g e m i n y

(2016-7)

for Kingma open-hole altoflute[1]

for Carlton Vickers
& Kathleen Gallagher

Duration: about 18'

[1] this work may also be performed on a normal altoflute with an F sharp foot-joint

Performance notes:

- Carlton Vickers has exclusivity on this work lasting for two years from the date of first performance, which is October 23 2017. Anyone wishing to perform it while still under exclusivity should contact the composer for permission to be considered: http://chrisdench.com/contact.

- This work requires an F sharp foot-joint—it is not playable without. It may be performed, with the relevant adjustments to multiphonic fingerings, on a normal altoflute with such a foot-joint. It is understood that not every player has access to these tools, consequently it is acceptable to perform the work on an open-hole C flute with a B foot-joint, but permission must be obtained from the composer first: http://chrisdench.com/contact.

- Accidentals only apply to the notes they immediately precede, except in the case of immediate repetitions—context will make these clear. 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 3 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***. The (*poco*) qualifier written near a dynamic means to slightly understate it, or that it may not be possible with the given musical text: it implies a certain understatedness. A horizontal stroke (—) following a dynamic emphasises that it continues uniformly until contradicted; a slash (/) immediately between dynamics means an abrupt change. An **o** at the end or beginning of a hairpin indicates reaching or starting from absolute silence.

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

Note that **attacks and dynamics are differentiated in this score**. Marks over attacks like ›indicate degree of tongue-attack; this can apply in any dynamic. Similarly, an ⊥ in a circle indicates **no tongue attack**.

- 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:

The **lip-plate sign** indicates a pitch played right in the middle, with the assumption of surrounding modification, such as arrows indicating slight pitch alterations. An arrow on the upper line means rolled-out, ie raise pitch slightly, and an arrow on the lower means rolled-in, ie lower pitch slightly. The shaky curve that sometimes follows the symbol means to start the pitch exactly in tune but to allow the sustained (or, occasionally, iterated) pitch to wander microtonally—very small pitch-movements, please. There is no need to slavishly follow the curve as written.

Fluttertongue is indicated by the usual stem-slashes and **Fl**. This is often paired with **NO AIR** or *breathy* to indicate that the sound-column is primarily activated by the flutter effect.

Breathy, in boxes: **B**—breathy; **VB**—very breathy;

Vibrato, unboxed: **MV**—molto vibrato; **NV**—no vibrato;

Both are cancelled by **NAT**—*naturale*, boxed or otherwise. It will be clear from context whether all effects are cancelled or a subset.

Lip pizzicato, boxed: **LP**—arrow noteheads are *not* used.

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

A boxed **F** over a harmonic means to bring out the fundamental. In all harmonics a hint of audible fundamental is acceptable.

A **double-slash**—**//**—cancels all previous timbral instructions: no pause!

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.

In the final bar the **zigzag notation** indicates to shake the flute increasingly wildly while (attempting to) retain the high G natural. Short breaks in sound are acceptable—the effect should be one of derangement.

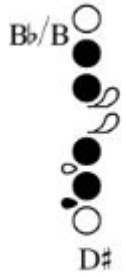
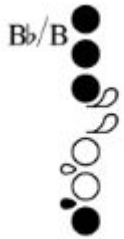
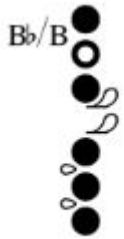
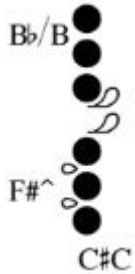
- Barlines serve the purpose of segregating the many different materials that constitute the piece. They should, nonetheless, be 'transparent' to elapsing time. The music should flow uninterruptedly, except where pauses are specifically indicated.

- **Pauses** are treated intuitively in this score. They are arranged hierarchically—the small triangles are the briefest hint of hesitancy; the medium triangles are fairly short, a momentary hiatus, about 1-3"; the large triangles are of the order of 5"; the square pauses are longer and usually have a suggested duration attached. If no duration is given, then pause at the player's discretion.

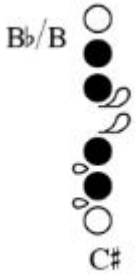
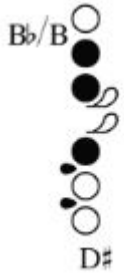
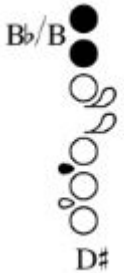
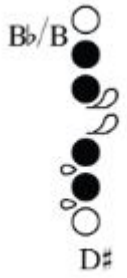
- The small commas indicate that the sound should cease. This information is primarily provided by the notated durations; the commas merely reinforce the detail. They do NOT imply a hesitation.

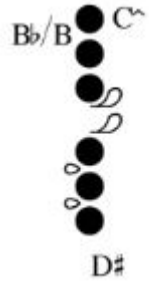
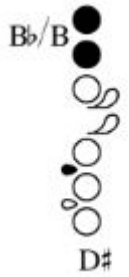
- Multiphonics are taken from *Multiphonics on the Kingma System* ©Carla Rees 2013, on the Kingma System Alto Flute website. All the notated pitches are idealised; players should feel free to adjust fingerings to achieve better effect, but preferably with minimum compromise to the pitch content.

Multiphonics by number in score[2]

M1 117 	2 109 	3 110 	4 110
5 137 	6 15 	7 70 	8 15
9 32 	10 54 	11A 12 	11B 138 	12 47

[2] (small numbers refer to online *Kingma System Alto Flute: Multiphonics fingering chart* © 2013 Carla Rees. Numbered from top of webpage to bottom.)

13 101 	14 136 	15 132 	16 124
17 138 	18 70 	19 108 	20 11
21 129 	22 120 	23 90 	24 42
25 47 	26 55 	27 135 	28 137

29 89 	30 47 	31 113 	32 30
33 47 	34 101 	35 116 	36 56 
37 108 	38 147 	39 145 	40 120 
41 129 	42 70 	43 55 	

Program note: **geminy** consists of two contrasted, merged discourses, one 'real' and the other 'immaterial', that simultaneously occupy exactly the same temporal envelope, threaded one through the other. The 'real' one, the substrate, while fleeting and mercurial, has solidity and functions as the girder of the work. The 'immaterial' other, which I fancifully imagine as a *ghost music*, is furtive and sinister. Of course, the altoflute is, at least nominally, a monophonic instrument, so, like Castor and Pollux, only one of the two discourses can be present at any given moment—although they can alternate nearly instantaneously.

The work is dedicated to my two flute-playing friends, Carlton and Kathleen; Carlton is also a Gemini...

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(2016-7)

Rough Score: supplementary note

For clarity, my scores are ordinarily notated in an approximate 3 centimetres to 1 second proportional notation. This enables performers to see the (fairly) exact ratios of velocity between all the separate elements of the piece.

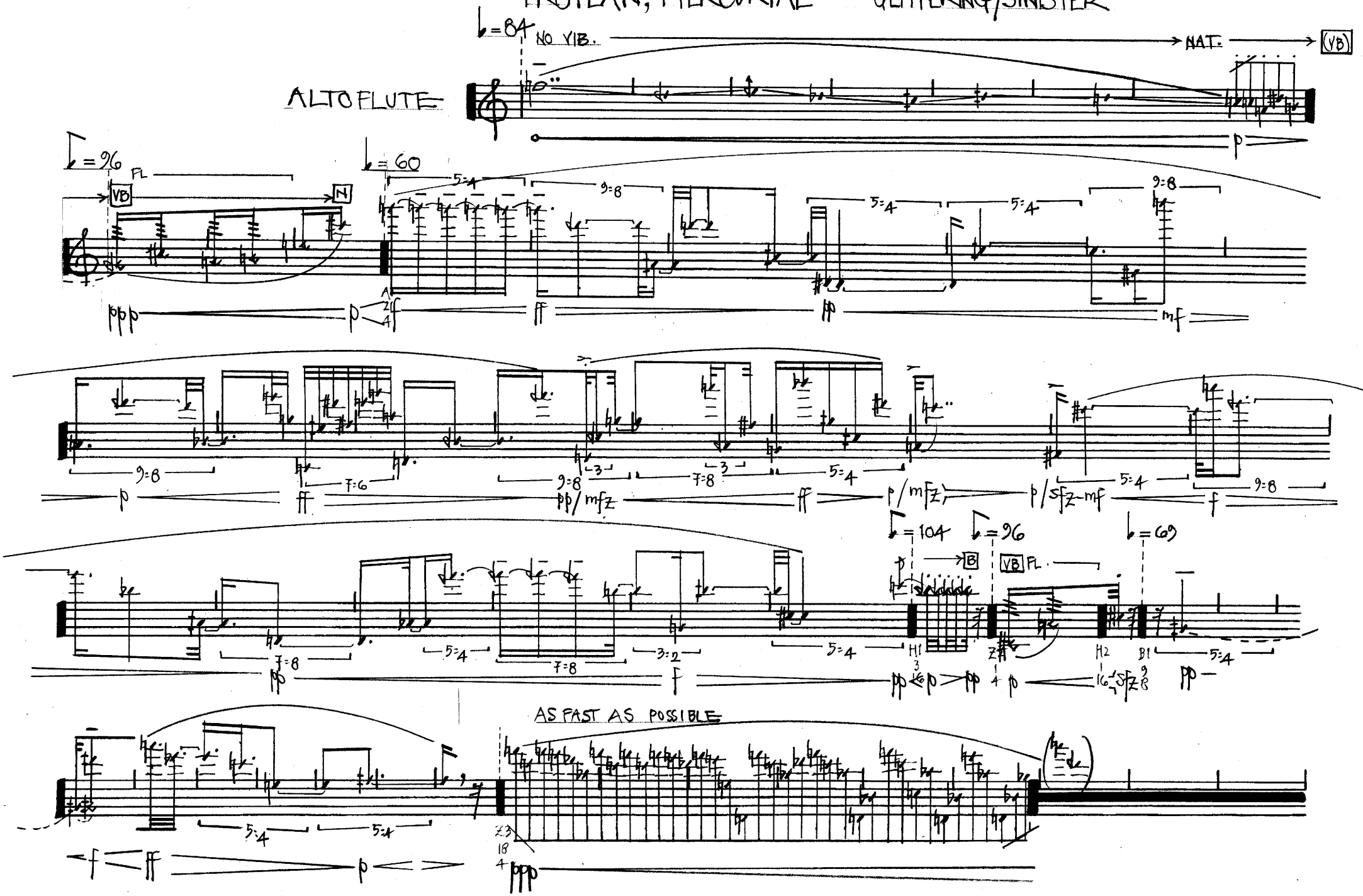
This Rough Score of **geminy**, however, is not notated consistently in this fashion; the 3 centimetres to 1 second system is not in effect Although note durations within 'bars' (ie between bold barlines) are notated with proportional accuracy, the ratios *between* 'bars' are not proportional at all. Metronome marks give the correct tempi for each section, and should be carefully observed.

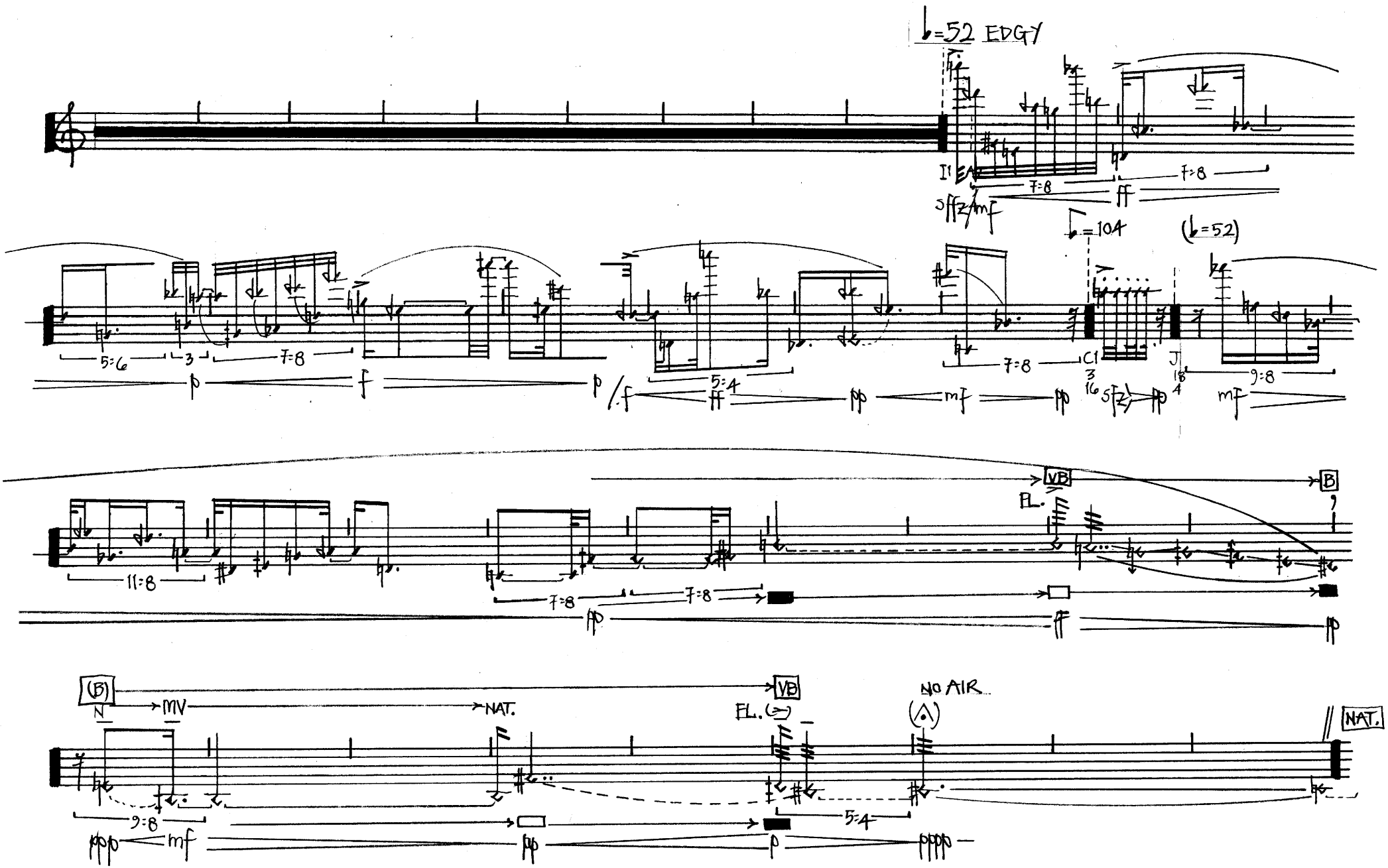
When the score is copied up into its final form this shortcoming will be corrected.

