

TRACES for solo flute

James Erber (1991)

Preview File Only

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1/i

$\text{♩} = 60$

Musical staff 1: Treble clef, 5/16 time signature. Dynamics: *fff*, *p*, *mp*, *p*, *pp*. Interval markings: $5:4F$, $5:3F$, $21:20F$, $7:5F$. Includes a $3''$ marking.

5

Musical staff 2: Treble clef, 5/8 time signature. Dynamics: *mf*, *p*, *mf*, *mp*, *p*, *mf*. Interval markings: $3:2F$, $7:4F$, $5:3F$, $8:5F$, $5:4F$, $6:5F$.

9

Musical staff 3: Treble clef, 7/16 time signature. Dynamics: *mf*, *p*, *mp*, *(mf)*. Interval markings: $9:7F$, $8:5F$, $5:4F$, $5:3F$, $7:4F$.

14

Musical staff 4: Treble clef, 7/8 time signature. Dynamics: *mp sub.*, *p*, *mf*, *p*, *mf*, *mp*, *(mf) mp sub.*, *p*, *mf*, *mp*. Interval markings: $4:3F$, $7:5F$, $15:14F$, $6:5F$, $4:3F$, $6:5F$. Includes trill markings: *tr. (+)*, *tr. (-)*.

18

19:12 F, 3:2 F, 9:7 F, 5:3 F, 12:9 F, 3:2 F, 5:3 F

p, *mp*, *p*, *mf* *p*, *mf* *p*, *(mf)* *mp* *sub*, *p*, *(mf)* *mp* *sub*.

21

7:4 F, 4:3 F, 5:4 F, 5:4 F, 4:3 F, 3:2 F, 7:4 F

p, *mf*, *mp*, *p*, *(mp)* *p*

24

6:5 F, 3:2 F, 7:4 F, 3:2 F, 8:5 F, 4:3 F

p, *(mf)* *mp* *sub.*, *(pp)*, *mp*, *p*, *mf*, *p*

27

4:3 F, 7:4 F, 5:4 F, 7:6 F, 5:4 F, 5:4 F

(mf) *mp* *sub.*, *p*, *(mf)* *mp* *sub.*, *p*, *pp* < *f*

32

8:7F, 5:3F, 7:4F, 5:4F, 3:2F, 14:9F, 5:4F

p, *f*, *p*, (*mp*) *mp sub*, *p*, *ff*, *p*, *f*

34

6:5F, 5:4F, 3:2F, 11:8F, 11:6F

pp, *f*, *p*, *f*, (p), *mp*, *p*, *mp*

36

3:2F, 12:7F, 4:3F, 5:3F

p, *mp*, *p*, *mp*, *p*, *f*, *pp*, *f*, *p*, (f)

39

12:7F, 8:7F, 3:2F, 7:6F, 6:5F, 11:8F, 4:3F, 8:5F

f, *pp*, *mf*, *p*, *f*, *p*, (f) *mp sub*

44

6:5F, 5:3F, 7:6F, 5:3F, 5:3F, 9:7F

p f pp (f) mp sub. p mp

48

18:11F, 9:8F, 8:5F, 11:6F, 3:2F, 2:1

mp (ff) mp sub. p mp (p) p ff mp

Accel. →

55

9:6F, 5:3F, 3:2F, 7:6F, 6:5F, 5:3F

(p) mp (f) mf sub. p ff (p)

60

4:3F, 5:4F, 3:2F, 11:8F, 9:8F, 7:4F, 3:2F, 5:4F

p (f) mf sub. ff mp f (mf) p mf p mf pp ff p (ff) mf sub.

63

Handwritten musical score for measure 63. The staff is in treble clef with a 16/8 time signature. It features a complex melodic line with many trills and slurs. Above the staff, several bracketed intervals are labeled: 5:3F, 9:7F, 4:3F, 9:4F, 5:3F, 3:2F, 7:6F, 6:5F, 5:4F, and 3:2F. A 'rit.' (ritardando) line is drawn above the staff, starting from the 7:6F interval and extending to the end of the measure. Below the staff, dynamic markings include pp, ff, mp, mf, and p. A '2/ii' marking is present below the first few notes.

(rit.)

69

Handwritten musical score for measure 69. The staff is in treble clef with an 8/8 time signature. It contains a melodic line with trills and slurs. Above the staff, intervals are labeled: 3:2F, 7:4F, 6:5F, 9:8F, 5:3F, 7:4F, 4:3F, 7:6F, 5:3F, 5:3F, and 3:2F. A 'fl3' (flageolet) marking is present above the staff. Dynamic markings below the staff include <f mp, mf, p, mf, mp, p, mf, and pp. A '2/ii' marking is also present above the staff.

