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Publication Date
2020

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RICHARD R. HE

SECT OF BEATS

FOR FLUTE AND PIANO

OPTIONALLY FOR 2-4 INSTRUMENTS AD LIBITUM

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PREFACE

This piece is dedicated to my dear friend and colleague Bartolomeo Audisio with whom the composer founded the "Duo Volgaris.".

This piece is written for flute and piano, however, the instrumentation may be assigned ad libitum.

The upper staff line can be played on violin, viola, soprano saxophone, clarinet, xylophone, marimba or celesta.

The piano part can either be performed on other keyboard instruments, such as a harpsichord, harmonium or organ, or can be split into two parts.
In the latter case, the middle staff can be played by violin*, viola, alto flute*, clarinet, soprano saxophone*, mandolin*, marimba, harp or celesta.
*If the pitch of f♯3 cannot be reached on the instrument in measure 59, replace it with the pitch of a3.

The lower staff can be played by double bass, contrabassoon, tuba, or other instruments.
The lower staff can also be doubled by two instruments.

A solo intepretation by an organist is also possible, however, not necessarily recommendable.

Explanations of the notation

When a note head is not shown, it means to repeat the pitches from the patterns previously shown.

Pizz. = pluck inside the piano with one of the fingers on one of the strings. The damper pedal must be held down. It is a good idea to mark the pitches of d4 and a4 with stickers on the damper.

Muted = Put a finger on all three strings inside the piano relatively close to the tuning pins. Play with the other hand on the keys normally with the damper pedal held down to achieve a muffled sound. If the finger is placed too far away from the tuning pins, a harmonic will instead appear, which is not desired in this case.

= Press down the right pedal with force together with the cluster at the exact moment to help the resonance

= Chromatic cluster, use both palms (left on the white keys, right on the black keys).

= "Quasi Pizzicato": sharp (exaggerated) tongue action with no subsequent breath pressure.

For reference, please view the score of Brian Ferneyhough's Cassandra's Dream Song

