

Timothy Page

# Spindle

for solo quarter-tone bass flute

2015

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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.

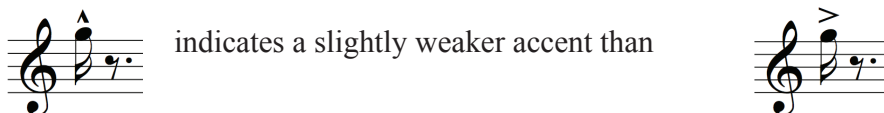
### Phrasing:

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:

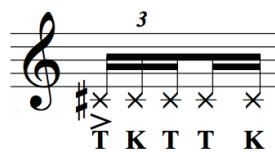


### Accidentals:

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



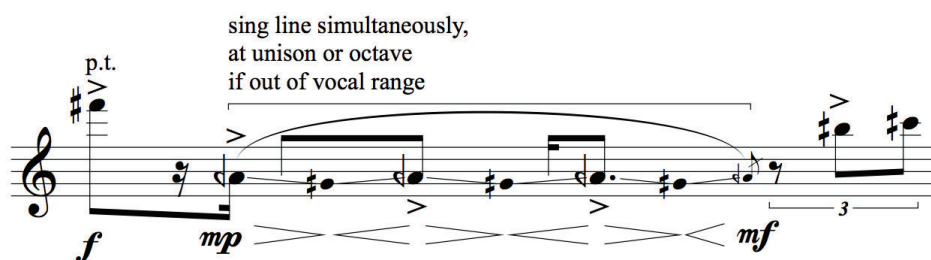
In mm. 51-64, the toneless air noise of the lower line is gradually transformed into ordinario. In practice this will happen in increments, although the goal is to give the impression of a continuous transition. Halfway through this process the desired sound is half tone and half air, and is notated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

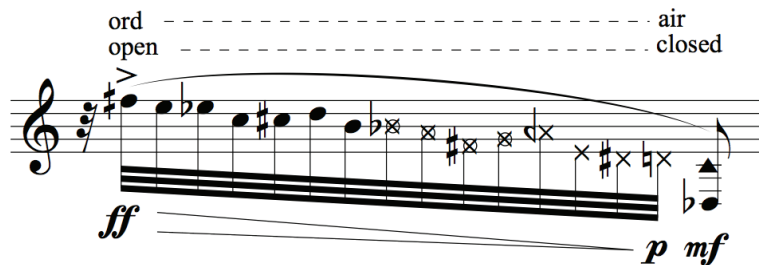
### Vocalization:

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:



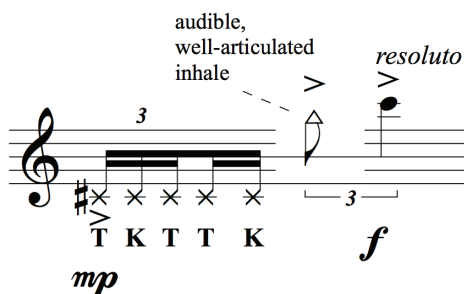
### Open/closed embouchure:

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 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)

*mp* *n* *mp* *n*

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

*mp* *mp* *mp* *mp* *mp* *mp*

\* \* \* \* \*

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.* *p.t.* *f* *mf* *f*

*mf* *f* *mf* *f* *mf*

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

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

*risoluto* *p.t.* *dolce* *mp*

15 *ord* *f* *mp* *f* *p.t.*

18 *tongue ram* *mf* *f* *mf* *p.t.* *air, no tone, articulate consonants, (with "ə" as vowel sound unless otherwise indicated)*

21 *mp* *mf* *mp* *f* *mf* *p* *p.t.* *sing line simultaneously, at unison or octave if out of vocal range*

23 *p* *mp* *mf* *mp* *poco* *T K T T K Fff*

25 *mf* *f* *mf* *mp* *p* *mp* *change vowel sound (i) - - -* *S K* *p*

27 *mp* *p* *mf* *audible, well-articulated inhale* *mp* *f* *resoluto*



[illegible]

[illegible]

[illegible]

67

*f* *ff* *f* *ff* *f*

69

*ff* *f* *mf* *f* *mf*

71

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

73

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

75

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

77

*mf* *f* *mf* *f* *mf* *mf*

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

79

*f* *mf* *ff*

81

*f* *mf* *f* *ff* *f*

83

*f* *ff*

85

*f* *mf*

87

*mf* *f* *ff* *mf*

89

*f* *mf* *ff* *f* *mf*

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

91

half air, half tone

air

*f*

3:2

T 3 K 3 T 3 K 3 T 3

92

half air, half tone

*mf*

*f*

*mf*

*mp*

*ffF*

*mf*

*f*

p.t.

94

air

half air, half tone

p.t.

*mf*

*mp*

*mf*

*mp*

*p*

*mp*

*p*

96

*f*

*mf*

*f*

*p*

*mp*

*mp*

*T*

*T*

*K*

*T*

98

half air, half tone

*p*

*poco rit.*

air

half air, half tone

*p*

*mp*

3:2

3

3

3:2

3

T K T T K T T K T T K T

100

*p*

*ffF*

*pp*

*ff*

*frantic!*

*freely*

(but with close attention to relative note values)

*molto rit.*

air

102 *p* *pp* *p* *pp* *p* *pp* *p* *ppp* *mf*

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

106 *mp* *f* *mp*

108 *mf* 2:3 *molto* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

110 *molto* *pp* *mf* *pp* *mf* *Fff* *mf* *pp* *ff* *mf* *f*

Detailed description: This musical score is for a piece titled 'Page - Spindle' on page 9. It consists of five staves of music, numbered 102 to 110. The notation is in treble clef with a key signature of one sharp (F#). The time signature changes from 4/4 to 9/16 at measure 106, and then to 3/4 at measure 110. The music features a variety of dynamic markings, including *p* (piano), *pp* (pianissimo), *ppp* (pianississimo), *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *Fff* (fortississimo). There are also markings for *molto* (much) and *2:3* (two-thirds). The notation includes many slurs, ties, and accents, indicating a complex and expressive piece. The dynamics often change within a single measure, creating a sense of movement and tension. The piece ends with a final flourish in measure 110.

113

throat growl

vocalize (sounding 8Vb)

*mp* *p*

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

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

117

change vowel sound (ə)

audible, well-articulated inhale (open)

*mf* *p*

*f*

Srr Krr Trr Krr Trr Krr

(u)

120

*mf* *mp* *mf*

*ff*

2:3

122

air

half air, half tone

ord

*p* *mf*

T K T T K

5

T K T

5:3

125

half air, half tone

*mf* *f* *mp*

*pp*

T K T K T K



127

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

half air,  
half tone

129

*p* *mp* *pp*

130

half air,  
half tone

ord

*p* *mf* *p*

T 3 K T

132 (flz)

throat growl

132

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

vocalize line  
(sounding 8vb)

134

half air, (u)  
half tone

*pp*

*f*

S 4:3 K T 4:3 K

134 *mp* *n* *p* *n*

137

(i)

ord open air closed

T 4:3 K T 4:3 K 5:3

*ff* *p* *mf*