

Vinícius Cesar

Eutrópia I

(2020-2021)

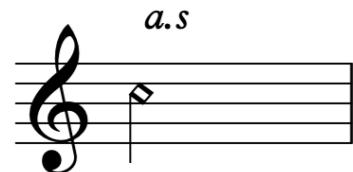
Para flauta solo

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 of the fickle, to whom the city is sacred, worked this ambiguous miracle.

Italo Calvino, The invisible cities

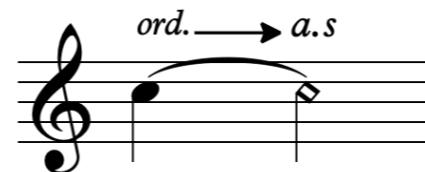
Notes for performance



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



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



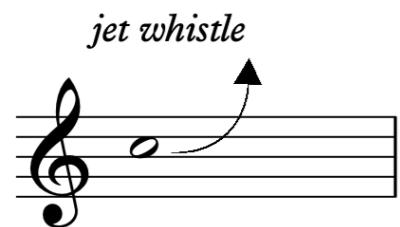
(c) Gradual change from regular to aeolian sound with a lot of air noise.



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



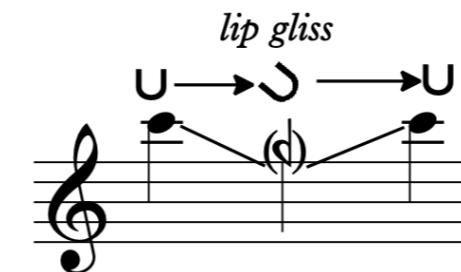
(e) *Frullato*.



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



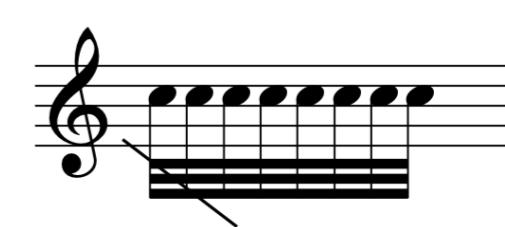
(g) *Glissando* with lips to a specific pitch.



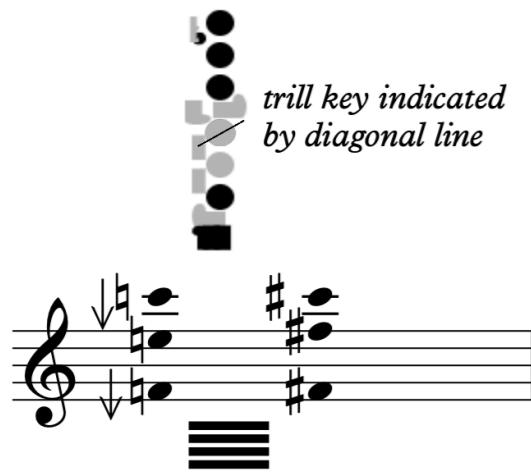
(h) *Glissando* with lips to a non-specific pitch.



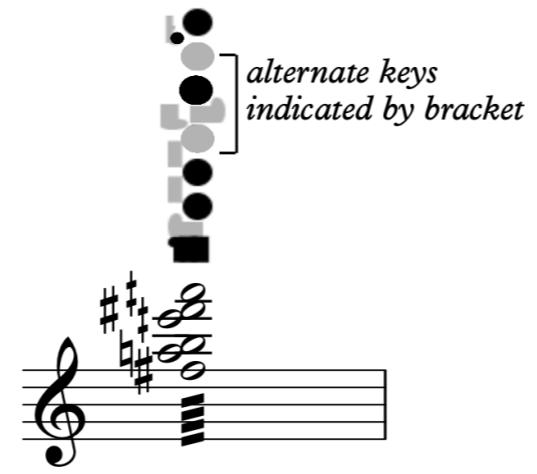
(i) *Bisbigliando*: alternation of different fingerings for the same pitch.



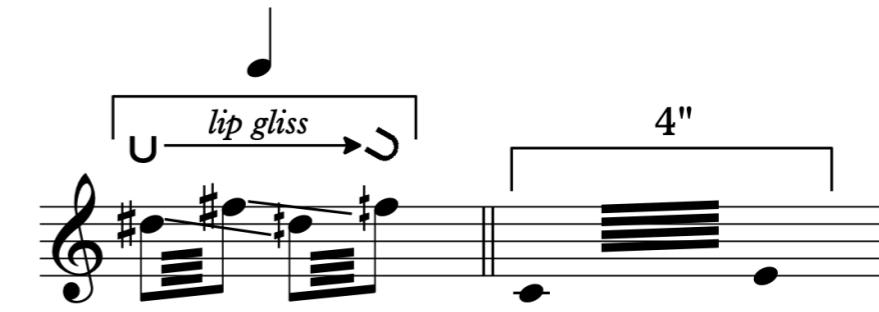
(j) Play the gesture as fast as possible.



(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).