Score

Sect of Beats

Dedicated to Bartolomeo Audisio

Richard He

With drive ♩ = c.125

Flute

Piano

non troppo ***p***

4

7

9

A

simile

non troppo ***p***

11

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13

15 **B**

simile

17

19

poco

C

p

21

poco a poco cresc. -

poco a poco cresc. -

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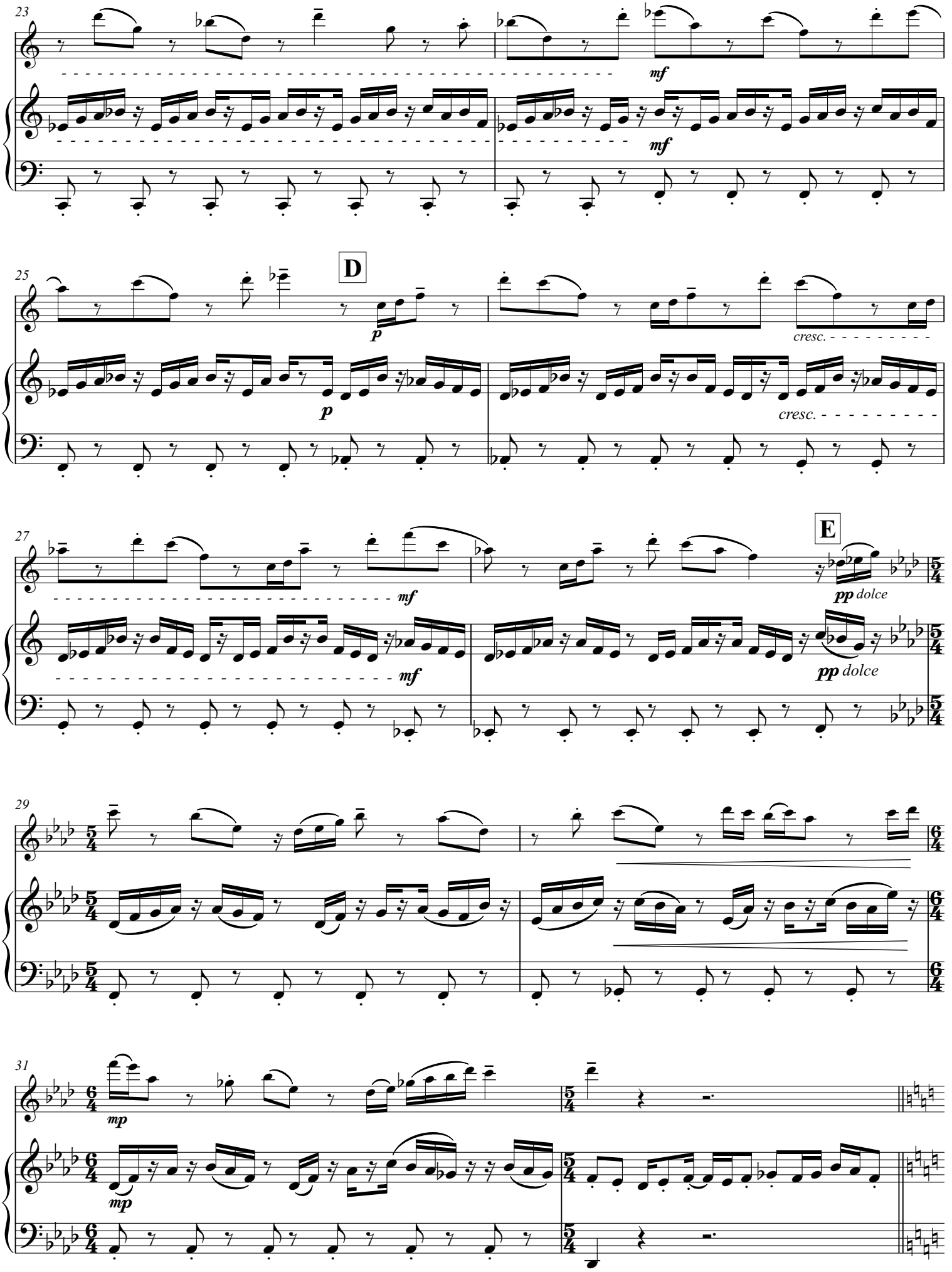
23
mf
mf
25
D
p
p
cresc.
cresc.
27
mf
mf
E
pp dolce
pp dolce
29
31
mp
mp

