

Anna Troisi

Ómur

for G flute, piano, and fixed media

Composed in 2025

between London, Reykjavík, and San Marino

Premiered on 8 August 2025

at Teatro Concordia di Borgo Maggiore, San Marino

as part of **MUSICARTE Contemporanea**

San Marino International Music Courses (SMNMP'25)

Performed by

Letizia Caspani (flute)

Michelangelo D'Adamo (piano)


© 2025 Anna Troisi

All rights reserved


Performance Notes

FLUTE


1. *Aeolian Sound*

Notated with . This indicates an airy, unpitched or semi-pitched breath tone, shaped by the embouchure without forming a clear pitch. It should remain textural and breath dominant.

2. *Aeolian Tone with Pitch Direction*

Notated with  placed above a notehead. The notated pitch guides the fingering and embouchure, but the sound should remain airy and unvoiced. The pitch may be implied but should not be fully formed.

3. *Key Clicks with Aeolian Sound*

Notated with  and accompanied by text instructions (e.g. *fast freely key clicks*). This symbol indicates a composite sound: a mechanical key click combined with a breath tone. These are unpitched, textural events, notated graphically rather than rhythmically, and should be performed with freedom of timing and gesture.

4. *Breath Marks*

Notated with commas are indicative and may be interpreted flexibly. They suggest phrasing and natural places to breathe but can be adapted according to the performer's breath capacity and the acoustic context.

5. *Dynamics*


Extended crescendo passages may be interpreted as a series of discrete dynamic steps rather than a smooth, uninterrupted swell. This approach supports control and articulation, particularly in sections involving extended techniques or sustained textures. The overall dynamic direction should remain perceptible and intentional.

6. *Electronics (Flute)*

If no additional performer is assigned to trigger the fixed media samples, the flutist is responsible for activating them during performance. There are seven samples, labelled S1 to S7 in the score.

These are triggered via a foot pedal, with one click per sample. Each sample is pre-edited for duration and will end automatically — no second click or manual stop is required.

PIANO

1. The symbol  indicates a *percussive strike* on the string area (cordiera) inside the piano. The placement of the symbol corresponds approximately to the register or region of the strings to be struck.

These gestures are always performed with the entire palm. The sustain pedal remains engaged during these gestures, unless otherwise indicated. Pedal releases are marked explicitly in the score and should be followed precisely to shape the resonance.

2. The combination of the hand symbol and a spiral line



indicates a *rubbing gesture* performed with the entire palm across the string area inside the piano. This motion is continuous, circular, and unpitched, producing a friction-based sound rather than a percussive attack. This is also indicated in the score with "gently rub low strings with fingers to create a rustling friction."

This gesture appears only once in the piece and should be clearly distinguished from the percussive strikes notated with the same hand symbol alone.

Score peculiarities

In bars 24–28, the first quintuplet of each bar must be performed with precision and in clear synchrony between flute and piano. The pianist will provide a gestural cue to coordinate the entrance at the start of each bar. These moments of alignment are structurally important and should be approached with rhythmic clarity.

FIXED MEDIA

1. There are seven fixed media samples, labelled S1 to S7 in the score. These are triggered manually, either by the flutist via foot pedal or by a third performer offstage. All samples are pre-edited for duration and do not require fade-in or fade-out.
2. The fixed media layer is conceived as part of the acoustic environment, sharing the same temporal and textural space as the live instruments. It does not lead or follow but interacts fluidly with the performance.
3. There is no click track. Performers may use rehearsal marks and cue points (where provided) to remain aligned as needed.
4. The media material includes both sonic residue and gestural reflections and may overlap with or anticipate live gestures.

Sound Diffusion

The fixed media samples (S1–S7) should preferably be played back through actuators (sound exciters and bass shaker) placed on or near the piano soundboard. Instructions for setup are provided in the technical rider at the end of the score.

If this setup is not possible, standard stereo speaker playback may be used, but the acoustic relationship between electronics and piano will be less integrated.

Ómur

Gently Flowing ♩ = 72

Anna Troisi

G Flute (transposed)

mp *mf*

Piano

p *mp*

Fixed Media

6

Fl.

mp *mf* **A**

Pno.

p *pp* **A**

Fixed Media

12

Fl.

mf *mf* **B**

Pno.

