

Full Score

Jeff Smith

not here, not now

Notes

"not here, not now" is written as a response to Mark Applebaum's Theme in Search of Variations III. The piece also serves as a movement of a piano work which has been under construction for a couple years now (if Ives can add the flute to his Concord Sonata, then so can I).

The piece uses the resonance of the piano with projected overtones from the open bass strings. As such, the piece is subtle, and the piano must be extremely light and pianissimo for the overtones to sound.

The pedal work, in particular, requires much care. Note that the lower bass strings are to remain open throughout the piece, and hence will require the sostenuto pedal. The pitches in the lower bass don't sound, but rather remain open. Flute and other piano gestures will excite these open strings. The damper pedal markings mandate that the damper be released slowly. So, you should not interpret the "pedal up" marking to be strict whatsoever. Instead, this notation indicates when you begin to slowly dampen the set of strings that will not remain open with the sostenuto pedal, namely the lower base strings. Half pedals are often required in sections to partially dampen non-sustained strings, giving some weight to the open bass strings.

The flautist needs to play with the flute projecting into the piano to maximize the resonance of the open strings from the flute, at a standard angle of performance. The piano lid should be open to its standard position.

Alto Flute part sounds one perfect 4th lower than notated.

The structure of the piece follows a poly-tonal progression against its inversion and retrograde. Certain resonant frequencies and pitches are developed at moments through the application of the techniques as described above.

not here, not now

jeff smith

Lento espressivo ♩ = 28

project flute into piano strings
sempre senza vibrato

Alto Flute

mp *ppp*

Lento espressivo ♩ = 28

pp

8vb
Ped.

5

A. Fl.

p

pp tenuto

Ped. *
release ped. slowly
to transition sustain

8

A. Fl.

mf *p* *mp*

mp *p* *pp* *ppp*

15^{ma} 15^{ma}

Ped. half pedal

release ped. ... Ped.

12

A. Fl. tenuto - - - - -

Pno. *pp* tenuto - - - - - *p* *mf*

half pedal _____ *

Doppio movimento ♩ = 56

15

A. Fl. *mp*

Doppio movimento ♩ = 56

Pno. *p*

8^{vb} Ped. half pedal _____ *

18

A. Fl. *f*

Pno. *f*

half pedal _____ *

Largo ♩ = 38

19

A. Fl. *subito p*

Pno. *Largo ♩ = 38*
pp

8^{va} Ped. * Ped. *

20

A. Fl. *> pp*

Pno. *rubato*
liberamente, leggero
15^{ma}
pp

(8) Ped.

22

A. Fl.

Pno. (15) 8^{va}

(8) Ped. *

25

A. Fl.

Pno.

p

pp

liberamente, leggero

15^{ma}

27

A. Fl.

Pno.

pp

8^{va}-1

(15)

30

A. Fl.

Pno.

mp

ppp

Lento espressivo ♩ = 28

ppp 8^{va} Led.

33

A. Fl.

Pno.

Ped.

Musical score for measures 33-34. The flute part (A. Fl.) has rests. The piano part (Pno.) features a melodic line in the right hand and a dense chordal texture in the left hand. A pedal point is indicated in the bass clef.

34

A. Fl.

Pno.

rit.

p *pp*

rit.

*

Musical score for measures 34-35. The flute part (A. Fl.) has a melodic line with dynamics *p* and *pp*. The piano part (Pno.) has a rhythmic accompaniment. A ritardando (*rit.*) is marked above the piano part. An asterisk (*) is placed below the piano part.