

Andreas Tsiartas

Anáero

•

for flute solo

2020

Anáero for flute solo (2020)

Anáero (Greek, ανάερο) is a literary adjective, denoting that something is so subtle that it seems to be floating in the air - as if it does not consist of matter, or as if it exists in the intermediate state-of-being between the Aristotelian notion of ether and matter. Metaphorically, anáero could refer to something barely audible from afar, a feeble sound/ noise amidst silence. Poetically speaking, anáero could suggest a distant memory, resonating faintly through the present moment.

Anáero for flute solo was written immediately after *Anapalmós* for clarinet solo. Both pieces are part of a specific series of works for solo instruments, which are correlated. **Anáero**, was conceived at the beginning and completed during my covid-19 confinement in Cyprus.

-Andreas Tsiartas, April 2020

Duration: ca. 8-9 min.
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General notes:

- B foot is essential in order to perform this piece.
- Tempo indications are related and proportional to each other, especially when switching from quaver to crotchet and/or to halves (and vice versa).
- Rests: the smallest rest in the piece is the single *caesura* ' (a rapid breathing rest).
- Accidentals apply for a single bar.
- Trills throughout the piece to be performed as fast as possible.

General score structure:

Tempo expression (*italics*)

① ord. → ① OB → ② OB = overblown pitches (degrees-written out in score)

① → ② → ③ → ④ = air to pitch scale

feathered tremolo

whistle tone → bisb. OR harmonic trill → regular trill → Harmonic wandering

ORD.

Pitch in box= point out the melodic line

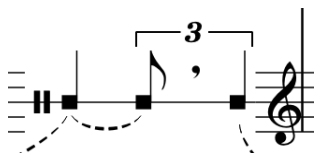
(words/ syllables during whispering and humming)

pp → *mf* → *pp*

(Humming in tube)

(Dynamics for humming part) *pp*

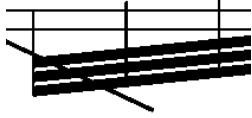
General notation:



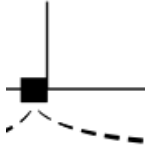
Two kinds of staves on the score:
one for the regular five-line staff and the other one a single line for passages denoting air sounds.



Three kinds of slurs: regular, dashed and dotted slurs. The regular slurs function as ties OR indicate a phrasing when regular note-heads are in use. The dashed slurs imply a musical phrasing, when non-regular note-heads are in use. The dotted slurs are used to bring out a specific melodic line.



Figures crossed diagonally:
to be performed rapidly, despite tempo indications
for the specific passage.



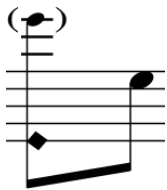
Note-head used for air sounds.



Note head used for passages
containing textures of harmonics.



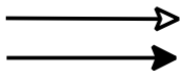
Note stem used for non-metric tremolo (of short duration).



Smaller size note-heads in brackets
indicate the desired pitch to be heard,
or the resulting pitch.



Note-head pointing upwards:
indicating beyond the regular highest range,
hence a noisy air sound.



Smooth transitions

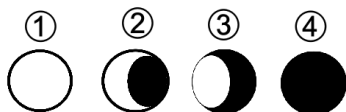


Feathered figures indicate a relative number of pulsating beats and are **not** to be taken literally. The culmination of each feathered figure usually lies in the centre and it matches with a respective dynamic marking. This kind of pulsation should be performed vividly and in a fast speed, independently from the passage's tempo.

Aeolian sounds (various forms and notation):

There is a specific process from air to pitch and vice versa, which is one of the main ideas of the piece. Fragments of this process are scattered throughout the work, having many secondary variations. However, we may divide this process into 4 main parts, which also carry a different notation. For reasons of clarifying the notation of this process, I am depicting the process and various notation from air to pitch ① to ④ as follows:

Explanation of symbols above:



From pure air to full effect (i.e. ord.):

There are four stages (marked in the score as ①/ ②/ ③/ ④).

A white circle is pure air (①), black circle is reg. pitch (④).

