


e[n](l)e[r]g(y)[ies]



nine aphoristic reflections of duration

for solo viola

Jason Federmeyer



# e [ n ] ( l ) e [ r ] g ( y ) [ i e s ]

## notes for performance:

### g e n e r a l p e r f o r m a n c e r e m a r k s

*e [ n ] ( l ) e [ r ] g ( y ) [ i e s ]* is an elegy for my late grandmother, Frances Federmeier. The set contains nine aphoristic reflections of a one-minute duration, where each reflection metaphorically considers a different form of energy. The nine reflections are to be performed as a set, in the prescribed order, and non-attacca. Due to the compressed duration of each reflection, it was necessary to partially “compose” the physical and temporal distance between each piece.

**Regarding physical distance:** Arrange nine performative stations on a stage, one for each reflection of the set. Each station will include a score and a music stand or stands. The performer determines the physical distance between the stations while considering the following: the stations should provide the audience with a clear path of sound and a clear view of the performer.

**Regarding “buffers” of temporal distance:** Each piece is prefaced by, and concluded with, a fermata that is to be held for approximately three seconds. The fermatas are not technically “part” of the reflections and have no bearing on the duration of the music within the barlines; rather, they act as “buffer zones.” The “preface” fermata signifies that the performer should be in the “ready” position for approximately three seconds before a piece begins. Similarly, the “conclusion” fermata signifies that the performer is to maintain the physical posture of the bow—initiated by the final musical gesture—for approximately three seconds after a piece has ended. NOTE: As the double barline signifies the end of a piece, all sound should cease before the “conclusion” fermata is engaged.

**Regarding temporal distance:** The temporal distance is the space between a “conclusion” fermata and a “preface” fermata. When the duration of the “conclusion” fermata is complete, a brief period of relaxed activity must ensue: the instrument should be completely relaxed; tuning adjustments can be made if necessary; and movement from one performative station to the next must take place. The performer determines the duration of the periods of relaxed activity while considering the following: the duration of relaxed activity can be no less than thirteen seconds and no more than twenty-nine seconds. In addition, the duration for each of the eight periods of relaxed activity must vary.

### 2. a n i n e v i t a b i l i t y

**Regarding the vibrato lines:** The shapes of the vibrato lines are intentionally exaggerated. The narrowest portions should be no more than an 1/8<sup>th</sup> tone in either direction, while the widest portions should be no more than

3/8<sup>ths</sup> of a tone in either direction. The vibrato heavily colors the sustained pitch and should not be considered a swirling glissando.

**Regarding the slurred down-bow and up-bow symbols:** Each symbol indicates a full to near-full bow stroke. The bow is to remain on the string, there should be no break in the sound, and the change in bow direction should be moderately perceivable. When a full or near-full bow stroke is impossible (such as the end of m.13), use as much of the bow as possible.

**Regarding the quasi-unison glissandi double-stops:** These lines will not be performed as smoothly as written; they are an “ideal.” The struggle of fingering and the need to switch strings and positions will be sonically evident in the performance. However, when a need arises to switch fingers, strings, or positions, the shift should not be emphasized; simply make the switch as fast and indiscernible as possible and move on. Most of the breaks needed to accommodate the shift in strings or positions will be prefaced with a breath mark, such as those found in m.13.

### 3. t h e d i s s i p a t i o n o f

**Regarding general performance:** Voice 1 & 2 are a concatenation of 3 separate lines. Each line has particular type of articulation. Due to the tempo of the work, the sonic differentiation between each line will be more of an “ideal” than an actuality.

**Regarding the positioning of technique, timbre, and dynamic markings:** Timbre and technique markings appear above the staff and dynamic markings appear below the staff. Timbre markings apply to both voices. When two dynamic markings overlap, the top marking applies to voice 1 and the bottom marking applies to voice 2.

**Regarding horizontal continuation lines and vertical dashed lines:** The continuation lines generally appear when the duration of a given pitch is to be prematurely ended by the appearance of a pitch from one of the different lines. In such instances, the continuation line will appear in conjunction with dashed vertical lines. The dashed vertical line signifies the premature ending of a given duration; these lines connect the ending of a duration with the beginning of a duration by way of the continuation line. Note: Continuation lines can, on occasion, end at a stem rather than a dashed vertical line.

**Regarding the use of portamento and glissando:** This piece is designed for the fingers to be in constant motion; the pitches are guideposts for the movement of the fingers. Portamento is noted as the default finger movement between each pitch; glissando should be used for rapid passages and at the end of the piece. In all instances, the execution of the rhythm—and the associated articulations—takes precedence over pitch precision. However,

as with every piece in this collection, every attempt should be made to perform the work as written.

