

[flute]

DAVID DZUBAY

# FLOW



flute, piano & percussion  
(2020)

**PRO NOVA MUSIC**

# FLOW

concerto for flute and orchestra  
(2019)

- I. Drips & Drops
- 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 and orchestra. 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:

November 9 & 10, 2019  
Alejandro Escuer, solo flute; Iván Del Prado, conductor  
Orquesta Filarmónica de la Ciudad de México

**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.

# FLOW

concerto for flute & orchestra (trio version)

David Dzubay  
(b. 1964)

## I. Drips & Drops

♩. = 66

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

7 *f* *mp* *mf* *p* *pizzicato* *p* *f* *mp*

13 *mf* *p* *mf* *p* *mf* *pp* *mf* (trill to F natural)

19 *f* *sfz* *f* *pp*

25 *mp* *f* *p* *f*

28 *ff* *f* *p*

32 *f* *p*

34 *f* *mp* *p* *mp* *p* *mp*

39 *mp* *p*

43

46 *p* *mf* *p* 9 9 9

49 9 5 11 9 9 51 *mp* *mf* *p* *mp*

52 9 9 9 9 9 9 *mf* *p* *f* *mp* *f* *mp* *f*

55 3 9 8va jet whistle 60 7 *ff* *f* *ff* *f* *p* *fff* *pp*

67 3 3 3 3 3 3 *mp* *mf* *p* *mf* *mp* *f*

71 9 5 5 3 3 3 *pp* *mf* *f*

74 78 *ff* *fff* 8 *sffz* *ff*

79 4 G.P. 88 5 *pp*

93 *mf* *f* *ff* *mf*

97 *f* *mp* *f*

100 *f* *ff*

105 *ff*

111 *f* *mf* *cresc. poco a poco*

115 *ff* 9

Duo Cadenza: Optionally, the two soloists may improvise a cadenza that eventually arrives at the music at 133 (cued by flute) at which point the score proceeds as written.

121 *ff* *espressivo* *very rough, breathy*

125 accents together

129

132 133 (♩ = ♩) *dim. poco a poco*

135 *poco rit.* *mf* *p* ♩ → ♩ = 120 9

146 147 *mp* *f*

152 *p* *mp* 156

158 *mf* *f*

164 165 *ff* *f* *mf* tongue ram

169 175 *mp* *p* *f* 3

178 *mf* *f*

184 *f* *ff* 11 *ff* poco accel.

189 190 ♩ = 126

194 197 2 *f* 7:6 7:6 *ff*

199 *f* 7:6 7:6 *ff* 204 *ff* 3 7

*poco accel.*  $\text{♩} \rightarrow \text{♩} = 132$

206 210

212 *fff* 217 3 3 5 *mp floating* *f* 2

224 *p* *mf* *p* *f* 229 5 bend 3 3 *mp* 5 2 *mp* 5

236 *p* *mf* *f* 241 *mf* 5 5

245 *f* 5 5 4:3 *sffz* *ff* *pp* *ff* 254 3 2 jet whistle

256 *f* 5 5 2 3 5 *p* *f* 5 266 5

267 *mf* *ff* 5 5 5 5 5

275 5 5 5 2 *mp* *p*

## II. Floating City of Texcoco

**rubato, freely**  $\text{♩} = 48$

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

...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.)

283  
air → ord.

*n* *p* *pp* *mf* *pp* *p* *pp* *mp* *p*

timbral trill

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

[283] (*tr*) *mp* *n* *pp* *mf* *p* *mf*

[283] *n* *pp* *mf* *pp* *mf*

[283] *f* *p* *mp* *pp* *p* *mf* *n*

284  $\text{♩} = 50$

[283] *mp* *pp* *mfp* *mf* *pp* *p* *pp* *mfp*

285 *mf* *pp* *mf* *mp* *p* *mf* *p*

288 *mp* *mf* *p* *p* *mf* *ff* *n*

overblow to higher partials

293



poco accel.

294

timbral trill *tr*

overblow to higher partials *fr*

*p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf*  $\rightarrow$  *pp* *mf*  $\leftarrow$  *ff*  $\rightarrow$  *n*

4

Poco più mosso  $\text{♩} = 60$

304

+ sing

overblow to higher partials *fr*

306

very rough, breathy

*p*  $\leftarrow$  *fff*  $\rightarrow$  *n*

*fff* 5 11 12

307

pizzicato

tongue ram

*ff* *f* *mf* *mf* *ff*

3 3 3 6

310

yearning

*p* *pp* *pp*

3 3 3

313

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

3 3 9 9 4:3

315

*f* *ppp* *f*

3 5 10

317

10 10 10 4

322

*mf* 10 10 9 *ff* 12

324

12 *p* *f* 6 *ff* 3 3 *trm*

328

*mf* 10 10 *ff* 9 12

330

12 *p* 3 6 *f* 10

overblow; trill/tremolo on these pitches

Meno mosso  $\text{♩} = 50$

336

337

5 *fff* *fff* *ff* 6 6

341

346

6 6 *fff* 3 *f* *ff*

347

*f* *ff*



### III. Aqueduct Run

350 ♩ = 160  
pizzicato

tongue ram

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

355 *f* *mp* *p* *ff* *pizzicato*

359 *pp* *f* *mf* *mp* **362**

363 *p* *mf*

368 *dim.* *p*

**374** *f*

377

380 *p* *f* **382**

The image shows a page of musical notation for a piece titled 'III. Aqueduct Run'. The score is written in treble clef with a 4/4 time signature. It begins at measure 350 with a tempo marking of ♩ = 160 and the instruction 'pizzicato'. The music features a variety of dynamic markings including piano (p), mezzo-forte (mf), piano-piano (pp), fortissimo (ff), and mezzo-piano (mp). There are also performance instructions like 'tongue ram' and 'dim.'. The notation includes eighth and sixteenth notes, often beamed together, and rests. Measure numbers 350, 355, 359, 363, 368, 374, 377, and 380 are clearly marked. A large, semi-transparent watermark 'PREVIEW' is overlaid diagonally across the page.

383 *ff* *ff*

385 *p* 387 5

393 *encountering some clogs in the aqueduct...* 397 *sing: p f fp f*

400 *f ff fp ff p*

406 407 *fff ff mf < ff ff*

411 415 *ff*

417

422 *+sing (bending down)* *mp ff mf fff* 2

430

*ff*

434

*5 5*

438

*ff*

443

448

453

*tr*

poco piu mosso  $\text{♩} = 84$

458

*fr*

*n* *p* *mf* *pp* *mf* *5*

470

*pp* *p* *n* *mp*

Tempo I ♩ = 160

476 *fr* *f* *pp* *p* *mf*

481 *f* *> pp* *mf* *ff* *ff*

486 *p* *ff*

491 *pp* *mf*

496 *f* 7:4

499 5 3 5 *ppp* 3 3 *ff* 504

508 *pp* *ff* *f* *ff* tongue ram