Two intermediate stages, one with more air and some pitch (②),

for delicate whistle tones (WT), as well as passages with a

minimum of pitch (explained further below), and the other one,

with more pitch and some air (③), also explained further below.



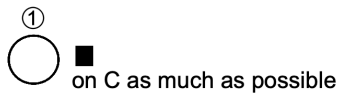
Aeolian sound note-head A:

Note-head used to indicate a minimum amount of pitch within mostly air, yet NOT quite a whistle tone, nor an aeolian tone, but rather something in-between. Marked as ② when on regular five-line stave, or ① if on one-line stave (pure air).

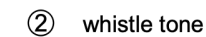
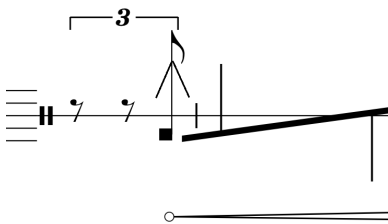


Aeolian sound not- head B:

Air with some pitch, more audible than the one above. Soft and delicate – created with a slightly curved direction of the air in the embouchure, resulting in sounding two octaves higher (quasi harmonics)/ Marked as ③.

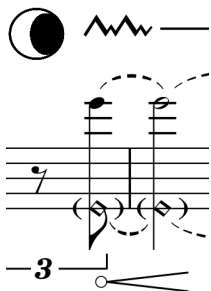


Pure air with closed embouchure (black square)/ breathe in as long as indicated.



A single whistle tone:

almost like an aeolian whisper. Fragile and trembling, containing small nuances of neighbouring pitches (hence the curved zigzag line).



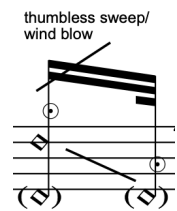
Applied within marking number ③;

Air with some audible pitch. Soft and delicate – created with a slightly curved direction of the air in the embouchure, resulting in sounding two octaves higher (quasi harmonics); In this case with added key-click sounds.



A very fast harmonic sweep though the indicated pitch range;
The effect is more important than the pitches
sounding in-between (like a wind blow).

sfz >

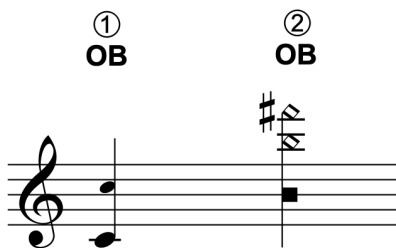


A very fast harmonic sweep though the indicated pitch range,
this time thumb-less and with the sound **sh**.
The effect is more important than the pitches
sounding in-between (like a wind blow).

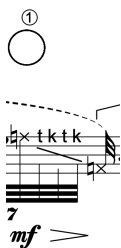
sh _____

sfz > *mp*

Other sounds glossary:



Overblow with some force (①) with even more force (②),
creating the indicated overblown pitches as audibly as
possible. Try to create the melodic line throughout the
passage on the overblown pitches of ②.
Zero (0) cancels overblowing i.e. *ordinario*.



Percussive and palatal t/k fast descending scale
(closed embouchure).

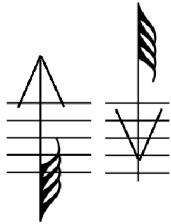
(t/t) _



Pure -t- palatal sound (without air).

whisper: (r) - - é - u - ma
 (dynamics for whisper): *mf*

In addition to performing the passage, whisper the words in the mouthpiece (intensify spoken sounds- clear but introverted).



Inhale/ exhale

Multiphonics*

∅ = press the ring, not the hole

(1) Fingering for F and C. Key diagram: F (open), Bb (closed), B (closed), Ab (pressed), A (pressed), G (pressed), F (open), C (open).

(2) Fingering for F and G#. Key diagram: F (open), Bb (closed), B (closed), Ab (pressed), A (pressed), G (pressed), F (open), G# (closed).

(3) Fingering for F and D#. Key diagram: F (open), Bb (closed), B (closed), Ab (pressed), A (pressed), G (pressed), F (open), D# (open).

(4) Fingering for G# and C#. Key diagram: G# (closed), Bb (closed), B (closed), Ab (pressed), A (pressed), G (pressed), G# (closed), C# (closed).