**Regarding the articulation of notes above and below tied notes:** When it is necessary to release a tied note to articulate a note above or below, reestablish the tied note as quickly as possible and continue this until the duration of the tied note is complete.

### 4. a t t e n s i o n i n g

**Regarding bowed grace notes and their accompanying dynamic markings:** The grace notes are interruptive figures of the primary bowing movement. As such, the dynamic markings (notated in a smaller font) only apply to the respective grace notes and do not affect the crescendo and/or decrescendo lines.

**Regarding supplied fingerings:** The fingerings are merely a suggestion. They serve no structural purpose and can be completely disregarded if an easier or more accurate method of execution can be devised. Trill fingerings are indicated as two circled numbers connected by a backslash. Any change in a trill fingering should not create a break in a singular trill; the change should be fluid. However, a discernable break *should* appear with each new trill symbol.

**Regarding trills:** Trills only apply to voice 1. The notated pitches of voice 1 represent the upper and lower limits of pitch content. The trill should never move beyond the prescribed pitch range. The pitch width (i.e., interval) of all trills should be as narrow as possible; hand position will determine the actual width.

**Regarding trill speed fluctuations:** When accelerando and ritardando lines are connected to a trill line, the tempo lines only apply to the finger movement of said trill. The performer determines the precise speed fluctuations by considering the following: 1) the fastest trill speed can be as fast as possible, but need not always be so; and 2) the slowest speed should be no slower than a triplet 16<sup>th</sup> or a straight 64<sup>th</sup> note at ♩ = 60.

**Regarding the timbre/pressure “trill” in mms.10, 11, 13 and 14:** Alternate between half-harmonic and normal finger pressure. The speed of pressure change should be as fast as possible and should not be directly linked to the speed of a simultaneous trill. The given pressures are “ideal” and should be the aim, however, it is assumed that the finger pressures will actually alternate between heavy and harmonic finger pressures. This finger pressure trill applies to both voices.

# e [ n ] ( l ) e [ r ] g ( y ) [ i e s ]

## notes for performance:

### 4. a t e n s i o n i n g (cont.)

**Regarding rhythm:** All attack points have a note head and are initiated on string III. A continuation line indicates the duration of an attack; continuation lines begin at the note head and end when the duration is complete. All headless stems connected to a continuation line belong to the same duration; headless stems are not to be executed as individual rhythmic attack points, rather, they are points in time that generally indicate changes in technique, timbre, bow position, dynamic shifts, et al. In addition, string IV is never “attacked;” rather, it is “activated” by the slurred motion continued from the initial attack of string III. The activation of string IV should enter and exit the music at the notated dynamic level and should not be “phased” in. As the piece progresses, the activations become more abrupt. Please note: additional changes in bow direction may be imperceptibly added, if a given change in bow direction cannot accomplish the prescribed task.

**Regarding semi-circular bowing:** The bow must be simultaneously drawn across the strings in a horizontal and vertical manner. This bowing begins with an up-bow and changes to a down-bow approximately halfway through the movement; the change in bow direction is not a “new” attack and should be completely fluid and undetectable. The frog of the bow more-or-less traces the semi-circle in the symbol. In general, an arrow at the bottom of the sign indicates movement from the fingerboard region to the bridge region and an arrow at the top of the sign indicates movement from the bridge region to the fingerboard region; indicators marking the changing contact region between bow and string are provided in the score. In addition, a graphic example of the basic bow movement is located on the legend page.

**Regarding circular bowing:** Draw the bow across the strings in circular motion; the drawn bow should make contact with the strings in a manner similar to semi-circular bowing. Circular bowing is only requested in mms. 26 and 27; bracketed timbre and bow contact regions accompany the sign. The bracket suggests a free oscillation between the regions.

**Regarding the dashed continuation-line glissandi:** The dashed continuation lines of voice 2 indicate “ideal” glissandi. Due to the finger spacing, it is expected that these glissandi will be fragmented to accommodate the glissandi in the upper voice. When a necessitated “break” of the voice 2 glissandi is necessary, the line should be reestablished as quickly and inaudibly as possible. All attempts should be made to execute the glissandi as fluidly as possible.

**Regarding the brackets that interrupt the trill lines:** All finger pressure and vibrato articulations that occur within a bracket are interruptions of the trill line. The interruptive articulation indicators immediately commence at the appearance of the opening bracket and cease at the appearance of the

closing the bracket. As the closing bracket signals an end to the interruption, it also signals a return to the action prior to the interruptive material. Similarly, the trill should cease at the opening bracket and, if applicable, renew the interrupted trill at the closing bracket.

**Regarding finger movement when bowing stops:** Finger movement should continue until a rest is given, even if the bowing stops.

