Seven stills

for flute, clarinet, & guitar

Sam Longbottom

—

2021

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

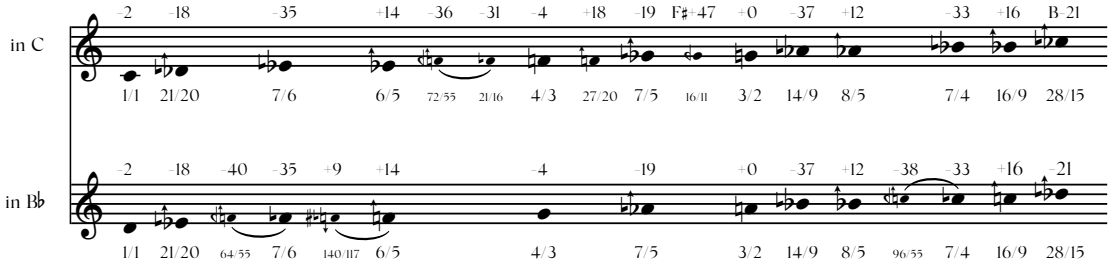
𝄬 : 7-limit - lowered by a septimal comma (64:63), seventh harmonic = ca. -27 cents
septimal minor seventh (7:4)/minor third (7:6)/major third (9:7) and other 7-limit intervals

𝄫 : 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

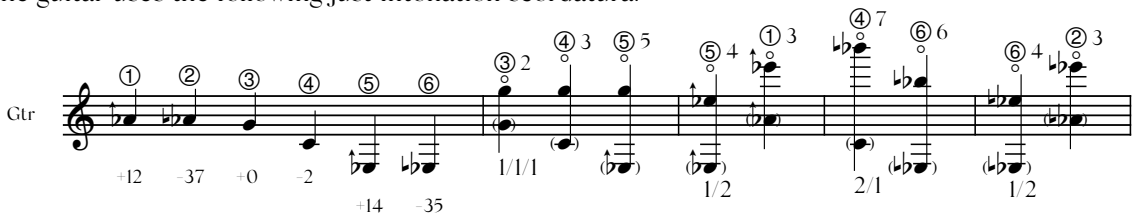
The piece uses the following scale in just intonation (pitches with smaller noteheads are used only once or twice):



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♮) – remains in standard tuning
- 4th string (D→C♮) – tune the 3rd harmonic to the 2nd harmonic of the 3rd string
- 5th string (A→E♭) – tune the 5th harmonic to the 2nd harmonic of the 3rd string (also unison with 3rd harmonic of the 4th string)
- 1st string (E→A♭) – 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→E𝄫) – tune the 6th harmonic as an octave with the 7th harmonic of the 4th string
- 2nd string (B→A𝄫) – 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 neccesarily together with the guitar ♩. = 45

flute

sempre senza vib.

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

gliss. line

-19

-37

clarinet in B♭

sempre senza vib.

-37

-37

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

not in strict time but equally not slower than ♩. = 90

approx. sounding

guitar

left hand (slide/harmonic fingering)

-33

-33

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

4

fl.

gl.

-37

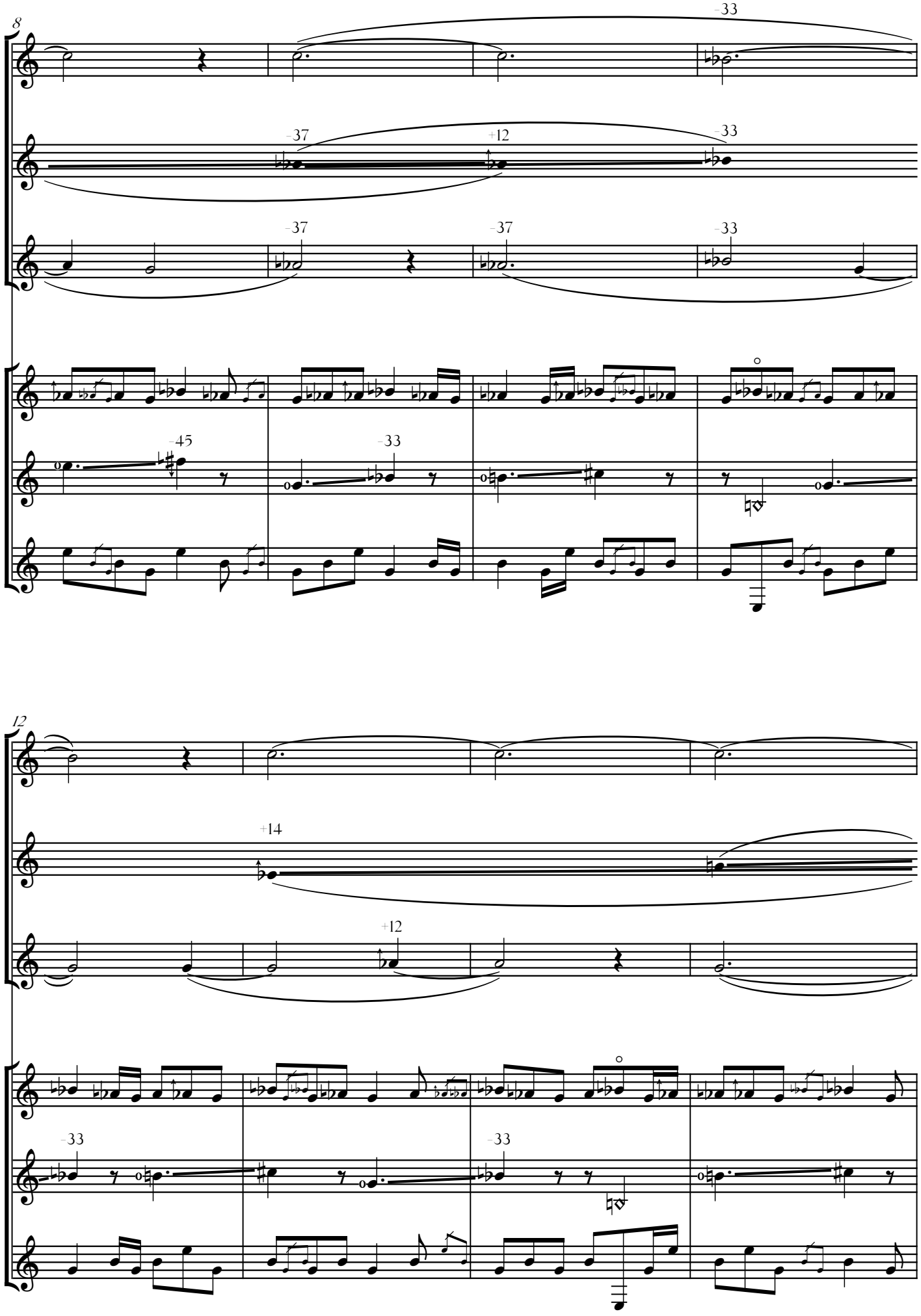
cl. in B♭

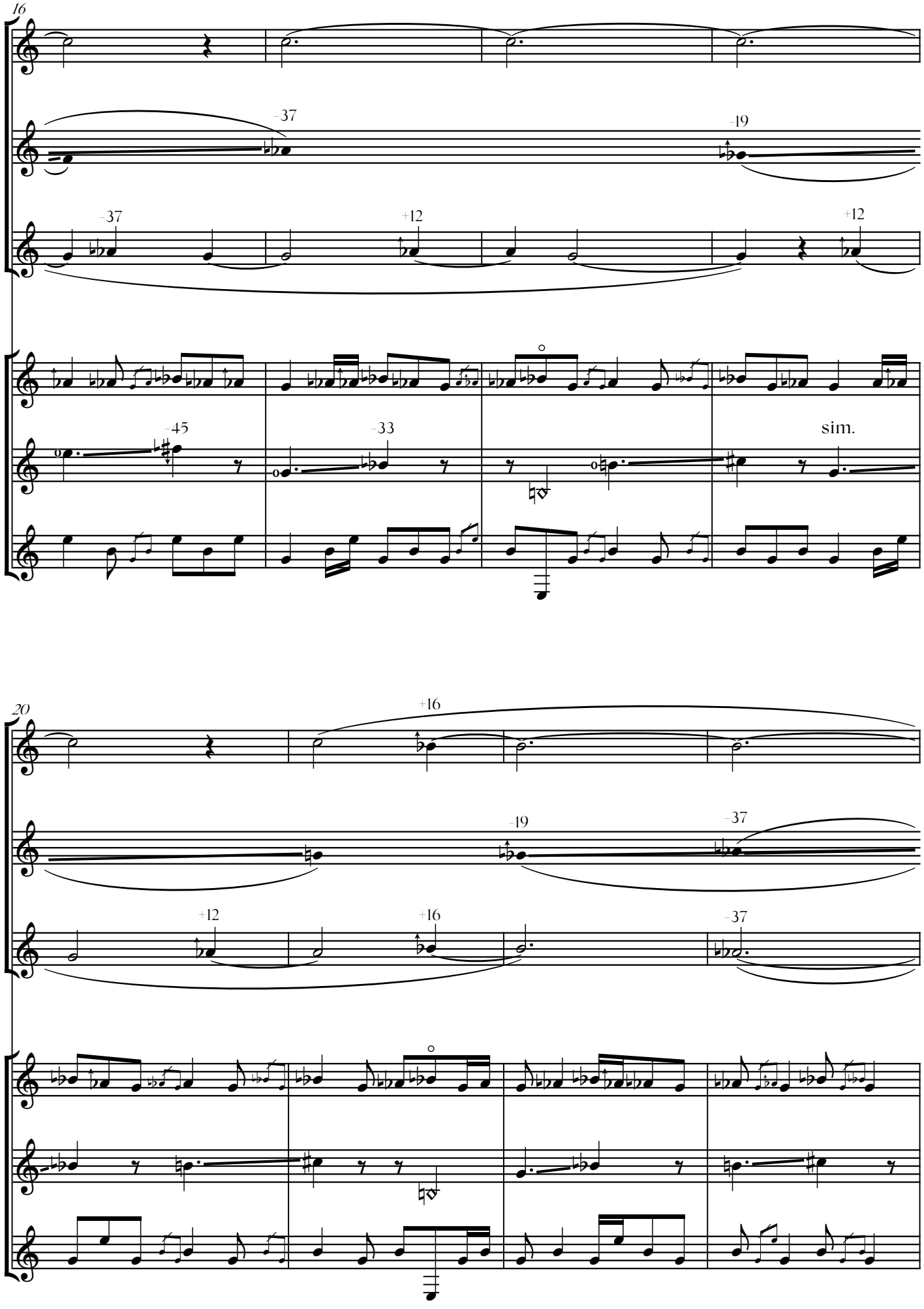
+12

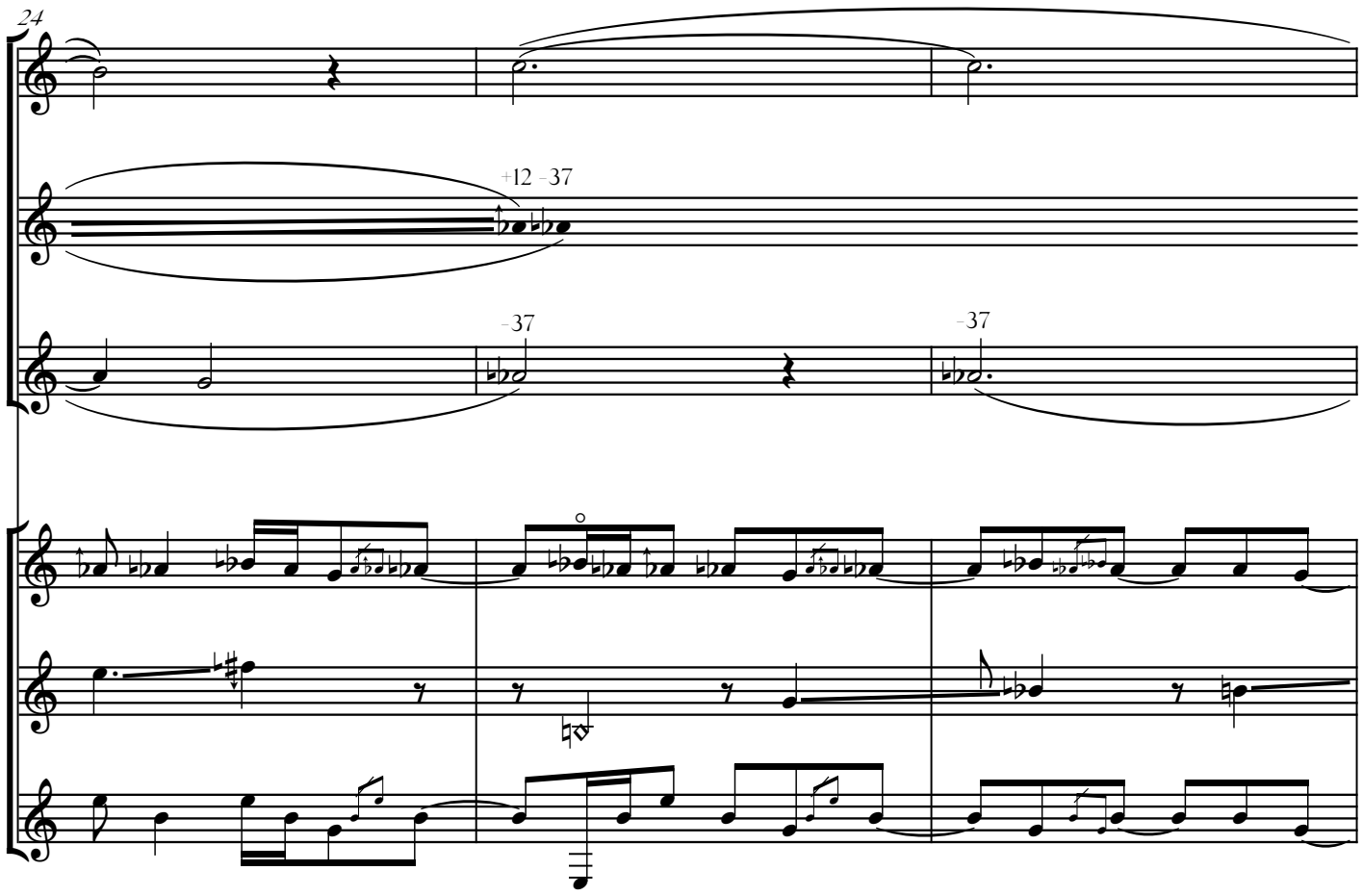
-37

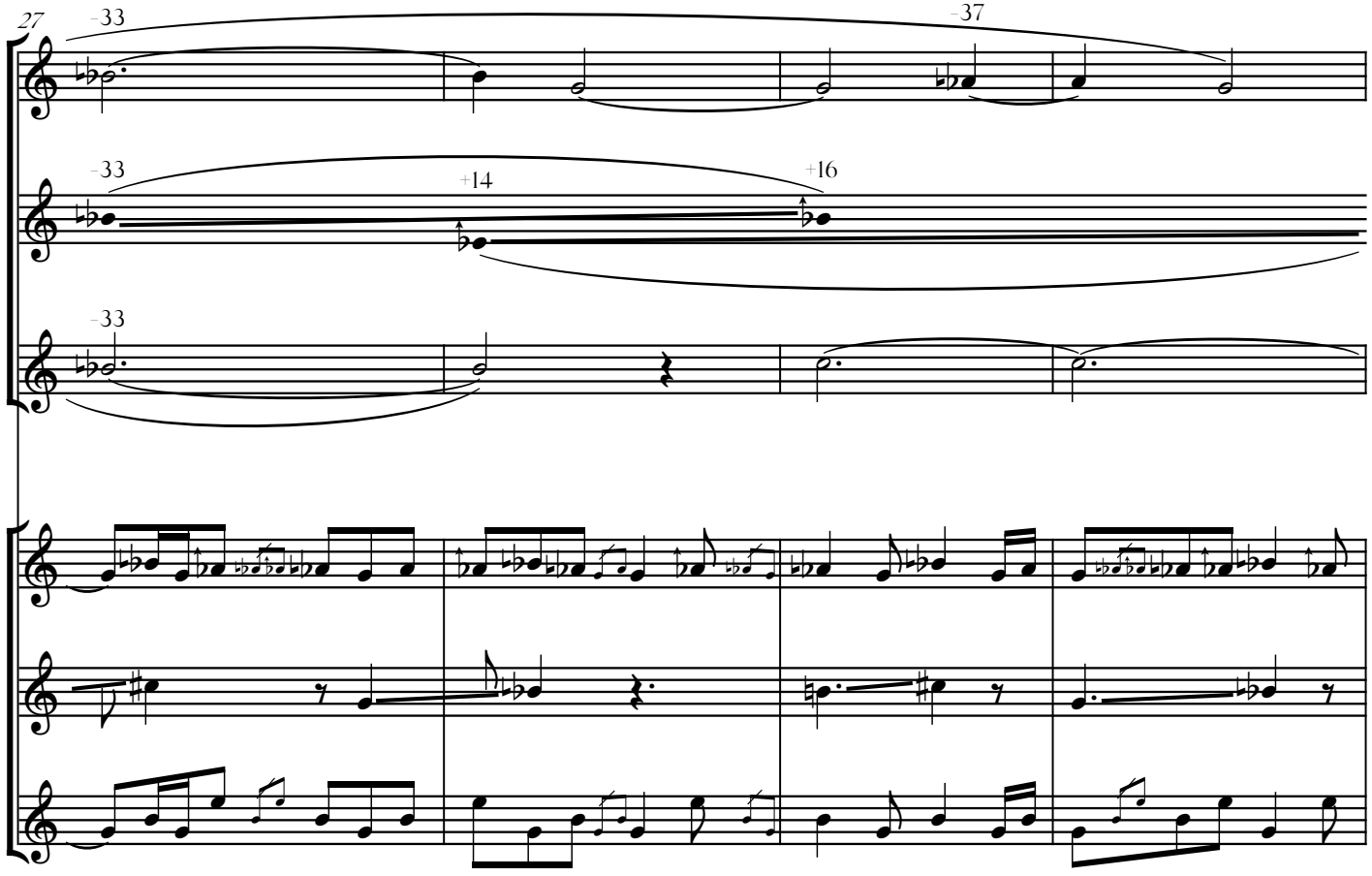
gtr.

