

Spirare, potes spirare

For flute and Violoncello 2012

By Jingjing Luo

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Spirare. Potes Spirare
En memorium: Jocelyn Chang 1951-2010

SPIRARE is an homage to my dear friend Jocelyn Chang, Cleveland Chamber Symphony harpist who died of lung cancer in November 2010. In agonized gasps, twisting and crackling sounds, and intense silences, the music gives voice to Jocelyn's valiant spirit and to the physical and emotional pain I feel Jocelyn experienced as she was dying. Towards the end, the players repeat the Latin words: "Potes, Spirare, potes, Spirare..." ("You can breath, you can breath..."). Finally, the airy music at the very end evokes Jocelyn's laughter, kindness, and intelligence, which continue to resonate inside of me and all of us who knew Jocelyn.

PERFORMANCE NOTES

General



One-fourth higher natural



One-fourth lower natural



One-fourth higher sharp



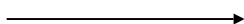
One-fourth lower sharp



One-fourth higher flat



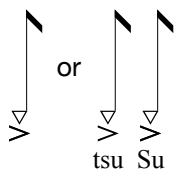
One-fourth lower flat



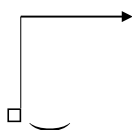
Indicates continuation of the same pattern.
Duration is determined by the performer.



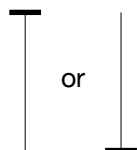
Accented and breathy inhalation, slightly voiced.



Accented and breathy exhalation, with or without syllables.



Smooth or accented air blow. Duration of sounds
should be left to the discretion of the performer.

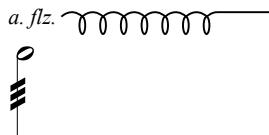


Coughing sound (dynamic varies)

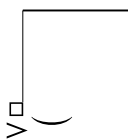


Indicates the absence of a clef; all of the
following notes should be un-pitched.

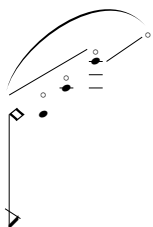
Flute



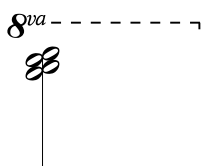
Air flutter tongue (a. flz.)



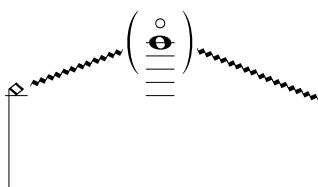
Air blow only (a.b.)



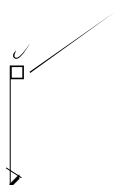
With flutter tongue, arpeggio up the harmonic series as fast, high, and loud as possible. Bring out the distortion.



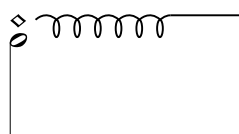
Whistle tone (w.t.) in rapid flageolet fingering the flute for percussive effect.



Extreme vibrato in the upper high register region. Let the pitch fall through partials gradually.

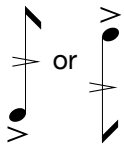


Jet whistle (J.W.)



Very fast vibrato (F.V.) to produce a ripping effect in timbre. (Sometimes referred to as a “nanny-goat vibrato”).

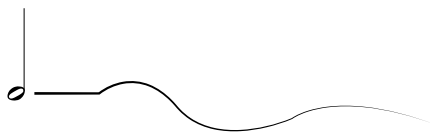
Flute (cont.)



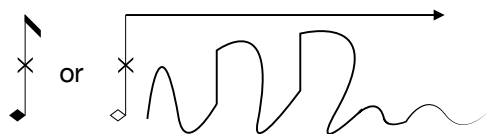
Tongue ram (T.R.)



Freely bending

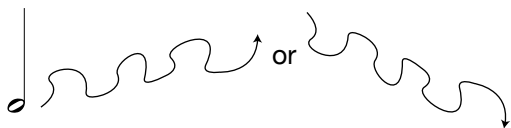


From normal to freely bending

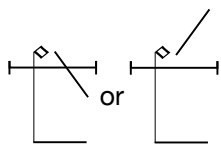


Very distorted sound, with or without flutter tonge (d.s.)

