

tear

for flute, viola, and harp

2022

C score

for Elma, Michelle, and Sabien

and for Zarina

David Carlton Adams

This piece uses primarily the traditional 12-tone equal tempered chromatic scale. This has been expanded to include quarter tones, so one might think of this piece as utilizing 24 equal divisions of the octave.



Alterations last until the next barline. Courtesy alterations are sometimes included for clarity.

Harp Preparation:

There are two main types of preparation in this piece.

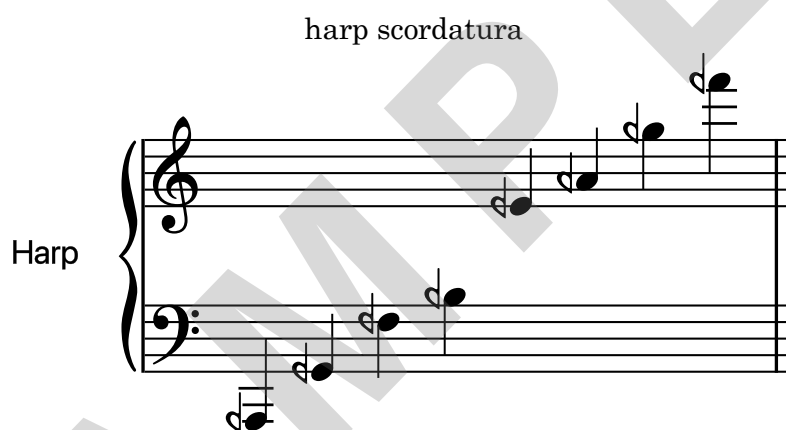
- 1) a piece of felt or cloth is to be strung through the low strings.

This should completely (or nearly completely) obscure the pitch of the lowest 4 strings, C1-F1.

This should create a "ton xylo" type effect for strings from G1-D2.

This preparation will be removed in bar 57.

- 2) scordatura

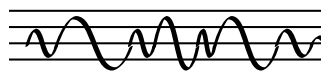


wavy lines indicate gentle noise

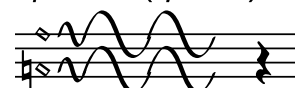
created by either rubbing the soundboard of the harp

or through col legno tratto on the viola

*rub soundboard
for gentle noise*

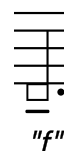


1/2 tratto (1/2 hair)



square noteheads indicate unvoiced sounds produced by player's mouth

"f" is as expected, indicating unvoiced air passing between top teeth and bottom lip



Unless otherwise specified, all extended techniques observe the conventions laid out on the website composingforharp.com, created by Sabien Canton and Miriam Overlach.

In this piece, any indication of sweetness must be tempered by deep sadness.

Flute

In general, extended techniques keep to the conventions laid out in Carin Levine's book

For example:

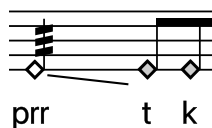
Accent noteheads indicate flute pizzicato



Diagonal lines through the stem indicate fluttertongue (flz)

In the case of "prrr" in this piece, the rr's are rolled (flz)

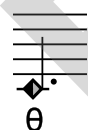
Diamond noteheads indicate air sounds



Half-filled diamonds indicate breathy sounds

Consonants are as in IPA

(θ = theta, indicating unvoiced air passing between the top teeth and the tongue)



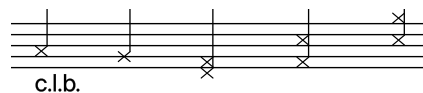
X notehead as an additional voice indicates singing and playing

Pitch is unimportant in the vocal part; only the general direction of the gesture matters



Viola

X noteheads with "c.l.b." indicate *col legno battuto*



Spiraling line indicates circular bowing

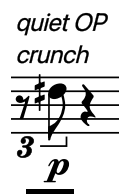


Diagonal lines between noteheads indicate glissandi

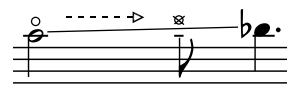
Invisible noteheads keep time through long glissandi



Wedges and thick lines indicate OverPressure (OP)



Changes in Left hand Pressure from harmonic to ord.



Vibrato changes:

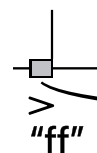
SV = *Senza Vibrato*

MV = *Molto Vibrato*

Repeat this figure
(in this case, with glissando)



air passes between lower lip
and upper teeth in an "f" sound



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flute, viola, and harp

~8'

Commissioned by the Mostly Modern Festival in the Netherlands, with thanks to the Artistic Director, Robert Paterson for making this wonderful event happen.

First performance, April 28th, 2022 at the Zeeuwse Concertzaal in Middelburg, NL.

My wife, Zarina, is Uzbek-Ukrainian-Russian-American.

It's a hard time.

This piece seeks to process some of the horror.

Special thanks to Elma Meijer, Michelle Pritchard, and Sabien Canton for the passion, care, and keen attention they have brought to this process. I will be forever grateful.

-David Carlton Adams, 4/10/2022

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C Score

David Carlton Adams

♩ = 60

microtonal drift

5 air

rall......
* (or another fast-speaking multiphonic)

Flute

pp *f* prr t k t t k t

Viola

microtonal drift

5

pp *f* c.l.b. OP 3

Voice

5

ff *fp*

Harp

5 3 gliss.

A

a tempo

poco rall ♩ = 60

microtonal drift

2 *pp* *pp*

pr *pr* *pp*

overpressure

*p*tap
soundboard

with tuning key

T

*rub soundboard
for gentle noise*

p *p*

7 *pp* *pp*

pr *t k t k θ* *p* *t k t k θ* *pr*

f *f* *p sub.*

*no fundamental
sul pont.* *ord.* *sul pont.* *ord.*

with tuning key

T

tap table