

sulle scale della Fenice

for flute

Chris Dench

S u l l e S c a l e d e l l a F e n i c e

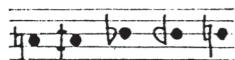
for flute (open-hole, with B foot)

for Laura Chislett

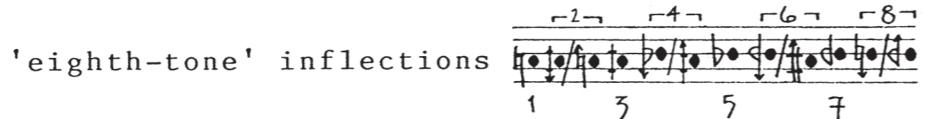
1) Accidentals only apply to the notes they immediately precede.

2) In this piece gracenotes are "outside of time", that is, all notated durations should be respected, and gracenotes added into unfolding time. The exception is when a bracketed rest indicates a specific duration that the gracenotes should fill -often they will overfill and the rhythm be stretched.

3) Quarter-tones are tempered, and wherever possible fingerings should be found for them. Eighth-tones by contrast, although they were treated compositionally as "tempered", should be achieved either by colour fingerings or embouchure adjustments. There are no three quarter-tone notations in this piece;



quarter-tone sharp, quarter-tone flat.



4) Throughout the piece -and including gracenotes- 4cm represents 1 second (neglecting space left for time-signatures etc.) The only exception to this is during rallentandi/accelerandi, where, for reasons of simplicity, the whole bar is notated at the initial tempo. Although the over-gridded metronomic change will perpetually distort the contents of such bars, I have not attempted to reflect this attenuation/contraction in the distance between note-heads. In rehearsal it is perhaps best to practise the piece without the tidal tempo changes, observing unchanged the proportions within the bars, and to introduce the fluctuations at a later stage.

5) The piece should be played in its entirety without vibrato.

6) All harmonics should be played with a certain amount of audible fundamental, but not enough to distort the sound.

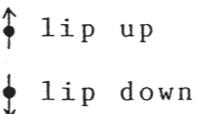
7) The notated square above the beam (where a harmonic circle might ordinarily be) indicates a "split octave", performed by spreading the airstream to produce both available pitches on the one fingering simultaneously. These octaves are primarily colouristic; they will be, on the whole, somewhat out of tune, and the rather murky interior of their sound has been rendered in the score by a broader than usual stem linking the two pitch components, much as chromatic clusters are notated in piano music.

8) Only after the final section was entirely completed, with an extremely elaborate infra-structure of irrationals tidally distorting the rhythmic life of the piece in accordance with the requirements of its architecture, did I elect to abandon most of this internal sculpting in favour of the over-gridded fluctuating tempo-behaviour discussed above.

This utilisation should not be understood mechanistically, the intention is to provide the player with a means of assuring mental continuity, such as would be jeopardised by abrupt and unprepared changes in metronome mark, in addition to rendering the temporal fluidity previously mapped by the superceded irrational-grid.

9) The notation of multiphonics is, of necessity, inaccurate. Pitches at top and bottom (excluding resultants of fringe audibility) should, however, be fairly exact, as they are functional in the melodic contour. Should they sound different to those specified, please check the fingering carefully, and, if there is a major discrepancy between pitches written and heard, contact the composer.

10) Lip-modifications indicated in the score:



11) The 'normal' quarter-tone fingerings render sonorities variously coloured; these were very much in mind during the writing of the piece. Their melancholy, slightly plaintive quality is characteristic: do not attempt to fake more normal tone-colours for these pitches. Where a more normal tone-colour, or a more stable fingering is needed the above lip-modifications have been used; the pitch notated in the stave is the required one, the pitch before modification is given above the system.

12) Pulsations within a sustained tone are indicated by a slur between note-heads of the same pitch with emphases on each rhythmically defined pulsation. These should not be exaggerated, the local dynamic is the indicator as to how much pulse-presence is appropriate, unless greater emphasis is specifically called for.

