

Look to Third

Paul Schuette

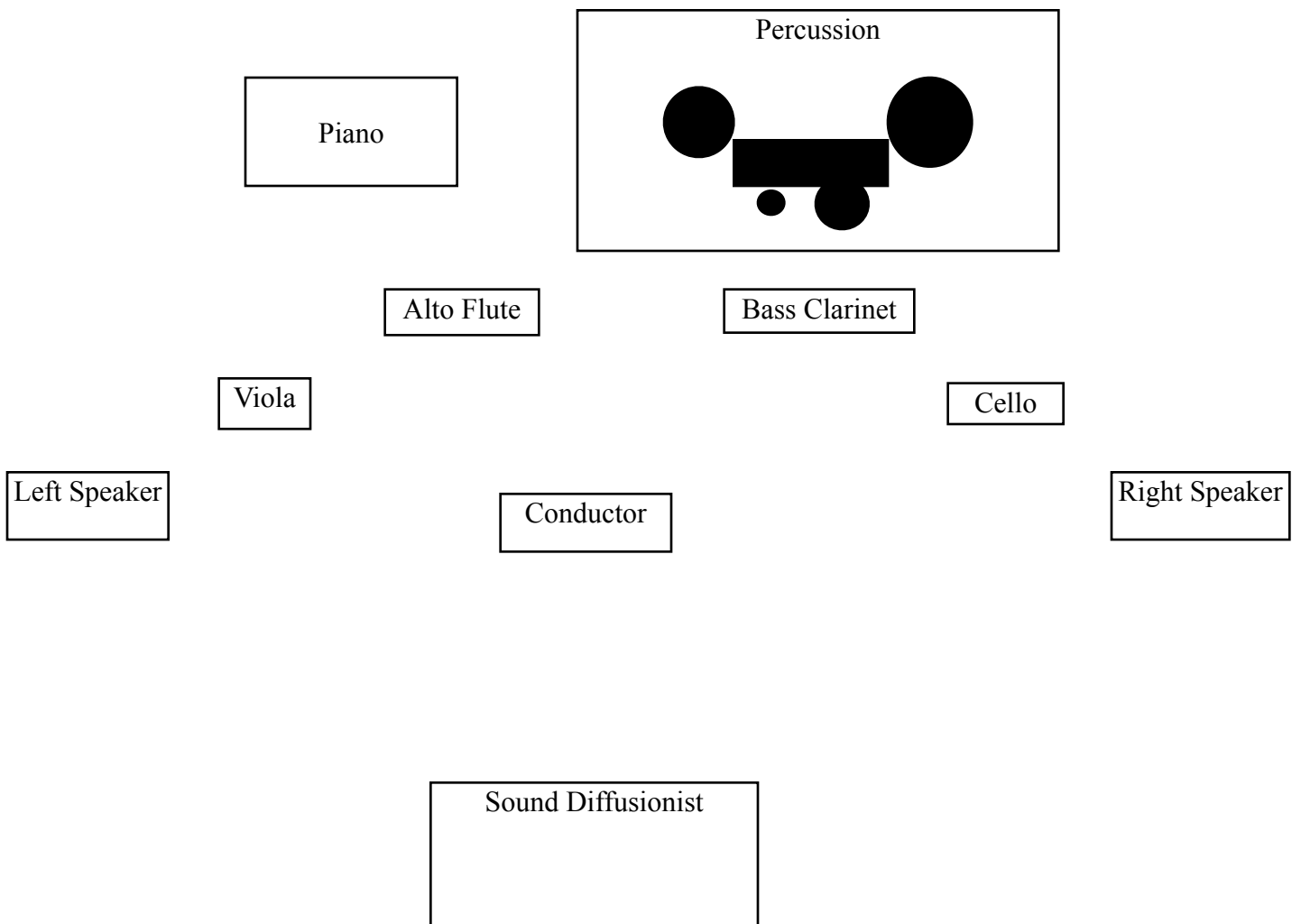
for alto flute, bass clarinet, percussion, piano, viola, cello
and live electronics

Instrumentation

Alto Flute
Bass Clarinet
Percussion
 vibraphone
 large suspended cymbal
 crotale (C4)
 medium gong
 bass drum
 flexatone
Piano
Viola
Cello

