Fortune

(2014)

for flute, Bb clarinet, violin, cello and piano

Lou Bunk

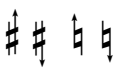
General Notes

Page Turns: Parts are given unbound, on cardstock, to allow for quiet page slides, in place of louder page turning. This requires having two pages showing at once. Another advantage is the page slide does not have to occur only at the end of the page, but at any rest during the playing of the right hand page.

Accidentals carry through the measure.

Quarter-tones:

 quarter sharp three-quarter sharp

 quarter flat  slight modification to tuning. Approximately an eighth tone

Vibrato: minimal vibrato unless notated.

Boxed Descriptions above the top staff are for all players, and are intended to aid in the overall interpretation of the music. They are not programmatic.

Sing-speak

This is not "Sprechstimme". The result should be ordinary, undramatic singing, in which your natural speaking voice is prominent. It is not necessary for tuning to be exact, though do not purposefully sing out of tune. No vibrato.

Tempos and Tuplets

I use some techniques of **tempo modulation**, though not necessarily to "modulate" between tempos. Still, tempo indications often show the translation of a previous tuplet into the quarter-note of a new tempo (à la Carter). Keep in mind, using the reverse of the ratio of this tuplet (from the old tempo) in the new tempo, is equal to a quarter note in the old tempo. I use these complimentary tuplets around tempo changes, to rhythmically blur these boundaries. For example in m.45, 6:5 produces a tempo of 72 while in 60, and then in m.46, 5:6 gives a tempo of 60 while in 72.

Tuplets are limited to those that reference the tempos 60, 72, 90, 108, 120 and 135 from within one of these tempos. The piece explicitly uses all of these except 120. For example, when the music is in 90, only the following tuplets are used as they reference the other tempos listed above: 2:3 = 60, 4:5 =72, 6:5=108, 4:3=120, 3:2 = 135. The purpose is to create moments of tempo ambiguity, in varying degrees. It may be helpful to think of the tuplets in this way. The most salient example is in mm.54-62 when the explicit tempo of 90 is blurred by the extensive use of the above tuplets, fixed to specific instruments. That being said, in all cases, the explicit tempo still remains primary, as it determines the pacing of measures, which should come through in varying degrees.

Strings

SP: sul pont, **MSP**: molo sul pont

Bow Pressure Modifiers, for non-standard bow pressure

The following symbols are placed above the staff to show four degrees of bow pressure. As with pizz/arco and sul pont/ord., bow pressure modifiers are in effect until the next modifier. Vertical dotted guidelines are used to show which pitch is modified.

- Extra light: extreme flautando, airy pitch.
- Some extra pressure: mix of scratch and pitch.
- Extreme extra pressure: all scratch without pitch

Bow pressure modifiers are relative to dynamics, and are not a fixed amount. For example, a ppp dynamic with ▬ would mean to use the appropriate amount of extra pressure to make a pitch/scratch, while maintaining a ppp dynamic. Therefore, many more than four discreet sounds will result from these depending on dynamic, bow speed, left hand position, etc.

Finger pressure: The following note-heads are used to indicate three degrees of left-hand fingering pressure.

- **Standard notehead:** Full stop. used also with artificial harmonics

- **Half-filled diamond:** Half-harmonic pressure. The sound should be a veiled coloring of the stopped pitch. Avoid harmonics. To avoid ambiguity between quarter and half notes, guide rhythms are given for half notes.

◇ **Diamond:** harmonic pressure. With “o”, play natural harmonic. With ⊖, toneless muting. See below.

A dotted arrow is used to show gradual transition from one finger pressure to another.

Mute

Avoid natural harmonics or any stable pitch. Though, some unstable pitch may result depending on bow pressure and speed.

Use at least two fingers on sounding string while laying fingers across other non-sounding strings (to deaden sound). Adjust as need to facilitate faster figures.

Applies only to the note it is attached (through vertical dotted guideline), and to notes under horizontal extension line.

Mute off: ○ Occasionally used as a courtesy.

Envelope Staff (cello only)

An additional staff above the standard staff (mm 28-35) uses envelope lines to show changes in bow speed. Dotted vertical guidelines are used to show rhythmic position of envelope changes, and other indications above envelope staff.

F
S

The top dotted line with the “F”: very fast bowing

The middle staff line: ord.

The bottom dotted line with the “S”: very slow bowing

Winds

An X through a pitch indicates unstable tuning, tone, etc.

Alt: use an alternate fingering.

fluttertongue (and three degrees of speed). A dotted arrow indicated gradual change of speed

Flute

Envelope Staff

An additional staff above the standard staff uses envelope lines to show changes in degrees of air vs pitch. Dotted vertical guidelines are used to help show rhythmic position of envelope changes, and other indications above envelope staff.

The “a” indicates a toneless air sound, using the current fingering.

The “p” indicates pitch, or ord. playing.

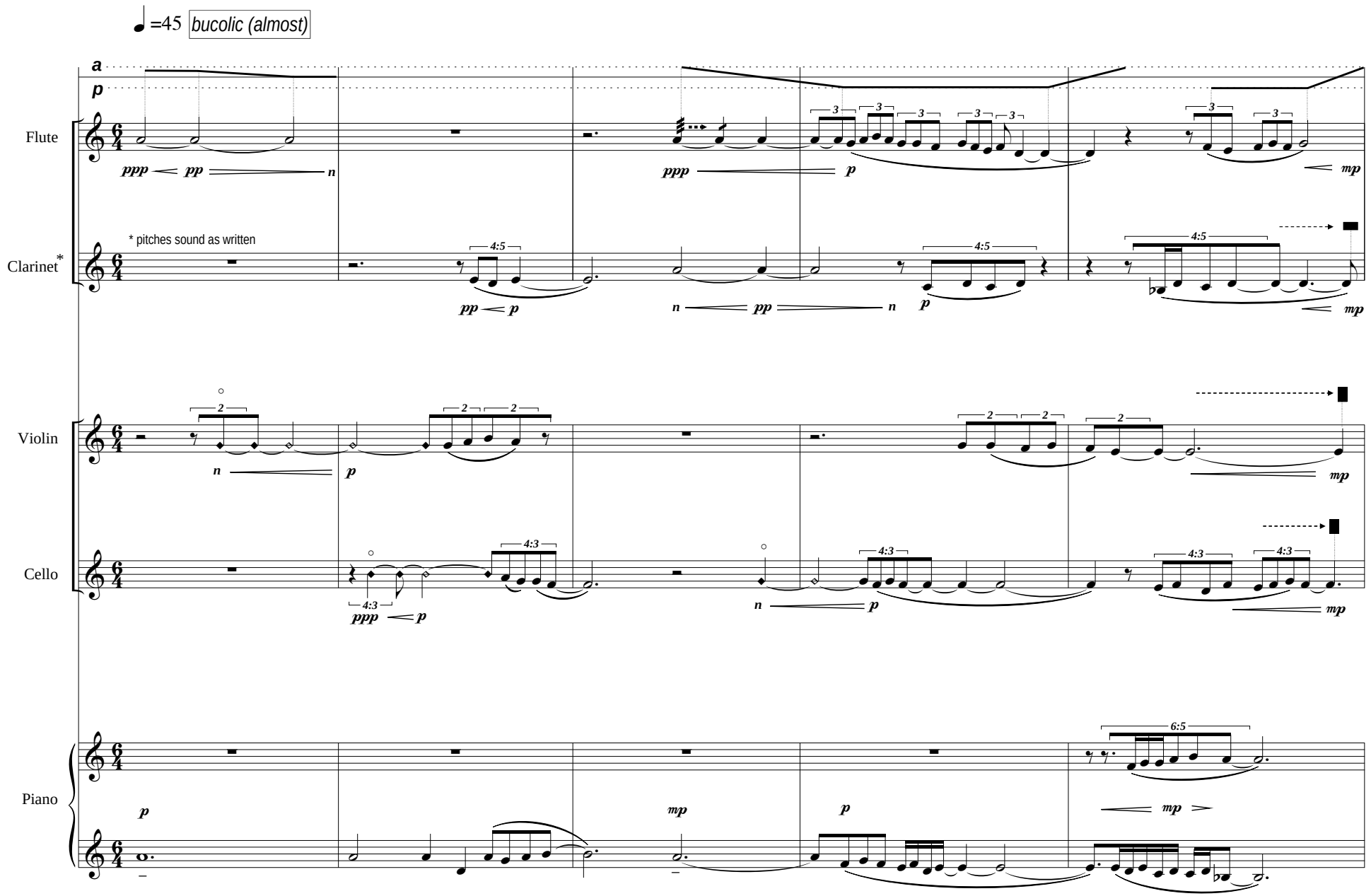
Clarinet

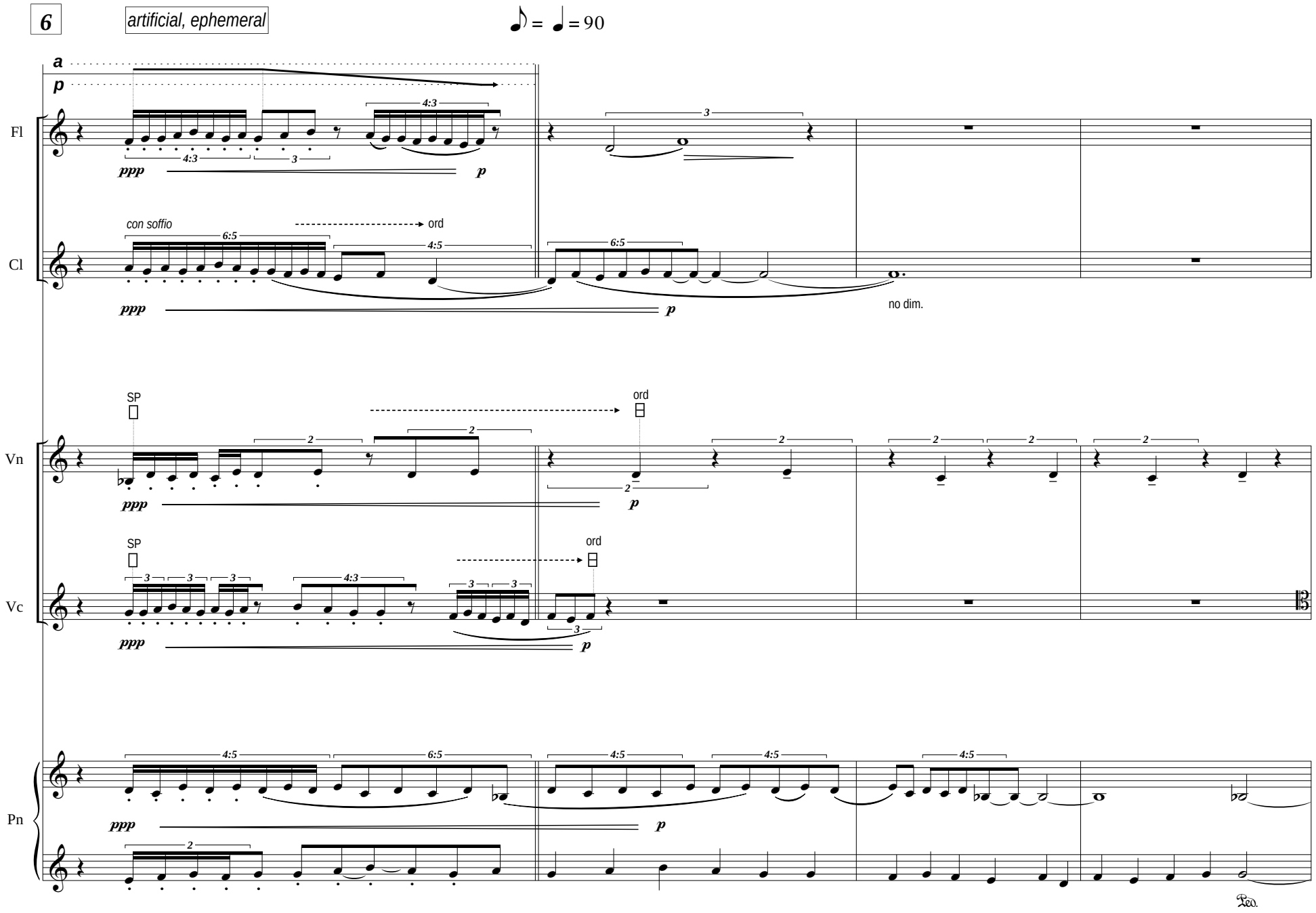
A rich, almost buzzing timbre. Could be a multiphonic, provided written pitch is sounding

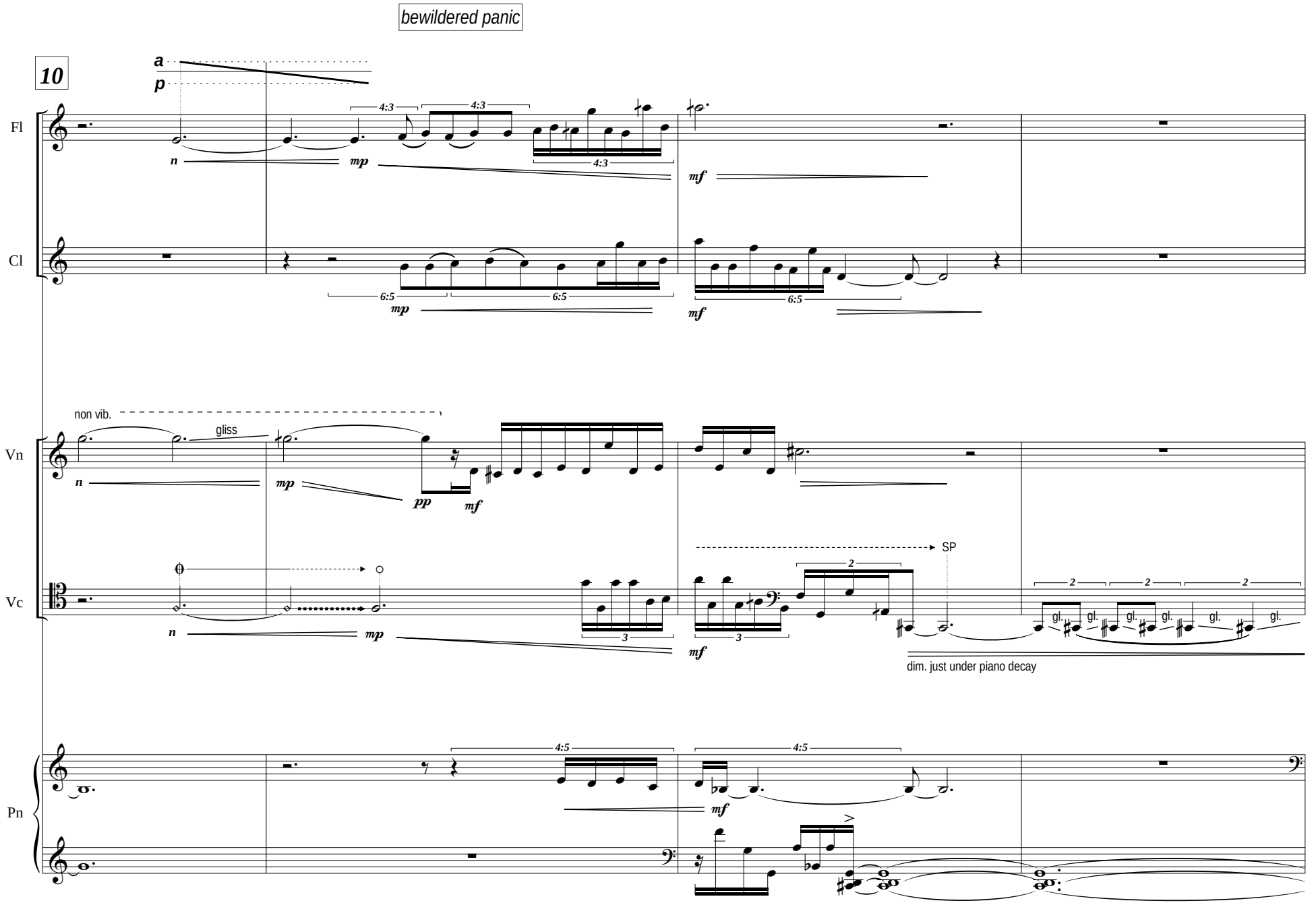
A mellow, pure timbre.