- 13) The unbroken rhapsodic nature of the piece, and the requirement that the score be extremely clear, has resulted in a problematic pagination. In order to avoid having to use a page-turner (which is, of course, a possible solution), it is suggested that the performer stick the pages together at the spine, with adhesive tape, and use nine music-stands, the same number as are needed for my *Dé/ployé*, five higher with four lower between them, as two rows, and the pages laid out thus:

1/-2 5/-6 9/-10 13/14 17/18
3/-4 7/-8 11/12 15/16

This layout would necessitate the use of large pieces of card to prevent the score flopping. Other formats are possible, using this basic layout, with non-linear page assemblies; for instance:

1/-3 5/-7 9/-11 13/15 17/18
2/-4 6/-8 10/12 14/16

etc.

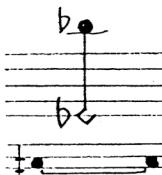
14) Symbols used in the score:

— — — — — joins pitches where a mental continuity in pulse-slurring or normal phrasing, both for player and audience, is required, although for technical reasons the sound cannot be literally continuous.

① tongue accent (within pulse/phrase to assist in the voicing of multiphonic);

② diaphragm accent: no tongue.

□ split octave



harmonic -fundamental partly sounding



normal tie;



unbroken continuity of sound, pulsating iteration within sustained pitch.

15) Dynamics have nine steps:

pppp-ppp-pp-p-**m**f-f-ff-fff-ffff

smaller nuances within this framework of levels are given by more subjective descriptions, using such indications as 'più' and 'poco', etc.

Duration: 10 minutes

= 125 WITH AN EROTIC NERVOUSNESS THROUGHOUT
 (D)

f > mf < ff / mf -> p
 17 F. = 21 F.
 p <> <> <> <> <> <> <>

(p) poco mf -> p
 [Bh ↓] 15:16 F.
 pppp -> pp / f -> ff < spz ff ->

f < ff -> mf < f/p -> mf -> p < p più mf -> p < poco f -> p < poco

125
 12 16 9 16 12 16 12 16 5 16 4
 7:6 F. 5:6 F.

(p) f < ff -> f < ff -> f ppp <>

= 125 WITH AN EROTIC NERVOUSNESS THROUGHOUT
 (D)

f > mf < ff / mf -> p
 p < pzz > p <> <> <> <> <> <> <>
 (p) < poco mf > p
 p < pppp > pp / f <> ff < sforz / ff >
 f < ff > mf < f/p > mf / p < piu mf > p < poco f >
 (p) < f > ff / f < f > f / p < ppp > <>

• = 100
 (attacks → pulses)

• = 120
 (7)
 61 32
 mf → 9:8 F → sfz / f > mf < f > (pp)

• = 102
 61 32
 pp → 5:4 F → 6:4 F → mf → 8:7 F → poco mf → p → poco

• = 140
 30 8
 f / ff → mf → poco f → (mf)

$\bullet = 20\text{?}$
 T
 (turn out)

Measures 30-31: $mf \rightarrow mf$, f/mf , $poco f \rightarrow mf < f > mf$, $f \rightarrow mf$, $poco f \rightarrow mf$, $f \rightarrow mf < f > mf$, $mf \rightarrow mf$.
 Measures 32-33: $mf \rightarrow mf$, f/mf , $poco f \rightarrow mf < f > mf$, $f \rightarrow mf$, $poco f \rightarrow mf$, $f \rightarrow mf < f > mf$, $mf \rightarrow mf$.

28
 8
 (Bh)

Measures 28-29: $f \rightarrow mf/f$, sfz , $f \rightarrow mf < (mf) >$, $f \rightarrow f$, $più f$.
 Measures 30-31: $f \rightarrow 8 F$, $21:20 F$, $17:14 F$, $11:10 F$.

$\bullet = 140$
 5
 8
 9
 12
 (Bh)

Measures 5-8: $ppp \rightarrow p$, $mf \rightarrow p$, $f \rightarrow mf$, $mfz/f \rightarrow (mf)$.
 Measures 9-12: $13 = 10 F$.

