Dawn is a girl, removing her necklace of stars

for flute

Chris Dench

Dawn is a girl, removing her necklace of stars

(2017)

for flute with B foot

for Kathleen Gallagher & Laura Chislett
who have both done so much for so long for my flute music

many thanks to Peter Bakowski for the use of the title [1]

Duration: circa 15 minutes

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[1] **from *Some beliefs of mine*, in *the heart at 3 a.m*, by Peter Bakowski.** Hale & Ironmonger, 1998. Used with permission from the author.

Performance notes:

- Do not rush this piece. Although a performance should possess a high degree of propulsiveness to keep the listener's attention, it should not sound virtuosic; do not take it at too breakneck a pace.

- This piece is designed for open-hole flute; it mandatorily requires a B foot.

- Accidentals only apply to the notes they immediately precede, except in the case of immediate repetitions—context will make these clear—and during gracenote bursts, where only inflections are indicated. Quartertones should be played using normal fingerings where appropriate; otherwise, as in extended glissando material, or when the fingering is unreliable, use embouchure. Arrowed accidentals should also be 'bent' with the embouchure. A lot of lip-plate roll is required to achieve these subtle microtonal changes; in most cases no attempt has been made to notate these lip-plate movements, only the pitch-changes are given.

- This score is notated at approximately 2.5 centimetres to 1 second. It is not necessary to obey this directive slavishly; expressive rubato is encouraged.

- **Dynamic profile**: there are **nine** dynamic steps in this work—

  pppp*—*ppp*—*pp*—*p*—*mf*—*f*—*ff*—*fff*—*ffff

  There is no ***mp*** dynamic; ***mf*** is considered to be midway between ***p*** and ***f***. (*Poco*) written near a dynamic means to slightly understate it. A horizontal stroke (—) following a dynamic emphasises that it continues uniformly until contradicted; a slash (/) immediately between dynamics means an abrupt change.

  Dynamics should be not be treated as a simple linear *soft*→*loud*: they function as variations in the *local* context.

- The first—vocal—note should be obtained by the discreet use of a tuning fork. **Please do not play a flute pitch to find the D flat.**

- Notational conventions are the same as in my previously written flute works. An exhaustive list can be found in the preface to the score of my **Closing Lemma**—see my website for a free downloadable copy. Specific to this work are:

  Harmonics are indicated by a stem linking two pitches—the fundamental is indicated by a three-sided diamond notehead. If the upper pitch is also a diamond the harmonic should be breathy; degree will be clear from notational context.

  Arrows linking any two performance instructions mean to 'morph' the sound from the opening to the closing colour. For instance, T → NO AIR means to continue the marked tonguing while lessening breath (almost to extinction).
  V , boxed, with closed (four-sided) diamond notehead: voice. These sustained vocal notes need to performed at written pitch (that is, no octave transpositions, please, but sounding down a fourth when alto flute is used)—the pitches chosen should be performable by female or male players. The vocal notes are distinguished from almost all other diamond noteheads by **all being tails down**.

  T, circled, indicates a strong tongued attack in prevailing quiet (usually *ppp*) dynamic. Likewise, ⊥ in a circle means **no tongue attack**.

  NO AIR indicates that the air-column is to be activated solely by the tongue-attack or flutter—(almost) no wind at all is to be used.

  Breathy, in boxes: B—breathy; VB—very breathy, three-sided diamond notation reinforces these instructions;

  Vibrato, unboxed: **MV**—*molto* vibrato; **SV**—*senza* vibrato; cancelled by *NAT*;

  All indications are cancelled by *NAT*—*naturale*, boxed or otherwise. It will be clear from context whether all effects are cancelled or a subset. The sign **//** is used when *all* preceding colour instructions are completely cancelled.

  Lip pizzicato, boxed/circled: LP—wedge noteheads are *not* used.

  It is strongly suggested that performers colour-code the continuous superimposed transitions on pages 9—11.

  A circled F over a harmonic means to bring out the fundamental. In all harmonics a hint of audible fundamental is welcome.

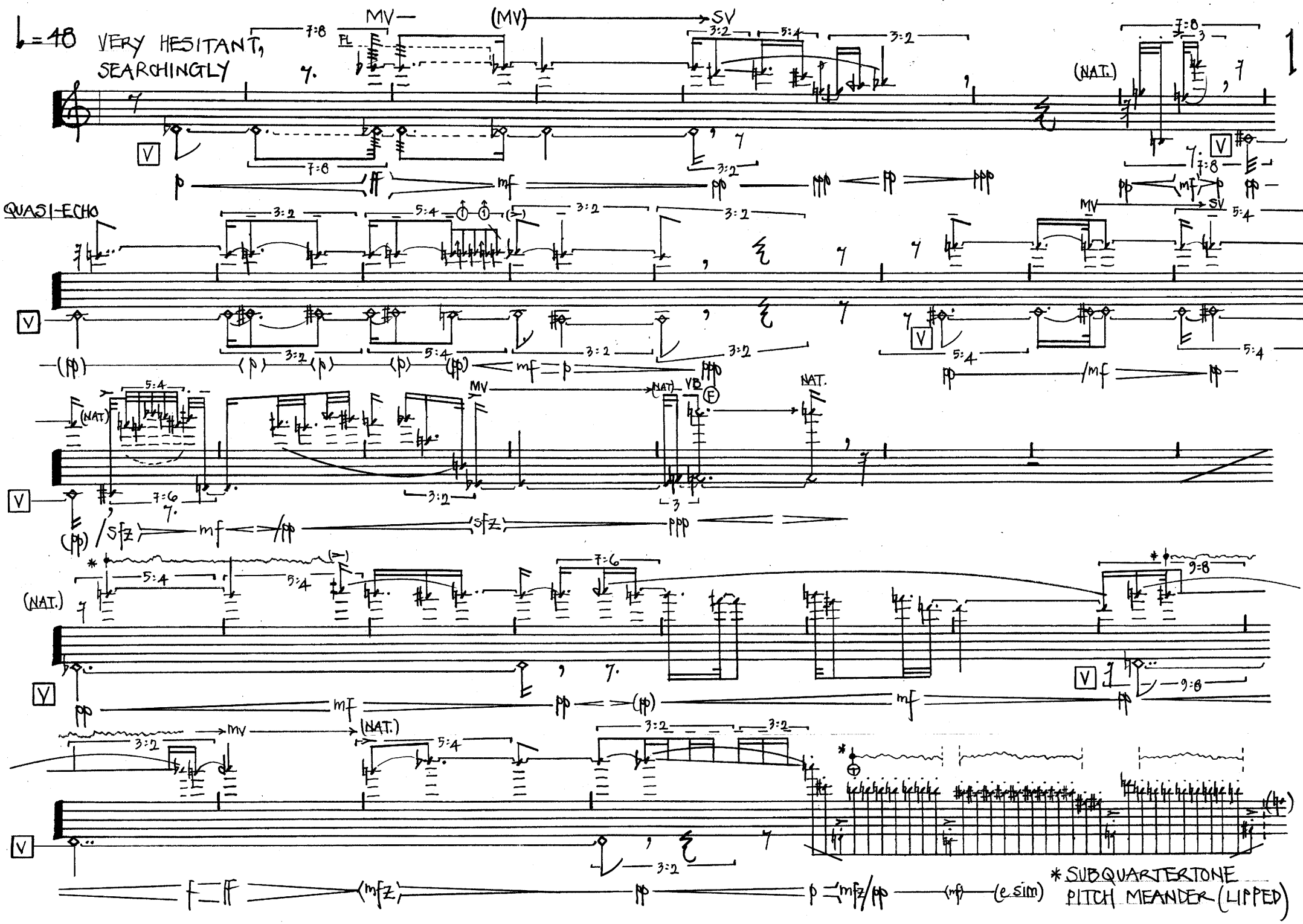
  Occasionally colour fingerings are requested. These take the form of circled numbers over repetitions of the same pitch. The first should always be the standard fingering and each iteration should move further from this reference timbre—very slight pitch

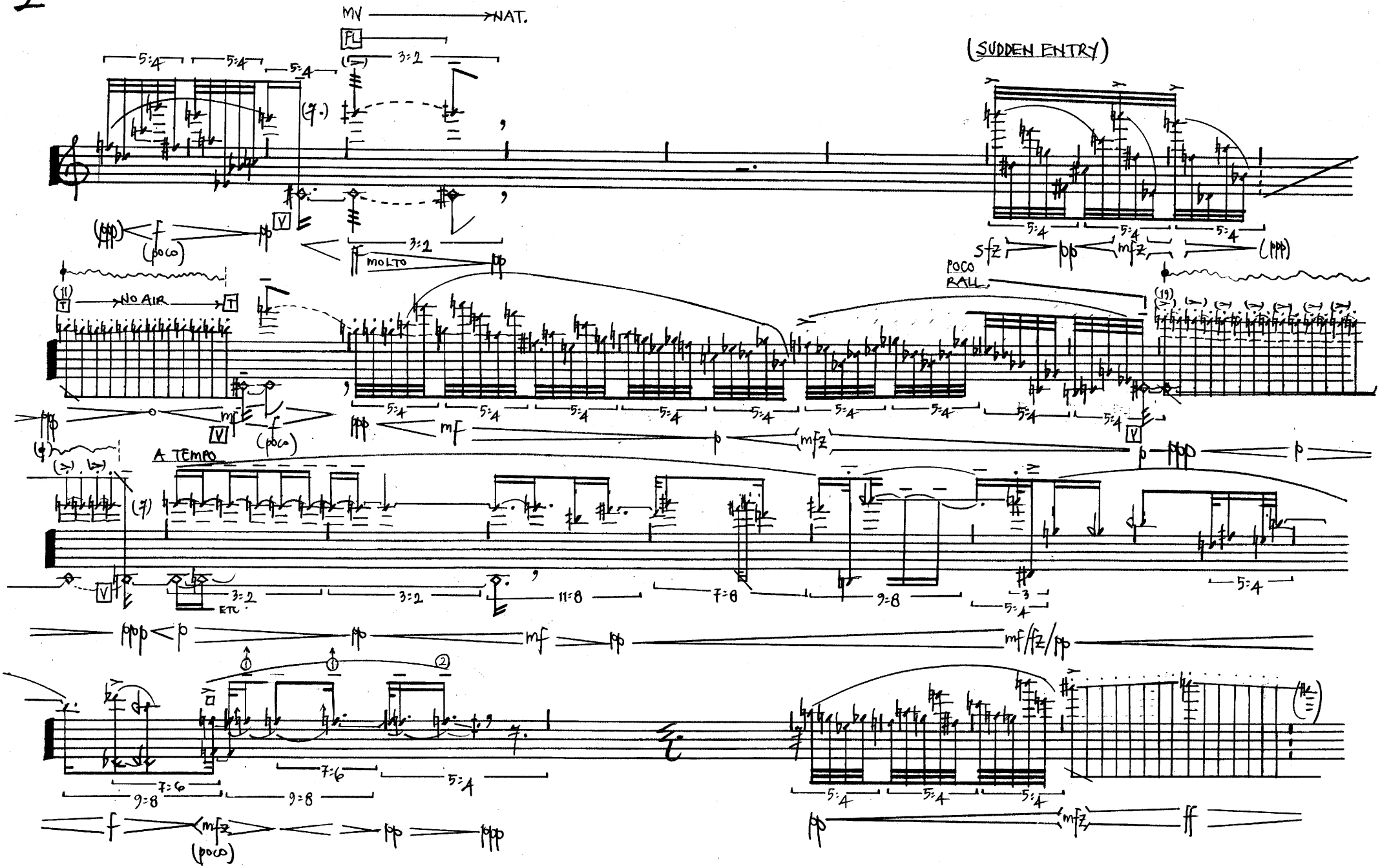
wandering is acceptable. An arrow above or below the circle means that the pitch should deviate microscopically from the standard pitch in the direction of the arrow.

