Fo(u)r Lines of Collision

Pedro Rebelo, 2008

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2 Flutes (doubling on bass flute and piccolo) and 2 Horns
Duration: 9’30’’
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Commissioned by Carin Levine

Performance Notes

“Fo(u)r Lines of Collision” explores the space between synchronized and non-synchronized events distributed amongst the four players. By using mixed notational strategies, the piece presents the quartet with both metric time (through stopwatch markings) and flexible time (through events within mobile structures). The performance requires 4 synchronized stopwatches or a common, projected stopwatch. If using multiple stopwatches, these can be started before the performance and first 0’’ marking cued by one of the players.

Notation: Layout

All four performers read from the score which is lays out the two flute parts on the left side of the page and the two horns on the right side. Time is represented vertically on the page and is marked in intervals of 10 seconds. Each side of the page is further divided into three sections by two curved vertical lines which present three zones of musical material:

Left: Materials for Instrument I (Flute I or Horn I depending on which side of the page) to be played in sync with the time markings (i.e. the 10 second markings represent the beginning of each event)

Middle: Material shared by Instruments I and II (Flutes or Horns depending on which side of the page). This material is to be played by both instruments within the time interval dictated by the time markings but without synchronicity and in the form of mobiles (i.e. each event can be played one or more times within each 10 seconds segment). Number “1” and “2” indicate material to be played by specific players (e.g. Horns at 5:50’’)

Right: Materials for Instrument II (Flute II or Horn II depending on which side of the page) to be played in sync with the time markings (i.e. the 10 second markings represent the beginning of each event)

