

from the firefly grove

for flute and piano

Zach Sheets

from the firefly grove
for flute and piano

duration: 15'

by Zach Sheets (ASCAP)

Please see the following pages for performance notes. For questions or to notify me of performances, please don't hesitate to reach out to zachsheetsmusic@gmail.com. For more information, please visit zachsheetsmusic.com.

This work was written with love and gratitude for Duo Axis. Its composition and premiere were supported in part by a residency at the Creative Arts Initiative at University at Buffalo.

Premiere:

November 2018

Duo Axis
Zach Sheets, flute
Wei-Han Wu, piano

Baird Hall
Buffalo, NY

Notes

Accidentals carry throughout the bar they are written, but not across octaves

The following symbol:  indicates a rapid "shake" of 3-4 vibrato pulses.

In extended sections of unison playing, flutist and pianist are encouraged to "find one another" with regard to phrasing and pacing. Given the contrasting challenges of each instrument's technique, some passages are likely to oblige flexibility. This manner of rubato is compositionally intentional (as opposed to mechanized precision).

Necessary equipment

■ Melodica

To be played by the pianist. It is suggested to place the melodica in front of the music rack on the piano, like a double-manual keyboard.

■ Putty (or equivalent) to mark harmonics

The flutist touches harmonic nodes on several strings, but four are recommended to be marked and are used as a notational guide in the score & part. See below for more info.

■ Plastic Plectrum (pick or credit card)

To scrape across the lowest 5-10 strings on the piano

■ Chair, bench, flute stand, or other method of safely placing flute down

Two passages require both hands to be free

■ Cigarette Filters (small white hard-paper cylinders)

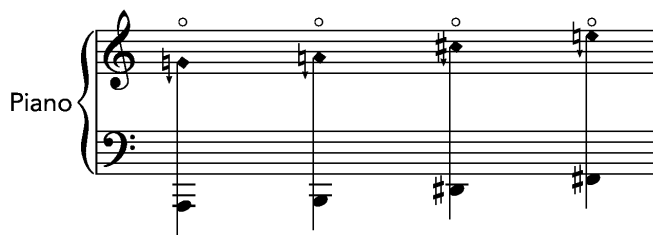
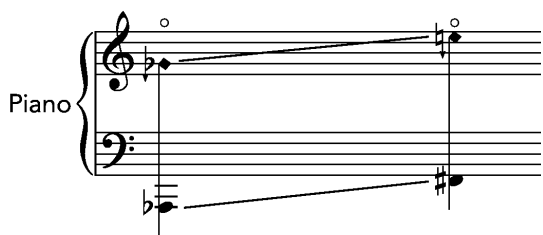
The flutist inserts three cigarette filters into the F, F#, and G piano strings on the top of the treble clef staff, during the rest around measure 190. See next page for more info.

Piano preparations

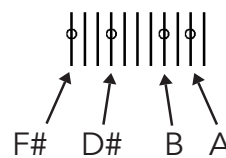
In this work, "insid the piano" playing is executed by the *flutist*, not the pianist.

The flutist must produce 7th partial harmonics on all the strings in the printed range:

To assist in their implementation, the following are suggested to be marked:



The four strings suggested to be marked with putty (A, B, D#, F#) correspond to the four strings with circle indications in the diagram at right. Each vertical line represents one piano string. This symbol is used when the flutist needs to touch the string to produce a 7th partial harmonic. The 7th nodes closest to the flutist are optimal, but this needs to be prepared in advance of the performance, and requires two people to execute.



Inside the Piano

In incidences of a 7th partial harmonic, the pianist will play the key, and the flutist will touch the string. A vertical line is drawn to the flutist's diagram to demonstrate rhythmic coordination. For example, in the score excerpt at right, the flutist first touches the A string at the 7th partial. Then, in the second beat of bar 2, touches the C string at the 7th partial.

As such a combination of tones is quite unusual (only capable of being produced by two people working in consort), it is advised the flutist and pianist reserve time to practice these passages together—giving the pianist enough time to achieve a satisfactory voicing and color.

Flute

Melodica


Piano

pp

f

p

Ped. (until bar 22)

The symbol:  indicates to scrape the lowest strings on the piano with a hard plastic plectrum. It is important that the flutist and pianist coordinate so that the pedal is down and stays down immediately following the scrape. The sound should be bright and loud and mostly comprised of upper partials.

