Todd Tarantino
Textes and Glosses
for Flute and Piano

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Textes and Glosses
for Flute and Piano
(1998-1999)

Textes and Glosses was composed in the final months of 1998 in Aspen, Colorado and Boston, Massachusetts. Its initial influences range from the isolation of Carter's Clarinet Concerto to the poeticism of Schumann's *Dichterliebe*. In the end the work is an amalgam of both Carter's and Schumann's world. Formally, it is divided into a series of "Textes" and "Glosses," an idea borrowed from the *couplets* of French Harpsichord music and the *glosas* of the Spanish Renaissance. The text sections resent material and are dialogues between the flute's pure tones and rapid lines and the contradictions and scampering of the piano. The gloss sections on the other hand, are more poetic, musing ramblings over the soft cushion of the piano. These commentaries are in a way variations, extensions and elaborations of the ideas from the texts; the musical language is altered and ornamented but the material is the same, as if looking at an object from different viewpoints.

A generative harmonic progression of six chords, sometimes fixed registrally and at other times more free, continuously undergoes looping and modification to create all of melodies and harmonies of the piece. The melodic material develops from a kind of troping of more freely derived material within arpeggiations of the generative harmonies.

- New York, November 2001

Performance Notes:

Commas throughout the score indicate both suggested breathing points for the flutist and changes in thought between individual notes within the Textes.
Swells should rarely exceed one dynamic level and should remain steady throughout. Please try not to “pop” crescendos.
The pedal should be applied liberally in the Textes. The pianist would do well to change pedal with each note, though never allowing the pedal to clear fully.
In the second Texte slurs serve more for the purpose of phrasing than articulation. Each note should still be clearly articulated.
Portamentos in the flute should be slight, scarely audible and never more than a quarter-tone.
Pianissimos in the piano should be audible. The pianist is requested to refrain from using the una corda pedal whenever possible. The pianist is an equal, not an accompanist.
The expression ordinario (ord.) is used to denote playing in a normal manner as opposed to playing without vibrato.
Gloss: 1.words of explanation or translation inserted between the lines of a text.
2. a note of comment or explanation acccompanying a text.
3. a false or misleading interpretation.

For more information please contact:
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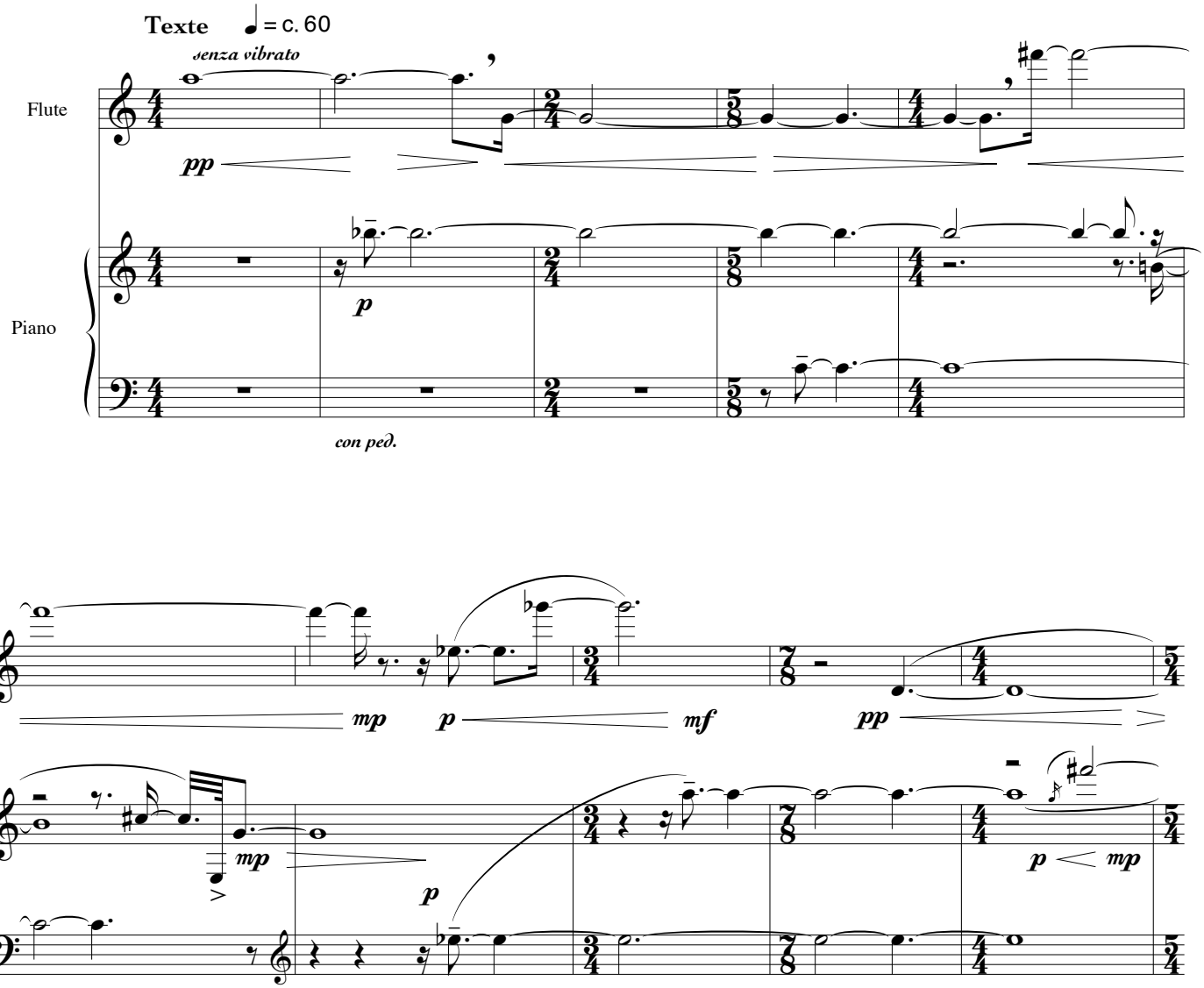
Textes and Glosses