Eutrópia I

Vinícius Cesar

IA

$\text{♩} = 46$

Flute

frullato 6

IB

$\text{♩} = 66$

13

accel. → rall. accel. → rall. accel. →

non measured

slap tongue ord. → a.s slap tongue

IC

$J = 50$

non measured

lip gliss

lip gliss

lip gliss

bisbigliando

ff

p *f* *f* *mp* *p* *f* *f* *mf* *f* *p* *f* *ff* *ff* *f*

Measure 5: Dynamics *p* to *f*, Articulation *lip gliss*. Measure 6: Dynamics *f* to *mp*, Articulation *lip gliss*. Measure 7: Dynamics *p* to *f*, Articulation *lip gliss*. Measures 8-9: Dynamics *f* to *mf* to *f*, Articulation *lip gliss*. Measures 10-11: Dynamics *f* to *p* to *f*, Articulation *bisbigliando*. Measures 12-13: Dynamics *mp* to *ff*, Articulation *ff*. Measures 14-15: Dynamics *f*.

Musical score for 'ID' featuring multiple staves. The score includes dynamic markings such as *mf*, *ff*, *p*, *mp*, *pp*, *f*, *mf*, *mf*, *p*, *f*, *p*, and *f*. Performance techniques include *jet whistle*, *bisbigliando*, *lip gliss*, *slap tongue*, and *a.s.* (arco sordino). The score is numbered 33 at the beginning.

o.

41

slap tongue jet whistle lip gliss a.s.
 sff f ff p mp f p ff p f

IIA

48

mp f mf p f p mf mf

IIB

56

5:4
 f mp fp f p mf mf f p mf mf f

ord. → a.s → ord. ord. → a.s lip gliss = 65 lip gliss
 3 3 3 3 3 3 3 3 3 3 3 3

III A

Musical score for section IIIA. The score consists of two staves. The left staff starts with a dynamic *f*, followed by a melodic line with grace notes and slurs. It includes markings for *lip gliss* (with arrows) and *tr* (trill). The right staff begins with *sf*, followed by a dynamic *p* leading to *f*. The tempo is indicated as $\text{♩} = 56$ and $\text{♩} = 120$. The score concludes with a dynamic *f* followed by *p*. The key signature changes frequently, indicated by $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{7}{16}$, $\frac{9}{16}$, and $\frac{3}{4}$.

$\text{♩} = 80$

Musical score for page 10, system 2. The score consists of two staves. The top staff shows a melodic line with various note heads (black, white, grey, and black with a dot) and rests. The bottom staff shows harmonic information with vertical bars and dots. The key signature changes frequently, indicated by sharp and double sharp symbols. Measure numbers 76 and 77 are shown. Dynamics include *p*, *mf*, *mp*, *f*, and *mf*. Performance instructions like "lip gliss" with arrows, "aeolian sound", and "bisbigliando" are included. Measure 77 concludes with a dynamic *f*.

IIIb

$\text{♩} = 56$

IIIb

$\text{♩} = 56$

83

$2\frac{3}{4}$

mp

lip gliss $\text{U} \rightarrow \text{O}$

5

5

mp f

lip gliss

$2\frac{3}{4}$

$3\frac{3}{8}$

bisbigliando

$7:6$

f mp

Detailed description: The musical score consists of two staves. The first staff starts with a treble clef, a 2/4 time signature, and a key signature of one sharp. It features eighth-note patterns with grace notes and dynamic markings 'mp' and 'f'. Measure 83 ends with a 'lip gliss' instruction from 'U' to 'O'. Measures 84-85 continue with eighth-note patterns and grace notes. Measure 86 begins with a 'lip gliss' from 'U' to 'O' over a series of eighth-note chords. Measures 87-88 show sustained notes with vertical stems and a 'bisbigliando' dynamic. The second staff starts with a bass clef, a 3/4 time signature, and a key signature of one sharp. It features sustained notes and eighth-note patterns. Measure 88 concludes with a dynamic change from 'f' back to 'mp'.

IIIc

$\text{♩} = 120$

$\text{♩} = 130$

IV A

$\text{♩} = 55$

non measured

103 aeolian sound bisbigliando

mf *mp* *f* *ff* *mp* *f*

5 *v*

lip gliss *U* *lip gliss* *U* *lip gliss* *U* *lip gliss* *U*

ord. → a.s.

lip gliss *U* *lip gliss* *U*

5 5 3 *v*

fp *ff* *f*

IVB

107

lip gliss → U 4" 4" 6" 4" 2" 2"

lip gliss → *jet whistle* a.s. a.s.

f 5 6 p → *f* ○ < mp > ○ < mp > ○ < p > ○ < mf > ○ < fp > ○ < ff > ○ < pf > p p < mf > p < f > p < f > p < f > p

IVC

112

5" 7" 10" 5" 7"

lip gliss *lip gliss* *lip gliss*

○ < mp > ○ < mp > → *f* mp mp → *f* mp → *ff* mp → *ff*

trill key indicated by diagonal line

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

alternate keys indicated by bracket

mp → *f* mp → *f* mp → *f* mp → *f* ff ff → *pp*