

WIND

FOR BASSFLUTE

WOLFGANG WENDEL

VENTO PUBLICATIONS

Notes to the piece

"WIND" was written in 1999 and is dedicated to my daughter Carmen.

The piece is based on a 7-tone scale. The tones of the basic scale are:

C - A - D - E, which result from the name of my daughter. This basic scale was inverted starting from the tone C and so it extended to a 7-tone scale.

"WIND" is an atmospheric piece which shows the tremendous acoustical possibilities of the saxophone. Most of the contemporary flute techniques as airsounds, whistle tones, multiphonics, singing and playing simultaneously, key clicks, colortrills, circular breathing etc. occur in the piece.

Wolfgang Wendel, June 1999

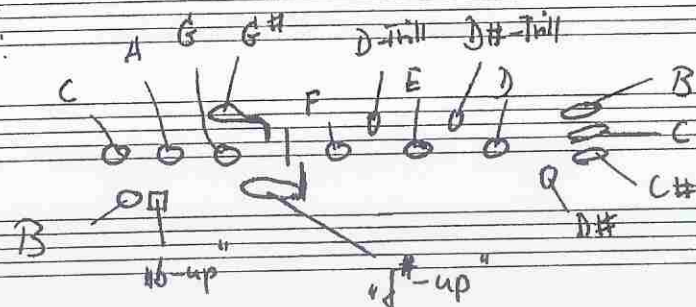
General notes

⑤

* „Wind“ is written for a 5-foot bass flute with two at least two open holes (a, e).
It will be more comfortable to have „f#-up“ and „d-up“-key, but it is not absolutely necessary.

* The flutist should be able to play with circular breathing.

* Fingering Diagram:



* Angle of the flute:

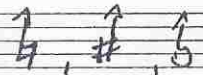
 C - turned out
 D - turned in

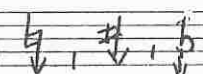
* : open (ring) key

* Duration : 9'33 minutes

Performance notes

©

1.)  - a quarter of a tone up.

1a.)  - a quarter of a tone down.

2.) w.t. - whistle tone.

3.) "P", "f", "H" - consonance pronounced into the flute in combination with a lot of air.

4.)  - gradually change.

5.) "OH" - hollow whistle added to the indicated sound of the flute.

6.)  etc. - breath, air only.

7.)  etc. - breath and sound.

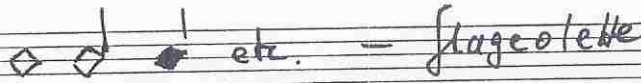
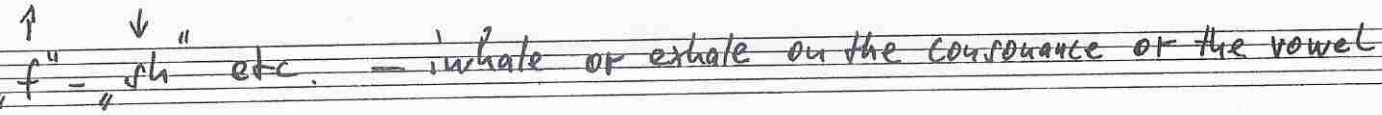
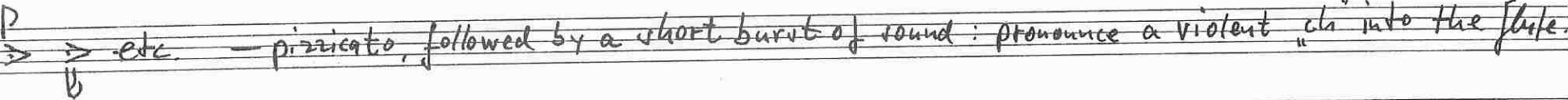
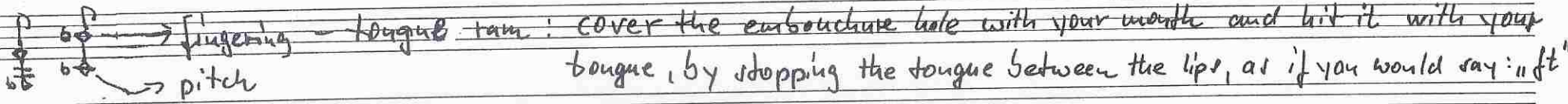
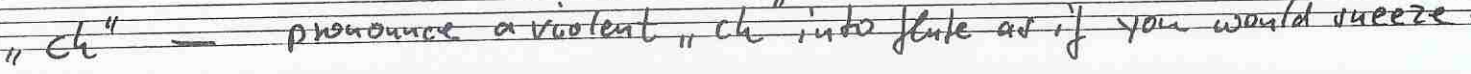
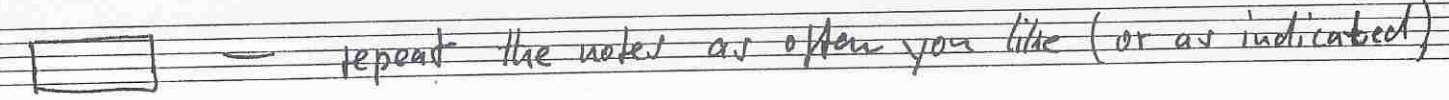
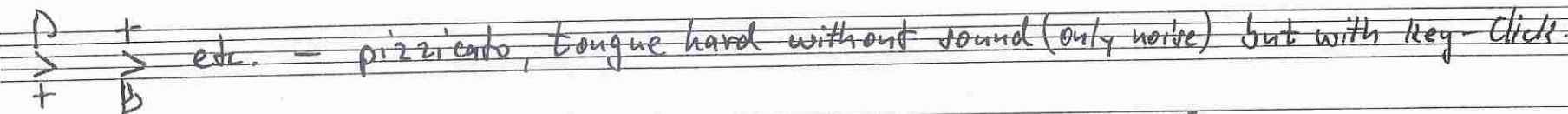
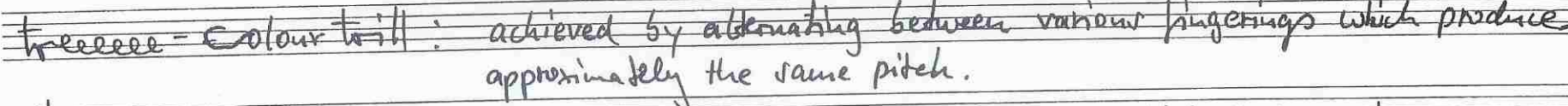
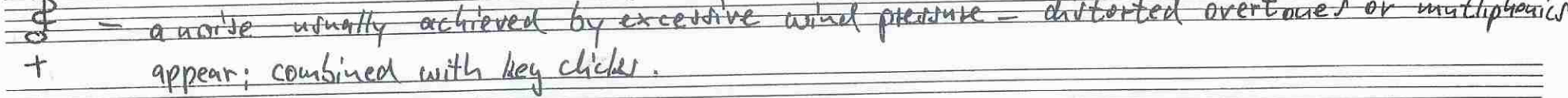
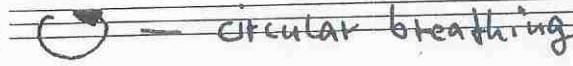
8.)  etc. - air and flutter.