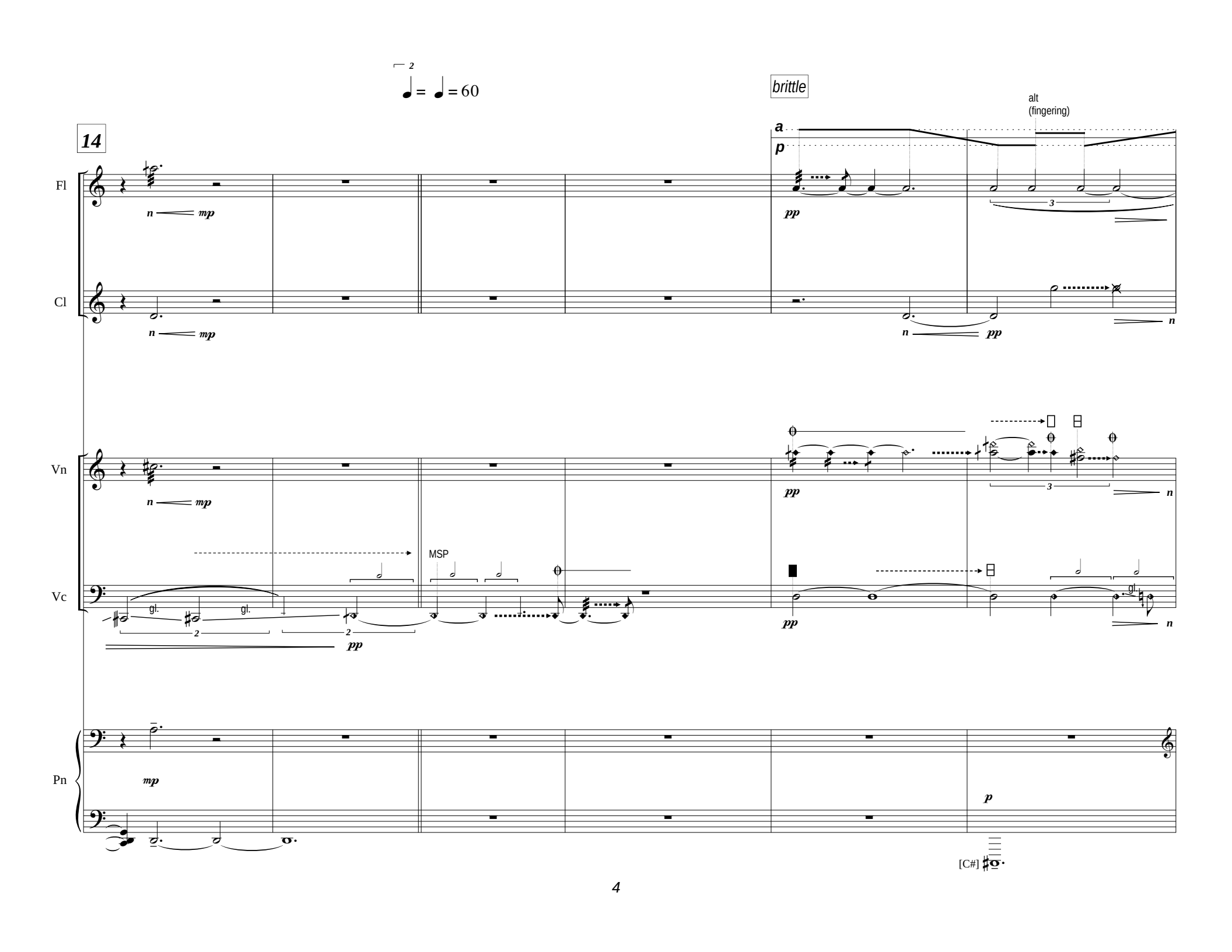
Fortune

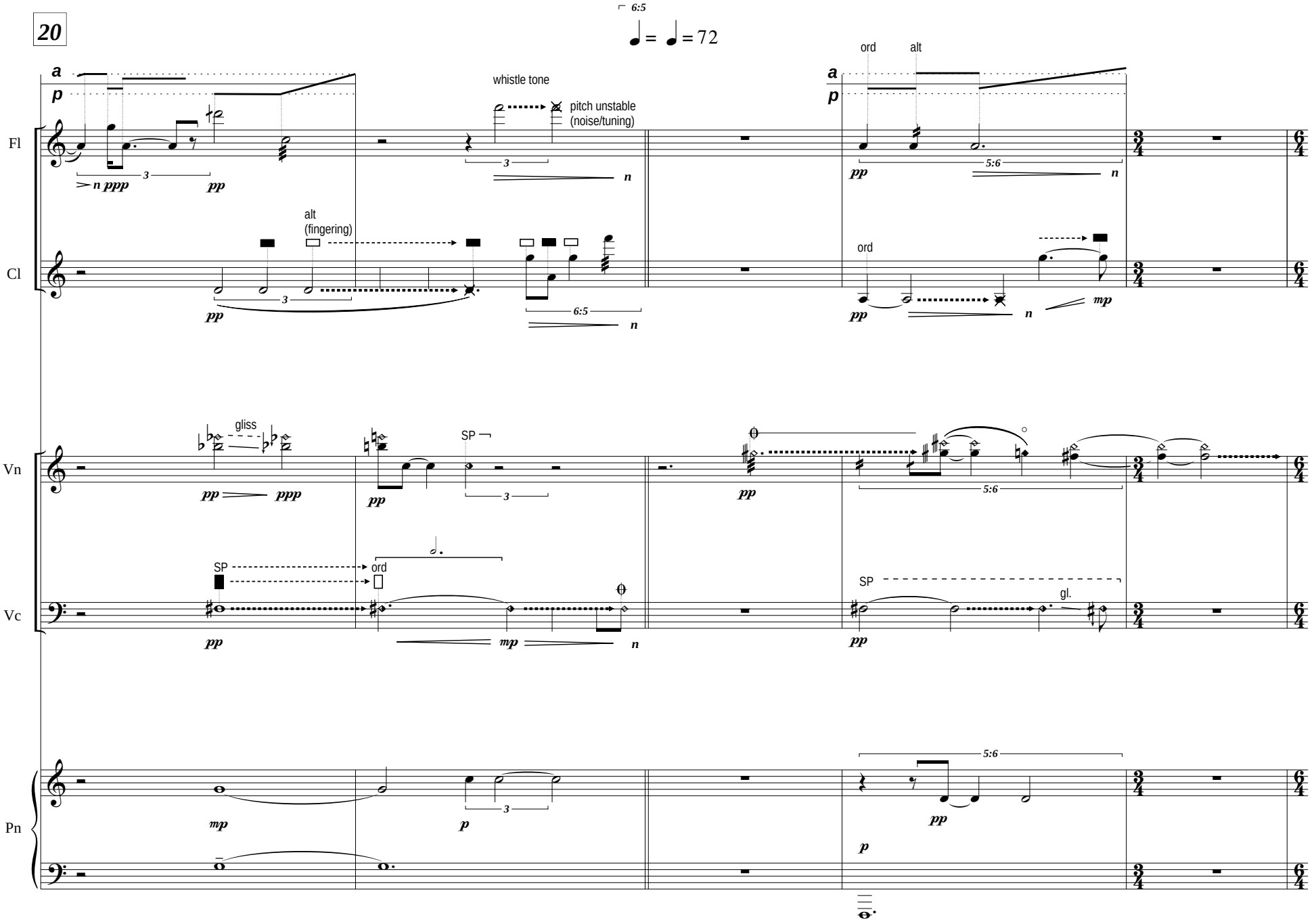
Lou Bunk (2014)

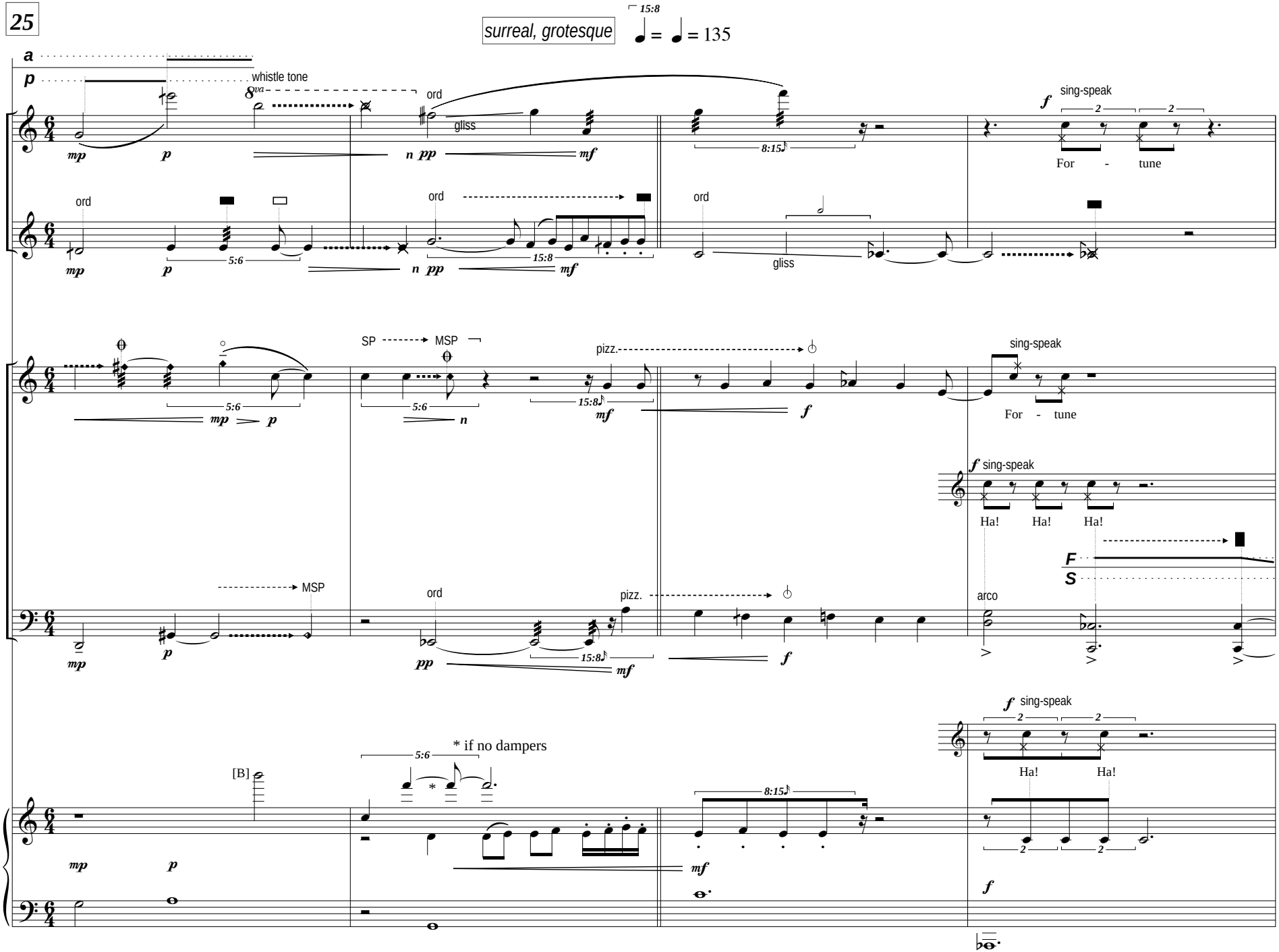


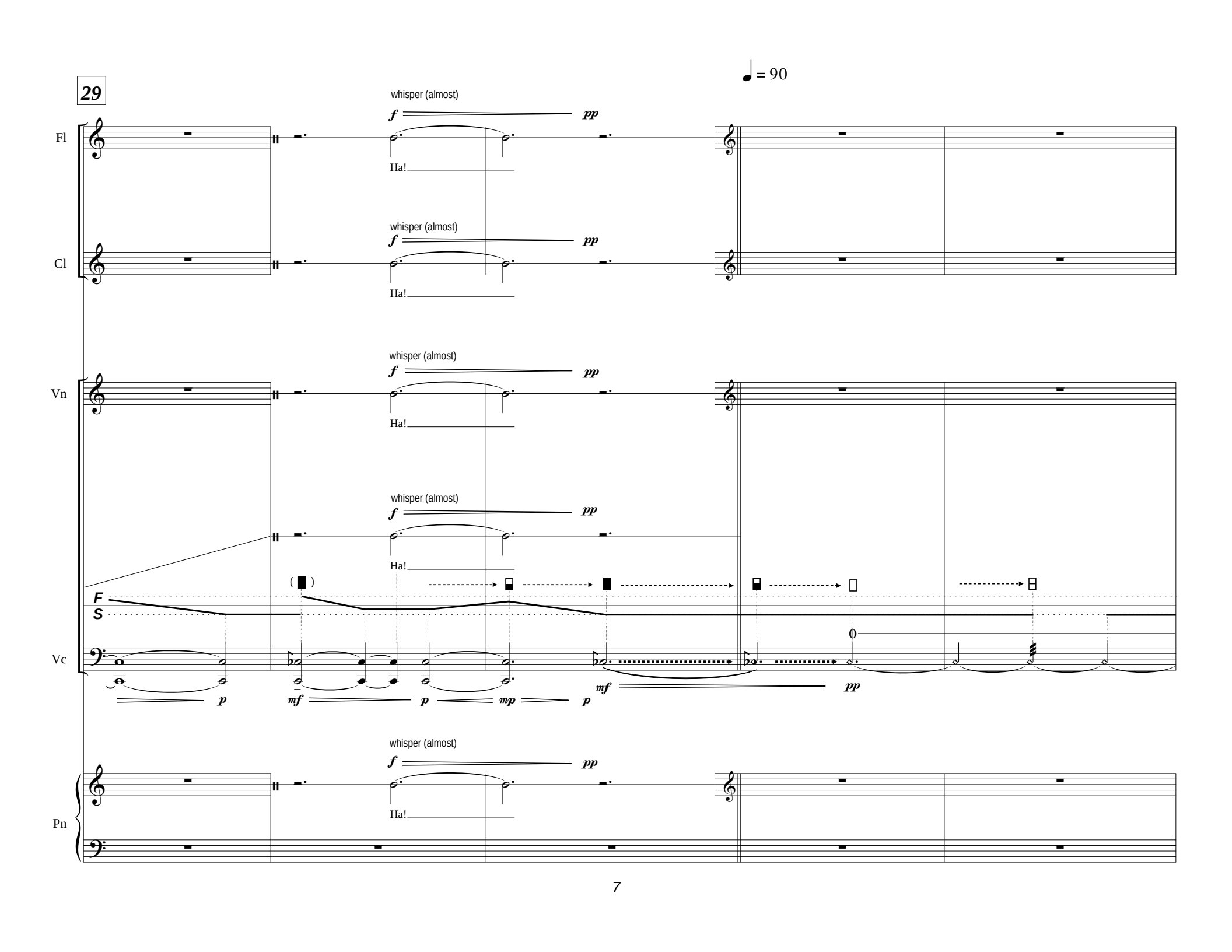

6
artificial, ephemeral
= = 90
a
p
Fl
Cl
con soffio
ord
ppp
p
no dim.
SP
ord
Vn
Vc
Pn
Ped.