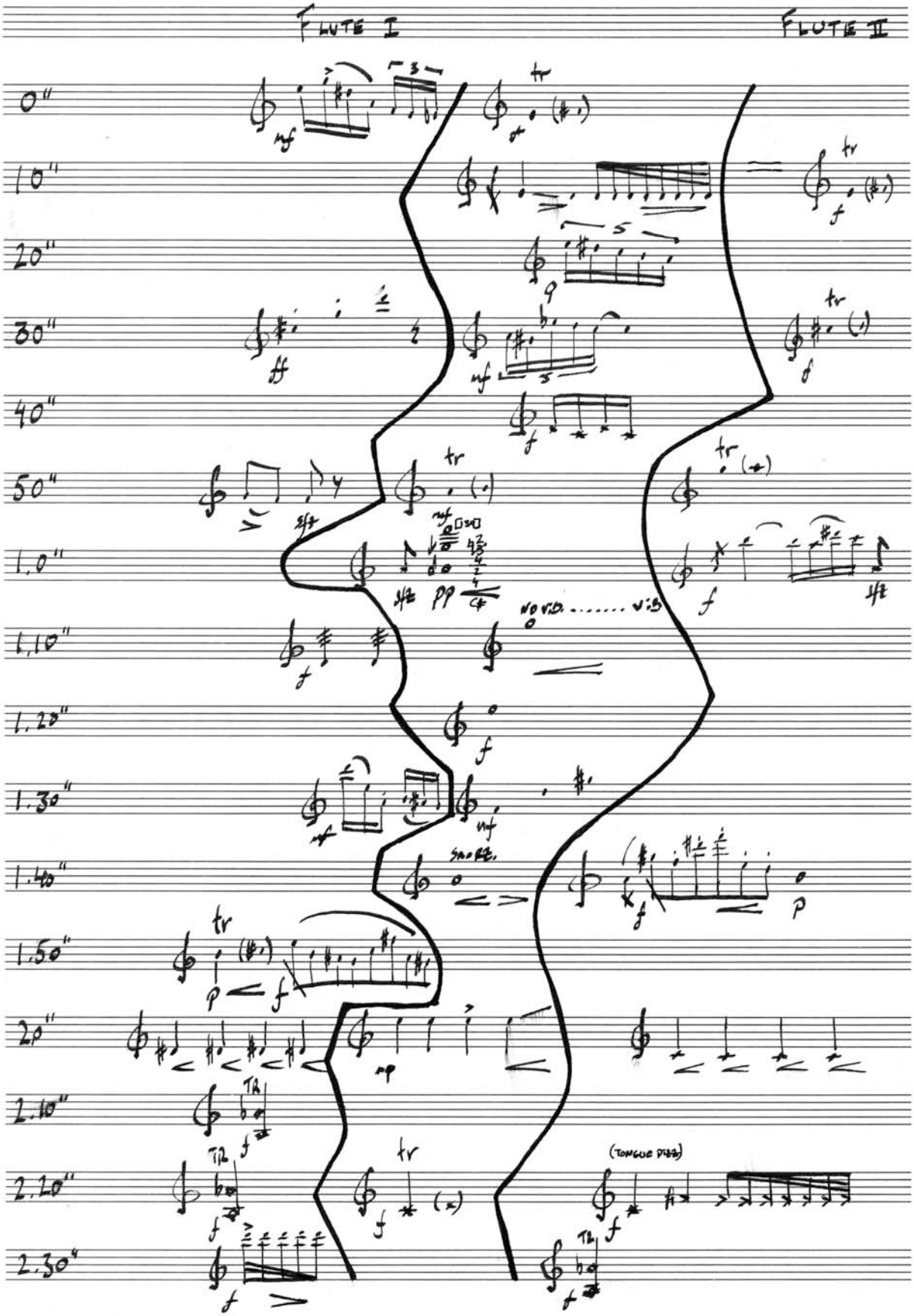
Notation: **Instructions and symbols**

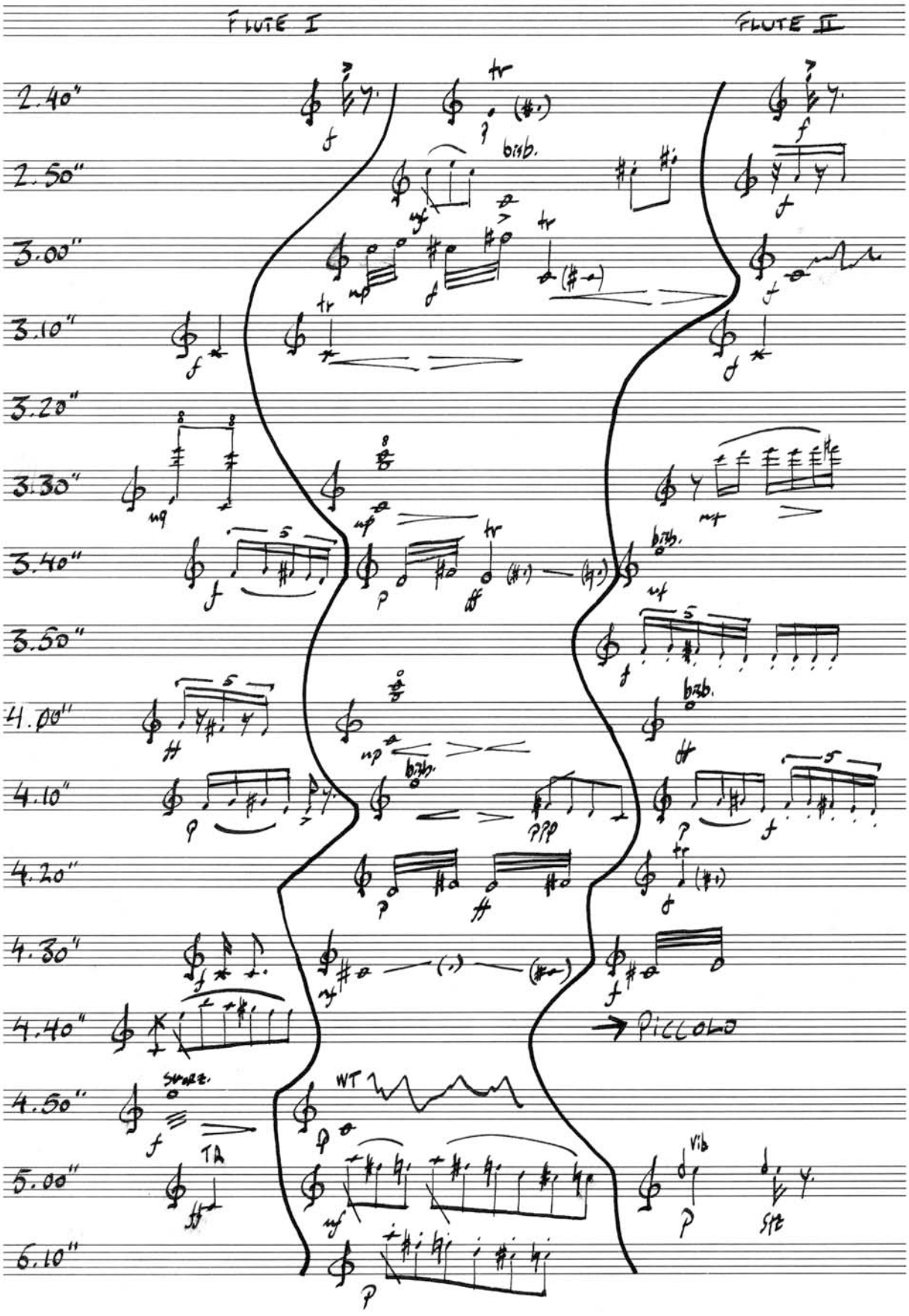
Tempo: The tempo of the piece is “ad lib” through out within the constrains of the 10 second segments.

