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.

Score in C
Duration ca. 18'

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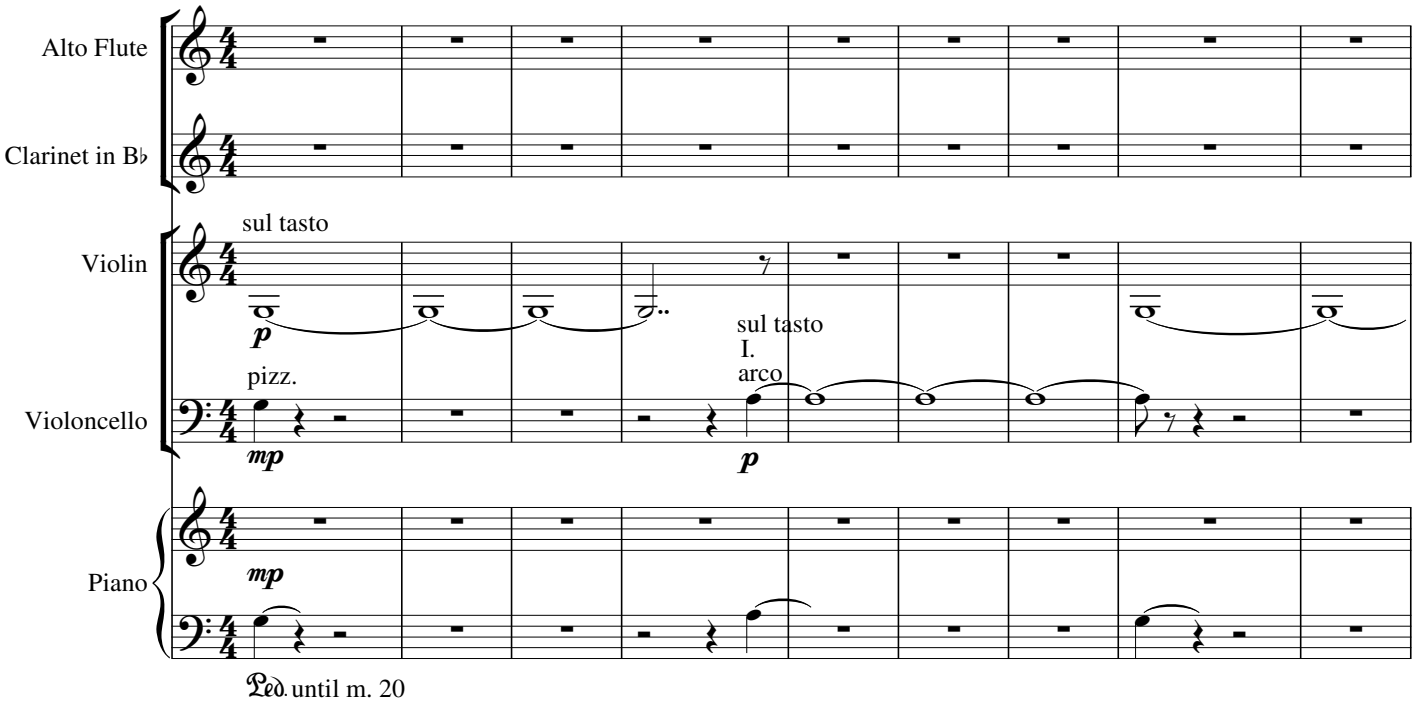
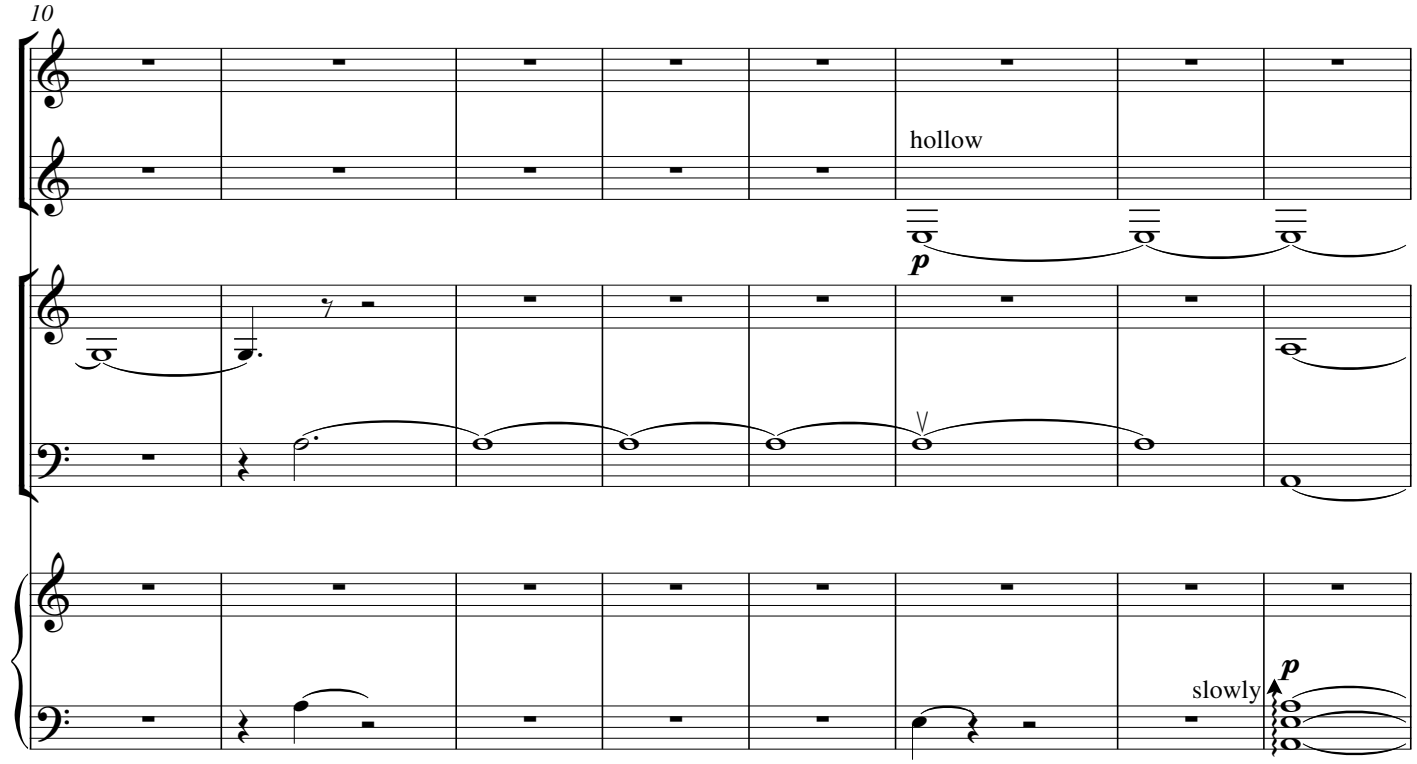
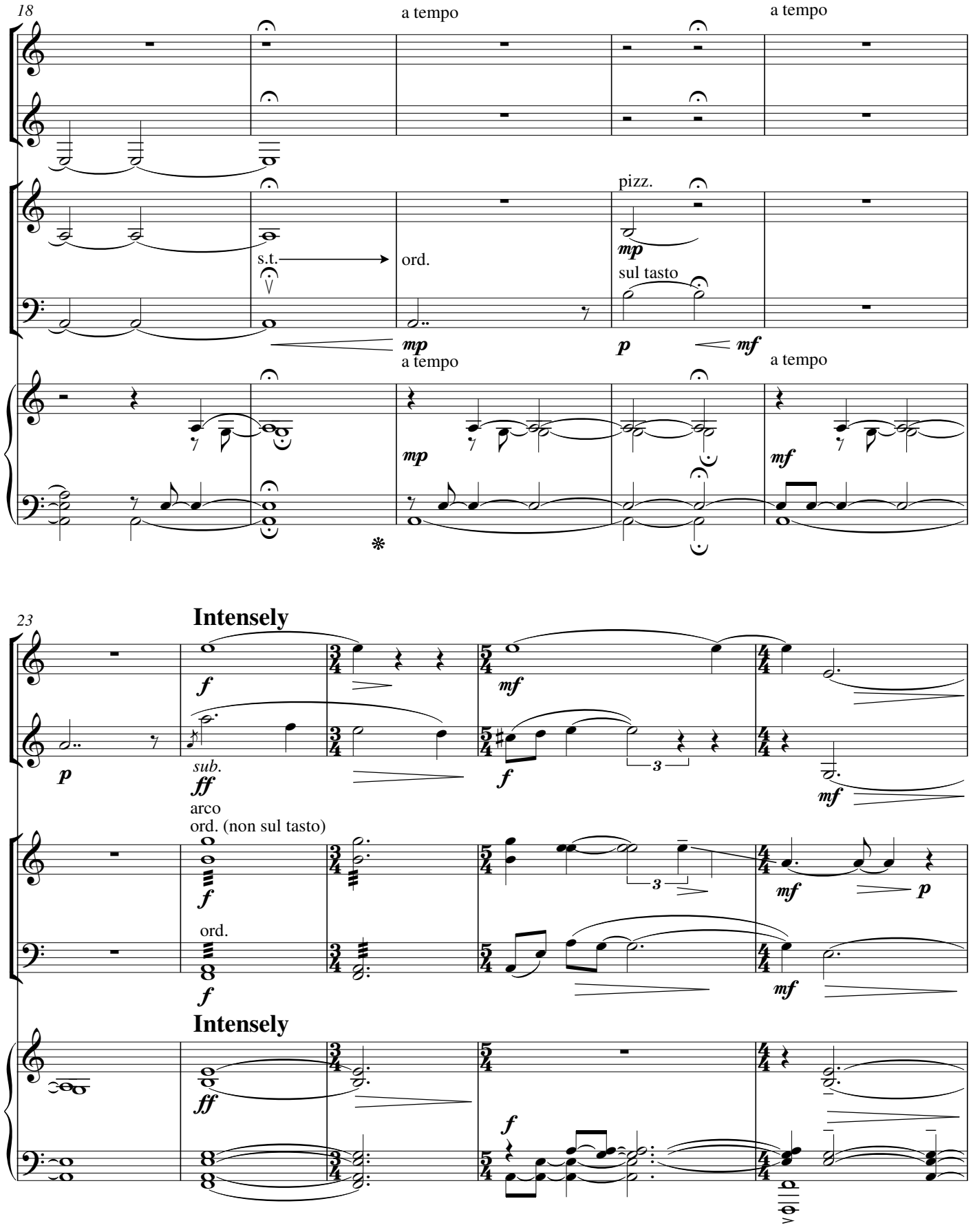
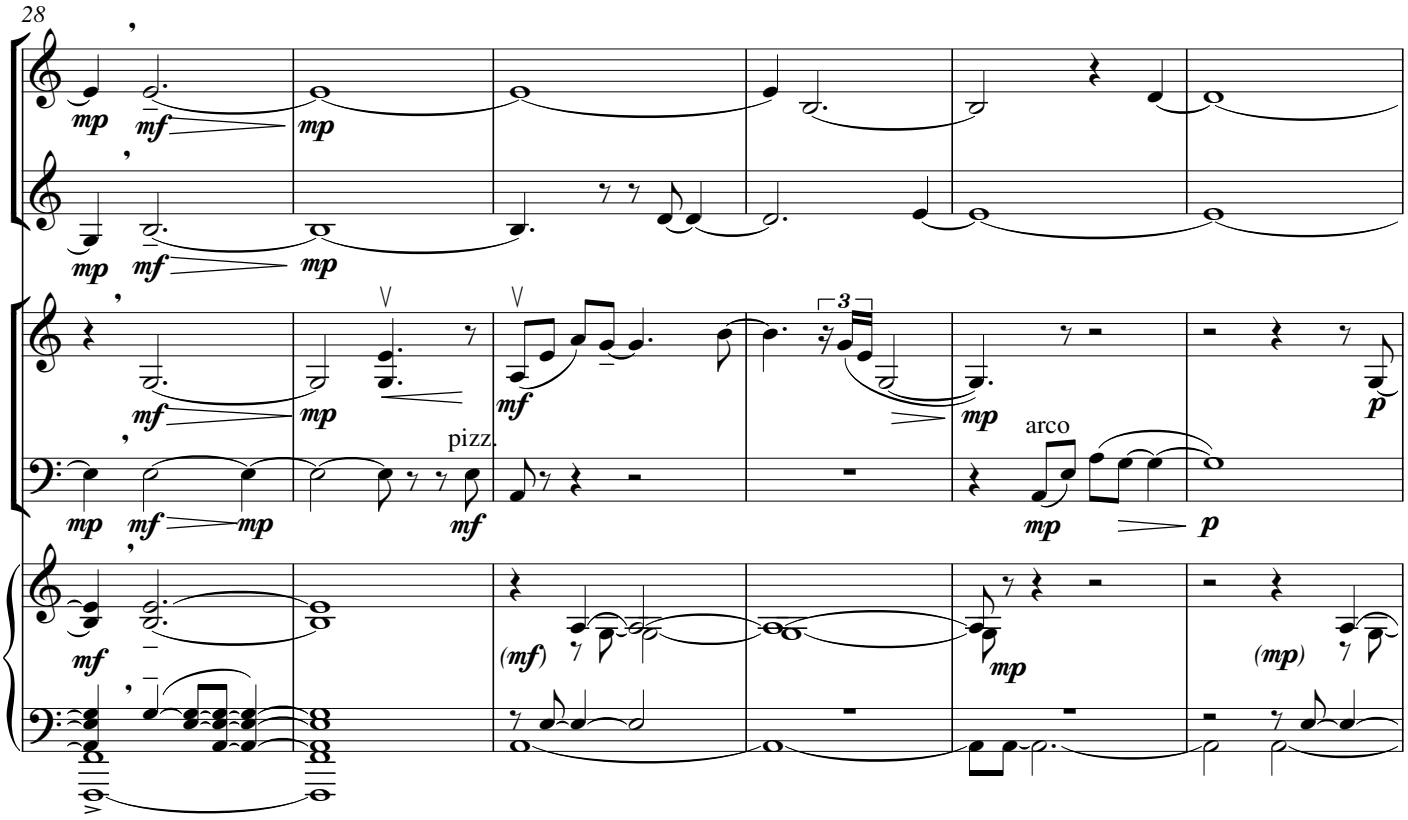
I. Boom in "A"

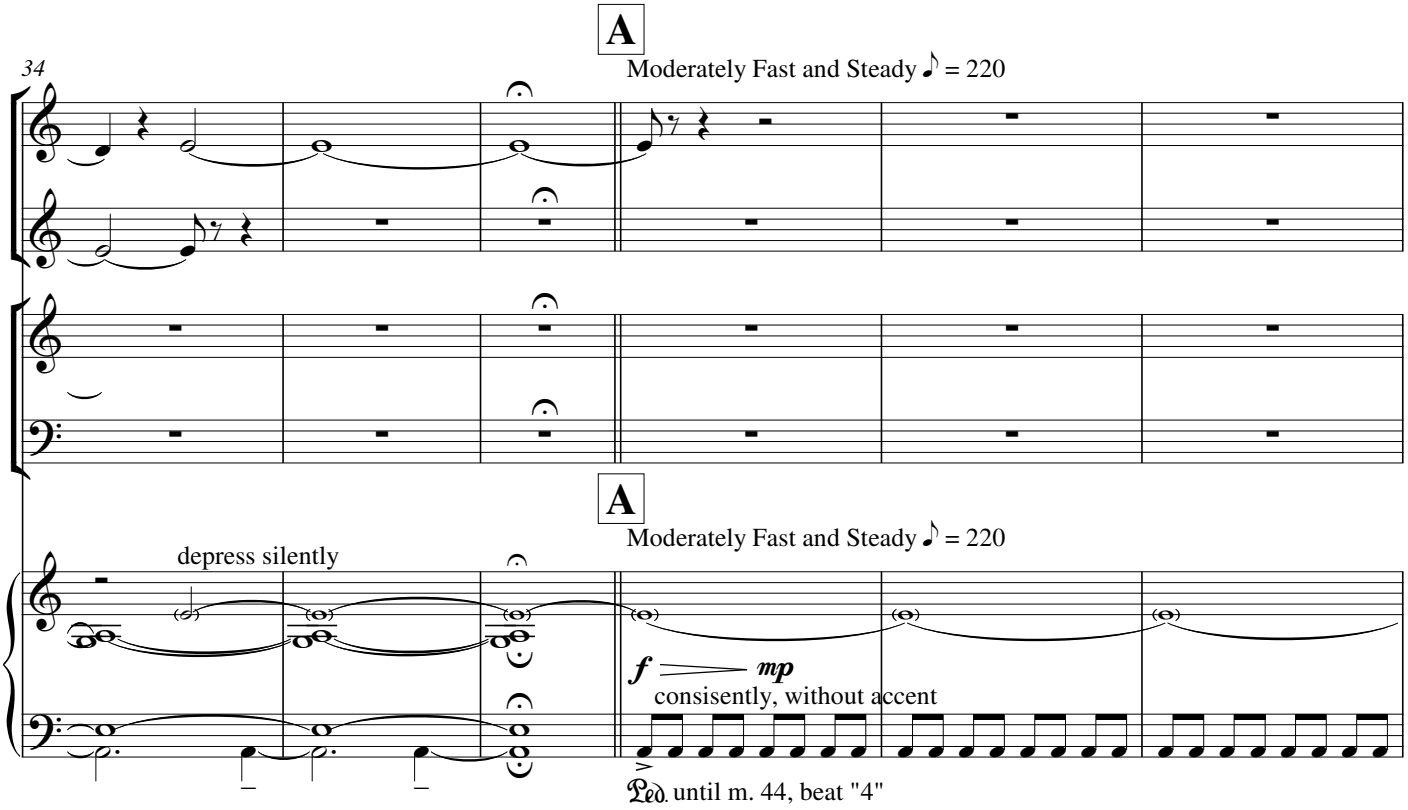
Slow and Steady ♩=88

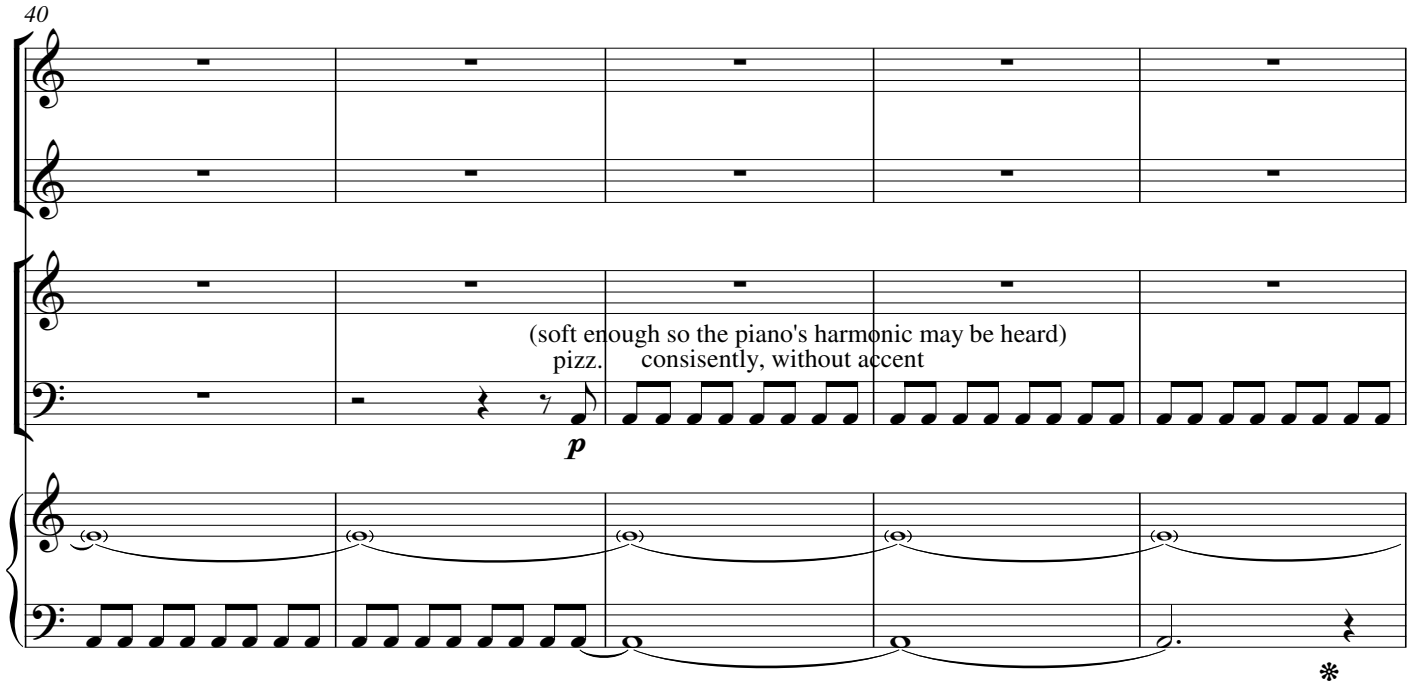


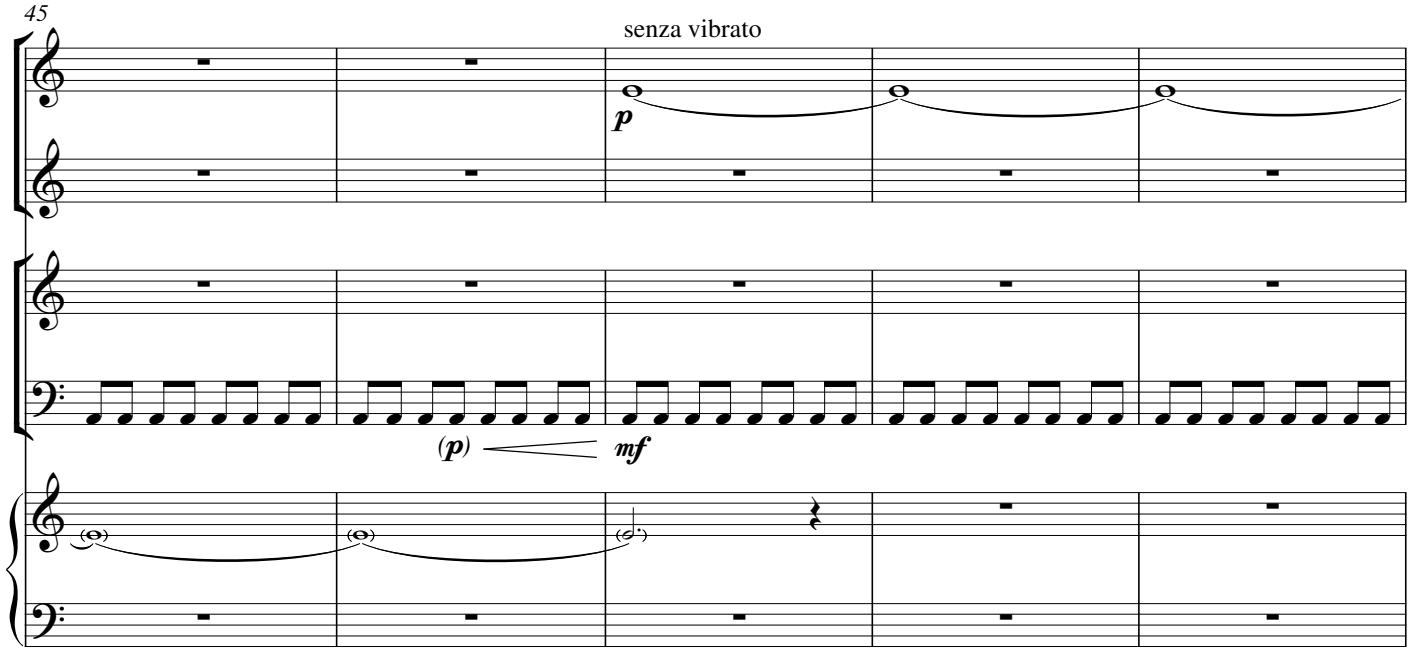


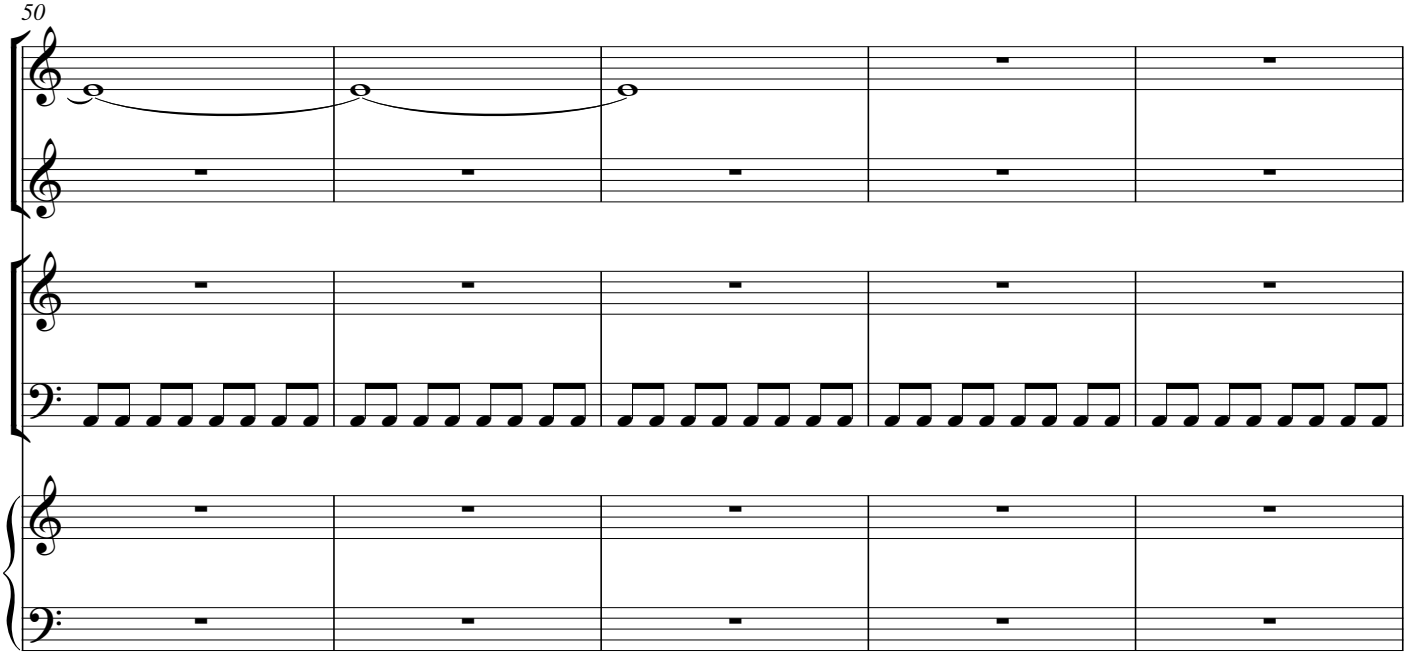

18
a tempo
a tempo
pizz.
s.t.
ord.
sul tasto
mp
p
mf
a tempo
a tempo
mp
mf
*
23
Intensely
f
p
sub.
ff
arco
ord. (non sul tasto)
ord.
mf
Intensely

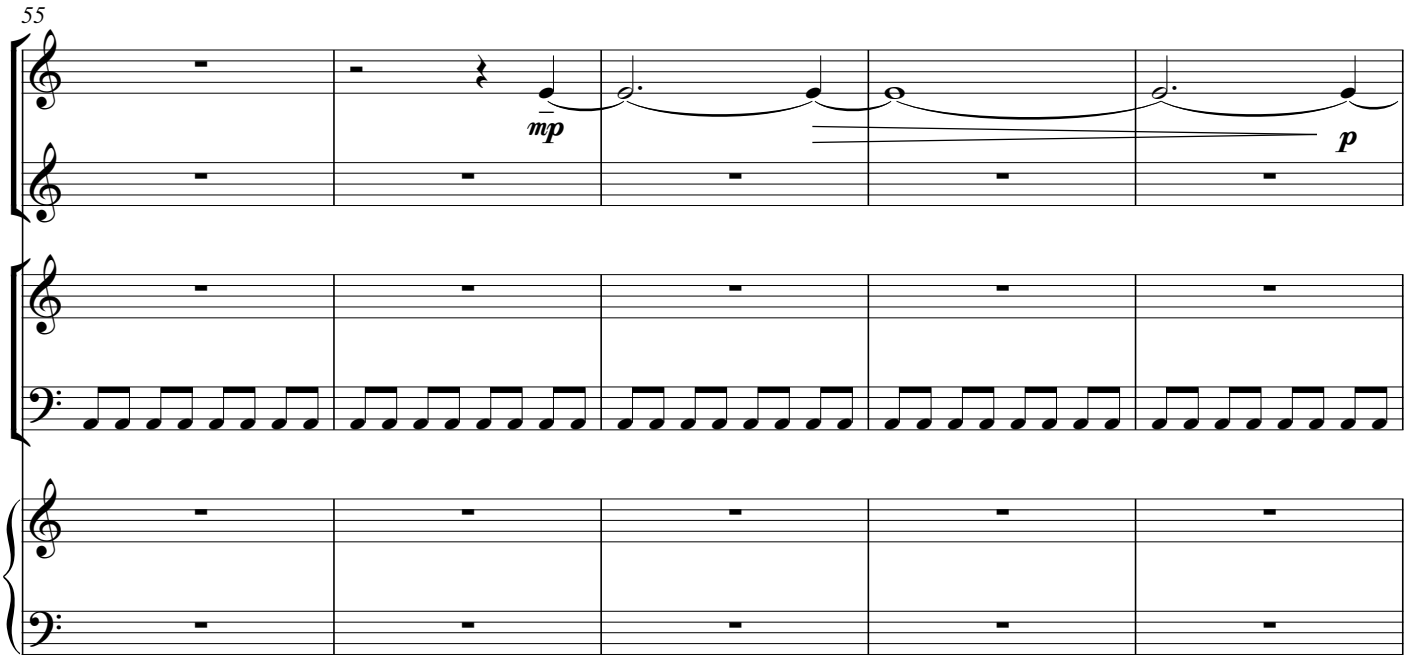

28
mp
mf
mp
mf
pizz.
arco
p
(mf)
(mp)

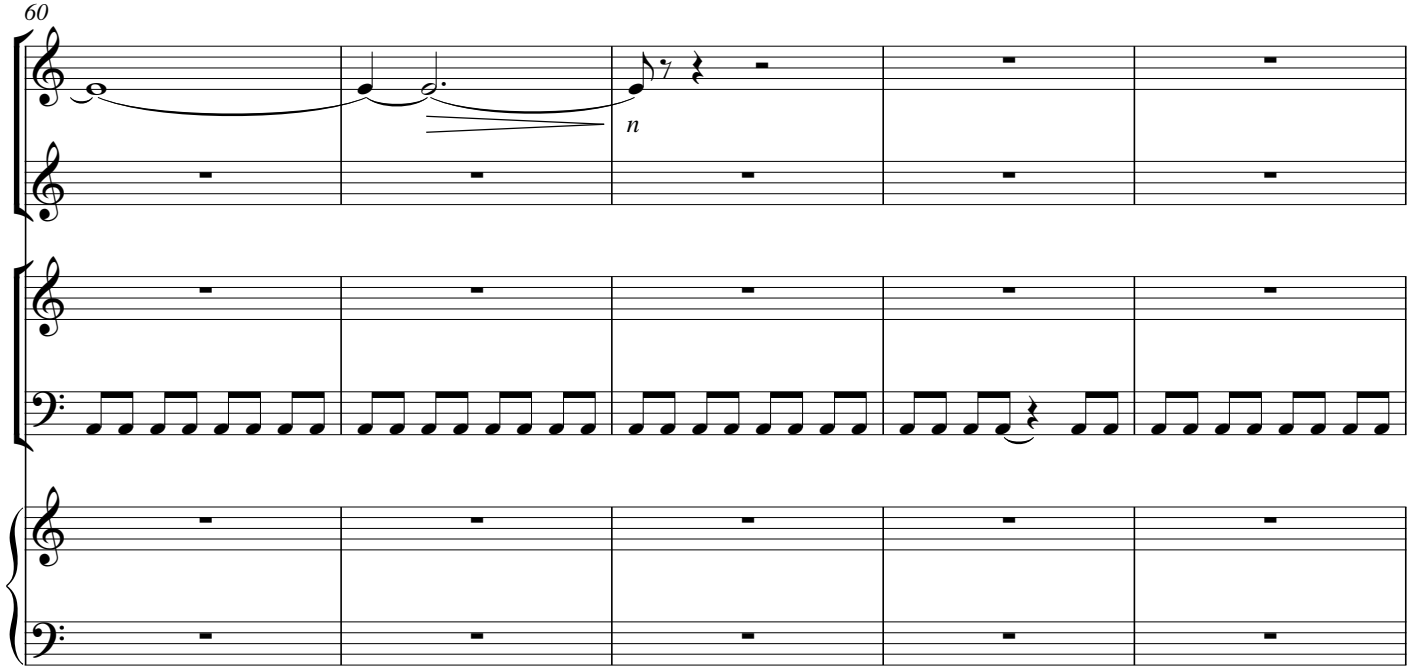

A
Moderately Fast and Steady ♪ = 220
34
A
Moderately Fast and Steady ♪ = 220
depress silently
f
mp
consisently, without accent
Ped. until m. 44, beat "4"

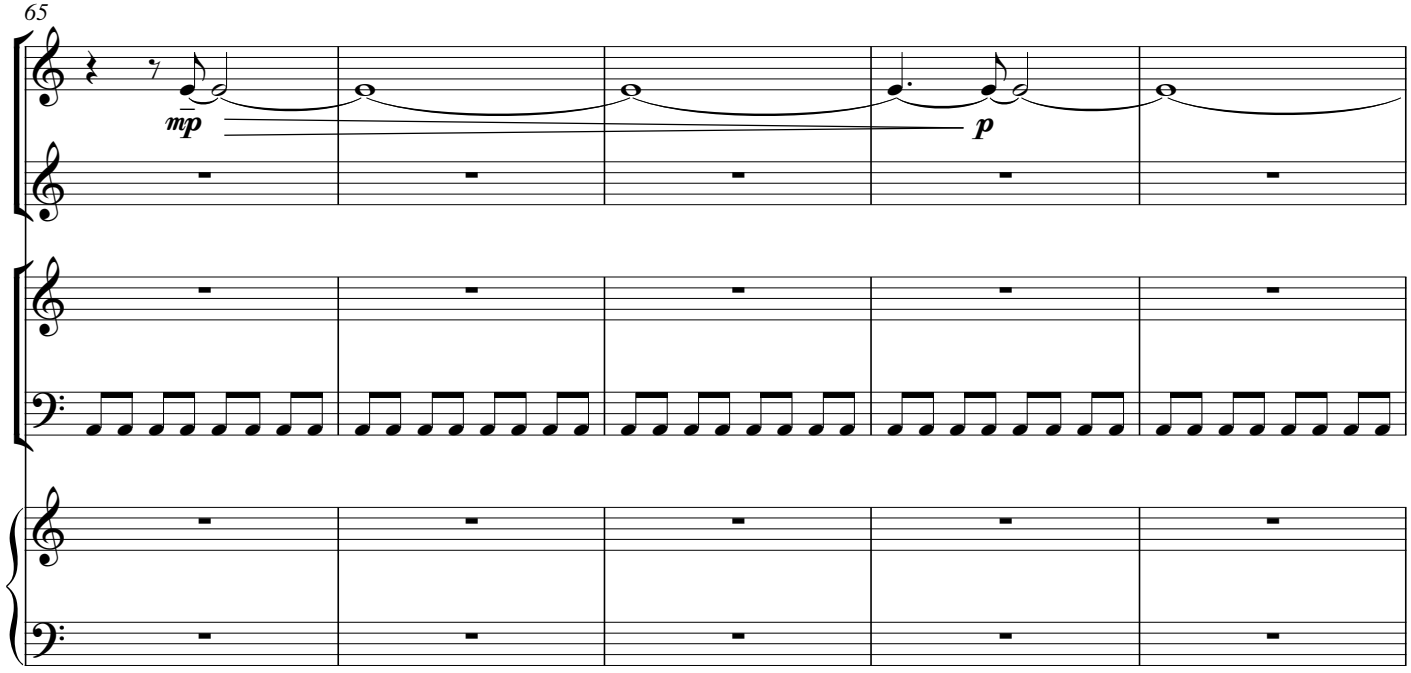

40
(soft enough so the piano's harmonic may be heard)
pizz.
consisently, without accent
p

