

Samuel Messer

27 duets

for flute & cello

27 duets (2019)

for flute & cello

Notes

Preparation of performance

'27 duets' is a collection of materials to be assembled & ordered, prior to performance, as desired by the players (taking into account some broad principles outlined below).

The materials are divided into collections **A**, **B** & **C**, which may be placed into any order. However, each collection should only be made use of once, and not returned to (e.g. 'BCA' and 'CAB' are possible, but 'BCBA' is not). Within each collection figures may be reordered, repeated or omitted as desired (for exceptions, see below).

A short pause should be left between each of the figures performed from collection **A**.

In collection **B**, certain figures have multiple possible endings, shown by arrows - performers begin at the numbered starting point, and move together to an ending selected in advance. A short pause may or may not be left inbetween figures performed from this collection.

Collection **C** should consist predominantly of a performance of figure **1**, with each line being repeated any number of times ad lib. Occasionally figures **2**, **3**, or **4** may be interleaved between repeats. In figure **1** the gradual slowing implied by the tempo markings may be extended if desired, via a progressive reduction in tempo upon each repeat of the final line (a general lessening in dynamic is also permissible in this case). Figures/gestures in collection **C** should be moved between without pause (*attacca*).

Open loops

Certain figures in collection **B** are given the designation 'Open loop'. Here both parts are of the same length but one player may begin at any of the circled-numbered starting points, looping back as necessary to ensure that all material has been performed; the other player may be required to repeat in order that both finish together (e.g. in figure **1** the cello may start at 2, proceed to 3, and then loop back to 1 whilst the flute performs its part as shown, playing twice).

Scordatura

The cello is required to retune its lowest string down to B for the duration of the performance; all harmonics on this string are notated at fingered, rather than sounding pitch, with the sounding notes shown above in brackets.

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A All figures: ♩ = c. 60
Perform the duets of collection A in any order, for any length of time, leaving a short pause between each.

1. air (trill) * → pitch (ord.) → air → pitch → air

1 2 3 4 1 2 3 4 1 2 3

III half pitch, half noise

p molto legato

2. half pitch, half air

1 2 3 4 1 2 3 4

molto sul tasto

pp sotto voce

3. air (trill) * → pitch (ord.) → air → pitch → air

1 2 3 1 2 3 1 2 3 4

III half pitch, half noise

p molto legato

4.

pp poco

III IV (B) nat.

p *pp* < *mp*

5. half pitch, half air

1 2 3 4 1 2 3 4 1 2 3 4

molto sul tasto

pp sotto voce

LH-muted **

6.

mp delicate, placed

III LH-muted **

mp (non dim.)

7. half pitch, half air

1 2 3 1 2 3 4

ord. III IV (B)

pp *mp* *mp*

*Optional trill, at players discretion.

**Mute string with palm, positioning outermost (little-finger) edge at the indicated pitch. The result should be an almost pitchless, 'breathy' noise with a residual sense of the indicated pitch.

8.

III
IV (B) \sharp

mp

9.

III
LH-muted**

mp *gliss.* (non dim.)

10.

III
IV (B) \sharp

pp *mf*

p

B All figures: ♩ = c. 60 / ♪ = c. 120
 Perform the duets of collection B in any order, for any length of time, either leaving a short pause inbetween or continuing attacca.

1. OPEN LOOP

The main loop consists of two staves. The upper staff is in 2/4 time, starting with a quarter rest, followed by eighth notes with accidentals, and ending with a quarter rest. The lower staff is in 2/4 time, starting with a quarter rest, followed by eighth notes with accidentals, and ending with a quarter rest. The loop is marked *p singing faintly* and is to be played twice.

Three variations are shown below the main loop, each with arrows pointing to specific parts of the main loop:

- a.** Variation a shows a duet in 2/4 time. The upper staff has a quarter rest followed by a quarter note with an accidental. The lower staff has a quarter rest followed by a quarter note with an accidental. Both are marked *p delicate, placed*.
- b.** Variation b shows a duet in 3/4 time. The upper staff has a quarter rest followed by a quarter note with an accidental. The lower staff has a quarter rest followed by a quarter note with an accidental. Both are marked *p delicate, placed*. The upper staff also includes *f poco* and *mp* markings.
- c.** Variation c shows a duet in 2/4 time. The upper staff has a quarter rest followed by a quarter note with an accidental. The lower staff has a quarter rest followed by a quarter note with an accidental. Both are marked *mp*. The upper staff includes an *air, key trill* marking.

