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. Form 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.

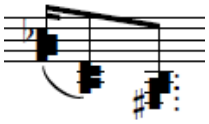
Performance/Score Notes:

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".

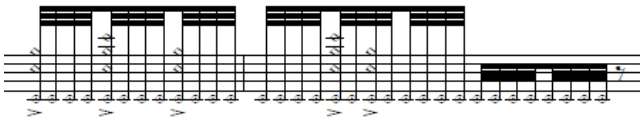
Courtesy Accidentals – Unless cancelled or replaced by another accidental, they last for the entire bar. There are several instances where I have added 'courtesy' accidentals in the parts in order to aid with reading the return of such accidentals within the bar.

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.

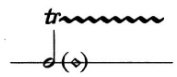
Clusters – these are always chromatic clusters so if there are accidentals present they are only a visual cue to include both black and white notes.



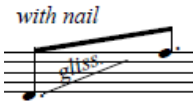
Flute Part – Residual Breath tone + overblowing to harmonics (harmonics indicated by diamond head)



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 notion means a gradual transition between the two as indicated.

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

FULL SCORE (IN C)

- The -

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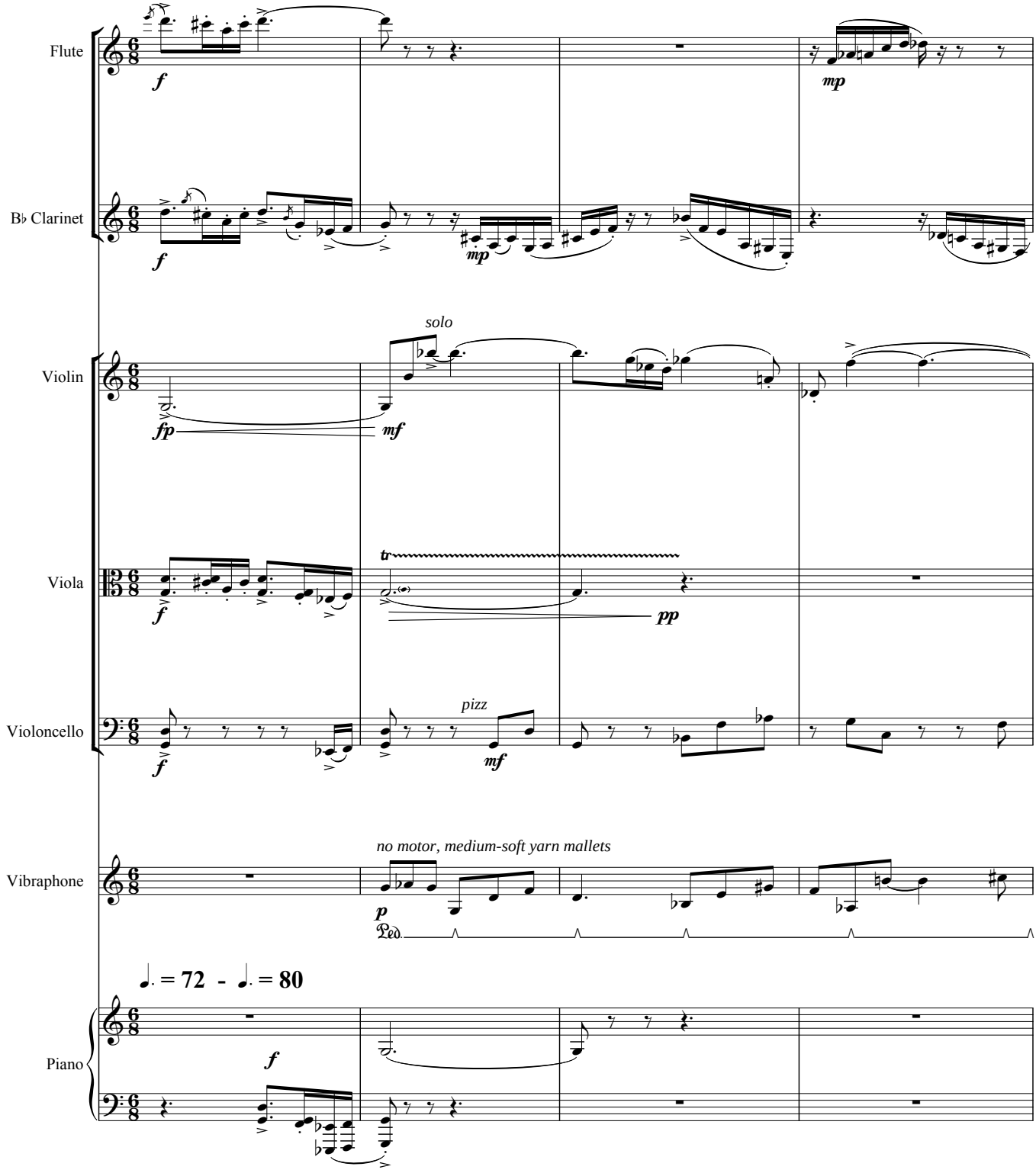
Quixotic Scherzo, à la mode

