

Gregory Lee Newsome

Ambitus

Acknowledgment

This piece was commissioned by Daniel Cooper for Mark Takeshi McGregor. I am sincerely grateful for their support.

Duration

11:15

Instrumentation

Alto Flute + digital signal processing

The digital signal processing requires a microphone, a reverb unit (hardware or software), and a sound system. The reverb is performed by an operator as per the score.

Multiphonics



Symbols

- [f] voiceless labiodental fricative (IPA), e.g. “ph” in “phantasm”
- t.r. tongue ram
- mouthpiece normal
- mouthpiece covered
- mouthpiece closed
- transition between mouthpiece positions
- ’ brief pause to reset mouthpiece

Premiere

This piece was premiered by Mark Takeshi McGregor on October 16th, 2015 at Open Space in Victoria.

Version

2015-09-29 (ISO)

Programme Note

Ambitus has a specific meaning for a musician — the distance between the highest and lowest notes in a composition. This Latin term for *going round* was originally an accusation of exerting soft power in Ancient Rome, and is the root of the English word *ambition*.

This dual meaning is at the heart of *Ambitus*. It was written in the spirit of Luciano Berio's virtuosic *Sequenza* series, an ambitious endeavour for a composer. From a musical perspective, the work is an exploration of range and register, and also timbre and virtuosity.

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for Mark Takeshi McGregor

Ambitus

for alto flute and digital signal processing

♩ = 72, furious

Gregory Lee Newsome

Alto Flute

ff
Reverb: 0% *f*

mf *mp* *ff* *f* *mf*

mp *mf* *f* *ff*

f *mf* *mp* *ff*

f *mf* *mp* *ff*

f *mf* *f* *ff*

f *mf* *f* *ff*

56 Musical staff 56-64. Treble clef, key signature of one sharp (F#). Measures 56-64. Dynamics: *f*, *mf*, *ff*, *f*, *mf*. Time signatures: 15/64, 3/16, 1/4, 3/16, 15/64, 9/64, 3/16, 1/4.

65 Musical staff 65-73. Treble clef, key signature of one sharp (F#). Measures 65-73. Dynamics: *f*, *ff*, *f*, *ff*. Time signatures: 9/32, 1/4, 3/8, 15/64, 9/64, 3/16, 1/4, 3/16.

74 Musical staff 74-84. Treble clef, key signature of one sharp (F#). Measures 74-84. Dynamics: *f*, *ff*. Time signatures: 1/4, 3/16, 1/4, 15/64, 9/32, 3/8, 1/4.

85 Musical staff 85-96. Treble clef, key signature of one sharp (F#). Measures 85-96. Dynamics: *f*, *ff*. Time signatures: 3/8, 9/64, 1/4, 3/8, 1/4, 3/8, 1/4.

97 Musical staff 97-108. Treble clef, key signature of one sharp (F#). Measures 97-108. Dynamics: *f*. Performance instruction: *angry*. Reverb: 10%. Time signatures: 3/16, 3/8, 1/4, 3/8, 3/16, 3/8, 1/4, 3/32, 9/32.

109 Musical staff 109-115. Treble clef, key signature of one sharp (F#). Measures 109-115. Dynamics: *mf*, *mp*, *p*, *mp*, *mf*, *f*. Time signatures: 9/32, 9/64, 3/16, 9/32, 9/64, 1/4, 3/8.

116 Musical staff 116-123. Treble clef, key signature of one sharp (F#). Measures 116-123. Dynamics: *mf*, *mp*, *mf*. Time signatures: 1/4, 3/16, 9/32, 3/16, 9/32, 3/16, 9/32, 1/4.

124 Musical staff 124-130. Treble clef, key signature of one sharp (F#). Measures 124-130. Dynamics: *f*, *mf*, *mp*, *f*. Time signatures: 1/4, 9/64, 9/32, 3/64, 3/16, 1/4, 3/16, 3/16.

134 *mf* *mp* *mf* *f* *mf* *mp*

142 *f* *mf* *mp*

154 *mf* *f* *mf* *f*

166 *mf* *f* *mf* *f*

tense

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

Reverb: 20%

186 *mp* *p* *mf*

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

206 *mp* *mf*

4

219 *restless*

mp

Reverb: 30%

230

p pp p mp

241

p mp

253 *calm*

p

Reverb: 50%

264

pp p

275 *still*

pp

Reverb: 70%

287

297

305 nothingness

ppp

Reverb: 100%

♩ = 54, murmuring

309

pp *p* *pp < p* *pp*

320

mp *p* *p < mf p* *pp*

330

p *pp < p* *pp* *p < mf p*

340

mp *p* *mp* *p*

350

pp < p *pp* *mp* *pp < p* *p*

360

pp *mp* *pp* *pp* *pp < p* *pp < p*

370 t.r.
□ → ● , □

380 t.r.
□ → ● ■ 5

389 t.r.
□ → ● ■

399 t.r.
□ → ● ■

409 t.r.
□ → ● ■ 5

418 t.r.
□ → ● ■

426 t.r.
□ → ● , □

436 t.r. □ → ● t.r. □ → ● ■

[f] *pp* *mp* *mp* [f] *p* *mf* *p*

445 t.r. □ → ● ■ striving

[f] *p* *mf* *p* *mp*

451

457

463

470

p *pp* *ppp*