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Maybe It Might Be...

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MAYBE IT MIGHT BE...

— *for Alto Flute, Mezzo Soprano, Double Bass, Guitar (Acoustic), and Electronics*

Bofan Ma

(2016)

Composed in collaboration with Armenian/American Artist Vahe Berberian, commissioned by 2016 Hearing Art Seeing Sound (HASS) International Festival (Yerevan, Armenia).

Vahe Berberian *Maybe* (2016)



Programme Note

“The perfect painting is the empty canvas. I fill it up because I love the process of painting.”

—— Vahe Berberian

I cannot express enough how thankful I am to Vahe. We first made contact in the period of me seeking frantically for an individualised musical language that incorporates a certain extra-musical element. We talked a lot, in regard to what is it that he finds interesting most of the time - the subject that drew a great attention to me is ‘layers’. He sees every layer as a mistake that cannot be corrected once it is already put onto the canvas. Hence what he does is that he establishes another layer on top of them until the ‘mistakes’ are covered but not entirely untraceable.

Thus this piece is an outcome of both of us working towards an consensus of aesthetics, in accordance with the notion of layers stated above. I recall having him comment on our works once that they have one thing in common - they are ‘minimalist’ works with atonal characters. Although until today I am still not certain that I understand what he meant by it, somehow I agree with him subconsciously. The atonal characters may refer to the superficial complexities in texture (both visually and aurally), whereas deep down we both believe that what we enjoy the most is actually the process of creating some sort of shapes that do not symbolise anything.

Performance Notes

For the Flautist:

1.  above a note: straight pitch as notated, on the contrary to any non-conventional technical manipulation required previously.
2. **M** above a note with   notehead: the most convenient multi-phonic close to the given pitch.
3. **M**  above a passage with   noteheads: a sequence of notes played as (harmonic) multi-phonics via overblowing or singing (ideally) a semitone above.
4. **R** above a note with a cross notehead: tongue ram.
5. **K.C.**: key clicks over indeterminate pitches.
6. **A/K.C.**: key clicks over indeterminate pitches with blowing into the instrument.
7.        : embouchure change: fully closed mouth shape - half/fully open, and vice versa.
8.  : timbral trill/unison tremolo.

For the Singer:

1. **L.Flz.** above staff with   noteheads: lip flutters, pitches given are approximate.
2. Unpitched materials are always given by headless notes, use of voice ad lib. (i.e. spoken/whispered/sung) if not accompanied with further text indications.

For the Bassist:

1. Strings should be tuned as .
2. M.S.T. = molto sul tasto.
3. M.S.P. = molto sul ponticello.
4. ord. = ordinary bow position.
5.  bow beneath strings, in order to project double stops over the first and fourth strings.
6.  bow back on strings.
7.  : the highest indeterminate chord across all four strings.
8.  bow pressure: decrease or increase.

For the Guitarist:

1. Strings should be tuned as .
2. All fingerings indicated prior to figure T should be followed strictly.

For the Electronics:

1. The electronics only refers to the guitar part - a microphone picks up the guitar sounds then sends it to the Max patch through an audio interface (connected to the mixing desk) before sounds being sent out to the speakers.
2. An additional performer is required to control the Max patch during a live performance.
3. A further (optional) performer is needed to be in charge of volumes and (possibly) EQ through the mixing desk.
4. The Max patch can be acquired from:
ma_bofan@hotmail.com

In General:

1. ♩ = 60 applies on the entire section prior to figure T, except for specific indications for individual performers.
2. In the section prior to figure T, all solid bar lines are set to visually enhance and accommodate the interactions between the guitar and electronics parts; whereas all dotted bar lines indicate rhythmic subdivisions in order to help performers to coordinate more effectively in a live performance.
3. In the section prior to figure T, counting in seconds implies a certain performative indeterminacy, as well as to deliberately avoid counting with any obvious physical movement; whereas counting in beats (particularly when a crotchet equals 60) suggests further rhythmic precision, as well as to visually activate the coordination amongst the ensemble.
4. Following on from above, performers should try minimising their physical movements in all 'bars' that are counted in seconds, in comparison to 'amplifying' such movements in all 'bars' that are counted in beats.