In the example at left, for example, flutist and pianist need to coordinate the moment of scraping with the pianist's pedaling. The overtones produced by the scrape should be roughly in the register of the pianist's right hand passage.


Fl.

Pno.

ff

fp

Ped.

The symbol:  indicates the production of bell-like harmonics of quasi-indeterminate pitch by pressing on the three lowest strings of the piano. An auxiliary staff indicates the approximate range of the sounding pitch. While attempts to mark location are possible, it is difficult to do so efficaciously. With this in mind, the nature of this technique often involves sliding from one location to another, as though "finding" a given pitch. However, in the final section, it is quite important to be able to find a pitch of Eb at the end of each 5-6 note phrase. See example at right.

Fl.

Pno.

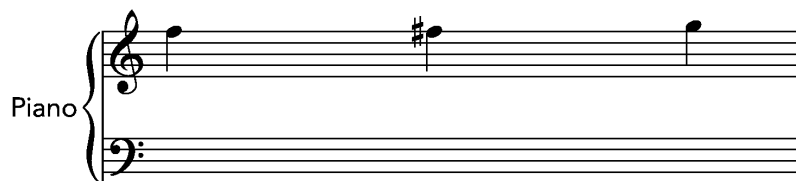
pp

p

Ped.

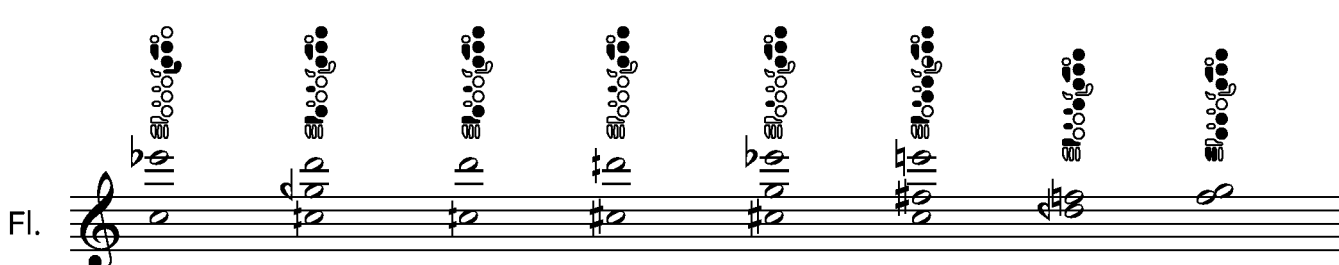
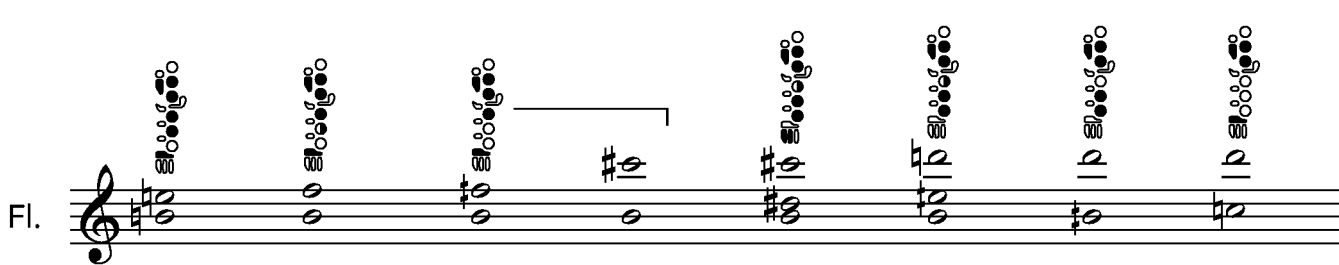
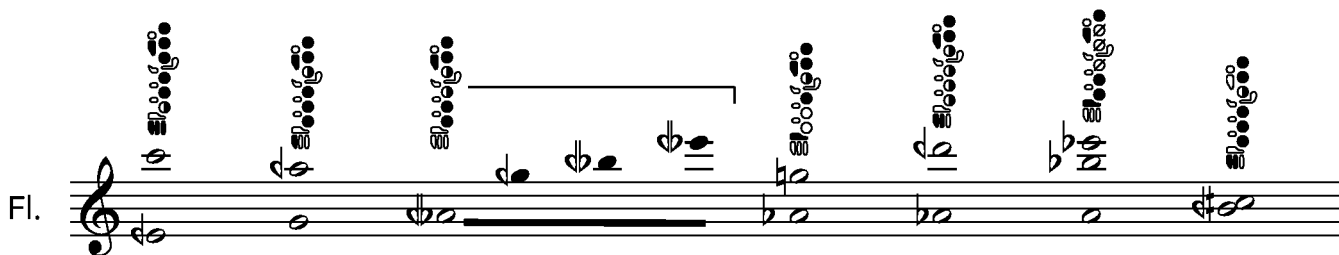
Inside the piano, ct'd

