

# Aphorisms and Rituals

~ for Michael Matsuno ~

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G4

Bass Flute

$\text{♩} = 60$

\* direct air into flute

(x. n.) (uh\*) (x.) (n.) (x.) (n.) (x.) (n.)

tff t-k t.pizz. sh th k-t-k ss

sub. *sfz* - *p* *sfz* *f* *p*

3:2 5:4 3:2 5:4

4 (x.) (n.) (x. n.) (x. n.) (x.) (n.)

t.pizz. t-k(uh) uh t.pizz. ih ih oo ee

*sfz* *mf* *mfz* *mfz* *sfz* *mp*

3:2 5:4 2/4 + 3/16 5/4 3/4

8 (n.) (x.) (n.) (n.) (x. n.) (x. n.)

tuh (n.) (uh\*)

*sfz* *mp* *sfz*

5:4 5:4 3:2

\* direct air into flute

11 (x.) (n.) (x. n.) (x.) (n.) (x.) (n.) (x.) (n.) (x.) exhausted

ff-th sh uh t.pizz. (x.) "f" puh

*sfz* *sfz* *sfz* *p* *sfz* *sfz* *sfz* *sfz* *f* *sfz* *sfz* *sfz*

*molto rit.* *f* *pp* *f* *sfz* *sfz* *sfz*

5:4 3:2 5:4 4:3 5:4 5:4

14 (x.) (x.) (n.) (x.) (n.) (x.) (n.)

t-k-tsh t sh t-kuh ff-th oo

*sfz* *mf* *f* *sfz* *p* *mfz* *f*

5:4 3:2 3:2 3:2 5:4 3:2

deep inhale

2/4 2/4

# Aphorisms and Rituals

2

17

*sfz* *mf* *sfz* *sfz* *sfz* *p* *sfz*

(x.) (n.) (x. n.) (x.n.x.n.) (x. n.) (x.) t - k

3:2 4:5 3:2 3:2

*hum\**

\* pitch = natural speaking voice

21

*sfz* *ff-th* *5:4* *oo* *l.pizz.* *5:4* *t.pizz.* *5:4* *5:4* *5:4* *uh* *ih*

(n.) (x.) (n.) (x.) (n.) (x. n.) (x.) (n.)

*mf* *sfzp* *sfz* *sfz* *mf*

5:4 5:4 5:4 5:4 3:2 5:4

24

(x.) (n.) (x. n.) (x.) *mfz* *pp* *p* *pppp*

*sfz* *l.pizz.* *tff* *5:4* *sh* *t.pizz.* *5:4* *~8"*

(x. n.) (x.)

*mfz* *mfz* *mfz* *mfz* *mfz*

3:2 5:4 5:4 5:4

**R1**  
 "The point that includes..."  
 (absolute steadiness; length *possibile*)

*pppp*

**C#5**

**R2**  
 "The duty of noise..."  
 (deep, full breaths;  
 repeat ad lib.)

(x.) "t-k-t-k..." *sempre* *pp* *attacca*

(n.)

(breath changes masked by double-tonguing)

Aphorisms and Rituals

29 (x.) (unarticulated breath)\* (n.) \* (x.) \* 4/4 (n.) (x.) (n.) (x.) (n.) (x.)  
 th-sh k-ih tuh uh  
 sfz mf 3:2 5:4 sfz mf

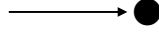
33 (x.) (n.) \* (x.) \* (x.) (n.) (x.) (n.) (x.) (n.)  
 th-sh d-ih l.pizz. tuh ff - th d-ah tuh-tut puh - tuh - dah  
 sfz mfz 3:2 5:4 mp > mf f

37 (x.) 2 (n.) (x.) ih tuh - tut uh  
 breath -> aeolian -> breath  
 mp f mf mf

41 lyrically (n.) (x.) (n.) (x.) (n.) (x.) (n.) (x.)  
 tuh - tih - koo - tuh shh ff - (ff)th - (th)oo tuh-tut rr ff-th (th)uh  
 ppp < mf p mf mfz sfz mp > sfz

44 (x.) (n.) (x.) (n.) (x.) (n.) (x.) (n.) (x.) (n.)  
 th-sh - k-ih t-k-tsh b - b - b - b - b ss dih -> doo l.pizz ih - ih - ih! ih -> ee  
 do not exhale  
 mf (mf) < f sfz p sfz sfz mp possibile

# Aphorisms and Rituals

4 \* lips forward, air directed into flute 

(x.) (n.) (x.) (n.) (x. n.)

