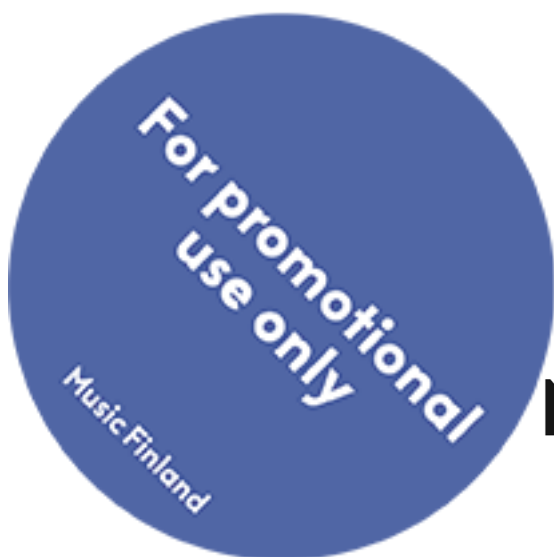


Timothy Page

Curl

for Flute, Harp and live Electronics/Tape

2010



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Helsinki, 2013

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Curl

for Flute, Harp, and Live Electronics/Tape

dedicated to Hanna Kinnunen, Lily-Marlene Puusepp,
and Defunensemble

Timothy Page, 2010

Live Flute

$\text{♩} = 80$

f 6 *n* *mf* 6 *sfz* *p*

enunciate syllables (mostly air) *molto vib.* pitch

Live Harp

f *mf* 5 *ff* *D# E♭*

Flute/electro 1

f 6 *n*

Tape/Midi Harp 1

Flute/electro 2

Tape/Midi Harp 2 (detuned -1/4 step)

f

harp crescendos

n *f*

Rubato

Live Fl.

place tuning key, on middle of string (as if playing harmonic), move according to shape, pluck when stemless noteheads are indicated

f 6 *mostly air* *pitch* *P T K T*

Live Hp.

p *f* *ord.* *E♭* 3

Fl/elctr 1

f 6 *n* *mf*

Midi Hp. 2 (-1/4 step)

f

Hp. cresc.

6 *n* *f*

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7

Live Fl.

espr.

mp

3

3

7

16

7

Live Hp.

n

mf

f

sim

pp

8^{va} rub string with fingertip

(med. reverb)

knock on sounding board with knuckles of fist

sub tacet

p

11

Live Fl.

ff

ppp

mf

7

16

11

Live Hp.

ff

f

p

ff

ord.

mf

p.d.t.

5

f

p

ff

ord.

mf

8^{va}

11

Fl/elctr 1

11

Midi Hp. 2 (-1/4 step)

f

11

Hp. cresc

n

mf

15

Live Fl.

p

mf

15

Live Hp.

p

mf

mf

B $\natural$

C $\natural$

C $\sharp$

D $\flat$

15

Midi Hp. 2 (-1/4 step)

mf

15

Hp. cresc

n

mf

mp

n

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Live Fl. 18 *n* *ff* *p* *mf* *rub string with fingernail* *tongue ram*

Live Hp. 18 *pp* *f* *F#* *E#* *p* *mf* *rub string with fingernail*

Fl/elctr 1 *8va*

Midi Hp. 1 *8va* *mf*

Midi Hp. 2 (-1/4 step) *mf*

Live Fl. 21 *f* *mp* *let string buzz by holding pedal between indicated positions* *3* *f*

Live Hp. 21 *Bb* *f* *Bb/Bb* *(dampen all other strings)* *Bb* *F#* *C#* *mf* *6* *Gb* *C#* *8vb* *fff*

Midi Hp. 2 (-1/4 step) 21 *f*

Live Fl. 24 *mostly air, syllables* *7* *pitch* *7* *pitch* *enunciated "sss" only* *(stop "s" sound abruptly by ramming tongue into teeth)* *sss...* *mf* *pp* *f* *..ssT*

Live Hp. 24 *(with tuning key)* *echo, munger*

Fl/elctr 1 *echo, munger*

Midi Hp. 1 *echo, munger*

Midi Hp. 2 (-1/4 step) *echo, munger*

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Capricioso (a tempo)

Live Fl.

Live Hp.

Fl/elctr 1

Midi Hp. 2
(-1/4 step)

Hp. cresc

Live Fl.

