


Oana Vardianu

PERPETUUM IMPROMPTU


Variations on an original theme in Byzantine style
for Flute (Bass, Soprano) and Guitar (standard tuning)

Performance notes

Flute

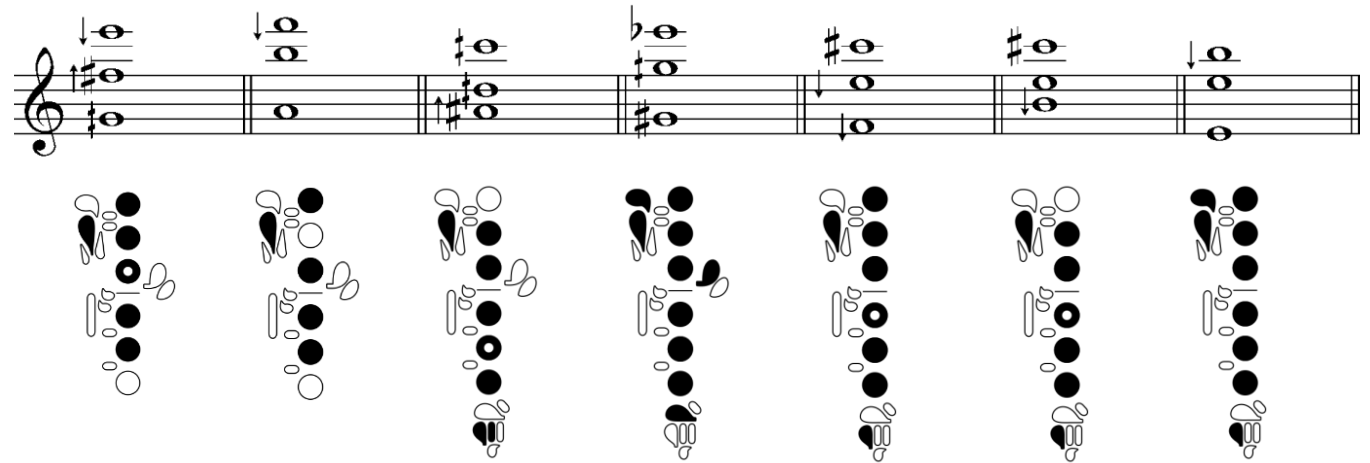


slap tongue (+ sound)

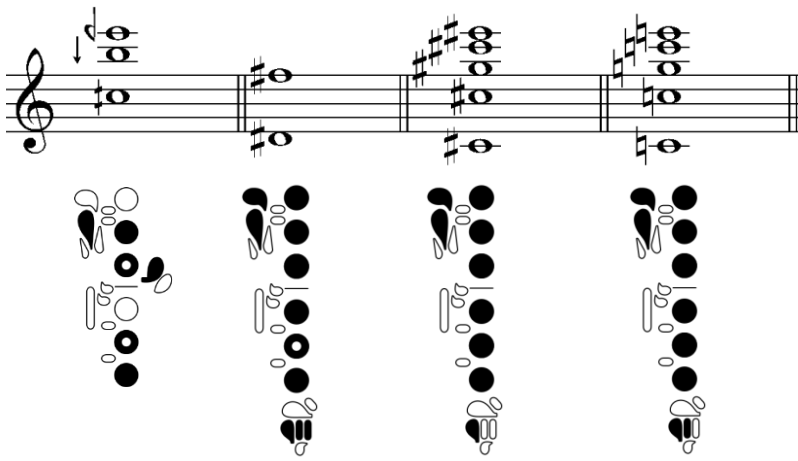


aeolian sound + slap tongue

Multiphonics (Bass Flute):




This section contains seven measures of musical notation for multiphonics on the Bass Flute. Each measure is accompanied by a detailed fingering diagram showing the positions of the left and right hands on the instrument's keys.




This section contains four measures of musical notation for multiphonics on the Bass Flute. Each measure is accompanied by a detailed fingering diagram showing the positions of the left and right hands on the instrument's keys.

Guitar

Tambora = beating on the strings with the thumb



hit guitar body with fingertip



hit guitar body with fingernail

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Misterioso ♩ = 65
quasi rubato

Bass Flute

Guitar

B. Fl.

Gtr.

molto rit. **Tranquillo** ♩ = 56

B. Fl.

Gtr.

B. Fl.

Gtr.

tr~tr~tr~tr~tr *bisbig.*

sfp *sfp* *f*

B. Fl.

Gtr.

Tambora
◊ *sf* ◊ (*p*)

ord. *tr*

p *mp* *sfz* *sfp*

mp

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11 *tr* *mf* < *sfp* *tr* *6* *sfp* *bisbig.* *ord.*

B. Fl.

Gtr.

13 *tr* *sfp* *f* *tr* *A* *ffz* *sfp* *f* *ffp*

B. Fl.

Gtr.

15 *ord.* *mp* *rit.* *Con dolcezza* *To Fl.* *J. = 63* *sul tasto* *mp* *pp*

B. Fl.

Gtr.

18 *pp*

B. Fl.

Gtr.