74

Handwritten musical score for measure 74. The staff is in treble clef with an 8/8 time signature. It features a melodic line with trills and slurs. Above the staff, intervals are labeled: 3:2F, 7:6F, 5:3F, 7:4F, 7:4F, 11:10F, 5:4F, 8:5F, 11:7F, 5:4F, 5:3F, 10:7F, and 17:14F. A 'fl3' marking is present above the staff. Dynamic markings below the staff include pp, ff, p, ff, p, mf, p, and ff.

78

Handwritten musical score for measure 78. The staff is in treble clef with an 8/8 time signature. It contains a melodic line with trills and slurs. Above the staff, intervals are labeled: 4:3F, 5:3F, 3:2F, 5:4F, 4:3F, 6:5F, and 19:14F. A 'fl3' marking is present above the staff. Dynamic markings below the staff include ff, p, ff, mp, ff, mp, pp, and ff.

83

23:20F, 7:5F, 9:5F, 7:5F, 3:2F, 5:3F, 3:2F, 6:5F, 3:2F, 7:4F

*f*3, *f*3, *f*3, *f*3, *f*3

p, *mf*, *mp*, *ff*, *pp*, *ff*, *mp*, *f*, *p*, *mf*, *pp*, *ff*, *p*, *f*

87

4:3F, 6:5F, 13:7F, 5:4F, 9:5F, 6:5F

(*f*3), *f*3, *f*3, *f*3, *f*3

(*pp*), *ff*, (*p*), *f*, (*ppp*), *p*, *f*, *p*

92

11:9F, 17:10F, 3:2F, 4:3F, 9:6F, 9:8F, 6:5F

f, *mp*, *f*, *mp*, *pp*, *mf*, *ppp*, *mp*

96

3:2F, 7:6F, 12:9F, 7:5F, 4:3F, 5:4F, 9:8F, 3:2F

*f*3, *f*3, *f*3, *f*3, *f*3, *f*3, *f*3, *f*3

p, *ff*, *p*, *mf*, *mp*, *ff*, *mp*, *f*, *mp*, *f*, *p*, *f*

102 (b) *accel.* $\text{♩} = 60$ $3/ii$

7:4F 9:8F 14:9F 7:4F 5:4F 9:8F 9:8F

fls. *fls.* *fls.*

P *ff* *P* *ff* *PPP* *mf* *P* *ff* *mp* *mf* *pp* *ff*

106

5:4F 7:4F 3:2F 7:4F 4:3F 9:6F

fls.

P *mf* *P* *f* *PPP* *mf* *PP*

110 *rit.* $\text{♩} = 50$

8:5F 15:10F 12:9F 5:4F 5:4F 7:4F

f *PP* *(mf) mp sub.* *P* *PPP*

112 $3/iii$ $\text{♩} = 50$ *(rit.)*

3:2F 3:2F 6:5F

(1) *(1)*

P *mp* *P* *PPP* *(mp) mpp sub.* *P*

114

11:10 F (1) 12:9 F 9:6 F

tr (b+) tr (b+) tr (b+) tr (b+)

pp mp p mf pp (mp)

118

6:5 F 8:5 F 5:3 F 3:2 F

tr (b+) tr (b+) tr (b+) tr (b+)

mpp sub. p (mp) mpp sub. p ff

accel.

(accel.)

3/4 f=60

125

9:8 F 3:2 F 11:8 F 9:8 F

tr (b+) tr (b+) tr (b+) tr (b+)

pp (mp) mpp sub. p mp p pp (mp) mpp sub. pp (mp)

128A

(9:8 F) (11:8 F) 5:3 F 11:9 F 5:3 F

tr (b+) tr (b+) tr (b+) tr (b+)

mpp sub. p ff p

132

11:9F, 5:3F, 8:7F, 7:4F, 5:4F, 4:3F, 5:3F

(ff) mp sub, pp, f, mf, pp, (ff) p sub, f, p

136

3:2F, 8:5F, 6:5F, 3:2F, 7:8F, 4:3F, 5:3F, 11:6F, 10:9F

(ff) mp sub, p, pp, mp

(rit.)