5. In the section prior to figure T, the non-conventional time signatures suggest the notion of regarding only the first beat of a bar given by a solid bar line as the 'down beat', and all subsequent beats should be counted equally regardless of any subdivision provided.
6. Ideally the performers should be separated into two groups during a live performance:
 - 1) the flautist, singer, bassist, and (optional) conductor should be located on stage;
 - 2) the guitarist should be placed at the other end of the auditorium, or at a corner opposite to other performers on stage, surrounded by two speakers facing towards the audience.
7. In a non-conducted performance, all cues prior to figure T should be given by the guitarist as all other instrumentalists are presented with the guitar/electronics parts too.

maybe it might be...

---- for Alto Flute, Mezzo Soprano, Double Bass, Guitar, and Electronics

Dedicated to artist Vahe Berberian, the 2016 'Hearing Art Seeing Sound' Festival, and Ensemble x.y

Bofan Ma
(2016)

$\text{♩} = 60$ ($\text{♪} = 120$)

Alto Flute

Mezzo Soprano

Double Bass

Guitar

Electronics

IV III II I

(Tuning)

12"

13/♩ (3/♩ + 5/♩)

6"

11/♩ (3/♩ + 4/♩)

6"

DELAY (200 M.S.)

pp

DELAY (400 M.S.)

pp

x 2

	x 3		x 4		x 3	
A. Fl.	[Musical staff with notes]		[Musical staff with notes]		[Musical staff with notes]	
M-S.	[Musical staff with notes]		[Musical staff with notes]		[Musical staff with notes]	
Db.	[Musical staff with notes]		[Musical staff with notes]		[Musical staff with notes]	
	15/ (5/ + 5/)		17/ (3/ + 4/ + 3/)		A 17/ (3/ + 4/ + 3/)	
	6"		6"		6"	
	(Sounding): [Musical staff]		(in repetitions only) III [Musical staff]		[Musical staff]	
	7/ (3/ + 4/)		15/ (5/ + 5/)		17/ (3/ + 4/ + 3/)	
	⑥ ③ ⑤ ⑤		⑥ ③ ⑤ ⑤		⑥ ③ ⑤ ⑤	
Gtr.	[Musical staff with notes]		[Musical staff with notes]		[Musical staff with notes]	
	DELAY (600 M.S.)		DELAY (800 M.S.)		DELAY (1000 M.S.)	
Electronics	[Musical staff with notes]		[Musical staff with notes]		[Musical staff with notes]	

11/8 (4/8 + 3/8) x 2 5/8 4/8

B

A. Fl. 4''

M-S. 4''

Db. 4/8 11/8 (4/8 + 3/8) 5/8 4/8

Gtr. 4''

Electronics

ffp < ff ffp < ff ffp < fff

ffp < ff p < ff ffp < fff

Se(p) - p! Se(p) - - p! Se(p) - er(rr) - p!!

flz. (flutter tongue)

III. ord. (first time only) M.S.P. ord. M.S.P.

hold still, count seconds instead of beats

hold still, count seconds instead of beats

hold still, count seconds instead of beats

6 3 5 5 5

5

5

FROZEN (undetermined pitch)

pp mp pp

11/8 (4/8 + 3/8)

C

A. Fl.

R
(tongue ram)

K.C.
(key clicks without blowing)

5

6

ff *ff* *f* *p* *ff*

7"

M-S.

3

b

Em(b) - b!

7"

11/8 (4/8 + 3/8)

7/8

hold still,
count seconds
instead of beats

M.S.T.

M.S.P.

Db.

pp *ff*

11/8 (4/8 + 3/8)

7"

Gtr.

