

Lisa Bielawa

Gargoyles
for solo flute
2009

Commissioned by The National Flute Association, Inc.

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DURATION c. 6'30"

PERFORMANCE NOTES:

All accidentals carry through the measure, where there are barlines, but only in the same octave.

Triangle noteheads indicate air sound with only a little pitch.

Multiphonics on page 5 are, in general, fingered on the top note. Where the multiphonic requires a particularly unusual fingering, special instructions are given in the score.

PROGRAM NOTE:

It is always a special pleasure to write solo repertoire, since I do much performing as a solo vocalist and enjoy translating my own challenges and fascinations onto other instruments. While I was composing "Gargoyles" I was concurrently working up Luciano Berio's "Sequenza III" for voice. The unique challenges of this piece include the implementation of very rapidly-shifting extreme moods that he indicates in the score. While coaching the piece with soprano Joan La Barbara, who worked on the piece with the composer himself, I learned that one of the time-honored ways of preparing this aspect of the piece is to collect bold images (postcards, clippings, etc.) to correspond with the moods, so that the performer can run a 'slide show' of images in her mind while performing. This technique allows for execution of very rapid mood switches.

Many of the images I collected for my Sequenza preparation were postcards of gargoyles from the great cathedrals of France. These stone creatures exhibit such a variety of distinct moods, from their ancient perches far above the town squares! Using some of the same moods that Berio demands in his piece, and with the gargoyle images to guide me, I ended up writing a kind of tribute to Berio and to the tradition of performance that he showed us with his solo repertoire. Continuing in this spirit of playful expansion and cross-disciplinary exchange, I invite performers of "Gargoyles" to find their own images to guide them through the shifting moods in this piece.

