

Drinnen

for bass flute and piano
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Drinnen

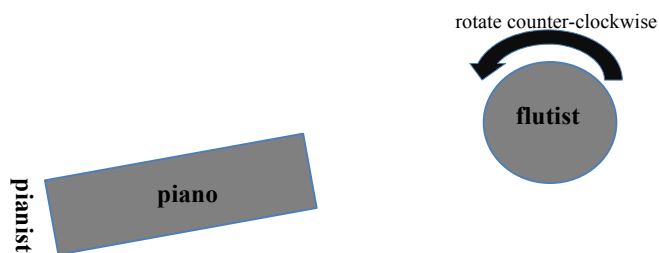
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for bass flute and piano

commissioned by the *Tiresias Duo*

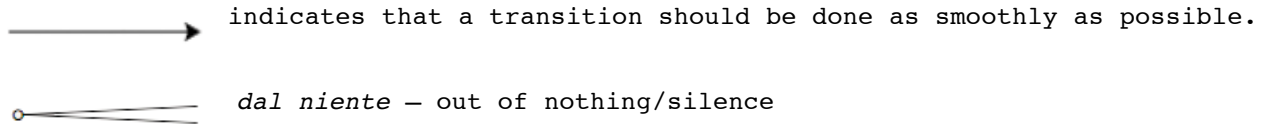
duration: ~10'30"

Positioning on stage:



Notation:

generally:



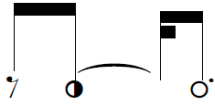
Accidentals apply to the respective note, but also if directly repeated.
Always *senza vibrato*; never put an accent on the beat, only when indicated!

Flute:

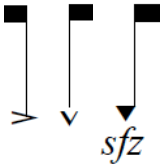
$\frac{1}{2}$ air etc. air-pitch relationship: indicates the amount of air (noise) mixed with pitch.

Bisb. Bisbigliando

- mouth completely closes embouchure hole
- ◐ ordinario
- fully open embouchure hole



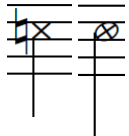
At times, aspects like change of embouchure or accentuation etc. are decoupled from fingering actions.



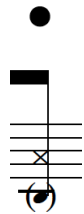
In these cases, those autonomous actions are notated above the main staff. Throughout the piece, various playing techniques are decoupled from other techniques and notated in the above staff; this involves lip pizzicato, accentuation, tongue ram.



Conventional sound production accompanied by key slap.



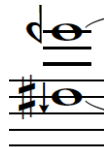
Cross-noteheads indicate pure keyclicks, i.e. often accompanied by the symbol for fully open aperture (see above). Effectively, no air is going into the flute.



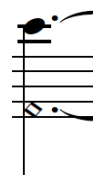
Keyclicks with closed mouthpiece: the resulting pitch sounds a minor 7th lower on the bass flute.



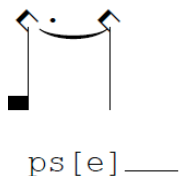
Tongue ram, also sounding a minor 7th lower as any technique with closed embouchure hole. At times, the tongue ram is directly continued by a sustained tone.



Multiphonic, often involving quartertones or other microtones.

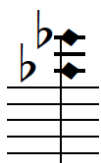


Harmonics



Speaking/whispering, into or off the instrument's aperture (as indicated). For pronunciation, see below. Fingering charts for bisbigliandi and multiphonics as well as microtones are taken from "The Techniques of Flute Playing, vol. 2" (2004) by Carin Levine and Christina Mitropoulos-Bott.

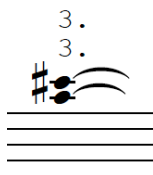
Piano:



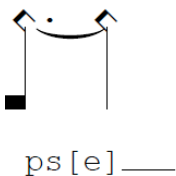
Silently depressed keys – often in combination with sostenuto pedal, in order to elicit resonance of specific notes and overtones.



Mute strings inside the piano for the duration of the indicated passage.



Production of indicated harmonic.



Speaking/whispering.