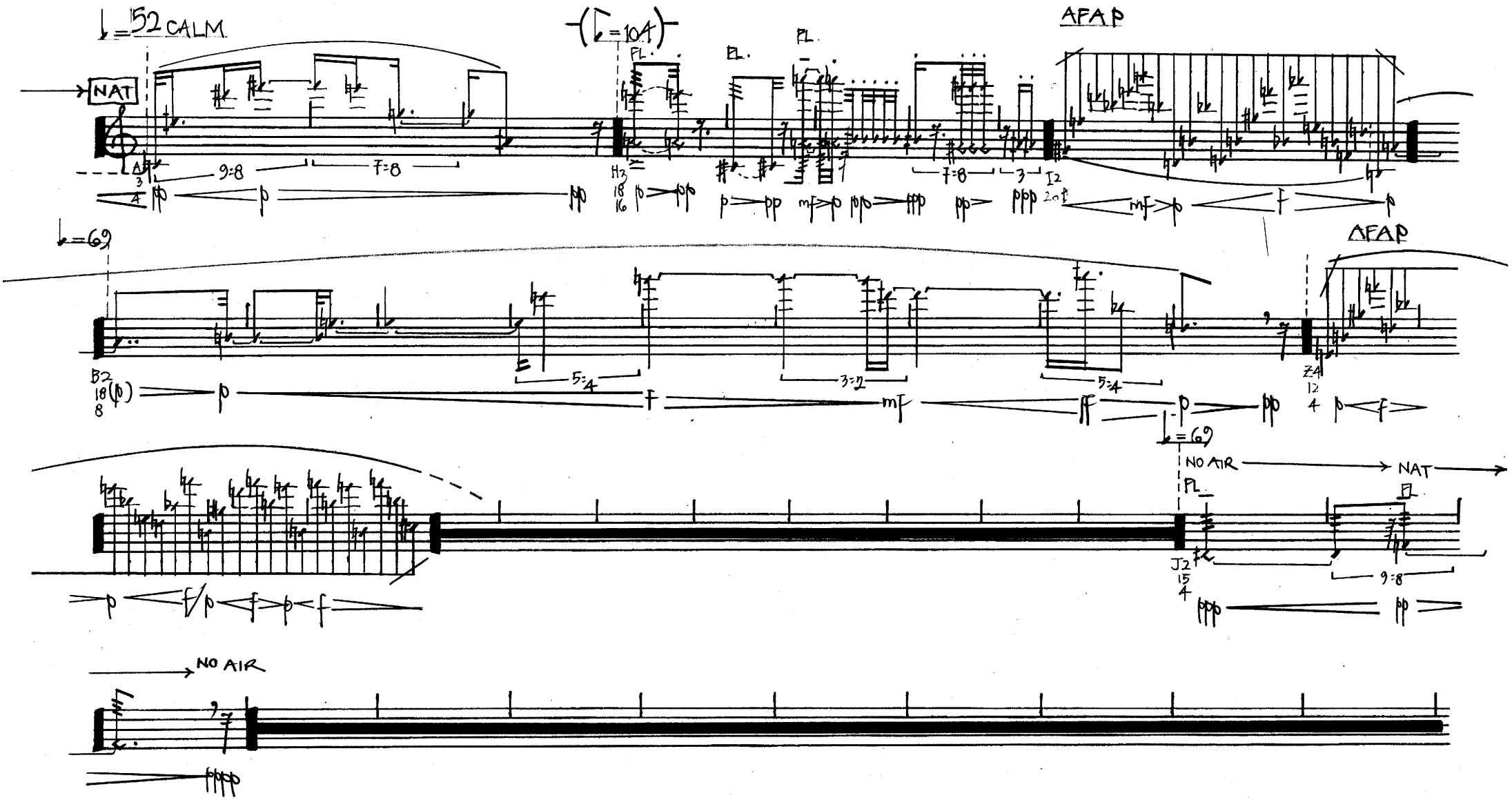
The horizontal black strokes indicate where the composer has changed his mind about bar durations. The music jumps uninterruptedly across these gaps.

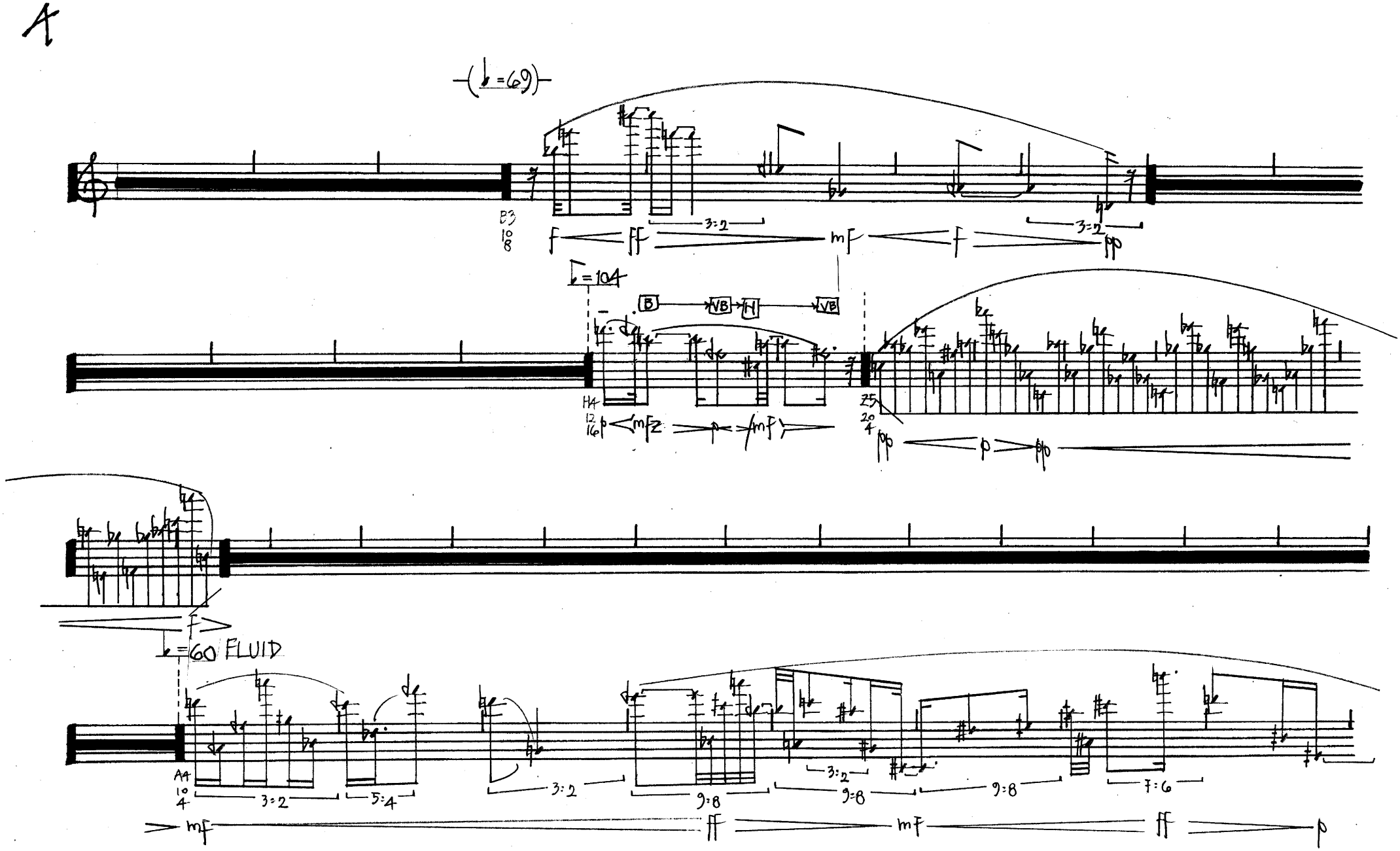
—CD

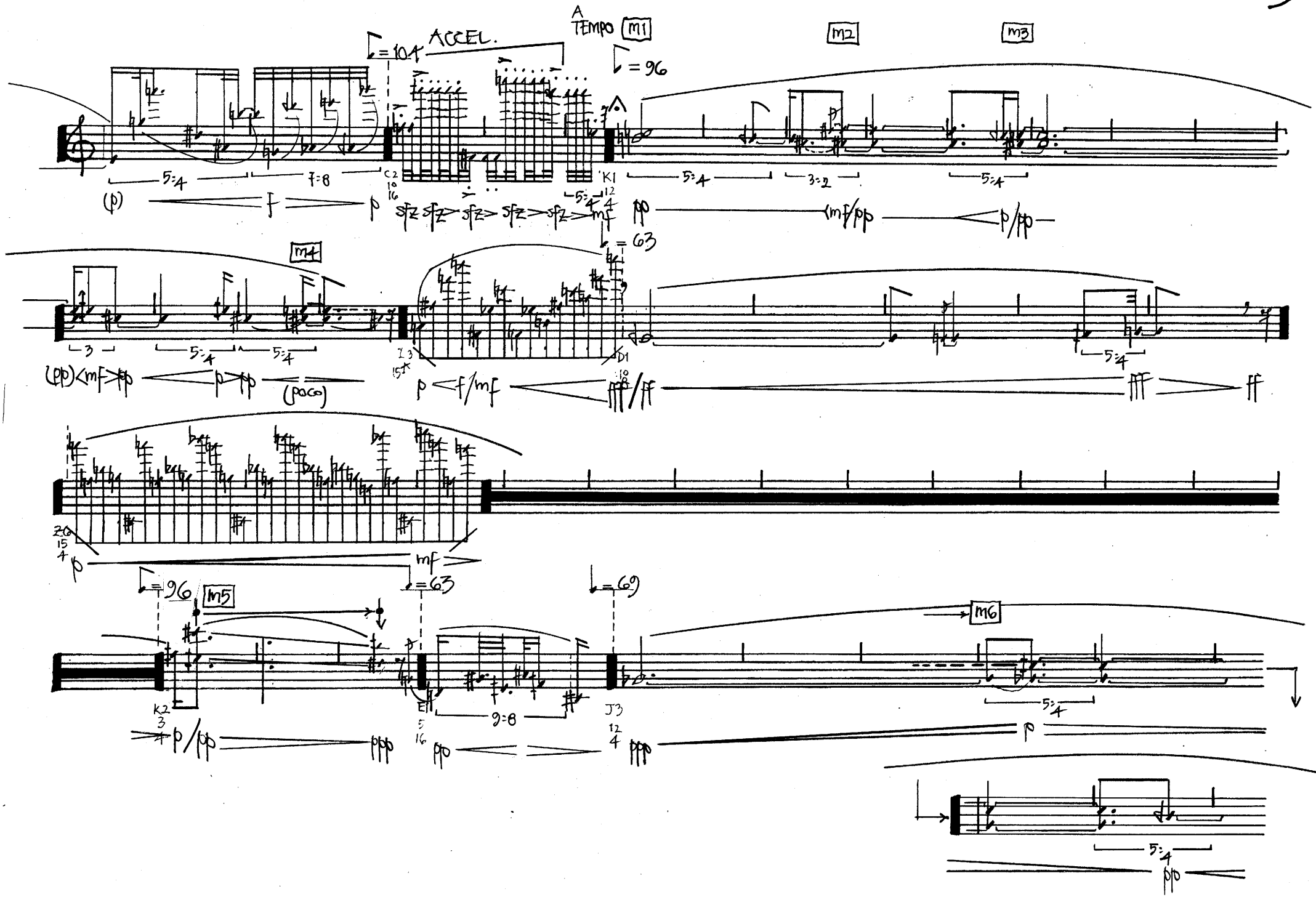
PROTEAN, MERCURIAL — GLITTERING/SINISTER

