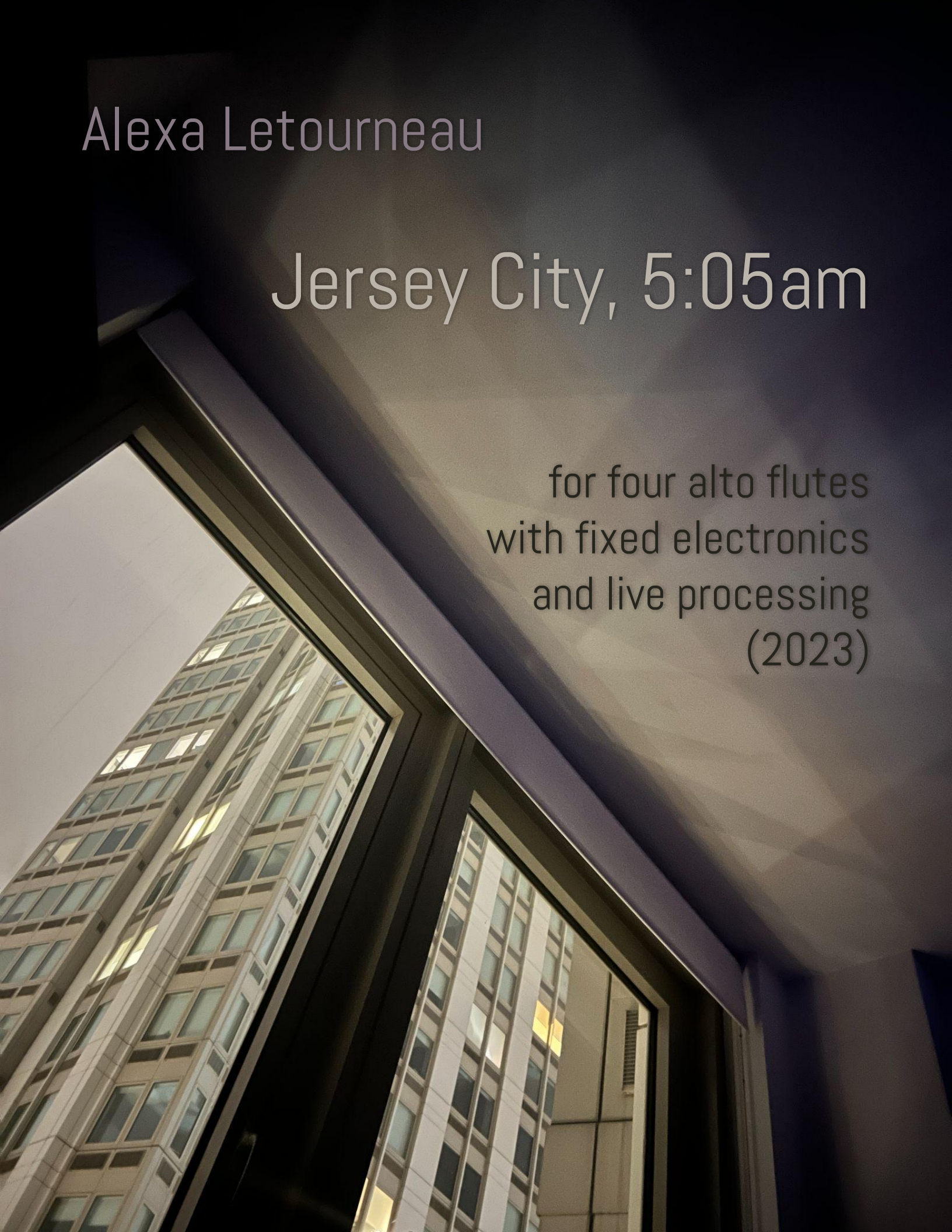


Alexa Letourneau

Jersey City, 5:05am

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



# Jersey City, 5:05am

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.

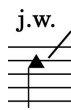
Lining up large duration tuplets (i.e. triplets or quintuplets across the bar) should not be stressed over in rehearsals, and they do not need to be perfectly "accurate". Play the music with the feeling of that rhythm, even if, in actuality, it is somewhat unstable.

## 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

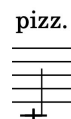
 Triangle noteheads with a slide indicate a jet whistle (shortened to j.w.)


