

[score]

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

The score is written for Flute, Piano, and Vibraphone. It consists of three systems of music. The first system (measures 1-7) features the Flute with dynamics *p*, *ppp*, *mp*, *p*, *mf*, *p*, *mf*, *f*, *mp*, and *mf p*. The Piano part has dynamics *mp*, *pp*, *p*, *mf*, *pp*, and *p < mf*. The Vibraphone part has dynamics *mp*, *pp*, *pp*, *p*, *mf*, and *mf*, with performance instructions "Vibe.", "To Vibraslap", and "To Vibe.". The second system (measures 8-12) includes the Flute with dynamics *p*, *f*, *mp*, *mf*, *p*, and *mf*, and performance instructions "tongue ram", "pizzicato", and "5". The Piano part has dynamics *pp*, *mp*, *pp*, *mf*, *mp*, *p*, *mf*, and *p < mp > pp*. The Vibraphone part has dynamics *pp*, *mf*, *pp*, and performance instructions "To Sz. Cym.", "Sz. Cym. brushes", and "sticks". The third system (measures 13-19) features the Flute with dynamics *mf*, *pp*, *f*, and *sfz*, and performance instructions "(trill to F natural)" and "tr". The Piano part has dynamics *mf*, *p*, *pp*, *mf > p*, *p*, *mf*, *pp*, *> mf*, and *pp*. The Vibraphone part has dynamics *mf*, *pp*, *mf*, *n*, *p*, *mf*, *pp*, and performance instructions "Vibe. (trill to F natural)" and "tr". Measure numbers 8, 13, and 19 are boxed in the score.

23

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

mf *fp* *mf* *pp* *f* *mp*

f *p*

pp *mf* *pp* *f* *pp*

sed.

28

ff *f* *p*

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

secco *p*

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

34

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

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

mf *p*

To Bongos Congas

41

Bongos Congas solo w/hands

47

55

jet whistle

Musical score for measures 60-66. The score is in 6/8 time and consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 60 starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with various articulations. Dynamics range from *p* to *mf*. A large watermark 'PREVIEW' is overlaid diagonally across the page.

Musical score for measures 67-71. Measure 67 begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piece features complex rhythmic patterns with many triplets and slurs. Dynamics fluctuate between *p*, *mp*, *mf*, *f*, and *pp*. A large watermark 'PREVIEW' is overlaid diagonally across the page.

Musical score for measures 72-75. Measure 72 starts with a mezzo-forte (*mf*) dynamic. The music continues with intricate rhythmic figures, including quintuplets and triplets. Dynamics range from *p* to *ff*. A large watermark 'PREVIEW' is overlaid diagonally across the page.

Musical score for measures 76-80. Measure 76 begins with a fortissimo (*fff*) dynamic. The score includes a section marked 'Red.' (Reduction) and a key signature change to three flats. Dynamics range from *pp* to *ff*. At the end of the page, there are instructions: '(optionally leave this out)', 'To T. Blks.', and 'To Bongos Congas'. A large watermark 'PREVIEW' is overlaid diagonally across the page.

83

Musical score for measures 83-90. The score includes a vocal line (treble clef), piano accompaniment (grand staff), and a Bongos Congas line (bass clef). The piano part features dynamic markings *pp*, *ff*, and *f*. The Bongos Congas part features dynamic markings *pp*, *mf*, *pp*, *f*, and *mf*. A *8va* marking is present in the piano part. A large watermark is visible across the page.

91

Musical score for measures 91-95. The score includes a vocal line (treble clef), piano accompaniment (grand staff), and a Bongos Congas line (bass clef). The piano part features dynamic markings *mf*, *mp*, and *f*. The Bongos Congas part features dynamic markings *mp*, *mf*, *mp*, *mf*, *mp*, and *f*. *solo* markings are present in the Bongos Congas part. A large watermark is visible across the page.

96

Musical score for measures 96-100. The score includes a vocal line (treble clef), piano accompaniment (grand staff), and a Bongos Congas line (bass clef). The piano part features dynamic markings *mf*, *f*, *mp*, and *f*. The Bongos Congas part features dynamic markings *p*, *mp*, *mf*, *f*, and *mp*. A box containing the number "100" is located in the upper right of this system. A large watermark is visible across the page.

