

flute solo

Jeffrey Ryan

Cruikshank

**chamber concerto for
flute and 14 players**

*Commissioned by the
Vancouver Symphony Orchestra*

Perusal Copy


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Cruithne


Performance notes:

General:

Total performance time ca. 19'30".

 throughout, unless otherwise indicated.

 note ends with a breath accent for winds; no bow change for strings.

 give note a slight rhythmic and dynamic stress.

n.v. = non-vibrato

All glissandi should begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration.

In *senza misura* sections, accidentals held for a beamed grouping and through ties.

Other performance notes are given as required in the score and/or part.

Flute:

b. = breath attack (not a tongued attack)

a. = use an alternate fingering of the performer's choice

emb. = bend pitch with embouchure

c. = *chiuso* – completely cover embouchure hole (used in conjunction with a tongue ram). Tongue rams sound a major seventh lower than the fingered pitch.

Trills between normal tone and harmonic should be done freely and expressively, to allow time for each colour to sound.

Optional Staging:

To highlight the interaction of the soloist and orchestra, staging indications are given in the score and solo part. These may be adjusted depending on the performing space. It is intended that the soloist should begin at the extreme stage right (or even just off-stage). As the soloist is drawn to the sound of the orchestra, the player should feel free to adjust speed of movement, to insert pauses in the movement, and to incorporate turns into the movement to complement the spirals in the music. The soloist must arrive at the normal solo playing position by m. 46. Towards the end of the work, the soloist then exits slowly in the opposite direction, towards stage left, disappearing with the last pitched-air sound of the piece.

In order to facilitate the movement, the soloist must memorise mm. 21-45, and mm. 549-572. Page turns have been designed to reflect this, and in the relevant passages the accompaniment is kept generally rhythmically separate from the solo part for easier coordination. Page 1 of the solo part may be placed on a stand at extreme stage right, with the rest of the part on another stand in normal solo position.

Programme Note:

The name Cruithne (pronounced "Croo-*een*-ya") has a Celtic origin — the Cruithne were the first Celtic racial/tribal group to migrate to the British Isles from the European continent, between 800 and 500 B.C.. Centuries later, astronomers gave the name Cruithne to Near-Earth Asteroid 3753, which, unlike most asteroids, actually shares the Earth's orbit and is considered to be a companion of our own planet. Relative to the Sun, Cruithne takes (logically) one Earth year to complete one orbit, but Cruithne's path is quite a bit more complicated relative to our own vantage point, as we also orbit the Sun.

From the perspective of an observer on Earth, Cruithne appears to travel in a series of small spirals within a large horseshoe-shaped orbit taking 770 years to complete the entire cycle. Though Cruithne does pass close by the Earth, the two will never actually collide, because just as it gets closer, the perfectly-balanced interaction of the Earth's gravity and Cruithne's speed cause the two bodies to move apart again. It is as though Cruithne and the Earth are inextricably locked in an intricate celestial dance of attraction.

This one-movement concerto draws its inspiration from this dance. It is in three large sections, slow-fast-slow. The solo flute, as Cruithne, first appears in the distance, slowly emerging with small spirals of sound. The orchestra, with its larger mass and gravitational attraction, gradually draws the flute towards it. As their interaction becomes more complex, the dance takes a turn as the music becomes an energetic Celtic-influenced jig. At the climax, the two repel away from each other, with the flute spiralling out of control in a frantic cadenza. In the final slow section, their interaction gradually unravels, as Cruithne finally takes its leave, and continues on its inevitable way.

Cruithne was commissioned by the Vancouver Symphony Orchestra (Bramwell Tovey, music director) as part of my tenure as Composer-in-Residence (funded with the assistance of the Canada Council for the Arts). The solo was written for, and premiered by, Camille Churchfield, to whom I express my gratitude for her suggestions, advice, and beautiful playing.

flute solo

Cruithne

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chamber concerto for flute and 14 players

♩ = 36 *Distant and ethereal*
(from extreme stage right...) tongue ram
n.v. → vib. ord.

