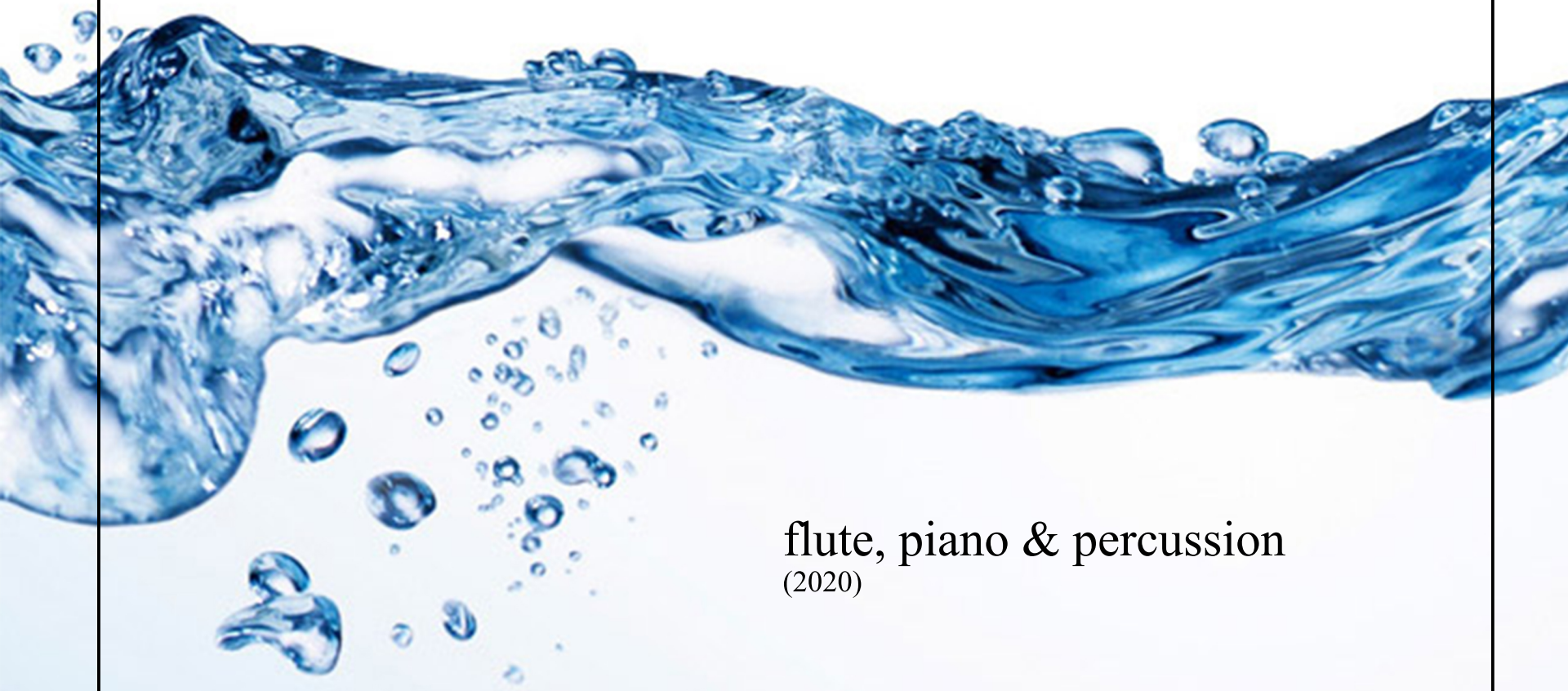
[score]

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 candenza. Both of these cadenzas may be improvised, as they were in the premiere peformances, 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.

