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

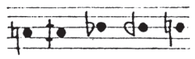
for flute (open-hole, with B foot)

for Laura Chislett

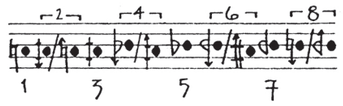
1) Accidentals only apply to the notes they immediately precede.

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.

'eighth-tone' inflections 

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:

↑ lip up

↓ lip down

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.

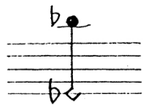
14) **Symbols used in the score:**

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

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

⊥ diaphragm accent: no tongue.

□ split octave



harmonic -fundamental partly sounding

normal tie;

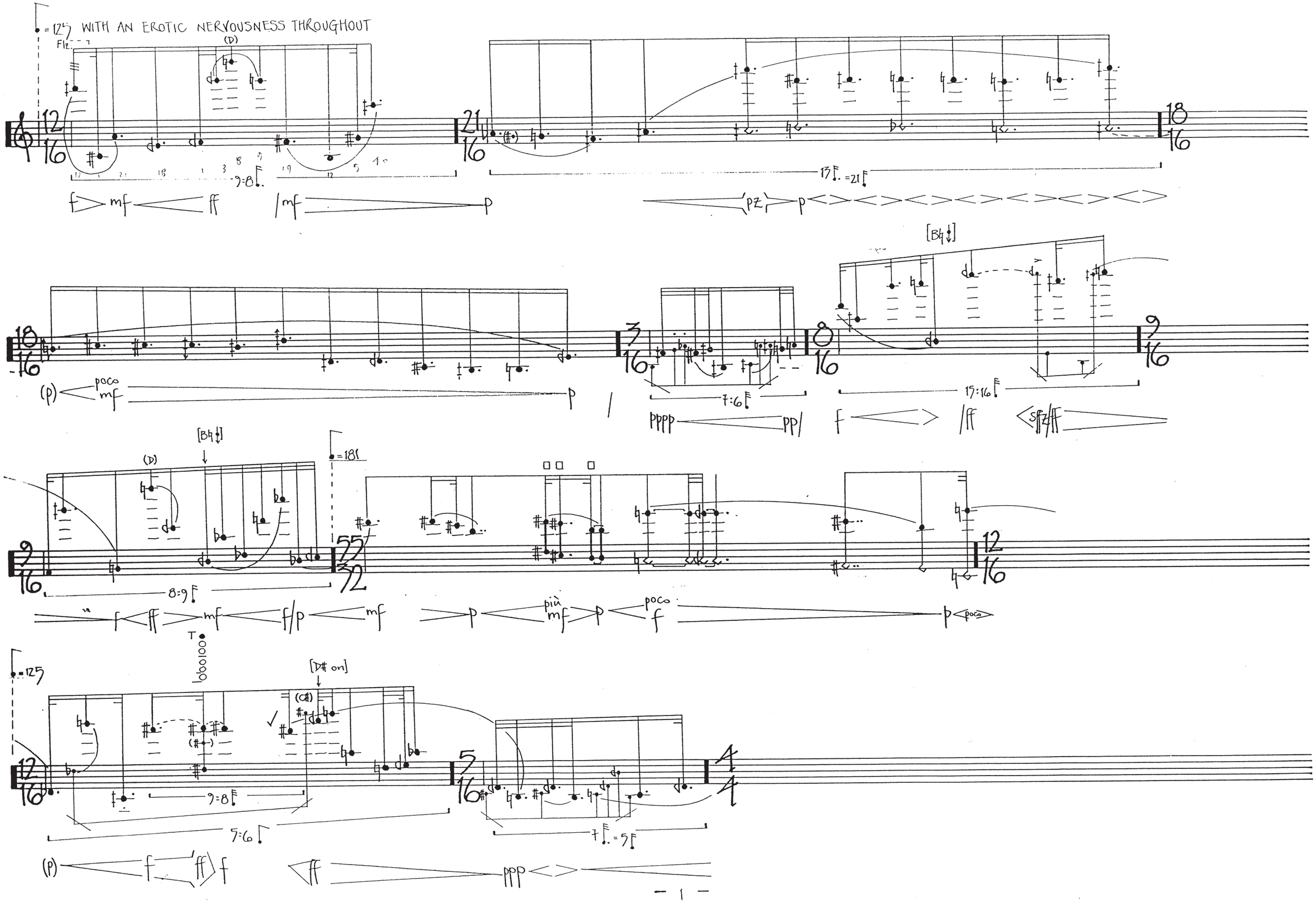
unbroken continuity of sound, pulsating iteration within sustained pitch.

15) Dynamics have nine steps:

pppp-ppp-pp-p-mf-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



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♩=125 WITH AN EROTIC NERVOUSNESS THROUGHOUT

Fl.

(D)

12/16 9:8 21/16 17:21 18/16

f mf ff mf p pz p

18/16 3/16 8/16 9/16

(p) poco mf p pppp pp f ff sfz ff

[Bb ♮]

17:16

(D) [Bb ♮] ♩=181

9/16 8:9 55/32 12/16

f ff mf f/p mf p più mf p poco f poco p

T

♩=125 [D# on]

(D#)

12/16 9:8 5/16 4/4

7:6 7 5

(p) f ff f ff ppp

— 1 —

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♩ = 100

(attacks → pulses)

9:7

mf > pp (pp) mf > p mf > p poco f > f > p/f ff >

♩ = 120

(7)

9:8

mf sfz /f > mf < f > (pp)