6 3 5 5 5

5

6

p

Electronics

DELAY
(400 M.S.)

FROZEN

pp

pp

mp

6/8 (4/8 + 2/8)

D

A/K.C.
(key clicks with air)

R **R** **M**

5

3

5

ff *p* *f* *ff* *ffp* *ff*

p *ff*

3

3

gliss.

Mm(ay) - - ay! Tem(p)-p!

6/8 (4/8 + 2/8)

II
ord.

pp *ff*

6/8 (4/8 + 2/8)

6 5 3 5 2 4 5

5

5

p

DELAY
(400 M.S.)

FROZEN

pp

pp

PITCH SHIFT

E 9/8 (3/8 + 2/8 + 4/8)

K.C. → A/K.C.

A. Fl.

5"

5"

ffp gliss. ff p sff f p f sff p ff

3 M R 5 5 5 M

M-S.

5"

ppp ff mp f p f p sff sff

6 5 3 flz. 5 3

Aa ma u(i) - i do do do do br(rr) yi(m) - m! And!

9/8 (3/8 + 2/8 + 4/8)

5/8

Db.

f sffp ff sff pp f pp sff sff ff

III II I IV M.S.P. I II 3 0 0 + 5 0 + (M.S.P.)

7 3 3 5

9/8 (3/8 + 2/8 + 4/8)

Gtr.

Electronics

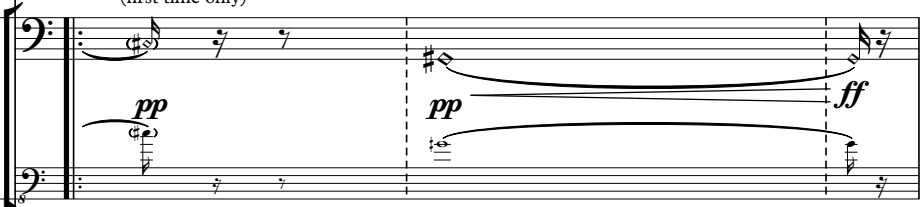


F 11/8 (1/8 + 4/8 + 1/8) x 2

A. Fl. 

M-S. 

Mm(ay)- ay! Jeb, jeb! Er(rr) —

Db. 

Gtr. 

Electronics 

5"

:||

7"



5"

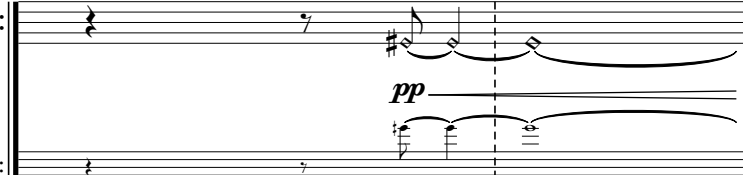
:||

7"



G 7/8 (3/8 + 4/8)

5"



5"

7/8 (3/8 + 4/8)



DELAY (400 M.S.)

pp PITCH SHIFT

9/4 (4/4 + 2/4 + 3/4)

H

7/4 (3/4 + 4/4)

A. Fl.

*) A phrase/bar along with its following fermata is a figure;
The lengths of all fermatas from here are ad lib. (between 1-4 seconds, until being instructed otherwise later);
The 4 figures here are represented by circled numbers ①②③④;
The completion of playing all 4 figures forms a statement.

Ad Libitum ♩ = 72 (M-S. ONLY)

① (breathy whisper)

M-S.

**) Performing sequence in the first statement: ①②-①③-①④;
Performing sequence ad lib. after the first complete statement until new materials are introduced;
Repeating of figures within a statement ad lib. after the first one.
Order of beats within ① and ④ should be randomised after the figures' first appearance;
Skipping of beats within ① and ④ ad lib. after the figures' first appearance;
Repeating of beats within ① and ④ ad lib. after the figures' first appearance;
Each repetition of either ① or ④ should be different from any of its precedents.

length
ad lib.
(c.1-4")

9/4 (4/4 + 2/4 + 3/4)

7/4 (3/4 + 4/4)

M.S.P.

