

DAVID DZUBAY

Footprints

(2002)

for Flute and Piano

PRO NOVA MUSIC
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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.

PRO NOVA MUSIC

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

Footprints

(2002)

DAVID DZUBAY
(b. 1964)

Flute

$\text{♩} = 112$ wide vibrato slow → fast non vib. (itches: Berio, Sequenza) -

mf *ffp* *ff* *p* *molto* *fffz* *fffz* *ff* *f* *ff*

$\text{♩} = 112$ 6/4 expressive, passionate, frantic... 5/8 5/4 11:6 5:4 3

Piano

pp ominous

6

f *ff* *f* *ff*

(itches: Debussy, Syrinx) -

5/8 5/4 4/4

10

11

calming, increasingly determined... *mf* *f* *mf* *f* *sostenuto*

5/4 6/8 2/4 5/8

p *p* *mp*

(8vb)

(A) (C) (H)

(intervals: Varese, Density 21.5)

timbral trill

15

4/4

5/4

ff

12/8

5/4

crescendo...

with great confidence

mp

mf

crescendo...

f

ff

(8vb)

crescendo...

f

ff

18

19

(ThomasS RobErteLlo)

(tacet 1-2x)

4x

fff

5/8

3/16 + 3/8

ppp

pp

(in time)

4x

4x

4x

4x

ppp

pp

fff

fffz

fff

una corda

(8vb)

24

2x

2x

3x

2x

3x

mp

pp

3/16 + 5/16

3/16 + 3/8

3/16 + 1/4

3/16 + 5/16

3/16 + 1/4

2x

2x

3x

2x

3x

mp

pp

3

crescendo...

3

crescendo...

tre corde

una corda

tre corde

31

34

4x

5x

2x

mf

p

3/16 + 1/4

3/16 + 5/16

5/8

3/16 + 3/8

5/16 + 3/8

3/16 + 5/16

3/16 + 1/4

4x

5x

2x

mf

p

63 *ff* *p* *mp* 7:4 *f* *p* (ord.) 8:6

12/8 5/8 2/4 9/8

68 (no ritard...) 70 *poco ritenuto...* ♩.=60

12/8 *mp* *pp* 9/8 *poco ritenuto...* ♩.=60 6/8

(no ritard...)

mp *pp* *p*

[2:22] (B)

73 (a distant siren) non vib. *poco ritard...* ♩.=56

9/8 *ppp* *pppp* *mf* *poco ritard...* ♩.=56

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

(p) Red.

78 niente ♩.=37 (♩.=112) non vib. gliss. gliss.

mf *pp* *mf*

mf simile *mf*

(ppp) (ppp)

(Red.)

84 (normal vib.)

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

(*ppp* sempre)

(Red.)

88 (,) non vib. (normal vib.)

f *ppp* *p* *ppp* *ppp* *5* *mp*

(Red.)

93

mf *mp* *crescendo...* *5* *6* *7* *fp* *dim....*

(Red.)

95 96

niente *pp* *crescendo poco a poco...* *with increasing tension...* *tr^b slow → fast*

crescendo poco a poco... *mf*

(Red.)

100

timbral triH

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

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

Red.

103

f *ff* *fff* *ffff*

f *ff* *fff* *ff* *dim....*

loco

(Red.)

105

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

p *ppp* *pppp*

109

pppp

Red.

(A)

140

f

mf *f*

5/8 1/4 5/16 2/4 7/16 3/16+3/8 5/16 3/16+3/8

(Red.)

Red.

148

tr *tr*

3/16+3/8 7/16 3/16+3/8 1/4+5/16 3/16+3/8

mf

155

tr

159 (tHoMas roBeRTElLo)

(9/16)

mf *crescendo...* *f*

3/16+3/8 5/16 3/16+3/8 7/16 3/16+3/8

crescendo... *f*

161

(Red.)

167 168

ff *p* $\frac{2}{4}$ 6 6

ff 3 *pp*

(Red.) _____ *

174 175

6 6 $\frac{5}{16}$ *ff sub.* 6 6 $\frac{5}{16}$ 6 6

f sub.

181 186 $\text{♩} = 84$

molto rit. $\frac{5}{16}$ $\frac{9}{16}$ *molto rit.* $\frac{5}{8}$ $\text{♩} = 84$

crescendo... *ff*

187

$\frac{3}{4}$ *mf* $\frac{2}{4}$ *ff* 3 3 3 3 *fp* *ff*

192

f *ff* *crescendo...* *sffz*

poco Ped....

195

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

p

SOST.

203

(SOST.)

211

(SOST.)

219

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

mp *mf*

227

f p f p f p f p f p f p f p fp

(no breath)

234

f *f*

243

249

ff *fff*

secco

250

257

259

$\text{♩} \rightarrow \text{♩} = 112$

ff

p sub. *molto crescendo...* *ff*

$\text{♩} \rightarrow \text{♩} = 112$

5 8 8 4 3 4

Red.

molto accelerando...

261

fff

molto accelerando...

$\text{♩} = 168$

8va loco

2 4 5 8 8

ff *ffff*

Red.

8va *8vb*