 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 liping 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.



# Jersey City, 5:05 am

for four alto flutes and electronics

Alexa Letourneau

Contemplatively ♩ = 76

Musical score for the first system, measures 1-7. It features four staves for Alto Flute 1, 2, 3, and 4, and a staff for Electronics. The music is in 4/4 time and begins with a tempo of 76 beats per minute. The first staff (Alto Flute 1) starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The second staff (Alto Flute 2) has rests for the first two measures, then a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The third staff (Alto Flute 3) has rests for the first four measures, then quarter notes G4, A4, and B4, followed by a half note C5. The fourth staff (Alto Flute 4) has rests for the first six measures, then a half note G4. Dynamics include *p*, *pp*, *mp*, and *pp*. The Electronics staff is empty.

Musical score for the second system, measures 8-11. It features four staves for Alto Flute 1, 2, 3, and 4, and a staff for Electronics. Measure 8 is circled with the number 8. The music continues with various dynamics and articulations. The first staff (A. Fl. 1) has a triplet of eighth notes (G4, A4, B4) followed by a half note C5. The second staff (A. Fl. 2) has a half note G4, followed by a triplet of eighth notes (A4, B4, C5), then a half note G4. The third staff (A. Fl. 3) has a half note G4, followed by a triplet of eighth notes (A4, B4, C5), then a half note G4. The fourth staff (A. Fl. 4) has a half note G4, followed by a triplet of eighth notes (A4, B4, C5), then a half note G4. Dynamics include *mp*, *p*, *fp*, *half air sound*, *mp*, *pp*, and *mp*. There are also breath marks (triangles) and accents (circles) over notes. A note in measure 11 has the instruction "pull out headjoint to be approx. quarter tone under other flutes". The Electronics staff is empty and has a "preset 1" label at the end.

13

Nice ♩ = 69

A. Fl. 1

*p sempre*

A. Fl. 2

*mf* 5

A. Fl. 3

3

A. Fl. 4

cha! *f* tongue pizz *f* cha!

Elec.

16

A. Fl. 1

*f* *p*

A. Fl. 2

5 *p* *gliss.* *mf*

A. Fl. 3

3

A. Fl. 4

(completely covered tone hole) key clicks

tsh *sfp*

3

*p* *f* *fp* *f* shh - cha!

Elec.

**20**

half air sound  
timbral trill

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Elec.

**24**

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Elec.

27 28

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Elec.

31

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Elec.

timbral trill

mp

mp

mp

cha!

mf

mf

f

f

f

fp

fp

fp

timbral trill

timbral trill

preset 2

2



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 spontaneity

A. Fl. 2

j.w. k.c. a.s. flz. pizz.  
*f* cha! tch shhh

repeat these melodic fragments at liberty

A. Fl. 3

*mf* *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

Elec.

preset 3

train bell

3

#

♩

36

Musical score for measures 36-39. The score is for four Alto Flutes (A. Fl. 1-4) and an Electric Horn (Elec.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamics for the flutes are *fp* (measures 36-37), *mf* (measures 38-39), and *ff* (measures 40-41). The electric horn part is labeled "car horn" and features a single note (F#) in measure 40.

40

Musical score for measures 40-43. The score is for four Alto Flutes (A. Fl. 1-4) and an Electric Horn (Elec.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamics for the flutes are *fp* (measures 40-41), *pp* (measures 42-43), and *p* (measures 44-45). The electric horn part is labeled "preset 4" and features a single note (F#) in measure 40.

44

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Elec.

48

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

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Elec.

preset 5

5

52

51

A. Fl. 1

*sfp*

*mf* 6

*f*

A. Fl. 2

*f*

*gliss.*

A. Fl. 3

*sfp*

*flz.*

*f*

A. Fl. 4

*sfp*

*mf* 6

*f*

Elec.

53

A. Fl. 1

3

5

3

3

A. Fl. 2

*f*

A. Fl. 3

*gliss.*

*gliss.*

*gliss.*

A. Fl. 4

*f*

*gliss.*

Elec.

**55**

**accel. poco a poco**

Musical score for measures 55-56. The score is for four Alto Flutes (A. Fl. 1, 2, 3, 4) and an Electric Bass (Elec.).