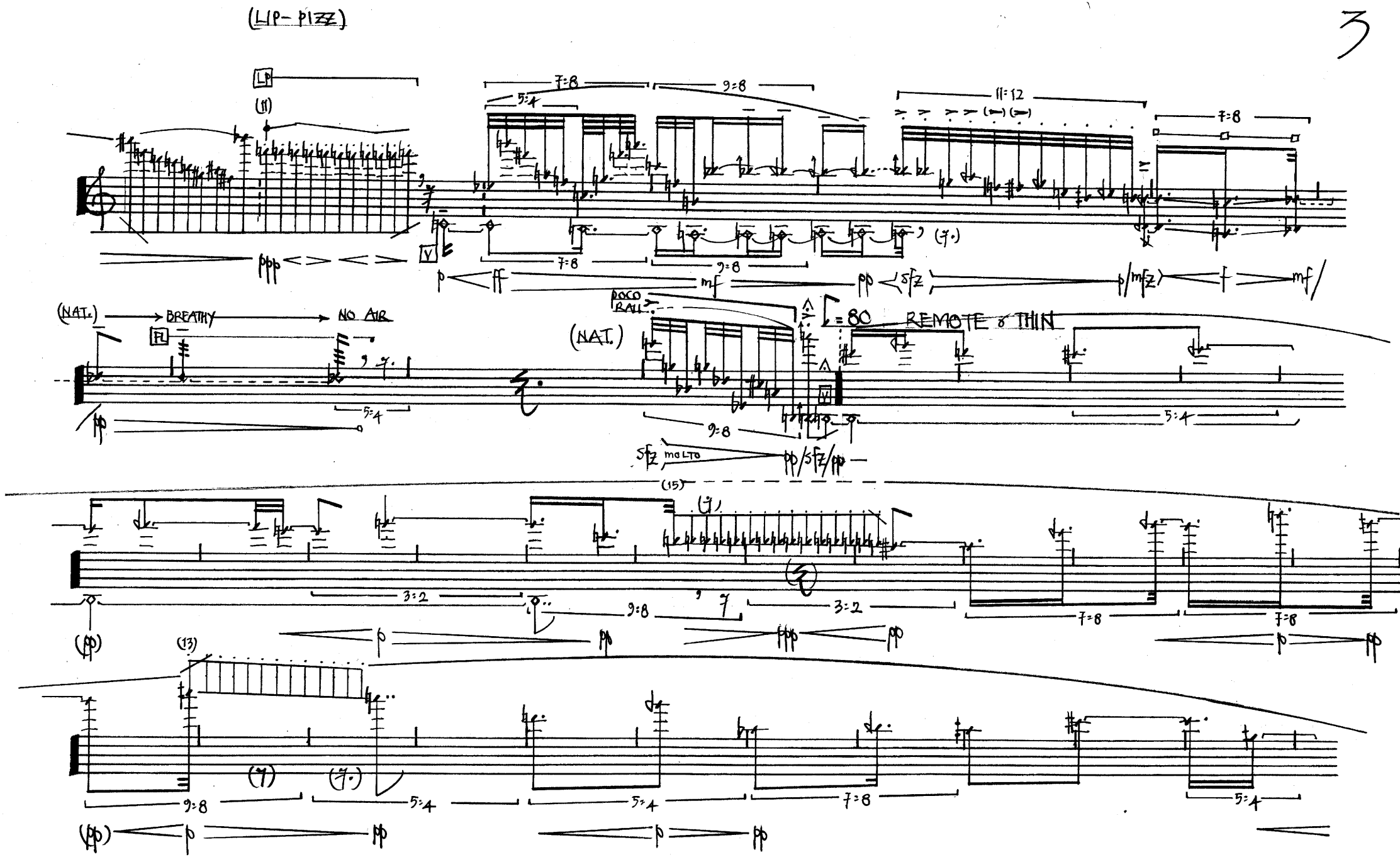
- Barlines serve the purpose of segregating the many different materials that constitute the piece. They should, nonetheless, be 'transparent' to elapsing time. The music should flow uninterruptedly, except where pauses are specifically indicated.

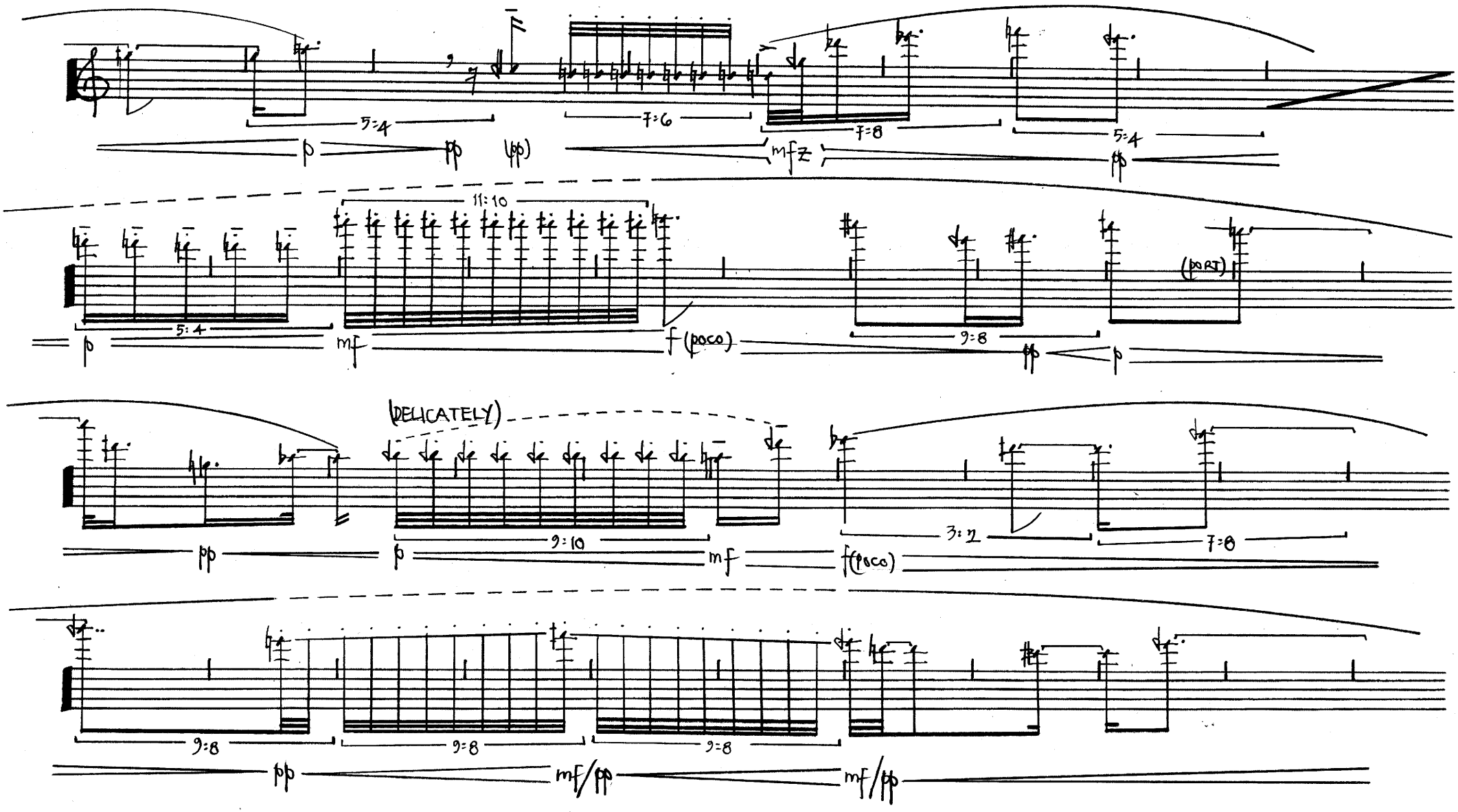
- **Pauses** are treated intuitively in this score—all are very brief. The very small triangles are the briefest hint of hesitancy; small lacunæ and rubato effects may be used to inject a sense of breath into the more motoric sections.

