

“Quo vadis, Elise?”

for Piccolo, Flute and Alto Flute

WOLFGANG WENDEL

VENTO PUBLICATIONS

Foreword

"Quo vadis, Elise?" - can be understood as an homage to the dustmen of Taipei (the capital of Taiwan).

Day by day the dustmen announce their arrival at the resident's homes by playing the main theme from Ludwig van Beethoven's piano piece "Für Elise" over the loudspeakers of their trucks.

This theme from "Elise" is found more or less hidden at different places within the piece, however it is never very obvious. "Quo vadis, Elise?" is based on the harmonic and melodic structure of its original.

The piece was composed in January 2007 and is dedicated to Wolfgang Wendel's parents.

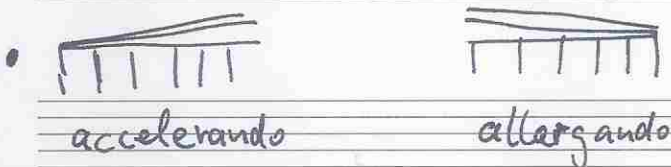
Performance Notes

(a)

- Piccolo-Flute in C sounds one octave higher as notated.
- Alto-Flute in G sounds one fourth lower as notated.
- Accidentals only refer to one single note.

$\downarrow \flat \sharp \neq \uparrow \flat \sharp$ $\frac{1}{4} \text{ tone Lower} \neq \frac{1}{4} \text{ tone higher}$	$\downarrow \flat \sharp \neq \uparrow \flat \sharp$ $\frac{3}{8} \text{ tone Lower} \neq \frac{3}{8} \text{ tone higher}$
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- $\longrightarrow$ - gradually change



- - start the note without tongue
- "ch" - A violent "ch" pronounced into the flute, followed by the indicated sound
- - colour trill: achieved by alternating between various fingerings which produce approximately the same pitch
- - tongue roll: move your tongue back wards and for-wards in your mouth as if you would tongue - but don't hit your teeth!

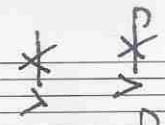
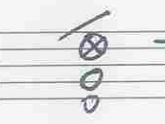
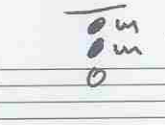
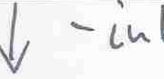
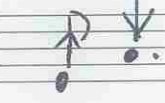
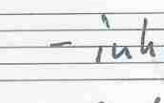
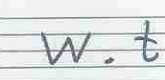
- - air only on the indicated note

- - air and sound

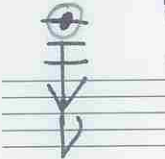
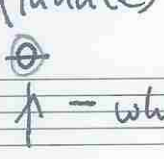
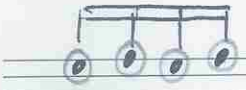
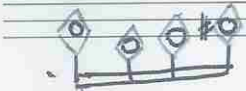
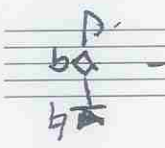
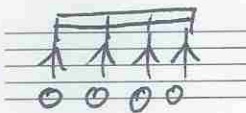
- - key click: sharp percussive closing of the key on the indicated note without sound

- - key click plus air on the indicated note

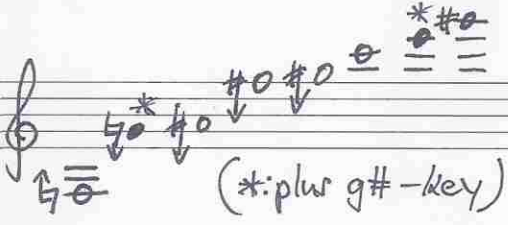
- - pizzicato tongue: tongue hard without sound on the indicated note

-  - pizzicato tongue plus key click
-  - tongue hard on the indicated note.
-  - open ring key
-  → open ring key partially
-  → trill with indicated key(s)
-   - inhale / exhale quite noisily
-   - inhale / exhale quite noisily on the indicated pitch and in rhythm.
-  - whistle tone
-  - multiphonic on the indicated fingering

(exhale) (inhale)

-   - whistle while exhaling / inhaling on the indicated note
-  - whistle the indicated notes over the embouchure hole
-  - finger the indicated notes
-  - tongue ram: cover the embouchure hole with your mouth and hit it with your tongue, by stopping the tongue between the lips as if you would say: "ft".
-  - cover the embouchure hole with the lips and play a so called "inverted double tongue" by inhaling the air instead of exhaling it.

(C)

-  = one beat, repeat ad lib.
-  - circular breathing
-  - cover the embouchure hole with your lips while "ft" inhaling "ft"
-  only voice
  only voice and flutter tongue
  only flutter tongue (without voice)
- MM = 35))) - space notation: one beat = one unit
- Speciality in Piccolo section:
 Close the end of the instrument with right little finger and following overtone scale will appear:
  (*: plus g#-key)
-  al niente
  dal niente
-  turn out mouthpiece
  turn in mouthpiece
-  - sing and play simultaneously the indicated pitch
- c.v. = con vibrato
-  = flutter tongue
- Duration: 8'30" (approximately)

Quo vadis, Elise?

for

W. Wendel

Piccolo, Flute and Alto Flute

Flute

$\text{♩} = 85$

$\text{mf} \text{ -- molto crescendo -- } \text{ff}$

ord.

rit. ---

(molto vib.)

