DAVID DZUBAY

FLOW

solo flute and orchestra
(2019)

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.

PRO NOVA MUSIC (BMI)
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Flute

FLOW

David Dzubay

I. Drips & Drops

♩. = 66

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

7

f *mp* *mf* *p*

tongue ram

p *f* *mp*

pizzicato

13

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

(trill to F natural)

19

f *sffz* *f* *pp*

25

mp *f* *p* *f*

26

28

ff *f* *p*

32

34

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

39

mp *p*

43

2020-02-01

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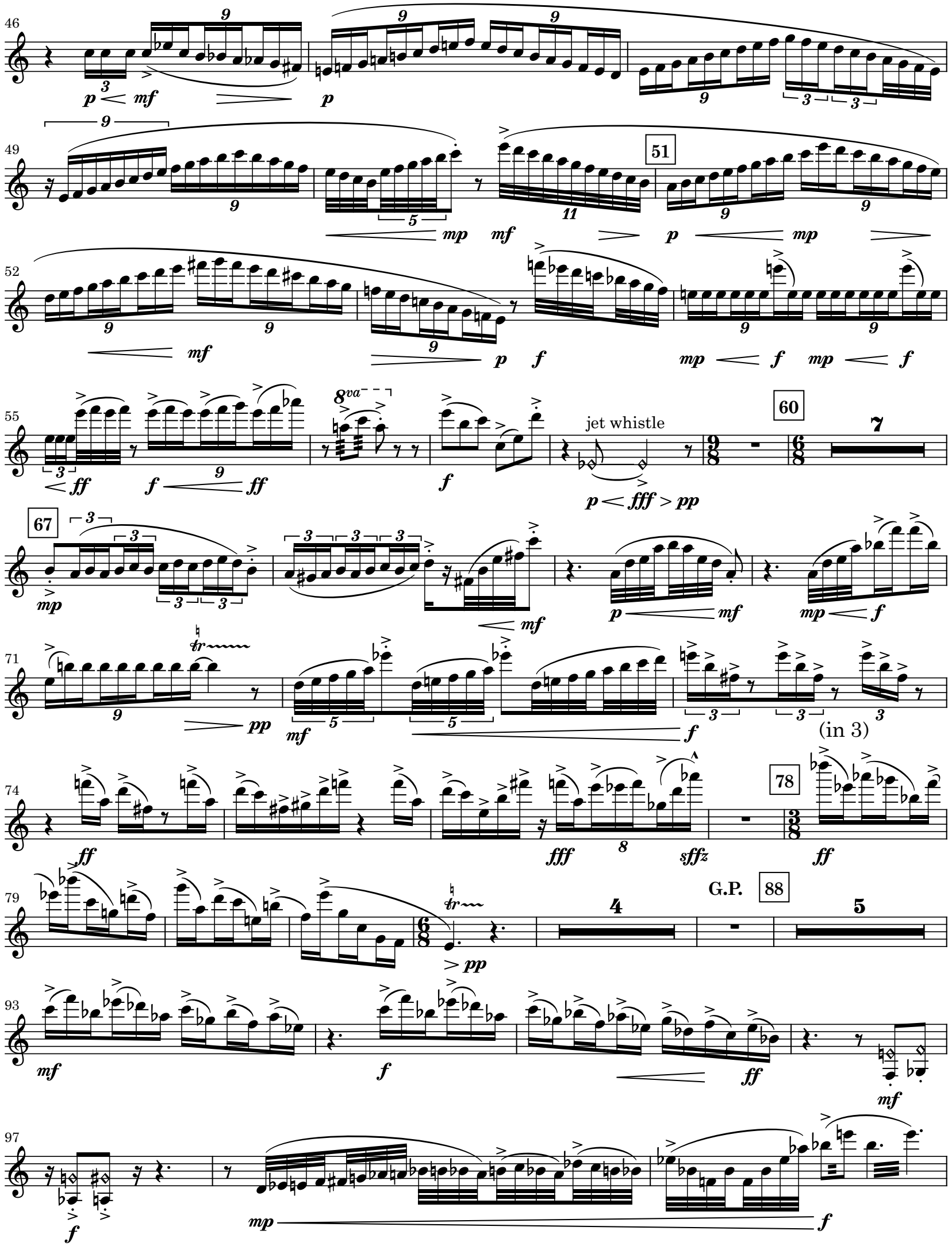

46
49
51
52
55
8va
jet whistle
60
67
71
(in 3)
74
78
79
G.P.
88
93
97

100

f

ff

105

ff

111

f

mf

cresc. poco a poco

115

117

ff

Duo Cadenza - unconducted until 135.

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.