Melody Eötvös

♩. = 72 - ♩. = 80



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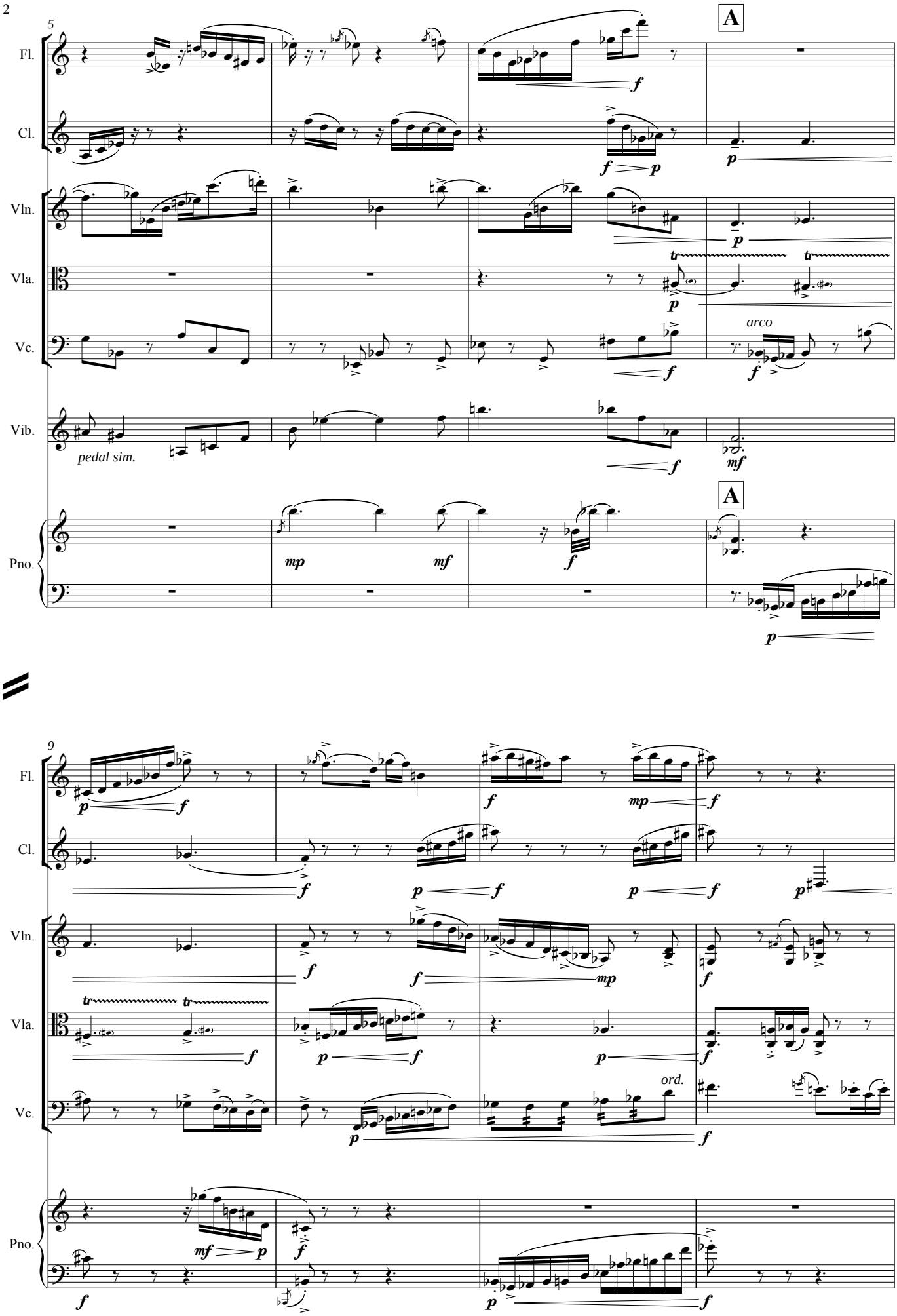
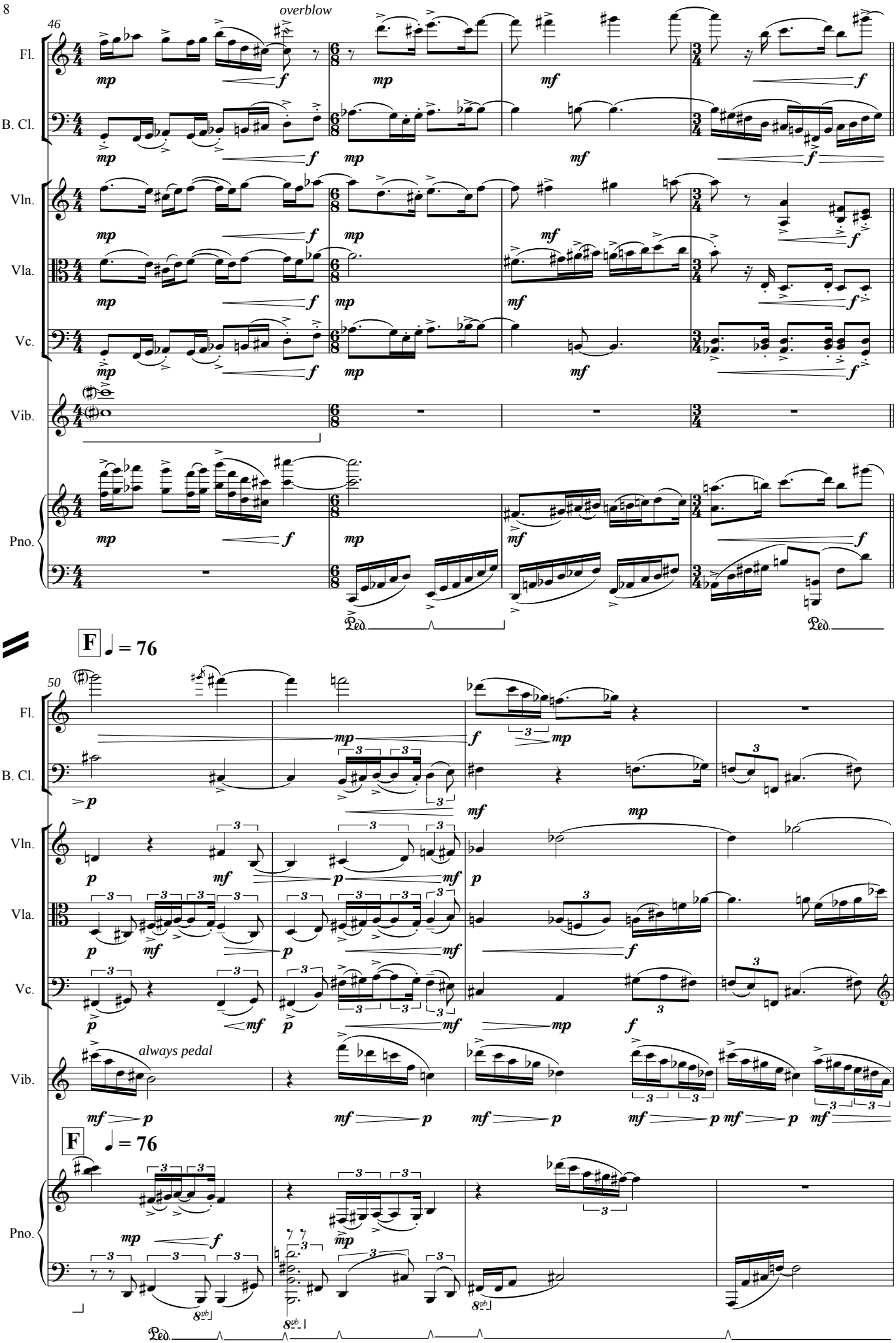
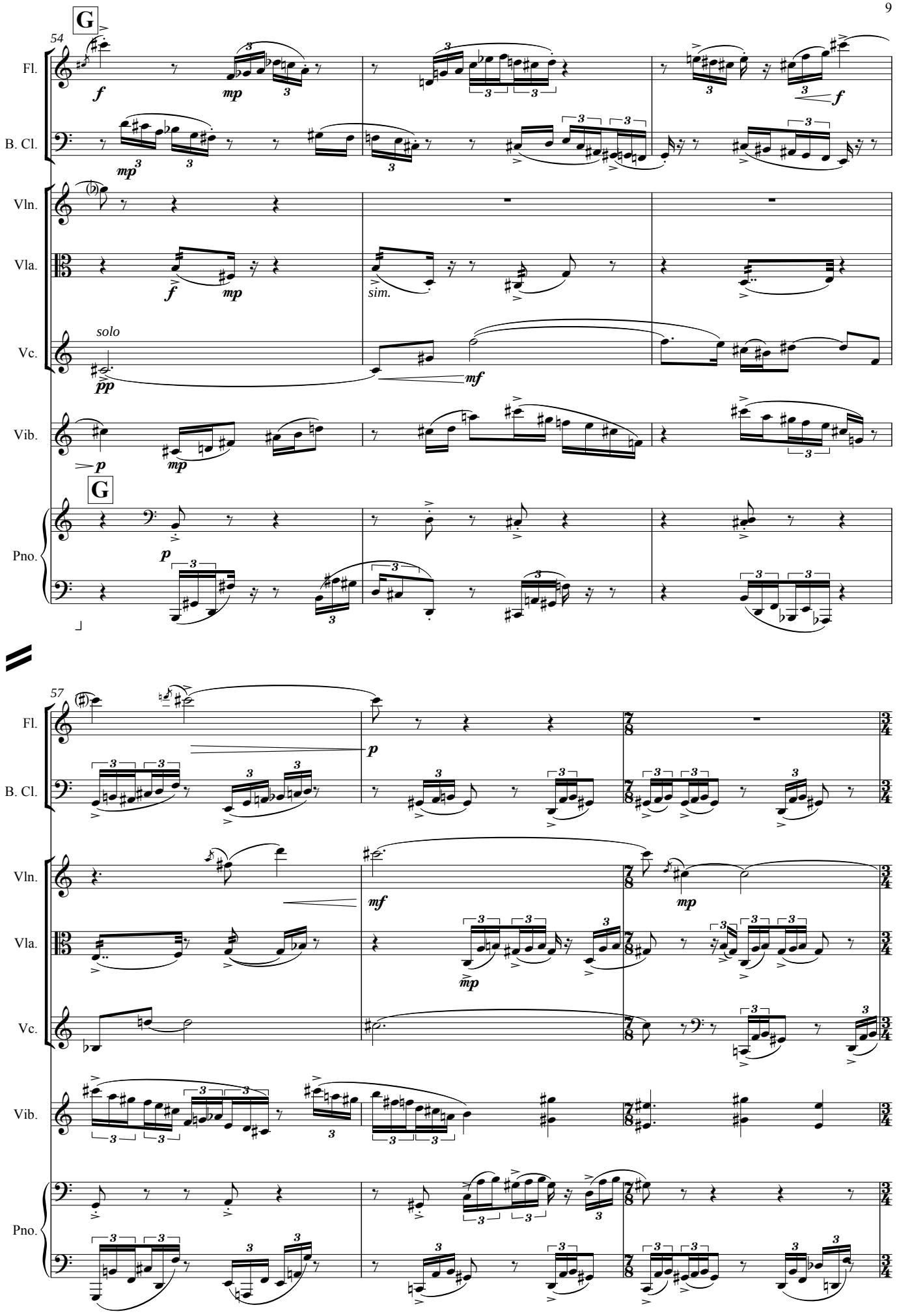
