

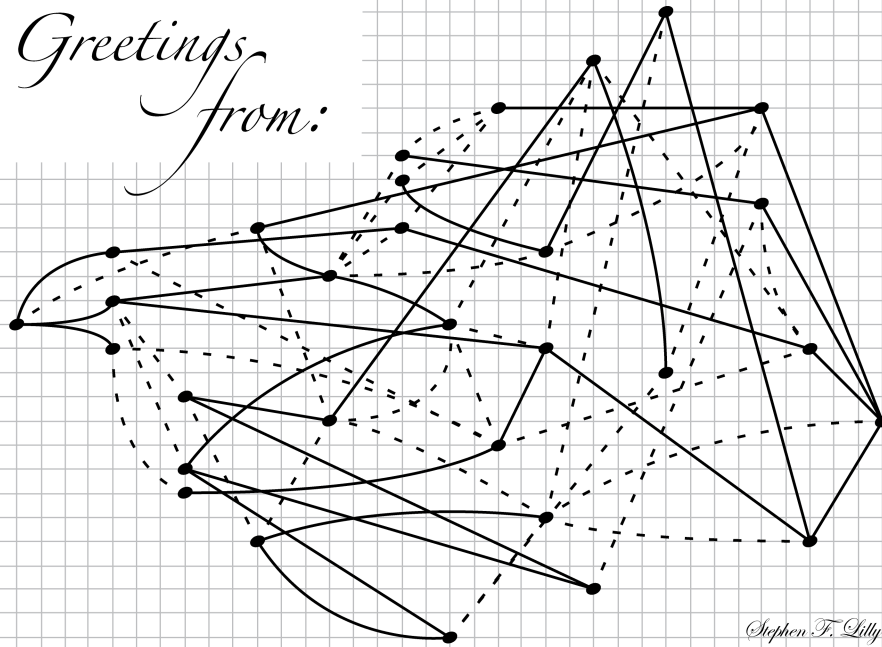
Music from a Ridged Frame I

for 4 flutes

Stephen F. Lilly

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*Greetings
from:*



Program Notes:

The ridged frame is a graphic score consisting of locations and connecting paths that any ensemble may traverse in a way that makes musical sense to them. After completing the graphic score, I decided to compose out a series of strict, rigorous interpretations, with each realization being a different character in the same family. I is a frenetic work where four flutes traverse the map multiple times such that every link is navigated at least once. At first, all four flutes stay in vertical sync, moving left to right and then right to left across the page albeit on divergent pathways. Eventually, each flute breaks off, switching direction at will. In this interpretation, the dashed lines incorporate silence. This creates a marked change in texture when the piece shifts from predominantly solid to predominantly dashed near the midpoint. The four flutes then work back toward a unified whole by seeking out routes of the same length to encourage more “ensemble” moments.

Performance Instructions:

- Accidentals affect all notes falling on the same line or space for the duration of the measure unless cancelled by a natural. Courtesy accidentals have been introduced where the composer believed confusion would arise, but there may still remain passages where the performer must work out if a line or space had an accidental previously in the measure.

- Glissando
 - All pitch bends should start immediately and end abruptly—do not linger on starting or ending pitch.
 - Where possible, bend the pitch using the embouchure:
 1. Altering the amount of lip covering the embouchure hole.
 2. Changing the size and shape of the mouth.
 3. Rolling the flute toward or away from the lips.
 - When a lip bend is not sufficient, use fingers in combination with embouchure adjustments to extend the bend:
 1. Slowly sliding fingers off or onto open holes.
 2. Utilizing alternate fingerings to accommodate open holes or raise/lower the pitch through microtonal inflection.

- Pizzicato (also know as slap tongue)

Two possible techniques (either will work, but the composer prefers the first method):

 1. Tongue - press the tongue up against the hard palate behind the incisors. Quickly pop the tongue down and slightly back.
 2. Lip - press lips together and then pop them apart expelling very little air.

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$\text{♩} = 95-110$

The score is written for four flutes (Flute 1, 2, 3, and 4) in 4/4 time. The key signature has one sharp (F#). The tempo is marked as quarter note = 95-110. The first system (measures 1-5) features a complex texture with rapid sixteenth-note passages in Flutes 1 and 2, and more melodic lines in Flutes 3 and 4. Dynamics range from *p* to *f*. The second system (measures 6-10) continues the intricate patterns, with Flute 1 and 2 playing dense sixteenth-note figures, while Flute 3 and 4 provide harmonic support with longer notes and occasional melodic fragments. Dynamics include *p*, *mf*, and *f*. Performance instructions such as *gliss.* and accents are used throughout.

