

**Jason Freeman**

**Still Life**

**for alto flute and guitar**

**Score  
(transposed)**

## 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.

## **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**

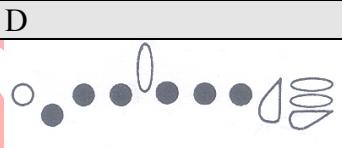
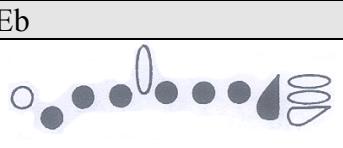
- Between mm. 26 and 46, the flutist should take breaths after the quarter notes rather than between groups of slurred notes.

## **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
<i>ord.</i>		
<i>alt.</i>		

# Still Life

*for Beth and Chris*

## I. Prelude

Jason Freeman

Pensive  $\text{♩} = 52$

Alto Flute {  
Guitar {

$\text{♩} = 65$

A. Fl. {  
Gtr. {

6

gradually increase trill speed

(♩ = 81)

sim.

n.

mp

(4)(2)(3)(2)(3)(2)

5

5

mp

11

(3)(2)(3)(2)(3)(2) sim.

5

A. Fl. Gtr.

16

gradually increase trill speed

A. Fl. Gtr.

21 (♩ = 101)

*mf*

(5) (1) (3) (2) (3) (2) (3) (1) (3) (2) (3) sim.

*n.*

A. Fl. Gtr.

26 (♩ = 127) gradually increase trill speed (♩ = 158) molto rit.

*ff*

(5) (1) (3) (2) sim. (5) (1) (3) (2) (5) sim.

*f*

*ff*

A. Fl. Gtr.

30 ♩ = 65 gradually decrease trill speed (stop trill)

*p*

*p*

*p*

*sul tasto to end*

*sim.*

*per uscire*

The musical score consists of three staves. The top staff is for the Alto Flute (A. Fl.), the bottom staff is for the Guitar (Gtr.). Measure 36 starts with a rest for the flute, followed by a 5/4 measure where the flute plays a sustained note and the guitar provides harmonic support. Measure 40 begins with a sustained note from the flute, followed by a 3/4 measure. Measure 45 continues the pattern with a sustained note from the flute and a 3/4 measure. The score includes dynamic markings (*p*, *sul tasto to end*, *sim.*) and a large red diagonal watermark reading "per uscire".

gradually increase trill speed

*tr*

50

A. Fl. Gtr.

*mp*

*pp*

*f*

*p*

58

A. Fl. Gtr.

The musical score consists of two staves. The top staff is for the Alto Flute (A. Fl.) and the bottom staff is for the Guitar (Gtr.). Measure 50 starts with a melodic line for the flute over sustained notes from the guitar. The flute's dynamics change from *mp* to *pp* to *f* and finally to *p*. A instruction above the staff says "gradually increase trill speed" with a trill symbol. Measure 58 shows both instruments playing sustained notes.

perusal only

## II. Dance

Groovy  $\sigma = 52$

Alto Flute      *p*

Guitar

A. Fl.      6      *mp*      *p*

Gtr.

A. Fl.      11      *8va*      *8va*

Gtr.

PUBLISH

REDACTED

A. Fl. (8<sup>va</sup>) - - - Gtr. 8<sup>va</sup> - - -

A. Fl. 21 15<sup>ma</sup> - - - Gtr. 15<sup>ma</sup> - - -

A. Fl. 15<sup>md</sup> - - - Gtr. 15<sup>ma</sup> - - -

A. Fl. (15<sup>ma</sup>) - - - Gtr. 15<sup>ma</sup> - - -

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36

A. Fl.

Gtr.

(15<sup>ma</sup>) 15<sup>ma</sup>- 15<sup>ma</sup>-

f f

15<sup>ma</sup>- 15<sup>ma</sup>-

41

A. Fl.

Gtr.

p

⑤ ④ -

p

⑤ ④ -

p

46

A. Fl.

Gtr.

