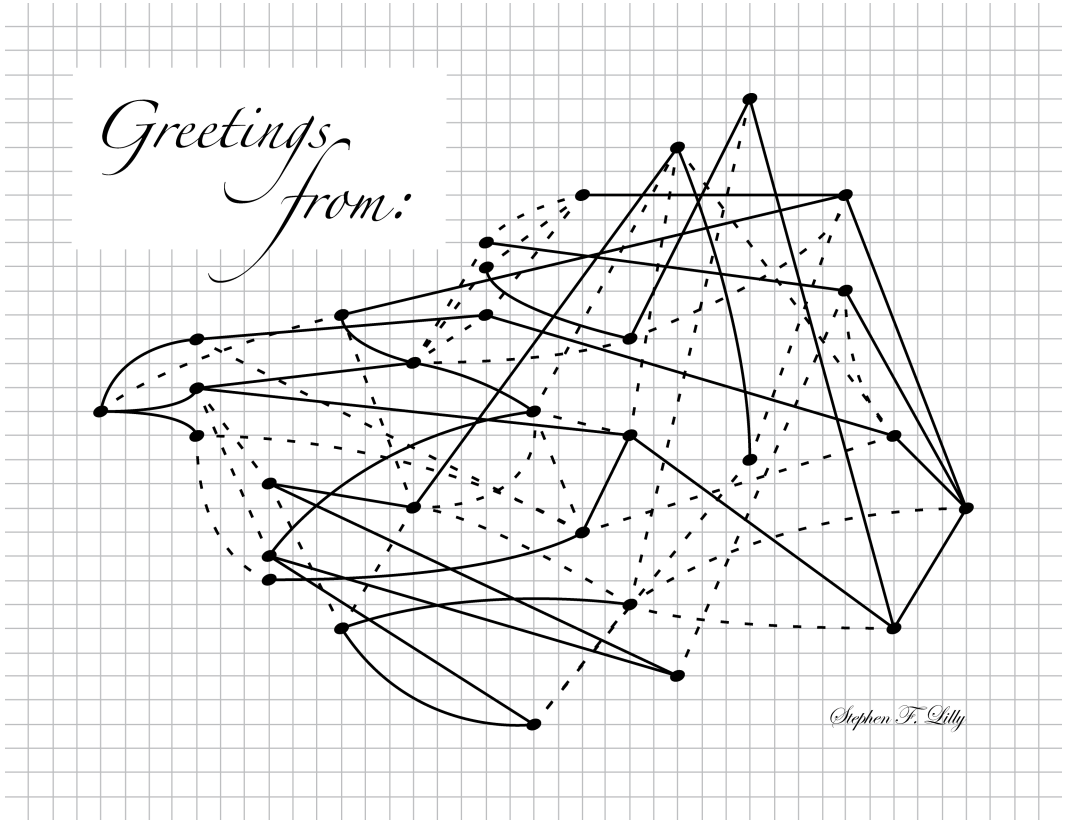
Music from a Ridged Frame I

for 4 flutes

Stephen F. Lilly

(2017)



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.

Score

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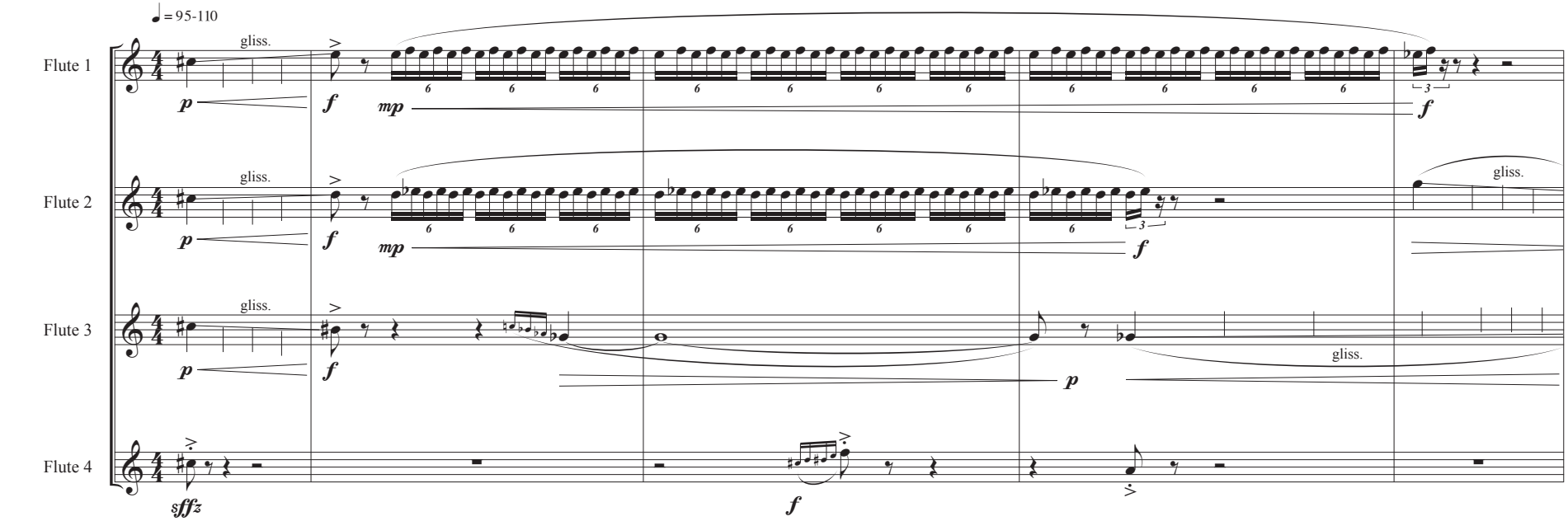