♩ = 102

Flz

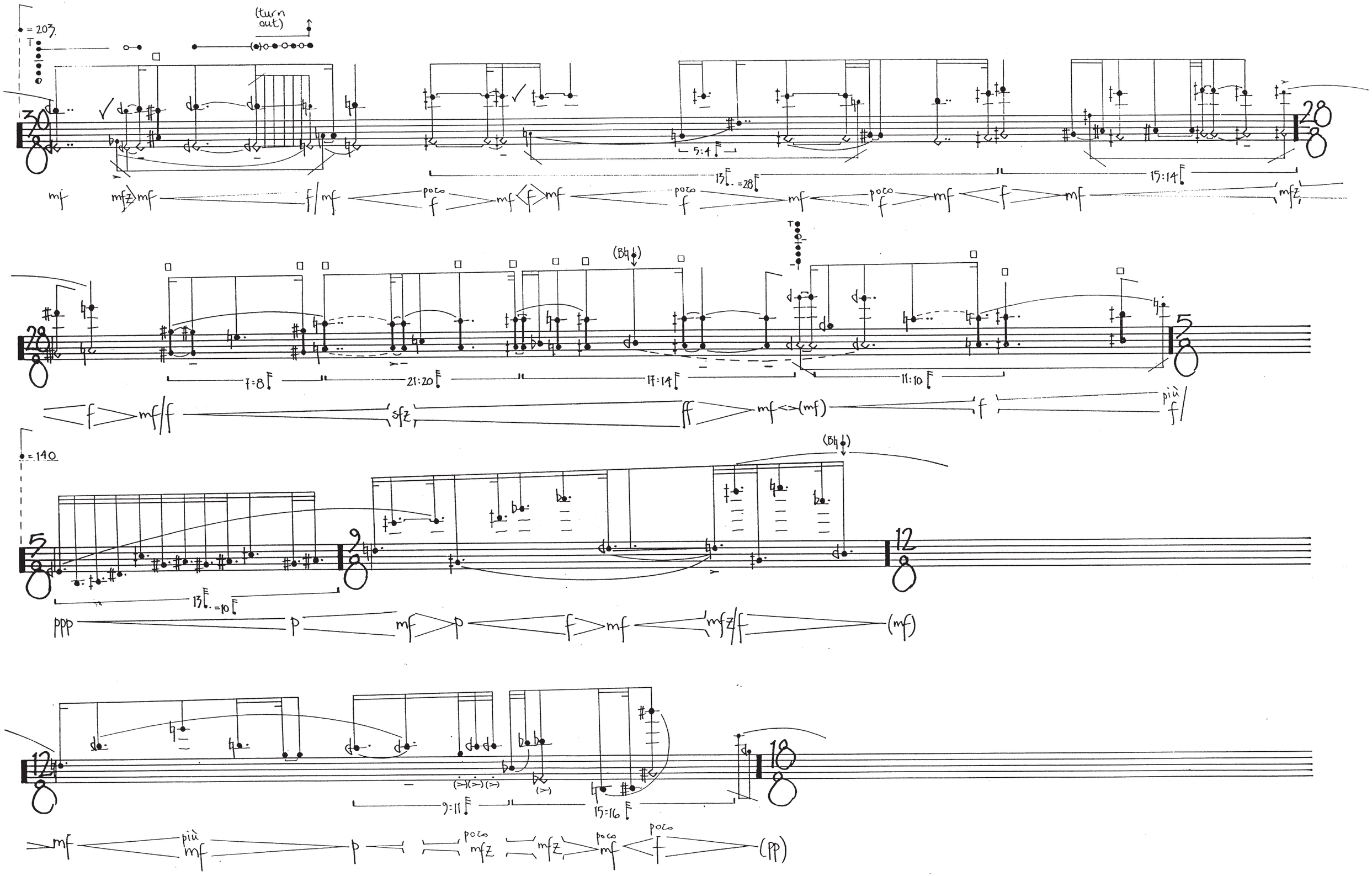
5:4 6:4

8:7

pp mf poco mf p poco

♩ = 140

f/ff mf poco f (mf)


= 203
(turn out)
30
28
5:4
13 = 28
15:14
mf
mfz
poco f
(B♮)
7:8
21:20
17:14
11:10
più f
= 140
5
9
12
13 = 10
ppp
p
mfz/f
(mf)
18
9:11
15:16
(pp)

(pochissimo pausa)

18/8

13:12 13:12 13:12

pp p pp p

senza misura ma uguale

49/16

unhurried, gently

x2

① pppp

② mf poco

♩ = 181

19/16

5:6 17:24 5:6

pp mf pp p pp p (p)