In mm. 181, the flutist inserts cigarette filters into three strings on the piano. These white hard-paper cylinders slightly detune two of the strings, producing a chorusing effect. They are typically available at a tobacco shop. One each should be inserted between two of the three strings of each of the following pitches, at approximately the halfway point of the string.



Multiphonic Table

The following multiphonics are used in this work. Fingerings are included in the part upon the first instance of each one.



from the firefly grove

for flute and piano

Zach Sheets (2019)

Flute

Melodica

Piano

pp

*p-sfz**

p

pp

sfz

Ped. until bar 22
(half-pedal clear on each chord with a harmonic)

Detailed description: This system contains the first five measures of the piece. The Flute part features a series of vertical lines representing harmonics, with arrows indicating fingerings. The Melodica part has a melodic line starting with a *pp* dynamic. The Piano part consists of two staves; the right hand plays chords with dynamics *p-sfz**, *p*, and *pp*, while the left hand provides accompaniment. A pedal instruction is given at the bottom.

6

Fl.

Mel.

Pno.

p

pp

pp

pp

pp

p

sfz

p

p

pp

pp

sfz

6

Detailed description: This system contains measures 6 through 10. The Flute part continues with harmonics and a melodic line. The Melodica part has a melodic line with dynamics *p* and *pp*. The Piano part continues with two staves, featuring dynamics *pp*, *p*, *sfz*, and *p*. A bracket with the number '6' is placed under the piano accompaniment in the final measure.

*In chords combining harmonics and ord. notes,
the LH must be voiced louder than RH, but not
so loud that the harmonic speaks poorly.

11

Fl.

Mel.

Pno.

p *pp*

p *pp*

p (*p*)

16

Fl.

Mel.

Pno.

mf > *pp* *pp* < *p* *pp* *pp* <

pp < *mf* > *pp* *pp* < *p* > *pp* *pp* <

mp *sfz* *pp* *mf* *8va* *p*³

22

Fl.

Mel.

Pno.

p *pp* *ppp*

p *pp*

mp *sfp* *mp* *sfp* *mp*

8^{vb}

26

Fl.

Pno.

p *mp* *p* *mp* *pp*

p *pp* *p* *mp* *pp*

p *pp*

♩ = 54

♩ = 54

8^{vb}

with heavy pedal, ad lib.

poco accel.

4

32

Fl.

p > pp *p* *mf* *p* *mp* *mp* *mp*

poco accel.

Pno.

p > pp *p* *mf* *p* *mp* *mp* *mp*

38

Fl.

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

Faster (♩=66)

Pno.

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

p

44

Fl.

p *mp* *p* *f* *mp* *f* *mp*

Pno.

p *mp* *p* *f* *mp* *f* *mp*

48

Fl.

f *p* *f* *p* *f* *p* *f*

Pno.

f *p* *f* *p* *f* *p*

51 5

Fl. *p* *f*

Pno. *f*

54

Fl. *mp* *mp* *p*

Pno. *mp* *mp* *p*

57

Fl. *mp* *mf*

Pno. *mp* *mf*

59

Fl. *f*

Pno. *f*

6

60

Fl.

p *ff*

Pno.

sub p *ff*

Steady, swirling (♩=56)

61

Fl.

sub pp

Pno.

sub pp

Steady, swirling (♩=56)

63

Fl.

Pno.

65

Fl.

p

Pno.

p

67 7

Fl. *mp* *sub p* (2° only)

Pno. *mp* *sub p* (2° only)

8^{va}

2 2

70

Fl. *pp* *mf* *p*

Pno. *mf* *p*

(8)

73

Fl. *mf* *f*

Pno. *mf* *f*

8^{va}

7

8

75

Fl.

mf *f* *fp*

(8)

Pno.

76

Fl.

f *p* *f*

8va

Pno.

77

Fl.

p cresc.

Pno.

p cresc.

