

16

Jason Eckardt

16 was commissioned by the Auros Group for New Music with support from the Brannen-Cooper Fund and is dedicated to Susan Gall

INSTRUMENTATION

Flute (with B key)
Violin
Viola
Violoncello
Sound Diffusionist/Engineer

CARL FISCHER®

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MXE20F

PERFORMANCE NOTES

Accidentals apply only to the notes they precede with the exception of tied or consecutively repeated notes.

Tempi are consistent throughout the meter changes (i.e., ♩ = ♩, ♩ = ♩, etc.).

Grace notes are always to be played as fast as possible. Each grace note in a group should be of the same duration. Grace notes curtail the previous measured note's duration with the exception noted below.

Approximate duration: 10 1/2 minutes.

SPECIAL MARKINGS



Quarternote sharp, three quartertones sharp, one quartertone flat, three quartertones flat. All quartertones are tempered and, in the flute, should be produced using specific fingerings whenever possible.

smpz, smfz,
sfz, sffz, etc.

Progressively louder accented attacks, independent of preceding dynamics.



Glissando with re-attack on arrival note.



Glissando without re-attack on arrival note.

s.v.

Senza vibrato.

m.v.

Molto vibrato. Very fast vibrato. Changes in vibrato are to be articulated to the point of exaggeration. In string parts, unstable intonation (up to an eighthnote) is acceptable when this marking is used.

più vib.

Stronger, more pronounced, slightly wider vibrato than normal, but not faster than normal.



Begin grace-note figure from the beginning of the measured note's position within a figure.



Indicates one mode of articulation in transition to another (i.e. sul ponticello to sul tasto, senza vibrato to molto vibrato, etc.).



Suddenly and mechanically curtail sound, without diminuendo, as if being unexpectedly cut off.



Sustain sound until the rhythm with the staccato marking, producing an overlap without any gap in sound with some other instrument's attack at that same rhythmic point.

FLUTE

Normal playing position, blow hole covered by mouth with lips sealed around the blow hole.



Fluttertongue. When this marking is used either "throat" or "tongue" flutter-tongue may be used at the performer's discretion, although the throat fluttertongue is preferred. When this marking is accompanied by the symbol **(Th)**, throat fluttertongue must be used to properly execute the effect.



Lip pizzicato.



Key click, notated at sounding pitch. (Suggested embouchure position is provided.)



Tongue ram, notated at sounding pitch.



Breathy timbre (slightly more open embouchure).



With flute in normal playing position, vocalize indicated sound while simultaneously executing fingering that will produce the notated pitch. Pitch should be less defined than the breathy timbre indicated above.



With lips sealed over the blow hole, execute fingering that will produce the notated pitch while vocalizing into the flute. Fingerings are usually a major seventh above the sounding pitch.



Tongue rapidly during glissando to produce breaks in sound on indeterminate pitches.



Alternate fingerings. The higher the number, the more distorted the resulting timbre.



Harmonic. Suggested fingered pitch is given as a diamond notehead in parenthesis. In some cases, other fingerings are available, and the performer should use whatever fingering produces the most appropriate timbre and insures pitch stability.



Circular breathing. This marking is used at points where the line should be either uninterrupted or slurred (no breath taken before new note is articulated). If it is not possible to circular breathe, the passage should be played as notated.

inh.

Inhale. All vocal sounds are exhaled unless this indication is used.

breath acc.

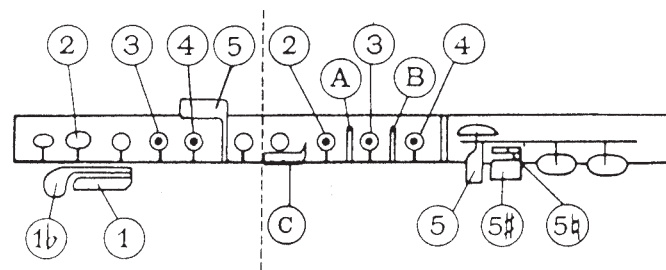
Breath accent. Accent using breath generated in the diaphragm without re-attacking.

smorz.

Smorzato.