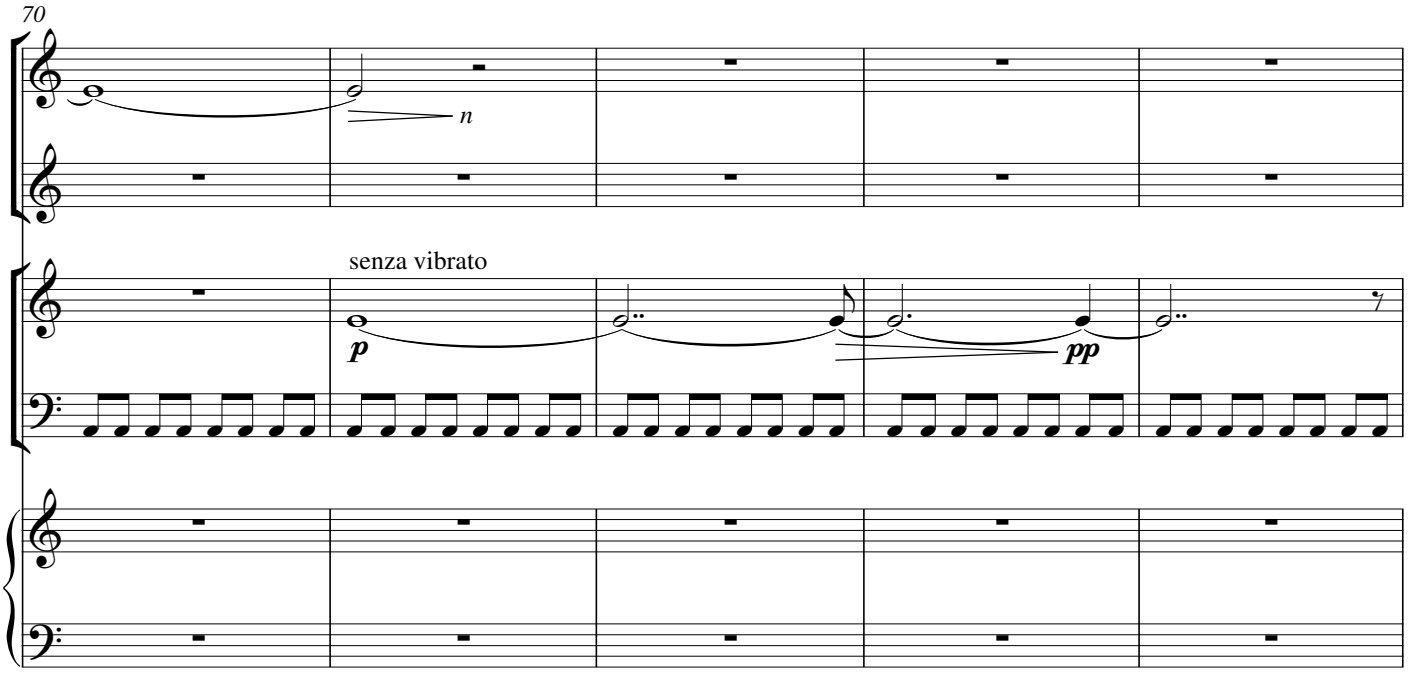

45
senza vibrato
p
(p)
mf

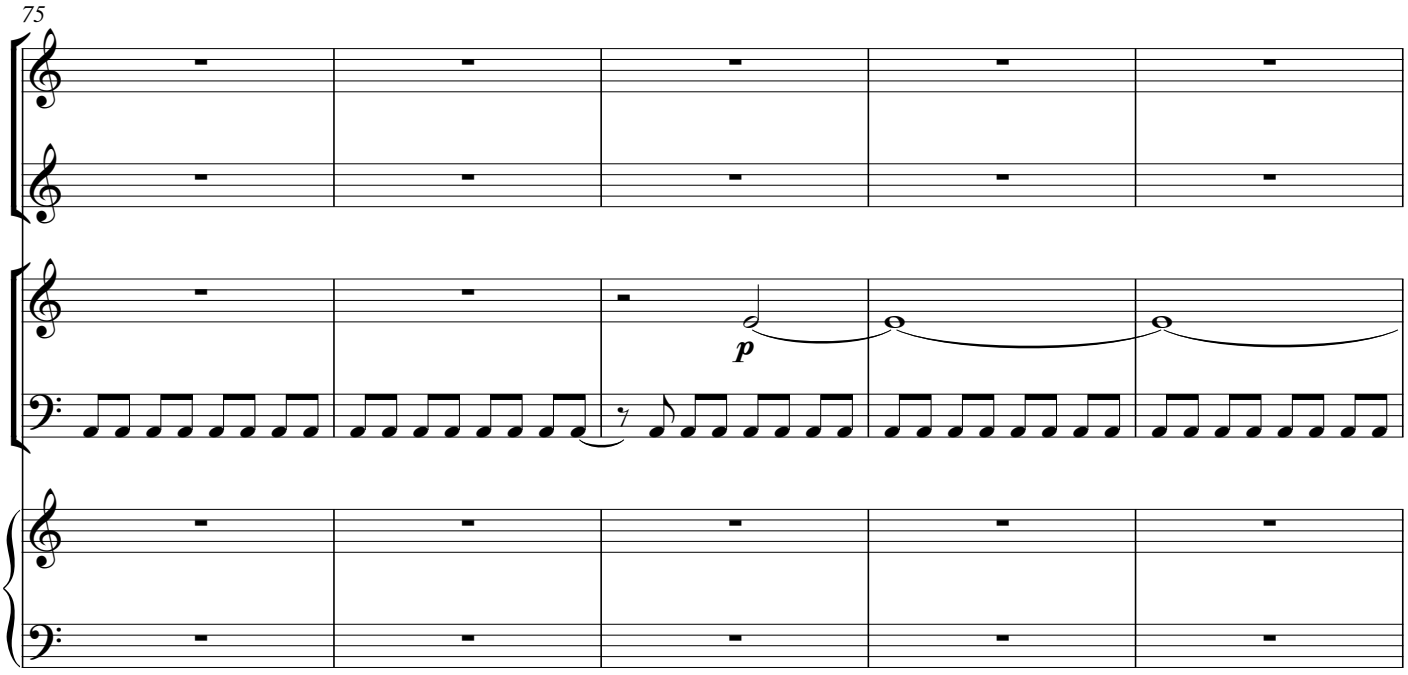

50

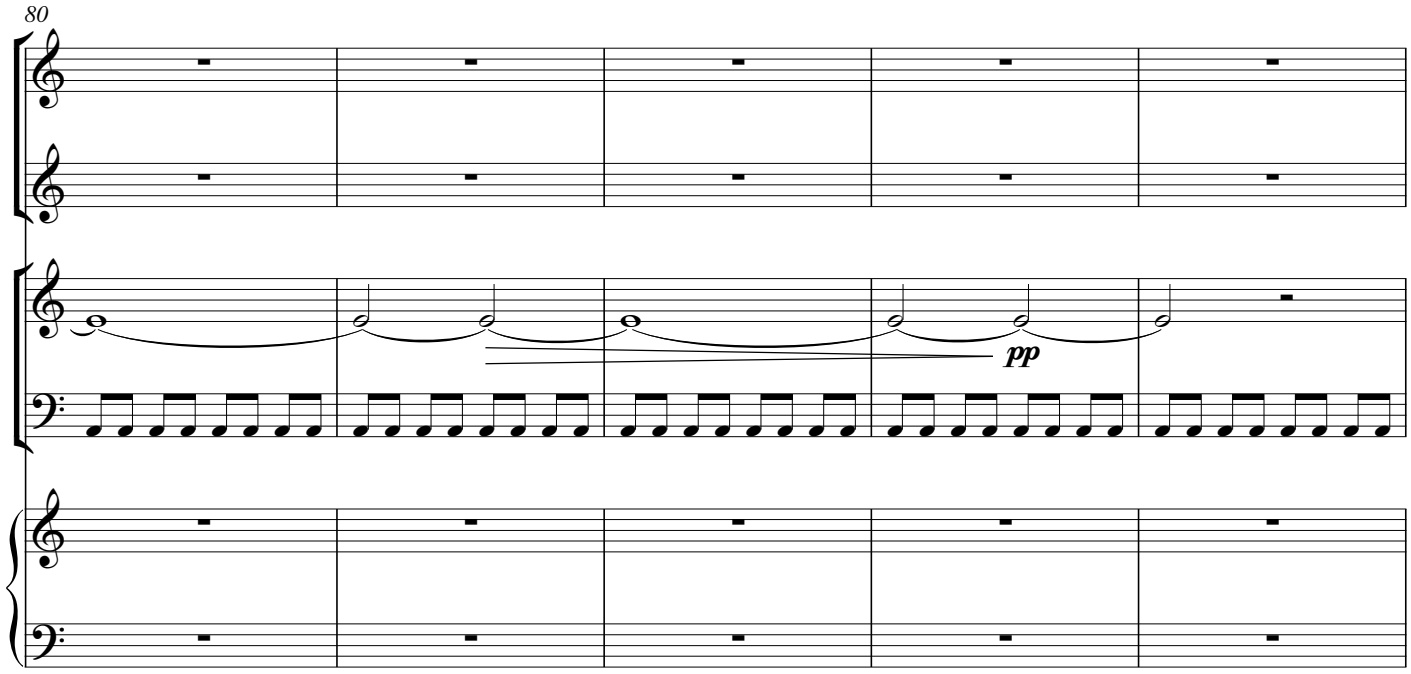

55
mp
p

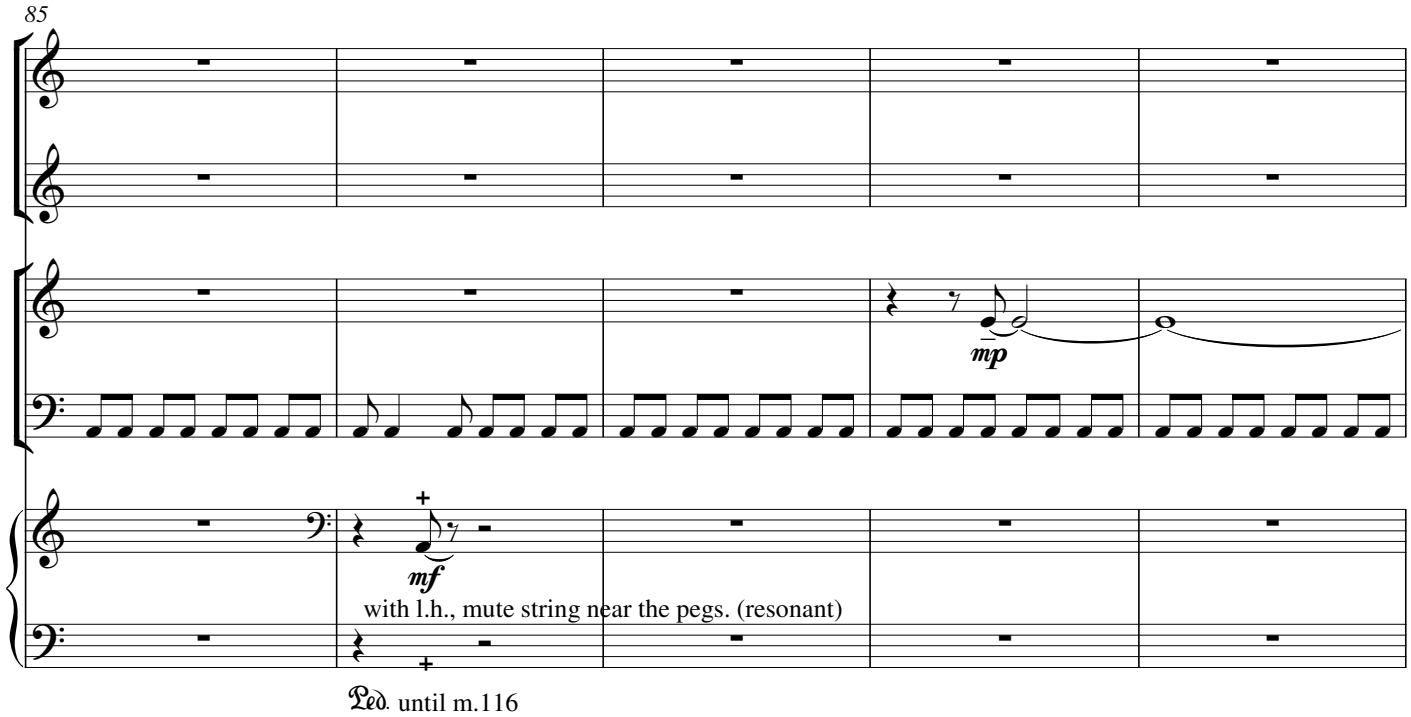

60
n

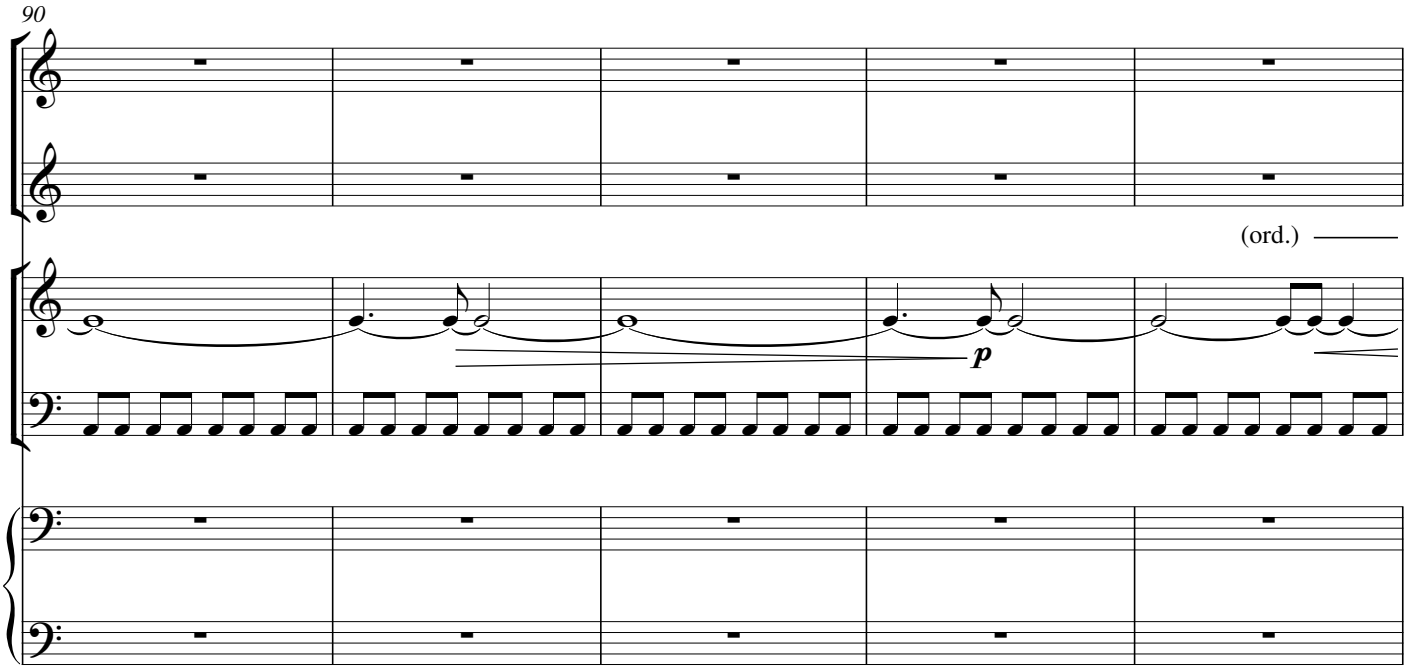

65
mp
p

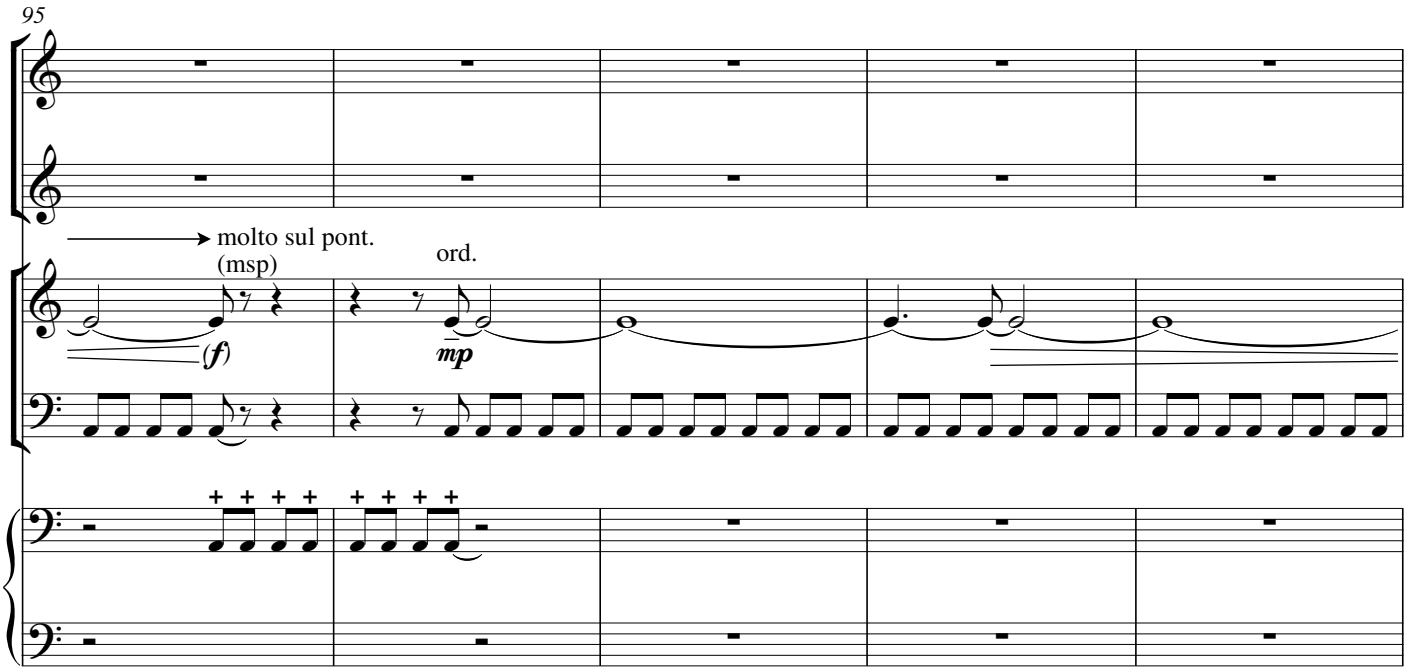

70
n
senza vibrato
p
pp

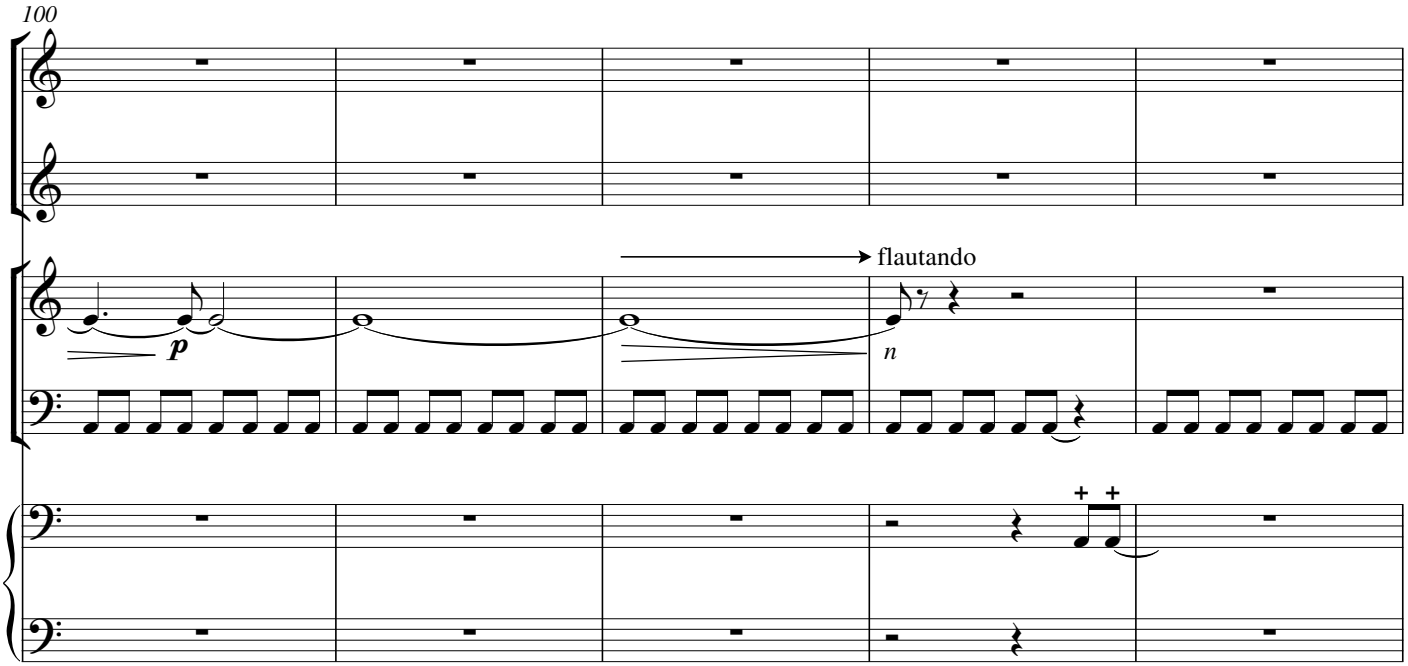

75
p

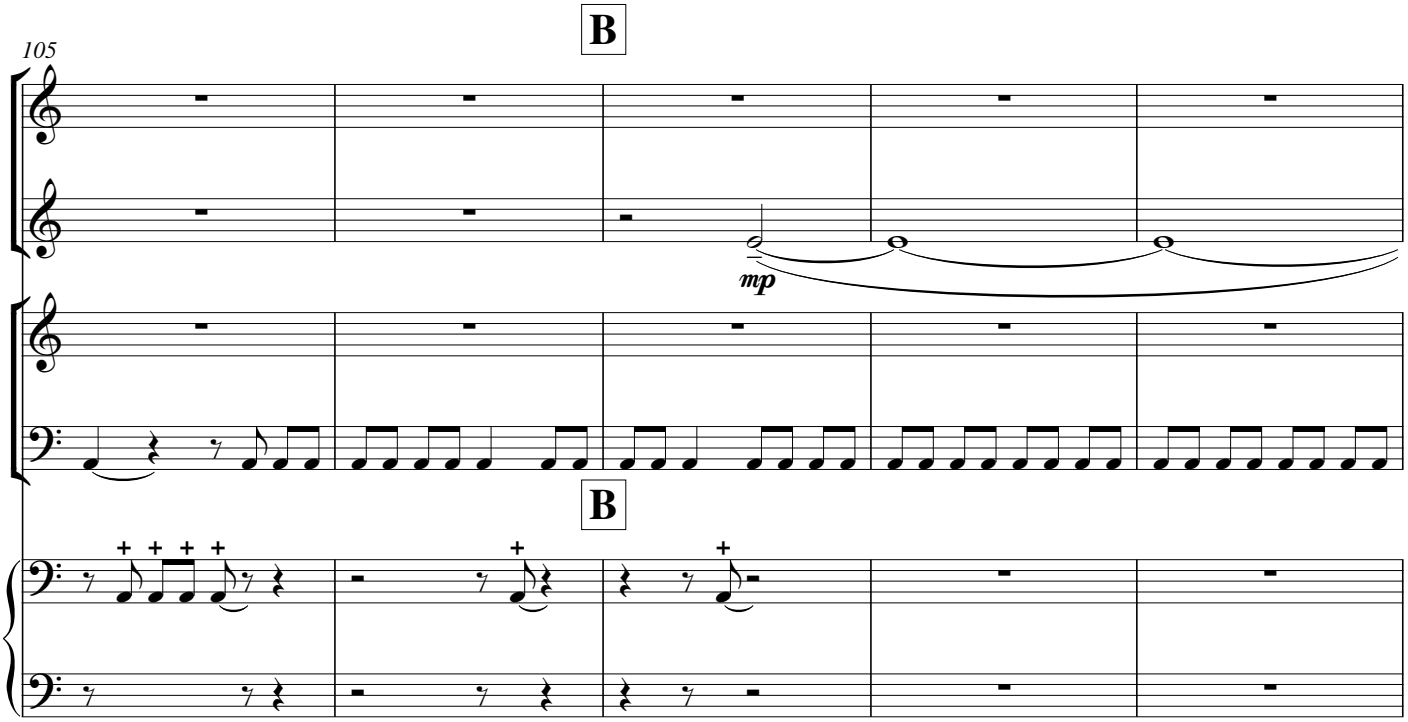

80
pp

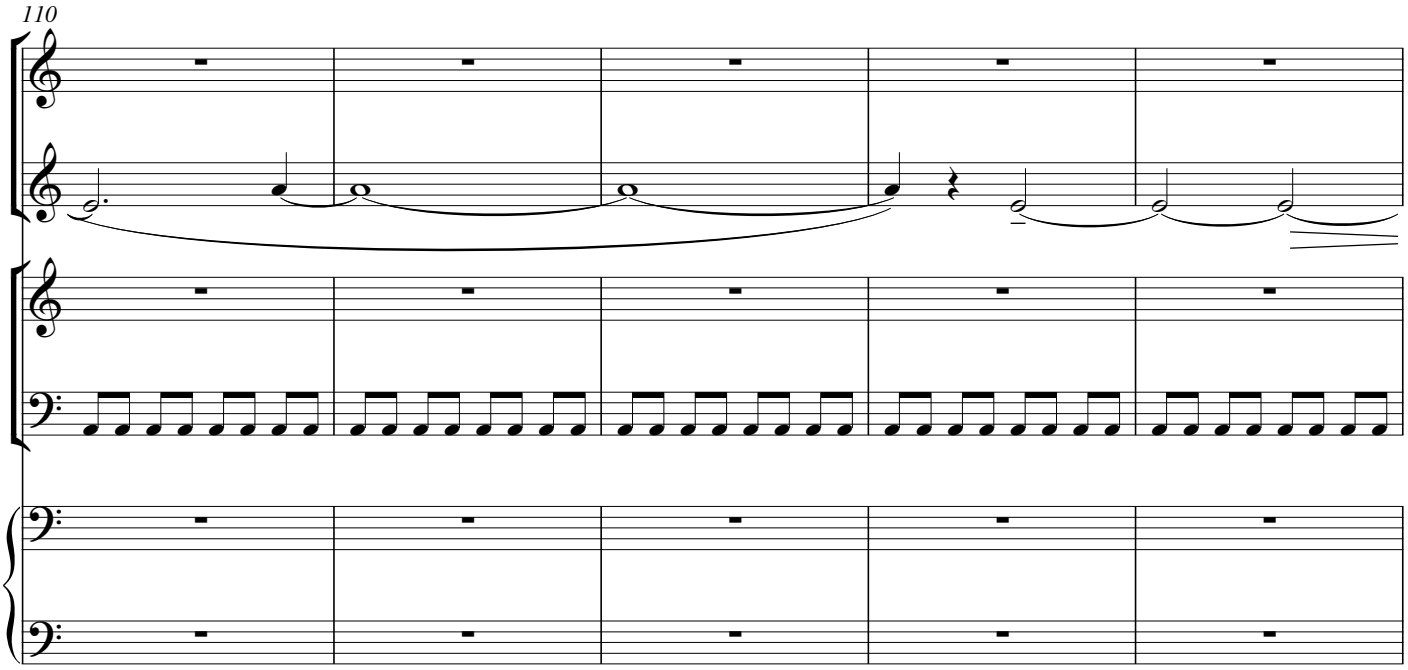

85
mp
mf
with l.h., mute string near the pegs. (resonant)
Ped. until m.116

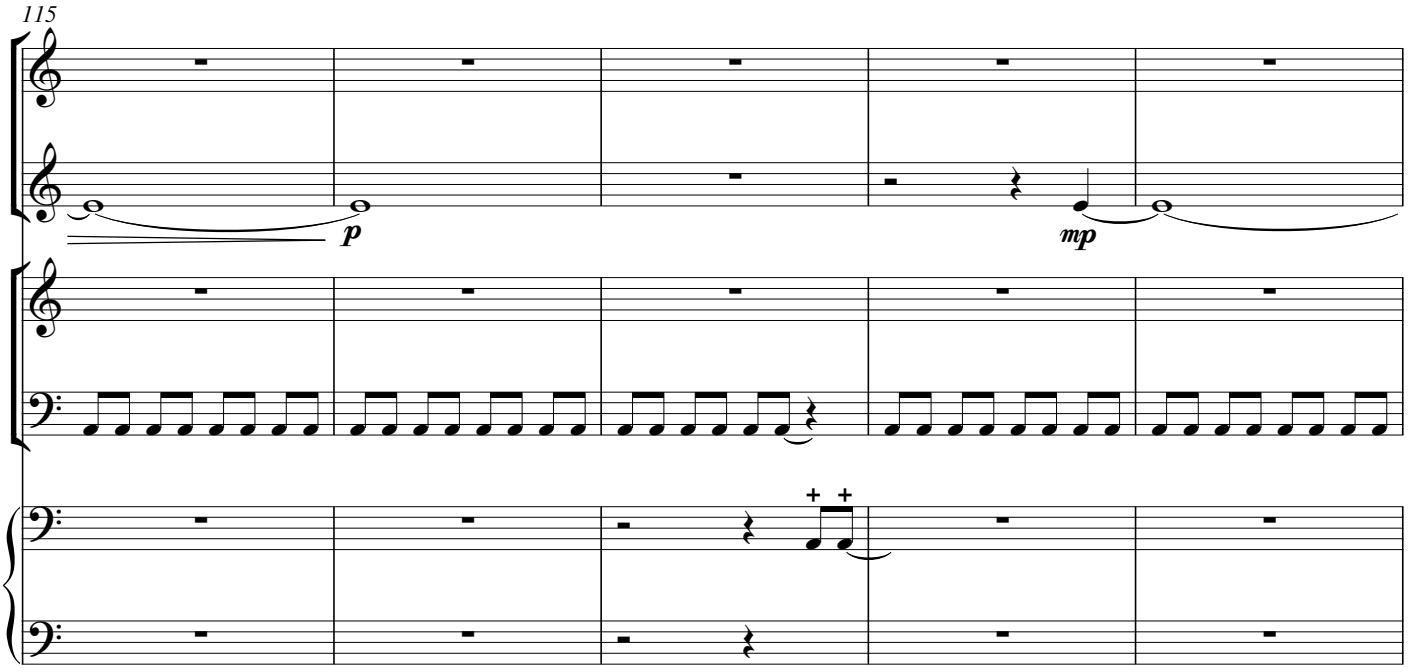

90
(ord.)
p

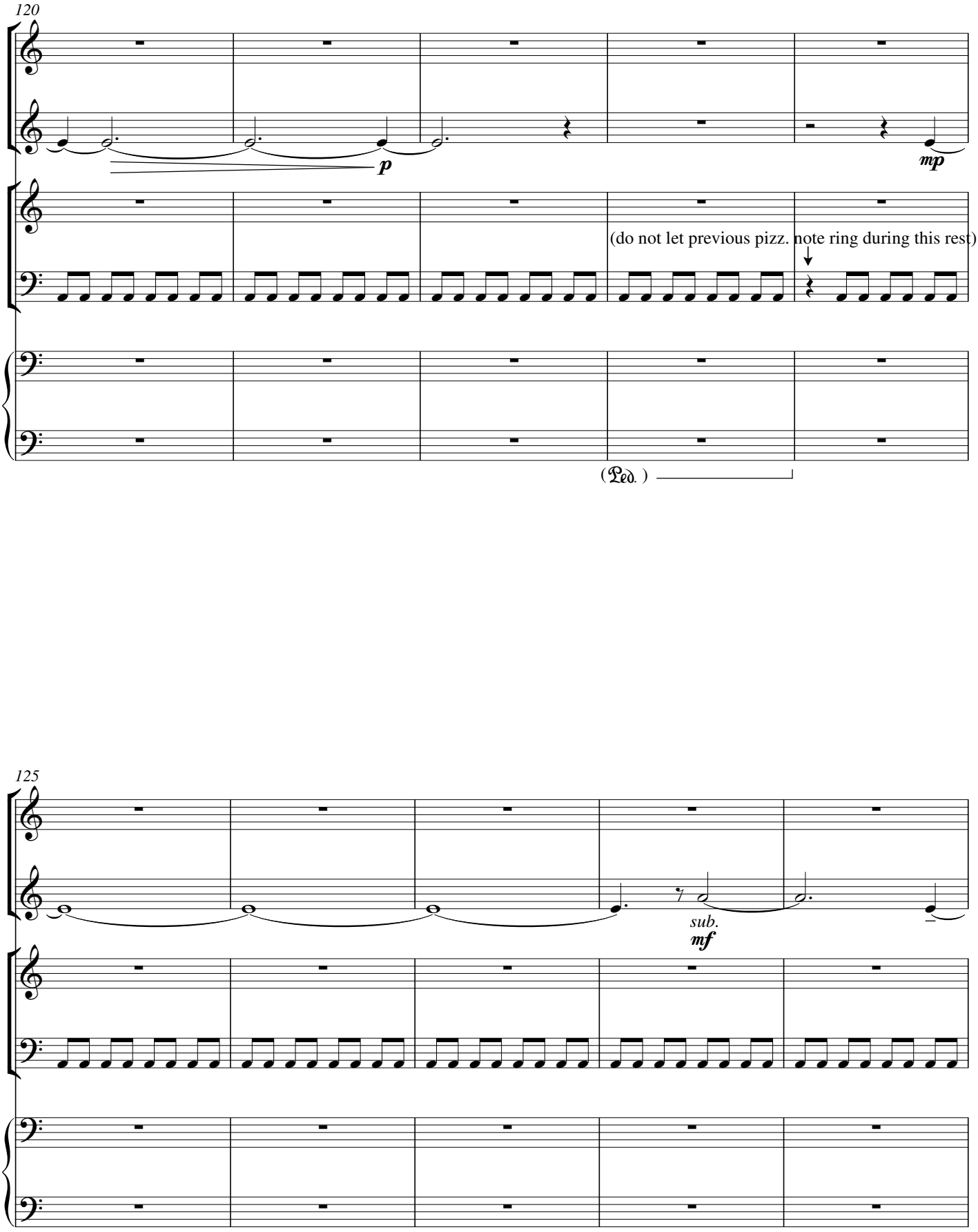

95
molto sul pont.
(msp)
(f)
ord.
mp

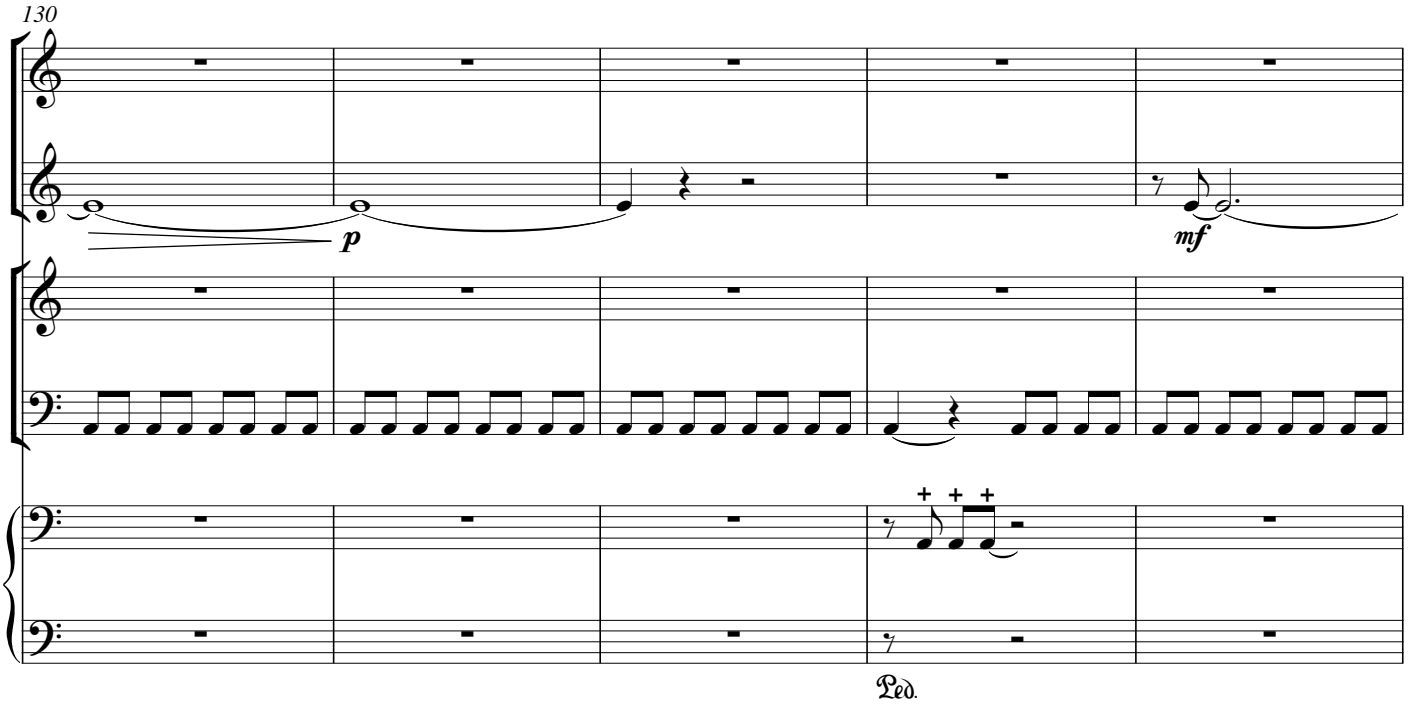

100
flautando
p
n

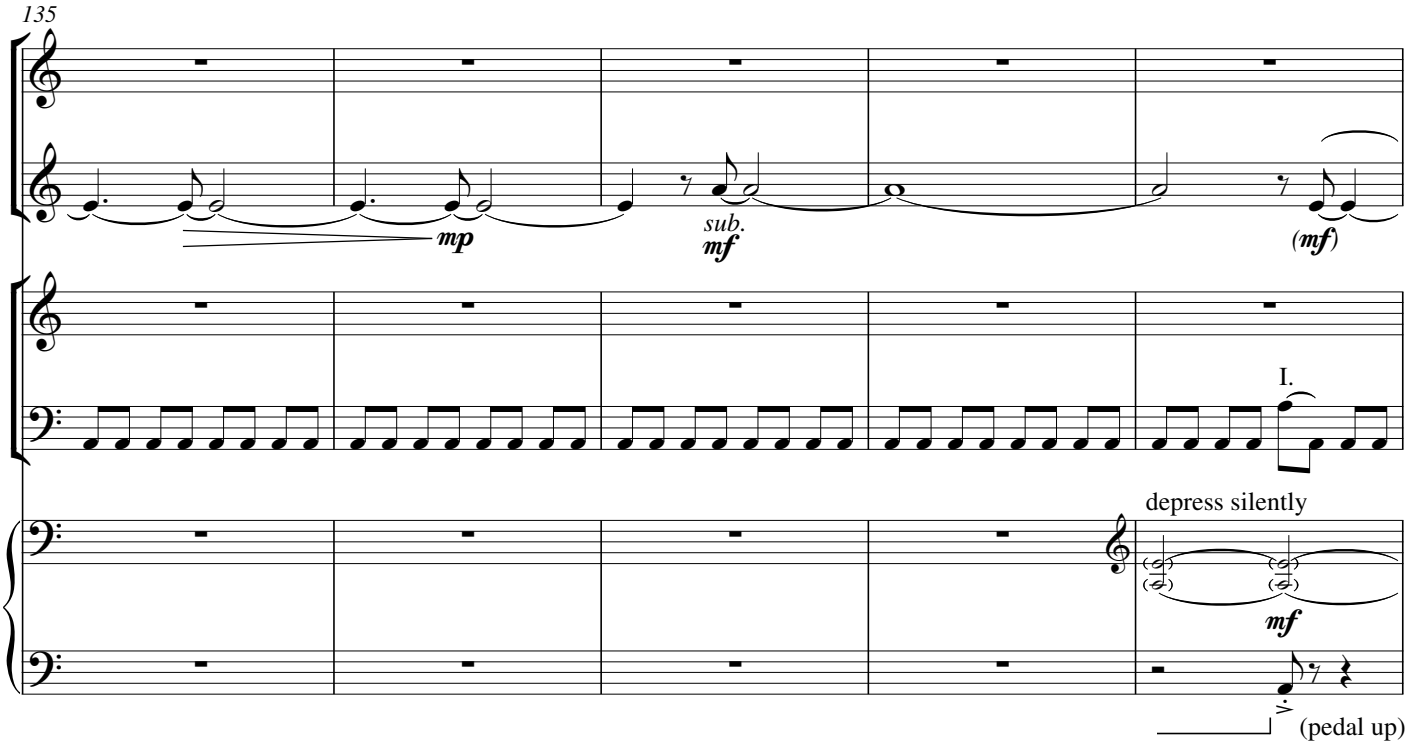