12/8

♩ = 140

11:12

ppp p pp mf pp

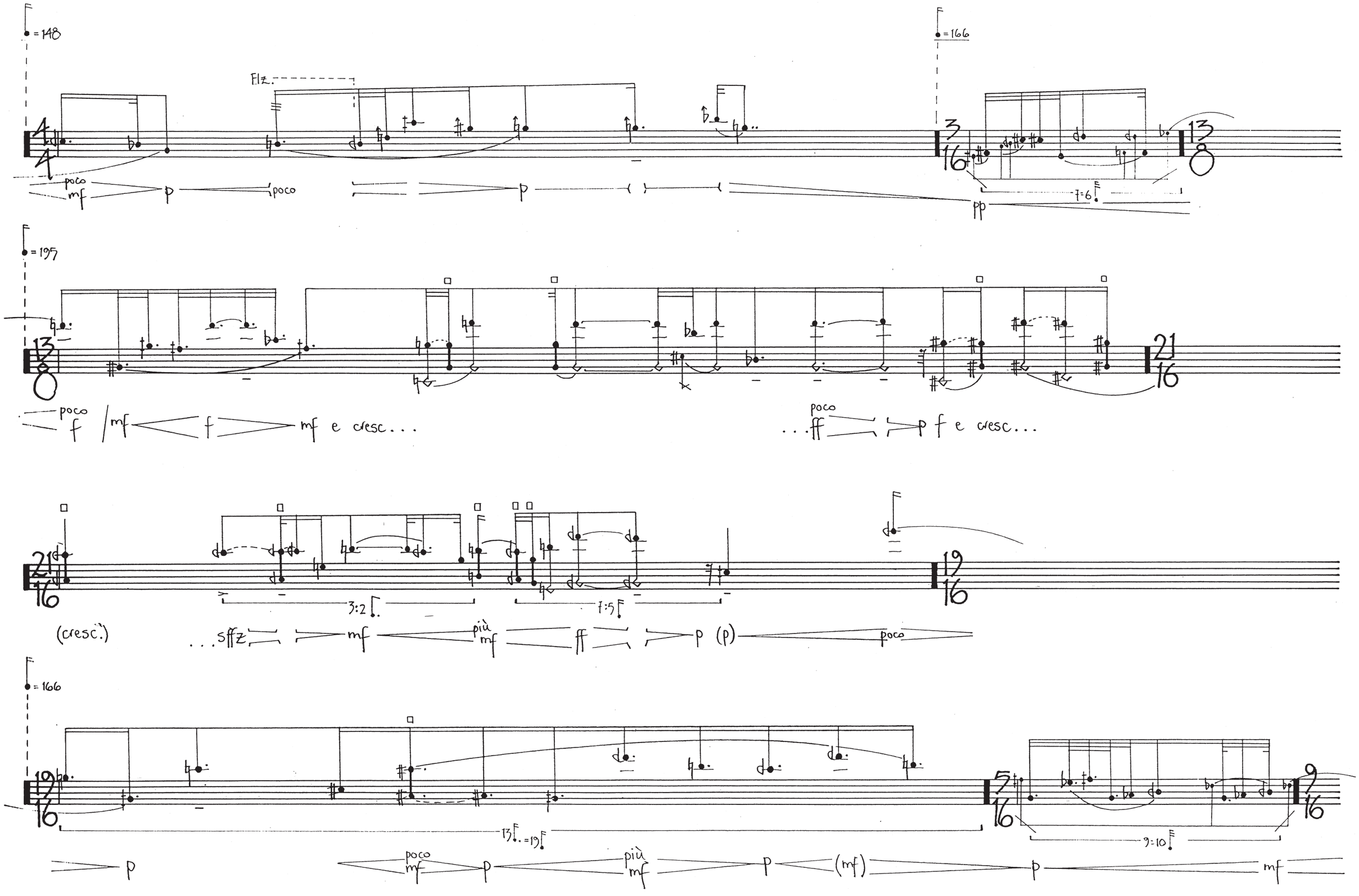
poco mf

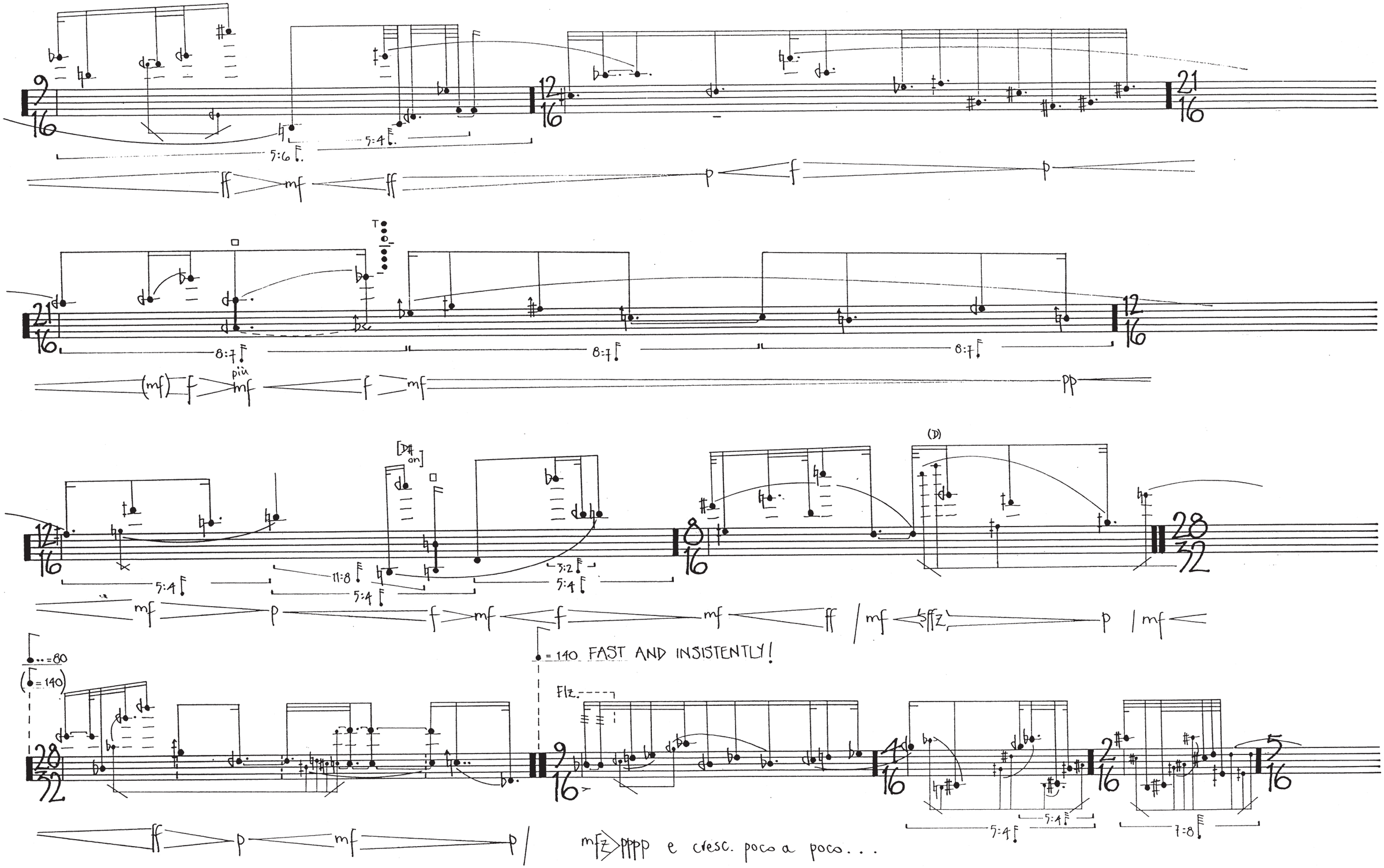
(poco stacc.)

