

DOINA ROTARU

IL PIANTO DEL GHIACCIO FOR 4 FLUTES (AND SMALL PERCUSSIONS)

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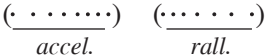
Fl. 1 in C

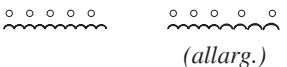
Fl. 2 in C, doubling Seeds chimes (ossia small Glass chimes)


Fl. 3 in C, doubling Alto Flute (in G) and Metal Chimes (small)

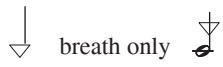
Fl. 4 in C, doubling Bass Flute

LEGEND

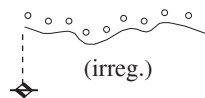
1.  breath pulsations

2.  bisbigliando - the same pitch obtained by alternating 2 different fingerings

3.  as fast as possible

4.  breath only (aeolian sounds) sound and (extra)breath

5. W. T. Whistle tones - with the lips very "opened" reinforcing the overtones spectrum on a single fingering.



6. J. W. (Jet Whistle) - with the lips over the mouthpiece, blow forcefully in order to obtain quickly many overtones.



7. The Multiphonics fingerings are from Pierre - Yves Artaud "Flûtes au présent", Édition Jobert, Éditions Musicales Transatlantiques, Paris 1980

with key percuss.

Fl. 1 *p mp p mp p p mp*

Fl. 2 *mp p mp p p mp p*

Fl. 3 *p mp p mp p mp p mp*

Fl. 4 *p mp mp p*

Fl. 1 *mp p mf p mp mf*

Fl. 2 *mp pp mp p*

Fl. 3 *p mp mp*

Fl. 4 *mp mf mp p mp mf*

+ voice

Fl. 1 *p mp p mf p*

Fl. 2 *mp pp mp p mp p*

Fl. 3 *p mp mp p mp*

Fl. 4 *p mp mf p mp*

voice

*) ossia $\begin{Bmatrix} 1\ 2\ 3\ 4 \\ 2\ 3\ 4\ 5\sharp \end{Bmatrix}$ en ouvrant davantage le 4^e d.m.g.

in rilievo (vibr. ord.)

(+ key percuss.)

8va -----

Fl. 1 *mp* *mf* *pp* *mf* *p*

Fl. 2 *p* *pp* *mp* *p* *mp*

Fl. 3 *pp* *mp* *pp*

Fl. 4 *mp* *mp* *mf* *p*

poco

1234
235

1234
235

8va -----

gliss. by turning the flute (vibr. ord.)

Fl. 1 *p* *mf* *mf*

Fl. 2 *p* *pp* *mp* *p* *mp*

Fl. 3 *mp* *p* *pp* *mp*

Fl. 4 *mp* *poco* *mp* *p* *mp*

N.V.

vibr. ord.

Fl. 1 *p* *p* *mf*

Fl. 2 *p* *pp* *mp* *p* *mp*

Fl. 3 *pp* *mp* *mp*

Fl. 4 *mp* *p* *mp* *p*

N.V.

1234
235

1234
2 5 **)

1234 / 234

1234
2345h

***) ossia { 1234
2345h

poco stringendo

49 *) (+ voice)

Fl. 1 *p* *mp* (3) (3) (3) (3) (?)

Fl. 2 + voice (unisono) *) *p* *mp* (3) (3) (3) (3)

Fl. 3 + voice (unisono) *) (3) *p* *mp* (3) *p* *mp* (?) (3)

Fl. 4 (3) (3) (3) *pp*

51

Fl. 1 (3) *mp* *p* (3) (3)

Fl. 2 (3) (3) (3) (3) X (stop voice)

Fl. 3 (3) (3) *p* (3) (3)

Fl. 4 + voice (unisono) *) *p* *mp* (3) *p* (3) (3) *p*

poco a poco stringendo

D ♩ ~ 50 Strano, gelato

♩ = 40

X (stop voice)

in rilievo legatissimo

53

Fl. 1 (3) (3) (3) (3) *p* < *mp* *p* < *mp* *p* < *mp* *mp* stop gliss. (?) (?)

Fl. 2 (3) (3) (3) (3) *mp* > *p* < *mp* > *p* < *mp* > *p* < *mp* > *p* stop gliss. (?) (?)

Fl. 3 (3) (3) (3) (3) *pp* < *mp* > *p* < *mp* > *p* < *mp* > *p* stop gliss. (?) (?)

Fl. 4 X (stop voice) *ppp* < *mp* > *p* < *mp* > *p* < *mp* > *p* < *mp* > *p* stop gliss. (?) (?)

*) only if the flutist is a woman, if not, it's a normal flute playing.

57 *frull. sempre* (1)

Fl. 1 *p* *mp* *poco cresc.*

Fl. 2 *mp* *p* *mp* *p* *mp* *p*

Fl. 3 Alto in G *mp* *p* *mp* *p* *mp* *p*

Fl. 4 Bass *mp* *p* *mp* *p* *mp* *p*

poco a poco incalzando, *cresc.*

60 *(frull.)*

Fl. 1 *mf*

Fl. 2 *frull.*

Fl. 3 *mp*

Fl. 4 *mp* *cresc. sempre*

stringendo *~ 66*

62

Fl. 1 *f* *mf* *cresc. sempre*

Fl. 2 *f* *sub. mf* *cresc. sempre*

Fl. 3 *f* *p* *(frull.)* *mf* *cresc. sempre*

Fl. 4 *sfz f*

F (♩ ~ 60) **Con forza, drammatico**
(vibr. ord.)