B
105
mp
B

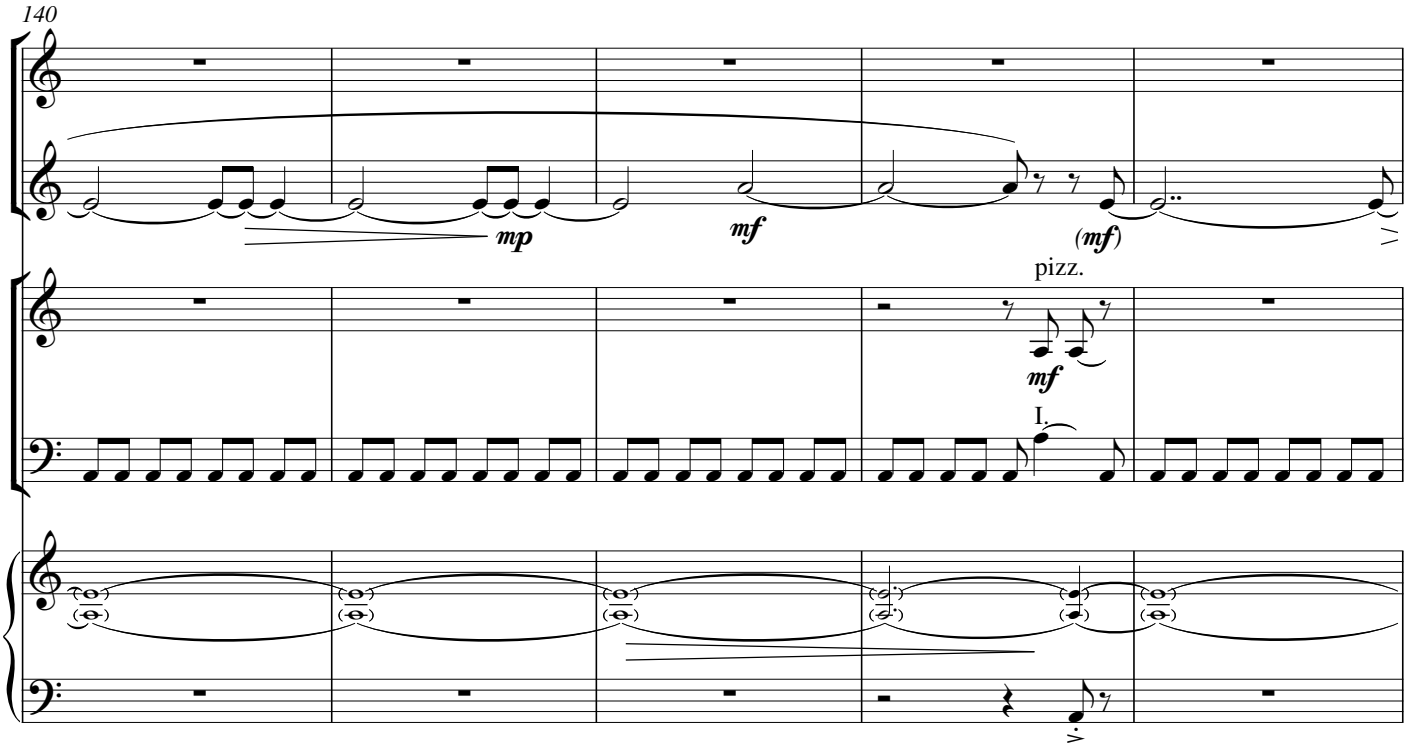

110

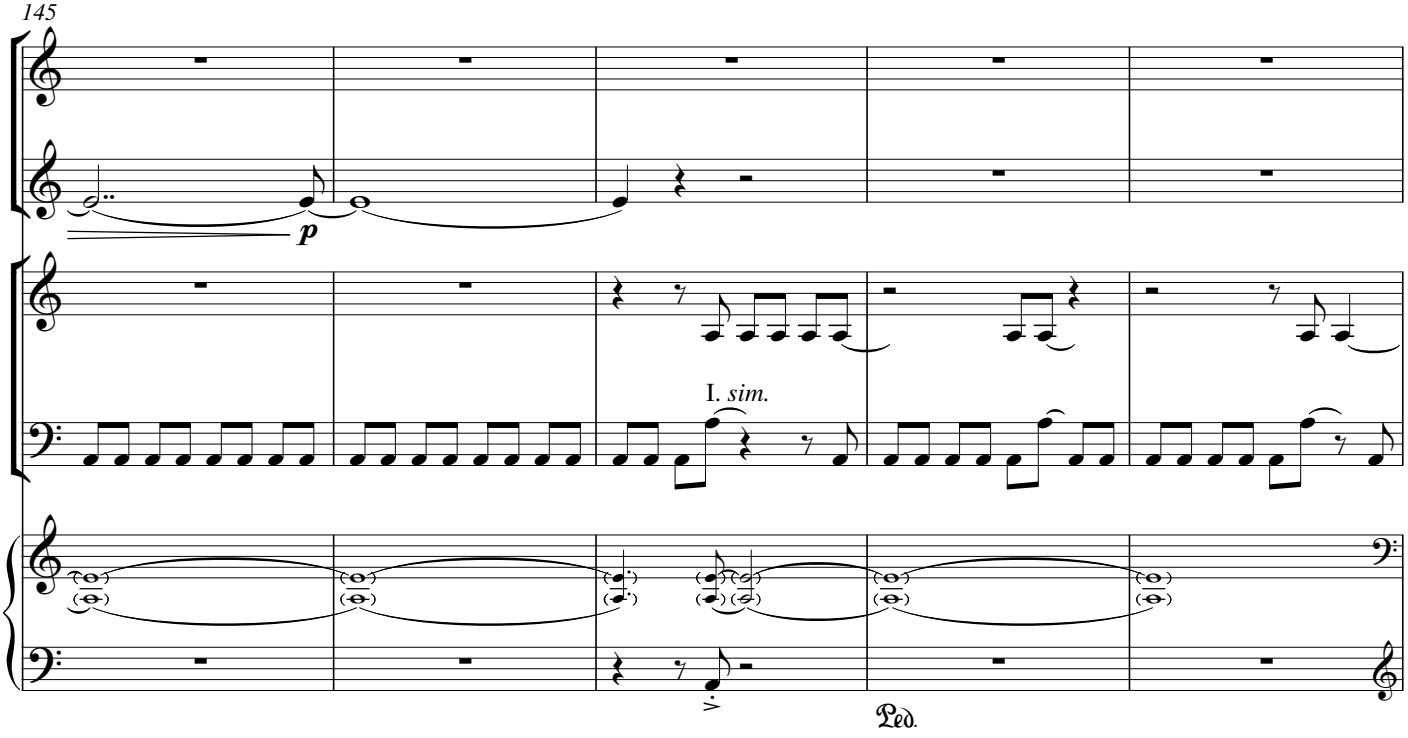

115
p
mp


120
p
mp
(do not let previous pizz. note ring during this rest)
(Ped.)
125
sub.
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.
Ped.

C

150

C

all harmonics are on the "A2" string

mp

l.h. inside piano, touching the appropriate node

mf

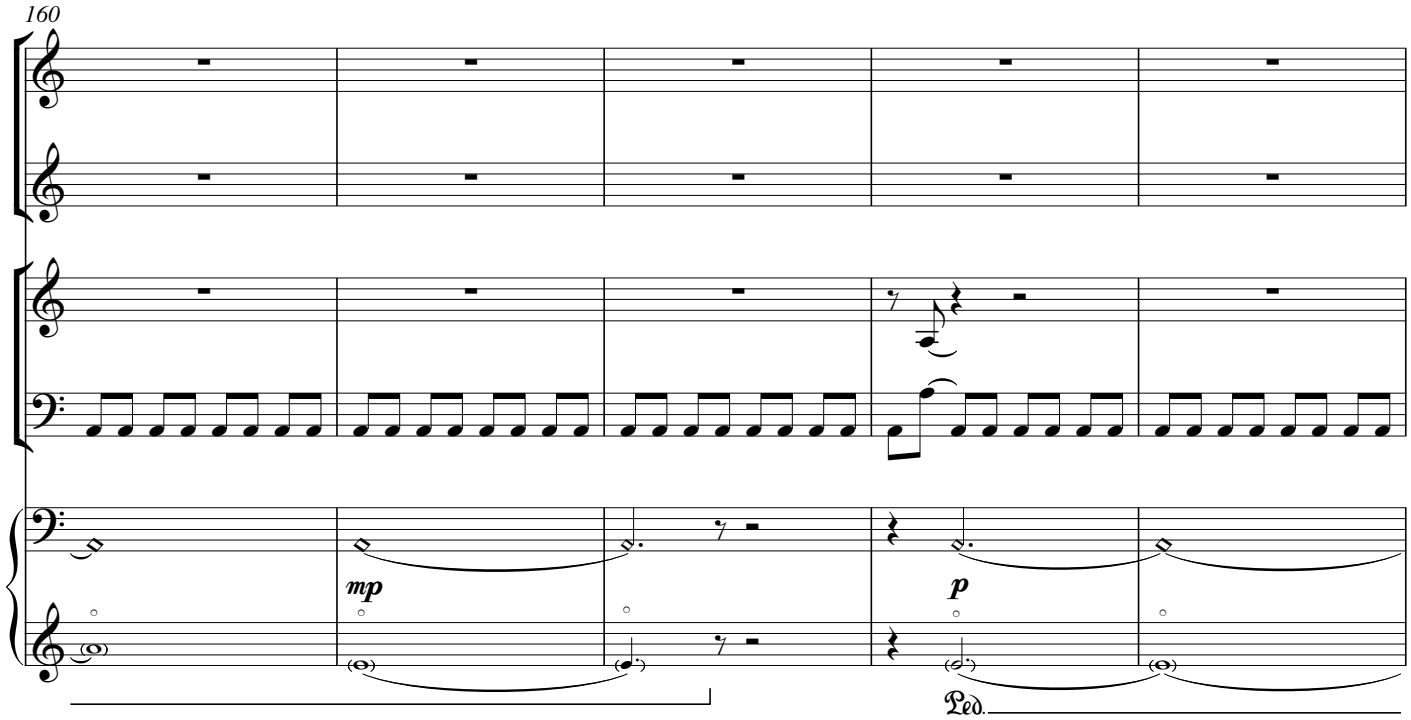
(sounds -14 cents)

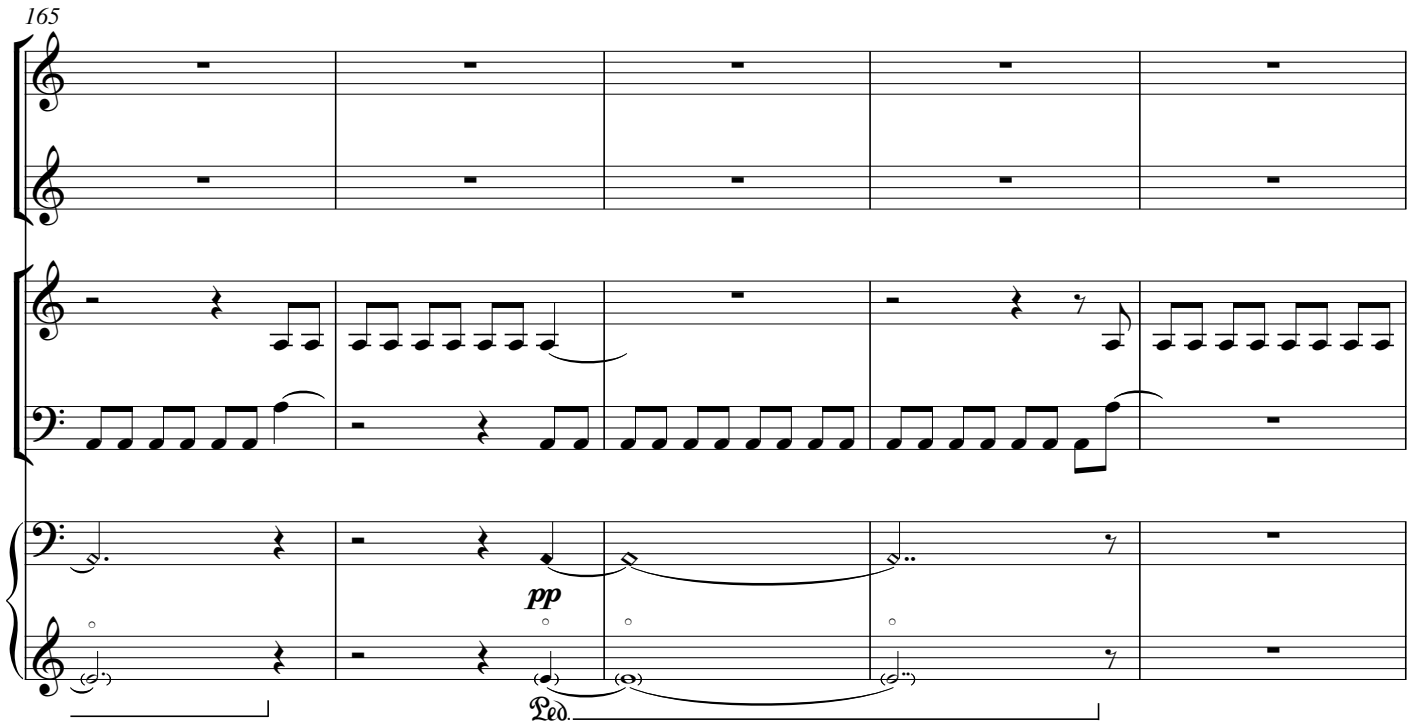
Ped.

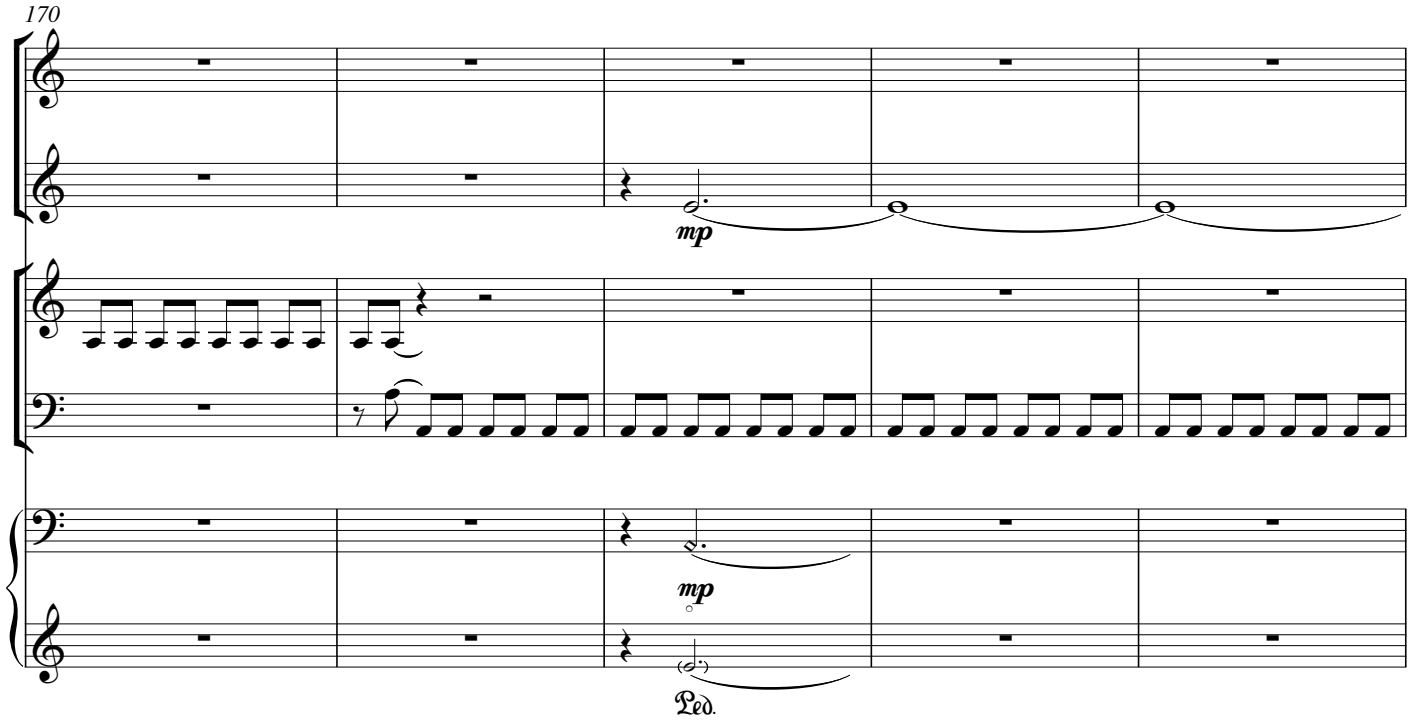
155

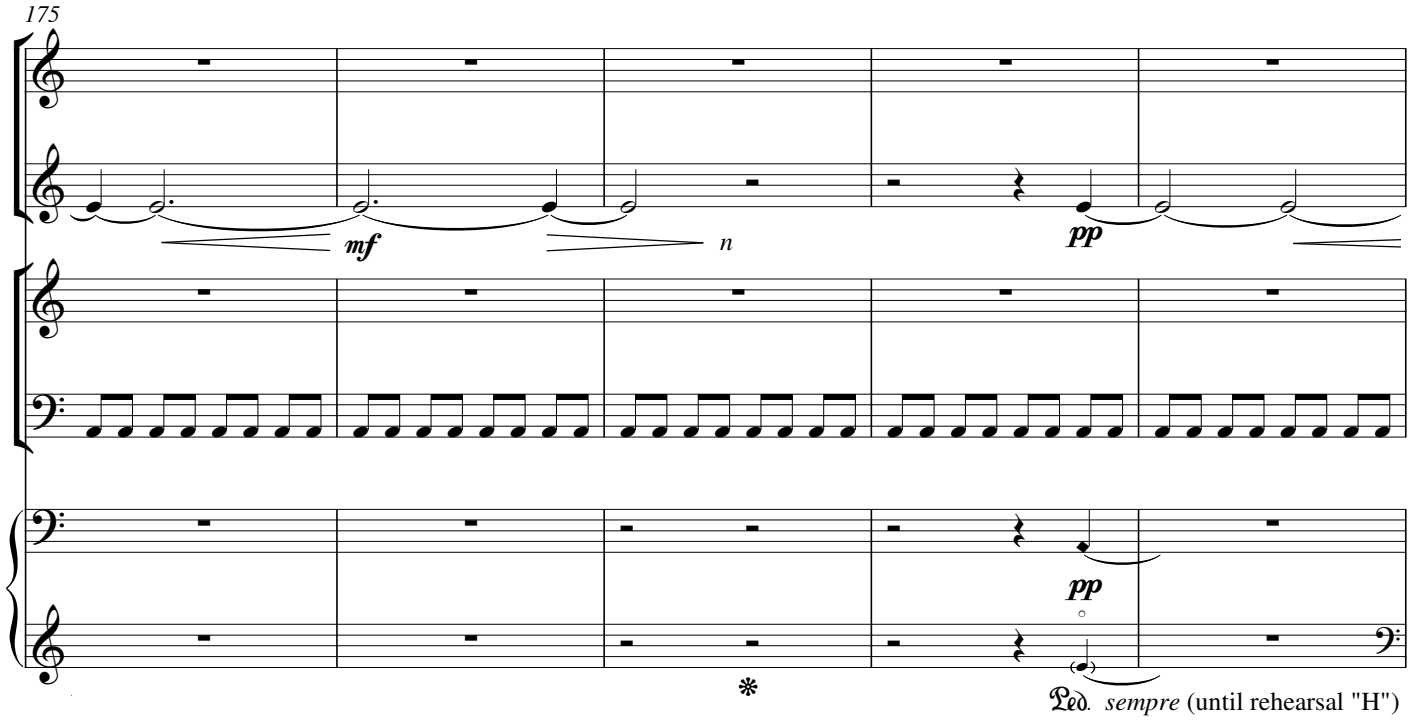
(mf)

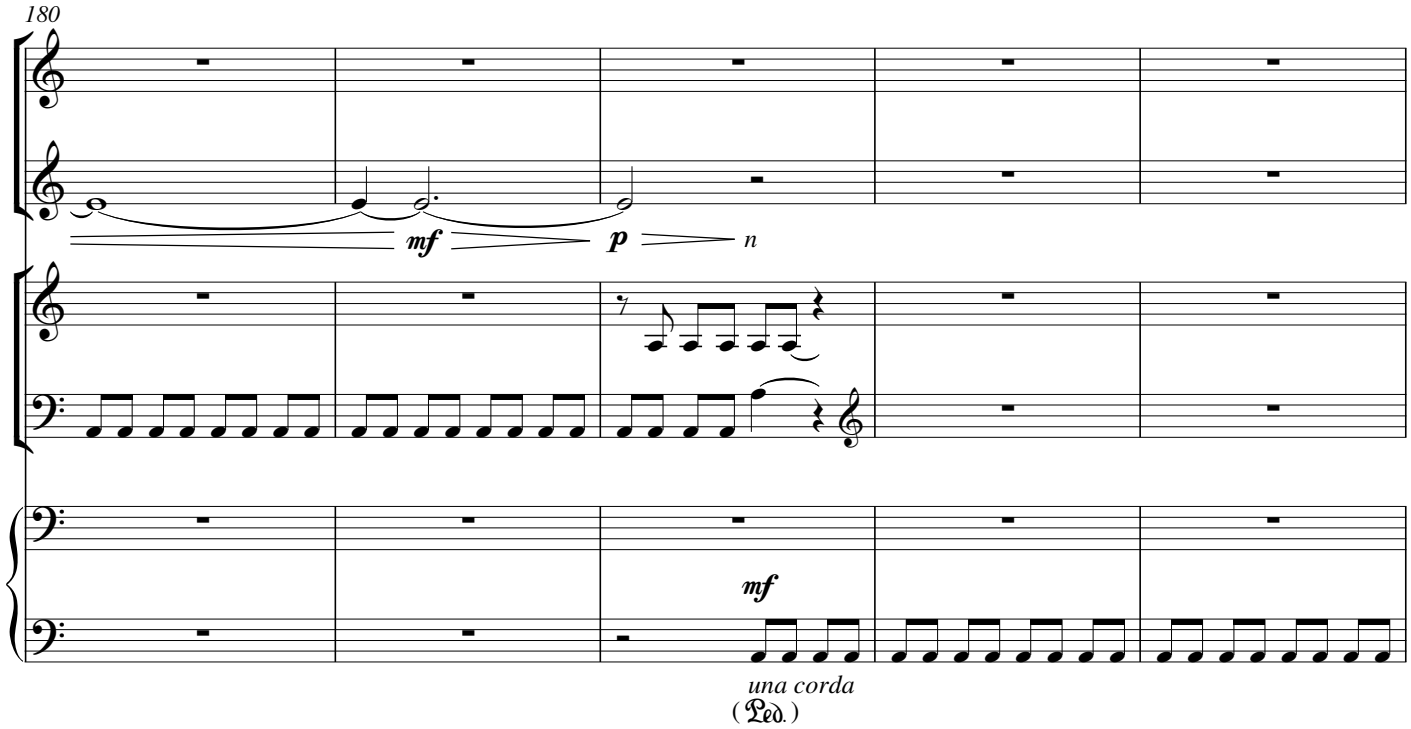
Ped.

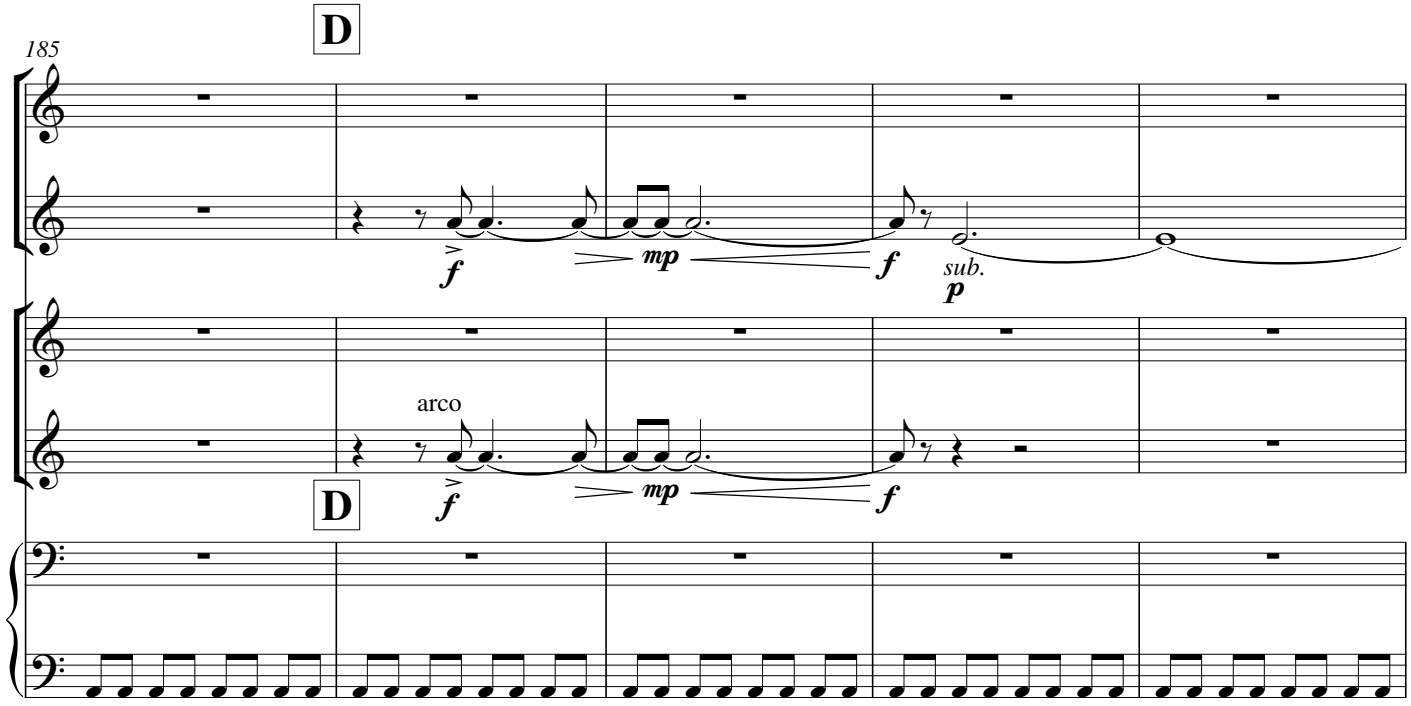

160
mp
p
Ped.

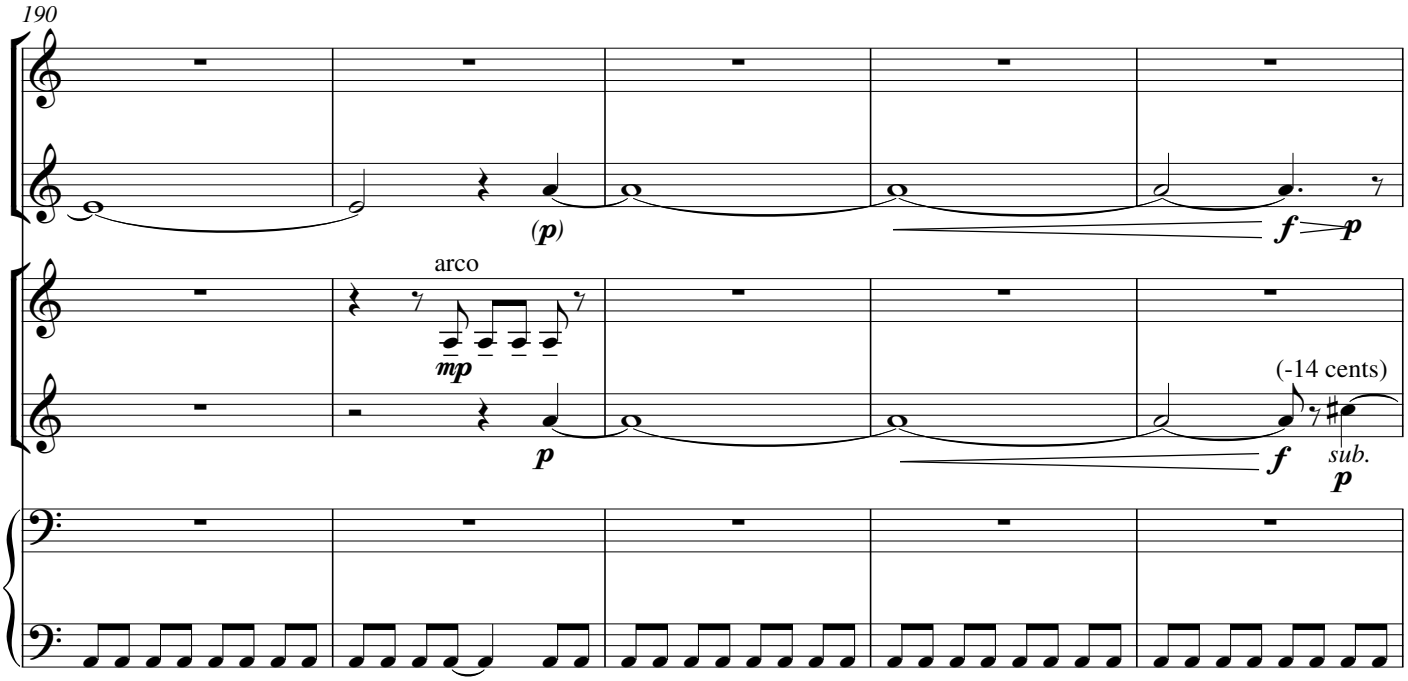

165
pp
Ped.

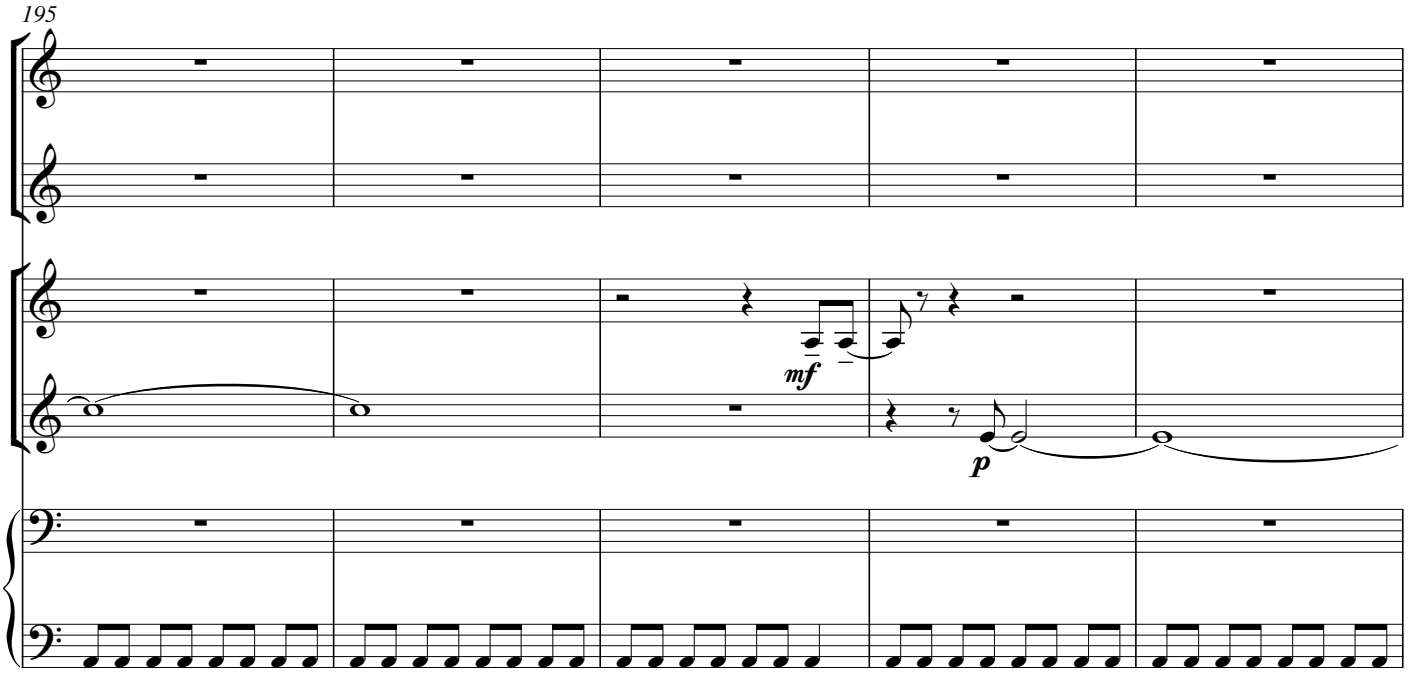

170
mp
mp
Ped.

