Freeflow Phoenix

for oboe, clarinet, violin, cello, and piano

2009

Austin Shadduck

© 2009 Muraiki Music (ASCAP)
http://austinshadduck.com

Freeflow Phoenix

completed November 17, 2009

premiered December 8, 2009 by the Second Instrumental Unit
conducted by David Fulmer
LeFrak Concert Hall, Queens College, CUNY

Program Notes

Freeflow Phoenix is a musical idea that sprouted from the concept of the phoenix, a mythical bird that erupts in flames only to be born again from its ashes. Three melodic fragments are manipulated and given new life throughout the piece while the oboe is used to evoke a bird spirit. The "freeflow" aspect arises from an exploration of ways to break down the bar line, although much of the music has an obvious pulse.

Performance Notes

The term "free" is used liberally in this piece and is meant to pull the performers away from a rigid interpretation of the music, particularly in regards to rhythm. "Rising" sections should have a clear pulse, slightly obscured at times by melodic rhythm and portamento, while the other sections are left to the judgment of the performers. Some bends or slides are challenging to play on the oboe and clarinet; an honest effort should be made to slide fluidly between notes but a glissando is acceptable when a portamento is not possible. The oboe and clarinet notes in the penultimate measure need not match up, though the final note should be reached at the same time. Piano tremolos are written with a shimmering effect in mind, created by moving fingers independently so all notes are not struck at once.

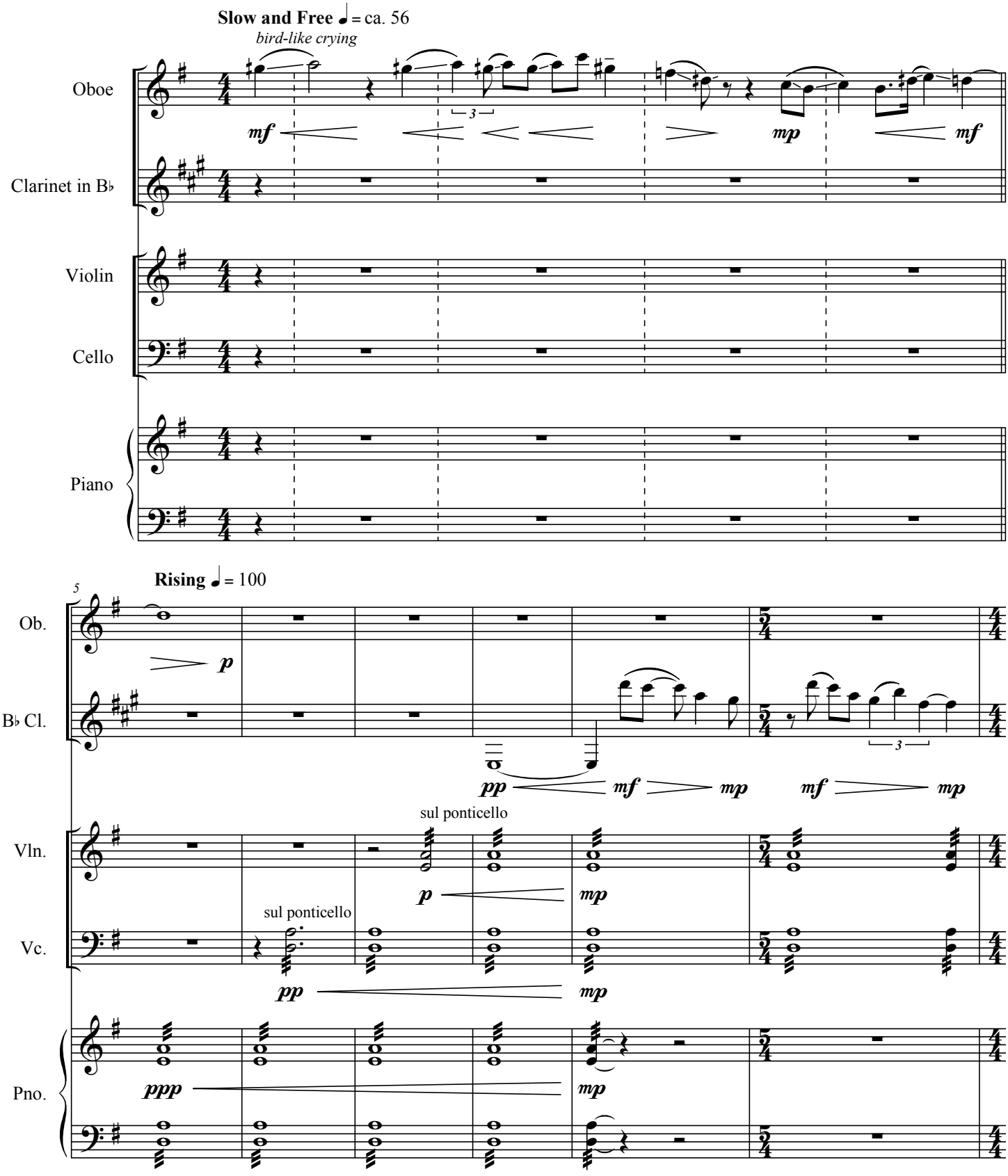
Performance materials and recordings are available from the composer.

