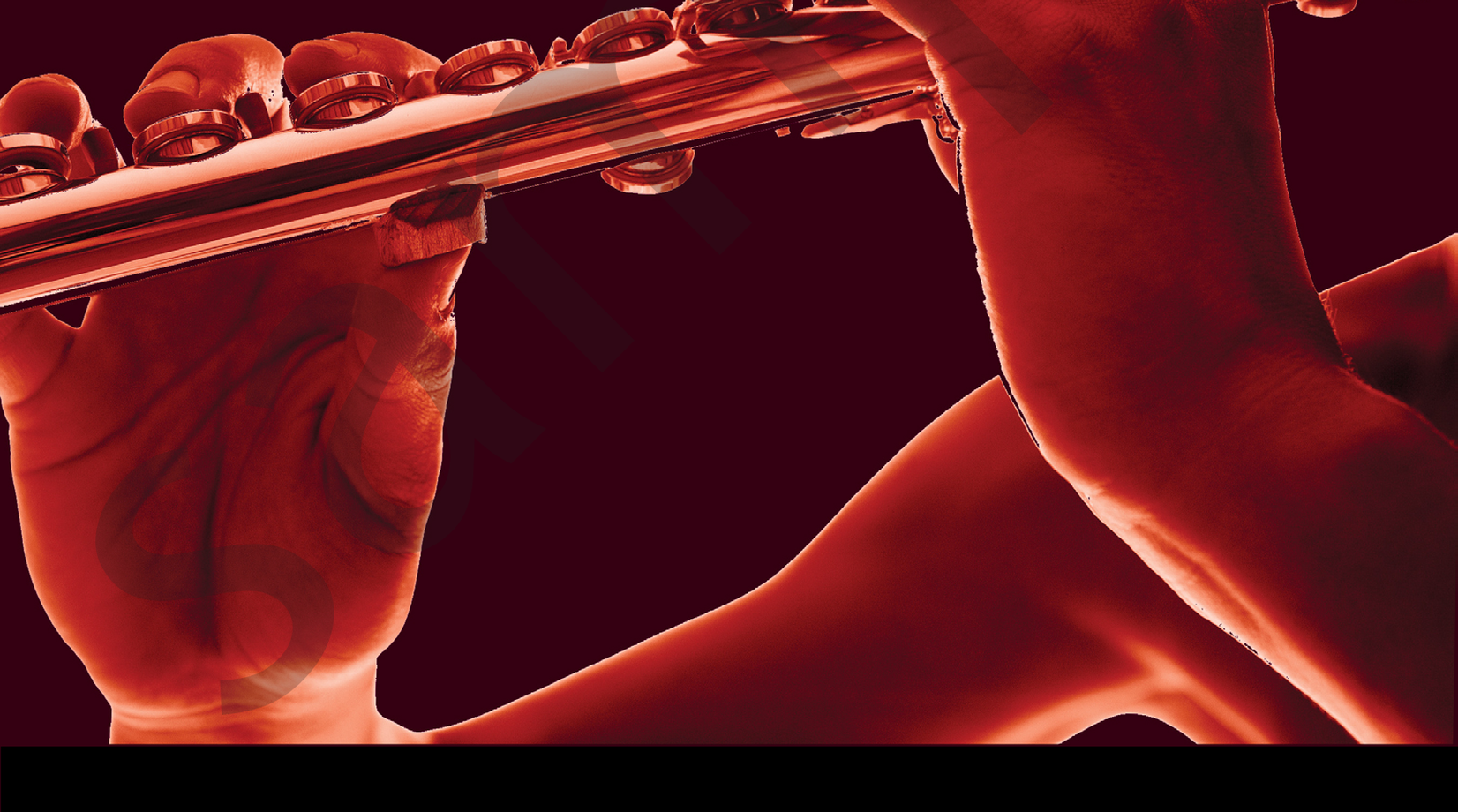
CARTER PANN

Giantess

for Flute and Piano



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PROGRAM NOTE

GIANTESS was written on commission from the Flute New Music Consortium, an organization comprised of professional flutists throughout the United States. The flute presents a far-reaching melody that seemingly never ends, and that explores the entire range of the instrument at all times. It is this quality of the melodic line that inspired the title of the work — the image of a larger-than-life gigantic performer who has the ability to make the flute expand in range, timbre, and volume, breaking the bounds well beyond its humble size.

