Io

by Lois V Vierk

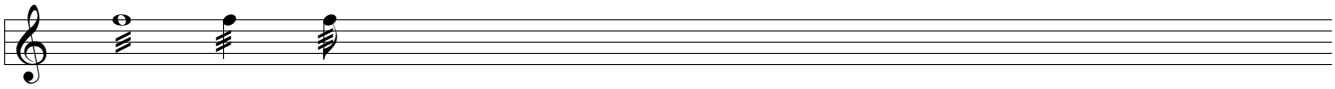
for amplified flute
electric guitar
amplified marimba

Commissioned by
L'ART POUR L'ART
Hamburg, Germany

Io

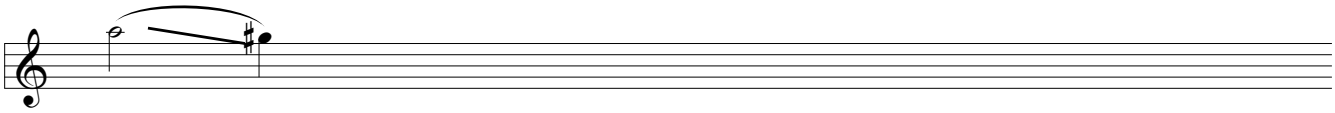
by Lois V Vierk

All Instruments



Three slashes means measured 32nd notes (except in the last 2 measures as marked).

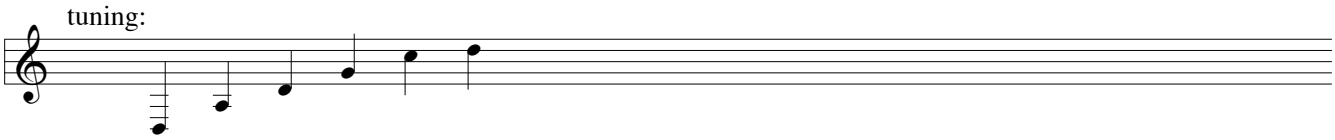
Flute



Glissando between slurred notes is made
with embouchure, not fingers.

Electric Guitar

Let all sounds ring.



Marimba

When hard rubber mallets are called for to bring out glissandi, mallet suggestions are blue Musser or blue Bob Becker 34.

Suggestions for playing black-note glisses: Play them very fast in order to get volume. Use very hard mallet. (Even plastic has been used.)

***Io* is a work for three equal instruments. All instruments should be heard clearly all the time. This piece is not a solo-plus-accompaniment.**

As much as possible the disparate instrumental timbres should be blended. Choose a guitar timbre that blends with the marimba. Guitar and flute should try to match marimba in attacks, as much as possible.

All instruments should be amplified through a high quality stereo sound system. This includes electric guitar. DO NOT USE GUITAR AMP.

Special Thanks

Io has gone through extensive revisions since I wrote it in 1999. Over this time I've been fortunate to work with some terrific players who have also been generous with their time and willingness to work with me on notational issues, instrumental playing techniques and the like. I'd like to thank guitarist Oren Fader for his helpful suggestions. I'd also like to thank flutist Margaret Lancaster, guitarist Larry Polansky and percussionist Matthew Gold, who have performed this work many times and recorded it for New World Records on Margaret Lancaster's CD entitled *Io*.

Lois V Vierk
2013 May

Io

by Lois V Vierk

Io (1999) features virtuoso performances on amplified flute, amplified marimba and electric guitar. After an introductory section, a tumultuous, high energy middle section begins with short, dynamic phrases. As the work progresses, each phrase develops materials from the one before, gradually producing longer and longer phrases, and dense textures of interlocking tremolos and glissandi, with sharply articulated sounds in all instruments. A lyrical statement ends the piece.

The work is titled after Jupiter's innermost moon, which in turn was named for the mythological beautiful maiden Io, beloved of Zeus but tormented by Zeus' wife, Hera. The moon Io was discovered by Galileo in 1610. In the 1970's it was discovered to have over 100 active volcanoes, the only known volcanoes outside the earth. At times the volcanoes shoot huge plumes of sulfur up over 300 kilometers into the sky. Io is caught in a gravitational tug of war. It is periodically nudged out of regular orbit by two other nearby moons, Europa and Ganymede, then pulled back by the massive gravitational field of Jupiter. Io is constantly squeezed and distorted, like a rubber ball held in the hand. The friction produced by this action produces enormous heat--enough to melt the rock deep within and cause the great volcanoes and lava flow.

This piece was commissioned by Ensemble L'ART POUR L'ART of Hamburg, Germany. It was recorded on flutist Margaret Lancaster's CD "Io" on New World Records.

For performance questions please contact the composer:

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Times Square Stn.
New York, NY 10108

Io

Lois V Vierk

♩ = 50

Flute NON VIBRATO entire piece

1

Flute

mf ff mf ff ff (ff)

measured 32nds

m.1-Glissando with lips, not fingers, towards E.
Then finger "E" on beat 4.

Elec. guitar sound should be bright, to match marimba attacks.
NON VIBRATO entire piece (except where marked)

Elec. Guit.

Guitar amplified through sound system. NOT GUITAR AMP.

Hard rubber mallets for glissandi
(all glisses must be clear and strong)

Marimba

f

5

Fl.

pp mf ff mf ff ff (ff)

E.Gtr.

take medium mallets

Mar.

f

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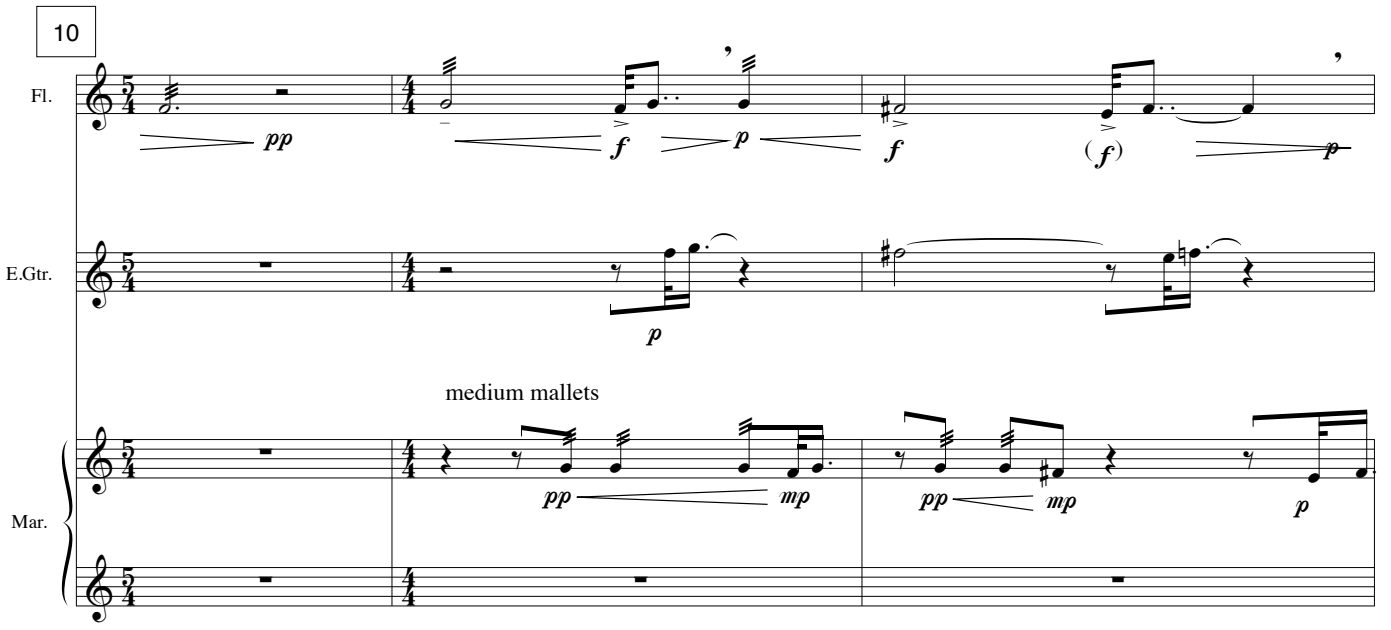
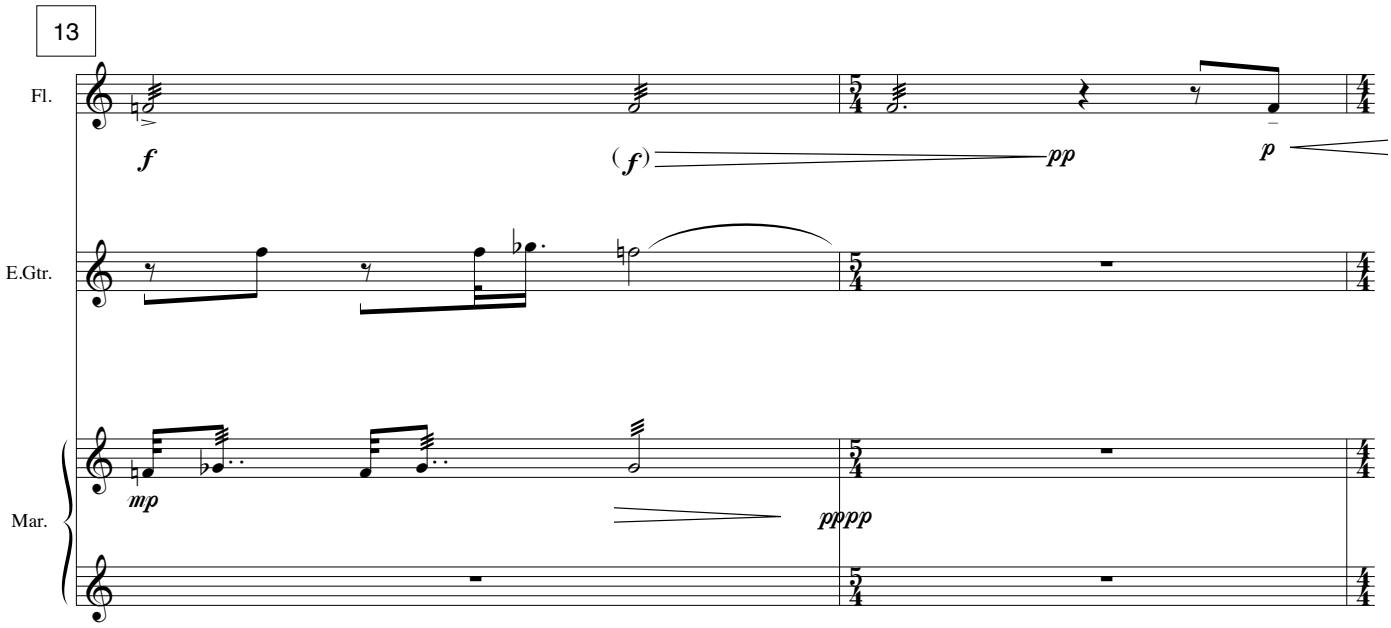
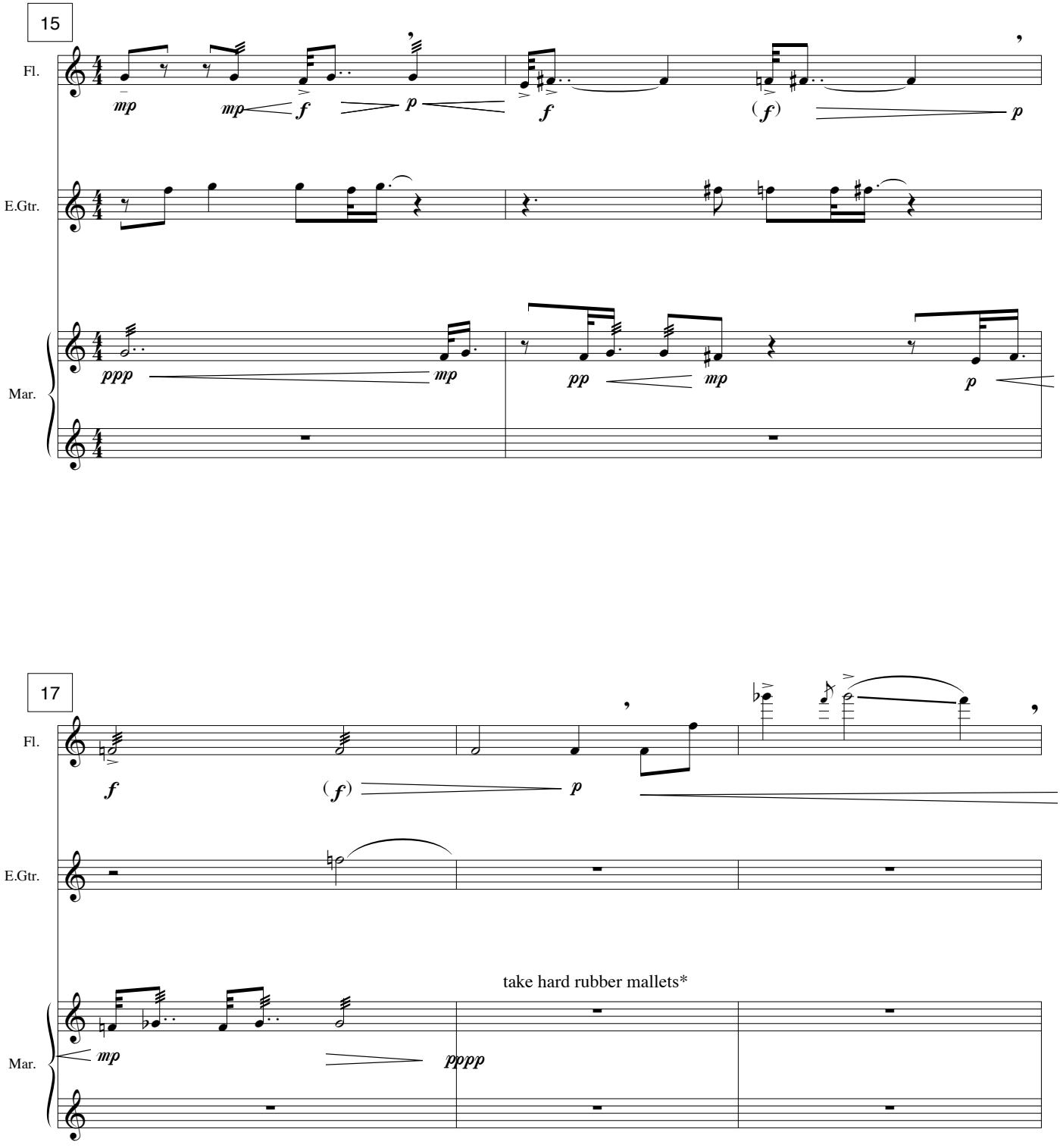
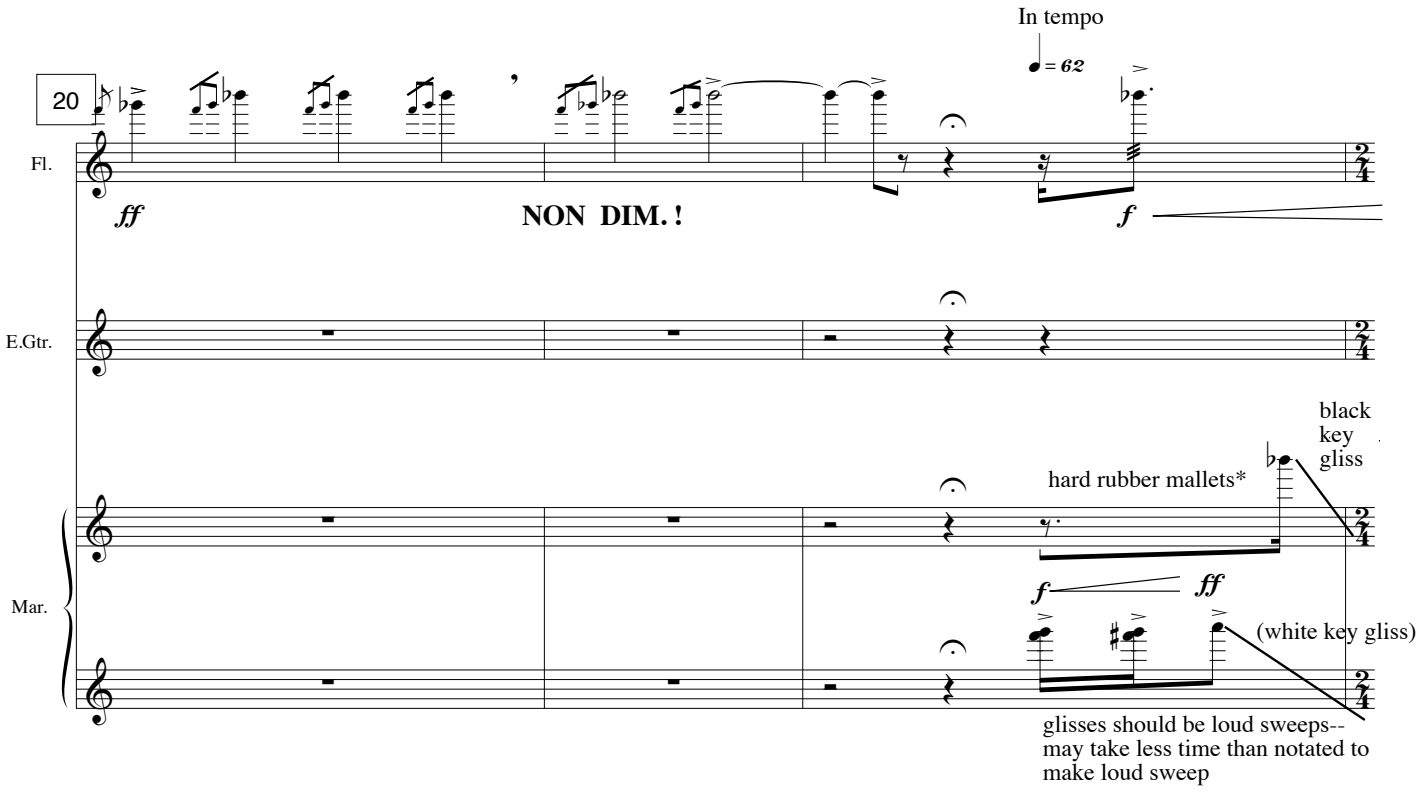
2014Sept30

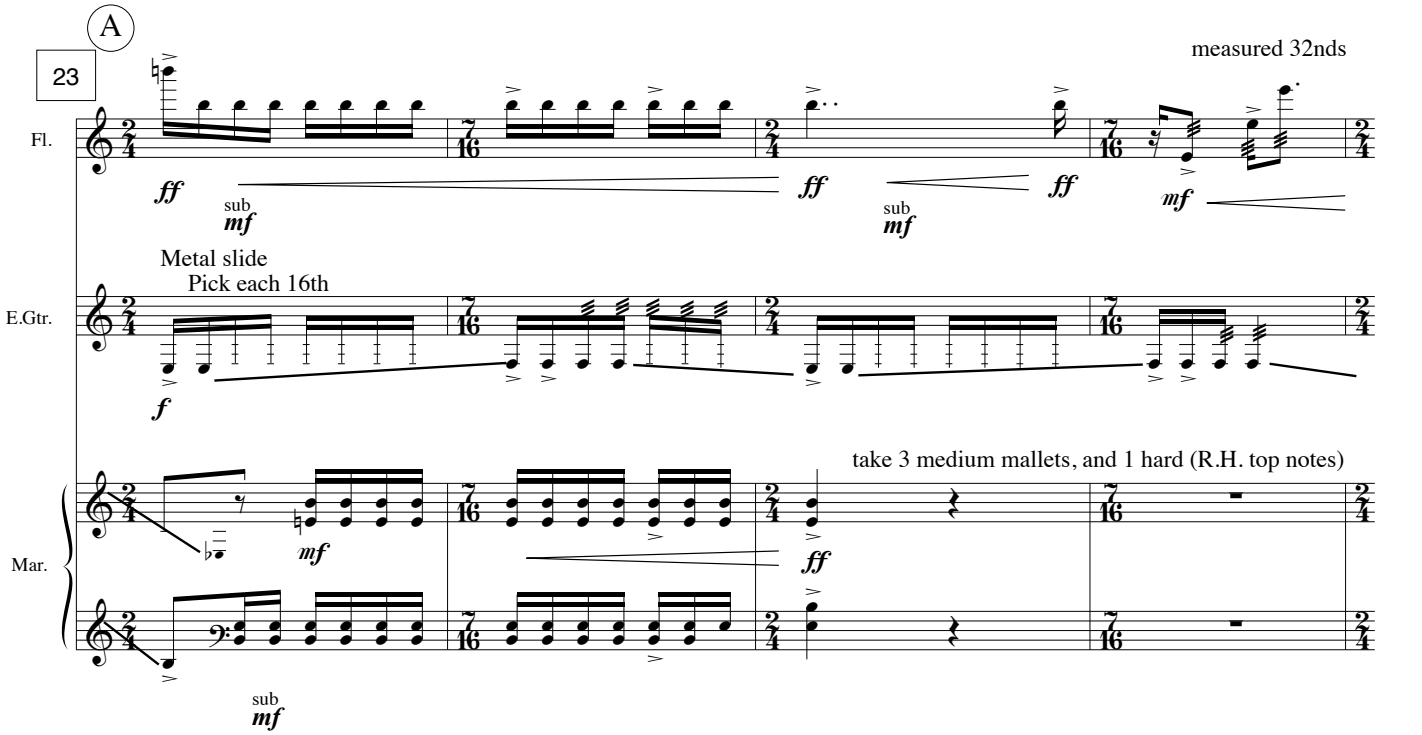

10
Fl.
E.Gtr.
Mar.
medium mallets


13
Fl.
E.Gtr.
Mar.

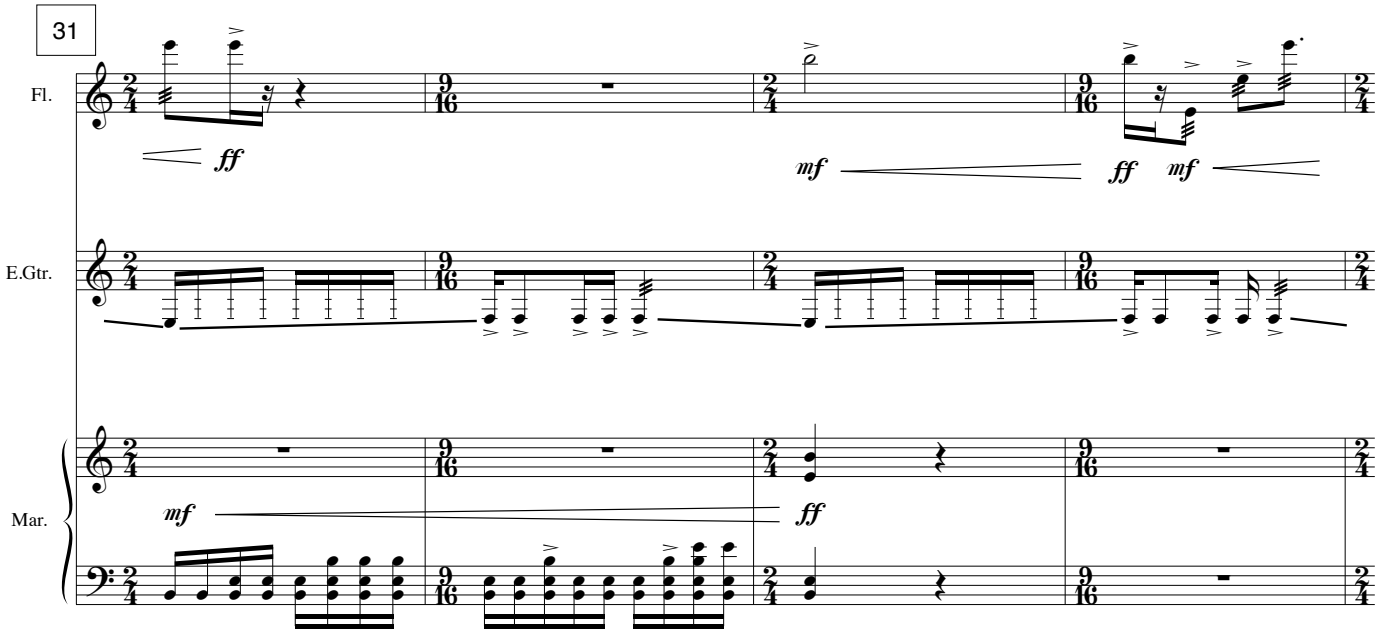


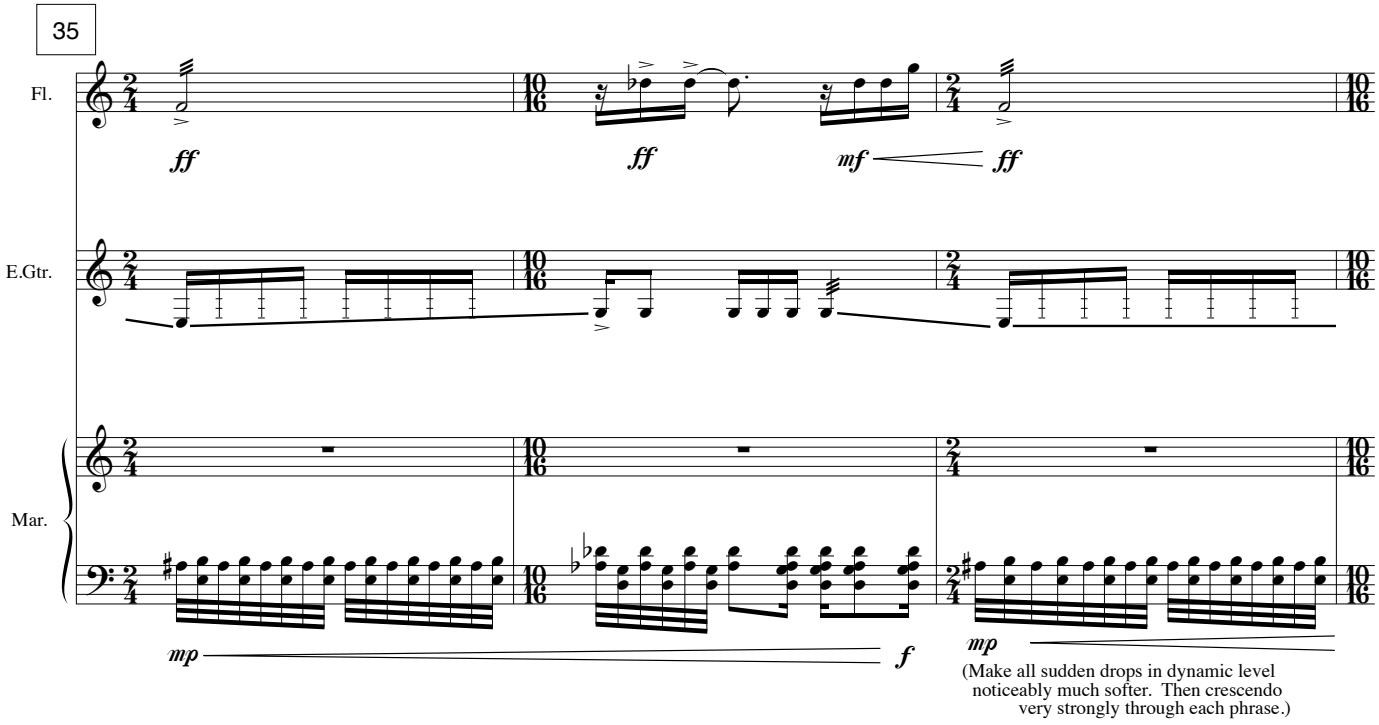
*mallet suggestions: blue Musser or blue Bob Becker 34

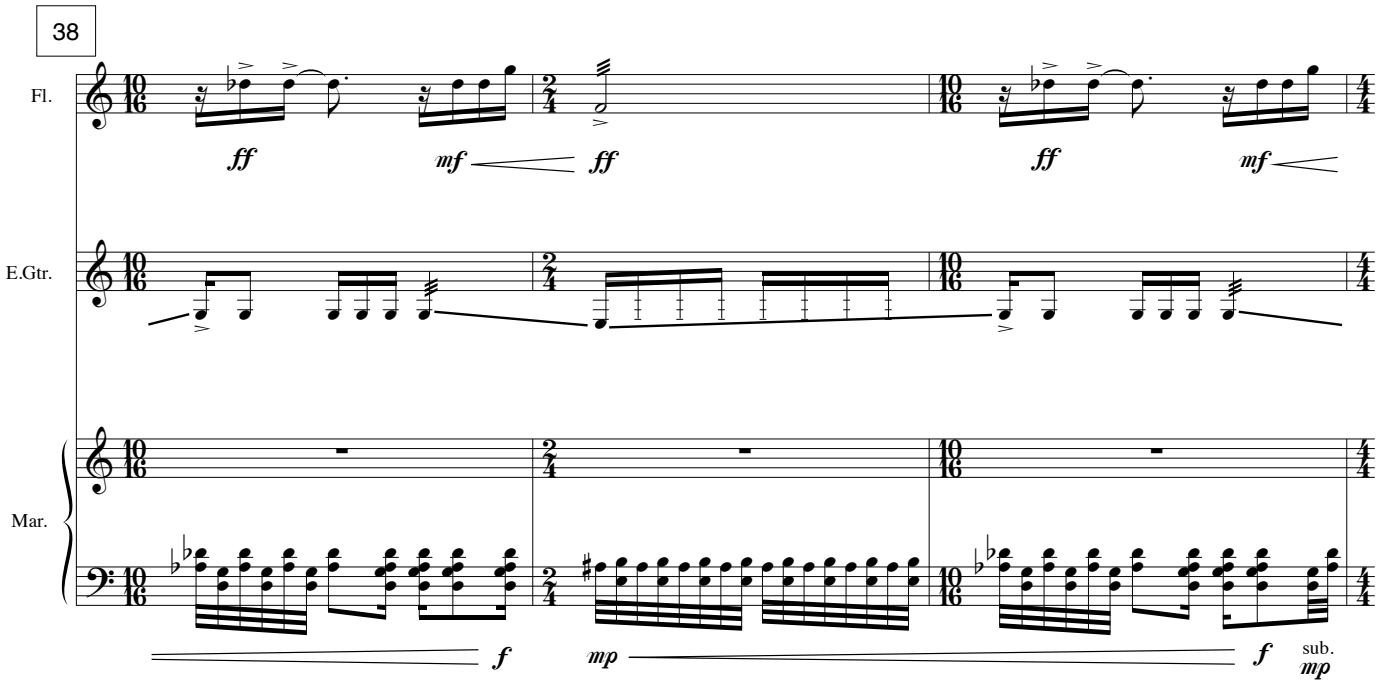

In tempo
♩ = 62
20
Fl.
ff
NON DIM. !
f
E.Gtr.
Mar.
black key gliss
hard rubber mallets*
f
ff
(white key gliss)
glisses should be loud sweeps--
may take less time than notated to
make loud sweep

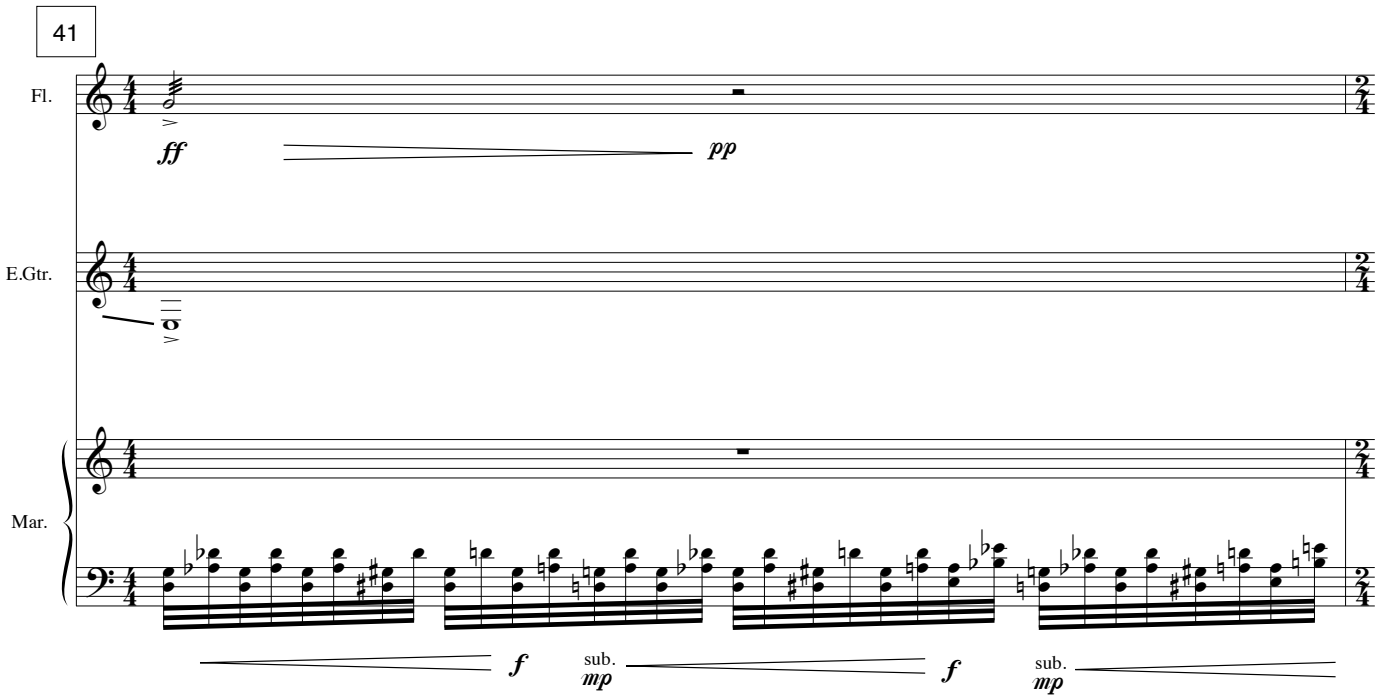

A
23
measured 32nds
Fl.
ff
sub mf
ff
sub mf
ff
mf
Metal slide
Pick each 16th
E.Gtr.
f
take 3 medium mallets, and 1 hard (R.H. top notes)
Mar.
mf
ff
sub mf

