flightpath
(2022)

open instrumentation

Anuj Bhutani

As a kid, I dreamed of being a bird. To me, they were truly free: soaring across the sky, singing, looking down at us from the treetops, nesting anywhere they liked. As I got older, I was fascinated by the stories of their epic migrations. I imagine that though the departure and arrival points of these migrations are probably similar, each journey must be unique; when one rests, how close to the flock one flies, and the weather must make each trip unique. My hope is that *flightpath* provides a similar experience, where one knows the points of departure and arrival, but is free to shape their individual journey.

Performance Notes:

Section A (~8m.):

In section A, each "measure" is a group of pitches/gestures that may be looped and/or switched between freely for the indicated segment of time, but **do not switch mid-gesture.** Timing is coordinated through phones/timers and note values are relative: whole notes > open notes > filled notes > beamed notes. Tempo is up to the individual performer, and you may pause/breathe as needed.

If a chord is notated, choose any note(s) indicated for the duration of that cell. You may change notes on each repetition. Glissandi are optional/can be performed to the best of your ability.

At the beginning, the sound should be as homogenous as possible. As this section unfolds, gradually expand in range, timbres, playing techniques and articulations. **Anyone can play any part,** but try to complement what you are hearing.

It should be determined beforehand who the "soloist" will be on page 5. At the end of section A, the rest of the ensemble should gradually take over going into section B.

Section B (~6-7m.):

Each cell in this section can be repeated any number of times. Move ahead independently, but **stay within 2-3 cells of each other.** If aiming for ~6-7m., each cell should last ~15-20s.

Section C:

Like Section A, there is no meter, tempo or synchronized pulse, and note values are relative. Players should start each phrase (denoted by breath marks) together, but then proceed through the phrase at their own pace. Do not start the next phrase until everyone is ready.

Performance time: ~15'00" (Timing may be modified according to specific performance scenarios)

Score in C

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**Slow and serene,
don't attempt to synchronize,
rest and re-enter freely**

A

~20"

choose any
available note(s)

~40"

~1'

pp

*blend with ensemble
as much as possible*

**stay on or switch to
any part freely**

(continue in the same manner)

~1'20"

~1'40"

~2'

p

p

~2' 20"

~2' 40"

~3'

gently unfolding...

mp

mp

gently unfolding...

mp

gently unfolding...

mp

mp

still don't attempt to synchronize!   ~3' 20"

~3' 40"

add a little more range/color...

add a little more range/color...

add a little more range/color...

add a little more range/color...

add a little more range/color...

mf

mf

mf

mf

mf

~4'

~4' 20"

f *in full flight, very expressive*

f *in full flight, very expressive*

f *in full flight, very expressive*

f *in full flight, very expressive*

f *in full flight, very expressive*

f *in full flight, very expressive*
very high (harmonic if possible)

f *in full flight, very expressive*

wild, unrestrained

wild, unrestrained

wild, unrestrained

wild, unrestrained

wild, unrestrained

wild, unrestrained

wild, unrestrained

~6'

~6' 20"

~6' 40"

~6' 50"

mp flighty...

mp flighty...

mp flighty...

~7'

p

p

~7' 20"

~7' 40"

mp agitated, like bees

mp agitated, like bees

mp agitated, like bees

~8'

solo, fade out into section B

(still fast; ♩ = c. 108)

mf gradually drop out

mp

mf gradually drop out

ensemble gradually
takes over from soloist

mf gradually drop out

mp

mf gradually drop out

B | **Strict and mechanical ♩ = c. 108-116**
stay within 2-3 cells of each other!
free use of dynamics, range, timbre, articulation

mf

6

blend with ensemble as much as possible

blend with ensemble as much as possible

blend with ensemble as much as possible

blend with ensemble as much as possible

(start together)

p

(all players move
to top line)

C all players start together after each breath mark,
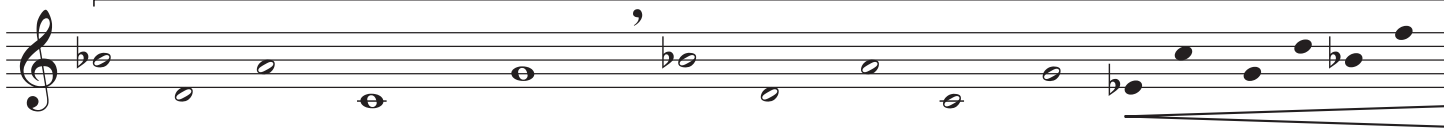but play each phrase at their own pace

~30-40s.

mp

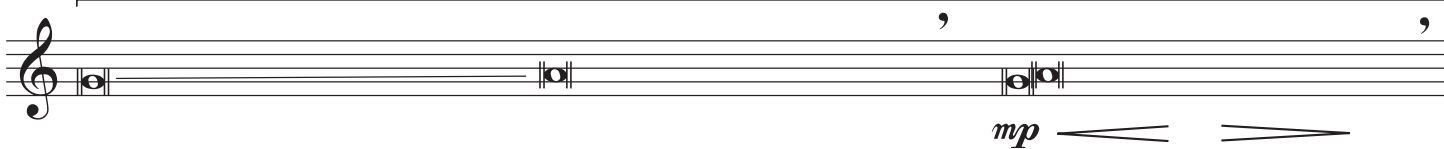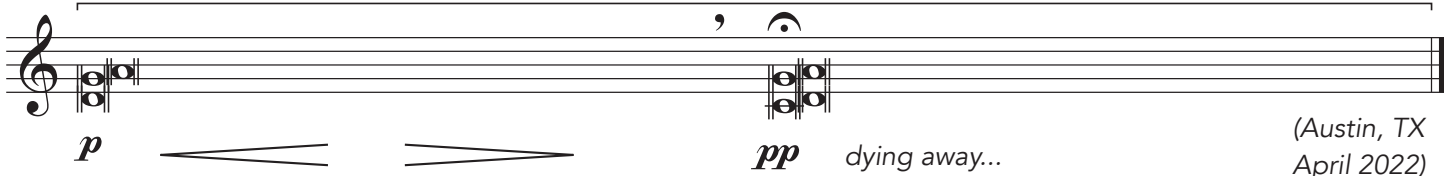~30-40s.

f   *mp*

(Austin, TX
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