Performance Notes

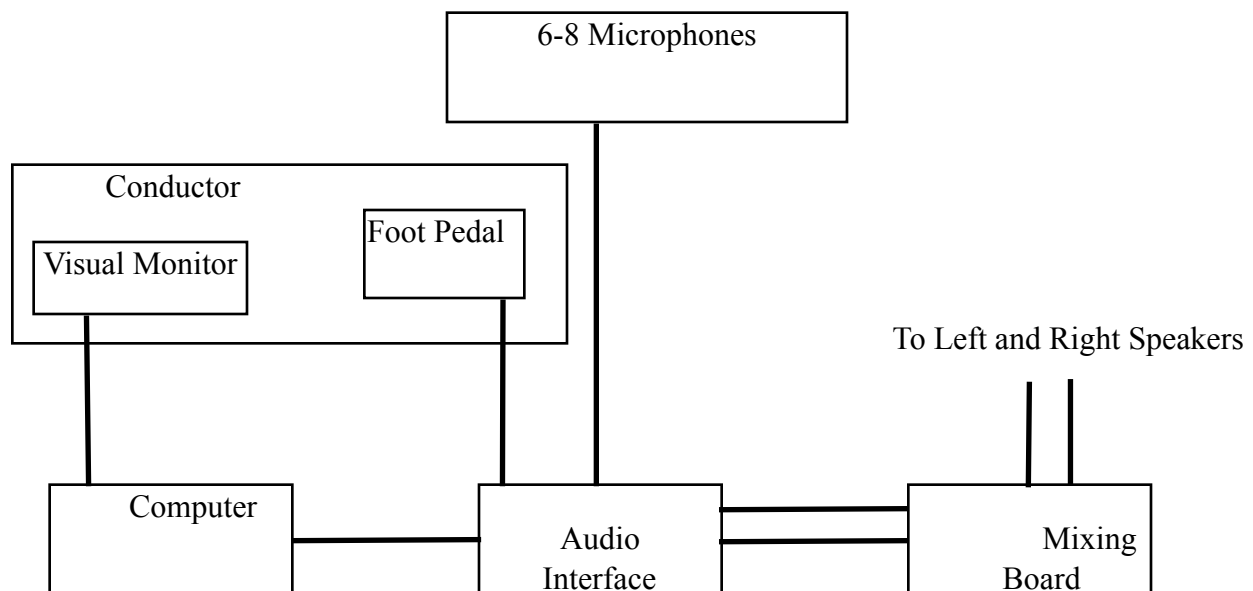
Stage Setup



Electronics

- All instruments need to be close miked (with uniform microphones, ideally). If possible, use two microphones on the piano and two microphones on the percussion.
- A computer equipped with Max/MSP is required to run the audio programs. Contact the composer via his website, paulschuette.com, for the patches.
- An audio interface which can facilitate 6-8 XLR inputs, 2 separate output channels and MIDI is required.
- The conductor needs to have a standard MIDI foot pedal and a visual monitor.

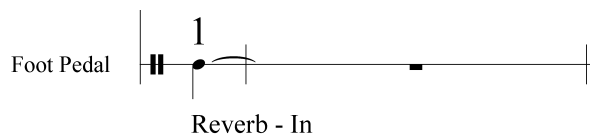
Signal Routing Diagram



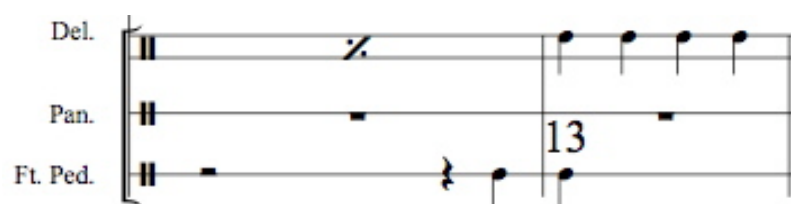
Electronic Notation

Foot Pedal Staff

Quarter notes on this staff instruct the conductor to strike the foot pedal. The type of effect triggered is listed below the staff and the number above the note will appear on the conductor's visual monitor indicating a successful strike.



In places where a tempo needs to be set for rhythmic panning or delay effects, the conductor sets the tempo by striking the pedal twice. Both of these strikes are notated in the score as in the following example.



