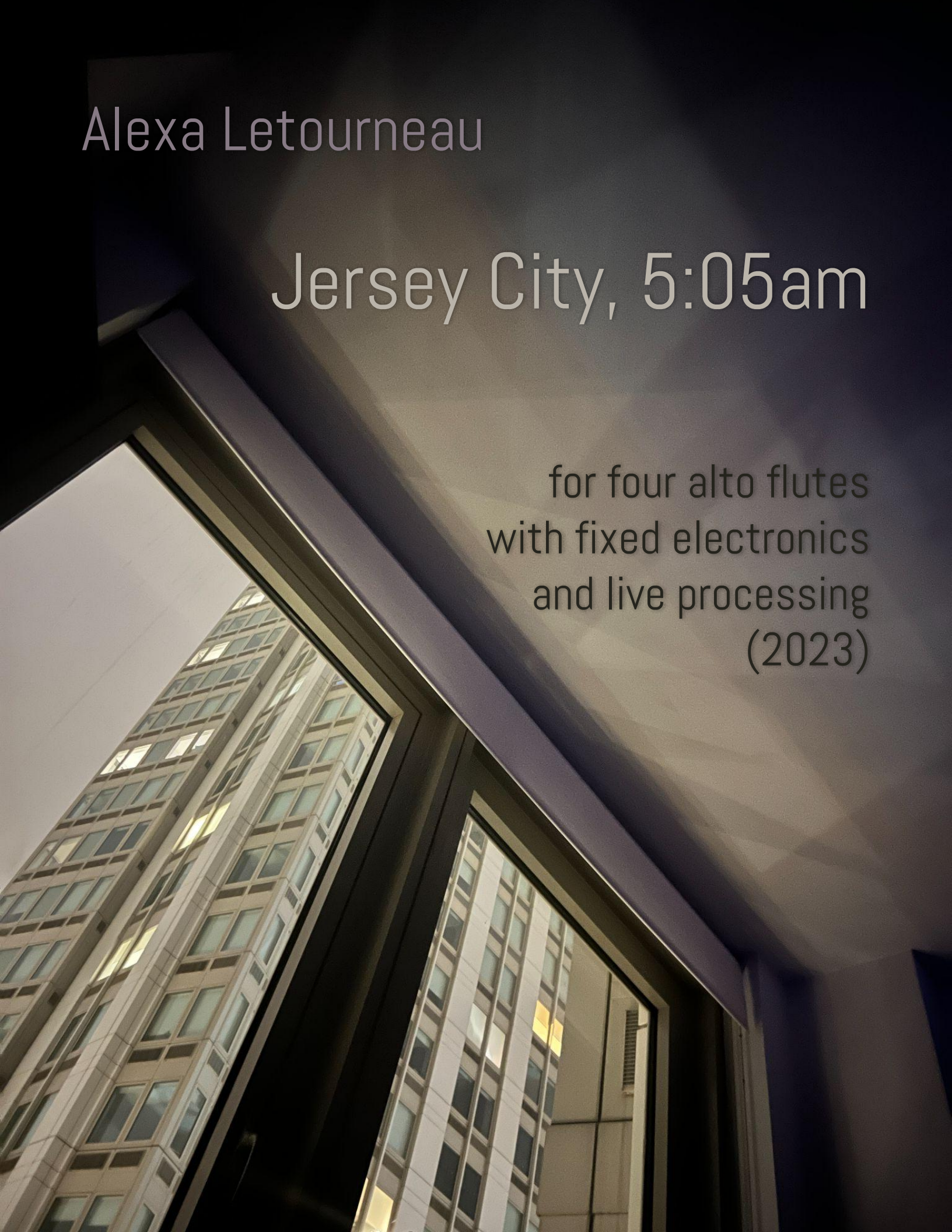
Alexa Letourneau

Jersey City, 5:05am

for four alto flutes
with fixed electronics
and live processing
(2023)



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for four alto flutes, fixed electronics, and live processing

7'30"

March 2023

Commissioned by Mannes Flute Ensemble

Notes on the score and electronics

Throughout all meter changes, the eighth note remains consistent.

All dynamics notated indicate effort, with the understanding that not all effects project to the same actual volume level.

Live electronic processing is achieved with MaxMSP. Changes in presets are marked in the score, and should be played by either a fifth performer (recommended,) or one of the flutists

It is recommended that each flutist be mic'ed with a dynamic microphone to reduce the risk of feedback.

The fixed electronics should be played in stereo whenever possible, but a monophonic mix is acceptable if required.

Similarly, the video element of this score should be presented alongside the performance whenever possible, but if technological limitations are present it may be omitted.

Regardless of whether or not video is presented, this piece should be played in a darkened room (with tablets or stand lights for performers), whenever possible.

The player controlling the electronics, whether also playing flute or solely electronics, may act as a conductor if needed, especially in moments of temporal flexibility, i.e. sections with box notation. Players may also simply listen to the fixed electronics track for their cues to move in and out of these sections.

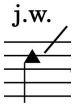
Lining up large duration tuplets (i.e. triplets or quintuplets across the bar) should not be stressed over in rehearsals, and they do not need to be perfectly “accurate”. Play the music with the feeling of that rhythm, even if, in actuality, it is somewhat unstable.

Notation

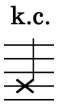
Hairpins with a circled tip indicate to or from niente

Triangular fermati indicate a short pause

A filled in black circle indicates completely covering the tone hole for the duration of the bracket

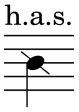


Triangle noteheads with a slide indicate a jet whistle (shortened to j.w.)

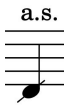


X noteheads indicate key clicks (k.c.)

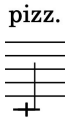
Circled X noteheads indicate speaking through the flute on the syllables given



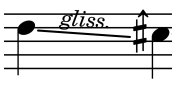
Noteheads with a back slash indicate half air sound (h.a.s).



Noteheads with a forward slash indicate totally air sound (a.s)



+ noteheads indicate tongue pizzicato on the given pitch (t.p.)



All written microtones are approximate quartertones, and should be achieved by lipping the note up or down from the note they are attached to.

Box notation is used to indicate free repetition of material within the box, with additional instructions in the score and parts.

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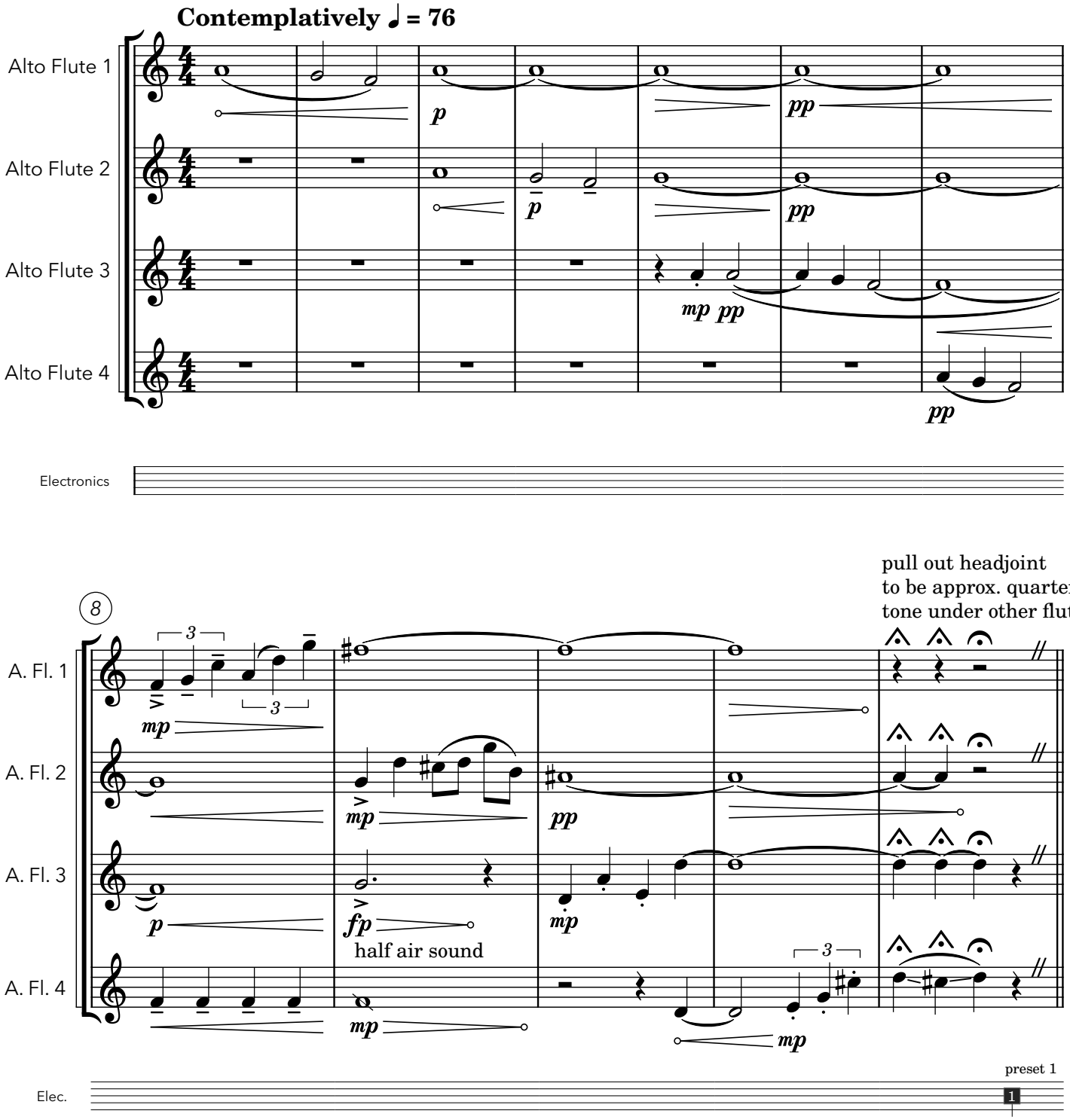

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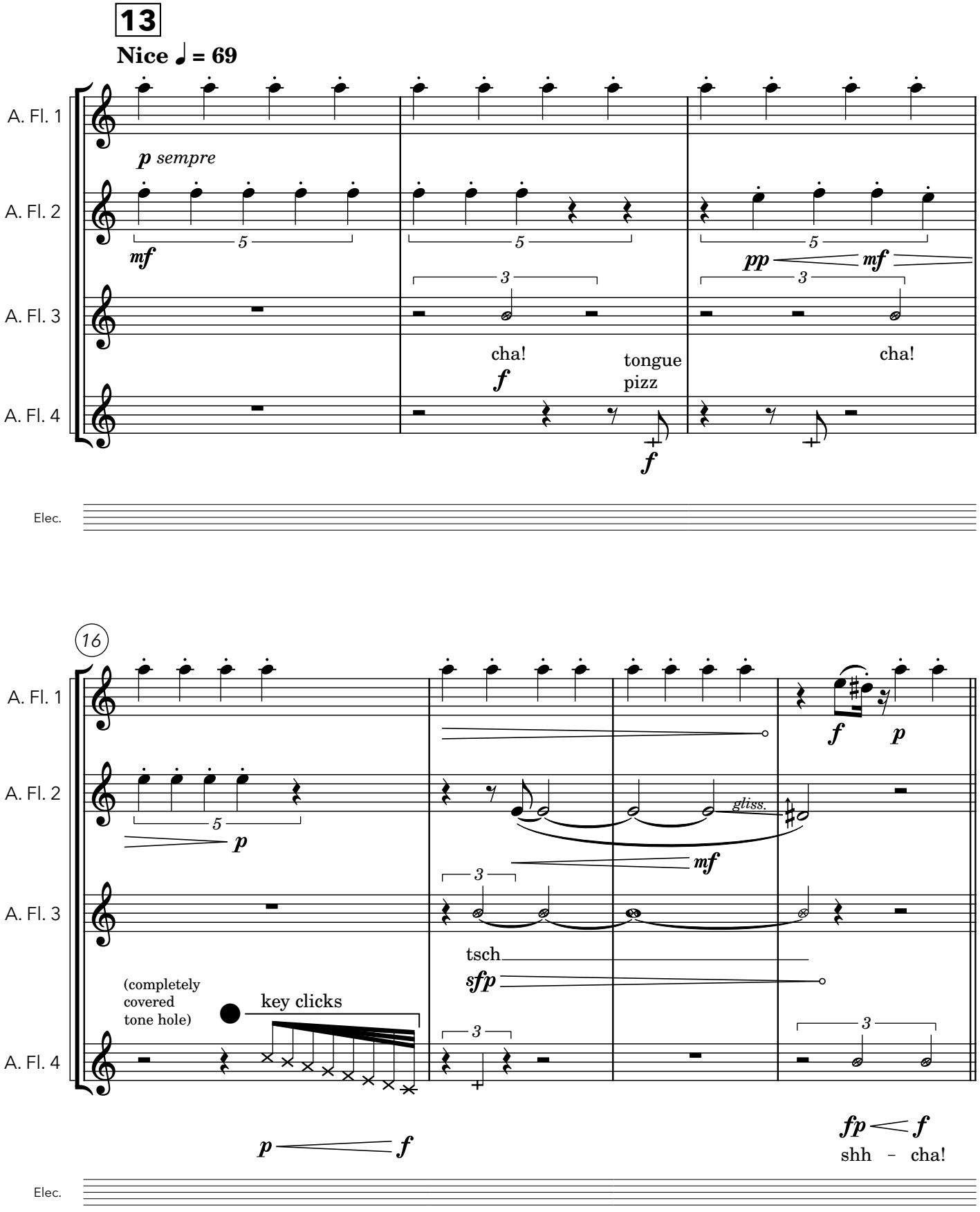
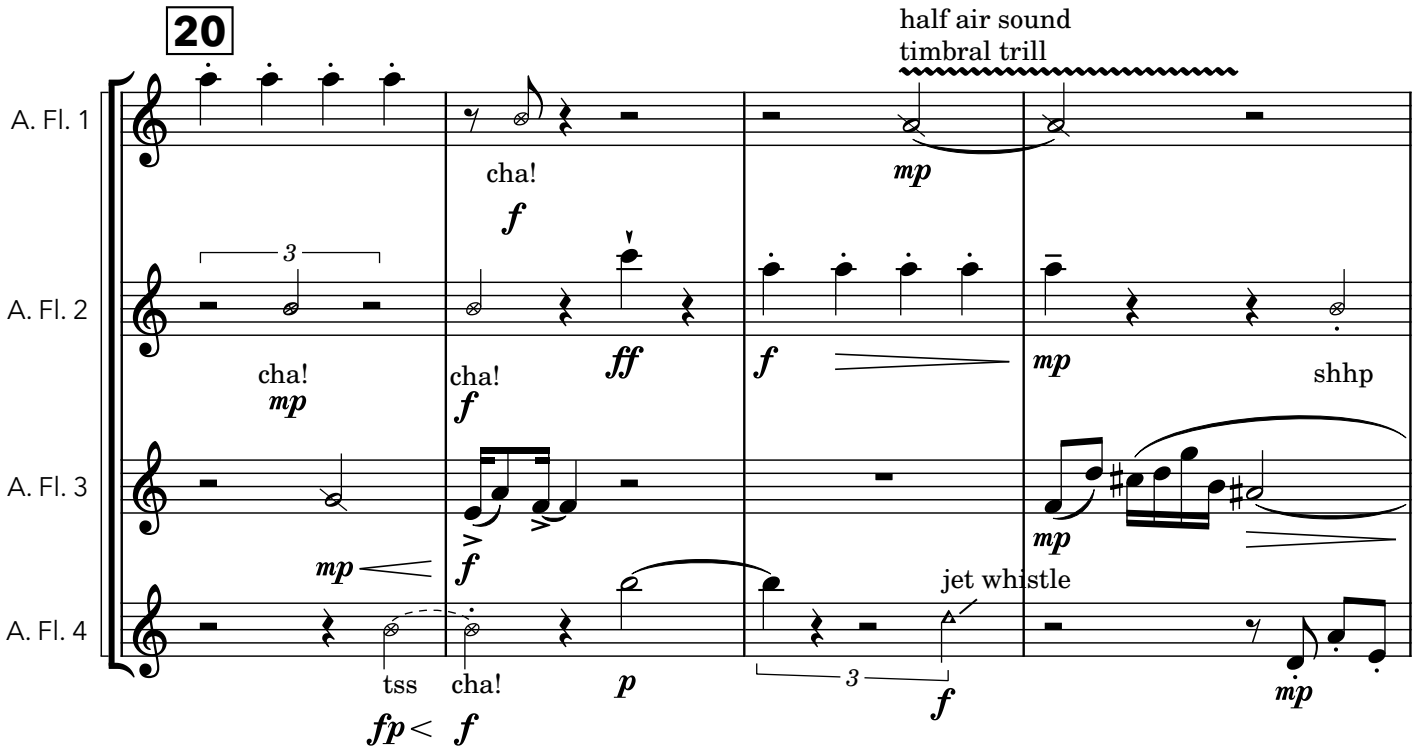
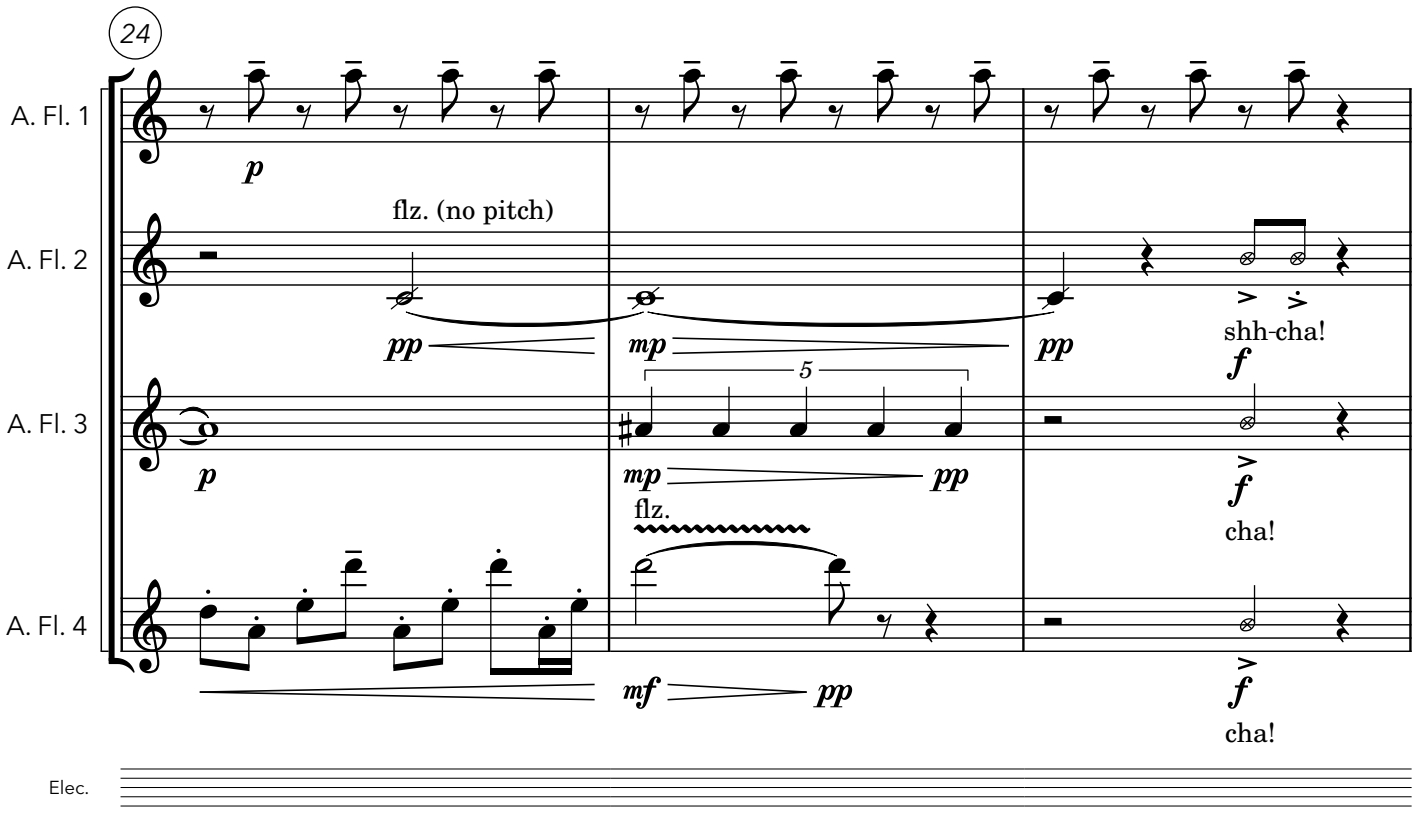
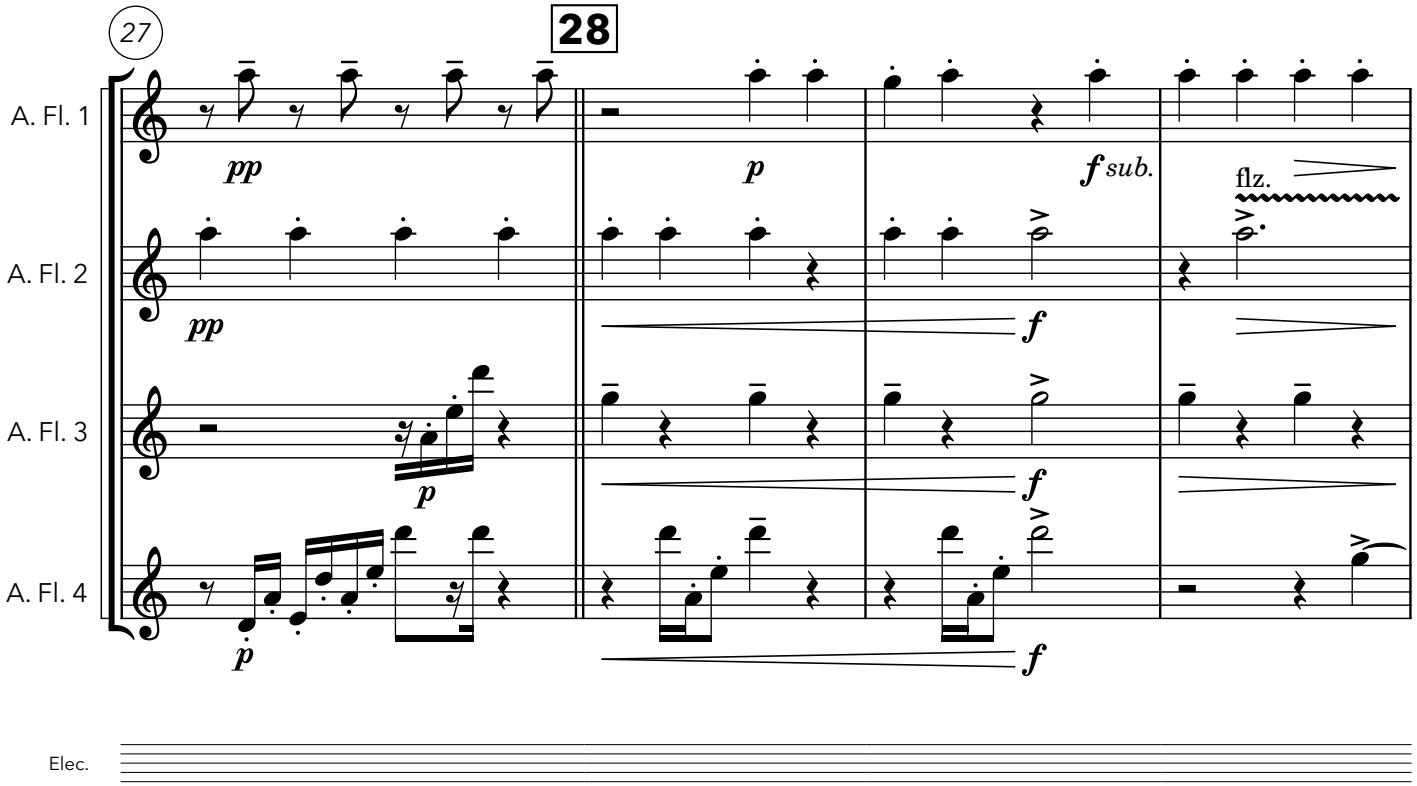
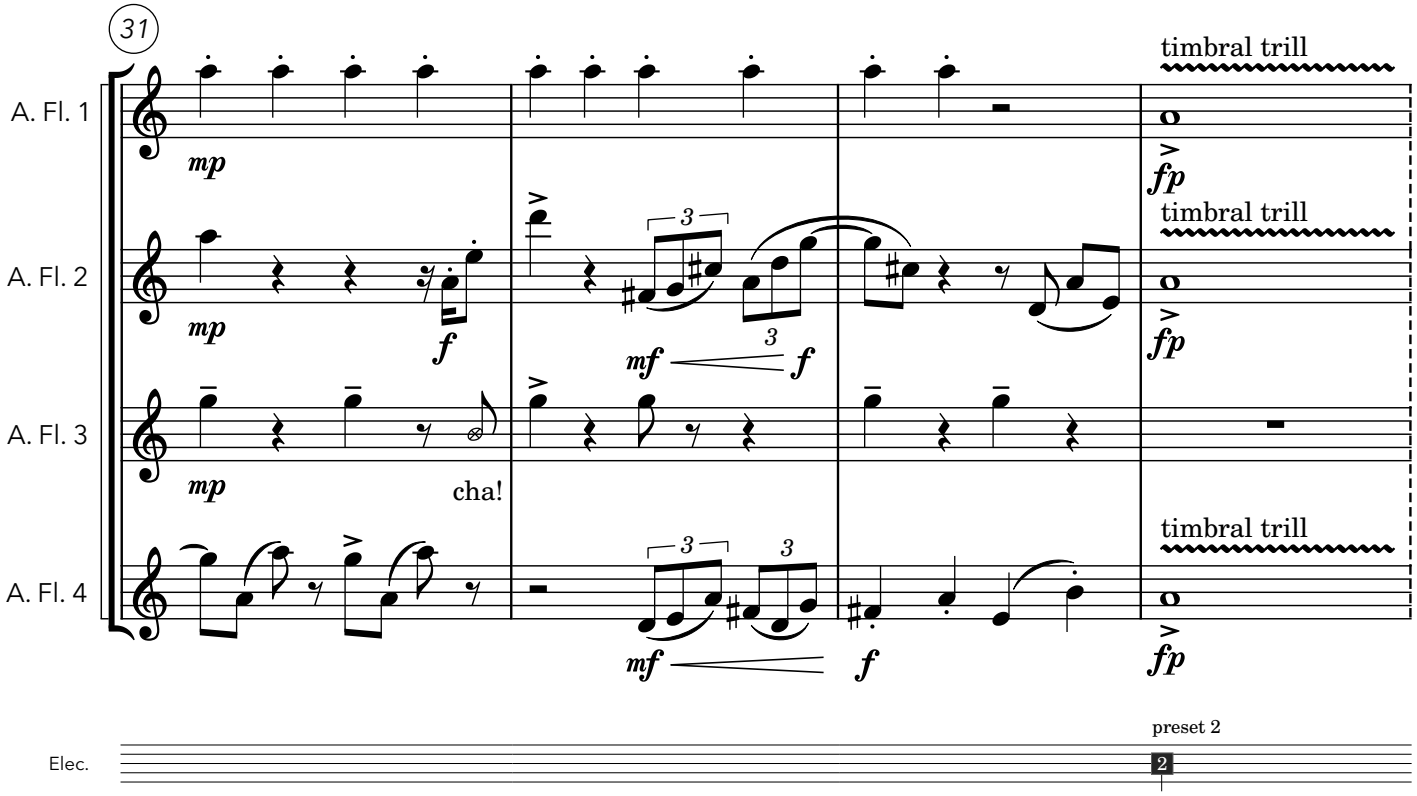
Questions? say hello: alexaletourneaumusic@gmail.com
alexaletourneau.com