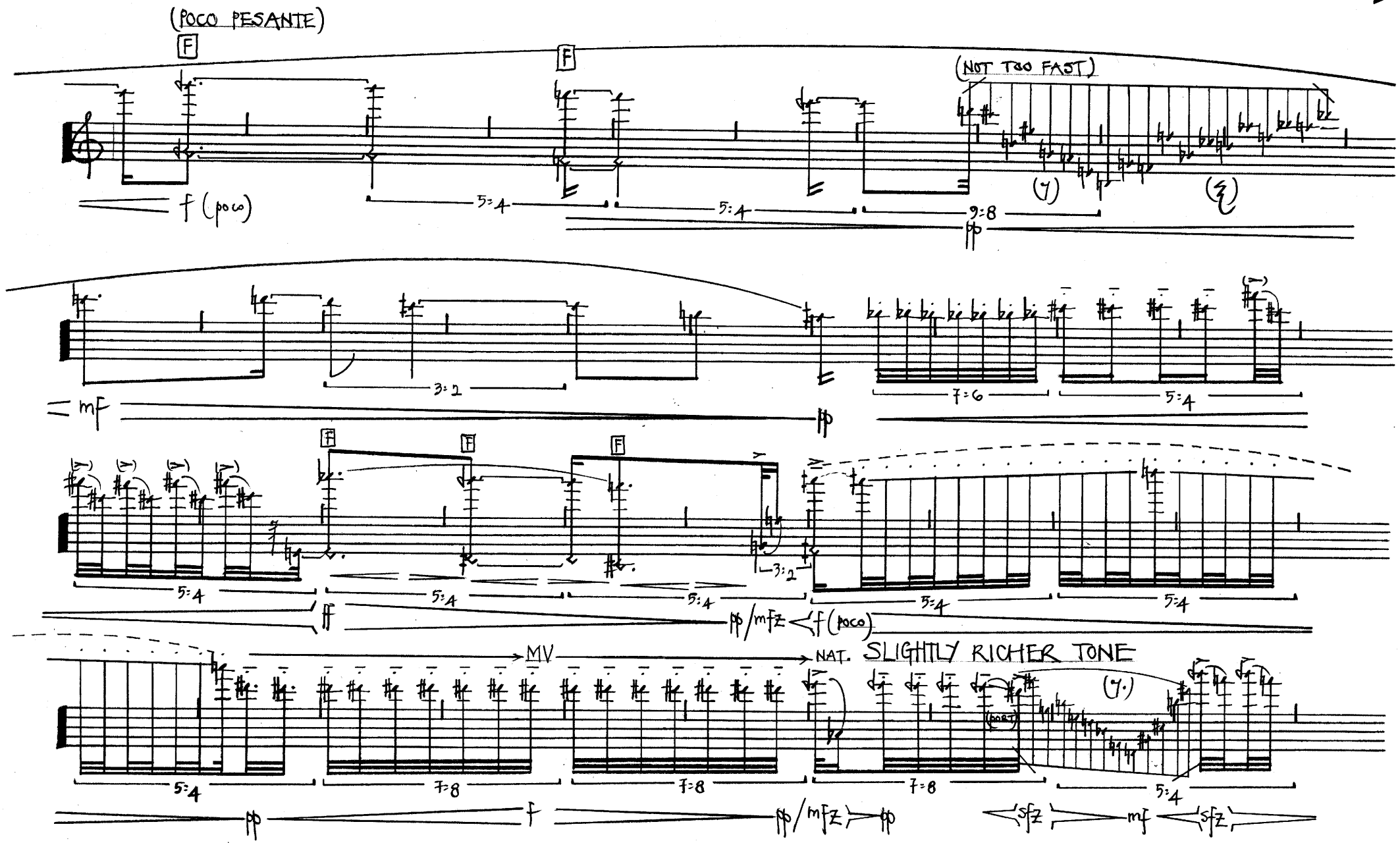
- The small commas indicate that the sound should cease. This information is primarily provided by the notated durations; the commas merely reinforce the detail. They do NOT imply a hesitation.

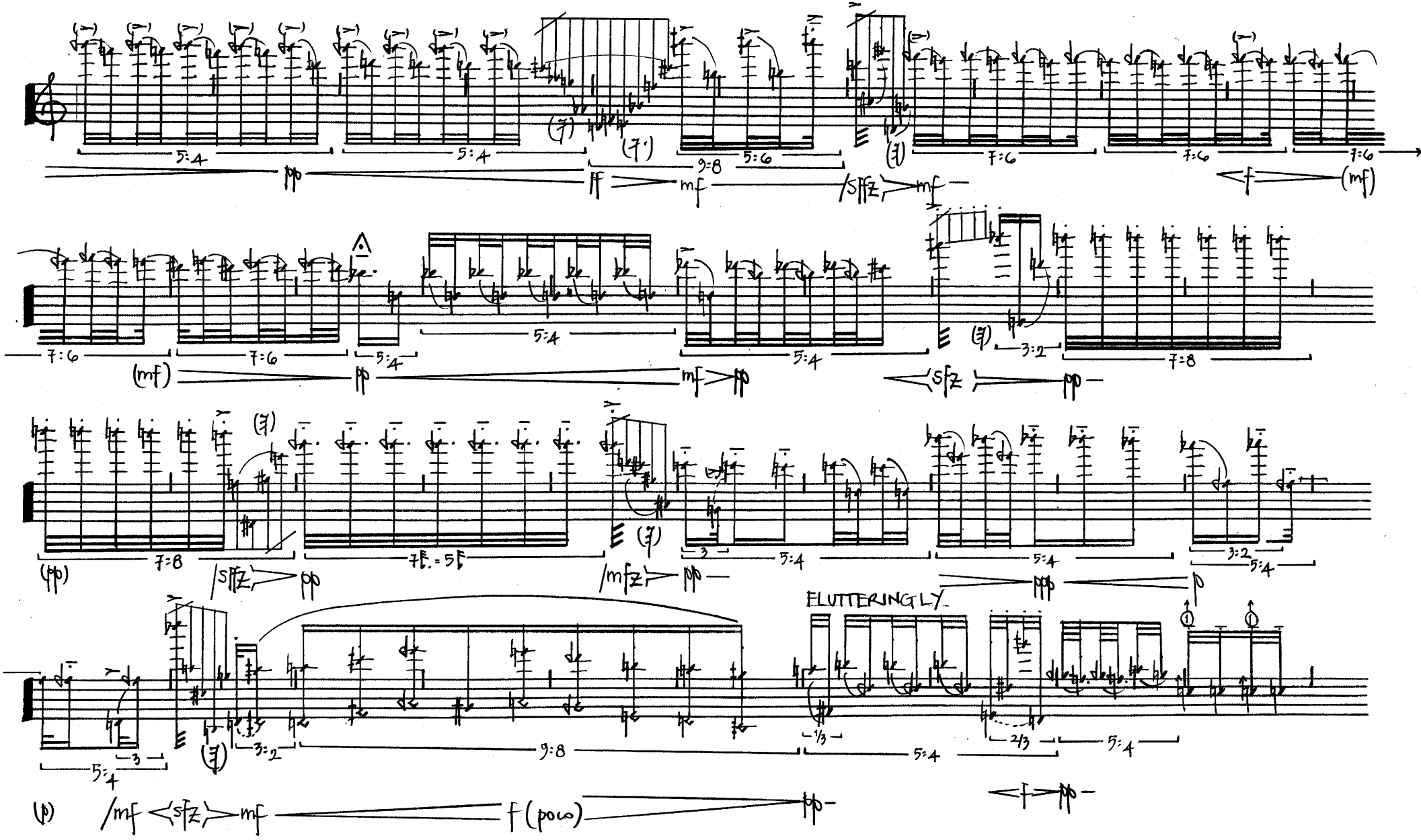

♩=48 VERY HESITANT, SEARCHINGLY
FL
MV
(MV)
SV
(NAT.)
QUASI-ECHO
VB
NAT.
* SUBQUARTERTONE PITCH MEANDER (LIPPED)

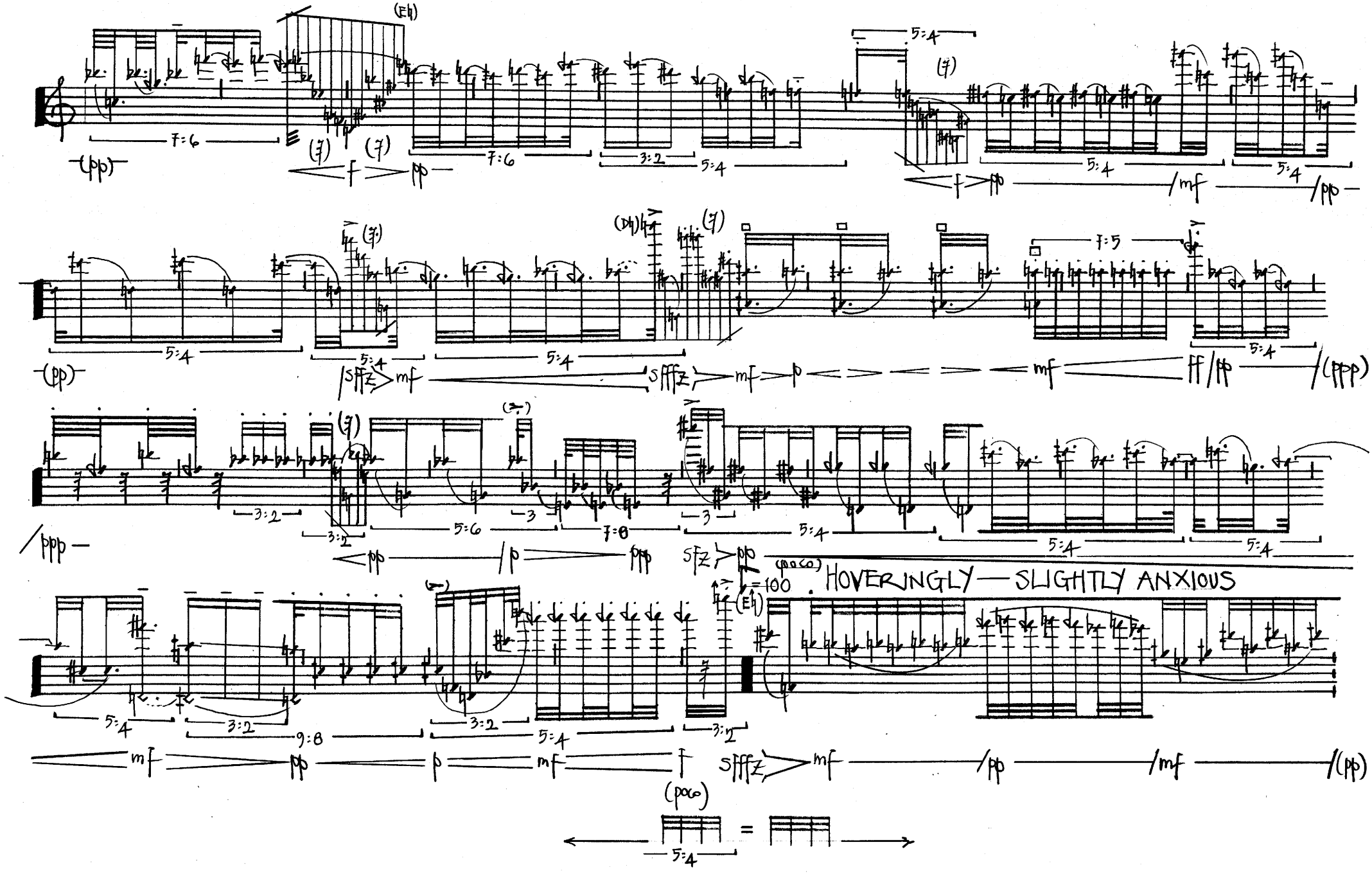

MV
NAT.
FL
(SUDDEN ENTRY)
(poco)
MOLTO
NO AIR
POCO RALL
A TEMPO
ETC.
(poco)

