

a moment like this. . ?

Stephen de Filippo | 2018

for bass flute, percussion,
piano & violoncello

(player score)

Bass Flute

Percussion

bass drum
bell plate
temple bowl
darabouka
thai gong
chinese opera gong
crotale (Bb)

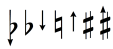
Piano

Violoncello

Performance Notes

General

- Accidentals apply to pitches immediately precede.
- Acciacatura to be performed as fast as possible
- Microtonal accidentals:



Flute

Mouthpiece symbols:

mouthpiece at a distance

normal

mouthpiece covered by lips

tongue ram

Other symbols:

breath sound/ tongue pizz.

highest pitch

key click

quasi-ricochet dbl. tongue

Vocal Staves:

open

specified

- Open pitch staff can be sung relative to the performer's vocal range.
- Specified pitches can be sung in any comfortable octave.
- Arrows with the breath sound symbol indicate inhaling and exhaling.
- Arrows from one syllable to another (ex: [a]->[u]) indicates a slow transformation of vowel shape.

Percussion

Set-up:

- bass drum
- bell plate (on B.D.)
- temple bowl (on B.D.)
- darabouka
- thai gong (flat on surface)
- chinese opera gong
- crotale (Bb)

Mallets:

- hard mallet
- temple bowl
- reibestöcke

Percussion key:

Bass Drum

Thai Gong (flat)

Darabouka

Chinese Opera Gong

Bell Plate (on B.D.)

Cymbal

Temple Bowl

Crotale (Bb)

Piano

Preparation:

metal objects chains temple bowls

8vb

Percussive Staves:

L.H. (prepared)

R.H. (open strings)

- temple bowl
- objects*
- chains

*any resonant objects

- Glissandi with a bracketed number above (ex. 5), refers to how many strings should be strummed.
- 'Sweep' refers to a wider glissandi.

Mallets:

- hard mallet

Violoncello

Scordatura:

IV III II I

8vb

highest pitch

hard fingering

jetè

Text

		IPA	Anglicised
[1]	[B]	dʒaru jatæ tʃizɹ	jaroo yatay cheezuh
		tɪ hedʒ	tie hedge
	[C]	sɪt	seit
[2]		nafo liv	nafoh live
	[D]	sha	sha
	[E]	manuk	manook
[3]		pove sɔzi paju ro-nedʒe	poe-ve sohzi paju roe-neje
	[G]	jɪf	shife
		retʃ	wretch
[4]	[I]	lov	lohu
		sim zot	seim zoht
	[J]	piyoʃ jæho	piyash shae hoe
[5]	[K]	sim	seim
		retʃ	wretch
		zot	zoht
[6]	[L]	hedʒ	hedge
		dʒu	joo
[7]	[O]	jɪf	shife
		retʃ	wretch
	[Q]	dʒarut sɪt sozipatzi roh net dʒe	jaroot seit sozipazi roh net djeh
[8]	[R]	luk	look
	[S]	op jɪf	op shife
		hedʒ sim zot ho	hedge seim zoht hoe
[9]		jo dʒɪ re ku fe ɪ	yoji rehcoo fe-ei
	[T]	tʃo	choh
[10]		op jɪf camrut, sɪt rudʒe	op shife camrroot, seit roodjeh
	[V]	hedʒu jæsɪt	hedge-oo shaeseit
		piro jo	pi-ro show
[11]	[W]	tʃo	choh
	[X]	op jɪf dʒarut ʃo	op shife jaroot shoh
		cɹ lov sɪt	cuh lohv seit
[12]		retʃ shotu rohnet dʒe	wretch shohtu rohnet djeh
		sɪt shotu hedʒ a rudʒe	seit shohtu hej a roojeh
		dʒarut sɪt	jaroot seit
[13]			

Premiere: 11/8/18
Kalv Festivalen, Kalv Kyrka, Kalv,
Svenljunga Municipality, Sweden.

Performed by: Norrbotten NEO
Petter Sundkvist (conductor),
Sara Hammarström (b. fl.),
Magdalena Meitzner (perc.),
Mårten Landström (pno.),
Åsa Åkerberg (vc.)