- A. Fl. 1:** Rest in measure 55. In measure 56, plays a triplet of eighth notes (G4, A4, B4) followed by another triplet (C5, B4, A4).
- A. Fl. 2:** Rest in measure 55. In measure 56, plays a glissando from G4 to A4, then a triplet of eighth notes (G4, A4, B4).
- A. Fl. 3:** Starts with a forte (*f*) dynamic. In measure 55, plays a quarter note chord (G4, A4, B4, C5). In measure 56, plays a quarter note chord (G4, A4, B4, C5).
- A. Fl. 4:** Starts with a quarter rest in measure 55. In measure 56, plays a quarter note chord (G4, A4, B4, C5).
- Elec.:** Labeled "preset 6" and "6".

Musical score for measures 57-58. The score is for four Alto Flutes (A. Fl. 1, 2, 3, 4) and an Electric Bass (Elec.).

- A. Fl. 1:** In measure 57, plays a quarter note chord (G4, A4, B4, C5). In measure 58, plays a glissando from G4 to A4, then a quarter note chord (G4, A4, B4, C5).
- A. Fl. 2:** In measure 57, plays a quarter note chord (G4, A4, B4, C5). In measure 58, plays a quarter note chord (G4, A4, B4, C5) with a mezzo-piano (*mp*) dynamic.
- A. Fl. 3:** In measure 57, plays a triplet of eighth notes (G4, A4, B4) followed by another triplet (C5, B4, A4). In measure 58, plays a quarter note chord (G4, A4, B4, C5).
- A. Fl. 4:** In measure 57, plays a quarter rest. In measure 58, plays a triplet of eighth notes (G4, A4, B4) followed by another triplet (C5, B4, A4) with a mezzo-piano (*mp*) dynamic.
- Elec.:** Labeled "6".

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

shhh tsch tsch tss tss cha cha ch

*fff*

A. Fl. 2

*fff*

A. Fl. 3

*fff*

A. Fl. 4

*fff*

Elec.

66

Uncanny Valley ♩ = 64

A. Fl. 1

*p*

A. Fl. 2

*p*

A. Fl. 3

A. Fl. 4

preset 7

Elec.

Musical score for measures 70-73. The score is for four Alto Flutes (A. Fl. 1-4) and an Electric Bass (Elec.).

- Measure 70:** A. Fl. 1 has a whole note G4. A. Fl. 2 has a whole note G3. A. Fl. 3 has a half note G3 (mp) and a half note G3 (pp). A. Fl. 4 has a whole rest.
- Measure 71:** A. Fl. 1 has a whole note G4. A. Fl. 2 has a whole note G3. A. Fl. 3 has a half note G3 (pp) and a half note G3. A. Fl. 4 has a whole rest.
- Measure 72:** A. Fl. 1 has a whole note G4. A. Fl. 2 has a whole note G3. A. Fl. 3 has a half note G3 and a half note G3. A. Fl. 4 has a half note G3 (mf) and a half note G3 (pp).
- Measure 73:** A. Fl. 1 has a triplet of G4, A4, B4. A. Fl. 2 has a whole note G3. A. Fl. 3 has a whole note G3. A. Fl. 4 has a half note G3 and a half note G3.

Dynamic markings: *mp*, *pp*, *mf*. Performance instructions: "half air sound" (written in the next system).

Musical score for measures 74-75. The score is for four Alto Flutes (A. Fl. 1-4) and an Electric Bass (Elec.).

- Measure 74:** A. Fl. 1 has a whole note G4. A. Fl. 2 has a half note G3 and a half note G3. A. Fl. 3 has a whole rest. A. Fl. 4 has a whole rest.
- Measure 75:** A. Fl. 1 has a whole note G4. A. Fl. 2 has a half note G3 and a half note G3. A. Fl. 3 has a half note G3 and a half note G3. A. Fl. 4 has a half note G3 and a half note G3.

Dynamic markings: *mf*, *pp*. Performance instructions: "half air sound".



78

A. Fl. 1 *pp sempre*

A. Fl. 2 *p* 5 *pp* 5

A. Fl. 3 3

A. Fl. 4 cha! *f* t.p. *mp*

Elec.

