

Timothy Page

# Spindle

for solo quarter-tone bass flute

2015

Music Finland

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**Espoo, 2025**

# Timothy Page - *Spindle*

for Solo Bass Flute

## Performance Instructions

### Instrument:

This work is written for an open-holed bass flute with the Kingma quarter-tone system. It may be performed on another instrument, but passages with rapid quarter-tones may pose challenges.

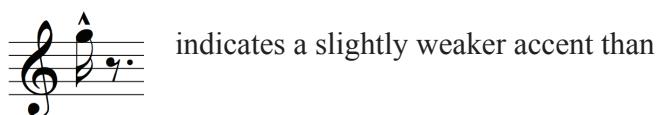
### Phrasing:

The bulk of the work is structured around two overlapping talea moving at different tempi: one moving in 8th-note triplets, with five 8th-note triplets per beat (the "upper line"), and the other moving in 16th notes, with four 16th-notes per beat (the "lower line"). It is important that the performer try to avoid any tendency to phrase passages in the 8th-note triplet talea in such a way as to bring out notated downbeats. Downbeats of these figures are marked by accents, not their position in the notated meter. The overall character of the upper line is lyrical and melodic, while the overall character of the lower line is percussive, rhythmic, and precise.

Among the recurring elements in the work are accented, stand-alone notes marked "p.t." (poco tenuto), which initially appear in the high register. They are to be played more or less as accented, tenuto eighth-notes. Because of their metrical distribution, it is often more convenient to notate them as quarter-note triplets or eighth note triplets. The performer should aim to articulate these notes consistently and with equal duration:



### Accents:

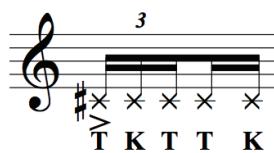


### **Accidentals:**

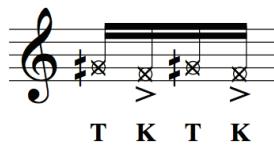
Accidentals apply for entire measures, but courtesy accidentals are supplied liberally.

### **Tone vs. air noise:**

The lower line initially features toneless - though pitched - air noise, articulated with audible consonants. The default vowel shape for these figures is a "ə," though sometimes other vowel shapes are indicated



In mm. 51-64, the toneless air noise of the lower line is gradually transformed into ordinario. In practice this will happen in increments, although the goal is to give the impression of a continuous transition. Halfway through this process the desired sound is half tone and half air, and is notated as Xs with open circles.



As the process continues, the articulated consonants eventually disappear as the ratio of tone in the sound increases. A comparable process occurs in 79-86, in the opposite direction.

### **Vocalization:**

The performer is frequently asked to vocalize at the same pitch as played or fingered on the instrument. For sake of consistency these figures are notated an octave above desired sounding pitch. If the requested pitch is out of the performer's vocal range, he or she may sing at an octave transposition:

sing line simultaneously,  
at unison or octave  
if out of vocal range

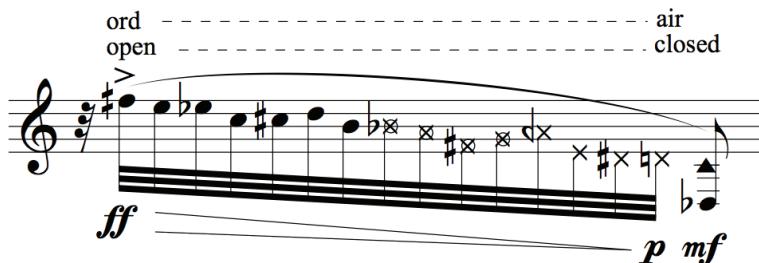
p.t.

*f*      *mp*      ><><><><><> < *mf*

3

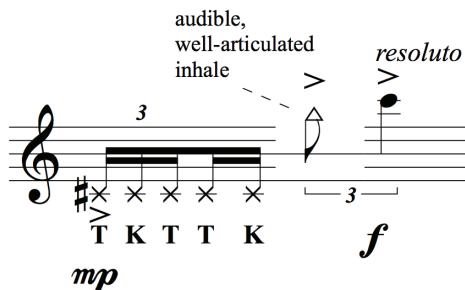
## Open/closed embouchure:

In some figures a transition in embouchure is specified. Closed is synonymous with inside the instrument, and open is synonymous with outside the instrument.



## Other techniques:

The recurring "audible, well articulated inhale" below should in general be executed with closed embouchure, but if the surrounding context makes it more fluent it may be executed with open embouchure.



A tongue ram is notated as follows:



The throat growl requested in the final section of the work is executed by audibly rolling a French "R" with closed embouchure.

throat growl

vocalize  
(sounding 8Vb)

\* \* \* \* \*

This work is dedicated, with admiration, to Shanna Gutierrez, for whom it was written.

*Timothy Page, April 2015*

# Spindle

## for Solo Bass Flute

*dedicated to Shanna Gutierrez*

**Capricious, expressive, with as much rhythmic precision and groove as possible**

Timothy Page, 2015

104

poco tenuto

p.t.  
/

f

*mf f*

Musical score for page 4, measures 4-5. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 5/4 time signature. It features a melodic line with sixteenth-note patterns and dynamic markings *mf*, *f*, *p.t.*, and *p.t.*. Measure 4 ends with a change to a 4/4 time signature. The second staff begins with a bass clef and a key signature of one sharp, also in 4/4 time. It continues the melodic line with sixteenth-note patterns and dynamic markings *mf* and *f*.

