

Lucia

REBECKA SOFIA AHVENNIEMI

2009 (ed. 2021)

For

Piccolo and electronics

Publishing supported by Norsk Komponistforening



NB
noter

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Program notes

The piccolo flute is most often used as an orchestral instrument in order to emphasize the effects of an ordinary flute. In this context, its sounds might appear as cold and penetrating. *Lucia*, whose title refers to the Italian word for “light”, is an attempt to zoom into the richness of the sounds of the piccolo on its own terms. The use of piccolo as a solo instrument, combined with amplification, allows us to listen closely to its slight nuances: the fragile transitions from air to sound. In addition, the piccolo becomes an extension of a physical body, and allows us to be present in the intensities of inhaling and exhaling.



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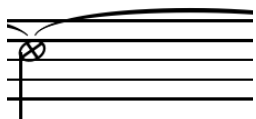
Instructions

Electronics: Amplification and reverb

A warm echoing reverb is created around the sound, with the duration of ca. 7-10 seconds. The work could also be performed acoustically in a room with a naturally long reverberation.

Notation

Air, almost no pitch:

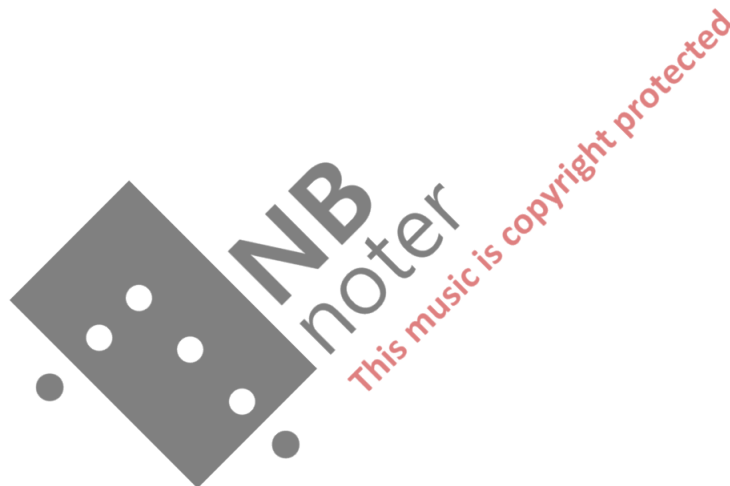


Gradual transition from sound to air:

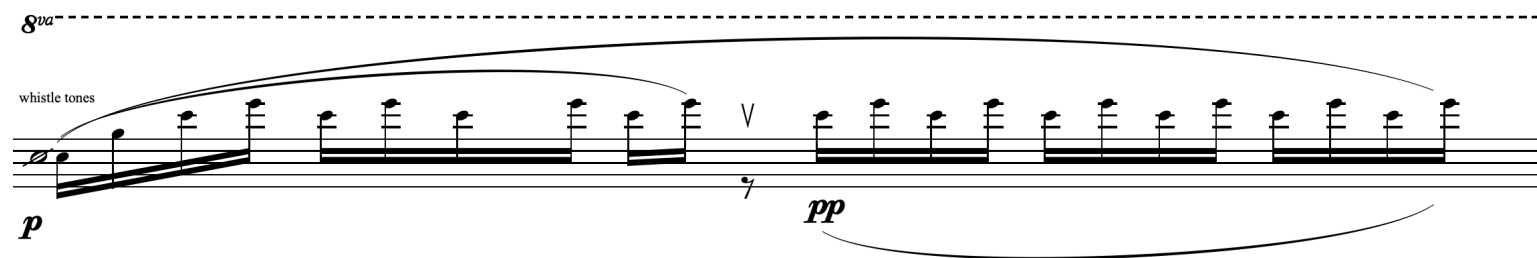


Whistle tones:

whistle tones



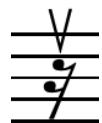
Whistle tones with slightly more focused pitch. The notated pitches are, however, suggestional:



From pitch to air, with an extra impulse:



An audible inhale:



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Lucia

For piccolo and electronics

Rebecka Sofia Ahvenniemi
2009

A ♩=48
non vibr.

Piccolo (with mic.)

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

normale

4

whistle tones

pp *p* *mp* *mf*

acc. ----- ♩=72

7

f *ff*

B ♩=54
poco vibr.

Picc.

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

Picc. 12

mp *mf*

Picc. 15

C *(poco vibr.)*

f *mf*

Picc. 17

non vibr.

mp *f*

Picc. 19

acc. $\text{♩} = 72$

mf *f*

Picc. 22

ff *fff*

D ♩=48

Picc. 24 *poco vibr.*

p *mp* *pp*

Picc. 27

p *mp* *mf*

Picc. 30

f *ff* *p* *mp* *p* *non vibr.*

