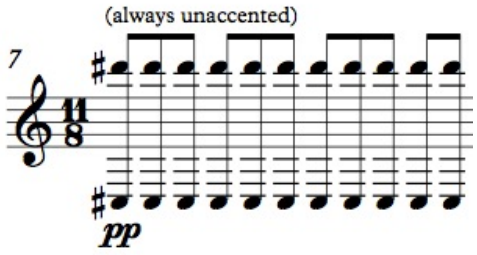
a point on many lines (2013) Scott Mc Laughlin

Performance Instructions:

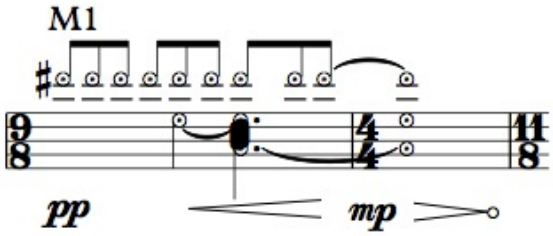
- **tempo**: each block of material (separated by empty space) should be played at a different tempo, between 60-80bpm, tempo should stay constant within each block.

- **silence**: the space between the blocks of material is variable, 2-3 seconds each, but maybe more if the acoustic is reverberant.

- commas in parentheses are suggested breathing points.

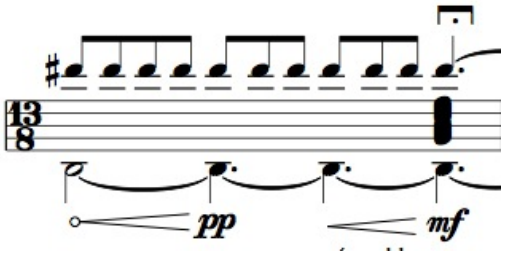


Multiphonics derived from the harmonic series of the lower note.

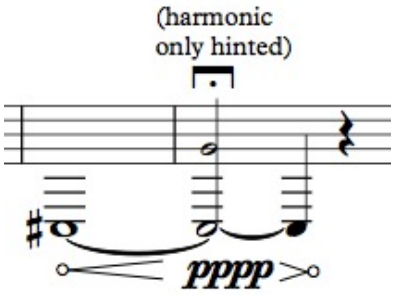


'Ping' noteheads indicate **special-fingered multiphonic**, in this example the multiphonic must allow the high D# to be isolated: if this isn't possible then just make the D# as strong as possible.

You can use any fingerings that you choose as long as they have the necessary high D# in them, and that they can per performed with the notated dynamics. The piece requires three (notated as M1, M2, M3) but you can add other special-fingered multiphonics as well and substitute them for later M1-M3, the score only really indicates when a multiphonic, it's not important exactly which multiphonic it is.



- **square fermata** indicate a long sustain, hold this note for as long as possible.