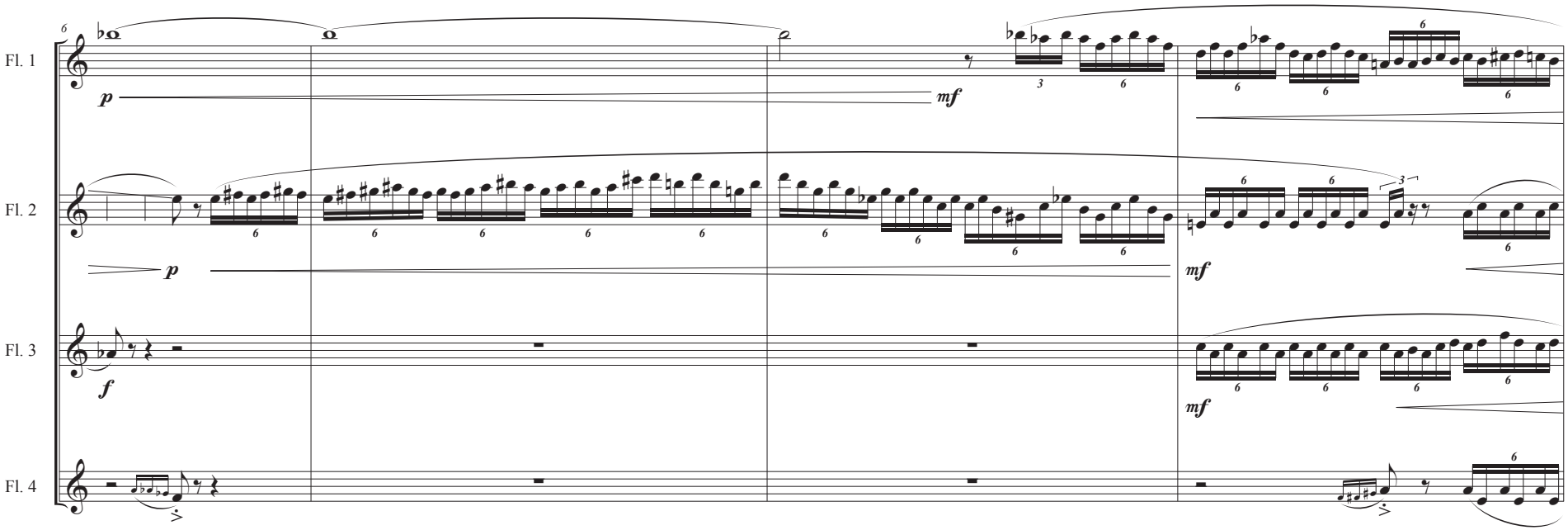

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