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Keane Southard

# Um Ano no Brasil

## (A Year in Brazil)

for

Flute

and

Strings

(2014)

(Duration: c. 16 mins.)

# *Program notes:*

In 2013, I spent the year in Brazil as a Fulbright scholar doing research on the music education projects of that country that are inspired by Venezuela's system of music education, commonly called "El Sistema." Beyond my research, I immersed myself in Brazilian music, popular and classical, and discovered so much amazing music. I also met and befriended many great musicians, in particular a bunch of outstanding flautists, which even inspired me to begin learning the instrument myself. Before returning to the US, I decided I would soon compose a new work as a gift to all my Brazilian friends for their kindness and the incredible experience I had in their country, and naturally I decided to write it for the flute.

**Um Ano no Brasil** (A Year in Brazil) follows my journey through the country with each movement named after a city that I lived in while working with the various El Sistema-inspired projects. I began in Rio de Janeiro, which I think is one of the most incredible cities on earth, and where I fell in love deeply with the music of its most famous classical composer, Heitor Villa-Lobos. I next moved on to the smaller nearby city of Campos dos Goytacazes, which in many ways is an unremarkable city, but I was taken by the warmth, friendliness, and the passion of its people. Salvador, the "most African city outside of Africa" as I was sometimes told, was my next stop and is a fascinating city filled with energy and rhythm. Travelling farther up the coastline, João Pessoa, in the northeast of Brazil, is where I experienced the most tranquility and stillness. I ended my year back in Rio again, so that the final movement is a kind of completion to the first.

I started developing the musical ideas for the piece while I was still in Brazil, but composed the vast majority of the music in early 2014, completing it in late April of that year. It is dedicated to all my Brazilian friends, in thanks for the wonderful experience I had in their country.

Keane Southard
2014

(Em português:)

Passei 2013 em Brasil como uma bolsista da comissão Fulbright fazendo pesquisa sobre os projetos da educação musical que foram inspirados por "El Sistema," da sistema de orquestras juvenis da Venezuela. Alem da minha pesquisa, explorei muita música brasileira, ambos popular e clássica, e descubri tanta música fantástica deste país. Também encontrei e fiz amizade com muitos músicos grandes, em especial muitas flautistas, e por isso comecei a aprender como tocar este instrumento. Antes de voltando aos EUA, decidi que eu queria compor uma nova obra como um presente para todos meus amigos brasileiros por a bondade deles e a experiência incrível eu tive no país deles, e naturalmente eu iria escrevê-la para a flauta.

**Um Ano no Brasil** segue minha viagem pelo país e cada movimento tem um nome duma cidade onde morei enquanto trabalhando com os vários projetos da educação musical. Comecei no Rio de Janeiro, que eu acho que é uma das cidades mais incríveis do mundo, e onde me apaixonei com a música do compositor erudito mais famoso dela, Heitor Villa-Lobos. Em seguida me mudei para Campos dos Goytacazes, uma cidade pequena perto, que não é uma cidade bem interesante menos o povo que me deu cordialidade, hospitalidade, e paixão. Minha próxima parada foi Salvador, uma cidade fascinante cheia de energia e ritmos. Viajando mais norte, João Pessoa foi onde experimentei o mais tranquilidade e calma. Acabei o meu ano no Rio de novo, então o movimento final é quase uma conclusão da primeiro.

Comecei a desenvolver as idéias musicais enquanto eu ainda estava no Brasil, mas compus a grande maioria da obra nos primeiros meses de 2014 terminando no final de abril do mesmo ano. A obra é dedicada a todos meus amigos brasileiros em agradecimento por a experiência maravilhosa que eu tinha no país deles.

Keane Southard
2014

# *Performance instructions:*

1. Double Basses that do not have the low C extension should automatically play notes that are out of their range an octave higher than written, except when notes in parentheses are given. All basses without the low C extension should play all notes in parentheses while all basses with the extension play the non-parenthetical notes.

2. Due to the divisi required and solo parts, a minimum of 3 Violin I, 3 Violin II, 3 Violas, 3 Cellos, and 2 Double Basses are required for the string orchestra. A a significantly larger string orchestra is preferred, however.

3. In Movement IV, the solo cello has a "Seagull" effect. This is performed by fingering the artificial harmonic indicated as one would normally, then glissando down as indicated but without adjusting the space between the fingers (which thereby diminishes the interval). The resulting sound is several glissandi that sound like a seagull.

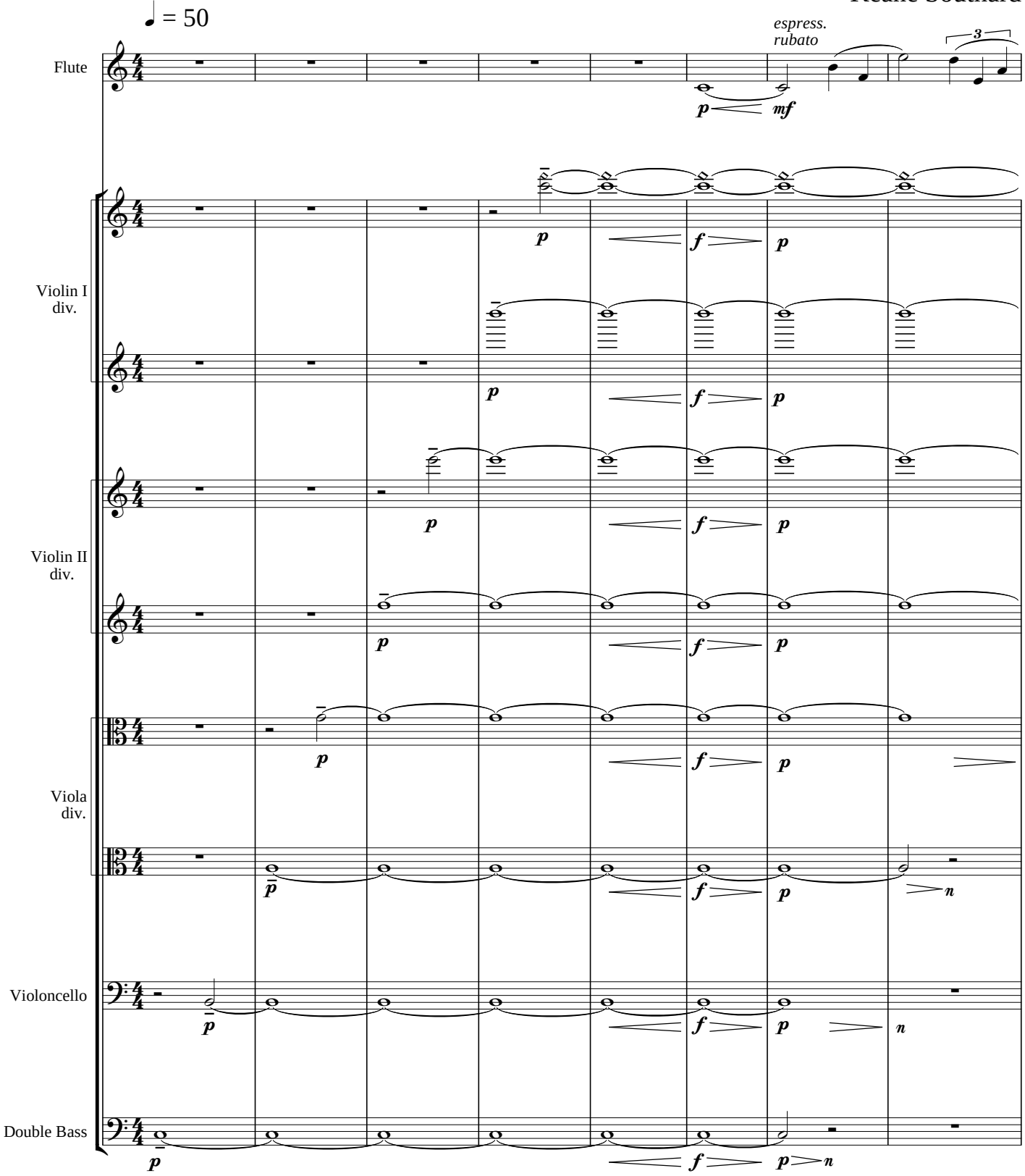
**Keane Southard/Spindrift Pages (ASCAP)**
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Website: keanesouthard.instantencore.com

