

dappled, decoded

Flute, B♭ Clarinet/Bass Clarinet,
Trumpet in C, Trombone, and Percussion

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Performance Notes

For *dappled, decoded* the notation is realized spatially in relation to the proportional time frames at the top of each page. Time is denoted in 10 second intervals, with each page lasting 30 seconds.

An optional conductor could display time passing and provide cueing when necessary. Alternatively, the ensemble may assign a group leader to keep time/cue, or players may utilize individual stop watches.

Throughout *dappled, decoded* the dovetailing should be as seamless as possible. Simultaneous entrances and exits are denoted with vertical dotted lines and a time bracket displayed above each instrument.

Flute in C requires a low B foot. It is suggested that the trumpet in C is a double bell to assist with ease of mute changes.

Microtonal Accidentals:

Quarter tones are +/- ~50c flat or sharp of any given accidental in relation to 12-tone equal temperament (12TET)

half flat \flat ~-50c	half sharp \sharp ~+50c	flat and a half \flat ~-150c	sharp and a half \sharp ~+150c
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General microtonal pitches used in *dappled, decoded* are denoted with a small arrow attached to any given accidental.

The extremity of these microtonal inflections are up to the discretion of the performer but should not exceed +/- ~30c sharp or flat of 12TET.

\sharp	\flat	slightly sharp of 12TET
\sharp		slightly flat of 12TET

Just intoned pitches up to the 7th partial are used in *dappled, decoded*. A fundamental tone is provided in parenthesis below pitches derived from the overtone series (or provided via an ossia staff) in tandem with a cent deviation from 12TET above. If the JI pitch is repeated, the cent deviation is only provided the first time.

JI ratios used and their accompanying cent deviations/symbols are listed below:

3:2 – (+2)

5:4 – (-14) *the addition of a microtonal accidental \sharp is utilized

7:4 – (-31) *the addition of a small “7” is utilized \flat

Symbols & Techniques:

⦿ = circular breathe

flz. or use of 3 slashes = flutter tongue


● = clarinet full tone ◐ = clarinet half tone

BRASS:

Ⓒ = cup mute Ⓜ = wawa mute Ⓜ = Harmon mute

The various openings of the wawa mute (filtering) are notated with signs of the phonetic alphabet:

[ɑ] fully open hand
[a]
[ɸ]
[ɔ]
[o]
[u]
[ʌ] fully closed hand



ST = split tone – a multiphonic achieved by splitting the embouchure between two adjacent partials, creating a dyad-based multiple sonority produced entirely with the lips.

sing & play = a multiphonic achieved by singing one tone and playing the other.

electronic birds = a quasi-electronic seagull effect/white noise produced using a very tight embouchure.

colored noise = various phonetic filters notated with square note heads, sounding ½ step higher than written.

PERCUSSION:

The percussion consists of 1 XL metal pipe, 3 smaller metal pipes, and 2 almglocken:

The image shows a musical staff with two clefs: a bass clef on the left and a treble clef on the right. The staff is divided into three sections by vertical bar lines. The first section, labeled 'XL Metal Pipe', contains a single note on the bass clef staff. The second section, labeled 'Metal Pipes', contains two notes on the treble clef staff, one marked with a flat and a cent deviation of -40 (*(-40)), and the other marked with a sharp and a cent deviation of +40 (*(+40)). The third section, labeled 'Almglocken', contains two notes on the treble clef staff, one marked with a flat and the other with a sharp.

*Depending on the availability of metal pipes, the extremity of cent deviation may vary.

The percussionist will need 3 yarn mallets and 1 large soft mallet.

