

S e v e n s t i l l s
for flute, clarinet, & guitar
S a m L o n g b o t t o m

2 0 2 1

accidentals

HEJI accidentals are used to denote pitches in just intonation:

♮/♯ : 5-limit – raised by a syntonic comma (81:80), 5th harmonic = ca. +22 cents

just major third (5:4)/minor third (6:5) and other 5-limit intervals

♭ : 7-limit – lowered by a septimal comma (64:63), seventh harmonic = ca. -27 cents

septimal minor seventh (7:4)/minor third (7:6)/major third (9:7) and other 7-limit intervals

♮♭ : raised by a syntonic comma then lowered by a septimal comma = ca. -6 cents

denotes a septimal minor seventh/minor third above a 5-limit note or a just major third below/minor third above a 7-limit note and other combinations of the two

More information can be found here: <https://marsbat.space/pdfs/HEJI2legend+series.pdf>

tuning

The piece uses the following scale in just intonation (pitches with smaller noteheads are used only once or twice):

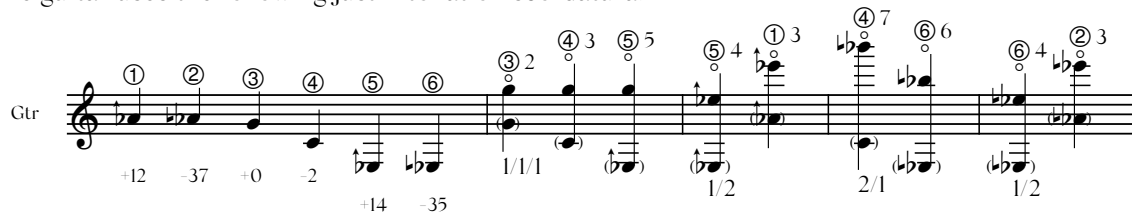
The image displays two musical staves, each representing a scale in just intonation. The top staff is labeled 'in C' and the bottom staff is labeled 'in Bb'. Each staff contains 12 notes, with their corresponding ratios and deviations from equal temperament in cents listed below them.

Scale	Note	Ratio	Deviation (cents)
in C	1	1/1	0
	2	21/20	-18
	3	7/6	-35
	4	6/5	+14
	5	72/55	-36
	6	21/16	-31
	7	4/3	-4
	8	27/20	+18
	9	7/5	-19
	10	16/11	F# +47
	11	3/2	+0
	12	14/9	-37
in Bb	1	1/1	0
	2	21/20	-18
	3	64/55	-40
	4	7/6	-35
	5	140/117	+9
	6	6/5	+14
	7	4/3	-4
	8	7/5	-19
	9	3/2	+0
	10	14/9	-37
	11	8/5	+12
	12	96/55	-38

Deviations in cents away from equal temperament are given throughout the score

guitar tuning

The guitar uses the following just intonation scordatura:



- 3rd string (G \sharp) – remains in standard tuning
- 4th string (D \rightarrow C \sharp) – tune the 3rd harmonic to the 2nd harmonic of the 3rd string
- 5th string (A \rightarrow E \flat) – tune the 5th harmonic to the 2nd harmonic of the 3rd string (also unison with 3rd harmonic of the 4th string)
- 1st string (E \rightarrow A \flat) – tune the 3rd harmonic as an octave with the 4th harmonic of the 5th string (check that 3rd and 2nd harmonics of the 5th string produce a fifth and a fourth respectively with the 1st string)
- 6th string (E \rightarrow E \flat) – tune the 6th harmonic as an octave with the 7th harmonic of the 4th string
- 2nd string (B \rightarrow A \flat) – tune the 3rd harmonic as an octave with the 4th harmonic of the 6th string (check that 3rd and 2nd harmonics of the 6th string produce a fifth and a fourth respectively with the 2nd string)

guitar slide

The guitarist is required to use a slide (or thimble or similar) for the entire piece and only uses pitches produced by either the slide or by natural harmonics.

The slide should be glass and have a closed-end, like a medicine bottle, so that the tip of the finger is covered.

The guitarist is required to use the slide in such a way that they can slide freely across a single string while the other strings remain open, unaffected by the slide, and therefore playable as open strings.

For this to be possible on the inside strings it requires the performer to hold the slide at an angle above the desired string, rather than flat across all strings, thereby affecting just one string and allowing the strings below or above it to sound as open strings. The guitarist should be able to freely slide on any string while playing all the other remaining strings as open strings.

guitar notation

Due to the scordatura and use of the slide, the part for the guitar is laid out on three staves:

- 1st stave: approximate sounding stave (doesn't show glissandi)
- 2nd stave: left-hand movements with the slide or positioning of the fingers for natural harmonics (written as if in standard tuning)
- 3rd stave: right-hand movements – plucking open strings (written as if in standard tuning)

In each section, the guitarist is attempting to find the same pitch, or pitches very close to one another, on different strings, which due to the scordatura, are located at places in-between frets.