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and Cultural Industries

(player score)

Section A: 10"

- very fast and aggressive.**
- suddenly slower.**
- over blow ad lib.**
- abrupt. as fast as possible.**

Section B: 7"

- sparse.**
- lingering.**

Section C: 8"

- spoken, speech activating the flute's resonance, voice remaining clear.**

Section D: 4"

- calm, slow.**

Section E: 2"

- very fast again.**

Section F: 6"

- suddenly slower.**

Section G: 4"

- over blow ad lib.**

Section H: 3"

- wait for perc.**

Section I: 6"

- wait for perc.**

Section J: 4"

- wait for perc.**

Section K: 3"

- wait for perc.**

Section L: 6"

- wait for perc.**

Section M: 4"

- wait for perc.**

Section N: 3"

- wait for perc.**

Section O: 6"

- wait for perc.**

Section P: 4"

- wait for perc.**

Section Q: 3"

- wait for perc.**

Section R: 6"

- wait for perc.**

Section S: 4"

- wait for perc.**

Section T: 3"

- wait for perc.**

Section U: 6"

- wait for perc.**

Section V: 4"

- wait for perc.**

Section W: 3"

- wait for perc.**

Section X: 6"

- wait for perc.**

Section Y: 4"

- wait for perc.**

Section Z: 3"

- wait for perc.**

Section AA: 6"

- wait for perc.**

Section AB: 4"

- wait for perc.**

Section AC: 3"

- wait for perc.**

Section AD: 6"

- wait for perc.**

Section AE: 4"

- wait for perc.**

Section AF: 3"

- wait for perc.**

Section AG: 6"

- wait for perc.**

Section AH: 4"

- wait for perc.**

Section AI: 3"

- wait for perc.**

Section AJ: 6"

- wait for perc.**

Section AK: 4"

- wait for perc.**

Section AL: 3"

- wait for perc.**

Section AM: 6"

- wait for perc.**

Section AN: 4"

- wait for perc.**

Section AO: 3"

- wait for perc.**

Section AP: 6"

- wait for perc.**

Section AQ: 4"

- wait for perc.**

Section AR: 3"

- wait for perc.**

Section AS: 6"

- wait for perc.**

Section AT: 4"

- wait for perc.**

Section AU: 3"

- wait for perc.**

Section AV: 6"

- wait for perc.**

Section AW: 4"

- wait for perc.**

Section AX: 3"

- wait for perc.**

Section AY: 6"

- wait for perc.**

Section AZ: 4"

- wait for perc.**

Section BA: 3"

- wait for perc.**

Section BB: 6"

- wait for perc.**

Section BC: 4"

- wait for perc.**

Section BD: 3"

- wait for perc.**

Section BE: 6"

- wait for perc.**

Section BF: 4"

- wait for perc.**

Section BG: 3"

- wait for perc.**

Section BH: 6"

- wait for perc.**

Section BI: 4"

- wait for perc.**

Section BJ: 3"

- wait for perc.**

Section BK: 6"

- wait for perc.**

Section BL: 4"

- wait for perc.**

Section BM: 3"

- wait for perc.**

Section BN: 6"

- wait for perc.**

Section BO: 4"

- wait for perc.**

Section BP: 3"

- wait for perc.**

Section BQ: 6"

- wait for perc.**

Section BR: 4"

- wait for perc.**

Section BS: 3"

- wait for perc.**

Section BT: 6"

- wait for perc.**

Section BU: 4"

- wait for perc.**

Section BV: 3"

- wait for perc.**

Section BW: 6"

- wait for perc.**

Section BX: 4"

- wait for perc.**

Section BY: 3"

- wait for perc.**

Section BZ: 6"

- wait for perc.**

Section CA: 4"

- wait for perc.**

Section CB: 3"

- wait for perc.**

Section CC: 6"

- wait for perc.**

Section CD: 4"

- wait for perc.**

Section CE: 3"

- wait for perc.**

Section CF: 6"

- wait for perc.**

Section CG: 4"

- wait for perc.**

Section CH: 3"

- wait for perc.**

Section CI: 6"

- wait for perc.**

Section CJ: 4"

- wait for perc.**

Section CK: 3"

- wait for perc.**

Section CL: 6"

- wait for perc.**

Section CM: 4"

- wait for perc.**

Section CN: 3"

- wait for perc.**

Section CO: 6"

- wait for perc.**

Section CP: 4"

- wait for perc.**

Section CQ: 3"

- wait for perc.**

Section CR: 6"

- wait for perc.**

Section CS: 4"

- wait for perc.**

Section CT: 3"

- wait for perc.**

Section CU: 6"

- wait for perc.**

Section CV: 4"

- wait for perc.**

Section CW: 3"

- wait for perc.**

Section CX: 6"

- wait for perc.**

Section CY: 4"