### 6. a f i n i t e p o s s i b i l i t y

**Regarding the continuous glissandi:** The finger spacing of the initial chord should be maintained throughout. As the left hand moves up the neck, the intervallic spacing will increase; in the uppermost ranges of the glissandi, this will likely lead fingers 3 and 4 to move off of the fingerboard. Similarly, when the left hand moves down the neck, the intervallic spacing will decrease. Finger spacing takes precedence over the intervallic spacing of the initial simultaneity.

**Regarding the singular pitches given within the glissandi:** Each of these pitches is a point of reference; a target for the specified finger and the intervallic spacing should not be reset. The initial simultaneity should only sound when a glissando passes through the original location on the neck. For instance, the initial simultaneity given at beat 1, m.1, will be heard again slightly before beat 2 of m.1, slightly before the & of beat 2 in m.1, slightly after beat 1 in m.2, etc.

**Regarding the bracketed and hyphenated bow position boxes in m. 11, marked *ad. lib.*:** the attack point of the bow can be freely chosen between bow areas 2, 3, and 4. This action is active until particular bow areas are again specified in m. 15.

### 7. t h e t r a n s f e r e n c e o f

**Regarding the boxed-number bow position indicators:** The boxed-numbers indicate bow positions for general dynamic and timbre consideration. As such, the boxed-number indicators should be considered the mid-point from which all necessary deviations occur; these 2 deviations occur when the notated string crossing renders it impossible to maintain the position for the duration of the measure (such as mms. 14 and 33). The bow position indicated is valid until changed by a different boxed-number or a transition line.

**Regarding the circled-number finger indicators:** The vertically aligned circled-numbers that appear at the beginning of mms. 1, 13, and 25 refer to the suggested fingerings of the quadruple-stops. Each fingering is used for three minimally different successive simultaneities. Fingering 1, given in m. 1, is also the fingering for the simultaneities in mms. 4 and 8; likewise fingering 2,

given in m. 13, is valid for the simultaneities in 16 and 20, and fingering 3, given in m. 25, is valid for the simultaneities in mms. 29 and 33. The pitch changes within a given fingering should be made with a small spacing adjustment rather than a fingering change.

**Regarding the finger pressure changes:** The line above the alto clef refers to the two fingers activating strings I & II while the line beneath the clef refers to the two fingers activating strings III & IV.

**Regarding the continuous glissandi in mms. 6, 10, 18, 22, 26, 30, and 34:** Please see the finger spacing explanation given for piece 6.

**Regarding the rapid double stops in mms. 6, 10, 18, 22, 26, 30, and 34:** Three options for performance execution a) perform as written; b) choose your own path through the notated possibilities; or c) any combination of a) and b). If b) the following guidelines apply: select one of the two possible strings at each attack point; never perform the same string more than three times in succession; and be sure to attack each string at least twice. For a), b), and c), the articulation, dynamic levels, and timbre indications must be observed.

### 8. a p a r t i c u l a r i t y o f

**Regarding the bowing rhythm:** The bow attacks both strings simultaneously and is somewhat independent of the pitch rhythm.

**Regarding the suggested fingerings:** The fingerings are merely a suggestion. They serve no structural purpose and can be completely disregarded if an easier or more accurate method of execution can be devised.

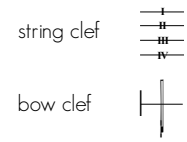
**Regarding the execution of the microtonal finger glissandi:** Portamento should be used throughout. In addition, when a note head or a headless stem is present, the finger must articulate the rhythm. This can be accomplished by a slight change in finger pressure.

### 9. a n a l t e r i t y

**Regarding harmonics:** Harmonics above the 7<sup>th</sup> partial are not requested in this score. The notated stopping point for each harmonic is approximate. Due to the speed of the trills and grace note undulations, as well as the approximated stopping points, it is expected that the actual sounding notes will be somewhat erratic.

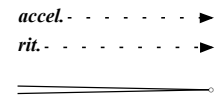
# e[n](l)e[r]g(y)[ies]

## additional clefs



alternative clefs are employed when bow movement is decoupled from pitch movement.

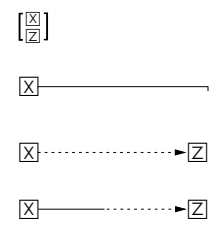
## tempo and dynamic designations



these refer to global tempi.

a movement toward absolute silence.

## sustain and transition lines



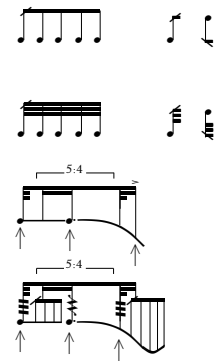
bracketed timbre and/or performance indicators are pragmatic devices used to reduce the number of sustain or transition lines.

timbre or performance indicator [X] is active for the entire duration of the bracketed line. a new indicator will follow.

timbre or performance indicator [X] transitions to indicator [Z]. the transition begins immediately.

timbre or performance indicator [X] transitions to indicator [Z]. indicator [X] is maintained until the broken line begins.

