

**NOTES for "LINE SPUN WITH STARS"**  
by Jennifer Fowler

In view of the vast choice of notes which one could use in a particular piece, I like to set myself some limits: in this piece I have limited myself to drawing a line; i.e. the piece is almost entirely monophonic (one note at a time).

Some episodes of the piece have a characteristic pattern: a cluster of notes which revolve around a central note; a kind of "star" pattern, in which the central note exerts a gravitational pull on the surrounding notes. Leading from one "star" pattern to another are episodes which have a strong sense of direction, or line (hence another sense of the word "line" in the title). The line pulls the stream of notes downwards or upwards, until encountering another star pattern.

The main preoccupation of the piece is concerned with movement. An impetus is generated which propels the piece either towards faster movement, until it reaches a burst of rapid notes; or towards slower movement, when it reaches a passage of long notes. The rate of movement is constantly changing within each cycle. As well as that, the cycles themselves vary in length and are also expanding and contracting.

Because this preoccupation with rhythmic expansion and contraction is so important in the piece, it will help to explain the decision I mentioned earlier. The piece is limited to a monophonic line, so that by a single stream of notes the patterns of tempo and direction can be etched out more distinctly.

\* \* ^ \* \* \* \* \*

# Line Spun With stars

Jennifer Fowler

Flute

Violoncello

Piano

Flute

Flute

Piano

Flute

Flute

Piano

Flute

Piano

\* NOTE: All accidentals are notated except where a note is immediately repeated.

Musical score for Flute and Piano. The score consists of two staves. The top staff is for the Flute (Fl.) and the bottom staff is for the Piano (Pno). The key signature is A major (three sharps). The time signature is common time (indicated by '4'). Measure 12 begins with sixteenth-note patterns in six groups of three. The dynamics are marked *mp*. The piano part features eighth-note patterns with grace notes and sixteenth-note patterns. The flute part continues its sixteenth-note pattern. The piano dynamic changes to *p* (piano) at the end of the measure. The flute dynamic changes to *mp* (mezzo-piano) at the beginning of the next measure.

Musical score for Flute (Fl) and Piano (Pno). The score consists of two staves. The top staff is for the Flute, and the bottom staff is for the Piano. The music is in common time. Measure 15 starts with a 5/8 time signature for both instruments. The Flute has a sixteenth-note pattern with grace notes. The Piano has eighth-note chords. Measure 16 begins with a 6/8 time signature for the Flute, followed by a 5/8 time signature. The Flute continues its sixteenth-note pattern. The Piano has eighth-note chords. Measure 17 begins with a 6/8 time signature for the Flute, followed by a 5/8 time signature. The Flute has a sixteenth-note pattern. The Piano has eighth-note chords. Measure 18 begins with a 6/8 time signature for the Flute, followed by a 5/8 time signature. The Flute has a sixteenth-note pattern. The Piano has eighth-note chords. Measure 19 begins with a 6/8 time signature for the Flute, followed by a 5/8 time signature. The Flute has a sixteenth-note pattern. The Piano has eighth-note chords. Measure 20 begins with a 6/8 time signature for the Flute, followed by a 5/8 time signature. The Flute has a sixteenth-note pattern. The Piano has eighth-note chords.

Musical score for piano, page 18, measures 18-21. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 18 starts with a dynamic *mf* and a tempo mark *3*. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 19 continues with eighth-note chords. Measure 20 shows a transition with eighth-note chords. Measure 21 begins with a dynamic *f* and a tempo mark *3*, followed by eighth-note chords. The score includes various dynamics and performance instructions.

Musical score for piano, page 21, measures 1-10. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 1 starts with a rest followed by a sixteenth-note pattern. Measure 2 begins with a dynamic *cresc.* Measure 3 features a eighth-note pattern with a three-measure bracket. Measures 4-5 show a sixteenth-note pattern with a three-measure bracket. Measure 6 starts with a dynamic *tr.* Measures 7-8 show a sixteenth-note pattern with a three-measure bracket. Measure 9 begins with a dynamic *f*. Measure 10 concludes with a sixteenth-note pattern. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measures 1-2 are rests. Measures 3-5 show a eighth-note pattern with a three-measure bracket. Measures 6-7 show a sixteenth-note pattern with a three-measure bracket. Measures 8-9 show a eighth-note pattern with a three-measure bracket. Measure 10 concludes with a sixteenth-note pattern.

Pno

24

28

33

38

43

46

Preview File Only

4 49

Pno

51

Pno

53

Pno

56

Pno

60

Pno

65

Pno

69

Pno

,

,

,

*mp*    *p*

73

Vc.