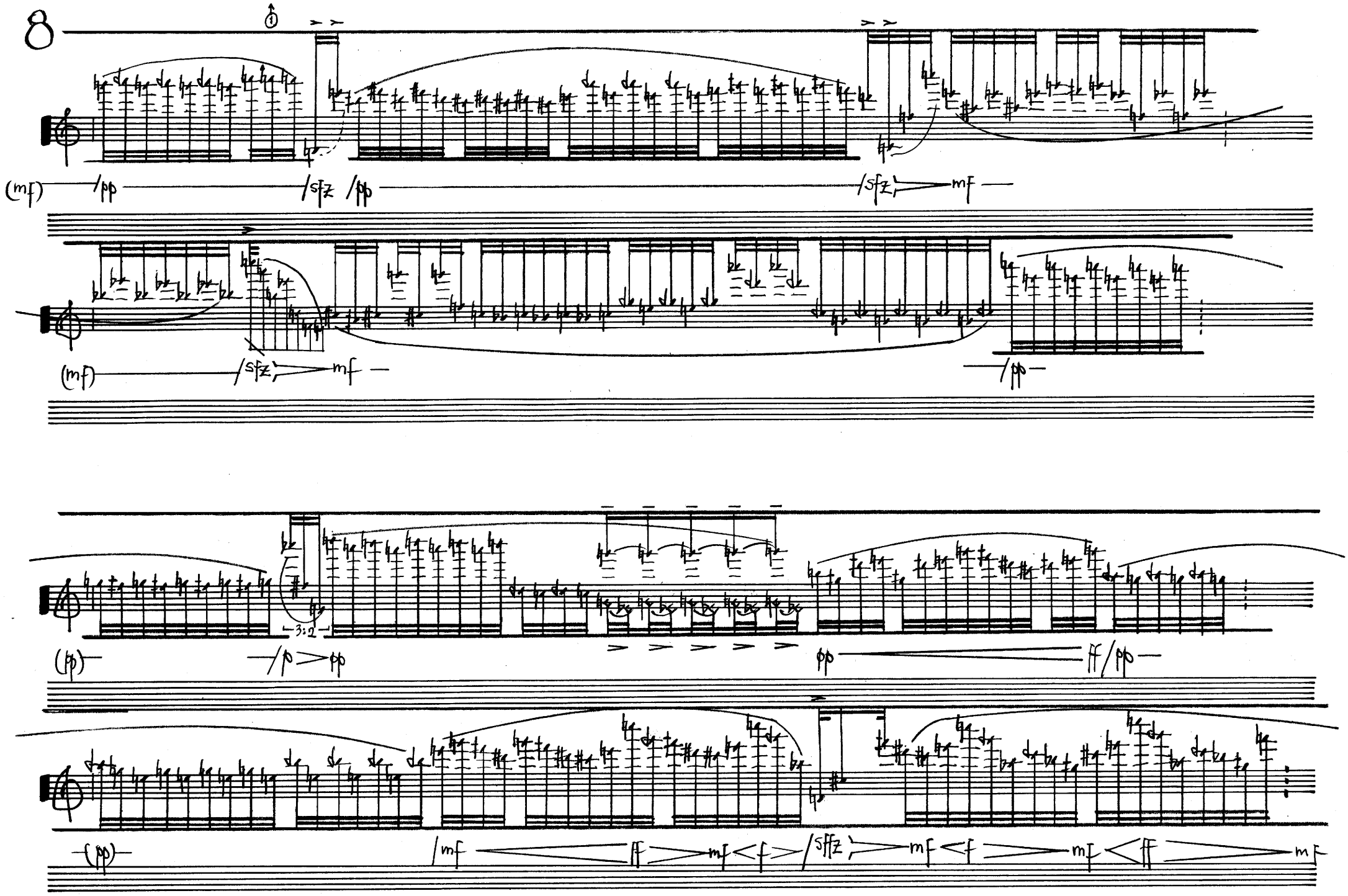

(LIP-PIZZ)
LP
(11)
7:8
5:4
9:8
11:12
7:8
ppp
V
7:8
9:8
(7.)
p
ff
mf
pp
sfz
p/mfz
f
mf
(NAT.)
BREATHY
NO AIR
FL
5:4
pp
(NAT.)
POCO RALL
= 80
REMOTE & THIN
V
9:8
5:4
sfz MOLTO
pp/sfz/pp
(15)
(7)
3:2
9:8
7
3:2
7:8
7:8
(pp)
p
pp
ppp
pp
p
pp
(13)
(7)
(7.)
9:8
5:4
5:4
7:8
5:4
(pp)
p
pp
p
pp

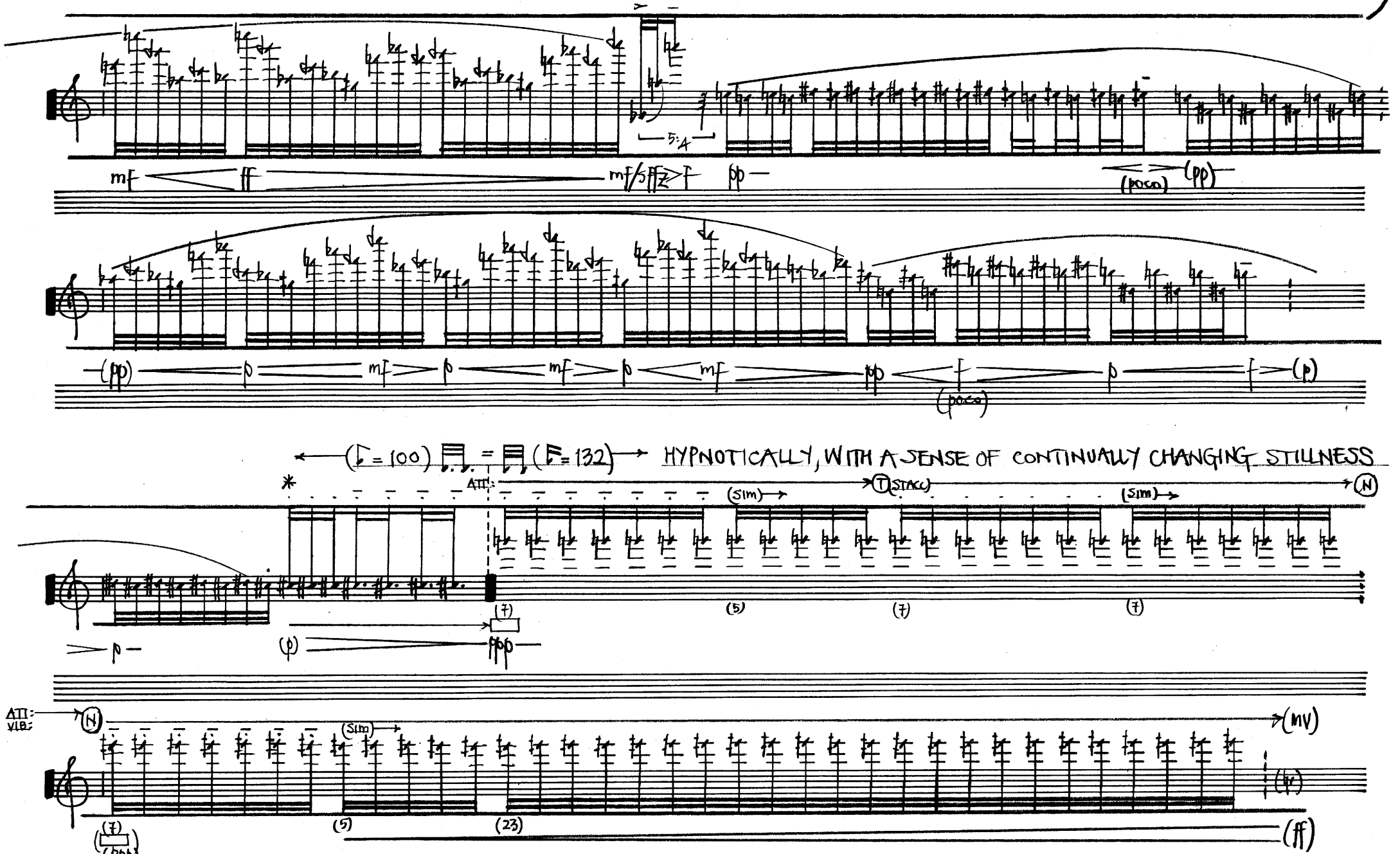

5:4
7:6
7:8
5:4
p
pp
(pp)
mfz
pp
11:10
5:4
p
mf
f (poco)
9:8
pp
(poco)
p
(DELICATELY)
pp
9:10
p
mf
3:2
7:8
f (poco)
9:8
9:8
9:8
pp
mf/pp
mf/pp


(POCO PESANTE)
F
F
(NOT TOO FAST)
f (poco)
5:4
5:4
9:8
(y)
(z)
mf
3:2
7:6
5:4
F
F
F
3:2
5:4
5:4
5:4
5:4
5:4
ff
pp/mfz
f (poco)
MV
NAT.
SLIGHTLY RICHER TONE
(y.)
5:4
7:8
7:8
7:8
5:4
pp
f
pp/mfz
pp
sfz
mf
sfz


FLUTTERINGLY


HOVERINGLY — SLIGHTLY ANXIOUS
(poco)
=100


8
(mf)
pp
sfz
pp
sfz
mf
(mf)
sfz
mf
pp
(pp)
p
pp
3:2
pp
ff
pp
(pp)
mf
ff
mf
f
sffz
mf
f
mf
ff
mf