*Para meus amigos brasileiros que tocam a flauta*

# I. Rio de Janeiro

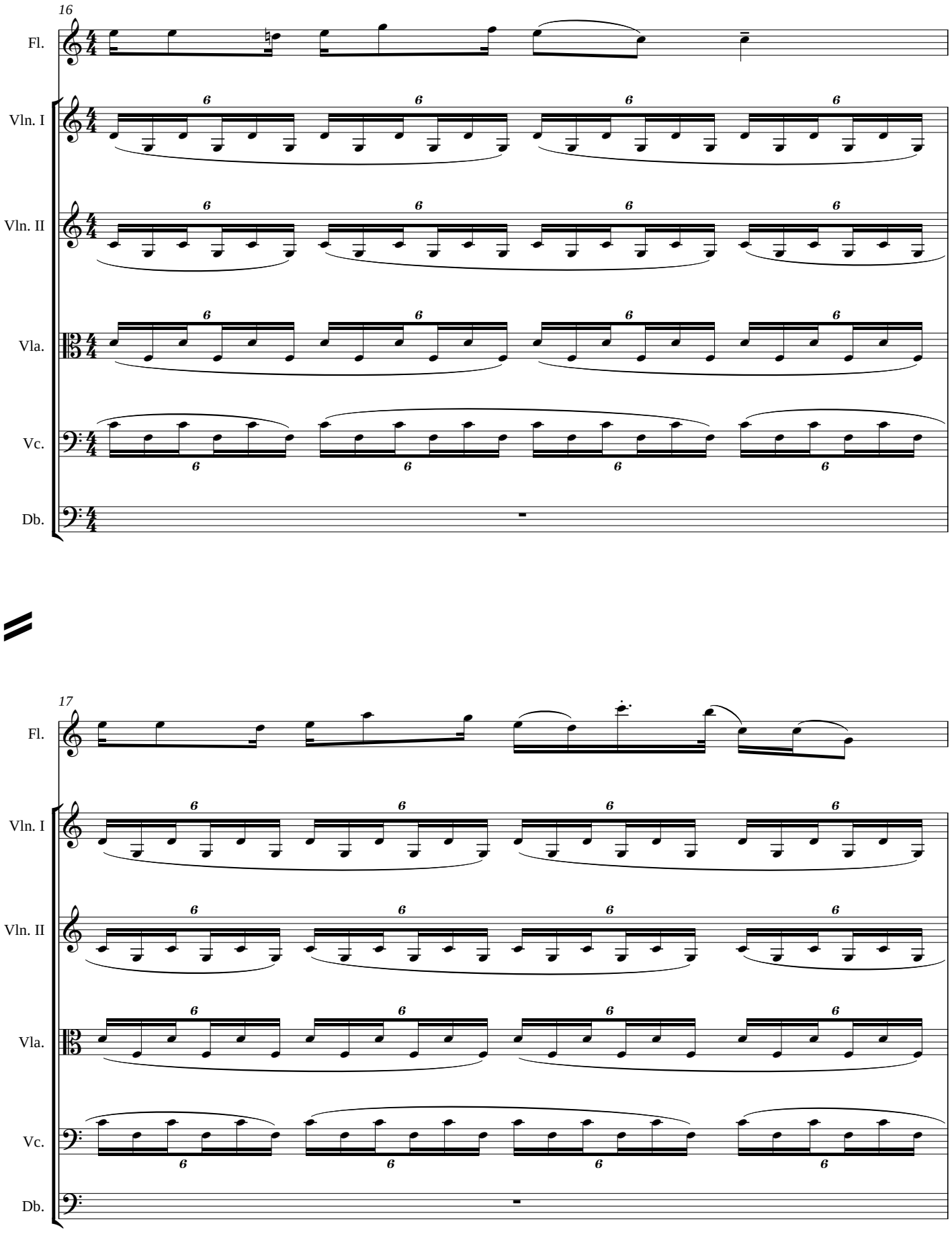
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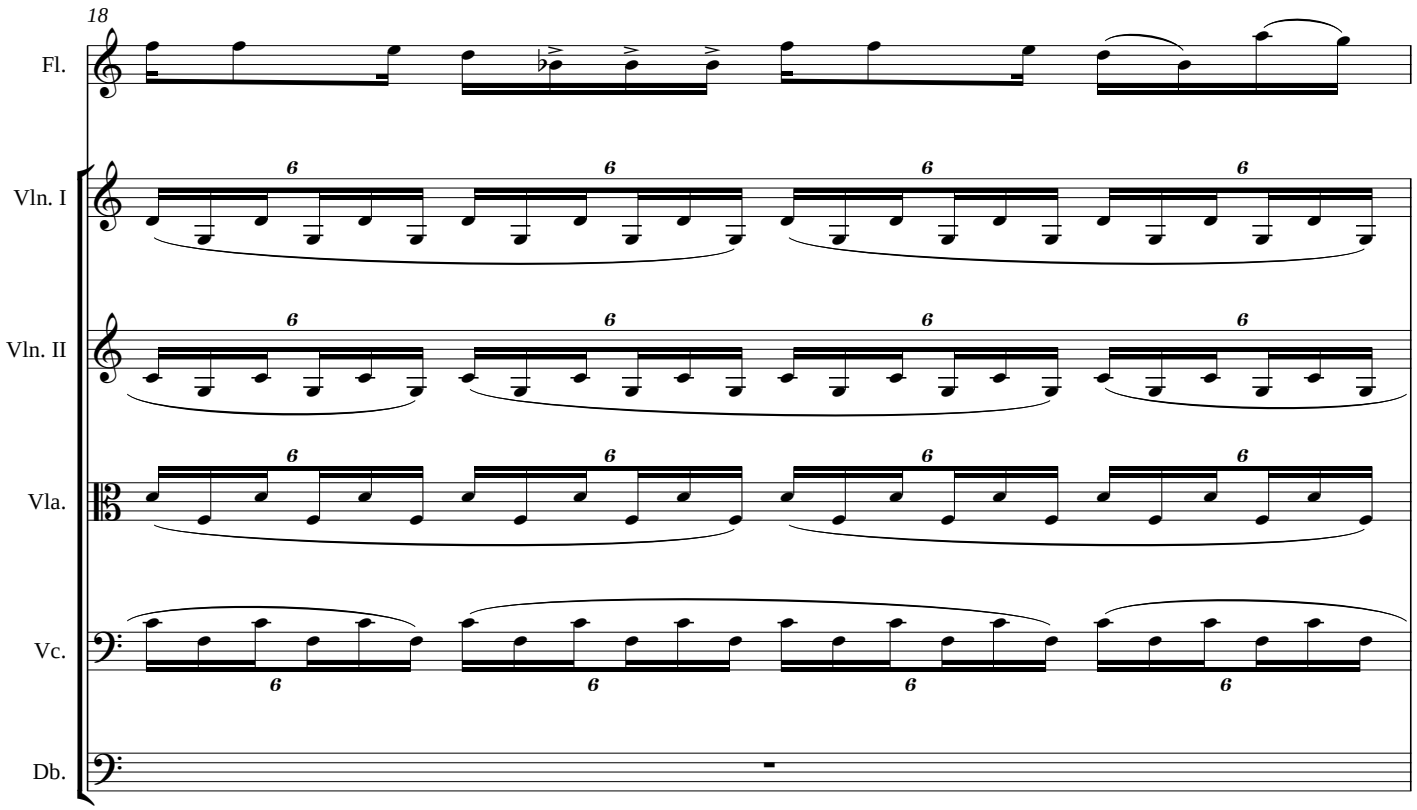
Keane Southard



