Flute variations

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(2004)

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Flute variations

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This solo piece is written as a tribute to the Aaron Copland Piano Variations of 1932, along with the 1957 orchestral version of the same piece. The theme itself is inspired by the Copland theme. The intention was to write in a similar style to that of the Copland piece, incorporating modern extended flute techniques as part of the language of the piece.

The extended techniques and the virtuosity of the piece make it a challenging work for the modern solo flutist.

Performance notes:

The **Theme** is forceful and declamatory.The flutist should try to bring out this forcefulness using the accents and the natural percussiveness of the fingering changes, thinking of a violinistic manner of playing.

Variation I - The trilled key should fluctuate according to the indicated sixteenth notes.
In the repeated measures, it is necessary to "re-take" the trilled key (re-slap up or down the indicated key). The performer should feel free to let other multiphonics that come about from the fingerings mix themselves with the indicated notes, especially the double octaves that sound with some of the combinations. The moving sixteenths can be made present to differing degrees throughout the variation, some are quite vague. However, the held melody note and the ghost note on the bottom should be always be present. Circular breathing is very much part of the continuous effect of the variation. The indications which appear like the letter U leaning to one side or another are suggestions for turning in and turning out to facilitate a legato transition from one fingering to another.

Variations II and III should be played almost continuously.

Variation III - The held high notes should be used to circular breath. The indicated sung notes (and their resultant tones) can be changed or modified to create the maximum effect.

Variation IV - On the held notes, the flutist should transition smoothly from the double octave to the lower note and then transition to the whistle tones, slowly trilling the indicated key and bringing out the random whistle tones that appear. The low octave multiphonics tend to be a bit unstable, and that is to be used as part of their effect. With the timbral trills, the pitch fluctuations between the octaves is the desired sound.

Variation V is fast and virtuosic, but can be played freely, and finishes in a bravura style.