9.)  etc. - sound, air and flutter.

10.)  etc. - ring and play simultaneously.

10a.)  - only voice.

(d)

- 11.)  etc. — flageolette.
- 12.)  "f" — "ch" etc. — inhale or exhale on the consonance or the vowel.
- 13.)  etc. — pizzicato, followed by a short burst of sound: pronounce a violent "ch" into the flute.
- 14.)  etc. — fingerings — 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".
- 15.)  "ch" — pronounce a violent "ch" into flute as if you would squeeze.
- 16.)  etc. — repeat the notes as often you like (or as indicated).
- 17.)  etc. — pizzicato, tongue hard without sound (only noise) but with key-clicks.
- 18.)  trill: achieved by alternating between various fingerings which produce approximately the same pitch.
- 19.)  etc. — a noise usually achieved by excessive wind pressure — distorted overtones or multiphonics appear; combined with key clicks.
- 20.)  etc. — circular breathing.

①

Wolfgang Wendt
(1999)

N.B. :- improvise with the glissandi and the dynamic
- use "f[#]-up"-key (if possible)

→ N.B. add to the c# a hollow whistle (like a wind sound)

Handwritten musical notation for a piano exercise, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. Above the staff, there are three phrases in parentheses: "(round, air, flutter)", "(air, flutter)", and "(round, air, flutter)". Below the staff, there are dynamic markings: "mf" (mezzo-forte), "pp (quasi echo)" (pianissimo quasi echo), and "ppp" (pianississimo). The notation is written on a single staff with a treble clef and a key signature of one flat. The first measure is marked with a tempo or rehearsal mark "0=39". The notation includes various musical symbols such as notes, rests, and dynamic markings. Above the staff, there are three phrases in parentheses: "(round, air, flutter)", "(air, flutter)", and "(round, air, flutter)". Below the staff, there are dynamic markings: "mf" (mezzo-forte), "pp (quasi echo)" (pianissimo quasi echo), and "ppp" (pianississimo). The notation is written on a single staff with a treble clef and a key signature of one flat.

(♩ = 39)

(sing) (play) (sing) (play) (sing) (play) (sing) (air only) (3) (2)

mf (play) mf mp mpf ppp

(sound, air, flutter)

mf pp p ppp (don't break!)

(normal)

(general movement of trills)

slow fast slow

(inhale on the pitch of the note 5")

↑ "f" → P

(P) (mf) (f) (ff)

slow

poco vib.

pp

(trill)

N.B.: - use trill keys independent of each other
- overblow to the overtone

- improvise by:

a.) overblowing to the indicated notes

b.) trilling faster and slower

c.) playing different dynamics

d.) varying the distances between the different blocks of the overtones

e.) coming down to the bottom note (e^b) from time to time

$\text{♩} = 39$

pp

cresc. molto

$\text{♩} = 73$ molto agitato

3

2

4

♩2

"ch" (pronounce a violent "ch" into the flute)

any order

(tongue ram)

NB: tongue hard without sound, key-clicks

roll in the flute

N.B. vary tempo from slow to fast.
vary dynamic from pp to ff

(colour trill)

pp dolce

mp

p

flow gliss

ppp

ppp

ppp

(overtones which appear in combination with the fingering below)

N.B.: - improve on this material:

- the after the movement, the more overtones

- at the point of the fastest speed play in waves up and down over the whole over tone range

mp e molto espressivo

(wind daniel)

(f# up-key) N.B.: improvise:
 move the keys smoothly and
 independent of each other

N.B.: move the keys smoothly and
 independent of each other

0=39 (wide and open embouchure)

trills

trills

(tongue hard)

3

6 8

staccato

staccato, explosive

N.B: voice glissando down from the highest overtone

You can reach to the indicated low C

19

N.B. close embouchure hole with the mouth and inhale (↑) or exhale (↓) through the vowels or consonants

open embouchure hole

gliss

flatter

"f" → "rh rh rh" → "u u u u" → "oh"

pppp

morendo

(keep this fingering until to the end)

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