

YAPONCHA

“Wind Spirit”

(Image Music XX)

for
Flute, Viola
and
Harp

GREG A STEINKE

Score

Frontispiece

SONG XVII

Moving to a
High bluff, a peaceful
Place where freedom of space stood
Clear—screaming its expanse—
Birds sang and the
Warm, rusty air moved slowly;

SONG XX

. . .

Air began exploding back
Into the vacuum
As voices began to ring out
Through the Universe, chanting
The rebirth of life as it flowed
Inward before reaching out
Into the light of the new dawn.

from K'os Naahaabii
(*Don Jordan*)
SONGS OF THE FIRE CIRCLES
Auburn, CA: Blue Oak Press, 1977, 45, 57.

Program Notes

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YAPONCHA- "*Wind Spirit*" was written to submit to Debussy Trio Music Foundation International Biennial Competition 2002 and stems from a visit I made to Wupatki ruins outside Flagstaff, Arizona where I observed the famous Wupatki "Blowholes." I've tried to capture the "flavor" or "spirit" of that visit in ascribing the title, *Yaponcha*—a connection to the supernatural—an opening to the wind god, Yaponcha.

The present work is freely conceived, being through-composed and no "system" as such is used. The composer has felt free to draw upon whatever compositional resources suitable for his purpose. This piece represents an "abstraction" of the place/situation entitled. It should be enjoyed as is but with reflection upon the implications suggested.

GAS

Duration: c. 5+'

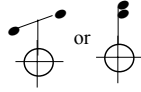
Instrumentation:

Flute

◦ = harmonic

Viola

Harp



= muffle range of notes



= muffle completely



= play at soundboard (*près de la table*)



= play with fingernails

Harmonics are written where played; all other effects (based on Salzedo technique) are indicated where they occur.

General Performance Notes:

Notational Symbols



= extremely short pause or breath



= regular pause; *luftpause*



= as fast as possible, even speed



= continuation of a tone for duration of the line



= even speed, in tempo or quasi tempo



= grace note of indeterminate pitch or sharp release



= react and perform after preceding pattern or event



= sharp release



= simultaneous attack



= given pattern or event repeated

In general play free rhythms based on proportion of the rhythm; feel free to interpret liberally.

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Greg A Steinke

Freely (♩ = 60) *

Flute: *p, cresc.* * Blow through instrument softly to create "wind blowing" sound quality. (Quasi fingered, pitched, "breathy" sounds are okay too!) *cresc.* *f*

Viola: *quasi flaut.* *p* *pacca* *f, sec.*

Harp: *repeat after decay of note c. 3-4x* *p* *l.v.* *cresc.* *f* *l.v.*

Fl. *p, cresc.* *5* *into* *mf, cresc.* *5*

Vla. *pizz. ad lib.* *mf*

Hp. *mp* *non arp.* *f* *l.v.*

Allegro Agitato (♩ = 108-112)

Fl. *f* *Fl. t.* *fp* *10* *fp*

Vla. *sim.* *f* *arco e sul pont.* *fp* *nor. e pizz.* *f*

Hp. *mf* *cresc.* *l.v.* *f* *F#*

Allegro Agitato (♩ = 108-112)

G_b *G_#*

Fl. *f* 10

Vla. *arco fp* *f* 10

Hp. *mf* *f* *mf* 10

E# A# Ab Db A#-A# Eb D#

Fl. *mf, espr.* *sim.*

Vla. *mf, espr.* *sim.*

Hp. *f, dim.* *mp*

Fl. *f* 20

Vla. *f* 20

Hp. 20

Fl. *mf* *f*

Vla. *mf* *f*

Hp.

E \flat F \sharp A \sharp
D \sharp

Fl. *mf. espr.*

Vla.

Hp. *mf* *f* *mf* *mp* *mp*

A \flat E \sharp F \sharp
D \flat

Fl. *mf* *f* *mp*

Vla. *mf* *mf. espr.*

Hp. *f* *mf* *f* *mp*

A \sharp F \sharp E \flat A \flat E \sharp F \sharp D \flat B \flat

Fl. 50

Vla.

Hp. 50

mp *f*

B \flat

Fl. *mf* *f. dim.* *mp*

Vla. *mf* *f. dim.* *mp*

Hp. *mf, espr.* *sim.*

G \sharp
D \sharp C \sharp B \sharp

Fl. 60

Vla. 60

Hp.

Fl. *f* (70)

Vla. *f* (70)

Hp. *f*

Db C#

Fl. *fp*

Vla. *fp*

Hp. *fp*

F# G# B#

Fl. *sub. p* *poco cresc.* *molto cresc.* *f* *breve* (80)

Vla. *sub. p* *poco cresc.* *molto cresc.* *f* *breve*

Hp. *sub. p* (stacc. poss. or p.d.l.t.) *poco cresc.* *molto cresc.* *f* *breve* (80)

Poco meno e poco a poco.....

Fl. *f* 6 6 6 6

Vla. *f* 6 6 6 6 (pizz.) *f*

Poco meno e poco a poco.....