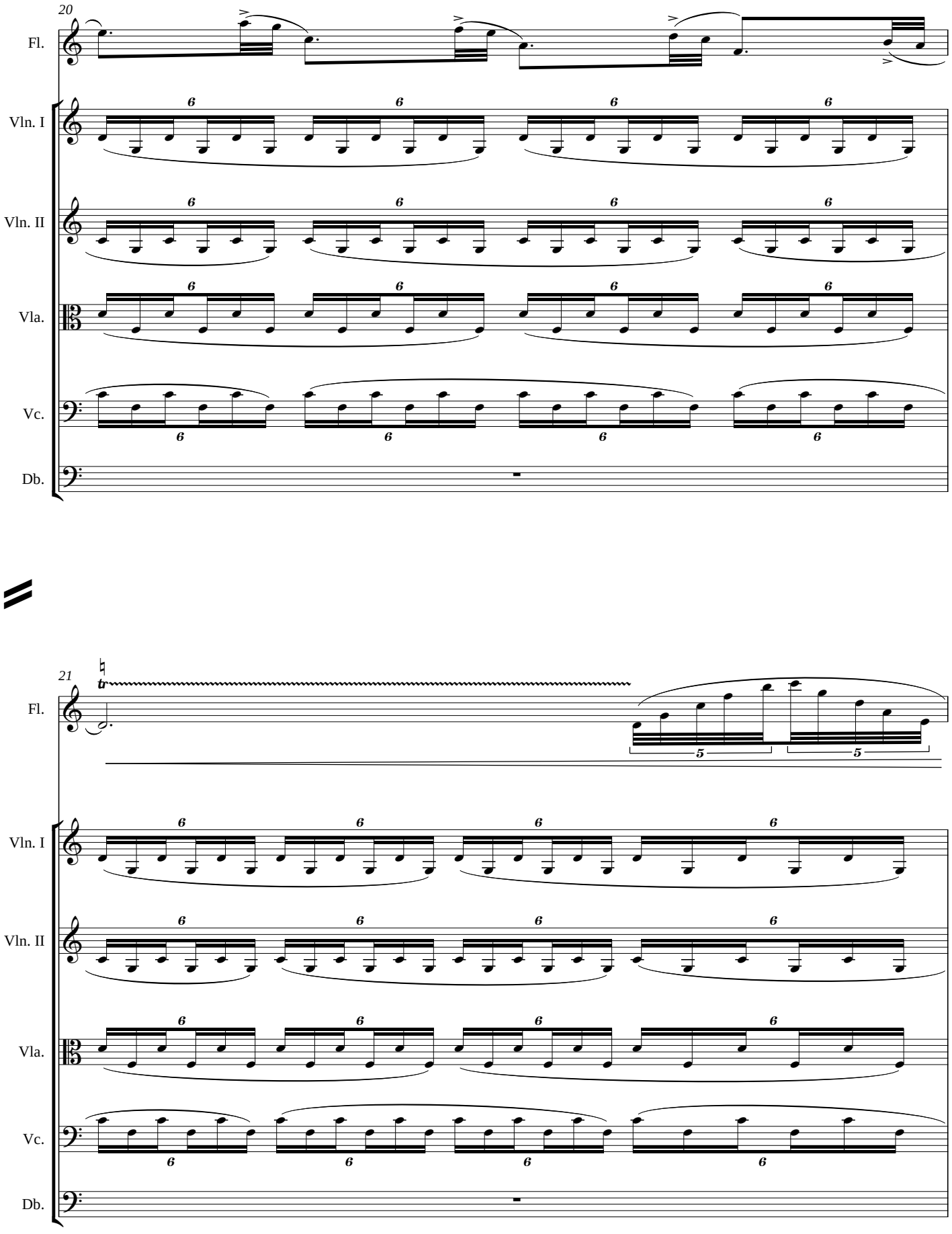

©2014


accel.
9
Fl.
p
possible
Vln. I
div.
Vln. II
div.
Vla.
div.
Vc.
Db.
14
= 104
14
Fl.
f
mf
Vln. I
unis.
pp
Vln. II
unis.
pp
Vla.
unis.
pp
Vc.
pp
Db.
pizz.
mf


16
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
17
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.


18
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.


19
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.


20
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
21
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.

**24**

**Slower** ♩ = 88

22

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

div.

unis.

arco

25

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

unis.

**32**




40
38
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
ff
unis.
arco
42
rit.
( = 60)
A tempo = 104
div.


45
45
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
unis.
pizz.
48
arco
arco

52

51

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

div.

unis.

pizz.

54

ff

arco


poco rit.
56
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
p
p
p
p
p

# II. Campos dos Goytacazes

Keane Southard




5
A tempo
poco
accel.
A tempo
Fl.
mp espress.
Vln. I
Vln. II
Vla.
div.
Vc.
div.
Db.
div.


9
Fl.
senza vib.
III
II
I
Vln. I
div.
senza vib.
IV
III
II
Vln. II
div.
senza vib.
III
o
IV
III
Vla.
div.
Vc.
div.
Db.
div.
pp
p
mp

**13** ♩ = 52

13

Fl.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db.

*f* *n*

*ppp*

*mf* *f* *espress.* *mp* *mf* *f* *mf* *p* *cresc.*


21
19
Fl.
mp
mf espress.
con vib.
Vln. I div.
Vln. II div.
n
Vla. div.
f
pizz.
Vc. div.
3
Db.
unis.
arco


23
Fl.
3
5
Vln. I
div.
Vln. II
div.
Vla.
div.
Vc.
div.
Db.
mp
mf
p
f
cresc.


26
28
Fl.
Vln. I
div.
Vln. II
div.
Vla.
div.
Vc.
div.
Db.
pizz.
arco
f
ff


30
29
Fl.
Vln. I
div.
Vln. II
div.
arco
Vla.
div.
arco
unis.
Vc.
Db.


31
Fl.
Vln. I
div.
Vln. II
div.
Vla.
div.
Vc.
Db.


33
Fl.
ff
15
fff
(highest note possible)
Vln. I
div.
p
(highest note possible)
(highest note possible)
Vln. II
div.
(highest note possible)
Vla.
div.
Vc.
div.
Db.