1 *pp* < *mp* > *pp* *f* *pp* < *mp* > *pp* *f*

5 *mf* > *pp* *f* *mf* > *pp* *f* *mf*

8 *pp* *mp* *pp*

11 *p* *pp* *pp* *pp* (but audible)

15 *f* *mf* *p* *f* *p*

18 *mf* *pp*

21 *f* *pp* < *mf* >

22 *f* *p* *pp* *p* *pp*

ord. vib. ord. c. + 3

ord. vib. ord. c. + 3

ord. b. emb. ord. b. ord. c. + 3

ord. b. ord. c. + 3

key clicks

c. + + ord. c. ord. c. + 3

tr

a. a.

26 *overblow through harmonic series*
trem

pp *mf* *pp* *mf* *pp* *pp*

30 **C** (pause...)
 ♩ = 60 sub. ♩ = 36 (resume approach to ensemble...)
colla solo espr. con rubato

p

33 (pause again...)
 ♩ = 60 sub. *espr.* ♩ = 36 (resume approach...)
colla solo
repeat pattern fast as possible

mf *p*

37

mf

39 **D** *b.*

mf *tr* *Λ*

41

tr *Λ* *tr* *Λ* *tr* *Λ*

43

tr *trem* *f*

45 *accel. to*

f 7 7 7 10

(arrive in normal solo position)

46 **E** $\bullet = 60$
ff *mf*

50 *emb.* *p* *trem*
 6

53 *rit. to non-tr.* $\bullet = 48$ *fl.* *c.* *rit. to* $\bullet = 36$
pp *f*

57 **F** $\bullet = 48$ *rit. to* $\bullet = 36$ $\bullet = 48$ *rit. to* $\bullet = 36$ $\bullet = 48$ *rit. to*
 2

ca. 12" (conductor cues) ① ② ③ ④
 63 $\bullet = 36$ *ord. senza misura* *mf* *f*

65 **G** $\bullet = 60$ *A tempo* *p*

70 *ord. espr.* *mf*

74 *5*

78 *accel. to* $\bullet = 84$

82 **H** $\bullet = 60$ sub. *dolce* *tr* *f*

90 **I** $\bullet = 48$ *tr* *p* *rit. to* $\bullet = 36$ *dolce* $\bullet = 48$ *rit. to* *p*

94 $\bullet = 36$ *tr* $\bullet = 48$ *rit. to* $\bullet = 36$ *2*

101 **J** *mf* *tr* *ff* *f*

105 *p* (noticing the silent space...)

109 **K** (calling out to ensemble...) *repeat note* *pp* *mf* *p* *pp* *mf* *p* *pp*

114 *mf* *p* *pp* *a.* *a.* *n.v.* *2*

L ♩ = 156 *Dancing*

121 *mf*

127

133 **M** *mf*

139

145 **N**

151

157 **O** *p mf mf p mf mf*

163 *mf f f*

168 **P** *f p mf*

174 *p mf mf p mf*

180 *mf*

185 *mf* *p < mf* *p < mf* *mf*

Q

191 *p < mf* *f*

197 *f*

R

202 *ff* *ff* *ff* *mf* *cresc. poco a poco*

shriek (jet whistle) higher softer still

ord.

