Peter Wilson

billow

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for solo flute

Duration: 11 minutes

performance directions

Billow is formed of three sections (A, B, and C). Each section explores the idea/motion of 'billow' from a different perspective. However, they are not individual movements and they should be performed successively, without break.

Section A:

This graph indicates the quality of flute timbre. A thin line represents an airy/quasi-pitchless sound. A thick line represents a more 'focused' sound.

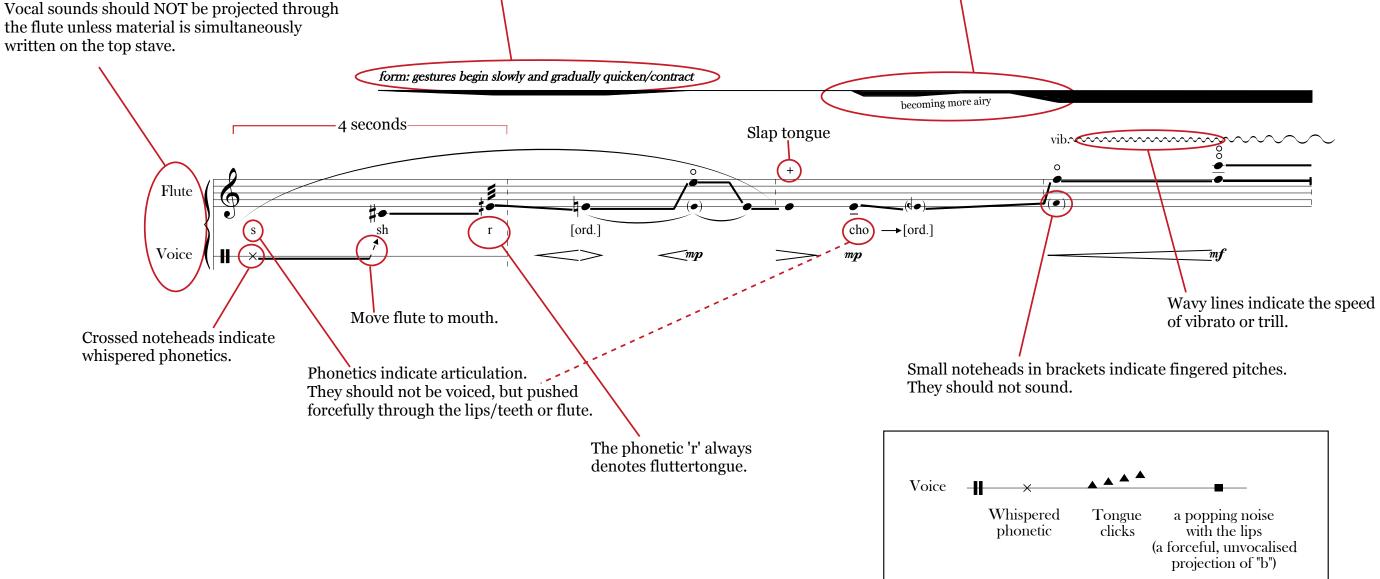
Some expressive guidelines on the form of the work are provided above the 'timbre graph'. Performer should keep these directions in mind when constructing an expressive interpretation of the piece. They will help to clarify the directionality and climaxes of the work.

t.t. = timbral trill vib. = vibrato

 $\sharp \sharp \downarrow \downarrow = \text{quarter-tones}$

Accidentals apply only to the note that they precede and subsequent tied notes.

Each measure denotes approximately four seconds in duration.
The performer should use his/her discretion to adjust durations for rhetoric and expressive purposes.