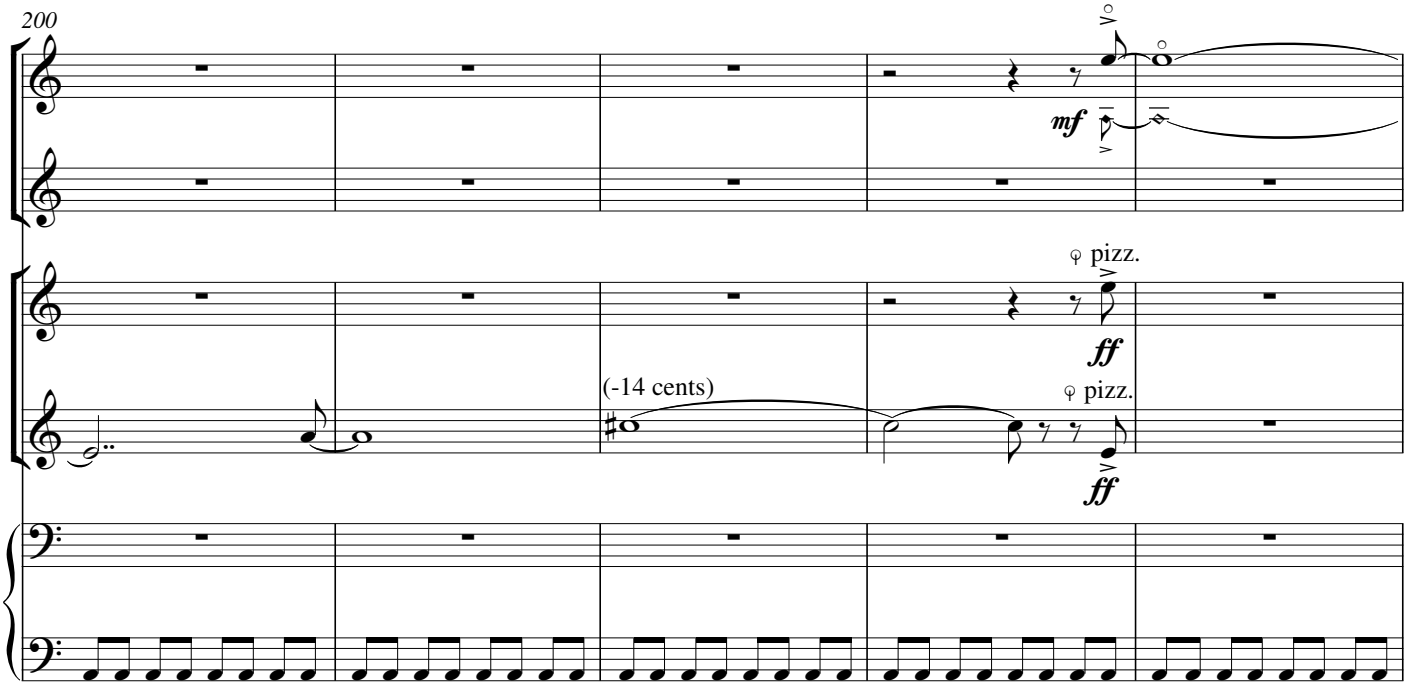

175
mf
n
pp
pp
Ped. sempre (until rehearsal "H")

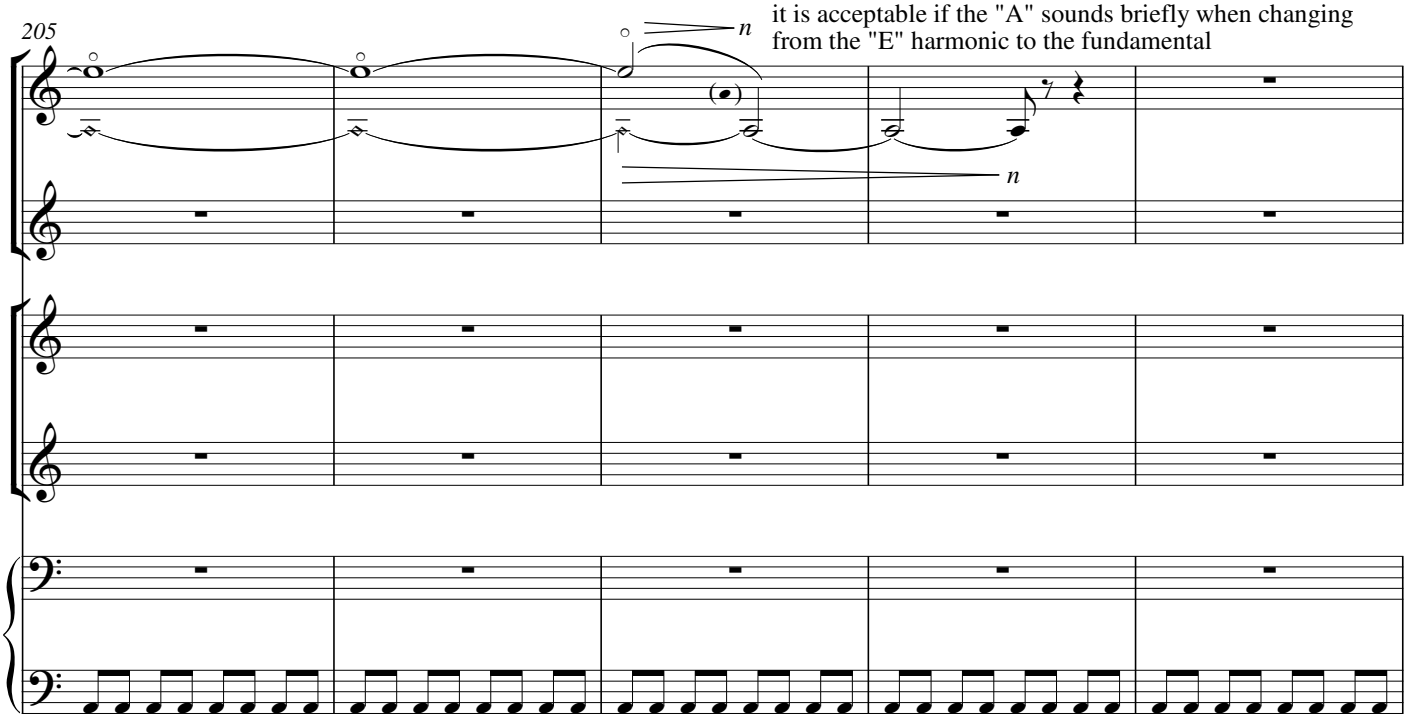

180
mf
p
n
mf
una corda
(Ped.)

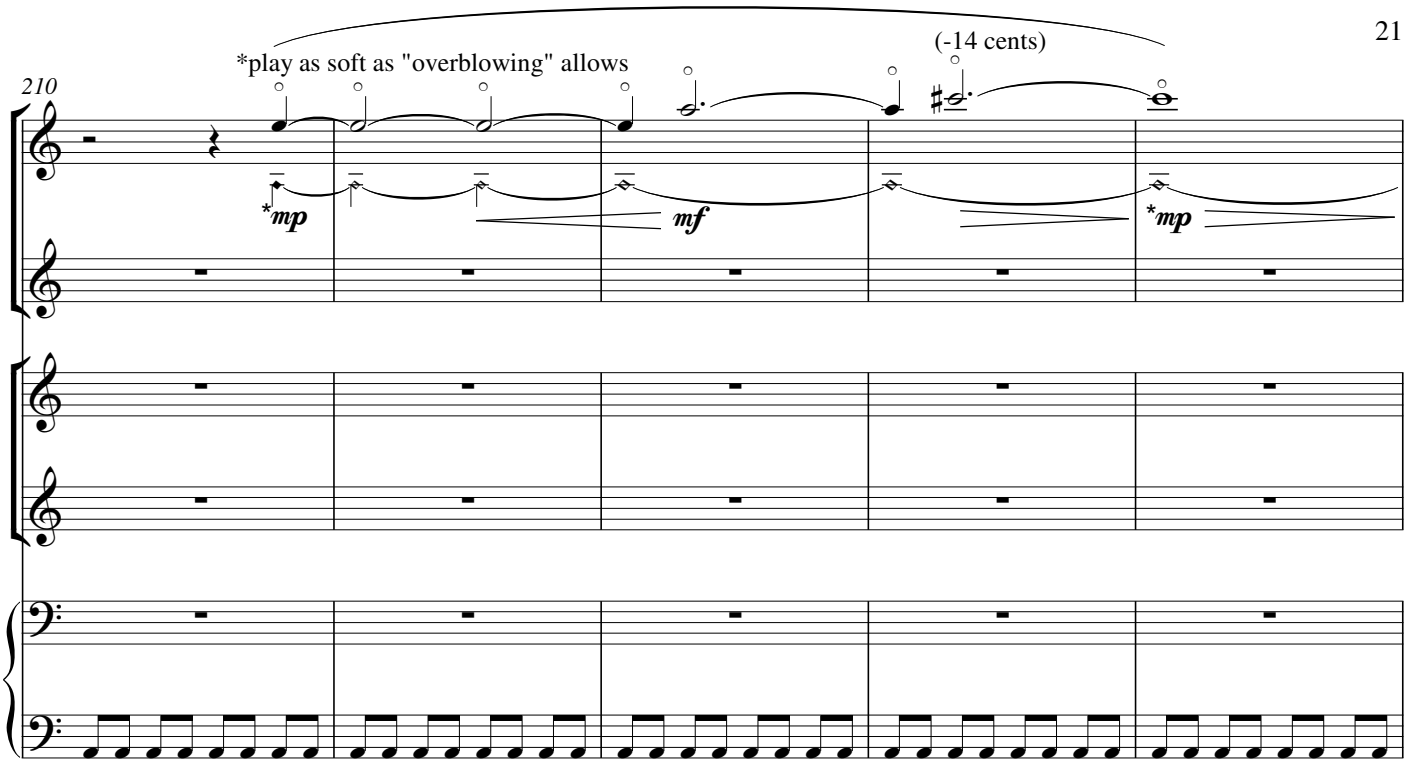

D
185
f
mp
f
sub.
p
arco
D
f
mp
f

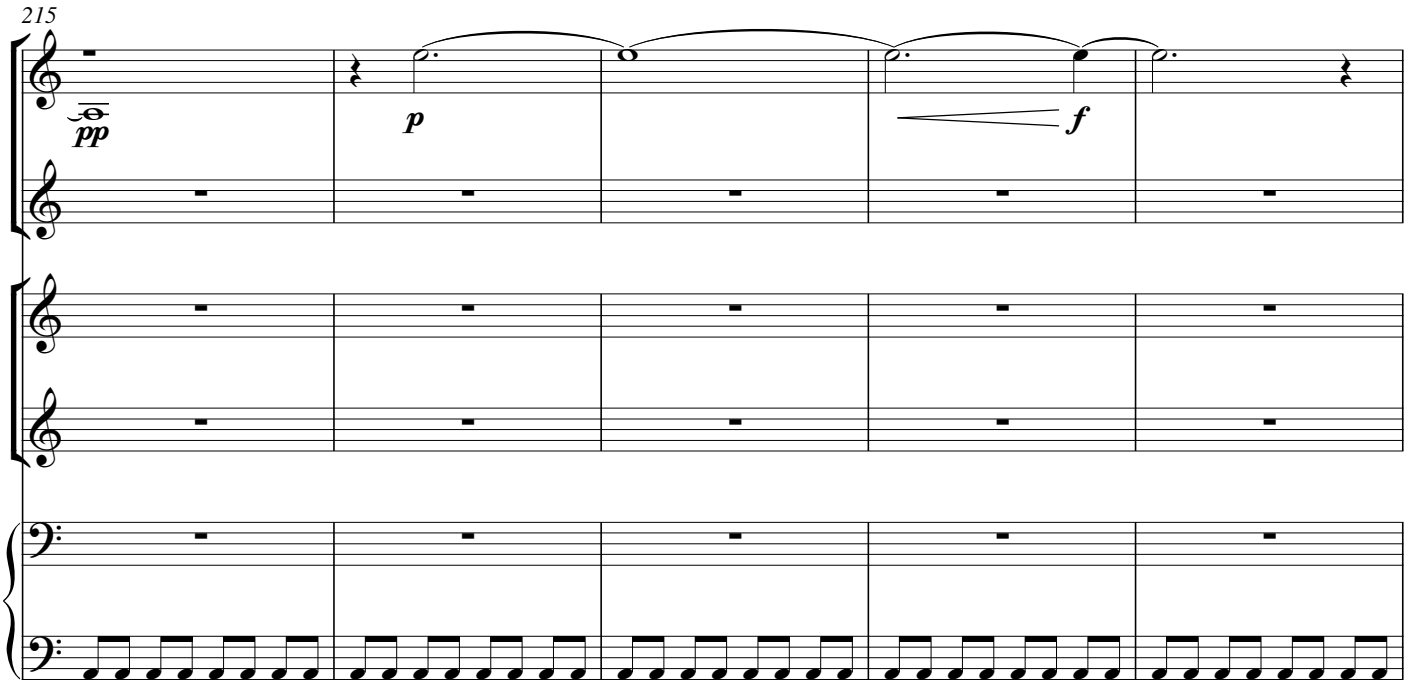

190
(p)
f
p
arco
mp
p
(-14 cents)
f
sub.
p

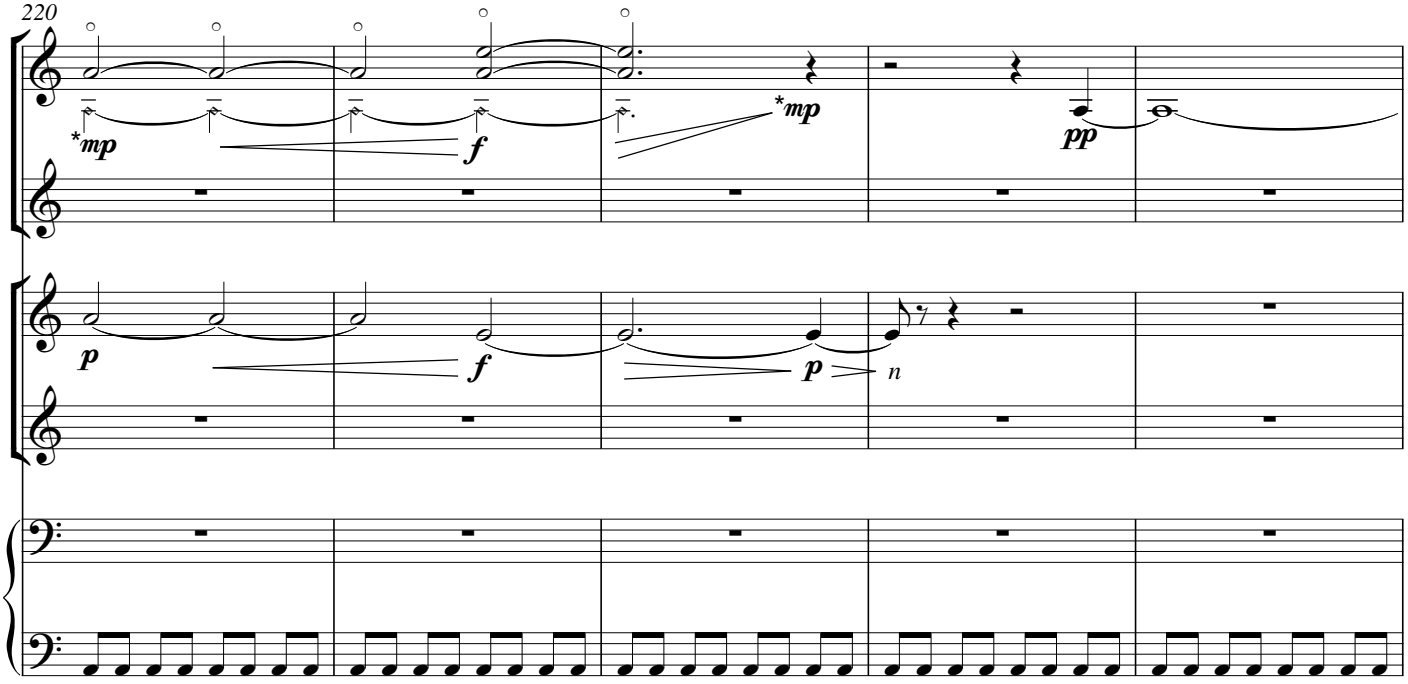

195
mf
p

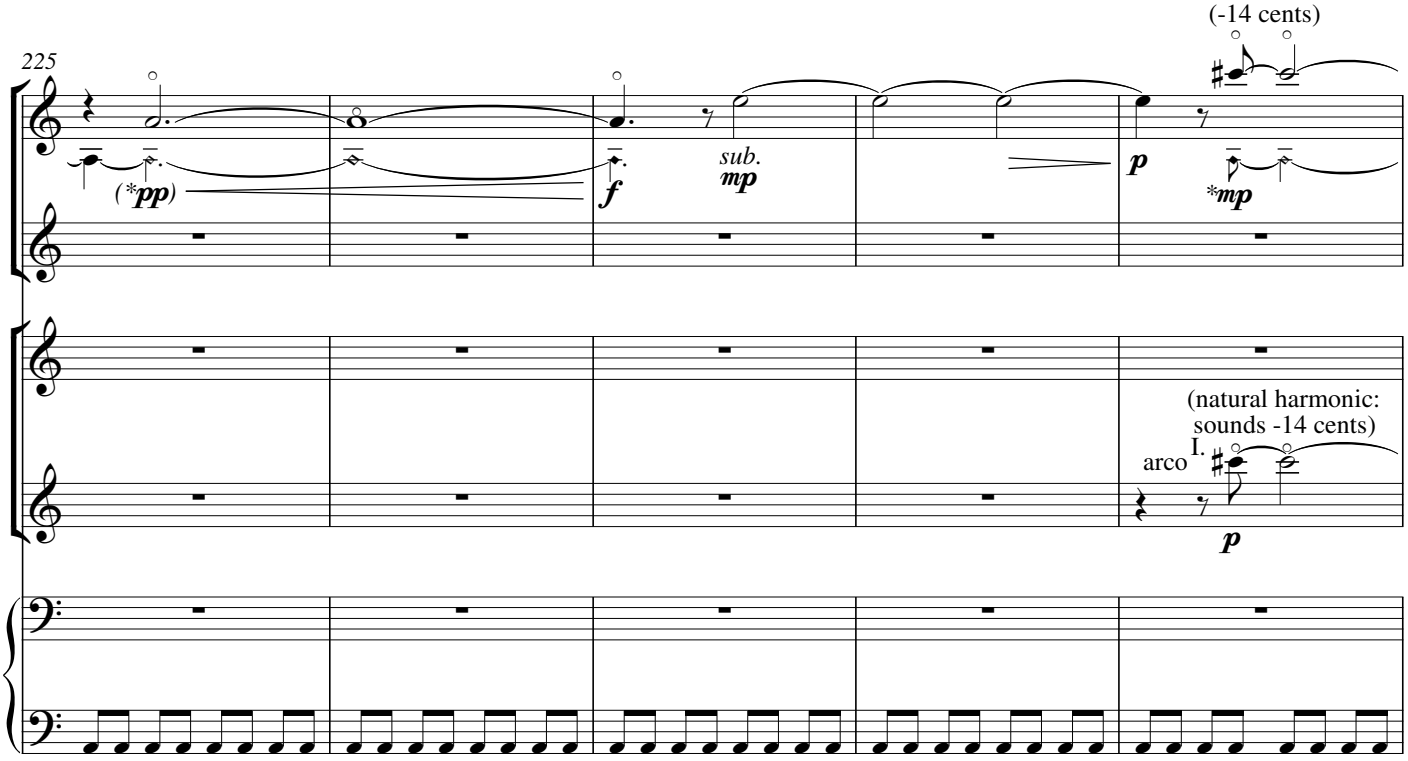

200
mf
♀ pizz.
ff
(-14 cents)
♀ pizz.
ff

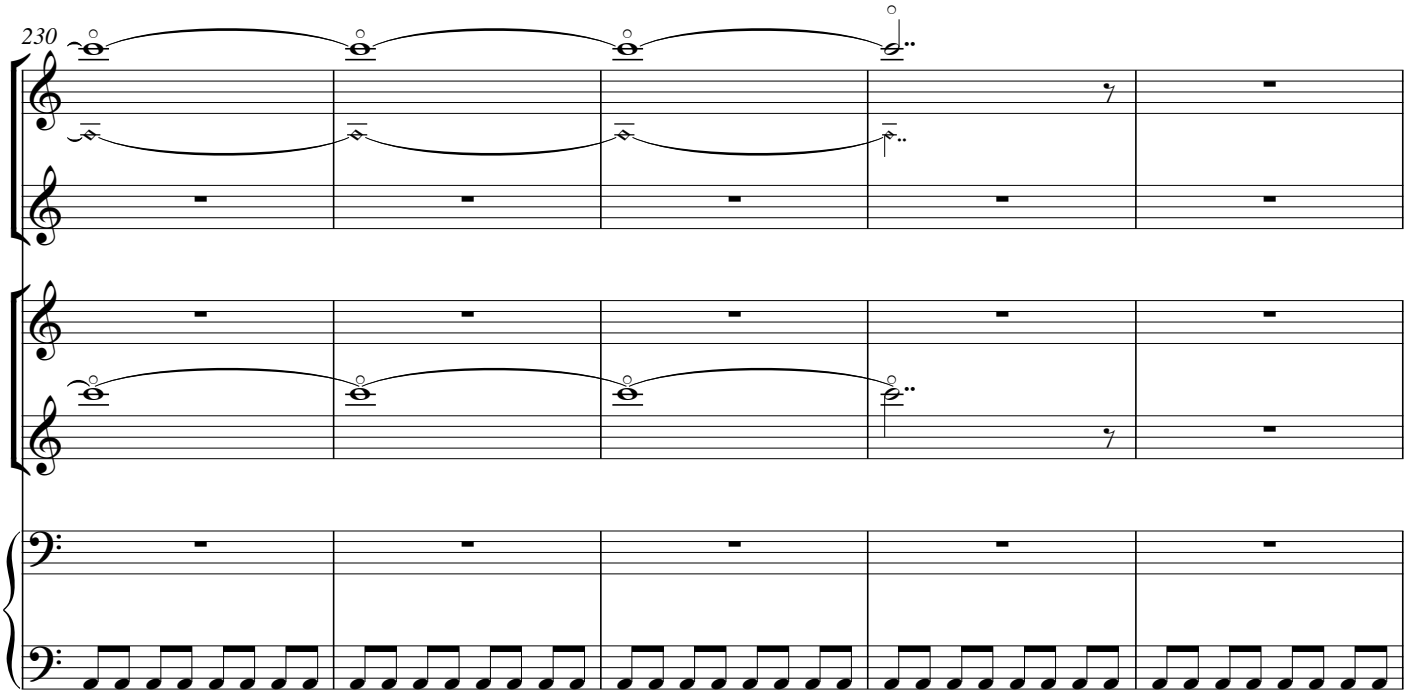

205
n
it is acceptable if the "A" sounds briefly when changing
from the "E" harmonic to the fundamental
n

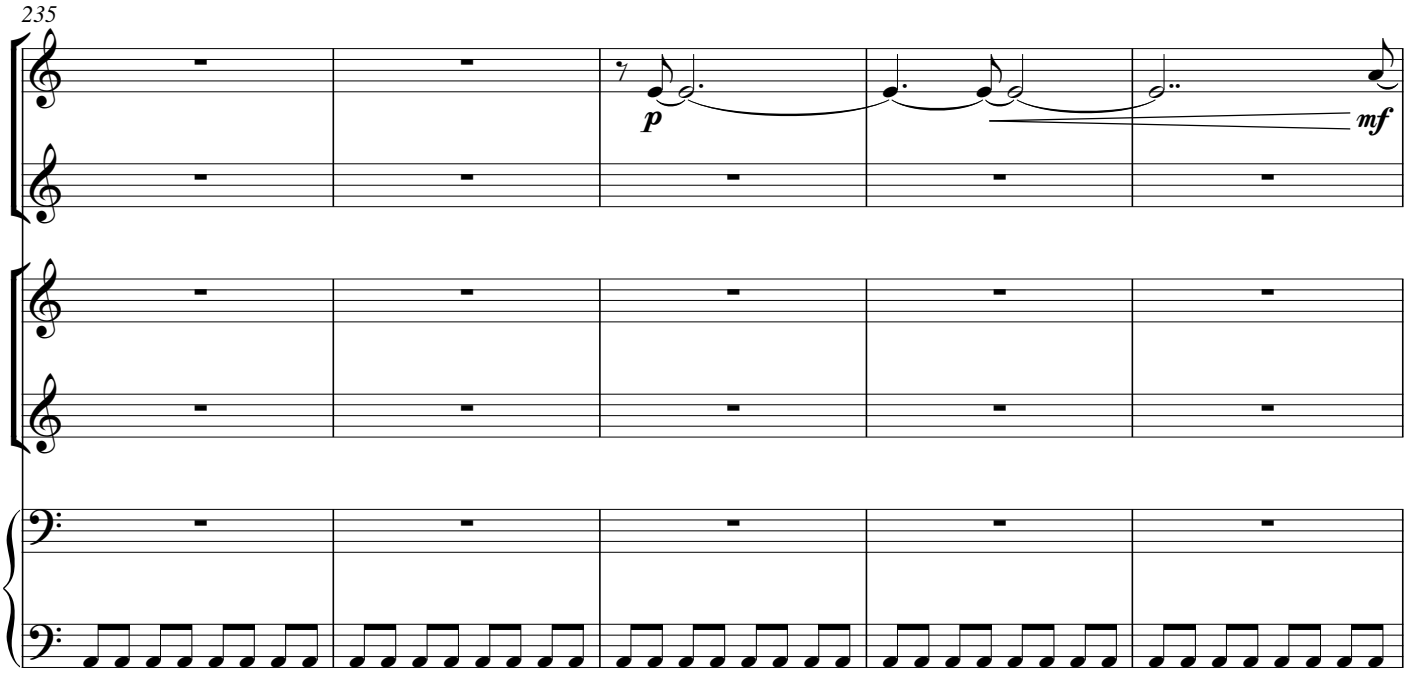

*play as soft as "overblowing" allows
(-14 cents)
210
*mp
mf
*mp

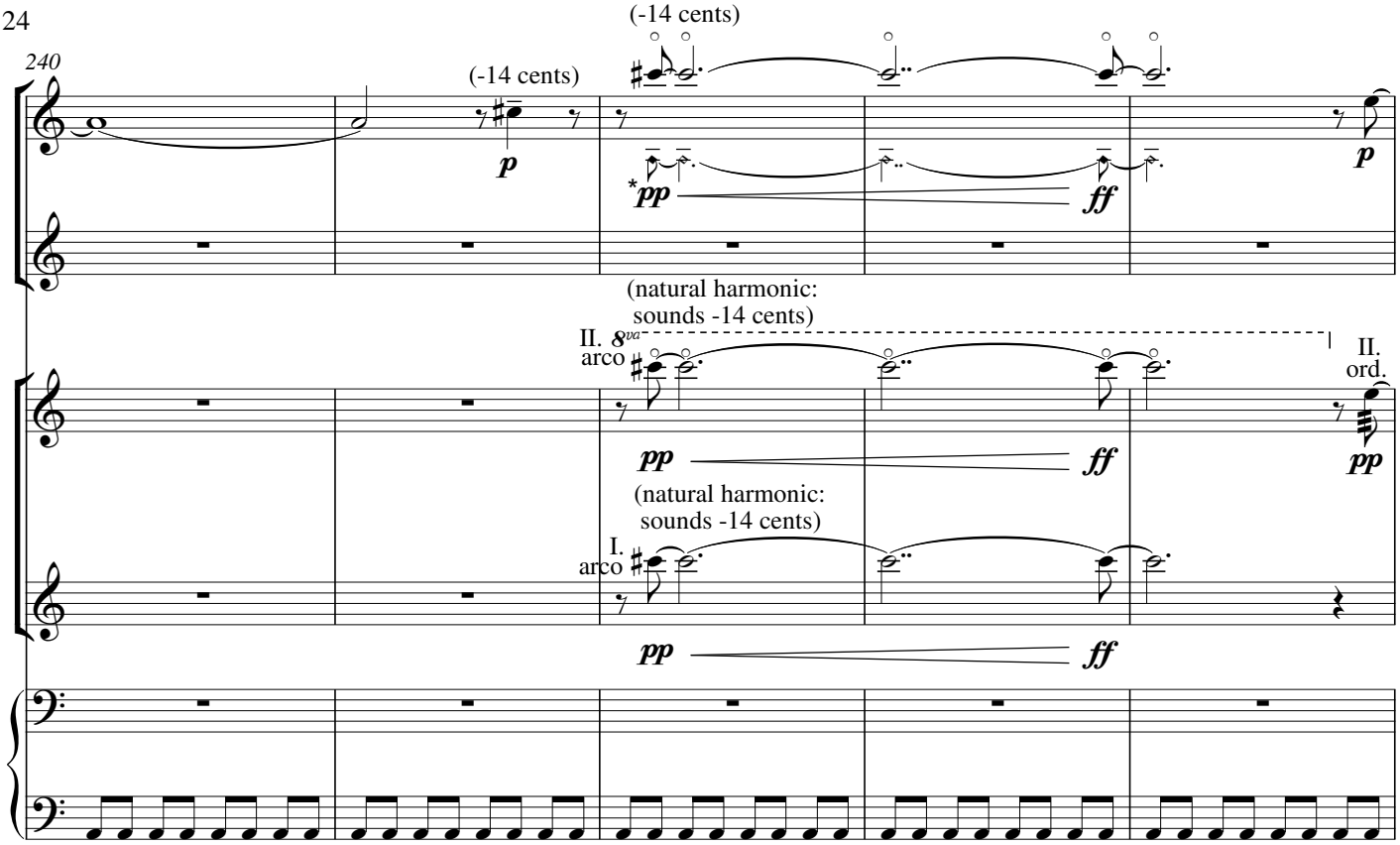

215
pp
p
f

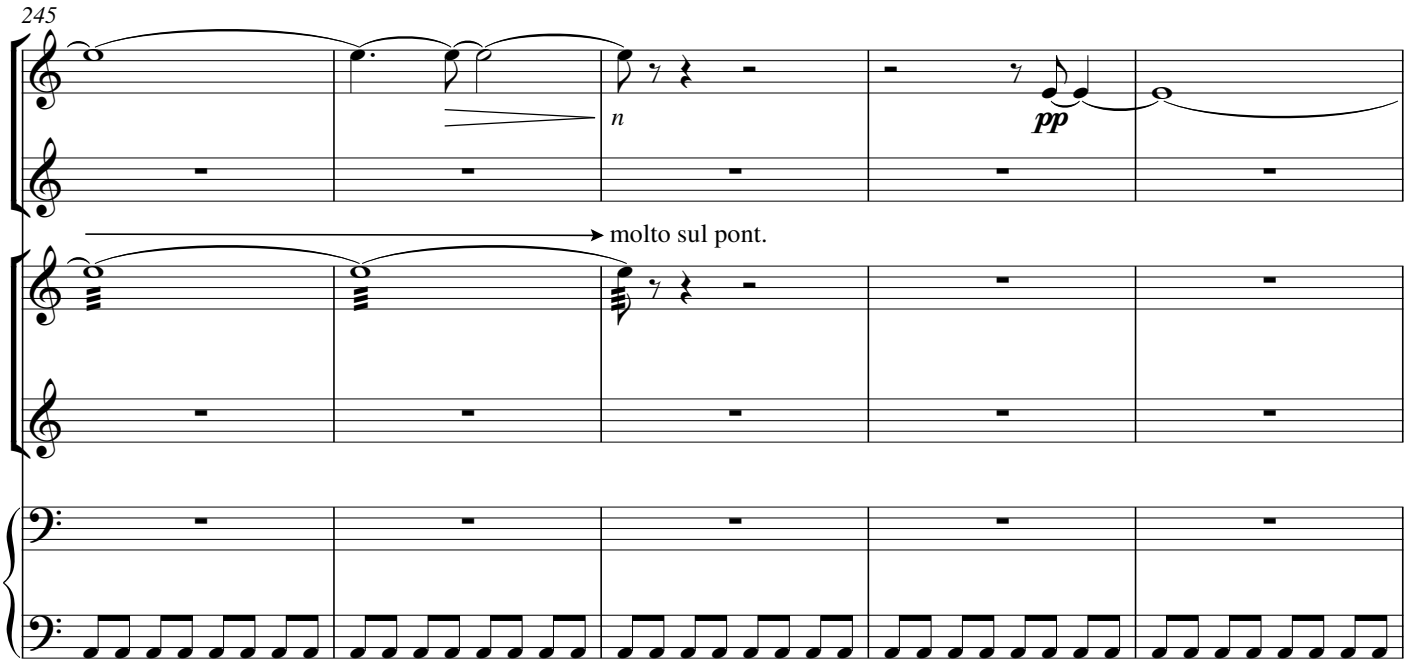

220
*mp
f
*mp
pp
p
f
p
n

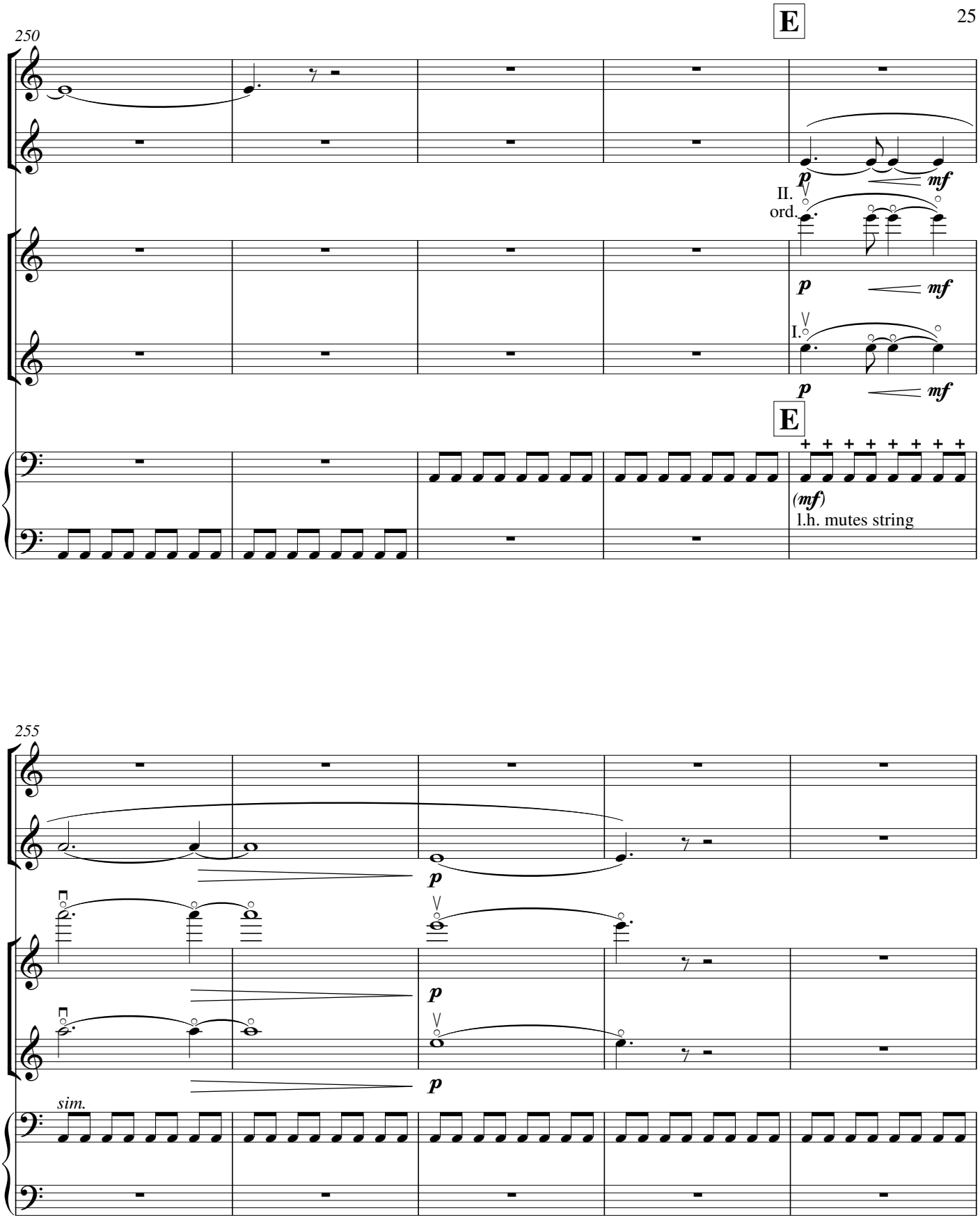

(-14 cents)
225
(*pp)
f
sub.
mp
p
*mp
(natural harmonic:
sounds -14 cents)
arco
I.
p