Peter Bacchus

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Flute Variations

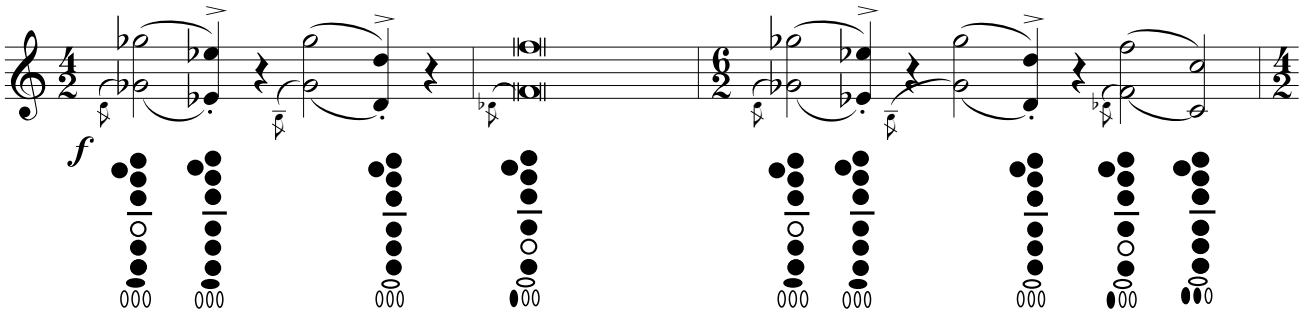
Homage to Aaron Copland

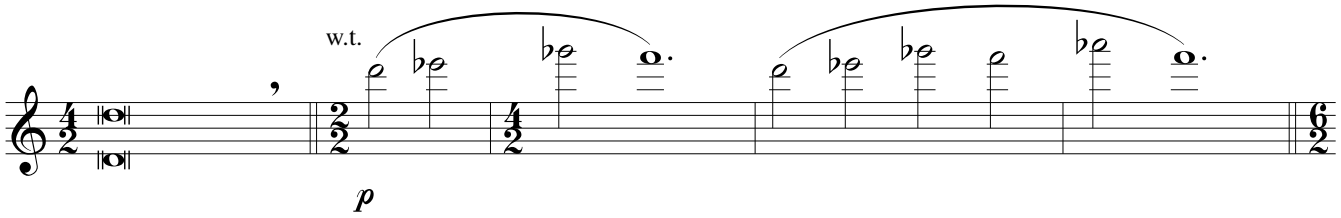
for solo flute

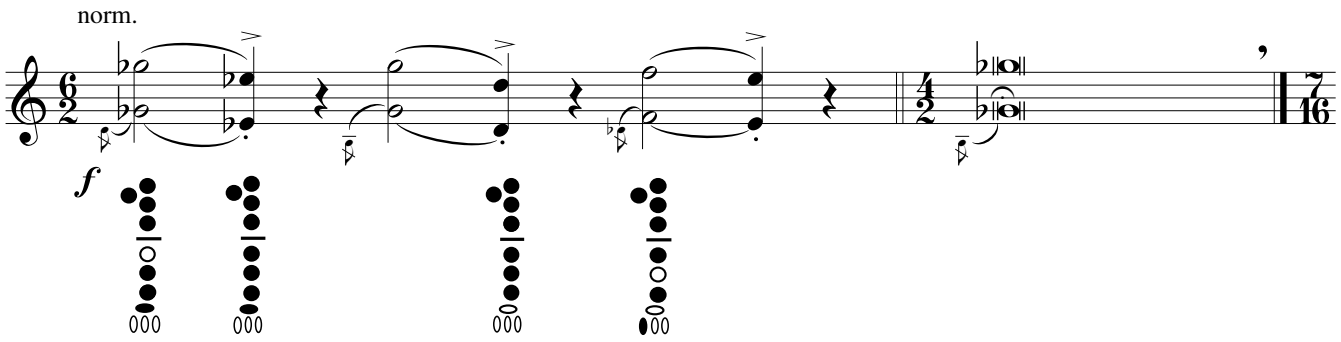
Peter Bacchus (2004)

Theme

Broadly and forcefully

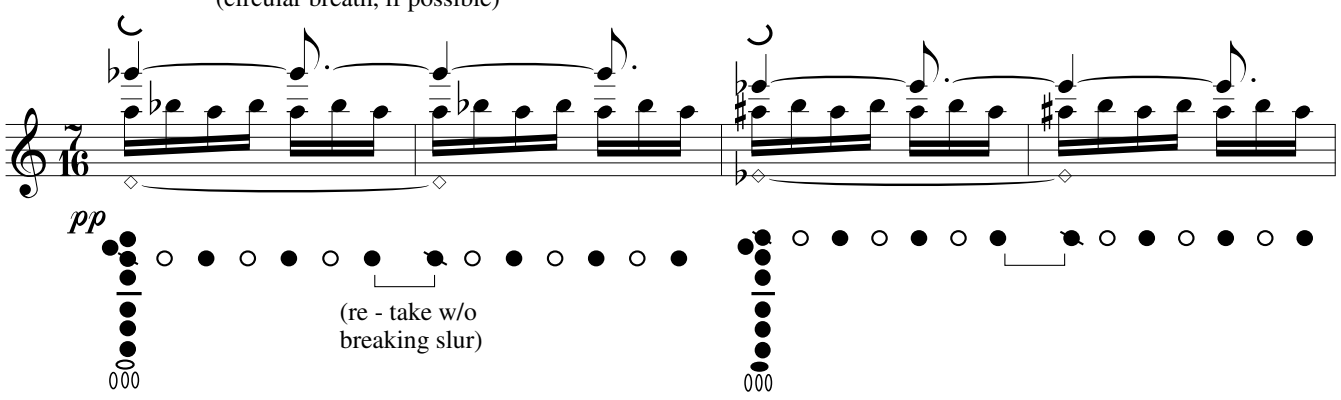






I. ♪ = 116-120

(circular breath, if possible)



