

Hongshuo Fan

Flowing Form

For Flute and Sampo

2019

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For Flute and Sampo

Full score


Hongshuo Fan


范弘硕


2019


Performance note

1. Accidentals: The accidentals only apply to the note need to proceed. The note without accidentals means its original pitch.


 1/4 higher than a regular sharp


 1/4 lower than a regular flat


 1/4 lower than a regular sharp

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2. Wind Tones: Sounds on the flute with additional air.

 Wind tone without sound

 Combination of sound and wind tone

3. Slap tongue: 

4. Whistle Tones: 

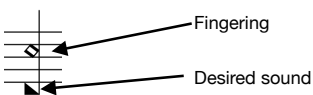
5. Jet Whistle:



Start with a lot of energy and decrease the airstream

Start with low energy and increase the airstream

6. Tongue Stop:



About use more or less air ahead of the tongue stop: Using less air creates a more compact sound. Using more air creates a 'whoosh' quality before the pop.

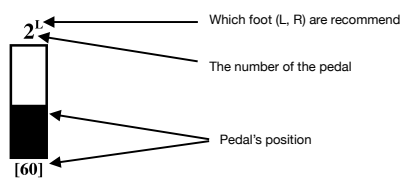
7. Back to ordinary sound: 

8. Flutter tongue: 

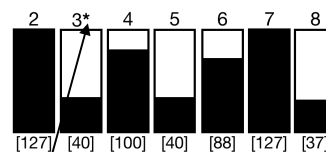
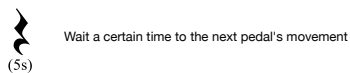
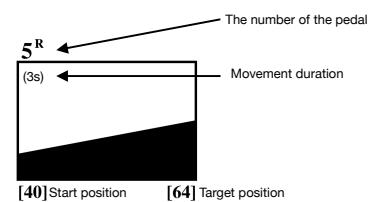
Pedals

There are two types of pedals mark :

1. Move one of the pedals to the certain position immediately.



2. Gradually and continuously moving move one of the pedals to the specified position.



* : This pedal needs to be adjusted before next section starting.

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Flowing Form

For Flute and Sampo

Hongshuo Fan

A $\text{♩} = 60$

0'00" Flute *sf* *mp* *sf* *sf* 0'03" Slap tongue

Pedals: 2 [127], 3 [10], 4 [40], 5 [64], 6 [88], 7 [127], 8 [37] Register: FHS1

Eff: [Unison] Tuning: 0 >> -8 [40] [100]

B 0'10" Fl. Wind tones with sound *pp* 0'15" *pp* 0'20" *p*

Wind tones without sound *gliss.*

Eff. Tuning: -8 >>> 0 Tuning: 0 >>> 8

0'30" Fl. *p* *f* 3 3 3 3 3 3

Eff. Tuning: 8 >>> 0 [Unison] [-1 oct]

0'40" 3 Fl. Gradually back to regular sound *p* *p* *mp* *p* 0'45" Bisbigl. *f* 6 6

Eff. 3^L 2^L 2^L 2^L [20]

0'50" 4 Fl. Bisbigl. *p* *f* 0'53" Bisbigl. *p* *f* 6 6

Eff. 2^L 2^L 2^L 2^L

5 0'56" Fl. Bisbigl. *p* *f* 0'57" Bisbigl. *p* *f* 6 6

Eff. 2^L 2^L 2^L 2^L

Ped. 2^L 2^L 2^L 2^L

0'58" **C** ♩ = 74

Bisbigl. *accel.*

Fl. *p* *f*

Eff.

Ped.

1'00" 7

Fl. *f*

Eff.

Ped.

1'04" 9

Fl. *f*

Eff.

Ped.

1'08" 11

Fl. *f*

Eff.

Ped.

1'10" 12

Fl. *pp*

Eff.

Ped.

1'20" 14 **D** ♩ = 60

Fl. *mf* *mf* *p* *f* *pp* *mf* *pp*

Eff.

Ped.