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

Fixed Media

21

Fl.

mf *f sustained*

Pno.

pp *p* *mf*

Fixed Media

The musical score for "The Great Wall" by John Williams is presented in a three-staff format. The top staff is for the Flute (Fl.), the middle staff is for the Piano (Pno.), and the bottom staff is for Fixed Media. The score is divided into two measures. The first measure shows the Flute playing a melodic line with a 5th finger fingering, and the Piano playing a complex, arpeggiated accompaniment. The second measure continues the Flute melody, which is marked with a 5th finger fingering, and the Piano accompaniment. The Fixed Media part is indicated by a double bar line and a dash, suggesting a silent or non-existent part in this section.

Fl.

Pno.

Fixed Media

26

(8)

5

5

5

5

5

5

5

5

3

28

Fl.

5 5 5

mf *mf*

(8)

5 5 5

mf *f*

gmb

Red * *Red* *

S1 S2

Pno.

Fixed Media

36 ord.

Fl.

mf *mp*

Pno.

mp *p* *mp* *p*

Fixed Media

45 **Ritard.** **A tempo**

Fl. *mf* *mf*

Pno. *mp* *p* *p*

Fixed Media

S3

53 *8va* **D** **E**

Fl. *mf* *p*

Pno. *mf*

Fixed Media

S4

Tasto tonale
abbassato
senza suonare

D Pluck two random strings inside piano
(mid-low), freedom in changing notes **E**

58

Fl.

Pno. *p*

Fixed Media

S5

61

Fl. *mp* *mf* sustained

Pno. *p*

Fixed Media

Hand icon: * Hand icon: *

64

Fl.

Pno. *mp*

Fixed Media

67

Fl. *f* sustained

Pno. *mf* sustained

Fixed Media

70

Fl. *flz.* *sim.* *ff*

Pno. *f*

Fixed Media

73

Fl. *mp* *mf* *f* *sustained* *Non Vib.*

Pno. *p* *mf* *f* *sustained*

Fixed Media

76

Fl. *f* *sustained* *mp* *mf*

Pno. *p*

Fixed Media

96

82

Fl. *f* sustained

Pno. *mp*

Fixed Media

87

Fl. **H**

Pno.

Fixed Media

91

Fl.

Pno. *mf*

Fixed Media

This musical score is for the track "The Day After Tomorrow" from the album "The Day After Tomorrow" by the band "The Day After Tomorrow". The score is written for three parts: Flute (Fl.), Piano (Pno.), and Fixed Media. The Flute part begins at measure 95 and features a melodic line with triplets and a long note. The Piano part is written for both the right and left hands, featuring a complex, fast-paced melody with many accidentals. The Fixed Media part is represented by a series of vertical lines, indicating a silent or non-musical section.

99

Fl.

flz

fp *fp*

Pno.

p

Fixed Media

S7

105

Fl.

p

Pno.

Arpeggiato
lentamente

Fixed Media

114

Fl.

3

gliss.

fast freely key clicks

Pno.

gently rub low strings with fingers

Fixed Media

Hand icon with wavy line

122

Fl.

Pno.

Fixed Media

Technical Rider – Ómur

1. Playback Requirements

Number of Samples: 7 (labelled S1–S7 in the score)

The fixed media layer is preferably diffused through tactile transducers (two sound exciters and one bass shaker) mounted inside the grand piano. This method allows the electronics to resonate naturally through the piano's soundboard, creating a more integrated acoustic experience. If this setup is not available, standard stereo speaker playback may be used as an alternative, though the resulting spatial integration will be less immersive.

The samples may be triggered either by the flutist using a foot pedal or by a third performer offstage. If no dedicated performer is available, the flutist will be responsible for all sample triggers during the performance.

Fade Requirements: None. Samples are pre-edited for duration and end automatically.