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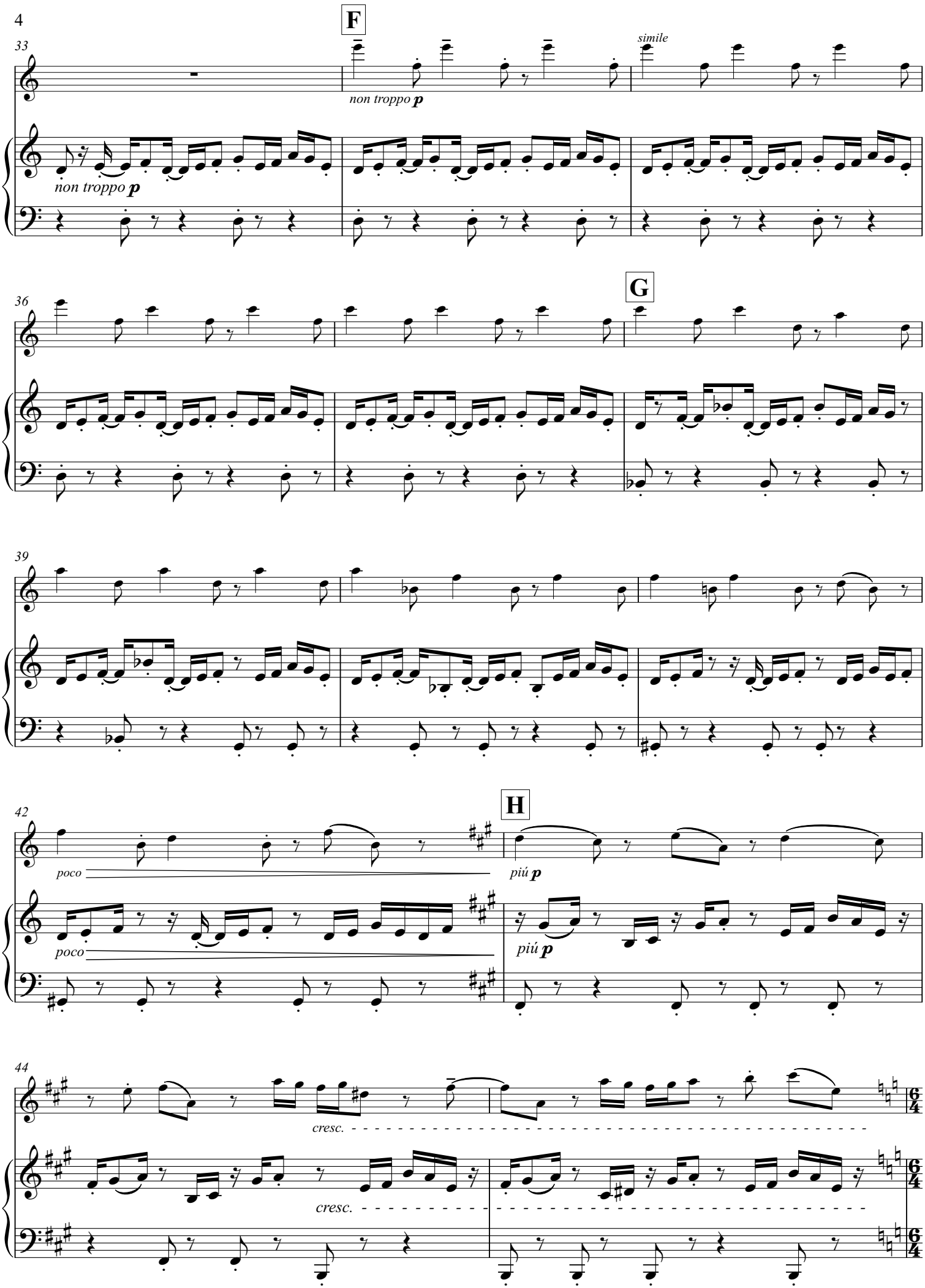
F
33
simile
non troppo p
non troppo p
G
36
39
H
42
poco
poco
piú p
piú p
44
cresc.
cresc.