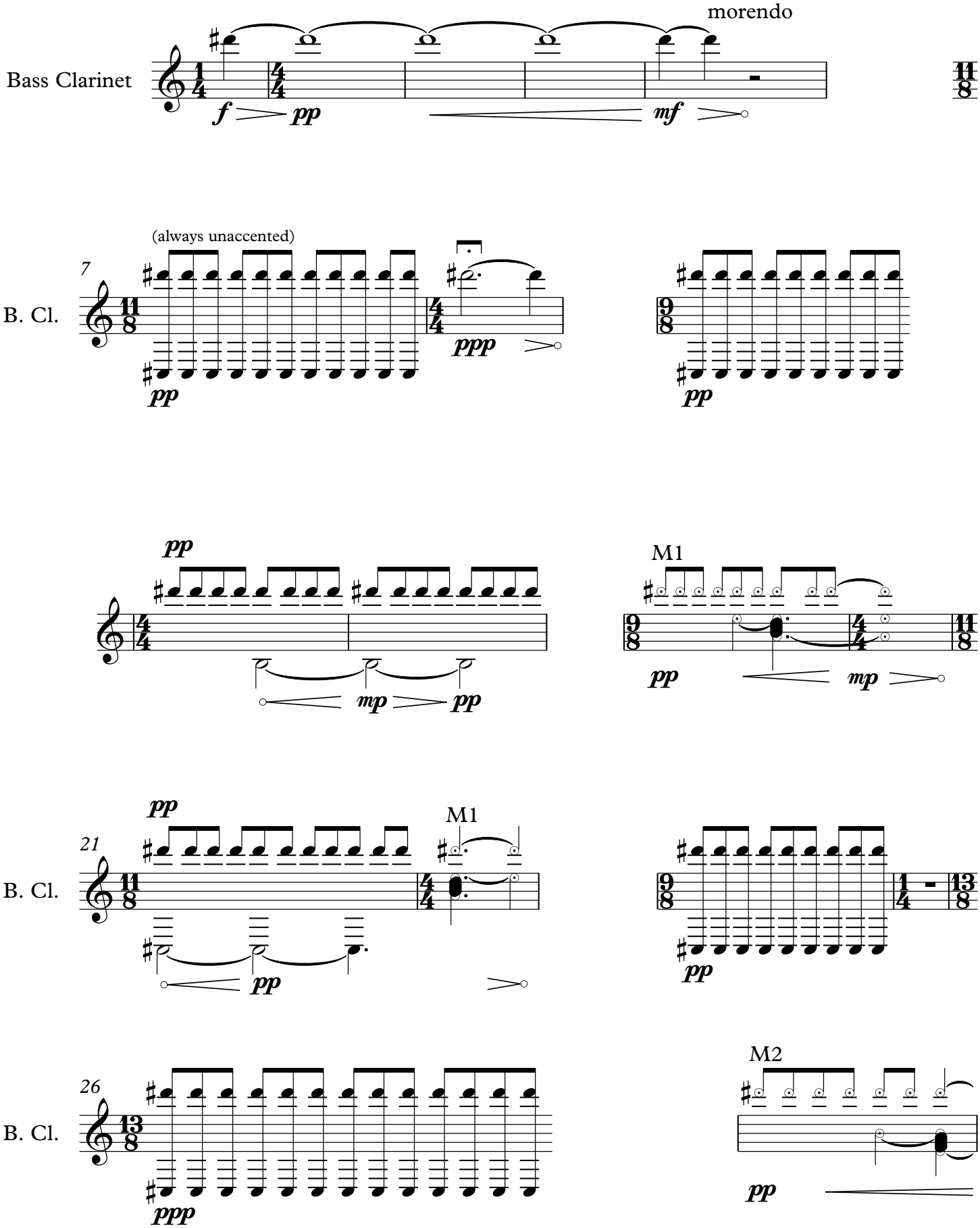
- “harmonic only hinted”: the harmonic should be brought to the surface with great subtlety, so that only hints itself on the listener’s mind, a timbral change rather than a ‘note’.

