FIGURES IN BAS-RELIEF

for flute, oboe, cello, percussion, and piano

ADAM SCOTT NEAL

Program Note:

Bas-relief sculptures allow multiple vantage points without distorting the subject's image. The shadows created by changing lighting conditions will also emphasize or hide different aspects of the work. *Figures in Bas-Relief* works in a similar manner, except that changing lighting conditions are exchanged for changing intrumentation. This piece is a series of chords based upon frequency analyses of gongs. Each of the chords are extended for some time, but the instruments in the ensemble are continually exchanging pitches and are playing independently of each other, creating a somewhat hazy and unfinished impression of the chords.

Performance Notes:

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2. The movements can be played in any order. However, it is preferable not to play Movement C first.

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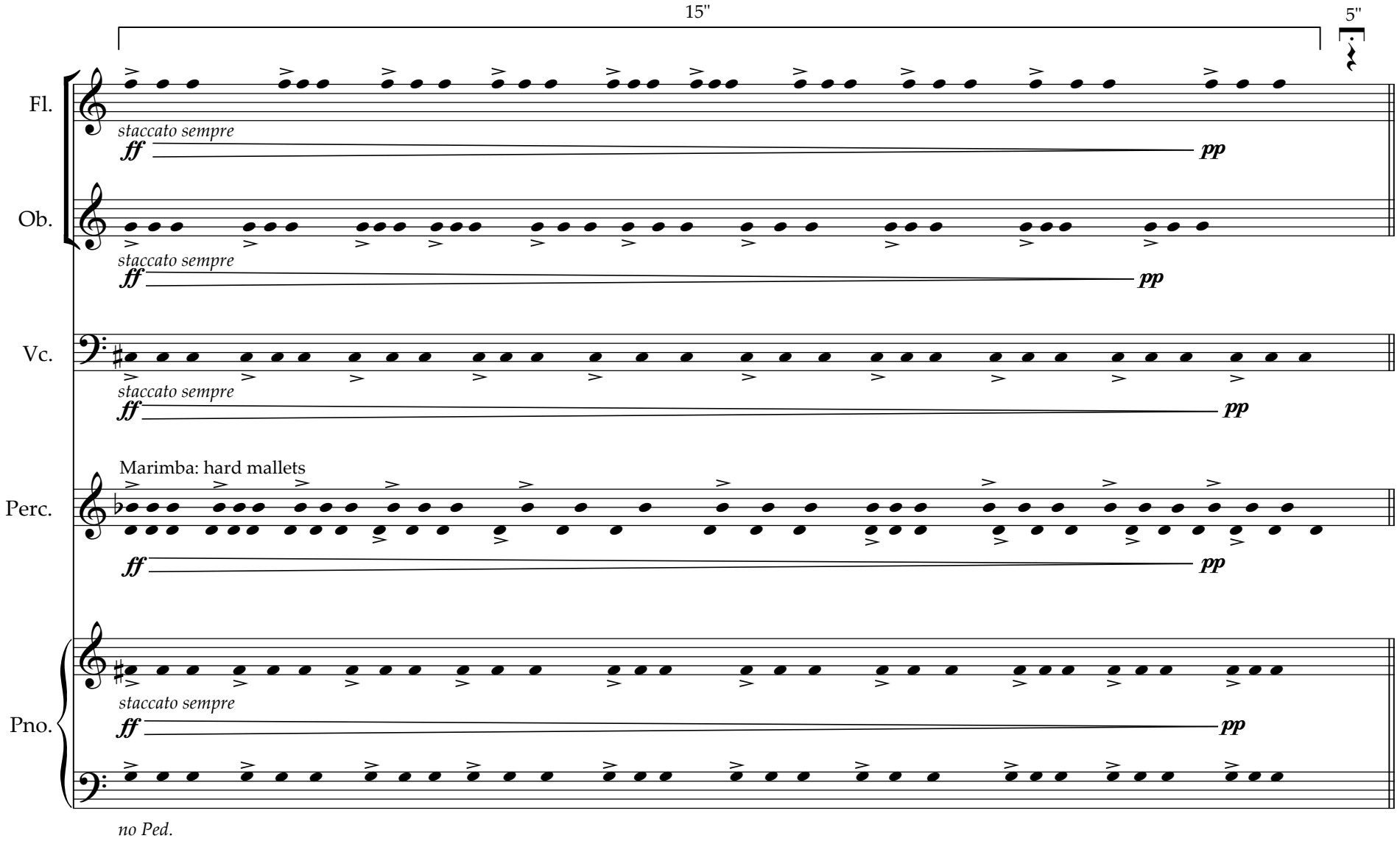
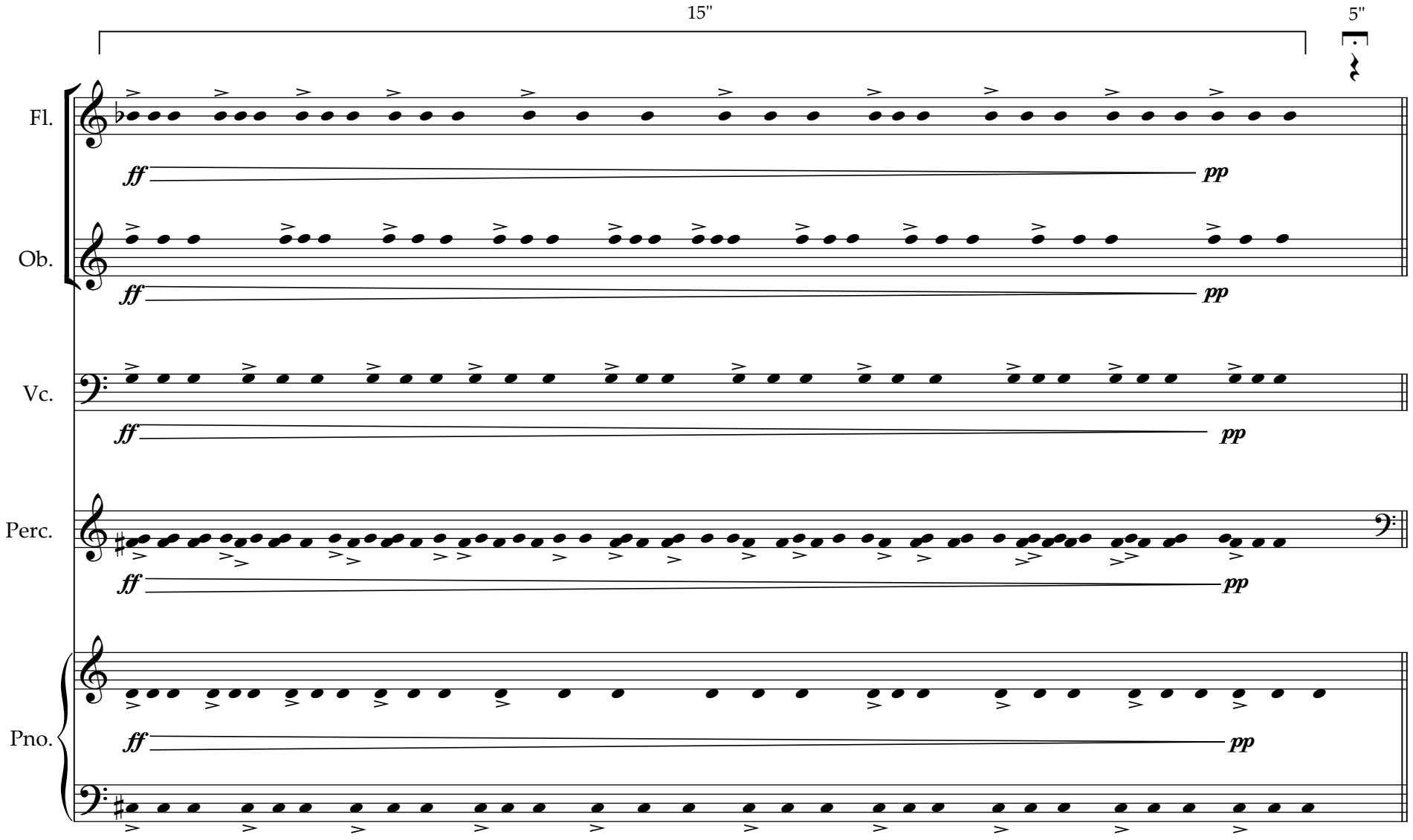
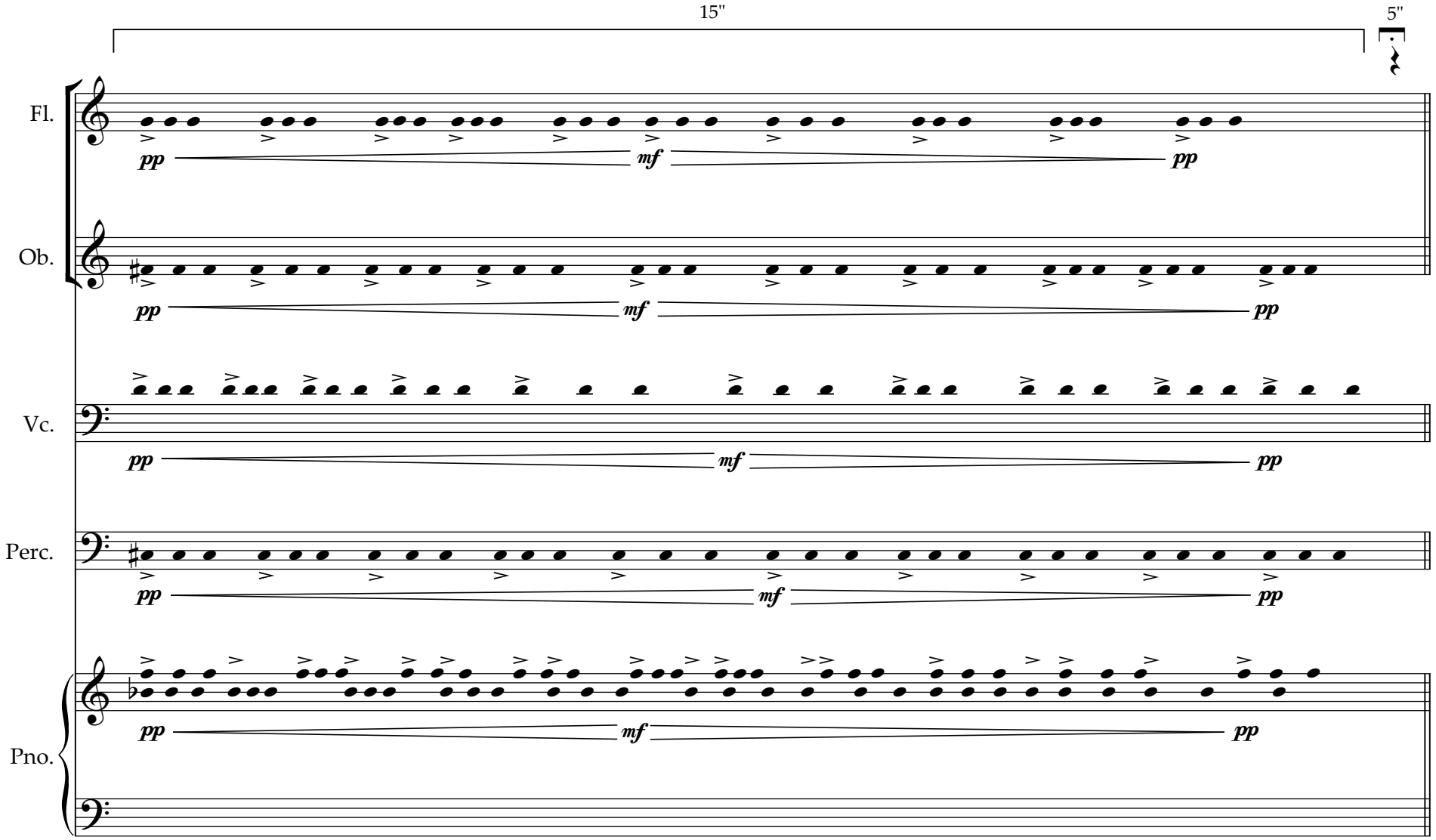
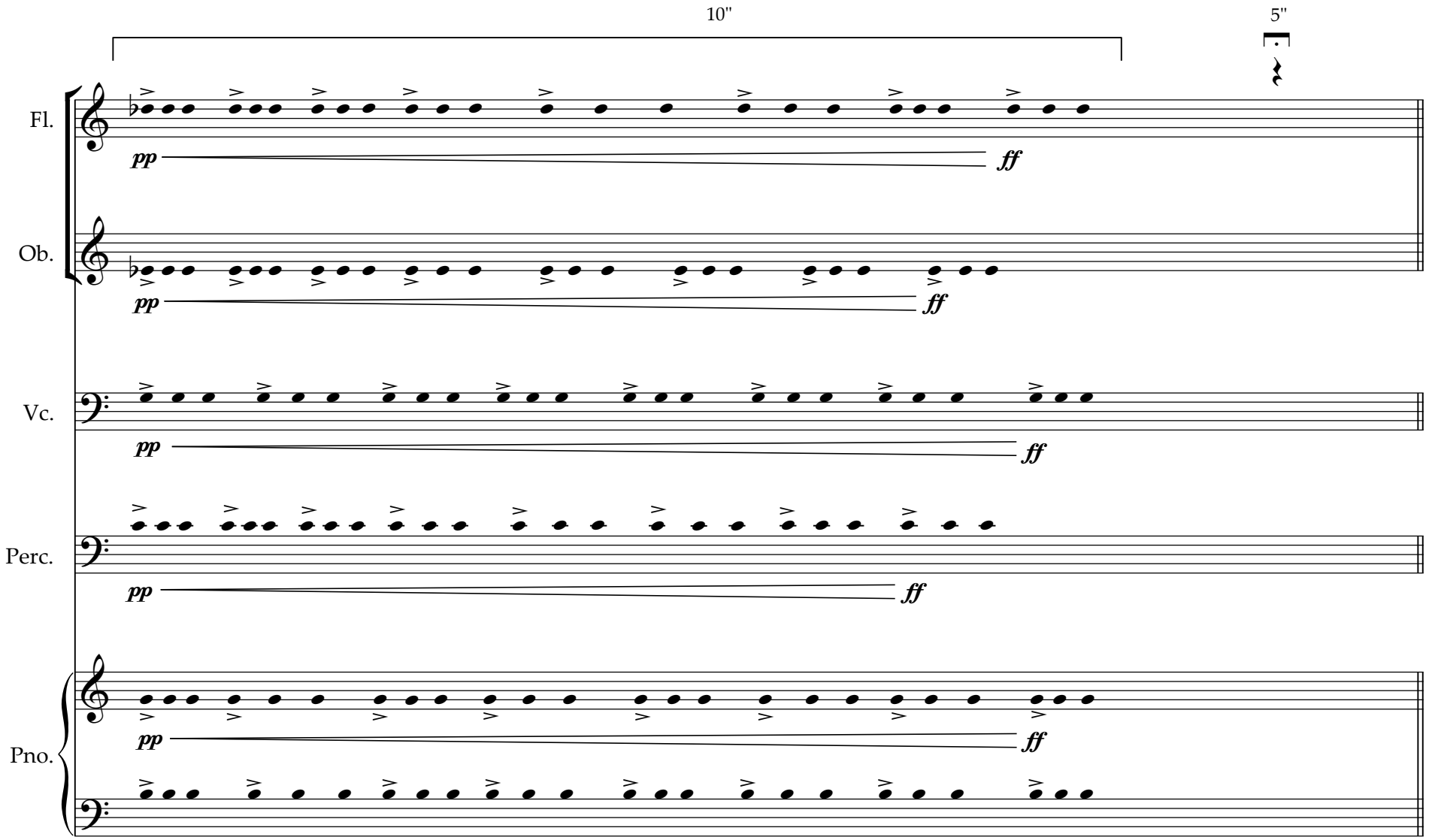
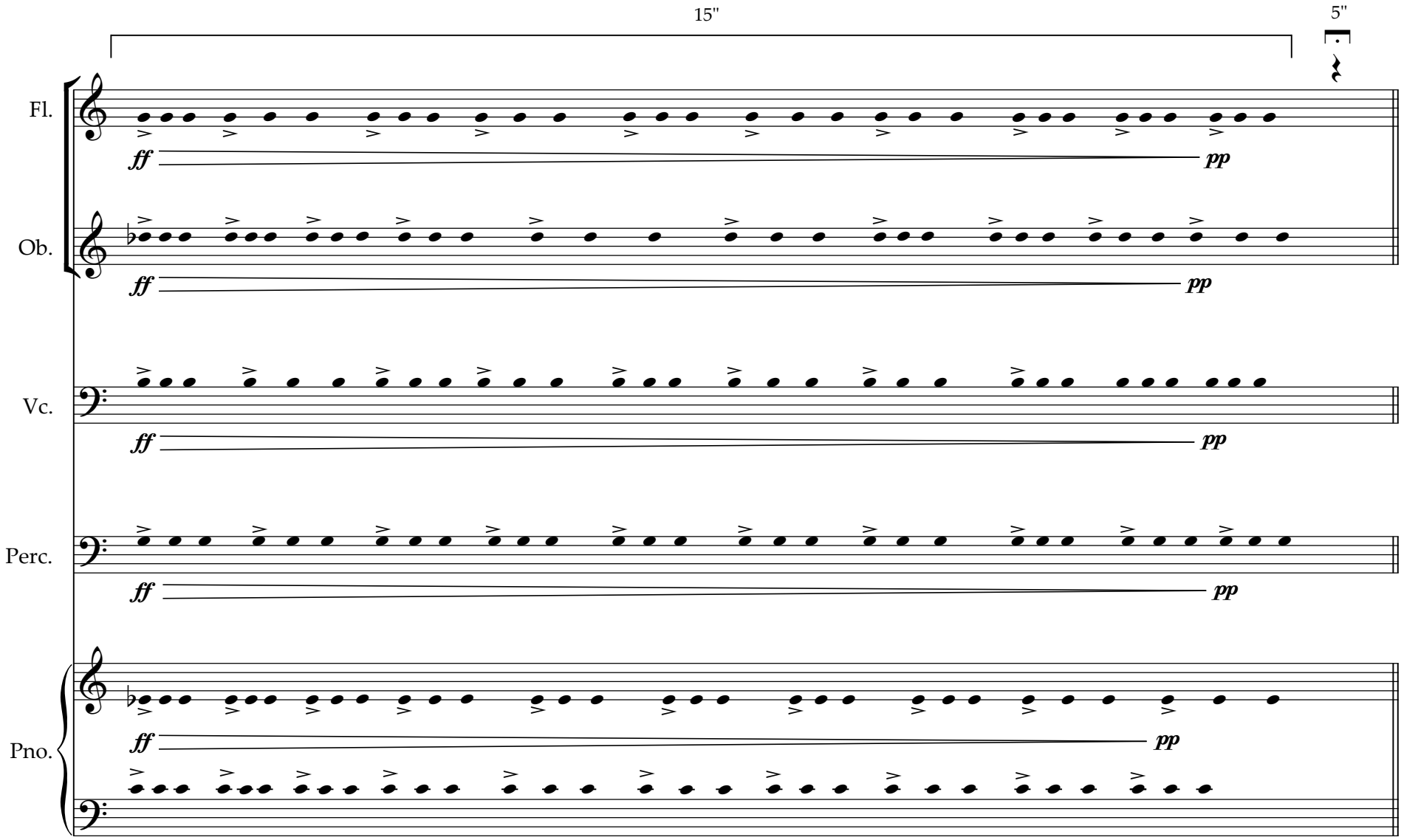
Figures in Bas-Relief: Mvt. A

