

1901: Un Oiseau

(for two bass flutes)

Tomás I. Gueglio Saccone

1901: Un Oiseau

Program Note

... Un Oiseau is in two movements and revolves around ideas of threshold, similitude and distortion. At the onset, both flutes display almost identical pitch material set to slightly different rhythms. This resulting heterophony is colored employing a kaleidoscopic array of sounds that include the usual repertory of flute effects but also sighing, whistling and singing. The two initially very similar streams progressively diverge, carving more individual paths towards a brief contemplative drone that ushers a closing coda. The piece was written in collaboration with Argentine duo MEI Música para flautas whose insights and dedication were indispensable to the completion of the work.

Performance Notes

(1) Both performers read two staves. The top staff is for the voice and the bottom staff for the flute.

(2) The specific octave for the singing is left to the discretion of the performer. Each flautist should accommodate the singing to better fit the range of his or her voice. If at specific points the singing gets in the way of the flow of the piece, feel free to not sing that specific fragment.

(3) Some percussive effects are indicated with a consonant and a vowel (between parenthesis). The vowel is silent.

(4) A “plus” sign (+) indicates key click.



(5) **Small round note-head** (on the ‘E’ above the staff) with a vowel on top: ‘sing your highest possible pitch with the indicated vowel’ (this pitch is then not necessarily an ‘E’ and can be differ between instances of the same notation depending on context)



(6) **Wavy line** as a note head with a ‘W’ on top: whistle the highest note possible



(7) **Straight line with a t!** at the end: abruptly interrupt the airstream by inserting the tongue between the teeth.



(8) **[1] and [2]** indicate different fingerings for the same pitch. The desired effect is a subtle difference in intonation.



(9) Three superposed diagonal lines: *frulato*



(10) **A filled-in square** indicates *close embouchure*. **An empty square** indicates *ordinario*. The *close embouchure* indication remains active only the note or group of notes immediately below it and should be cancelled after the rest following said note or group of notes. An arrow connecting the two means ‘progressively going from *close embouchure* to *ordinario* or vice-versa.



(11) **‘In’ and ‘out’** with a connecting arrow means ‘progressively move away from the embochure’

(12) **Multiphonics** are notated with a fundamental and the abbreviation “MPH”. The specific multi-phonics is to be chosen by the performer.

Approximate duration 7’30”

Fast. Fluid. Comic in character

I.

♩ = 92+

First system of musical notation for Flute I and Flute II. Flute I part includes dynamics *pp*, *mp*, *pp*, *p* and markings for *poco*, *sighing*, and articulation *T*, *K(a)*, *TK*. Flute II part includes dynamics *p*, *pp*, *pp*, *mp*, *pp* and markings for *sighing*, *pizz.*, and articulation *TK*. A double bar line is present at the end of the system.

Second system of musical notation for Flute I and Flute II. Flute I part includes dynamics *mp*, *mf*, *mp*, *pp*, *pp*, *mf* and markings for *t!*, *KT*, and articulation *E*. Flute II part includes dynamics *p*, *p*, *mp*, *pp*, *p*, *f*, *mp* and markings for *t!*, *K(o)*, *W*, *A*, *E*, and articulation *t!*. A double bar line is present at the end of the system.

Third system of musical notation for Flute I and Flute II. Flute I part includes dynamics *pp*, *pp*, *mp*, *mp* and markings for *in*, *out*, *T(o)*, *espress.*, and articulation *I*. Flute II part includes dynamics *p*, *pp*, *p*, *pp*, *p*, *mp* and markings for *in*, *out*, *pizz.*, *K(a)*, *t!*, and articulation *t!*. A double bar line is present at the end of the system.

12

I

II

TK

W

in → out (short)

in → out (short)

espress.

mp

pp

mp

mf espress.

pp

pizz.

K

p

pp

pp

p echo

p echo

16

I

II

K(e)

t!

t!

A

in → out

pp

mf

p espress.

mp

pp

p espress.

f

mf

pp

mp echo

pp

mp echo

p espress.

mf

pp

f

20

I

II

U → I(d)

color tr.

[1] [2]

(short)

pizz.

K(a)

T K

pp

p espress.

pp

mp

pp

pp

pp

mf espress.

pp

24

I

II

(Ossia: without singing)

pp *pp* *pp* *pp* *pp* *f*

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

28

(Ossia: without singing)

Poco Meno ♩ = 74+

I

II

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

ff *mp* *pp* *mp*

A → E

in → out

T K TK

O

32

Tempo Primo ♩ = 92+

I

II

pp *pp* *pp* *p* *pp*

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

A → E

in → out

TK

w

A

36

I

in → out O → A

mp pp

K(u) pizz. mp pp espress.

