Nolan Krell

calligraphic qualities attributed to spinal degradation

for flute, oboe, guitar, and viola

2025

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Performance notes and directions

Total duration: approximately 7’30”

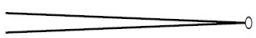
General Considerations:

Pitch:
Much of the pitch content in this piece is approximated, muffled, or stifled by certain technical considerations. Written pitch is usually in service to the gesture or texture it helps to create.

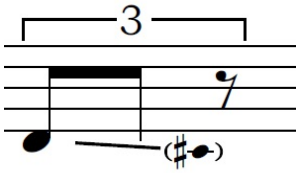
Accidentals:
Accidentals hold throughout a bar but only for the octave that they are written in.

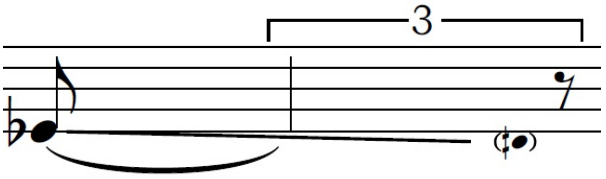
Staccatos:
Always as short as possible.

 = *cresc*. from *niente*

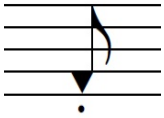
 = *dim*. to *niente*

Portamenti / *glissandi*:
The *port*. / *gliss*. material should be even and constant (begin changing pitch at the start of the note). Headless notes during a *portamento* / *glissando* are attacks that do not correspond to a specific pitch. They are not necessarily equally tempered. If there is a slur/tie over a headless note, do not rearticulate; these notes exist only to clarify rhythm and the duration of the initial attack.

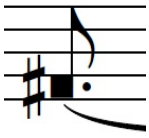




Flute / Oboe:

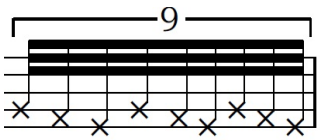


= tongue ram (triangle notehead)
The oboe will do this without their reed. Completely cover the hole with the lips. Quickly create a small, forceful stream of air and slam in closed with the tongue. It sounds approximately a major 7th lower than written.

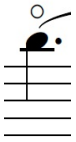


= air tone (square notehead)
The oboe will do this without their reed. Play the written fingering but only so that a trace of pitch is heard and mostly air is produced.

= play with approximately half air / half pitch (diamond notehead). This is for the flute only.



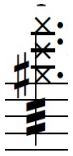
= key clicks / sounds (x notehead). Only the sounds of the keys from the notated fingerings with no air. This is for the flute only.



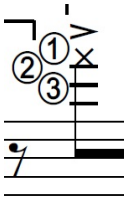
= harmonic. Finger the pitch a perfect 12th below the written pitch with the 1st or 2nd octave keys. This is for the oboe only.

In measure 82, the oboe removes their reed for the remainder of the piece to facilitate the tongue ram and air material.

Guitar:

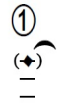


= harmonic pressure without the intent to produce a harmonic tone (x noteheads). This is the predominant material in the piece.

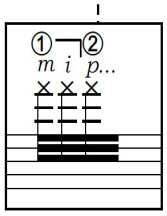


= finger the notes on the first and second strings, place the right hand thumb at that pitch's location on the third string (it should be in the middle of the sound hold, you may use something to mark this location for ease of repeatability). Use your remaining left hand fingers to dampen the 4th, 5th, and 6th strings. This position is the default position for all of the material from rehearsal marker A to marker C.

Rasg. = *rasgueado*



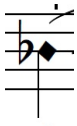
= possible harmonic resulting, allow it to resonate (measure 29 for example)



= repeated plucking pattern (as fast as possible/reasonable), indicated in the boxed material.

sp = *sul ponticello* (pluck near the bridge)
ord. = *ordinario* (pluck in the center, between the bridge and fretboard)
st = *sul tasto* (pluck near the fretboard)

Viola:



= harmonic pressure in the left hand (diamond noteheads) (no real pitch is expected)

Roman numerals indicate which string an action should be performed on.

Triple stops = the bottom note is the "guiding" note, the pitches on the III and II strings are in a "neutral" hand position; it is not expected that they will be "in tune" or exactly as written.

(viola con't)

sp = *sul ponticello* (bow near the bridge)
ord. = *ordinario* (bow in the center, between the bridge and fingerboard)
st = *sul tasto* (bow near the fingerboard)