*Credits: Howell, Thomas. 'The Multiphonics'. In *The Avant-garde Flute: A Handbook for Composers and Flutists*, 63-178. LA: University of California Press, 1974. Numbers of multiphonics, as found in the book (1-4): 708, 702, 700, 699.

ANÁERO

for flute solo

Andreas Tsiartas

A ♩ = 70 Subtle

Flute

②
whistle tone (fragile, trembling)
sim. W.T.

2/4 3/4 4/4 3/4

pp ppp pp

Fl.

5 3/4 4/4 3/4

ppp pp

harmonic trill

rall. . .

Fl.

9 3/4 4/4 2/8

p pp pp

harmonic trill

♩ = 60 (♩ = 120)

♩ = 70


Fl.

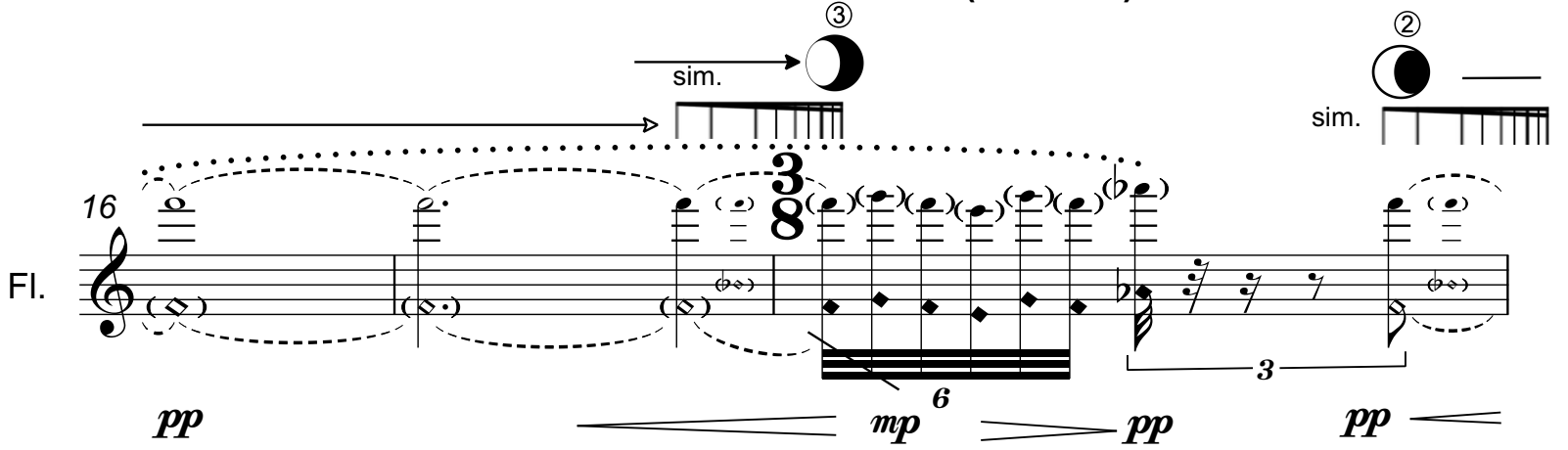
13 2/8 5/4 4/4

p ppp pp ppp





③
sim.


rall. ♩ = 60 (♩ = 120)