48 waves\* too - koo tsh ("sh") (sh)uh-k-t-k t-k-t-k-t-k-t-k-t-k-t-k huh-ih ee→oh→ah

*mf* *mf* *mf* *sfzp* *sfzp* *mf*

3:2 3:2 3:2 1 2 3 4 5 6

51 *rit.* gasps (short as possible, use diaphragm) identical

(x. n.) (n.) (n.) (n.)

oh - ah - eh - ay - ih ih ~2" tuh ih

*mf* *a tempo* *mp* *mfz* *mp*

5:4 5:4 3:2 2/4 + 5/16 3/4

55 *molto rit.* a bit faster (♩ = 70)

(x.) (n.) (x.) (n.)

tss l.pizz ih b-b b(ce)

*f* *sfz*

5:4 5:4 7:4 5:4

R3

"The conditioned realm"

(gently)

X senza misura

Aphorisms and Rituals

59 (n) - - - (x) (n) - (x) (n) - (x) (n) - (x) (n) - (x) (n) - (x)

tuh tih koo tuh sh ff th oo sh ff th tuh tih koo sh ff sh ff  $\text{X}$

*ad lib.*  
*p - mp*

60 (x) (n) (x) (n) - - - (x) (n) (x) (n) - - - (x) (n) (x) (n) (x)

koo tuh oo tuh ff th tih sh tih tuh ff tih too sh ff sh tih th ff tuh oo tuh koo sh ff sh ff  $\text{X}$  ff sh  $\text{X}$

*ad lib.*  
*p - mp* *ppp*

61 (n) (x) (n) (x) (n) (x) (n) (x) (n) (x) (n) (x) (n) (x) (n) (x)

ff koo sh tuh tih oo kuh koo sh ff tuh th tih tuh oo sh tuh tuh kuh ff th tuh tih tuh tih ff sh ff  $\text{X}$

*mp*

62 (x) fsh (n) narrow contour ad lib. (2-3 pitches; cut out before fall) (n) - - - (x) (n) - (x)

tuh tih koo tuh sh ff

*pp* *pp*

*p < mf p mf p*

66 (x) th oo (n) (ff)th ah (n) - - - (x) (n) - - (n) - - (x) (n) - - (x)

pee-peep tss b-b pih puh

*mf* *mf* *f* *sfz* *pp*

Aphorisms and Rituals

6

(n) (x) (n) (x) (n) (x)

70 sh ff th tuh tih koo sh ff(ff)sh ff *consonant transformation* ss ff

**a point, frozen in time** 6-7" "white noise" lips forward firm, flat tone

1 2 3 4 5 6 7

1-2" (n) (x) 1" (x)

tuh tuh ff

*p* *mf* *mf* *mp*

71

(n) (x) *exhausted* 1" (n) (x) *distant echo* ss ff ss

sh tih th ff tuh

ff koo sh tih oo koo sh ff tuh th tih tuh

*mp* *p* *pp* *p - mp*

72

(n) (x) (n) (x) *extreme rit.!* (♩=40) frozen time

tuh tuh kuh ff th tuh tih tuh tih ff sh ff 3-5"

*mf p mp pp* *attacca*

Aphorisms and Rituals

C♯4

(x) (n.) (x.) (n.) (x.) (n.) *senza misura* *accel.* ----- *a tempo*  
 (ff) th t.pizz. 4:3 5:4 5:4 k - sh ff-sh  
 exhausted puh [ee-oo] [ee-oo] [ee-oo] [ee-oo]  
 f <sfz> sfz mfz ppp sfz  
 =60 (x) ss-ff (n.) (x) 1.pizz  
 p 1 2 3 4 5 6 7 sfz mp