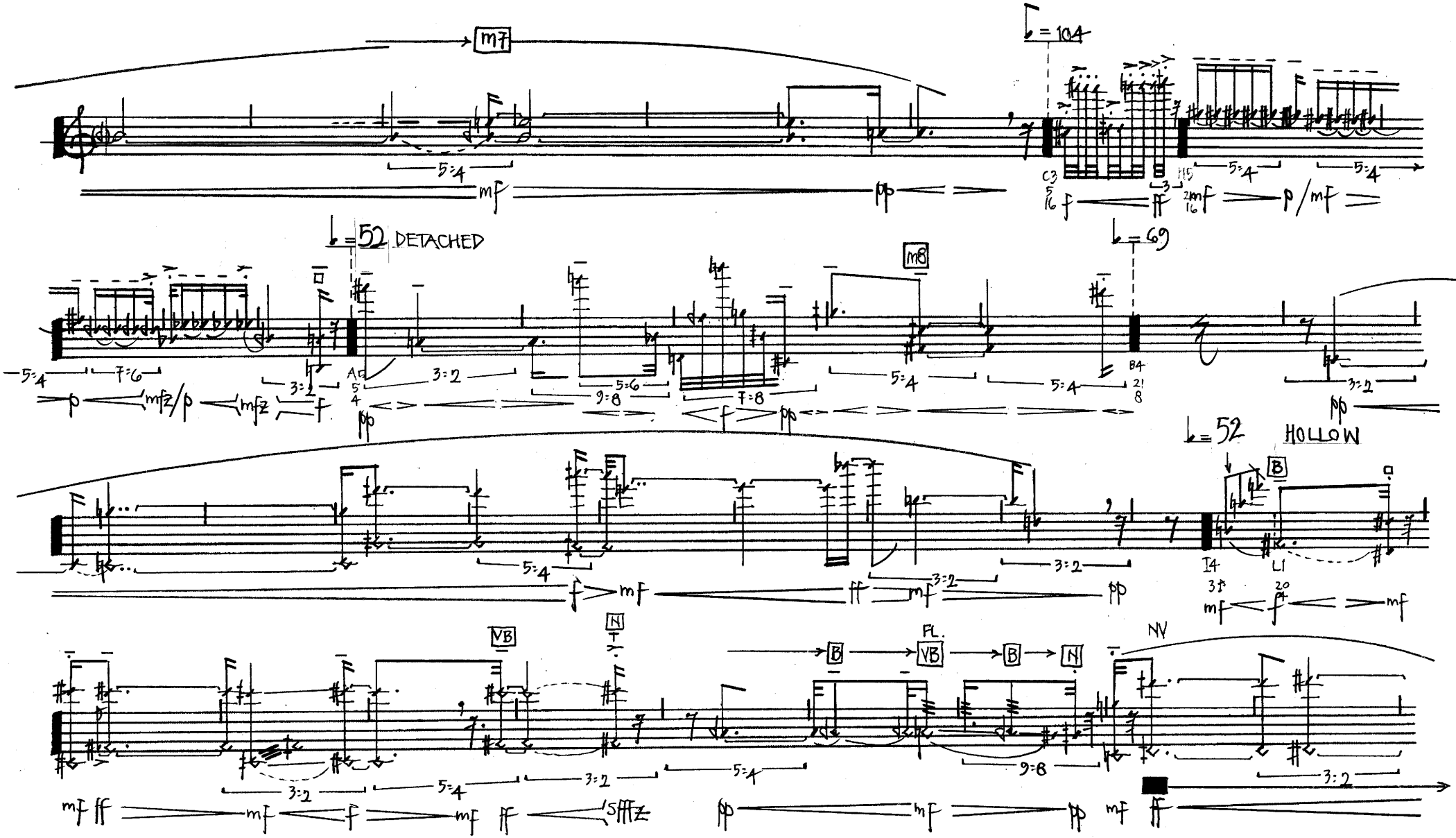


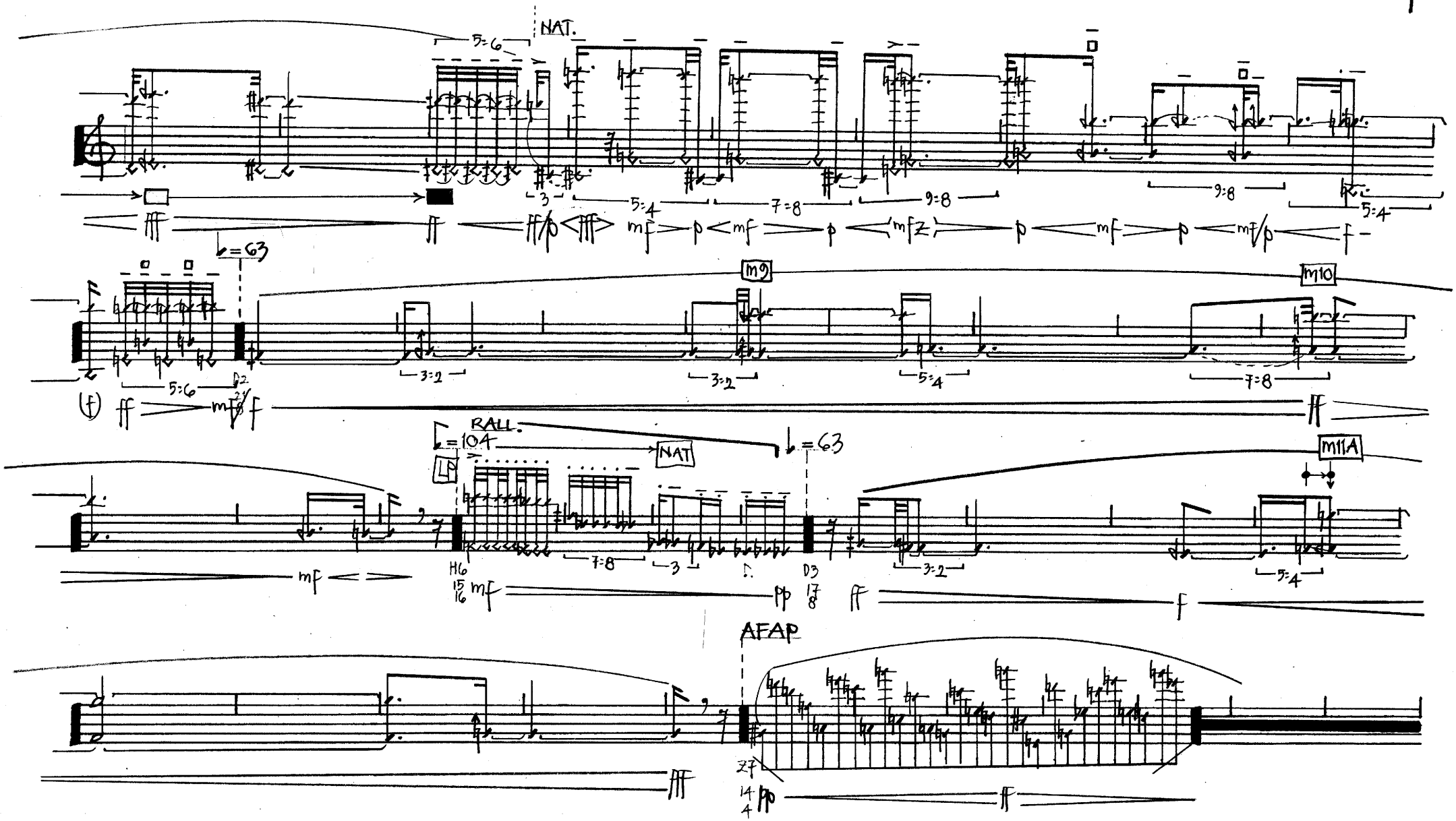

♩=52 EDGY
I1
7:8
7:8
ff
sffz/mf
♩=104
(♩=52)
5:6
3
7:8
p
f
p/f
5:4
ff
mf
pp
7:8
C1
3
16
sfz
pp
J
16
4
9:8
mf
11:8
7:8
7:8
VB
FL.
B
pp
ff
(B)
N
MV
NAT.
VB
FL.
NO AIR
NAT.
9:8
5:4
mf
pp
p
ppp

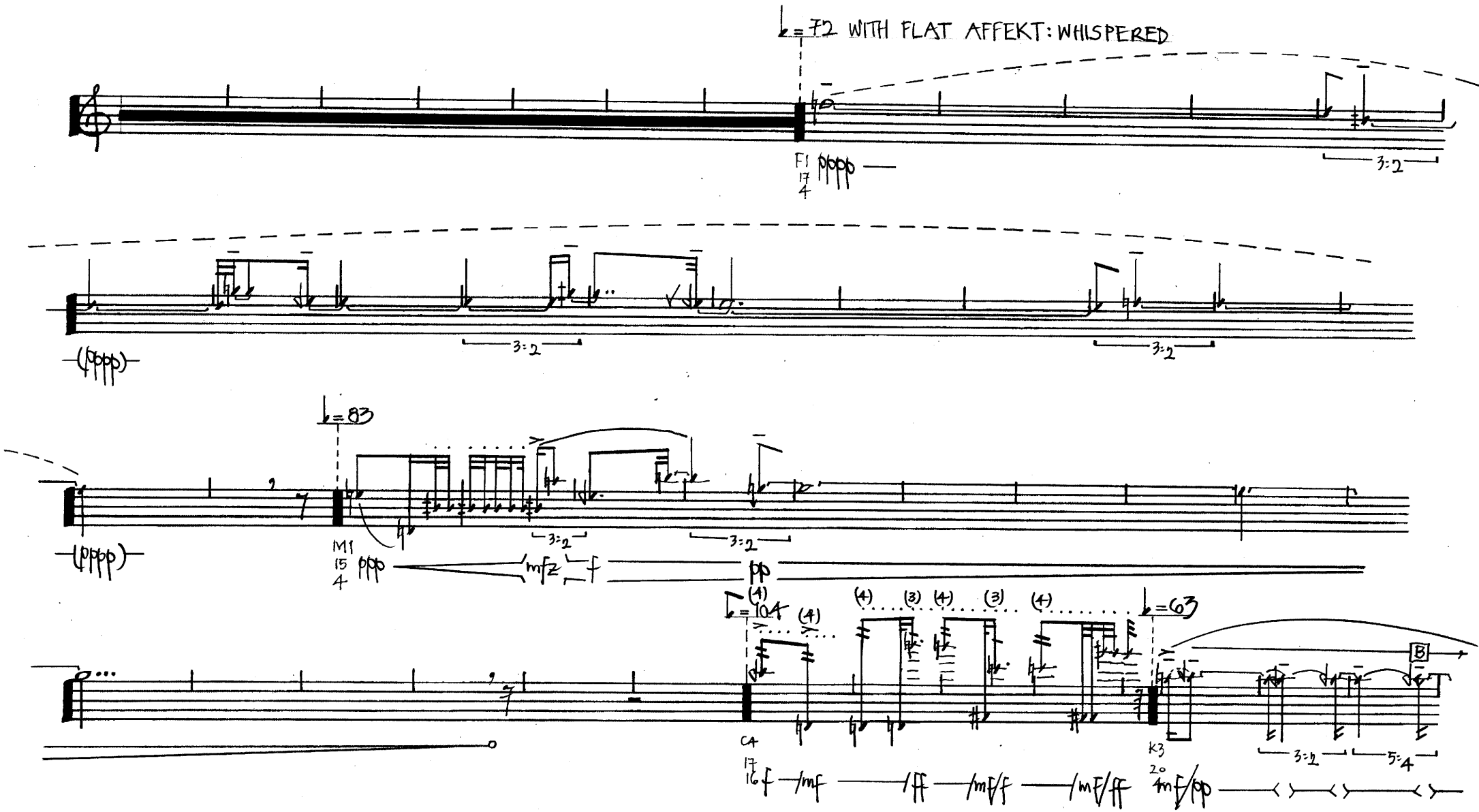

♩=52 CALM
NAT
9:8
7:8
(♩=104)
FL.
H3
18
16
AFAP
I2
20
♩=69
B2
18
8
5:4
3:2
5:4
AFAP
Z4
12
4
♩=69
NO AIR
NAT
J2
15
4
9:8
NO AIR