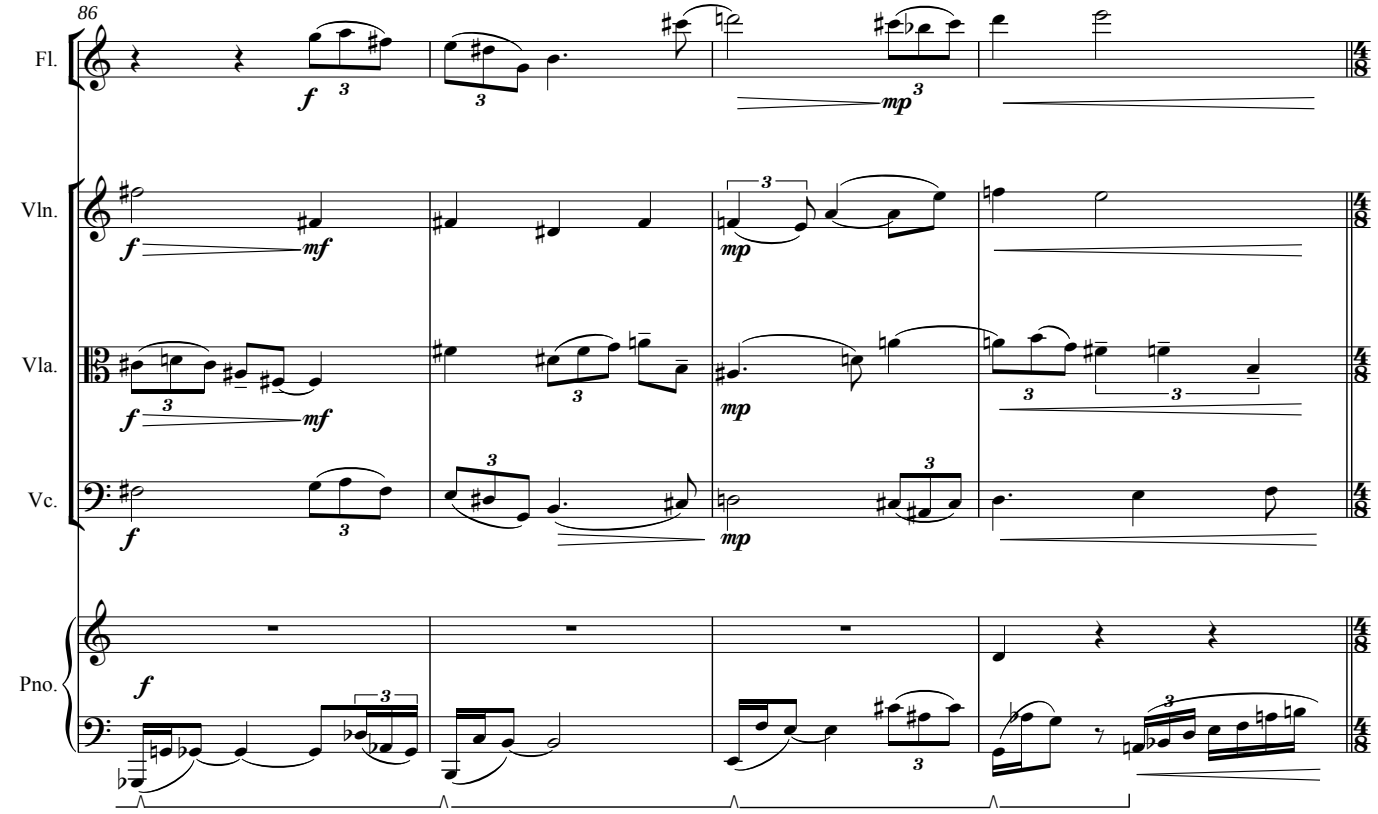
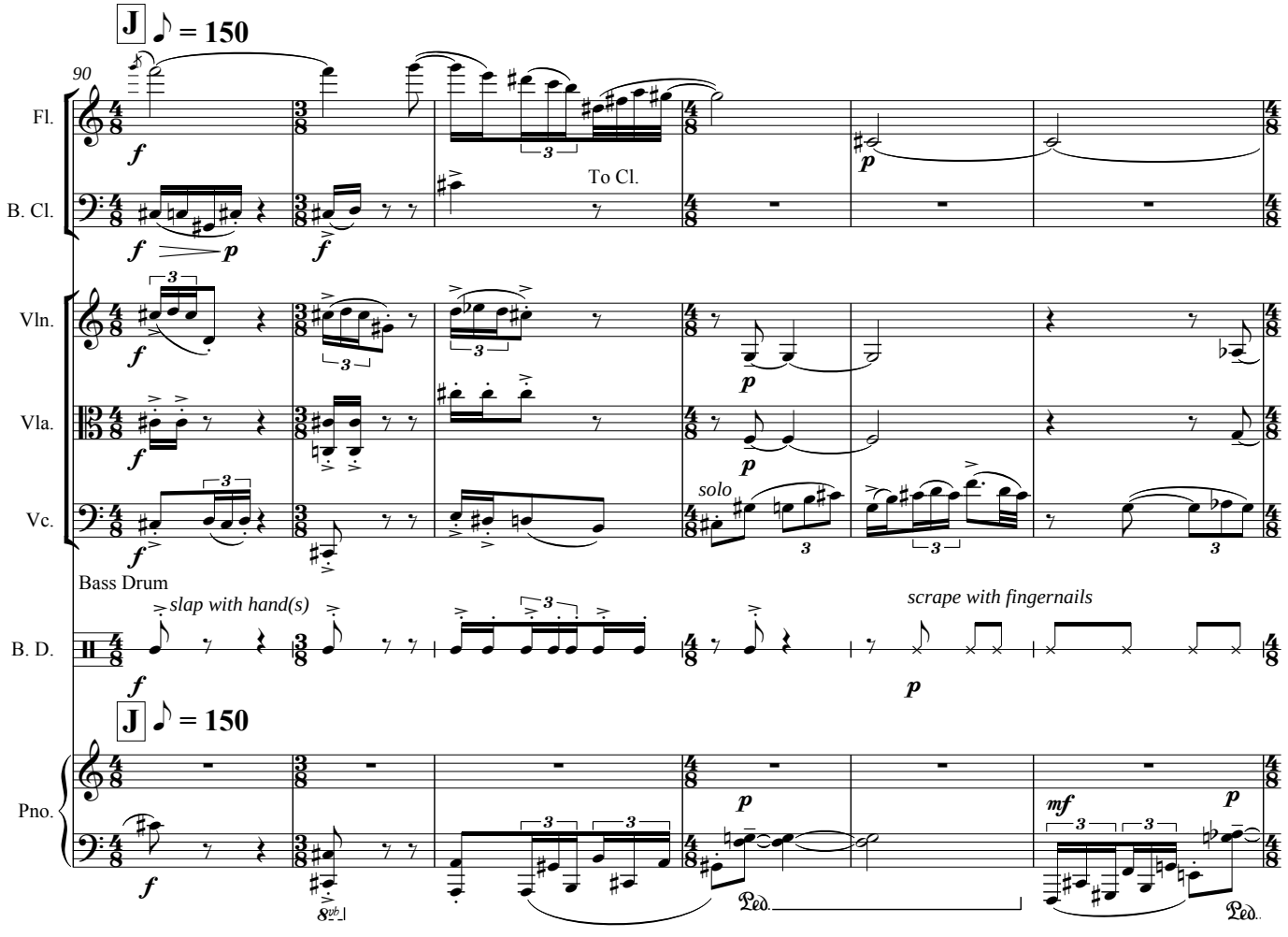