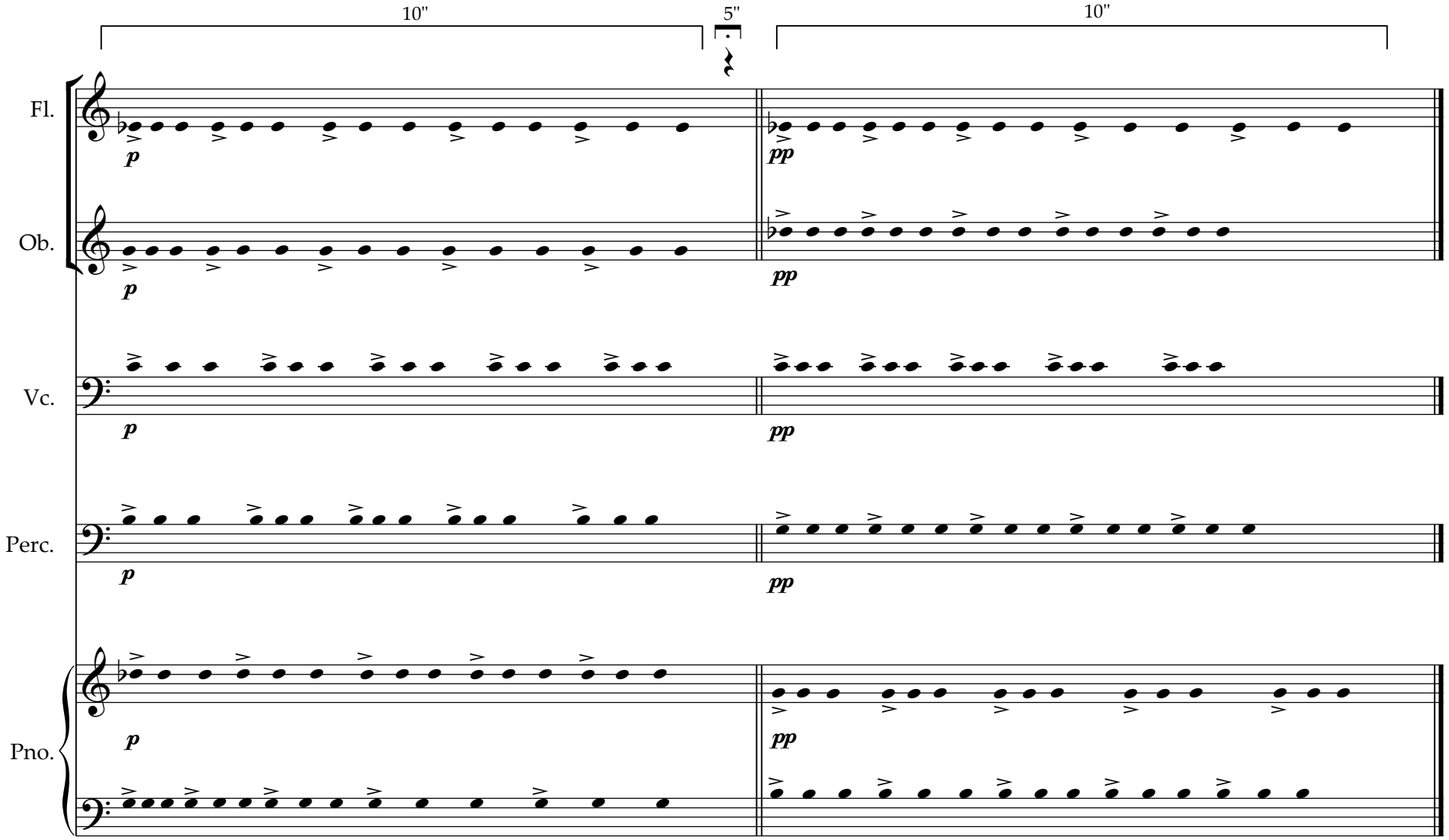



15"
5"
Fl.
Ob.
Vc.
Perc.
Pno.
ff
pp

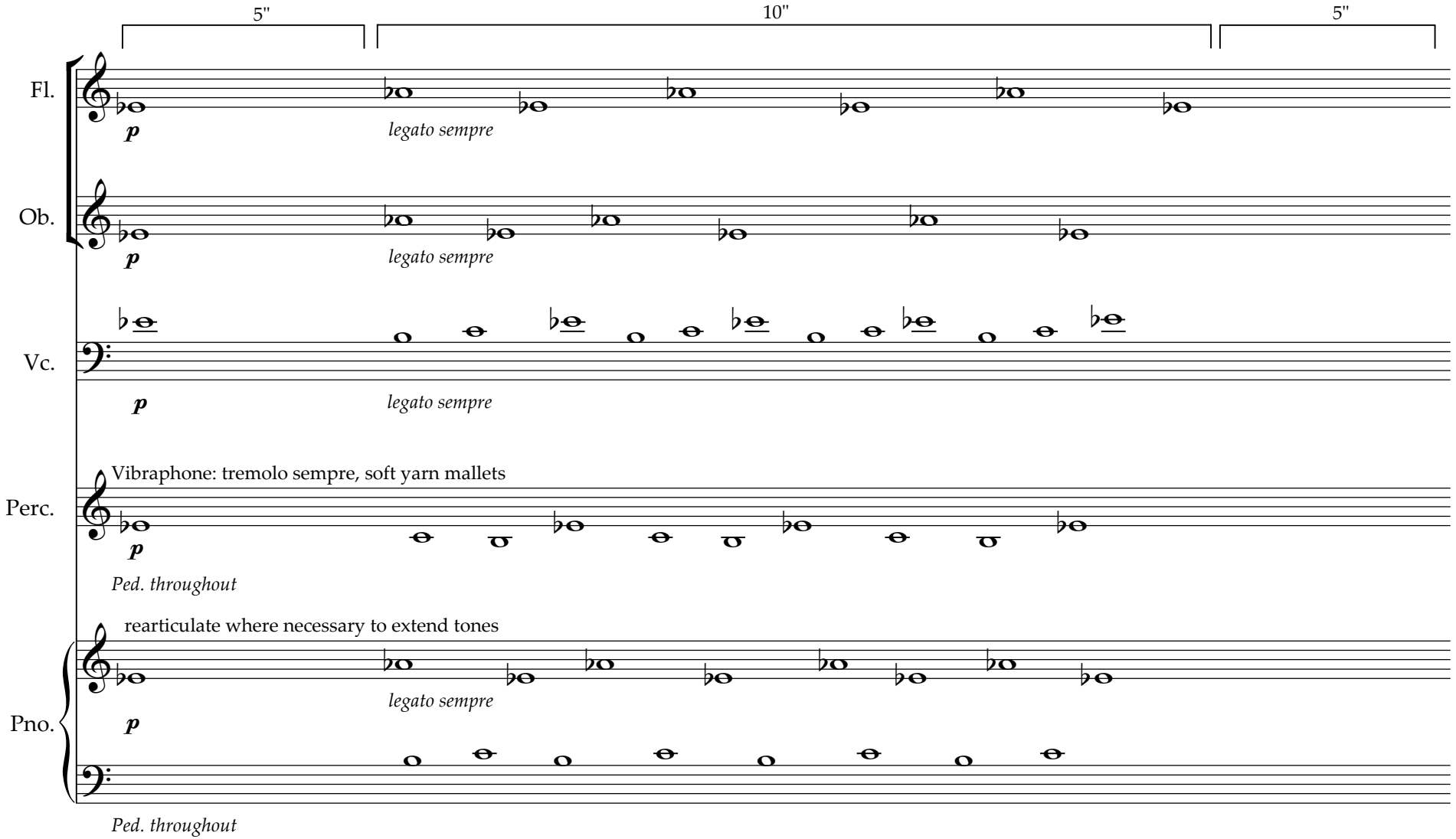

15"
5"
Fl.
Ob.
Vc.
Perc.
Pno.
pp
mf
pp

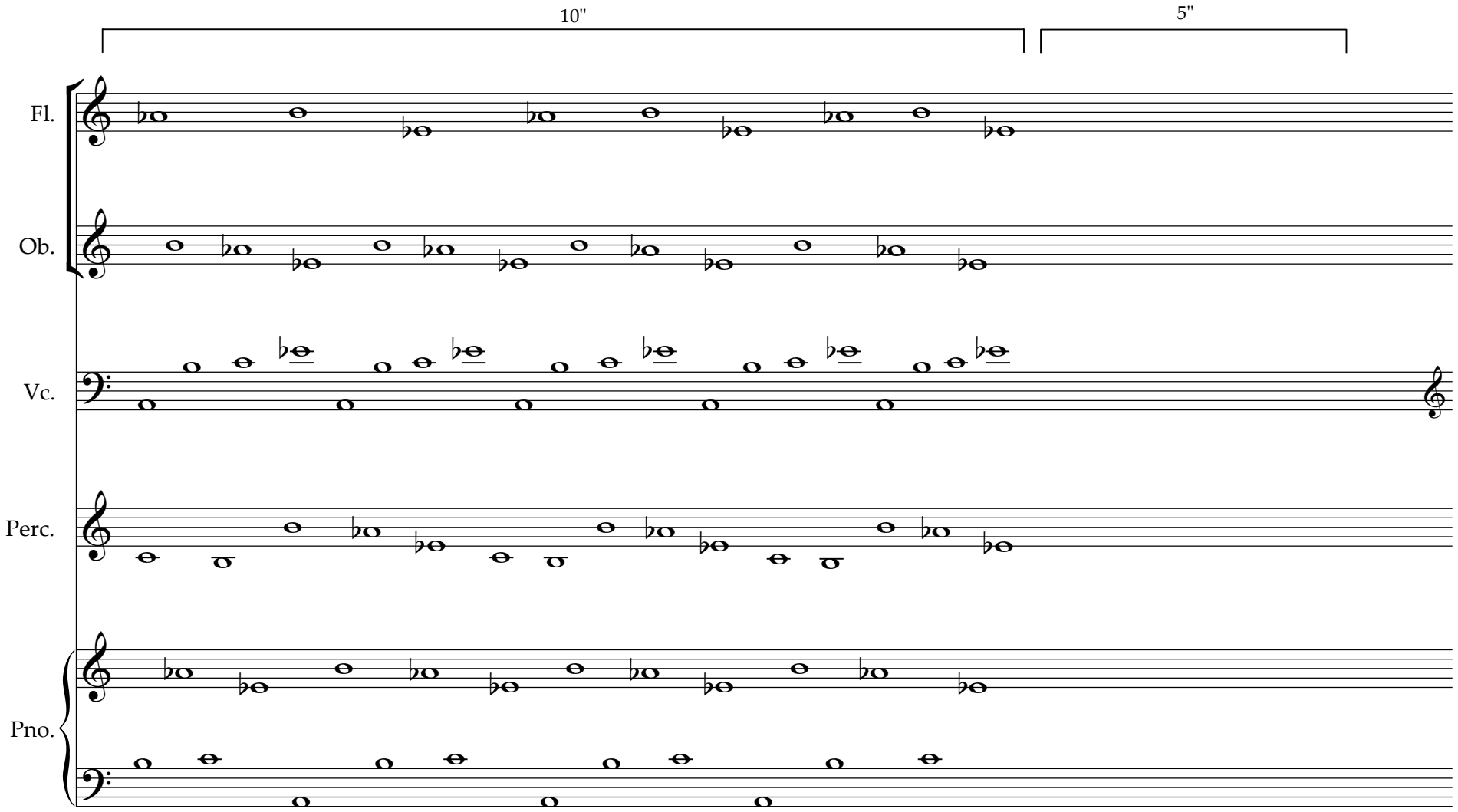

10"
5"
Fl.
Ob.
Vc.
Perc.
Pno.
pp
ff

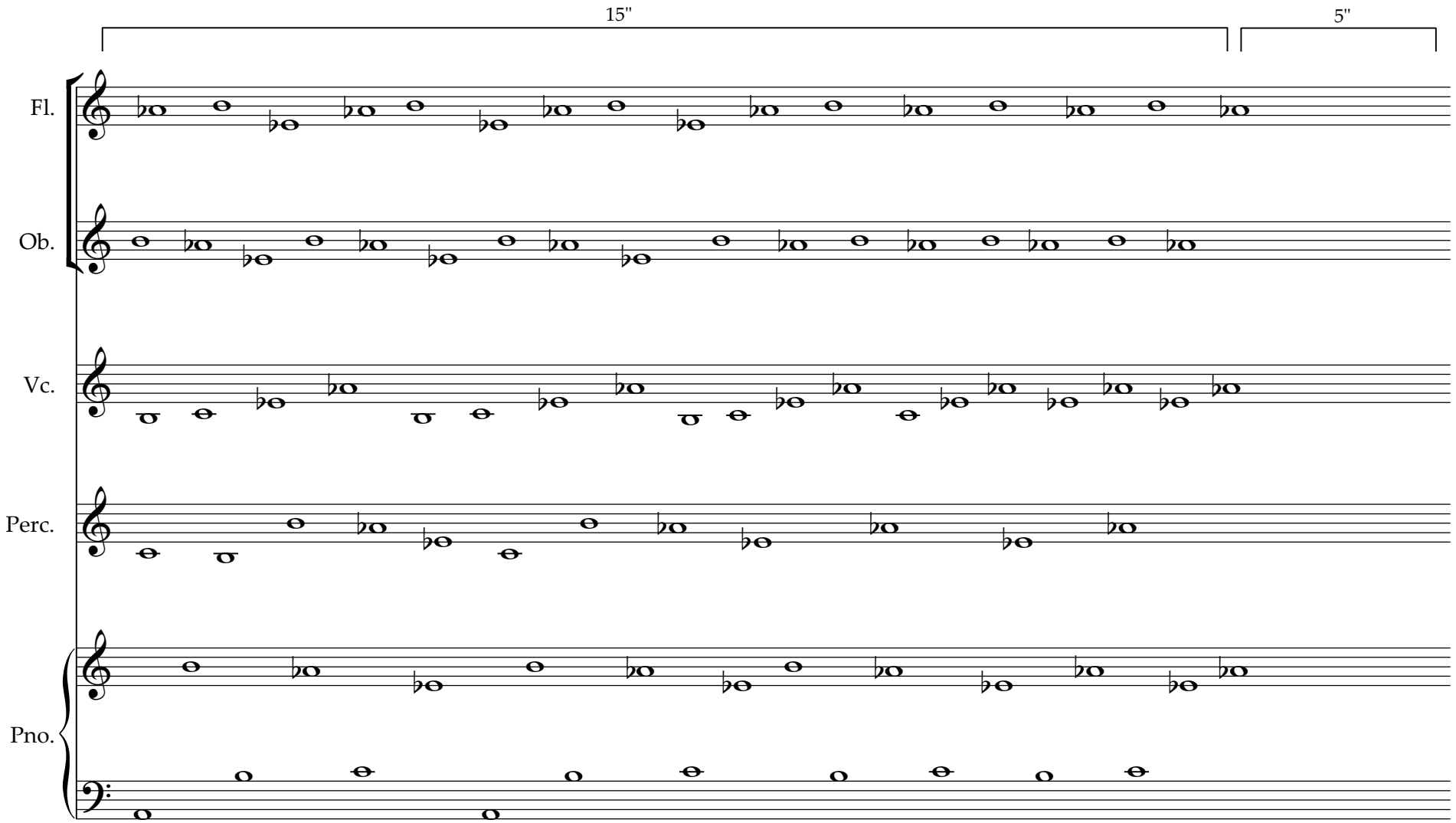

15"
5"
Fl.
Ob.
Vc.
Perc.
Pno.
ff
pp

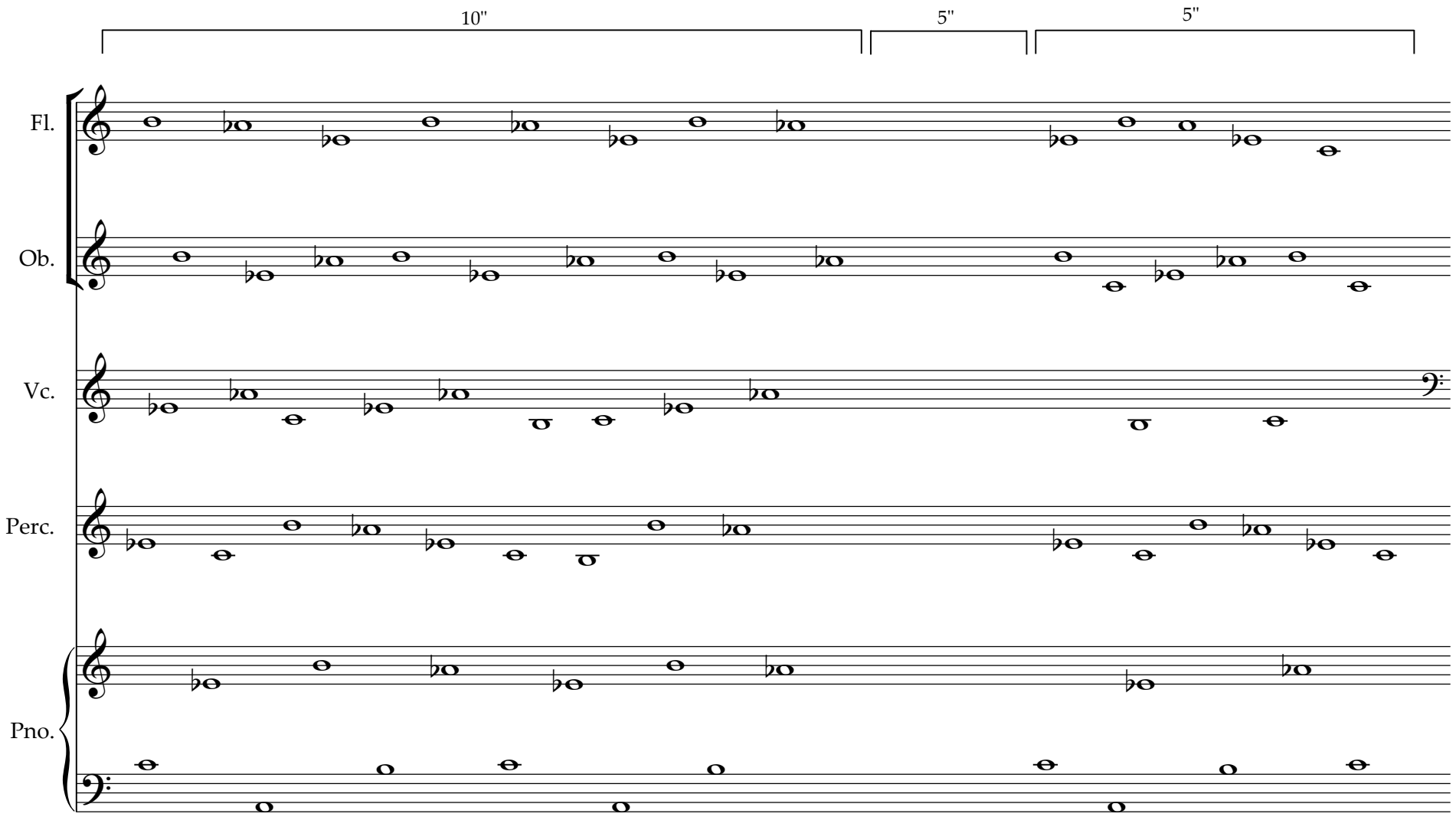

10"
5"
10"
Fl.
Ob.
Vc.
Perc.
Pno.
p
pp

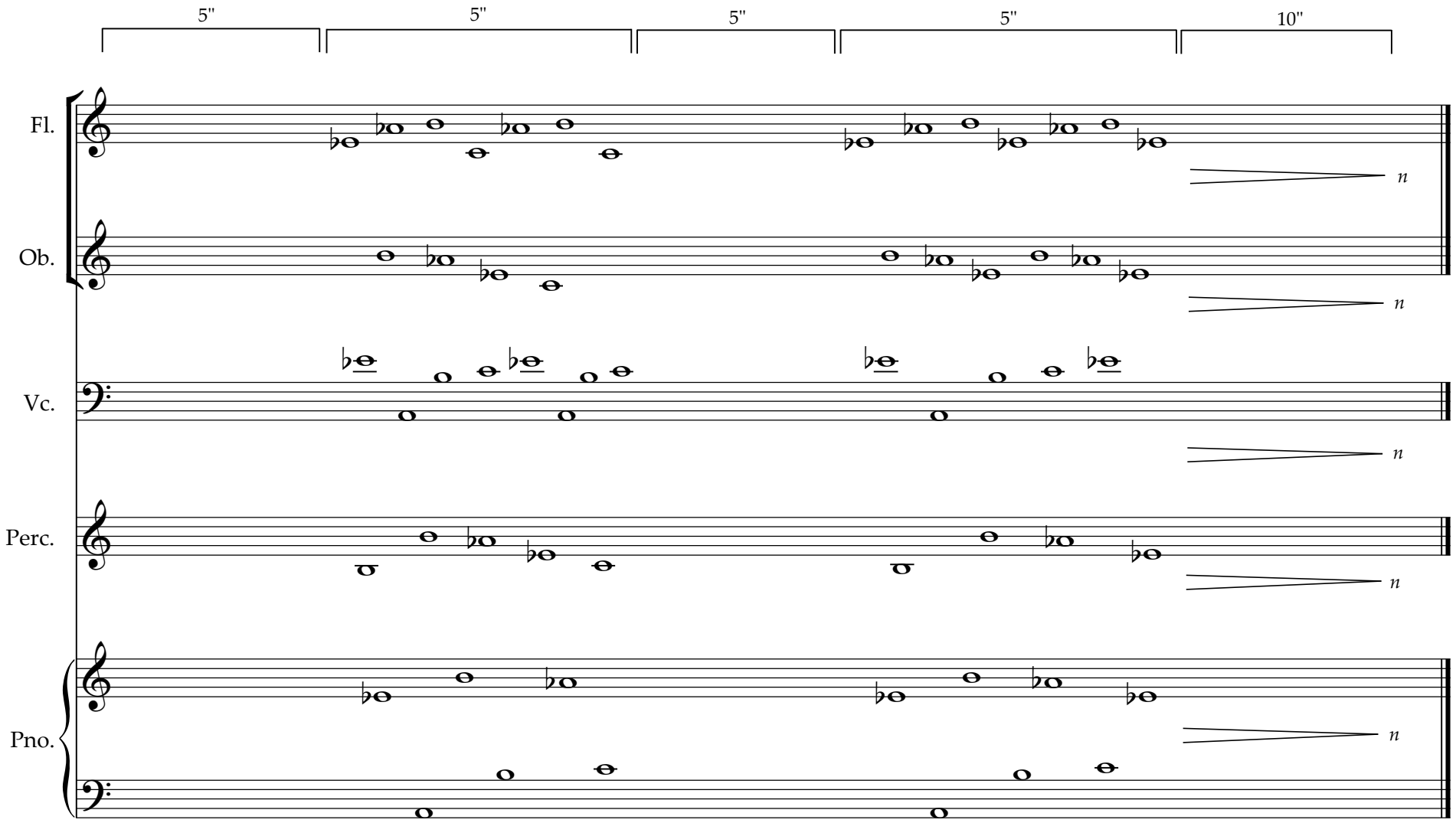
Figures in Bas-Relief: Mvt. B



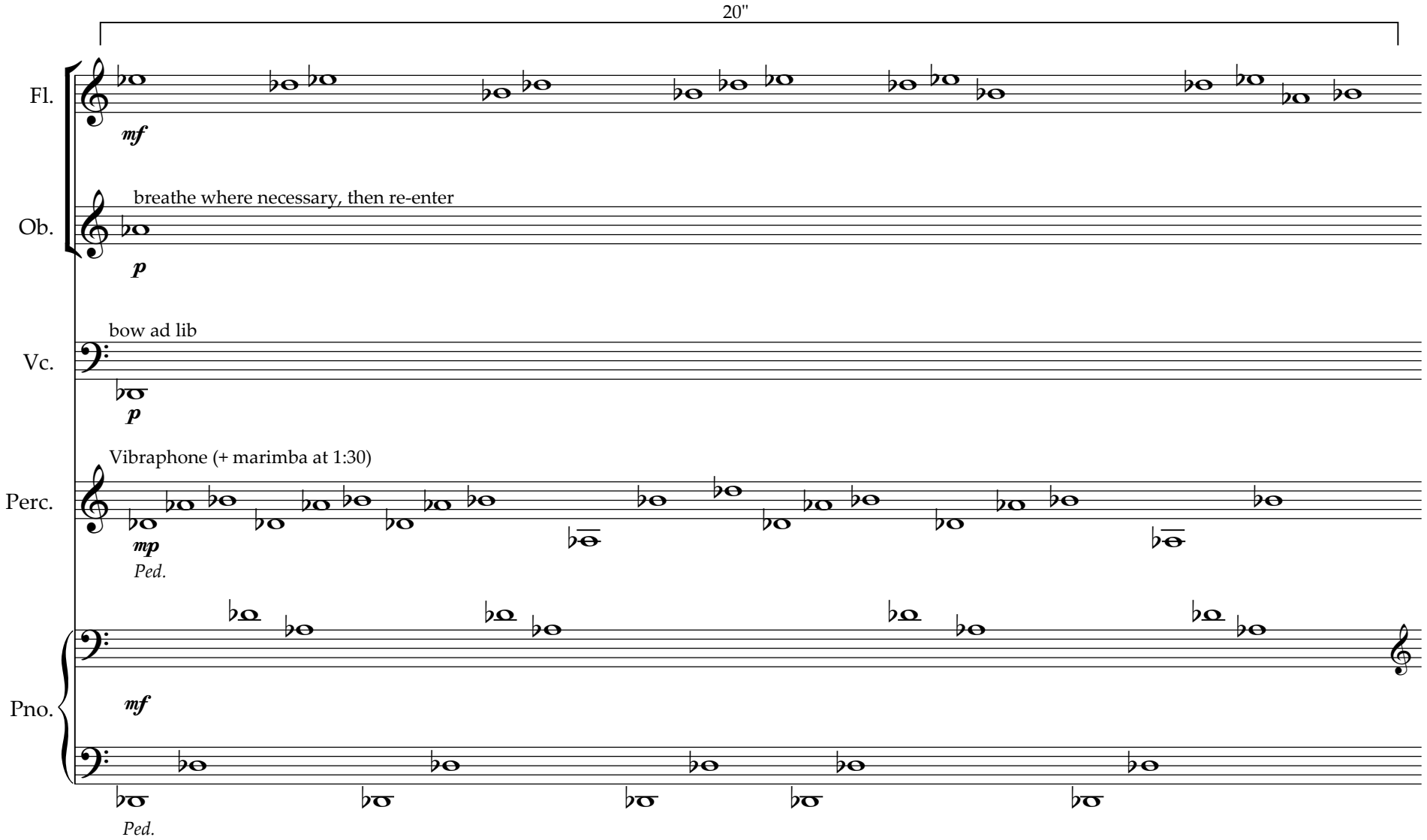

10"
5"
Fl.
Ob.
Vc.
Perc.
Pno.

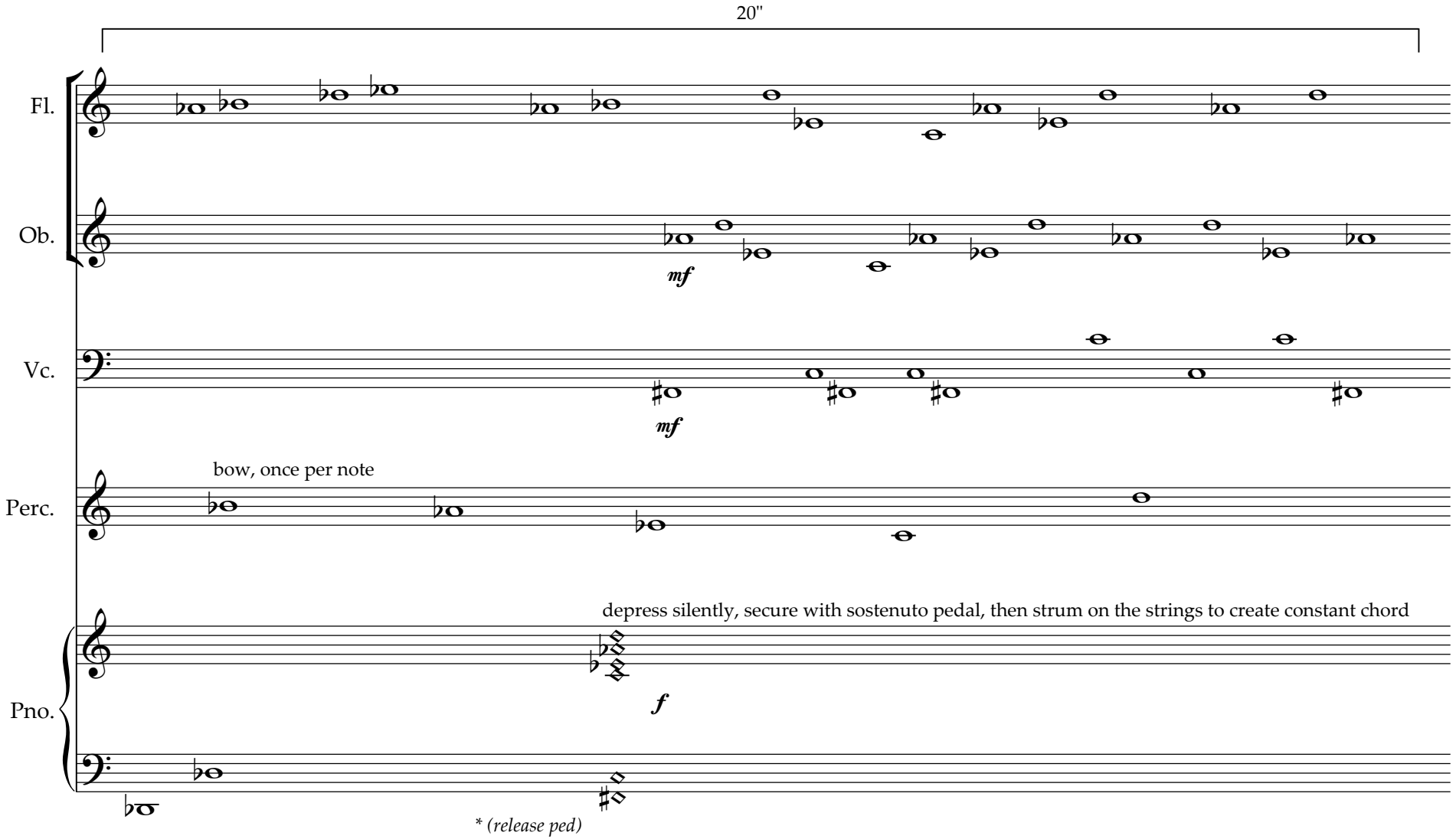

15"
5"
Fl.
Ob.
Vc.
Perc.
Pno.

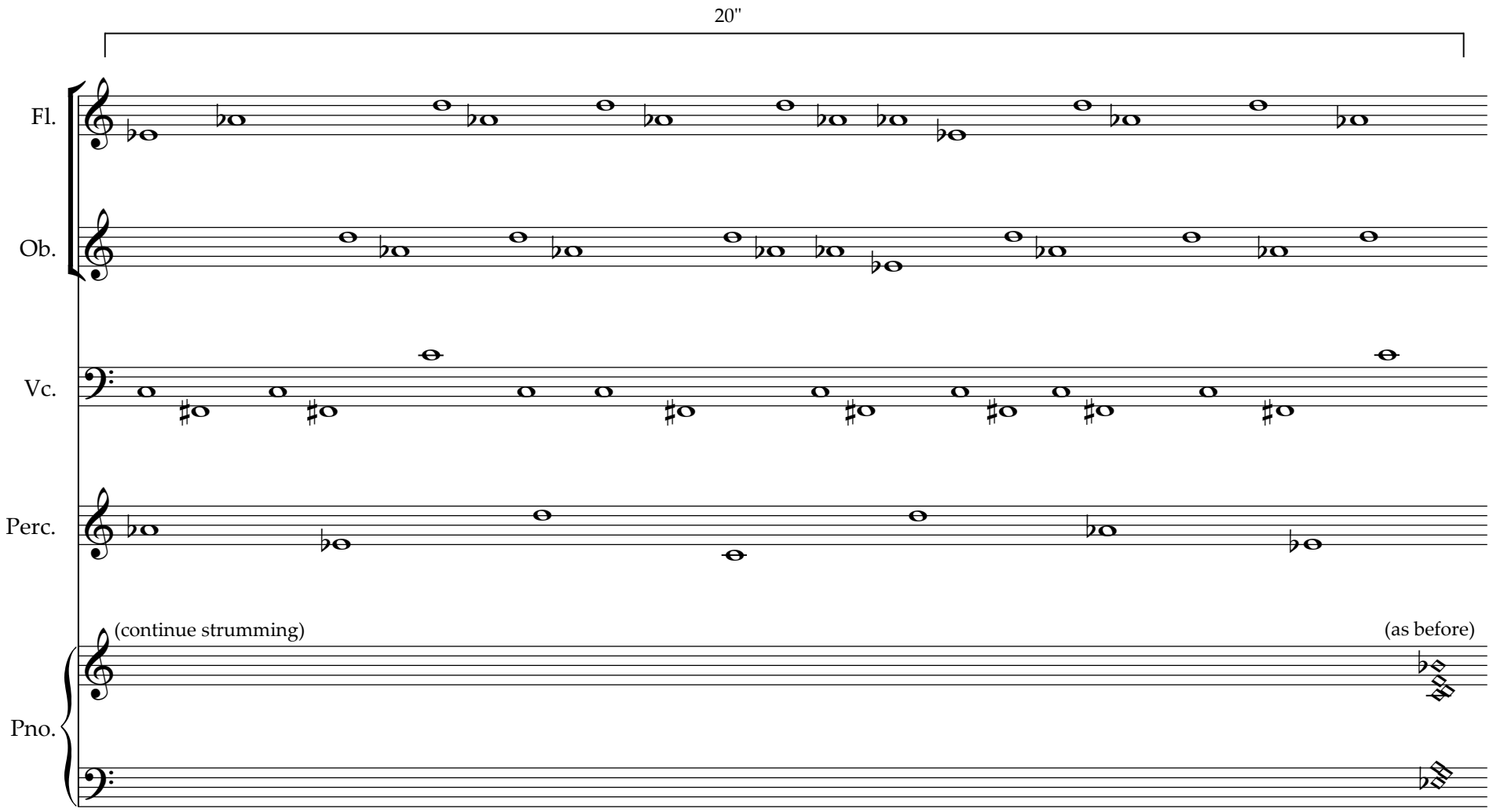

10"
5"
5"
Fl.
Ob.
Vc.
Perc.
Pno.