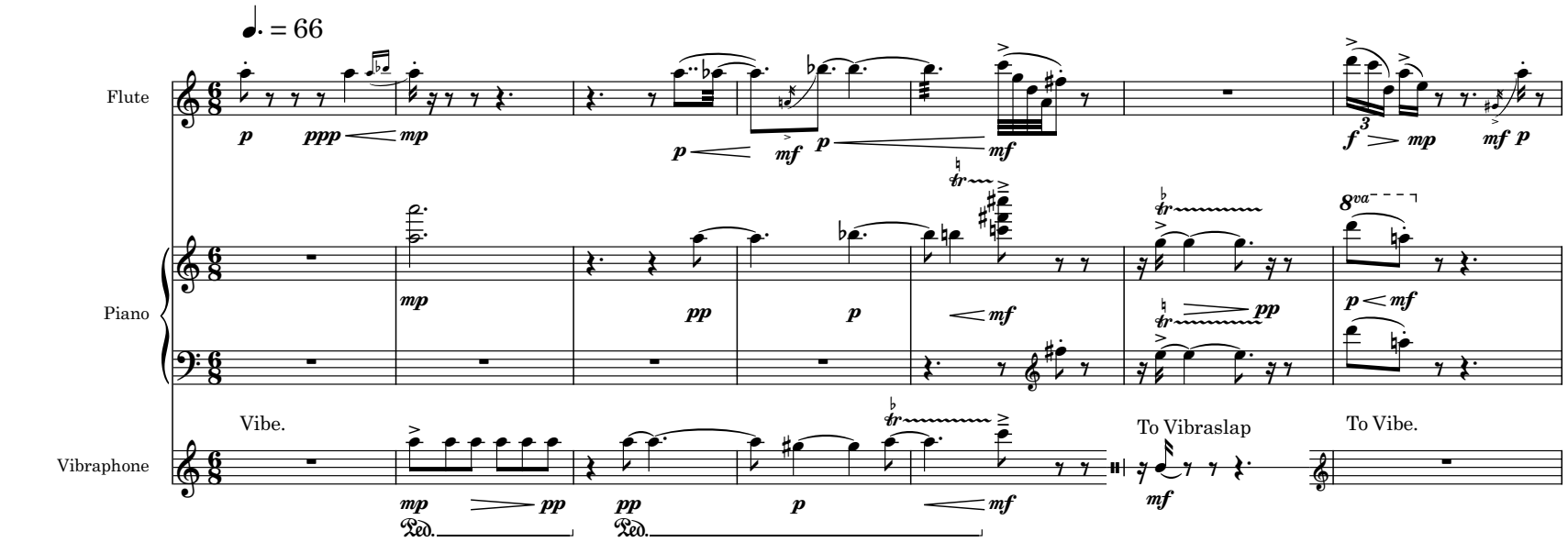
Score

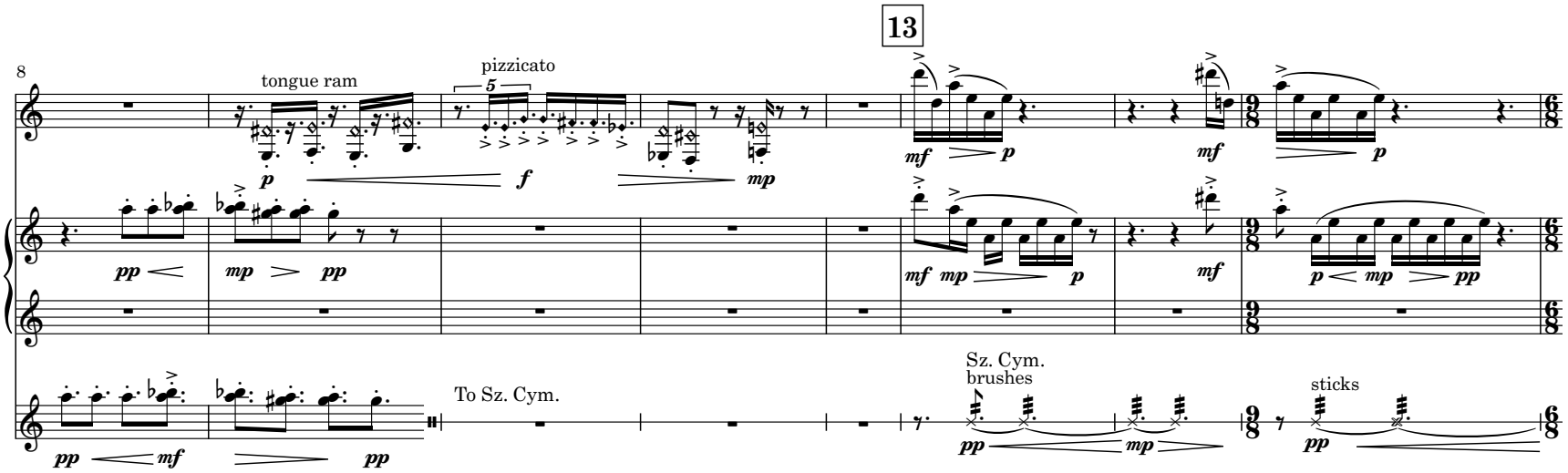
FLOW

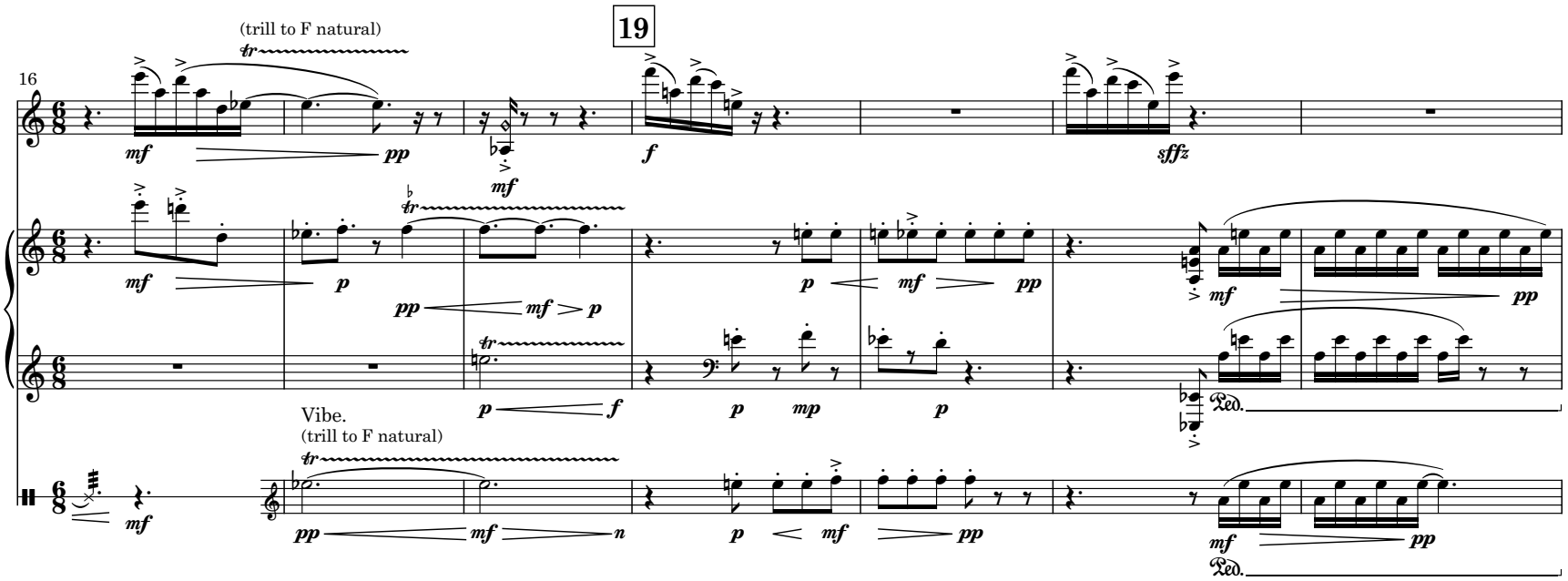
concerto for flute & orchestra (trio version)

David Dzubay
(b. 1964)

I. Drips & Drops







2020-09-20

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26

23

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

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

f *p*

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

Ped.

32

28

ff *f* *p*

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

secco

p

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

34

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

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

To Bongos Congas

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

PERUSAL

41

43

Bongos Congas
solo
w/hands

47

51

55

jet whistle

PERUSAL

60

67

72

76

78

(optionally leave this out)

To T. Blks.