Todd Tarantino



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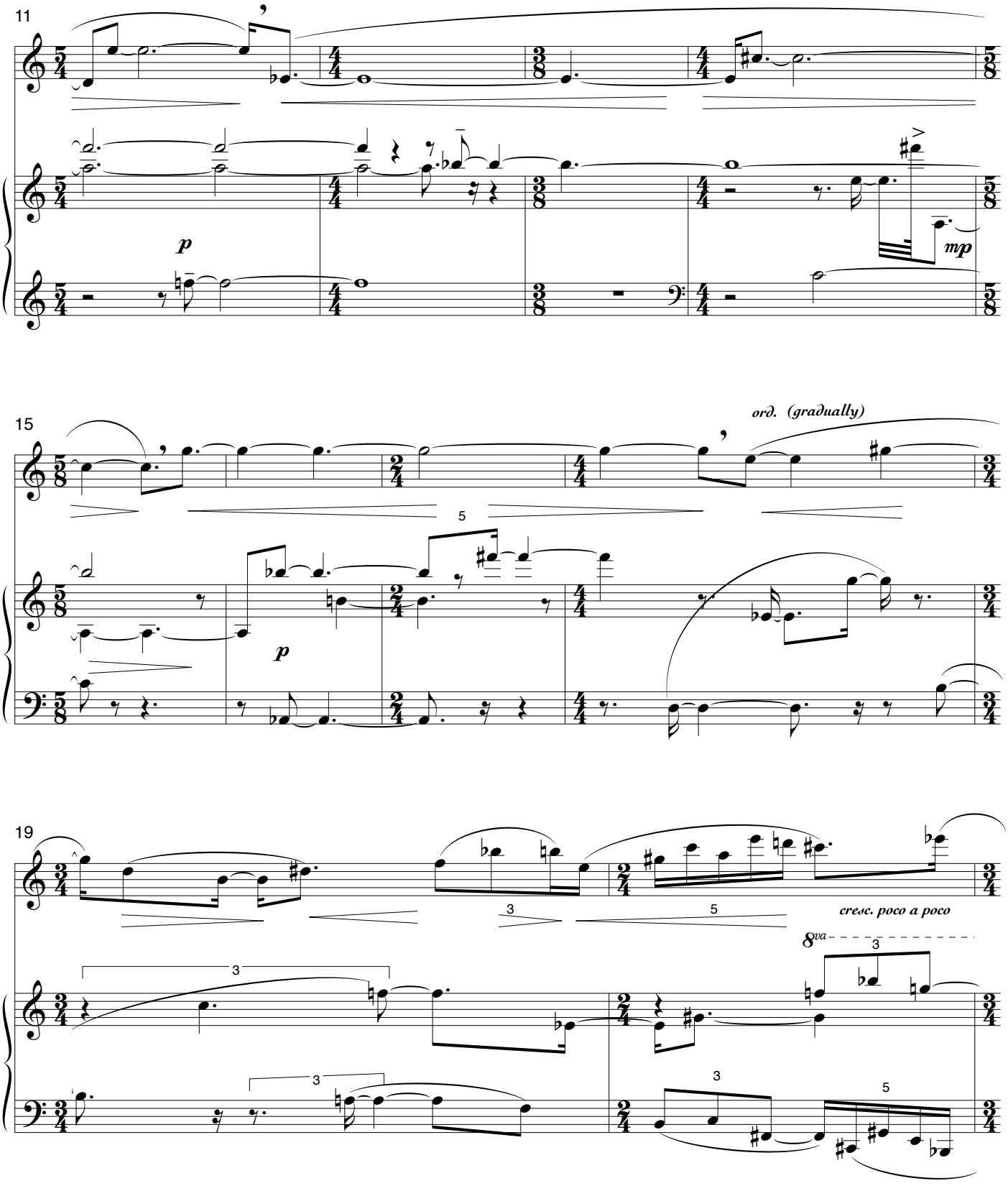
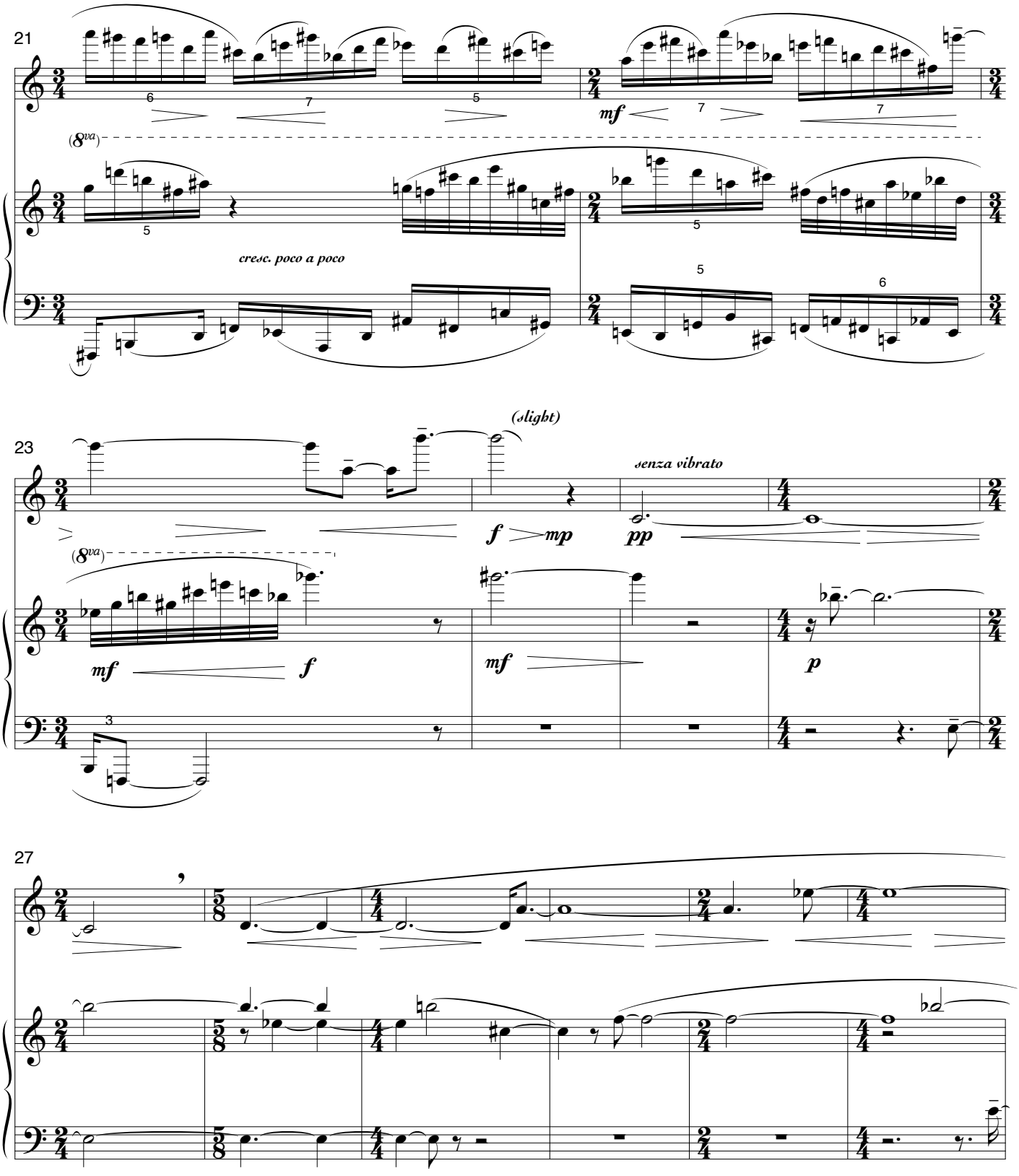