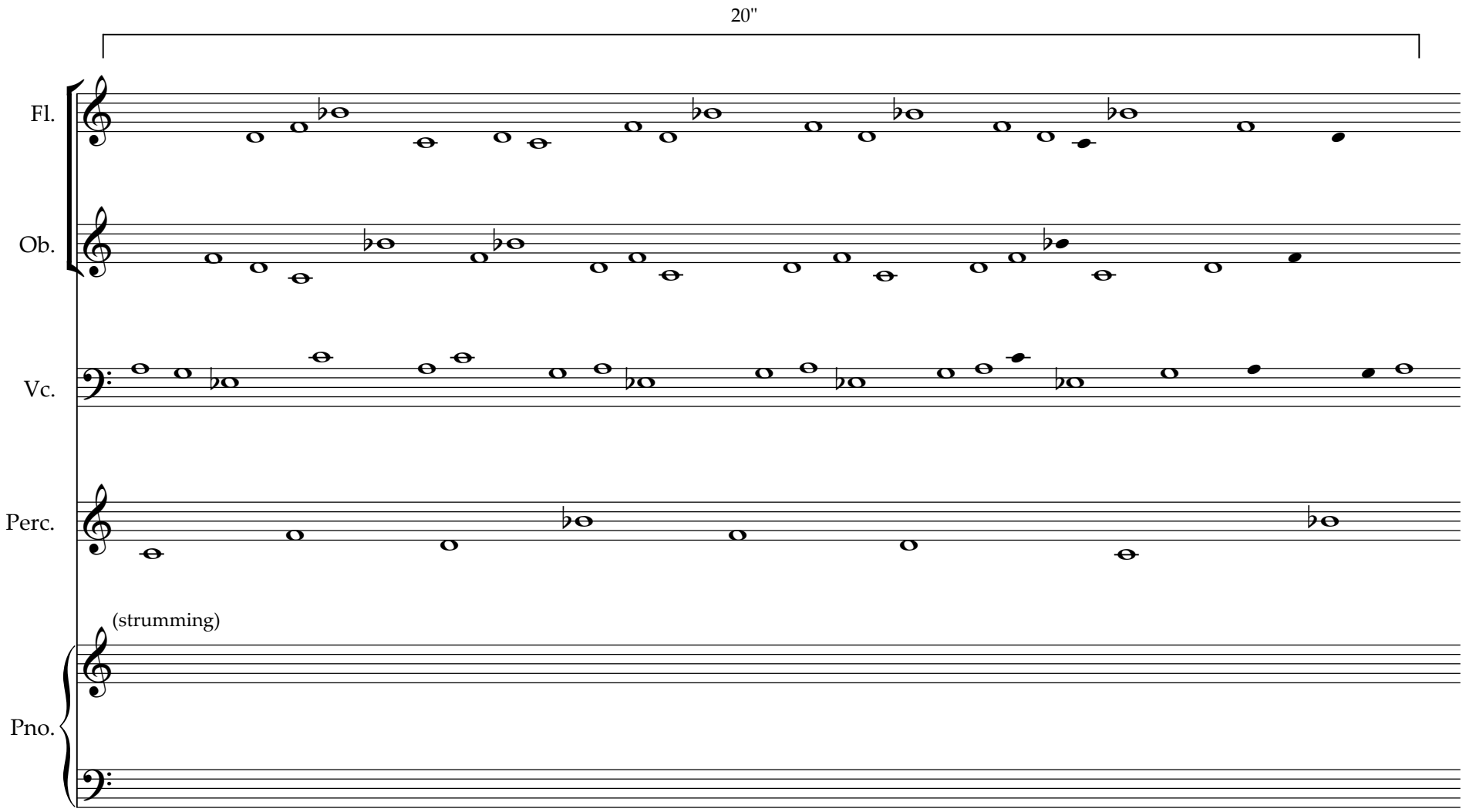

5"
5"
5"
5"
10"
Fl.
Ob.
Vc.
Perc.
Pno.
n
n
n
n
n

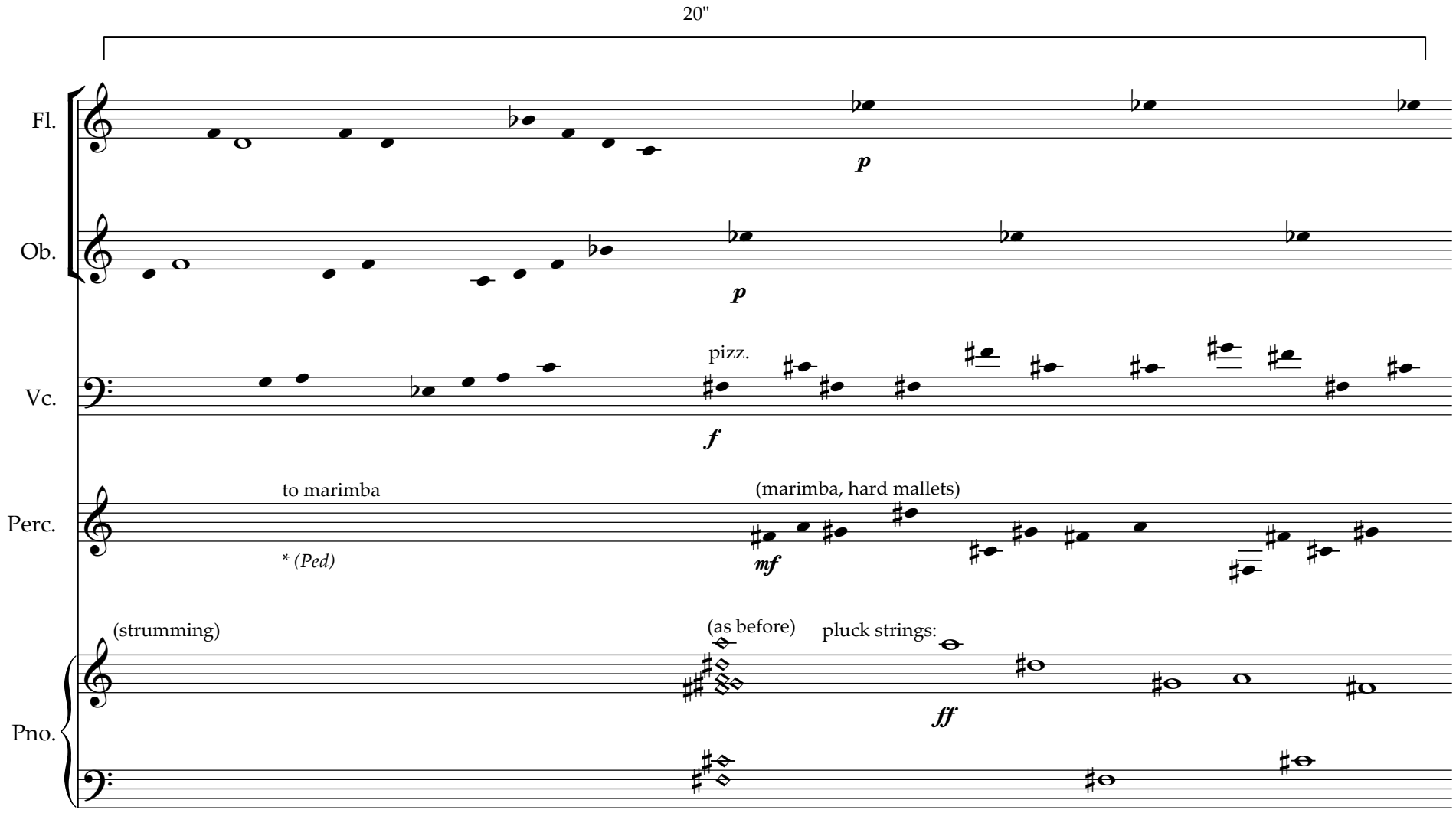
Figures in Bas-Relief: Mvt. C

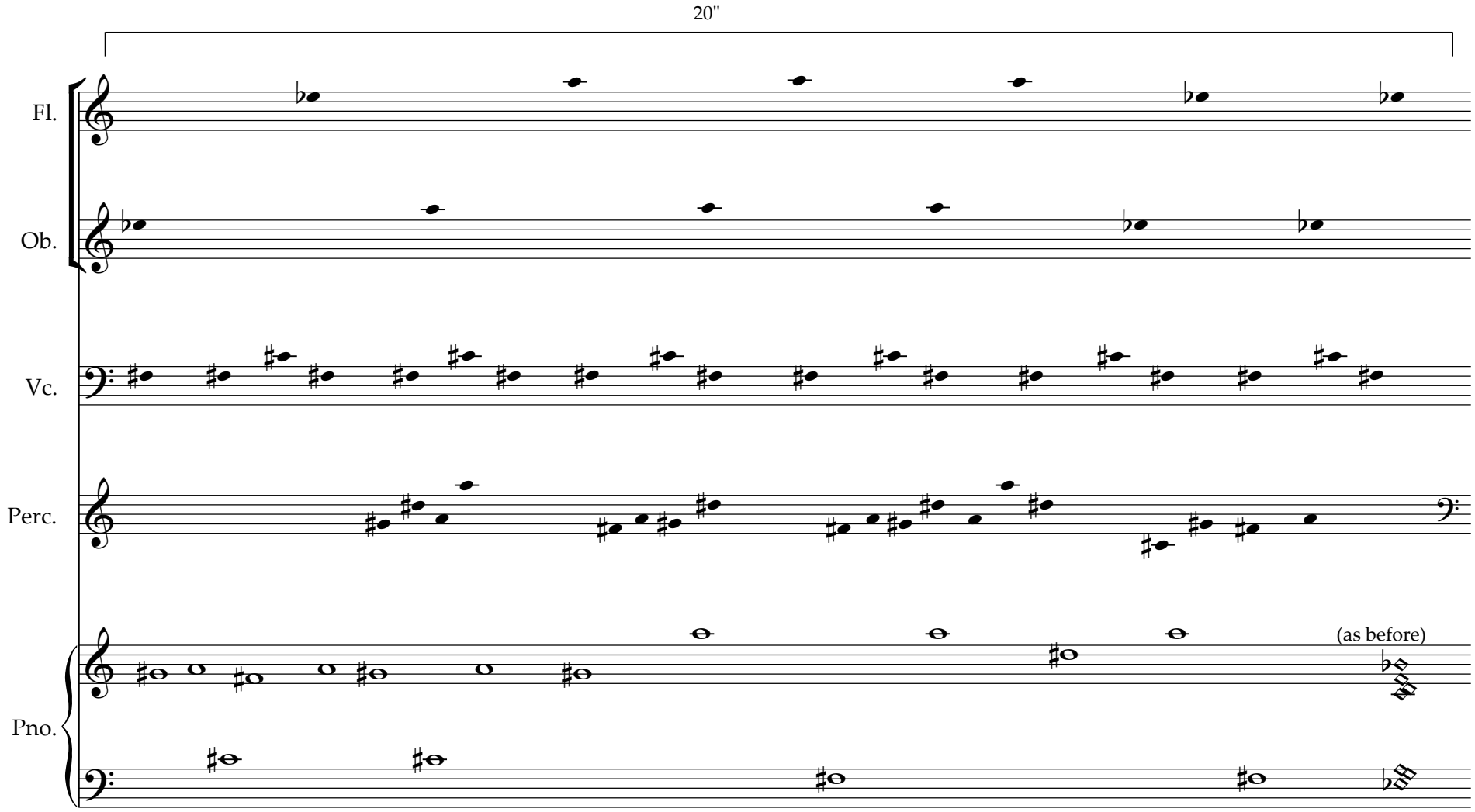


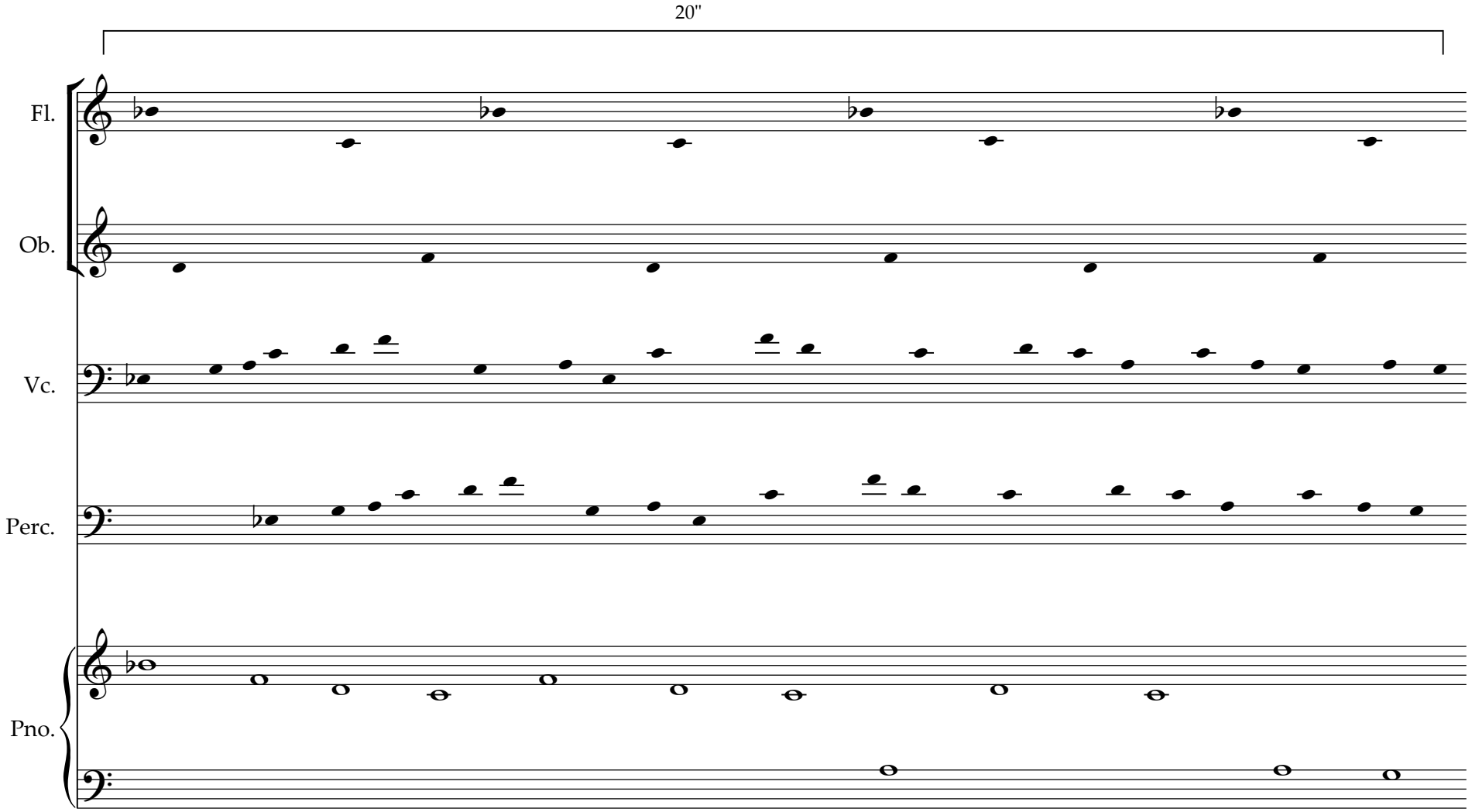

20"
Fl.
Ob.
mf
Vc.
mf
Perc.
bow, once per note
Pno.
depress silently, secure with sostenuto pedal, then strum on the strings to create constant chord
f
* (release ped)

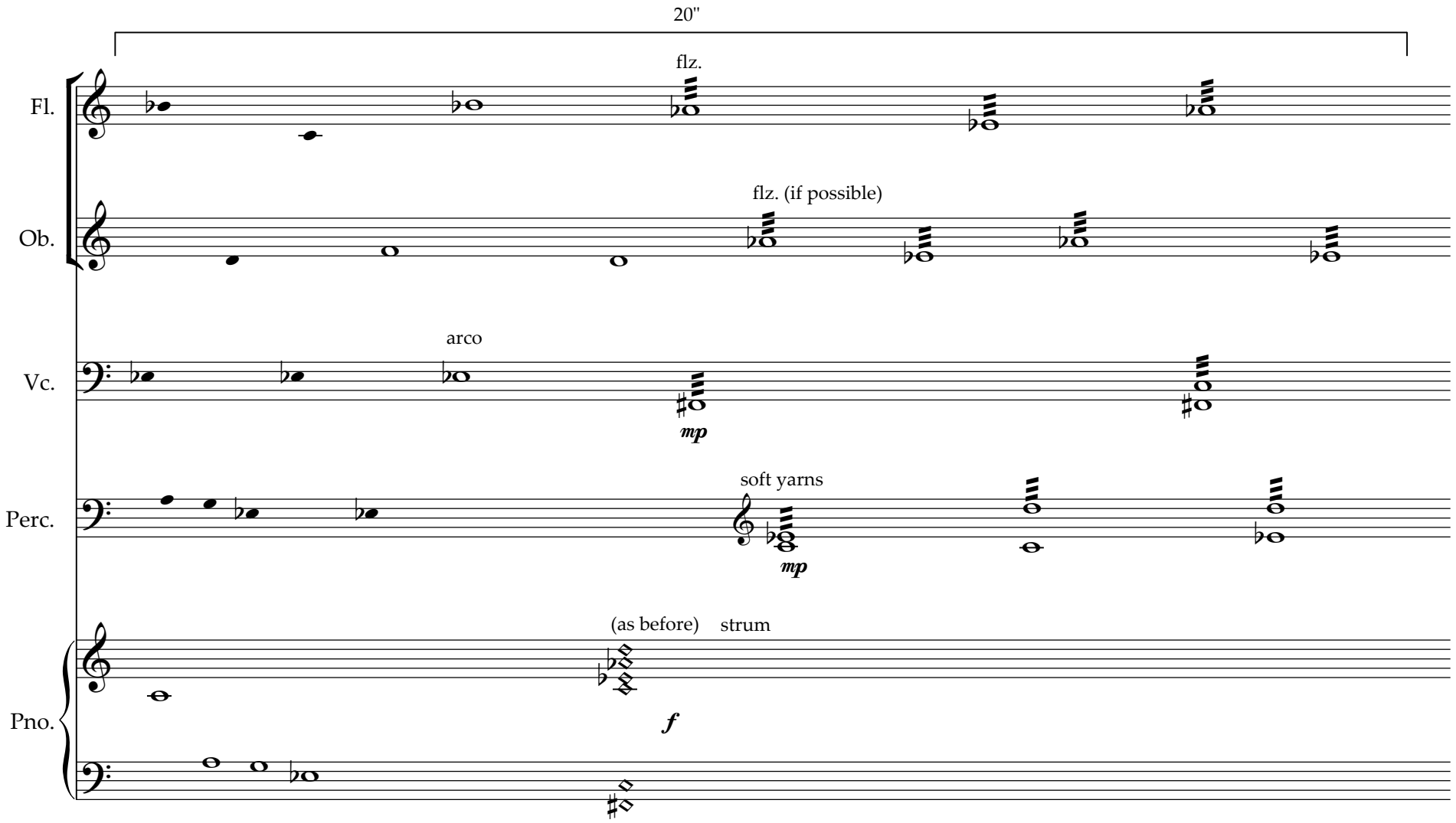

20"
Fl.
Ob.
Vc.
Perc.
(continue strumming)
(as before)
Pno.

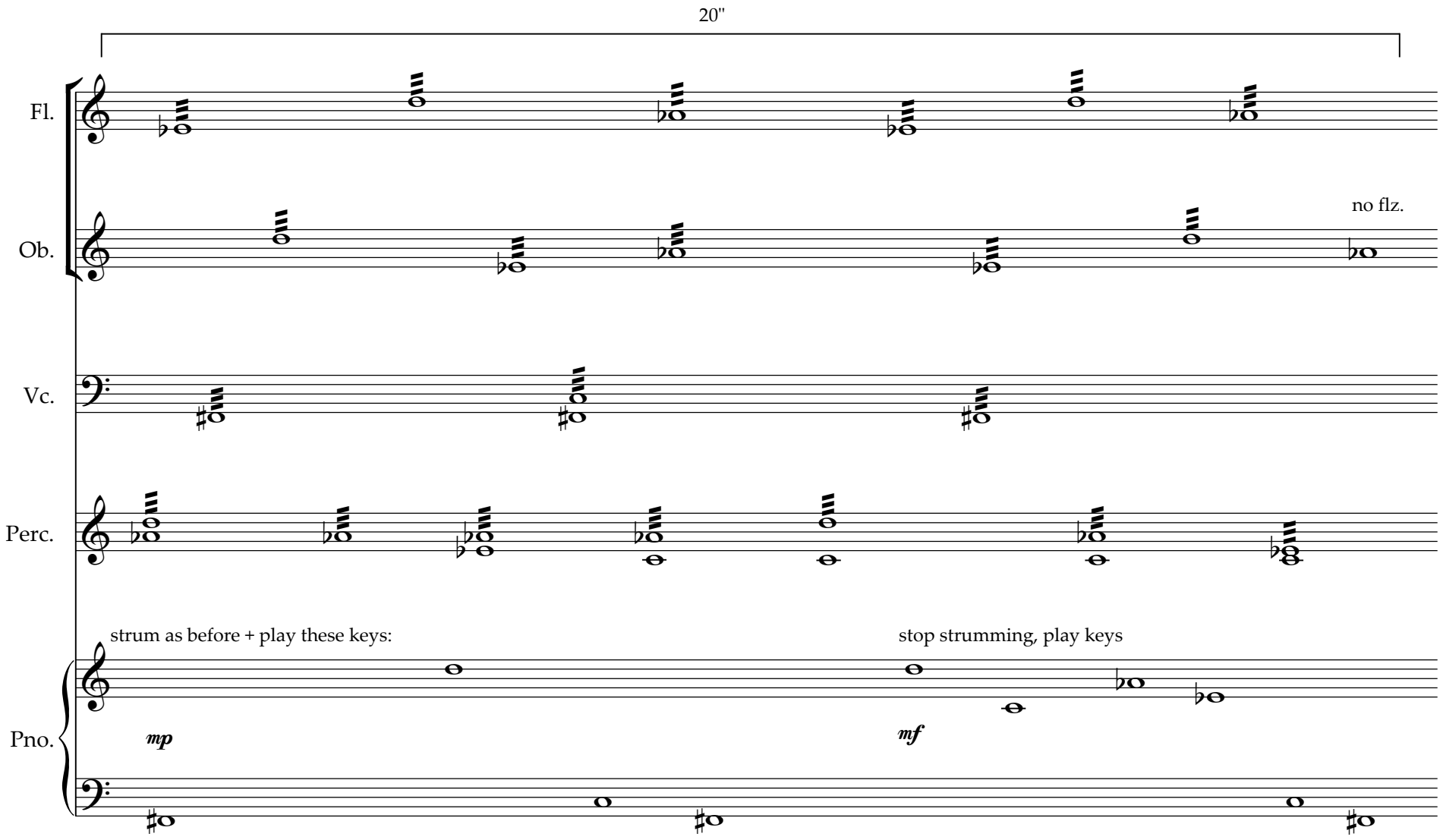

20"
Fl.
Ob.
Vc.
Perc.
(strumming)
Pno.

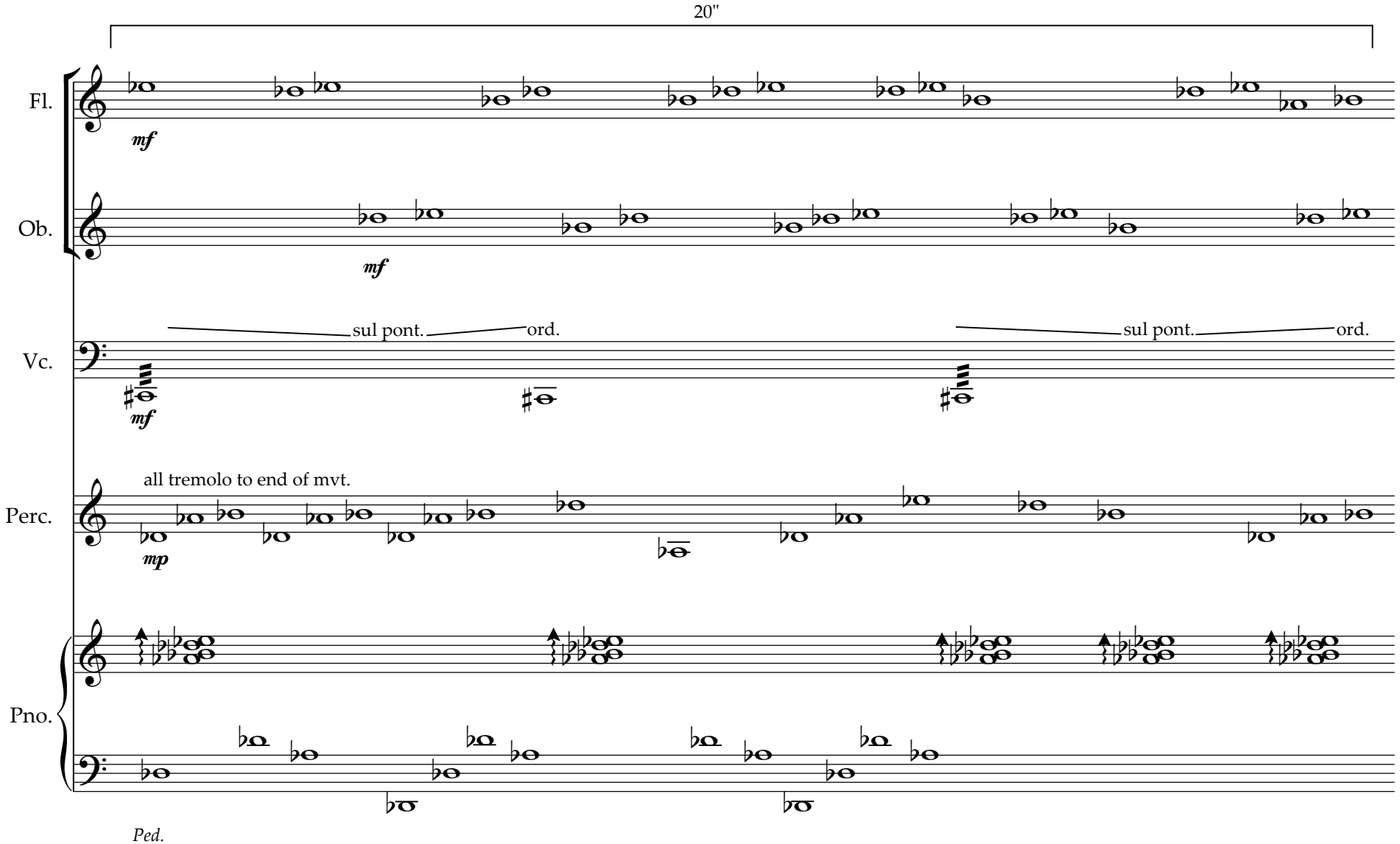

20"
Fl.
Ob.
Vc.
Perc.
Pno.
p
p
pizz.
f
to marimba
* (Ped)
(marimba, hard mallets)
mf
(strumming)
(as before)
pluck strings:
ff

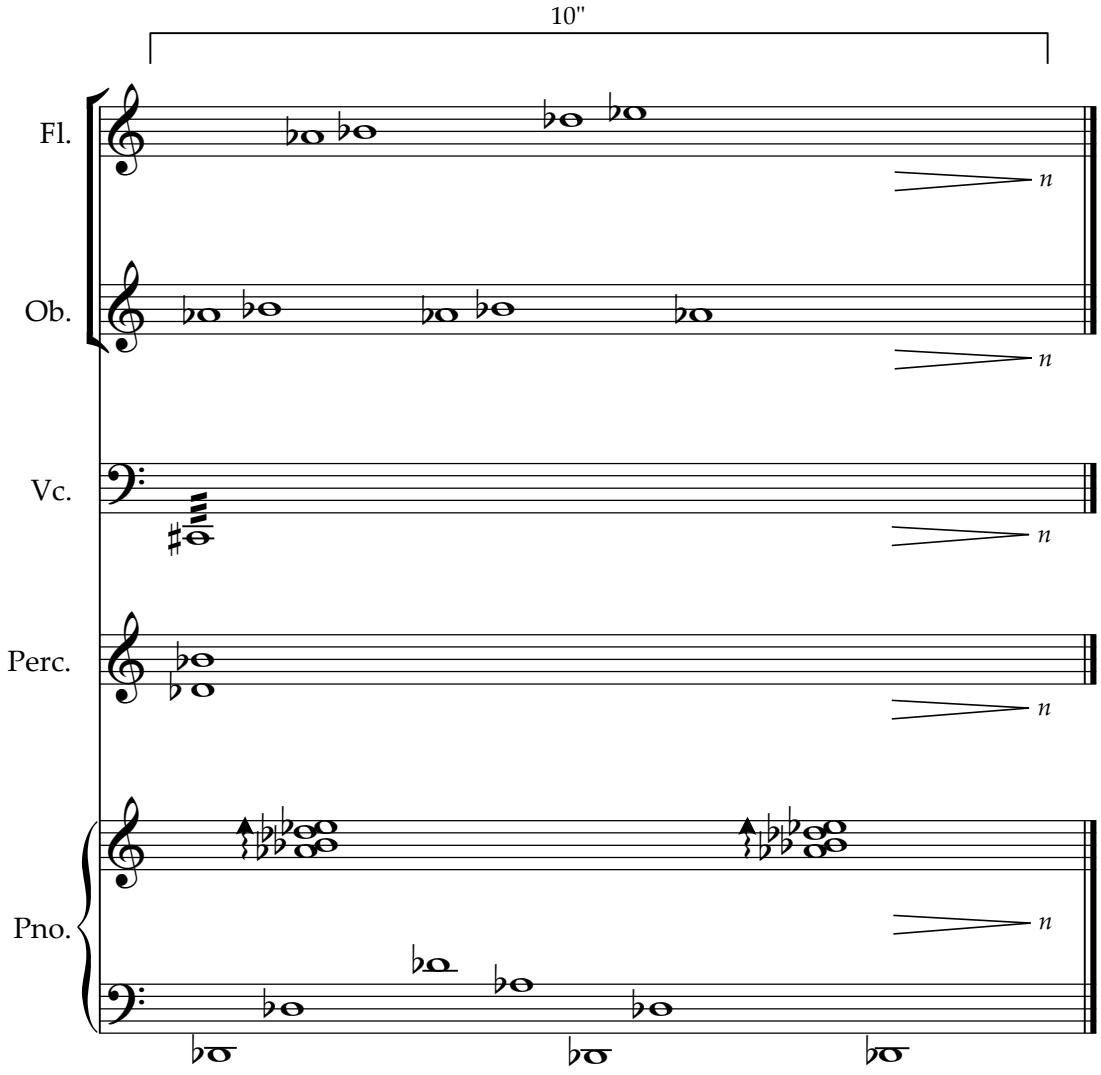

20"
Fl.
Ob.
Vc.
Perc.
Pno.
(as before)


20"
Fl.
Ob.
Vc.
Perc.
Pno.