Multiphonic fingering, corresponding to the letter indicated in the score (from Pierre-Yves Artaud, *Flûtes au Présent*):

A	1 2 3 4 2 3 4 5 \sharp	B	1 2 3 4 2 3 4 5 \sharp	C	2 3 4 5	D	1 \flat 2 4 3 4 5	E	1 2 3 4 2 3 4 5 \sharp	F	1 2 3 4 2 3 5
G	1 2 3 4 2 3 5	H	1 2 3 4 2 3 4 5 \sharp	I	1 2 3 4 2 3 4 5 \sharp	J	1 2 3 4 2 3 4	K	1 2 3 4 2 3 4	L	1 2 3 4 3 4 5 \sharp
M	1 2 3 4 2 3 4 5 \sharp										

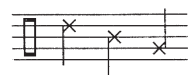


Main gauche
Left hand

Main droite
Right hand

The top line of numbers represents keys depressed by left hand, bottom line represents keys depressed by right hand. Bold numbers indicate fully depressed and covered key, plain italic number represents partially open key hole.

Vocal sounds are taken from the International Phonetic Alphabet, which should be used as a guide for pronunciation.



Unvoiced consonants from high to low. Effort should be made to distinguish consonants that are consecutive but separate (more detached in sound) from complex consonants (more continuous in sound).



Sprechstimme: half-spoken, half-sung articulation.

Sung notes appear in a register appropriate for both male and female performers. Do not transpose.

A flute with a low B is required.

Amplification

One stand-mounted microphone in front of the flutist, near the head joint, pointed towards the embouchure. One stand-mounted microphone at the open end of the flute.

Special Notes

- Vocalizations, unless otherwise indicated, are to be performed with the flute in normal playing position. Relative changes in register are to be realized *only* through vocal manipulation, not on the instrument. Unless there are instructions to the contrary, the flutist should not depress any keys during these vocal passages. The residual noise of the breath passing over the blow hole will often produce a faint pitch (C# on the B-key flute). This pitch should not be regarded as part of the harmonic structure of the work but rather as a timbral component produced by the vocalizations.
- The metronome marking in m. 1 through m. 56 is flexible. While the tempo may momentarily fluctuate in order to execute certain gestures, every effort should be made to maintain the opening tempo of ♩ ~ 144. The metronome marking ♩ = 66, establishing the tempo from m. 57 to the end of the work, is *not* flexible.

STRINGS

s.t. Sul tasto. Darker, softer timbre that may require bowing well over the fingerboard.

s.p. Sul ponticello.

m.s.p. Molto sul ponticello (distorted tone).

c.l.b. Col legno battuto. Strike string with wood of bow.

c.l.t. Col legno tratto. Draw wood of bow over string.

1/2 c.l.t. Half col legno tratto. Draw half wood, half bow over string.



Thrown bow. Bow is forcefully thrown onto the string to produce an indeterminate number of rebounds.



Normal bow pressure, heavy bow pressure (some distortion of tone), very heavy bow pressure (very distorted tone).



"Snap" or "Bartók" pizzicato.



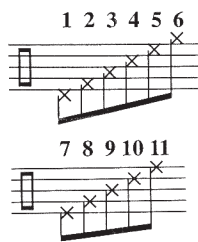
Percussively slap string with right-hand thumb to sound pitch (as in funk bass playing). Right-hand finger may be substituted for thumb if necessary.

slap Percussively slap strings with left hand between the bridge and fingerboard, mute immediately so that no pitch is sounded.

l.h. mute Mute strings with left hand.

bow on bridge Bow on the bridge with left hand muting strings. Use light bow pressure to produce a grainy, unpitched sound.

b.pc. Body percussion. Striking positions are as follows:



1. Back of instrument, near edge of rear belly, bridge side.
2. Back of instrument, between edge and middle of rear belly, bridge side.
3. Back of instrument, middle of rear belly.
4. Back of instrument, between edge and middle of rear belly, neck side.
5. Back of instrument, near edge of rear belly, neck side.
6. Back of neck.

7. On tailpiece.
8. Front of instrument, between edge and f hole.
9. Front of instrument, between edge and middle, neck side.
10. Side of instrument, near rear.
11. Side of instrument, near neck.

