Peter Ivan Edwards

fleepercellimano

for flute (picc./bass fl.), percussion, piano, and cello

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Performance Instructions

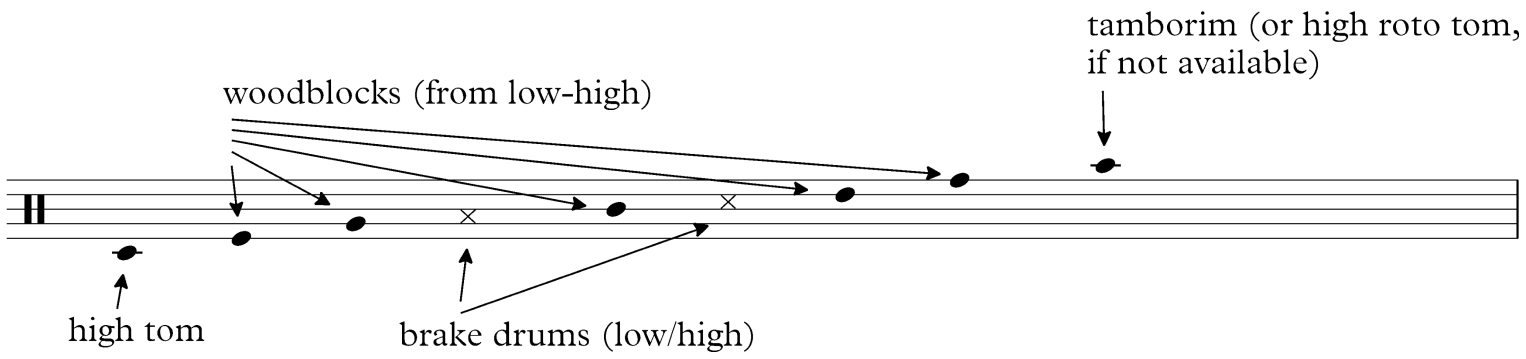
fleepercellimano is a work that deals with framing of musical events and what the experiential ramifications from framing are - interruption, control, manipulation. There are 5 sections indicated in the score. These are conceived as sections, rather than movements. While there are pauses between each section, the work should be projected as a single movement. The section titles and designations are largely conceived as rehearsal tools. They should not be printed in a program booklet.

Percussion:

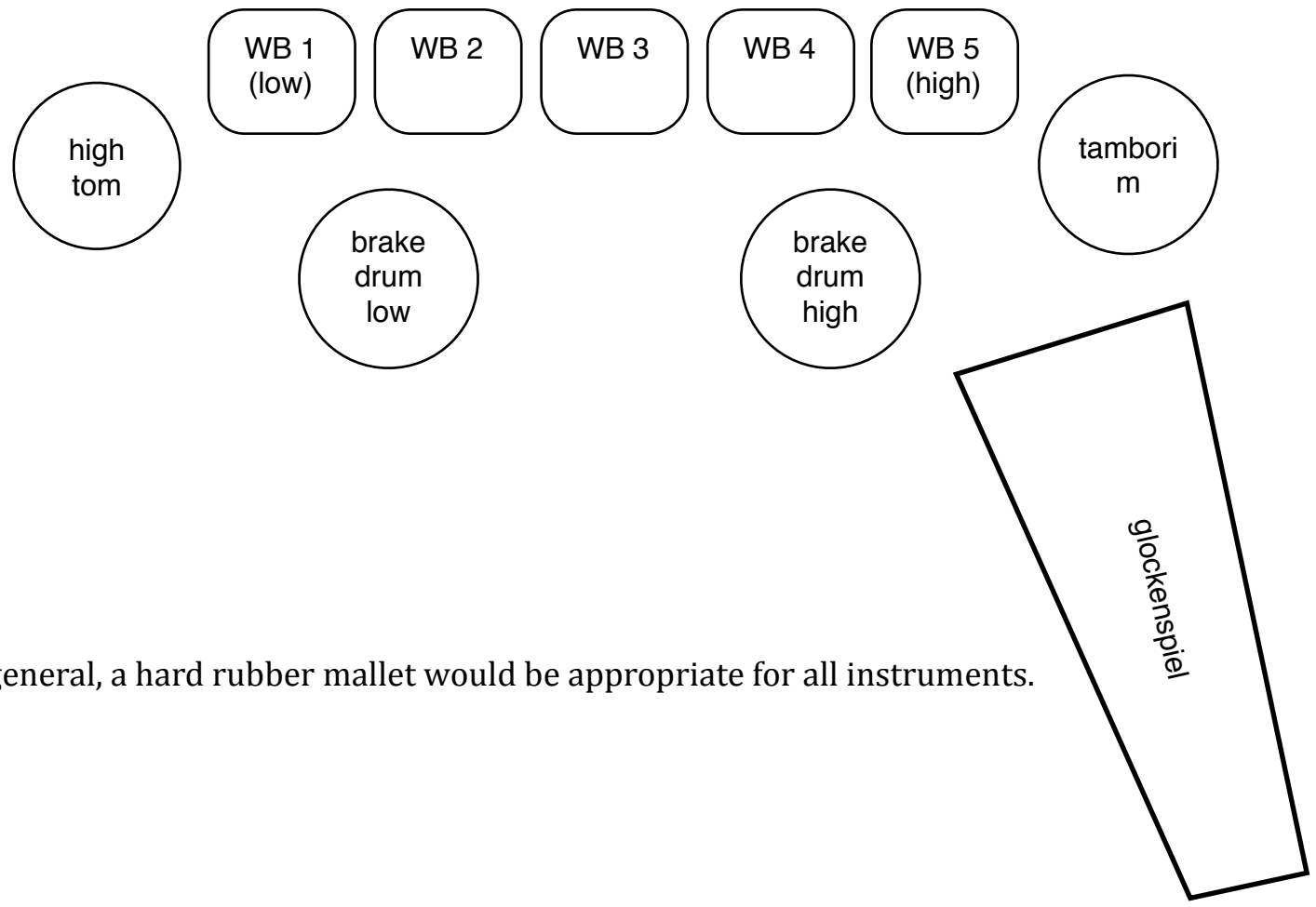
The following instruments are required for this work:

1 high tom (very high and tight sound is preferable)
1 tamborim (the instrument used for Brazilian carnival, not a tambourine)
5 woodblocks (low-high set)
2 brake drums (different pitches)
1 glockenspiel

Notation is as follows:



Physical layout of the instruments is imagined as follows:



In general, a hard rubber mallet would be appropriate for all instruments.

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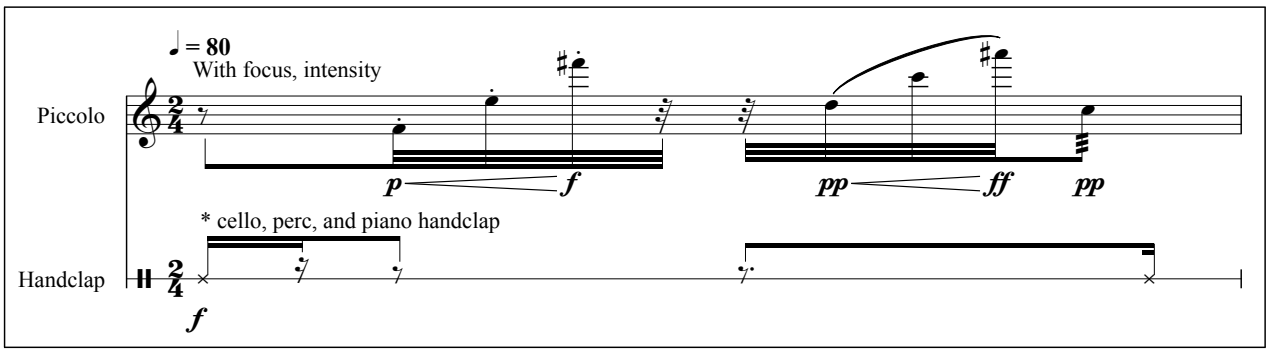
I. Clap Frames

The first 24 events should be performed as isolated units, as though a single section has been broken up into 24 pieces with the framing or interruptions being caused by the clapping. Pauses between events should be varied in length and determined by the conflicting goals of fragmentation and continuity.

1.



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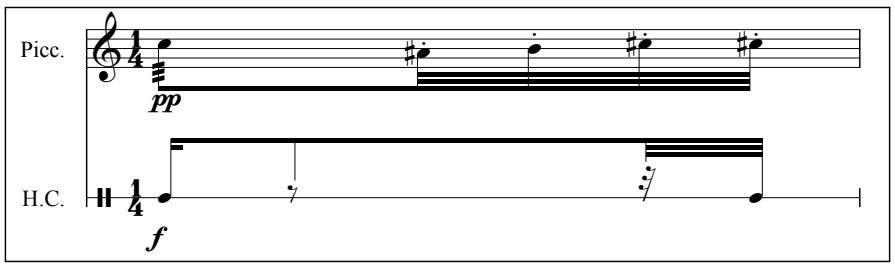

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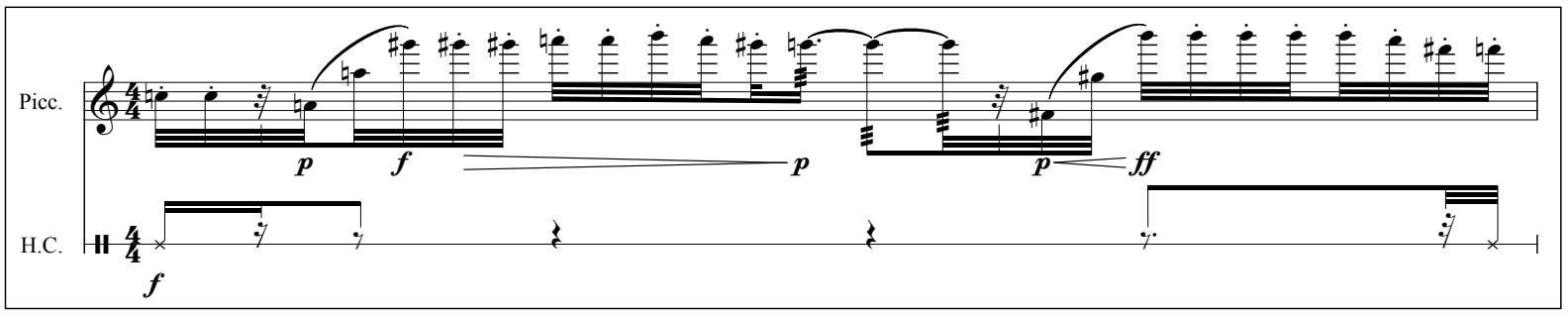

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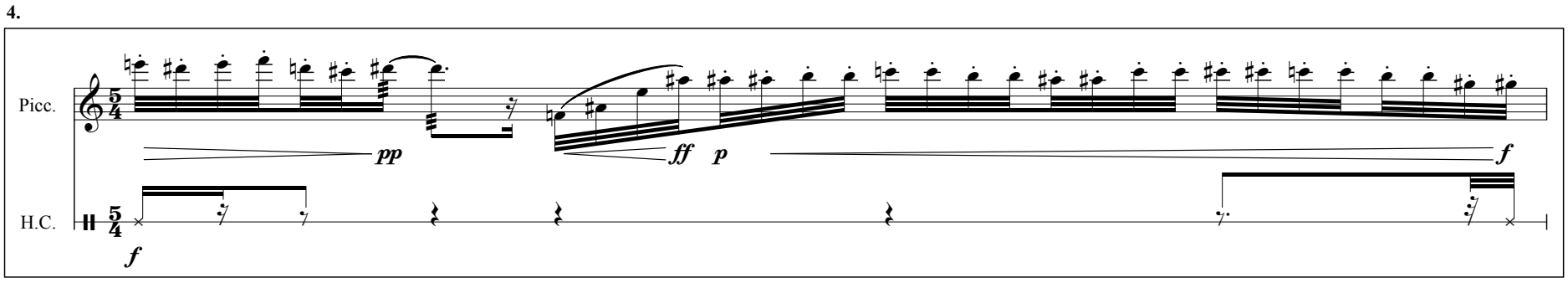

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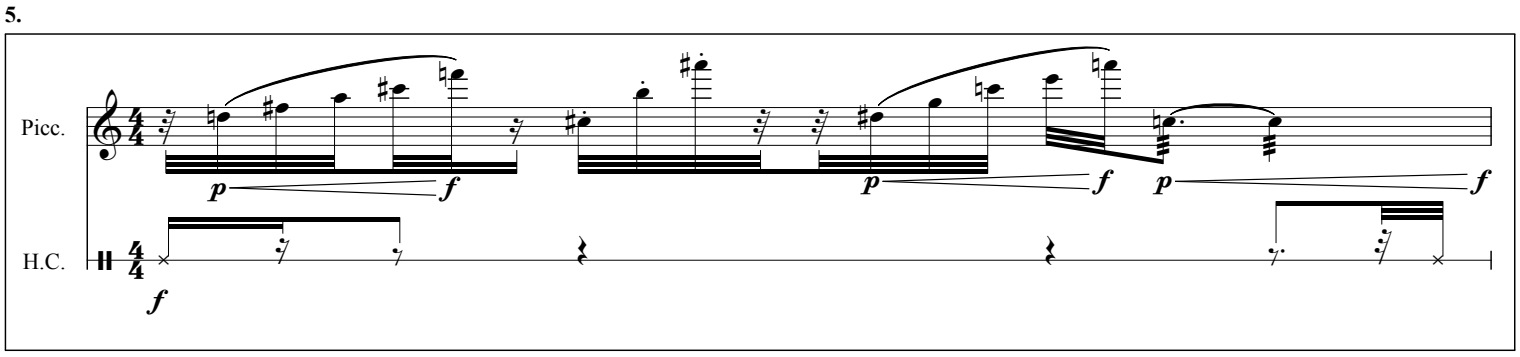