2 yarn mallets are required to execute the following almglocken gestures:

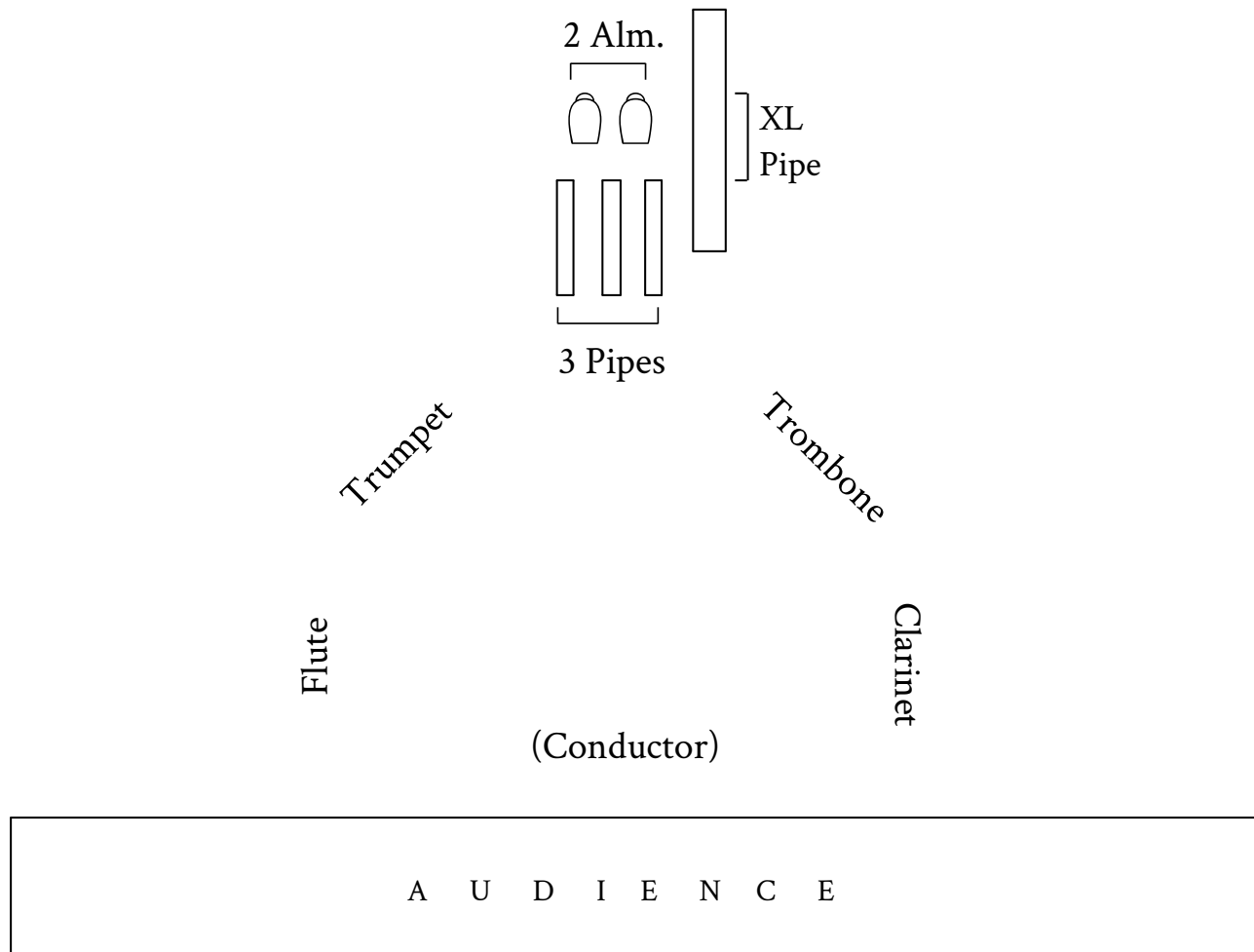
- = strike the almglocken with the R.H. mallet, L.V.
- + = mute the almglocken with the L.H. mallet
- ◇ = with the L.H. mallet still muting, restrike the almglocken with the R.H. mallet to produce high/complex overtones

Stick of mallet, strike edge = high/complex overtones are produced by using the stick of a yarn mallet to strike the circular edge of the metal pipe, notated with an x notehead.

SET-UP:

Depending on the space, light amplification and/or reverb may be used to promote evenness of ensemble blend.