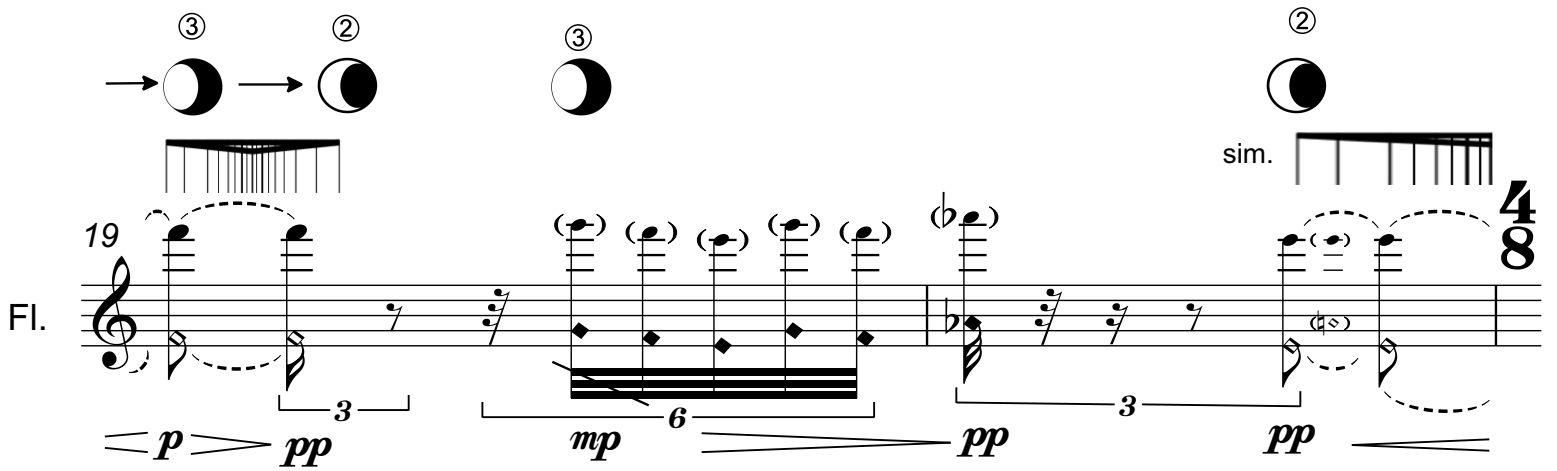
sim. 



16 *pp* *mp* *pp*

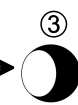
   


sim. 

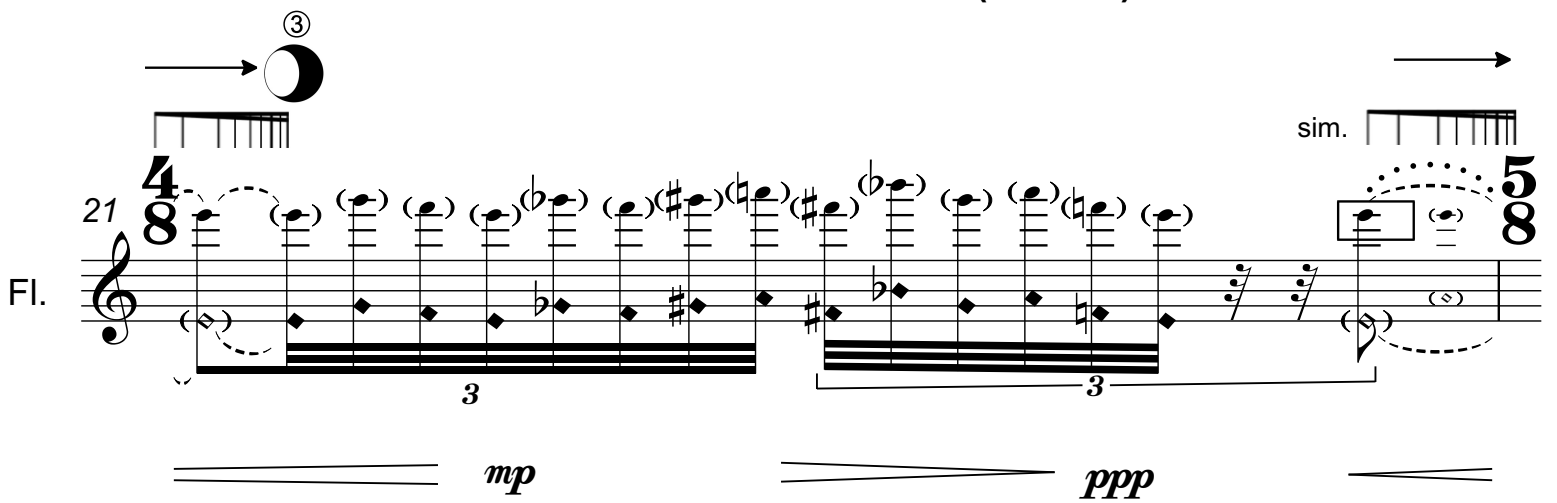


19 *p* *pp* *mp* *pp* *pp*

rall. ♩ = 45 (♩ = 90)