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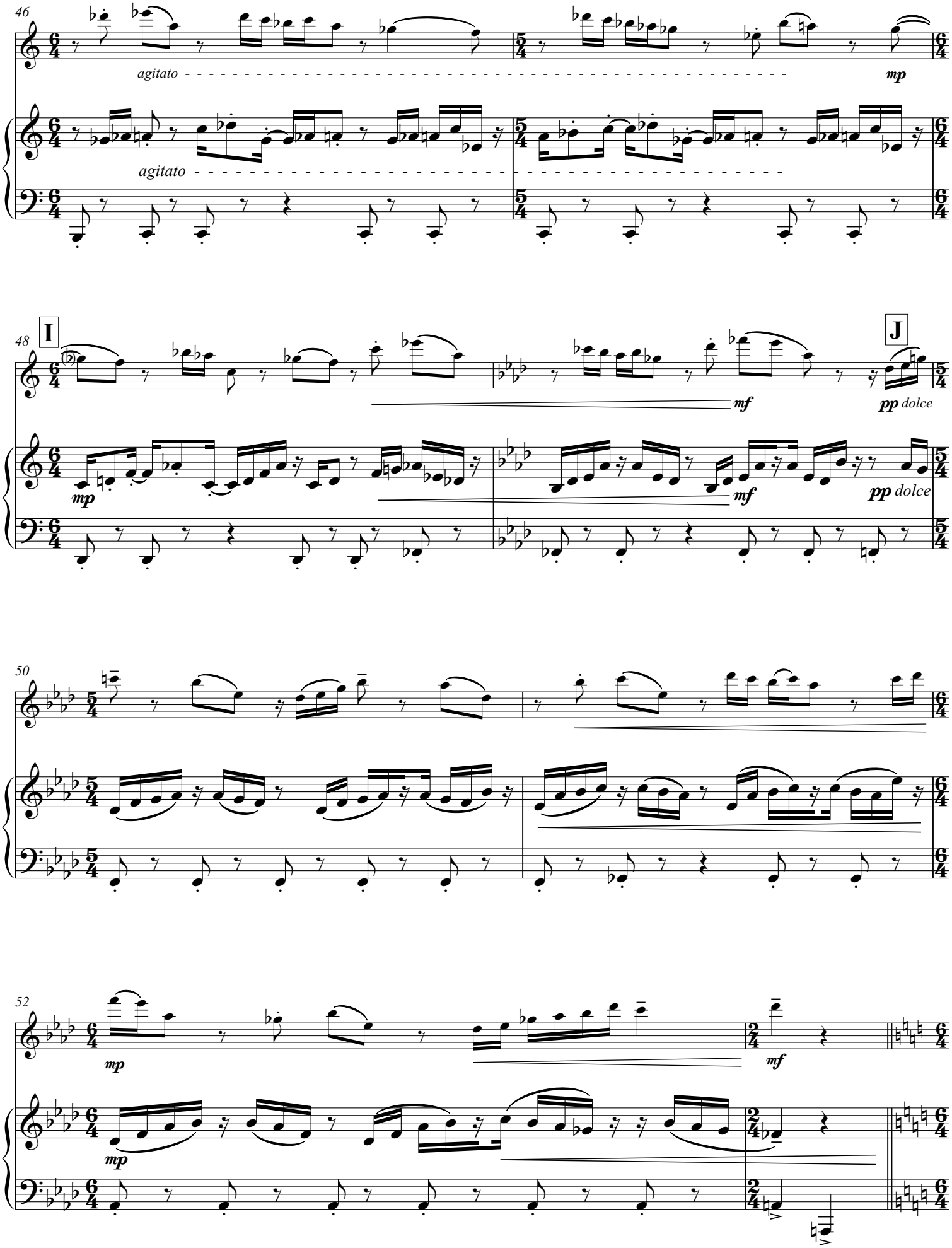
46
agitato
mp
agitato
48
I
J
mp
mf
pp dolce
mf
pp dolce
50
52
mp
mf
mp