3/8 4/4

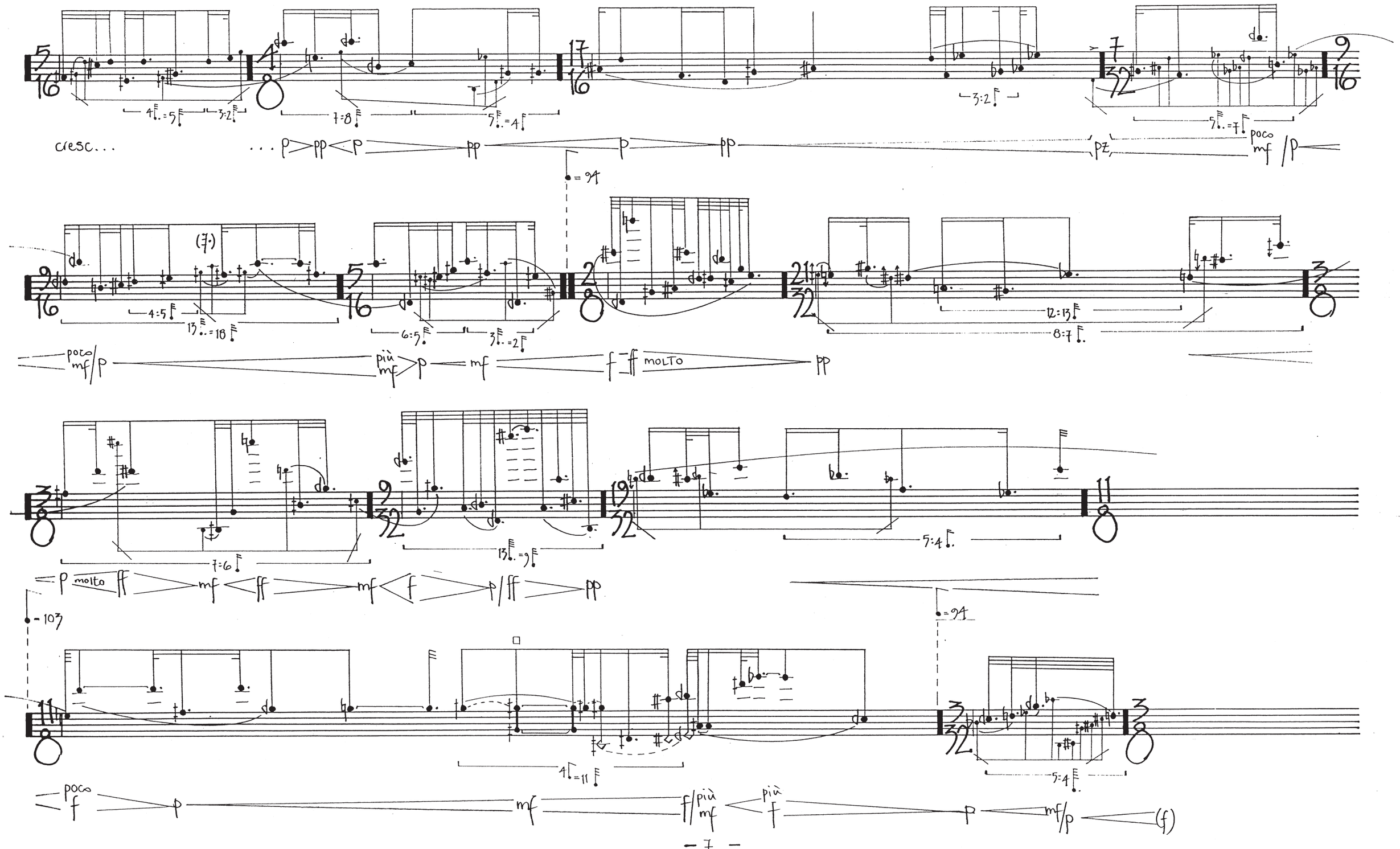
5:4

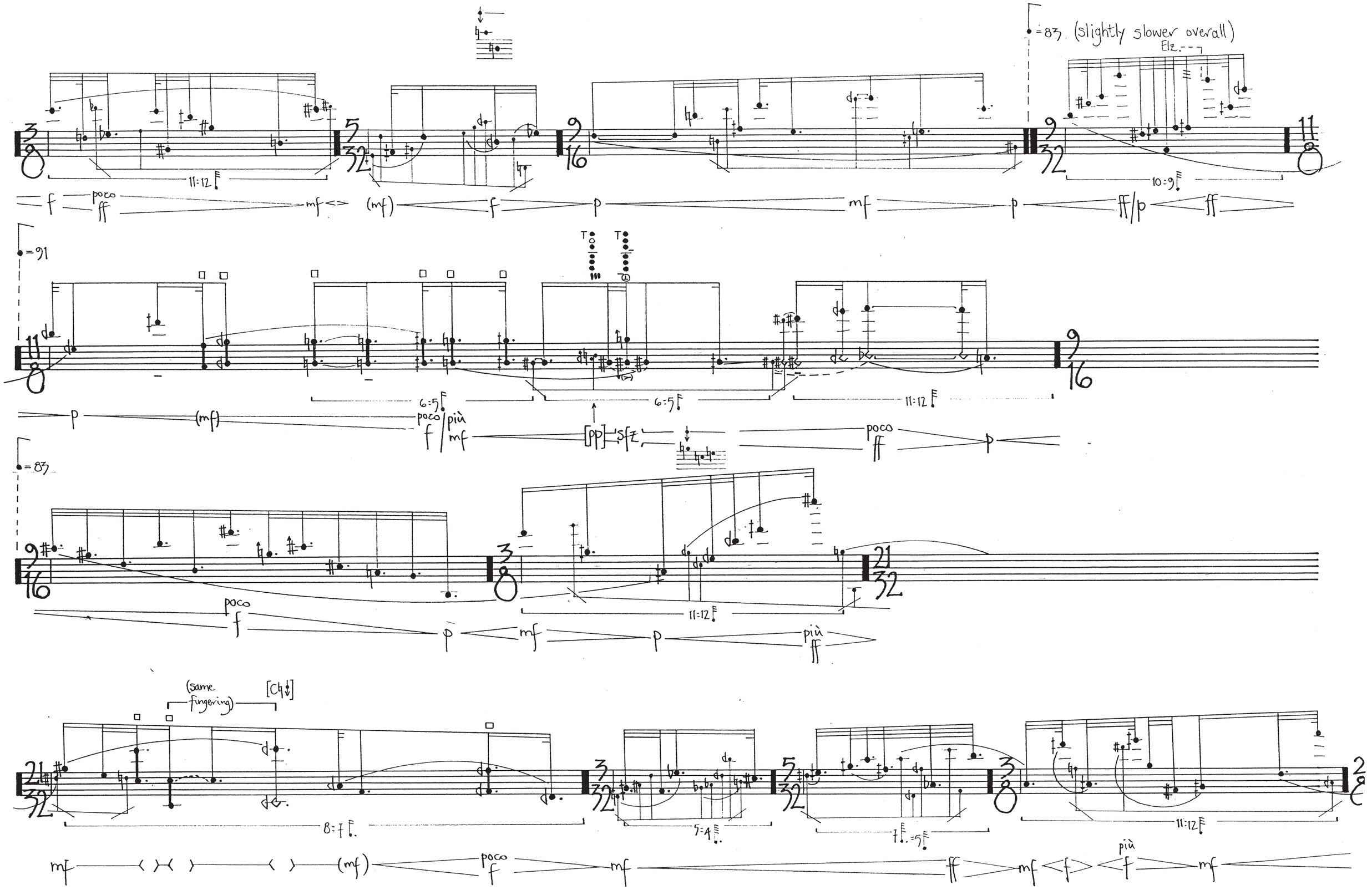
pp p>

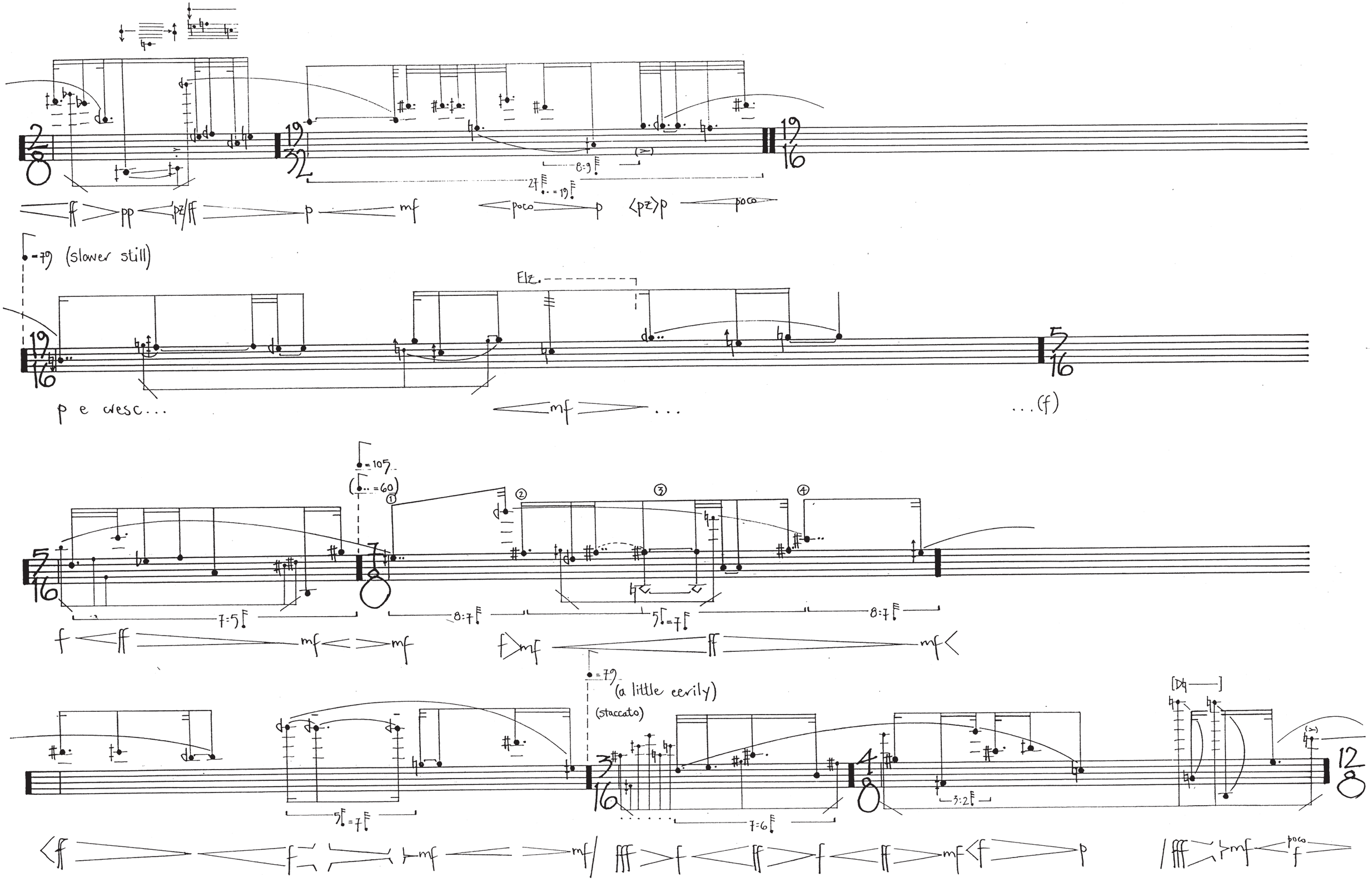

= 148
Flz.
poco
mf
p
poco
p
= 166
pp
= 195
poco
f
mf
f
mf e cresc...
poco
...ff
p f e cresc...
(cresc.)
...sffz
mf
più
mf
ff
p (p)
poco
= 166
13
= 19
