# Lock / Drift

(and eventually just disappear)

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Instr. X

Instr. Y

↑ Raise pitch by one semitone on next repeat.

↓ Lower pitch by one semitone on next repeat.

⇑ Raise pitch by two semitones on next repeat.

⇓ Lower pitch by two semitones on next repeat.

𝅝 Bartók pizzicato, slap tongue, or the like.

♩≈ 105 Progressively more disheartened in search of unison bonuses.

**Performance Instructions**

**1.** Take the repeat continuously. The piece ends when no sounding pitches remain.

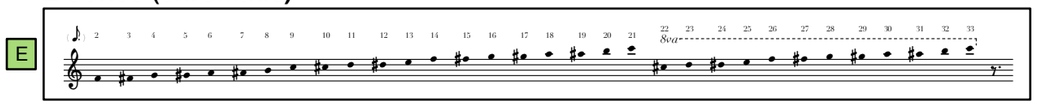
**2.** Continue to raise/lower the pitch of the specified notes until they extend beyond the range of the instrument. At which point, continue to allot for their rhythmic value, treating them as rests.

**3.** When only one pitch remains (D# for X and E for Y), systematically stop playing the note closest to the beginning of the gesture on each successive repeat. The last note remaining will be the D# and E, respectively, in the last measure.

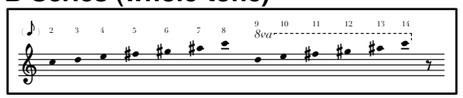
**4.** Instruments X and Y should try and play together (rhythmically precise), but follow the pitch process and finish independently.

**5.** Feel free to transpose parts to maximize the available range of each instrument, but maintain the pitch relationship between parts (with octave equivalence)

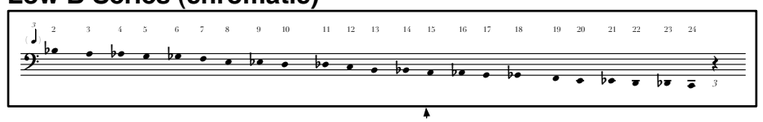
**E Series (chromatic)**



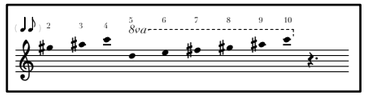
**B Series (whole-tone)**



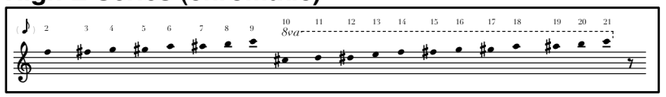
**Low B Series (chromatic)**



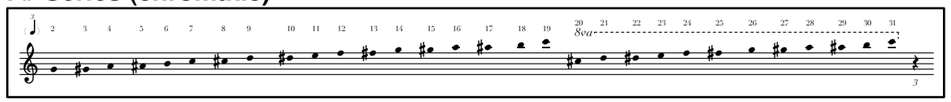
**High F# Series (whole-tone)**



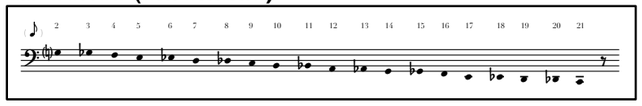
**High E Series (chromatic)**



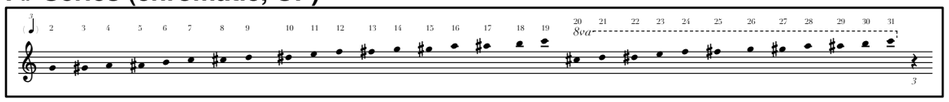
**F# Series (chromatic)**



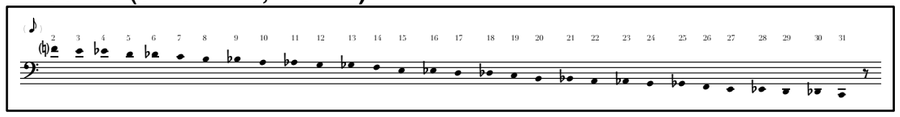
**G# Series (chromatic)**



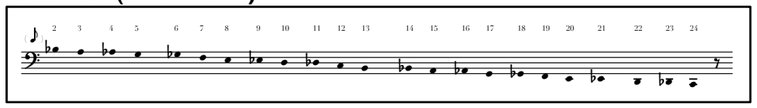
**F# Series (chromatic, UP)**



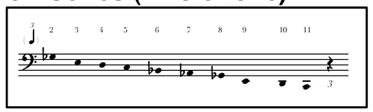
**F# Series (chromatic, DOWN)**



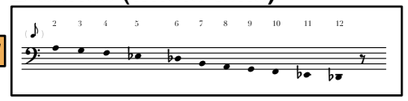
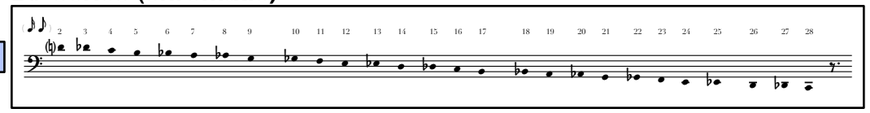
**B Series (chromatic)**



**G# Series (whole-tone)**



**B Series (whole-tone)**



**D# Series (chromatic)**