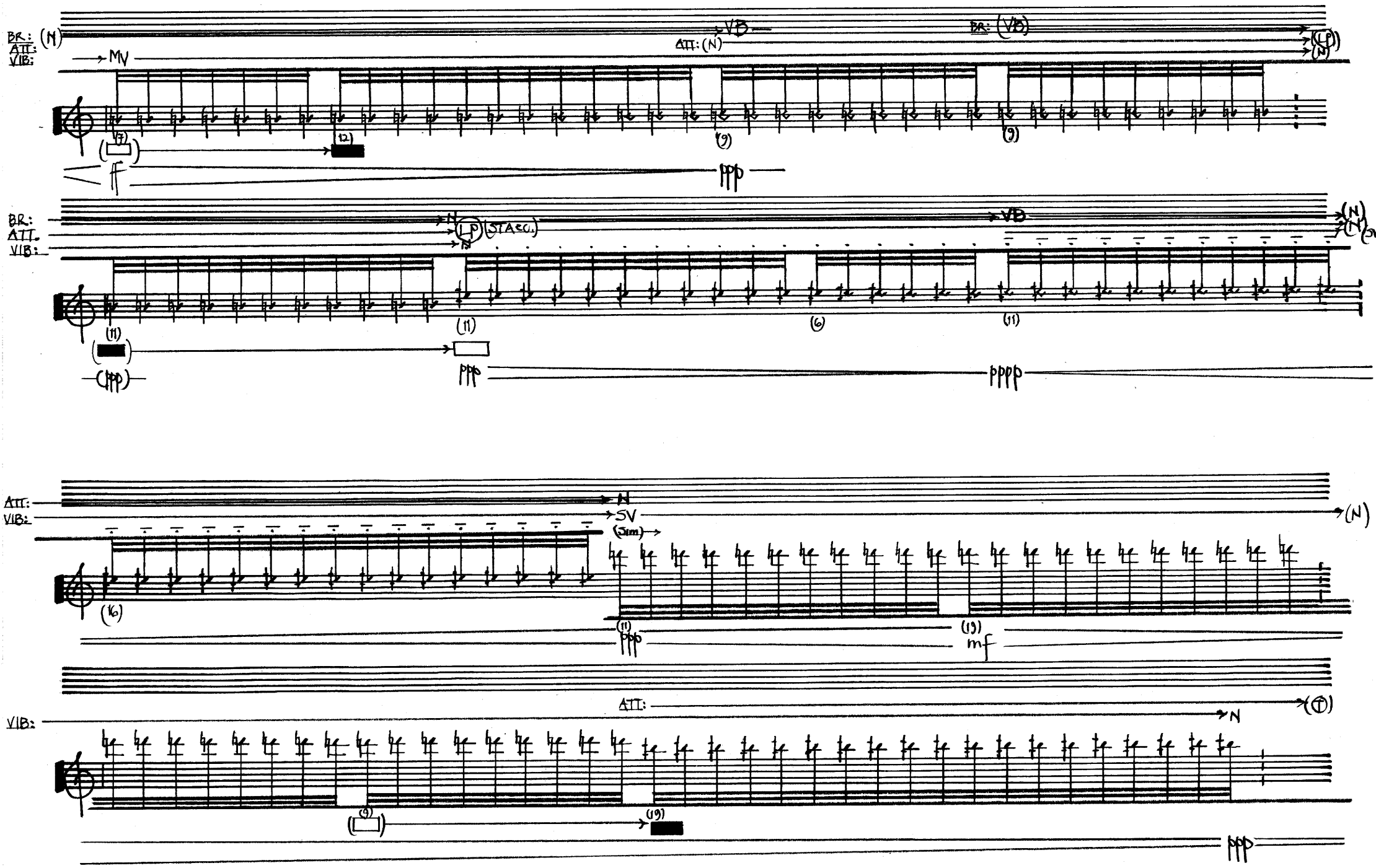


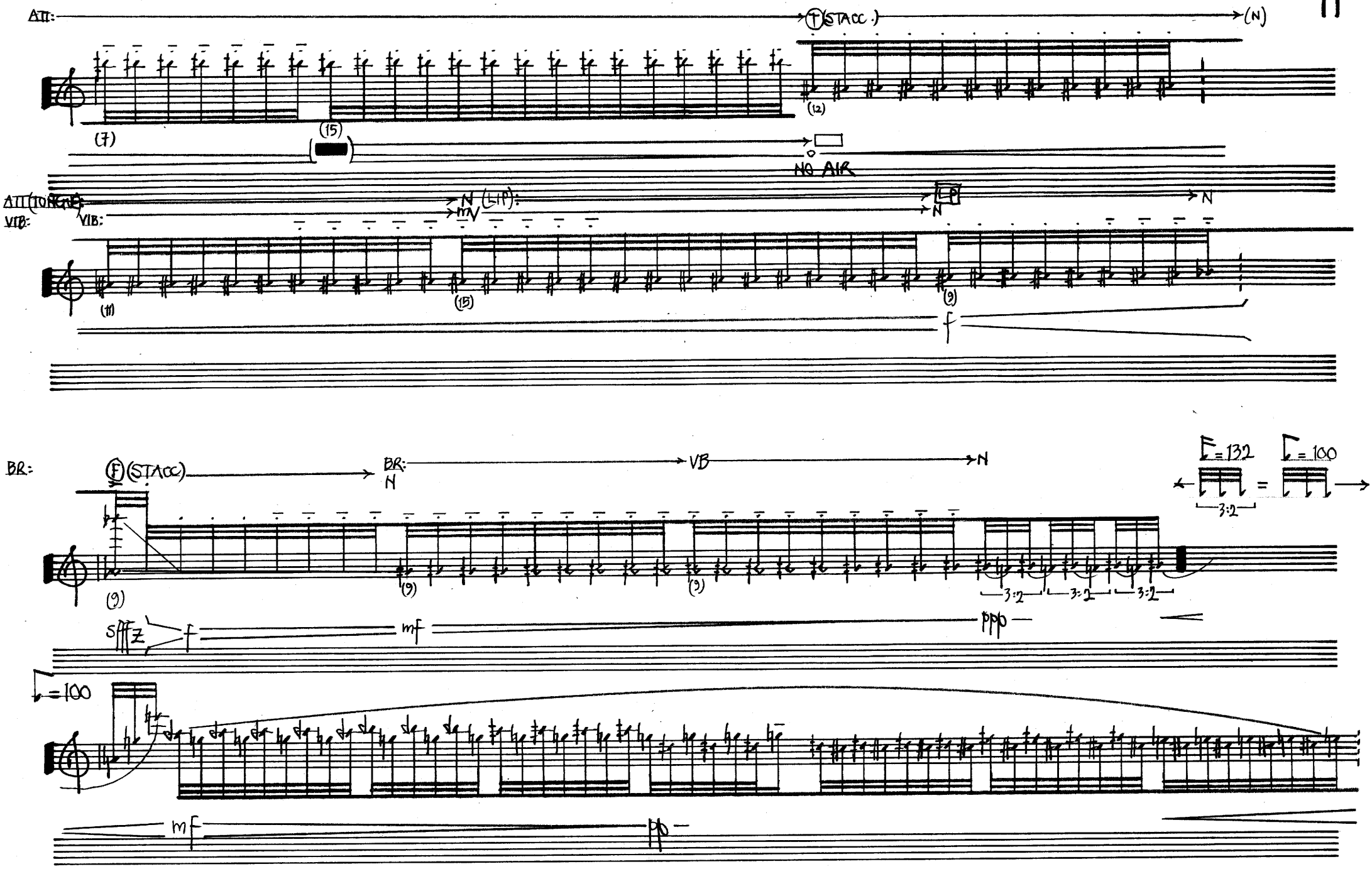
* REMINDERS:

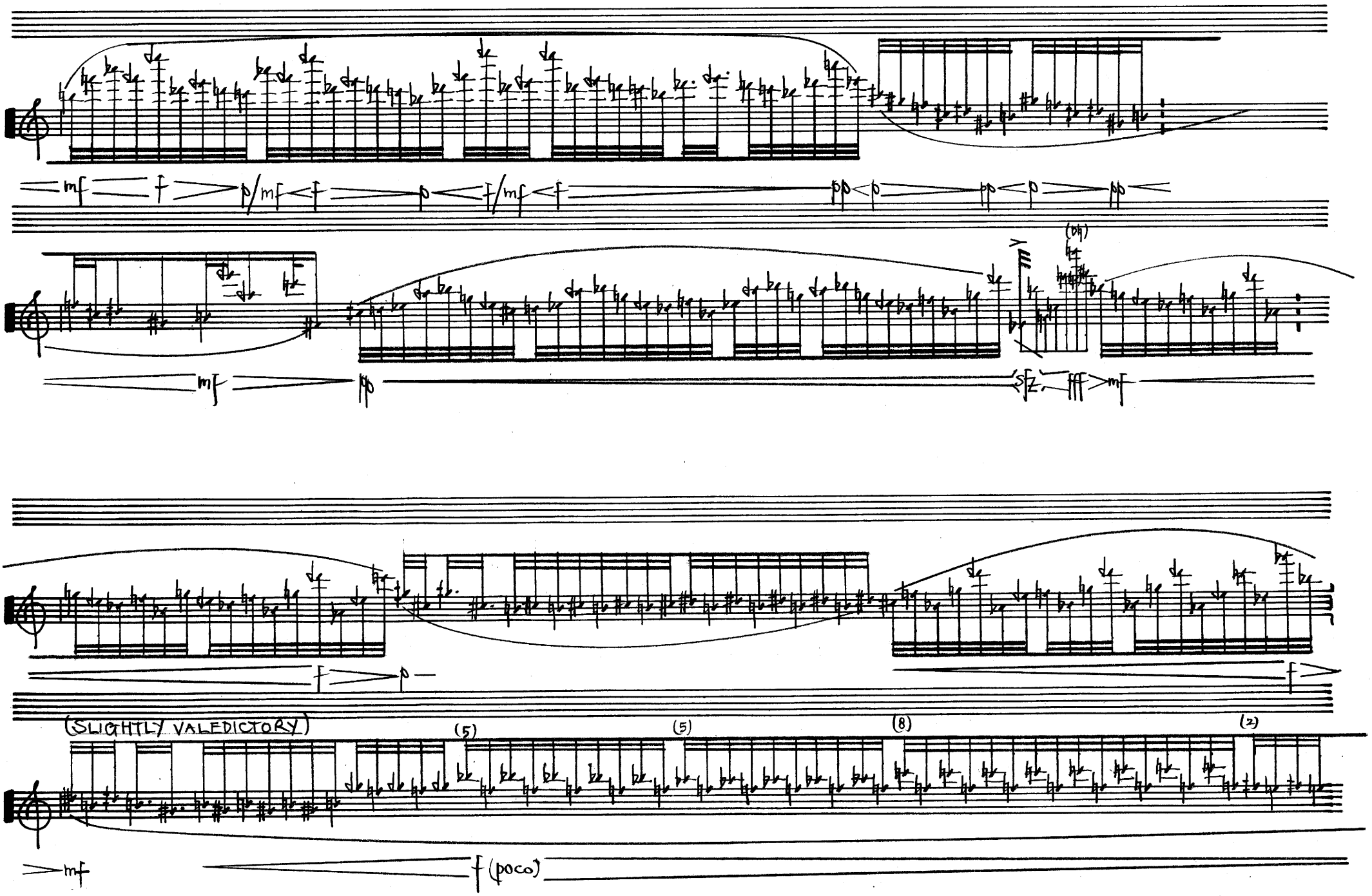
(T) EXAGGERATED TONGUE ATTACK (N) NAT. (CANCELS PREVIOUS CHANGES) MV MOLTO VIBRATO VB VERY BREATHY (+c)