The ensemble set-up is variable, but a tight-knit semi-circle is suggested for ease of listening and communication:



4/3
4
3
4
CB

10"

20"

Flute

p-mp

unstable decay, wispy

Clarinet
in B \flat

regular pulse,
moderately

©
mostly
closed

Trumpet
in C

p

Trombone

play sing & play , play sing & play

mp *mp*

Metal Pipes
(yarn mallets)

mp

30"

40"

50"

Fl.

$\frac{b2}{4}$
 $\frac{2}{2}$
 D# bisb. () (+2) interpolate harmonics
mp (b s)

Cl.

cont. I, II, III, IV, V
 jaw vib. unstable decay, wispy
mp

Tpt.

unstable decay, sputtering/airy to (w)
 open hand (filtering) closed hand
 a u
p - mp

Tbn.

, play sing & play
 to (H) non vib.
mp

Perc. To Almglocken

1:00"

1:10"

1:20"

Fl. *unstable decay, wispy* , *glassy, air + w.t.* *(-14) flz.* , *sim.*

p *mp* *p*

Cl. To Bass Clarinet

Tpt. *a* *u* *a* *u*

Tbn. *mp* *jaw vib.* , *play* , *airy* *ord*

mp *p* *mp*

Almglocken (yarn mallets) ≈ 60 *rit.*

mp

1:30"

1:40"

1:50"

Fl. *flz.* unstable decay, wispy *mp* moderate tremolo rate

B Cl.

p - mp

Tpt.

a *u* unstable decay, sputtering/airy

Ⓒ mostly closed *p*
play D[♯],
sing C⁴,
subtle beating

Tbn.

— (ord) — airy *mp* to Ⓜ

Ⓜ ST - 8:7 *p*


Almg.

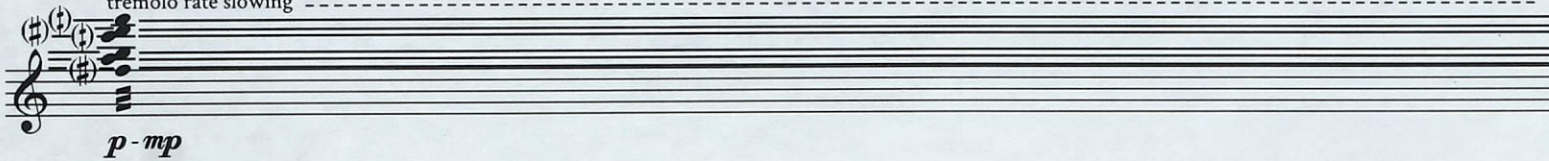
mp *rit.*

2:00"

2:10"

2:20"

Fl. tremolo rate slowing 



Fl. *p-mp*

B Cl. *ff*



B Cl. *p-mp*

Tpt. *p*



Tpt. *p*

sim. *p*



sim. *p*

Tbn. *p*



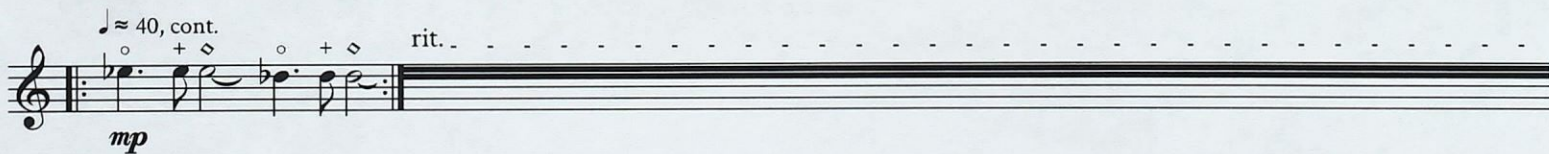
Tbn. *p*

sim. *p*



sim. *p*

Almgl. *mp*



Almgl. *mp*

≈ 40, cont.

rit.

2:30"

2:40"

2:50"

Fl. *very slow tremolo*

Fl. *p-mp*

2
t3
4
2
3
4
C

B Cl. *regular pulse, moderately*

[2:40] || +/- - B: ||

p-mp

tremolo rate slowing -----

Tpt.

