

Weightless Vantage

for alto flute/piccolo, violin, and piano

by Zach Sheets

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for alto flute/piccolo, violin (scordatura), and piano - duration: approx. 7'

Performance Notes:


Flute:

In both the score and the part, the alto flute sounds one perfect fourth lower, and the piccolo sounds one octave higher

 is the symbol for air sound

 is the symbol for tongue ram

 is the symbol for jet whistle

 is the symbol for tongue pizzicato



"Ghost" fingerings are printed with diamond noteheads and include a text description of necessary fingering alterations. In this case, the flutist is to finger the diamond pitches without the L.H. thumb. The printed C♯ is the resulting pitch.



a thick wavy line indicates to make a wide vibrato by shaking the right hand laterally
a bold straight line indicates *ordinario*

Violin:

The violin has an altered tuning in which the D string is replaced with an additional G string, so that the instrument is tuned as follows:

IV. III. II. I.


In both the score and the part, the violin is printed at sounding pitches.

In the event of two-voice writing on the lowest two strings, notes with stems up are to be played on III. (the usual D string), and notes with stems down on IV. (the usual G string)




An artificial harmonic glissando with a bracket connecting the noteheads indicates to *keep the position of the hand* during the course of the glissando (do *not* adjust narrower while ascending). The resulting sound should be a high harmonic that cycles rapidly. This is also known as a "seagull" sound.

Piano:

Piano pedaling is, in general, meant to be read not as a suggestion but as an exact marking.

The exception to this is when the text "flutter" is printed above the pedal marking, in which case the pianist is to flutter the pedal at his or her discretion.

This marking almost always occurs during dense, rhythmically complex figures.

 is the symbol for mute/damp the string. This should be done right in front of the dampers, on the "keyboard" side. (i.e. NOT "inside" the piano)



indicates to slap with a flat palm, inside the piano, on the strings in the indicated range



Large X notehead indicates to slap, with palm on various parts of the piano, indicated in the score

The pianist needs a hard plastic plectrum, like a credit card or driver's license, for two purposes:

1. To run along the black keys of the piano, like a guiro, making a "clacking" sound, and 2. To pluck strings inside the piano, with the dampers down, to make a short, percussive pitch

Finally, the following harmonics should be marked inside the piano:



(see note on page 4 if the F natural string is not accessible due to cross-hatching of other strings)

for the 2014 Warren and Patricia Benson Forum on Creativity

Weightless Vantage

Zach Sheets (2014)

Transposed Score

Violin sounds as written

for Alto Flute/Piccolo, Violin, and Piano

Heavy, austere (♩=56)

Alto Flute

air sound

tongue pizz. (air sound)

(2+3+2)

fp

f

sfz

fp

f

p

f

f

p

Violin (G-G-A-E) (sounding pitches)

pizz.

sfz

pizz.

arco, flaut.

p

tr (III./IV.)

pizz.

sfz

f

p

pizz. (non-snap)

arco

p with weight, expressive

Piano

inside piano palm on strings

f

8^{vb}.1

slap on side of piano body

mp

p lyrical

inside piano palm on strings

pp

8^{vb}.1

8^{vb}.1

8^{vb}.1

8^{vb}.1

Red.

Red.

(flutter)

(flutter)

A. Fl.

roll in

2+3

5

p

mf

p

mp

p

f

p

mf

Vln.

pp

slap with palms (under keyboard)

p

f

2+3

f

pp

p

pp

***see note below

Pno.

Red.

8^{vb}.1

(flutter)

5

8^{vb}.1

Red.

2

11

A. Fl. *sub. p* *mp* *p* *f* *tr* *mp* *p* *pp* *mp* *p* *mp*

Vln. ord. *pp* *p*

Pno. *p*, each note slightly accented

2+3+2

6 6

2+3+2

3 3 3 3

3 5 3 3

ord. → sul pont. → ord.

Ped.

