

JOHN LIBERATORE

The Southing Wind

for flute and guitar

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Dedicated to Molly Barth and Dieter Hennings of *Duo Damiana*.

The Soughing Wind

Some leaves hang late, some fall
before the first frost—so goes
the tale of winter branches and old bones.

—William Carlos Williams

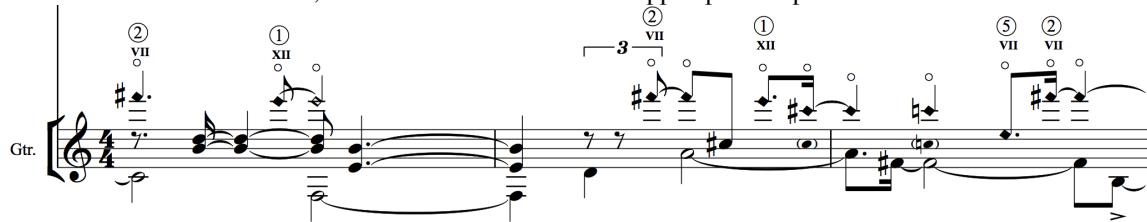
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Performance Notes:

Guitar:

Natural and artificial harmonics sound 8vb, the same as regular pitches. The notation of natural harmonics includes a diamond notehead and harmonic circle, a circled number for the string, and a roman numeral indicating the fret at which the harmonic can be produced. Artificial harmonics use the same diamond notehead and harmonic circle, but indicate a fundamental stopped pitch in parentheses.



The last movement requires the use of a glass guitar slide, ideally with rounded edges.

A musical score for guitar (Gtr.) in 4/4 time. The top part of the page contains a tablature staff with a bridge position indicator. A black beam across the staff indicates the position of the slide relative to the fretboard. The beam starts at the 19th fret and ends at the 1st fret. The text "Slide Angle: 1/4" is written above the staff. The bottom part shows a guitar staff with dynamics "p" and "mf". The instruction "sempre l.v." is written above the staff. The tablature staff has vertical lines at the 19th, 12th, 7th, and 3rd frets.

The black beam across the tablature staff indicates the position of the slide relative to the fretboard, including the space beyond the fretboard, where most of the action takes place in this movement. Vertical lines are occasionally drawn to indicate that a change in slide direction lines up with an event in the score. In general, the slide movement is slow and measured, giving an instability or sigh to the notes without necessarily sounding like overt glissandi. The guitar part in this movement is *sempre l.v.*

Above the tablature staff, a range of string numbers indicates which strings are affected by the slide. The pitches notated on the guitar staff refer simply to the strings that are plucked, and will have little resemblance to the sounding pitches. For much of the movement, however, strings 5 and 6 are not covered by the slide, and therefore ring as indicated. The slide is taken freely in the left hand, not over one of the fingers. This allows the performer to adjust the angle of slide against the strings and it also facilitates the motion necessary for some of the higher parts. A fraction above the tablature staff indicates the angle of the slide: 0 means that the slide is perpendicular to the strings; 1/2 indicates that the slide is angled at roughly 45° such that the stopped pitches on 1 are higher than the pitches on string 2; 1/4 indicates an angle halfway between 0 and 45° in the same direction, and negative fractions indicate an angled slide in the opposite direction.

Flute:

The last movement requires alternate fingering to produce microtones. This is indicated by a fingering chart and an arrow below the pitch, showing whether the sounding note is higher or lower than written.

A musical score for flute (Fl.) in 4/4 time. The score consists of two staves. The first staff shows a melodic line with fingerings 3 and 1. Below the staff, an arrow points from the first note to the second, labeled "poco accel." An arrow points from the second note to the third, labeled "rall.". The second staff shows a melodic line with fingerings 3 and 1. Below the staff, an arrow points from the first note to the second, labeled "p". An arrow points from the second note to the third, labeled "mp". An arrow points from the third note to the fourth, labeled "pp".

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The Soughing Wind

for Molly Barth
 and Dieter Hennings

I.

senza misura
 Transposing Score
 Alto Flute *lontano*
sempre l.v.
 Guitar

pp *mp*
mp sempre

A. Fl. 6
 Gtr.

mp *mf*

A. Fl. 10
 Gtr.

mp
f non troppo 3
 Gtr.