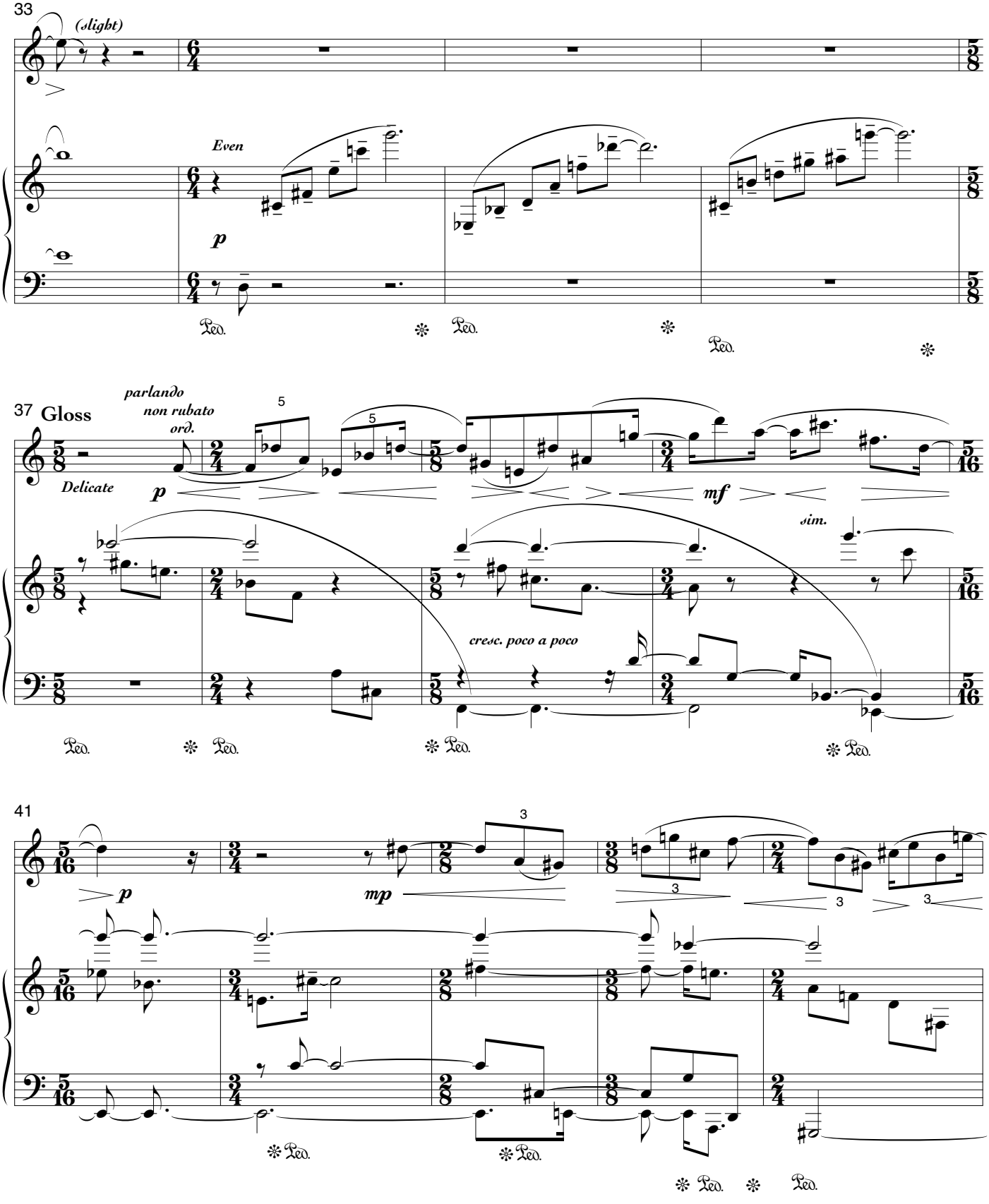
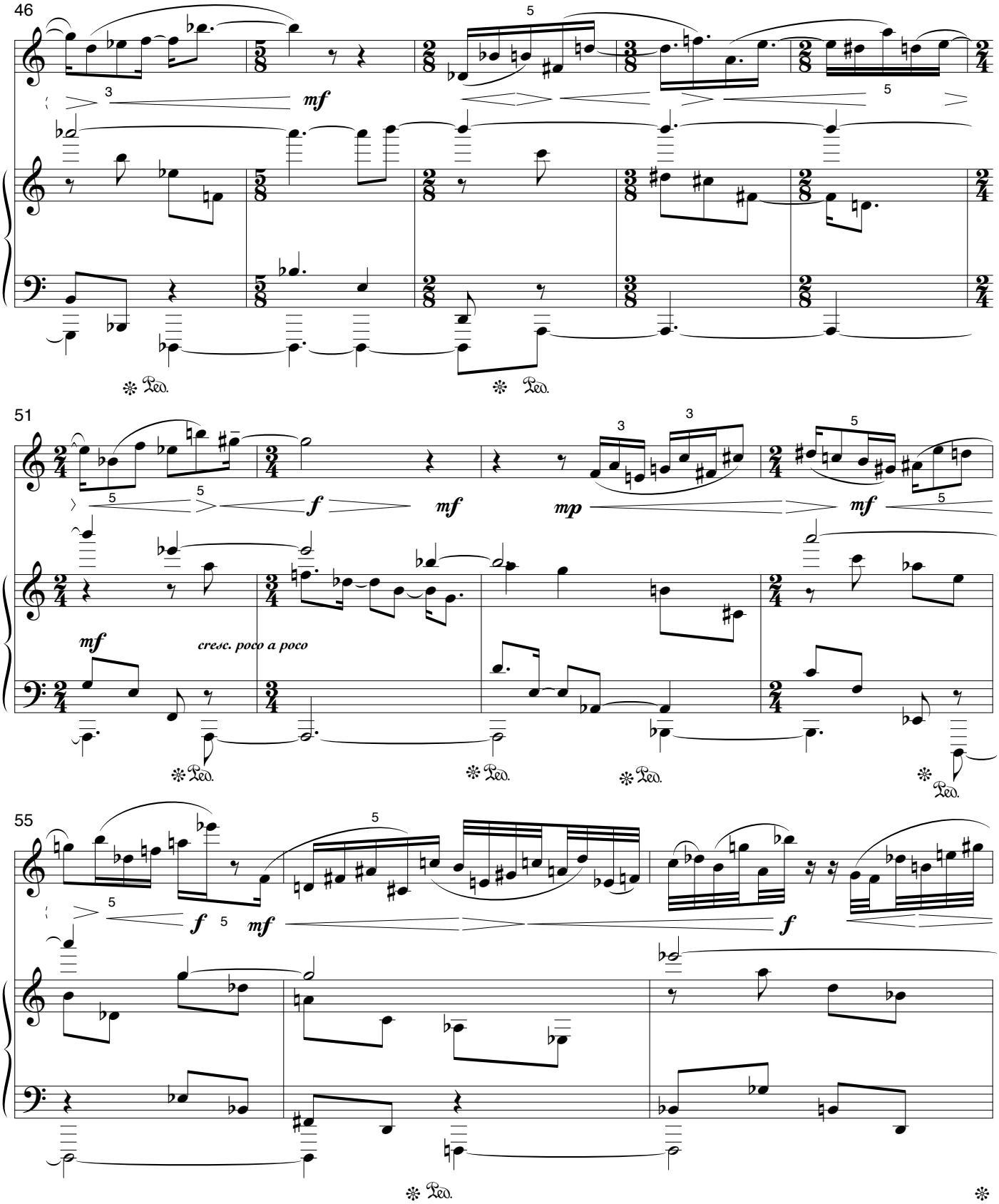
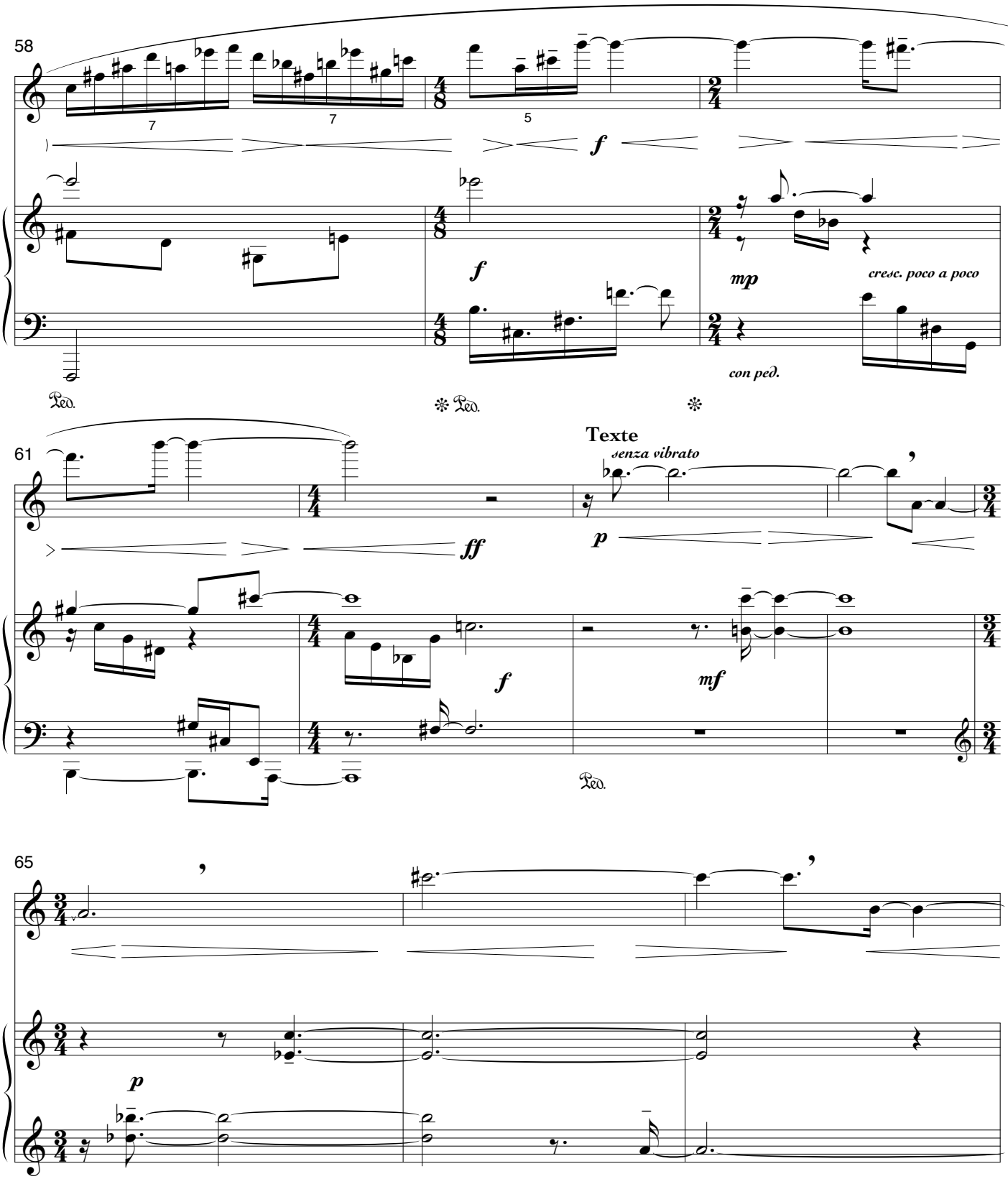
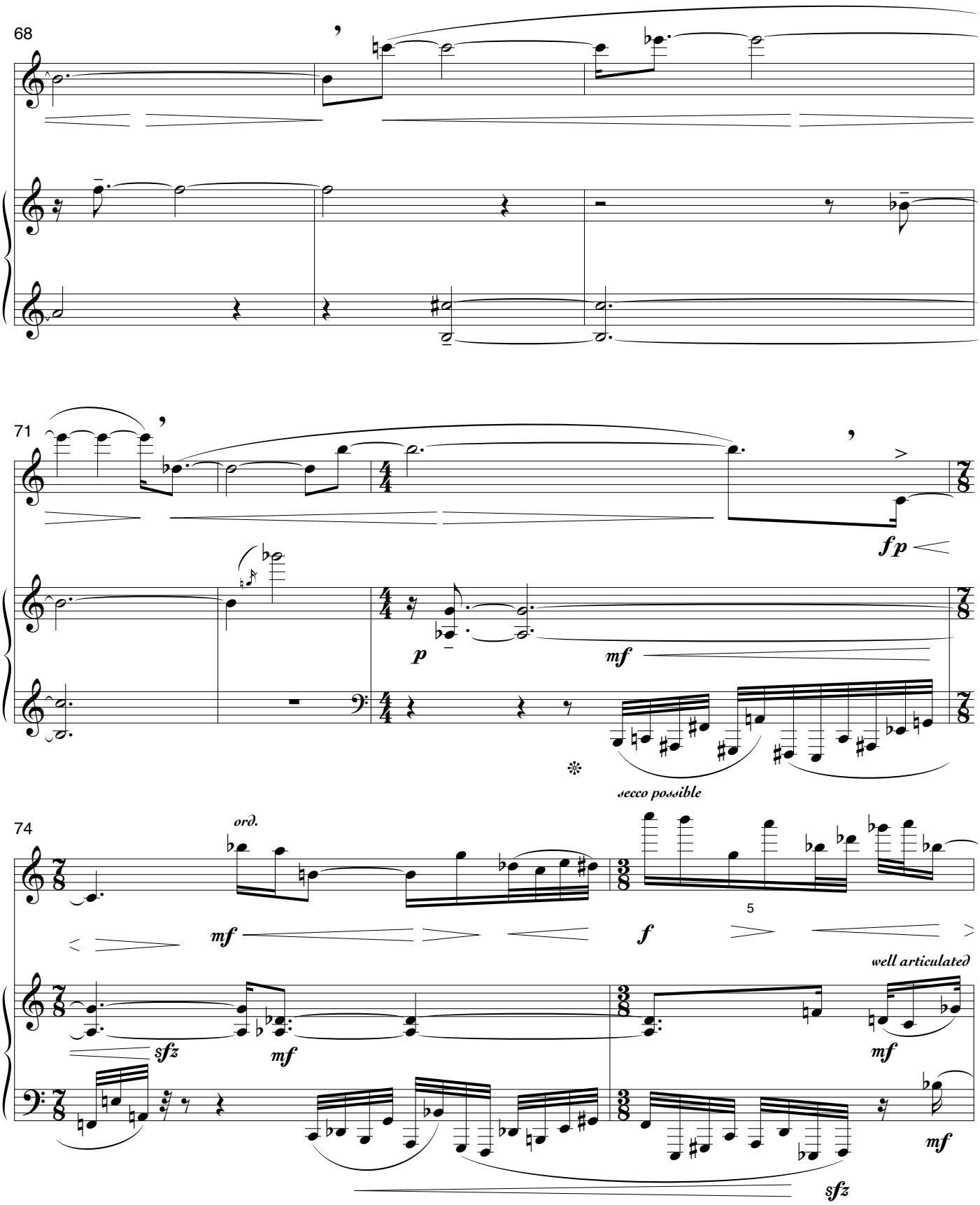