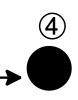


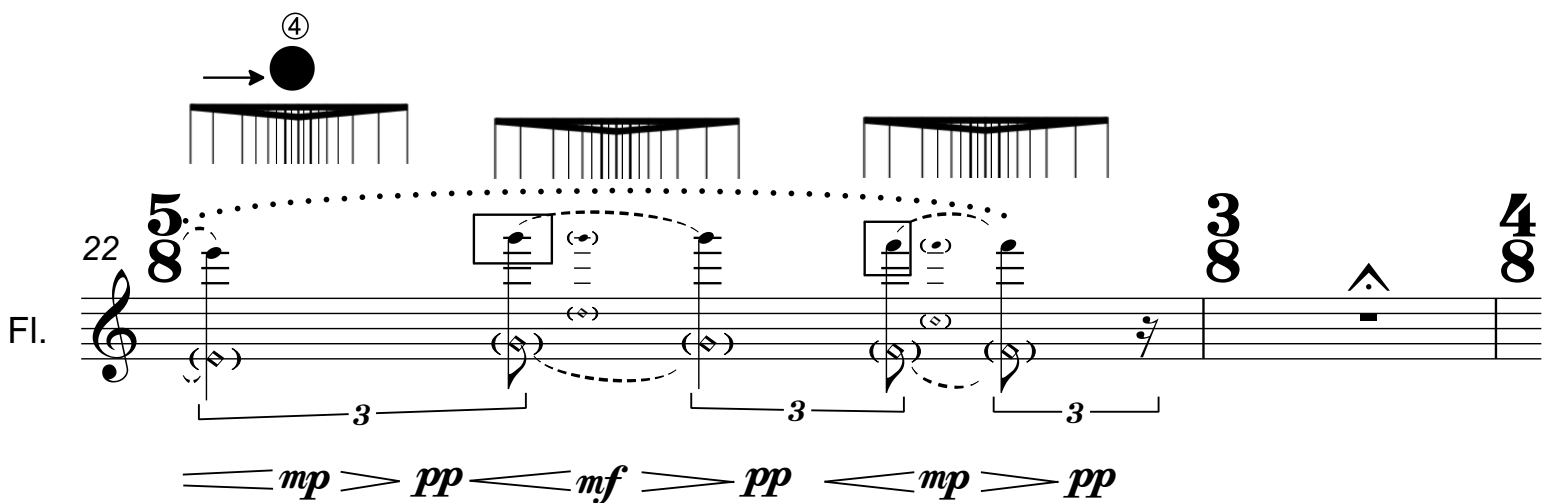
sim. 



21 *mp* *ppp*

♩ = 90 Con moto





22 *mp* *pp* *mf* *pp* *mp* *pp*

B ♩ = 90



harmonic trill

24 **4/8**

Fl.

accel.

27 **3/8**

Fl.

♩ = 120

♩ = 90

②

28 **5/8**

Fl.

p *ppp* *pp* *smf*

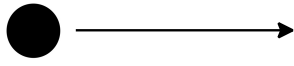
accel. ♩ = 120

30 **4/8**

Fl.

sfz *mf* *sfz*

C ♩ = 100 **Energico**



Fl. 33 $\frac{4}{8}$

f *mf*

Fl. 34

pp *mp* *pp*



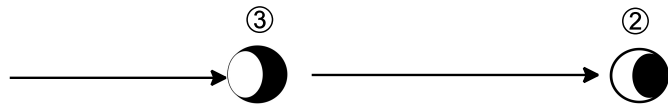
Fl. 35 $\frac{4}{8}$

mf *sfz > mp* *pp*



Fl. 36 $\frac{4}{8}$

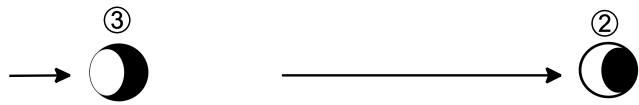
mf *sfz > mp* *sfz ppp*



37

Fl.

pp *ppp*

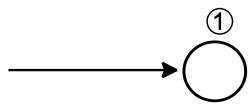


38

Fl.

wind blow/
harmonic sweep TR

pp *p* *sfz = mp* *sfz* *ppp*



39


Fl.