Gargoyles

Very Freely, vary tempi according to indicated moods

Lisa Bielawa

Flute

play: wistful

sing: *mp*

mf

p

distant, dreamy

slow vibrato

nervous

mp

frantic

f

nervous *f*

mp *mp* *mf*

frantic

f

giddy

mostly air

ff

pp

ff

nervous *mp*

giddy *ff*

nervous *mp*

giddy *ff*

nervous *mp*

giddy

mf *ff*

frantic

f

giddy

ff

pp

ff

witty

p

ppp

coy *mf* whining *ff* coy *mf* whining *ff* witty *p* 5 coy *f* whining *ff*

distant/dreamy *p* sing: slow vibrato wistful *p* 3

joyful (play) *mp* 5 5 5 5 7 *f* *p* more air

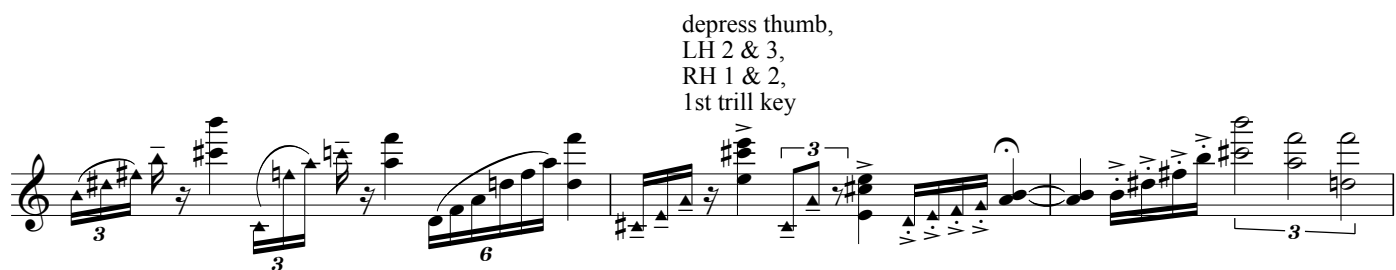
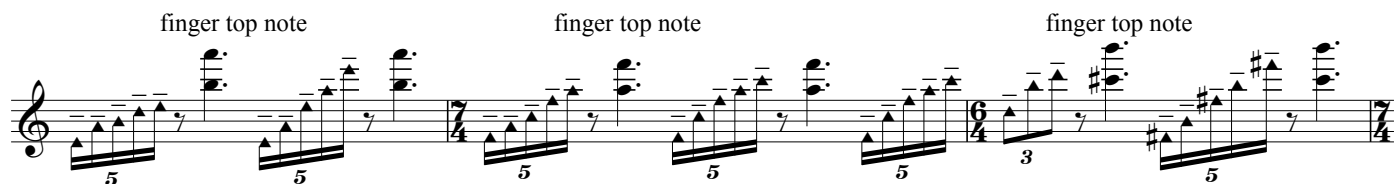
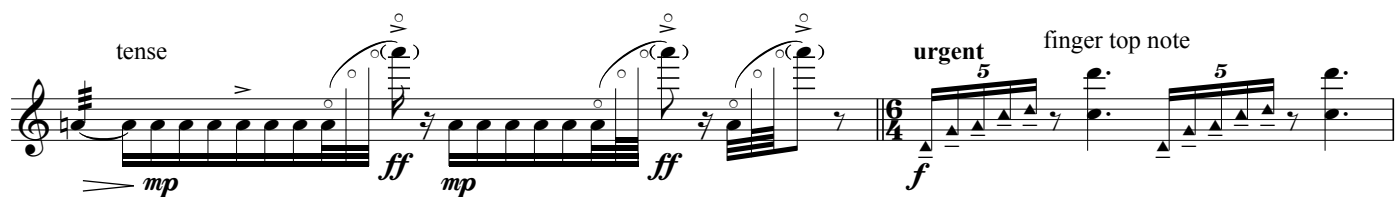
joyful *mp* 6 6 7 9 *f* 5 5 5

