Jason Freeman

Still Life

for alto flute and guitar

Score

(transposed)

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About the Piece:

Still Life has nothing to do with painting or the visual arts or even nicely set tables with bowls of fruit and flowers sitting on them. Well, maybe just a little. Sometimes I wish that I could make a still life in music, arranging sounds carefully together on a table, freezing them in time forever. But without changing those sounds over time, it's hard to create structure in music. So this piece is really more of a slow-motion life than a still life, lingering around sounds as long as it can without losing sight of where they are going.

Still Life was commissioned by Beth Bryngelson & Christopher Laughlin, to whom I am grateful for their encouragement and support.

Duration:

Still Life lasts approximately 17 minutes. Each of the six movements, which range from two to three and a half minutes in length, stands on its own and may be performed separately from the rest of the piece.

Performance Notes:

General Notes:

- When a specific guitar string is desired, it is indicated by a circled number above the note. If no indication is given, the string is left to the discretion of the performer.
- Harmonics in both instruments are always notated at sounding pitch; use whatever fingering is most convenient.
- Sometimes, text above trills indicates that the trill speed should increase or decrease during the course of the trill. The amount of change is left entirely to the discretion of the performers, and the amount may differ from trill to trill.
- All metronome markings are approximate.
- Accidentals are valid for the duration of the measure, but only in the octave in which they appear.
- When in doubt about how to interpret notation, trust your musical intuition rather than trying to decipher the composer's intent.

I. Prelude:

- The guitarist should allow all notes to resonate as long as possible.

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II. Dance:

- It is up to the flutist to decide where to breathe, but in general, breaths on barlines should be avoided.

III. Points

- All guitar strums should be upward.
- In the flute, a + over a note indicates that its attack should be accompanied by a key slap.

IV. Drive

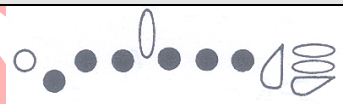
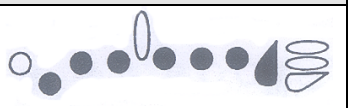
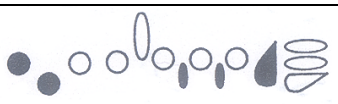
- Between mm. 26 and 46, the flutist should take breaths after the quarter notes rather than between groups of slurred notes.

V. Song

- This movement may also be performed without the flute part as a solo guitar piece.
- The guitarist should allow all notes to resonate as long as possible.

VI. Postlude

- There is no fixed meter or tempo in this movement. Each measure should last between one and four seconds. The length of each measure should vary so that there is little sense of a regular pulse. Partial-measure rests are notated as quarter-note rests at the beginning or end of a measure; their length is left to the discretion of the performers.
- The fingerings for flute trills are notated *ord.* and *alt.* Here are the recommended fingerings to use:

	D	Eb
ord.		
alt.		

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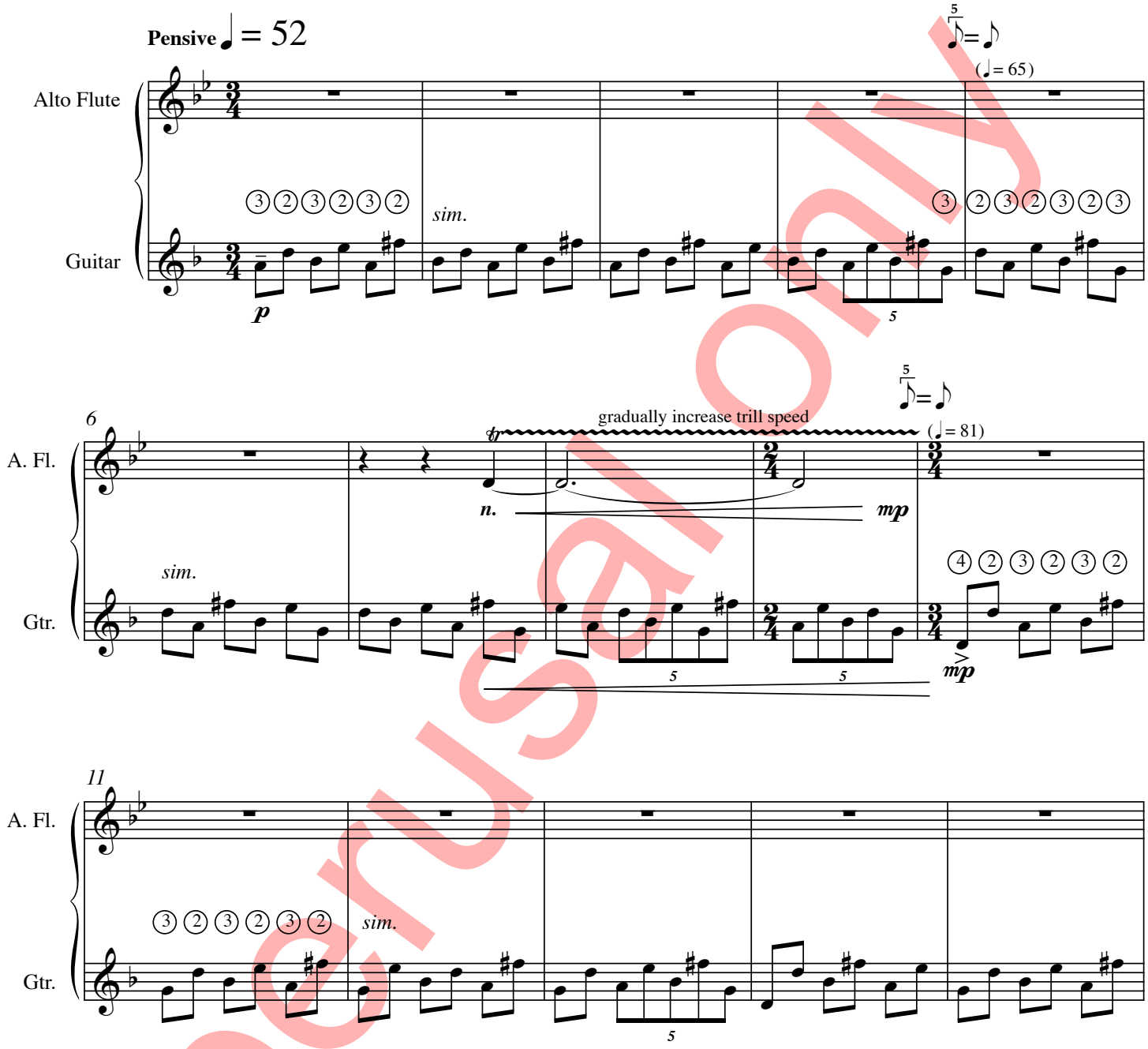
Still Life

