

Into the Wind

(an étude for 3)

for flute, percussion, and piano

duration: approximately 7'00"

transposed score

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Notes

Into the Wind (an étude for 3) is scored for flute, percussion, and piano. The flutist is required to switch among alto flute, C flute, and piccolo. The percussionist is required to play snare drum and bass drum and to speak and/or shout. The flutist and pianist are required to vocalize only once, in m. 188. A pronunciation guide is given before the score.

The percussion staff is arranged as follows:



No notes appear between any of these three lines except in mm. 28 – 29, in which the percussionist is required to play different rhythms on the rim and on the head of the snare drum.

The following percussion battery is required to perform *Into the Wind (an étude for 3)*:


- 1 snare drum
- 1 bass drum
- 2 snare sticks
- 2 bass drum beaters



Except for mm. 163 – 167, which are notated in the key of F[#] minor, accidentals affect only the notes that they precede except in cases of repeated notes, repeated chords, or tied notes.

Trills should begin on the written note.

The bass drum should generally be allowed to ring. An exception occurs in m. 57.

Rectangular noteheads in the flute staff indicate tongue rams (also called “tongue stops”).

The following notation in the flute staff indicates fluttertongue: .

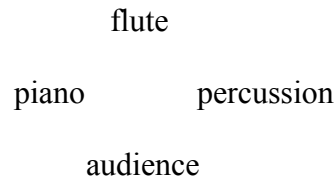
The following notation in the piano staves indicates tone clusters  which may be played with the fist, the knuckles, or the fingers: .

The actual content of these clusters need not precisely correspond to the notation.

Clefs of octave transposition are used in mm. 4 – 13 and mm. 109 – 112 of the piano staves.

Pedaling indications in the piano staves are only suggestions and may be treated with considerable freedom. Hand distributions, too, whether in the form of cross-staff beaming or “m.d.” and “m.s.” indications, are only suggestions.

The recommended stage setup is roughly as follows:



This is a transposed score.

Pronunciation Guide

Syllables should be spoken or shouted at a comfortable pitch. The pitch and character of these syllables may be varied to give the music shape and direction. Most syllables are written below the percussion staff, though some are written above. The vocal sounds must be loud enough to compete with the drums!

<i>Written syllable</i>	<i>Pronunciation and notes</i>
ta	Pronounced like the first two letters of “tap”, but much more aspirated and aggressive. “ta” should generally be louder than surrounding syllables such as “di” and “gu”. Don’t be afraid to spit!
di	Pronounced like the first two letters of “dig”.
gu	Pronounced like the first two letters of “gum”.
da	Pronounced like the first two letters of “dad”.
du	Pronounced like the first two letters of “dub”.
hoo	Pronounced like “who”, but with a strong accent on the initial consonant.
br	Pronounced like the first two letters of “brim”, but with a short, strong accent on the initial “b” and with the “r” extended and rolled. The trill signs that accompany “br” in the score indicate that the “r” should be extended and rolled.

“ta”, “di”, “gu”, “da”, and “du” should generally be short. It is not necessary to differentiate between quavers and semiquavers when singing these syllables. An exception occurs in mm. 3 – 4, however, in which “ta” should be extended over the barline.

22

(Piccolo)

Musical score for measures 22-25. The score includes staves for Piccolo, Snare Drum, and Piano. The Piccolo part has rests. The Snare Drum part has a triplet of eighth notes (*p*), a tremolo eighth note (*pp*), and another triplet of eighth notes (*pp*), followed by a "snare on" instruction. The Piano part features a melody with dynamics from *f* to *mp*, including slurs, accents, and a fermata over a C# note.

26

(Piccolo)

Musical score for measures 26-29. The score includes staves for Piccolo, Snare Drum, and Piano. The Piccolo part has a melodic line with dynamics from *ff* to *sfp*. The Snare Drum part has a rhythmic pattern with lyrics "di gu di gu ta" and dynamics from *sfp* to *ff*. The Piano part has a bass line with dynamics from *ff* and includes a triplet of eighth notes.

27

(Piccolo)

ta ta ta ta

ff

3 3 3

28

(Piccolo)

switch to C flute

sfp *ff*

on the line means on the head

below the line means on the rim

rim shot

legato *p*

$\text{♩} = \text{♩} (\text{♩} \sim 107)$

3

31

on the head

mp
calm; detached

p

simile

36

f

mf *f* *p*

sf *mp*

Leg. —————

42

mf *f* *p*

mp *f* *mf*

snare off

senza pedale

mf

8^{vb}-----

47

f *p* *mf* *f*

di gu di gu di gu di gu ta

mf *f*

(8vb)

52

mf *p*

snares on *tr* snares off

mf *f*

mf *ff*

m.d.