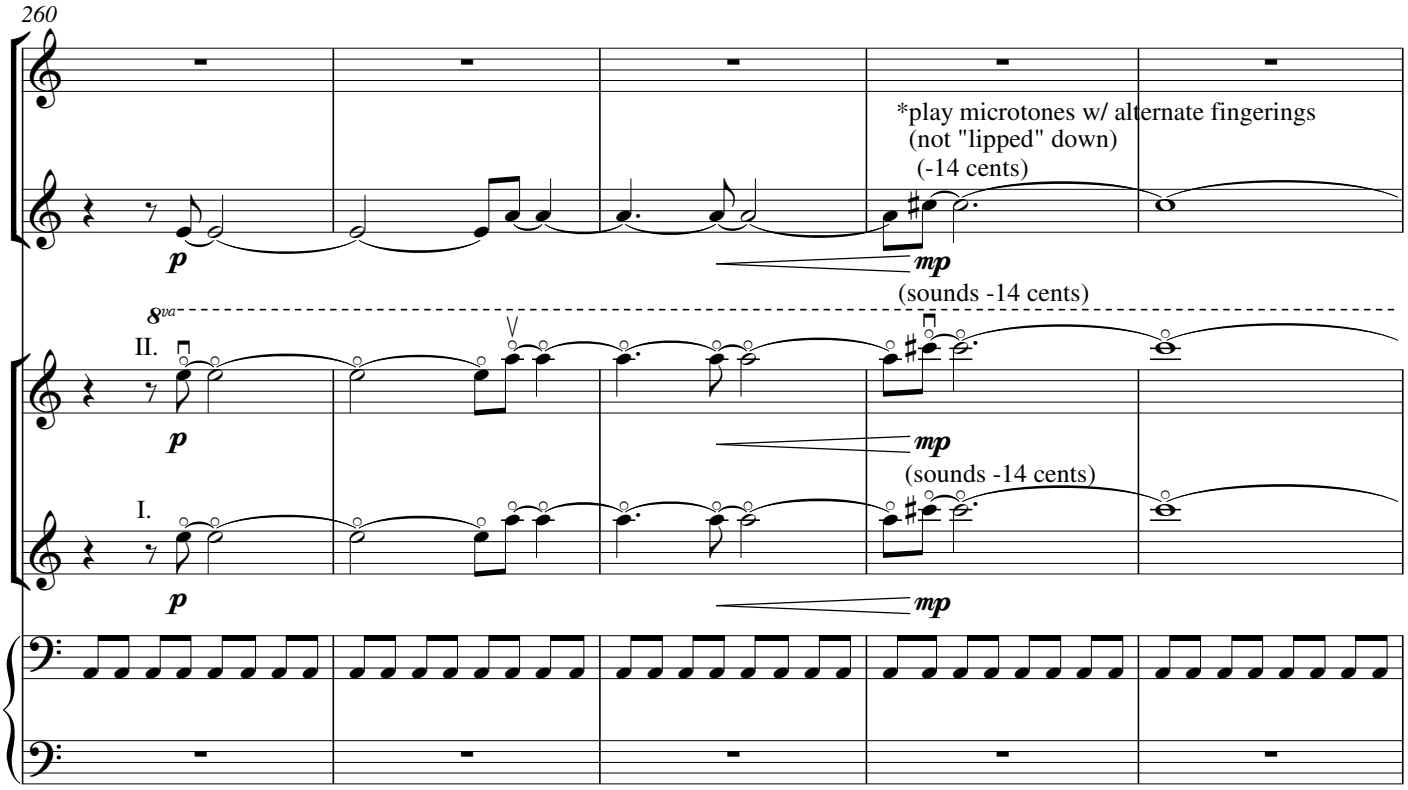

230

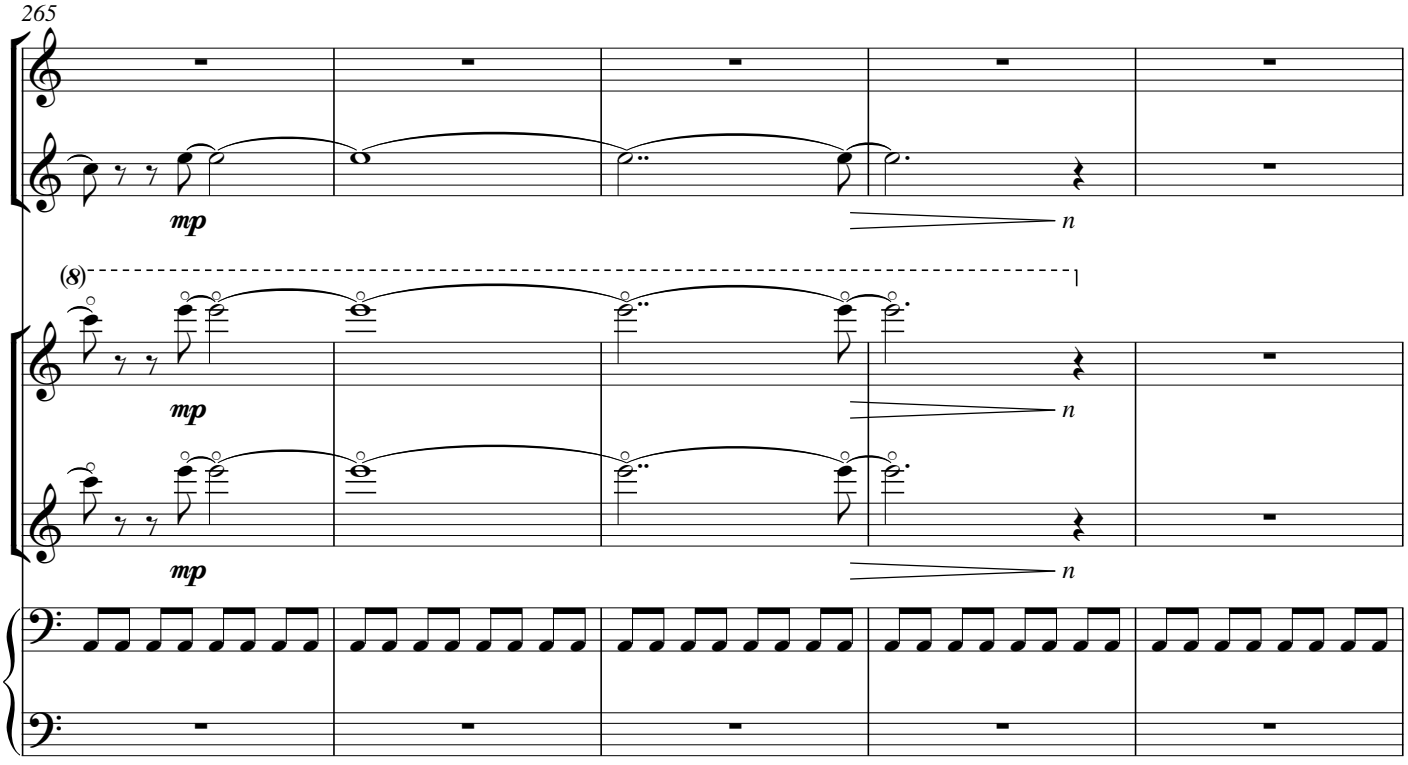

235
p
mf

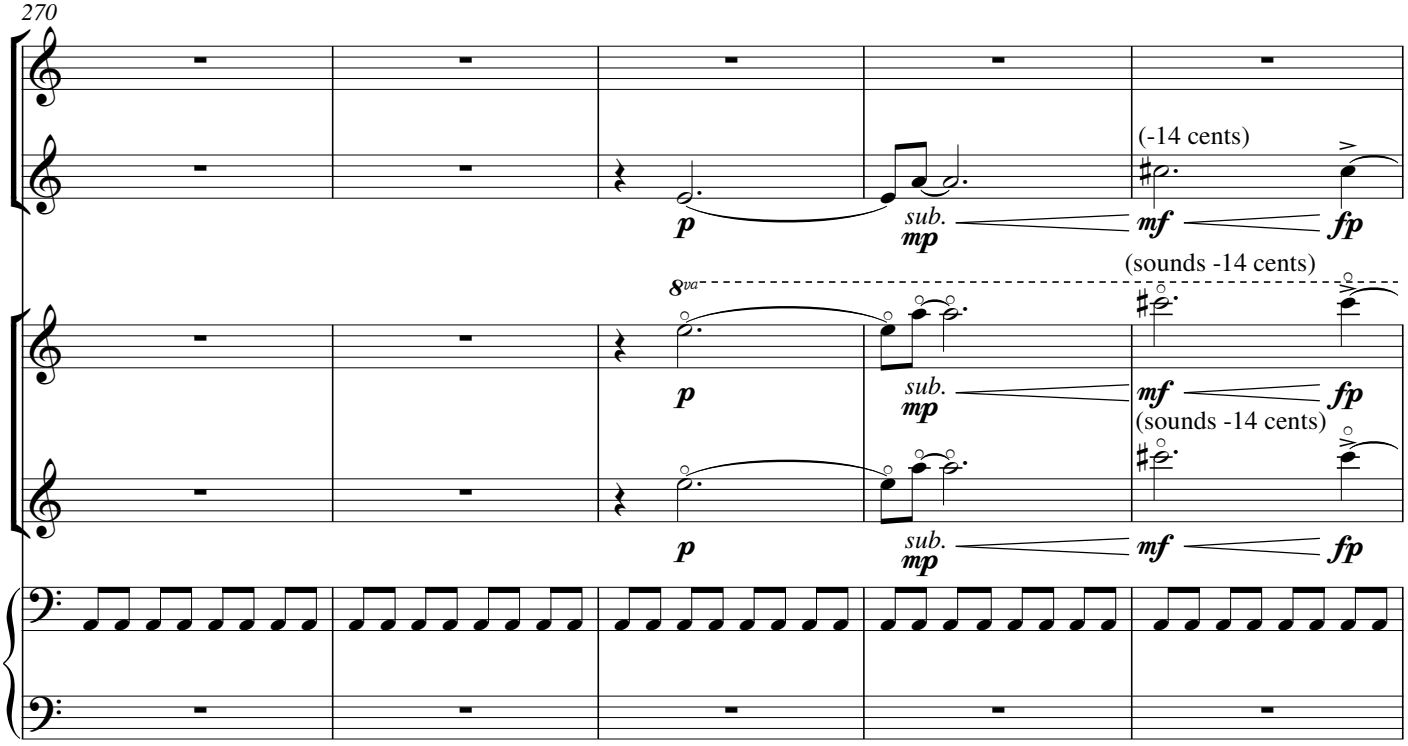

240
(-14 cents)
(-14 cents)
p
*pp
ff
p
(natural harmonic:
sounds -14 cents)
II. 8va
arco
pp
ff
II.
ord.
pp
(natural harmonic:
sounds -14 cents)
I.
arco
pp
ff

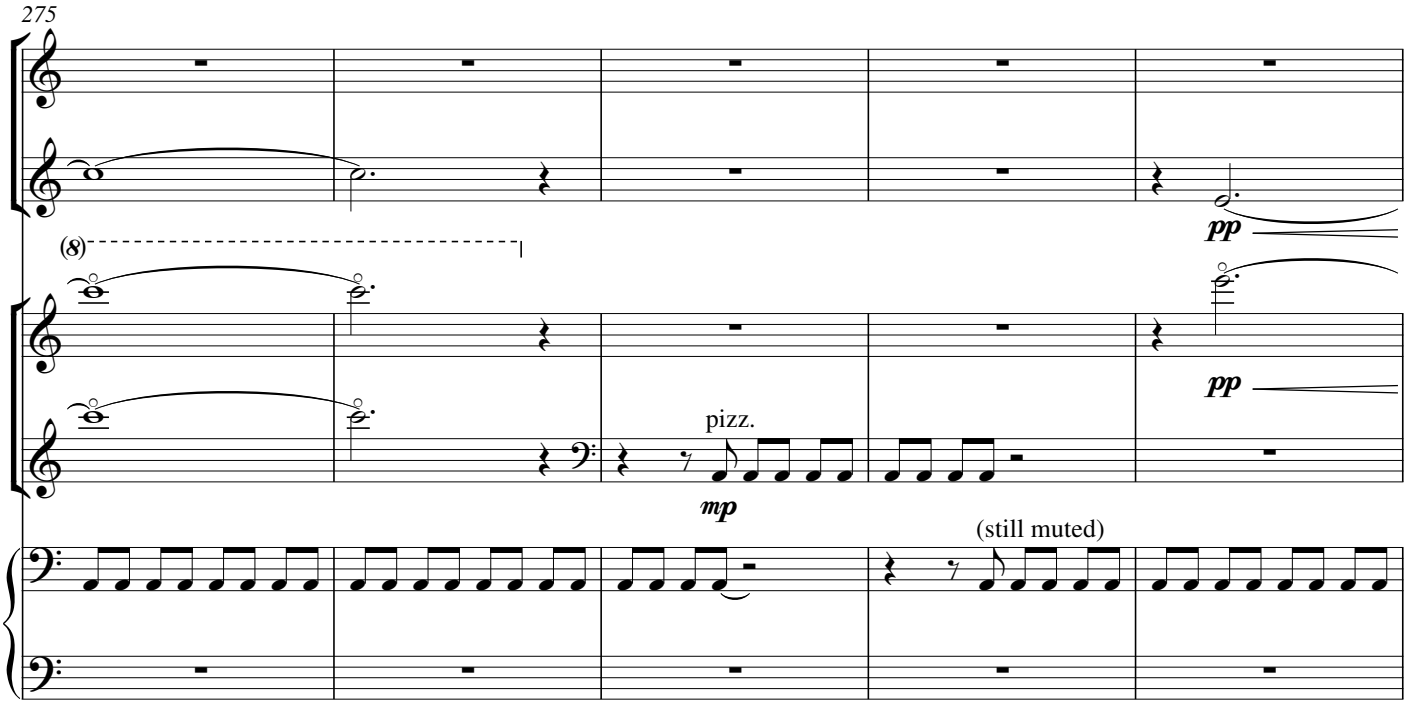

245
n
pp
molto sul pont.

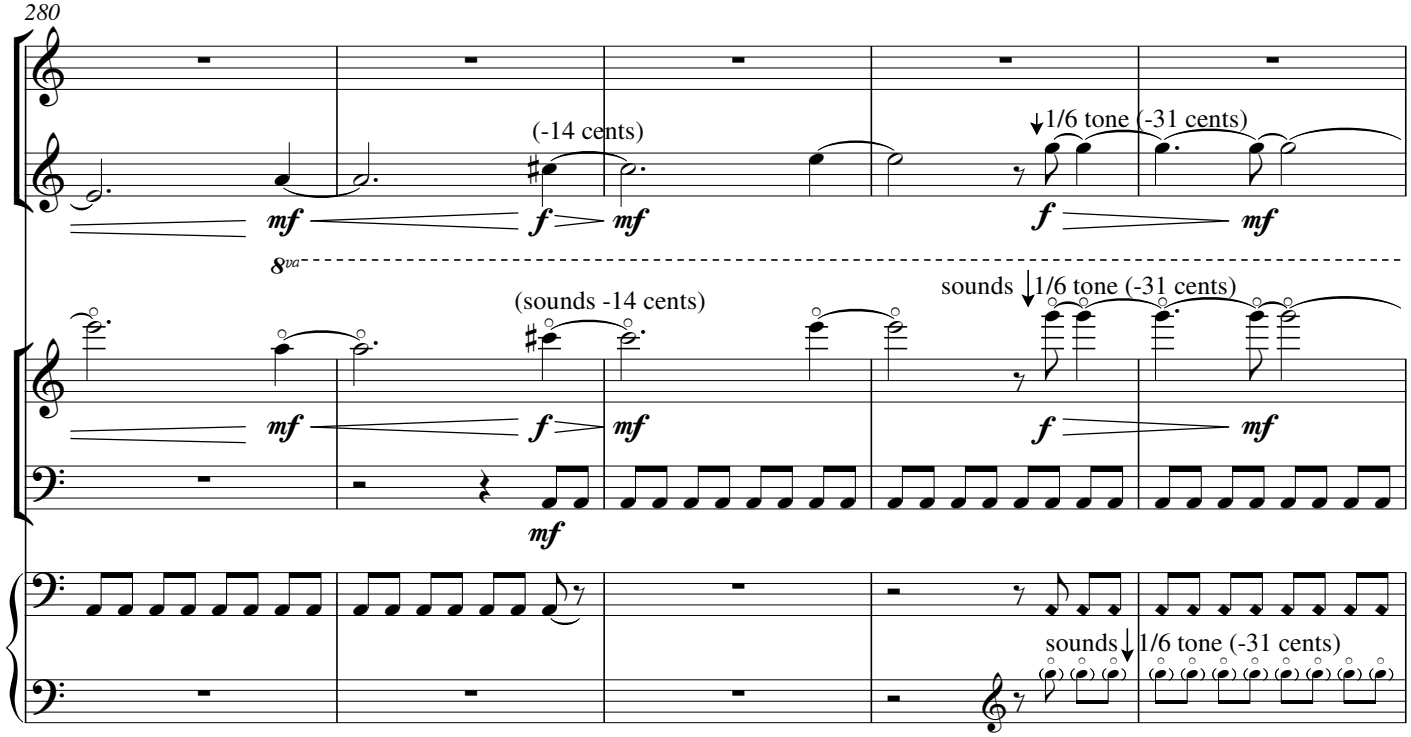

250
E
p
mf
II.
ord.
p
mf
I.
p
mf
E
(mf)
l.h. mutes string
255
p
p
p
sim.

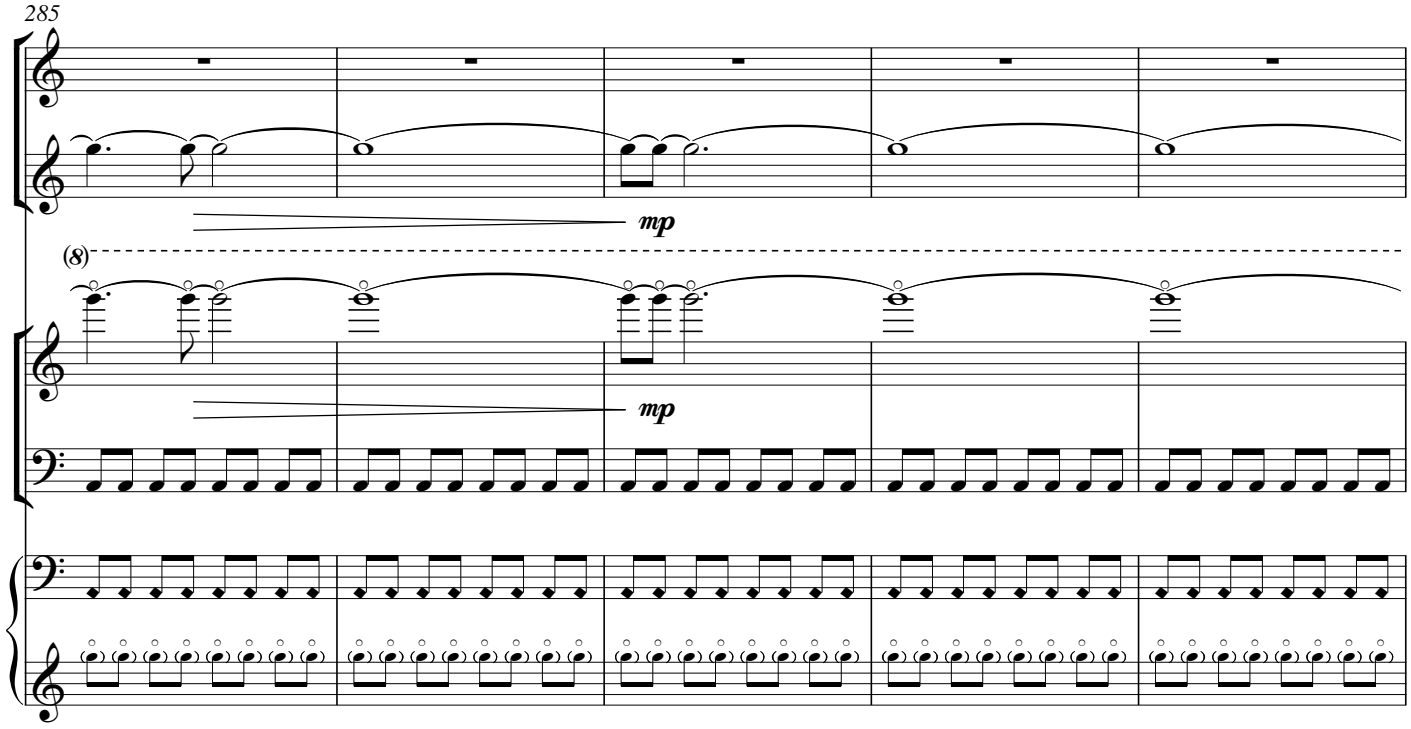

260
*play microtones w/ alternate fingerings
(not "lipped" down)
(-14 cents)
p
mp
(sounds -14 cents)
8va
II.
p
mp
(sounds -14 cents)
I.
p
mp

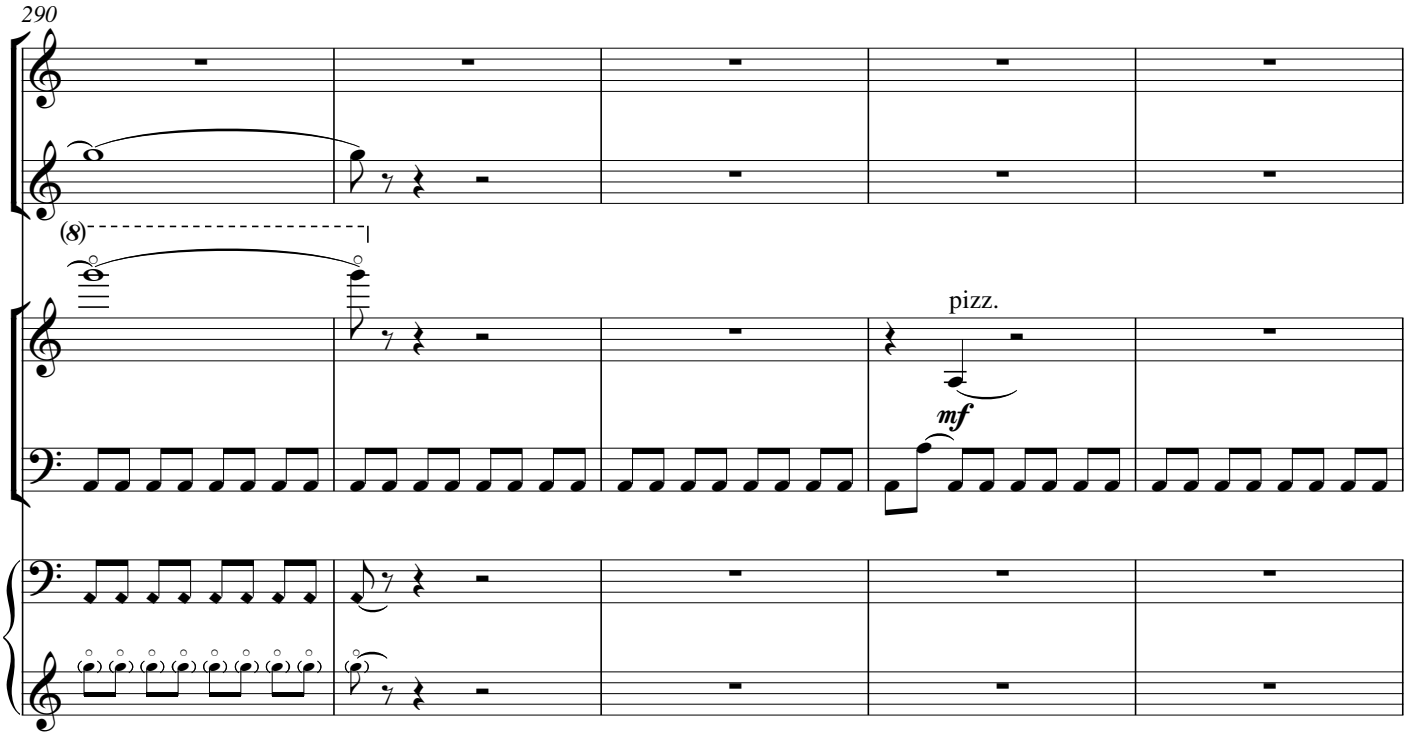

265
mp
n
(8)
mp
n
mp
n

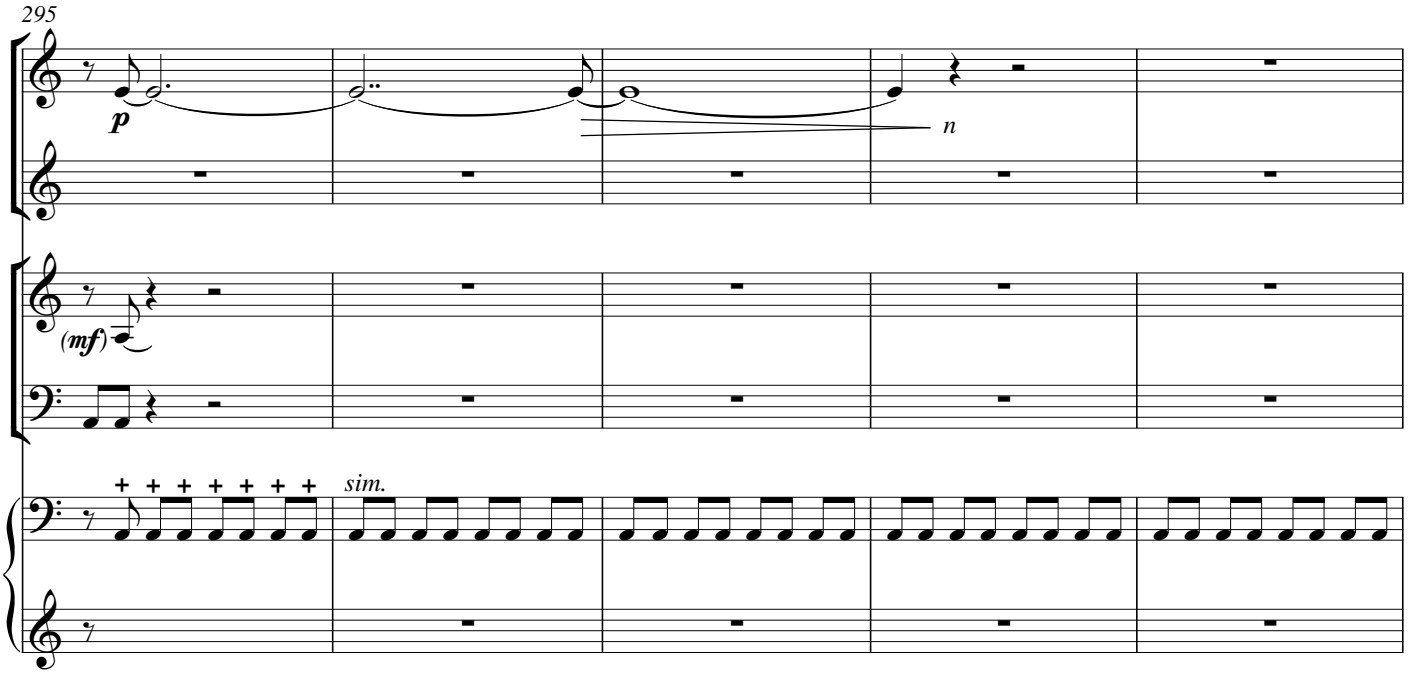

270
(-14 cents)
p
sub.
mp
mf
fp
8va
(sounds -14 cents)
(sounds -14 cents)

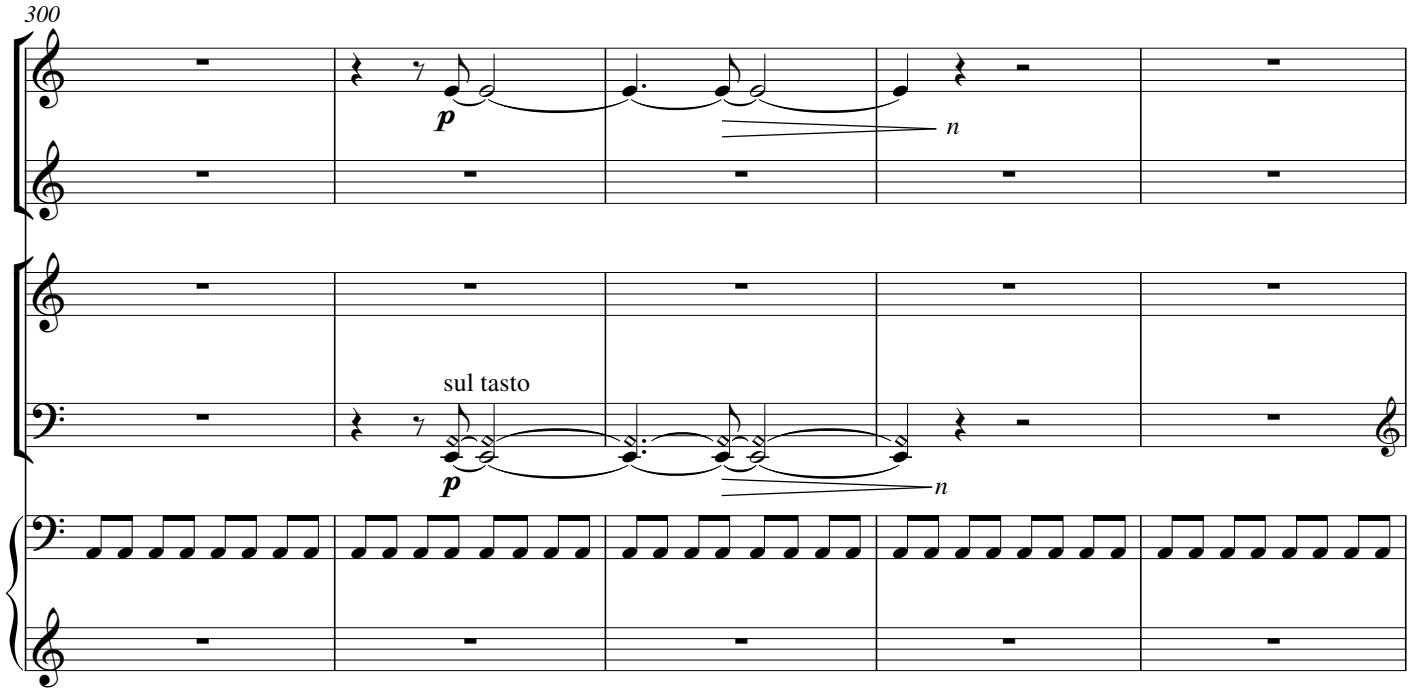

275
(8)
pp
pizz.
mp
(still muted)

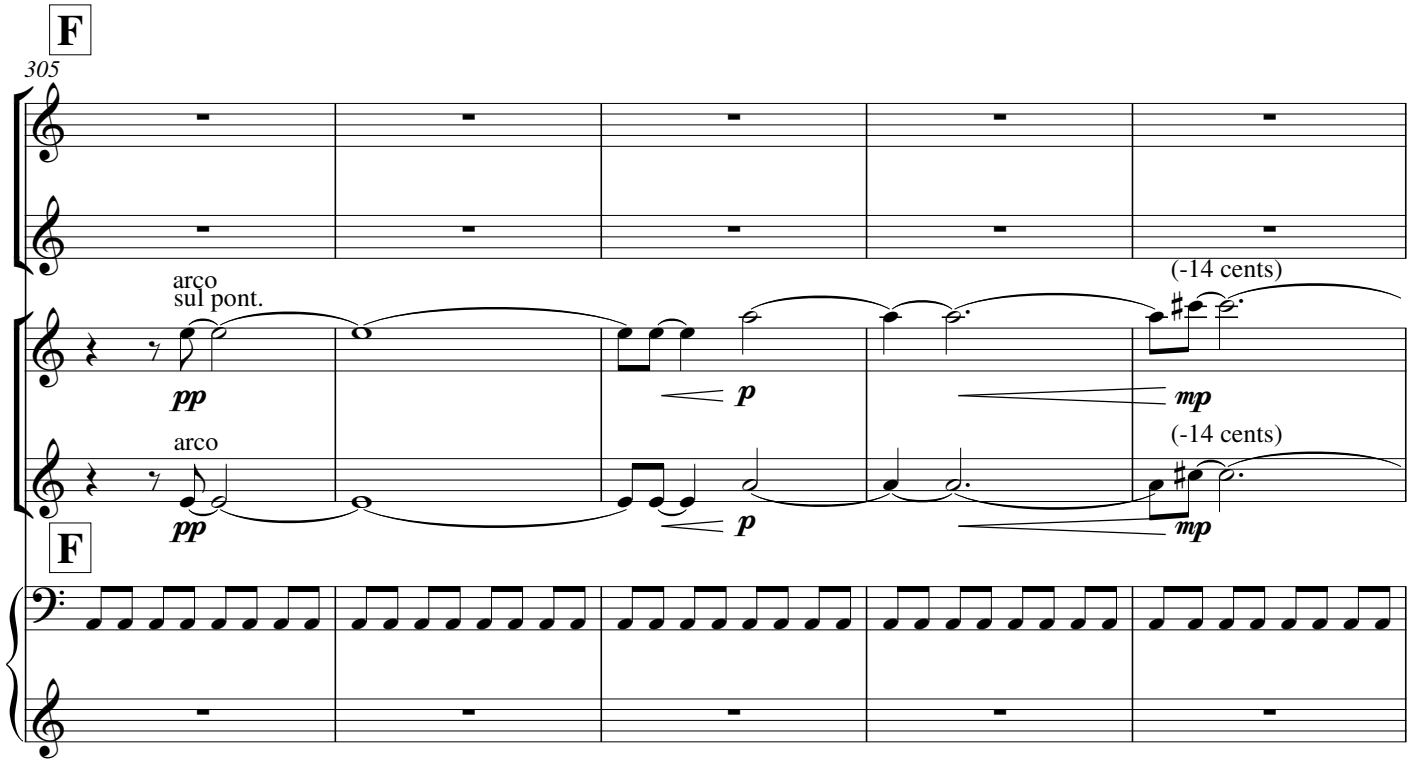

280
(-14 cents)
1/6 tone (-31 cents)
mf
f
mf
f
mf
8va
(sounds -14 cents)
sounds 1/6 tone (-31 cents)
mf
f
mf
f
mf
mf
sounds 1/6 tone (-31 cents)

