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LEGEND

General:

The notation in sections between bars 1-57, 104-112 and 131-138 are partially free. Before each section there is a pool of pitches in the bracket to be chosen from and played randomly respecting the given rhythm, which is written on a single line. Percussionists will have to use multiple instruments in order to play the notes written.

+ and - signs denote a 1/2-tone (percussion instruments and celesta), 1/4-tone (strings) and 1/6-tone (woodwinds) deviation from pitches given in the pool. Plus indicates higher and minus lower.

Special accidentals:

- ♯ - 1/4-ton up
- ♭ - 1/4-ton down
- ♯^{1/6} - 1/6-ton up
- ♭^{1/6} - 1/6-ton down

Woodwinds:

Flute player requires a traverse flute and a piccolo.

Rhomboidal note heads signalize a change of playing technique. One can either play a strong vibrato, or add a certain amount of breath noise.

Arrows coming out of a note head are either to be performed as jet whistle or as quick overblown glissando.

These signs written before and after multiphonics denote a gradual fade in and fade out of multiphonic.

Percussion:

A glissando line which says “white gliss.” or “black gliss.” is to be played on white and black keys respectively. A glissando line which says “chrom. gliss.” is to be played as a chromatic scale in a given time period. Instruments with no distinct pitch are written on a single line or on two lines if they are to be played with both hands. Chimes are also written on two lines where the space between them correlates to their entire range.

The first player (plays Xylophone most of the time)

Required instruments:

- Cym** - Cymbal
- R** - Rute
- G** - Gong (tuned in middle a)
- M** - Maracas (in pair)
- MC** - Metal chimes
- WB** - Wood block (in b² flat, b², c³, d³, f³ sharp, g³, g³ sharp)
- WP** - Waterphone
- X** - Xylophone
- ?** - play any desired instrument

The second player (plays Vibraphone and Crotales most of the time)

Required instruments:

- C** - Crotales
- GC** - Glass chimes
- GS** - Glockenspiel (which is used by the Celesta player in the first part)
- M** - Maraca (only one)
- T** - Triangle
- TS** - Thunder sheet (Donnerblech)
- V** - Vibraphone
- V/C** - Vibraphone/Crotales (free)
- ?** - play any desired instrument

Celesta:

Plays glockenspiel in the first part as well, which is then to be given to the second percussionist during the general break. Abbreviations: GS - Glockenspiel, Cel - Celesta.

A glissando line which says “white gliss.” or “black gliss.” is to be played on white and black keys respectively.

Strings:

Rhomboidal note heads signalize a change of playing technique. It is either to be performed as *col legno tratto*, or as *flageolet* and one can change between these two freely. As the first violin plays very high notes, one should interpret normal note heads as flageolets and keep changing technique between *arco tratto* and *col legno tratto*.

These lines indicate a very strong vibrato with pitch oscillations. The fatter the line, the stronger

the vibrato. If they are followed by an arrow, a glissando is to be played shortly before jumping to the next note.

Non linear glissandi are to be played in the same manner, either starting swiftly and ending slowly or the other way around.

Glissando ending with "0" is to be played until the end of the fingerboard.

Whenever left hand (L.H.) plays continuous glissando which is separated from the rhythm in the right hand (R.H.) there is a square bracket showing the range of the glissando. R.H. is written on a single line as a bare rhythm. When the range changes, there is a round bracket denoting the new range.

Arrows pointing downwards symbolize slight and strong pressure.

Arrows coming out of a note head are to be performed as quick glissando upwards.

Horizontal arrows indicate a transition from one state to another. for example: change from *sul ponte* to *sul tasto*.

Abbreviations:

a.t. - arco tratto

c.l.t. - col legno tratto

c.l.b. - col legno battuto

m.s.p. - molto sul ponticello

s.p. - sul ponticello

s.t. - sul tasto

vib. - vibrato

Electronics:

There are two sound files to be played on four loudspeakers, one in every corner of the room.

First is starting in bar 61 and ending in bar 108, the second is starting in bar 125 and ending in the last bar of the piece. In the score there is only a fat line written, denoting when the sound file is to be heard. Both sound files are made by treating the recordings of bars 1-60 and 125-138 respectively. Detailed instructions for creation of the sound files are in a separated manual.