Live Hp.

Fl/elctr 1

Midi Hp. 2
(-1/4 step)

Hp. cresc

Live Fl.

Live Hp.

Midi Hp. 2
(-1/4 step)

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The musical score is for a piece titled "Capricioso (a tempo)". It is arranged for five parts: Live Fl., Live Hp., Fl/elctr 1, Midi Hp. 2 (-1/4 step), and Hp. cresc. The score is divided into two systems. The first system covers measures 27 to 32, and the second system covers measures 32 to 38. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various dynamics such as *mp*, *f*, *mf*, *p*, *ppp*, and *espr.* (espressivo). There are also articulations like *n* (accidental), *mf*, *f*, and *p*. The Live Fl. part features complex rhythmic patterns with triplets and quintuplets. The Live Hp. part includes chords and single notes, with some measures marked with *mf* and *p*. The Fl/elctr 1 part has a few notes in measures 27 and 28. The Midi Hp. 2 part has a few notes in measures 27 and 28. The Hp. cresc. part has a few notes in measures 27 and 28. The second system starts at measure 32, where the Live Fl. part has a *f* dynamic and a triplet. The Live Hp. part has a *mf* dynamic and a triplet. The Fl/elctr 1 part has a *f* dynamic and a triplet. The Midi Hp. 2 part has a *f* dynamic and a triplet. The Hp. cresc. part has a *ppp* dynamic and a triplet. The score ends at measure 38.

Rubato **a tempo** ♩ = 160

Live Fl. *mf* *poco p.d.t.* *p.d.t.* *ord.* *mp* *p*

Live Hp. *mf* *p* *ff* *mp*

Midi Hp. 2 (-1/4 step) *mp* *ff* *mp*

Live Fl. *mp* *p* *n*

Live Hp. *p* *mp* *p* *ppp*

Midi Hp. 2 (-1/4 step) *p* *mp* *p*

Live Fl. *hysterical! (gradually relaxing)* *pizz.* *ff* *pizz.* *pizz.* *pizz.* *pizz.*

Live Hp. *mf* *p* *with tuning fork, see m.4*

Midi Hp. 1 *ff*

Midi Hp. 2 (-1/4 step) *ff*

Midi Hp. 2
(-1/4 step)

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42

Live Fl.

42

Live Hp.

scrape string with edge of coin (in one continuous motion) *pp* *mp* *f*

8^{vb}

42

Midi Hp. 1

pp *ff*

42

Fl/elctr 2

trigger reverb *p*

42

Midi Hp. 2 (-1/4 step) *pp*

42

Hp. cresc

reverb on *n* *f* *mp* *n* *f* *mp* *n* *f* *mp* *n*

Live Fl.

44

enunciate syllables

7

P T K FH

fff

5

P K T Sss

sfz

TK TK T K T K T K

mostly breath

pitch

3

S K T

mostly breath

pitch

3

mp

mp

B $\flat$

Fl/elctr 2

8va

Midi Hp. 2 (-1/4 step)

mp

3

3

3

3

Live Fl.

47

mostly breath

pitch

mf

K

mp

mf

ff

rit

Live Hp.

47

ppp

D $\sharp$

f cresc

D $\flat$ G $\sharp$ C $\flat$ F $\flat$

Fl/elctr 1

(Harmonizer on)

n

f mf

(reverb on)

Fl/elctr 2

47

Maestoso

$\text{♩} = 60$

Live Fl.

49

ff ord.

5

3

5

3

5

3

Live Hp.

49

ff

G $\flat$ C $\flat$ F $\sharp$

C $\sharp$ B $\flat$ E $\sharp$

A $\sharp$ G $\sharp$ C $\flat$

B $\flat$ A $\flat$

Midi Hp. 2 (-1/4 step)

49

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sub. ♩ = 80

Live Fl.

