and *Frullato*. The score is divided into measures by vertical bar lines. Below the main staves are eight VCA channels, labeled Ch 1 (a), Ch 1 (b), Ch 2 (a), Ch 2 (b), Ch 3 (a), Ch 3 (b), Ch 4 (a), and Ch 4 (b). Each channel has a treble clef staff (a) and a wavy line (b). The wavy lines in the (b) channels correspond to the dynamics in the A. F. (Hall) staff.

Entire duration 30:53:000
TAPE SMPTE 00:26:53:000

Entire duration 31:07:000
TAPE SMPTE 00:27:07:000

341

A.F.

A. F. (Hall)

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)


The image shows a musical score for a flute part and its VCA processing. The top two staves are for the flute: 'A.F.' (top) and 'A. F. (Hall)' (middle). The 'A.F.' staff contains a series of dotted quarter notes. The 'A. F. (Hall)' staff contains a more complex melodic line with slurs and accents. The 'VCA-Flute Input' staff shows a dynamic marking of *mf* and several '5:4' time signature changes. Below these are eight VCA channels, labeled 'Ch 1 (a)', 'Ch 1 (b)', 'Ch 2 (a)', 'Ch 2 (b)', 'Ch 3 (a)', 'Ch 3 (b)', 'Ch 4 (a)', and 'Ch 4 (b)'. Each channel has a treble clef staff (a) and a wavy line staff (b). The wavy lines in the (b) staves represent the VCA envelope for each channel.

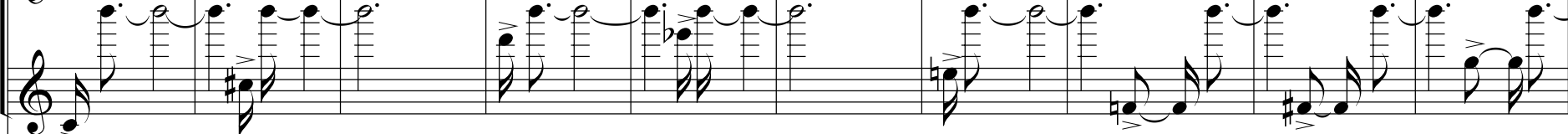
Entire duration 31:21:00
TAPE SMPTE 00:27:21:000

Entire duration 31:27:000
TAPE SMPTE 00:27:27:000

Entire duration 31:33:000
TAPE SMPTE 00:27:33:000

355

A.F. 

A. F. (Hall) 

sempre ff (sino al fine)

VCA-Flute Input

Ch 1 (a)

Ch 1 (b)

Ch 2 (a)

Ch 2 (b)

Ch 3 (a)

Ch 3 (b)

Ch 4 (a)

Ch 4 (b)

Entire duration 31:47:000
TAPE SMPTE 00:27:47:000

365

30"

30"

A.F.

A. F. (Hall)

(bisbigliando + Frullato)

mf

ppp

- ∞ db

VCA-Flute Input

30"

Ch 1 (a)

Ch 1 (b)

decresc.

- ∞ db

Ch 2 (a)

Ch 2 (b)

decresc.

- ∞ db

Ch 3 (a)

Ch 3 (b)

decresc.

- ∞ db

Ch 4 (a)

Ch 4 (b)

decresc.

- ∞ db