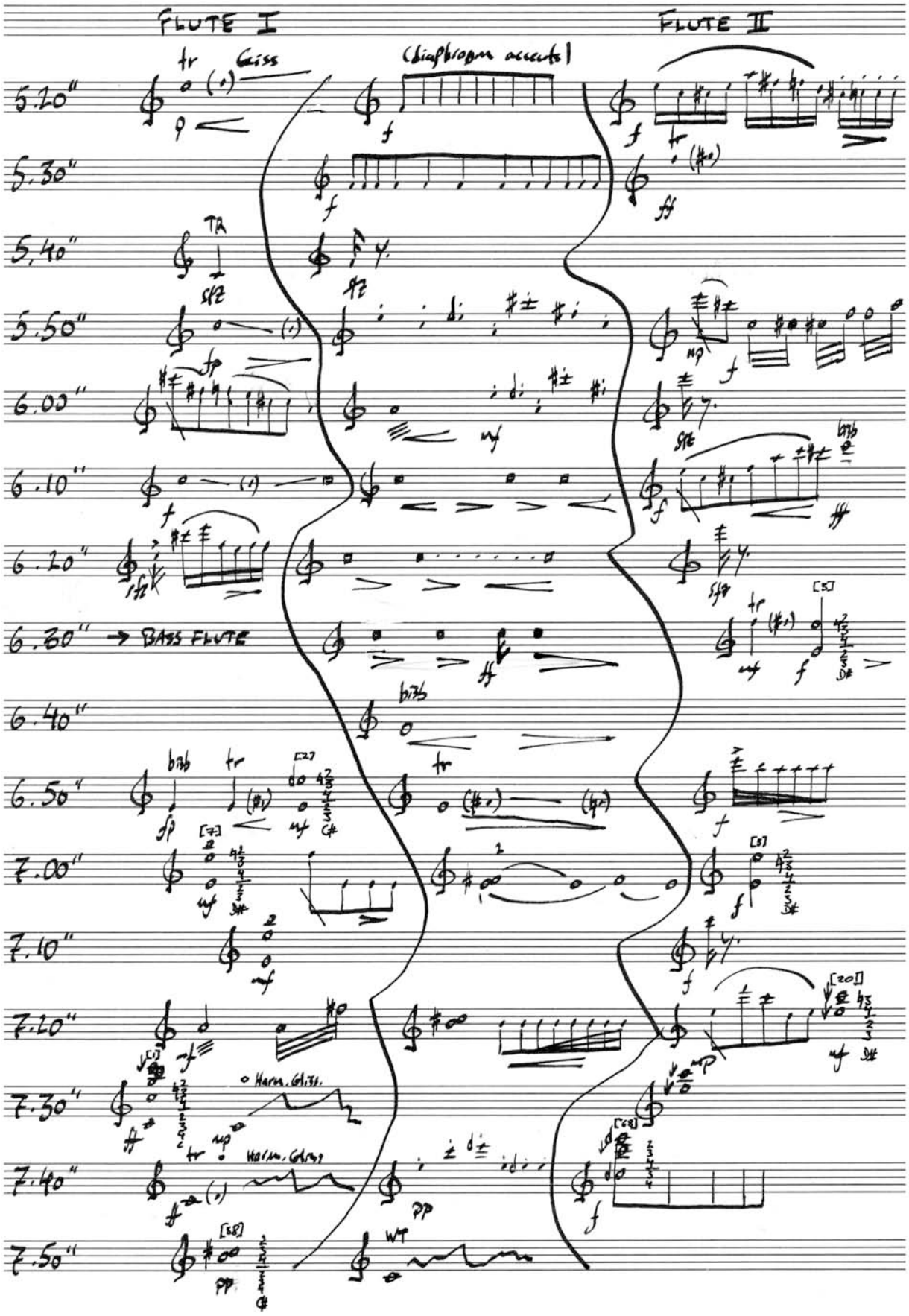
Sync: Within the shared middle zone, “Sync” represents an event that is cued by instrumentalist I and played by both instrumentalists simultaneously