Cent markings are given for when the position of the slide is between frets. Except on the G string, these cents markings do not refer to the sounding pitch, instead, they are a measurement for where the slide should be positioned in relation to its closest fret.

flute & clarinet: line & glissandi

In each section, except *f* and *g*, both the flute and clarinet read from a normally played line and a glissandi line.

The glissandi line can be thought of as both ornamental and destabilising to the normal line.

It is asked that you attempt to combine the two to create your own line. Rather than attempting a literal combination of the two by playing as much as is physically possible from both in each moment, it is more about searching for and finding your own path through the material.

How to combine the two lines:

- 1) You may move to and from the normal line at any point (i.e., tied notes may be broken to move to the glissandi line or re-join the normal line)
- 2) You may join or leave the glissandi line from any point (i.e., in the middle of glissandi gestures, if joining in the middle of a gesture attempt to approximate the pitch of the gesture at that point)
- 3) The actual duration of gestures in the glissandi line is more flexible than written and once a single glissandi gesture has been completed the performer may hold the destination note as long as they wish
- 4) The durations of the normal line should not be extended
- 5) You may choose to focus more on the glissandi line in one section and less so in another, you could even remain on one of the two lines an entire section

Rather than a line that must be strictly adhered to, the glissandi line is more of a series of gestures where the performer has the freedom to pick and choose which ones to play. However, the normal line is a line and must be played as such when following it.

Often the glissandi line can appear quite dense with multiple voices appearing at the same time, to help parse the information in these cases a slur is used between the start and end point of glissandi.

In each section there are slightly different types of material to play from:

- Section *a*: A shared glissandi line and one normal line each
- Section *b*: Each performer has two normal lines to move between, each performer then has an additional glissandi line that can in some cases help facilitate the movement between the two normal lines, mix all three
- Section *c*: No flute glissandi, the clarinet's glissandi line rises from a pitch in the normal line to the pitch or recently sounded pitch of the flute.
- Section *d*: A glissandi line on a two-line stave indicating that the performer should glissandi upwards to a note that feels 'in tune', however momentarily that feeling may be, the pitch distance is not specified, but should remain within a major third
- Section *e*: A shared glissandi line that is an octave above the guitar's glissandi line
- Sections *f* & *g*: No glissandi line

structure/general

- The piece begins with either section *a* or *b*
- Following this, sections *c-f* and whichever of *a* or *b* were not used as the starting section are performed in any order
- Note that the guitar is separated from the winds in the score for section *d* but should be played at the same time
- Finish with section *g*

Fermatas should be held for an extremely long time, yet also vary considerably.

Seven stills

a

Sam Longbottom

drifting, not necessarily together with the guitar $\text{♩} = 45$
sempre senza vib.

flute

mp—p in the background—well blended with cl.

gliss. line

-19 -37

sempre senza vib.

-37

clarinet in Bb

mp—p in the background—well blended with fl.

not in strict time but equally not slower than $\text{♩} = 90$
approx. sounding

left hand (slide/harmonic fingering)

-33 -33

guitar

let all strings ring as long as possible except when playing between the open strings 1 and 2 (when slide is used on either strings 1 or 2 let both ring)

right hand (open strings)

m in the foreground

fl.

gl.

-37

cl. in Bb

+12 -37

gtr.

-33

8

fl.

gl.

cl. in Bb

gtr.

-33

-37

+12

-33

-37

-37

-33

-45

-33

12

fl.

gl.

cl. in Bb

gtr.

+14

+12

-33

-33

16

fl.

gl.

cl. in B♭

gtr.

37

-19

-37

+12

+12

-45

-33

sim.

20

fl.

gl.

cl. in B♭

gtr.

+16

-19

-37

+12

+16

-37

This section of the musical score covers measures 24 through 30. It features the same instrumentation as the previous section: flute (fl.), guitar (gtr.), and clarinet in B-flat (cl. in Bb). The key signature remains one flat (B-flat major/D minor). The tempo is marked 'Allegretto' and the time signature is 2/4. The score includes various musical notations such as notes, rests, and slurs. In measure 24, the flute has a whole note, the guitar has a whole note, and the clarinet has a whole note. In measure 25, the flute has a whole note, the guitar has a whole note, and the clarinet has a whole note. In measure 26, the flute has a whole note, the guitar has a whole note, and the clarinet has a whole note. In measure 27, the flute has a whole note, the guitar has a whole note, and the clarinet has a whole note. In measure 28, the flute has a whole note, the guitar has a whole note, and the clarinet has a whole note. In measure 29, the flute has a whole note, the guitar has a whole note, and the clarinet has a whole note. In measure 30, the flute has a whole note, the guitar has a whole note, and the clarinet has a whole note.