*p*

Pno

*mp*    *p*

78

Vc.

*p*

Pno

*3*

83

Vc.

*3*    *5*

86

Vc.

*mp*

89

Vc.

*3*    *3*    *3*

*3*    *3*    *3*

*3*    *3*    *3*

*mf*    *3*

92

Vc.

*3*    *3*    *5*

*3*    *3*

Fl:  $\text{G}^{\#}$   $\text{A}$   $\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$

Vc:  $\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$   $\text{A}^{\#}$   $\text{B}^{\#}$

*mp* 3 3 | 5 8 - | 3 3 3 3 | 3 3 3 3

*mf* | 3 3 3 3 | 3 3 3 3 | 3 3 3 3

*f*

Fl:  $\text{G}^{\#}$   $\text{A}$   $\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$

Vc:  $\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$   $\text{A}^{\#}$   $\text{B}^{\#}$

- | 3 5 8 - | 3 5 8 - | 3 5 8 -

*f* | *mf* | *ff* | 3 3

Fl:  $\text{G}^{\#}$   $\text{A}$   $\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$

Vc:  $\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$   $\text{A}^{\#}$   $\text{B}^{\#}$

3 | *mp* 3 | 3 | 3 5 8 (5)

Fl:  $\text{G}^{\#}$   $\text{A}$   $\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$

*mf* | 3 | *mp* | 3 | *p* | *mp* | -

Fl:  $\text{G}^{\#}$   $\text{A}$   $\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$

*mf* | *f* | *mf* | *p* | *mf* | *mf* | *mf*

Pno:  $\text{G}^{\#}$   $\text{A}$   $\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$

$\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$   $\text{A}^{\#}$   $\text{B}^{\#}$

*tr* | *mf*

Fl:  $\text{G}^{\#}$   $\text{A}$   $\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$

*mp* | *mf* | *mf* | *mf*

Pno:  $\text{G}^{\#}$   $\text{A}$   $\text{B}^{\#}$   $\text{C}^{\#}$   $\text{D}^{\#}$   $\text{E}^{\#}$   $\text{F}^{\#}$   $\text{G}^{\#}$

*(tr)* | *mp* | *mf* | *mf*

117

Fl

Pno

tr

Fl

Pno

122

Fl

Pno

Fl

Pno

126

Fl

Pno

129

Fl

Pno

133

Fl

Pno

136

Fl

Pno

139

Fl

Pno

141

Fl

Pno

144

Fl

Pno

146

Fl

Pno

(8) 149

Pno

(8) 154

Pno

10  
(8) 160

Pno

*mf*

*mp*

*p*

*3*

*5*

*3*

*3*

*3*

165

Pno

*mf*

*p*

*mp*

*p*

169

Vc.

*mf* *cantabile*

172

Fl

*f* *cantabile*

*mf*

*3*

*7*

*4*

*3*

*4*

175

Fl

*mf*

*mf*

*3*

*7*

*3*

*7*

*3*

178

Fl

*mf*

*mf*

*3*

*5*

*5*

*3*

181

Vc. 

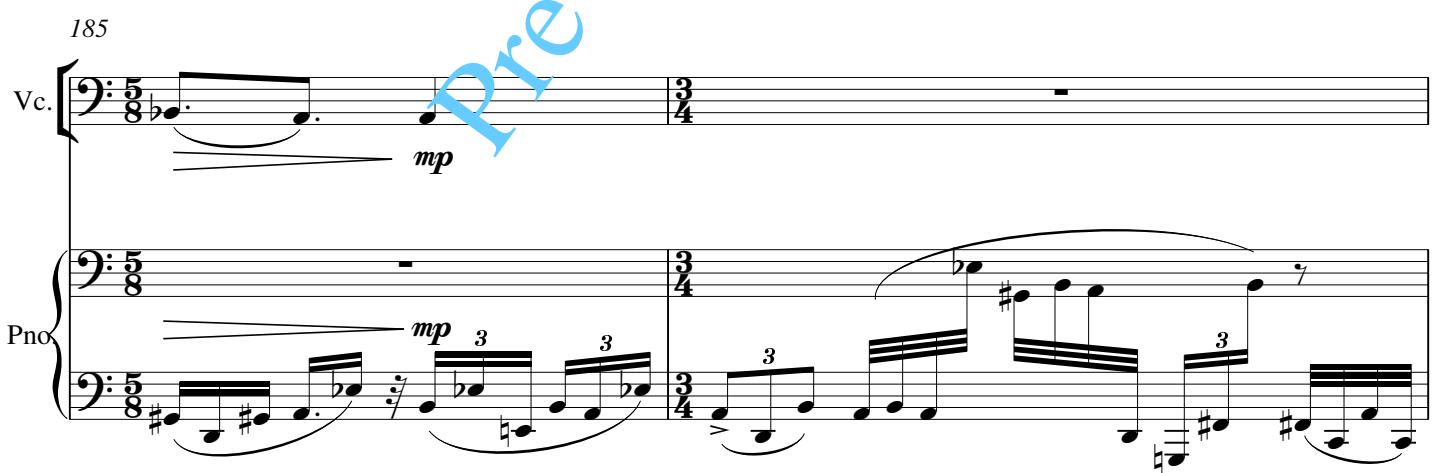
Pno. 