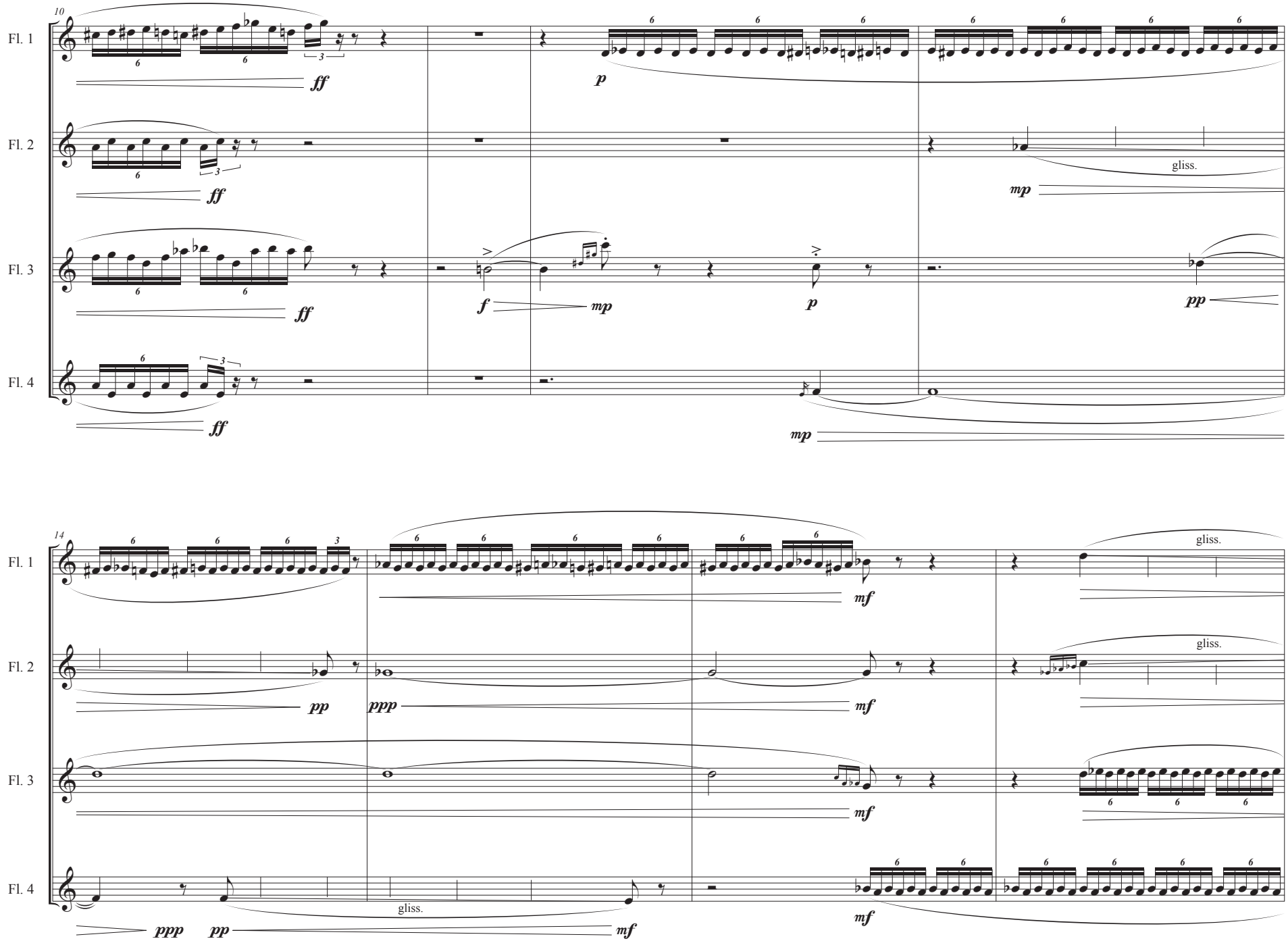
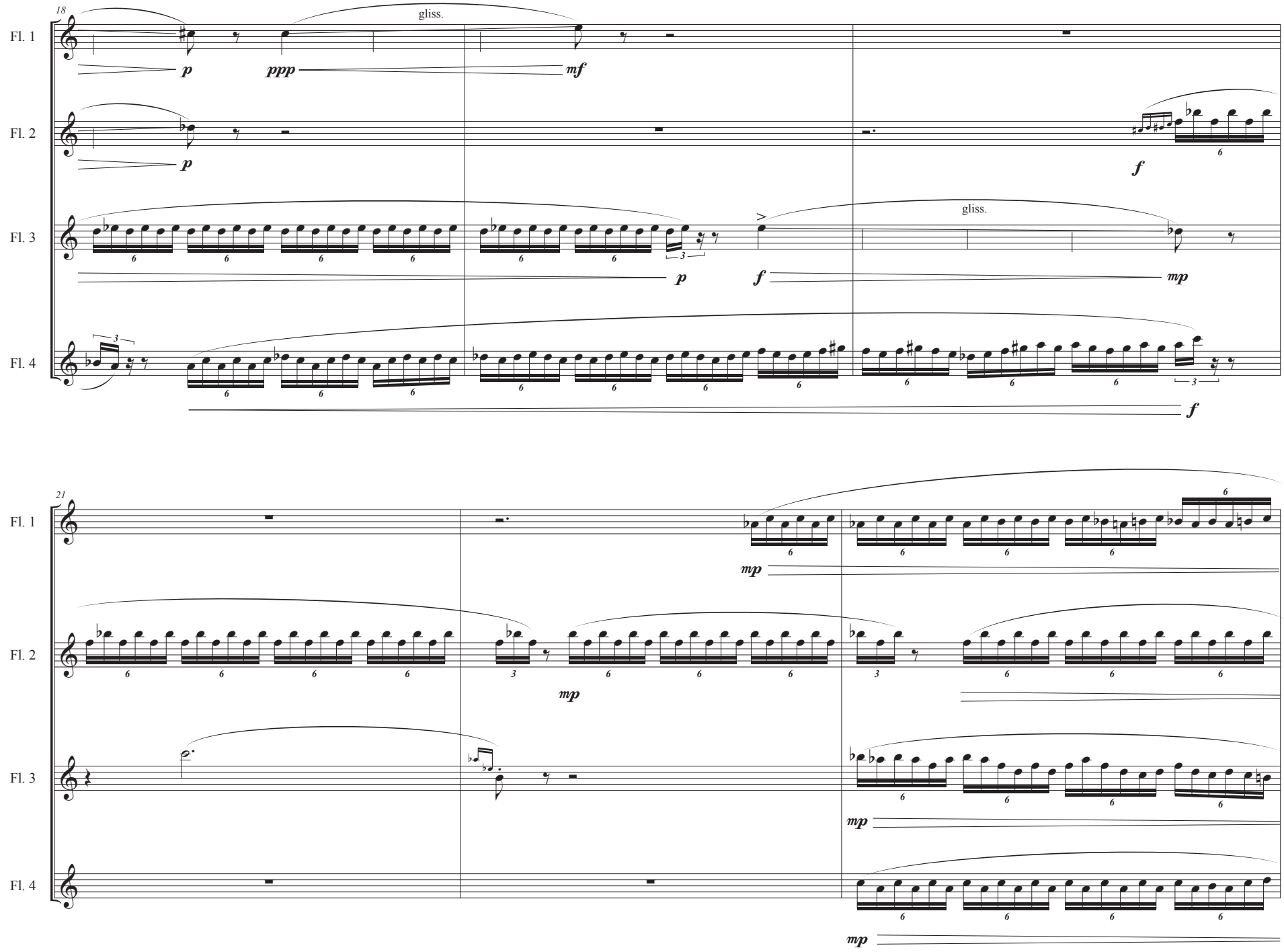
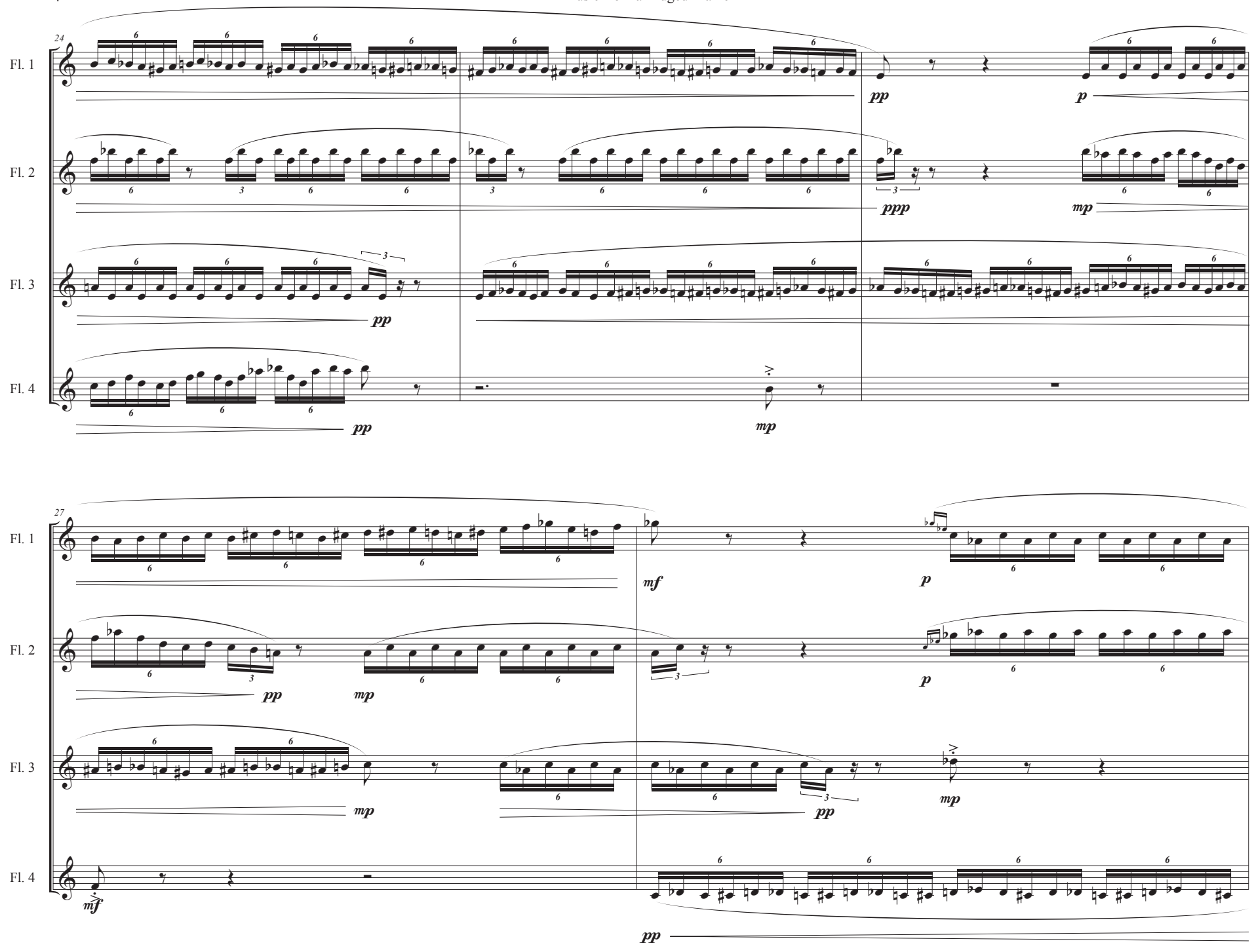