This musical score is for the piece "Inflection Point" and covers measures 44 to 48. The score is arranged for a woodwind section (Flute, Oboe, Clarinet, Saxophone), strings (Violin I, Violin II, Viola), and percussion (P.I., P.II, Cymbal, Triangle, Gong, Snare, Bass Drum). The music is in 4/8 time and features a variety of dynamics and articulations. The woodwinds play a melodic line with "shambly" articulation and dynamic markings such as *f*, *mf*, *sfz*, *mp*, and *p*. The strings provide harmonic support with sustained notes and some rhythmic patterns. The percussion includes a cymbal, triangle, gong, snare, and bass drum, with specific playing techniques like "flz" (flourish) and "quasi gliss." (quasi glissando) indicated. The score includes various performance instructions such as "8va" (8va), "6", "7", "3", "5", "9", "5:6", and "3" (triplets). The dynamic markings range from *f* (forte) to *p* (piano), with *sfz* (sforzando) and *mp* (mezzo-piano) also present. The woodwinds and strings play a melodic line with "shambly" articulation. The percussion includes a cymbal, triangle, gong, snare, and bass drum, with specific playing techniques like "flz" (flourish) and "quasi gliss." (quasi glissando) indicated. The score includes various performance instructions such as "8va" (8va), "6", "7", "3", "5", "9", "5:6", and "3" (triplets). The dynamic markings range from *f* (forte) to *p* (piano), with *sfz* (sforzando) and *mp* (mezzo-piano) also present.

This musical score page, titled "Inflection Point" and numbered 17, covers measures 47 through 50. The score is arranged in a standard orchestral layout with the following parts and staves:

- Flute (Fl.):** Measures 47-48 feature a quintuplet of eighth notes with dynamics *sf sf*. Measure 49 has a triplet of eighth notes with dynamic *p*. Measure 50 features a quintuplet of eighth notes with dynamic *p*.
- Oboe (Ob.):** Measure 49 has a half note with dynamic *mp*. Measure 50 has a half note with dynamic *f*, marked *flz* (flautando) with a wavy line.
- Clarinet (Cl.):** Measure 47 has a half note with dynamic *mf* and a wavy line. Measure 48 has a half note with dynamic *mf* and a triplet of eighth notes. Measure 50 has a half note with dynamic *mf* and a nonuplet of eighth notes.
- Saxophone (Sax.):** Measure 47 has a quintuplet of eighth notes with dynamic *mp*. Measure 48 has a half note with dynamic *mf* and a septuplet of eighth notes. Measure 49 has a half note with dynamic *f* and a septuplet of eighth notes. Measure 50 has a half note.
- Percussion I (P. I.):** Measure 49 has a half note with dynamic *mf* and a 15th measure rest. Measure 50 has a half note with dynamic *mf* and a 6:5 ratio.
- Percussion II (P. II):** Measure 47 has a half note. Measure 48 has a half note. Measure 49 has a half note. Measure 50 has a half note with a quintuplet of eighth notes.
- Cello (Cel.):** Measure 47 has a half note with a triplet of eighth notes. Measure 48 has a half note with dynamic *mf* and a 5th measure rest. Measure 49 has a half note with dynamic *mf* and a 7th measure rest. Measure 50 has a half note with dynamic *mf*.
- Violin I (V. I.):** Measure 47 has a half note with dynamic *p* and a 3rd measure rest. Measure 48 has a half note with dynamic *p* and a 3rd measure rest. Measure 49 has a half note with dynamic *p* and a 3rd measure rest. Measure 50 has a half note with dynamic *p* and a 3rd measure rest.
- Violin II (V. II):** Measure 47 has a half note with dynamic *p* and a 3rd measure rest. Measure 48 has a half note with dynamic *p* and a 3rd measure rest. Measure 49 has a half note with dynamic *p* and a 3rd measure rest. Measure 50 has a half note with dynamic *p* and a 3rd measure rest.
- Viola (Vla.):** Measure 47 has a half note with dynamic *p*. Measure 48 has a half note with dynamic *p*. Measure 49 has a half note with dynamic *p*. Measure 50 has a half note with dynamic *p*.

The score includes various musical notations such as dynamics (*sf*, *mf*, *f*, *p*), articulation marks (accents, wavy lines), and performance instructions like *flz* and *8va*. Measure numbers 47, 48, 49, and 50 are clearly marked at the beginning of their respective staves.

This musical score is for a section titled "Inflection Point" on page 18. It is written in 4/4 time and features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Sax.), Percussion I (P. I.), Percussion II (P. II), Cymbal (Cel.), Violin I (V. I.), Violin II (V. II), and Viola (Vla.).

The score is divided into two systems, each starting at measure 49. The first system includes parts for Fl., Ob., Cl., and Sax. The second system includes parts for P. I., P. II, Cel., V. I., V. II, and Vla.