15 *rall.* Whistle Tones

Fl. *f* *pp* *sf* *p* *f*

Eff.

Ped.

[127] [40] [60] [64] [-1oct] [127] [37]

[2] [3] [4] [5] [6] [7] [8]

[127] [120] [40] [10] [127] [0] [50] [+dim2] [70] [110]

E $\text{♩} = 40$ 2'05" 16 Legato Fl. Wind tones gradually increase regular sound

Jet Whistle

Tongue Stop Less air 2'15"

Wind tones gradually decreases regular sound

mp

[dim2]

2'20" 18 Jet Whistle

Tongue Stop Less air 2'30"

Wind tones gradually decreases regular sound

Wind tones gradually increase regular sound

f

gliss.

4R [30] 8R [30]

F 2'40" 20 Fl. mp

Eff. p mp p

4R

3'00" 24 Fl. mp p mp p f p < f > p

Eff. p mp p f p

4R

3'20" 28 Fl. p mp p f mf f

Eff. p mp p f p

4R

3'35" 31 Wind tones gradually increase regular sound

Fl. pp 6 3 p f

Eff. pp 6 3 p f

6R

3'45" 33 Fl. p f mf gliss. Elz Ord

Eff. p f mf gliss. 3

6L [100] Slow [-2oct] 3 [20]

G

$\text{♩} = 70$

4'00" Fl. *sfz* *mp* *fp* *p* *mf* *p*

Tongue Stop
Less air → More air

Flz

2 3^{*} 4^{*} 5^{*} 6^{*} 7 8 Eff.

[127] [20] [60] [127] [+2oct] [127] [30]

4'10" Fl. *sfz* *mp* *fp* *p* *mf* *sfz*

Tongue Stop
Less air → More air

Flz

Ord.

4'20" Tongue Stop
Less air → More air

Eff.

Ped.

4'30" Fl. *f*

Less air → More air

Ord.

Eff.

Ped.

4'38" Fl. [20]

Slap tongue

Eff.

Ped.

4'54" Fl.

Eff.

Ped.

5'10" Fl.

Eff.

Ped.

5'26" Fl.

Eff.

Ped.

57

Fl.

Eff.

Ped.

5'42" 60

Fl.

Eff.

Ped.

63

Fl.

Eff.

Ped.

66

Fl.

Eff.

Ped.

68

Fl.

Eff.

Ped.

71

Fl.

Eff.

Ped.

H $\text{♩} = 50$
7'00"

Gradually increase air sound, then gradually back to regular sound

Fl. *Ord.* *Flz.* with vibrato slow → fast

p mp sf fp f

Eff. *2^a 3 4^a 5 6 7 8^a* [127] [40] [70] [0] [-2oct] [127] [40]

5^L

81 with vibrato slow → fast Gradually increase air sound

Fl. *p mp sf fp f*

Eff. *3 3*

Ped. *6^R* [-Min6]

85 Gradually back to regular sound

Fl. *mp fp fp f* *Ord.* *Flz.* with vibrato slow → fast

Eff. *5^L 6^R*

Ped. [-2oct] [-1oct]

90

Fl. *p mp mf p fp pp* *gliss.*

Eff. *5^L*

Ped.

93 with vibrato slow → fast Multiphonics

Fl. *mp pp mp mf p f* *gliss.*

Eff. *6^R 5^L*

Ped. [-dim 7]

98 Bisbigl. Gradually increase wind sound

Fl. *mp fp mf p* *6*

Eff. *5^L 6^R*

Ped. [-1oct -2]