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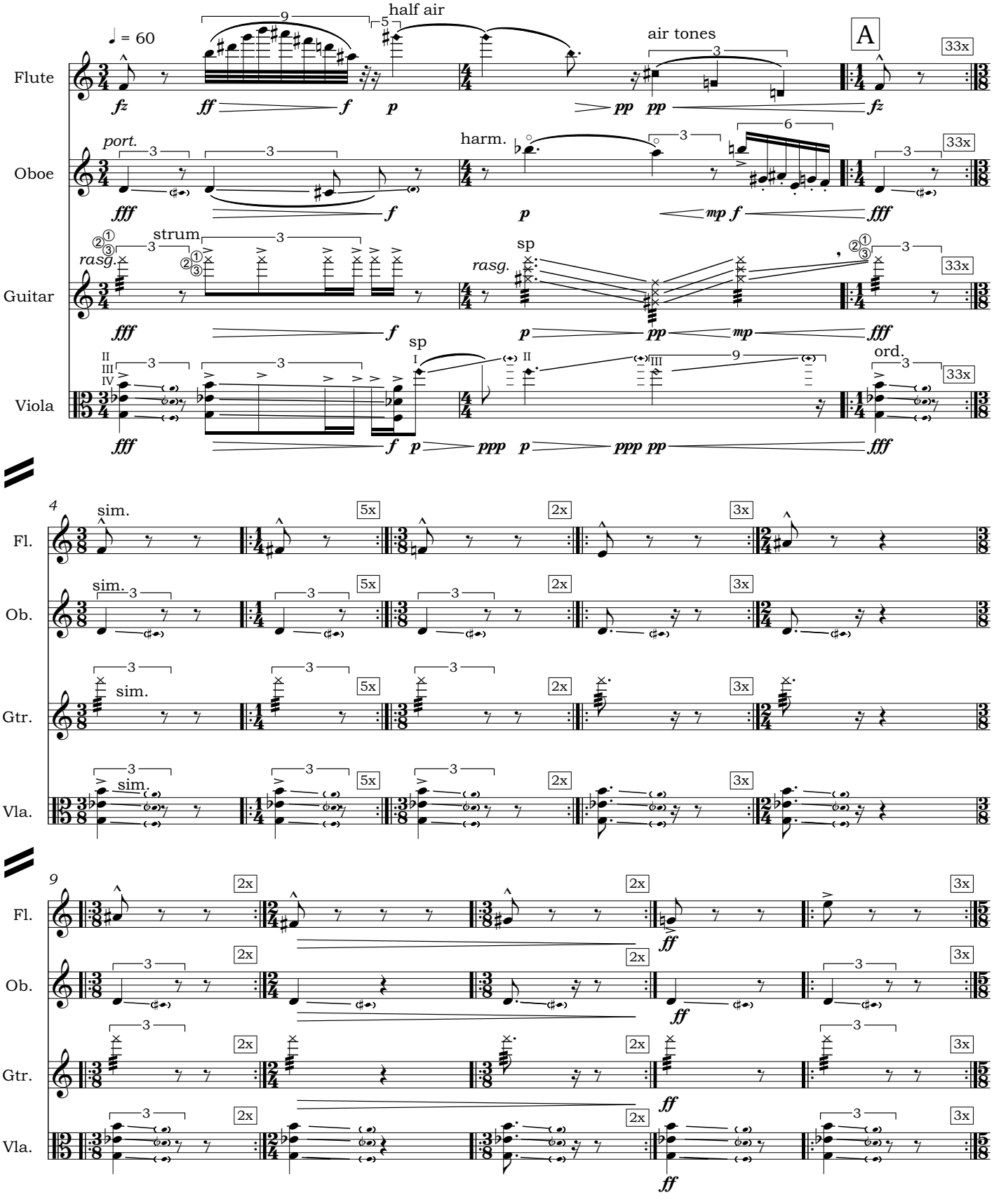
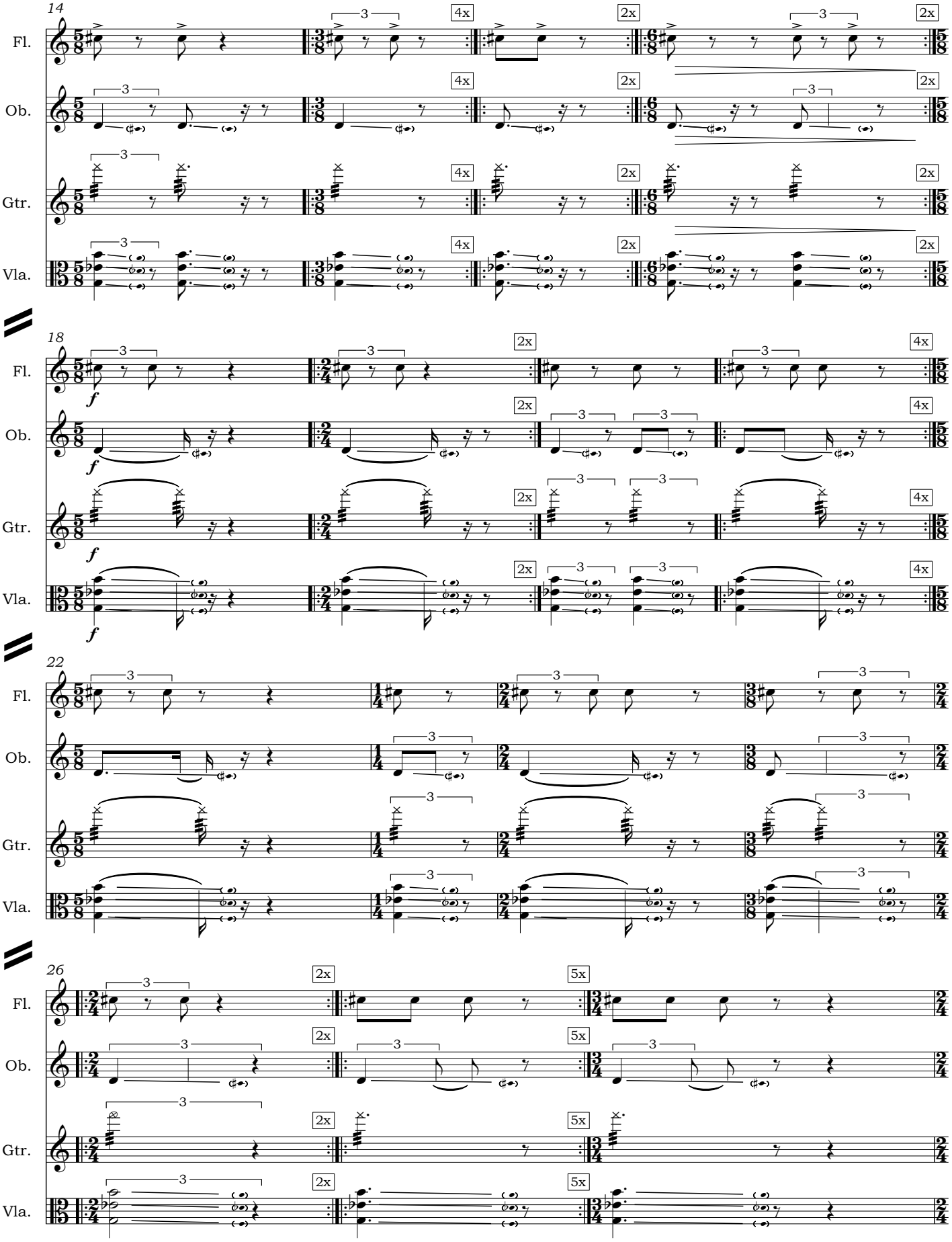