120

121

very rough, breathy

ff espressivo

125

accents together

129

132

133 (♪ = ♪)

dim. poco a poco

135

poco rit

mf

p

137

♪. → ♩. = 120

9

146 147 mp f

152 156 p mp

158 mf f fr

164 165 ff tongue ram f mf

169 3 mp p 175 f

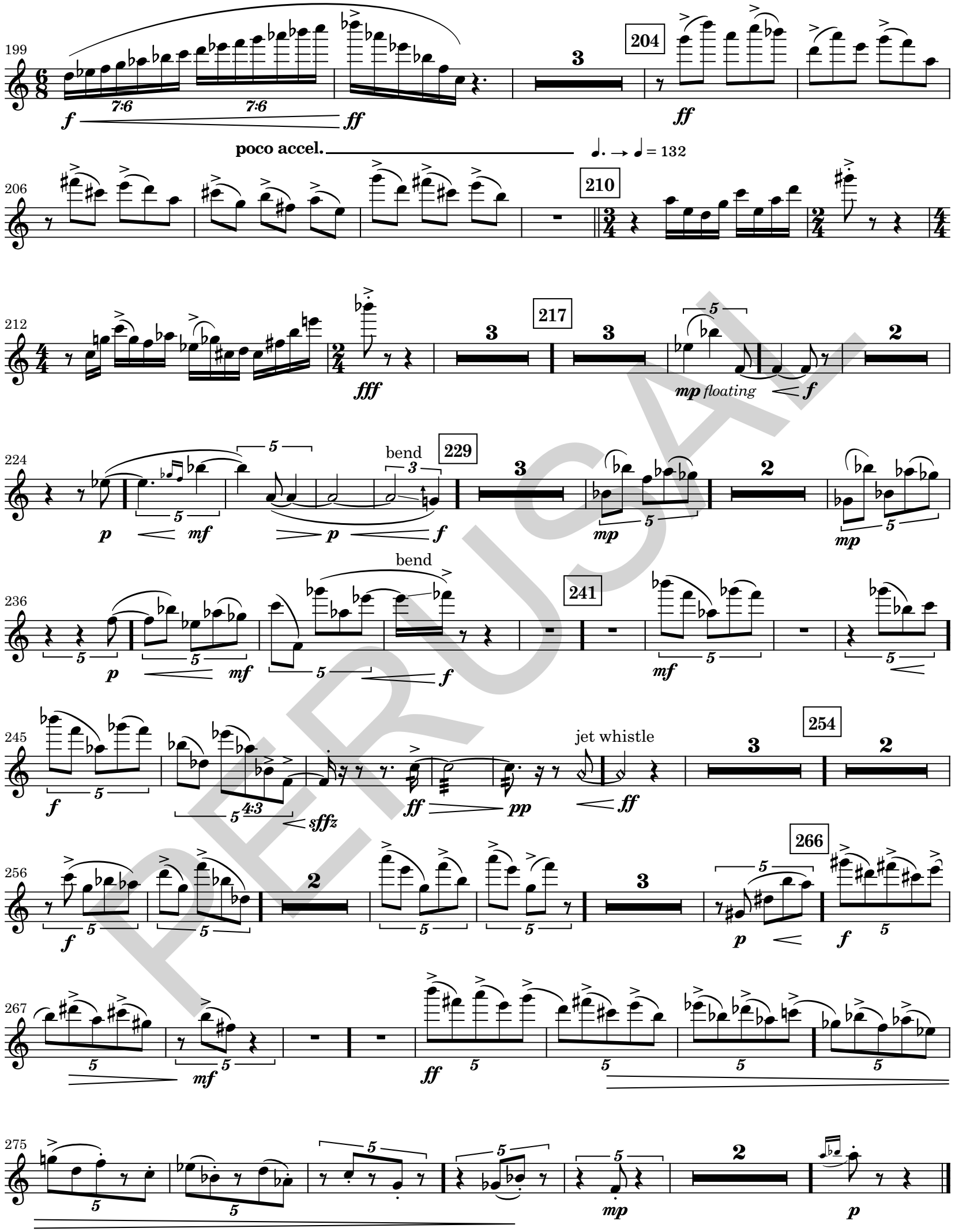
178 mf f

184 f 11 ff poco accel.

189 190 ♩. = 126

194 2 197 f 7:6 7:6 ff

PROOF


199
204
poco accel.
♩. → ♩ = 132
206
210
212
217
mp floating
224
bend
229
236
bend
241
245
jet whistle
254
256
266
267
275

PERUSAL

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

air → ord.

timbral trill

[283]

air

[283]

[283]

[283]

284 ♩ = 50

285

bend

288

overblow to higher partials

293

PROOF

poco accel.

294

timbral trill

overblow to higher partials

4

p mf p mf pp mf p ff n

Poco più mosso ♩ = 60

304

+ sing

overblow to higher partials

306

very rough, breathy

p fff n fff 5 11 12

307

pizzicato

tongue ram

ff f mf mf ff mf 6

310

yearning

pp 3 3 3

313

mf pp p mp 9 9 4:3

315

f ppp f 5 10

317

10 10 10 4

PERUSAL

322

mf 10 10 9 ff 12

324

12 p 3 f 6 ff 3 3 tr

328

mf 10 10 9 ff 12

330

12 3 p 3

overblow; trill/tremolo
on these pitches

10 f

Meno mosso ♩ = 50

336

337

5 fff ff 6 6

341

6 6 fff 3 ff

346

347

(tr)

PERUSAL

354

poco allarg.

fff

359

tenuto

overblow to higher partials

360

Più mosso ♩ = 72

ff

fff

362

accel.