100 Wind tones without sound

Fl. *f p f* *Flz.* *Multiphonics*

Eff. *4^L 8^R 2^L*

Ped. [100] Slow

The image displays a musical score for Flute (Fl.) and Effluvia (Eff.) across seven systems, numbered 77 to 100. Each system includes a musical staff with notes, rests, and dynamic markings (p, mp, sf, fp, f, pp, ff). Below the staff is a spectrogram showing the frequency spectrum of the sound. Pedal markings (Ped.) are shown as black shapes with arrows indicating their duration and pitch (e.g., 5^L, 6^R, 4^L, 8^R, 2^L). Performance instructions include 'Gradually increase air sound', 'Gradually back to regular sound', 'Gradually increase wind sound', 'with vibrato slow → fast', 'Bisbigl.', 'gliss.', 'Ord.', 'Flz.', 'Multiphonics', and 'Wind tones without sound'. A tempo marking of $\text{♩} = 50$ and a time signature of 7'00" are at the top. A section marker 'H' is in the top left. Various bracketed markings like [-2oct], [-1oct], [-dim 7], and [100] are present. Fingerings and articulations like '3', '6', and 'ff' are also shown.

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Performer score


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范弘硕


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
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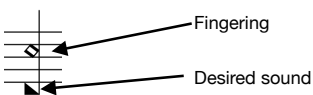
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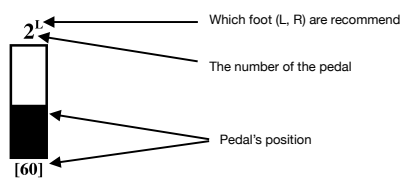
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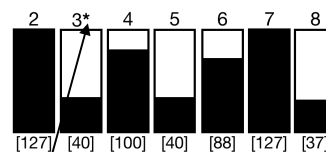
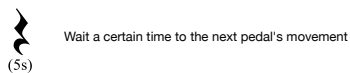
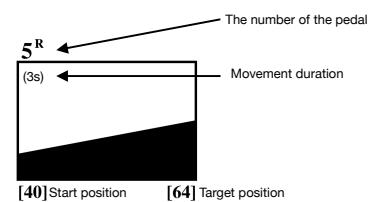
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A $\text{♩} = 60$

Flute

0'00" 0'03"

sf *mp* *sf* *sf*

6 6 6

Slap tongue

[Unison]

Pedals

2	3	4	5	6	7	8
[127]	[10]	[40]	[64]	[88]	[127]	[37]

Register: FHS1

Tuning: 0 > -8 [40] [100]

B

Fl.

0'10" 0'15" 0'20"

pp *pp* *p*

Wind tones with sound

Wind tones without sound

gliss.

4^R 5^R 3^L 4^R

Tuning: -8 >> 0

Tuning: 0 >> 8

Fl.

0'30"

p *f*

3 3 3 3

5^R 6^R

Tuning: 8 >>> 0

[-1 oct]

Fl.

0'40" 0'45"

p *p* *mp* *p* *f*

Gradually back to regular sound

Bisbigl.

3^L 2^L 2^L

[-1 oct]

[20]

Fl.

0'50" 0'53"

p *f* *p* *f*

Bisbigl.

Bisbigl.

2^L 2^L 2^L 2^L

Fl.

0'56" 0'57"

p *f* *p* *f*

Bisbigl.

Bisbigl.

2^L 2^L 2^L 2^L

C ♩ = 74

0'58" 6

Bisbigl. accel.

Fl. *p* *f*

Ped.

1'00" 7

Fl.

Ped.

8

Fl.

Ped.

1'04" 9

Fl.

Ped.

1'06" 10

Fl.

Ped.

1'08" 11

Fl.

Ped.

1'10" 12

Fl.

Ped.

13 1'13"

Fl.

pp

D ♩ = 60

1'20" 14

Fl.

mf *mf* *p* *f* *pp* *mf* *pp*

rall.

15

Fl.

f *pp* *sf* *p* *f*

Ped.

Whistle Tones

2'00"

Fl.