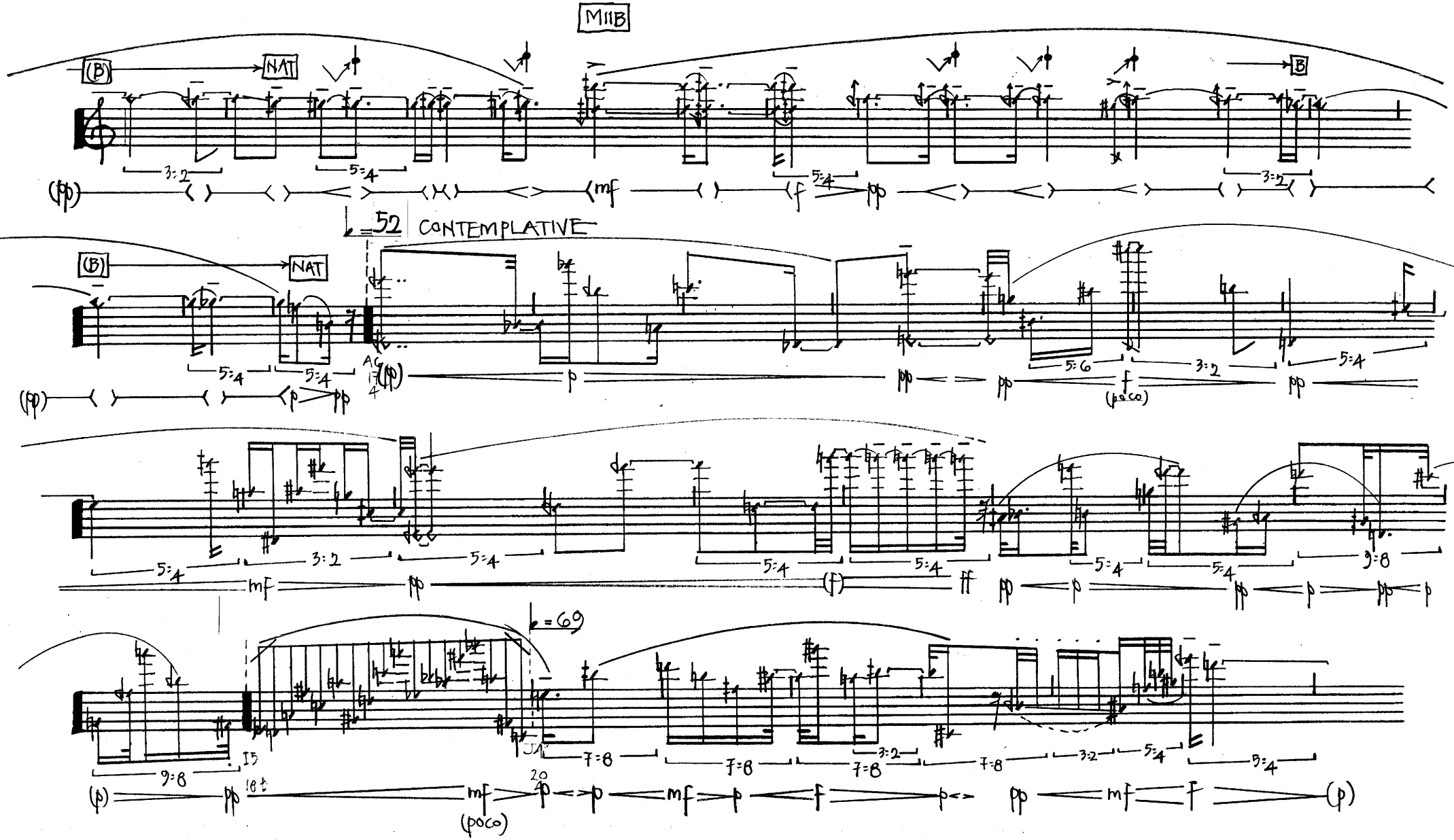

A
♩=69
B3
10
8
3:2
3:2
f
ff
mf
f
pp
♩=104
B
NB
H
VB
HA
12
16
p
mfz
p
mf
Z5
20
4
pp
p
pp
f
♩=60 FLUID
A4
10
4
3:2
5:4
3:2
9:8
3:2
9:8
9:8
7:6
mf
ff
mf
ff
p

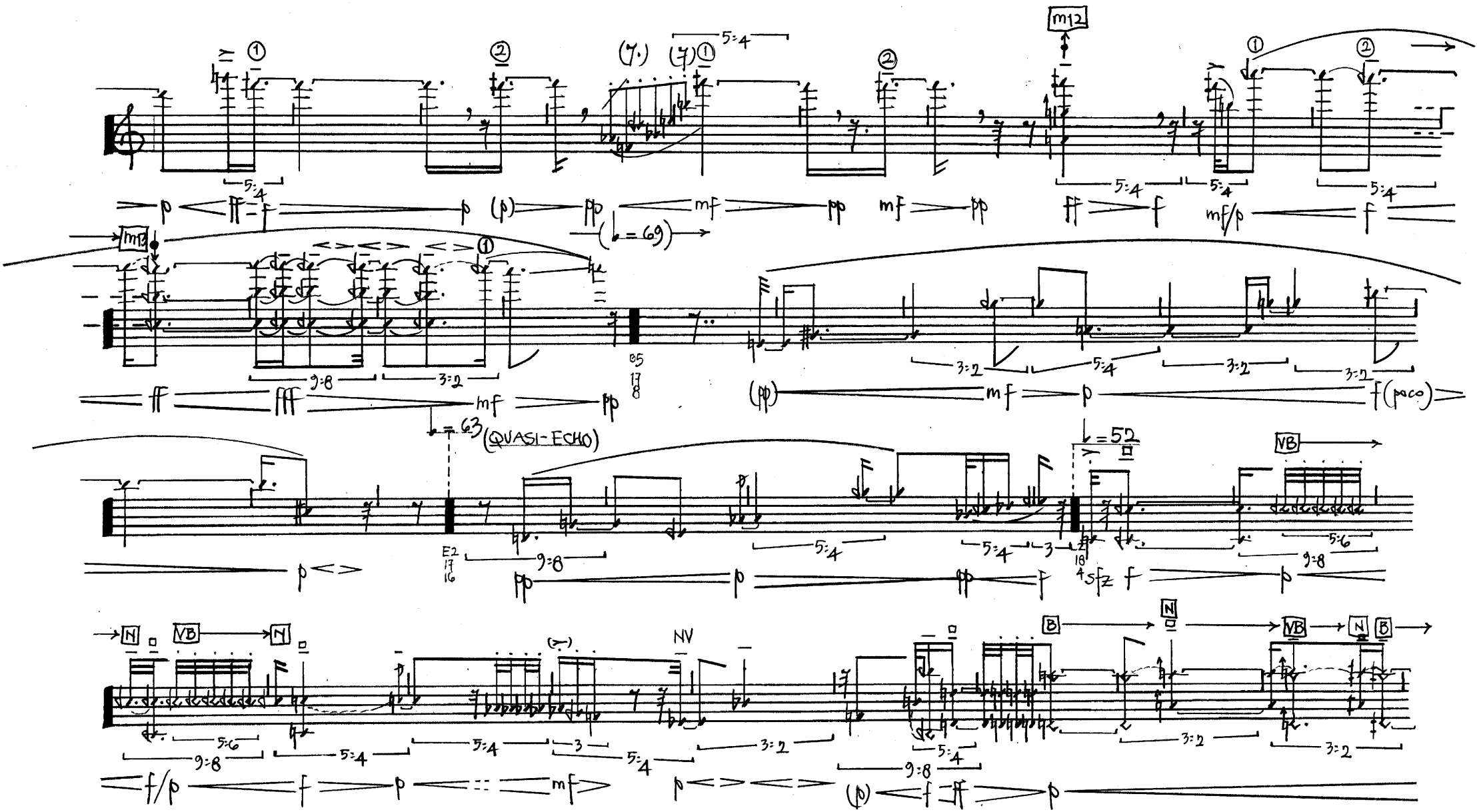

ACCEL.
A TEMPO
m1
m2
m3
m4
m5
m6
♩=104
♩=96
♩=63
♩=96
♩=63
♩=69
5:4
7:8
3:2
9:8
(p)
f
p
sfz
mf
pp
(mf/pp
p/pp
(pp)<mf>pp
(poco)
p<f/mf
fff/ff
ff
mf
ppp

