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

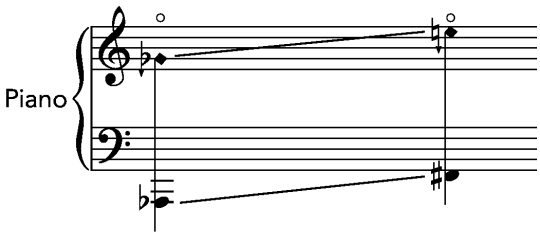
Two passages require both hands to be free

- Cigarette Filters (small white hard-paper cylinders)

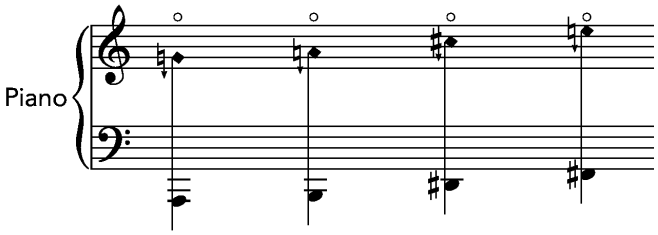
The flutist inserts three cigarette filters into the F, F#, and G piano strings on the top of the treble clef staff, during the rest around measure 190. See next page for more info.

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

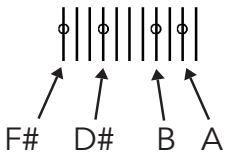
The flutist must produce 7th partial harmonics on all the strings in the printed range:



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



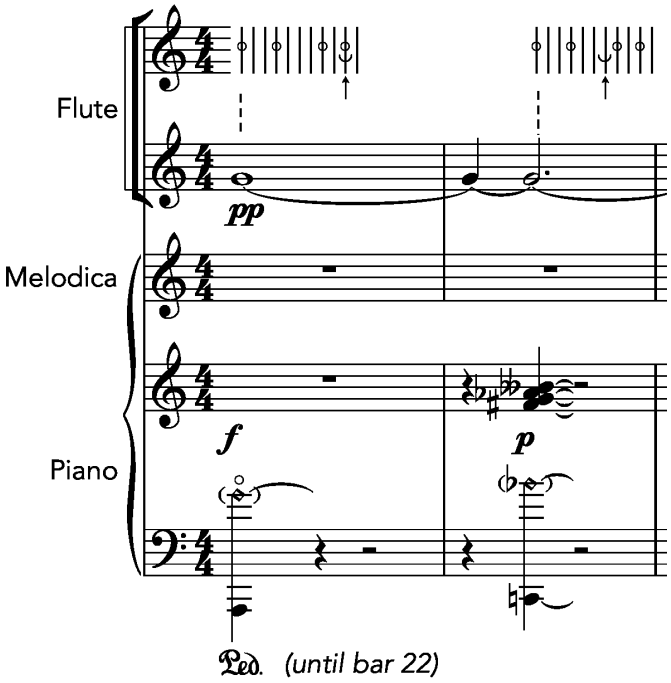
The four strings suggested to be marked with putty (A, B, D#, F#) correspond to the four strings with circle indications in the diagram at right. Each vertical line represeents one piano string. This symbol is used when the flutist needs to touch the string to produce a 7th partial harmonic. The 7th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

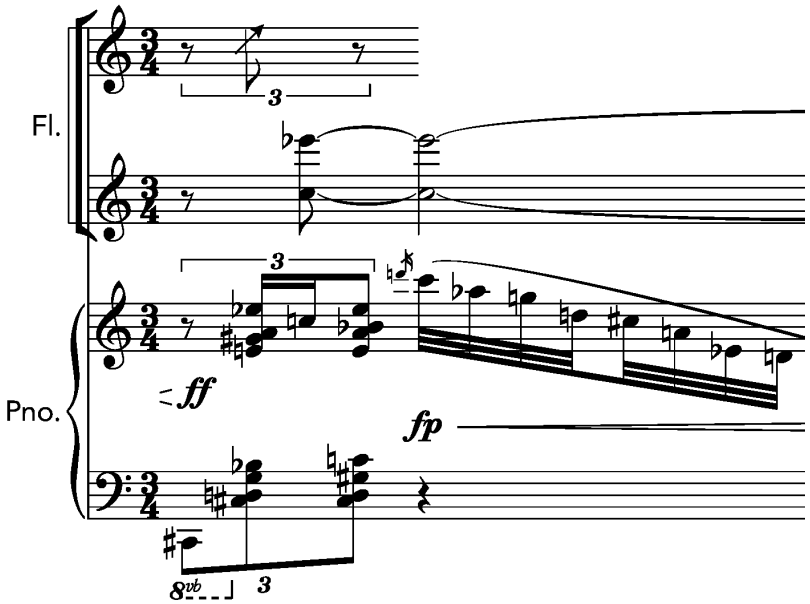


Inside the Piano

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.

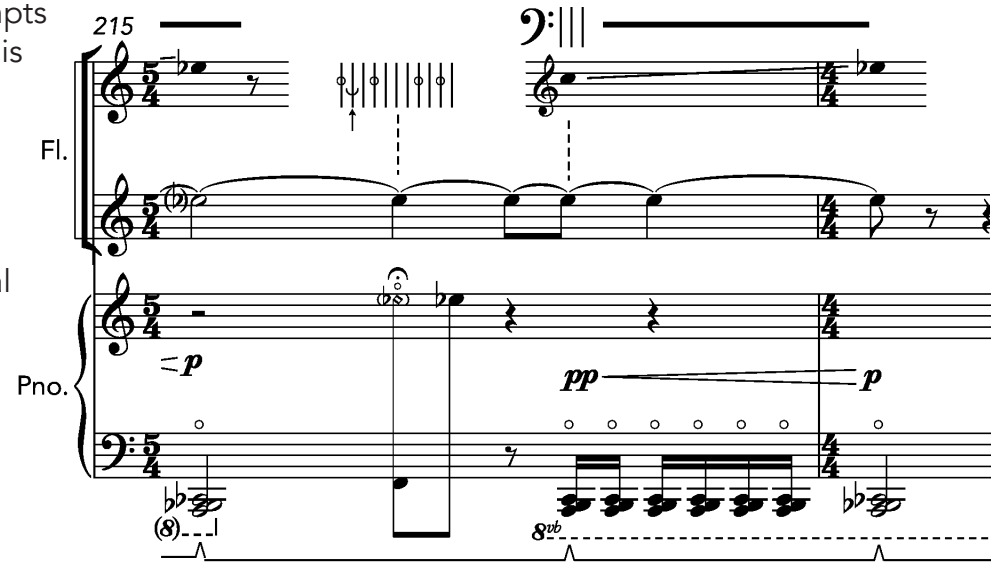




The symbol: indicates to scrape the lowest strings on the piano with a hard plastic plectrum. It is important that the flutist and pianist coordinate so that the pedal is down and stays down immediately following the scrape. The sound should be bright and loud and mostly comprised of upper partials.

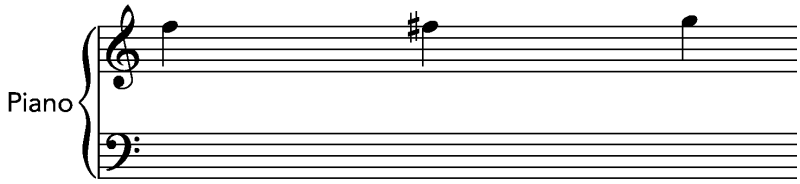
In the example at left, for example, flutist and pianist need to coordinate the moment of scraping with the pianist's pedaling. The overtones produced by the scrape should be roughly in the register of the pianist's right hand passage.

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.



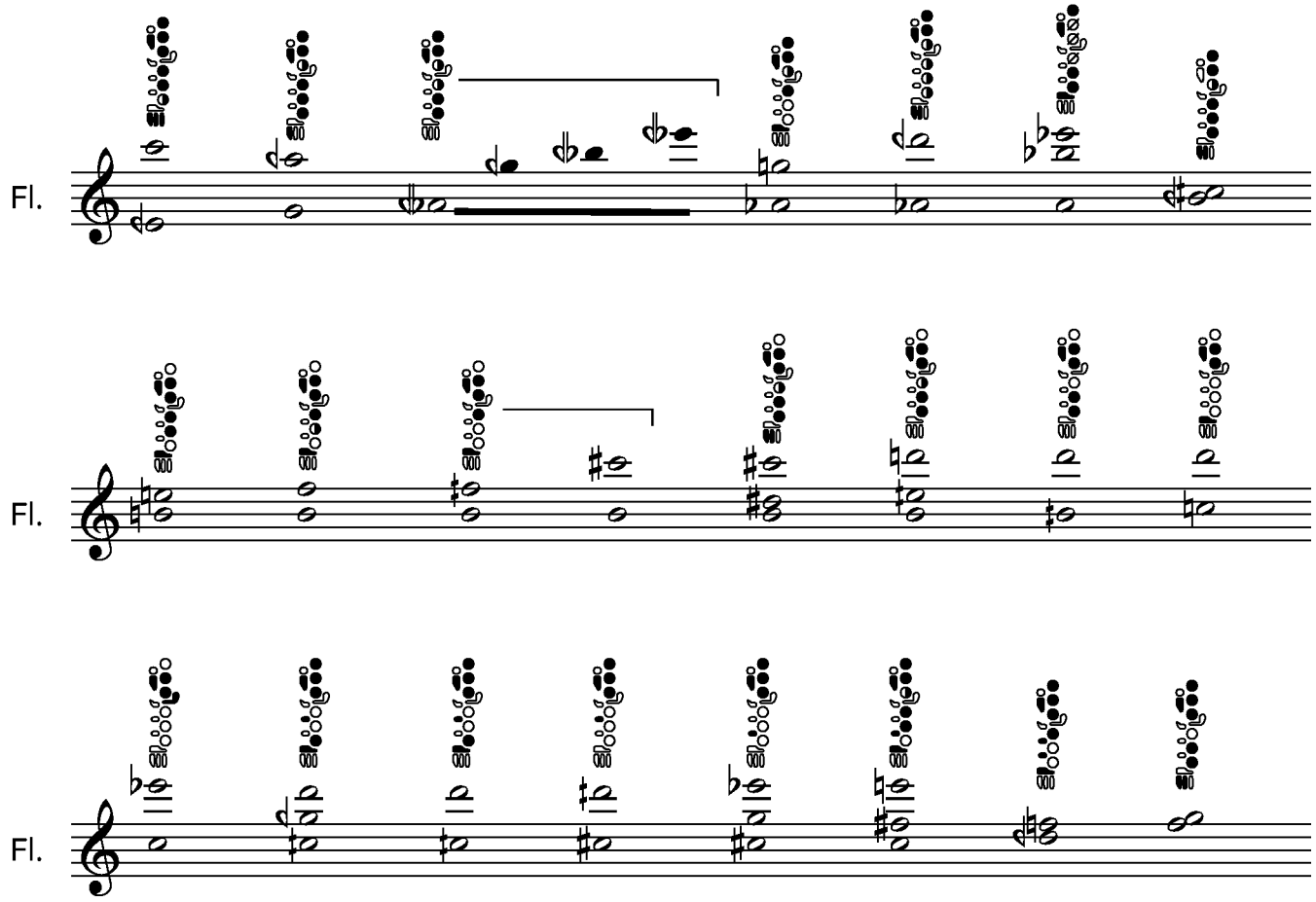
Inside the piano, ct'd

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.



for Wei-Han Wu and Duo Axis, thanks to the support of a Creative Arts Initiative residency at University at Buffalo

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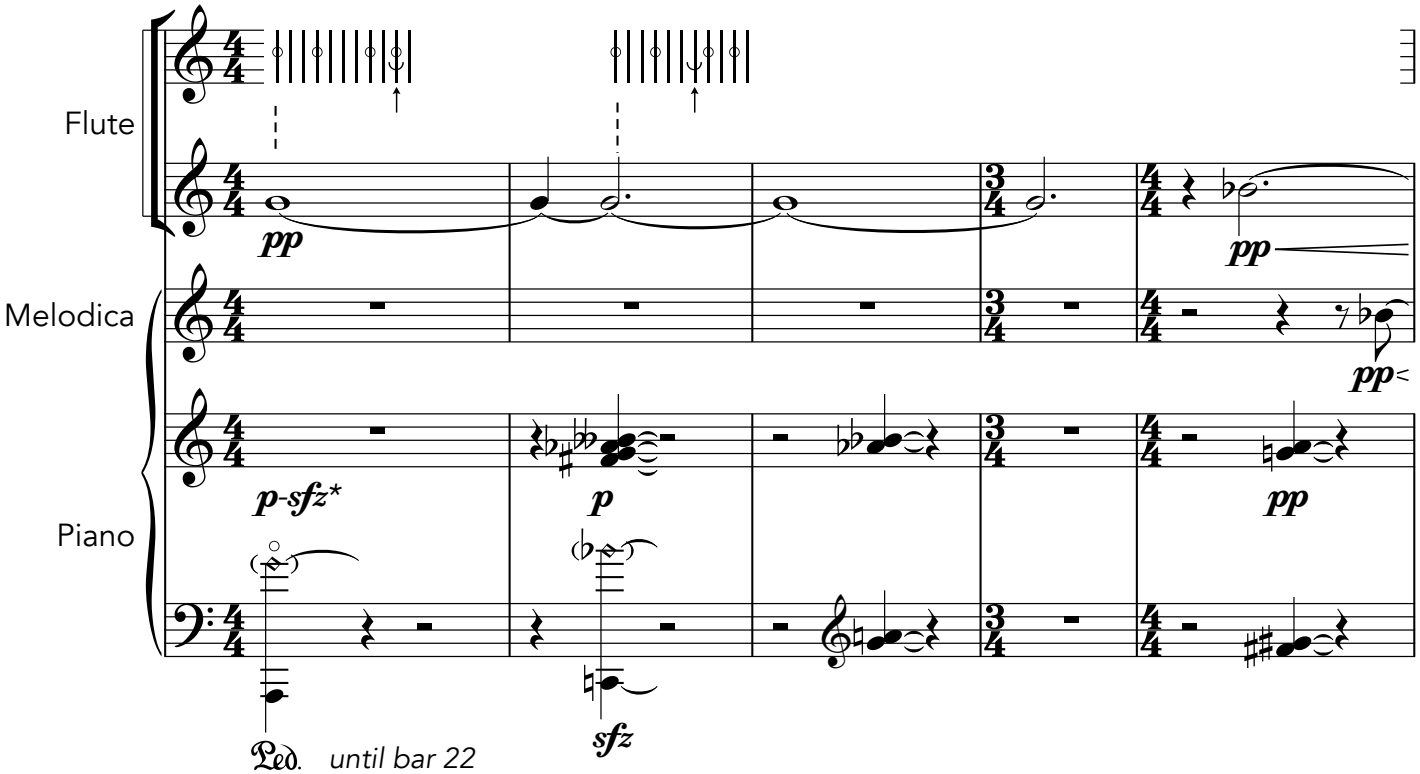
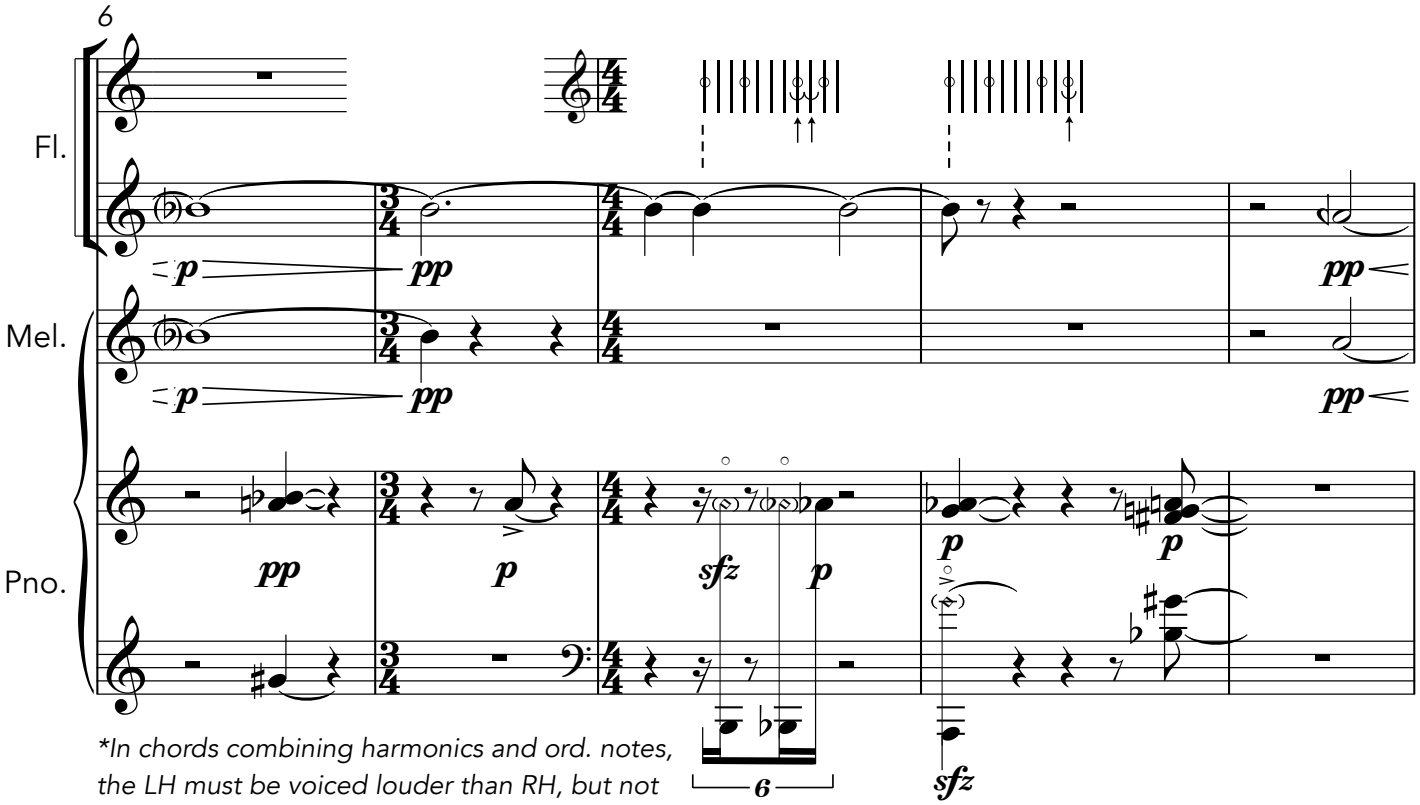
Zach Sheets (2019)