for Beth and Chris

I. Prelude

Jason Freeman



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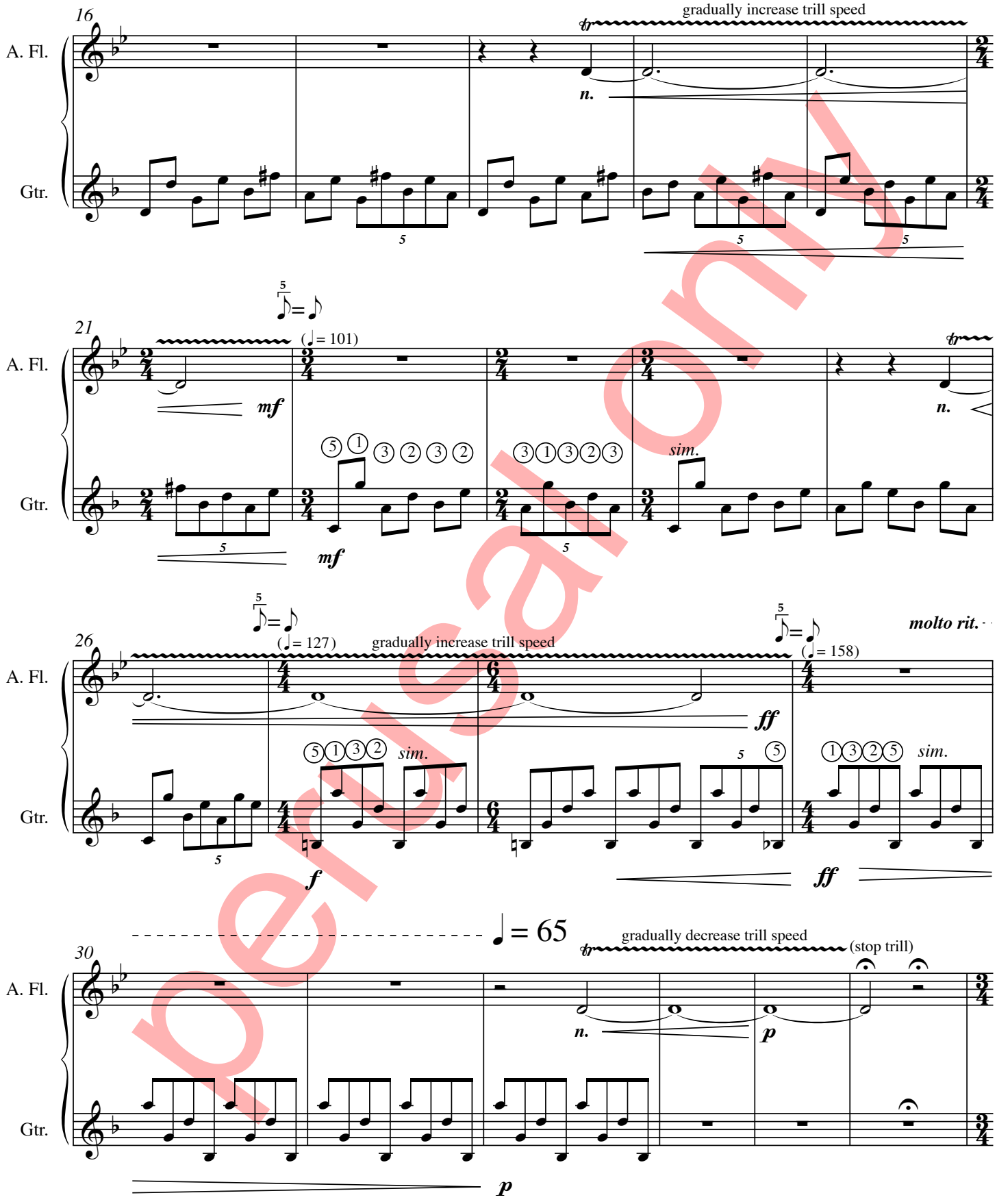

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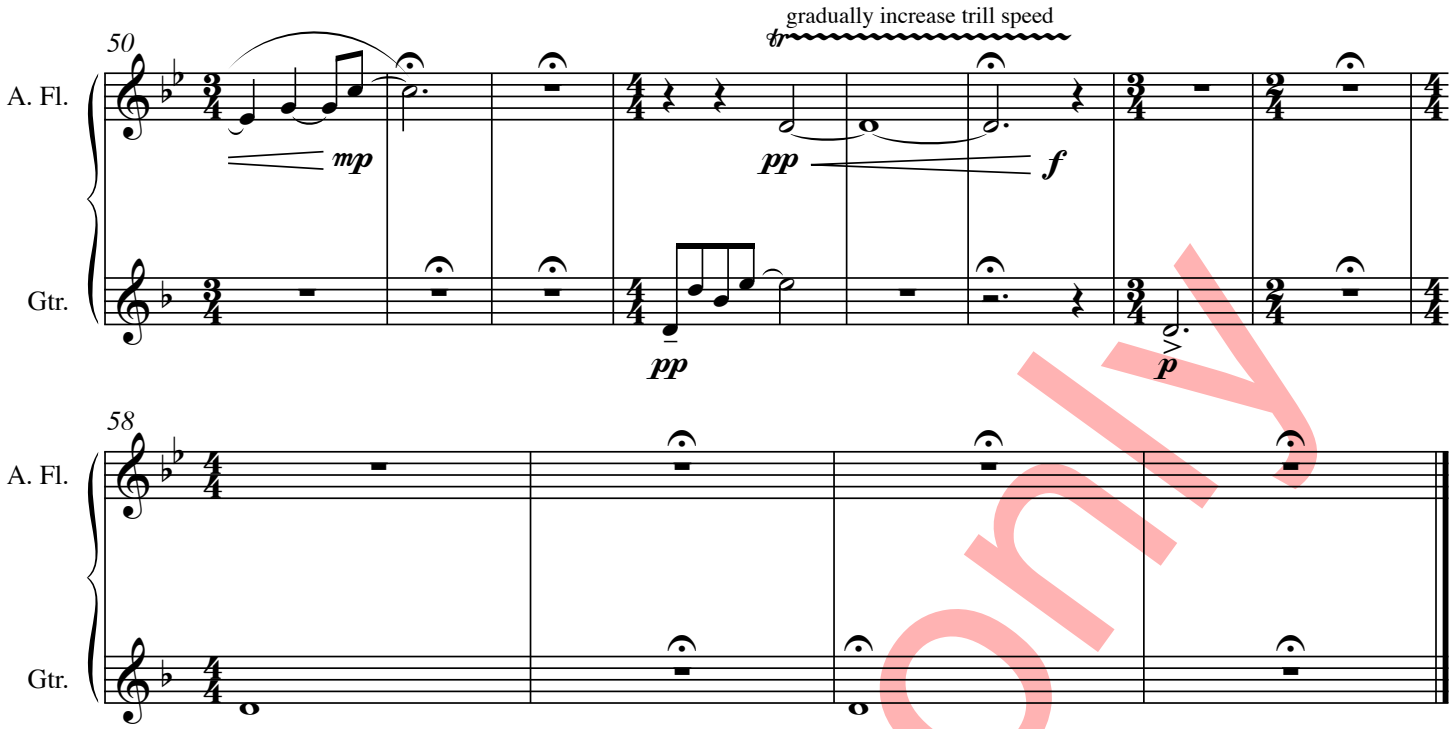

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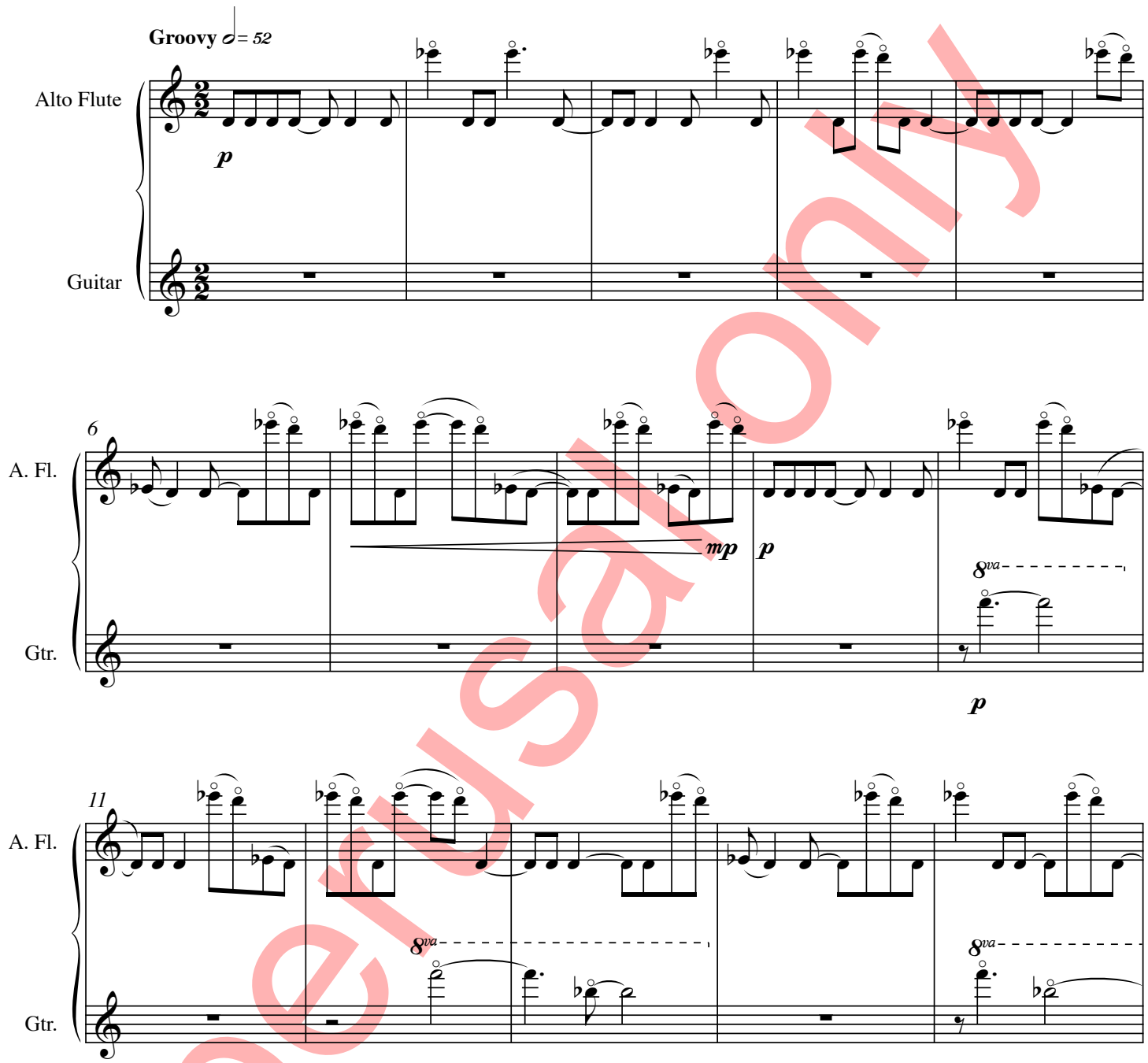
II. Dance



