

21 762

Maija Hynninen

soaring

for flute/alto flute and accordion

2011



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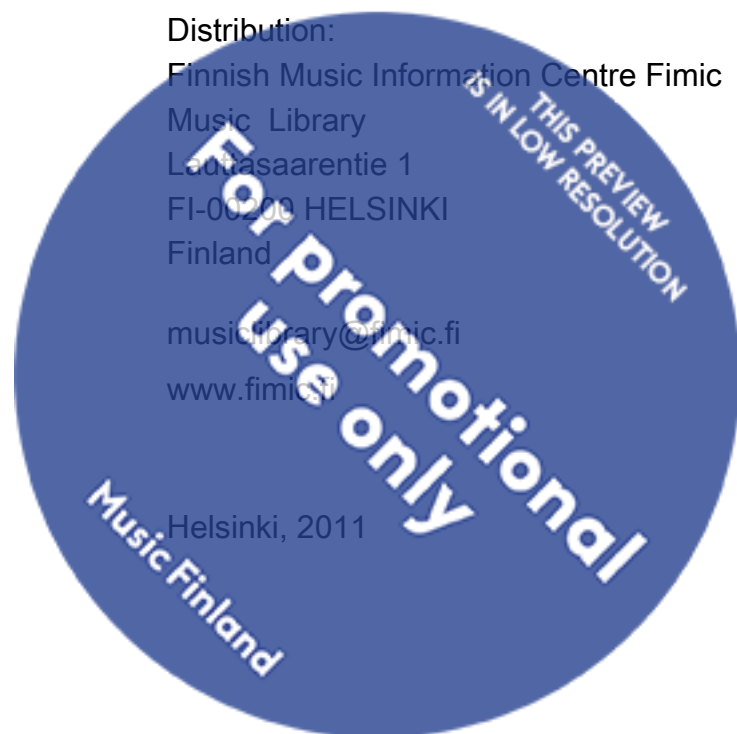
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soaring

for flute/alto flute and accordion

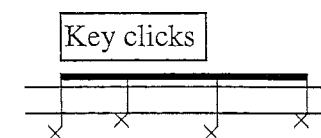
Maija Hynninen 2011



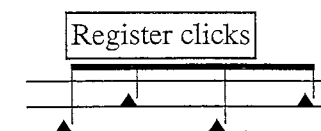
Explanation of signs

– accordion:

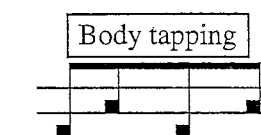
key clicks: tap the buttons with your fingers. Try to find at least three different pitch registers. The pitches are indicated approximately between the first and third lines.



register clicks: tap the register buttons with your fingers. Try to find at least three different pitch ranges.



body tapping: tap the body of accordion with your fingers. Try to find at least three different pitch ranges.



grill rattle: make guiro-like sounds by moving your fingertips and nails across the grill

a) make glissando through the whole grill. Only one movement.

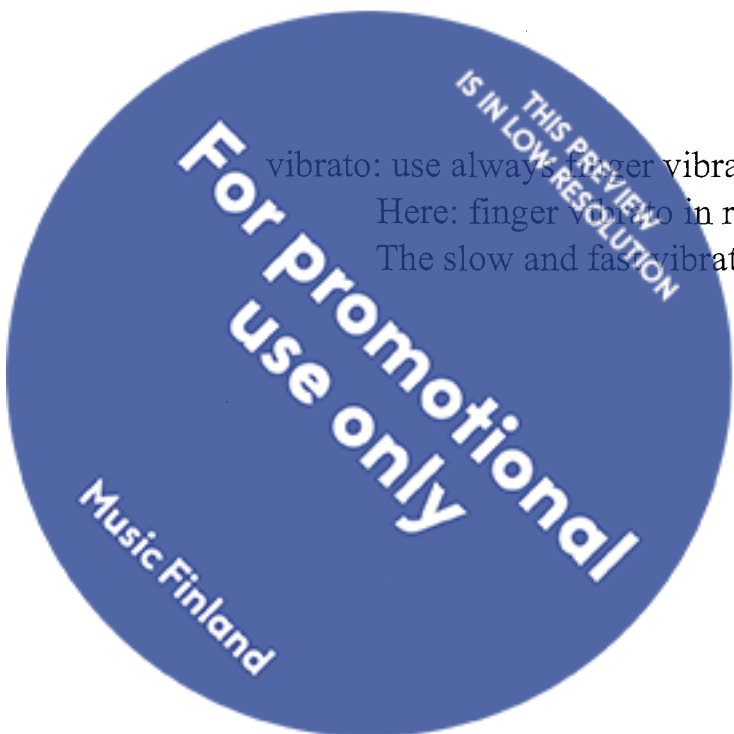
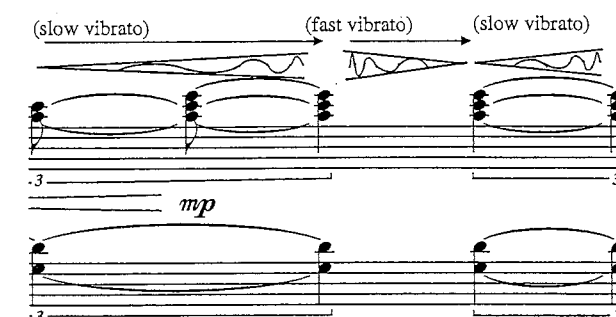
b) make tremolo by a very fast and narrow movement on the grill