12
 8
 10
 $(>)(>)(>)$
 $9:11 F$
 $15:16 F$

Measures 12-13: $mf \rightarrow più mf$, p , $poco mfz \rightarrow mfz$, $poco mf \rightarrow f$, $poco f \rightarrow (pp)$.

= 148
 F
 4 4
 poco mf → p → poco
 Elz. →
 3 16 13 18
 pp
 = 166
 F
 13 8 21 16
 poco f / mf → f → mf e cresc...
 ... ff → p f e cresc...

21 16
 3:2 F 7:5 F
 (cresc.) ... sffz → mf → più mf → ff → p (p) → poco

= 166
 F
 19 16
 p → poco mf → p → più mf → p → (mf) → p → mf

9
 16 5:6 F.

12
 16 5:4 F.

21
 16

f mf ff p f p

21
 16 8:7 F

12
 16 8:7 F

(mf) f mf f mf pp

17
 16 5:4 F

[D# on] 11:8 F

16 5:4 F

3:2 F

8
 16 5:4 F

(D) 28
 32

= 140. FAST AND INSISTENTLY!

= 80
 (= 140)

28
 32

f p mf p / m fz pppp e cresc. poco a poco...

9
 16 5:4 F

2
 16 7:8 F

5
 16

5 16 17 7 16 9
 16 16 16 16 16 16
cresc... ... p > pp < p pp p pp poco mf / p

9 16 5 16 2 21 2 21 3 8
 16 16 16 16 16 16 16 16
 poco mf / p più mf > p mf f - ff molto pp 12:13 F. 8:7 F.

3 8 8 9 9 11 11
 8 8 8 9 9 11 11
 p molto ff > mf < ff mf < f f > p / ff > pp poco f

11 11 11 11 11 11
 11 11 11 11 11 11
 f / più mf < f f > più f p mf / p (f)

Measures 3-8: Key signature changes between B-flat major (B-flat, D-flat), E major (E, G-sharp), A major (A, C-sharp), and D major (D, F-sharp). Time signatures include 11:12, 5/32, 9/16, 9/32, and 11/8. Dynamics: f, poco ff, mf, (mf), f, p, mf, p, ff/p, ff. Performance instruction: (mf) with a bracket.

 Measures 9-16: Key signature changes between E major (E, G-sharp), A major (A, C-sharp), D major (D, F-sharp), and G major (G, B). Time signatures include 6:5, 6:5, and 11:12. Dynamics: p, (mf), poco/più f/mf, pp, sforz., poco ff, p. Performance instruction: [pp] sforz. with a bracket.

 Measures 17-21: Key signature changes between G major (G, B) and A major (A, C-sharp). Time signatures include 11:12. Dynamics: poco f, p, mf, p, più ff. Performance instruction: (same fingering) [C↓] with a bracket.

 Measures 22-26: Key signature changes between A major (A, C-sharp) and B major (B, D-sharp). Time signatures include 8:7, 5:4, 7:5, and 11:12. Dynamics: mf, (mf), poco f, mf, f, mf, <f>, <f>, più ff, mf. Performance instruction: <> with a bracket.

