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Philomela

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# PHILOMELA

FOR ALTO, FLUTE, VIBRAPHONE AND VIOLONCELLO

BASED IN A POEM BY GEORGI GILL

*Isabel Benito Gutiérrez*

WRITTEN FOR THE ROSAMOND PRIZE 2017



*Philomela* by Georgy Gill

Dreaming, Philomela walks her mind's full length,  
looking for her tongue.

Look – it's there – red stump, redundant stump  
nestled in a bin,

                  a bin overflowing with words,  
                  with scraps of sound, of thought.

She clips it in between tonsils and teeth,  
Now she will sing.

But,

she wakes to silence,

a chafing in her mouth, a chafing on her back.

She angles a handheld mirror against the vanity table  
to see two eruptions on her back. Bones grapple  
through flesh, through skin; branch into tiny  
scaffolding. Membrane tarpaulins are stretched tight,  
angry, bald. No bigger than a baby's ears.

She reaches her arms back in reverse prayer to test,  
to prod, curious about her insurgent body.

Who'd have thought she had it in her?

Who knows what *it* is? Humans don't have wings.

Birds have wings. Angels have wings. And monsters.

Philomela stretches, flexes,

                  wants to dream,

                  to flee, to fly.

Goes nowhere –

these wings are mockery, deformity,  
neither use nor ornament.

Philomela stretches, flexes,

                  reaches no solution,

has only the consoling synchronicity of wings

beating

in time

with her

heart.



# Notes for interpretation

## Directions for all the instruments

- Every dynamic indication is about how to execute the notes and not to the result, as there are some factors as register, timbre and effect that interfere in the sound.

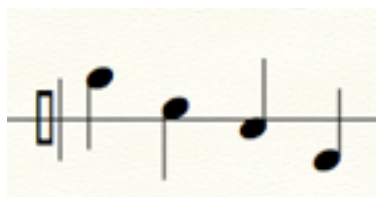


*Accelerando* keeping the same metronome mark.

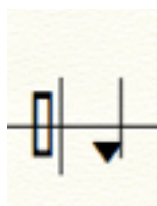


*Decelerando* keeping the same metronome mark.

## Alto



Non-specific pitch sounds but with different intonations, as Schoenberg's *Sprechgesang*.



Lowest possible sound, guttural timbre. Aggressive.



Whispering sound.

## Vibraphone

**arco** Play with a bow

\*when playing with a bow there are only two different dynamic possibilities; **mf** or **p**.

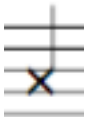
## Cello



Maximum pressure of bow, rending.



Minimum pressure of bow.



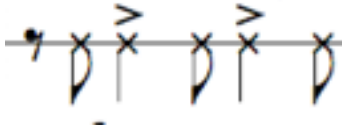
tphilomelao hit the fingerboard with the left hand. Percussive sound with a non pre-established pitch.

“**flautando**”: airy sound as result of playing with the bow over the fingerboard.

“**behind bridge**”: playing the strings between the bridge and the tailpiece, it is also indicated with note heads as follows:



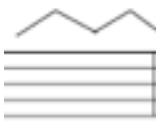
hit instrument's body



using the body of the cello as a non pitched percussion instrument.

## **Flute**

WT



very soft sounds based on the harmonic series. They sound like a very high and soft whistle.



sounds with additional air- non pitched always. They can be accompanied by the occlusive consonants **P**, **T** or **K**.



short percussive sounds made by the keys- always pitched. They can be accompanied by the occlusive consonants **P**, **T** or **K**.

tongue ram



a powerful aggressive sound. Tongue ram sounds a major 7th lower than the position played.





# Philomela

poem by Georgi Gill

Isabel Benito-Gutierrez

A ♩ = 60

Flute

Vibraphone

Alto

Cello

*ppp* *pp* *mp* *mf* *arco*

6 7

Dream - ing,

*pp* *mp*

Fl.

Vib.

A

Vc.

*pp* *mf* *mp* *p* *ord.*

2 3 5

Phil - o - mel - a walks her mind's full length.

*pizz.* *p*

Fl. <sup>3</sup> *mf* *pp* *mp* FT <sup>5</sup> *pp* *mp* ord.

Vib. <sup>3</sup>

A <sup>3</sup> *pp* humming *mf* *ppp* *mf* *sfz*  
Look-ing for her tongue.

