

BEN ARAUJO

Looking out from Kiyomizu
for flute and string trio
(2024)

PERFORMANCE NOTES

General

Each player should play completely independently of the other without synchronizing.



play as fast as possible



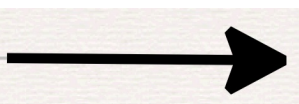
short pause



sustain without vibrato



fast, narrow vibrato



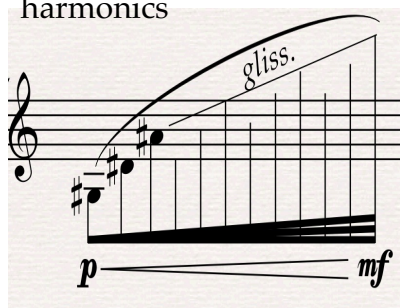
when placed after an end repeat sign, indicates to continue freely repeating the same musical material in between repeat signs until reaching the arrowhead, which gives the cue to move on to the next set of material

Notes in parentheses in passages with glissandi: DO NOT reattack the note

Since the piece is timed in minutes and seconds (minute:second), it should be played while following a stopwatch. However, the timings can be approximate, and in cases where several players enter in unison, there is no need to enter at the exact same time.

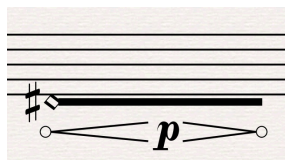
Strings

Roman numerals (ex. IV, III, II, I) indicate which string to perform on whenever playing natural harmonics



Maintain the same finger position while performing a glissando on this musical pattern (in this case, to an indeterminate high pitch)

Flute



Aeolian tones (air noise mixed with pitch)

Pitch bends should be executed by changing the embouchure.

PROGRAM NOTE

Kiyomizu-dera Temple is often described as one of the most famous temples in Kyoto, and for good reason. A wooden stage juts out from the temple's main hall onto the cliffside, which gives a beautiful view of the natural landscape below. Being one of my favorite temples I visited in Kyoto, I instantly knew I had to base my composition on my first visit to Kiyomizu-dera since the experience affected me so much. From the start of the composition process, I used a symbolism of sorts for each group of instruments, with the strings representing the changing view of the landscape, and the flute symbolizing someone looking out over the landscape, reacting in different ways to what they see. However, as I continued composing I realized that these roles should be reversed, and so in the second half of the piece the *strings* react to what the *flute* is playing, portraying a kind of spiritual communication between the landscape and its viewer.

Ultimately, besides being about Kiyomizu-dera, this piece for me represents a larger metaphor for my experience in Japan as a whole from my perspective as a foreigner, looking at everything with extreme fascination and asking myself: "Am I really seeing this?"

Looking out from Kiyomizu

A

0:00

0:20

0:40

(1:00)

Flute

Violin

Viola

Violoncello

estremamente sul pont., bow freely, pause as needed

pp

estremamente sul pont., bow freely,
pause as needed

pp

| extremamente sul pont., bow freely, pause as needed

$\overline{p}p$

1:00

1:20

1:40

2:00

(2:20)

4

F1.

aeolian

pp

p

Vln.

Vla.

Vc.

improvise on these gestures and alternate them in any order, while following the dynamics below

bow freely, pause as needed

bow freely, pause as needed

bow freely, pause as needed

IV

2:20 2:40 3:00 (3:20)

8

Fl.

mp *mf*

flz.

Vln.

Vla.

Vc.

3:20 3:40 4:00 (4:20)

11

Fl.

f

pp < p > pp

pp < p > pp

pp < p > pp

bow freely, pause as needed

Vln.

Vla.

Vc.

4:20 4:40 5:00 B 3 (5:20)

14

Fl.

Vln.

Vla.

Vc.

aeolian

p *mf*

bow freely, pause as needed

bow freely, pause as needed

p

5:20 5:40 (6:00)

17

Fl.

Vln.

Vla.

Vc.

mf *f*

pitch bend down pitch bend up

gliss.

p *mf* *mf* *p* *mf*

6:00 6:20 (6:40)

19

Fl. *ff*

Vln. *f* *ff*

Vla. *mf* *f*

Vc. *p* *mf*

pitch bend down *gliss.*

6:40 7:00 (7:20)

21

Fl. *p*

Vln.

Vla. *ff*

Vc. *f* *ff* *pp*

pitch bend down *gliss.*

23

7:20 7:40 (8:00)

Fl. flz. pitch bend up gliss. *sfz* *p* *sfz* *p*

Vln. pizz. arco estr. sul pont. *p* *sfz* *p* *sfz* *p*

Vla. *p*

Vc.

25

8:00 8:20 (8:40)

Fl. aeolian *p* *mf*

Vln. gliss. *p*

Vla. arco estr. sul pont. *sfz* *p* *sfz* *p* *p*

Vc. bow freely, pause as needed directly on the bridge (estr. sul pont.)

8:40 9:00 (9:20)

27

Fl.

p *mp*

pitch bend down *gliss.*

Vln.

pizz.

I II IV III I III II IV

p

alternate between these gestures in any order

Vla.

bow freely, pause as needed

pp

Vc.

estr. sul pont.

pp

9:20 9:40 10:00

29

Fl.

p

aeolian

p

Vln.

Vla.

Vc.

directly on the bridge