38
36
rit.
♩ = 46
Fl.
mp espress.
Solo
con sord.
Vln. I
mp espress.
Vln. II
Vla.
div.
p
mp
Vc.
div.
Db.
div.
pizz.


rit.
♪ = 69
rit.
♪ = 54
rit.
41
Fl.
Solo
Vln. I
Gli altri
Vln. II
div.
Vla.
div.
Vc.
div.
Db.
div.
I
arco

# III: Salvador

Keane Southard




9
9
Fl.
fluttertongue
tutti
Vln. I
Vln. II
Vla.
div.
unis.
Vc.
div.
unis.
Db.
f


11
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.


13
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
15
14
Fl.
ff
Vln. I
Vln. II
pizz.
arco
Vla.
div.
(gliss. near
end of duration)
Vc.
div.
sffz
sfz


17
"Jet whistle"
(optional: this
gesture may be
omitted)
Fl.
sfffz
Vln. I
div.
Vln. II
div.
pizz.
sffz
arco
Vla.
div.
pizz.
sffz
arco
unis.
pizz.
Vc.
div.
Db.


21
23
Fl.
Vln. I
div.
Vln. II
div.
Vla.
div.
Vc.
Db.
unis.
arco
25
mp


29
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mp
f
6
32


35
36
Fl.
Vln. I
Vln. II
Vla.
div.
Vc.
div.
Db.
ff
snap
pizz.
arco
pizz.
3


38
Fl.
(optional: this gesture may be omitted)
fluttertongue
sffz
Vln. I div.
Vln. II div.
Vla. div.
Vc. div.
Db.
snap pizz.
arco
pizz. (norm.)
ff


42
44
Fl.
mf
Vln. I
div.
unis.
mp
Vln. II
div.
unis.
mp
Vla.
div.
mp
Vc.
div.
mp
Db.
mp


45
Fl.
Vln. I
Vln. II
Vla.
div.
Vc.
div.
Db.
mf
fp
ff
mp
f
3
5


48
Fl.
5
6
mf
Vln. I
mf
f
Vln. II
Vla.
div.
Vc.
div.
Db.


50
Fl.
Vln. I
Vln. II
Vla.
div.
Vc.
div.
Db.
ff
mf
fp
mp


52
Fl.
Vln. I
Vln. II
Vla.
div.
Vc.
div.
Db.
tr
mf
fp
ff
mp
f


55
57
Fl.
Vln. I
div.
Vln. II
div.
Vla.
div.
Vc.
div.
Db.
ff
pizz.