3/

fl.

+12

-37

-37

gl.

-19

-37

-37

cl. in Bb

gtr.

31 32 33 34

35

fl.

-33

+16

+12

gl.

-33

-33

-37

-37

cl. in Bb

gtr.

35 36 37 38

39 -33 -37 -33 -33

fl.

gl.

cl. in Bb

gtr.

43 B-21 -33

fl.

gl.

cl. in Bb

gtr.

Detailed description: This musical score page contains two systems of staves. The first system covers measures 39 to 43. It features four staves: Flute (fl.), Glockenspiel (gl.), Clarinet in Bb (cl. in Bb), and Guitar (gtr.). The flute part has a melodic line with notes marked with -33 and -37, and a fermata over the final measure. The glockenspiel part has a sustained note marked with -33. The clarinet part has a melodic line with notes marked with -33 and -37, and a fermata over the final measure. The guitar part has a complex rhythmic pattern with many sixteenth notes and a fermata over the final measure. The second system covers measures 43 to 47. It features the same four staves. The flute part has a melodic line with notes marked with B-21 and -33, and a fermata over the final measure. The glockenspiel part has a sustained note marked with B-21. The clarinet part has a melodic line with notes marked with -33, and a fermata over the final measure. The guitar part has a complex rhythmic pattern with many sixteenth notes and a fermata over the final measure.

47

fl.

gl.

cl. in Bb

gtr.

+14

-37

+12

51

fl.

gl.

cl. in Bb

gtr.

+12

+12

+16

50

Detailed description: This musical score page contains two systems of staves. The first system covers measures 47 to 50, and the second system covers measures 51 to 54. The instruments are Flute (fl.), Glockenspiel (gl.), Clarinet in Bb (cl. in Bb), and Guitar (gtr.). The flute part features long, sustained notes with ties across measures. The glockenspiel part has a single note in measure 48, followed by a long sustain in measure 49, and another note in measure 50. The clarinet part has a melodic line with ties and fingerings indicated by numbers like -37, +12, +14, +12, and +16. The guitar part consists of two staves per system, with the upper staff showing chords and the lower staff showing a rhythmic bass line. Measure numbers 47, 51, and 50 are placed at the beginning of their respective systems. Fingerings and other performance markings are scattered throughout the score.

55

fl.

gl.

cl. in Bb

gtr.

58

fl.

gl.

cl. in Bb

gtr.

61

fl.

-37

-37

gl.

-19

cl. in Bb

gtr.

64

fl.

gl.

cl. in Bb

gtr.

b

play 3 times – mix all 3 lines

The image shows a musical score for a flute and piano. The flute part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano part is written on a grand staff (treble and bass clefs) with a key signature of one flat. The tempo is marked 'Andante'. The flute part begins with a series of notes, some of which are marked with fingerings: -37, -33, +12, and +12. The piano part begins with a series of notes, some of which are marked with fingerings: -37, +16, and +16. The score is written in a standard musical notation style.

play 3 times – mix all 3 lines

The image shows a musical score for three staves. The first staff has a treble clef and a 3/4 time signature. The second staff is labeled 'clarinet in Bb' and has a treble clef. The third staff has a treble clef and a 3/4 time signature. The score includes various musical notations such as notes, rests, and accidentals. There are also numerical annotations indicating pitch bending: -33, 18, -18, +12, -37, +12, +12, and +16. These annotations are placed above or below the notes, often with curved lines indicating the direction and duration of the bend.

play 3 times

guitar

+16

5

fl.

cl. in B \flat

gtr.

+12

+16

+12

+12

+16

+16

+16

+16

The musical score is written for three instruments: flute (fl.), clarinet in B \flat (cl. in B \flat), and guitar (gtr.). The score is organized into three systems, each with three staves. The first system (flute) features a melodic line with a five-measure rest at the beginning, followed by notes with interval markings of +12 and +16. The second system (clarinet in B \flat) continues the melodic line with similar interval markings. The third system (guitar) provides a rhythmic accompaniment with a series of eighth and sixteenth notes, and includes interval markings of +16. The score is written in a key signature of two flats (B \flat and E \flat) and a common time signature (C).

9

1.2. 3. attacca

fl.

cl. in Bb

+12 +12 +12

-18 +12

+12

gtr.