71

Fl. 1

Fl. 2

Fl. 3
Alto
in G

Fl. 4
Bass

f *mf* *f*

f *mf*

mf *sfz f* *mf*

8va

f *decresc.* *mf*

sfz f sempre *sfz f* *sfz f*

74

Fl. 1

Fl. 2

Fl. 3

Fl. 4

mf *f* *mf* *f* *f* *mf*

f *f* *mf* *f*

f *sfz mf* *f* *mf*

sfz f sempre *sfz f* *sfz f*

76

Fl. 1

Fl. 2

Fl. 3

Fl. 4

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

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

mf *f* *mf* *f*

sfz f sempre *sfz* *sfz* *sfz* *mf* *frull.* *sfz*

(poco rall.) ----- **G** ♭ ~ 44 *Dolce, calmo, con tristezza*

in rilievo!

84

Fl. 1 *mf* *pp* *mf*

Fl. 2 *mp* *p* *mp* *p*

Fl. 3 Alto in G *mp* *mf* *mp*

Fl. 4 Bass *mp* *mf* *mp*

simile *tr*

mf *pp* *mf*

**) only voice, if it's possible*

**) only voice, if it's possible*

87

Fl. 1 *p* *mf* *f*

Fl. 2 *p* *mp*

Fl. 3 *4p* (do, si) *pp*

Fl. 4 *voice* *real pitches* 8

J.W.

mp **) only voice, if it's possible*

muta in Fl. in C

90

Fl. 1 *mf* *mf* *f* *mp*

Fl. 2 *pp* *N.V.* *mp* *mp* *pp* *mp*

Fl. 3 *(real pitches) if not, Fl. in C* *Fl. in C + voice (unisono)* *Fl. in C N.V.* *(stop voice)*

Fl. 4 *mp* *p* *mf* *mp*

poco rall.

N.V.

**) if the flutist is a woman, please sing with your voice, (without flute) the fragment between the 2 brackets []. If the flutist is a man, please play with the flute.*

93 $\text{♩} \sim 40$ *vibr. ord.*
in rilievo

Fl. 1 *mp* *mf* *mf* *pp* *mp*

Fl. 2 *pp* *mp* *pp* *mp* *pp* *mp*

Fl. 3 *mp* *pp* *mp* *pp* *mp* *pp*

Fl. 4 *p* *mf* *mp*

96 *allarg.* *in rilievo, vibr. ord.* $\text{♩} \sim 48$ (44)

Fl. 1 *pp* *mp* *pp* *pp* *mp*

Fl. 2 *pp* *mp* *p* *mp* *pp* *mp*

Fl. 3 *mp* *p* *pp* *mp*

Fl. 4 *p* *mp*

dolcissimo
→ poco vibr.

(attacca) $\text{♩} \sim 40$ like in a dream (+ key percuss.)

Fl. 1 *pp* *mp* *mp*

Fl. 2 *mp* *pp* *mp* *mp*

Fl. 3 *mp* *p* *pp* *mp*

Fl. 4 *ppp* *p, dolce* *Fl. in C*

[muta in Fl. in C (Do)]
(l.v.)

*) quotation from W. A. Mozart - Concerto for flute, harp and orchestra p. II

103

(+ key percuss.)

N.V.

(+ key percuss.)

(N.V.)

Fl. 1

p *mp* *mp* *pp*

Fl. 2

pp *mp* *pp* *mp* *pp*

Fl. 3 in C

N.V.

(+ key percuss.)

p *pp* *mp* *pp* *mp* *p* *pp* *mp*

Fl. 4 in C

N.V.

mp *pp* *mp* *pp* *mp* *pp* *mp*

$\left. \begin{matrix} 1\ 2\ 3\ 4 \\ 2\ 3\ 5 \end{matrix} \right\}$ $\left. \begin{matrix} 1\ 2\ 3\ 4\ ^* \\ 2\ 3\ 4 \end{matrix} \right\}$

allarg. poco a poco

$\bullet \sim 32$

Rubato

106

N.V.

(+ key percuss.)

(N.V.)

W.T. (irreg.)

(individual breathing)
respirations individuelles

Fl. 1

mp *mp* *pp*

Fl. 2

mp *pp* *mp* *pp* *p*

Fl. 3

N.V.

pp *mp* *p* *p* *pp*

Fl. 4

p *mp* *pp* *mp* *p*

W.T. (irreg.)

W.T. (irreg.)

W.T. (irreg.)

mouthpiece only

111

Fl. 1

p *pp sonore* $\lfloor 3 \rfloor$

Fl. 2

Seeds chimes (Glass chimes)

p dolcissimo

Fl. 3

Metal chimes

p dolcissimo

Fl. 4

*) ossia $\left\{ \begin{matrix} 1\ 2\ 3\ 4 \\ 2\ 3\ 4 \end{matrix} \right\}$