



Bass Flute Solo



Structure

Each bar represents a single full exhalation of breath from the performer at a speed that allows them to perform at the dynamics indicated. The length of each bar depends on the length of time for which a performer can exhale and will likely vary from performer to performer. This means that the flautist should perform the actions within the bars at a speed relative to their breathing and the dynamics indicated.

Opening

The opening of the score comprises multiphonics to a dynamic between *ppp* and *mp*. The performer should work through the multiphonics in any order choosing a dynamic each time. The performer should start with a length that feels comfortable and then repeat, increasing the time with each action until they feel that they are at the limit of their capacity (at least twenty five seconds, but this may be considerably more). After some time, the performer may move on to the rest of the piece, which is to be played in order.

All multiphonics and microtonal pitches include fingerings above the staff. Multiphonics and microtones are for boehm system flutes and the piece should be performed on a boehm flute where possible. If another flute is to be used, then the performer should check if alternative fingerings are required. Where a percussive motion such as a key click is required, the fingering(s) required are also indicated. Multiphonics used are notated thus:

Quarter flat  Slightly flat  Slightly sharp  Quarter sharp  Three quarter sharp 

Glissandi

The *glissandi* in this piece are all relatively small and should be achieved using embouchure. Where the indication is given to 'roll inward', the performer should rotate the flute towards themselves, thus lowering the blown pitch.

Ribattimento

Ribattimento is an articulation that is achieved by changing the speed of tonguing over the duration of a gesture. This technique is employed on page two, where the performer should increase the tonguing speed, gradually moving to a flutter-tongue near the end of the phrase.

Flutter-tongue

Two types of flutter-tongue are used in this piece, the first of which uses the tongue repeatedly hitting the roof of the mouth (notated *flzg.* (t)). The second uses a glottal action in which the performer relaxes the back of the throat and lets it vibrate (notated *flzg.* (gl)).

Accelerando

Accelerando is indicated in the score using the following notation: 

The spacing between the stems is indicative of the movement, i.e. from slow to fast, or from slow, to fast, to slow etc.

The cessation of an action is indicated using this symbol: 

This symbol is used to indicate that a particular multiphonic or pitch event ceases at this point. Percussive actions should be performed with the multiphonic/pitch. The only exception to this is on the second system of the last page where the second multiphonic ceases before the end of the bar. The performer should continue to sing the note indicated until the end of the bar.

Singing whilst playing

The performer is asked to sing whilst playing at various points in the piece. These pitches should be articulated with a vowel sound that allows the movement of the tongue without changing the quality of the sound.

NB. This copy is a study score. Full size performance scores available on request.



For Bass Flute Solo

Handwritten fingering: $\begin{matrix} b \\ 3 \\ 4 \end{matrix}$ and $\begin{matrix} 3 \end{matrix}$ above C^\sharp .

ppp - mp

Handwritten fingering: $\begin{matrix} b \\ 2 \\ 4 \end{matrix}$ and $\begin{matrix} B \\ 4 \end{matrix}$ above D^\sharp .

ppp - mp

Handwritten fingering: $\begin{matrix} b \\ 3 \\ 4 \end{matrix}$ and $\begin{matrix} 2 \\ C \end{matrix}$ above G^\sharp .

ppp - mp

Handwritten fingering: $\begin{matrix} b \\ 3 \\ 4 \end{matrix}$ and $\begin{matrix} 2 \\ C \end{matrix}$ above G^\sharp .

pp

Handwritten fingering: $\begin{matrix} b \\ 3 \\ 4 \end{matrix}$ and $\begin{matrix} 2 \\ C \end{matrix}$ above G^\sharp .

pp

Handwritten fingering: $\begin{matrix} b \\ 3 \\ 4 \end{matrix}$ and $\begin{matrix} 2 \\ C \end{matrix}$ above G^\sharp .

pp

Handwritten fingering: $\begin{matrix} b \\ 2 \\ 3 \end{matrix}$ and $\begin{matrix} 2 \\ D^\sharp \end{matrix}$ above D^\sharp , and $\begin{matrix} b \\ 3 \\ 4 \end{matrix}$ and $\begin{matrix} 2 \\ C \end{matrix}$ above C .

mp - pp

D# (2, 3) / 2

 C (3, 4) / 2 G#

↑ gl. (4)

mp ————— *pp*

D# (2, 4) / B

 B (2)

mp

mp

D# (2, 4) / B

pp

ribattimento

flzg. (t)

ord. roll inward →

mp ————— *mf* ————— *mp*

D# (2, 4) / B

flzg. (t)

mp

D# (2, 4) / B

ord.

mp ————— *ppp* ————— *mp*

C# (3, 4) / 3

 B (2, 4) / 2

mf

mp

D# (2, 4) / B

mp

Voice

gl.

mp

C# (3, 4) / 3

tongue artic.

mf

pp

A (2, 3, 4)

gl.

mp ————— *pp* ————— *mp*



* The performer may choose to sing a perfect fifth above or below the blown pitch.



pp

pp

pp

pp

mp *ppp* *mp*

mp

pp *mp*

ppp *mp*

mp *pp*

pp

p *mf*

mp *ppp* *p*

Flute part: *p* (piano) followed by *mp* (mezzo-piano).

Flute part: *p* (piano) followed by *f* (forte).

Voice part: *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte).

Flute part: *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte).

inhale; move mouth slowly away from flute

Flute part: *mf* (mezzo-forte).

Flute part: *pp* (pianissimo).

Flute part: *ppp* (pianississimo).

Flute part: *ppp* (pianississimo), *mf* (mezzo-forte), *ff* (fortissimo).

flz.g. (gl.) move flute away from mouth; continue to exhale →

Flute part: *mp* (mezzo-piano).

Flute part: *pp* (pianissimo).