Footnote from the score, page 1:

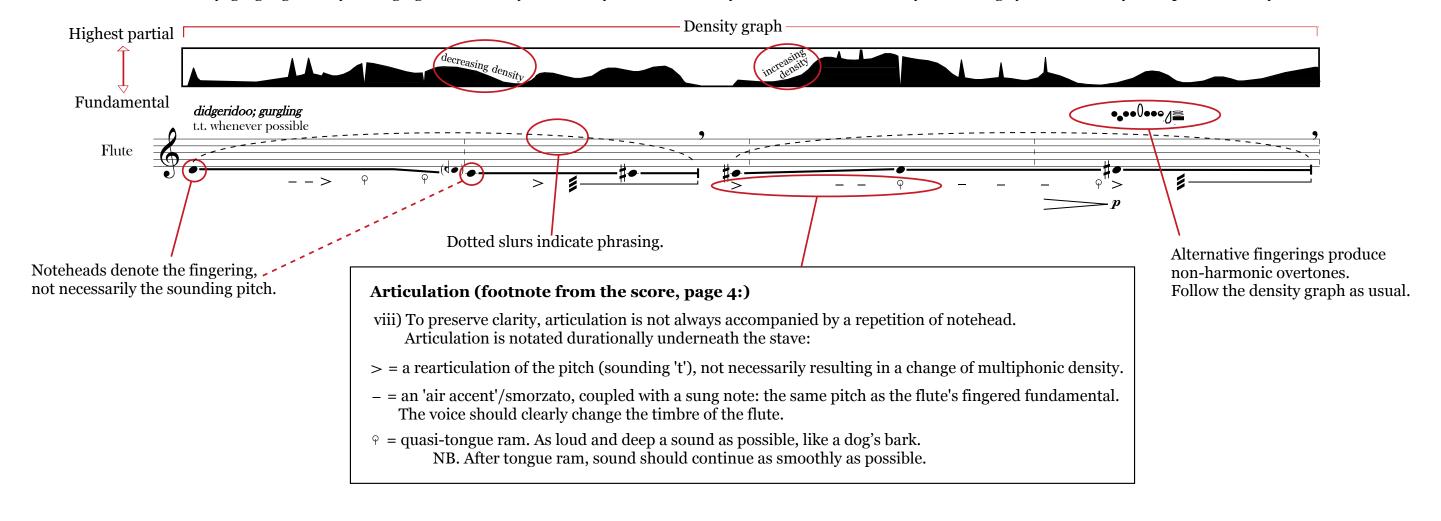
ii) The phonetic instruction '(w)' denotes a quasi-whistle. Lips and tongue should be held as though you were to whistle, but an unusual amount of air is forced through the mouth so that the predominant timbre is that of noise/breath. Ideally, a subtle and high-pitched 'overtone' should sound, much like whistle tones on the flute. The pitch of these 'overtones' (or, failing that, the air noise in general) should be controlled following the contour of the line directly above the bottom stave.

Section B:

Footnote from the score, page 4:

vii) A 'density graph' above the stave details the breadth of multiphonic to be played, controlled by the embouchure and air pressure.

Section B should be constantly 'gurgling' - always changing timbre and dynamic. Only the most basic dynamics are written as they will be largely determined by multiphonic density.



Section C:

Flute should always sound airy and transparent, similar to the sound indicated by a thin line in Section A.

The text should be recited expressively with a normal speaking voice. Flute material is woven into the text, changing the shape and flow of the phonetics. A dotted arrow indicates a smooth transformation of voice to flute and vice versa (by moving the flute toward/away from the mouth).

Every attempt should be made for the flute and text to coexist with as little disruption as possible. The text should be intelligible despite its peculiar distortions.

While strolling through the park today a bulging mass of something grey floated happily my way.

A billow:

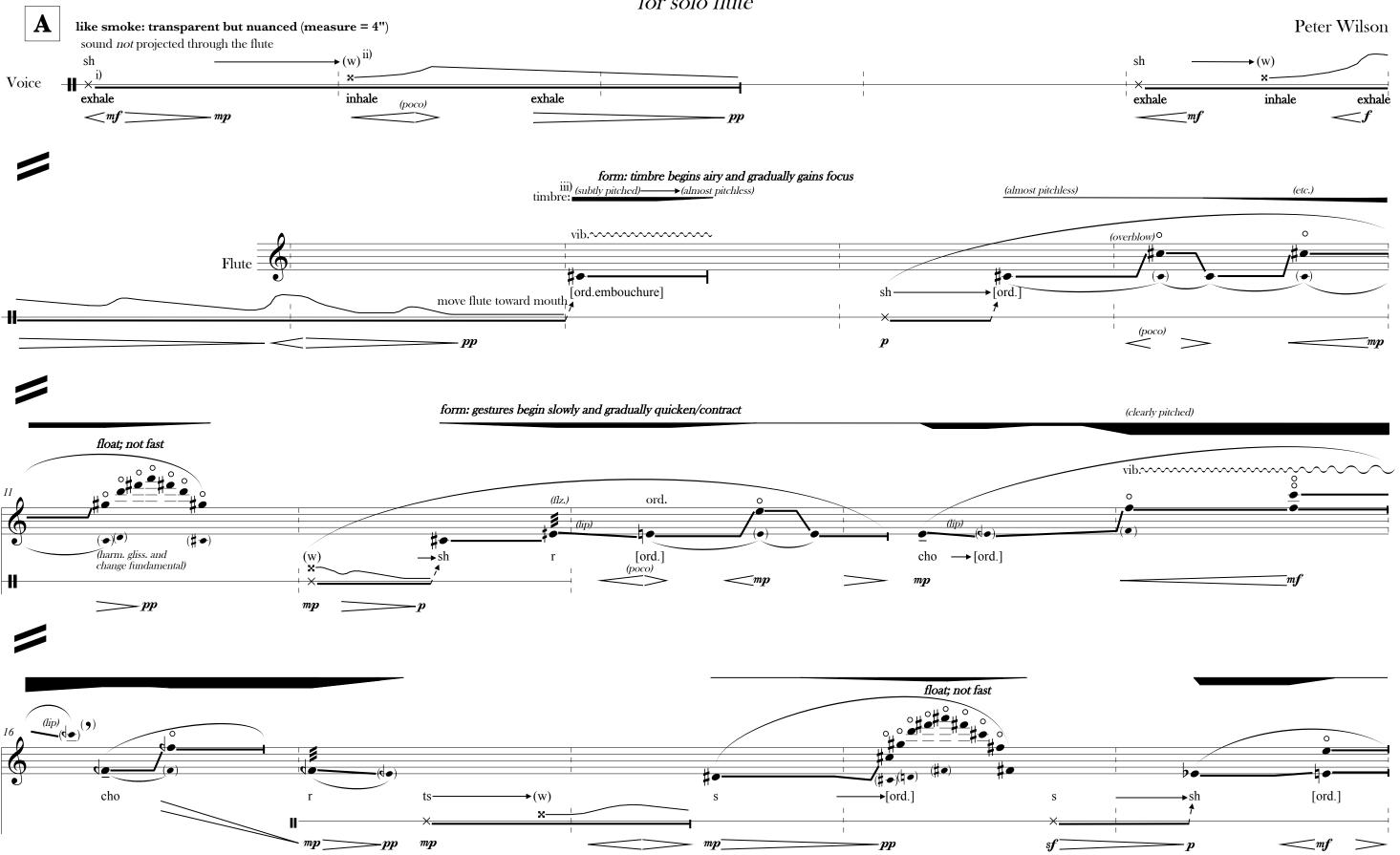
sometimes swelling, sometimes thinning, undulating, spinning gently with the wind; naive and gay.

I thought, "How pleasing it must be to travel so deliciously." And so I did. I swung my legs and swayed my arms, and bobbed my head with graceful elasticity.

> I felt a surge of joy so strong as though my body all along had longed to sway and billow.

And so, wherever I may go
I'll float and roll and shrink and grow.
And he can follow - light and free pulsating happily:
my friendly, free-reined billow.