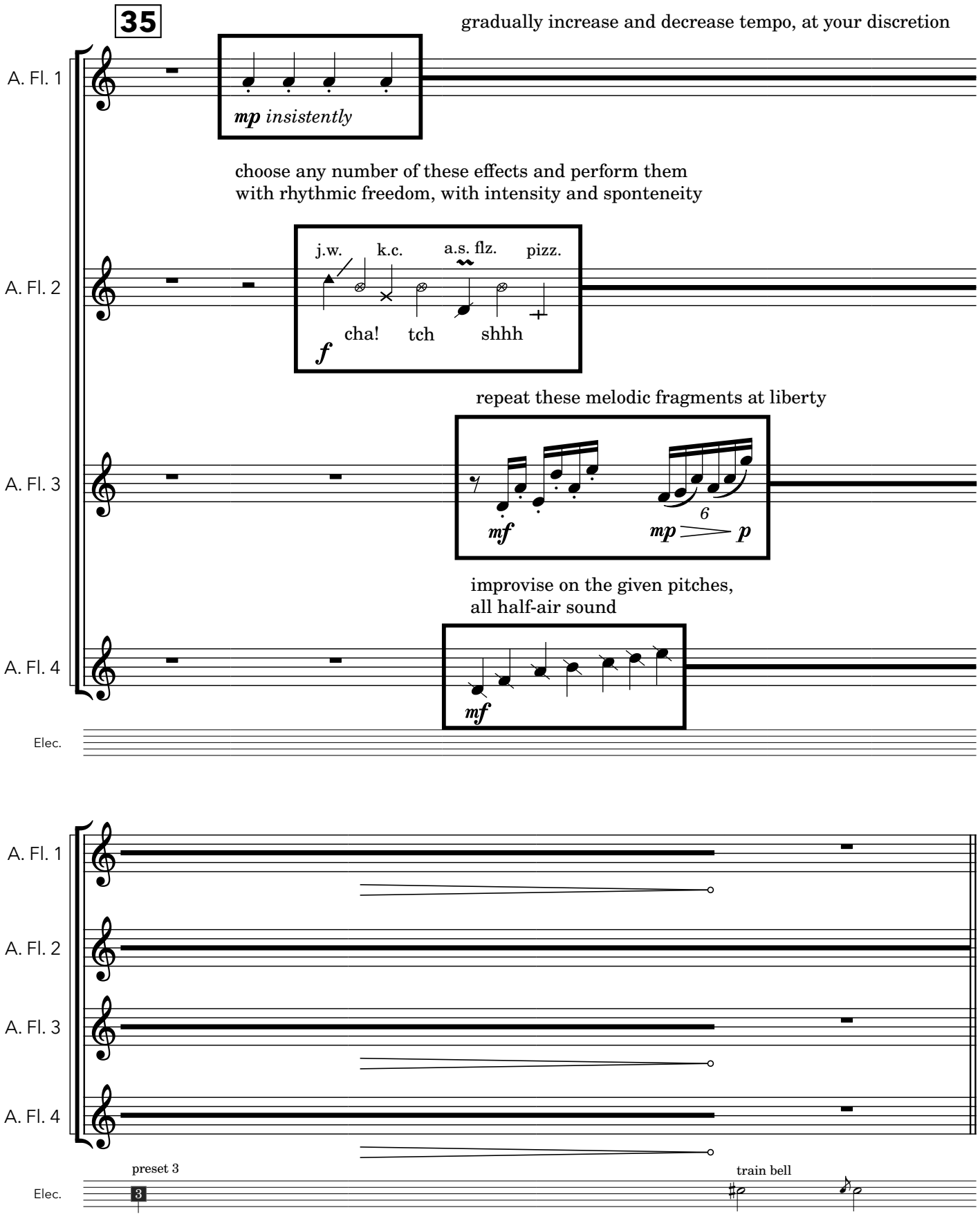

13
Nice ♩ = 69
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
p sempre
mf
5
3
cha!
f
tongue
pizz
pp
mf
cha!
Elec.
16
gliss.
(completely
covered
tone hole)
key clicks
tsch
sfp
fp
shh – cha!

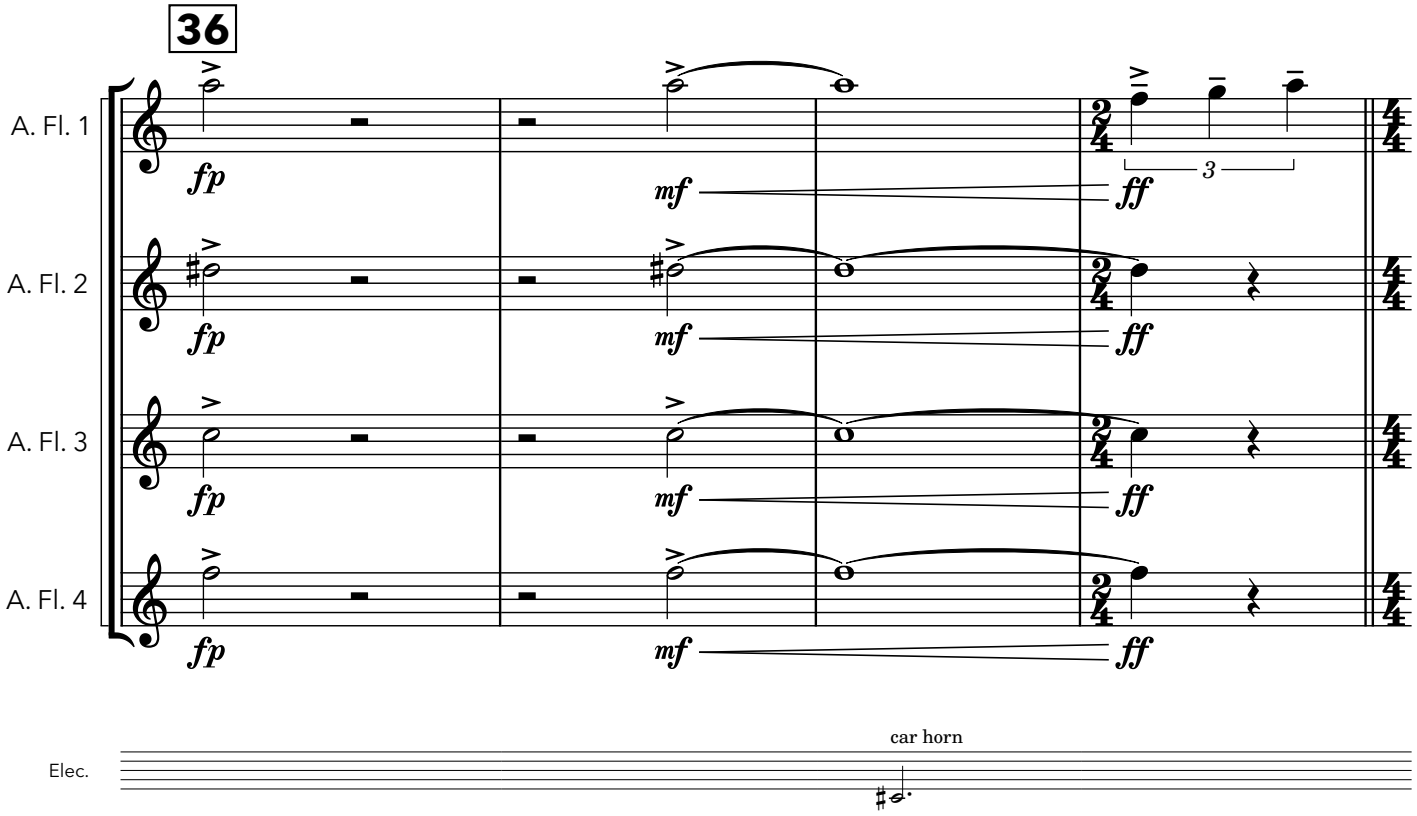

20
half air sound
timbral trill
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
cha!
cha!
cha!
shhp
jet whistle
tss
cha!
Elec.

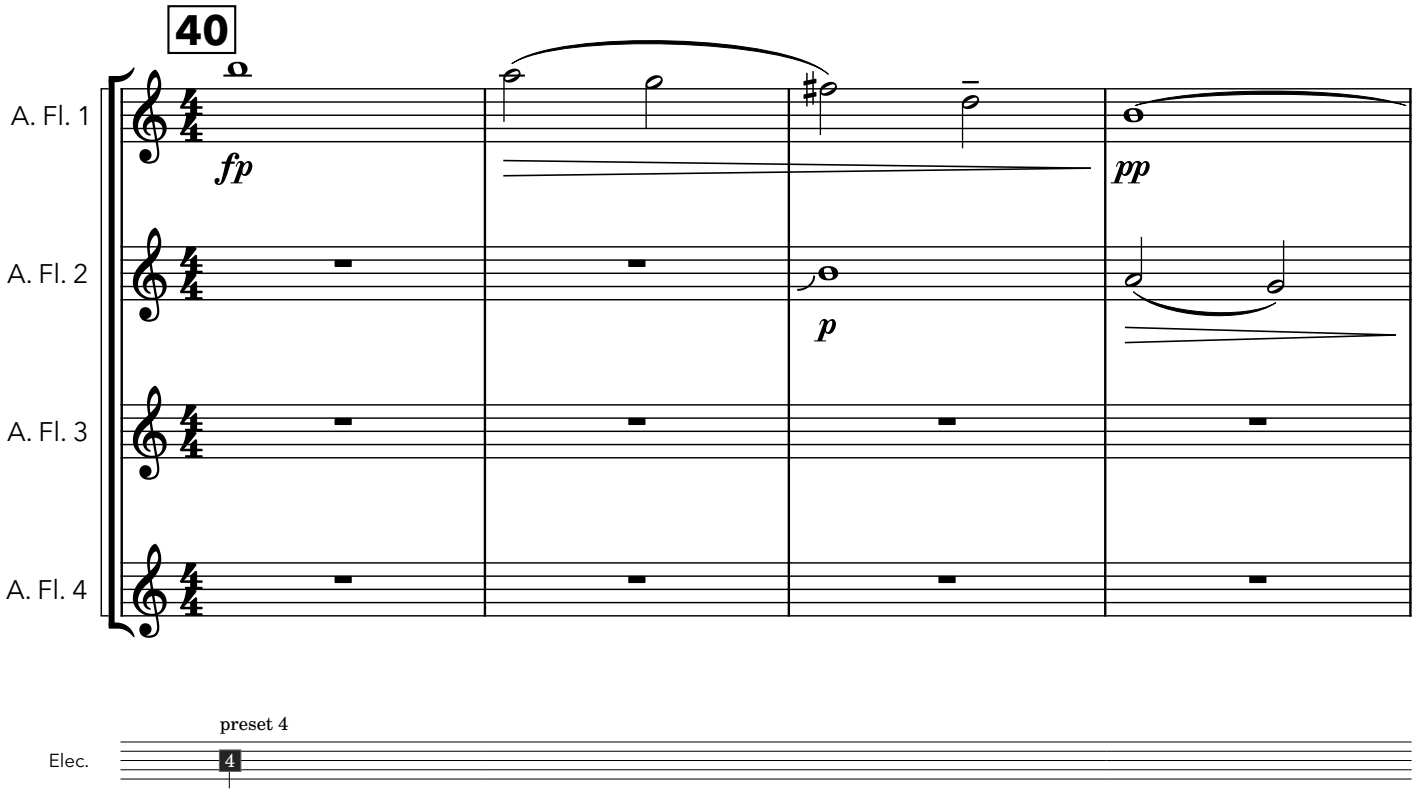

24
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
flz. (no pitch)
shh-cha!
flz.
cha!
cha!
Elec.

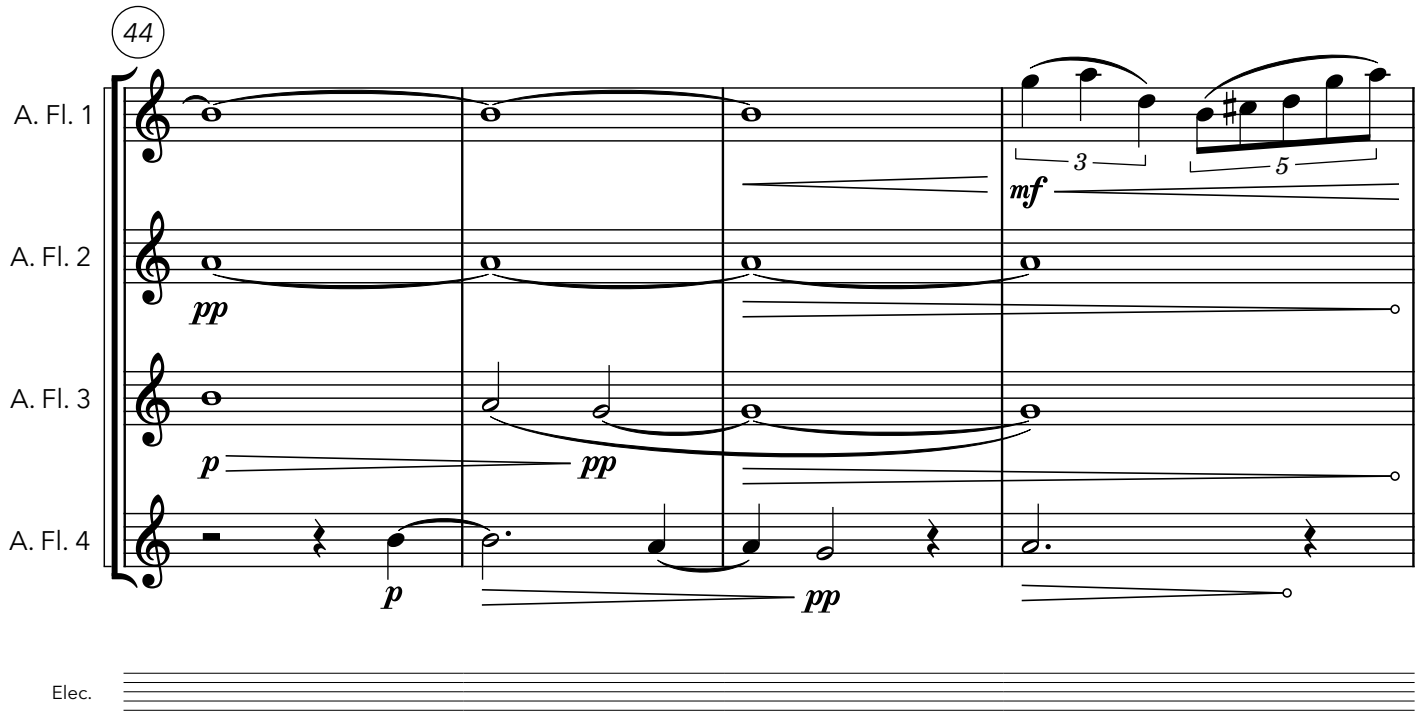

27
28
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
pp
p
f sub.
flz.
f
Elec.

