Pater Noster's Tricyclic Companion

for flute and tape

for Sarah Bassingthwaighte

Bret Battey

Duration: 7' 50"

Performance

Notational Conventions

Accidentals carry through the measure in the conventional fashion.

Flutter tongue is indicated with a triple-slash through the stem of a note and *flz.* below the note.

In sections J and K *trem*. (tremolo) is indicated when a trill effect should be executed on a pair of pitches further than a major second apart.

In sections J and K the appearance of a crescendo next to a tremolo or trill indication means that the tremolo or trill should increase in speed and intensity over the duration of the note.

Clarifying accidentals are provided for all trills. The clarifying accidental refers to the first pitch above the written, trilled note to which the accidental can be applied. Thus, trilled G-flat with a natural written by the trill means trill from G-flat to G-natural. A trilled G-natural with a natural written by the trill means trill from G-natural to A-natural.

m. 24
The location of the tuplet figure within the measure is unconventional, to say the least. The precise execution of the rhythm is not necessary. What is intended is a tuplet-like figure that starts on the 4th sixteenth of the 2nd beat and "floats" over the remaining beats roughly as indicated. The rest between the E and the D-flat is important. The effect should be one of a limpid, ambiguous suspension of the regularity of the beat, resolving, falling-like, back onto the beat at the beginning of m. 25.

Interpretation

The performer is encouraged to elaborate creatively on the score with timbre effects, rhyhmic swing, etc. "Dirty," breathy tone colors are acceptable and may even prove advantageous in some areas.

Full Score

The full score is provided to aid rehearsal and development of the interpretation. While the flute part is notated for ease of reading, the tape part is notated to reflect more closely the formal origins of the material.

Engineering

Because of the speed and detail of the recorded part and the tight synchronization required between the solo and recorded part, the soloist will require a high-quality audio monitor on stage, broadcasting a monophonic, non-reverberated mix of both channels of the recorded part. Stereo monitoring is viable but not necessary.

The flute must be amplified with a high-quality microphone or pickup.

Except when performing in a highly reverberant hall, moderate artificial reverberation must be applied to both the flute and recorded part. It is the composer's intent that the solo and recorded parts sound very much a part of the same acoustical space during performance. Therefore, it is recommended that the solo flute and the tape part both be treated with the same reverberation unit, with reverb-send controlled seperately for the recorded part and the flute to attain a natural balance of wet to dry sound, avoiding masking of detail in either the tape or flute part.

The sound engineer will need to actively monitor and change the level of the flute part in the house mix to keep the flute within an appropriate dynamic range. In particular, the amplification of the flute will likely need to be reduced on the high notes in measures 102-108.

Overall volume levels should be comfortable but impactful for the audience.

Updates

Check BatHatMedia.com for updates, errata, backing tracks, etc.

