

**cinderella**

**flute**

**Larry Polansky**

*cinderella* is written by computer in the computer language HMSL. The fundamental idea of the composition is that three probability distributions (a kind of Gaussian, a harmonic series, and a uniform) are cross-faded continuously over the course of the piece. My appreciation to composer Charles Ames, whose work and thought along these lines has been a wonderful inspiration to me.

Accented notes are meant to suggest clarifications of the phrase, as well as a kind of secondary metrical structure to the meter itself. They should not be too much louder, or different in timbre, than the other notes.

*cinderella* is the fourth in a set of pieces written with this software. So far, this set includes:

*all things, beings, equal* (saxophone)  
*Approaching the azimuth...* (clarinet)  
*two minute warning* (trumpet)

*cinderella* may be played as a solo, or as a duet with *all things, beings, equal* (on alto saxophone).

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for margaret lancaster

# cinderella

flute

$\text{♩} = 120$  (or faster, steady pulse)

Larry Polansky

Musical notation for measures 1-2. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and accents. A dynamic marking of *f* (gradually get softer to measure 59) is present below the staff.

Musical notation for measures 3-4. The notation continues with eighth and sixteenth notes, including a quintuplet in measure 3 and a triplet in measure 4.

Musical notation for measures 5-6. The notation continues with eighth and sixteenth notes, including quintuplets in both measures.

Musical notation for measures 7-8. The notation continues with eighth and sixteenth notes, including a quintuplet in measure 8.

Musical notation for measures 9-10. The notation continues with eighth and sixteenth notes, including triplets in both measures.

Musical notation for measures 11-12. The notation continues with eighth and sixteenth notes, including a triplet in measure 12.

Musical notation for measures 13-14. The notation continues with eighth and sixteenth notes, including triplets in both measures.

15

7

5:3

17

20

22

24

26

28

30

32

34

37

40

43

46

49

51

54 7:4

56 9:8 3

58 5 7 *mp* 3  
(get louder gradually, from here to end)

62

67

71

75 5

79

83

87

92

97

101

106

110

113

116

119

3 3 3 3 3 5

*fff*

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