Violoncello



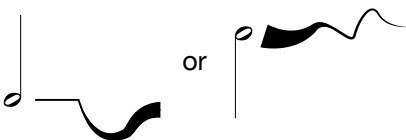
Extremely sul ponti molto vibrato (e.s.p.m.v.);
the curve lines indicate the contour of the vibrato.
Descending or ascending glissandi.



Extremely sul ponti non-vibrato (e.s.p.n.v.).
Descending or ascending from the highest or the lowest pitch.



Scratchy tone (pressure bow/p.b.) with the
bow hair flat against the string while pressure
is exerted. Indefinite pitch is desired.

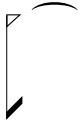


Gradually change from normal bowing to scratchy
bowing or from scratchy bowing change to normal
bowing. (Can be achieved by bowing yarn wrapping
on string, between bridge and tailpiece).

Violoncello (cont.)



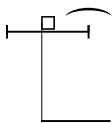
Vertically scrape the strings slowly in the lower region with the thumbnail, creepily and spontaneously.



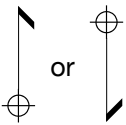
Bow behind the bridge without pitch indication.



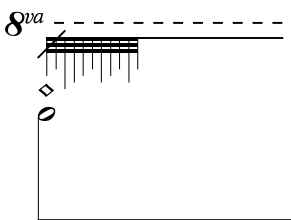
Bow on the tailpiece without pitch indication (low groaning noise).



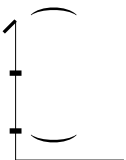
Bow on the bridge without pitch indication (buzzing sound)



Vertical bowing: bow vertically from bridge to neck. Slowly move the bow arm towards/away from the body of the instrument.



Fast flutter of natural harmonics in the upper register. Any order is acceptable.

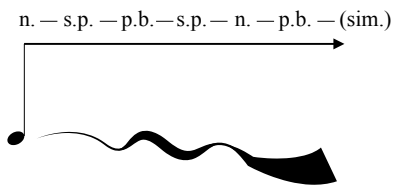


Multiphonics (m.p.): created when the finger splits the string in between two natural harmonics. The bow pressure is extremely important.

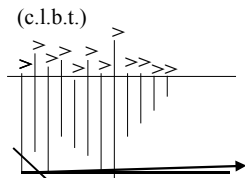
4-5 3-4 etc.

Indicates the number of the partials on each individual string.

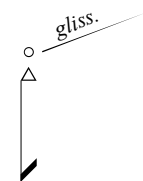
Violoncello (cont.)



From normal to distorted bowing, bring out more distortion while the bow pressure gradually increases or decreases on the string. Bowing changes could go from norm. to sul pont., molto vibrato, etc.



Col legno battuto (c.l.b.t.), without pitch indication



Extremely sul pont. with short and sharp upward glissando. The resultant sound should be like the sharp blade of a sword thrusting quickly, lightly and very quietly.



Freely vary the upper harmonic partials.



With left hand, lightly mute the strings behind the bridge. Right hand plucks these strings with fingernails to produce a quiet, percussive sound without definite pitch.

Spirare, potes spirare

En memorium: Jocelyn Chang, 1951-2010

LUO

2012

♩ = 52

Flute

sfz

tsu tsu tsu tsu tsu tsu

'Cello

sfz

Su Su tsu Su Su tsu

(together)

(Sul A)

pp

Fl.

p dynamics freely changed

sfz *pp*

(Sul D)

n. s.p. p.b. n. s.p. p.b. (sim.)

4"

Vlc.

p

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Fl.

sfz

p *f* *p* (sim.)

6''

(Sul A)

(Sul C)

ca. 3''

Vlc.

p *f* *f* *p*



Fl.

sfz

sfz

p *p* *p*

tsu tsu tsu tsu tsu

mf

Vlc.

p

Fl. *p* *sfz* 5

Vlc. *f* *p*

Fl. *f* *p* *sfz* *fp* *Su*

Vlc. *f* *p* *p* *pp* *sul pont.* *8va* *(Sul C)*

Fl. *p* 3" *a. flz.*

Vlc. *ff* *(Sul A)* *m.p.* *m.p.* 3" 2" *f*

Fl. *a. flz.* (coughing) *sfz* *fp* *ff*

Vlc. *p* *ff* (coughing) *sfz*

3



(J.W.)