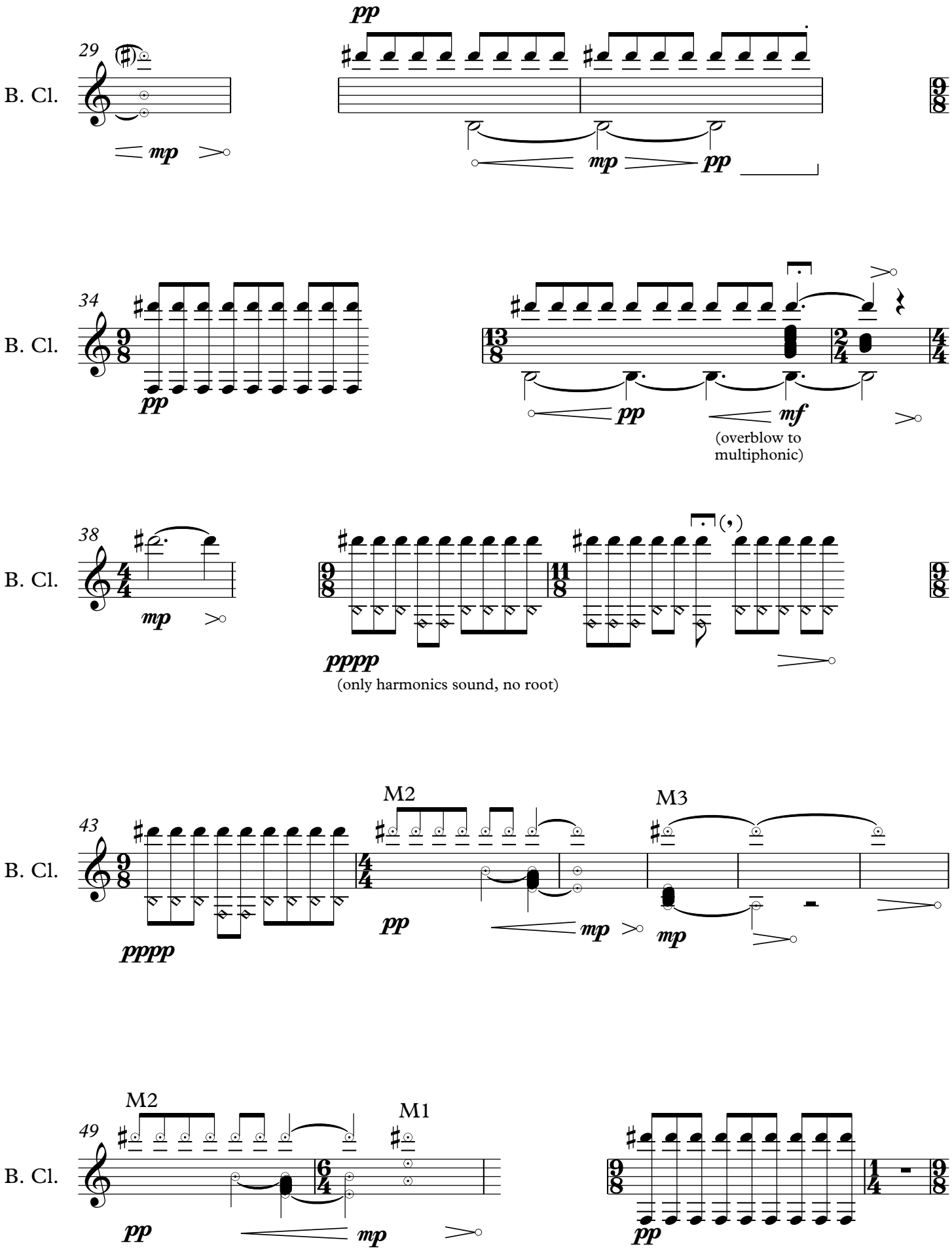
a point on many lines

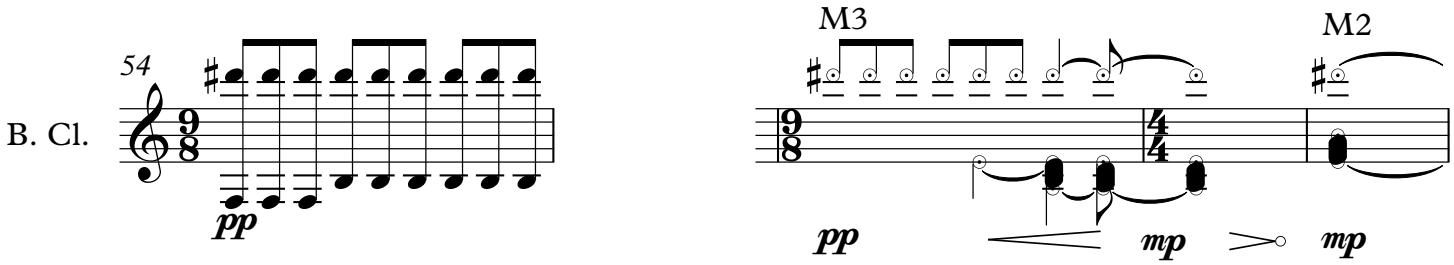
(for Henri Bok)