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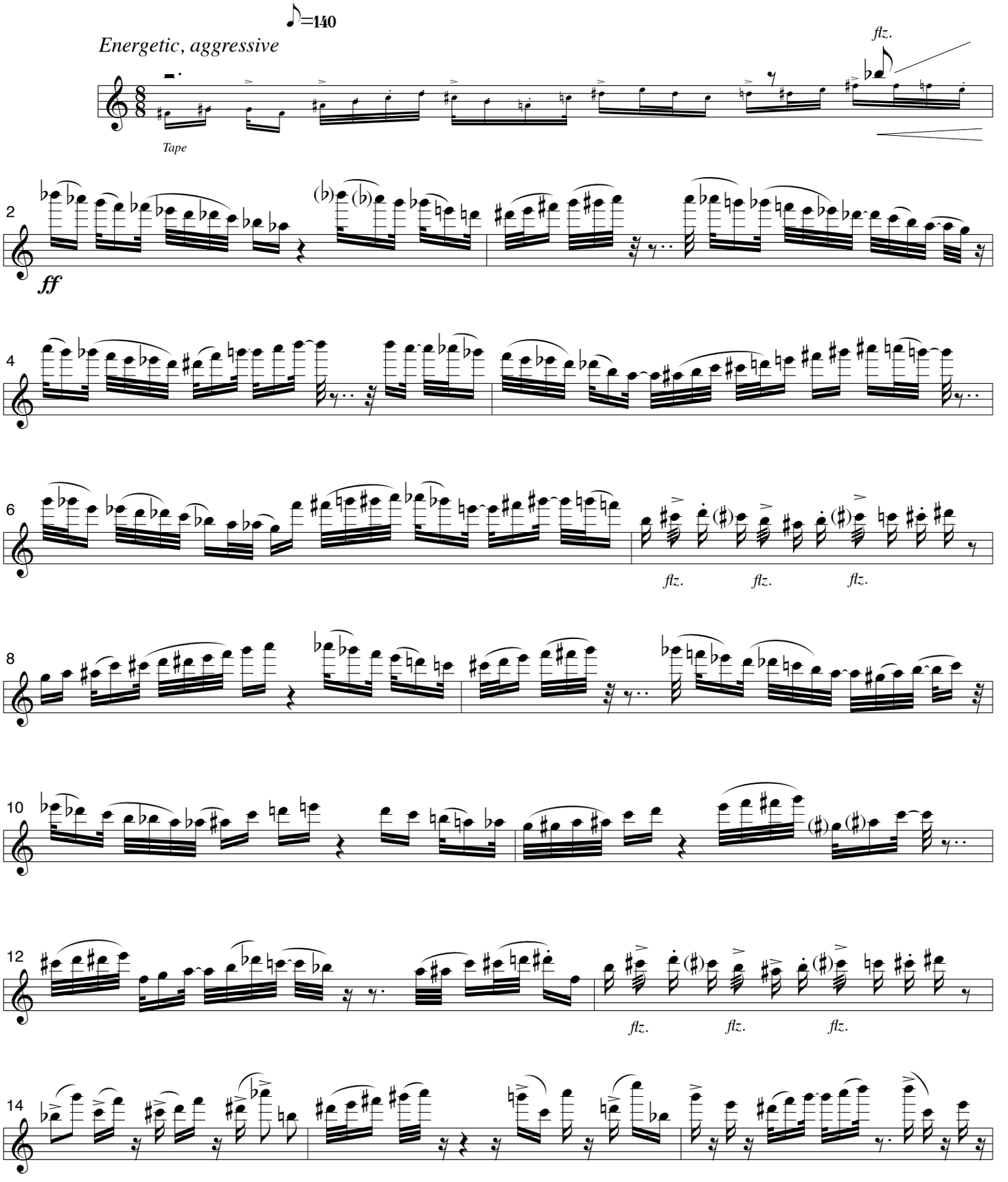
Flute Part