209 *ff*

S

12

225 *ff*

T

12

U

6

6

3

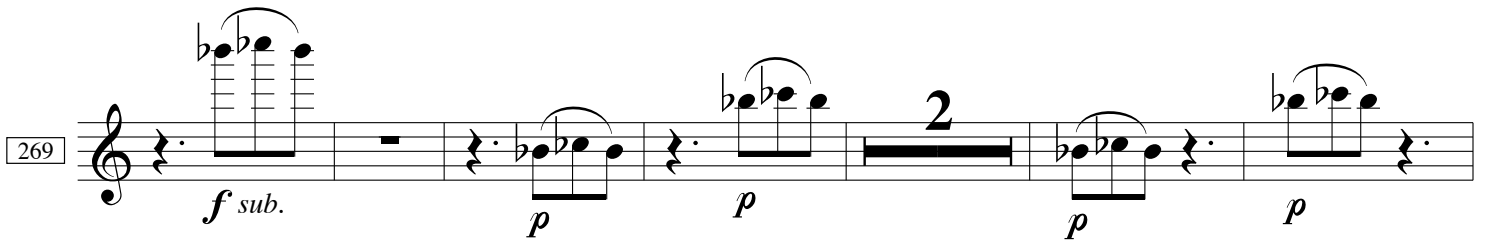
255 *f* *tr* *(be)* *fl.*

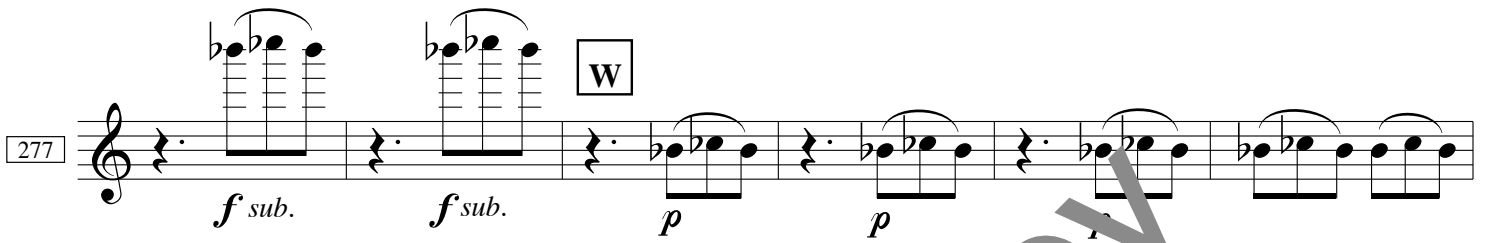
262 *p* *p* *p*

V

ord.