Always mute strings when the body is struck.

Amplification

One stand-mounted microphone for each performer, facing the area on the strings between the bridge and the end of the fingerboard.

Special Notes

- The metronome marking in m. 1 through m. 56 is flexible. While the tempo may momentarily fluctuate in order to execute certain gestures, every effort should be made to maintain the opening tempo of ♩ ~ 144. The metronome marking ♩ = 66, establishing the tempo from m. 57 to the end of the work, is *not* flexible.
- While bowing strings and muting with the left hand (i.e., m. 56-7, violin; m. 174, viola; m. 168, 'cello; etc.), bow in sul ponticello or poco sul ponticello position with light bow pressure to produce an airy sound.
- Rests following body percussion attacks and pizzicati need not be interpreted literally. They are intended as a notational convenience. Resonances of these attacks may extend into the following rest, unless a staccato or martellato marking is used to notate the articulation of the attack.
- Gradually adjust bow pressure, shifting from very heavy to heavy pressure, arriving at the indicated area in m. 205. Tone should change from distorted to very slightly distorted in m. 205. (Long notes in viola, m. 203, and violin, m. 204, are played with normal bow pressure and should not be considered part of this transition; similarly, col legno battuto notes in 'cello, m. 203, are not part of the transition.) Balance timbre between strings. (Viola should balance timbre with other strings through beat 1 of m. 204 but not complete the transition to heavy bow pressure.)

DIFFUSIONIST/SOUND ENGINEER**Amplification**

Five or more microphones, two or more speakers, amplifier, and mixing board operated by a sound diffusionist during performance

Flute:

One stand-mounted microphone in front of the flutist, near the head joint, pointed towards the embouchure. One stand-mounted microphone at the open end of the flute.

Strings:

One stand-mounted microphone for each performer, facing the area on the strings between the bridge and the end of the fingerboard.

Performance Considerations

The five microphones are fed into a mixing board and amplified. Speakers should be placed onstage just beside or behind the ensemble to create the most natural blend with the acoustic instruments. Additional microphones may be added and existing microphones repositioned to meet the musical intentions of the score and accommodate the performing space.

The amplification serves to balance members of the ensemble when performing various nontraditional techniques (i.e., body percussion in the strings, key slaps in the flute, etc.). Dynamic markings in the score must be carefully observed and the amplitude levels appropriately adjusted during performance to insure the dynamic integrity of the ensemble. All dynamic markings in the score are *relative* and therefore are to be observed throughout the ensemble in relationship to one another.

In m. 96-133, special care should be taken to insure appropriate balance between string slaps, body percussion, and the pizzicati in the strings.

16

♩ ~ 144 (Tempo Flessibile) [2] (see corresponding note in preface)

Jason Eckardt (2003)

[1] (see corresponding note in preface)

Voice

p *ppp* *sfz inh.* *5:3* *7* *mp* *ff* *ppp* *p* *pp* *ppp* *mp* *p* *ff* *breath acc.* *p* *pp* *p* *mp* *mf* *pp* *fff*

n

f [t] p p p f p θ h tʃ hw s k p f ç θ tʃ h

do not distinctly pronounce the "t"
(tongue tip reaches up and slaps back
of upper teeth to quickly curtail sound)

[5]

p *mf* *mp* *pp* *inh.* (irregular glissandi) *ppp* *mp* *(mp)* *f* *pp* *inh.* *3* *p* *pp* *7* *ppp* *sfz* *p* *pp* *f* *p*

f f f f hws f tʃ f p p p kh t f t s

[9]

pp *(pp)* *fff* *p* *mf* *p* *inh.* *3* *pp* *ff* *mf* *p* *mf* *p* *inh.* *mp* *sfz* *fff* *mf*

(s) θ p hw hw hw s [t] f f h h h wh f t p p

(as in m. 1)

[13]

pp *p* *mf* *mp* *f* *sfz* *(ff)* *breath acc.* *mp* *f* *pp* *p* *(p)* *fff* *mp* *f*

p p s s ph f t tʃ f hw

17

breath acc. -

(f)