Delay/Panning Staves

These staves show the composite rhythm of these rhythmically oriented effects. Curved graphic notation on the panning staff, as found in the second and third movement, indicates smooth and random fluctuations to the panning: the conductor need not worry about aligning with the effects in these instances. Where specific (hard) panning rhythms are written, rhythmically strict time is important. Sections employing delay effects do not require the same exactness.

Fermatas - for “electronic holds”

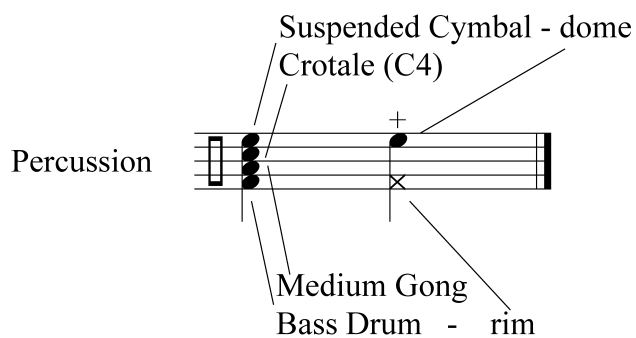
Fermatas are often found at the end of phrases where the electronics will cause the sound to continue. The conductor should move on just before all electronic sounds die away completely - attempting to smoothly “dovetail” sections.

Instrumental Notation

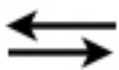
Flute Notation

o.b. = over blow n.a. = normal air fl. t. = flutter tongue

Percussion Notation



Strings



This symbol indicates “North” and “South” bowing. If normal bowing is considered East/West with a perpendicular orientation of bow to string, North/South bowing calls for the bow to move parallel with the string in a sideways motion.

Look to Third

TRANSPOSSED SCORE

Paul Schuette

6"

Alto Flute $\text{♩} = 60$ senza vib. *ppp* *fff* *p* *ppp* o.b. n.a. o.b.

Bass Clarinet molto vib. *ppp* *fff* *ppp*

Percussion

Vibraphone hard mallet *fff* *8va* *3*

Piano motor off throughout *fff* *8va* *8vb*

Viola ord. s.p. ord. molto vib. *ppp* *ppp* *fff* *ppp*

Cello s.p. ord. s.p. senza vib. *p* *p* *fff* *ppp*

Foot Pedal 1 Reverb - In 1 2 3

A. Fl. $\text{♩} = 120$ *pp* *mf* subito *pp* o.b. *8"*

B. Cl. *pp* *mf*

Perc.

Vib. soft mallet *p* *pp* Ped.

Pno. *p*

Vla. ord. s.p. ord. *pp* *mf* *pp*

Vlc. *pp* *mf*

F. Ped. 4 5

A aggressively ♩ = 120

A. Fl. *mf*

B. Cl. *f*

Perc.

Vib. *mf*

Pno. *f*

Vla. *mf*

Vlc. *f* pizz.

F. Ped. 2 Reverb - Out

6 7 8 9 10 11

A. Fl.

B. Cl.

Perc.

Vib.

Pno. *8va*

Vla.

Vlc.

F. Ped.

12 13 14 15

B

6" ♩ = 120

A. Fl. *n* < *p* *f*

B. Cl. *n* < *p* *f*

Perc. drum sticks *f*

Vib. soft mallets *ppp*

Pno. *ppp*

Vla. *f*

Vlc.

F. Ped.

16 17 18 19 20

A. Fl. *f* *mf* *mp* *p*

B. Cl. *mf* *mp* *p*

Perc. *p* *pp*

Vib. *p* *pp*

Pno.

Vla. *pp*

Vlc.

F. Ped. 3

21 22 23 24

Reverb - In

A. Fl. *pp*

B. Cl. *pp* *mf* *p*

Perc.

Vib.

Pno. *pp* *mf* *p*

Vla. *p*

Vlc. *pp* *mf*

F. Ped.

25 26 27

A. Fl. *ff*

B. Cl. *f* *ff*

Perc.