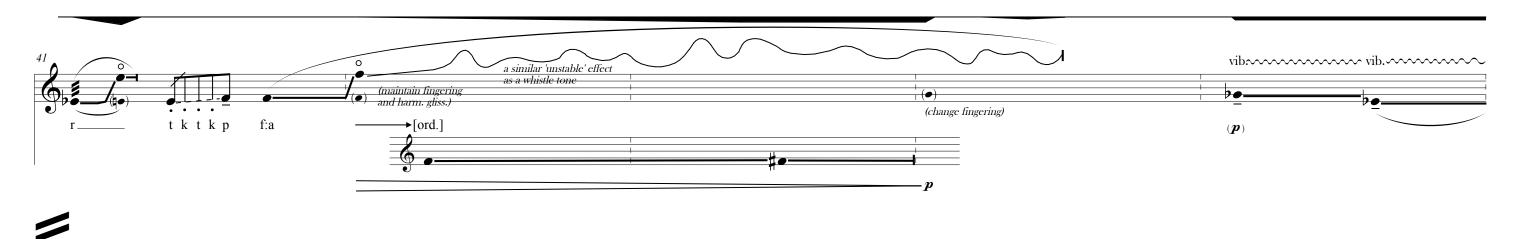


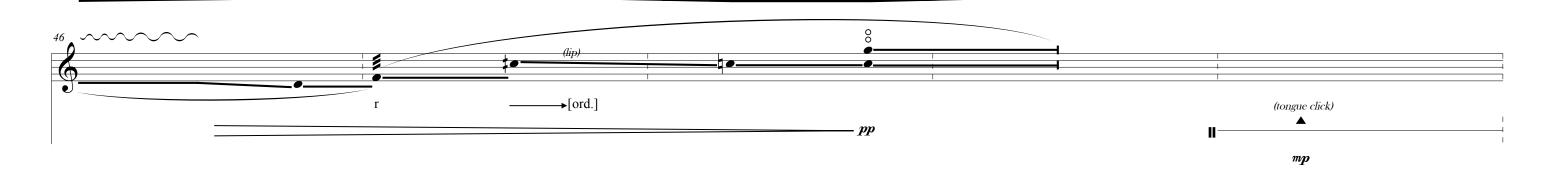


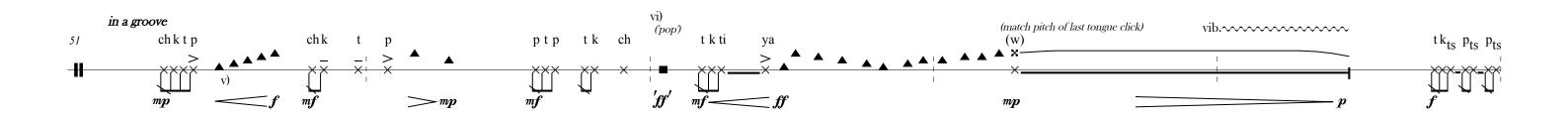
- i) 'Vocal' instructions are notated on 'voice'/bottom stave. Unless specifically stated, phonetics should be whispered (not vocalised), and should not be projected through the flute.
- ii) See performance directions for explanation of phonetic '(w)'.
- iii) Gradation of air noise to pitch is notated graphically above the stave. A thin line represents an airy, almost pitchless, sound. A thick line represents a more 'focused' timbre.