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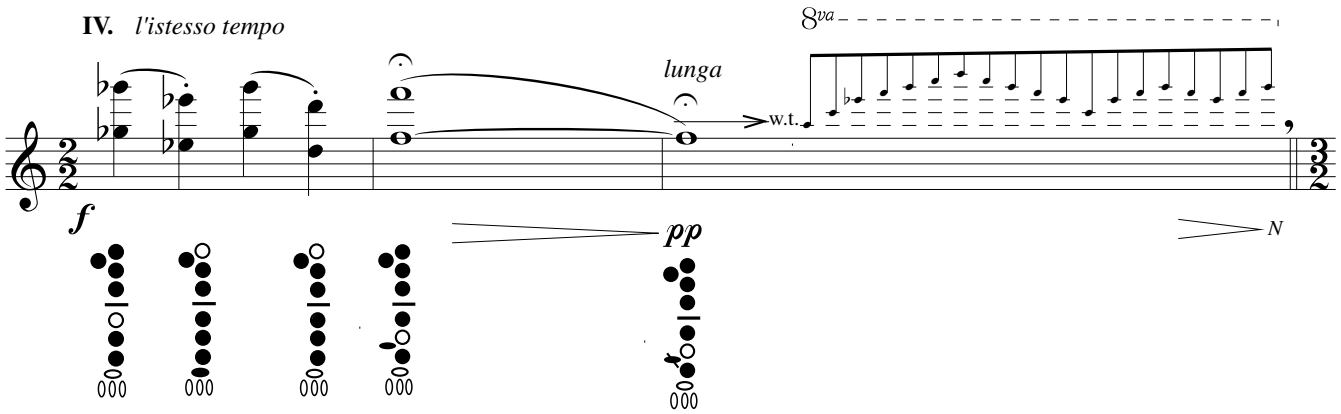
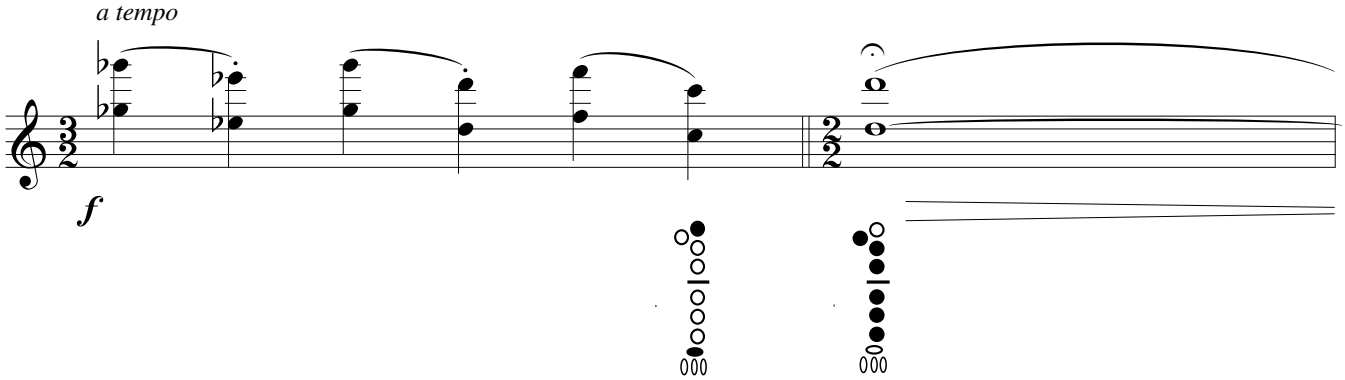
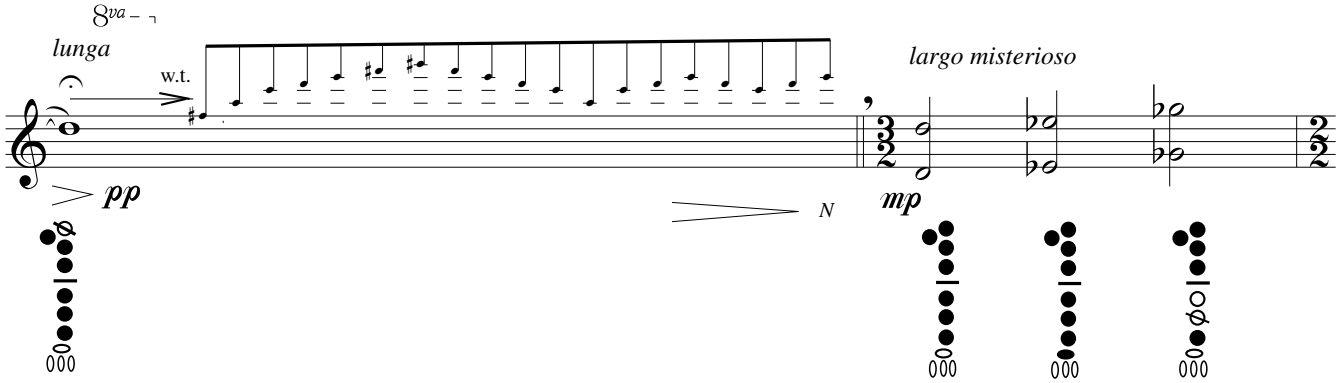
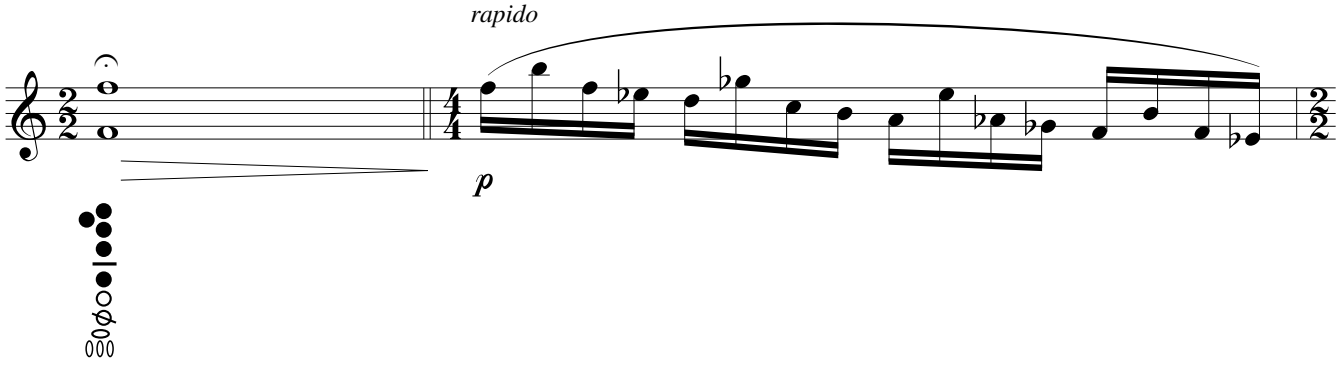
IV. *l'istesso tempo*









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