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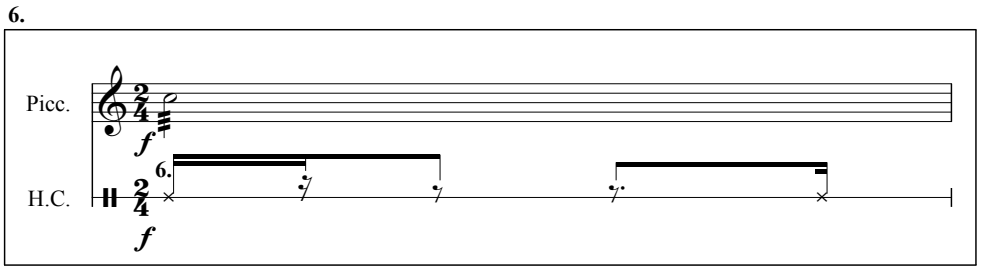

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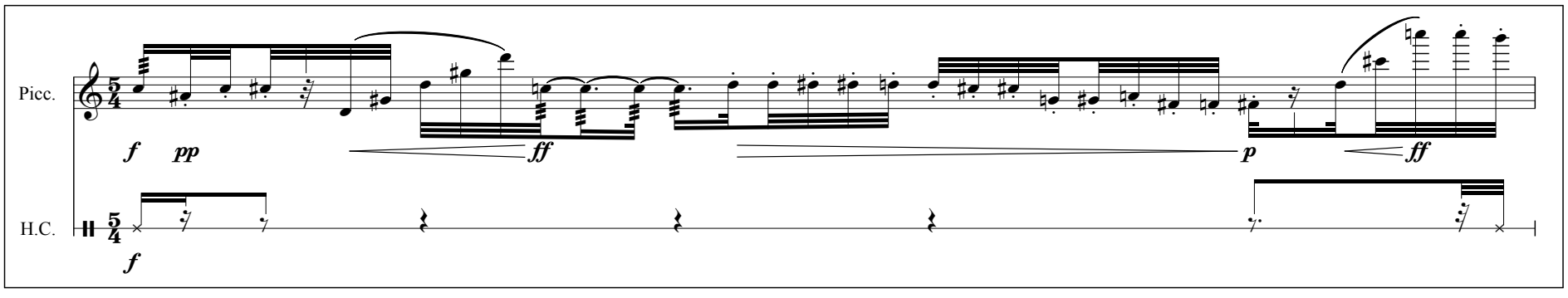

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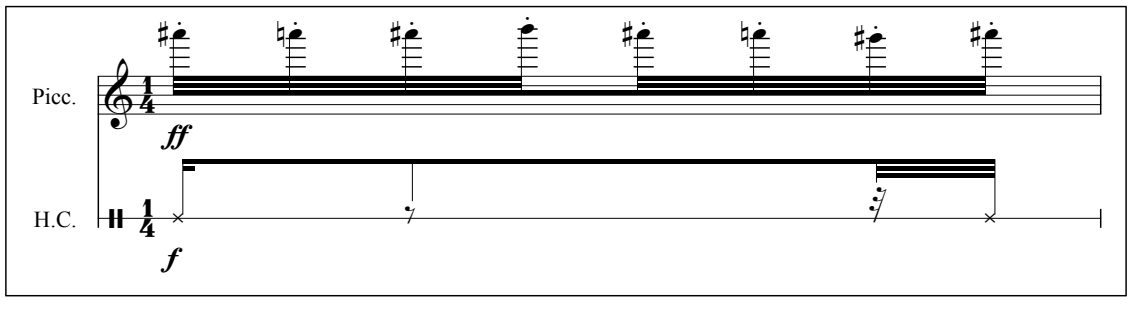

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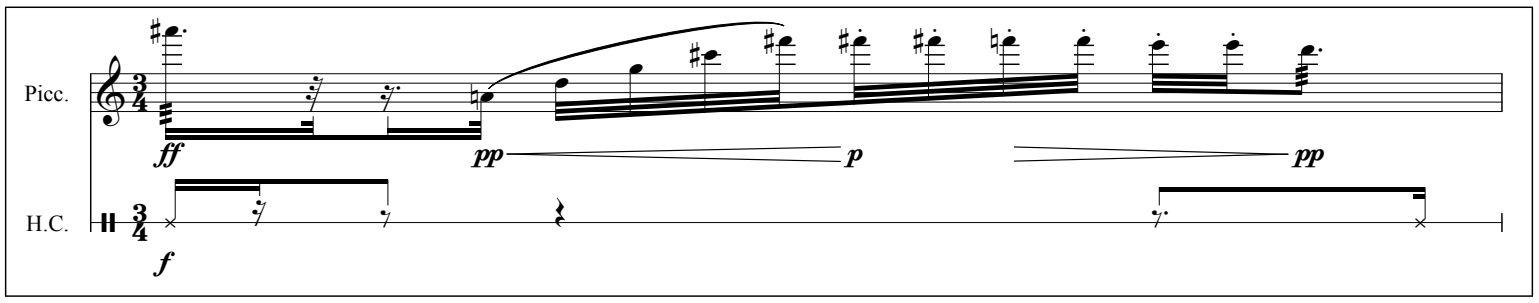

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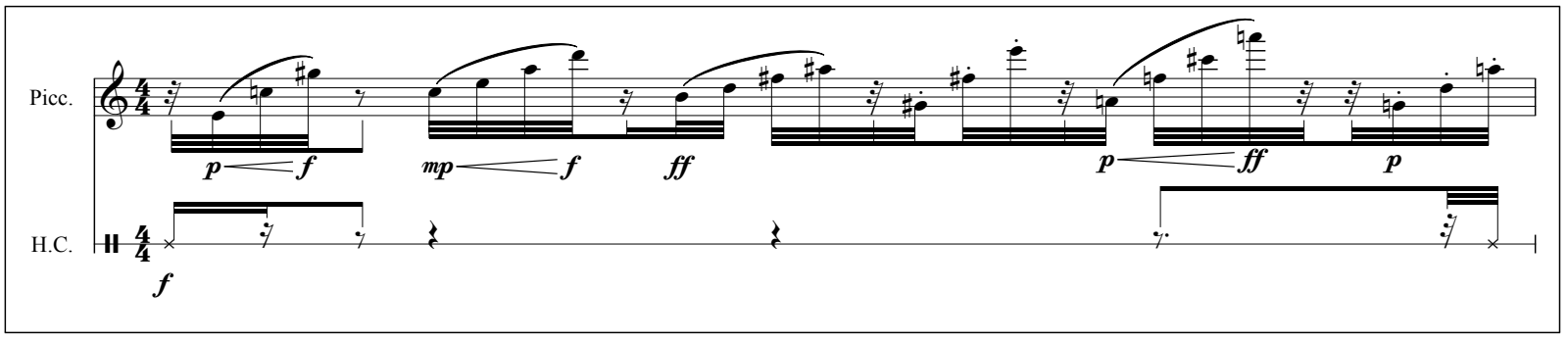

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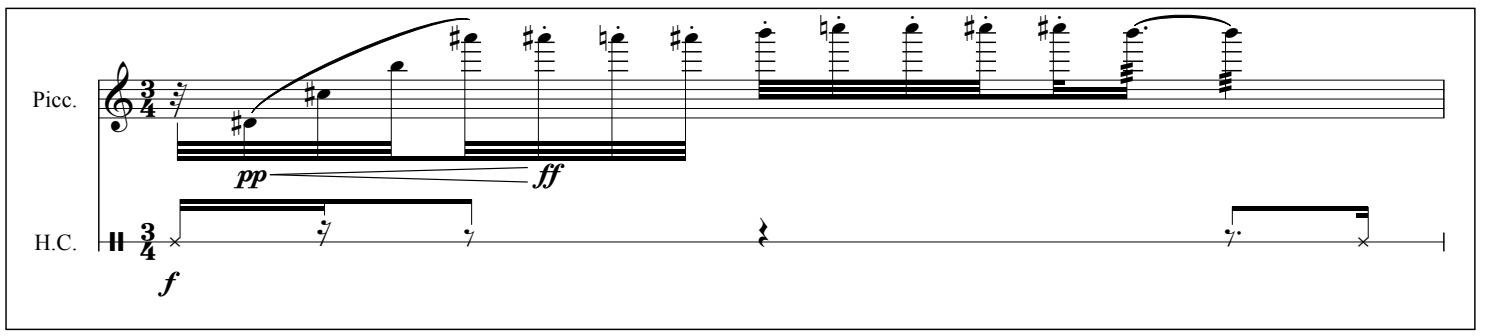

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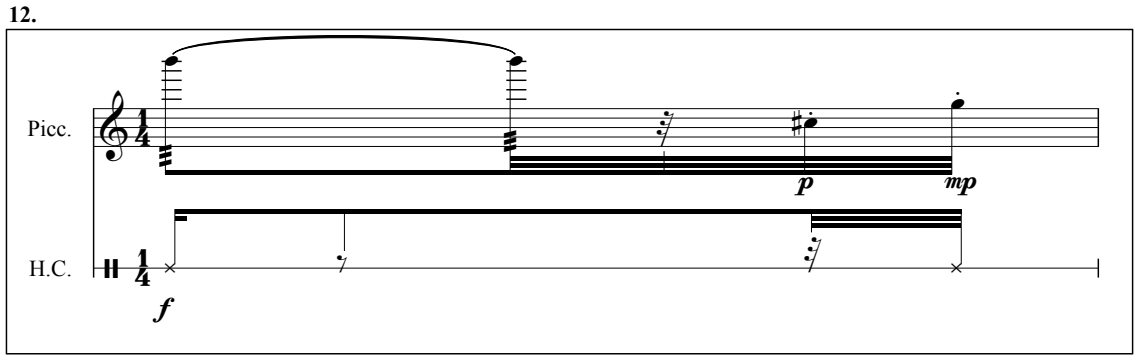

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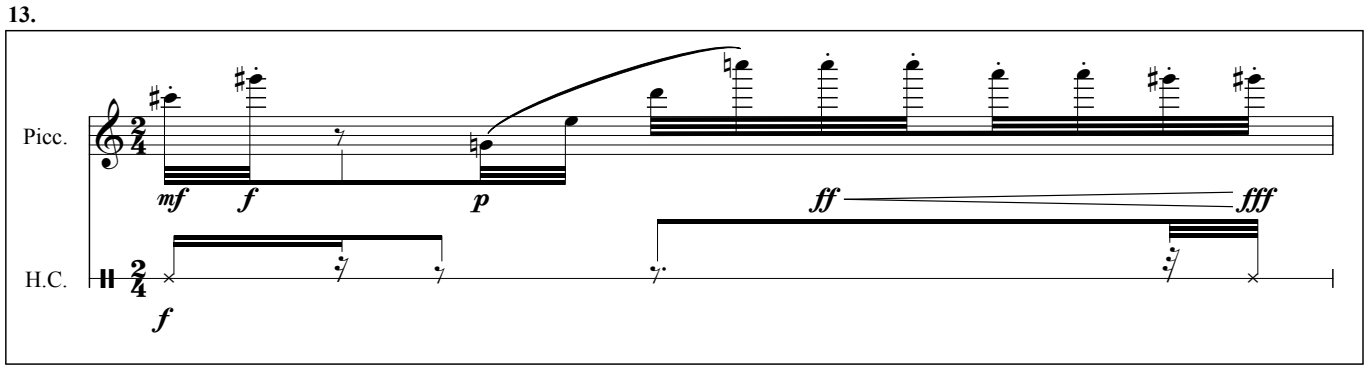

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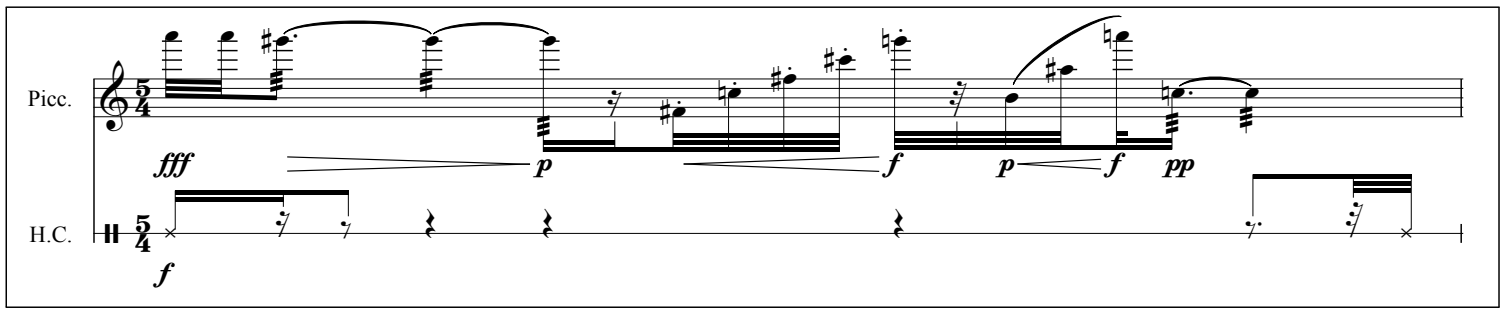

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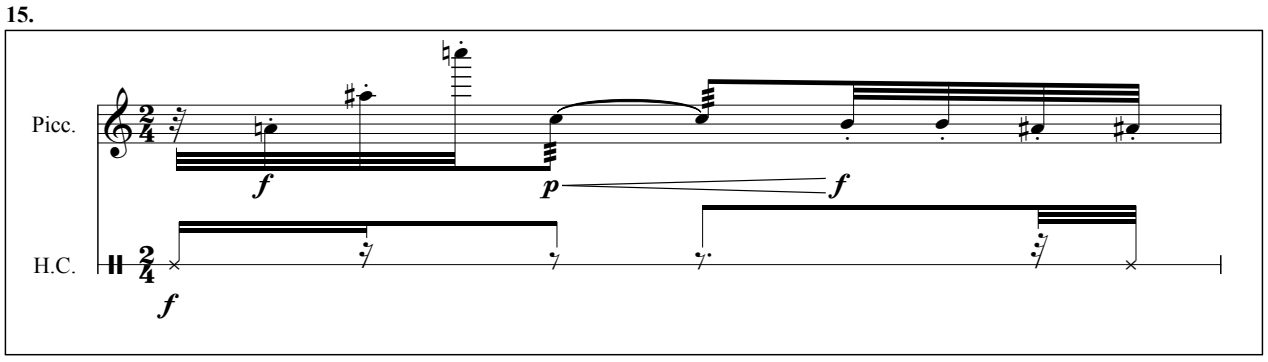