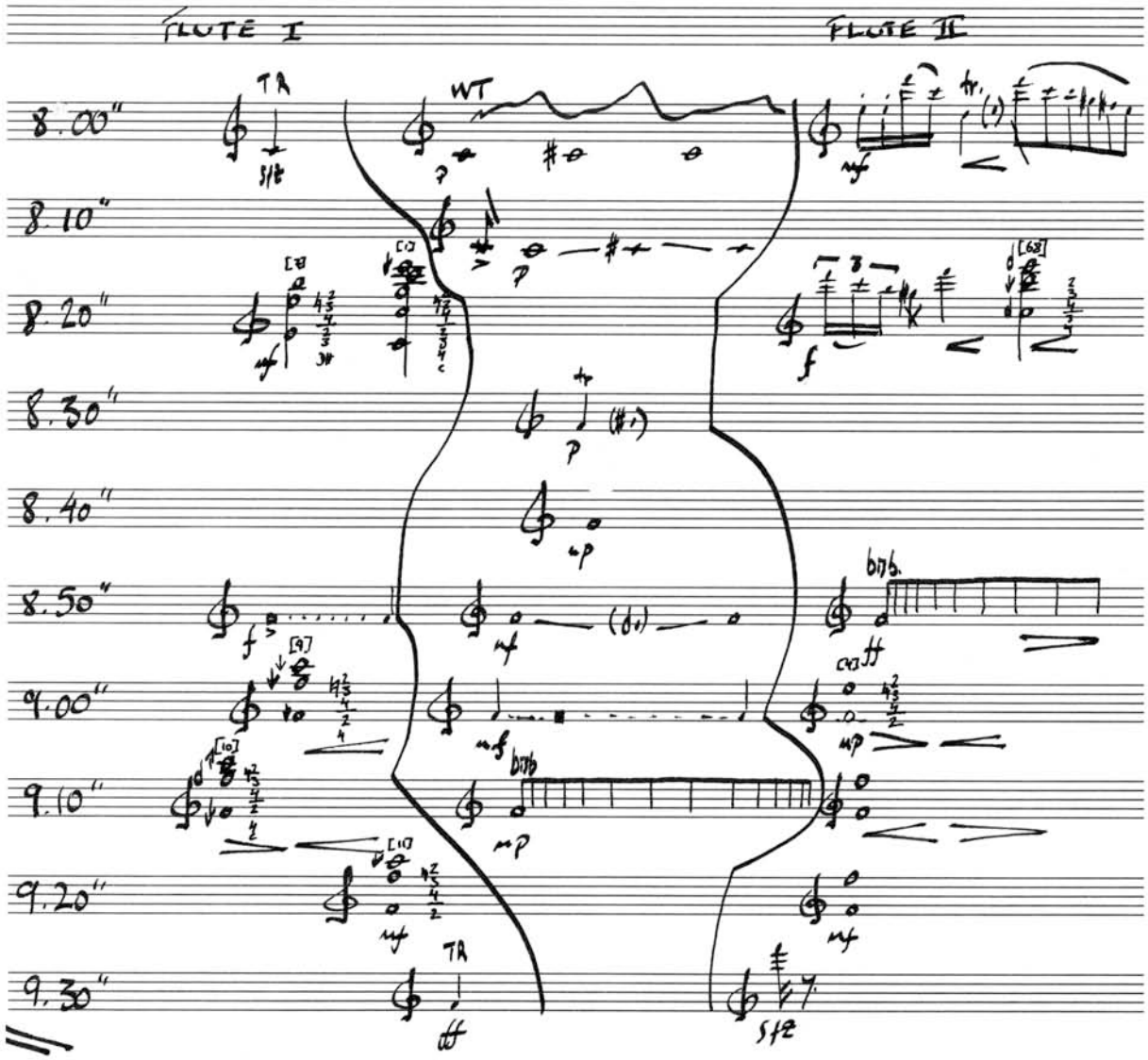
Accidentals: Apply only to one note

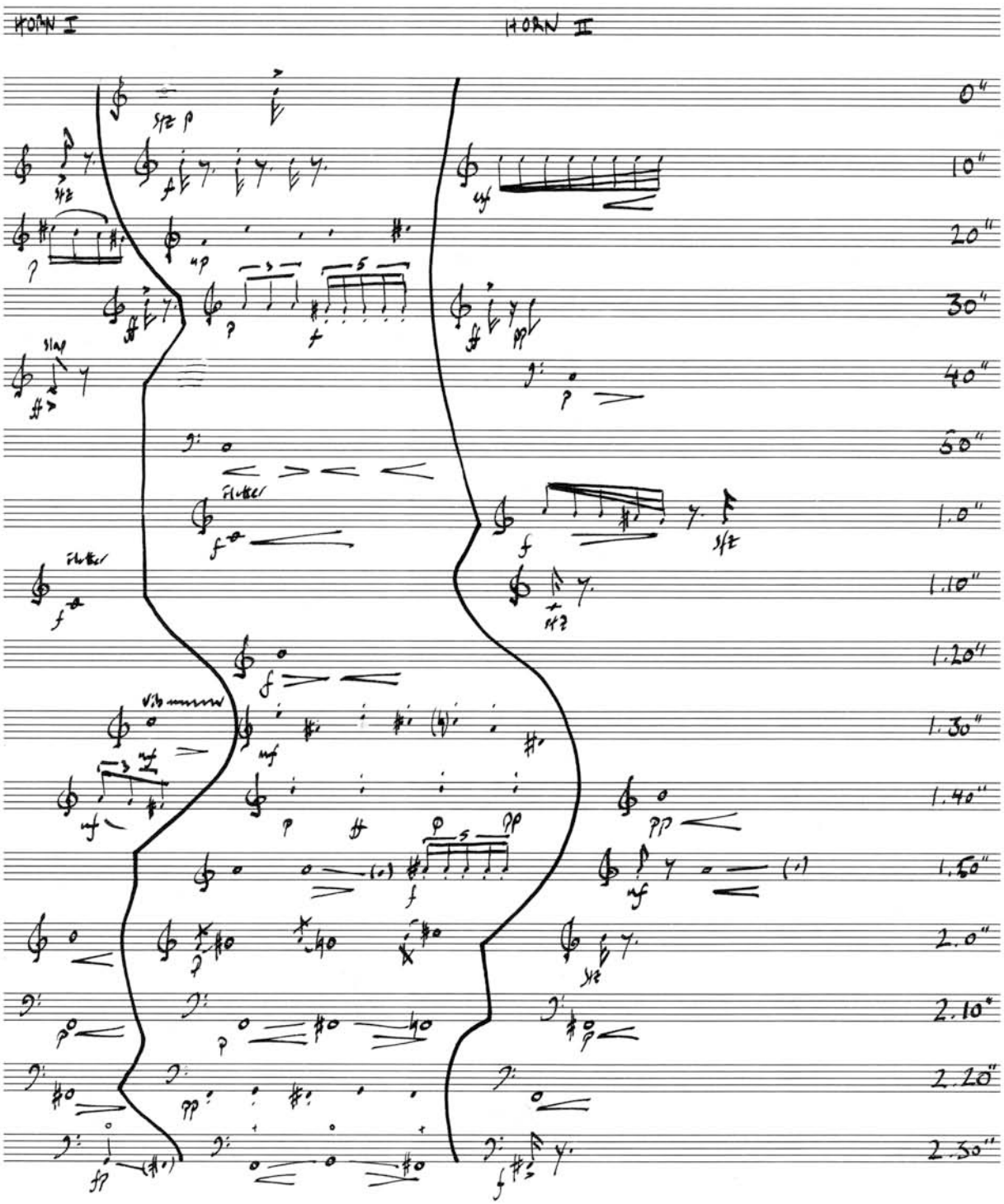
Horns: Horn parts are written in F

