

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 laid out with 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 constraints 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"

Handwritten musical score for two flutes, Flute I and Flute II. The score is written on a series of staves with time markers on the left side. The music includes various notes, rests, and dynamic markings such as *mf*, *f*, *pp*, and *p*. There are also performance instructions like "no vid. vis" and "Tongue press". A large, irregular black graphic shape is drawn over the central portion of the score, partially obscuring the musical notation. The score concludes with a final measure at 2.30".

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"

Handwritten musical score for Flute I and Flute II. The score is written on two staves, with a large wavy bracket connecting the two parts. The notation includes various musical symbols such as notes, rests, trills, and dynamics. The time markers on the left side of the page are: 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", and 6.10".

Key features of the score include:

- Flute I:** Starts with a forte (*f*) dynamic, followed by a trill (*tr*) and a breath mark (*brb.*). It features several trills and a dynamic shift to piano (*p*) around 3.40".
- Flute II:** Starts with a forte (*f*) dynamic and includes a breath mark (*brb.*). It features a dynamic shift to piano (*p*) around 4.10" and a trill (*tr*) around 4.20".
- Annotations:** The score includes various performance instructions such as *ppp*, *pp*, *mf*, *f*, *brb.*, *tr*, *vib*, and *stb*. There is also a handwritten note "Piccolo" with an arrow pointing to the right at 4.40".
- Wavy Line:** A large, hand-drawn wavy line connects the two staves, indicating a complex relationship or interaction between the two parts.

FLUTE I FLUTE II

5.20" tr *Wiss* (diaphragm accents)

5.30" *f* *f*

5.40" TA *f*

5.50" *f* *mp*

6.00" *f* *f*

6.10" *f* *f*

6.20" *f* *f*

6.30" → BASS FLUTE *f*

6.40" *b7b* *tr* *f*

6.50" *b7b* *tr* *f*

7.00" *f* *f*

7.10" *f*

7.20" *f* *f*

7.30" *Harm. Gliss.* *f*

7.40" *Harm. Gliss.* *pp* *f*

7.50" *pp* *f*

HORN I **HORN II**

The score is written on 14 staves, with the first two staves for Horn I and the remaining 12 for Horn II. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *f*, *mf*, *ppp*, and *ff*. Performance instructions like *vibrato*, *fluter*, and *fl* are present. A large, hand-drawn bracket spans across the staves, indicating a specific section of the music. The right margin of the page contains time markers in minutes and seconds, ranging from 0" to 2.50".

0"
10"
20"
30"
40"
50"
1.0"
1.10"
1.20"
1.30"
1.40"
1.50"
2.0"
2.10"
2.20"
2.50"

HORN I **HORN II**

The score is written on ten systems of staves. Horn I parts are on the left, and Horn II parts are on the right. A large, hand-drawn bracket connects the two parts across all systems. Performance instructions include *flurra*, *air*, *flurra*, *flurra*, *flurra*, *flurra*, *flurra*, *flurra*, *flurra*, and *flurra*. Dynamics include *mf*, *fp*, *f*, *ff*, *mp*, and *f*. Time signatures include $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{3}{8}$. A section labeled "Campana in aria" is marked with *fp*. A large bracket spans the entire score, indicating a connection between the two parts. Time markers on the right side of the page range from 2:40" to 5:10".

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"

HORN I **HORN II**

8.00"
8.10"
8.20"
8.30"
8.40"
8.50"
9.00"
9.10"
9.20"
9.30"

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

acc. *acc.* *acc.* *acc.* *acc.* *acc.* *acc.* *acc.* *acc.*

vib.

3/4 *5/2* *5/2* *5/2* *5/2* *5/2* *5/2* *5/2* *5/2*