(chi) flz. poco sost.

mf *sfz* *pp* *sfzmf* *ppp*

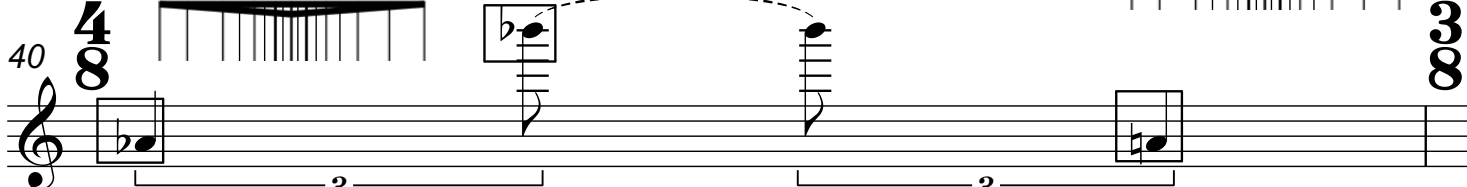
♩ = 90 **Con moto**

④ ●

sim. 

bisb. 

40 **4/8**


Fl. 

mp > *pp* < *mf* > *pp* < *mp* >

♩ = 100

④ ● → ③ ◐ → ② ◑

41 **3/8**


Fl. 

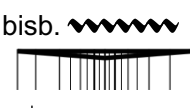
sfz *p*

♩ = 90 **come sopra**


① ○

④ ●

sim. 

bisb. 

42 **2/8**


Fl. 

ppp sfz < *mp* > *pp* < *mf* > *pp* < *mp* > *pp* < *p* >

♩ = ♩ = 100

② ◐ → ① ○ (only keys)

44 **4/4**

Fl. 

> *ppp*

whisper: (r) - - é - u - ma
 (dynamics for whispering): *mf*

45 **5/4** **4/4**

Fl. *ppp* l' istesso *p* *sfzmf* *ppp*

Humming (in tube)*:

* octave lower or higher possible (adjust vocal range)

46 **4/4** **5/4**

Fl. *rall.*

(only keys)

47 **5/4** **4/4**

Fl. *ppp* *mp* *pp* *p* *sfzmp*

whisper: a - e - ná - o - i

Humming:

48 **4/4** **3/4**

Fl. *pp* *ppp* *mf* *pp*

49

Fl.

mp *p*

mé - - - - - ter

51

Fl.

whistle tone

on C as much as possible

mé - - - - - ter

53

Fl.

hold breath → exhale

loud loud

57

Fl.

ORD.

♩ = 70 **Con moto**
cantabile

④ bisb.

59 **2/4**

Fl.

ppp < *mf* > *pp* << *p* > *pp* < *mp* > *pp* < *p* > *pp* < *mp*

♩ = 50

61

Fl.

> *ppp* *loud* *ppp*

ORD.

♩ = 70 **Animato** ♩ = 80 **più mosso**

④ bisb.

66

Fl.

mf *mf* > *mp* << *f*

cantabile espressivo

cantabile espressivo

②

wind blow/ harmonic sweep

④

69

Fl.

sfz \rightrightarrows *mp*

mf \rightrightarrows *mp* \leftarrow *fp*

②

③

harmonic trill

sim.