Db.

Gtr.

Electronics

9"

7/4 (3/4 + 4/4)

10/

hold still,
count seconds
instead of beats

I 8/ (3/ + 5/)

A. Fl.

gliss.

f

pp

M-S.

10/ (5/ + 5/)

8/ (3/ + 5/)

IV
M.S.P.

Db.

pp

ff

pp

10"

8/ (3/ + 5/)

Gtr.

p

Electronics

DELAY (800 M.S.)

PITCH SHIFT

pp

pp

8/ (4/ + 4/)

A. Fl. *ff* (breathe if necessary)

6/ (2/ + 4/)

gliss.

f *p* *f*

3 5 3

3"

M-S. *p* *p* *p* *p*

tch, tch, tch, tch,

♩ = 50 (M-S. ONLY)

8/

6/ (2/ + 4/)

hold still, count seconds instead of beats

IV ord. I 3 II III

3"

8"

6/ (2/ + 4/)

⑥ ⑤ ⑤ ④ ④ ③ ② ① ② ④ ⑤

5 5 5 5

p

5 5 5 5

3"

DELAY (1000 M.S.)

pp

PITCH SHIFT

Electronics

Gtr.

J 9/4 (3/4 + 3/4) 3/4 1/4 60"

A. Fl. *mf* 5 3 3 *gliss.* *gliss.* *gliss.*

J = 66 (M-S. ONLY)

L.Flz. (lip flutter, pitches given are approximate) *sfp* *ff* *p* *sfp* *ff* *gliss.* 3

M-S. 9/4 (3/4 + 3/4) 3/4 1/4 60"

*) First statement: ①②-①③④③-①⑤
 ♩ = 48 (M-S. ONLY) (shout) (whisper) (speak) (breathy whisper)
 (breathy whisper) *ff* *pp* *pp* *f* *ff*
 ① *p* ② ③ ④ ⑤
 tch, tch, Lo(u) uys!! lo, uu is,

Db. 9/4 (3/4 + 3/4) 3/4 1/4 60"

Gtr. 9/4 (3/4 + 3/4) 1/4 60"

Electronics 3" 60"

DELAY (1000 M.S.) *pp* PITCH SHIFT

FROZEN *p* PITCH SHIFT

K

*) A phrase/bar along with its following fermata is a figure;
The lengths of all fermatas from here are ad lib. (between 1-4 seconds, until being instructed otherwise later);
The 7 figures here are represented by circled numbers ①②③④⑤⑥⑦;
The completion of playing all 7 figures forms a statement.
All dynamics within the box only apply to the first statement, then everything goes down to PPP.

**) Performing sequence in the first statement: ②①-③①-④①-①⑤-①⑥⑦
Performing sequence ad lib. after the first complete statement until new materials are introduced;
Repeating of figures within a statement ad lib. after the first one.
Order of beats within a multi-beat figure should be randomised after the figures' first appearance;
Skipping of beats within a multi-beat figure ad lib. after the figures' first appearance;
Repeating of beats within multi-beat figure ad lib. after the figures' first appearance;
Each repetition of a multi-beat figure should be different from any of its precedents.

Ad Libitum ♩ = 72 (A.Fl. ONLY)

A. Fl.

length ad lib. (c.1-4'')

M-S.

(Ad Libitum) ♩ = 54 (Db. ONLY)

Db.

4''

Gtr.

4''

Electronics

3''

3''

A. Fl.

M

5

p

5

sf

pp

gliss.

5

6

7

R

3

3

3

mp

f

gliss.

p

5

3

ff

p

gliss.

mf

M-S.

♩ = 66 (M-S. ONLY)

Db.

3''

3

sfpp

sfpp

p

3

f

p

Gtr.