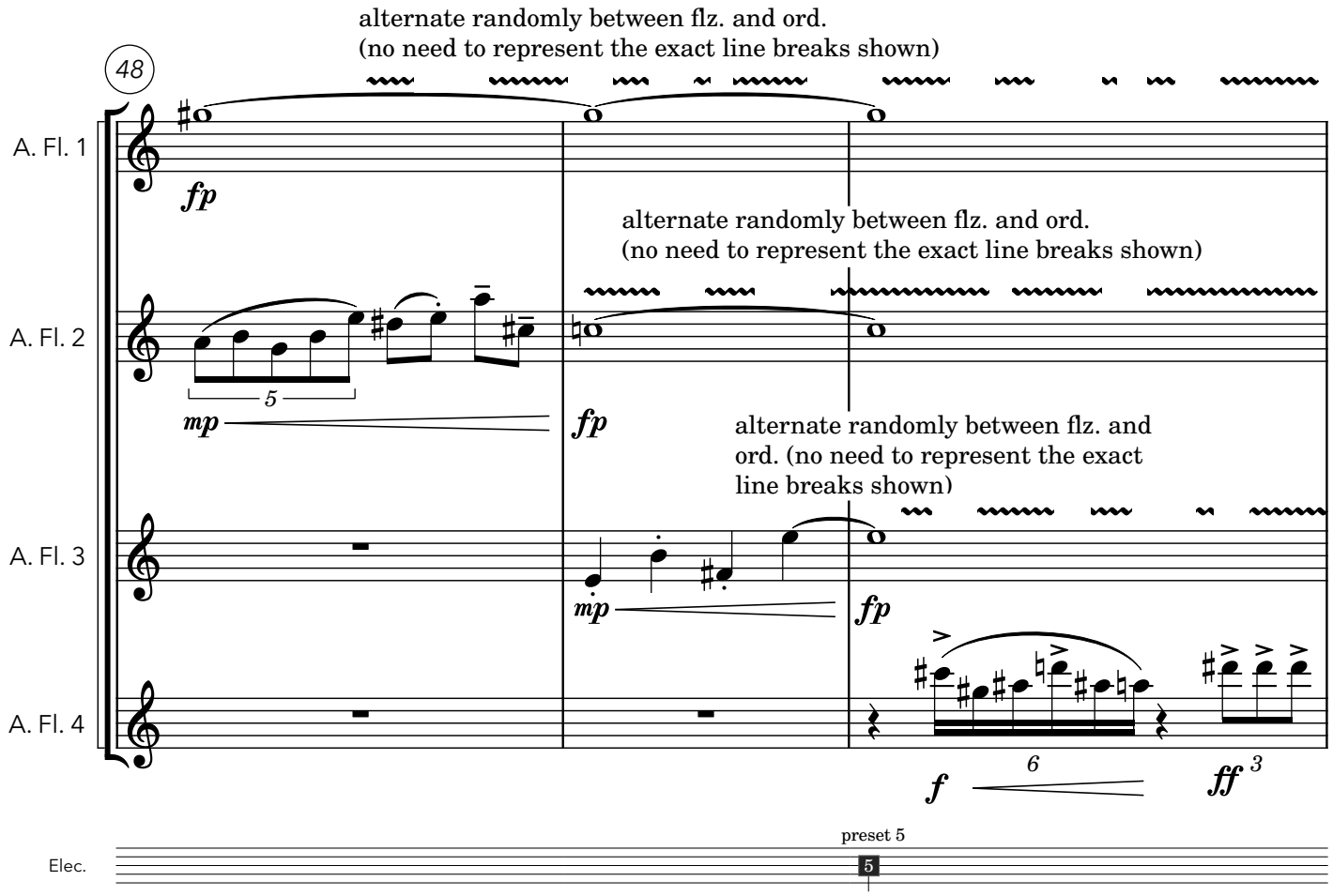

31
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
mp
f
mf
cha!
timbral trill
fp
preset 2
2
Elec.

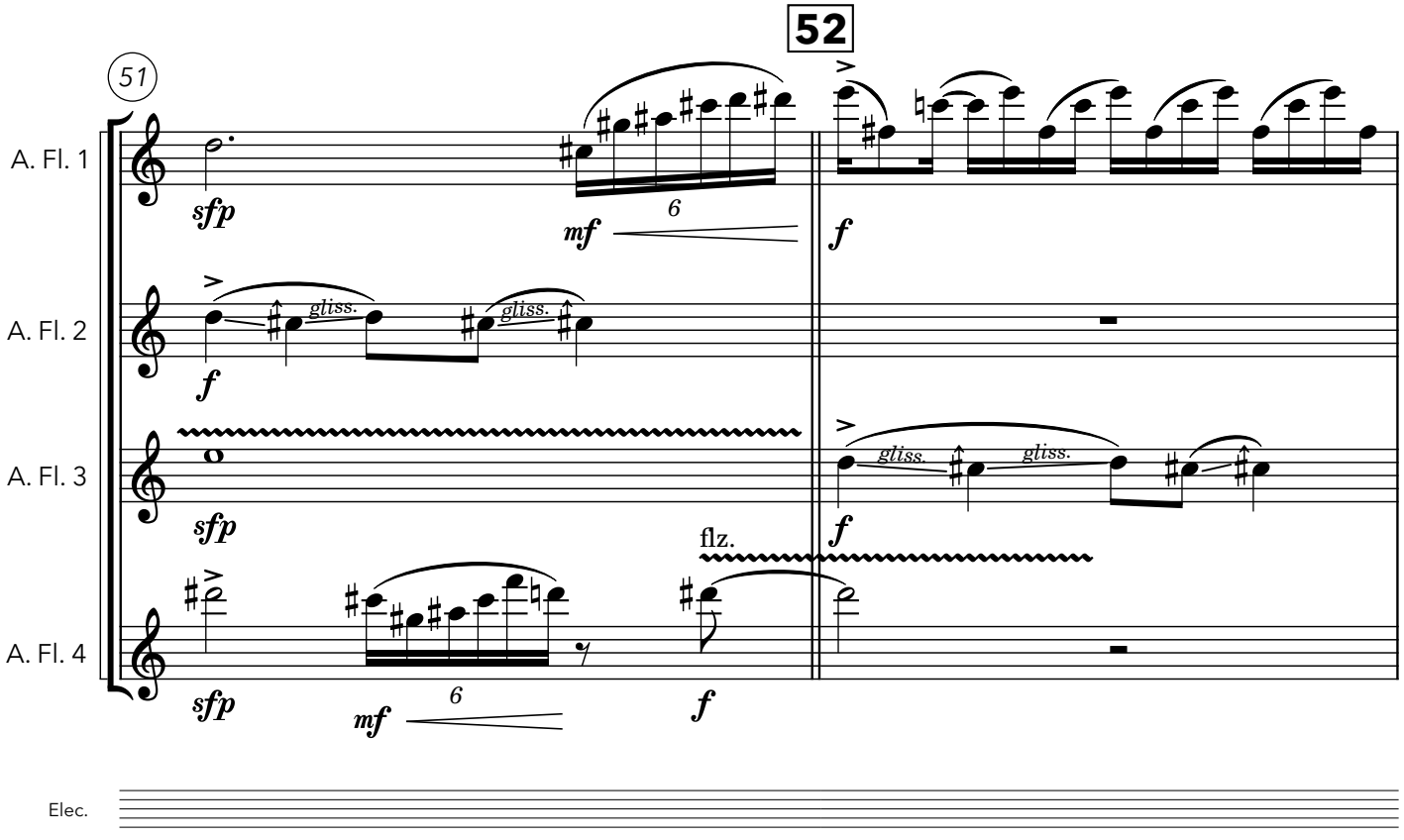

35
gradually increase and decrease tempo, at your discretion
A. Fl. 1
mp insistently
choose any number of these effects and perform them
with rhythmic freedom, with intensity and sponteneity
A. Fl. 2
j.w.
k.c.
a.s. flz.
pizz.
cha!
tch
shhh
f
repeat these melodic fragments at liberty
A. Fl. 3
mf
6
mp
p
improvise on the given pitches,
all half-air sound
A. Fl. 4
mf
Elec.
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
preset 3
3
train bell
Elec.

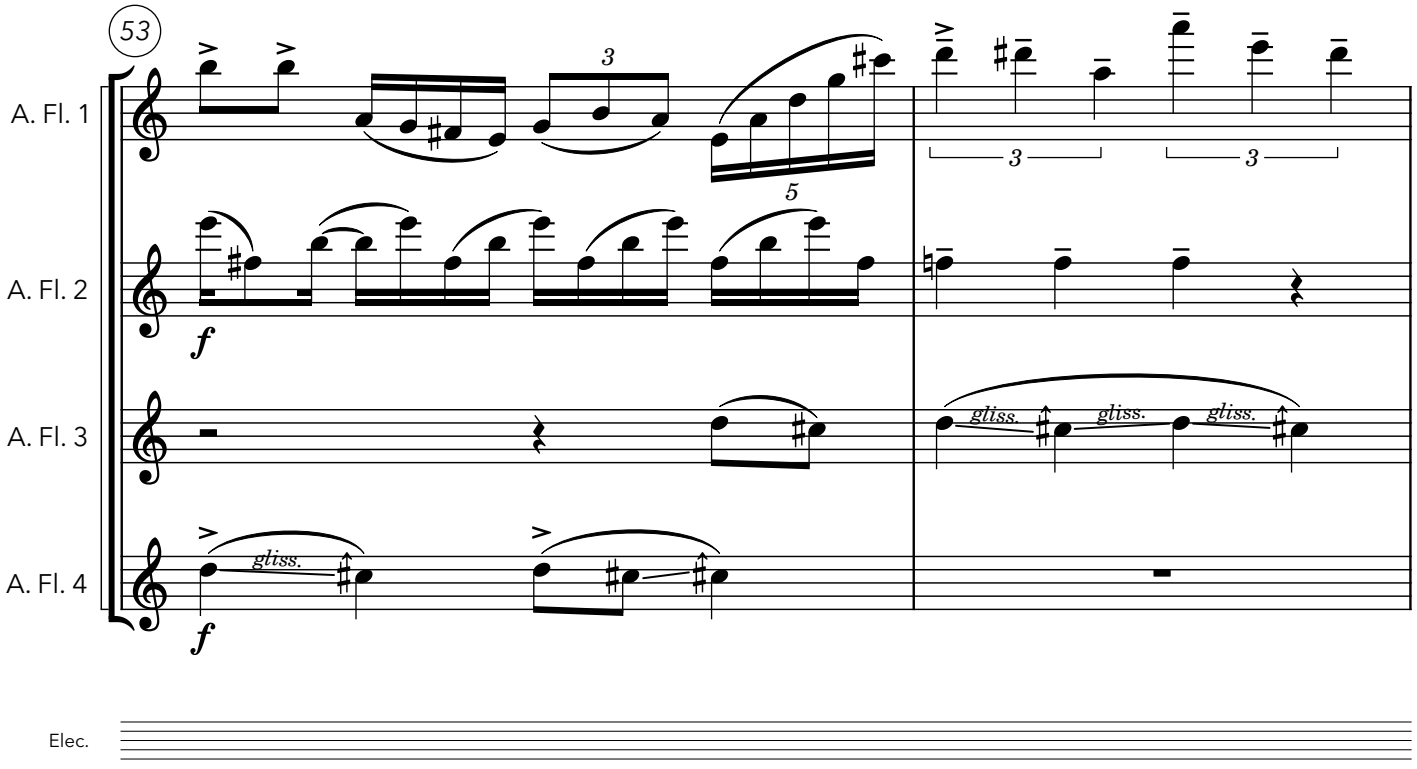

36
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
fp
mf
ff
3
Elec.
car horn

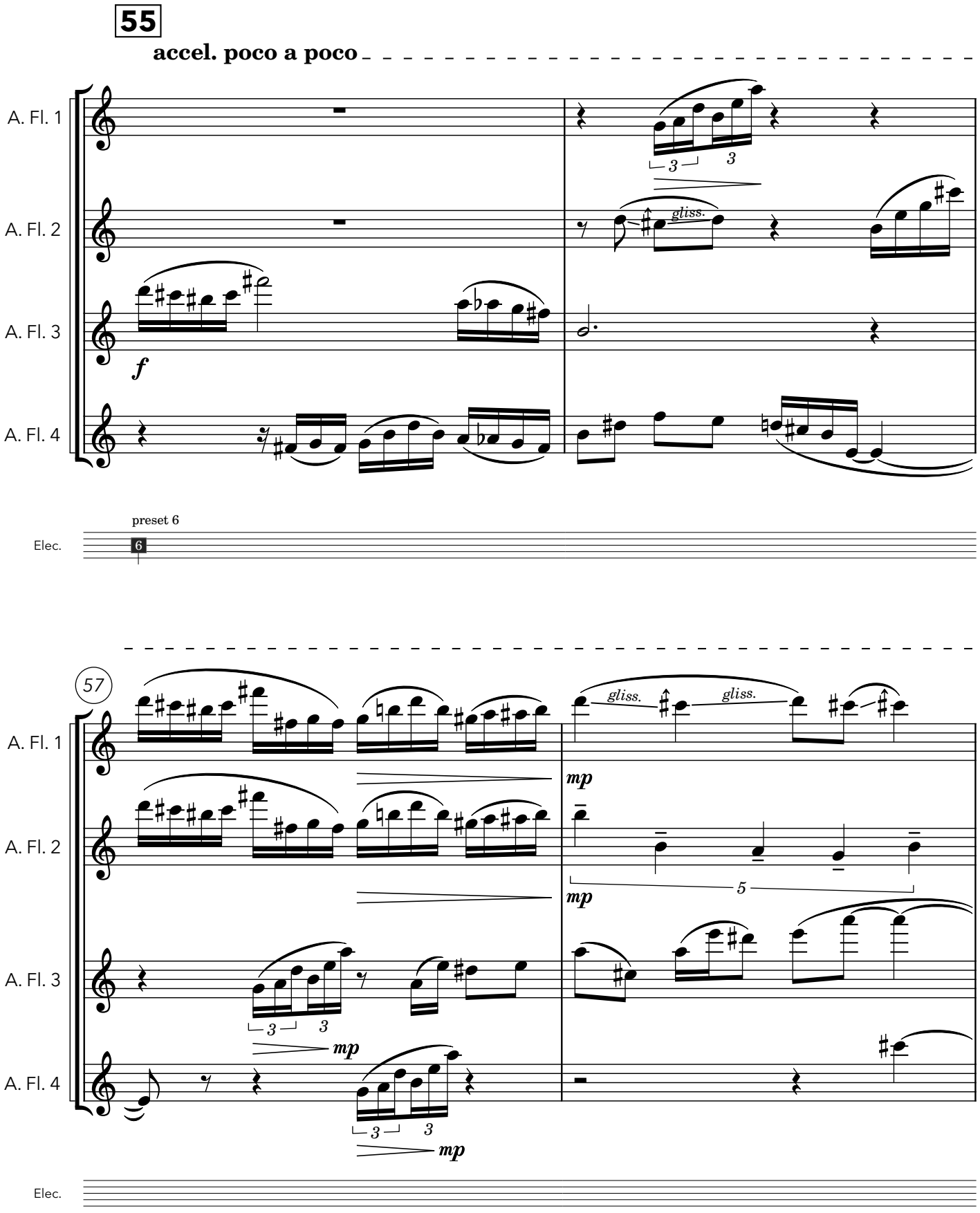

40
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
fp
p
pp
Elec.
preset 4
4

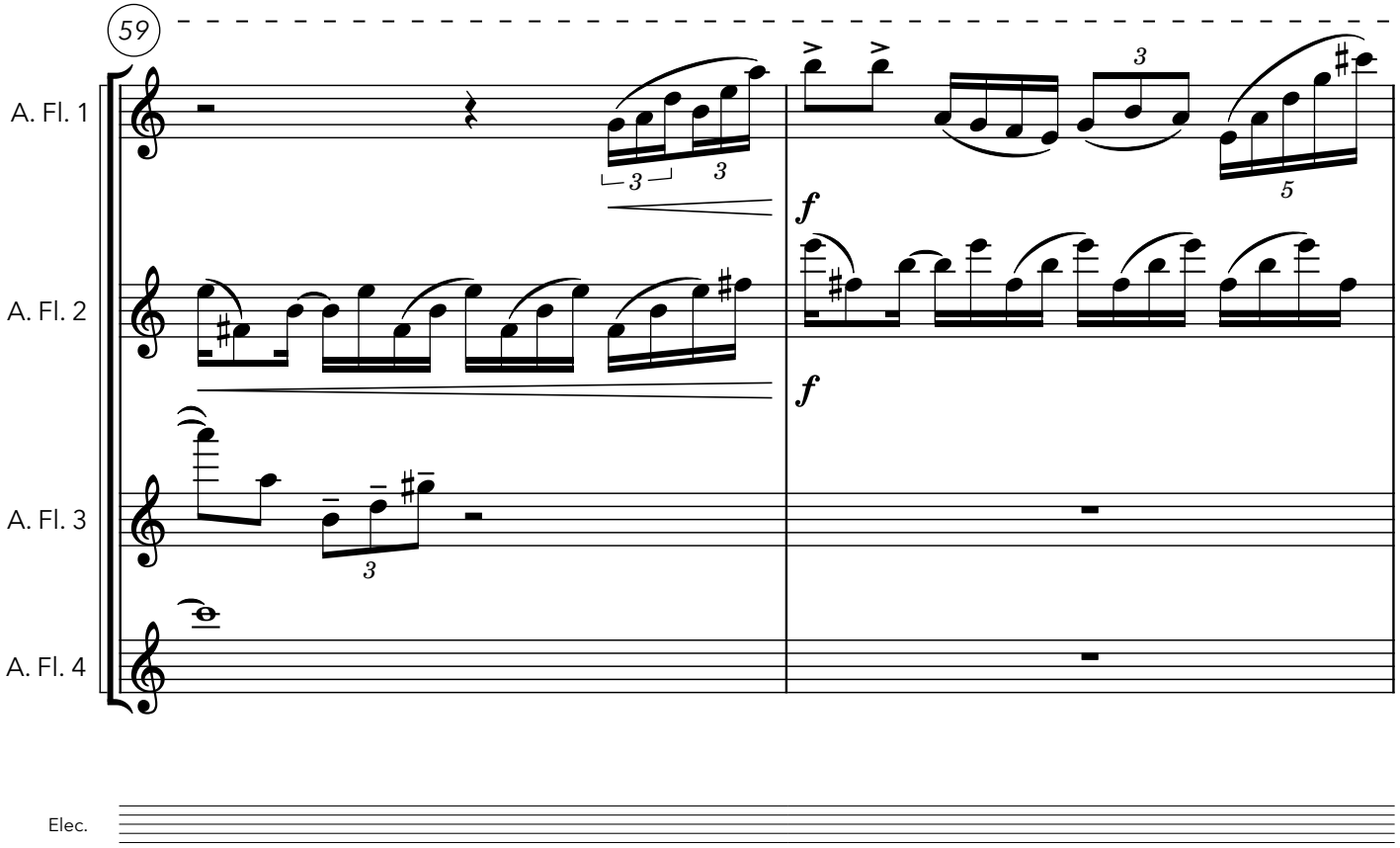

44
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
Elec.
3
5
mf
pp
p
pp
p
pp

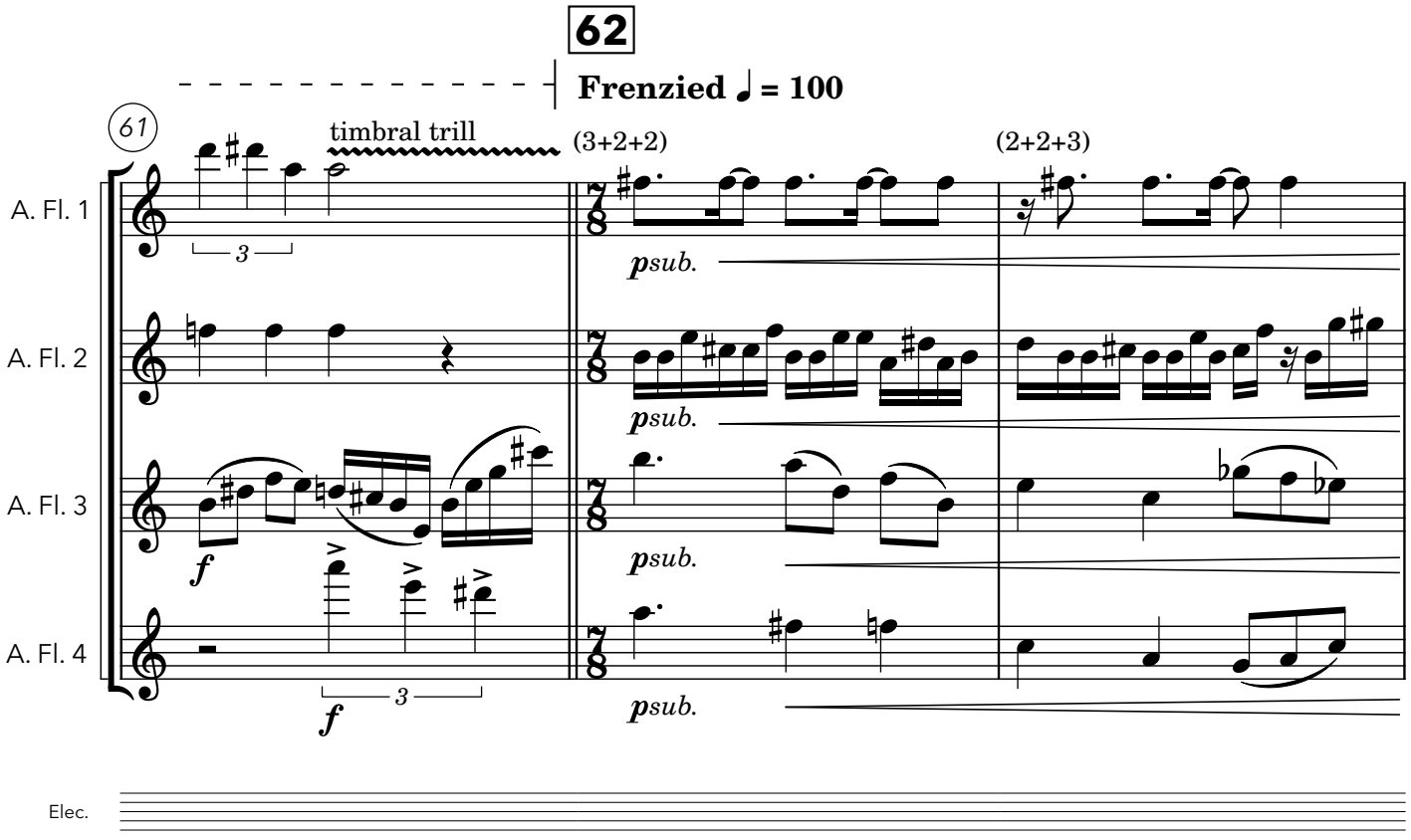

alternate randomly between flz. and ord.
(no need to represent the exact line breaks shown)
48
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
Elec.
fp
alternate randomly between flz. and ord.
(no need to represent the exact line breaks shown)
5
mp
fp
alternate randomly between flz. and
ord. (no need to represent the exact
line breaks shown)
mp
fp
6
f
ff 3
preset 5
5