73

Fl.

f \rightrightarrows *mp*

p

④

cantabile espressivo

75

Fl.

mf \rightrightarrows *p*

mf \rightrightarrows *mp*

78

Fl. *mf* *f* *sfz* *mp*

jet whistle/
harmonic sweep

82

Fl. *sfzmf* *p* *sfzmp* *p*

$\text{♩} = 50$ Sotto

84

Fl. *sfzp* *pp* *sfzpp* *ppp* loud

① on C as much as possible

88

Fl. *pp* *ppp*

91 **2/2**

Fl. **3** **ORD.** **imperceptible breathing** **3**

(loud) **ppp**

hold breath → smooth transition

95 **3/2**

Fl. **imperceptible breathing**

pp

humming: **3** **3** **3** **3**

pp **mp**

harmonic wandering*:

*harmonic wandering:
reach for the highest partials to wander around in any order (8th and above) - indefinite pitch, almost noise/ medium pace

101 **2/3**

Fl. **3** **4/2** **3** **4/4**

ppp **pp** **ppp**

smooth transition → whistle tone → harmonic trill

E ♩ = 70 Poco più mosso rall. . . ♩ = 60 (♩ = 120)

③

Fl. 103 4/4

p > *pp* *pp* *mp* *pp*

Fl. 106 3/4

p > *pp* *pp*

rall. ♩ = 45 (♩ = 90)

③

Fl. 108 2/4

mp *ppp* harmonic trill

♩ = 90 Con moto

④

sim.

Fl. 109 7/8

mp > *pp* < *mf* > *pp* < *mp* > *pp* *ppp*

harmonic trill

110 4/8

Fl.

7

3/8

accel.

poco sost.

111 3/8

Fl.

7 7 7

4/8

F ♩ = 100 **Energico e poco a poco impetuoso**

④
● ORD.

112 $\frac{4}{8}$

Fl. $< f$ mf

113

Fl. pp mp pp

① OB ORD.

114

Fl. mf sfz mp pp

① OB ② OB ③ ord.
③ ④ ● ③

wind blow/
harmonic sweep

115

Fl. mp sfz p ppp

① OB ② OB ③ ORD.
④ ● ③

① OB ② OB ③ OB

Fl. 116 4/8

p *sfz > mf* *ppp*

① OB ② OB

Fl. 117 3/8

sfz > mf

① OB ② OB ① OB ③ OB

Fl. 118 2/8

pp *mf* *sfz > mp* *sfz* *mp* *f* *sfz > mp* *sfz*

rall.

② OB

④ ● sim.

Fl. 120 3/8

sfz > mp *sfz* *sfz > mp* *sfz* *sfz > mf* *sfz* *sfz > mf* *sfz*

♩ = 80 rall.

122 **3**

Fl. *sffz* > *f* *sfz* *sffz* > *ff* *sfz* *sffz* > *ff* *sfz*

G ♩ = ♩ = 70 **Maestoso** rall. ♩ = 60

123 **2/2**

Fl. *sffzp* *sffz* *f* *sffzp*

Bells up: For each of the four times, turn around (along with the tube) in four different directions clockwise. By the end of the last one, remain standstill for some time in your last position, before proceeding. When commencing the next phrase move swingingly to the front position.

M1 M2

127 **3**

Fl. *sffz* *mf* *sffzp* *sfz*

rall. ♩ = 50 (♩ = 100)

M3

132 **4**

Fl. > *mp* *sfzp* *f* *p*

M4 ORD.

H ♩ = 100 Subtle

③ (only keys)

harm. trill

136 $\frac{5}{4}$

Fl. $\frac{3}{4}$

ppp *pp* *ppp* *ppp*

♩ = 50

■ on B foot

138 $\frac{2}{2}$

Fl. $\frac{3}{4}$

ORD.

harm. trill

soft *pp*

♩ = 100 en dehors

♩ = 50 Sotto

①

sim.

143 $\frac{6}{4}$

Fl. $\frac{2}{2}$

mf *pp* *f* *pp* *mf* *pp*

145

Fl.

②

→ ●

ppp ————— *pp*

soft *ppp*

whisper: (r) - - é - u - ma -

♩ = 100

♩ = 50

149

Fl.

③ ●

ppp harm. trill sim. ① ○

si

pp < *mp* > *pp* < *mf* > *pp*

♩ = 70 Con moto ma sotto

152

Fl.

③ ● ② ●

ppp sim. *pp* < *p* > *pp* *pp*