vibrato: use always finger vibrato. The vibrato is indicated above the staff where it should be applied.

Here: finger vibrato in right hand only the whole chord.

The slow and fast vibrato are equally broad.

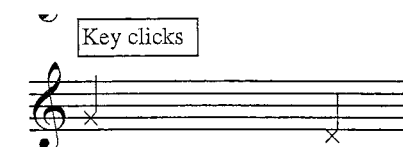


glissando: use always tone glissando. Lift the finger so that the button is half depressed. By making a crescendo at the same time the pitch should bend downwards. By depressing the button completely and making a diminuendo at the same time the pitch should bend back to the original pitch. Here and in all similar places: try to find a balance between the manuals so that the pitch bending pitch in right hand is as loud as the sustained pitch in left.

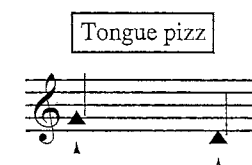


– flute:

key clicks: play fast and percussive attacks on indicated pitches. No air, only clicking of keys.



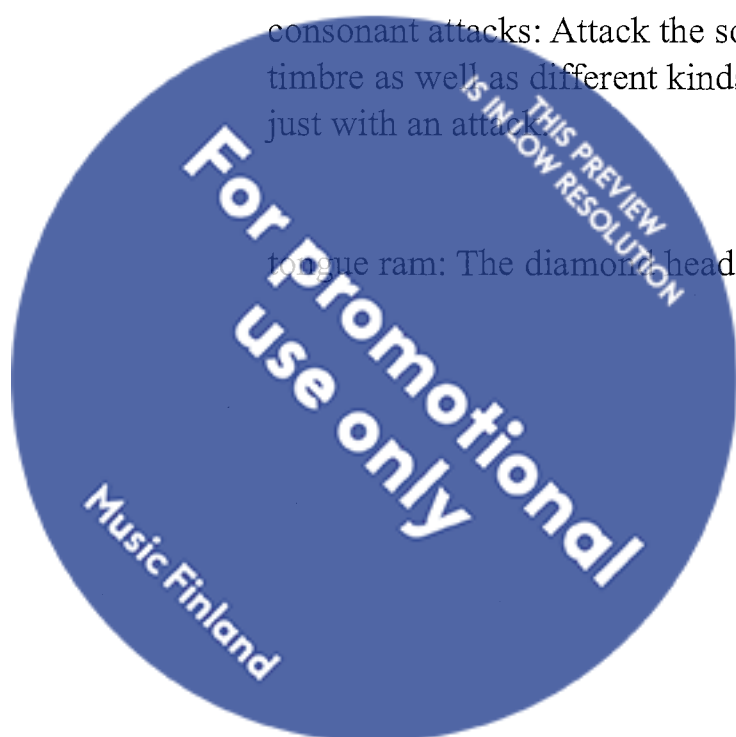
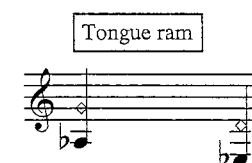
tongue pizz.: marked with same kind of notehead as the airy sounds but with a different articulation sign.



consonant attacks: Attack the sound with a consonant indicated in the score. The consonants should give different timbre as well as different kinds of attacks to the sound. The vowel in paranthesis makes the pitch sound more than just with an attack.