Vib. *ff*

Pno. *f* *ff*

Vla. *f* *ff*

Vlc. *ff*

F. Ped.

28 29 30 31 32

Reverb - Out

(♩=♩) C

A. Fl. *f* 2 2 2 2 2 2 2 2 2 2 2 2

B. Cl. *f*

Perc. *f*

Vib. *f* *sc* ----- *sc* ----- *sc* -----

Pno. *p* ----- *f* *sc* -----

Vla. *f*

Vlc. *f*

F. Ped. 33 34 35 36 37

==

accelerando -----

A. Fl. *ff*

B. Cl. *ff* 2 2 2 2 2 2 2 2 2 2 2 2

Perc. *pp* ----- *f* *cymbal - medium mallets*

Vib. *ff*

Pno. *ff*

Vla. *ff*

Vlc. *ff* 2 2 2 2 2 2 2 2 2 2 2 2

F. Ped. 38 39 40 41

a tempo

(♩=♩.)

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

F. Ped.

fff

fff Gong
Bass Drum - Beaters

f

fff

fff

42

43

44

45

46

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

F. Ped.

Bass Drum - Beater

f

mf

mf

mf

mf

mp

mp

47

48

49

50

A. Fl. *mp* *ppp*

B. Cl. *mf* *p*

Perc. *mf* soft mallets

Vib. *mf* *ppp*

Pno. *mp*

Vla. *mf* *mp* *ppp*

Vlc. *mf* *p*

F. Ped. 5 Reverb - In

51 52 53 54 55



D *expressively* 16"

A. Fl. *mp* *f* *mp* *f* *mp* *f*

B. Cl. *pp* *f* repeat ad lib.

Perc. *p* cymbal arco

Pno.

Vla. *mp* col legno *battuto* repeat ad lib. *f*

Vlc. *mp* col legno (battuto) repeat ad lib. *f*

F. Ped.

o.b. fl. t. (D^b) (D^b)

♩ = 120

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vcl.

F. Ped.

57 58 59

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vcl.

F. Ped.

60 61 62 63

A. Fl. *ff*

B. Cl. *mf* *ff* *mf*

Perc.

Vib.

Pno. *ff*
8va
15ma
mf *ff* *mf* *ff* *mf*

Vla.

Vlc.

F. Ped. 6

64 65 66 67 68 69 70

Reverb - Out
(on selected instruments)

A. Fl. *pp*

B. Cl. *ff* *sfz* *mf* *p* *mf*

Perc. *ppp* * crotale - arco *mp*

Vib.

Pno. *ff* *mf* *sfz* *mf* *p* *mf*

Vla.

Vlc.

F. Ped. 2/4 5/8 4/4 2/4 5/8 4/4 2/4

71 72 73 74 75 76 77

* - only these instruments are heard with reverb

A. Fl. *mf* *mf* *rit. ...*

B. Cl. *ff* *mf* *pp*

Perc. *arco* *p*

Vib.

Pno. *ff* *mf* *pp*

Vla. *mf* *pp* *pp* *mf*

Vlc.

F. Ped.

78 79 80 81 82 83 84

A. Fl. *pp*

B. Cl. *ff* *p* *mf* *pp* *mf*

Perc. *ppp* *f*

Vib.

Pno. *ff* *p* *mf* *pp* *mf*

Vla. *pp* *ff*

Vlc. *pp*

F. Ped. *7* Reverb - Out

85 86 87 88 89

F *a tempo*

A. Fl. *mf* *

B. Cl. *ff* *mf* *ff* *mf*

Perc.

Vib. *mp* *

Pno. *mf* ^{15^{ma}} *

Vla. *mf* *ff* *mf* *ff*

Vlc. *ff* *mf* *ff* *mf*

F. Ped. 8

- Note to conductor: 90 Reverb - In 91
 provide downbeats only for bar of 17/8 (*- on selected instruments)



A. Fl. *ppp* *accel.*

B. Cl. *ff* *mf* *ff* *mf*

Perc.

Vib. *ppp* (15^{ma})

Pno. *ppp*

Vla. *mf* *ff* *mf* *ff* *mf*

Vlc. *ff* *mf* *ff* *mf*

F. Ped. 9

a tempo

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

F. Ped.

95 96 97 98



9"

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

F. Ped.

99 100 101

n \rightarrow *p* >

n \rightarrow *p* >

gong - scrap w/ metal beater

pp \rightarrow *p*

pp \rightarrow *p*

- scrap string with fingernail

pp \rightarrow *p*

II

8" 6"

Alto Flute

Bass Clarinet

Percussion

Vibraphone

Piano

Viola

Cello

Panning

Foot Pedal

1 2

14"