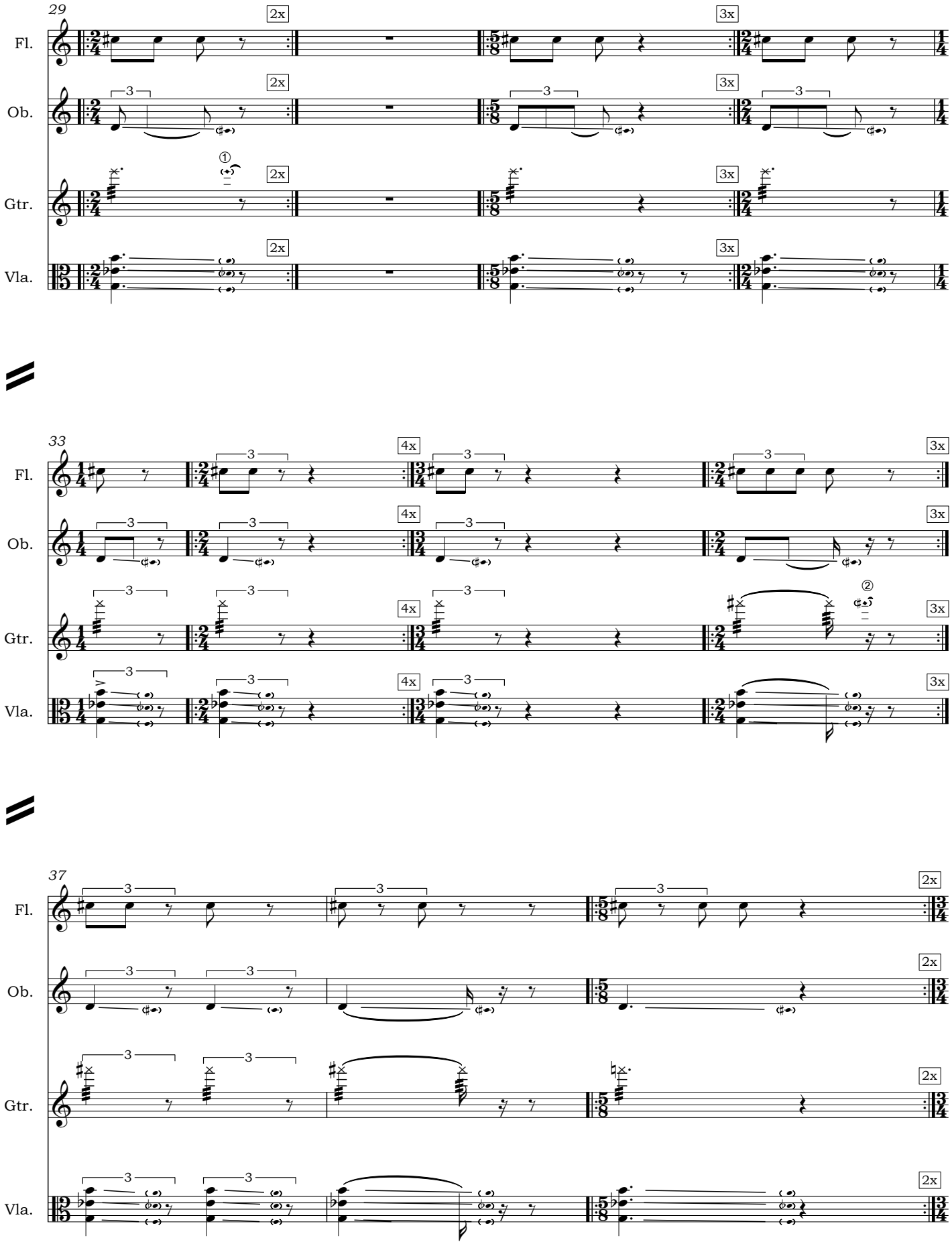
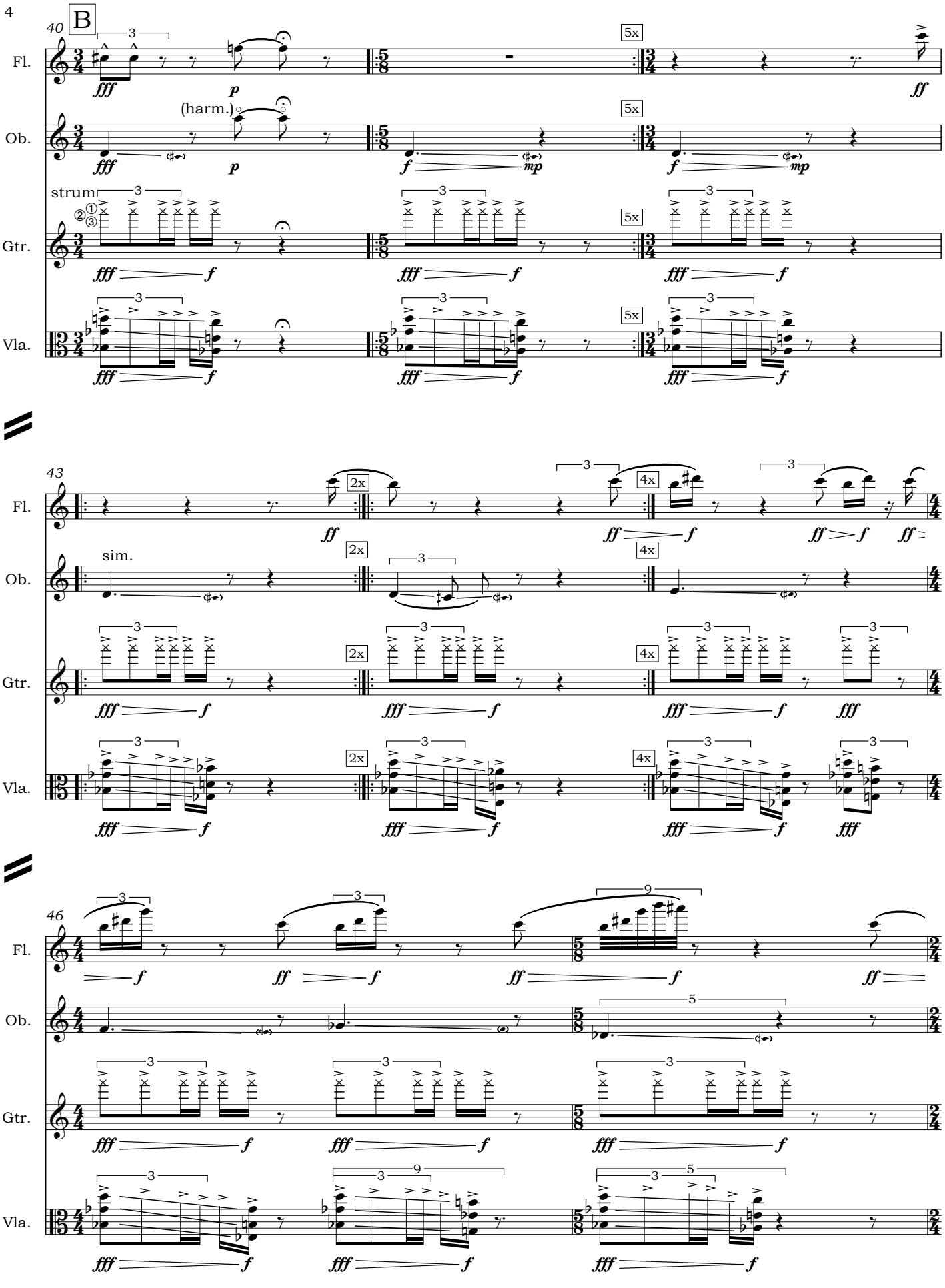
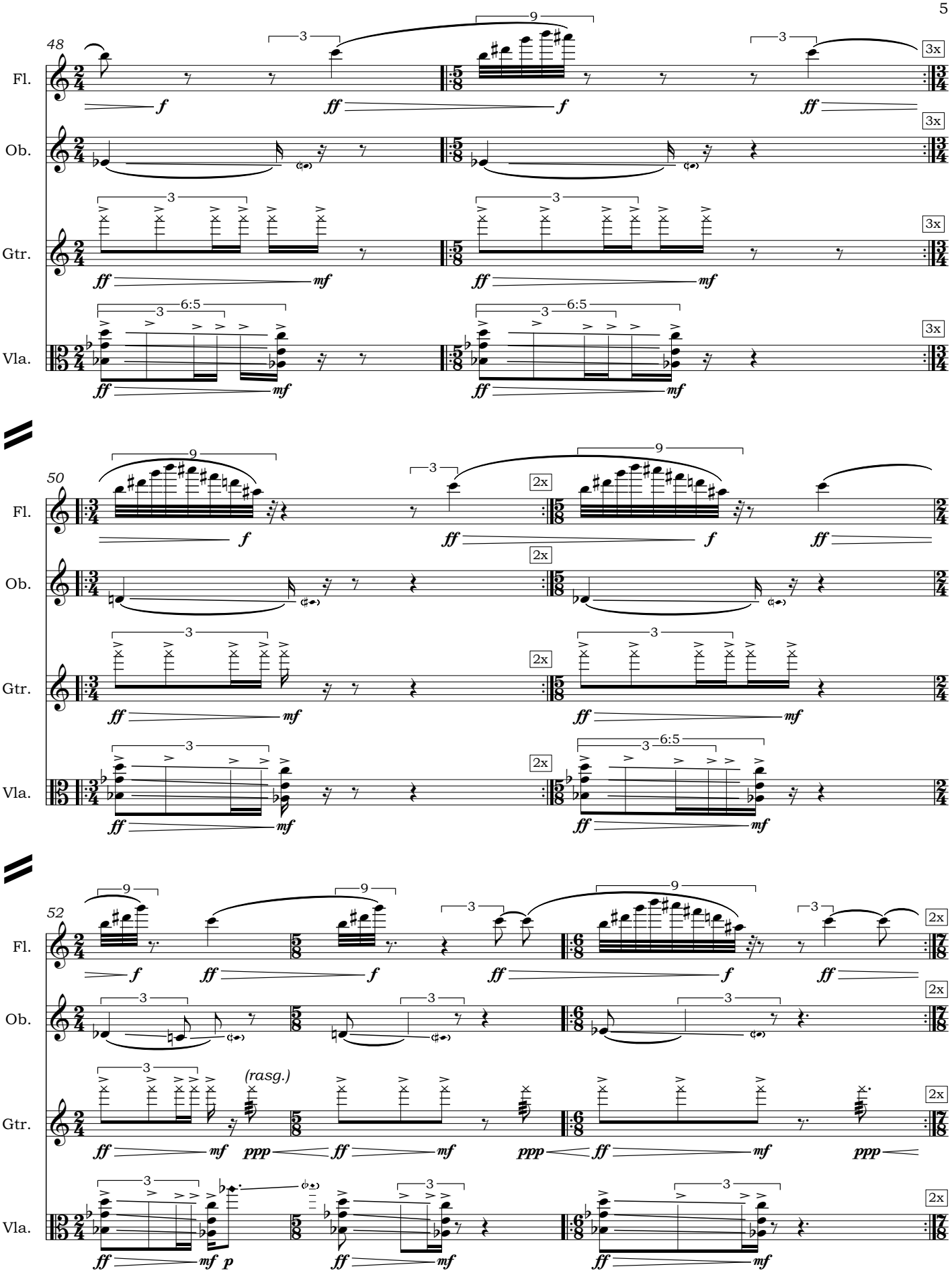
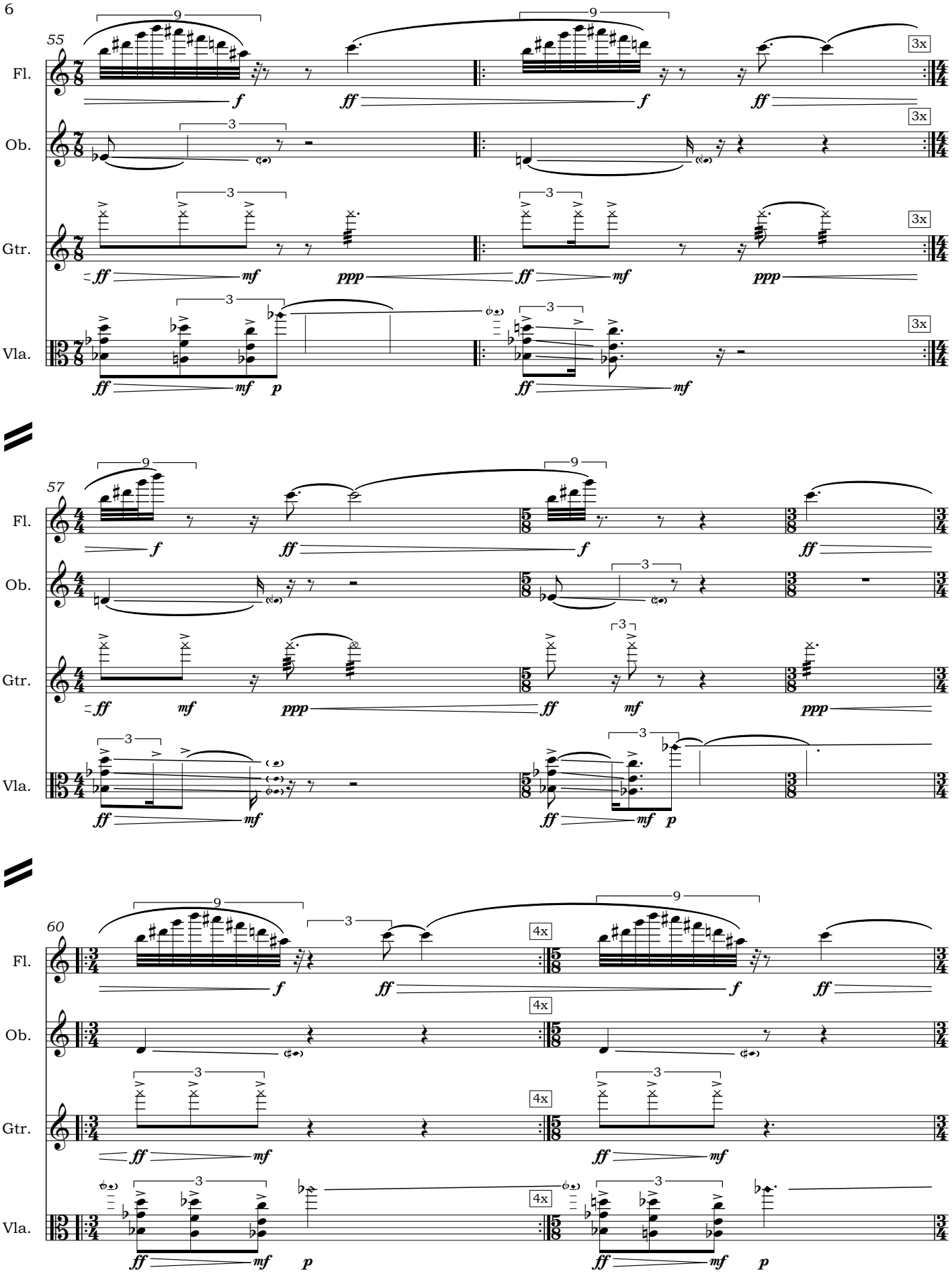