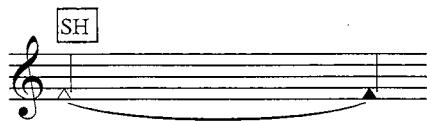


tongue ram: The diamond-headed note indicates the fingering, the regular notehead indicates the sounding pitch.

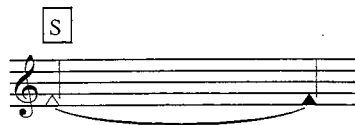


Airy sounds:

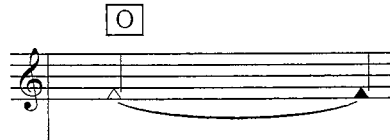
More air **noise** in the sound than pitch.



Equally as much pitch as air. The air should be more like the sound is leaking than air noise.



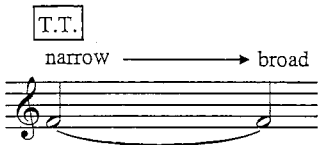
Only air in the sound. No audible pitch. Blow air through tube, do not try to make the blowing sound noisy. Only air will do.



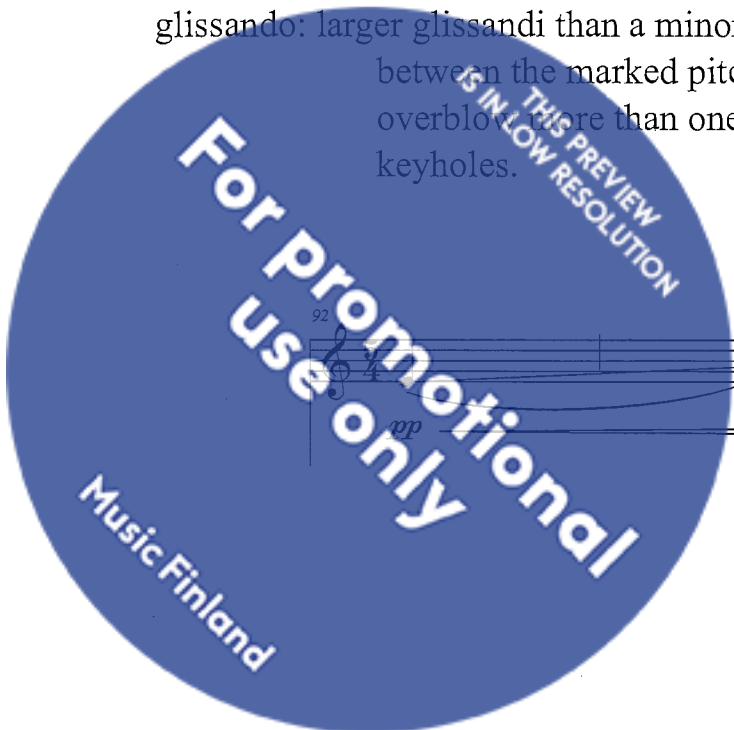
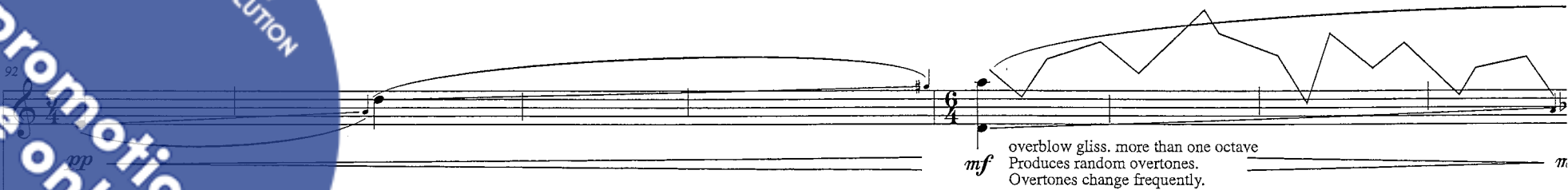
Normal sound producing.



Timbral trill: always fast trill. Trill between two or more different fingerings that give the same pitch.
narrow: choose fingerings that give pitches which are tuned very close to each other.
broad: choose fingerings that produce pitches that are tuned as far from each other as possible.



glissando: larger glissandi than a minor second are made with fingerings. The effect is smooth glissando without any noticeable stepwise motion between the marked pitches. Here as in all similar places: the fingering is marked in the score. In bar 93 use the marked fingering and overblow more than one octave to create frequently changing random overtones while making a gliss. by sliding your fingers from the keyholes.



