

2

Crystalline, smooth

22

Fl.

Fl.

Pno.

ppp

pp

ppp

pp

ppp

ppp

R

SSS...

stagger breathing to keep sound between boxes continuous

ca. 7" (a sync.)

ca. 10" (a sync.)

Low C-sharp
No thumb

28

Fl.

Fl.

Pno.

ppp

pp

ppp

pp

ppp

pp

R

R R R

after fading to silence,
hold pose for 5", then
attaca.

emphasize low c

after fading to silence,
hold pose for 5", then
attaca.

Make a sweep away from pianist with each exhale, and
a sweep toward the pianist with each inhale, keeping end
of flute inside piano, near strings.

Sensually, Freely

exhale using hoo; inhale on hee

Face pianist (center front)

Exhale ' Inhale '

exhale moving from hoo to hee; inhale on hee

Ex , In (artic. w/ tongue) ,

34

Fl. *Face pianist (center front)* *Exhale ' Inhale '* $f < fff fff > f$ Exhale ' Inhale

Fl. *Face away from pianist (center back)* *exhale using hoo; inhale on hee* $f < fff fff > f$

Pno. *pp*

Sensually, Freely $f < fff fff > f$

Sensually, Freely $f < fff fff > f$

Hold sustain pedal until m. 65
una corda

ca. 10" (non-sync.) play ca. 2 times

42

Fl. *In (artic. w/ tongue)* , *Ex , In* , *X2 over the box*

Fl. $f < fff fff > f$ *ff*

Fl. $f < fff fff > f$ *ff*

Pno. *pp*

ca. 13" (non-sync.) play ca. 2 times

47

Fl. *Ex , In* , *tongue pizz.*

Fl. *Ex , In* , *tongue pizz.*

Fl. $f < fff fff > f$ *ff*

Fl. $f < fff fff > f$ *ff*

Pno. *pp*

52

Fl. *Ex* , *In* ,

f < *fff* *fff* — *f* *ff*

Fl. *Ex* , *In* ,

f — *fff* *fff* — *f* *ff*

Pno.

54

Fl. *f* *p* — *f* *Ex* , *In* ,

f < *fff* *fff* — *f*

Fl. *f* *p* — *f* *In* , *Ex* ,

f < *fff* *fff* — *f*

Pno. *p*

becoming pitched

59

Fl. *f* *p* — *f* *p* — *f* *Ex* *Gradually create whistle in air sound,*

f — *fff*

Fl. *f* *p* — *f* *p* — *f* *In* *Gradually create whistle in air sound,*

fff — *f* *p* —

Pno. *f*

Quasi -sync (ca. ♩=112)

Quasi -sync (ca. ♩=112)

Allargando

66

Fl. *f* *p* *f* *p* *f*

Fl. *f* *p* *f* *p* *f*

Pno. *mp* *p* *mf*

*tres chords * Ped.*

A tempo

70

Fl. *ff* *fff*

Fl. *ff* *fff*

Pno. *f*

A tempo

(pregnant pause) *slow, wide vib w/dim*
cha with air, then tone

74

Fl. *sfp*

Fl. *sfp*

Pno. *mp*

(pregnant pause) *slow, wide vib w/dim*
cha with air, then tone

A bit slower

cover mouthplate and

sing only

81

Fl. *ff* *p*

Fl. *ff* *f*

Pno. *pppp* *pppp*

A bit slower

*flutes play second time only

87

Fl. ** p*

Fl. *sing and play * p*

Pno. *p*

do do do do do do do do do do

94

Fl. *p*

Fl. *p*

Pno. *p* *ppppp*

rit. *rit.* *attacca*

deces.

"Our hard stiff lines of
life with her are flowing
curves of beauty." - John Greenleaf Whittier

III. Curves of Beauty [Pink]

The musical score is divided into two systems. The first system covers measures 102 to 107, and the second system covers measures 108 to 113. The Flute (Fl.) part consists of two staves. The upper staff begins at measure 102 with a dynamic of *sfzp* and a tempo marking of *ord.* (ritardando), which then transitions to *flz.* (ritardando) and finally *flz. —* (ritardando). The lower staff also begins at measure 102 with *sfzp* and *ord.*, transitioning to *flz.* and *flz. —*. The Piano (Pno.) part consists of two staves. The upper staff begins at measure 102 with a dynamic of *p* and a tempo marking of *ord.*, which then transitions to *sim.* (sostenuto). The lower staff begins at measure 102 with a dynamic of *p* and a tempo marking of *ord.*, which then transitions to *sim.*. The second system begins at measure 108. The upper Flute staff starts with *sfzp* and *ord.*, transitioning to *flz.* and *flz. —*. The lower Flute staff starts with *sfzp* and *ord.*, transitioning to *flz.* and *flz. —*. The Piano part continues with *sim.* in the upper staff and *ff* (fortissimo) in the lower staff, ending with an *attacca* marking.