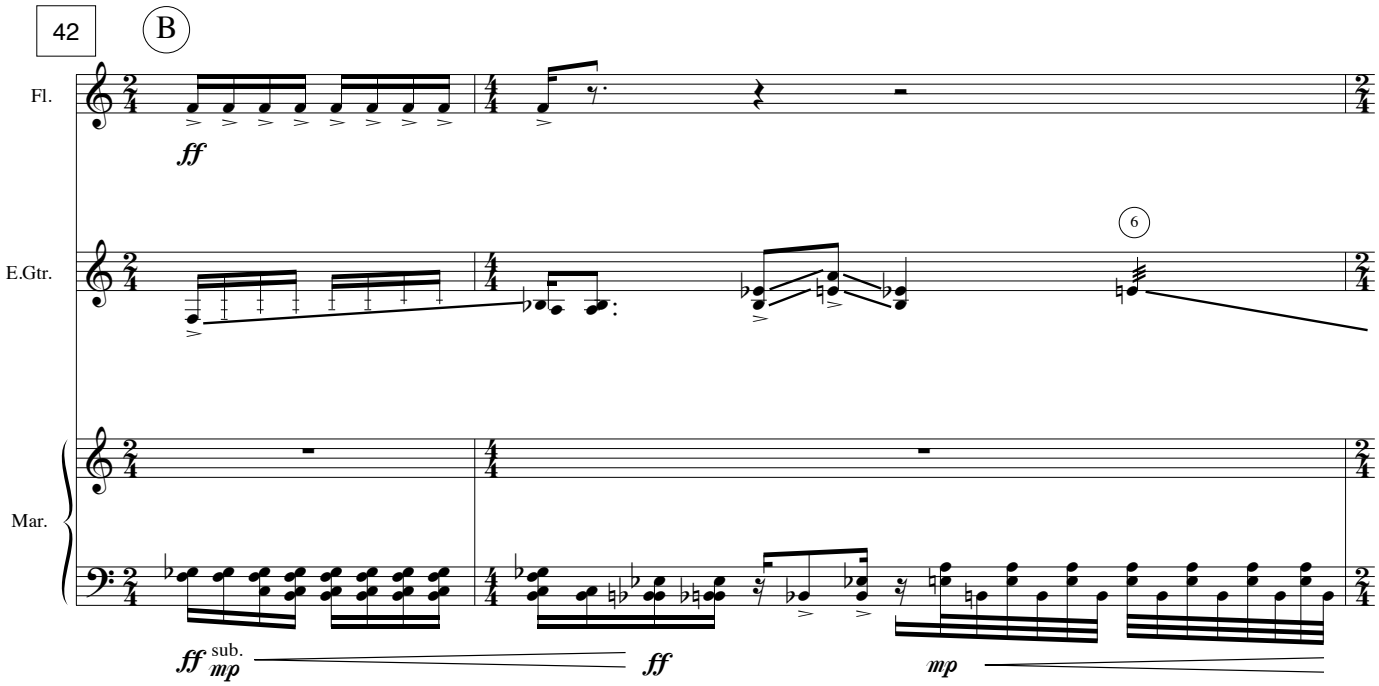
27
Fl.
E.Gtr.
Mar.
3 medium mallets, and 1 hard (R.H. top notes)
ff
ff
sub mf
ff
sub mf
mf
ff

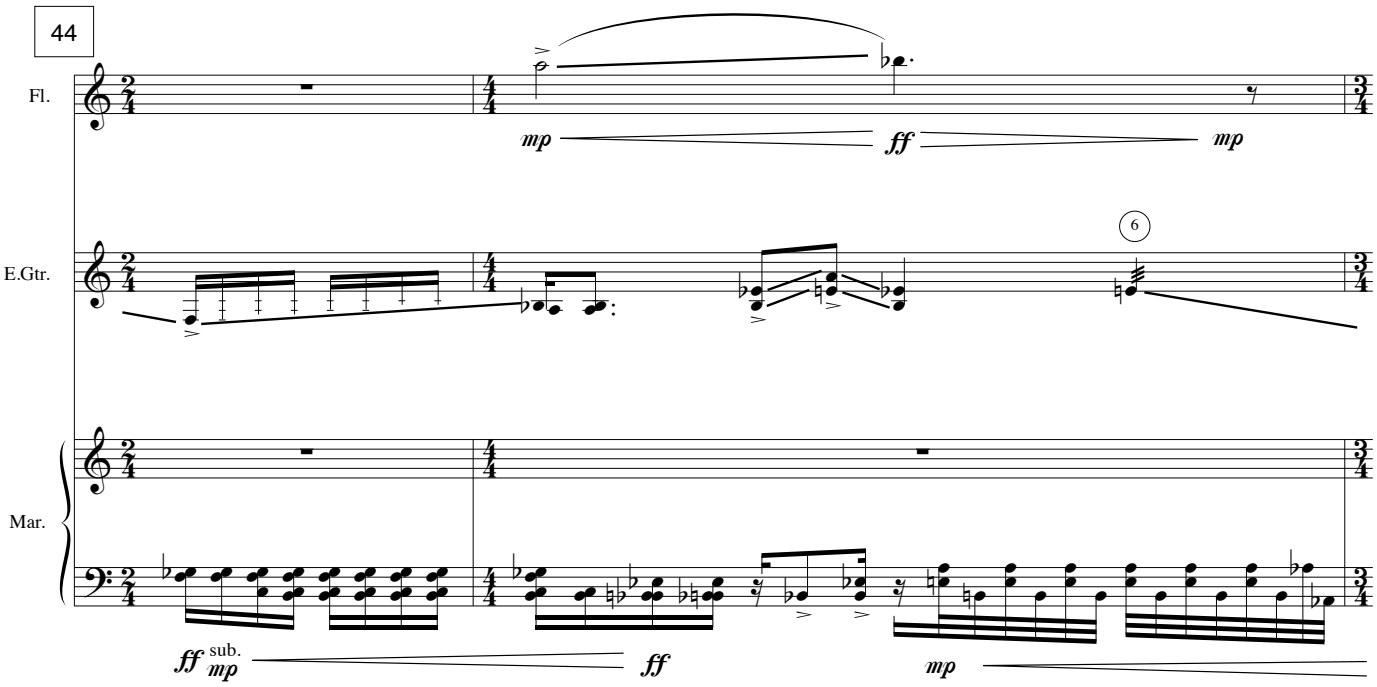

31
Fl.
E.Gtr.
Mar.
ff
mf
ff mf
mf
ff

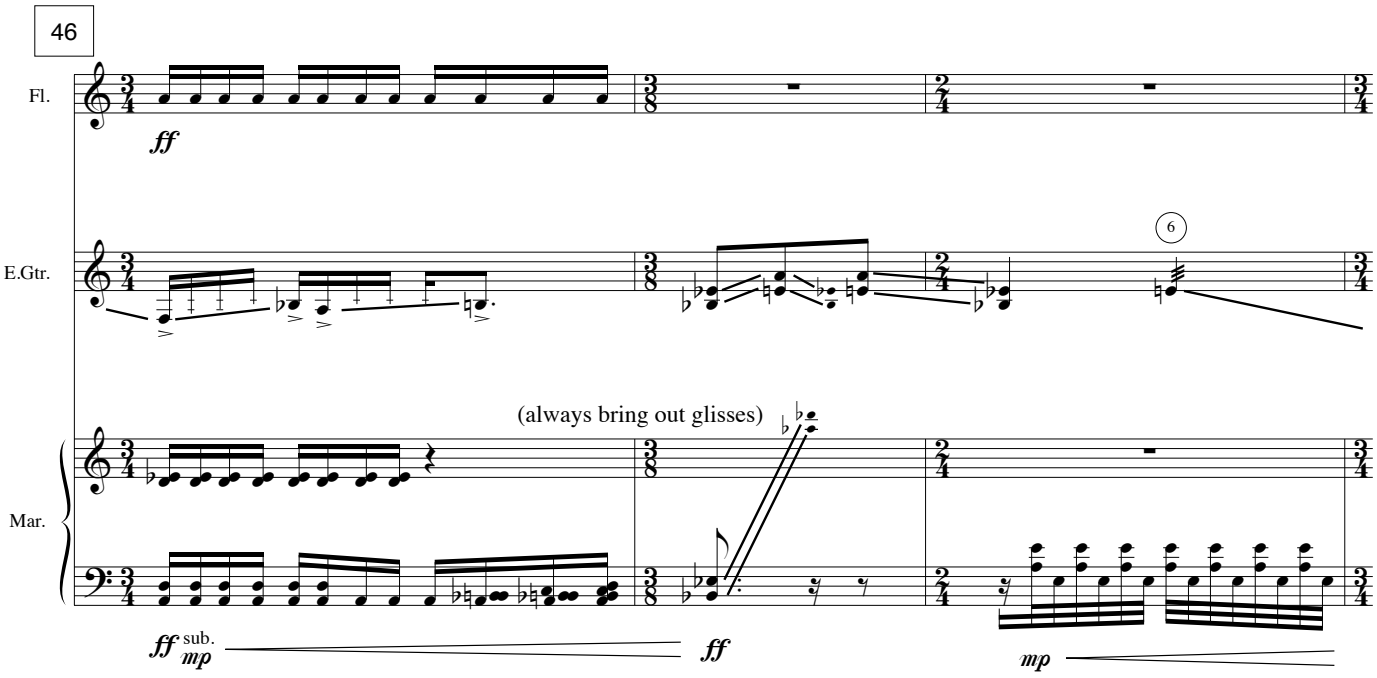

35
Fl.
E.Gtr.
Mar.
ff
ff
mf
ff
mp
f
mp
(Make all sudden drops in dynamic level noticeably much softer. Then crescendo very strongly through each phrase.)

