

Parallel

for solo flute

in homage to Vincent Persichetti

James Paul Sain

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Program Note

Parallel was written while the composer was a doctoral student in composition at the University of Alabama. The composition 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 (and "reformed flautist"). 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 its creator.

Composer

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 President of the Society of Composers Inc. He previously served for several terms on American Composers Alliance Board of Governors. 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.

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

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

fl. *ff* *n.v.* *p* *ord.* *mf* *rit.*

relaxed ♩=60

'AH'

free (with direction)

tr *fl.* *f*

ff

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mp *mf* *ff*

sub p *mp*

mf

ppp

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

mf *rit.*

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

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The musical score consists of eight staves of music in treble clef. The first staff begins with a key signature of one sharp (F#) and includes performance markings 'fit.' above two triplet groups, 'n.v.' above a quarter note, and 'ord.' above a triplet. The second staff features a 'key slide (to 1/4 tone)' instruction above a triplet and an asterisk below a note. The third staff contains several triplet markings. The fourth staff includes a trill marked 'tr^b' and a sforzando 'sfz' dynamic. The fifth staff starts with a piano 'p' dynamic and contains triplet markings. The sixth staff shows a dynamic shift from 'sfz' to 'mf' with a crescendo hairpin and an asterisk. The seventh staff is marked 'f' and contains sextuplet markings. The eighth staff concludes with a 'cresc.' marking.

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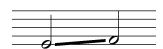
The musical score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *ff* and a crescendo hairpin. It features several triplet markings (3) and a 'fit.' (flutter tongue) marking. The second staff includes a 'freely' marking, a 'n.v.' (no vibrato) marking, and a 'p' (piano) dynamic. It shows a change in time signature from 5/4 to 3/4 and includes a 'cresc.' marking. The third staff is marked 'A Tempo' and 'mf' (mezzo-forte), with multiple triplet markings. The fourth staff starts with a 'fit.' marking and a 'f' (forte) dynamic, followed by a triplet and an 'mf' dynamic. The fifth staff includes a 'fit.' marking, a 'f' dynamic, and a 'p' dynamic. The sixth staff features a 'trb' (trill) marking, an 'ord.' (order) marking, and a 'p' dynamic. The seventh staff concludes with a 'p' dynamic and a 'ppp' (pianissimo) dynamic, with a note marked '(e) ...let die away' and a 'to whistle tone' instruction.

performance notes



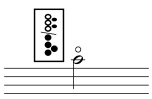
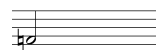
flutter tongue: the composer prefers a flutter sound from the throat.

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.