poco
mf
p
più
mf
p
(mf)
p
mf



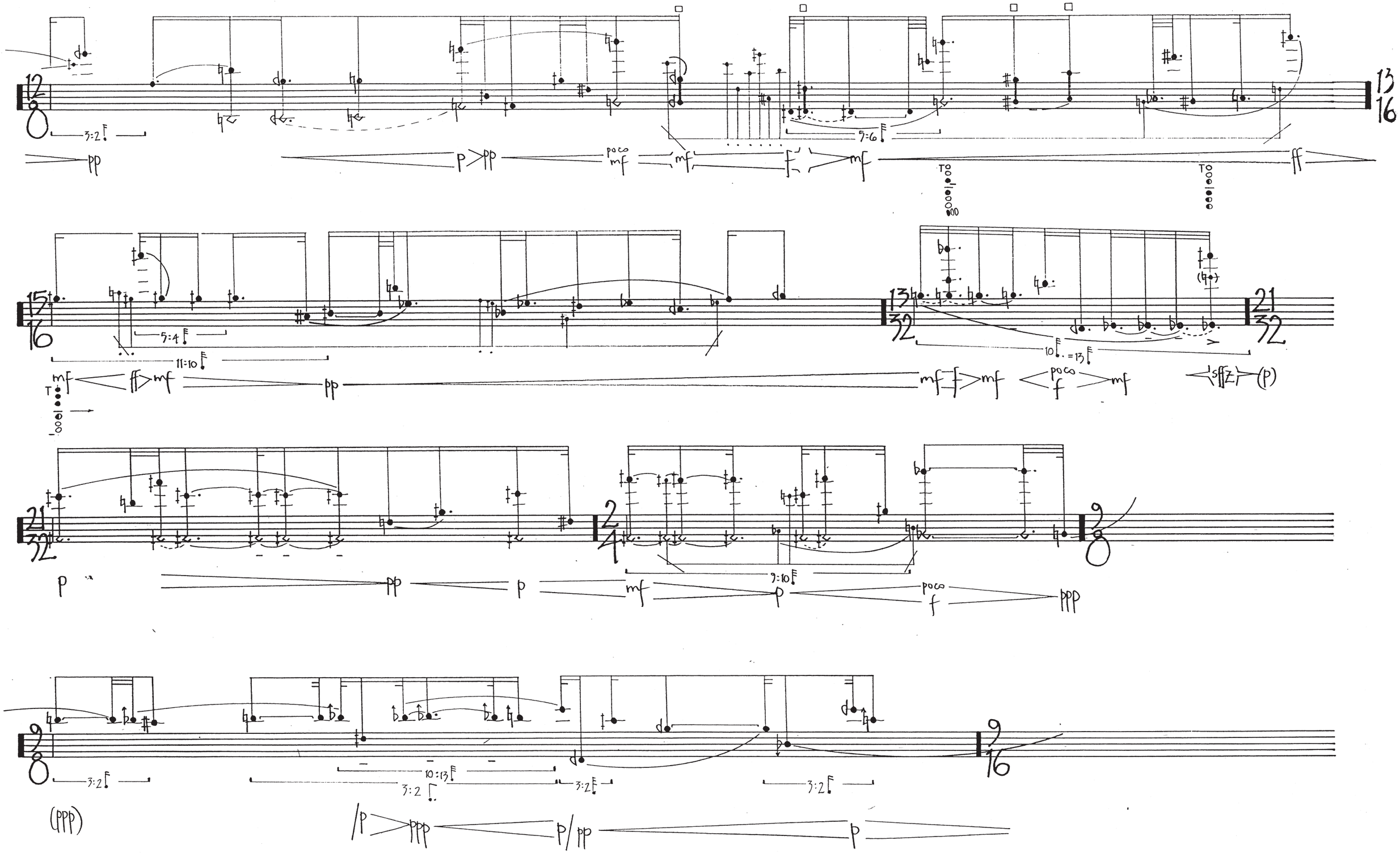
5:6
5:4
ff
mf
ff
p
f
p
8:7
8:7
8:7
(mf)
f
più
mf
f
mf
pp
[D# on]
(D)
5:4
11:8
5:4
3:2
5:4
mf
p
f
mf
f
mf
ff
mf
sffz
p
mf
= 80
(= 140)
= 140 FAST AND INSISTENTLY!
Flz.
5:4
5:4
7:8
ff
p
mf
p
mfz
pppp e cresc. poco a poco...