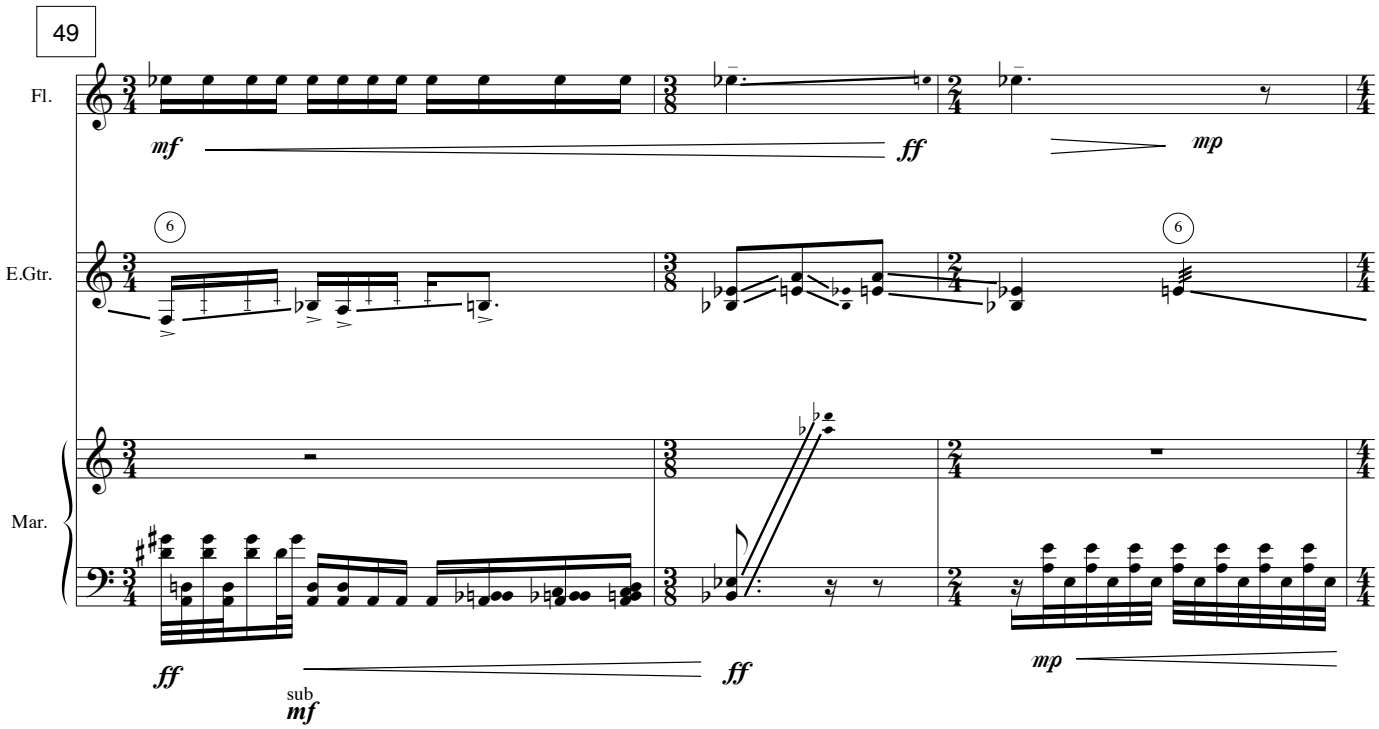

38
Fl.
E.Gtr.
Mar.
ff
mf
ff
ff
mf
f
mp
f
sub.
mp

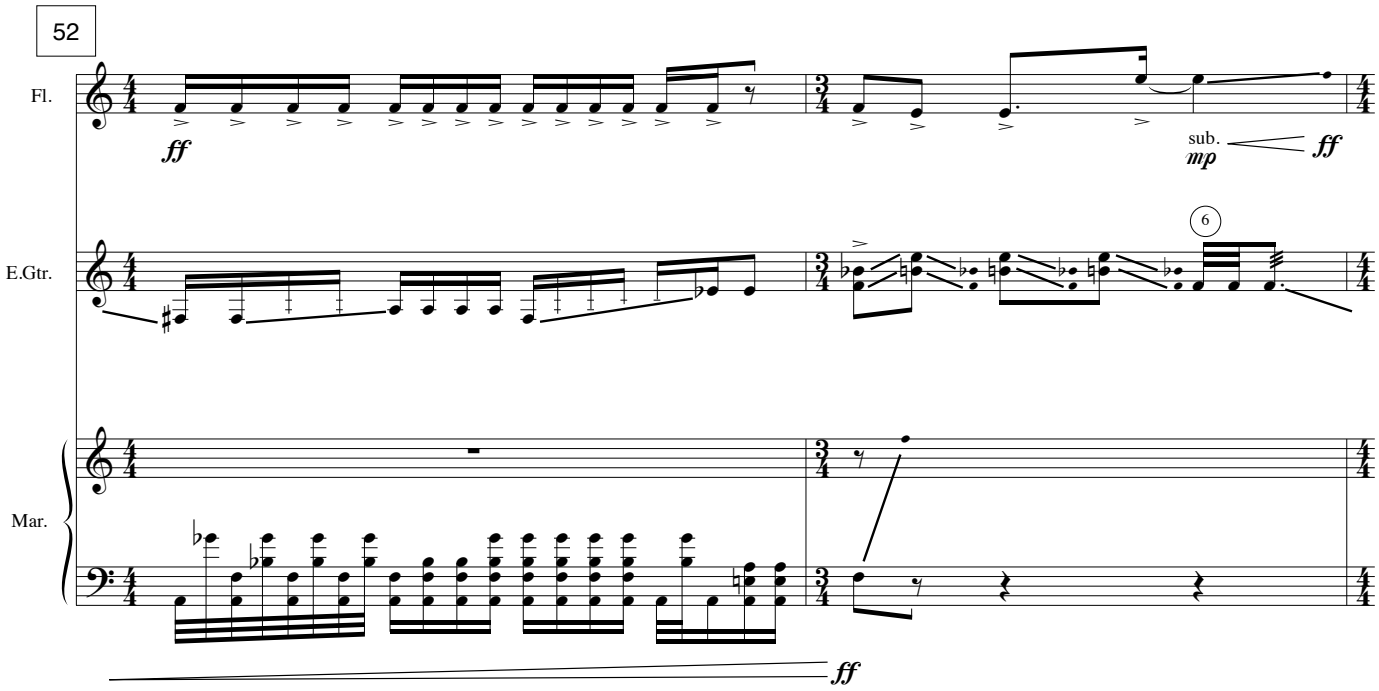

41
Fl.
ff
pp
E.Gtr.
Mar.
f
sub.
mp
f
sub.
mp

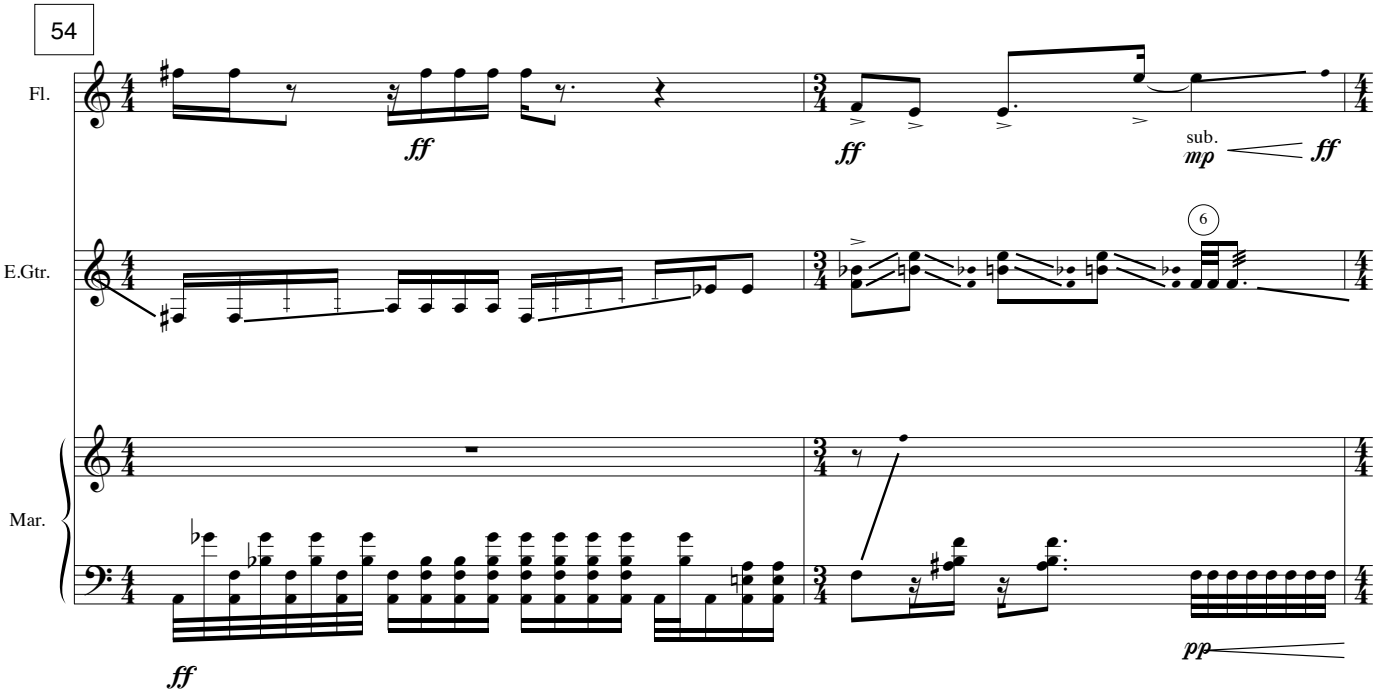

42
B
Fl.
ff
E.Gtr.
6
Mar.
ff
sub.
mp
ff
mp

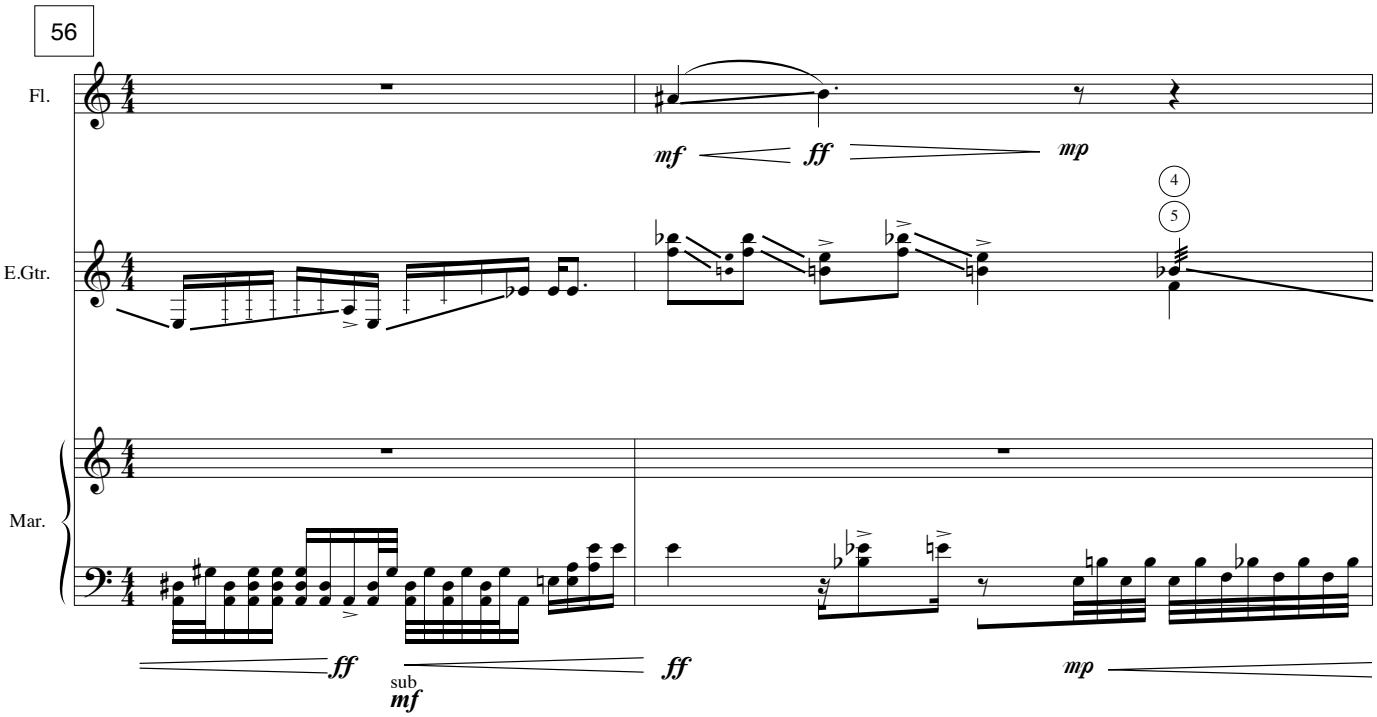

44
Fl.
E.Gtr.
Mar.
6
mp
ff
mp
ff sub. mp
ff
mp

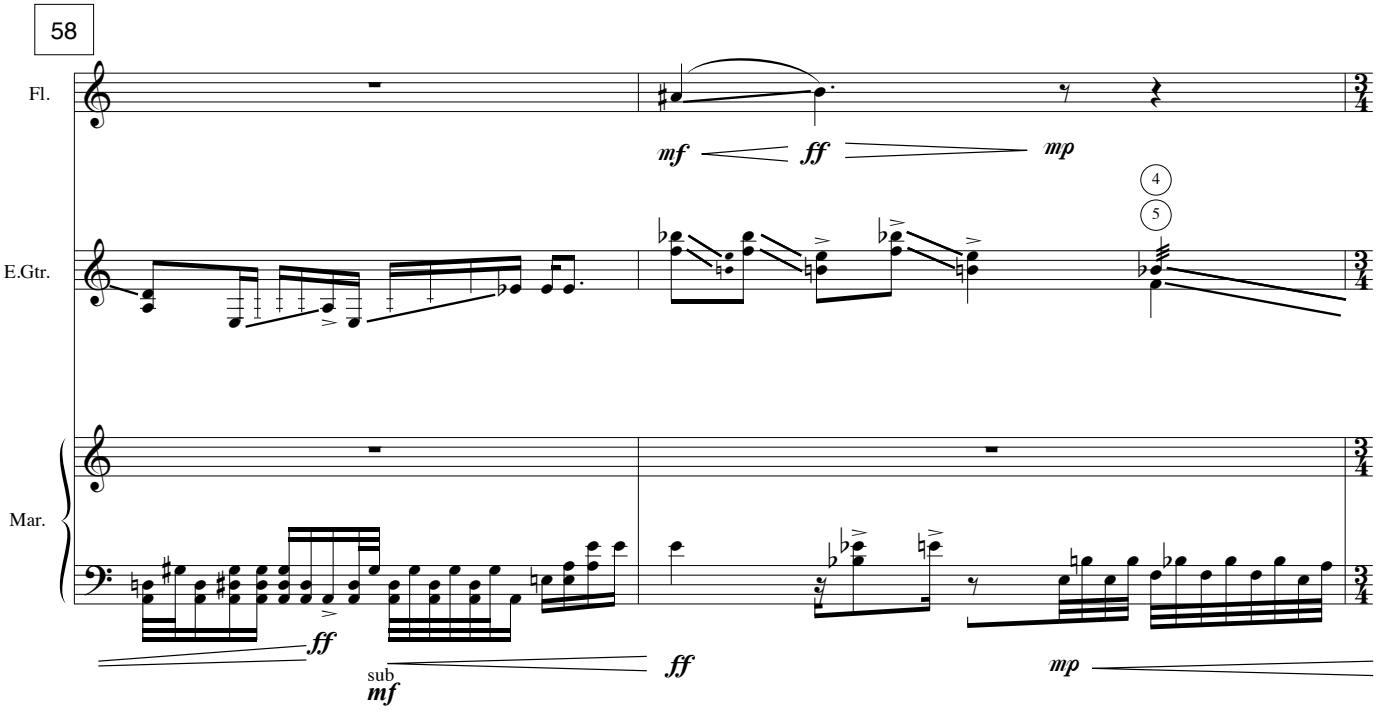

46
Fl.
E.Gtr.
Mar.
6
ff
(always bring out glisses)
ff sub. mp
ff
mp

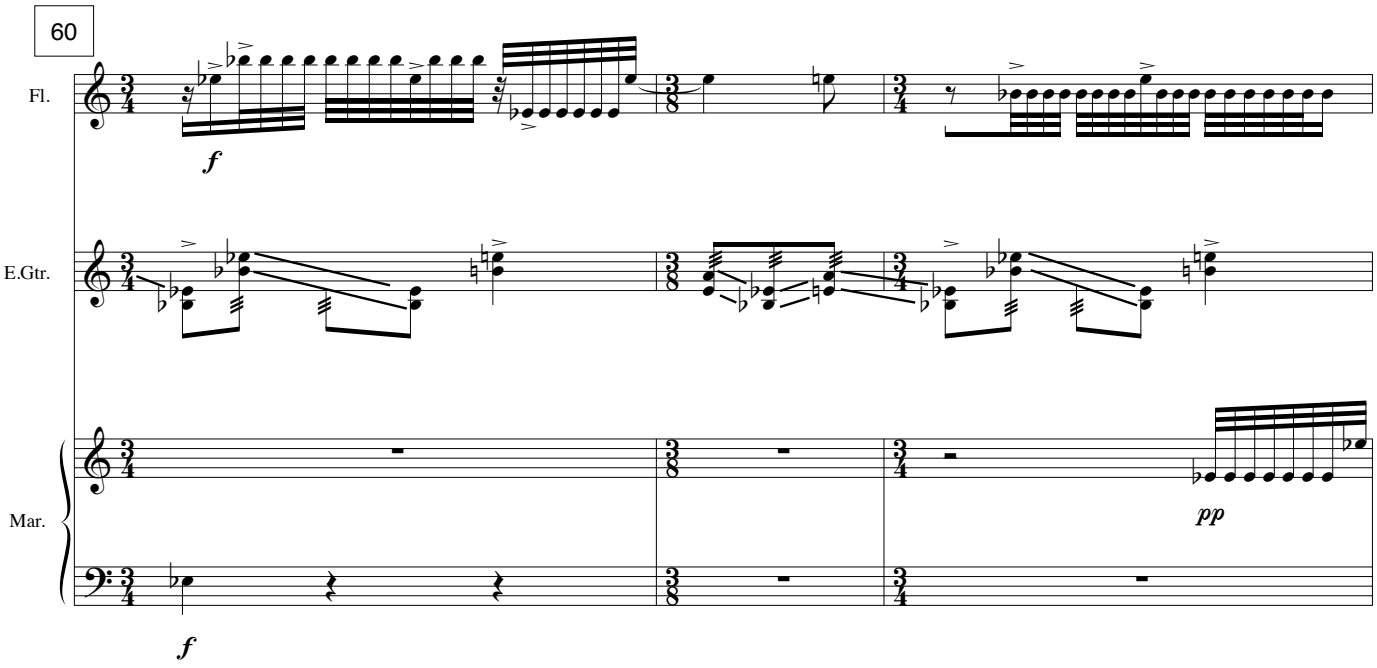

49
Fl.
E.Gtr.
Mar.
mf
ff
mp
6
6
ff
sub.
mf
ff
mp

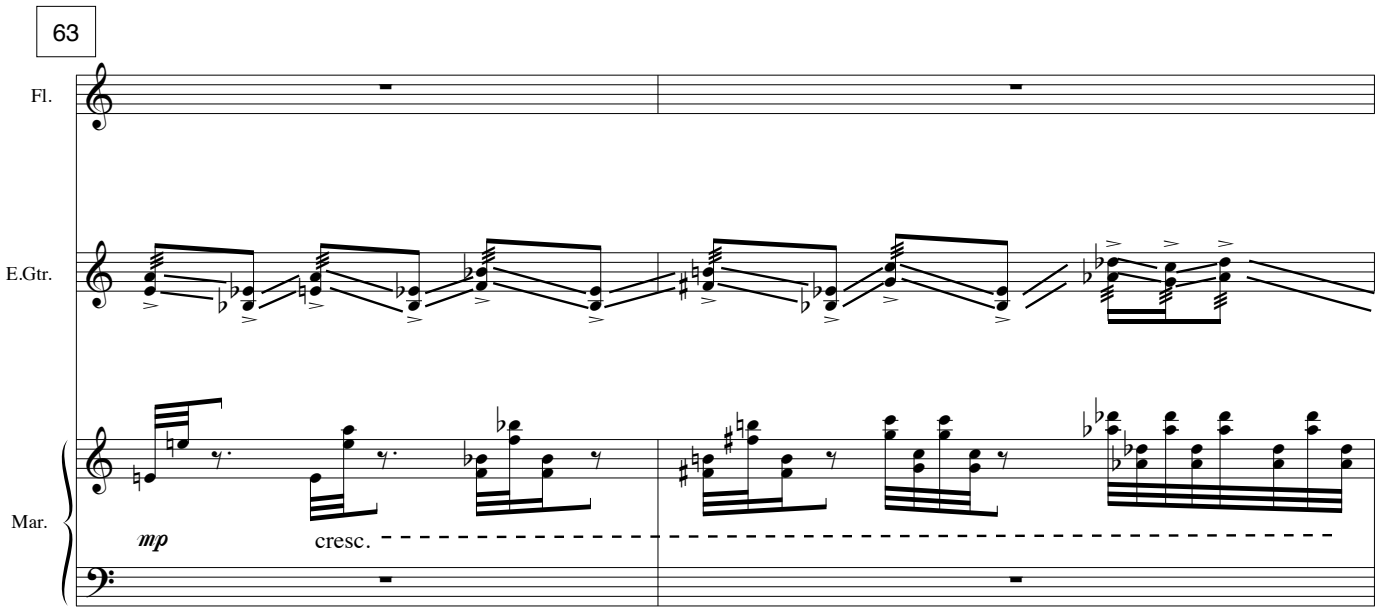

52
Fl.
E.Gtr.
Mar.
ff
sub.
mp
ff
6
ff

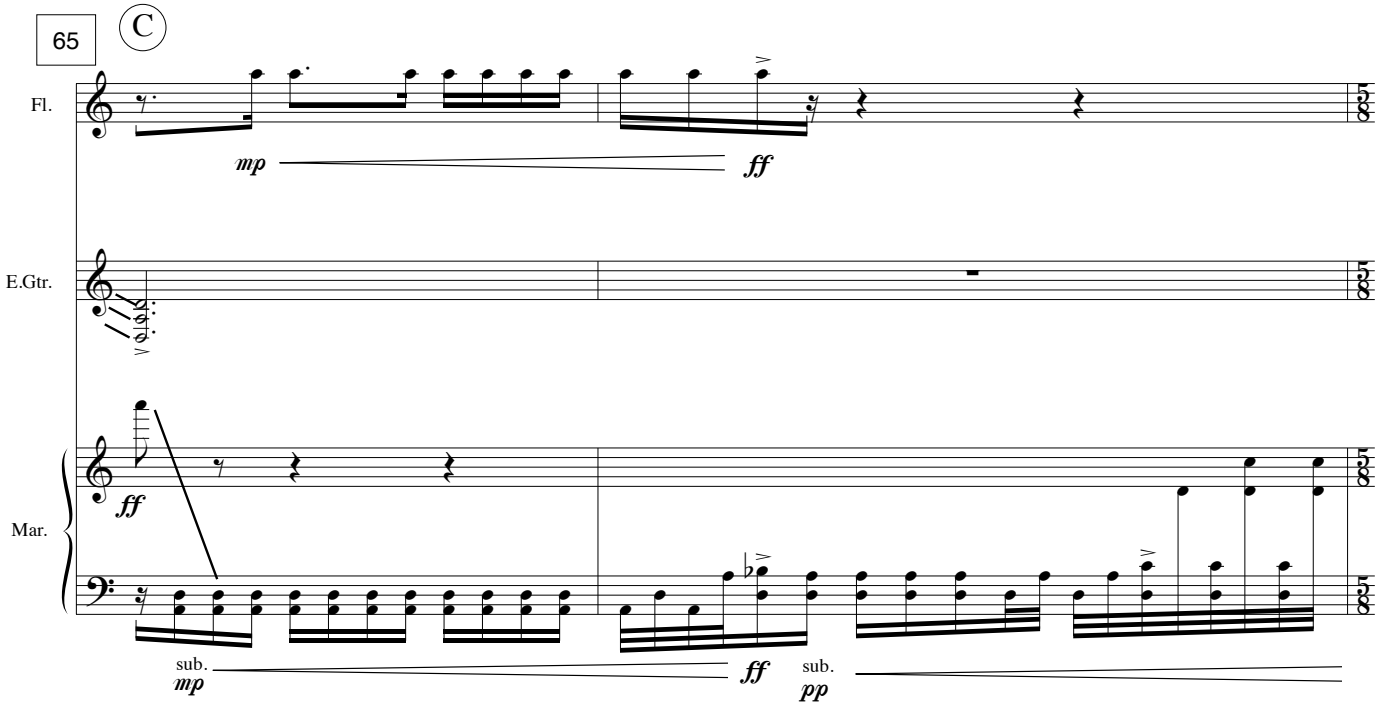

54
Fl.
E.Gtr.
Mar.
ff
ff
sub.
mp
ff
6
ff
pp

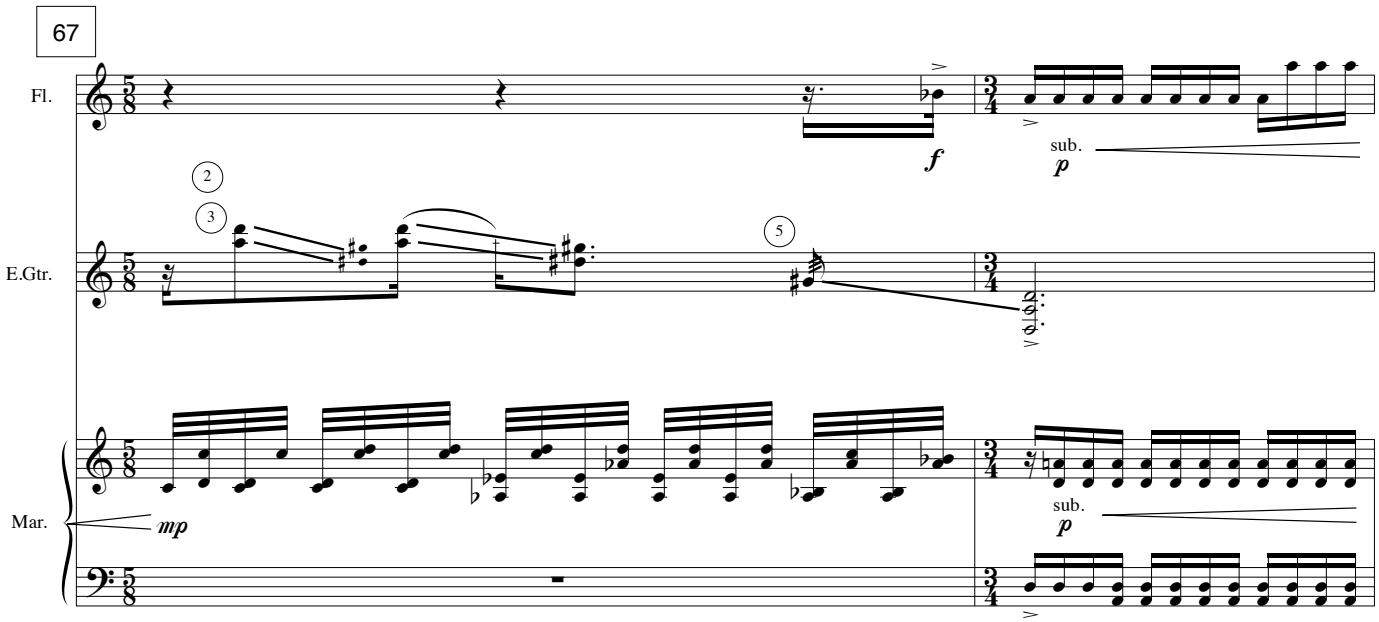

56
Fl.
E.Gtr.
Mar.
mf
ff
mp
4
5
ff
sub
mf
ff
mp

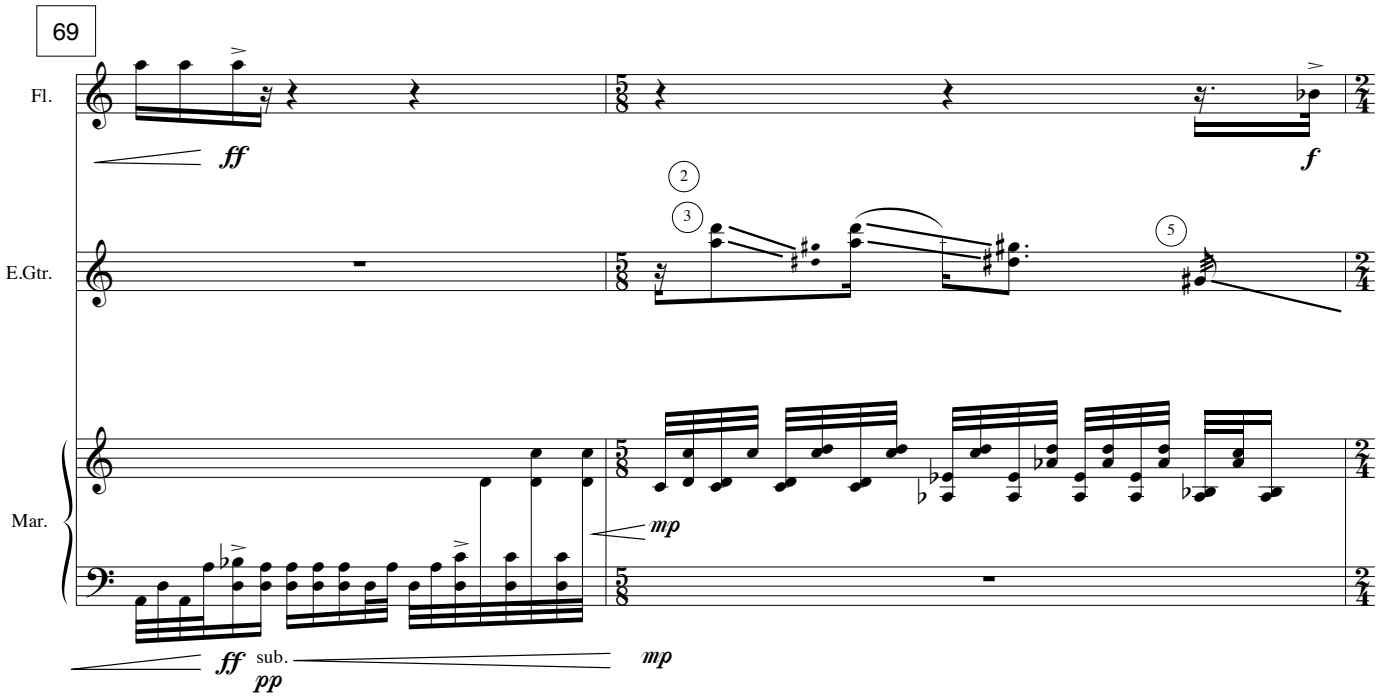

58
Fl.
E.Gtr.
Mar.
mf
ff
mp
4
5
ff
sub
mf
ff
mp

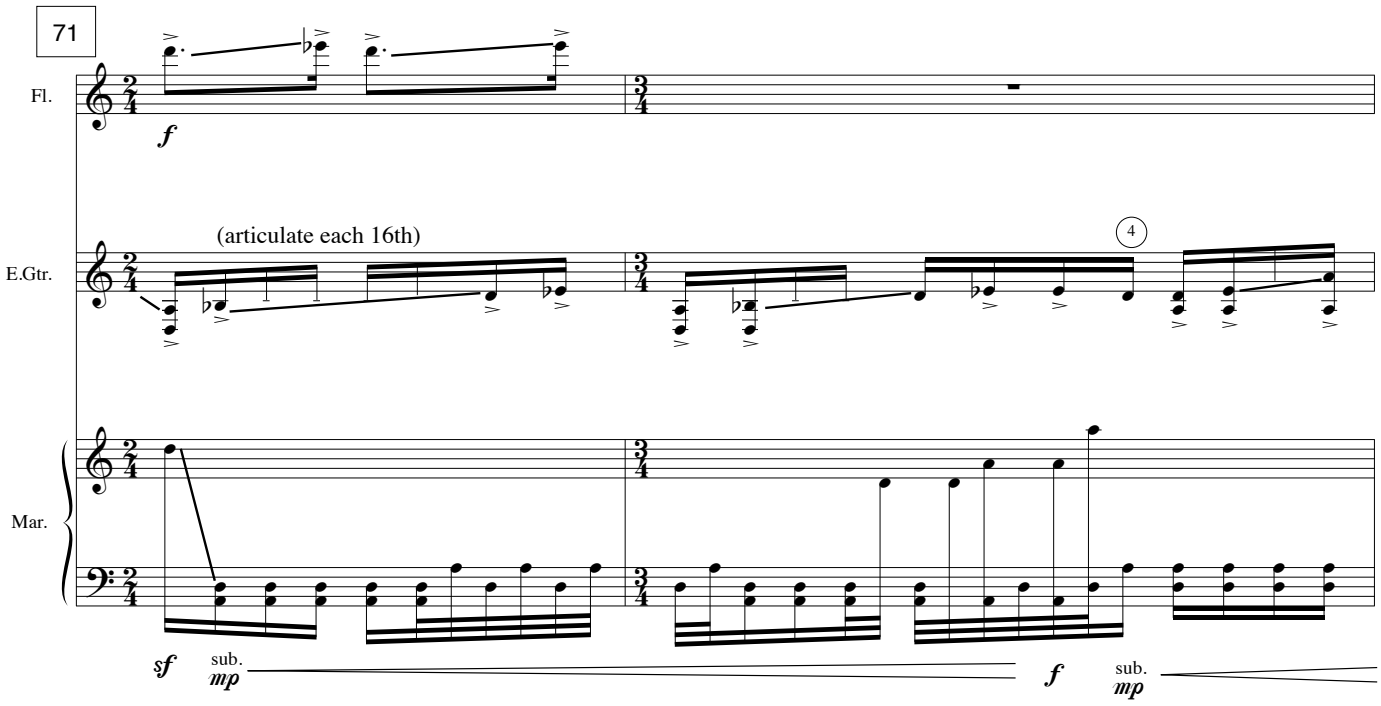

60
Fl.
E.Gtr.
Mar.
f
pp
f

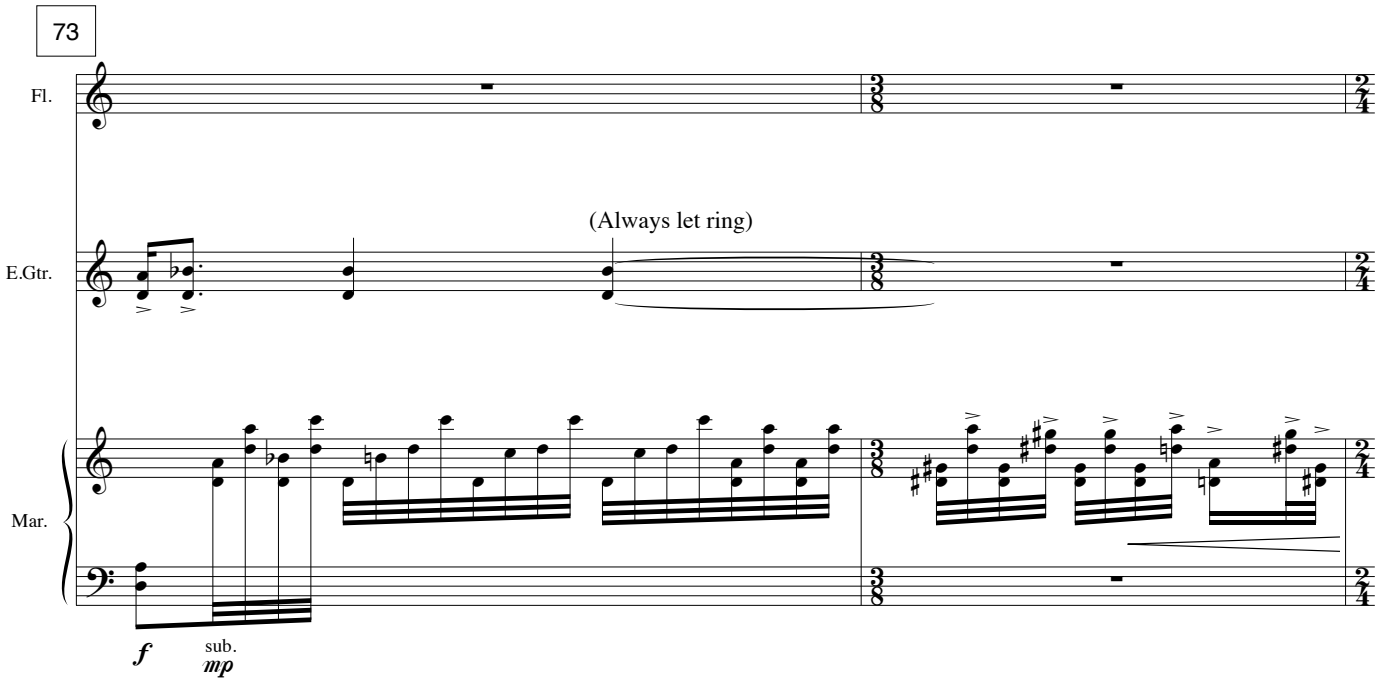

63
Fl.
E.Gtr.
Mar.
mp
cresc.

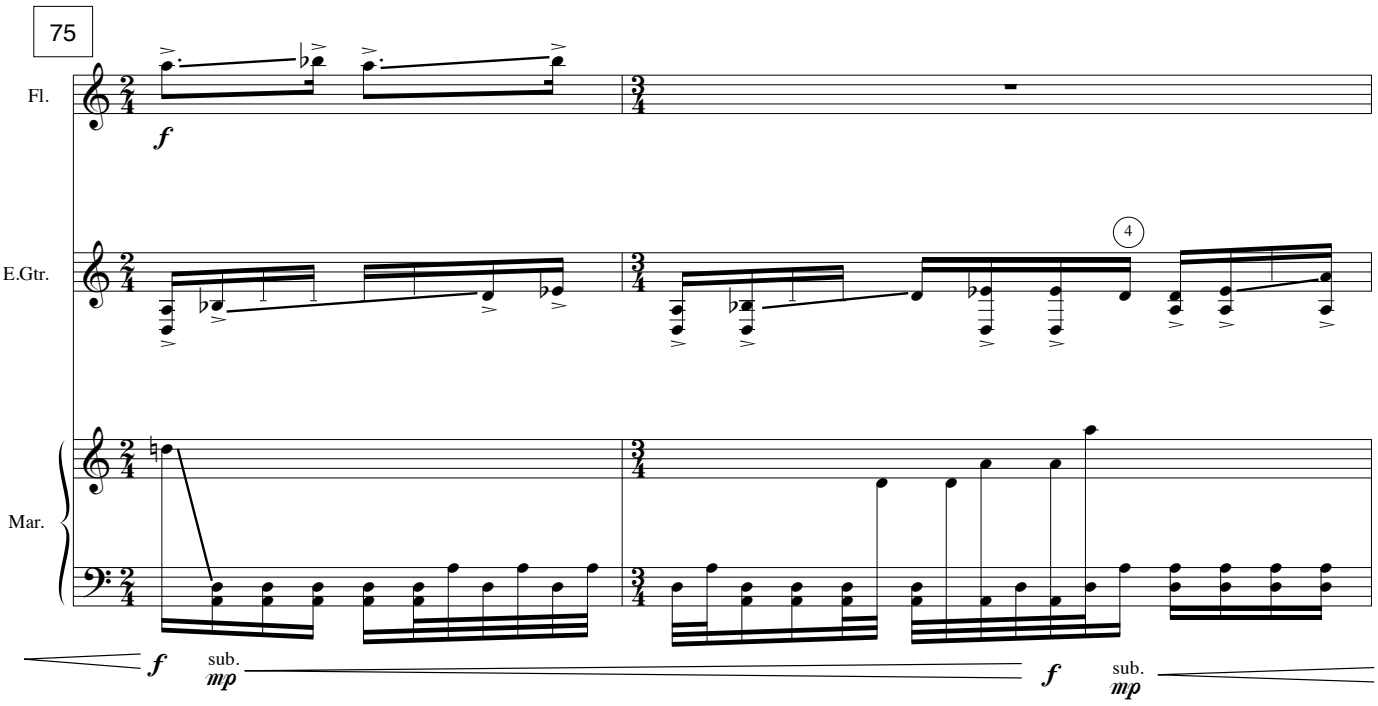

65
C
Fl.
mp
ff
E.Gtr.
Mar.
ff
sub.
mp
ff
sub.
pp

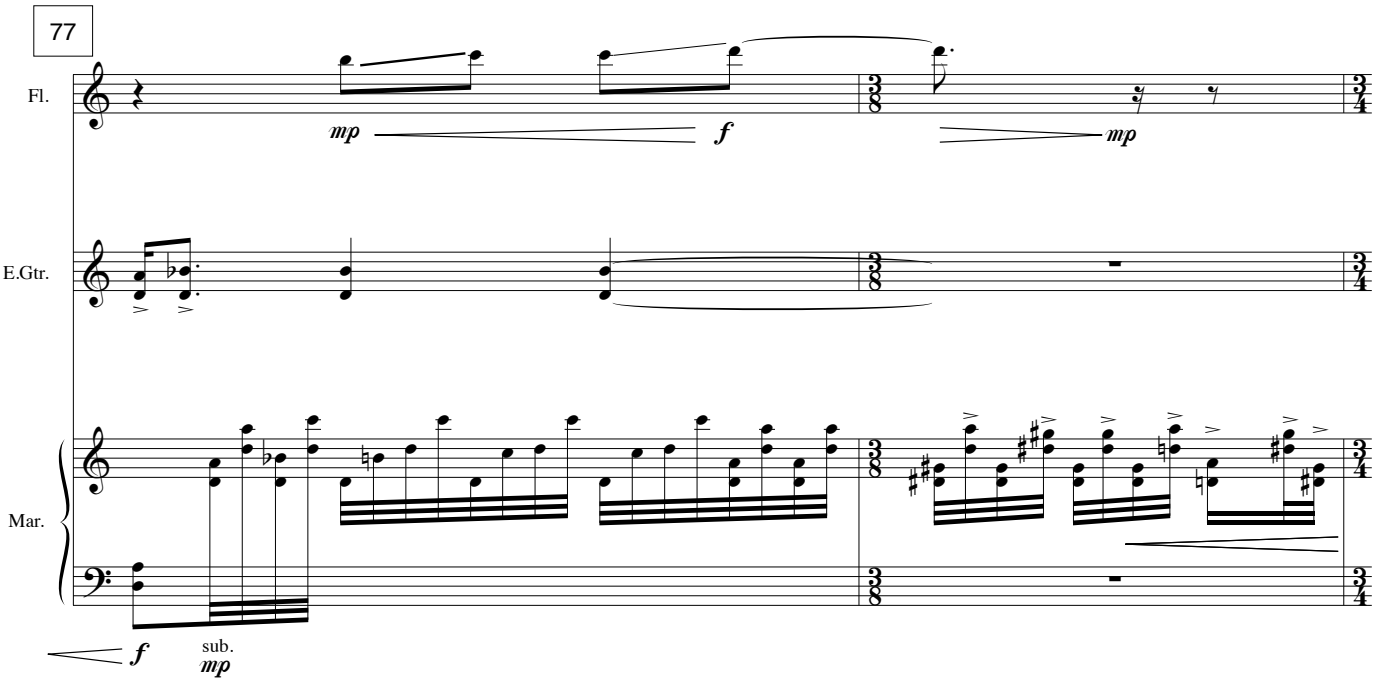

67
Fl.
E.Gtr.
Mar.
f
sub.
p
mp
sub.
p

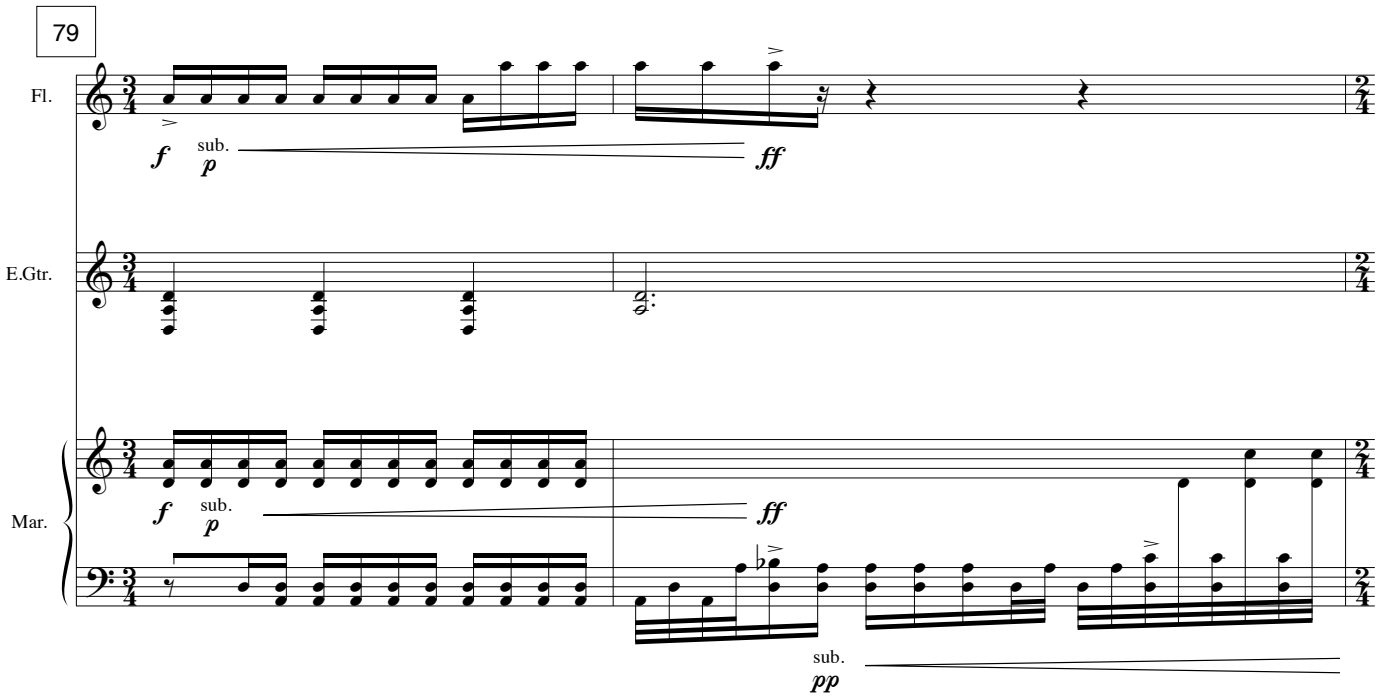

