

Solo Flute

# **FLOW**

concerto for flute, percussion & wind ensemble

(2022)

David Dzubay

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- I. Drips & Dropsx
- II. Floating City of Lake Texcoco –
- III. Aqueduct Run

Duration: 18 minutes

## Program Note:

Composed for and dedicated to my good friend and long-time professional colleague, flautist Alejandro Escuer, FLOW is a concerto for flute, percussion and wind ensemble. One can imagine many things “flowing”: air, creating the flute’s sound; water traveling from here to there around this whole planet – giving us all life and a shared elemental experience; people, moving to and fro; and of course, music, especially music passing ideas back and forth among musicians or taking one or more motives on a journey across a piece of music lasting some 20 minutes, as in FLOW. Each of these examples of flow also involve transformation, in a process that might be circular, or perhaps never-ending.

While composing this concerto, I thought much about the flow of water, and even specifically, about the flow of and history of water in Mexico City, which of course was built upon a lake and continues to have challenges relating to water. Supplying fresh water to the population is not easy, and while extracting twice the amount of water as that replenishing the underground aquifers, the city continues to sink, such that the zócalo is now below the level of Lake Texcoco, which was the lowest point in the Valley of México.

The first movement is called “Drips & Drops.” Over the course of about six minutes the music gradually transforms from the opening single short note played by the flute into short motives and then longer lines and gestures; many of these descend in the way of water following gravity, not unlike the Aztec’s aqueducts. The slow central movement contemplates the shifting ground beneath the city afloat on the aquifers below lake Texcoco. Blocks of sound shift in relation to each other throughout, and the climax presents a large imposing structure arising and then sinking. The closing movement imagines water traveling the paths of the old aqueducts but is also inspired by the bustling activity and flow of people around the city.

For any theorists in the audience: some key melodic shapes are drawn from letters in Alejandro Escuer’s name: AAEADD for his first name (L for the pitch A, or “La” in solfege; R for pitch D, or “Re”; I skipped over j and o). Escuer translates as EBCCED.

Premiere of the original version for orchestra:

November 9 & 10, 2019

Alejandro Escuer, solo flute; Iván Del Prado, conductor

Orquesta Filarmónica de la Ciudad de México

This performance has been released on CD and is available on Spotify, Apple Music, etc.

There is also a chamber version for flute, percussion & piano.

Cadenzas: In mvt. 1 there is a "duo cadenza" for perc. 3 and flute and mvt. 2 begins with a flute cadenza. Both of these cadenzas may be improvised, as they were in the premiere performances, but written versions are provided. If improvised, the soloists might use the written examples as a jumping off point. There is also a bit of guided improvisation for flute at the conclusion of mvt. 2, which the percussionist may also join in for.

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**FLOW** | concerto for flute, percussion & wind ensemble

David Dzubay (b.1964)

## I. Drips &amp; Drops

♩. = 66

*p ppp mp*

*p mf p mf*

*f mp mf p*

*p f mp*

*mf p mf p pp f*

*f sffz f pp*

*mp f p f*

*ff f p*

*f mp p mp p p mp*

*mp p*

tongue ram

pizz. 5

(trill to F natural)

3

5

2

3

46

*p* *<* *mf* *p* *p*

49

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

52

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

55

*ff* *f* *ff* *f* *p* *<* *fff*

60

*p* *mf*

69

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

73

*f* *ff* *fff* *fff* *fff* *fff* *fff* *fff*

77 (in 3) 78 *ff* (in 2) *pp* 4 G.P.

88 4 92 *mf* *f* *ff*

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

100 *f* 4 3 9

104 *ff* *mf* 3 3 9 16 8

110 *ff* 111 *f*

113 *mf* *cresc. poco a poco*

117 *ff* 3 3 9

# Duo Cadenza - unconducted until m. 135

121

very rough, breathy

*ff* *espressivo*

accents together

133

(♩ = ♩)

*dim. poco a poco*

137

poco rit

♩. → ♩. = 120

9

*mf* *p*

147

*mp* *f*

156

*p* *mp*

*mf* *f* *tr*

164 165 *ff* *ff* tongue ram

169 175 *mf* *f* *mf* 3

179 *f* *f*

185 *ff* *poco accel.* 11

190 ♩ = 126

195 197 ♩ = 116 *ff* 7:6 7:6 2

199 *7:6* *7:6* 2 *accel.*

**poco accel.** \_\_\_\_\_ ♩. = 126

**♩. → ♩ = 126**

220

*mp floating*

232



L  
*m*

242



*m*

251

266

274



## II. Floating City of Texcoco

...possibly even completely improvised, but then still ending on held A4 leading to m.284 (cue conductor to begin).

floating, swaying, undulating...bend pitches, add some ornamental grace-notes and/or noises (gasps?, clicks?, etc.)

Optional: the solo percussionist may improvise along with solo flute during the introduction and from m. 372-end., possibly using instruments other than just bongos/congas.

$\text{♩} = 54$  **rubato, freely [flute cadenza]**

(Accidentals carry through as usual, but some are shown anyway for clarity.)

283 air → ord.