2

3

♩ = 84

rit.

G.P.

370

♩ = 60

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

ritardando

pp / mf / ppp / mp

378

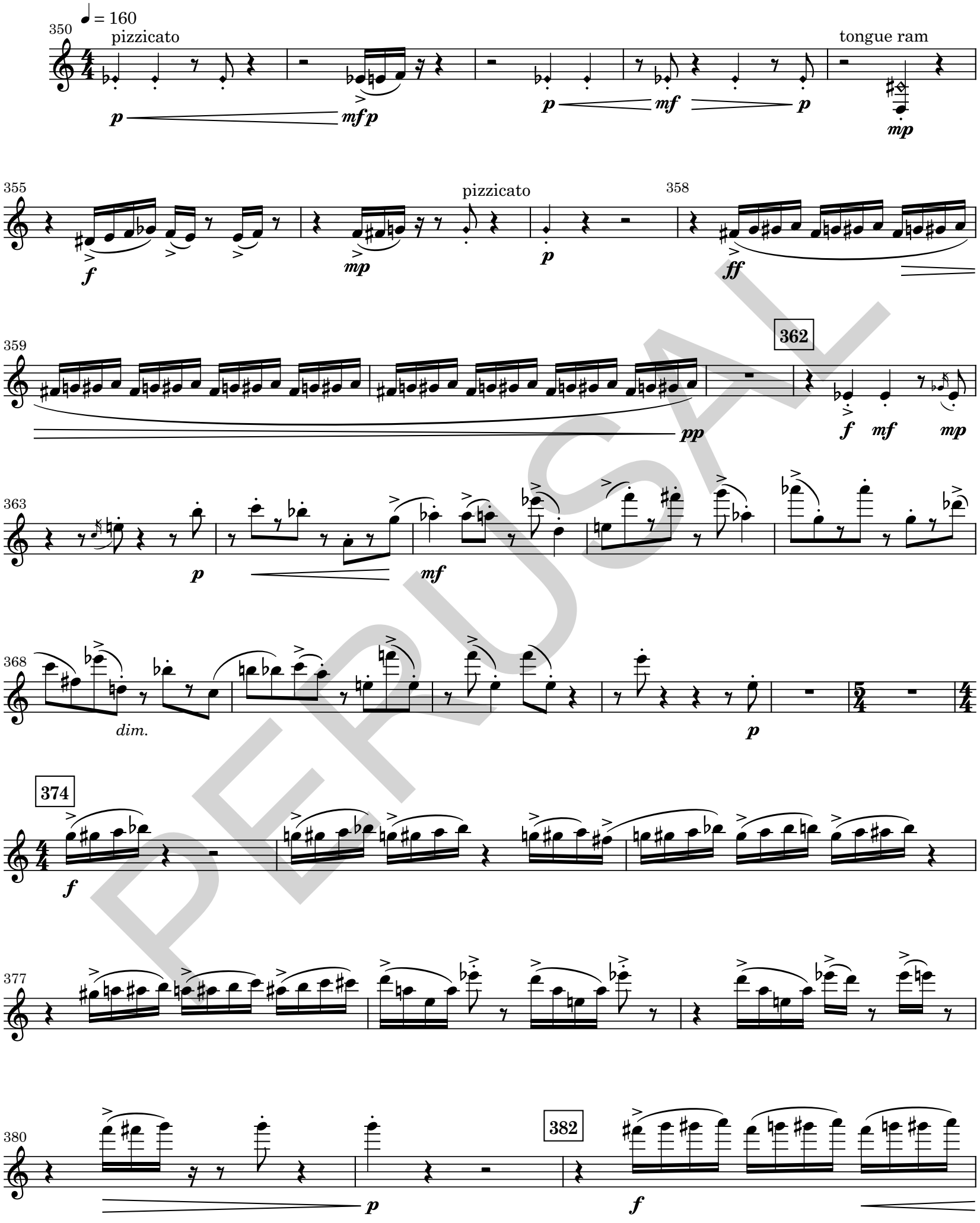
a tempo

n

attacca

PERCUSAL

III. Aqueduct Run



PROOF

383

ff

ff

385

387

5

p

393

encountering some clogs in the aqueduct...

397

sing:

p

f

p

f

fp

f

400

f

5

ff

fp

ff

p

406

407

fff

ff

mf < ff

ff

411

415

ff

417

+sing (bending down)

422

mp

ff

mf

3

3

fff

2

PERUSAL

430

ff

5

5

434

438

ff

443

448

453

poco piu mosso ♩ = 84

458

n

3

p 3 *mf*

pp

3

mf 3

5

470

472

pp

p

n

mp

PERUSAL

Tempo I ♩ = 160

476

f *pp* *p* *mf*

481

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

486

p *ff*

491

pp *mf*

496

497

f 7:4

499

5 3 5

504

3 3

ff

508

ppp *ff* *f* *ff*

tongue ram

PERUSAL