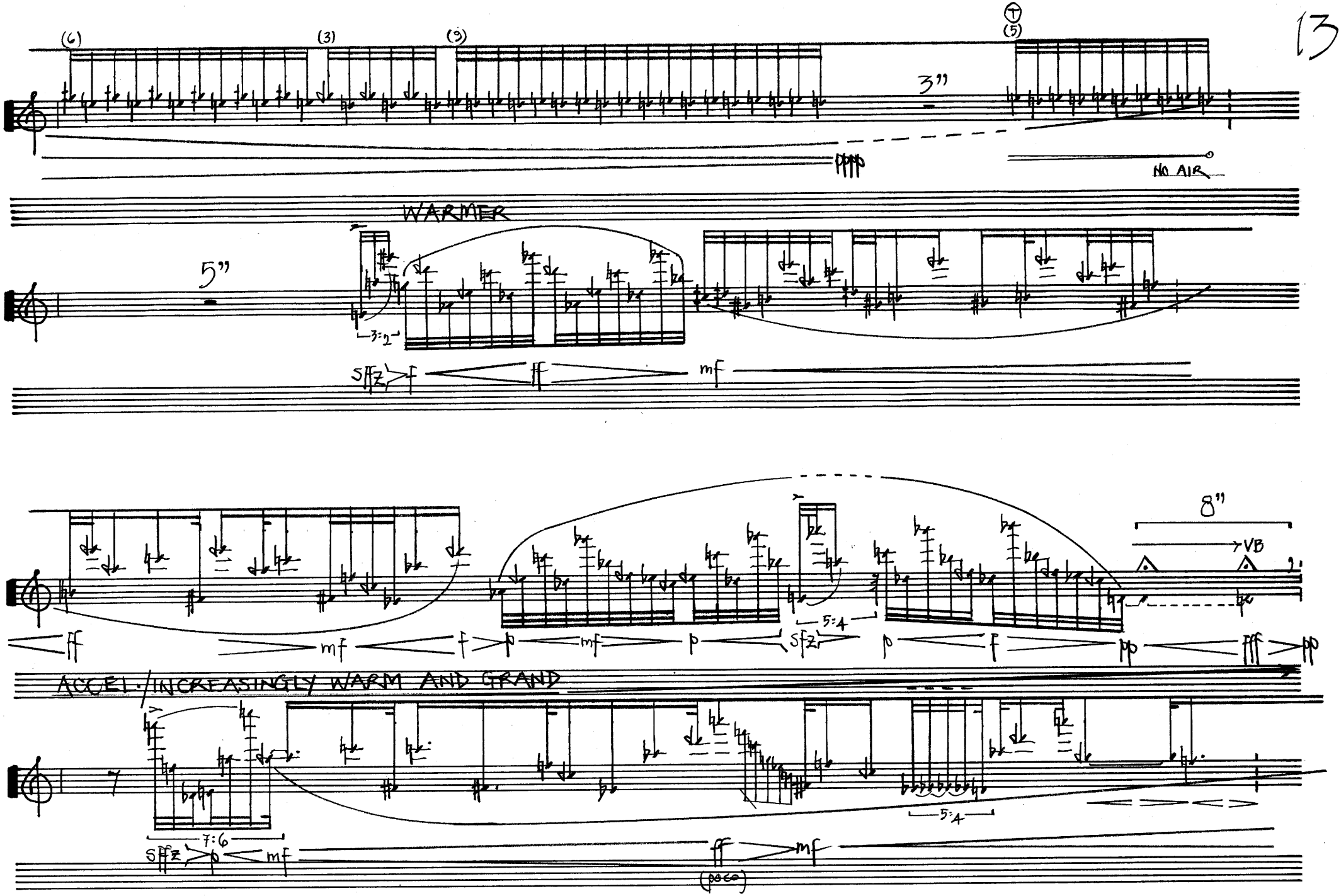
(LP) EXAGGERATED LIP ATTACK ☐ JAW FORWARD ■ JAW BACK SV SENZA VIBRATO

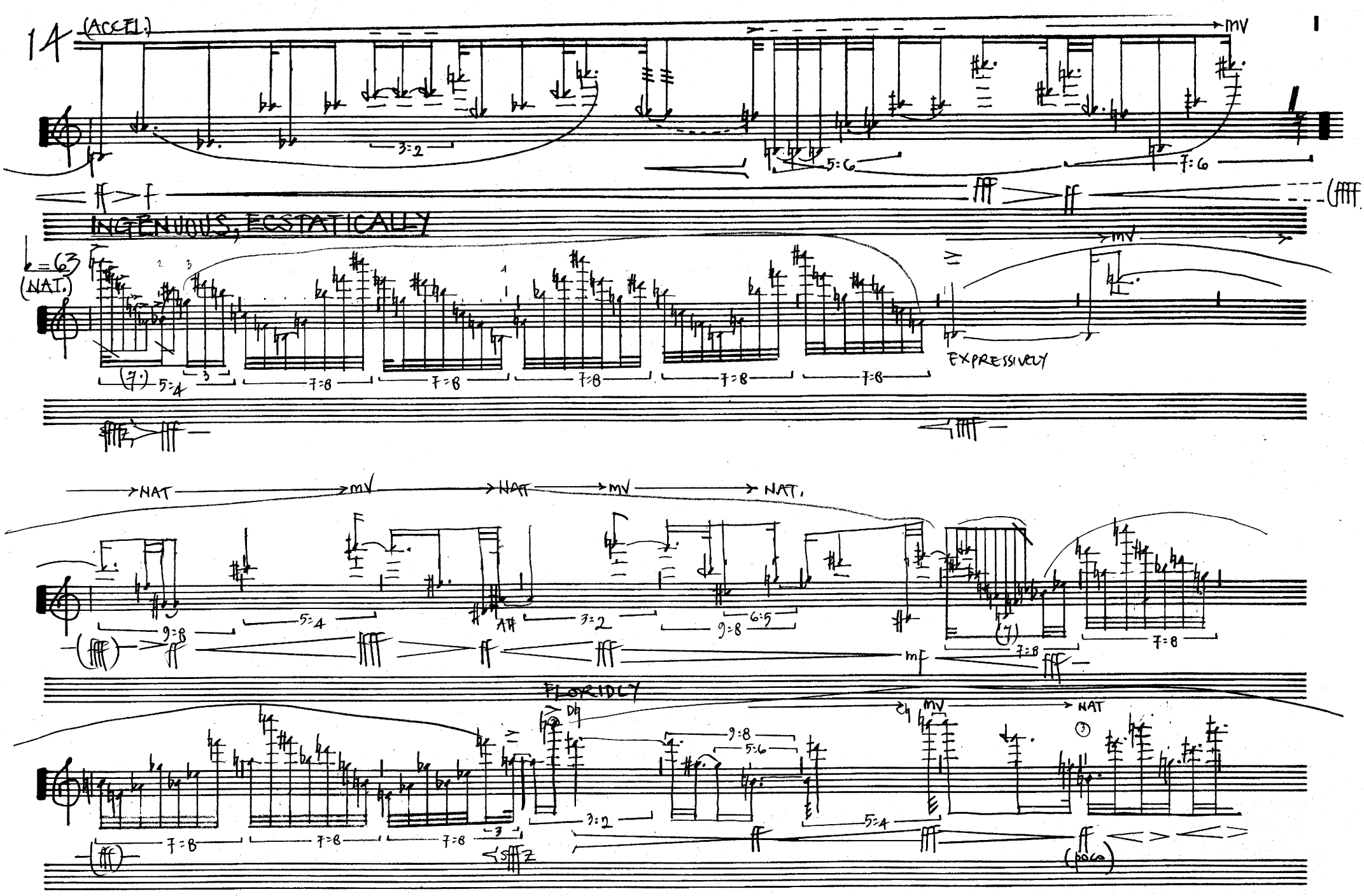
10 BR: BREATH ATT: ATTACK TYPE VIB: VIBRATO

