

Chaque fleur a une voix

for bass flute, percussion
and live electronics






BART VANHECKE



INSTRUMENTS :

bass flute:

The instrument should have a B-foot and open A, B and E holes (like the model made by Eva Kingma (Hoofdstraat 10, 9444 PB Grolloo (DR), Holland)). The bass flute sounds one octave lower than written.

percussion (one player):

- x  - chimes (metal or glass chimes)
- triangle
- x  - crotales (sounding 2 octaves higher than written)
- tubular bells
- x  - chinese temple gong (sounding A)
- finger cymbals (1 pair of small crash cymbals, ø 10 -15 cm)
- x  - 2 suspended crash cymbals of different size (ø ca. 40 and ca. 50 cm)
- x  - 1 large suspended ride cymbal (ø 55 - 65 cm)

- x  - 2 large (domed) gongs (sounding A and E) 

- x - Large tam-tam
- bass drum

live electronics:

- amplifier (variable volume)
- reverberation of variable length (short to eternal)
- microphone on bass flute
- contact microphone on ride cymbal
- speakers are placed on the left and right side of the stage

REMARKS :

general remarks:

The five sections of the piece are played without interruption. Every section is preceded by a quotation from "Le crépuscule des pensées" and "sur les cimes du désespoir" of E.M. Cioran:

"Savons-nous entendre la mélodie secrète de chaque rose?"

"On dirait que les fleurs se sont arraché les racines du cœur."






*"Ne ferait-on pas mieux d'enterrer ses larmes
dans le sable au bord de la mer?"*

*"Tous ceux qui souffrent en silence hurleraient alors
dans un chœur sinistre, dont les clameurs épouvantables
feraient trembler la terre entière."*









"N'y a-t-il que les papillons qui meurent ainsi?"

duration: ca 15 min.

long (continuous) beamings indicate proportional notation: All durations are in spatial relationship to each other (the distance between the notes indicates there approximate relative duration). The time indication above the beam is the total (approximate) duration. If no time indication is given, the duration is free.

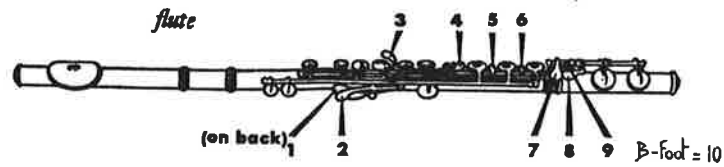
-  : accelerando
-  : ritardando
-  : number of repeated notes free
- n : niente
-  : one quarter-tone sharp
-  : one quarter-tone flat
- all accidentals are valid for one note only

bass flute:








-  : flatterzunge
-  : throat accent: very soft tonguing in the back of the mouth
-  : only air. Pronounce the indicated sound (english pronunciation)
-  : open the mouth
-  : tonguing without sound (pronounce the indicated consonant)
-  : hum
-  : split sound, producing free multiphonics in the middle register when played mf - f, and in the high register when played ff - fff
-  : aeolian sound (sound with audible breath)

fingerings in the score relate to the following chart (B. Bartolozzi)

- o : open
- : closed
- ∅ : half open
- N : normal fingering



percussion:

-  : roll
-  l.v. : let vibrate (l.v.)
-  : circular rubbing in large circles
-  : dead beat. damp with one hand while playing.
-  : accelerating swish
-  : hit with finger cymbal (use the whole surface of the finger cymbal)
-  : rim shot

live electronics:

section 1 ("*savons-nous entendre...*");

- bass flute: slightly amplified with normal (short) reverberation
- ride cymbal (with contact microphone): amplified. no reverberation.

section 2 ("*on dirait que les fleurs...*");

- bass flute: amplification as in section 1. moderate reverberation.
- percussion: no amplification

section 3 ("*ne ferait-on pas mieux...*");

- as section 2

section 4 ("*tous ceux qui souffrent...*");

- bass flute strongly amplified and with very long (eternal) reverberation.

section 5 ("*n'y a-t-il que les papillons...*");

- bass flute: normal amplification. moderate reverberation

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Savons-nous entendre la mélodie secrète de chaque rose?

musical score for bass flute and percussion, divided into four systems.

System 1:

- bass flute:** 15" duration, (non rall.)
- percussion:** ride cymbal (with contact microphone) with soft mallets (a), 5-6" duration, play near the edge. Includes dynamics: n, pp, (Lv), sim (as before), 5", (Lv), sim., 2-3", (Lv), p, ppp.