PERFORMANCE NOTES FOR BOTH PLAYERS

The flutist in this work is pitted against a very dense, robust piano part. I approached the writing of this piece as if the flute were a woodwind monstrosity, easily able to compete with the heft of a grand piano on stage. In this way the flute part must never be glossed over in the virtuosic passages (there are no notes that can be considered "throwaways"). I imagined all the notes in the flute part as double-wides – meaning somehow larger than the actual time it takes to pass through them. To my desires, there is not a performer who can over-perform the flute part inappropriately.

The forward- and backward-pointing arrows seen throughout the work indicate *poco accel.* and poco *ritard.* respectively, always returning back to the local tempo even when it is not indicated in print.

Some of the slurs seen in the flute part will not be possible under one tongue. These are merely indications of intended legato tonguing.

At letter [H] in the piano, and letter [I] in the flute, there sometimes appear small numbers in parentheses over/under longer notes. These numbers indicate how many beats these note are to last. This "fudging" of standard notation is a shorthand by the composer at these instances.

The caesuras found throughout GIANTESS are to be handled naturally (more or less as breath breaks) and not as train tracks or grand pauses. The exception is the caesura just before letter [P]. This *Halt!* is to be longer than usual, dangling the silence before the music continues.

— Carter Pann

CONSORTIUM MEMBERS FOR GIANTESS:

Brannen Brothers Flutemakers
Flute Center of New York
Jennie Oh Brown
Karen Large
Amy Likar
Shelley Martinson
Krista Jobson
Ellen Johnson Mosley
Hannah Porter Occeña
Marissa Olin
George Pope
Nicole Riner
Elizabeth Robinson
John Ross
Ashley Shank
Jan Vinci
Therese Wacker
Tammy Evans Yonce
Sarah Jane Young

sample

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for Heidi Ames
Commissioned by the Flute New Music Consortium

Duration: c. 9'

Giantess

Flute and Piano

CARTER PANN
2017

Tempo I: ♩ = 84 ← a tempo
Heavy Trudging

Flute

Piano

f robust

ben f proclamatory, stay strong . . .

sf

clear, not muddy . . .

4

sost. . .

9

(ff)

A

mf warmer

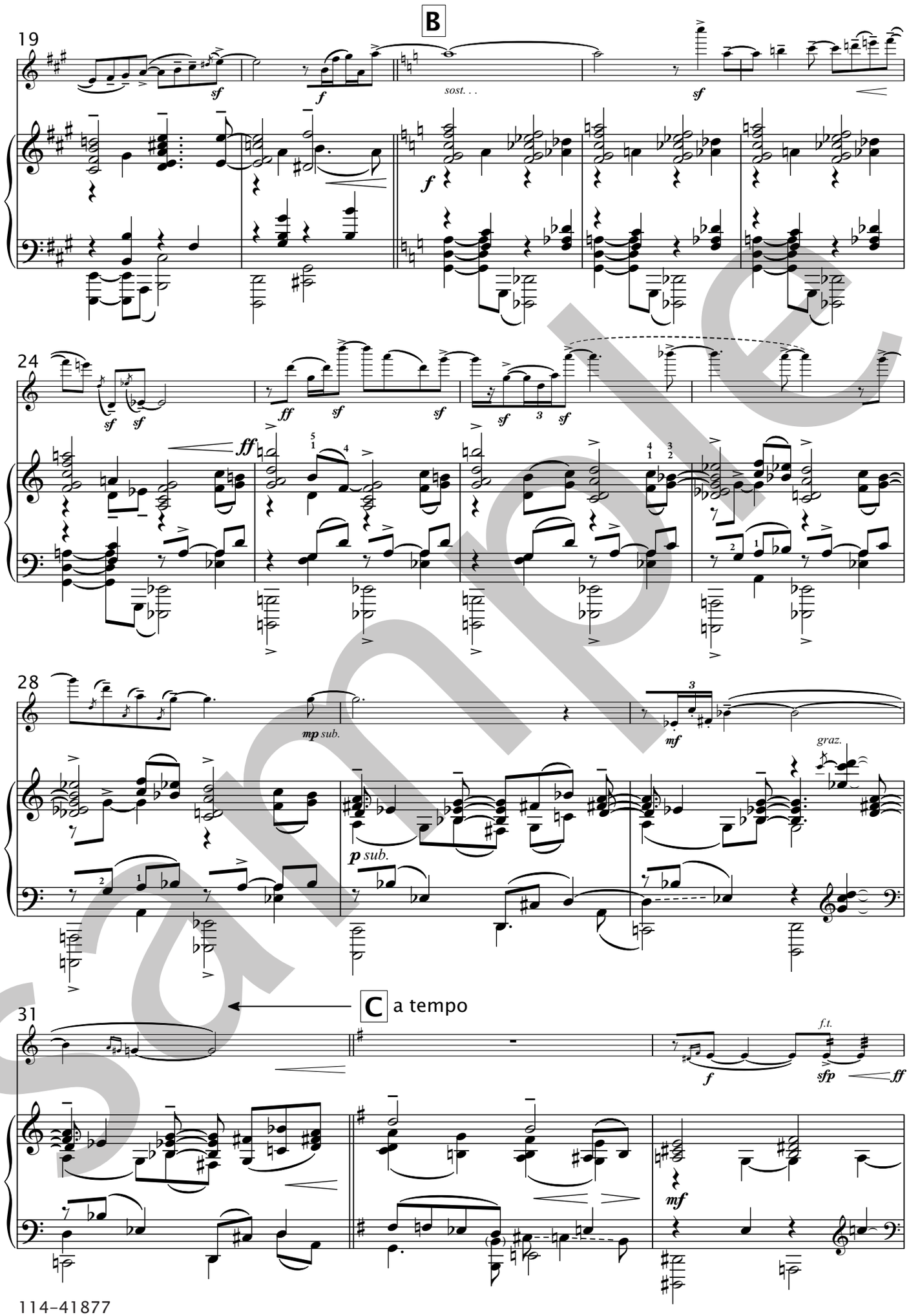
mp sub.