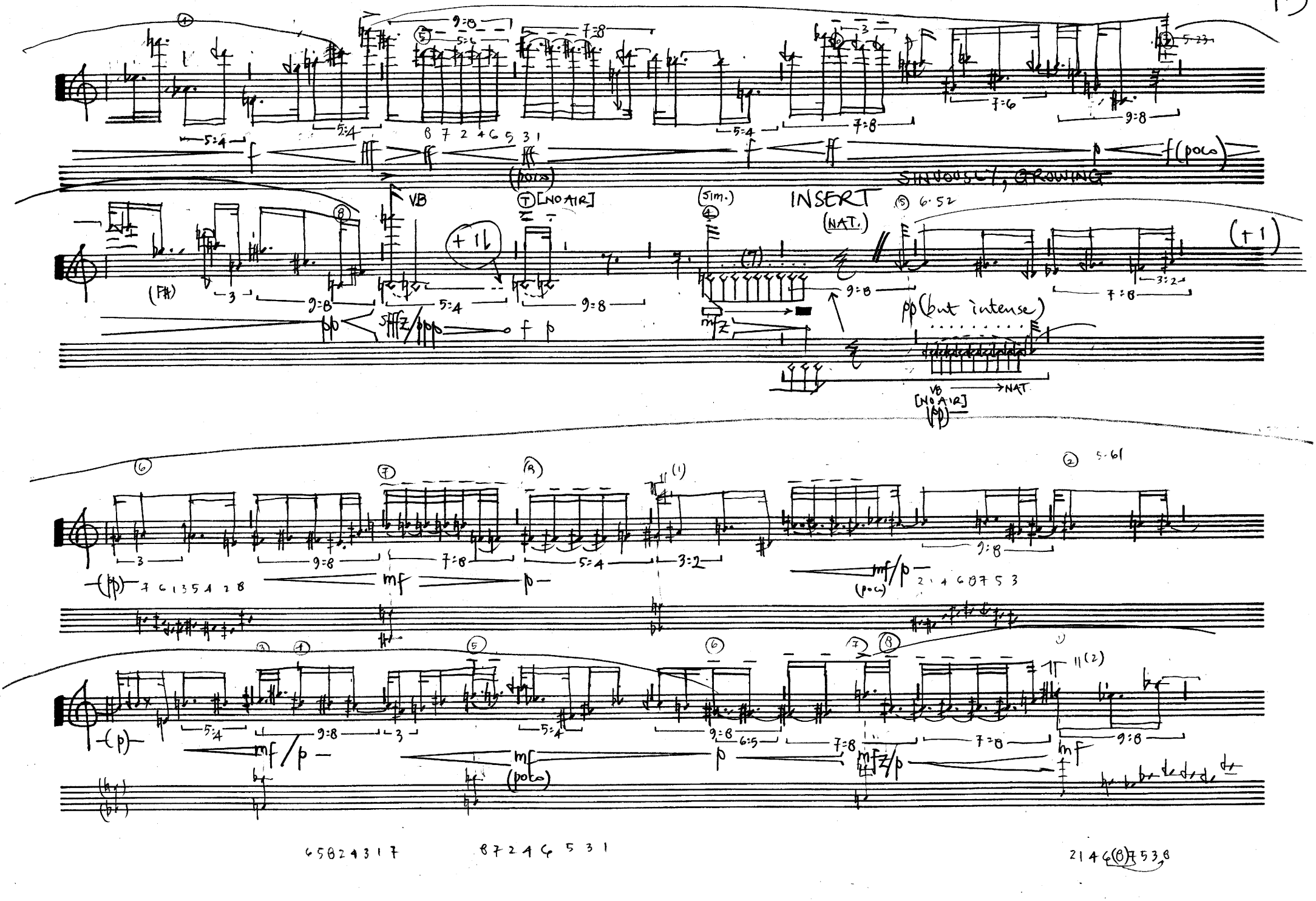



ATT:
(STACC.)
(N)
(12)
(7)
(15)
NO AIR
ATT(TONGUE)
VIB:
N (LIP):
mN
N
(11)
(15)
(9)
f
BR:
(STACC)
BR:
N
VB
N
(9)
(9)
(9)
3:2
3:2
3:2
SFFZ
f
mf
ppp
♩= 132
♩= 100
3:2
♩= 100
mf
pp

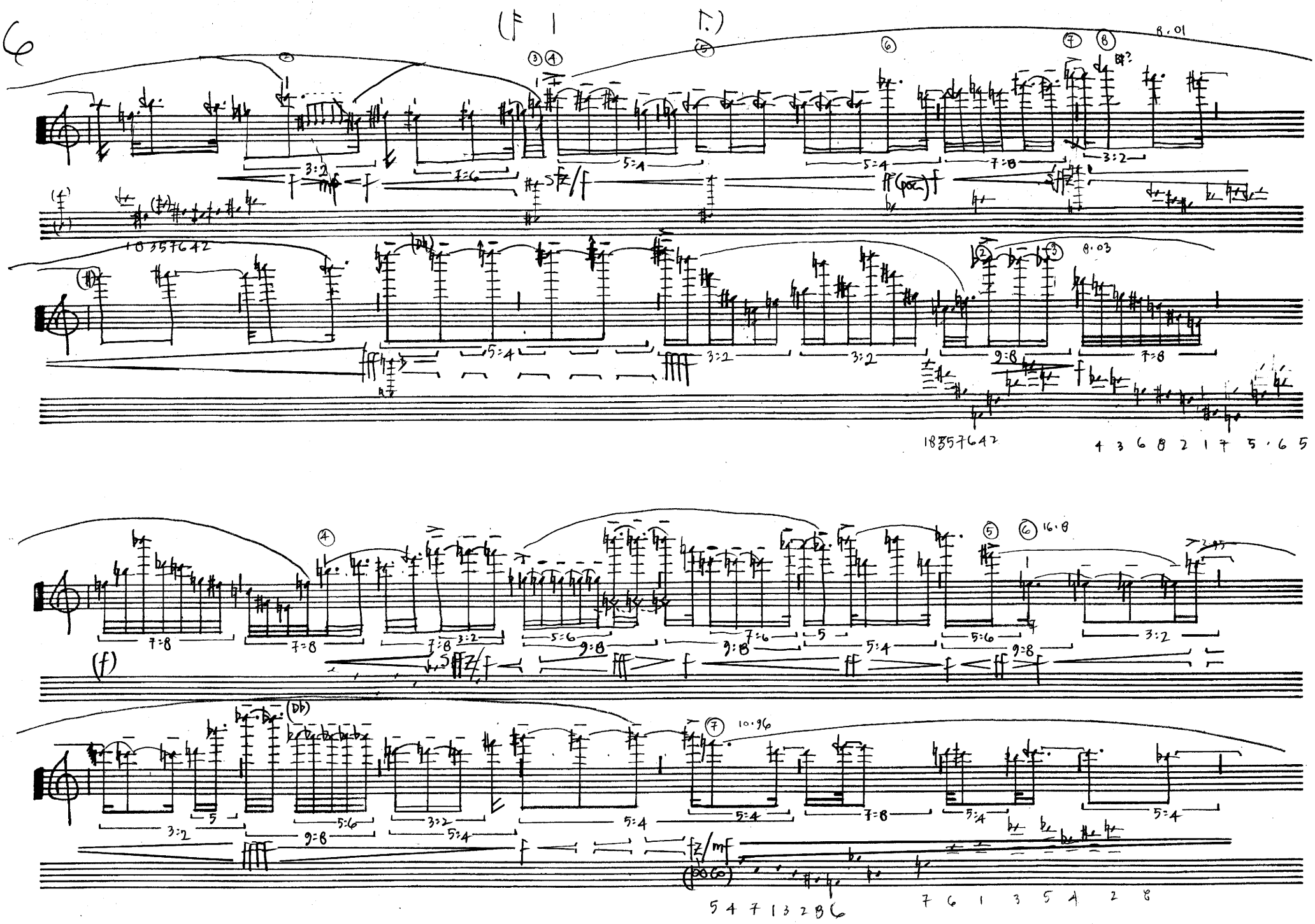

mf
f
p/mf
f
p
f/mf
f
pp
p
pp
p
pp
mf
pp
(8va)
sfz
fff
mf
f
p
f
(SLIGHTLY VALEDICTORY)
(5)
(5)
(8)
(2)
mf
f (poco)

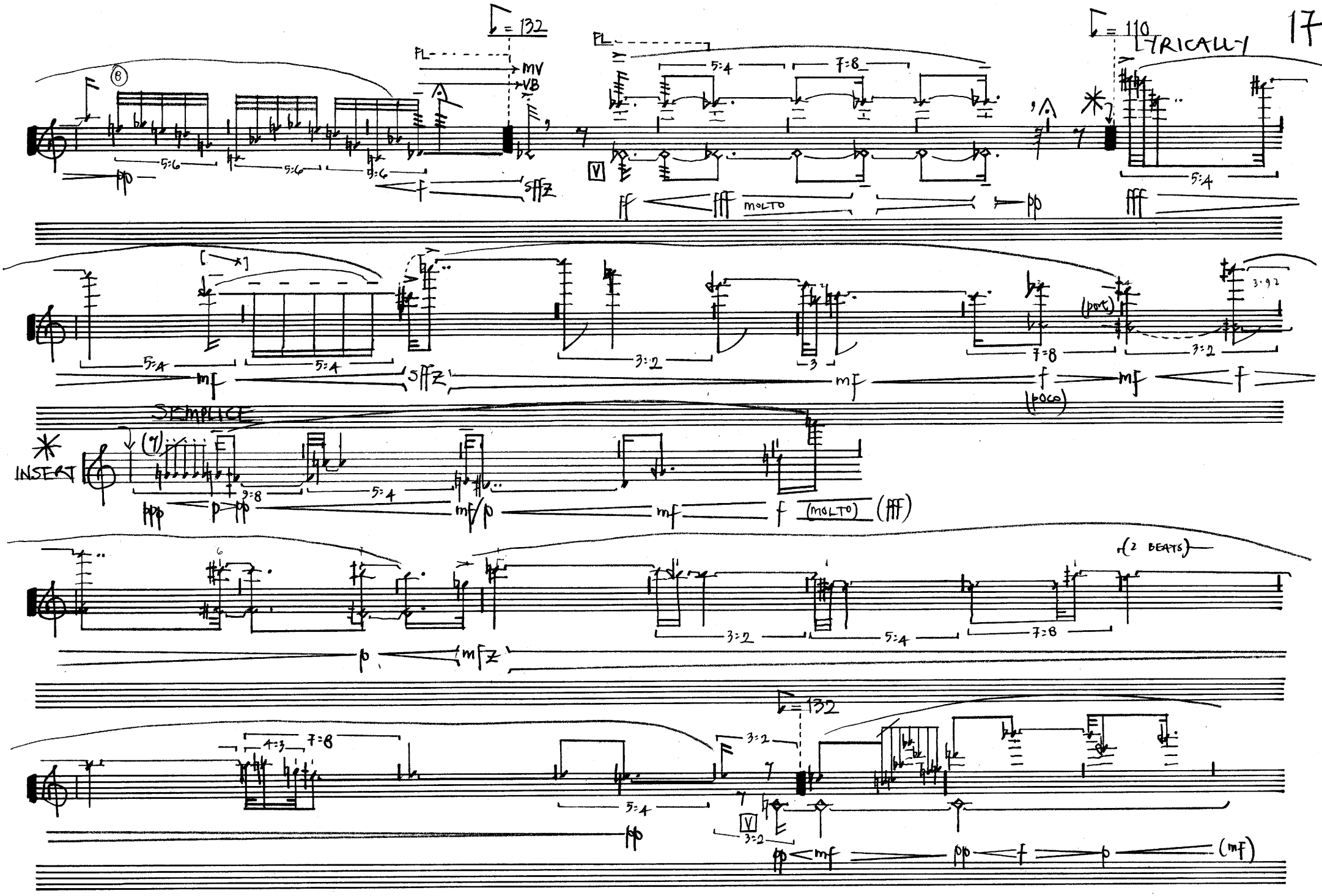

(6)
(3)
(9)
(5)
3"
NO AIR
WARMER
5"
3:2
sffz
ff
mf
8"
VB
5:4
sffz
ACCEL./INCREASINGLY WARM AND GRAND
7:6
sffz
mf
ff
(poco)
mf