③ ⑤ ④ - ③ ⑤ ④ - ③ -

③ ⑤ ④ - ③ ⑤ ④ - ③ -

53

A. Fl.

Gtr.

pp n.

⑤ ④ - ③ ⑤ -

pp

⑤ ④ - ③ ⑤ -

pp

### III. Points

*Deliberate*  $\text{♩} = 52$   
*molto accel.*

$\text{♩} = 144$   
*gradually increase trill speed*

Alto Flute

Guitar

*p* ————— *ff* ————— *mp*

A. Fl.

Gtr.

*ff*

*p*

*pizz.* ————— *p*

A. Fl.

Gtr.

*n.*

*p* ————— *mf* ————— *n.*

*pp* ————— *p* ————— *pp*

18

*molto accel.*

*molto rit.*

A. Fl.

Gtr.

*mp*

*ff*

= 144

Musical score for measures 28-29. The score includes parts for A. Fl. (Alto Flute) and Gtr. (Guitar). Measure 28 starts with a rest followed by a dynamic *p*. Measure 29 begins with a dynamic *ff*, followed by a trill instruction: "gradually increase trill speed". The A. Fl. part consists of eighth-note patterns, while the Gtr. part features sixteenth-note patterns. Measures 30-31 show rhythmic patterns continuing with dynamics *f* and *p*.

Musical score for measures 35-36. The top staff shows the Alto Flute (A. Fl.) playing eighth-note patterns with dynamic markings *p*, *p*, *p*, *p*, *pp*, *n.*, *p*, and *p*. The bottom staff shows the Guitar (Gtr.) playing sixteenth-note patterns with dynamic markings *p*, *p*, *p*, *p*, *pp*, *p*, and *p*. Measure 36 begins with a dynamic *ff* followed by a trill instruction: "gradually decrease trill speed". The score includes measure numbers 35 and 36, a tempo marking of  $= 52$ , and various performance instructions like *p*, *pp*, *n.*, and *ff*.

41

A. Fl.

Gtr.

*molto rubato*

$\text{♩} = 76$

*f* — *mp*

*p* — *mp*

*f* — *mp*

*p* — *mp*

49

A. Fl.

Gtr.

*pp*

*p*

*molto rit.*

*pp*

*p*

55

A. Fl.

Gtr.

$\frac{3}{4}$

$\frac{3}{4}$

## IV. Drive

Aggressive  $\text{♩} = 72$

Alto Flute

Guitar  $f$   $p$  sub.

Gtr. 6

Gtr. 11  $mp$

Gtr. 16  $mf$   $f$

Gtr. 21  $ff$  sub.  $p$

Musical score for *A. Fl.* (Flute) and *Gtr.* (Guitar) featuring four staves of music. The score is divided into four sections by large red diagonal slashes.

**Section 1 (Measures 26-30):** The Flute plays eighth-note patterns with slurs, dynamic *p*. The Guitar provides harmonic support with eighth-note chords. The section ends with a melodic line from the Flute.

**Section 2 (Measures 31-35):** The Flute continues its eighth-note patterns. The Guitar adds rhythmic complexity with sixteenth-note patterns. Dynamics include *mf* and *mf*.

**Section 3 (Measures 36-40):** The Flute maintains its eighth-note patterns. The Guitar provides harmonic support with eighth-note chords. Dynamics include *mf* and *mf*.

**Section 4 (Measures 41-45):** The Flute plays eighth-note patterns with slurs. The Guitar provides harmonic support with eighth-note chords. Dynamics include *f* and *f*.

45 Sweeter  
 $\text{J} = \text{J}$   
(♩ = 54)  
 A. Fl. {  
 Gtr. *ff*  
*rubato*  
*p*  
*pp*  
5  
5

50  
 A. Fl. {  
 Gtr. *n.*  
*pp*  
*mp*  
*p*  
5

55  
 A. Fl. {  
 Gtr. *n.*  
5  
5

59 gradually decrease trill speed (stop trill)  
*p*  
*n.*  
*f*

V. Song

**Calmly** ♩. = 48 rubato throughout

Alto Flute (Guitar)

Guitar

Gtr.