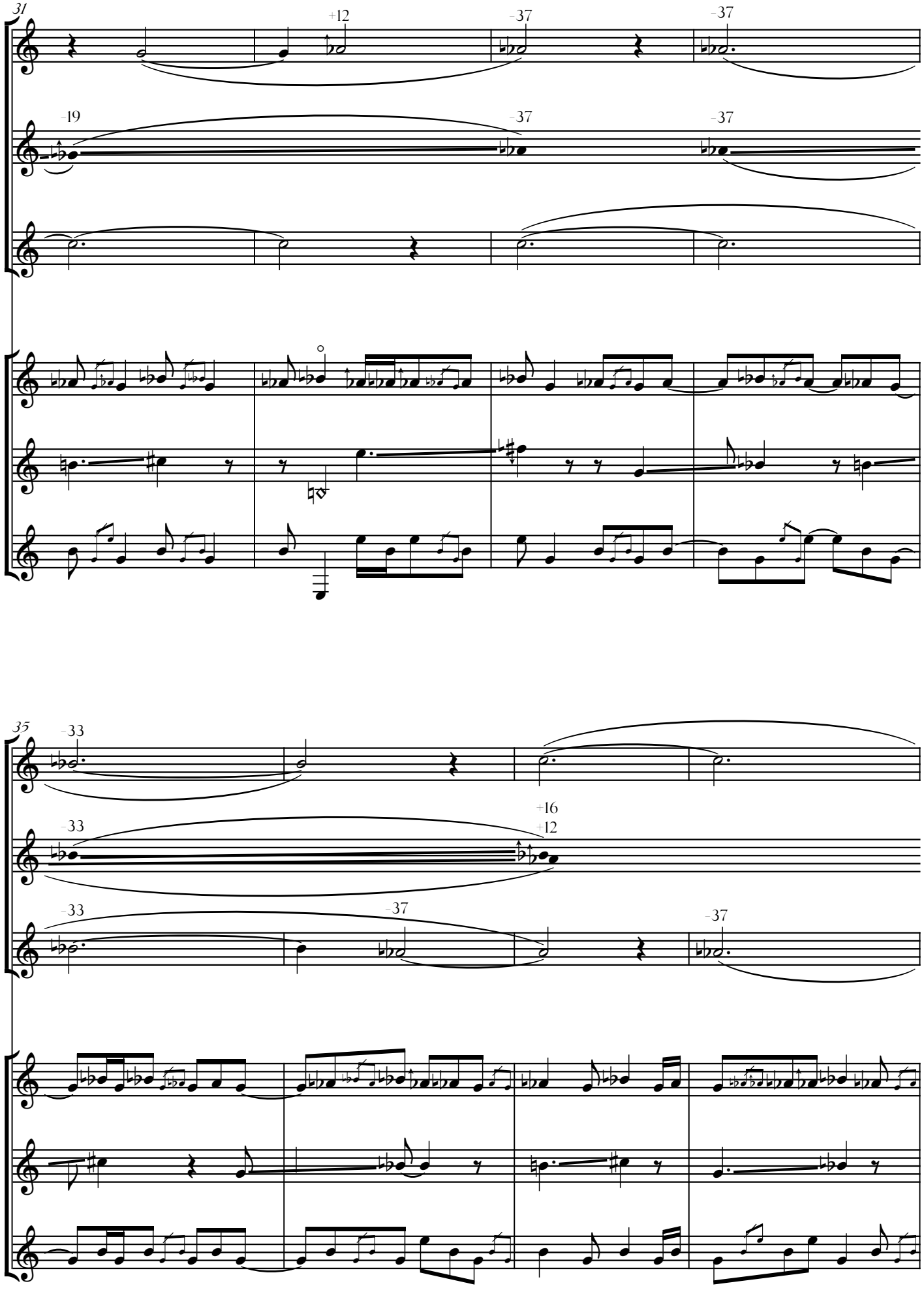
-33

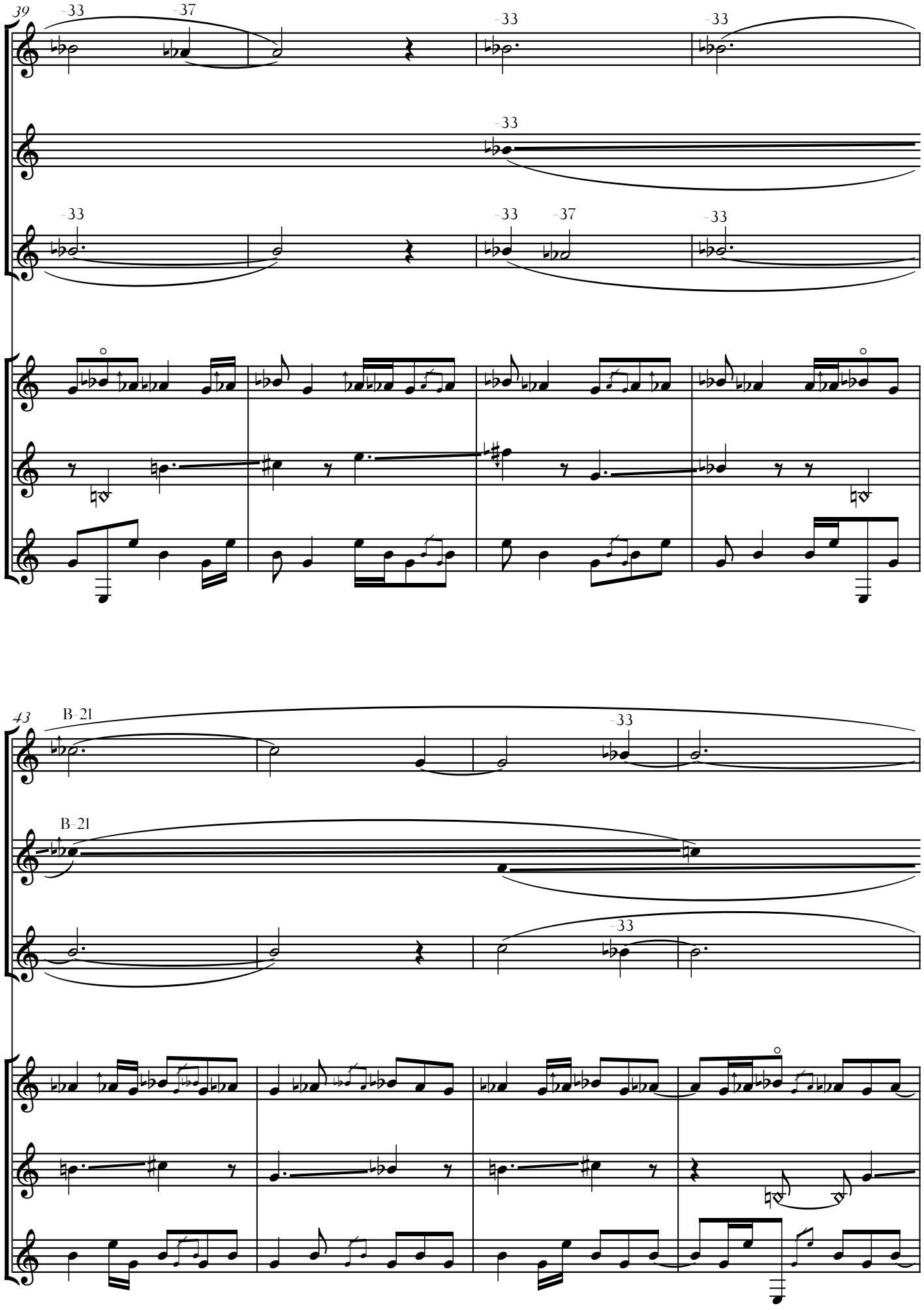

8
fl.
gl.
cl. in B♭
gtr.
-33
-37
+12
-33
-37
-37
-33
-45
-33
12
fl.
gl.
cl. in B♭
gtr.
+14
+12
-33
-33

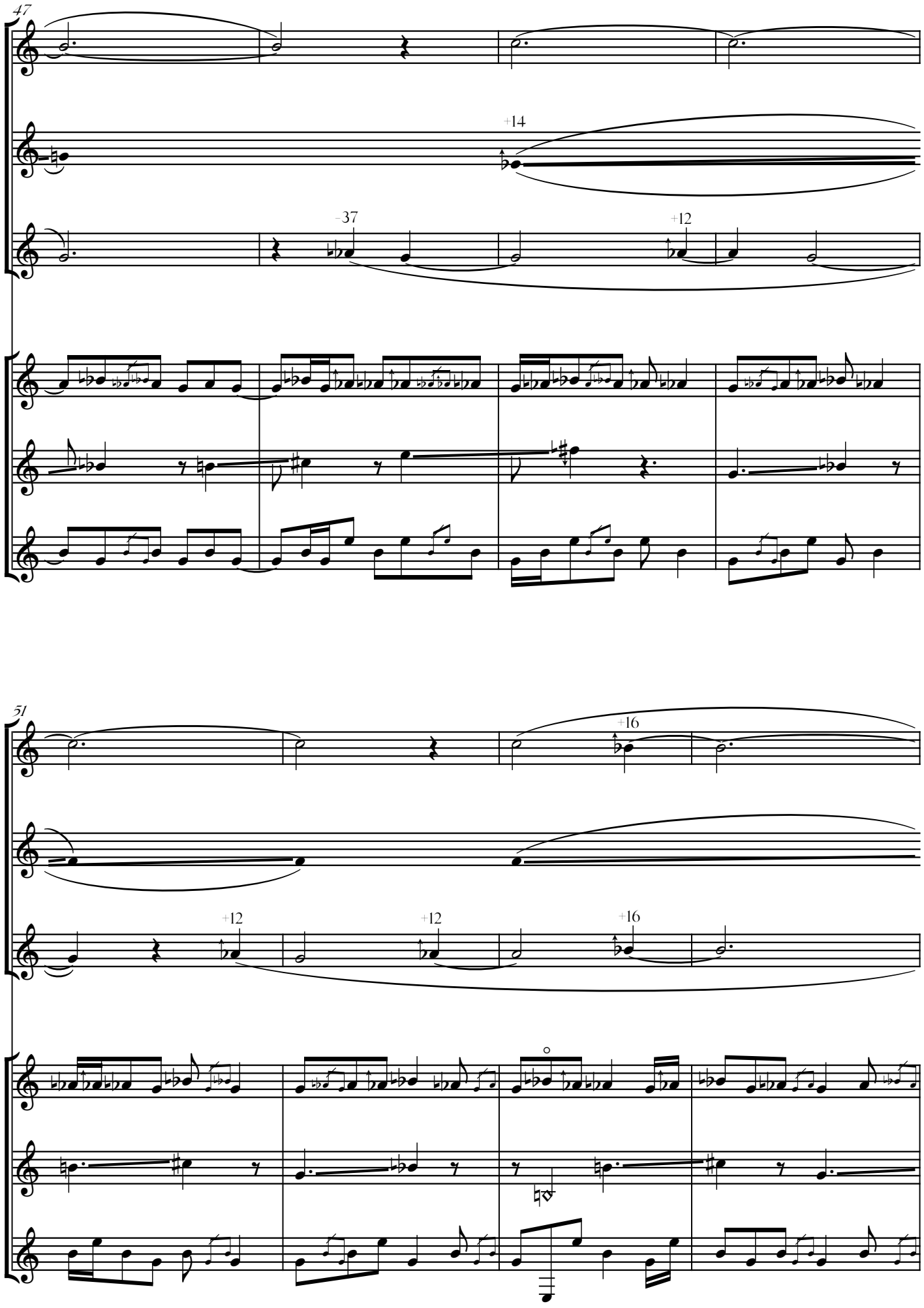

16
fl.
gl.
-37
-19
cl. in B♭
-37
+12
+12
gtr.
-45
-33
sim.
20
fl.
+16
gl.
-19
-37
cl. in B♭
+12
+16
-37
gtr.

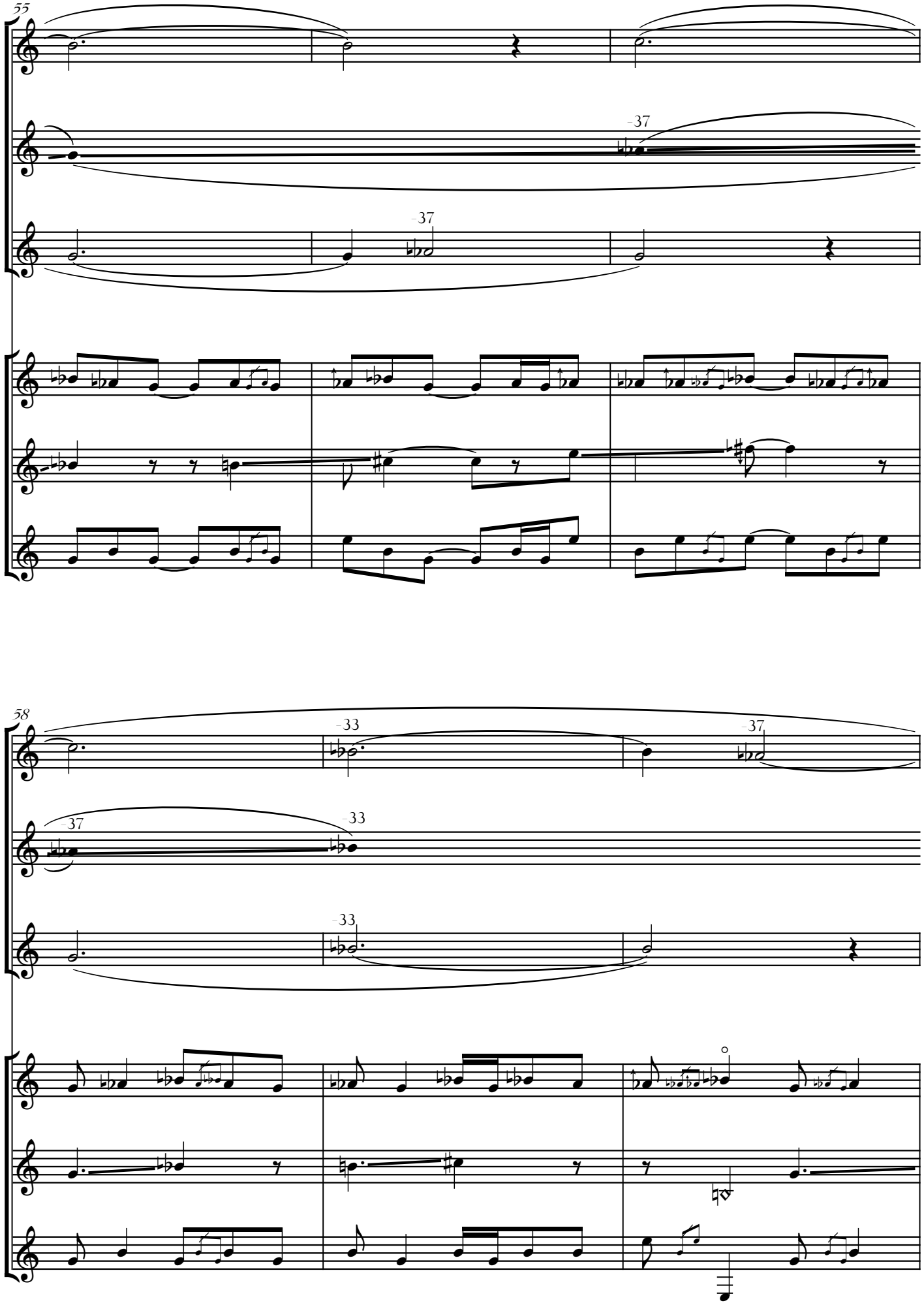

24
fl.
gl.
+12 -37
cl. in B♭
-37
-37
gtr.