Musical score for page 7, measures 7-10. The score consists of two staves. The left staff uses a treble clef and a 2/4 time signature. Measure 7 starts with a dynamic *p.t.*, followed by a grace note and a sixteenth-note pattern. Measure 8 begins with a dynamic *f*. Measure 9 features a 3:2 hemiola pattern. Measure 10 concludes with a dynamic *f*.

## Page - Spindle

15      *ord*      *p.t.*

18      tongue ram      *p.t.*

air, no tone, articulate consonants,  
(with "ə" as vowel sound  
unless otherwise indicated)

21      *p.t.*

sing line simultaneously,  
at unison or octave  
if out of vocal range

23      *p.t.*

(*poco*)      *p.t.*

change  
vowell  
sound  
(i) - - -

25      *3:2*      *3:2*

*mf*      *f*      *mf*

*mp*      *p*      *mp*

*mp*      *s*      *k*

27      *p.t.*

*(u)*      *mf*

*audible,*  
*well-articulated*  
*inhale*      *resolutio*

*mp*      *f*

Page - Spindle

30      p.t.      dolce      3:2

33      3:2      T K T      T K      f      mf      f      mf      f      mf      f      f      mf

35      3 p.t.      sing line simultaneously,  
at unison or octave  
if out of vocal range      (i) - - - - -

37      (u)      air burst  
(like a tongue ram,  
but without covering  
mouthpiece)      T K T P K      P T K      f      mf      f      fff  
T K T K      T K T K      T K T K      T K T K      T K T K      T K T K      T K T K      T K T K

39      3      T K T T K      T K T T K      Fff      f      mp      f      mf      f

41      3      ff      f      ff      f      mf      f      fff  
T K T P K      P T K      T K T K      T K T K      T K T K      T K T K      T K T K      T K T K

sing line simultaneously,  
at unison or octave  
if out of vocal range

change vowel sound  
(i) ----- (u)

43

45

sing line simultaneously,  
at unison or octave  
if out of vocal range

change vowel sound  
(u) -----

47

air burst

49

51

p.t. from mm.51-64, gradually transform air noise  
+ articulated consonants to ordinario -----

53

## Page - Spindle

sing line simultaneously,  
at unison or octave  
if out of vocal range

(half air noise  
half tone) -----

55

p.t.

*f*

T K K T K T K T K

*mf f mf*

56

p.t.

*f*

*mp*

*ff*

*mf*

*ff*

*f*

57

p.t.

*f*

T K T P K P T K

*ff*

*mf*

*ff*

*f*

58

*f*

T K

T K T K

T K

*mf*

T K

59

*mp*

T K T P

*mf*

*mp*

*f*

60

*f*

*mf*

*mp*

*f*

61

*f*

*mf*

*mp*

*f*

62

*f*

*mf*

*mp*

*f*

63

*f*

*mf*

(ord.)

*mf*

*p*

*mf*

64

*f*

*mf*

*f*

65

*f*

*mf*

*f*

The image shows five staves of musical notation for piano, likely from a classical or romantic era piece. The music is written in 4/4 time, with occasional changes to 3/4 and 5/4. The key signature varies between major and minor keys. The notation includes various dynamic markings such as *f* (fortissimo), *ff* (fortississimo), *p.t.* (pianississimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). Articulation marks like dots and dashes are used throughout. The first staff begins at measure 67. The second staff begins at measure 69. The third staff begins at measure 71. The fourth staff begins at measure 73. The fifth staff begins at measure 75. Measure 77 starts with a dynamic of *mf*.

## Page - Spindle

(in mm.79-86 gradually transform  
 "upper line" - marked with hauptstimme -  
 from ordinario to  
 half air-noise/half tone) - - - - -

Page - Spindle

(NB: space here equal to one sixteenth-note-triplet rest)

91

92

94

96

98

100

## Page - Spindle

102

104

106

108

110

113

throat growl

vocalize (sounding 8Vb)

change vowel sound(ə)

audible, well-articulated inhale (open)

(u)

117

Srr Krr Trr Krr Trr Krr

f

120

ff ff ff

air 3 half air, half tone 5 ord 5:3

T K T T K T

p mf

125

mf f mp pp

half air, half tone

T K T K T K

f

## Page - Spindle

127

*half air,  
half tone*

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

129

**p** *mp* *pp*

130

*half air,  
half tone* *ord*

**p** **T** **K** **T** *mf* **p**

132 (flz)

*throat growl*

**p** *mp* *mf*

**p** *n* **p** *mp* *n* **p** *mf* *n*

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

vocalize line  
(sounding 8vb)

134

half air, (u) *4:3* K *4:3* K

*s* *f*

134 *mp* — *p* — *n*

137 (i) *T* *4:3* *K* *T* *4:3* *K* *5:3*

*ff* *ord* *open* *air closed* *p* *mf*

The musical score consists of two staves. The top staff begins with a six-note pattern where the first five notes have 'x' marks above them, and the sixth note has a fermata over it. The dynamic is *pp*. The bottom staff begins with *mp*, followed by a sustained note with dynamic *p*, and then a note marked with *n*. The score continues with a six-note pattern labeled (i), with the first two notes marked *T* and *4:3*, and the last two notes marked *K*. The third note is labeled *5:3*. The dynamic *ff* is indicated. To the right of the notes, there is a bracketed section labeled *ord open air closed*, with dynamics *p* and *mf* at the end.