2. Equipment List

Playback Chain

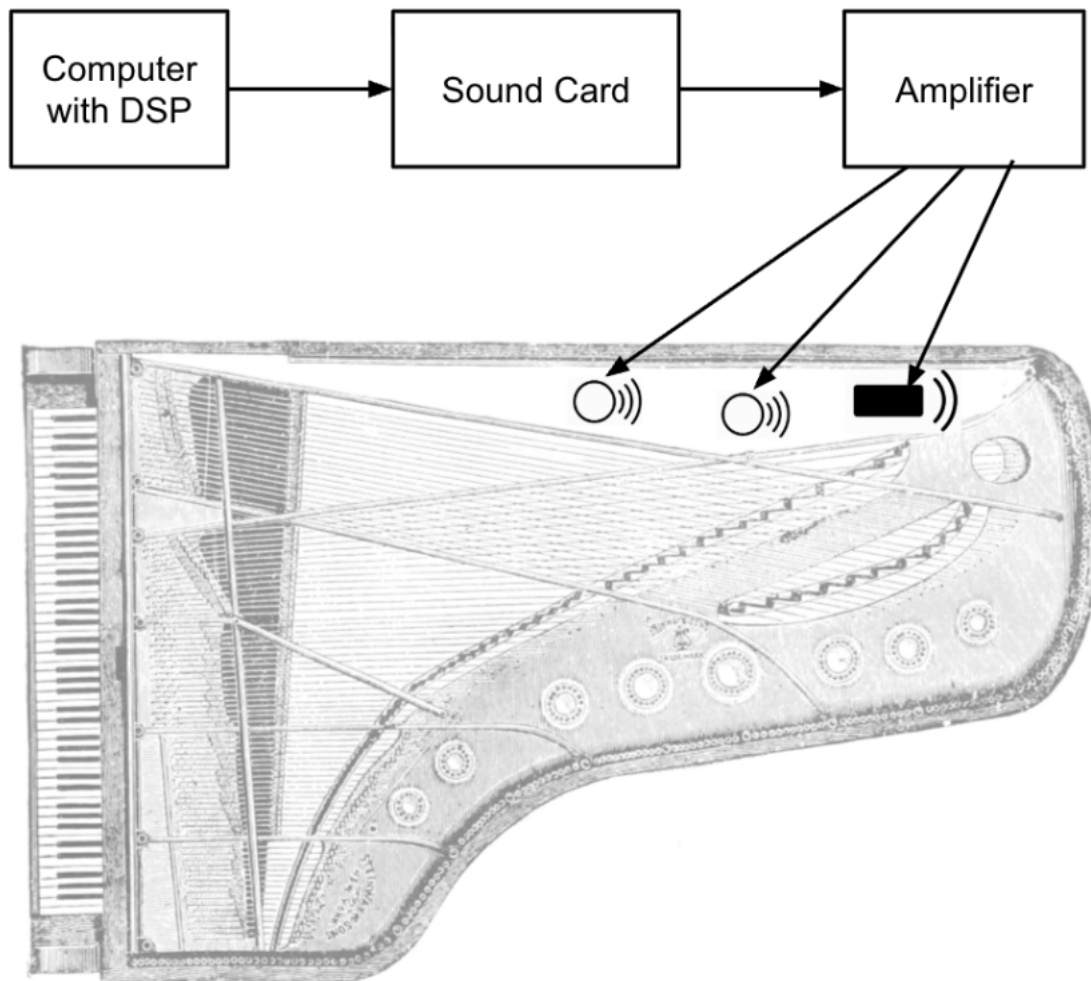
- Computer with a DSP environment (e.g. Max/MSP, Pure Data, Reaper)
- Audio interface (soundcard) with at least 2 outputs, ideally 2–3
- Amplifier – e.g. Dayton DTA-2.1BT2 or equivalent
- 2 sound exciters – e.g. Monacor AR-50 or equivalent
- 1 bass shaker – e.g. Monacor BR-50 or equivalent
- 1 Pedal Trigger (if electronics are controlled by flutist)

Cables & Connectors

- Stereo cable RCA–Jack (from soundcard to amplifier)
- 3 exciter cables (from amplifier to transducers)
- Banana connectors (for amplifier ends)
- Spring wire connectors (for transducer ends)
- 8 available electrical outlets

3. Transducer Placement

Transducers are placed inside the piano on the left-hand side, resting on a piece of paper as shown in the picture. No adhesive is used, the paper supports the transducer without damaging the surface. Placement should be adjusted and tested during setup, as optimal resonance will vary depending on the instrument. Aim for clear transmission and natural blend with the piano resonance.



4. Setup Notes

A sound check is required to verify placement, levels, and balance. Playback levels should be moderate, ensuring no distortion or mechanical vibration. Pedal and cue triggering should be tested with the flutist if they are performing this role.