Closed embouchure:

breathing: exhale and inhale air through the tube. Usually with closed embouchure.
a) exhale, b) inhale

Closed embouchure

a) b)

singing: breathe with light singing. Use a humming voice in order to make the singing very light and easy.

key clicks (sometimes marked only approximately)

Closed embouchure

3 (closed tube)

mp play breathe with light singing (in G) *f* *mp*

f *mf*

key clicks: click keys while ex- and inhaling through the tube with closed embouchure. The pitches or approximated pitches are marked in the score.

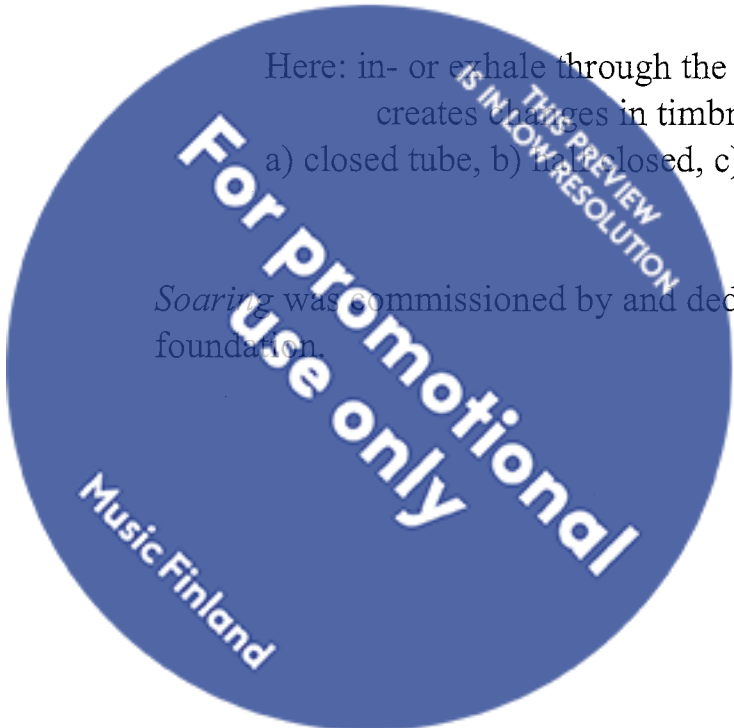
Here: in- or exhale through the tube. Change fingering according to the pitches indicated. The length of the tube creates changes in timbre and where the sound comes out from the flute.
a) closed tube, b) half closed, c) open tube

Closed embouchure

key clicks while in- and exhaling

a) b) c)

Soaring was commissioned by and dedicated to Andrea Carola Kiefer. The commission was funded by Society of Finnish Composers' Madetoja foundation.





soaring

Maija Hynninen
2011
dur ≈ 11'30

♩ = 60-64

flute
transparent, glassy

Score

Flute/Alto Flute

16:12

whistle tones, in random order

Key clicks

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

Accordion

ppp

Fl./A. Fl.

mp *f*

(slow vibrato) (fast vibrato) (slow vibrato)

Acc.

ppp *mp*

Fl./A. Fl.

p *mf* *ff*

marcato

3

muta in alto flute

Tongue pizz

Tongue ram

ffpp

Acc.

mf *mp* *mf* *p* *ff*

2

soaring

FL./A. Fl.

mf 10 f 10 ff 10

Acc.

mf pp mp pp mp pp mf pp mf pp

mf 9 f 9

FL./A. Fl.

pp SH N mf 3

Acc.

ffpp f pp mf pp mf pp mp pp mp pp

3 3

FL./A. Fl.

transparent, glassy fast timbral trill. N 10 mp mp mp D# no. 250 D# no. 121

Acc.

pp mp mp mp 9 9

J

FL./A. Fl. *mf* *pp* *mf* *mp* *mf* *f* *mp* *mp* *mf* *mf*

soaring fast timbral trill.

Acc. *pp* *mp* *mf*

9 10 9

FL./A. Fl. *f* *fpp* *mf* *ff* *mp* *mf* *mp*

ord.

Acc. *f* *fpp* *mf* *ffpp* *mp* *mp*

ord.

