

CHRISTINA ATHINODOROU

NEBULOUS

For Solo Flute
(2006)

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Duration: c. 6 min.

Performances:

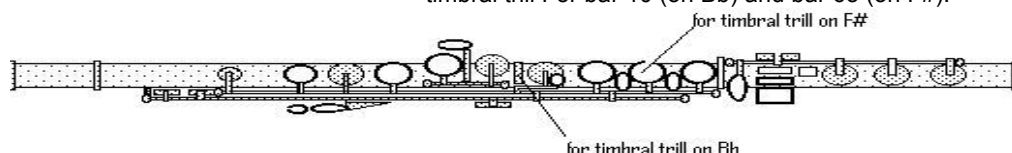
6/7/2009 Jose Zalba Smith, flute EKON Festival, Hellenic Centre, London, U.K. (World Premiere)
7/12/2009 Jose Zalba Smith, flute. Royal Holloway Composers' Concert, Picture Gallery, Royal Holloway University of London
29/3/2011 Georgia Voulgarakis, flute. Ionian University Corfu, Greece
19/11/2012 Virginie Bove, flute. Avaton Contemporary Music Festival, Limassol, Cyprus.

Performance Notes:

- t - s** *quasi sfz* with an 's' sound at the end [bars 54, 68]
- SL** Slap Tongue
- Acciacatura** very short, always before the beat.
- flz.** flutter tonguing
- b.t.** bend tone resulting to the small-head note always coming from the legato, using lips and turning mouthpiece inside-out, as to produce a clear and detailed slide.
- lipV.** lip vibrato
- Kclper**
^ Clicking fingertips on key [e.g. in Bar 62, the Mi] simultaneously for percussive effect.
- Bars 18, 32, 38, 43, 66, 67, 69, 70, 88, 97** The "t k t" should be exaggerated and well-defined.
- S.Esag.** **Soffio Esagerato** (strong, exaggerated blow in the mouthpiece, in order to get harmonic partials of the indicated pitch)

t.trill

timbral trill For bar 10 (on Bb) and bar 65 (on F#):



Multiphonics

(C-D)



(Bb-C)



When writing *Nebulous*, the flute itself as an instrument, was thought as the 'horizon': the line that exists between the sea and sky, yet as the line between truth and lie, night and day, between being asleep and awake or between sun and rain. A key feature in the piece is bending sound (glissandi going both up and down), just like the obscurity of such situation slides between real and unreal, or between familiar and unfamiliar. This misty point is reflected through distant sounding multiphonics breaking the continuity of more gestural figurations: the idea of the 'horizon' is reflected in the linear way of music writing for the flute through acrobatics in register and dynamics to show the contrasts between two situations, while they function as structural elements throughout the whole piece. The two extremes, which could be the height of the sky and the depth of the sea, are more distinct if ones looks at the the opening (highest register, loudest dynamic, timbral distortion of tone through flutter-tongue) and the ending of the piece at the other (lowest register, with a diminuendo resulting to the breath of the performer.)

NEBULOUS

Pour Flûte Seule

CHRISTINA ATHINODOROU

Athènes 2006

Tempo Rubato

based on $\text{♩} = 96$

Fieramente

Flute

Measures 1-6: *flz* *fff* *off* *mp* *fp* *fp* *p* *ff*. Performance markings: *b.t.*, *lipV*.

Fl.

Measures 7-11: *mf* *sfz* *pp* *f* *mp*. Performance markings: *SL*, *(ord.)*, *t.trill*, *b.t.*.

Fl.

Measures 12-17: *mp* *mf* *f* *mp* *f* *p*. Performance markings: *b.t.*, *3*, *3*.

Fl.

Measures 18-23: *mp* *f* *p* *f* *p* *sfz* *p* *ff*. Performance markings: *lipV*, *3*, *3*, *5*, *5*.

Fl.

Measures 24-28: *fff* *mp* *mf* *mp* *p*. Performance markings: *9*, *9*, *S.Esag.*

Fl.

Measures 29-32: *mp* *mf* *f* *sfz* *fp* *mf* *mp* *f*. Performance markings: *SL*, *S.Esag.*, *flz*, *b.t.*, *t*, *k*, *t*, *k*, *t*, *k*, *t*.

Fl.

Measures 33-36: *pp* *p*. Performance markings: *3*, *3*, *b.t.*, *b.t.*.

Fl.

Measures 37-41: *mp* *fp* *f* *fff* *mf*. Performance markings: *flz*, *vibr.*, *3*, *3*.

Fl.

Measures 42-46: *ff* *mp* *f*. Performance markings: *Kclper.*, *Well-defined tonguing, with pitch almost distorted*, *b.t.*, *lungo simile*.

45 FL. *mf* *mp* *mf* *mp* *f* *lungo simile*

SL *b.v.* *t k t k* *b.t.*

49 FL. *mp* *p* *fp* *mp* *fp* *mf* *mp* *pp*

multiphonics

53 FL. *p* *f* *pp* *p* *f*

multiphonics SL *t-s* *t k*

58 FL. *p* *ff*

Kclper *Kclper*

63 FL. *mf* *fp* *pp* *mp* *pp*

fiz *with much air sound* *ord.* *t.trill* *t k t k t k t k t k*

67 FL. *mp* *sfz*

Well-defined tonguing, with pitch almost distorted *t-s* (ord.) *Kclper*

t k t k t k t k

69 FL. *mf* *ff*

Well-defined tonguing, with pitch almost distorted *b.t.* *b.t.*

t k t k t

72 FL. *fp* *p*

Agitated, but NO accel.

75 FL. *ff*

78 FL. *fff* *off*

fiz *b.t.* *well-controlled and detailed glissando*

81 FL. *p* *mp* *pp* *p* *fp*

A Tempo SL *tr.* *b.t.*

88 *pp* *p* *b.t.* *b.t.* *b.t.*

92 *pp* *p* *pp* *fp* *p*

multiphonics

96 *ff* *lipV* *Well-defined tonguing, with pitch almost distorted* *t k t k t k t* *f.t.* *pp subito* *f*

100 *b.t.* *b.t.* *b.t.* *b.t.* *rapid* *b.t.* *APPRX 7 SECONDS* *lunga* *f* *piu f* *ff*

102 *pp* *ppp* *SL* *sfz*

105 *fff* *S.Esag.* *well-controlled and detailed glissando* *Gradually to No Pitch: only air al niente*

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