

The Aquatics Guide to Swimming

For Chamber Ensemble

[Full score in C | Dur 8 minutes]

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Instrumentation:

Flute

B-flat Clarinet (Bb Bass Clarinet)

Violin

Viola

Violoncello

Percussion (Vibraphone, Bass Drum, Sandpaper Blocks, Small Sus. Cymbal)

Piano

Program Notes

This piece is, in very roundabout way, based on the short story “The Aquatic Uncle” from Calvino’s *Cosmicomics*. When mulling over the theme of the Expo *Feeding the Planet, Energy for Life*, I began thinking most about the life of the planet both in terms of its evolution and of its incredible body of water. In my mind water is the first thing that both feeds the planet and gives way to life. From there I remembered the Calvino short stories and wanted to link the Italian author to this piece written for an Italian premiere. While the piece runs from beginning to end without pause it is divided up into four sections, each with the following titles:

Quixotic – hopeful or romantic in a way that is not practical; Capricious.

Phosphatic - of a salt or ester of a phosphoric acid. An organic compound that within itself permits useful energy to be released. A slat compound that has phosphorus in it and that is used especially in products that help plants grow.

Epigrammatic – of the nature or in the style of n epigram; a brief, interesting, memorable, and sometimes surprising or satirical statement.

Oceanic – of or relating to the ocean.

These terms reflect the narrative of the piece, with all things leading to the ocean. They also are linked to the playfulness and underlying evolutionary progress of the Calvino story.

Performance/Score Notes:

Tempo – The opening tempo can be anywhere in between 72 & 80, depending on the ensembles preference. The ideal tempo would be 76. Whichever opening tempo you choose, make sure every other tempo change is made in proportion to if the original tempo was 76. For instance, at D the tempo is 76 and should feel like “Tempo I”.

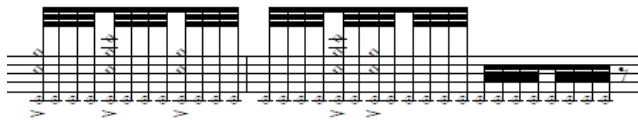
Courtesy Accidentals – Unless cancelled or replaced by another accidental, they last for the entire bar. There are several instances where I have added ‘courtesy’ accidentals in the parts in order to aid with reading the return of such accidentals within the bar.

Piano Part – The final three pages have no page turn, please tape them together (or the last two pages if organizing music in a binder).

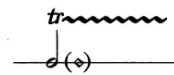
Clusters – these are always chromatic clusters so if there are accidentals present they are only a visual cue to include both black and white notes.



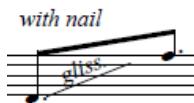
Flute Part – Residual Breath tone + overblowing to harmonics (harmonics indicated by diamond head)



Cello Part – **Trill rapidly** alternating the finger pressure between normal and a lighter touch used with harmonics.



Pizzicato glissandi – the glissandi is always with to be done with the thumb nail. The resulting sound should be more clear and sharp than glissandi done with the flesh of the finger.



Violin Part – At mm. 22 through to mm.30, these can be played as artificial harmonics if more comfortable.

Percussion – Dashed line between two types of notation means a gradual transition between the two as indicated.

Percussion instruments: Vibraphone, Bass Drum, Sandpaper Blocks, Small Suspended Cymbal.

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Quixotic Scherzo, à la mode

Melody Eötvös

♩ = 72 - ♩ = 80

The musical score is written for seven instruments: Flute, B♭ Clarinet, Violin, Viola, Violoncello, Vibraphone, and Piano. The piece is in 6/8 time and consists of four measures. The Flute part begins with a forte (*f*) dynamic, playing a melodic line with grace notes, and then softens to mezzo-piano (*mp*) in the final measure. The B♭ Clarinet part also starts forte (*f*) and features a melodic line with grace notes, transitioning to mezzo-piano (*mp*) in the second measure. The Violin part starts with a fortissimo-piano (*fp*) dynamic, playing a melodic line with grace notes, and then moves to mezzo-forte (*mf*) in the second measure, marked as a *solo*. The Viola part begins forte (*f*) with a melodic line and grace notes, then transitions to pianissimo (*pp*) in the second measure, featuring a trill. The Violoncello part starts forte (*f*) with a melodic line and grace notes, then moves to mezzo-forte (*mf*) in the second measure, marked as *pizz* (pizzicato). The Vibraphone part is marked *no motor, medium-soft yarn mallets* and starts piano (*p*) in the second measure. The Piano part begins forte (*f*) with a melodic line and grace notes. The tempo markings $\text{♩} = 72 - \text{♩} = 80$ are repeated at the beginning and end of the score.