69
Fl.
E.Gtr.
Mar.
ff
f
mp
ff
sub.
pp
mp

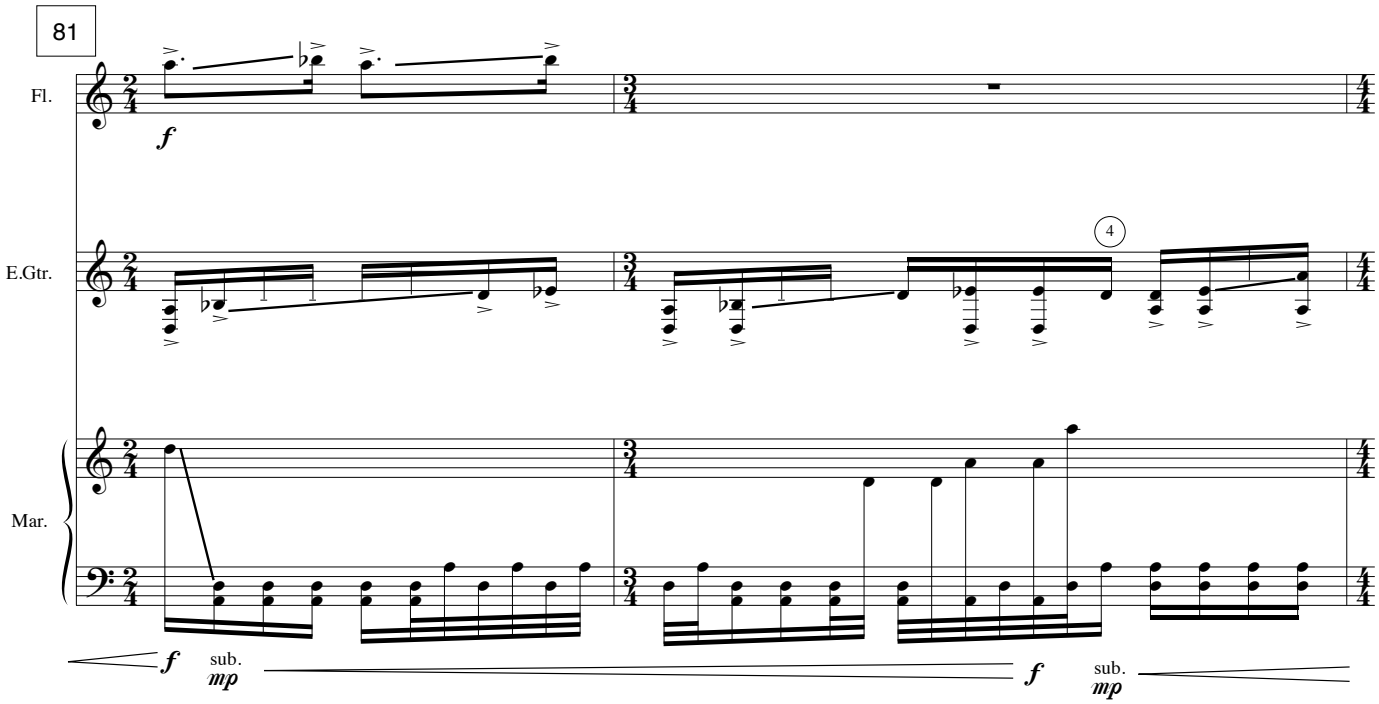

71
Fl.
E.Gtr.
(articulate each 16th)
4
Mar.
sf
sub.
mp
f
sub.
mp

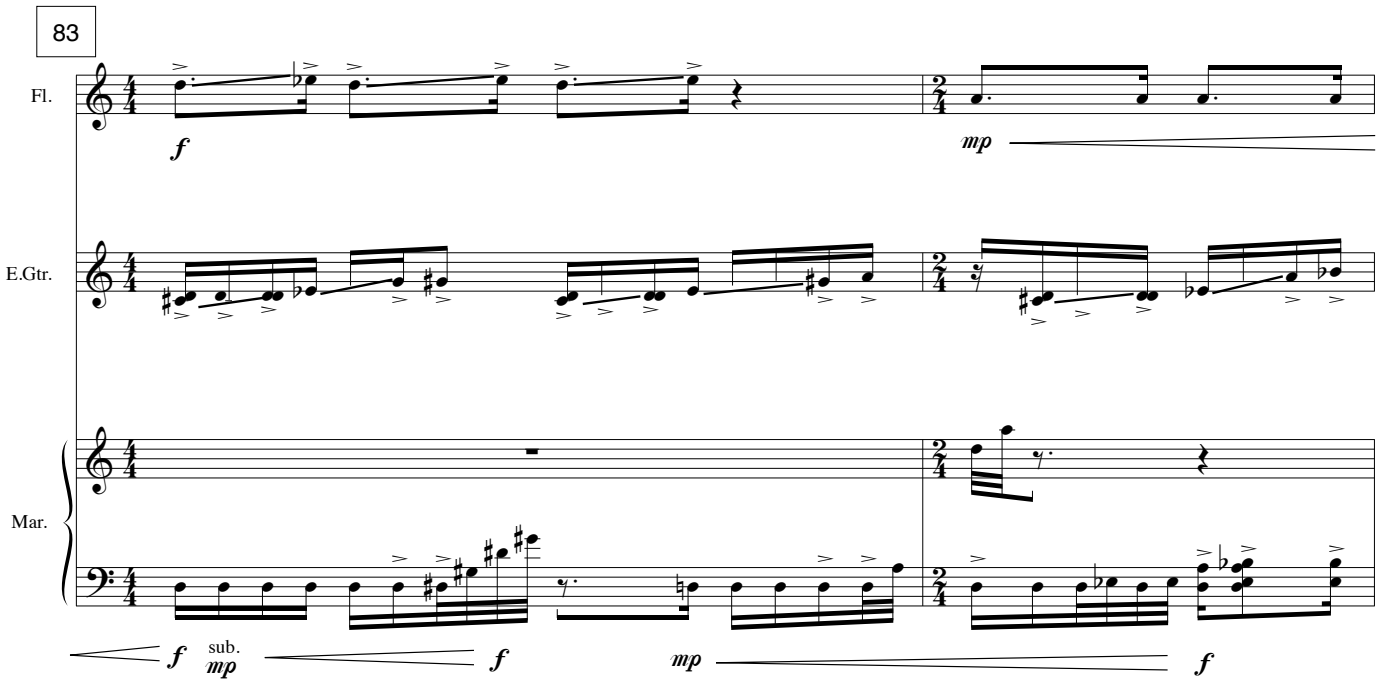

73
Fl.
E.Gtr.
(Always let ring)
Mar.
f
sub.
mp

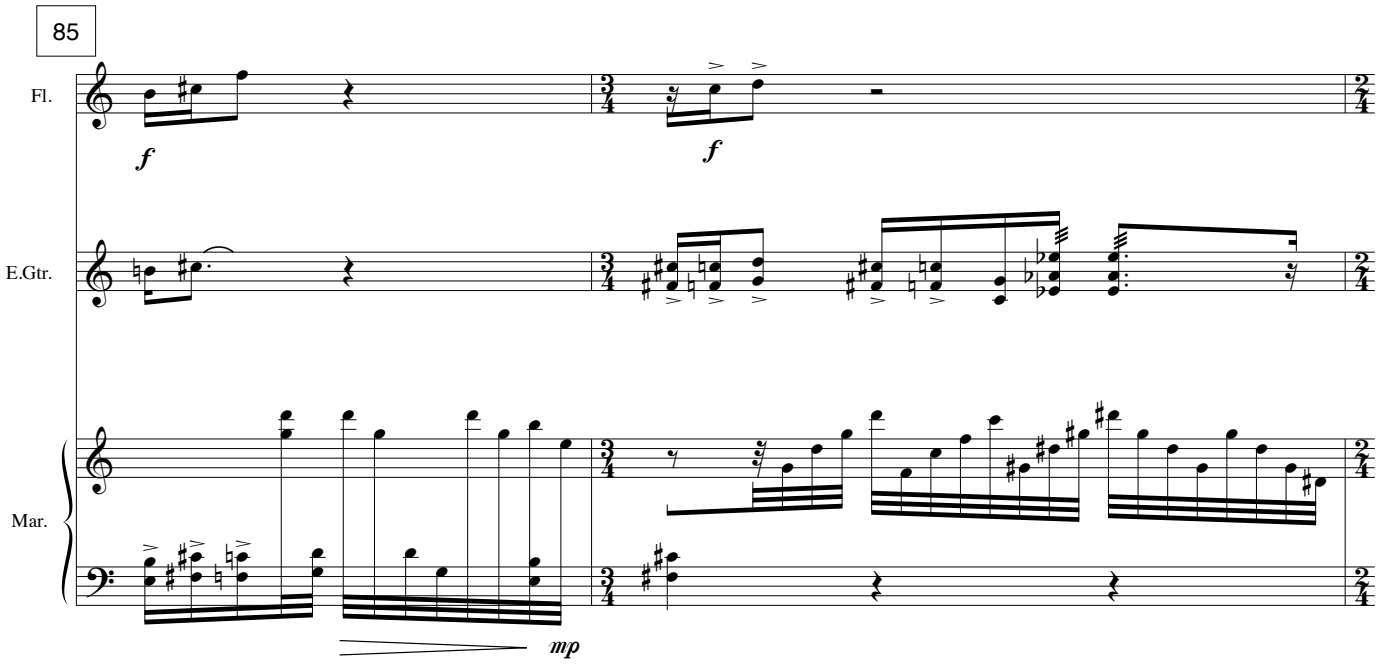

75
Fl.
E.Gtr.
Mar.
4
f
sub.
mp
f
sub.
mp

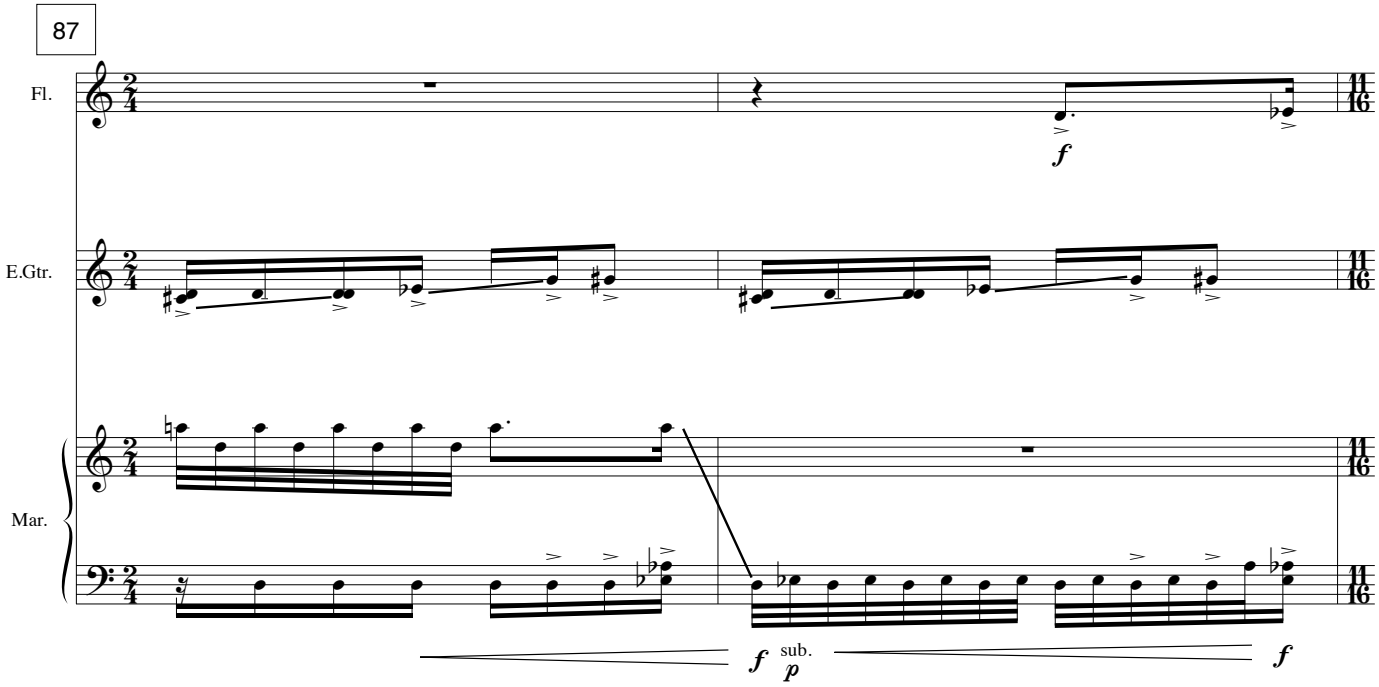

77
Fl.
E.Gtr.
Mar.
mp
f
mp
f
sub.
mp

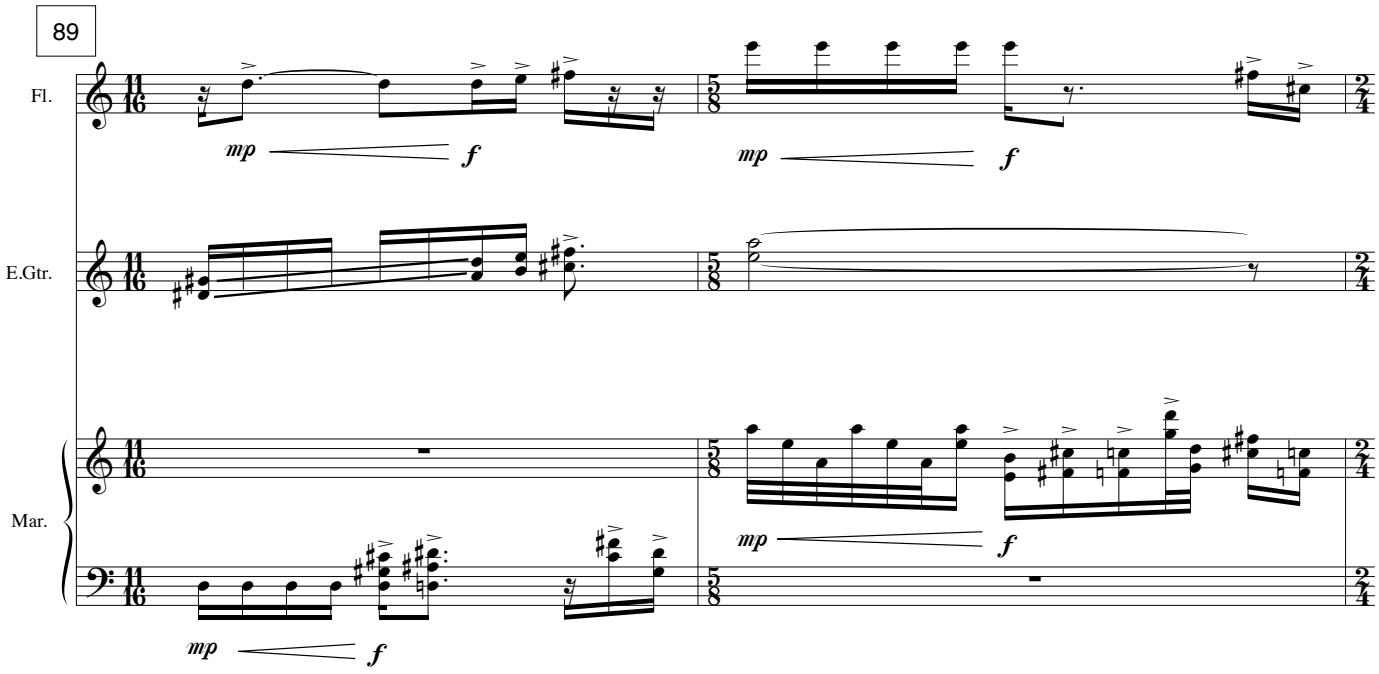

79
Fl.
E.Gtr.
Mar.
f
sub.
p
ff
pp

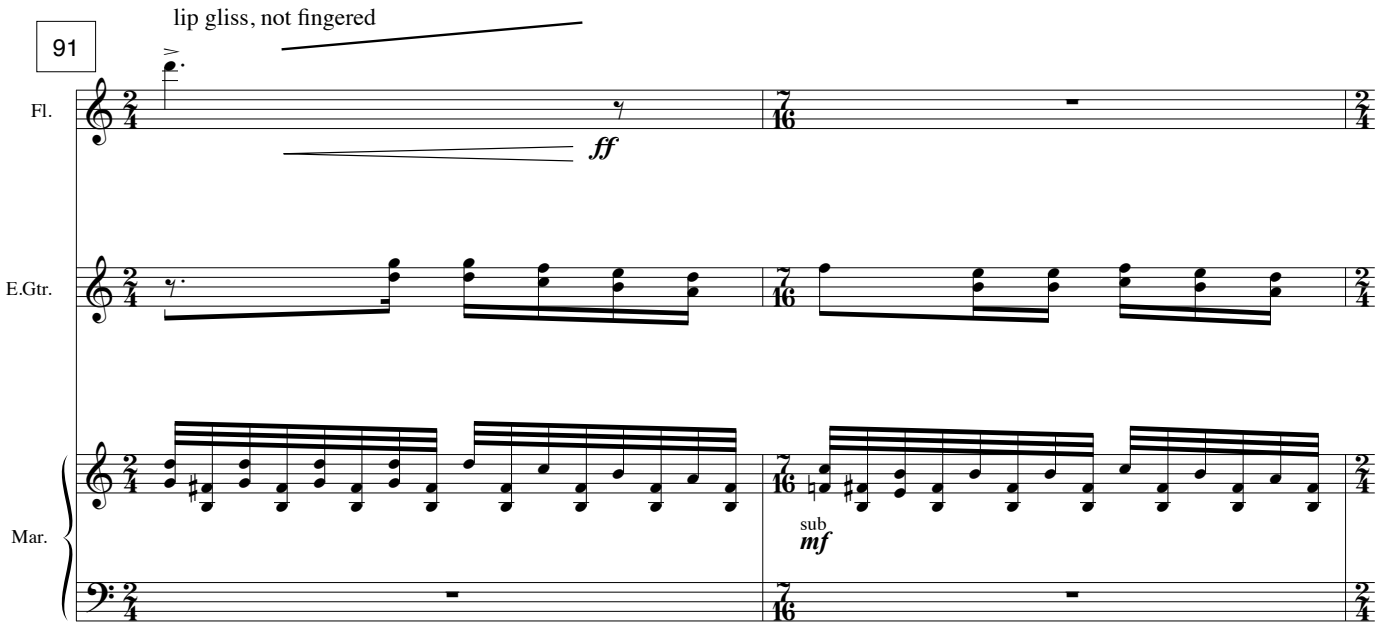

81
Fl.
E.Gtr.
Mar.
f
sub.
mp
4

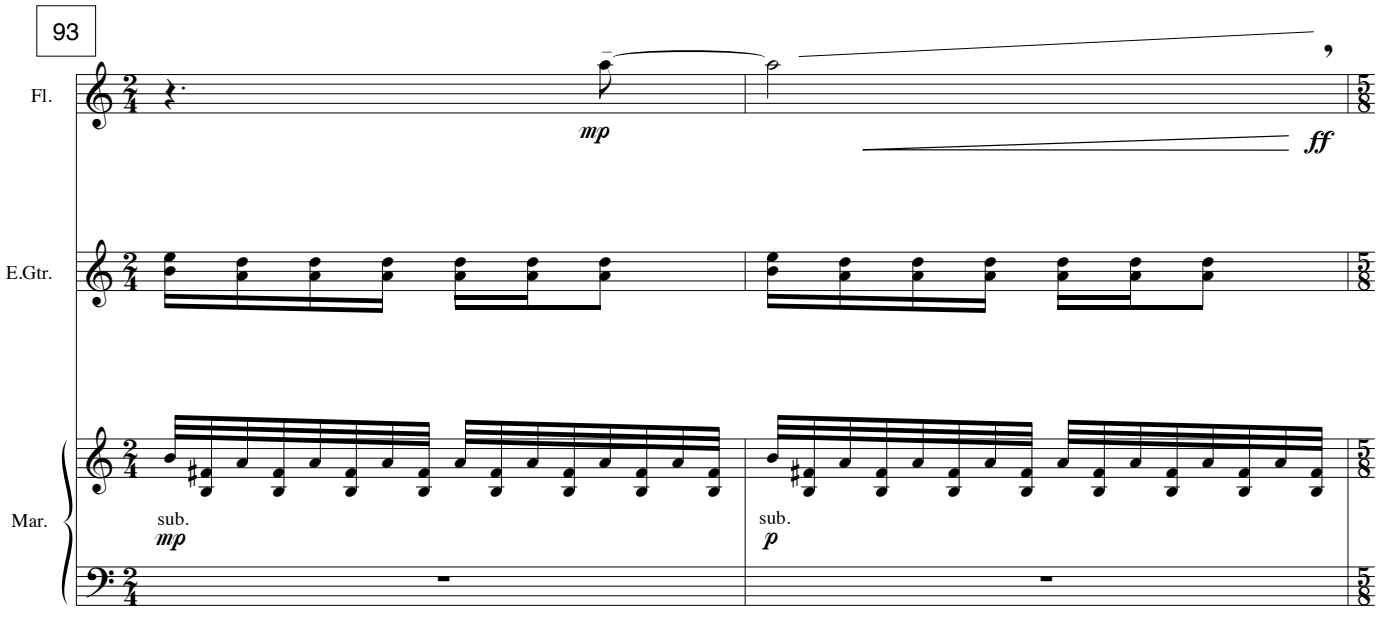

83
Fl.
E.Gtr.
Mar.
f
mp
f
sub.
mp
f
mp
f

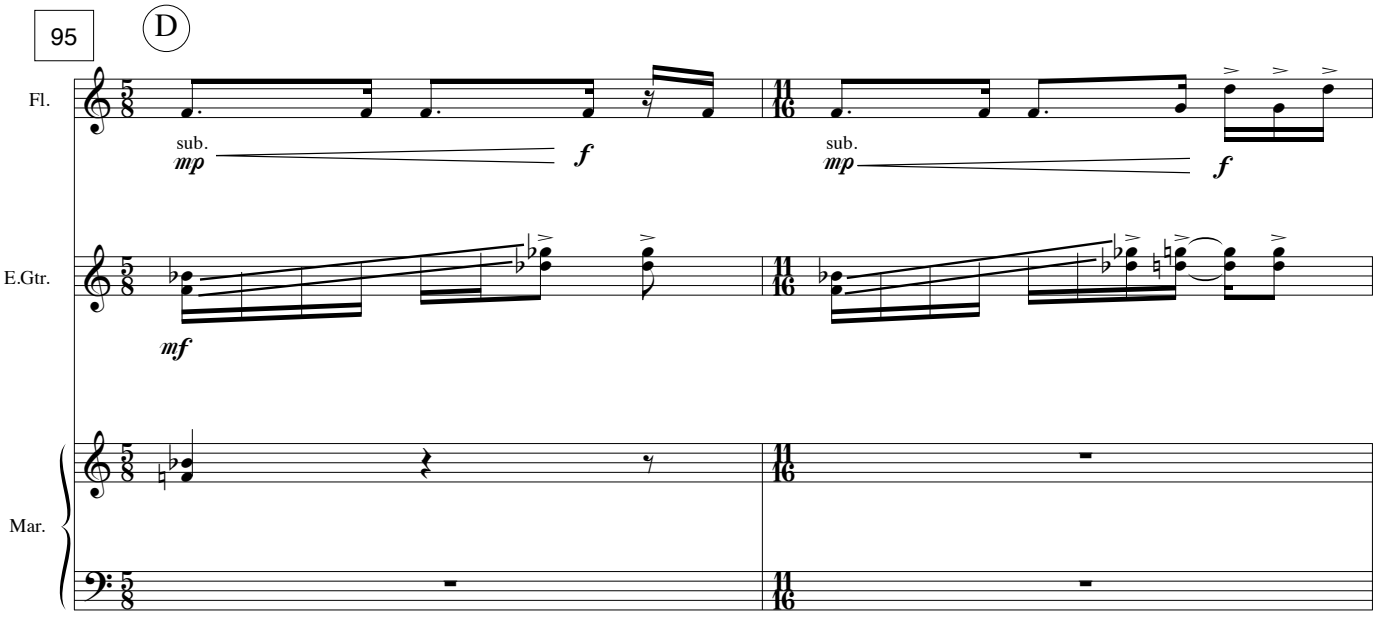

85
Fl.
E.Gtr.
Mar.
f
f
mp

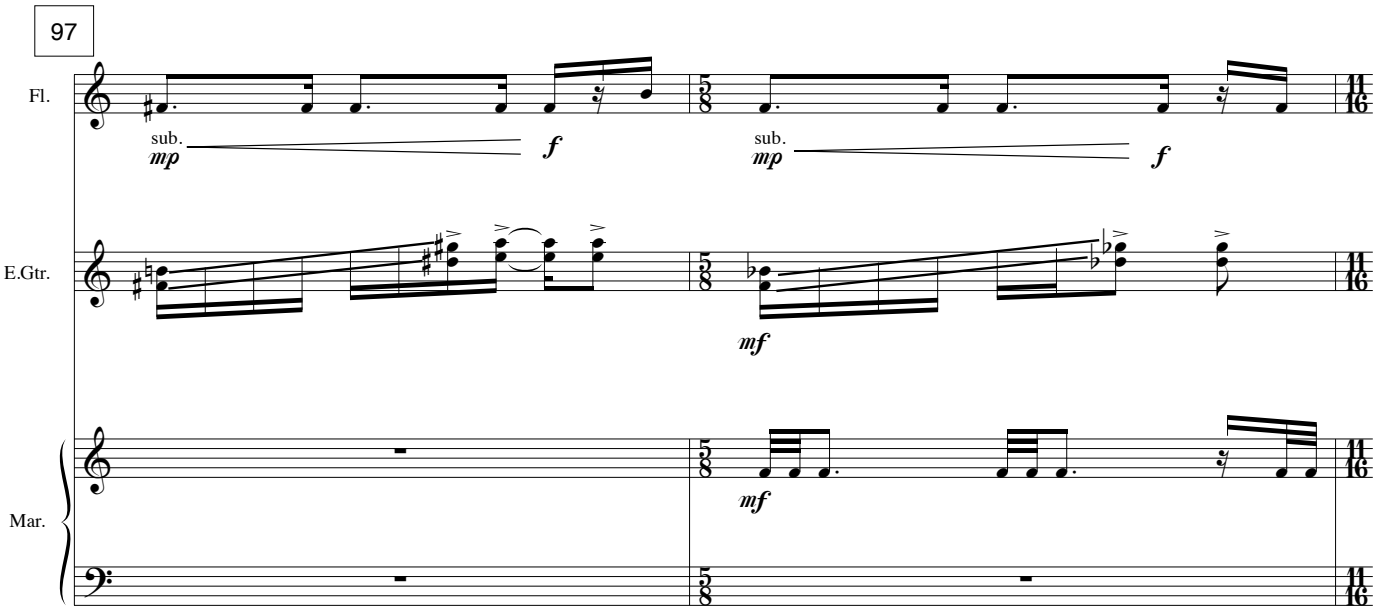

87
Fl.
E.Gtr.
Mar.
f
f
sub.
p
f

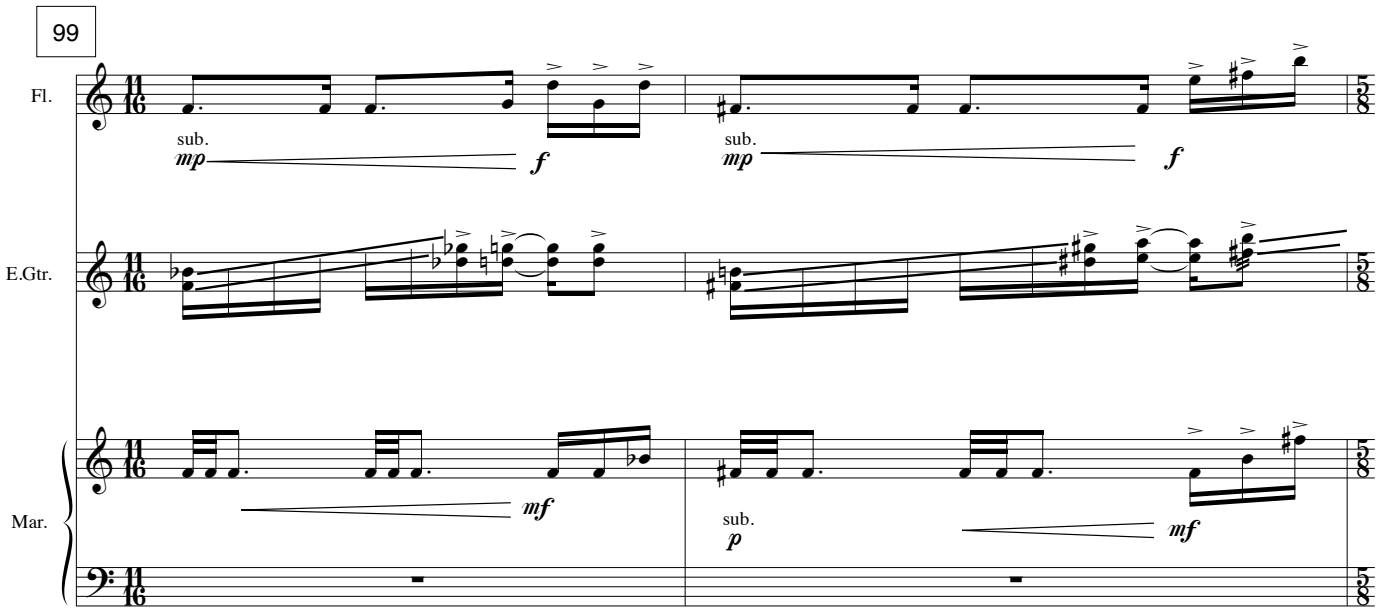

89
Fl.
E.Gtr.
Mar.
mp
f
mp
f
mp
f
mp
f

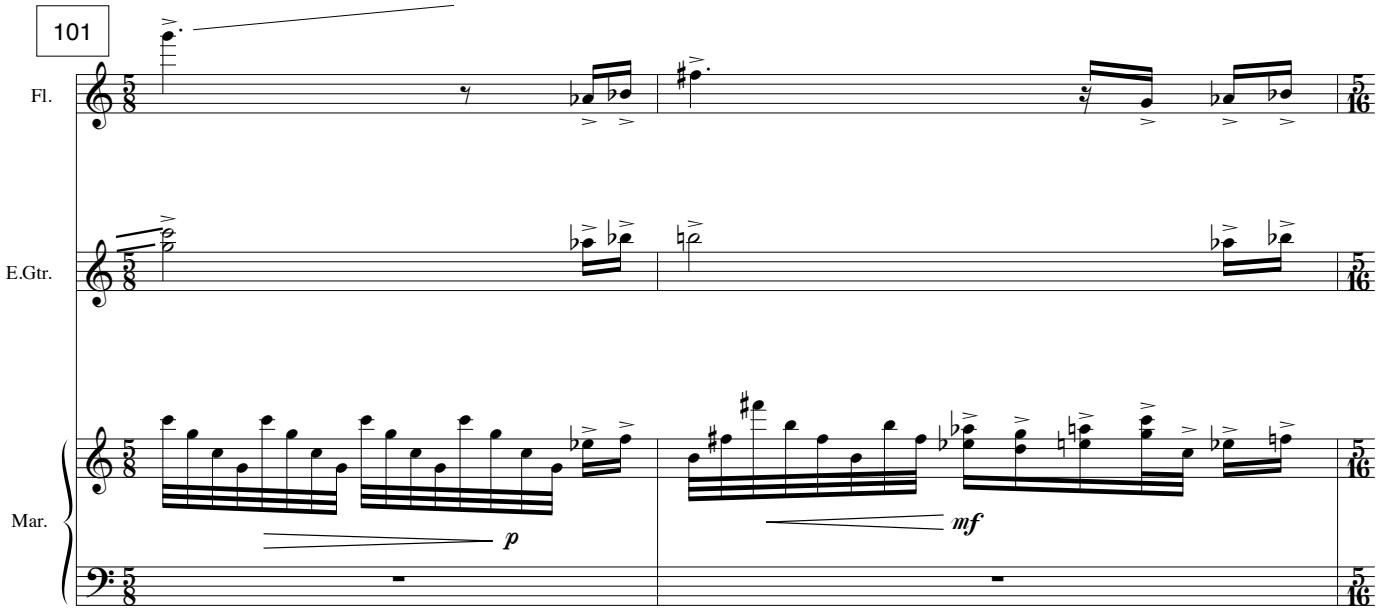

91
lip gliss, not fingered
Fl.
ff
E.Gtr.
Mar.
sub
mf

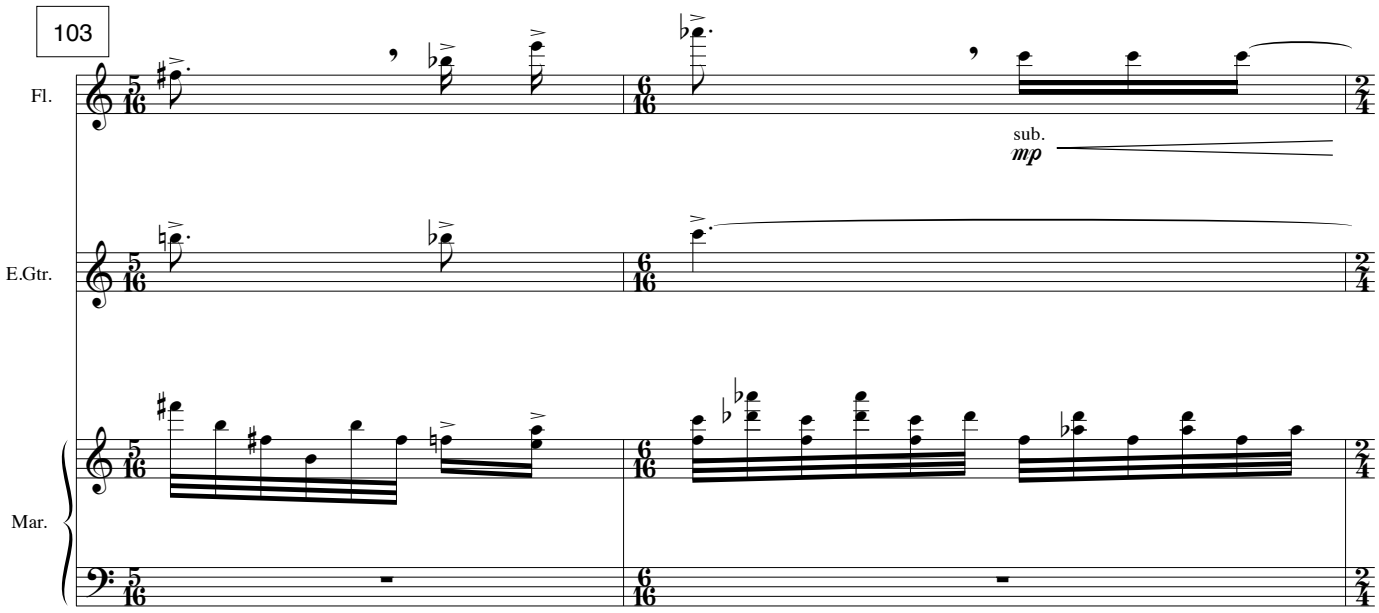

93
Fl.
mp
ff
E.Gtr.
Mar.
sub.
mp
sub.
p

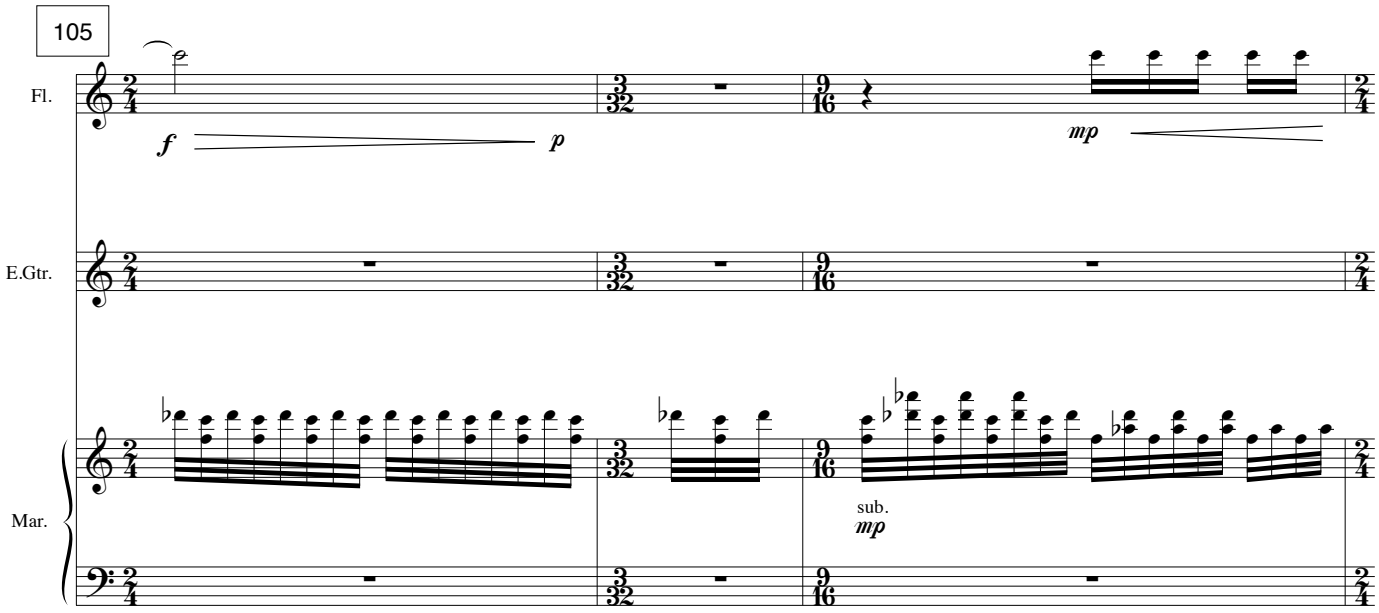

95
D
Fl.
sub.
mp
f
sub.
mp
f
E.Gtr.
mf
Mar.

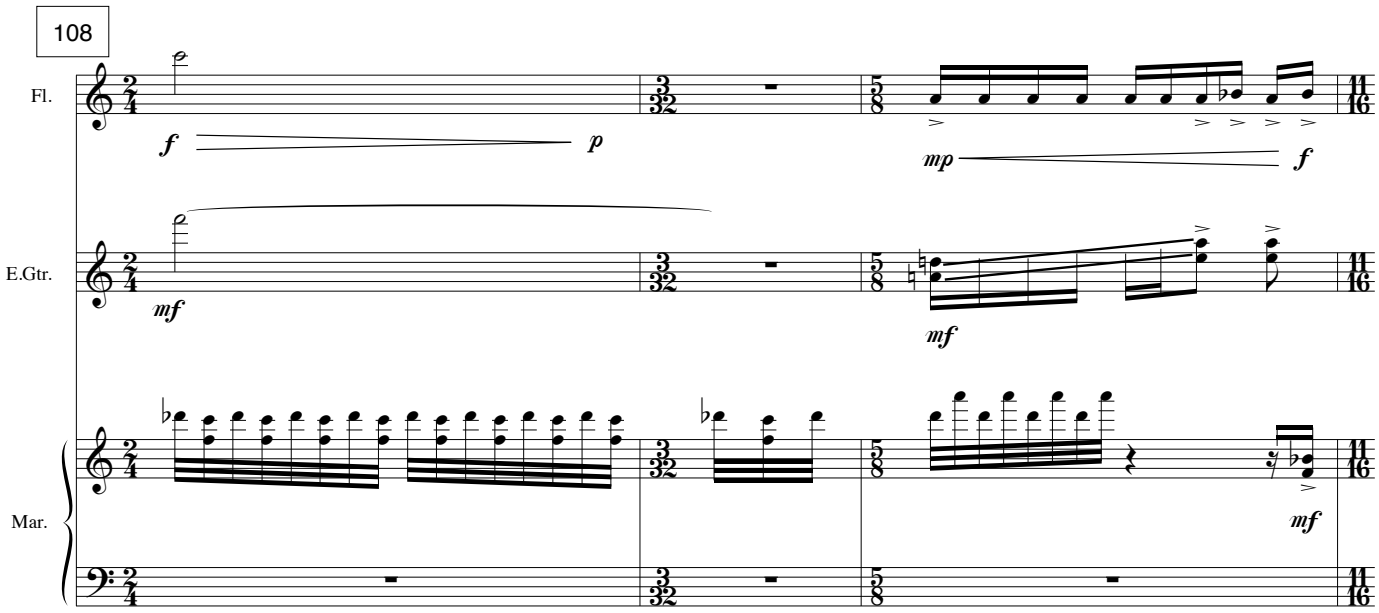

97
Fl.
sub.
mp
f
sub.
mp
f
E.Gtr.
mf
Mar.
mf


99
Fl.
E.Gtr.
Mar.
sub.
mp
f
