

*Lily Chen*

# *Sundawning II*

for contrabass flute and contraforte

2018

for Meerenai Shim and Kris King  
(Keyed Kontraptions)

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## Program Notes

Sundowning is a neurological phenomenon most commonly seen in sufferers of Alzheimer's disease. Patients with sundowning usually begin to show behavioral problems after the sun sets. Sometimes they get agitated, restless, or even aggressive; sometimes they suffer from auditory hallucination, illusion, or even delusional disorder. Such syndrome visited my aged grandmother, which put her in a state of mood swings, mental confusion, and cognitive disorder. I found her physical functions obviously degenerating; she even lost her sense of hearing the week before her death.

This piece is divided into two uninterrupted sections: Agitation and Hallucination. I attempt to record the decaying and dreary living gestures of an aged person at the last stage of her life. *Sundowning II* is commissioned by Guerrilla Composers Guild and written for Meerennai Shim & Kris King of Keyed Kontraptions.

**Approximate duration:** ca 7 min.

# Special Notation



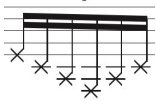
pure air sound (breathy timbre, almost toneless)



pitch with air sound (a mixture of breathy timbre and pitch)

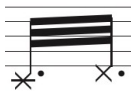


flutter-tongue



key slap / key trill (without definite pitch)

\*pitch is indicated approximately/relatively;  
fingering can be adjusted at the performer's discretion.



pitch with key slap (percussive sound with staccatissimo)

**M3 → M3 ↑**



multiphonics based on the given fundamentals

\*number indicates the expected number of pitches  
(2, 3, 4, or more than 3 or 4 pitches)



harmonics



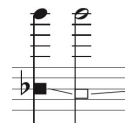
bend pitch



audible inhale (exaggerated and hard)



audible exhale (exaggerated and hard)



Sing while playing

# Sundawning II

Lily Chen

for Contrabassflute and Contraforte

## (I) Agitation

$\text{♩} = 60$

Contrabass Flute

pure air  
more & more pitch  
with air  
key trill (pitches are approximate/relative)

M2 → M3 → M3↑

pp ff pp pp f vib.

Contraforte

ppp ff pp f vib.

C. Fl.

with air  
bend bend

sf ppp < p > pp mf fff

Cf.

key trill (pitches are approximate/relative)

M2 M3 M3↑

pp ppp < p > mf fff

C. Fl.

8

3

ppp (as soft as possible)

ppp (as soft as possible)

3

p < f > p ff < fff > pp

5

Cf.

M2 M3↑

pp ppp (as soft as possible) p f p fff

sing while playing

**A**

C. Fl. *with air*  
*(percussive staccatto with audible key slaps (not synchronized))*  
*pp* *f* *pp* *p* *f* *p*

Cf. *(percussive staccatto with audible key slaps)* *(not synchronized)* *key slaps*  
*pp* *f* *pp* *p* *f* *mf* *ff*

C. Fl. *18*  
*p* *f* *sf* *pp* *with air* *pure air*

Cf. *6* *p* *mp* *p* *f* *pp*

C. Fl. *21* *pure air*  
*mf* *p* *f* *percussive staccatissimo with key slaps*

Cf. *percussive staccatissimo with key slaps*  
*p* *mf* *p* *f*

24

C. Fl.

Cf.

Dynamic markings: *f*, *p*, *ff*, *fp*, *f*

Technical markings: *5*

Time signatures: 4/4, 2/4, 3/4

Detailed description: This system covers measures 24 and 25. The Clarinet in F (C. Fl.) part starts with a dynamic of *f* in 4/4 time, then changes to *p* and *ff* in 2/4 time, and ends with *fp* and *f* in 3/4 time. The Clarinet in C (Cf.) part begins with *f* and *p* in 4/4 time, followed by *ff* in 2/4 time, and concludes with *pp* and *f* in 3/4 time. A five-measure rest is indicated in the Cf. part at the beginning of measure 25.

26

C. Fl.

Cf.

Dynamic markings: *p*, *mf*, *fff*, *pp*

Performance instructions: *vib.*, *molto vib.*, *with air*, *pure air*

Technical markings: *5*, *3*, *M3*

Time signatures: 3/4, 2/4, 4/4

Detailed description: This system covers measures 26 and 27. The C. Fl. part features a long melodic line starting in 3/4 time with dynamics *p* and *mf*, moving to 2/4 time with *fff*, and ending in 4/4 time with *pp*. Performance instructions include *vib.*, *molto vib.*, *with air*, and *pure air*. A five-measure rest is shown in measure 26. The Cf. part starts in 3/4 time with *p* and *mf*, then moves to 2/4 time with *fff* and 4/4 time with *pp*. A *M3* marking is present above the staff in 2/4 time.