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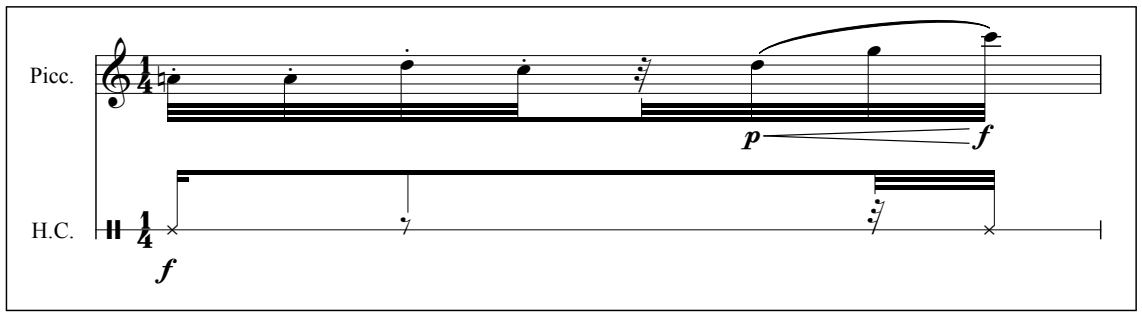

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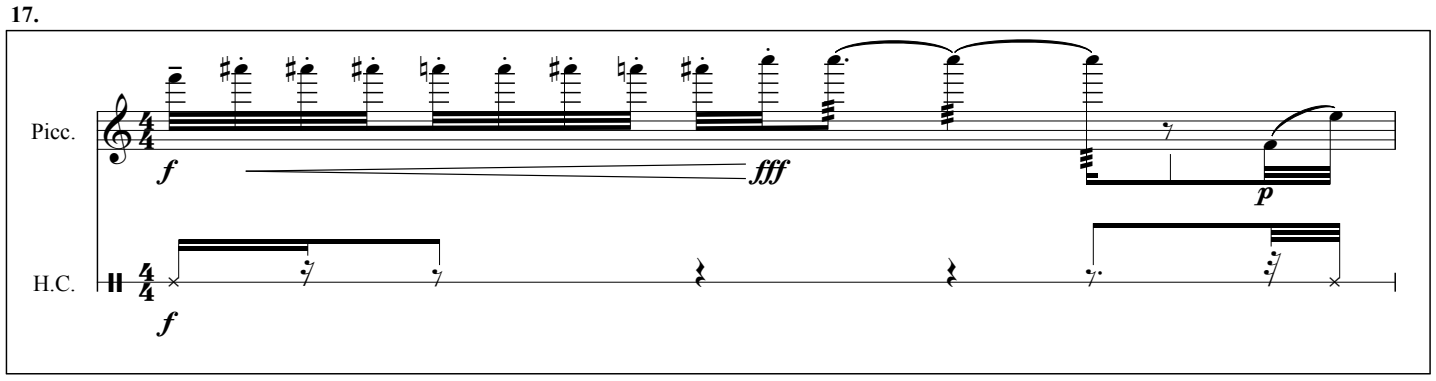

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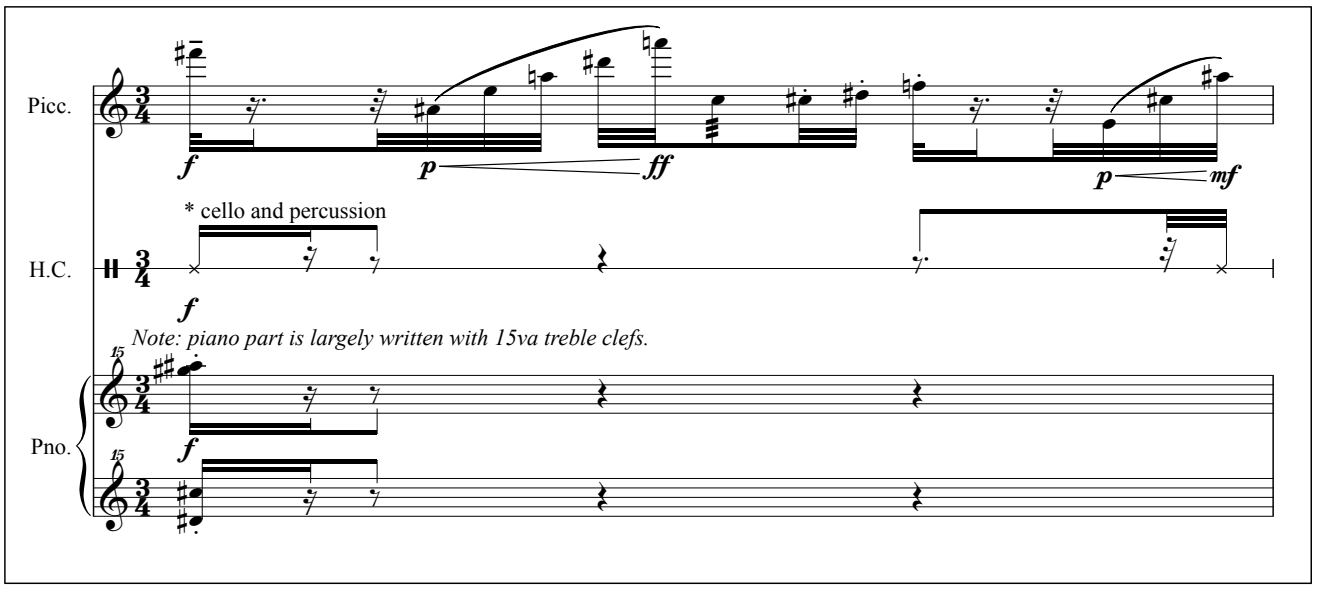

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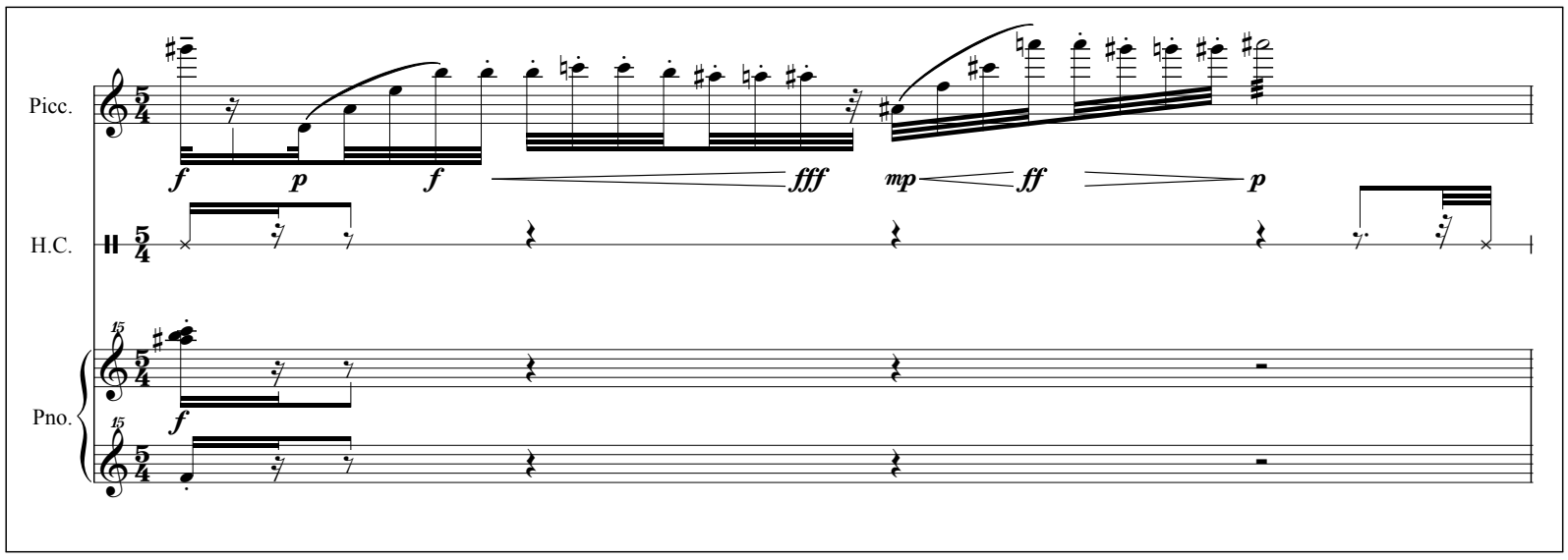

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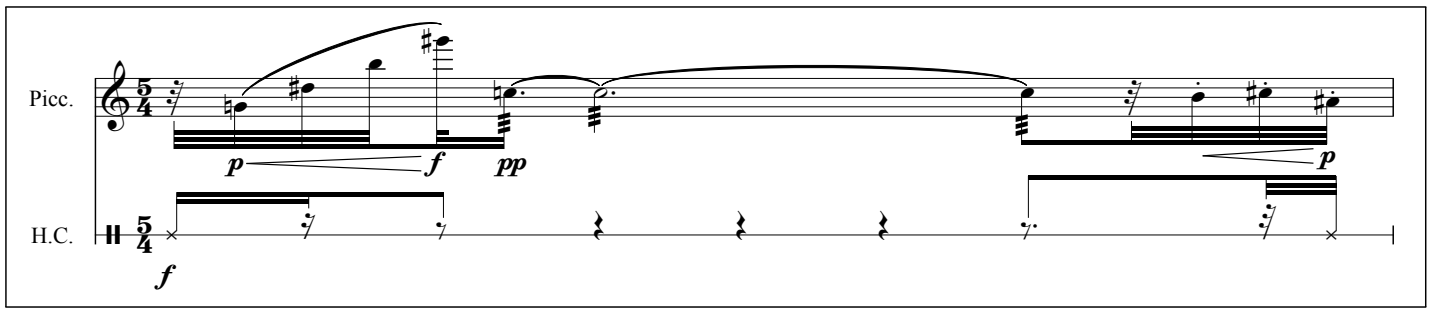

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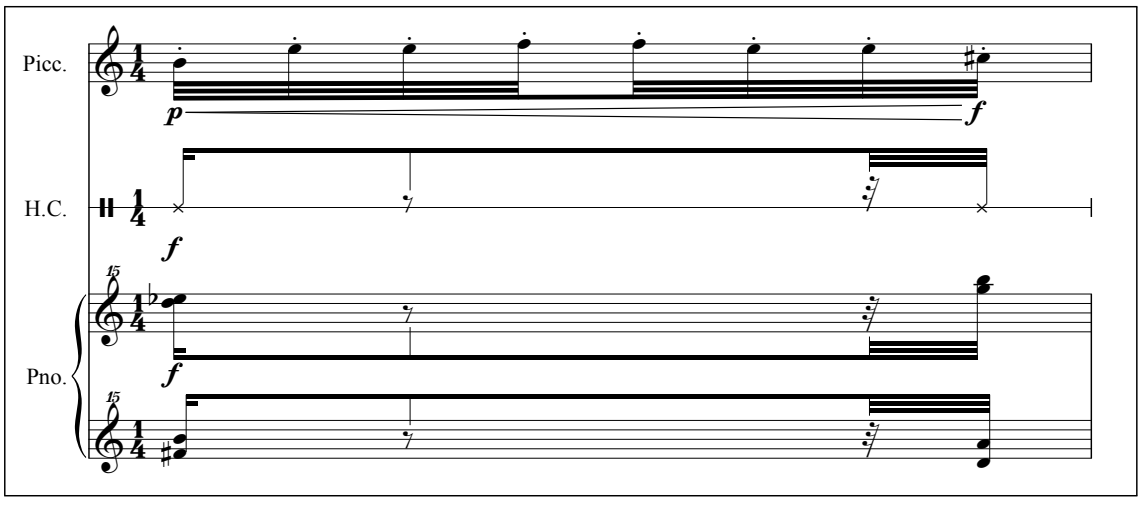

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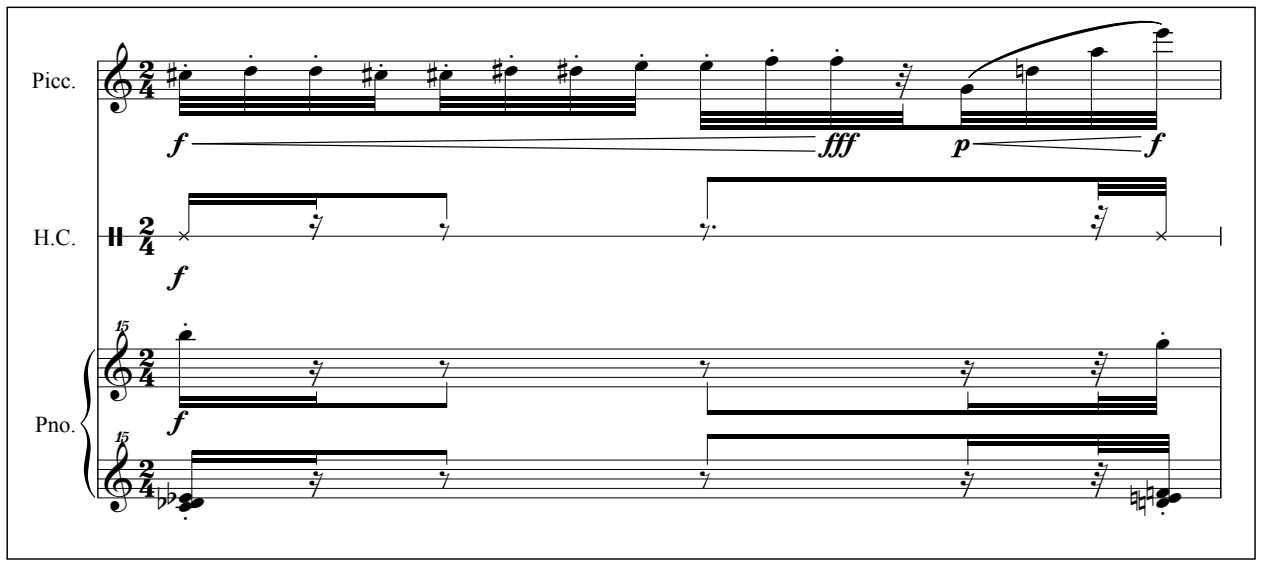