27
-33
-37
fl.
-33
+14
+16
gl.
-33
cl. in B♭
gtr.

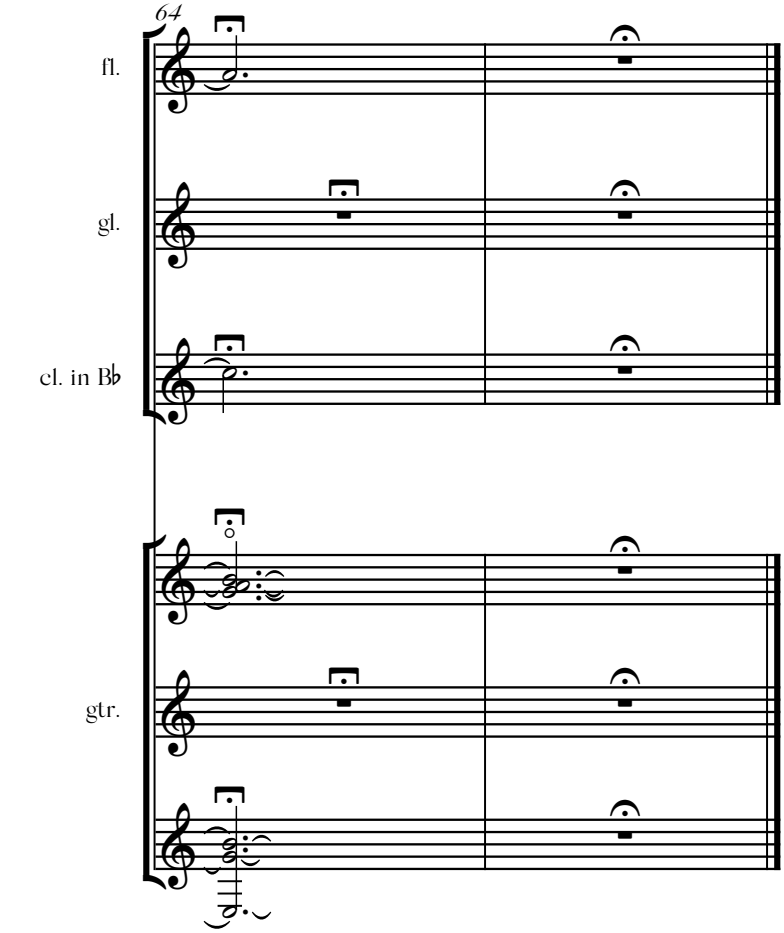

31
fl.
gl.
cl. in B♭
gtr.
+12
-37
-37
-19
-37
-37
35
-33
+16
+12
-33
-37
-33
-37

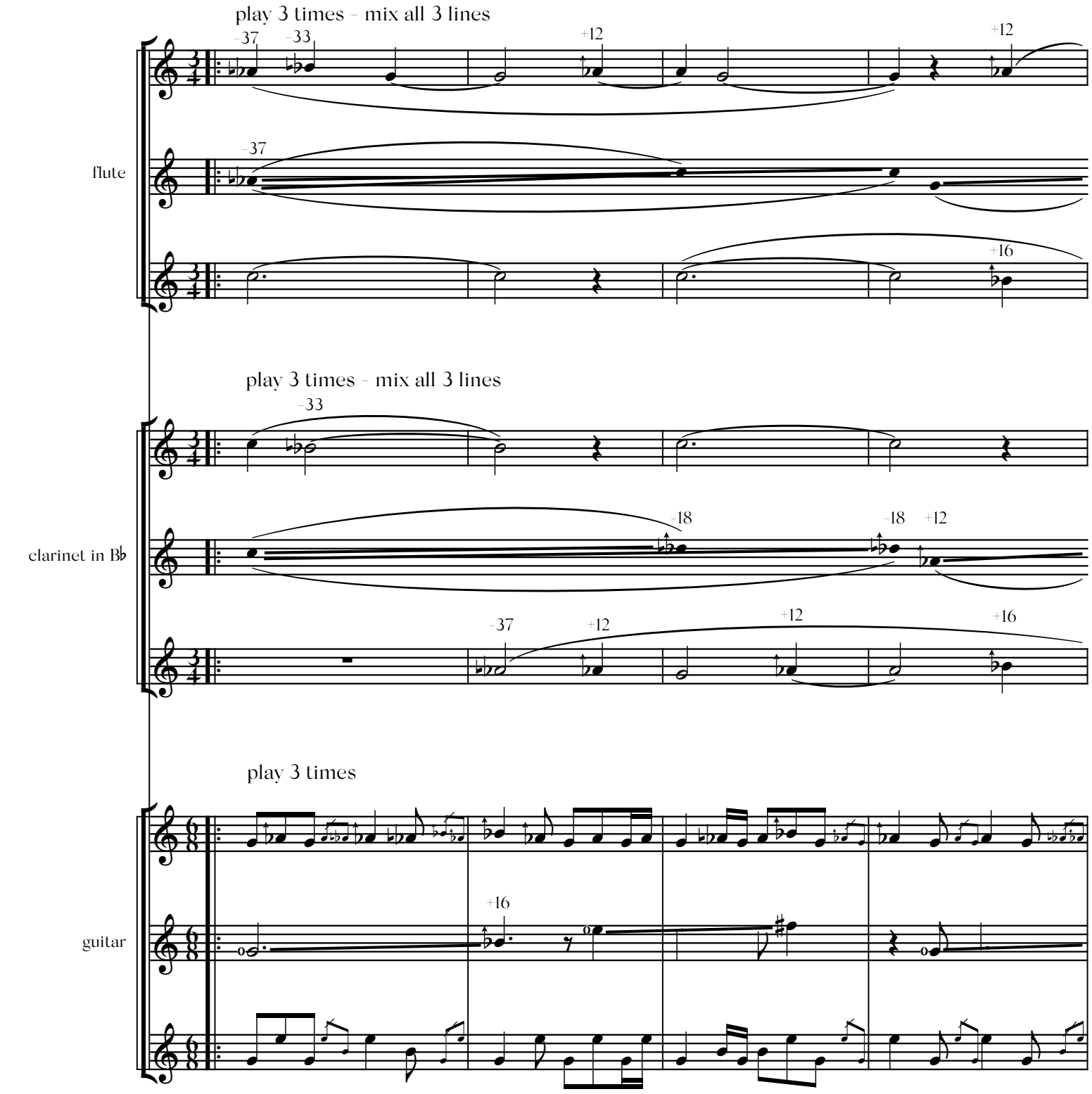

39
-33
-37
-33
-33
fl.
gl.
-33
-33
-33
-37
-33
cl. in B♭
gtr.
43
B-21
-33
fl.
B-21
gl.
-33
cl. in B♭
gtr.

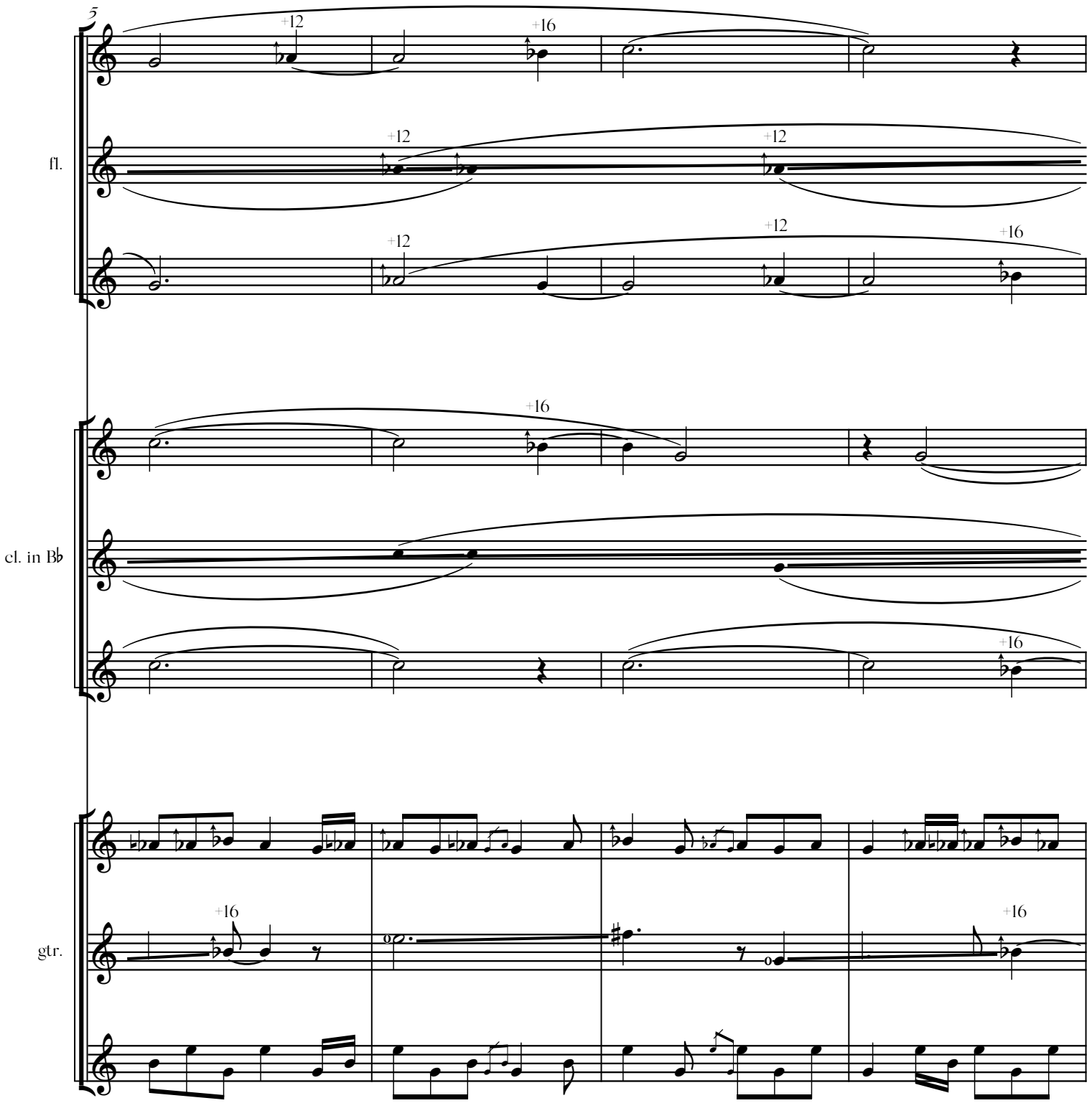

47
fl.
gl.
+14
cl. in B♭
-37
+12
gtr.
51
fl.
+16
gl.
cl. in B♭
+12
+12
+16
gtr.

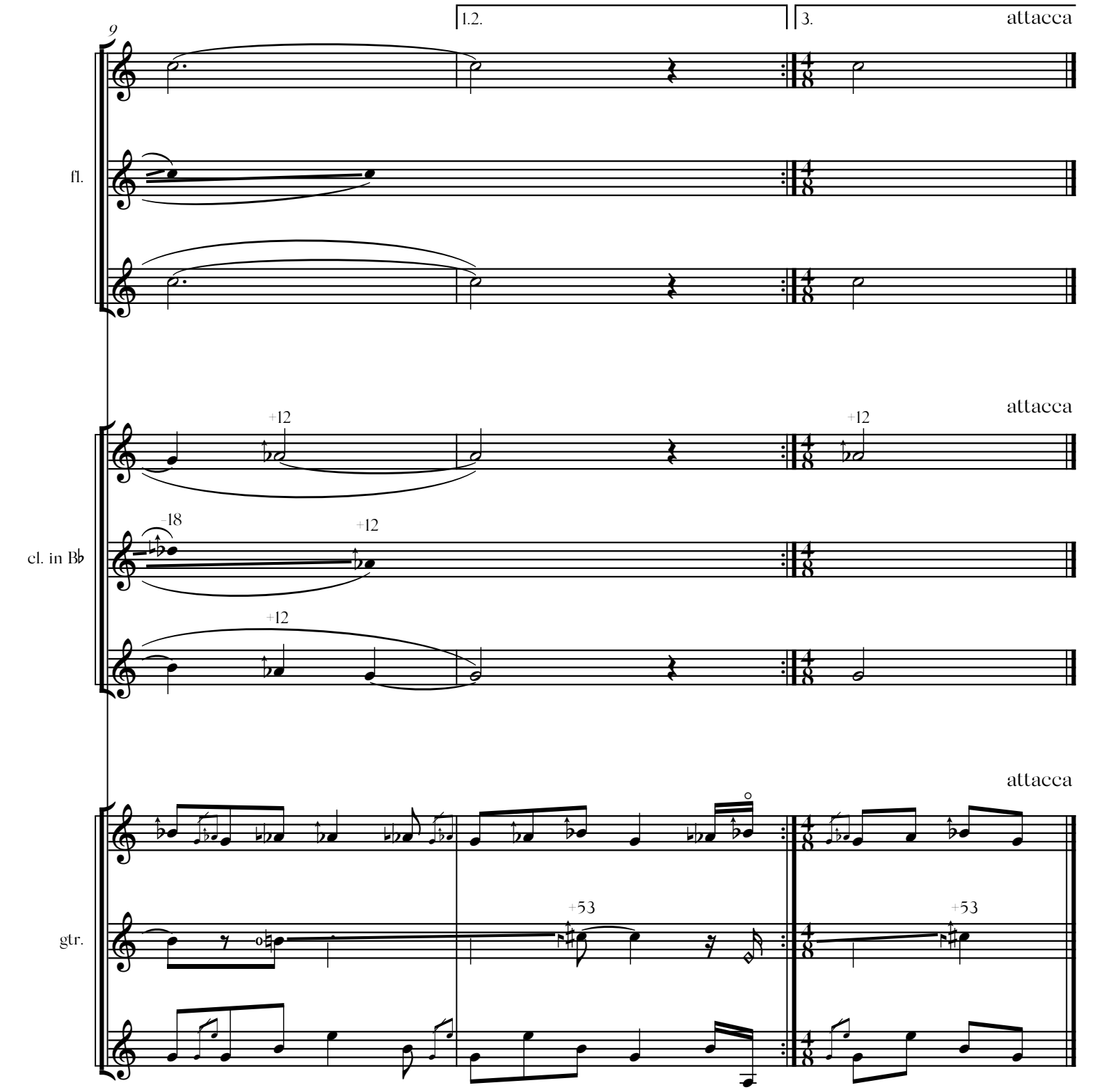

55
fl.
gl.
cl. in B♭
gtr.
37
37
58
fl.
gl.
cl. in B♭
gtr.
33
37
37
33
33

61
37
37
19
fl.
gl.
cl. in B♭
gtr.