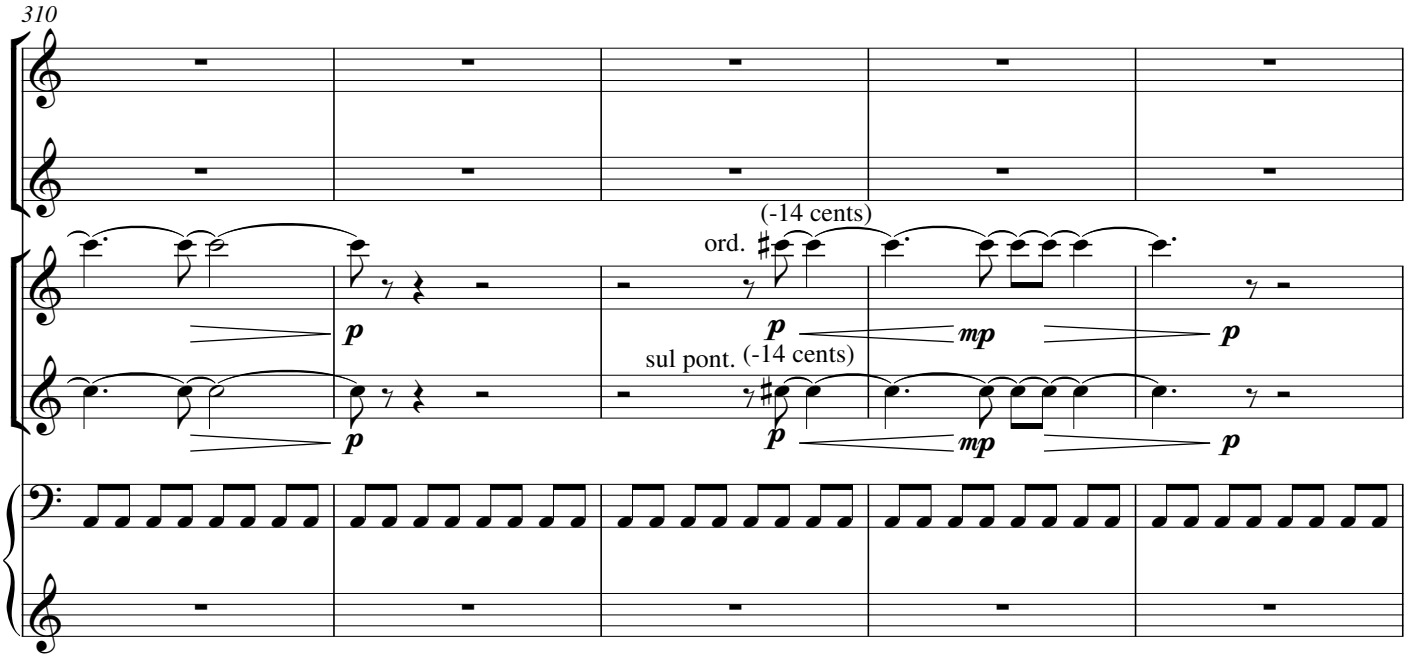

285
mp
(8)
mp

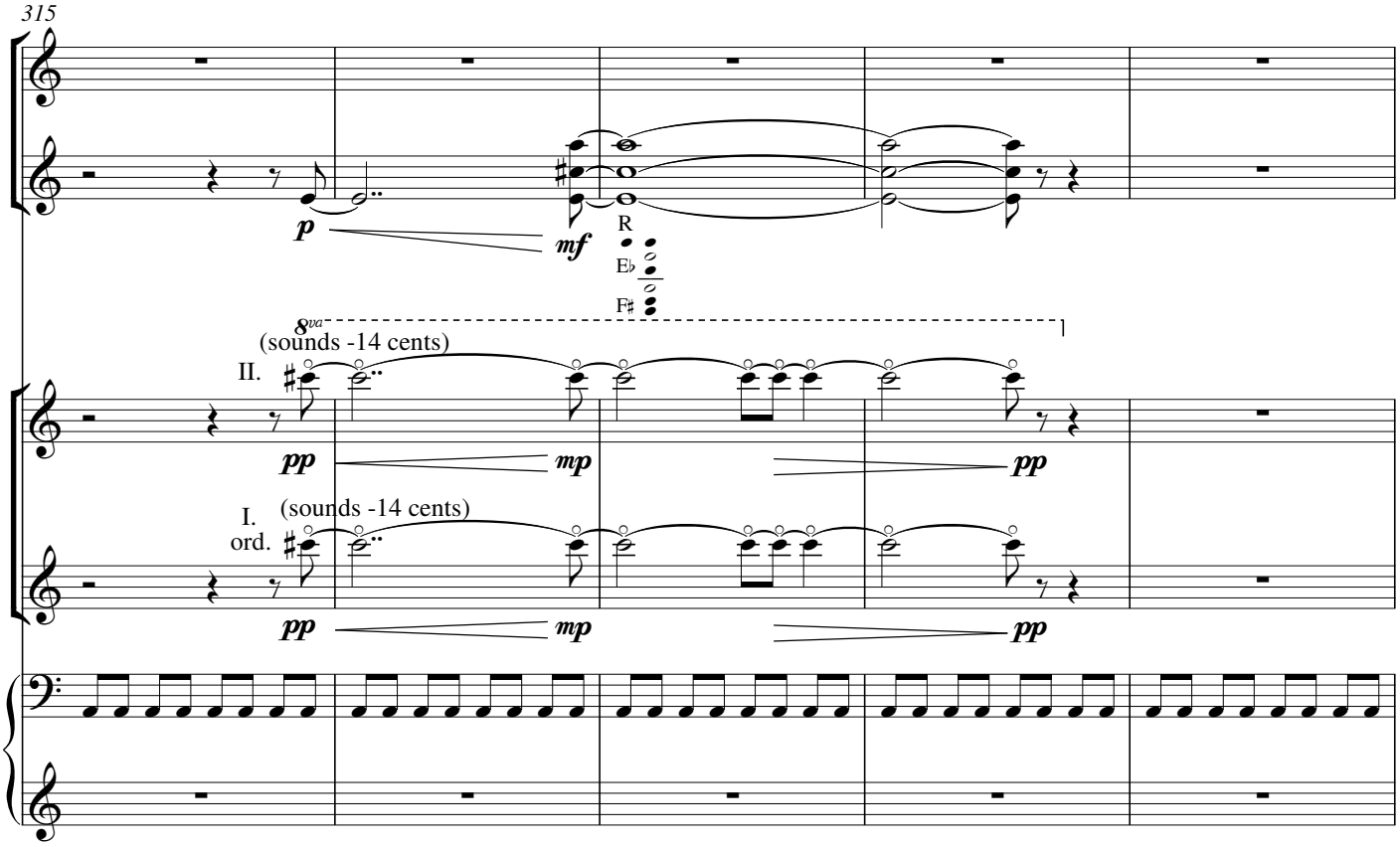

290
(8)
pizz.
mf

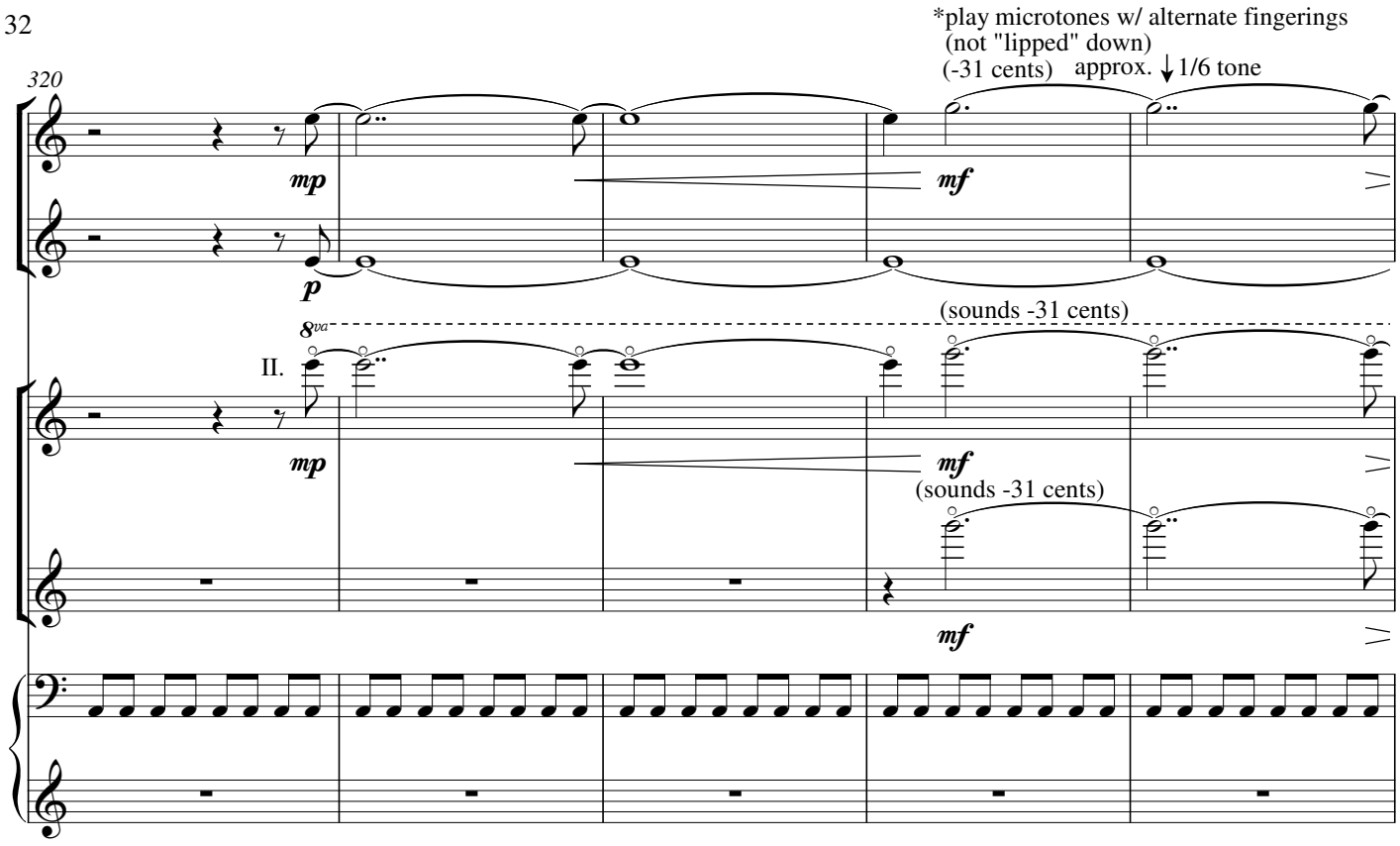

295
p
n
(mf)
sim.

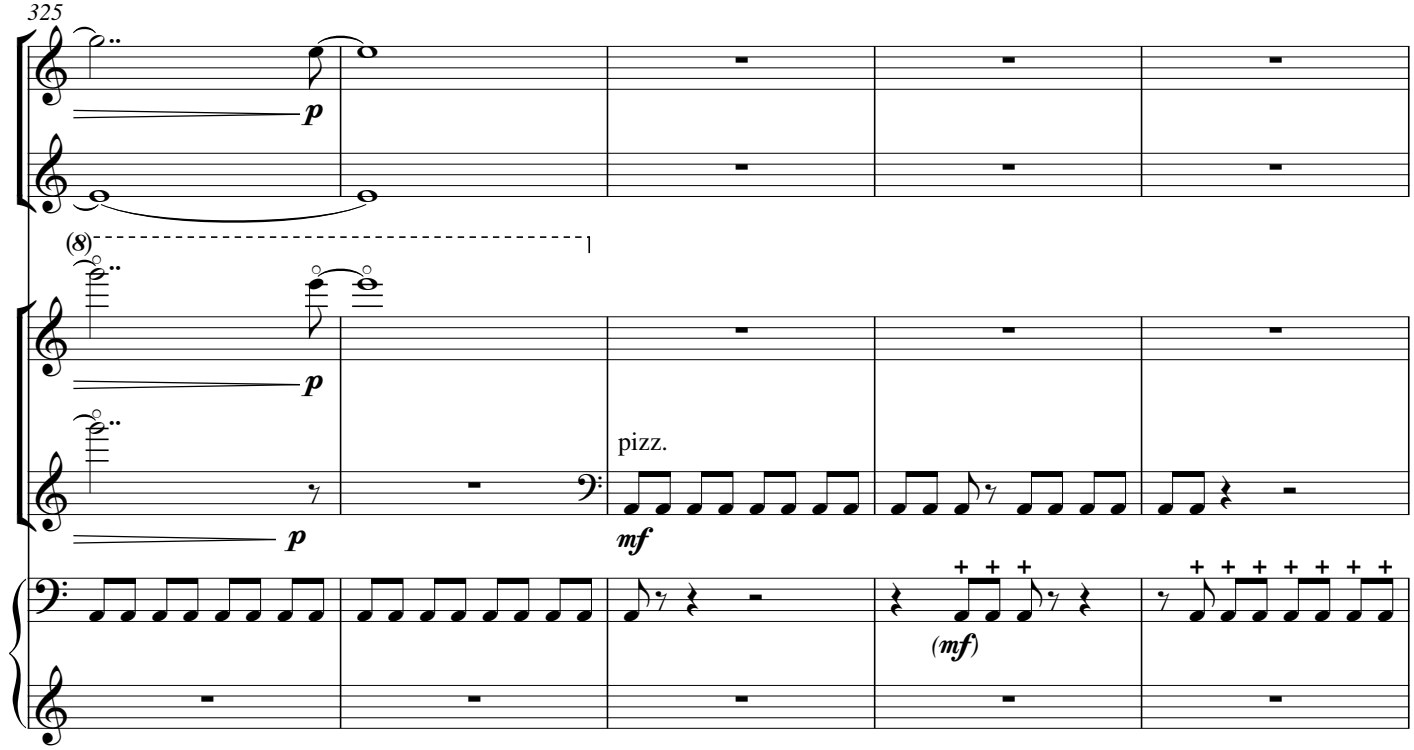

300
p
n
sul tasto
p
n

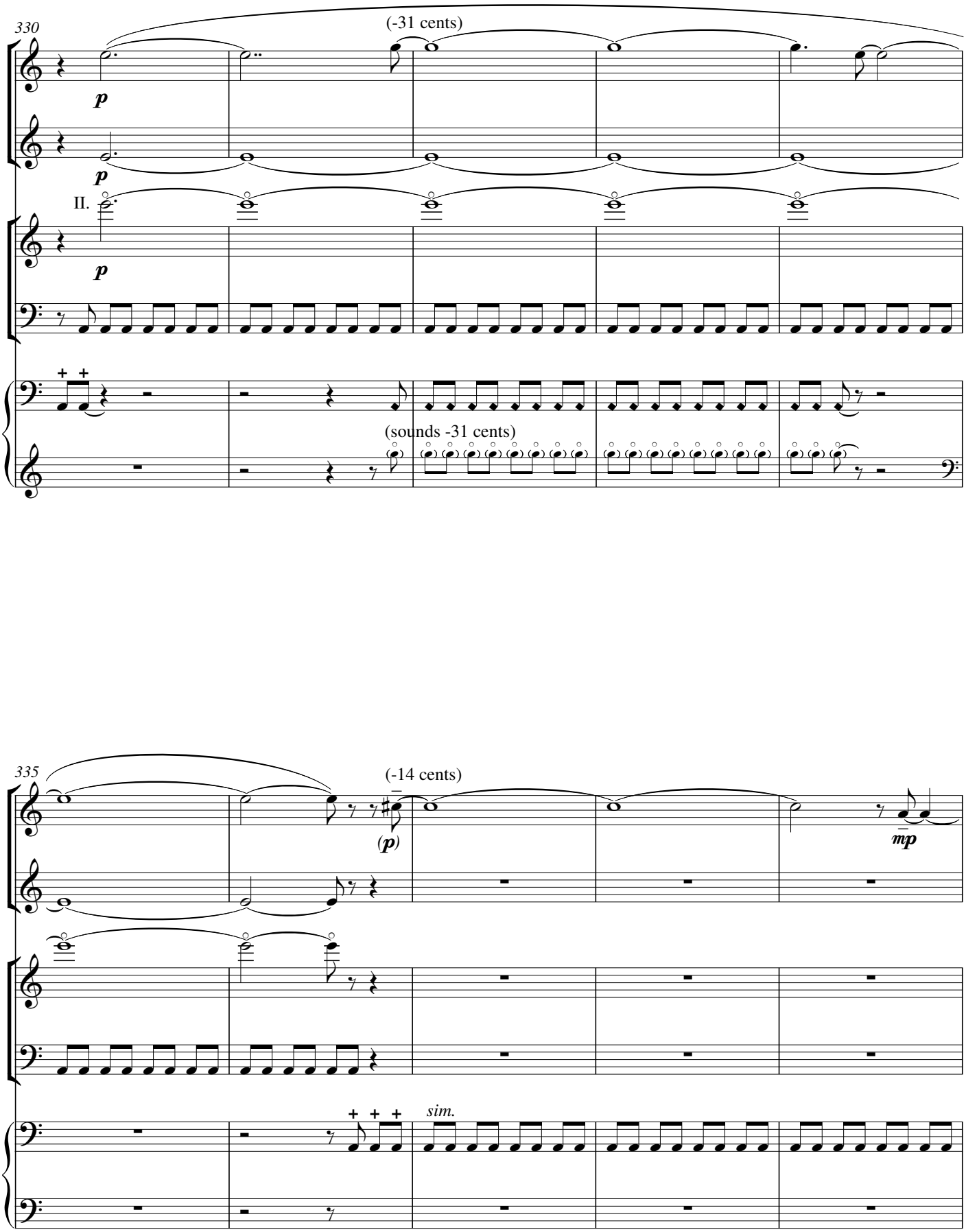

F
305
arco
sul pont.
pp
p
(-14 cents)
mp
arco
pp
p
(-14 cents)
mp
F

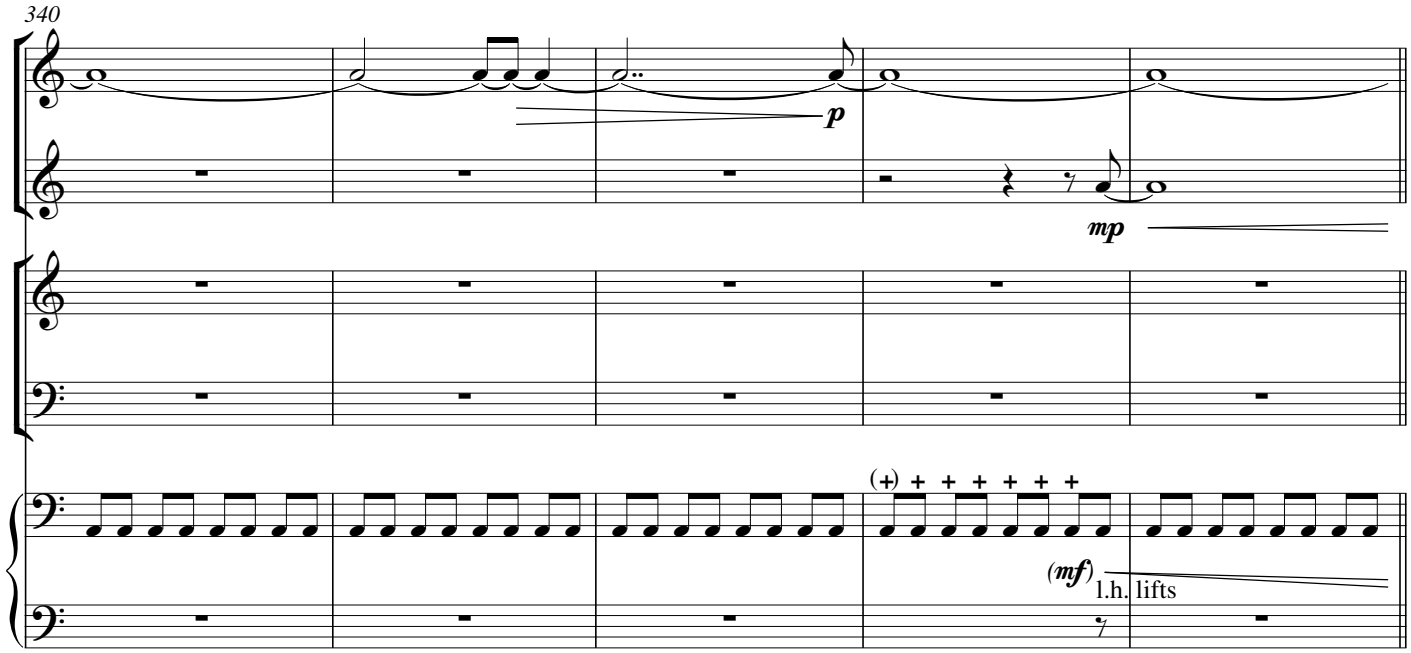

310
(-14 cents)
ord.
p
mp
p
sul pont. (-14 cents)
p
mp
p

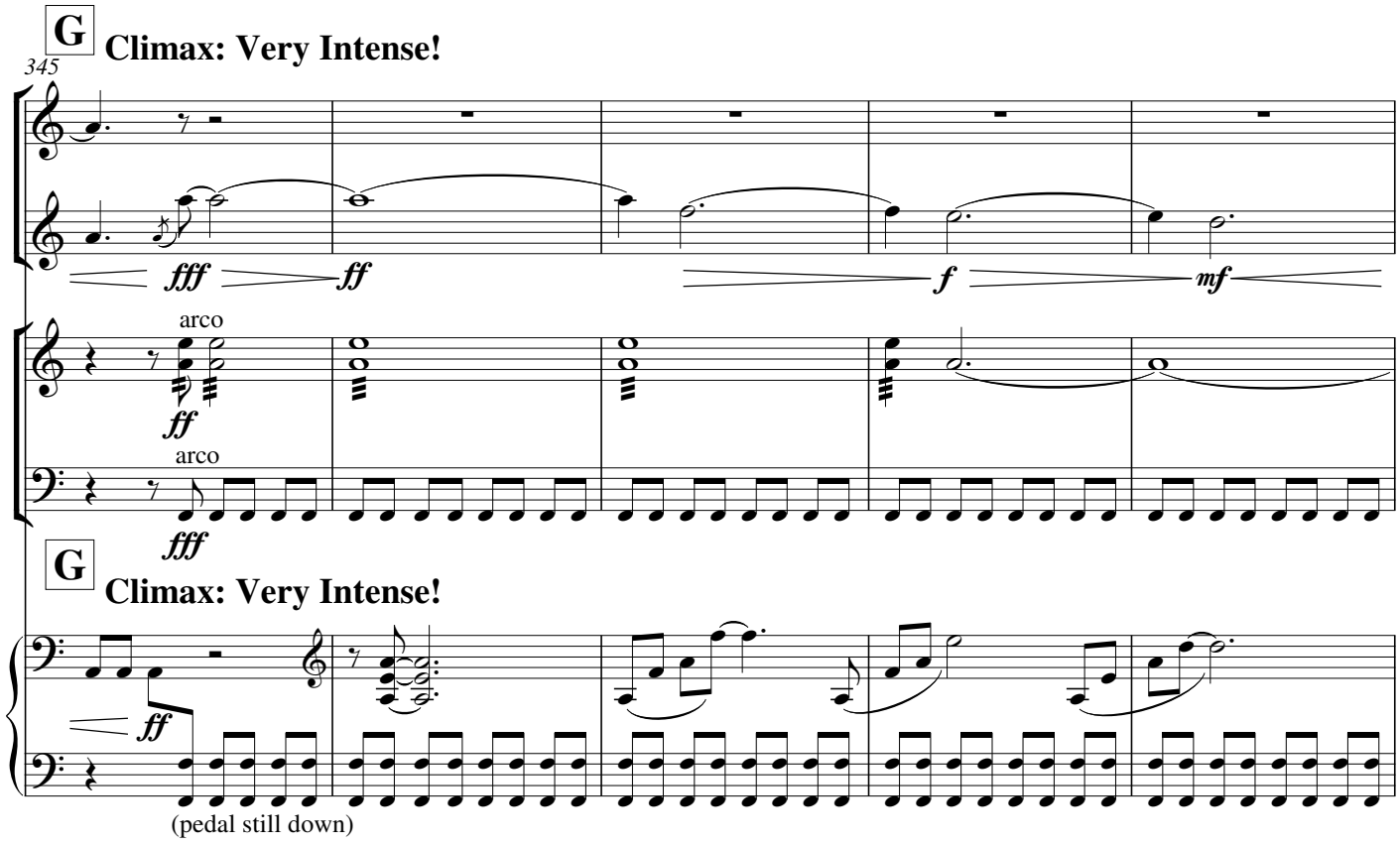

315
p
mf
R
E♭
F♯
8va
(sounds -14 cents)
II.
pp
mp
pp
I.
ord.
(sounds -14 cents)
pp
mp
pp

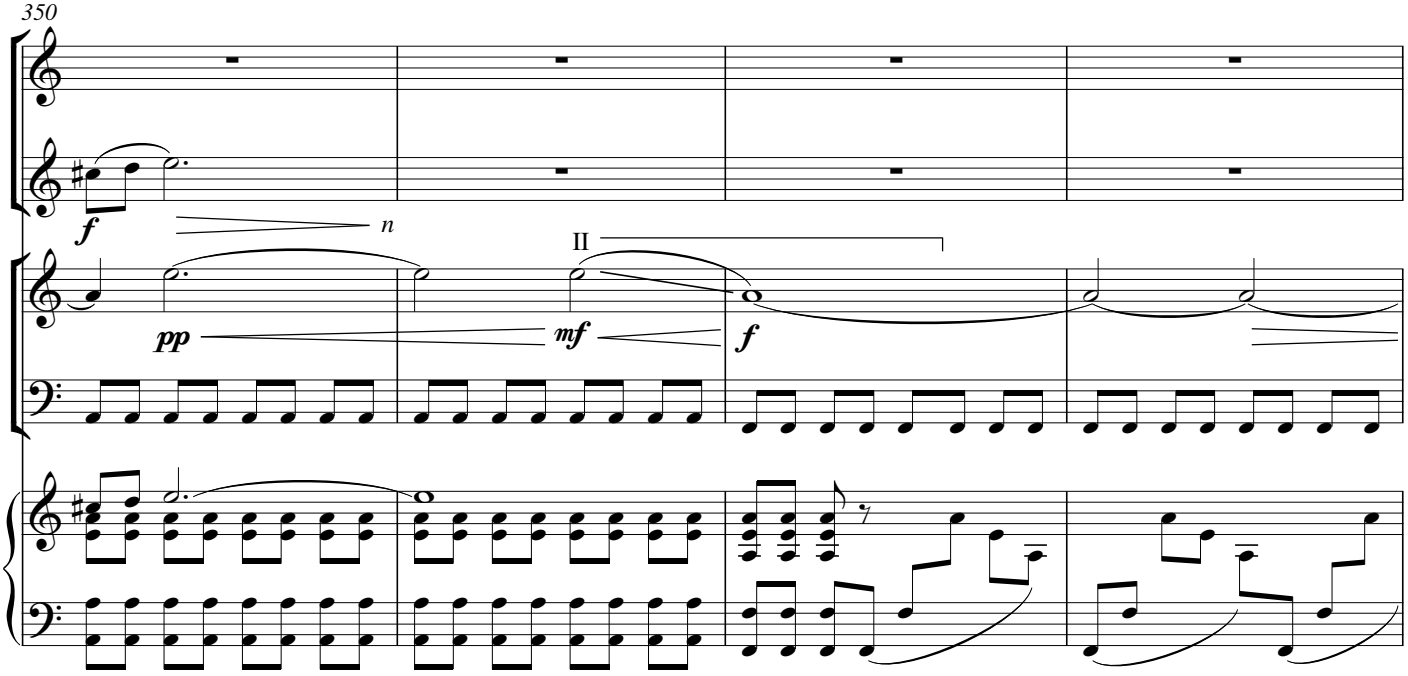

*play microtones w/ alternate fingerings
(not "lipped" down)
(-31 cents) approx. ↓1/6 tone
320
mp
mf
p
(sounds -31 cents)
8va
II.
mp
mf
(sounds -31 cents)
mf

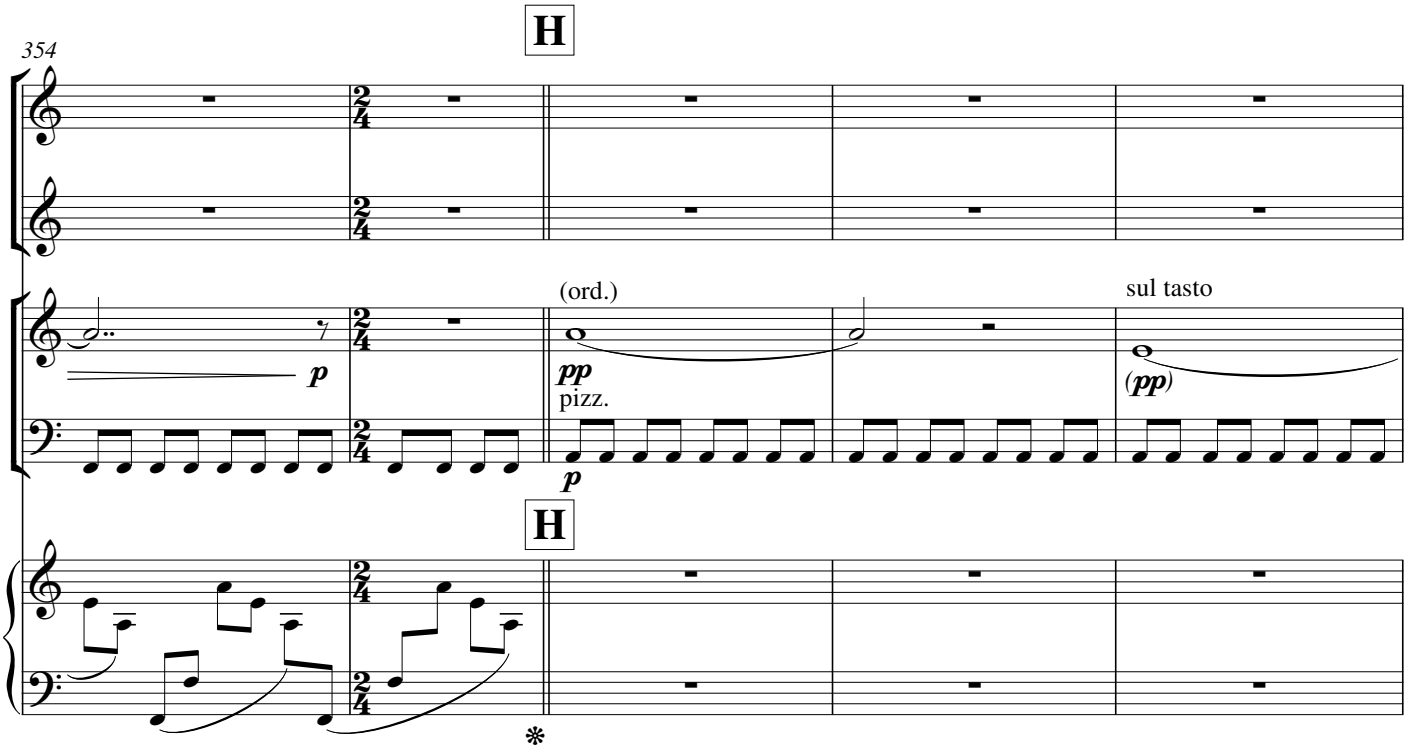

325
p
(8)
p
p
pizz.
mf
(mf)

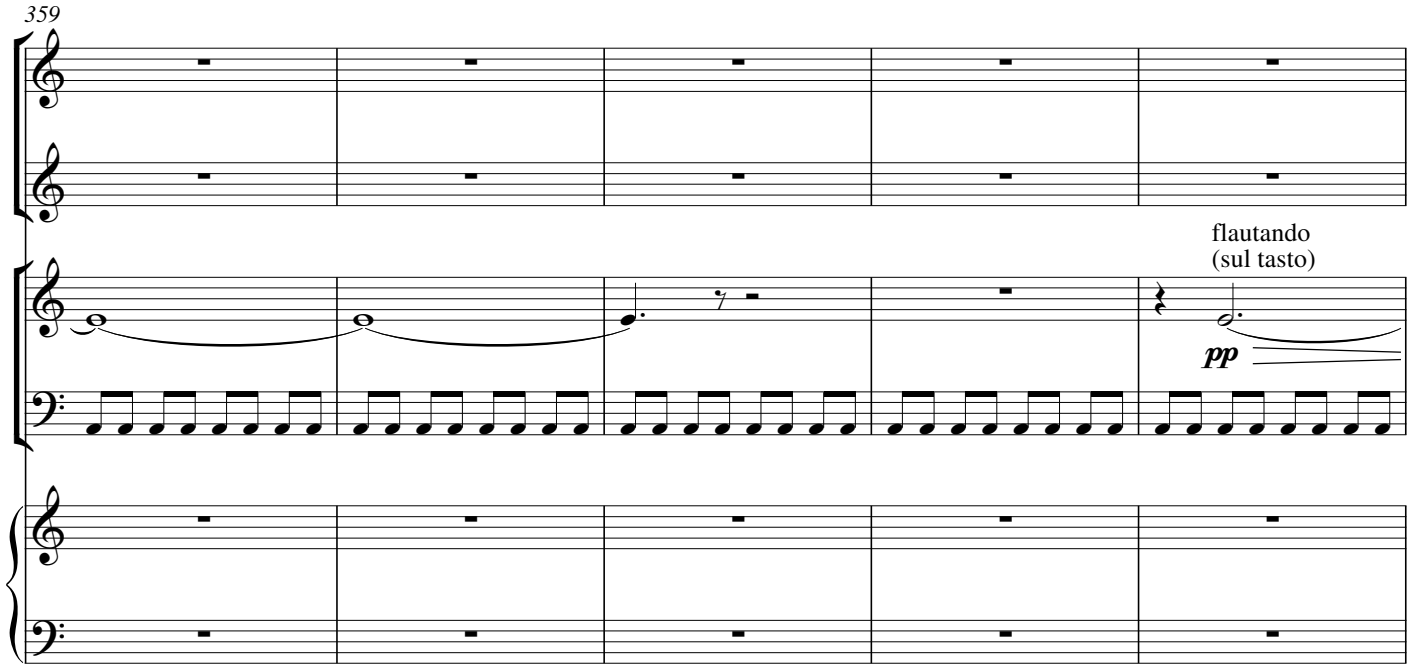

330
(-31 cents)
p
p
II.
p
(sounds -31 cents)
335
(-14 cents)
(p)
mp
sim.