## grace notes and rhythm

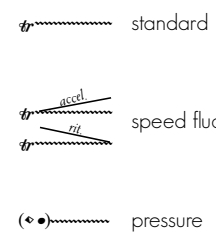


play as written. the grace notes should be evenly distributed across the allotted duration.

to be played as fast as possible.

articulate only the rhythms with a note head or some form of articulation (see example arrows). the continuation line, either straight or curved, denotes a continuation of the initial pitch and/or attack.

## trills

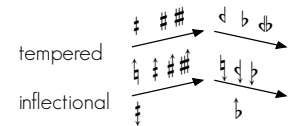


to be executed as fast as possible, unless otherwise indicated. if a secondary pitch is not present, trill from the designated pitch to the nearest quarter-tone. an explanation for the modified trills in *a tensioning* is found in the performance notes.

increase or decrease speed of trill. please find a detailed explanation in the performance notes for *a tensioning*.

undulate between the given finger pressures as fast as possible. please find a detailed explanation in the performance notes for *a tensioning*.

## microtones



## modes of bowing



"ordinary" bowing relies on traditional modes of execution; i.e., bow placement, pressure, et al., and is determined by traditional performance practice.

traditional flautando bow pressure; the contact position of the bow and string(s) is considered separately.

excessive bow pressure: moderate distortion and identifiable pitch. this sign always appears in conjunction with brackets and lines of transition.

exaggerated bow pressure: heavy distortion and noise. this sign always appears in conjunction with brackets and lines of transition.

cancellation of specified additional bow pressure; return to normal pressure, unless otherwise indicated.

to be executed as fast and frenetic as possible; only applies to the note in which it is attached.

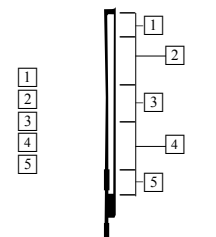
executed as above; applies to all of the notes beneath the bracket. attack only the first note and maintain the frenetic tremolo until the conclusion of the bracket.

allow the bow to rebound for the notated duration. this symbol is generally accompanied by a continuation line and a suggested number of rebounds. when rebounds for the desired pitch are impossible, this symbol signifies arco battuto.

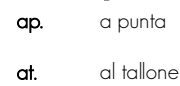
semi-circular bowing; please find a graphic example on the bottom right of this page and a detailed explanation in the performance notes for *a tensioning*.

circular bowing; please find a detailed explanation in the performance notes for *a tensioning*.

## bow contact positions



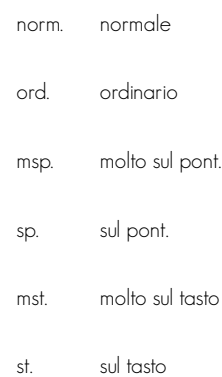
boxed numbers indicate regions of contact as depicted in the graphic. the boxed numbers are commonly coupled with transition lines that indicate movement from one region to another. if no transition line is present, the move should be instant. in addition, the region of a boxed number is active until cancelled by the appearance of another boxed number or by the terms "ord." or "norm."



at the point: this designation refers to the standard placement and is used in specific instances.

at the frog: this designation refers to the standard placement and is used in specific instances.

## string contact positions



global cancellation of all timbre and technique variations; return to the "normal" manner of execution determined by traditional performance practice.

"ordinary" position determined by traditional performance practice; generally refers to a single technique or timbre.

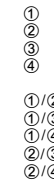
just-before-the-bridge / on-the-bridge.

traditional placement.

on the fingerboard / just-before-the-depressed-pitch.

traditional placement.

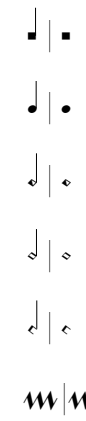
## finger designations



suggested finger assignments are indicated via circled numbers.

suggested finger assignments for trills and finger tremolo are indicated via coupled circled numbers.

## finger pressure and execution



high very high pressure; use finger nail if possible.

normal normal pressure.

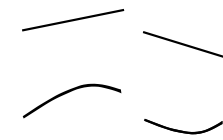
half-harmonic high harmonic pressure; may shift between stopped string pitch with low overtone content to harmonics that are slightly sharp.

harmonic 'ordinary' harmonic pressure.

light very light pressure; primarily noise with possible multiphonics.

harmonic gliss. wide, nervous vibrato associated with harmonic finger pressure.