11 3 3 5 10 9

FL./A. Fl. *f* *mp* *f* *mp*

B.S. press airbutton only air

Acc. *mp* *f* *mp*

12 10 10 9 9 9



18

FL./A. Fl. *mp* 10 *mf* *mp* 10 *f* *ff* 6

soaring

Acc. *pp* *mp* 9 *f* 9 *mp* 3

Register clicks

19

FL./A. Fl. *mf* 5 *p* 10 *mf* 10 10 10 10

keyclicks in mf

Acc. *f*

20

FL./A. Fl. *p* 10 *mp* *f* *mf* *f* *keyclicks in forte* *mf* 10 *mp* 10 *mf* 10

Jet whistle

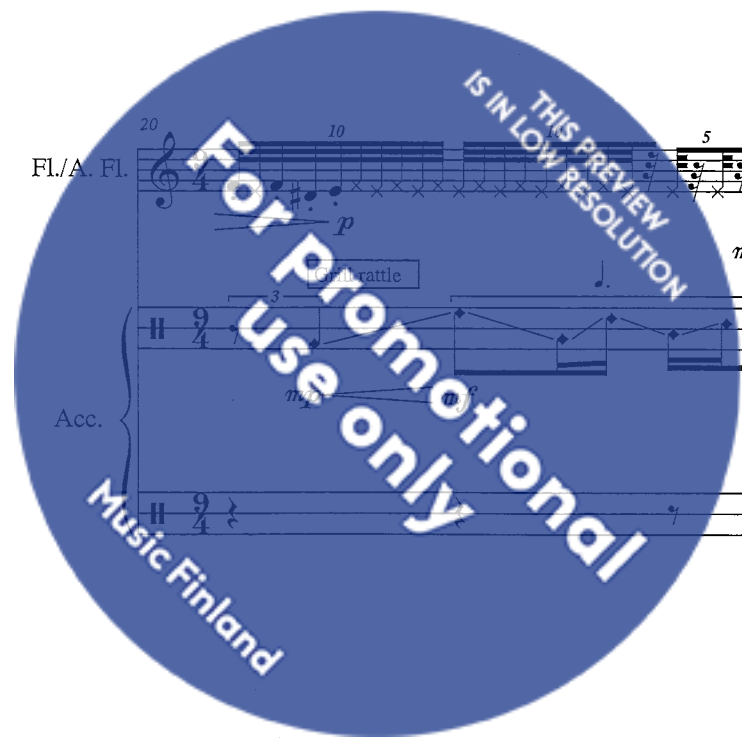
SH

S

N

Body tapping

Acc. *mp* *f* *mp* *p* *mp*



The image shows a musical score for the piece "Soaring" by John Cage. The score is written for two parts: Flute/Accordion (Fl./A. Fl.) and Flute (Fl.). The music is in 4/4 time and consists of 32 measures. The Fl./A. Fl. part is written on a single staff, while the Fl. part is written on two staves (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings. The Fl./A. Fl. part starts with a dynamic of *mf* and ends with a dynamic of *p*. The Fl. part starts with a dynamic of *mp* and ends with a dynamic of *p*. The score also includes performance instructions such as "stacc. dim.", "key clicks remain mf", "Register clicks", "play groups of different length, liberamente", and "Body tapping". The piece is titled "soaring" in the center of the page.

28

FL./A. FL.

pp

D#

no. 265

mp

pp

mf

pp

mp

pp

6/4

Acc.

pp

mf

pp


mp

pp

6/4

p

[illegible]

8₁₀ —

 ♩ = 75-80

Musical score for Flute and Piano, measures 30-34. The score includes dynamic markings (pp, mf, mp), articulations (fast vibrato, staccato), and performance instructions (Key clicks, getting slower liberamente towards sextuplets). A large blue watermark is overlaid on the bottom left.

37

Fl./A. Fl.

Acc.

pp (staccato) *mp* *ppp* *mp*

5 5 5 5 5 5

10/4

38

Fl./A. Fl.

Acc.

ppp *mp* *ppp*

choose freely keyclicks that work well with the played pitch

Key clicks

mf *p*

ppp *mp* *ppp*

10/4

39

Fl./A. Fl.

Acc.

muta in flute

Key clicks

use two different buttons

ppp *mp* *ppp*

11/4

40

Fl./A. Fl.