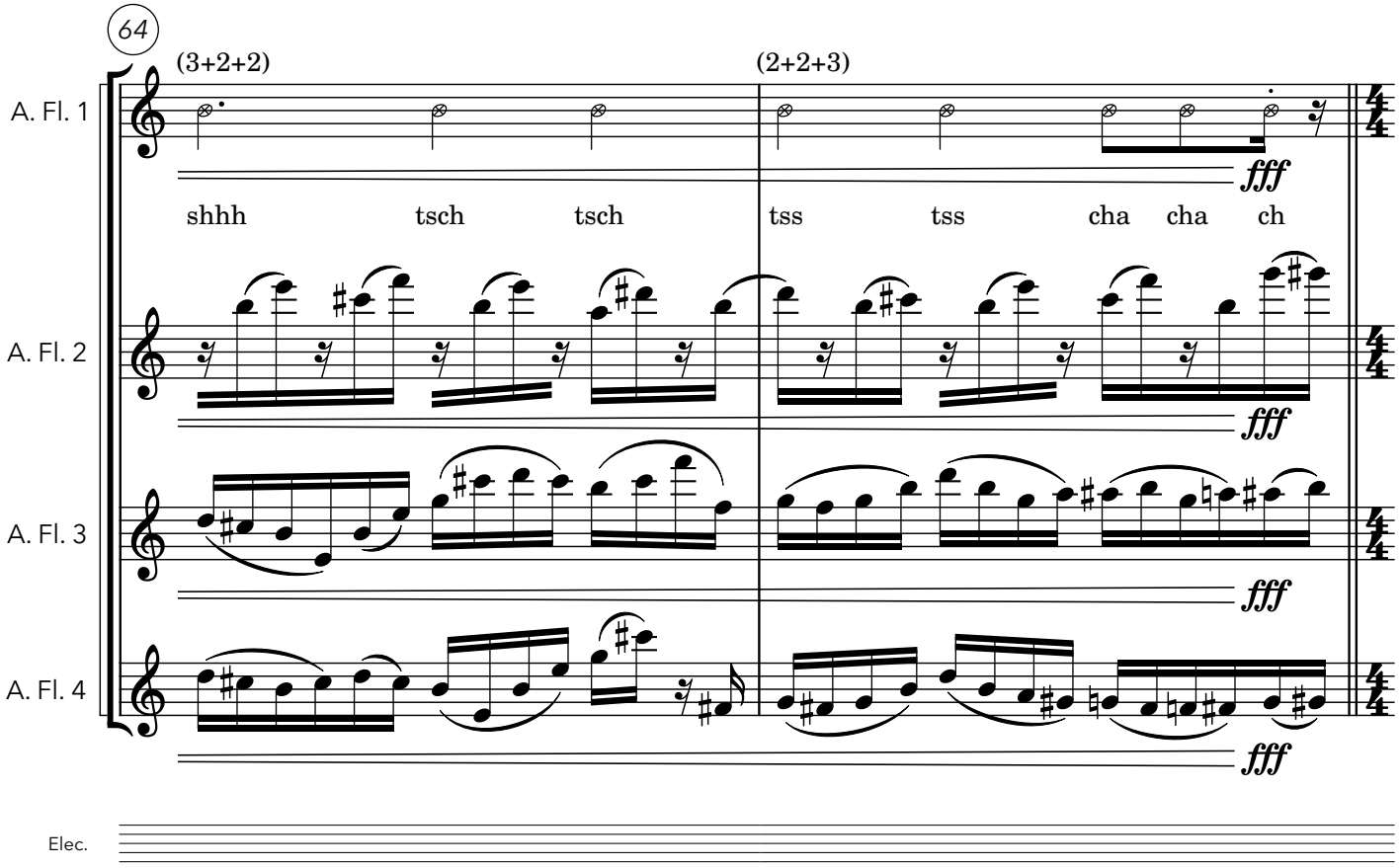

52
51
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
sfp
mf
f
gliss.
flz.
6
Elec.

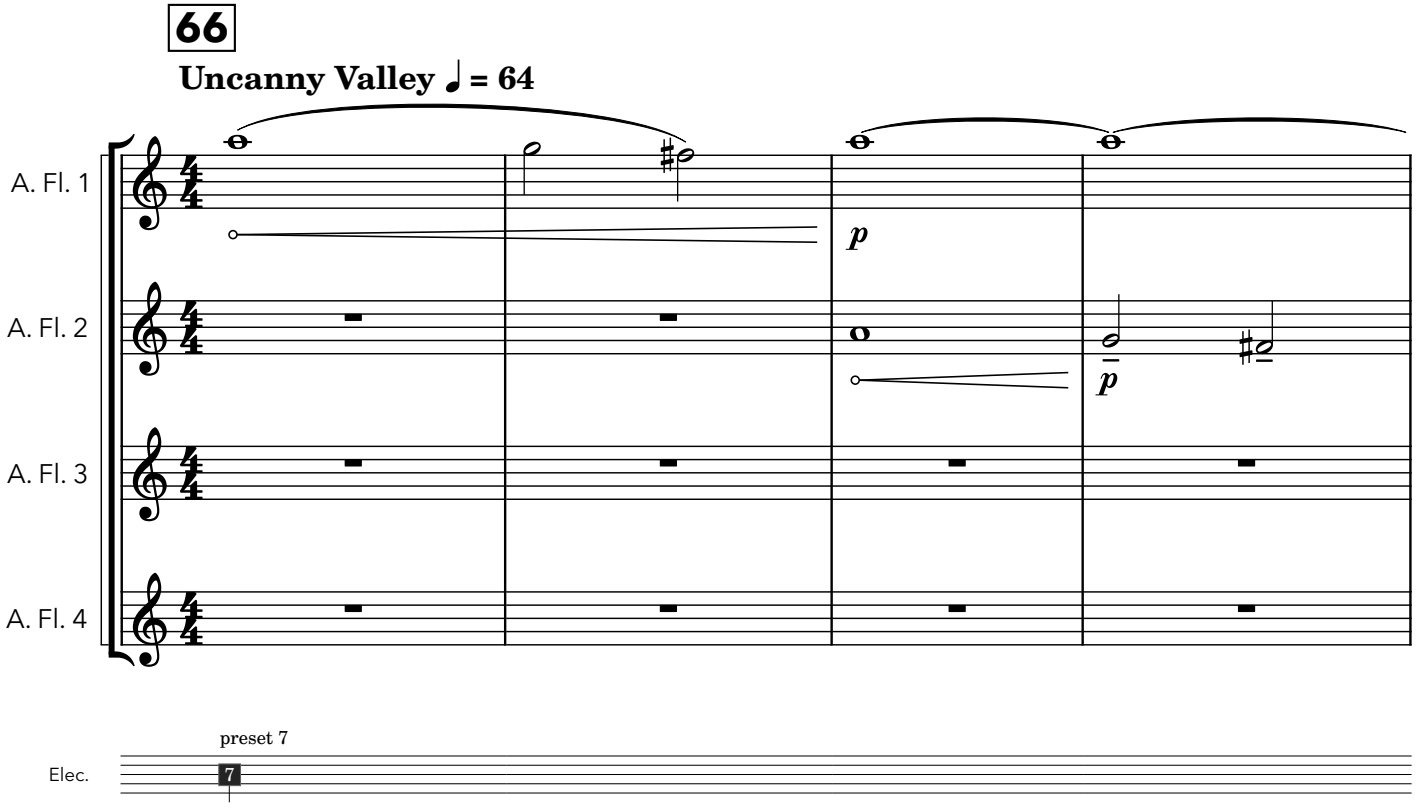

53
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
f
gliss.
3
5
Elec.

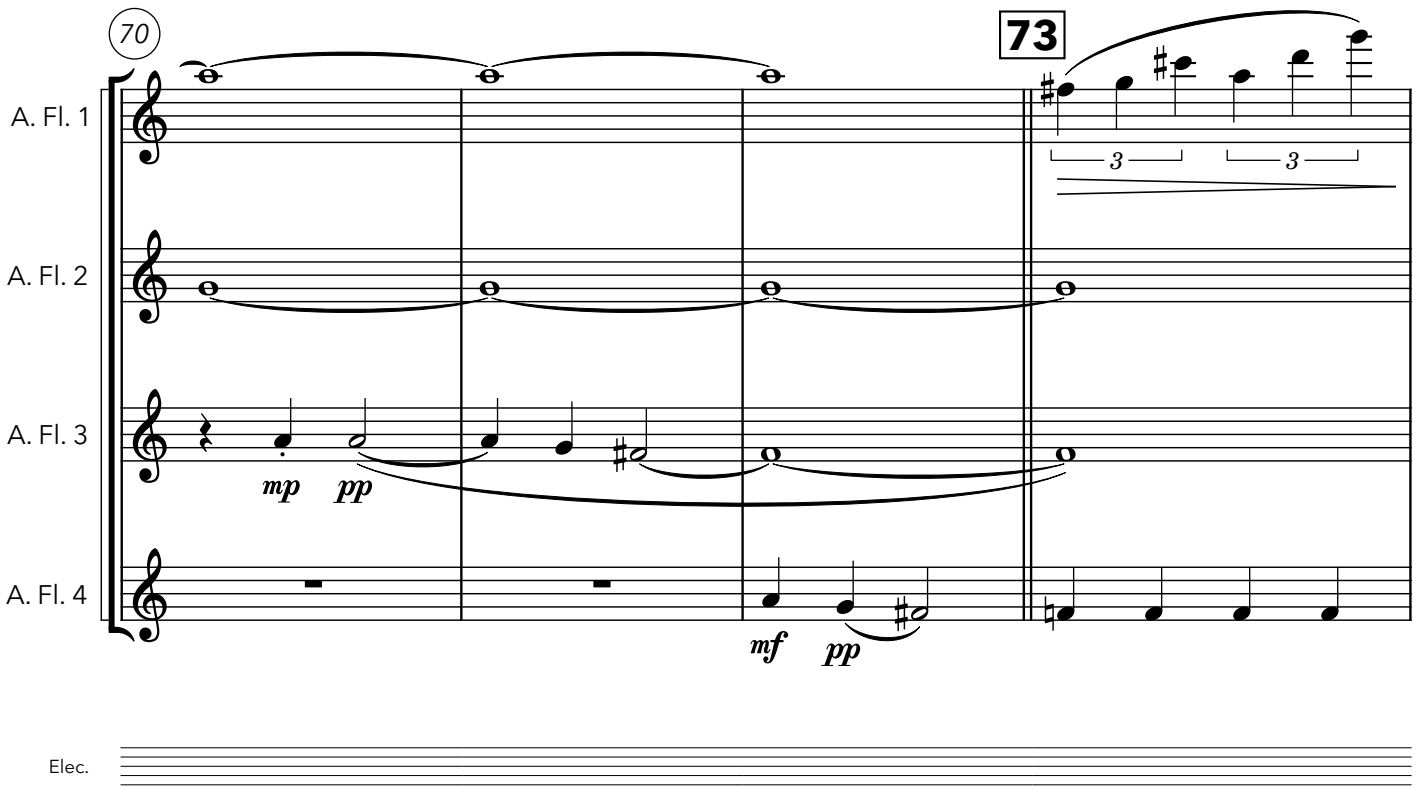

55
accel. poco a poco
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
f
gliss.
preset 6
Elec.
6
57
gliss.
gliss.
mp
mp
5
mp
mp
Elec.

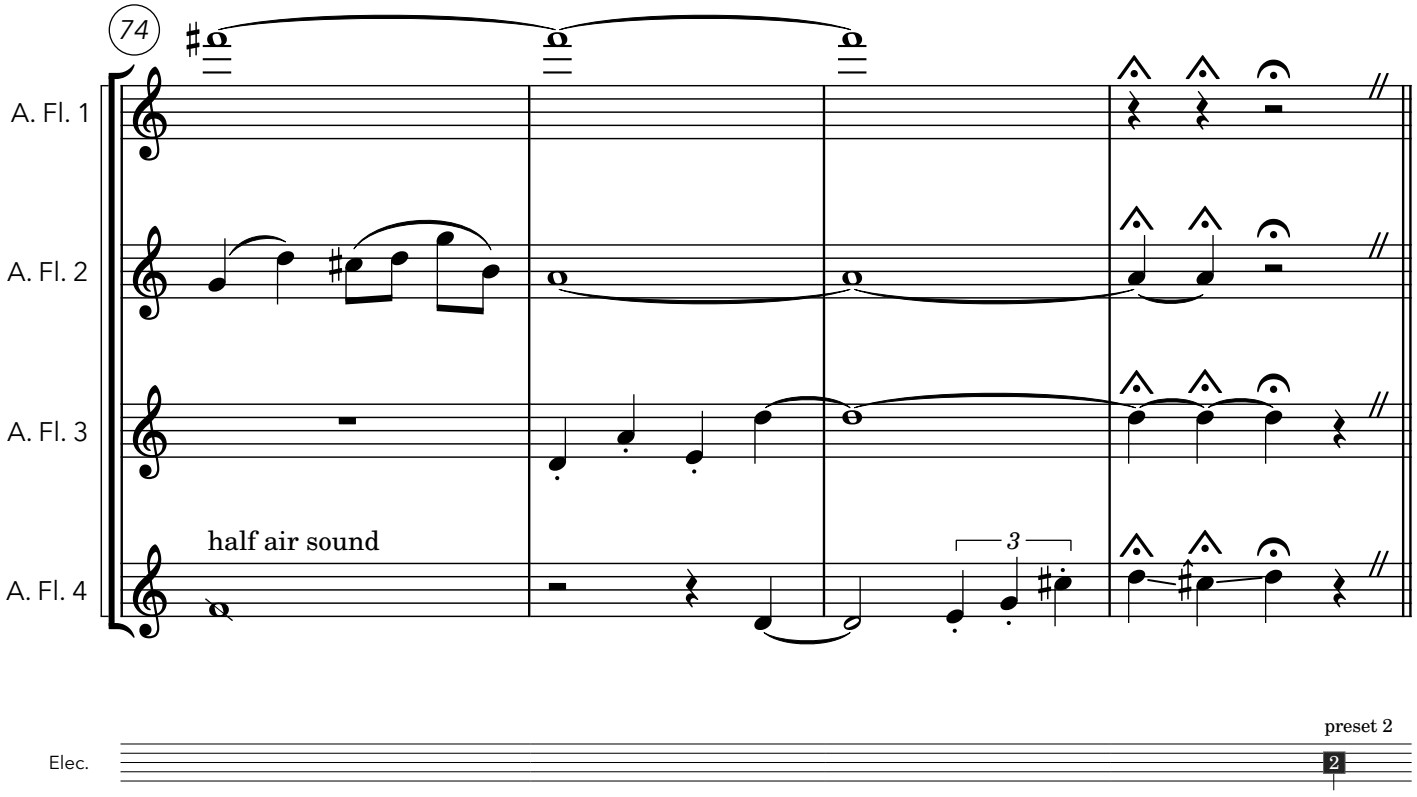

59
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
Elec.

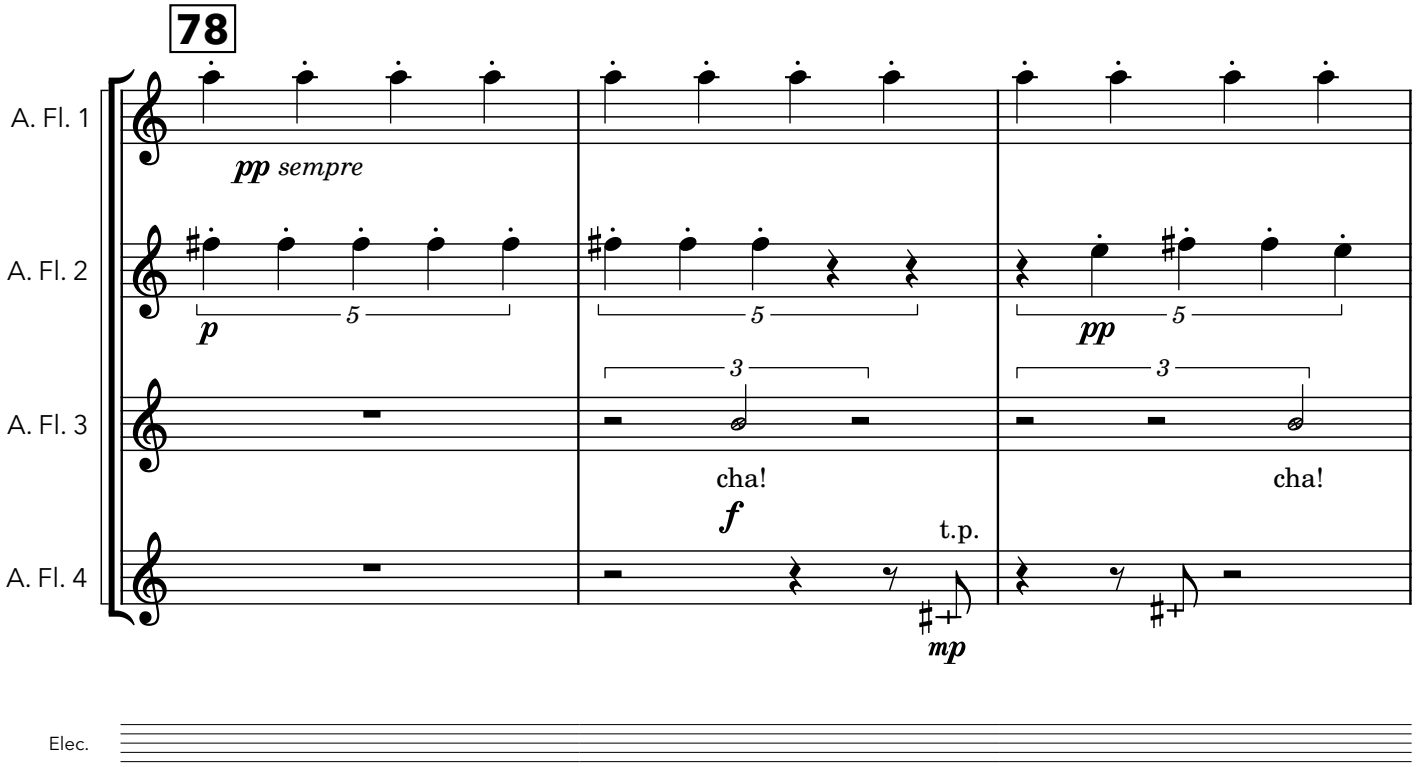

62
Frenzied ♩ = 100
61
timbral trill
(3+2+2)
(2+2+3)
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
Elec.

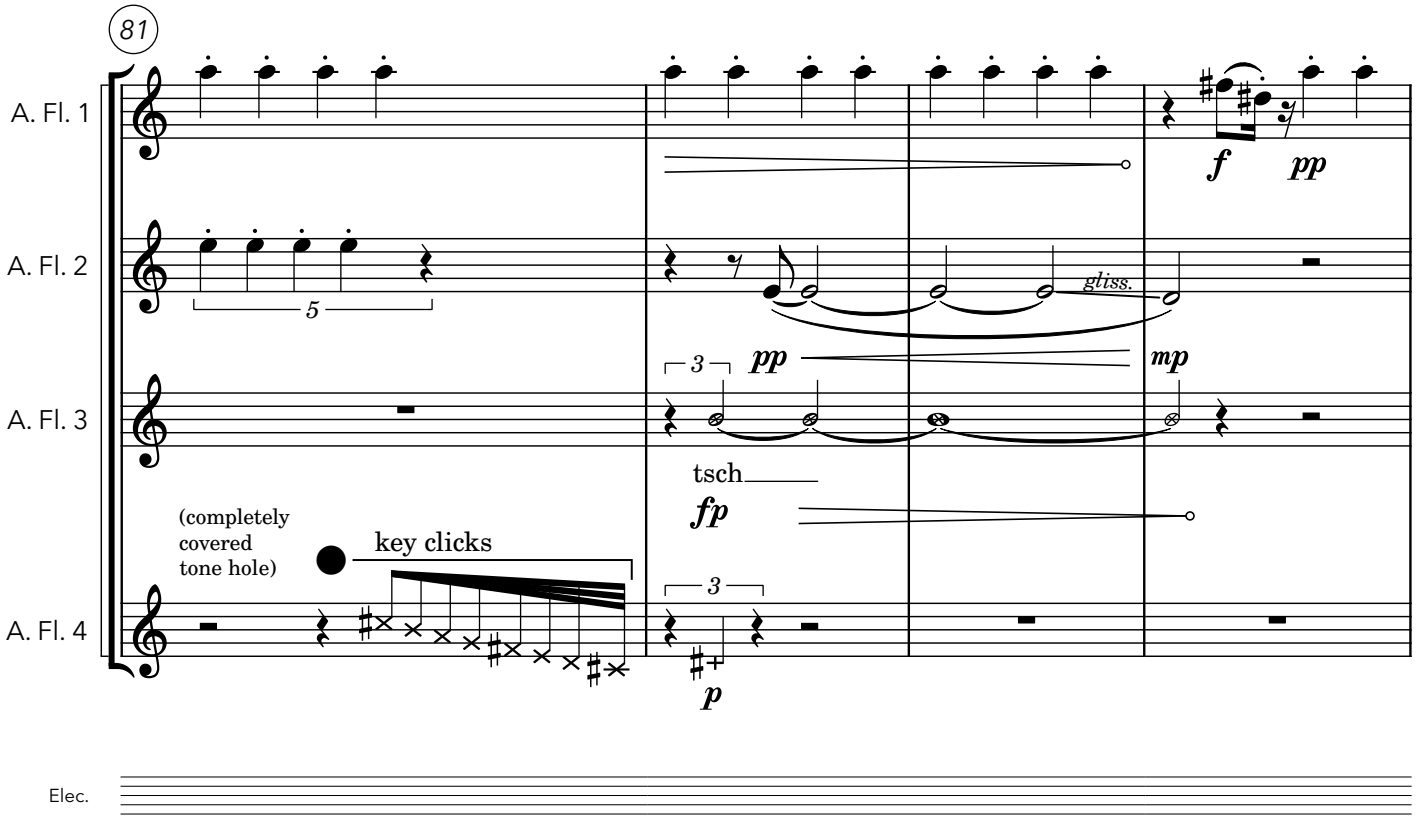

64
(3+2+2)
(2+2+3)
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
shhh tsch tsch tss tss cha cha ch
fff
Elec.

