


no sun, no moon




Jorge García del Valle Méndez

SYMBOLS


♭ ↓ † # -3/4, -1/4, +1/4, +3/4-tone

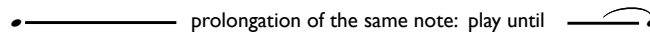

 al niente (to nothing)


 dal niente (from nothing)


 accelerando

 ritardando

 repeat the figure as long as the double line shows

 prolongation of the same note: play until  and then play the next note (slurred)

 and then play the next note (not slurred)


 and then stop


FLUTE

s.v. senza vibrato


m.v. molto vibrato


normal normal vibrato


 air sound: cover the embouchure and blow in

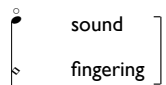
 noisy note: mix of air with pure sound

 key clicks

 change gradually from one type of sound to another

 tongue ram

 jet whistle: the embouchure hole of the flute is completely covered with the lips while exhaled air is forced into the flute with a strong air/diaphragm impulse

 sound } flageolett
fingering }

 eighth-ton vibrato

This piece is composed for bass flute and electronics. The electronics are a stereo-soundfile.

This file can be reproduced with a CD-player or with a computer.

In the performance the player will be standing in the centre between the loudspeakers which should be separated at least four meters.

Accidentals are only valid for one note and its prolongations in the bar.

All glissandi are to be played legato (do not attack the second note).

Dynamic symbols (crescendo, diminuendo, *p*, *f*; etc.) are notated at exact points, which are marked with a slurred prolongation of the note: those dynamics are to be performed exactly at this point.

Dynamics (*p*, *f*; etc.) are always absolute. They indicate the exact volume level.

The dotted bar-lines mean that the bars do not have a structural function and therefore must not be heard as such. They are only to indicate temporal duration.



The vertical grey dotted arrows between the lines are to help you to keep the synchronicity with the electronic. They give you signals and upbeats, so that you know when you must play.

Duration: 9' 20"

MULTIPHONICS FOR THE BASS FLUTE

①

2
4
2
3

No. 29

②

2
4
2
3

C#

No. 31

③

2
4
2
3

C

No. 30

④

2
3
4
2
3

B

C

No. 182

⑤

2
3
2
3

D#

No. 26

⑥

3
4
3

B

D#

No. 169

All the multiphonic-fingerings have been taken from the book "The techniques of flute playing II" from Carin Levine and Christina Mitropoulos-Bott, 2004 Bärenreiter-Verlag, Kassel ISBN 3-7618-1788-6
 Thanks to Franziska de Jong for the fingering graphics.

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4 ♩ = 60

長泉寺

The score is divided into three systems, each with a 4-measure bar line. The Electronic part is in the upper staves, and the Bass Flute part is in the lower staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as ♩ = 60. The score includes various dynamics such as *mf*, *p*, *f*, *ppp*, *sfz*, and *sub. pp*. It also features articulation marks like accents and slurs, and performance instructions such as *s.v.* (sustained vibrato) and *m.v.* (muted vibrato). The score is marked with time points in seconds: 4", 8", 12", 16", 20", 24", 28", 32", 36", 40", and 44".

48" 52" 56" 1'00"

f *sfz* *f sub. pp* *mf* *ppp* *f sub. p*

1'04" 1'08" 1'12" 1'16"

mf *f* *p* *sfz* *f* *mf* *p* *mf* *sfz sub. p*

1'20" 1'24" 1'28" 1'32"

mp *f* *mp* *sfz* *mp* *f* *mp* *f sub. p* *mp* *f* *ff* *mf* *sfz sub. p*

1'36" 1'40" 1'44" 1'48"

mp *mf* *f* *mf* *p* *mf* *mf* *f* *mf* *pp*

f *mf* < *ff* *sub. mp* < *f* *sub. p* *sfz* < *mp* < *sfz* *mf* < *pp*

1'52" 1'56" 2'00" 2'04"

상원사종

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

mp < *mf* > *mp* *p*

2'08" 2'12" 2'16" 2'20"

mf *ff* *mp* *mf* *pp* *f* *mf* *pp* *mf* *s.v.* *normal* *mp*

2'24" 2'28" 2'32" 2'36"

First system of musical notation. It consists of three staves: piano (top), bass (middle), and treble (bottom). The piano staff has dynamics *f* and *mp*, and includes triplet markings. The bass staff has a dynamic of *mf*. The treble staff has dynamics *f* and *f sub. p*, and includes a section marked "S.V.". Time markers are placed above the piano staff at 2'24", 2'28", 2'32", and 2'36".

2'40" 2'44" 2'48" 2'52"

Second system of musical notation. It consists of three staves: piano (top), bass (middle), and treble (bottom). The piano staff has dynamics *p* and *f*, and includes a triplet marking. The bass staff has dynamics *mf* and *mp*. The treble staff has dynamics *mf*, *mp*, *pp*, *mf*, and *p*, and includes circled numbers 1, 2, and 3. A section is marked "S.V." with a "m.v." instruction. Time markers are placed above the piano staff at 2'40", 2'44", 2'48", and 2'52".

2'56" 3'00" 3'04" 3'08"

Third system of musical notation. It consists of three staves: piano (top), bass (middle), and treble (bottom). The piano staff has dynamics *mf* and *f*, and includes a triplet marking. The bass staff has dynamics *mp* and *mf*. The treble staff has dynamics *mp*, *p*, *normal*, and *sfz sub. mp*, and includes circled numbers 2 and 3. Time markers are placed above the piano staff at 2'56", 3'00", 3'04", and 3'08".

3'12"

3'16"

3'20"

3'24"

3'12" 3'16" 3'20" 3'24"

f *f* *mf*

p *f*

x *3*

3'28"

3'32"

3'36"

3'40"

3'28" 3'32" 3'36" 3'40"

mp *mp* *mf* *f* *f* *mf*

sfz *sffz* *sub. p* *f* *mf*

s.v. *m.v.* *normal*

3 *10* *10*

3'44"

3'48"

3'52"

3'56"

3'44" 3'48" 3'52" 3'56"

mf *mf* *p* *mf* *mf* *mf*

ppp *mp* *mf* *sub. pp* *mp* *f* *mf* *f* *f sub. p* *mf*

s.v. *m.v.* *normal*

10 *3* *3* *1* *3*