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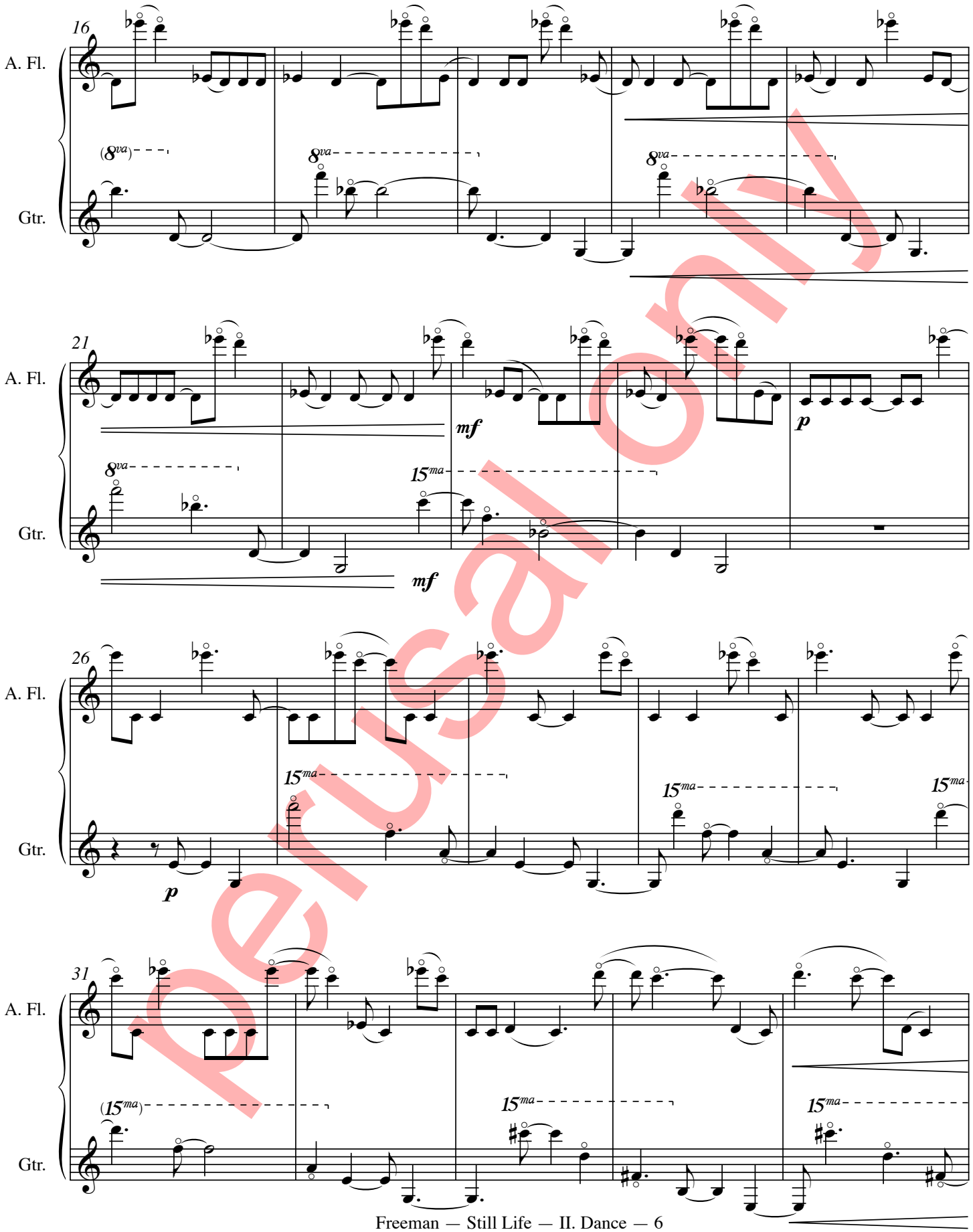

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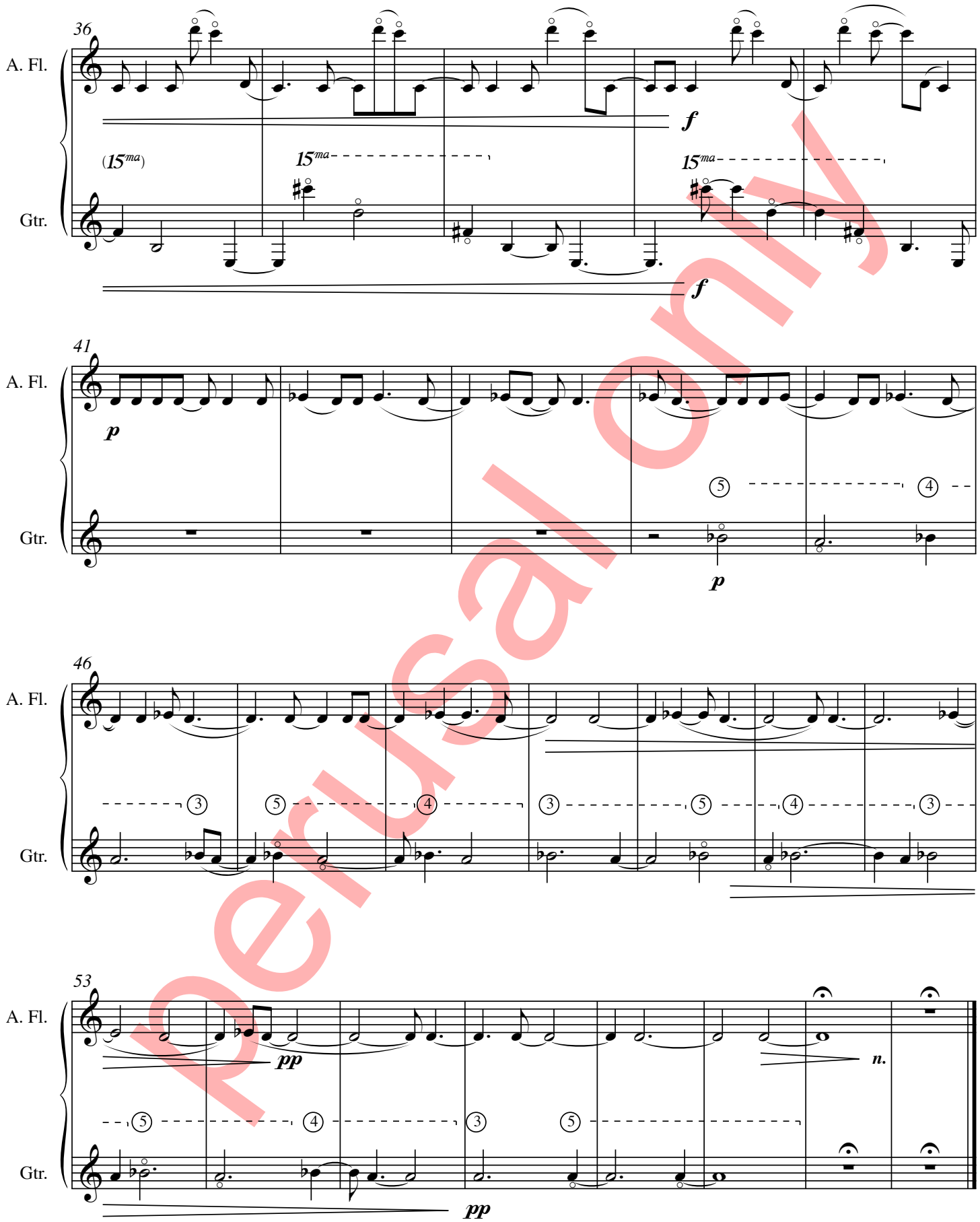

