

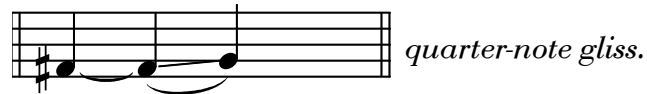
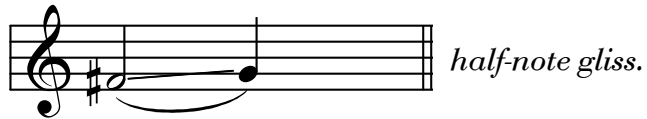
...un sueño...

for two baroque flutes and tape

Brooke Joyce (2000)

Glissandi: Duration

Glissandi last for the entire duration of the note to which they are attached.



Glissandi: Pitch and Fingering

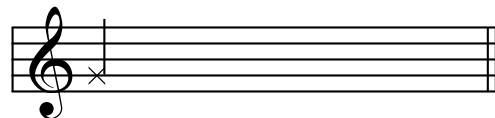


Finger the first note; approach the second note (in parentheses) with lip bend, without changing fingering



Finger the second note but begin by bending the pitch to approximate the pitch indicated in parentheses as closely as possible. With lip bend, gradually approach second pitch.

"Fake" notes



"X" notes should be fingered and phrased as any other note but should not sound.

Other notes:

1. The tape part utilizes excerpts from a lecture given by Jorge Luis Borges at Michigan State University in the early 1980's. The tape part is designed to dovetail with the acoustic part; the transition between the two should be as smooth as possible. The tape can be started and stopped by the Flute II player on-stage or by an engineer. A CD or DAT recording is available. The speakers should be placed behind the players on either side of the stage. The volume should be set to a level compatible with the acoustic flutes.
2. The flutes should not be amplified, unless necessitated by the nature of the performance space.
3. Following the second tape interlude, Flute I should imitate the figure last heard on the tape, matching tempo and articulation.
4. The words at mm.98 should be spoken clearly, to the audience, but in a simple, non-declamatory style. No attempt need be made to imitate the speech patterns or intonation of Borges.