Piano Harmonics

Piano Harmonics

Piano Harmonics

The text spoken/whispered by the performers are fragments of song lyrics from Björk's *Jóga* and Radiohead's *Creep*. In cases where words are either fragmented or the pronunciation prolonged to the extent that comprehensibility may be lost, sounds are notated via IPA (International Phonetic Alphabet) while the original words are indicated above the staff. For simplification, refer to the vowel-pronunciation chart below. Vowels in brackets are to inform the formants coloring respective consonants; i.e. the mouth should form the indicated formants while articulating the consonant.

i	"fleece"
ɪ	"kit"
e	"face"
ɛ	"bet"
æ	"cat"
a	"kite"
ə	"afraid"
ɑ	"father"
ɒ	"thought"
ʌ	"strut"
u	"goose"

Creep

When you were here before,
Couldn't look you in the eye,
You're just like an angel,
Your skin makes me cry,

You float like a feather,
In a beautiful world,
I wish I was special,
You're so fucking special.

But I'm a creep, I'm a weirdo,
What the hell am I doing here?
I don't belong here.

I don't care if it hurts,
I want to have control,
I want a perfect body,
I want a perfect soul,

I want you to notice,
When I'm not around,
You're so fucking special,
I wish I was special.

But I'm a creep, I'm a weirdo,
What the hell am I doing here?
I don't belong here.

Oh, oh
She's running out again,
She's running out...
She run run run run...
Run...

Whatever makes you happy,
Whatever you want,
You're so fucking special,
I wish I was special...

But I'm a creep, I'm a weirdo,
What the hell am I doing here?
I don't belong here,
I don't belong here.

Jóga

All these accidents that happen
Follow the dots
Coincidence makes sense only with you
You don't have to speak
I feel

Emotional landscapes
They puzzle me
The riddle gets solved
And you push me up to

This state of emergency
How beautiful to be!
State of emergency
Is where I want to be.

All that no one sees you see
What's inside of me
Every nerve that hurts you heal
Deep inside of me
You don't have to speak
I feel

Emotional landscapes
They puzzle me
Confuse
Can the riddle get solved?
And you push me up to this...

State of emergency
How beautiful to be!
State of emergency
Is where I want to be
State of emergency
How beautiful to be!

Emotional landscapes
They puzzle me
The riddle gets solved
And you push me up to this

State of emergency
How beautiful to be!
State of emergency
Is where I want to be
State of emergency
How beautiful to be!
State of emergency.
State of emergency.
How beautiful
Emergency
Is where I want to be
State of emergency
How beautiful to be!
State of emergency
Is where I want to be

Drinnen

Björk/Radiohead

Annette Brosin

stands with back turned to audience; at least 20 seconds before the piano begins to play.

4 Key Clicks
4 bisbigliando

Bass Flute

pp-mp

2 3 4 2 3 4
D# C

Andante ♩ = 96

pizz. accented k.c.

mf (sempre)

B. Fl.

pp (sempre)

whispered "you"

y u

p

to flutist

whispered "you"

y u

p

silently depress keys

7. 3. 3.

until sound has entirely decayed

3:2

p

sfz pp

Sost. Ped.

5 (tr)

B. Fl.

10 (tr)

B. Fl.

gradually close embouchure hole

(bisb.) sfz mf

T.R.

(pp)

D# D#

15

B. Fl.

accented k.c.

mf sfz mf

(pp)

D# D# D# D# D# D#

D# D# D# D# D# D#

18

B. Fl.

sfz f sfz

(cresc. key trills)

D# D# D# D# D# D#

22

B. Fl.

(ord.)

p

D#

A

25

B. Fl.

fl.

sfz sfz

fp

p

2:3

be

mf

fo

silently depress keys

p

mf

3:2

ppp

Sost. Ped.

29

B. Fl.

mf

bisb.

mf

sfz

p

slowly turn to audience

fl.

T.R. 3/4 air

to flutist "land"

p

la - - - nd

2. 5.

p

mp

p

Ped.

33

B. Fl.

gliss.

fp

T.R.

1/2 air

bisb. *tr*

p *fp* *f*

s[e] k[ə] ps[e]

7.

Pno.

sfz mp

pp *p* *pp*

Red.

to audience

fp

ps[e]

6.

Red.



37

B. Fl.

ffp *fp*

p[Λ] z[ε]

Voice

mf *p*

Pno.

sfz

Red.