81

A. Fl. 1 *f* *pp*

A. Fl. 2 5 *gliss.* *pp* *mp*

A. Fl. 3 3 *tsch* *fp* *mp*

A. Fl. 4 (completely covered tone hole) key clicks 3 *p*

Elec.

85 87

A. Fl. 1 (3+2) *fp fp*

A. Fl. 2 cha! *f mp fp fp ff*

A. Fl. 3 *mp fp fp*

A. Fl. 4 tss cha! *fp mf fp fp p*

Elec.

88

half air sound  
timbral trill

A. Fl. 1 *mp ff pp flz. (no pitch)*

A. Fl. 2 *f p j.w. ff ff pp*

A. Fl. 3 *j.w. ff mf*

A. Fl. 4 *mp*

Elec.

91 93

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Elec.

95 96

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Elec.

preset 4

97 99

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Elec.

100

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Elec.

103

104

improvise using the given pitches

timbral trill

A. Fl. 1

*p sempre*

pull out headjoint to approx. quarter-tone flat

A. Fl. 2

pull out headjoint to approx. quarter-tone flat

improvise using the given pitches

A. Fl. 3

*p sempre*

pull out headjoint to approx. quarter-tone flat

A. Fl. 4

presets 6 and 3

Elec.

A. Fl. 1

improvise using the given pitches

A. Fl. 2

*p sempre*

A. Fl. 3

improvise using the given pitches

A. Fl. 4

*p sempre*

presets 4 and 8

Elec.

**105**

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

*p*

*mp* 5

Elec. preset 4 4

h.a.s.  
flz.

109 silent, still inhale

A. Fl. 1

*p* *f*

h.a.s.  
flz.

flutter until air is depleted, then rest; no need to re-articulate or end together.

A. Fl. 2

silent, still inhale

*p* *f* *p*

h.a.s.  
flz.

flutter until air is depleted, then rest; no need to re-articulate or end together.

A. Fl. 3

silent, still inhale

*p* *f* *p*

A. Fl. 4

*pp*

Elec.

Alto Flute 1

# Jersey City, 5:05 am

for four alto flutes and electronics

Alexa Letourneau

Contemplatively ♩ = 76

Musical notation for measures 1-6. The piece is in 4/4 time. Measures 1-6 feature a long, sustained note with a dynamic marking of *p* (piano) and *pp* (pianissimo) at the end.

7

Musical notation for measures 7-12. Measures 7-12 include triplets and a dynamic marking of *mp* (mezzo-piano). A performance instruction reads: "pull out headjoint to be approx. quarter tone under other flutes".

13

Nice ♩ = 69

Musical notation for measures 13-18. Measures 13-18 consist of a steady eighth-note pattern with a dynamic marking of *p sempre* (piano throughout).

19

20

Musical notation for measures 19-24. Measures 19-24 include dynamic markings of *f* (forte), *p* (piano), *cha!* (chance), *f* (forte), *mp* (mezzo-piano), and *p* (piano). A performance instruction reads: "half air sound timbral trill".

25

28

Musical notation for measures 25-29. Measures 25-29 include dynamic markings of *pp* (pianissimo), *p* (piano), and *f sub.* (fortissimo subitissimo).

30

Musical notation for measures 30-34. Measures 30-34 include a dynamic marking of *mp* (mezzo-piano) and a performance instruction: "timbral trill".

35 gradually increase and decrease tempo, at your discretion 36

mp insistently fp

Detailed description: Musical staff 35-36. Measure 35 contains a box with the text 'mp insistently' and a sequence of four quarter notes. A long hairpin crescendo spans from measure 35 to measure 36. Measure 36 contains a single quarter note with a dynamic marking of 'fp'.

37 40

mf ff fp pp

Detailed description: Musical staff 37-40. Measure 37 has a dynamic of 'mf'. Measure 38 has a dynamic of 'ff' and a triplet of eighth notes. Measure 39 has a dynamic of 'fp'. Measure 40 has a dynamic of 'pp'. There are various articulations like accents and slurs throughout.

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

mf fp

Detailed description: Musical staff 46. Measure 46 contains a triplet of eighth notes with a dynamic of 'mf'. Measure 47 contains a quintuplet of eighth notes with a dynamic of 'fp'. The staff continues with notes and slurs.