L

9/♩ (3/♩ + 3/♩)

3 1 2 4 2

6

pp

3''

5/♩ (2/♩ + 3/♩)

2 4 5 5 4 2

6

pp

Electronics

DELAY (1000 M.S.)

FROZEN

DELAY (1000 M.S.)

ppp

pp

PITCH SHIFT

PITCH SHIFT

PITCH SHIFT

accel. _____

A. Fl.

M-S.

Db.

Gtr.

Electronics

ppp cresc.

L.Flz.
ppp

(10" downwards)

f

pp

9/8 (3/8 + 3/8)

M

pp

6

DELAY (1000 M.S.)

FROZEN

PITCH SHIFT

PITCH SHIFT

*) Mostly straight repetitions after the first statement, but dynamics and 'itches' could alter amongst a wide range;
The length of the pause should be 10" in the first statement, then shortened (by a random ratio) with each subsequent appearance.
Dynamics ad lib. (but generally very soft, then crescendo slowly over subsequent repetitions).

J = 72 (M-S. ONLY)

The musical score is written for five parts: A. Fl., M-S., Db., Gtr., and Electronics. The A. Fl. part starts with a treble clef and a key signature of one sharp (F#). It begins with a *ppp cresc.* marking. The M-S. part has a treble clef and a key signature of one sharp. It includes a large black arrow pointing right and a box containing performance instructions. The Db. part consists of two staves, both with bass clefs and a key signature of one sharp. They feature triplet markings and dynamic markings like *f* and *pp*. The Gtr. part has two staves, both with treble clefs and a key signature of one sharp. The Electronics part is represented by a single staff with a double bar line and a wavy line below it. Various annotations include "L.Flz.", "(10\" downwards)", "9/8 (3/8 + 3/8)", "M", "pp", "6", "DELAY (1000 M.S.)", "FROZEN", and "PITCH SHIFT". A box at the top right contains detailed performance instructions about repetition, dynamics, and timing.

A. Fl.

M-S.

*) A phrase/bar is a figure;
The 5 figures here are represented by circled numbers ①②③④⑤;
The completion of playing all 5 figures forms a statement.

**) Performing sequence in the first statement: ①②③④①⑤;
No pause should be inserted between either two figures or two statements;
Performing sequence ad lib. after the first complete statement until new materials are introduced;
Repeating of figures within a statement ad lib.
Order of beats within a multi-beat figure should be randomised after the figures' first appearance;
Skipping of beats within a multi-beat figure ad lib. after the figures' first appearance;
Repeating of beats within multi-beat figure ad lib. after the figures' first appearance;
Each repetition of a multi-beat figure should be different from any of its precedents.

Db.

ppp cresc.

Gtr.

9/8 (3/8 + 3/8)

③ ① ② ④ ④

6

pp

3''

9/8 (3/8 + 3/8)

④ ⑤ ⑤

pp

Electronics

FROZEN

PITCH SHIFT

A. Fl.

M-S.

Db.

Gtr.

8"

Electronics

16

mf

N $6/\text{♩}$ ($2/\text{♩} + 4/\text{♩}$)

6 5 5 4 4 3 2 1 2 4 5

pp

DELAY (1000 M.S.)

PITCH SHIFT

ppp

Very Disruptive ♩ = 88 (A.Fl./M-S./Db. ONLY)

1" 3"

fff *p*

A. Fl.

Very Disruptive ♩ = 88 (A.Fl./M-S./Db. ONLY)
(random consonances or syllables)

1" 3"

fff *p*

(lo) (p) (d) (b) - - - (tse)

M-S.

Very Disruptive ♩ = 88 (A.Fl./M-S./Db. ONLY)
undetermined clusters across all four strings, starting from as high as possible norm. (bow back on strings)

1" 3"

fff *p*

gliss.

(bow pressure: extremely scratchy to norm.)

Db.

♩ = 88 (A.Fl./M-S. ONLY)
continue playing the boxed passage

pp cresc.