sub.
mp
f
mf
sub.
p
mf

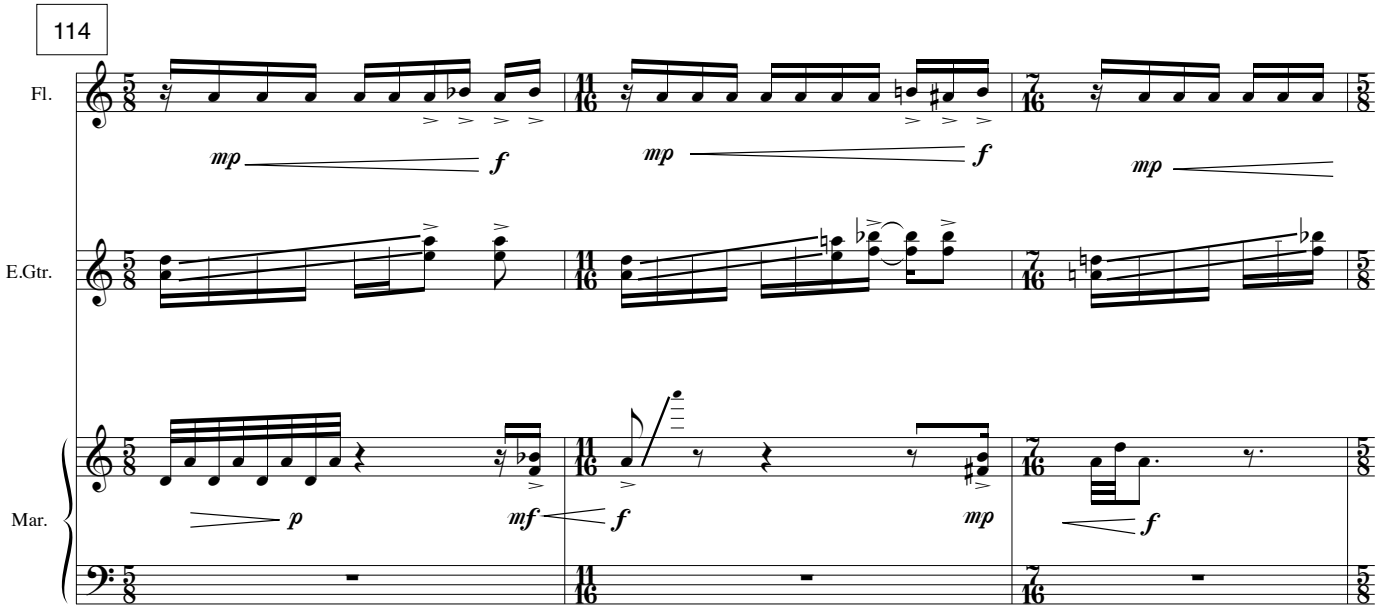

101
Fl.
E.Gtr.
Mar.
p
mf

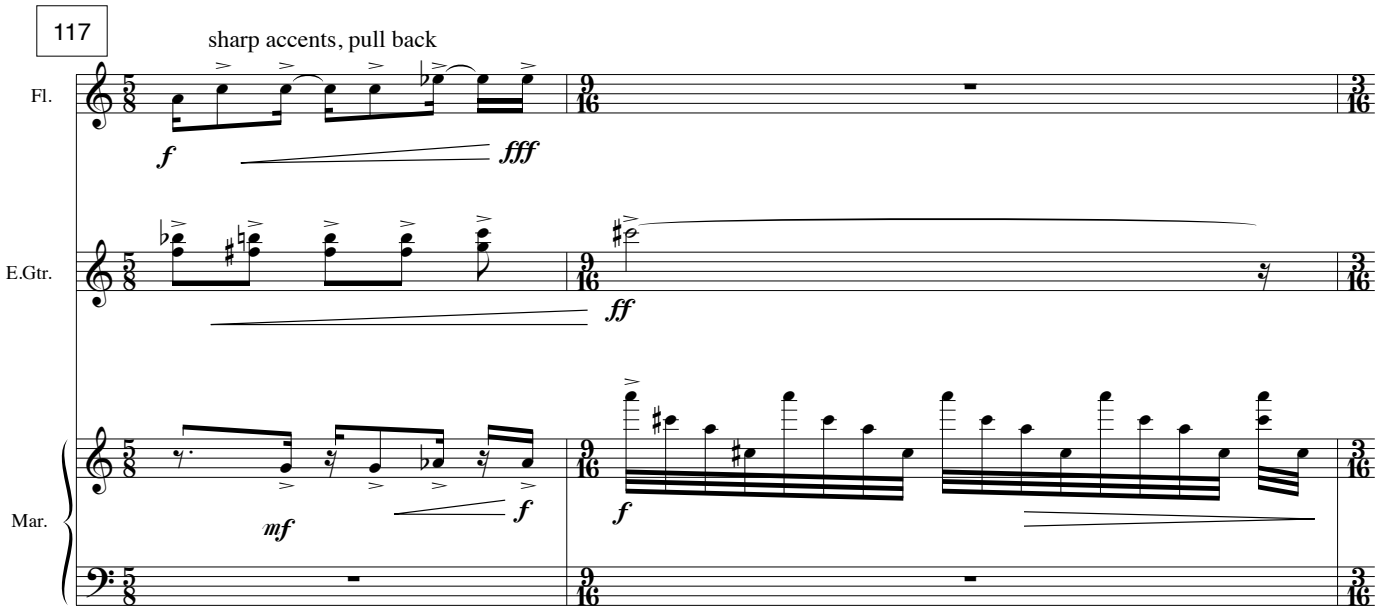

103
Fl.
E.Gtr.
Mar.
sub.
mp

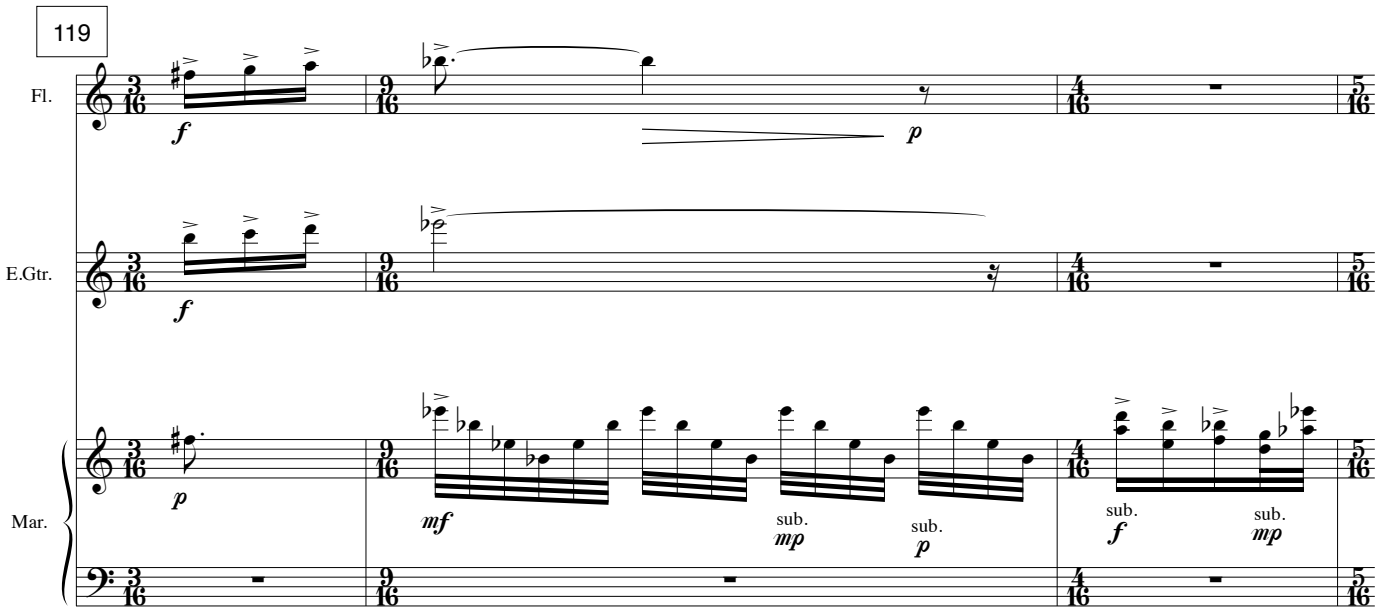

105
Fl.
E.Gtr.
Mar.
f
p
mp
sub.
mp

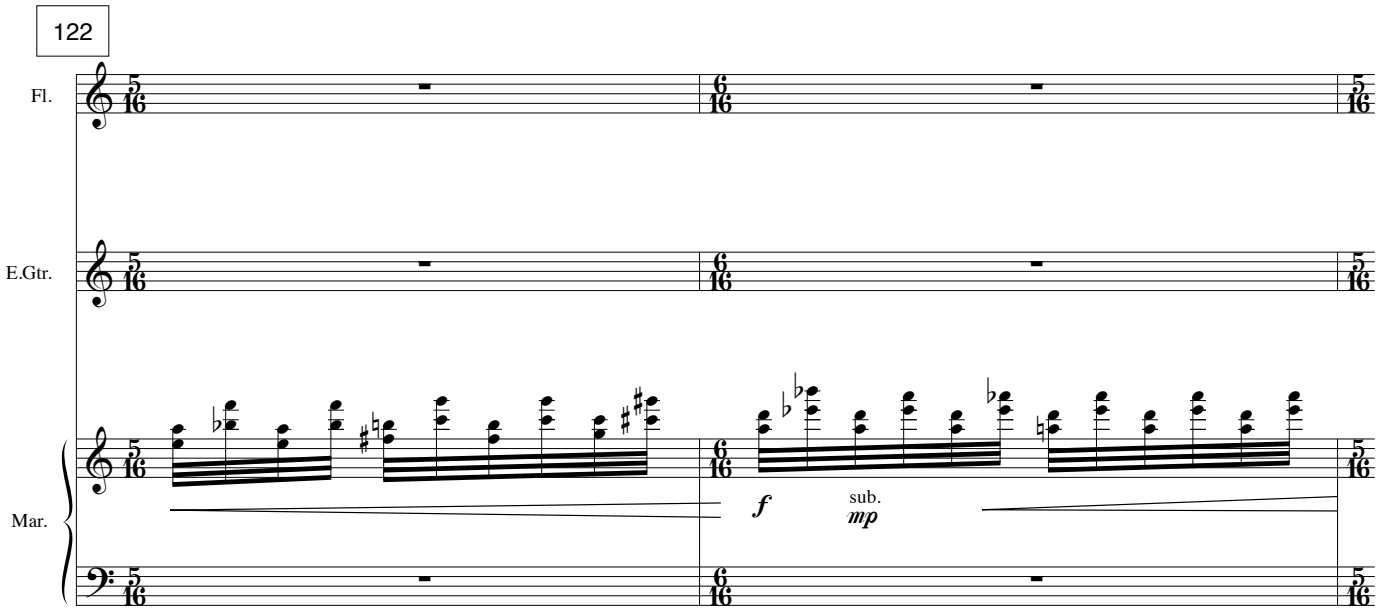

108
Fl.
E.Gtr.
Mar.
f
p
mp
f
mf
mf
mf

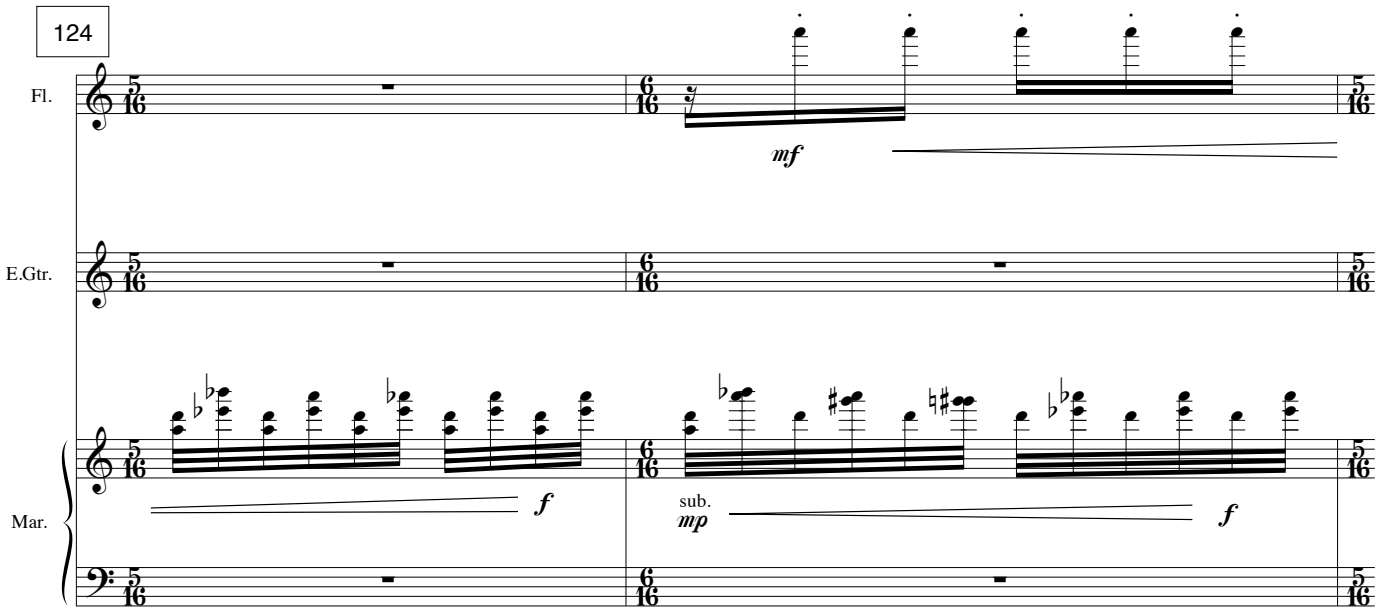
111
Fl.
E.Gtr.
Mar.
mp
f
mp
f
f
f
mp
f
mf
f

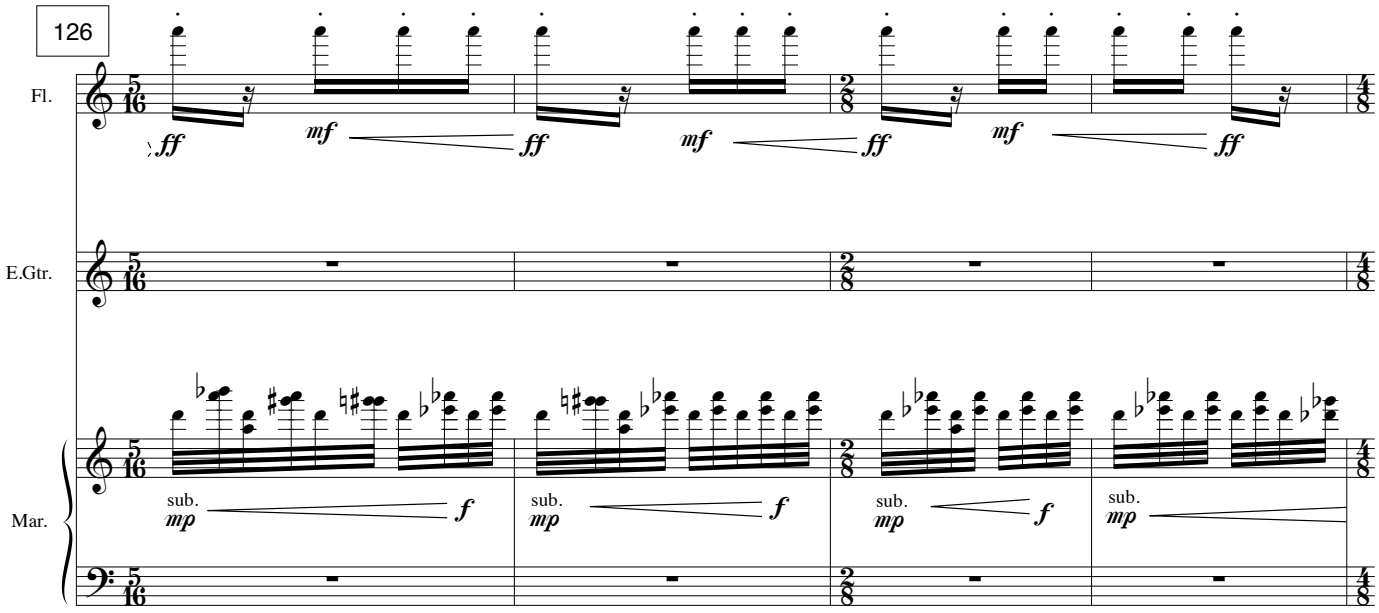

114
Fl.
E.Gtr.
Mar.
mp
f
mp
f
mp
p
mf
f
mp
f

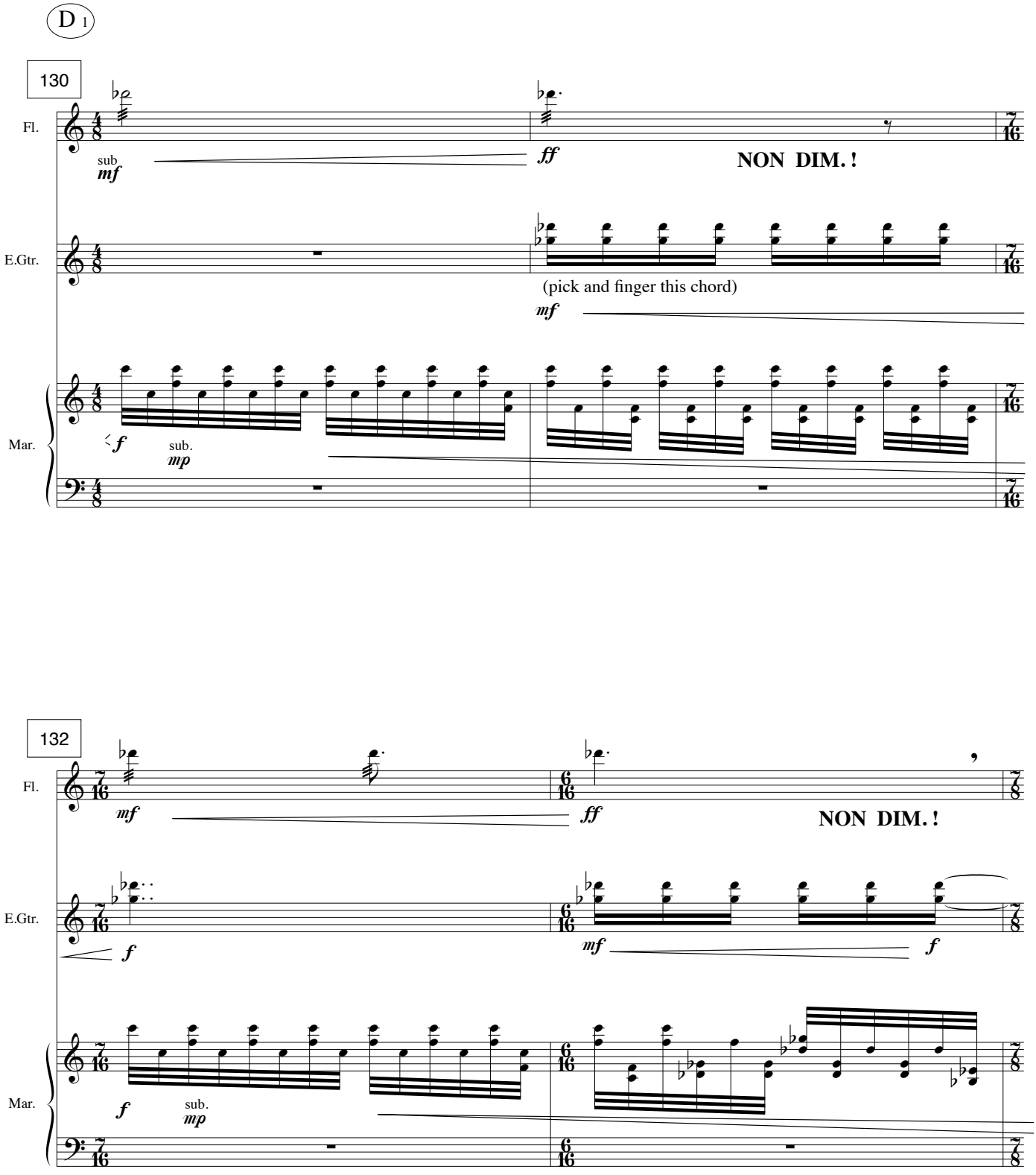

117
sharp accents, pull back
Fl.
E.Gtr.
Mar.
f
fff
ff
mf
f
f

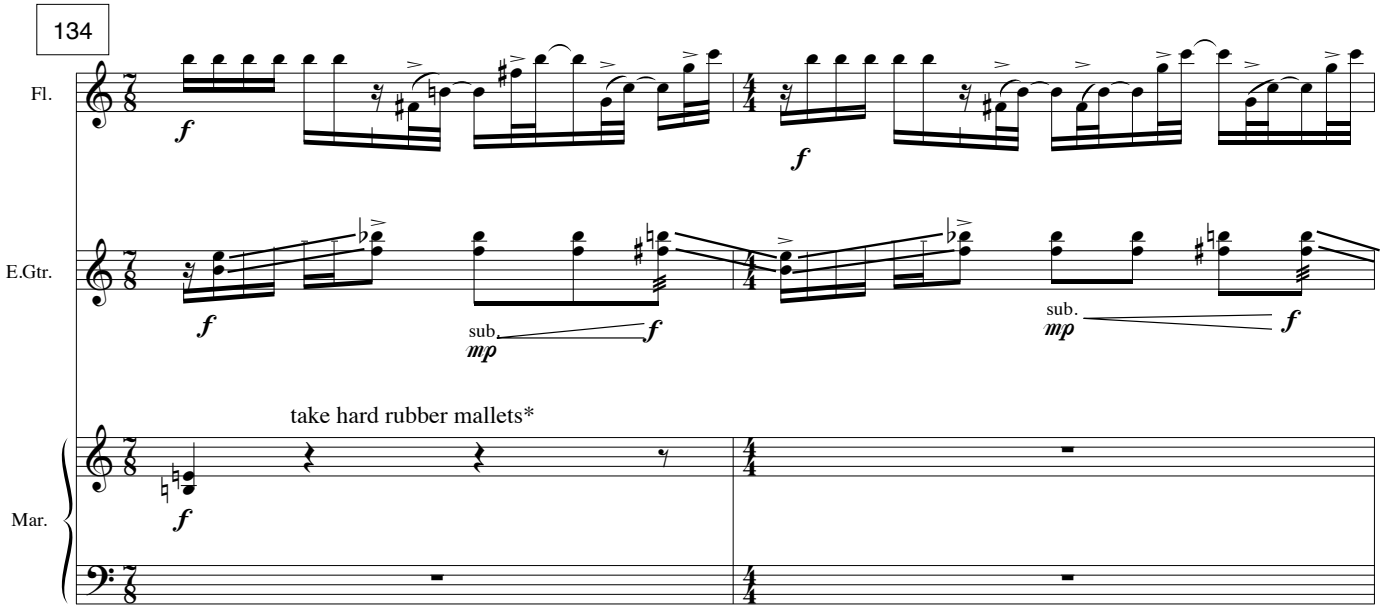

119
Fl.
E.Gtr.
Mar.
f
p
mf
sub.
mp
sub.
p
sub.
f
sub.
mp

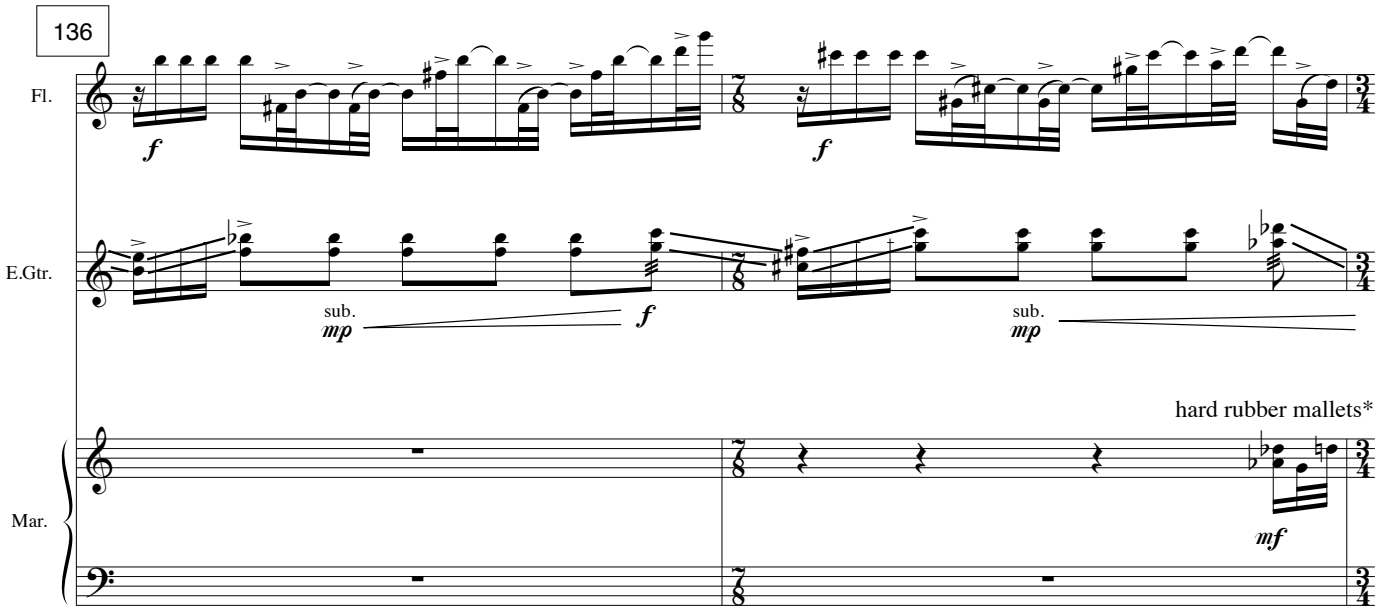

122
Fl.
E.Gtr.
Mar.
f
sub.
mp


124
Fl.
E.Gtr.
Mar.
mf
f
sub.
mp
f

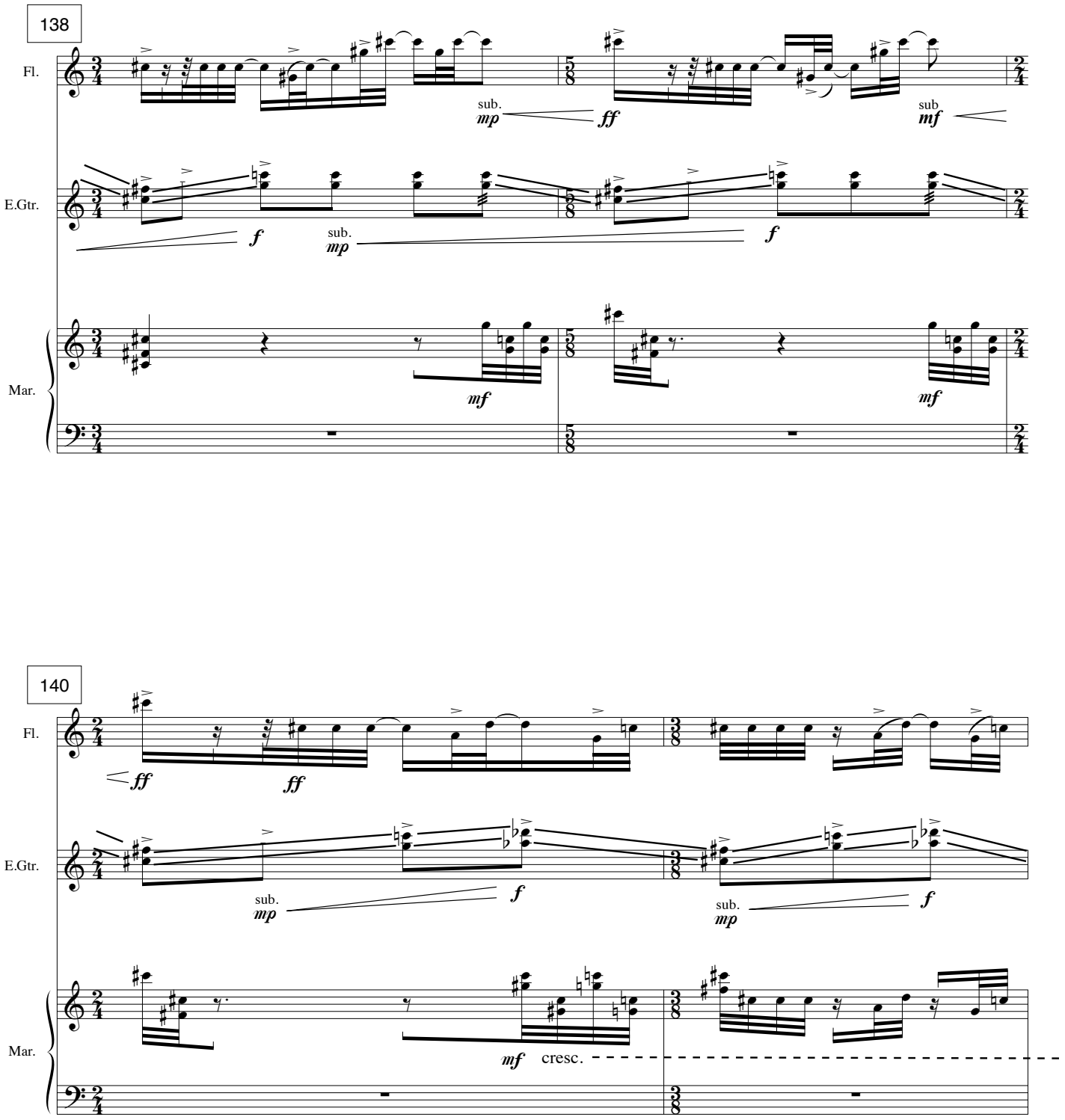

126
Fl.
E.Gtr.
Mar.
ff
mf
ff
mf
ff
mf
ff
sub.
mp
f
sub.
mp
f
sub.
mp
f
sub.
mp

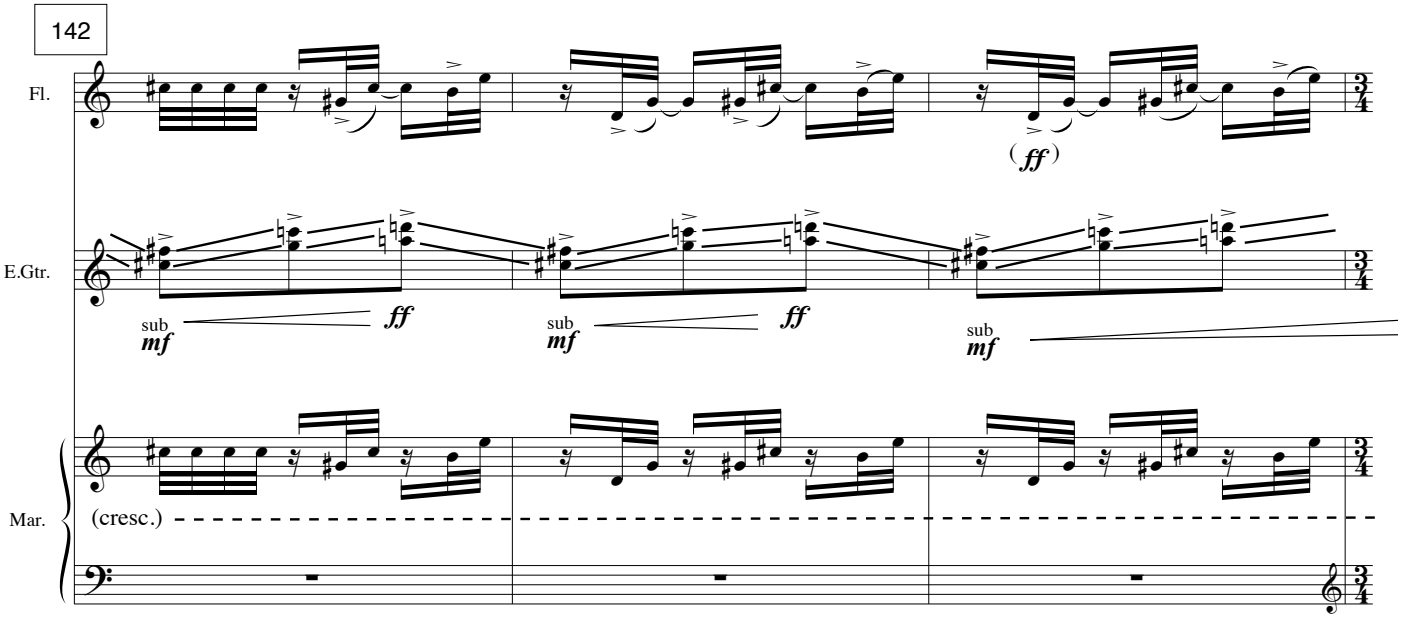

D 1
130
Fl.
sub
mf
ff
NON DIM. !
E.Gtr.
(pick and finger this chord)
mf
Mar.
f
sub.
mp
132
Fl.
mf
ff
NON DIM. !
E.Gtr.
f
mf
f
Mar.
f
sub.
mp

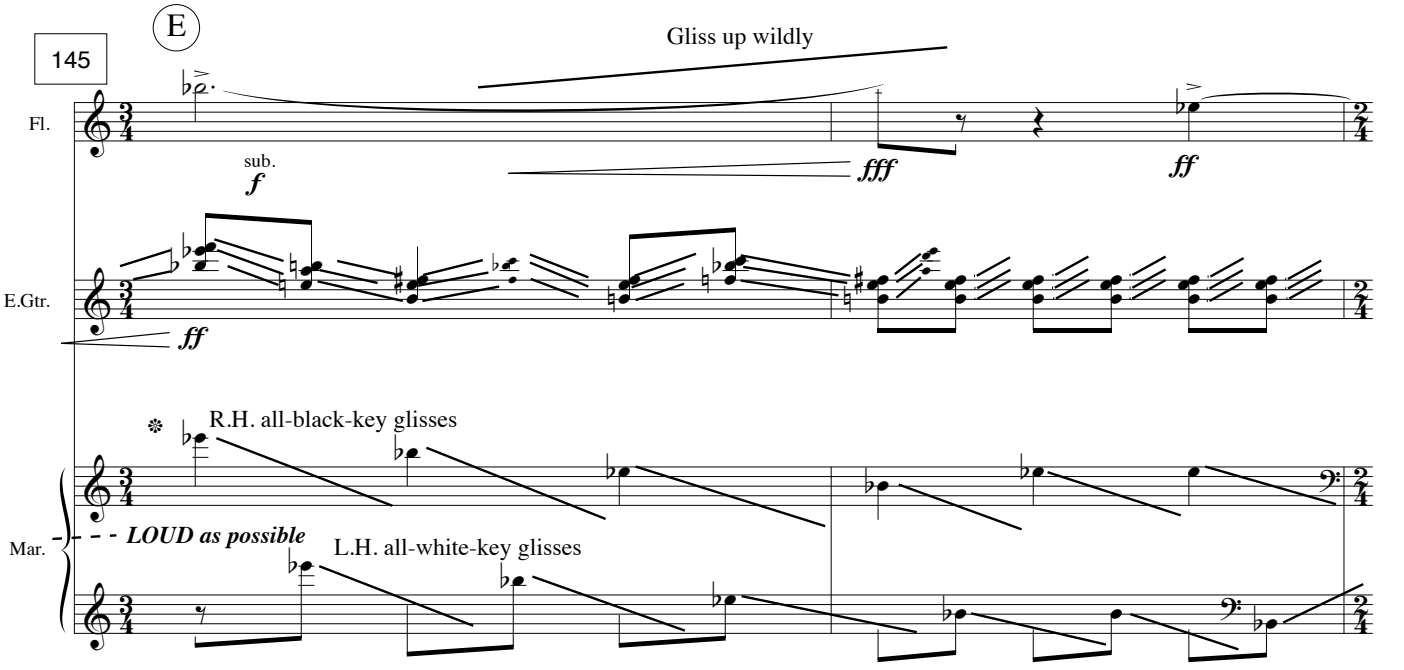




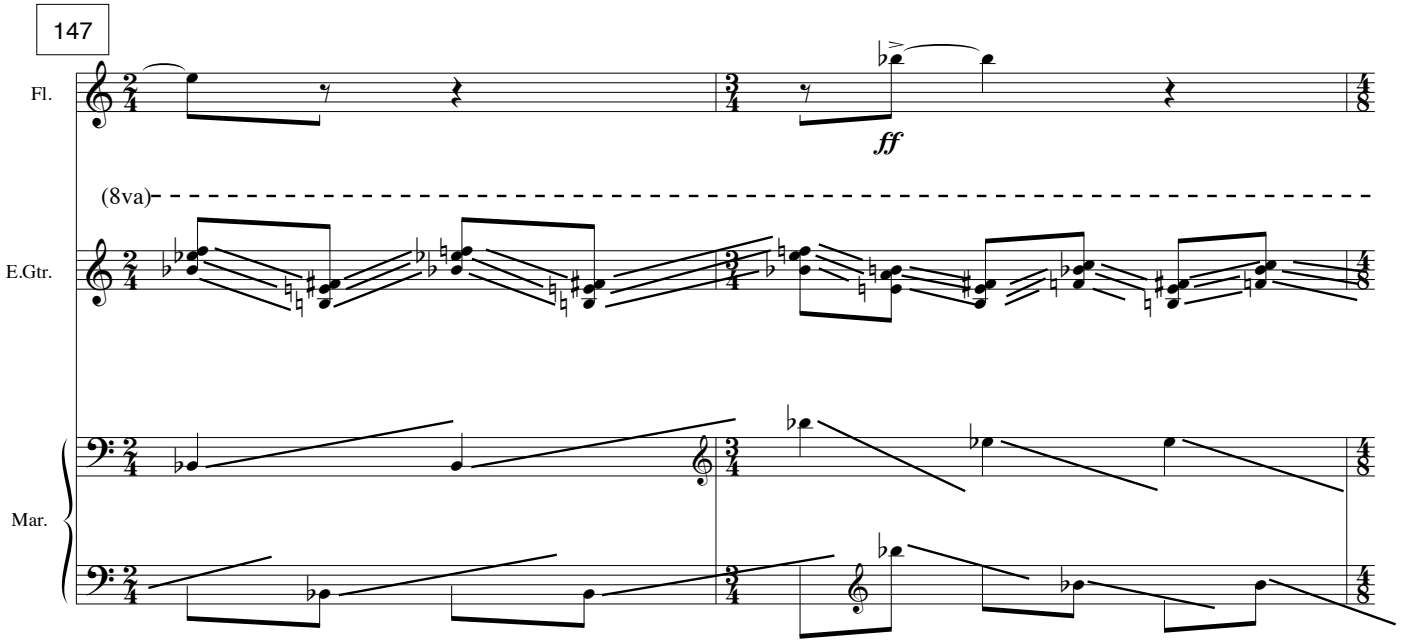
*mallet suggestions: blue Musser or blue Bob Becker 34