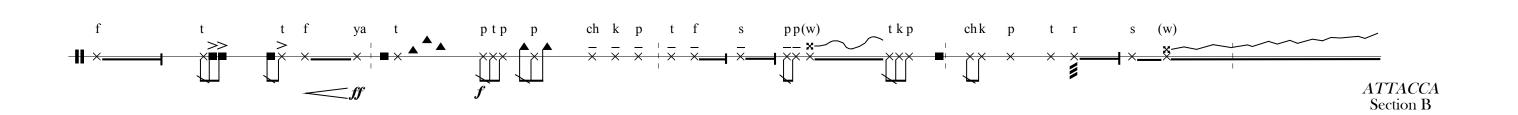
2



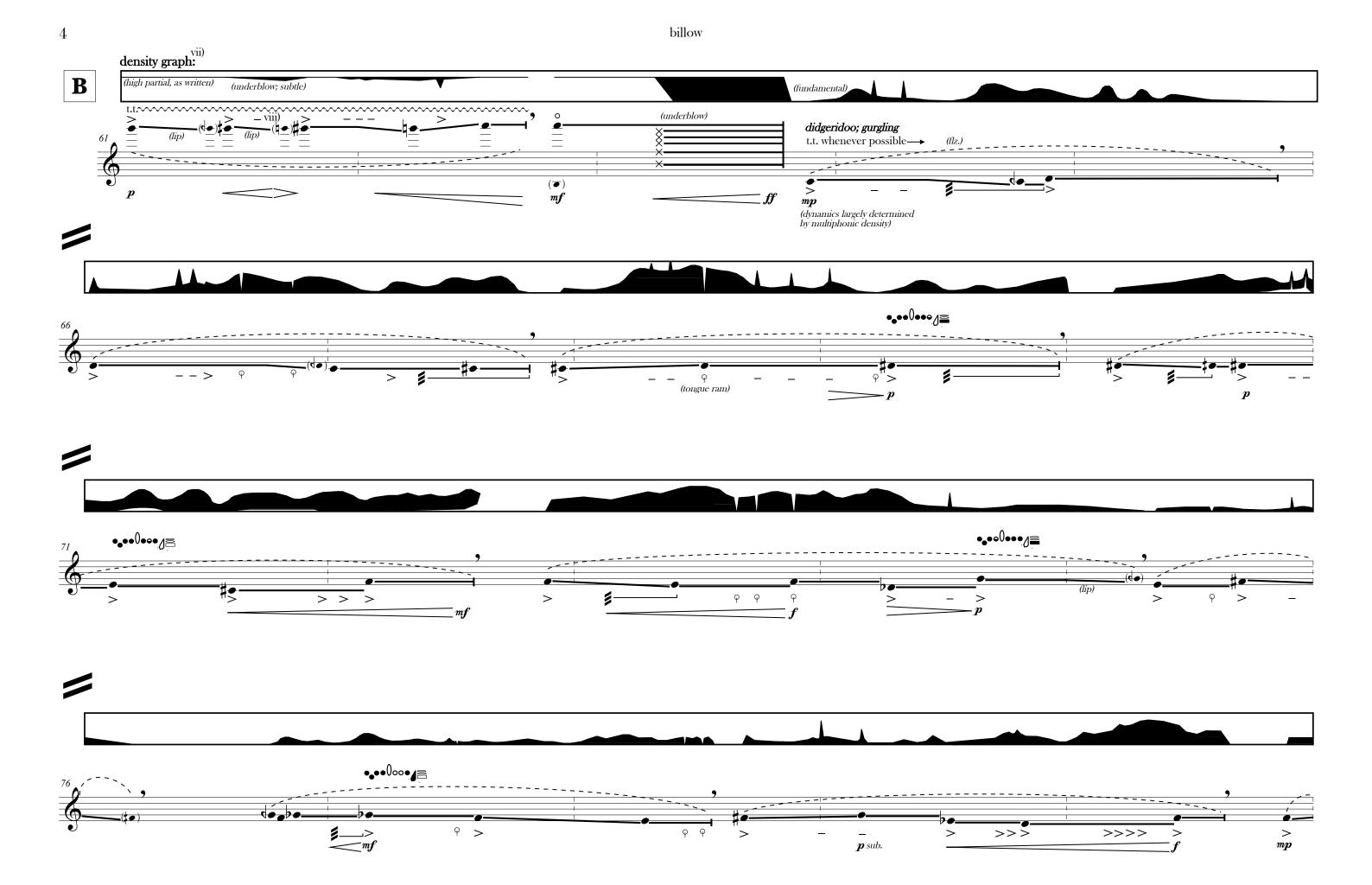






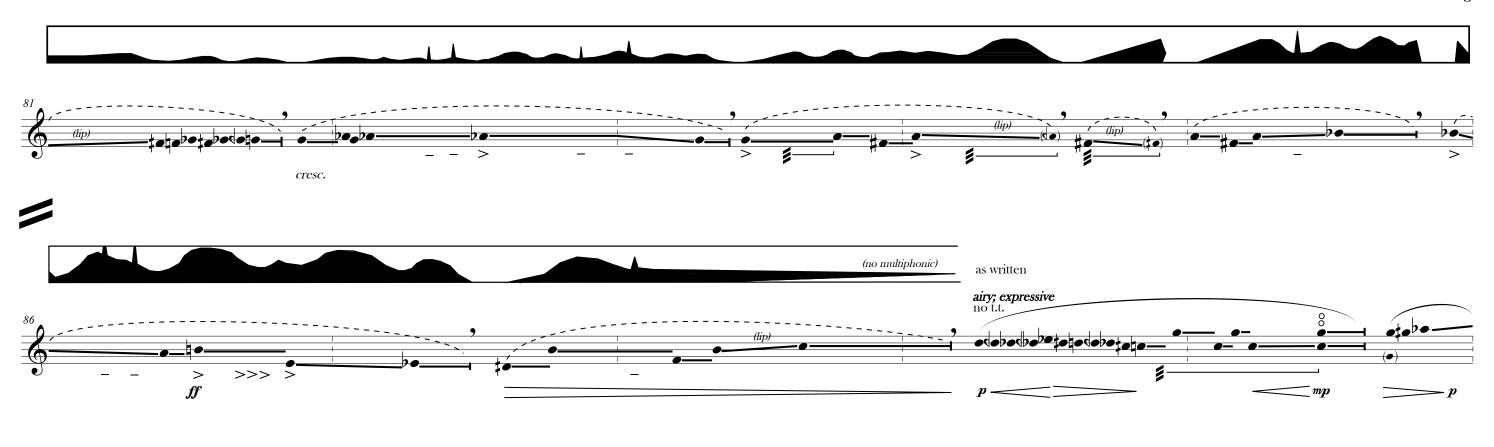


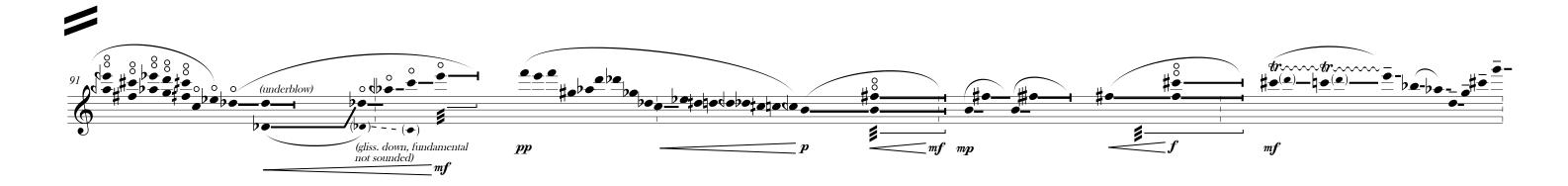
- v) Higher noteheads denote higher-pitched tongue clicks.
- vi) Press lips inward/together then expel air, making a popping noise as the lips part.

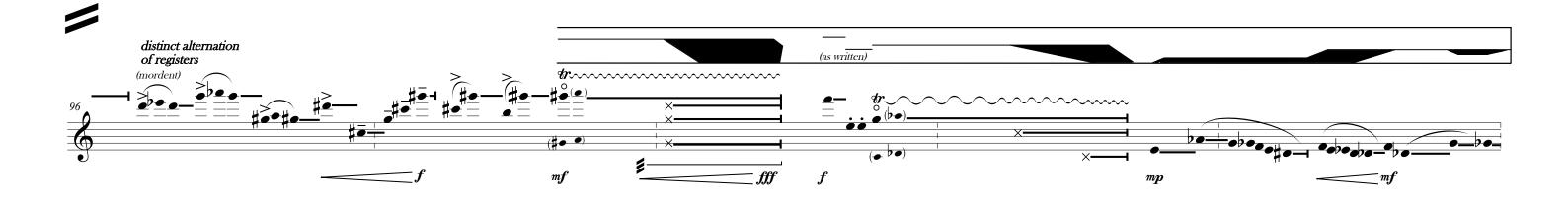


vii) See performance directions for explanation of density graph.