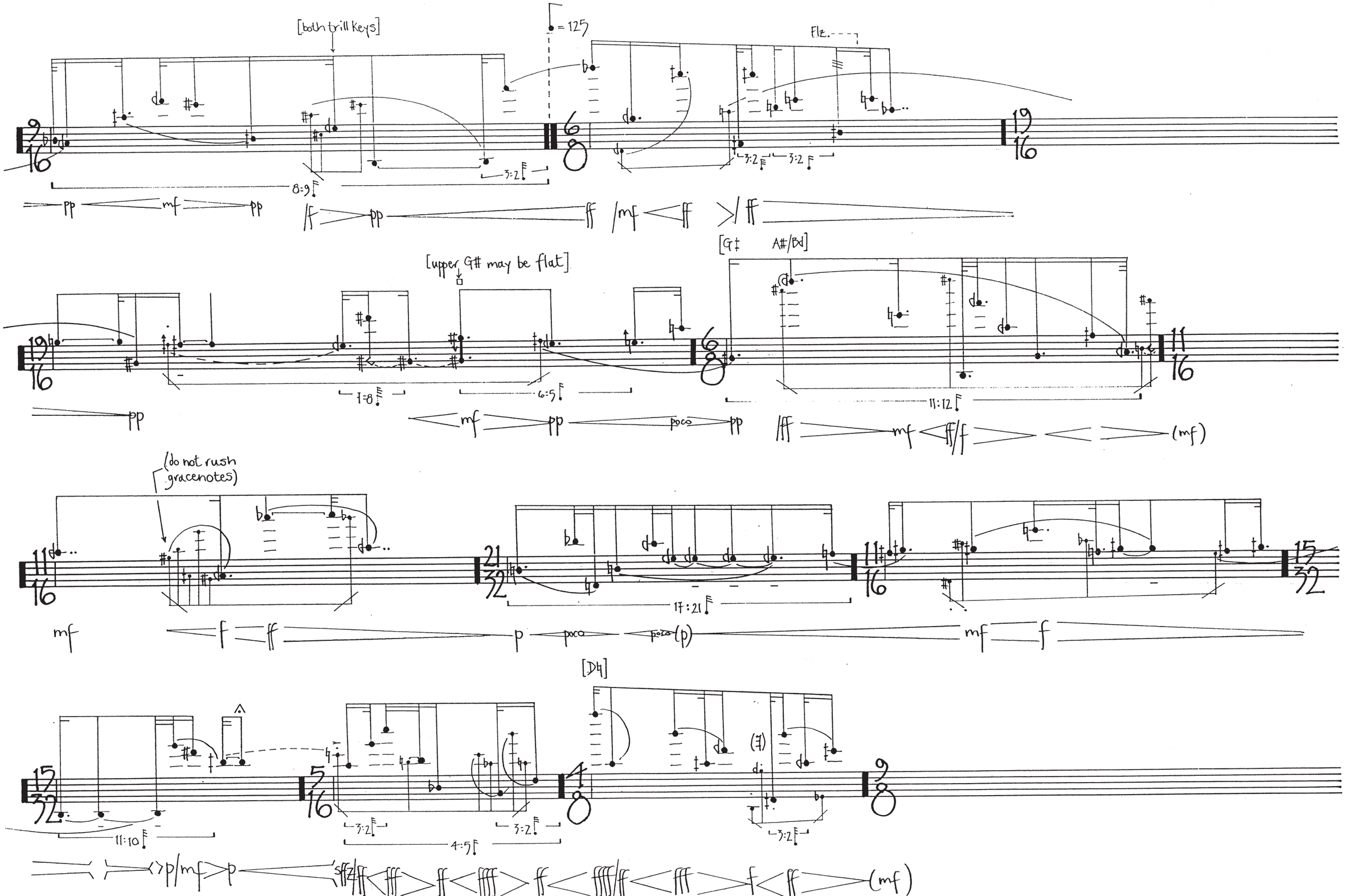

cresc...
poco mf
più mf
MOLTO
molto
poco f
più mf
più f


=83 (slightly slower overall)
Elz.
11:12
10:9
poco
mf
(mf)
f
p
ff/p
ff
=91
6:5
11:12
poco
più
[pp]
sfz
=83
(same fingering)
[C♮]
8:7
5:4
7:5
11:12
più



ff pp pz/ff p mf poco p ⟨pz⟩p poco
(slower still)
Elz.
p e cresc...
mf ...
...(f)
(a little eerily)
(staccato)
poco f


3:2
5:6
pp
p
poco mf
mf
f
ff
5:4
11:10
10:13
mf
ff
pp
poco f
sffz
(p)
9:10
ppp
(ppp)
p/pp


[both trill keys]
= 125
Flz.
8:9
3:2
3:2
3:2
pp
mf
pp
/f
pp
ff
/mf
ff
ff
[upper G# may be flat]
[G♯ A#/B♭]
7:8
6:5
11:12
pp
mf
pp
poco
pp
/ff
mf
ff/f
(mf)
(do not rush gracenotes)
17:21
mf
f
ff
p
poco
poco
(p)
mf
f
[D♮]
11:10
3:2
3:2
4:5
3:2
p/mf
p
sffz/ff
fff
ff
ffff
ff
ffff/ff
fff
f
ff
(mf)

T

T

[D4]

3:2

3:2

7:6

3:2

3:2

5:4

mf

fz/mf

p

ff

mf

ff

f

fff

f

ffff!

/mf

p

= 179

(= 134)

= 160 VERTIGINOUSLY FAST!

3:2

6:5

7:5

22:19

sfz/f

ff

/sfz

ff

mf

p e poco a poco cresc...