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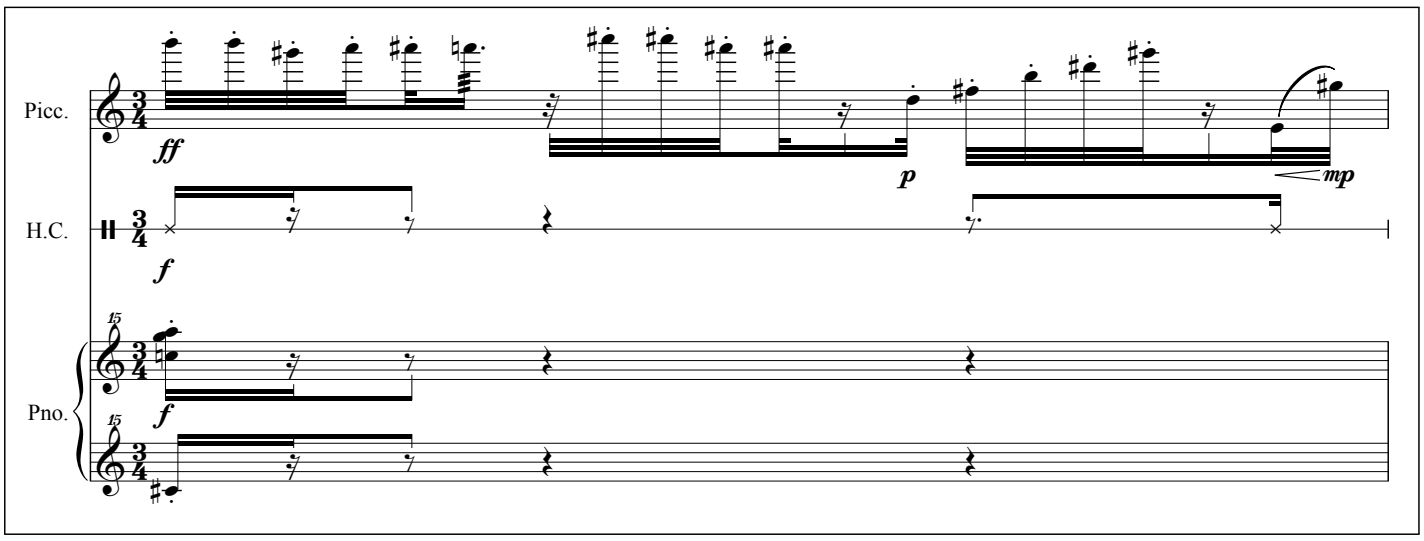

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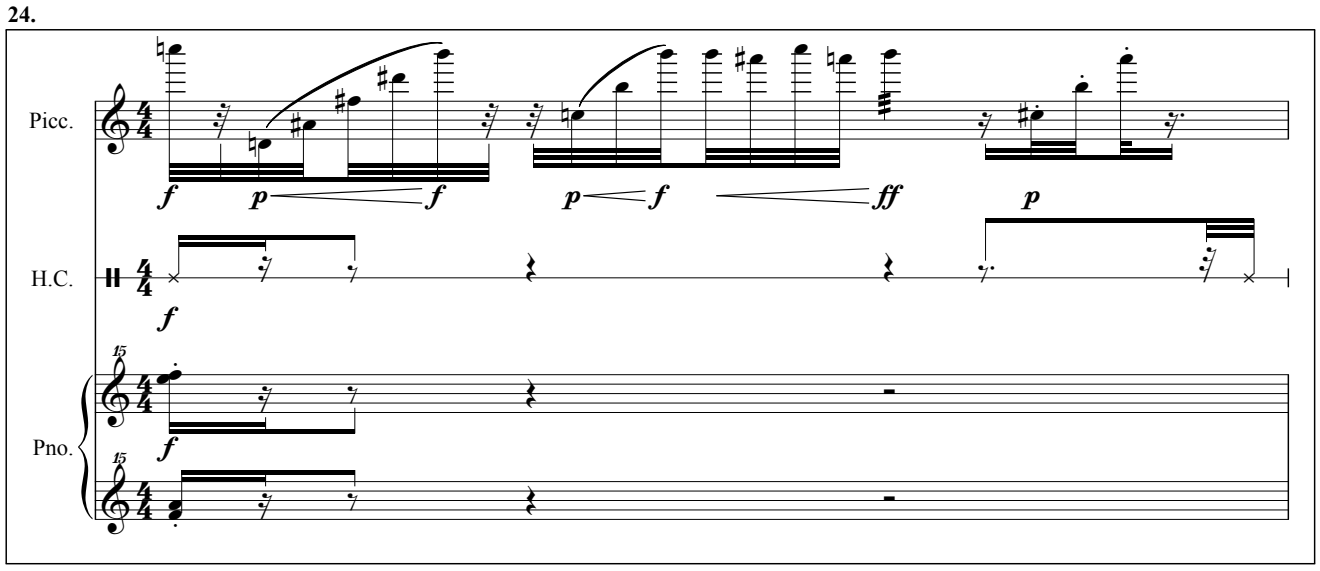

II. Loose Triggers

7

Picc.

H.C.

H.C.

15

Pno.

ff

pp ff

p

11

Picc.

H.C.

H.C.

Pno.

f

> p f

f

p < f p < f

f < ff

p < f

p < f

15

Picc.

H.C.

Vc.

H.C.

Tam.
Blocks
Brakes
Tom

Pno.

f

p

p

p ff

ff

ff sempre

ff sempre

21

Picc.

Vc.

Tam.
Blocks
Brakes
Tom

Pno.

ff

p f fff

fff

ff

fff

p f

ff

26

Picc.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.

31

35

39

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44

Picc.

Vc.

Tam.
Blocks
Brakes
Tom

Pno.

To Fl.

♩ = 76 ♩ = 72 ♩ = 68 ♩ = 62

48

♩ = 56 ♩ = 50 ♩ = 46 ♩ = 40

Ped. Ped.

III. Piano Frames

1.

24 isolated events: the resonance of the final piano chords sustaining the silence between them (events 1-17).
The pauses between the events should be variety and determined, like in the first section, by the conflicting goals of fragmentation and continuity. Here the quality of the piano resonance will be influential. The character of the events should start still, frozen and transform towards expressive and, at times, jagged and explosive.

♩ = 28
Flute

Fl.

Vc.

Tam.
Blocks
Brakes
Tom

III. Piano Frames

♩ = 28

Pno.

Ped.

2.

Fl.

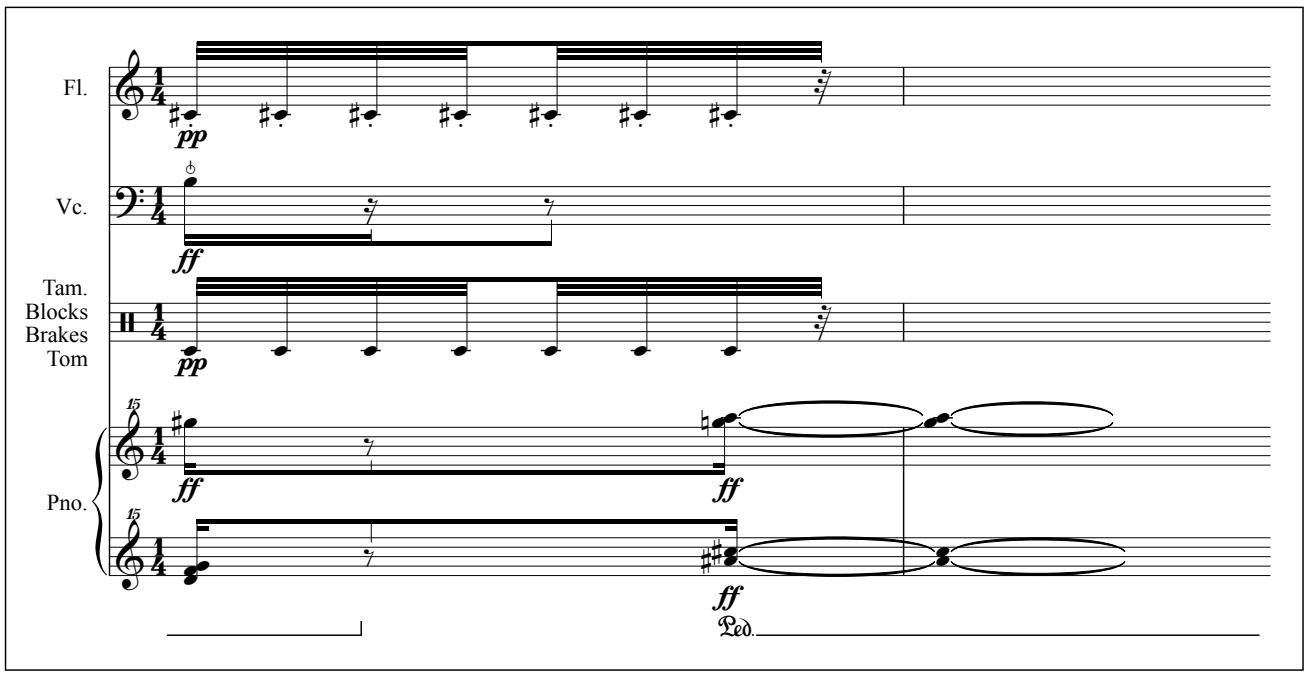
Vc.

Tam.
Blocks
Brakes
Tom

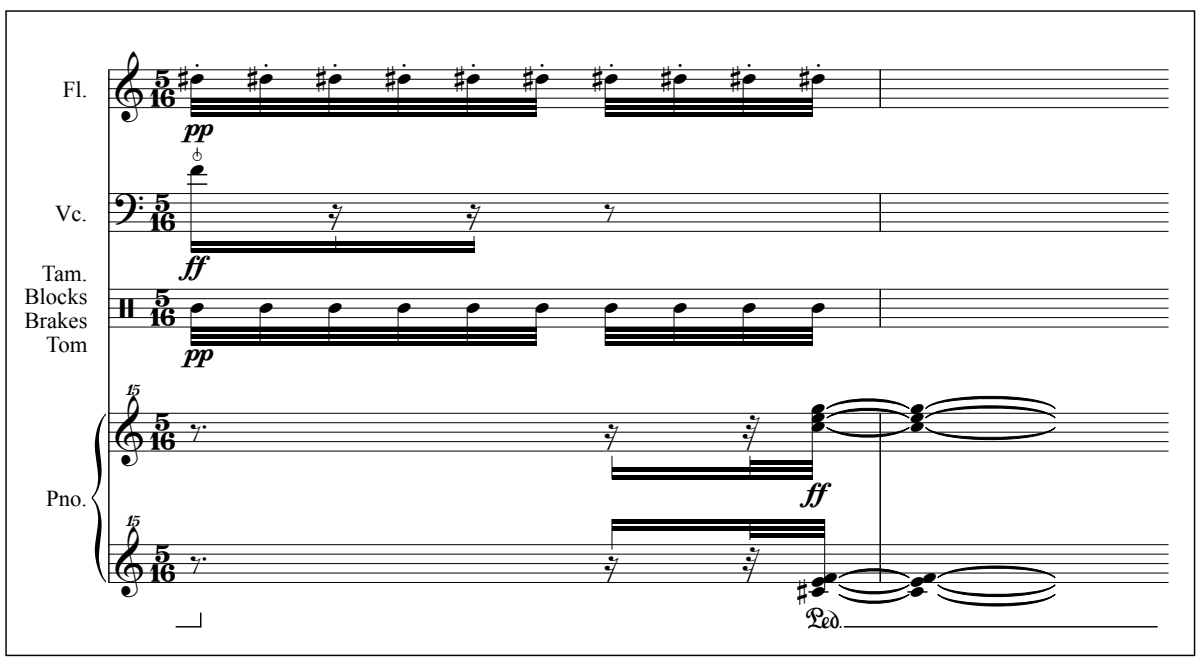
Pno.

Ped.

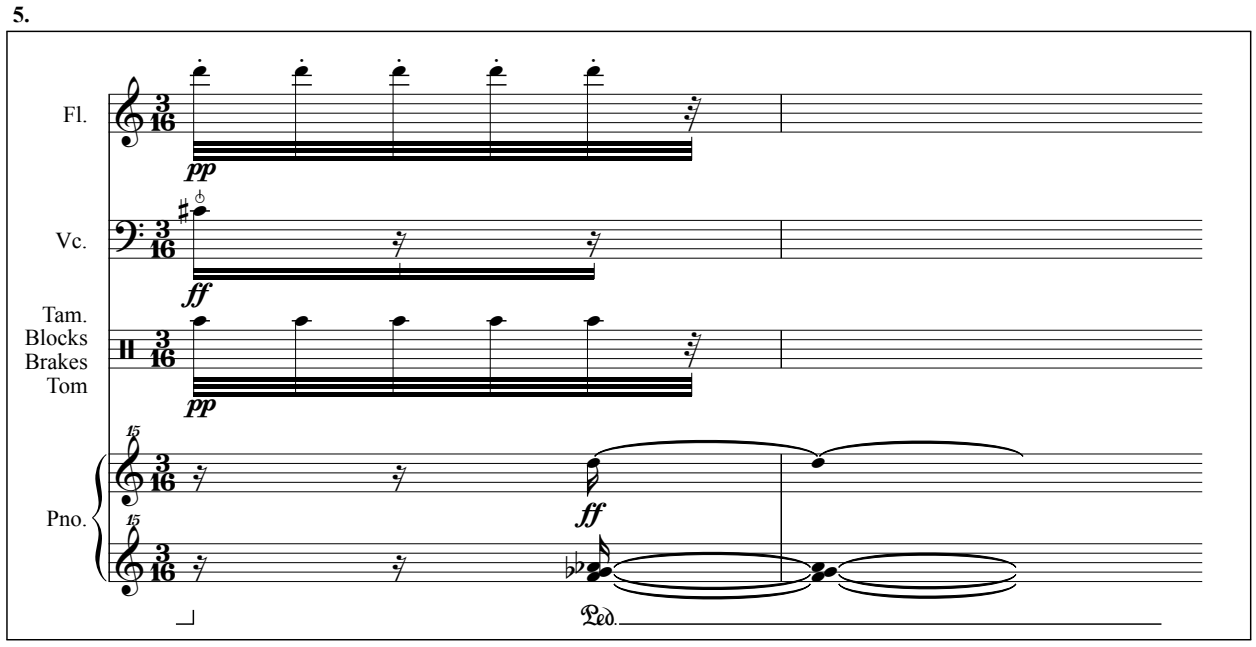
3.


Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp
ff
Ped.

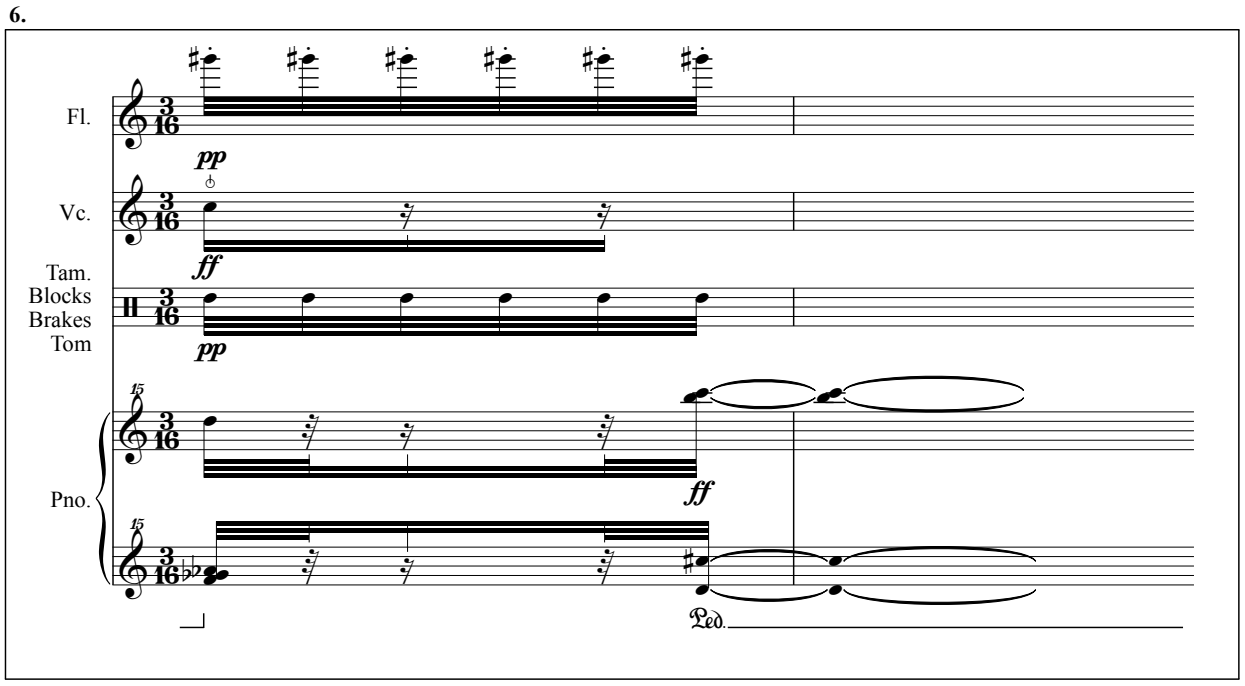
4.


Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp
ff
Ped.

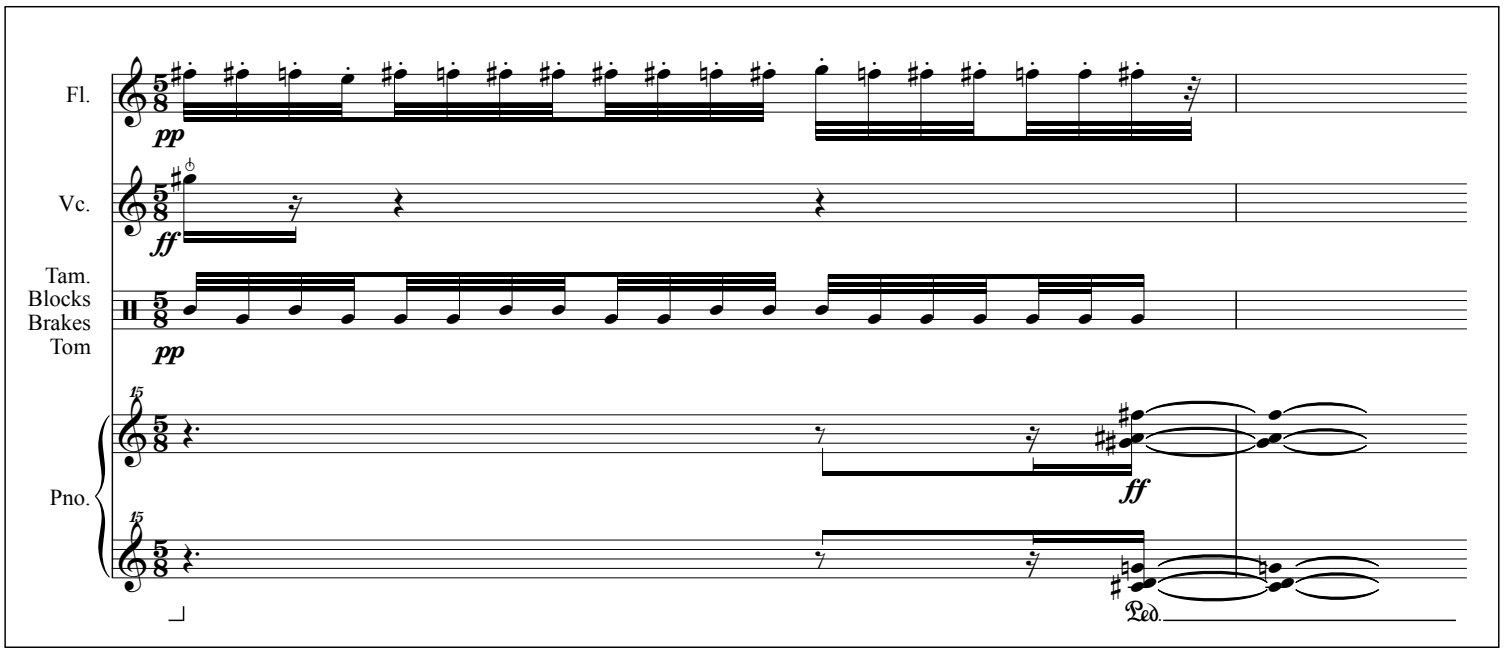
5.


Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp
ff
Ped.

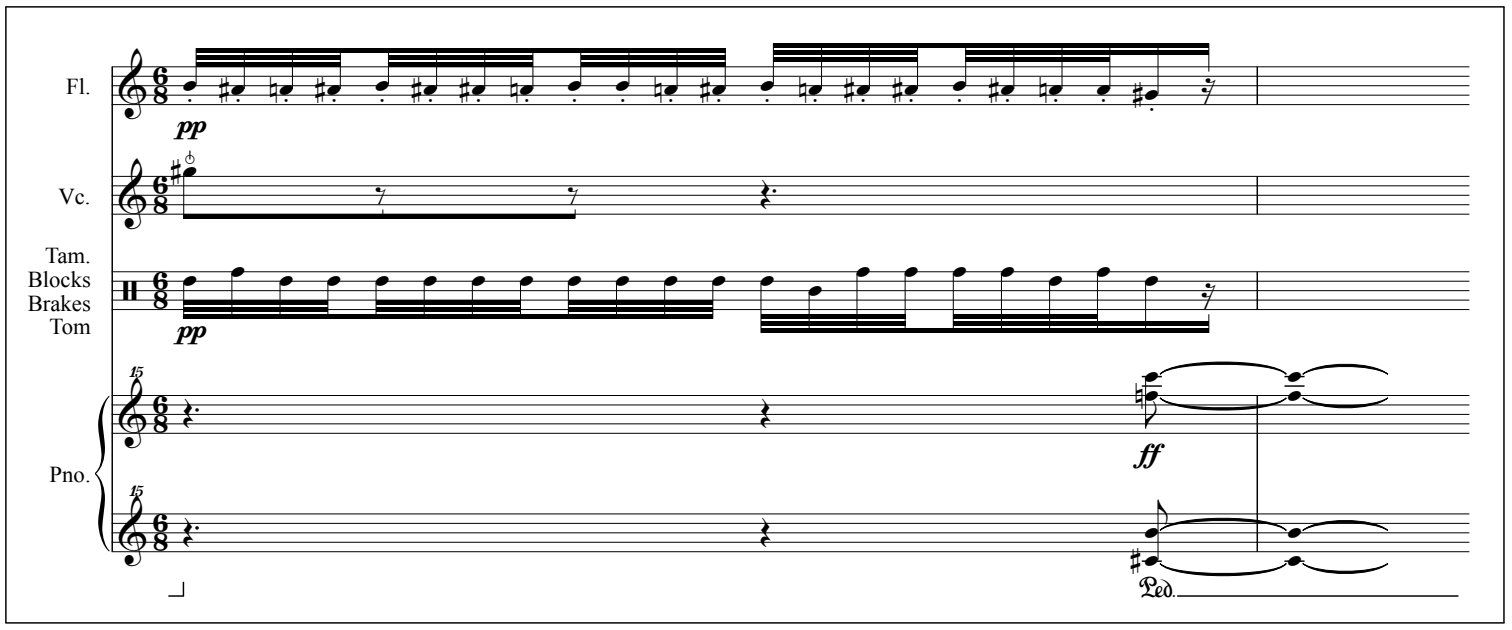
6.


Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp
ff
Ped.

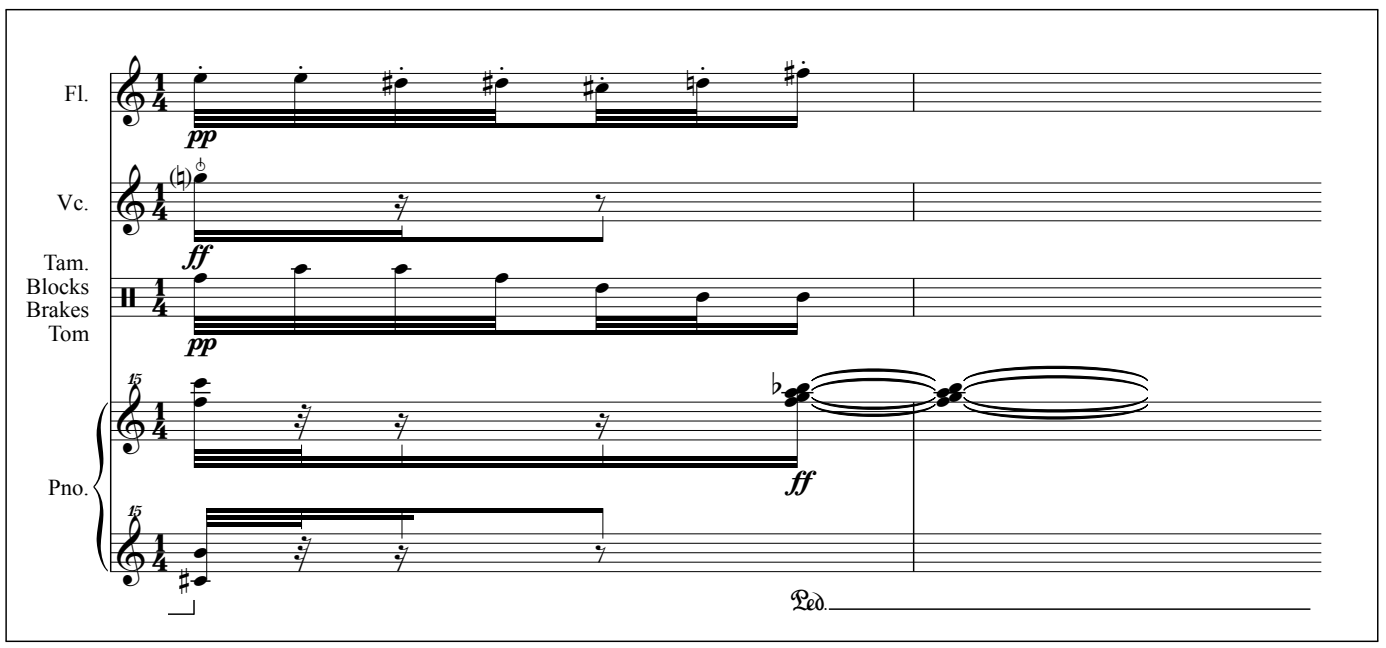
7.


Fl.
pp
Vc.
ff
Tam.
Blocks
Brakes
Tom
pp
Pno.
15
ff
Ped.

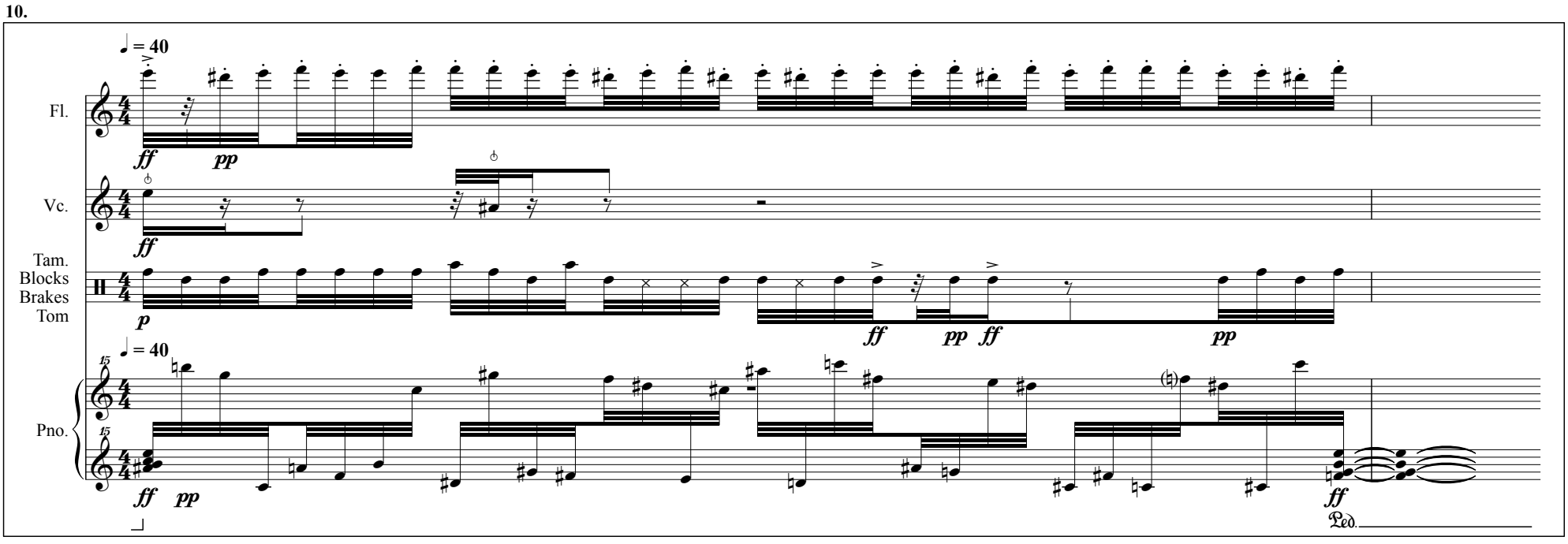
8.


