

pete stollery

thickness

(2000)

for flute, viola and tape

perusal score only

thickness

for flute, viola and tape

thickness was commissioned by the Scottish Chamber Orchestra with funds provided by Shell UK. The first performance (Lis Dooner – flute, Sophie Renshaw - viola) took place on 20th October 2000 at the Cowdray Hall, Aberdeen as part of the Looking out to Sea project.

The instruments are amplified and their signals should then be mixed and fed in stereo to a pair of loudspeakers at the centre of the stage, just in front of the performers.

It is preferable that the tape part is diffused over a system of loudspeakers (minimum of 8) to enhance the dynamic and spatial features of the sounds on tape. If this is not possible, then the flute, viola and tape parts should all emanate from a pair of loudspeakers with the instrument signals panned appropriately to reflect their position on stage and the tape part in stereo from both speakers. Reverb may be added to the instrumental signals if the performance space acoustic requires it.

“Thickness” is the preferred name used by fishing communities on the Buchan coast of NE Scotland for the coastal sea mist or haar which rises from the sea and creeps slowly across the land. There are many superstitions and stories about this sea mist, passed down over generations. One such story, of which examples can also be found on parts of the east coast of North America and Canada, tells of widows leaving the front doors of their homes open as the thickness starts to creep over the land; legend states that the souls of fishermen drowned at sea were contained in the mist.

thickness

for flute, viola and tape

pete stollery

(♩ = 120)

0.00

flute

viola

from 0.18 - 2.38, flute and viola should try to avoid synchronization of material; individual expression/rubato is to be encouraged

(0.18)

flute

* from nothing

viola

* from nothing

0.24

flute

mf

ff sfz mp pp mf

viola

0.32
flute
viola

0.40
flute
viola

0.48
flute
viola

0.56
flute
viola

The musical score consists of four systems, each with a flute and viola part. The key signature is one sharp (F#) and the time signature is 3/8. The score includes various dynamic markings such as *pp*, *mf*, *f*, *ff*, *sfz*, and *ppp*. It also features articulation marks like accents and slurs, and specific performance instructions such as triplets and breath marks. A large, semi-transparent watermark reading 'PERUSAHAAN PERUSAHAAN' is overlaid diagonally across the page.

This musical score page contains three systems of music for flute and viola. The first system (measures 1.04-1.11) features a flute part with triplets and dynamics *mf*, *p*, and *pp*, and a viola part with dynamics *mp* and *pp*. The second system (measures 1.12-1.19) includes a flute part with complex rhythms, dynamics *mp*, *pp*, *ff*, and *mf*, and a viola part with dynamics *sfz*, *ff*, *mf*, and *ff*. The third system (measures 1.20-1.27) shows a flute part with dynamics *mf*, *sfz*, and *f*, and a viola part with dynamics *mp*, *mf*, *sfz*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

1.04
flute
mf *p* *pp*

1.12
flute
mp *pp* *ff* *mp* *mf*

1.20
flute
sfz *ff* *mf* *f* *ff*

1.28
flute
mf *sfz* *f*

viola
mp *pp* *mp* *pp*

viola
sfz *ff* *mf* *ff*

viola
mp *mf* *sfz* *sfz* *f*

viola
sfz *sfz* *sfz*

flute

1.36

f

viola

1.44

3 3 6

6

viola

sfz

1.52

flute

viola

2.00

5 5

3

This musical score is for a flute and viola. It is divided into four systems, each with a time signature of 3/8. The key signature has two sharps (F# and C#). The first system (measures 1.36-1.43) features a flute part with a forte (*f*) dynamic and a viola part with a forte (*f*) dynamic. The second system (measures 1.44-1.51) includes triplets and sextuplets in both parts. The third system (measures 1.52-1.99) features a sforzando (*sfz*) dynamic in the flute part. The fourth system (measures 2.00-2.07) includes quintuplets in the flute part and a triplet in the viola part.

2.08

flute

viola

mf *sfz*

mf *mp* *pp*

2.16

flute

viola

sfz *sfz* *sfz* *p* *sfz*

sfz *mp* *pp* *mf* *mp* *sfz* *sfz*

2.24

flute

viola

sfz *mp* *sfz* *p*

mp *sfz* *p* *sfz*

2.32

flute

viola

(2.38)

pp

sfz *sfz*

tape only...

perusal score only

from 3.16 to 5.18, start and end of flute and viola phrases must be synchronized but the internal material of each phrase should be played with expression/rubato, the two parts meeting up again at the end of the phrase. Glissandi should be smooth and should start half way through the first note. Flute and viola should map the overall dynamic of the music on tape.

(dance)
(3.16)

flute

viola

3.24

flute

viola

3.40

flute

viola

3.56

flute

viola

4.12
flute *ff*
*bend
viola *ff*
4.28
flute
viola
4.44
flute
viola
5.00
flute
viola
pp

The image shows a musical score for flute and viola. It is divided into three systems of staves. The first system (measures 4.12-4.27) features a flute part with a dynamic marking of *ff* and a performance instruction '*bend' with a dotted line above it. The viola part also has a dynamic marking of *ff*. The second system (measures 4.28-4.43) continues the flute and viola parts. The third system (measures 4.44-5.00) shows the flute part with a dynamic marking of *pp* and a performance instruction '*' above a note. The viola part also has a dynamic marking of *pp*. A large watermark 'Perusal Score Only' is overlaid diagonally across the page.

5.16

flute

viola

prominent; like a folk fiddler
(5.20)

mf

viola

* slow gliss

fade with pipes on tape