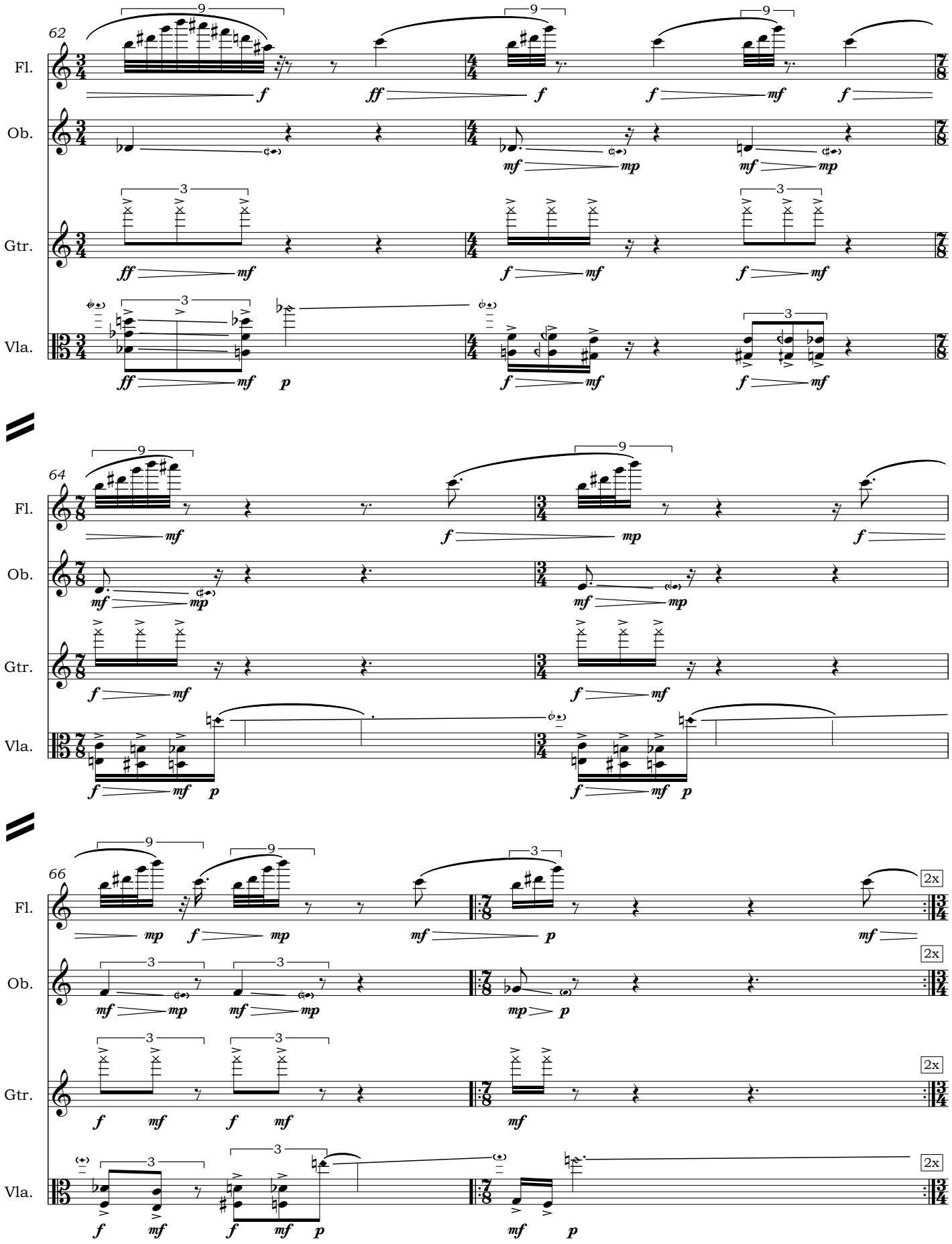

14
Fl.
Ob.
Gtr.
Vla.
4x
2x
18
f
22
26
5x

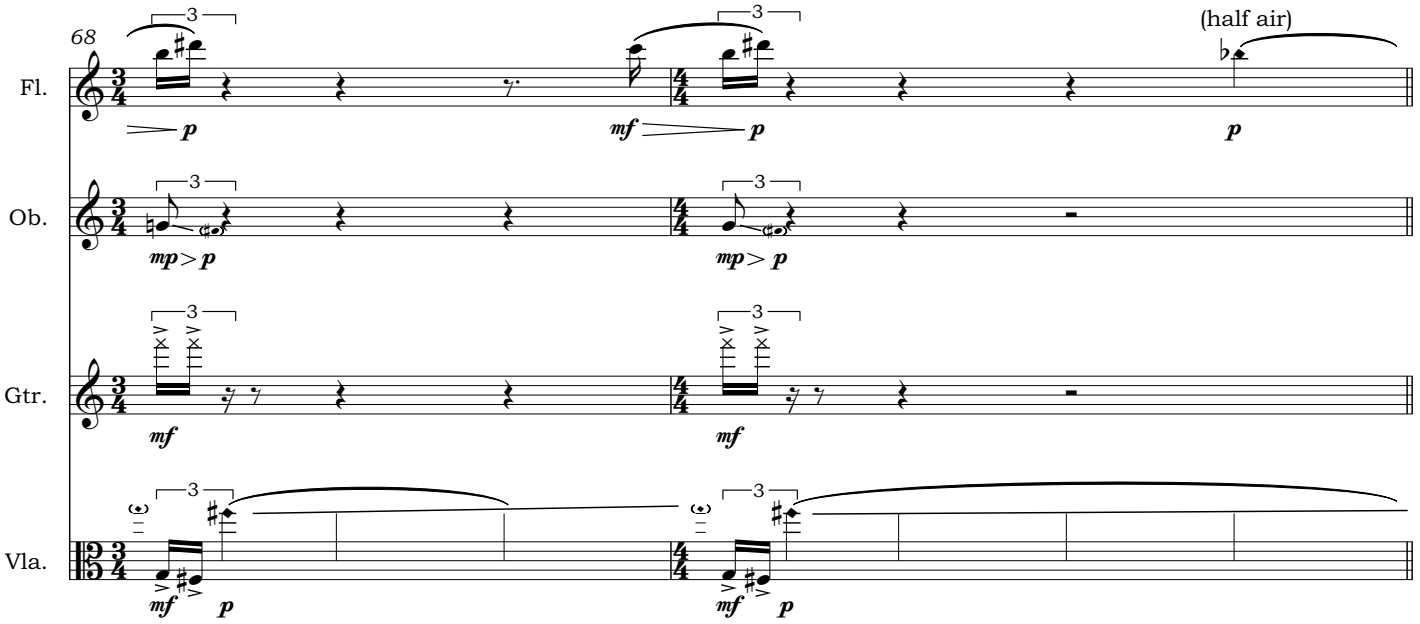

29
Fl.
Ob.
Gtr.
Vla.
2x
3x
33
4x
37


40
B
Fl.
Ob.
Gtr.
Vla.
(harm.)
strum
5x
43
2x
4x
sim.
46
9
5

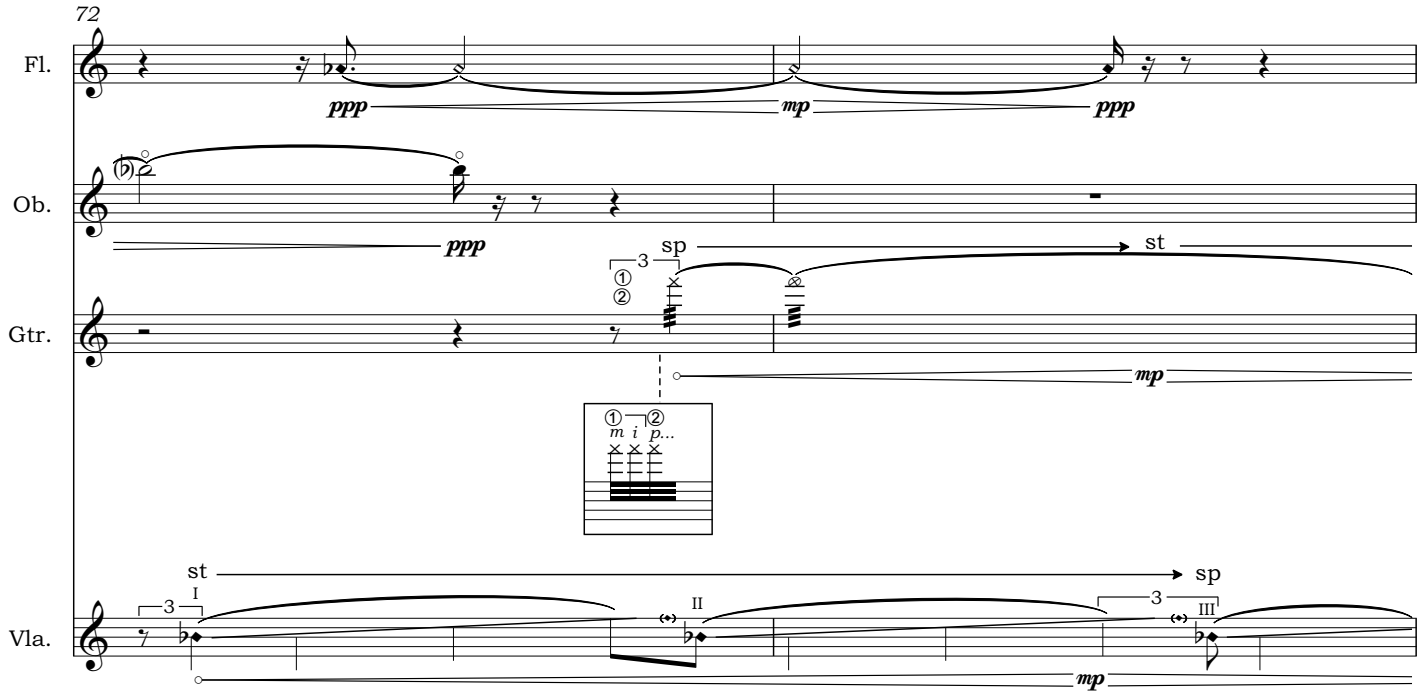

48
Fl.
Ob.
Gtr.
Vla.
3x
50
2x
52
(rasg.)

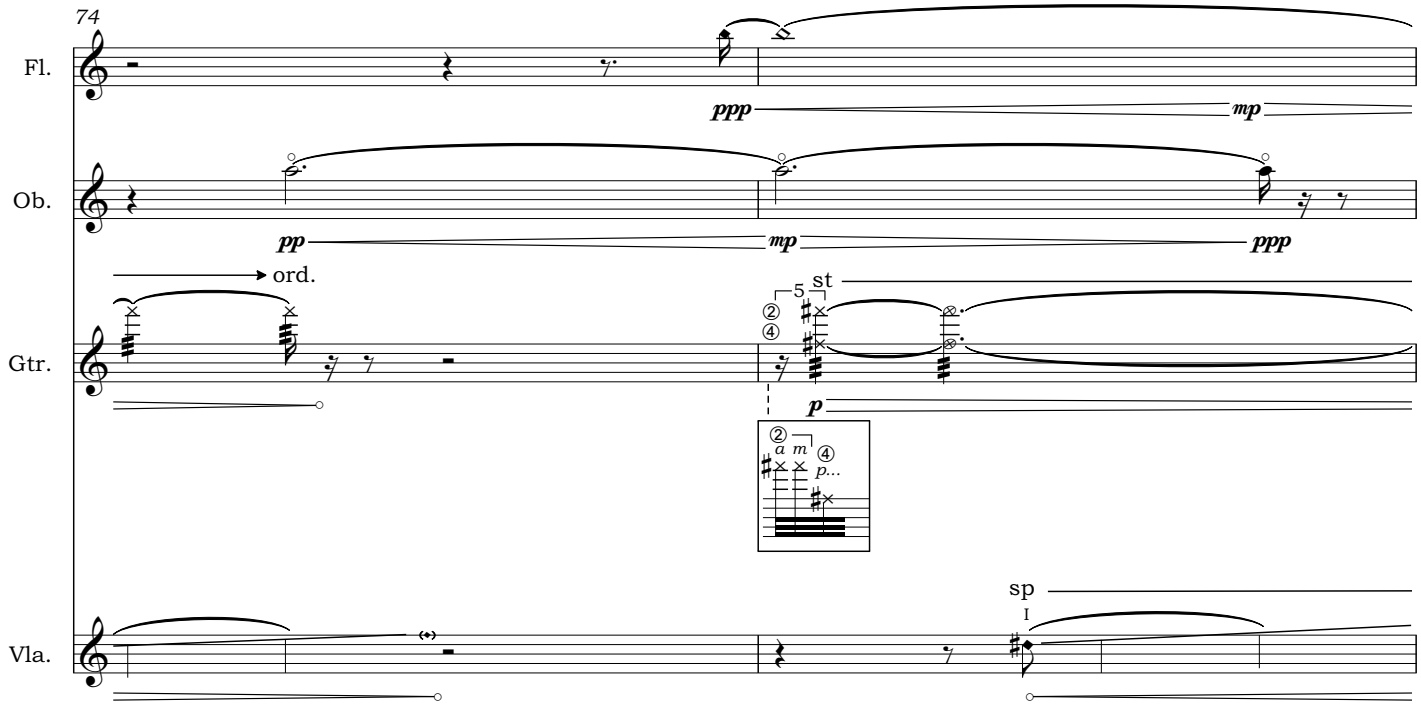

55
Fl.
Ob.