- wait for perc.**

Section CZ: 3"

- wait for perc.**

Section DA: 6"

- wait for perc.**

Section DB: 4"

- wait for perc.**

Section DC: 3"

- wait for perc.**

Section DD: 6"

- wait for perc.**

Section DE: 4"

- wait for perc.**

Section DF: 3"

- wait for perc.**

Section DG: 6"

- wait for perc.**

Section DH: 4"

- wait for perc.**

Section DI: 3"

- wait for perc.**

<

[illegible]

The musical score for "The Great Wall" by John Adams is presented in a multi-measure rest format. The score is divided into measures of 3, 4, and 5 bars. The instruments and their parts are:

- B. Fl. (Bass Flute):** Features a melodic line with dynamic markings *p*, *pp*, *f*, and *whisper:*. It includes a section labeled "over blow ad lib." and a section labeled "vib." (vibrato).
- Perc. (Percussion):** Features a rhythmic line with dynamic markings *gfz* and *p*. It includes a section labeled "end abruptly together."
- Pno. (Piano):** Features a melodic line with dynamic markings *mf*, *p*, and *f*. It includes a section labeled "accell." (accelerando).
- Vc. (Violoncello):** Features a melodic line with dynamic markings *p* and *f*. It includes a section labeled "msp." (musical space).
- U. (Unlabeled):** Features a melodic line with dynamic markings *f* and *aggressive.*. It includes a section labeled "norm." (normal).

The score is divided into measures of 3, 4, and 5 bars. The dynamic markings and performance instructions are as follows:

- Measure 3:** *p*, *pp*, *f*, *whisper:*, *gfz*, *mf*, *p*, *f*.
- Measure 4:** *over blow ad lib.*, *vib.*, *end abruptly together.*, *accell.*, *msp.*.
- Measure 5:** *aggressive.*, *norm.*, *ob.* (oboe), *sp.* (soprano), *ff*, *mf*, *f*.

The score is divided into measures of 3, 4, and 5 bars. The dynamic markings and performance instructions are as follows:

- Measure 3:** *p*, *pp*, *f*, *whisper:*, *gfz*, *mf*, *p*, *f*.
- Measure 4:** *over blow ad lib.*, *vib.*, *end abruptly together.*, *accell.*, *msp.*.
- Measure 5:** *aggressive.*, *norm.*, *ob.* (oboe), *sp.* (soprano), *ff*, *mf*, *f*.

6" 5" 5" 5" 5"

10

B. Fl. *vib.* *flz.* *morendo.*

Perc. *swirl.* *f* *p* *mf* *pp* *straight.*

Pno. *acell.* *gob.* *ppp* *rumbling.* *mf* *p* *gob.* *msp.*

Vc. *vib.* *morendo.*

agitated, but covered. *over blow ad lib.* *over blow* *poco* *spoken.* *hedzu jaeit* *mf* *hurried.*

[u] *cung.* *to reibestöcke.* *to mallet & temple bowl* *shout:* *piro fo* *fff*

arco. *vertical bow* *(hair + wood)* *st.* *sp.* *pizz.* *f* *sub.* *agitato.* *f* *sub.* *slow, hard bow pressure.*

(hold over page)

[illegible]

13

abrupt.

whispered breathily, more breath than voice.

relf shotu rohnet d3e

p agitato.

B. Fl.

Perc.

pp calmo.

fff sub.

keyboard

Pno.

fff

Vc.

fff

5"

1. 2.

wait for fl.

spoken, speech activating the flute's resonance, voice remaining clear.

sit shotu hed3 a rud3e

mf agitato.

rhythmic

over blow ad lib.

vib. / *fff*

aggressive whisper.

d3arut sit agitato, fast.

9"

6"

2"

multiphon.

tongue pizz.

[tk] [tk] [g]

p

accented consonants.

tongue ram.

[tp]

p

vertical bow.

st. *fff*

sp. *p*

slow, hard bow pressure.

vertical jeté.

st. *fff*

sp. *p*

vertical bow (hair + wood)

st. *fff*

sp. *p*

quick.

14

5"

8"

5"

over blow ad lib.

vib. / *f*

p

[a] [u]

sung, becoming more strained.

[u] [o]

groaning.

[o]

barely any flute, some voice.

Perc.

pp

p

Pno.

f

fff

vertical bow.

st. *fff*

norm. *fff*

continue rising in pitch ad lib., rests are relative w/o fixed duration.

decrease finger pressure into harm.

ppp

fff