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54

K

f

55

f

molto

molto

57

L

p

p

59

sfp

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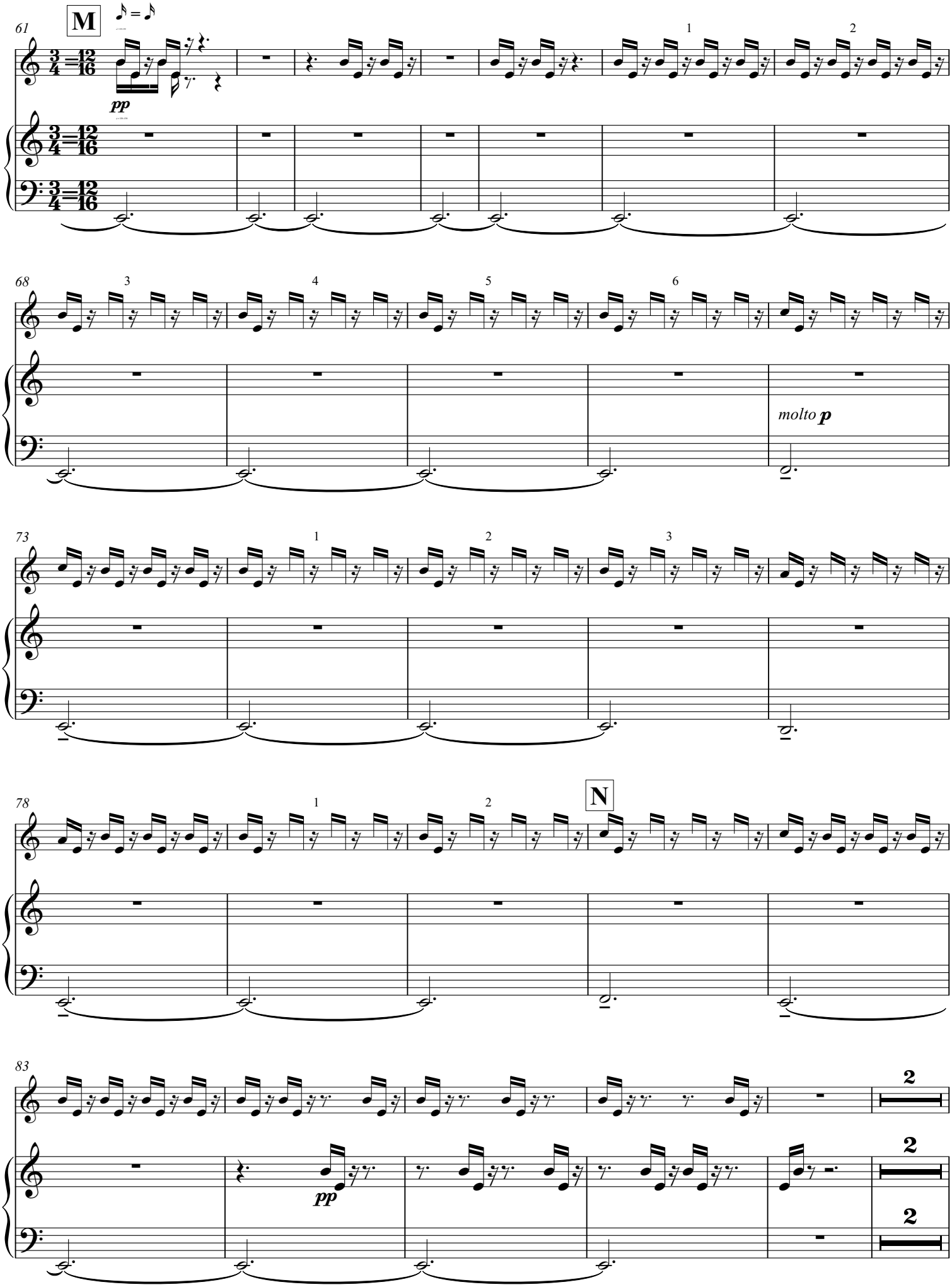

