

Peter Wilson

they, who fly with wings of glass
for bass flute and violoncello

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Duration: 5 minutes

Performance directions:

Accidentals apply only to the note they precede and immediate repetitions.

Dotted barlines indicate phrasing within the flute melody. Additionally, performers should use these as a tool to synchronise parts.

Bass flute is written an octave higher than sounding pitch.

Flute

A cross above/below notehead indicates an accented and somewhat distorted sounding of the pitch (*poco sfz*).

A circle above a chord indicates an overblown multiphonic.

Diamond noteheads indicate sung note. Voice, like instrument, is written an octave higher than sounding pitch.

Preferably, pitches should be sung in the notated register. However, if this is not within vocal range, they may be transposed down an octave.

Crossed noteheads indicate slap tongue.

On page 5, there should be three noticeably different speeds of vibrato. These are indicated in text above the staff. Transitions (vib. accel and vib. rit.) are indicated with arrows above the staff.

Violoncello

Triangular symbol above the notehead indicates that pitch is to be plucked with a plectrum.

Crossed noteheads indicate pitches that left hand should 'hammer onto' the string as violently as possible. No right hand involvement.

Throughout pizzicato sections, all notes under one slur should be sounded in the resonance of one pluck.

S.T. = sul tasto. S.P. = sul ponticello.

All bowing sections should be executed *flautando*.

'Dashes' across a stem *never* indicate measured subdivisions of a beat. All dashes indicate tremolo, with one dash having the slowest rate of bow change, and three dashes having the fastest. Care should be taken to avoid the feel of even semi-quavers or other predictable subdivisions.

A diagonally upward pointed arrow attached to the stem of a note indicates a quickening of pace of bow speed/tremolo throughout the duration of the note. A diagonally downward pointed arrow indicates a slowing of the pace of tremolo.

Dynamic alterations accompanied by the instruction 'distort' indicate that extreme bow pressure be used on the string.

They, who fly with wings of glass stems from an ongoing exploration into the importance and relevance of extra-musical titles. In my past works, the connection between title and music has always been somewhat superficially forged once the work has neared completion. This often leaves it with a lack of direction, as there is no definite and unchanging intent from conception to completion. This time, I began the creative process by inventing a title that offered conceptual cues both to myself and to the listener. I aimed to paint a striking image that was suggestive of extra-musical ideas without being solid or complete in itself. I was fascinated by the idea of freedom and beauty versus fragility and mortality. With these parameters in mind, I constructed the phrase *they, who fly with wings of glass*. This title has impacted directly on architectural and strictly musical parameters, informing the choice of instrumentation, colour, register, mood and form.

for Toni Berg and Akito Goto
they, who fly with wings of glass
 for bass flute and violoncello

Accidentals apply only to
 the note they precede and
 immediate repetitions

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steady; hovering ♩ = 48
 molto vib. (sempre) (*)

Bass Flute
 pp (to mf) pp (sim.) fpp
 pp fpp pp fpp

Violoncello
 pizz. sfz p (echo) 3:2 mp mf S.T. ord. 3:2 mp sfz pp tremolo

B. Fl.
 fpp pp pp sfz pp sung 3:2 (to mf) fp pp (no cresc.) p

Vlc.
 mf 3:2 mf 3:2 ord. pp mf pp vib. (**)

B. Fl.
 pp fpp pp mf sfz pp pp pp fpp

Vlc.
 f p ff f 3:2 cresc. 3:2 sfz III IV pp mp

* see performance directions
 ** with plectrum

they, who fly with wings of glass

The musical score consists of four systems, each with a B. Fl. (Bass Flute) and Vlc. (Violoncello) part. System 4 (measures 4-5) features complex rhythmic patterns with triplets and dynamic markings from *pp* to *ff*. System 5 (measures 6-7) includes a 'Fl. long pause' and dynamic markings from *mf* to *fff*. System 6 (measures 8-9) shows a 'Fl. long pause' and dynamic markings from *mp* to *f*. System 7 (measures 10-11) includes a 'pick up bow' instruction and dynamic markings from *mf* to *ppp*. The score includes various performance instructions such as 'sim.', 'ord.', 'flz.', 'ord.', 'S.T.', and 'flautando (always)'. Rhythmic values like 3:2, 3:1, 6:4, and 5:4 are indicated throughout.