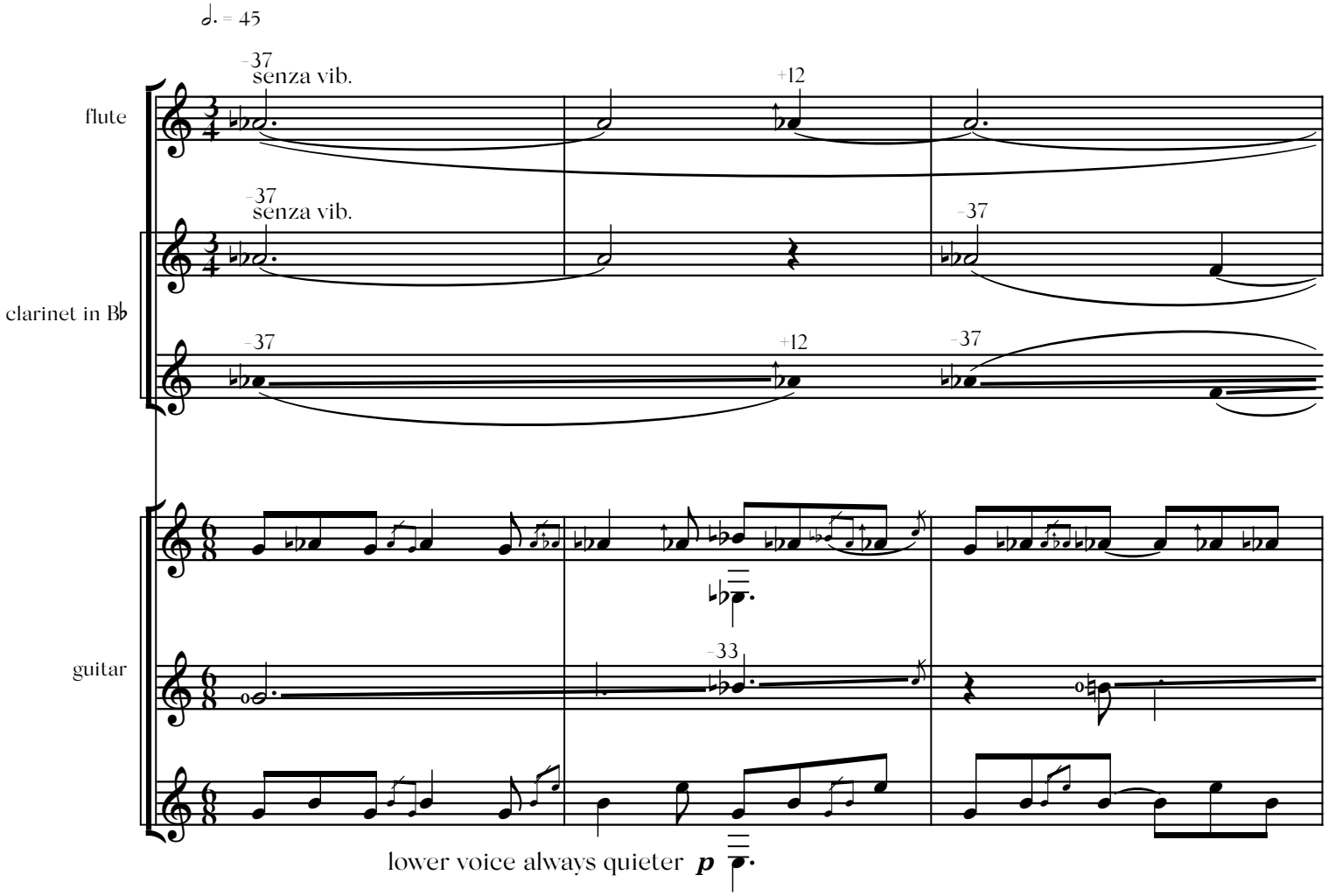

64
fl.
gl.
cl. in B♭
gtr.

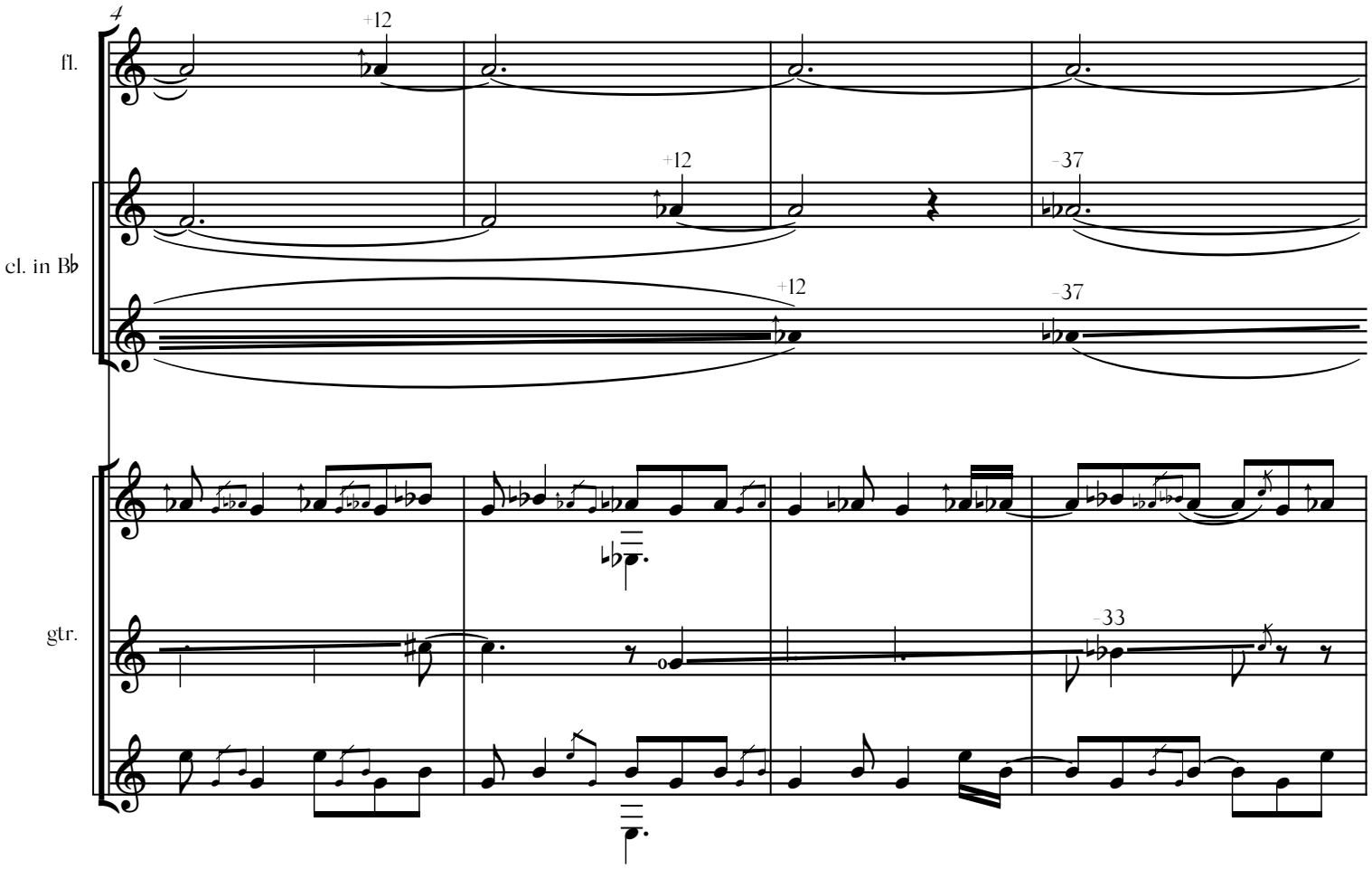

play 3 times - mix all 3 lines
flute
play 3 times - mix all 3 lines
clarinet in B♭
play 3 times
guitar