11
p
mp
15
ord. (gradually)
5
p
19
3
5
cresc. poco a poco
8va
3
3
3
3
5

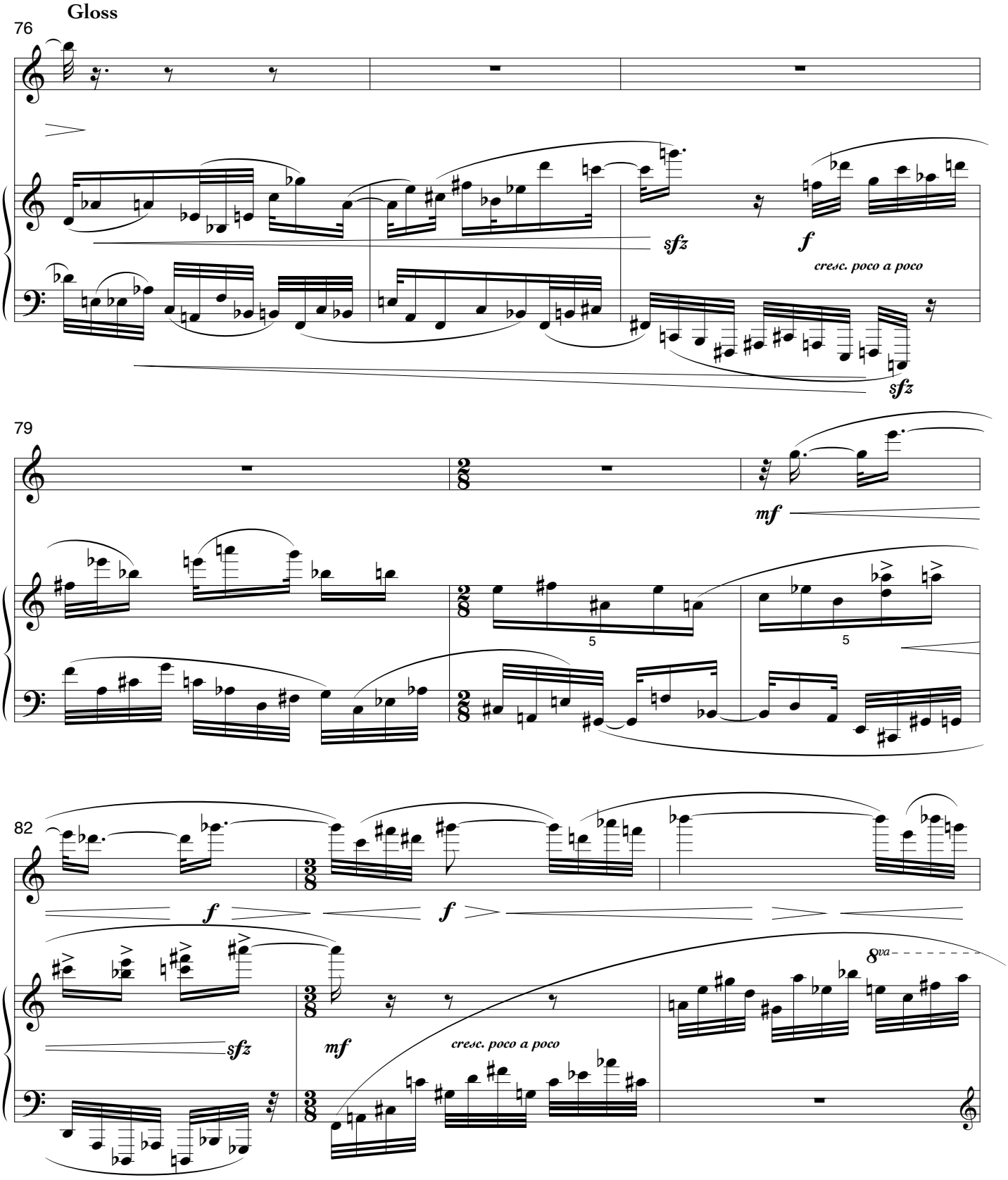

21
(8va)
cresc. poco a poco
mf
23
(slight)
senza vibrato
f
mp
pp
(8va)
mf
f
mf
p
27

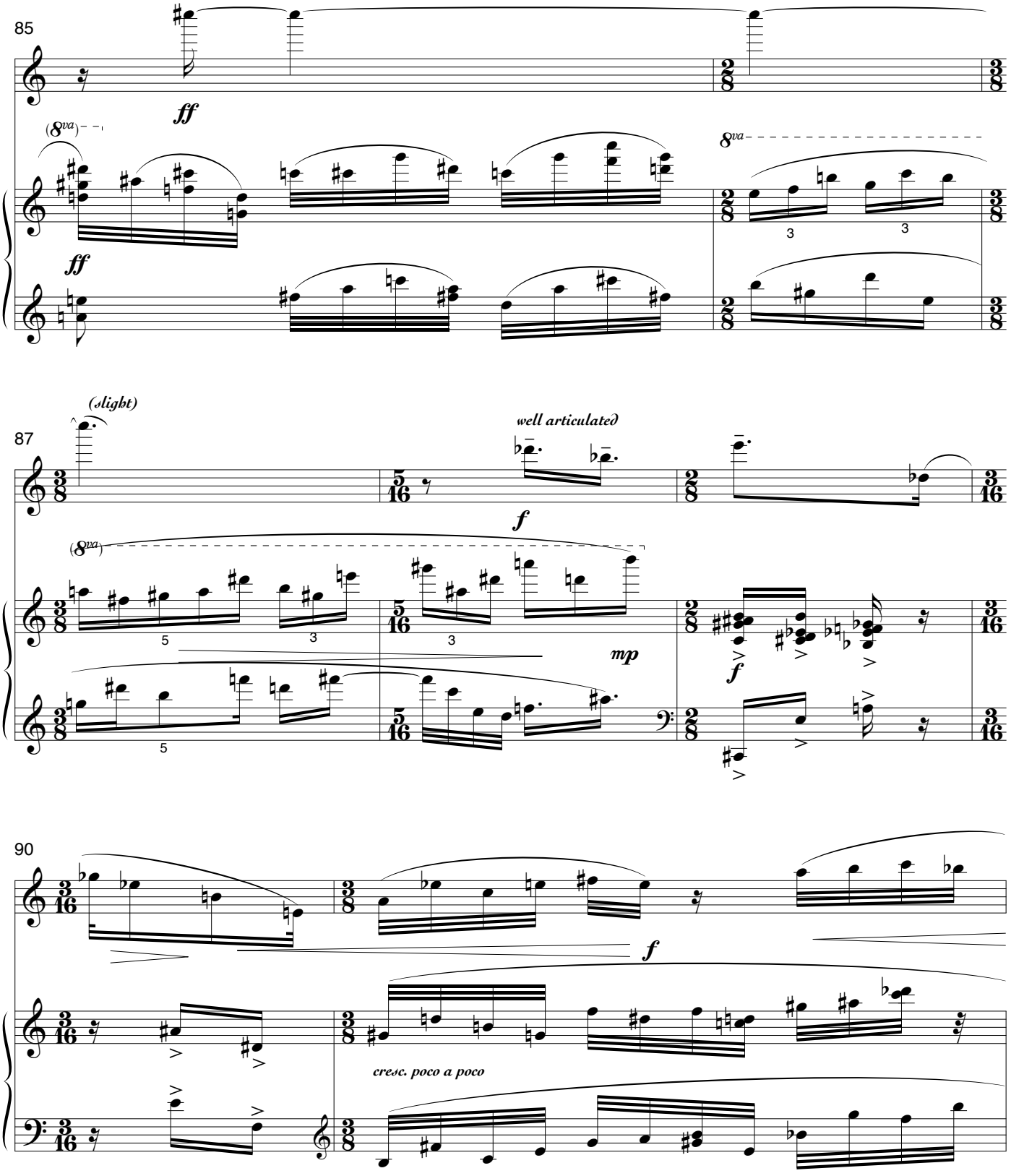

33
(slight)
Even
p
Ped.
37
Gloss
parlando
non rubato
ord.
Delicate
p
mf
sim.
cresc. poco a poco
41
p
mp