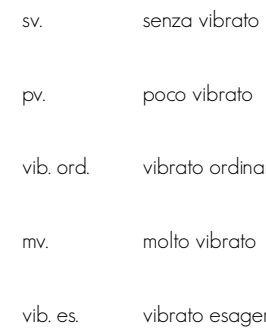
## glissandi



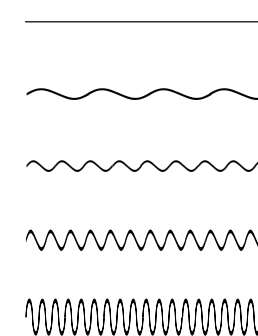
glissandi represented by a straight, angled line are to be executed in a continuous and even movement from beginning to end. the distance should be traversed more-or-less equally.

glissandi represented by a curved line are to be executed in a continuous movement from beginning to end with an increase or a decrease in speed; this movement creates an uneven distribution of time and pitch.

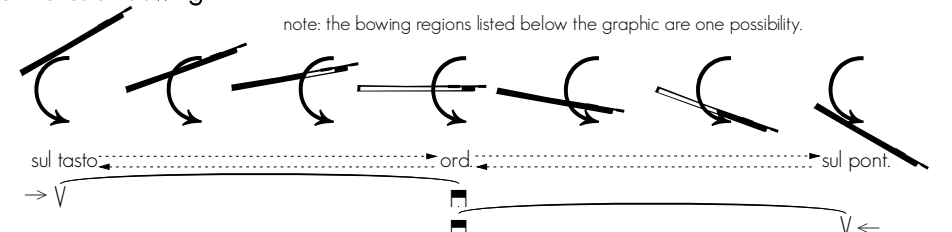
## vibrato



## suggested vibrato shapes



## semi-circular bowing



note: the bowing regions listed below the graphic are one possibility.

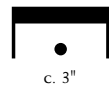
sul tasto ord. sul pont.

1. the glistening

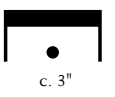
jason federmeier

$\text{♩} = c. 42$

*accel.*  $\text{♩} = c. 56$



c. 3<sup>''</sup>

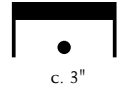


c. 3<sup>''</sup>

♩ = 49

# 2. an inevitability

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flaut. ap. sul tasto

ppp < p > ppp < p > ppp < p > ppp < p > ppp < p > ppp

ppp < p > ppp

ppp < p > ppp < p > ppp < p > ppp < p > ppp < p > ppp

ppp < p > ppp < p > ppp < p > ppp < p > ppp

accel. - - - - - ♩ = 56 rit. - - - - - ♩ = 42 ♩ = 49 sub.

ppp < p > ppp

ppp < p > ppp < p > ppp < p > ppp < p > ppp < p > ppp

mf > pp < mp > ppp < p > pppsub < mp > pp < mp > pp

pp < mp > pp < mp > pp

pp < mp > pp

ord. flaut. ord. sp. ord. flaut. ord. sp. ord. flaut. ord. sp. ord. flaut. ord. sul tasto ord. ap.

accel. - - - - - ♩ = 56 rit. - - - - - ♩ = 42 ♩ = 49 sub.

pp < mp > pp < mp > pp

pp < mp > pp

pp < mp > pp < mp > pp

pp < mp > pp < mp > pp

mf > pp < mp > ppp < p > ppp < mpsub > f > mp < f > mp

mp < f > mp

ord. flaut. ord. sp. ord. flaut. ord. sp. ord. flaut. ord. sp. ord. flaut. ord. sul tasto ord. ap.

♩ = 56 rit. - - - - - ♩ = 42 ♩ = 49 sub.

fff > mf < ff > mp < f > p

mf < mf > pp < mf > pp < mp > ppp < mp > ppp < mpsub > mf > p < mf > p < mf > p

p < mf > p

p < mf > p

ord. flaut. ord. sp. ord. flaut. ord. sp. ord. flaut. ord. sp. ord. flaut. ord. sul tasto ord. ap.

♩ = 56 rit. - - - - - ♩ = 42 ♩ = 56 sub. ♩ = 36 sub. accel. - - - - - ♩ = 56

p < mp > pp < mp > pp

ff > mp < ff > mp < f > p

mf > pp < mp > ppp < ff > mpsub < pfff > mf < pfff > mf < mf > pfff

ord. flaut. ord. sp. ord. flaut. ord. sp. ord. flaut. ord. sp. ord. flaut. ord. sul tasto ord. ap.

c. 3''

$\text{♩} = 84$  (c. 70-84; as fast as possible)

portamento / glissando sempre

### 3. the dissipation of

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c. 3''

Measures 1-6. Dynamics: **fff**, **f**, **fffsub.**, **ff**, **mfsub.**, **mfsub.**, **mp**, **p**, **fsub.**, **mf**, **psub.**, **pp**, **mpsub.**, **p**, **pp**, **ppp**, **pppp**, **ppp**, **psub.<**. Flute parts: **flaut. st.**, **flaut. st.**, **flaut. st.**, **flaut. st.**, **flaut. st.**, **flaut. st.**. Rhythmic groupings: 3:2, 5:4, 7:6, 5:4, 5:3, 4:3, 5:4, 5:4.