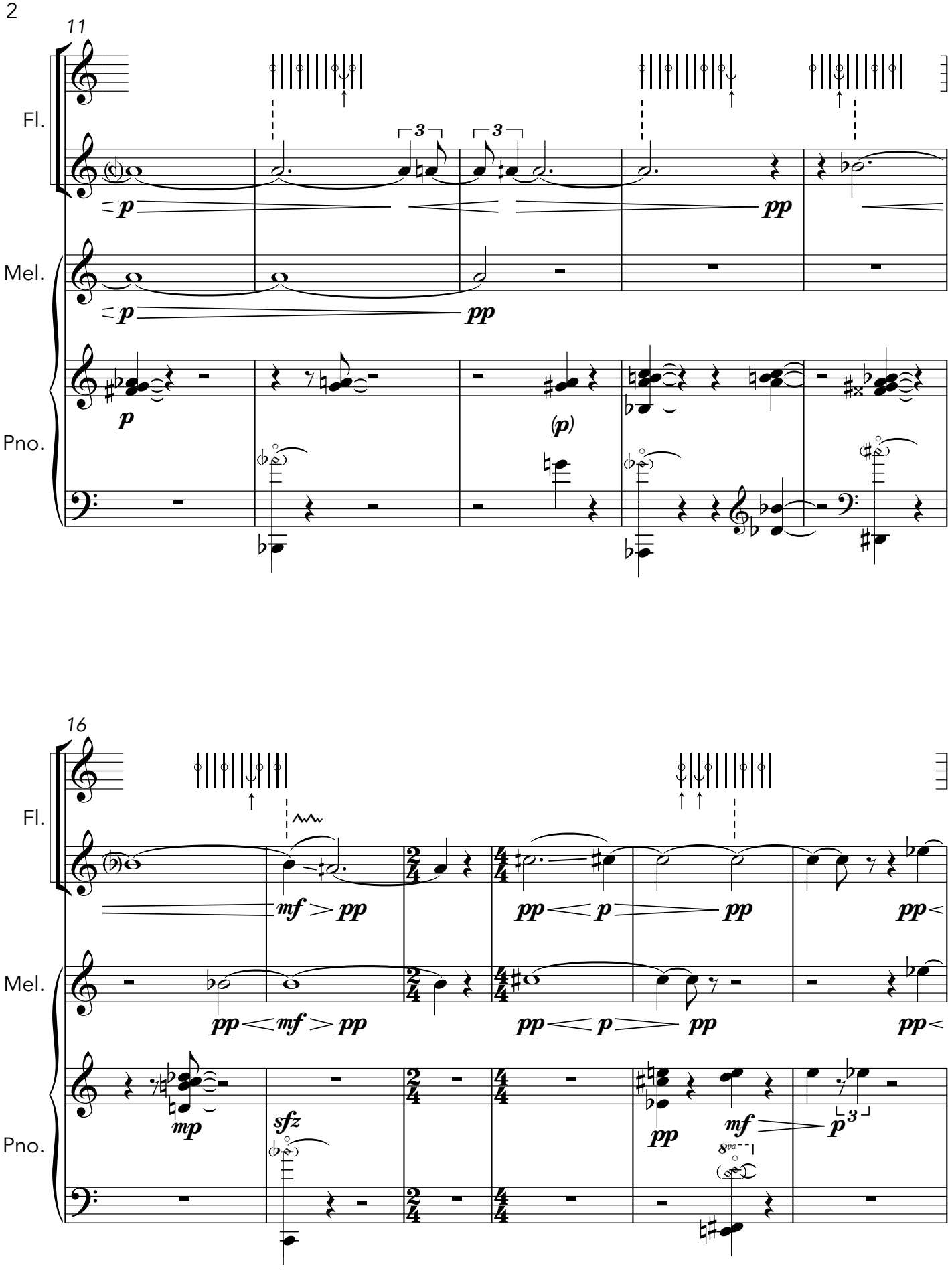


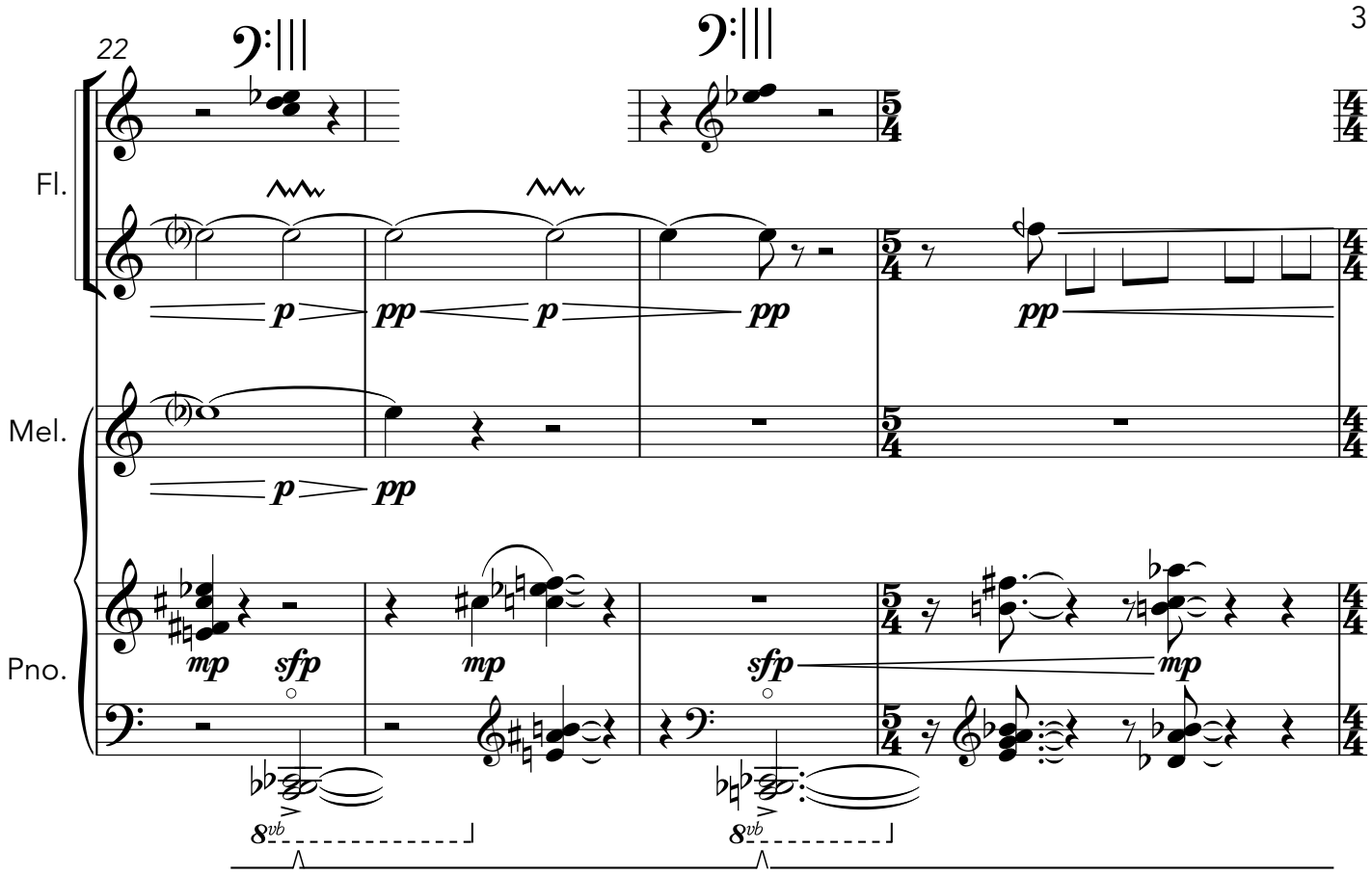
until bar 22

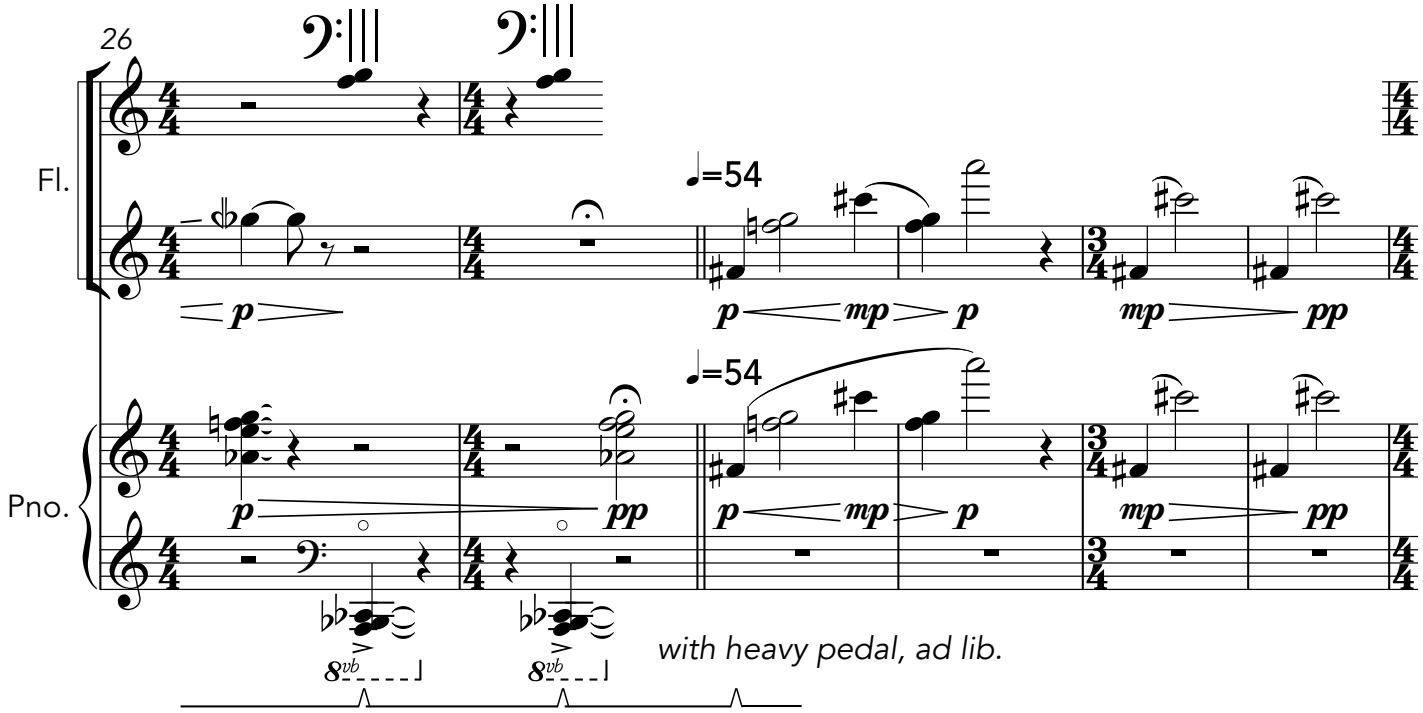
(half-pedal clear on each chord with a harmonic)

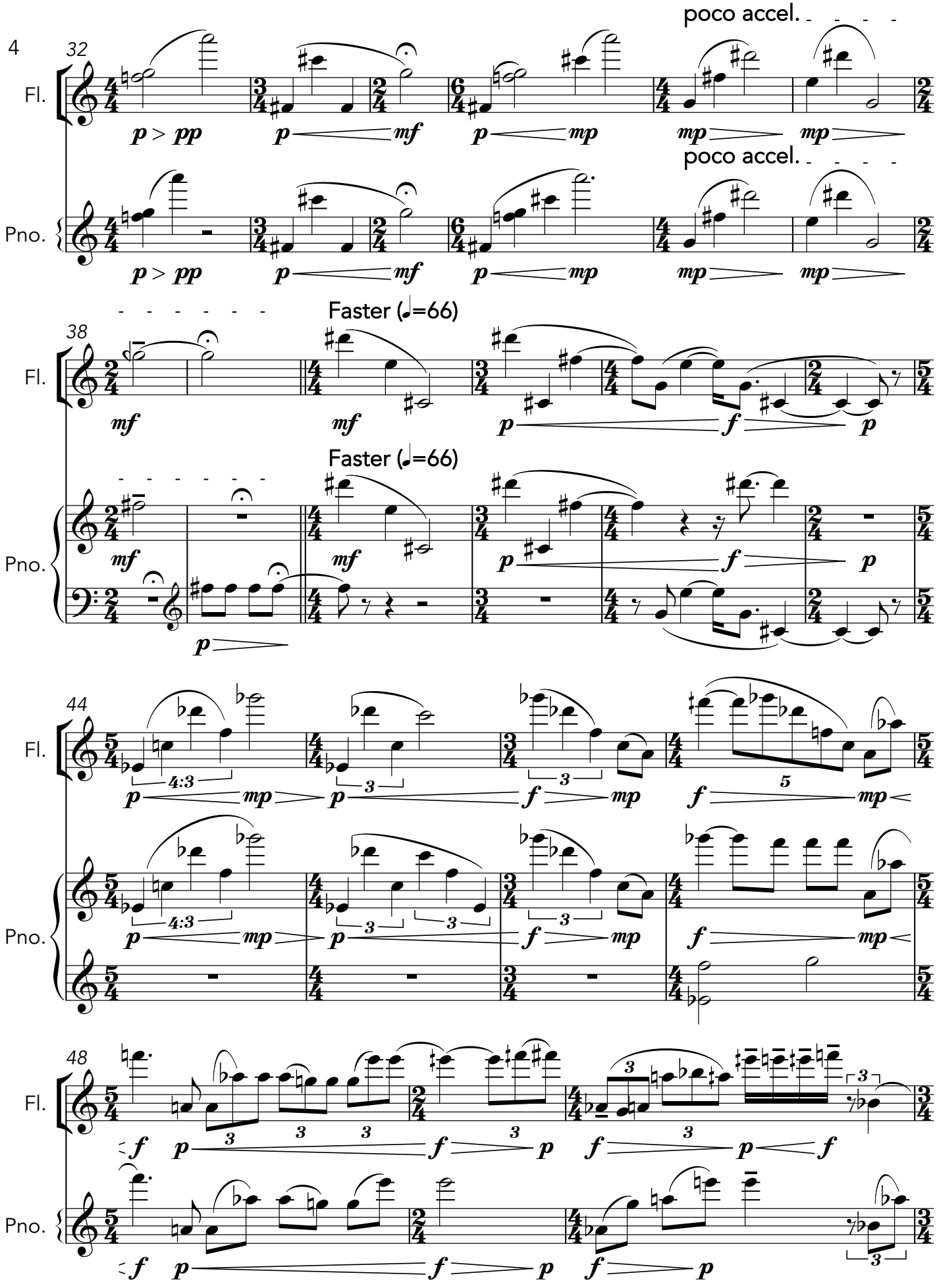


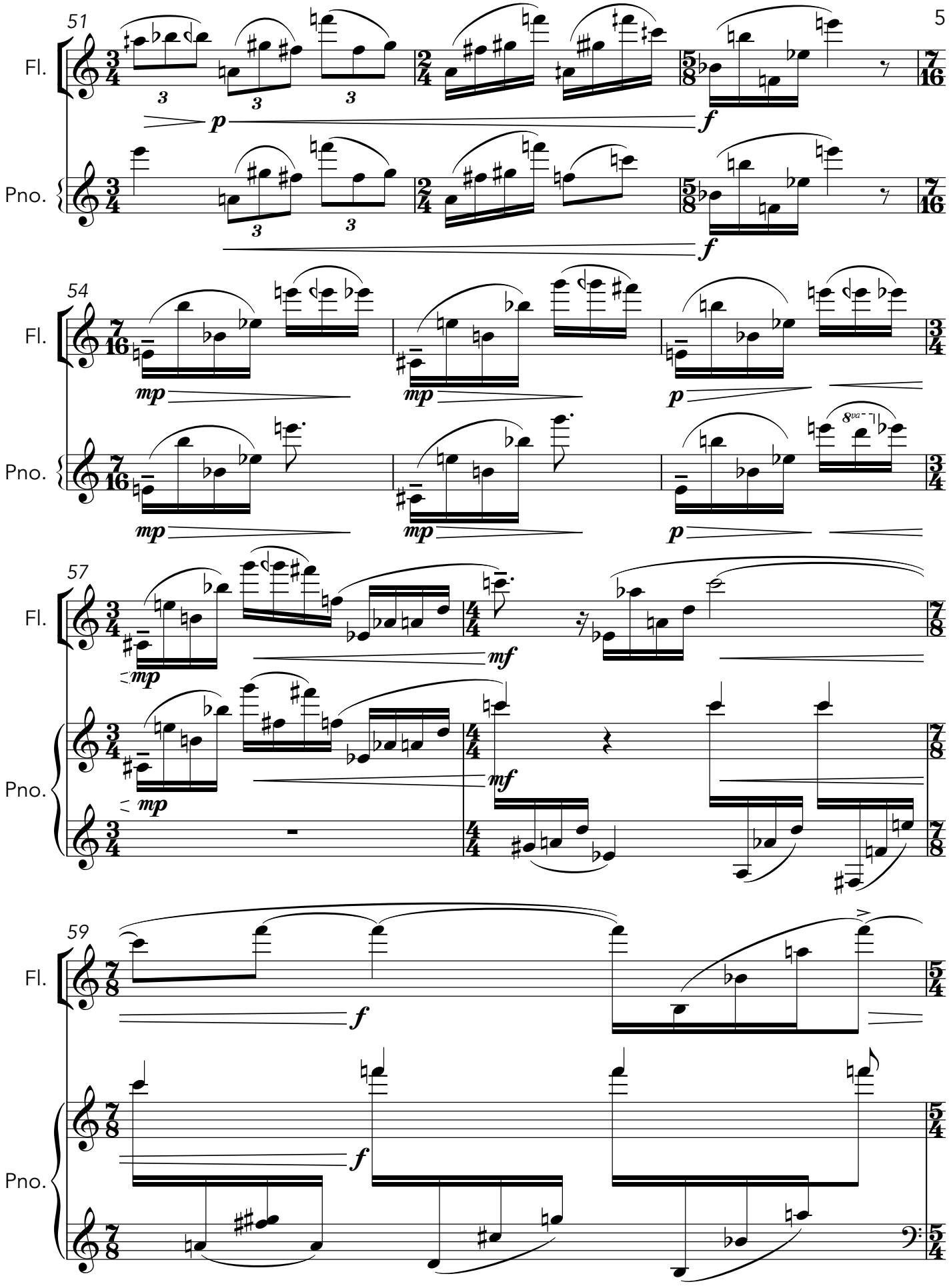
**In chords combining harmonics and ord. notes, the LH must be voiced louder than RH, but not so loud that the harmonic speaks poorly.*

