

Behind Silver Clouds

for six or more flutes
by Clint McCallum

PERFORMANCE NOTES:

The piece is in four sections, each one flowing into the next. The first three are loops, and the fourth is a coda.

Section A:

Flute 1 cues the tempo and downbeat. Each player begins on a measure unique to them (at the first downbeat of the piece, for example, Flute 1 plays measure 1 while Flute 2 plays measure 2 etc...). Everyone maintains the same pulse. Mime blowing air over the mouth hole and make the keyclicks audible. From time to time blow a tiny bit of ethereal air over the flute (maybe about 10% of the time). Loop until Flute 1 cues the start of section B. Transition calmly and staggered, so that the two sections “cross-fade” in/out of one another.

Section B:

Each color trill swell over the course of one full breath. They are each played either 5, 3, or 2 times (indicated immediately after the swell). The rate of the trill is decided by one of three methods: “free” is a rate freely chosen by the player; “match” means listen for someone else’s trill and match their rate; “against” means listen for someone else’s trill and play a rate that contrasts their’s. There are also indications to switch rate methods over the course of your repetitions of the swell.

Flute 1 has four cues within this section:

- Cue 1: begin section. Flute one enters first. The following entrances are staggered. It should build to a continuous texture of overlapping entrances/exits without pause.
- Cue 2: “freeze.” Everyone sustains whichever trill they are on at a pp dynamic (minimal swelling). The overall texture should feel frozen.
- Cue 3: “freeze” is broken. Continue as before.
- Cue 4: “loud freeze.” Everyone sustains sustain whichever trill they are on at a ff dynamic. Waiting for cue to Section C...

Section C:

Stagger entrances. This section should sound like an endless inhalation. Continue until Flute 1 cues Section D...

Section D:

Everyone has the same downbeat (no staggered entrances this time). The transition should be tight. Suddenly quiet.

DEDICATION:

Behind Silver Clouds was written for Viibra at the request of Berglind María Tómasdóttir.

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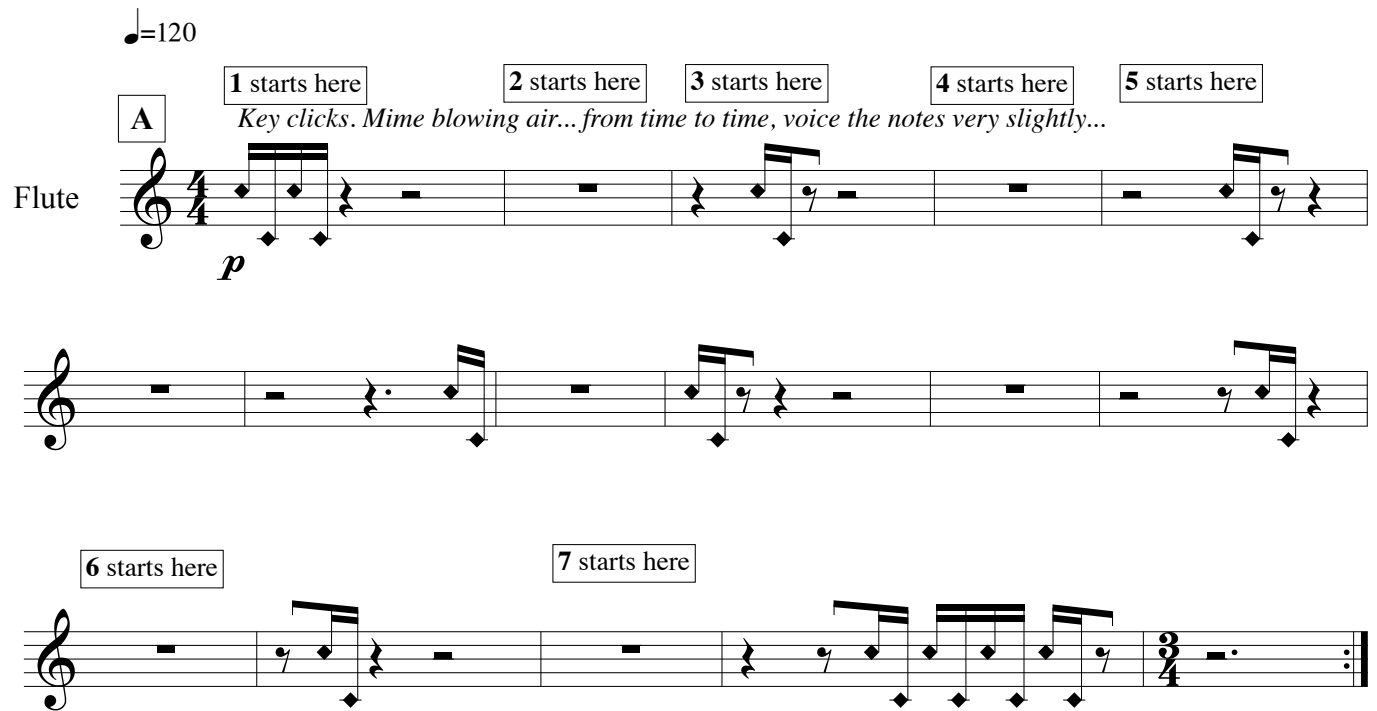
Clint McCallum

$\text{♩} = 120$

A 1 starts here 2 starts here 3 starts here 4 starts here 5 starts here

Key clicks. Mime blowing air... from time to time, voice the notes very slightly...

Flute



Flute 1 cues transition by starting section B. Everyone calmly joins, without rush.

o=1 Breath

B **1 starts here** *5X free* *3X free* **3 starts here** *2X free*

nil < f > nil *nil < f > nil* *nil < f > nil*

5X free...match *8va* *3X free* *8va* *2X match*

nil < f > nil *nil < f > nil* *nil < f > nil*

5 starts here *5X free...match* *3X against* **7 starts here** *8va* *2X free*

nil < f > nil *nil < f > nil* *nil < f > nil*

5X match...free *8va* *3X match* *2X against*

nil < f > nil *nil < f > nil* *nil < f > nil*

2 starts here *8va* *5X free...match* *8va* *3X against* *8va* *2X match*

nil < f > nil *nil < f > nil* *nil < f > nil*

4 starts here *5X free...match* *3X match* *8va* *2X against*

nil < f > nil *nil < f > nil* *nil < f > nil*

6 starts here *5X match...free* *8va* *3X free* *8va* *2X against*

nil < f > nil *nil < f > nil* *nil < f > nil*

2
4

C $\text{♩} = 108-128$
choose your own tempo. Stagger entrances.
inhale through flute

D hold as long as possible

pp *ff* *ppp*