15

A. Fl. *p < mf* *p* *f* *p* *p* *mp* *f* *p* *f*

Vln. *p* *f* *p* *f*

Pno. *p* *pp* *sfz* *sfz* *pp* *f* *p* *f*

air → pitch

3 3 3 3

6 3

7 (flutter)

8th

18 jet whistle 2+3 air 3 5 tongue ram pizz. air 3 6 tr 3

A. Fl. *sfz* *fp > pp < sfz* *sfp* *mf* *p* *f* *sfz* *sfz p* *fp*

Vln. pizz. arco *sfz* *f > p* *f* *p* *f* *p* *f* *sfz* *f* *p* finger on strings

Pno. slap with palms (under keyboard) *sfz* *p* *f* *sfz* *f* *p*

24 rit. Very slowly (♩=48)

A. Fl. *sfz* *f* *< f* *sfz* *p* *ff* *p*

Vln. pizz. arco *sfz* *f* *p* *ff* *f* *ff* *p* rit. Very slowly (♩=48)

Pno. *f* *p* *f* *ff* *p* gently

inside piano palm on strings (ord.)

4

27

A. Fl.

Vln.

Pno.

sfz *f* *p*

jeté 3

p

measured

30

A. Fl.

Vln.

Pno.

f *p* *f* *p* *mf* *f* *p* *sfz* *f*

poco rall. Suddenly faster (♩=63)

jeté 3

measured

poco rall. Suddenly faster (♩=63)

f

Note to the pianist: On certain piano models, the F-string is strung in a cross-hatched pattern below other strings, making it inaccessible for harmonics. In this case, replace any instance of striking an F on this page by playing a similar-sounding pitch on the B natural string, like the one currently printed on beat 4 of bar 26. The only exception to this ossia for certain pianos is the F natural on the 4th beat of bar 30, which should be replaced by an ordinario A natural, like the one on the fourth beat of bar 29.

(flutter)

32

A. Fl. *p* *f* *pp* *f* *pp* *f*

Vln. *pizz.* *sfz* *arco* *tr* III./IV. *p* *f* *pp*

Pno. on strings with finger *mp, legato*

(exact pitches approximate)

8^{vb}

34

A. Fl. *p* *f* *p* *mp* *p* *f* *p* *mf* *p*

Vln. *mp* *pp* *tr* *mp* *p*

Pno. *pp, lyrical* *pp* *p*

8^{vb}

Musical score for measures 36-41. The score is for three instruments: A. Fl., Vln., and Pno. The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. Measure 36 starts with a treble clef and a 6/4 time signature. The A. Fl. part features a melodic line with trills and slurs, with dynamics *fp* and *f*. The Vln. part has a rhythmic accompaniment with slurs and dynamics *f* and *ff-p*. The Pno. part has a bass line with dynamics *mp* and *p*. Measure 37 continues the melodic and rhythmic patterns. Measure 38 has a change in time signature to 5/4. Measure 39 has a change to 3/4. Measure 40 has a change to 3/4. Measure 41 ends with a 3/4 time signature. Performance instructions include *tr* (trills), *5*, *6*, *7*, *3* (fingerings), and *Ped. (flutter)* (pedal flutter).

Musical score for measures 38-41. The score is for three instruments: A. Fl., Vln., and Pno. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 38 starts with a treble clef and a 3/4 time signature. The A. Fl. part features a melodic line with trills and slurs, with dynamics *f*, *p*, *mf*, *p*, *f*, *p*, and *sub.f*. The Vln. part has a rhythmic accompaniment with slurs and dynamics *f* and *p*. The Pno. part has a bass line with dynamics *mf* and *f*. Measure 39 continues the melodic and rhythmic patterns. Measure 40 has a change in time signature to 2/4. Measure 41 has a change to 4/4. Performance instructions include *tr* (trills), *7*, *6*, *3* (fingerings), *II*, *III. & IV.*, *slap on strings*, *ord.*, *8vb*, *6*, and *7*.