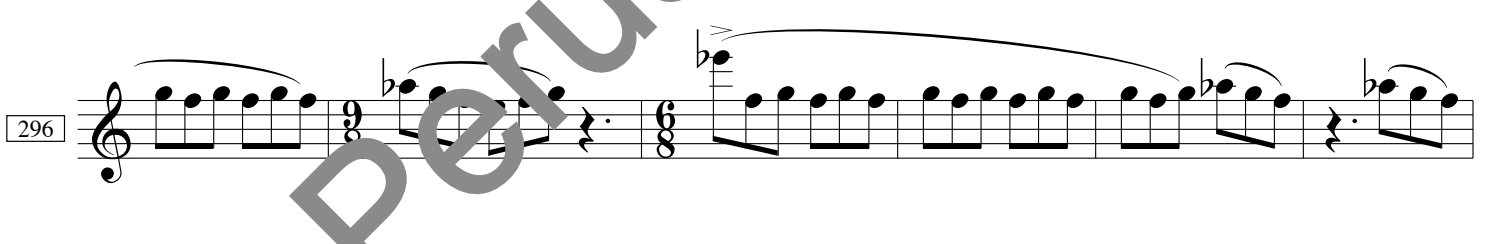
2

269 

277 

283 

289 

296 

302 

307 

313 

319 **f**

325 **f**

330 **ff** **ff** **ff**

336 **A1** **ff** **ff** **8**

349 **B1** *p* *cresc. poco a poco* *trem* *(mp)*

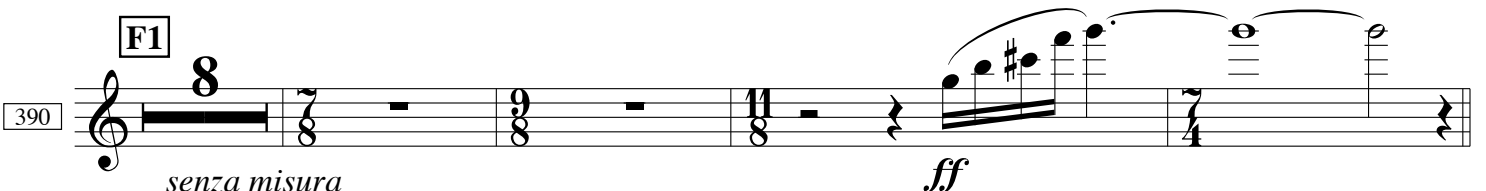
361 **C1** *trem* *(mf)* **f**

369 **f**

373 **D1** **ff**

377 **E1** **ff** **10**

F1

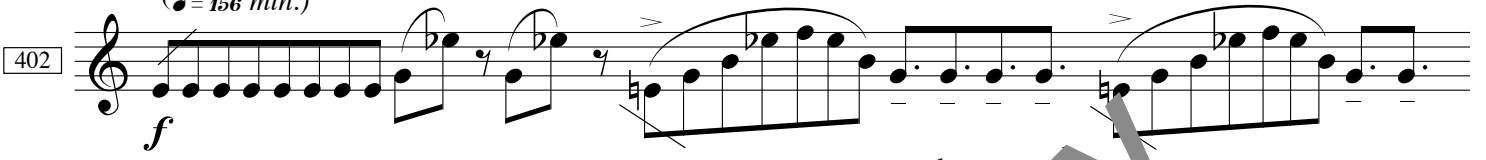
390 

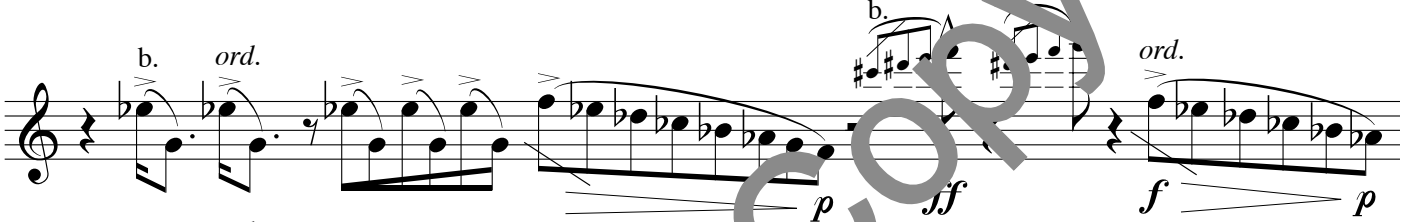
senza misura
CADENZA

G1

As fast as possible, spinning out of control

(♩ = 156 min.)

