

# Four Pieces

Victoria Borisova-Ollas  
(\* 1969)

## I Birdy

Allegretto, grazioso ♩ = 120

6 *mp* *pp cresc. poco a poco* *mf*

9 *p* *mp* *mf* *accel.* (♩ = 120)

15 *f* *p* *mp* *p* *Poco meno mosso*

19 *accel. poco a poco* *Rapidamente* ♩ = 144 *rit.*

23 (♩ = 108) *accel.* (♩ = 144) *rit. molto* (♩ = 108) *accel. poco*

27 *rit.* *accel.* (♩ = 144) *rit. molto*

31 (rit.) (♩ = 108) *f*

for Emmanuel Pahud

## II Pinstriped Tomatoes

Eccentric  $\text{♩} = 128$  (Swing 8ths:<sup>1)</sup>  $\text{♪} = \text{♪}$   
sing & play

*f* *sfz* *ff*

4 *f* *sfz* (B)<sup>2)</sup>

7 Heaving  
air sound  
*pp* *sffz* *sffz* *sffz* *sffz* *f*

11 Jolly  
sing into flute  
(ad lib. pitch)  
Pure  
Yah Yah Yah *mp*

15 Appalled  
*fff* *sfz* *sfz* *p*

17 Eccentric  
*sfz*

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

*Pour autant qu'il ne soit défini autrement, les croches swinguées 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** ♩ = 44  
port.

*p* *mp* *p* *mf* *p*

4 *mp* *p*

8 *cresc. poco a poco* *mf* *p*

12 *mf* *cresc. f*

15 *mp sub.* *mf*

17 *ff*

# Music for Flute

Jay Schwartz  
(\*1965)

$\text{♩} = 72$ <sup>1)</sup>

2) ca. 12 X ad lib.<sup>3)</sup> ca. 12 X 5) ca. 16 X

4) *pp* *pp* *pp*

ca. 16 X 6) ca. 6 X ca. 6 X 4 X

4 X 4 X quasi tremolo<sup>7)</sup> ca. 10 X ca. 8 X

*ppp* *pp*<sup>8)</sup>

quasi tremolo 4 X 3 X 5 X 6 X

*ppp* *ppp* *ppp*

4 X 3 X 2 X

*pp* *pp* *pp*

*ppp* *ppp* *ppp*

4 X 3 X 4 X

*pp* *pp* *pp*

4 X 4 X

*p pp* *p pp*

- 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.*-*delesc.* 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.