To Bongos Congas

PERUSAL

83

Bongos Congas

91

solo

solo

96

100

101

PERUSAL

106

111

117

116

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)

PERUSAL

127

accents together

accents together

fp *f*

133 (𝅘𝅥𝅯 = 𝅘𝅥𝅯)

137

poco rit 𝅗𝅥. → 𝅗𝅥. = 120

dim. poco a poco

mf *p*

mp

To T. Blks.

dim. poco a poco

mf *p*

140

147

mp

mp

p

T. Blks.

mp

148

f

p

f

p

p *f*

p

PERUSAL

156

165

164

tongue ram

To Bongos Congas

175

171

180

PERUSAL

187

poco accel. **190** ♩. = 126

ff

ff

mf

mf

194

197

f 7:6 7:6 *ff*

f

ff

To Sz. Cym.

p *mf*

199

f 7:6 7:6 *ff*

ff

7:6 7:6

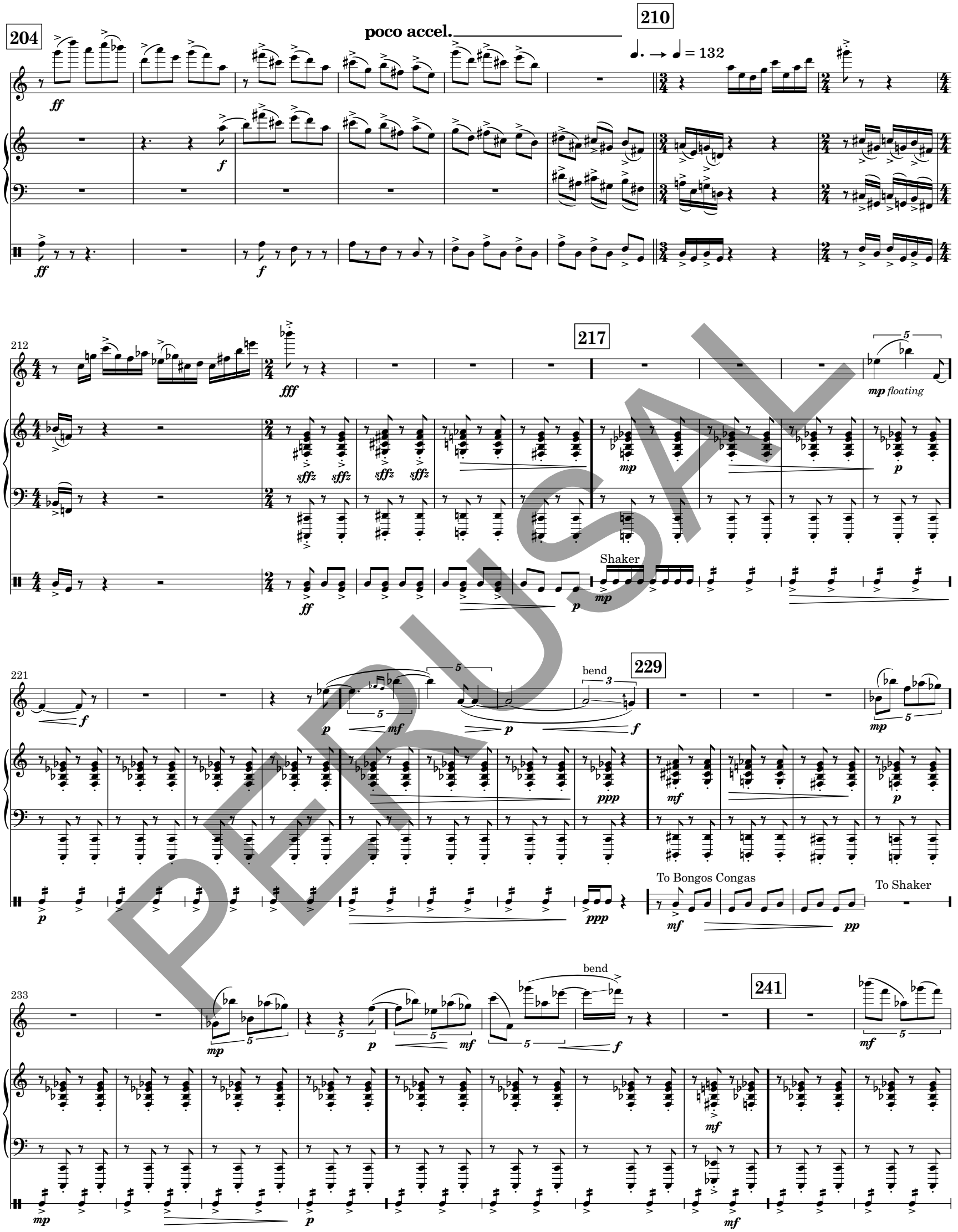
To Bongos Congas

p *mf*

f

p

PERUSAL


204
poco accel.
210
♩. → ♩ = 132
212
217
mp floating
Shaker
221
bend
229
To Bongos Congas
To Shaker
233
bend
241

PERUSAL

243

jet whistle

To Bongos Congas

254

To Shaker

266

To Bongos Congas

Bongos Congas

265

274

PERCUSSAL

II. Floating City of Texcoco

rubato, freely ♩ = 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.)

283

Flute

air → ord.

timbral trill

[283]

air

[283]

[283]

284

♩ = 50

bend

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

8va

pp dolce lontano

Ped.

Crotales

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

bowed

Vibe.

bowed

Ped.

PERUSAL

overblow to higher partials

289

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