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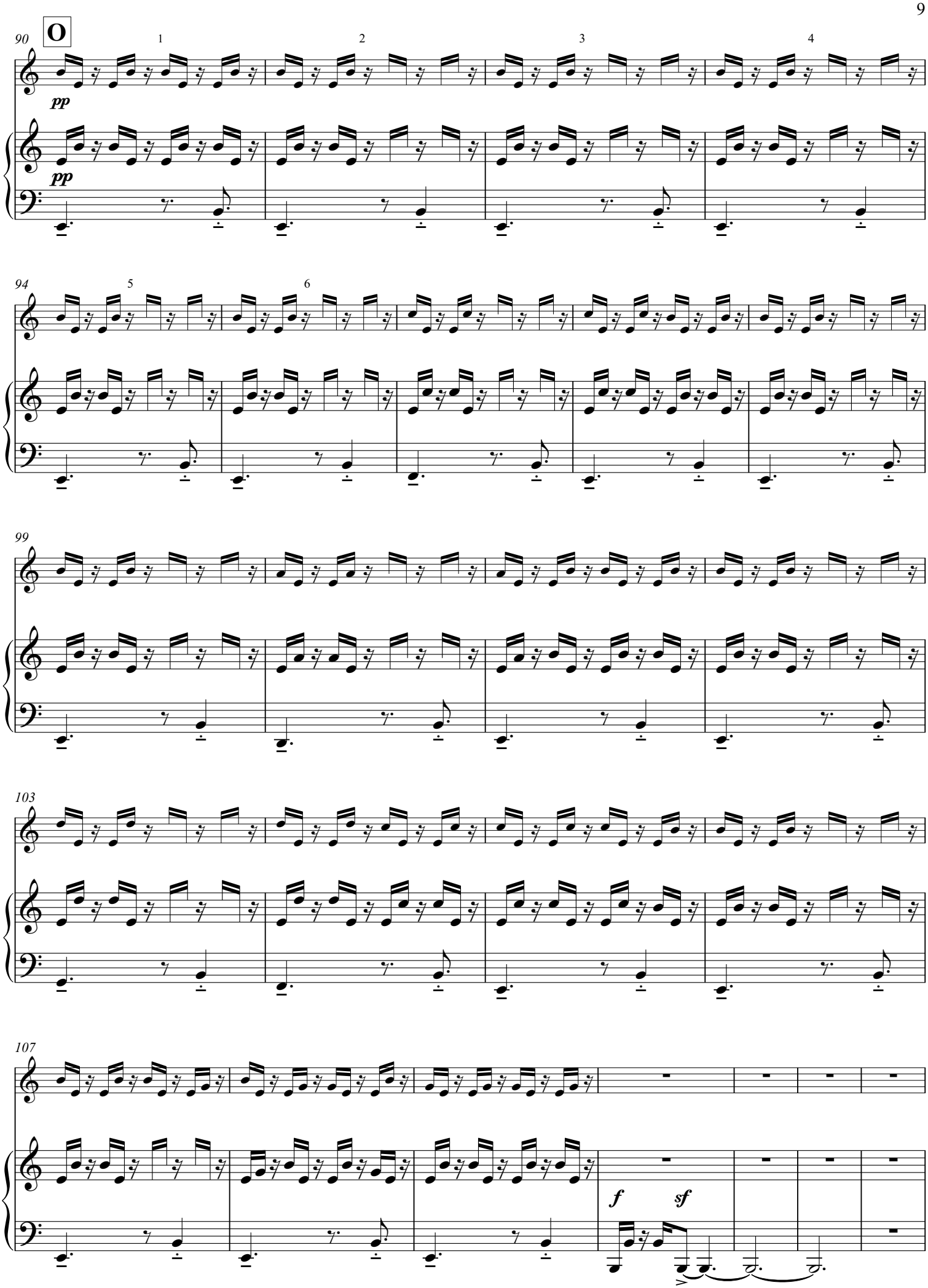