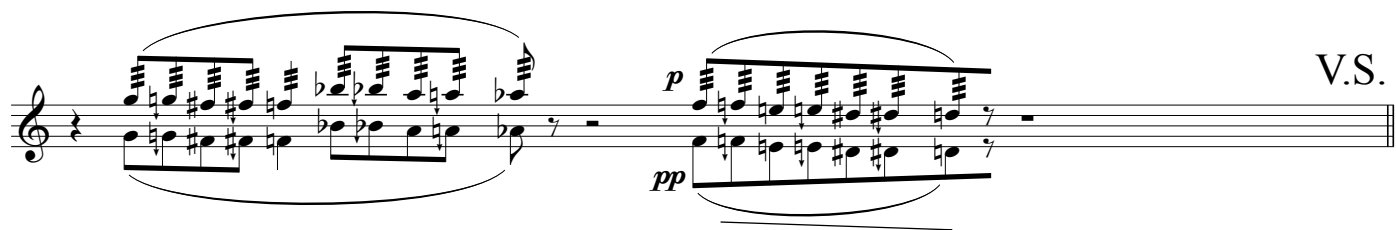
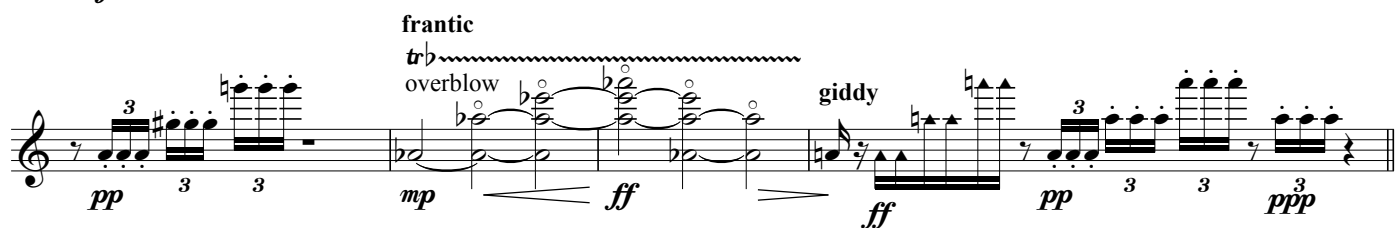
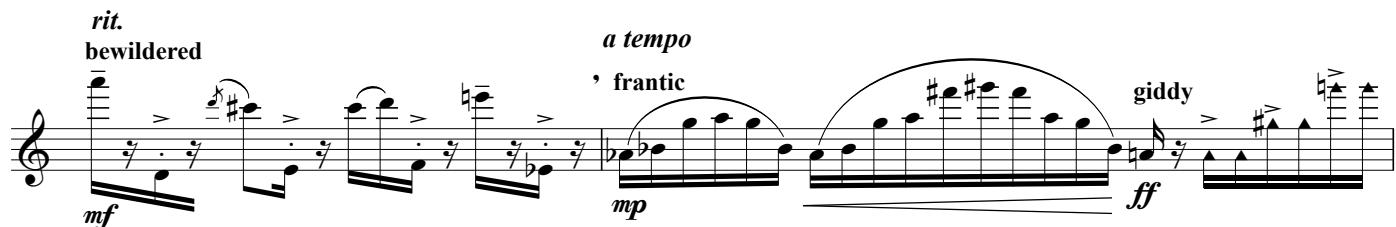
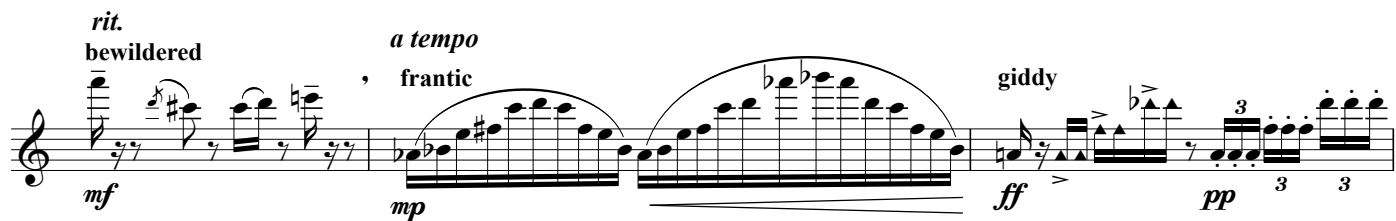
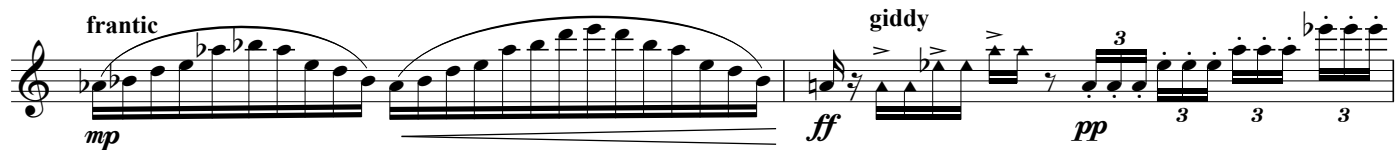
giddy *ff* 3 3 joyful *mp* 5 5 7 7

giddy *f* 9 5 5 5 3 3 3 desperate *f*

inhale (gasp) *ff* sing noble *mf*

The score is written on eight staves. It includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics range from *ff* (fortissimo) to *pp* (pianissimo). Performance instructions like "coy", "whining", "witty", "distant/dreamy", "joyful", "giddy", "noble", and "desperate" are placed above the notes. A "sing:" instruction is also present. The piece concludes with a key signature change to one flat and a time signature change to 4/4.





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bewildered

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

ecstatic

f *ff* *fff* *f* *ff* *fff* *ff* *f*

witty

mf *5:3* *ff* *f*

ecstatic

tense *mf* *ff* *f* *coy* *mf* *ecstatic*

molto rit. *ff* *nervous* *mp*

a tempo

ecstatic *ff* *5* *frantic* *mf*

ff

exasperated

giddy *pp* *3* *3* *3* *play: ff* *gasp* *sing: f*