$n$   $p$   $pp$   $mf$   $pp$   $p$   $pp$   $mp$   $p$  timbral trill  $tr$

[283]  $pp$   $mp$   $pp$   $mf$   $n$   $p$   $mf$   $pp$

poco accel.  $\text{♩} = 60$

[283]  $mp$   $n$   $pp$   $mf$   $p$   $3$   $mf$

[283]  $n$   $pp$   $mf$   $pp$   $mf$

[283]  $f$   $3$   $p$   $mp$   $pp$   $p$   $mf$   $n$

[283]  $mp$   $pp$   $mf$   $mf$   $pp$   $p$   $pp$   $mf$   $p$

284  $\text{♩} = 48$

[283]  $mp$   $pp$   $mf$   $mf$   $pp$   $p$   $pp$   $mf$   $p$

285  $mf$   $pp$   $mf$   $mp$   $p$   $mf$   $p$

288  $mp$   $mf$   $p$   $p$   $mf$   $ff$   $n$

overblow to higher partials  $tr$

293

bend

298 *poco accel.*

timbral trill *tr*

overblow to higher partials *tr*

294 *p* *mf* *p* *mf* *pp* *mf* *ff* *n*

*d* = 60 *Poco più mosso*

overblow to higher partials + sing *tr*

306 *p* *fff* *n*

very rough, breathy *fff*

5 11 12

307 *pizz.* *ff* *f* *mf* *ff*

3 3 3 6

tongue ram

313

yearning *pp* *mf* *pp* *n*

314 *p* *mp* *f* *ppp*

9 9 4:3 3

316 *f* 5 10 10 10 10 *p*

318 4 322 *mf* *f* *ff* 12

5 5 5 5 5

324 12 3 *f* *ff*

328

*mf* 10 10 *ff* 9 12

overblow; trill/tremolo  
on these pitches

330

12 3 *mp* 10 *f*

336

$\text{♩} = 50$  *Meno mosso*

337

5 *fff* *ff* *pp* 2

343

346

*ff*

350

*ff*

356

*poco allarg.*

*tenuto*

*fff*

overblow to higher partials

360

$\text{♩} = 72$  *Più mosso*

*accel.*

378

370

Improvise: gasping for air...gradually drowning...sinking...otherworldly sounds...

$\text{♩} = 60$

ritardando – a tempo

attacca

Musical staff 370: Improvised gasping sounds. The staff is in 4/4 time. It begins with a series of wavy lines representing gasping sounds. The dynamics are marked as *pp*, *mf*, *ppp*, and *mp*. A fermata is placed over the final wavy line, with a note *n* below it. The staff ends with a double bar line.

### III. Aqueduct Run

382  $\text{♩} = 160$   
pizz.

tongue ram

Musical staff 382: Aqueduct Run, pizzicato. The staff is in 4/4 time. It begins with a series of eighth notes, followed by a series of quarter notes. The dynamics are marked as *p*, *mf*, *p*, *mf*, and *p*. The staff ends with a double bar line.

387

pizz.

390

Musical staff 387: Aqueduct Run, forte. The staff is in 4/4 time. It begins with a series of eighth notes, followed by a series of quarter notes. The dynamics are marked as *f*, *mp*, *p*, and *ff*. The staff ends with a double bar line.

391

394

Musical staff 391: Aqueduct Run, piano. The staff is in 4/4 time. It begins with a series of eighth notes, followed by a series of quarter notes. The dynamics are marked as *ppp*, *f*, *mf*, and *mp*. The staff ends with a double bar line.

395

Musical staff 395: Aqueduct Run, piano. The staff is in 4/4 time. It begins with a series of eighth notes, followed by a series of quarter notes. The dynamics are marked as *p* and *mf*. The staff ends with a double bar line.

400

dim.

*p*

Musical staff 400: Aqueduct Run, piano. The staff is in 4/4 time. It begins with a series of eighth notes, followed by a series of quarter notes. The dynamics are marked as *dim.* and *p*. The staff ends with a double bar line.

406

Musical staff 406: Aqueduct Run, forte. The staff is in 4/4 time. It begins with a series of eighth notes, followed by a series of quarter notes. The dynamics are marked as *f*. The staff ends with a double bar line.

409

Musical staff 409: Aqueduct Run, forte. The staff is in 4/4 time. It begins with a series of eighth notes, followed by a series of quarter notes. The dynamics are marked as *f*. The staff ends with a double bar line.

416

*ff*

419

encountering some clogs in the aqueduct...

429

A musical score for a single melodic line. The score begins at measure 419 and ends at measure 429. It is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music starts with a piano (*p*) dynamic. In measure 420, there is a five-measure rest indicated by a thick black bar with the number '5' above it. The melody resumes in measure 421 with a quarter note, followed by a half note, and then a series of eighth and sixteenth notes. There are two crescendos marked with a wedge symbol, each starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The first crescendo spans measures 423 to 424, and the second spans measures 426 to 427. The score concludes with a quarter note in measure 429. The text 'encountering some clogs in the aqueduct...' is written above the staff between measures 419 and 429. The measure numbers '419' and '429' are enclosed in boxes at the beginning and end of the excerpt, respectively.

430

*fp* *f* *f* *ff*

[illegible]

448

This block contains the musical notation for measures 448 through 452. The notation is written on a single staff with a treble clef. It features a series of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, and naturals) indicating the pitch. The melody is continuous across the five measures.

453

+sing (bending down)

*mf* *ff*

*f* *fff*

5

2

+sing (bending down)

*tr*<sup>b</sup>

462

*ff*

466

470

471

*ff*

476

478

481

486

490

$\text{♩} = 84$  poco piu mosso

*tr*

*n*

492

*3*

*p* *f* *pp*

*3*

*mf*

*5*

*pp*

504

*mf*

*n*

*mf*

*f*

509 ♩ = 160 Tempo I

*pp p mf f > pp*

515

*mf ff p ff*

520

525

*pp mf*

529

*f*

532

*pp ff*

541

*ppp ff f ff*

tongue ram