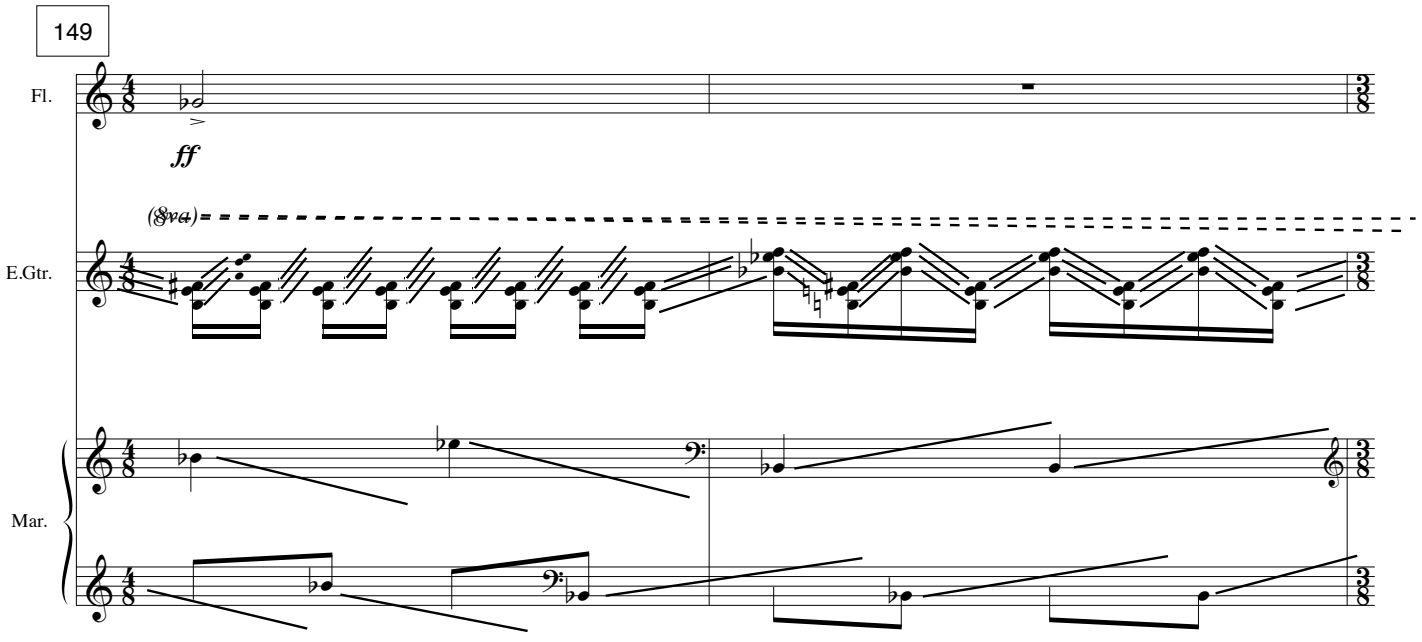

138
Fl.
E.Gtr.
Mar.
sub.
mp
ff
sub
mf
f
sub.
mp
f
mf
mf
140
Fl.
E.Gtr.
Mar.
ff
ff
sub.
mp
f
sub.
mp
f
mf
cresc.

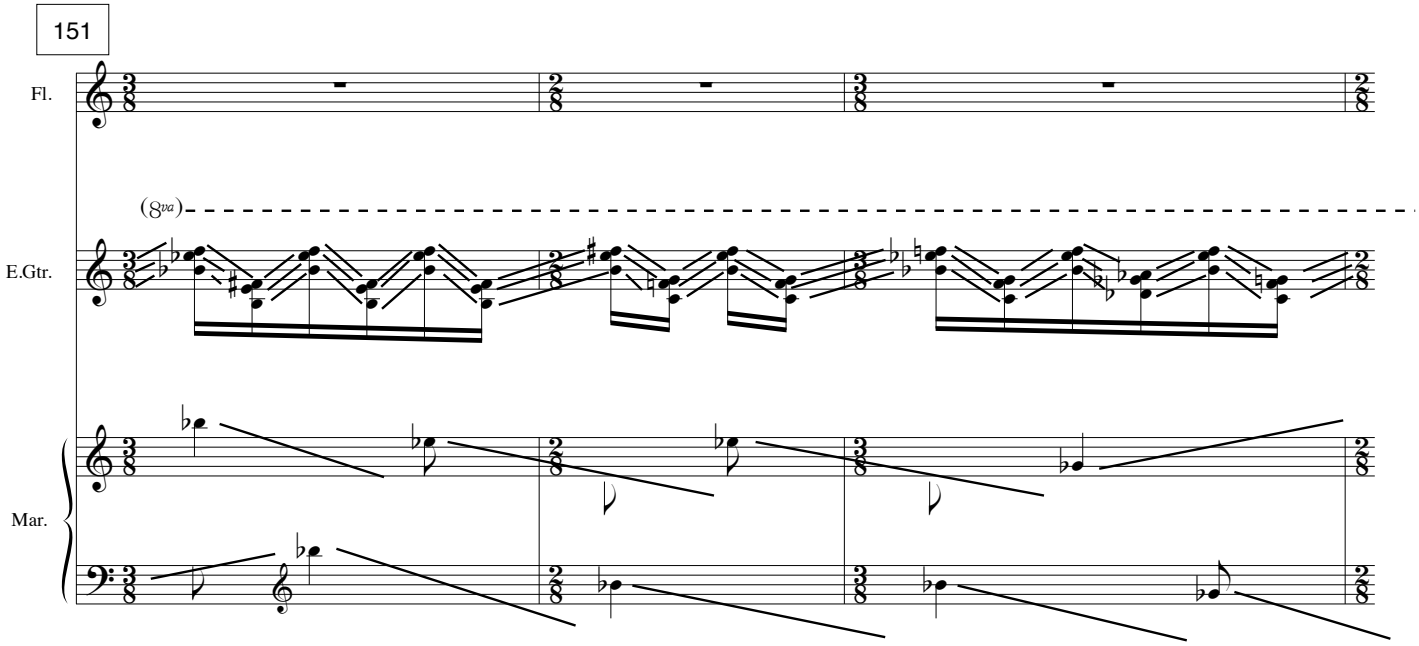


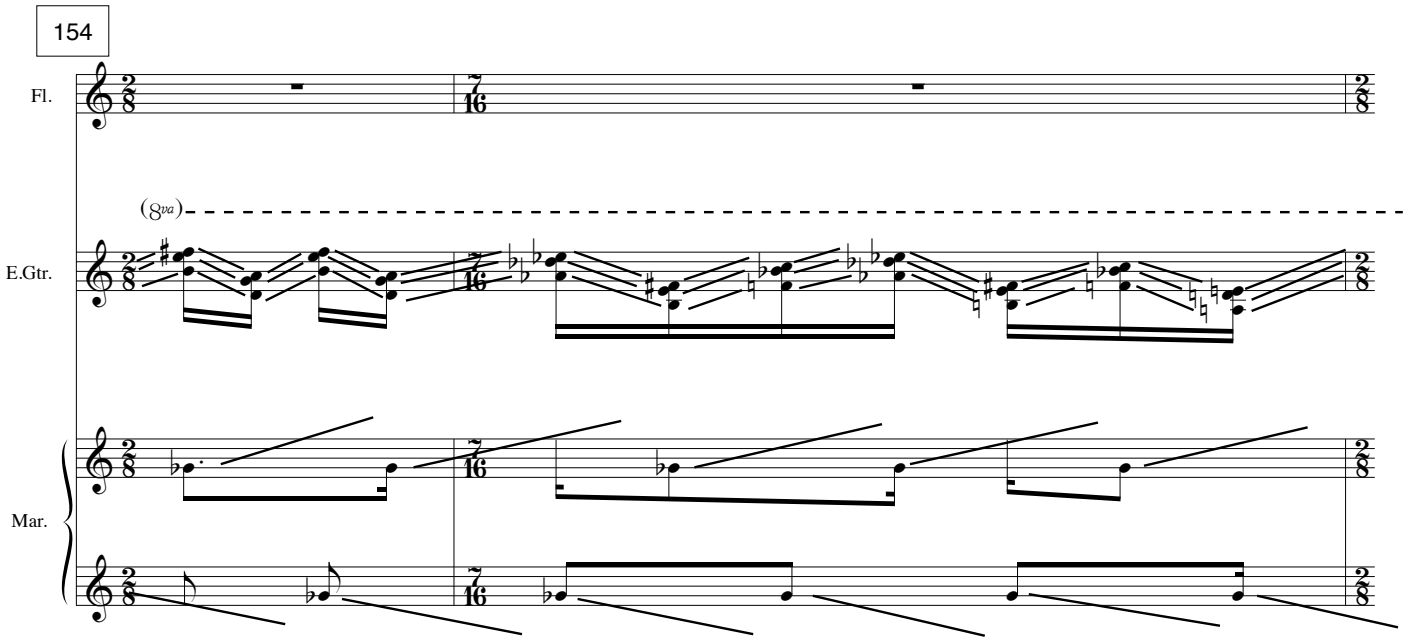


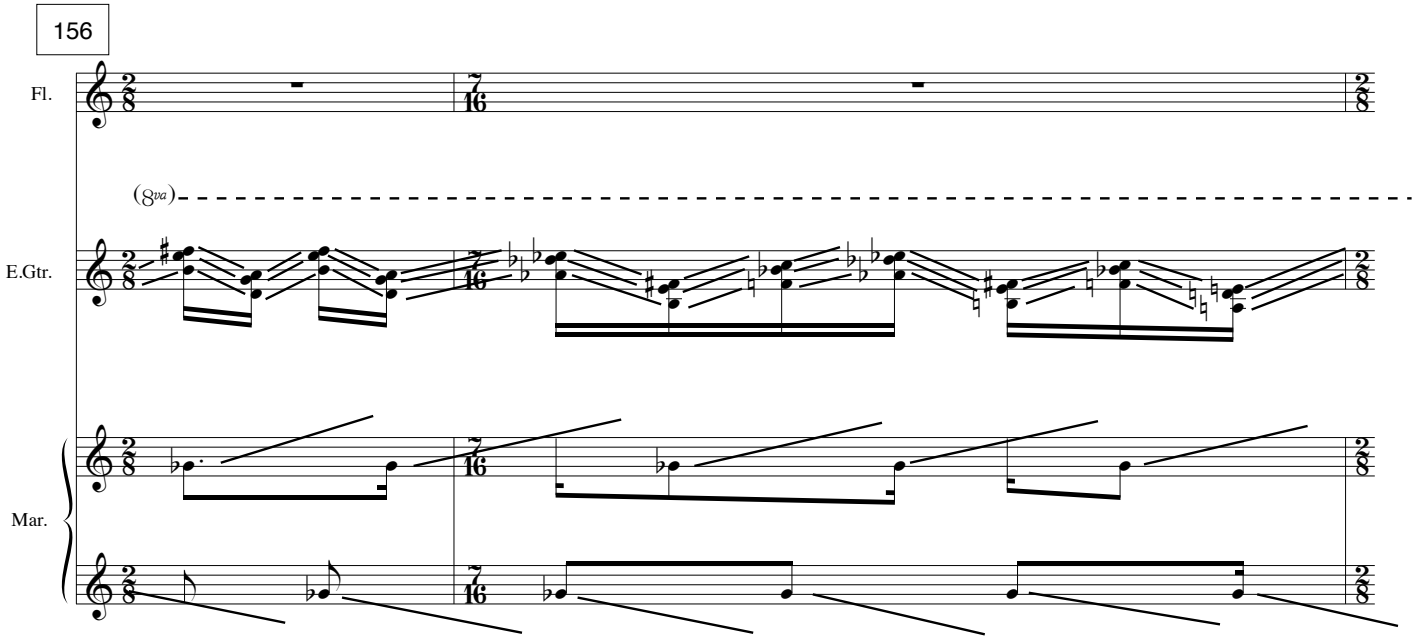
*Continue hard mallets, blue Musser or blue Bob Becker 34

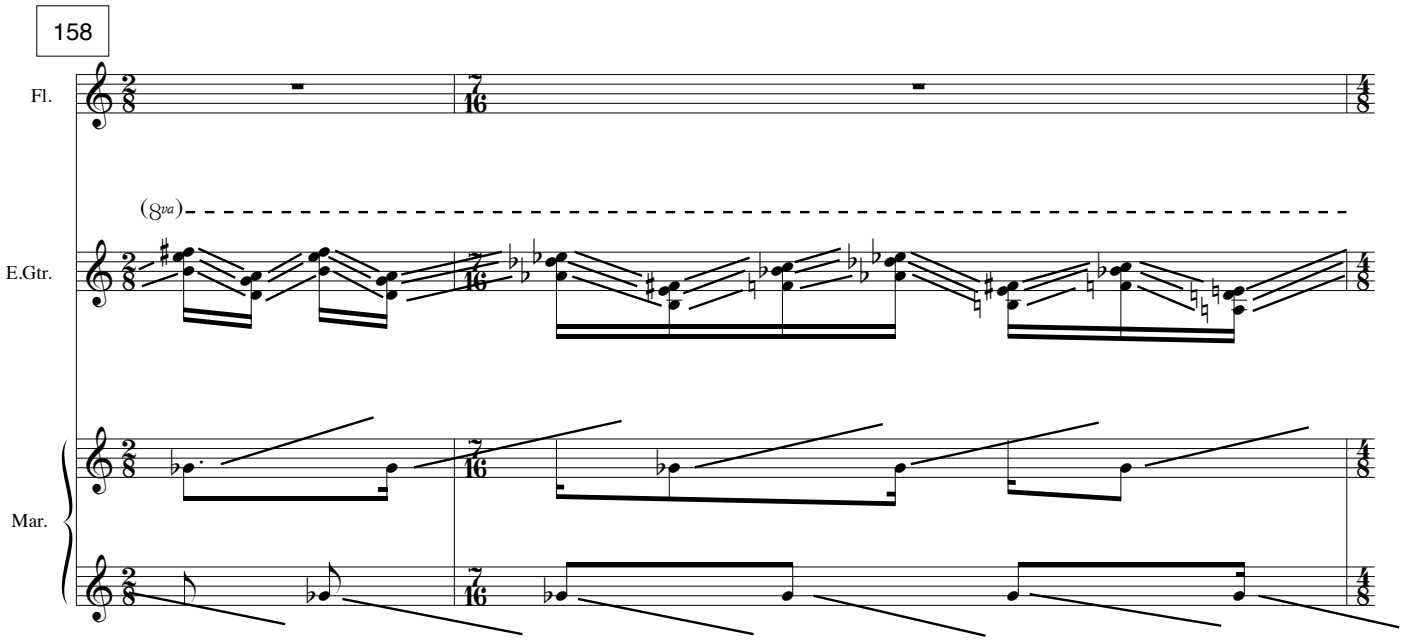

147
Fl.
ff
(8va)
E.Gtr.
Mar.

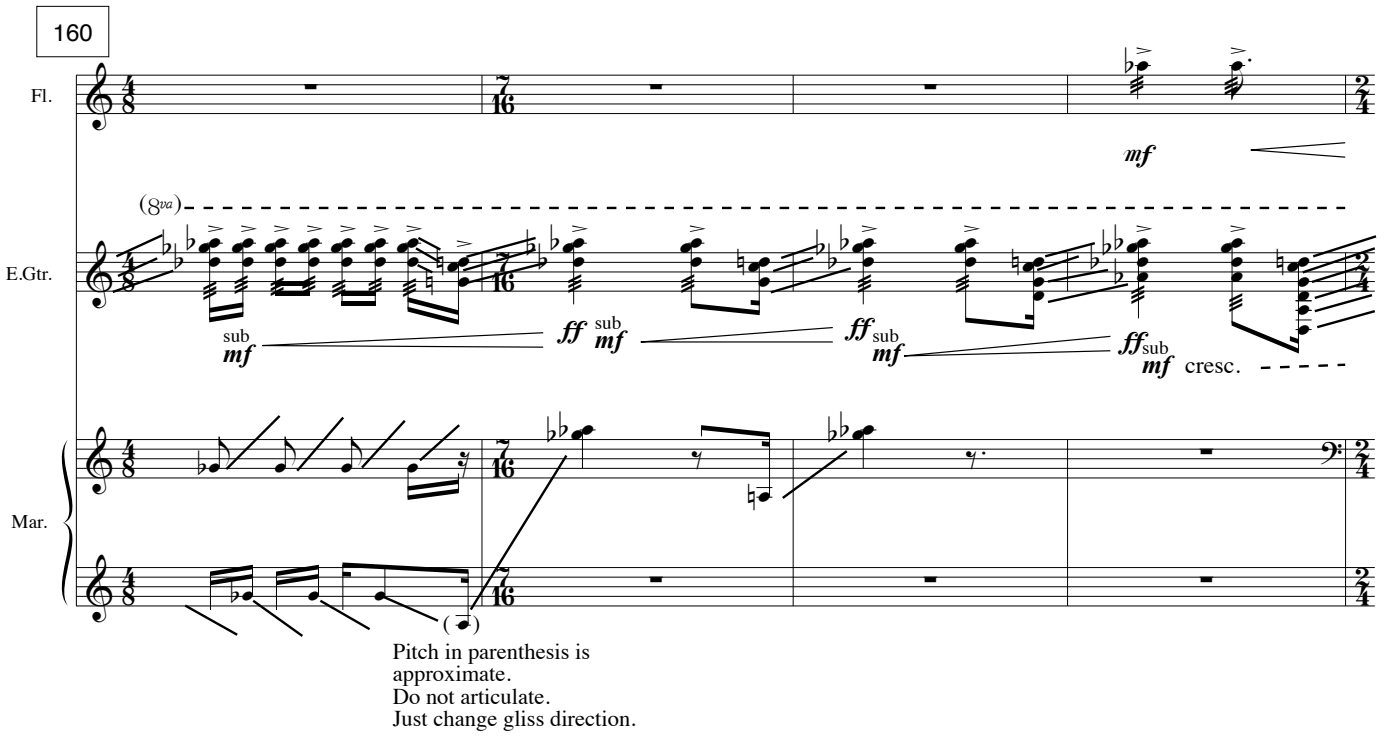

149
Fl.
ff
(8va)
E.Gtr.
Mar.

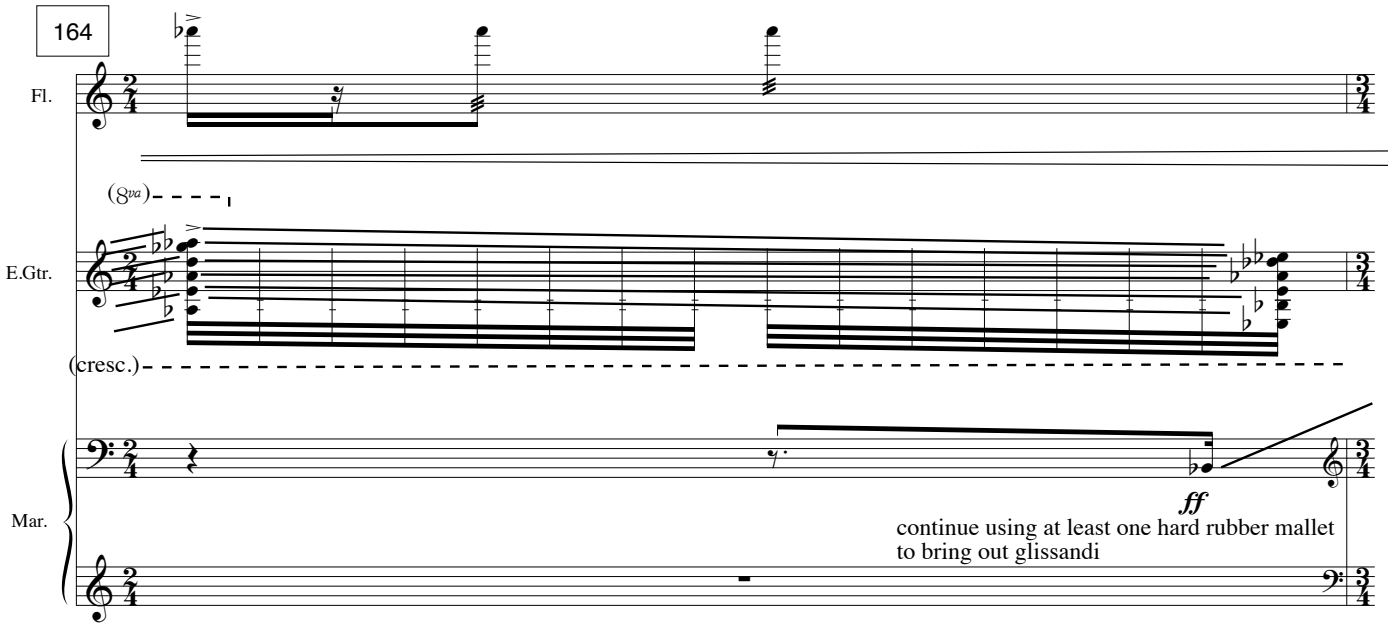

151
Fl.
(8va)
E.Gtr.
Mar.

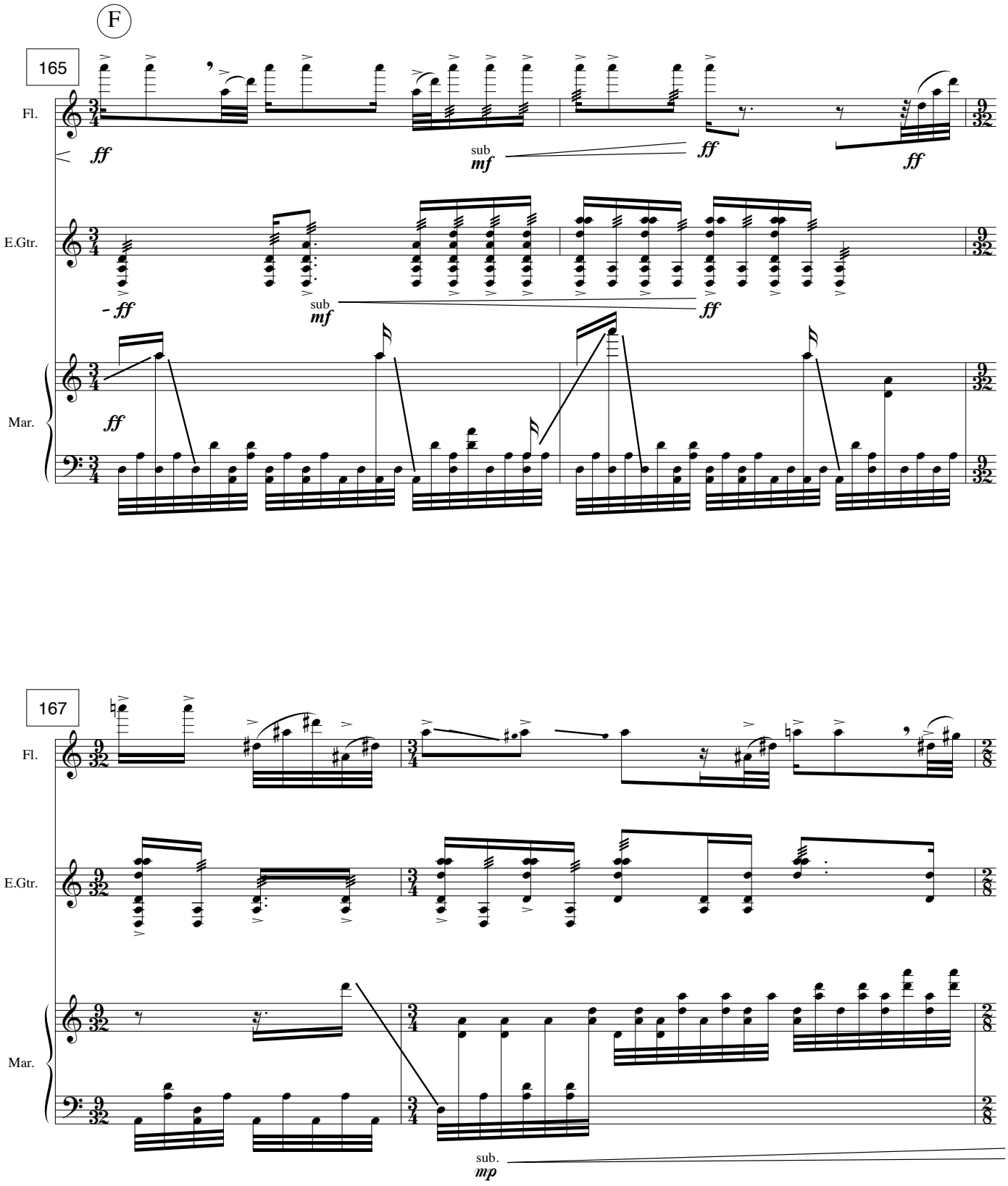

154
Fl.
(8va)
E.Gtr.
Mar.

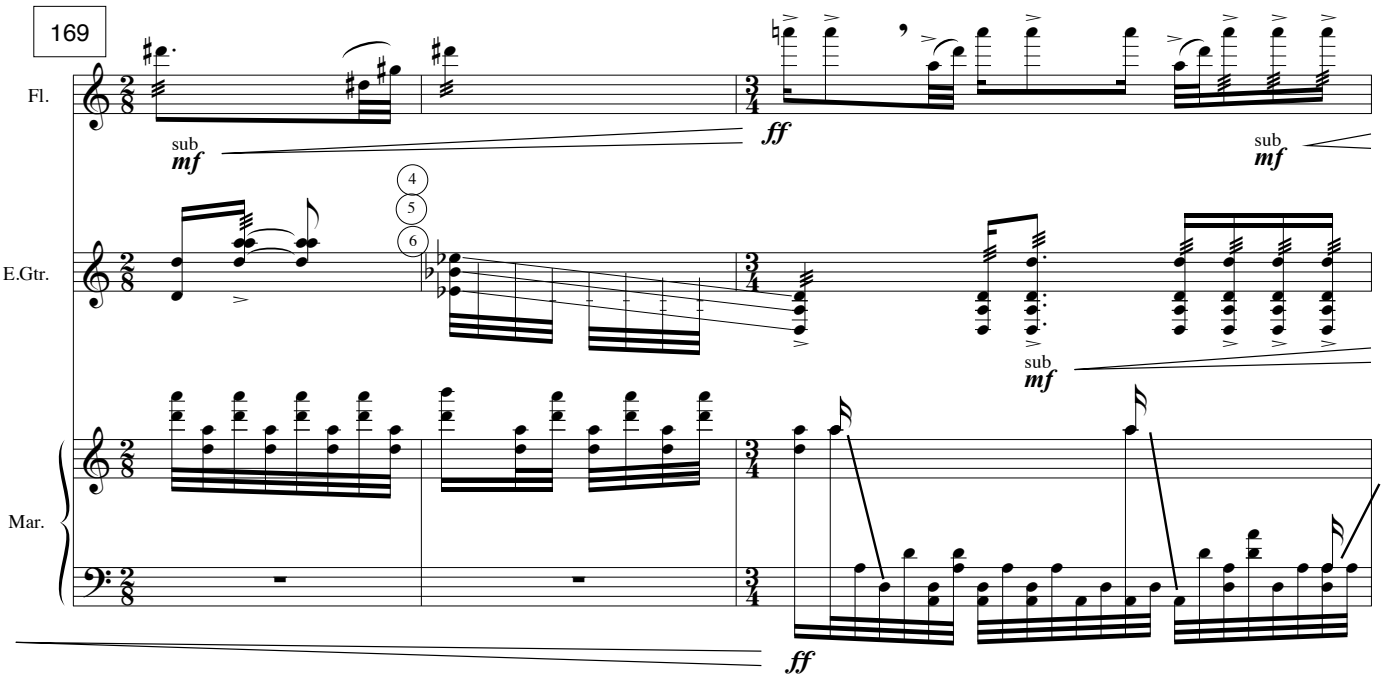

156
Fl.
(8va)
E.Gtr.
Mar.

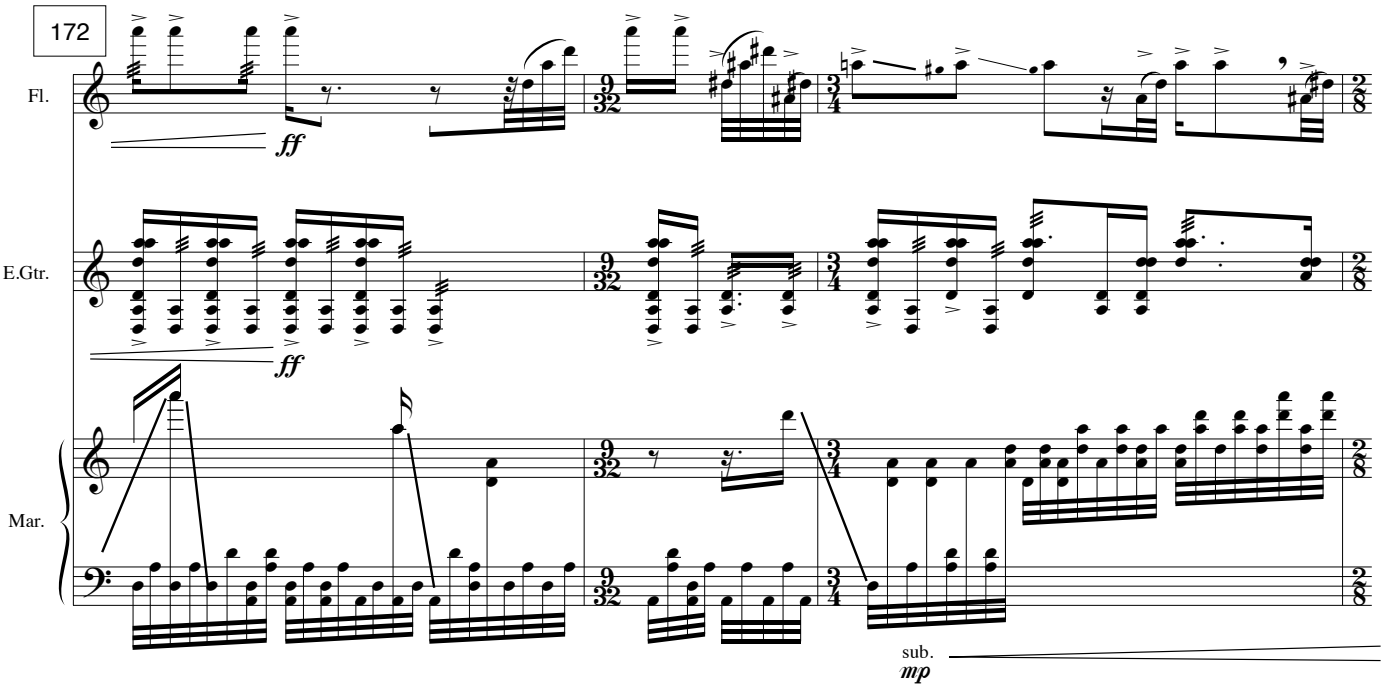

158
Fl.
(8va)
E.Gtr.
Mar.

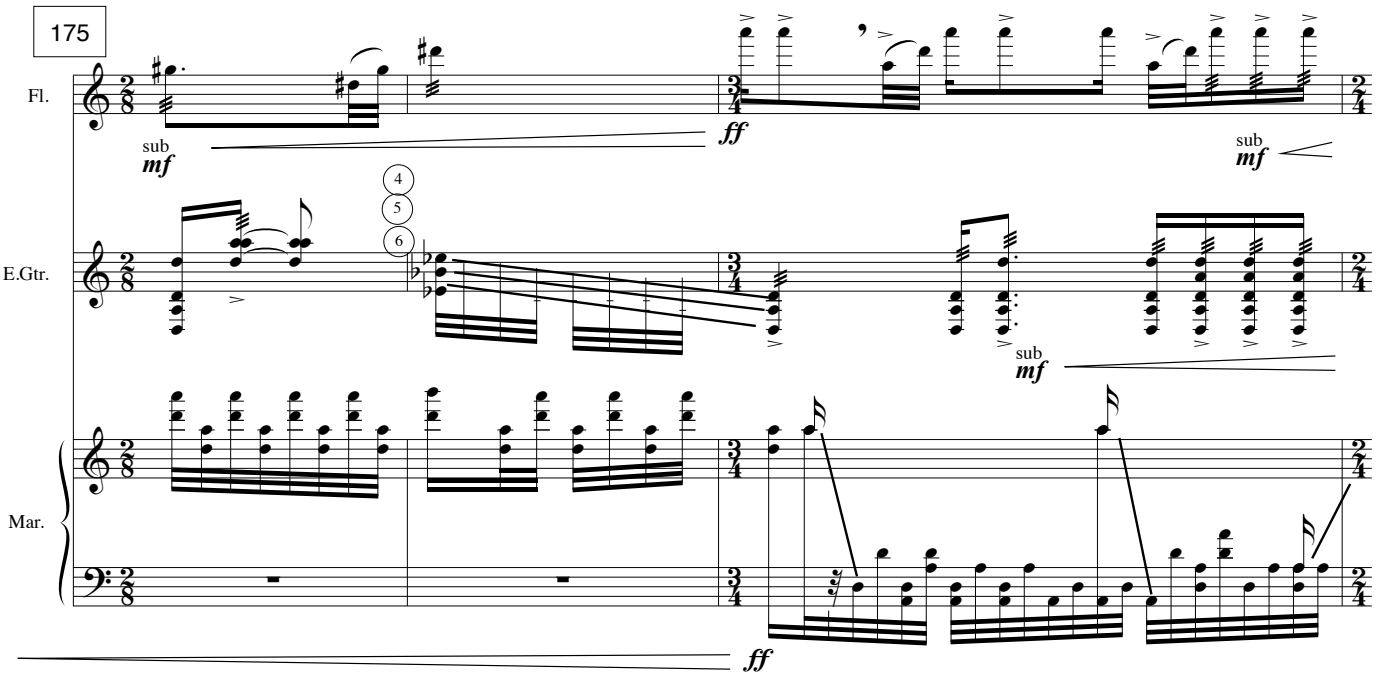

160
Fl.
mf
(8va)
E.Gtr.
sub mf
ff sub mf
ff sub mf
ff sub mf cresc.
Mar.
( )
Pitch in parenthesis is approximate.
Do not articulate.
Just change gliss direction.

