

Interflow

for chamber ensemble with electronics

commissioned by Erreur de Type 27

Christien Ledroit

2013

Interflow

for chamber ensemble with electronics:

(Flute, B \flat , Clarinet, Piano, Violin, Viola, Cello)

commissioned by Erreur de Type 27
with assistance from the SOCAN Foundation

Interflow was composed quickly (for me), over about 3 months. It continues my exploration of and fascination with polytonal harmonies, unsettled rhythms and exotic sounds, in particular percussion instruments, which forms the basis for much of the electronic track. This piece features a number of gentle, even delicate phrases and gestures, somewhat unusual for me. The title refers to a behaviour of water as two streams meet. It describes the character of the piece well - its flowing musical sense, as well as the confluence of several different sounds and styles.

by
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TRANSPosed SCORE

Interflow

COMMISSIONED BY ERREUR DE TYPE 27

CHRISTIEN LEDROIT
2012

$\text{♩} = 100$

Flute

Clarinet

Piano

Violin

Viola

Cello

Audio

p

p

espress.

mp

shakers in 16ths, clear 1/4 note pulse

Interflow

7

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

Detailed description: This system contains measures 7 through 15. The Flute (Fl.) and Clarinet (Cl.) parts are silent, indicated by whole rests. The Piano (Pno.) part is also silent with whole rests in both staves. The Violin (Vln.) part plays a continuous eighth-note pattern in G major. The Viola (Vla.) part plays a continuous eighth-note pattern in G major, with some notes beamed in pairs. The Violoncello (VC) part has a melodic line starting on G2, moving to A2, B2, and C3, with a triplet of eighth notes (B2, A2, G2) in measure 14. The Audition (Aud.) part is silent.

16

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

Detailed description: This system contains measures 16 through 24. The Flute (Fl.) and Clarinet (Cl.) parts are silent with whole rests. The Piano (Pno.) part is silent with whole rests. The Violin (Vln.) part continues with the eighth-note pattern. The Viola (Vla.) part continues with the eighth-note pattern. The Violoncello (VC) part has a melodic line starting on G2, moving to A2, B2, and C3, with a triplet of eighth notes (B2, A2, G2) in measure 18. The Audition (Aud.) part is silent until measure 24, where it has two notes, G2 and A2, beamed together.

Interflow

25

Fl. *mp*

Cl. *mp*

Pno. *p*

Vln.

Vla.

VC

Aud.

34

Fl.

Cl.

Pno. *pp* 8th to m. 90
mp delicately

Vln. *pizz.* *mp*

Vla. *pizz.* *mp*

VC *pizz.* *mp*

Aud. 1:08 echoey percussion

Interflow

43

Fl.
Cl.
Pno.
Vln.
Vla.
VC
Aud.

51

Fl.
Cl.
Pno.
Vln.
Vla.
VC
Aud.

1:33 perc. + chimes

Interflow

59

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

67

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

mp

arco

1:58

chimes + 16th note

etal

Interflow

76

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

87

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

Interflow

Free Time, follow
audio for bar changes

97

Fl.

Cl. *espress.* bend all slurred notes

Pno.

Vln. *p* sul pont.

Vla. *p* sul pont.

VC *p* sul pont.

Aud. 2:43 "swoosh" noises on downbeats

105

Fl.

Cl. simile to 107

Pno.

Vln.

Vla.

VC

Aud.

Interflow

109

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud. 3:13

112

Audio cues m. 113 ♩ = 70

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud. 3:30

pulse in new tempo fades in short cresc. 16ths in new tempo

2 pulse layers:
 straight 8th notes (sharper sound)
 8th notes plus triplets (lower bell-like sound)

Interflow

116

Fl. $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Cl. $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Pno. $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Vln. $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Vla. $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

VC $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Aud. $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

122

Fl. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

Cl. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

Pno. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

Vln. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

Vla. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

VC $\frac{2}{4}$ $\frac{10}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

Aud. $\frac{2}{4}$ $\frac{10}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

Interflow

126

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

131

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

4:18
16ths on metal sounds

Interflow

135

Fl. *f*

Cl. *f*

Pno. *f*

Vln. *f*

Vla. *f*

VC *f*

Aud.