14

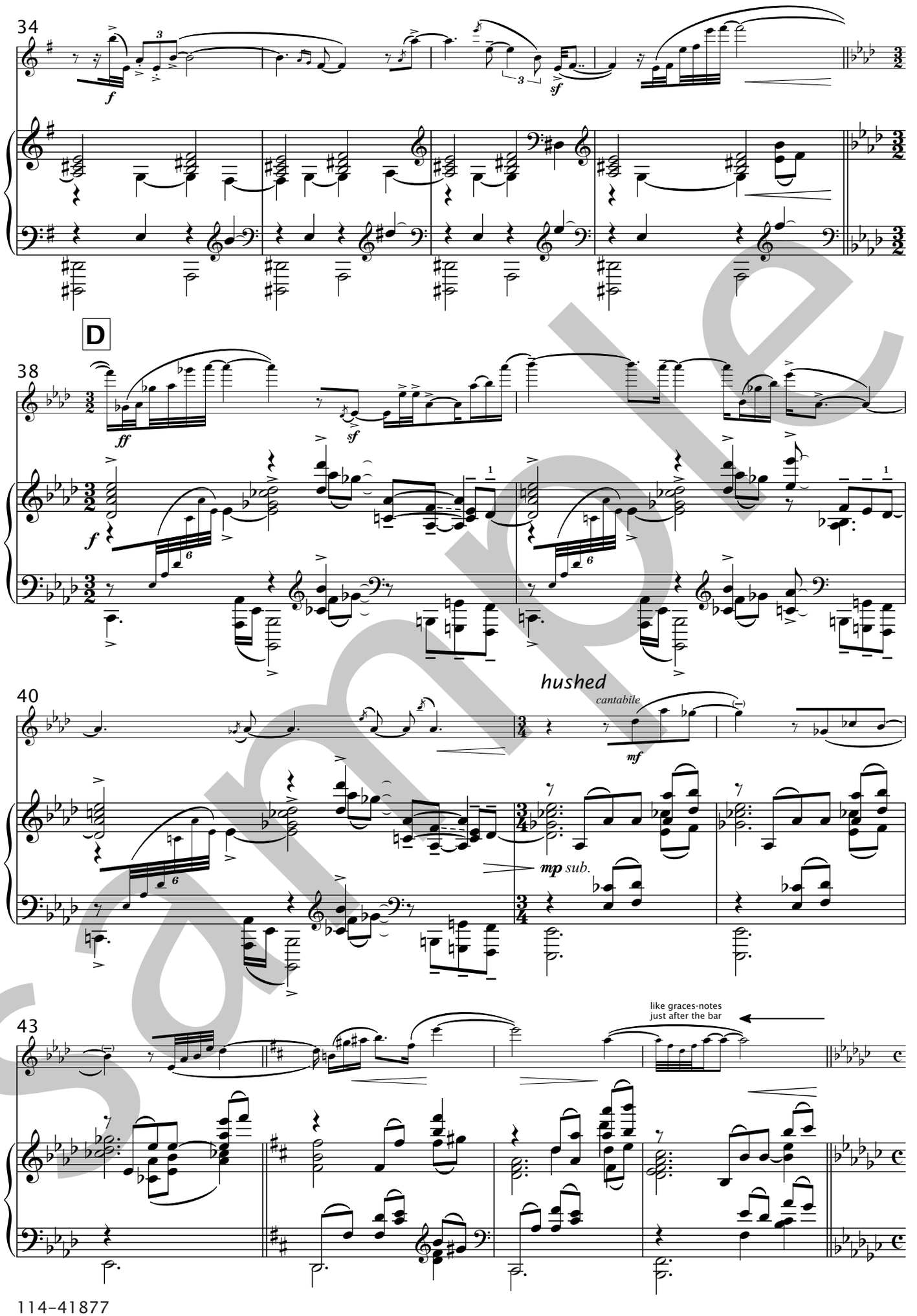
più f

mf

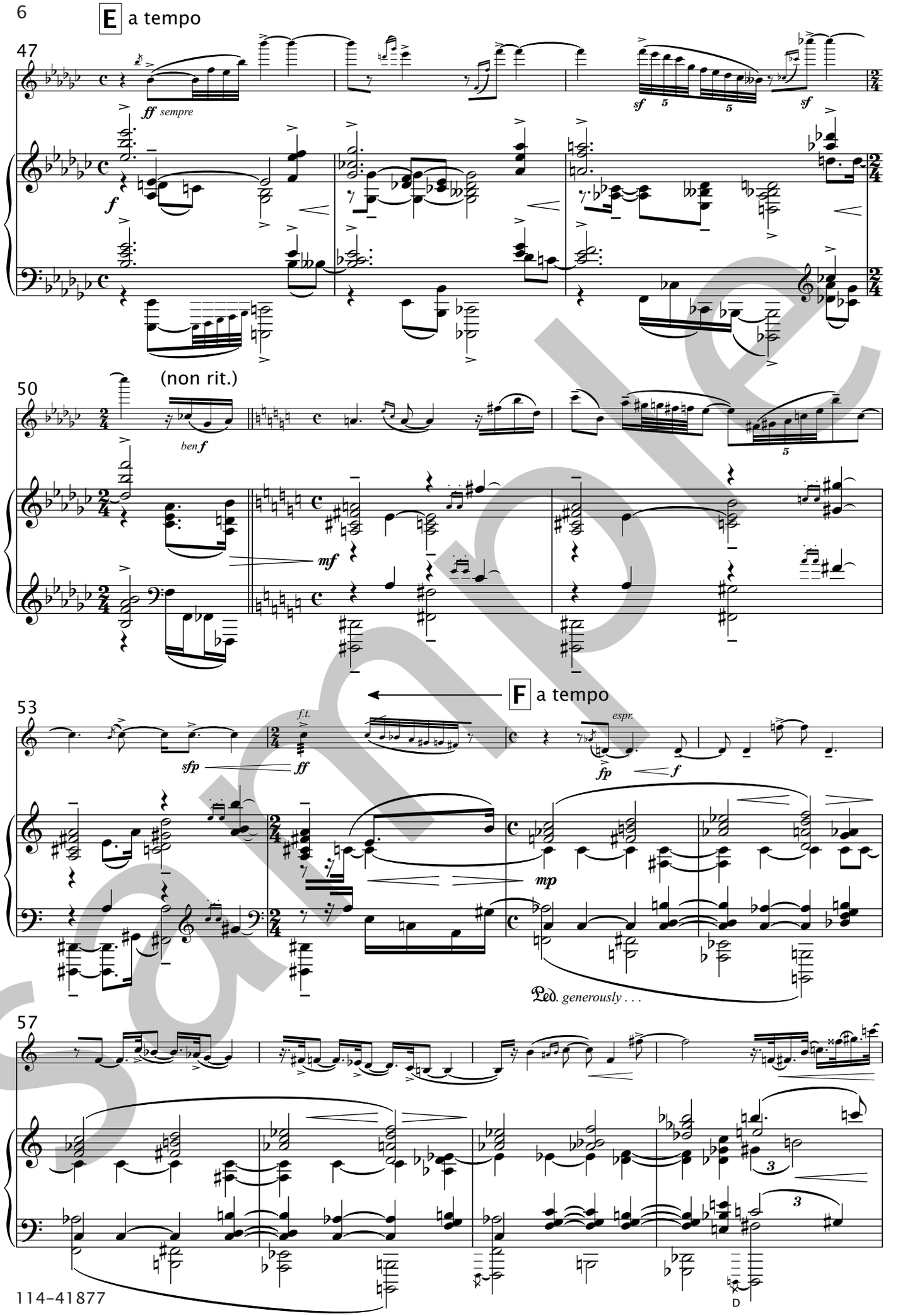
