

[Flute]

DAVID DZUBAY

Footprints

(2002)

for Flute and Piano

PRO NOVA MUSIC

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(BMI)

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Please send programs of all performance
to David Dzubay at the above address.
Thank you!

Footprints

Duration: 9 minutes

Program note:

A number of 'footprints' work their way into this nine minute composition for flute and piano which was composed for Indiana University Professor of Flute and painter Thomas Robertello. Most prominent is a translation of Professor Robertello's name into a 13-note motive I used to generate a great deal of the music. [With solfege, 'THoMAS RoBERTELLO' translates to 'BBEAGDBEDBEAA'; 'o' is not used]. One can also find traces of well-known solo flute works by Varèse, Debussy, and Berio - mostly in the introduction.

Composing this work in the aftermath of 9/11, I found it impossible to write music unaffected by those events, as a listener might conclude from some of the more extreme expressions called for, particularly in the introduction and slow middle section - another kind of footprint, perhaps. These dissonant, angry expressions are juxtaposed with the light, playful character of the 'Thomas Robertello' music, which is quite diatonic and even optimistic. Last, but not least, is a rhythmic footprint weaving its way through the entire work: the ubiquitous presence of one underlying tempo, this a reflection of the grid underlying the hazy images in Thomas Robertello's painting, 'Footprints,' which he kindly gave to me.

- David Dzubay

Footprints was first performed by Thomas Robertello and Chris Lysack on March 5, 2002 on a Faculty Recital at the Indiana University School of Music.

Recording:

Crystal CD 712 *Gypsy Wheel*; Thomas Robertello, flute; Winston Choi, piano

David Dzubay is Professor of Music at the Indiana University School of Music in Bloomington, Indiana, where he teaches composition and is Director and Conductor of the Indiana University New Music Ensemble.

Flute

Commissioned by and dedicated to Thomas Robertello

Footprints

DAVID DZUBAY
(b. 1964)

(2002)

(pitches: Berio, Sequenza) --

Flute $\text{♩} = 112$ wide vibrato slow → fast non vib. ---

Piano *pp* *ominous*

5 *ff* *f* *ff*

8 (pitches: Debussy, Syrinx) *f* *ff* *calming, increasingly determined...*

12 (B) --- (A) --- (C) --- (H) *mf* *f* *mf* *f* *sostenuto* *ff*

17 (intervals: Varese, Density 21.5) *crescendo...* *5:4 with great confidence* *fff* *ppp* (ThomaS RobErteLlo) (tacet 1-2X) *4x* *4x*

(in time) *una corda*

22 $4x$ $4x$ $2x$ $2x$ $\frac{3}{16} \frac{5}{16}$ $3x$ $\frac{3}{16} \frac{3}{8}$ $2x$ $\frac{3}{16} \frac{1}{4}$ $3x$ $\frac{3}{16} \frac{5}{16}$

pp *mp* *pp*

29 $\frac{3}{16} \frac{5}{16}$ $\frac{3}{16} \frac{1}{4}$ $\frac{3}{16} \frac{5}{16}$ $4x$ $\frac{5}{8}$ $\frac{3}{16} \frac{3}{8}$ $5x$ $2x$ $\frac{5}{16} \frac{3}{16}$

crescendo... *mf* *p*

34

36 $\frac{5}{16} \frac{3}{8}$ $\frac{3}{16} \frac{5}{16}$ $\frac{3}{16} \frac{1}{4}$ $\frac{3}{16} \frac{3}{8}$ $\frac{5}{16} \frac{3}{8}$ $\frac{3}{16} \frac{1}{4}$ $\frac{3}{16} \frac{3}{8}$ $\frac{3}{16} \frac{1}{4}$