Vc. <sup>3</sup> *mp* *sfz* *p* *mp*

Fl. <sup>5</sup> *ppp* *mp* *p* FT <sup>7</sup> ord.

Vib. <sup>5</sup>

A <sup>5</sup> *p* (resonance) *f*

Vc. <sup>5</sup> arco *ppp* *mp*

6

Fl.

3

5

*mf* > *p*

6

soft mallets

Vib.

*pp*

3

5

*mf*

6

Vc.

pizz.

5

*ppp*

*f*

7

Fl.

5

*mf*

7

Vib.

*pp*

5

3

*mp*

7

A

*sffz*

*mf*

*f*

Look it's there red stump re -

7

Vc.

*sffz*

*f*

*mf*

Philomela

8

Fl.

Vib.

A

Vc.

8

10

Fl.

Vib.

A

Vc.

10

3

5

6

*ff*

*f*

*ppp*

*ff*

*pp*

*mp*

arco

*ff*

*p*

*f*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*pp*

*p*

*mp*

*p*

dun-dant stump

ne - tled in a bin, a

bin o - ver flow - ing with words, \_\_\_\_\_ words

words words

**B**

rit. WT tempo primo (♩ = 60) non pitched air

Fl. 13 *ppp* *f* *mp* *f* *p*

Vib. 13 *p* *pp*

A 13 words sss s s s s s

Vc. 13 hit fingerboard *mp* *ppp* *mf* *f* *mp*

Fl. 16 slap key sound *sffz* *ff* *p* *f* *k* *k* *sffz*

A 16 *mf* She clips her tongue be-tween ton-sils and teeth,

Vc. 16 ric- col legno *mf* *sfz* *mp* *f* *mf* *sfz* ric- col legno

C

18

Fl.

*mp* *ppp*

Vib.

*p*

A

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

Now she will sing. But, she wakes to si-lence,

Vc.

*p* *ppp*

arco

21

Vib.

*mf* *p* *mf*

A

humming *mp* *mf* *f* *mp*

a chaf-ing in her mouth, a chaf-ing on her back. She

Vc.

flautando

*mf* *p* *mf*

24 *pp*

24 *p*

24 *mf* *p* *mp*

ang - les a hand - held mirr - or a - gainst the van - i - ty — tab - le to

24 *p*

27 *mf* *sfz* *mp*

see — two e - rup - tions on her back. — Bones grapp - le through

27 *mf*





D

33

Fl. *p* *mp*

Vib. *p*

A *mp* *mf* *f* *p*  
 ang - ry, bald. No bigg-er than a bab-y's ears. —

Vc. *mf* *p* *mf* arco

---

36

Fl. *mf* *f* *ppp*

Vib. soft mallets *mp* *sfz* *mf*

A *mf* *f*  
 She reach-es her arms back in re-verse prayer to test,

Vc. *p* *f* *p* *mp*

39

Fl.

Vib.

A

Vc.

39

*mp*

*p*

*mp*

*pp*

*mp*

*mf*

*p*

to prod, cu - ri - ous a bout her in - sur - gent bo - - - dy.

41

Fl.

Vib.

A

Vc.

41

*mp*

*f*

*sfz*

*p*

*mp*

*mf*

*mp*

*ppp*

*f*

*p*

Who'd have thought she had it in her? Who

43

Fl. *p mf p f*

Vib.

A

know what it is?

Vc. *mf p f*

44

Fl. *ppp mp*

Vib. *p*

A

Hu - mans don't have wings.

Vc. *pp*

ord.

5

behind bridge

45

Fl. *pp* *mp*

Vib. *p* arco

A *pp*

Vc. *pp* *p* *pp*

46

Fl. *ppp*

Vib.