+53 +53

attacca

Detailed description: This musical score block contains measures 9, 10, and 11. Measure 9 is marked with a '9' and a repeat sign with first and second endings. The woodwind section (flute and clarinet in Bb) has long notes with grace notes. The guitar section has a complex rhythmic pattern. Measures 10 and 11 are marked with a '3.' and a repeat sign. The woodwinds have notes with fingerings (+12, -18, +12). The guitar has notes with fingerings (+53). The score ends with an 'attacca' marking.

C

$\text{♩} = 45$

flute

clarinet in B \flat

guitar

lower voice always quieter *p*

Flute: -37 senza vib. $+12$

Clarinet in B \flat : -37 senza vib. $+12$ -37

Guitar: -33

Lower voice: *p*

fl.

cl. in B \flat

gtr.

Flute: $+12$

Clarinet in B \flat : $+12$ -37

Guitar: -33

Lower voice: *p*

8

fl.

cl. in Bb

gtr.

12

fl.

cl. in Bb

gtr.

33

16

12

33

The musical score is divided into two systems, each containing three staves. The first system (measures 8-11) features a flute (fl.) staff with a melodic line and a clarinet in Bb (cl. in Bb) staff with a similar line. The guitar (gtr.) staff consists of two staves, with the top staff playing a complex, fast-paced melodic line and the bottom staff providing a rhythmic accompaniment. The second system (measures 12-15) continues the same instrumentation. The flute and clarinet parts have long, sweeping lines with various fingerings indicated by numbers like +12, -37, and -33. The guitar part continues with its intricate melodic and rhythmic patterns. The score is written in a key with two flats (Bb) and a common time signature (C).

16

fl.

+12

+12

+16

cl. in Bb

-37

+12

-37

+12

gtr.

-45

20

fl.

+16

-37

cl. in Bb

+12

+16

+12

gtr.

-33

-18

6

Detailed description: This musical score page contains measures 16 through 20. It features three main instrumental parts: flute (fl.), clarinet in Bb (cl. in Bb), and guitar (gtr.). The flute part (measures 16-19) includes fingerings of +12, +12, +16, and -37. The clarinet in Bb part (measures 16-19) includes fingerings of -37, +12, -37, and +12. The guitar part (measures 16-19) includes a -45 fingering. Measures 20-21 show the flute with fingerings +16 and -37, and the clarinet in Bb with fingerings +12, +16, and +12. The guitar part (measures 20-21) includes fingerings -33 and -18, and a circled '6' in measure 21. The score is written in treble clef with a key signature of two flats (Bb and Eb). The guitar part includes a capo symbol (a bar with '6' below it) in measure 21. The page is numbered '15' in the top right corner and has a 'c' time signature at the top center.

fl. 25 -37 -37

cl. in Bb -37 -37 -33

gtr. 37 -37

-14

fl. 31/ attacca +12 -37 -37

cl. in Bb -33 attacca

gtr. -47 attacca

d: winds

flute

gliss. to a note above the pitch of the written line that feels 'in tune'

2nd time only

clarinet in Bb

play first time

-37

gliss. to a note above the pitch of the written line that feels 'in tune'

2nd time only

clarinet in Bb

play second time

+12 +16 -37

6

fl.

-33 -19 -37

cl. in Bb

-33

cl. in Bb

-37

11

fl.

+12 -37

hold til gtr plays last note

pause while gtr fades

cl. in Bb

hold til gtr plays last note

pause while gtr fades

The image shows a musical score for woodwinds, specifically for flute and two clarinets in Bb. The score is divided into three systems. The first system (measures 1-5) features a flute part with a glissando instruction and a 2nd time only repeat, and two clarinet parts with a 1st time play and a 2nd time only repeat. The second system (measures 6-10) continues the flute part with a glissando and a 2nd time only repeat, and the clarinet parts with a 1st time play and a 2nd time only repeat. The third system (measures 11-15) features a flute part with a glissando and a 2nd time only repeat, and two clarinet parts with a 1st time play and a 2nd time only repeat. The score includes various musical notations such as notes, rests, glissandos, and pitch-bending instructions.

d: gtr

guitar

This system contains measures 1 through 4. The top staff features a complex melodic line with many accidentals. The middle staff has a whole note chord in measure 1, a half note with a +16 fret bend in measure 2, and a whole note chord in measure 4. The bottom staff provides a bass line with eighth and quarter notes.

gtr.

This system contains measures 5 through 8. The top staff continues the melodic line. The middle staff has a half note with a +16 fret bend in measure 5, a whole note with a +16 fret bend in measure 6, and a half note with a +16 fret bend in measure 8. The bottom staff continues the bass line.

gtr.

