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

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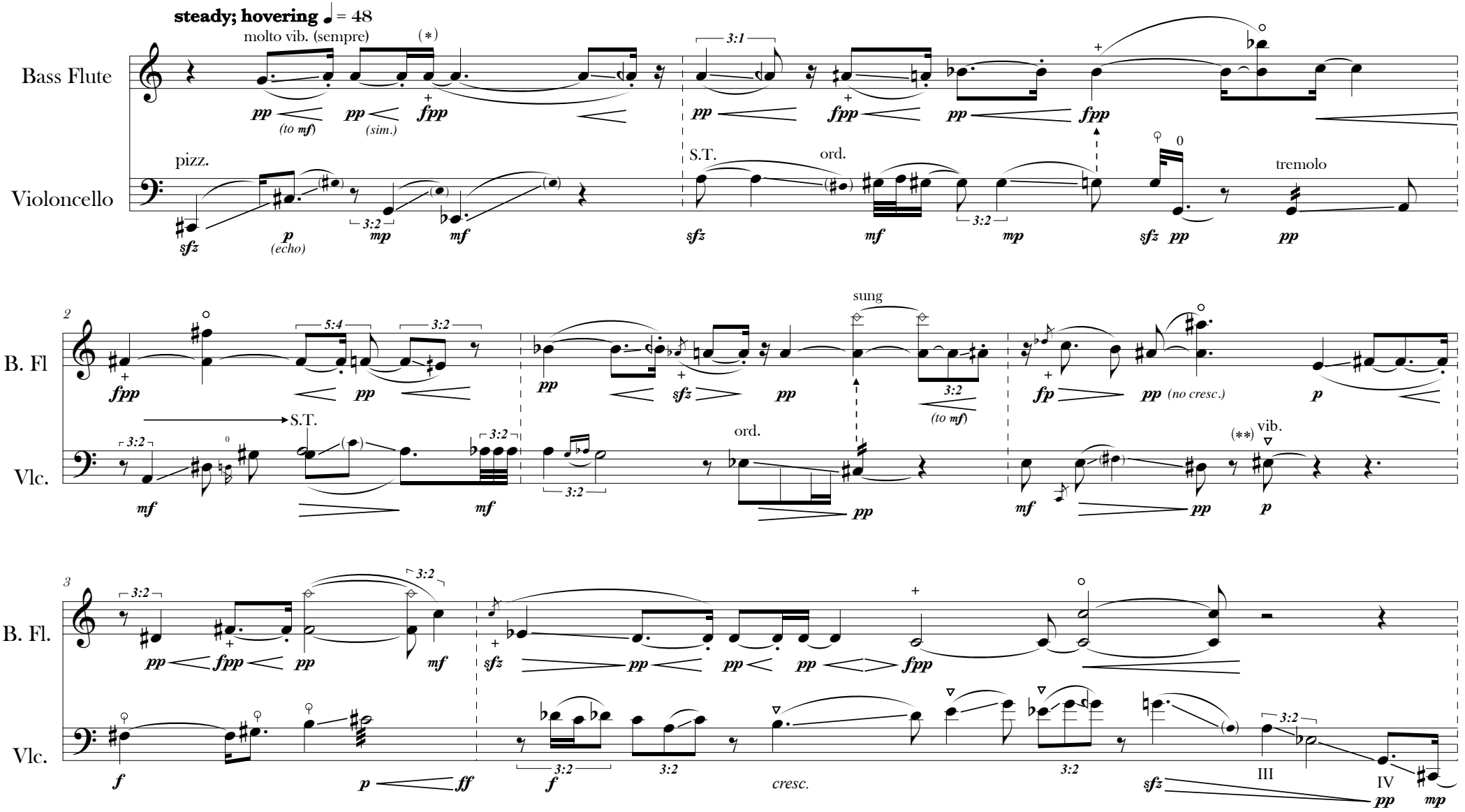