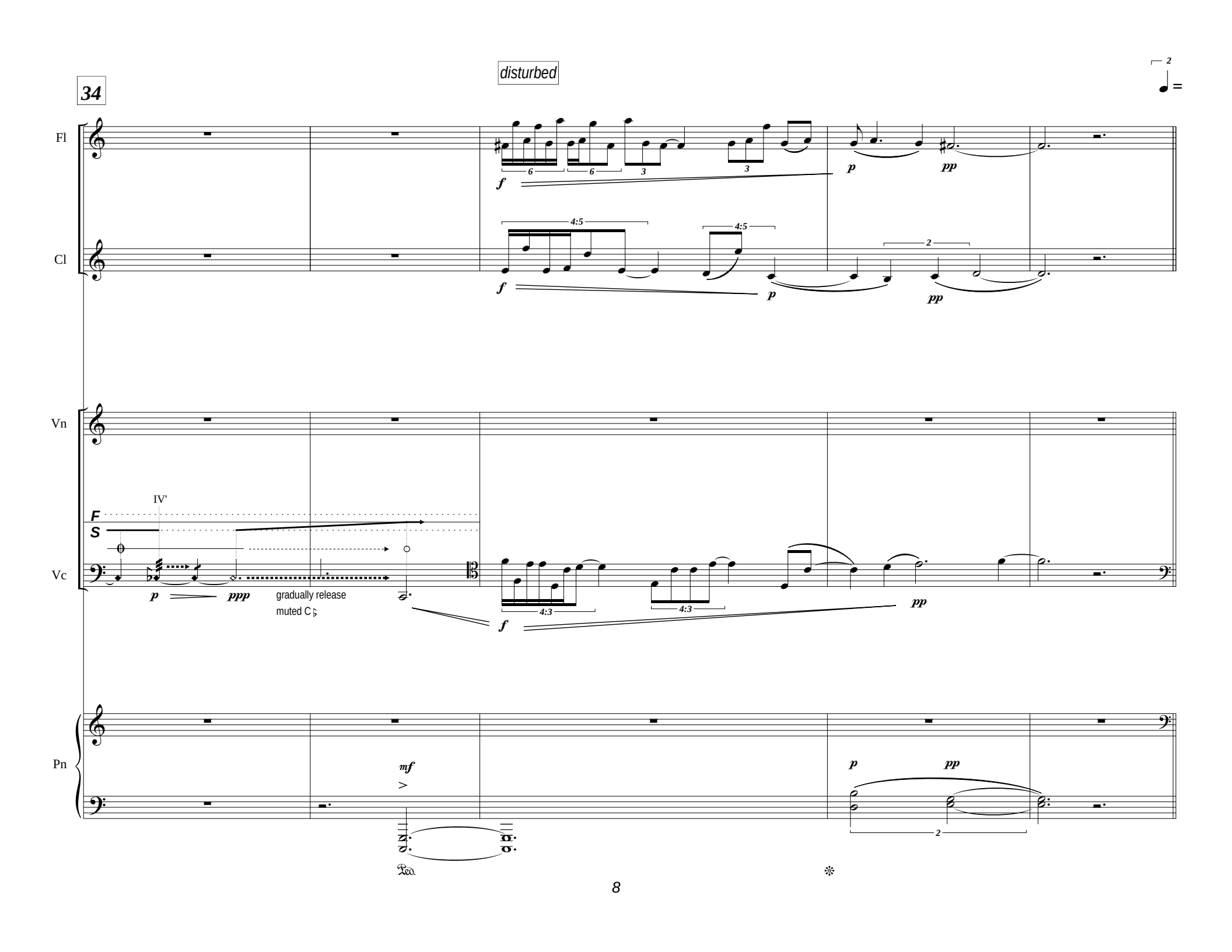

bewildered panic
10
a
p
Fl
Cl
Vn
Vc
Pn
non vib.
gliss
SP
dim. just under piano decay

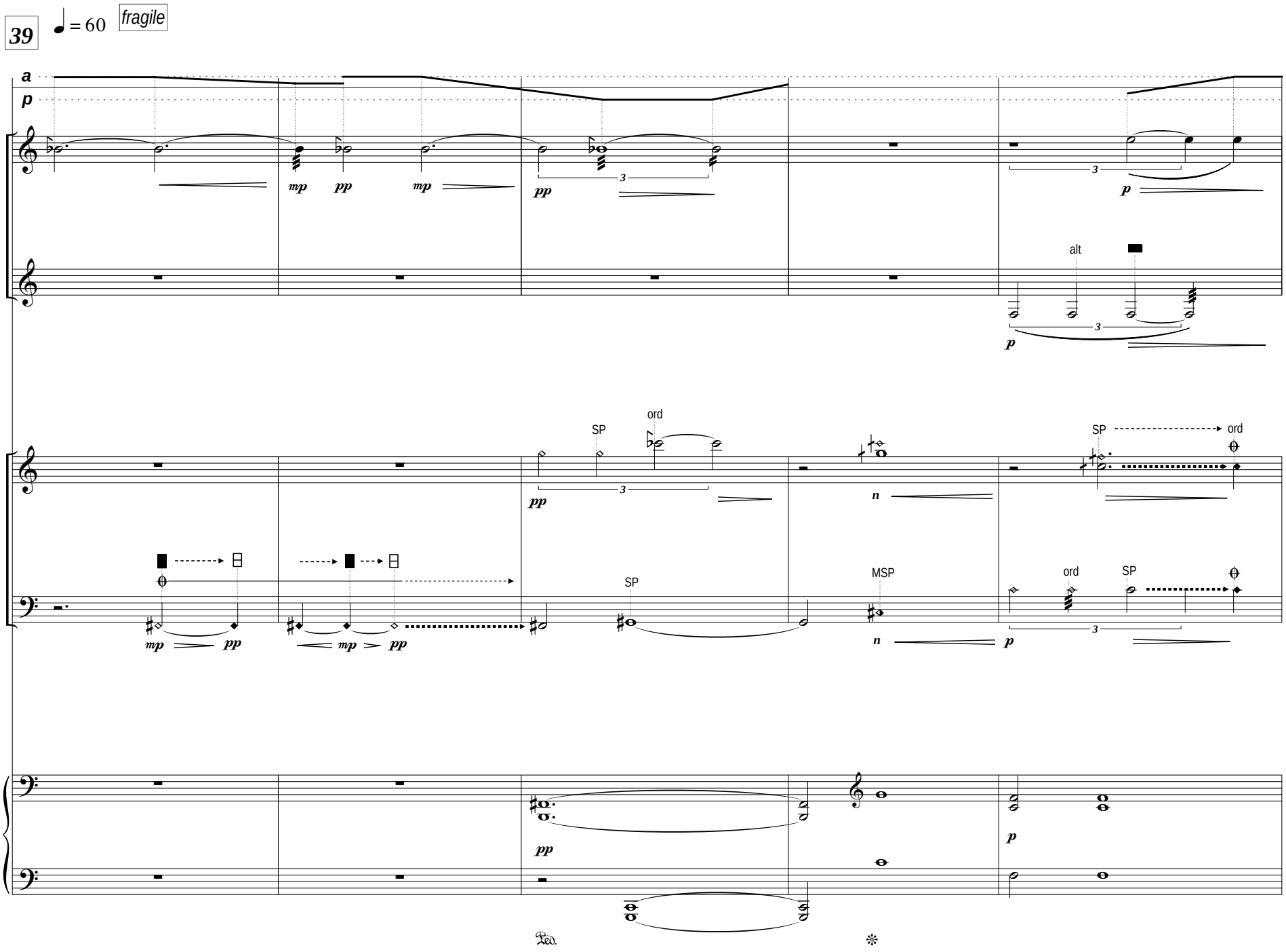

14
♩ = ♩ = 60
brittle
alt
(fingering)
Fl
Cl
Vn
Vc
Pn
MSP
gl.
gl.
gl.
[C#]

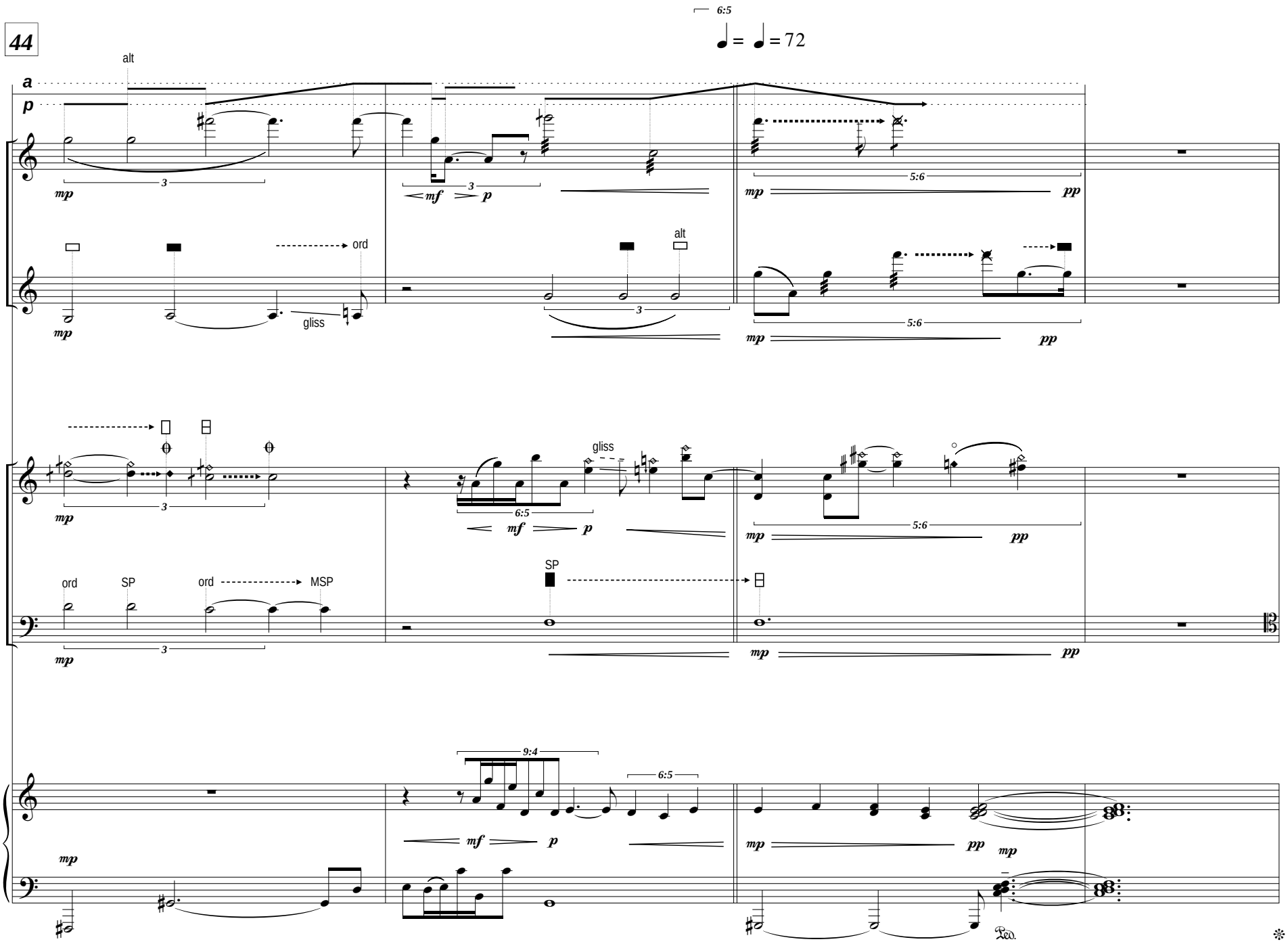

20
6:5
= = 72
a
p
whistle tone
pitch unstable
(noise/tuning)
ord
alt
Fl
Cl
alt
(fingering)
ord
Vn
gliss
SP
SP
ord
Vc
SP
gl.
Pn

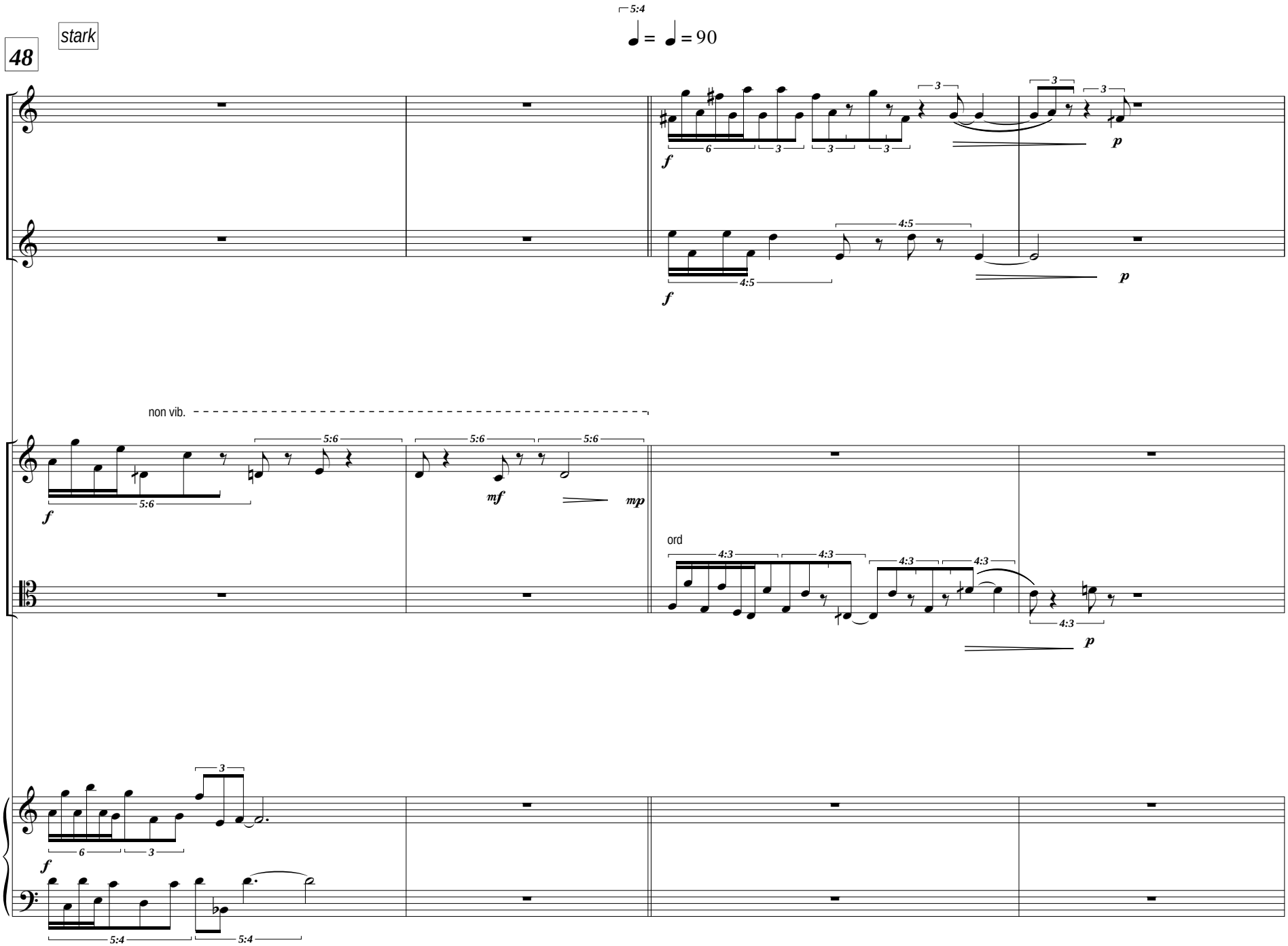

25
surreal, grotesque
15:8
= = 135
a
p
whistle tone
8va
ord
gliss
n pp
mf
8:15
f
sing-speak
For - tune
Fl
Cl
mp
5:6
15:8
SP
MSP
pizz.
Vn
Ha!
F
S
Vc
arco
pp
[B]
* if no dampers
Pn