info@austinshadduck.com

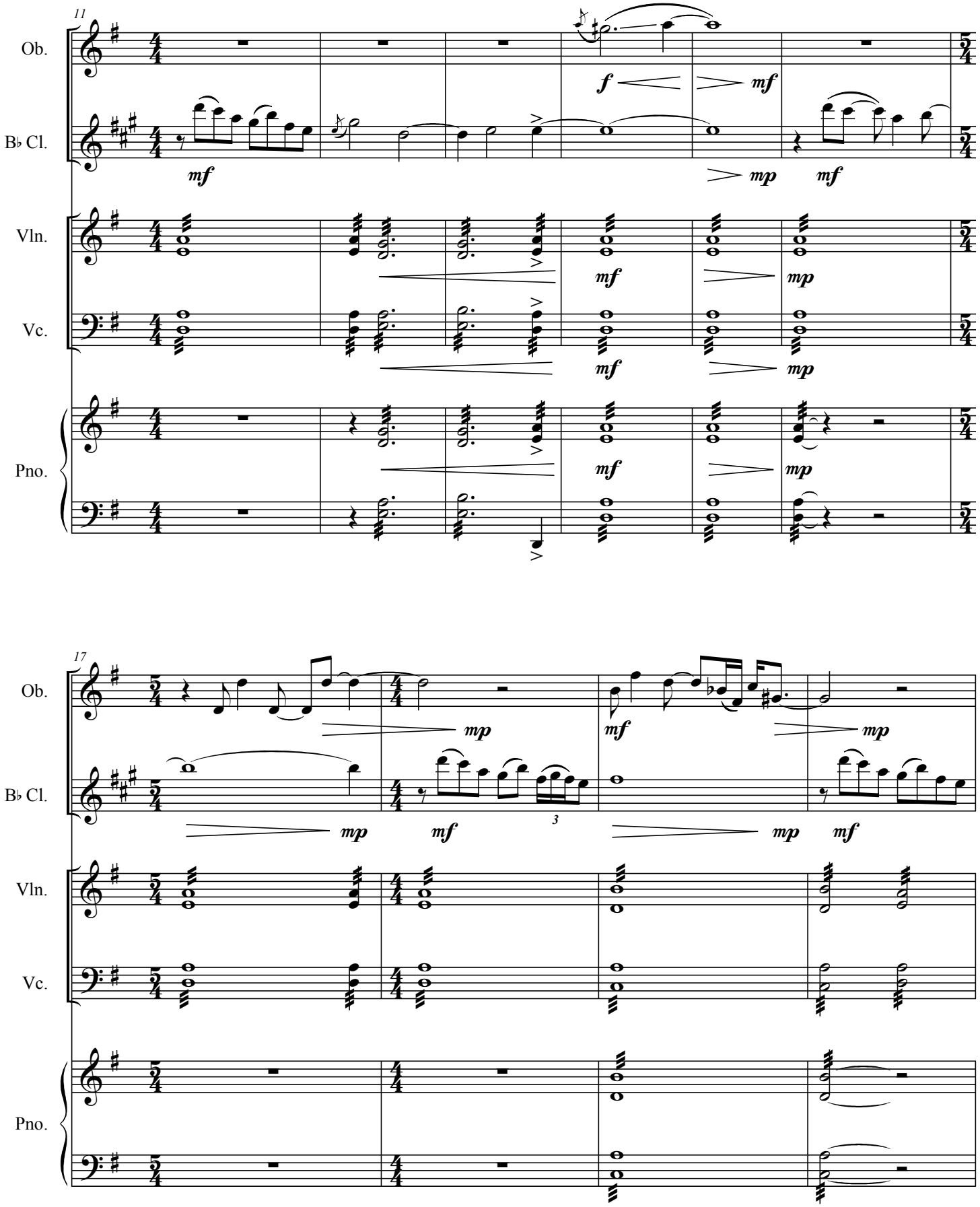
http://austinshadduck.com

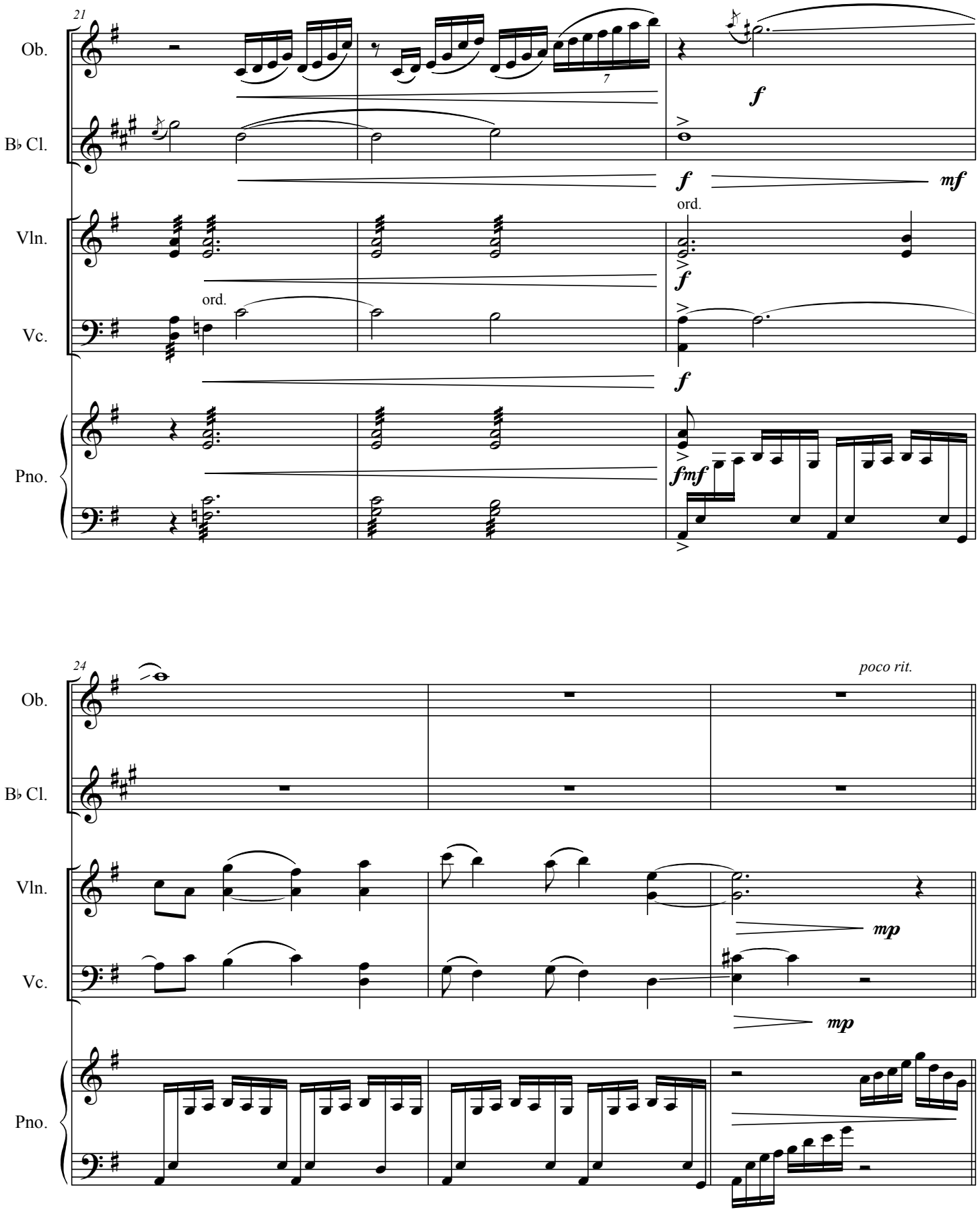
Freeflow Phoenix

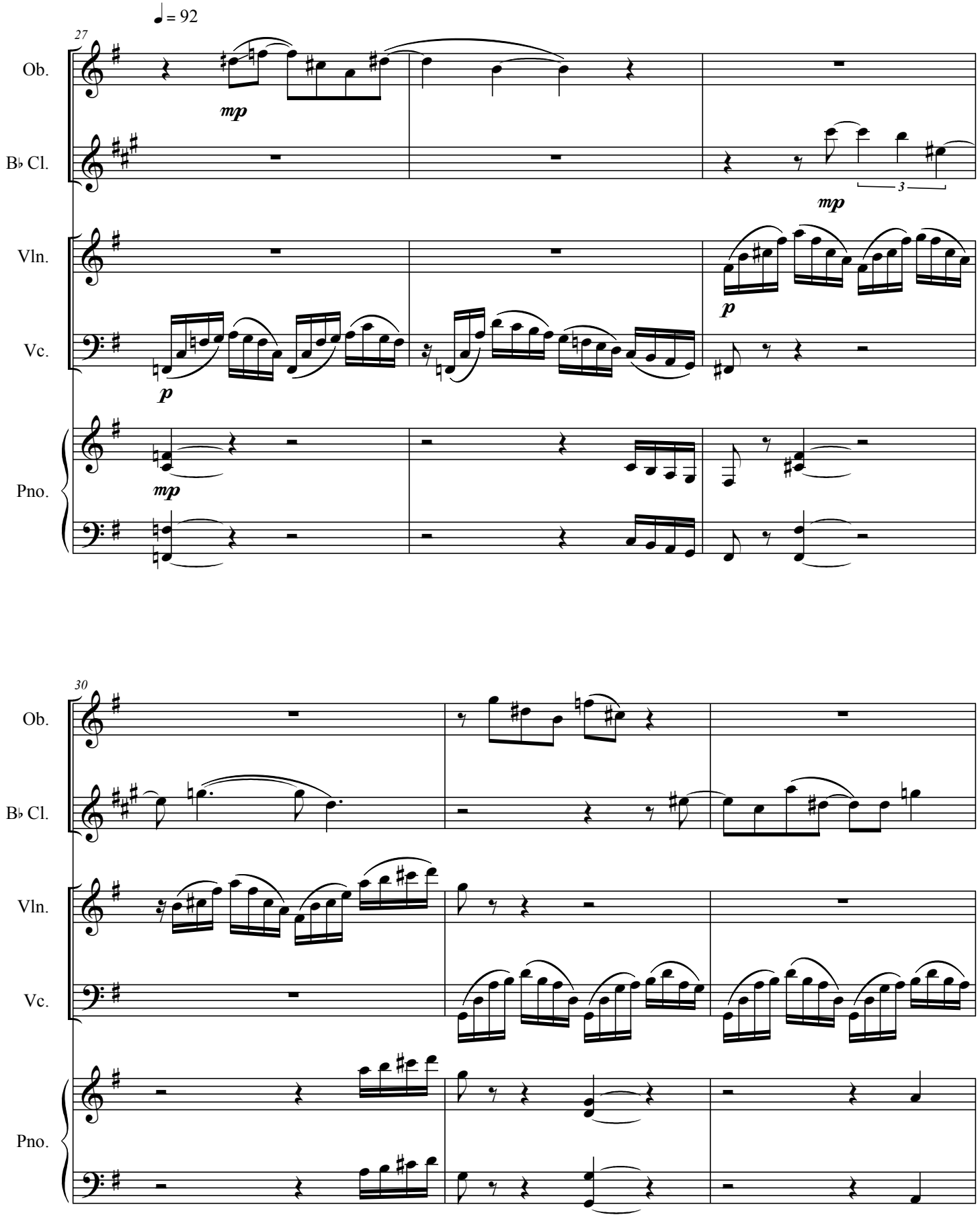
Austin Shadduck

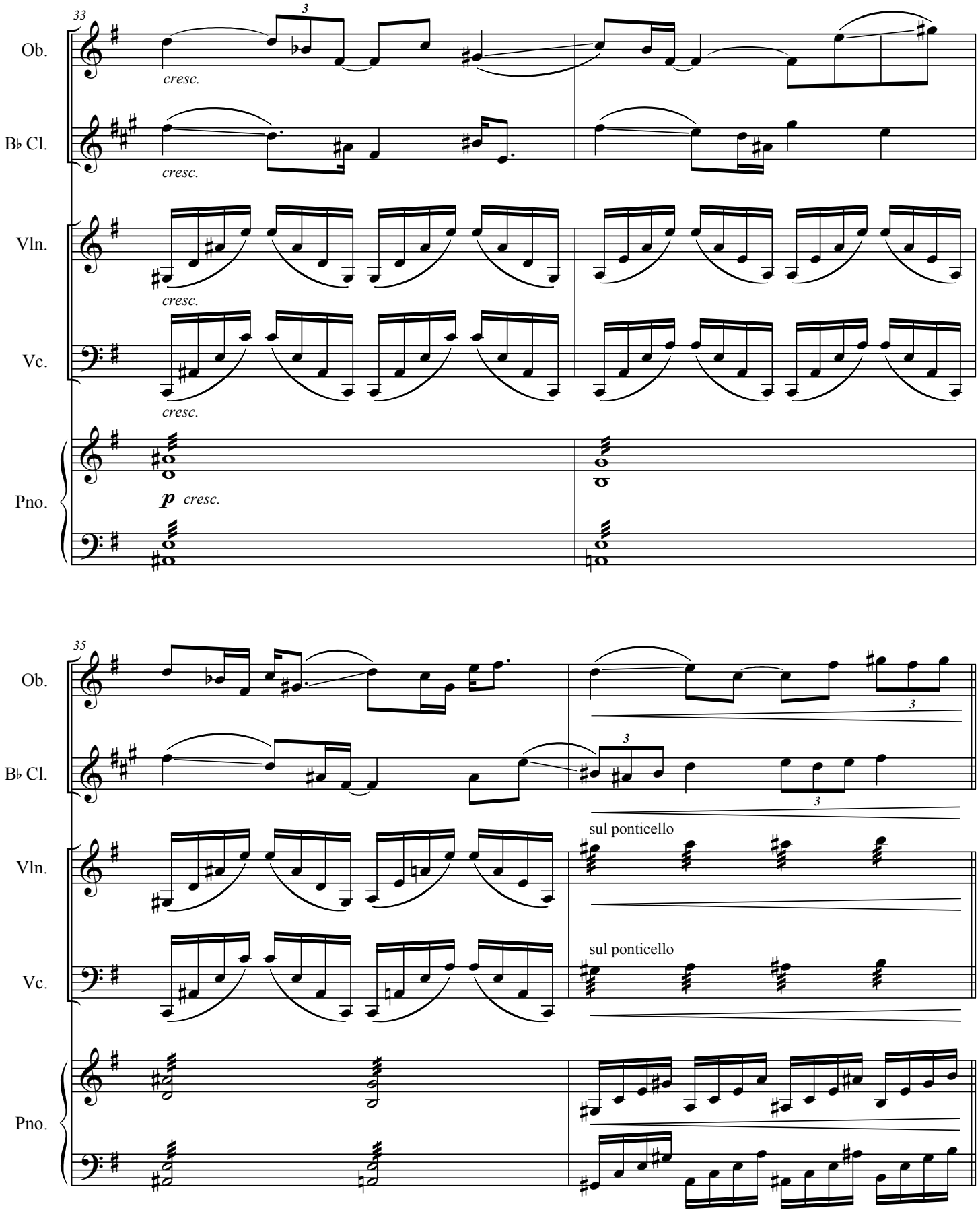


© 2009 Muraiki Music (ASCAP)
All Rights Reserved


11
Ob.
B♭ Cl.
Vln.
Vc.
Pno.
f
mf
mp
17
3


21
Ob.
B♭ Cl.
Vln.
Vc.
Pno.
ord.
ord.
f
f
f
f
mf
fmf
24
poco rit.
mp
mp


♩ = 92
27
Ob.
B♭ Cl.
Vln.
Vc.
Pno.
mp
mp
p
mp
3
30
Ob.
B♭ Cl.
Vln.
Vc.
Pno.


33
Ob.
B♭ Cl.
Vln.
Vc.
Pno.
3
cresc.
cresc.
cresc.
cresc.
p cresc.
35
Ob.
B♭ Cl.
Vln.
Vc.
Pno.
3
3
3
sul ponticello
sul ponticello

Controlled Chaos

follow notes and play like first 4 measures at a similar slow pace, or ad lib. with bird-like calls

37

Ob.

sffz

play top note then move immediately into rhythmic figure using varying pitch classes from the vertical collection, but do not play above top note; rhythm is free and should not match cello

B♭ Cl.

sffz *f* *decresc.*

Vln.

ord.

sffz *mf* *decresc.*

play top note then move immediately into rhythmic figure using varying pitch classes from the vertical collection, but do not play above top note; rhythm is free and should not match clarinet

ord. **pizz.**

Vc.

sffz *f* *decresc.*

pause briefly after hitting low C then unobtrusively glide up and down the C whole tone scale in free rhythm; do not play above C6

Pno.

sffz *mf* *decresc.*

8vb

loco

Still free ♩ = ca. 56

38

rit.

Ob.

mf

steadily slow down rhythm

B♭ Cl.

Vln.