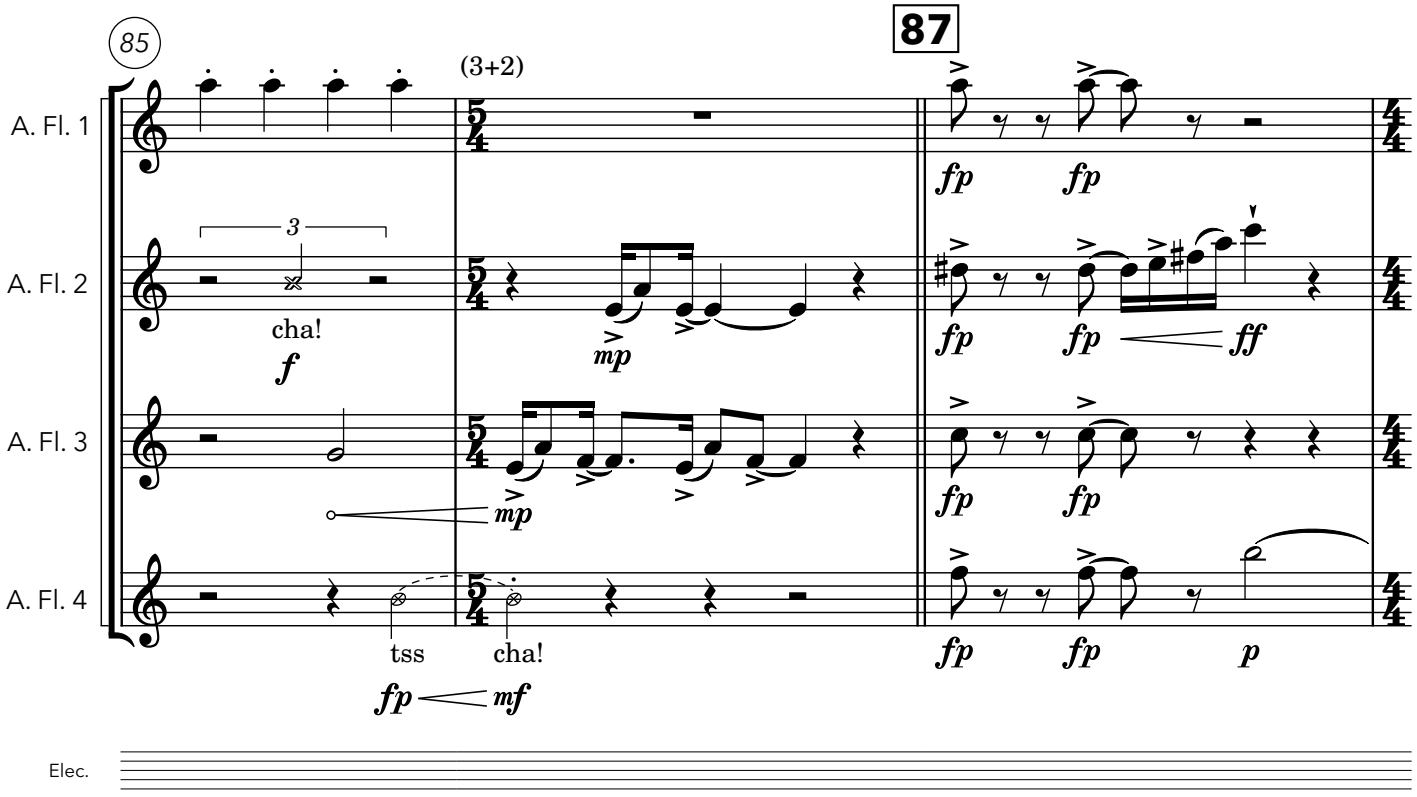

66
Uncanny Valley ♩ = 64
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
p
preset 7
7
Elec.

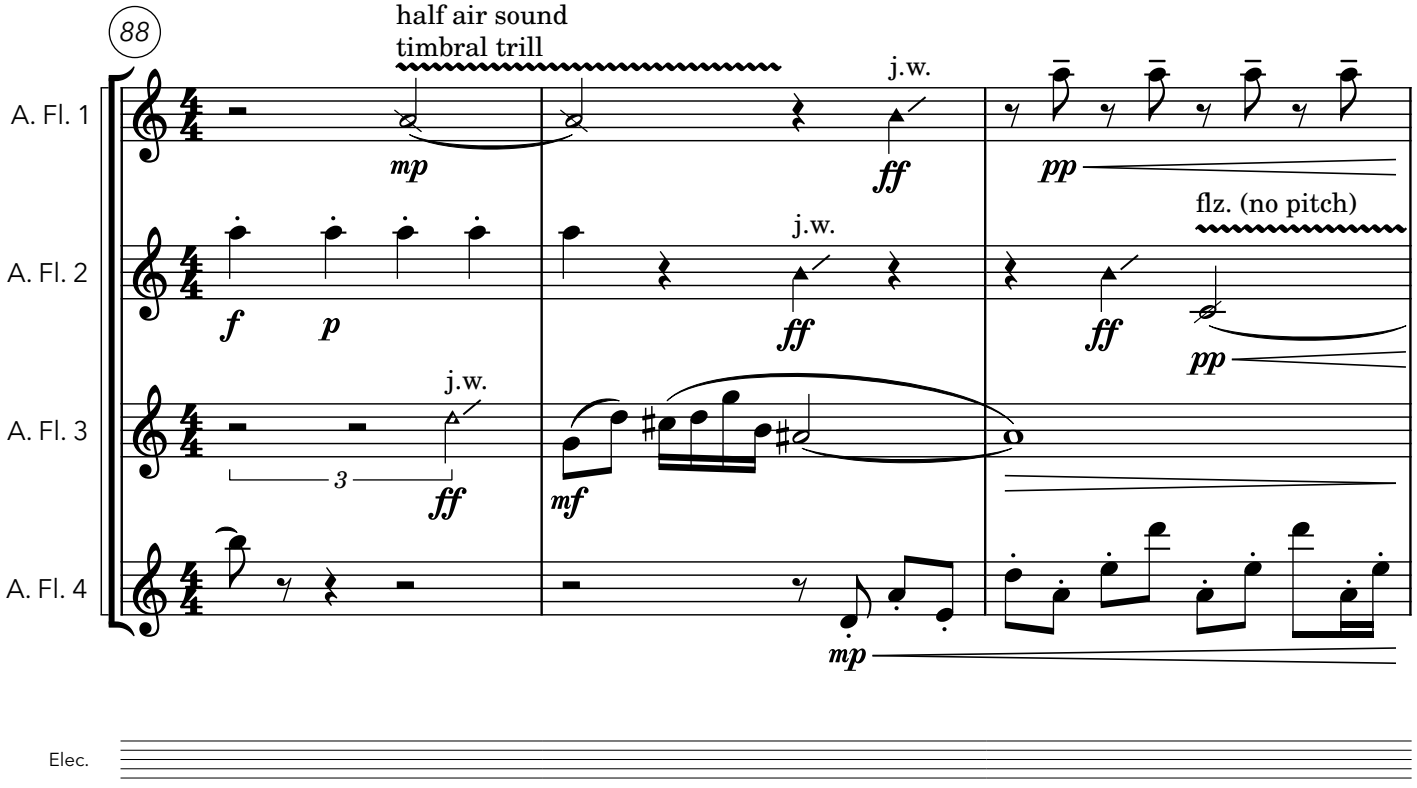

70
73
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
mp
pp
mf
pp
3
3
Elec.

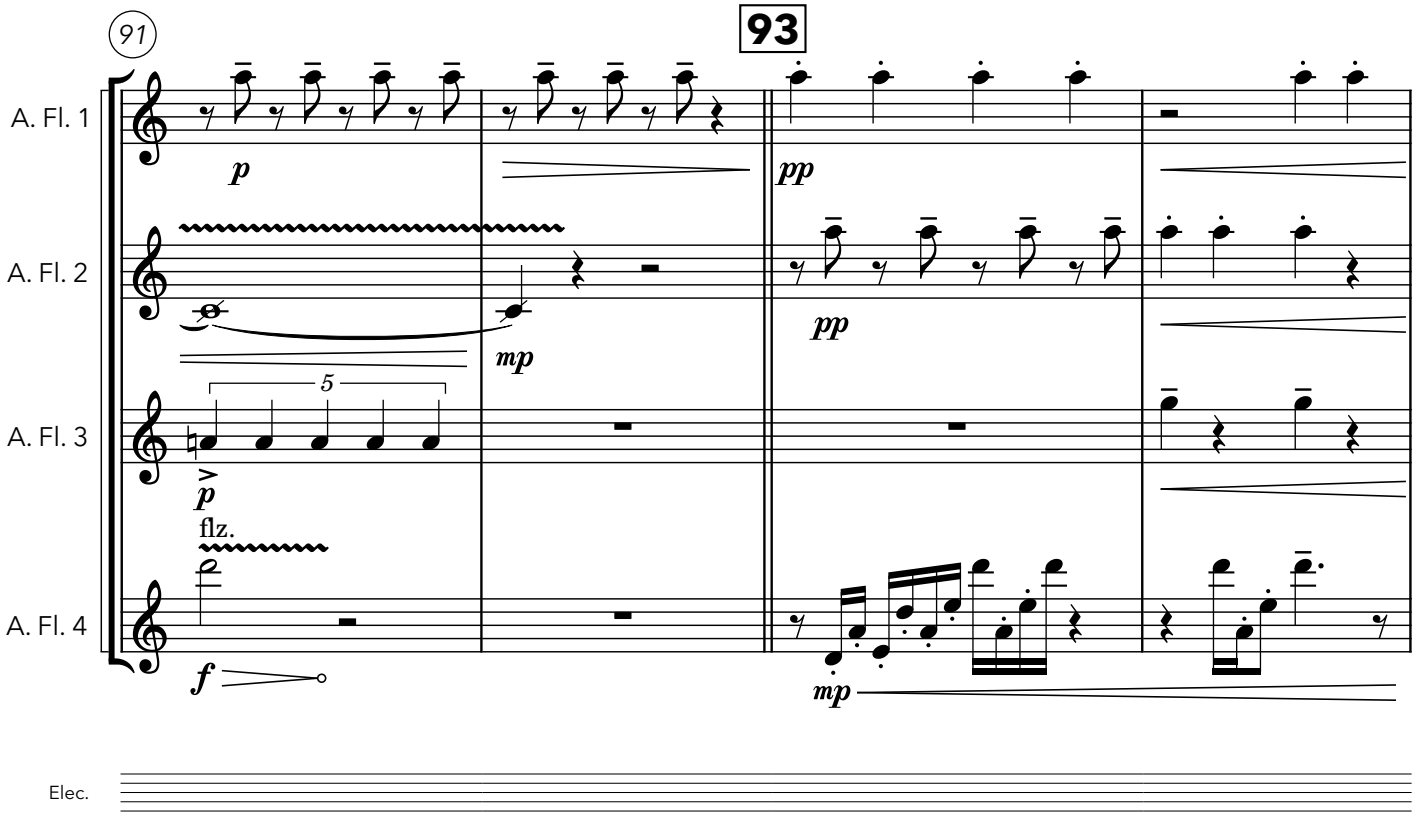

74
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
half air sound
3
preset 2
Elec.
2

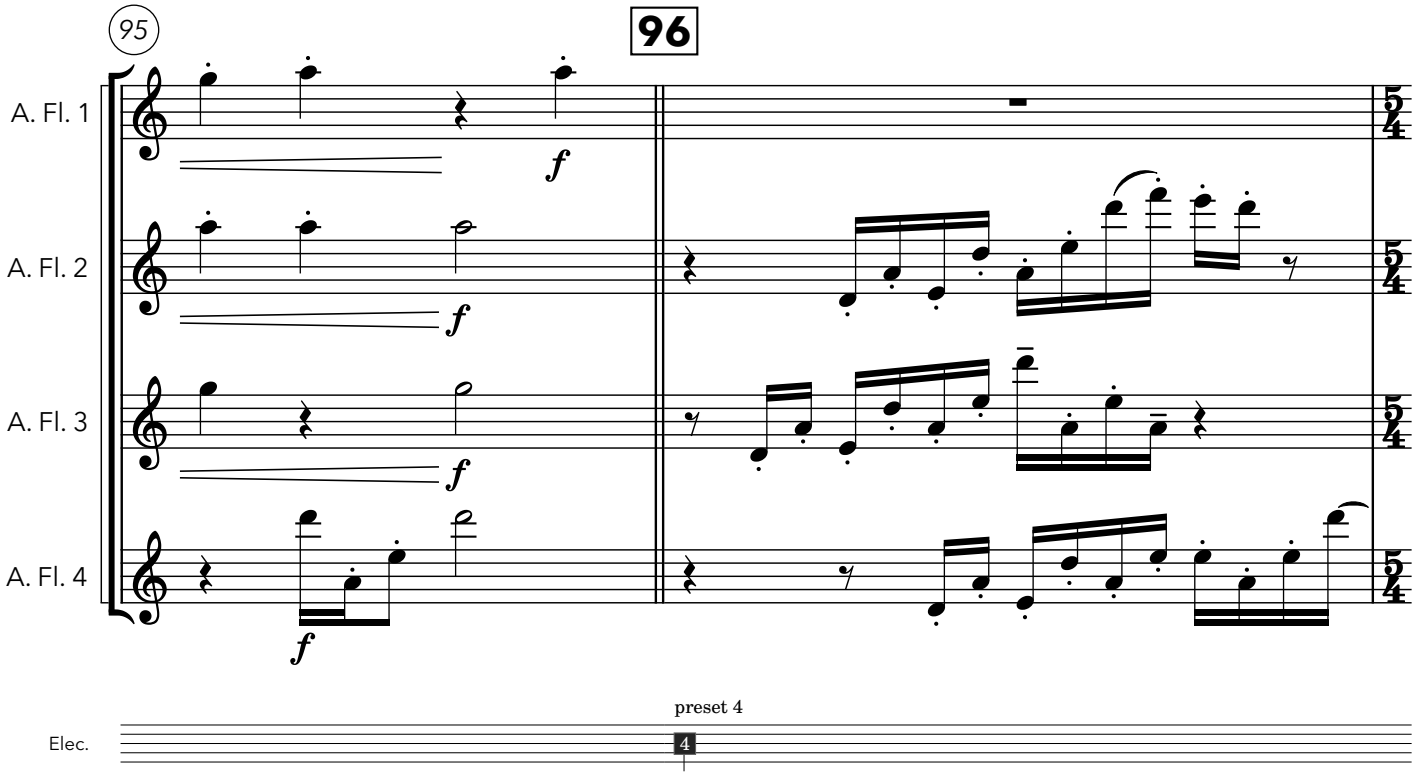

78
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
pp sempre
p
5
5
5
pp
3
3
cha!
f
cha!
t.p.
mp
Elec.

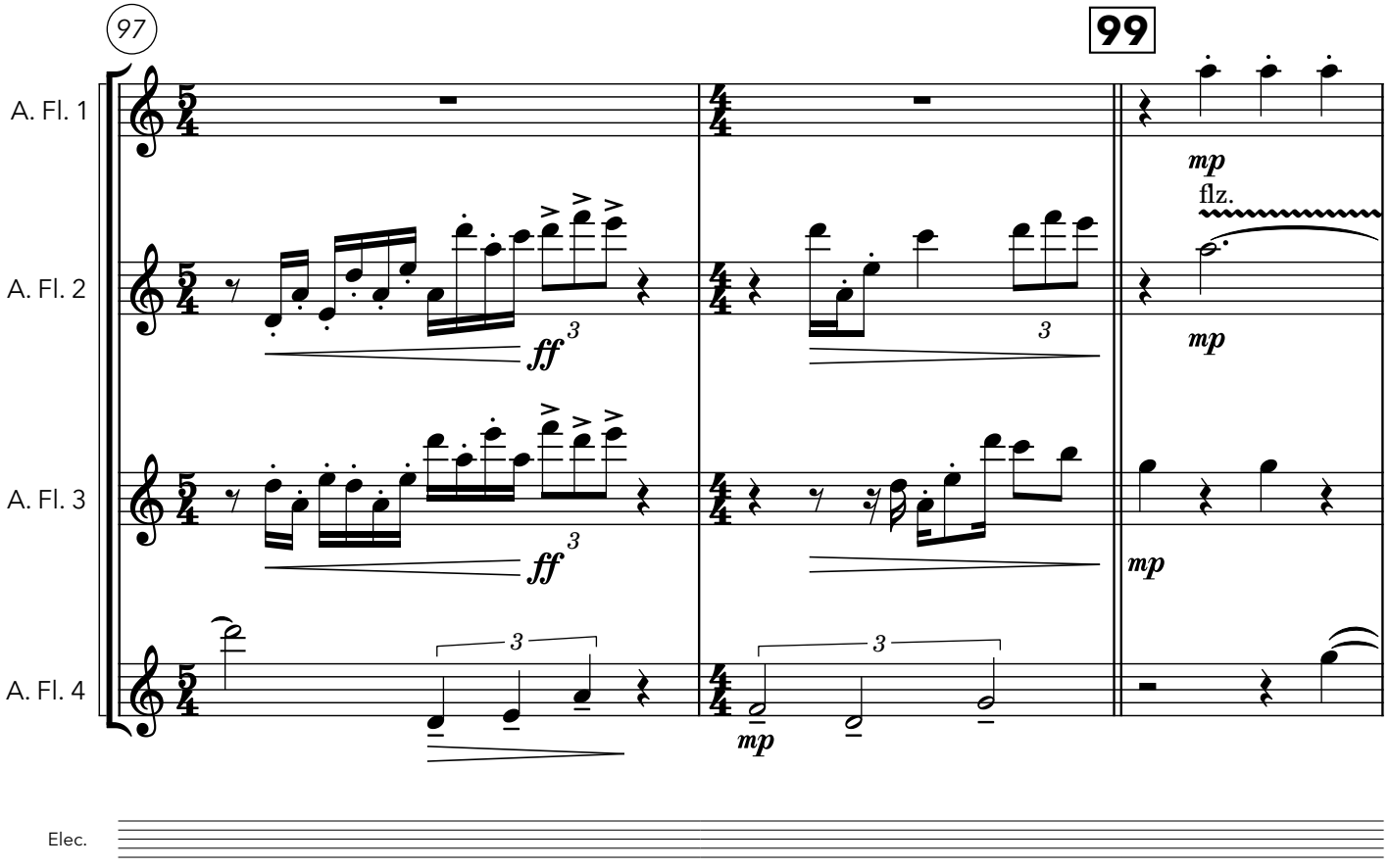

81
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
f
pp
5
gliss.
3
pp
mp
tsch
fp
(completely
covered
tone hole)
key clicks
3
p
Elec.

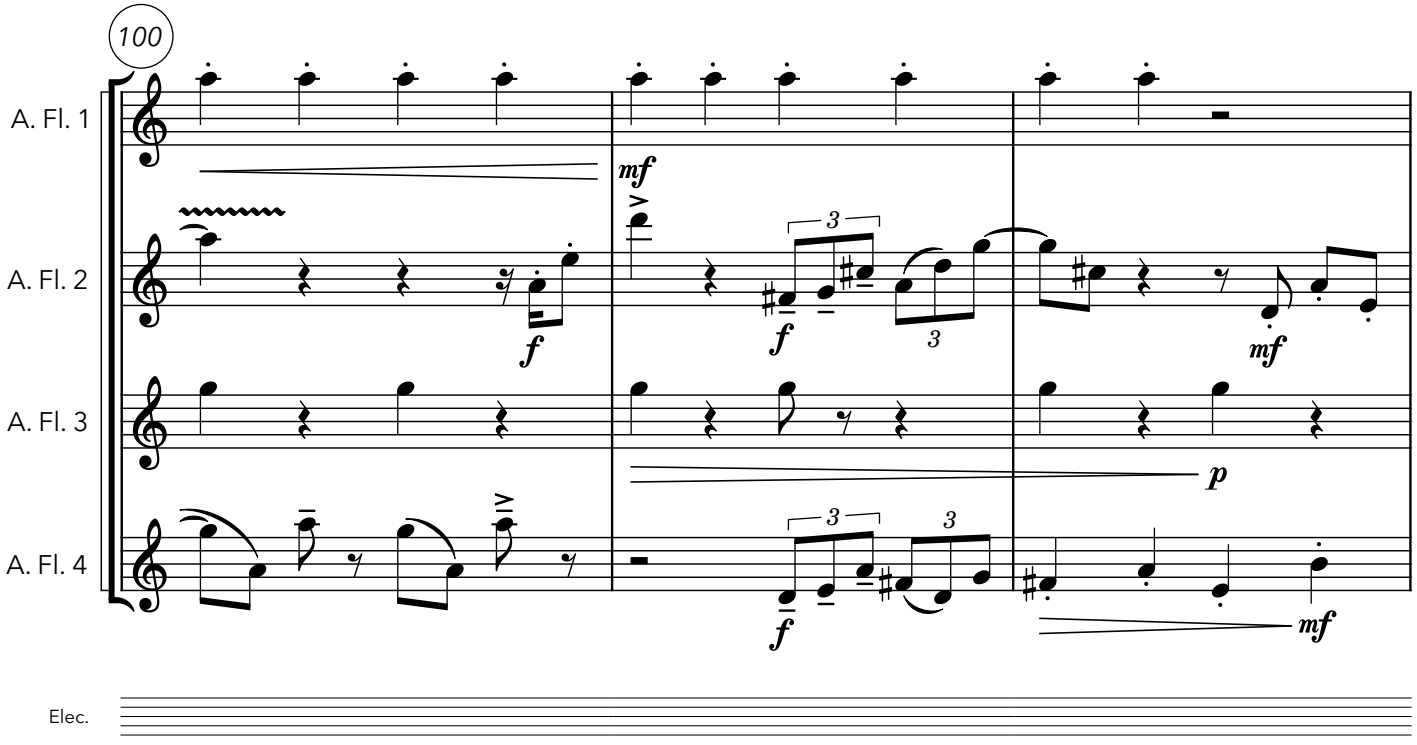

85
87
(3+2)
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
cha!
tss
cha!
Elec.