Measures 7-12. Dynamics: **mp**, **psub.**, **mf**, **f**, **psub.**, **fsub.**, **ff**, **mpsub.**, **mf**, **p**, **mfsub.**, **f**, **psub.**, **fsub.**, **ff**, **mpsub.**, **mf**, **mp**, **mfsub.**, **f**, **ppsub.**, **fsub.**, **ff**, **ppsub.**, **p**, **mfsub.**. Flute parts: **flaut. st.**, **flaut. st.**, **flaut. st.**, **flaut. st.**, **flaut. st.**, **flaut. st.**. Rhythmic groupings: 5:4, 5:4, 5:4, 5:4, 7:4, 5:4, 8:6, 7:6, 8:6, 7:4.

Measures 13-19. Dynamics: **ppsub.**, **mfsub.**, **mp**, **mf**, **p**, **mfsub.**, **f**, **ppsub.**, **pp**, **p**, **mp**, **pppsub.**, **mfsub.**, **f**, **pppsub.**, **mpsub.**, **p**, **pp**, **mf**, **mp**. Flute parts: **flaut. st.**, **flaut. st.**, **flaut. st.**, **flaut. st.**, **flaut. st.**, **flaut. st.**, **flaut. st.**. Rhythmic groupings: 5:4, 3:2, 3:2, 3:2, 9:8, 7:5, 3:2, 5:4, 3:2, 5:4, 3:2, 3:2, 3:2, 6:4, 5:4, 4:3, 4:3, 5:3, 3:2, 3:2, 4:3, 5:3, 3:2, 3:2.

Measures 20-27. Dynamics: **f**, **mf**, **ppsub.**, **ppp**, **psub.**, **mf**, **pp**, **mp**, **pppsub.**, **pp**, **mp**, **mf**, **ppsub.**, **mp**, **ppsub.**. Rhythmic groupings: 6:4, 3:2, 4:3, 5:3, 3:2, 3:2, 3:2, 5:4, 3:2, 3:2, 5:4, 5:4, 3:2, 6:4, 5:4, 5:4, 5:4, 3:2, 5:4.

Measures 28-34. Dynamics: **p**, **pp**, **ppp**, **ppp**, **mp**, **pp**, **pppsub.**, **pppsub.**, **p**, **pppsub.**, **pp**, **pppsub.**, **pp**, **ppppsub.**, **pp**, **pppp**, **ppp**. Flute parts: **flaut. st.**, **flaut. st.**, **flaut. st.**. Rhythmic groupings: 3:2, 5:4, 3:2, 3:2, 5:4, 3:2, 3:2, 3:2, 3:2, 7:4, 7:4, 3:2, 11:8, 11:8, 5:4, 5:4, 9:8, 3:2, 3:2, 3:2, 5:4, 5:4. **rallentando**, **glissando sempre**. **c. 3''**

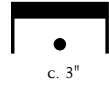




# 5. an undercurrent

jason federmeier

♩ = 70



msp. -----> ord.  
mv. -----> ord.  
ord. -----> ap. at. -----> sv.  
flaut. -----> ord.

msp. -----> ord.  
mv. -----> ord.  
ord. -----> ap. at. -----> sv.  
flaut. -----> ord.

msp. -----> ord.  
sv. -----> ord.  
at./ap. -----> ord.  
flaut. -----> ord.

msp. -----> ord.  
mv. -----> ord.  
ord. -----> ap. ord. -----> sv.  
flaut. -----> ord.

msp. -----> ord. msp. -----> ord.  
mv. -----> ord. mv. -----> ord.  
ord. -----> ap. ord. -----> sv.  
flaut. -----> ord.

msp. -----> ord. msp. -----> ord.  
sv. -----> ord. sv. -----> ord.  
at./ap. -----> ord. at./ap. -----> ord.  
flaut. -----> ord.

msp. -----> ord. msp. -----> ord.  
sv. -----> ord. sv. -----> ord.  
at. -----> ord. at. -----> ord.  
flaut. -----> ord.

msp. -----> ord. msp. -----> ord. msp. -----> ord.  
mv. -----> ord. mv. -----> ord. mv. -----> ord.  
ord. -----> ap. ord. -----> sv. -----> ord.  
flaut. -----> ord.