22 *Flute* *mp* *rf* *rf* *mp*

B. Fl.

Gtr.

26 *mp* *rf* *mp* *mf* *f* *ord.* *sub. p cresc..*

Fl.

Gtr.

30

Fl. *f* *mp cresc.*

Gtr. *sfp*

34

Fl. *(cresc.)*

Gtr.

37

Fl. *f*

Gtr. *mf* *sfz* *sfz* *sfz*

40

Fl. *mf cresc.*

Gtr. *mp*

43

Fl. *(cresc.)* *sfz* *sfz* *sfz*

Gtr. *sfz* *sfz* *sfz* *sfz*

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Rubato
come una cadenza

45

Fl. *fff*

Gtr. *fffz pesante*

Fl. **a tempo**

Gtr.

46

Fl. **molto rit.** **accel.**

Gtr. *sfz* *sub.f* *sfz* *sf > mp³ cresc.*

rit. **a tempo**

Fl. *(cresc.)* *ff > mp* *f* *sfp*

Gtr. *quasi rubato* *mp* *rfz* *mp³* *f*

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Musical score for measures 1-46. The score is in 4/4 time and features three staves: Flute (Fl.), Guitar (Gtr.), and a lower staff (likely Bass or Drum). The Flute part begins with a triplet of eighth notes marked *rfp* (ritardando, piano) and transitions to a more active line with dynamics *f*, *sf > mf*, and *f*. The Guitar part features a complex rhythmic pattern with triplets and accents, marked with *rfz*, *mf*, *sfz*, and *f*. The lower staff has a simple rhythmic accompaniment with dynamics *f* and *sfz*.

Energico ♩ = 154

Musical score for measures 47-50. The tempo is marked **Energico** with a quarter note equal to 154 (♩ = 154). The Flute part is mostly silent, with a few notes at the beginning. The Guitar part features a complex rhythmic pattern with triplets and accents, marked with *sfz* and *mp*. The lower staff has a simple rhythmic accompaniment with dynamics *sfz* and *mp*. The time signature changes from 4/4 to 2/4, 4/4, 3/4, and 4/4.

Musical score for measures 51-54. The Flute part is mostly silent. The Guitar part features a complex rhythmic pattern with triplets and accents, marked with *sfz* and *mp*. The lower staff has a simple rhythmic accompaniment with dynamics *sfz* and *mp*. The time signature changes from 4/4 to 5/4 and 4/4.

Musical score for measures 55-58. The Flute part is mostly silent. The Guitar part features a complex rhythmic pattern with triplets and accents, marked with *sfz* and *mp*. The lower staff has a simple rhythmic accompaniment with dynamics *sfz* and *mp*. The time signature changes from 4/4 to 2/4, 4/4, 3/4, and 4/4.

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60

Fl.

Gtr.

p

sfz *mp*

64

Fl.

Gtr.

mp (*p*)

sfz *mp*

68

Fl.

Gtr.

mf (*p*)

sfz *mp*

71

Fl.

Gtr.

f *mf*

sfz

74

Fl.

Gtr.

mf

sfz

6

6

6

mf

sfz

77

Fl.

Gtr.

mf

sfz

6

6

6

6

6

80

Fl.

Gtr.

mf

mf

sfz

6

mp

mp

sfz

83

Fl.

Gtr.

p

mf

mp

sfz

mp

sfz

88

Fl.

Gtr.

sfz *mp*

93

Fl.

Gtr.

ord.

f *mf*

mf

97

Fl.

Gtr.

f

102

Fl.

Gtr.

sfz *mf* *sfz*

105

Fl.

Gtr.

mf *sfz* *mf*

108

Fl. *rit. bisbig.*

Gtr. *sffp* *ff*

111

Fl. *ord.* *bisbig.* *ord.*

Gtr. *mf* *f*

114

molto rit. *Dolce* (♩ = 56)

Fl. *To B. Fl.* *Bass Flute*

Gtr. *p* *sfz* *f*

Tambora. *sf* *(p)*

118

B. Fl.

Gtr. *mf* *mf*

Tambora. *sfz* *(p)*

122

B. Fl.

Gtr. *mp* *f* *mf*

Tambora. *mf*

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126

B. Fl.

Gtr.

mp

mp

Tambora.....

<sfz> (p)

130

B. Fl.

Gtr.

mf

rf (*p*) *mf*

mf *p*

Tremolo with the flesh of the finger

133 **rit.**

B. Fl.

Gtr.

p

mp

Detailed description: This page of a musical score for 'Perpetuum impromptu' by Oana Vardianu features two systems of music for B. Fl. and Gtr. The first system (measures 126-130) shows the B. Fl. with a melodic line and the Gtr. with a complex accompaniment including triplets and a 'Tambora' effect. Dynamics range from *mp* to *p*. The second system (measures 130-133) continues the B. Fl. line with a *rit.* marking and the Gtr. accompaniment. Dynamics include *mf*, *rf*, *p*, and *mp*. A performance instruction 'Tremolo with the flesh of the finger' is placed near the Gtr. part in measure 132.