

Height

for flute, piano, and speaker

Brooks Frederickson

- Performance notes -

The musicians are to follow the speech rhythm the speaker.

The speaker is to keep an ear out for where the musicians are and pace their speaking to fit with their gestures.

- Notation -

The cue-words are denoted by dashed lines that connect to a notehead or stave.

Dashed lines are also used to denote the ends of sounds.

Notes, or gestures, that are in boxes are to be repeated until indicated.

Indicated tempos are suggestions. Be close, but not exact.

Boxed numbers indicate the beginnings of phrases and can be used as rehearsal cues.

- Text -

The text is by French poet Christophe Tarkos (1963-2004).

Height was written originally in French in 1996

Height

1

You look at yourself, you turn back, you can't see yourself anymore,

Brooks Frederickson

Musical notation for exercise 1. The Flute part is on a single staff with a treble clef, playing a whole note G4 (one sharp) with a dynamic marking of *mp*. The Piano part consists of two staves (treble and bass clefs) with a dynamic marking of *mp*. The piano accompaniment includes a melody in the right hand and a bass line in the left hand. A vertical dashed line is positioned between the two musical examples, and horizontal arrows point from the first example to the second.

2

you lower your head, you throw your arm on your back, you reach back, you stretch, you are very long,

Musical notation for exercise 2. A long horizontal line with arrows at both ends represents a sustained note. A vertical dashed line is positioned at the beginning of this line, with a musical staff above it showing a whole note G4 (one sharp). Another vertical dashed line is positioned further along the line, with a musical staff above it showing a whole note G4 (one sharp). Below the long line, there is a piano accompaniment consisting of two staves (treble and bass clefs) with a dynamic marking of *mf*. The piano accompaniment includes a melody in the right hand and a bass line in the left hand.

3

your arm gets longer, your arm measures 2 kilometers, it drags on the floor,

p

4

you lift your head up, chin up, the top of your head higher,

Fl.

p

Pno.

mf

mp

even higher, the very top of your head loses its shape,

pp

5

it lengthens and comes out of your head, it is light, pushes against the top of your skull,

Pno.

no ped.

lifts up, grows taller, then softens and falls flat on your head, slightly toward the back,

Fl.

Pno.

6

head high, take a deep breath, free your hand, release your upper back by dropping your hips,

Fl.

♩=60
not rushed, light

do not synchronize rhythm
between boxes. LH out of time.

p

7

thinking of lifting your hips back up, rotate your back, twice, thrice, knot your joints,

mp

8

untie your ligaments, your feet flat on the ground, pivot fully around your axis, bring your legs together,