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III. Points

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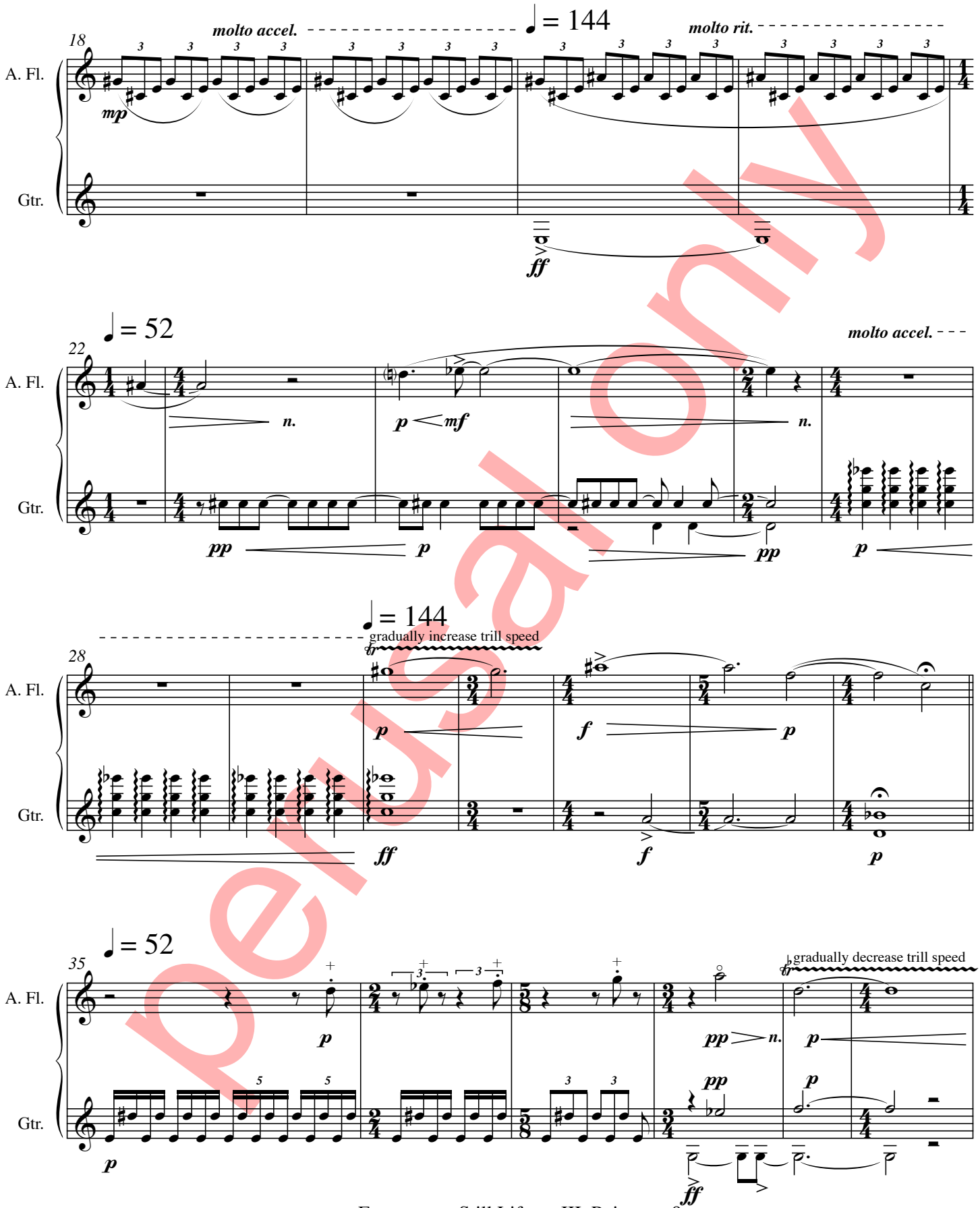

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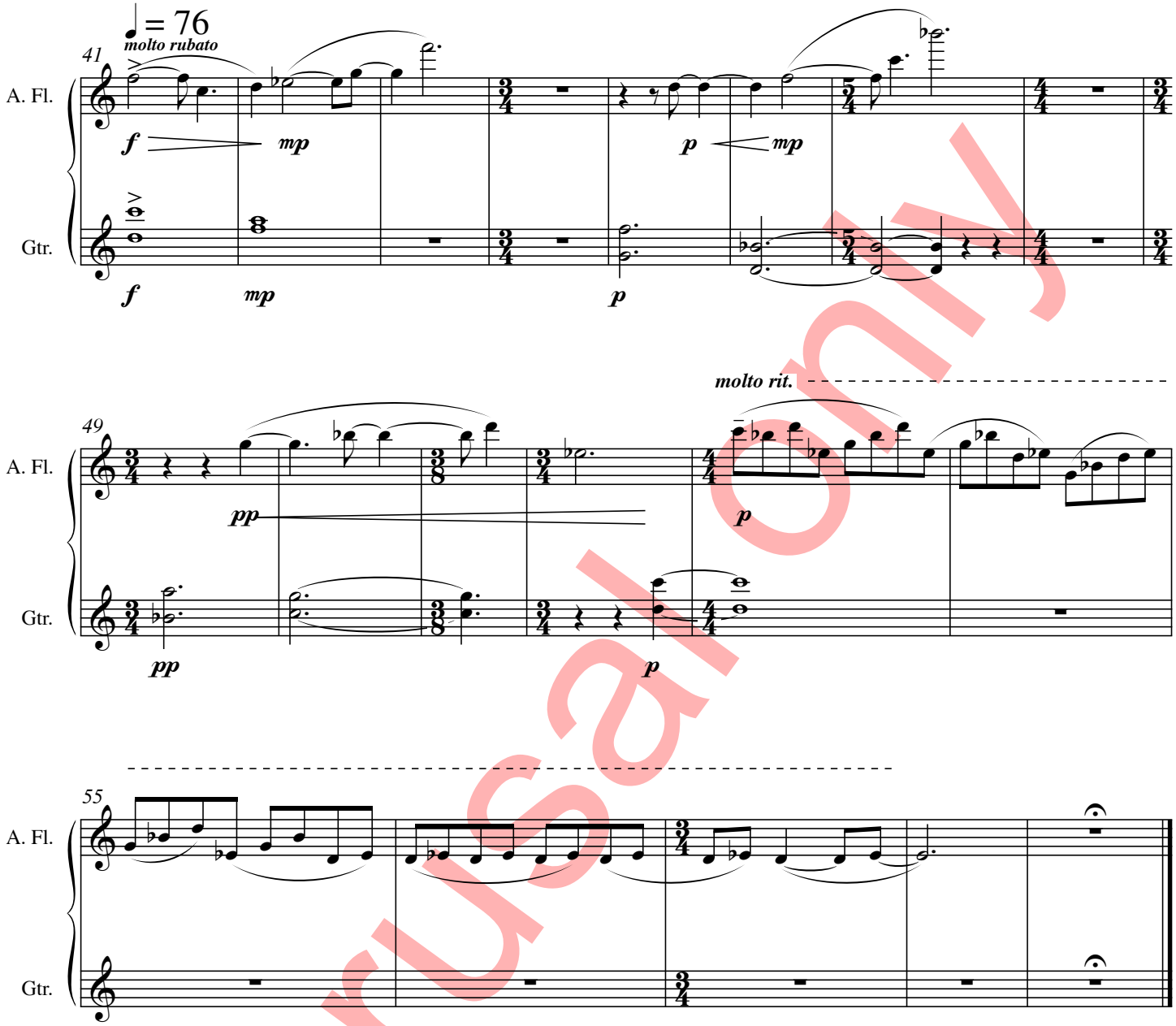

