Vinícius Cesar

Eutrópia I

(2020-2021)

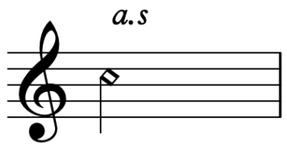
Para flauta solo

Eutrópia

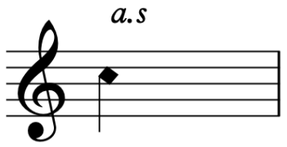
When he enters the territory of which Eutropia is the capital, the traveler sees not one city but many, of equal size and not unlike one another, scattered over a vast, rolling plateau. Eutropia is not one, but all these cities together; only one is inhabited at a time, the others are empty; and this process is carried out in rotation. Now I shall tell you how. On the day when Eutropia's inhabitants feel the grip of weariness and no one can bear any longer his job, his relatives, his house and his life, debts, the people he must greet or who greet him, then the whole citizenry decides to move to the next city, which is there waiting for them, empty and good as new; there each will take up a new job, a different wife, will see another landscape on opening his window, and will spend his time with different pastimes, friends, gossip. So their life is renewed from move to move, among cities whose exposure or declivity or streams or winds make each site somehow different from the others. Since their society is ordered without great distinctions of wealth or authority, the passage from one function to another takes place almost without jolts; variety is guaranteed by the multiple assignments, so that in the span of a lifetime a man rarely returns to a job that has already been his. Thus the city repeats its life, identical, shifting up and down on its empty chessboard. The inhabitants repeat the same scenes, with the actors changed; they repeat the same speeches with variously combined accents; they open alternate mouths in identical yawns. Alone, among all the cities of the empire, Eutropia remains always the same. Mercury, god ofthe fickle, to whom the city is sacred, worked this ambiguous miracle.

Italo Calvino, The invisible cities

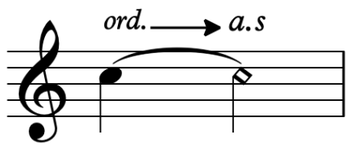
Notes for performance



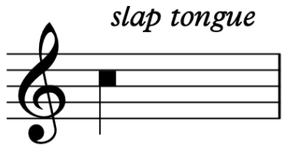
(a) Aeolian sound with a lot of air noise.



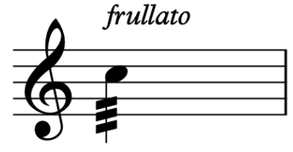
(b) Aeolian sound with little air noise: almost regular sound.



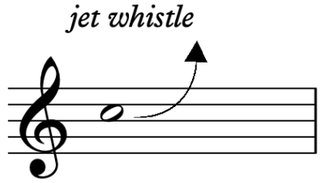
(c) Gradual change from regular to aeolian sound with a lot of air noise.



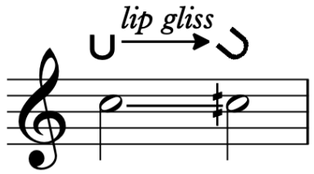
(d) *Pizzicato* or slap tongue: short percusive sound.



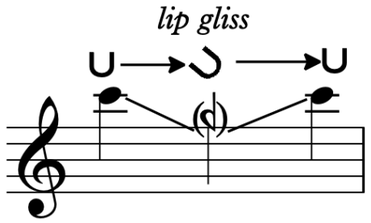
(e) *Frullato.*



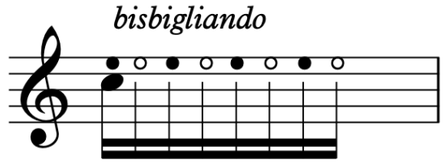
(f) Jet Whistle: forcefull and loud attack of air.



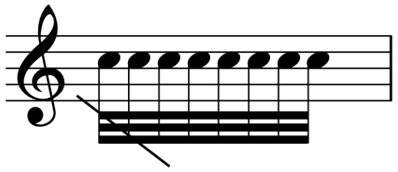
(g) *Glissando* with lips to a specific pitch.