timbral trill

sim. overblow to higher partials

poco accel.

296

poco a poco

306

Poco più mosso ♩ = 60

+ sing

overblow to higher partials

302

very rough, breathy

mallets

If no extra player, to Crotales

mallets

Wind Chimes

[option: double all glass WC with bamboo WC]

PERUSAL

307

pizzicato

tongue ram

To Vibe.
vibrato on

311

313

yearning

314

PERUSAL

317

319

Sz. Cym.

321

322

324

To W. C.

To Vibe.
vibrato off

cresc. poco a poco to m.334 (bass line)

W. C.

PERUSAL

329

To Vibe.

334

overblow; trill/tremolo
on these pitches

337

Meno mosso ♩ = 50

8va

Tams

340

PROOF

346

ff

355

poco allarg.

fff

tenuto

overblow to higher partials

360 Più mosso ♩ = 72

ff

p sub.

fp

f

Ped.

PERUSAL

364

accel. ♩ = 84 **rit.**

G.P.

fp *fp* *fp* *f* *fff*

fff

To Tams

(Ped.) Ped. *p*

370 ♩ = 60

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

pp / ***mf*** / ***ppp*** / ***mp***

pp ***p*** ***ppp*** ***pp*** ***mp*** ***ppp***

p

Tams

p ***pp***

ritardando **a tempo**

attacca

375 378

pp ***mp*** ***pp*** ***pp*** ***ppp***

III. Aqueduct Run

♩ = 160

350 pizzicato tongue ram 355 pizzicato

Flute

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

Piano

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

PERUSAL

357 358 362

Sizzle Cym.
sticks

To Vibe.

363

370 374

Sz. Cym.
sticks

Tams
sticks

To Sz. Cym.

