

Ellen Ruth Harrison

# LA DANSE DU BALADIN

# La Danse du Baladin

*for solo flute*

**Ellen Ruth Harrison**

1991

*La Danse du Baladin* follows a twisting and turning path through differing landscapes of sound. It explores areas characterized by trills, wide leaps and rapid flourishes, intertwined with slow sinuous passages that start and stop, moving hesitantly from one fragment to the next. Throughout the piece the pitch and timbre of the sound are inflected through glissandi and various trills and fingerings. Yet, with all the glittering display of technique the mood is lyrical, singing.

Simple contrasts govern the overall form of the work as well as its details. It falls into two large sections, each of which is further subdivided into contrasting segments of varying lengths. They are characterized by distinct gestures that create different moods, ranging from sparkling and vivacious to haunting and seductive to hesitant and, at times, ironic.

The title of the work does not simply refer to the dance of a wandering entertainer. *Baladin* also means mountebank or charlatan. These definitions render the first, rather generic image into a more colorful one: a dancer who entices a crowd of spectators to follow him or her along a twisting and turning path in search of unknown treasures, only to deceive them in the end.

Duration: circa 7 minutes

EllenRuthHarrison.com  
ellen.harrison@uc.edu

# La Danse du Baladin

for Deborah Boldin

Ellen Ruth Harrison (1991)

Flute

$\text{♩} = 60$

1st trill key

*ff* *pp* *sfz* *p*

senza vibr. vibr. poco rit. .

5 **A tempo**

1st trill key

Move 1st finger R.H. to half hole & return.

1st trill key

*f* *sub. p* *f* *sfzp*

senza vibr. *gliss.* *gliss.* *tr.* *flz.*

9

2nd trill key

1st tr. key 2nd tr. key

*mp* *p* *f* *sub. p*

vibr. senza vibr. vibr.

13

1st trill key

*f* *sub. p* *mf*

senza vibra. vibr.

For every ascending glissando, roll out slightly to give a more breathy tone and to exaggerate the effect created by sliding a finger. Roll in for every descending glissando.

16 *rit.* *flz.*  $\text{♩} = \text{ca. } 120$   $\text{♩} = 66$

3 3 3 3 *pp* *sub.f* *tr*

19

1st trill key  
 ○ + ○ + -----  
*tr*

trill 1st finger L.H.  
 ○ + ○ + -----  
*tr*

*f* 3 *sfp* *f* 9 *fp*

22

2nd trill key  
 ○ + ○ + -----  
*tr*

○ + ○ + *tr*

○ + ○ + *tr*

○ + ○ + *tr*

*f* 7 7 3 3

24

Move 2nd finger  
 L.H. to half hole.

*gliss.*

3 3 3 *mp* *mf* *sfp* *mp* *mf* *p*

26

*f* 3 *mf* 3 *p* 3 *p*

29

3 3 *mp* 3 *p* 3 *p*

**accel.** .....

$\text{♩} = \text{ca. } 120$

32 *f* 3 *sub. p* *sub. f*

$\text{♩} = 60$

1st trill key  
○ + ○ + -----

34 *pp* 3 *f*

37 9 3 5 5

$\text{♩} = \text{ca. } 120$   
*flz.*

$\text{♩} = 60$

38 *p* *sub f*

**rit.** .....

$\text{♩} = 54$

41 *pp* *p*

Move 3rd finger R.H. to half hole.

Roll in for all descending gliss.

44 *mp* *p* *mf*

Move 1st finger R.H. to half hole.

g#

Move 2nd finger L.H. to half hole.

d#

c#

47 *gliss.* *gliss.* *c#*

*p* *mp* *p* *mp* *p* *sf* *mf*

50 *f* *p* *poco rit.*

Bar 50: use fingering from previous bar for Bb's.

Alternates 2 B fingerings until Bb of bar 52.

**Più mosso**

♩ = 60

*poco accel.* *poco rit.*

*poco accel.* *poco rit.*

52

*accel.*

54 *f*

♩ = 92

*flz.*

56 *più f*

Trill 1st & 2nd fingers R.H.

58 *ff* *p*