7:6

5:4

4:5

3:2

8:7

(cresc)...

...⟨mfz⟩...

...⟨sfz⟩...

...ff>f e cresc...

10:9

25 = 20

11:12

6:5

...⟨sffz⟩...

fffff

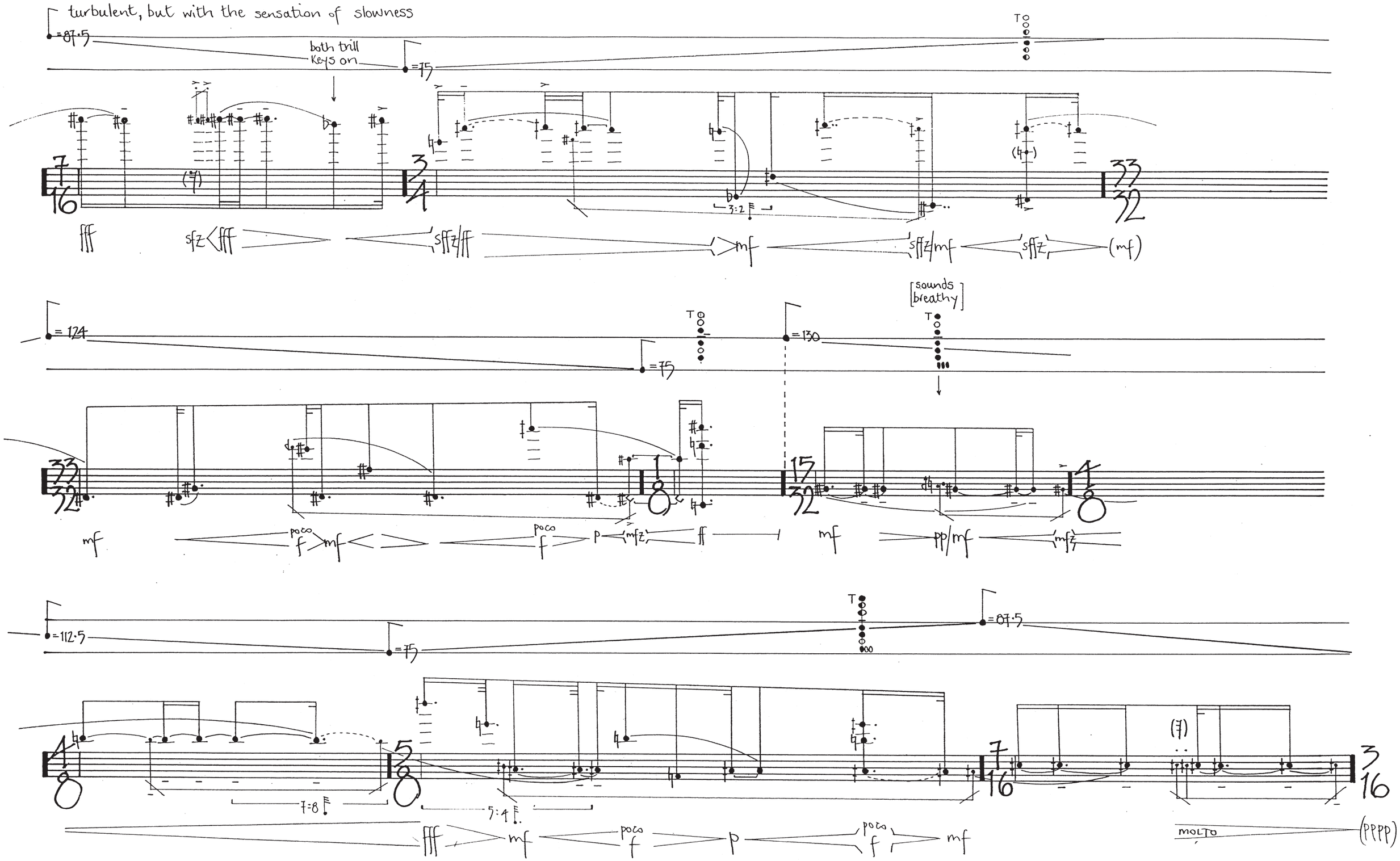
ff

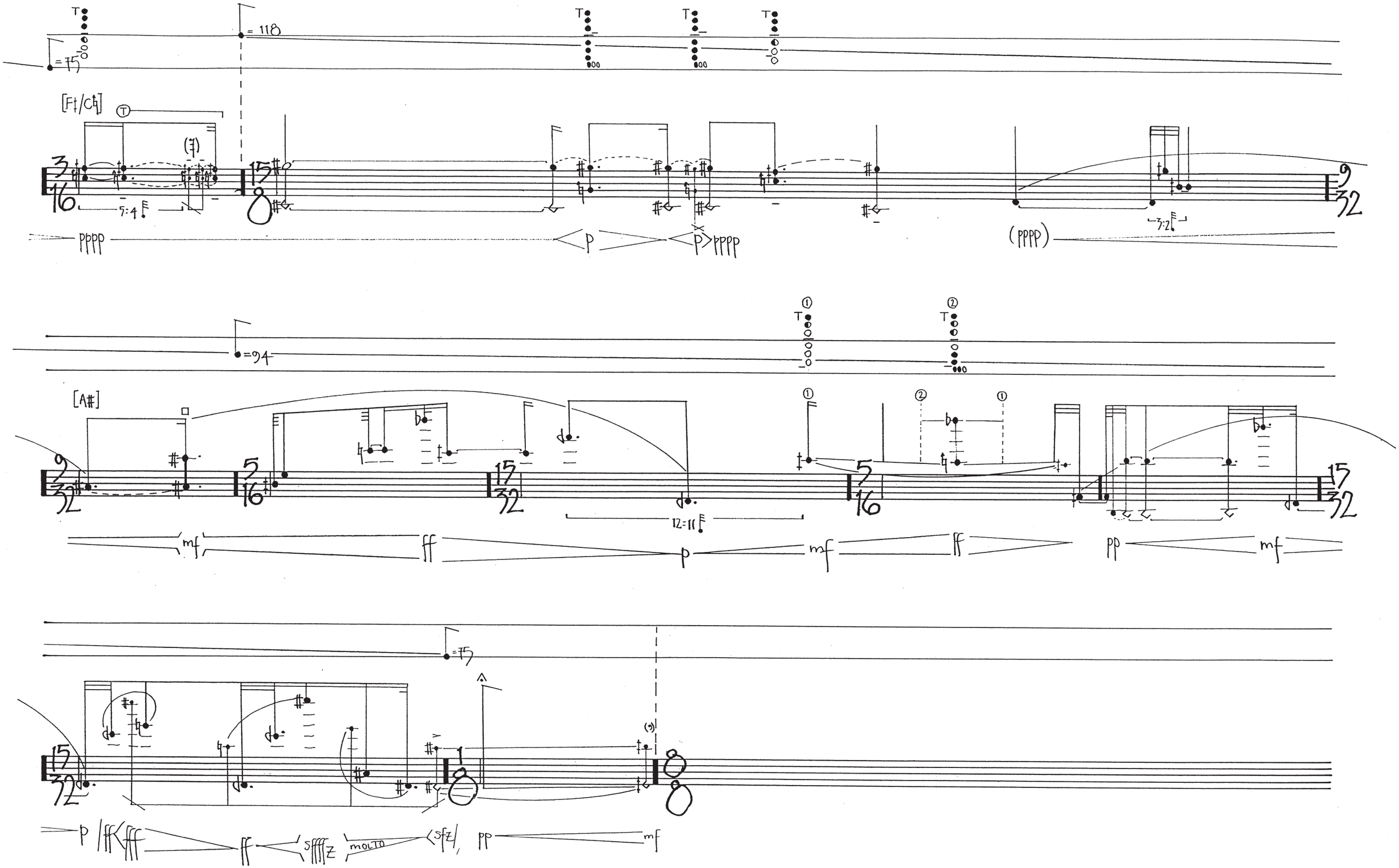
sffz

f

sffz

f


turbulent, but with the sensation of slowness
both trill keys on
sounds breathy
MOLTO



= 118
[F♯/C♮]
pppp
(pppp)
[A♯]
12:11
mf
ff
p
pp
MOLTO
sfz

T

♩=75

(9)

3:2

5:6

6:4

f mf e cresc...

...fff

♩.=175

♩=66

sffz fff f ff mf f

♩=82.5

♩=75

3:2

5:4

mf/fff f mf pp

♩=83 ♩=114 ♩=75

5:4 5:4 7:6