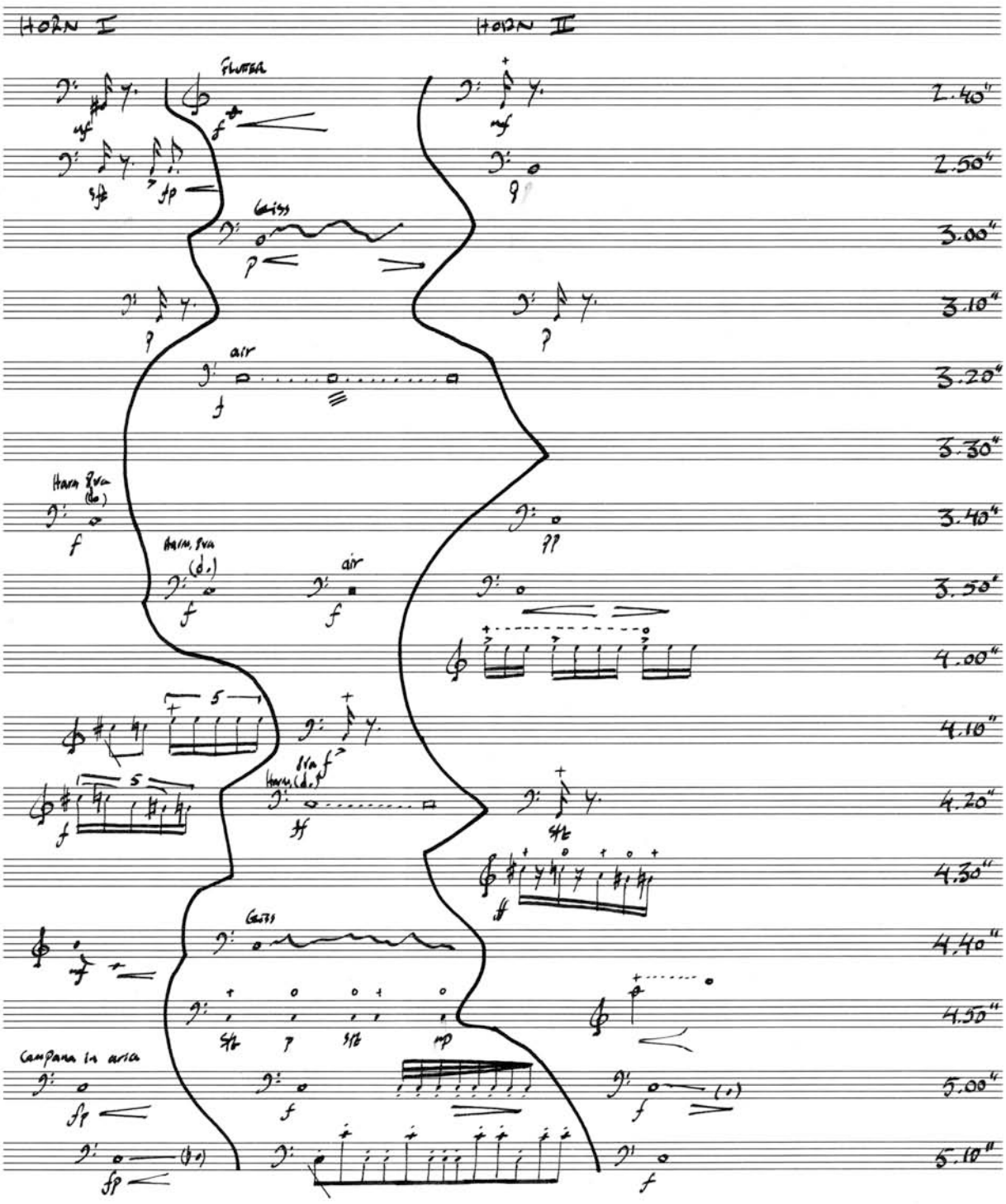

FLUTE I
FLUTE II
0"
10"
20"
30"
40"
50"
1.0"
1.10"
1.20"
1.30"
1.40"
1.50"
2.0"
2.10"
2.20"
2.30"
(TONGUE PITCH)