(x) (n.) (x) (n.) (x) (n.) (x) (n.) *rit.* ----- *a tempo*  
 fsh-ff-sh tuh tut p-ah k-tss d-sh (sh)-p t-k-t-t tuh ff sh-ff psh-psh  
 mp <mf> sfz sfz p 1 2 3 4 5 6 mp  
 78 7:6 5:4 7:4 7:4 7:4 7:4 5:4 16

(n.) (x) (n.) (x) (n.) (x) *rit.* ----- *a tempo*  
 1.pizz ih fss-ff-ss tuh uh exhausted sigh  
 p mp 7:6 p contour ad lib. (cut out before fall)  
 84 7:16 3/4 2/4 5/8 3/4 2/4 4/4 5/8

(x) (n.) (x) (n.) (x.n.x.n.) (x) (x.n.) *senza misura* (x) (n.) (x)  
 (th)sh t-k-sh t.pizz. tuh t.pizz. koo-tuh sh 1.pizz  
 f sub pp <sfz> p p pp <mfz> pp mp  
 =60

Aphorisms and Rituals

8

Musical score for measures 98-103. The score includes vocal lines with lyrics and piano accompaniment. Dynamics range from *p* to *ff*. Time signatures include 8/8, 3/4, 4/4, and 5/4. Performance instructions include *psh-psh-psh-psh*, *t.pizz.*, *uh\**, *ff-th*, *tuh*, *sub.*, and *contour ad lib.*. A box containing a musical note is positioned above measure 98. Above the staff, there are symbols: a circle, a solid black dot, and an 'X'.

Musical score for measures 104-111. The score includes vocal lines with lyrics and piano accompaniment. Dynamics range from *sfz* to *mp*. Time signatures include 3/4, 5/16, 3/4, 7/8, 3/4, and 3/8. Performance instructions include *fss-ff*, *l.pizz*, *hum\**, *t-k*, *sh*, *oo ff tih*, *oo sh*, *l.pizz*, and *l.pizz*. A box containing a musical note is positioned above measure 104. Above the staff, there are symbols: a solid black dot, an 'X', and a circle. A text box below the staff reads: "\* pitch = natural speaking voice".

Musical score for measures 112-118. The score includes vocal lines with lyrics and piano accompaniment. Dynamics range from *f* to *pp*. Time signatures include 3/8, 4/4, 2/4, 7/16, 2/4, 7/8, 2/4, and 4/4. Performance instructions include *peacefully*, *oo sh*, *tuh ff-th*, *puh*, *exhausted*, *ff-th*, *t.pizz*, *tuh tut*, and *sub.*. A text box above the staff reads: "much more slowly, with less precision, as if greatly fatigued". Above the staff, there are symbols: a circle, a solid black dot, and an 'X'. The tempo marking *a tempo* appears above measure 115.

Musical score for measures 119-124. The score includes vocal lines with lyrics and piano accompaniment. Dynamics range from *mp* to *ppp*. Time signatures include 4/4, 3/8, 3/4, 5/8, 4/4, and 2/4. Performance instructions include *ss* and *[ee-ff]*. Above the staff, there are symbols: a solid black dot and an 'X'.



Aphorisms and Rituals

**REPEAT 1x (2x TOTAL)**

\* swell emerges directly out of "ss" contour (keep the air flowing as formant changes!)

selection ad lib. (avoid predictability) rubato ad lib.\*

**REPEAT AD LIB.**

\* = ad lib. expansion and contraction of durations should be, at times, quite dramatic (e.g., a quarter becomes as long as a halfnote or as short as an eighth note). The versions provide a normative model—a prompt—from which one freely diverges to create fluidity and unpredictability in variation while always strangely hovering around this basic sequence