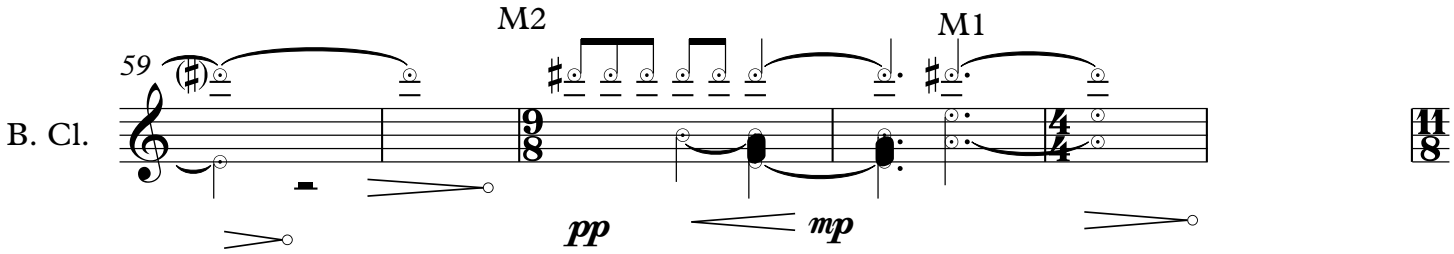
Scott Mc Laughlin (2013)

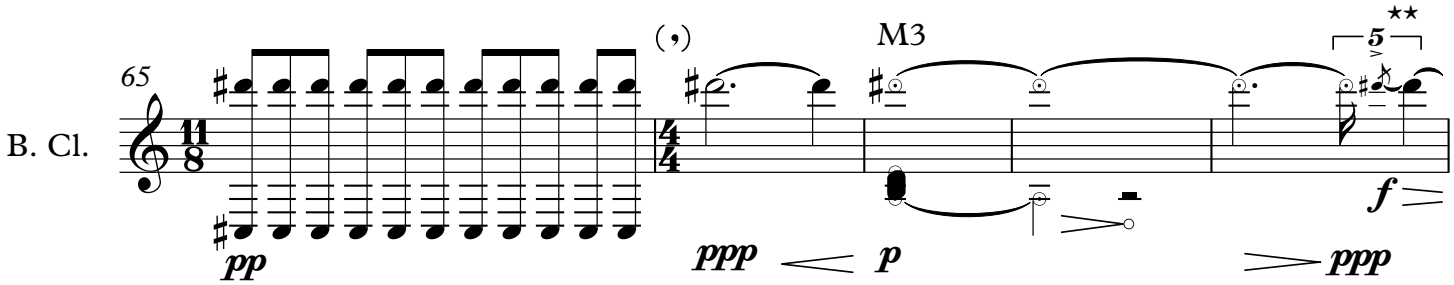
♩ = 60-80 (see instructions)

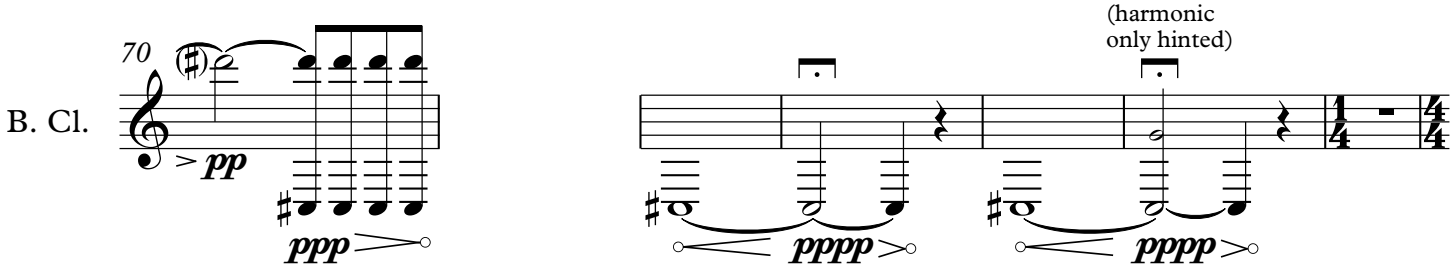



B. Cl.
29
pp
mp
mp
pp
B. Cl.
34
pp
pp
mf
(overblow to multiphonic)
B. Cl.
38
mp
pppp
(only harmonics sound, no root)
B. Cl.
43
pppp
M2
pp
mp
M3
mp
B. Cl.
49
M2
M1
pp
mp
pp