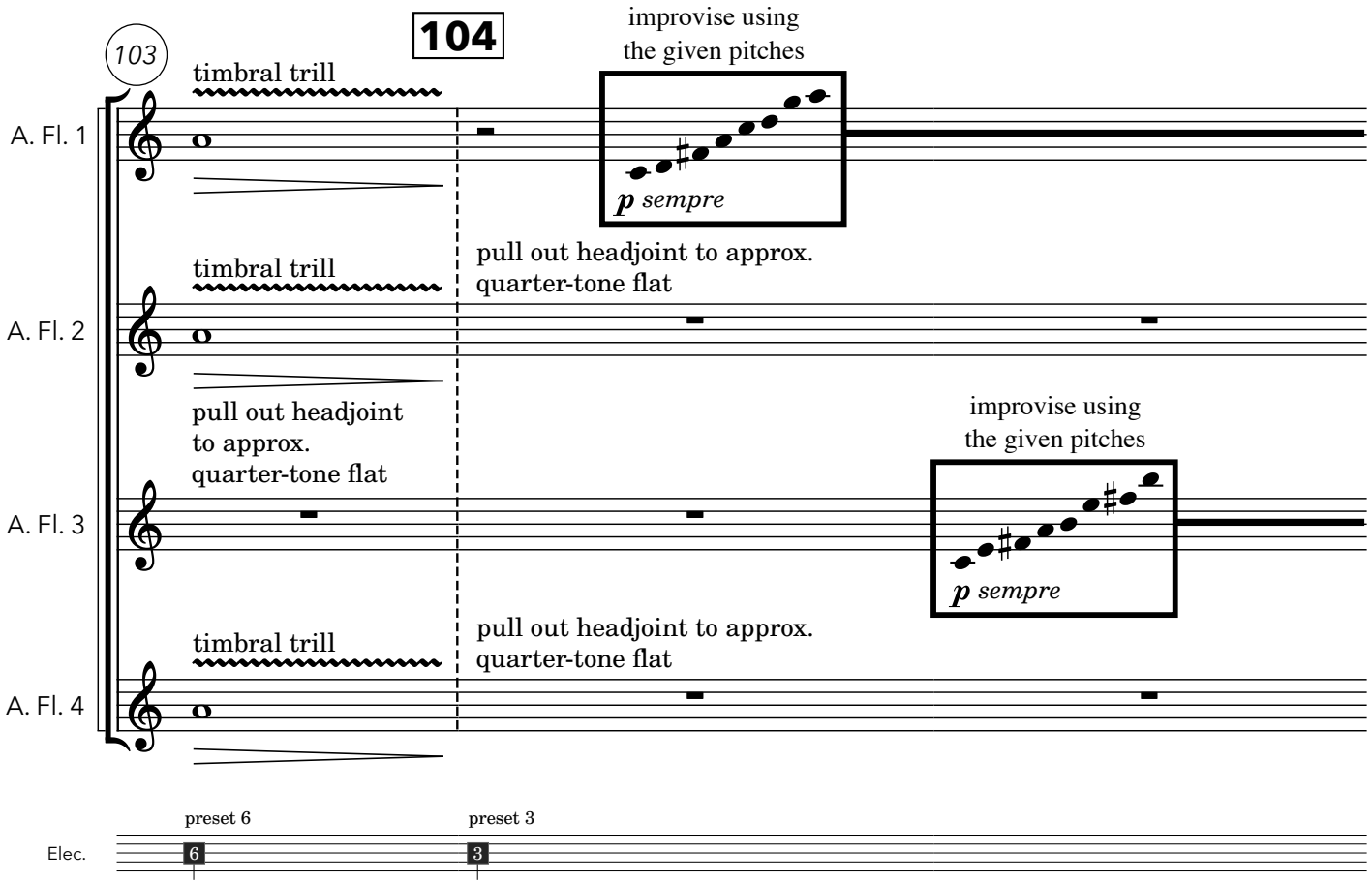

88
half air sound
timbral trill
j.w.
flz. (no pitch)
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
Elec.

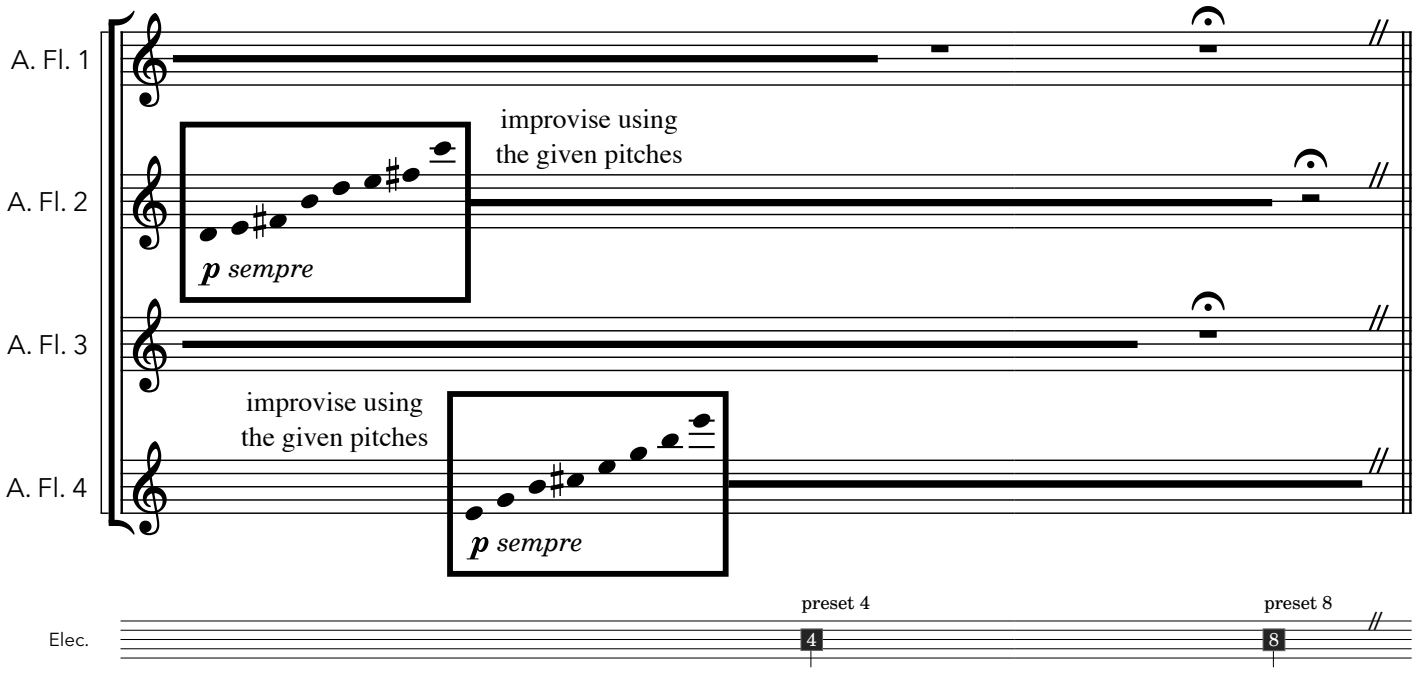

91
93
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
p
pp
mp
5
flz.
f
Elec.

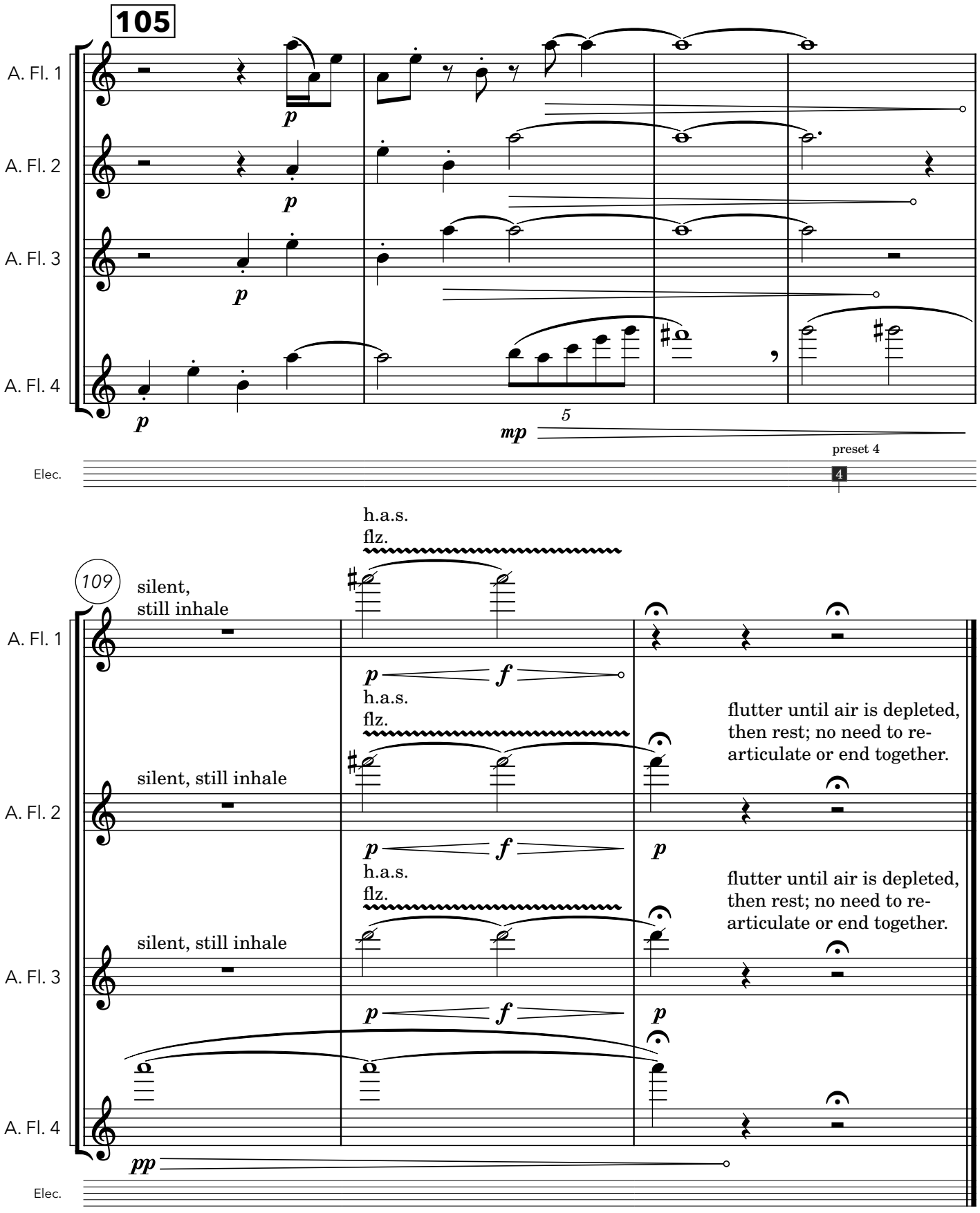

95
96
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
f
5/4
preset 4
4
Elec.


97
99
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
Elec.
ff
mp
flz.


100
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
Elec.
mf
f
p


103
104
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
timbral trill
timbral trill
timbral trill
pull out headjoint
to approx.
quarter-tone flat
improvise using
the given pitches
p sempre
pull out headjoint to approx.
quarter-tone flat
improvise using
the given pitches
p sempre
pull out headjoint to approx.
quarter-tone flat
preset 6
preset 3
Elec.
6
3


A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
improvise using
the given pitches
p sempre
improvise using
the given pitches
p sempre
preset 4
preset 8
Elec.
4
8

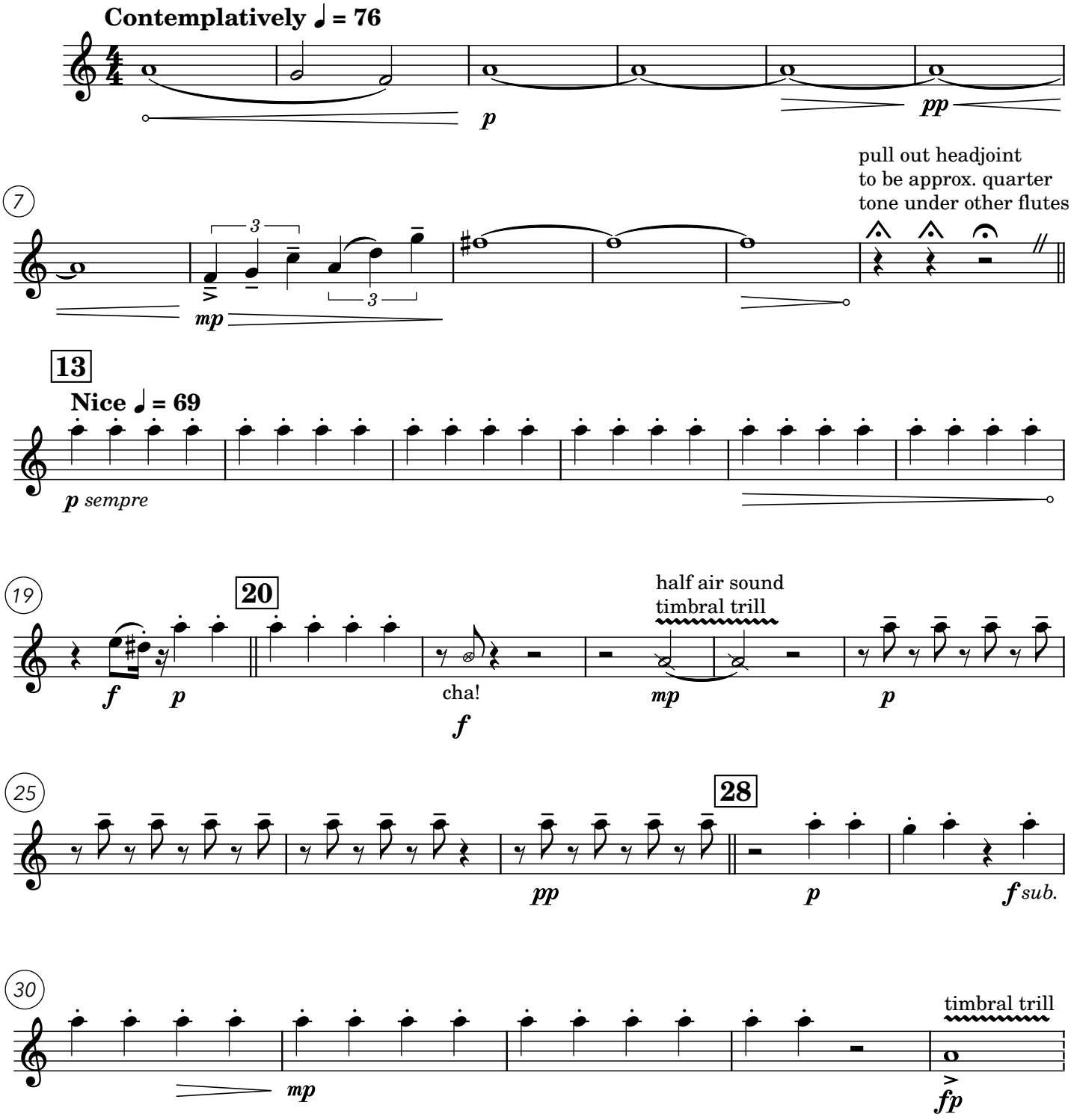

105
A. Fl. 1
A. Fl. 2
A. Fl. 3
A. Fl. 4
p
mp
5
Elec.
preset 4
4
109
silent,
still inhale
h.a.s.
flz.
f
flutter until air is depleted, then rest; no need to re-articulate or end together.
pp

Alto Flute 1

Jersey City, 5:05 am

for four alto flutes and electronics

Alexa Letourneau



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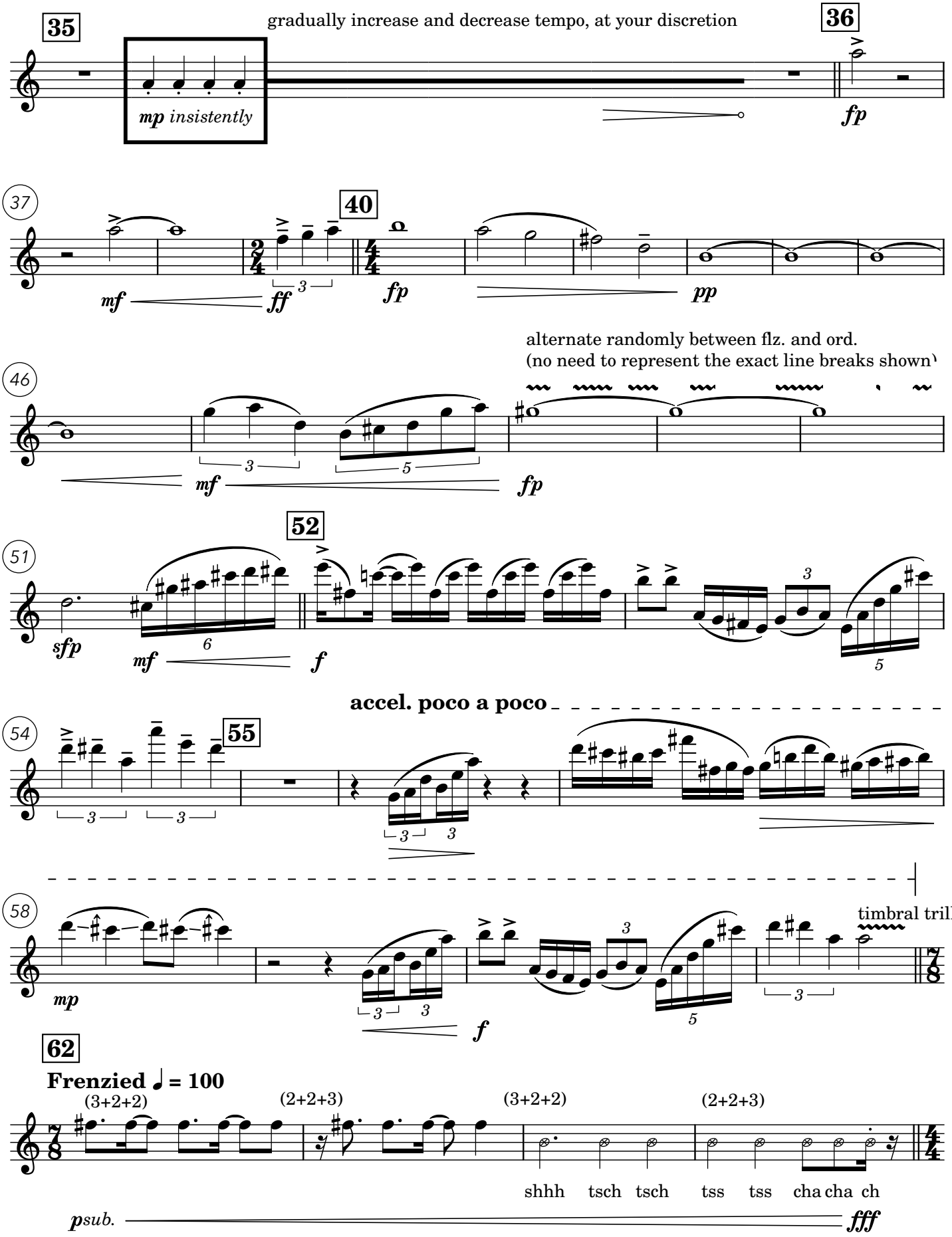
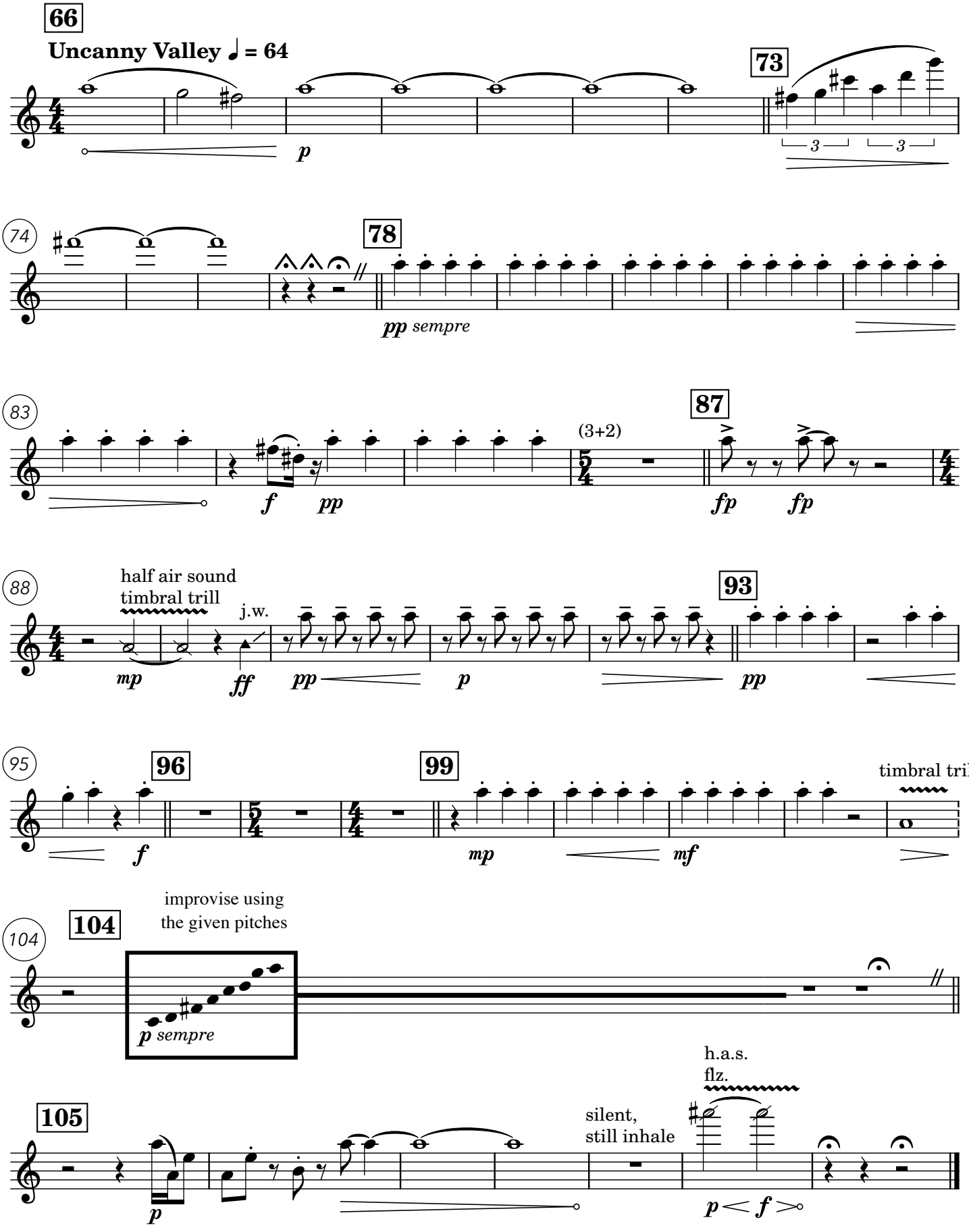