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IV. Drive

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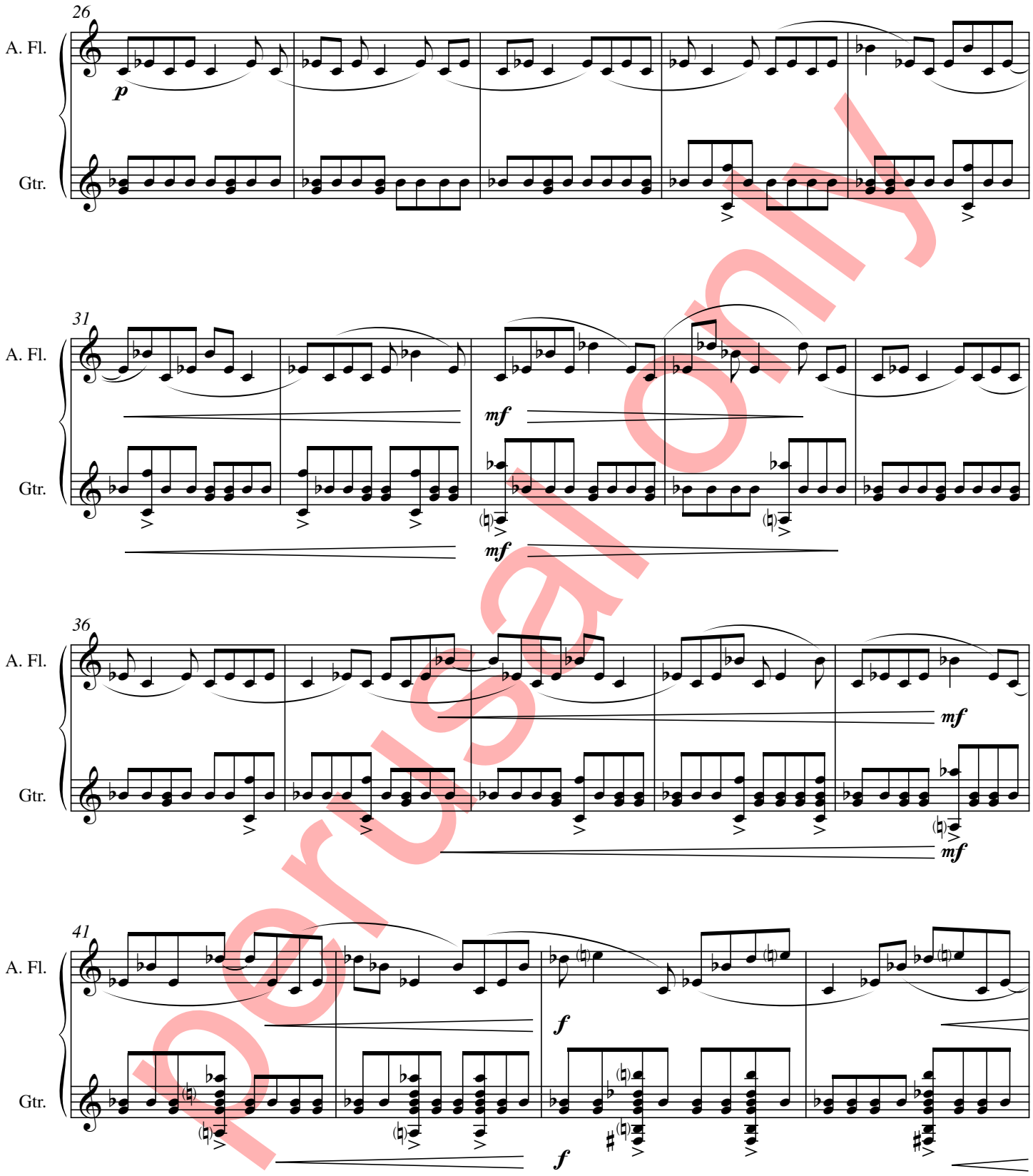

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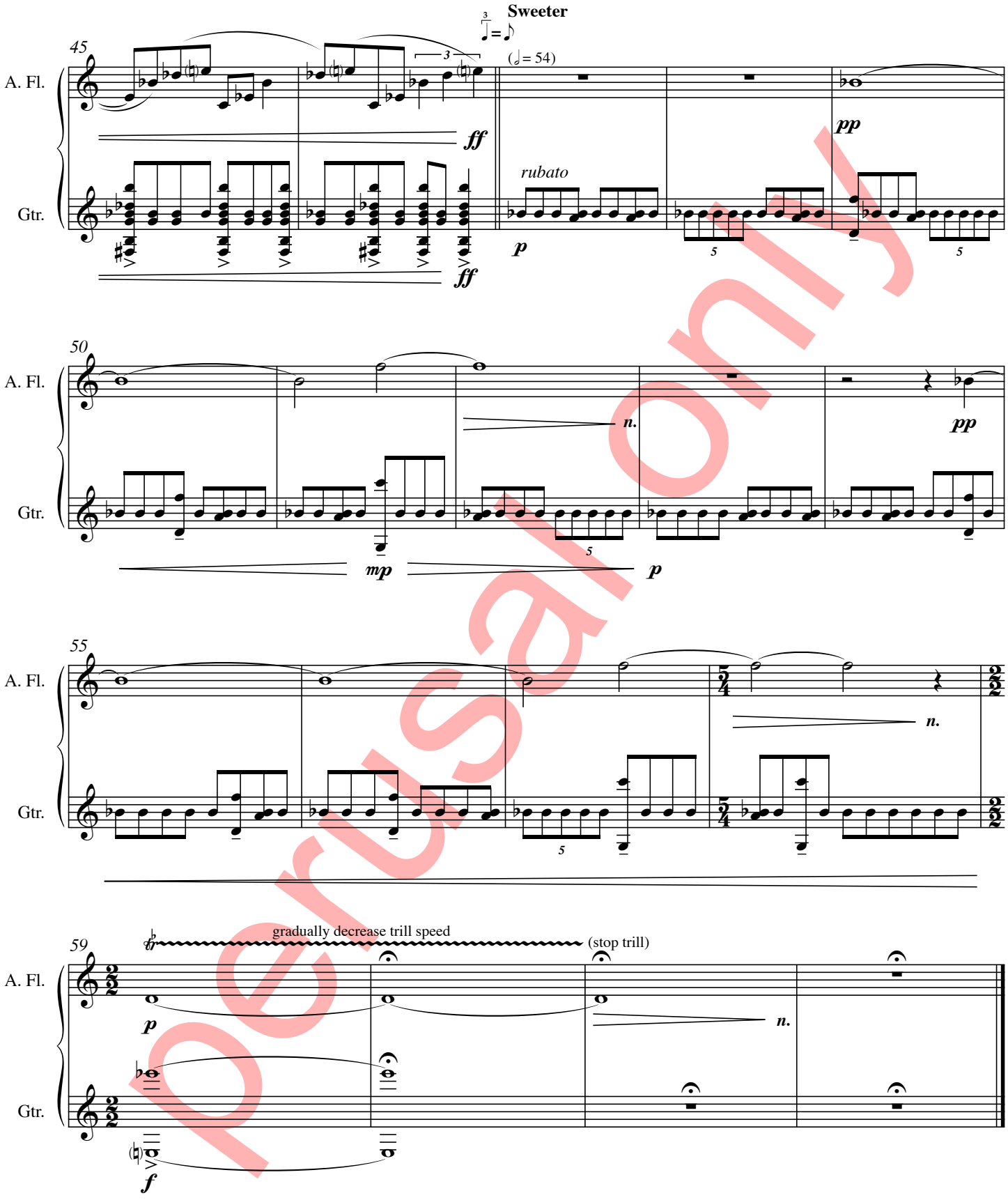