Fl. (loudly coughing!) *sfz* *p* *f* *p* *sfz* *tsu* *tsu*

Vlc. (loudly coughing!) *sfz* *p* *fp* *sfz* (coughing) *sfz* *ff*

f *p*

A
D
(Sul G)
C

(c.l.b.t.)

Fl. *sfz*

mf *f* *p* (sim.) > < >

4"

Vlc. (Sul G) (c.l.b.t.)

p *f* *p*

Fl. 3

f 5"

Vlc. (Sul G) (c.l.b.t.)

ff *pp*

arco (Sul A) 4"

pp

norm. — S.P.E.M.V. — (sim.)

*violently

(Sul A) (E.S.P.) gliss.

(Sul C or G)

ff *p* *pp* *f*

Fl. *n.v.*

p

Vlc. arco (E.S.P.) (Sul A) *gliss.* (Sul C or G) arco (E.S.P.)

pp *f* *ff* *pp* 5th *p* 3



Fl. *f* *sfp* *ff* *tsu*

Vlc. (e.s.p.) E.M.V. *n.v.* *p* *f* *f* (split onto other strings) *ff* (Sul G) *m.p.* 4-5 *f*



Vlc. *p* 2nd (Sul A) *m.p.* 4-5 (Sul D) *m.p.* 3-5 (Sul C) 6-7

Fl.

tsu tsu

sfz

sfz

tsu tsu

T.R. T.R. T.R.

sfz

tsu

Vlc.

p

f

s.p.

pizz.

arco

p

f

3"

m.s.p.

sfp

ff

= freely vary the upper partials

Fl.

F.V.

f

a. flz.

n.

a. flz.

p

f

p

Vlc.

2"

E.S.P.M.V.

(Sul A)

f

mf

p

(duration is determined by the performer)

* = from the highest possible pitch on A string

Vlc. *ff* *sfz* *p* *f* *f* *p*
 pizz. arco 5th freely tsu F.V. E.S.P. arco

==

Fl. *f* *mp* *mf* *p* *f*
 F.V. 3 F.V. (E.S.P.) norm. bow! 3 n. E.S.P.M.V.

* \circ = Indicates a high partial; very fast duration.
 Sounds like scraping glass on a metal surface.

Fl.

sfz *a. flz.* *p* *f*

Vlc.

p *gliss.* *5* *p* *sfz* *sfz*



Fl.

sfz *a. flz.* *sfz* *a. flz.* *p* *f* *sfp* *ff*

Vlc.

sfz *sfz* *ff*

\circ = freely vary the upper partials

Fl.

sfz *a. flz.* *sfz*

sfp *f* *sfz*

3^{''} 3

Detailed description: This is a musical score for a Flute (Fl.) in treble clef. It begins with a dynamic marking of *sfz* (sforzando) and a hairpin indicating a crescendo to *a. flz.* (a fortissimo). The music features a series of sixteenth-note runs, some with accents and slurs. A dynamic shift to *sfp* (sforzando piano) is followed by a crescendo to *f* (forte). The piece concludes with a *sfz* marking and a triplet of eighth notes.

(E.M.V.S.P.) More violently!

Vlc.

(s.p.)

p *fp* *p* *ff*

pp

3^{''} 3

Detailed description: This is a musical score for a Violin (Vlc.) in bass clef. It starts with a dynamic marking of *p* (piano) and a hairpin leading to *fp* (forzando piano). The music includes a triplet of eighth notes and a five-note run. A dynamic shift to *p* is followed by a crescendo to *ff* (fortissimo). The score ends with a *pp* (pianissimo) marking and a long, wavy line representing a sustained note or tremolo.



Fl.

Vlc.

choose desired pitch!

T.R. T.R. T.R.

6^{''} 3^{''} 2^{''}

sfz *sfz* *sfz* *tsu*

n. — s.p. — p.b. — s.p. — n. — p.b. — (sim.)