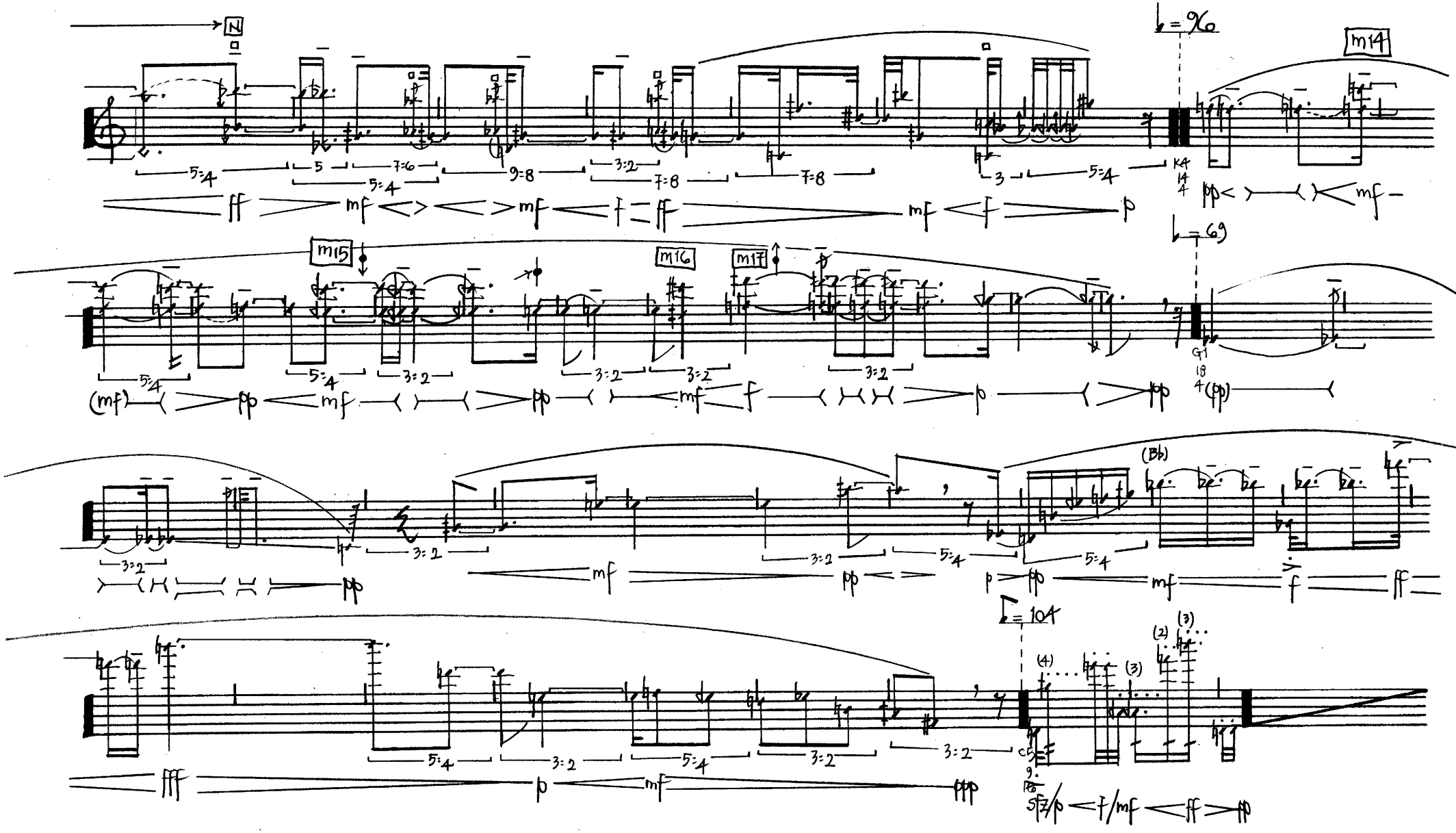

m7
♩= 104
DETACHED
♩= 52
m8
♩= 69
HOLLOW
♩= 52
B
VB
N
FL.
NV

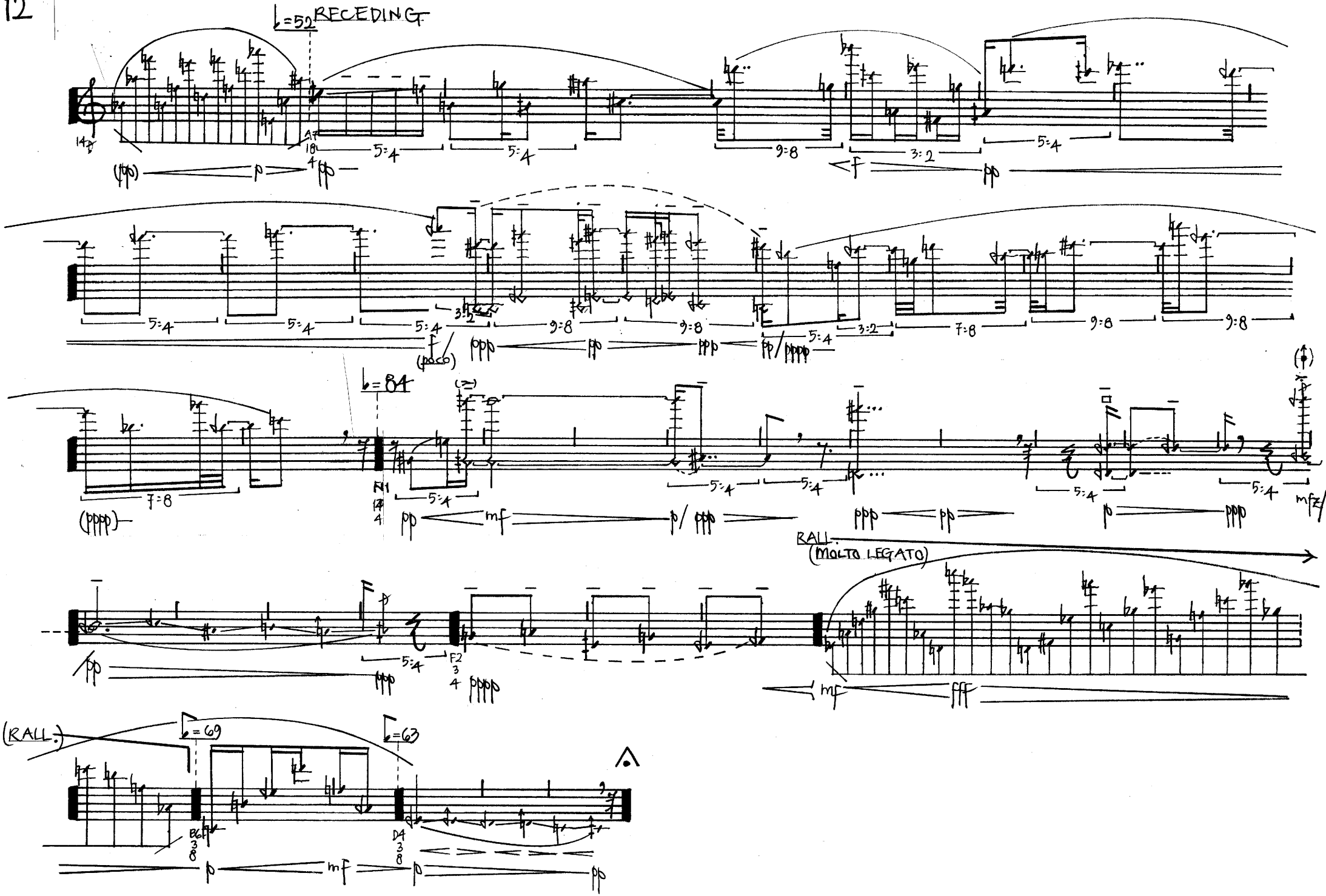

NAT.
5:6
3
5:4
7:8
9:8
9:8
5:4
ff
ff
ff/p
fff
mf
p
mf
p
mfz
p
mf
p
mf/p
f
♩=63
m9
m10
5:6
3:2
3:2
5:4
7:8
(f)
ff
mf
ff
RALL.
♩=104
NAT
♩=63
m11A
LP
H6
15/16
mf
7:8
3
D3
17/8
pp
3:2
5:4
ff
f
mf
AFAP
27/4
pp
ff
fff

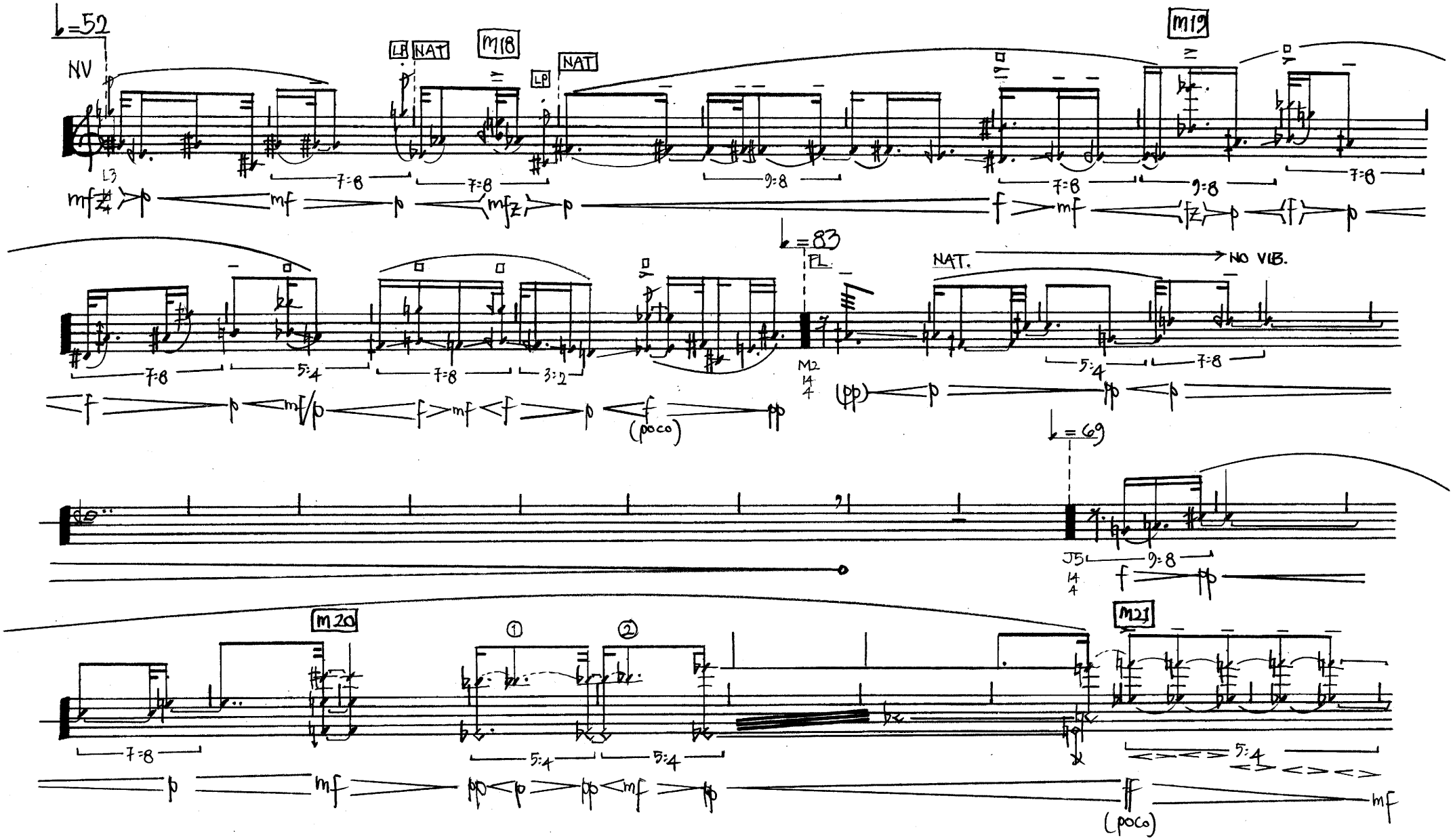

♩= 72 WITH FLAT AFFEKT: WHISPERED
F1
17
4
pppp
3:2
3:2
3:2
(pppp)
♩= 83
(pppp)
M1
15
4
ppp
mfz
f
pp
3:2
3:2
(1)
♩= 104
(4)
(4)
(3)
(4)
(3)
(4)
♩= 63
B
C4
17
16
f
mf
ff
mf/f
mf/ff
mf/pp
K3
20
3:2
5:4

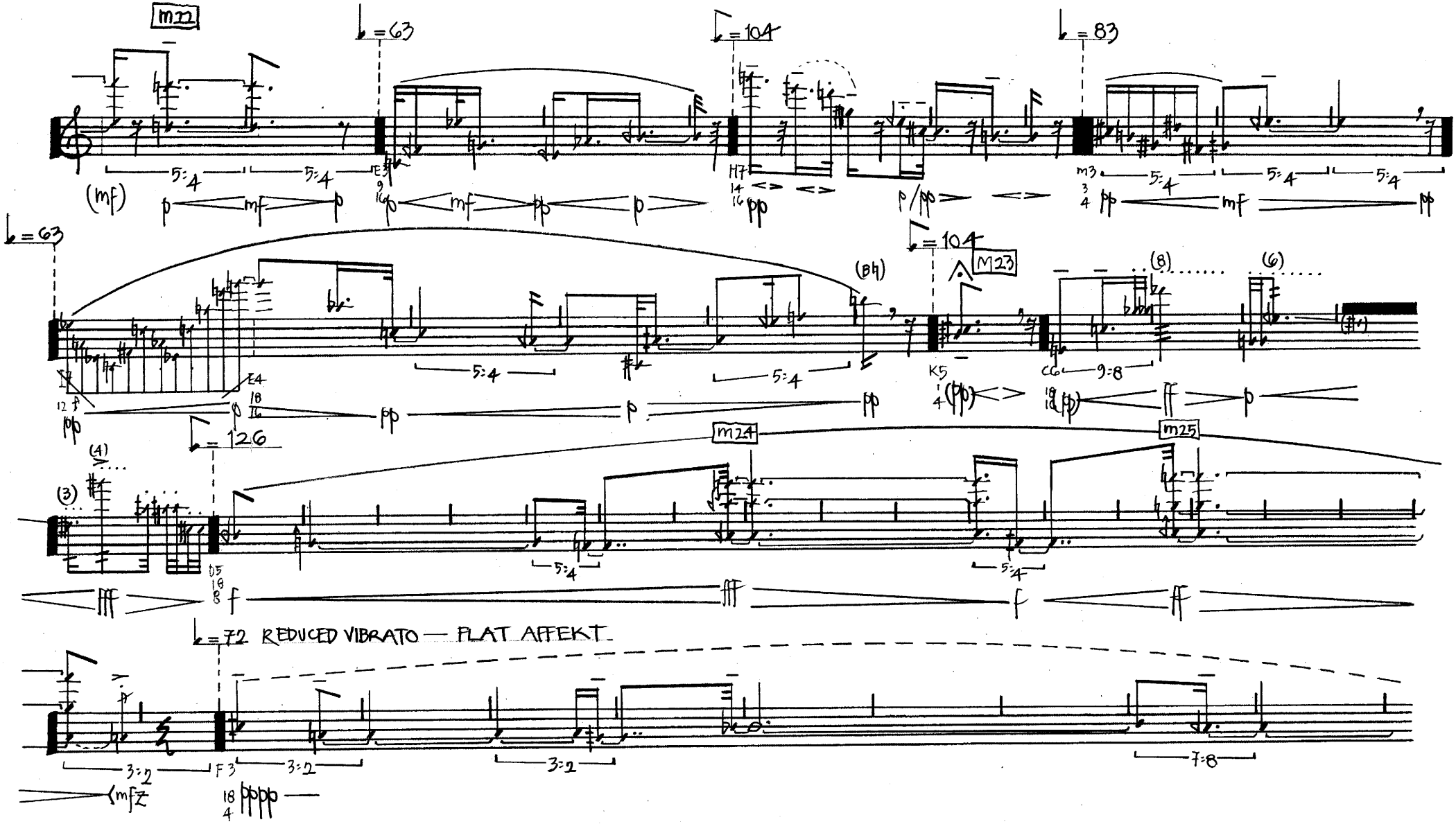

M11B
(B)
NAT
B
3:2
5:4
(pp)
mf
f
pp
♩=52 CONTEMPLATIVE
(B)
NAT
5:4
5:4
(pp)
p
pp
5:6
3:2
5:4
f
(poco)
pp
5:4
3:2
5:4
5:4
mf
pp
(f)
ff
5:4
5:4
9:8
pp
p
pp
p
♩=69
9:8
15
18
(p)
pp
mf
(poco)
20
p
7:8
7:8
3:2
7:8
3:2
5:4
5:4
pp
mf
f
(p)