5
A
Fl.
Cl.
Vln.
Vla.
Vc.
Vib.
Pno.
pedal sim.
arco
tr
9
ord.

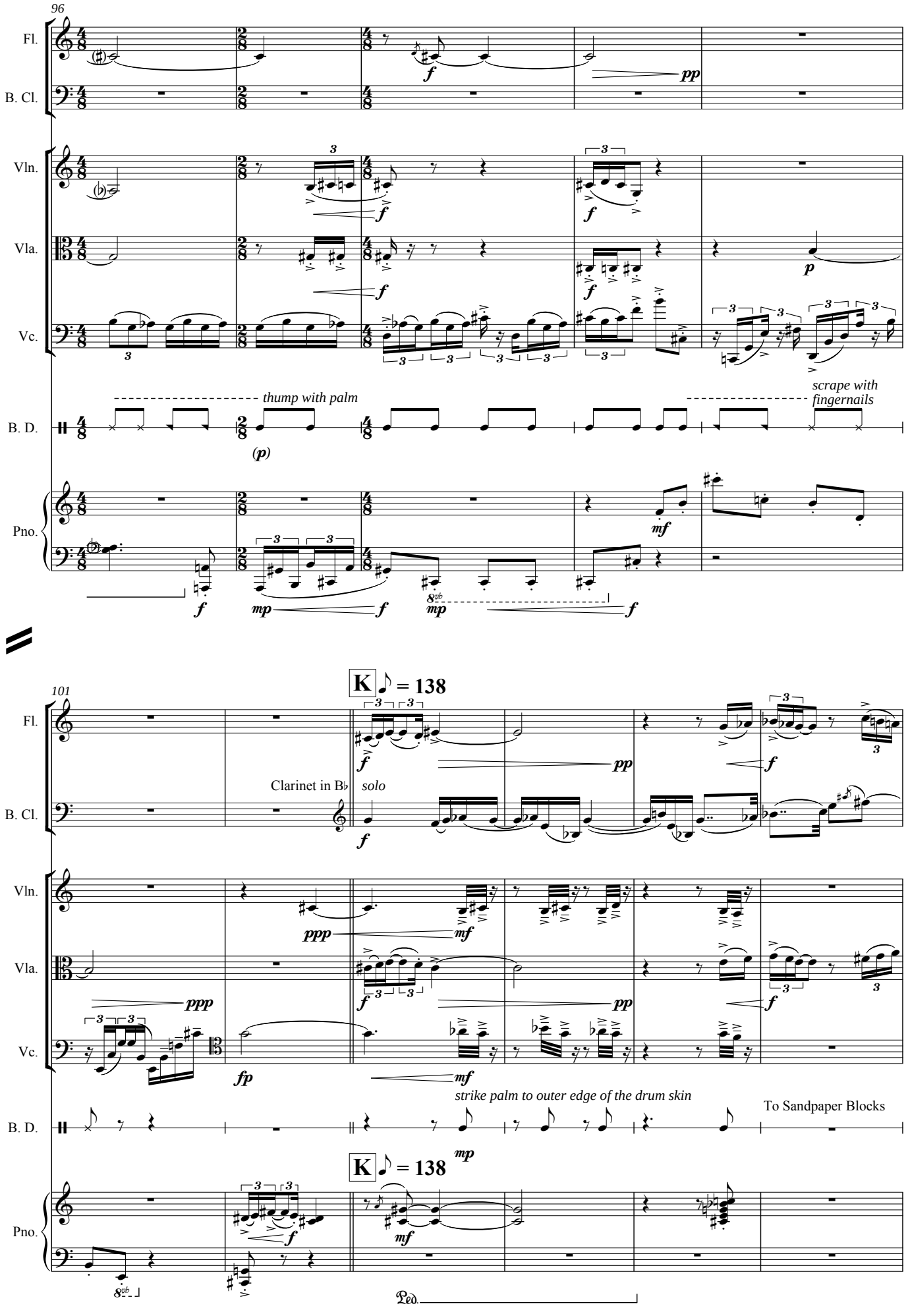

46
overblow
Fl.
B. Cl.
Vln.
Vla.
Vc.
Vib.
Pno.
F ♩ = 76