p *f*

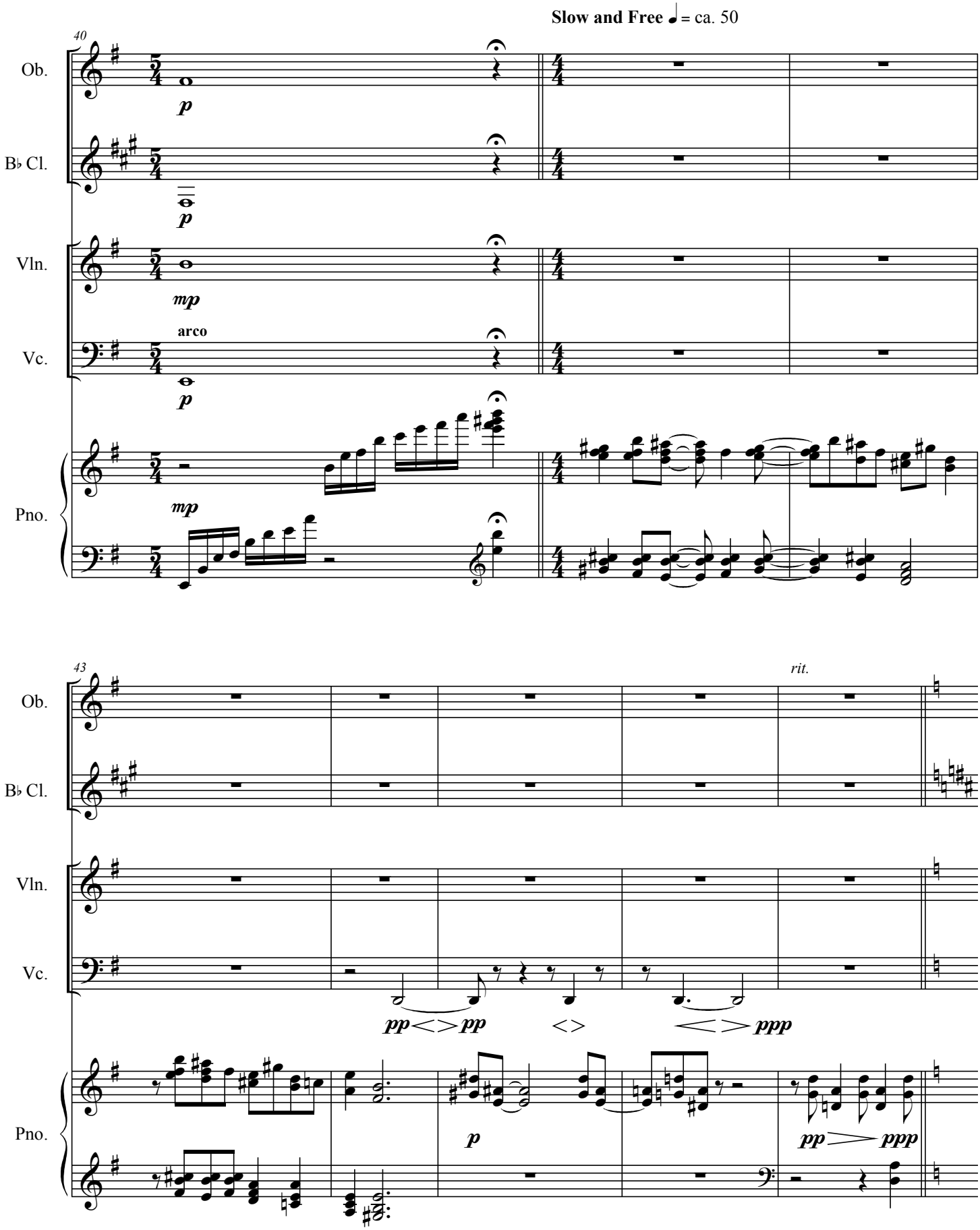
steadily slow