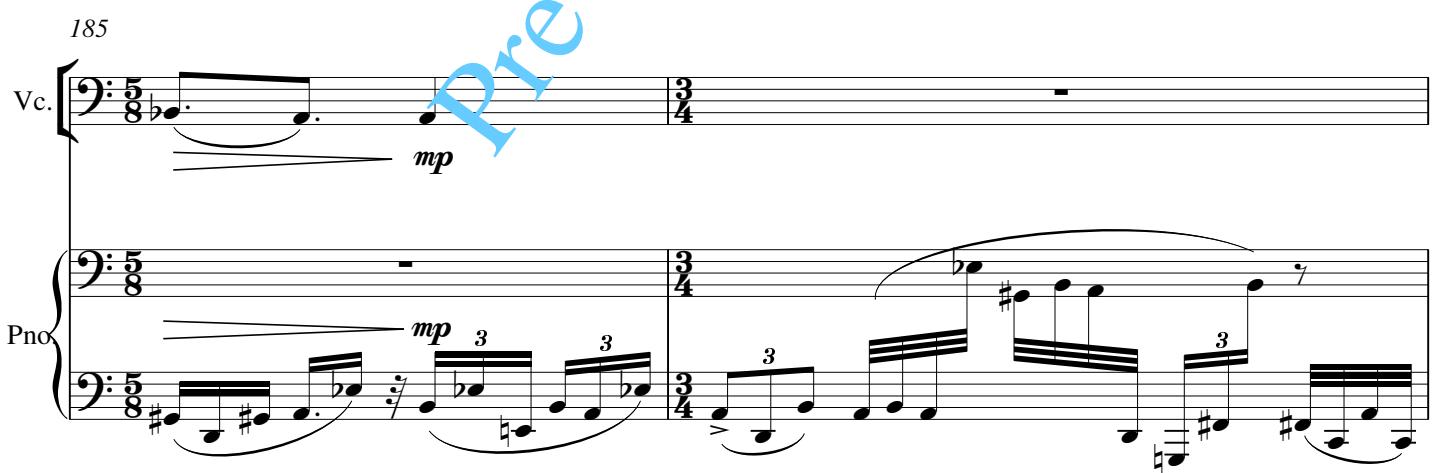
183

Vc. 

Pno. 

185

Vc. 

Pno. 

187

Pno. 

12 190

Vc.

196

Vc.

201

Vc.

207

Fl Vc.

Pno

209

Fl Vc.

Pno

211

Flute (Fl.) and Violoncello (Vc.) play eighth-note patterns in 6/8 time. The piano (Pno) provides harmonic support with sustained notes and eighth-note chords. Measure 211 ends with a fermata over the piano's eighth-note chord.

