

Pater Noster's Tricyclic Companion

for flute and tape

for Sarah Bassingthwaighe

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 *fz.* 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, rhythmic 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 separately 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.

Bret Battey

Duration: 7' 50"

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Flute Part

Bret Battey

Energetic, aggressive

flz.

Tape

ff

flz. *flz.* *flz.*

flz. *flz.* *flz.*

The musical score is written for a flute and a tape. It begins with a tempo marking of quarter note = 140. The flute part is marked with 'Energetic, aggressive' and 'ff' (fortissimo). The tape part is marked with 'Tape'. The score consists of eight staves of music, numbered 1 through 14. The music is characterized by rapid, rhythmic patterns and dynamic contrasts. There are several instances of 'flz.' (flautissimo) markings, indicating very soft dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

17

Musical staff 17: Treble clef, eighth notes with various accidentals (sharps, naturals, flats) and slurs.

19

(A)

p

Musical staff 19: Treble clef, eighth notes with various accidentals, slurs, and a circled 'A' above the staff. Dynamics include 'p'.

23

Musical staff 23: Treble clef, eighth notes with various accidentals, slurs, and trills. Includes markings 'tr(4)', '3', and 'gliss.'.

26

Musical staff 26: Treble clef, eighth notes with various accidentals, slurs, and trills. Includes markings 'tr(4)' and a '3' bracket.

28

(B)

ff

Musical staff 28: Treble clef, eighth notes with various accidentals, slurs, and trills. Includes a circled 'B' and dynamics 'ff'.

30

Musical staff 30: Treble clef, eighth notes with various accidentals, slurs, and trills.

32

Musical staff 32: Treble clef, eighth notes with various accidentals, slurs, and trills. Includes markings 'flz.'.

34

(C)

Tape

Musical staff 34: Treble clef, eighth notes with various accidentals, slurs, and trills. Includes a circled 'C' and 'Tape' marking.

37 *mp*

Musical staff 37-40: Treble clef, key signature of two flats (B-flat, E-flat). The music consists of a continuous eighth-note pattern with various rests and accents. The dynamic is marked *mp*.

40

Musical staff 40-43: Continuation of the eighth-note pattern from the previous staff. The dynamic remains *mp*.

43 **D** *f*

Musical staff 43-47: Treble clef, key signature of two flats. The music features a mix of eighth and sixteenth notes. A circled letter **D** is placed above the staff. The dynamic is marked *f*.

47 *tr* (#)

Musical staff 47-51: Treble clef, key signature of two flats. The music features a mix of eighth and sixteenth notes. A trill is marked with *tr* (#) above a note. The dynamic is *mp*.

51 *tr* (b) *tr* (#) *mp* *pp*

Musical staff 51-55: Treble clef, key signature of two flats. The music features a mix of eighth and sixteenth notes. Trills are marked with *tr* (b) and *tr* (#) above notes. The dynamic starts at *mp* and ends at *pp*.

E *pp* *mp*

Musical staff 55-60: Treble clef, key signature of two flats. The music features a mix of eighth and sixteenth notes. A circled letter **E** is placed above the staff. The dynamic starts at *pp* and ends at *mp*. Rhythmic markings are present below the staff: 4.3, 3.4, 3.5, 2.5, 5.4, 2.3.

60 *p* *mf* *mp* *f* *mf*

Musical staff 60-65: Treble clef, key signature of two flats. The music features a mix of eighth and sixteenth notes. The dynamic starts at *p*, moves to *mf*, *mp*, *f*, and ends at *mf*.

65 **F** *mp* *p* *mp*

Musical staff 65-68: Treble clef, key signature of two flats. The music features a mix of eighth and sixteenth notes. A circled letter **F** is placed above the staff. The dynamic starts at *mp*, moves to *p*, and ends at *mp*.

68

Musical staff 68-70: Treble clef, key signature of two flats. The music features a mix of eighth and sixteenth notes.

70 *mf* *f* *cresc.*

Musical staff 70-74: Treble clef, key signature of two flats. The music features a mix of eighth and sixteenth notes. The dynamic starts at *mf* and ends at *f* with a *cresc.* marking.

73 *(cresc.)*

75 *ff* *ff*

77 **G** *sub. f*

78

79 *ff*

81 *ff* *sub. f*

83

84 *ff*

85 **H**

87 *ff*

89 *fff* 16

8va
91 *ff* *fff*

94 *ff*

96 *fff*

J
98 *fff*

100 *flz.*

102 *flz.*

8va
104 *K*

108 *decresc.*

110 *(decresc.)* *mp*

113 *Tape*

L

Musical staff 113-118. Bass clef. *mf* dynamic. Trills marked with ^(h) and ^(b).

119

Musical staff 119. Treble clef. Trills marked with ^(b) and ^(h).

M

121

Musical staff 121-122. Treble clef. *ff* dynamic.

123

Musical staff 123. Treble clef.

125

Musical staff 125. Treble clef. *flz.* dynamic markings.

127

N

Musical staff 127. Treble clef. Trills marked with ^(h). *sfz p* and *ff* dynamics.

130

Musical staff 130. Treble clef.

132

Musical staff 132. Treble clef.

134

Musical staff 134. Treble clef.

136

Musical staff 136. Treble clef. Time signature change to 9/16.

138

Musical staff 138. Treble clef. *fff* dynamic.