msp. -----> ord. msp. -----> ord. msp. -----> ord.  
mv. -----> ord. mv. -----> ord. mv. -----> ord.  
ord. -----> ap. ord. -----> sv. -----> ord.  
flaut. -----> ord.

msp. -----> ord. msp. -----> ord. msp. -----> ord.  
sv. -----> ord. sv. -----> ord. sv. -----> ord.  
at./ap. -----> ord. at./ap. -----> ord. at./ap. -----> ord.  
flaut. -----> ord.

msp. -----> ord. msp. -----> ord. msp. -----> ord.  
sv. -----> ord. sv. -----> ord. sv. -----> ord.  
at. -----> ord. at. -----> ord. at. -----> ord.  
flaut. -----> ord.

msp. -----> ord. msp. -----> ord.  
sv. -----> ord. sv. -----> ord.  
at./ap. -----> ord. at./ap. -----> ord.  
ord. -----> ord.

msp. -----> ord. msp. -----> ord.  
mv. -----> ord. mv. -----> ord.  
ord. -----> ap. ord. -----> sv.  
flaut. -----> ord.

msp. -----> ord. msp. -----> ord. msp. -----> ord.  
sv. -----> ord. sv. -----> ord. sv. -----> ord.  
at./ap. -----> ord. at./ap. -----> ord. at./ap. -----> ord.  
flaut. -----> ord.



# 6. a finite possibility

jason federmeier

The score is divided into four systems, each containing a treble and bass clef staff. The music is characterized by intricate rhythmic patterns, often indicated by bracketed numbers above the notes (e.g., 3:2, 5:4, 7:4, 4:3). Dynamic markings such as *mp*, *ppp*, *pp*, *p*, and *mf* are used throughout. Performance instructions include *vib. ord. sempre*, *sul pont.*, *ord.*, *msp.*, *sp.*, *ad. lib.*, and *p sempre*. The tempo markings are *c. 3"*, *c. 40*, *c. 55*, *c. 40*, *c. 50*, *c. 40*, *c. 55*, *c. 40*, and *c. 60*. The score includes various articulations like accents and slurs, and some measures contain multi-measure rests for 16 and 8 measures. The overall structure is highly rhythmic and complex.

allow the rebounds of the final attack to decay at a natural pace; c. 2-3"

# 7. the transference of

jason federmeyer

**Flute Part:**  
- **Measures 1-9:** *fff* s.v., *sfzz*, *sfzz*, *sfzz*, *sfz fsub* vib. ord., *sfz*, *fp* → *f*, *mf* vib. ord. → es. vib.  
- **Measures 10-17:** *mf* vib. ord., *sfz*, *sfz*, *mf* vib. ord. → es. vib., *mf* vib. ord., *fff* s.v., *fffsub.*, *fff* → *fff* *ffsub.* s.v.  
- **Measures 18-26:** *sfzp* → *ff* vib. ord. → es. vib., *fff* vib. ord., *fsub.*, *fp* vib. ord. → es. vib., *f* vib. ord., *sfz*, *sfz*, *fp* vib. ord. → es. vib., *f* vib. ord., *ff* vib. ord., *ff* s.v., *ff* vib. ord. → es. vib.  
- **Measures 27-34:** *fff*, *ffp* vib. ord. → es. vib., *ff*, *fff* vib. ord. → es. vib., *fff* vib. ord. → es. vib., *fff* vib. ord. → es. vib., *fff* vib. ord. → es. vib., *fff* vib. ord. → es. vib.

**String Part:**  
- **Measures 1-9:** *fff* s.v., *sfzz*, *sfzz*, *sfzz*, *sfz fsub* vib. ord., *sfz*, *fp* → *f*, *mf* vib. ord. → es. vib.  
- **Measures 10-17:** *mf* vib. ord., *sfz*, *sfz*, *mf* vib. ord. → es. vib., *mf* vib. ord., *fff* s.v., *fffsub.*, *fff* → *fff* *ffsub.* s.v.  
- **Measures 18-26:** *sfzp* → *ff* vib. ord. → es. vib., *fff* vib. ord., *fsub.*, *fp* vib. ord. → es. vib., *f* vib. ord., *sfz*, *sfz*, *fp* vib. ord. → es. vib., *f* vib. ord., *ff* vib. ord., *ff* s.v., *ff* vib. ord. → es. vib.  
- **Measures 27-34:** *fff*, *ffp* vib. ord. → es. vib., *ff*, *fff* vib. ord. → es. vib., *fff* vib. ord. → es. vib., *fff* vib. ord. → es. vib., *fff* vib. ord. → es. vib., *fff* vib. ord. → es. vib.