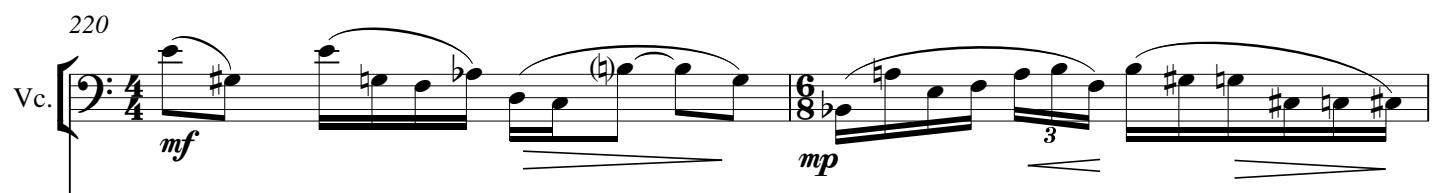
214

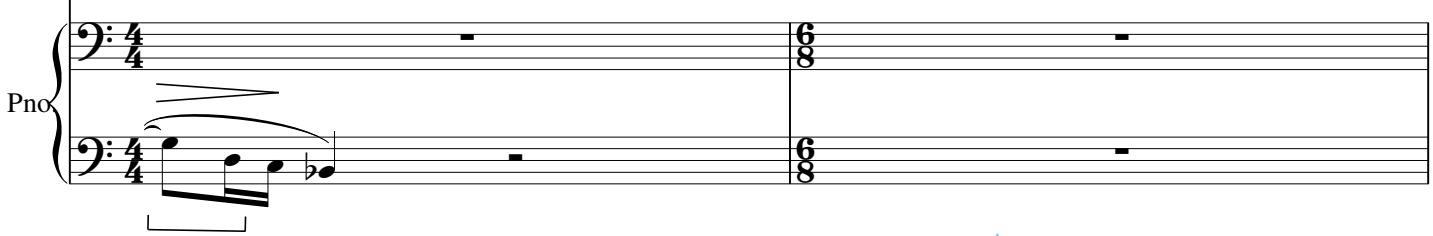
Flute (Fl.) and Violoncello (Vc.) continue their eighth-note patterns in 5/8 time. The piano (Pno) plays eighth-note chords. A blue diagonal watermark "Preview Five Only" is overlaid across the page.

217

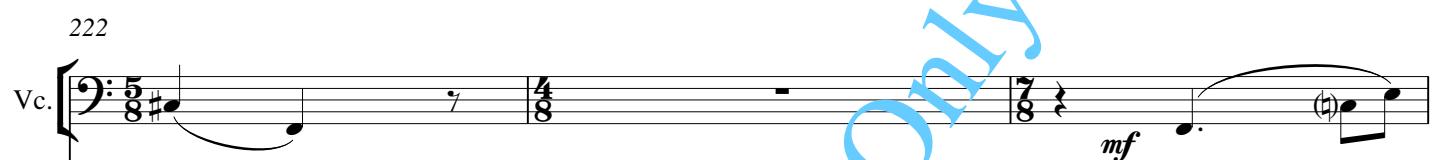
Flute (Fl.) and Violoncello (Vc.) play eighth-note patterns in 3/4 time. The piano (Pno) provides harmonic support with eighth-note chords. Measures 217-218 end with a fermata over the piano's eighth-note chord.

220

Vc. 

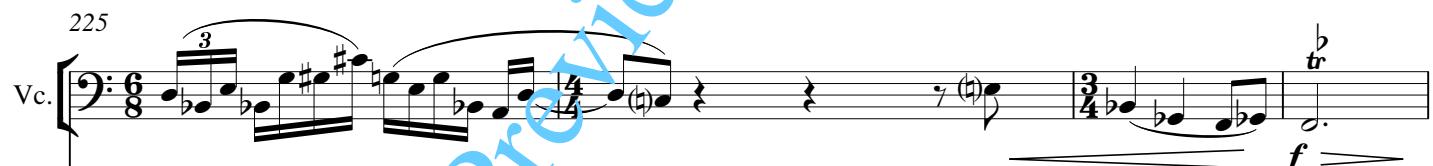
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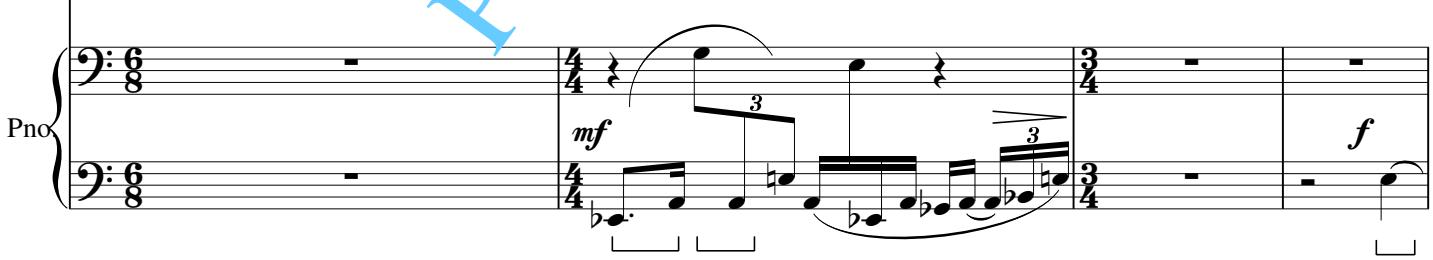
222

Vc. 

