

The Many Faces of Boom

I. Boom in “A”

Nolan Stolz

Alto Flute
Clarinet (Bb)
Violin
Cello
Piano

Duration ca. 18’

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Program/Performance Notes

Boom in “A” from *The Many Faces of Boom* is based on the harmonic series of A₂ (110Hz). The opening presents the main material in tempered tuning. At rehearsal “A,” the fundamental is repeated at ♯ = 220, or ♮ = 110, coinciding with the natural frequency of the A (110Hz). Maintaining a consistent tempo and a careful attention to timbral changes are the piece’s primary concerns. The piano resonates the third harmonic of the series (E), which is then heard in the alto flute. The fourth harmonic (the A two octaves above the fundamental) is not introduced until after four minutes into the piece. The piece gradually works up the harmonic series, exploring each note through timbral shifts. At about six minutes into the piece, the piano introduces the fifth harmonic (the C-sharp, which is approximately fourteen cents lower than the tempered C-sharp, at 550Hz). In the score, when it is written “sounds -14 cents,” the natural harmonic series will create the specific tuning, and the performer will not need to adjust. After rehearsal “D,” the cello plays the C-sharp of just intonation, to match the 550Hz. Since this pitch is not found as a natural harmonic is this particular octave, it should be achieved by the left hand playing the note slightly lower in pitch. In this case, it is labeled as “-14 cents.” Soon thereafter, the alto flute introduces the sixth harmonic (E) produced as the third harmonic of A₃ (220Hz). The alto flute holds the harmonic and gently shifts to only the fundamental. It is acceptable if its second harmonic (A₄ at 440Hz) sounds briefly when changing from the “E” harmonic to its fundamental. After rehearsal “E,” the clarinet is also asked to play a C-sharp fourteen cents flat. This is achieved by an alternate fingering, not by “lipping down.” The clarinet, cello and piano introduce the seventh harmonic, the “G” which sounds thirty-one cents flat, approximately one-sixth of a whole step. The piano and violin, two octaves apart, produce the pitch via the natural harmonic. The clarinet is in unison with the piano, and achieves its tuning by alternate fingering, and adjusting the embouchure slightly to tune properly.

The movement climaxes at rehearsal “G,” when it recalls the opening material by reintroducing “F” as the bass note. Its secondary climax is at “I,” also recalling the “F” harmony. This secondary climax should be equally as intense as the material appeared in the introduction, at m. 24. The movement ends by exploring the opening piano motif (from m. 18) and recalling the harmonic series of “A.” The final time the motif is heard, it is shortened, the movement abruptly comes to an end, and the note “G” is wanted by the listener. The note “G” is explored in the second movement.

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Slow and Steady ♩ = 88

I. Boom in "A"

Musical score for measures 1-9. The score is in 4/4 time and consists of five staves: Alto Flute, Clarinet in B♭, Violin, Violoncello, and Piano. The Alto Flute and Clarinet in B♭ staves are mostly empty. The Violin staff begins with a whole note G4, marked *p* and *sul tasto*. The Violoncello staff begins with a whole note G2, marked *mp* and *pizz.*. The Piano staff begins with a whole note G2, marked *mp*. In measure 5, the Violoncello staff changes to a whole note G2, marked *p* and *sul tasto I. arco*. The Piano staff has a whole note G2 in measure 5 and a whole note G2 in measure 9.

Ped. until m. 20

Musical score for measures 10-18. The score is in 4/4 time and consists of three staves: Alto Flute, Violoncello, and Piano. The Alto Flute staff is empty. The Violoncello staff begins with a whole note G2, marked *p* and *sul tasto*. The Piano staff begins with a whole note G2, marked *mp*. In measure 10, the Alto Flute staff has a whole note G4, marked *hollow*. The Violoncello staff has a whole note G2 in measure 10 and a whole note G2 in measure 18. The Piano staff has a whole note G2 in measure 10 and a whole note G2 in measure 18. In measure 18, the Piano staff has a whole note G2, marked *slowly* and *p*.