sample



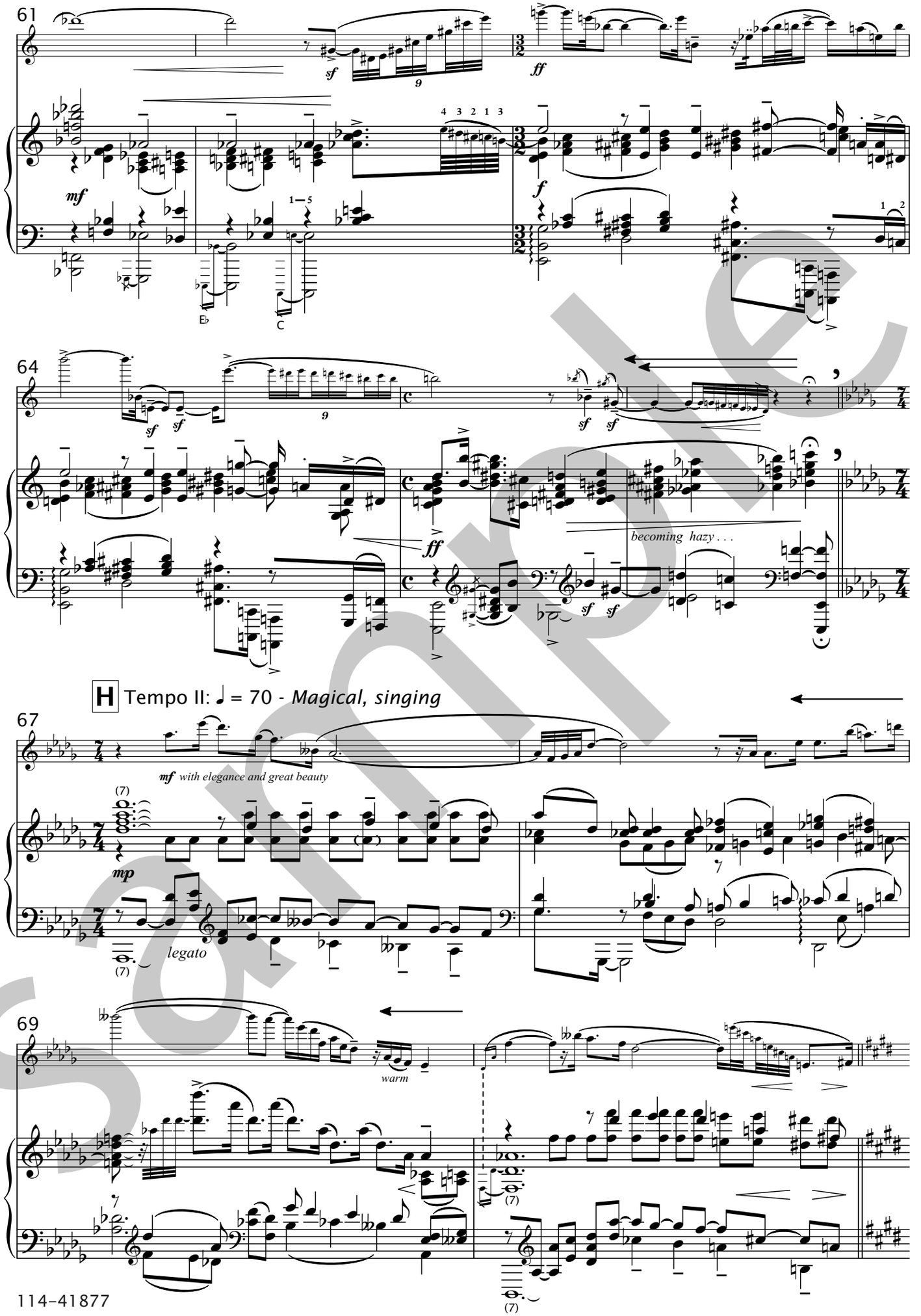
sample


34
f
3
sf
D
38
ff
sf
f
6
1
40
hushed
cantabile
mf
mp sub.
43
like graces-notes
just after the bar