Musical score for Flutes 1-4, measures 10-13. The score is written in treble clef with a key signature of one sharp (F#).
- **Flute 1 (Fl. 1):** Measures 10-11: *ff* (fortissimo), sixteenth-note runs with sixths and triplets. Measure 12: *p* (piano), sixteenth-note runs with sixths. Measure 13: *mp* (mezzo-piano), sixteenth-note runs with sixths.
- **Flute 2 (Fl. 2):** Measures 10-11: *ff*, sixteenth-note runs with sixths and triplets. Measure 12: Rest. Measure 13: *mp*, glissando.
- **Flute 3 (Fl. 3):** Measures 10-11: *ff*, sixteenth-note runs with sixths and triplets. Measure 12: *f* (forte), sixteenth-note runs with sixths and triplets. Measure 13: *mp*, sixteenth-note runs with sixths and triplets. Measure 14: *p*, sixteenth-note runs with sixths and triplets. Measure 15: *pp* (pianissimo), sixteenth-note runs with sixths and triplets.
- **Flute 4 (Fl. 4):** Measures 10-11: *ff*, sixteenth-note runs with sixths and triplets. Measure 12: Rest. Measure 13: *mp*, sixteenth-note runs with sixths and triplets. Measure 14: *mp*, sixteenth-note runs with sixths and triplets. Measure 15: *mp*, sixteenth-note runs with sixths and triplets.

Musical score for Flutes 1-4, measures 14-17. The score is written in treble clef with a key signature of one sharp (F#).
- **Flute 1 (Fl. 1):** Measures 14-15: *mf* (mezzo-forte), sixteenth-note runs with sixths and triplets. Measure 16: *mf*, sixteenth-note runs with sixths and triplets. Measure 17: *mf*, sixteenth-note runs with sixths and triplets. Measure 18: *gliss.* (glissando).
- **Flute 2 (Fl. 2):** Measures 14-15: *pp* (pianissimo), sixteenth-note runs with sixths and triplets. Measure 16: *ppp* (pianississimo), sixteenth-note runs with sixths and triplets. Measure 17: *mf*, sixteenth-note runs with sixths and triplets. Measure 18: *gliss.*, sixteenth-note runs with sixths and triplets.
- **Flute 3 (Fl. 3):** Measures 14-15: *mf*, sixteenth-note runs with sixths and triplets. Measure 16: *mf*, sixteenth-note runs with sixths and triplets. Measure 17: *mf*, sixteenth-note runs with sixths and triplets. Measure 18: *gliss.*, sixteenth-note runs with sixths and triplets.
- **Flute 4 (Fl. 4):** Measures 14-15: *ppp*, sixteenth-note runs with sixths and triplets. Measure 16: *pp*, sixteenth-note runs with sixths and triplets. Measure 17: *gliss.*, sixteenth-note runs with sixths and triplets. Measure 18: *mf*, sixteenth-note runs with sixths and triplets.

18

Fl. 1: *p*, *ppp*, *mf*, gliss.

Fl. 2: *p*, *f*

Fl. 3: *p*, *f*, *mp*, gliss.

Fl. 4: *p*, *f*

21

Fl. 1: *mp*

Fl. 2: *mp*

Fl. 3: *mp*

Fl. 4: *mp*

24

Fl. 1 *pp* *p*

Fl. 2 *ppp* *mp*

Fl. 3 *pp*

Fl. 4 *pp* *mp*

27

Fl. 1 *mf* *p*

Fl. 2 *pp* *mp* *p*

Fl. 3 *mp* *pp* *mp*

Fl. 4 *mf* *pp*

29

Fl. 1

Fl. 2

Fl. 3

Fl. 4

p

mf

p

32

Fl. 1

Fl. 2

Fl. 3

Fl. 4

mf

pp

pp

gliss.

mf

pp

ppp

36

FL 1
mf *mp* *mp*

FL 2
mf *pp*

FL 3
mf

FL 4
mf *p*

gliss.

40

FL 1
f *mp*

FL 2
mp

FL 3
f *mp* *pp*

FL 4
f *mp* *f*

gliss.

43

Fl. 1: *mf*

Fl. 4: *p*, *mf*, *mp*

46

Fl. 1: *p*, *mf*, *f*

Fl. 3: *pp*, *mp*

Musical score for Flutes 1-4, measures 49-51. The score is written in treble clef with a key signature of one flat (B-flat). Measure 49 starts with a dynamic of *mp*. Flute 1 (Fl. 1) plays a sixteenth-note pattern with sixteenth rests, marked with a '6' and a slur. Flute 2 (Fl. 2) plays a similar pattern, also marked with a '6' and a slur. Flute 3 (Fl. 3) plays a sixteenth-note pattern with sixteenth rests, marked with a '3' and a slur. Flute 4 (Fl. 4) plays a sixteenth-note pattern with sixteenth rests, marked with a '6' and a slur. In measure 50, Fl. 1 continues with *mp*, Fl. 2 has a dynamic of *f* and a glissando marking, and Fl. 3 continues with *f*. In measure 51, Fl. 1 has a dynamic of *p*, Fl. 2 has a dynamic of *pp*, and Fl. 4 has a dynamic of *p*. The score includes various articulations such as slurs, slurs with accents, and slurs with breath marks.

