

For Dr. Carla Rees

# Syriac Fugato 3

For Six Low Flutes

(2023)

Sami SEIF

سامي سيف

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Duration: 5 minutes

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**Syriac Fugato 3**

Duration: 5 minutes

Instrumentation:

2 Alto Flutes

2 Bass Flutes

### **Program notes**

Syriac Fugato 3 is the third work in a series of pieces for various chamber ensembles that deal with the same material. This series draws inspiration from Eugene O'Brien's Black Fugatos. What captures my imagination in O'Brien's work is the seemingly independent time-layers of the various instruments in the ensemble—this sort of beautiful, organized chaos fascinates me. In my series, I employ a totally different technique to that of O'Brien's controlled aleatory to achieve a comparable effect, all while creating the work in my own aesthetic.

### **Performance notes**

Throughout the piece, whenever the drones are passed around between players, the movement of the drones from one player to the next should be seamless.

Grace notes may be played freely, and are suggested to be played on the beat unless indicated otherwise.

Slashes that cross beams indicate that the notes are to be played as fast as possible or at least very fast.

Indications of time in seconds are approximate.

uf unfocused sound; the sound should be about 75% air and 25% pitch

fo focused sound

⌈ 5" ⌋ indicates that what is within the bracket should last 5 seconds

♭ half-flat

♯ half-sharp

(o) indicates that a musical event or rest is supposed to last the approximate duration

X senza misura, cancels time signature

 crescendo from niente

 decrescendo to niente

Hairpins with no indication of dynamics are meant to be light, “expressive” crescendos or decrescendos.

Horizontal arrows indicate a gradual shift from one sound to another, usually to and away.







A thick line indicates that the musical event (or held note) is to continue until the end of the line.

Dashed ties indicate that there should be no rearticulation or accent.

Dashed slurs indicate that there should be no breathing.

All players are required to sing. Players may sing in any comfortable octave.

**Fingerings for microtones\***

F half-sharp		 <p>*In cases such as this, where a fast microtonal note would require a cross-fingering, the player may substitute the microtone. Always play the <i>flatter</i> of the semitonal approximant when substituting a microtone. However, a change of color for said notes is desired.</p>
B half-flat		
E half-flat		
A half-flat		
D half-flat		

## Controlled Aleatory

In m. 52, when the following is indicated,

The image shows five options for a glissando gesture in m. 52, labeled A) through E). Option A) is a single staff with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. It features a series of notes with a wavy line above them, indicating a glissando. Options B) through E) are smaller diagrams showing different rhythmic and pitch configurations for the glissando.

below is one of many possible correct realizations

The image shows a realization of the glissando gesture in m. 52. It consists of two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. It shows a series of notes with a wavy line above them, indicating a glissando. The bottom staff has a bass clef and a key signature of one sharp (F#). It shows a series of notes with a wavy line below them, indicating a glissando. The notation includes various markings such as "3\"", "2\"", "4\"", and "E(C)" to indicate specific performance details.

For this symbol in m. 58, which signifies a wavy downwards gliss,  
wavy gliss *ad lib.*

The image shows a musical notation for m. 58, which signifies a wavy downwards gliss. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes a wavy line above the notes, indicating a glissando.

Below are just a few examples of how the players may interpret the gesture. The players may also choose to vocalize a glissando into the flute without playing into it. It is suggested that players agree to play a different gesture each.

The image shows three examples of how players may interpret the wavy downwards gliss gesture. Each example consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various markings such as "b", "bb", and "B" to indicate specific performance details.