A. Fl.

B. Cl.

arco flexatone - rebow as needed

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

F. Ped.

3

Detailed description of the musical score: The score is for a section titled 'II' and consists of 14 measures. It is divided into three systems. The first system (measures 1-6) has two measures of 8 bars each and one measure of 6 bars. The second system (measures 7-14) has one measure of 14 bars. The instruments are: Alto Flute, Bass Clarinet, Percussion, Vibraphone, Piano, Viola, Cello, Panning, Foot Pedal, A. Fl., B. Cl., Perc., Vib., Pno., Vla., Vlc., Pan., and F. Ped. The Viola and Cello parts feature dynamics of ppp, mp, pp, and mf. The Percussion part has dynamics of mp and f. The Foot Pedal part has markings 1, 2, and 3. The score includes various musical notations such as stems, beams, and dynamic markings.

6" 8"

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

F. Ped.

mf *ff* *f* *fff*

4 5 6

A ♩ = 60 strict time

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

Pno.

F. Ped.

mf *mp* *mp*

7 6 7 8 9

A. Fl. *p* *pp*

B. Cl.

Perc.

Vib.

Pno. *p* *pp*

Vla.

Vlc.

Pan.

F. Ped.

10 11 12 13

B

A. Fl.

B. Cl. *mp*

Perc.

Vib.

Pno.

Vla. *mp*

Vlc. *mp*

Pan.

F. Ped.

14 15 16 17

4" 6" 4"

A. Fl.

B. Cl.

Perc. arco crotale

Vib.

Pno.

Vla. ord. sul pont. ord. sul pont. ord. s.p.

Vlc. mf gliss. ord. sul pont. ff ord. f sul pont. ord. s.p. fff

Pan.

F. Ped. 8

18 19 20

10"

A. Fl.

B. Cl.

Perc.

Vib. arco mf

Pno.

Vla. ord. (ord.) molto sul pont. mp ff

Vlc. f gliss. ord. (ord.) molto sul pont. mp ff

Pan.

F. Ped. 9

C ♩ = 60

A. Fl.

B. Cl.

Perc. *bass drum* *beater* *ff*

Vib. *mp* *ff*

Pno. *mp* *ff*

Vla. *f* *gliss.*

Vlc. *f* *gliss.*

Pan. *Vibs.* *Pno. Strgs.*

F. Ped.

10 22 23 24

A. Fl. *ff*

B. Cl. *ff*

Perc.

Vib. *mp* *ff* *p* *pp* *ff* *ppp*

Pno. *mp* *ff* *p* *ff* *pp* *ff* *ppp*

Vla.

Vlc.

Pan.

F. Ped.

25 26 27 28

A. Fl. *mf* *f*

B. Cl. *mf* *f* choke

Perc. cymbal *f*

Vib. med. mallets *f*

Pno.

Vla. *f*

Vlc. *f*

Pan. Winds *f*

F. Ped. Pno. others *simile* Strgs. *f*

29 30 11 12 31 32

A. Fl. *ff* *p*

B. Cl. *ff* *p*

Perc. *f* *pp* *ff*

Vib.

Pno.

Vla. *f*

Vlc. *f*

Pan. *f*

F. Ped.

33 34

8" 6"

A. Fl.

B. Cl.

Perc. gong soft mallet move from rim towards center

Vib.

Pno.

Vla. gliss. jété

Vlc. gliss. jété

Pan.

F. Ped. 13

p *mf* *p* *mf*

mp *f* *mf* *ff*

mp *f* *mf* *ff*

35 36

14"

A. Fl.

B. Cl.

Perc. bass drum soft mallets

Vib.

Pno.

Vla. gliss. jété

Vlc. gliss. jété

Pan.

F. Ped. 14

p *mf* *f*

mp *fff*

mp *fff*

x = strike all strings on the other side of the bridge

6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4

D

A. Fl. *sfz* --- *f*

B. Cl. *sfz*

Perc. *mf* *sfz*

Vib. *f*

Pno. *f*

Vla. *ord.* *p*

Vlc. *ord.* *p*

Pan. Strgs. only *p* *f*

F. Ped. 15 All others

38 39



A. Fl. *sfz* --- *f* *sfz* --- *f*

B. Cl. *f* *sfz* *f* *sfz*

Perc. *f* *sfz* *f* *sfz*

Vib. *f*

Pno. *f*

Vla. *f*

Vlc. *f*

Pan. *p* pattern repeats --- ---

F. Ped.

40 41

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

F. Ped.

42

43

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

F. Ped.

44

45

46

16

A. Fl. *p*

B. Cl. *p*

Perc.