Hp. *f* *sim.* *f*

*Salzedo "Gushing Chord"

stringendo.....

90

Fl. *fp* 6 6 6 6 6 6 6 6

Vla. *fp* arco 6 6 6 6 6 6 6 6

-stringendo

Hp. *semp. f* 90 *f, in rilievo*

... al

Tempo I°

Fl. *fp* *sub. f*

Vla. *fp* *sub. f*

... al

Tempo I°

Hp. *f* *f, in rilievo* *f* *f* *semp. f*

(F# 1/2b) (G# 1/2b) Return to F# G#

* Salzedo "Metallic Effect;" hold pedal halfway between notches as indicated.

100

Fl.
Vla.
Hp.

This system contains measures 100 to 105. The Flute and Viola parts feature melodic lines with slurs and dynamic markings of *fz* and *f*. The Harp part includes a complex rhythmic pattern with slurs and dynamic markings of *fz* and *f*. Measure numbers 5, 5, and 6 are indicated below the respective staves.

Freely

(come sopra)

Fl. *p, cresc.* *f*

Vla. *quasi flaut.* *p* *f, sec.*

Hp. *Freely* *p* *f* *L.v.*

f_{8vb} *L.v.*

* Salzedo "Aeolian Rustling"

This system contains measures 106 to 110. The Flute part is marked "Freely" and includes the instruction "(come sopra)". The Viola part is marked "quasi flaut." and includes a *p* dynamic marking. The Harp part is marked "Freely" and includes a *p* dynamic marking. The system concludes with a forte *f* dynamic and a *L.v.* (left hand) marking. A specific technique is noted as "* Salzedo 'Aeolian Rustling'" with a corresponding chord diagram.

Fl. *p, cresc.* *mf, cresc.* *into*

Vla. *pizz. ad lib.* *mp* *ad lib.* *mf*

Hp. *Bisbig. (any notes)* *gliss.* *gliss.* *L.v.*

p *mp* *mf*

Gradually move to

This system contains measures 111 to 115. The Flute part features a melodic line with a *p, cresc.* to *mf, cresc.* dynamic range and an "into" marking. The Viola part includes *pizz. ad lib.* and *ad lib.* markings with *mp* and *mf* dynamics. The Harp part is marked "Bisbig. (any notes)" and includes *gliss.* markings. The system concludes with a *L.v.* marking and a dynamic range from *p* to *mf*. A chord diagram at the bottom indicates a "Gradually move to" transition.

110

Fl. *f* Fl. t. *fp* 10

Vla. *sim.* *f* arco e sul pont. *fp*

Hp. *mp cresc.* *mf* *L.v.*

f G \flat — G \sharp

Allegro Agitato (♩. 108-112)

Fl. *fp*

Vla. *nor. e pizz.* *f* arco *fp*

Allegro Agitato (♩. 108-112)

Hp. *f* *mf* *f*

F \sharp E \sharp A \sharp A \flat A \sharp — A \sharp

D \sharp D \flat

10

Fl. *f* *f, dim.* *mp*

Vla. *f* *f, dim.* *mp*

10

Hp. *mf. espr.*

E \sharp D \sharp F \sharp D \flat

Fl. *mf*

Vla. *mf*

Hp. *mf*

Ab

Fl. *mf*

Vla. *mf, espr.*

Hp. *f*, *mf*, *mp*

Fl. *mf*, *mf, espr.*

Vla. *mf*

Hp. *mf*, *f*, *mp*

A# D# Eb Ab Eb F# D# Bb

Fl. *40*

Vla.

Hp. *mp* *f* *B♭*

Fl. *mf* *mf* *f* *50*

Vla. *mf* *f* *50*

Hp. *mf* *A♯* *D♯* *Ab* *Db* *50*

Fl. *fp*

Vla. *fp*

Hp. *f, in rilievo*

Fl. *fp* *sub.f*

Vla. *fp* *sub.f*

Hp. *f* *f, in rilievo* *f* *f*

60

Fl.

Vla.

Hp.

70 **Freely**

Fl. *p* *mf*

Vla. *p* *mf*

Hp. *ff* *p* *f* *f* *f*

Salzedo "Thunder Effect"

Bisbig. (any notes)

Sul pont.

normale into

Scrape string/l.h. fing. nail or pick

Palm gliss.

Slap cluster/hand

**"Nail Buzz"

f, poss.

f

un poco stringendo

un poco stringendo

Change together!

into

c. 5-8"

c. 2-3"

* "Buzz" fingernail on string indicated.

Fl. t. **In tempo**

f, poss. *cresc.* *f* *ff*

Vla. *f, poss.* *cresc.* *Sul C* *f* *ff* *pizz.* *nor. e arco*

Hp. **In tempo**

f, poss. *1/2 ped.—C⁴, sim.* *ff*

Slap cluster/hand *f* *ad lib.*

Bisbig. (come sopra)

Give beat!

8-9/2000; 8/20-9/17/2002
Tierra del Mar, OR &
Green Valley, AZ