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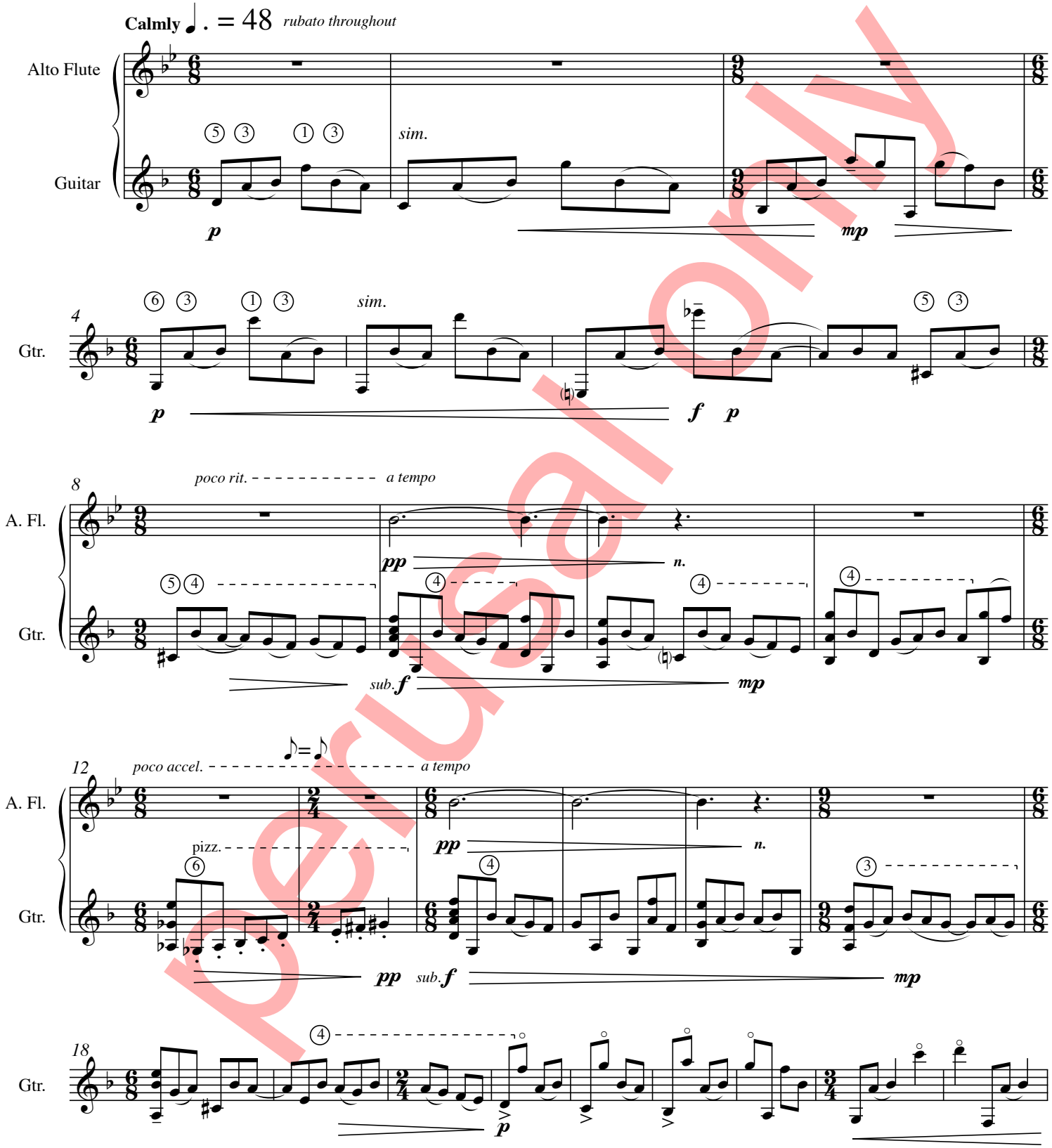
V. Song



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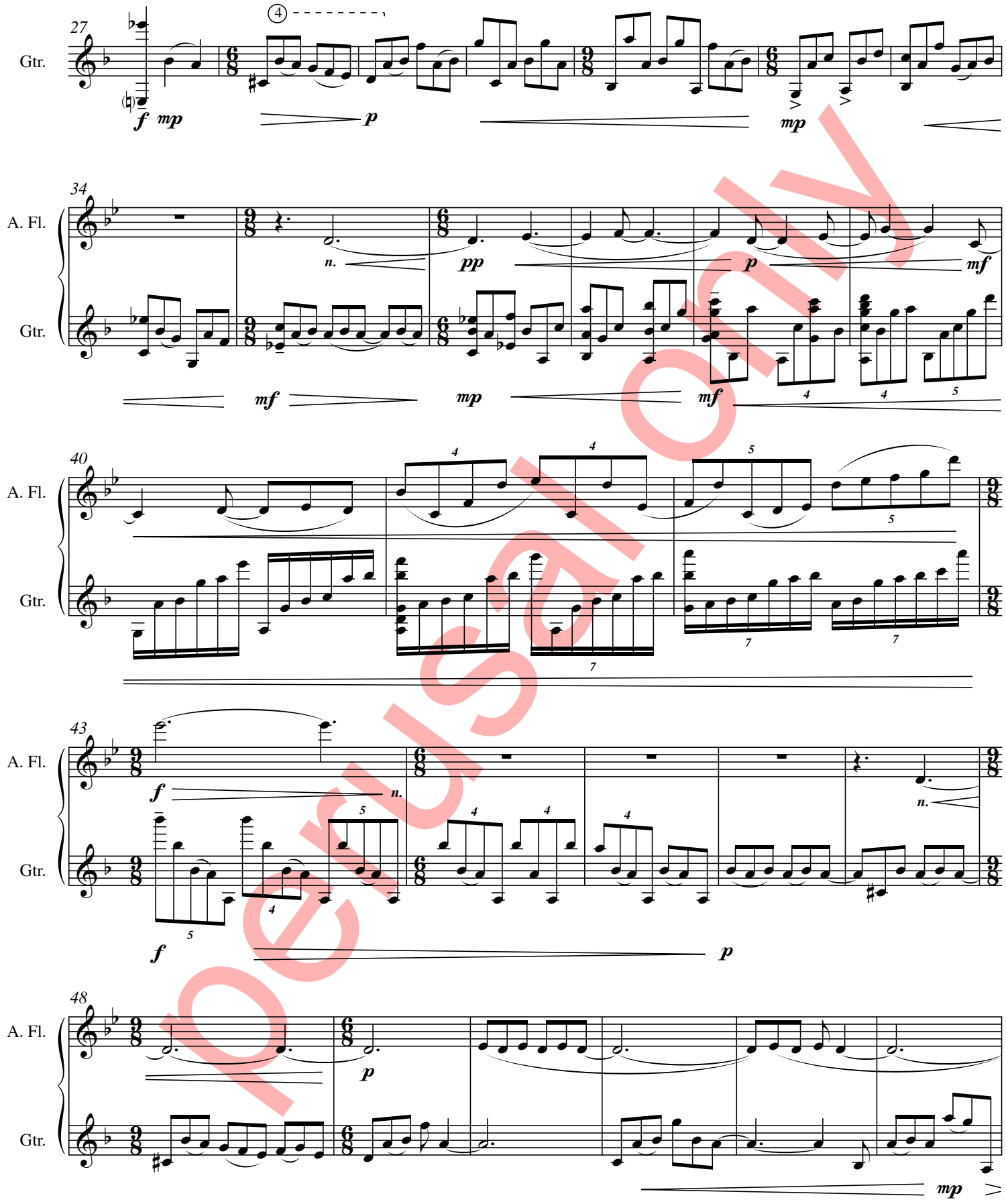