down rhythm

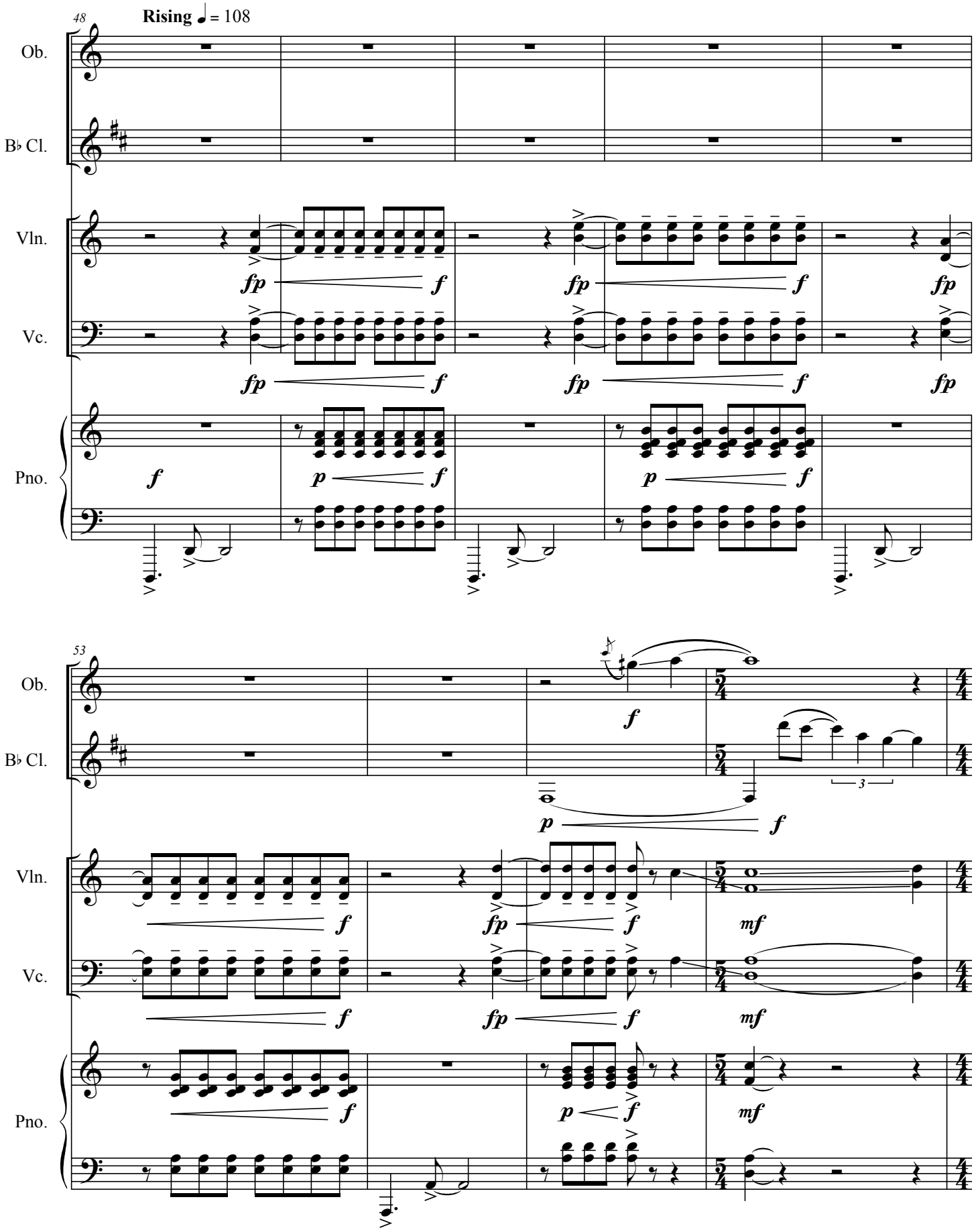
Vc.