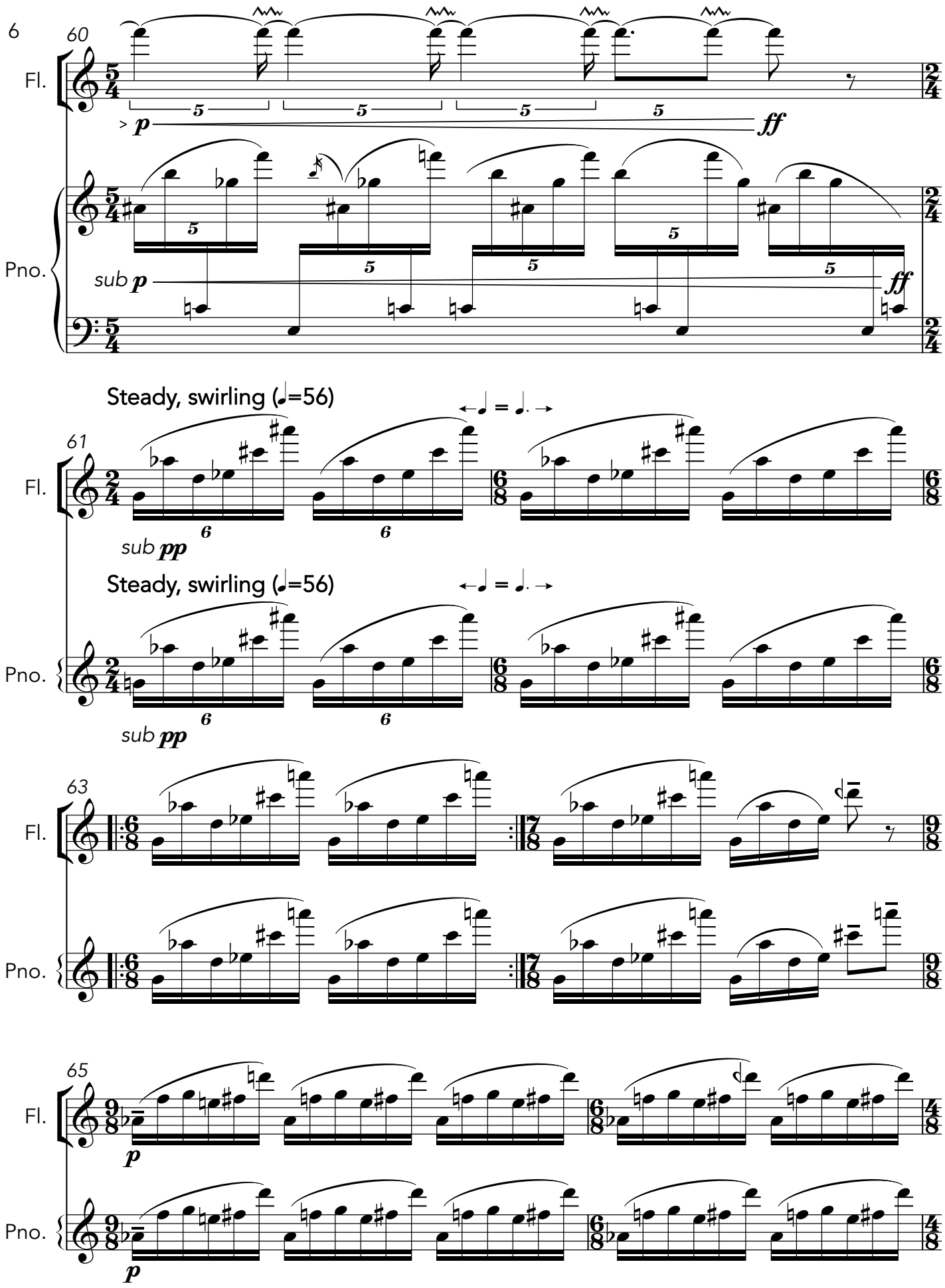

11
Fl.
Mel.
Pno.
16
Fl.
Mel.
Pno.

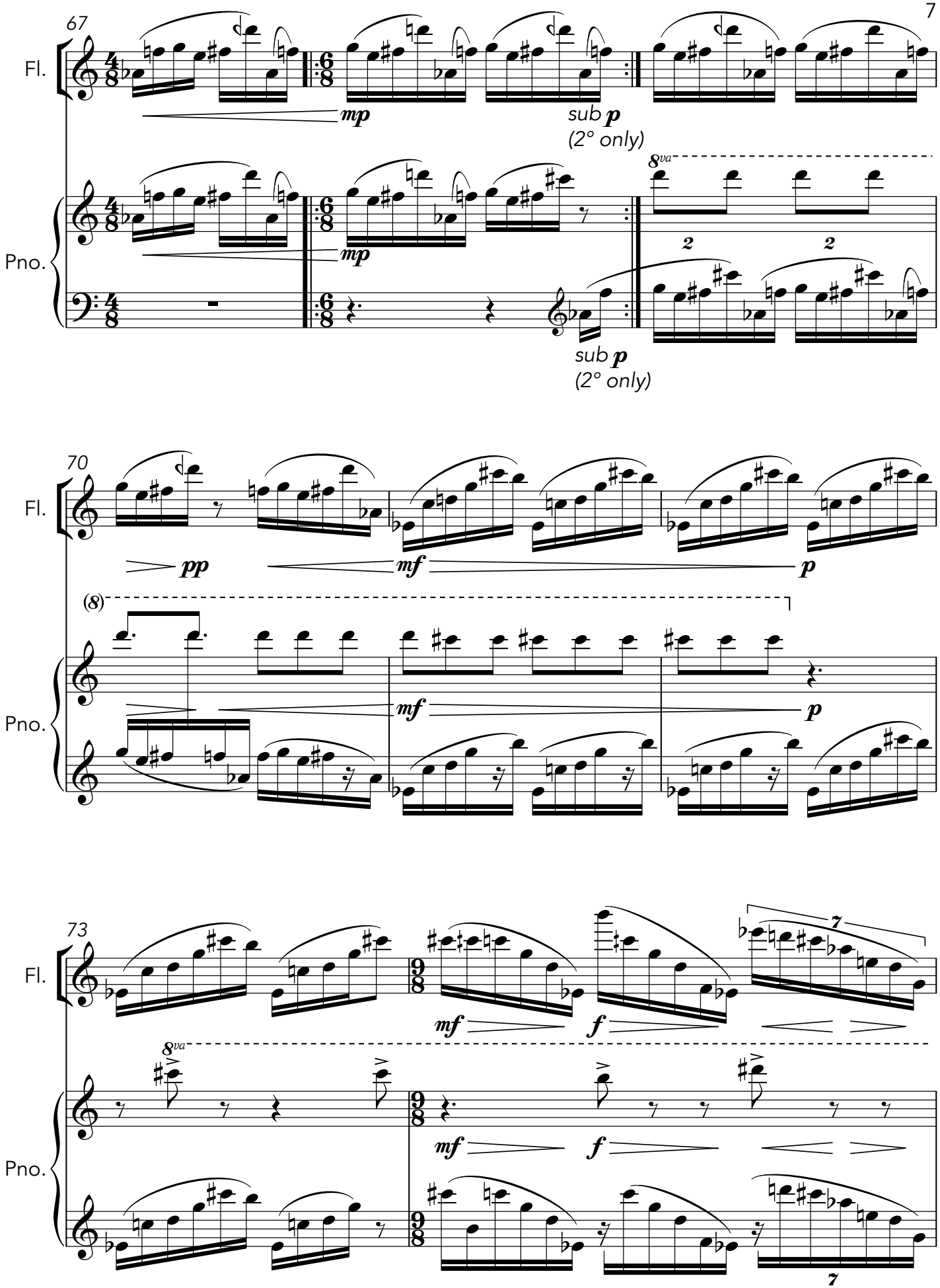

22
Fl.
Mel.
Pno.
p
pp
mp
sfp
8vb

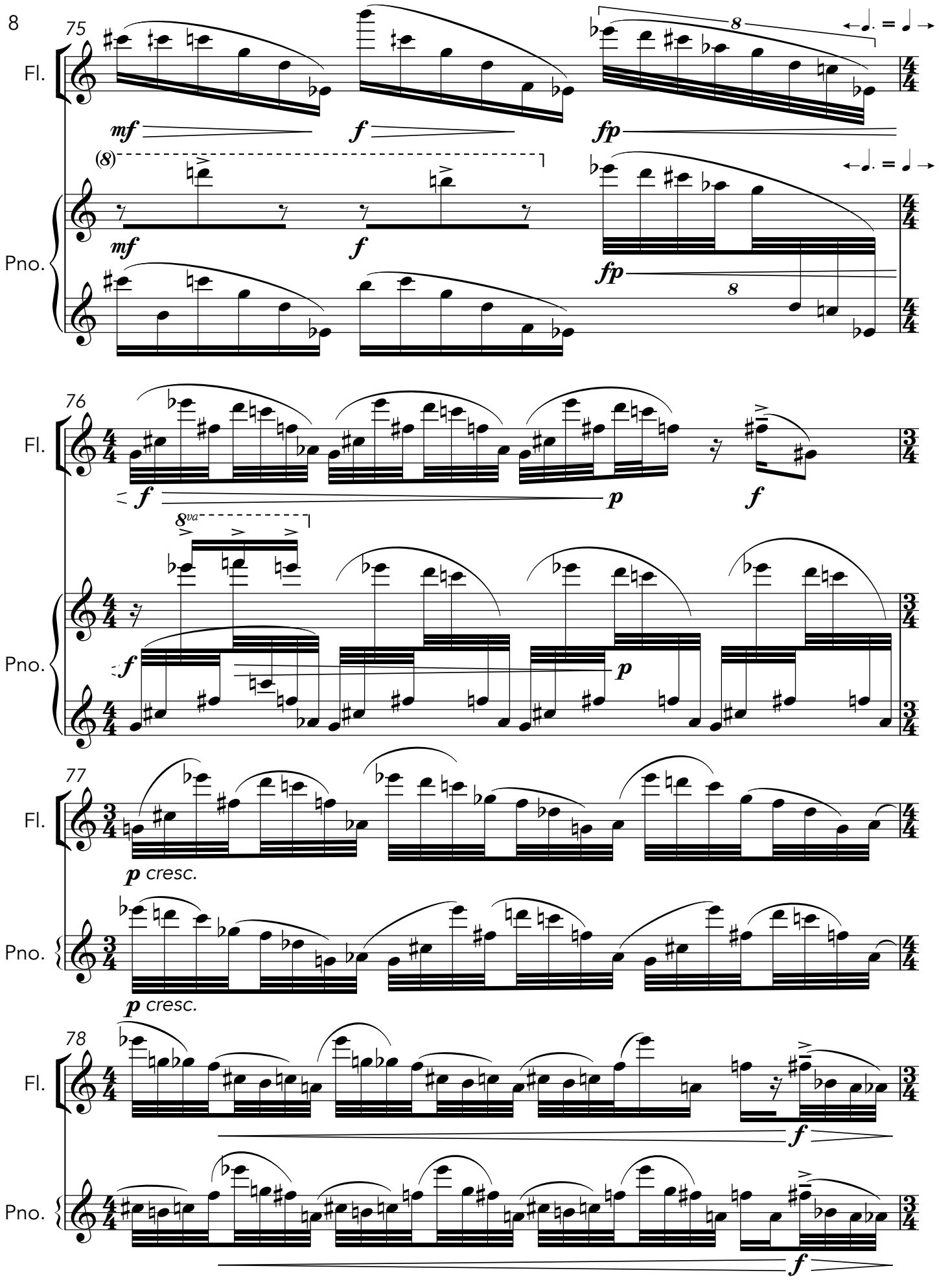

26
Fl.
Pno.
♩=54
p
mp
pp
8vb
with heavy pedal, ad lib.

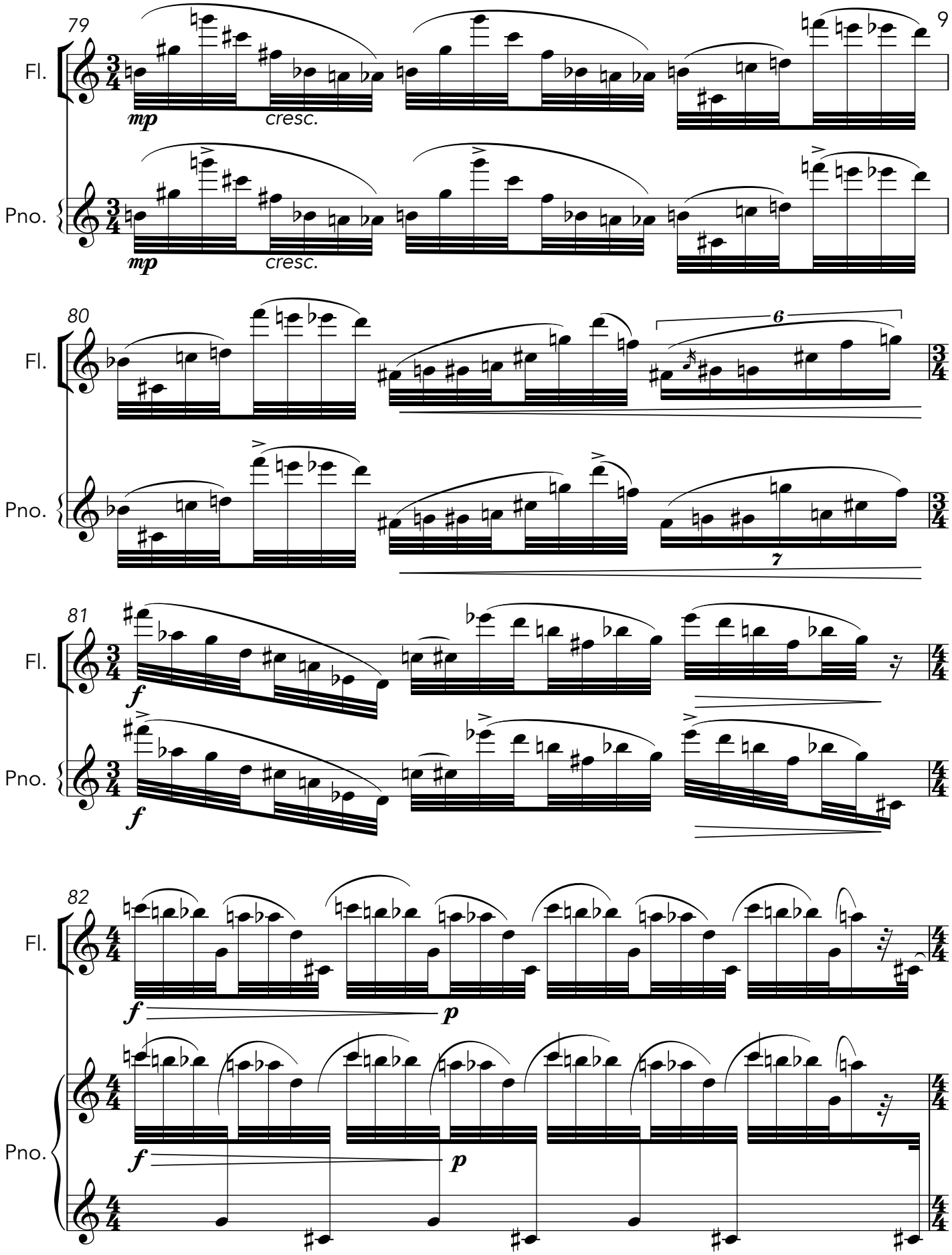

32
Fl.
Pno.
poco accel.
poco accel.
38
Faster (♩=66)
Faster (♩=66)
44
48

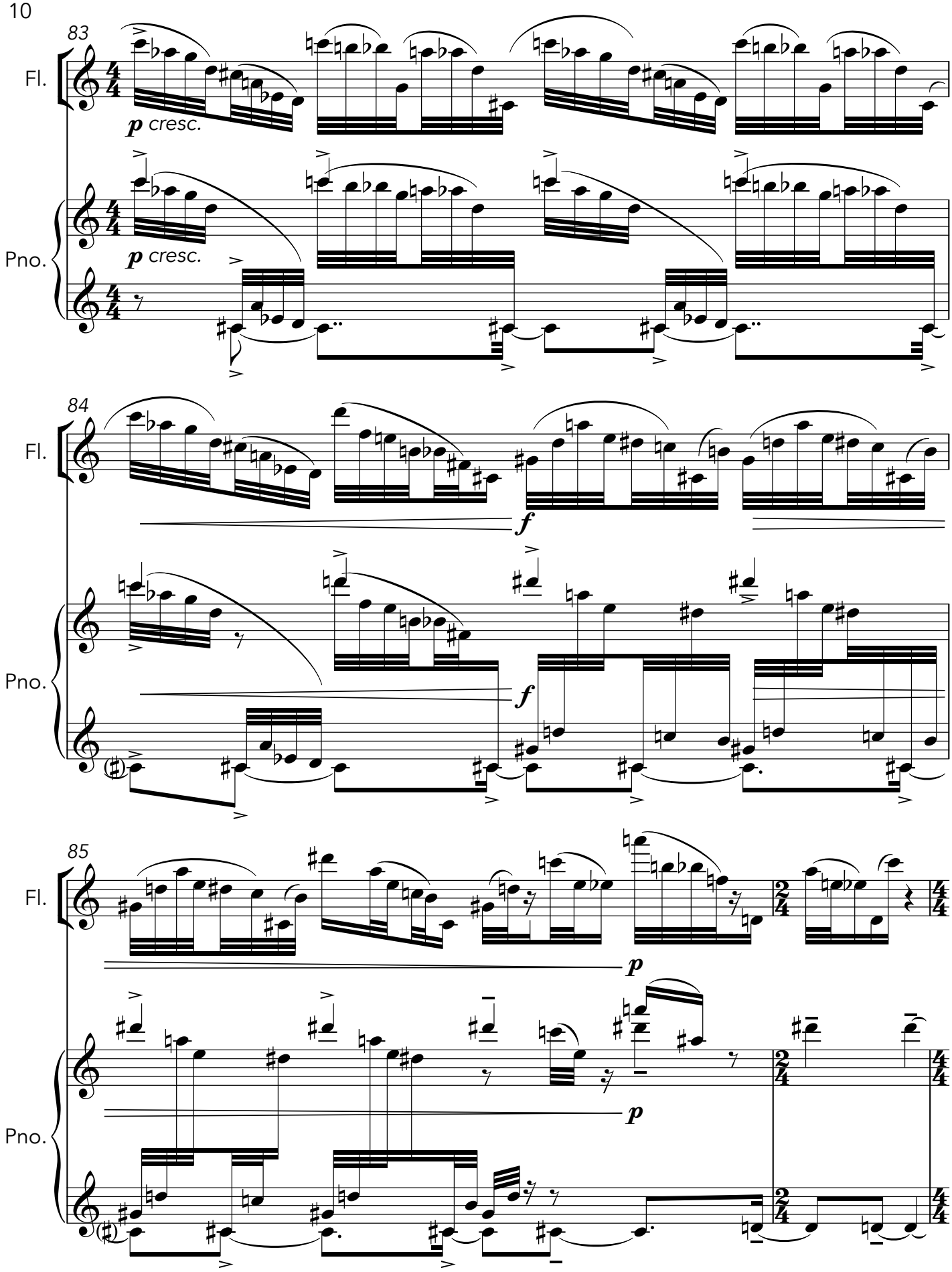

51
Fl.
Pno.
54
Fl.
Pno.
57
Fl.
Pno.
59
Fl.
Pno.

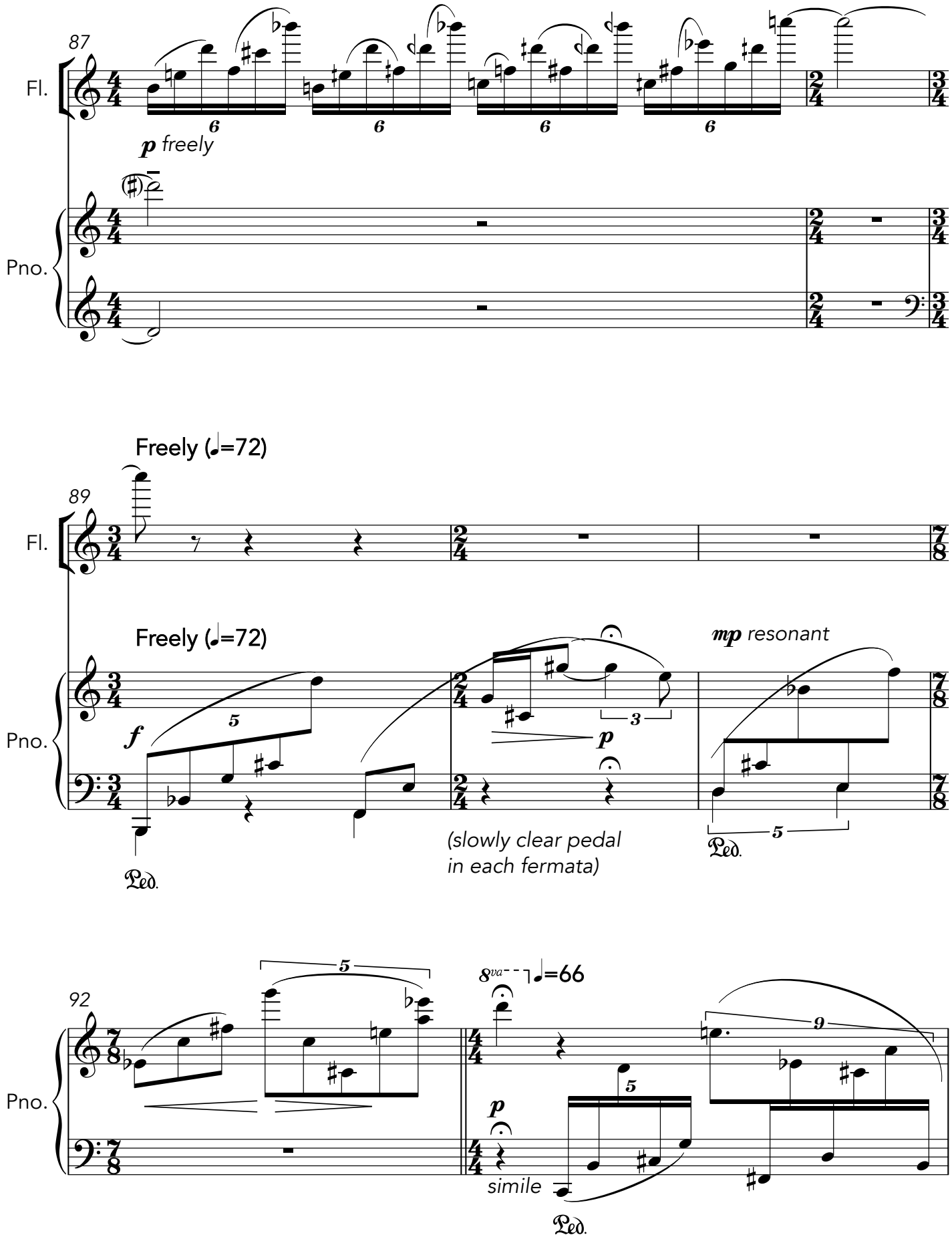

60
Fl.
Pno.
p
ff
sub p
ff
Steady, swirling (♩=56)
61
Fl.
sub pp
Steady, swirling (♩=56)
Pno.
sub pp
63
Fl.
Pno.
65
Fl.
p
Pno.
p

