

SILVERPLATED

by Scott Smallwood

for flute, piano, harp, and string trio

SCORE

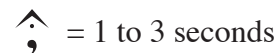


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NOTES:

GENERAL NOTES

- 1.) This piece is textural and requires the players to listen carefully to the overall sound and how it interacts acoustically within the space.
- 2.) Each player has a different tempo, and should observe it throughout. Each player should play their line (until the large rest), and then wait for silence (for others to finish playing). Once it is silent, wait the specified number of seconds before continuing to the next line. One person may keep track of this time and cue the others, (perhaps the pianist, since the pianist's tempo is 60 BPM).
- 3.) Within each player's line, there are occasional pauses with different *fermata* symbols above. These symbols should be interpreted as follows:

 = 1 to 3 seconds  = 4 to 6 seconds  = 7 to 9 seconds




FLUTE

- 1.) Do not use any form of vibrato at any time.
- 2.) Notehead shapes/symbols should be interpreted as follows:

- ⊗ = blow air through instrument
- ⊙ = breath tone (combination of pitch and air sound)
- ◆ = tongue ram (percussive sound - articulate with tongue)
- × = key click with open mouthpiece

PIANO

The piano part includes inside-piano playing. This consists of lightly brushing the strings of the piano with a wire brush. The damper pedal should not be used to sustain the strings. Instead, certain keys are to be held down on the piano keyboard. Symbols in the score should be interpreted as follows:



 = hold down key indicated  = brush on string indicated, vertically along string
 = brush on string indicated, horizontally across string

Noteheads × or ◇ indicate location (string) and duration of the gesture.

HARP

- 1.) Harp pedals should be set as follows:  (they will not need to change)

- 2.) The harp part calls for rubbing/scraping up and down the low wire-wrapped F string.

The symbol  and the noteheads × or ◇ indicate this type of playing. Note that the string called for is always the lowest wire-wrapped F string (left-hand clef is ).

- 3.) The harp part also calls for a *ricochet* effect, that is, bouncing a small metal rod on given strings. For best results, use a triangle beater, or similar metal rod. The following notation illustrates an example:

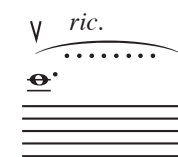


STRINGS

- 1.) For most of the piece, all three string players (violin, viola, violoncello) should play with a very soft, *quasi-scratch tone*. Except where indicated, the strings should play the pitch F with an abrasive, scratchy quality, but the pitch should be able to be heard “inside” of the *scratch tone*. For best results, play *con sordino* throughout, and perhaps play the scratch tones *sul ponticello*. Always work hard to maintain a consistently scratchy tone at a soft dynamic level. Even though this is a difficult sound to sustain, the act of trying and occasionally failing is part of the delicate sound that should result. Also note that occasionally the pitch should gliss up or down by a quarter-tone, as indicated in the score.

- 2.) Occasionally ordinary playing will be called for, usually on other pitches or harmonics. Never play with any vibrato whatsoever.

- 3.) Other techniques called upon (very occasionally) include bow *ricochet* effects and bowing on the tailpiece of the instrument. These are notated as follows:



D **5''** **10''** **E**

air
p *pp* *ppp* *p* *pp* *fl.*

ord. (n. vib.) *ord. (n. vib.)* *b.t.*

pp *pppp* *pp*

pp *pp* *pp*

p *ord.* *q.s.* *pp* *pp* *pp*

q.s. *ord.* *pp* *pp* *pp*

q.s. *ord. (n. vib.)* *p* *pp*

q.s. *ord. (n. vib.)* *p* *pp*

2'' **4''**

b.t. *air* *ord. (n. vib.)* *air* *ord. (n. vib.)*

p *mp* *p* *pp*

ppp *pp* *pp*

p *pp* *p*

p *ord.* *p* *ppp* *pp*

q.s. *ord.* *p* *pp* *pp*

q.s. *ord. (n. vib.)* *ppp* *p*

Fl *ord. (n. vib.)* *p* *b.t.* *air* *b.t.* *ord. (n. vib.)* *ppp* *b.t.* *pp*

Pno *p* *pp*

Hrp *p* *pp*

Vn *q.s.* *p* *ord. pp* *q.s.* *pp* *ord.* *ppp*

Vla *pp* *p* *ord.* *pp* *ppp*

Vc *q.s.* *p* *ord.* *pp* *q.s.* *pp*



Fl *ord. (n. vib.)* *pppp* *b.t.* *air* *b.t.* *ord. (n. vib.)* *b.t.*

Pno *pppp*

Hrp *pppp*

Vn *q.s.* *pppp* *ord.* *q.s.* *ord.*

Vla *pppp* *ord.*

Vc *q.s.* *pppp* *q.s.*