Vib. *p*

Pno. *p*

Vla. (ord.)

Vlc. *f* (ord.)

Pan. /

F. Ped. 17

47 48 49

A. Fl. *f* *pp*

B. Cl. *f* *pp*

Perc. *f*

Vib. *f*

Pno. *f*

Vla. *8vb*

Vlc.

Pan. *accel.*

F. Ped. 18

50

III

serene ♩ = 120

Alto Flute
Bass Clarinet
Percussion
Vibraphone
Piano
Viola
Cello
Delay
Panning
Foot Pedal

n *mf* *n* *mp* *n* *p* *n* *pp*

n *mf* *n* *mp* *n* *p* *n* *pp*

mf *mp* *p* *pp*

mf *mp* *p* *pp*

n *mf* *n* *mp* *n* *p* *n* *pp*

Chorus In 1 2 3 4 5 6 7 8 9

A. Fl.
B. Cl.
Perc.
Vib.
Pno.
Vla.
Vc.
Del.
Pan.
Ft. Ped.

pp *mp* *pp*

mp *pp* *mp*

soft mallets

mp *pp* *f* *mp* *pp*

f *pp*

10 11 12 13 14 15 16 17 18 19

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

20 21 22 23 24 25 26 27 28

mf *ppp* *mp* *ppp* *pppp*

8va *8vb*

3

A

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

29 30 31 32 33

f *f* *mf*

f *f* *mf*

hard mallets

f *f*

f *f*

f *f*

8 9

2 3 4 5

accel.

A. Fl. *pp*

B. Cl. *pp*

Perc.

Vib. med. mallets *mf* *p* *pp*

Pno.

Vla. *mf* *pp*

Vc. *mf* *pp*

Del. /

Pan.

Ft. Ped. 6

34 35 36 37 38 39



B lively ♩ = 120

A. Fl. *mf*

B. Cl. *mf*

Perc.

Vib. *mf*

Pno. *f*

Vla. *mf*

Vc. *mf*

Del. *mf* ALL, but Pno.

Pan. Pno. 7

Ft. Ped.

40 41 42 43 44 45

A. Fl. *f*

B. Cl.

Perc.

Vib. *f*

Pno.

Vla. *f*

Vc. *f*

Del.

Pan.

Ft. Ped.

46 47 48 49 50 51



accel.-----

A. Fl.

B. Cl. *ff*

Perc.

Vib. *fff*

Pno. *ff*

Vla. *fff*

Vc. *fff*

Del. *fff*

Pan.

Ft. Ped.

52 53 54 55

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

56 57 58 59 60

fff

fff

fff

||

||

C ♩ = 76

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

61 62 63 64 65 66 67 68

mp *pp* *p* *ppp*

pp *ppp*

pp *ppp*

9

Chorus In

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

69 70 71 72

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

73 74 75 76

D $\text{♩} = 120$

A. Fl. *p* *f* *mp* *f*

B. Cl. *ff* *p* *f* *mp* *f*

Perc.

Vib.

Pno. *f* *p* *8va*

Vla. *pizz.* *arco* *p* *f* *mp* *f*

Vc. *pizz.* *arco* *p* *f* *mp* *f*

Del. *ff* *p* *f* *mp* *f*

Pan.

Ft. Ped. 11 12

77 78 79 80

$\text{♩} = 76$

A. Fl. *p* *f*

B. Cl. *p* *f*

Perc.

Vib. *p* *f* *p* *p*

Pno. *f* *p* *f* *f*

Vla. *p* *f*

Vc. *p* *f*

Del. *p* *f*

Pan.

Ft. Ped. 13

81 82 83 84

♩ = 120

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

85 86 87 88 89

Chorus IN

Reverb IN

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

gong tri. beater on rim

8va

14

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

90 91 92 93

med. mallets - center

ff *mf* *ff* *p*

3

E

slow, tranquil ♩ = 52

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

soft mallets

p

ff

senza vib. con sord.

p

senza vib. con sord.

p

15 16

94 95 96 97 98 99 100



F

♩ = 120

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

f *mp* *f* *mp* *f* *p*

p *f*

Senza sord.