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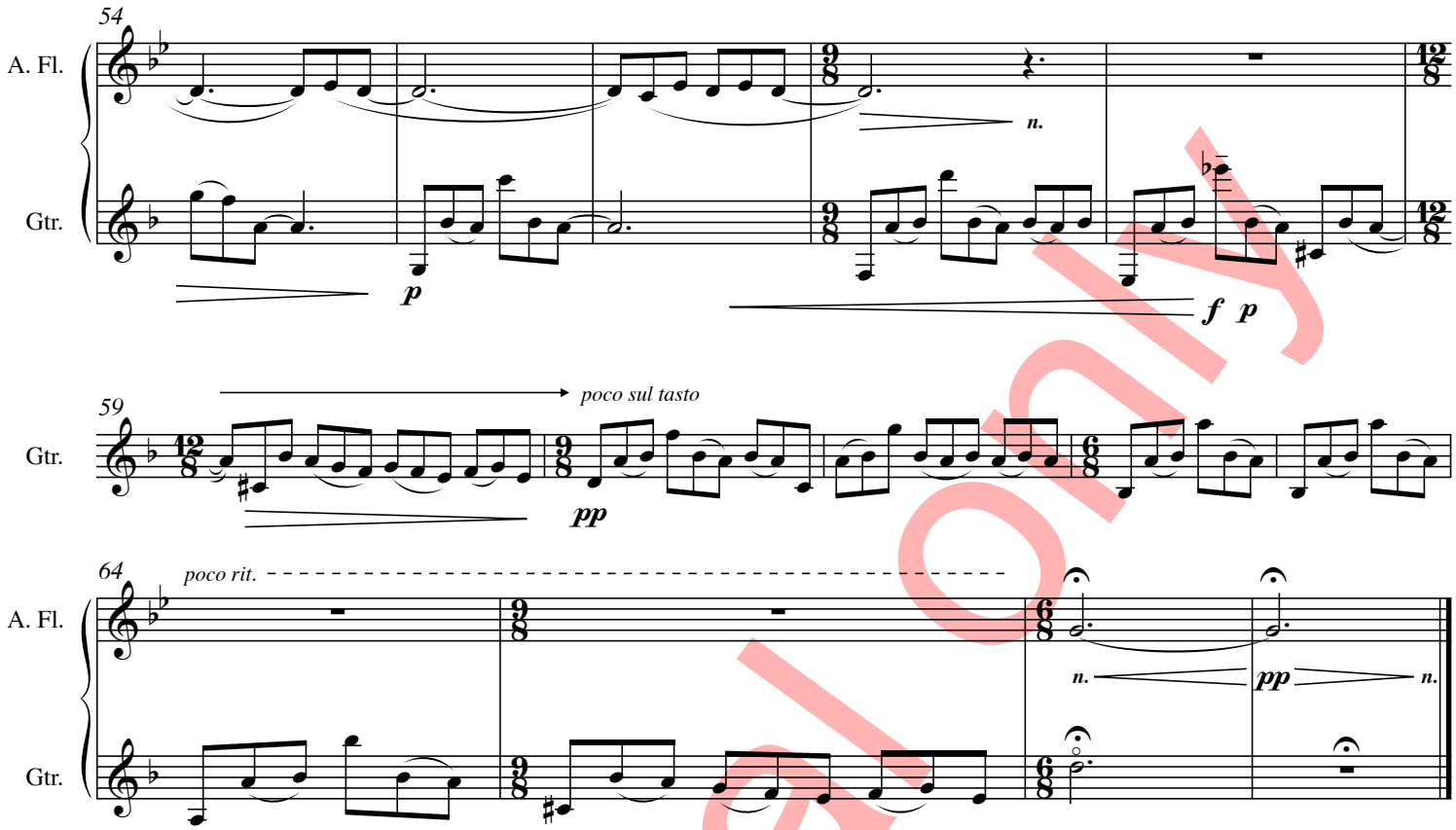

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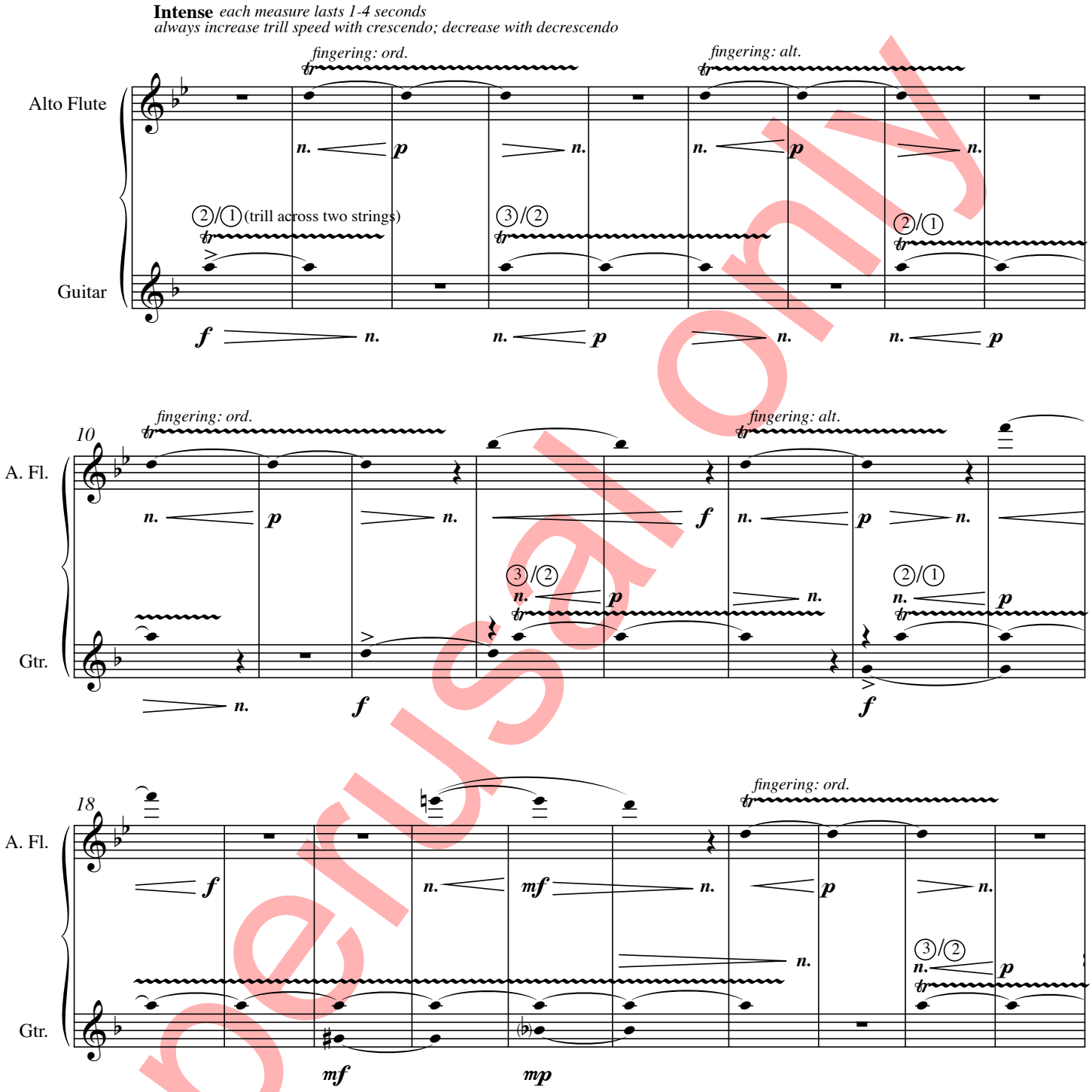
VI. Postlude