[2:40] [2:50]

p

Tbn.

[2:40] [2:50] to (H)

p

Almgl. *mp* *rit.* *last gesture*

To Pipes

3:00"

3:10"

3:20"

Fl.

unstable decay, wispy

Detailed description: Flute part in treble clef with a key signature of one sharp (F#). The notation shows a melodic line with a wavy, 'wispy' texture. A dynamic marking is present below the staff.

subtle microtonal inflections,
tilt embouchure in and out

mp < sim. >

Detailed description: Flute part in treble clef with a key signature of one flat (Bb). The notation includes a note with a microtonal inflection (a small circle above the note head). Below the staff, there are dynamic markings: < i>mp</i> and < sim. >.

B Cl.

To Clarinet in Bb

Detailed description: Bass Clarinet part in treble clef with a key signature of two flats (Bb, Eb). The notation shows a melodic line. A note with a flat (b) is indicated. A dynamic marking is present below the staff.

Tpt.

[3:00]
ST 1,2

p

Detailed description: Trumpet part in treble clef with a key signature of one sharp (F#). The notation shows a melodic line starting at the 3:00 mark. A dynamic marking of *p* is present below the staff.

Tbn.

play sing & play , play sing & play

mp *mp*

Detailed description: Trombone part in bass clef with a key signature of one flat (Bb). The notation includes a circled H (Horn) symbol. The part is divided into sections labeled 'play' and 'sing & play'. A dynamic marking of *mp* is present below the staff.

Metal Pipes

[3:00]

mp

Detailed description: Metal Pipes part in treble clef with a key signature of one sharp (F#). The notation shows a melodic line starting at the 3:00 mark. A dynamic marking of *mp* is present below the staff.

[3:15] [3:20]

p *p*

Detailed description: Metal Pipes part in treble clef with a key signature of one sharp (F#). The notation shows two melodic lines starting at 3:15 and 3:20. Dynamic markings of *p* are present below the staff.

3:30"

3:40"

3:50"

Fl.

subtle microtonal inflections,
tilt embouchure in and out

mp < sim. >

Detailed description: Flute part in treble clef with a key signature of one flat. The notation shows a sustained note with a fermata. Below the staff are several double-headed arrows indicating microtonal inflections. Performance instructions include 'subtle microtonal inflections, tilt embouchure in and out' and dynamic markings '< mp >' and '< sim. >'.

Cl.

overblow
from Eb

p

P

sim.

Detailed description: Clarinet part in treble clef with a key signature of one flat. It features an overblow instruction 'overblow from Eb' and a dynamic marking '*p*'. A fermata is placed over the note. A second dynamic marking '*P*' is shown with a wedge-shaped hairpin. The instruction 'sim.' is written above the staff.

Tpt.

unstable decay, sputtering/airy

p

(-31) electronic birds

P

(fundamental)

Detailed description: Trumpet part in treble clef with a key signature of one flat. The notation shows a note with a wavy, sputtering decay. Performance instructions include 'unstable decay, sputtering/airy' and a dynamic marking '*p*'. To the right, a separate staff shows a note with a fermata, labeled '(-31) electronic birds' and '*P*'. Below this is a bass clef staff with a note and the label '(fundamental)'.

Tbn.

to (w)

Detailed description: Trombone part in bass clef with a key signature of one flat. The notation shows a note with a wavy, sputtering decay. The instruction 'to (w)' is written to the right of the staff.

Pipes

[3:35] *p*

[3:40] *p*

[4:00] *P*

Detailed description: Pipes part in treble clef. It shows three notes with dynamic markings: '*p*' at [3:35], '*p*' at [3:40], and '*P*' at [4:00].

4:00"

4:10"

4:20"

Fl. *b[♭] sim.* *mp* < *sim.* > *mp* < *sim.* >

Cl. *p*

Tpt. *p* *7^b electronic birds* *p*

Tbn.

Pipes [4:10] *p*

[4:30] *p*

4:30"

4:40"

4:50"

Fl.