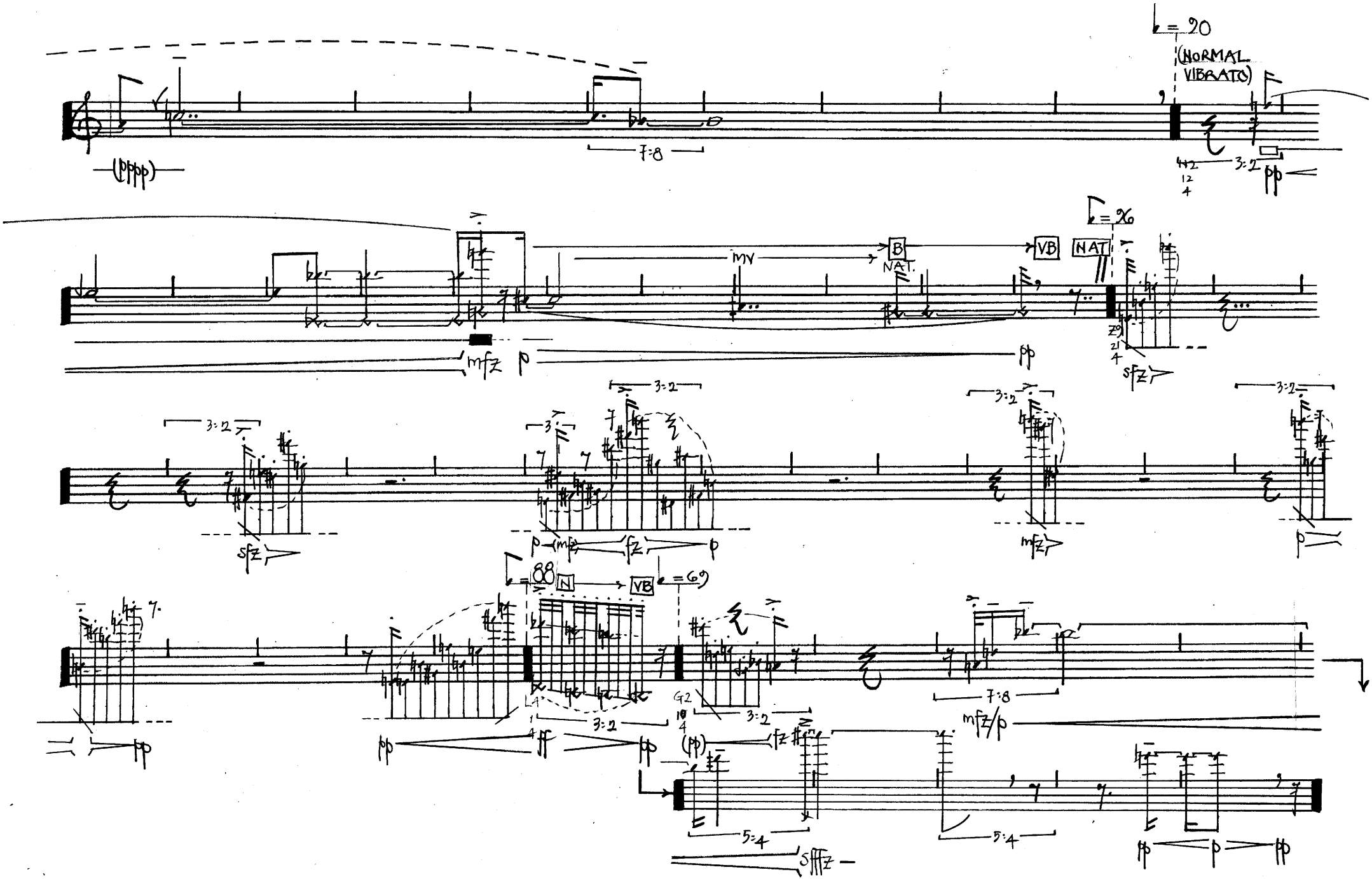

m12
5:4
(♩= 69)
9:8
3:2
(QUASI-ECHO)
♩= 63
♩= 52
VB
5:6
NV
N
B

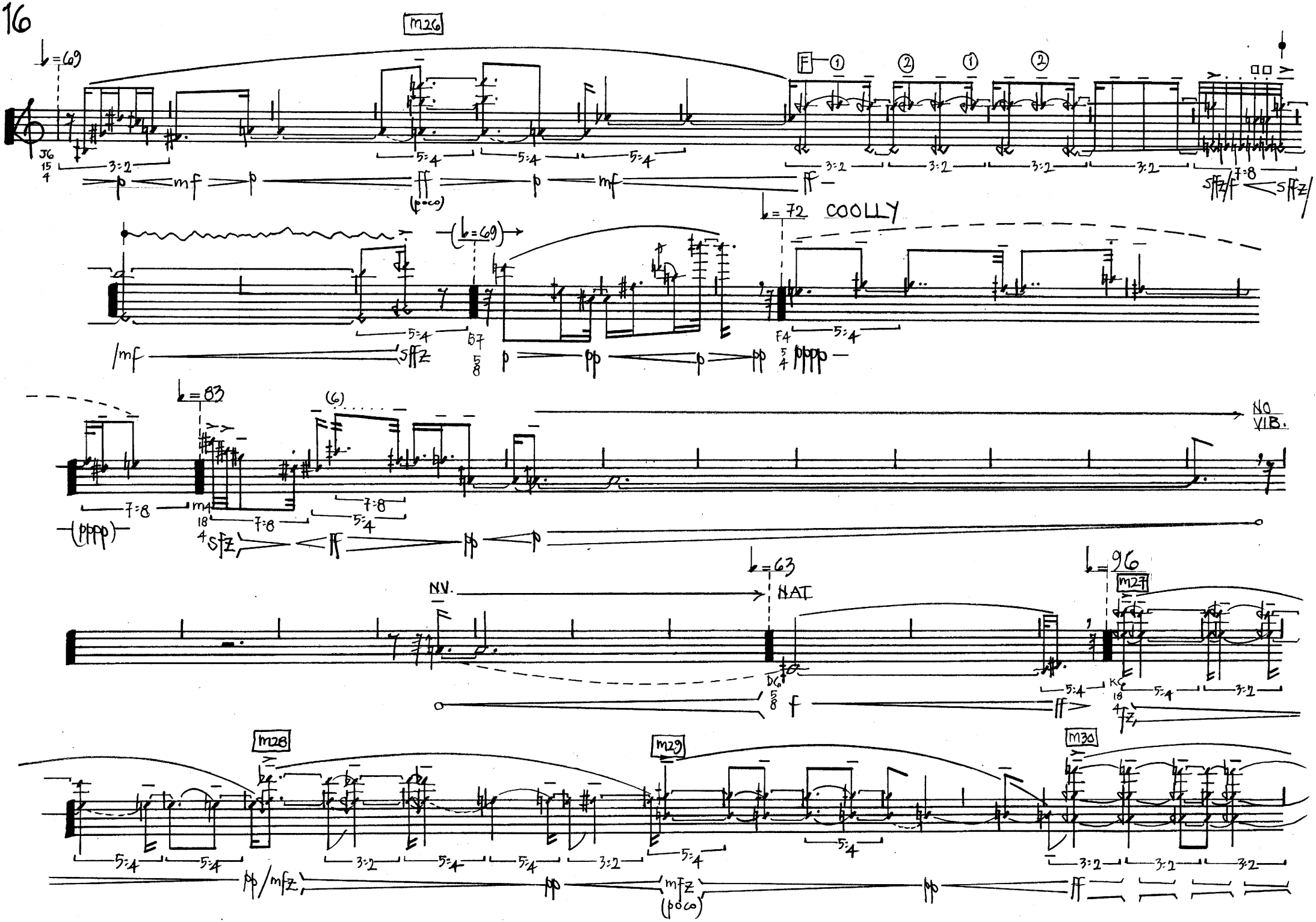

N
m14
m15
m16
m17
(Bb)

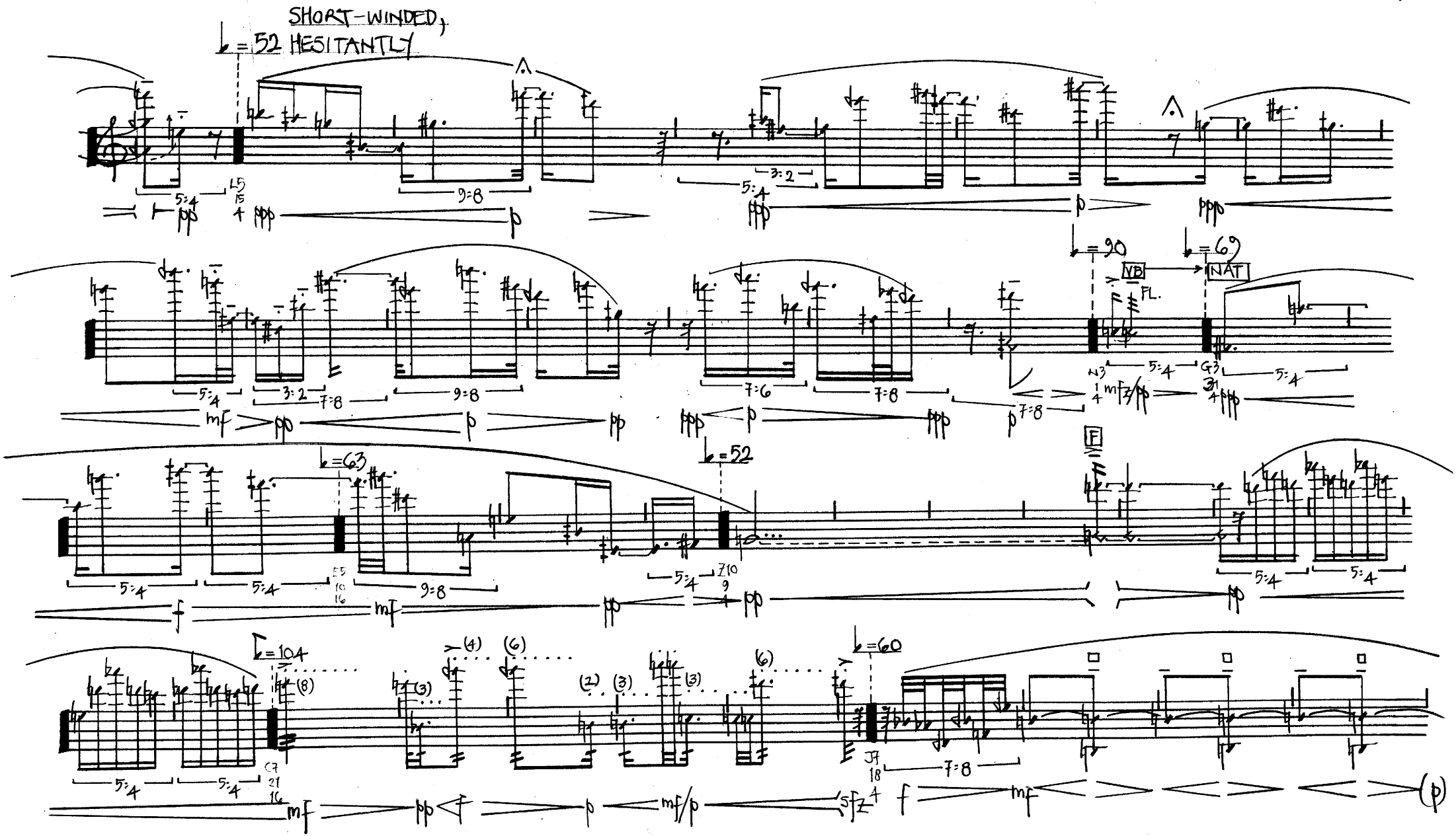

♩=52 RECEDING
(pp) p pp
5:4
9:8
3:2
f pp
f (poco)
ppp pp ppp pp/pppp
7:8
♩=84
(pppp)
pp mf p/ ppp
ppp pp
p ppp
mfz
RALL.
(MOLTO LEGATO)
pp ppp
pppp
mf fff
(RALL.)
♩=69
♩=63
p mf p pp

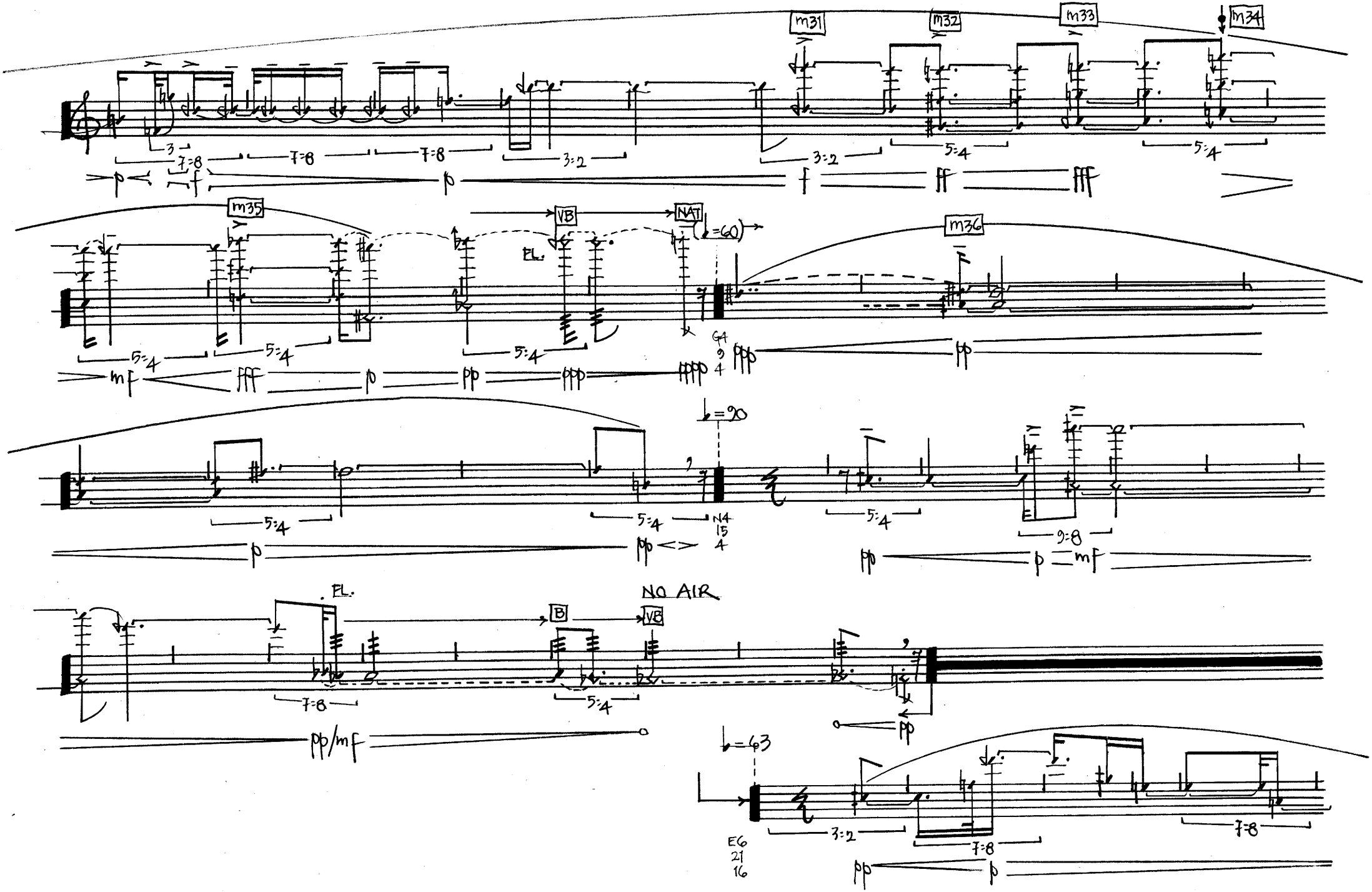

♩=52
NV
LB
NAT
M18
LB
NAT
M19
L3
7:8
7:8
9:8
7:8
9:8
7:8
mf
mf
mf
f
mf
♩=83
EL.
NAT.
NO VIB.
7:8
5:4
7:8
3:2
M2
14/4
5:4
7:8
(poco)
(pp)
♩=69
J5
9:8
14/4
M20
M21
①
②
7:8
5:4
5:4
5:4
(poco)
mf

