

L U C I A N O B E R I O

SEQUENZA

PER FLAUTO SOLO

An overview of the instrumental challenges in this piece.

General challenge:

To shape this piece musically. Once the technical part is there, a big work on sound and phrasing can be done, looking for contrast in character and direction.

EDIZIONI SUVINI ZERBONI - MILANO

Execution time and duration relationships are suggested:

Il tempo di esecuzione e i rapporti di durata vengono suggeriti:

by the reference to a constant space quantity that corresponds to a constant metronome pulse
dal riferimento ad una costante quantità di spazio che corrisponde

ad una costante pulsazione di metronomo;


by the distribution of the notes related to that constant space quantity

dalla distribuzione delle note in rapporto a quella quantità costante

di spazio:   is therefore equal to approximately 0,80"
è perciò eguale a

circa 0,80".



Notes like this must be executed separated: their effective length is suggested by the articulation (attack type)

Le note  devono essere eseguite sciolte: la loro durata effettiva è suggerita dal modo d'attacco.

The duration of notes like these is intended to be prolonged until the following note

La durata delle note  si intende prolungata sino alla nota successiva.

The value of the fermata symbol is ad libitum. Small notes, preferably, have to be executed as rapidly as possible. Indicated distribution relationships for the fermatas and for the short notes are only a suggestion.

Il valore di  è ad libitum. Le note piccole, di preferenza, devono essere eseguite il più rapidamente possibile. I rapporti di distribuzione indicati per  e per le note piccole valgono solo come suggerimento.

and b are applied only to one note.

e b valgono per una sola nota.

a SEVERI



SEQUENZA

PER FLAUTO SOLO

(1925 - 2003)

LUCIANO BERIO

(1958)

Challenging articulation: fast notes and very short, it is challenging to make them speak properly and it is not easy to reach the perfect air speed for each register in such a short time span (risk of cracking)

70 M.M.

ffz — *ff* — *ff* — *mf* — *ff > mf* — *p*

Dynamics are almost always a challenge: many contrasts in fast passages *ff* mean that the embouchure has to adapt quickly

ff — *ffz* — *mf* — *f* — *ff* — *ff*

Many different articulations! They not only influence the attack of the note, but often also its length

ff-pp — *ppp* — *mf* — *pp* — *ff* — *mf* — *ff*

Fortissimo and subito pianissimo, hard to sustain the diminuendo keeping intonation (the low register does not help)

Weird fingerings, fast passage, à big leaps and precise articulation

p — *pp* — *ff* — *mf* — *p* — *ffz* — *ffz*

High risk of cracking: you have to give a lot but always keeping control

ff — *mf* — *p* — *f* — *mf* — *f* — *mf*

f — *p* — *f* — *ff* — *ff*

Intonatioooooon

p — *ff* — *f* — *ffz*

Super fast register change!

Risk of cracking: challenging to blow a short low note keeping a neat articulation

Looks more peaceful: the finger rest a bit, but the breath does not...
 A lot of support is needed to keep intonation and in general to sustain the soft dynamics

Let's remember that there is a pulse going on...>

You don't want to check the speed of this passage. It's super fast and each note should be rearticulated four times. No way... We do our best here. From the middle B on I use flutter tongue as suggested in the 1992 version.

ff *molto* f

ff p f mf pp mf f p mf

Fast, legato in weird passage with big leaps

ppp PP p pp pppp

Major risk of cracking, up there with the diminuendo... The length of the note does not help, and the change of fingering to get the harmonic makes the sound even less stable.

p PP mf mf

Should I keep the note long and make diminuendo or shorten it as the beaming suggests?

Fingering, speed, articulation

PP mf PP f mf

Diminuendo descending is usually fine, but air speed needs to be sustained to get the flutter tongue

sf mf p PP mf p PPP

Rhythm!

sfz PPPP PP f p mf

Intonation and sudden change of dynamic/color (also because of the harmonic fingering)

Remember each articulation

Quite risky

I like this part, but keeping everything ppp and make contextualized sforzandos is a challenge

Crying fingers. "As fast as possible" can sometimes be quite slow

I think the second small c is also #

Huge leaps, and crescendo to high C... Legato makes it more challenging

My fingers always suffer here, and usually I have to swallow (is this the word?) because my mouth gets wet after the previous passages and because of flutter tongue, but there are no breaks to do that!

So many differences in length, articulation, dynamic... Very challenging to articulate with flutter tongue!

Diminuendo with key clicks but without slowing down the tremolo? Still work in progress

5 "p"s? Really? Do I even have to be heard?

Harmonics... And then multiphonics!!!
This is challenging for air support and air speed and embouchure precision.

ppp p pppp (pppp)

pppp p

pppp pp mf ff sf mf sfz

ff (dolce) ppp (ppp sempre) (ppp) p PPP

Acciaccaturas without flutter tongue, not easy to connect them to their main notes. Moreover, they are all big descending leaps...

mf ppp ppp sempre (p) p

ppp pp mf sf p mf p < mf ppp

Slower... 60 M.M. ...But with "as fast as possible" notes

f mf f p pp

Why do I even practice scales

The mf are challenging because in unexpected spots

Faster

mf ppp p ppp sempre

Find a character where all the contrasts are present and where the different lines can emerge

Rhythm

ppp più p ancora

Sustain low C# with diminuendo, after attacking with a key click and sforzando

sfz - pp pppp

And this ending is super weird but fun, risk of cracking due to the dynamic and the short duration of the last note