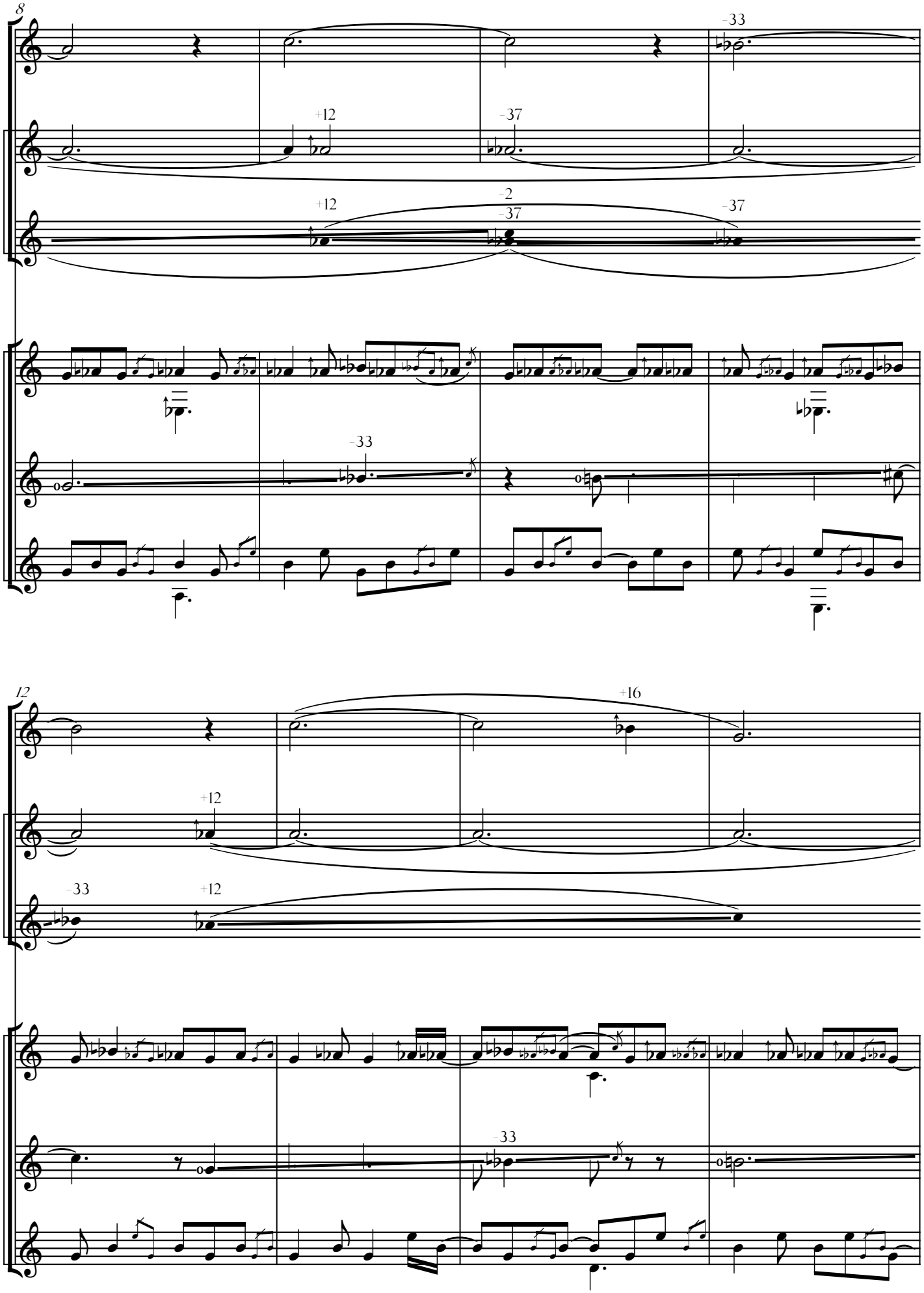

5
+12
+16
fl.
+12
+12
+12
+12
+16
+16
cl. in B♭
+16
gtr.
+16
+16

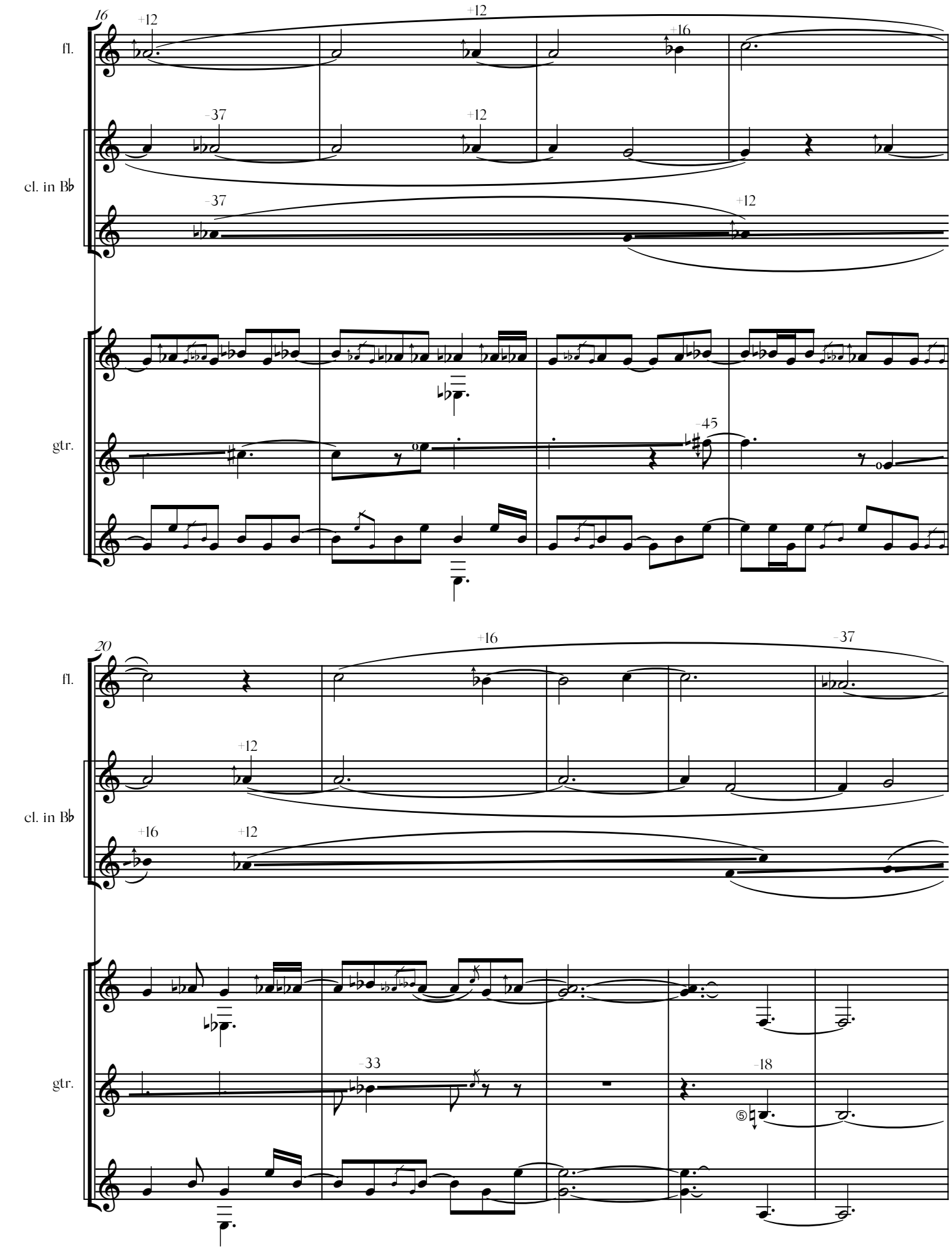

9
1.2.
3.
attacca
fl.
attacca
+12
+12
-18
+12
cl. in B♭
+12
attacca
gtr.
+53
+53

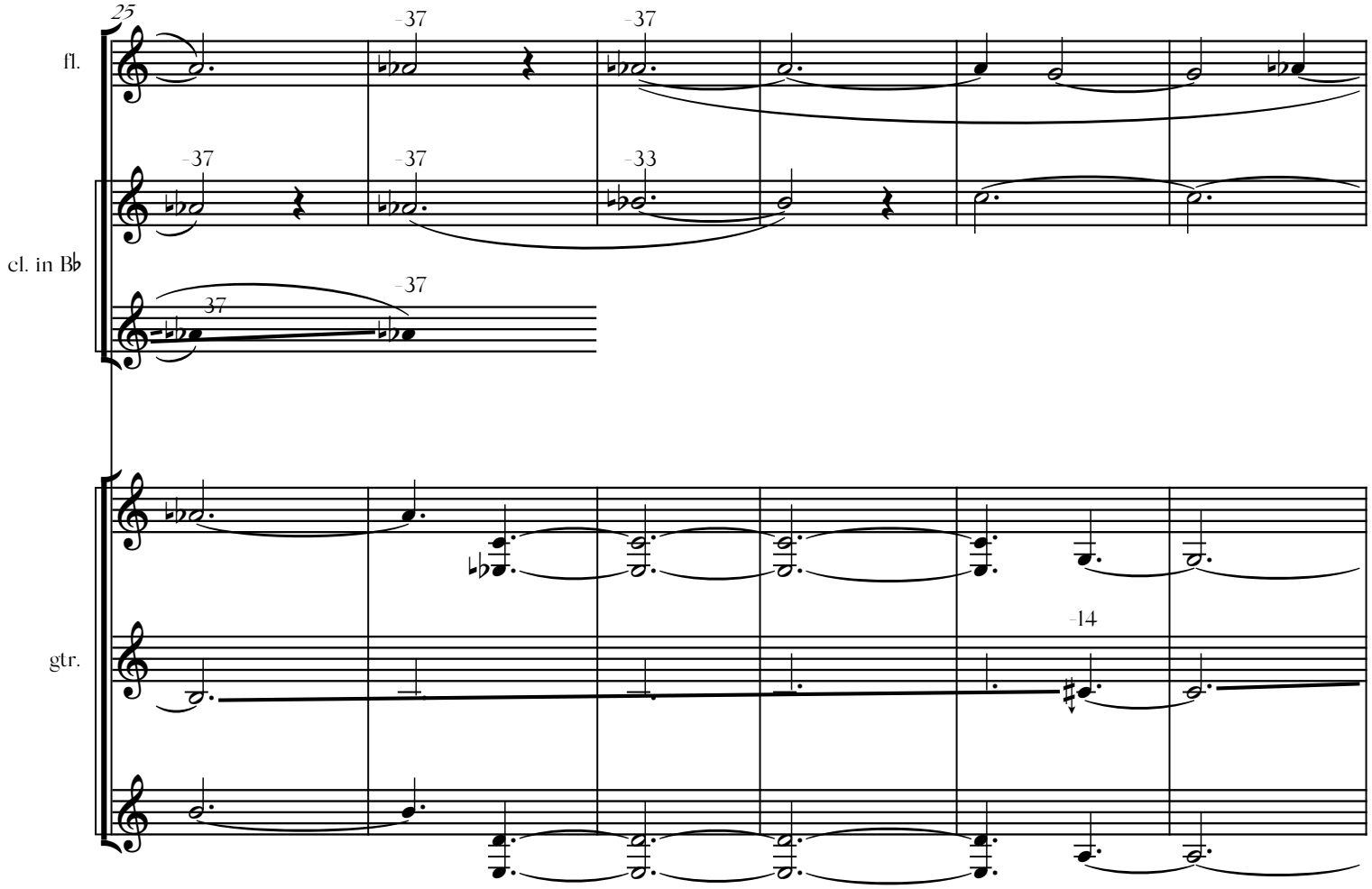
C

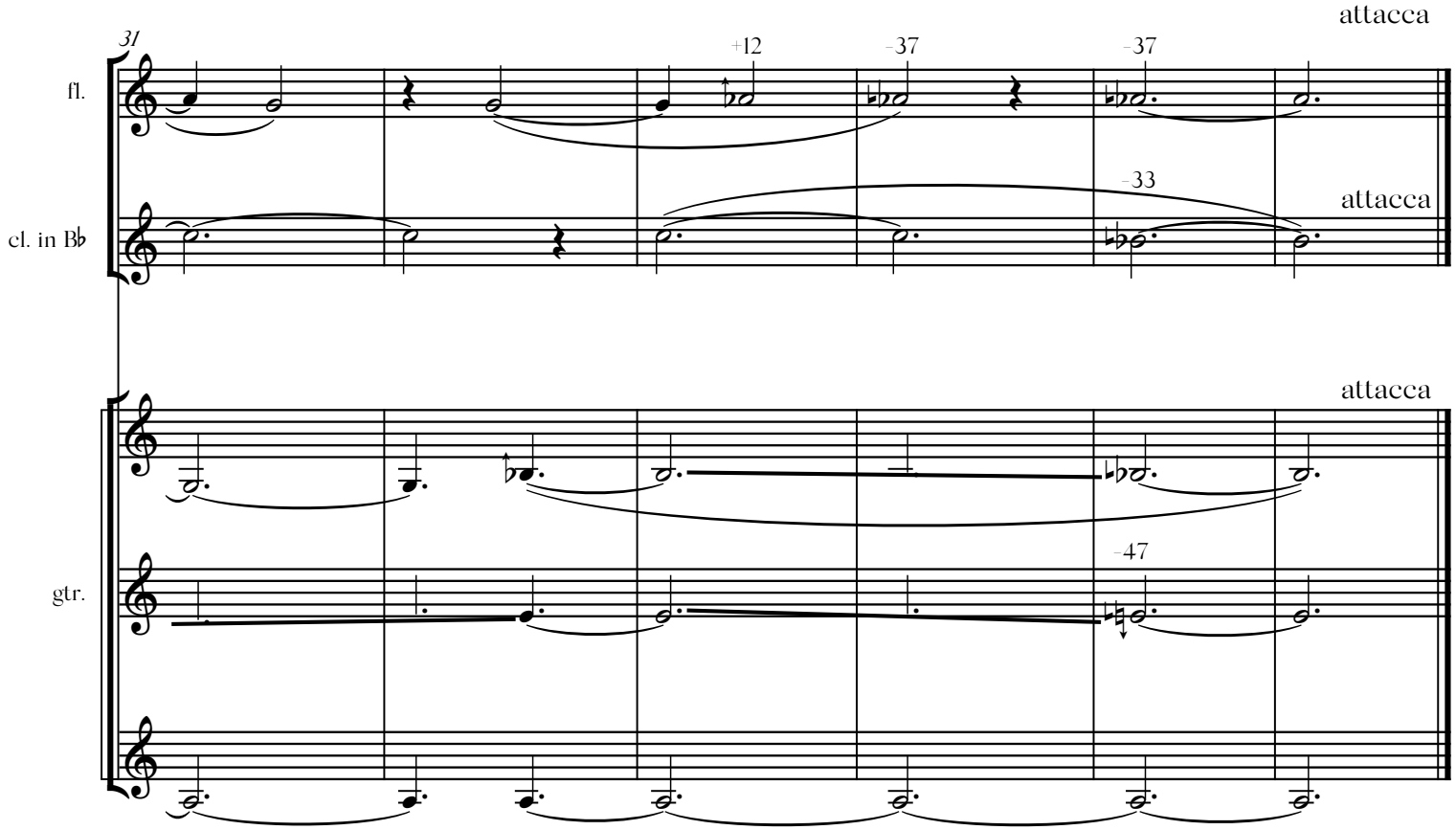

♩. = 45
flute
clarinet in B♭
guitar
senza vib.
-37
+12
-33
lower voice always quieter p


4
fl.
cl. in B♭
gtr.
+12
-37
-33

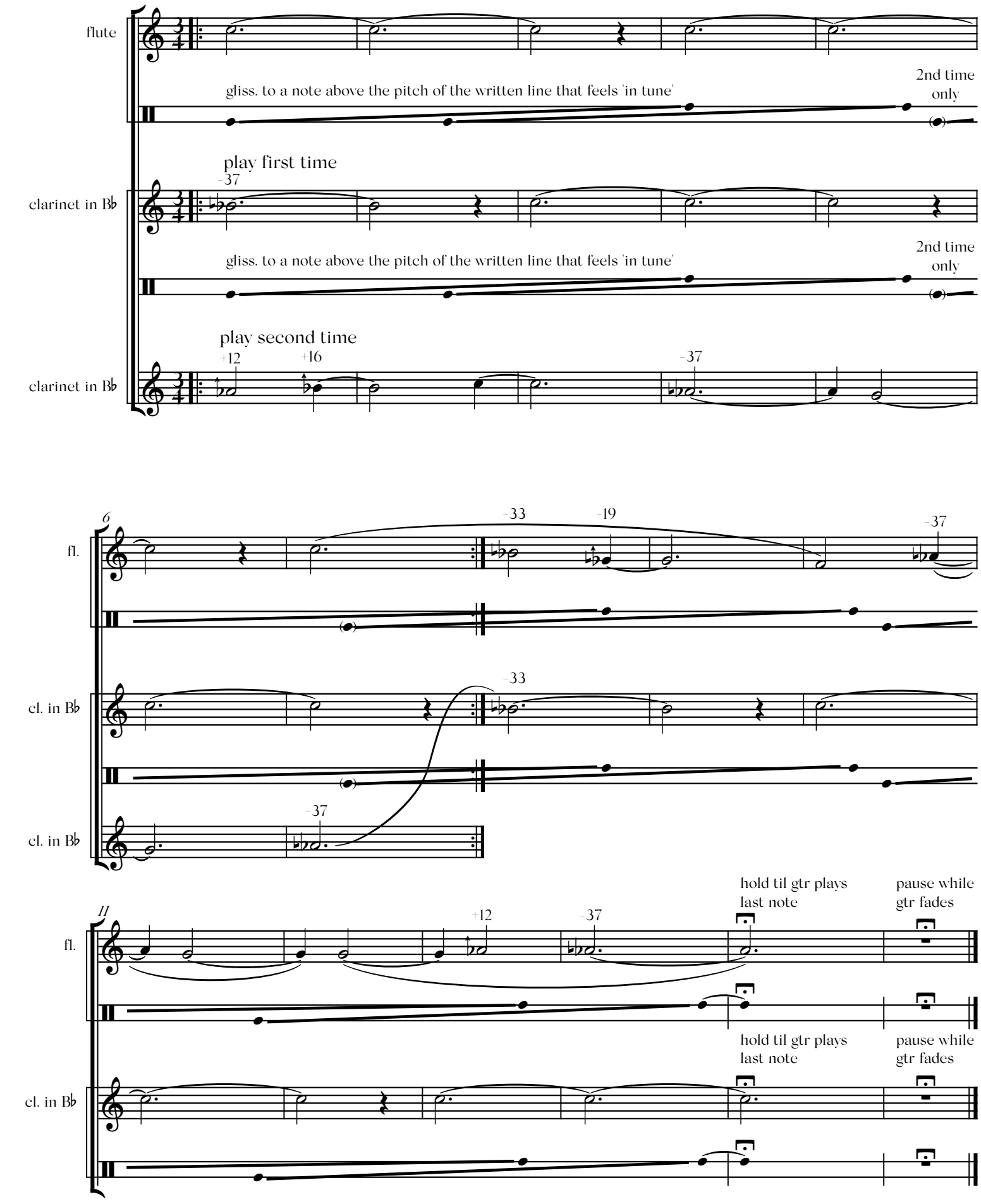

8
fl.
cl. in B♭
gtr.
12
fl.
cl. in B♭
gtr.


16
fl.
cl. in B♭
gtr.
20
fl.
cl. in B♭
gtr.