Gtr.
Vla.
3x
57
4x

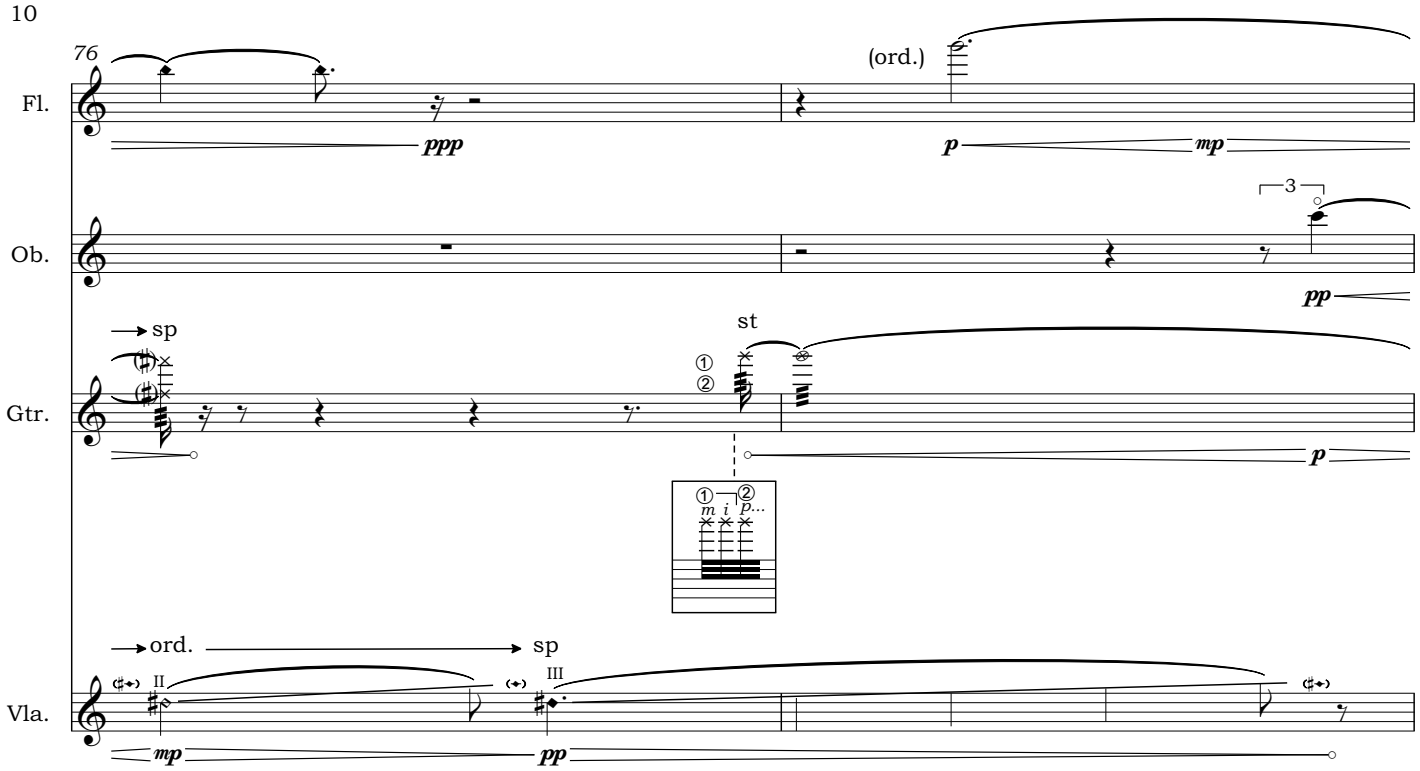

62
Fl.
Ob.
Gtr.
Vla.
64
66
2x

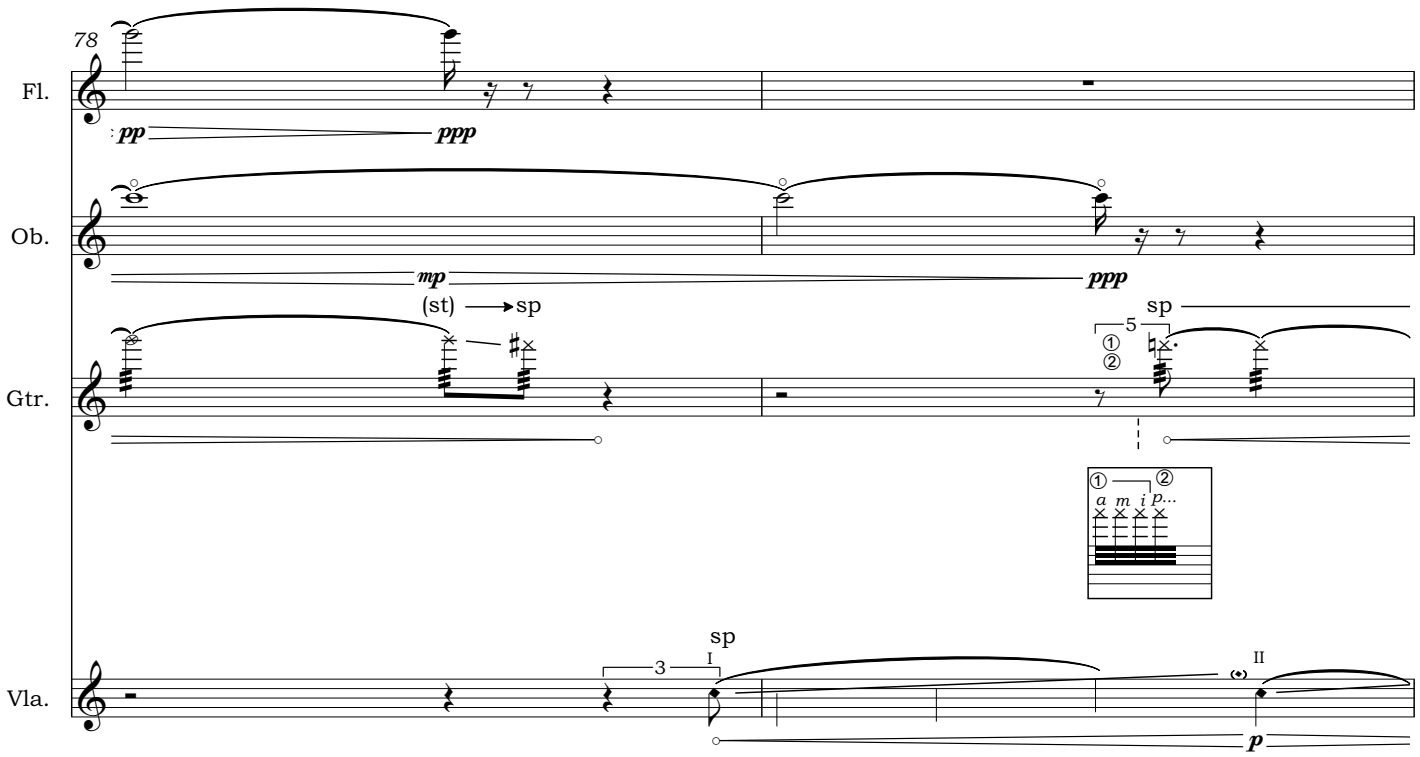

68
Fl.
Ob.
Gtr.
Vla.
(half air)
mp > p
mf
p
ppp
pp
mp
sp
st
sp
8va
repeated plucking pattern

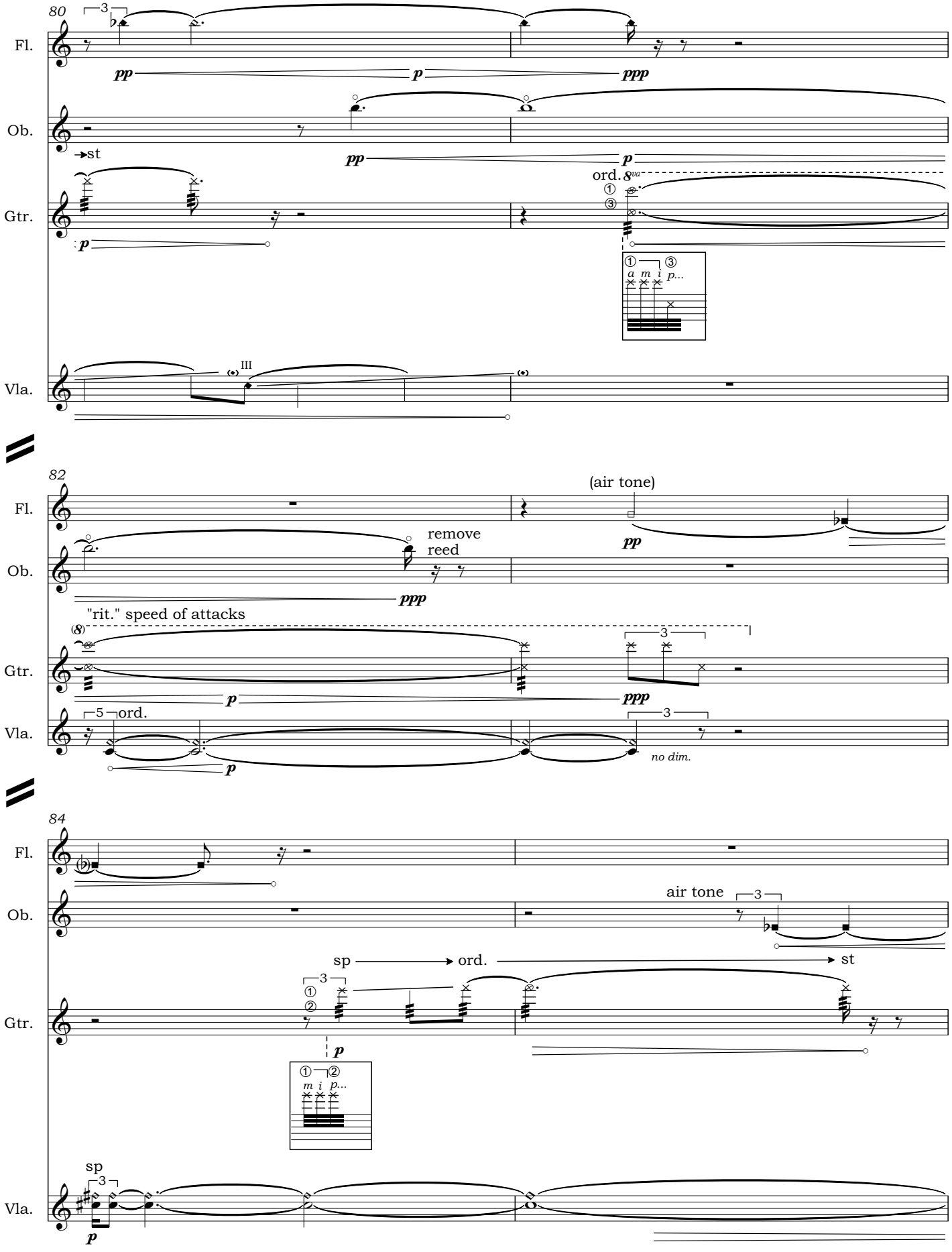
C

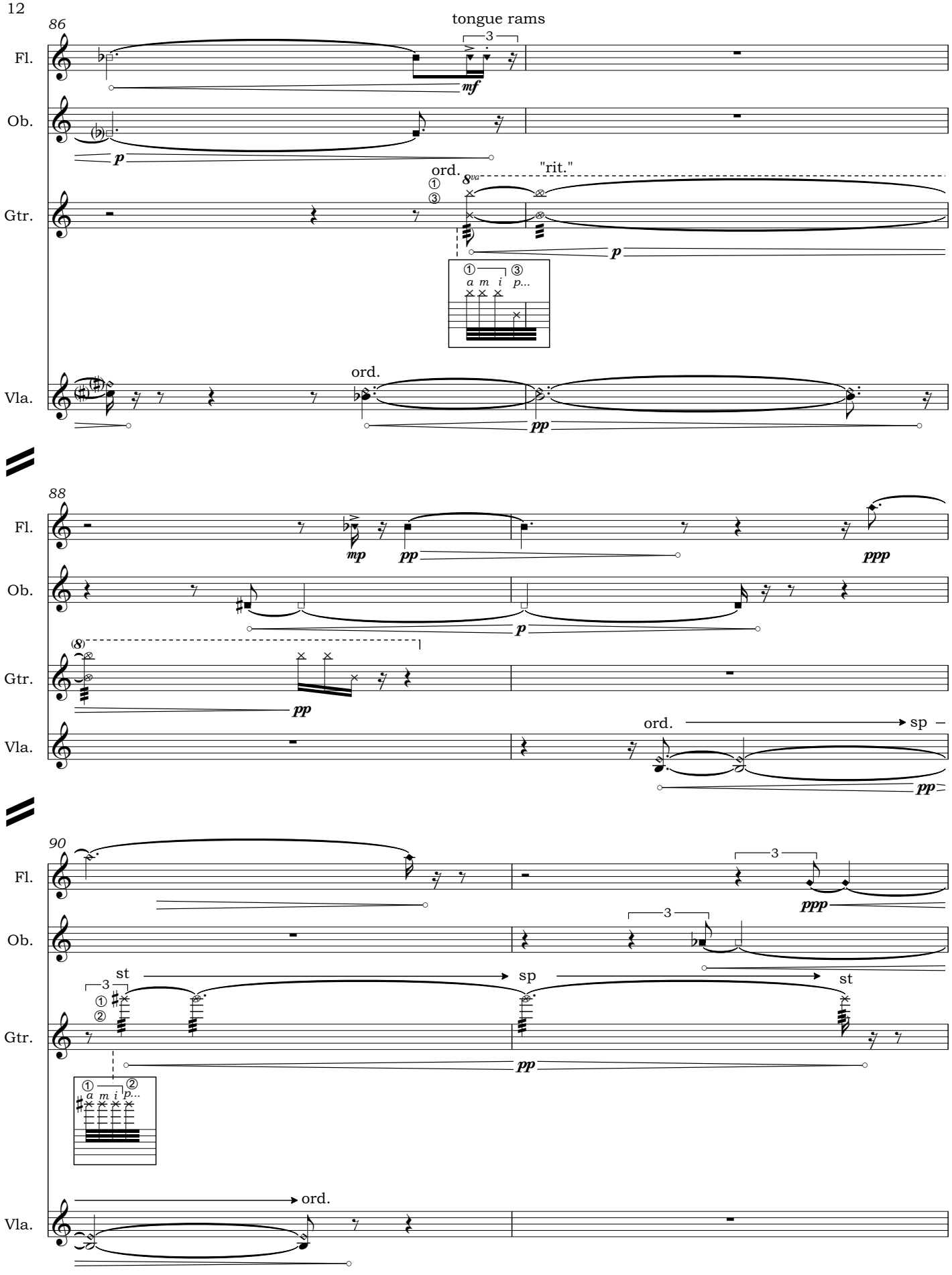

72
Fl.
Ob.
Gtr.
Vla.
ppp
mp
sp
st
m i p...
I
II