55

mf *f* *p* *5:3* *5:3* *5:3*

di gu di gu

p *mp* *mf* *f* *pp*

damp, then release

mf *f*

f - 6 -

58

mf *f* *subito ff* *ff*

di gu di gu di gu di gu di gu di gu di gu di gu ta ta

60

f *ff*

snare on

62

switch to piccolo

f *ff* *mf* *ff*

ff

ta ta ta di gu di gu di gu ta

ff

64

(Piccolo)

mf *f* *mf*

ta ta ta ta ta di gu di gu ta ta ta ta ta ta

sfpp

p

legato m.s. m.d. m.s. m.d. m.s. m.d.

68

(Piccolo)

fff *f* *fff*

fff niente *ff*

ta ta ta ta ta ta ta ta ta

fff *fff*

(8^{va})

71

(Piccolo)

f *fff* *f* *fff*

n *ff* n *ff* niente *ff*

fff *fff*

ta ta ta ta ta ta ta ta ta ta

fff

8^{va}

p *ff*

83

(Alto Flute)

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

mf

f *mf* *f* *fp* *f*

8va

88

(Alto Flute)

ff *f*

snare on *ff* snare off

f *f* *pp*

ta ta ta *f* > *pp*

ff *f* *pp*

92

(Alto Flute)

f > *pp* *f* > *pp*

pp *f* *pp* *mf*

subito *f* subito *f*

95

(Alto Flute)

ff

f *pp*

ta ta ta

f *pp*

mf *f*

3

97

switch to C flute

subito feroce! snares on

di gu di gu ta ta ta

ff *f* *fp*

p *f*

mf *m.s.* *m.d.*

3

mf *m.s.*

3

121

switch to piccolo

snare on

f

mf

mf

127

(Piccolo)

mf

mf

ff

7:4

mf

Leg.

m.d.

132

(Piccolo)

sf

mf

sf

mf

mf

135

(Piccolo)

sf *sf*

mf

137

(Piccolo)

sf *sf* *pp*

sf *sf* *pp*

pp

139

(Piccolo)

sf *sf*

sf *sf*

sf *sf*

141

(Piccolo)

sf *ff*

sf *sf* *ff*

sva *ff*

switch to C flute
as quickly as possible

144 (Piccolo)

$\text{♩} = \text{♩} (\sim 107)$

f *ff*

wait for the flutist
to switch flutes

di gu di gu ta ta ta

(8^{va})

wait for the flutist
to switch flutes

f

147

f *ff* *sfp*

di gu di gu di gu di gu ta ta di gu di gu di gu ta

mf *f* *mf* *f* *mf* *ff*

m.d. m.s. m.d. sub.

149

fff *ff*

p *mf* *f*

8va *f* m.s. m.d.

di gu di gu di gu di gu

151

di gu ta di gu di gu di gu di gu ta

ff *mf*

153

mf 5 3 3 3 3 5 ff mf

mf

di gu ta di gu di gu di gu

f

f 3 3 3 f

mf f

155

5 5 5 f 5 3 3 5

ff

f

di gu ta di gu di gu di gu

mf

3 3 3 3 3

mf f

157

ff *f* *ff*

ta di gu ta

snare off

f *p* *m.d.* *m.s.*

pedal as necessary to achieve a thick and smoothly unfolding texture

160

(C#)

♩ = ♩. (♩. ~ 53)

ped. simile

163

(C#)

p con licenza ed espressione

marcato la melodia

♪ = ♩ (♩ ~ 60)

molto accel.

166

turn on snares

ta ta ta ta ta ta

mp *ff*

molto rit. → molto accel.

pp *fff*

♪ = ♩ (♩ ~ 107)

168

f *pp* *f* *ff*

→ ♩ = ♩ (♩ ~ 107)

pp *p* *mfpp* *f*

→ ♩ = ♩ (♩ ~ 107)

p *pp* *f*

171

5

ff *f* *f*

3

5

5

p *mf*

5

p *mf*

5

174

sfp *ff* *f*

3 *ff*

p *ff*

f *sfp* *ff* *mf*

br *sfp* *ff*

ta

f *sfp* *ff* *mf*

3 *f* *ff*

3 m.d.

177

f *ff* *f*

p *ff*

mf *pp*

br *ta*

sfp *ff*

mf *f* *pp*

m.d. *ff*

179

ff *ff* *ff*

f *ff* *ff*

ta *ta* *ta* *di gu* *di gu* *di gu* *di gu*

Sua

ff

181

ta
ff
mf
ff
ff *mf* *ff*
 di gu di gu di gu di gu ta di gu di gu ta

8va
 3 m.s. 3 m.s.

184

ff
 3
 di gu di gu ta ta ta br ta di gu di gu
f *mf*
 legato
mf

185

molto stringendo -----> extremely fast

flute: *fff f fff*

drums: *ff f fff*

piano: *f fff*

188

subito ~ 107 (spoken at a comfortable pitch) switch to piccolo (played) *pp*

subito ~ 107 snares off with the fingers *pp*

subito ~ 107 (spoken at a comfortable pitch) *pp* *8va*

piccolo: *pp*

drums: *ff* (ta), snares off, *pp* (with the fingers)

piano: *ff* (ta), *pp* (8va)