50
always pedal
F ♩ = 76

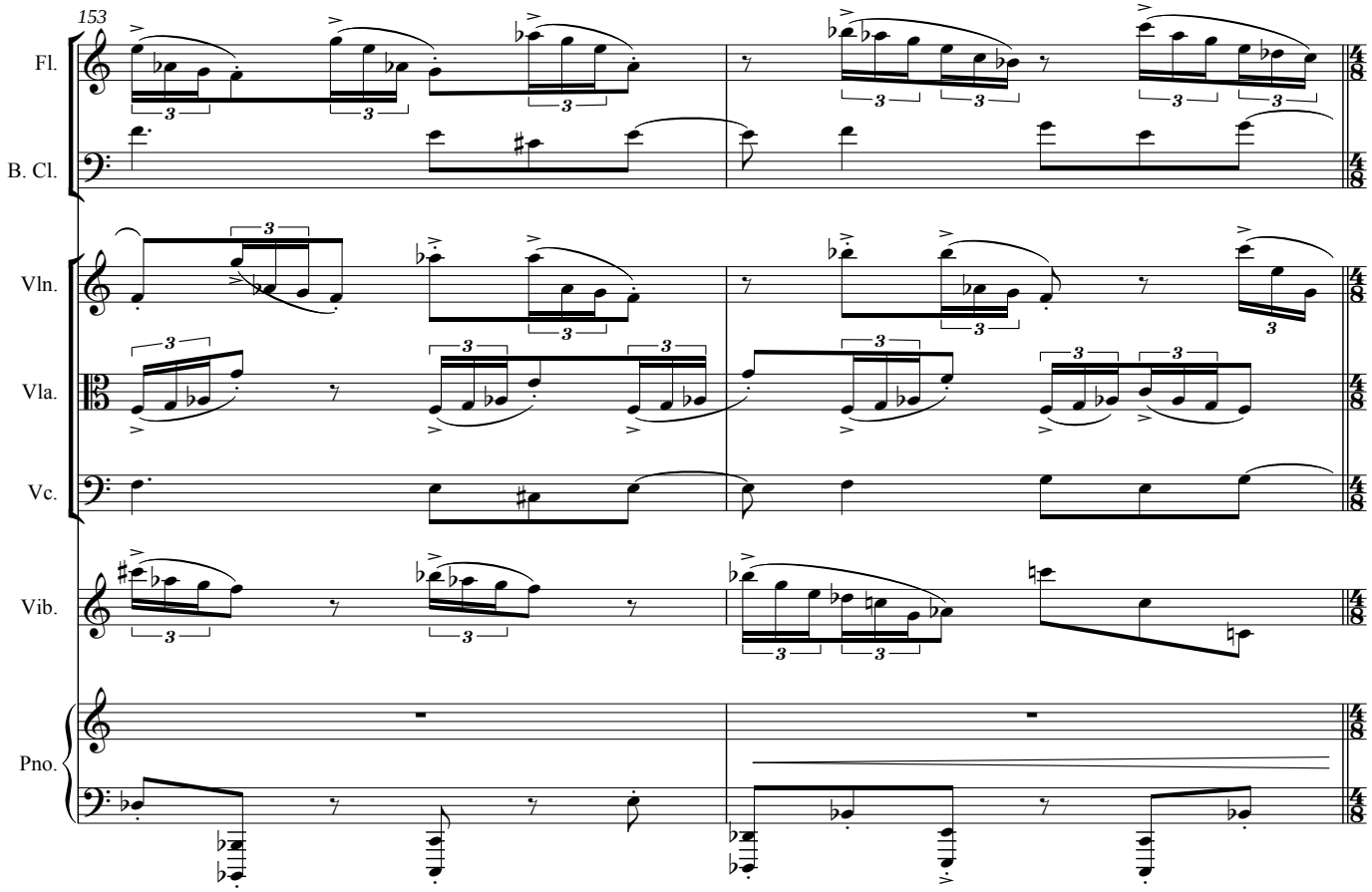

G
54
Fl.
B. Cl.
Vln.
Vla.
Vc.
Vib.
Pno.
sim.
solo
G
57
Fl.
B. Cl.
Vln.
Vla.
Vc.
Vib.
Pno.