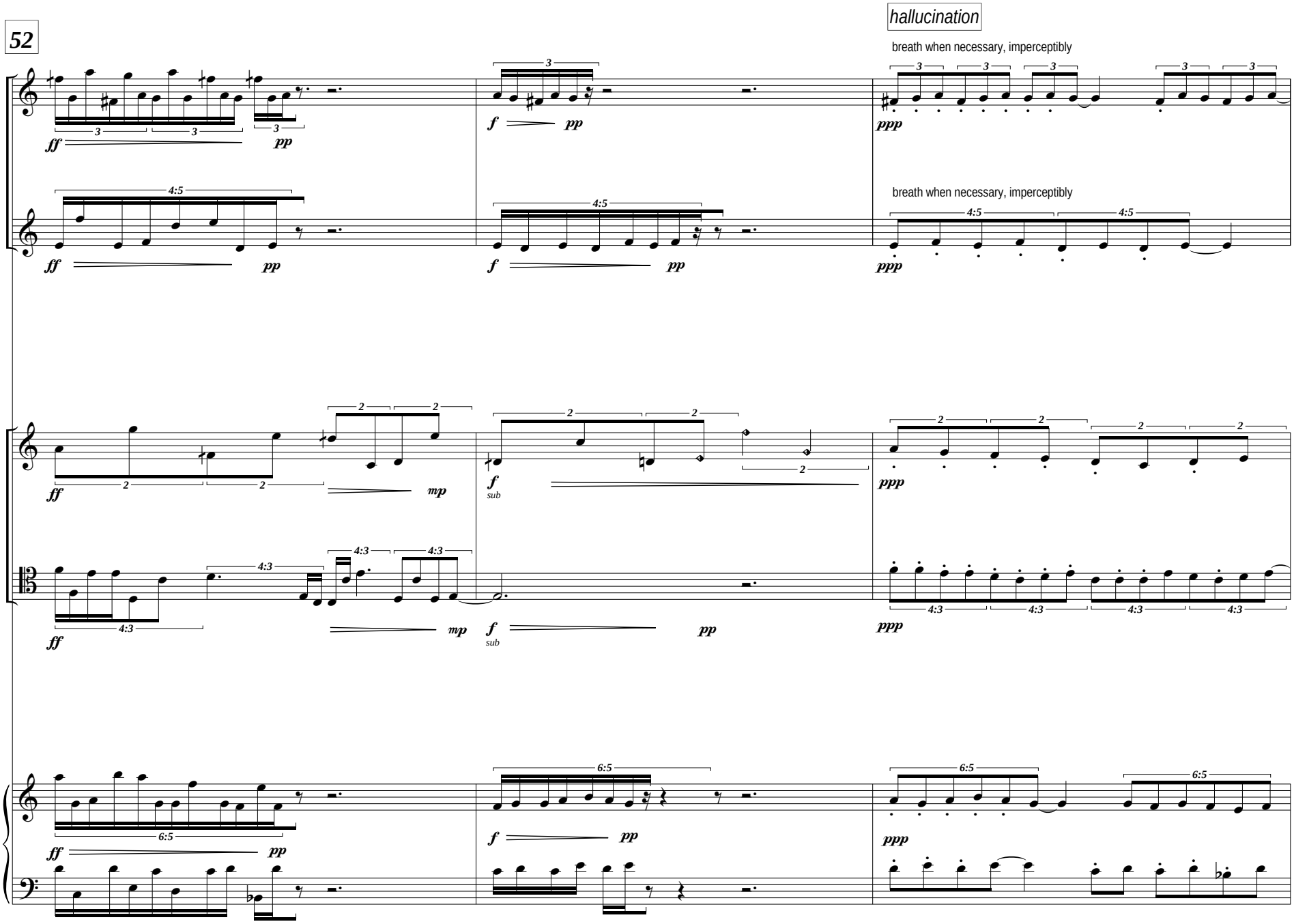

29
♩ = 90
Fl
Cl
Vn
Vc
Pn
whisper (almost)
f
pp
Ha!
F
S
p
mf
mp

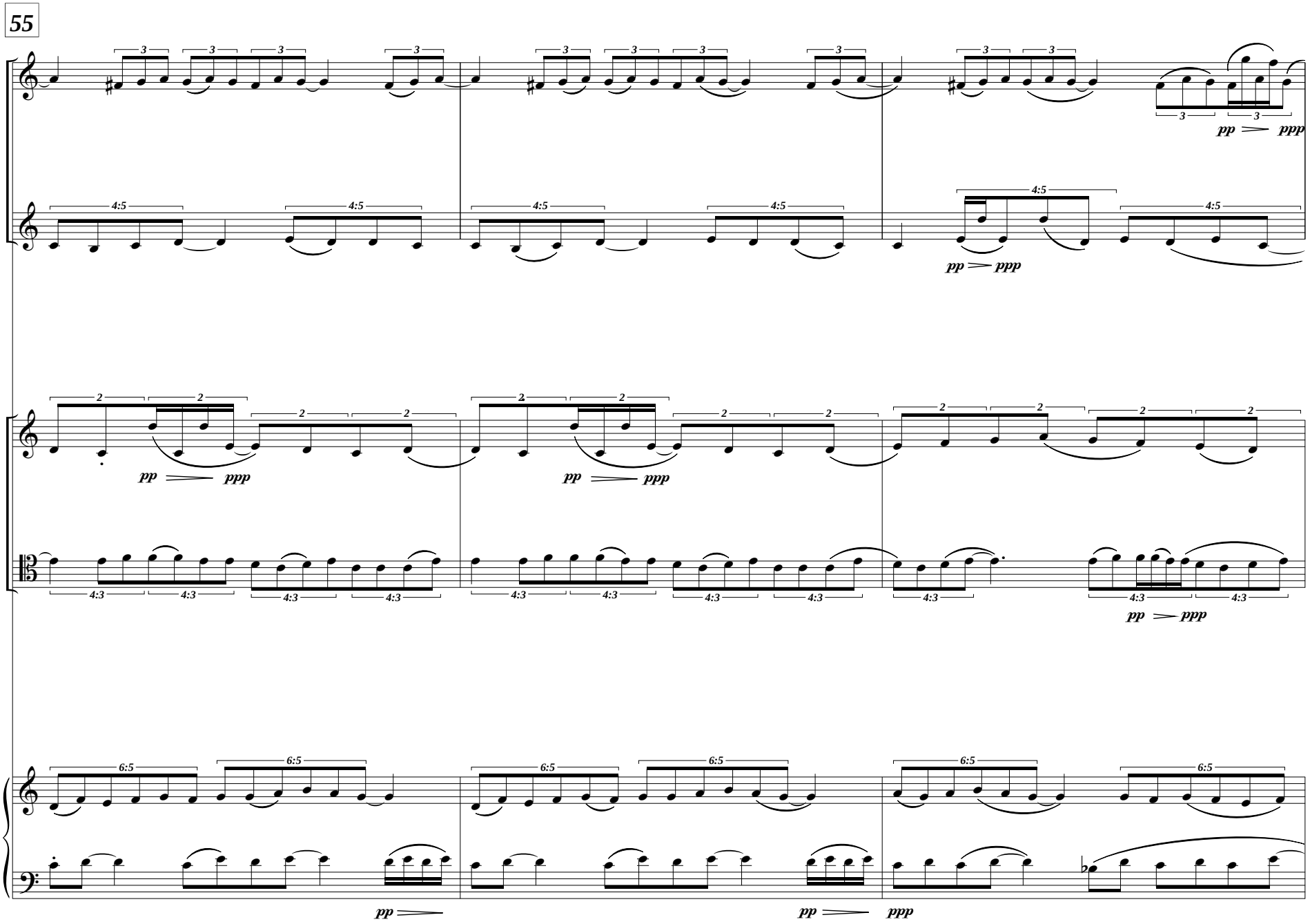

34
disturbed
Fl
Cl
Vn
Vc
Pn
IV'
F
S
gradually release
muted C♭
Ped.

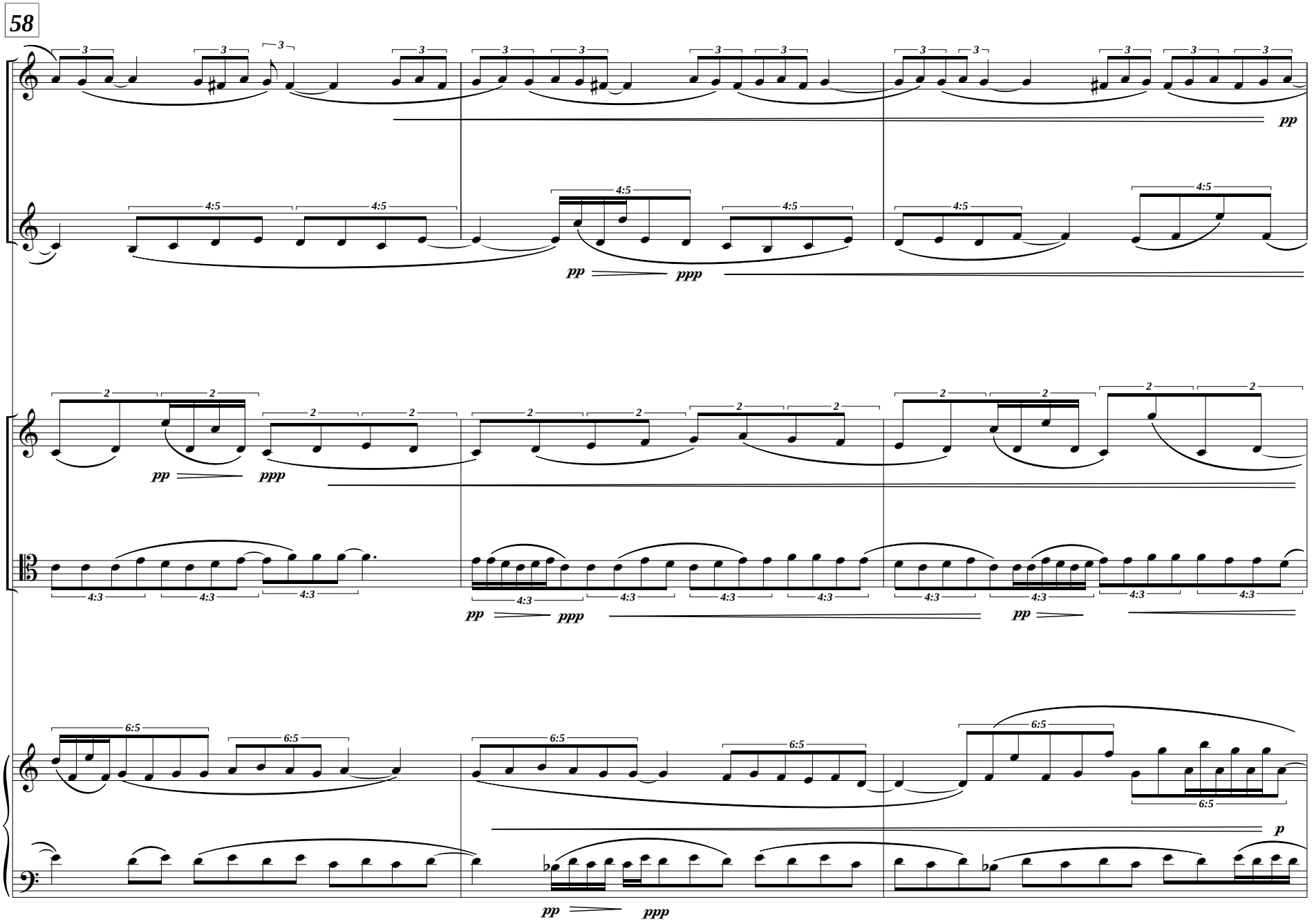

39
♩ = 60
fragile
a
p
Fl
Cl
Vn
Vc
Pn
mp
pp
alt
SP
ord
MSP
n
Ped.

