

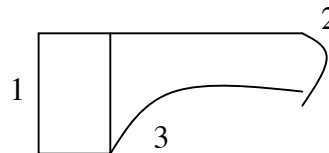
Durata: ca 10 min.

Ramagna

per Flauto dolce e Pianoforte

Peter Swinnen
2005

Disposition of the performers on stage



On each of the three positions there should be a stand (position 1 being the regular piano stand), used by both musicians. The positions on stage determine the instruments on which to play:

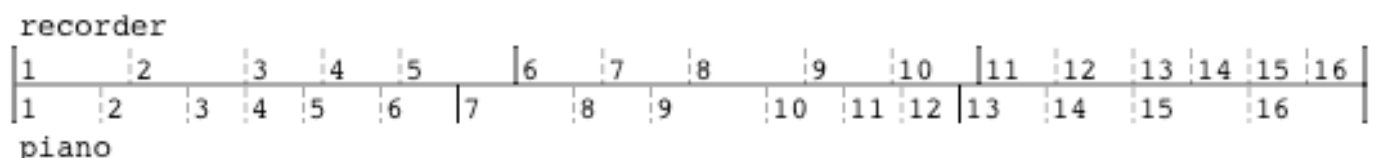
- for the recorder: 1 alto, 2 basset, 3 sopranino
- for the piano: 1 small clusters on the keys, 2 with the hands on the bass strings, 3 with the hands on the high strings

Notes for the performers

The piece consists of 2 * 16 separate pages. To start the performance, a volunteer from the public should be invited to distribute these 32 pages evenly among the 3 music stands, in random order. The piano player should start on a position of his choice, some 10 seconds later followed by the flutist, on another free position of his choice. When the page is finished, the player should take it away, move to another free stand, where he will find his next page, which he starts playing, and so on. The piece ends as soon as the first performer reaches a stand without pages: the other player finishes his page alone and the piece is over.











Each page of the score is a graphical representation of 9 different (but undefined) pitches in time. They are read like 6 'staffsystems' from top to bottom. Each staffsystem has 5 'bars', each consisting of 3 'beats'. This rhythm should be carefully respected.

Although the order of the pages (and hence the exact notes being played) is freely determined by the volunteer from the public, the way of performing them is strictly prescribed in the tables on the next pages. The page numbers refer to the order in which the performer meets the pages. The tempo unit refers to 2 blocks in the score (a 'beat'), or the time between two dashed vertical lines. Since both musicians play their pages in different tempi, the resulting form looks somewhat like this:



The full vertical lines in this scheme indicate the position of the three main parts of the piece (*Quasi recitativo scherzando* – *Arioso lirico* – *Maestoso*).

a) Performing instructions for the recorder

Page	Tempo	Performance details
		<i>Quasi recitativo scherzando</i>
1	 = 120	Huge ambitus. Staccatissimo. Dynamics alternating subito between <i>f</i> and <i>p</i> , lots of irregular rests ¹ and dynamic surprises.
2	 = 120	Ambitus somewhat less, but still very big. Staccato. Dynamics alternating subito between <i>ff</i> and <i>pp</i> , a little less rests but even more dynamic surprises
3	 = 180	Large ambitus. Somewhat less staccato. Dynamics ranging from <i>mf</i> till <i>p</i> , still fewer rests and dynamic surprises
4	 = 180	Medium ambitus. Notes still somewhat longer. Dynamics ranging from <i>f</i> till <i>pp</i> in big cresc. and dim., almost no rests nor dynamic surprises
5	 = 120	Rather small ambitus. Portato. Dynamics stabilizing around <i>p</i> , almost no rests, continuous flow of notes
		<i>Arioso lirico</i>
6	 = 120	Medium ambitus. Steady <i>mf</i> , lots of flzg, tremoli and trills between the given notes, with irregular (but soft) accents on the start of the tremoli
7	 = 160	Larger ambitus. Steady <i>f</i> , as much flzg, tremoli and trills between the given notes as possible, with even more irregular accents on the start of the tremoli
8	 = 120	Medium ambitus. Steady <i>mf</i> , a little less flzg, tremoli and trills between the given notes, with less pronounced, but still irregular accents on the start of the tremoli
9	 = 160	Smaller ambitus. Steady <i>f</i> , even less flzg, tremoli and trills between the given notes, with suddenly no accents at all
10	 = 160	Very small ambitus. Steady <i>mf</i> , almost no flzg, tremoli and trills between the given notes, with very soft accents on the start of the tremoli
		<i>Maestoso</i>
11	 = 180	Small ambitus, <i>p</i> , sottovoce, legatissimo, with very little, regularly spaced, rests.
12	 = 180	Very small ambitus, <i>mp</i> , sottovoce, legatissimo, with a little more, regularly spaced, rests
13	 = 240	Medium ambitus, <i>mf</i> , sottovoce, legatissimo, without rests
14	 = 240	Small ambitus, <i>mp</i> , sottovoce, legatissimo, with again some regulary spaced rests
15	 = 240	Large ambitus, <i>p</i> , sottovoce, legatissimo, with longer rests, less notes
16	 = 240	Huge ambitus, <i>pp</i> , sottovoce, legatissimo, almost silent, with very long rests, almost no notes anymore