(violent) "ch" mf

(colour trill) (roll tongue within mouth) (colour trill)

$\text{♩} = 51$

treeeeee accel. 5:2 rit.

mp poco pp ff

$\text{♩} = 61$

4:2

(quasi accel.)

ff

p

molto vib.

slow gliss. fast gliss.

molto cresc.

$\text{♩} = 85$

treeeeeeee W.t. murmur
(soft and slow movements)

9:5

ff

$\text{molto decres. e rit.}$

$\text{pp} \rightarrow \text{ppp}$

②

$\text{♩} = 85$

"te ke te ke" "te ke te ke te" (simile) 6

mf

poco - a - poco accelerando e molto -

(violent gliss.) c.v.

sf sf

rit.

Crescendo

$\text{♩} = 51$

gliss

w.t.

w.t. w.t.

12

4

9

ff ppp f pp ff

Handwritten musical score for "The Rose Tree" on a grand staff. The score includes a treble and bass staff with various musical notations such as notes, rests, and dynamic markings. The piece is in 5/2 time and features a key signature of one sharp (F#). The score is divided into sections with dynamic markings like *ff*, *sfz*, *mp*, *f*, *p dolce*, and *ff p*. There are also handwritten annotations like "w.t." and "7" above the staff. The score ends with a circled number "3".

move flute away from lips
and change to ALTO FLUTE

(whistle)

5:2

pp decresc... al niente

(a noisy crescendo/decrescendo breath while turning flute inwards until Lips cover the embouchure hole - and outwards again)

Alto Flute

PPP sfz PPP

don't breathe!

mp molto rit. p

poco rubato

5/4

4/3

5:4

c.v.

f.v.

gliss

Diagram illustrating the technique for playing the Alto Flute, showing a sequence of notes and dynamic markings (PPP, sfz, PPP, mp, molto rit., p) and a final section marked 'poco rubato'. The diagram includes a large bracket indicating a 'noisy crescendo/decrescendo breath' and a note about 'turning flute inwards until Lips cover the embouchure hole - and outwards again'. A 'don't breathe!' instruction is placed over a sustained note. The final section shows a 5:4 ratio and a 'c.v.' (crescendo) marking.

Handwritten musical notation for 'The Great Wall of China' by John Cage. The notation is on a single staff with a treble clef. It features various rhythmic markings, including a 4:3 ratio, a 5:2 ratio, and a 7:9 ratio. There are also notes with arrows indicating movement, and a section labeled 'slow and irregular movements'. Below the staff, there are four vertical ovals containing notes, followed by a sequence of notes with arrows and a final dashed line.

$\text{♩} = 85$

Flt

mf molto cresc. ff molto marcato fff

3:2 9:4 (4)

$\text{♩} = 43$

mp molto rit.

move flute away from Lips...

click/tiill and air with "a-key"

$\text{♩} = 43$ (whistle)

... and whistle softly into the embouchure hole but produce a lot of air in order to strengthen the bottom line

don't breath!

3

don't play! only listen to the sound "inside"

(finger)

(tiill with "a-key")

$\text{♩} = 85$

Cover the embouchure hole with the lips and play a so called "inverted double tongue"

(te ke te ke te ke) sim.

f

attacca!

(tongue ram)

$\text{♩} = 61$

W.t. (sound)
gva
(finger)

PPP

accel. ----- rit ----- molto cresc. e
molto rit.

5

$\text{♩} = 51$

(overflow)
(finger)
(only voice)

(explosive) sfz ff (ring) $\text{con molto vib. e cresc.}$ "hu"

(multiphonics appear in combination with voice)

7:3

$\text{♩} = 61$

15

te ke te ke

ff molto cresc. sfz mf

"che" "ft" "ft" "ft" "ft"

voice + flutter
move away the fluke

rit. mp only flutter mf

6 3 5

(face the audience)

whisper: ti ke ti ke ti ka tu ke ----- change to PICCOLO as fast as possible, but keep the tension.

Piccolo

$\text{♩} = 61$

9

14

13:2

mf

pp (echo)

p

f

mf

ff

molto rit.

MM=35 (Ostinato drill with thumb of left hand)

tr

gliss

ff

pp

mf

f

$\sqrt{2}$

mp

$\sqrt{2}$

p

(tr)

ando

only key clicks

molto rit.

molto dim.

ppp

mp

0=35

(tremolo)

W.t. $\frac{11}{8}$ gliss

7

play: mp #0 #0 #0 #0 #0 #0 p rit. ppp

sing: mf 6:4

little by little close the end of the tube with 5th finger

ca. 20"-25"

W.t. a tacca!

5 4 3 2 1

etc....

- Improvise with "overtone"
- should sound like oscillations
- multiphonics are welcome
- move g#-key in irregular, soft, slow and smooth waves
- Dynamik: pp $\leftrightarrow$ mf
- stop the improvisation abruptly, and continue "a tacca"

molto cresc. ffff

ff

(sing + play)

0=35

sfz (quasi gliss.) sfz

molto rit.

(only key-clicks)

molto rit.

--- Change to C-FLUTE while facing the audience ---

$\text{♩} = 6^A$ (inhale/exhale on the pitch of the note)

Flute

(hum) C.V. 4m

Flute

Dynamics: between p - ppp

7:3

here

4:3

p

mp

gliss

3

molto

pppp

PPP

molto rit e dim.

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