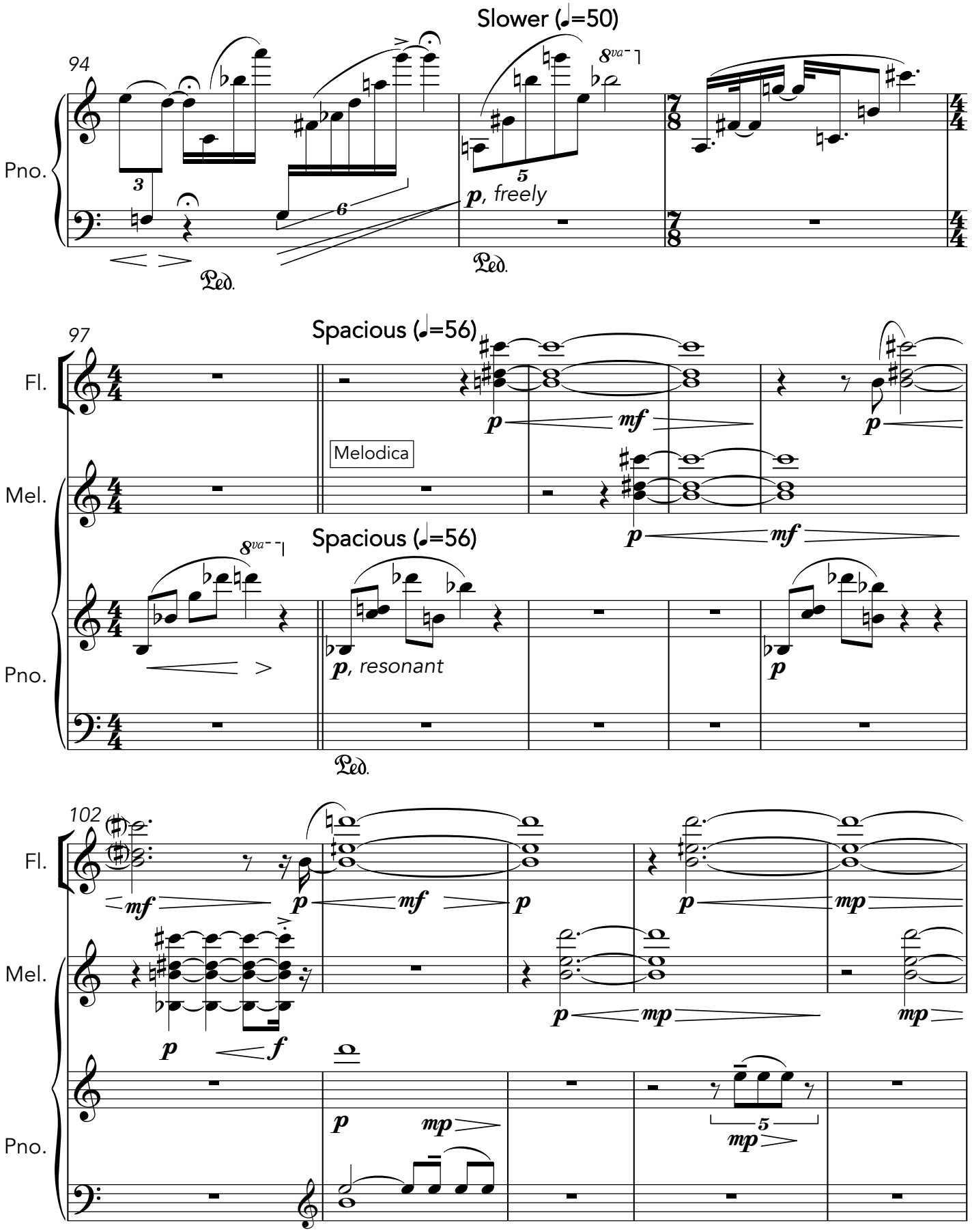

67
Fl.
mp
sub p
(2° only)
8va
Pno.
mp
sub p
(2° only)
70
Fl.
pp
mf
p
(8)
Pno.
mf
p
73
Fl.
mf
f
7
8va
Pno.
mf
f
7

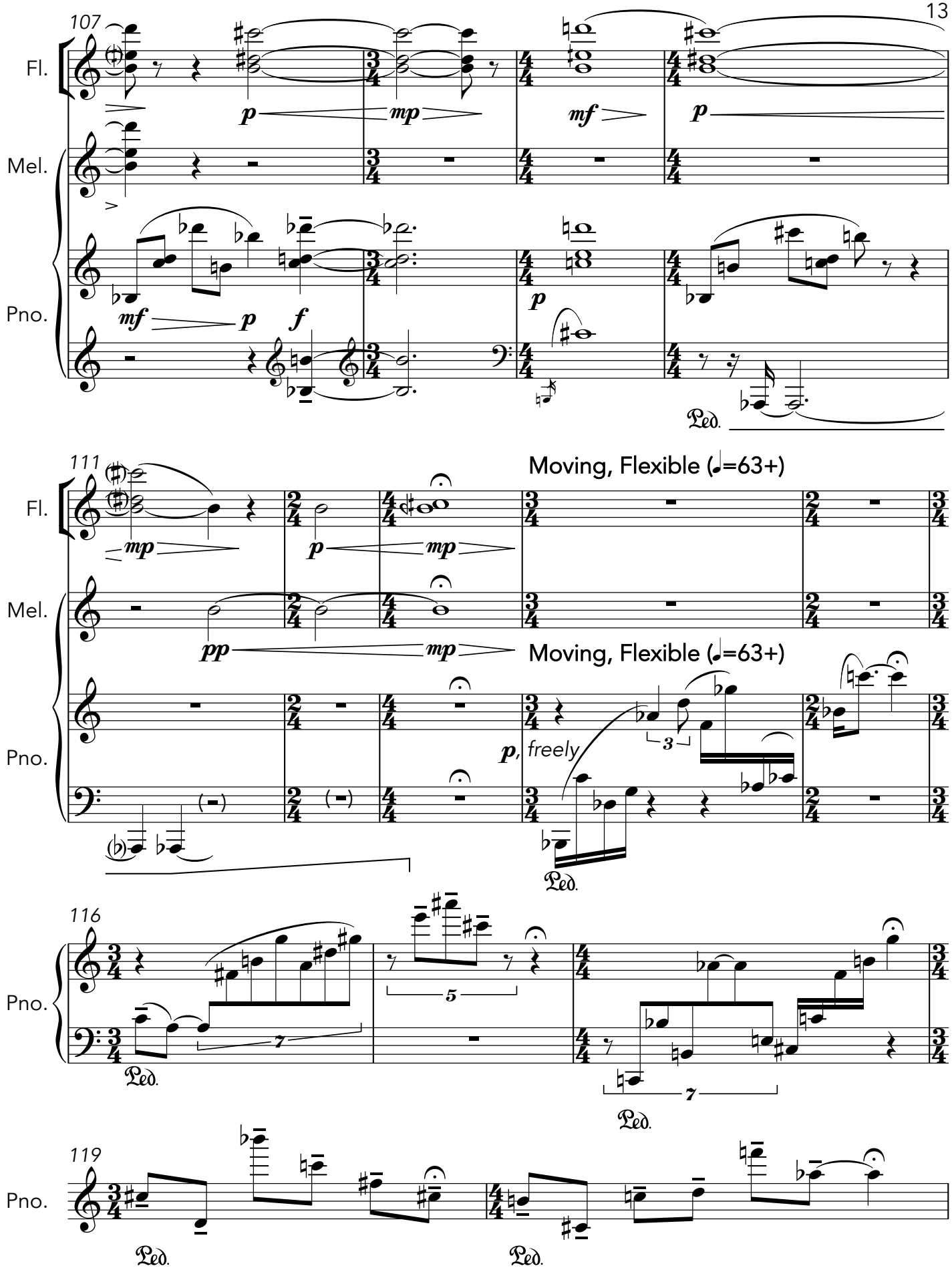

75
Fl.
mf
f
fp
8
(8)
Pno.
mf
f
fp
8
76
Fl.
f
p
f
8va
Pno.
f
p
77
Fl.
p cresc.
Pno.
p cresc.
78
Fl.
f
Pno.
f

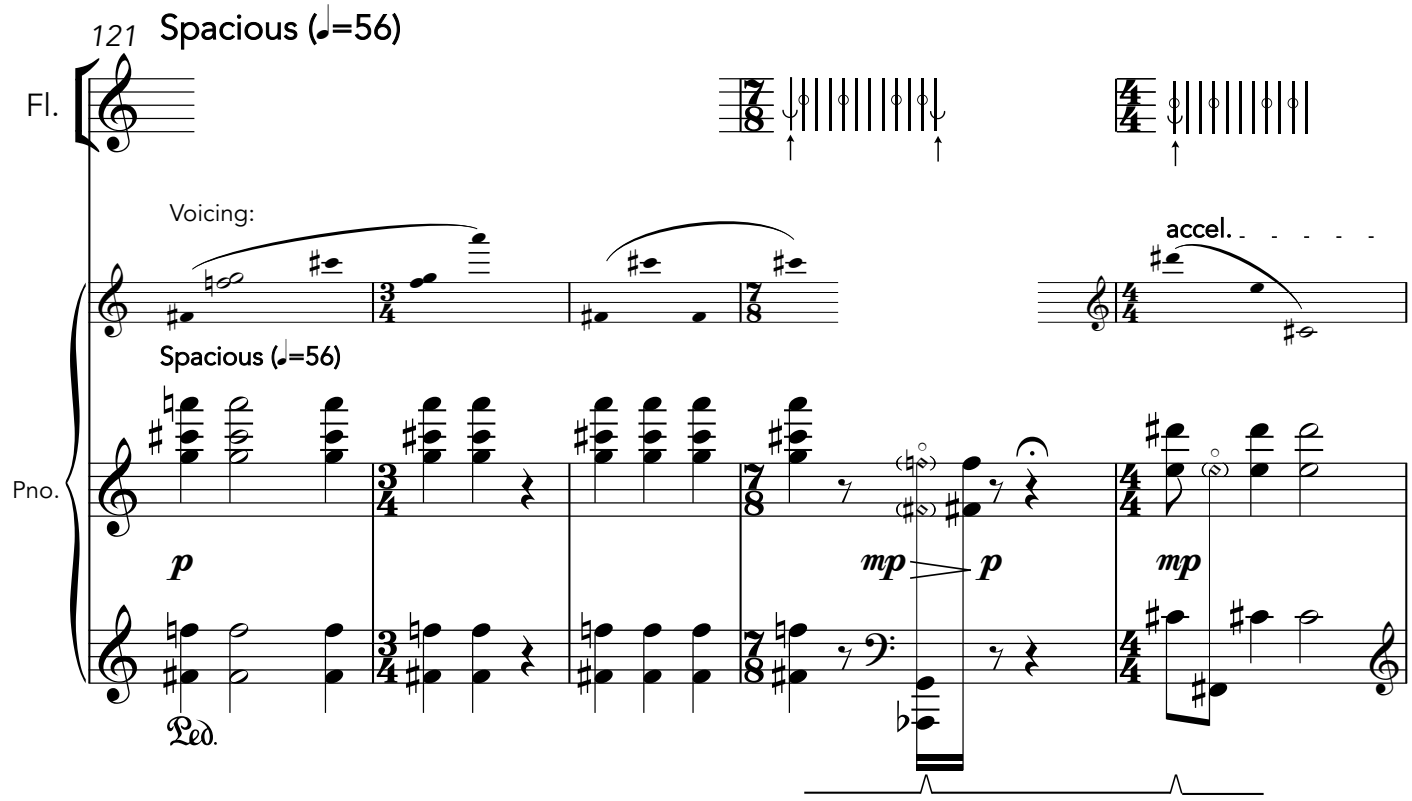

79
Fl.
mp
cresc.
Pno.
mp
cresc.
80
Fl.
6
Pno.
7
81
Fl.
f
Pno.
f
82
Fl.
f
p
Pno.
f
p

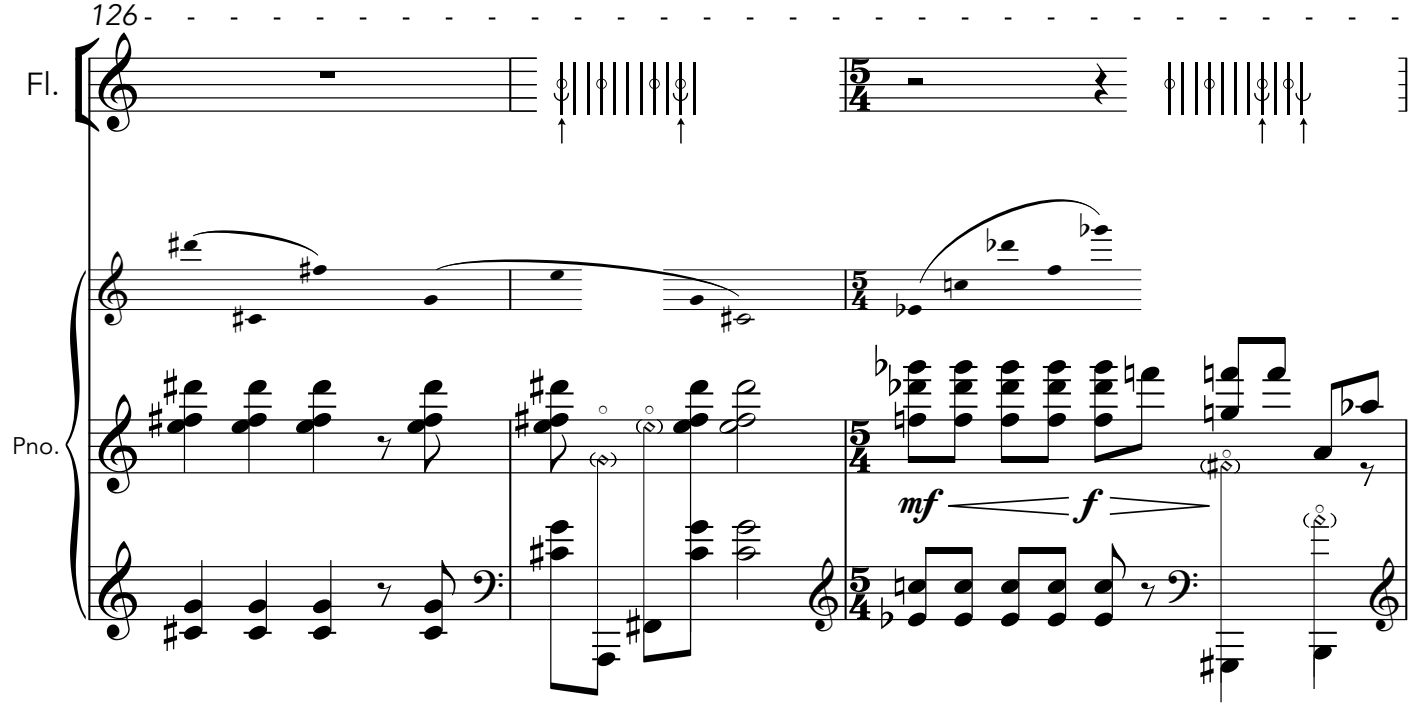

83
Fl.
p cresc.
Pno.
p cresc.
84
Fl.
f
Pno.
f
85
Fl.
p
Pno.
p

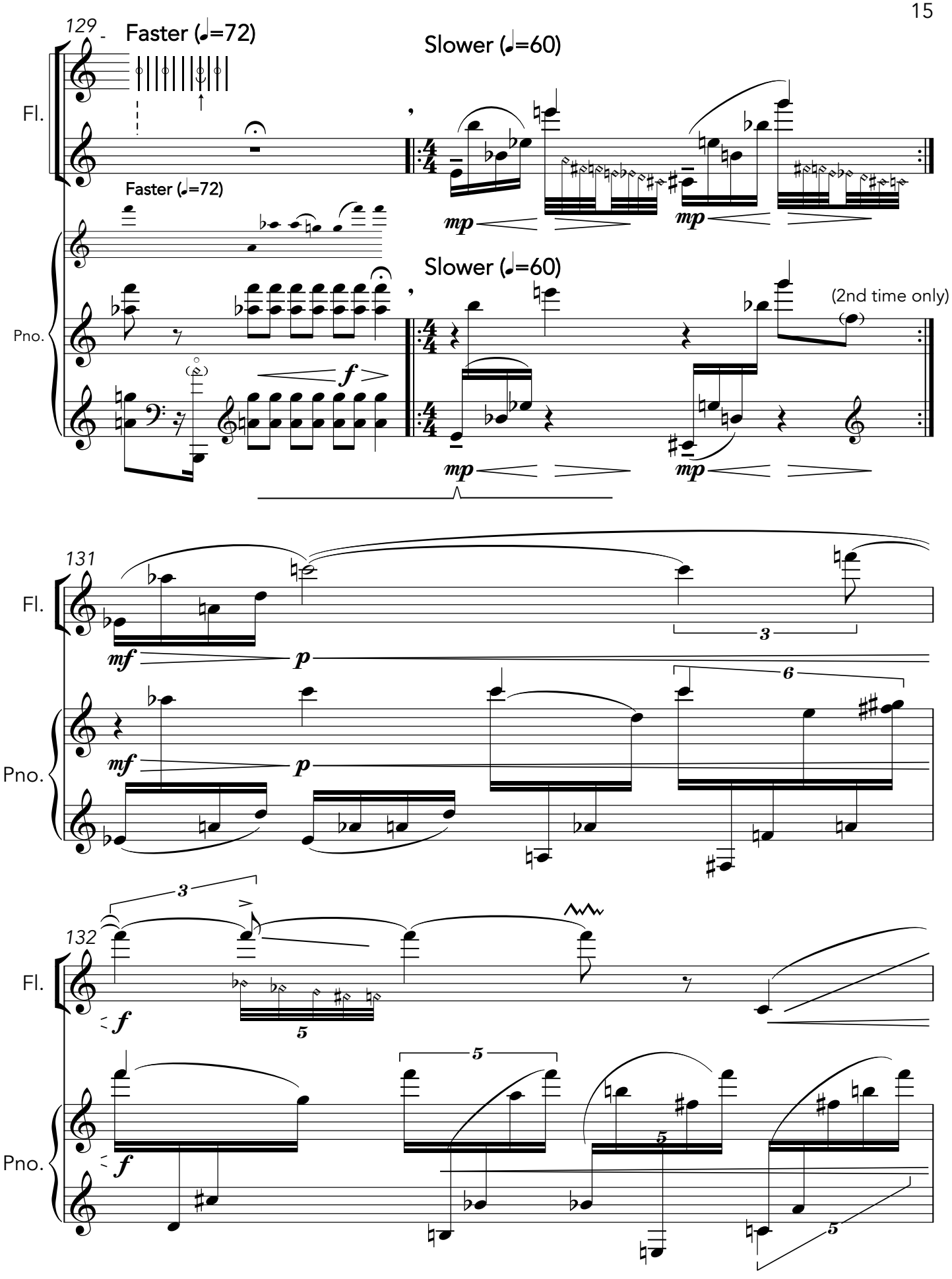

87
Fl.
p freely
Pno.
89
Freely (♩=72)
Fl.
Freely (♩=72)
Pno.
f
p
mp resonant
(slowly clear pedal
in each fermata)
Ped.
92
Pno.
8va
♩=66
p
simile
Ped.