20"
Fl.
flz.
Ob.
flz. (if possible)
Vc.
arco
mp
Perc.
soft yarns
mp
Pno.
(as before)
strum
f


20"
Fl.
Ob.
no flz.
Vc.
Perc.
strum as before + play these keys:
stop strumming, play keys
Pno.
mp
mf


20"
Fl.
mf
Ob.
mf
Vc.
sul pont.
ord.
sul pont.
ord.
mf
all tremolo to end of mvt.
Perc.
mp
Pno.
Ped.


10"
Fl.
Ob.
Vc.
Perc.
Pno.
n

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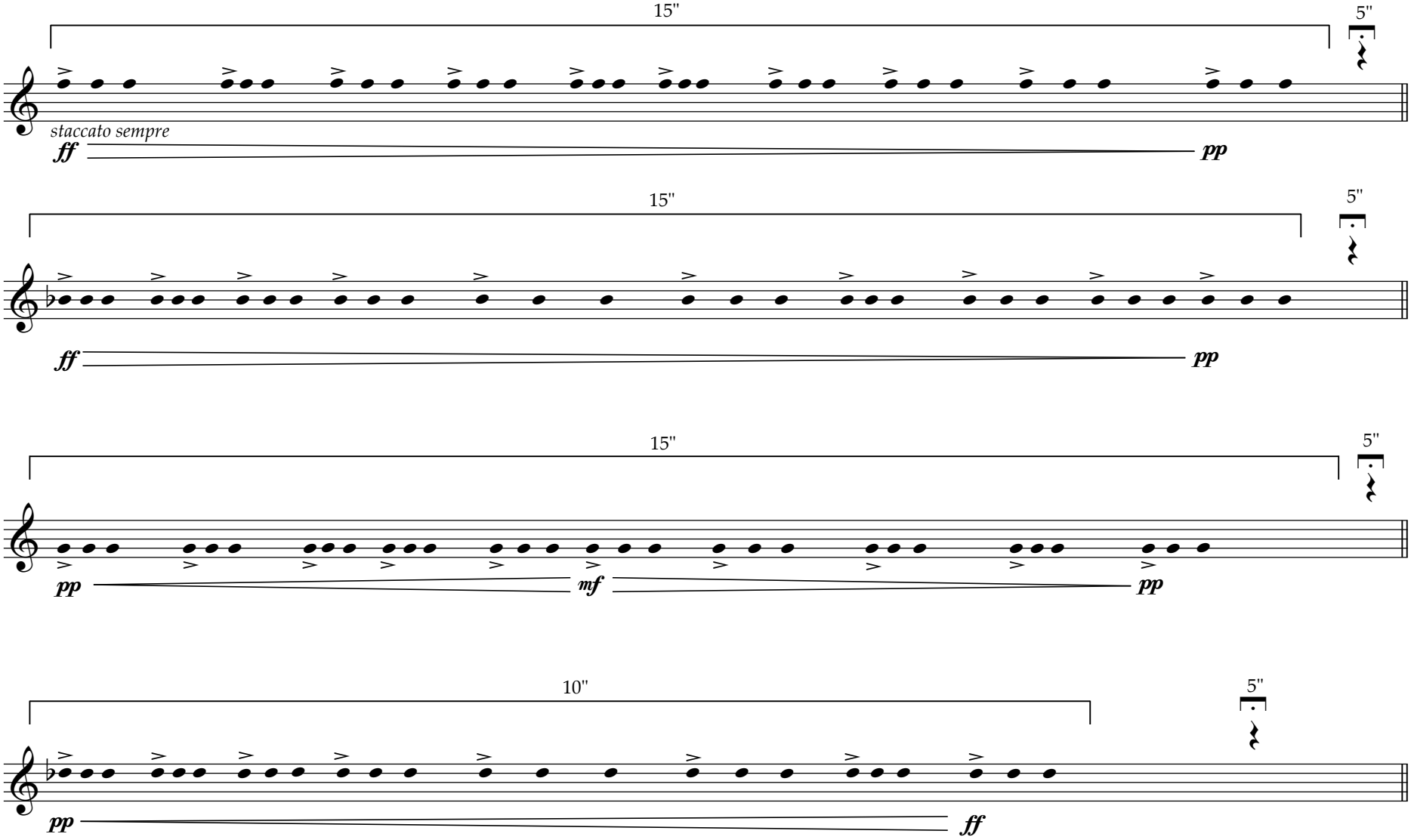
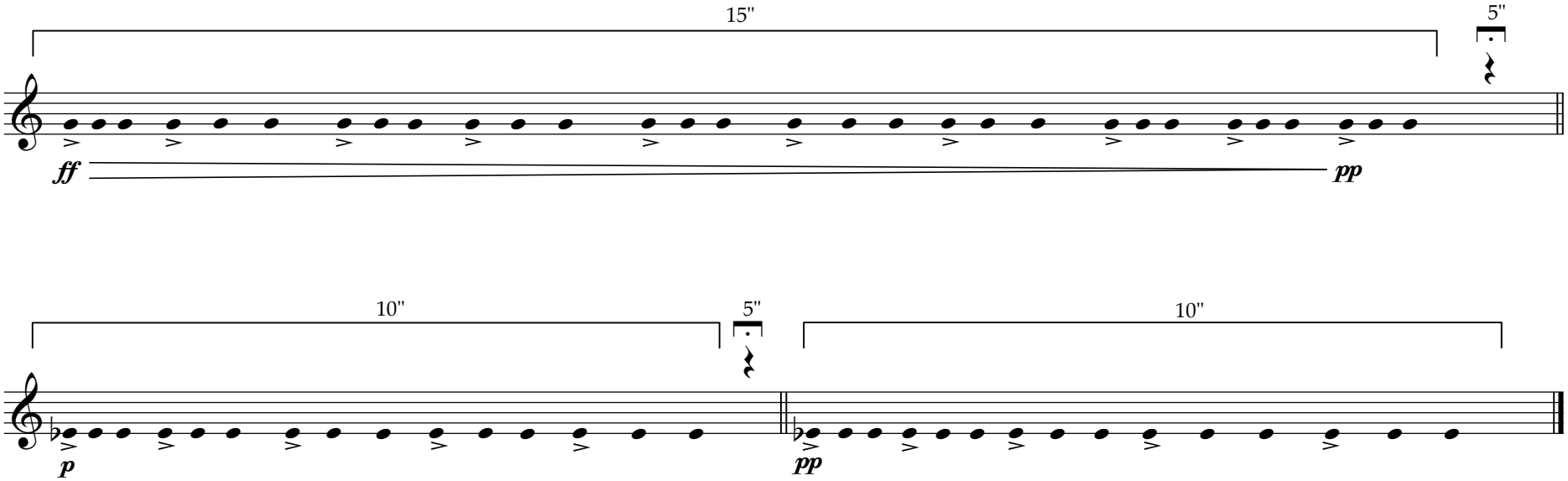
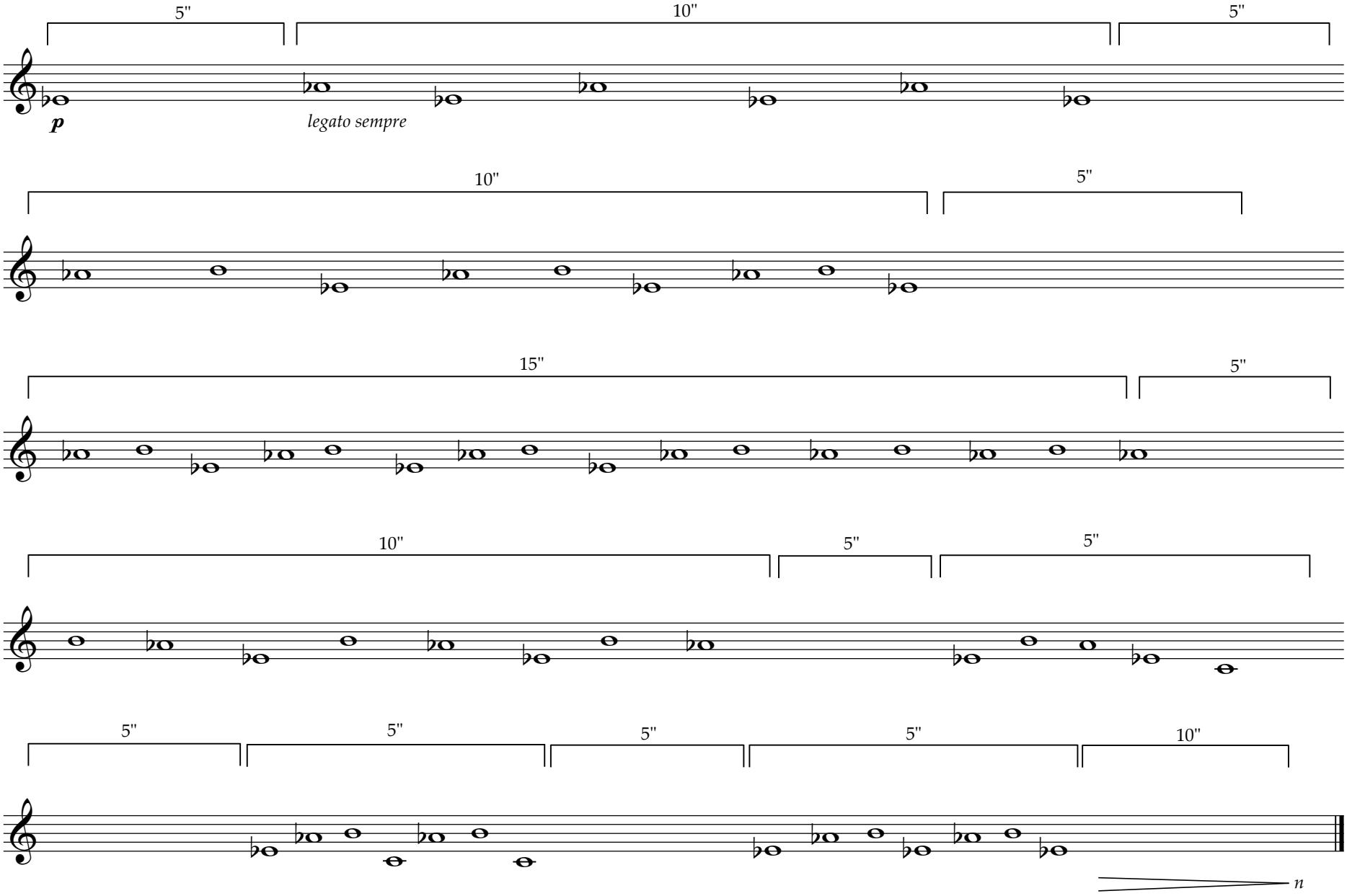


Flute



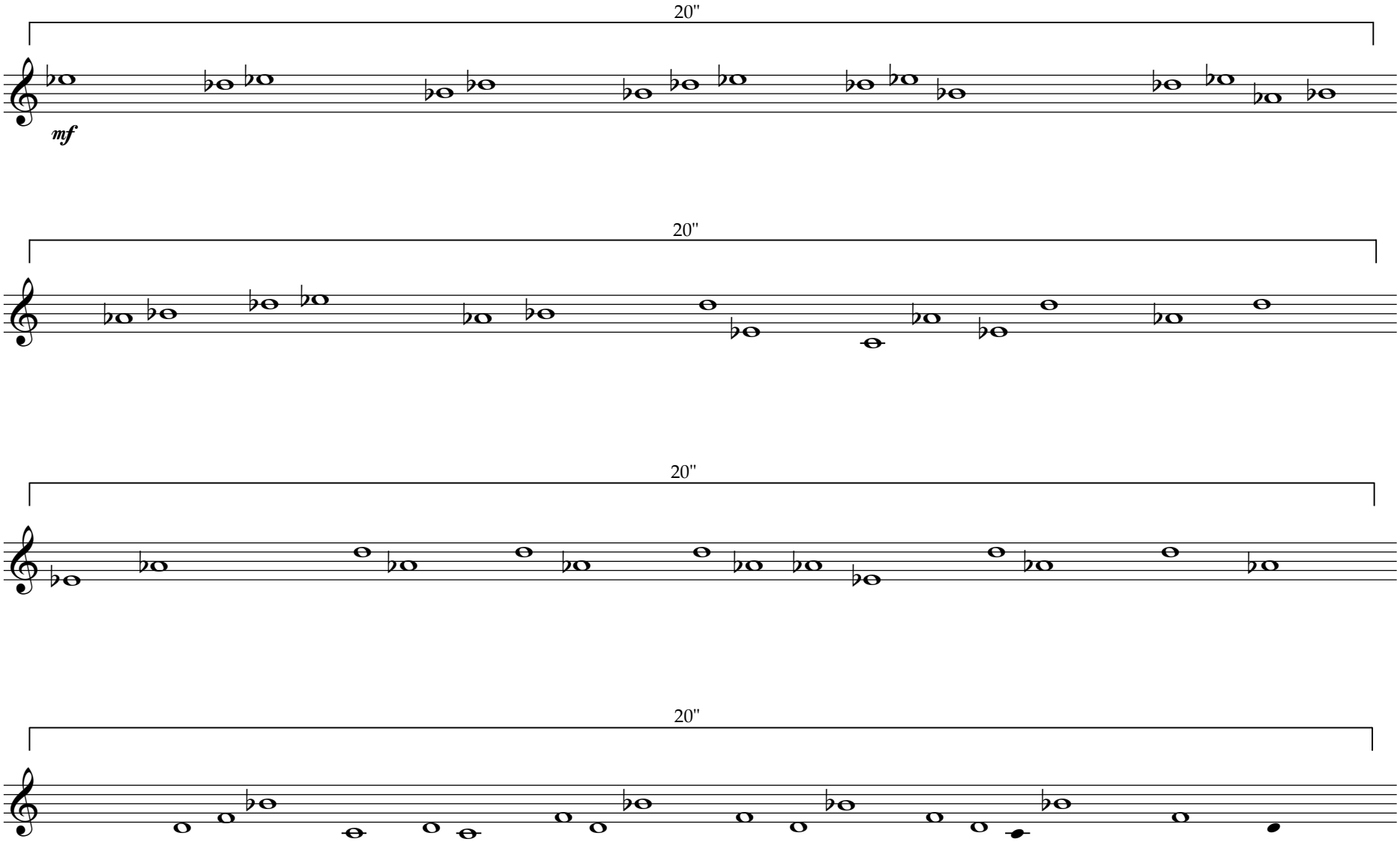
Figures in Bas-Relief: Mvt. B

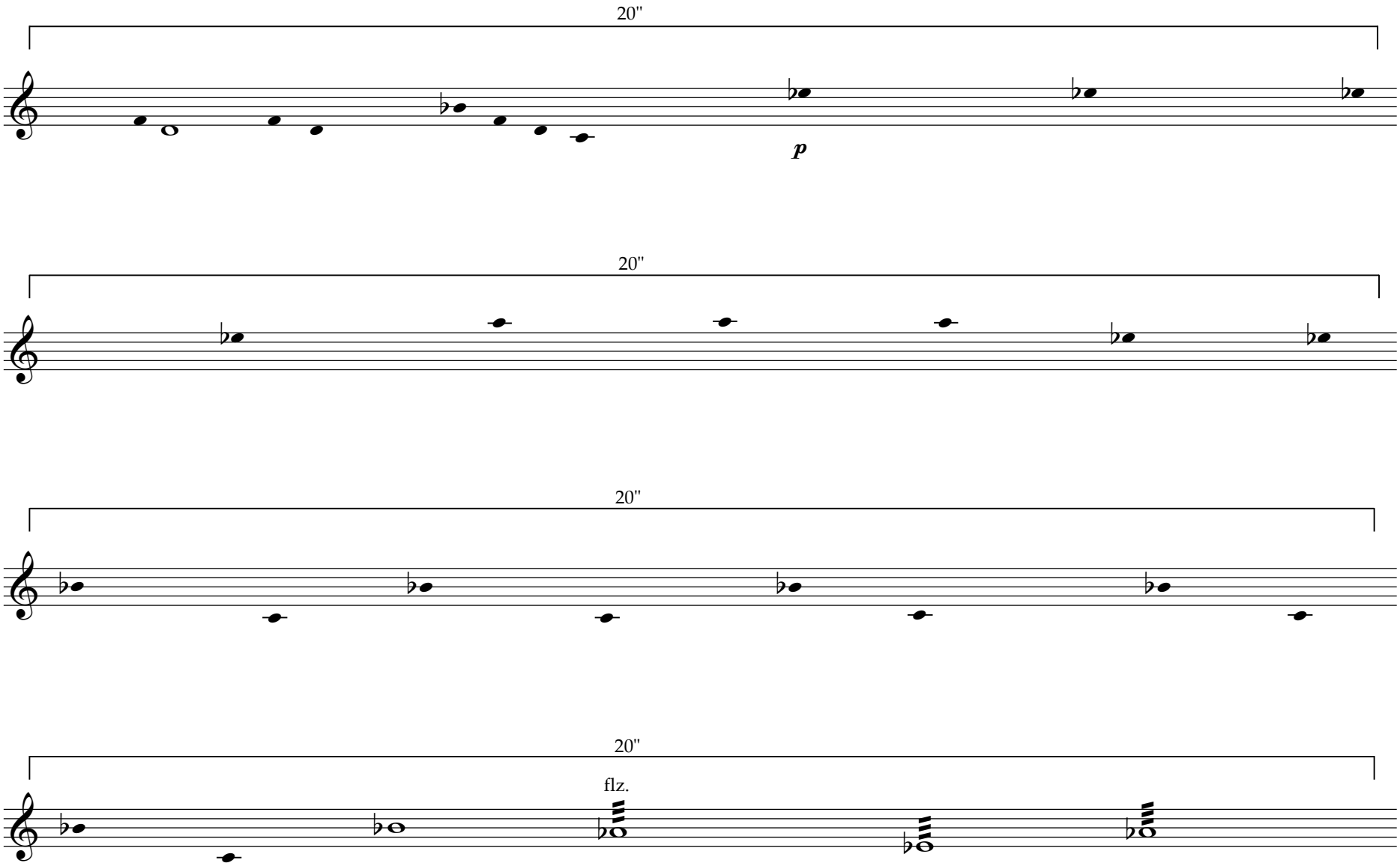
Flute



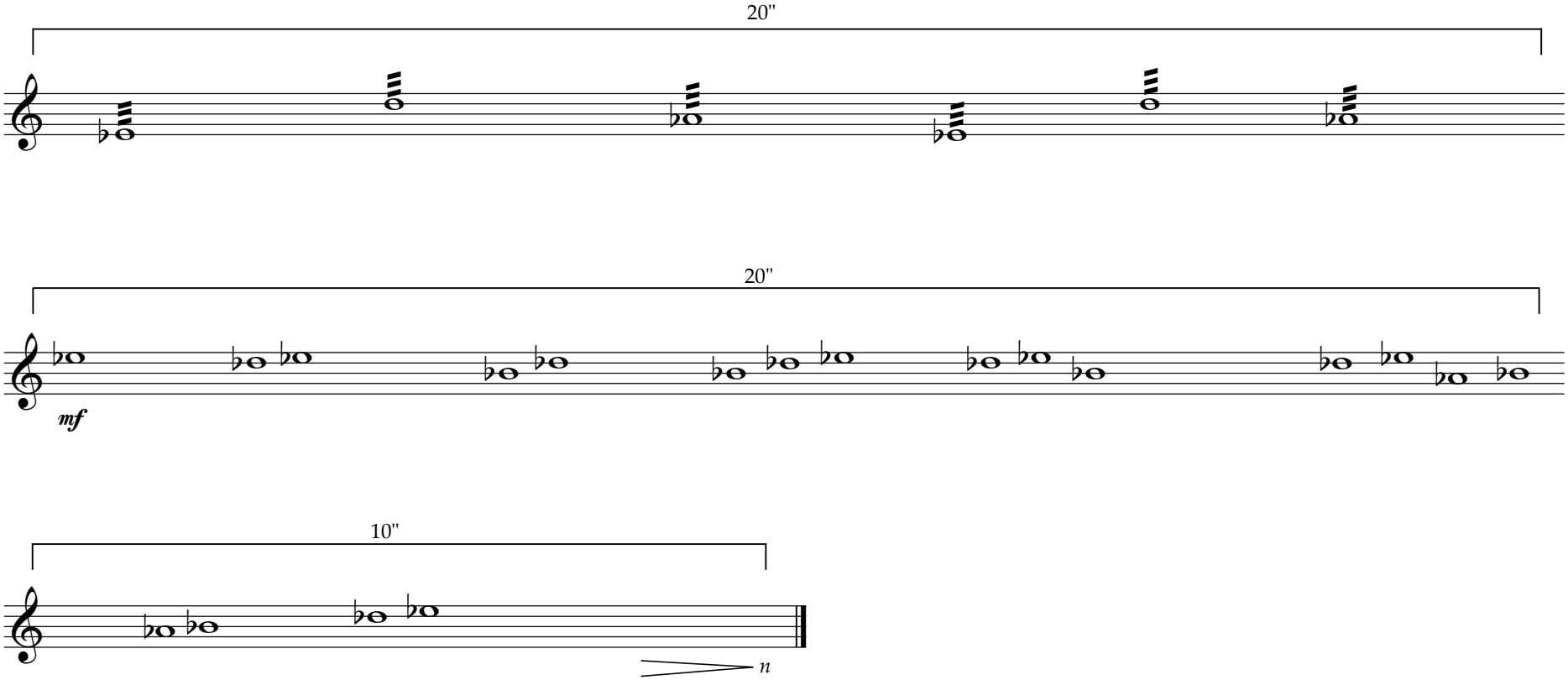
Flute

Figures in Bas-Relief: Mvt. C




20"
p
20"
20"
20"
flz.