35
gradually increase and decrease tempo, at your discretion
36
mp insistently
fp
37
40
mf
ff
3
fp
pp
alternate randomly between flz. and ord.
(no need to represent the exact line breaks shown)
46
3
5
mf
fp
51
52
sfp
6
mf
f
3
5
accel. poco a poco
54
55
3
3
3
3
58
timbral trill
mp
3
3
f
3
5
3
62
Frenzied ♩ = 100
(3+2+2)
(2+2+3)
(3+2+2)
(2+2+3)
shhh tsch tsch tss tss cha cha ch
psub.
fff

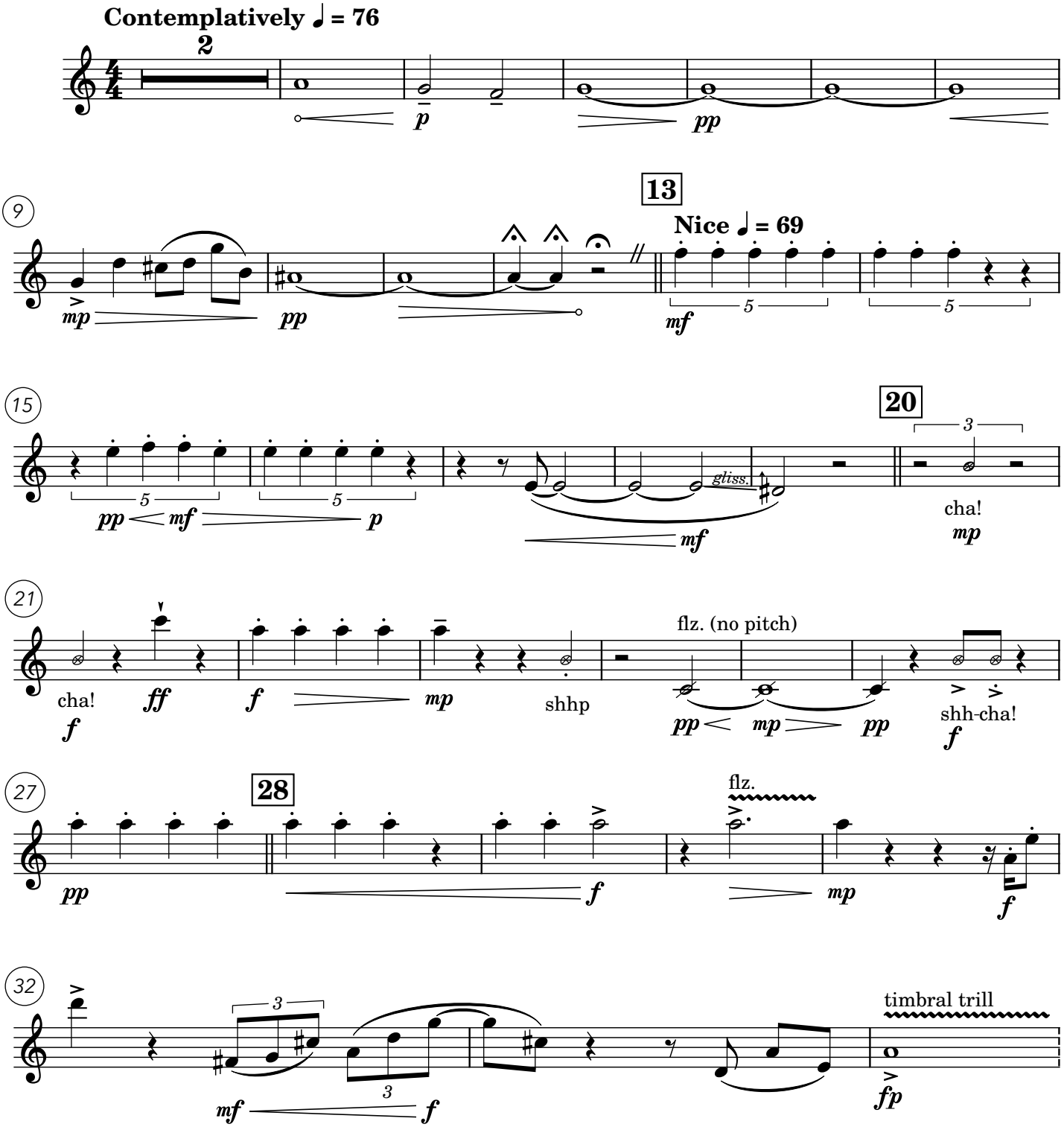

66
Uncanny Valley ♩ = 64
p
73
3
3
74
78
pp sempre
83
f
pp
(3+2)
87
fp
fp
88
half air sound
timbral trill
j.w.
mp
ff
pp
p
93
pp
95
96
f
99
mp
mf
timbral trill
104
improvise using
the given pitches
p sempre
105
p
silent,
still inhale
h.a.s.
flz.
p < f >

Alto Flute 2

Jersey City, 5:05 am

for four alto flutes and electronics

Alexa Letourneau



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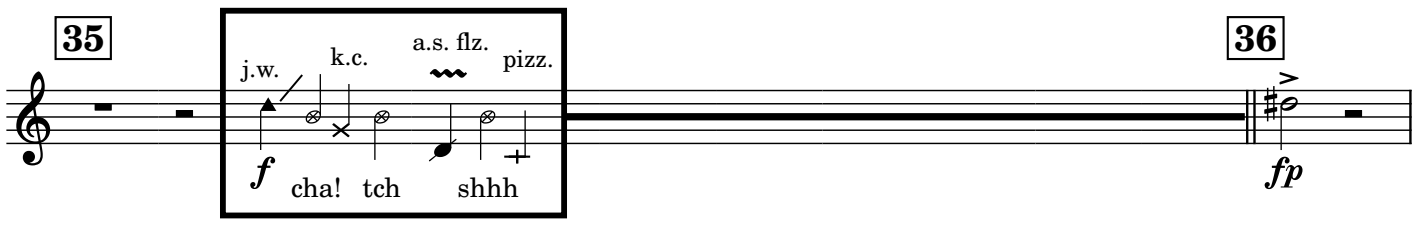
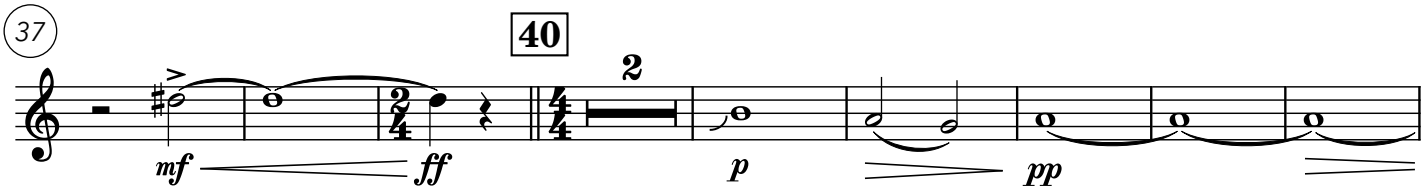
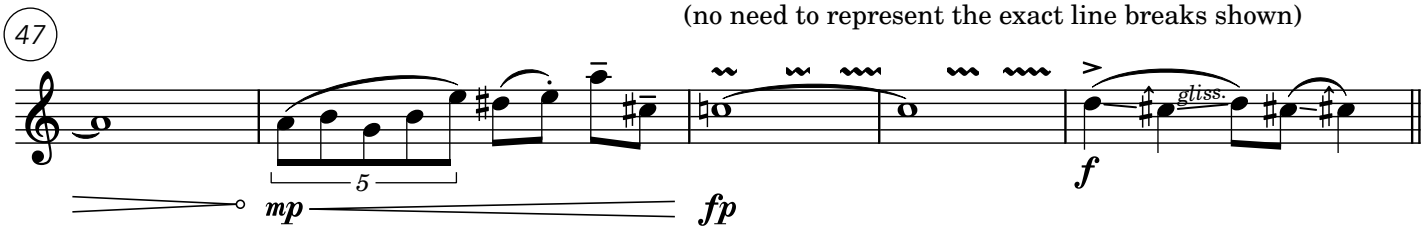
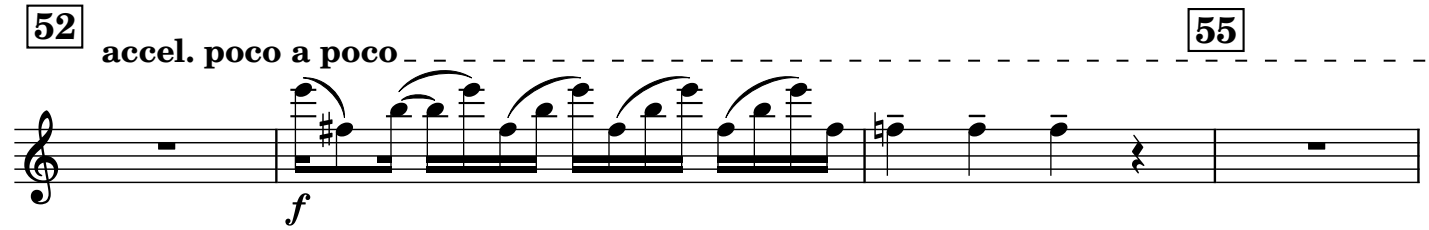
choose any number of these effects and perform them
with rhythmic freedom, with intensity and sponteneity

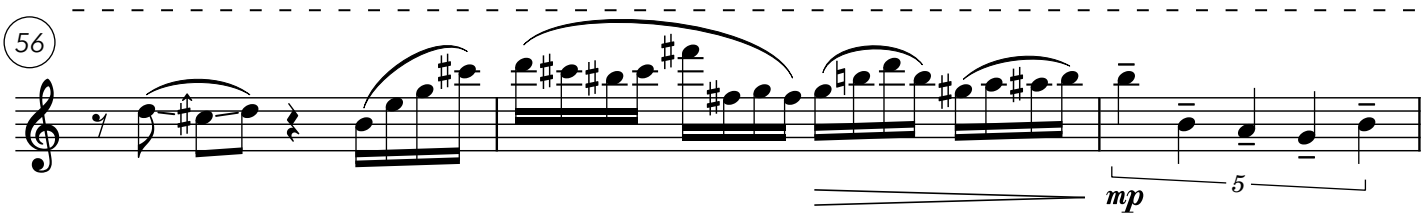


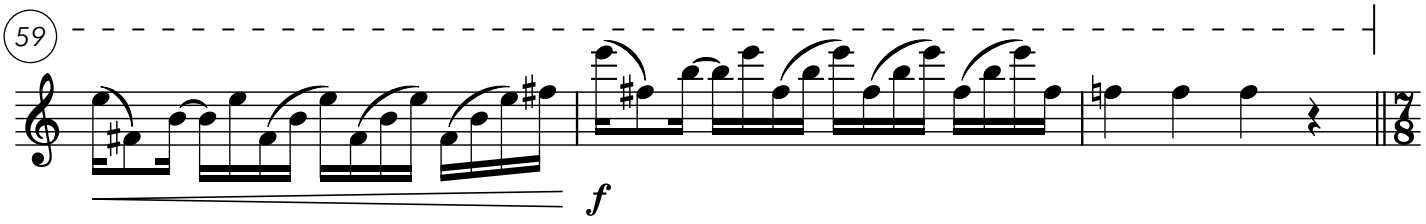


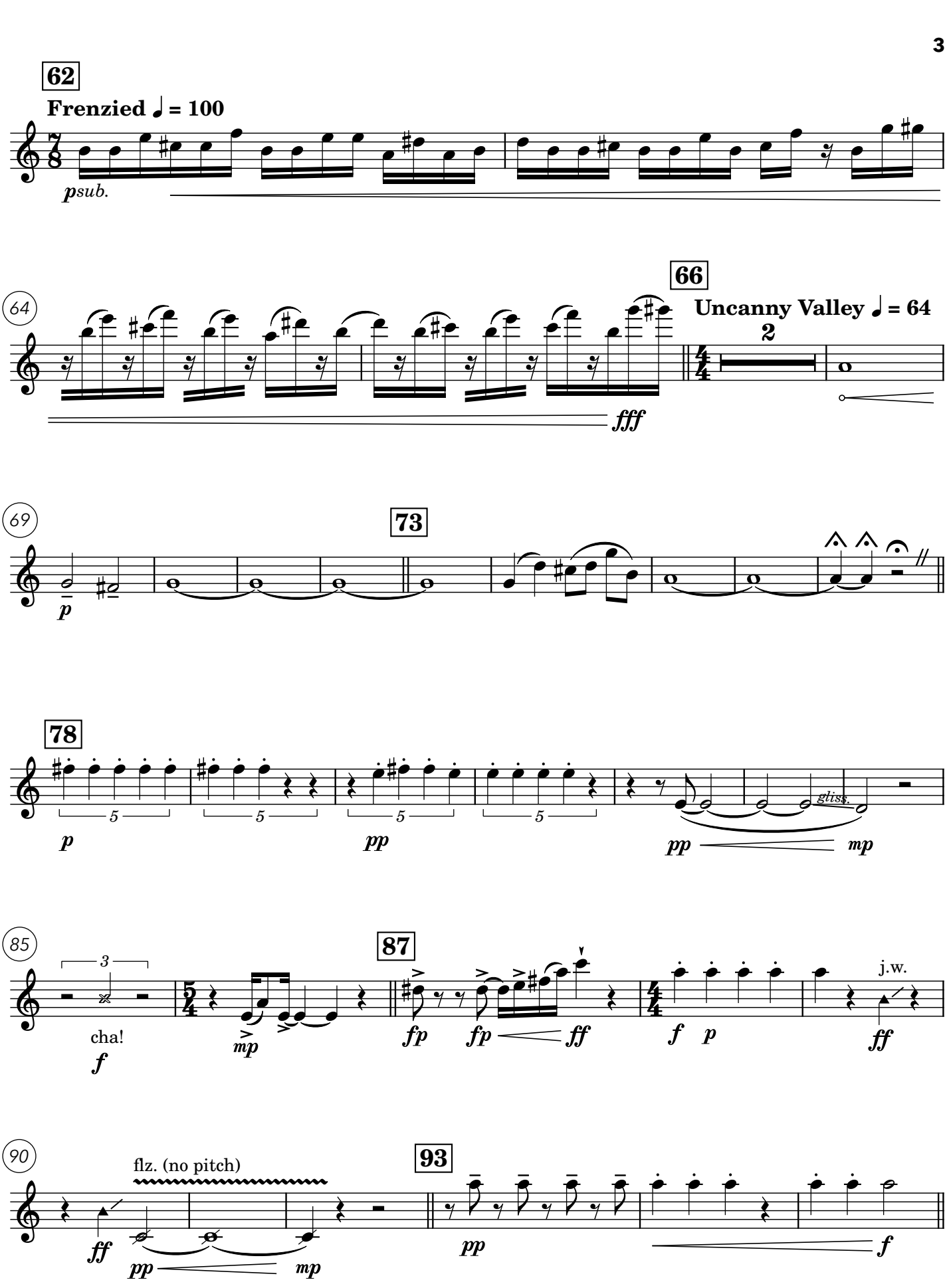
alternate randomly between flz. and ord.
(no need to represent the exact line breaks shown)

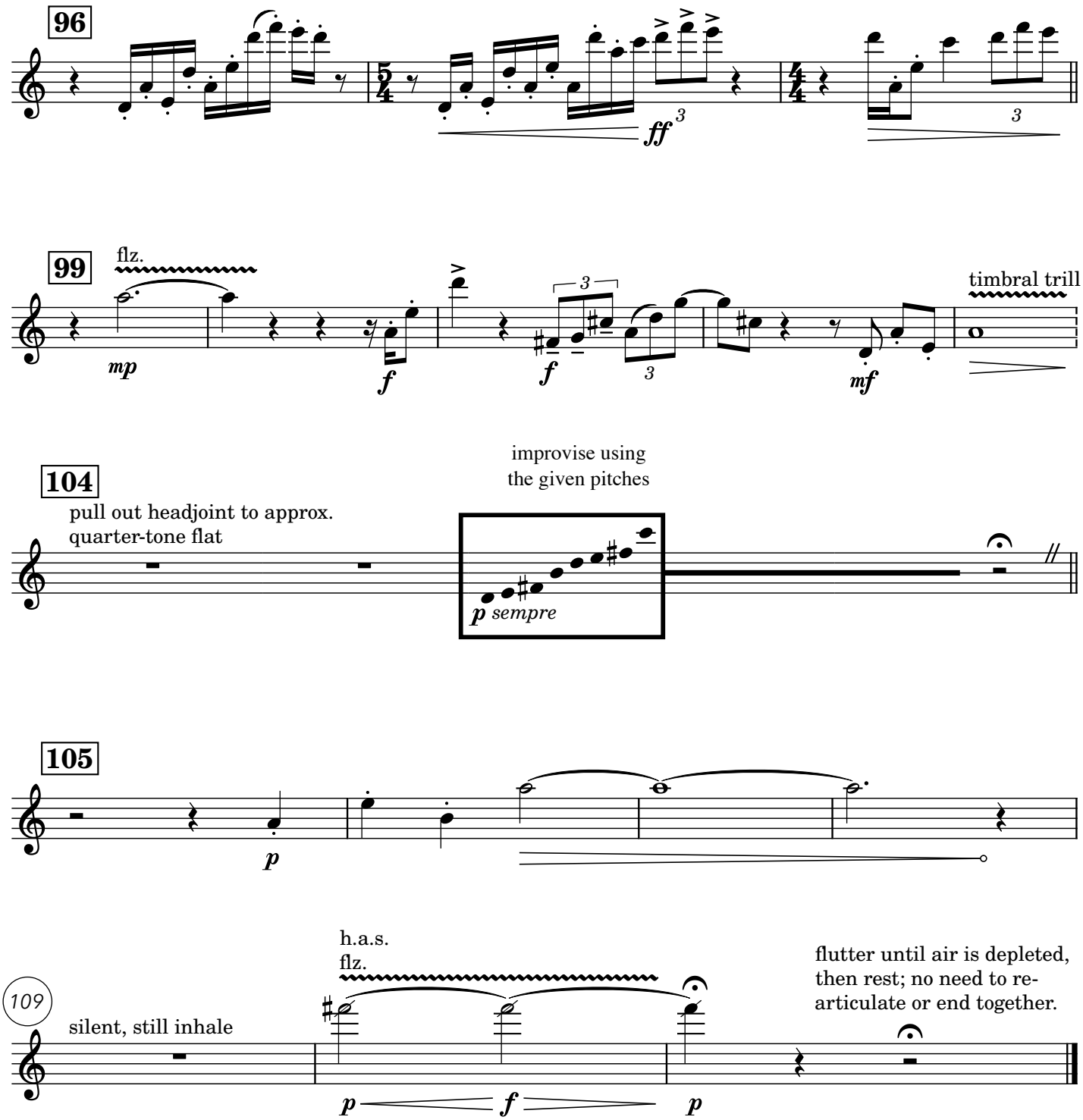









62
Frenzied ♩ = 100
psub.
64
66
Uncanny Valley ♩ = 64
2
fff
69
p
73
78
5
p
pp
pp
gliss.
mp
85
3
cha!
f
mp
87
fp
fp
ff
f
p
j.w.
ff
90
flz. (no pitch)
ff
pp
mp
93
pp
f

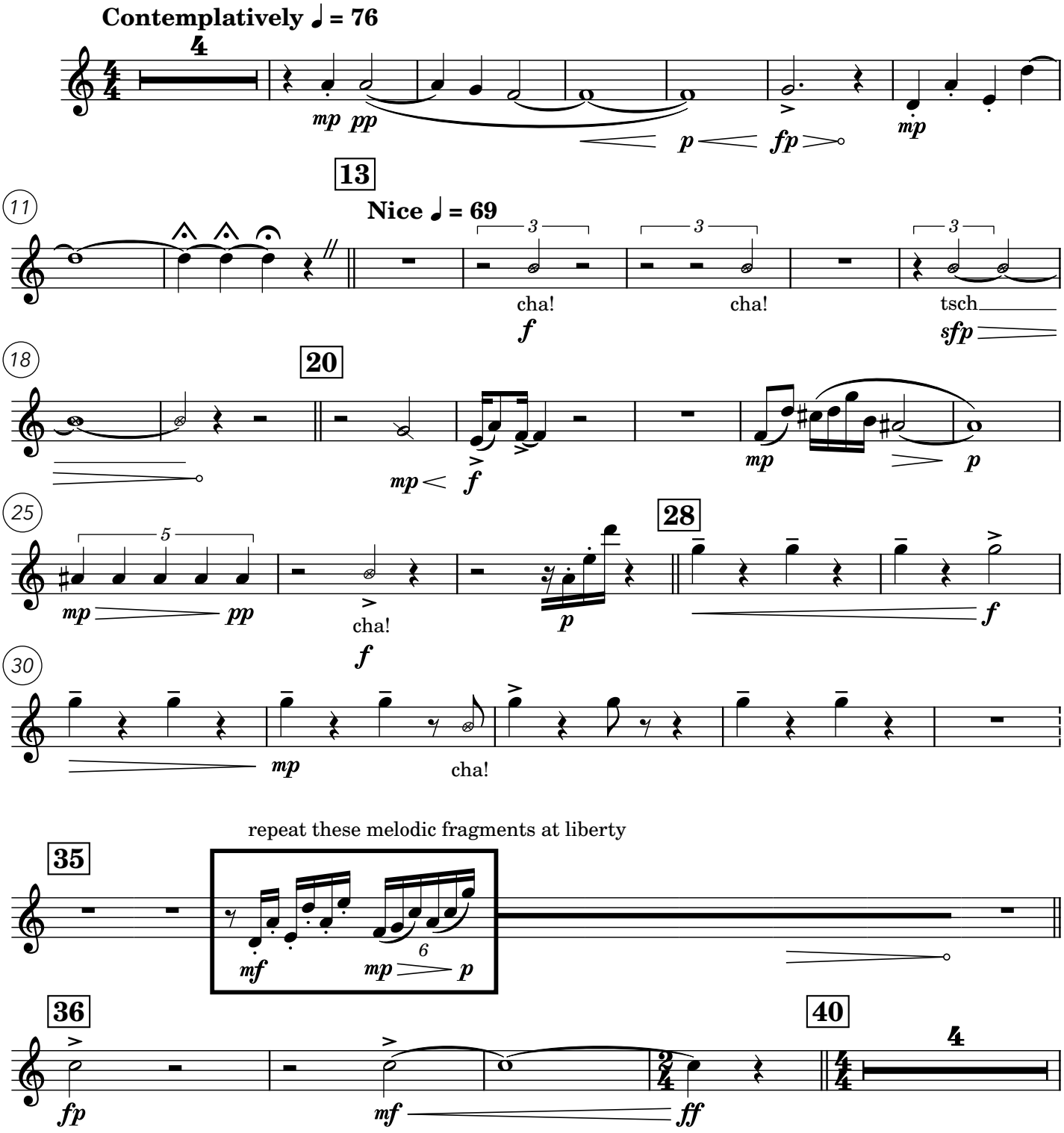

96
99
flz.
mp
f
f
mf
timbral trill
104
pull out headjoint to approx.
quarter-tone flat
improvise using
the given pitches
p sempre
105
p
109
silent, still inhale
h.a.s.
flz.
p
f
p
flutter until air is depleted,
then rest; no need to re-
articulate or end together.