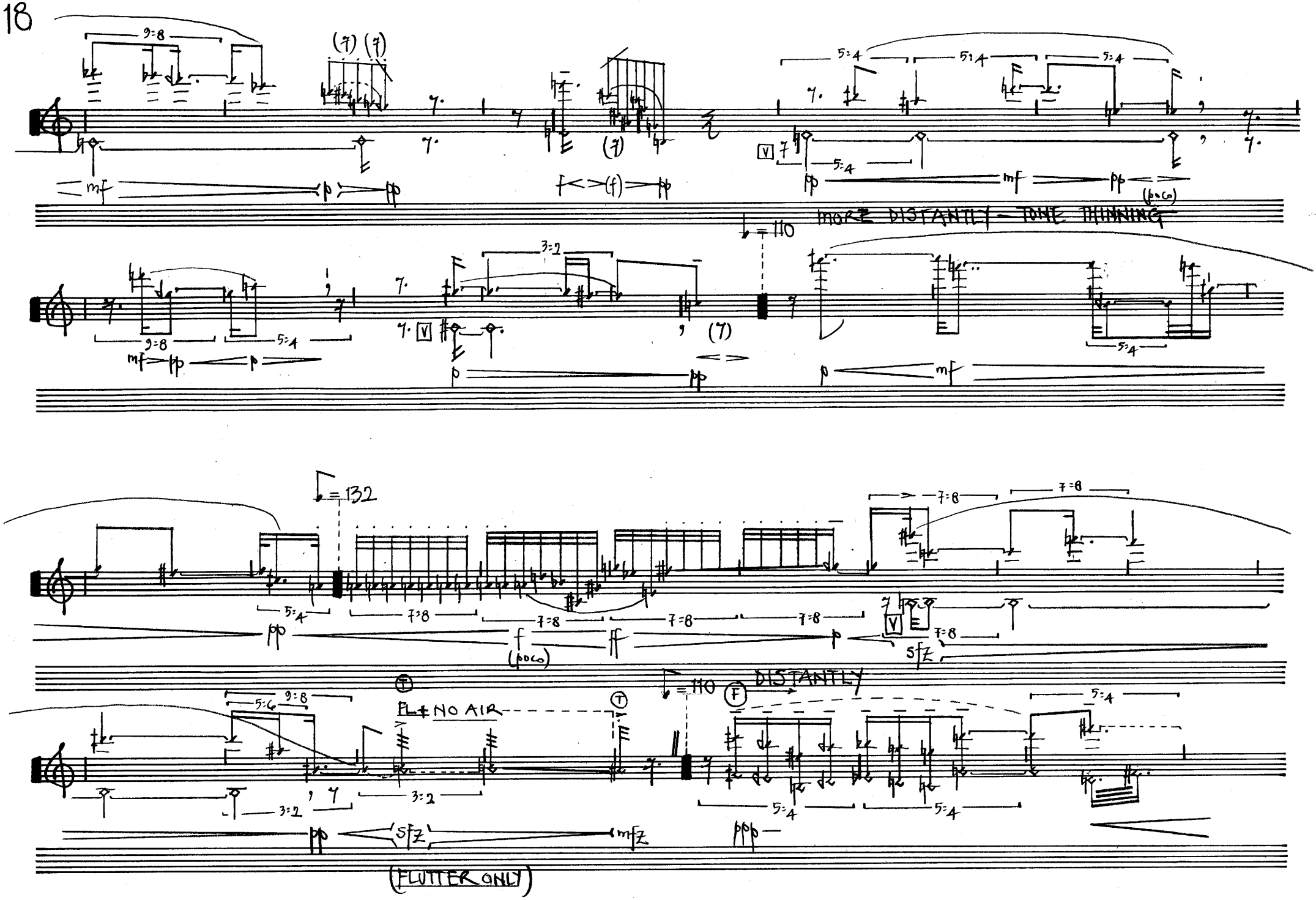

14
(ACCEL.)
mv
3:2
5:6
7:6
INGENUOUS, ECSTATICALLY
♩=63
(NAT.)
5:4
3
7:8
EXPRESSIVELY
NAT
mv
NAT
mv
NAT.
9:8
5:4
3:2
9:8
6:5
7:8
7:8
FLORIDLY
mv
NAT
9:8
5:6
3:2
5:4
7:8
7:8
7:8
3
(poco)

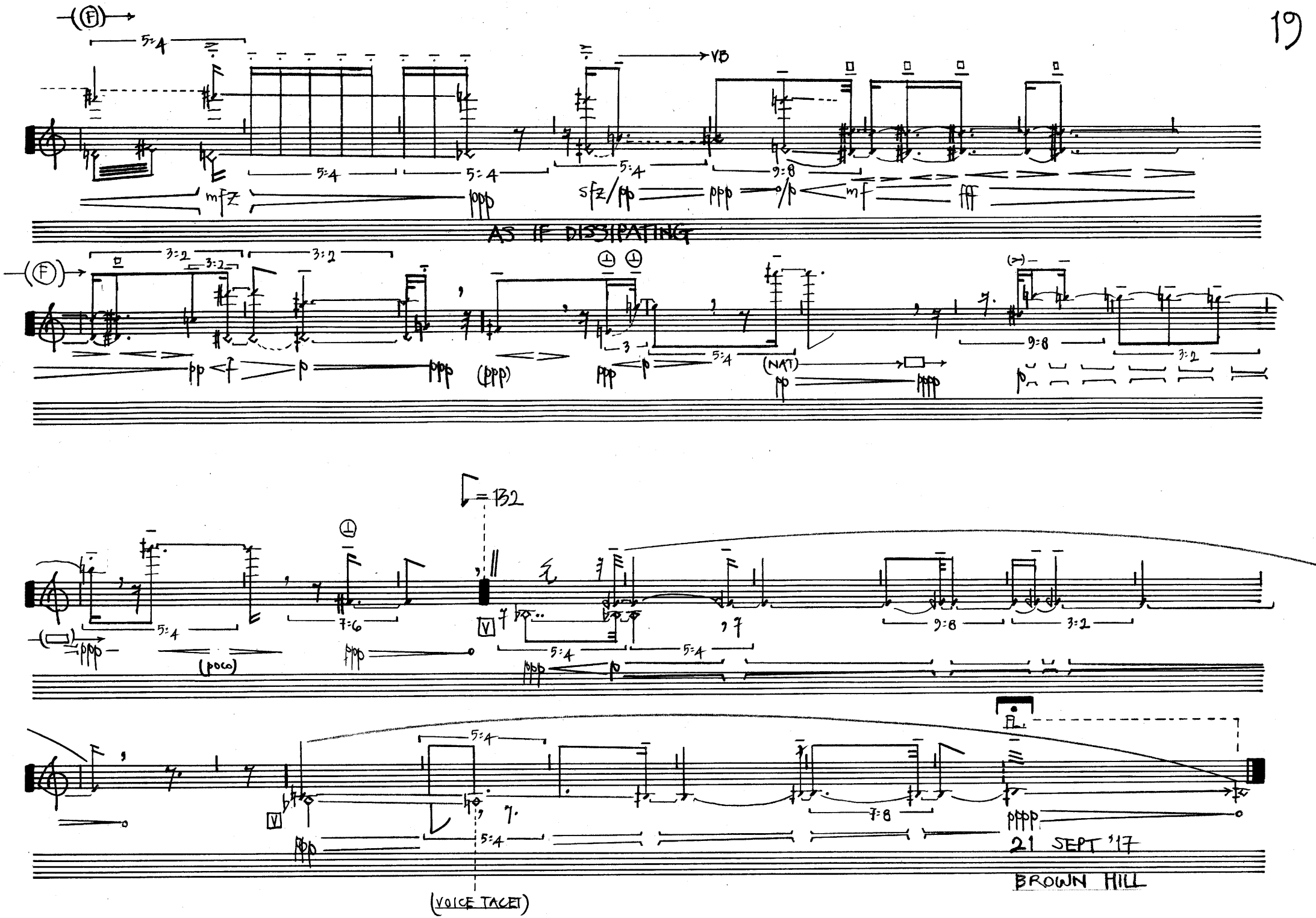

SINUOUSLY, GROWING
INSERT
(NAT.)
VB
[NO AIR]
(sim.)
(+1)
pp (but intense)
VB [NO AIR] (pp)
NAT
(poco)
f (poco)
mf/p
mfz/p
mf (poco)
6582431 7
87246531
2146(8)7538

16




♩= 132
FL
MV
VB
5:6
5:6
5:6
pp
f
sffz
FL
5:4
7:8
V
ff
fff
MOLTO
pp
♩= 110
LYRICALLY
fff
5:4
[x]
5:4
5:4
sffz
3:2
3
mf
7:8
(port)
3:92
3:2
f
mf
f
(poco)
SEMPLICE
INSERT
(y)
9:8
5:4
ppp
p
pp
mf/p
mf
f
(MOLTO)
(fff)
6
3:2
5:4
7:8
(2 BEATS)
p
mfz
4:3
7:8
5:4
♩= 132
3:2
V
3:2
pp
mf
pp
f
p
(mf)


MORE DISTANTLY – TONE THINNING
(poco)
= 110
= 132
(poco)
= 110
DISTANTLY
FL + NO AIR
(FLUTTER ONLY)


(F)
5:4
VB
mfz
ppp
sfz/pp
mf
fff
AS IF DISSIPATING
3:2
(ppp)
(NAT)
9:8
♩=132
7:6
(poco)
7:8
pppp
21 SEPT '17
BROWN HILL
(VOICE TACET)

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