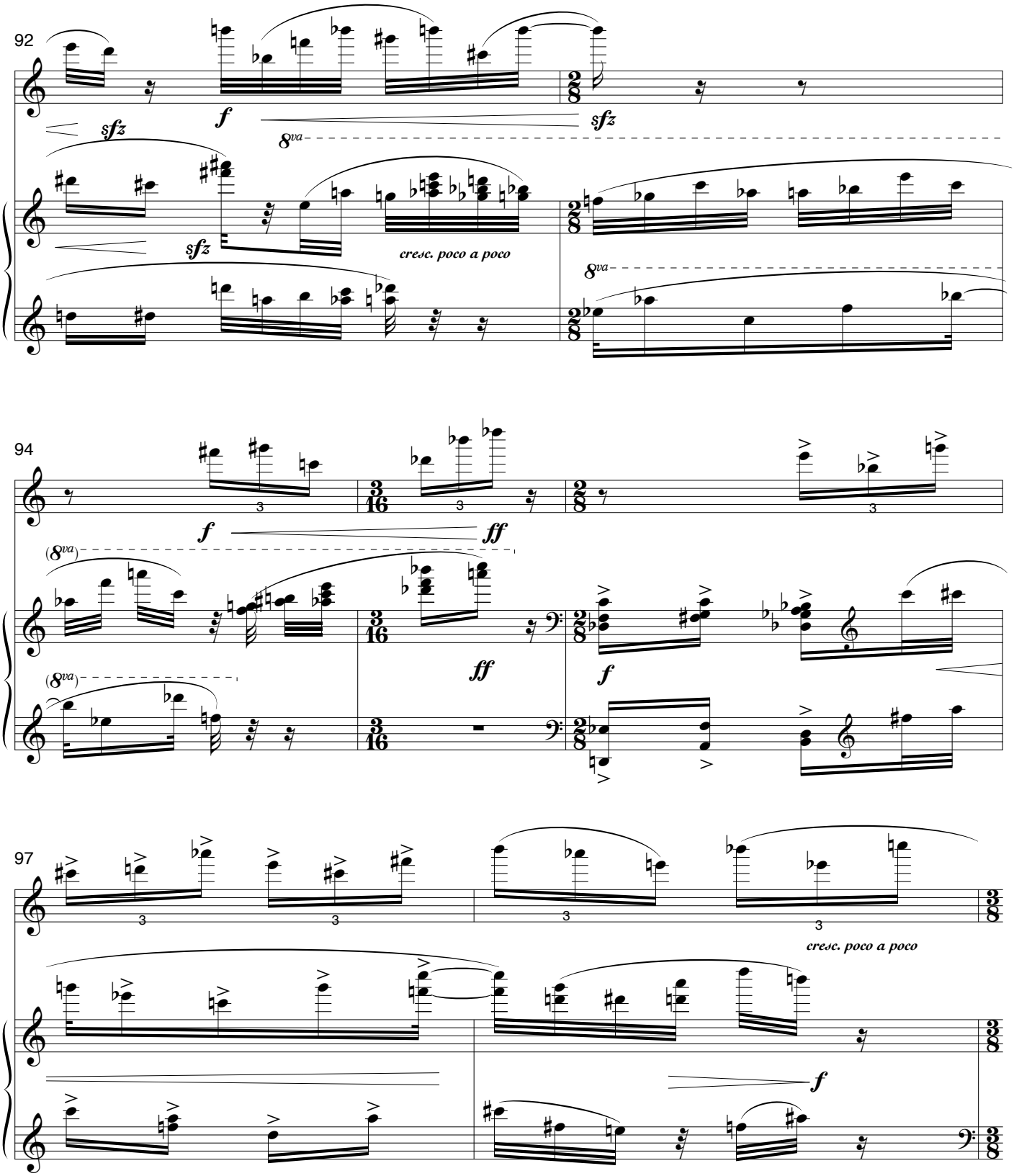

46
mf
Ped.
Ped.
51
f
mf
mp
mf
mf
cresc. poco a poco
Ped.
Ped.
Ped.
Ped.
55
f
mf
f
Ped.

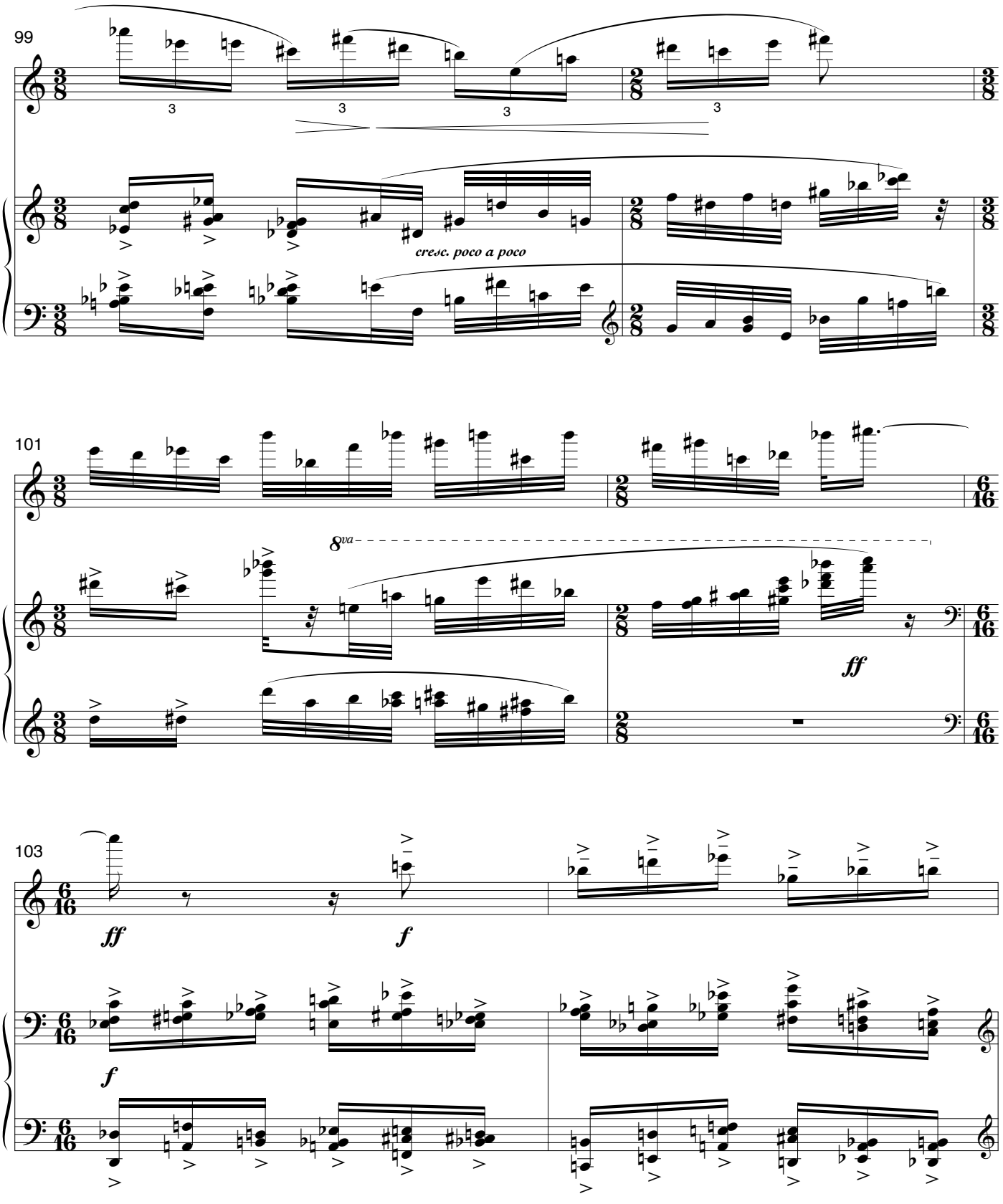

58
7
7
5
f
f
mp
cresc. poco a poco
con ped.
Ped.
Ped.
61
Texte
senza vibrato
ff
p
f
mf
Ped.
65
p