Fl.
pp
Vc.
Tam.
Blocks
Brakes
Tom
pp
Pno.
15
ff
Ped.

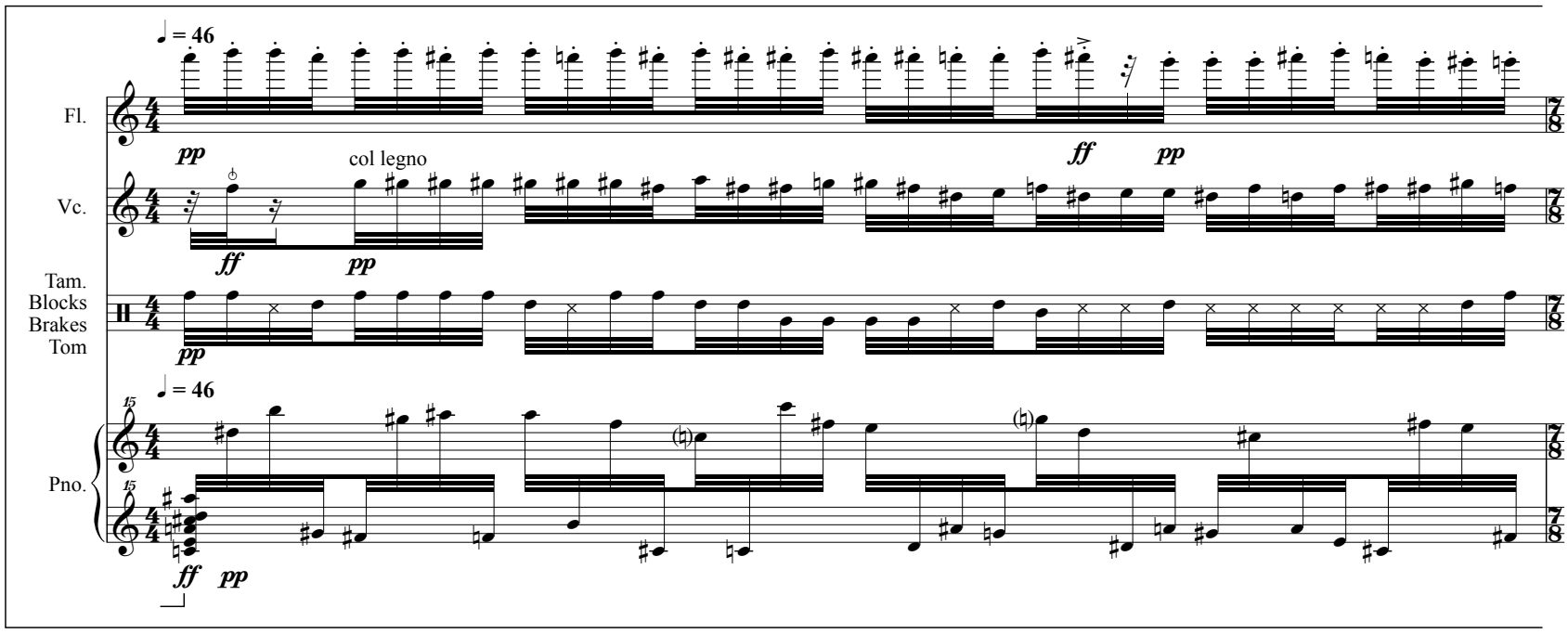
9.


Fl.
pp
Vc.
ff
Tam.
Blocks
Brakes
Tom
pp
Pno.
15
ff
Ped.

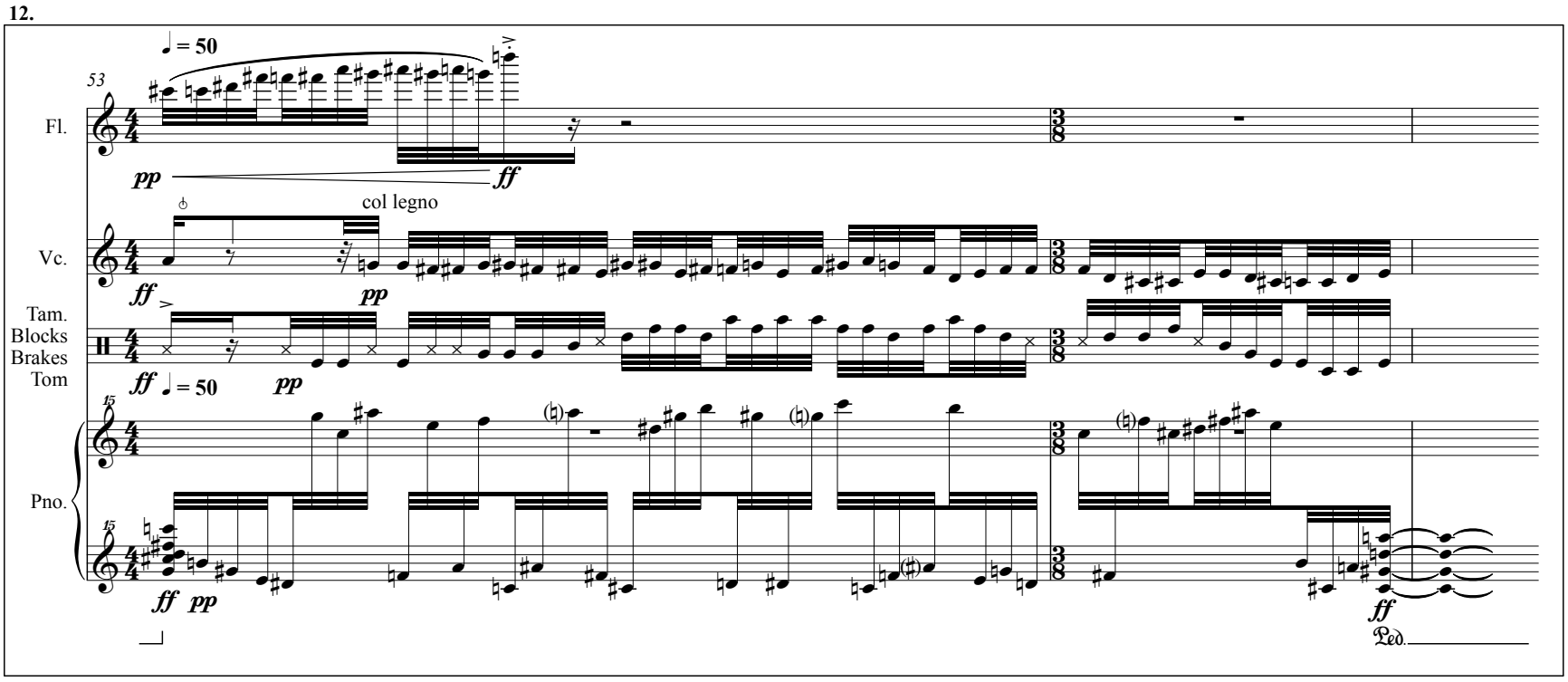
10.


♩ = 40
Fl.
ff
pp
Vc.
ff
Tam.
Blocks
Brakes
Tom
p
ff
pp
ff
pp
♩ = 40
Pno.
15
ff
pp
ff
Ped.

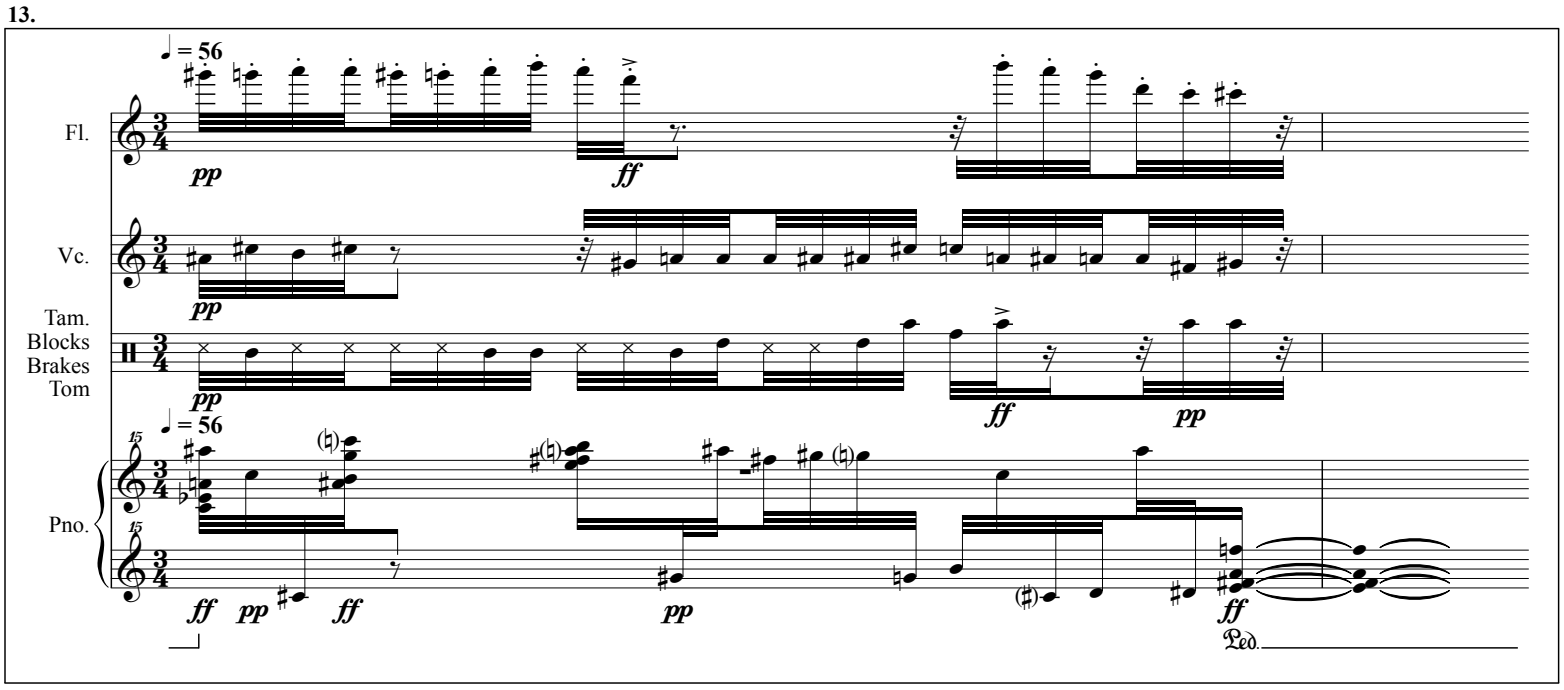
11.


♩ = 46
Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp
col legno
ff
pp
ff
pp
♩ = 46
ff
pp
ff
pp
ff
Ped.

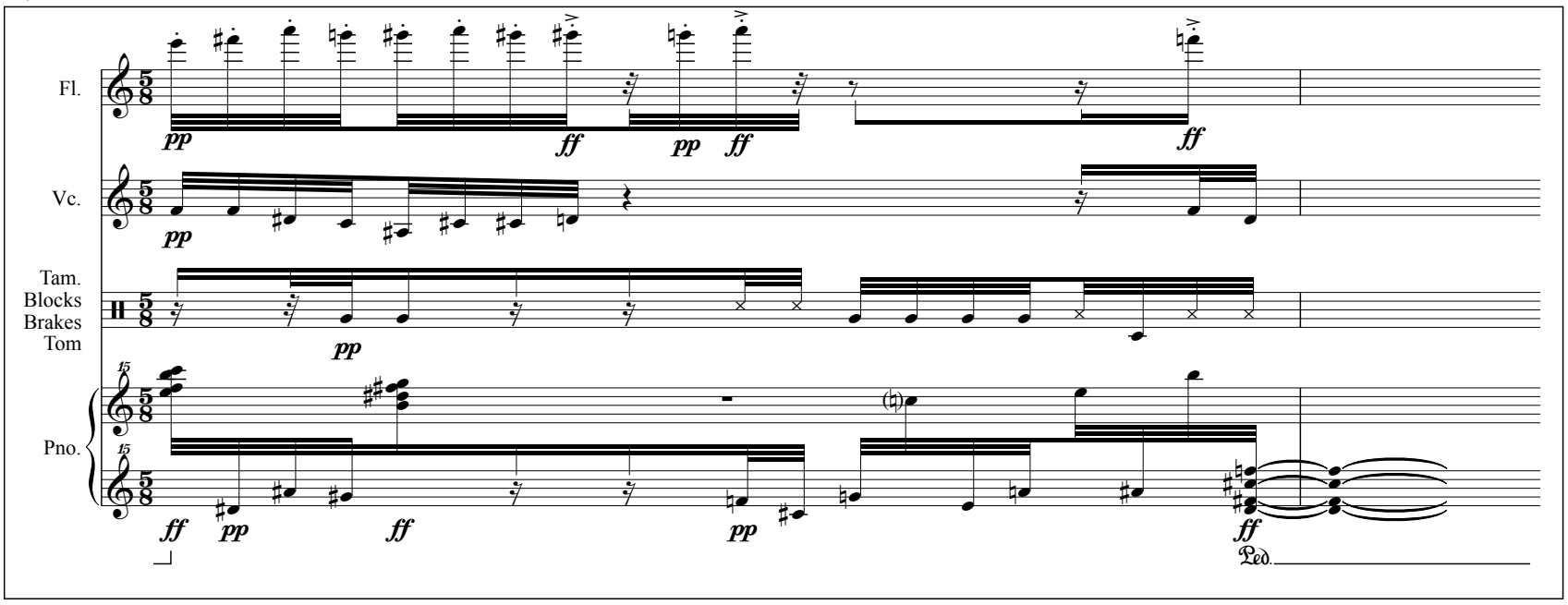
12.


