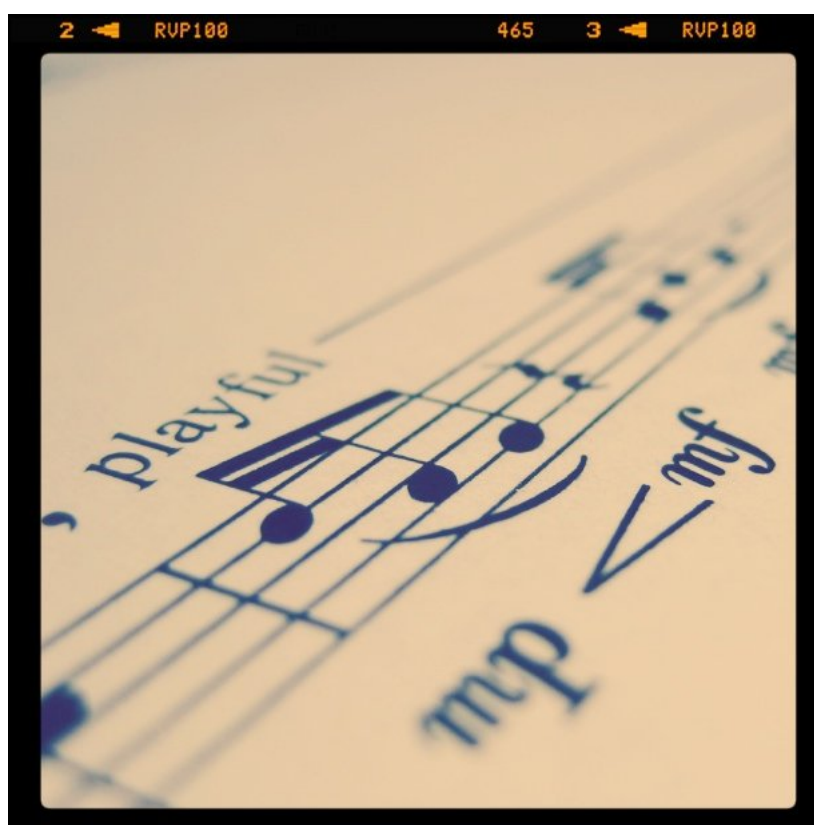


Roy Vanegas

Free
for flute and cello
(2010)



About the Music

At its outset, *Free* is quiet, simple, solitaire, the cello defining the 5/4 rhythm vaguely. Soon, however, a light, playful interaction between the cello and flute begins to unfold in a stylistically undefined form. This light mood is followed by a familiar walking bass line, reminiscent of downtempo jazz and defined here by the pizzicato execution on the cello.

At midpoint, the interplay between the two instruments fuses for the remainder of the piece into a rhythmically forceful and syncopated movement, akin to the rhythms that define IDM. Space is the common thread of the different styles through which *Free* traverses, accentuating both dissonance and anticipation.

Autobiography

From New York City, Roy Vanegas (b 1971) studies music on the graduate level at Queens College's Aaron Copland School of Music. He performs throughout the City under the artist moniker Noise Floor Music, an artist name he's used on and off since 1995. Most of his music converges at the cross-section of post rock, ambient electronica, and minimalism. He composes mostly in minor tonalities, with occasional modulations into one of the medieval modes. He writes software and teaches computer programming for a living.

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Free

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Moderato ♩ = 95

A

Flute

Cello

pizz

mf



6 B

Flute

Cello

mf



10

Flute

Cello



14

Flute

Cello

, playful

mp < *mf* *mf* > *p* *mp* < *mf* *mf* > *p*

playful

mp < *mf* *mf* > *p* *mp* < *mf* *mf* > *p*

18

mp

mp



22

C

mf *sub p* *mf*

mf



26

sub p *mf* *sub p*



30

mf

8va

rit.

mf



34

D *A tempo*

mf *f* *mf*

arco

mf *f* *mf*

38

ff mf

Musical score for measures 38-41. The piece is in 2/4 time with a key signature of one sharp (F#). The melody in the treble clef features eighth and sixteenth notes with slurs. The bass line provides a steady accompaniment. Dynamics are marked as *ff* and *mf*.



42

f mf

Musical score for measures 42-45. The melody continues with eighth and sixteenth notes. The bass line has a more active pattern. Dynamics are marked as *f* and *mf*.



46

E

sweetly

mf

vibrantly

mf

Musical score for measures 46-49. Measure 46 begins with a key signature change to two sharps (D major). The melody is marked 'sweetly' and 'mf'. The bass line is marked 'vibrantly' and 'mf'. There are slurs over the melody in measures 47 and 48.



50

Musical score for measures 50-53. The melody features long slurs over measures 50 and 51, and 52 and 53. The bass line continues with eighth and sixteenth notes.



54

f

Musical score for measures 54-57. The melody has a long slur over measures 54 and 55. The bass line has a steady eighth-note accompaniment. Dynamics are marked as *f*.