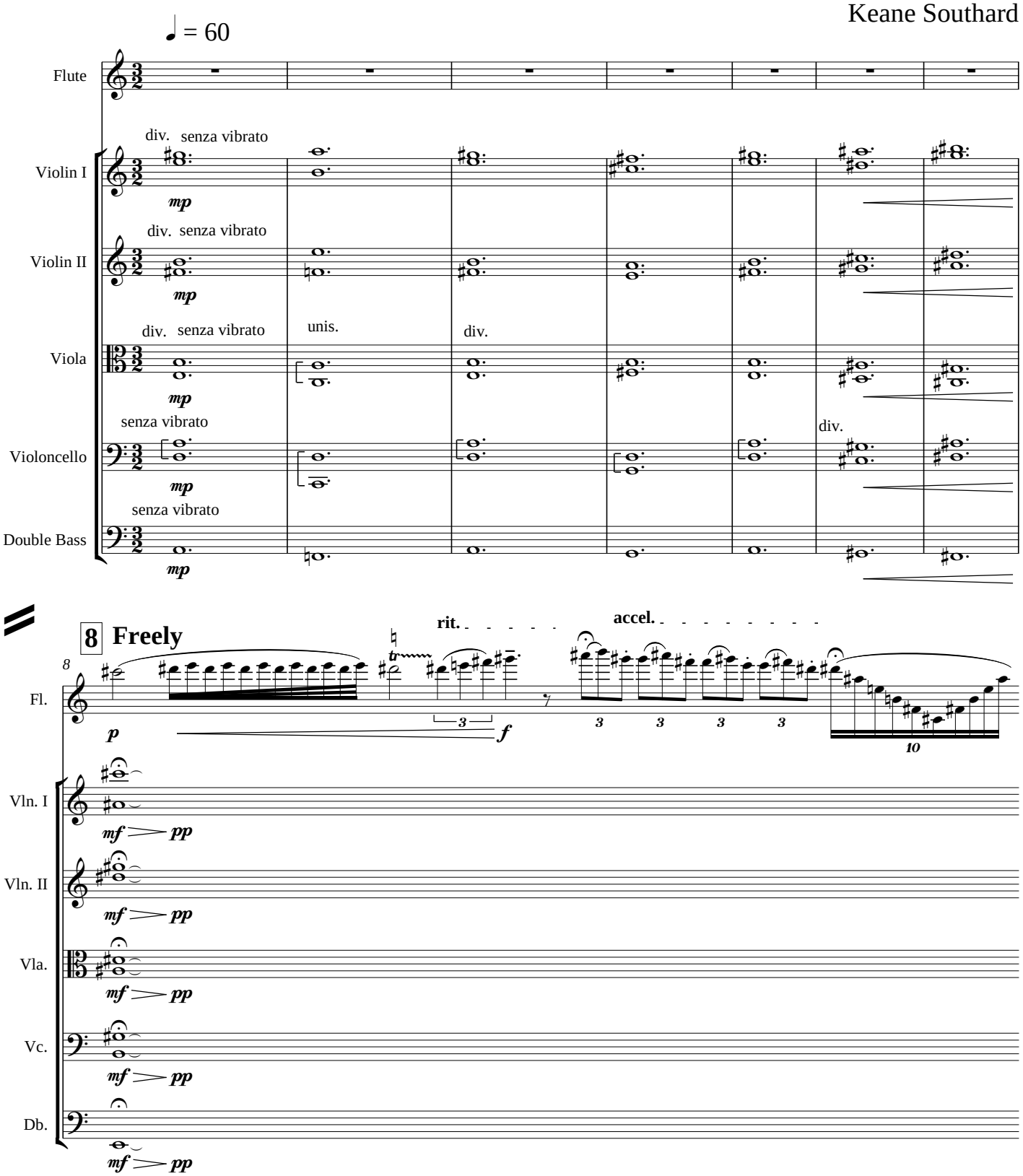

58
Fl.
ff
Vln. I
div.
mf
ff
Vln. II
div.
mf
ff
Vla.
div.
Vc.
div.
Db.
arco

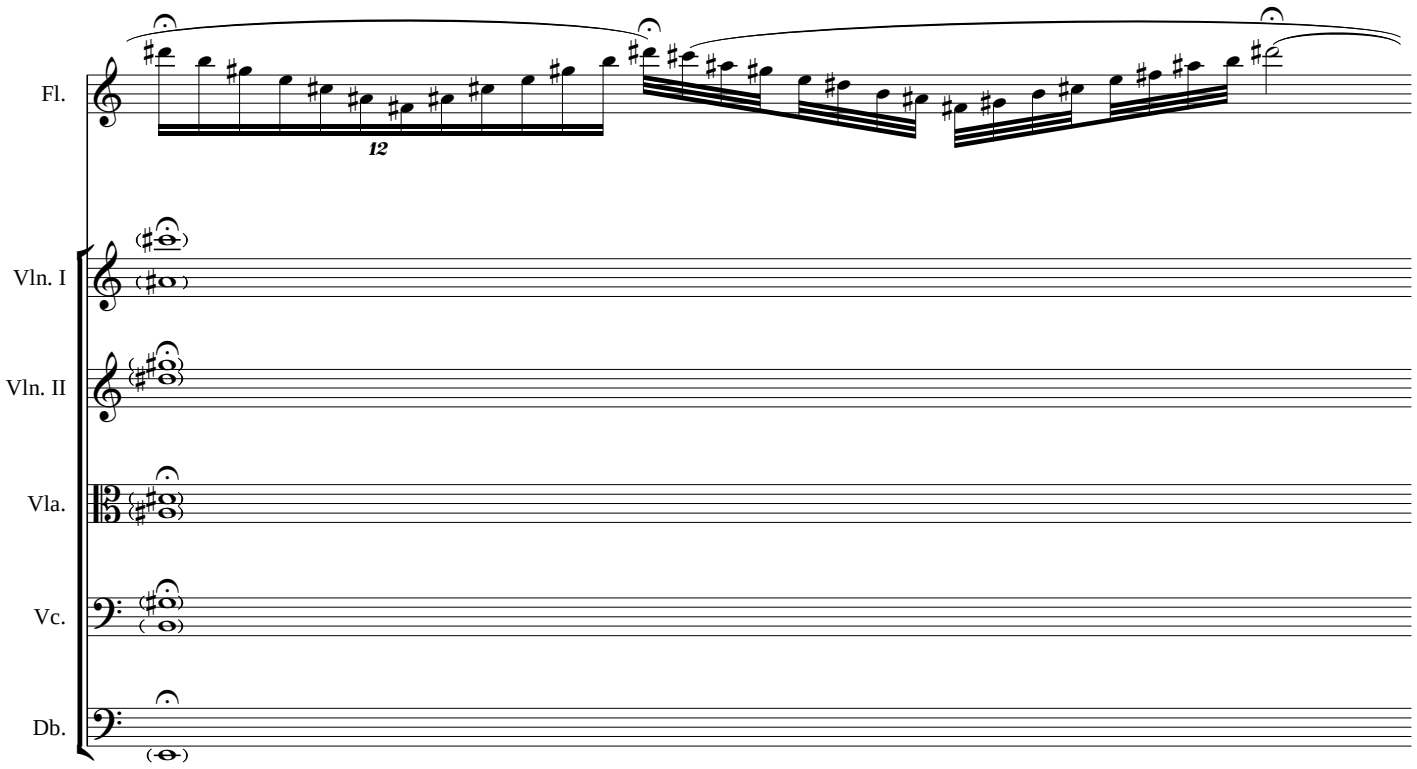

61
Fl.
5
7
Vln. I
div.
Vln. II
div.
ff
Vla.
div.
Vc.
div.
Db.

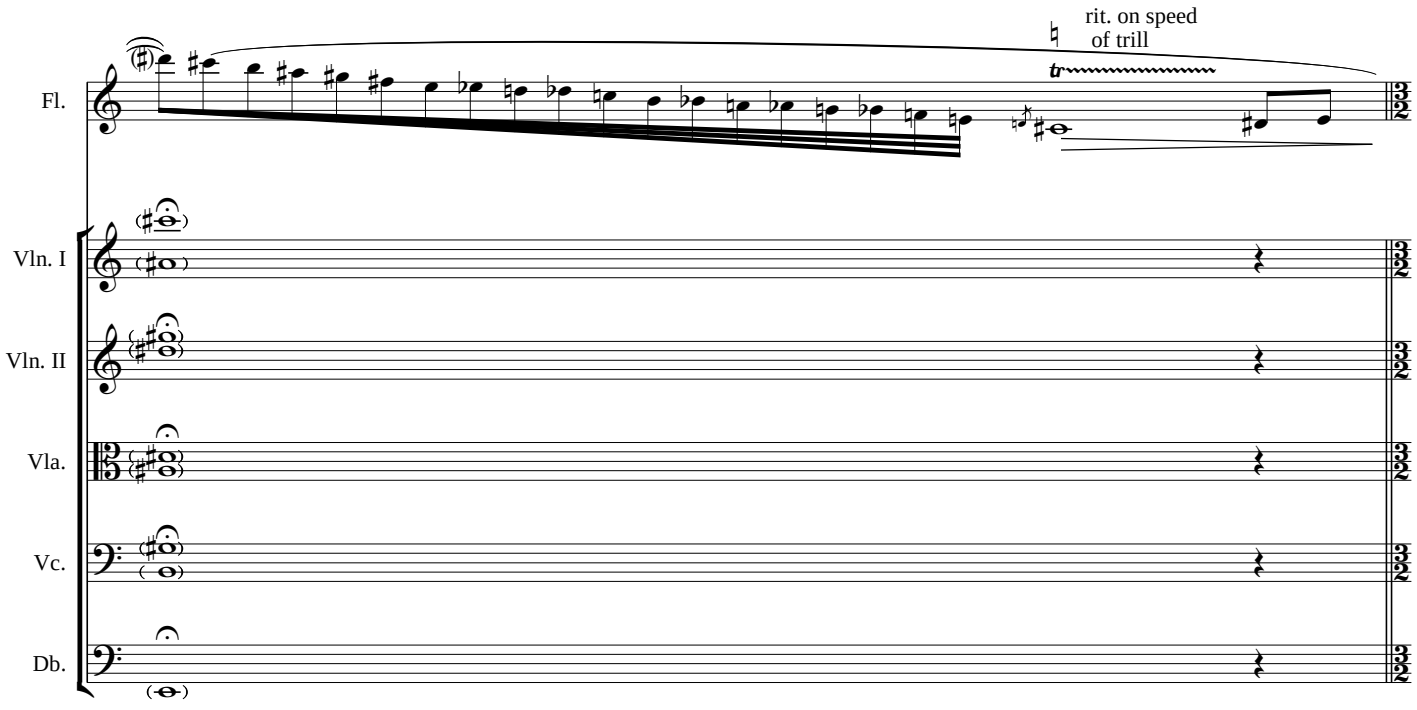

63
Fl.
Vln. I
div.
Vln. II
div.
Vla.
div.
Vc.
div.
Db.
pizz.
pizz.
fff

# IV: João Pessoa

Keane Southard




Fl.
12
Vln. I
Vln. II
Vla.
Vc.
Db.


rit. on speed
of trill
tr
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.

9

**9** **Tempo I** ♩ = 60

Fl.

*mp*

Solo

col legno battuto (richochet)

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

Vln. I

*Gli altri divisi*

*p*

Solo

molto sul pont.

8va

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

Vln. II

*Gli altri divisi*

*p*

Solo

Behind the bridge

*p* *f*

Vla.

