

# AT THE STILL POINT

for orchestra

Chester Biscardi

# TRIO

Flute = Fl.  
Violin = Vn.  
Piano = Piano  
(remove lid)

## HIGHS

2 Flutes = Fls. 1. 2., or Fl. 1., etc.  
Clarinet in E $\flat$  = Cls. E $\flat$   
Clarinet in B $\flat$  = Cls. B $\flat$   
Trumpet in D = Tpts. D  
Trumpet in C = Tpts. C  
Percussion I = I. Bongos  
(interchangeable with Percussion II) Congos  
Tom-Toms  
Glock.  
Vib.  
Bongos (High and Low)  
Congos (High and Low)  
Tom-Toms (SATB)  
Glockenspiel  
Vibraphone  
8 Violins = Vns. 1.-8.

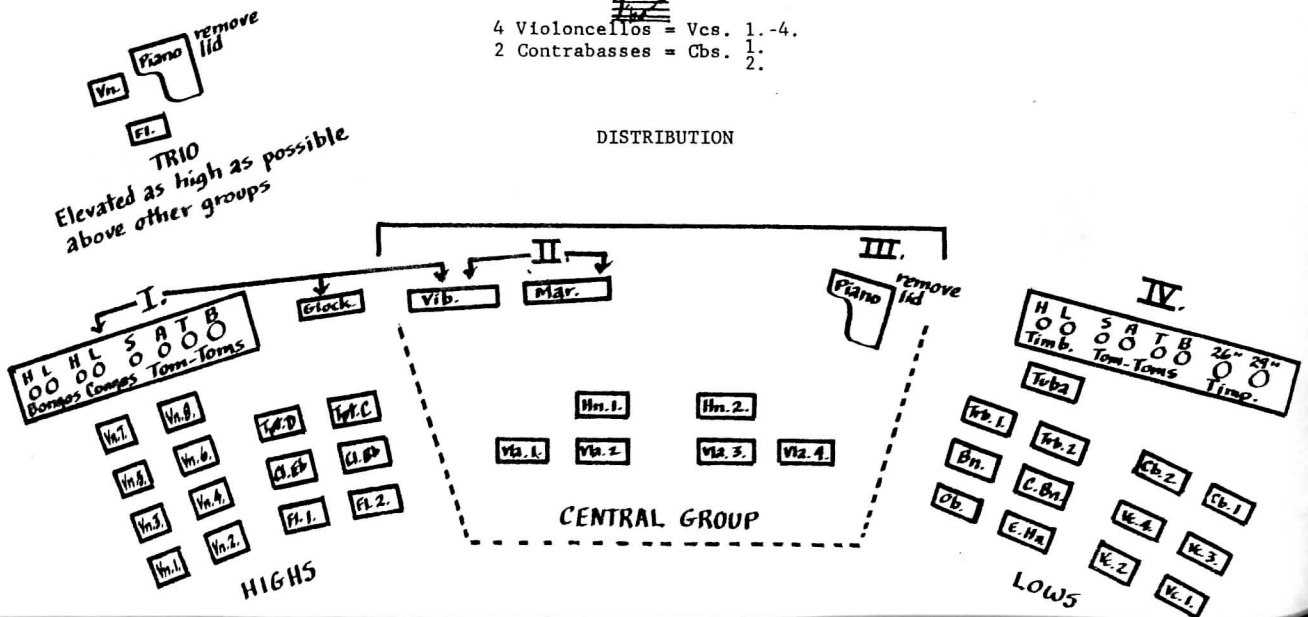
## CENTER

2 Horns in F = Hns. 1. 2.  
4 Violas = Vlas. 1.-4.  
Percussion II = II. Vib.  
Vibraphone + Mar.  
Glockenspiel  
(mostly played by Percussion I) Glock.  
Marimba  
Percussion III = III. Piano  
Piano  
(remove lid)

## LOWS

Oboe = Ob.  
English Horn = E. Hn.  
Bassoon = Bn.  
Contrabassoon = C. Bn.  
2 Tenor-Bass Trombones = Trbs. 1. 2.  
Tuba = Tuba (it may be necessary to use a Tenor Tuba in addition)  
Percussion IV = IV. Timb.  
Tom-Toms  
Timp.  
Timbales (High and Low)  
Tom-Toms (SATB)  
2 Timpani ca. 26"  
ca. 29"  
4 Violoncellos = Vcs. 1.-4.  
2 Contrabasses = Cbs. 1. 2.

