

happy to be one

for solo flute
(2003)

andrea la rose

I was asked to write a piece for a friend's commitment ceremony that took place in October 2003. At the time, I had been working on circular breathing and improvising for about two years and was starting to feel comfortable with both of those things. I found myself piling on "requirements" as to what the piece should be: I knew the piece had to be joyous, but I also felt it should be serious in some way, but also funky (almost danceable?), and furthermore it should shimmer. I wanted to celebrate not only my friends' choice to show their commitment to one other - one sense of "one" in the title, but also my growing abilities as an improviser and a circular breather, skills not every "classical" flutist takes on - another sense of being "one" of the people who can do those things. This piece is dedicated to Marion Leary and Lara Kelly.

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for Marion Leary & Lara Kelly

Andrea La Rose

repeat everything ad libitum

①

etc.

you'll need this later,
so hold it down now

Start with key clicks, then crescendo to normal playing and decrescendo back to key clicks, adding random whistle tones, if you like, or rapid unvoiced consonants (p, f, s, th, ch, t, k). Take your time. Repeat this process a few times, then process to play normally, mf-f, circular breathing as you need. Move onto #2 when you're ready.

N.B. – Anytime you need to stop circular breathing (drool issues, dry mouth, oxygen, etc.), you may do any of the things in #1, i.e., random articulations, key clicks, whistle tones. Make something up and do it confidently!

continue with alternate fingerings
unless otherwise indicated...

②

normal fingering,
plus low C# key

Repeat ad libitum, move
on to #3 when ready.

③

Repeat ad libitum, move
on to #4 when ready

④

Repeat ad libitum, move
on to #5 when ready

Fingering font available at <http://musicteachertools.com>

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5

Repeat #5 as you see fit, then alternate between #5 & #6 as you like. Move on to #7 when ready.

6

7

a

b

use thumb Bb

I like to do two #a and eight #b, then two #a and seven #b, then two #a and six #b, and so on. You can combine these how you like. Then repeat #b to store up air before moving onto #8.

8

a

Play #a & #b, then repeat #c as needed to store up air. Repeat all of #8 once. Go on to #9 when ready.

b

c

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9

Play #a & #b, then repeat #c as needed to store up air. Go on to #10 when ready. (I often skip this one. It's tricky after circular breathing for so long. Do what you feel is best.)

10

Keep 32nd note motion going and occasionally interject any of the parenthetical pitches (in any octave). Use this material to begin improvising for as long as you like. You can go in any direction you want to, but start off with ideas similar to what has already been established. Eventually, move on to #11.

11

(same as lower octave alternate fingerings)

Improvise starting on #a, using 32nd note motion. Once you move on to #b, you can still use #a material. Keep adding sections as you see fit, through #d. At #e, stop using previous material. Interject the parenthetical pitches occasionally. To end, sing the low Ab under the motive at #e and sweep upward with the voice, cutting the whole thing off