A. Fl.

Gtr.

A. Fl.

Gtr.

Gtr.

Gtr. 27 (4)   
 $f$   $mp$   $p$   $mp$

A. Fl. 34  $n.$   $pp$   $p$   $mf$   
 Gtr.  $mf$   $mp$   $mf$   $4$   $4$   $5$

A. Fl. 40  $4$   $4$   $5$   $5$   $3$   
 Gtr.  $7$   $7$

A. Fl. 43  $f$   $n.$   $5$   $4$   $4$   $n.$   
 Gtr.  $f$   $5$   $4$   $p$

A. Fl. 48  $p$   
 Gtr.  $mp$

54

A. Fl.

Gtr.

*p*

*f p*

$\frac{12}{8}$

59

Gtr.

*poco sul tasto*

*pp*

64

A. Fl.

Gtr.

*poco rit.*

*pp*

$\frac{6}{8}$

perUSA

## VI. Postlude

**Intense** each measure lasts 1-4 seconds  
always increase trill speed with crescendo; decrease with decrescendo

Alto Flute      *fingering: ord.*

Guitar

*(2)/(1)* (trill across two strings)

*f*      *n.*      *p*      *n.*      *n.*      *p*      *n.*

*fingering: alt.*

*f*      *n.*      *p*      *n.*      *n.*      *p*      *n.*

A. Fl.      *fingering: ord.*

Gtr.

*f*      *n.*      *p*      *n.*      *f*      *n.*      *p*      *n.*      *n.*

*fingering: alt.*

*f*      *n.*      *p*      *n.*      *f*      *n.*      *p*      *n.*

A. Fl.      *fingering: ord.*

Gtr.

*f*      *f*      *n.*      *mf*      *n.*      *n.*      *p*      *n.*

*mf*      *mp*      *n.*      *n.*      *p*

28

*fingering: alt.*

A. Fl.

Gtr.

*fingering: ord.*

Musical score for measures 38-39. The score includes parts for A. Flute (top) and Bassoon (Gtr., bottom). Measure 38 starts with a forte dynamic (**f**) in the bassoon. The flute enters with a piano dynamic (**p**). Measure 39 begins with a piano dynamic (**p**) in the bassoon, followed by a forte dynamic (**f**). The flute continues with a piano dynamic (**p**). Various performance instructions are present, including slurs, grace notes, and dynamic markings like **n.** and **f.**. A red circle highlights a dynamic marking in measure 39, and a red arrow points to another marking. The bassoon part ends with a dynamic marking **f**.

Musical score for Flute (A. Fl.) and Bassoon (Gtr.). The score consists of two staves. Measure 48 starts with a dynamic **p**. The Flute has a sixteenth-note pattern: **n.**, **n.**, **tr.**, **n.**, **n.**, **tr.**. The Bassoon has a sustained note with a wavy line underneath. Measure 49 begins with **f**. The Flute has a sixteenth-note pattern: **n.**, **n.**, **tr.**, **n.**, **n.**, **tr.**. The Bassoon has a sustained note with a wavy line underneath. Measure 50 begins with **ff**. The Flute has a sixteenth-note pattern: **n.**, **n.**, **tr.**, **n.**, **n.**, **tr.**. The Bassoon has a sustained note with a wavy line underneath.

A. Fl. Gtr.

58

n. f n. n. f ff ff ff

68

n. f mf mp

78

p

The musical score consists of three staves. The top staff is for the Alto Flute (A. Fl.) and the bottom staff is for the Guitar (Gtr.). Measure 58 starts with a dynamic of *f*. Measure 68 starts with a dynamic of *f*. Measure 78 starts with a dynamic of *p*.

June 6, 2005