The musical score consists of several staves of music.
 - The top staff shows a melodic line with various note heads and stems, with measure numbers 2, 8, 19, 32, 19, and 16 indicated.
 - Below this is a section with dynamics: $f \rightarrow pp \leftarrow pz/f$, $p \rightarrow mf$, $\leftarrow poco \rightleftharpoons p \leftarrow \langle pz \rangle p \rightarrow poco$.
 - A bracketed instruction $\bullet = 79$ (slower still) is present.
 - The next section starts with $Elz.$ and includes measures 19, 16, 5, and 16. It features dynamics $p e wesc...$, $mf \leftarrow \dots$, and $\dots (f)$.
 - The following section includes measures 5, 16, 8, and 16. It has dynamics $f \leftarrow ff \rightarrow mf \leftarrow \dots \rightarrow mf$, $f \nearrow mf \rightarrow ff \rightarrow mf \leftarrow$, and tempo markings $(\bullet = 107)$, $(\bullet = 60)$, $\textcircled{1}$, $\textcircled{2}$, $\textcircled{3}$, and $\textcircled{4}$.
 - The next section includes measures 16, 3, 16, 8, and 12. It features dynamics $\leftarrow f \rightarrow f \leftarrow \dots \rightarrow mf \rightarrow \dots \rightarrow mf \leftarrow f \rightarrow f \leftarrow \dots \rightarrow mf \leftarrow f \rightarrow f \rightarrow p$, $\leftarrow f \rightarrow f \leftarrow \dots \rightarrow mf \leftarrow f \rightarrow f \leftarrow \dots \rightarrow mf \leftarrow f \rightarrow f \rightarrow poco \leftarrow f$, and performance instructions $\bullet = 79$ (a little eerily), (staccato), and $3:2 \mathbb{F}$.
 - The final section includes measures 12 and 8. It features dynamics $\leftarrow f \rightarrow f \leftarrow \dots \rightarrow mf \leftarrow f \rightarrow f \leftarrow \dots \rightarrow mf \leftarrow f \rightarrow f \rightarrow poco \leftarrow f$.

12

$\frac{3}{2} \text{ F}$

$p > pp$

$poco mf$

mf

$f > mf$

ff

13

16

15

$\frac{5}{4} \text{ F}$

$mf < ff > wf$

pp

$11:10 \text{ F}$

16

$poco$

$mf f > mf$

$f > poco mf$

$sffz (P)$

13

$10 \text{ F} = 13 \text{ F}$

21

32

21

32

21

p

pp

p

mf

$9:10 \text{ F}$

p

$poco f$

ppp

9

$\frac{3}{2} \text{ F}$

$10:13 \text{ F}$

$\frac{3}{2} \text{ F}$

$\frac{3}{2} \text{ F}$

(ppp)

$/p > ppp$

p / pp

p

9

16

[both trill keys]

$= 125$

$\text{Fl.} \dots$

16

19

16

pp mf pp

$8:9 F$

$3:2 F$

6

19

16

pp

mf

$poco$

pp

$11:12 F$

$G\sharp$ $A\sharp/B\flat$

19

16

pp

mf

$poco$

pp

mf

f/f

(mf)

(do not rush
gracenotes)

11

16

21

32

$17:21 F$

p

$poco$

$poco (p)$

mf

f

$D\sharp$

15

32

$11:10 F$

5

16

$3:2 F$

$4:5 F$

8

9

p/mf

p

fff

fff

ff

$ffff$

ff

$ffff$

ff

f

ff

(mf)

A handwritten musical score for a multi-instrument ensemble. The score consists of four systems of music, each with two staves. The top staff of each system uses a soprano C-clef, and the bottom staff uses a bass F-clef. Measures are numbered 1 through 15. Various dynamics are indicated, including *mf*, *fz/mf*, *p*, *mf*, *f*, *fff*, *ffff!*, *mf*, *p*, *sfpz*, *sfz*, *mfz*, *mf*, and *p e poco a poco cresc...*. Metronome markings include $\text{♩} = 179$, $\text{♩} = 131$, and $\text{♩} = 160$. A tempo instruction *VERTIGINOUSLY FAST!* is placed between measures 16 and 17. Measure 15 ends with a fermata over the bass staff.

A handwritten musical score for a multi-instrument ensemble, continuing from the previous page. It features four systems of music with two staves each. Measures are numbered 1 through 32. Dynamics include *cresc...*, , , *, *e cresc...*, *10:9 F*, *5:4 F*, *3:2 F*, *4:5 F*, *8:7 F*, *25 F = 20 F*, *11:12 F*, *, *ffff*, *>ff*, *sffz*, *ffz*, and *sffz*. Measure 16 ends with a fermata over the bass staff.**

turbulent, but with the sensation of slowness

Handwritten musical score for a keyboard instrument. The score consists of three staves. The top staff has a tempo of =87.5 and includes dynamics fff, sfz<fff, sffz/ff, mf, sffz/mf, sffz, and (mf). The middle staff has a tempo of =124 and includes dynamics mf, poco f, mf, poco f, p, mfz, f, mf, pp/mf, and mfz. The bottom staff has a tempo of =112.5 and includes dynamics fff, mf, poco f, p, poco f, and mf. Various performance instructions like 'bath trill' and 'keys on' are written above the staves.