Flute part starting at 4:30". The staff shows a treble clef with a key signature of one flat (B-flat). The music begins with a whole note chord of B-flat and D. At 4:40", there is a change in dynamics to *p-mp* and the instruction "moderate, uneven tremolo" with a circular tremolo symbol. Above the staff, a vertical sequence of numbers 8, 4, 2, 3, 4 is shown, with circled notes D3 and C2. A dashed line indicates "tremolo rate slowing" from 4:40" to 4:50".

Cl.

Clarinet part starting at 4:30". The staff shows a treble clef with a key signature of one flat (B-flat). The music consists of a sustained whole note chord of B-flat and D, marked with a dynamic of *p*. A wedge-shaped dynamic marking is present below the staff.

Tpt.

Trumpet part starting at 4:30". The staff shows a treble clef with a key signature of one flat (B-flat). The music consists of a sustained whole note chord of B-flat and D, marked with a dynamic of *p* and the instruction "electronic birds". A wedge-shaped dynamic marking is present below the staff. The part ends with the instruction "to (w)".

Tbn.

Trombone part starting at 4:40". The staff shows a bass clef with a key signature of one flat (B-flat). The music consists of a wavy line representing a "wa-wa" effect, marked with a dynamic of *p* and the instruction "moderate, even wa-wa wa-wa rate slowing". A circled "w" is placed above the staff. A dashed line indicates "wa-wa rate slowing" from 4:40" to 4:50". A wedge-shaped dynamic marking is present below the staff.

Pipes

Pipes part starting at 4:50". The staff shows a treble clef with a key signature of one flat (B-flat). The music consists of a single note, marked with a dynamic of *p* and the timecode "[4:50]".

5:00"

5:10"

5:20"

Fl.

Cl.

Tpt.

Ⓜ moderate, even wa-wa
wa-wa rate slowing-
|| a - e :||

Tbn.

wa-wa rate slowing-
|| a - o :||

wa-wa rate slowing-
|| a - u :||

Pipes

5:30"

5:40"

5:50"

2
4
2
4
4

Fl. *very slow tremolo*

p - mp

Cl. [5:40] *mp*

Tpt. *wa-wa rate slowing*
||: a - o: || *p* [5:50] to C

Tbn. [5:50]

Pipes [5:40] *mp*

6:00"

6:10"

6:20"

Fl. 

Cl.  To Bass Clarinet

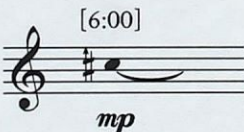
Tpt. 

[6:00]
 (c) mostly closed
 ST 1,2,3+

Tbn. 

(w) play sing & play , play sing & play

mp *mp*

Pipes  *mp*

[6:00] To Almglocken

6:30"

6:40"

6:50"

Fl.

moderate (-14)
bisb. intermittent

pp-p

B Cl.

moderate tremolo
|| +/- Bb || tremolo rate slowing

p-mp

Tpt.

unstable decay, sputtering/airy

remove (w)

growl ← ord
tss, chh, pff, ss-kuh

long tones, colored noise:
slow, non-metric consonances
(any order, breathe as needed)

no mute

p-mp

Tbn.

play sing & play

mp

remove (w),
remove slide

Almglocken
(yarn mallets)

♩ ≈ 50

rit.

mp

7:00"

7:10"

7:20"

Fl.

slow bisb. intermittent

pp - p

B Cl.

slow tremolo tremolo rate slowing

p - mp

Tpt.

growl ← ord

tss, chh, pff, ss-kuh

sim.

p - mp

Tbn.

side blow, airy overtones:
improvise long tones with
partials 5-9 (any order, breathe as needed)

no mute,
no slide

pp - mp

(fundamental)

Almgl.

≈ 40, cont.

rit.

mp

7:30"

7:40"

7:50"

Fl.

Fl.

very slow
bisb. intermittent

B Cl.

very slow
tremolo tremolo rate slowing

p - mp

Tpt.

growl ← ord
tss, chh, pff, ss-kuh

gradually lengthening consonances

Tbn.

sim.
gradually lengthening tones

one tone per breath, placid

Almgl.