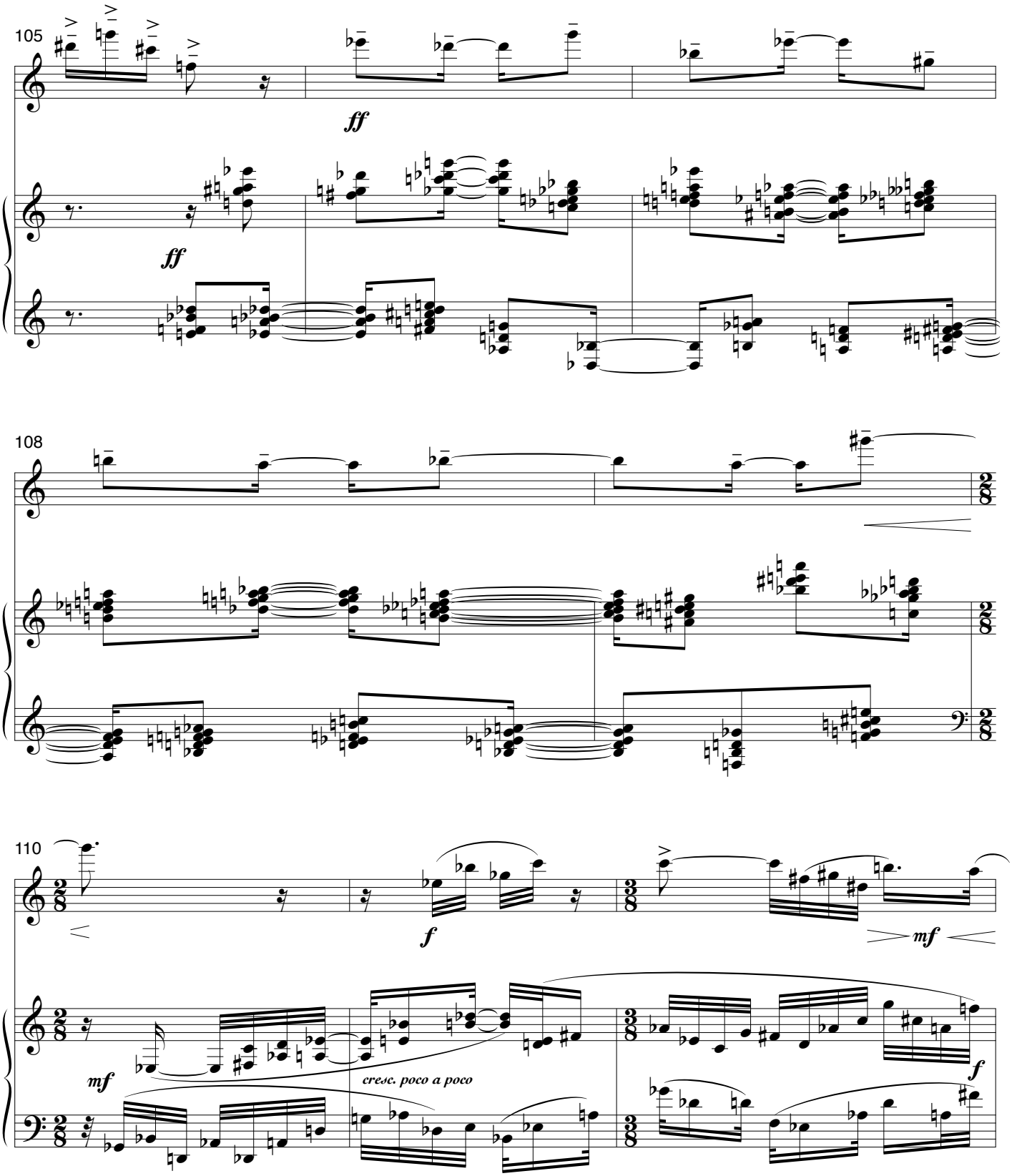

68
71
fp
p
mf
secco possible
74
ord.
mf
f
5
well articulated
sfz
mf
mf
sfz
mf

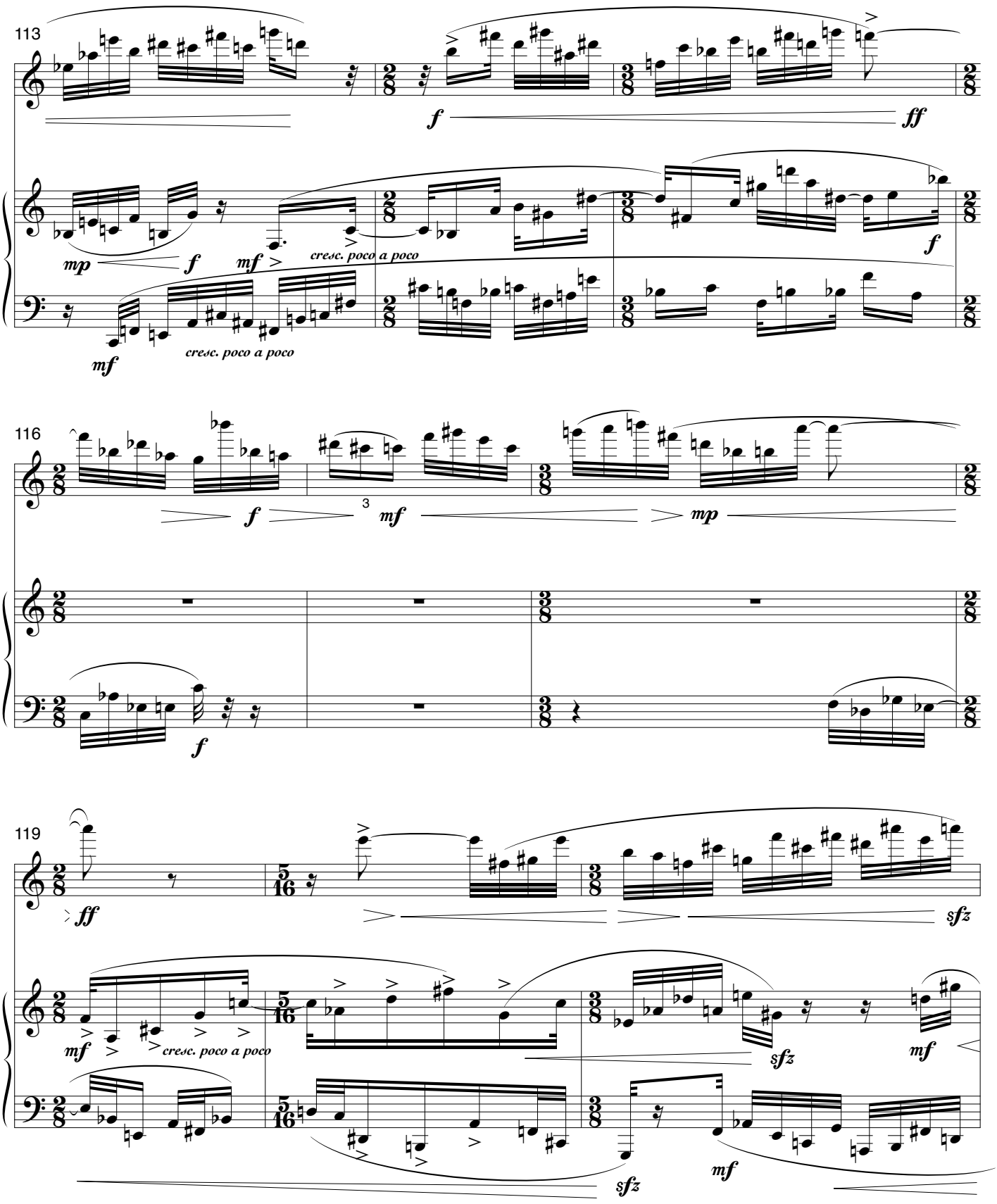

76
sfz
f
cresc. poco a poco
sfz
79
mf
5
5
82
f
f
sfz
mf
cresc. poco a poco
8va

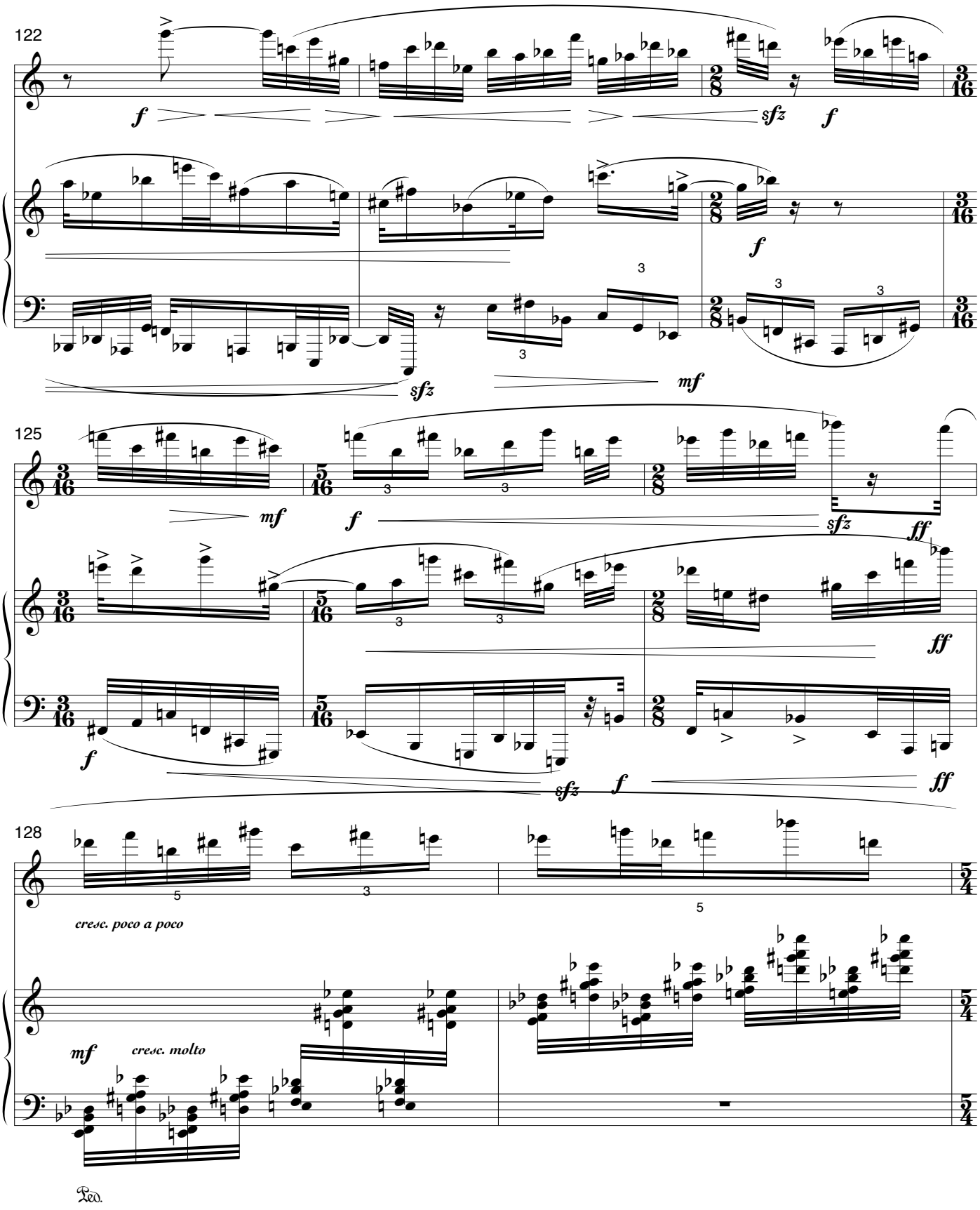

85
ff
(8va)
8va
ff
3
3
87
(slight)
well articulated
f
(8va)
5
3
3
mp
f
5
90
f
cresc. poco a poco