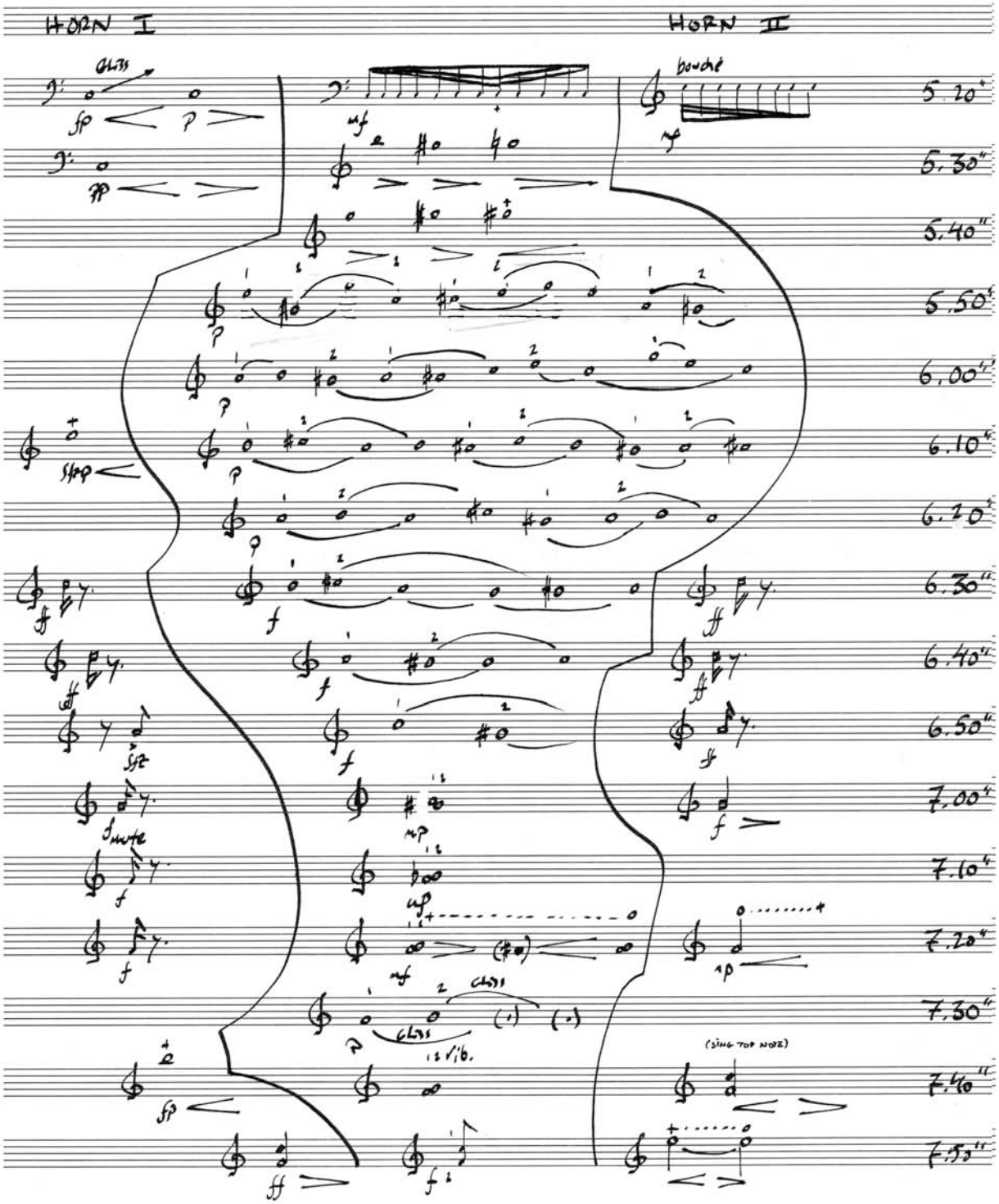

FLUTE I
FLUTE II
2.40"
2.50"
3.00"
3.10"
3.20"
3.30"
3.40"
3.50"
4.00"
4.10"
4.20"
4.30"
4.40"
4.50"
5.00"
6.10"
bisb.
PICCOLO
WT
Vib
TR