Bret Battey



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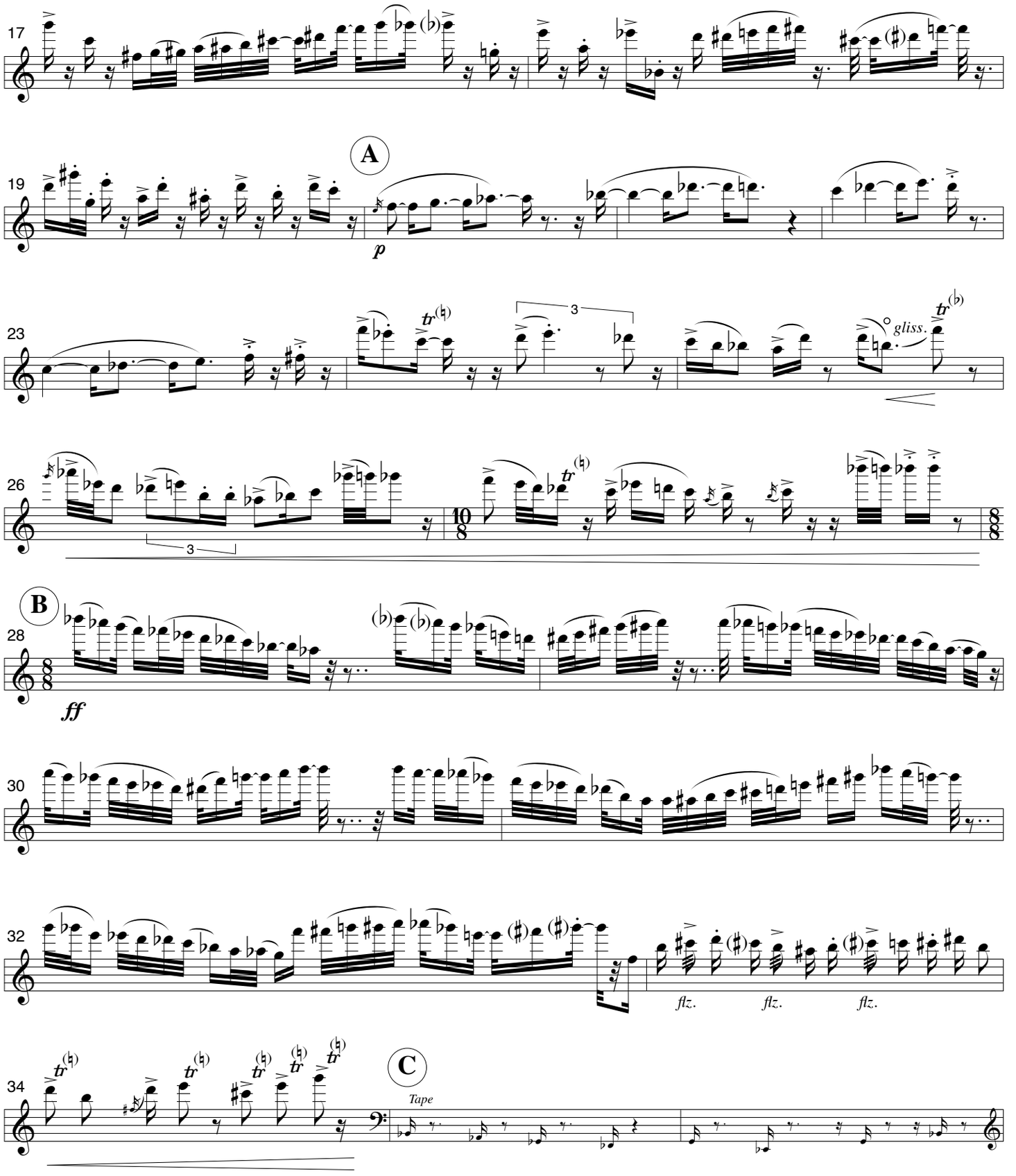
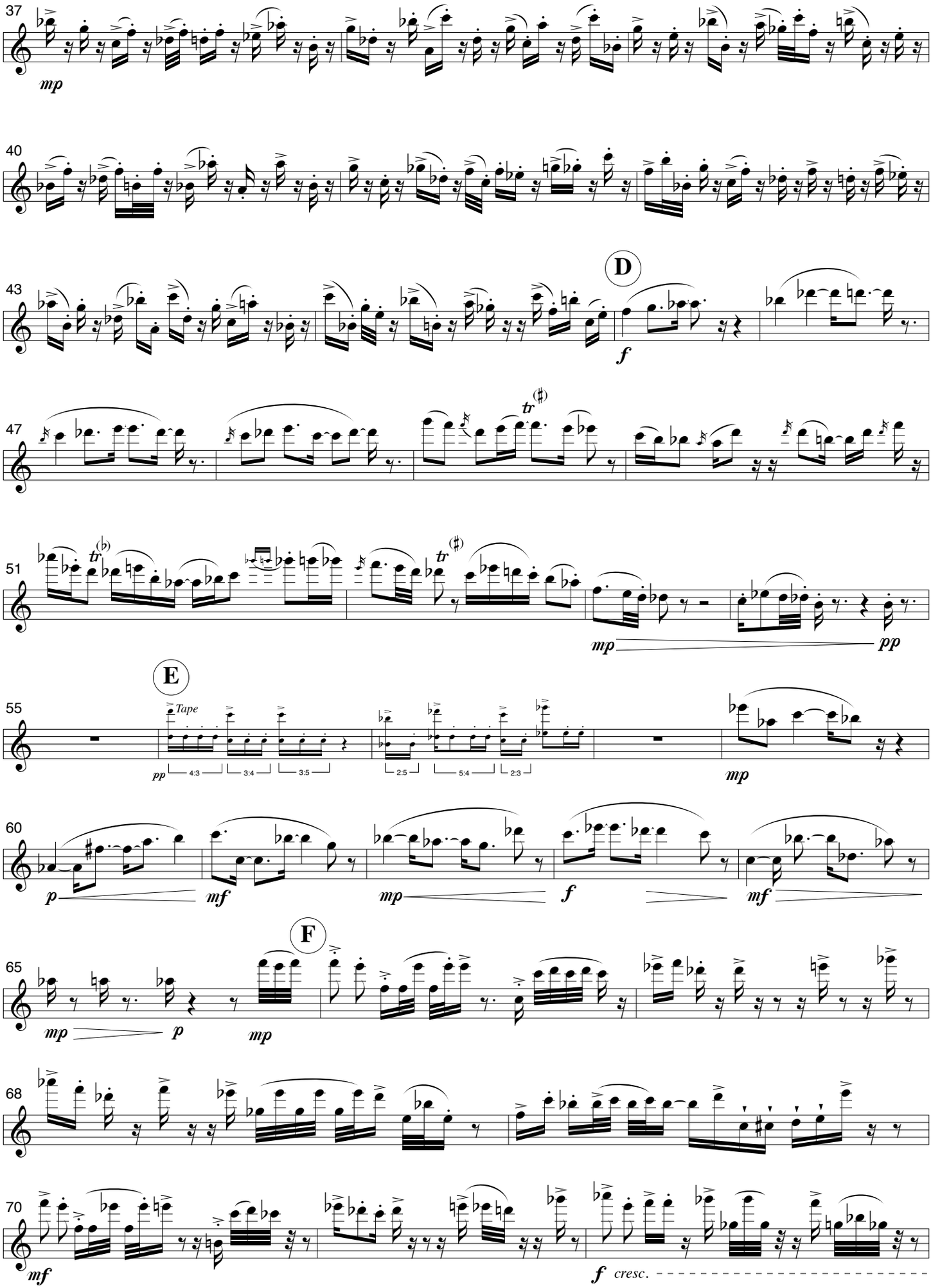