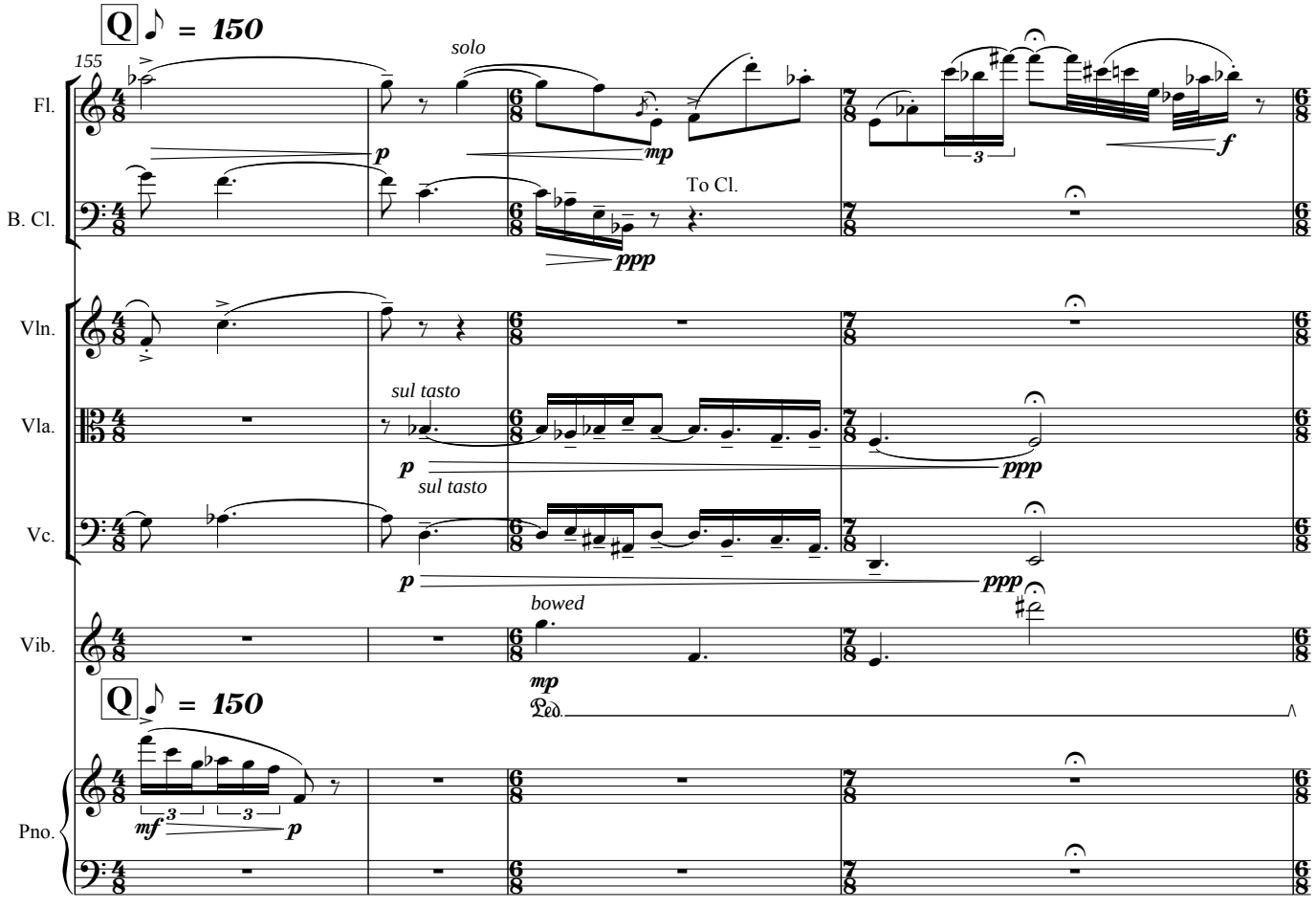
II. Phosphatic Conversational

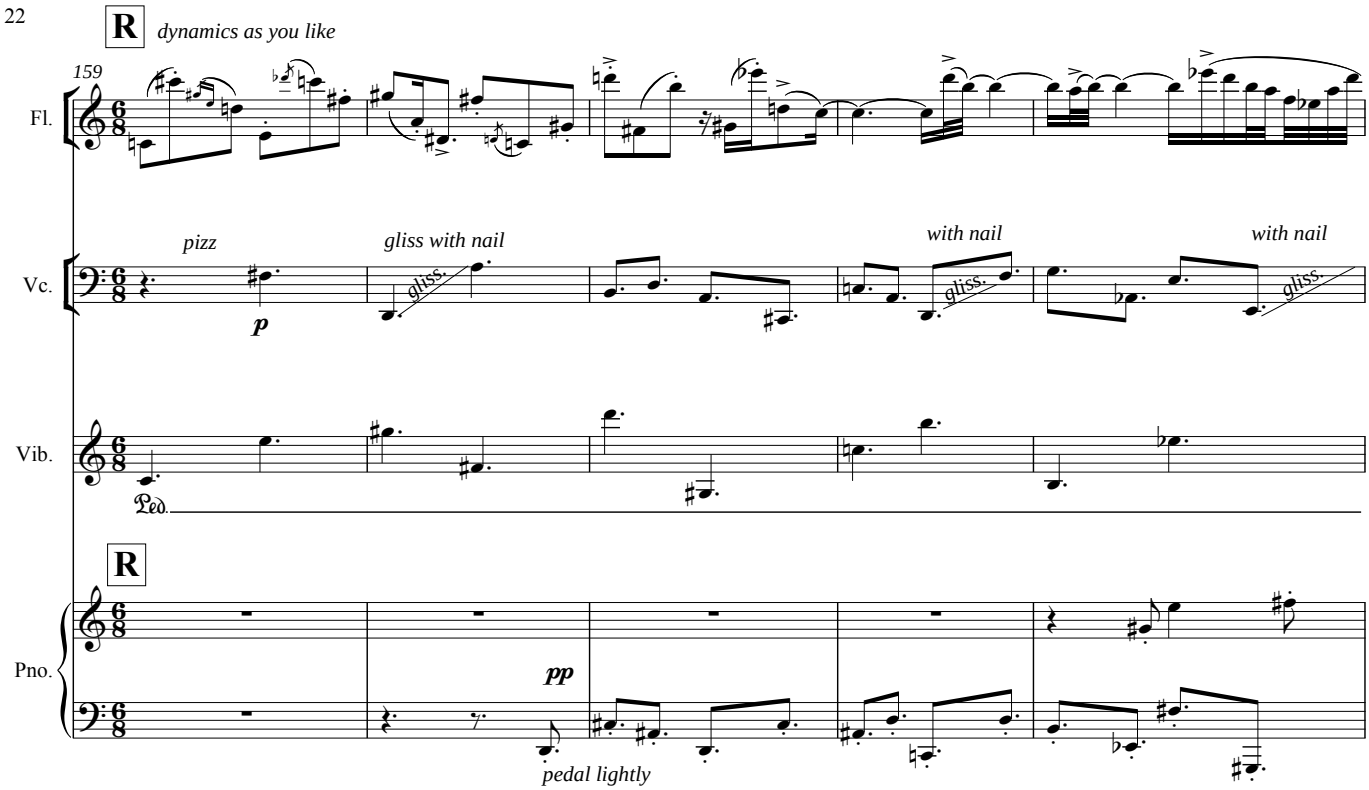


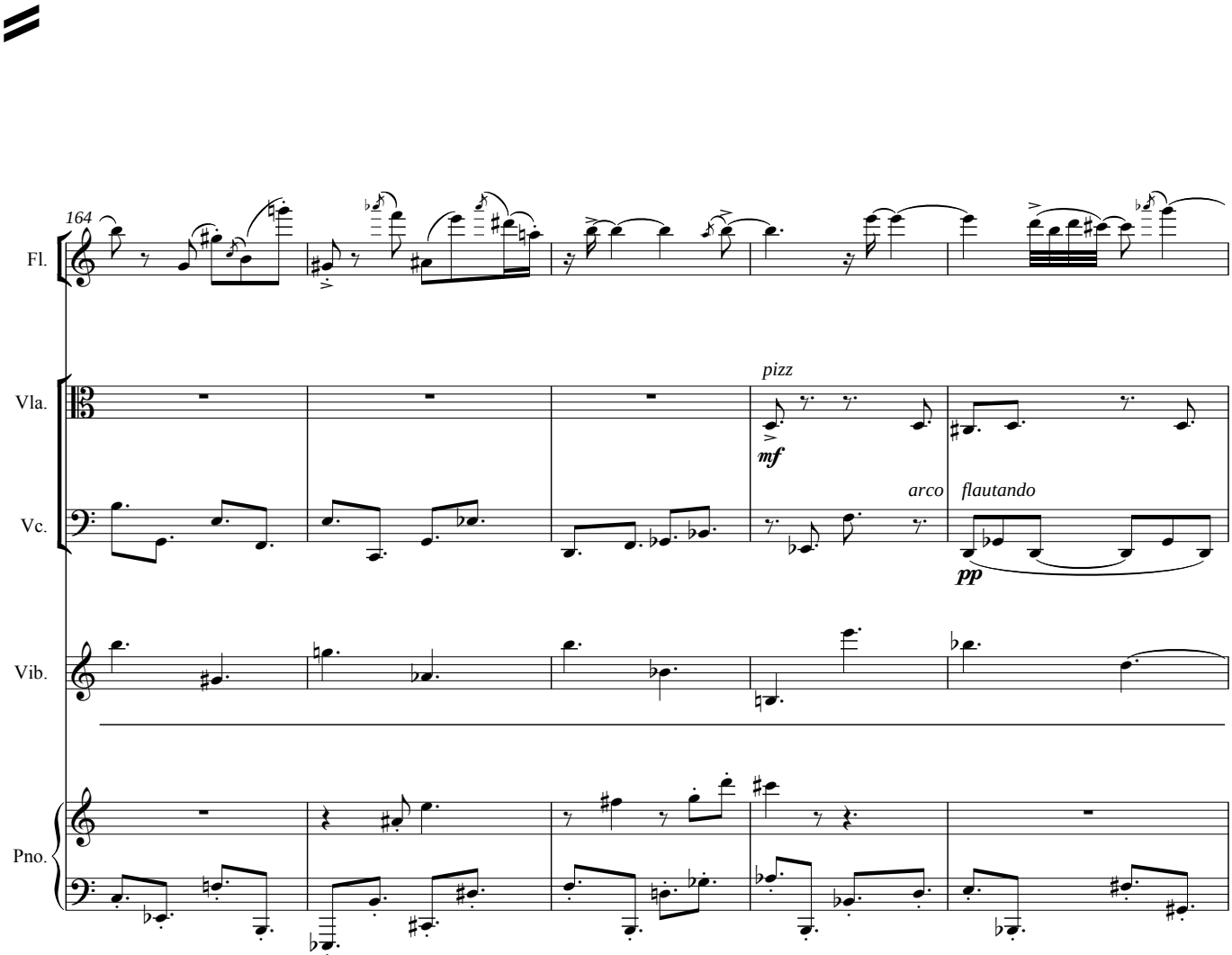

96
Fl.
B. Cl.
Vln.
Vla.
Vc.
B. D.
Pno.
thump with palm
scrape with fingernails
101
K ♪ = 138
Clarinet in B♭
solo
strike palm to outer edge of the drum skin
To Sandpaper Blocks
Ped.



III. Epigrammatic But not final




R
dynamics as you like
159
Fl.
Vc.
pizz
p
gliss with nail
gliss.
with nail
gliss.
with nail
gliss.
Vib.
Ped.
R
Pno.
pp
pedal lightly


164
Fl.
Vla.
pizz
mf
Vc.
arco
flautando
pp
Vib.
Pno.