5 A

Fl. *f*

Cl. *f* *p* *p*

Vln. *p*

Vla. *p*

Vc. *f* *f* *arco*

Vib. *pedal sim.* *f* *mf*

Pno. *mp* *mf* *f* *p*

A

Detailed description: This system contains measures 5 through 8. The Flute part begins with a melodic line, reaching a forte (*f*) dynamic in measure 8. The Clarinet part has a rhythmic accompaniment, with dynamics *f*, *p*, and *p*. The Violin part plays a sustained melodic line at a piano (*p*) dynamic. The Viola part has a tremolo accompaniment at a piano (*p*) dynamic. The Violoncello part has a melodic line with dynamics *f*, *f*, and *arco*. The Vibraphone part has a melodic line with dynamics *pedal sim.*, *f*, and *mf*. The Piano part has a melodic line with dynamics *mp*, *mf*, *f*, and *p*. A section marker **A** is placed above the Flute staff in measure 8.



9

Fl. *p* *f* *f* *mp* *f*

Cl. *f* *p* *f* *p* *f* *p* *f*

Vln. *f* *f* *mp* *f*

Vla. *f* *p* *f* *p* *f*

Vc. *p* *f* *ord.*

Pno. *f* *mf* *p* *f* *p* *f*

Detailed description: This system contains measures 9 through 12. The Flute part has a melodic line with dynamics *p*, *f*, *f*, *mp*, and *f*. The Clarinet part has a rhythmic accompaniment with dynamics *f*, *p*, *f*, *p*, *f*, *p*, and *f*. The Violin part has a melodic line with dynamics *f*, *f*, *mp*, and *f*. The Viola part has a tremolo accompaniment with dynamics *f*, *p*, *f*, *p*, and *f*. The Violoncello part has a melodic line with dynamics *p*, *f*, and *ord.*. The Piano part has a melodic line with dynamics *f*, *mf*, *p*, *f*, *p*, and *f*.

46 *overblow*

Fl. *mp* *f* *mp* *mf* *f*

B. Cl. *mp* *f* *mp* *mf* *f*

Vln. *mp* *f* *mp* *mf* *f*

Vla. *mp* *f* *mp* *mf* *f*

Vc. *mp* *f* *mp* *mf* *f*

Vib.

Pno. *mp* *f* *mp* *mf* *f*

Ped.

F ♩ = 76

50

Fl. *mp* *f* *mp*

B. Cl. *p* *mf* *mp*

Vln. *p* *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf* *f*

Vc. *p* *mf* *p* *mf* *mp* *f*

Vib. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

always pedal

F ♩ = 76

Pno. *mp* *f* *mp*

Ped. *8^{va}* *8^{vb}*

54 **G**

Fl. *f* *mp* *f*

B. Cl. *mp*

Vln. *f* *mp* *sim.*

Vc. *solo pp* *mf*

Vib. *p* *mp*

Pno. *p*

57

Fl. *p*

B. Cl. *p*

Vln. *mf* *mp*

Vla. *mp*

Vc. *mp*

Vib. *mp*

Pno. *mp*

86

Fl. *f* 3 *mp* 3

Vln. *f* *mf* *mp* 3

Vla. *f* 3 *mf* 3 *mp* 3 3

Vc. *f* 3 *mp* 3

Pno. *f* 3

II. Phosphatic Conversational

J ♩ = 150

90

Fl. *f* *p* To Cl.

B. Cl. *f* *p* *f*

Vln. *f* 3 *p*

Vla. *f* 3 *p*

Vc. *f* 3 *solo* 3 3

B. D. *f* *p* slap with hand(s) scrape with fingernails

Pno. *f* 3 3 *p* *mf* 3 3 *p* Ped. Ped.

96

Fl. f pp

B. Cl. f pp

Vln. f f

Vla. f f p

Vc. f f f f f f f f

B. D. (p) *thump with palm* *scrape with fingernails*

Pno. f mp f mp mf f

101

K ♩ = 138

Fl. f pp f f

B. Cl. *Clarinet in B \flat solo* f

Vln. ppp mf

Vla. ppp f pp f

Vc. fp mf pp f

B. D. *strike palm to outer edge of the drum skin* *To Sandpaper Blocks*

Pno. f mf mp

153

Fl.

B. Cl.

Vln.

Vla.

Vc.

Vib.

Pno.

III. Epigrammatic But not final

$\text{Q} \text{ } \text{♩} = 150$

155

Fl.

B. Cl.

Vln.

Vla.

Vc.

Vib.

Pno.

$\text{Q} \text{ } \text{♩} = 150$

R dynamics as you like

159

Fl.

Vc. *pizz* *gliss with nail* *with nail* *with nail*

p

Vib.

ped.

R

Pno. *pp*

pedal lightly



164

Fl.

Vla. *pizz*

mf

Vc. *arco flautando*

pp

Vib.

Pno.