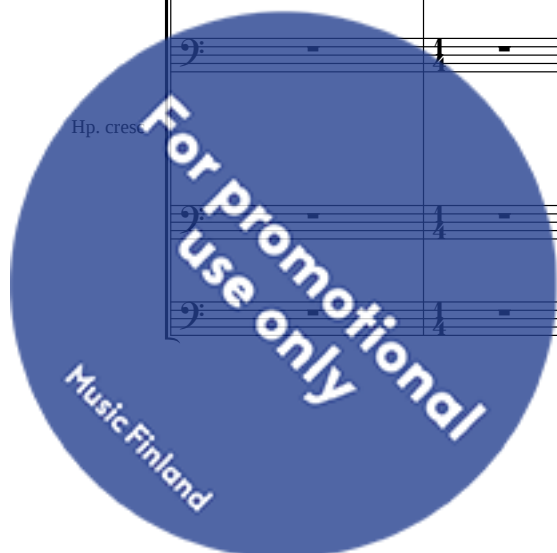
Live Hp.

Midi Hp. 1

Midi Hp. 2
(-1/4 step)

Hp. crest.

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This musical score is for the piece "The Great Wall" by John Adams, specifically the section from measures 62 to 65. The score is arranged for three main instruments: Live Fl., Live Hp., and Fl./elctr 1.

Live Fl. (Flute): The part begins at measure 62 with a 3/4 time signature. It features a series of notes with a "3" (triple) marking and a "P" (piano) dynamic. The notes are labeled "S K P T P T P T P Tff". The music transitions to a 4/4 time signature, with a "mostly air" marking and a "pitch" marking. The dynamics range from *mf* to *ff*, with a "7" (seventh) marking and a "3" (triple) marking.

Live Hp. (Harp): The part begins at measure 62 with a 3/4 time signature. It features a series of notes with a "3" (triple) marking and a "ff" (fortissimo) dynamic. The music transitions to a 4/4 time signature, with a "3" (triple) marking and a "f" (forte) dynamic. The notes are labeled "E# Bb".

Fl./elctr 1 (Flute/Electric Flute): The part begins at measure 62 with a 3/4 time signature. It features a series of notes with a "7" (seventh) marking and a "mf" (mezzo-forte) dynamic. The music transitions to a 4/4 time signature, with a "7" (seventh) marking and a "f" (forte) dynamic. The notes are labeled "mf f ppp".

Hp. cresc. (Harp Crescendo): The part begins at measure 62 with a 3/4 time signature. It features a series of notes with a "sub tacet" (subtly tacet) marking. The music transitions to a 4/4 time signature, with a "sub tacet" marking.

Live Fl. (Flute): The part begins at measure 65 with a 4/4 time signature. It features a series of notes with a "pp" (pianissimo) dynamic. The notes are labeled "pp (possible)".

Live Hp. (Harp): The part begins at measure 65 with a 4/4 time signature. It features a series of notes with a "C# / C#" marking and a "ff" (fortissimo) dynamic. The notes are labeled "C# / C#" and "ff".



68

Live Fl.

sss
n

f

mf

7

P T K

Sh Sh

ff

4+8

68

Live Hp.

p

rub string with fingernail

4+8

68

Midi Hp. 1

p

f

8^{vb}-1

8^{vb}-1

68

Midi Hp. 2
(-1/4 step)

p

f

70

Live Fl.

tongue ram

ff

amplified, with reverb,
should sound "far off"

pppp
(pp after amplification)

mimic sound of whistle tones
by playing extremely softly

3

70

Live Hp.

f

pp

with light delay, reverb

using tuning key as a slide
just a few inches off the sounding
board, lightly pluck the string (in between
slide and sounding board) to create
very high, rising pitches, "flirting"
with the whistle tones of the flute
note: may work better on a string other than
that notated here

70

Fl/elctr 1

70

Midi Hp. 1

f

ord.

3

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76 *molto vib.* *non vib.* *ord.* **a bit faster** *espr.* *throat flz.*

Live Fl. *f* *mf* *mp*

Live Hp. *f* *mf* *mp* *C#*

Midi Hp. 2 (-1/4 step)

Hp. cresc. *n* *f*

80 **a tempo** ♩ = 80

Live Fl. *n*

Live Hp. *espr.* *(see m.4)* *p* *n*

83 *f* *n*

Live Hp. *p* *f* *A#* *E#* *D#* *n*

Midi Hp. 2 (-1/4 step)

Hp. cresc. *rub string with fingernail* *ord.* *f* *mp* *n*

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Live Fl.

Live Hp.