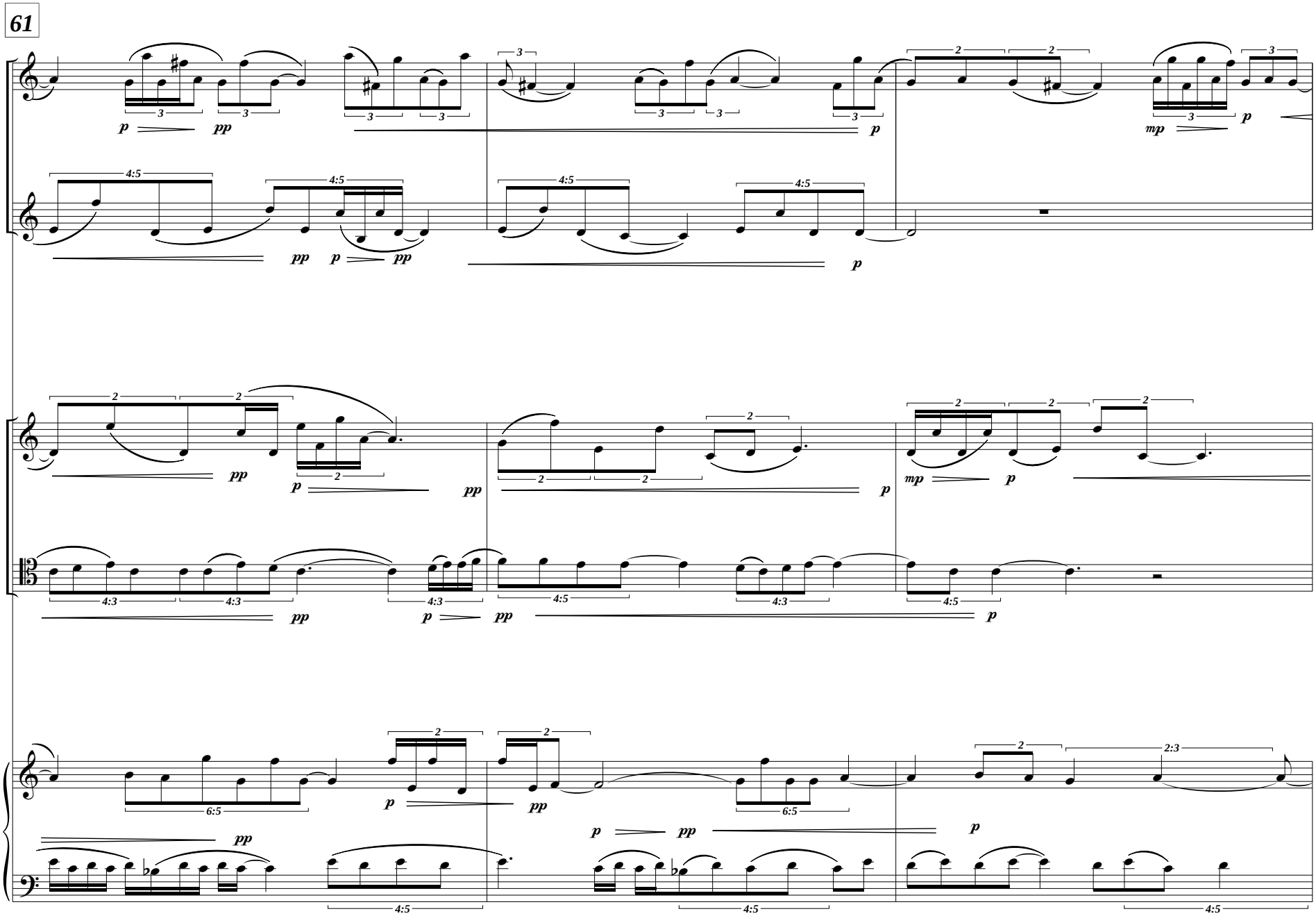

44
6:5
= = 72
a
p
Fl
Cl
Vn
Vc
Pn
alt
ord
gliss
SP
MSP
mp
mf
p
pp
3
5:6
6:5
9:4

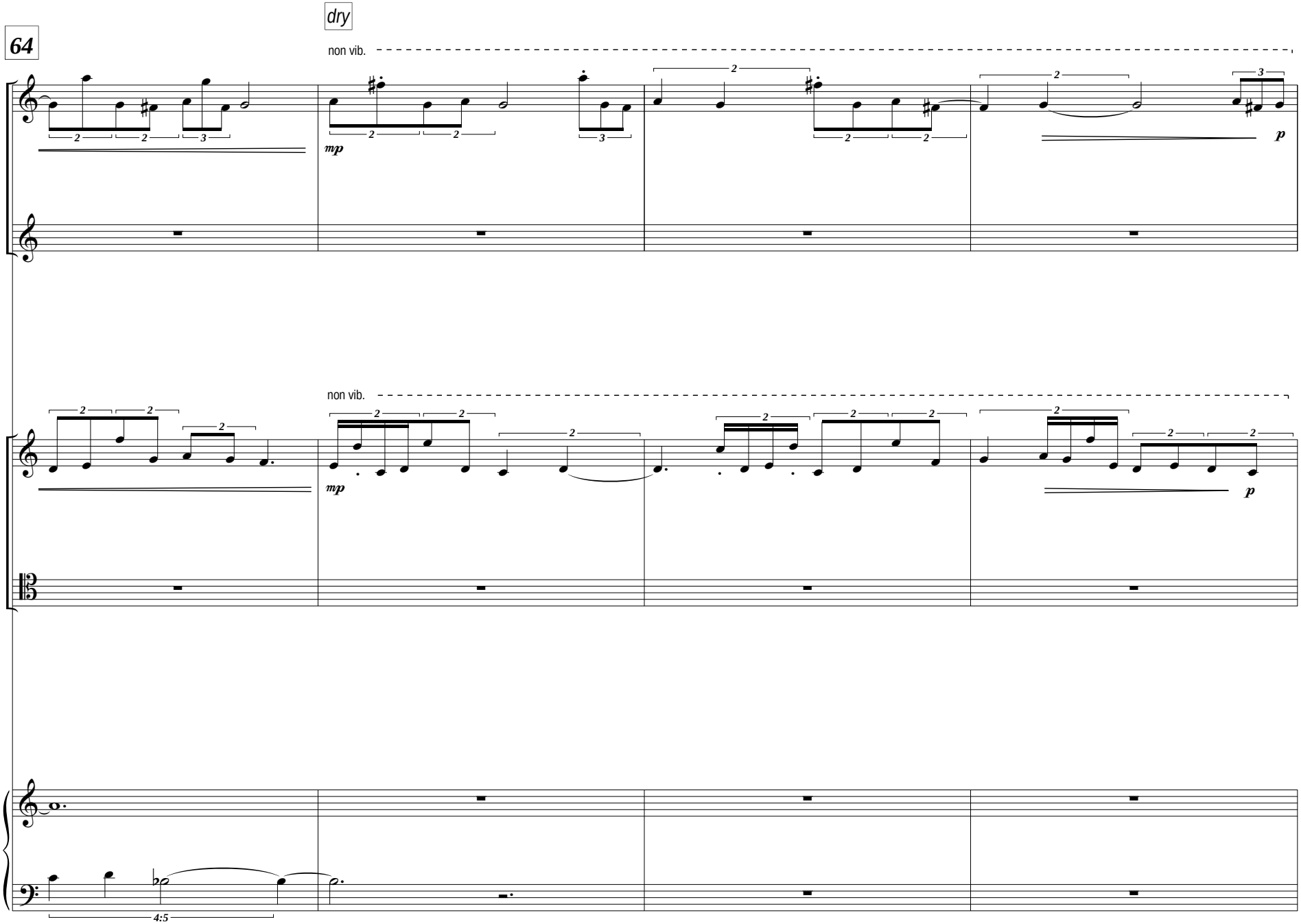

48
stark
5:4
= = 90
Fl
Cl
Vn
Vc
Pn
non vib.
ord


52
hallucination
breath when necessary, imperceptibly
breath when necessary, imperceptibly
Fl
Cl
Vn
Vc
Pn