♩ ≈ 30, cont.

rit.

last gesture

mp

To Pipes,
3 Yarn Mallets

8:00"

8:10"

8:20"

Fl.

Musical notation for Flute at 8:00. The staff shows a treble clef with a key signature of one sharp (F#). The notes are G4, A4, B4, and C5. There are dynamic markings *mp* and *p* with hairpins. A breath mark is present at the end of the phrase.

Musical notation for Flute at 8:20. The staff shows a treble clef with a key signature of one flat (Bb). The notes are Bb3, C4, D4, and E4. There are dynamic markings *p-mp* with hairpins. Performance instructions include "(+2)", "unstable/airy", "tight embouchure", and "(-31)". A breath mark is present at the end of the phrase.

B Cl.

Musical notation for Bass Clarinet at 8:00. The staff shows a treble clef with a key signature of one sharp (F#). The notes are G4, A4, B4, and C5. There is a dynamic marking *mp*. A breath mark is present at the end of the phrase.

Tpt.

Musical notation for Trumpet. The staff shows a treble clef with a key signature of one sharp (F#). The notes are G4, A4, B4, and C5. There is a dynamic marking *p-mp* with hairpins. A breath mark is present at the end of the phrase.

Tbn.

Musical notation for Trombone. The staff shows a treble clef with a key signature of one flat (Bb). The notes are G3, A3, B3, and C4. There is a dynamic marking *p-mp* with hairpins. A breath mark is present at the end of the phrase.

Pipes

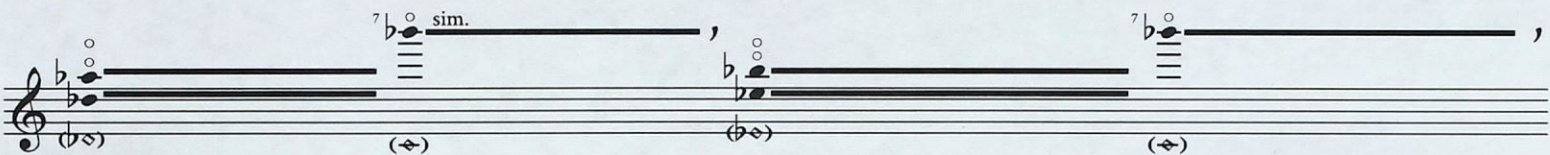
Musical notation for Pipes at 8:00. The staff shows a treble clef with a key signature of one sharp (F#). The notes are G4, A4, B4, and C5. There is a dynamic marking *mp*. A breath mark is present at the end of the phrase.

8:30"

8:40"

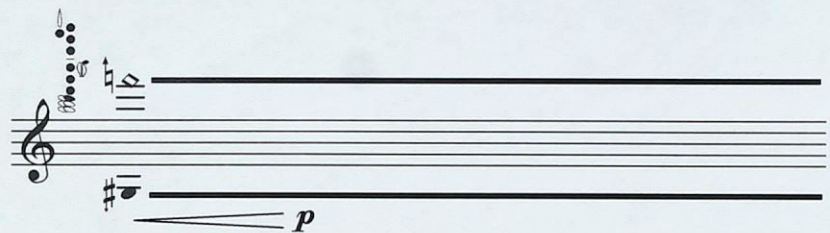
8:50"

Fl.



Musical notation for Flute (Fl.) in G major. The staff shows a treble clef with a key signature of one flat (F major). The notation includes a whole note chord of G4 and B4 at 8:30", a whole note chord of G4 and B4 with a fermata and a circled diamond below at 8:40", and a whole note chord of G4 and B4 with a fermata and a circled diamond below at 8:50". Above the staff, there are two whole notes: the first is G4 with a fermata and a circled diamond below, labeled "7^b sim.", and the second is B4 with a fermata and a circled diamond below.

B Cl.