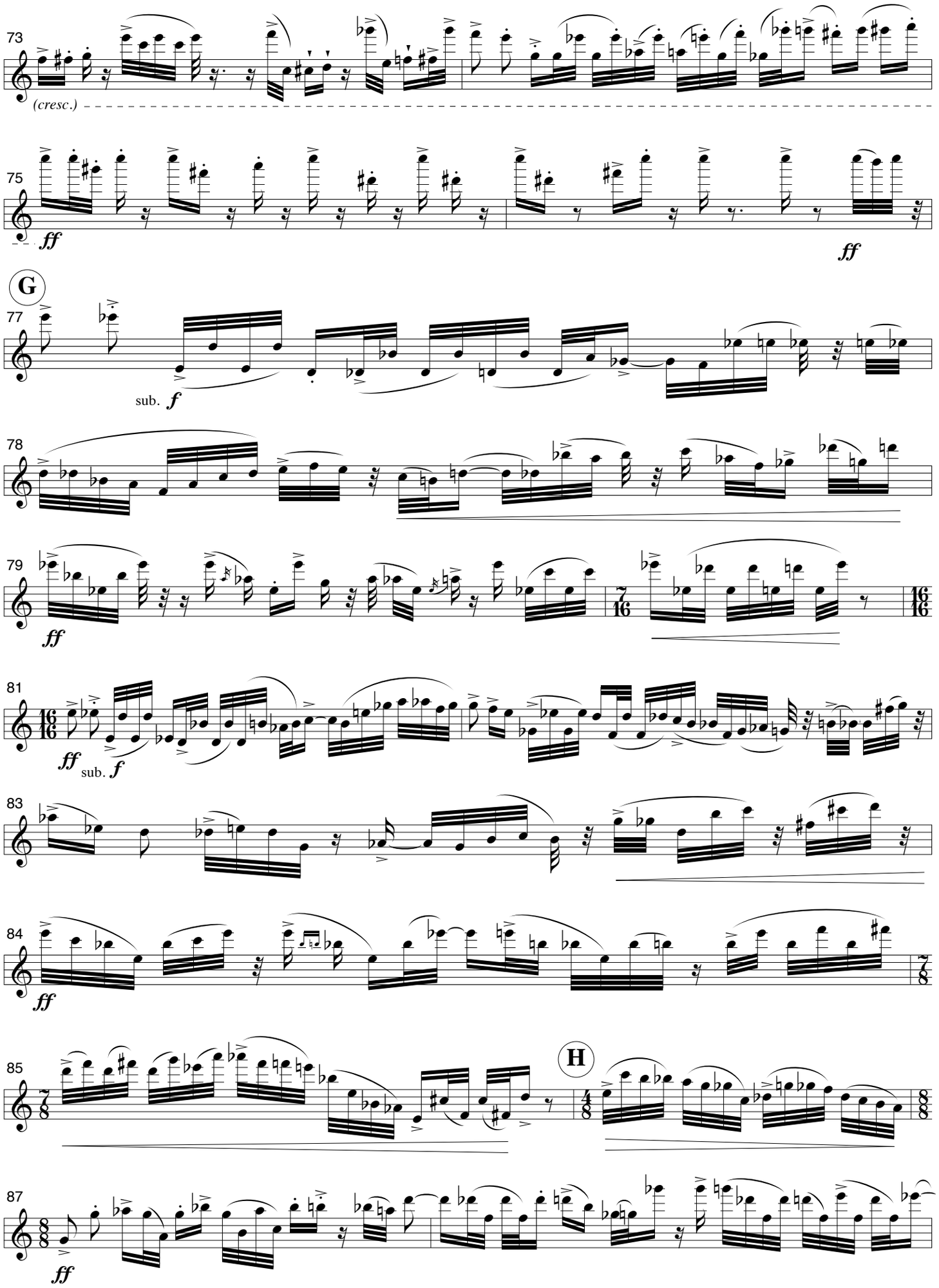
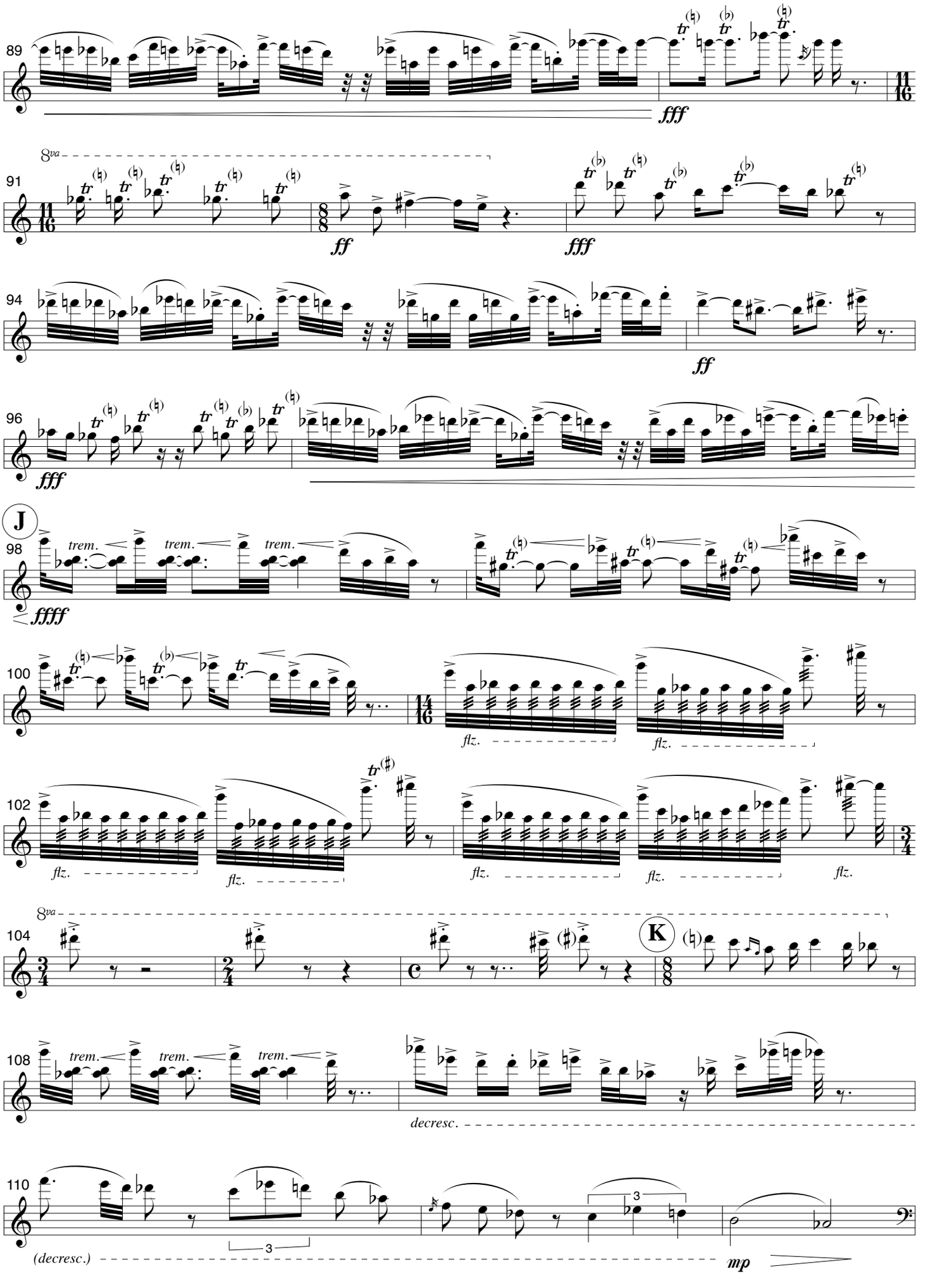
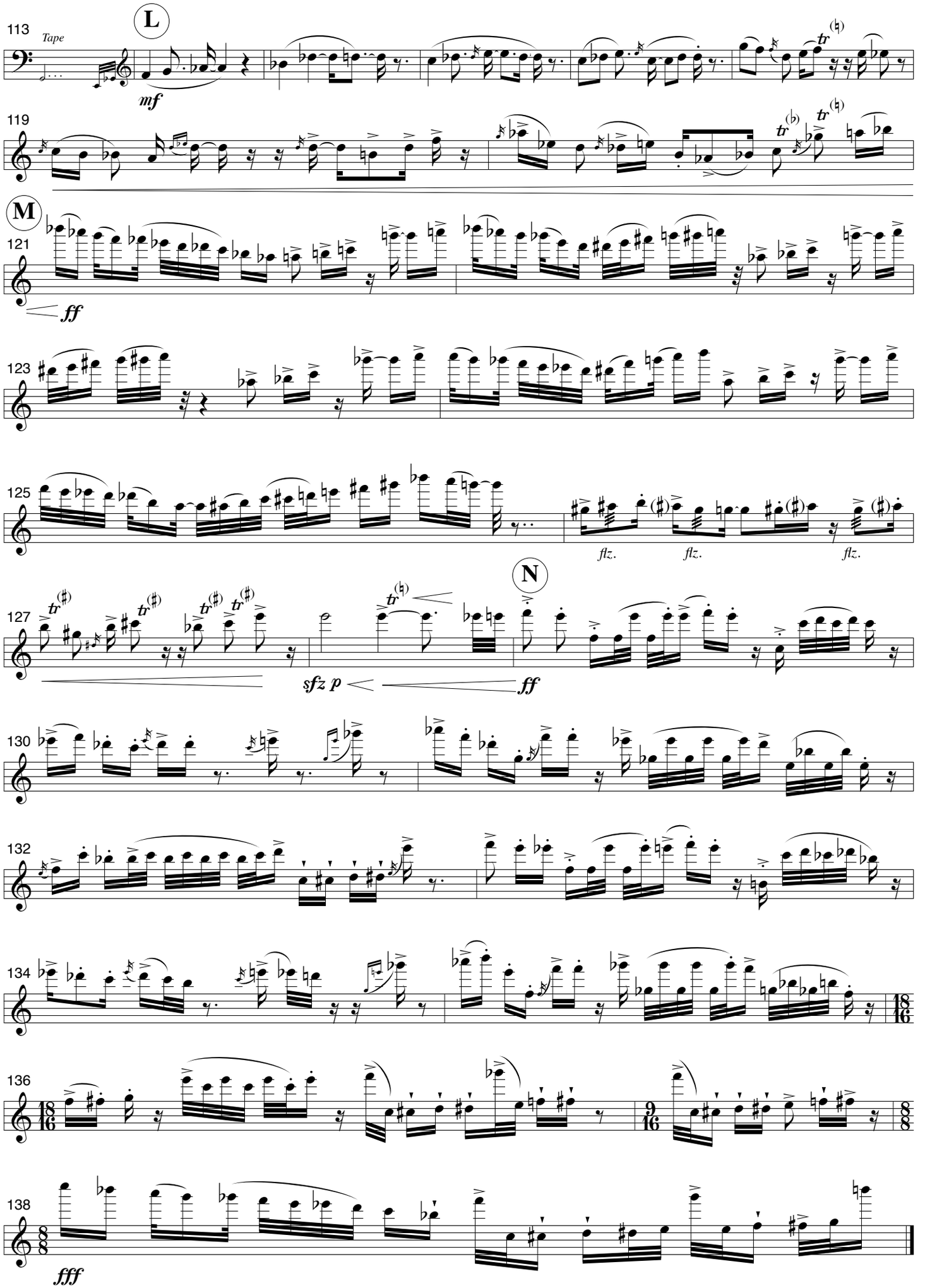

17
A
19
p
23
3
gliss.
26
3
10
8
B
28
ff
30
32
flz.
flz.
flz.
C
34
Tape


37
mp
40
43
D
f
47
tr
51
tr
tr
mp
pp
E
55
Tape
pp
4:3
3:4
3:5
2:5
5:4
2:3
mp
60
p
mf
mp
f
mf
F
65
mp
p
mp
68
70
mf
f
cresc.


73
(cresc.)
75
ff
ff
G
77
sub. f
78
79
ff
7/16
16/16
81
ff
sub. f
83
84
ff
7/8
85
H
4/8
8/8
87
ff


89
fff
8va
91
ff
fff
94
ff
96
fff
J
98
trem.
trem.
trem.
ffff
100
flz.
flz.
102
flz.
flz.
flz.
flz.
flz.
8va
104
K
108
trem.
trem.
trem.
decresc.
110
(decresc.)
3
3
mp


113
Tape
L
mf
119
M
121
ff
123
125
flz.
flz.
flz.
N
127
sfz p
ff
130
132
134
136
138
fff