2. OPEN LOOP (Fl. quasi solo)

The main loop consists of two staves. The upper staff is in 3/8 time, starting with a quarter rest, followed by eighth notes with accidentals, and ending with a quarter rest. The lower staff is in 3/8 time, starting with a quarter rest, followed by eighth notes with accidentals, and ending with a quarter rest. The loop is marked *pp sotto voce* and is to be played twice.

Three variations are shown below the main loop, each with arrows pointing to specific parts of the main loop:

- a.** Variation a shows a duet in 2/4 time. The upper staff has a quarter rest followed by a quarter note with an accidental. The lower staff has a quarter rest followed by a quarter note with an accidental. Both are marked *mp* and *pp sotto voce*.
- b.** Variation b shows a duet in 3/8 time. The upper staff has a quarter rest followed by a quarter note with an accidental. The lower staff has a quarter rest followed by a quarter note with an accidental. Both are marked *mp* and *p singing faintly*.
- c.** Variation c shows a duet in 3/8 time. The upper staff has a quarter rest followed by a quarter note with an accidental. The lower staff has a quarter rest followed by a quarter note with an accidental. Both are marked *mp pesante*.

3. OPEN LOOP

(play once)

p delicate, placed

III

① IV(B)

②

pp < mf p delicato (p)

a.

p delicate, placed

p

b.

mp

p

c.

p delicate, placed mf p

f poco p

gliss.

4.

air pitch (ord.) air

p

III IV(B)

optional

p delicate, placed

p delicate, placed

5.

p poco pp

gliss.

p poco pp

optional

quasi solo

mf p mf pp

molto sul pont.

p delicate

C Perform figure 1 from start to finish, repeating lines ad lib. Occasionally, interleave 2, 3, or 4 between repeats (always attacca).

1. ♩ = c. 120

grace notes approx. pitch (finger E♭ during glissando)

mf p mf

II III molto sul tasto

gliss. gliss.

ord.; 2 or 3 notes, rising, irregular/awkward

ord.; 2 or 3 notes, rising, irregular/awkward

pp mf

attacca

♩ = c. 100

mf p mf

II III molto sul tasto

gliss. gliss.

any 2, rising, irregular/awkward

ord.; 2 or 3 notes, rising, irregular/awkward

pp mf

attacca

♩ = c. 84

mp p mp

molto sul tasto

gliss. gliss.

ord.; 2 or 3 notes, rising, irregular/awkward

ord.; 2 or 3 notes, rising, irregular/awkward

pp mp

attacca

♩ = c. 72, or slower on each repeat

p p mp poco

molto sul tasto

gliss. gliss.

ord.; 2 or 3 notes, rising, irregular/awkward

ord.; any 2, rising, irregular/awkward

pp mp poco

attacca

2. ♩ = c. 120

Musical notation for exercise 2, measures 1-2. The piece is in 3/8 time with a tempo of approximately 120 beats per minute. The first measure contains a triplet of eighth notes in the treble clef, marked *mf poco*. The second measure contains a single eighth note in the bass clef, marked *mf poco*.

3. ♩ = c. 120

Musical notation for exercise 3, measures 1-2. The piece is in 3/8 time with a tempo of approximately 120 beats per minute. The first measure contains a triplet of eighth notes in the treble clef, marked *p*. The second measure contains a single eighth note in the bass clef, marked *p*.

4. ♩ = c. 120

Musical notation for exercise 4, measures 1-2. The piece is in 2/4 time with a tempo of approximately 120 beats per minute. The first measure contains a triplet of eighth notes in the treble clef, marked *f poco*. The second measure contains a single eighth note in the treble clef, marked *mp*. The bass clef part in the first measure is marked *f poco* and in the second measure *mp*. The instruction *molto sul pont.* is written above the bass clef in the first measure, and *ord.* is written above the bass clef in the second measure.