

19 images of breath and space

for amplified bass flute

Miggy Torres

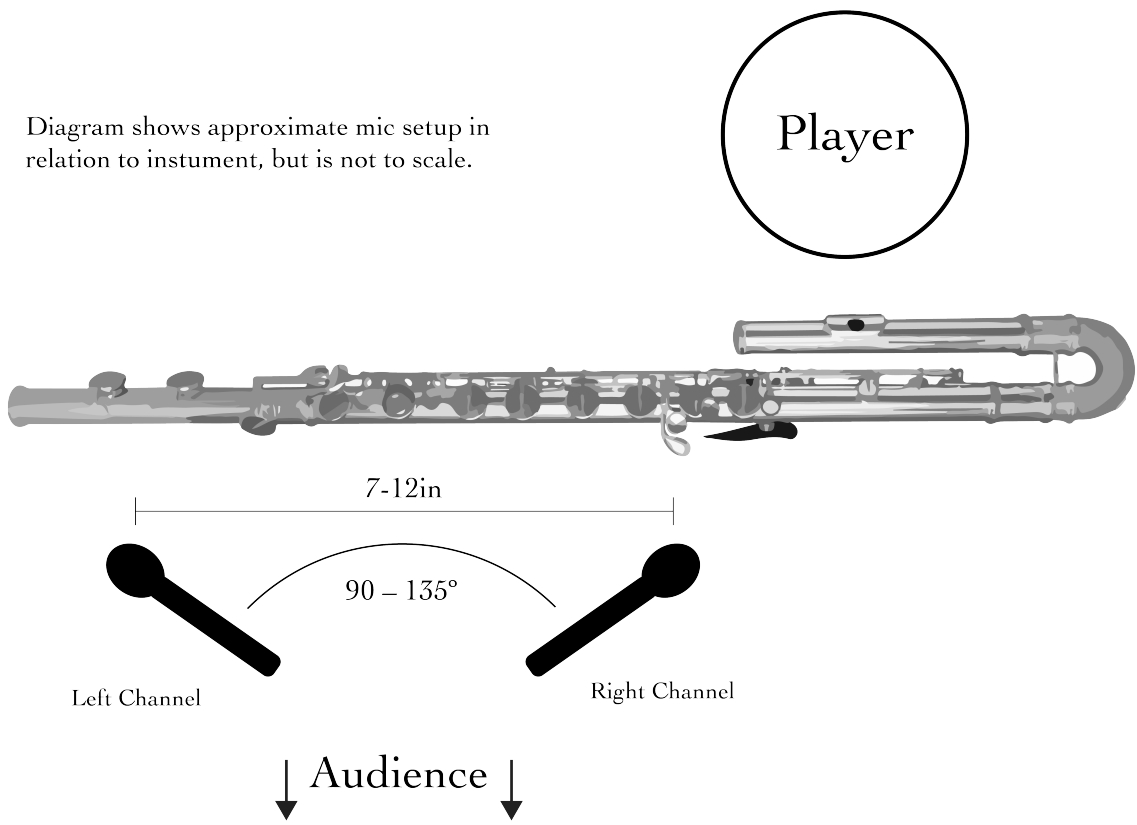


Performance Notes:

- Note lengths in panels 14, 16, 17, and 18 are written out spatially. The durations are proportional to the distance between them in the score. Moreover, this also applies to the difference in phrase length between panels.
 - So, for example, the total length of the phrase in panel 18 should be longer than the phrases in panels 16 and 17, which should then in turn be longer than the phrase in panel 14.
- “Ghost” time signatures have been added to make counting the rapid meter changes slightly easier in places where the time signature remains the same as the previous bar.
- There doesn’t need to be any pause between panels.
- At the end of panel 4, where there is a gradual transition between **two** fingerings during an inhale, the second fingering should be arrived at roughly 2/3 of the way through the inhale (depicted graphically by the position of the fingering in relation to the length of the bar); or just past the dynamic peak of the inhale.
- In panels 5 and 13, where there is a gradual transition between **three** fingerings during an inhale, the second of the fingering should be arrived at by the dynamic peak of the inhale, while the final fingering should be reached by the very end of the inhale (as depicted graphically in the score).

Amplification Setup:

- The bass flute should be amplified using two cardioid condenser microphones arranged as a near-coincident pair (see diagram). These should be fed via a balanced line into two stereo speakers that should be placed in front of the performer.
- The performer can alter the mic setup as necessary as long as the specialization is preserved. When all the fingers are down on the bass flute, the mic on that side should pick up the sound coming out the end of the flute. When the middle finger of the left hand is raised, the other mic should pick up the sound coming out of that tone hole.



Explanation of Symbols:

The following noteheads denote the use of these fingerings:

+ Cover embouchure hole completely with mouth.

○ Uncover embouchure hole, blow across, airy, very little tone.

—————> Denotes transition between mouth position or between fingerings.