Handwritten musical score for a keyboard instrument. The score consists of three staves. The top staff has a tempo of =130 and includes dynamics sounds [breathy]. The middle staff has a tempo of =75 and includes dynamics mf, poco f, mf, poco f, p, mfz, f, mf, pp/mf, and mfz. The bottom staff has a tempo of =87.5 and includes dynamics mf, poco f, p, poco f, and mf. Measures 15 through 18 are shown in the middle staff.

Handwritten musical score for a keyboard instrument. The score consists of three staves. The top staff has a tempo of =87.5 and includes dynamics mf, poco f, p, poco f, and mf. The middle staff has a tempo of =75 and includes dynamics fff, mf, poco f, p, poco f, and mf. The bottom staff has a tempo of =112.5 and includes dynamics fff, mf, poco f, p, poco f, and mf. Measures 15 through 18 are shown in the middle staff, followed by a section labeled MOLTO (pppp) at tempo =87.5.

T
 = 75
 = 118

[F# / C#] ①
 3 16 15 8 15 32
 7:4 F 7:2 E

pppp <P> pppp (pppp) 7:2 E

= 94

[A#]
 9 32 5 16 15 32 12:11 F

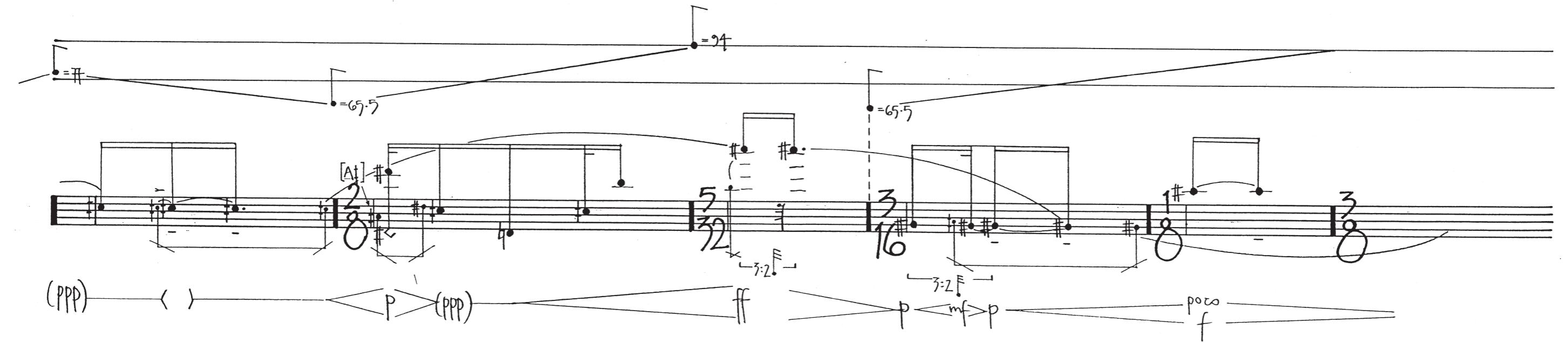