101

Musical score for measures 101-105. The score includes a vocal line (treble clef), piano accompaniment (grand staff), and a Bongos Congas line (bass clef). The piano part features dynamic markings *f*, *mf*, and *f*. The Bongos Congas part features dynamic markings *p*, *mp*, *mf*, *p*, and *f*. A large watermark is visible across the page.

106

106

mf *f* *mf* *ff*

111

111

f *mf* *cresc. poco a poco*

ff *mp* *mf* *p* *p* *cresc. poco a poco*

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

117

117

p *f* *mf* *f* *mf* *f* *mf* *ff* *9*

ff

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

(Flute) *very rough, breathy*

(Bng/Cng) *ff* *espressivo*

121

f *ff* *f* *fp* *f* *9*

127 accents together

127 accents together

fp *f*

133 (♩ = ♩) poco rit. ♩ → ♩. = 120

133 (♩ = ♩) poco rit. ♩ → ♩. = 120

dim. poco a poco *mf* *p*

mp

To T. Blks.

dim. poco a poco *mf* *p*

140 147

140 147

mp

mp *p*

T. Blks.

mp

148

148

f *p*

f *p*

p *f* *p*

156

mp *mf* *f*

mp *f* *mf* *f*

mf *f*

drum

164 165

ff *f* *mf* *mp*

tongue ram

To Bongos Congas

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

171 175

p *f* *mf*

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

f *mp* *mf* *f*

180

f *f*

mf *p* *f* *f*

mf *p* *f*

187 **poco accel.** **190** ♩ = 126

194 **197**

199

204

poco accel.

210

$\text{♩} \rightarrow \text{♩} = 132$

Musical score for measures 204-210. The score includes a vocal line with slurs and accents, a piano accompaniment with dynamic markings *ff* and *f*, and a percussion line with dynamic marking *ff*. The tempo is marked *poco accel.* and the metronome marking is $\text{♩} \rightarrow \text{♩} = 132$.

212

217

Musical score for measures 212-217. The score includes a vocal line with dynamic markings *fff* and *mp floating*, a piano accompaniment with dynamic markings *fffz*, *mp*, and *p*, and a percussion line with dynamic markings *ff* and *mp*. A shaker is introduced in measure 217.

221

229

Musical score for measures 221-229. The score includes a vocal line with dynamic markings *f*, *p*, *mf*, *p*, and *f*, and a piano accompaniment with dynamic markings *ppp*, *mf*, and *p*. The percussion line includes instructions for Bongos Congas and Shaker with dynamic markings *ppp*, *mf*, and *pp*. Technical markings include a *bend 3* and a *5* fingered note.

233

241

Musical score for measures 233-241. The score includes a vocal line with dynamic markings *mp*, *p*, *mf*, *f*, and *mf*, and a piano accompaniment with dynamic markings *mp*, *p*, and *mf*. The percussion line includes dynamic markings *mp* and *mf*. Technical markings include a *bend* and a *5* fingered note.

243

jet whistle

f *ff* *pp* *ff*

mf *p* *mf* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

To Bongos Congas

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

8va

254

f *p* *mf* *pp*

mp *mf* *p* *pp*

To Shaker

f *p* *f* *pp*

266

p *f* *mf* *ff*

To Bongos Congas

Bongos Congas

f

274

mp *p*

ppp *pppp*

pp

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, ad some ornamental grace-notes and/or noises (gasps?, clicks?, etc.)

Flute

283

air → ord.

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

[283]

timbral trill

air

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

[283]

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

[283]

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

284

$\text{♩} = 50$

bend

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

slight accents on each new pitch, then decay on repetitions....

8va

pp dolce lontano

Crotales

[Crotales part is optional, or can be played by an extra player]

bowed

Vibe. bowed

overblow to higher partials

289

Vibe. Crot. To Vibe. Vibe. Crot. Vibe.

timbral trill sim. overblow to higher partials poco accel. sim.

296

306

mp sim. + sing overblow to higher partials

Poco più mosso $\text{♩} = 60$

302

very rough, breathy

fff 5 11 12

mallets

If no extra player, to Crotales

f mallets

Wind Chimes [option: double all glass WC with bamboo WC]

307 pizzicato *ff* *f* *mf* *mf* *ff* *mf* *p* *pp*

tongue ram

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

To Vibe.
vibrato on

p *mp* *p* *mp*

311 yearning *pp* *mf* *pp* *p*

mp *ppp* *pp* *pp*

313

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

mf *Sost.* *f*

317

Musical score for measures 317-318. The top staff features a melodic line with three groups of ten notes each, marked with a '10' and a slur. The bottom staff contains piano accompaniment with a dynamic marking of *mp*. A large watermark 'PREVIEW' is visible across the page.