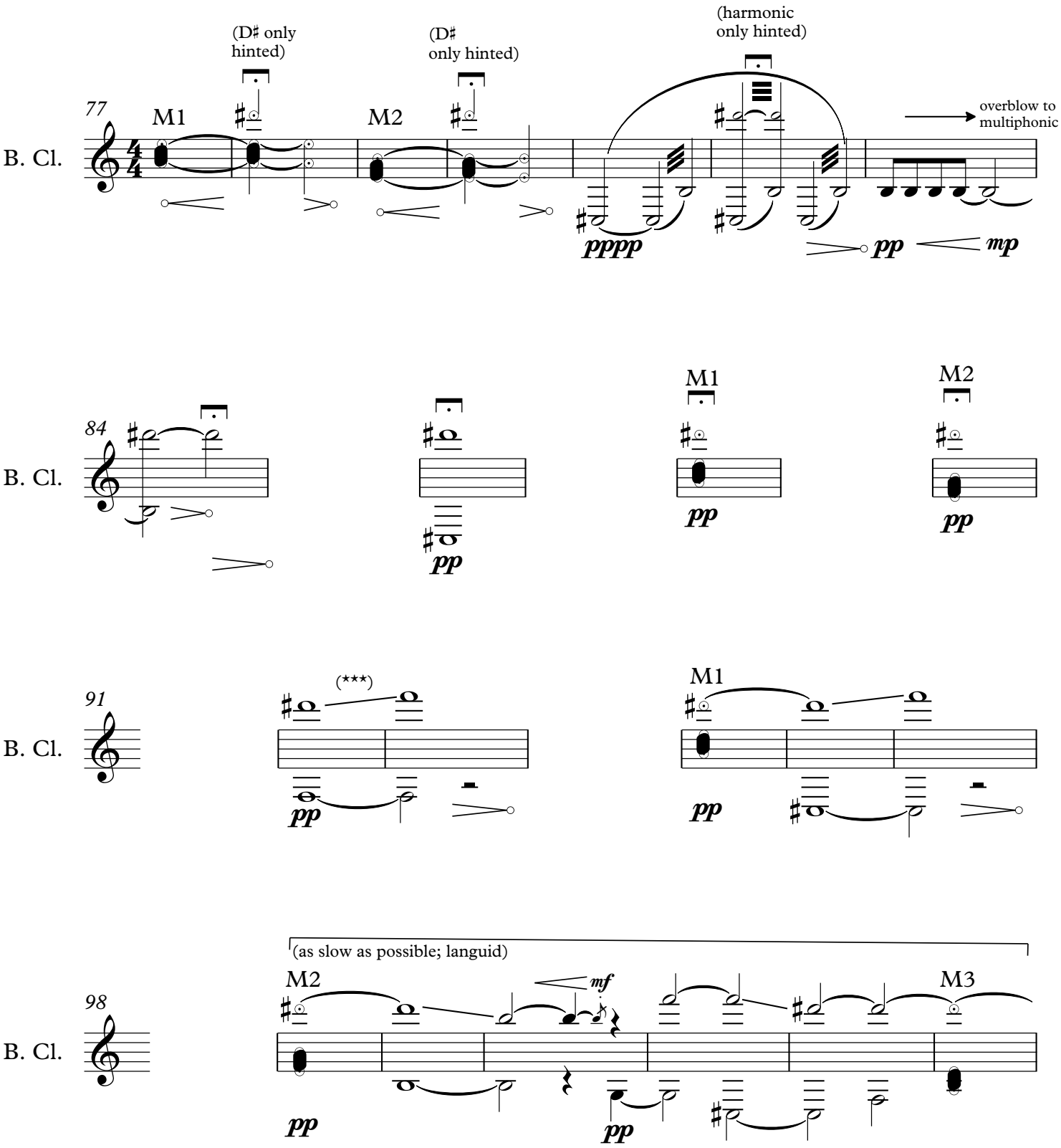




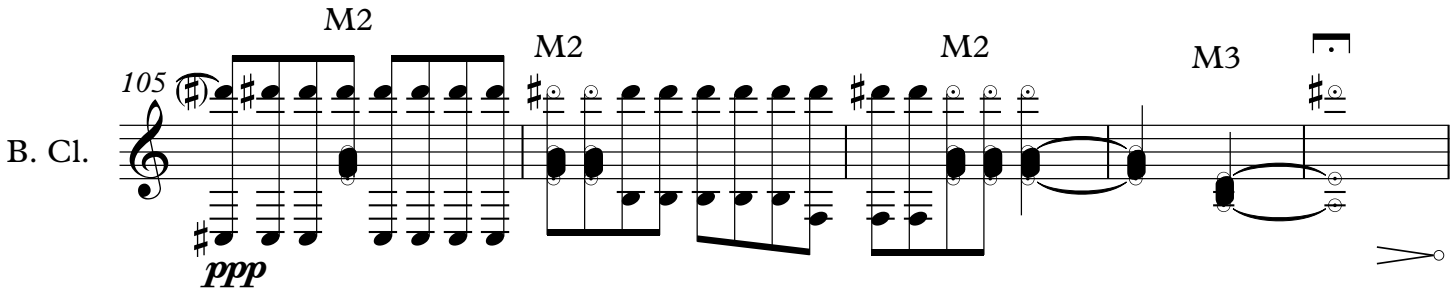


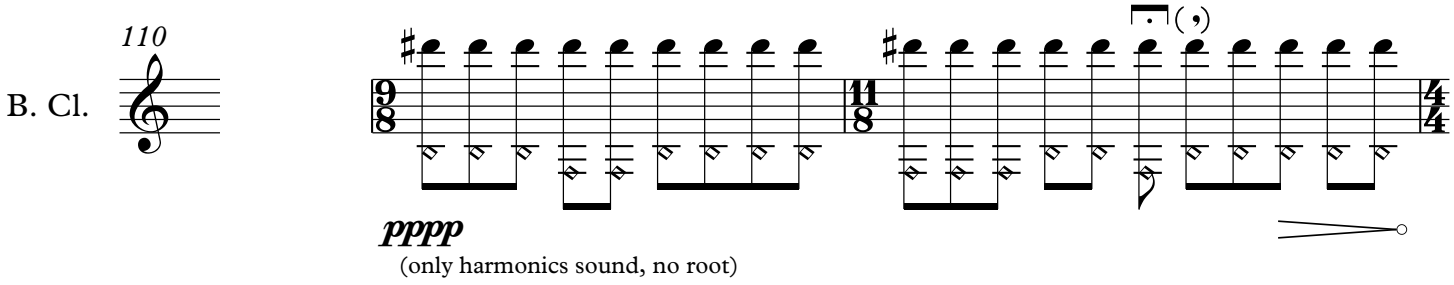


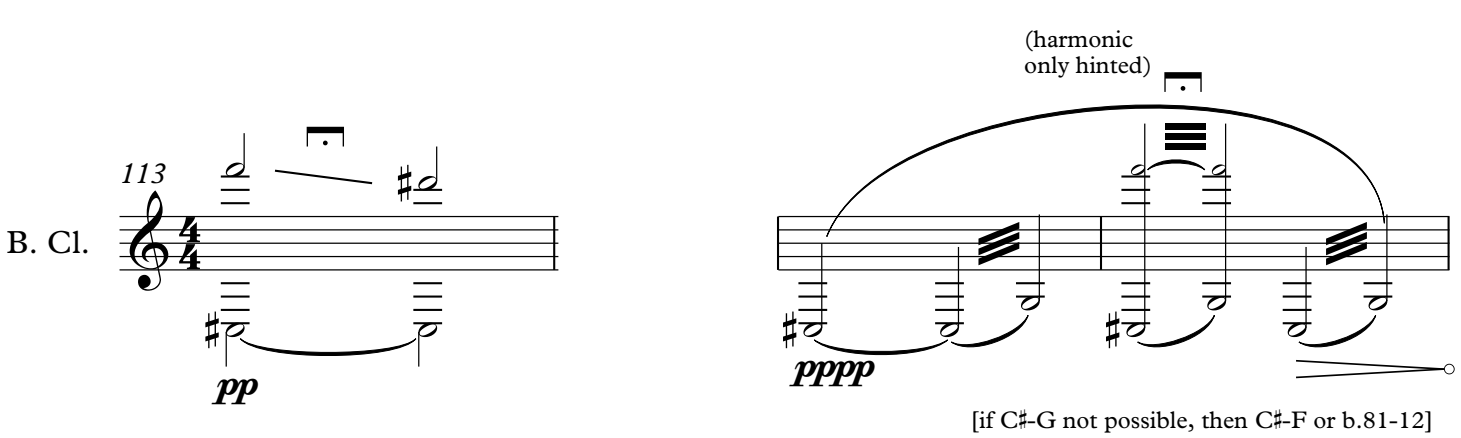
(** b.69, this pitch should match intonation of previous multiphonic D♯)