Flute



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Oboe

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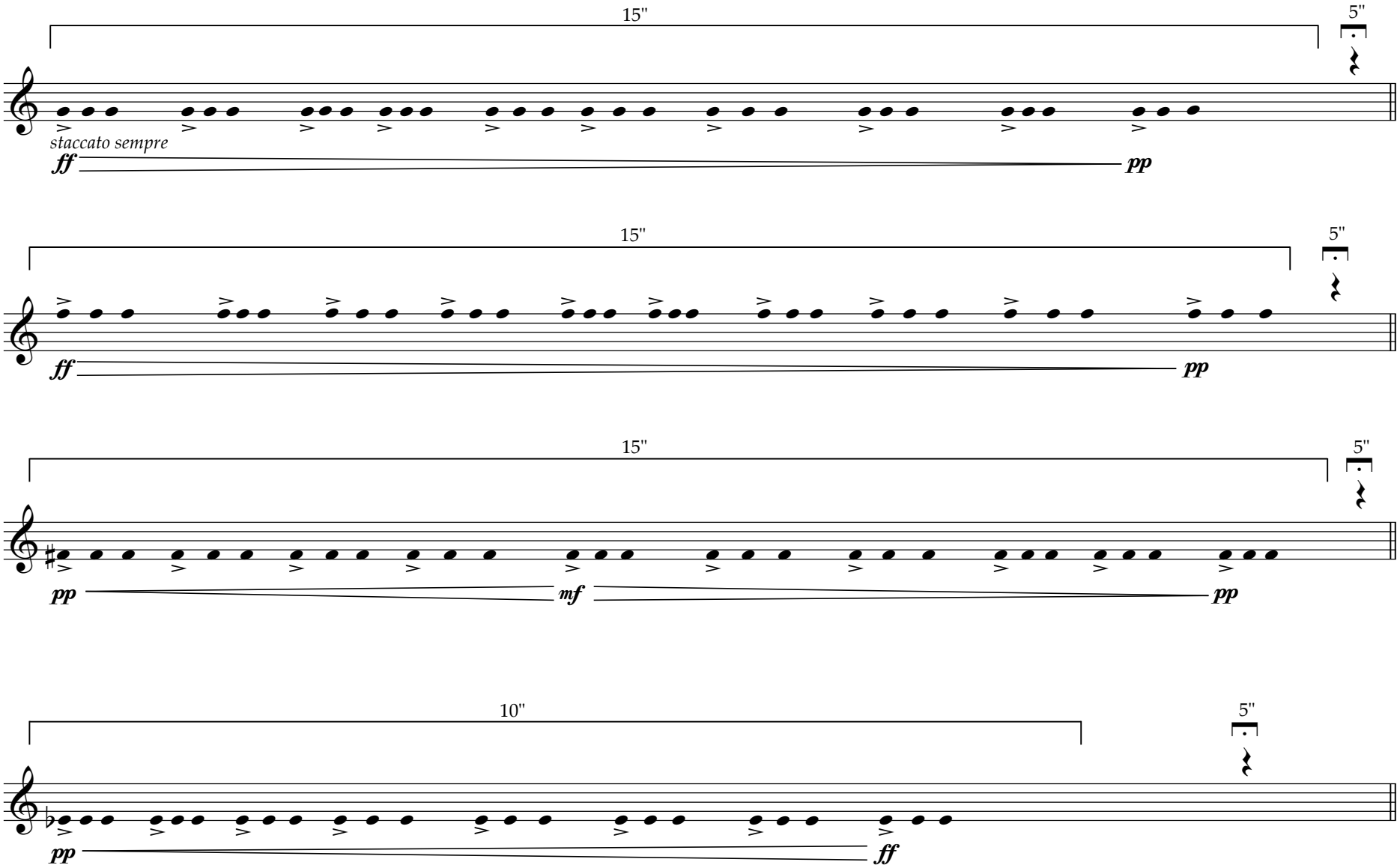
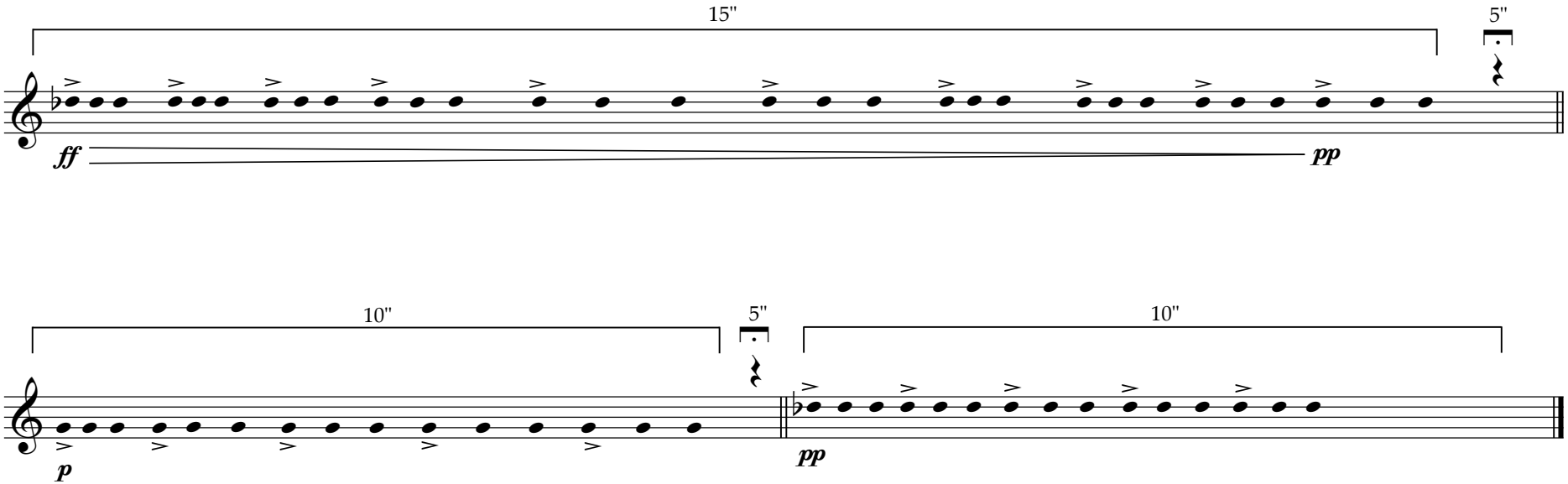
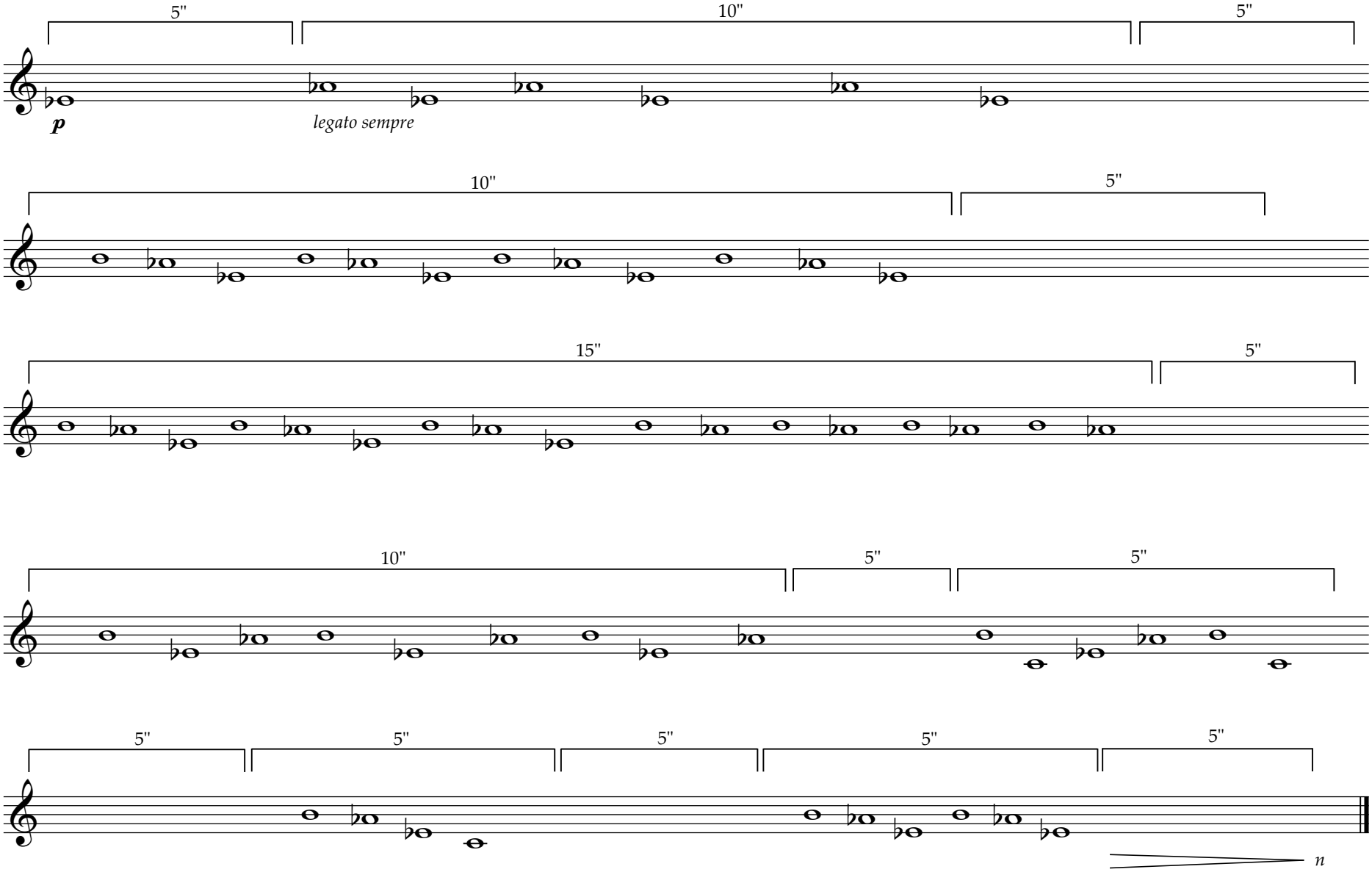


Oboe



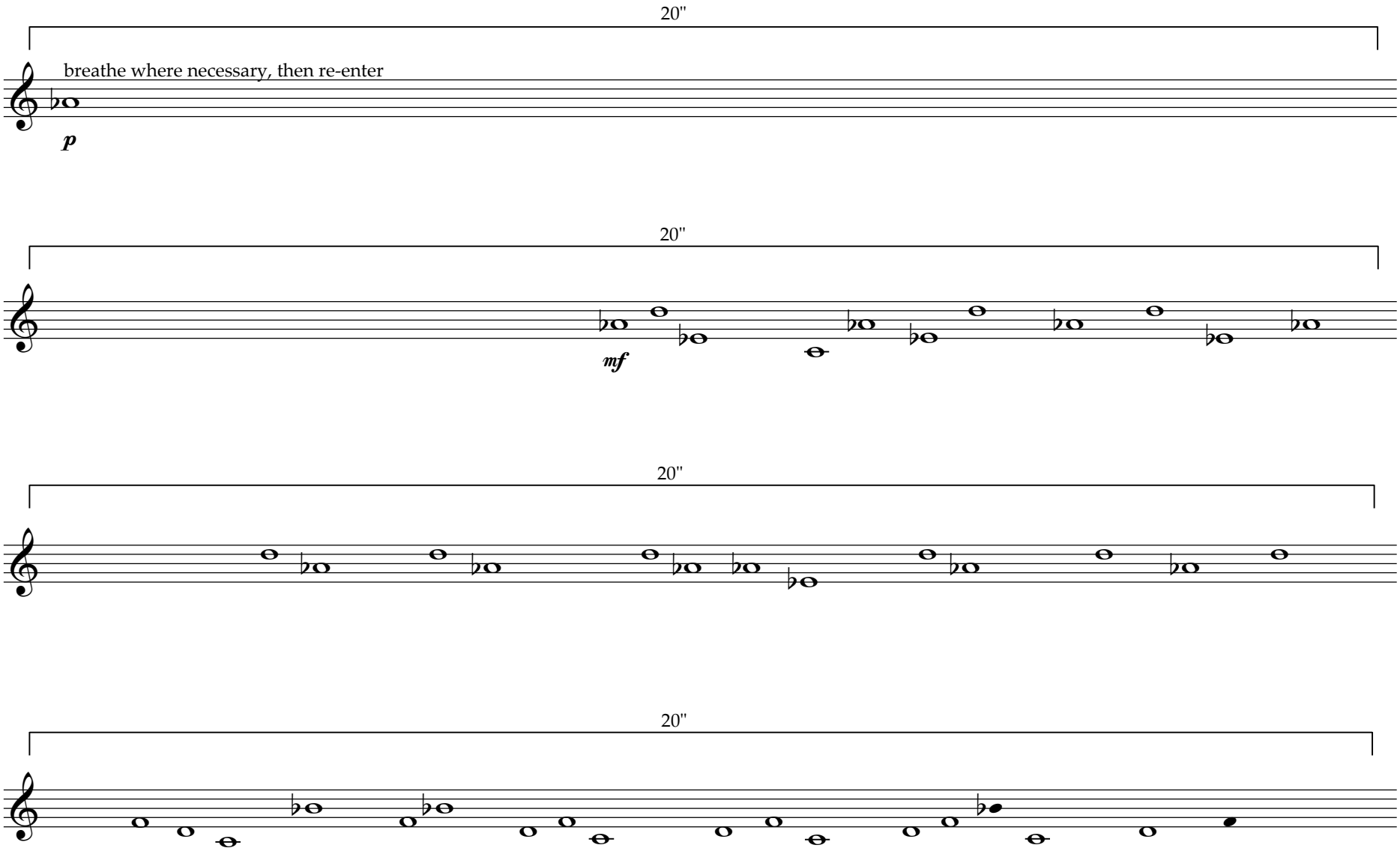
Oboe

Figures in Bas-Relief: Mvt. B

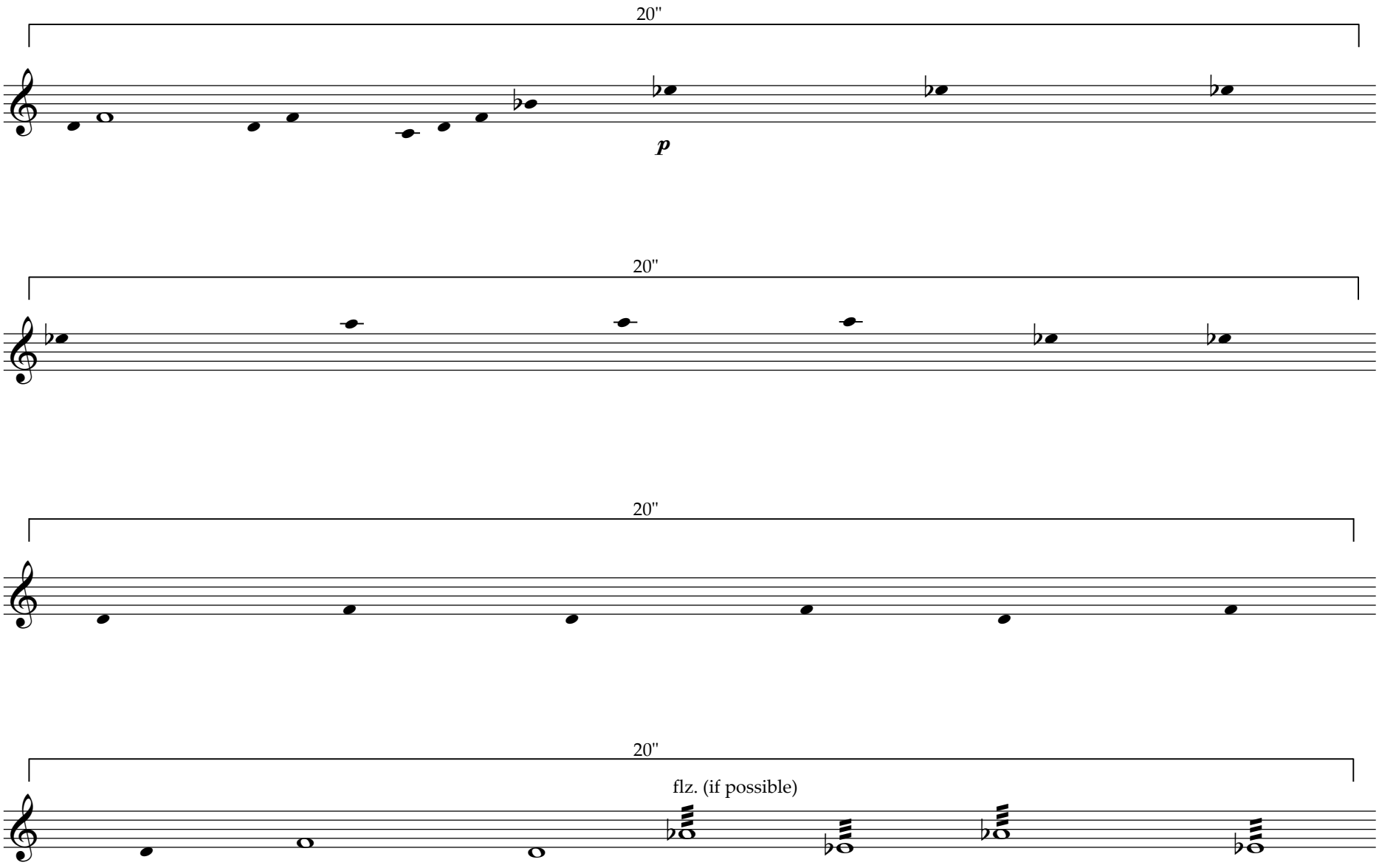


Oboe

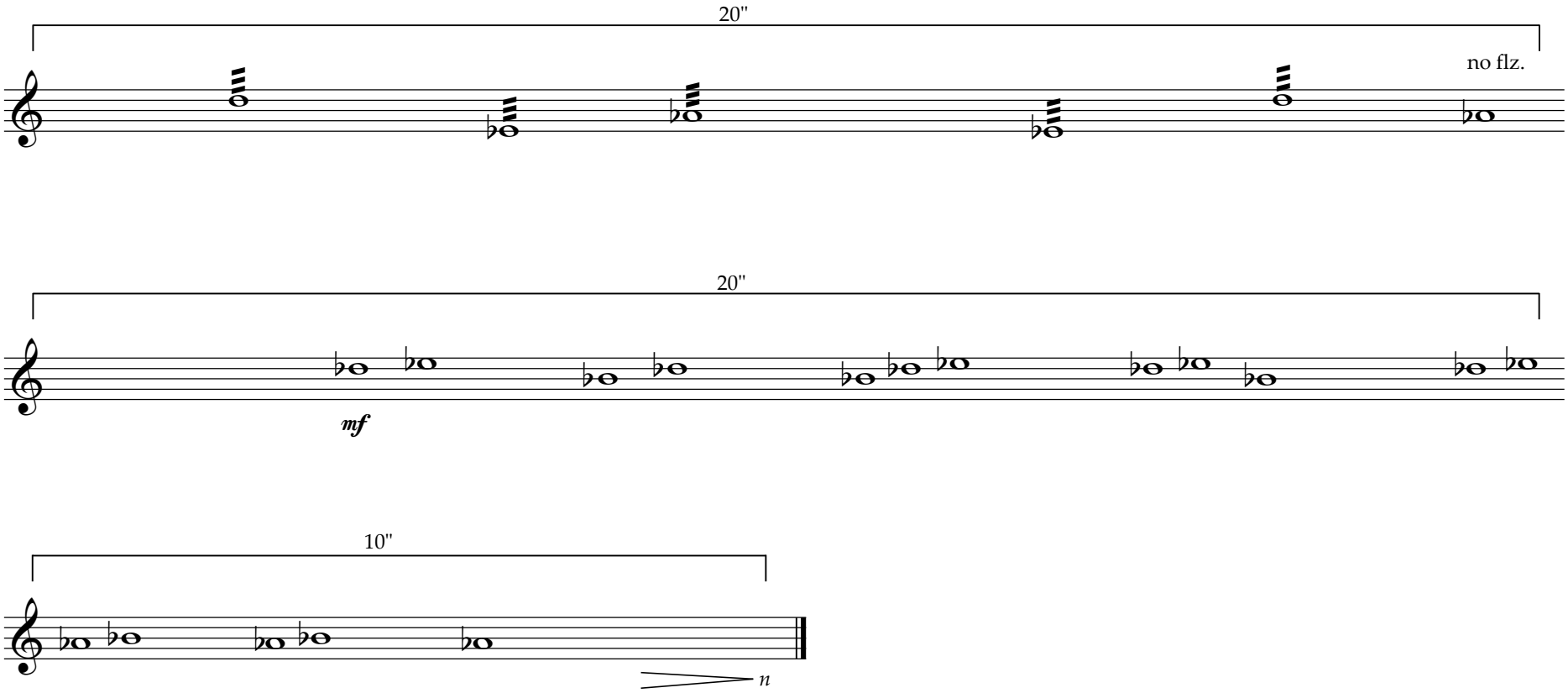
Figures in Bas-Relief: Mvt. C



Oboe

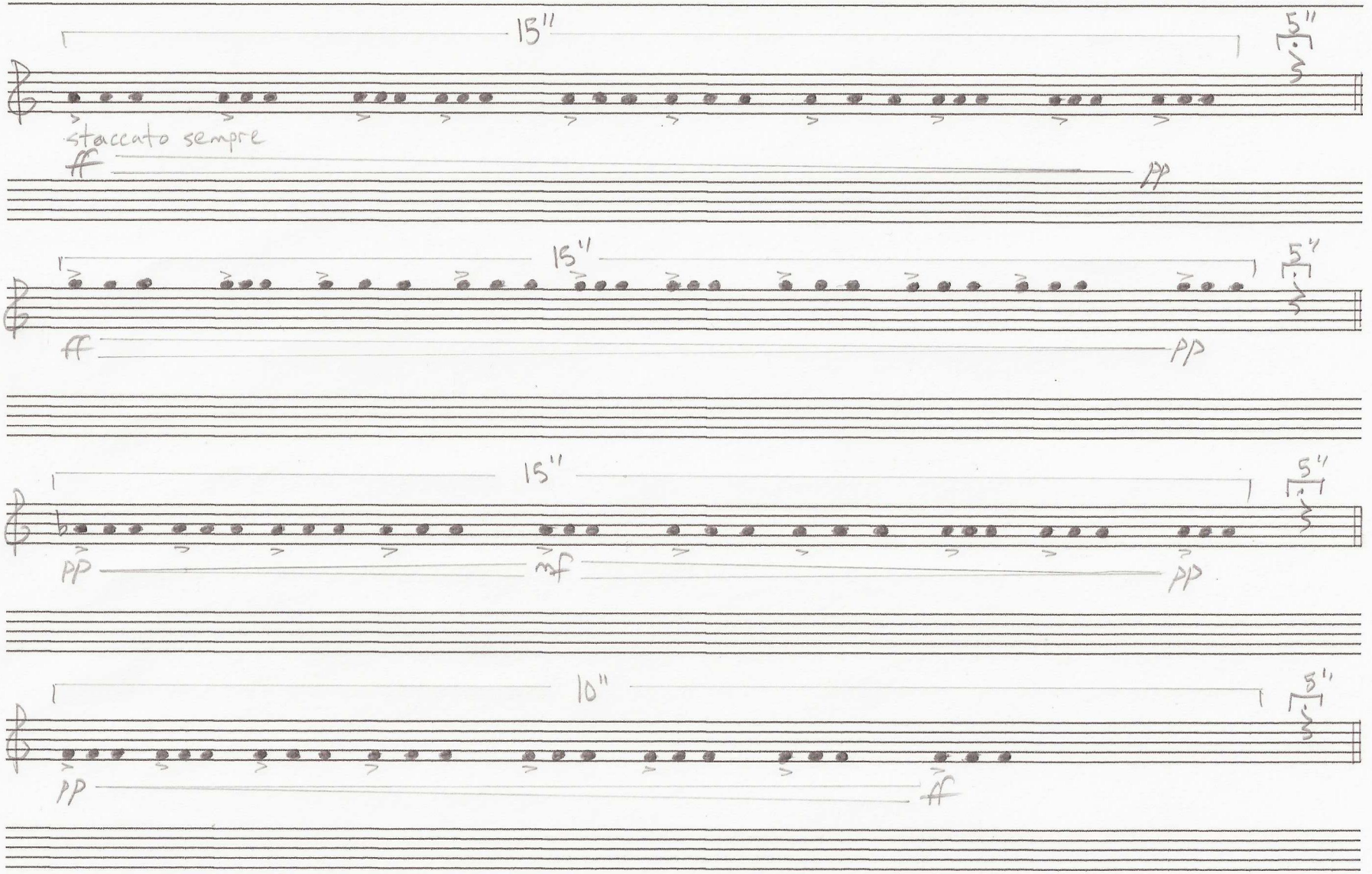


Oboe



CLARINET

FIGURES IN BAS-RELIEF: MVT. A



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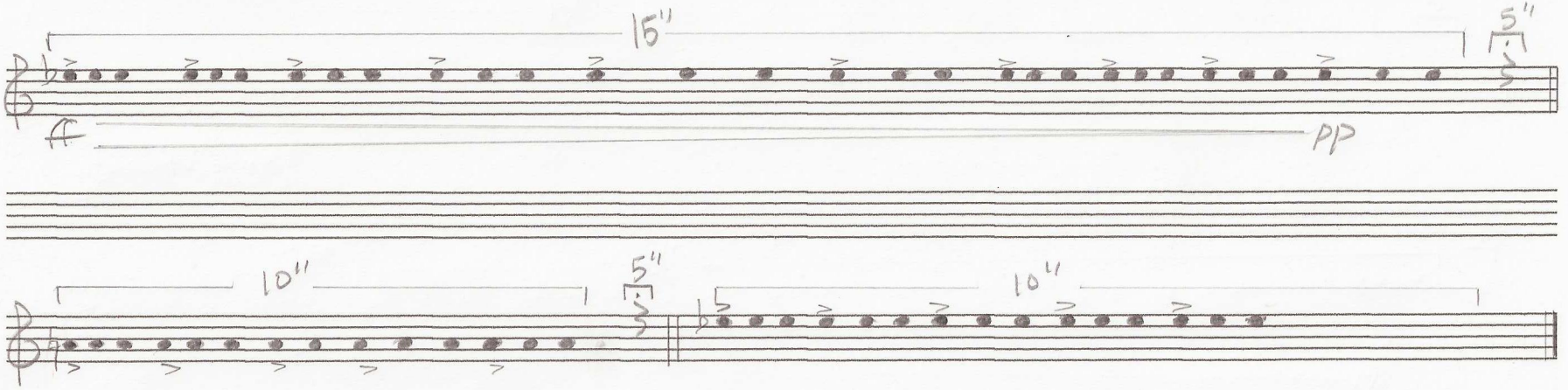
CLARINET



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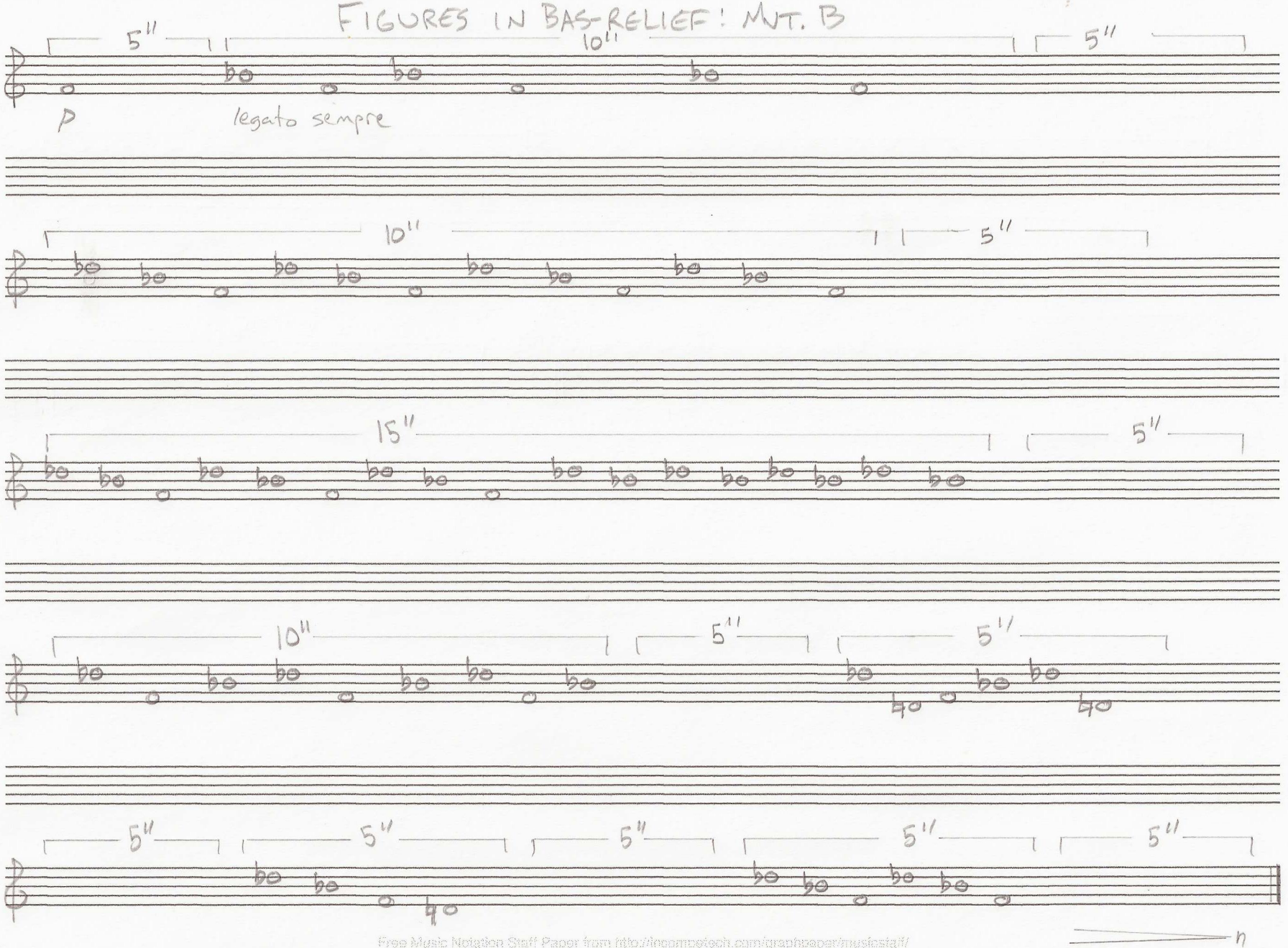
CLARINET