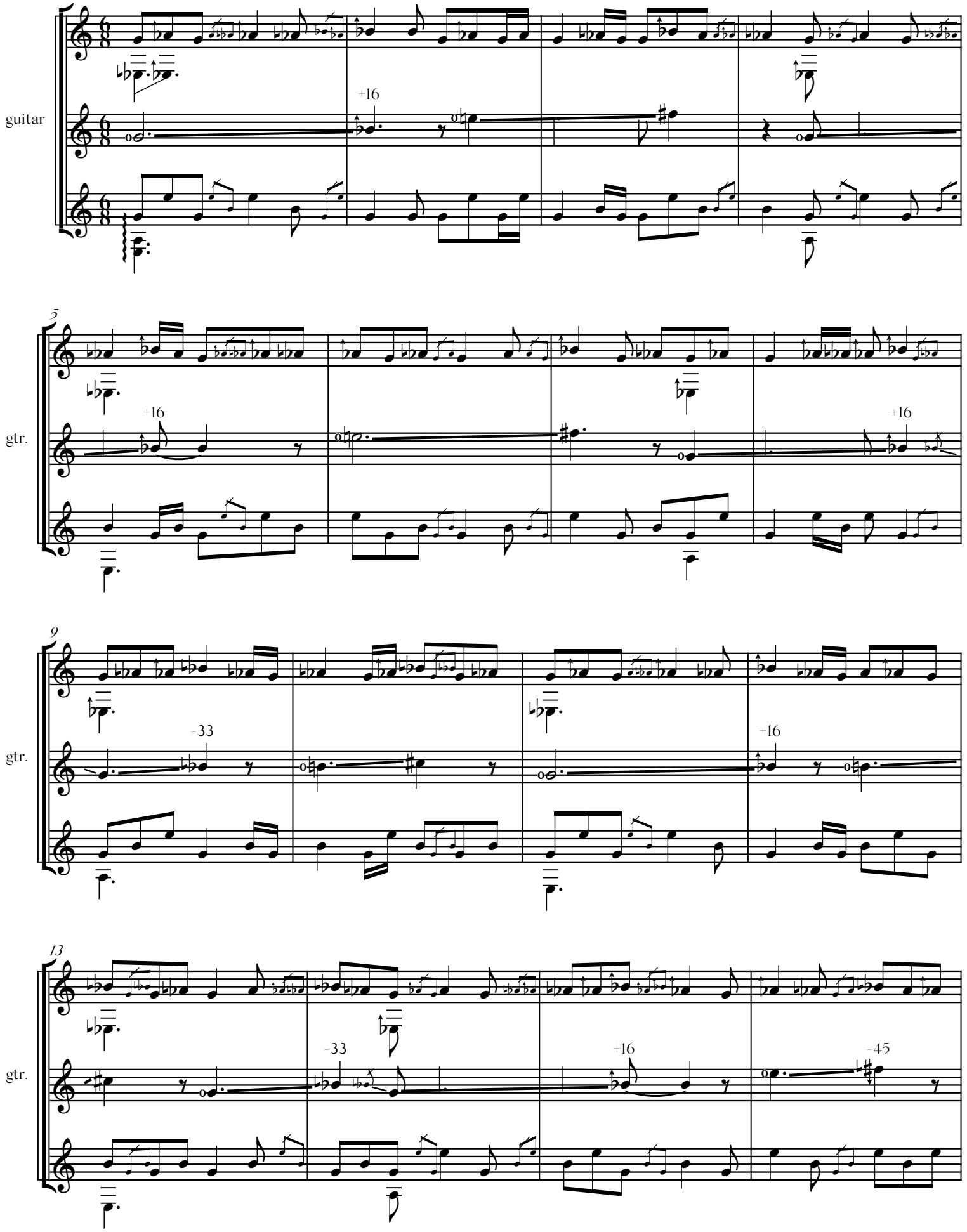

25
fl.
cl. in B♭
gtr.
-37
-37
-37
-37
-37
-33
37
-37
-14

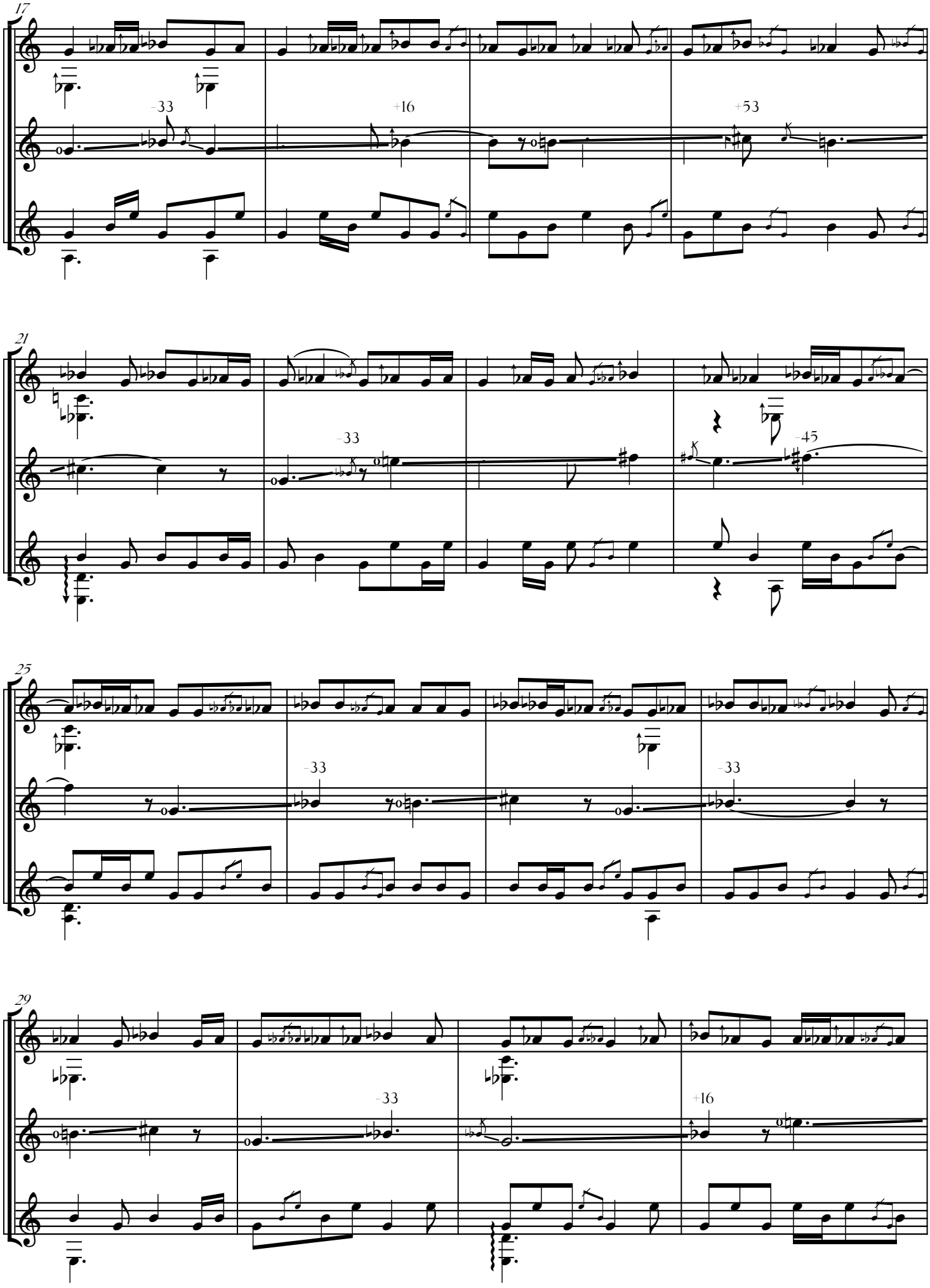

31
attacca
fl.
cl. in B♭
gtr.
+12
-37
-37
-33
attacca
attacca
-47

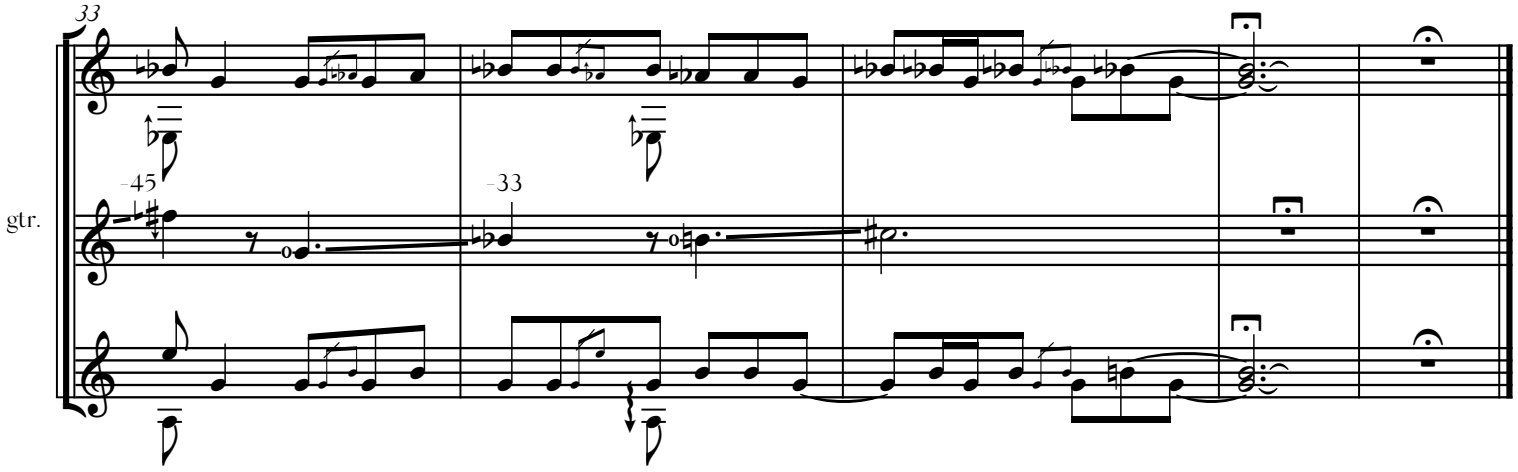
d: winds

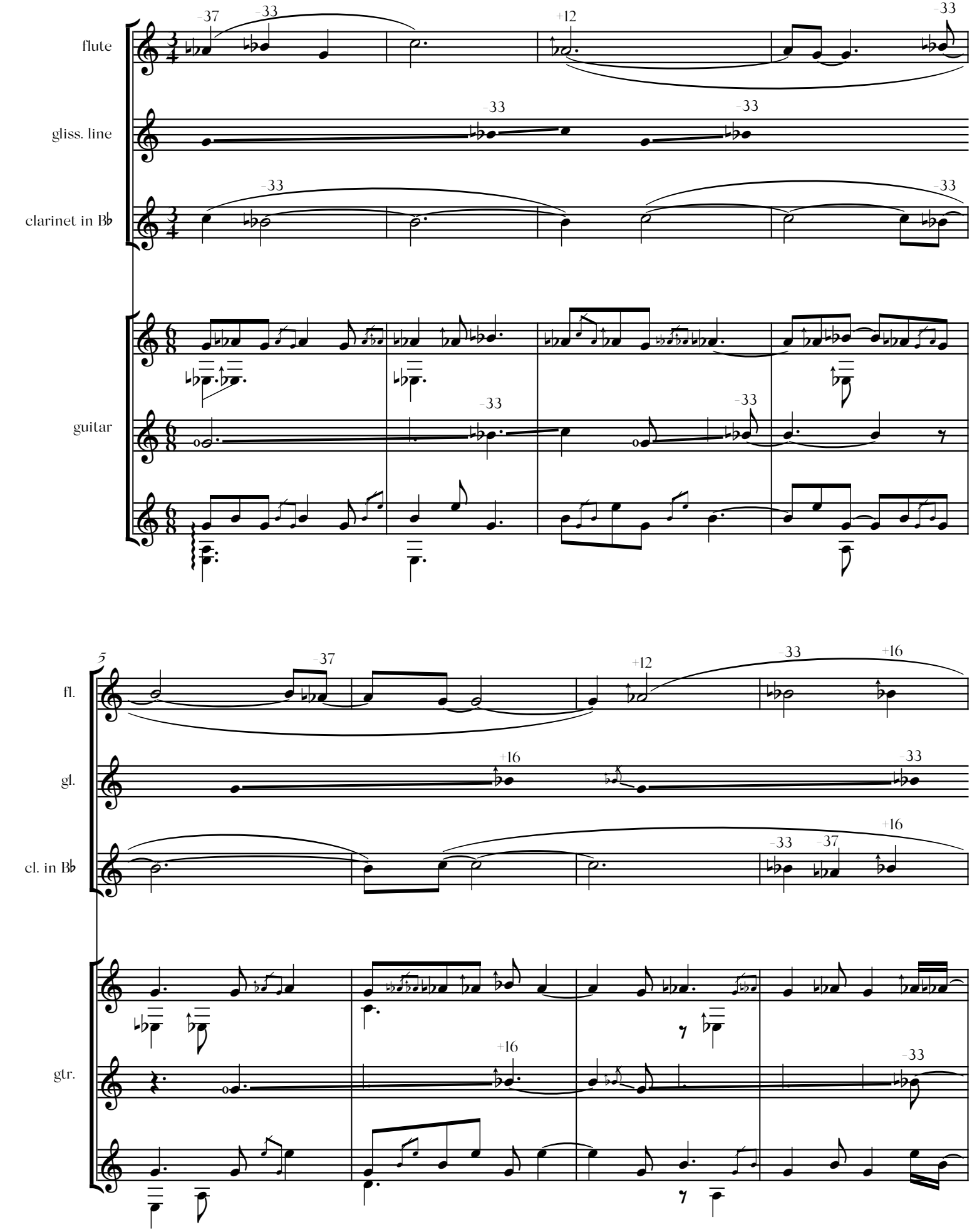

flute
gliss. to a note above the pitch of the written line that feels 'in tune'
2nd time only
play first time
-37
clarinet in Bb
gliss. to a note above the pitch of the written line that feels 'in tune'
2nd time only
play second time
+12
+16
-37
clarinet in Bb
6
-33
-19
-37
fl.
-33
cl. in Bb
-37
cl. in Bb
11
+12
-37
hold til gtr plays last note
pause while gtr fades
fl.
hold til gtr plays last note
pause while gtr fades
cl. in Bb

