

Michael Gandolfi

# Three Pieces for Flute Solo

*Commissioned by the James Pappoutsakis Memorial Fund for  
the 29th Annual James Pappoutsakis Flute Competition 2008/2009*

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M51 Music (ASCAP)  
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**Performance Notes:**

*Accidentals remain in effect for the duration of the measure, only in the octave in which they appear. They are often rewritten within a measure for the sake of clarity.*

**Duration:** 6' 45"**Program Listing:**

*Three Pieces for Flute Solo*                      Michael Gandolfi (2008)

*I. Basic Operations*

*II. Note Juggler*

*III. Heavy-Metal Chorale-Fantasy*

**Program Notes:**

*Three Pieces for Flute Solo*, commissioned by the James Pappoutsakis Memorial Foundation and dedicated to the memory of James Pappoutsakis, is a set of contrasting pieces, each of which explores a distinct compositional and technical detail. The first movement, *Basic Operations*, explores extreme changes of register and dynamic in a compositional framework that is built upon the basic developmental tools of music composition: repetition, transposition, inversion and retrograde operations. The phrasing is intended to be concise and easily perceived, resulting in an overall design of extreme economy. The second movement, *Note Juggler*, is literally a juggling act of three parts performed by a single player. It is technically demanding, owing to its three-part polyrhythmical structure (ten against twelve against fifteen) and for its dependency on absolute focus and centering of tone necessary for the clear delineation of the polyrhythmical lines. At the outset of the piece, we hear 'the juggler' tossing a single 'baton.' In turn, we hear pairs of 'batons' being tossed (the first with the second, the second with the third, etc.) until all three are in motion. At this point, 'the juggler' is made to dazzle us with a display of polyrhythmical virtuosity before ultimately tossing out each baton in turn, signaling the conclusion of the movement. The last movement, *Heavy-Metal Chorale-Fantasy*, is a post-modern blend of rock-guitar riffs with a Bach chorale. In contrast to the cool classicism of the previous movements, this movement allows the soloist to cut loose and explore the dramatic contrast inherent in these alternately energetic and expressive icons of music.

to the memory of James Pappoutsakis

# Three Pieces for Flute Solo

Michael Gandolfi (2008)

## I. Basic Operations

+ = key slap with full pitch

♩ = 100, tempo un poco flessibile

The musical score is written in 4/4 time and consists of five staves of music. It includes various dynamics such as *mp*, *f*, *pp*, *fff*, *mf*, *pp < f*, *mf < fff*, *fff*, *mf*, *pp*, *f*, *pp*, *fff*, *mf*, *fff*, *pp*, *f*, and *mp*. The score features numerous triplets, slurs, and key slaps (marked with '+'). Some passages are marked 'fltg.' with a dashed line above them. Technical markings include '5' for a quintuplet and '3' for a triplet. The piece concludes with a key signature change to one flat.

# II. Note Juggler

♩ = 120, metronomic: absolutely precise!  
(juggling pin 1)

The musical score is written on a single treble clef staff in 2/4 time. It consists of 52 measures, divided into systems of four measures each. The key signature has one sharp (F#). The piece is characterized by a steady eighth-note pulse. The dynamics are marked as follows: *f* (forte) and *p* (piano). The score includes several performance instructions: "(juggling pin 1)" at the beginning, "(adding pin 2: juggling pins 1 & 2)" at measures 8-13, "(tossing out pins 1 & 2: juggling pin 3)" at measures 19-22, "(adding pin 1: juggling pins 1 & 3)" at measures 23-26, "(adding pin 2: juggling pins 1, 2 and 3)" at measures 27-31, and "twirling, behind-the-back...showing off!" at measures 44-47. The piece concludes with a final *f* dynamic marking at measure 52.

*improvising...*

*twirling, behind-the-back...showing off!*

56 *ff*

60 *ff*

64 *f* *ff*

68 *f* *ff*

72 *f* *ff*

76 *ff* *f*

80 *ff*

(return to basic juggling:  
pins 1,2 & 3)

84 *f* *ff*

88 *f* *ff*

(tossing out pin 3: juggling pins 1 & 2)

92 *f* *ff*

96 *p* *f* (tossing out pin 2: juggling pin 1)

101 *p* *f*

106 *p* *f* *p* *f* winding down...

115 *p* *f* *p*

# III. Heavy-Metal Chorale-Fantasy

$\text{♩} = 60$   
*misterioso*

*p* *ff*

*suddenly clear* *rit.* *accel.* *rit.* *accel.* *a tempo* ( $\text{♩} = 60$ )

*f* *pp* *ff* *p*

*f* *tr*

*to non vibrato* *'tossed off'* *in time* *more purposeful* *resolute!*

*ff* *pp* *poco* *pp* *mp*

*hold back* *poco accel.* *to non vibrato* *a tempo*

*pp* *f* *mp* *f*

*ricochet*

Three Pieces for Flute Solo: III. Heavy-Metal Chorale-Fantasy

speed metal: electric guitar right-hand tapping

(dotted slurs indicate a way of conceiving the internal rhythm-pattern of this passage)

23 *mp* *f* *(sempre simile)*

24 *mp* *f*

25 *mp* *f*

26 *mp* *f* *a tempo* (♩ = 60) *dramatico* 3 *f* *mf*

28 *f* *mf* *ff* *stand on it!*

wailing, like electric guitar, note-bending

31 *f* *mf* *ff*

35 *poco rit.* *p* *a tempo* (♩ = 60) *mf* *mp* *p*

triste, smorzando rit.

poco ♩ = 40

a tempo (♩ = 60) rit.

poco ♩ = 40

38 *p* *ppp* *p* *ppp*

a tempo (♩ = 60)

rit.

a tempo (♩ = 60)

40 *p* *pp* *ppp* *p* *pppp*