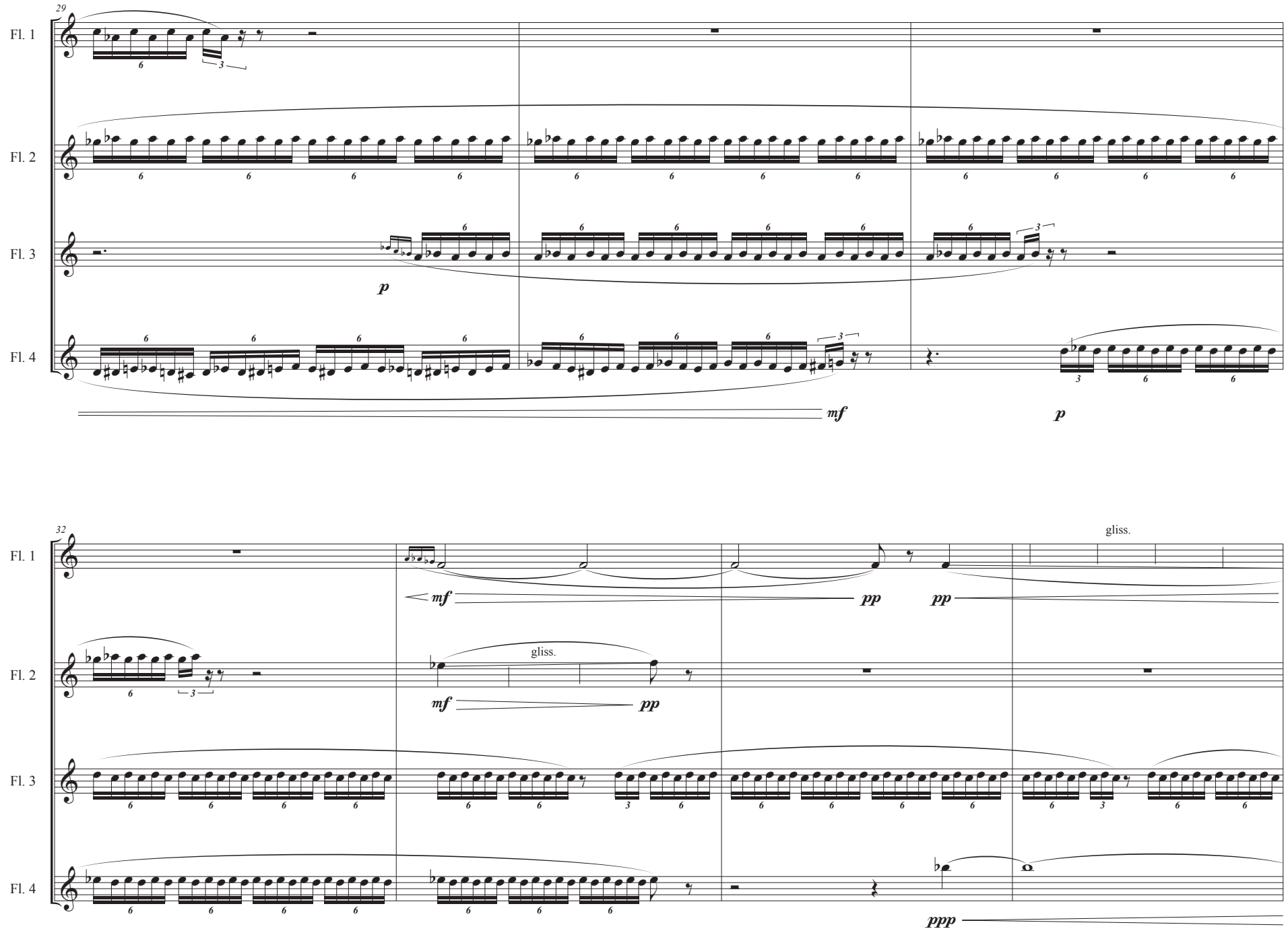
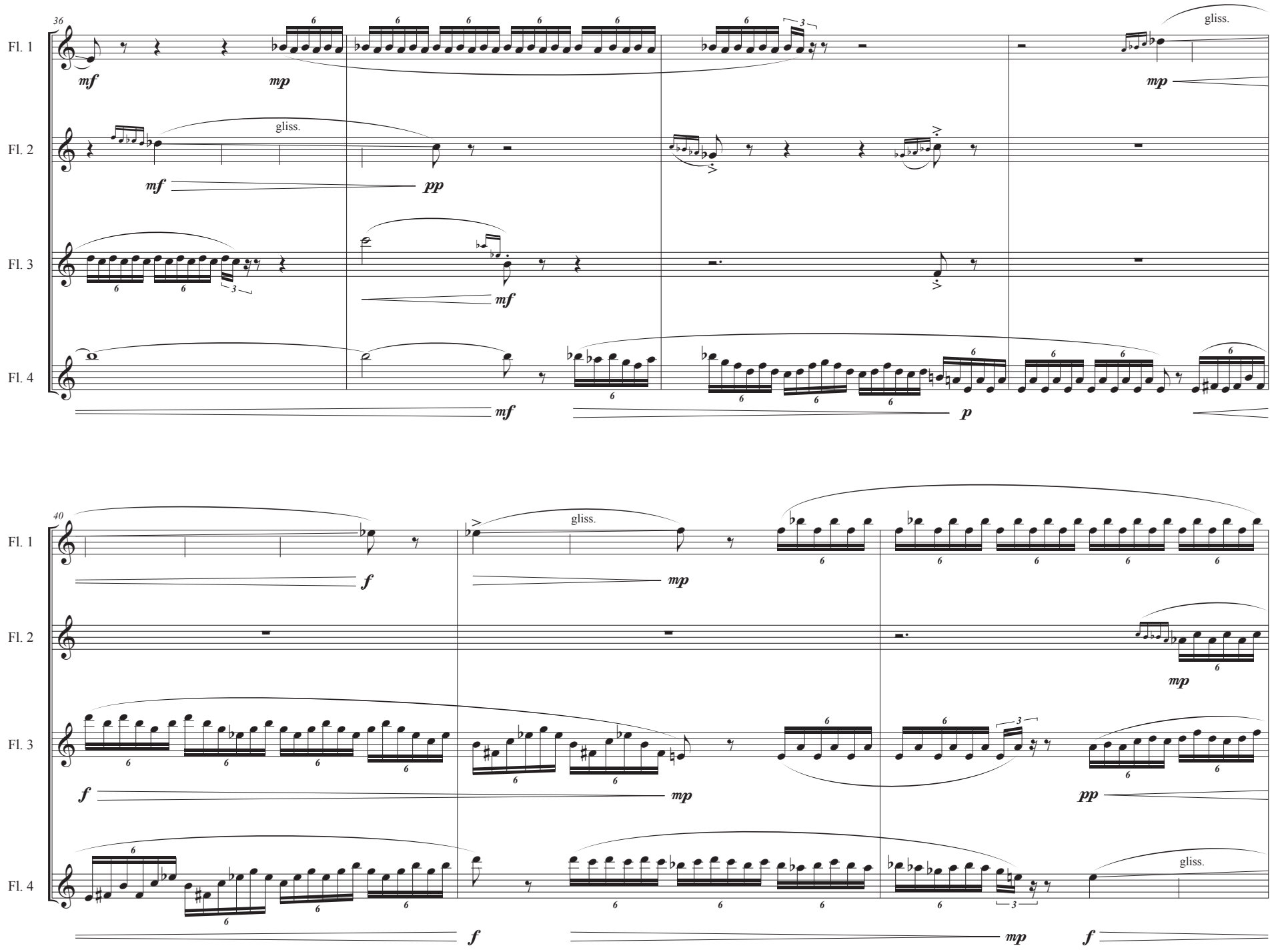
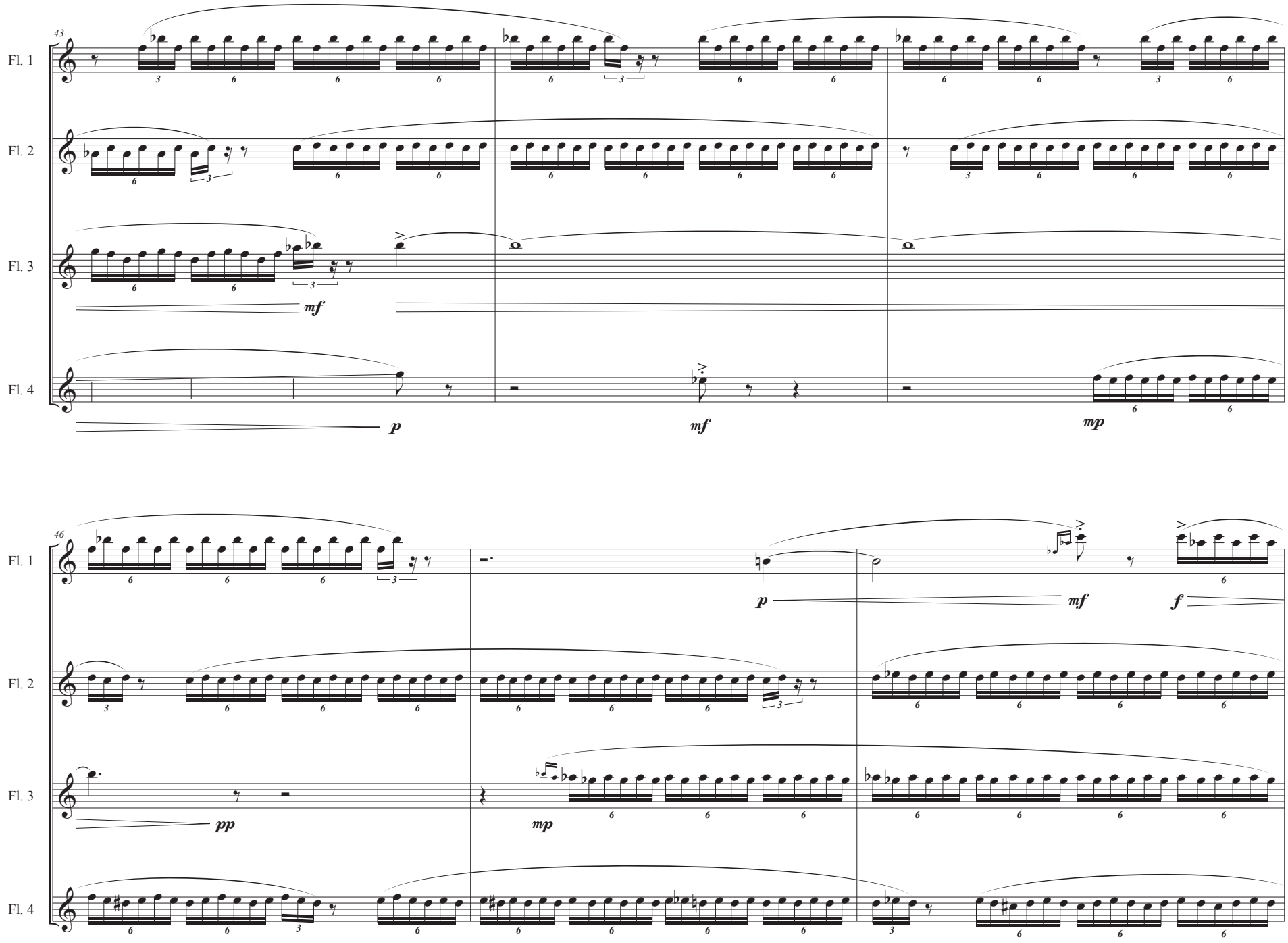

