

*Jeffrey Ryan*

***Stillpoint***

*for alto flute, harp,  
violin and viola*

Perusal Copy

## *Performance notes for **Stillpoint***

Score in C

Performance time: ca. 6'

The three different tempi in **Stillpoint** are related by metric modulation. In each case, the modulating rhythmic division is clearly given in at least one instrument immediately prior to the modulation.

Throughout the course of this work, a wide and diverse range of musical emotions are explored. In the more extroverted faster sections, the changes in character should be abrupt; in the slower middle dialogues, the changes are more elided, and these sections should be performed, in general, with a more conversational and introspective character.

## *Programme note for **Stillpoint***

The term “stillpoint” refers to the place within each of us in which we can find total stillness; to which, through meditation, we can return for rejuvenation; and from which we can draw all our potential energy. The stillpoint here is represented by a short percussive chord and is the only point at which all four players sound together. From this point, the music can head in virtually any direction. The stillpoint chord acts as a kind of camera shutter, redirecting and refocussing the listener's view through a series of diverse episodes, in which all the solo, duo, and trio possibilities are encountered. Some combinations are brief while some are extended; but while the different players variously contemplate, debate, investigate, examine and experience, they always, inevitably, return to the stillpoint.

# Stillpoint

Jeffrey Ryan

1  $\bullet = 144$

*fl*

*fff*

*hp*

Db C B  
E F G Ab

(slap strings in middle register with palms of both hands) *fff*

*vn*

*n.* *ff* *fff* *f* *aggressively*

*va*

*fff* *f* *aggressively*

7

11

15

19 A

*fl* *fff* *mp*

*hp* *fff*

*vn* *fff* *pp* 3 3

*va* *fff* *pp* 3 3

22

*fl* 3 3 3

*vn* 3 3 3

*va* 3 3 3

25

*fl* 3

*vn* 3 3 3 3

*va* 3 3 3 3

28

*fl*

*vn*

*va*

31

*fl*

*gl.*

*pp (aside)*

*vn*

*va*

34

*fl*

*mf*

*vn*

*va*

37 *ft* *f*  $\text{♩} = 108$  **B**

3 3 3

*hp* *f*

*vn* *mf* *pizz.*  $\Delta$

*va* *mf* *pizz.*  $\Delta$

40 *hp* *p* (*sounding 8ve higher*) *mp*

43 *hp* (*non-harm.*)

46 *hp* *loco*

49 *rall.* ----- *a tempo*

hp *fff* *ff* *fff* *ff*

8vb

vn *arco* *mf* *n.* *mf* *n.*

52

hp *fff* *ff*

8vb

vn *mf* *n.*

55

fl *pp* 3 3 3 3 3 3 3

hp *gl. (fingernails)* (nat.) *loco* (damp slowly through m. 59)

vn *mf* *n.* *mf* *n.*

va *arco* 3 3 3 3 3 3 3

*pp*

59  $\overset{3}{\text{trill}} = \text{trill} \text{ } \text{ } = 80$  **D** *espressivo*

*fl* *mf* *p* *mp* *pp*

*va* *mf* *p* *mp* *pp* *espressivo*

66

*fl* *mp*

*va* *mp*

71

*fl* *pp* *mf*

*va* *pp* *mf*

$\text{trill} = \text{trill} \text{ } \text{ } = 108$  **E** *agitato poco a poco*

75 *fl* *f*

*vn* *p* *f* *agitato poco a poco*

*va* *f* *pp*





102 *fl.* G

*fl* *mf* *f* *ffff*

*hp* *ffff* *ffff* *ffff* *ffff* *dead slap ffff* (slap strings in low register but keep hand on strings to dampen immediately)

*vn* *pizz.* *ffff* *arco* *ffff* *f violently*

*va* *f* *sfp* *ffff* *gl.* *f violently*

106

*hp* *ff* *p*

*8va*

*vn* *pizz.* *arco* *3*

*va* *pizz.* *arco* *3*

110

hp

*f* *Sva* *ffff*

3 3 3

3

vn

*pizz.* *arco*

3

va

*pizz.* *arco*

3

113

hp

*f* *loco*

3 3

3 3

vn

3

va

3

116

hp

*ff* *Sva* *p* *loco*

3 3 3 3 3

3 3 3

3 3

vn

*pizz.* *arco* *pizz.*

3

va

*pizz.* *arco* *pizz.*

3

119

hp

3 3 3 3 3 3 3

8va

3

vn

arco

pizz.

arco

3

pizz.

fff

va

arco

pizz.

arco

3

pizz.

fff

122

H

fl

fff

mp

hp

fff

pp p.d.l.t.

vn

arco

fff

va

arco

fff

125

fl

3

hp

128

*fl*

*hp*

131

*fl*

*hp*

134

*fl*

*hp*

137

*fl*

*hp*

141  $\bullet = 80$

*fl*

*ffff* *mf* *p*

146

*fl*

*p* *ffff*

150

*fl.*

*f poss.* *p*

154

*fl*

*va*

*ppp* *n.*

158

*fl*

*hp*

*vn*

*va*

*pp* *pp* *pp*

*n.*