Alto Flute 3

Jersey City, 5:05 am

for four alto flutes and electronics

Alexa Letourneau



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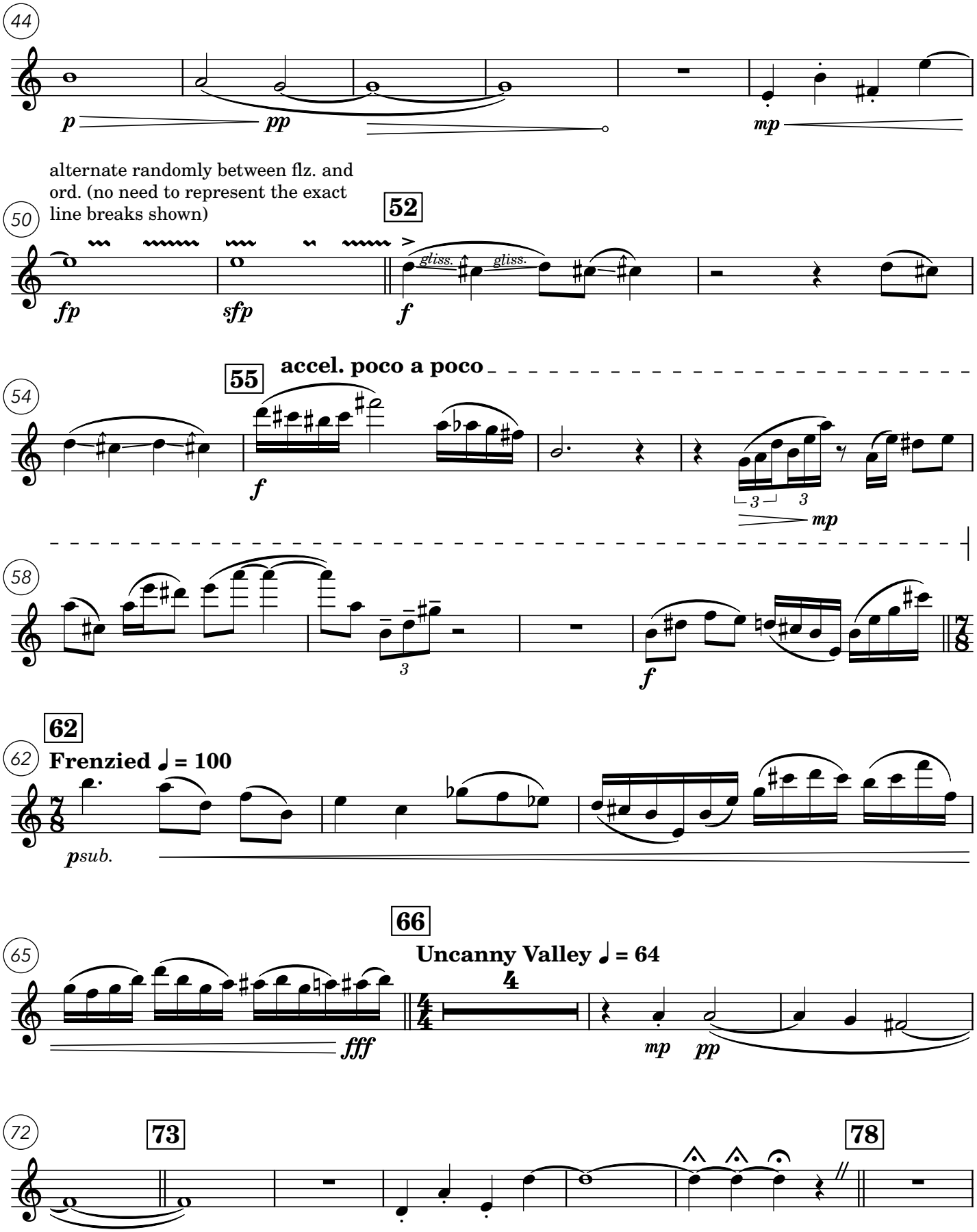
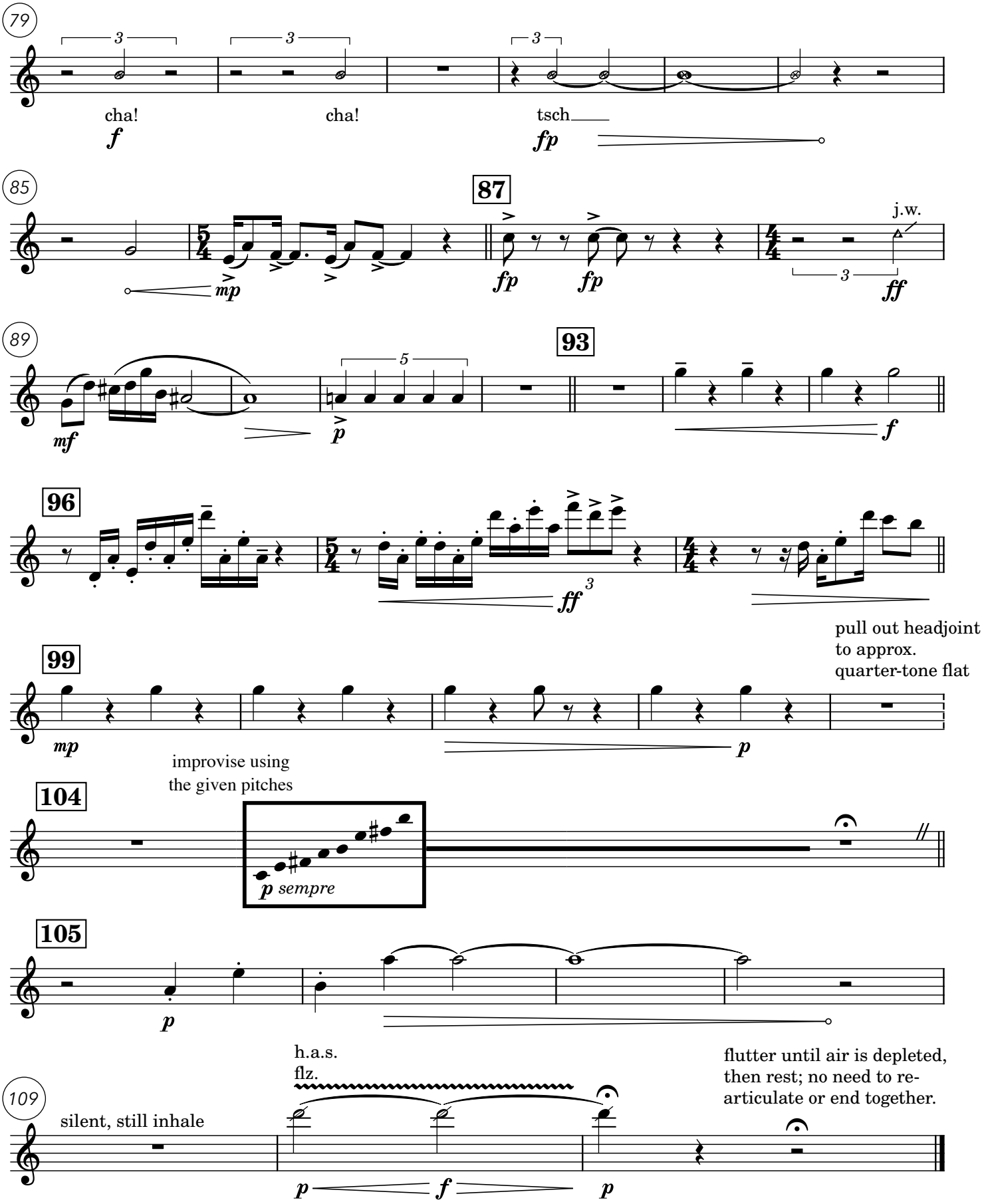

44
p
pp
mp
alternate randomly between flz. and ord. (no need to represent the exact line breaks shown)
50
52
fp
sfp
f
gliss.
gliss.
54
55
accel. poco a poco
f
3
3
mp
58
3
f
62
62
Frenzied ♩ = 100
psub.
65
66
Uncanny Valley ♩ = 64
fff
mp
pp
72
73
78

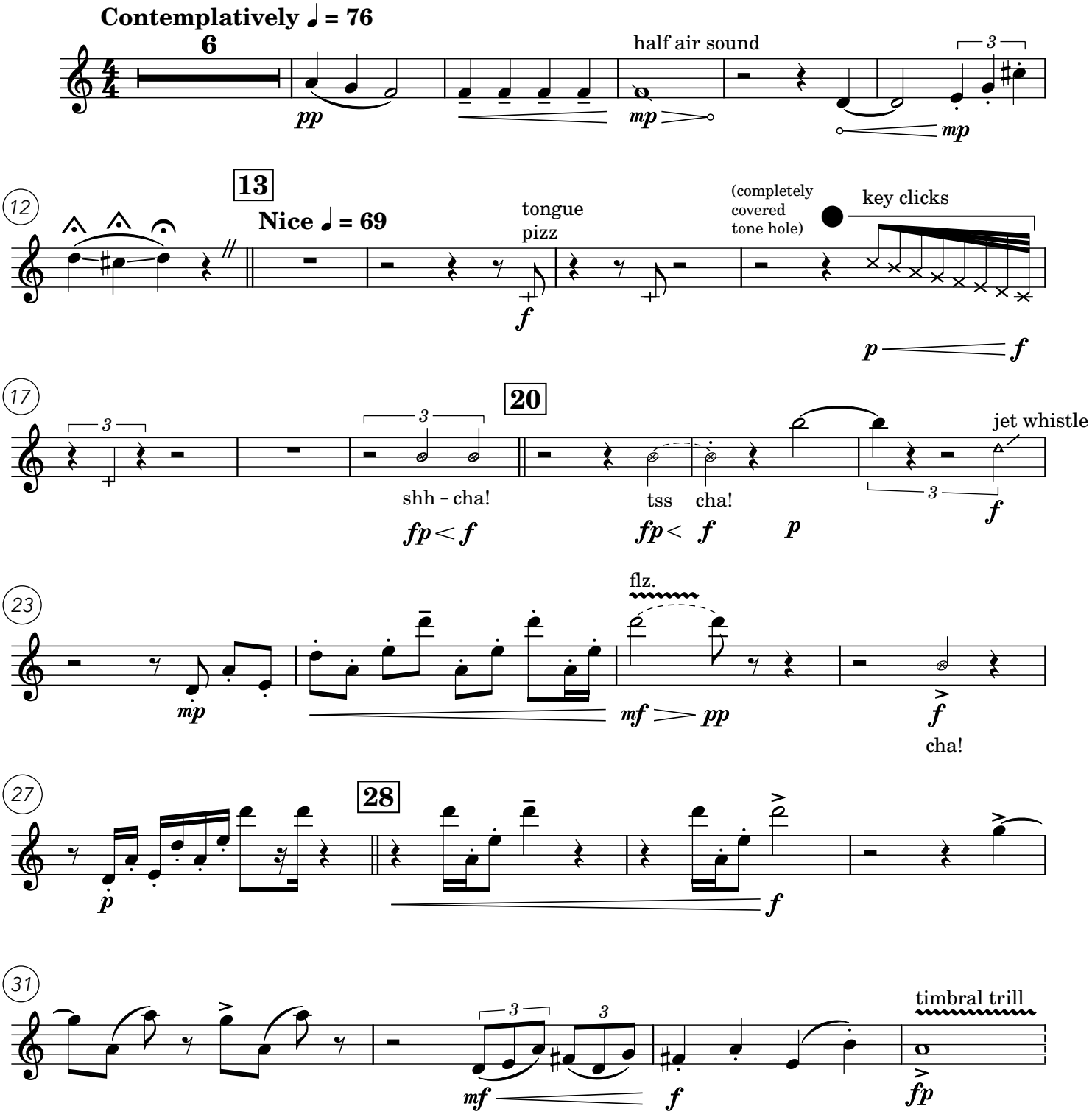

79
cha!
cha!
tsch
85
87
j.w.
89
93
96
99
pull out headjoint to approx. quarter-tone flat
improvise using the given pitches
104
p sempre
105
109
silent, still inhale
h.a.s.
flz.
flutter until air is depleted, then rest; no need to re-articulate or end together.

Alto Flute 4

Jersey City, 5:05 am

for four alto flutes and electronics

Alexa Letourneau



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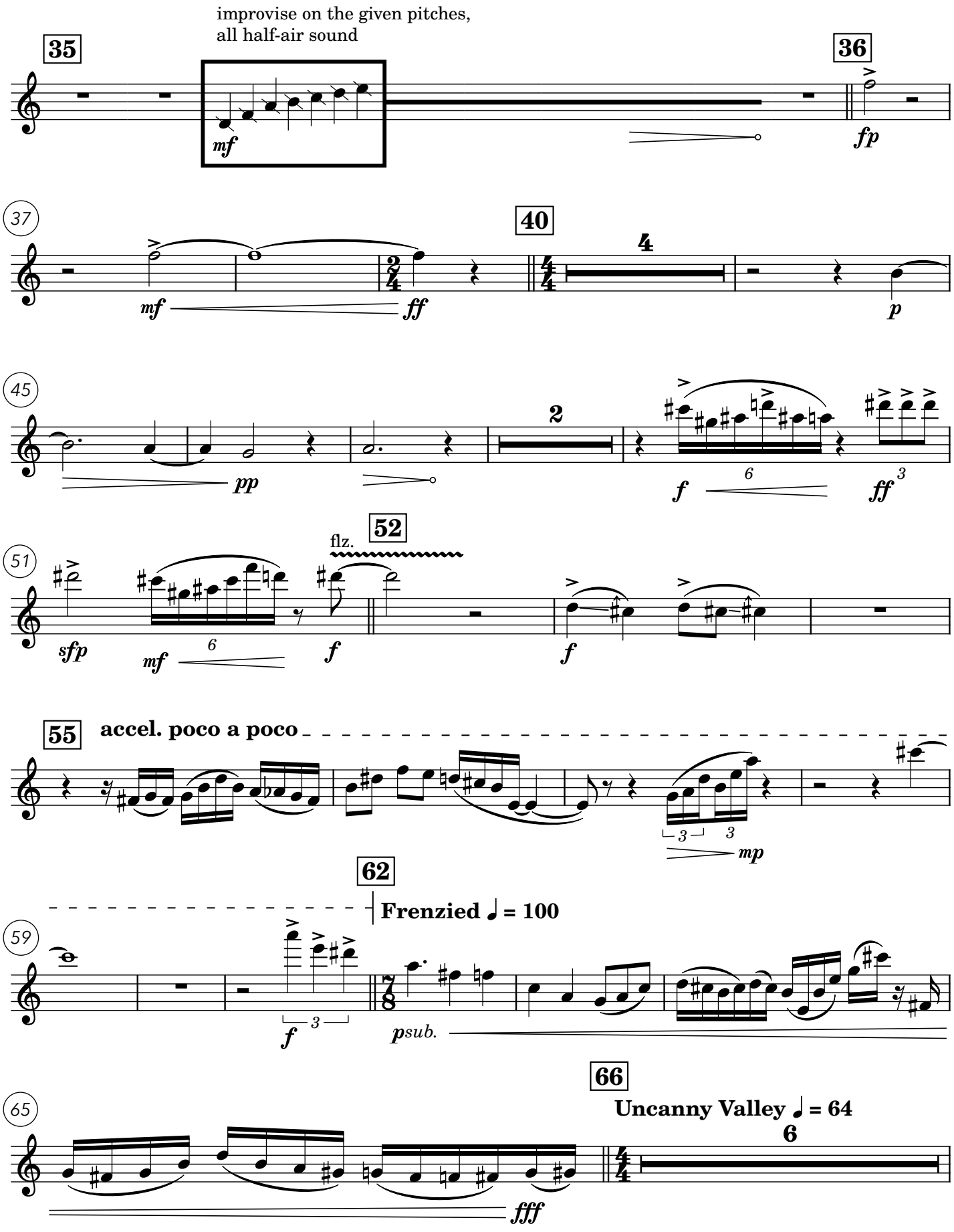
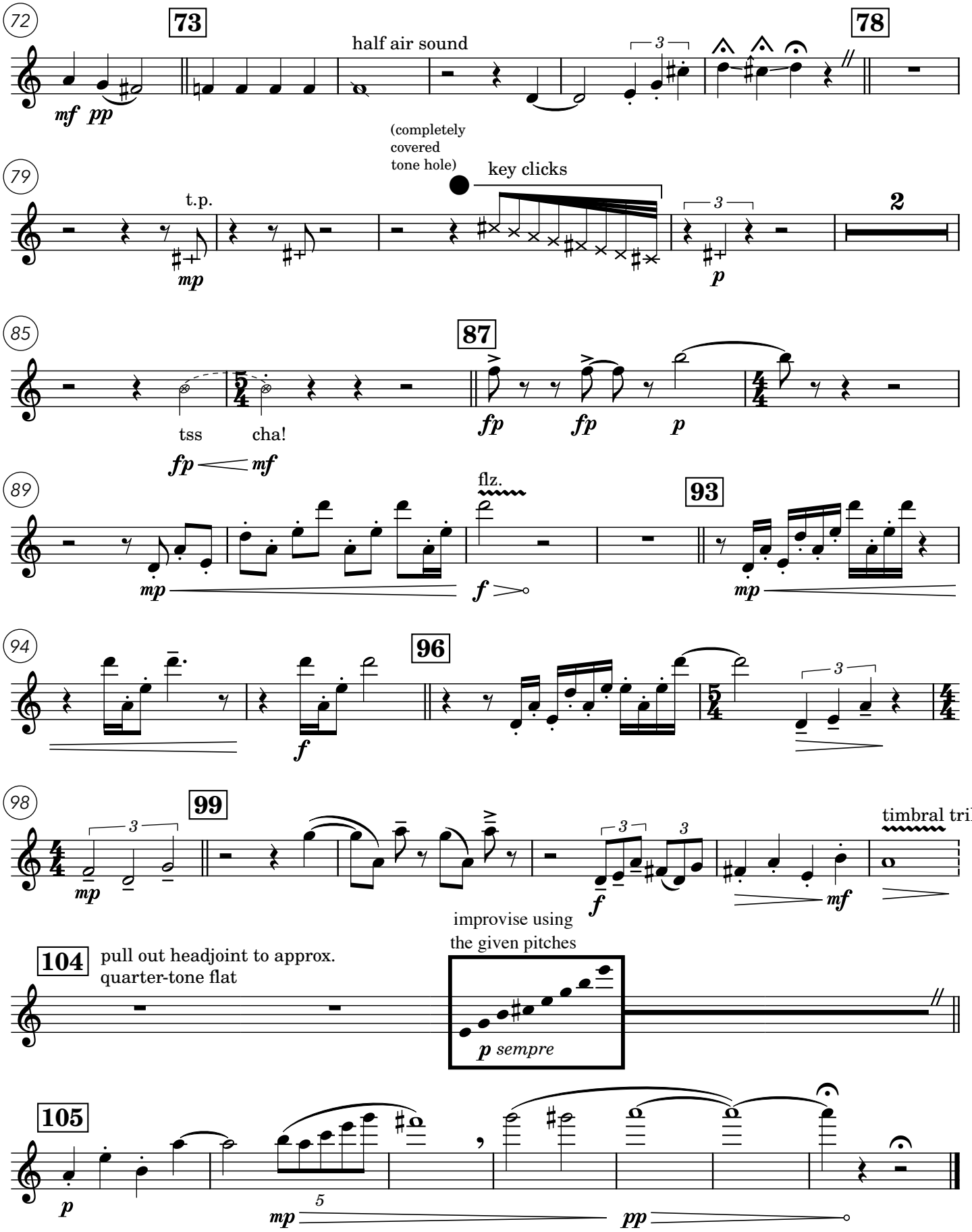

improvise on the given pitches,
all half-air sound
35
36
mf
fp
37
40
mf
ff
p
45
pp
f
ff
51
52
flz.
sfp
mf
f
f
55
accel. poco a poco
mp
62
Frenzied ♩ = 100
59
f
psub.
65
66
Uncanny Valley ♩ = 64
fff


72
73
78
half air sound
3
mf pp
(completely
covered
tone hole)
key clicks
79
t.p.
mp
p
2
85
87
tss
cha!
fp
fp
p
fp mf
89
flz.
93
mp
f
mp
94
96
f
98
99
3
mp
f
mf
timbral trill
improvise using
the given pitches
104
pull out headjoint to approx.
quarter-tone flat
p sempre
105
p
mp
5
pp