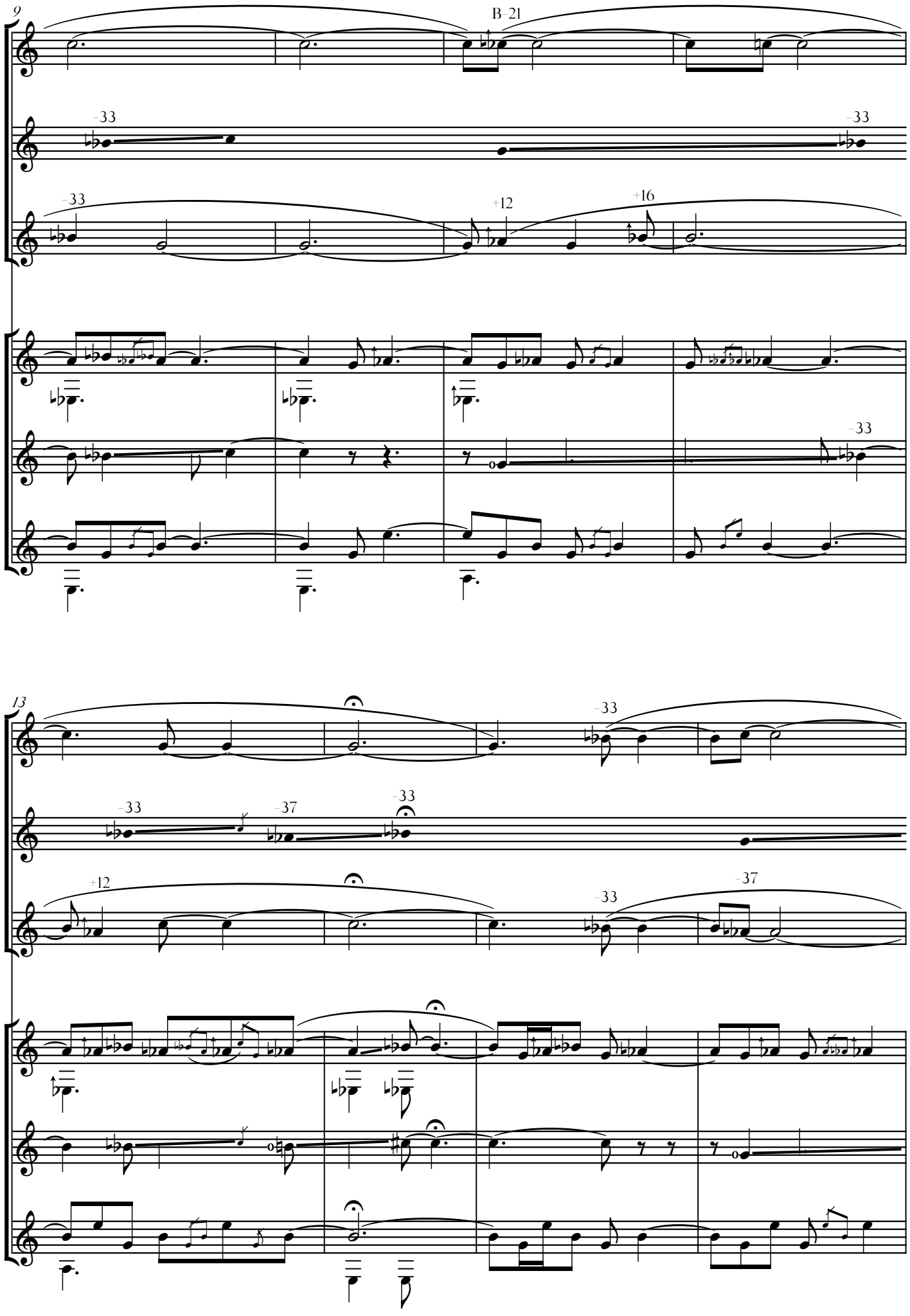
d: gtr

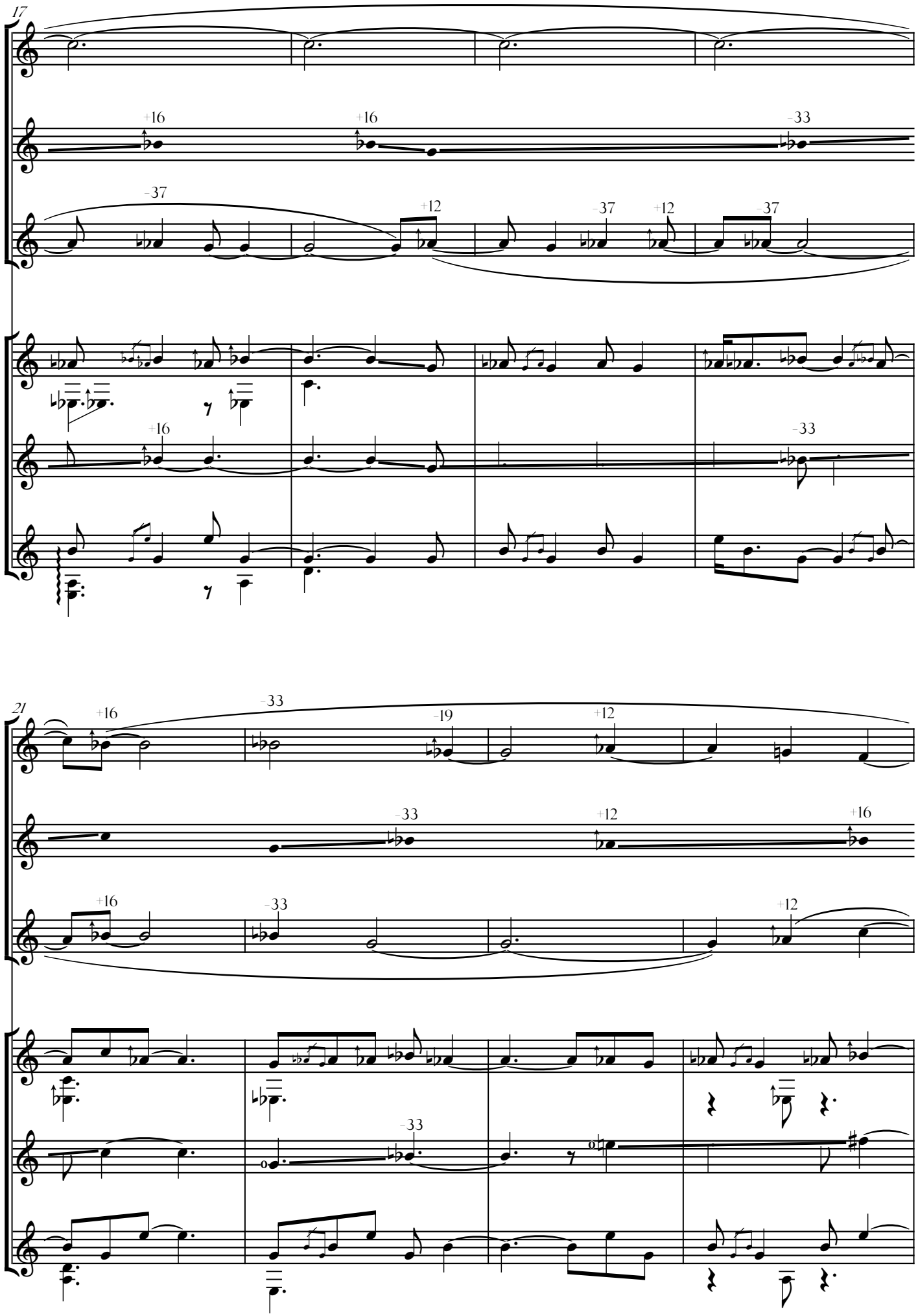


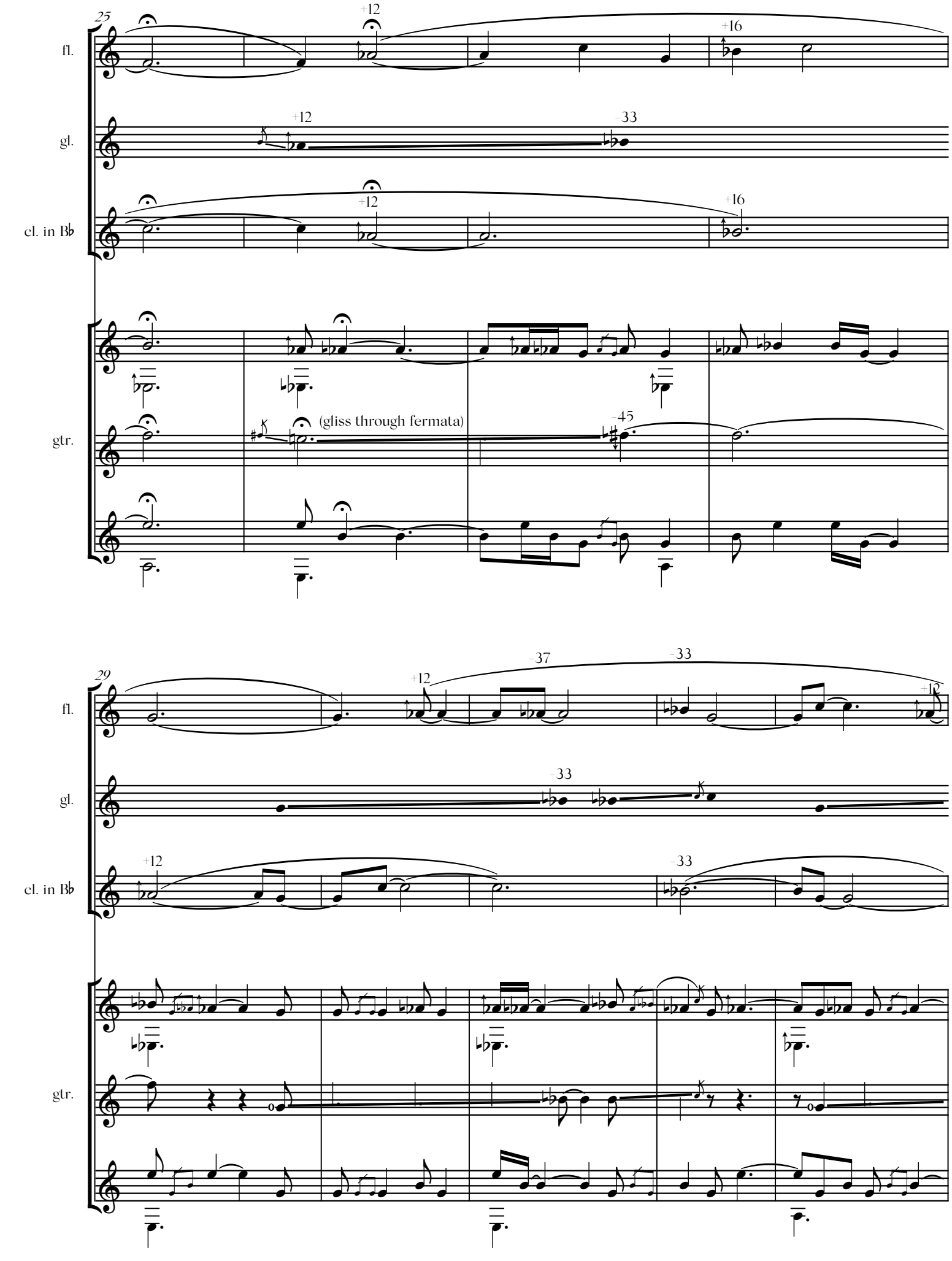

17
gtr.
-33
+16
+53
21
gtr.
-33
-45
25
gtr.
-33
-33
29
gtr.
-33
+16

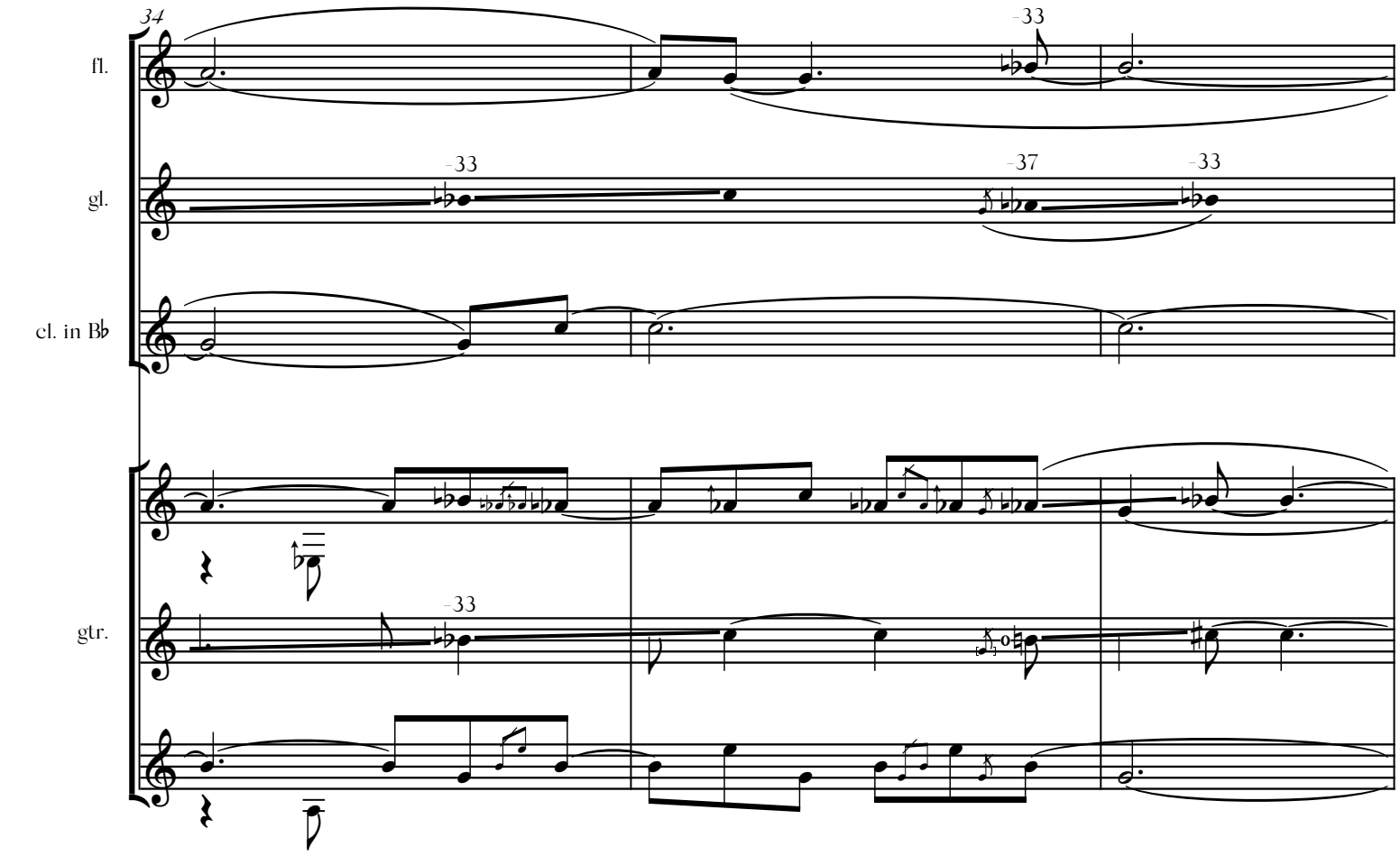

33
gtr.
45
33

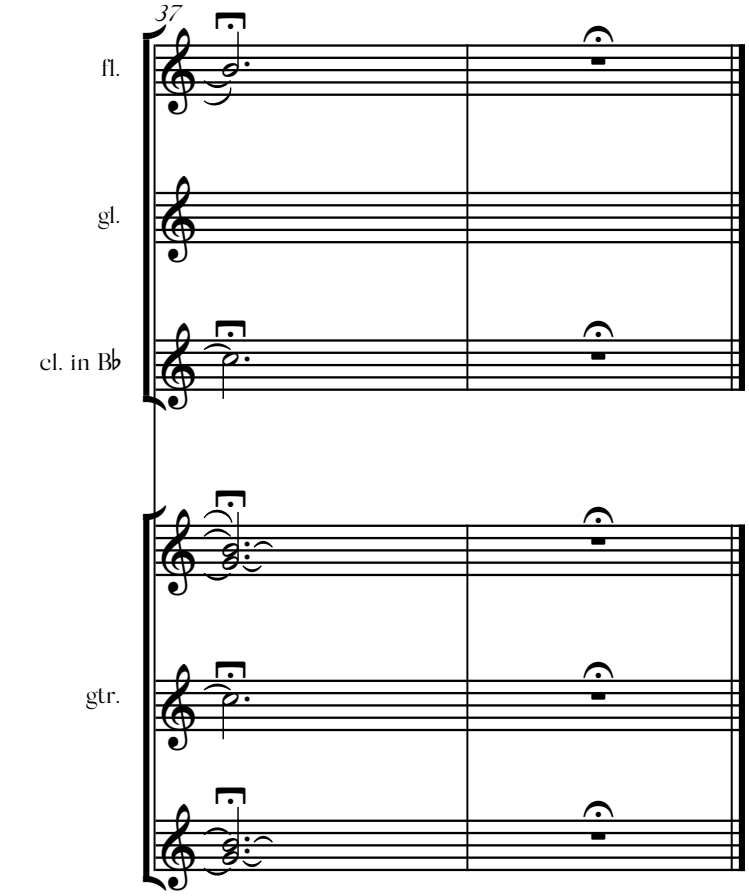

flute
gliss. line
clarinet in Bb
guitar
fl.
gl.
cl. in Bb
gtr.


9
B 21
fl.
gl.
cl. in B♭
gtr.
-33
+12
+16
13
-37

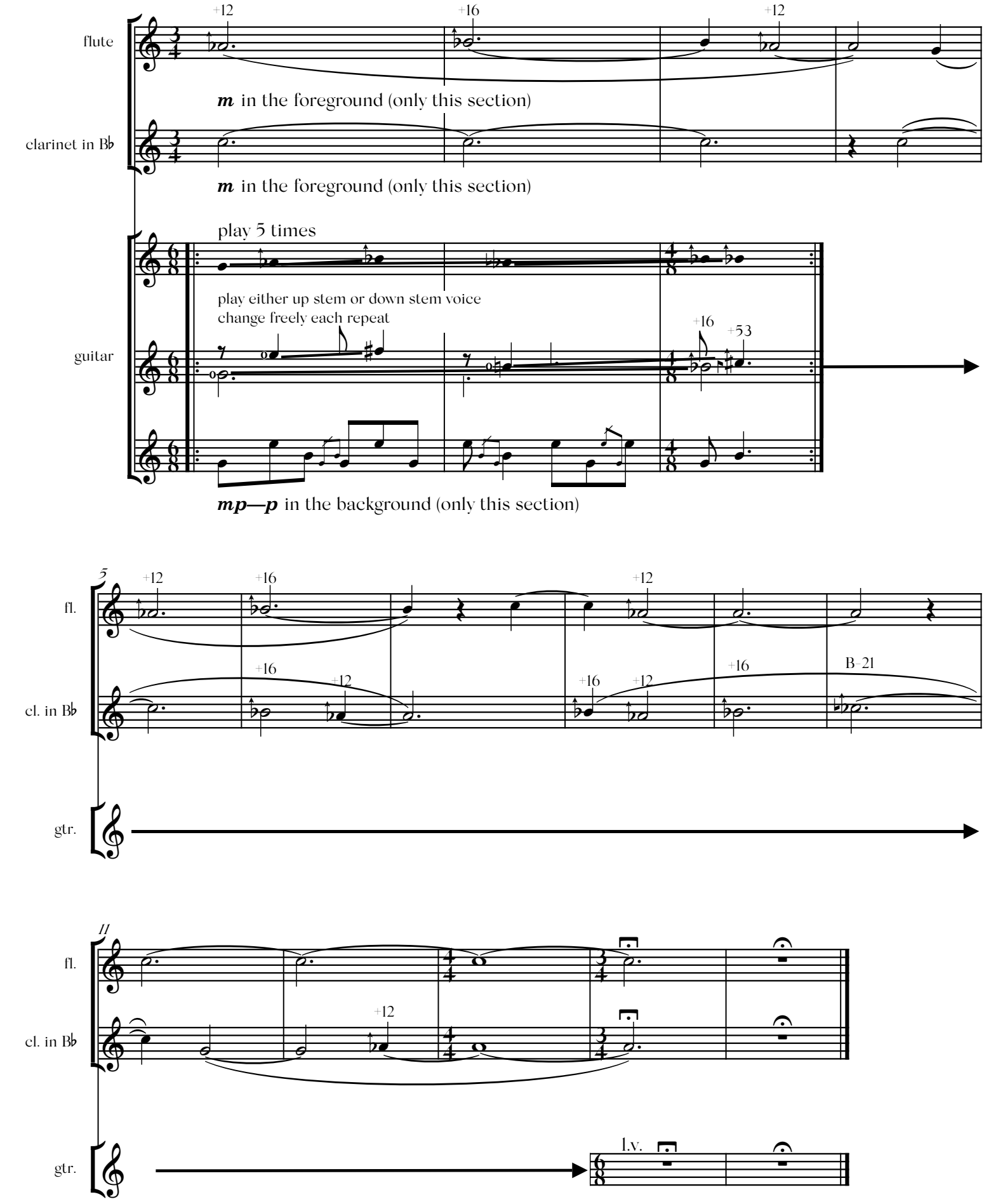

17
fl.
gl.
cl. in B♭
gtr.
21
fl.
gl.
cl. in B♭
gtr.