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114

P

1 2 3 4

mf

mf

simile

120

126

Q

mp

poco

mp

132

poco

136

R

sub. ***pp***

sub. ***pp***

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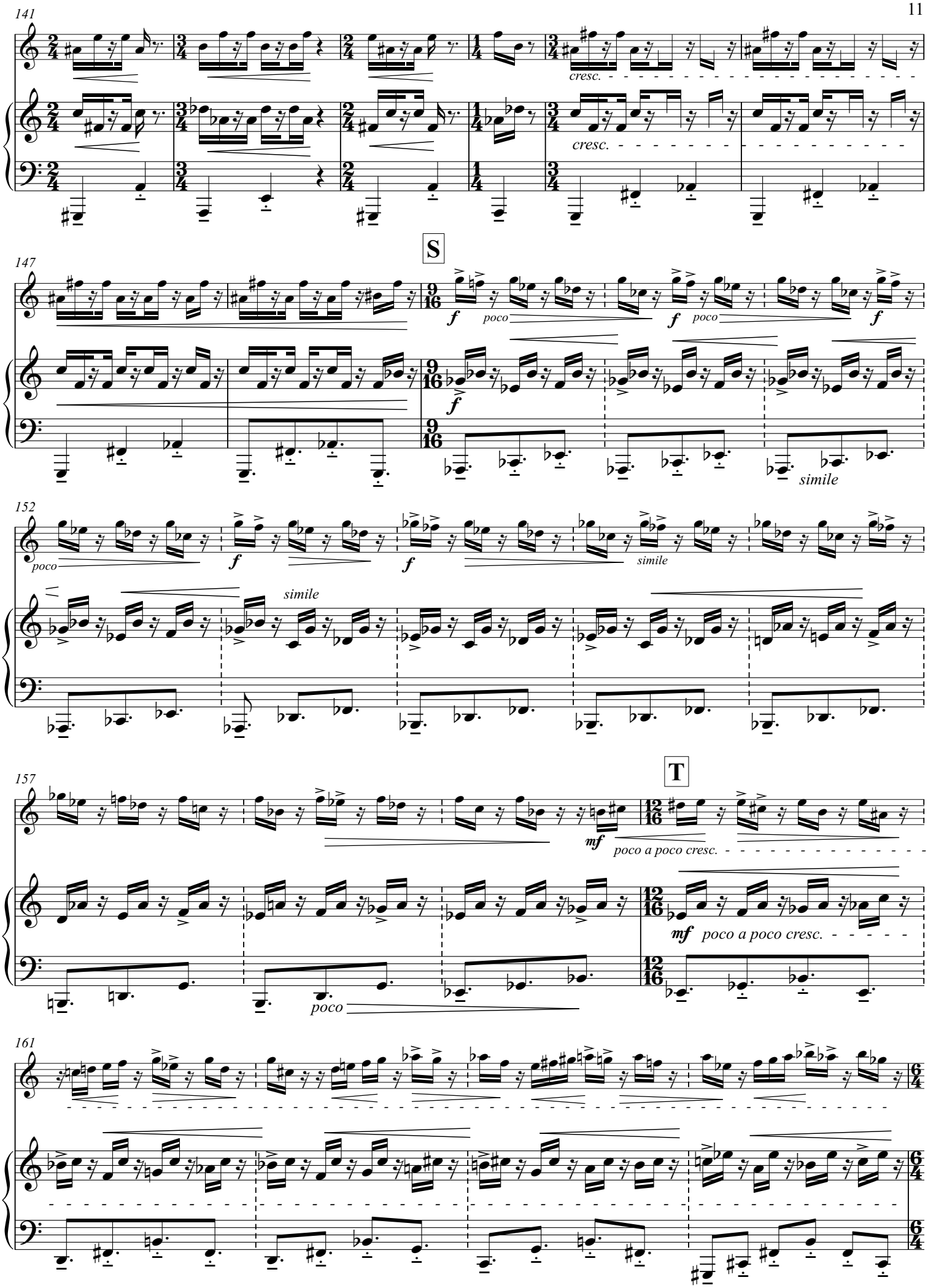
141
cresc.
cresc.
S
147
f
poco
f
poco
f
f
simile
152
poco
f
f
simile
simile
T
157
mf
poco a poco cresc.
mf
poco a poco cresc.
poco
161

