

Shreds of New Walls

(2012)

for alto flute, cello and piano

Lou Bunk

Program Notes

In “Shreds of New Walls”, I use bits and pieces of music from two recent compositions (not mine) that vary in style and substance: “Walls Like These” by James Romig (2011) and “New Skin” by Alexandra Gardner (2003/4). Romig’s composition is a seamless moto-perpetuo atonal work for cello and piano, while Gardner’s (for alto flute and electronics) slowly builds from stretched out tones and extended techniques to flowing melodic gestures. My intent was to use material from these two works to create a new composition. The result is a kind of unplugged mash-up, where echoes of Romig and Gardner are heard through my voice.

Performance and Notation Notes

Vibrato: play poco-vibrato unless otherwise noted.

The Silences: The extended silences are music. They should be strictly counted and should not be shortened or lengthened.

Page Turns: Likely page turns will occur during the silences. This is OK, but please turn the page very quietly, and avoid everyone turning a page at the same time. Parts are given unbound to minimize noise.

Becoming: The word “becoming” in conjunction with a dotted arrow indicates a gradual shift from one technique to another. For example: from senza-vib to molto vib, or sul pont. to ord. The dotted arrow shows the transition timespan.

Alto Flute

Square Note-heads are used to indicate air sounds and residual tones (explained below).

- *Air*: A deliberately unfocused air hissing sound. Though you are fingering the notated pitch, that pitch should not sound. The result should just be a blowing air sound.
- *Residual Tone*: Similar to “air”, but with a faint pitch (the notated pitch) coming through the air.

Diamond Note-heads are used to indicate *Whistle tone*: They are made by blowing very gently into the embouchure hole, with the flute in normal playing position. This produces a faint whistle sounds with the notated pitch. Whistle tones should have a more focused sound than air/residual tones which are broader in timbre, like white noise.

Quartertone: A quarter flat is notated as \flat .

Cello

Triangle Note-head: indicates a half-harmonic. This is produced by bowing very slow and lightly. The pitch should be fingered with a bit more pressure than a harmonic, but the string should not touch the fingerboard. The result will be a quiet scratchy sound blended with the pitch of the harmonic, faint and unstable.

Square Note-head: indicates muting the string with the left hand, touching it like a harmonic. The square note-head indicates which string to mute (and bow). Mute the string at a point where no clear harmonics result. The sound should be quiet, complex and unstable, different than a scratch tone, and without an identifiable pitch.

Sul Pont and Molto Sul Pont: “sul pont” is near the bridge while “molto sul pont” is directly on the bridge. Sul pont will produce a clear pitch, while the pitch of molto sul pont may be unstable and will be accompanied by a hissing sound from playing on the bridge sound.

Ord.: is specifically used to stop sul pont and molto sul pont. As with pizz/arco, the player should continue playing molto/sul pont until the ord instruction is given.

A circle with a vertical line out the top: indicates a snap pizzicato.

Piano

The sustain pedal should not be used.

Square Note-head: indicates a muted pitch. This is produced by using your free hand to touch the string so that it does not freely vibrate.

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Lou Bunk (2012)

for Collide-O-Scope Music

♩ = 72

Alto Flute

senza vib. (whistle tone) *ppp* *mp* *ppp*

becoming *mp* *ppp*

poco vib. (ord. tone)

Cello

pizz. *pp* *p* *pp* *mp*

arco senza vib. molto sul pont. becoming

Piano

(mute with rt. hand) *p* *pp*

9

A.F.

rit. senza vib. becoming *p* gliss.

Vc.

sul pont. poco vib. *pp* *mp* *pp* *pp*

ord. becoming *pp*

becoming

Pno.