**Tempo and Performance Markings:**  
- **Measures 1-9:** *acc.*,  $\text{♩} = c.64$  →  $\text{♩} = c.80$   
- **Measures 10-17:**  $\text{♩} = c.64$  →  $\text{♩} = c.80$   
- **Measures 18-26:** *acc.*,  $\text{♩} = c.96$   
- **Measures 27-34:** *acc.*,  $\text{♩} = c.80$  →  $\text{♩} = c.96$

**Other Markings:**  
- **Measures 1-9:** *msp.*, *flaut. mst.*  
- **Measures 10-17:** *ord.*, *sp.*  
- **Measures 18-26:** *ord.*, *sp.*  
- **Measures 27-34:** *ord.*, *sp.*

**Time Signatures:** 2/8, 3/8, 4/8, 5/8, 7/8, 8/8, 9/8, 10/8, 11/8, 12/8, 13/8, 14/8, 15/8, 16/8, 18/16, 17/14, 13/10, 33/32, 4/3

**Rehearsal Marks:** 5, 10, 18, 27

**Section Markers:** 1, 2, 3, 4

**Page Markers:** c. 3", c. 3"

# 8. a particularity

jason federmejer

♩ = c.63

♩ = c.36

c. 3<sup>rd</sup>

First system of musical notation. It consists of three staves: a top staff with a treble clef and a middle/bottom staff with two bass clefs. The top staff has a tempo marking of ♩ = c.63 and a dynamic marking of *ff*. It features a melodic line with slurs and accents, and a *portamento sempre* instruction. The middle and bottom staves provide a harmonic accompaniment. A measure rest of 8 measures is indicated at the end of the system. A *msp.* (more space) instruction is placed above the final measure. A bracket above the first three measures indicates a 3:2 ratio.

♩ = c.63

♩ = c.36

Second system of musical notation, continuing from the first system. It features the same three-staff structure. The top staff has a tempo marking of ♩ = c.63 and dynamic markings of *ppp*, *mp*, *p*, *mp*, *pp*, *f*, and *pp*. A measure rest of 16 measures is indicated at the end. A *msp.* instruction is above the final measure. Brackets above the first three measures of the system indicate a 3:2 ratio.

♩ = c.63

♩ = c.36

Third system of musical notation. It features the same three-staff structure. The top staff has a tempo marking of ♩ = c.63 and dynamic markings of *ppp*, *f*, *ppp*, *f*, *ppp*, *mp*, and *ppp*. A measure rest of 8 measures is indicated at the end. A *msp.* instruction is above the final measure. Brackets above the first three measures of the system indicate a 3:2 ratio.

♩ = c.63

♩ = c.36

Fourth system of musical notation. It features the same three-staff structure. The top staff has a tempo marking of ♩ = c.63 and dynamic markings of *ppp*, *f*, *ppp*, *f*, and *ppp*. A measure rest of 16 measures is indicated at the end. A *msp.* instruction is above the final measure. Brackets above the first three measures of the system indicate a 3:2 ratio.

c. 3<sup>rd</sup>

# 9. an alterity

jason federmeyer

Tempo markings:  $\text{♩} = \text{c.}112$ ,  $\text{♩} = \text{c.}84$ ,  $\text{♩} = \text{c.}112$ ,  $\text{♩} = \text{c.}84$ ,  $\text{♩} = \text{c.}140$ ,  $\text{♩} = \text{c.}112$ ,  $\text{♩} = \text{c.}140$ ,  $\text{♩} = \text{c.}112$ ,  $\text{♩} = \text{c.}84$ ,  $\text{♩} = \text{c.}140$ ,  $\text{♩} = \text{c.}112$ ,  $\text{♩} = \text{c.}140$ ,  $\text{♩} = \text{c.}112$ ,  $\text{♩} = \text{c.}84$ ,  $\text{♩} = \text{c.}112$ ,  $\text{♩} = \text{c.}84$ ,  $\text{♩} = \text{c.}140$ ,  $\text{♩} = \text{c.}84$ ,  $\text{♩} = \text{c.}112$ .

Measure numbers: 1, 11, 21, 30.

Performance instructions: vib. ord. sempre, msp., mst., st., ord.

Dynamic markings:  $pp$ ,  $mp$ ,  $p$ ,  $p\text{-sub}$ ,  $msp$ ,  $sp$ ,  $ord$ .

Time signatures:  $3/8$ ,  $4/8$ ,  $5/8$ ,  $6/8$ ,  $7/8$ ,  $9/8$ ,  $10/8$ ,  $11/8$ ,  $12/8$ ,  $13/8$ ,  $14/8$ ,  $15/8$ ,  $16/8$ .

Other markings:  $c. 3''$