Tams

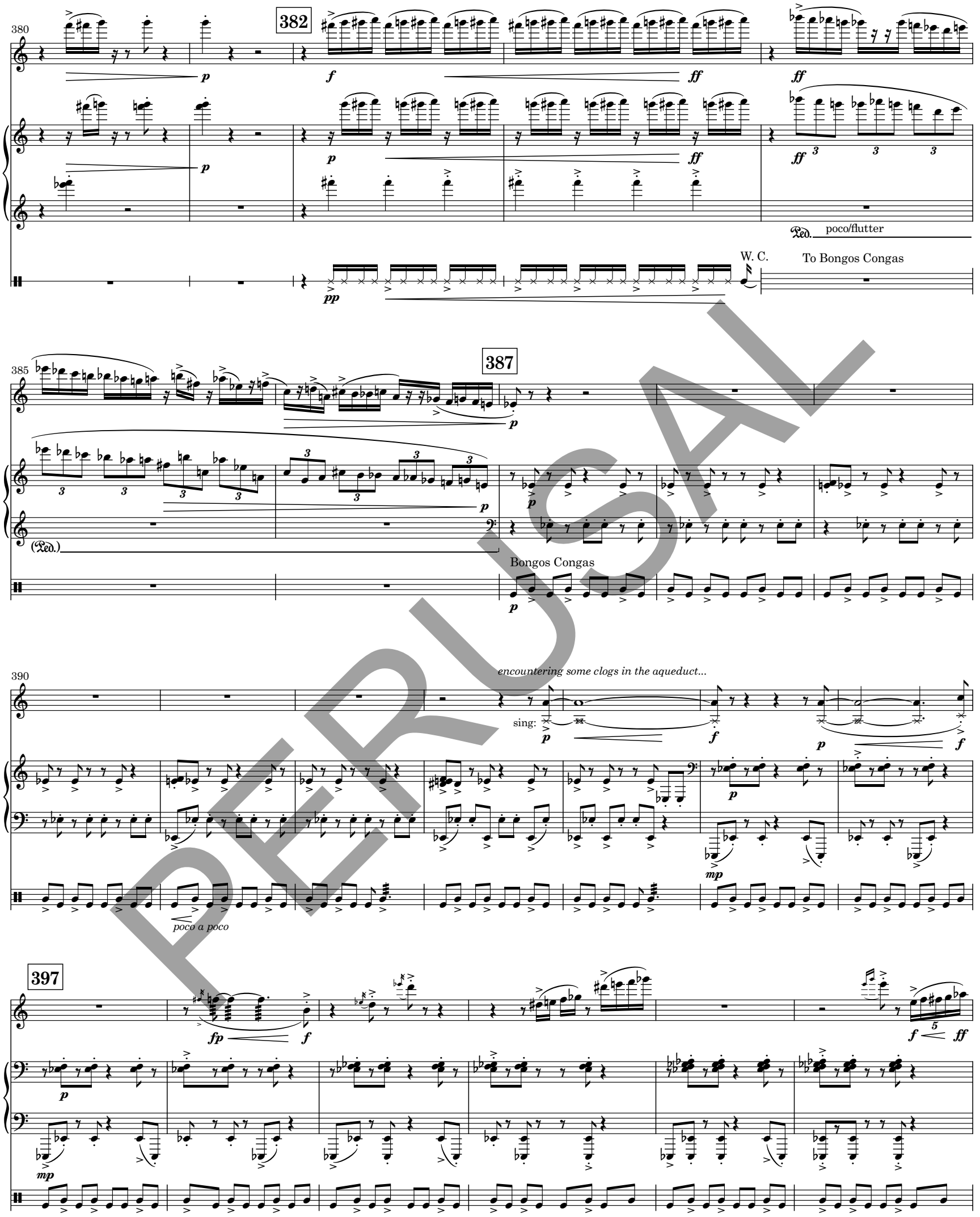
376

To Sz. Cym.

Tams

Sz. Cym.

PERUSAL


380
382
385
387
390
397
poco/flutter
W. C.
To Bongos Congas
Bongos Congas
encountering some clogs in the aqueduct...
sing:
poco a poco

PERUSAL

403

407

409

414

415

421

+sing (bending down)

429

430

ff

ff

ff

To Sz. Cym.

