

Parallel

for solo flute

in homage to Vincent Persichetti

James Paul Sain

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program notes

Parallel was written while the composer was a student of composition at the University of Alabama. It received its premiere by Cynthia Sain, the composer's wife. The work, in homage to Vincent Persichetti, is an attempt by the composer to deal with his past as a flute player and his present as a composer. It was written shortly after arriving in Tuscaloosa, AL, and learning of Persichetti's passing. Though the composer never studied with Persichetti, he feels that through his music and book "Twentieth Century Harmony," Persichetti touched his compositional psyche deeply. In this work there are many allusions to tomes of the standard flute literature, from Varèse to Fauré and from Hindemith to Persichetti. It is hoped that this work transcends these influences that acted upon the creator.

brief biography

James Paul Sain (b. 1959) is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He founded and directed the internationally acclaimed Florida Electroacoustic Music Festival for 17 years. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is currently SCI Executive Committee chair and an American Composers Alliance board member. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters, Albany and NACUSA labels.

*Most current and machine readable forms of the above can be found at – <http://jamespaulsain.com/>
duration: 8'00"*

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freely ♩=68 **emphatic** **moving** ♩=76

pp < *r f z* > *mf* > *n* *f* *accel.* *sub mp*

ff *p* *mf* *rit.*

relaxed ♩=60 **free (with direction)**

'AH' *tr* *fit.* *f*

ff

mp *mf* *ff*

sub p *mp*

mf *ppp*

mp *f* *ff* *sub mf* 'AH'

key slide *mf* *rit.*

(a little slower than before) 'AH' *A Tempo*

The musical score consists of eight staves of music. The first staff begins with a dynamic marking of *mp*, followed by *mf* and *ff*. The second staff includes *sub p* and *mp*. The third staff features *mf* and *ppp*. The fourth staff has *ppp*. The fifth staff contains *mp*, *f*, *ff*, and *sub mf* 'AH'. The sixth staff is mostly rests with some notes. The seventh staff includes a 'key slide' instruction, *mf*, and *rit.*. The eighth staff starts with '(a little slower than before)', 'AH', and *A Tempo*. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

Sain • Parallel

fit. fit. n.v. ord.

key slide (to 1/4 tone)

tr^b sfz

p

sfz mf *

f 6 6

(not triplets)

cresc.

Detailed description: This musical score is for a piece titled 'Sain • Parallel' on page 3. It consists of eight staves of music in treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features two triplet markings over eighth notes, followed by a quarter note, and then an eighth-note triplet. The second staff continues with eighth-note triplets and includes a 'key slide (to 1/4 tone)' instruction. The third staff has a triplet of eighth notes and a slur over a triplet of eighth notes. The fourth staff features a triplet of eighth notes and a trill marked 'tr^b' with a 'sfz' dynamic. The fifth staff starts with a piano 'p' dynamic and includes triplet markings. The sixth staff shows a dynamic change from 'sfz' to 'mf' and includes an asterisk. The seventh staff is marked 'f' and contains two sextuplet markings. The eighth staff is marked '(not triplets)' and ends with a 'cresc.' instruction.

Sain • Parallel

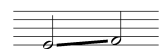
The musical score consists of seven staves of music in treble clef. It features various time signatures including 3/4, 5/4, 3/4, 2/4, 3/4, 4/4, and 3/4. The score includes dynamic markings such as *ff*, *fff*, *mf*, *f*, *mp*, and *ppp*. Performance instructions include *fl.* (flutter tongue), *ord.* (order), *trb* (trill), *rit.* (ritardando), and *A Tempo*. There are also markings for *n.v.* (sung pitch) and *fit.* (fingerings). The score concludes with a *whistle tone* and the instruction *(♩) ...let die away*.

performance notes



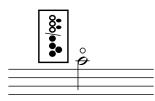
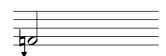
flutter tongue: the composer prefers a flutter sound from the throat.

key slide: pull fingers off the keys smoothly to create a smooth glissando effect.



sung pitch: diamond shaped note heads are used to indicate which pitch is to be sung on multiphonics; the given vowel sound should be used.

quarter tone: pitch should be between the natural and flat pitch; for the given pitch half-hole the E key.



special fingering: top • right hand; bottom • left hand; open circle • key open; darkened circle • key closed.

key slap: make an audible key slap at the beginning of the pitch.