319

Musical score for measures 319-320. The top staff continues the melodic line with various articulations. The bottom staff shows piano accompaniment with a dynamic marking of *pp*. A cymbal part is indicated by 'Sz. Cym.' and 'pp'. A large watermark 'PREVIEW' is visible across the page.

321

322

Musical score for measures 321-323. Measure 321 has a dynamic marking of *mf* and a slur over ten notes. Measure 322 has a dynamic marking of *p*. Measure 323 has a dynamic marking of *ff* and a slur over twelve notes. The bottom staff includes a bass line with a dynamic marking of *pp* and a note 'cresc. poco a poco to m.334 (bass line)'. A large watermark 'PREVIEW' is visible across the page.

324

Musical score for measures 324-325. Measure 324 has a dynamic marking of *p* and a slur over twelve notes. Measure 325 has a dynamic marking of *pp*. The bottom staff includes a dynamic marking of *f* and a note 'W. C.' with a dynamic marking of *f*. A large watermark 'PREVIEW' is visible across the page.

329

9 *ff* 12 12 3 *p*

To Vibe. *p* *f* *pp*

overblow; trill/tremolo on these pitches

337

Meno mosso $\text{♩} = 50$

334

10 *f* 5 *fff* *ff*

8va

Tams *f* *mf*

340

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

f

346

poco allarg.

tenuto
overblow to higher partials

360 Più mosso $\text{♩} = 72$

364 **accel.** $\text{♩} = 84$ **rit.** G.P.

fp fp fp f fff

fff

To Tams

p

370 $\text{♩} = 60$
 Impvise: gasping for air...gradually drowning...sinking...otherwordly sounds...

pp | mf | ppp | mp

pp p ppp pp mp ppp

Tams

p pp

ritardando **a tempo** **attacca**

375 378

pp mp pp pp ppp

III. Aqueduct Run

$\text{♩} = 160$

350 **pizzicato** **tongue ram** 355 **pizzicato**

p mf-p p mf p f mp

pp mp pp p mp

f mf

357

358

362

357-362 Musical score system 1. Includes piano (p), fortissimo (ff), pianissimo (pp), mezzo-forte (mf), and mezzo-piano (mp) dynamics. Features a Sizzle Cym. sticks part and a To Vibe. part.

363

363-370 Musical score system 2. Includes piano (p) and mezzo-forte (mf) dynamics.

374

370-374 Musical score system 3. Includes piano (p), fortissimo (f), and pianissimo (pp) dynamics. Features Sz. Cym. sticks, Tams sticks, and To Sz. Cym. parts.

376

376-380 Musical score system 4. Includes piano (p) and fortissimo (f) dynamics. Features Sz. Cym. and Tams parts.

380

382

p *f* *ff* *ff*

p *ff* *ff* 3 3 3

pp

W. C. To Bongos Congas

ped. poco/flutter

385

387

p *pp*

p *pp*

3 3 3 3

p *pp*

ped.

Bongos Congas

p

390

encountering some clogs in the aqueduct...

sing:

p *f* *p* *f*

p *mp*

poco a poco

397

fp *f* *f* 5 *ff*

p *mp*

403

407

fp *ff* *p* *fff* *ff* *mf < ff*

409

ff

414

415

ff *mf* *ff* *f³*

421

mp *ff* *mf* *fff*

f *p*

429 **430**

ff 5 5 *ff* *p* *f* *p*

To Sz. Cym. mallets mallets

434 **438**

To Bongos Congas *f* *p* *ff*

439

446

458 poco piu mosso $\text{♩} = 84$

453

p *f* *ff* *To Vibe.*

460

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

466

472

mf *ppp* *mf* *ppp* *pp* *p* *n*

Tempo I $\text{♩} = 160$

474

mp *f* *pp* *p*

Shaker *To Vibe.*

480

481

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

pp *mf* *pp* *mf* *mp* *ff* *f*

p *mf* *f*

Vibe.

p *mf* *f*

486

p *ff*

f *p*

p *f*

492

pp *mf*

pp *p*

pp *p*

497

504

506