18

a tempo

a tempo

s.t. → ord.

pizz.

mp sul tasto

mp a tempo

p

mf a tempo

*

23

Intensely

f

mf

p

sub. *ff* arco ord. (non sul tasto)

f

ord.

f

3

mf

p

mf

Intensely

ff

f

p

28

mp mf mp

mp mf mp

mf mp mf mp p

pizz. arco

mp mf mp

mf mp

mf mp

A

Moderately Fast and Steady ♩ = 220

34

A

Moderately Fast and Steady ♩ = 220

depress silently

f mp

consistently, without accent

Ped. until m. 44, beat "4"

40

(soft enough so the piano's harmonic may be heard)
pizz. consistently, without accent
p

*

45

senza vibrato

p

(*p*) *mf*

50

Musical score for measures 50-54. The score is written for three systems of staves. The first system consists of a grand staff (treble and bass clefs) with a treble clef on the upper staff and a bass clef on the lower staff. The second system also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The third system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. In measure 50, the upper staff of the first system has a half note G4 with a slur over it. The lower staff of the first system has a whole rest. In measure 51, the upper staff of the first system has a half note A4 with a slur over it. The lower staff of the first system has a whole rest. In measure 52, the upper staff of the first system has a half note B4 with a slur over it. The lower staff of the first system has a whole rest. In measure 53, the upper staff of the first system has a whole rest. The lower staff of the first system has a quarter note G4. In measure 54, the upper staff of the first system has a whole rest. The lower staff of the first system has a quarter note G4.

55

Musical score for measures 55-59. The score is written for three systems of staves. The first system consists of a grand staff (treble and bass clefs) with a treble clef on the upper staff and a bass clef on the lower staff. The second system also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The third system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. In measure 55, the upper staff of the first system has a whole rest. The lower staff of the first system has a quarter note G4. In measure 56, the upper staff of the first system has a whole rest. The lower staff of the first system has a quarter note G4. In measure 57, the upper staff of the first system has a half note G4 with a slur over it. The lower staff of the first system has a whole rest. In measure 58, the upper staff of the first system has a half note A4 with a slur over it. The lower staff of the first system has a whole rest. In measure 59, the upper staff of the first system has a half note B4 with a slur over it. The lower staff of the first system has a whole rest. The dynamic marking *mp* is placed below the first staff in measure 57, and the dynamic marking *p* is placed below the first staff in measure 59.

60

60

n

65

65

mp

p

70

n

senza vibrato

p

pp

75

p

80

pp

85

mp

mf

with l.h., mute string near the pegs. (resonant)

Ped. until m.116

90

(ord.)

p

95

molto sul pont.
(msp)

ord.

f

mp

100

p *n* flautando

B

105

mp

B

110

Musical score for measures 110-114. The score consists of three systems. The first system has a treble clef staff with rests and a bass clef staff with a melodic line. The second system has a treble clef staff with rests and a bass clef staff with a rhythmic accompaniment of eighth notes. The third system has two bass clef staves, both with rests.

115

Musical score for measures 115-119. The score consists of three systems. The first system has a treble clef staff with rests and a bass clef staff with a melodic line starting with a piano (*p*) dynamic. The second system has a treble clef staff with rests and a bass clef staff with a rhythmic accompaniment of eighth notes. The third system has two bass clef staves, with the upper staff containing a melodic line starting with a mezzo-piano (*mp*) dynamic and two plus signs (+) above it.

120

p *mp*

(do not let previous pizz. note ring during this rest)

(Ped.)

125

sub.
mf *mf*

130

p *mf*

Ped.

135

mp *sub. mf* (*mf*)

I.

depress silently

mf

(pedal up)

140

mp *mf* (*mf*) *pizz.* *mf* *I.*

145

p *I. sim.* *I. sim.* *Ped.*

C

150

C

all harmonics are on the "A2" string

mp
l.h. inside piano, touching the appropriate node

mf
(sounds -14 cents)

Ped.

155

(*mf*)

Ped.

160

mp

p

Ped.

165

pp

Ped.

170

mp

mp

Ped.

175

mf *n* *pp*

pp

Ped. sempre (until rehearsal "H")

*

180

mf *p* *n*

mf

una corda
(Ped.)