slowly

Fl. *p* *pp*

slowly

Pno. *p*

open your chest, bring out your heart,

Fl. *p*

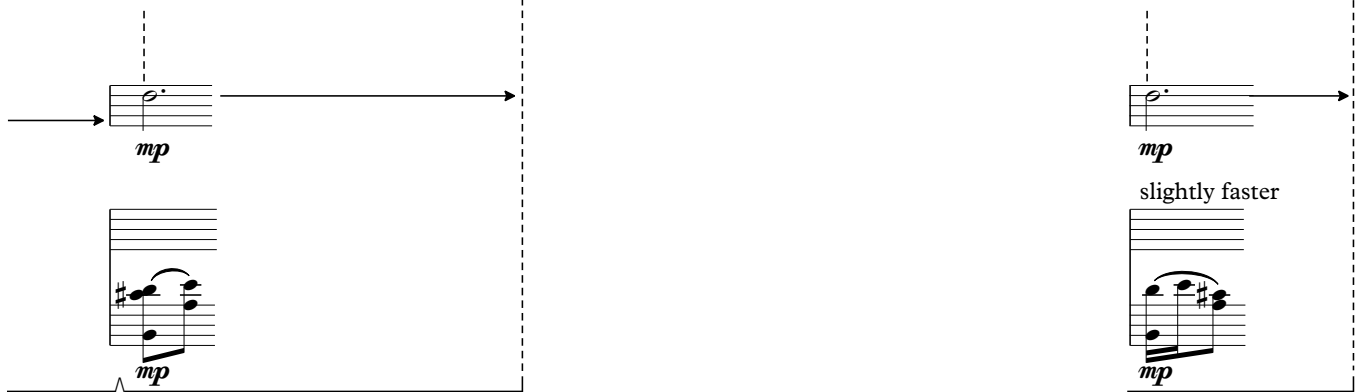
Pno. *p*

9

grab the back of your neck firmly, stretch it by several centimeters,

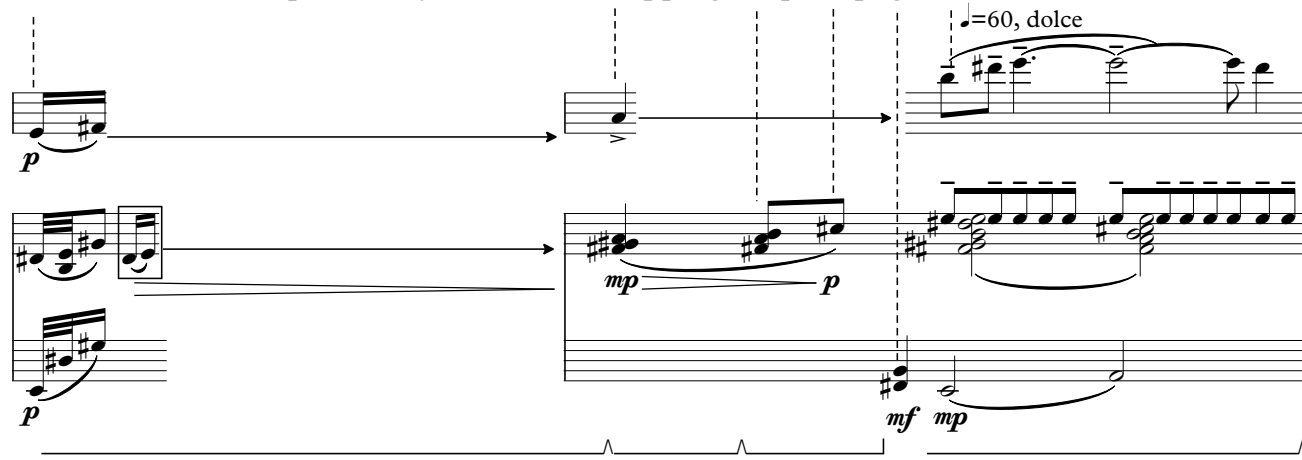


follow the displacement of your upper back downwards while thinking of its upwards displacement



10

lower your knees as much as possible, your feet are skipping, skip, skip, go, come back,



6 stretch your neck, bring it behind your chest, rotate your hips,

Fl. quickly, blurred, fade into resonance

Pno. quickly, blurred, fade into resonance

mp *mp* *n*

11 bring your back down further, backwards, move your hips further, stretch them out, they are heavy,

they are heavy, they spill onto the floor, they are huge, they are elastic, they open up

open your stomach, open your belly button, open your butt cheeks, open your mouth, put your hips back in your chest

Fl. *mf* > *mf* > *mf* *mf*

Pno. *mf*

12 open your chest, fill your lungs with the rest of your hips, open, stretch your hips, spread them inside your lungs,

Fl. *mf* > *f* =100, brisk, light *mp*

Pno. *f* *p* *mf*

13 breathe into the enlarged space of your twisted neck, twisted once, twisted twice, dislocate your elbow,

f *mf*

14

untangle your fingers, leave your fingers, let them go, fingers go in all directions,

Musical notation for exercise 14. It consists of three measures. The top staff is a piano staff with a treble clef, showing a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bottom staff is a grand staff (treble and bass clefs). The first measure has a dynamic marking of *mf*. The second measure has a flat sign (b) before the first note. The third measure has a flat sign (b) before the first note. Vertical dashed lines connect the notes in the piano staff to the corresponding notes in the grand staff.

15

let your back rest on the floor, arch your back, your back arches, your back rests on the floor, arches,

Musical notation for exercise 15. It features two staves: Flute (Fl.) and Piano (Pno.). The Flute staff has a treble clef and shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Piano staff has a grand staff (treble and bass clefs). The first measure has a dynamic marking of *mp*. The second measure has a dynamic marking of *p*. Vertical dashed lines connect the notes in the Flute staff to the corresponding notes in the Piano staff.

your extremities still touch the floor, your stomach goes through your lungs, the top of your skull, soft, dips into your neck,

Musical notation for exercise 15, continuing from the previous block. It features two staves: piano and grand staff. The piano staff has a treble clef and shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The grand staff has a bass clef and shows a sequence of notes: a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The first measure has a dynamic marking of *mp*. The second measure has a tempo marking of quarter note = 72 and a triplet bracket over the first three notes. The third measure has a triplet bracket over the first three notes. Vertical dashed lines connect the notes in the piano staff to the corresponding notes in the grand staff.

into your lungs, on your tongue, your fingers run along the holes, your hands slide through and out the other way and shake,

Musical score for the first system. The piano part (Pno.) is in the lower staves, and the flute part (Fl.) is in the upper staff. The tempo is marked as $\text{♩} = 72$, longingly. The dynamic is *mf*. The score includes a long melodic line for the flute and a complex accompaniment for the piano. A long horizontal line with a triangle at the end spans across the system, indicating a sustained or long note.

shake your fingers, fingers are free, shake them,

Musical score for the second system. The flute part (Fl.) is in the upper staff, and the piano part (Pno.) is in the lower staves. The dynamic is *mp* with the instruction "light". The piano part features a complex, rhythmic accompaniment. The flute part has a few notes with a long horizontal line extending to the right, indicating a sustained note. The dynamic *mf* is marked at the end of the piano part.

16 lift your neck, head upright, feet up, open your eyes wide, skip,

Musical score for the third system. The piano part (Pno.) is in the lower staves, and the flute part (Fl.) is in the upper staff. The tempo is marked as "slowly". The piano part has a complex, rhythmic accompaniment. The flute part has a few notes with a long horizontal line extending to the right, indicating a sustained note. The dynamic *mf* is marked at the end of the piano part.