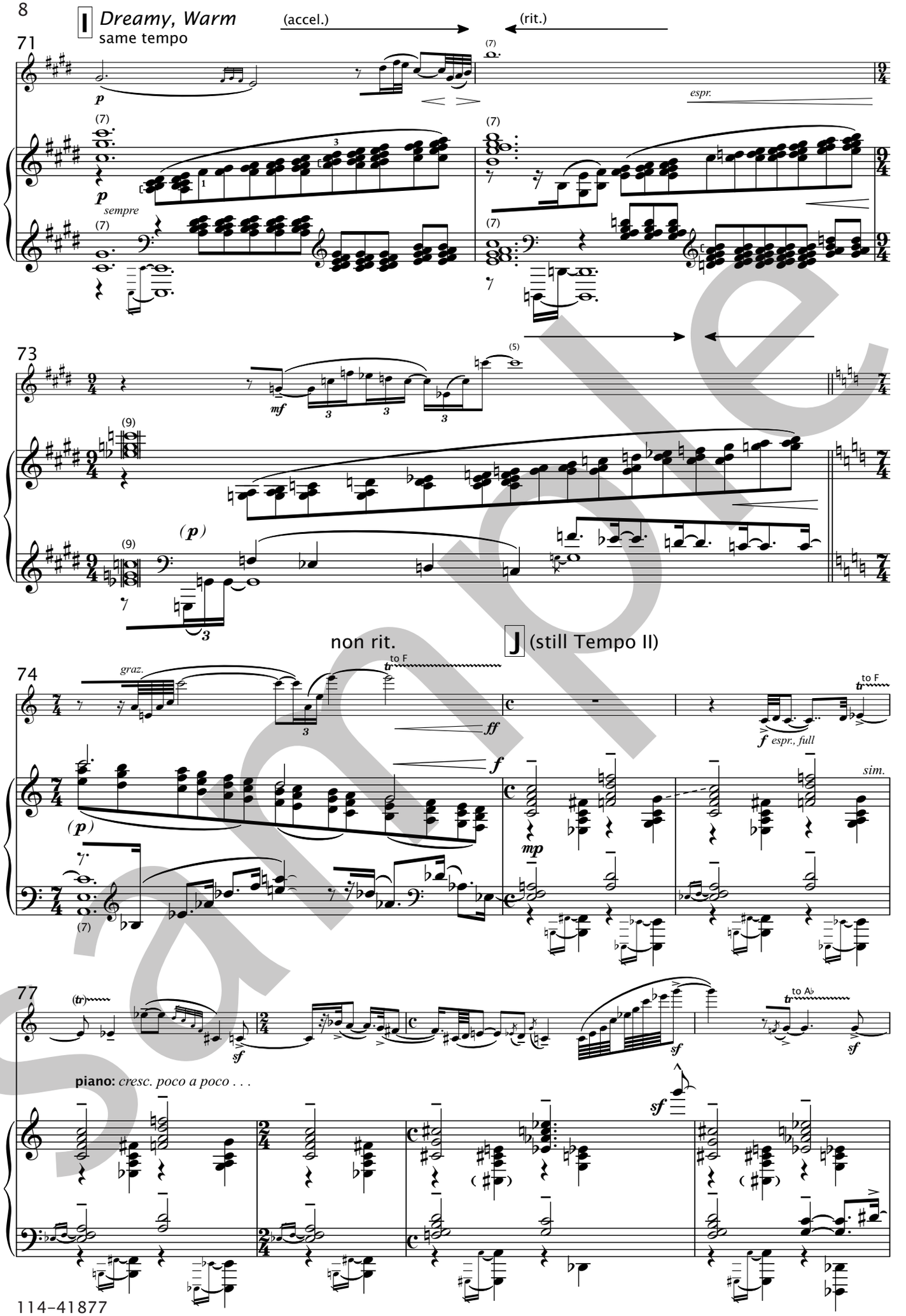
sample


E a tempo
47
ff sempre
f
sf
sf
(non rit.)
50
ben f
mf
F a tempo
53
sfp
f.t.
ff
fp
espr.
f
mp
Ped. generously . . .
57

sample


61
sf
ff
mf
f
64
sf
ff
becoming hazy . . .
H Tempo II: ♩ = 70 - Magical, singing
67
mf with elegance and great beauty
mp
legato
69
warm

Sample


I Dreamy, Warm
same tempo
(accel.)
(rit.)
71
espr.
sempre
73
non rit.
J (still Tempo II)
74
graz.
to F
espr., full
sim.
77
to A♭
piano: cresc. poco a poco . . .

sample