10
Fl. 1
Fl. 2
Fl. 3
Fl. 4
ff
p
mp
gliss.
f
pp
14
mf
ppp
gliss.

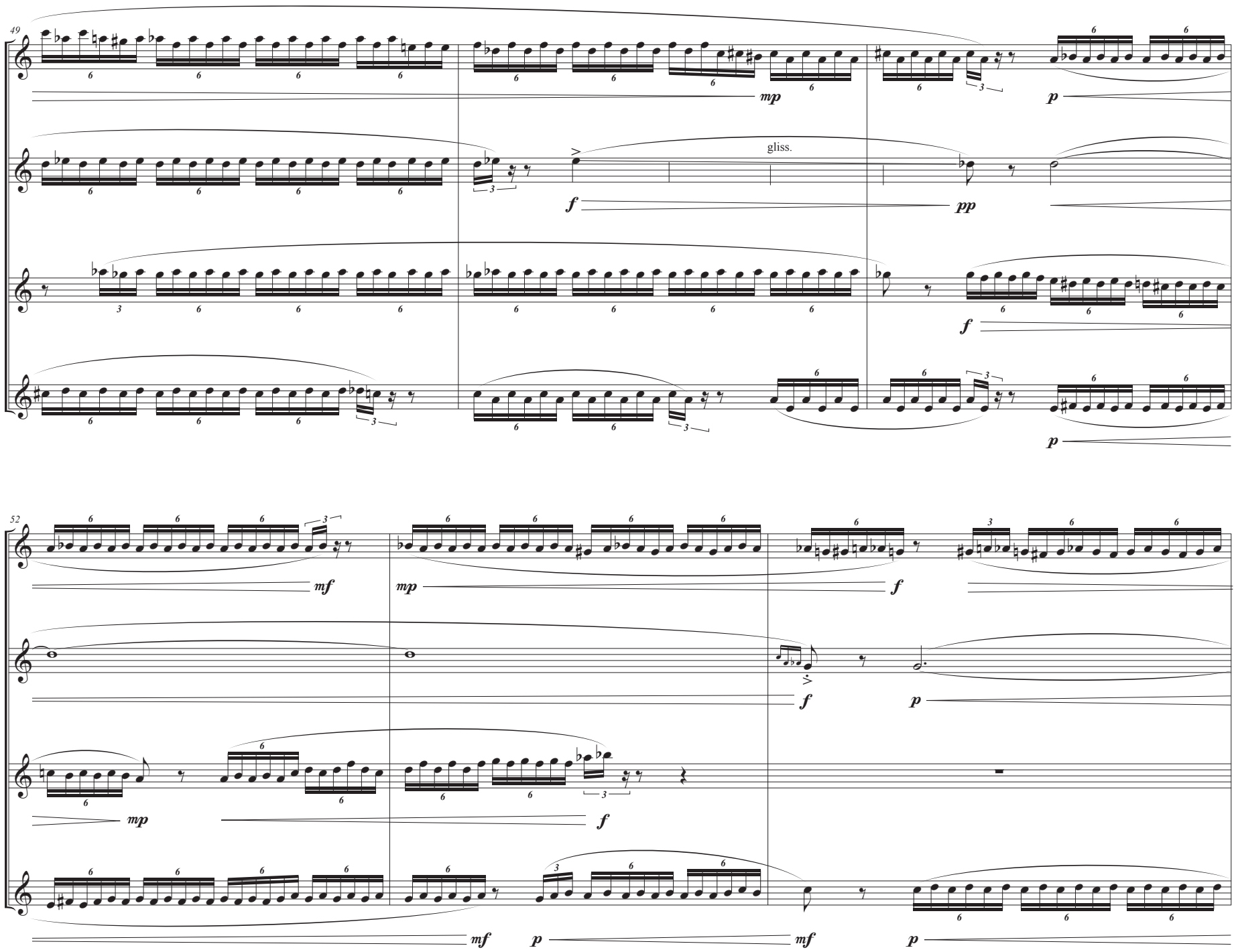

18
Fl. 1
Fl. 2
Fl. 3
Fl. 4
gliss.
gliss.
p
ppp
mf
p
f
p
f
mp
f
21
Fl. 1
Fl. 2
Fl. 3
Fl. 4
mp
mp
mp
mp

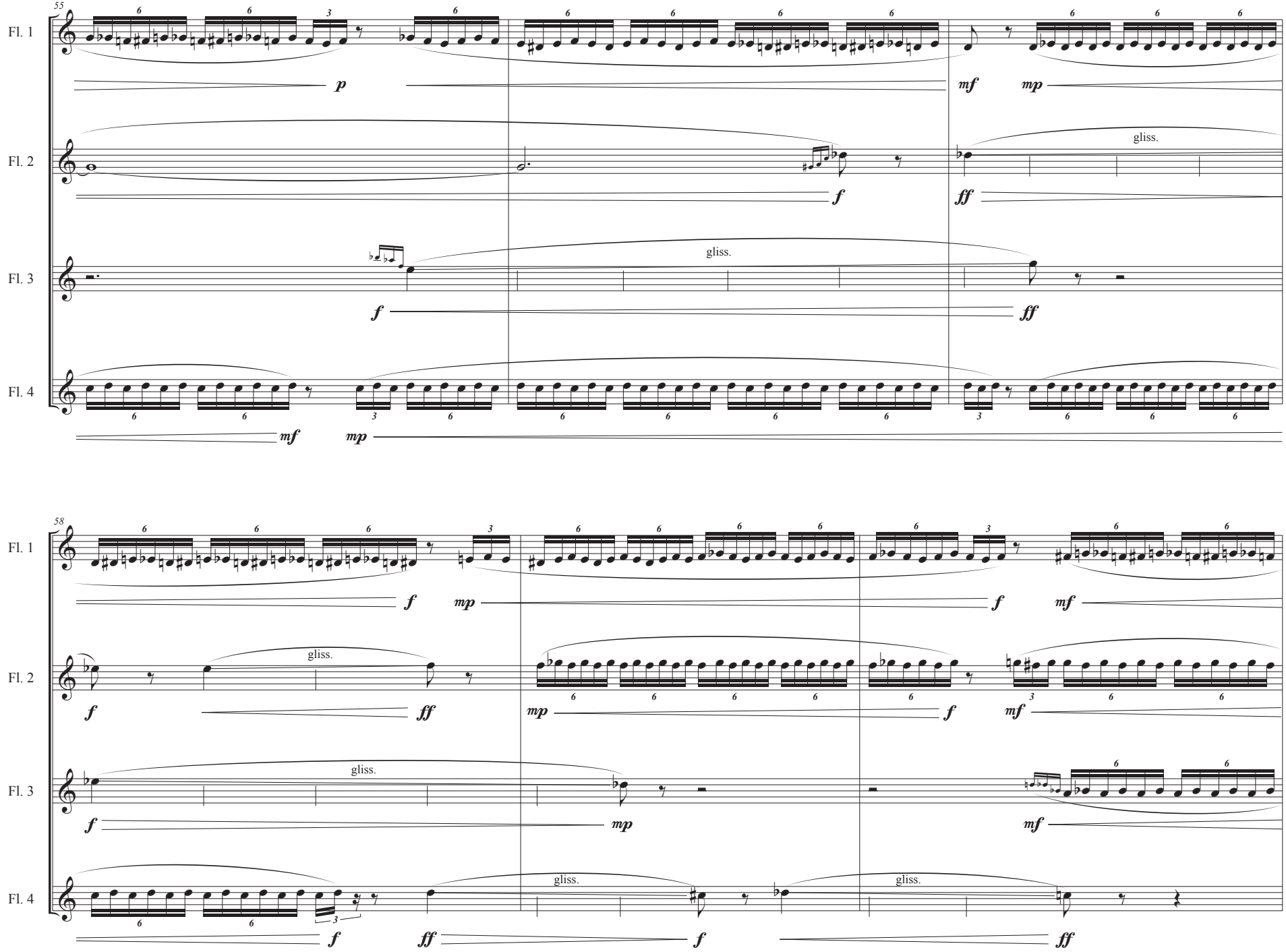

24
Fl. 1
Fl. 2
Fl. 3
Fl. 4
pp
p
ppp
mp
pp
mp
pp
27
Fl. 1
Fl. 2
Fl. 3
Fl. 4
mf
p
pp
mp
p
mp
pp
mf
pp