mallets

p

f

mallets

p

434

438

f

To Bongos Congas

p

ff

439

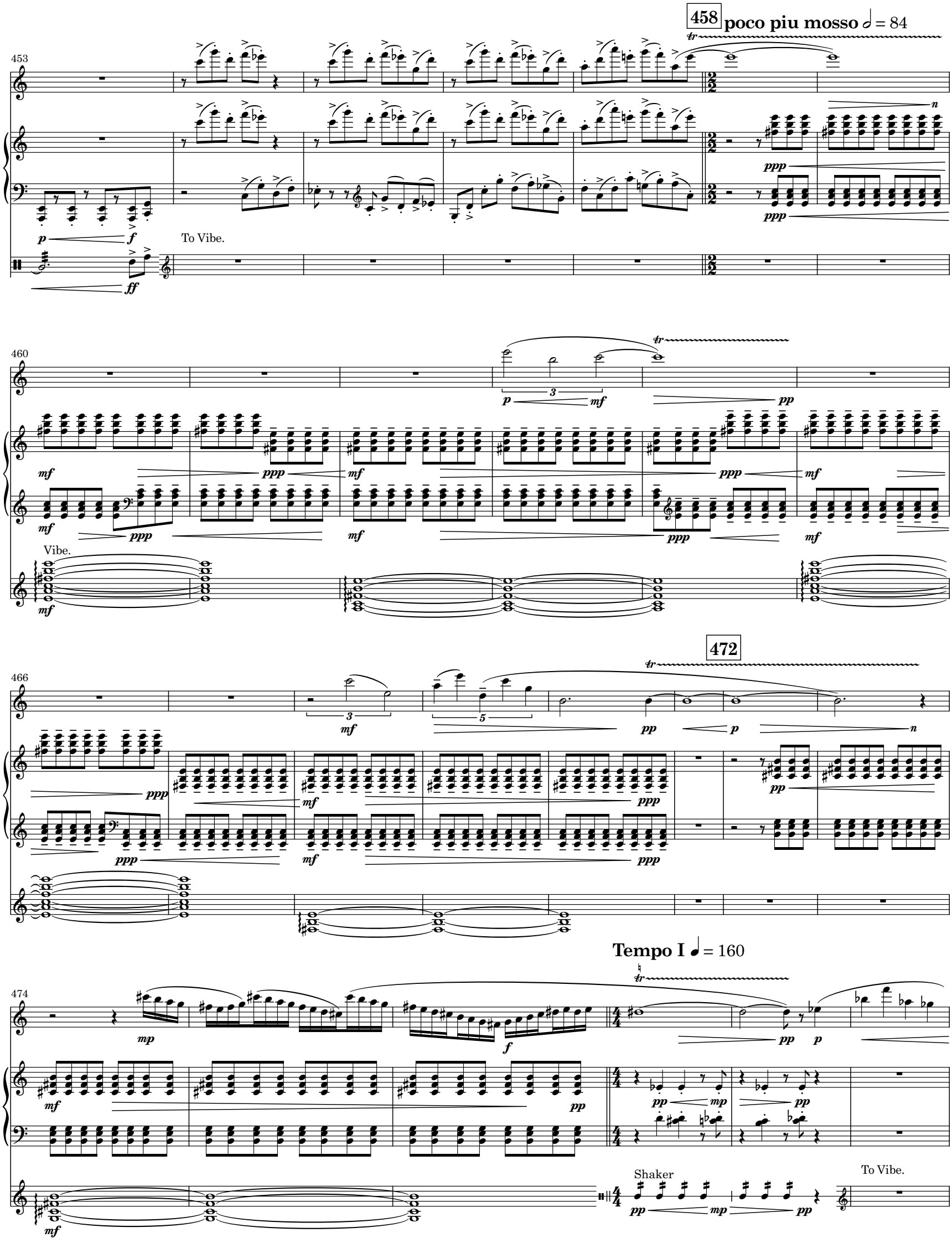
ff

f

446

f

fp


458
poco piu mosso 𝅗𝅥 = 84
453
To Vibe.
460
Vibe.
466
472
474
Tempo I ♩ = 160
Shaker
To Vibe.

480

481

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

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

pp *mf* *pp* *mf* *ppp*

Vibe.

p *mf* Ped. *f*

486

p *ff*

p *f*

p *f*

492

pp *mf*

pp *p*

pp *p*

497

f

7:4

5

3

5

ppp

f

mf

Ped.

f

pp

3

3

3

3

Ped.

cresc. poco a poco

501

504

quasi accelerando...

tr

ff

f

5

3

(Ped.)

ff

f

506

ff

pp

ff

f

ff

tongue ram

ff

f

mp

pp

To Bongos Congas

Bongos Congas

ppp

ff

f

mp

pp