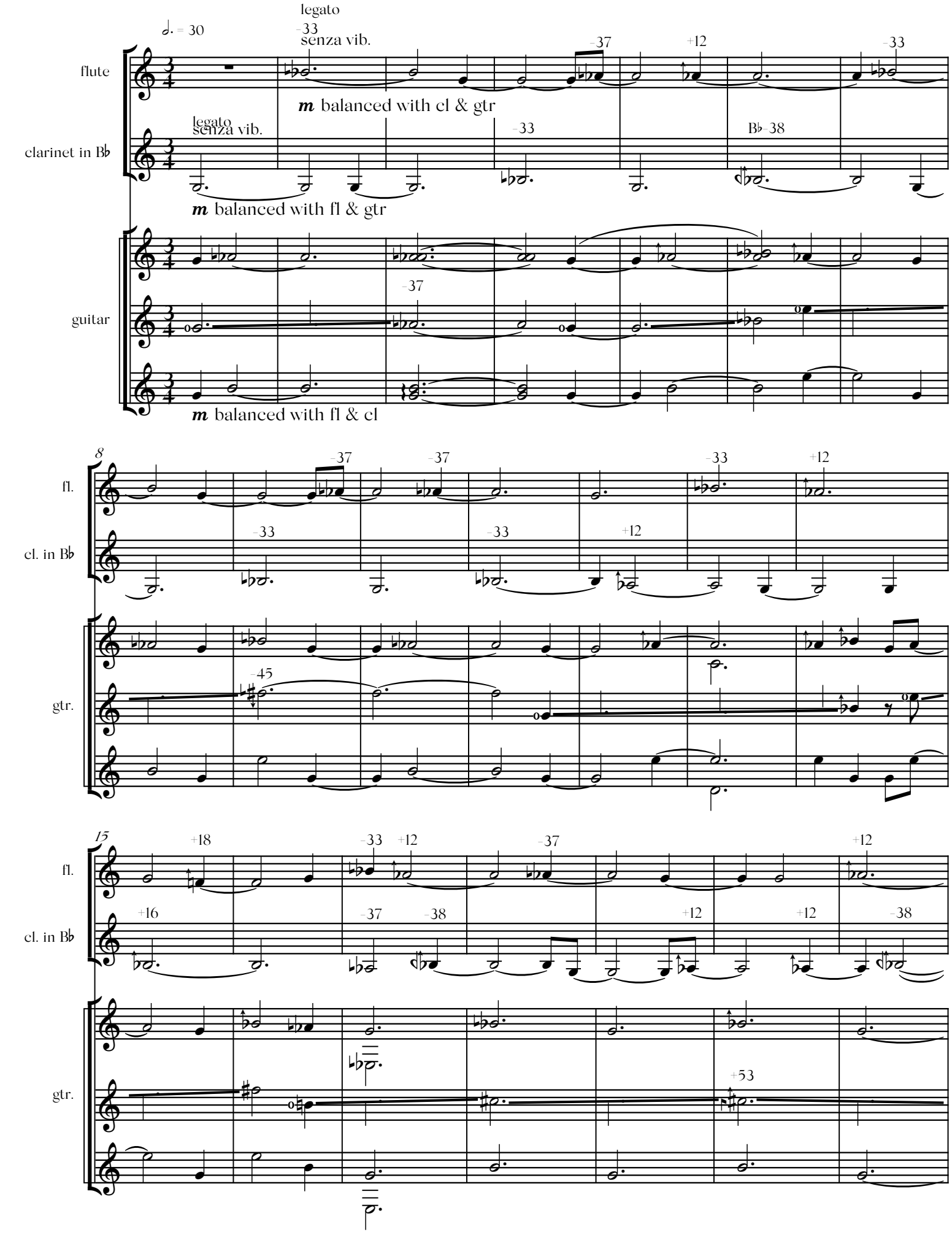

25
fl.
gl.
cl. in B♭
gtr.
+12
+16
-33
+12
+16
+12
(gliss through fermata)
-45
29
fl.
gl.
cl. in B♭
gtr.
+12
-37
-33
+12
-33
+12
-33

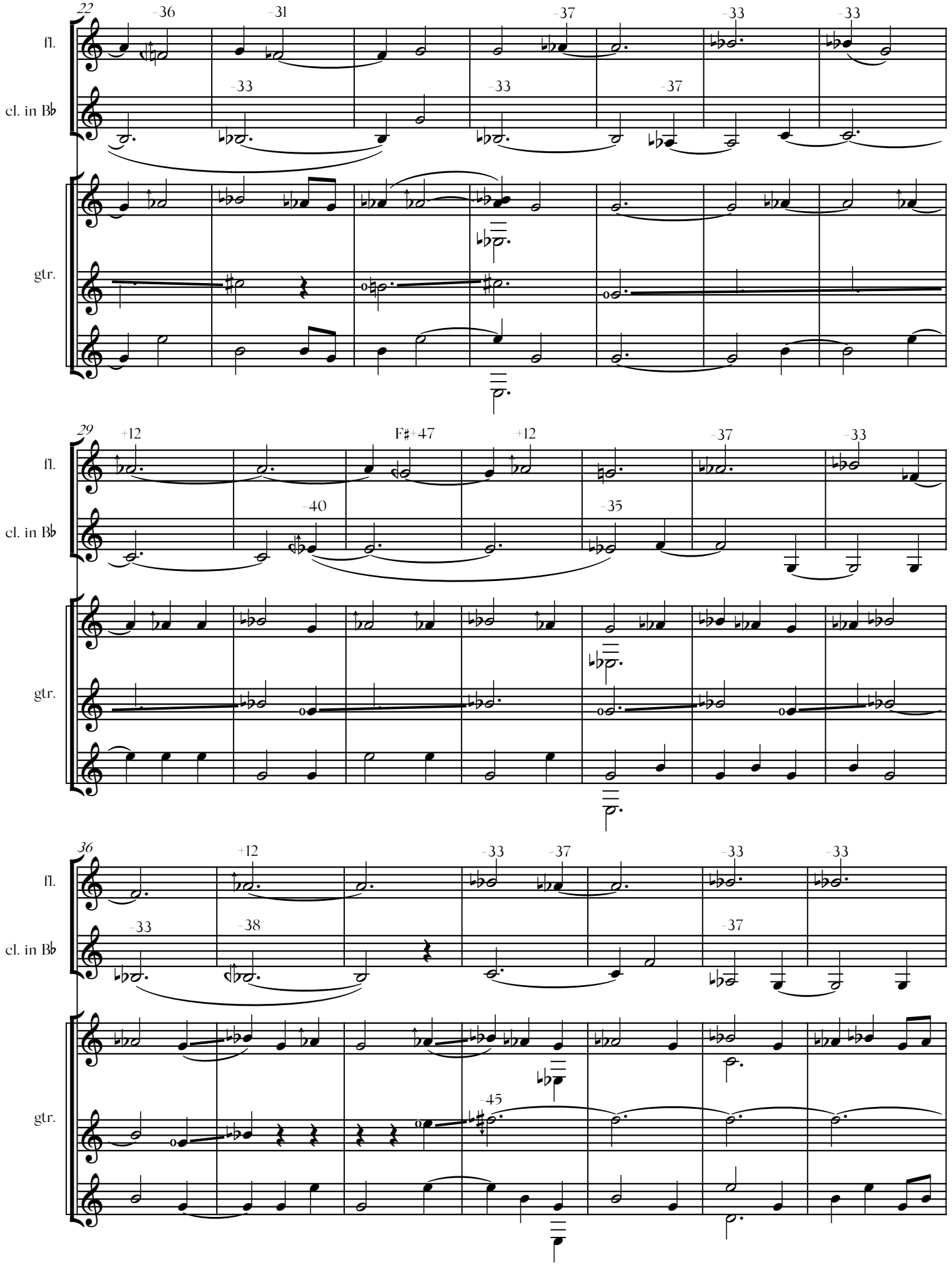

34
fl.
gl.
cl. in B♭
gtr.
-33
-33
-37
-33
-33

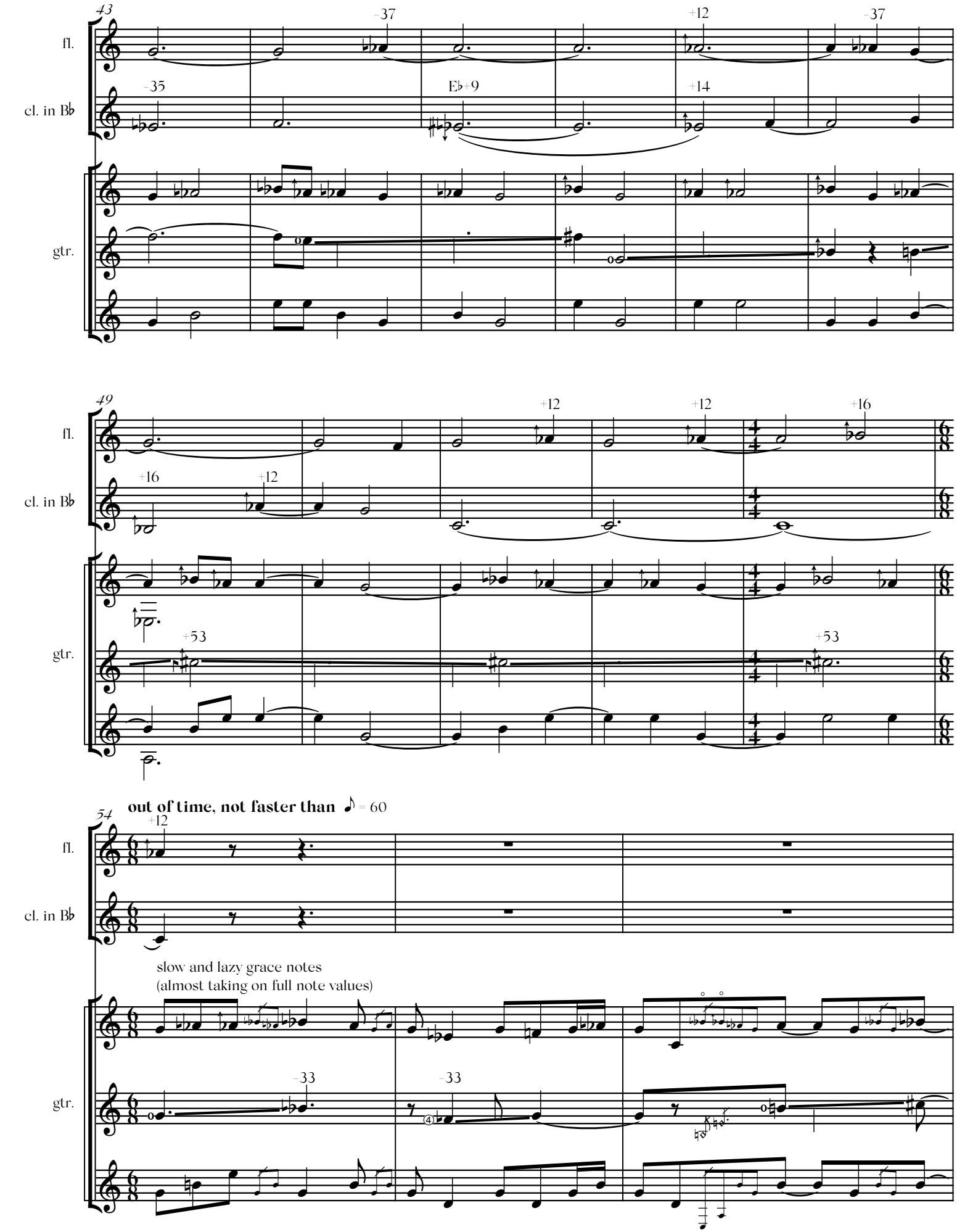

37
fl.
gl.
cl. in B♭
gtr.

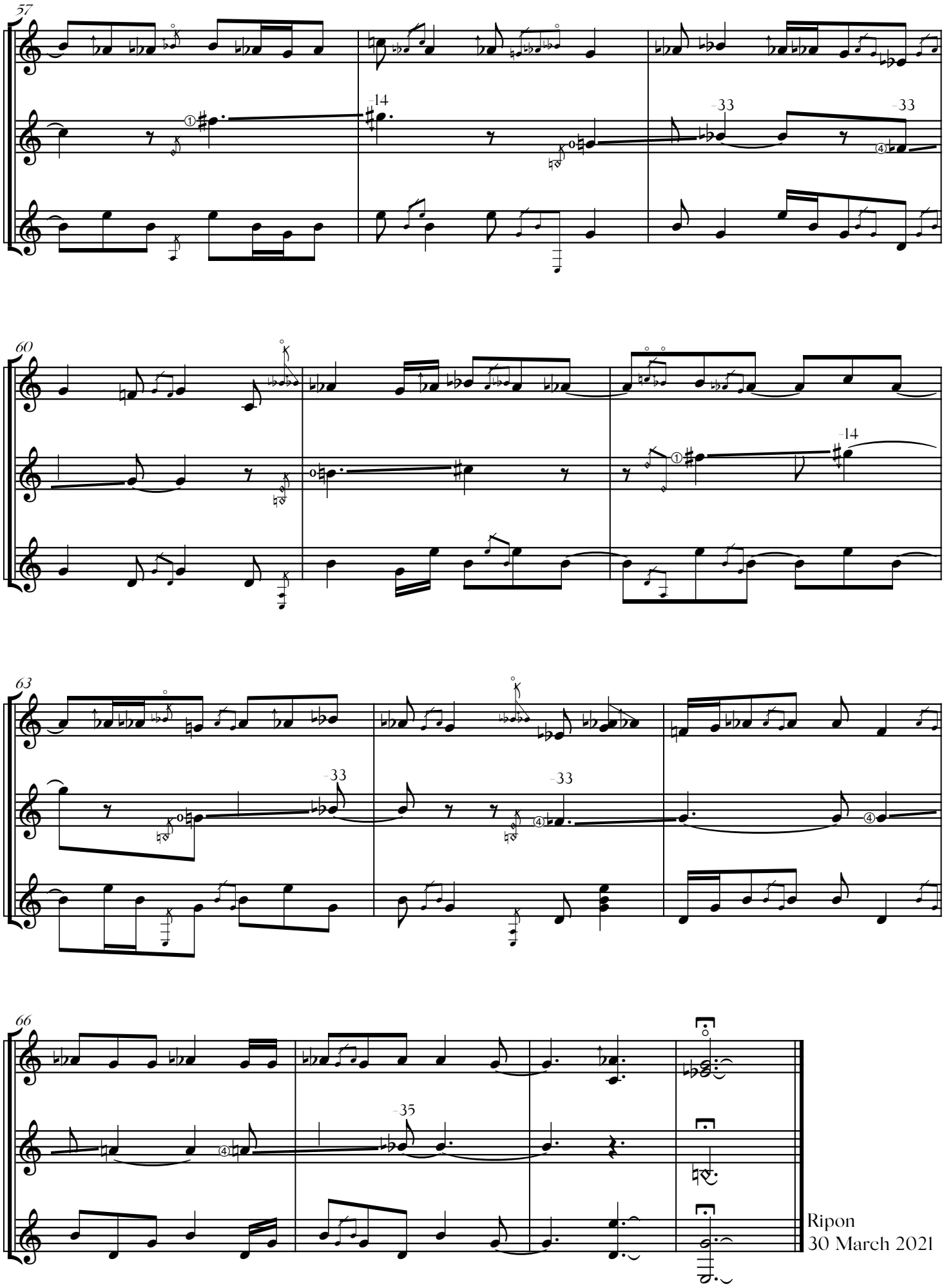
f


flute
clarinet in B♭
guitar
fl.
cl. in B♭
gtr.
+12
+16
+53
B-21
l.v.
m in the foreground (only this section)
play 5 times
play either up stem or down stem voice
change freely each repeat
mp—p in the background (only this section)


legato
senza vib.
flute
clarinet in B♭
guitar
m balanced with cl & gtr
m balanced with fl & gtr
m balanced with fl & cl
fl.
cl. in B♭
gtr.


22
fl.
cl. in B♭
gtr.
29
fl.
cl. in B♭
gtr.
36
fl.
cl. in B♭
gtr.


43
fl.
cl. in B♭
gtr.
-37
+12
-37
-35
E♭+9
+14
49
+12
+12
+16
+16
+12
+53
+53
54
out of time, not faster than ♪ = 60
+12
slow and lazy grace notes
(almost taking on full note values)
-33
-33



Ripon
30 March 2021