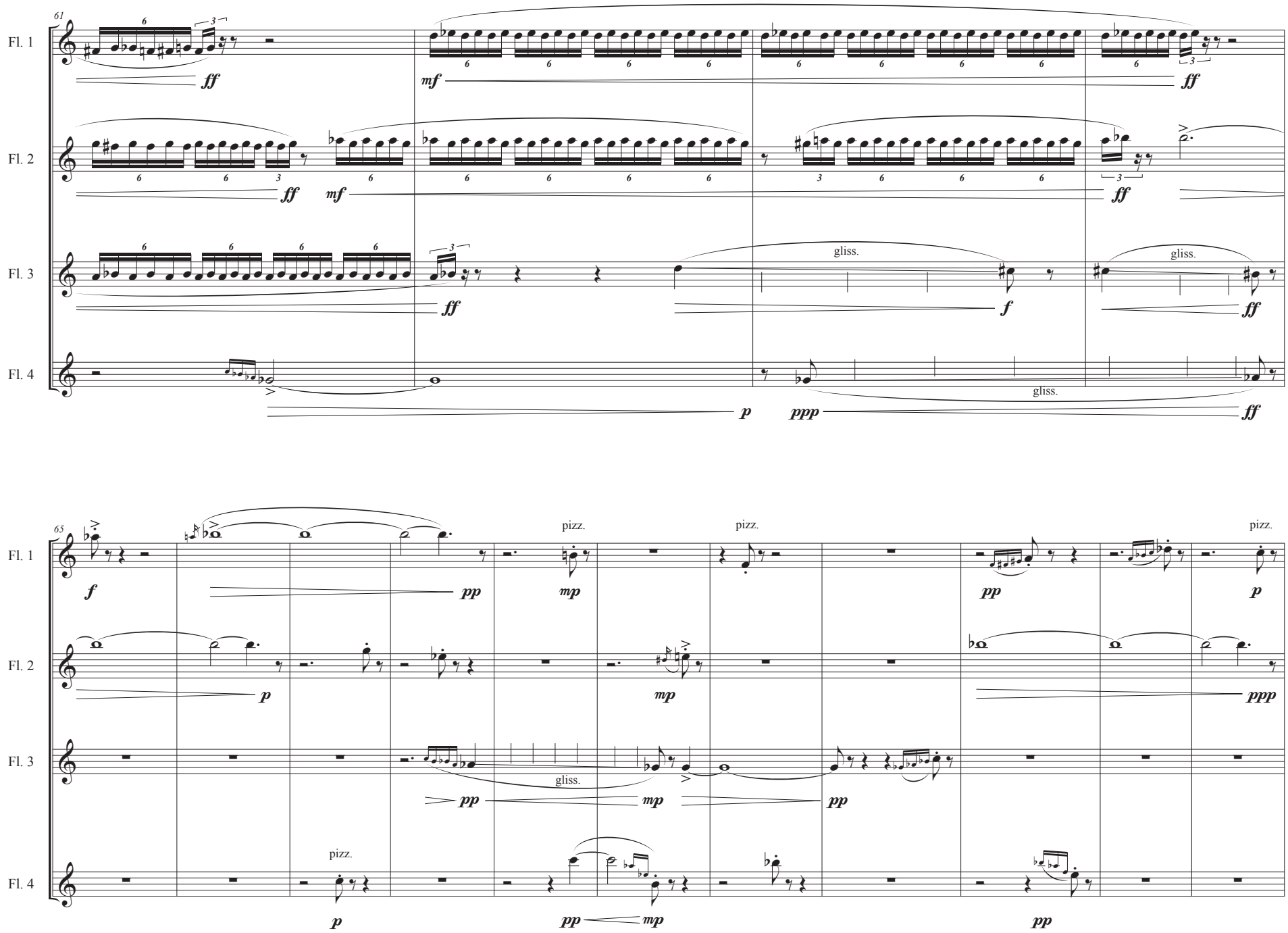

29
Fl. 1
Fl. 2
Fl. 3
Fl. 4
p
mf
p
32
gliss.
mf
pp
pp
gliss.
mf
pp
ppp

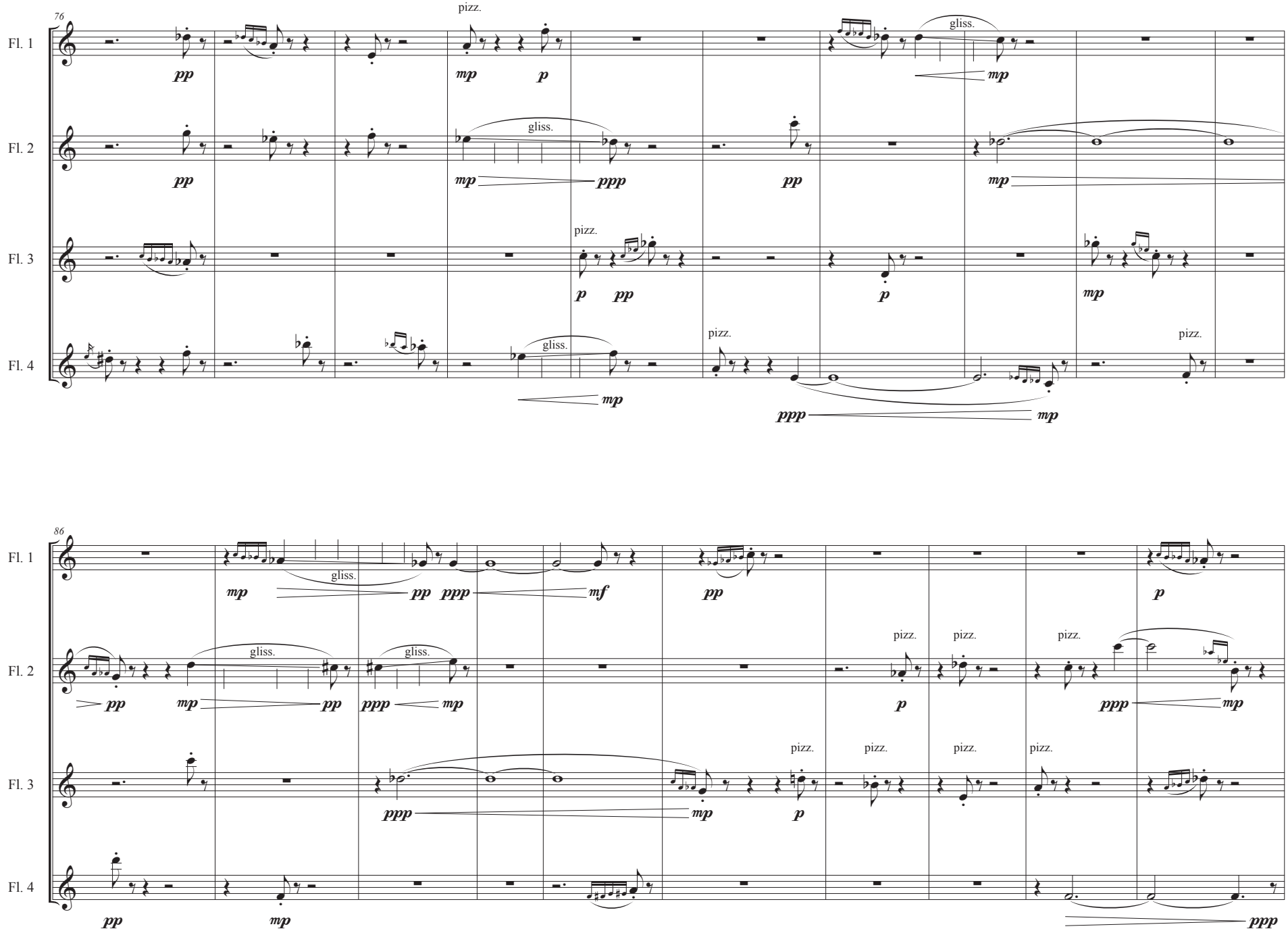

36
Fl. 1
Fl. 2
Fl. 3
Fl. 4
gliss.
mf
mp
pp
p
40
f

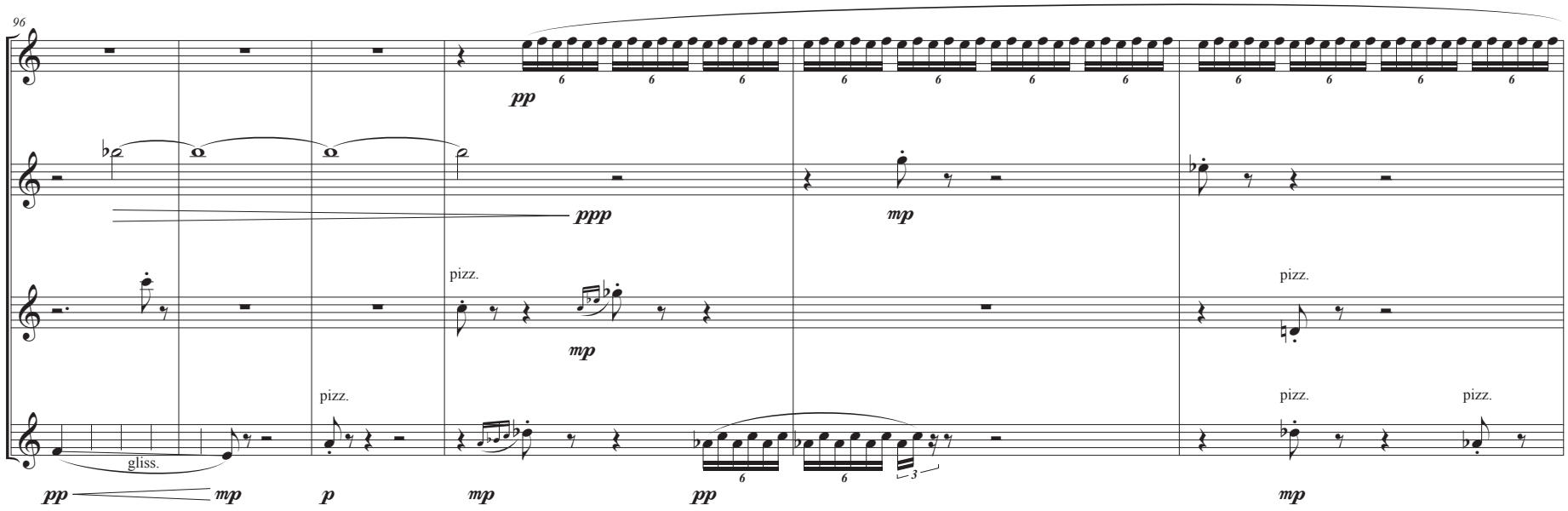

43
Fl. 1
Fl. 2
Fl. 3
Fl. 4
mf
p
mf
mp
46
Fl. 1
Fl. 2
Fl. 3
Fl. 4
p
mf
f
pp
mp

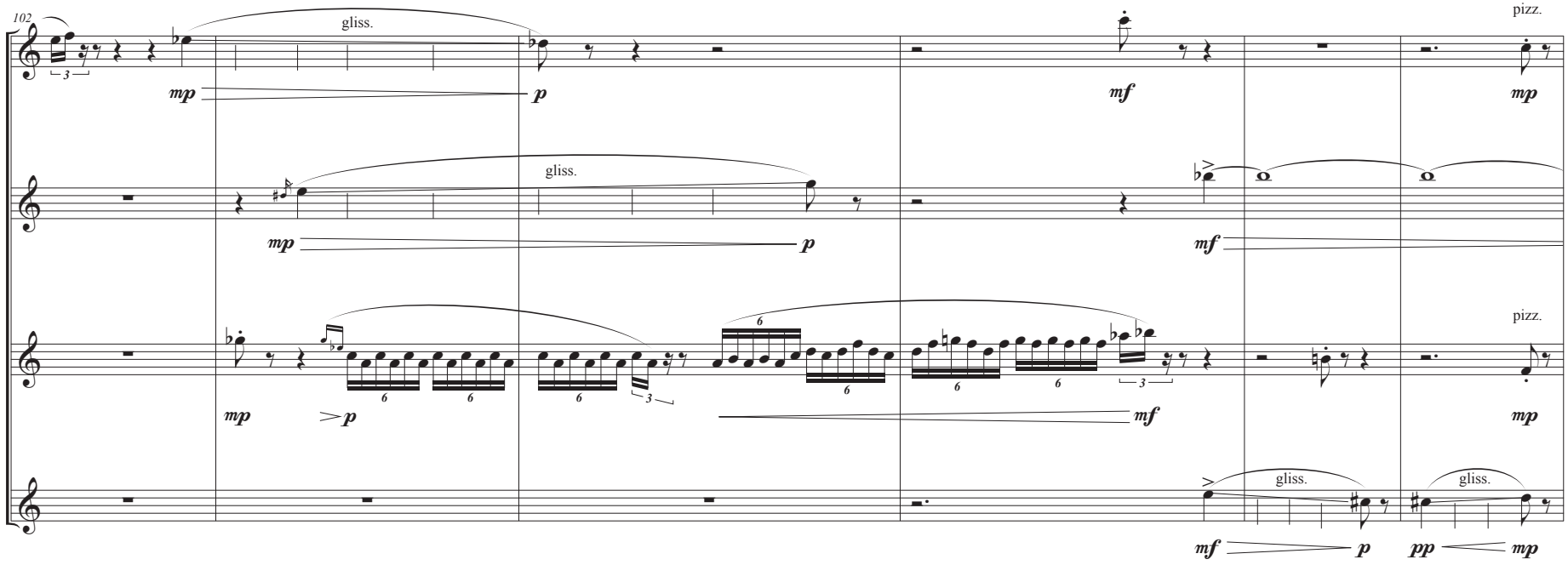

