

# FJORD

*per flauto, oboe, fagotto e corno*

**Luiz Flávio Malucelli**

This piece is about an abstract landscape with the colours blue, green, a little bit of lilac, and white.

It begins with a very dense mist covering it and one can only see slight manifestations of the colours.

Little by little,  
as time passes by,  
the mist is blown away.

Det här stycket handlar om ett abstrakt landskap med färgerna blå, grön, en aning lilla, och vitt.

Det börjar med en väldigt tät dimma som täcker hela landskapet som gör att man enbart flyktigt anar färgerna.

Lite i taget,  
medan tiden fortgår,  
blåses dimman bort.

Esta peça trata-se de uma paisagem abstrata com as cores azul, verde, um pouco de lilás, e branco.

Ela se inicia com uma densa névoa que a cobre e que permite visualizar apenas leves manifestações das cores.

Pouco a pouco passa o tempo,  
e a névoa para longe,  
é levada pelo vento.

Visby, Março 2012

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The score is transposed.

Partituret är transponerat.

A partitura está transposta.

# Fjord

Adagio ♩ = 70 (♩ = 35)

L. Malucelli (2011-2012)

Flauto

Oboe

Fagotto

Corno in Fa

*più p possibile*

*f*

*p poss.*

*più p possibile*

*p poss.*

*p*

*più p possibile*

Fl.

Ob.

Fg.

Cor.

*mf*

*p poss.*

*mf*

*non dim.*

*p poss.*

*p poss.*

*mf*

*mf*

*non dim.*

*p poss.*

*p poss.*

Musical score for measures 14-18. The score is for four instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), and Cor Anglais (Cor.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 14 starts with a dynamic of *mf*. The Flute part has a trill in measure 14. Dynamics include *mf*, *p*, *mp*, and *p poss.*. The Oboe part starts with *p* and has dynamics *mp* and *p*. The Bassoon part starts with *p* and has dynamics *p*, *mf*, and *p*. The Cor Anglais part starts with *p* and ends with *p poss.*.

Musical score for measures 19-23. The score is for four instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), and Cor Anglais (Cor.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 19 starts with a dynamic of *mf*. Dynamics include *mf*, *mp*, and *p poss.*. The Flute part has a trill in measure 19. The Oboe part starts with *p poss.* and has dynamics *p poss.*. The Bassoon part starts with *p* and has dynamics *p* and *p poss.*. The Cor Anglais part starts with *p* and has dynamics *p poss.*. The time signature changes to 2/4 at the end of measure 23.

Musical score for measures 24-28. The score is for four instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), and Cor Anglais (Cor.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 24 starts with a dynamic of *mp*. Dynamics include *mp*, *pp*, *mf*, and *p poss.*. The Flute part has a trill in measure 24. The Oboe part starts with *pp* and has dynamics *mf* and *p*. The Bassoon part starts with *p* and has dynamics *pp* and *f*. The Cor Anglais part starts with *pp* and has dynamics *mp* and *p*. The time signature changes to 4/4 at the end of measure 24. A box labeled 'A' is above measure 24. Triplet markings are present in measures 25 and 26.

Fjord

29

Fl. *f* *p* *f* *f* *p*

Ob. *f* *p* *f* *mp* *mf* *pp*

Fg. *f* *mp* *f* *mp* *p* *pp*

Cor. *mf* *p* *mf* *p* *p poss.*

35

Fl. *p* *p* *f* *p* *ff* *p*

Ob. *p* *mf* *p* *mf* *p*

Fg. *p* *mf* *p* *mf*

Cor. *mf* *f* *mf*

Vocal sound "s"

Solo

ord. → brassy → ord.

39

Fl. *mf* *p poss.*

Ob. *mf* *p poss.*

Fg. *p* *p poss.*

Cor. *p* *bouché* *mp* *p poss.*

**B**

43

Fl. *p*

Ob. *Solo p*

Fg. *p poss.*

Cor.

47

Fl. *p*

Ob. *mp*

Fg. *p poss.*

Cor. *mp*

51

Fl. *f*

Ob. *mp*

Fg. *pp*

Cor. *mp*

55

Fl. *mp* *mf* *mp*

Ob. *Solo* *mp* *mf*

Fg. *mp* *mf*

Cor. *mp* *glissando armonico*

59

Fl. *mf* *ff* *mf* *ff* *p*

Ob. *p* *mf* *mf* *f* *p poss.*

Fg. *p* *mf* *f* *ff* *p*

Cor. *mf* *f* *ff* *ord.* *flutter-tongue and brassy* *ord.*

63

Fl. *mf* *p* *mp*

Ob. *poco meno mosso* *p*

Fg. *p poss.* *p* *pp*

Cor. *p* *mf* *p*



67

ord. → air sound\*

*f* *p*

*mp* : (Must match bassoons *piu p* possibile.) *p*

*p* poss.

*p* poss.

*p* poss.

Fl. Ob. Fg. Cor.

\* Air sound. Given that the flute has an open embouchure hole, it is possible to deliberately mix any amount of additional air with the pure flute sound. This is done through the flexible use of lip tension: the more relaxed the lips, the higher the air content of the tone that is produced.  
 Levine, Carin: The Techniques of Flute Playing, © 2002 by Bärenreiter-Verlag, Kassel

71

ord. → air sound\*

Breathy, but with clearly definite pitch

*mp*

*p* poss.

*p* poss.

*p* poss.

*mp* *p* poss. *p*

inhale with mouth placed on the instrument exhale

Fl. Ob. Fg. Cor.

75

ord.

*mp* *p*

*p* *mp*

*mp* *p*

*p* poss.

Fl. Ob. Fg. Cor.



77

Fl. *mf* *p* *f* *mp*

Ob. *p poss.* *p* *f* *mp* *mp* *f*

Fg. *p* *mf* *p* *mp* *ff*

Cor. *Solo* *mf* *f* *mp*

81

Fl. *f* *f* *f* *f*

Ob. *mp* *mf* *pp* *pp*

Fg. *mp* *f* *mp* *p* *pp*

Cor. *mf* *p* *p* *p poss.*

85

Fl. *p poss.* *p poss.* *p poss.*

Ob. *p poss.* *p poss.*

Fg. *p* *p poss.*

Cor. *p poss.* *p poss.*