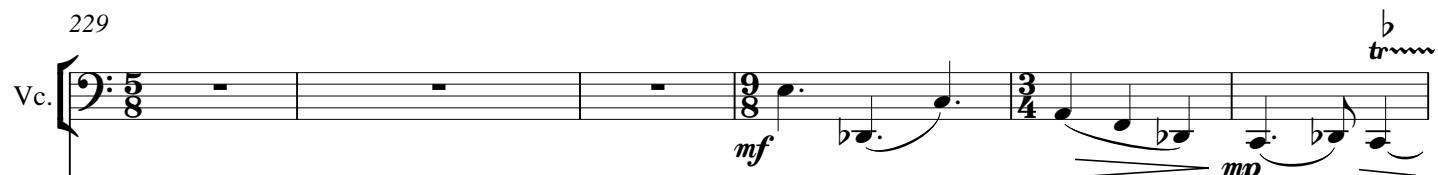
Pno. 

225

Vc. 

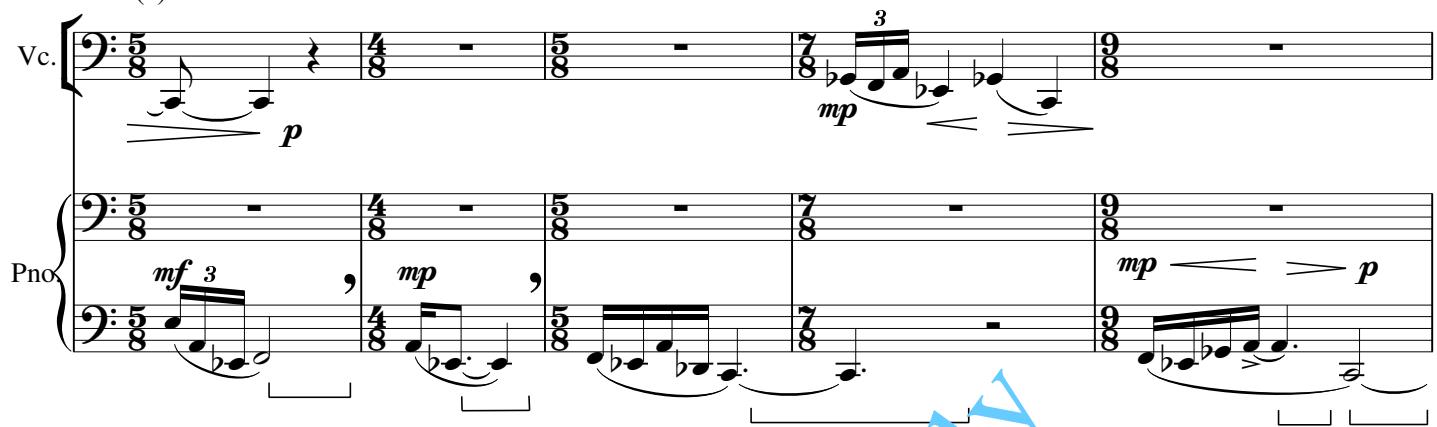
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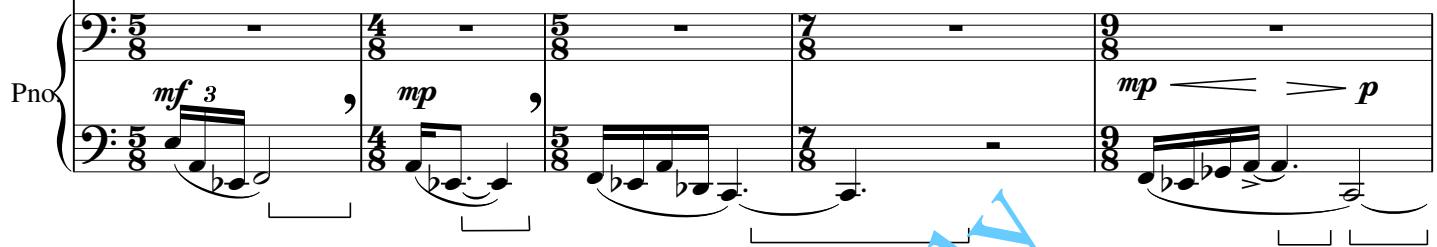
229

Vc. 

Pno. 

235 (tr)~~~~~

Vc. 

Pno. 

240

Vc. 

Pno. 

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