49
Fl. 1
Fl. 2
Fl. 3
Fl. 4
mp
p
gliss.
f
pp
f
p
52
mf
mp
f
mp
f
f
p
mf
p
mf
p

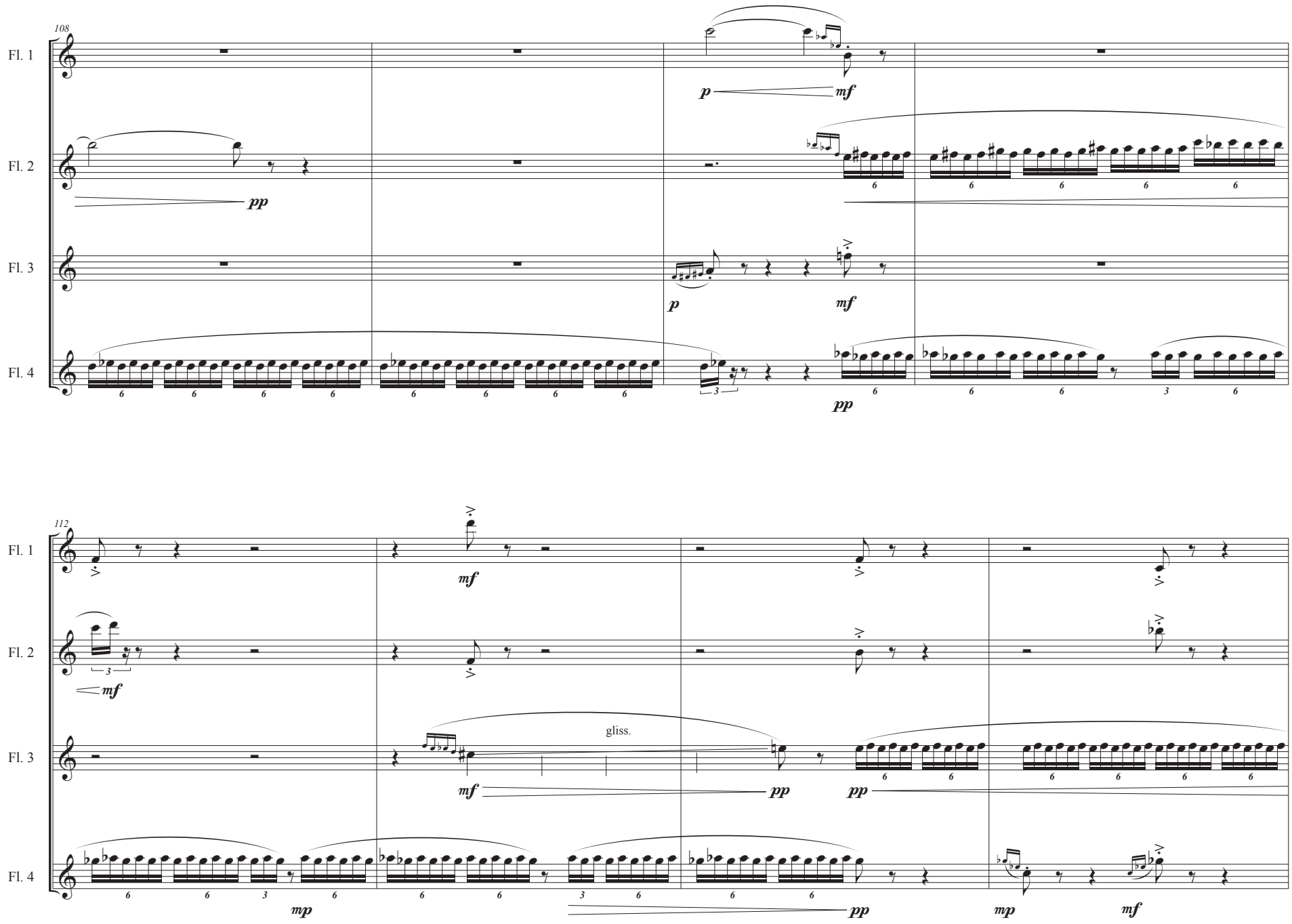

55
Fl. 1
Fl. 2
Fl. 3
Fl. 4
gliss.
58

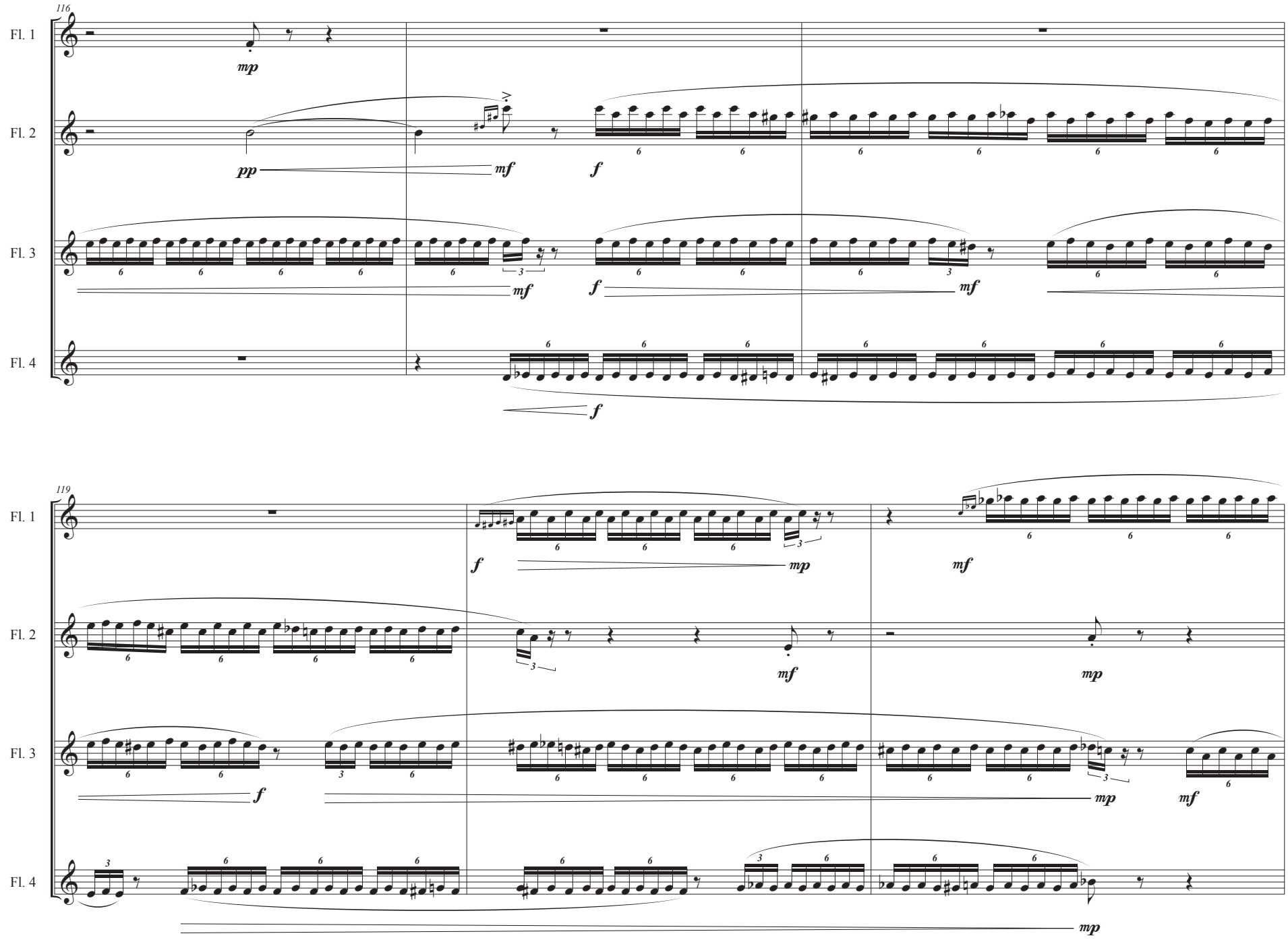

61
Fl. 1
Fl. 2
Fl. 3
Fl. 4
ff
mf
ff
mf
ff
ff
gliss.
f
gliss.
ff
p
ppp
gliss.
ff
65
pizz.
pizz.
pizz.
f
pp
mp
pp
p
p
mp
ppp
gliss.
pp
mp
pp
pizz.
p
pp
mp
pp