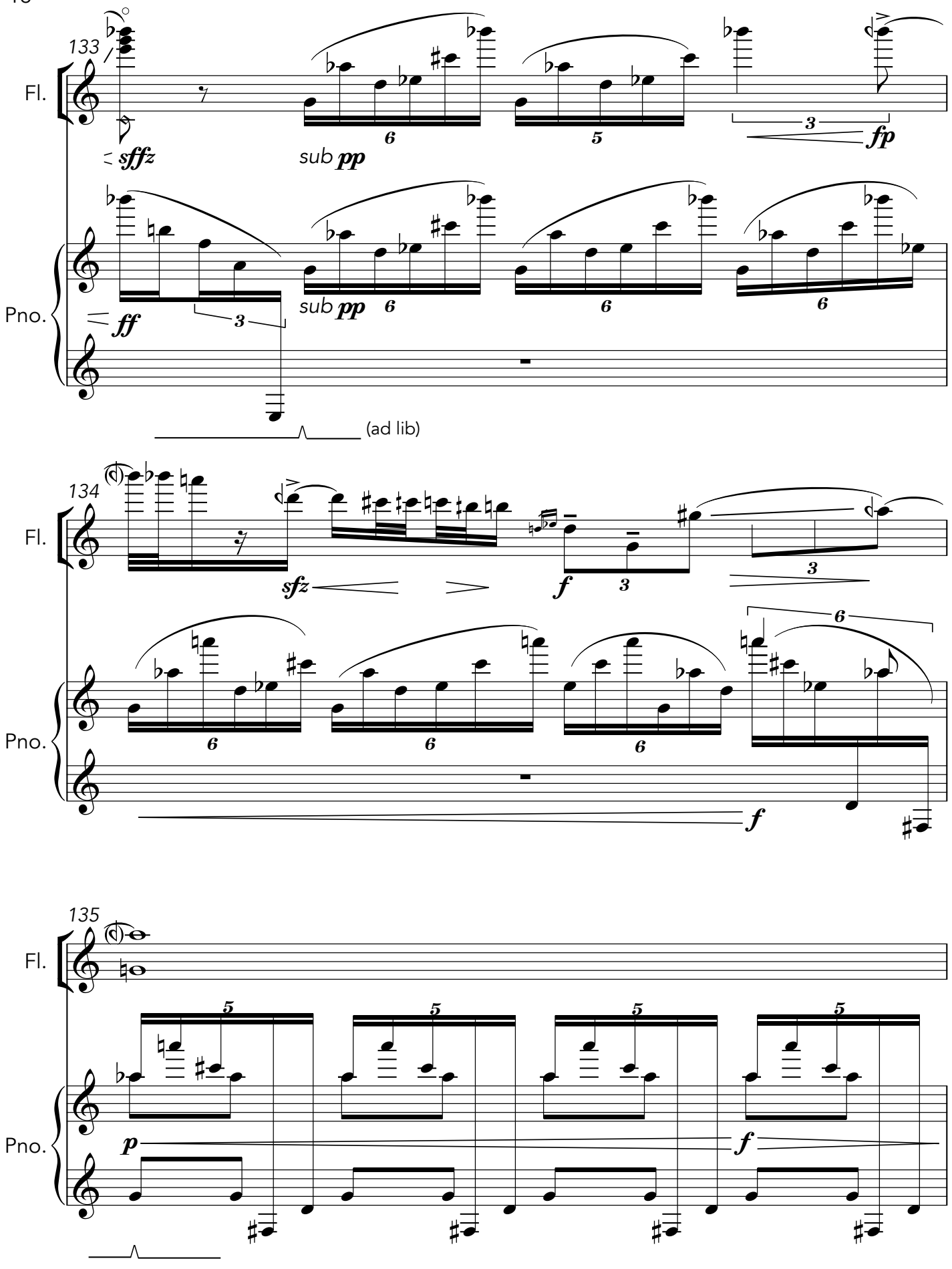

Slower (♩=50)
94
Pno.
8va
p, freely
Ped.
Ped.
97
Spacious (♩=56)
Fl.
Melodica
Mel.
Spacious (♩=56)
8va
Pno.
p, resonant
Ped.
102
Fl.
Mel.
Pno.