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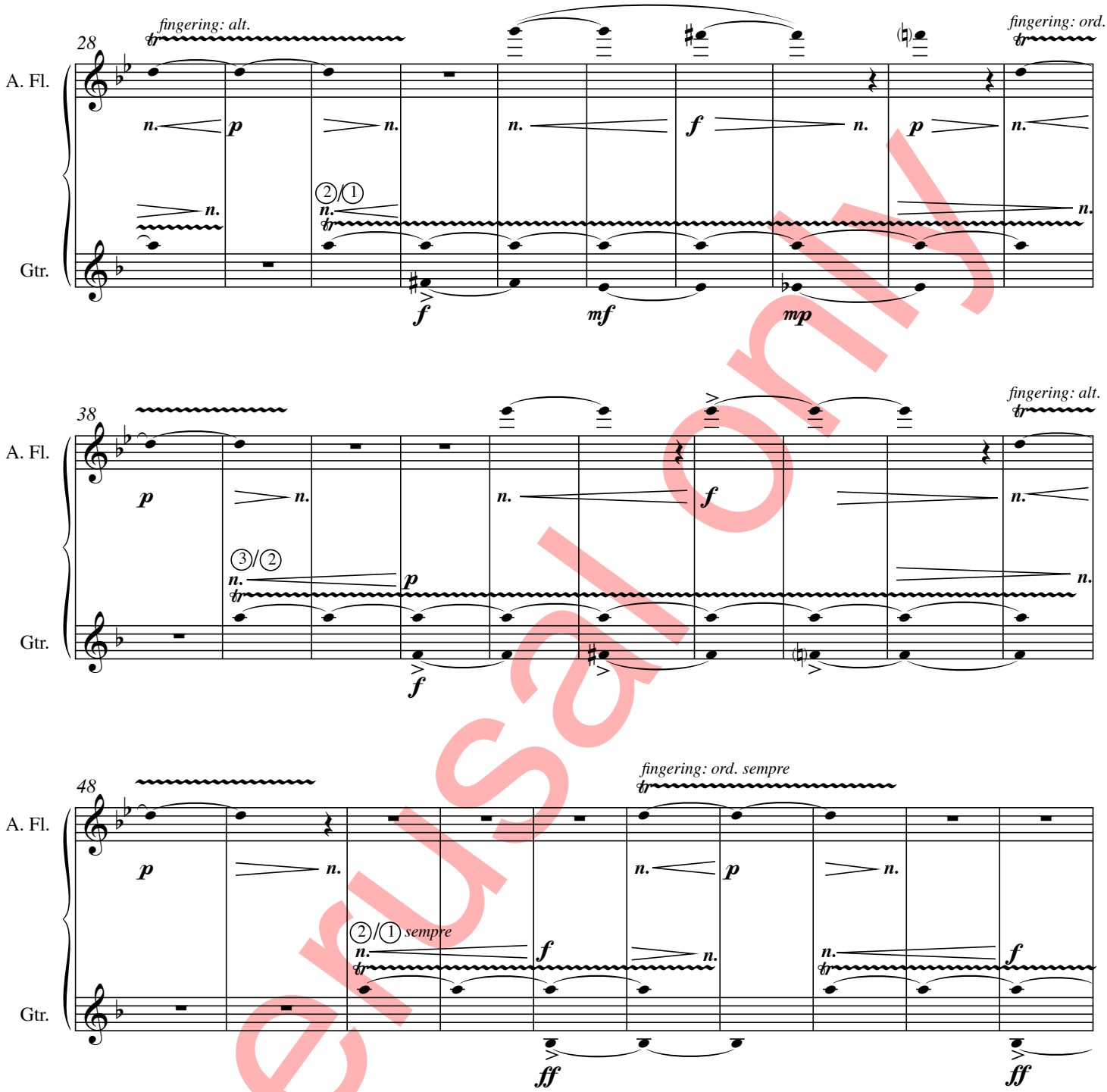

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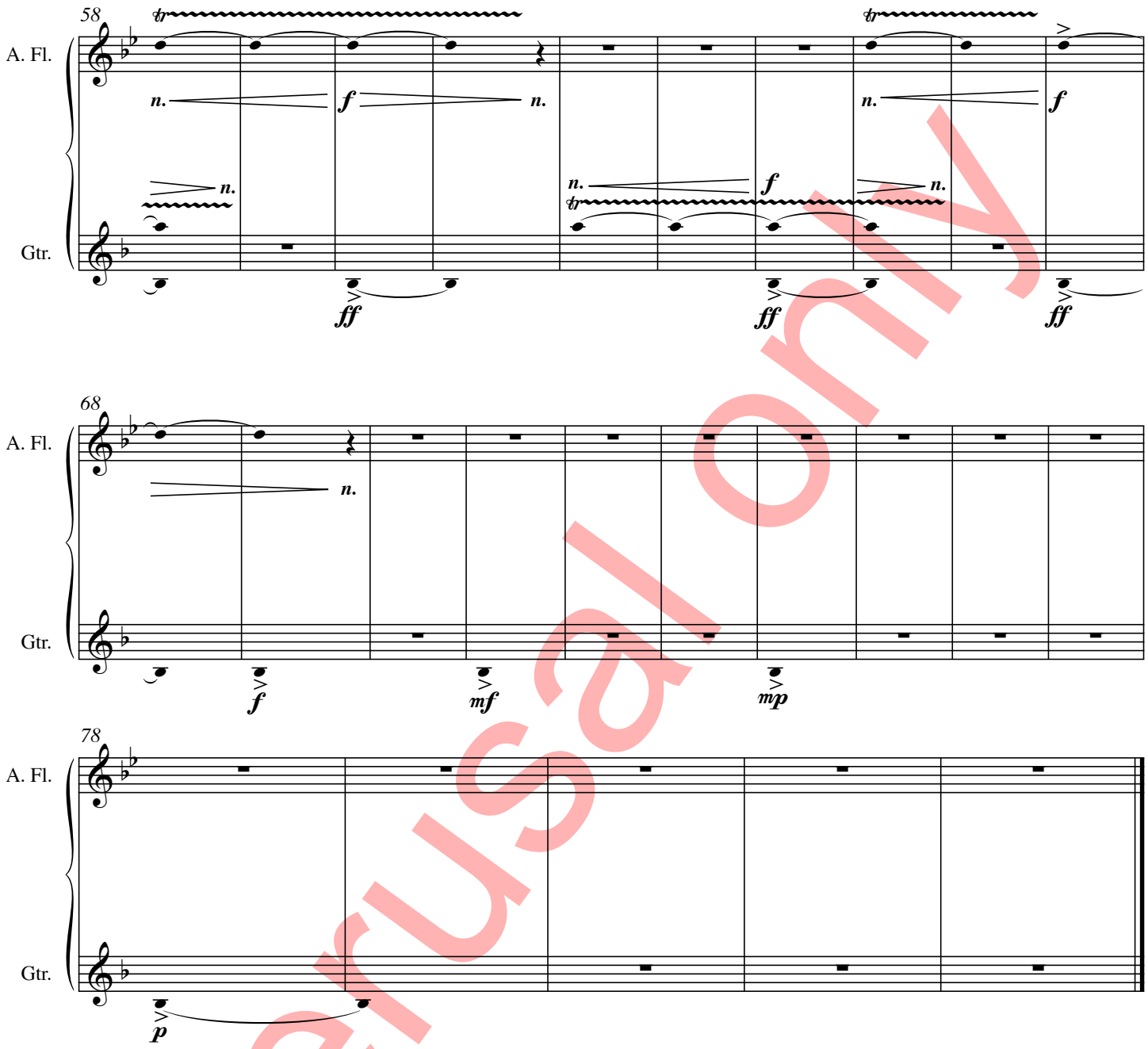

June 6, 2005

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