

**Todd Tarantino**  
**Parkway Music**  
flute solo

# Todd Tarantino

## Parkway Music (2005 / 2008)

flute solo

### Performance Instructions

This work attempts to treat the flute as a polyphonic instrument within a single line of melody, in the interplay of several melodic lines (as in tremolo or singing and playing), and in the polyphony that results from the audible surface and the hidden structure controlling that surface

Measures 24 - 36 and others ask the player to rapidly alternate between two melodic lines. The player should attempt to respect the rhythms of the individual lines in determining when to change the notes within the tremolo. In some cases an "irregular tremolo" is asked for; the level of irregularity is left to the performer. Thus in measure 25, the C of the lower line should be "less" irregular than the B of the upper line, while in measure 26, the upper line should be "less" irregular than the lower line. In some cases tremolo between the two lines may be impossible owing to the intervals between the melodies. In such instances, the player should attempt the tremolo to the best of their ability.

Whisper Tones = Whisper Tone (WT) should be treated liberally. That is to say, pitch irregularity is expected, if not wholly desired. They are indicated by diamond shaped noteheads.

Tempo indications are offered as suggestions. However, no matter what initial tempo is taken, tempo relationships must be maintained.

Quarter tone notation:

♭ = one-quarter tone flat; ♯ = one-quarter tone sharp; ## = three-quarter tones sharp

Other Symbols:

x = Key click

### For further information

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### Program Note

I've had a great fascination with the call to prayer ever since hearing it on my first afternoon in Lahore. Exhausted from a long flight and the 120 degree heat, I soon fell asleep on my bed at the Parkway Hotel. An hour later, I awoke to the sound of the call to prayer coming from the two mosques on opposite sides of the hotel. Their muezzin tried to outdo each other in their intricate ornamentation. The combined sound was spectacular. On return visits to Lahore, though I have made sure I was in the Parkway at the appointed time, I have not been able to hear that sound again. Instead on Lahore's busy streets, I have found myself choked by the crowds, the noise, and the biting pollution that has blanketed the city in blue smoke.

I was reminded of my experience in Lahore when I visited Aleppo. Atop the ancient citadel, I heard the call to prayer moving in waves from one distant mosque to other closer mosques until the city was covered by a web of intricate related melodies. In my journal I notated the sounds I heard in Aleppo.

I had long wanted to revisit these memories in my music, eventually settling on its use in an entirely unlikely place: a work for solo flute. I took the fragment from Aleppo and laid parts of it over some sections of the composition, using it to provide harmonies and tempo fluctuations of the piece. The surface of the work, however, is a complex abundance of pitches that allows my sonic memories only an occasional moment to peek through.

Throughout, the flute is treated as a polyphonic instrument: within a single line of melody; in the interplay of several melodic lines; and in the polyphony that results from the audible surface and the hidden structure controlling that surface.

-Todd Tarantino

# Parkway Music

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Flute  $\bullet = 48$   $\bullet = 72$

9 16 (1) (2) 3 4 7 5 16 3 4 (3) 7 8

*f* *sfz* *mf* *f* *sffz* *fff*

Use rhythms for tonguing

Harmonic Sweep to C

(1) Harmonic Sweep to High C  
 (2) Bb Th 1 3 | 2 D#

(3) Bb th 1 3 tr2 gizmo

7 8  $\bullet = 48$  (4) *secco* Key Gliss. 5 4 9 8 *marcato* *leggiero* 11 8

*mf* *p* *f* *ff* *p* *pp* *f* *mf* *p* *f* *p*

(4) 1 2 | 1 2 3 C B

*poss.*

11 8 *Ritard* *elegant* 5 7  $\bullet = 72$  Color Trill - Gradually widen interval 4 16 11 16

*molto vibrato* *tr* *f*

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

11 16 12 4 4 5 8 3 4 Color Trill 5 4 fl. 3 4

*ff* *ffp* *n* *sfz* *p*

Don't breathe between m.16 and m.17

3/4 ♩ = 48

17 *f* 6 6 3 13 16 *mf* *f* fl. 2/4

2/4 ♩ = 60

19 *p* *f* residual tone → ord. 9/8 Dry 8 ♩ = 48 3/4 *f* *mf* 1/2 pizz. / 1/2 pitch

3/4

22 *f* *mf* *f* 13/8 6 5 *ff* 9/8

Accent changing notes in tremolos (♩ = 48 or slower)

9/8 con rubato 5/8 7/8 5/4 7:6 trem. sim. 3 4 -4

24 *f* *pf* *sfz* *f* *pf* irregular tremolo 7:6 8

irregular tremolo

whisper tone poss.

tremolo between pitches  
gliss. possible

28

4/4

11/8

9/8

3

5

3

6/4

2/4

ppp

f p < f > fp < f

gliss. possible

tremolo between pitches  
gliss. when possible

32

2/4

5/8

6/8

13/8

7:6

6/4

f p < f

f p < f

7:6

3

5

tremolo between pitches

whisper tone poss.

36

6/4

5/16

10/4

8/4

7/4

p

f

p < f

ppp

tremolo between pitches

72 Non rubato

overblow  
harmonic cluster  
fingered on low C

40

7/4

7:6

5

6/4

7/8

f p

7:6

5

3

3

f

ff

t k t k

voice consonant

43 *fff* t k t k k *p* *mf* t t t t k b k *f* *fp* < *f* < *ff* *mf* > *p*

49 *sub f* 6 6 *p* *f* *p* < > *sfz* unvoiced noise

54 *p* *mf* *p* *p* *f* *mf*

59 *p* *f* *f* *fl.* *non fl.* *quasi-fl.* *ff*

(7) Bb th 3 G# | 2 gizmo

alternate between notes as quickly as possible

3/8 ♩ = 60  
 5/16 ♩ = 48  
 4/4 ♩ = 60  
 3/4 ♩ = 48

63 *f* *f* *ff*

gliss. possible

gliss. possible  
 7/8  
 5/8 ♩ = 72  
 3/8 ♩ = 60  
 2/16 ♩ = 48  
 ♩ = 60  
 4/4

67 *f* *mp* *f* *p*

4/4 ♩ = 48  
 cresc

72 *f* *f* *ff* *f* *fff*

alternate between whisper tone and normal tone  
 8/4  
 3  
 3  
 3  
 12/8  
 6/4  
 whisper tone tremolo

76 *pp* *mf* *ppp* *ppp*

ord. → noise  
 multiphonic of player's choice