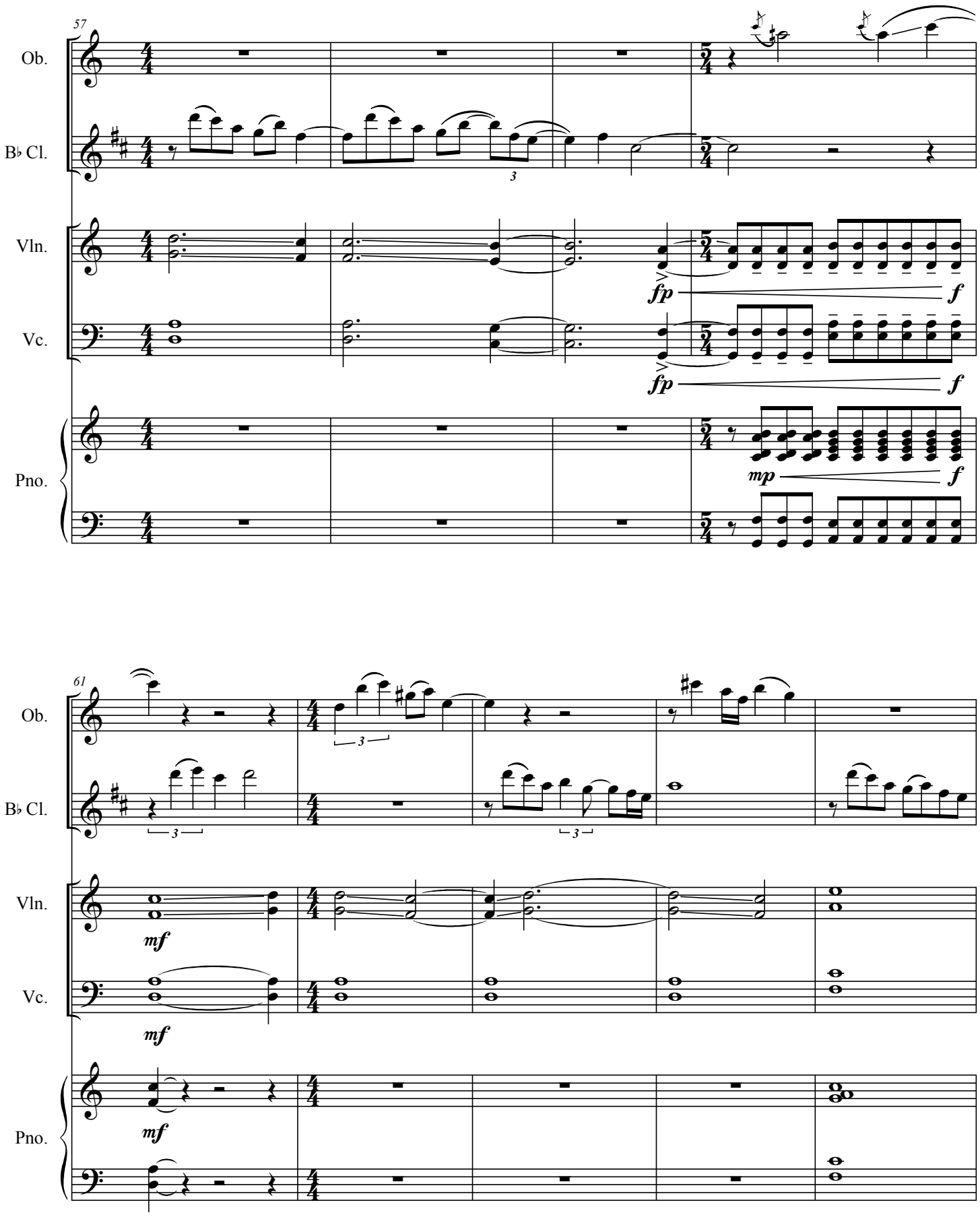
steadily slow down and roll to a lower register, but do not go below A#