*** crossed noteheads indicate pitches to be 'hammered' on the string with the L.H (no R.H.)

**** L.H glissando is continuous. Stems attached to lower line indicate pizz on string IV. Stems attached to upper line indicate pizz on string III.

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8

B. Fl. *sfz p* *mp* *f* *mp* *pp* *mp* *pp* *slap tongue*

Vlc. *(poco)* III IV *portamento*

9

B. Fl. *mf* *mp* *p (no cresc.)* *mf* *mp* *(molto)*

Vlc. *arco* *pp* *ff* *p* III *pp* *(no trem.)* *p* *pizz.* *arco* *ff* *mp* *(molto)*

10

B. Fl. *sfz* *sfz* *(to mp)* *f* *f* *3:2* *3:2* *f*

Vlc. *fff* *pizz.* *arco* *p* *ff* *distort* *mp*

11

B. Fl. *slow vib.* *vib. accel.* *fast vib.* *slow vib.* *ord. vib.* *fast* *3:2* *vib. rit.* *ord.*

Vlc. *f* *(poco)* *Vlc. pause* *extremely light* *pp* *pp* *p* *mf* *7:8* *7:8* *7:8* *ppp*

***** Upward arrows indicate quickening in the speed of bow stroke/tremolo. Downward arrows indicate slowing of bow. Approximate speed is indicated by number of 'dashes'.

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12

B. Fl. *sfz pp* *slow* *vib. accel.* *ord.* *sfz pp*

Vlc. *mf* *ricochet* *3:2* *0* *sfz* *pp* *5:4* *ppp* *tr* *harmonic gliss. (sim.)* *mp* *ppp* *(poco)* *mp* *8va*

Detailed description: This block contains the first system of the musical score, measures 12 and 13. The B. Fl. part (top staff) features a melodic line with a long slur across measures 12 and 13. It includes dynamic markings *sfz pp*, *pp*, and *sfz pp*, along with performance instructions like *slow*, *vib. accel.*, and *ord.*. The Vlc. part (bottom staff) is more rhythmically active, starting with a *mf* dynamic and a *ricochet* effect. It includes various rhythmic patterns (3:2, 5:4), dynamics (*ppp*, *mp*, *pp*), and effects like *distort* and *harmonic gliss. (sim.)*. A *8va* marking indicates an octave shift in the latter part of the system.

13

B. Fl. *p* *sfz* *fast* *pp* *mp* *pp* *vib. rit.*

Vlc. *8va* *pizz.* *arco* *pizz.* *arco* *S.P.* *pizz.* *arco* *distort* *pp* *mf* *pp* *f* *mp* *pp*

Detailed description: This block contains the second system of the musical score, measures 13 and 14. The B. Fl. part (top staff) continues the melodic line with dynamics *p*, *sfz*, *pp*, *mp*, and *pp*. It includes the instruction *fast* and *vib. rit.*. The Vlc. part (bottom staff) features a complex texture with *pizz.* and *arco* markings, *S.P.* (sul ponticello), and various dynamics (*mf*, *pp*, *f*, *mp*, *pp*). It also includes *distort* effects and rhythmic patterns like 3:2.

14

B. Fl. *mp* *vib. accel.* *fast* *vib. rit.* *ord.* *no vib.*

Vlc. *mf* *pizz.* *arco* *ric.* *p* *(to mf)* *3:1* *p* *(sim.)* *p* *distort* *ff* *ppp* *IV* *pizz.* *mp*

Detailed description: This block contains the third system of the musical score, measures 14 and 15. The B. Fl. part (top staff) has dynamics *mp*, *mf*, *mp*, and *ppp*, with instructions *vib. accel.*, *fast*, *vib. rit.*, *ord.*, and *no vib.*. The Vlc. part (bottom staff) is highly textured, featuring *pizz.*, *arco*, and *ric.* markings, along with dynamics *mf*, *p*, *ff*, and *mp*. It includes *distort* effects, rhythmic patterns (3:1), and a *IV* chord marking.