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

15

A.F. *air becoming* -----> *air (sharp cutoff)* *senza vib.* -----> *molto vib.*

mp *pp* *mp* *ppp* *mf*

Vc. *mp* *p* *mf* *pp*

Pno. *mp* *mf* *pp*

23

A.F. *senza vib.* *pp* *f* *becoming* -----> *air* *gliss.* *sssss...*

Vc. *pizz.* *f* *arco becoming* -----> *pp*

Pno. *f* *mp* *pp*

rit. *a tempo*

29

A.F. *molto vib.* *pp* *(key click)* *5* *5* *5* *5*

Vc. *molto vib.* *pp* *senza vib. sul pont.* *pizz. ord.*

Pno. *ff* *pp* *pp*

35

A.F. *residual tone*
ppp *p* *mp*

Vc. *arco* *pizz.* *arco sul pont.*
p *pp* *mp*

Pno. *p* *pp* *mp*
8vb-----

41

A.F. *5* *p* *mf* *mp* *gliss.* *becoming*

Vc. *p* *5* *mf* *mp* *ord.* *5*

Pno. *mf* *mp*
8vb-----

47

A.F. *5* *pp*

Vc. *molto sul pont.* *ord.* *sul pont.*
pp *5* *p* *ppp* *5*

Pno. *pp* *p* *ppp*
8vb-----

53

A.F. *p*

Vc. *(sul pont.) p* *5* *5* *5* *ord. mp* *5*

Pno. *p* *5* *5* *mp* *5*

58

A.F. *5* *5* *5*

Vc. *becoming sul pont. pp* *mf* *ord. mf* *5* *5* *5*

Pno. *5* *pp* *mf* *8^{vb}* *p* *mf* *8^{vb}*

62

A.F. *5* *5* *pp* *f*

Vc. *sul pont. becoming molto sul pont. pp* *5* *5* *5*

Pno. *pp*

♩ = 69

67 ♩ = 66

A.F. *p*

Vc. *ord. pizz.* *arco* *pizz.* *arco* *pp* *mf*

Pno. *f* *5* *8vb*

71 ♩ = 63

A.F. *becoming* *mf* *pp* *pp* *air becoming* *mp*

Vc. *pizz.* *8va* *sul pont. arco* *pp* *ord.* *pp* *mp*

Pno. *mf* *5* *5* *8vb*

75 ♩ = 60

A.F. *becoming* *residual tone* *pp* *pp* *(flutter-tongue)*

Vc. *pizz.* *8va* *arco molto sul pont.* *pp* *p* *(molto sul pont.)*

Pno. *mf* *5* *pp* *p* *8vb*

80

A.F. *p* *pp*

Vc. *pizz. ord.* *8va-* *sul pont. arco* *(sul pont.)* *pp*

Pno. *pp* *pp*

5 3 5 8^{vb}

86

A.F. *pp* *gliss.*

Vc. *ord.* *molto sul pont.*

Pno. *pp*

5 3 5 3 5 3 8^{vb}

90

A.F. *pp* *pp*

Vc. *(molto sul pont.)* *sul pont.* *pizz. ord.* *pp*

Pno. *pp* *pp*

5 5 8^{vb} 3

95

A.F. *mp* *5* *5*

Vc. *arco* *5* *3* *mp* *3*

Pno. *5* *3* *mp* *5* *pp*

99

A.F. *ppp* *3* *p* *5* *residual tone* *3* *becoming* *5*

Vc. *ppp* *5* *3* *p* *pizz.* *5*

Pno. *p*

103

A.F. *ppp* *5* *3* *mp* *3* *5* *5*

Vc. *ppp* *3* *mp* *3* *sul pont.*

Pno. *ppp* *mp*

A.F. *pp* 8"

Vc. *pp* 8"

Pno. *p* 8"

The musical score consists of three staves. The top staff (A.F.) is in treble clef and contains a melodic line with eighth-note patterns, including quintuplets and triplets, ending with a fermata. The middle staff (Vc.) is in bass clef and contains a similar melodic line with quintuplets and triplets, also ending with a fermata. The bottom staff (Pno.) is in bass clef and contains a rhythmic accompaniment of eighth notes, ending with a fermata. Dynamics include *pp* and *p*. A box containing the number 107 is located at the top left.