**B**

C. Fl.

Cf.

Dynamic markings: *ff*, *f*, *p*, *sf*, *ff*, *p*, *mp*, *f*, *mp*

Performance instructions: *pitch with air*

Technical markings: *3*, *6*, *3*, *5*

Time signatures: 4/4, 3/4, 5/4

Detailed description: This system covers measures 28 through 31. The C. Fl. part begins in 4/4 time with *ff* and *pitch with air*, then moves to 3/4 time with dynamics *f*, *p*, *sf*, *ff*, *p*, and ends in 5/4 time with *mp*. The Cf. part starts in 4/4 time with *f* and *mp*, then moves to 3/4 time with *mf* and ends in 5/4 time with *p* and *mp*. Technical markings include triplets and a six-measure rest in the Cf. part.

32

C. Fl. *mp* *ff* *pp* *mp*

M2 → M3 → M4

Cf. *mp* *mf* *ff* *pp* *mp*

34

C. Fl. *p* *mf* *mp* *mf* *mp* *f*

Cf. *p* *mf* *p* *f*

**C** ♩ = 66-70

C. Fl. *f* *mf* *p* *f*

Cf. *f* *mp* *f*



40

C. Fl.

Cf.

*mp* *f* *mp* *f*

*mp* *f* *mp* *f*

43

C. Fl.

Cf.

*mp* *f* *fff*

*mp* *f* *fff* *fff*

**D** ♩ = 90

C. Fl.

Cf.

*sf* *f* > *mp* *mf* *mp*

*mp* *mf* *mp*

49

C. Fl. *f* *mp* *ff*

M3 M2 M3 M4

Cf. *f* *f* *mp* *ff*

M3↑ M3 M3↑

vib.

(more and more noisy/muddy) - - - - - (as noisy as possible)

53

C. Fl. *ffff*

M4↑ M4↑ M4↑

(more and more noisy/muddy) - - - - - (as noisy as possible)

Cf. *ffff*

M4↑ M4↑

## (II) Hallucination

**E** ♩ = 60

C. Fl. *pp* *mf* *pp* *pp* *p* *f*

M2 M2

sing while playing

Cf. *pp* *mf* *pp*

M2

3

61

C. Fl. *pp* *mp* *ff* *sf* *pp* *mp* *pp*

Cf. *pp* *mp* *ff* *p* *fp* *mp*

M2

sing while playing with air

sing while playing

key slaps

65

C. Fl. *p* *mf* *f* *fff* *subito pp*

Cf. *p* *mf* *f* *fff* *pp* *fff*

M3 M4

with more and more air

M2 → M3

vib.

**F**

C. Fl. *p* *mf* *ppp* (as soft as possible) *mf*

Cf. *pp* *mp* *p* *mf*

M2

repeat gesture in box as fast as possible

71

C. Fl.

Cf.

repeat gesture in box as fast as possible

pp

f

vib.

74

C. Fl.

Cf.

bend pitch down if possible while playing tremolo

p

mp

M2

3

G

C. Fl.

Cf.

mf

p

f

M3

81

C. Fl. *subito pp* *f* *ff* *f* *mp*

Cf. *subito pp* *f* *ff* *f*

M3 M3↑ M2

bend pitch down if possible while playing tremolo

85

C. Fl. *f* *mp*

Cf. *mp* *f* *mp* *f*

M3 M3↑

88

C. Fl. *ff* *f* *fff* *mp*

Cf. *ff* *fff* *fff* *pp*

(as many as possible) M4↑

H

bend pitch down

92

bend pitch down while playing tremolo if possible

bend pitch down

C. Fl.

*p* *mf* *mp* *p* *mp* *p* *mp*

Cf.

key trill

*pp*

96

M3

C. Fl.

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

Cf.

M3

*pp*

I

sing while playing

vib.

C. Fl.

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

Cf.

key trill

*p* *f* *p* *f*

104

with air

C. Fl.

*sf*

pure air

*p* *f* *p* *mf* *pp* *mp*

Cf.

5

*p* *fp* *pp* *p* *f* *p* *pp* *mf*

108

C. Fl.

*pp* *ppp* *p* *sf* *p* *f* *p* *mf* *f* *p*

audible inhale / exhale (exaggerated and hard)

*vib.*

3

*rubato* -----

Cf.

*ppp* *p*

J

C. Fl.

*f* *p* *pp* *p* *f* *p*

key slaps (approximate/relative)

3 3 6

Cf.

(approximate/relative) key slaps 6 3 3 6

*mp* *p* *pp* *mp*