A. Fl. 14
 Gtr.

pp *mf*

2

18

A. Fl.

Gtr. *mp*

(4) XIX (4) XII (2) VII (6) IX (5) IX (3) XII (4) XIX

21

21

A. Fl.

Gtr. *poco stretto*

(2) VII (1) XII (2) VII (1) XII (5) VII (2) VII

24

24

A. Fl.

Gtr. *a tempo*

poco stretto *f* *mf* *p* *mf* *f*

senza misura

27

A. Fl.

Gtr. *senza misura*

(6) VII (6) IX (4) VII (5) VII (2) XII (5) IX (3) VI (4) VII (5) XII (3) XII (2) XII (4) XII (1) XII (5) XII (4) XII (1) XII (6) XII (5) XII (3)

mp *p* *pp* *mp* *p*

32 $\text{♩} = 68, \text{ con moto}$
 A. Fl. p mp mf
 Gtr. mp arp. simile $(3-6)$ VII
 A. Fl. pp (2-6) VII
 Gtr.
 36 3 p 7 $cantabile$ pp
 A. Fl.
 Gtr.
 40 mp mf
 A. Fl.
 Gtr.
 43 mp^3 $mp pp$
 A. Fl.
 Gtr.

46

poco rit..

Tempo I: $\text{♩} = 104$ ($\text{♩} = 52$)

A. Fl.

Gtr.

pp

5 *ba.*

ppp

51

A. Fl.

R.H.

(1) XIX
(6) XIX (5) XIX (4) XIX

Gtr.

sempre l.v.

(4) (2) (1) XII VII XII
(4) (2) (6) (1) (4) XII IX XII XII
3 (3) XII
(1) (5) (6) (2) (3) (5) VII V V VII XII XII
(4) IX
(3) (2)

Musical score for A. Fl. and Gtr. Measure 55: A. Fl. (Treble clef) rests. Gtr. (Treble clef) plays eighth-note patterns with various markings (e.g., 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19). Measure 56: A. Fl. (Treble clef) starts with a grace note followed by eighth notes. Gtr. (Treble clef) continues eighth-note patterns.

59 *arioso*

A. Fl.

Gtr.

mf

mp

p (1) V (5) IV (6) VII

ff

62

A. Fl.

Gtr.

p

mp cantabile

pp

p

(4) XII (5) XII

III. *interlude*

66 $\text{♩} = 112, \text{giocoso}$

A. Fl.

Gtr.

mp sempre

mp sempre

(5) XII (1) VII (5) (3) V (1) VII (3) VII

70

A. Fl.

Gtr.

(2) VII (5) XII (5) V (3) V (1) XII

74

A. Fl.

Gtr.

mf *mp*

(5) (3) v v

(3) v

78

A. Fl.

Gtr.

cantabile

mf

(1) XII

82

A. Fl.

Gtr.

86

A. Fl.

Gtr.

p

90

A. Fl.

Gtr.

ppp

pp

III.

7

flute in C

$\text{♩.} = 64$, *con brio, meccanico*

Musical score for Flute (Fl.) and Guitar (Gtr.). The score consists of two staves. The Flute staff starts with a dynamic of *pizz.* and *tongue*, followed by *mf sempre*. The Guitar staff begins with *mf sempre*. Both parts play sixteenth-note patterns primarily consisting of eighth-note pairs. Measure 93 ends with a measure change to 5/8 time. Measure 94 continues with 5/8 time until the end of the page, where it changes to 6/8 time. The key signature is F major throughout.

Musical score for Flute (Fl.) and Guitar (Gtr.). The score consists of two staves. The Flute staff (top) has a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns with grace notes and slurs. The Guitar staff (bottom) has a treble clef, a key signature of one sharp, and a common time signature. It includes eighth-note chords and specific dynamic markings like *mf* and *ff*. Measure 97 concludes with a fermata over the guitar's eighth-note chord. Measure 98 begins with a dynamic *ff* and continues with eighth-note patterns for both instruments.

Musical score for Flute (Fl.) and Guitar (Gtr.) showing measures 100-101. The score includes dynamics (ff, mf, p), time changes (6/8, 16/16, 6/8), and grace notes. The guitar part features a sustained note with a grace note in measure 101.

Musical score for Flute (Fl.) and Guitar (Gtr.) in 2/4 time, key of A major (two sharps). The score consists of two staves. The Flute staff starts with a dynamic of *f*, followed by *mf*. The Guitar staff begins with a dynamic of *v*. Both parts play eighth-note patterns throughout the page.

