

for rarescale

Yfat Soul Zisso

Into Light

for quarter-tone bass flute
and string trio



Programme notes:

Using the harmonic series based on the fundamental pitches of the cello open strings (transposed down), this piece focuses on the evolution of pitch from noise (and vice versa) by exploring various instrumental colours and techniques, along with different degrees of the harmonic series. The bass flute evolves from noise into a prominent leading instrument while the strings develop from a leading melodic role into the flute's accompaniment, fading away while the flute grows stronger.

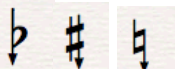
Y.S.Z.

Performance notes:

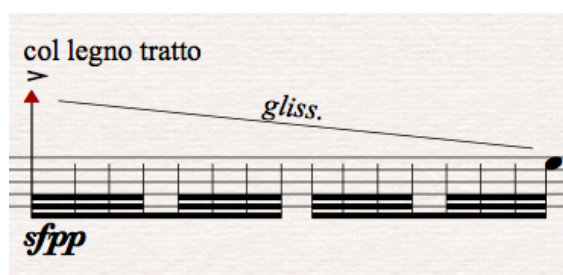
Microtones:

 Quarter-tone flat  Quarter-tone sharp

 Three quarter-tones flat  Three quarter-tones sharp

 In addition to the normal accidental, the pitch is to be flattened by a 1/6 of a tone

Other techniques:



Starting from an unspecified high note on the highest-pitched string (E for violin and A for viola), gliss. down to the open string while bowing the wood of the bow in the specified rhythm.

Duration: c. 7 mins

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Still ♩ = 54

Musical score for measures 1-5. The score is for Bass Flute, Violin, Viola, and Violoncello. The time signature changes from 5/4 to 3/4, then 4/4, then 2/4, and finally 5/4. The Bass Flute part consists of rests. The Violin, Viola, and Violoncello parts feature long, sustained notes with slurs and accents, marked *pp* and *non vib.*

Musical score for measures 6-9. The score is for Bass Flute (B. Fl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The time signature changes from 5/4 to 4/4, then 5/4, then 3/4, and finally 5/4. The Bass Flute part consists of rests. The Violin, Viola, and Violoncello parts feature long, sustained notes with slurs and accents, marked *pp* and *non vib.*

11

air sounds

vib. norm. → fast → norm.

B. Fl.

Vln.

Vla.

Vc.

mf

f

mf

ppp

ppp

ppp

17

vib. fast

vib. norm.

B. Fl.

Vln.

Vla.

Vc.

f

mf

pp

pp

pp

23

vib. norm. → fast → norm. vib. norm. → fast vib. norm. flz. pure air

B. Fl.

f *mf* *f* *mf* *f*

Vln.

Vla.

Vc.

28

B. Fl.

col legno tratto

sfpp *sfpp*

gliss.

Vln.

col legno tratto

sfpp *sfpp*

gliss.

Vla.

col legno tratto

sfpp *sfpp*

gliss.

Vc.

ppp

5

29 flz.
airy (c. 60% air)

still slightly airy (c. 40%)

bisbig.

B. Fl.

Musical notation for B. Fl. staff, measures 29-31. Measure 29 starts with a *mf* dynamic. Measure 30 has a *p* dynamic. Measure 31 has an *mp* dynamic. Trills are marked above notes in measures 30 and 31.

ord.

Vln.

Musical notation for Vln. staff, measures 29-31. Measure 30 has a *pp* dynamic. The staff shows sustained notes with slurs.

Vla.

Musical notation for Vla. staff, measures 29-31. Measure 29 has a *gliss.* marking. Measure 30 has a *pp* dynamic. The staff shows sustained notes with slurs.

Vc.

Musical notation for Vc. staff, measures 29-31. Measure 30 has a *pp* dynamic. The staff shows sustained notes with slurs.

32

B. Fl.

Musical notation for B. Fl. staff, measures 32-34. Measure 32 has a *p* dynamic. Measure 33 has an *mp* dynamic. Measure 34 has a *p* dynamic. Trills are marked above notes in measures 32 and 33.