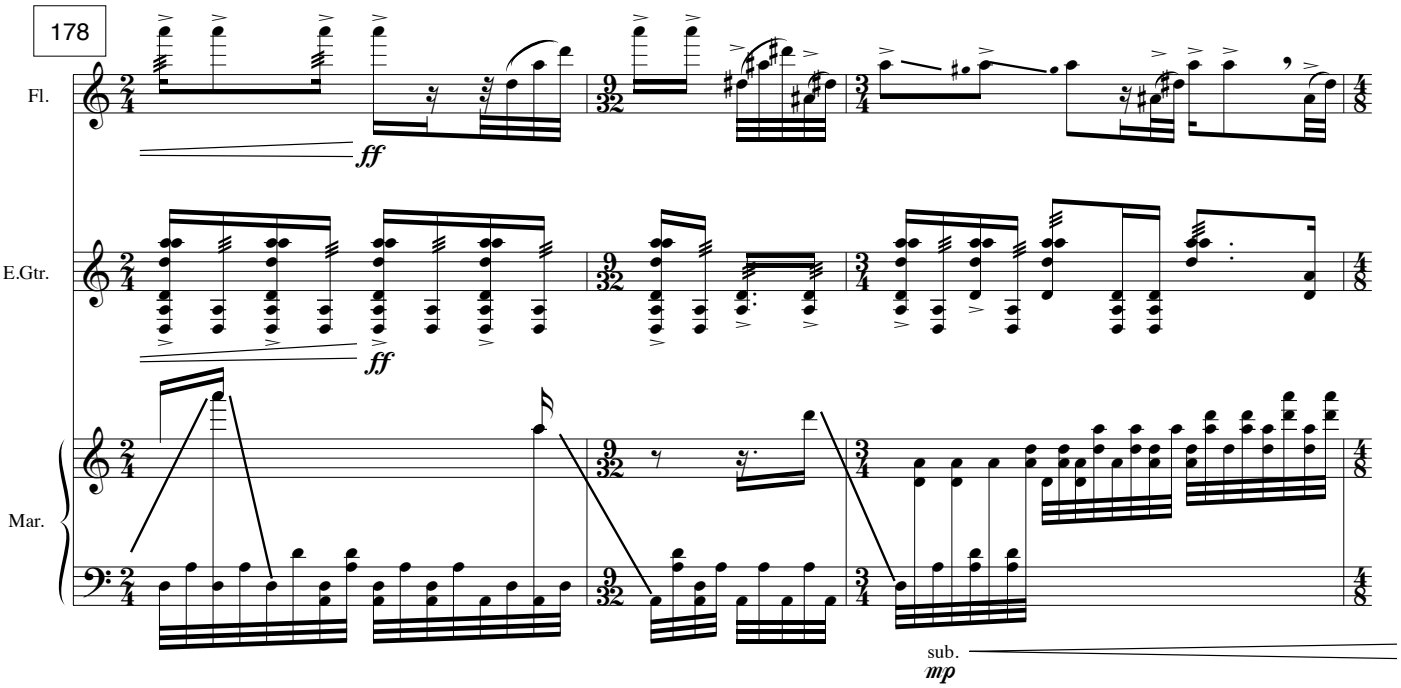

164
Fl.
(8va)
E.Gtr.
(cresc.)
Mar.
ff
continue using at least one hard rubber mallet to bring out glissandi

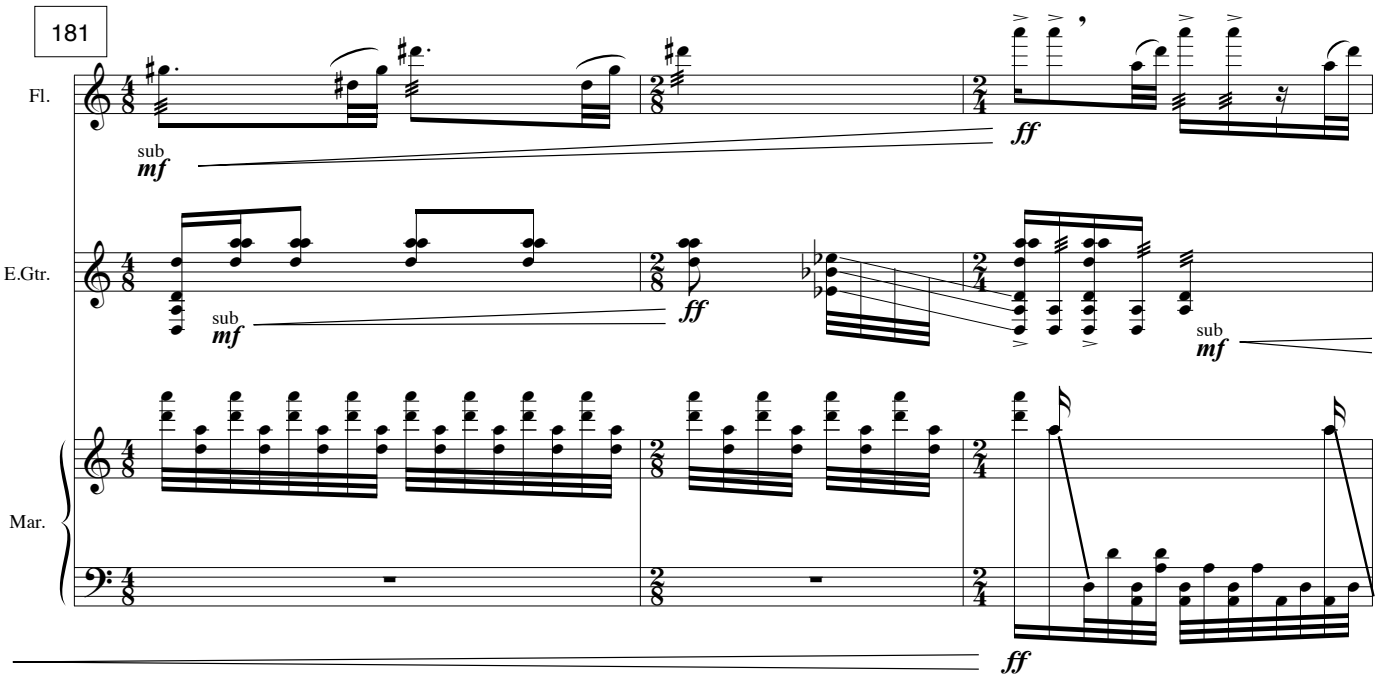

F
165
Fl.
E.Gtr.
Mar.
ff
sub
mf
ff
ff
ff
sub
mf
ff
ff
167
Fl.
E.Gtr.
Mar.
sub.
mp