41 *accel.* 7

A. Fl. *f* *p* *tr* *tr* *tr*

Vln. *f* *sub. p* *f*

Pno. *f* *p* *f* *p* *f*

8^{vb} *ped.*

43 *molto rit.*

A. Fl. *f* *ff* *p* *f* *mf* *f* *p* *fff*

Vln. *ff* *p* *f* *f > p* *sfz* *f* *p* *f* *ff* *p* *ff* *molto rit.*

Pno. *f* *ff* *p* *f* *p* *f* *sfz* *sfz* *p* *ff*

10 *(flutter)* *6* *5* *7* *8^{vb}* *5* *6*

ord. *tr* *flz.* *overblow harmonic series*

46 *Slower* (♩=63)

Picc. *Piccolo* *pp* *mp* *p* *mp* *pp* *pp*

Vln. *pp* *pp* *pp* *p* *pp*

Pno. *f* *f* *pizz., with nail* *f*

8va *8va* *8va* *8va* *8va*

3 *5* *3* *3*

Ped.

53

Picc. *p* *pp*

Vln. *f* *p* *mf* *p* *p delicate* *mp* *pp*

Pno. *p* *sfz* *p lyrical* *pp* *p*

pizz with nail *on strings with cuticle* *8va* *L.H. ord.* *(on strings with cuticle)*

8va *8va* *8va* *8va* *8va*

3 *3*

62

Picc. *pp* **Faster (♩=69)** *p* *mp* *f* *p* *8va*

Vln. (II.) (III.) *p* *f*

Pno. *mp* *p* *poco f* **Faster (♩=69)**

68

Picc. *p* *f* *p* *sfz* *pp* *f* *p*

Vln. *pp* *mf* *pp* *f* *p* *f* *p* *p* *sul pont.*

Pno. *pizz.* *ord.* *p* *f* *f* *p*

("vertical" trill, oscillating between harmonic and normal pressure)

80

Picc. *pizz.* *f* *pp* *p* *tongue pizz.*

Vln. *sfz* *pp* *col legno tratto* *pp staccatissimo* *ricochet*

Pno. *f* *pp* *f* *p* *sfz f* *p* *plectrum on tuning pins* *slap under piano* *left edge of piano*

Ped. _____

83

Picc. *accel. tongue ram* *sfz* *pizz.* *col legno bat.* *sfz* *pizz.* *sfz*

Vln. *accel.* *card on pins* *sfz* *p* *slap under piano* *sfz, dry* *sfz*

Pno. *accel.* *card on pins* *sfz* *p* *slap under piano* *p, but incisive on piano string, with card* *3* *3*

(No pedal)

Tempo markings: *accel.* (♩=69) *Subito* (♩=56) *rit.*

Slowly (♩=56)

86 Picc. (cover end with pinky) *sfz* *p* *mp* *pp* *pp* *mp*

Vln. *col legno bat.* *sfz* *poco sul pont.* *ord.* *pp* *p. lyrical* *mp* *pp*

Pno. *slap on metal framing with edge of card (from highest to lowest pitch)* *f* *(slap on piano strings)* *p. echo* *8^{vb}* *8^{vb}*

ped. (pedal down until marked otherwise)

Mute inside piano at only one node, near dampers. Imitate the sound of a large bell.

91 Picc.

Vln. (III. & IV.) *mp* *p* *f* *pp* *sul pont.* *ord.* *p* *pp* *mp* *ord.* *p*

Pno. *p. poco marcato* *8^{vb}* *8^{vb}* *8^{vb}* *simile* *p*

(*ped.*) *8^{vb}* *8^{vb}*

97 (air sound, cover end with pinky)

Picc. *p* *mp* *p* *mp* *f* *p* *p* *mp* *pp* 12-13"

Vln. (III. & IV.) *p* *pp* *p* *pp* *** *mp* *pp* 12-13"

Pno. with palm *p* 8^{vb} 3" 12-13"

Ped. release with violin/piccolo *simile* *Ped.*

***Slide upwards as before, but slow the rate of glissando as the hand nears the end of the fingerboard. Once the hand reaches a place where there is as much (or more) noise than pitch (i.e. neither finger at a harmonic node), keep the hand there. Then, as indicated, switch to tremolando with the entrance of the piccolo, and sustain about 10" more. Endeavor to blend with the air sound of the piccolo as much as possible.