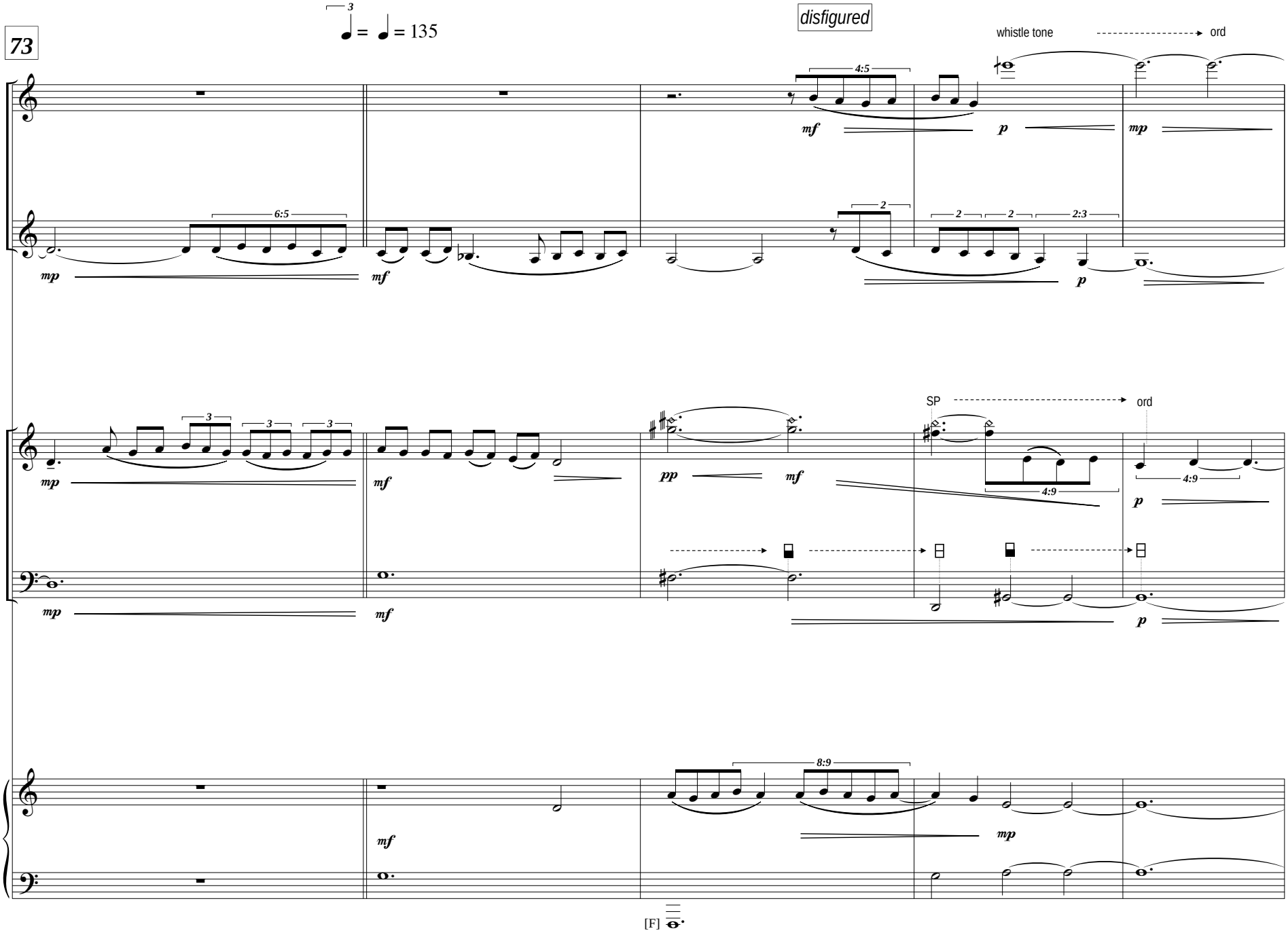

55
Fl
Cl
Vn
Vc
Pn
pp ppp
pp
ppp

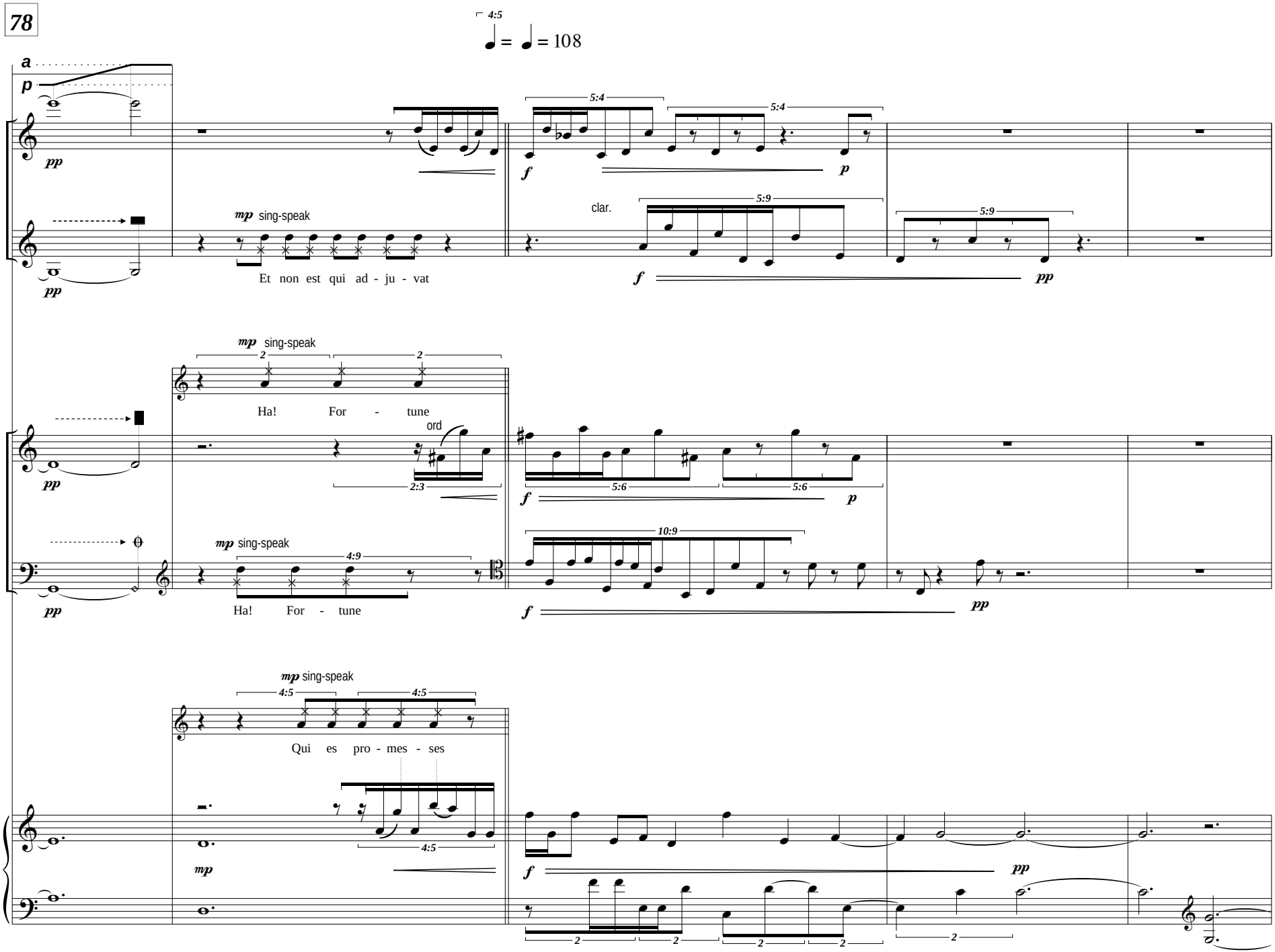

58
Fl
Cl
Vn
Vc
Pn
pp
ppp
p

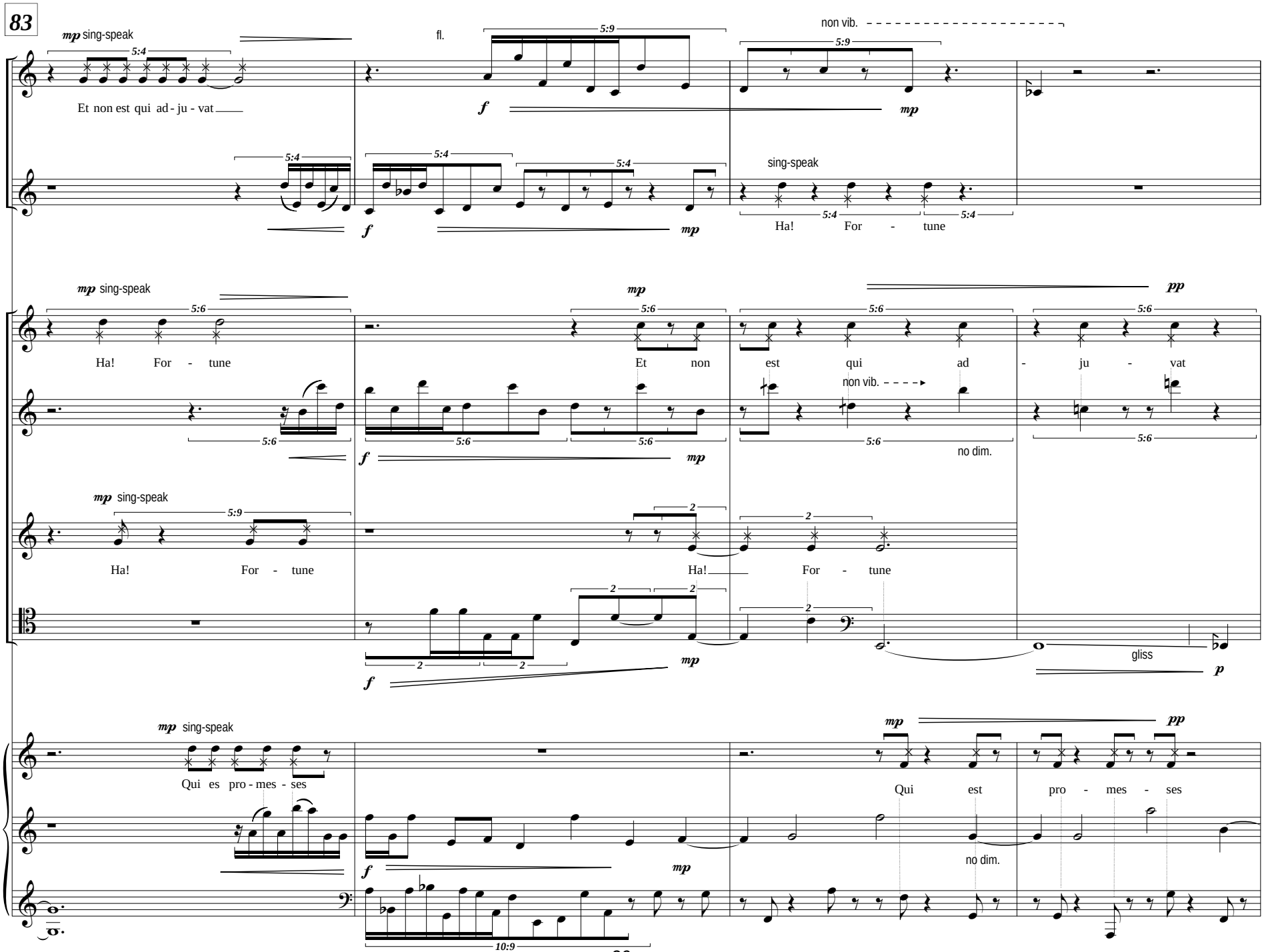

61
Fl
Cl
Vn
Vc
Pn

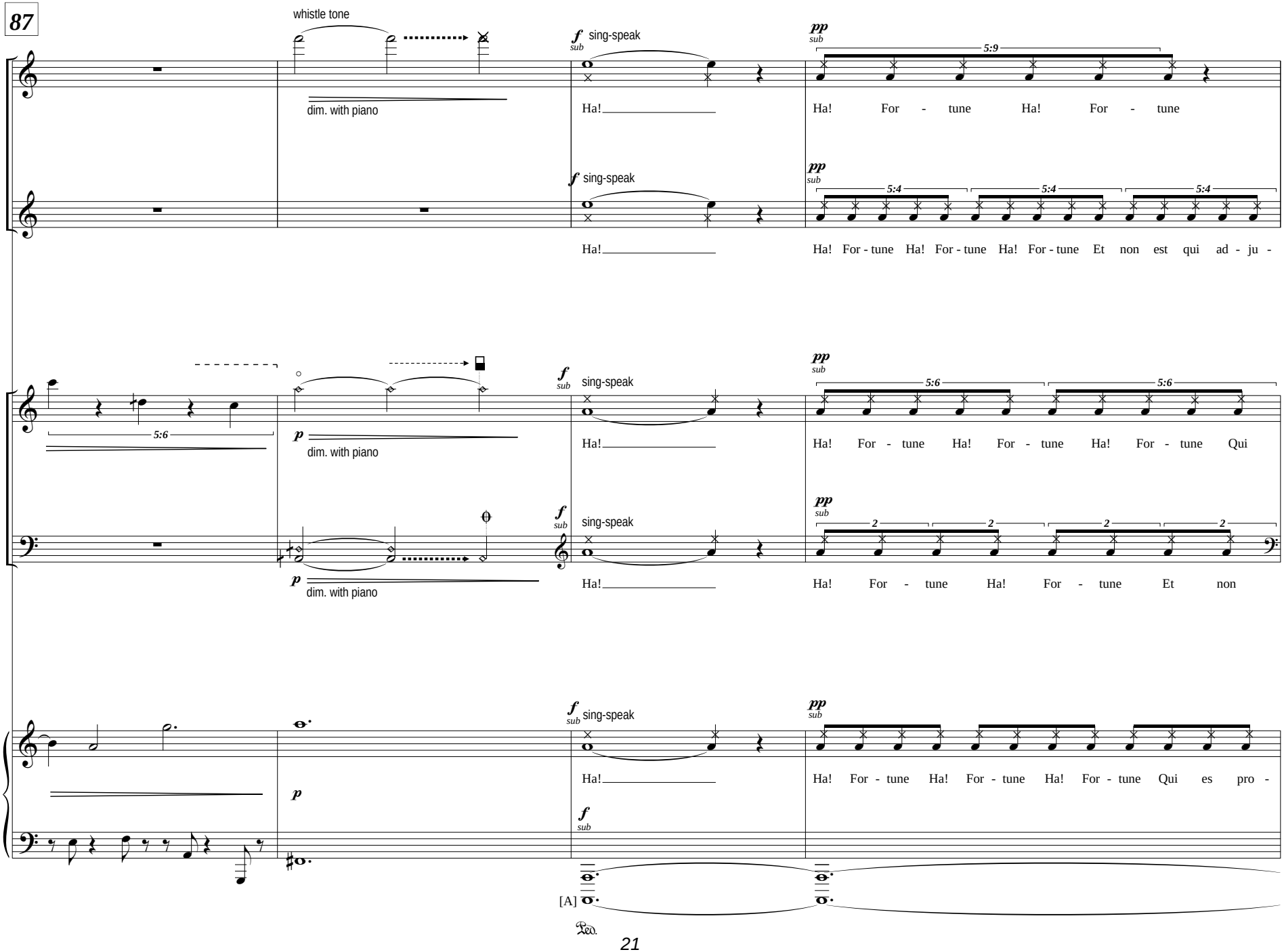

64
dry
non vib.
Fl
Cl
mp
p
non vib.
Vn
Vc
mp
p
Pn
4:5

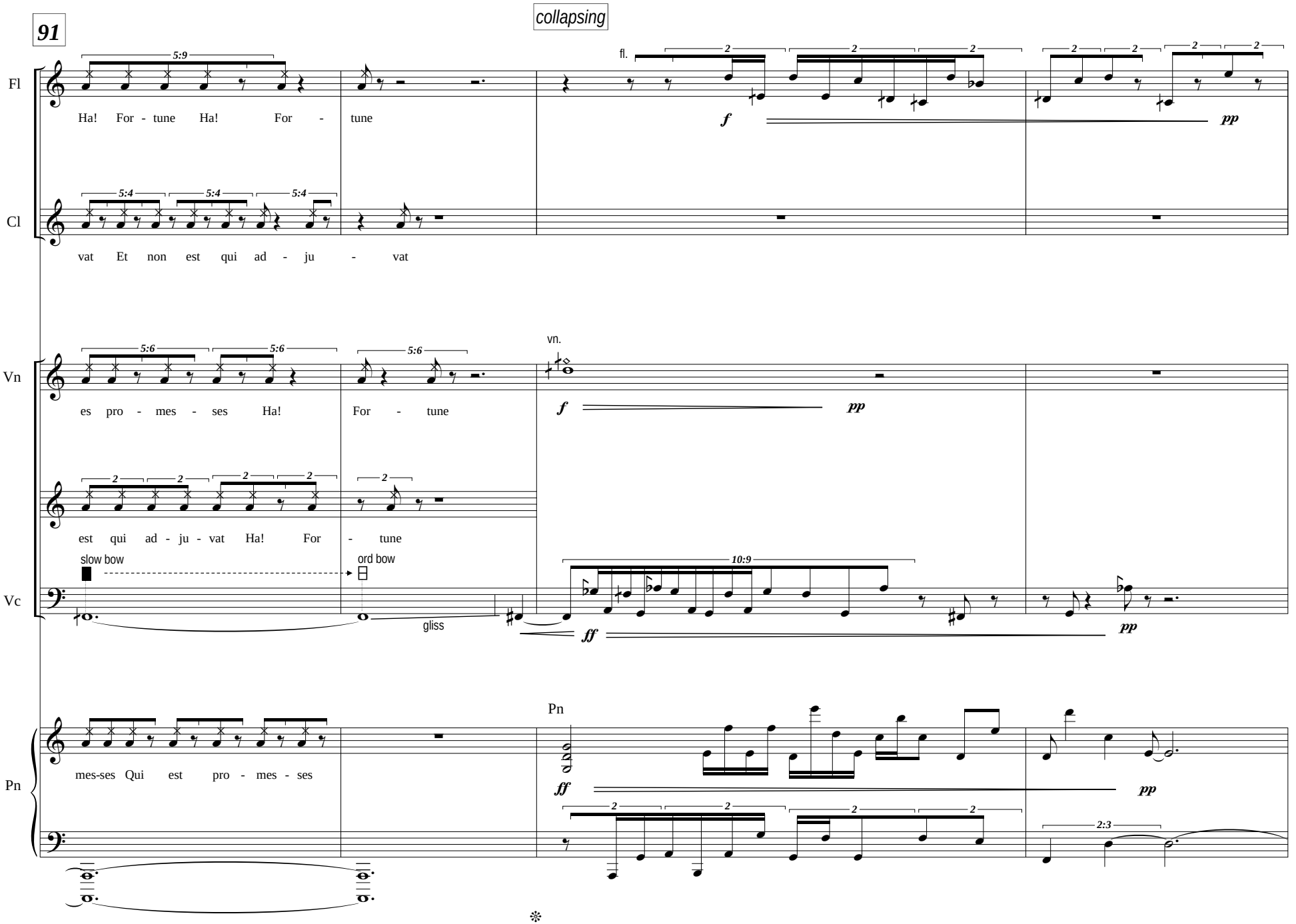
68
non vib.
Fl
Cl
Vn
Vc
Pn
f
sub
ppp
mf
pp
p
n
2
4:5

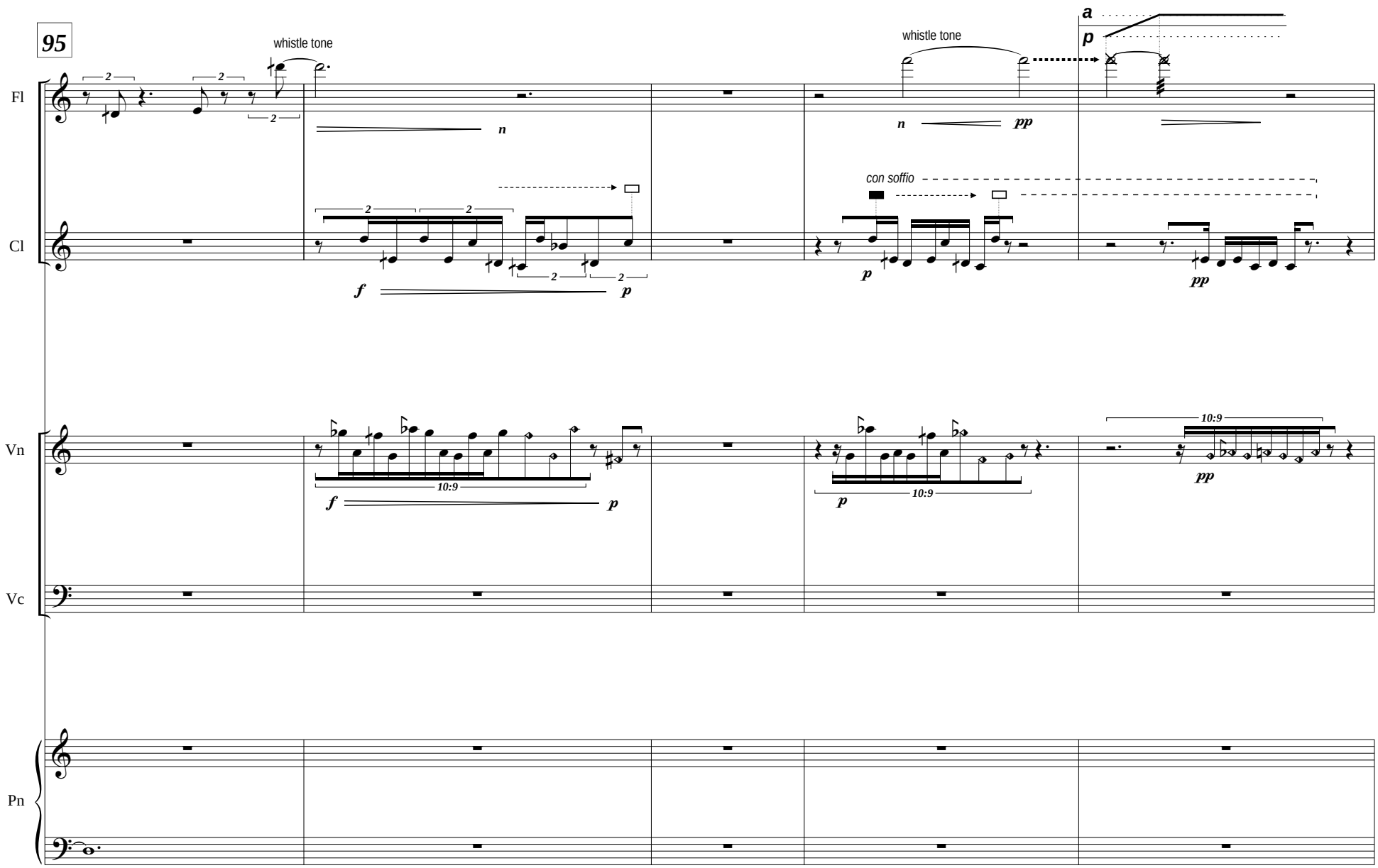

73
3
= = 135
disfigured
whistle tone
ord
Fl
Cl
Vn
Vc
Pn
SP
ord
[F]