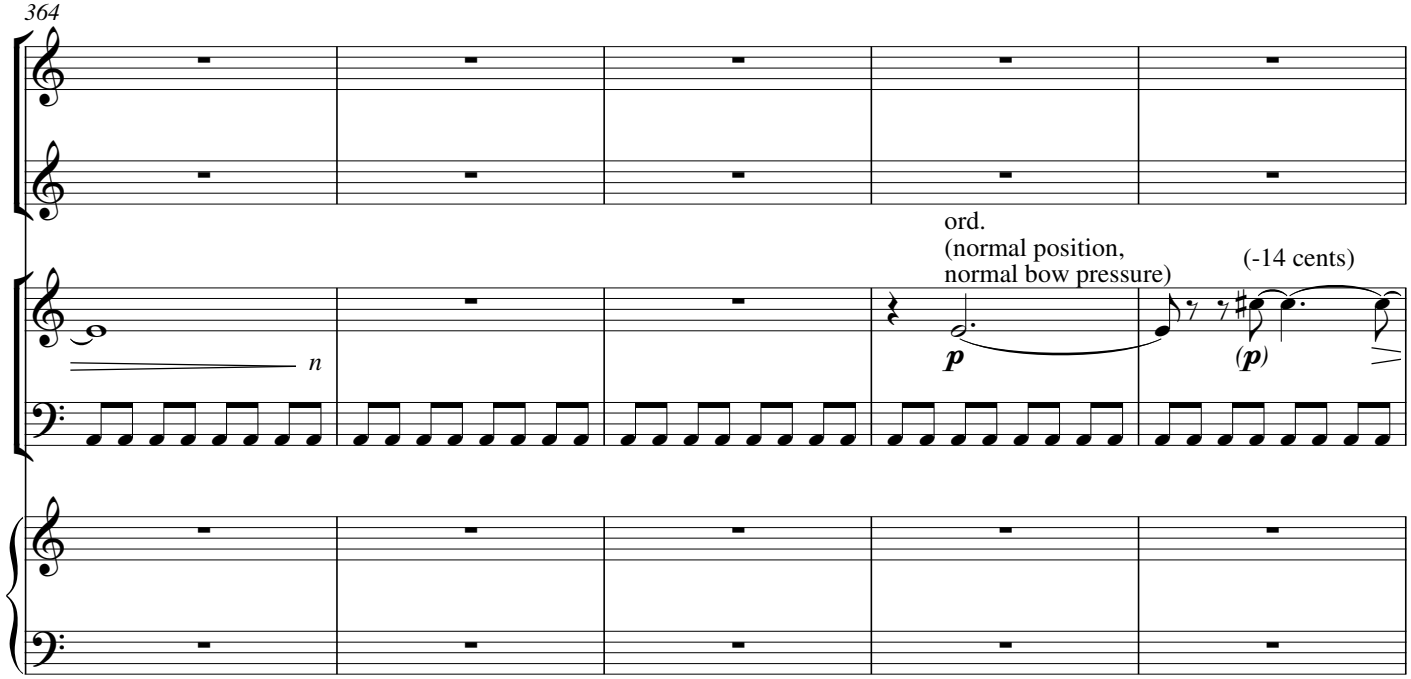

340
p
mp
(mf)
l.h. lifts

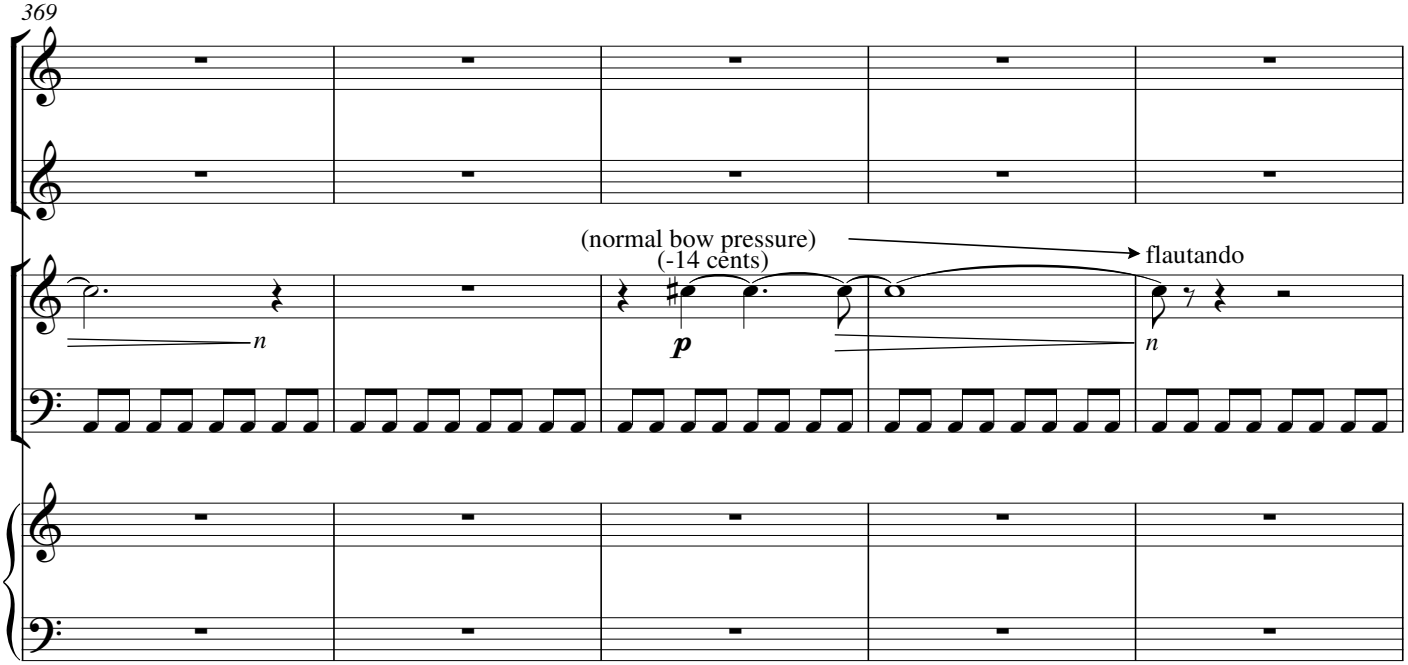

G
Climax: Very Intense!
345
fff
ff
f
mf
arco
ff
arco
fff
G
Climax: Very Intense!
ff
(pedal still down)

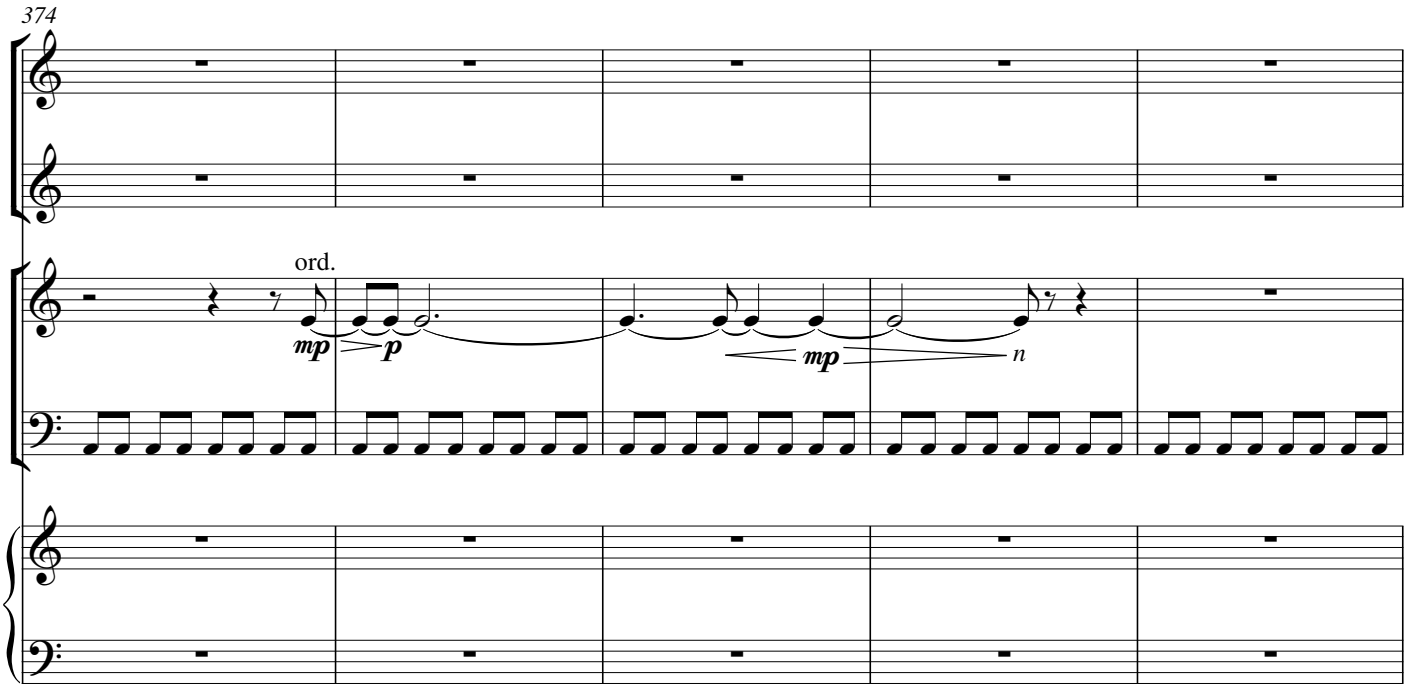

350
f
n
II
pp
mf
f

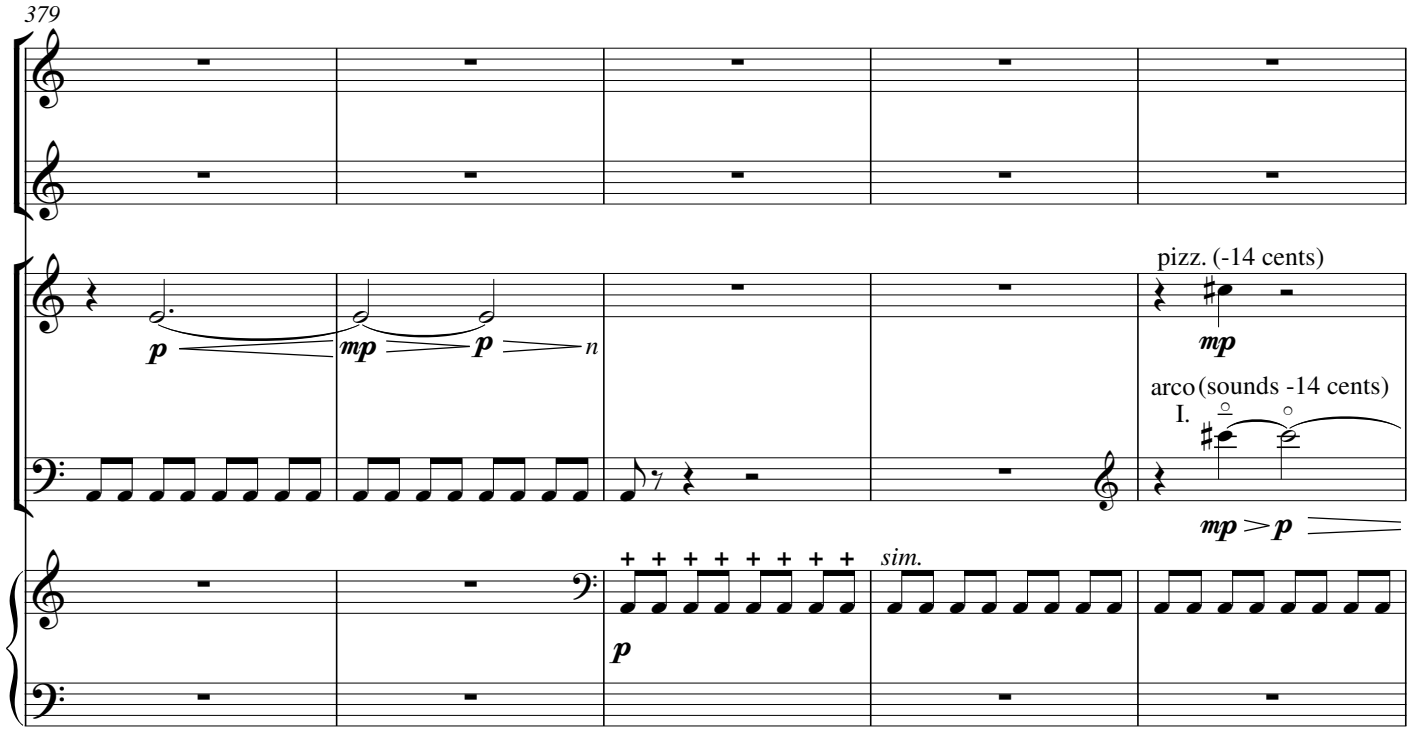

H
354
(ord.)
sul tasto
p
pp
pizz.
(pp)
p
H

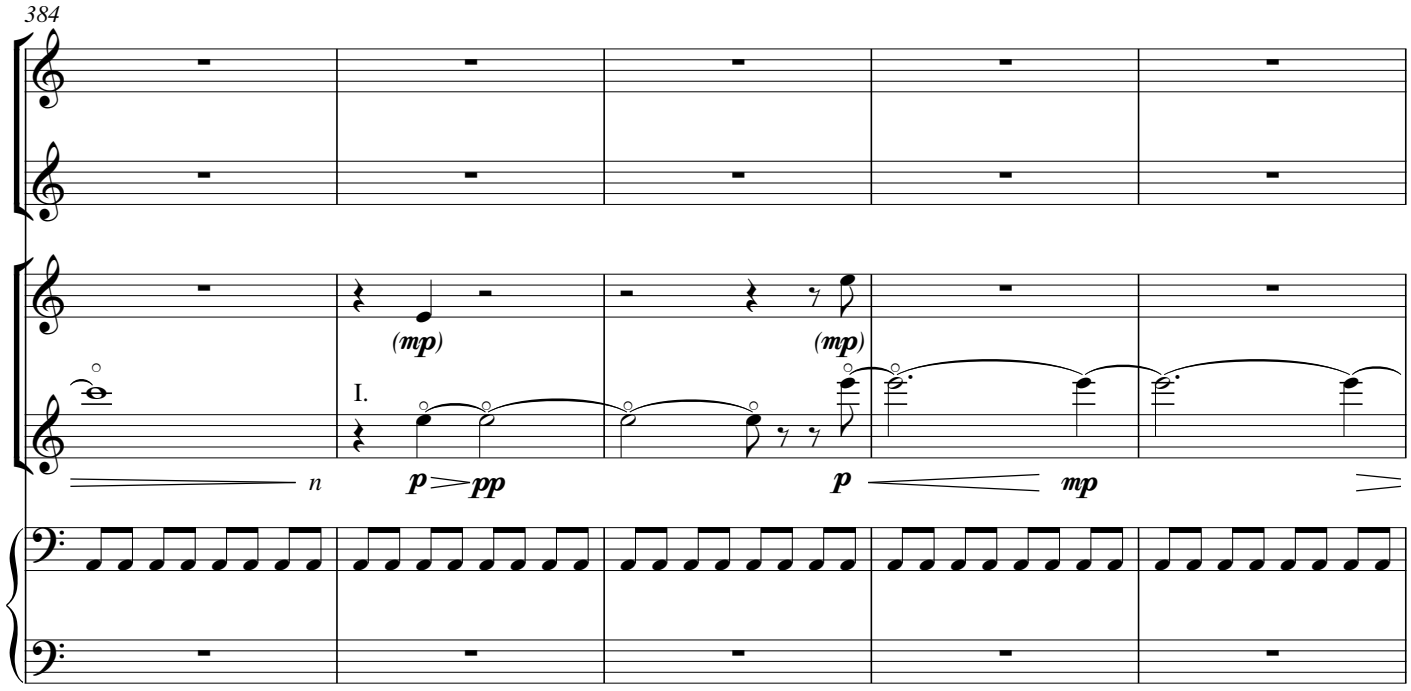

359
flautando
(sul tasto)
pp

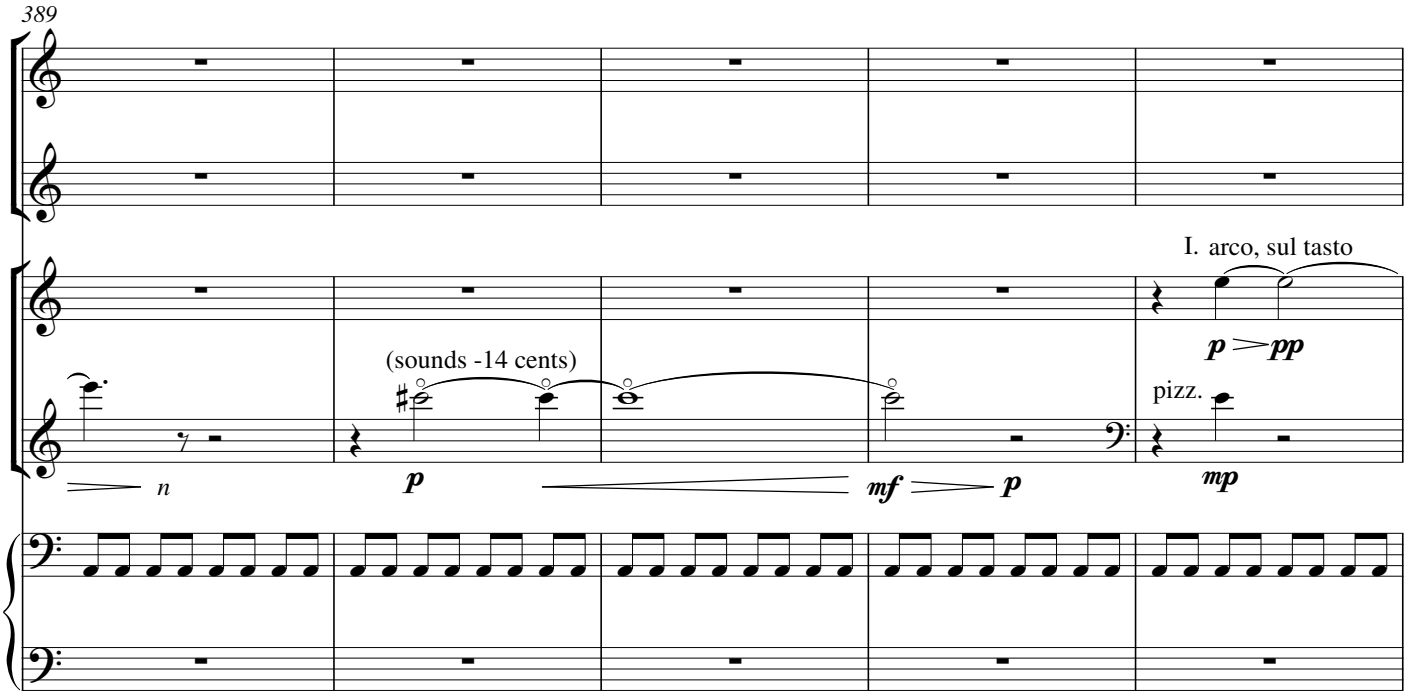

364
n
ord.
(normal position,
normal bow pressure)
p
(-14 cents)
(p)

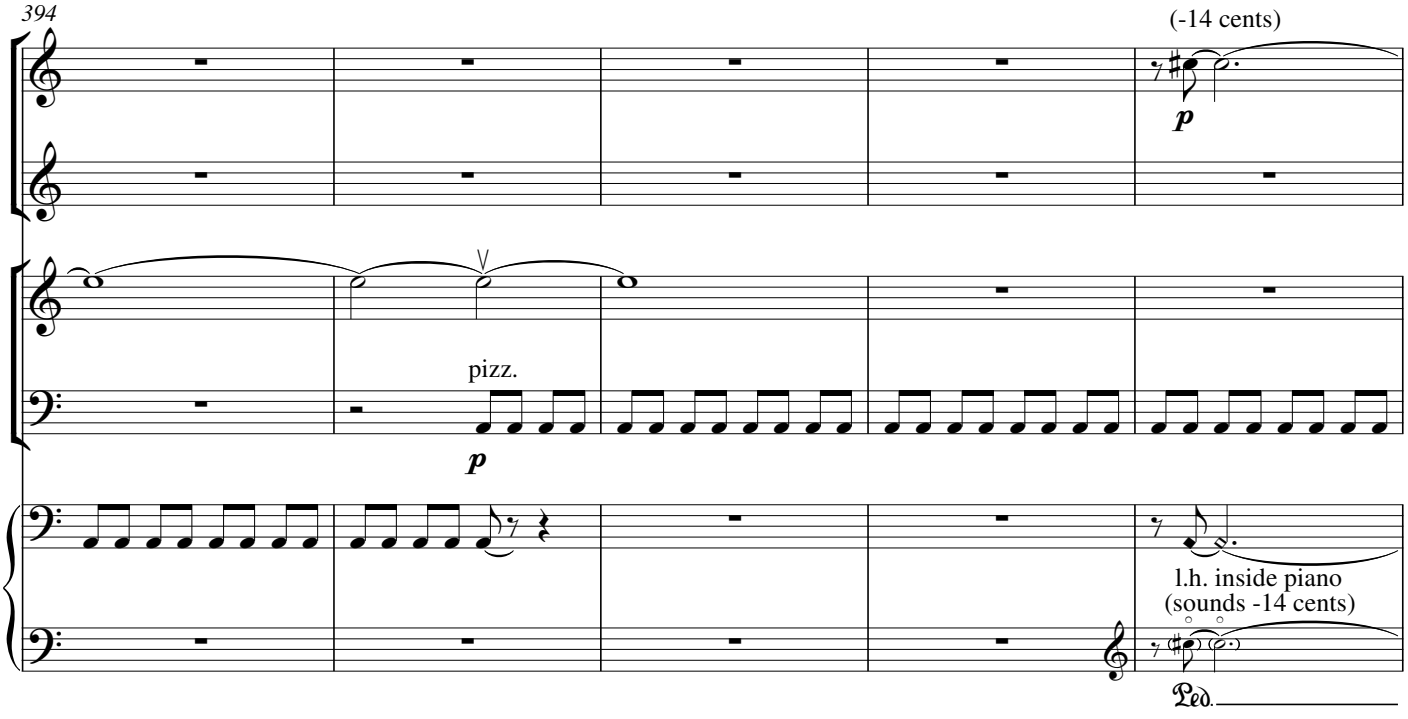

369
(normal bow pressure)
(-14 cents)
flautando
n
p
n

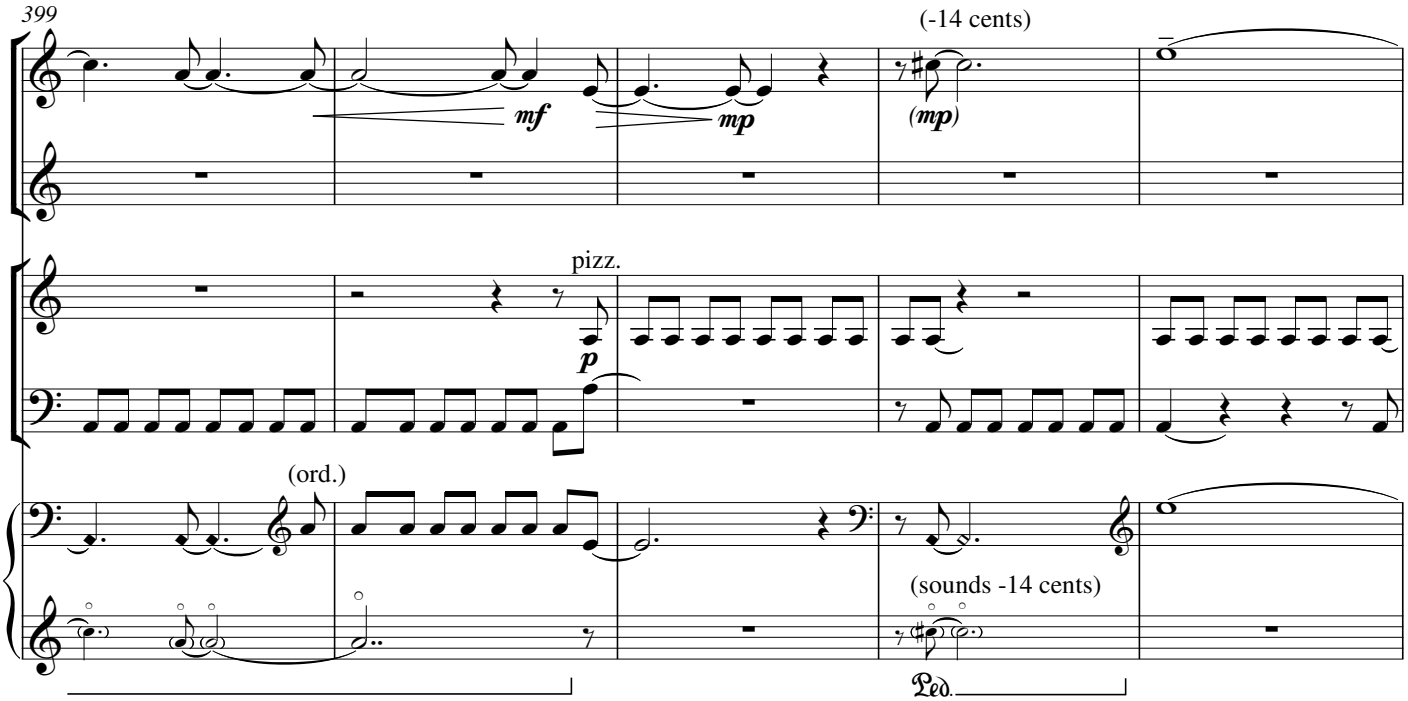

374
ord.
mp
p
mp
n

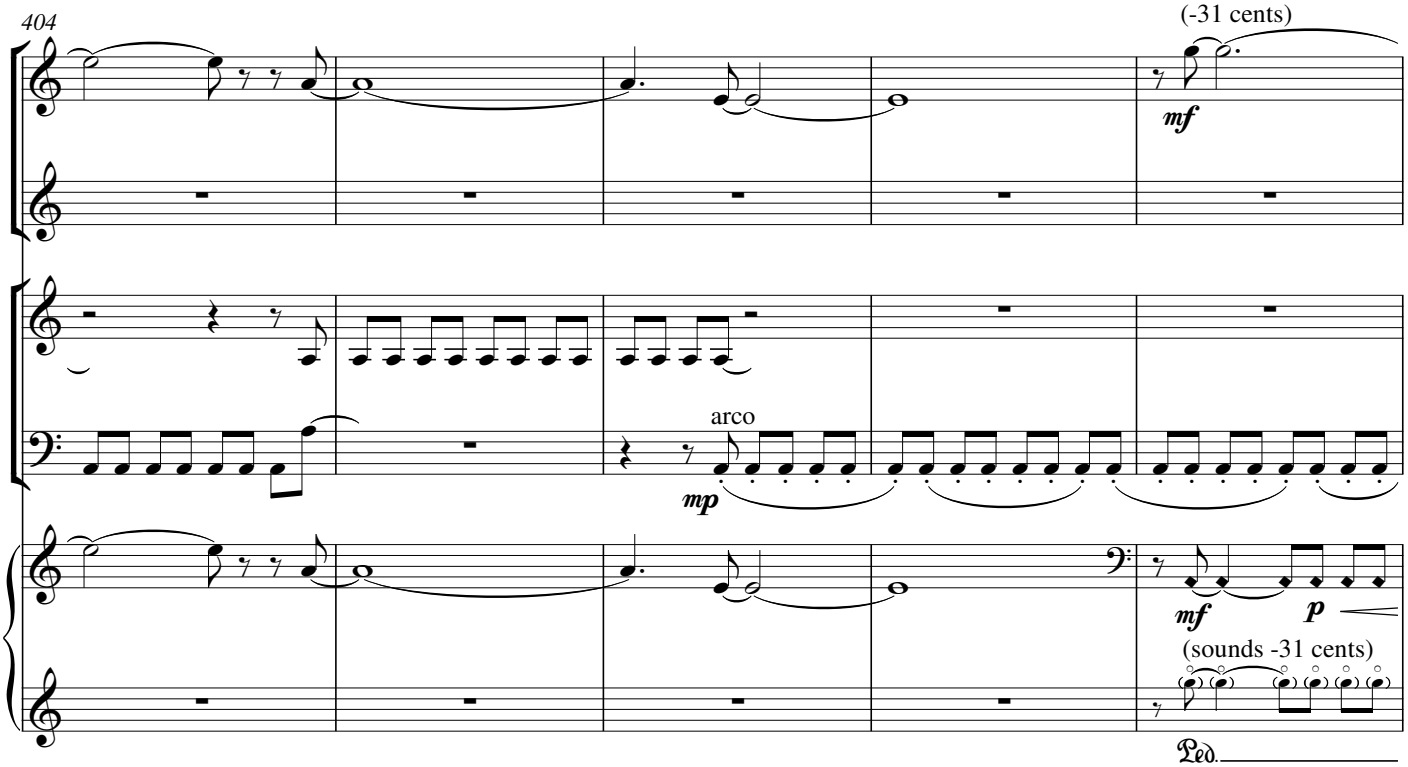

379
pizz. (-14 cents)
arco (sounds -14 cents)
I.
sim.

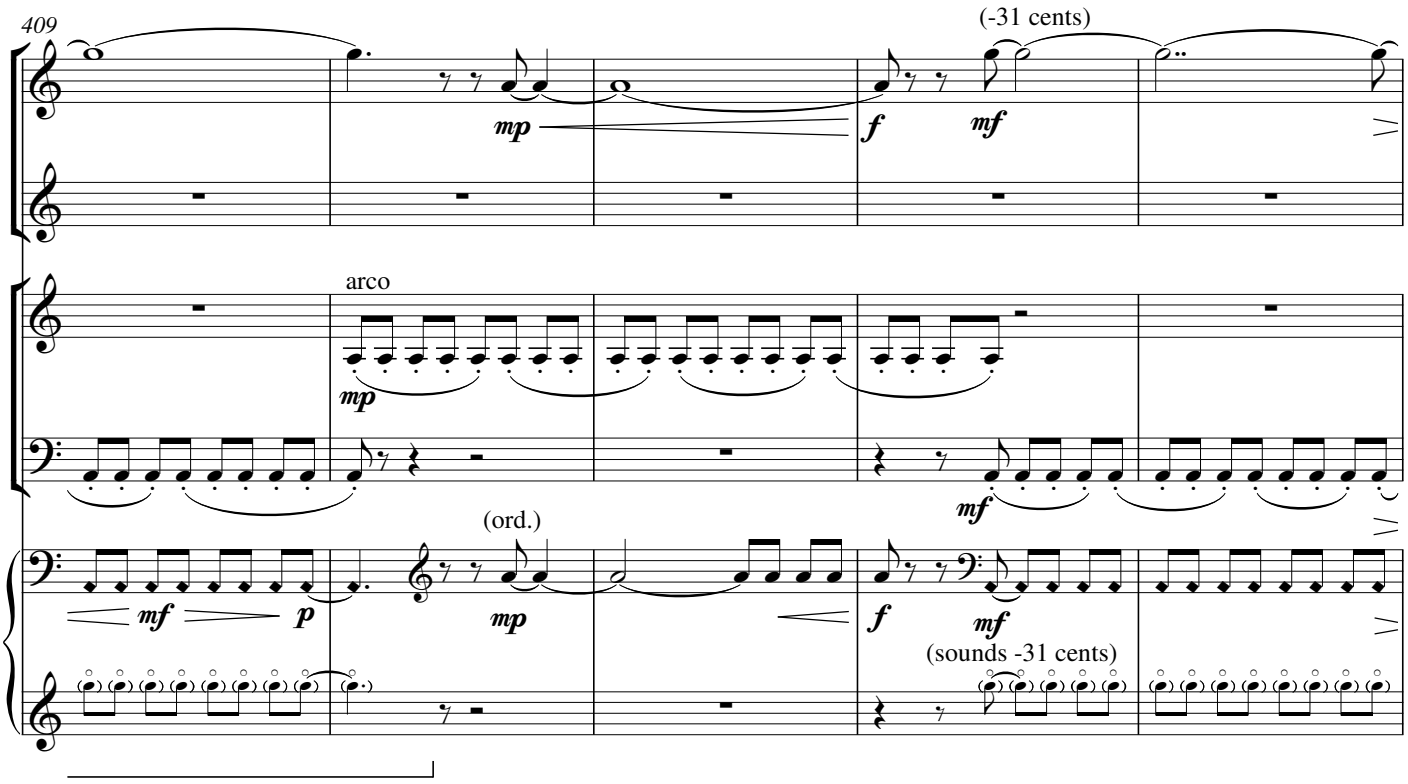

384
I.

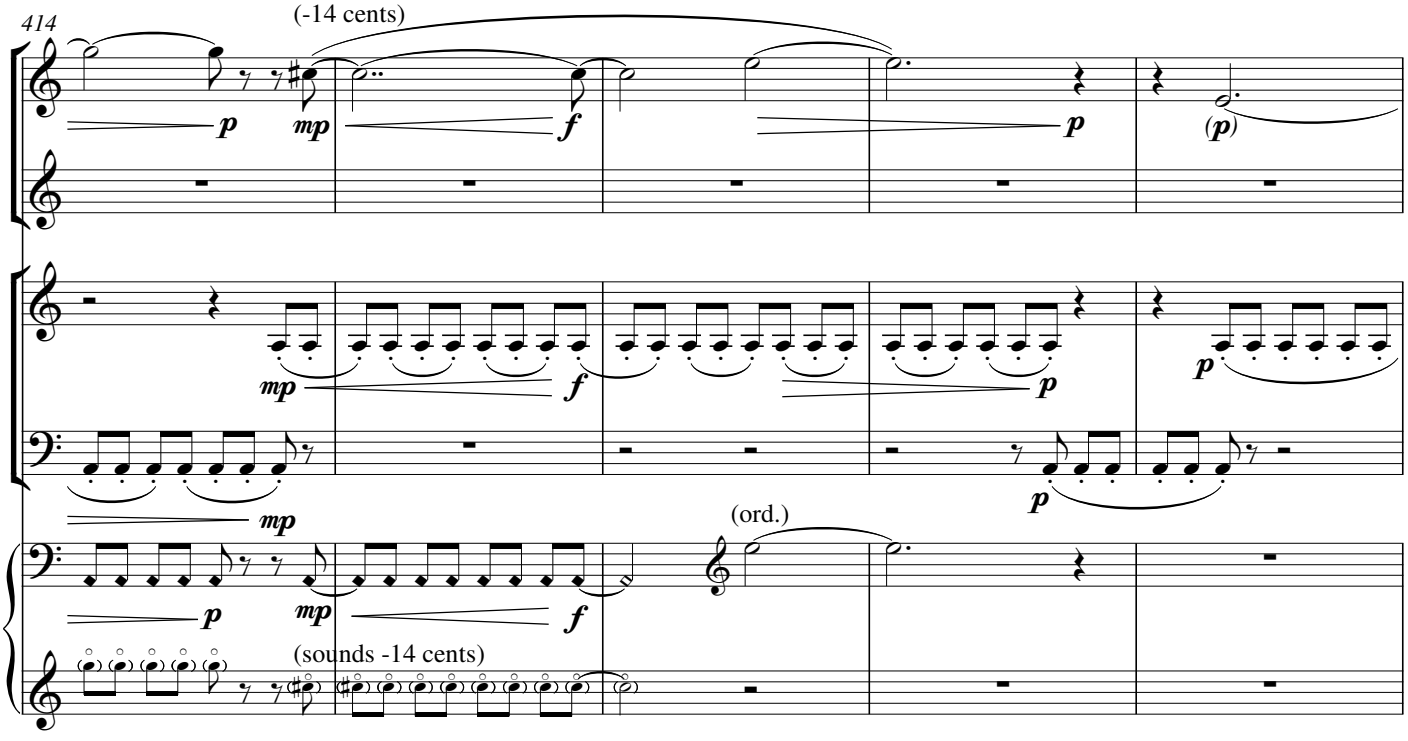

389
I. arco, sul tasto
p > pp
(sounds -14 cents)
pizz.
n
p
mf > p
mp

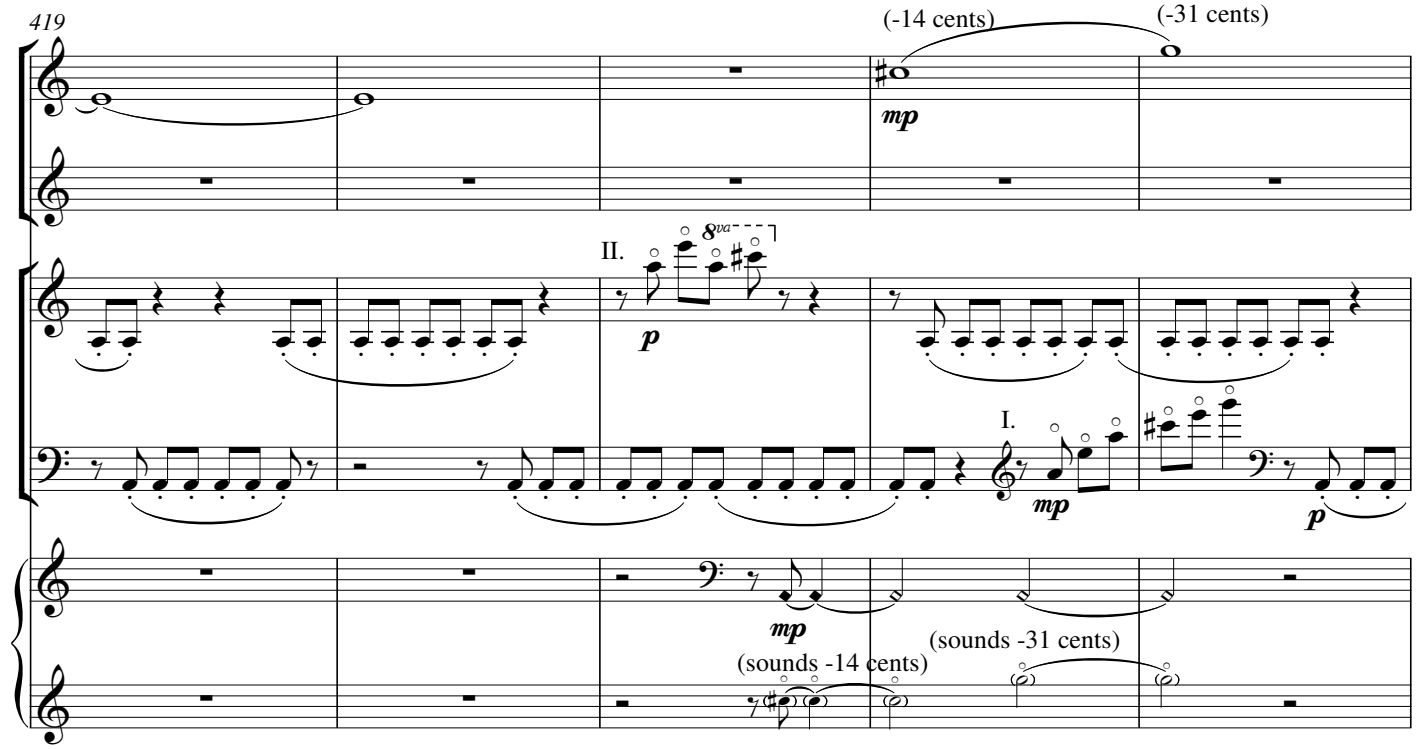

394
(-14 cents)
p
pizz.
p
l.h. inside piano
(sounds -14 cents)
Ped.

