

After Words for solo flute

(duration ca. 8 minutes)

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After Words is a study of breath and space, the silence between the notes being as important as the notes themselves, and the result is reminiscent of Japanese Shakuhachi music. The flute was chosen for its natural voice-like quality and its ability to move between the notes of the twelve-tone equal temperament scale.

After Words

for solo flute

MONICA LYNN

♩ = ca. 63
ethereal

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

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

sfz *pp* *p* *mf* *p* *gliss.*

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

mp *p* *mf* *pp* *mf* *p* *p* *gliss.*

play *gliss.* *sing* *mf* *p* *p* *mf* *p* *mf*

A ♩ = ca. 72
sudden realization

play *gliss.* *sing* *mf* *p* *mf* *f*

number of notes played can vary

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

p *sub. f* *pp* *sub. f* *p* < *f*

B *furious*

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

number of notes played can vary

f *sfp* *mf* *mp* < *f*

mp < *f* *sfp* > *f* *p* < *f* *mp* < *f* *p*

mp < *f* *p* < *f* *p* < *fp* *> pp* *mf* < *f* *sub. p* *f*

number of notes played can vary

p *ff* *p* *f*

(tut) $\frac{3}{4}$ $\frac{6}{4}$ number of notes played can vary $\frac{5}{4}$ (tut) $\frac{4}{4}$

ff *sub. p* *sub. ff* *p* *f* *ff* *mp* *ff*

$\frac{4}{4}$ (tut) *sub. p* *mf* *ff* *mf* *f* *ff* *accel.* $\frac{5}{4}$ *p* *ff* $\frac{5}{8}$ *p* *ff*

(t) $\frac{5}{4}$ $\frac{5}{8}$

$\frac{5}{8}$ *mp* $\frac{4}{4}$ *fff* *gliss.* *gliss.* $\frac{5}{4}$ *mf* *p* *mf* $\frac{7}{4}$

C ♩ = ca. 60 *despairing* *gliss.*

$\frac{7}{4}$ *p* *f* number of notes played can vary $\frac{5}{4}$ *p* *gliss.* $\frac{2}{4}$ $\frac{7}{4}$ *mf* $\frac{4}{4}$ *p*

$\frac{4}{4}$ *pp* $\frac{5}{4}$ *mp* *p* $\frac{2}{4}$ *mp* *pp* $\frac{5}{4}$ *pp* $\frac{3}{2}$ *ppp*

$\frac{3}{4}$ *p* *pp* $\frac{5}{4}$ *pp* $\frac{3}{4}$ *mf* *ppp* $\frac{4}{4}$

gliss. *gliss.*

♩ = ca. 88 *accel.* $\frac{4}{4}$ *mf* *p* $\frac{3}{4}$ *mf* *p* $\frac{3}{4}$ *mf* *pp* *rit.* $\frac{2}{4}$ *p* *pp* $\frac{3}{4}$ *p* *pp* *ppp*

gliss. *gliss.* *gliss.* *gliss.*

♩ = ca. 88 accel.

3/4 3 5/4 gliss. tr^b 3/4 gliss. 8/4 gliss.

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

D ♩ = ca. 96 peaceful

8/4 gliss. tr^b, rit. 7/4 n.v. 6/4 5/4

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

5/4 2/4 2 3/4

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

rit. n.v.

3/4 7/4 6/4 7/4 6/4

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

6/4 2/4 5/4 2/4 7/4 6/4

sfz *p* *sfz* *ppp* *sfz* *pppp*

Notation Guide

quarter flat three-quarter flat quarter sharp three-quarter sharp

This block shows four musical staves, each with a single note. The first staff is a quarter note with a flat sign (F). The second staff is a three-quarter note with a flat sign (F). The third staff is a quarter note with a sharp sign (F#). The fourth staff is a three-quarter note with a sharp sign (F#).

harmonic whisper tone
wh non-vibrato
n.v. vibrato

This block shows four musical staves. The first staff is a harmonic note (a natural note with a small circle above it). The second staff is a whisper tone (a natural note with 'wh' below it). The third staff is a non-vibrato note (a natural note with 'n.v.' below it). The fourth staff is a vibrato note (a natural note with a wavy line below it).

flutter tongue glissando * overblown trill color trill

This block shows five musical staves. The first staff is a flutter tongue note (a natural note with a small circle above it). The second staff is a glissando note (a natural note with 'gliss.' below it). The third staff is an overblown note (a natural note with a circle and a slash above it). The fourth staff is a trill note (a natural note with a wavy line below it). The fifth staff is a color trill note (two natural notes with a slur above them and 'N' below the first note).

air sound* air sound with key clicks*

This block shows two musical staves. The first staff is an air sound note (a natural note with a small triangle above it and four small circles below it). The second staff is an air sound with key clicks note (a natural note with a small 'x' above it and four small circles below it).

- * The glissando marking indicates a pitch bend, bending as close as possible to the indicated pitch.
- * Air sound - blow air directly into the flute with the entire mouth covering the embouchure hole, and with no use of the left thumb, so that no pitch is discernible.
- * Air sound with key clicks - play exactly as above (wind) with the addition of random key clicks using the fingers of the right hand; the resulting sound should emulate the fluttering of wings.