♩ = 88 (A.Fl./M-S. ONLY)
pp cresc.
continue playing the boxed passage

Ad Libitum (Db. ONLY)

M.S.P. ord. M.S.P. ord. M.S.P. ord.

pp cresc.

same pattern with increasingly wider gliss.

7/♩ (2/♩ + 5/♩)

⑤ ② ⑤ ④ ④ ③

Gtr.

p *fff*

Electronics

DELAY (1000 M.S.)

FROZEN

PITCH SHIFT

f *pp*

A. Fl.

M-S.

Db.

M.S.P. ord. M.S.P. ord. M.S.P. ord. M.S.P. ord. M.S.P. ord. M.S.P. ord.

f *ff*

Gtr.

Electronics

11/8 (3/8 + 4/8)

6/8 (2/8 + 4/8)

7"

p

f

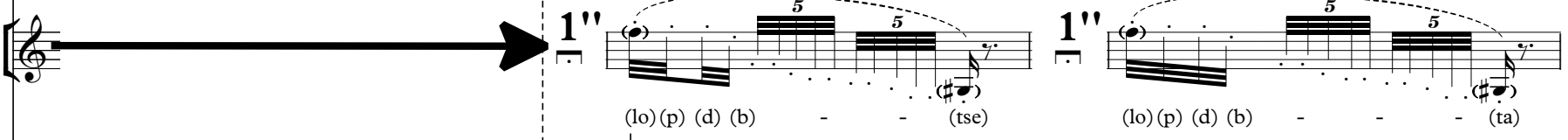
p

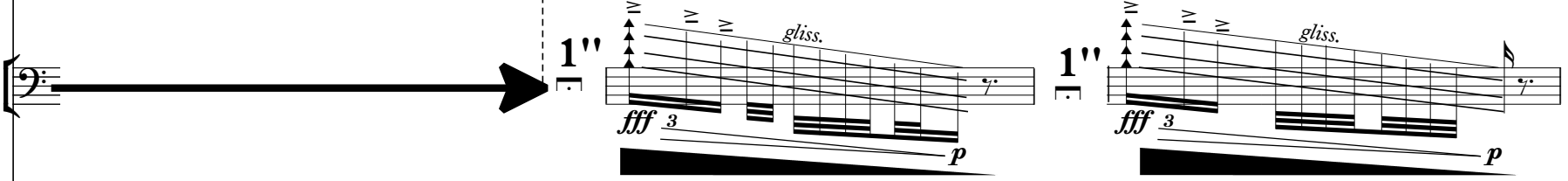
FROZEN

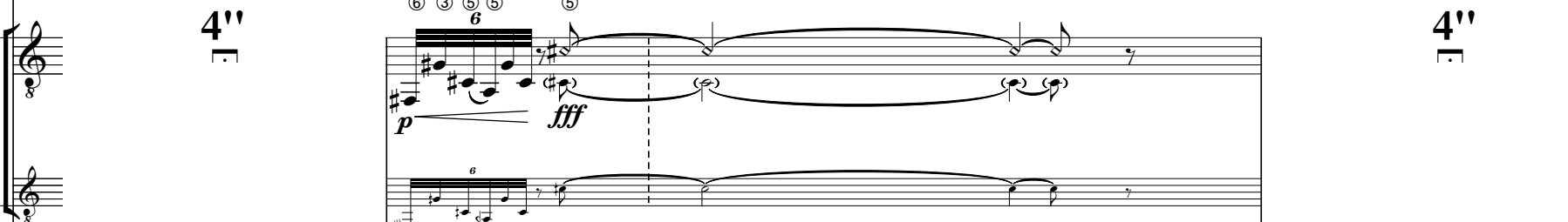
(STRAIGHT)

Very Disruptive ♩ = 88 (A.Fl./M-S./Db. ONLY)

A. Fl. 

M-S. 

Db. 

Gtr. 

