

Vent

Etude for Solo Flute

Pierre Flasse

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Written for Gavin Osbourne

Premiered in the Cosmo Rodewald Concert Hall
4th November 2016

Approx 2"

Programme Note

Vent is an etude for solo flute which explores the different tensions within a person's day, represented through separate cells. Each cell becomes a channeling of each form of anger a person may feel, and explores the relationship of these angers amongst one another. Once each frustration has been fought with itself, the material makes a final move in its teleology with an attempted resolution of each anger, as the person releases their vexation from their mind, and music.

Performer Directions

Cells

- ~ Breathy - This cell comes from a "huffy" anger. The cell should be played with a fast staccato which still conveys the breathiness of the anger.
- ~ Seething - This cell stems from when anger is internalised. The notes should melt into one another, a quiet yet fiery resentment.
- ~ Exasperated Frustration - This cell is more gestural in shape and may be exaggerated by the performer as seen fit. It represents the anger during the end of an argument. The falls are to be seen as slight wavers in tonality or a 'sigh'. The cell should be quite detuned in attitude and lacking colour.
- ~ Rage - This cell presents absolute anger, which is literally vocalised from the throat flutter. The cross notehead should be sung - at the pitch of Ab, it is not approximate - and the throat flutter should mix between the played and sung notes.
- ~ Unregimented Fury - This cell is to be thought of anger at its peak. Only the accented notes should be overblown. The exact rhythm is not particularly necessary, more the length and relationship between each of the accented notes. The level of overblowing is extreme so partials are heard too.
- ~ Cadenza - Each part of the cadenza references a cell and should be played seamlessly between each reference. The throat flutter is only for the marked note and ends with the first dotted quaver. The slurred semiquavers on the same note should be achieved with the diaphragm, not the tongue.

Landscape

- ~ There are general pauses marked as quaver rests with a fermata dotted throughout the music. These should be momentary lapses in the action which draw attention to the difference in the cells, and whilst each should only be minor, the performer may play with the length of these as they see fit and appropriate with the music.
- ~ Some passages require lengthy runs between cells with a constant flow of notes. This leaves little room for breath. If possible when the performer breathes, to breathe at natural points in the phrase and music - preferably not in the gaps between cells.
- ~ After each new cell has been introduced for the first time, the title will be abbreviated thereafter for ease of reading the full score.
- ~ Whilst dynamics cross over and continue across different cells (if different cells require the same dynamic), each new cell starts with no key signature and no accidentals, and lasts for that cell only. That is to say, notes will be a natural unless an accidental precedes it or the same note earlier within the same cell.
- ~ The metre changes frequently throughout the etude. This is purely to accurately represent the length of each cell, and although may be seen as compound, it merely shows a snapshot from the original cell. This also relates to the tempo, which stays regular for each particular cell, despite the metre shifting. For example, if an Unregimented Fury cell is ♩ = 184 and originally in 4/4, when it is later presented in 1.5/9 or 4.5/18, you should play in exactly the same way as the 4/4 cell, you are merely playing a snapshot from the cell.

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[illegible]

See. $\text{♩} = 112$ Exa. fru. $\text{♩} = 72$ See. $\text{♩} = 112$ Exa. fru. $\text{♩} = 72$ See. $\text{♩} = 112$ Rage $\text{♩} = 176$ Bre. $\text{♩} = 144$ Exa. fru. $\text{♩} = 72$

53 *pp* *mf* *pp* *mf* *pp* *f* *thr. flut.* *thr. flut.* *5* *7* *5* *5* *mf*

Unregimented fury $\text{♩} = 184$ Bre. $\text{♩} = 144$ Rage $\text{♩} = 176$ Exa. fru. $\text{♩} = 72$ See. $\text{♩} = 112$ Unr. fur. $\text{♩} = 184$

66 *overblow* *ff* *overblow* *f* *5* *3* *thr. flut.* *mf* *overblow* *pp* *overblow* *ff*

See. $\text{♩} = 112$ Exa. fru. $\text{♩} = 72$ Unr. fur. $\text{♩} = 184$ Rage $\text{♩} = 176$ Bre. $\text{♩} = 144$ Rage $\text{♩} = 176$ Bre. $\text{♩} = 144$ Unr. fur. $\text{♩} = 184$ Exa. fru. $\text{♩} = 72$

77 *pp* *mf* *ff* *f* *5* *5* *5* *thr. flut.* *f* *5* *ff* *mf*

Unr. fur. $\text{♩} = 184$ See. $\text{♩} = 112$ See. $\text{♩} = 112$ Exa. fru. $\text{♩} = 72$ Unr. fur. $\text{♩} = 184$ Bre. $\text{♩} = 144$ Rage $\text{♩} = 176$

88 *overblow* *ff* *pp* *pp* *mf* *ff* *f* *5* *thr. flut.*

Unr. fur. $\text{♩} = 184$ See. $\text{♩} = 112$ Unr. fur. $\text{♩} = 184$ Cadenza, free tempo

97 *overblow* *ff* *pp* *ff* *f* *5* *pp* *overblow* *ff* *mf*