10
17 open your stomach wide, open your belly button, open your butt cheeks, the air goes through,

slowly, relaxed

Fl.

mp slowly, relaxed

Pno.

mp

18 go around your chest with a dislocated elbow, turn around, let go, get away, free your fingers,

$\text{♩} = 120$, light, fast

light, fast

take hold of your neck, stretch it, don't be afraid of grabbing it tight, grab it with your elbows,

$\text{♩} = 120$, light

light

mp *f*

mp *f*

stretch, it must be as long as the arm, you'll reach it by lowering your head,

Fl. *mf* *pp* *mf* suddenly

Pno. *mf* *pp*

19

head up straight, lower your butt, open your eyes wide, lower your neck, pull on your back,

Fl. *mf*

Pno. *mf* *p* *mp*

open your ass, turn your neck once, twice, thrice,

Fl.

Pno.

go around your neck with your elbow a second time, go around your elbow with your neck a second time,

♩=120, quick

mf quick

f

mf

f

unfold your feet, let your toes go, bring your knees into the holes, your toes roll up and grab onto any- and everything,

twist your ankles, get into your chest, your legs behind your neck, your neck behind your chest, your chest in your hips

♩=120

Fl.

Pno.

let the air go through your pores, the air circulates, head high, your head in between your legs,

21

Fl. *mp* *mf* *mf*

Pno. *mp* *mf* *mf*

twist your jaws, your jaws no longer chew, your jaws no longer exist,

22

Fl. *mp*

Pno. *mp*

slowly bring back your arm to your mouth, slowly bring it into your mouth, don't stop, the arm is 2 kilometers long, it's long enough,

23

Fl. *mp*

Pno. *mp*

24

poke

Fl. *f* *f*

25

once through the mouth, poke into your stomach, once through it bring it back to your open mouth, and shove it back again,

26

your arm is long e---nough, poke once more,

Fl. $\text{♩} = 120$

27 all the way to the bottom, go deeper, to the bottom, don't let go of your hand,

The image shows two stages of a musical exercise. The first stage is enclosed in a dashed box and features a treble clef staff with a single note on the second line (F4) and a downward-pointing arrow. Below it, a piano accompaniment is shown with a treble clef staff containing a descending scale from F4 to C3, marked with a dynamic of *mf*. The second stage shows the same treble clef staff with a note on the first line (C4) and a downward-pointing arrow. The piano accompaniment continues the descending scale from C4 to C3, marked with a dynamic of *mf*.

force it in a second time and continue until the whole length of the arm is in,

This diagram illustrates the final stage of the exercise. A long horizontal arrow points from the left towards a dashed vertical line. Below this arrow, a piano accompaniment is shown with a treble clef staff containing a descending scale from C4 to C3, marked with a dynamic of *mp*. A horizontal arrow points from the right side of the piano staff towards the right.

28 don't be afraid to hurt yourself

The image shows two stages of a musical exercise. The first stage is enclosed in a dashed box and features a treble clef staff with a descending scale from G4 to E3, marked with a dynamic of *p*. A horizontal arrow points from the right side of the staff towards the right. The second stage shows a piano accompaniment with a treble clef staff containing a descending scale from G4 to E3, marked with a dynamic of *p*. A horizontal arrow points from the left side of the staff towards the right.

29

your neck is against your mouth, your tongue goes in, your tongue is swallowed easily, your arm is swallowed,

Musical notation for exercise 29. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with slurs and an arrow pointing to the right. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one sharp and a common time signature. The piano part includes chords and moving lines, with a dynamic marking of *mp* (mezzo-piano) at the beginning.

your feet are folded tightly, your knees are in, your legs are coming in, your elbows are out, your elbows are getting stuck,

Musical notation for exercise 29, continuing from the previous block. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It features a melodic line with slurs and an arrow pointing to the right. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one sharp and a common time signature. The piano part includes chords and moving lines, with a dynamic marking of *mp* (mezzo-piano) at the beginning.

30

your ears hold on to the elbows, your back rests against the floor,

Musical notation for exercise 30. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It features a melodic line with slurs and an arrow pointing to the right. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of one sharp and a common time signature. The piano part includes chords and moving lines, with a dynamic marking of *mp* (mezzo-piano) at the beginning.

your elbows press on your back, your elbows hold your back, press your back,

Fl.

Pno.

31

the weight of it in its height, head up, lift up, elbows lift your back,

32

think about the height of your back, think it's possible to reach that height, elbows against your back,

Pno.

while pressing, think you're reaching the height

The image shows a musical score for guitar. At the top, the text "while pressing, think you're reaching the height" is written. Below this, a horizontal arrow points to the first staff of music. The first staff is a single six-line staff with a treble clef, a key signature of one sharp (F#), and a time signature of 5/16. It contains a melodic line with a slur over the notes, and a dashed vertical line indicates the starting point of the slur. Below the staff is the dynamic marking *ff*. The second staff is a two-staff system with a treble clef, a key signature of one sharp, and a time signature of 5/16. It contains a melodic line with a slur and a bass line with a slur. Below the system is the dynamic marking *ff*. A horizontal line is drawn below the second staff, extending from the left margin to the beginning of the staff.