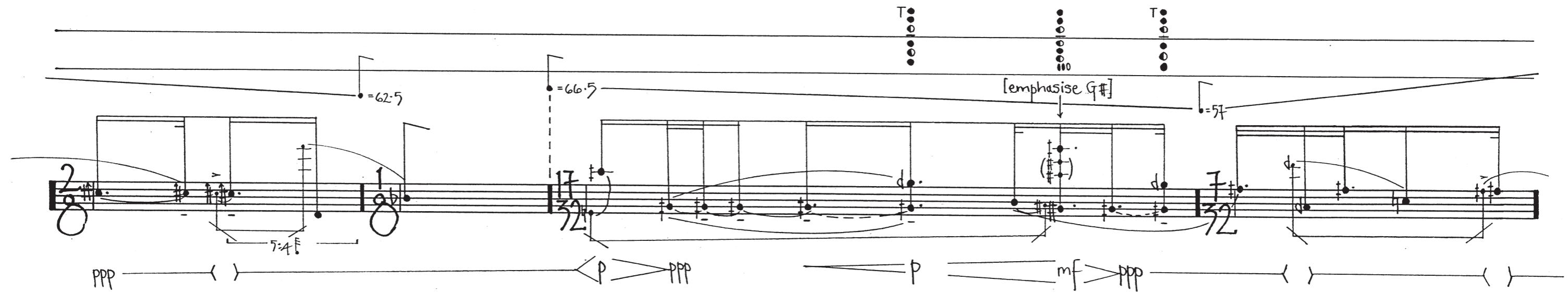
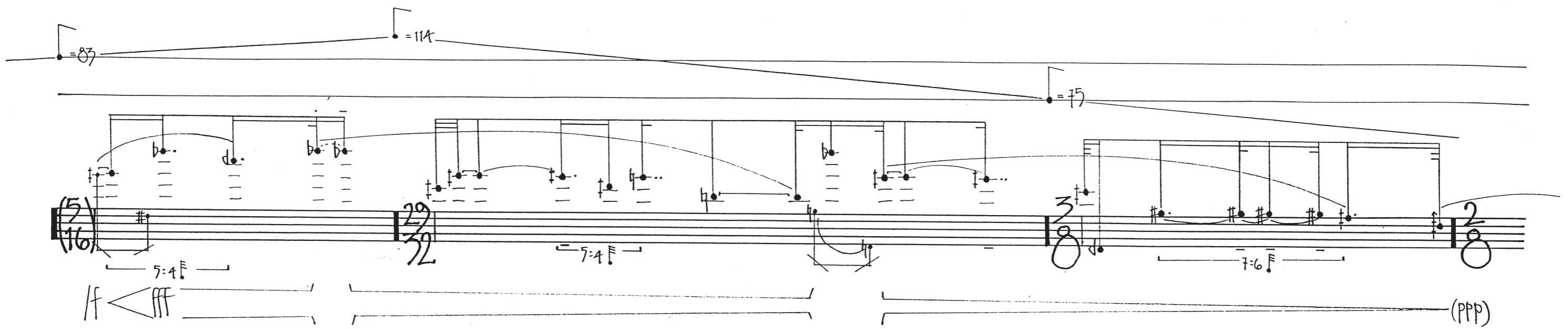
mf ff p mf f pp mf

= 75

15 32 15 8 1 8

p ff fff ff sffffz molto <sfz> pp mf

A handwritten musical score on three staves. The top staff has a tempo of $T = 75$. It features a complex rhythmic pattern with vertical strokes and horizontal dashes. The middle staff begins with a dynamic of $f \triangleright mf$ followed by e decrescendo. The bottom staff starts with f , followed by $sffz$, $fff \triangleright f$, ff , mf , and f . The middle staff ends with a tempo of $= 66$. The bottom staff concludes with a tempo of $= 82.5$. Various dynamics like pp and $ffff$ are also indicated.



senza misura ma uguale: unhurried, gently (as before)

(poco) → =56

① → pulses

ppp

=71

=81

=97.5

=75

(ppp)

p (ma pesante)

ppp/mf

ff → mf → sffz → ff → fffff MOLTO → p

10:9 F#

16/16

2/8

16/16

13/16

2/8

16/16

9/16

7/16

16/16

7/6 F#

Brighton / September '86 → Pieve a Bozzone / September '87 →
 Rassina / September '88 → Berlin, Charlottenburg / May '89.