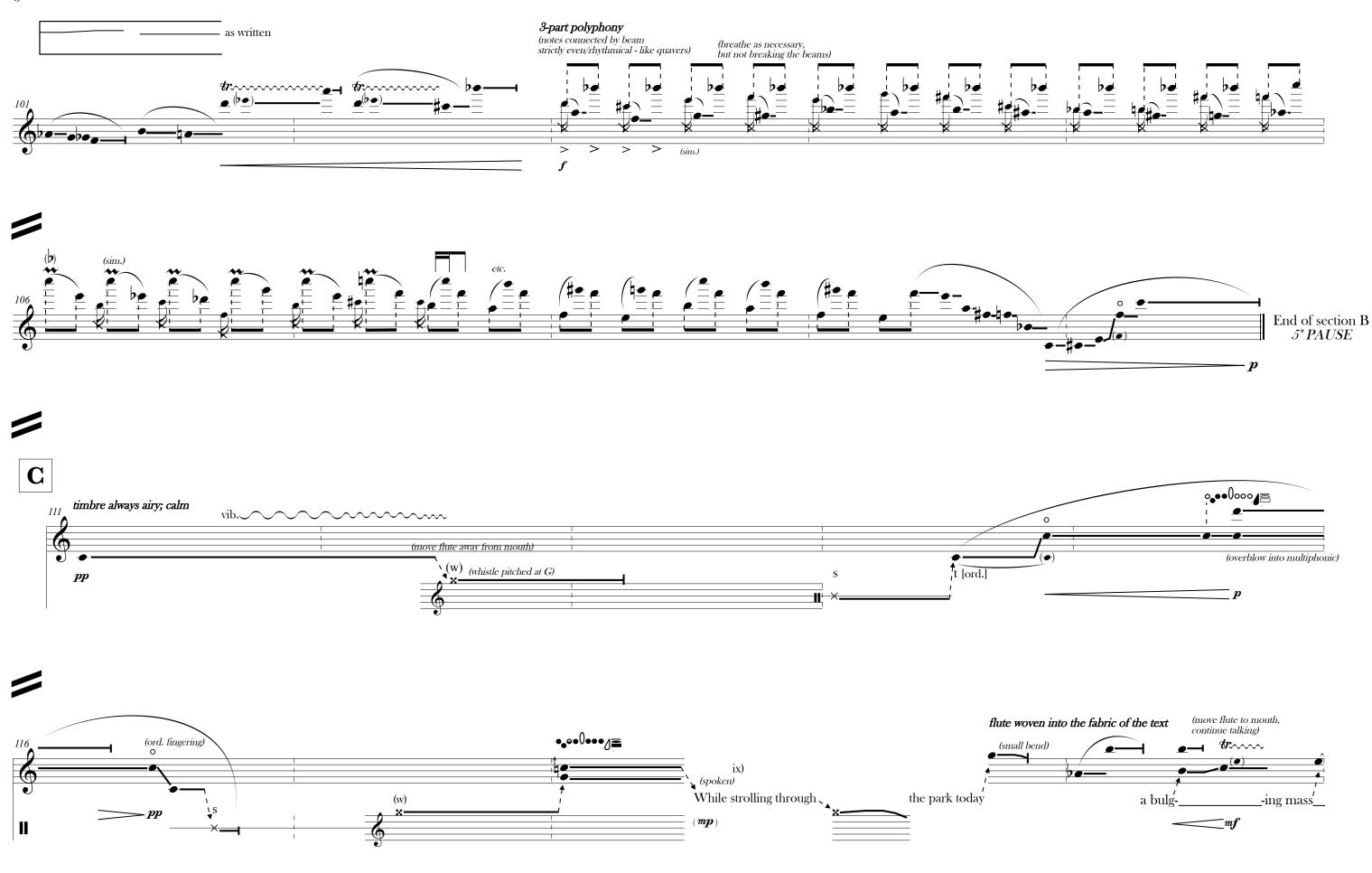
viii) See performance directions for note on articulation in Section B







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ix) The text should be recited expressively with a normal speaking voice. Flute material is woven into the text, changing the shape and flow of the phonetics. A dotted arrow indicates a smooth transformation of voice-flute and vice versa: of text becoming pitched. Every attempt should be made for the flute and text to coexist with as little disruption as possible. The text always should be intelligible, despite its peculiar distortions.

The rhythm/speed of Section C should be determined first and foremost by the rhetoric flow of the poem (rather than the score's durational notation). Poem should sound naive and light-hearted - silences are fine.

The loudness of text should be mezzo-piano throughout. Any dynamic 'bulges' result from the necessity to push air through the instrument.