53
♩ = 50
Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp
ff
col legno
pp
ff
pp
♩ = 50
pp
ff
pp
ff
Ped.

13.


♩ = 56
Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp
ff
pp
pp
ff
pp
♩ = 56
ff
pp
ff
pp
ff
Ped.

14.


Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp
ff
pp
ff
pp
ff
pp
ff
pp
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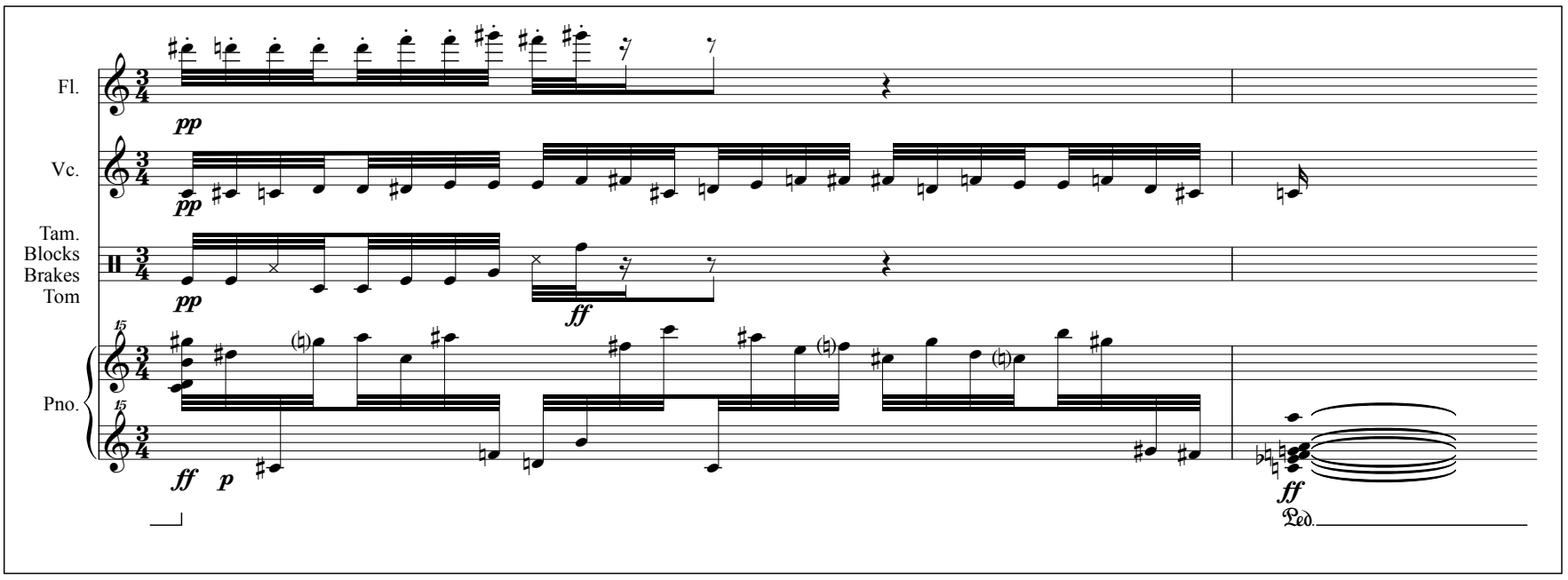
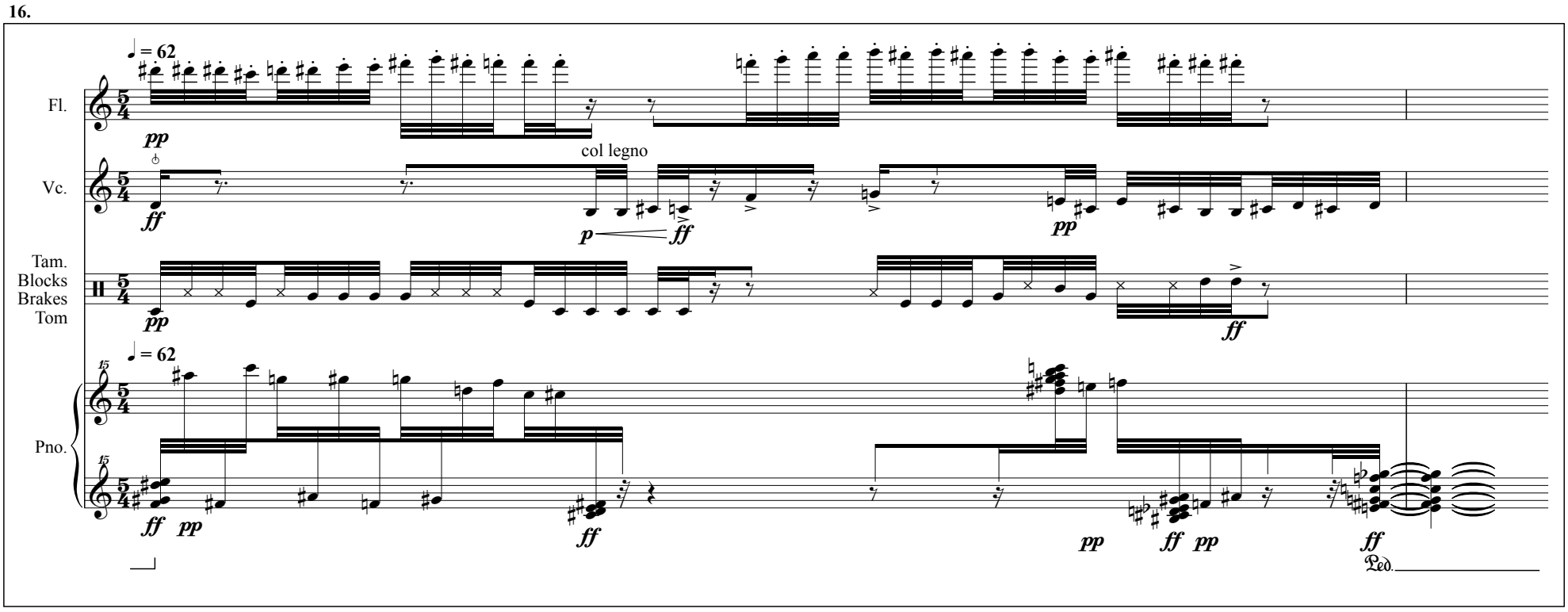
ff
pp
ff
pp
ff
Ped.

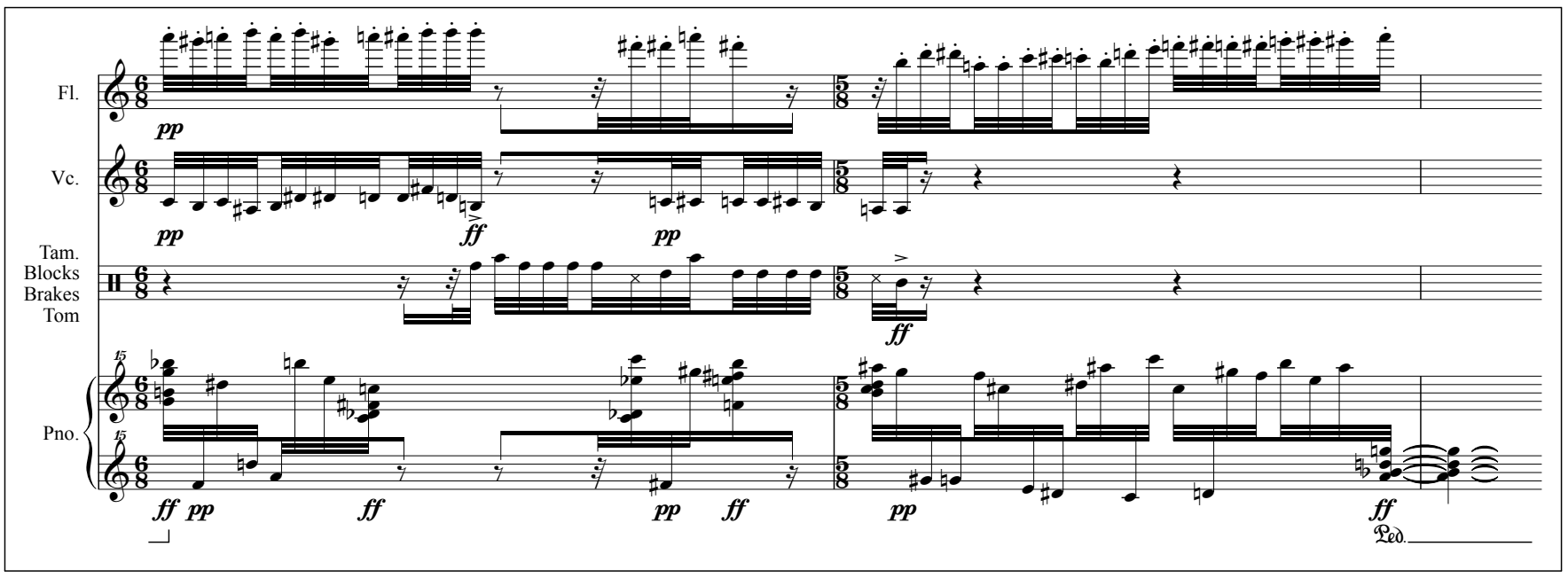
15.


Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp
pp
pp
ff
ff
p
ff
Ped.

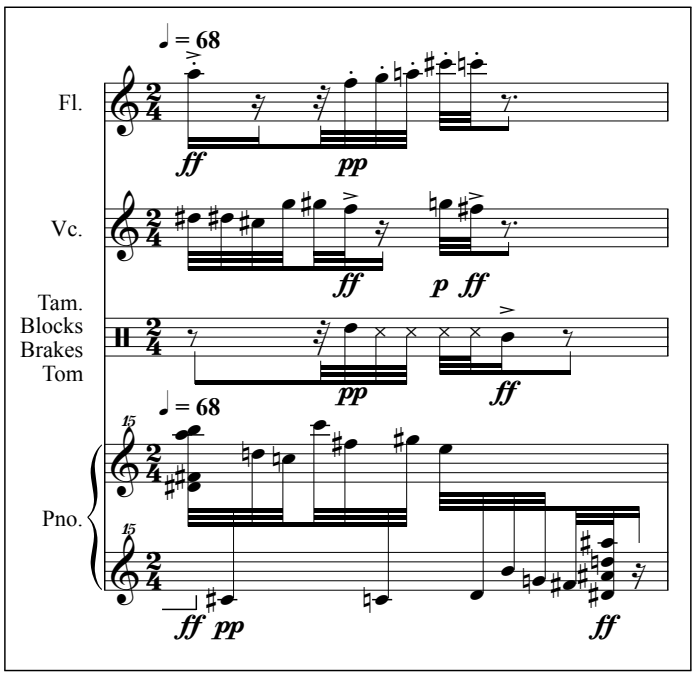
16.


♩ = 62
Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp
ff
col legno
p
ff
pp
pp
♩ = 62
ff
pp
ff
pp
ff
pp
ff
Ped.

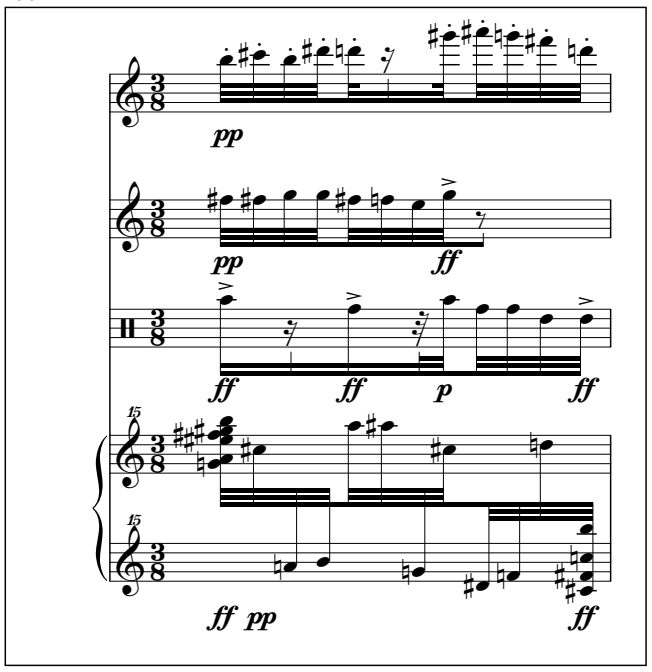
17.


Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp
pp
ff
pp
ff
pp
ff
pp
ff
pp
ff
Ped.