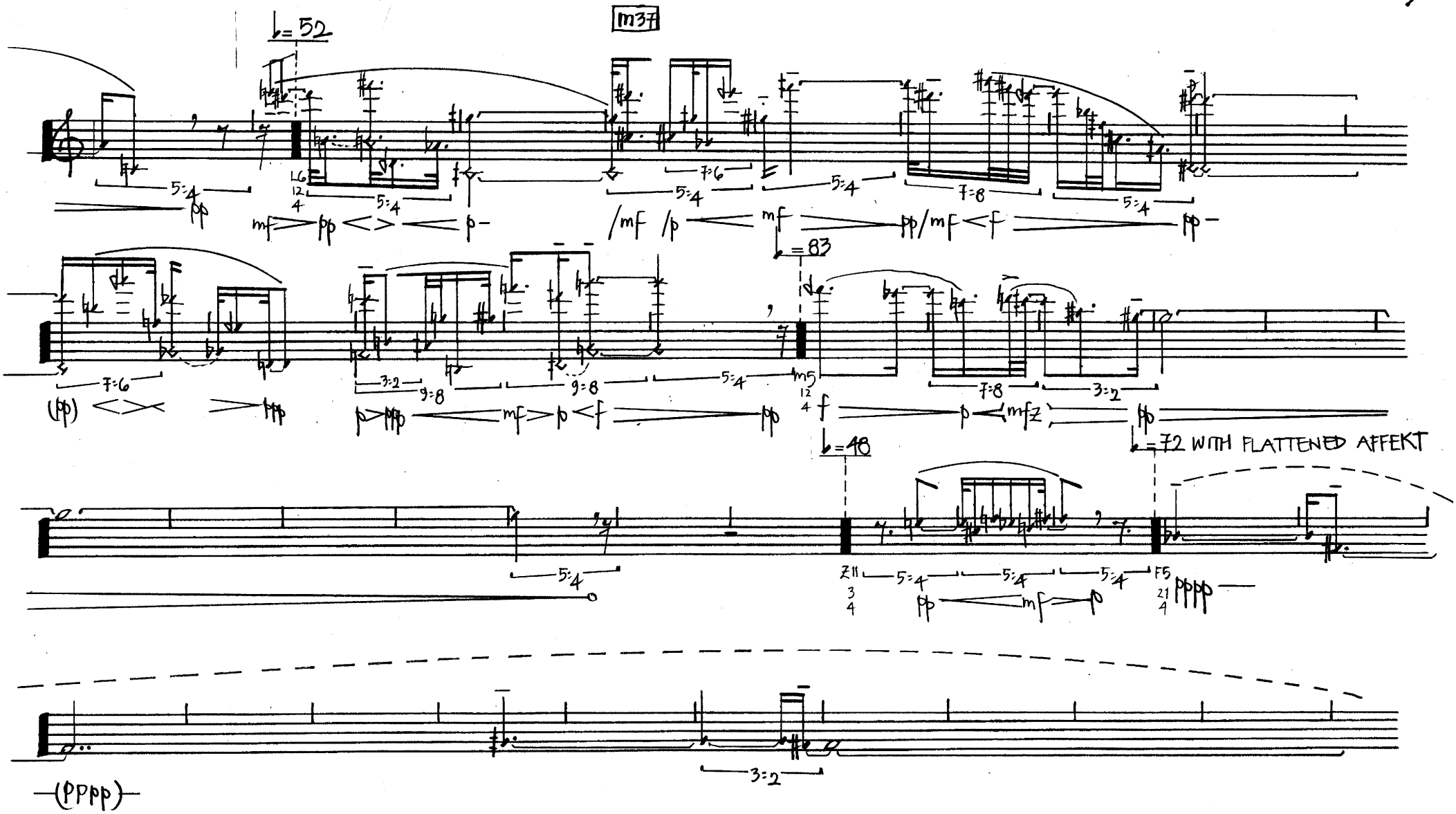

m22
♩=63
♩=104
♩=83
5:4
(mf)
p
mf
pp
p/pp
m23
(8)
(6)
9:8
♩=126
m24
m25
(4)
(3)
fff
f
♩=72 REDUCED VIBRATO — FLAT AFFEKT
3:2
7:8
mfz
pppp

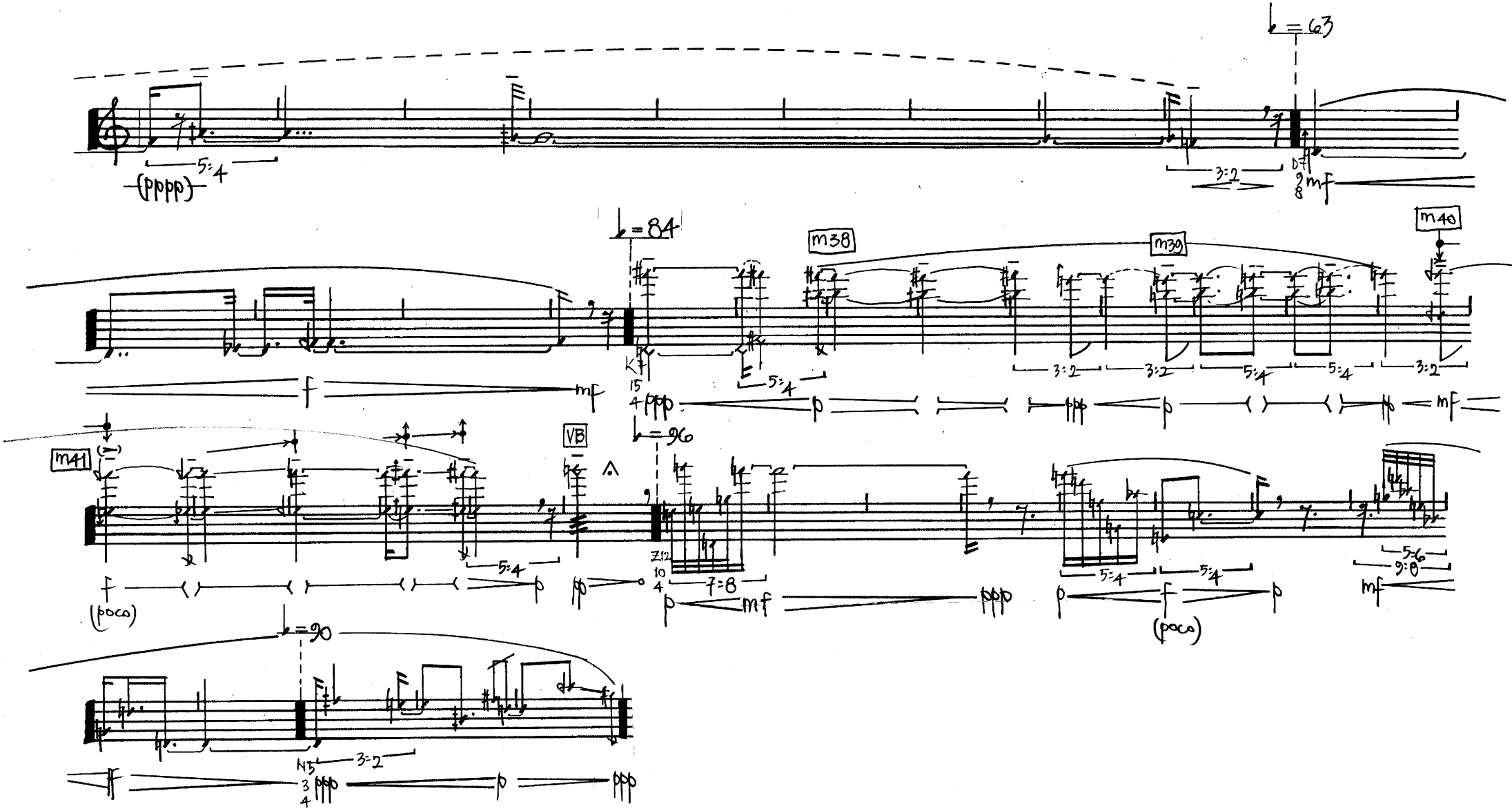

(NORMAL VIBRATO)
(pppp)
7:8
3:2
pp
mv
B
NAT.
VB
NAT
mfz
p
sfz
3:2
fz
mfz/p
N
VB
ff
(pp)
5:4
sfffz

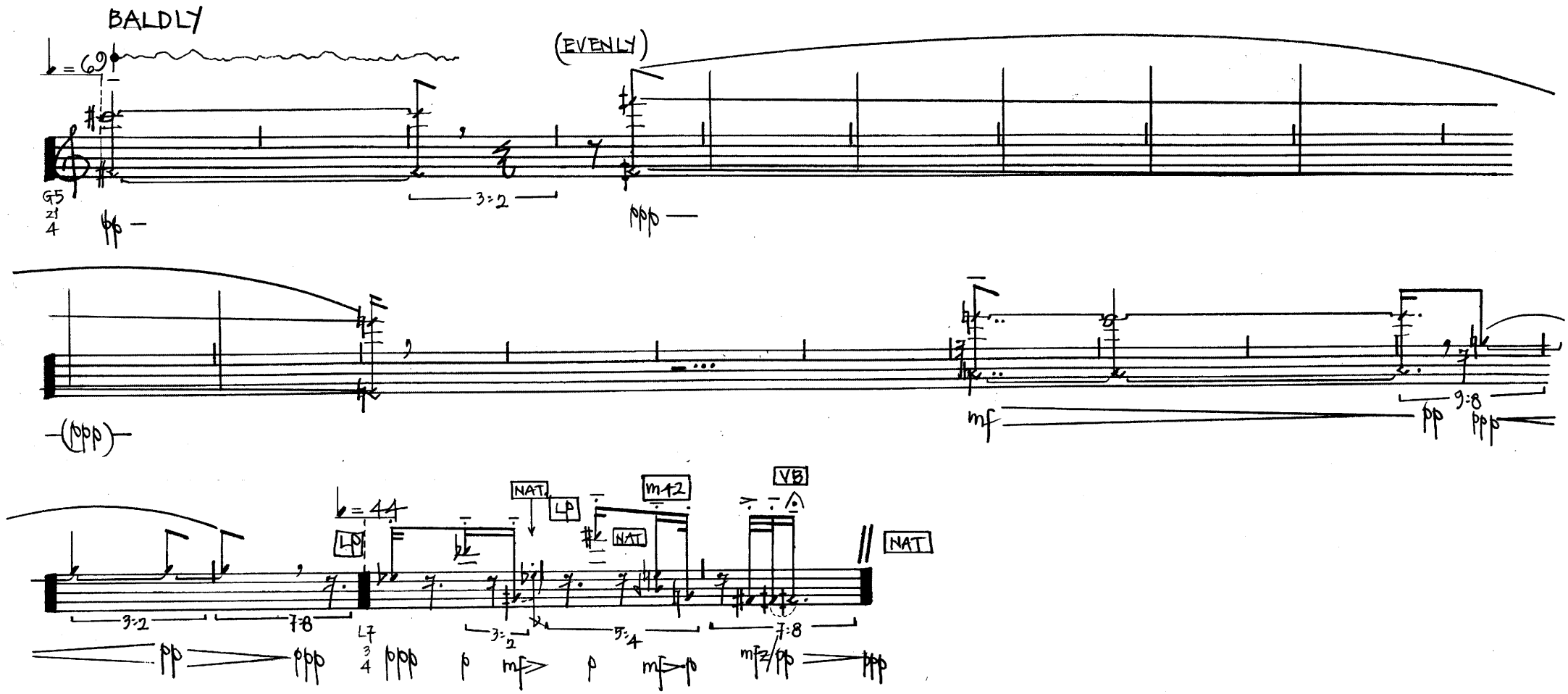

m26
♩=69
J6
15
4
3:2
5:4
p
mf
ff
(poco)
F
①
②
7:8
sffz/f
sffz
♩=72
COOLLY
(♩=69)
B7
5
8
F4
5
4
pppp
/mf
sffz
♩=83
(6)
NO VIB.
7:8
m4
18
4
(pppp)
sfz
NV.
♩=63
NAT
D6
5
8
f
♩=96
m27
K6
18
4
fz
m28
m29
m30
pp/mfz
mfz
(poco)