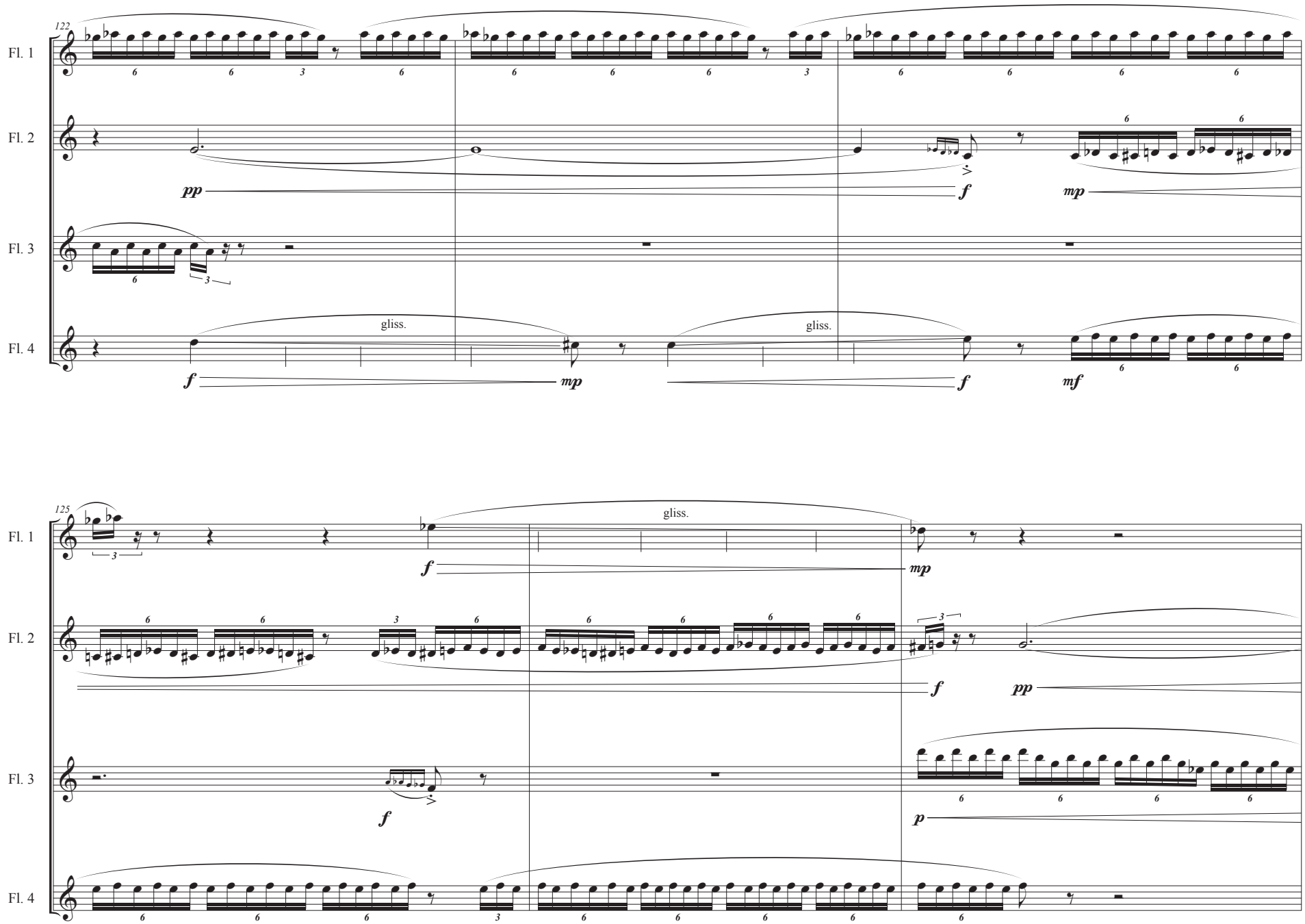

76
Fl. 1
Fl. 2
Fl. 3
Fl. 4
pizz.
gliss.
86

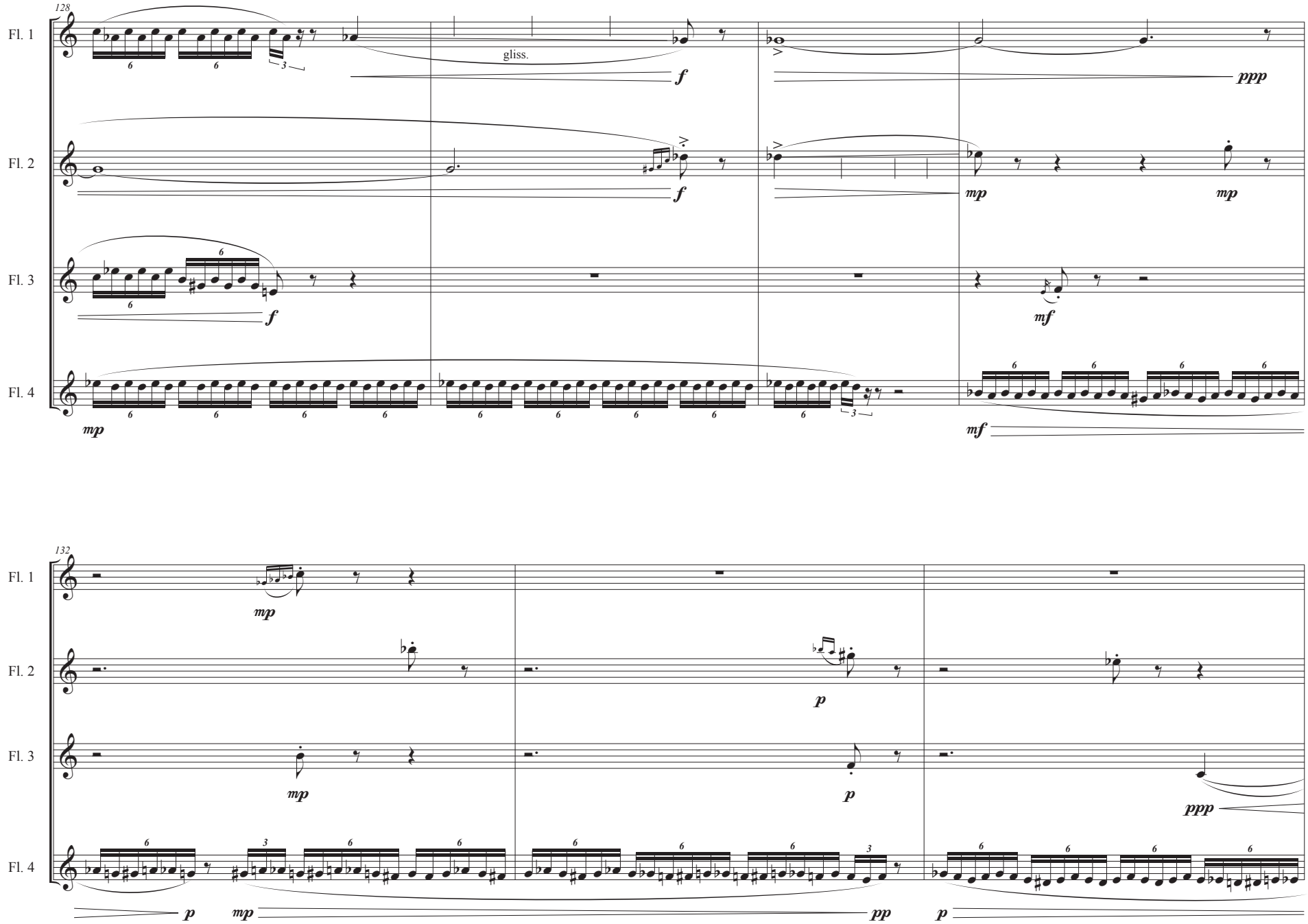

96
Fl. 1
Fl. 2
Fl. 3
Fl. 4
pp
ppp
mp
pizz.
gliss.
p

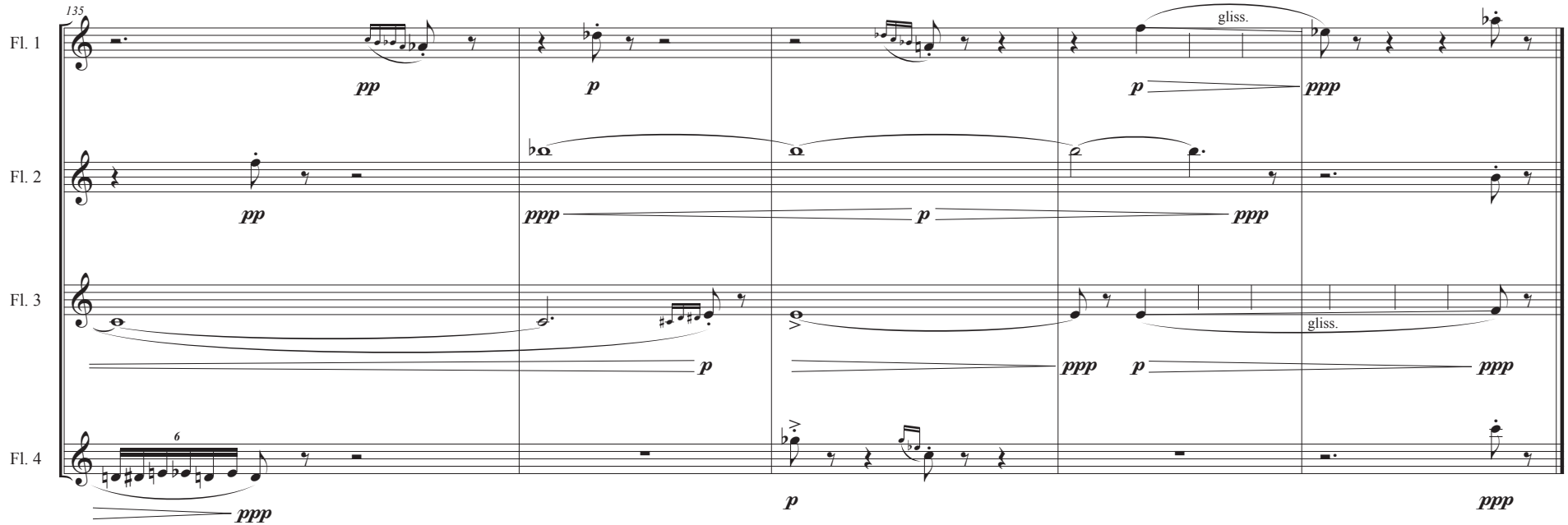

102
Fl. 1
Fl. 2
Fl. 3
Fl. 4
gliss.
pizz.
mp
p
mf


108
Fl. 1
Fl. 2
Fl. 3
Fl. 4
p
mf
pp
112
gliss.
mp


116
Fl. 1
Fl. 2
Fl. 3
Fl. 4
119
Fl. 1
Fl. 2
Fl. 3
Fl. 4


122
Fl. 1
Fl. 2
Fl. 3
Fl. 4
pp
f
mp
gliss.
gliss.
f
mp
f
mf
125
gliss.
f
mp
f
pp
f
p


128
Fl. 1
Fl. 2
Fl. 3
Fl. 4
gliss.
f
ppp
mp
mf
132
pp


135
Fl. 1
Fl. 2
Fl. 3
Fl. 4
gliss.
gliss.
6
pp
p
p
ppp
pp
ppp
p
ppp
p
ppp
p
ppp
ppp
p
ppp