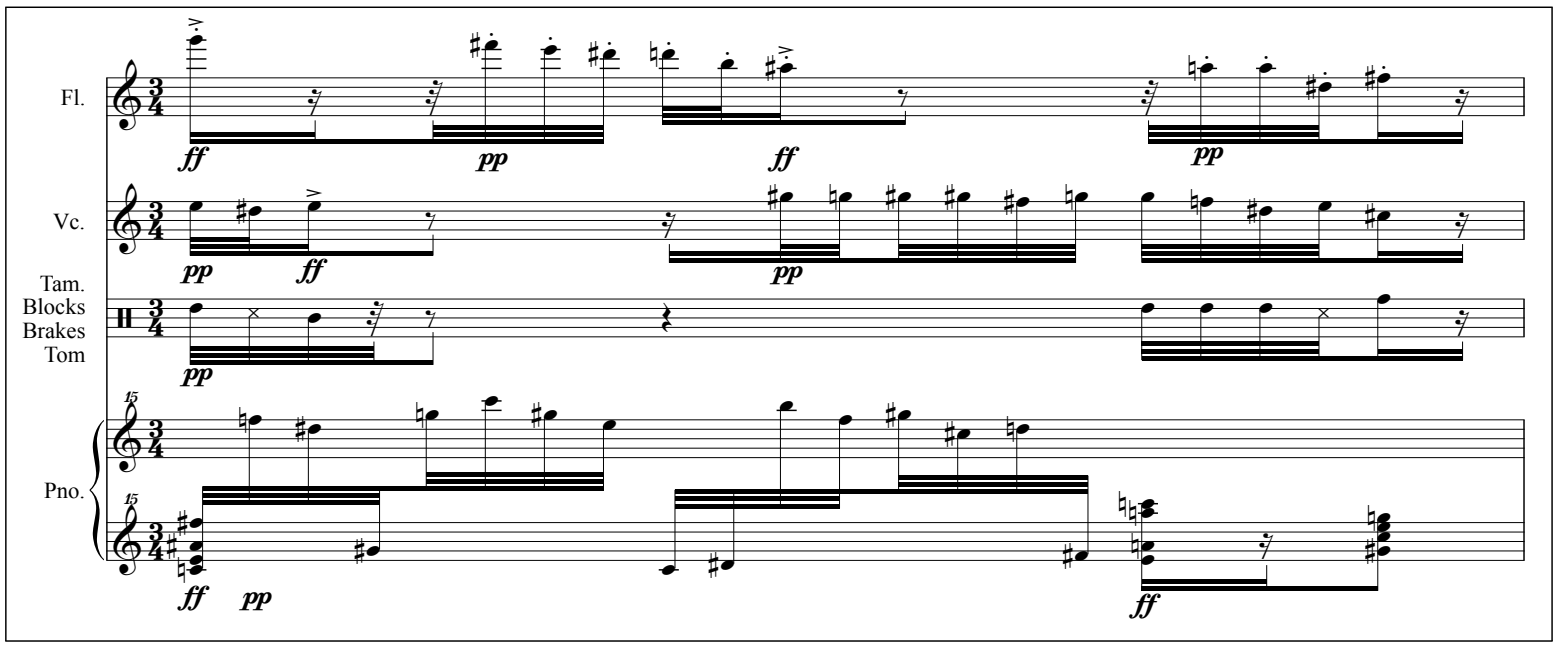
18.


♩ = 68
Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
ff pp
p ff
pp ff
ff pp ff

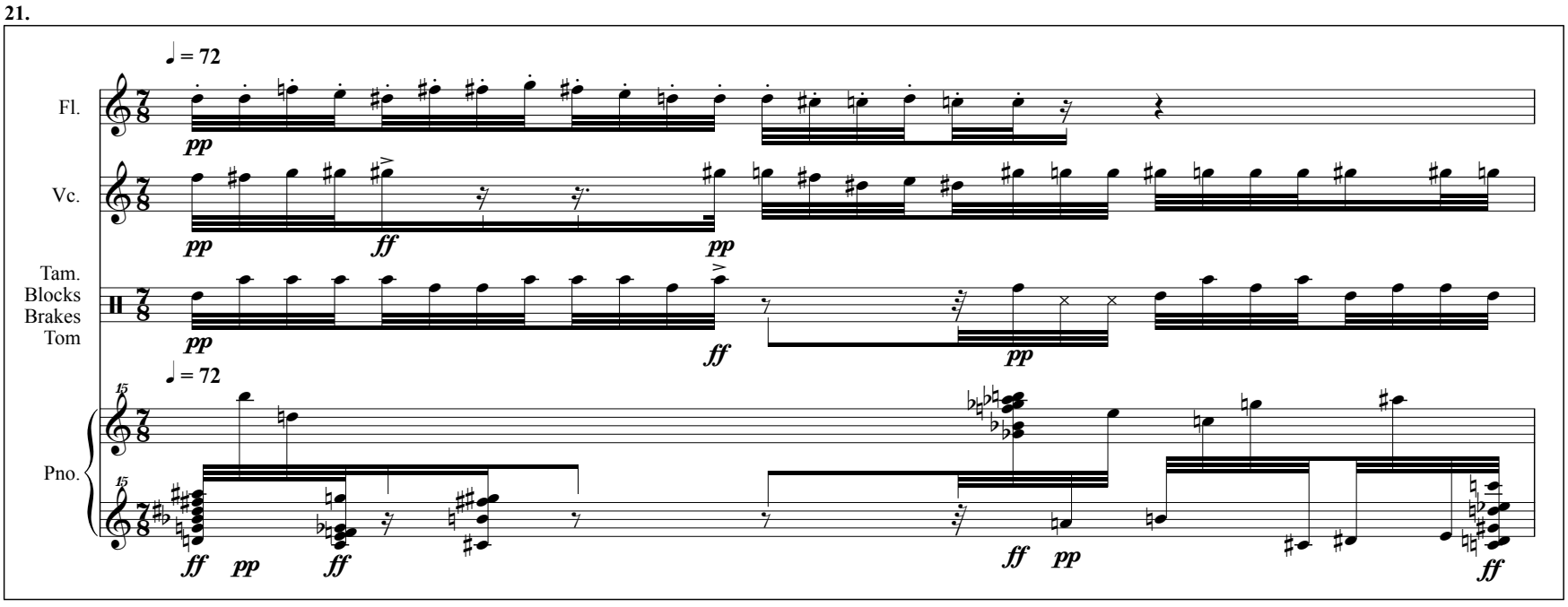
19.


pp
pp ff
ff ff p ff
ff pp ff

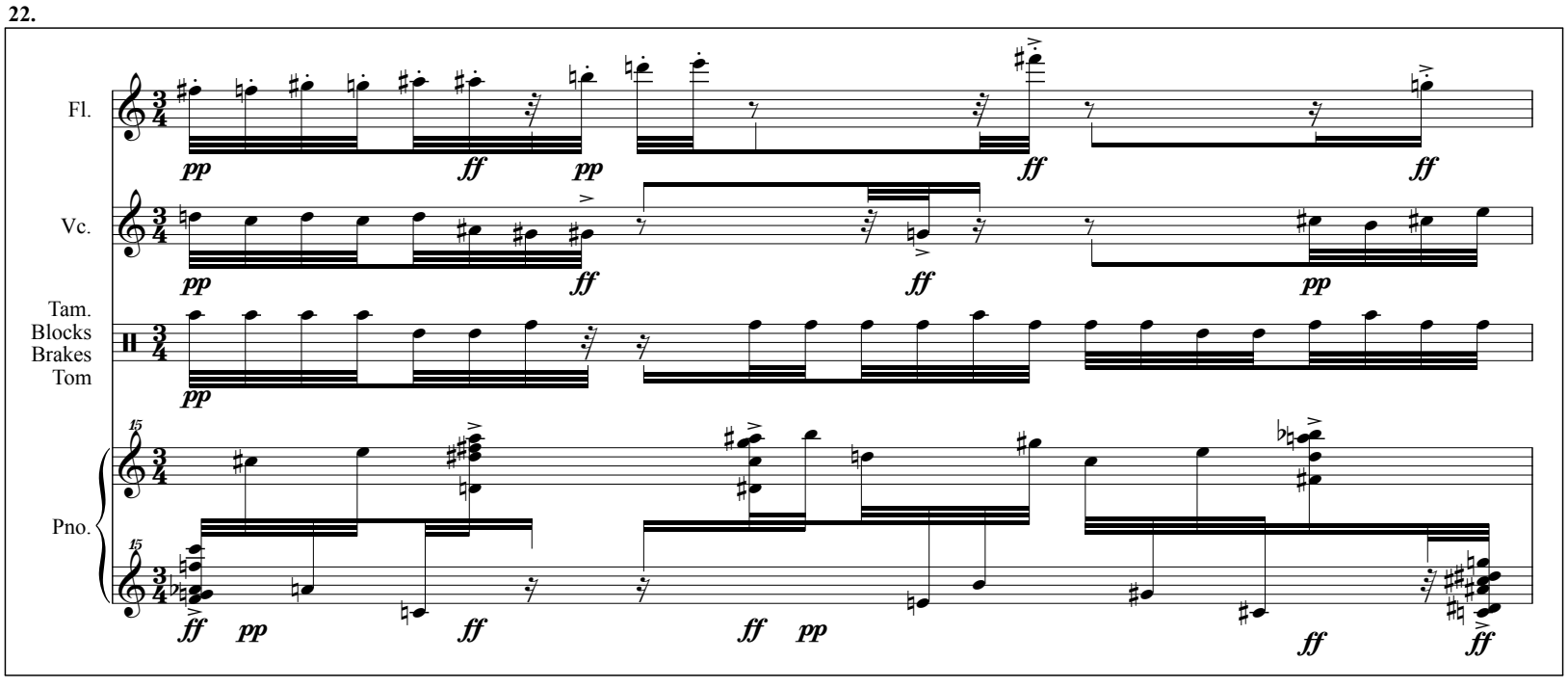
20.


Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
ff pp ff
pp ff
pp
ff pp ff

21.


♩ = 72
Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp ff pp
pp ff pp
pp ff pp
ff pp ff
ff pp ff

22.


Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.
pp ff pp ff ff
pp ff ff pp
pp
ff pp ff ff pp ff

23.

Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.

24.

To B. Fl.

Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.

IV. Bass Flute Frames

Vc.
Tam.
Blocks
Brakes
Tom
Pno.

Bass Flute

B. Fl.
Vc.
Tam.
Blocks
Brakes
Tom
Pno.

4

B. Fl.

Vc.

Tam.
Blocks
Brakes
Tom

Pno.

5

B. Fl.

Vc.

Tam.
Blocks
Brakes
Tom

Pno.

7

B. Fl.

Vc.

Tam.
Blocks
Brakes
Tom

Pno.

9

B. Fl.

Vc.

Glock.

Pno.

= 76

rall.

= 72

col legno

12 rall. ♩ = 65

B. Fl. *subito* ff pp ffpp ff pp

Vc. pp

Glock. pp

15 rall. ♩ = 65

Pno. pp

15

B. Fl. ffpp ff pp rall.

Vc. pp

Glock. pp

Pno. pp rall.

17 ♩ = 60

B. Fl. ffpp ff pp rall.

Vc. pp

Glock. pp

Pno. pp ♩ = 60 rall.

19 ♩ = 50

B. Fl. ffpp ff pp accel.

Vc. pp

Glock. pp

Pno. pp ♩ = 50 accel.

21 ♩ = 54

B. Fl. ffpp ff pp

Vc. pp

Glock. pp

Pno. pp ♩ = 54

23

B. Fl.

Vc.

Glock.

Pno.

accel. ♩ = 60

ffpp ff pp ffpp

pp

accel. ♩ = 60

pp

26

rall. ♩ = 54

B. Fl.

Vc.

Glock.

Pno.

ff pp ffpp

pp

rall. ♩ = 54

pp

28

rall. ♩ = 50 accel.

B. Fl.

Vc.

Glock.

Pno.

ff pp ffpp ff pp

pp

rall. ♩ = 50 accel.

pp

32 ♩ = 54

B. Fl.

Vc.

Glock.

Pno.

ffpp

pp

♩ = 54

pp

34

rall.

B. Fl.

Vc.

Glock.

Pno.

♩ = 28

Note: these 2 bars not 15va clef in lower staff.

36

accel.

♩ = 54

38

40

Tam.
Blocks
Brakes
Tom

woodblocks

42

B. Fl.
pp
ffpp

Vc.
pp
pp ff pp
ff pp

Tam.
Blocks
Brakes
Tom
pp

Glock.
pp
ff pp

Pno.
pp
ff pp

44

tongue pizz.

B. Fl.
ff

Vc.
ff
mp

Tam.
Blocks
Brakes
Tom
woodblocks
ff
f
mp

Pno.
ff
mf
mp

46

B. Fl.
pp

key click

Vc.
pp

Tam.
Blocks
Brakes
Tom
p
pp
with fingertips

Pno.
muted strings
pp

50

B. Fl.

H.C.

Vc.

H.C.

Tam.
Blocks
Brakes
Tom

H.C.

Pno.

V. Applause Section

Each player takes one of the four clapping parts. Begin this section with staggered entries over 3-5" rather than a well-organized downbeat. Follow the individual tempi and tempo changes as best as possible. If this section generally sounds like applause, then the desired effect has been achieved. When a player has completed the music in his/her part, repeat the even clapping at 80bpm until all players arrived at that point and synchronize the pulse. Once the clapping is uniformly synchronized, then proceed directly into the next section.

Starting in this section until the end, dynamics should be interpreted so that they influence the timbre of the clap as well as its loudness. Forte indicates a clap that is not just loud but that uses the full palm of boths hands. A piano dynamic, on the other hand, indicates that edge of the palm of one hand is struck with 2-3 fingers of the other, resulting in a quiet and higher pitched sound.

Flute

H.C. ♩ = 78 accel. ♩ = 92 rit. ♩ = 84 accel. ♩ = 122 accel. ♩ = 130 rit. ♩ = 122 accel.

mf

H.C. ♩ = 130 rit. ♩ = 118 rit. ♩ = 44 accel. ♩ = 144 rit. ♩ = 136 rit. ♩ = 80

mp

Cello

H.C. ♩ = 152 rit. ♩ = 122 accel. ♩ = 130 rit. ♩ = 100 accel. ♩ = 118 rit. ♩ = 108 accel. ♩ = 118 rit.

mf

H.C. ♩ = 104 rit. ♩ = 56 accel. ♩ = 112 rit. ♩ = 80

mp

Percussion

H.C. ♩ = 112 accel. ♩ = 124 rit. ♩ = 118 accel. ♩ = 122 rit. ♩ = 112 accel. ♩ = 130 rit. ♩ = 118 accel. ♩ = 130 rit.

mf

H.C. ♩ = 122 accel. ♩ = 130 rit. ♩ = 118 accel. ♩ = 124 rit. ♩ = 108 rit. ♩ = 80

mp

Piano

H.C. ♩ = 72 accel. ♩ = 108 rit. ♩ = 92 accel. ♩ = 108 rit. ♩ = 86 accel. ♩ = 96 rit. ♩ = 90 rit.

mf

H.C. ♩ = 80 accel. ♩ = 112 rit. ♩ = 104 rit. ♩ = 80

mp

12

♩ = 80 rit.

H.C. Flutist

mp

H.C. Cellist

mp

H.C. Percussionist

mp

H.C. Pianist

mp

17

♩ = 40 (♪ = 80) rit. ♪ = 54 rit. ♪ = ♩ (= 27)

H.C. *mf* *f* *p*

Picc. Piccolo *ff* *ff*

H.C. *mf* *f* *p* stomp clap *ff* *p* stomp clap *ff* *p*

H.C. *f* *p* stomp clap *ff* *p* stomp clap *ff* *p*

H.C. *mf* *f* *p* stomp clap *ff* *p* stomp clap *ff* *p*