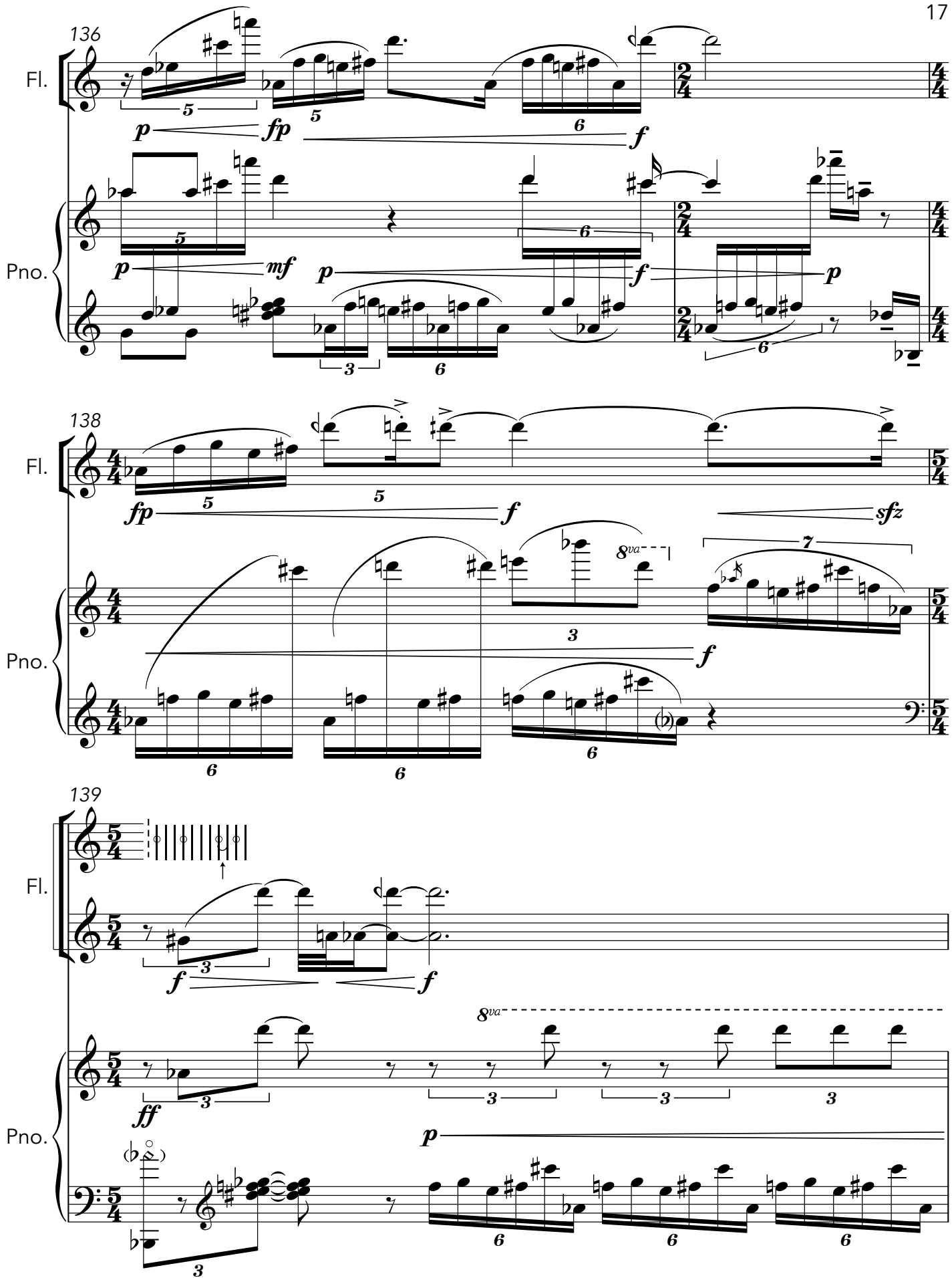

107
Fl.
Mel.
Pno.
111
Moving, Flexible (♩=63+)
Moving, Flexible (♩=63+)
freely
116
119
Ped.

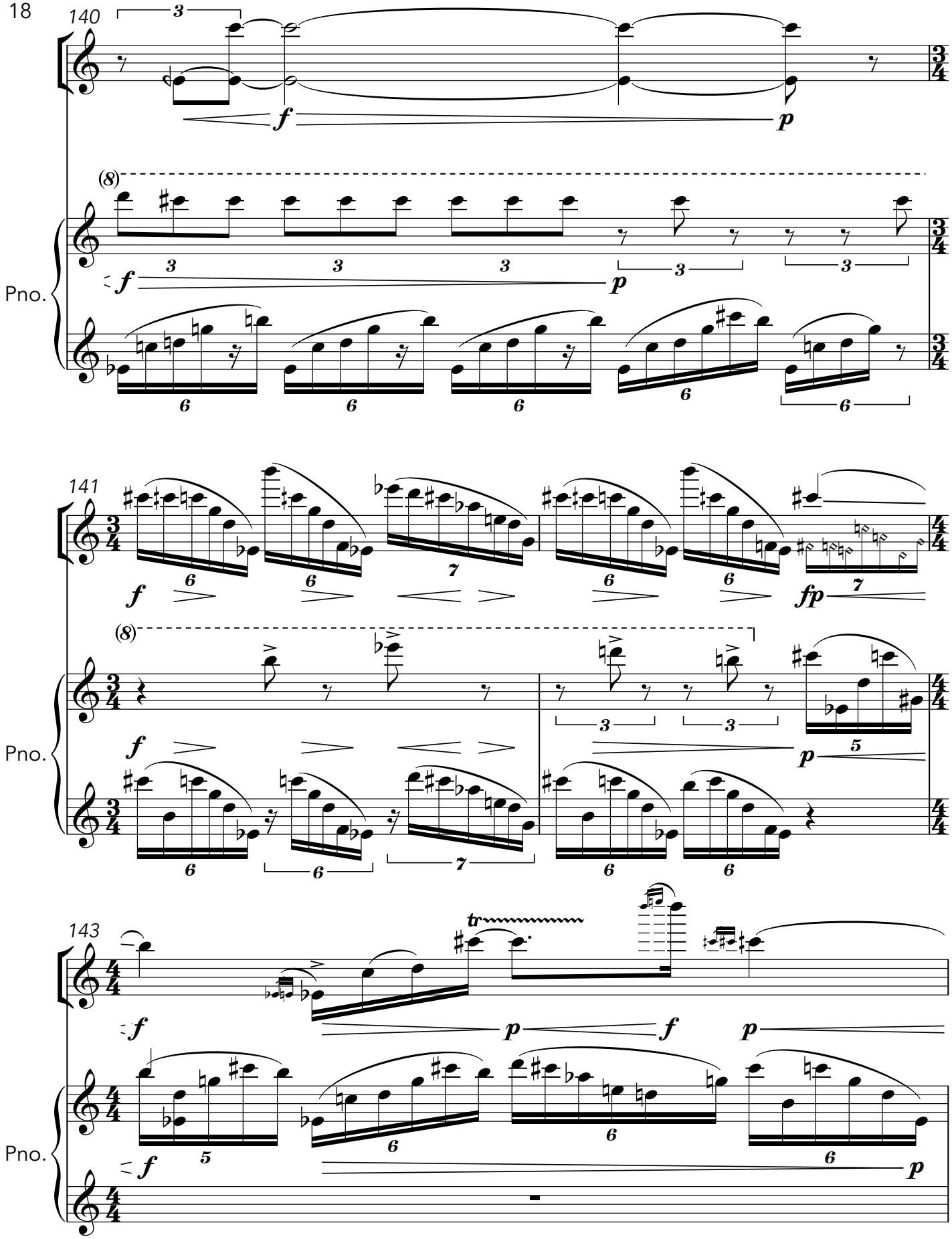

121
Spacious (♩=56)
Fl.
Voicing:
accel.
Spacious (♩=56)
Pno.
p
mp
p
mp
Ped.

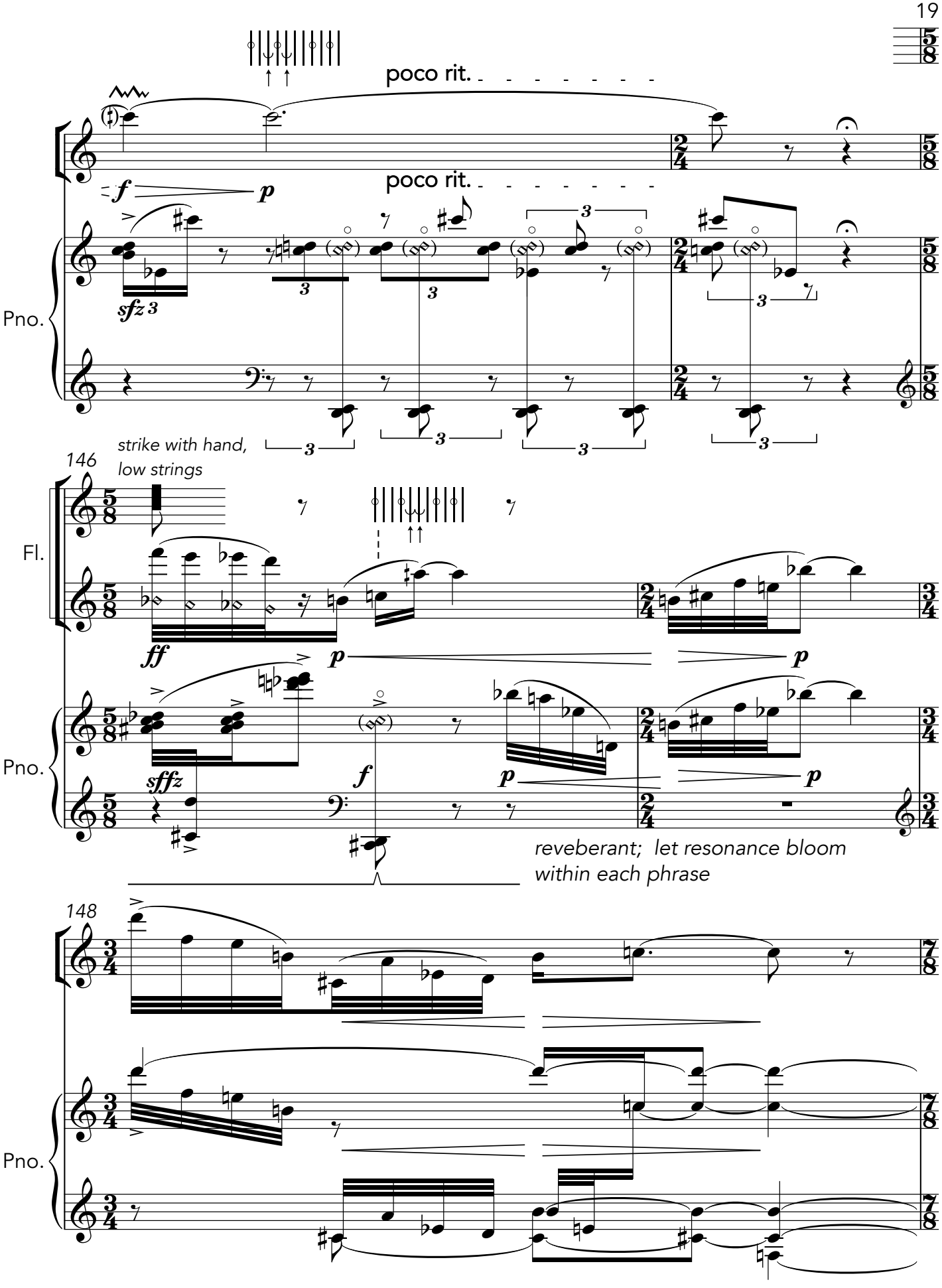

126
Fl.
Pno.
mf
f

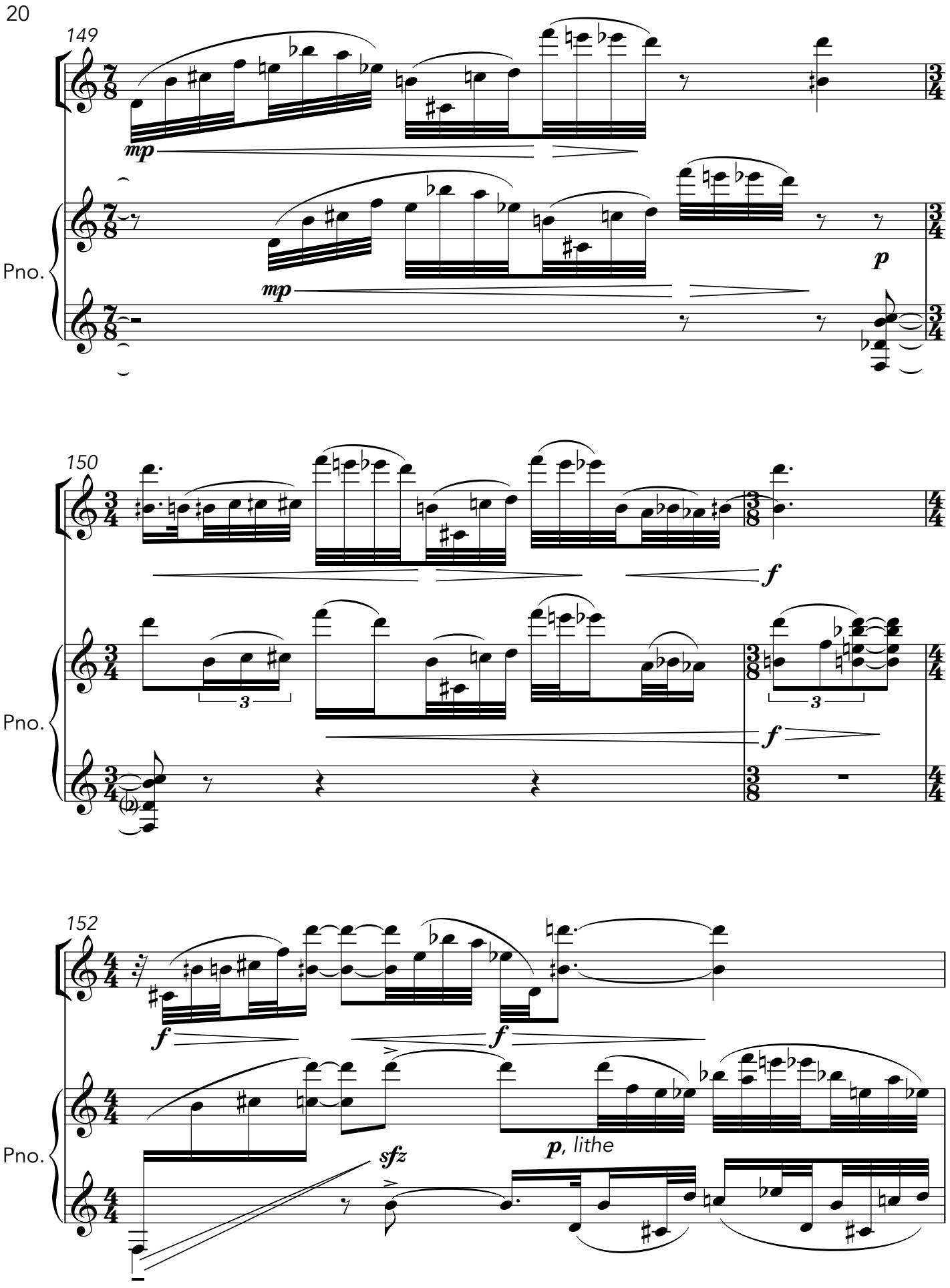

129
Faster (♩=72)
Slower (♩=60)
Fl.
Faster (♩=72)
Slower (♩=60)
Pno.
(2nd time only)
131
Fl.
Pno.
132
Fl.
Pno.

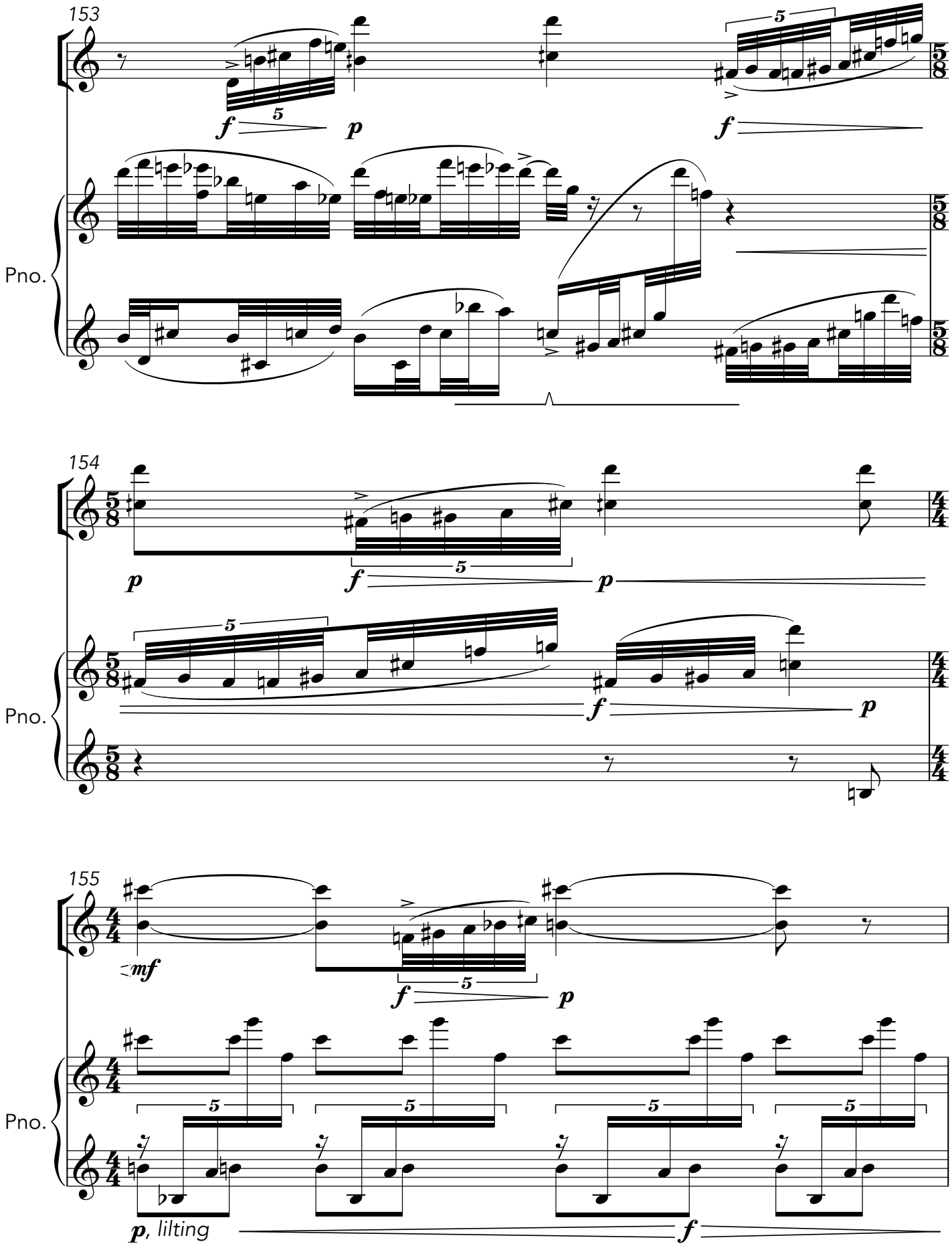

133
Fl.
sffz
sub pp
fp
Pno.
ff
sub pp
(ad lib)
134
Fl.
sfz
f
Pno.
f
135
Fl.
Pno.
p
f

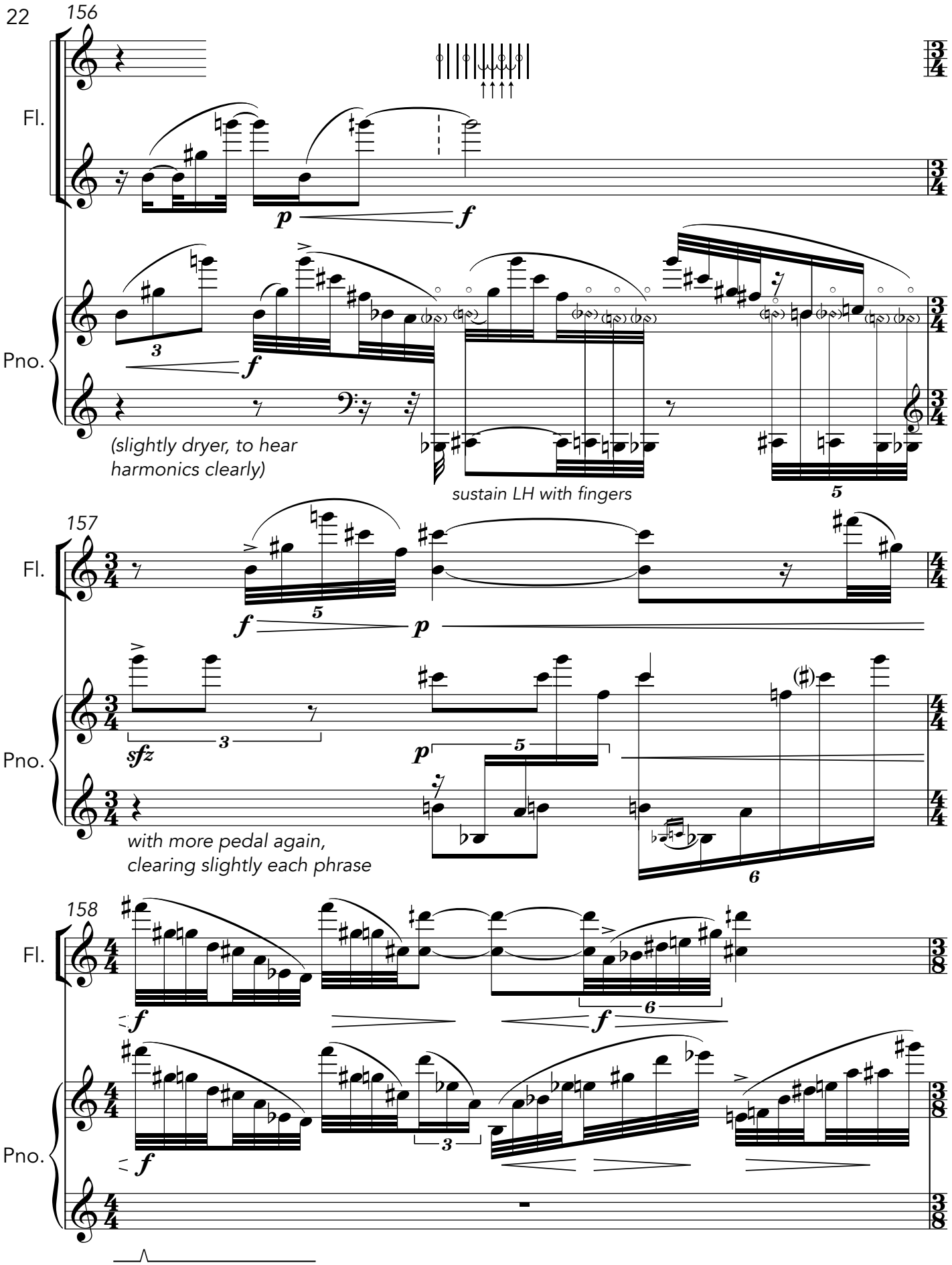

136
Fl.
Pno.
138
Fl.
Pno.
139
Fl.
Pno.

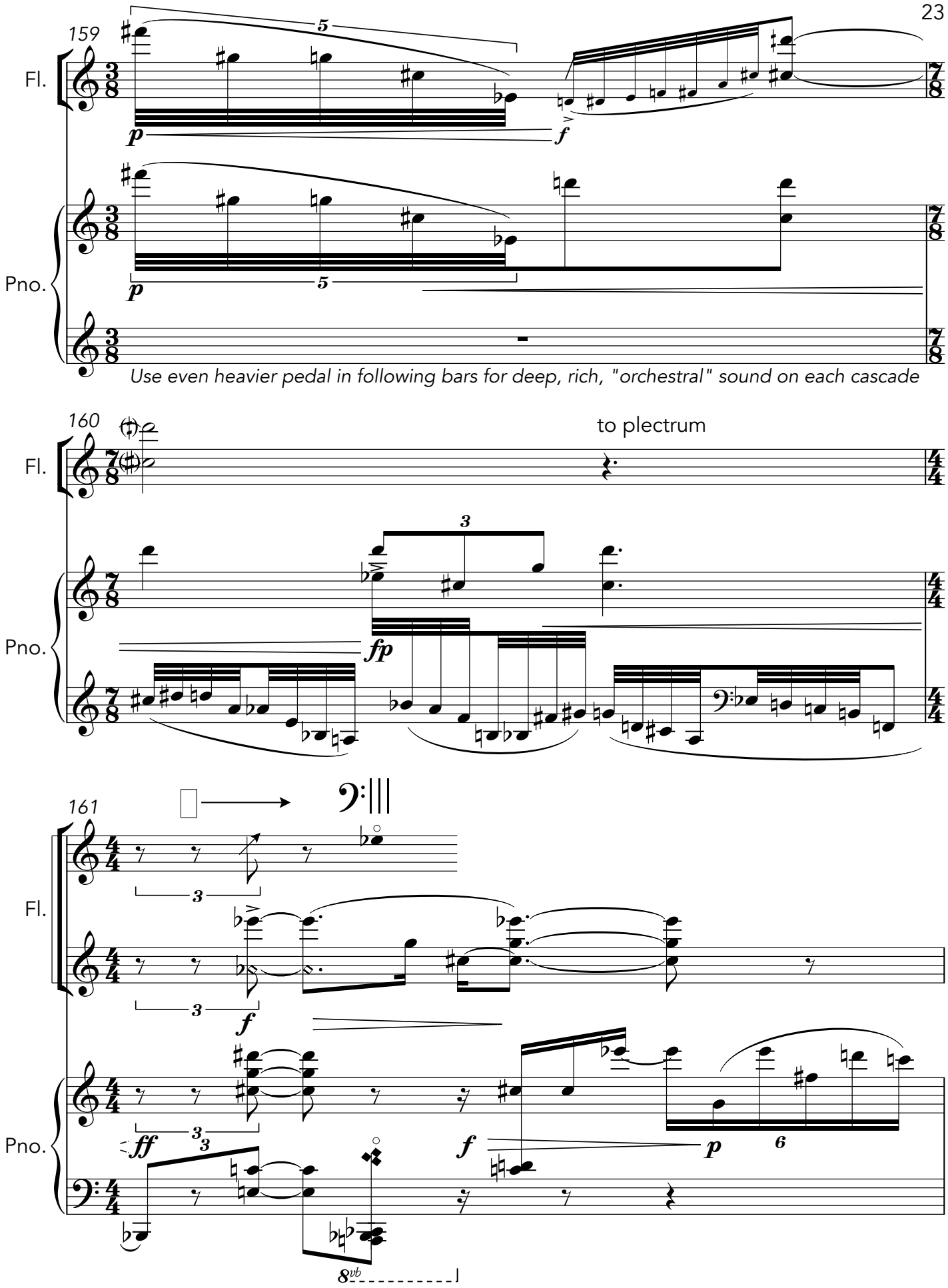

140
141
143
Pno.
Pno.
Pno.

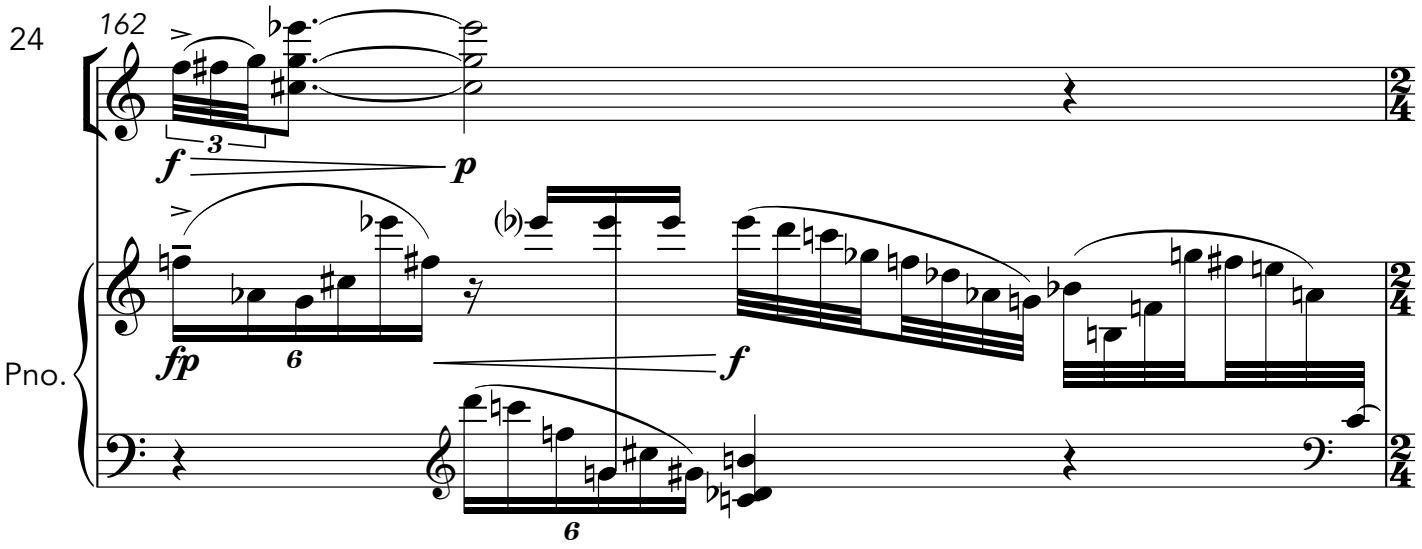

poco rit.
poco rit.
Pno.
strike with hand,
low strings
146
Fl.
Pno.
reveberant; let resonance bloom
within each phrase
148
Pno.


149
mp
mp
p
Pno.
150
f
3
3
f
Pno.
152
f
f
sfz
p, lithe
Pno.

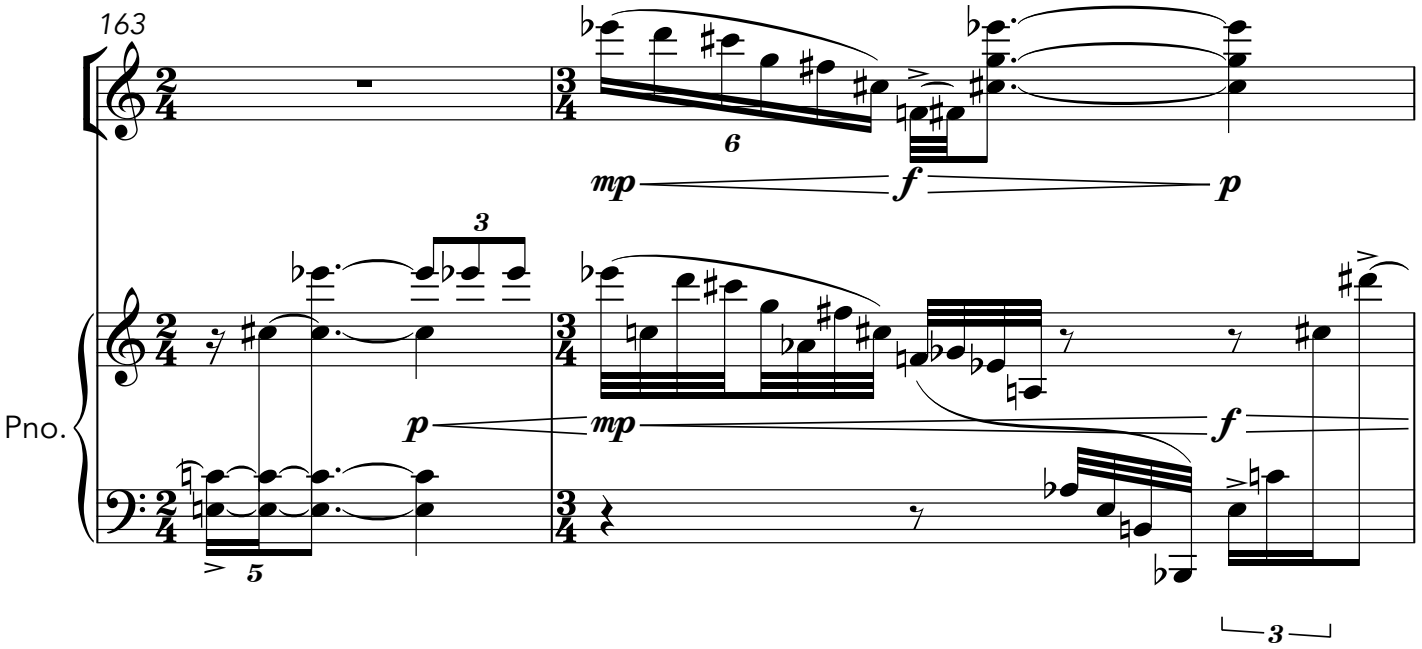

153
Pno.
154
Pno.
155
Pno.
p, lilting

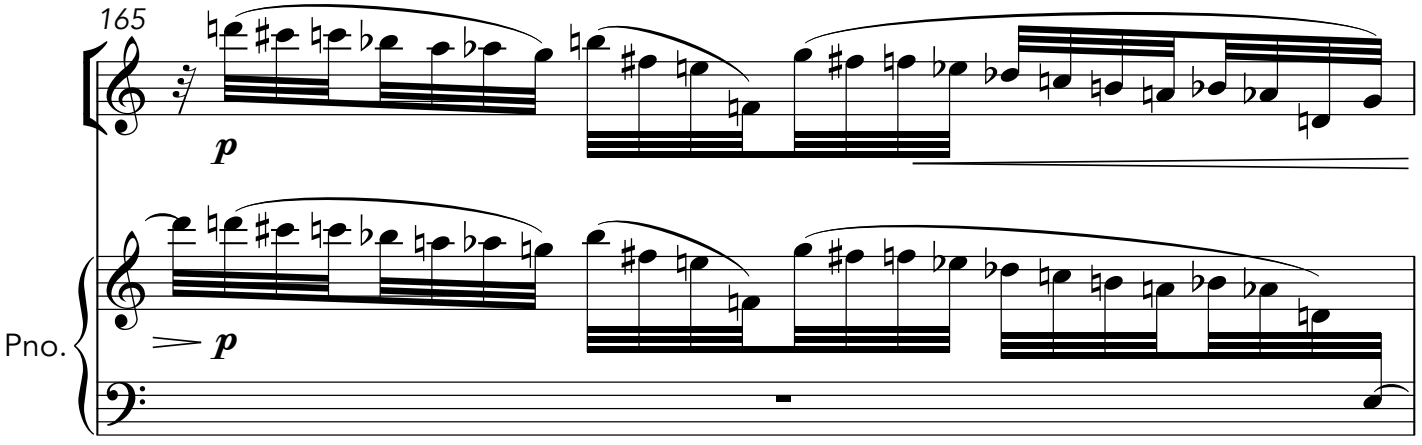

156
Fl.
Pno.
(slightly dryer, to hear harmonics clearly)
sustain LH with fingers
157
Fl.
Pno.
with more pedal again, clearing slightly each phrase
158
Fl.
Pno.