III

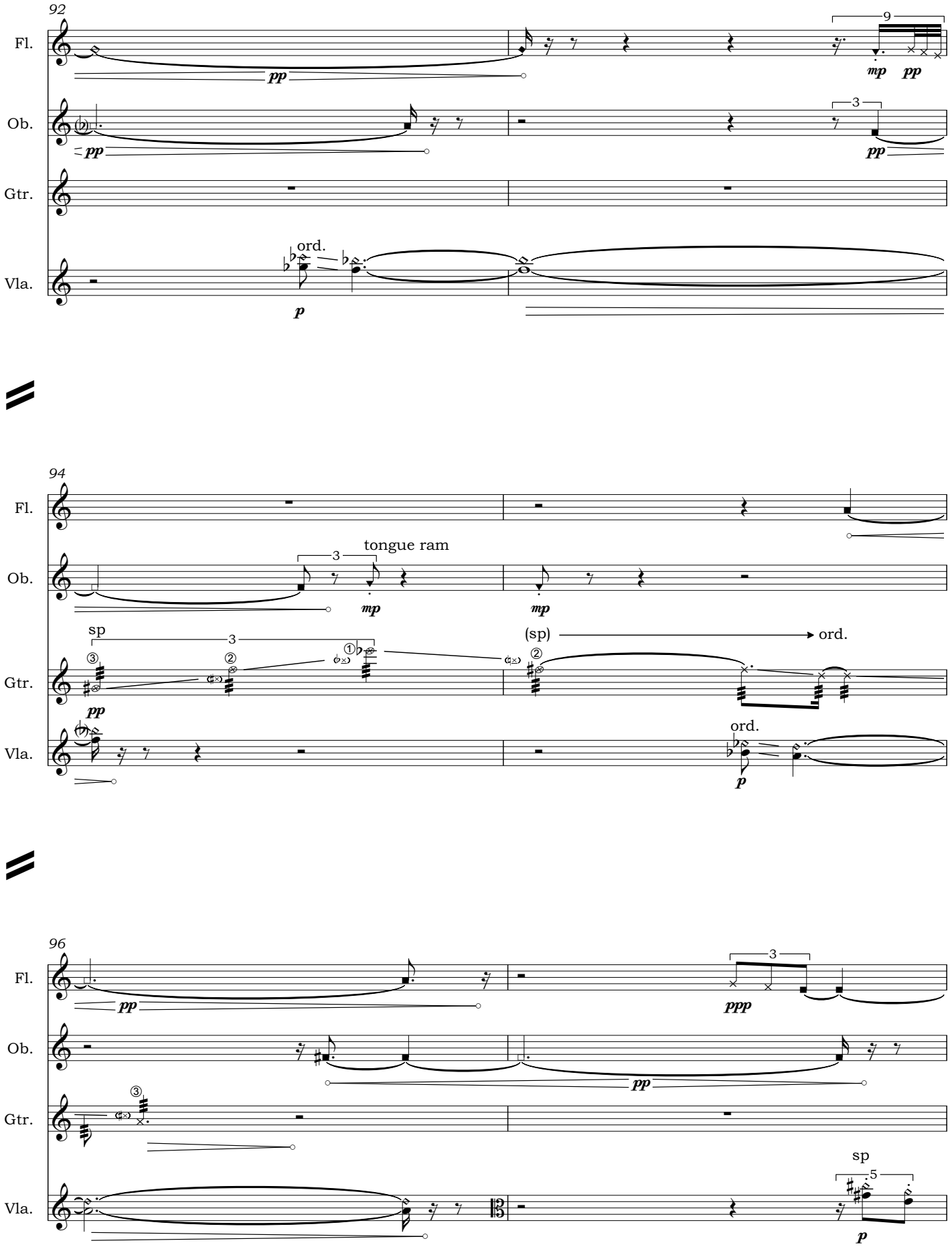

74
Fl.
Ob.
Gtr.
Vla.
pp
mp
ppp
p
ord.
st
sp
a m p...

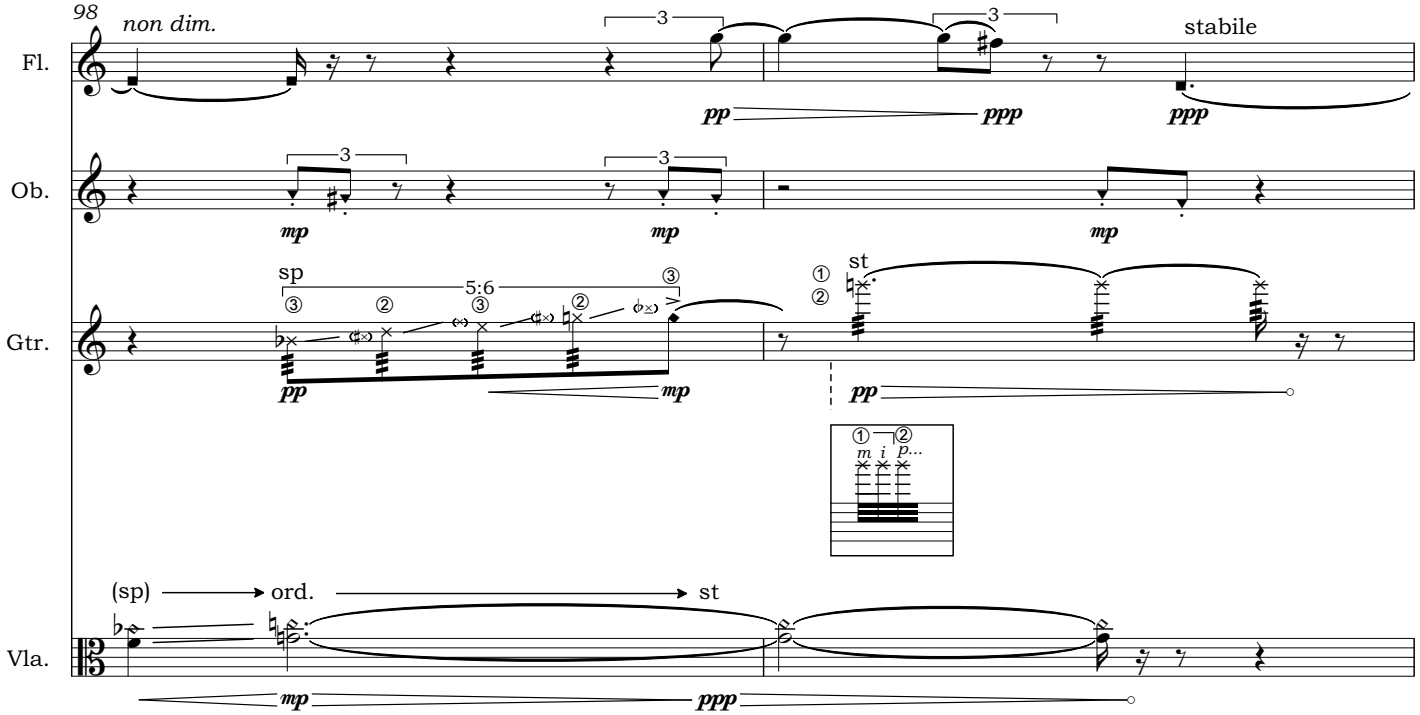

76
Fl.
ppp
(ord.)
p
mp
Ob.
3
pp
sp
st
Gtr.
p
m i
ord.
sp
Vla.
II
III
mp
pp

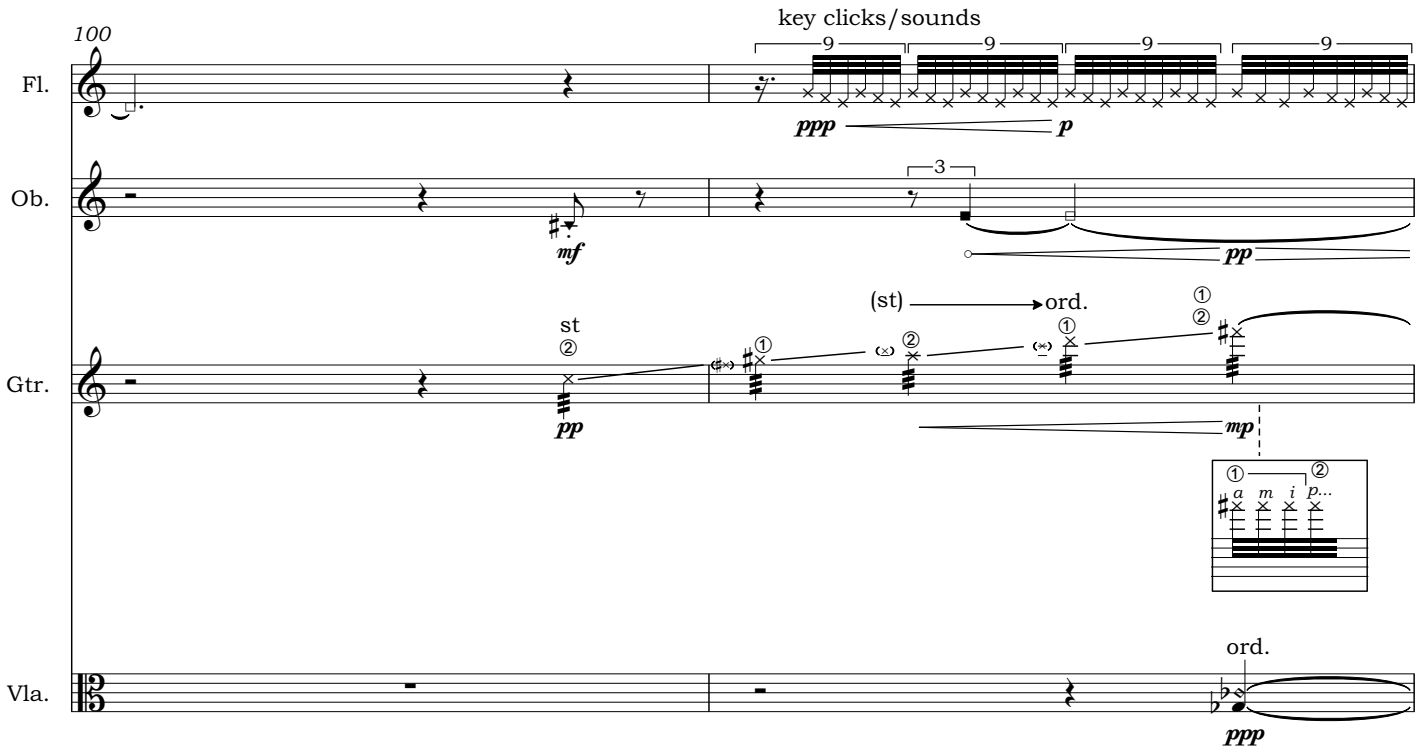

78
Fl.
pp
ppp
Ob.
mp
ppp
(st)
sp
Gtr.
5
a m i
sp
3
I
II
Vla.
p

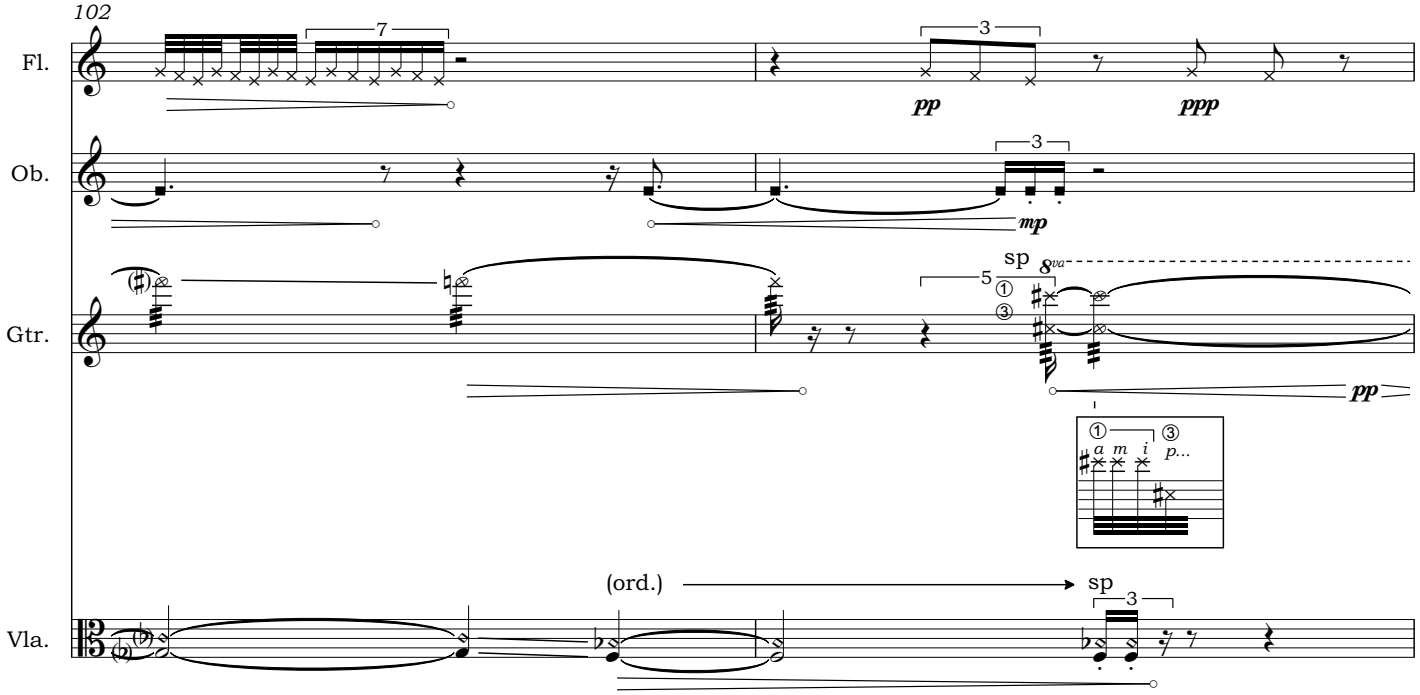