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Dreamy and Hypnotic ♩=48

disappear into texture

Alto Flute 1 *f* *ppp pp*

Alto Flute 2 *pp* *fp > pp* *pp* *fp pp*

Alto Flute 3 *pp* *pp* *pizz.* *ord.* *pp* *fp pp* *fp*

Alto Flute 4 *pp* *pp* *pizz.* *ord.* *fp pp*

Bass Flute 1 *pp* *fp > pp* *f* *ppp*

Bass Flute 2 *pp* *fp* *pp* *fp* *pp* *fp-pp* *fp pp*

Annotations: *fo*, *uf*, *fo*, *fltr.*, *disappear into texture*

6

A. Fl. 1 *fp pp* *sfz* *pp* *pp* *fp > pp* (3+3+2+3)

A. Fl. 2 *pp* *fp pp* *fp*

A. Fl. 3 *pp* *pp* *p* *pp* *fp > pp*

A. Fl. 4 *fp pp* *fp* *pizz.* *ord.*

B. Fl. 1 *fp pp* *p* *pp* *fp*

B. Fl. 2 *p* *pp*

Annotations: *fo*, *uf*, *fo*, *fltr.*, *disappear into texture*

11

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

B. Fl. 1

B. Fl. 2

*p molto espressivo*

*p molto espressivo*

*fp* *p*

tongue ram

*pp* *fp* *pp*

*pp* *p* *pp* *pizz.*

*fp* *pp* *pizz. ord.*

tongue ram

*fp* *pp*

16

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

B. Fl. 1

B. Fl. 2

*gliss.*

*ffz*

*fp pp*

*f*

ord. fo uf fo

*pp* *p* *pp*

*fp pp*

natural multiphonic

*fp pp* *pp*

*fp pp* *mp*

♩ = 52

19

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

B. Fl. 1

B. Fl. 2

*pp* *fp* *pp* *f* *pp*

*sfz* *pp* *f*

*f appassionato* *f*

*sfz* *p*

tongue ord.  
ram

*fp* *pp* *p*

*pp* *f* *pp* *f*

♩ = 56

22

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

B. Fl. 1

B. Fl. 2

*mp*

*p*

*pp*

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Musical score for measures 24-26. The score is for six flutes, divided into two groups: A. Fl. 1-3 and B. Fl. 1-2. Measure 24 starts with a tempo of quarter note = 60. Measure 25 includes performance instructions: *pizz.*, *ord.*, and *fo*. Measure 26 changes the tempo to quarter note = 48 and includes *fo*, *uf*, and *fo*. Dynamics include *pp*, *f*, *pp*, *fp*, and *pp*. A *fltr.* (filter) effect is indicated for measures 25 and 26. A *disappear into texture* instruction is present for A. Fl. 4 in measure 26.

Musical score for measures 27-30. Measure 27 includes *- uf* and *fo*. Measure 28 includes *fp* and *pp*. Measure 29 includes *fp*, *pp*, and *p molto espressivo*. Measure 30 includes *bend*, *sfz*, *bend*, *sfz*, *ffz*, *pp senza cresc.*, *f*, and *ppp*. A *natural multiphonic* instruction is present for B. Fl. 1 in measure 28. Dynamics include *pp*, *fp*, *pp*, *p molto espressivo*, *fp*, *fp*, *fp*, *fp*, *sfz*, *bend*, *sfz*, *ffz*, *pp senza cresc.*, *f*, and *ppp*.



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A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

B. Fl. 1

B. Fl. 2

34

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

B. Fl. 1

B. Fl. 2

*gliss.*

*p*

*f*

*p*

*p*

*fp*

*f*

*f*

*p*

*f*

*p*

natural multiphonic

natural multiphonic

Syriac Fugato 3 - Transposed Score

36  $\text{♩} = 52$

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

B. Fl. 1

B. Fl. 2

*f* *pp* *f* *f* *f*

38  $\text{♩} = 56$

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

B. Fl. 1

B. Fl. 2

*p* *f* *pp* *p* *p* *poco* *p*

ord. *pizz.* *ord.* *pizz.*

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Syriac Fugato 3 - Transposed Score

♩=60

A. Fl. 1 pizz. 3 ord. pizz. ord.

A. Fl. 2 *f* *p*

A. Fl. 3

A. Fl. 4 *f* *p* *ffp*

B. Fl. 1

B. Fl. 2

♩=72 | ♩=48

accel.