Musical notation for B Clarinet (B Cl.) in G major. The staff shows a treble clef with a key signature of one flat (F major). The notation includes a whole note chord of G4 and B4 at 8:30", a whole note chord of G4 and B4 with a fermata and a circled diamond below at 8:40", and a whole note chord of G4 and B4 with a fermata and a circled diamond below at 8:50". Above the staff, there are two whole notes: the first is G4 with a fermata and a circled diamond below, labeled "7^b sim.", and the second is B4 with a fermata and a circled diamond below. Below the staff, there is a dynamic marking *p* with a wedge-shaped hairpin.

Tpt.

Tbn.

Pipes

9:00"

9:10"

9:20"

Fl.

Musical notation for Flute (Fl.) in treble clef, key of B-flat major. It shows a sustained note on the first line (F4) with a dynamic marking of *mp* and a breath mark. The notation is repeated at 9:10" and 9:20".

B Cl.

Musical notation for Bass Clarinet (B Cl.) in treble clef, key of B-flat major. It shows a sustained note on the first line (F4) with a dynamic marking of *mp* and a breath mark. The notation is repeated at 9:10" and 9:20".

Tpt.

Tbn.

(w) [closed hand] $\xrightarrow{\text{(gradually)}}$ [open hand] (filtering)

sing

play $\xrightarrow{\text{mf - mp}}$

Musical notation for Trombone (Tbn.) in bass clef, key of B-flat major. It shows a sustained note on the first line (F3) with a dynamic marking of *mp - mf*. The notation is repeated at 9:10" and 9:20".

Pipes

stick of mallet,
strike edge

[9:15]

Musical notation for Pipes in treble clef, key of D major. It shows a sustained note on the first line (D4) with a dynamic marking of *mf*. The notation is repeated at 9:10" and 9:20".

9:30"

9:40"

9:50"

Fl.

Musical notation for Flute (Fl.) in treble clef. It shows a whole note chord of G4 and A4 from 9:30" to 9:40". At 9:40", there is a dynamic marking *p* and a circled diamond symbol. A horizontal line continues from 9:40" to 9:50". At 9:50", there is a circled diamond symbol and a double bar line.

B Cl.

Musical notation for Bass Clarinet (B Cl.) in treble clef. It shows a whole note chord of G4 and A4 from 9:30" to 9:40". At 9:40", there is a dynamic marking *p* and a circled diamond symbol. A horizontal line continues from 9:40" to 9:50". At 9:50", there is a circled diamond symbol and a double bar line.

Tpt.

Tbn.

Musical notation for Trombone (Tbn.) in bass clef. It shows a whole note chord of G3 and A3 from 9:30" to 9:40". A horizontal line continues from 9:40" to 9:50". At 9:50", there is a circled diamond symbol and a double bar line.

Musical notation for Trombone (Tbn.) in bass clef. It shows a whole note chord of G3 and A3 from 9:30" to 9:40". Above the staff, there is a performance instruction: "sing [closed hand] (gradually) [open hand]" with an arrow pointing from left to right. Below the staff, there is a dynamic marking *mp - mf* and a circled diamond symbol. A horizontal line continues from 9:40" to 9:50". At 9:50", there is a circled diamond symbol and a double bar line.

Pipes

stick of mallet,
strike edge

Musical notation for Pipes in treble clef. It shows a whole note chord of G4 and A4 from 9:55" to 9:56". The dynamic marking is *mf*. To the right of the staff, there is a performance instruction: "To Large Soft Mallet, XL Pipe".

10:00"

10:10"

10:20"

Fl.

ENSEMBLE:

listen to the decay
of the XL pipe untill 11:00
(quietly, in stillness)

B Cl.

Tpt.

Tbn. (filtering)



The notation shows a bass clef with a note on the second line (B1). The note has a fermata above it. Below the staff, a line starts at the end of the note and tapers to a point, indicating a decay or 'filtering' effect.

XL Pipe
(large soft
mallet)



The notation shows a bass clef with a note on the second line (B1). The note has a fermata above it. Below the staff, a line starts at the end of the note and tapers to a point, indicating a decay.

L.V., listen to decay.
mute pipe at 11:00

10:30"

10:40"


10:50"


11:00"

Fl. 

B Cl. 

Tpt. 

Tbn. 

XL Pipe 



mute XL pipe
at 11:00