f fff (ppp)

♩=62·5 ♩=66·5 ♩=57

T T

[emphasise G♯]

5:4

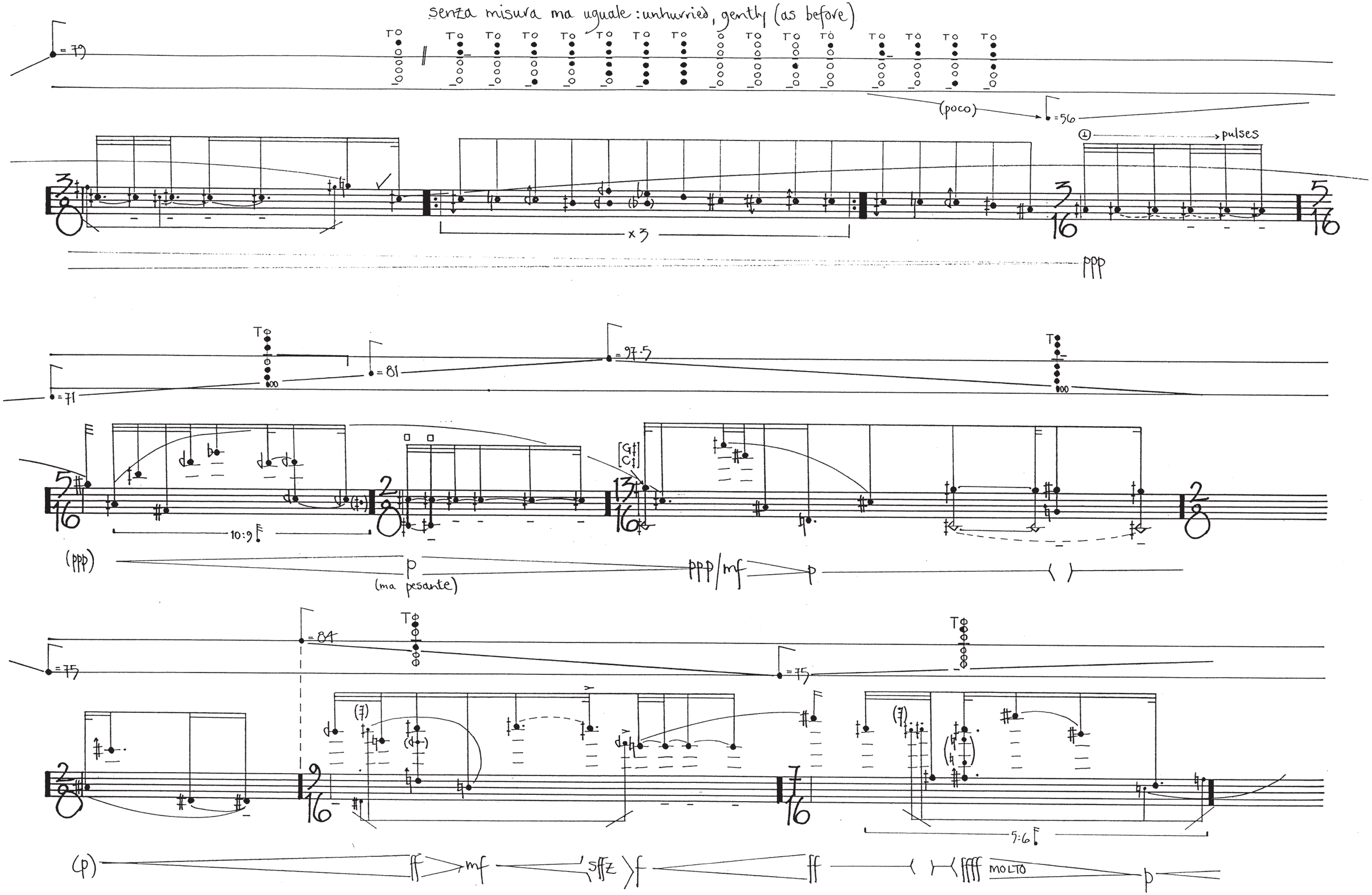
ppp p ppp p mf ppp

♩=94 ♩=65·5 ♩=65·5

[A♮]

3:2 3:2

(ppp) p (ppp) ff p mf p poco f


senza misura ma uguale: unhurried, gently (as before)
= 79
(poco)
= 56
pulses
x 3
ppp
= 71
= 81
= 97.5
10:9
(ppp)
p
(ma pesante)
ppp/mf
p
= 75
= 84
= 75
5:6
(p)
ff
mf
sffz
f
ff
ffff
MOLTO
p

♩=94

mf p mf p mf

f p

♩=62·5 ♩=75 ♩=97·5

sfz ff mf

♩=120

poco

[D# E♮]

fff mfz sfz sffz sffz sffz sfffffz !

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