Acc.

choose freely keyclicks that work well with the played pitch

FLUTE

ppp *mf* *mp*

use two different buttons

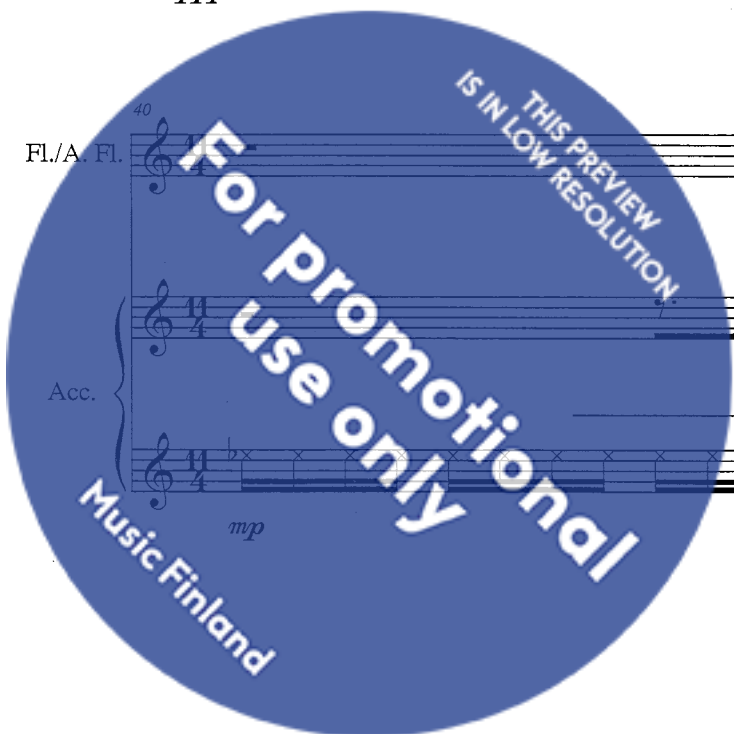
ppp *mp* *ppp*

Body tapping

Key clicks

mp

11/4



41

Fl./A. Fl.

mp

ppp

mf

mp

ppp

mf

Acc.

ppp

mp

ppp

Body tapping

42

Fl./A. Fl.

pp

mp

pp

mf

mp

ord.

Body tapping

ord.

mf

43

Fl./A. Fl.

mf

pp

mf

pp

mf

Acc.

pp

mf

THIS PREVIEW
IS IN LOW RESOLUTION

For Promotional
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MusicFinland

soaring

11

Fl./A. Fl.

44

pp *mf*

Acc.

pp *mf*

10/4

Fl./A. Fl.

45

pp *mf*

Acc.

pp *mf*

10/4

Fl./A. Fl.

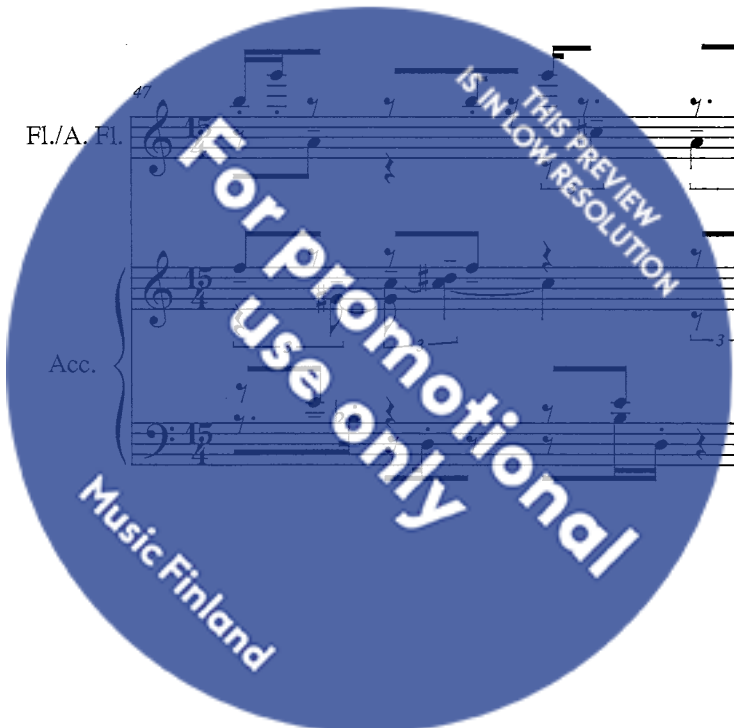
47

pp *mf*

Acc.

pp *mf*

8/4



12

soaring

FL./A. Fl.