This system contains measures 9 through 12. The top staff continues the melodic line. The middle staff has a half note with a -33 fret bend in measure 9, a whole note with a -33 fret bend in measure 10, a whole note with a +16 fret bend in measure 11, and a half note with a +16 fret bend in measure 12. The bottom staff continues the bass line.

gtr.

This system contains measures 13 through 16. The top staff continues the melodic line. The middle staff has a half note with a -33 fret bend in measure 13, a whole note with a -33 fret bend in measure 14, a half note with a +16 fret bend in measure 15, and a whole note with a -45 fret bend in measure 16. The bottom staff continues the bass line.

gtr.

17

18

19

20

-33

+16

+53

gtr.

21

22

23

24

-33

-45

gtr.

25

26

27

28

-33

-33

gtr.

29

30

31

32

-33

+16

gtr.

33

-45

-33

e

flute

gliss. line

clarinet in Bb

guitar

flute: -37, -33, +12, -33

gliss. line: -33, -33

clarinet in Bb: -33, -33

guitar: -33

fl.

gl.

cl. in Bb

gtr.

fl.: -37, +12, -33, +16

gl.: +16, -33

cl. in Bb: -33, -37, +16

gtr.: +16, -33

9

fl.

gl.

cl. in Bb

gtr.

B-21

-33

-33

-33

+12

+16

-33

13

fl.

gl.

cl. in Bb

gtr.

-33

-33

-37

-33

+12

-33

-37

17

fl.

gl.

cl. in Bb

gtr.

21

fl.

gl.

cl. in Bb

gtr.

Detailed description: This page contains a musical score for measures 17 through 24. The score is arranged in two systems, each with four staves. The instruments are Flute (fl.), Guitar (gl.), Clarinet in Bb (cl. in Bb), and Guitar (gtr.). The key signature is Bb major (two flats). Measure 17 starts with a long melodic line in the flute, which is sustained across the entire system. The guitar and clarinet have more active parts with various intervals and fingerings indicated. Measure 21 begins the second system, continuing the melodic development in the flute and guitar. The guitar part includes some complex rhythmic patterns and fingerings. The clarinet part has some rests and specific interval markings. The bottom system (measures 22-24) continues the musical themes, with the guitar part featuring some chromatic movement and the clarinet part having some rests and specific interval markings.

17

fl.

gl.

cl. in Bb

gtr.

21

fl.

gl.

cl. in Bb

gtr.

25

fl.

+12

+16

gl.

+12

33

cl. in Bb

+12

+16

gtr.

(gliss through fermata)

-45

29

fl.

+12

-37

-33

+12

gl.

-33

cl. in Bb

+12

-33

gtr.

34

fl.

gl.

cl. in Bb

gtr.

33

37

33

37

fl.

gl.

cl. in Bb

gtr.

37

f

flute

+12 +16 +12

m in the foreground (only this section)

clarinet in Bb

m in the foreground (only this section)

play 5 times

play either up stem or down stem voice
change freely each repeat

guitar

+16 +53

mp—p in the background (only this section)

fl.

+12 +16 +12

cl. in Bb

+16 +12 +16 +12 B-21

gtr.

fl.

//

cl. in Bb

+12

gtr.

l.v.

g

$\text{♩} = 30$

legato
-33
senza vib.

flute

clarinet in Bb

guitar

m balanced with cl & gtr

m balanced with fl & gtr

m balanced with fl & cl

fl.

cl. in Bb

gtr.

cl. in Bb

gtr.

-37

+12

-33

-33

Bb -38

-37

-37

-37

-33

+12

-33

-33

+12

-45

15

+18

-33

+12

-37

+12

+16

-37

-38

+12

+12

-38

+53

fl. 22 -36 -31 -37 -33 -33

cl. in Bb -33 -33 -37

gtr.

fl. 29 +12 F# +47 +12 -37 -33

cl. in Bb -40 -35

gtr.

fl. 36 +12 -33 -37 -33 -33

cl. in Bb -33 -38 -37

gtr.

43

fl.

-37

+12

-37

cl. in Bb

-35

Eb+9

+14

gtr.

49

fl.

+12

+12

+16

cl. in Bb

+16

+12

gtr.

+53

+53

54

out of time, not faster than ♩ = 60

fl.

+12

cl. in Bb

slow and lazy grace notes
(almost taking on full note values)

gtr.

-33

-33

57

gtr.

57

gtr.

59

60

gtr.

60

gtr.

62

63

gtr.

63

gtr.

65

66

gtr.

66

gtr.

68