

# The Nature of Desire

for solo alto flute

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Completion date: March 16th, 2020.

The articulation and dynamics of the three tremolo passages marked pianissimo is entirely up to the performer; they can be fast or slow, partly or entirely executed in staccato or fluttertongue, variable or constant speed, etc.; as long as they do not last longer than the indicated time.

Legato articulation is always indicated by a slur. If there is none, as in e.g. mm. 87–90, each note of the passage is separate from its neighbors and perhaps slightly accented at the beginning, midway between legato and staccato.

When a rit. mark is in effect over a long note, it may be indicated by slowing down the rate of vibrato (assuming the performer chooses to use vibrato – sparingly, in the traditional manner). Accel. marks over long notes are similar. The three rit. marks in the final section of the piece each slow the tempo down equally: from quarter note = 112 to 86, then from 86 to 65, and finally from 65 to 50.

This work is, in both material and concept, a satellite piece to the guitar quintet *Assemblage*.

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Jashiin  
2020

*mp* *mf* *mf* *f* *f* *mf* *mp* *f* *mf*

10 *pp* *mf* *f* *mf* *mp* *p* *f* *mp* *p* *mf* *ff* *f*

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

32 *mp* *mf* *p* *mf* *ff* *mf* *f* *mf*

42 *mf* *mp* *mf* *mp* *mf* *mp*

Tempo markings:  $\text{♩} = 82$ ,  $\text{♩} = 68$ ,  $\text{♩} = 112$ ,  $\text{♩} = 112$ ,  $\text{♩} = 82$

Performance instructions: *rit.*, *accel.*, *flz.* (flz.), *trm*

50 *mf* *mp* *pp* *mp < f* *mp* *f* *accel.* *flz.* 3 *flz.*

58  $\text{♩} = 112$  *mp* *mf* *mf* *p < f* *ff* *accel.*

67  $\text{♩} = 68$  *p* *mf* *pp* *mf* *p* *f* *mf* *5* *ff* *accel.*

74  $\text{♩} = 90$  *f* *mf* *mp* *p* *mp* *mf* *p* *mp* *mf*

84  $\text{♩} = 68$  *accel.*  $\text{♩} = 90$   $\text{♩} = 112$  *mf* 7 5 3 *p* *mf* *mp* 9 7 *mf*

93 *rit.* *f* 3 *mp* *rit.* *f* 3 *mp* *rit.* *f* 3 *mp*

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(score in C)

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**Staff 1:**  $\text{♩} = 82$ . Dynamics: *mp*, *mf*, *mf*, *f*, *f*, *f*, *mf*, *mp*, *f*, *mf*, *pp*. Includes triplets and a quintuplet.

**Staff 2:**  $\text{♩} = 68$ . Dynamics: *mf*, *f*, *mf*, *mp*, *p*, *f*, *mp*, *p*, *mf*, *ff*, *f*. Includes a triplet and a quintuplet. Performance instruction: *flz. (flz.)*.

**Staff 3:**  $\text{♩} = 112$ . Performance instructions: *rit.*, *accel.*. Dynamics: *f*, *mf*, *pp*, *f*, *mp*, *mf*, *f*, *p*, *f*, *mf*. Includes triplets and a quintuplet.

**Staff 4:**  $\text{♩} = 112$ . Performance instructions: *accel.*, *rit.*. Dynamics: *mp*, *mf*, *p*, *mf*, *ff*, *mf*, *f*, *mf*. Includes a septuplet, triplets, and a quintuplet. Performance instruction: *tr.*

**Staff 5:**  $\text{♩} = 82$ . Dynamics: *mf*, *mp*, *mf*, *mp*, *mf*, *mp*. Includes triplets and quintuplets.

50 *mf* *mp* *pp* *mp-f* *mp* *f* *flz.* *flz.*  $\text{♩} = 112$

59 *mp* *mf* *mf* *p* *f* *ff* *accel.*

67  $\text{♩} = 68$  *p* *mf* *pp* *mf* *p* *f* *mf* *f* *ff* *accel.*

75  $\text{♩} = 90$  *mf* *mp* *p* *mp* *mf* *p* *mp* *mf*

84  $\text{♩} = 68$  *mf* *mp* *p* *mf*  $\text{♩} = 90$   $\text{♩} = 112$  *mp* *mf*

93 *f* *mp* *f* *mp* *f* *mp* *rit.*