51 52

sfp mf f

Detailed description: Musical staff 51-52. Measure 51 has a dynamic of 'sfp' and a sextuplet of eighth notes. Measure 52 has a dynamic of 'f' and a quintuplet of eighth notes. The staff continues with notes and slurs.

54 55 accel. poco a poco

Detailed description: Musical staff 54-55. Measure 54 has a dynamic of 'mf' and two triplets of eighth notes. Measure 55 has a dynamic of 'f' and two triplets of eighth notes. A dashed line with 'accel. poco a poco' is above the staff.

58 timbral trill

mp f

Detailed description: Musical staff 58. Measure 58 has a dynamic of 'mp'. Measure 59 has a dynamic of 'f' and a quintuplet of eighth notes. The staff ends with a 'timbral trill' indicated by a wavy line.

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

Detailed description: Musical staff 62. The staff shows a sequence of notes with rhythmic groupings: (3+2+2), (2+2+3), (3+2+2), and (2+2+3). The tempo is marked 'Frenzied ♩ = 100'. The dynamics range from 'psub.' to 'fff'. There are sound effect notations: 'shhh', 'tsch tsch', 'tss tss', and 'cha cha ch'.



66

Uncanny Valley ♩ = 64

*p*

74

78

*pp sempre*

83

87

*f pp fp fp*

88

half air sound  
timbral trill

93

*mp ff pp p pp*

95

96

99

timbral trill

*f mp mf*

104

improvise using  
the given pitches

*p sempre*

105

silent,  
still inhale

*p < f >*

h.a.s.  
flz.

Alto Flute 2

# Jersey City, 5:05 am

for four alto flutes and electronics

Alexa Letourneau

Contemplatively ♩ = 76

Musical notation for measures 1-8. Measure 1 has a fermata and a '2' above it. Dynamics include *p* and *pp*.

Musical notation for measures 9-12. Measure 9 is circled with '9'. Measure 13 is boxed with '13'. Dynamics include *mp*, *pp*, and *mf*. A '5' is written below measures 11 and 12.

Musical notation for measures 15-19. Measure 15 is circled with '15'. Measure 20 is boxed with '20'. Dynamics include *pp*, *mf*, and *p*. A '3' is written above measure 20. A *gliss.* marking is present in measure 19. The text 'cha!' and *mp* are written below measure 20.

Musical notation for measures 21-26. Measure 21 is circled with '21'. Dynamics include *f*, *ff*, *f*, *mp*, and *pp*. The text 'cha!' and *f* are below measure 21. 'shhp' is below measure 24. 'flz. (no pitch)' is above measure 25. 'shh-cha!' and *f* are below measure 26.

Musical notation for measures 27-31. Measure 27 is circled with '27'. Measure 28 is boxed with '28'. Dynamics include *pp*, *f*, and *mp*. A *flz.* marking with a wavy line is above measure 30. A *f* dynamic is below measure 31.

Musical notation for measures 32-35. Measure 32 is circled with '32'. Dynamics include *mf* and *f*. A '3' is written above measure 33. A 'timbral trill' marking with a wavy line is above measure 35. A *fp* dynamic is below measure 35.

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

35 j.w. k.c. a.s. flz. pizz. 36

*f* cha! tch shhh *fp*

37 40

*mf* *ff* *p* *pp*

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

47

*mp* *fp*

52 *accel. poco a poco* 55

*f*

56

*mp*

59

*f*

62

Frenzied ♩ = 100

*psub.*

66

Uncanny Valley ♩ = 64

64

*fff*

69

73

*p*

78

*p* *pp* *pp* *mp*

*gliss.*

85

87

*cha!* *f* *mp* *fp* *fp* *ff* *f* *p* *ff*

*j.w.*

90

93

*flz. (no pitch)* *ff* *pp* *mp* *pp* *f*

96

99

flz.

mp

f

f

3

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.

flutter until air is depleted, then rest; no need to re-articulate or end together.

p

f

p

Alto Flute 3

# Jersey City, 5:05 am

for four alto flutes and electronics

Alexa Letourneau

Contemplatively ♩ = 76

Musical notation for measures 1-12. The piece is in 4/4 time. It begins with a whole rest, followed by a series of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics include *mp*, *pp*, *p*, *fp*, and *mp*. A slur covers the last six notes.