78
4:5
= = 108
a
p
Fl
Cl
Vn
Vc
Pn
pp
mp sing-speak
Et non est qui ad - ju - vat
clar.
f
p
Ha! For - tune
ord
Qui es pro - mes - ses
5:4
5:9
2
2:3
5:6
4:9
10:9
4:5

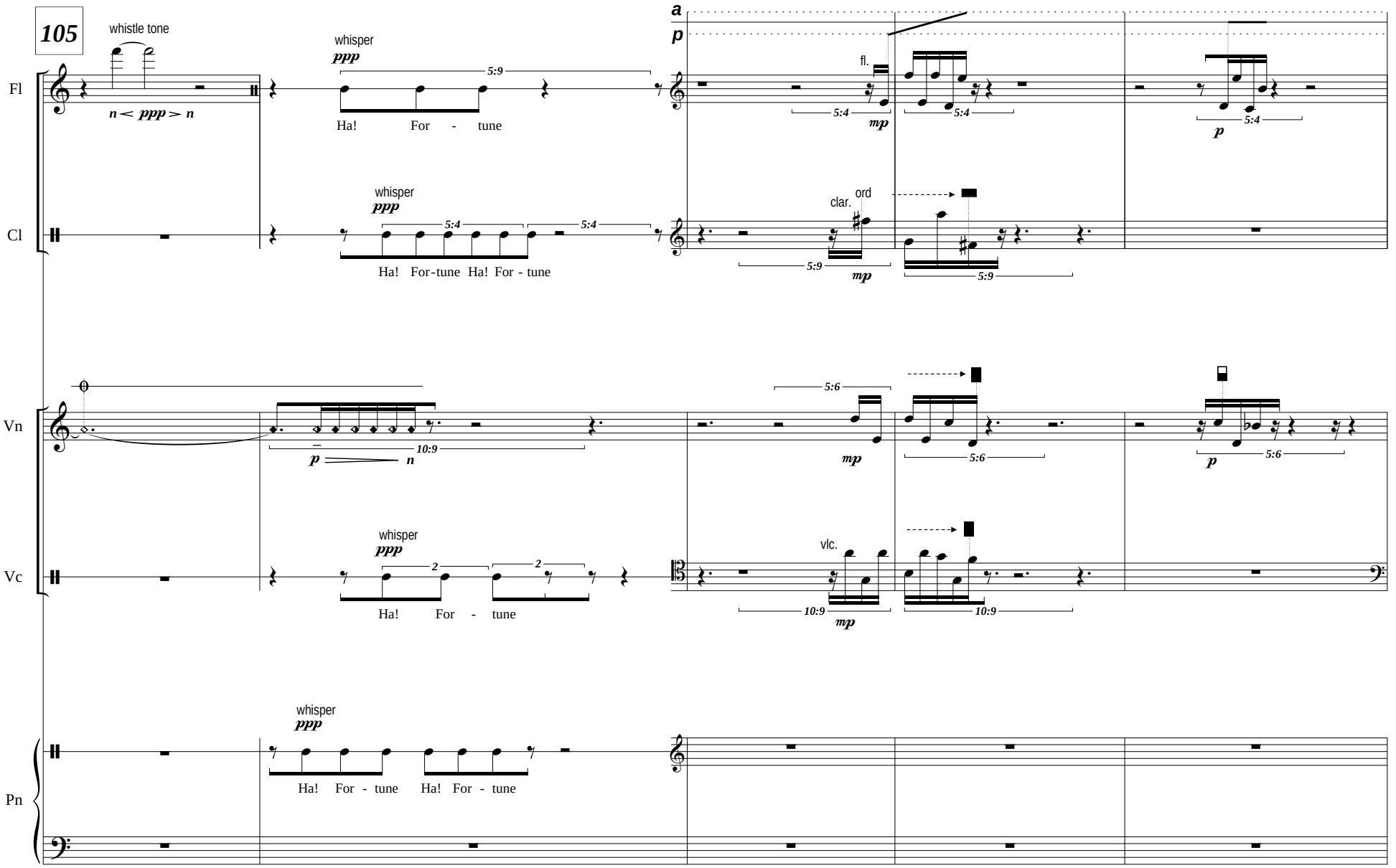

83
mp sing-speak
fl.
non vib.
Fl
Et non est qui ad - ju - vat
Cl
sing-speak
Ha! For - tune
Vn
Ha! For - tune
Et non est qui ad - ju - vat
non vib.
no dim.
Vc
Ha! For - tune
Ha! For - tune
gliss
Pn
Qui es pro - mes - ses
Qui est pro - mes - ses
no dim.

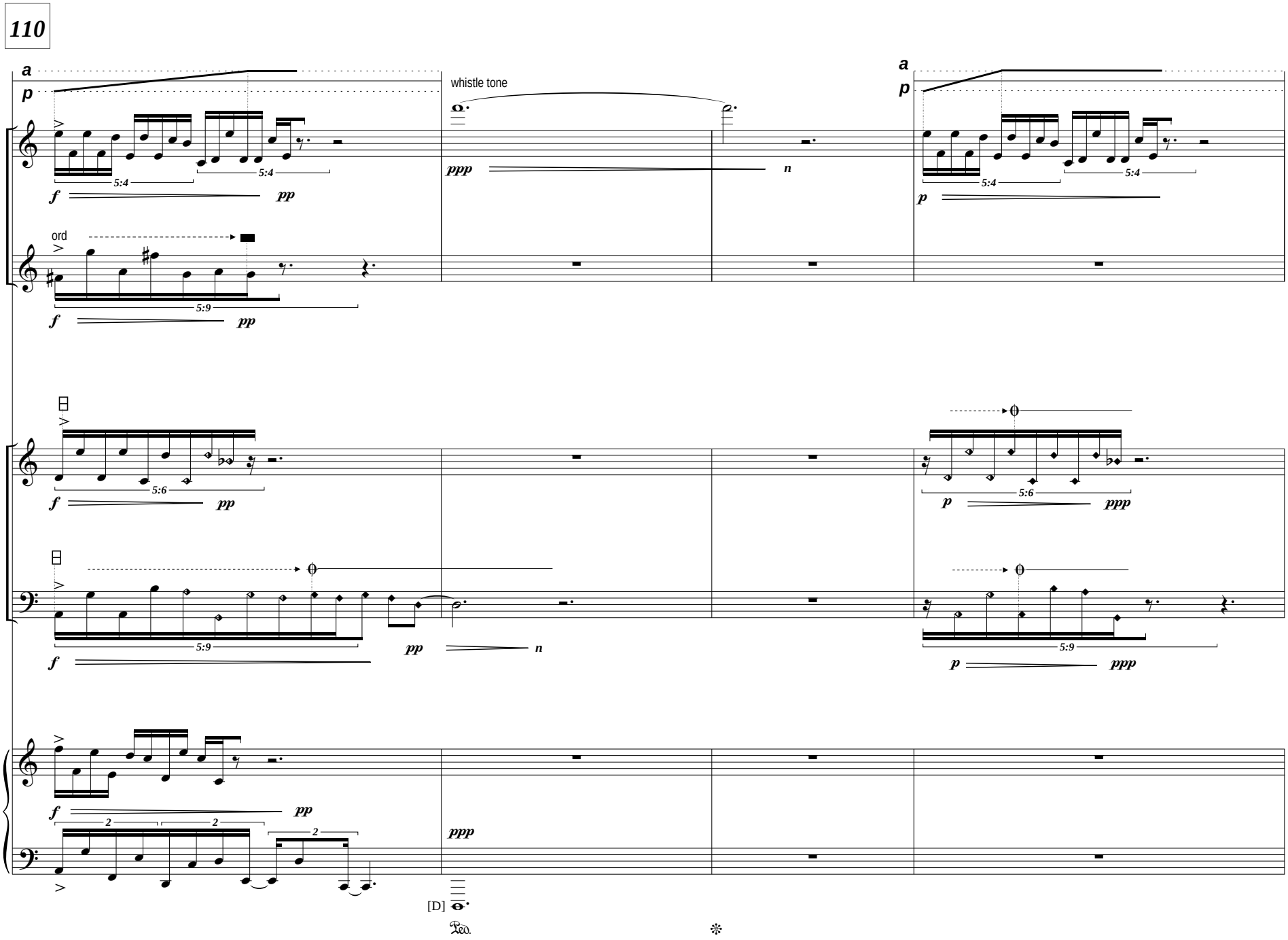

87
Fl
Cl
Vn
Vc
Pn
whistle tone
dim. with piano
sing-speak
Ha!
Ha! For - tune Ha! For - tune
Ha! For - tune Ha! For - tune Ha! For - tune Et non est qui ad - ju -
Ha! For - tune Ha! For - tune Ha! For - tune Qui
Ha! For - tune Ha! For - tune Et non
Ha! For - tune Ha! For - tune Ha! For - tune Qui es pro -
[A]

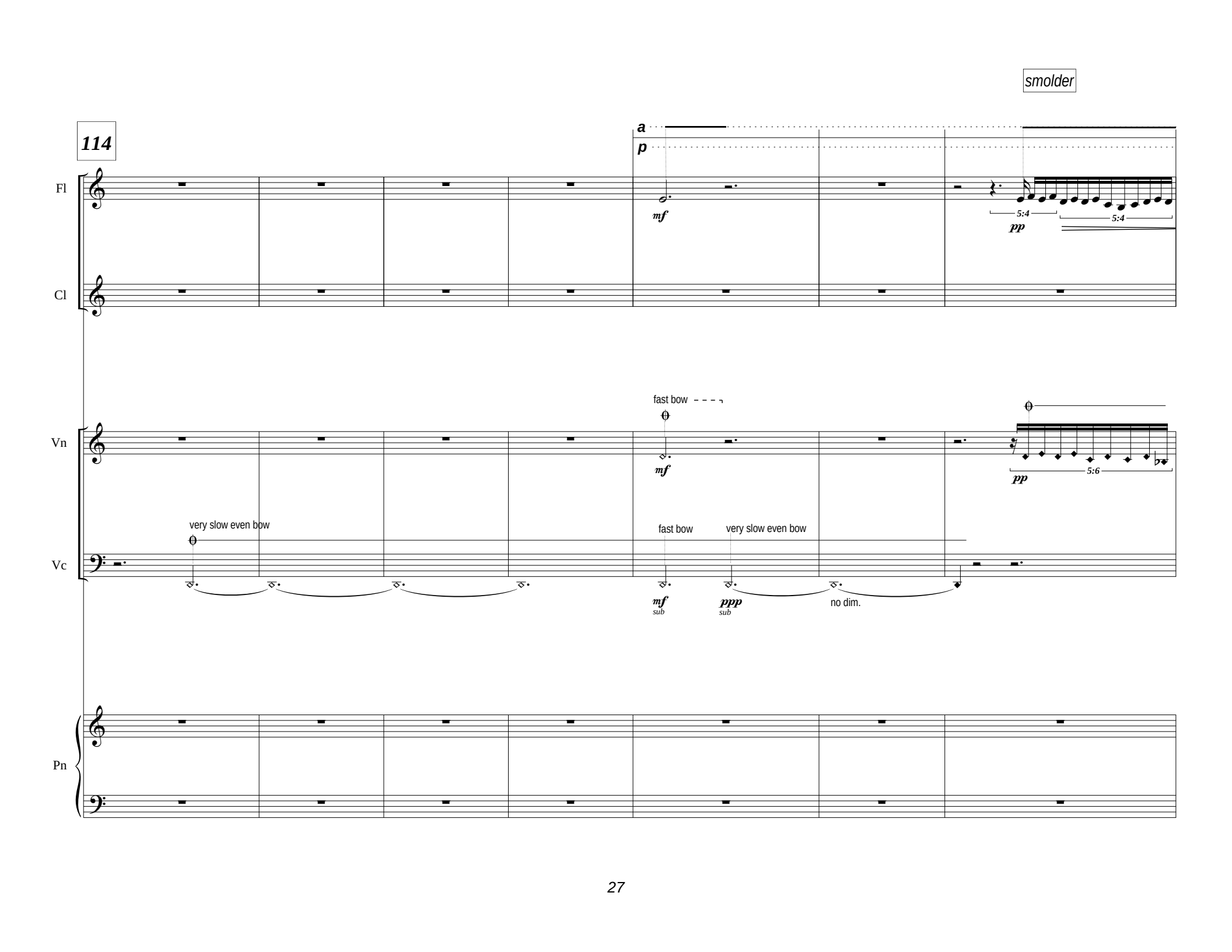

91
collapsing
Fl
Cl
Vn
Vc
Pn
Ha! For - tune Ha! For - tune
vat Et non est qui ad - ju - vat
es pro - mes - ses Ha! For - tune
est qui ad - ju - vat Ha! For - tune
mes-ses Qui est pro - mes - ses
fl.
vn.
slow bow
ord bow
gliss
5:9
5:4
5:6
10:9
2:3
f
ff
pp