## DISTRIBUTION



actually sound. The Glockenspiel is notated two octaves lower than sounding. And the Contrabassoon and the two Contrabasses (including their natural and artificial harmonics) are notated an octave higher than sounding.

## Articulation

$\dot{\sim}$  = slightly detached; light, elastic  $\bar{\sim}$  = slight emphasis  $\dot{\sim}$  = slightly detached with slight emphasis

$\textcircled{\sim}$  = emphasis with slight swell  $\textcircled{\sim}$  = accent  $\textcircled{\sim}$  = staccato with sharp accent

Notes without any marks are given a normally unaccented attack. These markings affect attacks only. They do not necessarily affect the durations.

Performers should keep in mind the lyrical as well as the incisive nature of the music, attempting a certain smoothness of interconnections and movement. When tones are sustained for long durations in the strings, winds and/or brass, the change of bow or the rearticulation of breath should be individually executed and as imperceptible as possible.

$\sharp$  = quarter-tone sharp  $\flat$  = quarter-tone flat

n. v. = no vibrato vib. = vibrato: return to normal vibrato

ord. = return to normal playing

$\textcircled{\sim}$  = pause: as brief as possible

$\textcircled{\sim}$  = let note sound until it fades away unless otherwise indicated

All ties (normally  $\text{---}$  for tremolos, flutters and resonances held by Piano,  $\text{---}$ ) extend the duration of a note, and, therefore, no note within a tie should be reattacked.

## WINDS AND BRASS

$\textcircled{\sim}$  = fluttertongue

$\textcircled{\sim}$  = breath (as well as "pause: as brief as possible")

### Flutes

All special fingerings are presented in the following manner:

o = key up • = key depressed o(1/2) = open hole key with rim depressed and center hole open completely

Keys C A G C# F E D D# B

The B $\flat$  thumb-key, the B $\flat$  lever and D and D# trill-keys are shown only when depressed, and are represented by the following symbols:

All special fingerings used in this work were taken from *The Other Flute* (Oxford University Press, 1975), by Robert Dick.

### Horns in F

*The English Horn and the Contrabassoon, especially in their lower registers, should not stand out in the overall texture of the work.*

$\textcircled{\sim}$  = full-stopped with hand  $\textcircled{\sim}$  = half-stopped with hand

## STRINGS

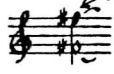
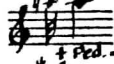
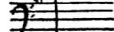
$\uparrow$  = play the highest note possible (indeterminate pitch)

String indications for harmonics and for the specific placement of ordinary notes for timbral reasons are given as Roman numerals.

### Violas

In mm. 170-179, measured only in seconds, notes are sustained for the duration of the horizontal bar.

## PIANOS

- ex.  = press finger lightly at node on the string shown with a diamond to produce harmonic when the note is struck on the keyboard--a slight, gentle massaging motion with the fleshy part of the fingertip helps to produce a round, bell-like sound; release after initial attack. Pedal must be depressed first and then held. *Harmonics should be prepared in the pianos beforehand.*
- ex.  = only catch resultant resonances of note with pedal; do not sustain on keyboard with finger.
- ex.  = press finger near bridge to produce a muted sound when the note is struck on the keyboard; release after initial attack.

## DIVISION OF THE ORCHESTRA AND THE TRIO

The division of the orchestra into four groups--highs, lows, a central group which connects these two extremes, and a trio--allows the music to flow in a certain spatial way, one aspect of this work's musical development.

The trio, elevated and off-center left of the other groups, functions at first as a drone, introducing and then sustaining for long durations certain tones (B $\flat$ , E $\flat$ , G $\flat$ , C $\sharp$ , B $\flat$ , C $\sharp$ , F $\sharp$  and F $\sharp$ ) which are registrally frozen. At m. 142 the trio asserts itself, henceforth functioning either as a group of primary musical importance or returning to its role as a background drone. When tones are sustained for long durations, the change of bow for the violin, the rearticulation of breath for the flute and the restriking of a key for the piano should never occur simultaneously and should be as imperceptible as possible. The piano should only reiterate a note when it is necessary to reinforce the pianissimo dynamic of the drone. (Note: It is important that the piano hold Ped. from m. seven to m. 150.) In sections measured in seconds, notes are sustained for the duration of the horizontal bar. The duration of the fermata ( $\text{---}$ ), unless approximately indicated, should be decided freely.

NOTE TO THE CONDUCTOR: Due to the orchestration of certain areas, pp. 6, 44 and 45 are elongated and folded over at the top.

DURATION: ca. 15 minutes