48

Acc.

10/4

10/4

10/4

FL./A. Fl.

49

Acc.

10/4

10/4

10/4

FL./A. Fl.

50

Acc.

10/4

10/4

10/4

FL./A. Fl.

51

Acc.

10/4

10/4

10/4



53

Fl./A. Fl.

pp

mf

Acc.

pp

mf

54

Fl./A. Fl.

pp

mf

mp

mf

Acc.

pp

mf

55

Fl./A. Fl.

mp

mf

mp

mf

mp

mf

mp

Acc.

pp

mf

(individual dynamics for each hand)

Key clicks (with flat hand to avoid any pitch material)

p

mf

59

Fl./A. Fl.

Open embouchure

Key clicks

Tongue pizz

choose pitches freely

SH air noise

fizz

mp

f

mp

Grill rattle trem.

gliss

f

B.S. only air

Body tapping

Register clicks

mp

60

Fl./A. Fl.

more attack than pitch

d(e) d d d d d t(e) t t t t t d d d d d

f

mp

Closed embouchure

click keys while in- and exhaling

mp

61

Fl./A. Fl.

t(e)

flz.

3

6

3

3

mp

mf

simile

mf

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Music Fit

soaring
simile

[illegible][illegible]

Fl./A. Fl.

64

Open embouchure

SH

T.T.

S

Acc.

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soaring

17

65 N

Fl./A. Fl.

Acc.

66

Fl./A. Fl.

Acc.

67

Fl./A. Fl.

Acc.

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68

Fl./A. Fl.

Acc.

69

Fl./A. Fl.

Acc.

70

Fl./A. Fl.

Acc.

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Fl./A. Fl.

76

gliss

gliss

gliss

gliss

mf

pp

mf

pp

mf

8

4

ord.

gliss.

gliss.

gliss.

mf

pp

mf

pp

8

4

Acc.

8

4

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78

Fl./A. Fl.

gliss.

gliss.

gliss.

gliss.

pp

mf

pp

3

10/4

Acc.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

mf

pp

mf

pp

mf

pp

mf

3

10/4

79

Fl./A. Fl.

gliss.

gliss.

gliss.

mf

5

7

7

7

10/4

Acc.

pp

3

mf

3

6

3

6

3

6

3

6

3

6

10/4

80

Fl./A. Fl.

Closed embouchure

p

mf

p

6

7/4

Voice

sing (in C)

Key clicks

liberamente (in mf)

pp

pp

p

mf

3

6

3

6

3

6

3

6

3

6

10/4

Acc.

pp

pp

p

mf

3

6

3

6

3

6

3

6

10/4

THIS PREVIEW
IS IN LOW RESOLUTION

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MusicFinland

82

Fl./A. Fl.

T.T. broad

pp

mf

pp

fiz.

pp

mf

Acc.

B.S.

pp

mf

3

ord.

pp

mf

3

84

Fl./A. Fl.

S

N

pp

mf

p

mf

pp

mf

pp

Acc.

fast vibr.

B.S.

pp

mf

pp

air button mixture air and pitch

air button (only air)

pp

mf

pp

mp

5

3

86

Fl./A. Fl.

S

fiz.

p

gliss.

p

overblow gliss. more than one octave
Produces random overtones.
Overtones change frequently.

N

3

3

5

pp

mp

pp

mp

p

mf

p

mp

pp

mp

5

Acc.

pp

mp

pp

mp

p

mf

p

mp

pp

mp

5



22

soaring

88

Fl./A. Fl. *mf* 5 3 *pp* *pp* *p* Closed embouchure keyclicks singing (in C)

Voice

Acc. *p* *mf* *pp* *mf* *pp*

90

Fl./A. Fl. *mf* *pp* *pp* *mf* *p* gliss.

Voice

Acc. *pp* *mp* *pp* *mf*

Open embouchure

fast vibr.