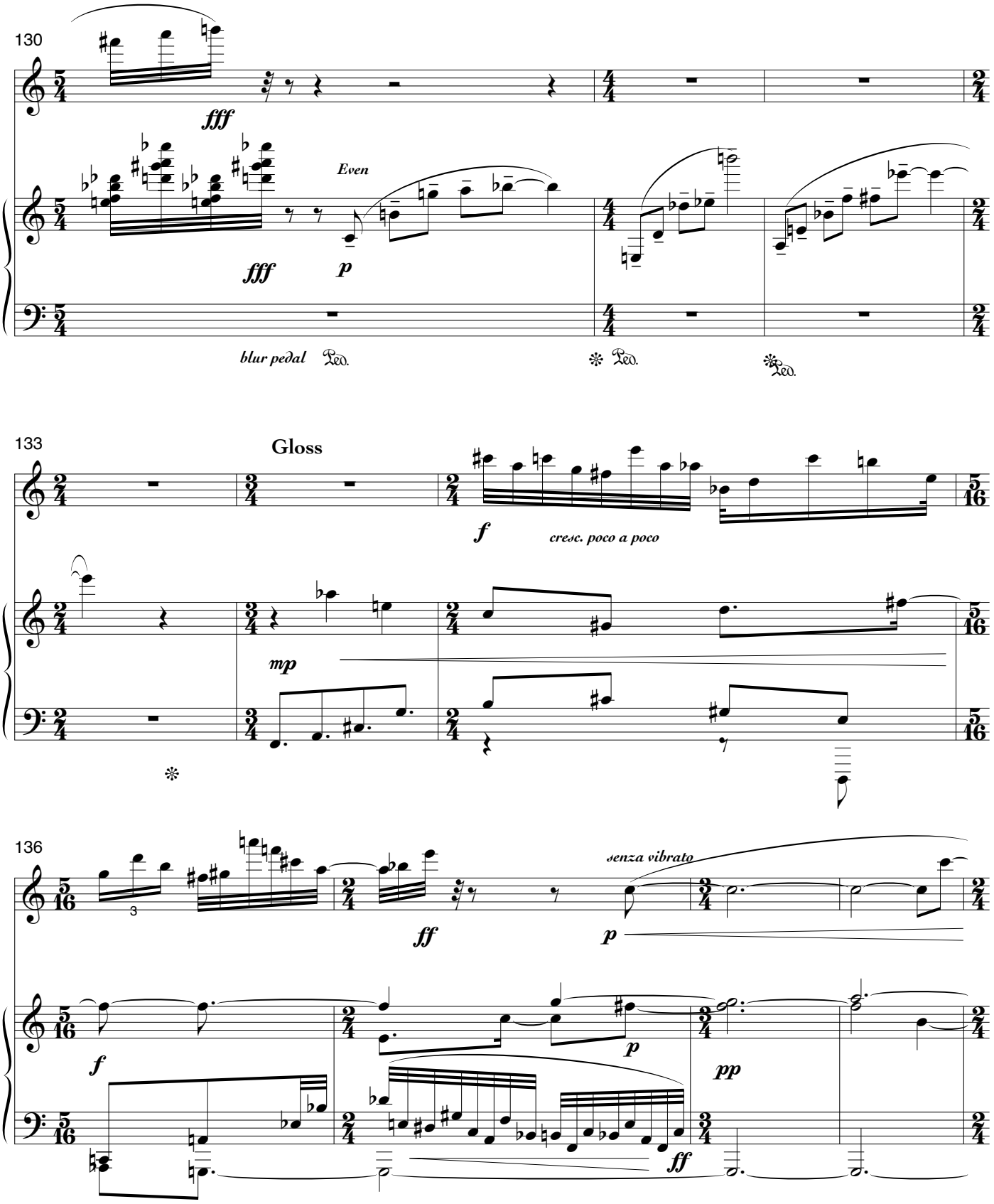

92
sfz
f
sfz
8va
sfz
cresc. poco a poco
8va
94
3
3
3
f
ff
(8va)
ff
f
(8va)
97
3
3
3
3
cresc. poco a poco
f