*Gli altri divisi*

*p*

Solo

I "seagulls" *gliss.*

II "seagulls" *gliss.*

*mf* *f*

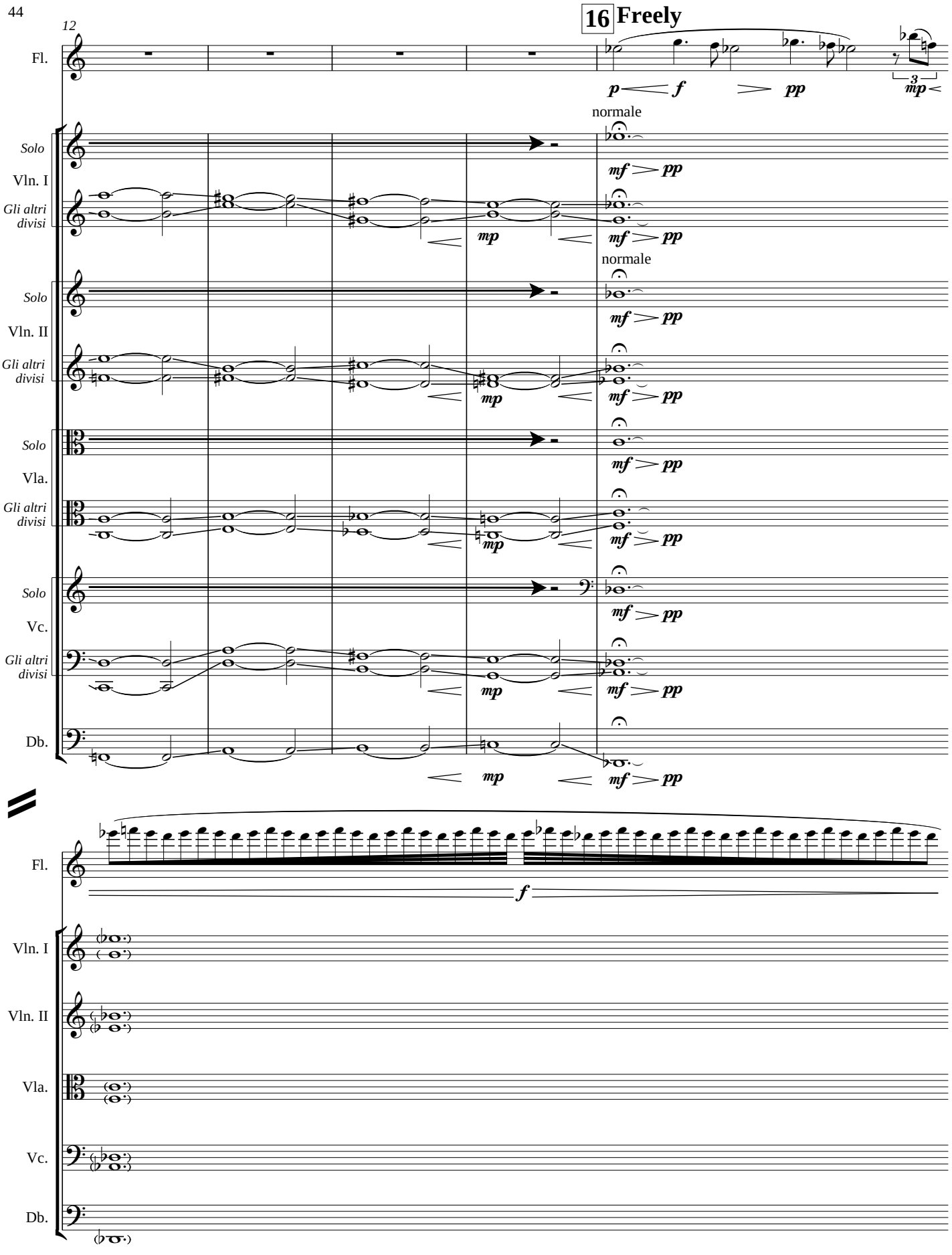
Vc.

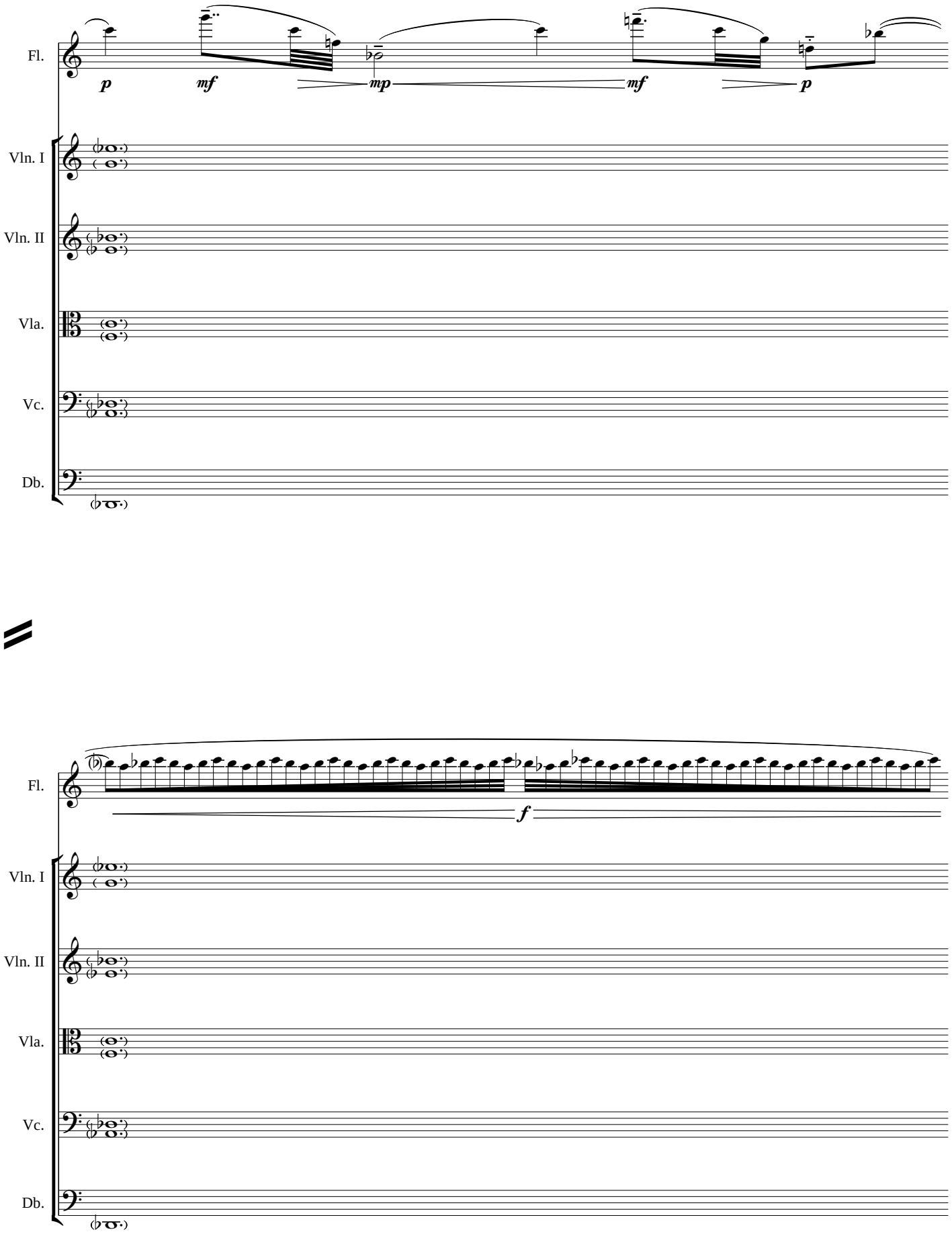
*Gli altri divisi*

*p*

Db.