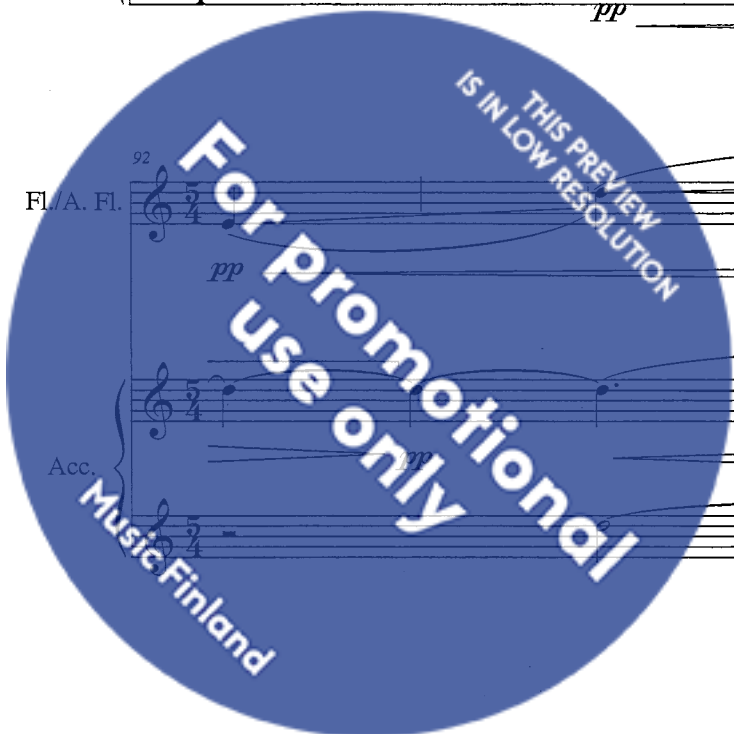
92

Fl./A. Fl. *pp* *mf* *pp* *mf* *mp*

Acc. *pp* *mf* *pp* *mf* *mp*

overblow gliss. more than one octave
Produces random overtones.
Overtones change frequently.

air button
mixture of air and pitch



soaring

23

Fl./A. Fl.

94

p *mf* *p* *mp*

bars 95–102 use registration that mixes well with the different timbres in flute part. Experiment with 4' and 8', cassotto, non cassotto etc.

Acc.

air button (only air)

p *mf* *pp*

pp *mf* *pp*

(fast vibr.)

Fl./A. Fl.

96

p *mf*

Acc.

B.S.

air button (only air)

p *mf* *p*

Fl./A. Fl.

98

pp *mp* *pp*

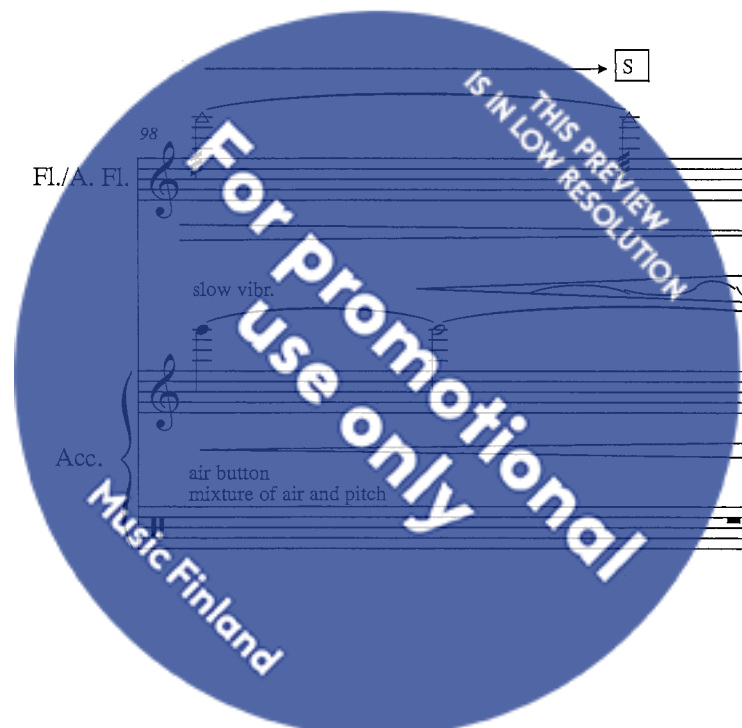
slow vibr. (fast vibr.) slow vibr.

Acc.

air button mixture of air and pitch

mp *pp*

N T.T. broad narrow ord.



Fl./A. Fl. 100

T.T. narrow broad

ord. 14

pp pp mp

fast vibr.

ord. 14

ord. (no air button) pp mp pp

air button mixture of air and pitch

Fl./A. Fl. 102

O

pp

only air

mf

pp