FIGURES IN BAS-RELIEF: MVT. B



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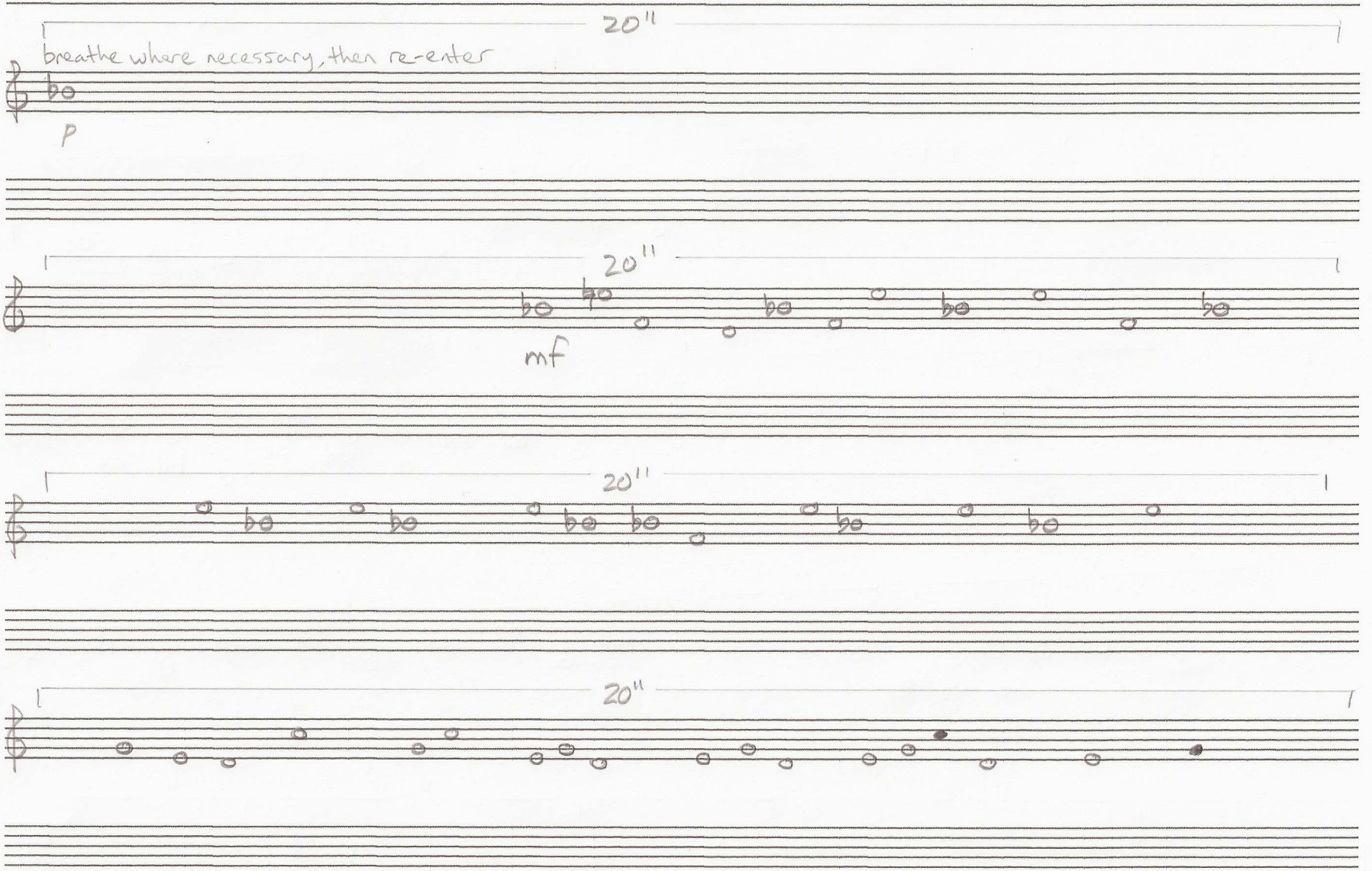
CLARINET

FIGURES IN BAS-RELIEF : MVT. C



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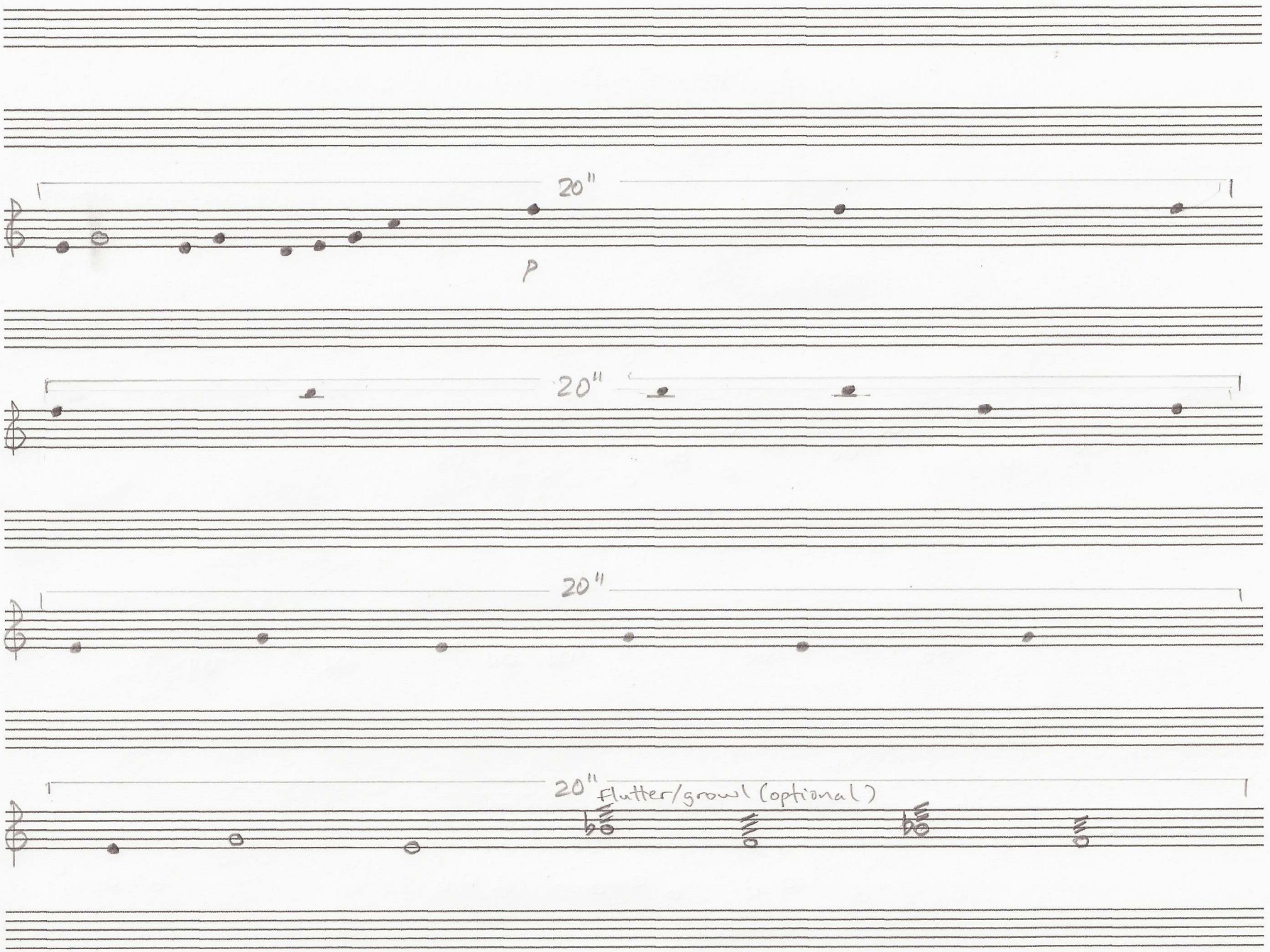
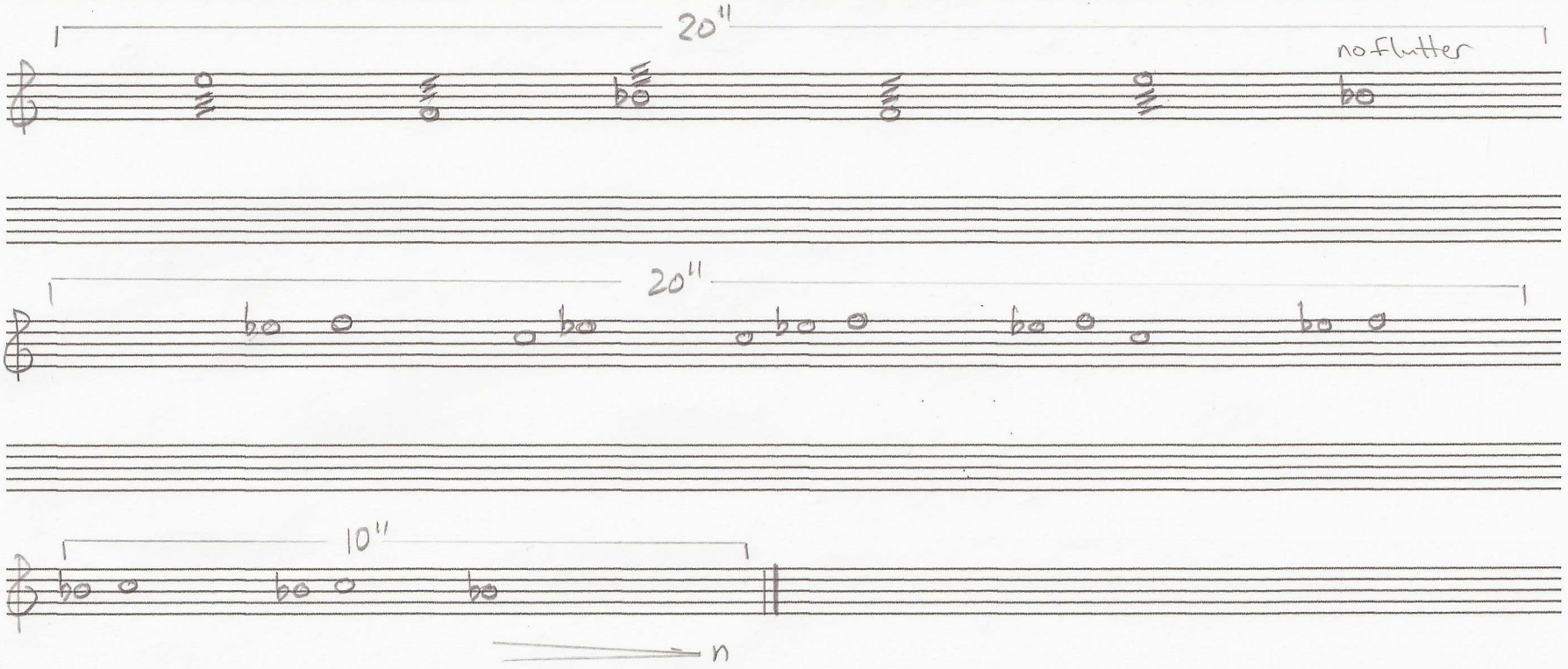
CLARINET



Free Music Notation Staff Paper from http://incompetech.com/graphpaper/musicstaff/

CLARINET



Free Music Notation Staff Paper from http://incompetech.com/graphpaper/musicstaff/

FIGURES IN BAS-RELIEF

for flute, oboe, cello, percussion, and piano

ADAM SCOTT NEAL

Program Note:

Bas-relief sculptures allow multiple vantage points without distorting the subject's image. The shadows created by changing lighting conditions will also emphasize or hide different aspects of the work. *Figures in Bas-Relief* works in a similar manner, except that changing lighting conditions are exchanged for changing intrumentation. This piece is a series of chords based upon frequency analyses of gongs. Each of the chords are extended for some time, but the instruments in the ensemble are continually exchanging pitches and are playing independently of each other, creating a somewhat hazy and unfinished impression of the chords.

Performance Notes:

1. This piece was written so that it would not require a conductor. However, it would be helpful for the ensemble to elect a leader to make sure that the ensemble is beginning together. For example, in Movements A and B, the leader will count the 5 seconds of silence or sustain and signal when to begin the next gesture.

2. The movements can be played in any order. However, it is preferable not to play Movement C first.

3. Movements A and B are approximately 2 minutes each, and Movement C is about 3 minutes and 30 seconds.

4. The notation is proportional: each player should estimate tempi and duration based on the number of seconds indicated for the section. In Movement A, the players should try to begin each gesture together. In Movement B, the players will listen for the leader to begin the new gesture, and begin soon after. In Movement C, players will begin together and continue at will, striving only to pace their playing according to the indicated durations.

5. It is suggested that during rehearsal, the players view a large clock or stopwatch to learn the pacing. During performance the clock is not necessary, as it is desired for the players to drift from each other.

6. Filled noteheads denote short notes: not necessarily staccato, but short. Open noteheads denote long notes: for these, hold the note until the next indicated note. For very long held notes, it is acceptable to breathe or restrike to continue sustaining the pitch.

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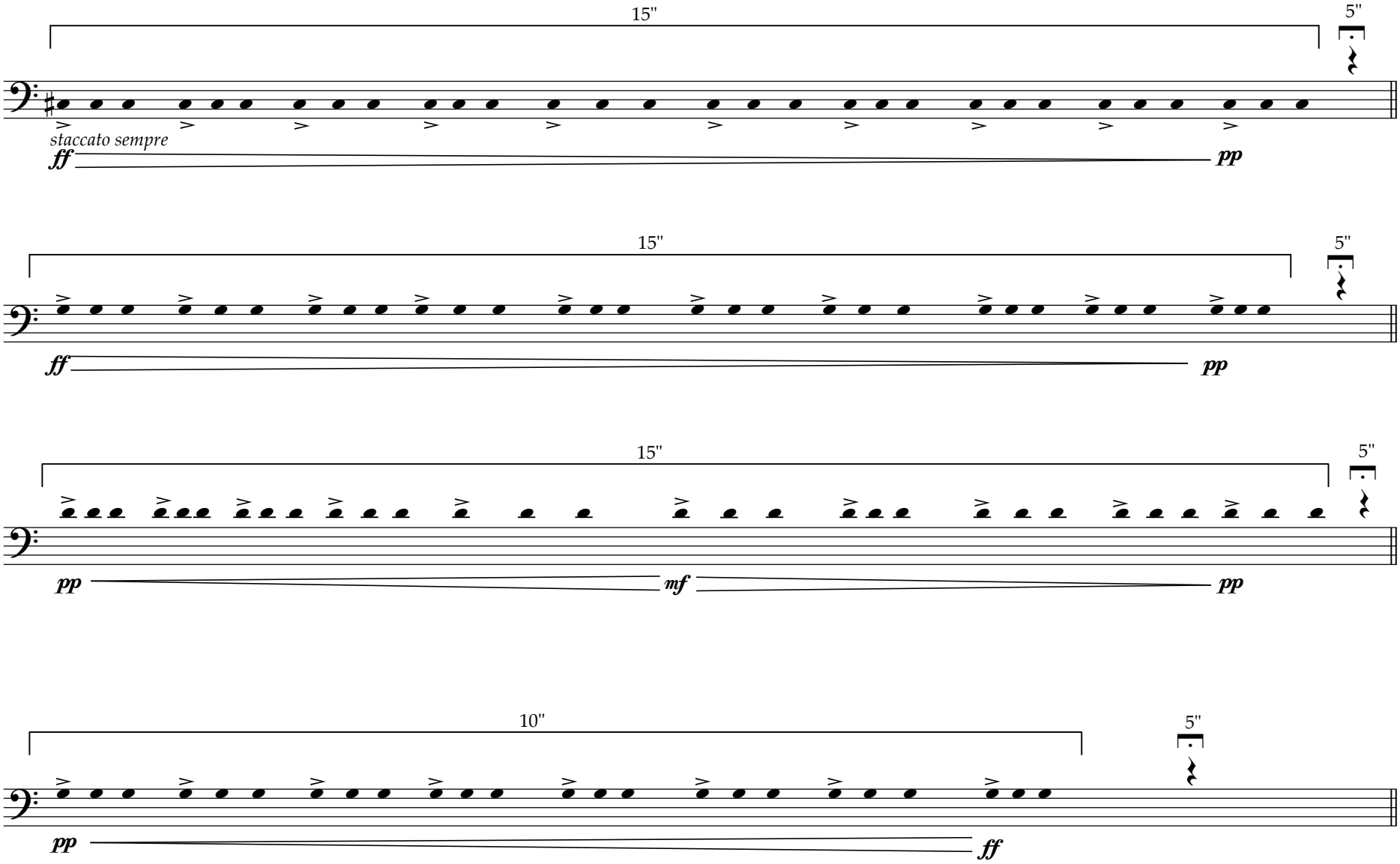
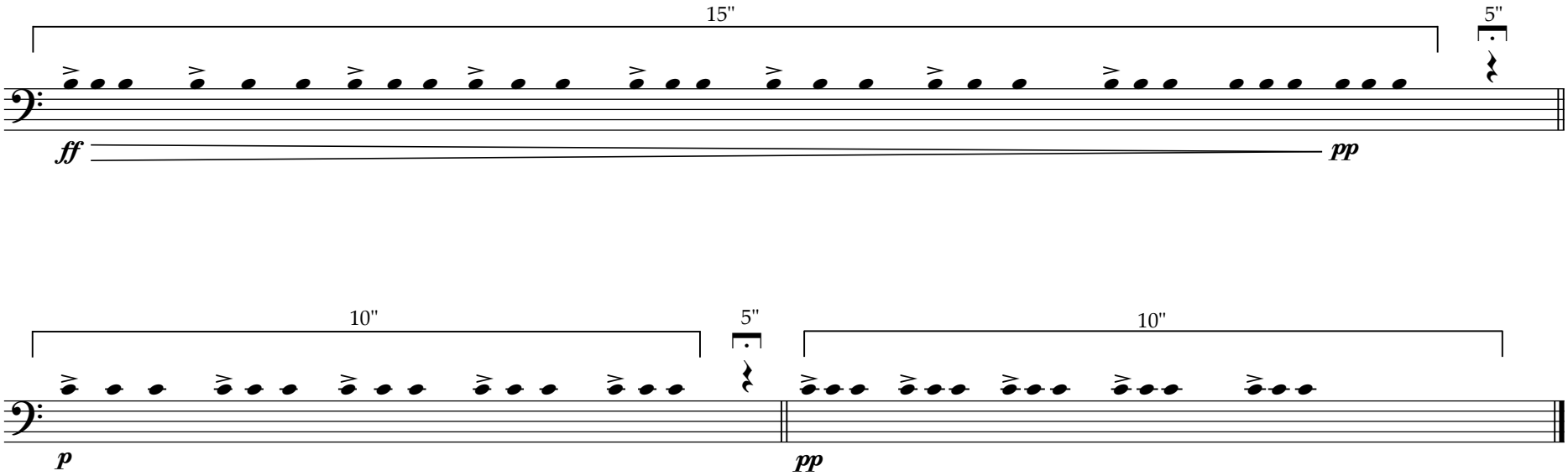
Figures in Bas-Relief: Mvt. A