Key performance instructions and markings include:

- Fl.:** *sf mp sf mp mp p*; "breaking" (3); "3" (triplets); "7" (sevenths).
- Ob.:** *mp mf mp f mp*; "flz." (flute-like); "bisb." (biscando); "gliss." (glissando); "breaking" (5); "3" (triplets); "5" (fifths); "7" (sevenths); "3" (triplets).
- Cl.:** *mf*; "bisb." (biscando); "gliss." (glissando); "breaking" (7); "5" (fifths); "5" (fifths).
- Sax.:** *f mp*; "3" (triplets); "5" (fifths); "7" (sevenths); "bisb." (biscando); "breaking" (5); "3" (triplets); "5" (fifths); "3" (triplets); *f*.
- P. I.:** *15^{ma}* (15th measure); "5:6" (5:6 ratio).
- P. II.:** *8^{va}* (8va); "5" (fifths); "5" (fifths).
- Cel.:** "3" (triplets); "7" (sevenths); "play 2-3 tones".
- V. I.:** *f mp*; "3" (triplets); "5:6" (5:6 ratio); "5:6" (5:6 ratio); "3" (triplets); "+" (plus sign).
- V. II.:** *f mp*; "5" (fifths); "3" (triplets); "3" (triplets); "+" (plus sign); "-" (minus sign).
- Vla.:** *f mp*.

51 $\frac{4}{8}$ $\text{♩} = 54$

Fl. *dissolving* *f* *mf*

Ob. *gliss.* *dissolving* *mf* *mp*

Cl. *dissolving* *f* *mf* *mf*

Sax. *f* *mf* *mp*

P. I *15^{ma}* *8^{va}*

P. II *8^{va}*

Cel. *3*

V. I *energetically* *gliss.* *sfz* *sfz* *mysteriously* *pp*

V. II

Vla. *3* *+* *mysteriously* *quasi f* *II* *I*

52

Fl. *mf* *mf* 3

Ob. *p* 5 *mf* *flz* 7 *pp* *reluctantly*

Cl. *mp* 3 *pp*

Sax. 7 *p* 6 *pp*

P. I *8va* -----

P. II *(8va)* ----- *V*

Cel. 52

V. I 52 *ord.* *s.p.* *3*

V. II *secretly* 6 7 *pizz.* *gliss.* *pp*

Vla. 52 *sfz* 3 *secretly* L.H. *c.l.b.* 5 *pp* R.H.

55

Fl.

Ob.

Cl.

Sax.

P. I

P. II

Cel.

V. I

V. II

Vla.

55

4/8

55

gliss. *mf* *p* *breaking* *mp*

gliss. *mf* *p* *breaking* *8va*

gliss. *mf* *mf* *p* *breaking*

gliss. *mf* *f* *p* *breaking*

W *mp* *5* *7* *5*

V *mf* *sf* *5:6* *8va* *C* *mf* *sf* *5* *7* *mf* *sf* *8va* *C* *mf* *sf* *8va* *C*

55 *anxiously* *mf* *5* *3* *3* *3* *3*

play 2-3 tones *3*

8va *gliss.* *mp* *mf* *panicky* *arco* *f* *getting nervous* *s.t.* *I* *p cresc.* *5* *getting nervous* *s.t.* *II* *p cresc.* *5*

8va *gliss.* *mf* *f* *panicky* *arco* *gliss.* *getting nervous* *s.t.* *II* *p cresc.* *5*

c.l.b. *pizz.* *3* *3* *3* *3* *f* *panicky* *8va* *arco* *gliss.* *getting* *s.t.* *I* *p*

57 $\text{♩} = 66$ *evermore eagerly* $\text{♩} = 72$ $\frac{4}{8}$

Fl. mf f

Ob. mp mf $8^{\text{va}} - 1$

Cl. mf

Sax. mp mf

P. I p f

P. II mf sf *flippantly* f GC M

Cel. sfz f

V. I IV ord. s.t. II I ord. f

V. II s.t. ord. s.p. IV III II ord. f

Vla. *nervous* s.t. ord. s.t. I f *cresc.*

59 $\frac{4}{8}$ $\text{♩} = 76$

Fl. 8^{va} ff $7:6$ 8^{va} fff

Ob. f ff

Cl. f ff

Sax. f $5:6$ ff

P. I ff mp $cresc.$

P. II p mp mf f ff fff

Cel. ff

V. I 8^{va} $cresc.$ 3 $s.p.$ ff 5 $s.p.$

V. II $cresc.$ 5 $ord.$ $s.p.$ $s.p.$ $m.s.p.$ ff

Vla. $cresc.$ 7 $ord.$ $s.p.$ $s.p.$ ff 3

desperately

ca. 20"

60 $\frac{1}{8}$

Fl. *fff* *8^{va}-1*

Ob. *fff*

Cl. *fff*

Sax. *fff*

P. I *fff*

P. II *fff* hit only once

Cel. *fff* *8^{va}-*

V. I *fff* *écrasé m.s.p.* *(8^{va})* gliss.

V. II *fff* *écrasé* gliss.

Vla. *fff* *écrasé m.s.p.* gliss.

El. *fff* FEEDBACK and HARMONIZER shifting the entire ensemble sound gradually about 3 octaves lower