[10] *[50]* *[+dim2]* *[70]* *[110]*

E $\text{♩} = 40$ $2'05''$ 16 Legato Fl. *Jet Whistle* *Tongue Stop Less air* *Wind tones gradually increase regular sound* *Wind tones gradually decreases regular sound* mp

[2*] [3*] [4] [5] [6*] [7] [8*]
[127] [50] [110] [0] [+dim2] [127] [70]

[dim2]

$2'20''$ 18 *Jet Whistle* *Tongue Stop Less air* $2'30''$ *Wind tones gradually decreases regular sound* *Wind tones gradually increase regular sound* *gliss.* f

Ped. 4^L 8^R [30] [30]

F $2'40''$ 20 Fl. mp p mp p f p f p

Ped. 4^R 4^R

$3'00''$ 24 Fl. mp p mp p f p f p

Ped. 4^R 4^R

$3'20''$ 28 Fl. p mp p f mf f *gliss.*

Ped. 4^R

$3'35''$ 31 *Wind tones gradually increase regular sound* pp 6 3 p f

Ped. 6^R [dim2] [-Seventh]

$3'45''$ 33 Fl. 3 6 p f mf *Flz* *Ord* *gliss.*

Ped. 4^L 6^L *Slow* 3 [100] [-2oct] [20]

G ♩ = 70

4'00"

Fl. *sfz* *mp* *fp* *p* *mf* *p*

Tongue Stop Less air → More air

Flz

36

L

Fl. *sfz* *mp* *fp* *p* *mf* *sfz*

Tongue Stop Less air → More air

Flz

Ord.

4'10" 4'20"

Ped.

Fl. *f* *f*

Less air → More air

Ord.

4'30"

Ped.

[20]

Fl. Slap tongue

Ped.

Fl. 6

Ped.

Fl. 5'10"

Ped.

Fl. 5'26"

Ped.

6

57

Fl.

Ped.

5'42" 60

Fl.

Ped.

63

Fl.

Ped.

66

Fl.

Ped.

68

Fl.

Ped.

[Maj3]

70

Fl.

Ped.

73

Fl.

L

R

[70]

[40]

[0]

H $\text{♩} = 50$
7'00"

Gradually increase air sound, then gradually back to regular sound

Ord. Flz with vibrato slow → fast

2[↑] 3 4[↓] 5 6 7 8[↑]
[127] [40] [70] [0] [-2oct] [127] [40]

77 *p mp sf fp 3 f 3* 5^L

81 with vibrato slow → fast Gradually increase air sound
p 3 mp mp sf fp 3 f p 3

Ped. [-Min6]

85 Gradually back to regular sound Ord. Flz with vibrato slow → fast
mp fp fp f 5^L 6^R [-2oct] [-1oct]

90 *p mp mf p fp pp* 5^L gliss.

93 *mp pp mp mf p f* 6^R 5^L with vibrato slow → fast Multiphonics

Ped. [-dim 7]

98 Bisbigl. Gradually increase wind sound
mp 3 fp mf p 5^L 6^R [-1oct -2]

100 Wind tones without sound Flz Multiphonics
fp f p ff 4^L 8^R 2^L Slow

[100]

Detailed description of the musical score: The score is for Flute (Fl.) and Pedal (Ped.). It consists of seven systems of music. The first system (measures 77-80) features a flute line with dynamics *p*, *mp*, *sf*, *fp*, *f* and a pedal line with a wedge-shaped sound effect. The second system (measures 81-84) includes triplets and dynamics *p*, *mp*, *sf*, *fp*, *f*, *p*. The third system (measures 85-88) has dynamics *mp*, *fp*, *fp*, *f* and a pedal line with a wedge-shaped sound effect. The fourth system (measures 90-92) includes dynamics *p*, *mp*, *mf*, *p*, *fp*, *pp* and a pedal line with a wedge-shaped sound effect. The fifth system (measures 93-97) features dynamics *mp*, *pp*, *mp*, *mf*, *p*, *f* and a pedal line with a wedge-shaped sound effect. The sixth system (measures 98-100) includes dynamics *mp*, *fp*, *mf*, *p* and a pedal line with a wedge-shaped sound effect. The seventh system (measures 100-102) has dynamics *fp*, *f*, *p*, *ff* and a pedal line with a wedge-shaped sound effect. Various performance instructions like 'Gradually increase air sound', 'with vibrato slow → fast', 'Bisbigl.', and 'Wind tones without sound' are present throughout the score.