A. Fl. 1 gliss up *ad lib.* vocal gliss up *ad lib.* (ord.) ossia 8va

A. Fl. 2 ossia 8va gliss up *ad lib.* vocal gliss up *ad lib.* (ord.)

A. Fl. 3 ossia 8va vocal gliss up *ad lib.* (ord.)

A. Fl. 4 ossia 8va gliss up *ad lib.* ossia 8va

B. Fl. 1 overblow *ad lib.* overblow *ad lib.*

B. Fl. 2 vocal gliss up *ad lib.* (ord.) overblow *ad lib.*

*ffpp* *ff* *ffpp* *ff* *ffz*

*ffz* *ffpp* *ff* *ffpp* *ff* *ffz*

*ffz* *ffpp* *ff* *ffpp* *ff* *ffz*

*ffz* *ff* *ffpp* *ff* *ffz*

*f* *pp* *ff* *ff* *ffz*

*p* *ffpp* *ff* *f* *pp*

46 *ossia 8va*

A. Fl. 1 *ffz* *p* *cresc. poco a poco until m. 52* *f* *mp* *ffz* *ffpp* *ff*

A. Fl. 2 *p* *cresc. poco a poco until m. 52* *ffpp* *ff*

A. Fl. 3 *ppp* *p* *cresc. poco a poco until m. 52* *legato* *f* *p* *ffpp* *ff*

A. Fl. 4 *f* *pp* *p* *cresc. poco a poco until m. 52* *f* *mp* *f* *ff*

B. Fl. 1 *ffz* *f* *p* *cresc. poco a poco until m. 52* *ffz* *mp* *ffz* *ff*

B. Fl. 2 *ffz* *p* *cresc. poco a poco until m. 52* *ffz* *mp* *f* *ffpp* *ff*

52

A. Fl. 1 *ff* A) B) C) D) E)

A. Fl. 2 *ff* A) B) C) D) E)

A. Fl. 3 *ff* A) B) C) D) E)

A. Fl. 4 *ff* A) B) C) D) E)

B. Fl. 1 *ff* A) B) C) D) E)

B. Fl. 2 *ff* A) B) C) D) E)

\* Play boxes in any order and fast as possible, do not synchronize, breathe *ad lib* if necessary, but stagger with others

Continue playing last bar but insert A and B *ad lib.* for variety

\*\* Fingerings are the same for all flutes

53

10" 12"

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

B. Fl. 1

B. Fl. 2

*fff*

55

10"

Play only this bar

B

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

B. Fl. 1

B. Fl. 2

\*\* Play these fast as possible, do not synchronize, segment *ad lib.*, on richest harmonics, breathe *ad lib.*, but stagger with others, overblow ↔ regular pitch

Syriac Fugato 3 - Transposed Score

♩=48  
wavy gliss ad lib.

57 fltr. 12"

A. Fl. 1  
fltr. wavy gliss ad lib. **ffpp**

A. Fl. 2  
fltr. wavy gliss ad lib. tongue ram **ffpp**

A. Fl. 3  
fltr. wavy gliss ad lib. uf al fine **ffpp** **p** **pp**

A. Fl. 4  
fltr. wavy gliss ad lib. **ffpp**

B. Fl. 1  
fltr. wavy gliss ad lib. **ffpp** fo

B. Fl. 2  
fltr. wavy gliss ad lib. tongue ram fo uf **p**

61 fo uf hum only and slowly put down flute

A. Fl. 1 **fp** **pp**

A. Fl. 2 fo uf hum only and slowly put down flute

A. Fl. 3 hum only and slowly put down flute

A. Fl. 4 fo uf hum only and slowly put down flute **p** **pp**

B. Fl. 1 uf (fo) hum only and slowly put down flute

B. Fl. 2 **p** **pp** hum only and slowly put down flute

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