

Four Pieces

Victoria Borisova-Ollas
(* 1969)

I Birdy

Allegretto, grazioso $\text{♩} = 120$

1 Allegretto, grazioso $\text{♩} = 120$

6 accel. poco rit. poco a tempo

9 Poco meno mosso $\text{♩} = 108$ accel. ($\text{♩} = 120$)

15 Poco meno mosso

19 accel. poco a poco ————— Rapidamente $\text{♩} = 144$ rit.

23 (rit.) $\text{♩} = 108)$ accel. $\text{♩} = 144$ rit. molto $\text{♩} = 108)$ accel. poco

27 rit. accel. ————— ($\text{♩} = 144$) rit. molto

31 (rit.) $\text{♩} = 108)$ f

for Emmanuel Pahud

II Pinstriped Tomatoes

Eccentric $\text{♩} = 128$ (Swing 8ths:¹⁾ $\text{♩} \text{ ♩} = \text{♩}^3 \text{ ♩}$)
sing & play

Heaving air sound

Jolly
sing into flute
(ad lib. pitch)

Pure

Appalled

Drunken & unstable
roll flute in & out

Eccentric

1) Swing 8ths should be played long, as if with tenutos, except where indicated.

Pour autant qu'il ne soit défini autrement, les croches swingées doivent être jouées tenuto.

Sofern nicht anders angegeben sollten Achtelnoten in Swing-Phrasierung lange (tenuto) gespielt werden.

2) B = si

for Emily Beynon

The Conversation of Prayer

inspired by the Dylan Thomas poem of that name

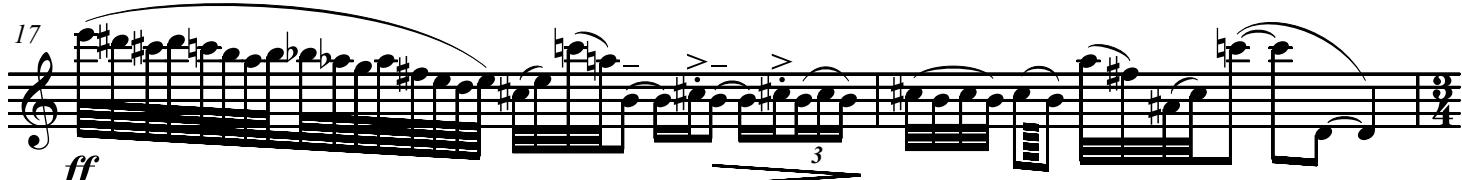
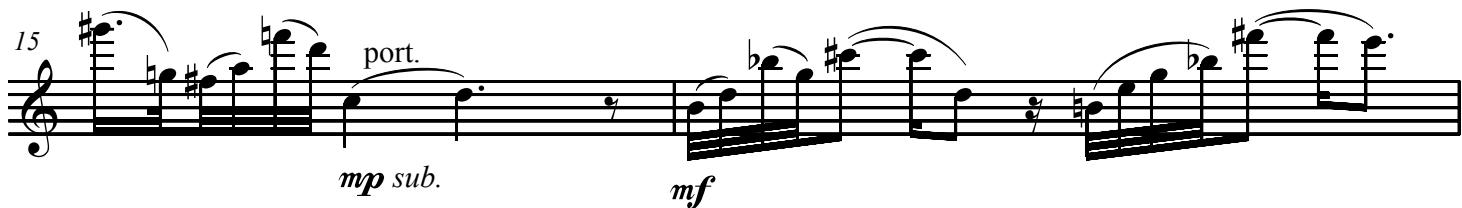
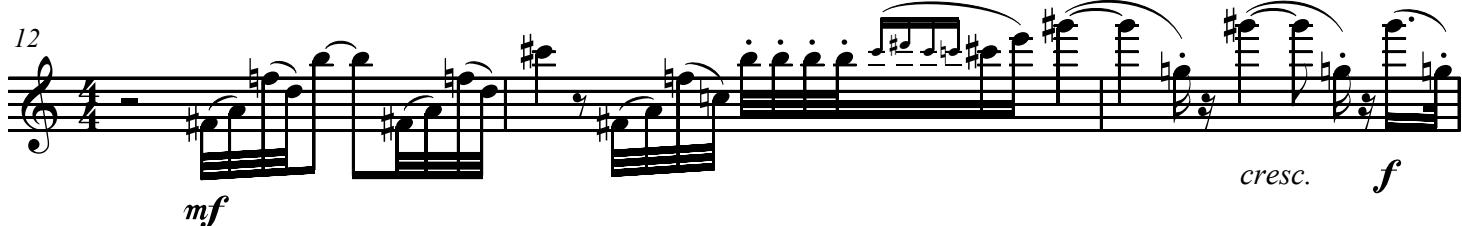
Roxanna Panufnik
 (*1968)

1. The man climbs the stairs, reluctantly, half wanting to reach his dying love and half not wanting to face what is in store. As he climbs, his prayers touch briefly on optimism but are constantly dashed as he faces his reality.

Largo, with a heavy heart $\text{♩} = 44$
 port.



2. The boy's prayer is lighter, flightier although still tentative as he tries to dispell the image of his "night monsters ..."



Music for Flute

Jay Schwartz
(*1965)

The sheet music consists of ten staves of musical notation for flute. The tempo is indicated as $\text{♩} = 72$. The first staff begins with measure 2) and includes markings such as "ca. 12 X ad lib.", "ca. 12 X", "5)", and "ca. 16 X". Measures 4) and 5) show slurs and dynamics "pp". The second staff starts with "ca. 16 X" and includes "6) ca. 6 X", "ca. 6 X", and "4 X". The third staff includes "4 X", "4 X", "quasi tremolo 7)", "ca. 10 X", and "ca. 8 X". The fourth staff features "quasi tremolo", "4 X", "3 X", "5 X", and "6 X", with dynamics "ppp" and "pp". The fifth staff includes "4 X", "3 X", and "2 X", with dynamics "ppp", "pp", and "pp". The sixth staff includes "4 X", "3 X", and "4 X", with dynamics "ppp", "pp", and "pp". The seventh staff concludes with "4 X" and dynamics " p pp" and " p pp". Various markings like "x", "z", and "4)" are used throughout the staves.

1) A quarter-note receives one count; there should, however, be no feeling of beat as related to a time signature or bar-lines.

2) Audible key clacks are to be played without any breath-produced tones.

3) "12 X" indicates the total number of times the figure is to be played.

4) All *cresc.-decresc.* dynamics should have their apex approximately in the center of the period.

5) Key clacks and a staccato articulation with the tongue and air are to be played simultaneously.

6) Pitch slide to be produced by turning the flute during the staccato notes.

7) "Quasi tremolo" should be measured; actual tremolos should be unmeasured and as rapid as possible.

8) Very soft dynamics should always produce an airy sound so that one should not attempt to produce fully resonating tones.