185

D

f *mp* *f* *sub.*
p

arco

f *mp* *f*

D

190

(*p*) *f* *p*

arco *mp* *p* *f* *sub. p* (-14 cents)

195

mf *p*

200

mf

ff

ff

(-14 cents)

pizz.

pizz.

205

it is acceptable if the "A" sounds briefly when changing from the "E" harmonic to the fundamental

n

n

210

*play as soft as "overblowing" allows

(-14 cents)

mp *mf* *mp*

Musical score for measures 210-214. The top staff contains a melodic line with notes and slurs. The middle two staves are empty. The bottom two staves show a rhythmic accompaniment of eighth notes. Dynamics include *mp*, *mf*, and *mp*. Performance instructions include "*play as soft as 'overblowing' allows" and a pitch correction of "(-14 cents)".

215

pp *p* *f*

Musical score for measures 215-219. The top staff contains a melodic line with notes and slurs. The middle two staves are empty. The bottom two staves show a rhythmic accompaniment of eighth notes. Dynamics include *pp*, *p*, and *f*.

220

**mp* *f* **mp* *pp*

p *f* *p* *n*

225

*(*pp)* *f* *sub. mp* *p* **mp*

(-14 cents)

(natural harmonic: sounds -14 cents)
arco I. *p*

230

Musical score for measures 230-234. The score consists of three systems. The first system has two staves (treble and bass clef) with a grand staff bracket on the left. The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). The bass line in all systems is a continuous eighth-note pattern. The upper staves contain melodic lines with slurs and accents. Measure 230 starts with a treble clef and a key signature of one flat. The first system ends with a fermata over the final note of the first staff.

235

Musical score for measures 235-239. The score consists of three systems. The first system has two staves (treble and bass clef) with a grand staff bracket on the left. The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). The bass line in all systems is a continuous eighth-note pattern. The upper staves contain melodic lines with slurs and dynamics. Measure 235 starts with a treble clef and a key signature of one flat. The first system ends with a fermata over the final note of the first staff.

240

(-14 cents)

(-14 cents)

p

pp

ff

p

(natural harmonic: sounds -14 cents)

II. 8^{va} arco

pp

ff

(natural harmonic: sounds -14 cents)

I. arco

pp

ff

245

n

pp

→ molto sul pont.

250

II. ord. *p* \curvearrowright *mf*

I. ord. *p* \curvearrowright *mf*

E

(*mf*)
l.h. mutes string

255

sim.

p

260

*play microtones w/ alternate fingerings
(not "lipped" down)
(-14 cents)

p *mp*
(sounds -14 cents)

8va

II. *p* *mp*
(sounds -14 cents)

I. *p* *mp*

265

mp *n*

(8) *mp* *n*

mp *n*

270

(-14 cents)
p *sub. mp* *mf* *fp*
(sounds -14 cents)
8va
p *sub. mp* *mf* *fp*
p *sub. mp* *mf* *fp*

275

pp
pp
pizz.
mp
(still muted)

280

(-14 cents)

mf f mf f mf

8va

(sounds -14 cents)

sounds ↓ 1/6 tone (-31 cents)

mf f mf f mf

mf

sounds ↓ 1/6 tone (-31 cents)

285

mp

mp

8

290

(8)

pizz.

mf

295

p

n

(*mf*)

sim.

300

p *n*

sul tasto
p *n*

F

305

arco sul pont.
pp *p* *mp* (-14 cents)

arco
pp *p* *mp* (-14 cents)

F

310

ord. (-14 cents)

p *mp* *p*

sul pont. (-14 cents)

p *mp* *p*

315

p *mf*

8va

(sounds -14 cents)

II. *pp* *mp* *pp*

I. ord. (sounds -14 cents) *pp* *mp* *pp*

R
Eb
F#

*play microtones w/ alternate fingerings
(not "lipped" down)
(-31 cents) approx. ↓ 1/6 tone

320

mp *mf*

p *mf*
(sounds -31 cents)

8va

II.

mp *mf*
(sounds -31 cents)

mf

325

p

p *mf*

pizz.

mf

(*mf*)

330

(-31 cents)

p

p

II.

p

(sounds -31 cents)

335

(-14 cents)

(p)

mp

sim.

340

p

mp

(+) + + + + +

(*mf*) l.h. lifts

G Climax: Very Intense!

