

philip
czapłowski

blood moon

bass flute

2023



www.czaplowski.com

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blood moon for solo bass flute was completed in July 2023.

*'The blood moon for the Druids and ancient Celts was a profound time that encouraged prophetic dreams and heightened intuition. It was symbolic of fertile crops, new ideas, helpful insights, and a time rich with potential. Ceremonies were conducted during the blood moon to encourage new life, rebirth, and shedding of old habits.'*¹

Performance notes

This is a transposed score (i.e. it sounds an octave lower than written).

Accidentals apply throughout the bar unless cancelled by another accidental, and only in the octave in which they occur (there are some cautionary accidentals provided for clarity).

All trills are to the semi-tone above the main note.

hollow sound – an open sound created by directing the air slightly higher than usual across the flute, and by opening the inside of the mouth and throat.²
(Cancelled by *normal sound*.)

Grace notes at the end of a glissando indicate the extremity of the pitch bend and should not be separately articulated.

- ⤴ Short hold or pause
- ⤵ Medium hold or pause
- ⏏ Longer hold or pause

Duration: About 6 minutes

¹ <https://www.whats-your-sign.com/blood-moon-meaning-signs-myths.html>

² See the excellent resource written by Carla Rees at <http://www.bassflute.co.uk/>



Philip Czapłowski is a Polish Australian composer who lives in Melbourne.

He studied music at Melbourne and La Trobe Universities, before completing a PhD in music composition at Monash University in 2007, where he also lectured in music theory. In 2005 Czapłowski also attended the Academy of Music in Kraków, Poland.

Performers of Czapłowski's music include the Melbourne Symphony Orchestra, the Christchurch Symphony Orchestra, the New York Miniaturist Ensemble, Orquestra Antunes Câmara, Australia Pro Arte (now the Melbourne Chamber Orchestra), the Canberra Wind Soloists, the Chamber Strings of Melbourne, the Geelong Chamber Orchestra, the Australian Chamber Soloists, Australia Felix, and many other Australian and overseas musicians.

Czapłowski's music has featured in numerous festivals, including the Encuentros Festival Internacional (Brazil 1995), International Double-Reed Society Conference (Arizona 1998), Federation Music Week (Melbourne 2000), Sonorities Festival of Contemporary Music (Belfast 2003), Szymanowski Festival 2003 (XXVI Dni Muzyki Karola Szymanowskiego, Poland), International Double-Reed Society Conference (Melbourne 2004), the Melbourne International Festival of Single Reeds (2005), the Cortona Contemporary Music Festival (Tuscany, Italy 2006), *Karhofest* (Karho Island, Finland 2017), the 7th European Clarinet Festival (Porto, Portugal 2017), the International Festival of Kraków Composers (Kraków, Poland 2018), the 5th International Clarinet Festival (Lima, Peru 2019), the *Elzbieta Chojnacka Festival* (Tarnowskie Góry, Poland 2019), the *Gorczycki Festiwal* (Tarnowskie Góry, Poland 2020), the 5th Seminar of Contemporary Harpsichord Music 'Cembalo no limits' (Łódź, Poland 2022), and the 2nd *International Low Flutes Festival* (2022).

blood moon

♩=48

Philip Czaplowski (2023)

hollow sound

Measures 1-5 of the score. The key signature has one sharp (F#). The time signature is 4/4. The notation includes various dynamics and articulations: *f*, *molto diminuendo*, *PPP*, *f subito*, *diminuendo*, *PPP*, *f subito*, and *dim.*

Measures 6-10 of the score. Measure 6 starts with a 5:4 ratio. Measure 7 has a 4/4 time signature. Measure 8 has a 2/4 time signature. The notation includes dynamics: *mp*, *f*, *pp*, *mp*, and *p*. There are also triplet markings (3) in measures 9 and 10.

Measures 11-15 of the score. Measure 11 has a 4/4 time signature. Measure 12 has a 3:2 ratio. Measure 13 has a 4/4 time signature. Measure 14 has a 3:2 ratio. Measure 15 has a 4/4 time signature. The notation includes dynamics: *fp*, *f*, *normal sound*, and *PPP*. There is a 3:2 ratio marking in measure 15.

Measures 16-18 of the score. Measure 16 has a 4/4 time signature. Measure 17 has a 3:2 ratio. Measure 18 has a 4/4 time signature. The notation includes dynamics: *p*, *crescendo*, and *f*. There are triplet markings (3) in measures 16 and 17, and a quintuplet marking (5) in measure 18.

Measures 19-22 of the score. Measure 19 has a 4/4 time signature. Measure 20 has a 4/4 time signature. Measure 21 has a 4/4 time signature. Measure 22 has a 4/4 time signature. The notation includes dynamics: *pp*, *mf*, *mp*, and *p*. There is a triplet marking (3) in measure 22.

21 *f* *p* *crescendo* 3 3

23 *ff*

26 *pp* *mp* *mf* *f* *mp* *ff* *pp*

29 *ff subito* *attacca* *f* 7:4 *pp*

31 *crescendo* 5 3 3 10:8 3 5 *f* 3

33 *fp* *crescendo* 5:4 *f* *fp* *crescendo* 5:4

37 *attacca* *f* 7:4 *pp* *p* *fp*

♩ = 40 hollow sound

42 *pp* *crescendo*

48 *mp* *p* *normal sound*

51 *dim.* *mp* *dim.* *crescendo*

54 ♩ = 60 *f* *mp* *crescendo*

56 *mp* *pp* *mf* *p*

57 *f* *f*

58 *mp* *poco a poco crescendo* *ff*

61 *p* 7:4 *diminuendo* *mp* 7:4 *poco a poco crescendo*

64 *ff* 9:8 *p* 7:4 *dim.*

67 $\text{♩} = 72$ *f* *attacca* 7:4 3 5 3 *fp* *f* 5:4

69 *pp* *mp* *mf* *f* *mp*

71 *ff* *pp* *ff subito* *p* 3 *mp* $\text{♩} = 96$

75 *f* *p* *f* *mp* *crescendo*

76 *ff* *fp* *crescendo*

9:8