78

Fl.

f

Pno.

f

79

Fl. *mp* *cresc.* 9

Pno. *mp* *cresc.*

This system contains measures 79 and 80. The Flute part (Fl.) is written in a single staff with a treble clef and a 3/4 time signature. It begins with a dynamic marking of *mp* and a *cresc.* (crescendo) instruction. The Piano part (Pno.) is written in a single staff with a treble clef and a 3/4 time signature, mirroring the Flute part's dynamics. Both parts feature a melodic line with slurs and accents. Measure 79 ends with a fermata, and measure 80 begins with a new melodic phrase.

80

Fl. 6

Pno. 7

This system contains measures 80 and 81. The Flute part (Fl.) is written in a single staff with a treble clef and a 3/4 time signature. It features a sixteenth-note triplet (marked '6') in measure 80. The Piano part (Pno.) is written in a single staff with a treble clef and a 3/4 time signature, featuring a sixteenth-note triplet (marked '7') in measure 80. Both parts have slurs and accents. Measure 81 begins with a new melodic phrase.

81

Fl. *f*

Pno. *f*

This system contains measures 81 and 82. The Flute part (Fl.) is written in a single staff with a treble clef and a 3/4 time signature. It begins with a dynamic marking of *f* (forte). The Piano part (Pno.) is written in a single staff with a treble clef and a 3/4 time signature, also beginning with a dynamic marking of *f*. Both parts feature a melodic line with slurs and accents. Measure 82 begins with a new melodic phrase.

82

Fl. *f* *p*

Pno. *f* *p*

This system contains measures 82 and 83. The Flute part (Fl.) is written in a single staff with a treble clef and a 4/4 time signature. It begins with a dynamic marking of *f* and transitions to *p* (piano) in measure 83. The Piano part (Pno.) is written in a grand staff (treble and bass clefs) with a 4/4 time signature, also beginning with a dynamic marking of *f* and transitioning to *p* in measure 83. Both parts feature a melodic line with slurs and accents. Measure 83 ends with a fermata.

10

83

Fl.

p cresc.

Pno.

p cresc.

This system covers measures 83 and 84. The Flute part (Fl.) is written in a single staff with a treble clef and a 4/4 time signature. It begins with a dynamic marking of *p cresc.* and features a melodic line with eighth-note patterns and slurs. The Piano part (Pno.) is written in two staves with a grand staff (treble and bass clefs) and a 4/4 time signature. It also starts with *p cresc.* and includes a complex accompaniment with slurs and accents.

84

Fl.

f

Pno.

f

This system covers measures 84 and 85. The Flute part (Fl.) continues from measure 84, with a dynamic marking of *f* (forte) appearing in the middle of the system. The Piano part (Pno.) also continues from measure 84, with a dynamic marking of *f* appearing in the middle of the system. Both parts maintain their melodic and accompanimental textures.

85

Fl.

p

Pno.

p

This system covers measures 85 and 86. The Flute part (Fl.) begins with a dynamic marking of *p* (piano) and shows a change in the time signature from 4/4 to 2/4 at the end of measure 85. The Piano part (Pno.) also begins with a dynamic marking of *p* and mirrors the time signature change from 4/4 to 2/4. The score concludes with a final 4/4 time signature at the end of measure 86.

87

Fl. *p* freely

Pno.

89

Fl. Freely (♩=72)

Pno. Freely (♩=72) *f* *p* *mp* resonant

Ped. (slowly clear pedal in each fermata) *Ped.*

92

Pno. *p* simile *Ped.*

8va *♩*=66

Slower (♩=50)

94

Pno.

3

6

5

p, freely

8^{va}-1

Ped.

Spacious (♩=56)

97

Fl.

Melodica

Mel.

Pno.

8^{va}-1

p, resonant

Ped.

102

Fl.

Mel.

Pno.

mf

p

mf

p

p

mp

p

f

p

mp

mp

5

107 13

Fl. *p* *mp* *mf* *p*

Mel.

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

Red.

111 Moving, Flexible (♩=63+)

Fl. *mp* *p* *mp*

Mel. *pp* *mp* Moving, Flexible (♩=63+)

Pno. *p, freely*

Red.

116

Pno. *Red.*

119

Pno. *Red.* *Red.*

121 Spacious (♩=56)

Fl.

Voicing:

accel.

Pno.

p *mp* *p* *mp*

Ped.