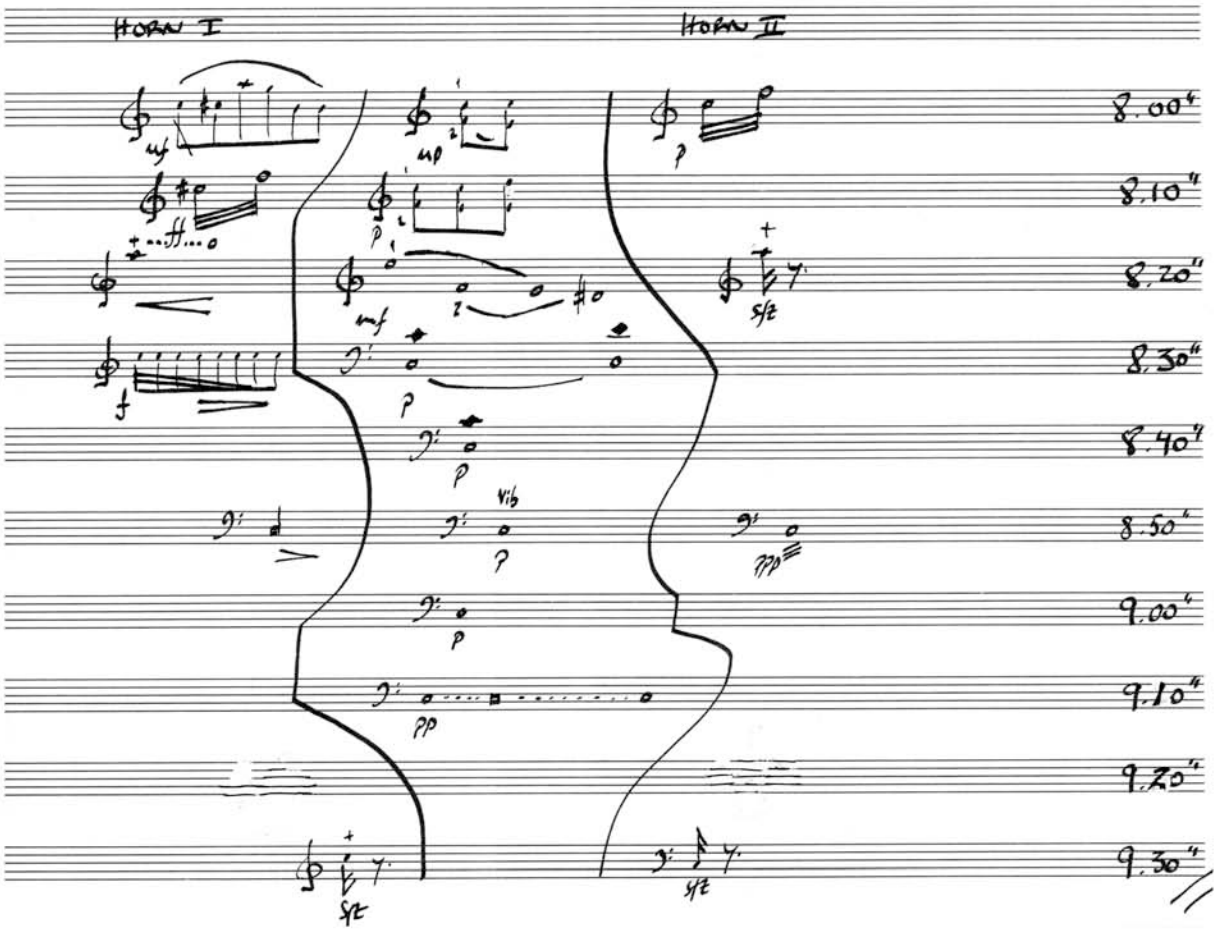

FLUTE I
FLUTE II
(diaphragm accents)
5.20"
5.30"
5.40"
5.50"
6.00"
6.10"
6.20"
6.30"
→ BASS FLUTE
6.40"
6.50"
7.00"
7.10"
7.20"
7.30"
7.40"
7.50"


FLUTE I
FLUTE II
8.00"
8.10"
8.20"
8.30"
8.40"
8.50"
9.00"
9.10"
9.20"
9.30"
TR
WT
bisb.
TR


HORN I
HORN II
0"
10"
20"
30"
40"
50"
1.0"
1.10"
1.20"
1.30"
1.40"
1.50"
2.0"
2.10"
2.20"
2.30"


HORN I
HORN II
FLUTTER
Gliss
air
Harm 8va
Harm. 8va
air
Harm. 8va
Gliss
Campana in aria
2.40"
2.50"
3.00"
3.10"
3.20"
3.30"
3.40"
3.50"
4.00"
4.10"
4.20"
4.30"
4.40"
4.50"
5.00"
5.10"


HORN I
HORN II
5.20"
5.30"
5.40"
5.50"
6.00"
6.10"
6.20"
6.30"
6.40"
6.50"
7.00"
7.10"
7.20"
7.30"
7.40"
7.50"
(SING TOP NOTE)


HORN I
HORN II
8.00"
8.10"
8.20"
8.30"
8.40"
8.50"
9.00"
9.10"
9.20"
9.30"