"What a joy it is to feel
the soft, springy earth
under my feet once more,
to follow grassy roads,
that lead to ferry brooks
where I can bathe my fingers
in a cataract of rippling notes,
or to clamber over a stone wall
into green fields..." - Helen Keller

IV. A Stone Wall into Green Fields [Green]

Description (♩=108)

115

Fl. *ff* *mf* *ff*

Fl. *ff* *mf* *ff*

Pno. *rffz* *p echo* *rffz*

* Mostly air, but with a bit of pitch. Like when flutists warm-up practice while trying to remain unnoticed.

118

Fl. *mf*

Fl. *mf*

Pno. *rffz* *rffz* *p*

This musical score page contains three systems of music for Flute (Fl.) and Piano (Pno.).

System 1 (Measures 121-124):
- **Flutes:** Two staves. Measure 121 starts with a treble clef and a 5/8 time signature. The music features complex rhythmic patterns with slurs and accents. Dynamic markings include *p*, *(with piano)*, *ppp*, and *ff*.
- **Piano:** Two staves. Measure 121 starts with a bass clef and a 5/8 time signature. It includes *fffz* and *p* markings. A large fermata is present in measure 124.

System 2 (Measures 125-128):
- **Flutes:** Two staves. Measure 125 starts with a treble clef and a 2/4 time signature. The music is more rhythmic with accents. Dynamic markings include *mf*.
- **Piano:** Two staves. Measure 125 starts with a treble clef and a 2/4 time signature. It includes *fffz* and *p* markings.

System 3 (Measures 129-132):
- **Flutes:** Two staves. Measure 129 starts with a treble clef and a 5/8 time signature. The music consists of sustained notes with slurs. Dynamic markings include *p* and *ppp*.
- **Piano:** Two staves. Measure 129 starts with a bass clef and a 5/8 time signature. It includes *p* markings and features large fermatas in measures 130 and 132.

133

Fl. *ff*

Fl. *ff*

Pno. *rffz*

137

Fl. *mf*

Fl. *mf*

Pno. *p*

139

Fl. *p*

Fl. *p*

Pno. *pp*

"As for truth - it is
like brown - it is not
in the spectrum." - Iris Murdoch

V. Truth is... [Brown]

143 Align approximately
with graphic notation

Fl. *f* *p* 3" 5"

Fl. *f* *p* 3" 5"

Pno. *pppp* *sfz* *pp*

sos

144

Fl. *f* *p* *f* *p* 5" 3"

Fl. *f* *p* *f* *p* 5" 3"

Pno. *pppp* *sfz* *p* *pp* *ppp*

sos

146

Fl. *f* *p* *f* *f* *p* *f* *p* *f* *ppp*

Fl. *f* *p* *f* *f* *p* *f* *p* *f* *ppp*

Pno. *pppp* *sfz* *pp* *sfz* *pp* *ppp*

sos

Red. *attacca*

"We shall see the sky
sparkling with diamonds." - Anton Chekhov

12

Description (♩=88)

VI. Lucy in the Sky [Blue]

Musical score for Flutes (Fl.) and Piano (Pno.) for measures 147-150. The score is in 4/4 time with a tempo of quarter note = 88. The Flute parts are marked *pp* and feature long, sweeping melodic lines with slurs. The Piano part features triplets in the right hand, marked *sfz* and *pp*, with slurs and accents. The bass line is simple, with some accidentals.

Musical score for Flutes (Fl.) and Piano (Pno.) for measures 151-154. The Flute parts continue with long, sweeping melodic lines, marked *rit.* at the end of the section. The Piano part features triplets in the right hand, marked *sfz*, with slurs and accents. The bass line continues with simple accompaniment. The section ends with a double bar line and a 4/4 time signature.

attacca

"Music is the silence between
the notes." - Claude Debussy

Distant, Frozen (♩=42)

VII. Quiet Music [Black]

Musical score for Flutes (Fl.) and Piano (Pno.) for measures 155-158. The Flute parts are marked *pp* and feature long, sweeping melodic lines with slurs, marked *bisbig.** and *sim.*. The Piano part features triplets in the right hand, marked *pp*, with slurs and accents. The bass line is simple, with some accidentals. The section ends with a double bar line and a 2/4 time signature.

una corda

160

Fl. 1

Fl. 2

Pno.

166

Fl. 1

Fl. 2

Pno.

170

Fl. 1

Fl. 2

Pno.