159
Fl.
Pno.
Use even heavier pedal in following bars for deep, rich, "orchestral" sound on each cascade
160
to plectrum
Fl.
Pno.
161
Fl.
Pno.



still with heavy pedal, fluttering as needed for clarity





166

Pno.

167

to plectrum

Pno.

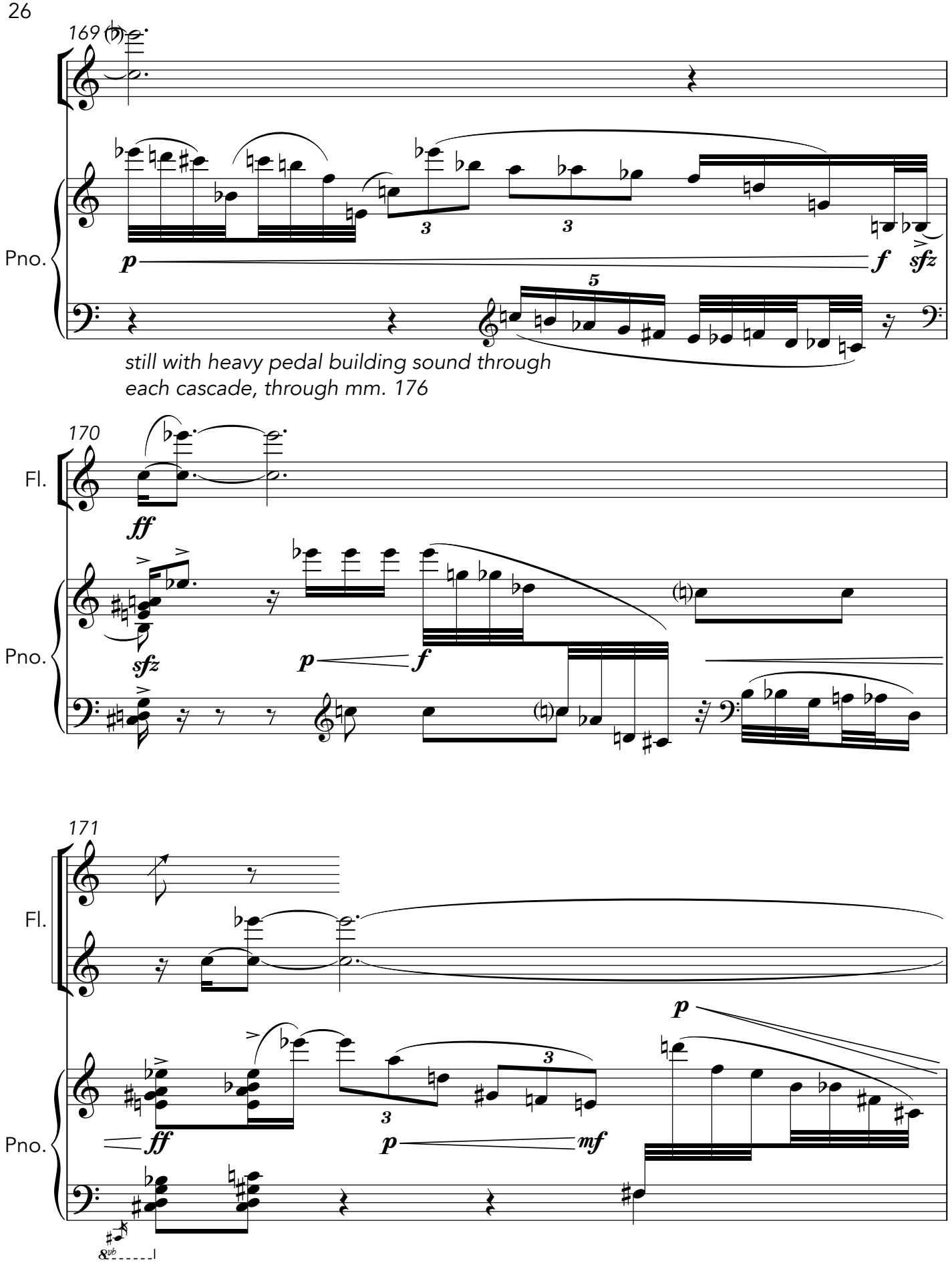
168

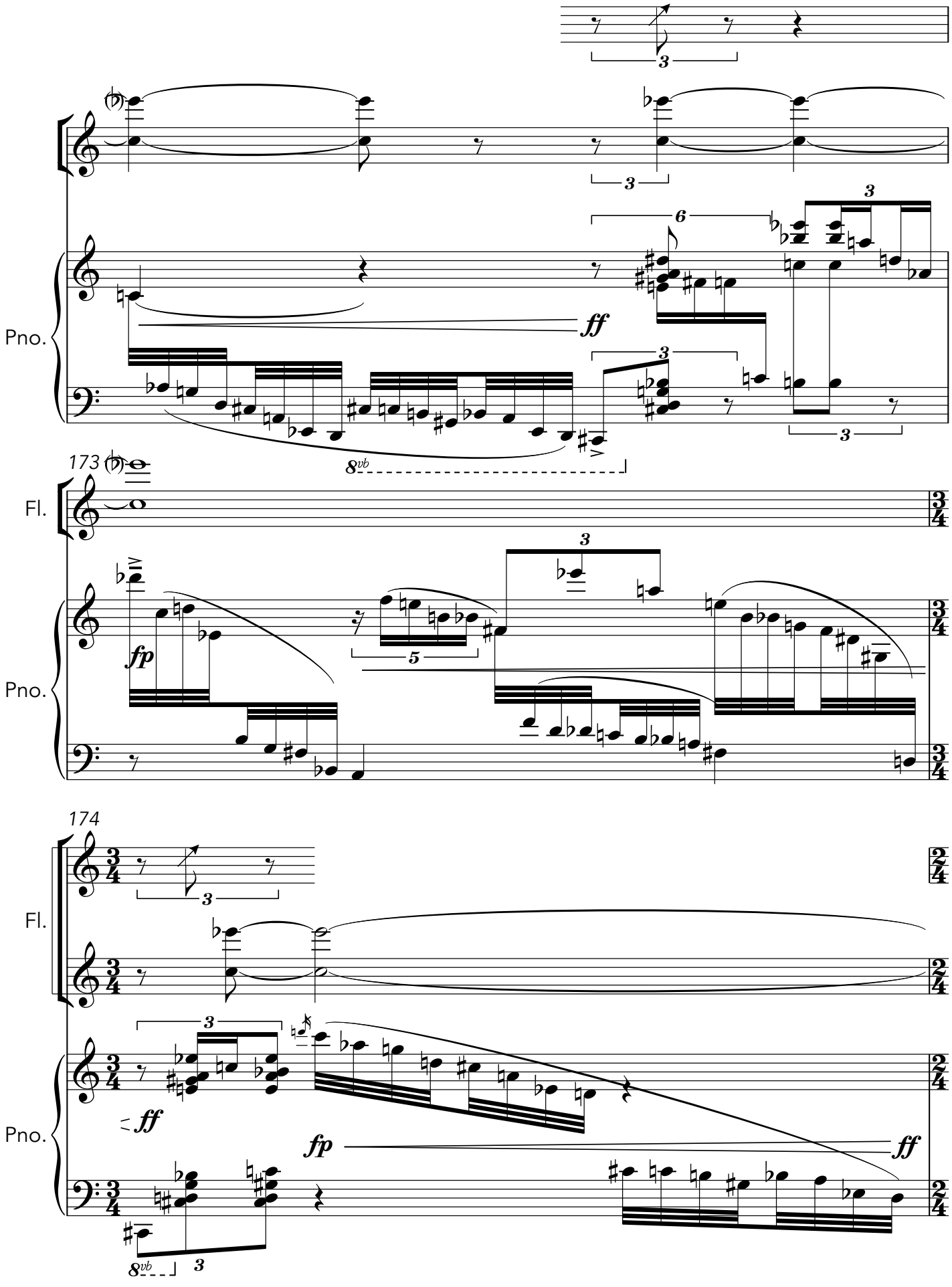
*Piano: let sound build in each cascade, leaving a wash of resonance that evaporates through the beginning of each new phrase. Flutter slightly ad lib for clarity.

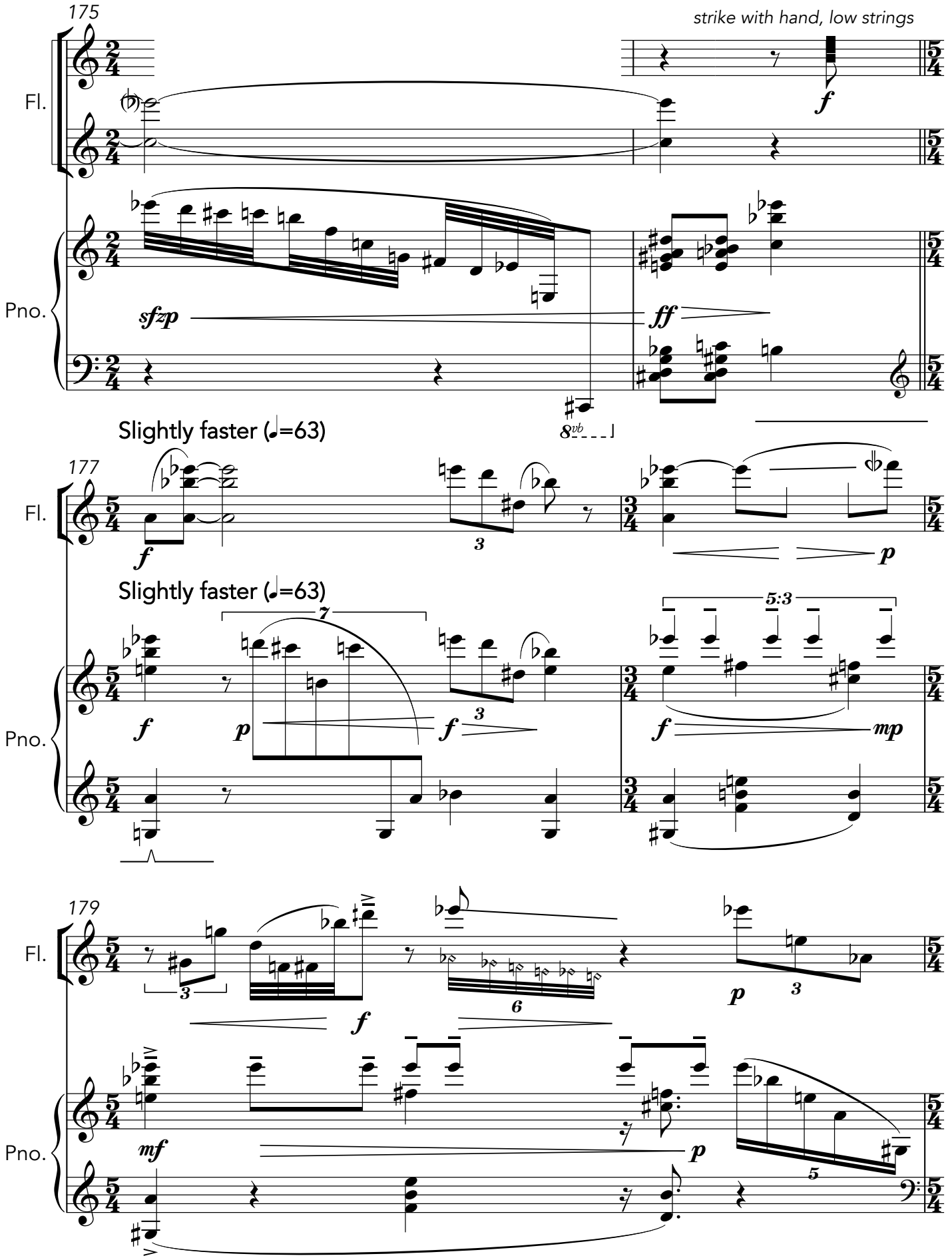
Fl.

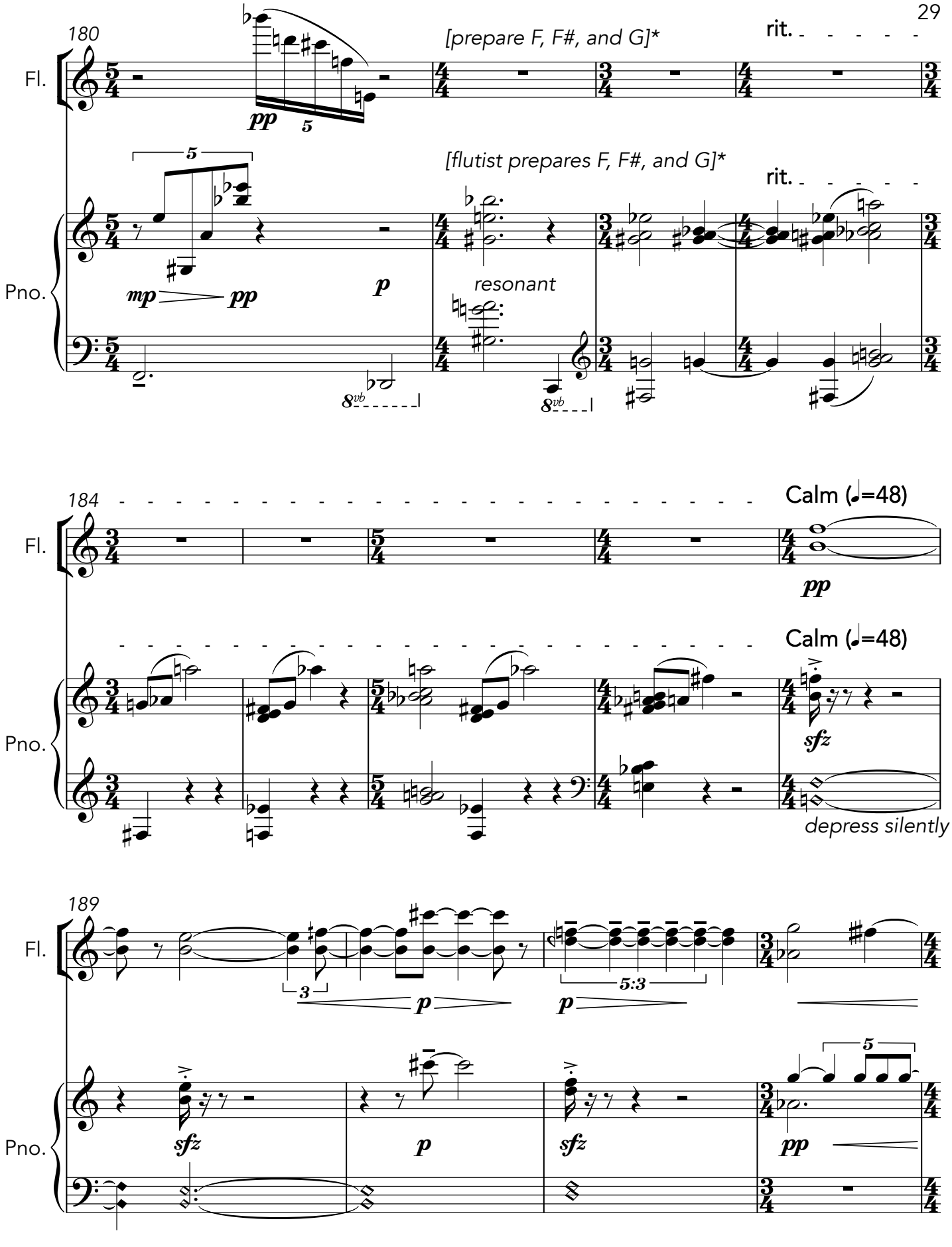
Pno.

( ) etc.