Detailed description: This block contains the musical score for measures 121 through 125. The Flute part (Fl.) is written on a single staff with treble clef and a key signature of one sharp (F#). It includes fingerings (circles with numbers) and breath marks (arrows) for measures 121, 122, 123, and 124. Above the Flute staff are two diagrams showing fingerings for 7/8 and 4/4 time signatures. The Piano part (Pno.) consists of three staves: right hand, left hand, and a Pedal line. The right hand part includes a 'Voicing' section with a slur over notes in measures 121-122, and an 'accel.' section in measure 125. Dynamics are marked as *p* (piano) in measures 121-122, *mp* (mezzo-piano) in measures 123-124, and *p* in measure 125. The left hand part features a steady accompaniment with a 'Ped.' (pedal) line below it. Time signatures change from 3/4 to 7/8 in measure 123, and to 4/4 in measure 125. The tempo is marked as ♩=56.

126-

Fl.

Pno.

mf *f*

Detailed description: This block contains the musical score for measures 126 through 130. The Flute part (Fl.) is written on a single staff with treble clef and a key signature of one sharp (F#). It includes fingerings (circles with numbers) and breath marks (arrows) for measures 126, 127, 128, and 129. The Piano part (Pno.) consists of three staves: right hand, left hand, and a Pedal line. The right hand part includes a slur over notes in measures 126-127 and a dynamic change from *mf* (mezzo-forte) to *f* (forte) in measure 128. The left hand part features a steady accompaniment. Time signatures change from 4/4 to 5/4 in measure 128, and to 4/4 in measure 130. The tempo is marked as ♩=56.

129 **Faster** (♩=72) **Slower** (♩=60)

Fl.

Pno.

Faster (♩=72) **Slower** (♩=60) (2nd time only)

mp *f* *mp*

131

Fl.

Pno.

mf *p* *mf* *p*

3 6

132

Fl.

Pno.

f *f*

5 5 5

133

Fl.

sfz

sub pp

6

5

3

fp

Pno.

ff

3

sub pp

6

6

6

(ad lib)

134

Fl.

sfz

f

3

3

Pno.

6

6

6

6

f

135

Fl.

Pno.

p

f

5

5

5

5

136

Fl. *p* *fp* *f*

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

138

Fl. *fp* *f* *sfz*

Pno. *f*

139

Fl. *f* *f*

Pno. *ff* *p*

18

Musical score for measures 140-143, system 1. The right-hand staff (treble clef) begins at measure 140 with a triplet of eighth notes, followed by a long melodic line with dynamics *f* and *p*. The piano part (Pno., grand staff) features a triplet of eighth notes in the right hand and sixteenth-note patterns in the left hand, with dynamics *f* and *p*. A dashed line with a circled 8 indicates an 8-measure repeat.

Musical score for measures 141-143, system 2. The right-hand staff (treble clef) continues from measure 141 with sixteenth-note patterns and dynamics *f*, *fp*, and *p*. The piano part (Pno., grand staff) features sixteenth-note patterns in the right hand and sixteenth-note patterns in the left hand, with dynamics *f* and *p*. A dashed line with a circled 8 indicates an 8-measure repeat.

Musical score for measures 143-146, system 3. The right-hand staff (treble clef) begins at measure 143 with a dynamic *f*, followed by a trill and dynamics *p*, *f*, and *p*. The piano part (Pno., grand staff) features sixteenth-note patterns in the right hand and sixteenth-note patterns in the left hand, with dynamics *f* and *p*.

f *p* *poco rit.*

sfz 3 3 3 3

146 *strike with hand, low strings*

ff *p* *p*

sfz *f* *p* *p*

poco rit.

reverberant; let resonance bloom within each phrase

148

149

mp

mp

p

150

f

f

152

f

f

sfz

p, lithe

153

Musical score for measures 153-156. The system consists of three staves. The top staff is a single treble clef line with a 7-measure rest at the beginning, followed by a melodic line with a forte (*f*) dynamic and a five-fingered (*5*) fingering. The middle and bottom staves are grouped as a grand staff (Pno.) with treble and bass clefs. The middle staff contains a complex melodic line with slurs and accents, while the bottom staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *p*.

154

Musical score for measures 154-156. The system consists of three staves. The top staff is a single treble clef line with a 5-measure rest at the beginning, followed by a melodic line with a piano (*p*) dynamic, a forte (*f*) dynamic, and a five-fingered (*5*) fingering. The middle and bottom staves are grouped as a grand staff (Pno.) with treble and bass clefs. The middle staff contains a complex melodic line with slurs and accents, while the bottom staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* and *f*.