6:5F, 4:3F, 4:3F, 8:5F, 13:10

142

5:3F, 4:3F, 8:5F

pp, mp, p, p, sff

150

15:10F, 7:4F, 5:4F, 11:7F

p, sfff, pp, sff, ppp, smf, (pp), sff, p, sfff

149

10:7F 7:5F 11:7F 7:4F 13:8F 4:3F

pp sff pp sff p sff sff

152

17:10F 4:3F 7:5F 9:5F 9:5F

sff pp sff mp sff ppp sf ppp sff pp sff p

154

*: All glissandos are lip glissandos unless otherwise specified

3:2J 9:6F 7:6F 3:2F

(trém.) gliss* (b) gliss (b) p (mp) mp sub. p

(rit.)

4/ii $\sqrt{f}=35$

*: This, and similar glissandos caused by turning in another piece

156

4:3F 9:5F 3:2F 3:2F 5:4F 9:7F 5:3F

mp pp fff pp fff

163

accel. \rightarrow $\text{♩} = 60$

gliss. smorz. gliss. trém.

$7:5F$ $5:4F$ $3:2F$ $7:4F$

pp fff pp $gliss$ fff pp mf pp p fff pp f mp p

170

$6:5F$ $9:5F$ $7:6F$ $5:3F$ $9:7F$ $3:2F$ $6:5F$

f p

172

$12:7F$ $15:12F$ $trém.$ $11:10F$ $8:5F$

f p mp p (PPP)

180

$5:3F$ $7:4F$ $12:9F$ $7:6F$ $11:6F$ $9:6F$

$flz.$ $trém.$ $flz.$ $flz.$

mpp p mp p

182

7:5
3:2
6:5
3:2
7:6
fl3.
fl3.
(ff) p sub. f mf (ff)

185

5:3
4:3
5:3
5:3
15:8
3:2
7:4
16:9
fl3.
ff p pp (mf) mp sub. p mf
5/i
♩ = 50

189

10:7
8:7
3:2
5:3
7:4
3:2
11:10
fl3.
p f pp < f p (f) mp sub (mf) mp sub. p f pp mf mp (f) mp sub.

192

9:8
11:8
5:4
5:3
6:5
11:10
5:3
fl3.
fl3.
p ff mp = f p ff (mp)

Handwritten musical score for measures 199-202. The notation includes treble clef, 8/8 time signature, and various accidentals. Above the staff, there are several bracketed intervals with labels: $9:8F$, $8:5F$, $5:3F$, $9:6F$, $7:6F$, $3:2F$, and $7:4F$. Performance markings include mp , p , (mf) , mp , $sub.$, mf , and p . Trills are indicated with "tr" and "trém." above notes.

Handwritten musical score for measures 203-206. The notation includes treble clef, 8/8 time signature, and various accidentals. Above the staff, there are several bracketed intervals with labels: $8:5F$, $3:2F$, $4:3F$, $7:6F$, $9:6F$, $3:2F$, $3:2F$, and $6:5F$. Performance markings include f , p , mf , p , mf , p , ff , p , and fff . An "accel." marking is present above the staff, and a tempo marking $(\text{♩} = 60)$ is at the end.

Handwritten musical score for measures 207-211. The notation includes treble clef, 8/8 time signature, and various accidentals. Above the staff, there are several bracketed intervals with labels: $3:2F$, $7:6F$, $15:10F$, $5:4F$, $3:2F$, $7:6F$, $10:7F$, $3:2F$, and $6:5F$. Performance markings include p , fff , $ffmp$, p , mp , $fffp$, f , and p . A "5/ii" marking is above the staff, and an "accel." marking with $\text{♩} = 60$ is at the beginning.

Handwritten musical score for measures 212-215. The notation includes treble clef, 8/8 time signature, and various accidentals. Above the staff, there are several bracketed intervals with labels: $13:8F$, $4:3F$, $6:5F$, $8:5F$, $3:2F$, $33:28F$, and $5/iii$. Performance markings include pp , $ffpp$, ffp , fp , fff , and pp . A "rit." marking is above the staff, and a tempo marking $\text{♩} = 35$ is at the end.