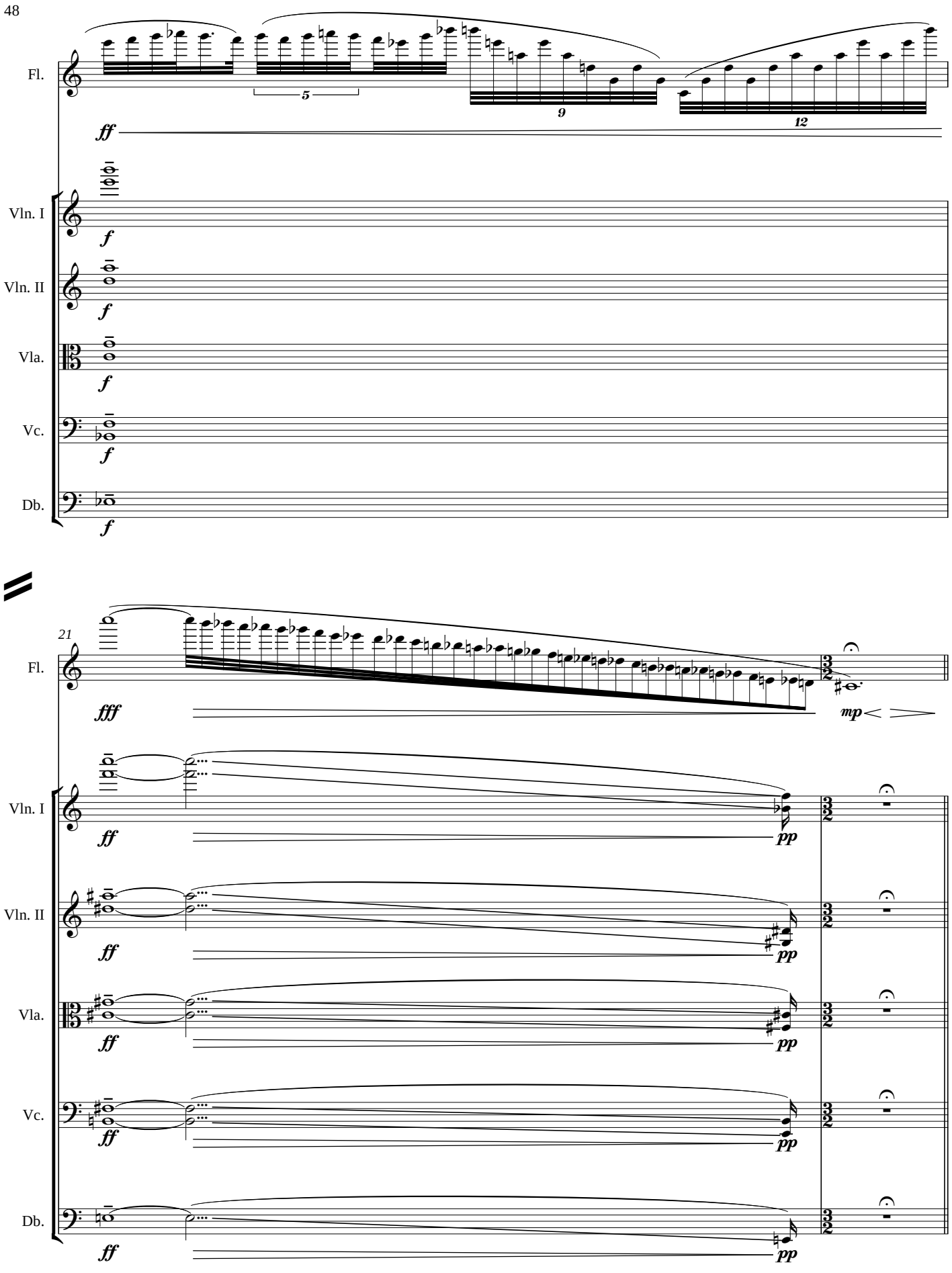
*p*

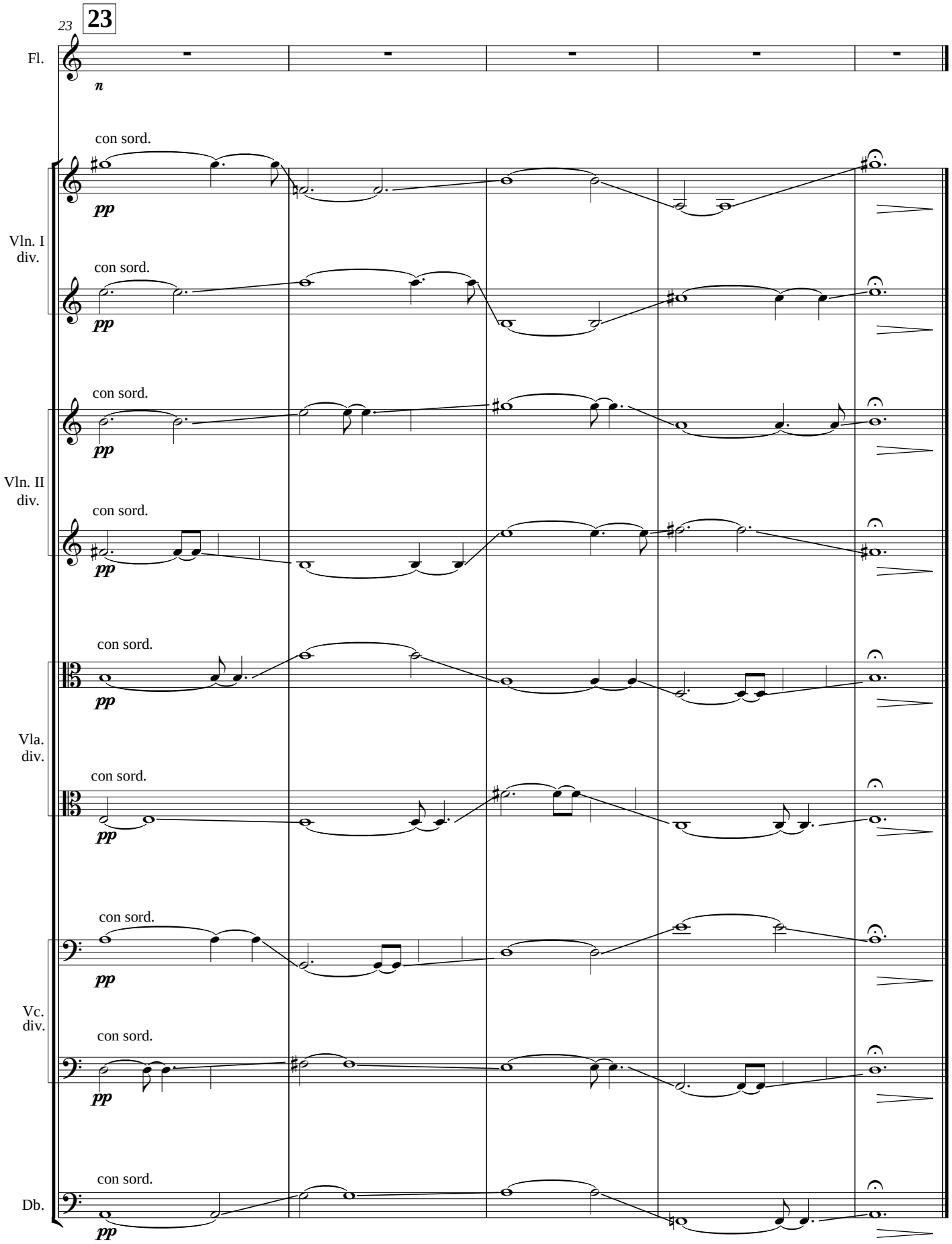

12
16 Freely
Fl.
p f pp
3 mp
normale
Solo
Vln. I
Gli altri divisi
mf pp
mp
normale
Solo
Vln. II
Gli altri divisi
mf pp
mp
Solo
Vla.
Gli altri divisi
mf pp
mp
Solo
Vc.
Gli altri divisi
mf pp
mp
Db.
mf pp
mp
Fl.
f
Vln. I
Vln. II
Vla.
Vc.
Db.


Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
mf
mp
mf
p
f


17
rit.
Tempo I ♩ = 60
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
con vibrato
con vibrato
18
Fl.
Vln. I
Vln. II
con vibrato
Vla.
Vc.
Db.


19
Fl.
mf
3
7
3
tr
Vln. I
con vibrato
Vln. II
mp
Vla.
mp
Vc.
mp
Db.
mp
20
Fl.
f
5
3
con vibrato
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Db.
mf


Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f
5
9
12
21
fff
mp
pp


23
23
Fl.
n
con sord.
pp
Vln. I
div.
con sord.
pp
con sord.
pp
Vln. II
div.
con sord.
pp
con sord.
pp
Vla.
div.
con sord.
pp
con sord.
pp
Vc.
div.
con sord.
pp
con sord.
pp
Db.

# V. Rio de Janeiro

(Parte 2)

Keane Southard




7
Fl.
Vln. I
div.
Vln. II
unis.
Vla.
unis.
Vc.
Db.
f
10
10
Fl.
f
Vln. I
mf
div.
Vln. II
mf
Vla.
f
Vc.
f
Db.
f


13
Fl.
6
ff
3
unis.
Vln. I
f
Vln. II
3
f
Vla.
ff
Vc.
ff
Db.
ff
17
16
Fl.
pizz.
Vln. I
mp
unis.
pizz.
Vln. II
mp
Solo
Vla.
mf
Gli altri
Vc.
Db.


19
20
Fl.
Solo
Vln. I
Gli altri
Vln. II
Vla.
Vc.
Db.
arco
div.
arco
tutti
pizz.
unis.
22
div.
unis.


27
25
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
29
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.

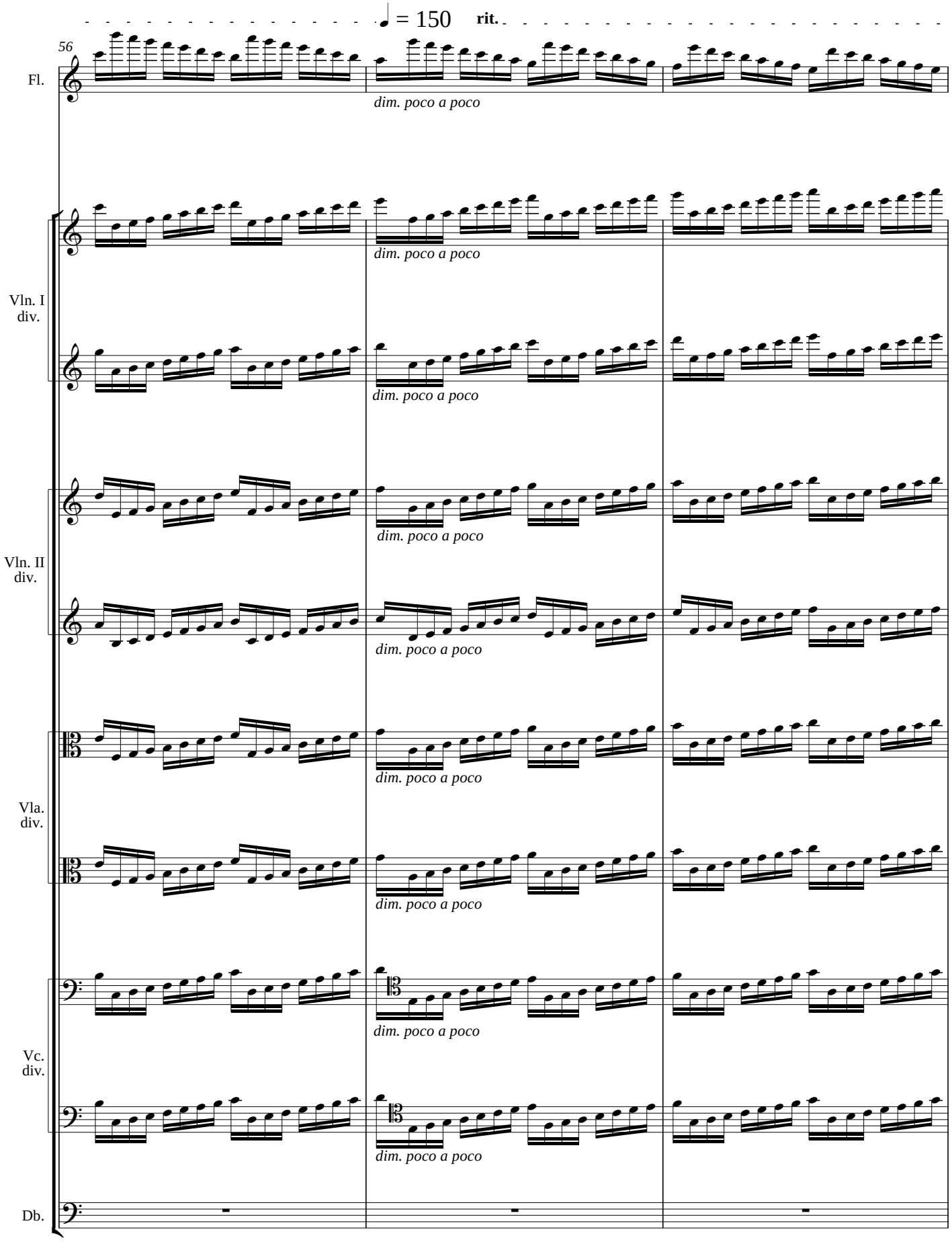

32
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
f
div.
35
ff
Vc.
div.


rit.
♩ = 80
rit.
Tempo I
♩ = 104
38
Fl.
Vln. I
Vln. II
Vla.
Vc.
div.
Db.
p
unis.
mp
div.
41
fluttertongue
pizz.
arco
f
mp


44
norm.
fluttertongue
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
div.
unis.
ff
f
mf
sffz
rit.
( = 60)
A tempo = 104
47
mp


51
accel.
= 120
50
Fl.
Vln. I
Vln. II
Vla.
div.
Vc.
div.
Db.
p
fff
ff


accel.
53
Fl.
ff
Vln. I
div.
Vln. II
div.
Vla.
div.
Vc.
div.
Db.


♩ = 150
rit.
56
Fl.
dim. poco a poco
Vln. I
div.
dim. poco a poco
Vln. II
div.
dim. poco a poco
Vla.
div.
dim. poco a poco
Vc.
div.
dim. poco a poco
Db.


59
Fl.
Solo
Vln. I
div.
Solo
Vln. II
div.
mp
mf
Vla.
div.
mf
f
Vc.
div.
f
Db.

**63**

( = 35) = 104

62

Fl.

Vln. I
2 Soli

tutti
div.

div.

Vln. II

Vla.

Vc.

Db.

accel.

65

Fl.

Vln. I
div.

Vln. II

div.

Vla.

unis.

Vc.

Db.