(f)

p inh. -

mp

f mf > pp mf

p < mp

fff mp pp <

Voc

(hw) f h f f f p p p hw s θ t f

21

F1

Voc

f mf f p mf

fff f p mp

mf f inh. - 3 pp

f > mp p

pp f mp

5:3

mf > p mp f > mp

(irregular glissandi)

(f) tf h x s s f p h hw p t tf f s k hw f

25

F1

Voc

f breath acc. -

p mf

sfmf pp mf ff mp f

sfp f

mp pp

f mf (mf) ff inh. -

(f) h k ts hw p θ ph t tf θ hw f

29

Voc

(mf) *f* *p* *sfp* *f* *inh.* *pp* *mp* *smfmp* *fff* *mf* *f* (f) *p* *ppp* *mf* *ff* *p* *fff*

3 7 3 7

(f) t s f f hw t p h t f s f h t hw k f f d h

33

Fl

Voc

f *mp* *f* *mf* *p* *mf* *f* *p* *mp* *ff* *mf* *inh.* *p* *mp* *f* *mp* *p*

(irregular glissandi)

3 3 7

t f x p s hw θ p t t t f [t] h t f t f s p h hw

(as in m. 1)

37

Fl

Voc

pp *p* *f* *breath acc.* (f) *mp* *mf* *ff* *f* *mf* *breath acc.* *p* *f*

3 3 7 3 3

(hw) f h f h t k p θ f s h

(move flute into position for tongue ram by gradually covering blow hole with lips)

7 7 3
16 16 8

41

(f) *mp mf p f mp < mf* (as in m. 37-38) *ff mp mf fff p f mp mf <*

Voc

(h) p ç tʃ θ hw f h ʃ p hw ɲ tʃ f s p f

45

f mp inh. f mf ff *p* *f* *breath acc.* *sfz* *mf* *mp* *p* *f* *mf* *f* *mf* *f*

Voc

(f) ʃ k t hw > > > x θ s tʃ ʃ f

49

pp mp *mf* *f* *mp* *pp < fff mf* *f* *(f)* *mp* *(irregular upwards glissando)* *(mp)* *f* *mp* *ff*

Fl

Voc

(f) k p h hw ʃ [t]f θ x s hw ḍ₃ h

(as in m. 1)

53

Fl

Voc

Vn

Va

Vc

mp *ff* *mf* *f* *mf* *p* *mf* *f* *inh.* *sfmp* *fff* *f*

(h) f f s hw θ f kh f

3 (see corresponding note in preface)
lightly drag bow poco s.p. across (l.h.) muted
string to produce an unpitched, airy timbre
(attempt to match timbre to flute)

IV 0

57 $\text{♩} = 66$

Fl $\text{s.v.} \rightarrow \text{m.v.}$ $\text{pp} \rightarrow \text{ff}$

Voc 3/8

(ord.) ffp $\text{f} > \text{mp}$ inh. f (f) mf f (f) mf f mf p mp mf p mf f mp mf

$\text{p} \text{f}$ f h s hw θ k s $\text{t} \text{f}$ h f x t f θ h p f f k hw

Vn 3/8 $\text{mp} \rightarrow \text{pppp}$

Va 3/8 mp mf mp

Vc 3/8 mf

4 (see corresponding note in preface) **b.pc. fingers**

always mute strings for body percussion

4 (see corresponding note in preface) **b.pc. fingers**

always mute strings for body percussion

60

Fl

(ord.)

Voc

(hw) s tʃ — g h ʃ — f f f — s tʃ x h θ ʃ s h f ʃ k s tʃ — p h hw —

4 (see corresponding note in preface)

b.pc. fingers

always mute strings for body percussion

fingers

knuckles

nails

fingers

fingers

63

Fl

Voc

(hw) θ f h f s s θ hw k tʃ t p f ç h 3 f f s t p f h tʃ

Vn

Va

Vc

p *mf* *f* *> mf < f* *fff* *f* *> mp* *mf* *p* *f* *mp* *f* *pp* *p* *mf* *f* *pp* *< f* *p* *< mf* *f*

fingers *mp* *nails* *7:6* *mf > mp* *fingers* *p* *nails* *mp* *fingers* *7* *mf* *knuckles* *mf* *fingers* *p*

[illegible]

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