System 2:

- bass flute:** $\text{♩} = 40$, 2-3" duration. Includes dynamics: pp, sf, mp, mf-mp, p, mp, n.
- percussion:** ride cymbal with wire brush, circular rubbing on center of cymbal (a). Includes dynamics: pp (non cresc.), (a), (v.v.), with soft mallets (as before), 7-8", (Lv), pp, with soft timpani mallet, 1" ($\text{♩} = 40$), (Lv), pp play near the edge.

System 3:

- bass flute:** $\text{♩} = 60$, 7-8" duration. Includes dynamics: mf, sf, p, mf, sf, mp, mf, pp, p, mf, n.
- percussion:** ride cymbal with wire brush, circular rubbing as before, center to dome. Includes dynamics: p, (as before), with soft mallets, 10-12", (Lv), mp.

System 4:

- bass flute:** 2-3" duration. Includes dynamics: mf, sf, mp, mf, n, dolce, 2-3", 3-2, sf, mp, ppp, (1").
- percussion:** suspended crash cymbals, faster rubbing, fast rubbing, rall..... Includes dynamics: mp, Lv, with soft mallets (as before), pp, p.

Handwritten notes and diagrams:

- (a) two timpani mallets in one hand
- Diagram of cymbal rubbing: circular rubbing on center of cymbal (a), (v.v.), (a.b.)
- Diagram of gongs: (a)
- Diagram of cymbal rubbing: circular rubbing as before, center to dome
- Diagram of cymbal rubbing: moderately slow rubbing with wire brush (as on ride cymbal)

bass flute: T, T, T, S-O, TK, T, 4.5", TK, TTT, T, S-O, T, T, 3.4"

percussion: finger cymb., chinese temple gong, gong, B.D., take 1 hat, mallet, 4.5", 3.4"

bass flute: S-O, T, T, S-O, T, R-O, KTKT, SH-O, SH-O, TTT, T, TK, T

percussion: triangle, finger cymb., ch. temple gong, tub bells, gong, B.D., with triangle beater, with mallet, poco f

bass flute: T, 3, T, 2.3", 4, TK, T, 2, 3, 3, SH-O, 4.5"

percussion: finger cymbals, chinese temple gong, B.D., with mallet, 2-3", (sim), mp, 4.5", 4-6"

B.D. (with hard mallets), (as fast as possible), ♩ = 168

positions on bass drum: center, interval, rim area, rim shot, on side

B.D. rall. al., ♩ = 168, 3:2, 5:4, 3:2, 5:4, 4.5"

percussion

B.D.

3-4'

4-5'

f

sf

mp

percussion

chinese temple gong

B.D.

f (sempre)

3-2

mp

crescendo poco a poco

sf

cont.

insert random accents

percussion

chinese temple gong

B.D.

18-20"

rall.....

take bow

P

PP

PPP

percussion

ch. t. gong arco

4-6"

5-7"

45-50"

8-10"

mp-mf

arco

(free bowing)

pp

dolcissimo

rall. poco a poco

(molto lento)

ppp

Tous ceux qui souffrent en silence hurleraient alors dans un chœur sinistre, dont les clameurs épouvantables feraient trembler la terre entière.

bass flute

10-12"

4-5"

18-20"

3-

pp

mp

pp

gliss

da

gliss

amplifier: high reverb: min. 15"

percussion

tam tam

4-5"

pp

l.v.

(a) pitch of the hummed note is one octave lower: (real pitch)

bass flute

13-15"

10-12"

gliss

mf

mp

pp

gongs

(tam tam)

B.D.

8-10"

ppp

mp

(l.v.)

P

(l.v.)

10-12"
fingerings as before

bass flute

mp mf p mp pp

3-4" 16-18" 4-5"

percussion

tam-tam

5-6" 3-4" 1-2" 4-5"

pp l.v.

take bow

10-12"

bass flute

pp

Long fermata - let the sound fade out completely

(=4) aeolian sound

percussion

chimes

tam-tam

1=44

4-6" 2-3" 1-2"

pp l.v. mp pp l.v. p mp

N'y a-t-il que les papillons qui meurent ainsi?

(♩ = 46)

bass flute

sf-p sf 4-p 4-p (Flz) 1-2" 3-2

play harmonics on the accents (sf = 1st harmonic, sf = higher harmonics)

percussion

chimes

gongs

sempre con arco

1-2" 1-2" 1-2"

pp mp pp

10 10/8

bass flute

p sf-p sf-p sf-p 3-2 3-2

percussion

chimes

gongs

(arco)

p l.v. p mf p mf p mf