8

Fl. 107 $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{8}$

Gtr. f p ff p ff ff

Fl. 111 $poco$ mf

Gtr. $poco$ mf ff

Fl. 114

Gtr. ff

Fl. 117 fp fff f

Gtr. ff mp f

Fl. $\frac{6}{16}$

Gtr. $\frac{6}{16}$

123

Fl. $\frac{6}{16}$ *v.* $\frac{3}{8}$ *v.* $\frac{6}{16}$ *v.* $\frac{6}{8}$

Gtr. *ff*

$\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{6}{8}$

f *ff*

127

Fl. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{6}{8}$

Gtr. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{6}{8}$

129

Fl. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{6}{8}$ $\frac{6}{16}$ *ff* *fp*

Gtr. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{6}{8}$ $\frac{6}{16}$ *ff*

132

Fl. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{6}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$

Gtr. $\frac{6}{16}$ *ff* $\frac{3}{8}$ $\frac{6}{16}$ $\frac{6}{8}$ $\frac{6}{16}$

137

Fl. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{6}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$

Gtr. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{6}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$

10

143

Fl. Gtr.

p *ff*

146

Fl. Gtr.

ff

150

Fl. Gtr.

ff

154

Fl. Gtr.

ff *arioso*

157

Fl. Gtr.

ff

160

Fl. Gtr.

ff

11

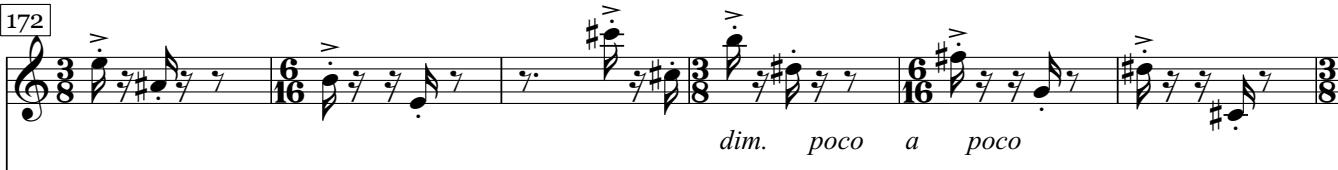
Fl.

164 

Gtr.

167

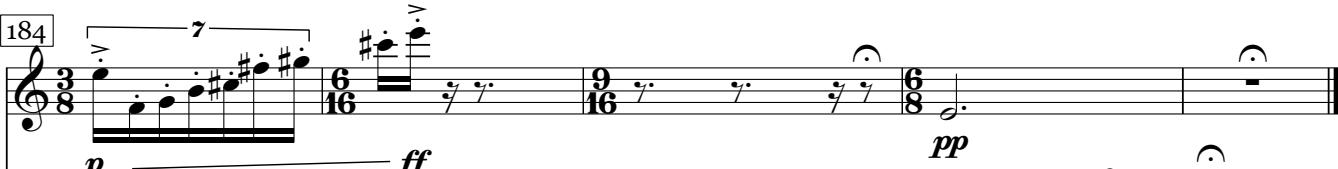
Fl.

172 

Gtr.

178 

Fl.

184 

Gtr.

184 

(4) XII (5) IX (2) VII (3) IX (1)

IV. *interlude*

J. = 112, giocoso

189

Fl. *p sempre*

Gtr. *p sempre*

(6) → D

⑤ ③ ① ④

xii v v VII VII

193

Fl.

Gtr. ① ② VII VII

⑤ XII ② VII VII VII

① XII

197

Fl.

Gtr. ⑤ ② v v

mp ② v

p

201

Fl.

Gtr. ① XII

205

Fl.

Gtr.

208

Fl.

Gtr.

pp

repeat ad lib.
(4-6 times)

212

Fl.

Gtr.

al niente

sul tasto →

⑤ XII muffled

al niente

V. $\text{♩} = 104$, *lontano*

flute in C
217

Fl.