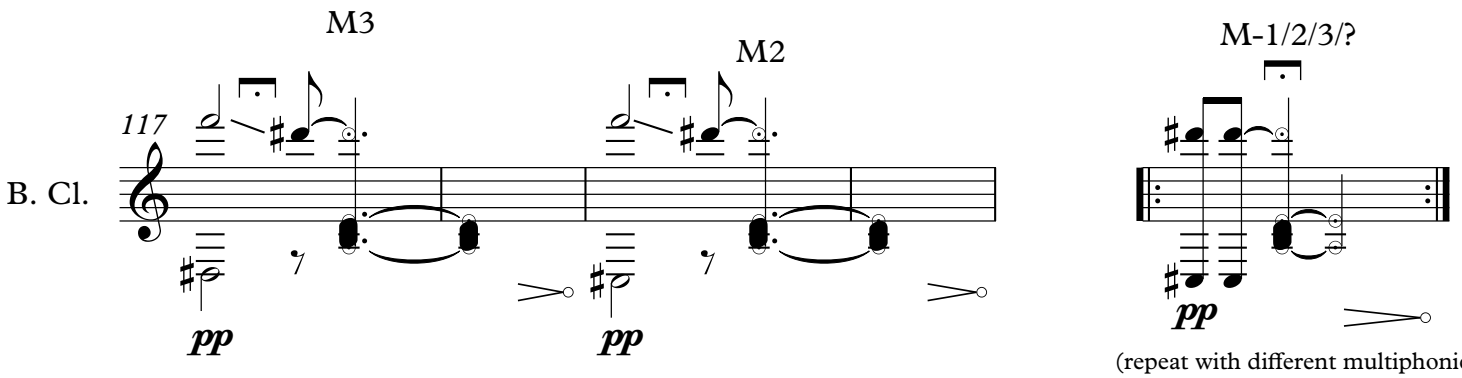


(b.93 *** "gliss" here meaning, change harmonics as smoothly as possible, not actual portamento/slide)


M2
M2
M2
M3
105
B. Cl.
ppp


110
B. Cl.
pppp
(only harmonics sound, no root)


(harmonic
only hinted)
113
B. Cl.
pp
pppp
[if C♯-G not possible, then C♯-F or b.81-12]


M3
M2
M-1/2/3/?
117
B. Cl.
pp
pp
pp
(repeat with different multiphonics
at lower and lower dynamics,
until only air)