

**pete stollery**

# **thickness**

**(2000)**

**for flute, viola and tape**

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**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 20<sup>th</sup> 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

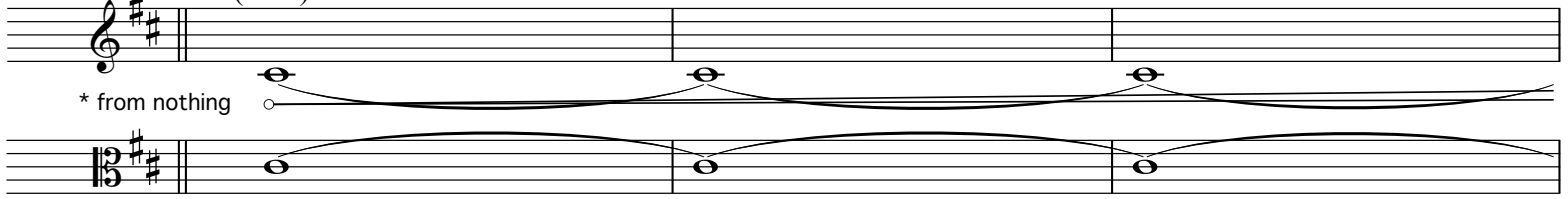


viola

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

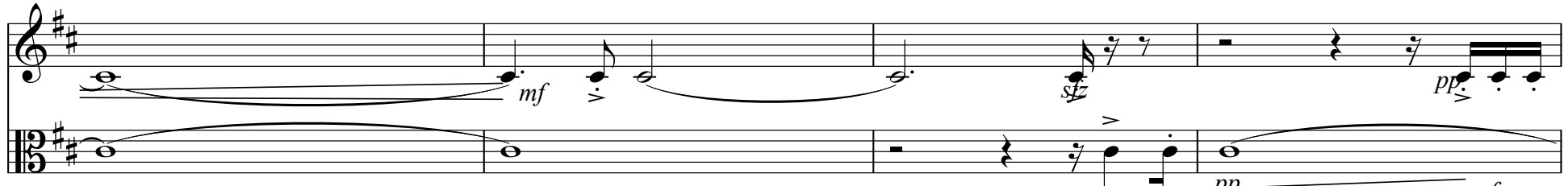
viola



\* from nothing

0.24

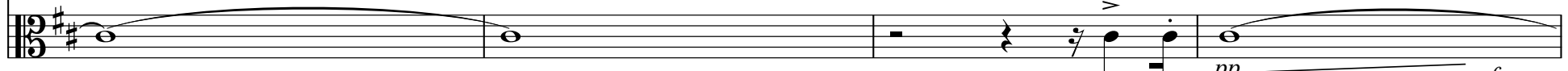
flute



mf

ff sfz mp pp mf

viola



mf

0.32

flute

viola

0.40

flute

viola

0.48

flute

viola

0.56

flute

viola

0.32

flute

viola

0.40

flute

viola

0.48

flute

viola

0.56

flute

viola

1.04  
flute *mf* *p* *pp*  
viola *mp* *pp* *mf* *mp* *pp*

1.12  
flute *mp* *pp* *ff* *mp* *mf*  
viola *sfz* *ff* *mf* *ff*

1.20  
flute *sfz* *f*  
viola *mp* *mf* *sfz* *sfz* *f*

1.28  
flute *sfz* *sfz* *sfz*  
viola *sfz* *sfz* *sfz*

Detailed description: This musical score page contains three systems of music for flute and viola. The first system (measures 1.04-1.11) features the flute with dynamics *mf*, *p*, and *pp*, and the viola with *mp* and *pp*. The second system (measures 1.12-1.19) shows the flute with dynamics *mp*, *pp*, *ff*, *mp*, and *mf*, while the viola has *sfz*, *ff*, *mf*, and *ff*. The third system (measures 1.20-1.27) continues with the flute at *sfz* and *f*, and the viola at *mp*, *mf*, *sfz*, *sfz*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. Fingerings are indicated by numbers 3, 5, 6, and 7. The key signature is one sharp (F#) and the time signature is 7/8.

1.36  
flute  
viola  
*f*

1.44  
flute  
viola  
*f*

1.52  
flute  
viola  
*sfz*

2.00  
flute  
viola

Detailed description: This page of a musical score contains four systems of music for flute and viola. The key signature is one sharp (F#) and the time signature is 3/8. The first system (measures 1.36-1.43) features a flute part with eighth-note patterns and a viola part with a mix of eighth and quarter notes. The second system (measures 1.44-1.51) includes triplets and sextuplets in both parts. The third system (measures 1.52-1.99) shows a more complex flute line with many sixteenth notes and a viola part with dotted notes. The fourth system (measures 2.00-2.07) continues the intricate flute line with a final triplet in the viola. Dynamics include *f* (forte) and *sfz* (sforzando).

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*

6

*tape 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*

Detailed description: This page of a musical score features three systems of staves for flute and viola. The key signature is one sharp (F#) and the time signature is 3/8. The first system (measures 4.12-4.27) shows the flute playing a melodic line with slurs and a 'bend' instruction, while the viola provides a harmonic accompaniment. The second system (measures 4.28-4.43) continues this texture. The third system (measures 4.44-5.00) shows the flute playing a long, sustained note with a slur and a '\*' mark, while the viola continues its accompaniment. The score concludes with a dynamic marking of *pp* (pianissimo) and a long hairpin decrescendo line.

5.16

flute

viola

prominent; like a folk fiddler  
(5.20)

*mf*

viola

\* slow gliss

fade with pipes on tape