Electronics 

PITCH SHIFT

R

A. Fl.

fff p

5 6 6

fff p fff

5 6 6 5 6 6 5 6 6

1''

M-S.

fff p

5 5

(ba)(da)(to)(pi) - - (nn)

fff p fff

5 5 5

(tch)(o)(di)(du) - - - (g)

1''

Db.

fff p

3 gliss.

fff p fff

3 gliss.

1''

11/♩ (3/♩ + 4/♩)

Gtr.

f

6 3 5 5 5

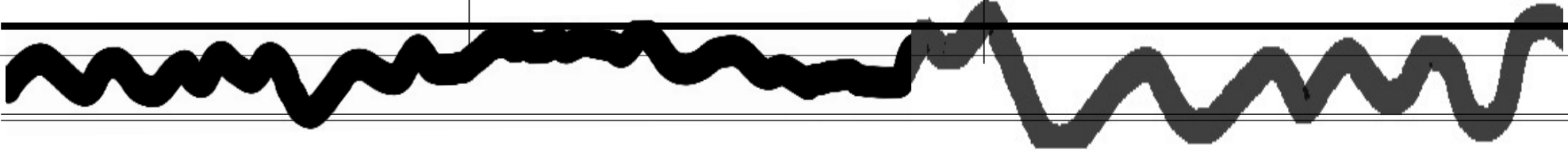
17/♩ (3/♩ + 4/♩ + 3/♩)

f

6 3 5 5 5

6''

Electronics



A. Fl.

M-S.

Db.

S

15/♩ (3/♩ + 5/♩ + 1/♩)

⑥ ③ ⑤ ⑤

6"

Gtr.

fff

ff

FROZEN
(STRAIGHT)

ff

Electronics

A. Fl.



60''




M-S.



60''



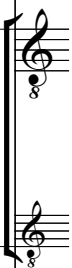

Db.



60''




Gtr.



60''




Electronics



60''

p

T

Out of Nowhere ♩ = 112

U

A. Fl. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$

M-S. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$

Db. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$

Gtr. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$

Electronics $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$

do do do do do do do do

one!

One! Hi - ma! Sep - tem - ber!

*) unspecified fingerings from here, depending on the performance convenience (tuning remains the same)

*) All white noises from here come with random floating sine tones.

WHITE NOISE

WHITE NOISE

f *ff* *p* *fff* *gliss.* *ff* *fff*

V

A. Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$

f *fff* *ff* *p* *ff* *p*

Lo(u) uys!!

M-S. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$

do do do do do do do do

(shout) *fff* *ff* *ff*

Lo(u) uys!! one! one!

Db. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$

f *fff* *ff* *ff*

Lo(u) - uys!!

Gtr. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$

f *fff* *ff* *ff*

Lo(u) - uys!!

Electronics $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$

WHITE NOISE

WHITE NOISE

WHITE NOISE

WHITE NOISE

W

X

x 7

A. Fl. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{7}{16}$ $\frac{3}{16}$ $\frac{1}{8}$ $\frac{3}{4}$

flautist's voice (shout) *fff* *p* Lo(u) - uys!! lo lo lo lo lo lo Lo(u)- uys!! (from the 5th time) Win - dow!!

M-S. *ff* *gliss.* (shout) *fff* *p* one! Lo(u) - uys!! lo lo lo lo lo lo Lo(u)- uys!! (from the 4th time) One day!!

Db. *ff* *gliss.* (shout) *fff* *p* bassist's voice Lo(u) - uys!! lo lo lo lo lo lo Lo(u) - uys!!

Gtr. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{7}{16}$ $\frac{3}{16}$ $\frac{1}{8}$ $\frac{3}{4}$ (shout) *fff* *p* guitarist's voice Lo(u) - uys!! lo lo lo lo lo lo May - be!!