II

f mf pp TK W nm pp mp T(e) pizz. pp

pp espress. pp

slightly in foreground -

40

I

poco rall. trill

pp espress. mp pp poco pp

II

pp echo pp echo p espress. mp mf

K(a) T(e)

pp echo pp echo

in → out

44

A U I(d)

rallentando (♩ = 92+)

I

f pp mp T(o) T(e) pp

pp espress. mp mp playful

II

A → E O O A

pizz. pp poco K(a) t!

pp mp playful mf

48

I

mf

color tr.

pp

mf

p

mp

espress.

pp playful

nm

I

O

pp

52

I

U I(d)

mp

pp

mf

pp poco

mf

K(o)

K(a)

pizz.

t! (short)

pp

pp

poco

mp

mf

nm

U

U

I(d)

pp poco

MPH (short)

p delicate

mp

pp

pp

56

I

in → out

mp

sighing

pp

delicate

mp

nm

p

MPH

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

61

$\text{♩} = 14+$ $\text{♩} = 92+$

I → O (x2) I → E

(like a stuck mechanism)

TK

color tr.

mp *mf* *pp* *pp*

65

rallentando -----

I

mf *f* *mp* suddenly playful

pizz.

II

mp exuberant *simile* *f* *mp* suddenly playful

T(o) K(a)

Poco Meno

♩ = 74+

poco accelerando.....

Come prima

74

♩ = 92+

I .

78

poco rall......

A tempo

82

I

U I(t)

pp mf pp poco

pp poco pp poco

pp

II

p poco mp mp

p poco mp pp pizz

pp

W O

pp

A tempo
♩ = 92+

86

Subito meno, giocoso
♩ = 74+ *rallentando* -----

I

pizz. ppp poco mp

mp playful mf espress. mp

II

o I

t! pizz. color tr. MPh

mf espress. pp

mp playful pp

(Ossia: octave lower)

90

I

poco

pp poco mf exuberant

pp

II

in out W O

p mp pp

MPh pp mp pp

pp pp

94

Poco piu mosso. With energy
♩ = 102+

I

MPH

pp

fp

nm

T K T T

II

rall. trill

TR

(sounding)

mp neutral

pp

nm

98

I

pp poco

fp

mp

pizz

mf

pp

p

U

I(0)

pp

poco

p

II

rall.

U

W

T K T T

MPH

pp

pp

pp

Tempo primo
♩ = 92+

102

I

mf

mf

f

exuberant

pp

pp

pp

mf

pp

mf

pp

mf

exuberant

pp

mf

U

in

out

A

poco rall...

(x2)

I

TKTKTK

mf → *pp* background

senza dim.

II

W

t!

pp → *mp*

pp

mp *leggero*

(like a stuck mechanism)

K T T(a) K T T(e) K T T(i) T(o)

(x2)

Solo, liberamente

(II slows down - I continues a Tempo)

I

U

pp

T.R.

t!

pp

p → *mf*

in → out

hand pressed against mouth

II

T(i) T(u) T(o) T(a) T(e) T(i)

mp *leggero*

K T T(a) K T T(e) K T

poco rall. Independently from I...

* Glissando upward in small steps.
Specific pitches at performer's discretion.

A tempo, back in synch

♩ = 74+

I

mp

t!

pizz.

MPh

pp

pp

f

pp

pp

pp

II

nm (rall) nm

pp

pp

pp

pp delicate

118 *poco a poco accelerando...* **Tempo Primo**
 (♩ = 92+)

in → out

I

pp *mf exuberant* *simile*

II

mp *pp* *pp* *pp*

MPh (rall) tr

Poco liberamente, flessibile

124

I

TR *pp* *mp* *pp* *mp* *pp*

pizz P(a) U · I(d)

II

fpp *pp* *pp*

TKTKTK in out TKTKTK progressively cover mouth with hand mouth covered with hand (muffled)

Solo, liberamente U

128

I

pp *pp* *pp*

pp *leggero* *pp*

II

TKTKTK (stop abruptly)

mouth covered with hand (muffled)

Poco meno
♩ = 74+

132 — I(o)

poco

TK

TK

mp

pp

mp

mp

II

(Ossia: 8ve higher)

pp

3

3

136

A · e

T(o) K(e)

T.R.

pp

II

REPEAT EXACTLY THE SAME
AT LEAST 7 MORE TIMES

pp

3

3

A tempo, suddenly playful
♩ = 92+

O E

I

T

K

mp

mp

mp

II

T(o)

A E

K(o)

T(a)

mp

mp

mp

mp

3

3

3

3

145

O → U
T(e) A

T(a)

mp *f* *poco* *mf* *poco* *f*

U(nm) (rall) nm

pp *>pp* *mf* *exuberant*

149

Expressive, freely...

progressively cover mouth with hand → mouth covered with hand (muffled)

T(i) T(u)

L'a mour est un o - sseau re...

ff *f* *exuberant*

153

accelerando molto (♩ = 140+)

ff