43 $\frac{3}{16} \frac{1}{4}$ $\frac{3}{16} \frac{3}{8}$ $\frac{3}{16} \frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{16} \frac{5}{16}$ $\frac{3}{16} \frac{1}{4}$ $\frac{3}{16} \frac{5}{16}$

mp *crescendo...*

50 $\frac{3}{16} \frac{5}{16}$ $3x$ $\frac{2}{4}$ $\frac{3}{16} \frac{1}{4}$

f *p* *p*

51

57 $\frac{3}{16} \frac{1}{4}$ $\frac{4}{4}$ $\frac{12}{8}$ $\frac{6}{8} \frac{1}{8}$ $\frac{1}{4}$

f *p* *mf* *pp*

(pitches: Carter, Scivo in Vento) ---

60

(Varese, Density 21.5) ---

61 $\frac{6}{8}$ $\frac{5}{8}$ $\frac{12}{8}$ $\frac{5}{8}$ $\frac{2}{4}$

ff *p* *ff* *p* *mp* $7:4$

66 $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

(no ritard...) *poco ritenuto...*

f *p* *mp* *pp*

71 $\text{♩} = 60$ $\frac{6}{8}$ $\frac{9}{8}$ (a distant siren) non vib. -----

ppp *pppp*

p *ppp* *mf*

p

76 *poco ritard...* $\text{♩} = 56$ 78 $\text{♩} = 37$ ($\text{♩} = 112$) non vib. gliss.

mf niente *mf*

p *pp* *ppp* *mf* (*ppp*)

(*scd*)

(gliss. only if playing low B)

81 gliss.

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

mf *mf*

ppp

(*scd*)

86 (normal vib.) $\text{♩} = 37$ 88 (,) non vib.

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

ppp sempre

(*scd*)

90 (normal vib.)

p *ppp* *ppp* *mp*

ppp *mp*

(*scd*)

93 *crescendo...*

mf *mp*

ppp *ppp* *ppp*

(*scd*)

(94)

96

3 3 3 3 3

fp *dim....* *niente* *pp* *crescendo poco a poco...*

crescendo poco a poco...

98

with increasing tension...

tr *slow* → *fast*

mf *f*

timbral trills

101

p < f > p < f > p < f

ff *5:3*

p *mf* *ff* *p* *ff*

103

3 3 3 5 7:4 8 9 6

f *ff* *ff*

104

109

$\text{♩} = 112$

fff *fff* *ppp* *4:3* *pppp* *niente*

loco *fff* *ff* *dim....* *ppp* *pppp*

12 *8* *3* *3* *16+8*

110 **3x** **2x** **2x**

mp dancing, playful, incisive...

118 **2/4** **5/8** **2/4**

crescendo... *mf* *mp* *crescendo... 5:4*

loco

125 **3/16** **3/8**

mf *crescendo...*

132 **2/4** **5/8** **2/4** **3**

f *mf* *crescendo...*

loco

137 **3/16** **3/8** **5/8** **1/4**

f *mf*

142 **5/16** **2/4** **7/16** **3/16** **3/8** **5/16** **3/16** **3/8**

f

148 **3/16** **3/8** **7/16** **3/16** **3/8** **1/4** **5/16**

154 $\frac{1}{4} + \frac{5}{16}$ $\frac{3}{16} + \frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{16} + \frac{3}{8}$ $\frac{7}{16}$ $\frac{3}{16} + \frac{3}{8}$

mf *crescendo...* *f*

(9) (16) (tHoMAS roBeRTElLo)

159 $\frac{3}{16} + \frac{3}{8}$

f

164 168

ff *pp*

169

p

175 $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$

ff sub. *f sub.*

182 $\frac{5}{16}$ $\frac{9}{16}$ $\frac{5}{8}$ $\frac{3}{4}$

molto rit. 186 $\text{♩} = 84$

mf *ff* *molto rit.* 186 $\text{♩} = 84$

188 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

ff *fp* *ff* *f*

193 $\frac{3}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

195 $\text{♩} \rightarrow \text{♩} = 168$ ($\text{♩} = 112$)

ff *p*

245

251

257

$\text{♩} \rightarrow \text{♩} = 112$

molto accelerando...

$\text{♩} = 168$

261

fff

Sva loco

fff

fff

Sva

PERUSAL