Detailed description: This block contains two musical staves. The top staff is for Flute (Fl.) in treble clef, featuring a six-measure rest (6^{''}) followed by a series of trills (T.R.) and accents. Dynamics include *sfz* (sforzando) and *tsu* (tutti). The bottom staff is for Violin (Vlc.) in bass clef, with a hairpin indicating a crescendo from *p* to *ff*. Above the staff, a sequence of dynamics is listed: n. (normal), s.p. (sforzando piano), p.b. (pianissimo), s.p., n., p.b., and (sim.) (similissimo). The violin part includes a *sfz* marking and a *tsu* marking. The section concludes with a two-measure rest (2^{''}) and a final *sfz* marking.

Fl.

Vlc.

sfz

pizz

sfz

f

2nd

arco

(s.p.)

p *f*



Fl.

Vlc.

f

sfz

fp *fp* *ff*

sfz

tsu tsu tsu tsu

whisper

p

3 Spirare

3 Spirare

s.t.

p

Freely chaotically violent

Take flute away!

Fl.

ff Pote - s Pote - s Pote - s Pote - s Spirare _____ Pote - s Pote - s! Pote - - - - s

Vlc.

ff Spirare _____ Pote - s Pote - s Spirare Pote - s Spirare _____ Pote - s Pote - s! Pote - - - - s



Pick up flute!

Take flute away!

Fl.

sfz *sfz* *ff* (coughing!) Poco accel.

Vlc.

sfz (coughing!) *ff* Poco accel.

tsu tsu tsu tsu tsu

Fl.

Rit. _____

Quiet!
(♩ = 52)

whisper

p Spirare — —

Spirare — Spirare —

shh — — — !

ff ————— *pp*

Vlc.

Quiet!
(♩ = 52)

whisper

p Spirare — —

Spirare — —

Spira - Spirare — — — —

shh — — — !

ff ————— *pp*



Fl.

Pote - s Pote - s Pote — — — (s)

p ————— *f*

Pick up flute!

tsu tsu tsu tsu tsu

p

Vlc.

sfz

p

Spirare — —

Spirare — —

Spirare — —

shh — — — !

ff ————— *pp*

Empty, emotionless!

Fl. *p*

Vlc. (Sul A) *p*



Fl. *pp*

Vlc. *pp*



Fl. *p* *fp* *pp*

Vlc. *p* *sfz* *p*

* = any pitch of choice

air only flz.

pizz.

Fl. *8va* *p* *6''* *5''*

Vlc. *mp* *6* *5* *3* *5*



Fl. *p*

Vlc. *arco* *p*



Fl. *f* *p*

Vlc. *mf* *p*

(J.W.)

Fl.

p *tsu* *sfz* *p* *p*

Vlc.

p

3 3 3

Fl.

f *ppp*

Vlc.

pp *p*

6 3 5

Fl.

p *mf* *ppp*

Vlc.

f *p* *mf* *p*

5 3 5 5

R.H. alternating 2, 3, 4
(tr)
L.H. 3

Fl. *gliss.*

p *mp* *p*

Vertical bowing
arco (v.b.)

Vlc. *p*



R.H. alternating 2, 3, 4
(tr)
L.H. 3

Fl. *gliss.*

p *mp* *pp* *p*

Vlc. *p* *mp* *mf*



Fl. *sfz* *fp* *f* *p* *tsu* *tsu* *sfz* slowly

(E.S.P.) *gliss.* (Sul G) *f*

Vlc. *p*

R.H. alternating 2, 3, 4
(*tr*)

L.H. 3

Fl. *gliss.* *gliss.*

p *mp* *pp* *p*

Vlc. *ff* *p* *f* *pp*



a. flz.

Fl. *p* *mf* *pp*

(Sul A) arco *pp* *p* (Sul A) norm. *p*



(Very distorted sound)

Fl. *sfz* (dynamic varies) *f* *ff*

(d.s.)

(Very distorted sound) e.s.p. norm. e.m.v. norm. e.m.v.s.p.

Vlc. *ff* *pp* *ff*