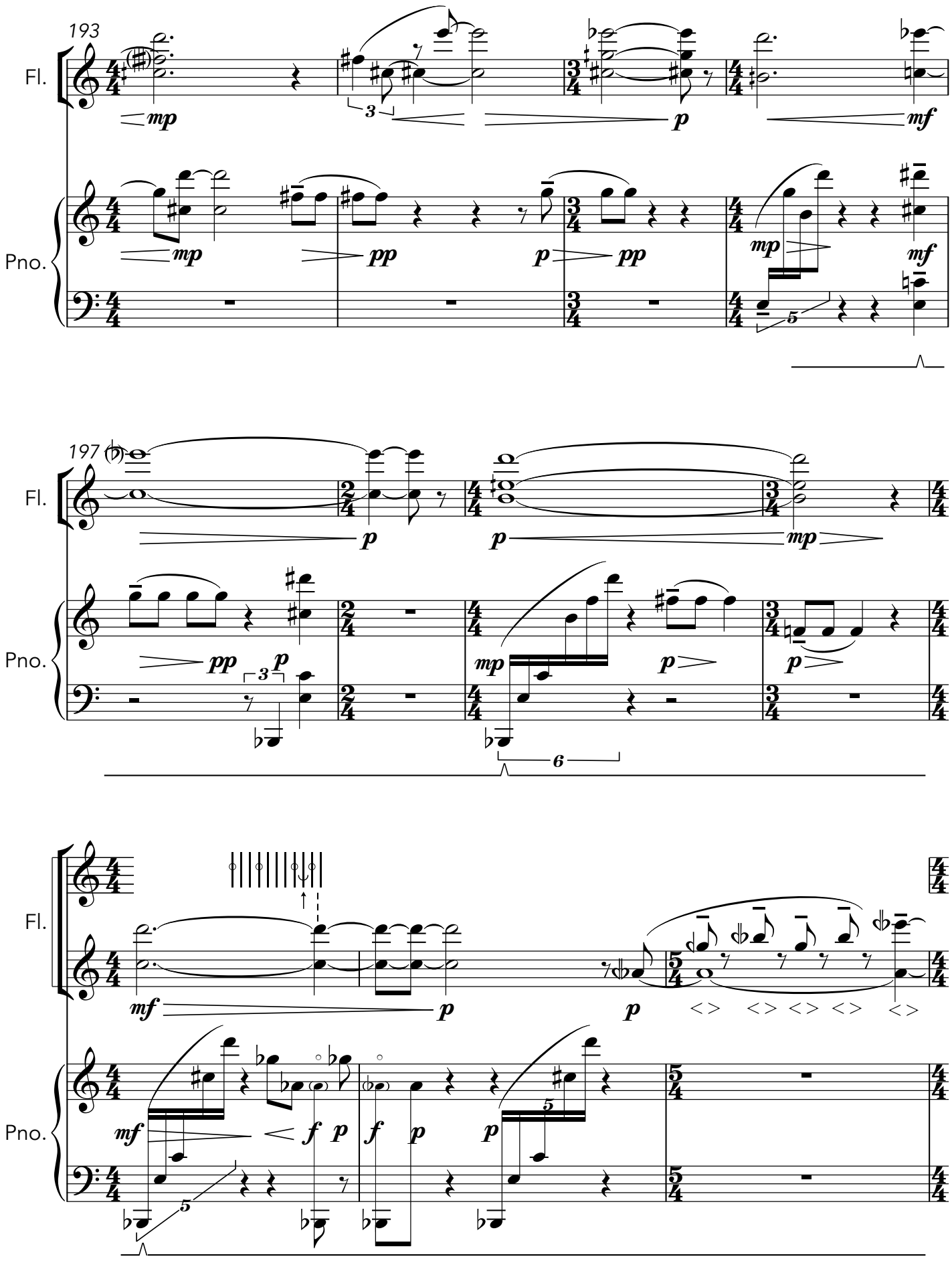

169
Pno.
p
f
sfz
still with heavy pedal building sound through each cascade, through mm. 176
170
Fl.
ff
Pno.
sfz
p
f
171
Fl.
Pno.
ff
p
mf
p

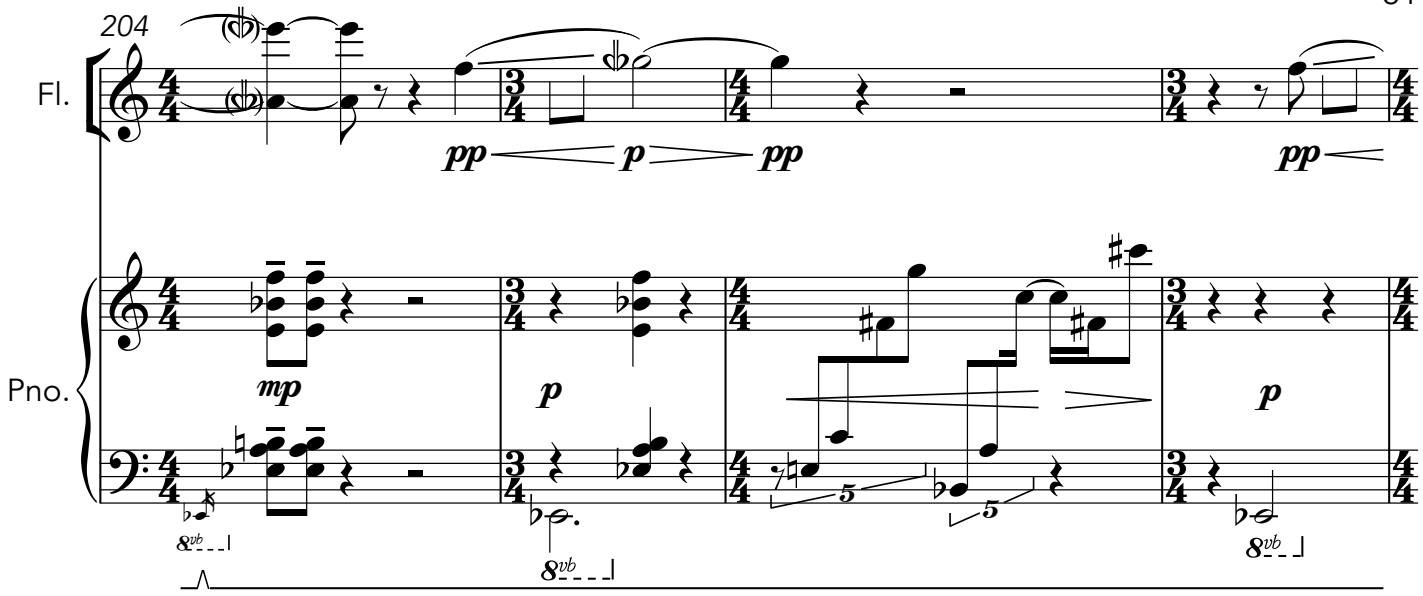

Pno.
ff
8vb
173
Fl.
Pno.
fp
174
Fl.
Pno.
ff
fp
ff
8vb

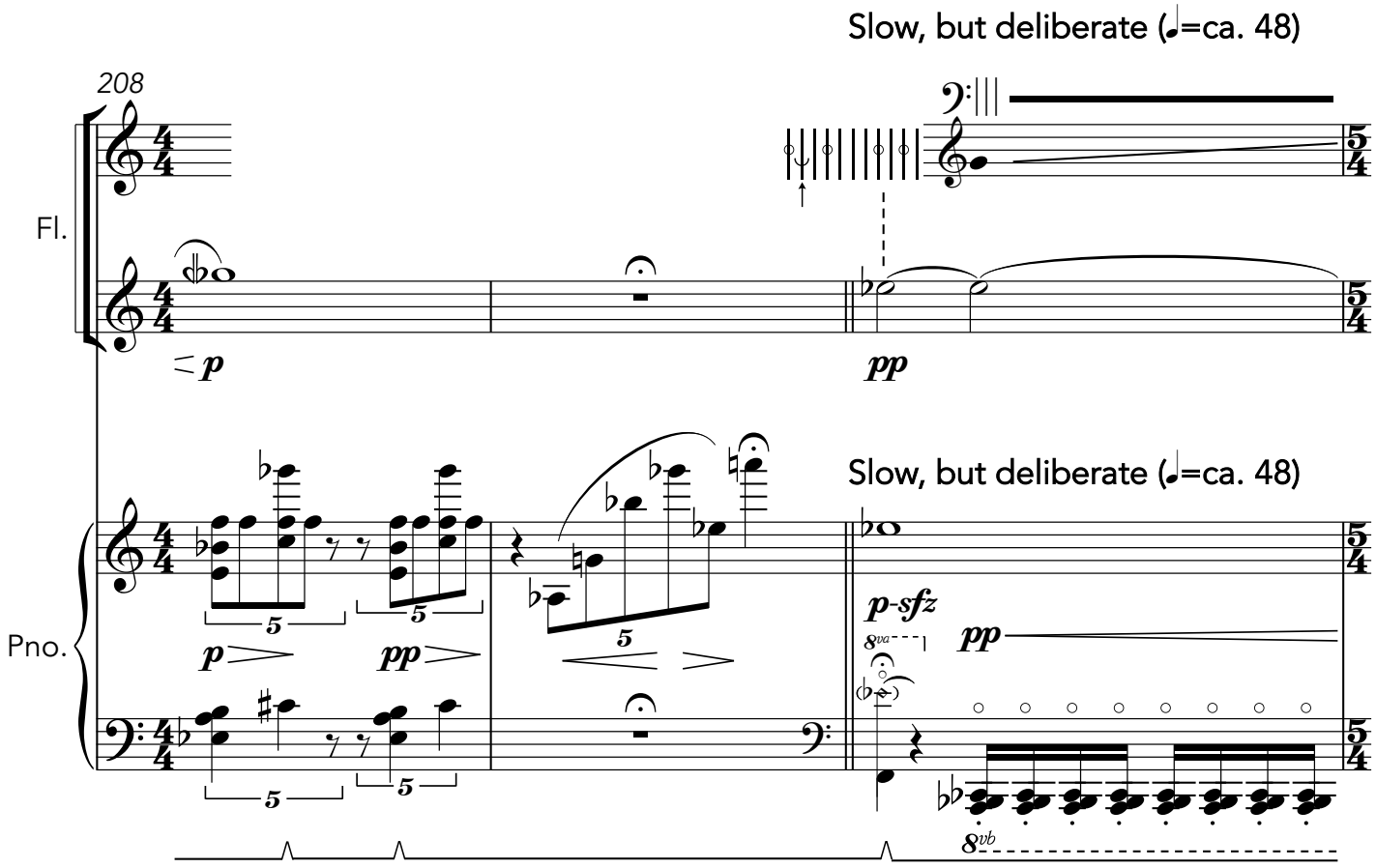

175
strike with hand, low strings
Fl.
Pno.
sfzp
ff
8vb
Slightly faster (♩=63)
177
Fl.
Pno.
Slightly faster (♩=63)
5:3
mp
179
Fl.
Pno.
mf

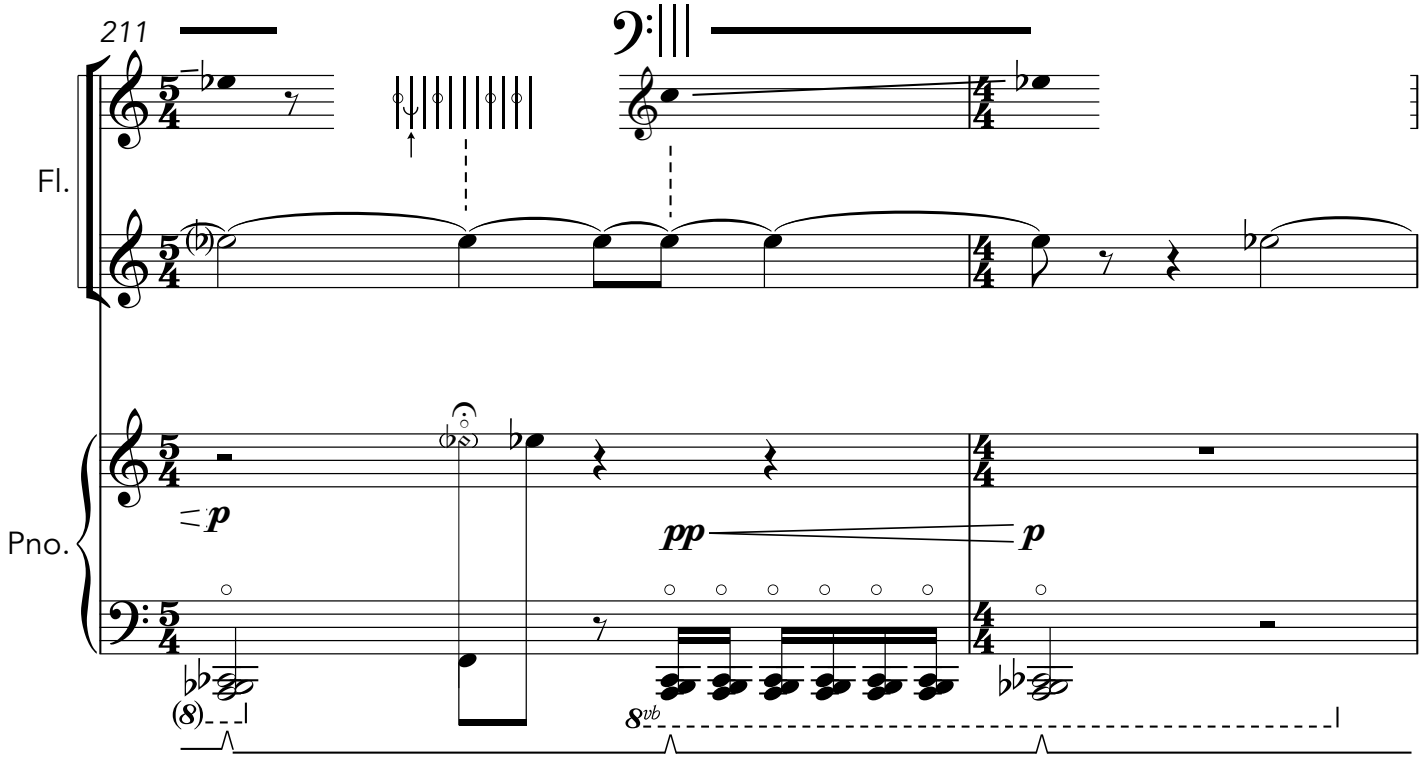

180
Fl.
Pno.
[prepare F, F#, and G]*
rit.
[flutist prepares F, F#, and G]*
rit.
mp
pp
p
resonant
8vb
8vb
184
Calm (♩=48)
Fl.
pp
Calm (♩=48)
Pno.
sfz
depress silently
189
Fl.
3
p
p
5:3
Pno.
sfz
p
sfz
5
pp

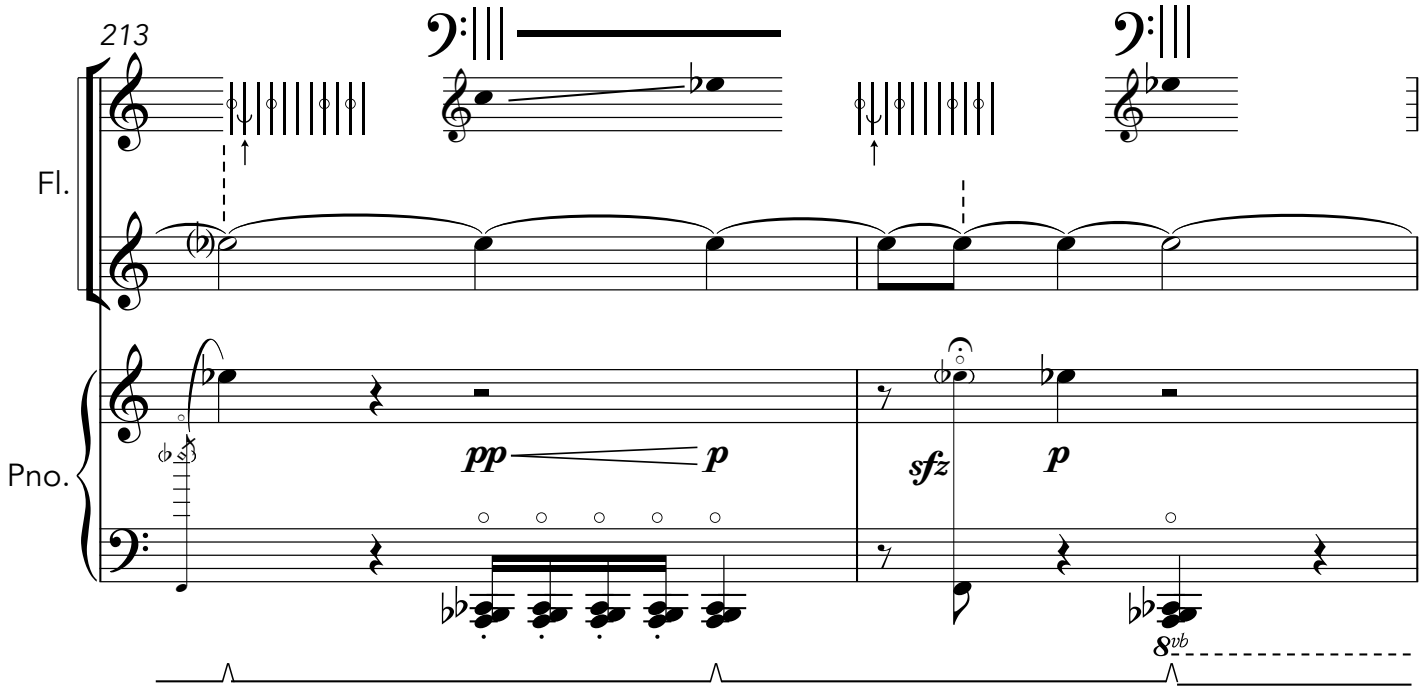
*see notes

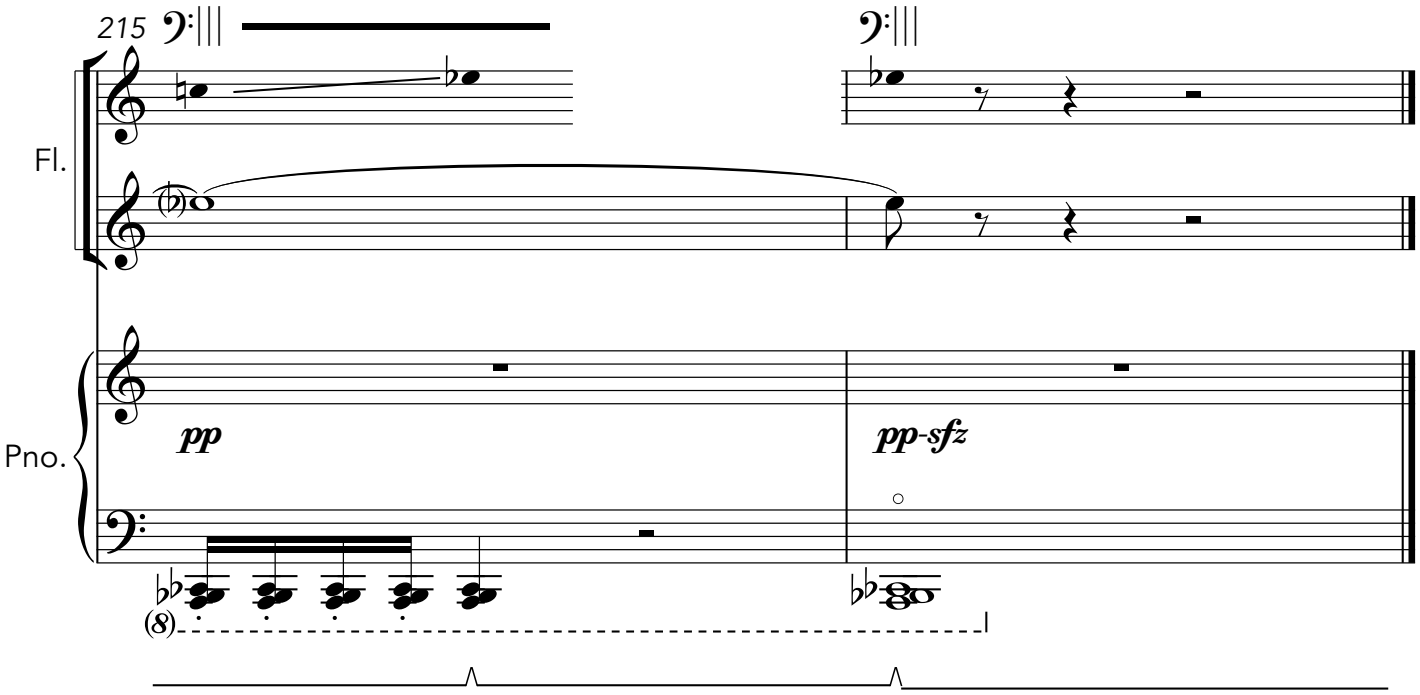

193
Fl.
Pno.
197
Fl.
Pno.
Fl.
Pno.


204
Fl.
Pno.
pp
p
pp
pp
mp
p
p
8vb
8vb
8vb


Slow, but deliberate (𝅗𝅥=ca. 48)
208
Fl.
Pno.
p
pp
Slow, but deliberate (𝅗𝅥=ca. 48)
p
pp
5
5
5
p-sfz
8va
pp
8vb


211
Fl.
Pno.
p
pp
p
8vb


213
Fl.
Pno.
pp
p
sfz
p
8vb


215
Fl.
Pno.
pp
pp-sfz
(8)