

CARTER PANN

Giantess

for Flute and Piano



THEODORE
PRESSER
COMPANY

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

B

19

Musical score for measures 19-23. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *sf* dynamic, followed by *f*, *sost. ...*, and *sf*. The piano accompaniment features complex chordal textures and arpeggiated patterns.

24

Musical score for measures 24-27. The vocal line includes dynamics *sf*, *sf*, *ff*, *sf*, *sf*, *sf*, and *3 sf*. The piano accompaniment includes fingerings (1, 4, 5, 4, 1, 2, 3, 4) and accents.

28

Musical score for measures 28-30. The vocal line includes dynamics *mp sub.*, *mf*, and *graz.*. The piano accompaniment includes dynamics *p sub.* and fingerings (2, 1, 2, 3).

C a tempo

31

Musical score for measures 31-35. The system includes a vocal line and a piano accompaniment. The vocal line includes dynamics *f*, *f.t.*, *sfp*, and *ff*. The piano accompaniment includes a *mf* dynamic.

34

Musical score for measures 34-37. The top staff is a single melodic line with various ornaments and dynamics like *sf*. The bottom two staves are piano accompaniment with chords and moving lines.

D

38

Musical score for measures 38-39. Similar to the previous system, it features a melodic line with ornaments and piano accompaniment.

40

hushed cantabile

mf

mp sub.

Musical score for measures 40-42. The tempo/mood changes to "hushed cantabile" and the dynamics are marked "mf" and "mp sub."

43

like graces-notes just after the bar

Musical score for measures 43-45. Includes an annotation "like graces-notes just after the bar" with an arrow pointing to a specific note in the melodic line.

E a tempo

47

Musical score for measures 47-49. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *ff sempre* dynamic and features a melodic line with slurs and accents. The piano accompaniment consists of chords and arpeggiated figures. A *sf* dynamic is marked in the vocal line at measure 49.

50

(non rit.)

Musical score for measures 50-52. The system includes a vocal line and a piano accompaniment. The vocal line begins with a *ben f* dynamic. The piano accompaniment features a complex texture with many notes and slurs. A *mf* dynamic is marked in the piano part at measure 51.

53

F a tempo

Musical score for measures 53-56. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *sfp* dynamic, followed by a *ff* dynamic, and then a *fp* dynamic with an *espr.* marking. The piano accompaniment has a *mp* dynamic. A *Ped. generously...* instruction is written below the piano part.

57

Musical score for measures 57-60. The system includes a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a complex texture with many notes and slurs. A *3* (triple) marking is present in the piano part at measure 59.

61

61-63

sf *ff*

9

4 3 2 1 3

mf *f*

1-5

1 2

ff

becoming hazy...

64

64-66

sf *sf* *sf* *sf*

9

ff

sf *sf*

becoming hazy...

H Tempo II: ♩ = 70 - *Magical, singing*

67

67-68

mf with elegance and great beauty

mp

legato

69

69-71

warm

8

I Dreamy, Warm
same tempo

(accel.)

(rit.)

71

71

p *espr.*

p *sempre*

73

73

mf *p*

non rit. **J** (still Tempo II)

74

74

graz. *tr.* *to F* *ff* *f espr., full* *sim.*

p *mp*

77

77

sf *tr.* *to Ab* *sf*

piano: cresc. poco a poco...