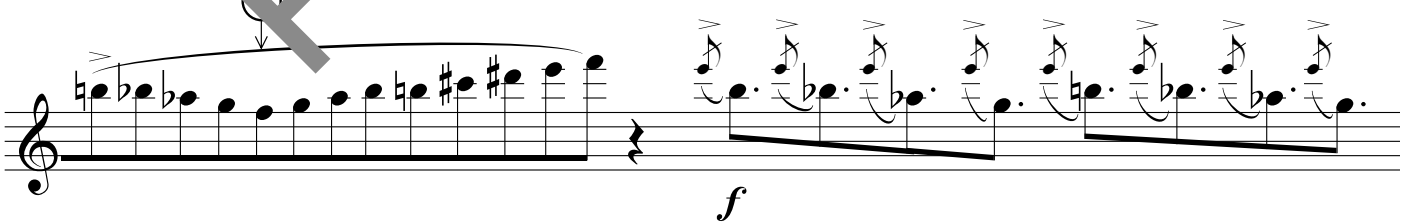
402 

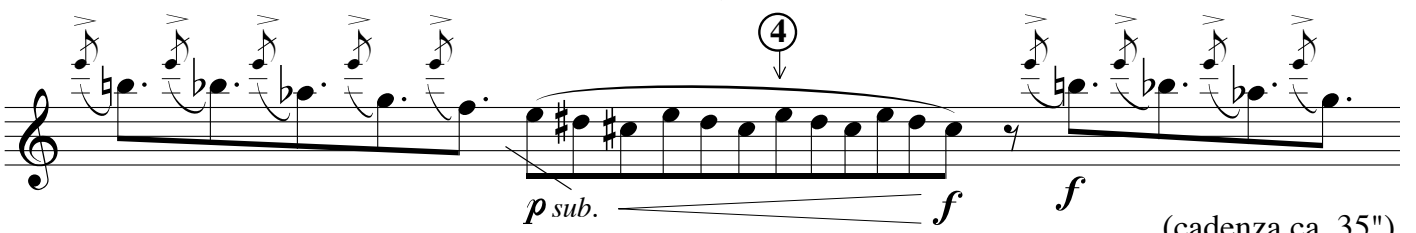




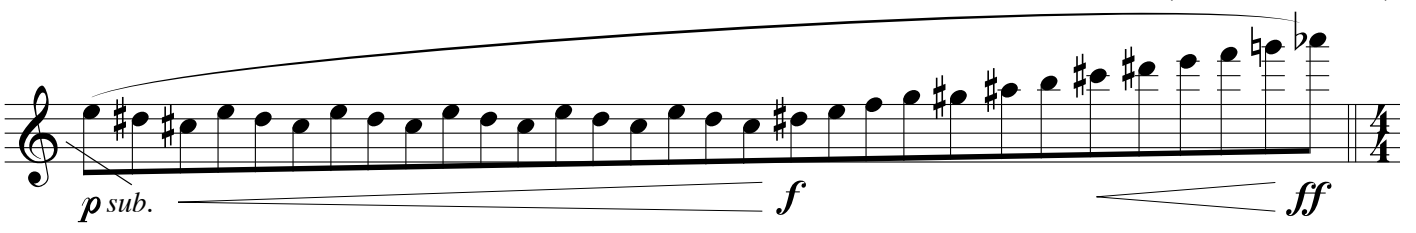
(conductor cues)







(cadenza ca. 35")



♩ = 168 *A tempo*

H1

403 *ff*

408 *ff*

I1 ♩ = 60 *Seductively*

414 *p* *f* *p* *p*

419 *mf* *p* *p*

J1 ♩ = 72 *sub.* *rit. to trem* ♩ = 60

422 *p* *mf*

K1 ♩ = 72 ♩ = 60 *espr. con rubato*

428 *p* *mf* *mf*

433 *mf*

438 *mf*

L1 *espr.* ♩ = 42 ♩ = 56 *sub.*

442 *p*

*8ve higher if low B not available

450 $(\text{♩} = 84)$ **M1**
 Musical notation for measures 450-453. Treble clef, 3/4 time signature. *mf* dynamic. Includes a fermata over measures 450-453.

454 Musical notation for measures 454-458. Treble clef, 3/4 time signature.

459 **N1**
 Musical notation for measures 459-463. Treble clef, 3/4 time signature.

464 Musical notation for measures 464-468. Treble clef, 3/4 time signature.

469 Musical notation for measures 469-472. Treble clef, 3/4 time signature.

473 *f*
 Musical notation for measures 473-476. Treble clef, 3/4 time signature. Includes a trill (*tr*) and sixteenth notes. Dynamics include *f* and *6*.

476 **O1** (8va)
 Musical notation for measures 476-480. Treble clef, 3/4 time signature. Includes triplets and sixteenth notes. Dynamics include *3* and *6*.

480 (8va)
 Musical notation for measures 480-483. Treble clef, 3/4 time signature. Includes sixteenth notes and sixteenth rests. Dynamics include *6*.

483 (8^{va})

6 3 3 3 3 3

486 *stringendo-*
(8^{va})

3 3 3 3 3 3

489 (stringendo)-
(8^{va})

3 3 3

1 *marcato* *ff* *loco*

491

= 72 sub. rit. to - -

Q1 494 = 48

trem *non-tr.* *trem* *non-tr.* *trem*

mp *p* *mp* *p* *mp*

500

non-tr. 3 *p* *p* *p* *rit. to - -*

R1

$\bullet = 36$

507 *pp sempre*

512

S1

517

521

T1

espr. con rubato

525

529

U1

532

537

544 **V1** *espr.*
mp
 (begin separating from ensemble, towards stage left...)
mf *p*

548
p *mp*

552 **W1**
f
 12 12

554
p *f*
 3 12 12
tr
 (pause...)

557 **X1**
p 5 *p*

560 *gently* (turn back and bow to ensemble...)
mf
 (resume movement to stage left...)

564 **Y1**
p

568 *b.* *b.* *b.* (almost out of sight...) (EXIT)
f
 *

*finger pitch, blow air through instrument