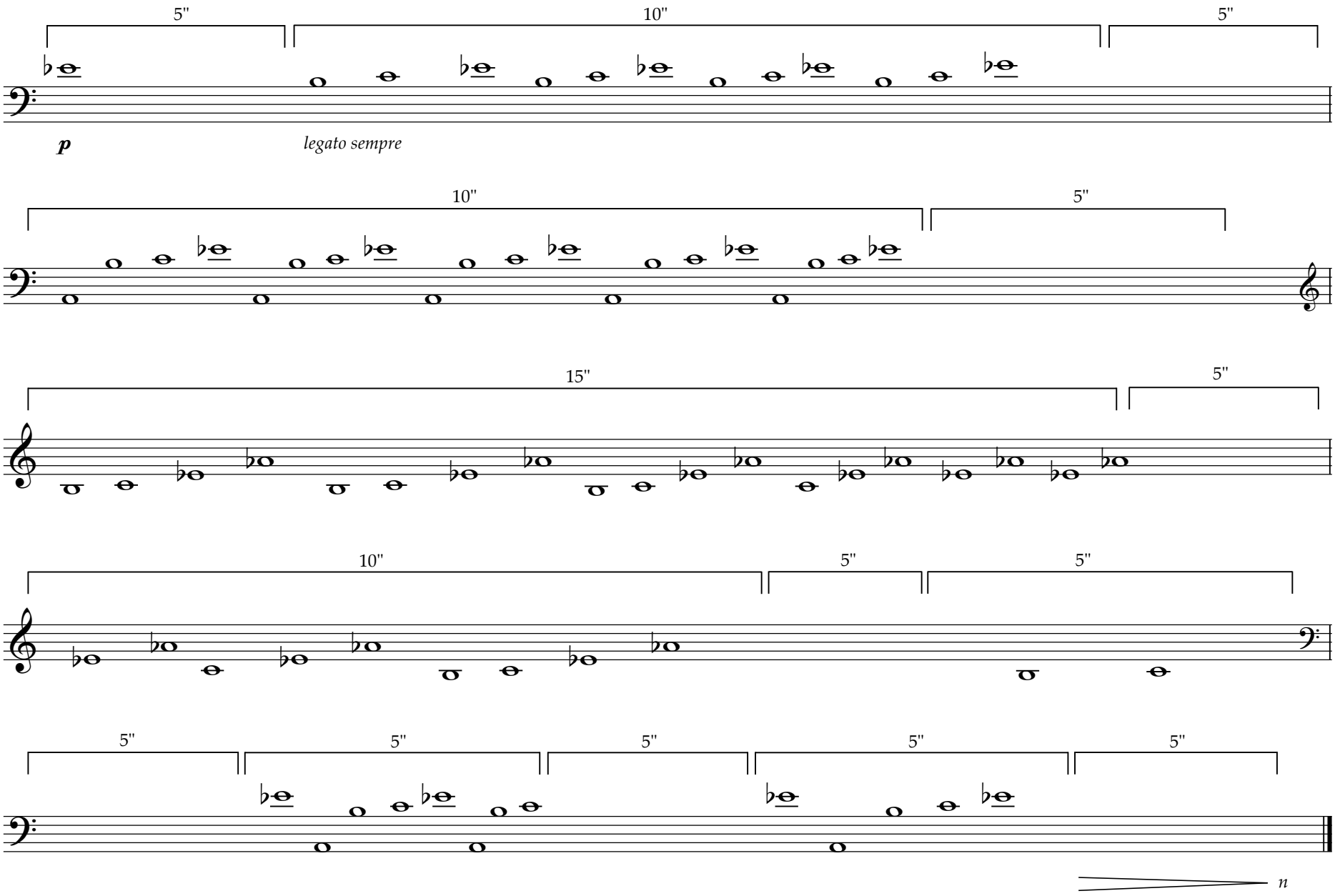


Cello



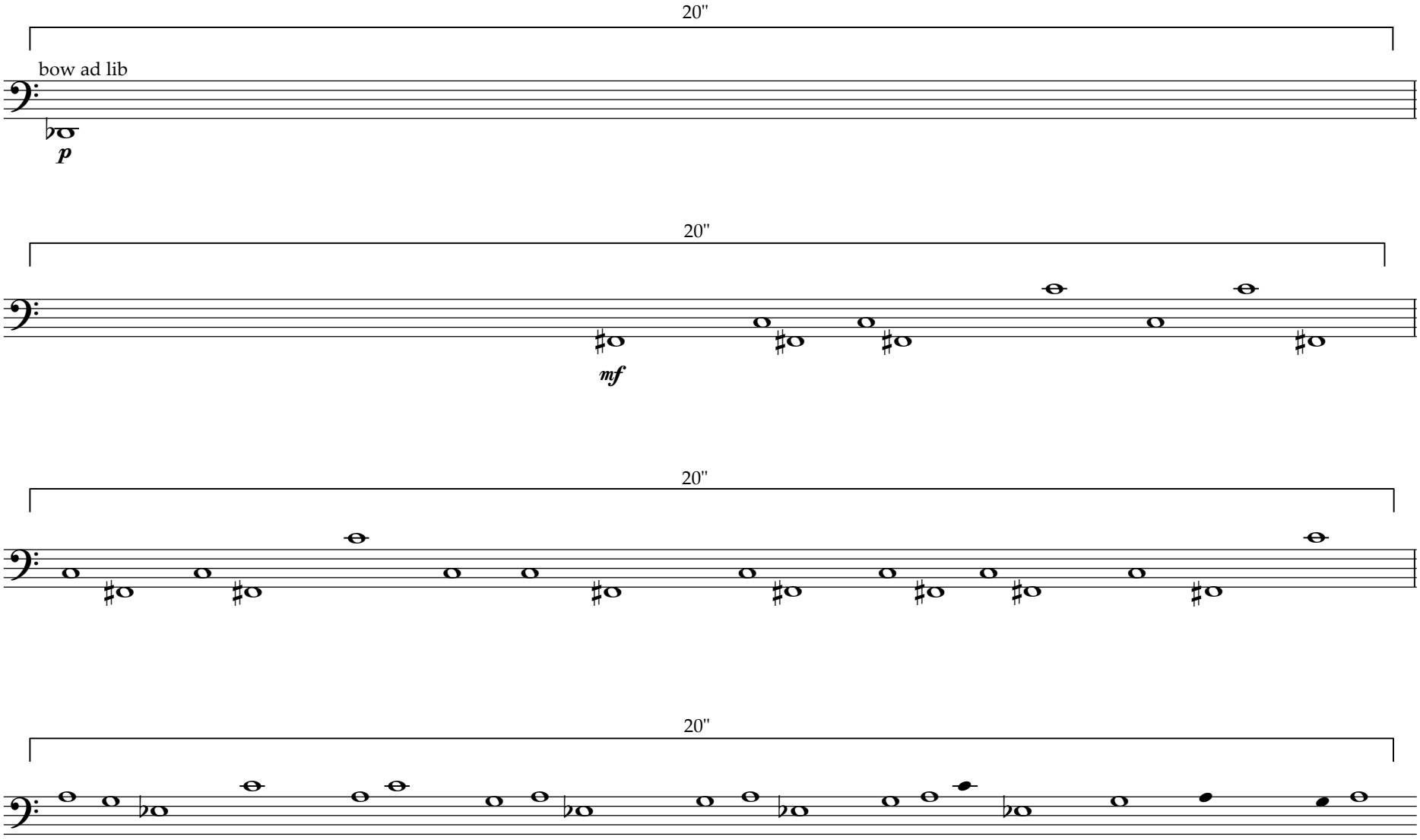
Figures in Bas-Relief: Mvt. B

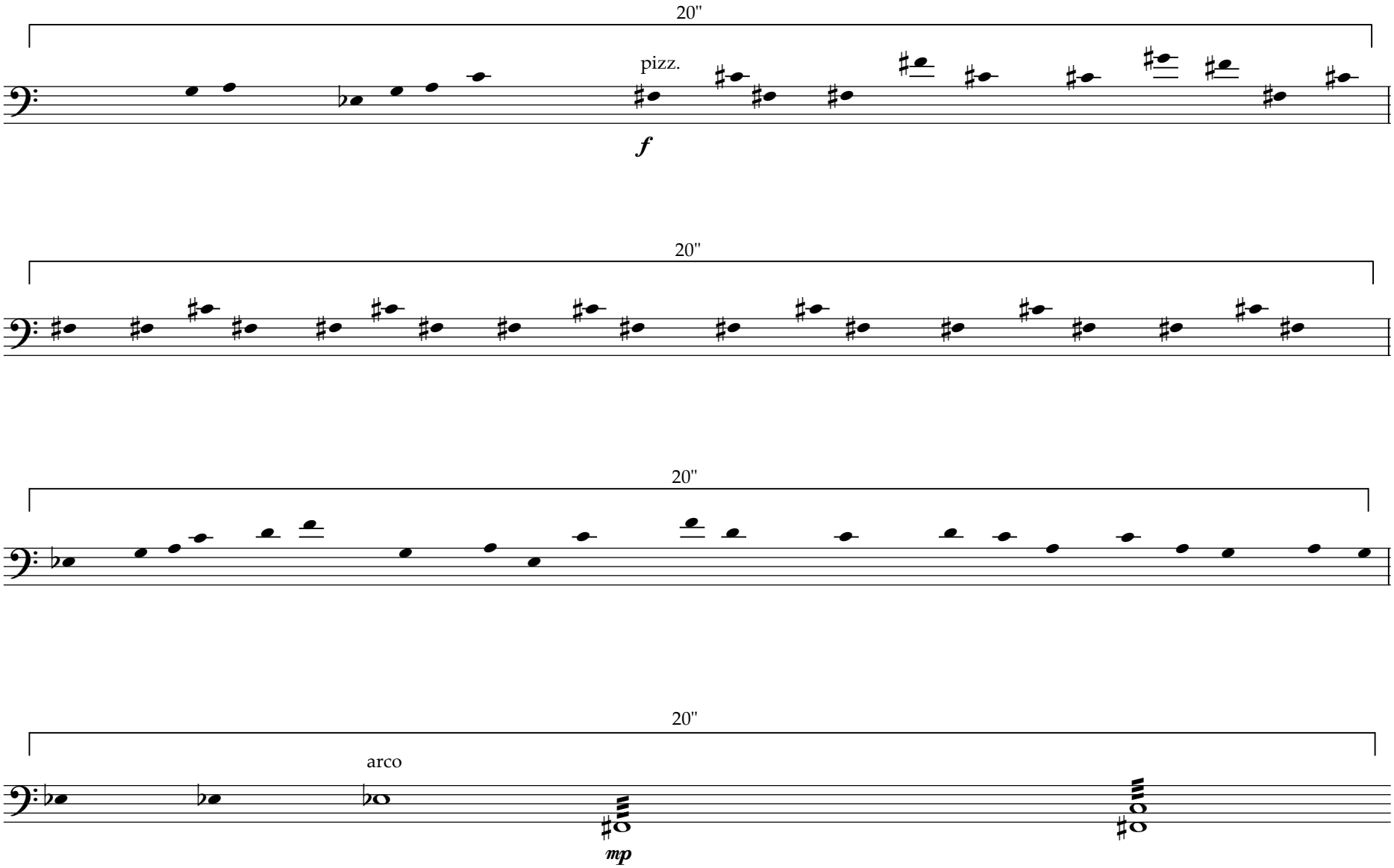
Cello



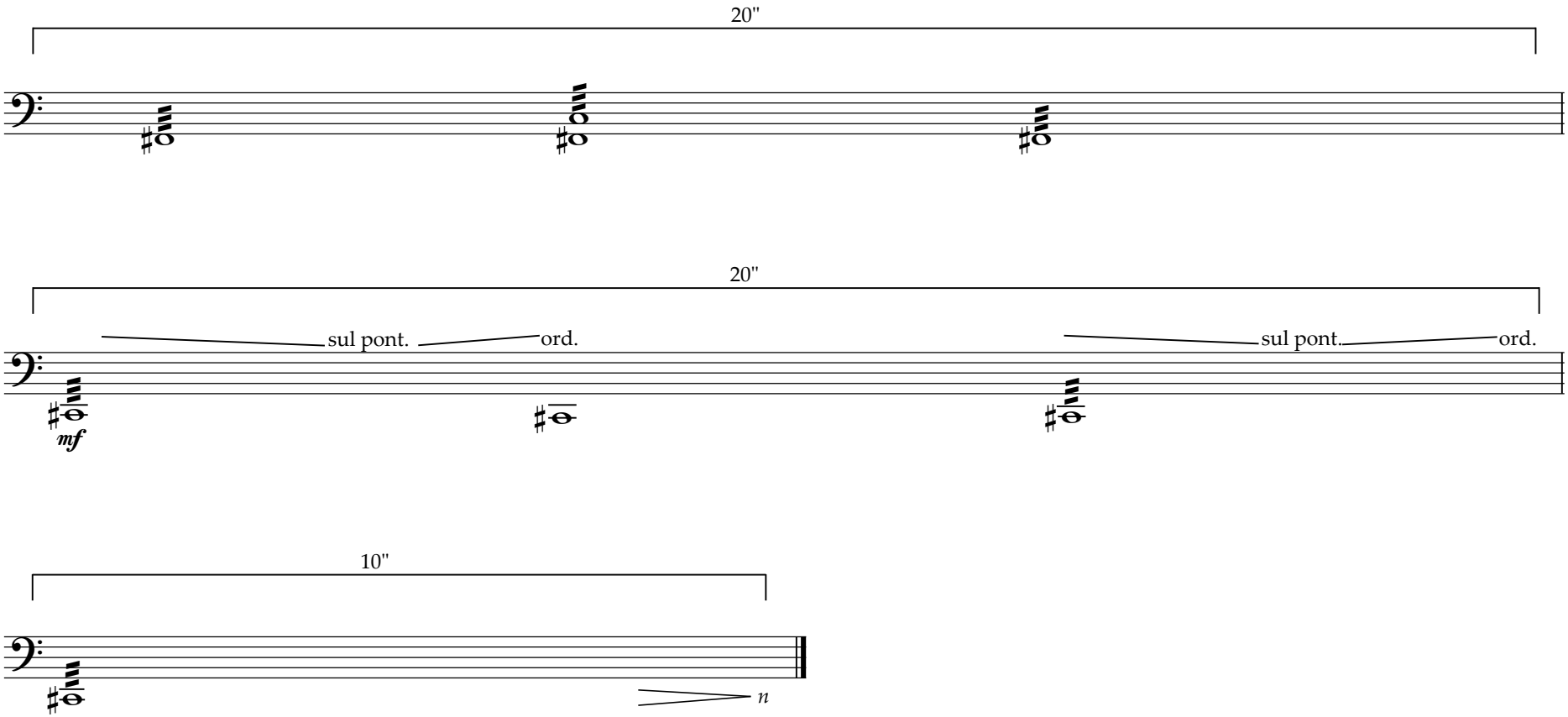
Cello

Figures in Bas-Relief: Mvt. C




20"
pizz.
f
20"
20"
20"
arco
mp

Cello



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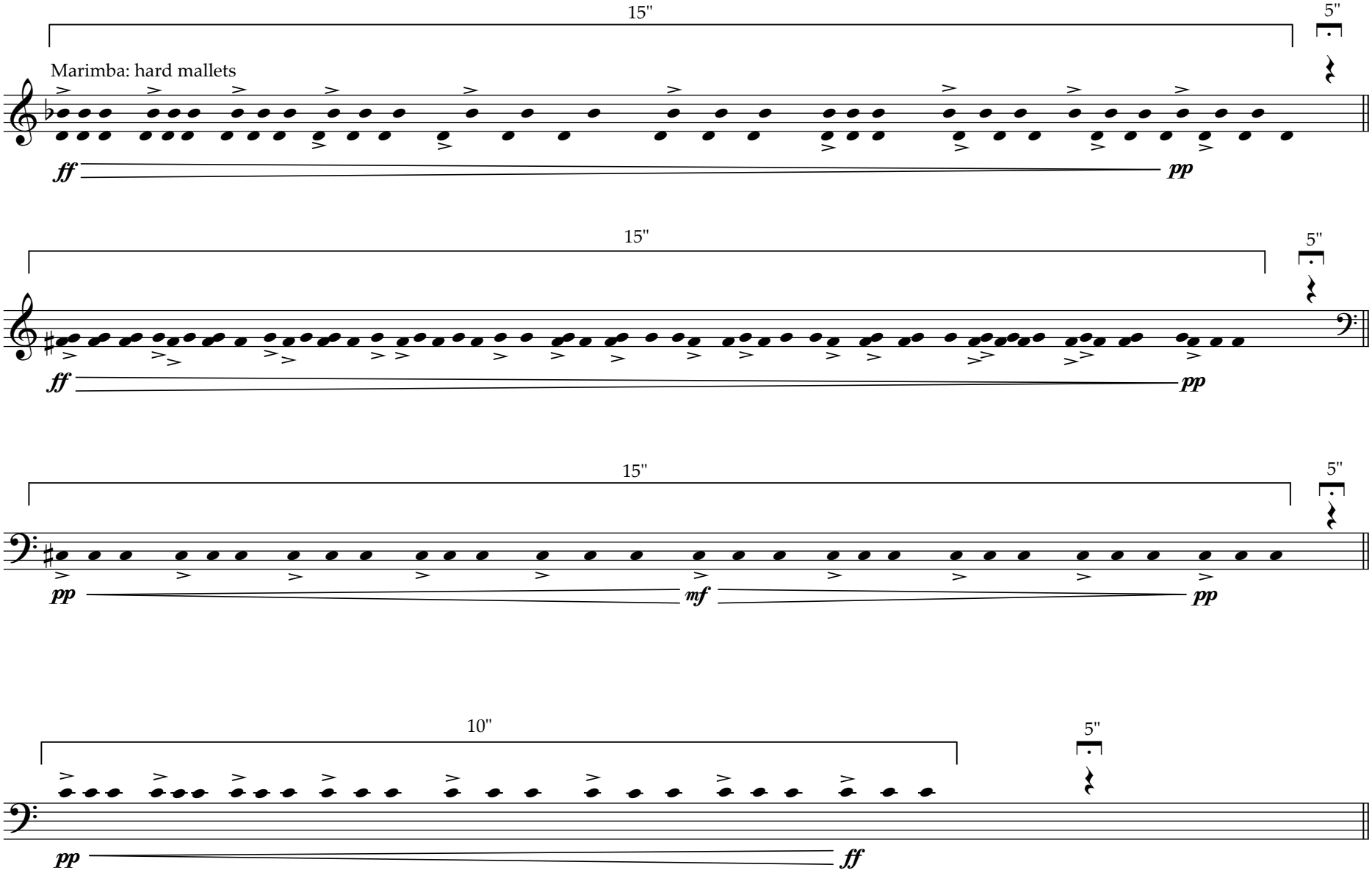
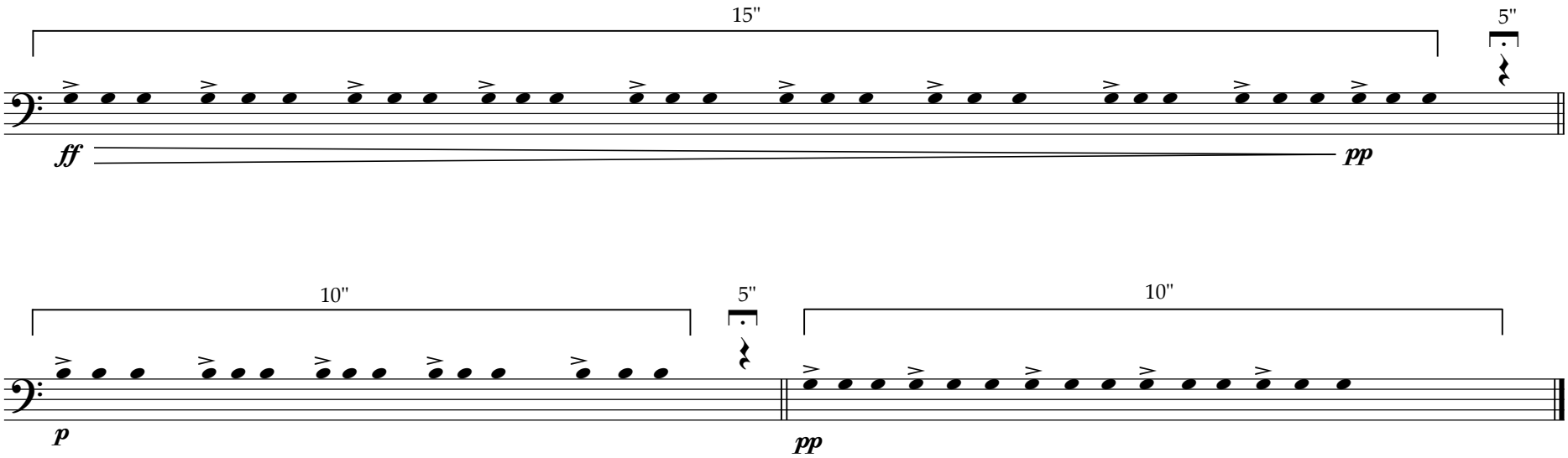
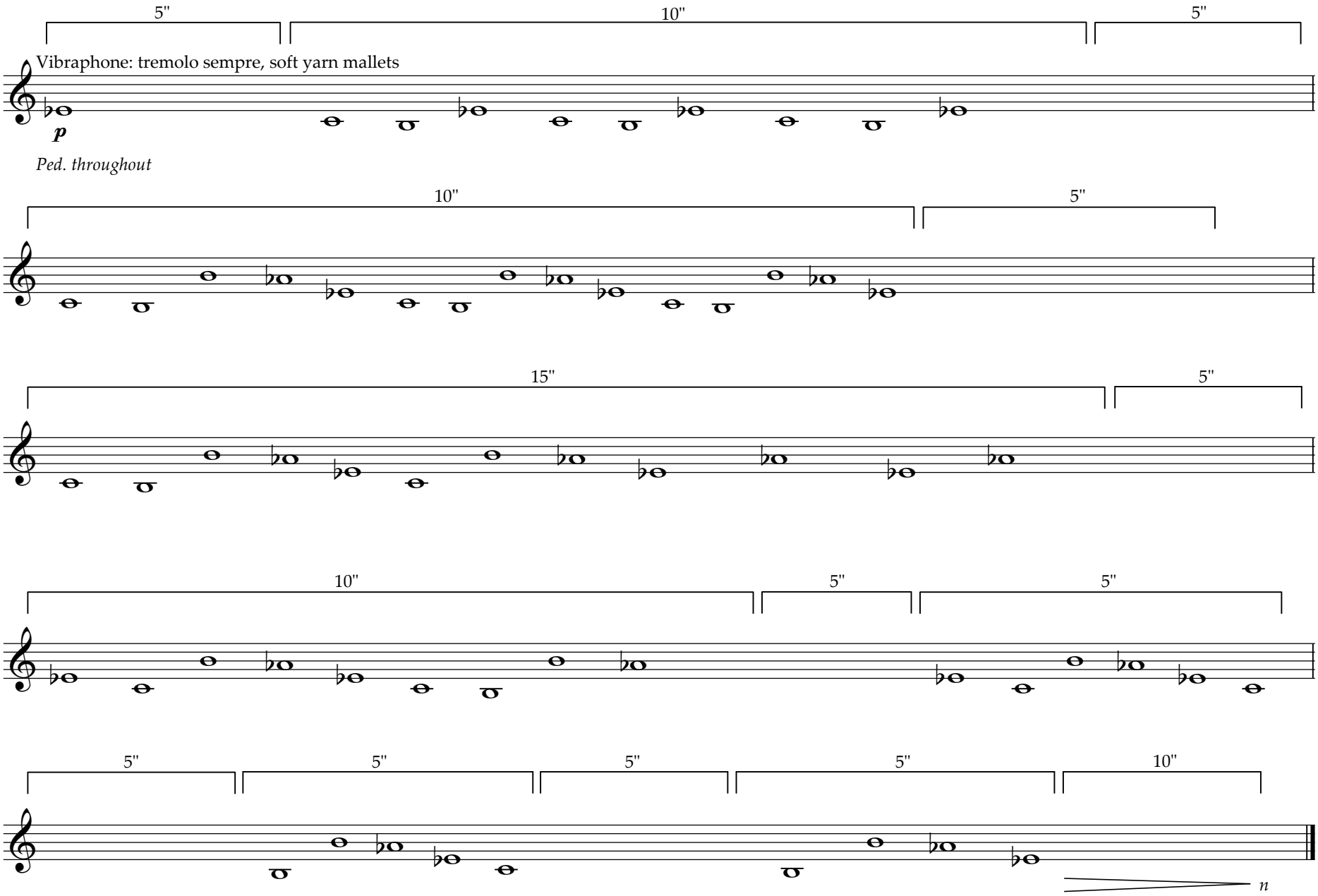