345

fff *ff* *f* *mf*

arco

ff

arco

fff

G Climax: Very Intense!

ff *ff*

arco

ff

ff *ff*

ff

(pedal still down)

350

f *n* II *pp* *mf* *f*

354

H

p (ord.) *pp* *pizz.* *p* *(pp)* sul tasto

H

*

359

flautando
(sul tasto)

pp

364

ord.
(normal position,
normal bow pressure)

n

p

(*p*)

(-14 cents)

369

(normal bow pressure)
(-14 cents)

n

p

n

flautando

374

ord.

mp

p

mp

n

379

p *mp* *p* *n*

pizz. (-14 cents)
mp
arco (sounds -14 cents)
I.

mp > *p*

p *sim.*

384

(mp) *(mp)*

I.

n *p* > *pp* *p* *mp*

389

(sounds -14 cents)

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

I. arco, sul tasto

p > *pp*

pizz.

394

(-14 cents)

p

pizz.

p

I.h. inside piano
(sounds -14 cents)

Ped.

399 (-14 cents)

mf *mp* (*mp*)

pizz. *p*

(ord.) (-14 cents)

Ped.

404 (-31 cents)

mf

arco *mp*

mf *p* (-31 cents)

Ped.

409

(-31 cents)

mp *f* *mf*

arco

mp *mf*

(ord.) *mf* *p* *f* *mf*

(sounds -31 cents)

414

(-14 cents)

p *mp* *f* *p* (*p*)

mp *f* *p* *p*

p *mp* *f* (ord.)

(sounds -14 cents)

419

(-14 cents) (-31 cents)

mp

II.

p

I.

mp *p*

mp (sounds -14 cents) (sounds -31 cents)

424

(-14 cents)

sub. f *p*

f *mf* *p* *f* *mf*

f *mf* *f*

f (sounds -14 cents) (sounds -31 cents)

429

(-31 cents) ↓ approx. 1/6 tone (-14 cents)

f

arco

f

sub. mf

mf *sim.*

(sounds -14 cents)

434

(-14 cents)

(-14 cents)

f

(-14 cents)

f

(-14 cents)

f

(-14 cents)

mf *sim.*

mf

(sounds -14 cents)

(sounds -14 cents)

439

(-14 cents) (-31 cents) (-14 cents) (-31 cents) (-14 cents)

(-14 cents) (-31 cents) (-14 cents) (-31 cents) (-14 cents)

(-14 cents) (-31 cents) (-14 cents) (-31 cents) (-14 cents)

(sounds -14 cents) (sounds -31 cents) *sempre*

444

(-14 cents) (-31 cents)

(-14 cents) (-31 cents)

(-14 cents) (-31 cents)

(ord.) *mf* *f* (ord.)

*

I Intensely, like m. 24

449

Musical score for measures 449-453. The score is in 4/4 time and consists of five staves. The first two staves are for the vocal line, with dynamics *f* and *mf*. The third staff is for the piano, marked *arco* and *f*. The fourth and fifth staves are for the bass line, marked *f* and *sim.*. The music features long melodic lines in the vocal and piano parts, and a rhythmic accompaniment in the bass line.

I Intensely, like m. 24

Musical score for measures 454-458. The score is in 4/4 time and consists of two staves. The first staff is for the vocal line, marked *f*. The second staff is for the bass line, marked *ped.* and *sim.*. The music features a melodic line in the vocal part and a rhythmic accompaniment in the bass line.

454

Musical score for measures 459-463. The score is in 4/4 time and consists of five staves. The first two staves are for the vocal line, with dynamics *mf* and *f*. The third staff is for the piano, marked *sub. p* and *f*. The fourth and fifth staves are for the bass line, marked *p* and *mf*. The music features long melodic lines in the vocal and piano parts, and a rhythmic accompaniment in the bass line.

459

ff
pizz. *p*

mf
(no accent) *p*

ff *p*

(pedal still down)

464

mp (tempered "G")

hollow *p*

f *p*

mp

469

mp

IV.

arco

mp

mp

sim.

move finger back and forth across the string, lightly touching it, achieving random harmonics and, occasionally, the fundamental

474

478

mp

(no accent)