155

Musical score for measures 155-158. The system consists of three staves. The top staff is a single treble clef line with a 4-measure rest at the beginning, followed by a melodic line with a mezzo-forte (*mf*) dynamic, a forte (*f*) dynamic, and a five-fingered (*5*) fingering. The middle and bottom staves are grouped as a grand staff (Pno.) with treble and bass clefs. The middle staff contains a complex melodic line with slurs and accents, while the bottom staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf*, *p*, and *f*. The bottom staff is marked with *p, liting* and *f*.

22 156

Fl.

Pno.

p *f*

3 *f*

(slightly dryer, to hear harmonics clearly)

sustain LH with fingers

5

3/4

157

Fl.

Pno.

f *p*

5

sfz 3

p 5

with more pedal again,
clearing slightly each phrase

6

3/4

158

Fl.

Pno.

f *f*

6

3

with more pedal again,
clearing slightly each phrase

6

4/4

159

Fl.

Pno.

p *f*

p 5

Use even heavier pedal in following bars for deep, rich, "orchestral" sound on each cascade

160

Fl.

Pno.

to plectrum

3

fp *p* 6

161

Fl.

Pno.

3

f *p* 6

ff 3

8vb

24 162

f 3 *p*

fp 6 *f*

6

still with heavy pedal, fluttering as needed for clarity

163

mp 6 *f* *p*

3

p *mp* *f*

5

3

165

p

p

166 *f*

Pno.

167 *fp* *f* to plectrum

Pno.

168 *ff* *p* *f*

Fl.

Pno.

8vb

(etc.)

169

Pno.

p *f* *sfz*

still with heavy pedal building sound through each cascade, through mm. 176

170

Fl.

ff

Pno.

sfz *p* *f*

171

Fl.

Pno.

ff *p* *mf*

sub

Musical score for Piano (Pno.) from measures 171 to 173. The score is written in treble and bass clefs. Measure 171 features a long, sustained chord in the right hand and a rhythmic pattern in the left hand. Measure 172 continues with similar textures, including a triplet in the right hand. Measure 173 shows a more complex texture with a sixteenth-note triplet in the right hand and a triplet in the left hand. Dynamics include *ff* (fortissimo) and accents.

Musical score for Flute (Fl.) and Piano (Pno.) from measures 173 to 174. Measure 173 shows the Flute part with a whole note and a half note, and the Piano part with a complex texture. Measure 174 features a triplet in the Flute part and a complex texture in the Piano part. Dynamics include *fp* (pianissimo) and accents.

Musical score for Flute (Fl.) and Piano (Pno.) from measures 174 to 175. Measure 174 shows the Flute part with a triplet and a long note, and the Piano part with a complex texture. Measure 175 features a triplet in the Flute part and a complex texture in the Piano part. Dynamics include *ff* (fortissimo) and accents.

175

Fl. *strike with hand, low strings*

Pno. *sfzp* *ff*

Slightly faster (♩=63)

177

Fl. *f* *p*

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

8^{vb}

3

7

5:3

Slightly faster (♩=63)

179

Fl. *f* *p*

Pno. *mf* *p*

3

6

3

5

180

Fl. *[prepare F, F#, and G]** rit.

pp 5

Pno. *[flutist prepares F, F#, and G]** rit.

mp *pp* *p* resonant *sfz*

8^{vb} 8^{vb}

184

Fl. Calm (♩=48) *pp*

Pno. Calm (♩=48) *sfz*

depress silently

189

Fl. *p* *p* 5:3

Pno. *sfz* *p* *sfz* *pp* 5

*see notes

193

Fl. *mp* *p* *mf*

Pno. *mp* *pp* *p* *pp* *mp* *mf*

197

Fl. *p* *p* *mp*

Pno. *pp* *p* *mp* *p*

Fl. *mf* *p* *p*

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

204

Fl.

pp *p* *pp* *pp*

Pno.

mp *p* *p*

8^{vb} 8^{vb} 8^{vb}

Slow, but deliberate (♩=ca. 48)

208

Fl.

p *pp*

Pno.

p *pp* *p-sfz* *pp*

8^{va} 8^{vb}

211

Fl.

Pno.

p

pp

p

8^{vb}

213

Fl.

Pno.

pp

p

sfz

p

8^{vb}

215

Fl.

Pno.

pp

pp-sfz

(8)