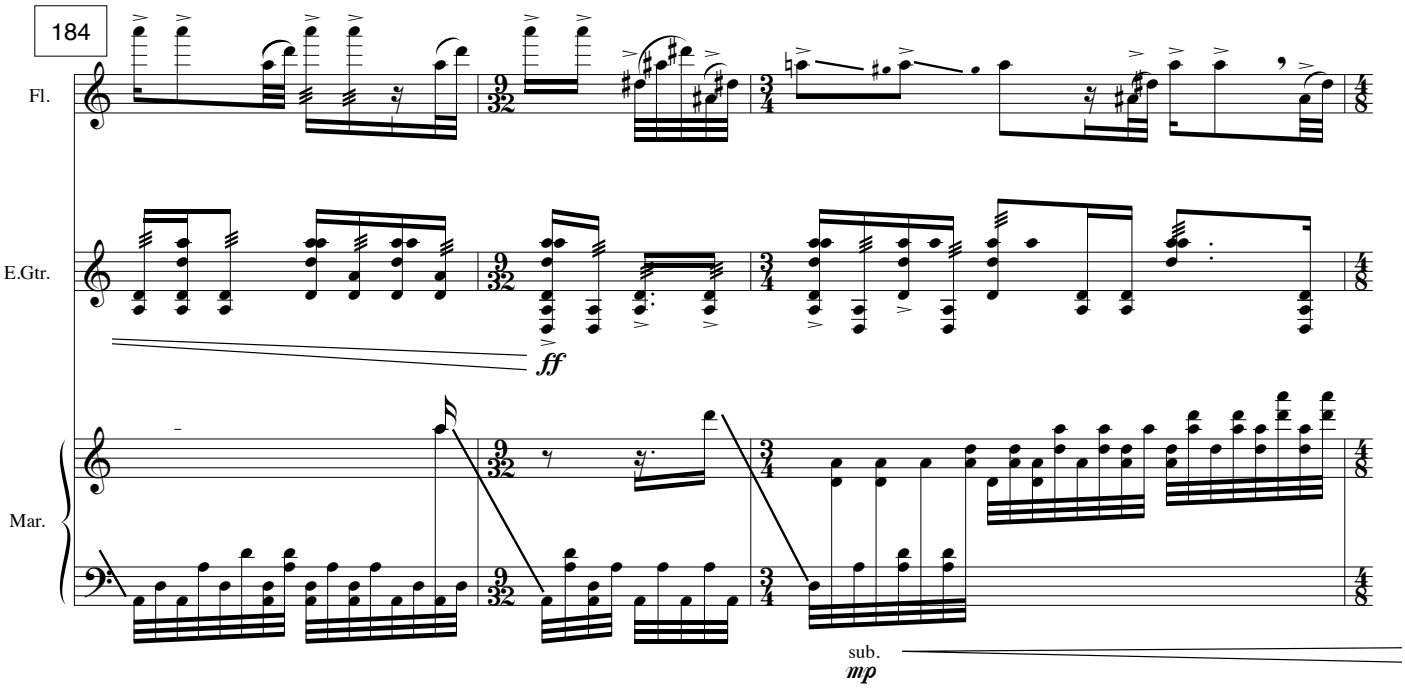

169
Fl.
sub
mf
ff
sub
mf
E.Gtr.
4
5
6
sub
mf
Mar.
ff

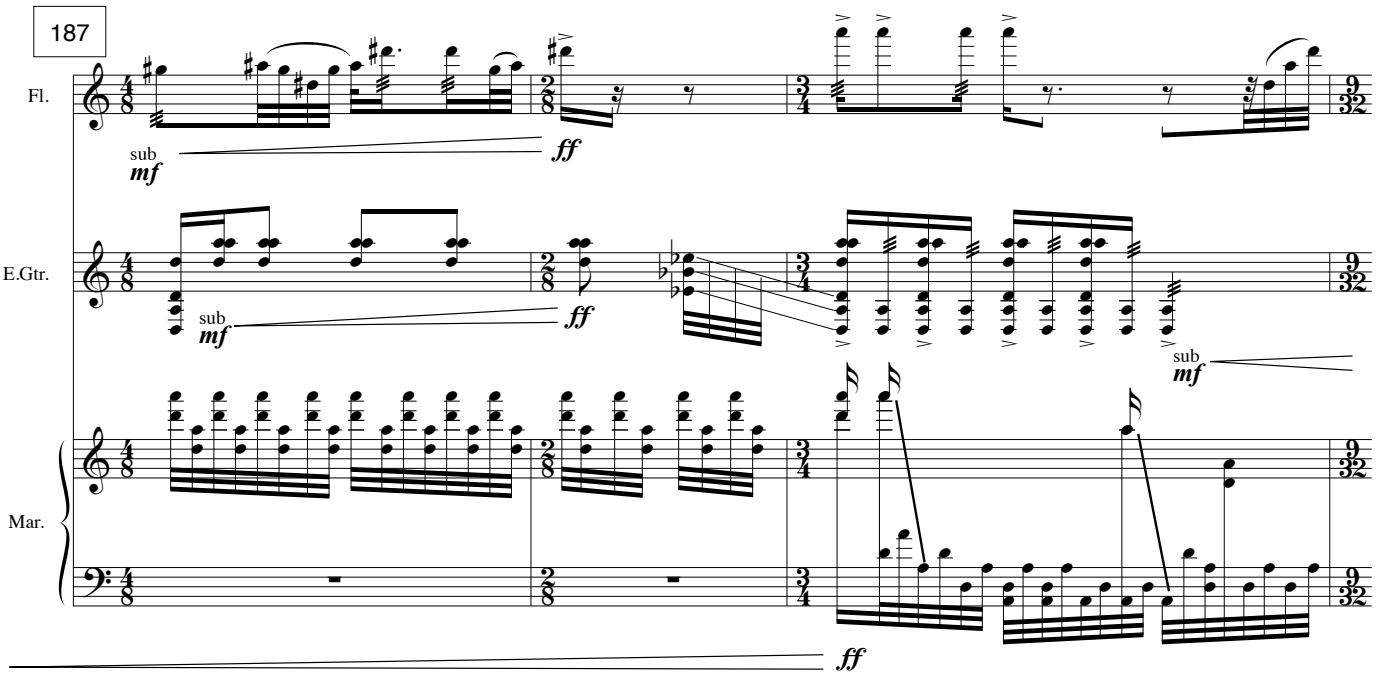

172
Fl.
ff
E.Gtr.
ff
Mar.
sub.
mp

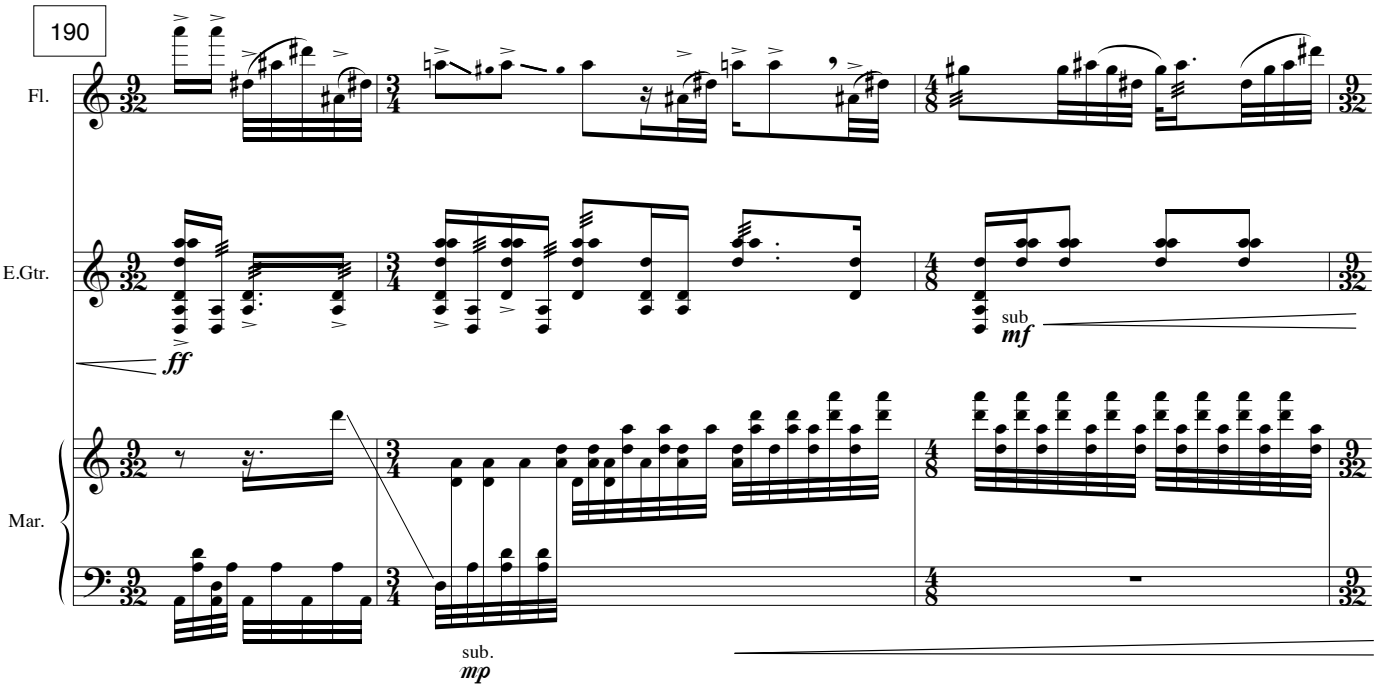

175
Fl.
sub
mf
ff
sub
mf
E.Gtr.
4
5
6
sub
mf
Mar.
ff

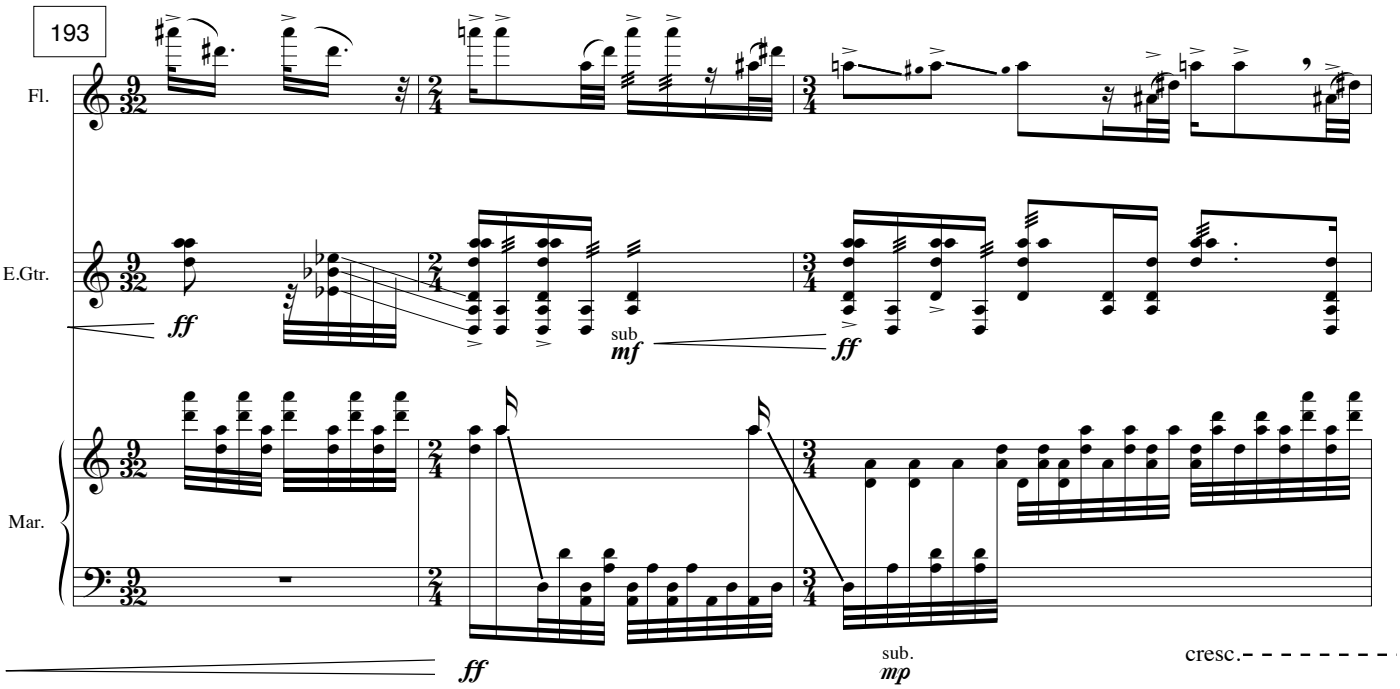

178
Fl.
ff
E.Gtr.
ff
Mar.
sub.
mp

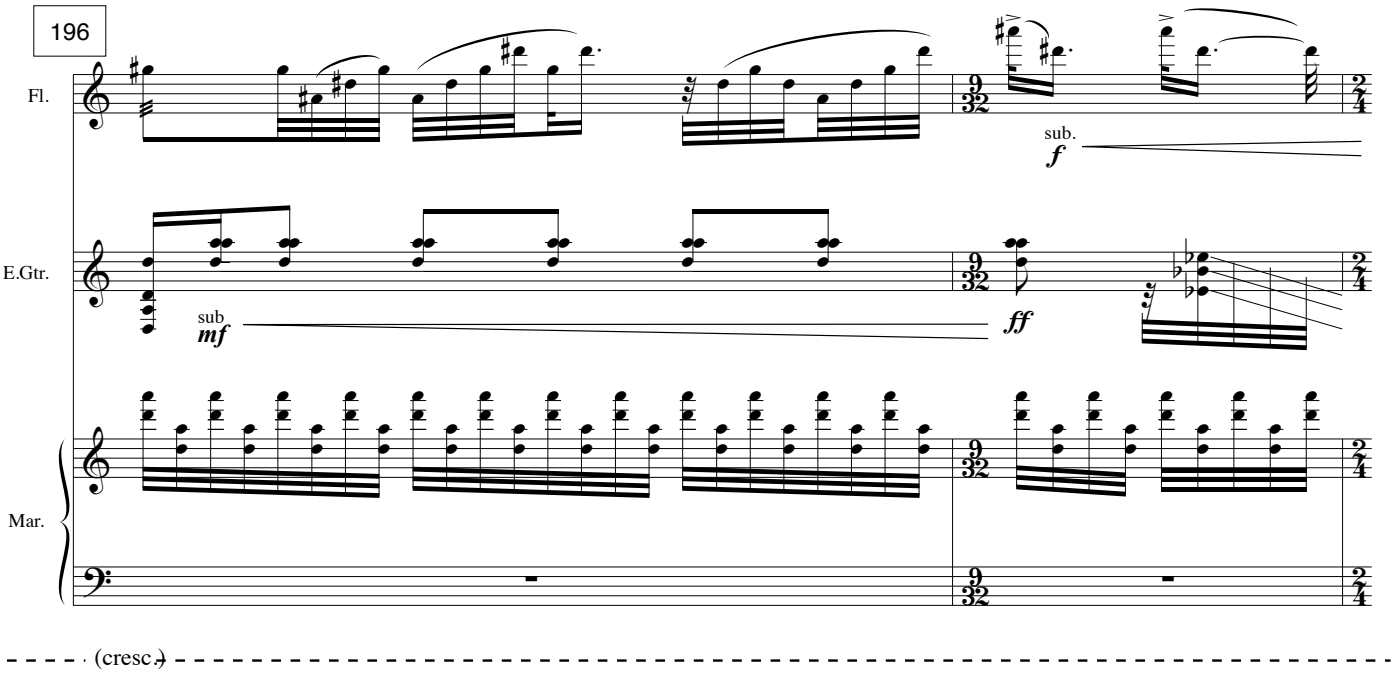

181
Fl.
sub
mf
ff
E.Gtr.
sub
mf
ff
sub
mf
Mar.
ff

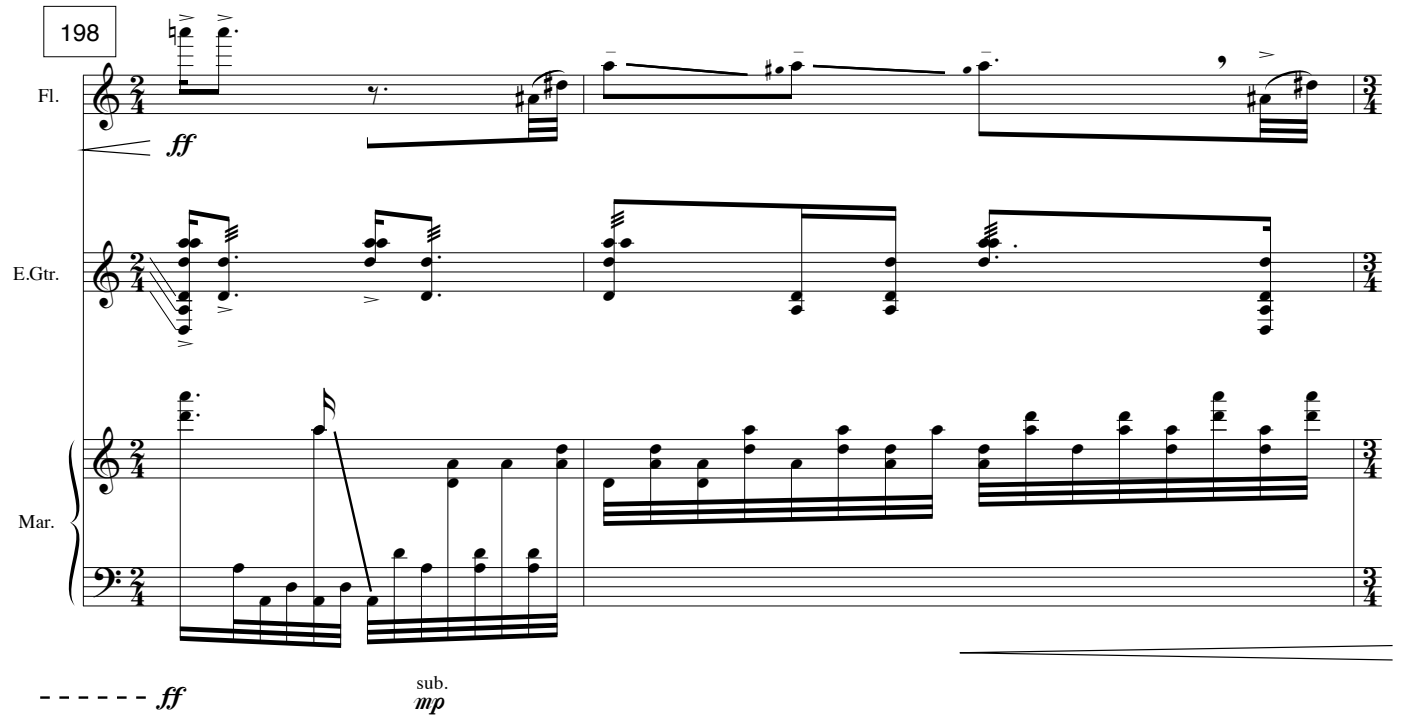

184
Fl.
E.Gtr.
ff
Mar.
sub.
mp

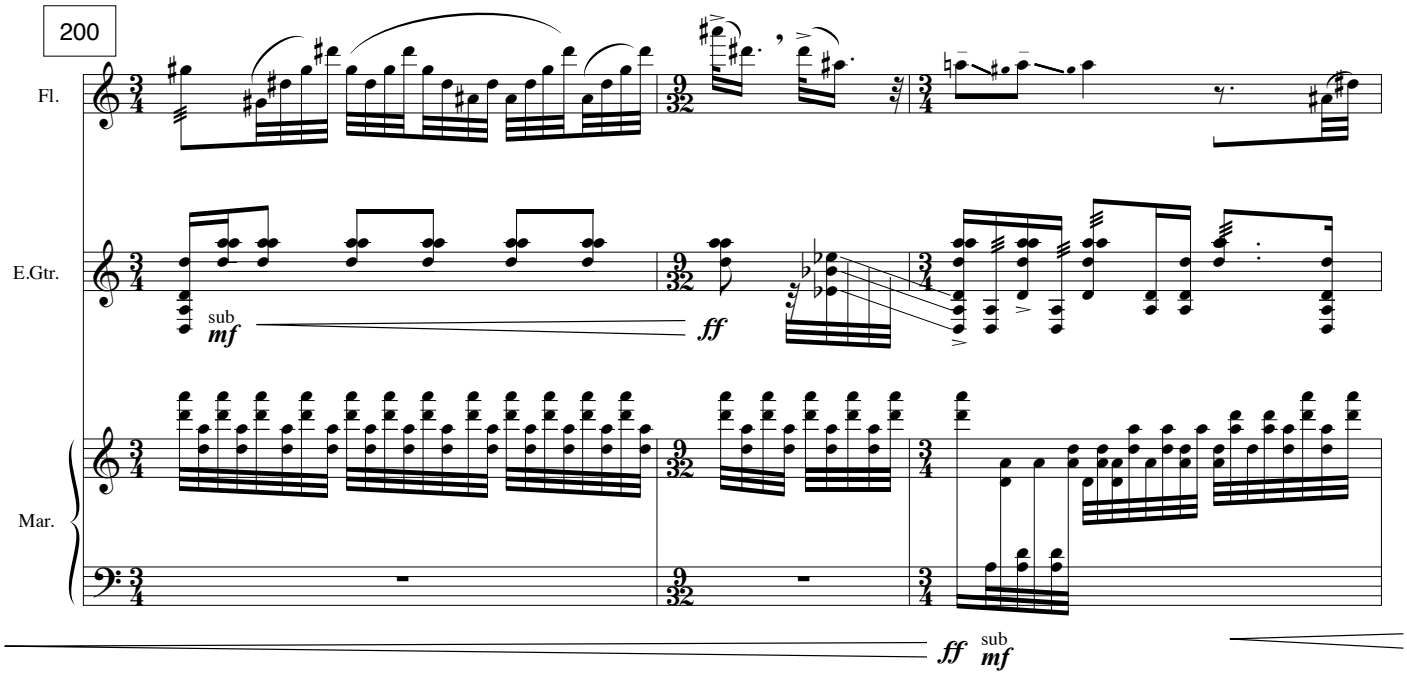

187
Fl.
sub
mf
ff
E.Gtr.
sub
mf
ff
sub
mf
Mar.
ff

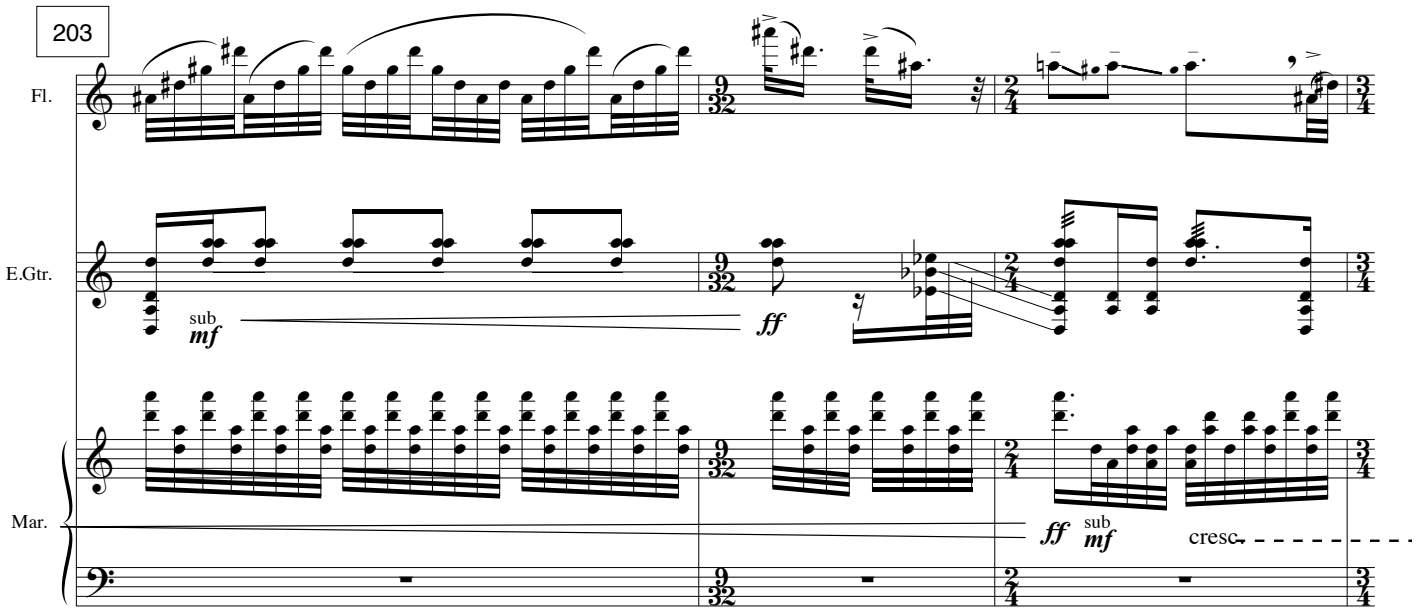

190
Fl.
E.Gtr.
ff
sub
mf
Mar.
sub.
mp

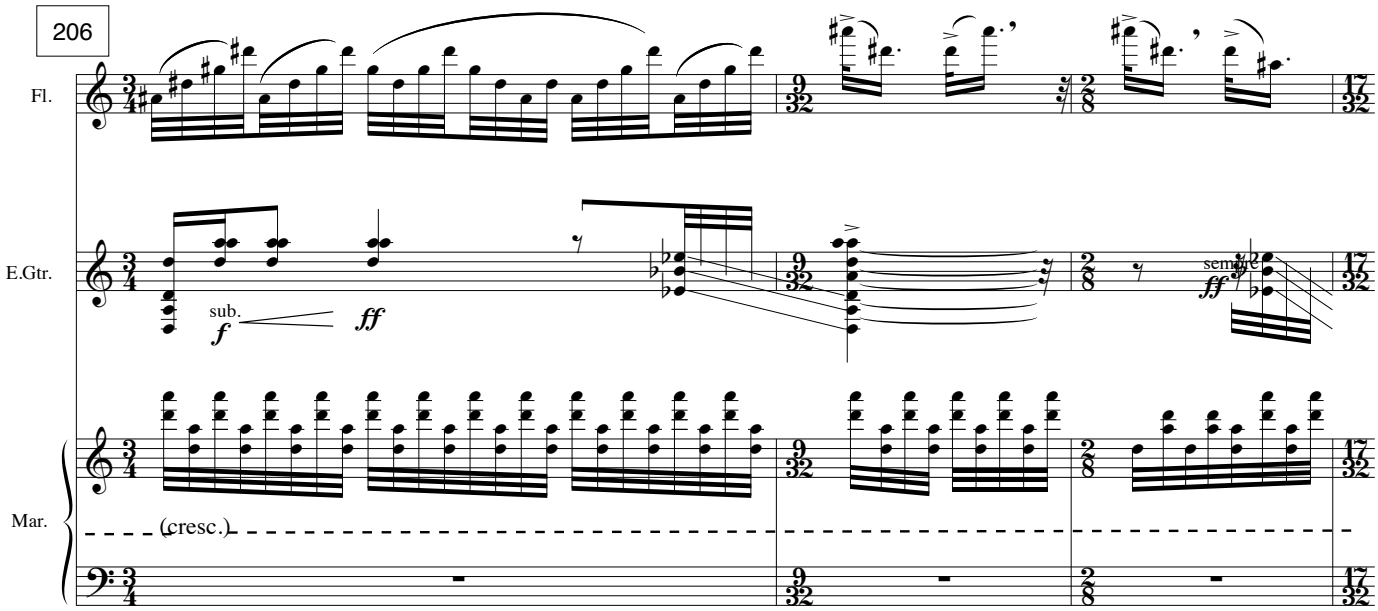

193
Fl.
E.Gtr.
Mar.
ff
sub
mf
ff
ff
sub.
mp
cresc.

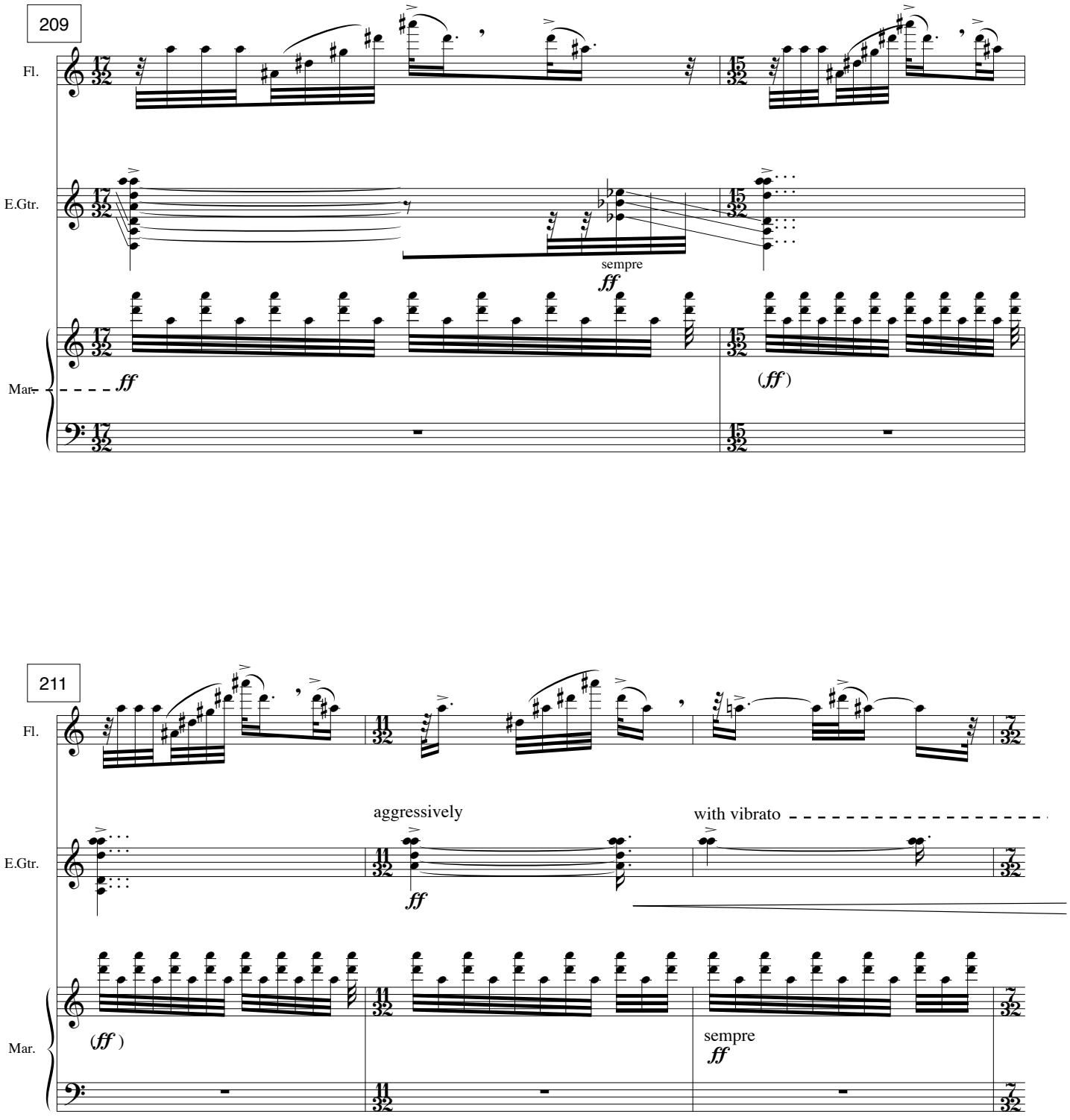

196
Fl.
E.Gtr.
Mar.
sub.
f
sub
mf
ff
(cresc.)

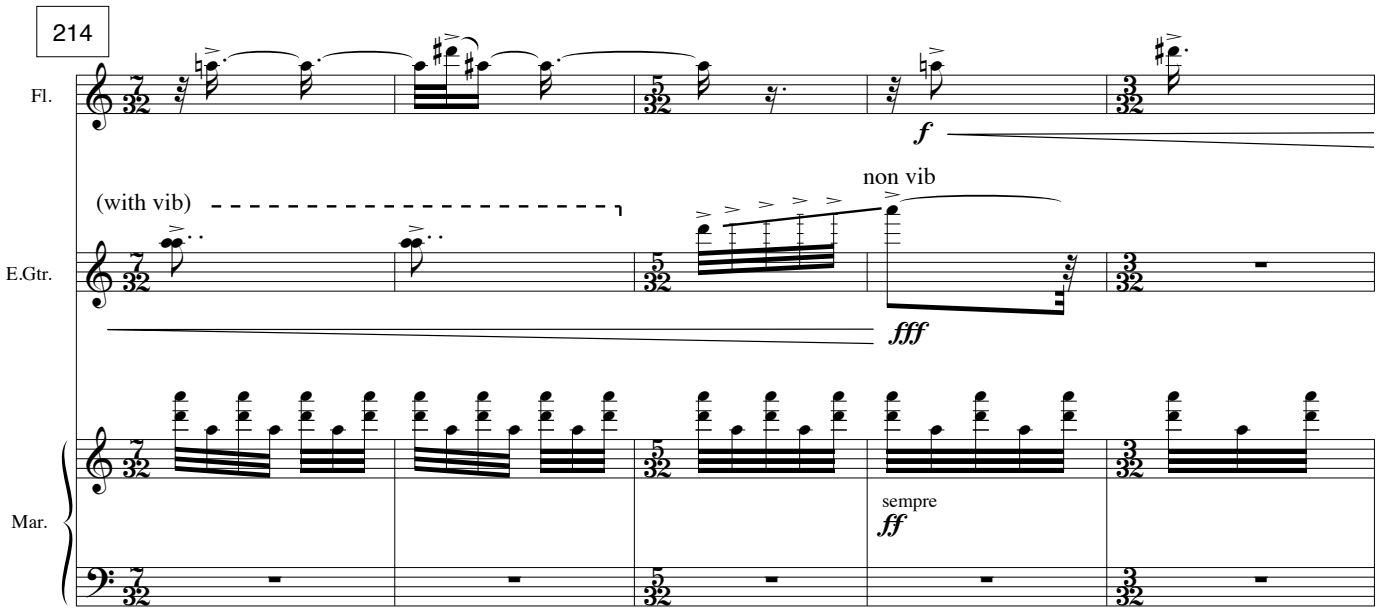

198
Fl.
ff
E.Gtr.
Mar.
ff
sub.
mp

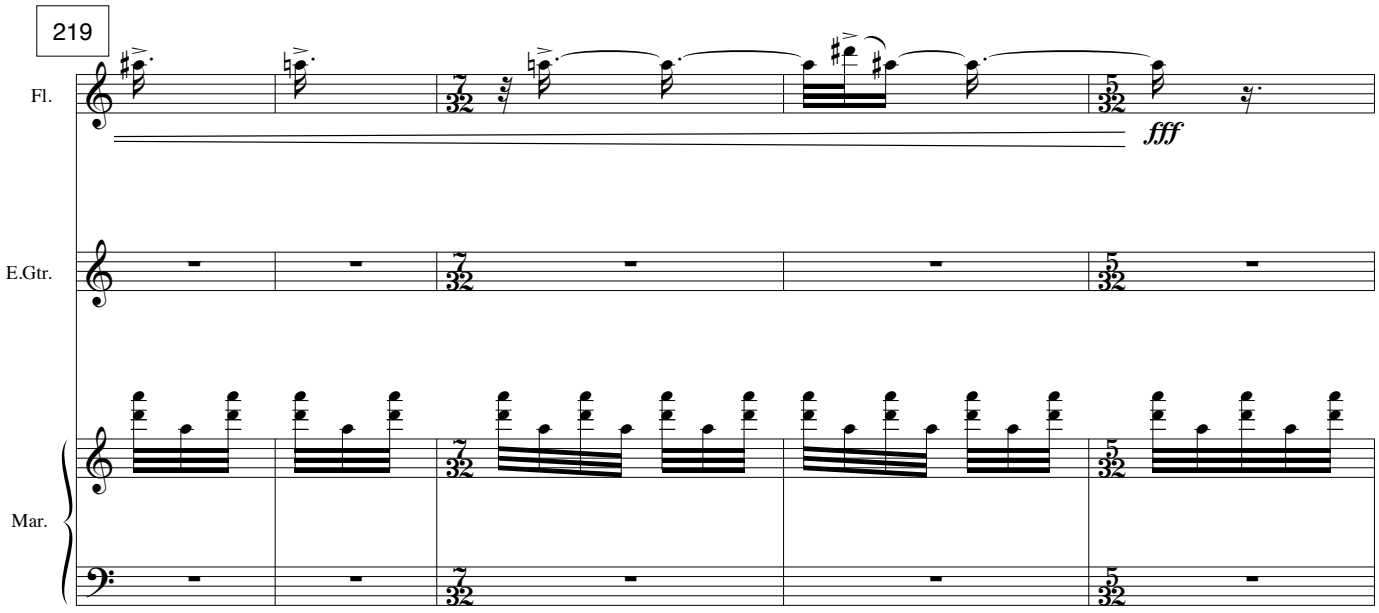

200
Fl.
E.Gtr.
sub
mf
ff
Mar.
ff
sub
mf

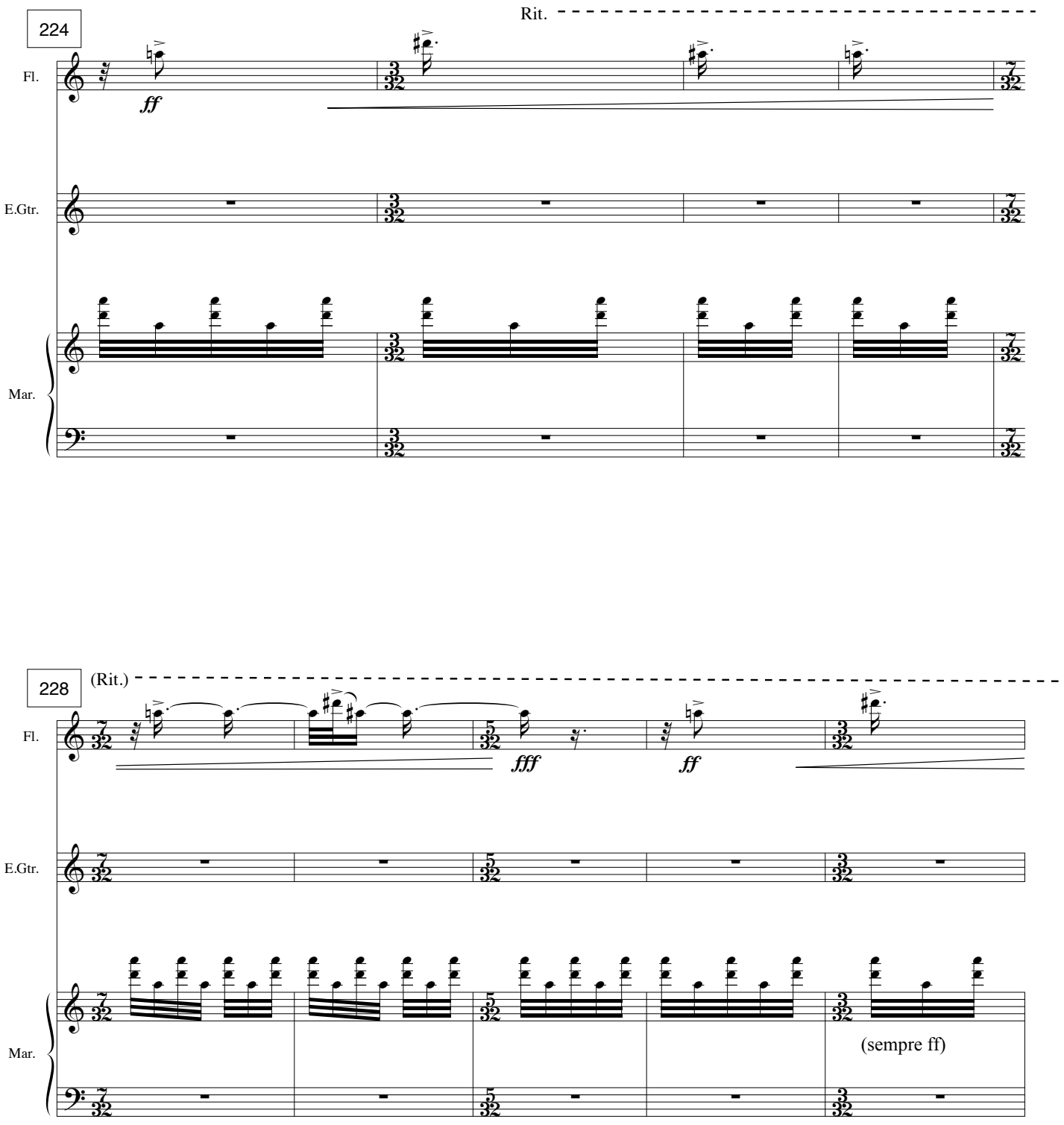

203
Fl.
E.Gtr.
sub
mf
ff
Mar.
ff
sub
mf
cresc.

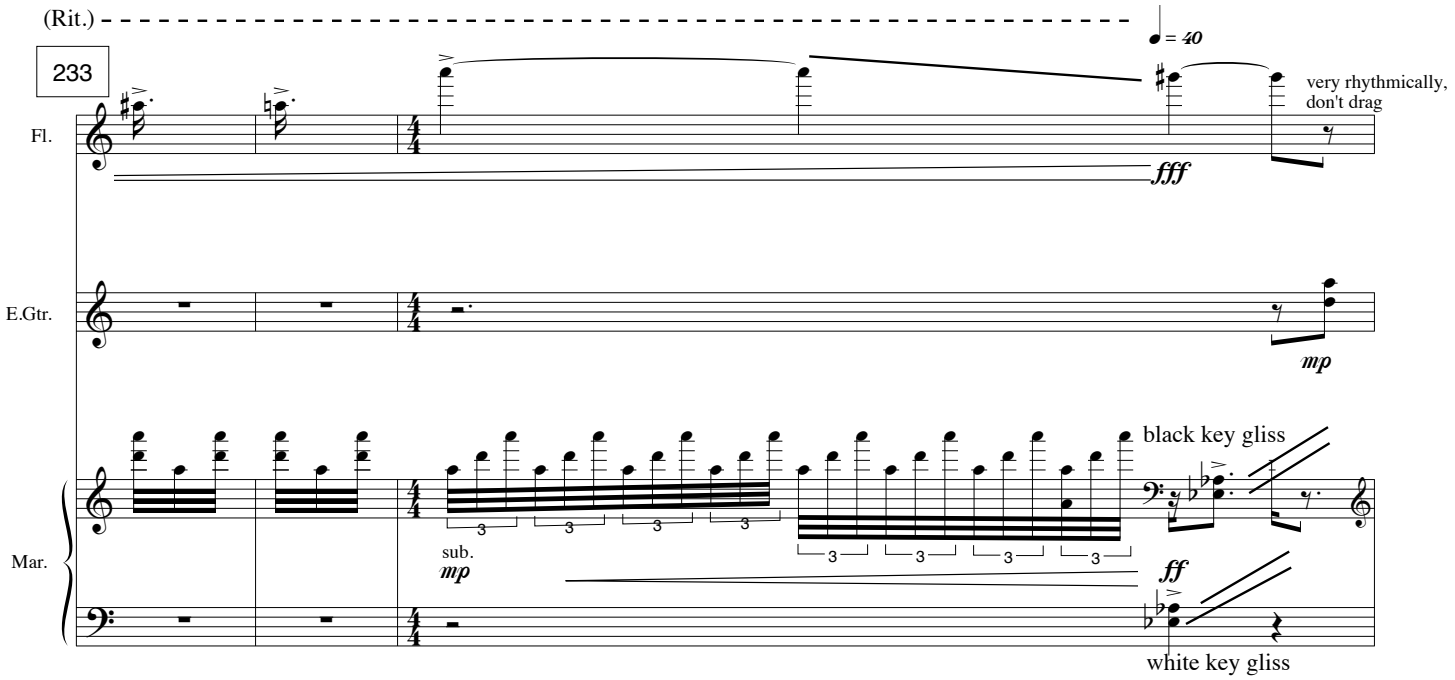

206
Fl.
E.Gtr.
sub.
f
ff
sempre
ff
Mar.
(cresc.)

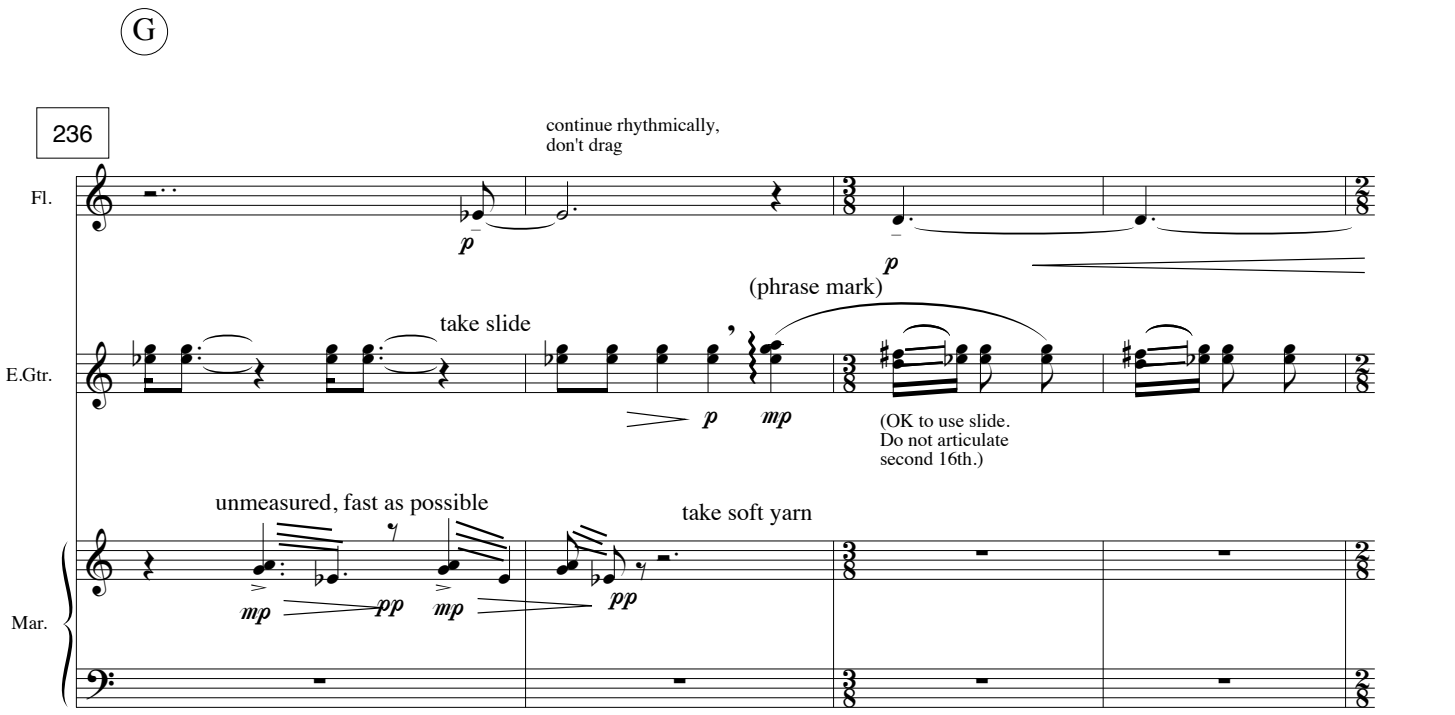

209
Fl.
E.Gtr.
Mar.
sempre
ff
ff
(ff)
211
Fl.
E.Gtr.
Mar.
aggressively
ff
with vibrato
(ff)
sempre
ff

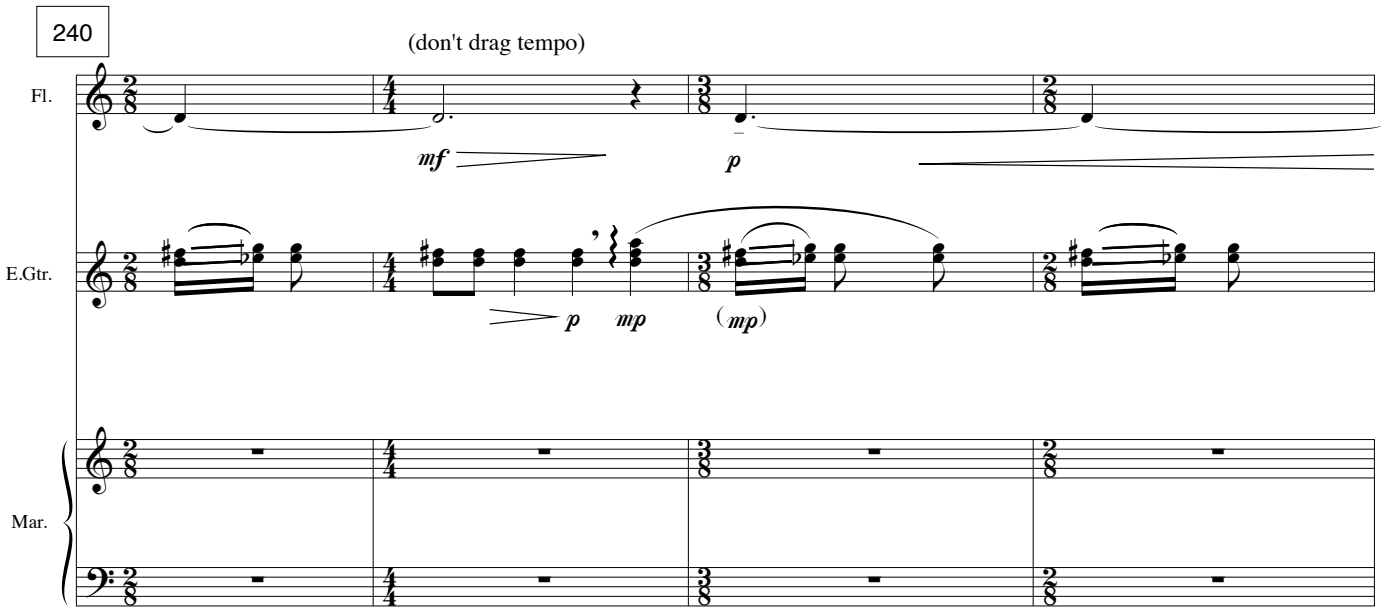

214
Fl.
f
(with vib)
non vib
E.Gtr.
fff
Mar.
sempre
ff

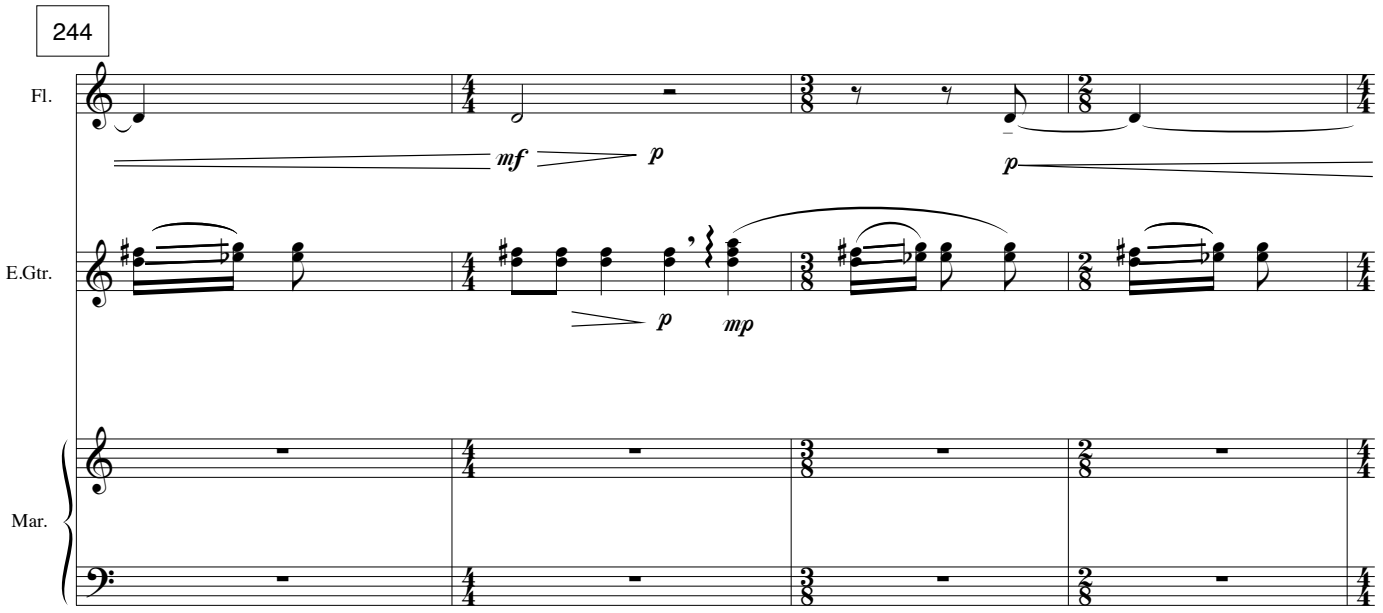

219
Fl.
fff
E.Gtr.
Mar.

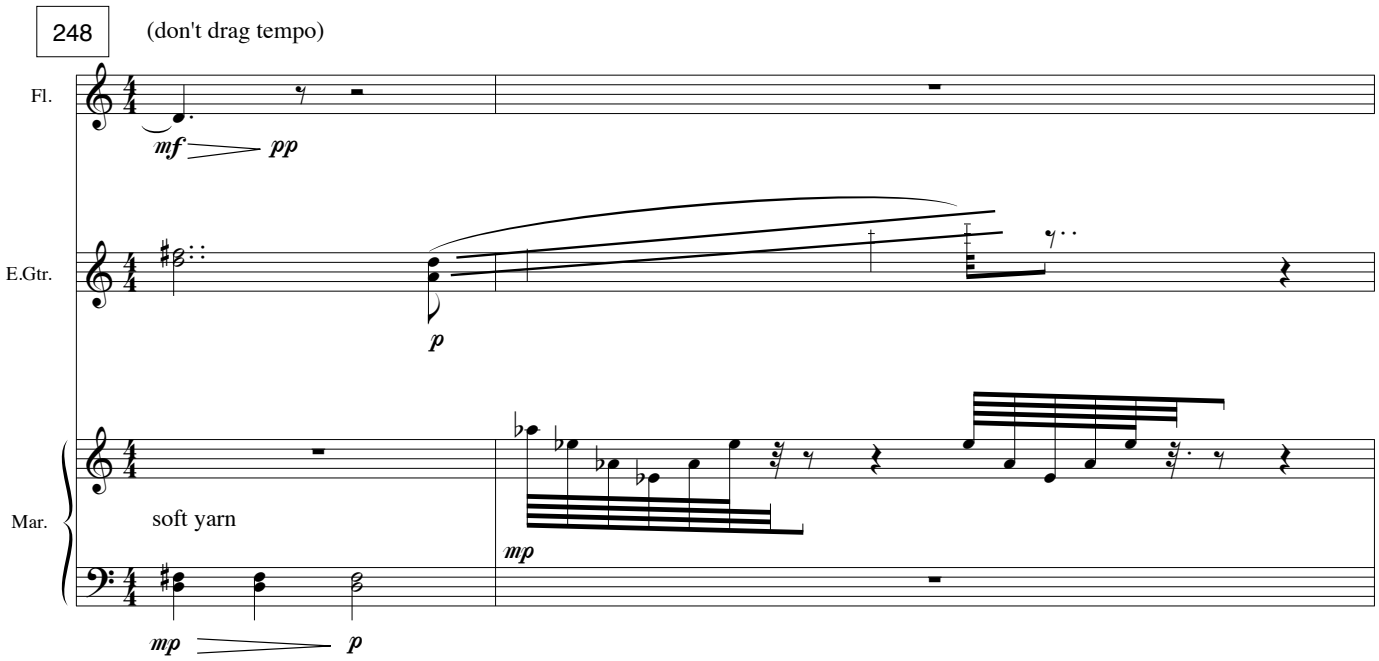

224
Rit.
Fl.
ff
E.Gtr.
Mar.
228
(Rit.)
Fl.
fff
ff
E.Gtr.
Mar.
(sempre ff)

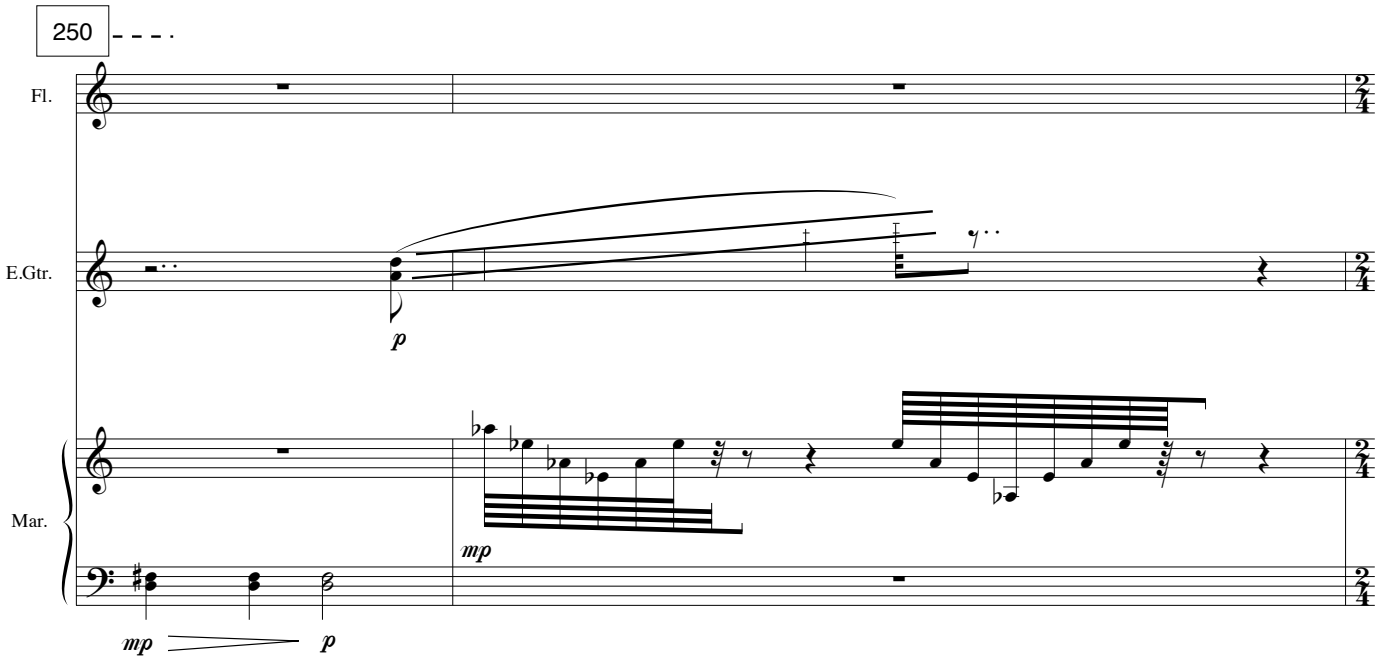

(Rit.)
♩ = 40
233
Fl.
very rhythmically,
don't drag
fff
E.Gtr.
mp
black key gliss
Mar.
sub.
mp
ff
white key gliss

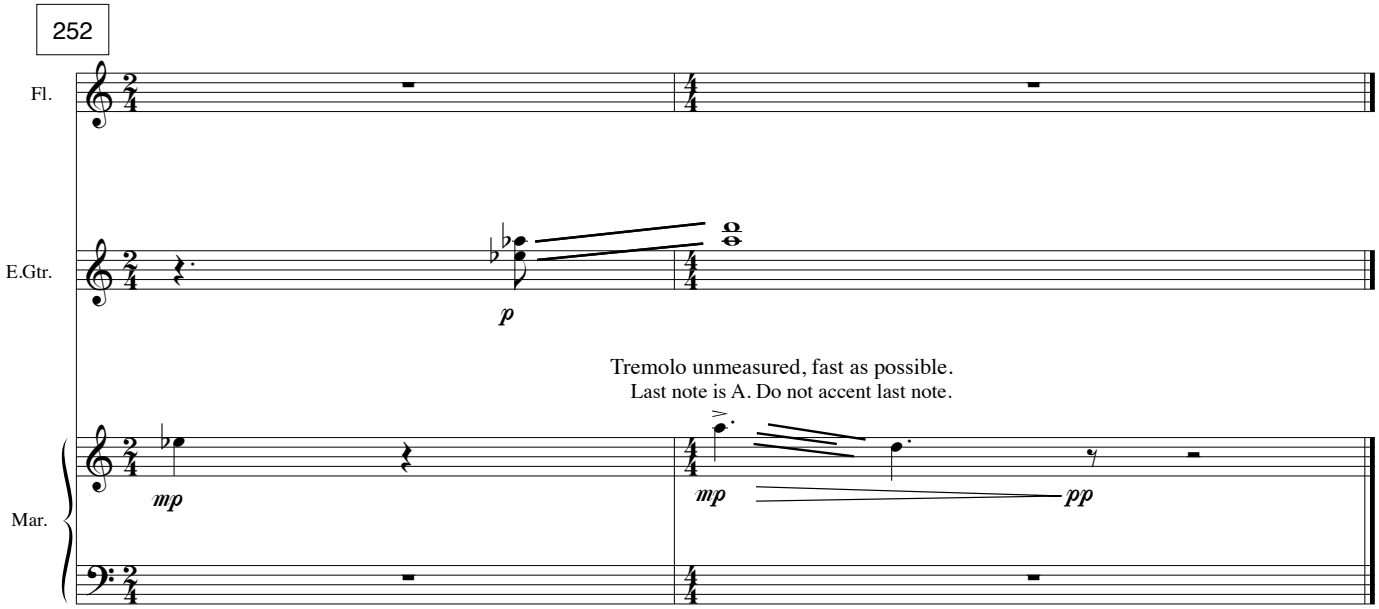

G
236
continue rhythmically,
don't drag
Fl.
p
p
(phrase mark)
take slide
E.Gtr.
p
mp
(OK to use slide.
Do not articulate
second 16th.)
unmeasured, fast as possible
take soft yarn
Mar.
mp
pp
mp
pp


240
(don't drag tempo)
Fl.
E.Gtr.
Mar.
mf
p
p
mp
(mp)


244
Fl.
E.Gtr.
Mar.
mf
p
p
p
mp


248
(don't drag tempo)
Fl.
mf
pp
E.Gtr.
p
Mar.
soft yarn
mp
mp
p


250
Fl.
E.Gtr.
p
Mar.
mp
mp
p


252
Fl.
E.Gtr.
p
Tremolo unmeasured, fast as possible.
Last note is A. Do not accent last note.
Mar.
mp
mp
pp