Musical score for Flutes 1-4, measures 52-54. The score is written in treble clef with a key signature of one flat (B-flat). Measure 52 starts with a dynamic of *mf*. Flute 1 (Fl. 1) plays a sixteenth-note pattern with sixteenth rests, marked with a '6' and a slur. Flute 2 (Fl. 2) has a dynamic of *mf* and a slur. Flute 3 (Fl. 3) plays a sixteenth-note pattern with sixteenth rests, marked with a '6' and a slur. Flute 4 (Fl. 4) plays a sixteenth-note pattern with sixteenth rests, marked with a '6' and a slur. In measure 53, Fl. 1 has a dynamic of *mp*, Fl. 2 has a dynamic of *f*, and Fl. 3 has a dynamic of *f*. In measure 54, Fl. 1 has a dynamic of *f*, Fl. 2 has a dynamic of *p*, and Fl. 4 has a dynamic of *p*. The score includes various articulations such as slurs, slurs with accents, and slurs with breath marks.

55

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 1: Treble clef, 6/8 time signature. Measures 55-57 feature complex rhythmic patterns with sixteenth and thirty-second notes, often beamed in groups of six. Dynamics range from *p* to *mp*.
Fl. 2: Treble clef. Measures 55-57 feature long glissandi and a few notes. Dynamics range from *f* to *ff*.
Fl. 3: Treble clef. Measures 55-57 feature long glissandi and a few notes. Dynamics range from *f* to *ff*.
Fl. 4: Treble clef. Measures 55-57 feature a continuous sixteenth-note accompaniment with occasional triplet markings. Dynamics range from *mf* to *mp*.

58

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 1: Treble clef, 6/8 time signature. Measures 58-60 continue the complex rhythmic patterns. Dynamics range from *f* to *mp*.
Fl. 2: Treble clef. Measures 58-60 feature long glissandi and sixteenth-note accompaniment. Dynamics range from *f* to *mf*.
Fl. 3: Treble clef. Measures 58-60 feature long glissandi and sixteenth-note accompaniment. Dynamics range from *f* to *mf*.
Fl. 4: Treble clef. Measures 58-60 feature a continuous sixteenth-note accompaniment with occasional triplet markings and glissandi. Dynamics range from *f* to *ff*.

61

Fl. 1: *ff*, *mf*, *ff*

Fl. 2: *ff*, *mf*, *ff*

Fl. 3: *ff*, *f*, *ff*

Fl. 4: *p*, *ppp*, *ff*

Annotations: *gliss.*

Detailed description: This system contains measures 61-64. Flute 1 starts with a sixteenth-note triplet at measure 61, followed by a sixteenth-note scale. Flute 2 plays a sixteenth-note scale with some triplet markings. Flute 3 has a sixteenth-note scale, then rests, then a glissando. Flute 4 has a few notes, then rests, then a glissando. Dynamics range from *ppp* to *ff*.

65

Fl. 1: *f*, *pp*, *mp*, *pp*, *p*

Fl. 2: *p*, *mp*, *ppp*

Fl. 3: *pp*, *mp*, *pp*

Fl. 4: *p*, *pp*, *mp*, *pp*

Annotations: *pizz.*, *gliss.*

Detailed description: This system contains measures 65-68. Flute 1 has a series of notes with dynamic markings *f*, *pp*, *mp*, *pp*, and *p*. Flute 2 has notes with dynamics *p* and *mp*, and rests with *ppp*. Flute 3 has notes with dynamics *pp*, *mp*, and *pp*. Flute 4 has notes with dynamics *p*, *pp*, *mp*, and *pp*. There are *pizz.* markings above notes in measures 65, 66, and 68. A *gliss.* marking is above a note in measure 67.

76

Fl. 1: *pp*, *mp*, *p*, *mp*, gliss.

Fl. 2: *pp*, *mp*, *ppp*, *pp*, *mp*, gliss.

Fl. 3: *p*, *ppp*, *p*, *mp*, pizz.

Fl. 4: *mp*, *ppp*, *mp*, gliss., pizz.

86

Fl. 1: *mp*, *pp*, *ppp*, *mf*, *pp*, *p*, gliss.