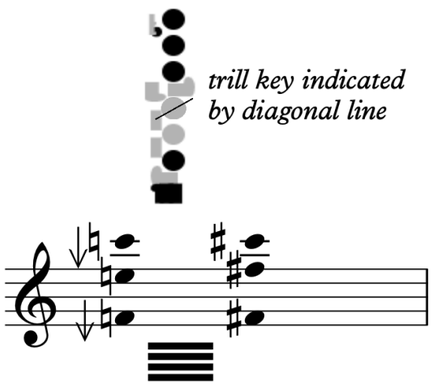
(h) *Glissando* with lips to a non-specific pitch.



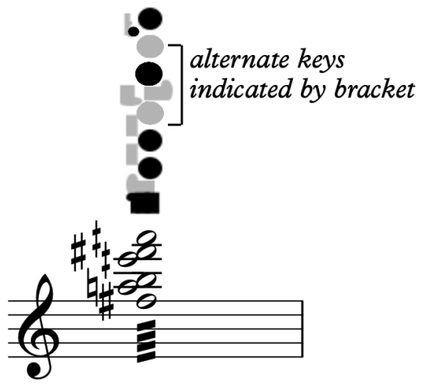
(i) *Bisbigliando*: alternation of different fingerings for the same pitch.



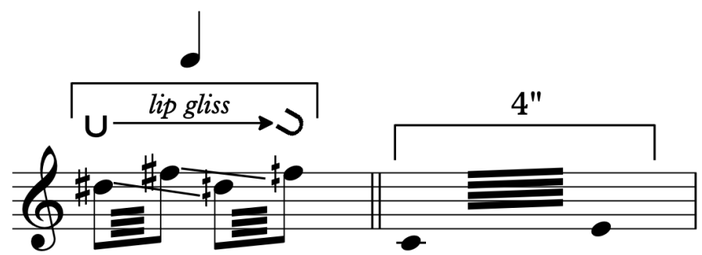
(j) Play the gesture as fast as possible.



(k) Multiphonic trill: trill key indicated by diagonal line.



(l) Multiphonic tremolo: alternate keys indicated by bracket.



(m) Non-measured events must respect the approximate duration indicated above (rhythmic duration or seconds).