Vln.

Musical notation for Vln. staff, measures 32-34. Measure 32 has a *pp* dynamic. The staff shows sustained notes with slurs.

Vla.

Musical notation for Vla. staff, measures 32-34. Measure 32 has a *pp* dynamic. The staff shows sustained notes with slurs.

Vc.

Musical notation for Vc. staff, measures 32-34. Measure 32 has a *pp* dynamic. The staff shows sustained notes with slurs.

36

B. Fl. *mf* *p* *ppp* *air*

Vln.

Vla.

Vc. *ppp*

40

B. Fl. *mf* *p* *pitch* *air*

Vln. *sfpp* *col legno tratto* *gliss.* *sfpp*

Vla. *sfpp* *col legno tratto* *gliss.* *sfpp*

Vc.

air → pitch →

42

B. Fl. *ppp* → *mf*

Vln. *sfpp* *gliss.* *sfpp* *gliss.*

Vla. *sfpp* *gliss.* *sfpp* *gliss.*

Vc. *sfpp*

air → air to pitch → flz.

44

B. Fl. *p* → *pp* → *f*

Vln. ord. sul pont.

Vla. ord. sul pont.

Vc. *sfpp*

48

ord.
bright tone

B. Fl. *p mp mf mp < mf = mp mp < f > mp*

Vln. *p* ord.

Vla. *p* ord.

Vc. *p*

53

B. Fl. *mp mf > mp mp mf > p mf*

Vln. ✓ ✓

Vla. ✓ ✓

Vc. ✓ ✓

57

B. Fl.

Vln.

Vla.

Vc.

mp

mp

mp

61

B. Fl.

Vln.

Vla.

Vc.

mp

p

p

pp

pp

p

pp

hollow tone

64

B. Fl. *pp*

col legno tratto

gliss.

Vln. *sfpp*

Vla. *sfpp*

Vc. *ppp*

Detailed description: This system covers measures 64 and 65. The B. Fl. part begins with a whole note G#4. The Vln. and Vla. parts play a tremolo pattern of sixteenth notes, with glissando markings and accents above the notes. The Vc. part has a long note with a glissando marking and a dynamic of ppp.

66

B. Fl. *pp*

gliss.

Vln. *sfpp*

Vla. *sfpp*

Vc. *ppp*

Detailed description: This system covers measures 66 and 67. The B. Fl. part has a whole note G#4. The Vln. and Vla. parts continue the tremolo pattern with glissando markings and accents. The Vc. part continues the long note with a glissando marking and a dynamic of ppp.

68

B. Fl. *vib. norm.* *fast* *p*

Vln. *ord. sul pont.* *ppp*

Vla. *ord. sul pont.* *ppp*

Vc.

72

B. Fl. *vib. norm.* *vib. norm.*

Vln. *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

fast
vib. norm.,
bright tone

75

B. Fl.

mp *mf* *mp*

Vln.

gradually increase
bow pressure

Vla.

Vc.

pp

flz.

79

B. Fl.

mf *mp* *f*

Vln.

gradually increase
bow pressure

Vla.

sul pont.,
heavy bowing

Vc.

p *mp* *mf*

82

B. Fl.

Vln.

Vla.

Vc.

heavy bowing

heavy bowing

f

f

f

84

B. Fl.

Vln.

Vla.

Vc.

ffp

mp

decrease bow pressure

norm.

mf

mp

mf

mp

decrease bow pressure

norm.

decrease bow pressure

norm.

mf

mp

87

B. Fl. *ord.* *p* *flz.* *ord.* *flz.* *ord.* *flz.* 14 *mp*

Vln. *p* *pp* *p*

Vla. *p* *pp* *p*

Vc. *p* *pp* *p*

91

B. Fl. *ord.* *flz.* *ord.* *pp* *p*

Vln. *pp*

Vla. *pp*

Vc. *pp* *p*