Percussion



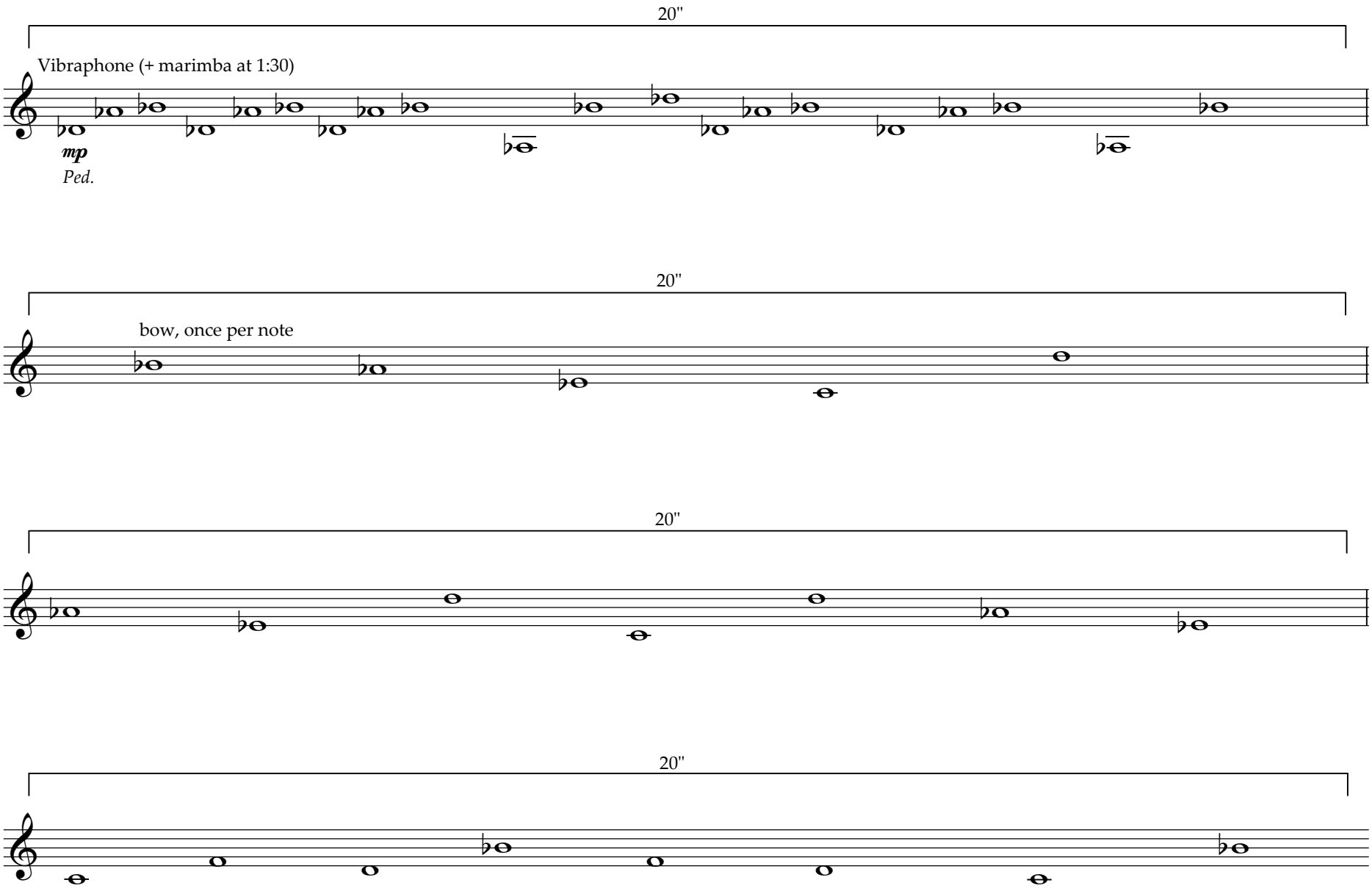
Figures in Bas-Relief: Mvt. B

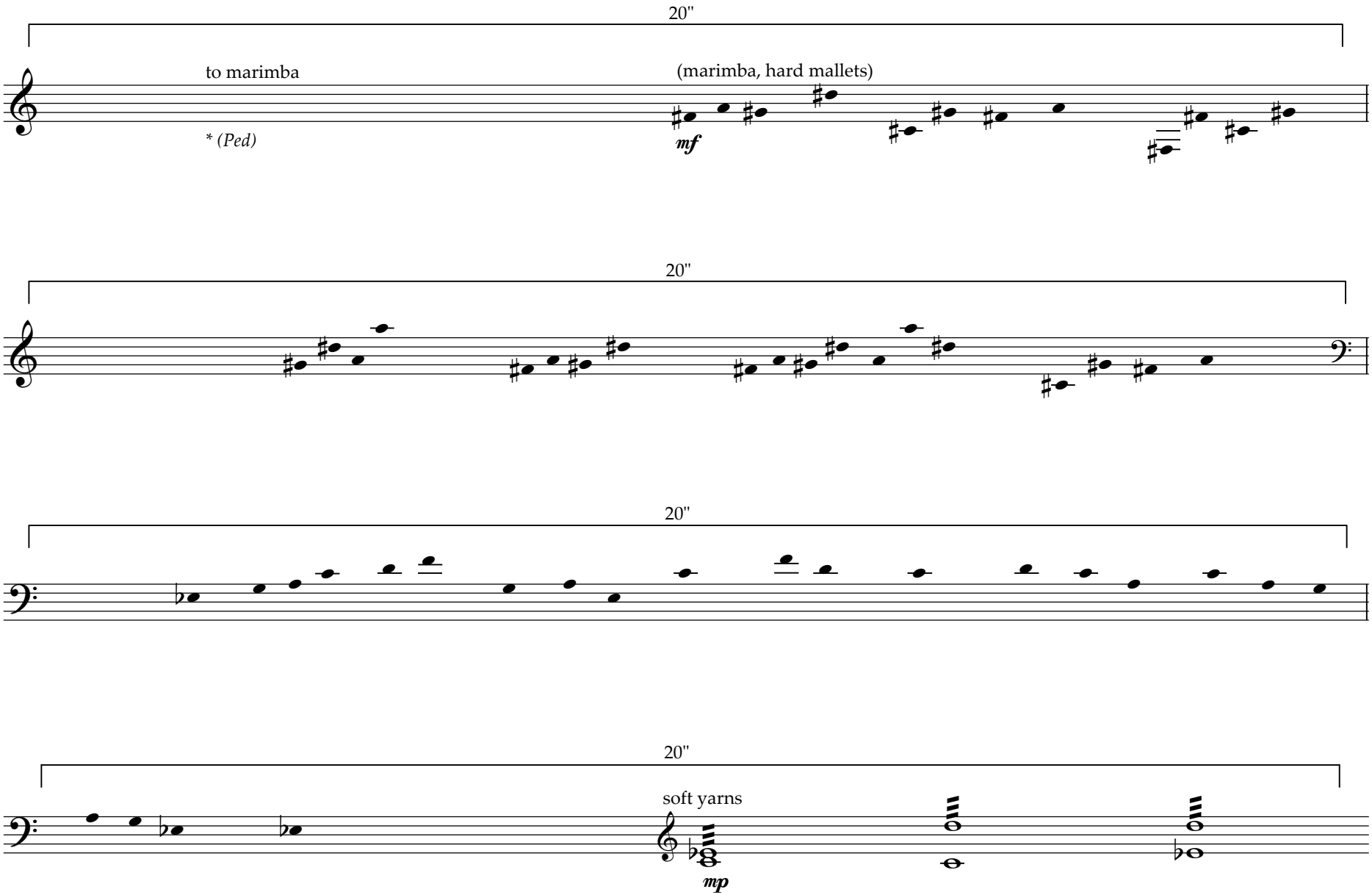
Percussion



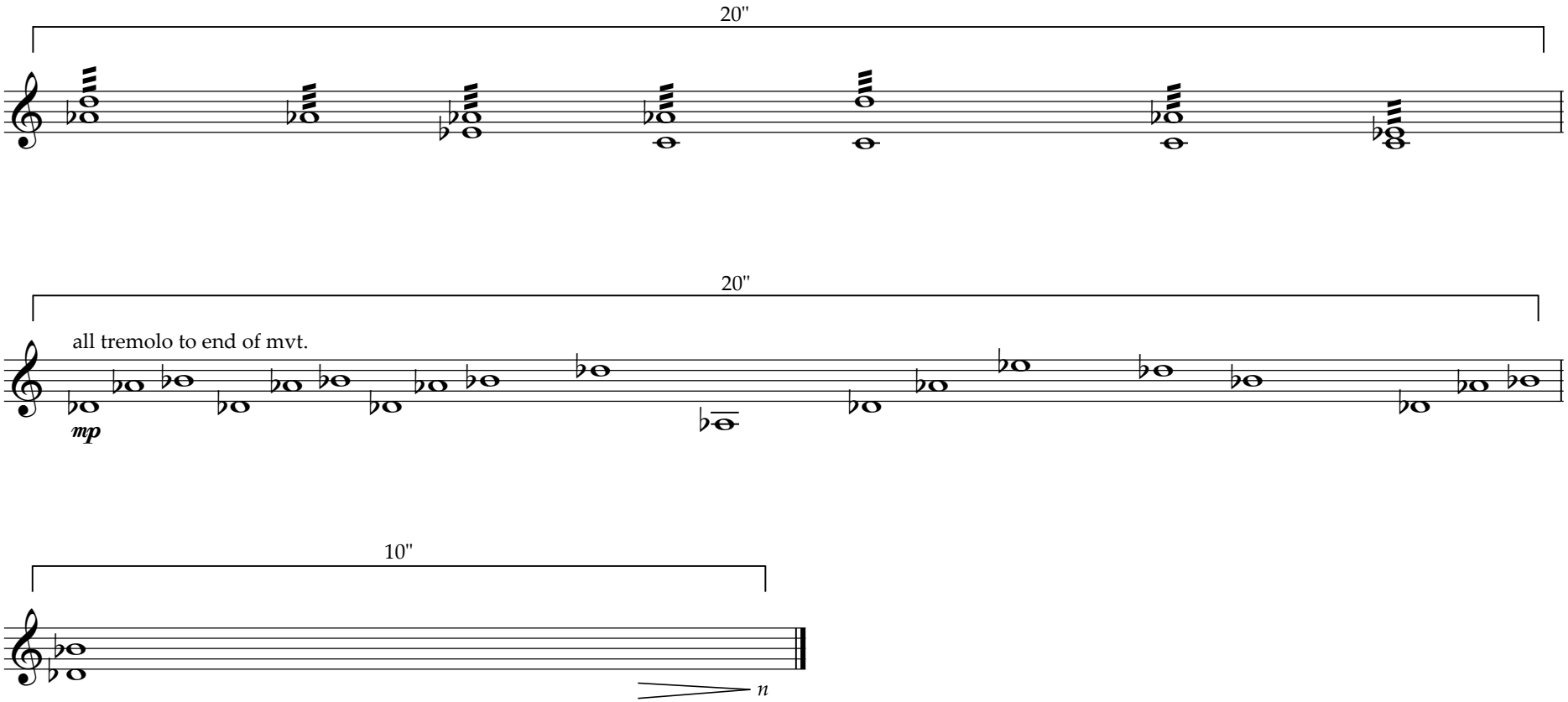
Percussion

Figures in Bas-Relief: Mvt. C




20"
to marimba
* (Ped)
(marimba, hard mallets)
mf
20"
20"
20"
soft yarns
mp

Percussion



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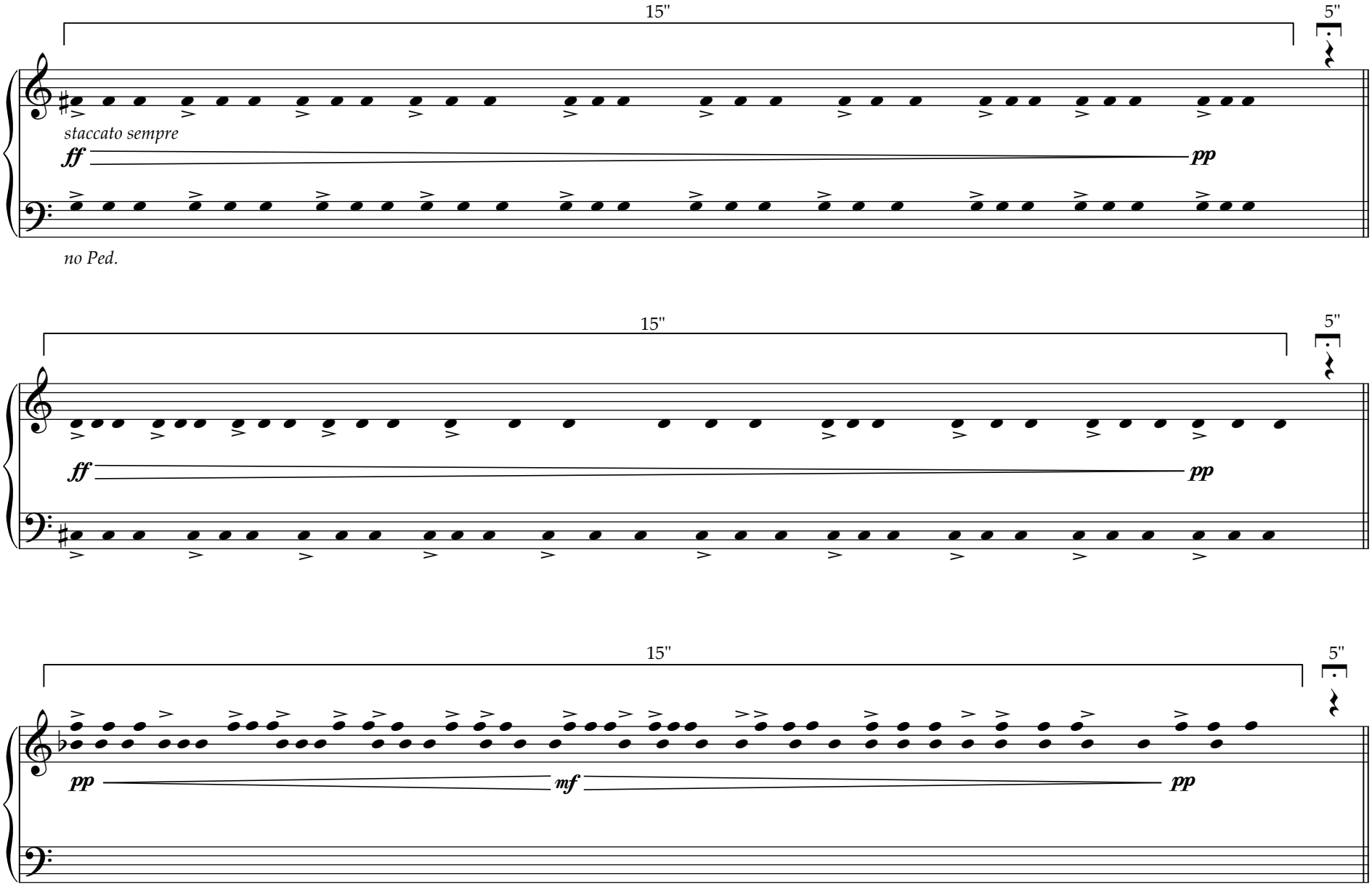
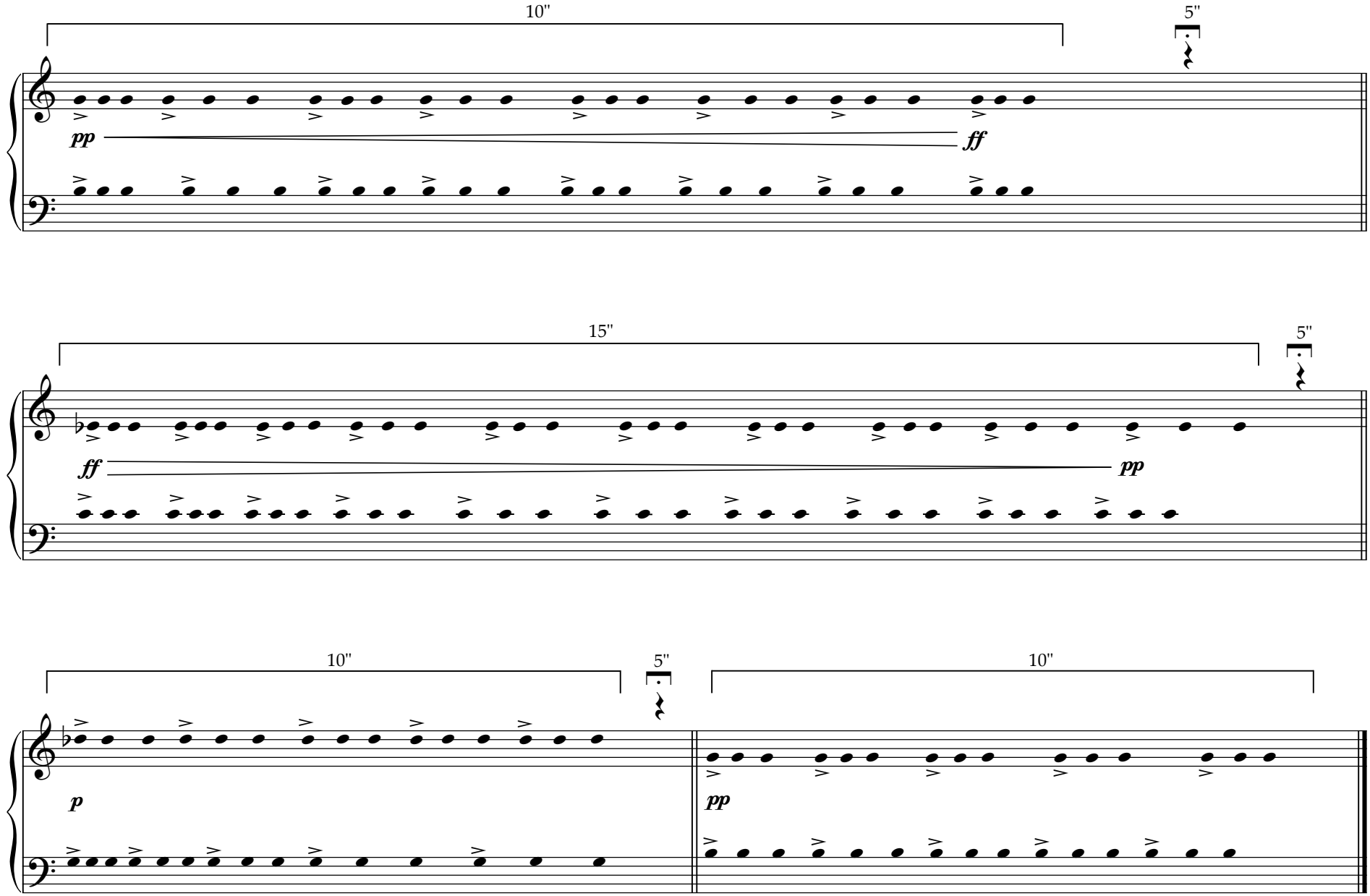
Figures in Bas-Relief: Mvt. A

Piano

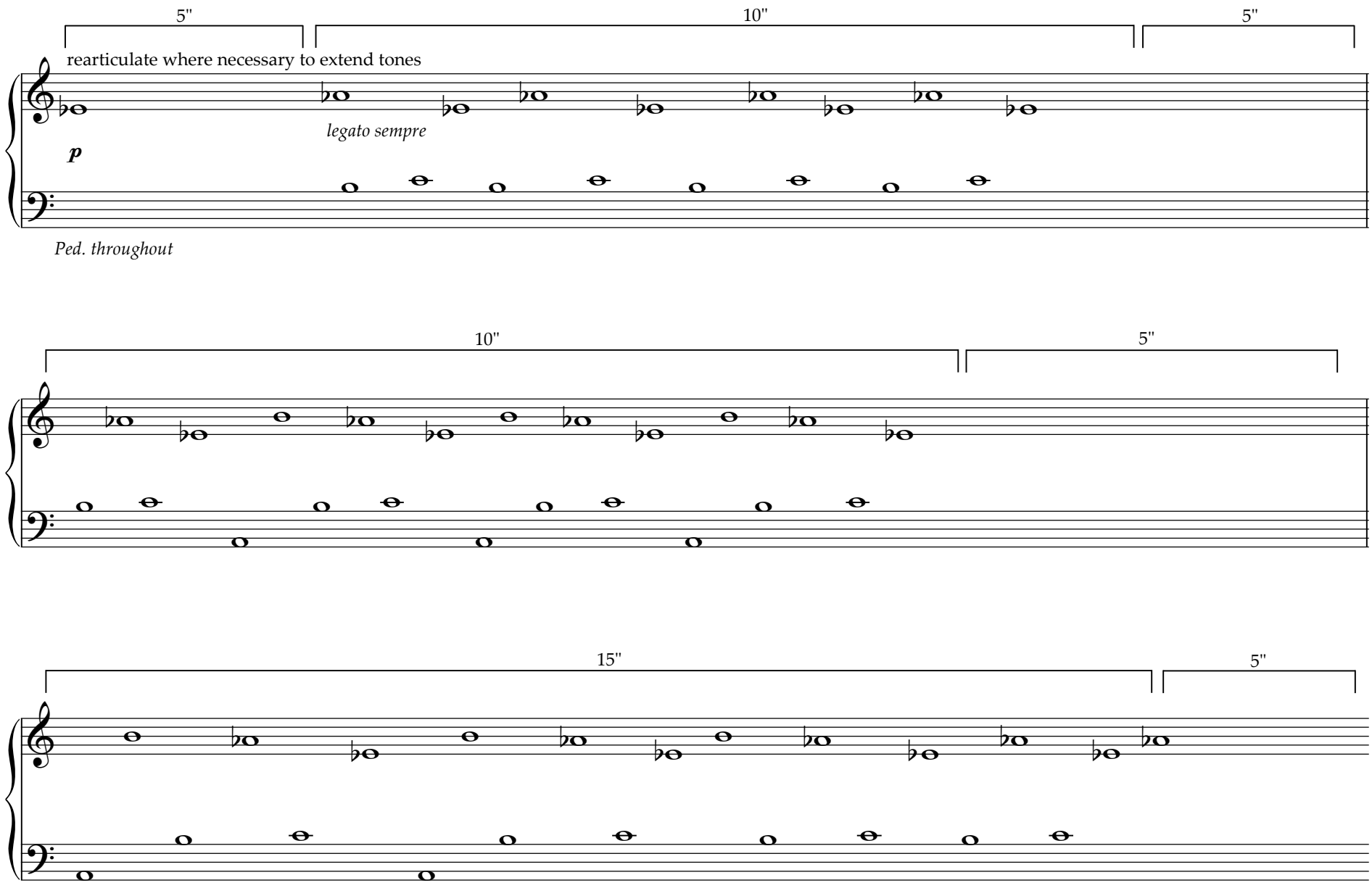


Piano

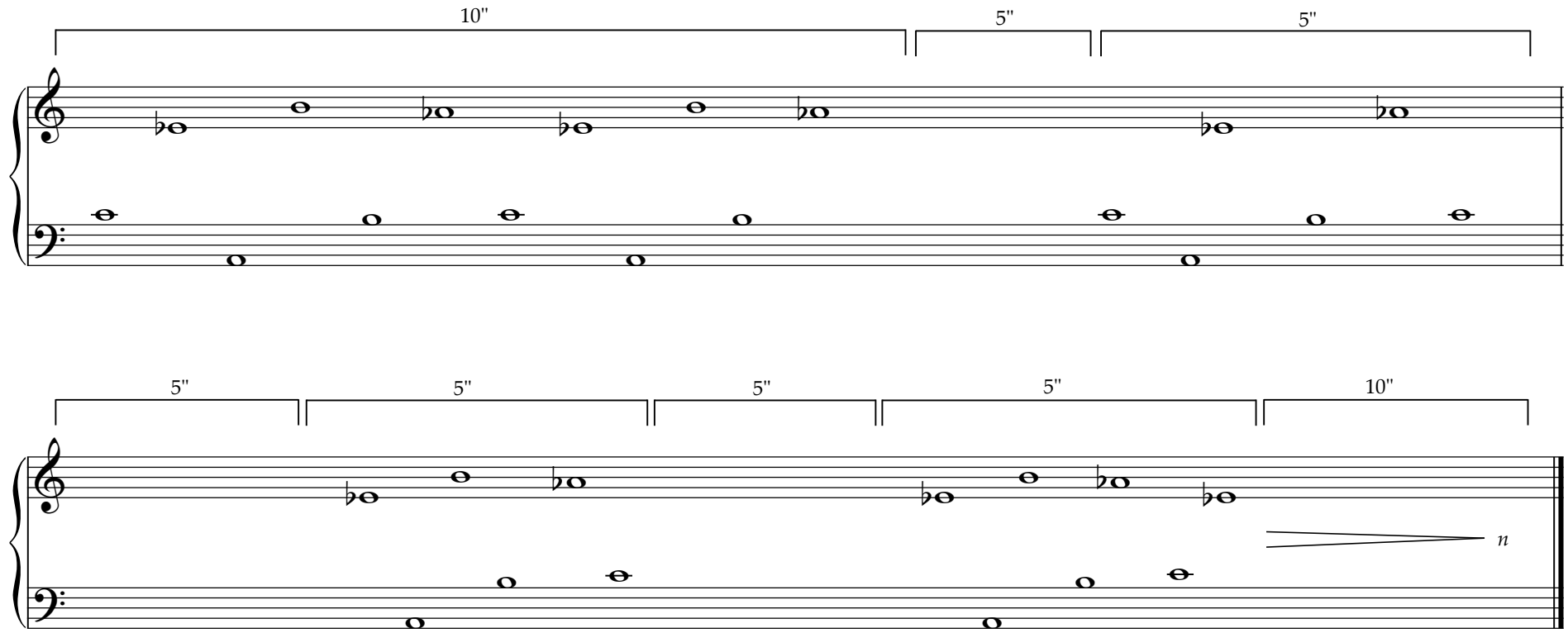


Figures in Bas-Relief: Mvt. B

Piano

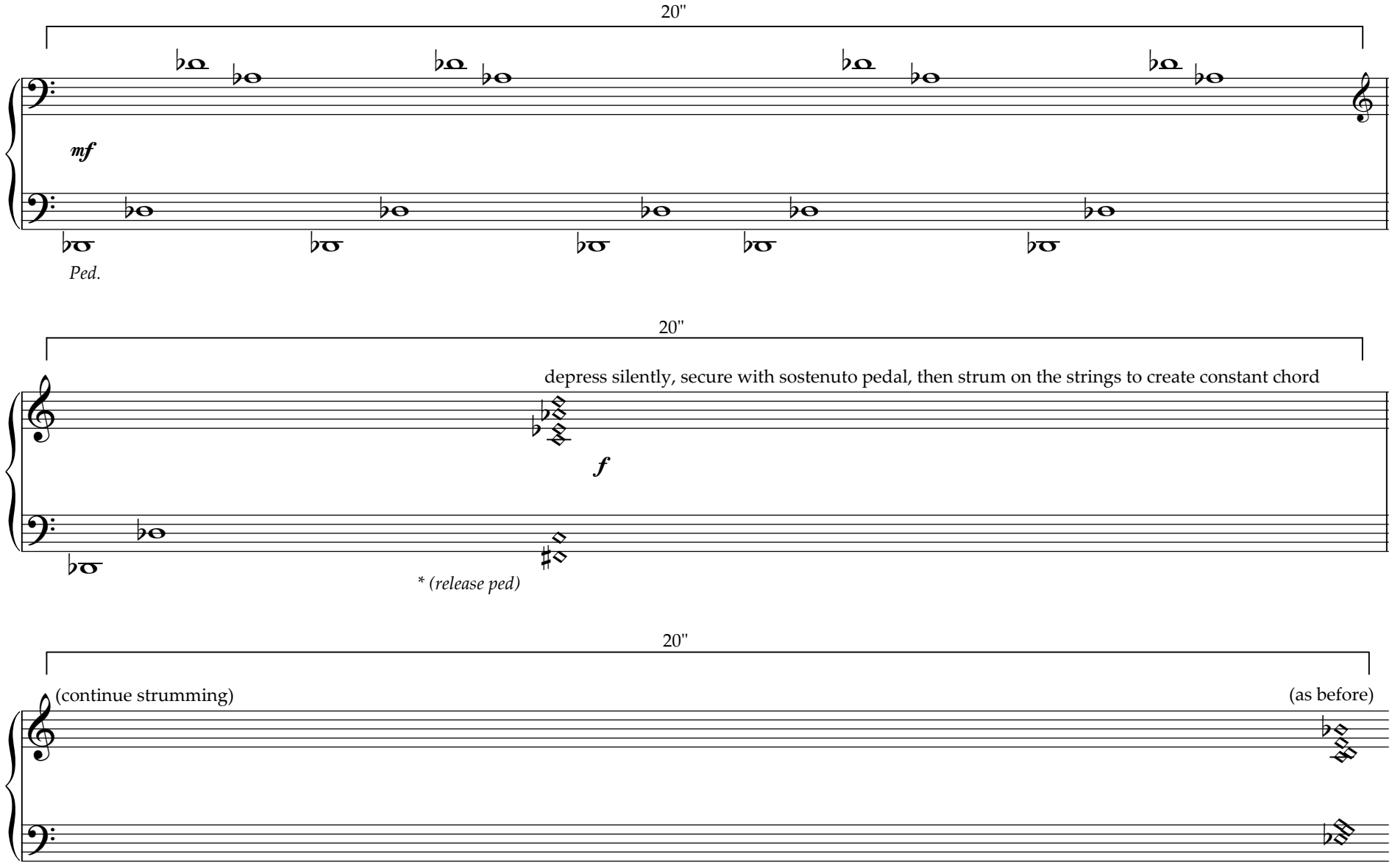


Piano

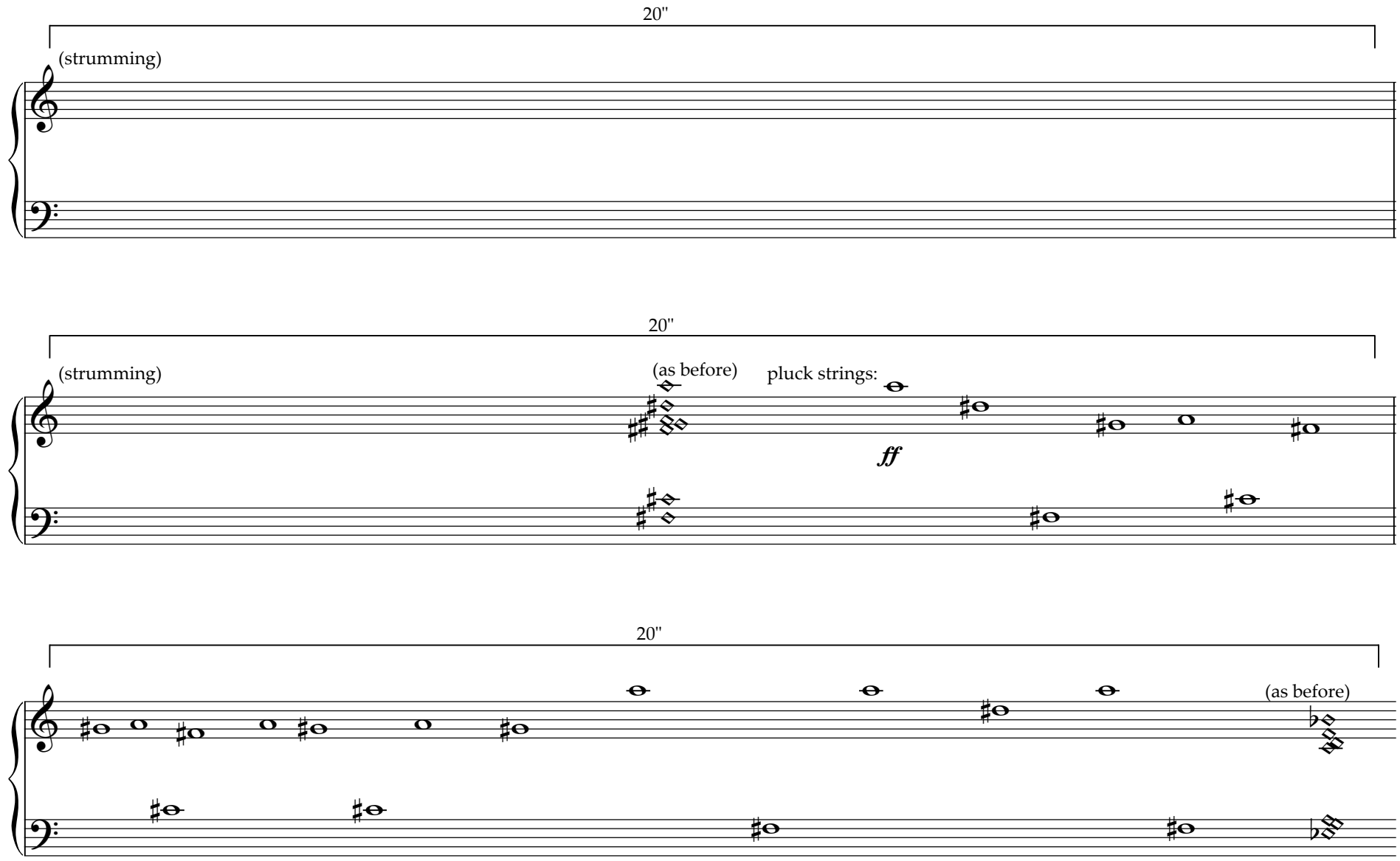


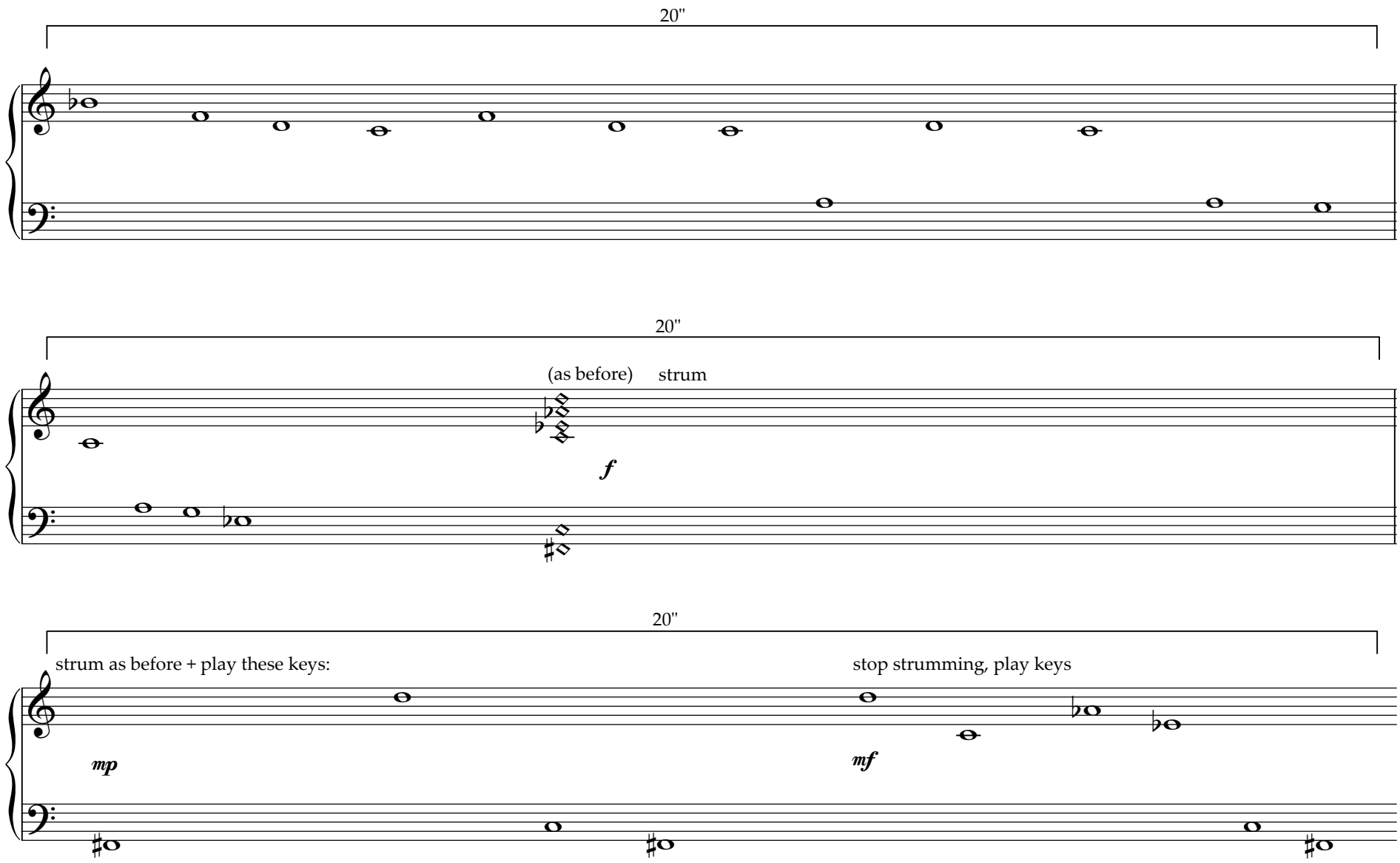
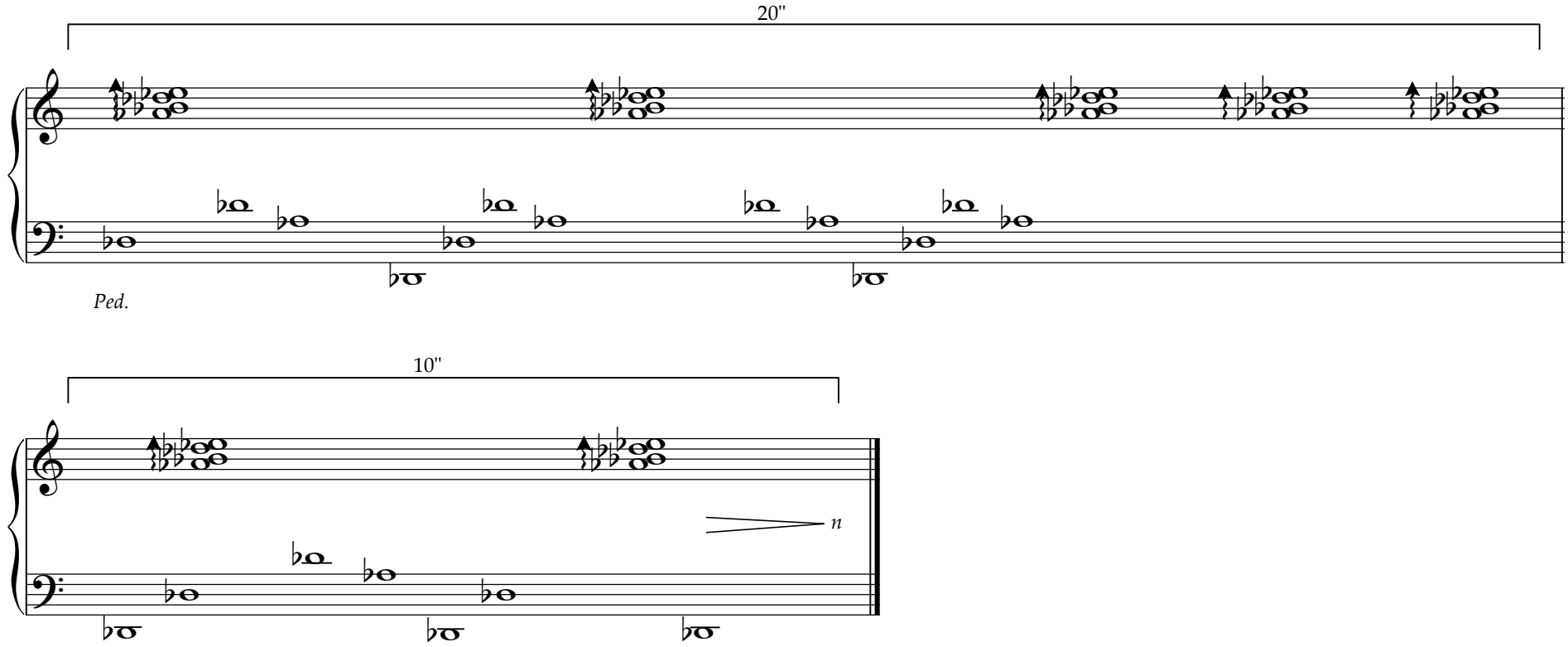
Figures in Bas-Relief: Mvt. C

Piano



Piano


20"
(strumming)
20"
(strumming)
(as before)
pluck strings:
ff
20"
(as before)


20"
20"
(as before)
strum
f
20"
strum as before + play these keys:
mp
stop strumming, play keys
mf

Piano