¹ Where the performance details speak about rests, this means *converting notes to rests*, such that the notes that are actually played, still come in their proper timing.

b) Performing instructions for the piano

Page	Tempo	Performance details
		<i>Quasi recitativo scherzando</i>
1	 = 160	Huge ambitus. Staccatissimo. Dynamics alternating subito between <i>f</i> and <i>p</i> , lots of irregular rests ¹ and dynamic surprises.
2	 = 160	Ambitus somewhat less, but still very big. Staccato. Dynamics alternating subito between <i>ff</i> and <i>pp</i> , a little less rests but even more dynamic surprises
3	 = 240	Large ambitus. Somewhat less staccato. Dynamics ranging from <i>mf</i> till <i>p</i> , still fewer rests and dynamic surprises
4	 = 240	Medium ambitus. Notes still somewhat longer. Dynamics ranging from <i>f</i> till <i>pp</i> in big cresc. and dim., almost no rests nor dynamic surprises
5	 = 180	Rather small ambitus. Poco staccato. Dynamics stabilizing around <i>p</i> , many rests, continuous flow of notes
6	 = 180	Medium ambitus. Portato. Dynamics ranging from <i>mf</i> till <i>pp</i> in big cresc. and dim., almost no rests nor dynamic surprises
		<i>Arioso lirico</i>
7	 = 120	Medium ambitus. Steady <i>mf</i> , lots of tremoli and trills between the given notes, with irregular (but soft) accents on the start of the tremoli
8	 = 180	Larger ambitus. Steady <i>f</i> , as much tremoli and trills between the given notes as possible, with even more irregular accents on the start of the tremoli
9	 = 120	Medium ambitus. Steady <i>mf</i> , a little less tremoli and trills between the given notes, with less pronounced, but still irregular accents on the start of the tremoli
10	 = 180	Huge ambitus. Steady <i>mp</i> , suddenly no tremoli and trills at all, but with many irregular (but soft) accents
11	 = 240	Smaller ambitus. Steady <i>f</i> , a lot of tremoli and trills between the given notes, with suddenly no accents at all
12	 = 240	Very small ambitus. Steady <i>mf</i> , average amount of tremoli and trills between the given notes, with very soft accents on the start of the tremoli
		<i>Maestoso</i>
13	 = 160	Small ambitus, <i>p</i> , sottovoce (u.c.), legatissimo, with very little, regularly spaced, rests.
14	 = 160	Very small ambitus, <i>mf</i> , sottovoce (u.c.), legatissimo, without rests
15	 = 120	Medium ambitus, <i>mp</i> , sottovoce (u.c.), legatissimo, with more and more regulary spaced rests
16	 = 120	Huge ambitus, <i>pp</i> , sottovove, legatissimo (u.c.), almost silent, with very long rests, almost no notes anymore

¹ Where the performance details speak about rests, this means *converting notes to rests*, such that the notes that are actually played, still come in their proper timing.