—————> Keep articulating the indicated notes in time until you run out of breath.

?
16 Used in combination with the big white arrow above. The number of 16ths in the measure is as many as it takes to run out of breath.

○ Inhale as directed. Unspecified duration; the duration should be as long as it takes the performer to naturally inhale as indicated.

Keep articulating notes while slowly transitioning between indicated fingerings. Used in combination with small black arrow above.

tr Trill rapidly between indicated fingerings.

Composer's Note

19 images of breath and space is an exploration of sound, gesture, and the intimate physical interaction between performer and instrument. It was written in collaboration with flutist Justine Stephens over the during a residency we shared at Soaring Gardens Artists' Retreat in Meshoppen, PA.

—MT

19 images of breath and space

For Justine Stephens, with support from the Ora Lerman Charitable Trust

MIGGY TORRES

Tempo ♩ = 480 (♩ = 120)

single tonguing, no discernable accents

I. *pp*

12 *5*/*16* (+) *6*/*16* *3*/*16* *4*/*16* *4*/*16* *4*/*16* *3*/*16* *4*/*16* *4*/*16* *5*/*16* ? *16* continue until you run out of breath *n* inhale through flute let sound of breath swell naturally

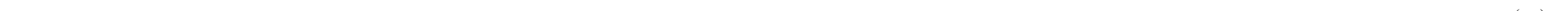
25 *2*/*16* + *9*/*16* *2*/*16* *5*/*16* *4*/*16* *4*/*16* *4*/*16* *3*/*16* *9*/*16* *3*/*16* *17*/*16* *5*/*16* *2*/*16* *7*/*16* *pp*

39 *7*/*16* (+) *6*/*16* *3*/*16* *3*/*16* *3*/*16* *3*/*16* *2*/*16* *33*/*16* *2*/*16* inhale through flute *ppp*

49 *4*/*16* + *8*/*16* *3*/*16* *7*/*16* *2*/*16* *4*/*16* *5*/*16* *3*/*16* *9*/*16* *3*/*16* *4*/*16* *3*/*16* *4*/*16* *7*/*16* *4*/*16* *5*/*16* *mp* *pp subito*

64 *5*/*16* (+) *5*/*16* *5*/*16* *4*/*16* *4*/*16* *4*/*16* *9*/*16* *4*/*16* *8*/*16* *25*/*16* *1*/*16* > inhale through flute *mp subito*

in addition to notated accents, hit the fingering hard

V. 

110

8/16 °

8/16

8/16 (°) — roll lips onto embouchure hole —

5/16 → +

6/16

3/16

4/16

8/16 (+) —

8/16 → °

4/16

4/16 (°)

2/16

5/16

4/16

3/16

pp — *molto* — *mp*

n

[illegible]

VI. *mf*

148 $\frac{5}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{4}{16}$ $\frac{4}{16}$ $\frac{4}{16}$ $\frac{4}{16}$ $\frac{4}{16}$ $\frac{3}{16}$ $\frac{3}{16}$ $\frac{3}{16}$ $\frac{3}{16}$ $\frac{4}{16}$

[illegible]

single breath, very little tone, very quiet

VII. 172 $\frac{4}{16}$ *n* *ppp* *(ppp)* *n* no audible breath, metered rest

VIII. 185 $\frac{13}{16}$ + $\frac{4}{16}$ *ppp* *mf* *(mf)* *n* quick quiet audible breath, mouth off flute

IX. 200 $\frac{4}{16}$ + *f* sing into flute *non dim* quick LOUD audible breath like a gasp, mouth off flute

212 + *ff* *non dim* *tr* ●●●● inhale through flute ●●●● trill fingerings 1 & 2

X. 226 $\frac{4}{16}$ + single breath, very little tone, very quiet *n* *pp* *(pp)* *n* no audible inhale

XI. 239 $\frac{12}{16}$ + no discernable accents $\frac{13}{16}$ $\frac{5}{16}$ $\frac{5}{16}$ $\frac{4}{16}$ $\frac{3}{16}$ $\frac{6}{16}$ $\frac{2}{16}$? $\frac{1}{16}$ *pp* like a memory *(pp)* *n* ●●●● inhale through flute

XII. XII. *pp* *(pp)* *mp* *pp subito* *n* *tr* *inhale through flute* *trill fingerings 3 & 4*

XIII. XIII. *p* *(p)* *pp* *n* *inhale through flute*

XIV. XIV. *n* *ppp* *n* *no audible breath* *inhale through flute*

XV. XV. *ppp* *(ppp)* *n* *inhale through flute*

XVI. XVI. *n* *ppp* *n* *inhale through flute*

XVII. XVII. *n* *ppp* *pp* *ppp* *n* *no audible breath* *inhale through flute*

XVIII. XVIII. *n* *pppp* *n* *no audible breath* *inhale through flute*

XIX. XIX. *n* *no audible inhale*