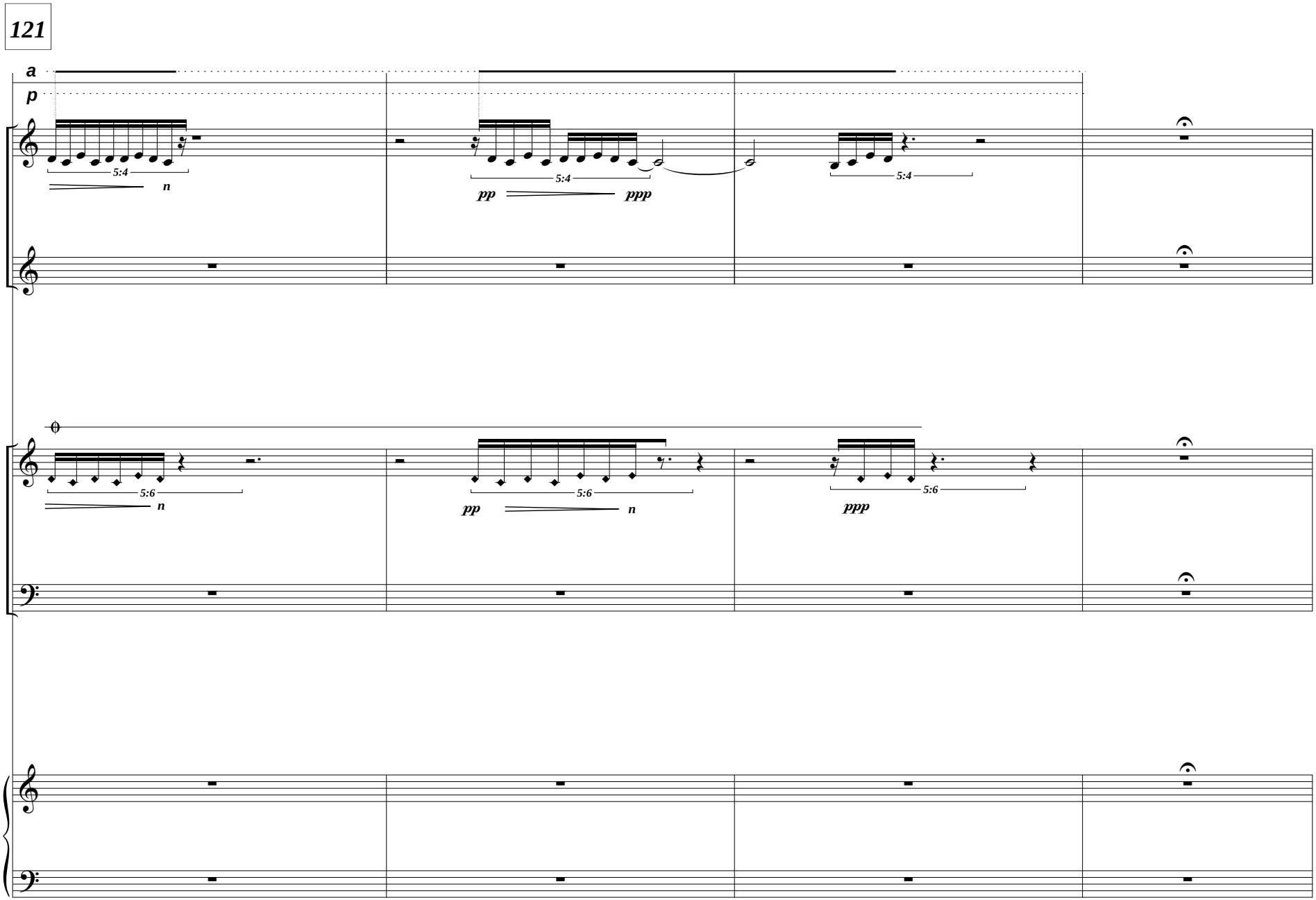

95
whistle tone
whistle tone
a
p
Fl
Cl
Vn
Vc
Pn
con soffio
n
pp
f
p
10:9

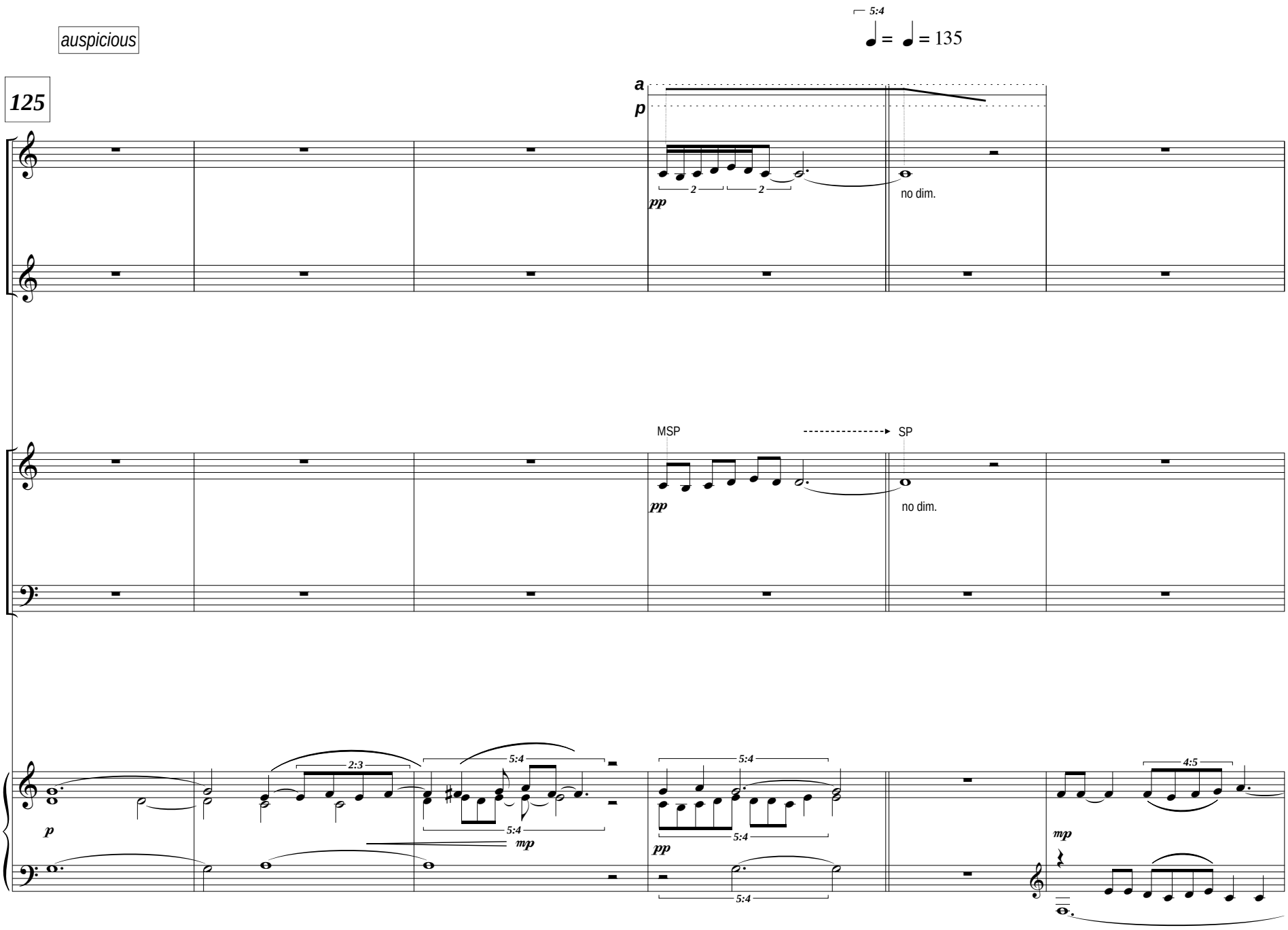
100
Fl
Cl
Vn
Vc
Pn
whistle tone
whistle tone
a
p
ppp
mp
pp
n
whisper (almost)
pp
5:9
Ha! For - tune Ha! For - tune Ha! For - tune
5:4
Ha! For-tune Ha! For-tune Ha! For-tune Ha! For-tune
10:9
mp
ppp
sub
p
2
Ha! For - tune Ha! For - tune Ha! For-tune Ha! For - tune
Ha! For - tune Ha! For-tune Ha! For - tune Ha! For-tune

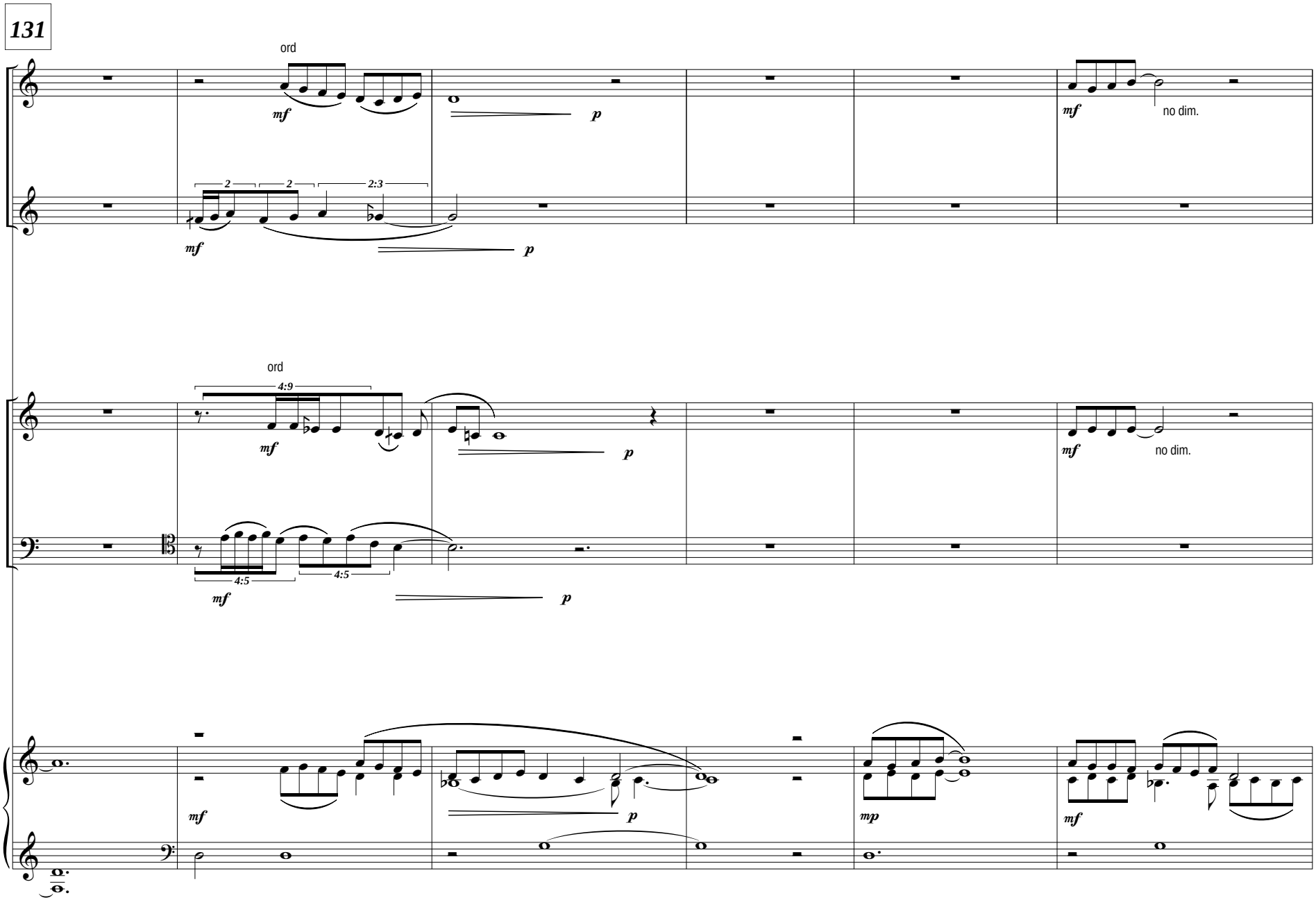

105
whistle tone
n ≺ ppp ≻ n
whisper
ppp
5:9
Ha! For - tune
a
p
fl.
5:4
mp
5:4
p
5:4
Fl
whisper
ppp
5:4
5:4
Ha! For-tune Ha! For - tune
clar.
ord
5:9
mp
5:9
Cl
5:6
mp
5:6
p
5:6
Vn
p
n
10:9
whisper
ppp
2
2
Ha! For - tune
vlc.
10:9
mp
10:9
Vc
whisper
ppp
Ha! For - tune Ha! For - tune
Pn

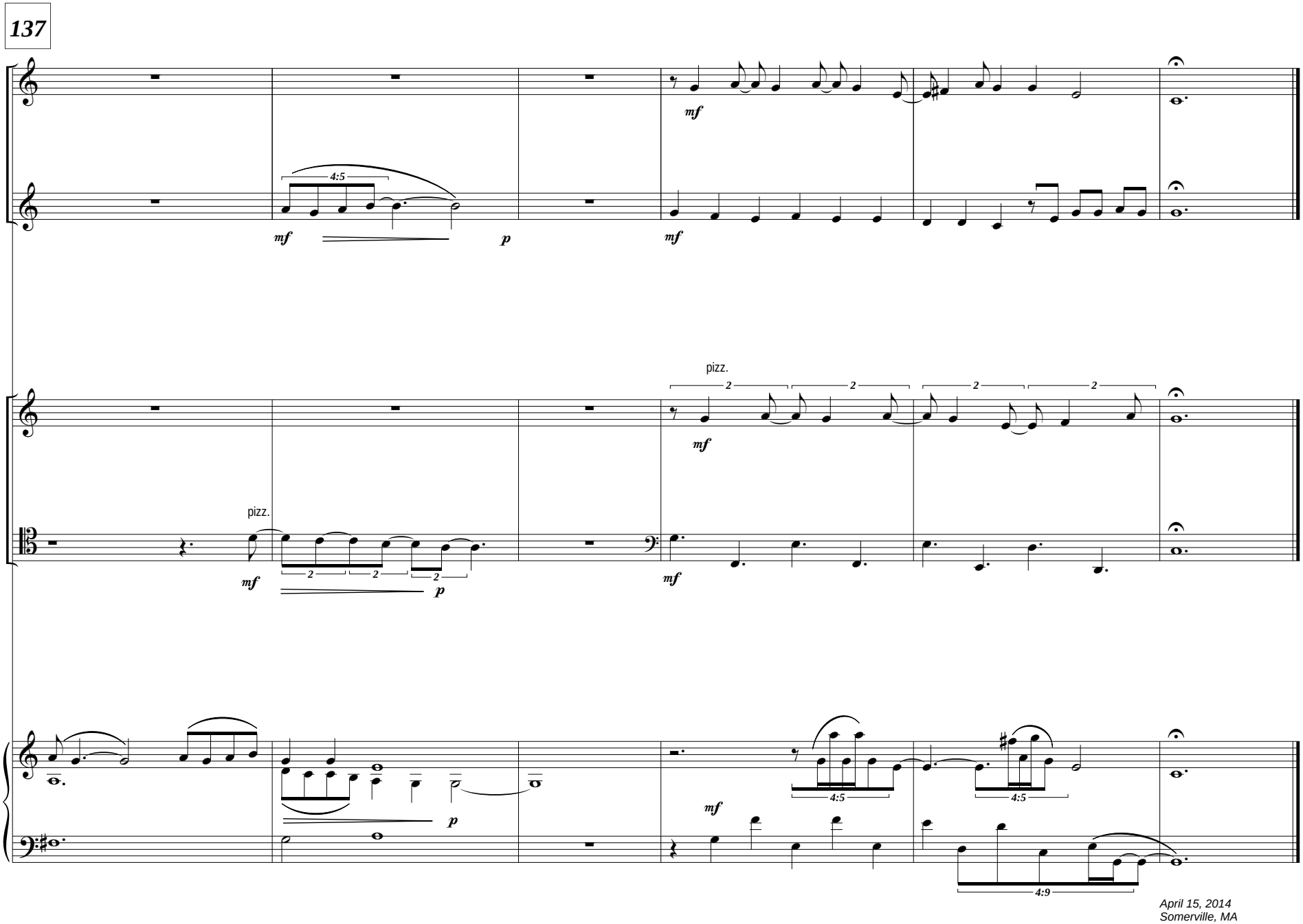

110
a
p
whistle tone
Fl
Cl
ord
Vn
Vc
Pn
[D]
Ped.


smolder
114
a
p
Fl
Cl
mf
5:4
5:4
pp
fast bow
Vn
mf
5:6
pp
very slow even bow
fast bow
very slow even bow
Vc
mf
sub
ppp
sub
no dim.
Pn


121
a
p
Fl
Cl
Vn
Vc
Pn
5:4
n
pp
ppp
5:6


auspicious
5:4
= = 135
125
a
p
Fl
Cl
2
2
pp
no dim.
MSP
SP
Vn
Vc
pp
no dim.
Pn
p
2:3
5:4
5:4
mp
5:4
pp
5:4
4:5
mp


131
Fl
Cl
Vn
Vc
Pn
ord
mf
p
no dim.
2
2
2:3
4:9
4:5
mp


137
Fl
Cl
Vn
Vc
Pn
4:5
mf
p
pizz.
2
4:9
April 15, 2014
Somerville, MA