Detailed description: This system of musical notation covers measures 135 to 140. It includes staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (VC), and Auditorium (Aud.). The Flute, Clarinet, and Piano parts begin with a forte (*f*) dynamic. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. The Violin and Viola parts also feature triplets and sixteenth notes. The Viola part includes a sextuplet. The Violoncello part features a triplet and a sextuplet. The Auditorium part shows the changing time signatures: 10/8, 4/4, 9/8, 2/4, 3/4, and 4/4.

140

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

Detailed description: This system of musical notation covers measures 140 to 145. It includes staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (VC), and Auditorium (Aud.). The Flute, Clarinet, and Piano parts continue with their respective rhythmic patterns. The Violin and Viola parts feature sextuplets. The Violoncello part features a triplet and a sextuplet. The Auditorium part shows the changing time signatures: 4/4, 3/4, 4/4, 3/4, 3/4, and 4/4.

Interflow

145

Fl. *ff*

Cl. *ff*

Pno. *ff* *fp* *mfp* simile

Vln. *ff*

Vla. *ff* *p* *mf* simile

VC *ff* *fp* *mfp* simile

Aud. 4:54 8th note pulse

151

Fl. *p < mf* simile

Cl. *p < mf* simile

Pno. *mp*

Vln. *col legno batt. mf* *arco ff* *col legno batt. mf* *arco > simile*

Vla. *col legno batt. mf* *arco ff* *col legno batt. mf* *arco > simile*

VC *mf* *p* simile

Aud.

Interflow

159

Fl.

Cl.

Pno.

Vln. *col legno batt.* *arco* *col legno batt.* *arco*

Vla. *col legno batt.* *arco* *col legno batt.* *arco*

VC

Aud. *p* shakers in 16ths, clear 1/4 note pulse

166

Free Time

$\text{♩} = 50$

Fl. *mf* *poco cresc.*

Cl. *mf* *poco cresc.*

Pno. *mp* *mf* *poco cresc.*

Vln.

Vla. *poco cresc.*

VC

Aud. 4x16th count-in in new tempo 5:51 rattle same, rattle on beat

Interflow

174 $\text{♩} = 70$

Fl. f

Cl. f

Pno. f p

Vln. $pizz.$

Vla. f *rubato* mp $pizz.$

VC mp *col legno battuto* *arco* *col legno battuto*
(spill into next bar as necessary)

Aud.

182 $\text{♩} = 60$

Fl. p

Cl. p

Pno. p

Vln.

Vla. $pizz.$

VC *arco* $pizz.$

Aud. 6:42
8th note pulses

Interflow

188

Fl. *ff* *mp* *ff*

Cl. *ff* *ff*

Pno. *ff* *ff* *p*

Vln. *arco* *ff* *ff* *p*

Vla. *arco* *ff* *ff* *p*

VC *arco* *ff* *ff*

Aud. 8th note echo on D

195

Fl. *p*

Cl. *p*

Pno. *8va*

Vln. *8va*

Vla. *pizz.* *arco*

VC *pizz.* *p*

Aud. *p* *cresc. with rest on last 8th*

Interflow

201 ♩ = 60

Fl.

Cl.

Pno. *pp*

Vln.

Vla.

VC *col legno batt.* *arco* *col legno batt.*
pp (spill into next bar as necessary)

Aud.

207

Fl.

Cl.

Pno.

Vln.

Vla.

VC *arco* *col legno batt.*

Aud.

TRANSPOSPOSED SCORE

Interflow

COMMISSIONED BY ERREUR DE TYPE 27

CHRISTIEN LEDROIT
2012

$\text{♩} = 100$

Flute

Clarinet

Piano

Violin

Viola

Cello

Audio

p

p

espress.

mp

shakers in 16ths, clear 1/4 note pulse

Interflow

7

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

16

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

Interflow

25

Fl. *mp*

Cl. *mp*

Pno. *p*

Vln.

Vla.

VC

Aud.

34

Fl.

Cl.