* see performance directions

** with plectrum

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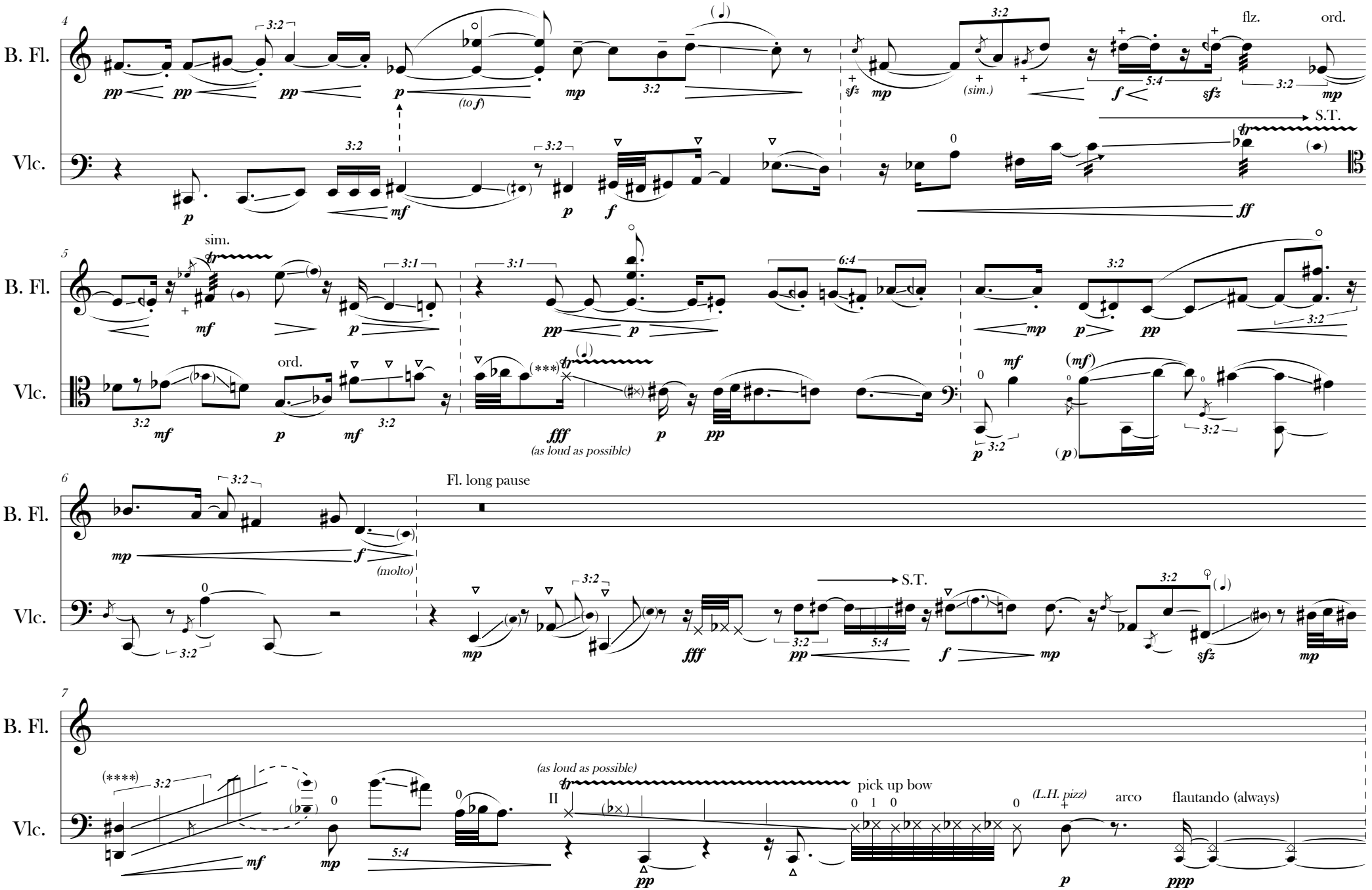
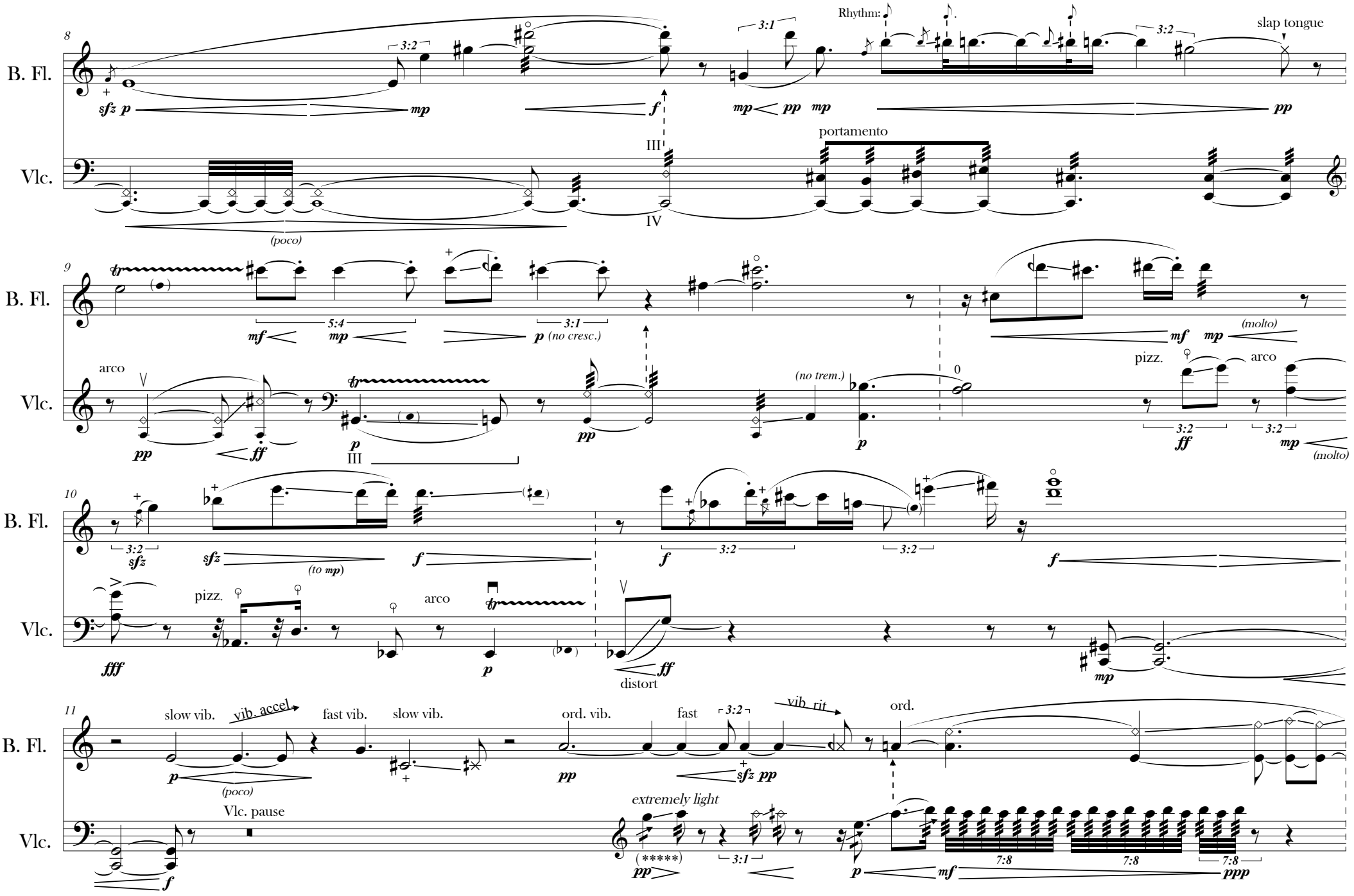
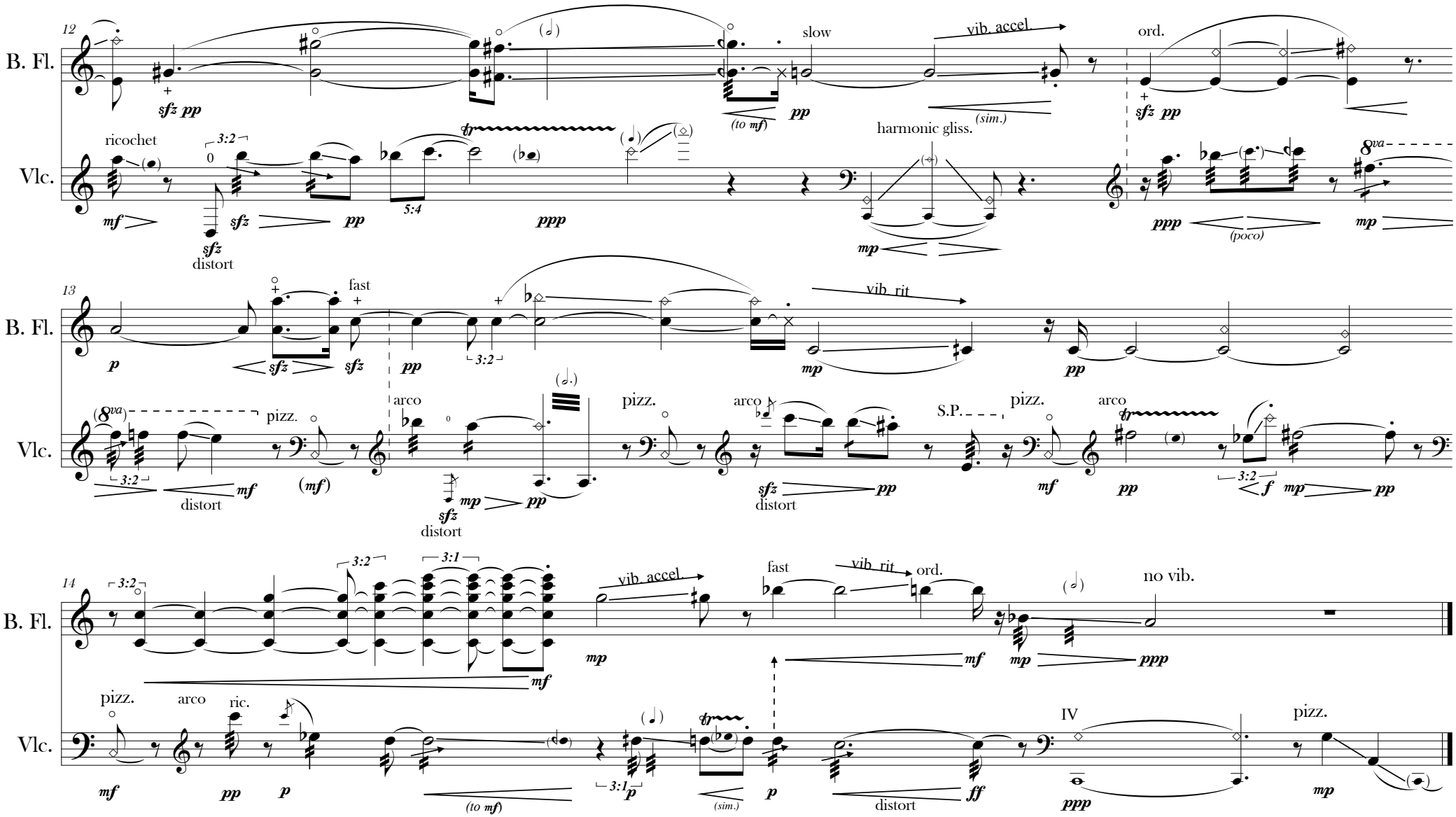


* * * crossed noteheads indicate pitches to be 'hammered' on the string with the L.H (no R.H.)

* * * * 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.



***** 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'.


12
B. Fl.
Vlc.
ricochet
distort
slow
(to mf)
harmonic gliss.
(sim.)
vib. accel.
ord.
(poco)
13
fast
vib. rit
arco
pizz.
S.P.
14
vib. accel.
fast
vib. rit
ord.
no vib.
ric.
(to mf)
(sim.)
IV