

FLÜSSE-EINFLÜSSE

AARON GERVAIS
March 2005

Approximate duration: 6 – 7 minutes

for Ina Henning — commissioned by Roger D. Moore — special thanks to Joe Macerollo

PERFORMANCE NOTES:

The staves joined by a brace always represent the right and left hands. Extra staves above and below are used as needed. The performer should feel free to realize these other staves in the most logical way for his/her instrument.

Generally, accidentals function normally. Exceptions are noted below.

Passages marked with an *X* time signature are non-measured and free. In these sections, accidentals apply only to the note that they precede. These sections are not notated proportionately; the performer should choose the rhythm at his/her discretion.

Passages marked *molto rubato* should be played extremely loosely, using the notation only as a rough guide, as a jazz musician would interpret a lead sheet.

Feathered-beam *accel/decel* patterns (e.g. measure 15) should be played with an approximate number of notes, not using the exact number of notes on the page.

Slashes are used in the score to mark quarter-note pulses in passages that are metric but require rhythmic improvisation (e.g. measures 53-55).

Sometimes, sets of material for improvisation in approximately notated passages are enclosed in ellipses and boxes. These sets of material are *event classes*. All event classes contain at least one set of parameters—for example, a set of pitches to be used. Accidentals in event classes apply only to the note that they precede.

Event classes are contained in boxes. However, when an event class contains only one element—for example, the ellipse in measure 1—the box is omitted for ease of reading. A line extends from the event class showing its duration. A single pitch with a line is held for the duration of the line.

Material in an ellipse is *unordered* and should be chosen at random. For example, the pitches in the ellipse in the right hand of measure 1 can be played in any order starting with any pitch. In addition, any pitch may be repeated as often as desired. If a notehead in an ellipse has a small arrow above it (such as the C on the bottom staff of measure 1), it should be the first pitch chosen.

Rhythmic parameters in event classes are not enclosed by anything in particular. Generally they are placed in close proximity to the pitch material to which they apply, but it is important to note that none of the individual elements in an event class are ordered in time.

An element from an event class that is to be applied to another element of the class is called a *class method*. This is shown with an arrow pointing from the class method to the element it affects. Class methods should be taken as additional layers of information that are concurrent with the element to which they are applied. For example, the two class methods in measure 16 are to be applied to the pitch material of that event class at random. In other words, from time to time, the constant stream of E-flats should be interrupted by the pitches in one of the class methods.

II. Flussabwärts

Still ♩ = 50
molto rubato

mf

improvise similar patterns;
gradually more motion.

poco accel.

molto accel.

ff

Faster, passionate ♩ = 69

57

improvise similar pattern;
repeat and build quickly

Rushing ♩ = 96

fff

f

sfz

62

f

f

sfz

sfz

f

f

improvise similar pattern

improvise slow long rhythms, 1-2 changes per measure

Flüsse-Einflüsse

4

67

sfz *sfz* *sfz* *mf* *ff* *p* *f* **molto rit.**

Free tempo, rushing, irregular, overlapping pitches

71

mp legato

Slower ♩ = ca. 48
molto rubato

72

mf

As before

74

mp

Flüsse-Einflüsse
5

Slower ♩ = ca. 48
molto rubato

75

f *p sub.*

Free tempo, impatient

mf *f* *mf* *f*

Free tempo, rushing, explosive

78

Slower ♩ = 48

ff *sfz* *ff*

Faster ♩ = 56

Faster, static, calm ♩ = 88

81

fff *molto espressivo*

mp *p* *non-dim.*

20'' - 30''

sudden stop