B. Clar. only (no chorus)

17 18

101 102 103 104 105 106 107

Reverb - OUT

A. Fl. *f*

B. Cl.

Perc. *hard mallets*

Vib. *f*

Pno. *p f p f p f p simile*

Vla. *f*

Vc.

Del. *Delay + Reverb - FADE IN*

Pan.

Ft. Ped.

108 109 110 111 112

A. Fl. *sfp*

B. Cl.

Perc.

Vib.

Pno.

Vla. *Senza sord.* *sul pont.* *mp*

Vc.

Del. */*

Pan.

Ft. Ped.

113 114 115 116 117

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

118 119 120 121 122



G

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Ft. Ped.

123 124 125 126 127 128

Pno. + Vibes only

Winds + Strgs only

Chorus - Winds + Strgs only

19 20

A. Fl.

B. Cl. *p* *f* *mp* *f* *mp*³

Perc.

Vib. *f* *p* *f* *p* *f* *p* *f*
(8va)

Pno. *p* *f* *p* *f* *p* *f*

Vla.

Vc. *p* *f* *mp* *f* *mp*³

Del. / / / / / /

Pan. / / / / / /

Ft. Ped.

129 130 131 132 133 134



A. Fl.

B. Cl. *f* *pp*

Perc.

Vib. *p* *mf*
(8va)

Pno. *p* *mf*

Vla.

Vc. *f* *pp*

Del. / / / / / /

Pan. / / / / / /

Ft. Ped.

135 136 137 138 139 140

H ♩ = 76

A. Fl. *p* *mf* *p* *mf*

B. Cl.

Perc.

Vib. *f* *p* *pp*

Pno. *f* *p* *pp*

Vla. *p* *mf* *p* *mf*

Vc.

Del. (Pno. + Vibes only)

Pan. 21 22

Ft. Ped. 141 142 Reverb - IN 143 144 145 146 147



♩ = 120

♩ = 76

A. Fl. *p* *p* *mf*

B. Cl.

Perc. bass drum

Vib. *f* *pp*

Pno. *f* *pp*

Vla. *p* *p* *mf*

Vc.

Del. (Pno. + Vibes only)

Pan. 23 24

Ft. Ped. 148 149 150 151 152 153

♩ = 120

I

A. Fl. *p*

B. Cl.

Perc.

Vib. *ff* *p*

Pno. *ff* *p*

Vla. *p*

Vc.

Del. ALL

Pan. 25 26

Ft. Ped. 154 155 156 157

Reverb - OUT



A. Fl. *f*

B. Cl. *f* *p*

Perc.

Vib. *f* 3 5 3

Pno. *f* 3 8^{va} 8^{va} 8^{vb} 3

Vla. *f*

Vc. *f* *p*

Del. *f* *p*

Pan.

Ft. Ped. 158 159 160 161 162 163

A. Fl. *p* *f* *mp* *f* *mp*

B. Cl. *f* *mp* *f* *mp*

Perc.

Vib. *p*

Pno. *8va* *8va* *8vb* *8vb*

Vla. *p* *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp*

Del. *%* *%* *%* *%* *%*

Pan.

Ft. Ped.

164 165 166 167 168

A. Fl. *ff* *p < ff* *ff*

B. Cl. *ff* *p < ff*

Perc. cymbal *p* *f* choke *p* choke *f* bass drum *ff*

Vib. *ff*

Pno. *8vb* *8va* *8va* *ff*

Vla. *ff* *p < ff*

Vc. *ff* *p < ff*

Del. *%* *%* *%* *%* *%*

Pan.

Ft. Ped. 27 28

169 170 171 172 173

Pedal stops all effects

Chorus In

A. Fl. *p*

B. Cl. *ff* 3

Perc.

Vib. *p*

Pno. *ff* 3 *p*

Vla. *ff* 3 *p*

Vc. *ff* 3

Del.

Pan. /

Ft. Ped.

174 175 176

A. Fl. *fff*

B. Cl. *sfp* *ff* *fff*

Perc.

Vib. *fff*

Pno. *fff*

Vla. *fff*

Vc. *sfp* *ff* *fff*

Del. *fff*

Pan. / Delay IN

Ft. Ped. 29 30

177 178