

Kyle Rowan • Engraving Portfolio

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Solo flute

for Krisztina Dér
ko mo re bi
木漏れ日
(sunlight filtered through the trees)
for solo flute and light

Kyle Rowan

Cautiously ($\text{♩} = 60$)

(brief) (a little longer)

pp $\frac{7:8$ *p* \gg *ppp* *pp* $\frac{3$ *mp* $\frac{5$ *pp* \ll \gg *pppp*

Quicker, more certain, but still a bit reserved ($\text{♩} = \text{ca. } 80$)

pp $\frac{3$ *p* $\frac{5:8$ *ppp* *fp* $\frac{5$ *pp* $\frac{5:8$ *mp*

mf $\frac{3$ *ppp*

confidently

f $\frac{5:8$ *sffz* *f* $\frac{5:8$ *mp*

A freely -
not strictly
in tempo

mf $\frac{5:8$ *p* *mf* *pp* *ppp* \ll \gg *p*

arco ord.

Vln. 1

mf *f* *pppp*

Vln. 2

n *mf* *f*

Vla.

arco ord.

mf *f* *pppp*

Vlc.

mf *p* *f* *f*

Vln. 1

f *n* *pppp* *f* *p* *f* *fp* *f*

Vln. 2

Vla.

f *n* *pppp* *f* *n* *f* *n*

Vlc.

THE EIGHTH DAUGHTER • Scene III

M. *mf*
It would be too dif - fi - cult. She is a lone, now!

A. *mf*
We should pre -

Fl.
34

BVI.
pp

Pno.
34

M. Slightly faster (♩ = 72)
(shouted) *f*
No! That would be cruel; she is on-ly now of

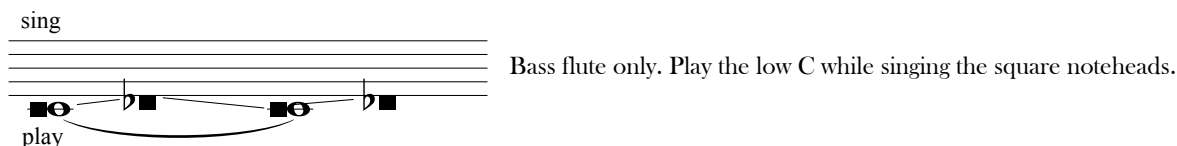
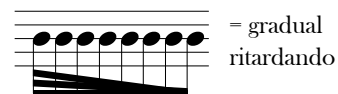
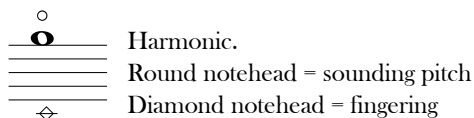
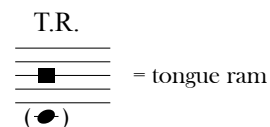
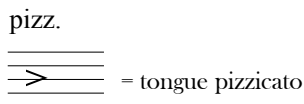
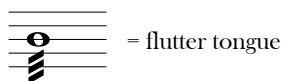
A. *f* (spoken, in a sing-song voice, as if calling out)
pare her, or warn her, at least! Kushi!

Fl.
37
f *pp* *ff* *pp*

BVI.
fp *ff* *pp*
Slightly faster (♩ = 72)

Pno.
37
fp *sffz*

Performance Notes



Tone Quality Changes

- air = Air sound only, with little to no pitch
- half tone = Pitched, but allow air sound in the tone
- full tone = Full, clear tone
- > = Transition smoothly between states

Opening Section

Box A - Choose from among the gestures, using the pitches given.
Cluster into 2-7 gestures at a time, followed by a few beats of silence.

Box B - Each figure may be played once total.

Box C - Play a long note on the indicated pitch.
Arrows indicate paths that can be taken between boxes.
After you have played all of your B1-3, focus on **Box C**.
When everyone is only playing **Box C**, Flute 3 can cue the start of rehearsal A. You need not stop your note immediately, but you should be ready to come in at the appropriate time.

Rehearsal B

Percussive sounds - just like **Box A** from the opening.
Air sounds - ad lib fingerings matching the contour, but the tone should be air only.
Choose among all the figures given to build the texture.
After 20-30", Bass flute will begin playing a long tone on F.
Then, Flute 1 cues Reh. C. Just as before, you need not stop immediately as long as you are ready to come in when indicated.

Rehearsal F

Fl 1 - Stretch the given line over 45-60". Figures may be repeated, or not, as desired

Fl 2, 3, and Bass - Play the figures given in any order and repeat as many times as necessary, listening for Fl 1 as your cue for Reh. G.

All players - very gradual cresc. poco a poco to forte.

Rehearsal G

Long tones. Enter and exit approximately as indicated over the course of 20-30". Entrances and exits need not be regularly spaced apart from each other.

Bass flute cues the end of the piece.

a floral sea; a cloudless night

for flute quartet

Kyle Rowan

♩ = ca. 40, but variable

A

pizz.
sfz

p sfz p

T.R.
sfz

sfz sfz p p

B1

pp sfz pp sfz

B2

sfz p sfz pp sfz sfz pp mf

B3

sfz pp sfz sfz pp mf

to B4-7

from B4-7