Fl. 2: *pp*, *mp*, *pp*, *ppp*, *mp*, *p*, *ppp*, *mp*, pizz.

Fl. 3: *ppp*, *mp*, *p*, *ppp*, pizz.

Fl. 4: *pp*, *mp*, *ppp*

96

FL. 1
FL. 2
FL. 3
FL. 4

pp
ppp
mp
pizz.
mp
pizz.
gliss.
pp
mp
p
mp
pp
mp

102

FL. 1
FL. 2
FL. 3
FL. 4

mp
p
mf
mp
gliss.
mp
p
mf
mp
pizz.
mp
gliss.
mp
>p
mf
gliss.
mf
p
ppp
mp

108

FL. 1

FL. 2

FL. 3

FL. 4

p *mf*

pp

p *mf*

pp

112

FL. 1

FL. 2

FL. 3

FL. 4

mf

mf

mf *pp* *pp*

gliss.

mp *pp* *mp* *mf*

116

FL. 1 *mp*

FL. 2 *pp* *mf* *f*

FL. 3 *mf* *f* *mf*

FL. 4 *f*

119

FL. 1 *f* *mp* *mf*

FL. 2 *mf* *mp*

FL. 3 *f* *mp* *mf*

FL. 4 *mp*

122

FL. 1: Treble clef, key signature of two flats. Measures 122-124 feature a continuous sixteenth-note pattern with fingerings 6, 6, 3, 6, 6, 6, 6, 3, 6, 6, 6, 6. A slur covers the entire passage.

FL. 2: Treble clef. Measure 122 has a whole note with *pp*. Measure 123 has a whole note with *f*. Measure 124 has a sixteenth-note pattern with fingerings 6, 6 and *mp*.

FL. 3: Treble clef. Measure 122 has a sixteenth-note pattern with fingerings 6, 3. Measure 123 and 124 are rests.

FL. 4: Treble clef. Measure 122 has a whole note with *f*. Measure 123 has a whole note with *mp* and a glissando line. Measure 124 has a whole note with *f* and a sixteenth-note pattern with fingerings 6, 6. A slur covers the entire passage.

125

FL. 1: Treble clef, key signature of two flats. Measure 125 has a triplet of sixteenth notes with *f*. Measure 126 has a whole note with *f* and a glissando line. Measure 127 has a whole note with *mp*.

FL. 2: Treble clef. Measures 125-126 have a sixteenth-note pattern with fingerings 6, 6 and *f*. Measure 127 has a whole note with *pp* and a triplet of sixteenth notes.

FL. 3: Treble clef. Measure 125 is a rest. Measure 126 has a sixteenth-note pattern with *f*. Measure 127 has a sixteenth-note pattern with fingerings 6, 6, 6, 6 and *p*.

FL. 4: Treble clef. Measures 125-126 have a sixteenth-note pattern with fingerings 6, 6, 6, 3 and *f*. Measure 127 has a sixteenth-note pattern with fingerings 6, 6, 6, 6 and *f*. A slur covers the entire passage.

128

Fl. 1: *f* gliss. *ppp*

Fl. 2: *f* *mp* *mp*

Fl. 3: *f* *mf*

Fl. 4: *mp* *mf*

132

Fl. 1: *mp*

Fl. 2: *p*

Fl. 3: *mp* *p* *ppp*

Fl. 4: *p* *mp* *pp* *p*

135

Fl. 1: *pp*, *p*, *p* *gliss.*, *ppp*

Fl. 2: *pp*, *ppp*, *p*, *ppp*

Fl. 3: *p*, *ppp*, *p*, *ppp* *gliss.*

Fl. 4: *ppp*, *p*, *ppp*

6

Detailed description: This musical score page features four staves for flutes, labeled Fl. 1 through Fl. 4. The music is written in treble clef with a key signature of one flat. The score is divided into four measures. Fl. 1 begins with a rest, followed by a melodic phrase in the second measure marked *pp*, a single note in the third measure marked *p*, and a phrase in the fourth measure marked *p* with a glissando marking above it, ending with a *ppp* dynamic. Fl. 2 has a rest in the first measure, a long note in the second measure marked *ppp*, a phrase in the third measure marked *p*, and a phrase in the fourth measure marked *ppp*. Fl. 3 has a long note in the first measure, a phrase in the second measure marked *p*, a phrase in the third measure marked *ppp* and *p*, and a phrase in the fourth measure marked *ppp* with a glissando marking above it. Fl. 4 has a sixteenth-note figure in the first measure marked *ppp* with a '6' above it, a phrase in the second measure marked *p*, and a phrase in the fourth measure marked *ppp*.