13

Nice ♩ = 69

Musical notation for measures 13-17. Measure 13 starts with a double bar line. Measures 14-17 contain notes with slurs and triplets. Dynamics include *f* and *sfp*. There are vocalizations: "cha!" in measures 14 and 15, and "tsch" in measure 17.

Musical notation for measures 18-27. Measure 18 starts with a double bar line. Measures 19-27 contain notes with slurs and dynamics. Dynamics include *mp*, *f*, and *p*.

20

Musical notation for measures 25-34. Measure 25 starts with a double bar line. Measures 26-34 contain notes with slurs and dynamics. Dynamics include *mp*, *pp*, *f*, and *f*. There is a vocalization "cha!" in measure 27.

Musical notation for measures 30-34. Measures 30-34 contain notes with slurs and dynamics. Dynamics include *mp* and *cha!*.

repeat these melodic fragments at liberty

Musical notation for measures 35-39. Measure 35 starts with a double bar line. Measures 36-39 contain notes with slurs and dynamics. Dynamics include *mf*, *mp*, and *p*. A box highlights a melodic fragment in measures 36-38.

Musical notation for measures 36-40. Measure 36 starts with a double bar line. Measures 37-40 contain notes with slurs and dynamics. Dynamics include *fp*, *mf*, and *ff*. The time signature changes to 2/4 in measure 39 and back to 4/4 in measure 40.

44

Musical staff with notes and dynamics *p*, *pp*, and *mp*.

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

50

52

Musical staff with notes, dynamics *fp*, *sfp*, *f*, and *gliss.* markings.

55 accel. poco a poco

54

Musical staff with notes, dynamics *f*, and triplet markings.

58

Musical staff with notes and dynamics *f*.

62

62 Frenzied ♩ = 100

Musical staff with notes and dynamics *psub.*

66

Uncanny Valley ♩ = 64

65

Musical staff with notes, dynamics *fff*, *mp*, *pp*, and a  $\frac{4}{4}$  time signature.

72

73

78

Musical staff with notes and dynamics.

79

cha! *f* cha! *fp* tsch

85

87

*mp* *fp* *fp* *ff* j.w.

89

93

*mf* *p* *p* *f*

96

*ff* *ff* *ff* *ff* *ff*

pull out headjoint to approx. quarter-tone flat

99

*mp* *p* *p* *p* *p*

improvise using the given pitches

104

*p sempre*

105

*p* *p* *p* *p* *p*

h.a.s. flz.

flutter until air is depleted, then rest; no need to re-articulate or end together.

109

silent, still inhale

*p* *f* *p*



Alto Flute 4

# Jersey City, 5:05 am

for four alto flutes and electronics

Alexa Letourneau

Contemplatively ♩ = 76

6 half air sound

*pp* *mp* *mp*

12 13 Nice ♩ = 69

tongue pizz (completely covered tone hole) key clicks

*f* *p* *f*

17 20

shh - cha! tss cha! jet whistle

*fp < f* *fp < f* *p* *f*

23

flz. cha!

*mp* *mf > pp* *f*

27 28

*p* *f*

31

timbral trill

*mf* *f* *fp*

improvise on the given pitches,  
all half-air sound

35 mf 36 *fp*

37 40 *mf* *ff* *p*

45 *pp* *f* *ff*<sup>3</sup>

51 *sfp* *mf* *f* *f*

55 **accel. poco a poco** *mp*

62 **Frenzied** ♩ = 100 *f* *psub.*

65 66 **Uncanny Valley** ♩ = 64 *fff*

72 **73** half air sound **78**

mf pp

72 73 78

half air sound

mf pp

79

t.p.

(completely covered tone hole)

key clicks

mp

p

79

t.p.

(completely covered tone hole)

key clicks

mp

p

85 **87**

tss cha!

fp fp p

85 87

tss cha!

fp fp p

89 **93**

mp

f

flz.

89 93

mp

f

flz.

94 **96**

f

94 96

f

98 **99**

mp

f

mf

timbral trill

98 99

mp

f

mf

timbral trill

**104** pull out headjoint to approx. quarter-tone flat

improvise using the given pitches

p sempre

104

pull out headjoint to approx. quarter-tone flat

improvise using the given pitches

p sempre

**105**

p

mp

pp

105

p

mp

pp