*pppp** *pppp* *pppp*

See performance notes for details.
(1-5)
Slide Angle: 1/4

slide pos.
FRETS

BRIDGE XIX
XII
VII
III
0

Gtr. *sempre l.v.*
p 3 3 3 *mf*

**pppp*: absolutely as quietly as possible; barely audible. Allow the tone to become unstable.

† Notes in parentheses slightly softer than surrounding dynamic.

sempre non vibrato: slightly airy, warm

220

Fl.

poco accel. → *rall.* *a tempo*

pp < *mp* > *pp*

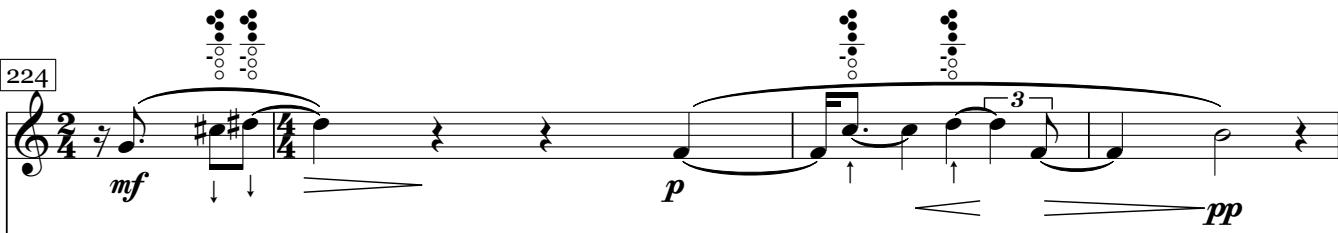
Gtr.

p *mf* >

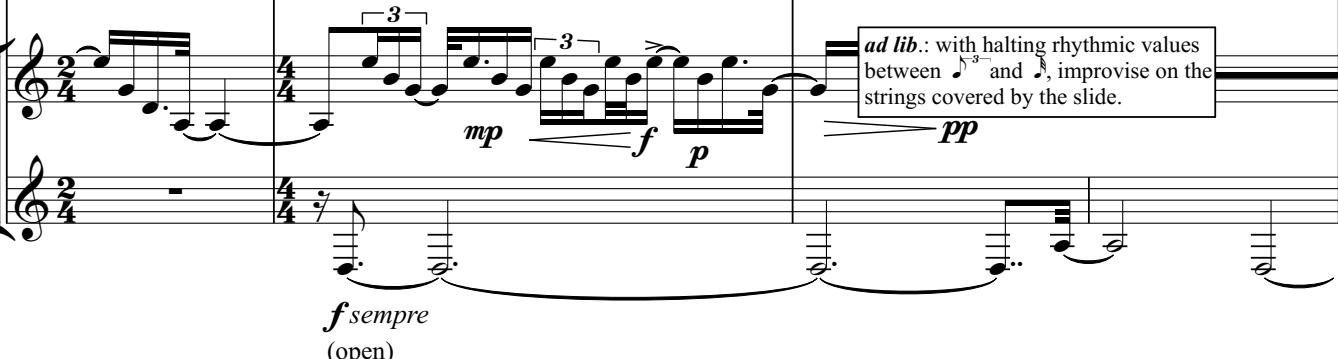
XIX
XII
VII
III
0

poco accel. → *rall.* *a tempo*

224

Fl. 

XIX XII VII III 0

Gtr. 

ad lib.: with halting rhythmic values between $\text{♪}^{\frac{3}{4}}$ and ♪ , improvise on the strings covered by the slide.

f sempre
(open)

228

Fl. 

(slide angle)
1/4 → 1/2

XIX XII VII III 0

Gtr. 

234

Fl.

Flute part: Measures 1-3 show eighth-note patterns with grace notes and dynamic markings *mf* and *p*. Measure 4 starts with a sixteenth-note pattern followed by eighth-note pairs. Circled numbers 1-3 and 1-4 indicate specific performance techniques.

Gtr. part: Measures 1-3 are silent. Measure 4 begins with eighth-note pairs, followed by sixteenth-note patterns, dynamic *f*, and dynamic *mf*.

XIX
XII
VII
III
0

Gtr.

238

Fl.

Flute part: Measures 1-3 show eighth-note patterns with grace notes and dynamic markings *p*, *mp*, and *pp*. Measures 4-5 show eighth-note pairs with grace notes.

Gtr. part: Measures 1-3 are silent. Measures 4-5 show eighth-note pairs with grace notes, dynamic *poco a poco diminuendo*, and a fermata at the end.

XIX
XII
VII
III
0

Gtr.

Fl. 241 *whisper tones* - |

XIX
XII
VII
III
0

Gtr.

-1/4

Fl. 247 *whisper tones* - |

XIX
XII
VII
III
0

(1-6)

-1/4

Take the slide in the right hand, parallel to the strings, angled toward the strings at a 45° angle. Gently move the slide across the strings in the indicated register in a scribbling motion. The result is a faint, dry, high-pitched, barely distinguishable texture. Mute all strings mid-fretboard with L.H.

ppp

niente