Electronics *ff* *fff* *f* *fff* *fff* *fff* *fff* *fff* WHITE NOISE WHITE NOISE WHITE NOISE WHITE NOISE

Y**Z**

A. Fl. $\frac{3}{4}$ $\times 4$ $\frac{1}{8}$ $\times 10$ $\frac{3}{4}$ $\frac{4}{4}$ (timbral trills) $\frac{1}{8}$

ff *3* *3* *3* *ffpp*

M-S. *f* *ff*

Tchors... 5 ors,

*) starting pitch ad lib., but follow the intervals precisely

*) whisper or speak with very breathy voice in the lower middle register; randomised syllables from all words listed in the box; rhythm ad lib. but with a fast and constant pattern.

pp

hi-ma	sep-tem-ber
one	may-be
day	lo(u)-uys
win-dow	j(e)-bid
	tchors

Db. *ff* *f* *ff* *pp*

I II

Gtr. $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{8}$

f *3* *3* *3* *ff* *ff* *pp*

Electronics

WHITE NOISE

A1 x 2 x 7 **B1**

**) start to move out of tune gradually until all pitches are at random*

A. Fl. $\frac{1}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{1}{4}$ $\frac{7}{8}$ $\frac{3}{8}$

ff *ff* *(skip notes in between ad lib. if no time to breathe, but only one at a time)*

**) start to move out of tune gradually until all pitches are at random*

M-S. $\frac{1}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{1}{4}$ $\frac{7}{8}$ $\frac{3}{8}$

ff *ff* *(skip notes in between ad lib. if no time to breathe, but only one at a time)*

do do

**) start to move out of tune gradually until all pitches are at random*

Db. $\frac{1}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{1}{4}$ $\frac{7}{8}$ $\frac{3}{8}$

ff *ff* *(skip notes in between ad lib. if no time to breathe, but only one at a time)*

**) start to move out of tune gradually until all pitches are at random*

Gtr. $\frac{1}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{1}{4}$ $\frac{7}{8}$ $\frac{3}{8}$

ff *ff* *(skip notes in between ad lib. if no time to breathe, but only one at a time)*

**) start to move out of tune gradually until all pitches are at random*

Electronics $\frac{1}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{1}{4}$ $\frac{7}{8}$ $\frac{3}{8}$

ff *ff* *(skip notes in between ad lib. if no time to breathe, but only one at a time)*

(entry at the 2nd repetition)

WHITE NOISE

C1

x 9

3/8 1/4 2/4 4/4

tr

A. Fl.

fff

sffpp

M-S.

do do do do do do do do do do

hi-ma	sep-tem-ber
one	may-be
day	lo(u)-uys
win-dow	j(e)-bid
	tchors

*) whisper or speak with very breathy voice;
randomised syllables from all words listed in the box;
rhythm ad lib. but with a fast and constant pattern. -----

Db.

fff

pp

(bassist's voice)

hi-ma	sep-tem-ber
one	may-be
day	lo(u)-uys
win-dow	j(e)-bid
	tchors

Gtr.

fff

pp

(guitarist's voice)

hi-ma	sep-tem-ber
one	may-be
day	lo(u)-uys
win-dow	j(e)-bid
	tchors

Electronics

ff

D1

E1

A. Fl. *tr* *fff*
(breathe if necessary)

M-S. *fff*
(Spoken) (Shouted)

Db. *fff*
(Spoken)

Gtr. *fff*

Electronics  WHITE NOISE

A. Fl.



15"



M-S.



15"



Db.



15"



Gtr.



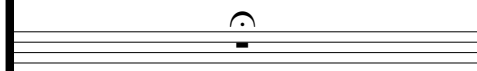
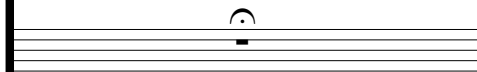
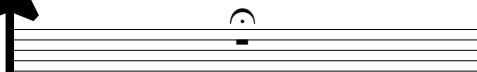
15"



Electronics



15"



ffff