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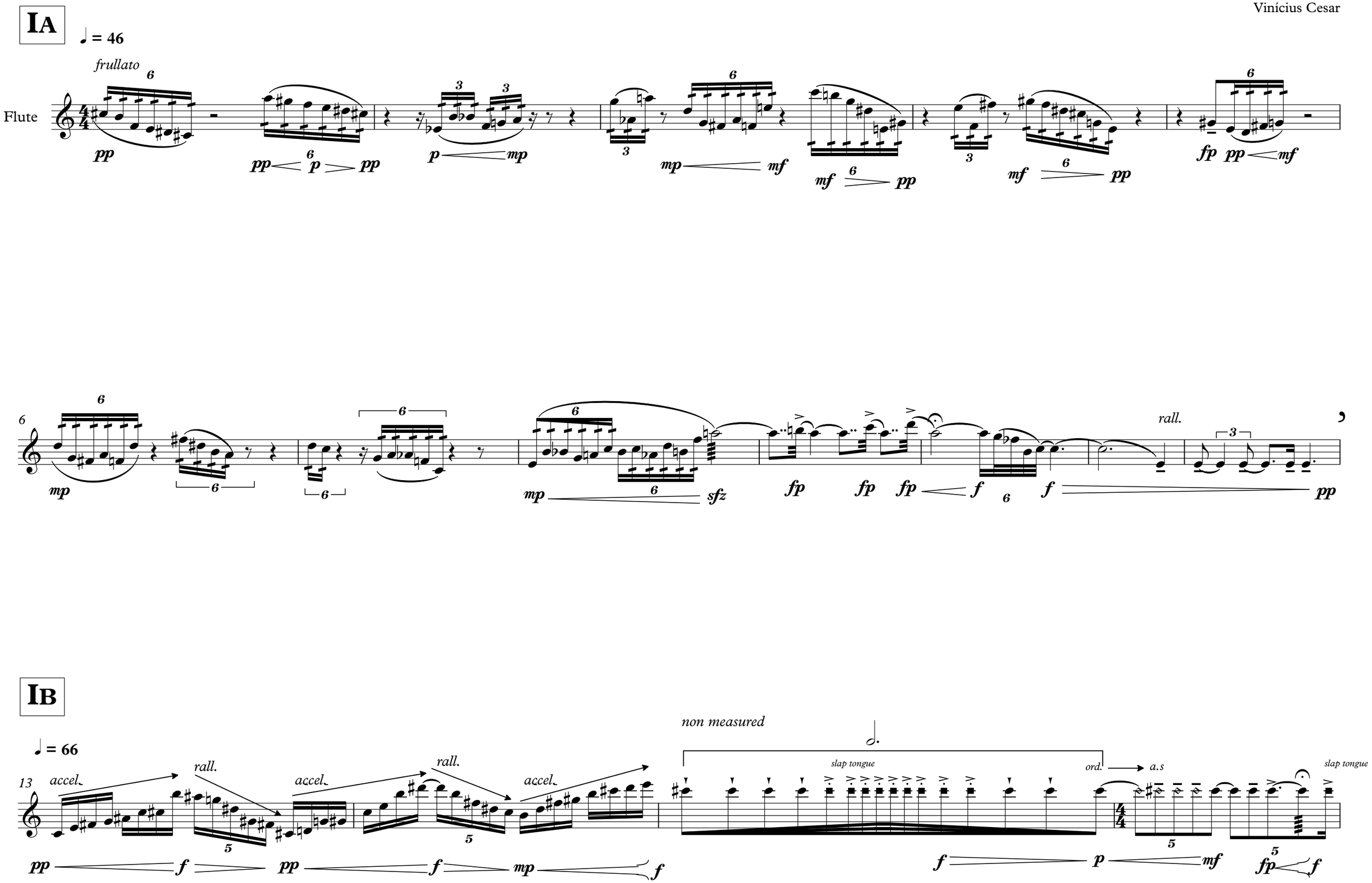

17

bisbigliando

non measured

accel.

rall.

accel.

lip gliss

22

lip gliss

lip gliss

lip gliss

non measured

bisbigliando

Ic

♩ = 50

33

jet whistle

bisbigliando

lip gliss

bisbigliando

lip gliss

Id

a.s

slap tongue

41

slap tongue

jet whistle

slap tongue

lip gliss

a.s

slap tongue

jet whistle

a.s

3

slap tongue

lip gliss

a.s

a.s

lip gliss

sff f sff p f

mp f p ff p f

IIA

48

a.s

slap tongue

5 5:6♪ 9:7♪ 5:6♪ 3 3

mp f mf p f p mf mf p mf p f

IIB

56

5:4♪

ord. → a.s → ord.

ord. → a.s

lip gliss

♩ = 65

lip gliss

3 3 3 3 3 3

f mp fp f p mf mf f p mf mf f p mf mf f

IIIA

66

lip gliss

lip gliss

♪ = 56

♪ = 120

slap tongue

lip gliss

♩ = 80

76

lip gliss

aeolian sound

bisbigliando

lip gliss

IIIB

♩ = 56

83

lip gliss

lip gliss

lip gliss

bisbigliando

IIIc

♪ = 120

89

mp mf

p f

p f

p ff

p ff

♪ = 130

IVa

♩ = 55

non measured

98

f 7:6

f 5:6 p

sffz

a.s lip gliss

mp p f

p mp sffz mp p sffz

lip gliss lip gliss

a.s

f mp

103

aeolian sound

mf

bisbigliando

mp f

lip gliss

p ff

ord. a.s

lip gliss

mp f

lip gliss

lip gliss

lip gliss

fp ff

f

IVB

107

lip gliss

4" 4" 6" 4" 4" 2" 2"

lip gliss

jet whistle

a.s a.s

IVC

112

5" 7" 10" 5" 7"

lip gliss lip gliss

trill key indicated by diagonal line

116

5" 4" 2" 2" 8" 8"

alternate keys indicated by bracket