80
Fl.
Ob.
Gtr.
Vla.
pp
p
ppp
st
ord.
8va
III
82
(air tone)
remove
reed
"rit." speed of attacks
ord.
no dim.
84
air tone
sp
ord.
st
m i p...
a m i p...

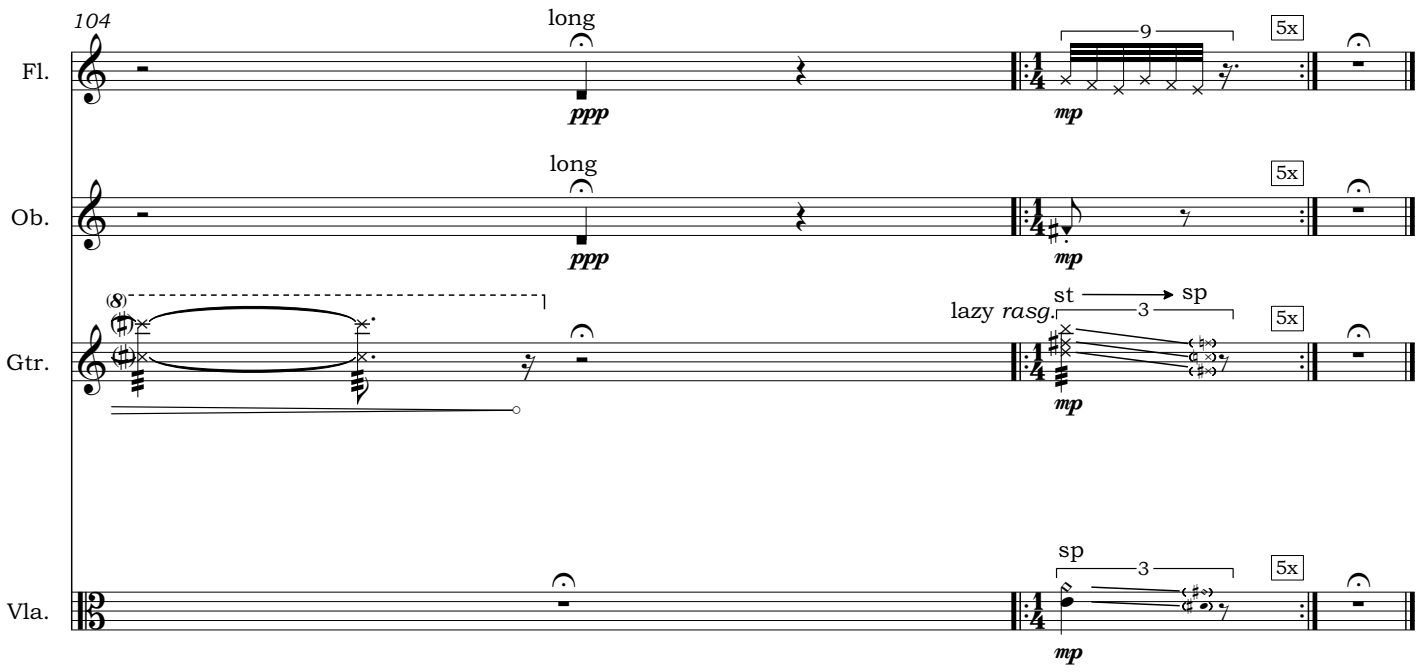

86
tongue rams
3
Fl.
mf
Ob.
p
ord.
"rit."
Gtr.
p
a m i p...
ord.
Vla.
pp
88
Fl.
mp
pp
ppp
Ob.
p
Gtr.
pp
ord.
sp
Vla.
pp
90
Fl.
3
ppp
Ob.
3
st
sp
st
Gtr.
pp
a m i p...
ord.
Vla.


92
Fl.
Ob.
Gtr.
Vla.
pp
mp
pp
ord.
p
94
tongue ram
sp
(sp)
ord.
96
ppp
sp


98
non dim.
Fl.
Ob.
Gtr.
Vla.
stabile
sp
5:6
st
(sp)
ord.
st
pp
mp
ppp


100
key clicks/sounds
Fl.
Ob.
Gtr.
Vla.
st
(st)
ord.
ord.
mf
pp
mp
ppp
p


102
Fl.
Ob.
Gtr.
Vla.
7
3
pp
ppp
mp
sp
5
8va
(ord.)
a m i p...


104
Fl.
Ob.
Gtr.
Vla.
long
ppp
9
mp
5x
(8)
st
sp
lazy rasg.
3