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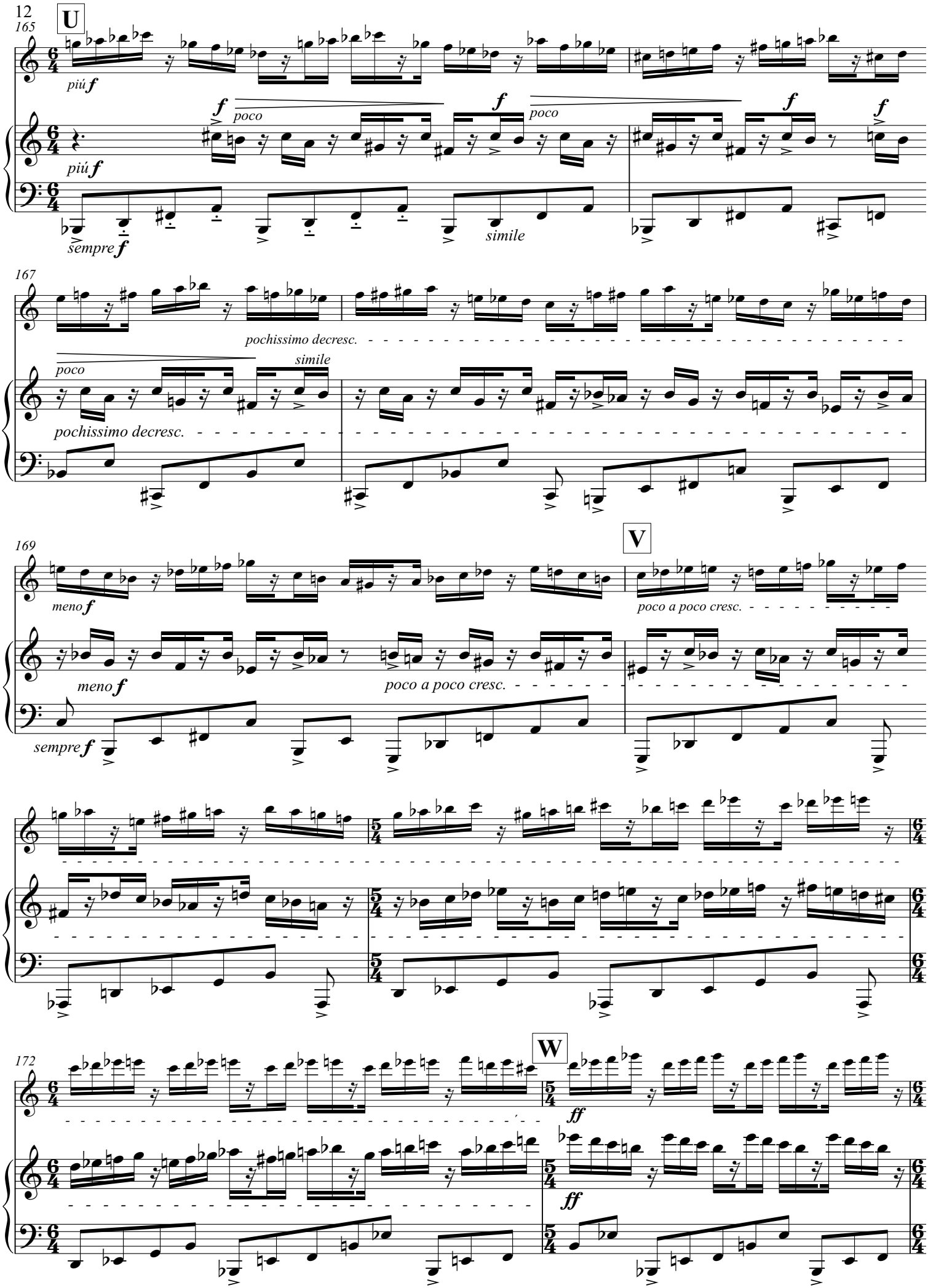
U
165
piú f
f
poco
piú f
sempre f
simile
167
pochissimo decresc.
poco
simile
pochissimo decresc.
169
V
meno f
poco a poco cresc.
meno f
poco a poco cresc.
sempre f
172
W
ff
ff

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174

sempre fff

sempre fff

177

X **Slow and resonating** ♩ = c.68 (slightly faster than a second)

ff

fff

Ped.* al fine

184

long**

Y **With power** ♩ = c.90

ff

f

gliss.

pizz.*

f

190

Slow and free tempo

CODA

Slower than beginning ♩ = c.80

f

gliss.

f

mp = pp***

muted*

195

mp = pp***

*

* For instructions, please view the preface.

**The pianist should only start to prepare the pizz. when the flute is silent.

***The first dynamic instruction indicates the force of performing the action, the second one is the resulting volume.

April 2018, Amsterdam

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