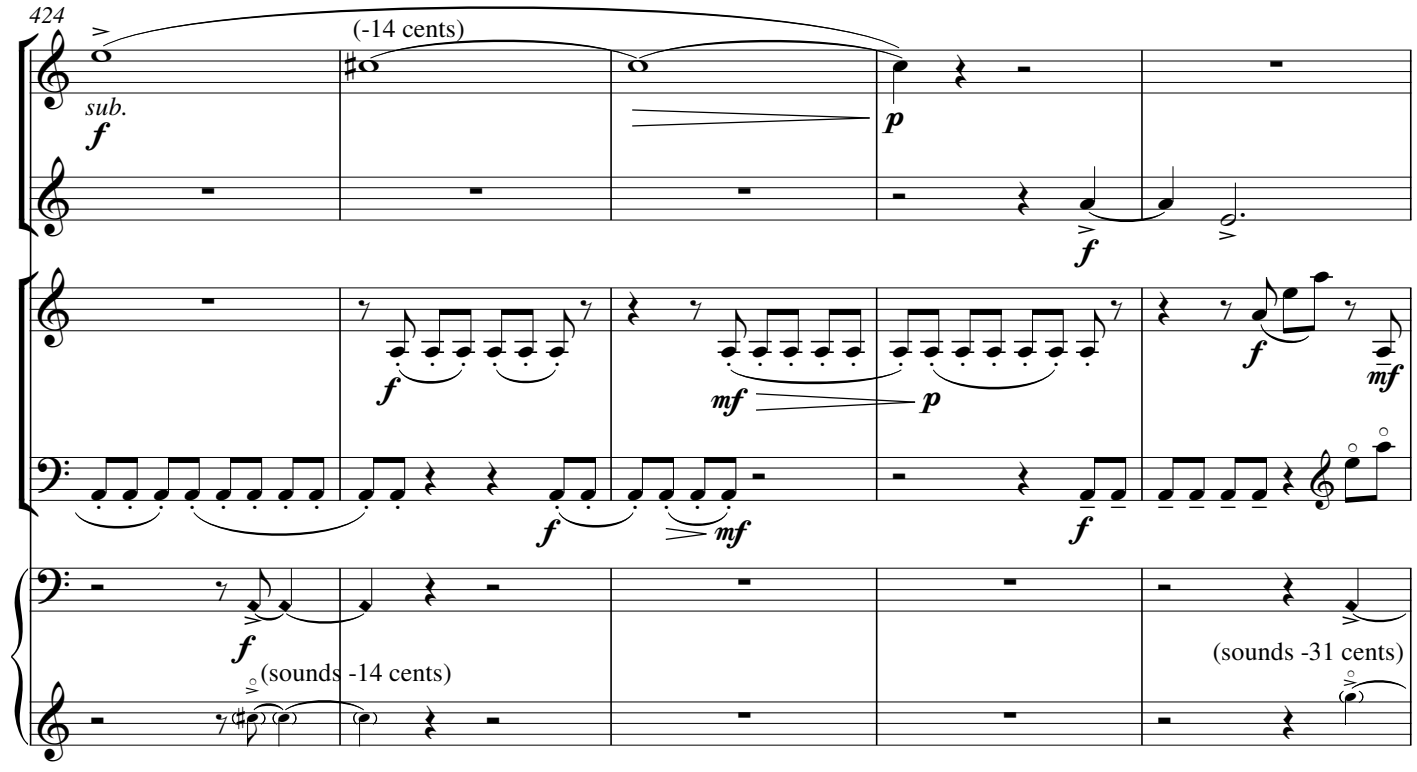

399
(-14 cents)
mf
mp
(mp)
pizz.
p
(ord.)
(sounds -14 cents)
Ped.

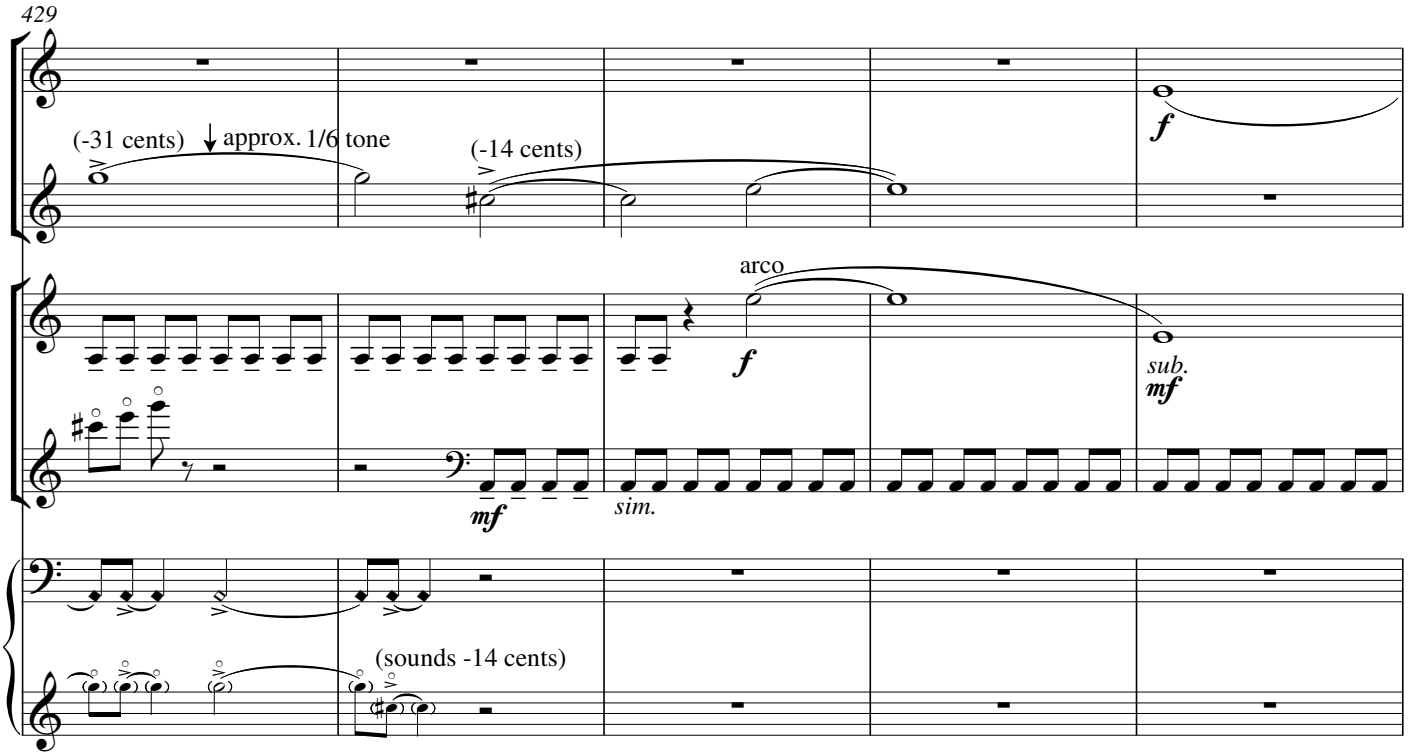

404
(-31 cents)
mf
arco
mp
mf
p
(sounds -31 cents)
Ped.

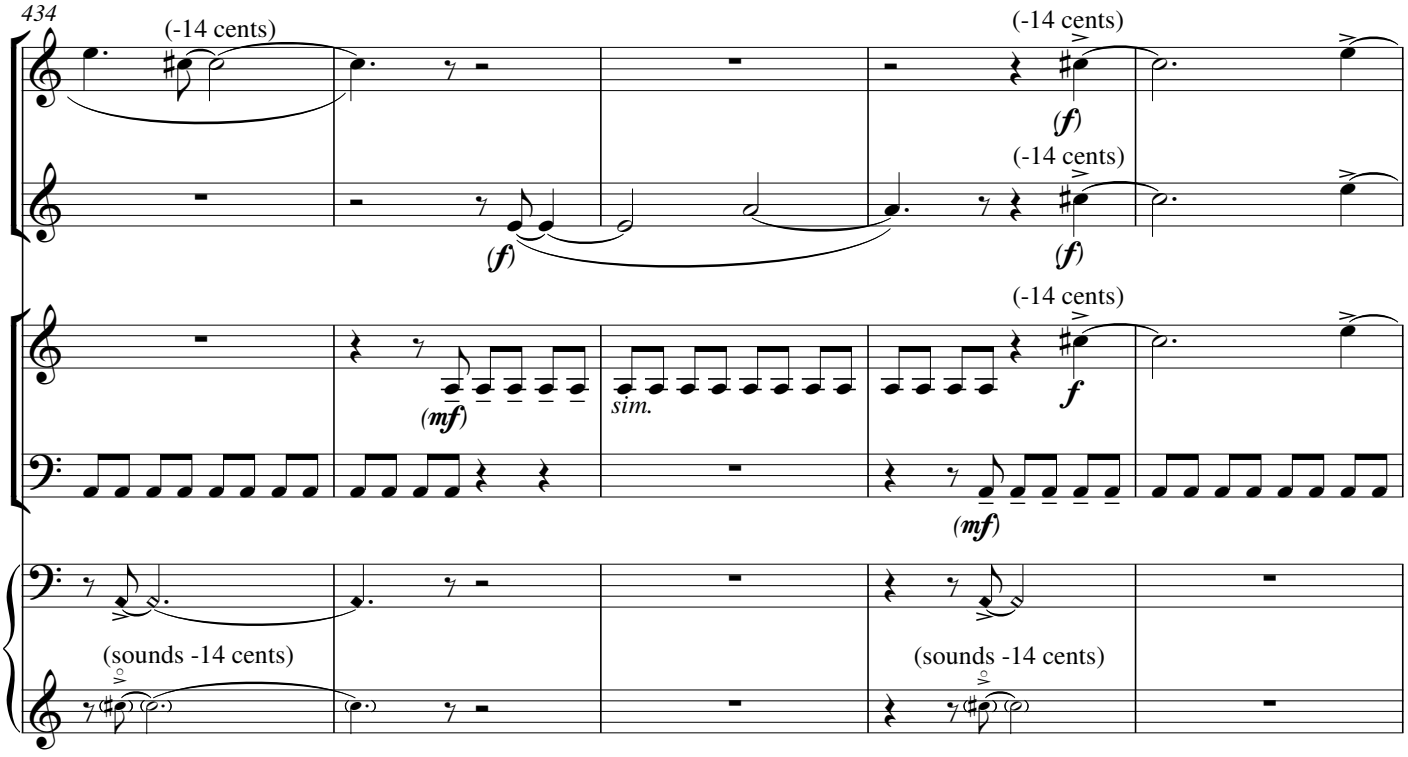

409
(-31 cents)
mp
f
mf
arco
mp
mf
(ord.)
mf
p
mp
f
mf
(sounds -31 cents)

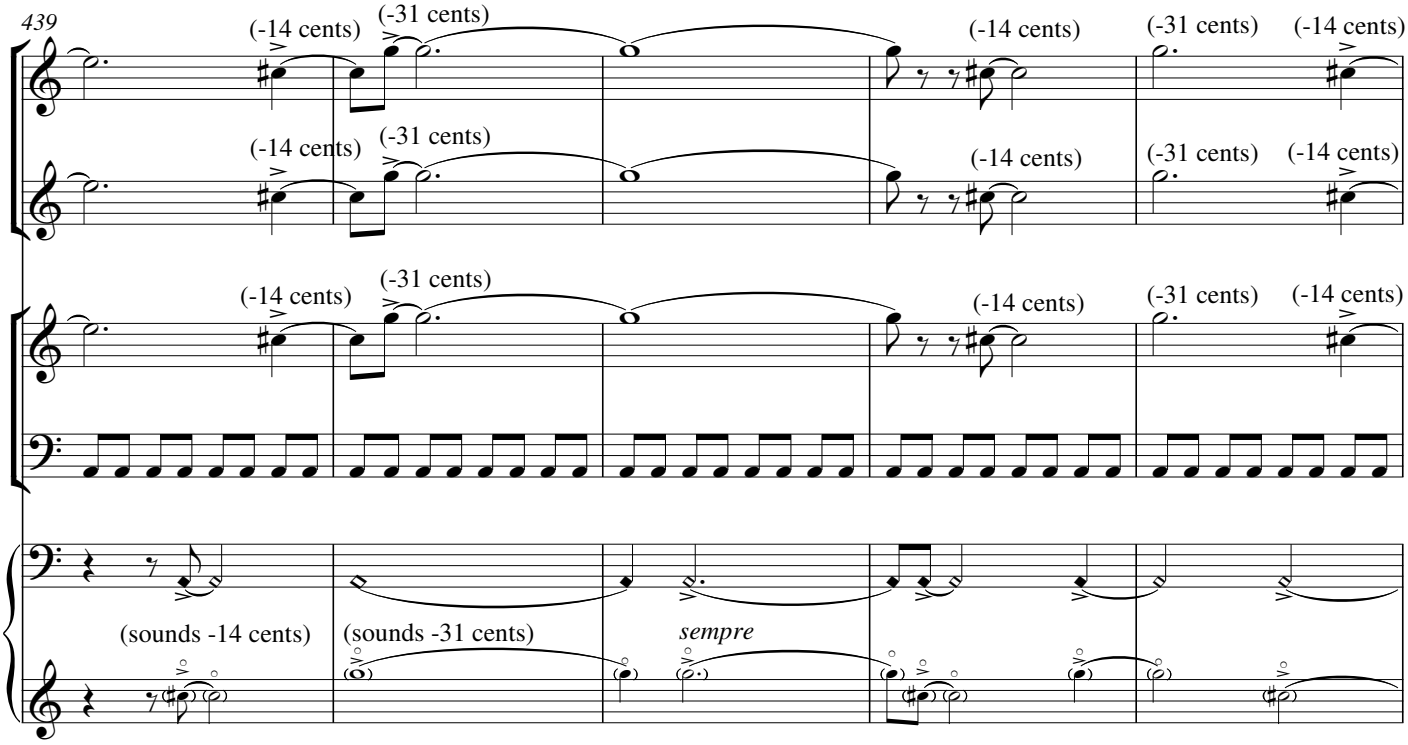

414
(-14 cents)
p
mp
f
p
(p)
mp
f
p
p
mp
p
(ord.)
mp
f
(sounds -14 cents)

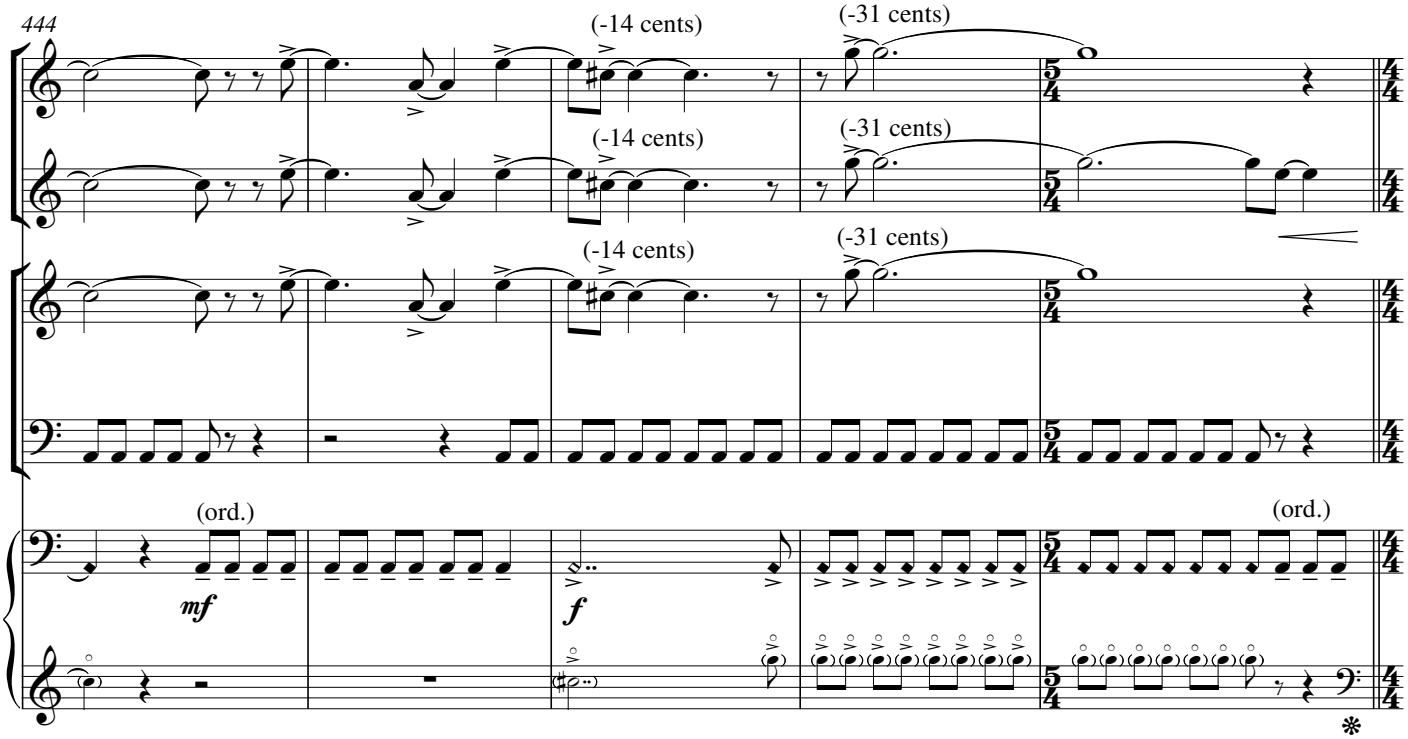

419
(-14 cents)
(-31 cents)
mp
II.
8va
p
I.
mp
p
mp
(sounds -14 cents)
(sounds -31 cents)


424
(-14 cents)
sub.
f
p
f
f
mf
p
f
mf
f
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)
(f)
(-14 cents)
(mf)
sim.
f
(mf)
(sounds -14 cents)
(sounds -14 cents)


439
(-14 cents)
(-31 cents)
(sounds -14 cents)
(sounds -31 cents)
sempre


444
(-14 cents)
(-31 cents)
(ord.)
mf
f

I **Intensely, like m. 24**

449

f

ff

n

f

mf

(f)

arco

mf

f

sim.

I **Intensely, like m. 24**

f

sim.

Ped.

454

mf

f

n

sub.

p

f

p

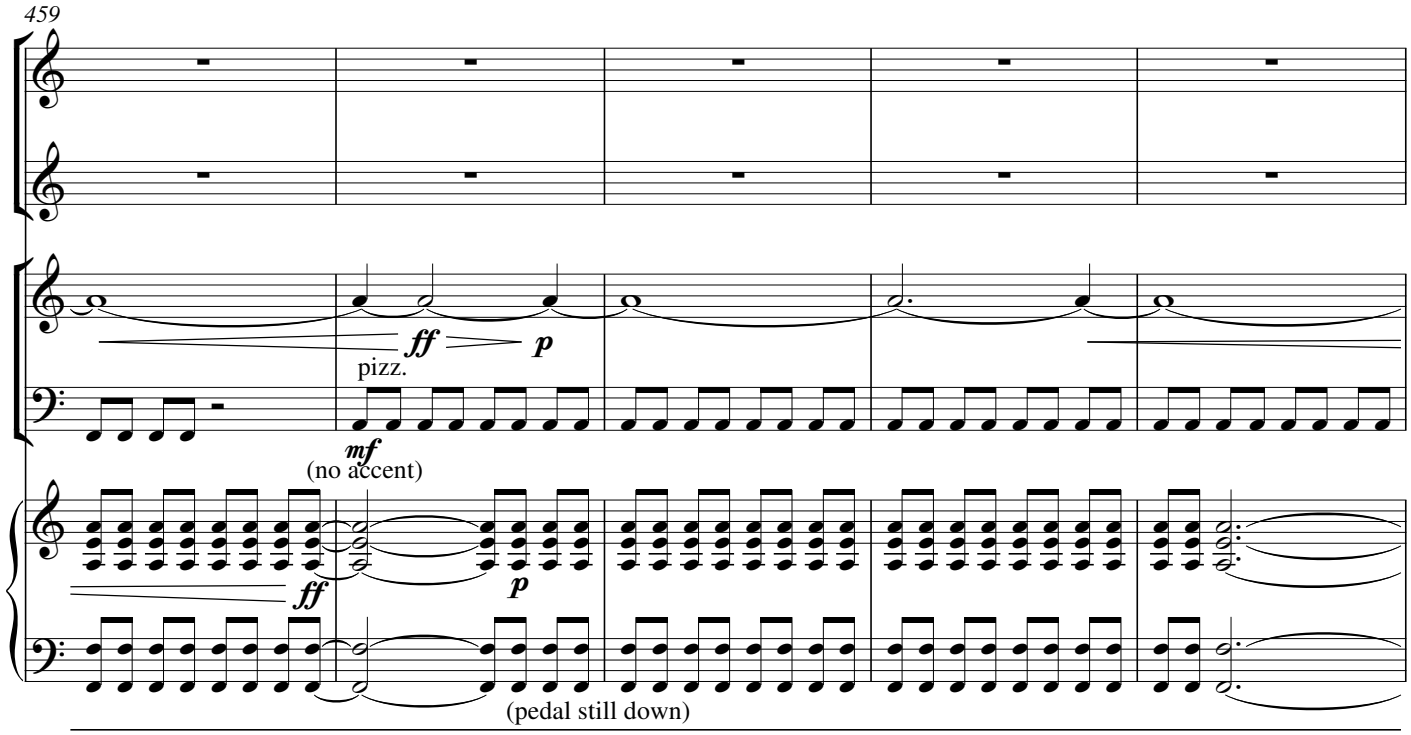
p

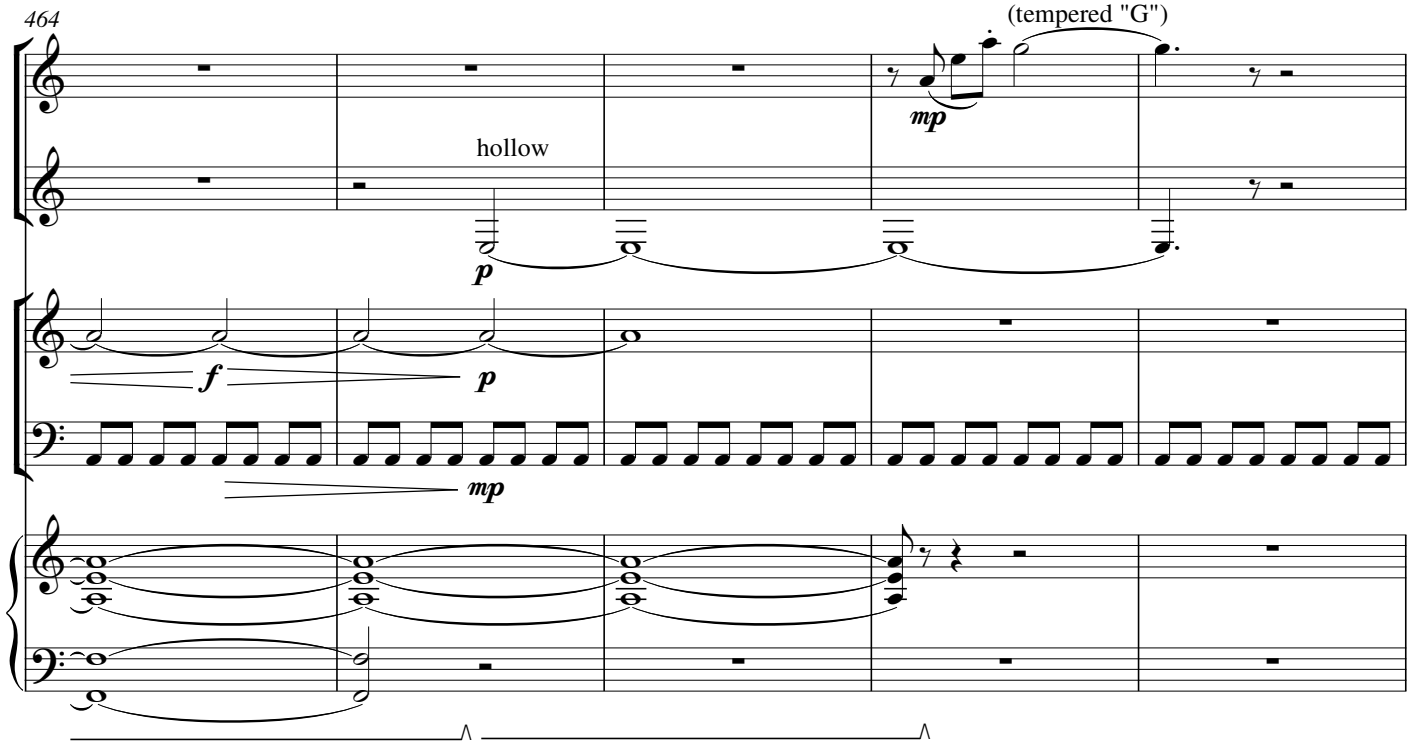
mf

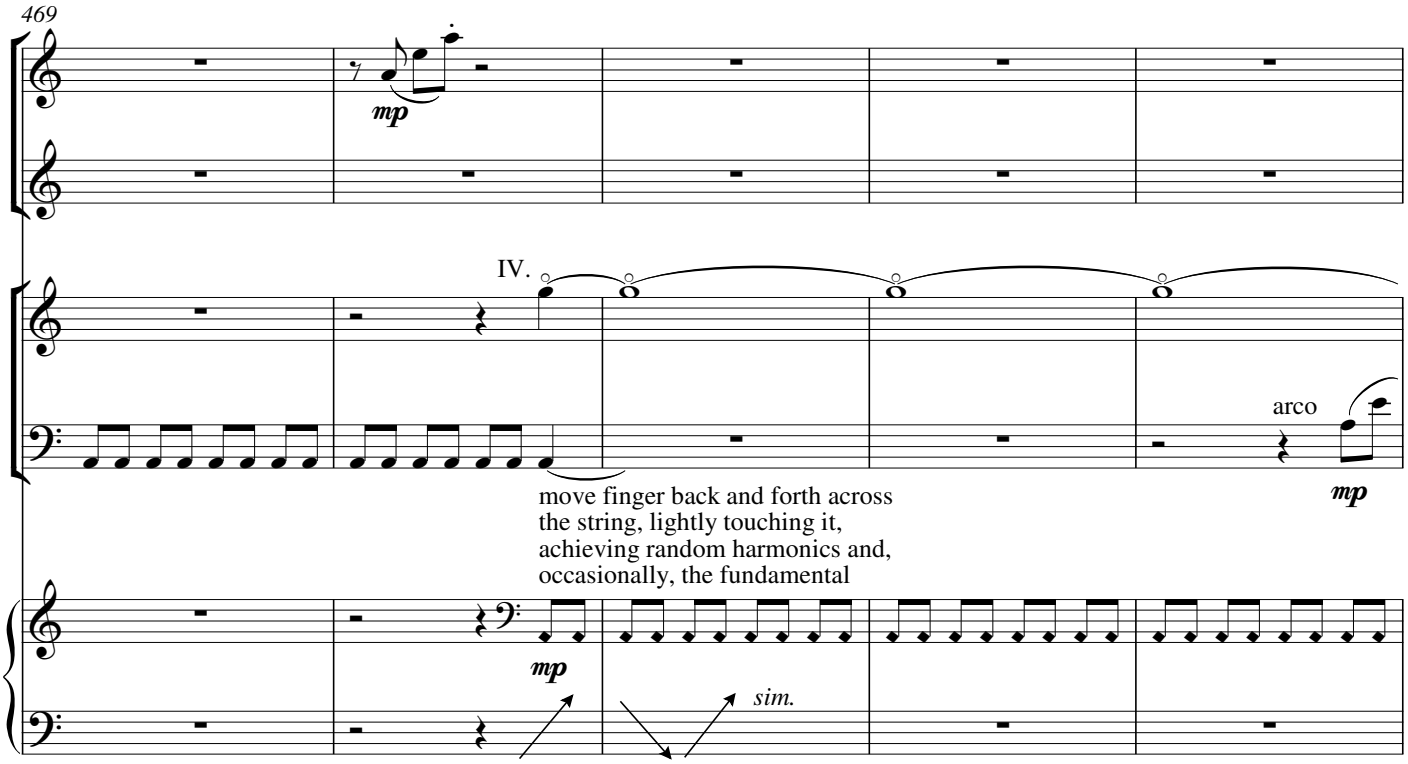
f

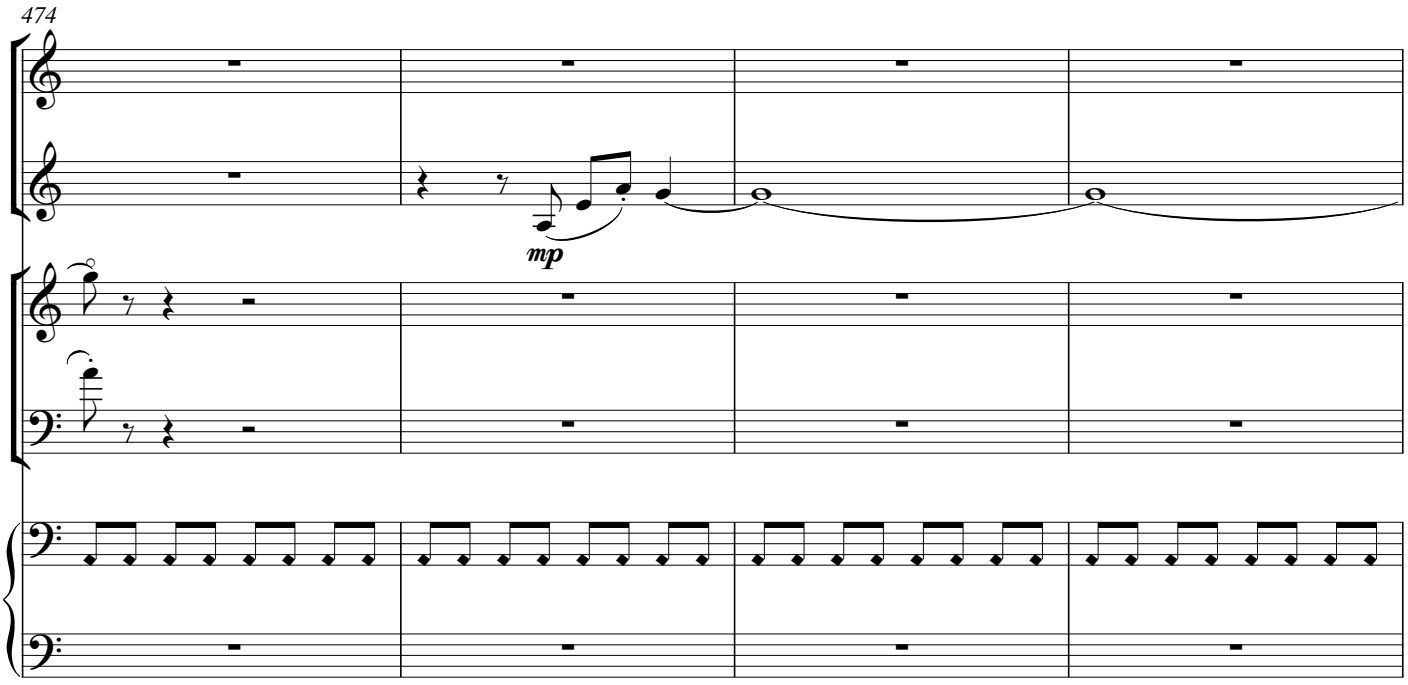
(f)

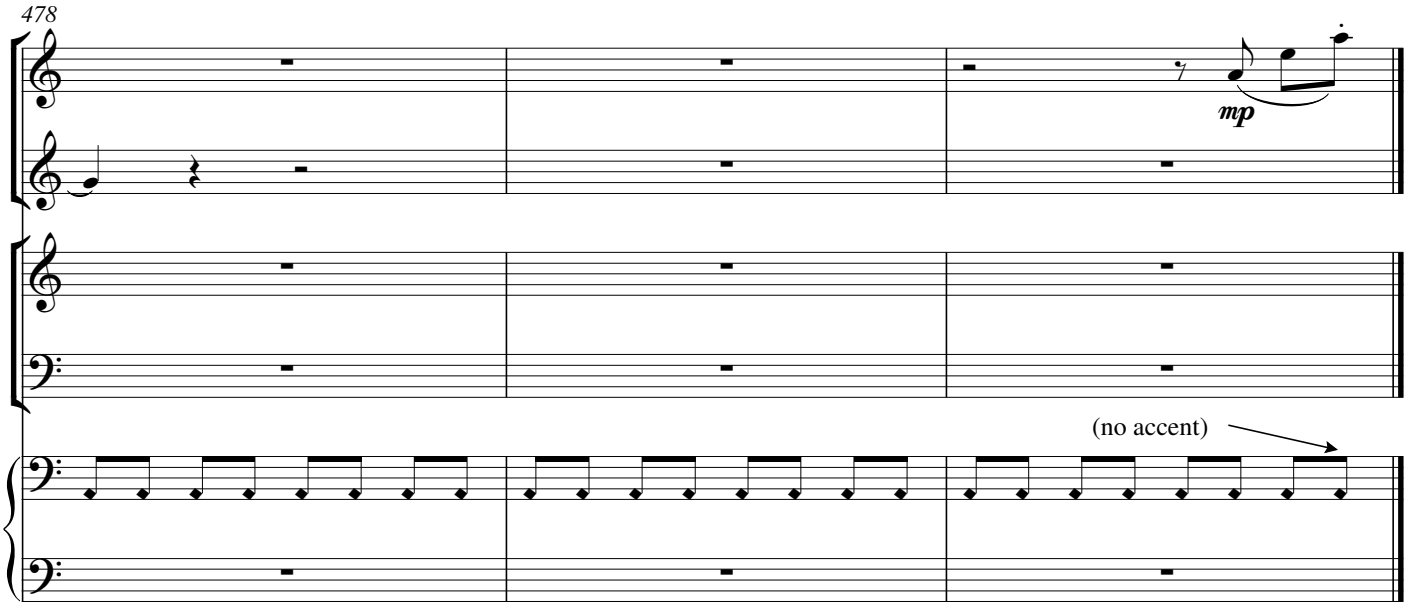
mf


459
ff
p
pizz.
mf
(no accent)
ff
p
(pedal still down)


464
(tempered "G")
mp
hollow
p
f
p
mp


469
mp
IV.
arco
mp
move finger back and forth across
the string, lightly touching it,
achieving random harmonics and,
occasionally, the fundamental
mp
sim.


474
mp


478
mp
(no accent)