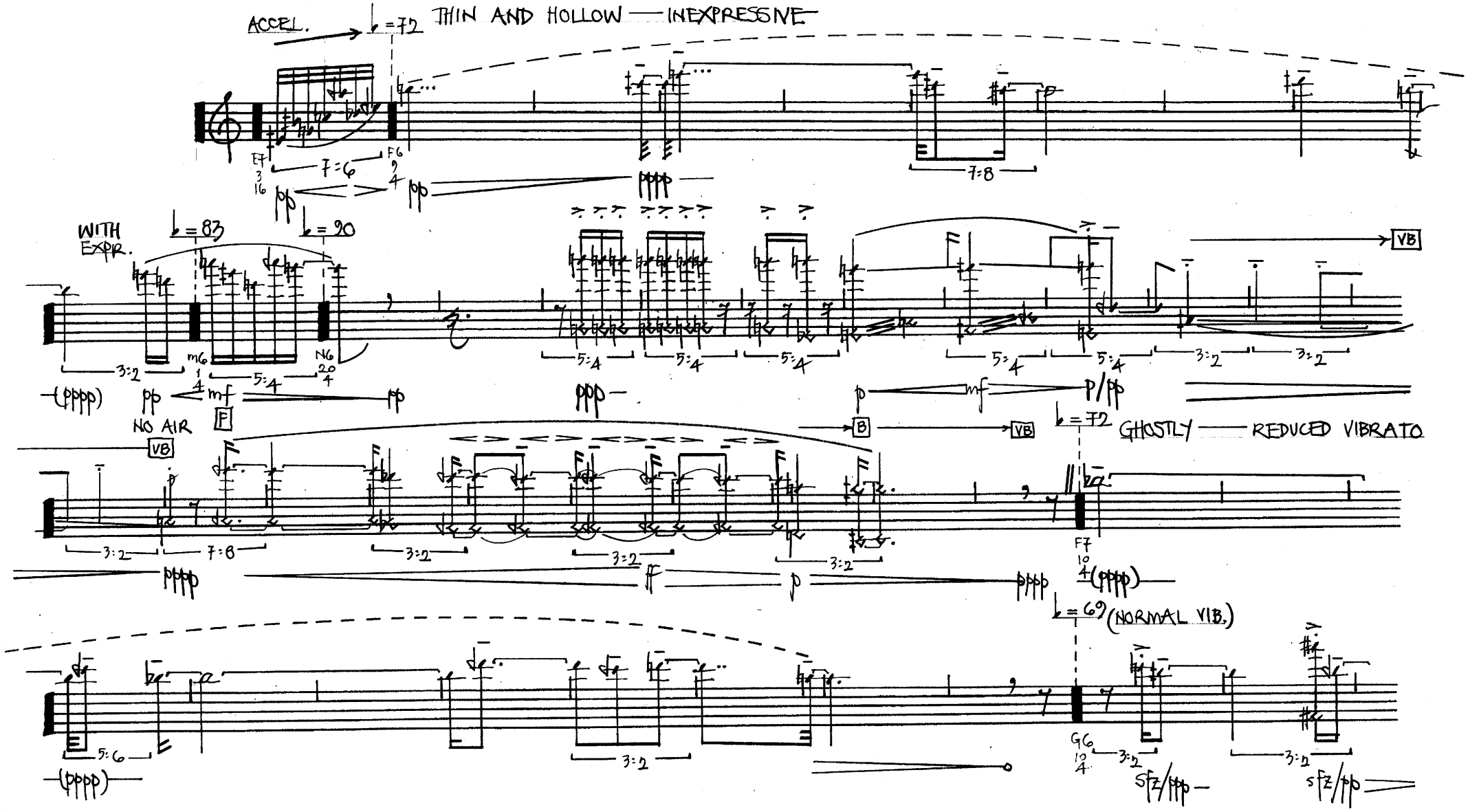

SHORT-WINDED;
♩=52 HESITANTLY
♩=90
♩=69
NB
NAT
FL.
♩=63
♩=52
F
♩=104
♩=60

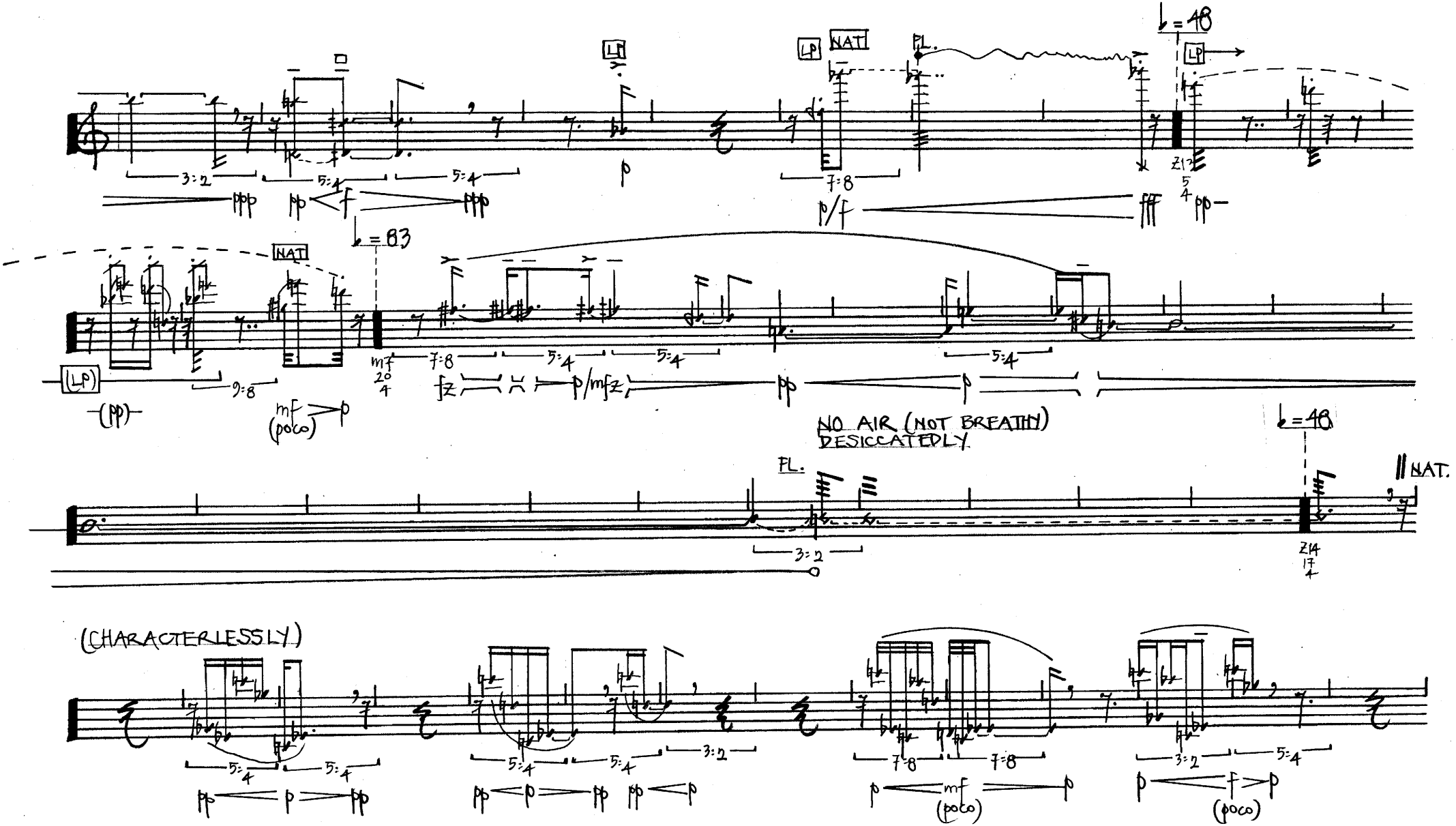

m31
m32
m33
m34
m35
m36
VB
NAT
FL.
NO AIR
B
VB

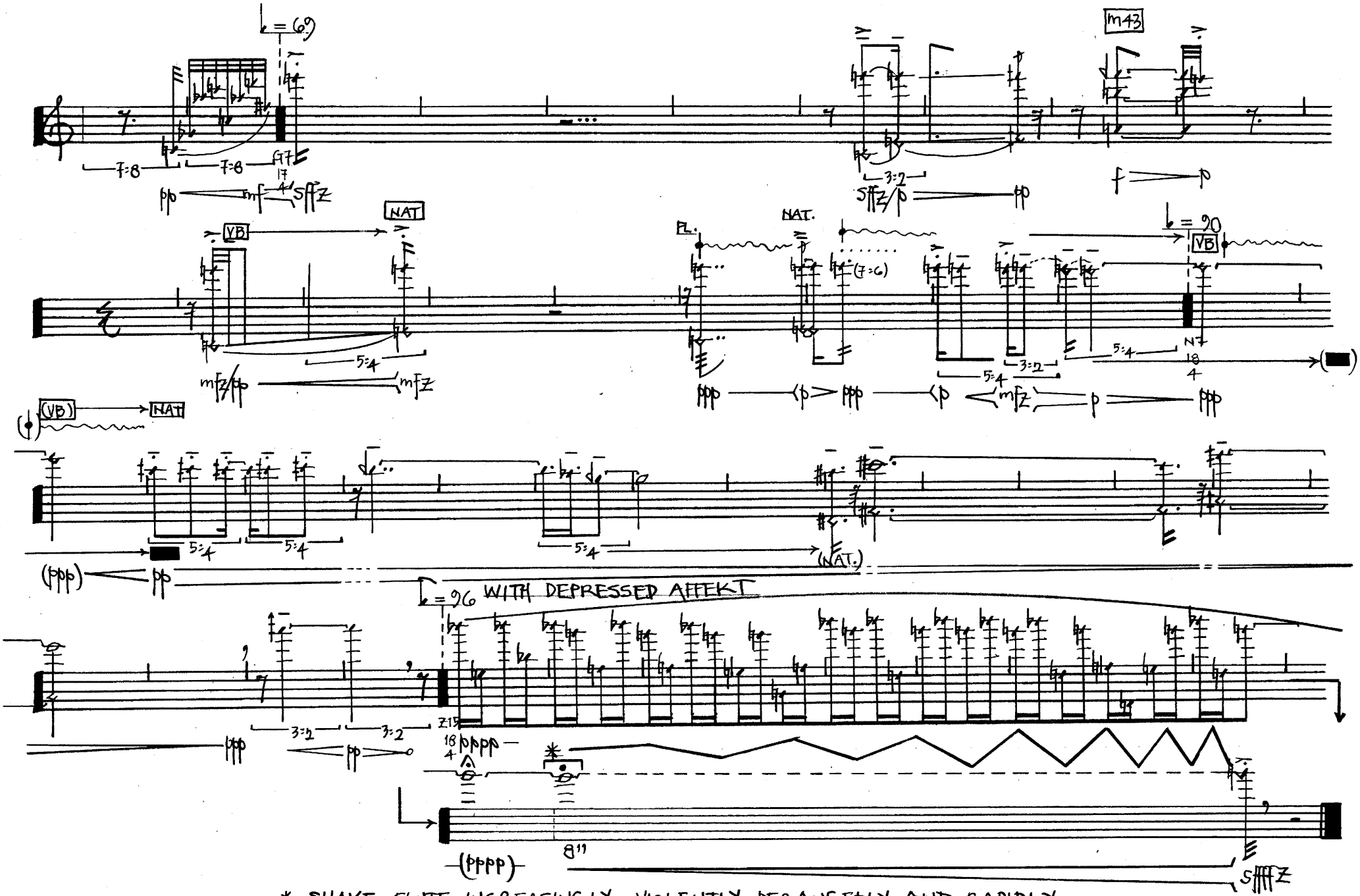

♭= 52
m37
5:4
pp
mf > pp < > < p
/mf /p < mf > pp/mf < f > pp
7:6
7:8
♭= 83
(pp) < > < > ppp
p > ppp < mf > p < f > pp
3:2
9:8
m5
f > p < mfz > pp
♭= 48
♭= 72 WITH FLATTENED AFFEKT
Z11
pp < mf > p
F5
pppp
(pppp)


♭=63
(pppp)
5:4
3:2
mf
♭=84
m38
m39
m40
f
mf
ppp
p
m41
VB
♭=96
(poco)
7:8
5:6
9:8
♭=90
3:2


BALDLY
(EVENLY)
3:2
ppp
(ppp)
mf
9:8
pp
ppp
NAT.
LP
m12
VB
3:2
7:8
3:2
5:4
7:8
pp
ppp
ppp
p
mf
p
mf
p
mfz/pp
ppp


ACCEL.
♩=72
THIN AND HOLLOW — INEXPRESSIVE
7:6
7:8
WITH EXPR.
♩=83
♩=90
3:2
5:4
(pppp)
pp
mf
F
NO AIR
VB
B
ppp
p
mf
p/pp
♩=72
GHOSTLY — REDUCED VIBRATO
3:2
7:8
ff
pppp
(pppp)
♩=69
(NORMAL VIB.)
5:6
sfz/ppp
sfz/pp


LP
NAT
FL.
♩= 48
3:2
5:4
5:4
7:8
p/f
fff
pp
♩= 83
9:8
mf
(poco)
fz
p/mfz
NO AIR (NOT BREATHY)
DESICCATEDLY
FL.
NAT.
(CHARACTERLESSLY)
mf
(poco)
f
(poco)



* SHAKE FLUTE INCREASINGLY VIOLENTLY, DERANGEDLY, AND RAPIDLY THROUGH 8 SECOND CRESCENDO.

10 MARCH 2017