

**SOLILOQUY III** is composed for **solo flute** (doubling piccolo and alto flute), but also requires the presence of a **grand piano** on stage. The piano lid must be raised, on the long stick, and the damper pedal must be depressed throughout the piece. This can be accomplished by inserting a wooden wedge, doorstop, soda bottle, etc. into the pedal mechanism. (For the premiere performance, a ballpoint pen was used.) There must also be a **triangle or glockenspiel** (and beater), to be used at the very end of the piece.

During the course of the piece, the flutist will activate a variety of piano sounds. Since the pedal is down, these sounds should (ideally) reverberate for a number of seconds. The sounds will be created by playing glissandi, tone clusters, and individual pitches – register specified, but pitches randomly arrived at – on the keys and inner strings. On occasion the flutist will play INTO the open strings. The flutist will also STRIKE areas of the piano case, either with the hand or a mallet.

The flutist will move around and about the piano. To facilitate moving to and from the piano, the flutist might consider having specific pages of the score on **separate music stands**; in addition, pages containing passages played into the strings could be placed inside the piano.

Piano-activated sounds should follow their respective flute passages immediately (!) or as SOON as possible. After making piano sounds, however, the flutist can take time -- be more leisurely-- in returning to his/her flute "station." The fermatas in the score are meant to serve as reminders.

NOTE: in performing the boxes with note-heads (no stems), followed by a wavy line, play all the pitches in the box RAPIDLY and keep repeating them – creating one rapid passage. End on any note from the box. The dynamic curve applies to the ENTIRE box, rather than individual repetitions.

Elliott Schwartz  
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