A *pp* *mf*

wings. An - gels

Vc. *mp*

Detailed description: This page of a musical score for the opera Philomela, measures 45 and 46. It features four staves: Flute (Fl.), Violin (Vib.), Viola (A), and Violoncello (Vc.).  
Measure 45:  
- Flute: Melodic line starting on a whole note, moving to a half note, then a quarter note. Dynamics: *pp* (pianissimo) to *mp* (mezzo-piano).  
- Violin: Single note on a whole note, then rests. Dynamics: *p* (piano).  
- Viola: Single note on a whole note, then rests. Dynamics: *pp*.  
- Violoncello: Continuous sixteenth-note accompaniment with slurs. Dynamics: *pp*, *p*, *pp*.  
Measure 46:  
- Flute: Tremolo on a whole note. Dynamics: *ppp* (pianississimo).  
- Violin: Single note on a half note, then rests. Dynamics: *p*.  
- Viola: Single note on a whole note, then rests. Dynamics: *pp*.  
- Violoncello: Continuous sixteenth-note accompaniment with slurs. Dynamics: *mp* (mezzo-piano).  
Lyrics: "Birds have wings. An - gels".

47 *rit.*

Fl. *mp*

Vib. *mf* *mp*

A *pp* *f*  
have wings. And mon - sters.

Vc. *p* *pp* *sffz* *mf* ord.

49 **E** *tempo primo* (♩ = 60)

Fl. *sffz* *p*  
tongue ram

Vib. *ppp*

A *pp* *mf* *f*  
humming Phil - o - mel - a stretch - es, flex - es,

Vc. *sffz* *p* *sffz* *sffz* *sffz*

51

Fl. *mp* *mf* *ppp*

Vib. *p* *mp* *p* arco

A *mp* *pp* *mf*

wants to dream to flee, to fly. Goes

Vc. *p* *p*

53

Fl. *ff* *mf* *f* *p* *sffz* FT tongue ram

A *f* *mf*

no - where - these wings are mock - er - y, de - form - i - ty.

Vc. *mf* *f* *mf* *f* *mp*





61 FT

Fl. *mf*

Vib. *mp*

A. *mp* *f*

Vc. *mf*

has on-ly the con-sol-ing syn - chro - nic - i - ty of

64

Fl.

Vib.

A. wings

Vc. *p* *f* *p* *mf* *p* *mf*

**G**

Fl. *p* *ppp*

Vib. *ppp*

Vc. *mp*

66

Fl. *p* *ppp*

Vib. *ppp*

Vc. *pp* *p* *pp*

67

Fl. *mp* *ppp*

Vib. *ppp*

Vc. *mp*

68

69

Fl. *mp*

Vib. *mp* *ppp*

A

Vc. *p* *mp*

70

Fl. *mf* *ppp* *ff* *p p p p*

Vib. *ppp* *mf* *ppp* *p* *ppp*

A *sfz sfz* *mp*  
beat - ing in time

Vc. *ppp*

Detailed description: This page of a musical score for 'Philomela' covers measures 69 and 70. It features four staves: Flute (Fl.), Vibraphone (Vib.), Alto Saxophone (A), and Violoncello (Vc.).  
- Measure 69: The Flute and Alto Saxophone staves contain whole rests. The Vibraphone plays a series of sixteenth notes, starting with a mezzo-piano (*mp*) dynamic and fading to pianissimo (*ppp*) by the end of the measure. The Violoncello plays a rhythmic pattern of eighth notes with a dynamic of piano (*p*), which increases to mezzo-piano (*mp*) by the end of the measure.  
- Measure 70: The Flute begins with a mezzo-forte (*mf*) dynamic, playing a series of sixteenth notes that fade to pianissimo (*ppp*). It then has a rest followed by four accented eighth notes with a fortissimo (*ff*) dynamic, each marked with a *p* dynamic marking. The Vibraphone has a rest, followed by a half note with a mezzo-forte (*mf*) dynamic, then a series of sixteenth notes that fade to pianissimo (*ppp*), followed by a half note with a piano (*p*) dynamic, and finally a series of sixteenth notes that fade to pianissimo (*ppp*). The Alto Saxophone plays two accented eighth notes with a sforzando (*sfz*) dynamic, followed by a rest, and then two eighth notes with a mezzo-piano (*mp*) dynamic. The lyrics 'beat - ing' are under the first two notes, and 'in time' are under the last two notes. The Violoncello continues with the eighth-note pattern from measure 69, ending with a dynamic of pianissimo (*ppp*).

72 *p p p p p p*  
*ppp < pp 6 ff*

72 *p > ppp*  
*mp > ppp*

72 *mf*  
*f > pp*  
with her heart.

72 *pizz.*  
*f*  
hit instrument's body  
*mf*

75 *p p p*

75 *mf*  
*f*  
tu tum tu

75