Midi Hp. 2 (-1/4 step)

89

mf

Bb

Eb

The image displays a musical score for the song "The Rose Tree." It features three staves: "Live Fl." (Live Flute), "Live Hp." (Live Harp), and "Music Hp. 2 (-1/2 step)" (Music for Harp 2, -1/2 step). The score is marked with a large blue watermark that reads "For promotional use only." The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like *n* (pianissimo) and *p* (piano). The score is divided into measures, with some measures containing multiple notes and rests. The "Live Fl." staff shows a melodic line with a wavy line indicating a tremolo or vibrato effect. The "Live Hp." staff shows a harmonic accompaniment with a wavy line indicating a tremolo or vibrato effect. The "Music Hp. 2" staff shows a harmonic accompaniment with a wavy line indicating a tremolo or vibrato effect.

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Live Hp.

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M.O.Hp. 2
(-15 Sep)

slightly faster ♩ = 88

Live Fl. *pp* *mf* Sh K T P Ff Ff P T K Sh

Live Hp. *p* *f* *knock on sounding board with palm of hand* (medium reverb)

Midi Hp. 1 *f*

Live Fl. "hut" ** T K T K T K T K P TK Sh *mf* "hut" F TK P Ss "hut" "hut" *mf*

** play tongue ram white speaking out syllables. (vocal chords activated)
tongue ram should abruptly cut off the vowel sound (effecting the "l")
Height of noteheads indicates relative pitch of spoken component

Live Hp. *n* *G#* *scrape strings with two plectra, one in each hand*

Fl/elctr 1 *increase reverb from 0 -> long* *munger*

Live Fl. "hut" **original tempo**

Live Hp. *mf* *5*

Fl/elctr 1 *pp*

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103

Live Fl.

p *mf* *f* *ff*

8^{va} - Frantic! (but not deafening)

Live Hp.

f C F A B E # B # E b A b G b D b

Fl/elctr 1

sub tacet *mf* *f*

Midi Hp. 2 (-1/4 step)

f

Hp. cresc

f

106

Live Fl.

f *ff*

(8^{va})

$\text{♩} = \text{♩} = 120$

(gradually slow tremolo to 8th note triplets)

Live Hp.

ff *p*

sempre l.v.

molto espr., initially giving impression of freedom, with gradually increasing rhythmic precision

Fl/elctr 1

ff

accelerating canon, to m. 136 speed = .864 -> 1.0

Midi Hp. 1

ff

111

Live Fl.

p *cresc. poco a poco* (to m. 135)

molto espr., initially giving impression of freedom, with gradually increasing rhythmic precision

Live Hp.

cresc. poco a poco (to m. 135)

Fl/elctr 1

Midi Hp. 1

111

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116

Live Fl.

Live Hp.

Fl/elctr 1

Midi Hp. 1

Measures 116-120. Live Fl. and Live Hp. parts are shown. Live Fl. has triplets and slurs. Live Hp. has triplets in the right hand. Fl/elctr 1 and Midi Hp. 1 are empty staves.

121

Live Fl.

Live Hp.

Fl/elctr 1

Midi Hp. 1

Measures 121-124. Live Fl. and Live Hp. parts are shown. Live Fl. has triplets and slurs. Live Hp. has triplets in the right hand. Fl/elctr 1 and Midi Hp. 1 are empty staves.

125

Live Fl.

Live Hp.

Fl/elctr 1

Midi Hp. 1

Measures 125-128. Live Fl. and Live Hp. parts are shown. Live Fl. has triplets, sextuplets, and slurs. Live Hp. has triplets and sextuplets in the right hand. Fl/elctr 1 and Midi Hp. 1 are empty staves.

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Live Fl.

Live Hp.

Fl/elctr 1

Midi Hp. 1

Live Fl.

Live Hp.

Fl/elctr 1

Midi Hp. 1

Live Fl.

Live Hp.

Fl/elctr 1

Midi Hp. 1

Hp. cresc

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129

3

6

3

3

3

3

with utmost rhythmic precision!

129

3

3

3

3

3

3

with utmost rhythmic precision!