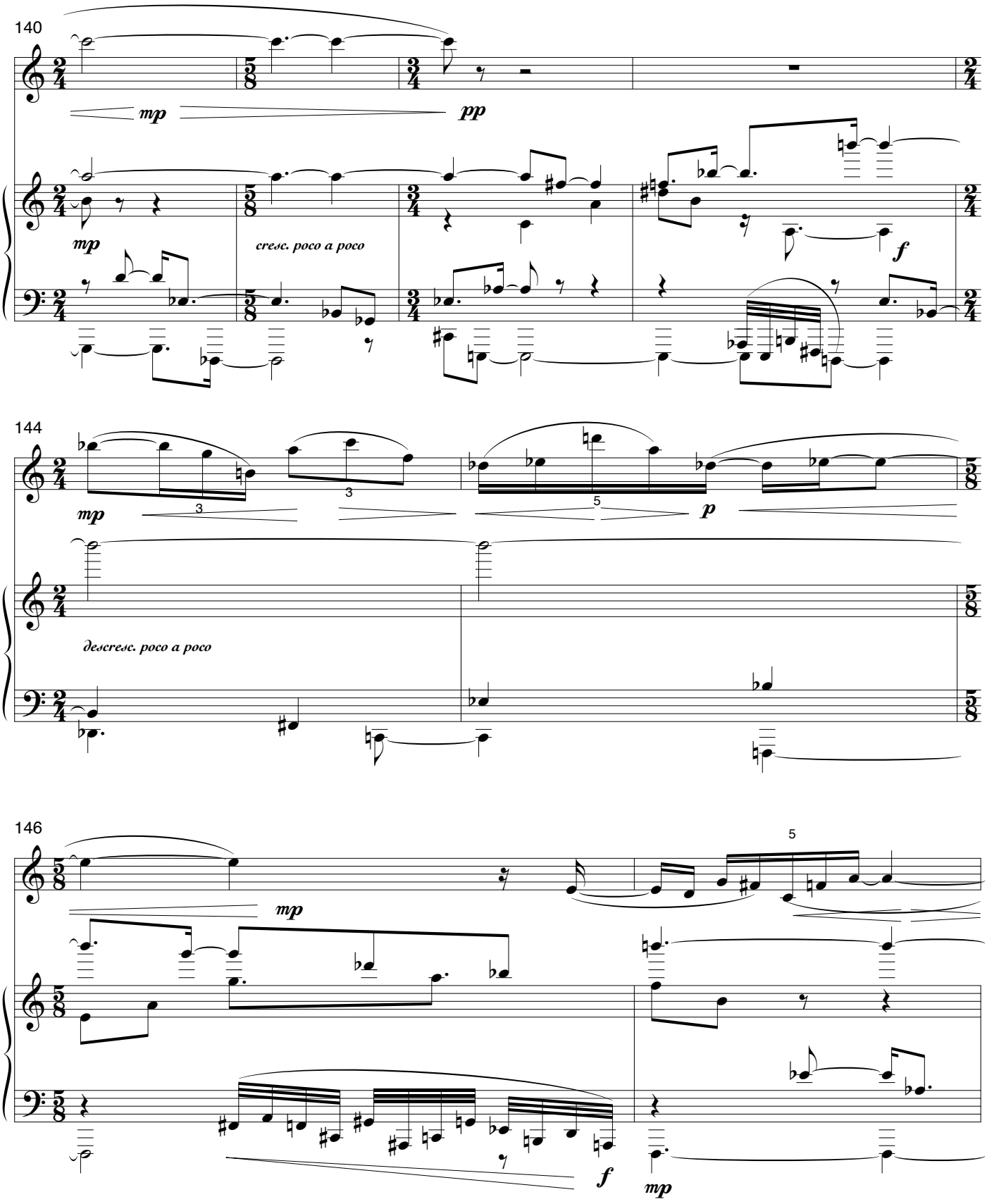

99
cresc. poco a poco
101
8va
ff
103
ff
f
f

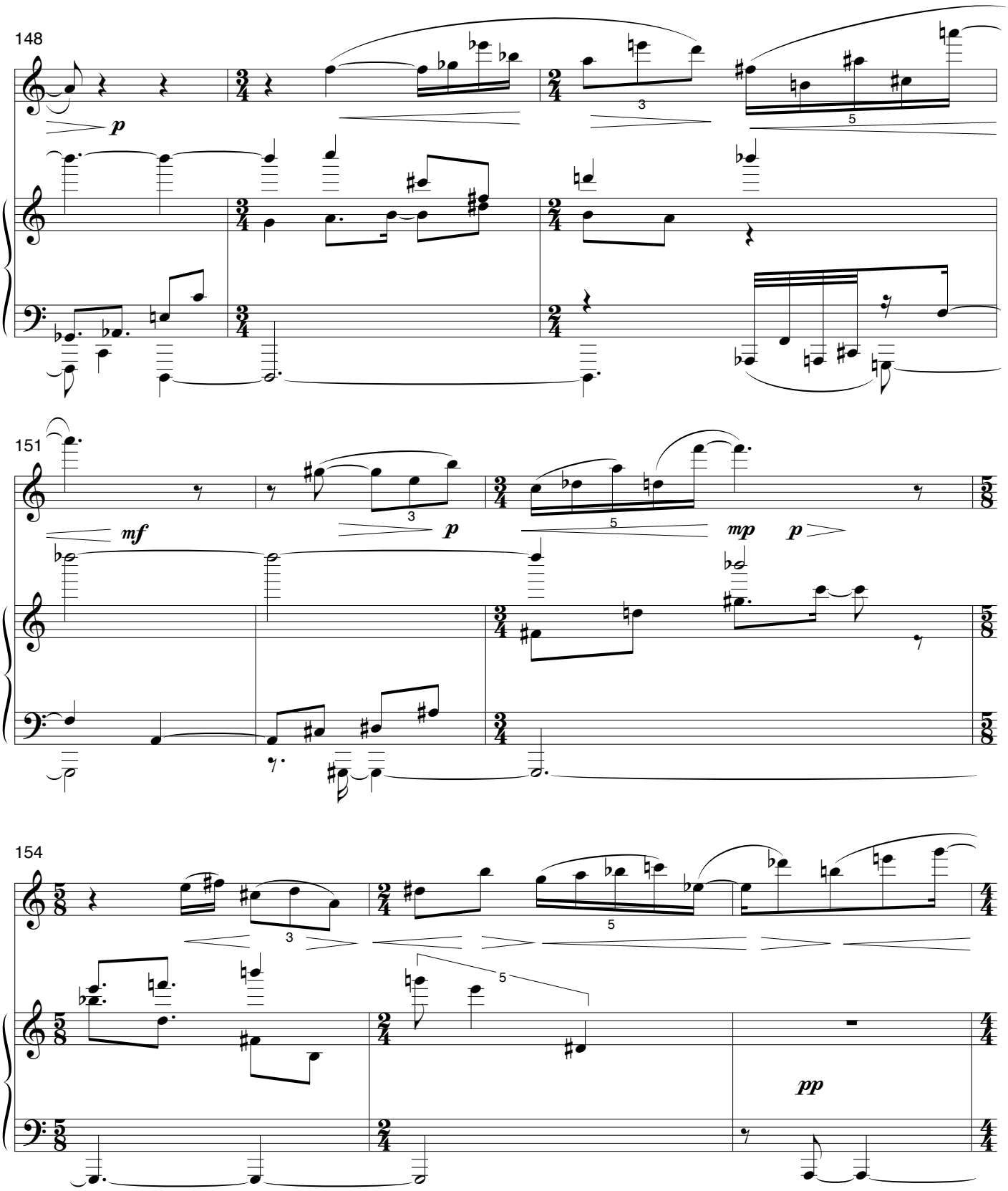

105
ff
ff
108
110
f
mf
mf
cresc. poco a poco
f

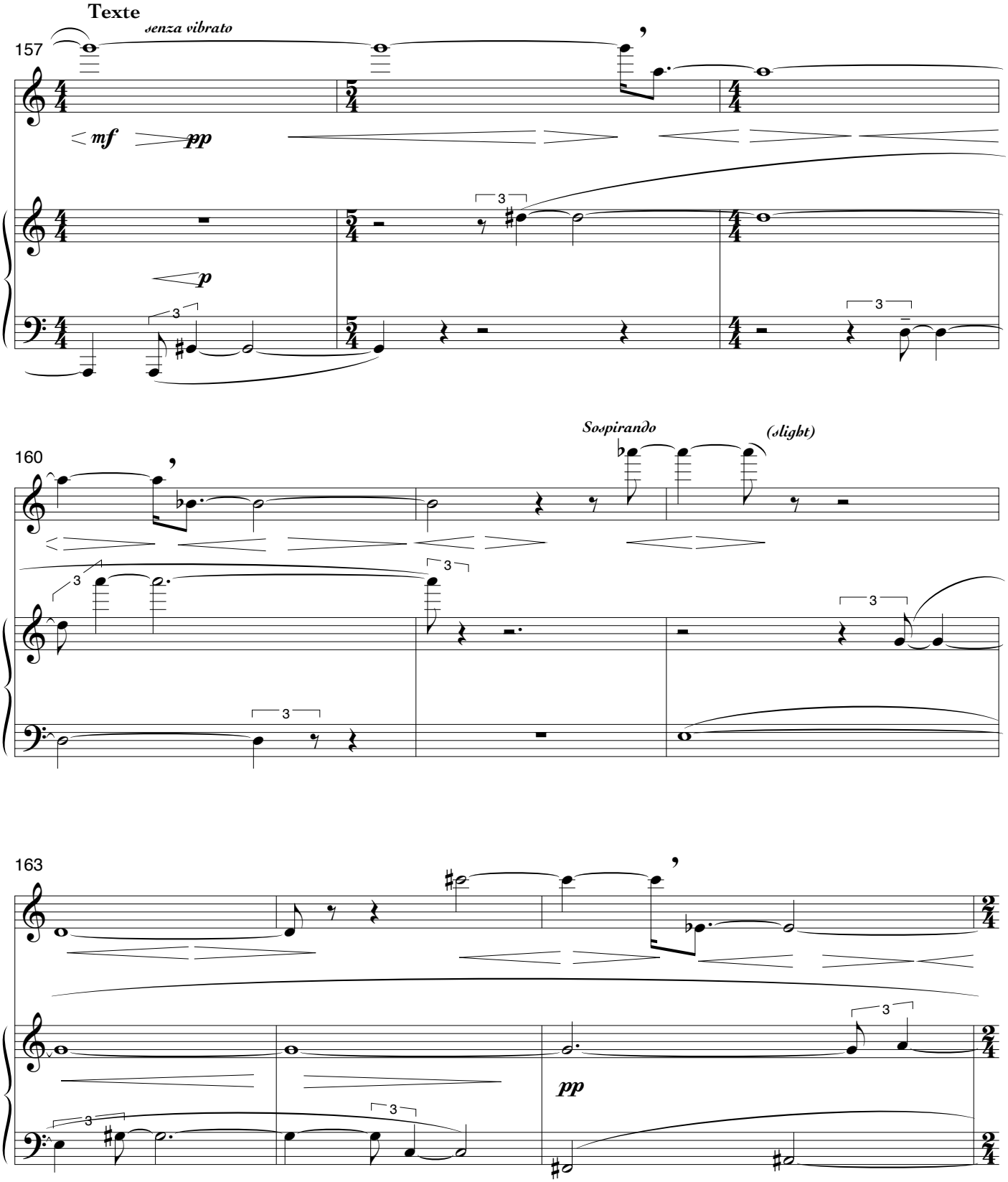

113
f
ff
mp
f
mf
cresc. poco a poco
mf
cresc. poco a poco
f
116
f
3
mf
mp
f
119
ff
sfz
mf
cresc. poco a poco
sfz
mf
sfz
mf

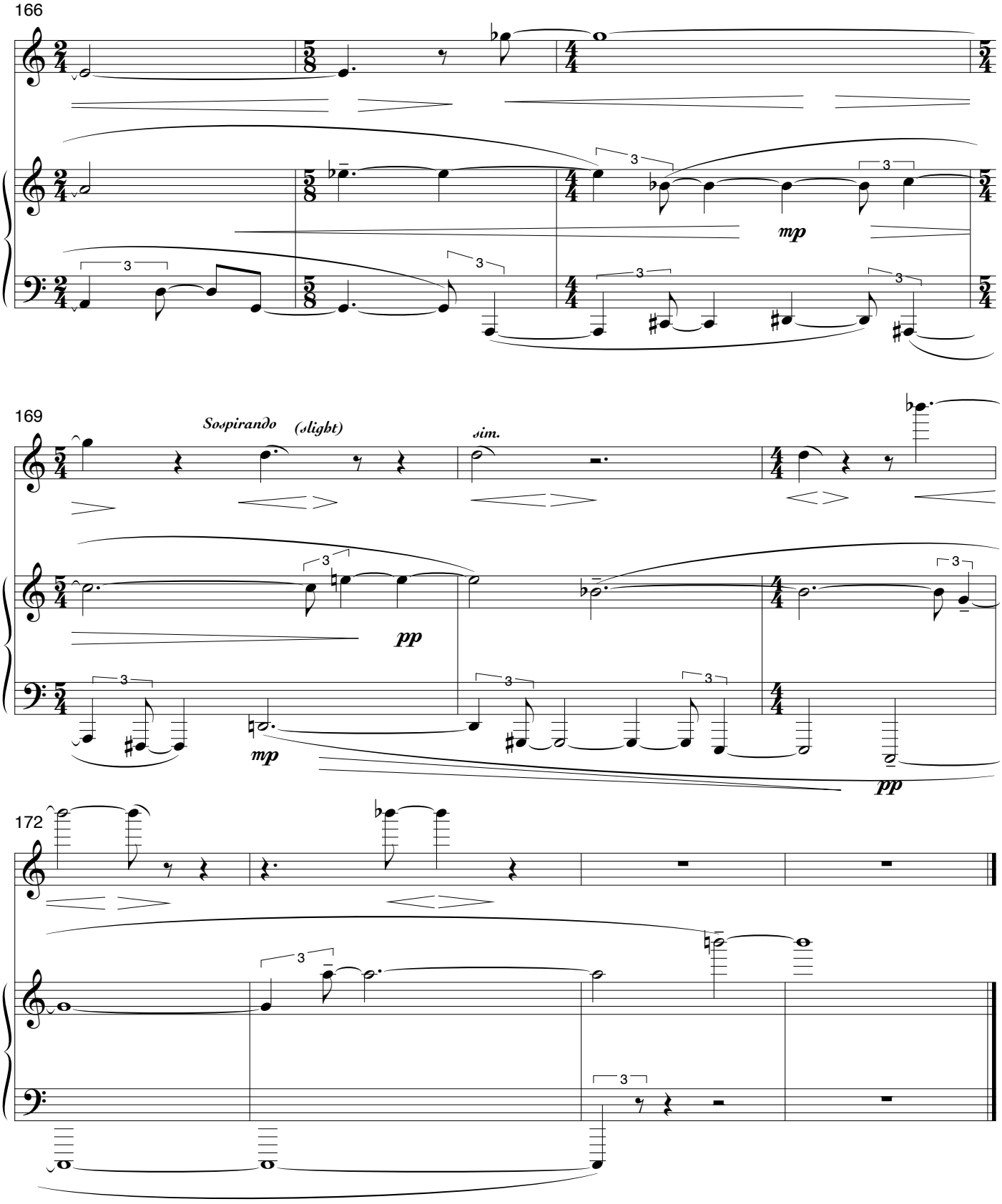

122
f
sfz
f
f
sfz
mf
125
mf
f
sfz
ff
ff
f
sfz
f
ff
128
cresc. poco a poco
mf
cresc. molto
Ped.


130
fff
Even
fff
p
blur pedal
Ped.
Ped.
Ped.
133
Gloss
f
cresc. poco a poco
mp
136
ff
p
senza vibrato
f
p
pp
ff


140
mp
pp
mp
cresc. poco a poco
f
144
mp
3
3
5
p
decresc. poco a poco
146
mp
5
f
mp


148
p
3
5
151
mf
3
p
5
mp
p
154
3
5
5
pp


Texte
senza vibrato
157
mf
pp
p
3
160
Sospirando
(slight)
163
pp


166
mp
169
Sospirando
(slight)
sim.
pp
mp
pp
172