Pno. *pp* 8th to m. 90
mp delicately

Vln. *pizz.* *mp*

Vla. *pizz.* *mp*

VC *pizz.* *mp*

Aud. 1:08 echoey percussion

Interflow

43

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

51

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

1:33 perc. + chimes

Interflow

59

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

67

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

mp

arco

1:58

chimes + 16th note

etal

Interflow

76

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

87

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

mf

mp

(normal)

1/4 pulsing

Interflow

Free Time, follow
audio for bar changes

97

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

espress.

bend all slurred notes

sul pont.

p

sul pont.

p

sul pont.

p sul pont.

2:43

"swosh" noises on downbeats

105

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

simile to 107

Interflow

109

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

3:13

112

Audio cues m. 113 $\text{♩} = 70$

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

mf

mf

mf

f

mf

mf

3:30

pulse in new tempo fades in short cresc. $\frac{9}{8}$ 16ths in new tempo $\frac{2}{4}$ $\frac{9}{8}$ $\frac{2}{4}$

2 pulse layers:
 straight 8th notes (sharper sound)
 8th notes plus triplets (lower bell-like sound)

Interflow

116

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

122

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

Interflow

126

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

131

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

4:18
16ths on metal sounds

Interflow

135

Musical score for measures 135-140. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (VC), and Auditorium (Aud.). The key signature is one flat (B-flat). The time signature changes from 10/8 to 4/4, then 9/8, 2/4, 3/4, and finally 4/4. The dynamic marking *f* (forte) is present in measures 136, 137, 138, 139, and 140. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The strings play a steady eighth-note accompaniment.

140

Musical score for measures 140-145. The score continues from the previous page and includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (VC), and Auditorium (Aud.). The key signature is one flat (B-flat). The time signature changes from 4/4 to 3/4, 4/4, 3/4, 3/4, 3/4, and finally 3/4. The dynamic marking *f* (forte) is present in measures 140, 141, 142, 143, 144, and 145. The piano part continues with its complex rhythmic pattern, featuring triplets and sixteenth notes. The strings play a steady eighth-note accompaniment.

Interflow

145

Fl. *ff*

Cl. *ff*

Pno. *ff* *fp* *mfp* simile

Vln. *ff*

Vla. *ff* *p* *mf* simile

VC *ff* *fp* *mfp* simile

Aud. 4:54 8th note pulse

151

Fl. *p < mf* simile

Cl. *p < mf* simile

Pno. *mp*

Vln. *col legno batt. mf* *arco ff* *col legno batt. mf* *arco > simile*

Vla. *col legno batt. mf* *arco ff* *col legno batt. mf* *arco > simile*

VC *mf* *p* simile

Aud. simile

Interflow

159

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

col legno batt. arco col legno batt. arco

col legno batt. arco col legno batt. arco

p

shakers in 16ths, clear 1/4 note pulse

166

Free Time

Fl.

Cl.

Pno.

Vln.

Vla.

VC

Aud.

mf poco cresc.

mf poco cresc.

mp *mf* poco cresc.

poco cresc.

5:51 rattle

same, rattle on beat

4x16th count-in in new tempo

Interflow

174 $\text{♩} = 70$

Fl. f

Cl. f

Pno. f p

Vln. $pizz.$ mp $pizz.$

Vla. f mp $pizz.$

VC mp *col legno battuto* *arco* *col legno battuto*
(spill into next bar as necessary)

Aud.

182 $\text{♩} = 60$

Fl. p

Cl. p

Pno. p

Vln.

Vla. $pizz.$

VC $arco$ $pizz.$

Aud. 6:42
8th note pulses

Interflow

188

Fl. *ff* *mp* *ff*

Cl. *ff* *ff*

Pno. *ff* *ff* *p*

Vln. *arco* *ff* *ff* *p*

Vla. *arco* *ff* *ff* *p*

VC *arco* *ff* *ff*

Aud. 8th note echo on D

195

Fl. *p*

Cl. *p*

Pno. *8va*

Vln. *pizz.* *arco*

Vla. *pizz.* *arco*

VC *pizz.* *p*

Aud. *cresc. with rest on last 8th*

Interflow

201 ♩ = 60

Fl.

Cl.

Pno. *pp*

Vln.

Vla.

VC *col legno batt.* *arco* *col legno batt.*
pp (spill into next bar as necessary)

Aud. 7:37

207

Fl.

Cl.

Pno.

Vln.

Vla.

VC *arco* *col legno batt.*

Aud.