*: Repeated Bs run higher if necessary to end

218

p p p (poco) (poco) (poco)

225

(poco) (poco) (poco) (poco) (poco) f

231

(poco) (poco) (poco) fff pp (poco) (poco)

235

f pp ff pp mf pp (poco) (poco) (poco)

239

9:8 F, 14:9 F, 3:2, 7:6 F, 9:7 F, 5:3 J, 4:3 F, 5:4 J

fff, pp, (poco), f, pp, (poco), p, f

243

9:6 F, 6:5 F, 4:3 F

pp, mf, fp, fff, pp, mf, fp, f

247

9:8 F, 7:5 F, 7:6 F, 5:4 J, 8:5 F, 5:3 F, 7:5 F

p, pp, ffp, ffp, fff, pp, ffp

250

9:6 F, 5:3 J, 7:4 F, 5:4 F, 11:8 F, 9:6 F, 5:3 J, 3:2 F, 3:2 J

pp, f, (p), pp, ffp, fp, fp, ffp

* If no low B4 use: B4°

255

8:7F 16:9F 9:8F 7:5F 3:2F

(x) (poco) (d)

P ffp fff P fp ffp (pp)

257

10:7F 3:2F 7:4F 9:8F 3:2F

(poco)

pp fp ffp pp p mp fp pp fp fff pp fff

accel 6/i

261

3:2F 3:2F 3:2F 3:2F 9:8F 3:2F 3:2F 3:2F

(poco)

ffp pp fp fp ffp fff P ffp fff

264

9:8F 9:8F 5:4F 5:4F 5:4F 4:3F 9:8F 11:7F 5:3F

P fp fp fff P fff (p) mp ffp

* Or as bar 254 if no low B \flat

267

*B \flat : * (gradually lift B \flat key)*

11:10F, 9:8F, 4:3F, 7:5F, 7:6F, 6:5F, 8:5F, 5:4F, 3:2F

f, p, ffp, ffp, fff, ff, p, fff, ff, p, fff, ppp

272

6/ii, $\text{♩} = 35$

9:8F, 5:4F, 7:4F, 9:8F, 3:2F, 11:7F

p, ffp, fff, pp, p, fff, mp, pp, fposs, pp, fff, pp

smorz., *gliss.*, *gliss.*, *gliss.*, *gliss.*

(poco)

278

8:5F, 4:3F, 10:9F, 4:3F, 11:10F, 5:4F

fff, pp, mf

fl3.1 (poco), *fl3.1 (poco)*, *(poco)*

smorz., *gliss.*, *gliss.*

283

6/iii, $\text{♩} = 60$

9:3F, 4:3F

ppp, pp, ppp, fff, pp, ppp

(poco), *gliss.*, *gliss.*, *gliss.*

smorz.

290

9:5F, 5:4F, 4:3F, 6:5F, 3:2F, 10:11F, 3:2F, 3:2F, 8:5F, 6:5F

sl. smorz. gliss. P PPP P PPP P PP (P) PP sub. PPP

295

5:3F, 3:2F, 13:10F, 9:6F, 5:3F, 7:4F, 7:4F, 9:5F, 3:2F (poco)

smorz. f. (poco) gliss. smorz. f. poss. PPP PP PPP PP PPP

298

7:4F, 9:6F, 9:6F, 6:5F, 7:5F, 3:2F, 8:5F

PP P (PPP) fff P (PPP) PP sub. (PPP) PP sub.

302

11:10F, 4:3F, 5:3F, 7:5F

PPP PP PPP PP fff

Bell Green 5/11/91

Traces for Solo Flute: Notes on Performance

To Joe - A 7th birthday present
For Laura Chislett

$\flat = \frac{1}{4}$ tone flat, $\sharp = \frac{1}{4}$ tone sharp

$\flat\flat = \frac{3}{4}$ tone flat, $\sharp\sharp = \frac{3}{4}$ tone sharp

\square = normal embouchure position

\sqsupset = mouthpiece turned in

\blacksquare = mouthpiece blocked by lips

$\textcircled{0}$ = standard fingering, $\textcircled{1}$ and $\textcircled{2}$ = alternative fingerings

\textcircled{d}
 \textcircled{d} = harmonic (resultant pitch shown in brackets)

\downarrow = lip pizzicato

\vee = smorzato

\times } = key percussion { with minimum pitch content
 \dagger } { with maximum pitch content

\downarrow } = breathy tone { with minimum pitch content
 \downarrow ("Aeolian sound") } { with maximum pitch content

\downarrow = tongue ram (upper note = fingered pitch, lower note = resultant pitch)

In multiphonic etc. fingerings:

\circ = tone hole open

\bullet = tone hole closed

\ominus = tone hole vented

All glisses are lip glisses unless indicated by $\square \longrightarrow \sqsupset$ (i.e. the gliss is caused by turning in mouthpiece)

\longrightarrow = transition from one mode of performance to another

James Erber
5/11/91