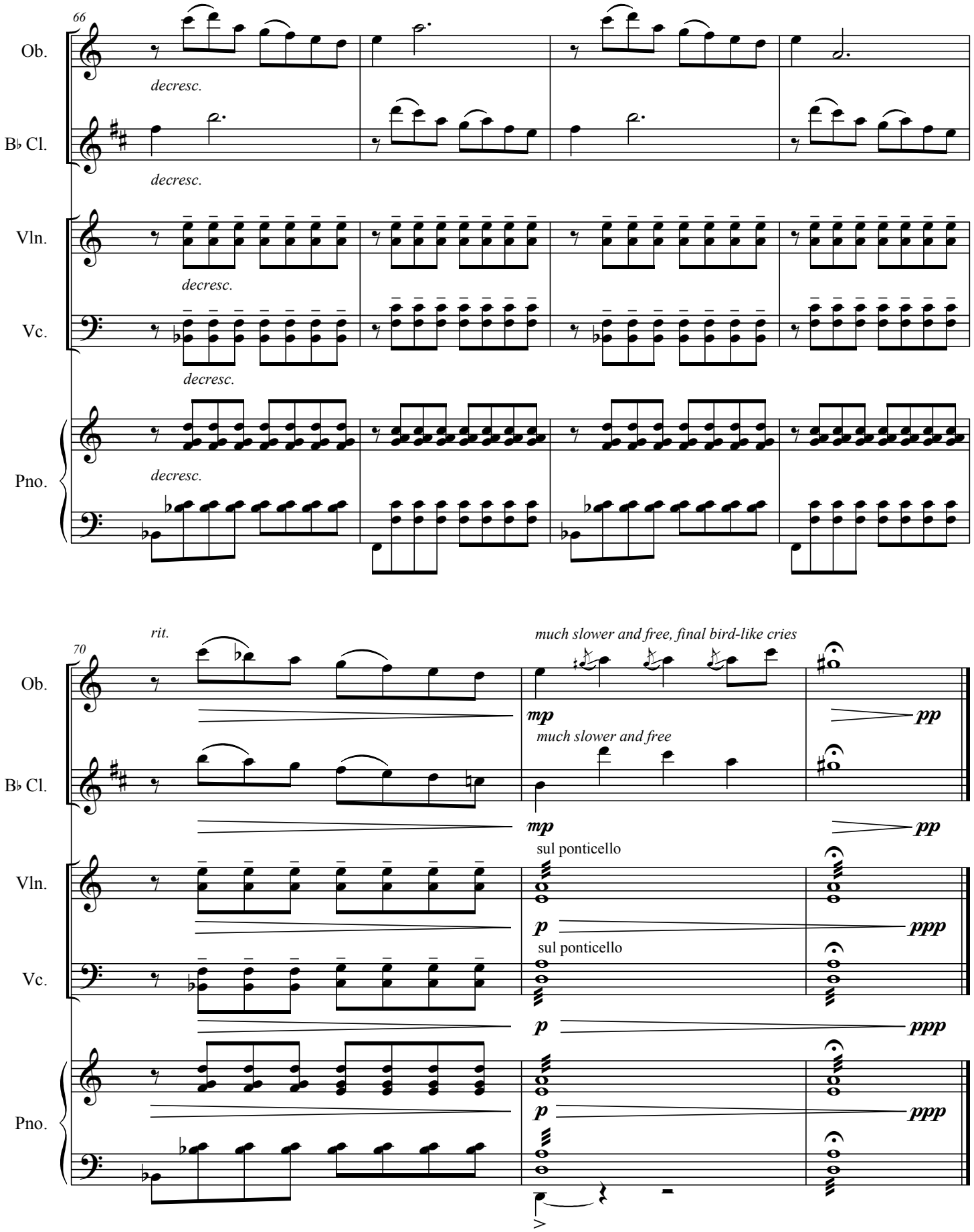
Pno.

play on last beat


Slow and Free ♩= ca. 50
40
Ob.
B♭ Cl.
Vln.
Vc.
Pno.
p
mp
arco
43
rit.
pp
ppp


48
Rising ♩ = 108
Ob.
B♭ Cl.
Vln.
Vc.
Pno.
fp
f
p
53
mf
3


57
Ob.
B♭ Cl.
Vln.
Vc.
Pno.
3
fp
f
fp
f
mp
f
61
Ob.
B♭ Cl.
Vln.
Vc.
Pno.
3
3
3
mf
mf
mf


66
Ob.
decresc.
B♭ Cl.
decresc.
Vln.
decresc.
Vc.
decresc.
Pno.
decresc.
rit.
much slower and free, final bird-like cries
70
Ob.
mp
much slower and free
pp
B♭ Cl.
mp
pp
sul ponticello
Vln.
p
ppp
sul ponticello
Vc.
p
ppp
Pno.
p
ppp