129

133

(possible breath spaces)

133

136

mf

f

ff

ord.

marcato, non legato

C#

136

mf

f

ff

C#

G#

B#

E^b

136

mf

speed = 1

n

n

reverb on

ff mf

n

ff mf

n

ff mf

n

ff mf

n

n

n

Live Fl. *151* *mf* *f* *ff* *(maracato, non legato)*

Live Hp. *151* *with utmost rhythmic precision!* *mf* *f* *ff* *p.d.t. -----*

Fl/elctr 1 *mf* *n*

Midi Hp. 1 *151* *mf* *n* *speed = 1*

Live Fl. *154* *n* *molto espr.* *p*

Live Hp. *154* *ord.* *f* *molto espr.* *p*

Fl/elctr 1 *p*

Midi Hp. 1 *154* *f* *p*

Live Fl. *158* *with utmost precision initially, gradually allowing freedom* *possible breathing spaces* *sub f* *decrs poco a poco (to m. 178)*

Live Hp. *158* *with utmost precision initially, gradually allowing freedom* *decrs poco a poco (to m. 178)* *sub f*

Fl/elctr 1 *sub f*

Midi Hp. 1 *158* *sub f* *decelerating canon, to m. 171 speed = 1.0 -> .917*

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[illegible][illegible][illegible]

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Live Fl.

175

K Shsh K T S Pff K T:hh K K Shsh K T S Pff PK

scratch string with plectrum (back and forth) p.d.t.

mf

Live Hp.

Fl/elctr 1

Midi Hp. 1

Live Fl.

179

T:hh K K Shsh K T S Pff K T:hh K T K Shsh K T Pff K T:hh K

Live Hp.

Fl/elctr 1

Midi Hp. 1

Live Fl.

183

T K Shsh K T Pff K T:hh K Sh K T:hh K P K T:hh K Sh K T K P K T:hh K

Live Hp.

Fl/elctr 1

Midi Hp. 1

Live Fl.

186

Sh K T K P K T K Sh K T K P K T P Sh K T K P K T K Sh K T K P K T K Sh K T K P K T K

Live Hp.

Fl/elctr 1

Midi Hp. 1

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189 *with utmost precision* *(possible breath)*

Live Fl. Sh K T K P K T K Sh K T K P K T K Sh K T K P K T K Sh K T K P K T K Sh

Live Hp. *with utmost precision*

Fl/elctr 1

Midi Hp. 1 *mf* *mf*

192

Live Fl. Sh K T K P K T K Sh K T K P K T K *sfz*

Live Hp.

Fl/elctr 1 *speed = 1* *(tacet tape)*

Midi Hp. 1

Dreamy $\text{♩} = 52$
sempre molto espr.

195

Live Fl. *mp*

Live Hp. *mp* E $\sharp$ D $\sharp$ D $\flat$ C $\sharp$ B $\flat$ A $\sharp$ G $\flat$

Fl/elctr 1 *accelerating canon, to m. 197 speed = .293 -> .707*

Midi Hp. 1 *accelerating canon, to m. 200 speed = .293 -> .707* *speed = .707*

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199

Live Fl.

mp

n

mp

3

Live Hp.

mp

F#

E# D#

A# B# C#

6

Fl/elctr 1

accelerating canon, to m. 204
speed = .626 -> .707

199

speed = .707

Midi Hp. 1

203

Live Fl.

3

5

p

pp

3

p

Live Hp.

3

G# A# B#

C#

6

p

pp

C# A# G#

Fl/elctr 1

203

speed = .707

Midi Hp. 1

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207

Live Fl.

mf

mf

Live Hp.

mf

mf

Fl/elctr 1

mp

mp

mp

more and more distant echo

Midi Hp. 1

3

Hp. cresc

(backwards thunder slap)

15^{mb}

n

211

Live Fl.

$\text{♩} = 80$
(mostly air)

mf

n

Live Hp.

211

Fl/elctr 1

n

Midi Hp.

3

n

Hp. cresc

15^{mb}

fff

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poco rit ----- **acc** ----- **ca** ♩ = 90

(mostly air) ----- pitch

Live Fl. *n* *mf* *p* *ff*

Live Hp.

Fl/elctr 1 *p* *reverb on*

a tempo ♩ = 80

Live Fl. *8va*

Live Hp. *p* *f* *(medium reverb)*

Fl/elctr 1 *sub tacet*

Fl/elctr 2 (munger, using buffered material from m. 98) *pp* *sub tacet*

Midi Hp. 2 (-1/4 step) *p* *sub tacet*

knock on sounding board with knuckles of fist

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